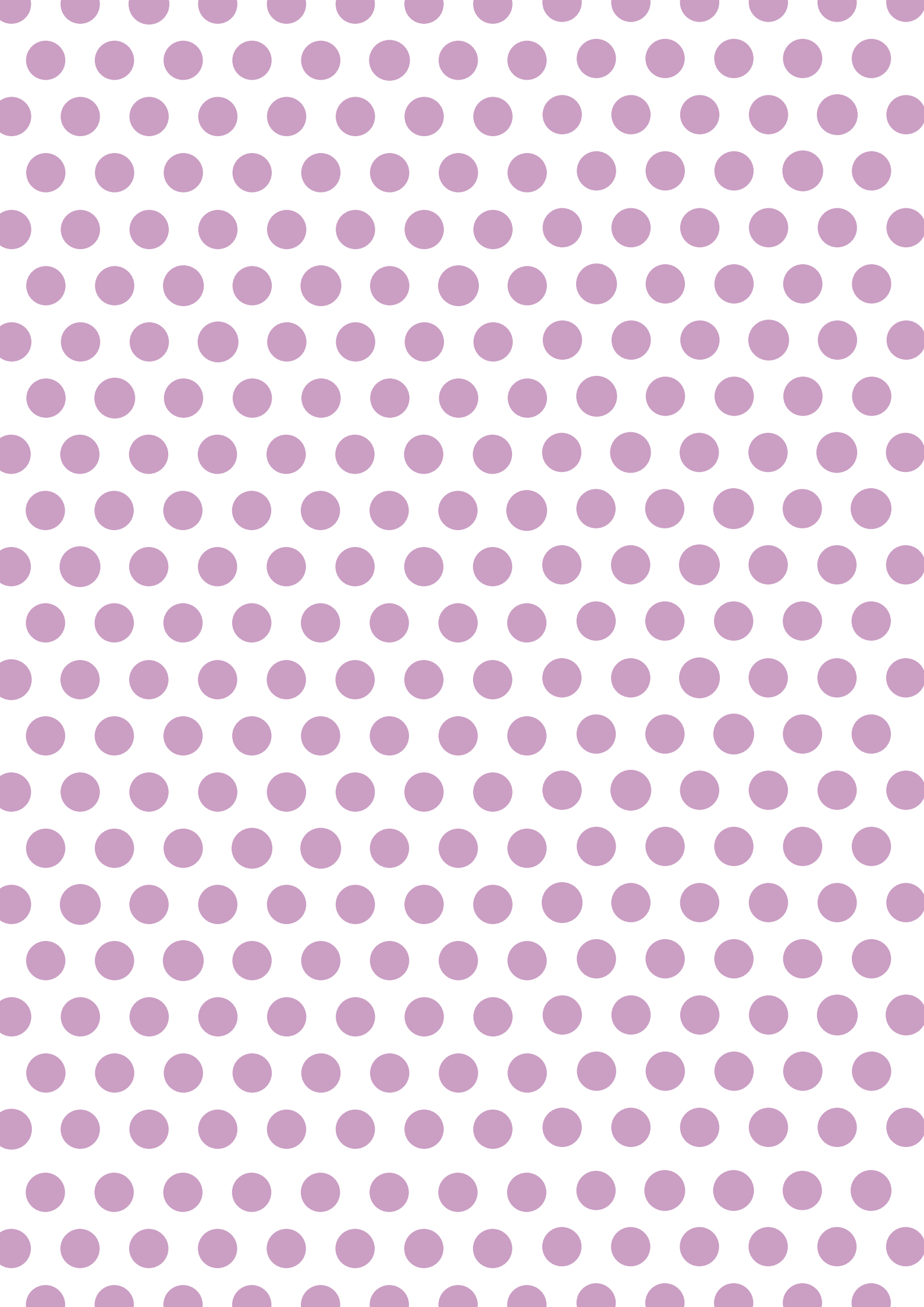




Suboart Magazine

August 2023, #8



In painting everything
starts in your head,
from scratch, from a
blank page. I find that
fascinating.

- Catherine Morin

Interviews

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An essay by **Carolina Castilho**

Dear readers,

Welcome to Suboart Magazine August 2023, Issue #8. I'm delighted to share with you some of the world's most talented and promising emerging artists from the fields of textile art & embroidery, sculpture & installation, video & mixed media art, photography, collage and painting.

As unique and diverse as their backgrounds, artistic curiosities and practice may be, they do have one thing in common: all of them deserve to be given a platform to have their work seen.

Tell your friends about them!
And thank you for your interest in our magazine.

Nina

Featured artists

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I believe that art is
a chance to protest
against inequalities
and that it can be an
opportunity to make
change in society by
bringing up neglected
problems to public
attention.

- Sara Rahanjam



Bruises Violets by Sara Rahanjam
Photography

Building a
Better Tomorrow

with

Sara Rahanjam



Iranian artist Sara Rahanja

Hello Sara, thanks so much for taking your time to answer my questions. To start with, please briefly introduce yourself and take us back in time: how did you get into art in the first place?

My name is Sara Rahanjam. I was born in 1984 in Iran and graduated from Tehran University in sculpture. Since I was a child, I had a special interest in painting and making simple volumes, and as I grew older, this interest grew in me until the age of 13, when I decided to go to the field of art and continue it seriously. Fast forward to my last year of university, that was when my serious activity started and I started to win prizes in several competitions and I reached top positions. After that I was able to hold a solo exhibition, and from then on I did nothing except for making sculptures- until today.

Could you please speak more about your sculptures and your work in general?

The main theme in my works are women and their social

identity and position in traditional societies. As a woman who was born and grew up in Iran, I have experienced lots of problems. Limitation problems and difficulties which are rooted in cultural and traditional believes in Eastern countries, especially in Iran, my home country.

“I believe that art is a chance to protest against inequalities and that it can be an opportunity to make change in society by bringing up neglected problems to public attention.”

That's why I have tried to show a kind of protest and disagreement with this situation in my works and reflect the Iranian society's demands and expectations for an identical revolution. The subject of my works are based on my personal experiences and all the things I have found out in socializing with other people. I have tried to reflect our shared thinking, needs and pain.

As you said before, most of your works are sculptures. How did you get into sculpturing & what draws you to it?

Before entering university and studying sculpture, I painted for many years and had several exhibitions, but it was a two-dimensional painting and I really liked that my works were prominent and voluminous. This is why I chose the sculpture field to continue.

Is there any piece or series that you'd like to speak about more in detail?

The collection of photos of myself that I just started are very special to me. In fact, I am the main element in them and the events happen on my body and the space around me. Basically, I am the same sculptures that I made for years. Their subject were women and the conditions and spaces in which they are located. And now I myself am in that situation in these photos and in a way I am my sculptures.

You said before that you believe that art is a chance to protest against inequalities and that it can be an opportunity to make change in society. Can you please elaborate on this and do you have the feeling that some of your works have achieved that?

I think that forward-thinking and new thinking without the limitations that society or tradition imposes on this thinking provides a space to look at it differently. Regardless of whether it is right or wrong, in my opinion, art is a progressive thinking and looks at issues and events with a new bottle of criticism and questioning.

"To what extent my works can fulfill their mission is something that the passage of time will determine. I just know that I have to do my job right."

Could you share some insight on your creative process?

I am inspired to create a work of art by the effect that an event has on me. Usually, social events, family, and people's individual behaviour are very inspiring to me, and after their impact deepens on me, they usually turn into the creation of a work of art.

ple's individual behaviour are very inspiring to me, and after their impact deepens on me, they usually turn into the creation of a work of art.

Do you have any advice for fellow emerging artists, especially at the beginning of their career?

From my point of view, an artist should only work and work continuously. The passage of time determines the path of each person.

Are there any fellow emerging artists you'd like to recommend?

Yes, I'd like to recommend @sabasoleymani and @zpa-shang.

And my last question for you is: what are your hopes for the future?

Man naturally lives by hope and hopes that a better tomorrow is coming. If hope is removed, destruction and emptiness will take its place.

"Even if there is no better future, hope and effort to build a better tomorrow makes human life meaningful and maybe it can create a better life and tomorrow."

Get in touch with Sara: <http://sarahanjam.com>
Instagram: @sarahanjam





Dark chocolate, 2015, Bronze & fiberglass, 54 x 19 x 13 cm, 3 editions
 Left page: Captured, 2015, Sculpture, 37 x 40.67 cm



All pictures from the project "Bruises Violets", 2022, Photography
Right page: Contant, Fiberglass & Bronze, 50 x 30 x 17 cm, 3 editions (from the series "Mania")



A work of art should be about its viewer's experience; everyone should experience it differently. The art should pull you in but, at the same time, leave you with wonder.

– Iniobong Uoro



Man in other forms IV, Dots of green, 2023
Oil paint on canvas, 30" x 32"
by Iniobong Usoro

Continuous
Exploration

with

Iniobong Usoro



Iniobong Usoro in front of one of his paintings in Lagos, Nigeria

Hello Iniobong, first things first: who are you and what were your beginnings in visual art?

My name is Iniobong Usoro, a self-taught artist from Akwa Ibom State in Nigeria. I'm a full-time artist, creating geometric figurative paintings and practicing art in Lagos State, Nigeria. I've always been creating art at a very young age, finding creative ways to solve problems around me. Later I studied architecture at the University of Uyo, here in Nigeria. I chose architecture because, at that time, art wasn't viewed as a sustainable practice where I'm from. Although my parents always encouraged my creativity, they guided me to what they thought was sustainable, especially financially. After my architecture school, I moved to Lagos State and practiced with an interior design firm for a year, visualizing spaces and supervising on-site work. I didn't find this exciting, especially the on-site work (I still love designing and visualizing) – so I left the company for a while. During the Covid-19 pandemic, I began creating digital scribble portraits to sustain my-

self. From here, I took on more challenging commissions and explored materials for creating art. This exploration is one of the most important factors in my growth as an artist – from pencils, drawing pens, and acrylic paints, to oil paints.

As you already mentioned, you studied architecture. Could you please speak a bit more about your shift from architecture to painting and how architecture has influenced your art practice?

I love the creative part of architecture – better said, I love the art in architecture. However, I wasn't excited to be on the field. Throughout my life journey, I've always followed what excites me. I didn't particularly leave architecture to practice art full-time, I left and gradually fell in love with art. I think art chose me. LOL. I see myself as a vessel of creativity, and creativity is in control most of the time. Here in Nigeria, architecture school is not so different from art schools. It's more like organized art. I've learned a lot

about organization and presentation from architecture. And these have greatly influenced my growth as an artist. Using 3D shapes to create art is another way architecture has influenced my practice. Communicating an idea or expressing myself feels easier while creating art with shapes.

Let's speak about your work now. I read that you treasure beauty in your pieces and that you enjoy communicating your feelings and sparking conversations with them.

I always try to express myself or communicate an idea through my geometric art; beauty is an important part of this creation. I feel most artists and designers pay attention to beauty while creating. I also love the feedback from viewers on how they experience my art. Apart from the process of creating, which I enjoy, I love those conversations people have with themselves or with me.

"I like that a work of art shouldn't be fully understood at first glance. A work of art should be about its viewer's experience; everyone should experience it differently."

The art should pull you in but, at the same time, leave you with wonder. Most especially, I love when the viewers honestly connect with an artwork. The way art chose me is the same way it chooses its pieces – from color to composition, I feel I'm not entirely in control most times. I'm as excited as the viewer when a piece is completed. A lot of things influence the painting process. I don't necessarily visualize the finished piece, I don't create the artwork to look a certain already imaged way. Everything I experience during the creation process influences the results on the canvas.

I had a look at your Instagram page and saw that in the past you have painted human figures – how did the transition to geometrical abstraction happen?

I've always loved the idea of creating from imagination. Painting figuratively, I needed reference pictures to create

from, and when I have these pictures, I don't feel as excited to create anymore. You see, it's all about me here, LOL. I began studying how to create figures from imagination. While studying, I realized the human figure is a composition of complex shapes, and I could communicate an idea through these shapes. I also got inspired by other artists that use shapes to create art. The geometric art I create is also figurative painting. Using geometry, I've found it easier and more authentic to create art and communicate ideas.

"Continuous exploration is one key factor that has led me to this point – each step influences the next."

I'm a big fan of your works, not only of the clear abstract forms but also of the vivid colours. Do they play an important part when you conceive a work or does the choice of colours rather just happen while you paint?

Thank you. It's a different experience for each artwork. Most times, I let the colors pick themselves. This way, I don't have a clear vision of what the finished piece would look like. Other times, I intentionally pick colors or make the painting monochrome. I also use color theory while creating artwork because, despite everything, the finished piece should be beautiful and composed. And with shapes all over the canvas, color plays an important role in putting the painting together.

Can you please speak about your creative process and share with me how you get from the starting point to a finished piece?

It always begins with an idea, and then I get to my sketch pad, interpreting these ideas as shapes. I use my Sketch-pad a lot. The idea goes through a series of sketches, and sometimes I can start selecting colors during this phase. After I've had the final sketch, I outline it on canvas. I love making canvases by myself. To me, it's part of the creative process. After outlining, I let the canvas sit for a while. I can properly select the colors I want for the paint-

ing during this period. From my experience, the more time I spend with the outline canvas, the better the combination of colors, unless this has already been selected during the sketch phase. A lot still changes while painting, and choosing the right colors is considerably the most difficult part of the process.

You live and work in Lagos, Nigeria. How is the art scene there and what are the challenges that you face?

The art scene in Lagos is fairly great. I've not experienced the art world outside of Nigeria, hence, it's hard to judge. As an emerging artist, one major challenge is finances (of course) and just as in most other industries, it's very difficult to establish yourself amongst the pool of other emerging artists and it's even more difficult to sustain it. Education is one other challenge here. Though I haven't been to art school, I feel there should be more art communities that prioritize skill improvement in young emerging artists and also teach the art business, how to manage finances, and basically, how to sustain yourself at every level of your journey. There is also the issue of available art materials. I've always used online platforms like Youtube to improve my skills, and most times, it's hard to find the right materials to create. Even though artists are great at improvising, better materials yield better results.

Is there any current project you'd like to share with me and our readers?

My current project is titled Shapes as Metaphors and it's showing at an art exhibition, "Journeys" with SMO Contemporary Art from July 9th to September 10th. 'Shapes as Metaphors' is a timely and impactful exploration of the universal human desire for a better life, resonating with the current global context of displacement and uncertainty. Through this body of work, viewers are invited to reflect on the shared human experience and the inherent strength that drives individuals to seek new opportunities and overcome challenges.

Are there any emerging artists you'd like to recommend?

Yes, I'd like to recommend Hope Monday, Austin Dorgu and Jessica Ene

And last question, as always: What are your hopes for the future?

I hope to create a sustainable career for myself through art. I hope my art can connect with as many people as possible. I hope my art creates enough impact to change the perspective of art not being a sustainable or professional career.

Get in touch with Iniobong
on Instagram: @ iniobongusoro_



Man in other forms II, 2023
Oil paint on canvas. 42" x 42"



SAM II, Outside Alone, 2023, Oil painting on canvas/board, 30" x 36"



SAM I, I'm listening, 2023
Oil paint on canvas, 30" x 36"



Interpretation of Dreams I, 2023
Oil paint on canvas, 30" x 36"

Jill C Nahrstedt

Biography

Jill Nahrstedt is an artist, mother, surfer, and traveler exploring relationships between the self and place. She accomplishes this through the use of color and images in her paintings, pivoting between realism and abstraction, combining them both in some pieces. Jill is seeking the layers that make a life. She is the founder and curator of Far North Side Gallery, a micro gallery in Chicago. Her work has been shown throughout the United States and can be found on several walls as Murals in Chicago where she lives with her husband and two children.

Get in touch with Jill: www.jillnahrstedt.com
Instagram: @jillnahrstedtart



Winter Rose, 2022
Acrylic, 24"x30"



I can Do This, 2022
Acrylic, 24" x 30"

Artist Statement

Through these mixed media paintings I explore relationships between the self and place. Materials drive discovery while the desire to understand identity, memory, and social consciousness push the work conceptually. I am constantly seeking the gasp that occurs when one steps away from a newly made mark and discovers it. Each of those marks also cover something once there, but now hidden. The marks, and those they cover are like riddles about what one can and can't have. Always balancing the weight of the joy that accompanies creation with the concern for those without access to it, my work is meant to evoke joy and maybe a little tension. There is a struggle to balance the weight of concern with joy.



Rogue Wave, 2022
Acrylic, 24" x 30"

Etienne Class

About the artist & his work

In my metaphor, I explore and transmit with my character what is inherently the psychology of personality, symbols and their meanings. Two common motifs in particular, which I incorporated constantly in my art, are birds and apples. The bird subconsciously symbolizes freedom and liberation, while the apple represents risk or chance, the possibility of a good or bad result. Examines human behaviors that are common in today's culture and tend to occur subconsciously.

Bringing life a whole new understanding of human nature and its potential for transformation.

Etienne Class was born on Sep 19, 1972, in Puerto Rico.

Get in touch with Etienne: <https://ecddllc.editorx.io/eclass>

Instagram: @etienneclass



One way, 2019
Pencil on paper, 11 x 14



Secrets, 2019
Pencil on paper, 11 x 14



Compassion with others, 2020
Acrylic on Canvas, 36 x 48 x 1,5

Jiacun Li

About

Jiacun Li is a London-based illustrator and animator with a specialization in storyboarding and creative visual design. As a visual artist, his ultimate goal is to create compelling narratives that engage viewers through a range of mediums, including comics, graphic novels, 2D animation, and stop motion.

Get in touch with Jiacun
on Instagram: @06juelz



She texted me her dream last night, 2022
Graphite on paper, 15 x 21 cm



Silence has a sound, 2022
Graphite on paper, 14 x 21 cm

Artist Statement

Jiacun's work is often driven by human consciousness, personal experience, and emotions. He is particularly interested in exploring the relationship between people and places, and aims to create a memory archive around these connections that is both refreshing and protective. His characters are often portrayed as anthropomorphized animals or surreal beings, reflecting different aspects of himself in the world, where ideals and absurdity coexist.



My wife bought me Nike shoes for only 40 euros, 2022, Digital, 20 x 25 cm



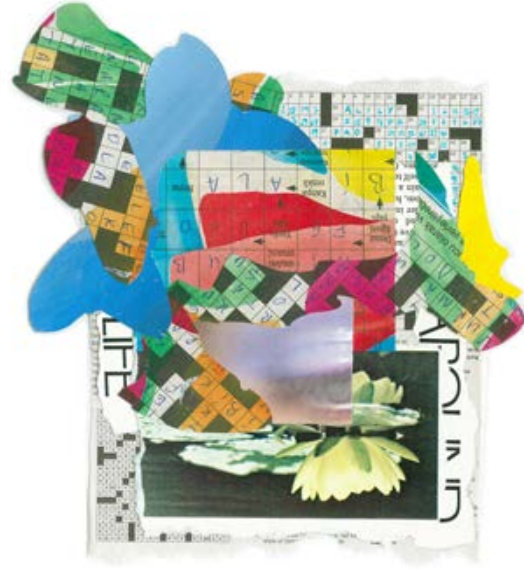
Zulal Cizmeci

Biography

Zulal lives in Izmir/Turkey in 1989. In 2014, She graduated from Dokuz Eylul University, Fine Arts Faculty, Traditional Turkish Arts Department, speciality Marbling Arts. In 2022, she completed her master's program in the same school and department. She created her own art style using the art of marbling and collage technique, Where she received her specialization training. In this direction, She continues her works in her own art atelier organizes special collage and marbling art workshops. Exhibitions attended in the last three years: International Jazz Dance Festival the collage exhibition Pardubice/Czech (2023), Dokuz Eylul University, Fine Arts Faculty, "MA students exhibition" Izmir /Turkey (2022), Buyukdere35 Art Gallery From Artist to Artist III Exhibition Istanbul /Turkey (2021), BASE'21 Resonance Exhibition Istanbul /Turkey (2021). Events: Atelier Noi "World Collage Day" Workshop Izmir/Turkey (2023), Marbling workshop at Kusadası Biochemistry Symposium (2022) IzmirMarbling workshop at Izmir Technical High School (2021) Izmir



Fernweh, 2022, Collage, 25 x 28 cm
Page 28: Breezin, 2022, Collage, 14 x 19 cm



The Çinili Hamam, 2023
Collage, 19,5 x 21 cm

Statement

The subjects that Zülal Çizmeci worked on for her curiosity psychology and the basic subfields of psychology are concepts related to the human psyche and especially momentary moods. She draws attention to the fact that in order to make the world a better place, first of all, the individual should examine and discover herself. For this reason, she focusing on the human spirit, which changes and transforms with she life. She examines the effects of current issues that cause individual and social discomfort on human psychology and conveys them with her works. She uses by opening the reality of the visuals the emotions and ideas that she wants to highlight symbolizing it with the of marbling art presents its own surreal world to the audience.

Get in touch with Zulal:
<https://www.behance.net/cizmecizul9341>
Instagram: @zulalczmec

Lea Hoffbauer



Patina, 2022
Oil paint and chalk ground on canvas, 40 x 30 cm

Biography

Lea Hoffbauer was born 1998 in the south of Germany and started 2017 her studies at the Dresden University of Fine Arts. She quickly discovered painting as the technique in which she could process the best her observations of the organic world around her and started to experiment with her own ways of layering and binding pigment. With a scholarship she was able to spend one semester 2022 at the Accademia delle Belle Arti Roma in where her interest for biology, anatomy and scientific discoveries manifested into her way of working today.

Get in touch with Lea: leahoffbauer.de
Instagram: @lil_ealll

Artist Statement

My paintings are based on the interaction between oil and water-based painting materials, like oil colors, chalks and inks. For the motifs I develop specific painting techniques and material mixtures. Through a combination of uncontrollable chemical reactions and thoughtful decisions during the painting process, I let the paint work for me. Through this process and many layerings, I create abstract paintings without narrative on canvas. The organic forms and structures found in them reveal my interest in biology and anatomy. I mainly gather my inspiration with the help of a microscope or search for impressions in popular scientific publications. Of particular interest are macro- and microscopic phenomena that are strange, not often seen in the daily life, almost disgusting and yet beautiful. Like this I am discovering recurring patterns, colour combinations and basic structures in nature and organisms and portray those on the canvas.



Working Fluids, 2021
Page 31: Braincoral, 2023
Mixed media on canvas, 40 x 30 cm (both)



Helena Ortin



Gimnàs, 2022
Oil On Paper, 29,7 x 42 cm

Biography

Helena Ortin is a Madrid-based artist from Barcelona born in 1995. Having completed her medical studies, she now combines her job with the passion for painting. These two vocations had always coexisted, being art a self-taught hobby that became utterly important as an emotion regulation mechanism coinciding with her first medical practice as a support doctor during the pandemic in 2020. Since then, she has evolved in her skills from hyper realistic drawings with colour pencils to expressionistic self-portraits made with pastels and eventually oil. Her artwork has been published in artists' books and magazines such as *Flamantes 24* (for Hispanic emergent artists), *Artist Talk Magazine* (issue 20, appeared on the cover), *All She Makes* magazine (issue 6) and some of her paintings were also selected in the 13th edition of *Versiona Thyssen* and for an exhibition at *Flipa* gallery in Barcelona.

Statement

I try to reflect a very personal view of the world. Painting is a way to express how I feel or how I am at a very specific time; that's why I mostly paint self-portraits. And the need to paint them feels like an appetite for capturing the image, hence the process is alla prima and would usually take one session (more than one depending on the size). What fascinates me is the result, as I never know what will come out of that painting outburst; every portrait brings something new and fresh to the conversation of identity and every domestic painting is a witness of my unique way of seeing things. From Gilbert Simondon's theory of individuation to less existential and thick frameworks, all I can say is that "I just paint".

Get in touch with Helena on Instagram: [@helenaorwell](https://www.instagram.com/helenaorwell)



Abril, 2023, Oil On Paper, 29,7 x 42 cm
Page 33: Vermell, 2023, Oil On Paper, 42 x 60 cm





Laura Iseley



Divine Expectations, 2023, Analog Collage, 11x13in

Statement

My collage work breathes new life into everyday ephemera, showcasing the unity and beauty of discarded materials. By meticulously cutting and manipulating printed imagery, I aim to bring compositional cohesion to the medium. Through painstaking color-matching, I create whimsical painted scenes that reveal themselves as eclectic collage assemblies upon closer inspection. Empowering women and embracing femme aesthetics, my work challenges the historically patriarchal world. While primarily paper-based, I incorporate various foils, organic materials, and enamel to emphasize key motifs. Each collage is carefully crafted to fit a vintage frame I thrift, becoming an integral part of the final artwork. I strive to create an unforgettable, tactile experience for viewers, inviting them to explore the fantastical and surreal worlds held delicately within my pieces.

Get in touch with Laura: <https://linktr.ee/iseyleylaura>
Instagram: @collagebylaura

Biography

Laura Iseley (b. 1998) is an American artist known for her meticulously crafted collages that bring together disparate elements into cohesive and layered worlds. She painstakingly cuts and assembles hundreds of pieces by hand, using discarded books, magazines, and newspapers she finds in thrift stores and on the roadside. Based in North Carolina, Iseley explores antique and junk shops in the Piedmont region, searching for vintage frames that aesthetically complement her collages, considering them an integral part of the final artwork. Her original collage works have been commissioned and displayed in Switzerland, Australia, Canada, and throughout the United States. In 2022, Iseley became a recognized maker in her craft, joining The International Collage Guild. She is represented by Return On Art, an internationally acclaimed online gallery based in Austria. Iseley shares her creative process and promotes her artwork primarily on TikTok, where she has amassed over 50,000 followers.



Lady Valentine, 2023, Analog Collage, 12x12in
Pahe 34: Pinwheel, 2023, Analog Collage, 11 x

Paul Darragh

Biography

Paul Darragh lives and works as an artist and designer in Mount Maunganui, NZ. His painting practice traverses both traditional canvases and large-scale outdoor paintings in public spaces. Darragh has been a practising artist since 2017 and in that time he has exhibited in solo and group exhibitions in art spaces and regional galleries throughout New Zealand. He has been a finalist in several national art awards, including The NZ Painting & Printmaking Award, The Miles Art Award, The Molly Morpeth Canaday Award and The Adam Portraiture Award. Prior to his transition to a full time painter in 2017, he had achieved a high level of success as a designer across many facets of the graphic design industry. Darragh spent ten years living and working in New York City where he established his own design studio and gallery space and worked on projects with many notable individuals, companies and institutions.

Get in touch with Paul: www.bemodern.co.nz
Instagram: @bemodern1



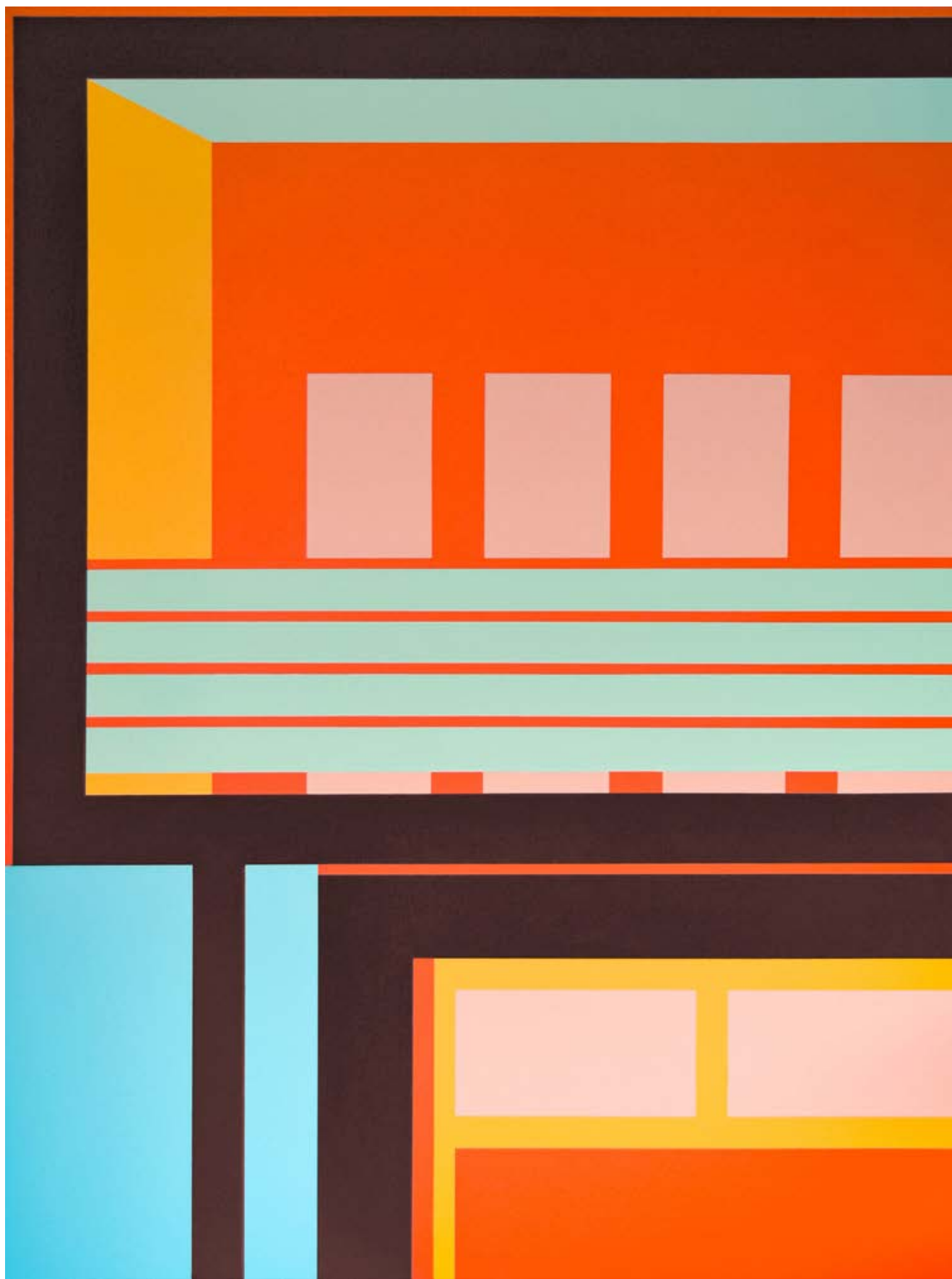
Container Exploded, 2022
Acrylic and mixed media on canvas, 1000 x 1000 mm



Precious Cargo, 2023
Acrylic and mixed media on canvas, 1200 x 1200 mm

Artist Statement

As an artist, Darragh's work is driven by a fascination with the intersection of globalisation, infrastructure, and technology. Through his use of acrylic paint on canvas and mixed media techniques, he seeks to create vibrant, geometric abstractions that explore the impact of these forces on our world. Darragh's artwork is characterised by flat, graphic compositions that employ optical illusions and precise rendering to create a dynamic visual experience. Bold, bright colours are a hallmark of his work, and he enjoys pairing them in unexpected ways to create a sense of vibrancy and movement. In addition to their aesthetic appeal, Darragh's pieces aim to promote reflection and conversation around pressing global issues, while also prompting viewers to consider the impact of infrastructure, social media, and emerging technologies such as AI and VR on our lives and the world we inhabit.



Hinewa 1, 2022
Acrylic on canvas, 800 x 1105 mm



Megan Roethler



Help#1, 2022
Sculpture, 4 x 6 x 6 inches (detail)

Biography

Roethler attended the University of Northern Iowa, majoring in fine arts and minoring in art history. After four years, she graduated with her Bachelor of Fine Arts degree and certification in museum studies. Her work heavily focuses on hand-sewn sculptures and the incorporation of recycled, impermanent material. The subtext of Roethler's work is often on the parallel power dynamics of the art world and outside society, the alienation of "craft" from art history, the subsequent isolation of women and queer makers, and violence wrought from the white patriarchy onto disabled community. Roethler's work has been exhibited in several locations such as, Woman Made Gallery; Chicago IL, The Dubuque Museum of Art; Dubuque IA, The Pumphouse; LaCrosse WI. She received the Guillaume Grant in 2019 and was featured in the Fall 2019 issue of Uprising Magazine.

Get in touch with Megan: Meganroethler.com
Instagram: @meg_rat22

Statement

Guided by both humor and paranoid neuroses, my artistic practice is the embodiment of the emotion, excursion, and ritual my disabled body endures. Through installation, performance, and soft sculpture, I illustrate the overwhelming nature of my autism within an isolating, discriminatory, neurotypical society. My interdisciplinary research focuses on a plethora of neurodivergent theory, practice, and lived experience. Repetitive action (stimming), performative masking, and 'bottom up' thinking are all concepts depicted and performed in my work. In conjunction with the performative aspects of my work, the use of brightly colored fabrics and unique textures allows room for humor within the often traumatic and abusive content. The dichotomy of content and material creates a tension within the work that is reminiscent of the 'other' in society; a common designation for the disabled, queer, and other marginalized communities.



Help#1, 2022, Sculpture, 4 x 6 x 6 inches

Page 38:

Up: Bathroom, 2022, installation, 6 x 12 x 6 inches
Down: Agenda, 2022, sculpture, 7 x 4 x 6 (detail)

Anna French

Biography

Anna French is a mixed-media collage artist with an interest in the esoteric as expressed in the natural world. Born in 1969 in former West Berlin, she moved to the United States in the early 1980s. She graduated from high school in Milford, CT and went on to study art and history, earning a B.A. from the University of Pittsburgh in 1992 and an M.A. from Duquesne University in 2006. She went on to work as an ESL teacher in the Czech Republic, design batik clothing for a private retailer and decorate cookies at a custom bakery in Manhattan. She attended multiple meditation workshops in Arizona in the 1990s and has integrated this practice into her life and art. Based in Pittsburgh, she travels throughout the country in support of her current job in Health Management.

Artist Statement

My work integrates diverse elements of biology, numerology, sun worship, and shamanism. I'm also inspired by notions of orgone energy as described by the late Dr. Wilhelm Reich and the compositions and coronas of medieval illuminated manuscripts. I'm an amateur astrologer and have a deep regard for the visual symbolism of the tarot. I aspire for my work to be apprehended viscerally and provide a focus for meditative awareness which exists outside the realm of the rational mind.

Get in touch with Anna: Instagram: @zet_uma





Song of Immortality, 2023, Mixed Media Collage, 37 x 44.5 cm
 Left page: How to Build a Solar Camera, 2022, Mixed Media Collage, 61 x 47 cm

Ashley Snook

Biography

Ashley Snook is an interdisciplinary artist and researcher residing in Tkaronto, Ontario. In her practice, Snook examines interconnectivity between human and nonhuman animals, and vegetal/botanical life. Snook has shown her work nationally, including in exhibitions such as Come Up To My Room at the Gladstone Hotel in 2018 as well as the recent exhibition GardenShip and State at Museum London in 2021. She has received various awards during her academic studies including, most recently, a Doctoral Fellowship from the Social Science and Humanities Research Council (SSHRC) and an Ontario Graduate Scholarship (OGS). She has also received the Joseph-Armand Bombardier Canada Graduate Scholarship (SSHRC) during her MFA at OCAD University in 2015 and 2016. Snook is currently a PhD candidate in the Art and Visual Culture program at Western University and recently exhibited her show NODES | Animality and Kinship at the McIntosh Gallery, in London, Ontario, which represents her culminating work within the program as her graduate thesis exhibition.

Artist Statement

Ashley Snook is a settler interdisciplinary artist and researcher residing in Tkaronto and a PhD Candidate. Snook examines interconnectivity between human and nonhuman animals, and vegetal/botanical life. Her research and studio work investigate notions of animality. More specifically, her research takes on a historically-informed perspective regarding animality to problematize a spectrum of human-centric, socio-cultural and scientific frameworks. Such frameworks are shown as the hegemonic forces that enabled rampant environmental degradation, racial injustices, and destructive human-animal relationships. This trajectory aims to reconnect a raw sense of intimacy between the human and animal and the surrounding biosphere through drawing, sculpture, installation, and video.

Get in touch with Ashley: www.ashleysnook.com
Instagram: @intraspeciatedasno





Chthulucene Dream Land States of Reality, 2022, Drawing Installation (up)

VHDVHD, 2019, Installation (below)

Page 42: Recuperative Play For Ecological Grief, 2022, Installation

As a student I got the
most valuable tip an
aspiring artist can get.

Be Simple.

These words have been
my holy grail ever
since.

– Parul Bouvart



Sweet dreamzz, 2019
Installation, invariable

A journey
through
Intimate Spaces

with

Parul Bouvard



Self portrait by Parul Bouvard

Hello Parul, thank you so much for being here! To start with, please tell us briefly who you are and how you got into visual art.

Hey, I am Parul Bouvard, born and raised in New Delhi, India in 1989 in a middle-class patriarchal family where each member belongs to the medical profession. In my family, I was the only one who aimed and struggled to become an artist. As a child I was very crafty and creative and wanted to be a doctor just to please my grandfather. But as destined, all my mentors from high school pushed and encouraged me towards the arts. I guess I was lucky! Later on, at the age of 18, my father passed away. From there on I decided to just live for myself and for my mother who has always supported me both emotionally and financially to realise my dreams. With her support, I traveled throughout India, and was selected to study at the prestigious faculty of Fine Arts, India, where I received enormous support for my ideas. I then left for New York to pursue

my Masters degree.

From there, how did it happen that you became a professional artist?

An artist's work of art are the physical manifestation of their life experiences, their memories both good and bad, their introspection and self-discoveries. We artists are endowed with the greatest gift to mankind – the ability to express our deepest desires and emotions unabashedly through our work. As a result, my Indian heritage and life's journey, my travels and encounters, have all contributed significantly to the development of my professional art practice. After completing my bachelor's degree in Visual Arts from M.S. University in Vadodara, India, I pursued my master's degree in Fine Arts at Pratt Institute, Brooklyn, New York. While I was a student, I experimented with subject, medium, and material to develop a language of my own. Soon I realised that my background and mem-

ories were already a giant pool of subject matter to draw from. Hence I started focusing on bringing a personal narrative to my works. I started questioning accepted social patterns, gender and cultural stereotypes that affected me.

When I was in New York, my day-to-day experiences led me to examine my own identity as an Indian artist practicing on an international platform. The relevance of the subject matter I represented and my personal narrative style all came under scrutiny. To articulate my thoughts, I use text and (my) body as integral tools. My works engage the viewer in a personal dialogue. They are like excerpts from my diary brimming with intimate observations. So far my choice of medium is video, performance and installation.

Your works are also where my next question is heading-can you please tell me more about them?

As an artist, I aim to engage the spectator with my works, encouraging him or her to open up to their own inner selves. Even though my works deal with extremely intimate subjects, they become portals of introspection for the viewer. They enable a process of interior expansion, a dive into the self. This engages and appeals to all human senses like touch, smell, hearing, etc. My conceptually drawn works sometimes become purely sensory. I question and investigate the credibility of social structures, patriarchy, history, gender and race bias and archaic rituals and beliefs. My choice of medium is video, performance and installation. Through my body, I enunciate my thoughts and reviews in a personal manner, resulting in a dialogue.

By expressing the absurdity of rituals and exploring these actions further, I explore sexuality. I re-perform ceremonies to repair relations. Taking various elements from my surroundings, I puncture mundane materials to create scars. In addition to expressing deep loss, these ruptures communicate the intention for healing. A trail of pins and sharp objects is used to express the repressed feelings of intimacy. The failure to please everyone for me reveals the plot of a self-destructive intimate tale.

You already mentioned that you usually work with objects and installation. Has it always been that way or did that

happen over time?

Having graduated with a painting background in my bachelors in fine arts in 2012, I guess I was more inclined towards touch and sensitivity to my subjects. This encouraged me to ditch the colours and opt of the fragility of this materialist world. For my bachelor's display at the faculty of Fine Arts, Vadodara, I used enormous pins and other tools related to the tapestry such as hooks, zips and other tools that were relevant to it. I played around with the versatility and availability of materials to convey inter-personal politics inspired by psychics and psychiatrists like Sudhir Khakar and Sigmund Freud. While stitching, I realised these are the daily chores or rituals of any Indian household. This inspired me to dig more into it and finally when I moved to New York, I started re-performing the Hindu rituals spreading light on sexuality and inter-personal politics.

Could you say what you treasure about installation and working three-dimensionally?

Exploring intimate spaces and questioning our relationships' intimacy. This allows me to re-examine my boundaries or given space and gain insight into my own needs and desires and what work demands furthermore. I make it evident from the hideousness of the enclosed private space that censorship and desire are at odds. The message is clear and human emotions and behaviour cannot be ignored. It also led me to gain a deeper understanding of my art and concepts and how people perceive them. The fun of working three dimensionally is that to remind ourselves how important it is to understand the impact of our emotions.

Is there any piece or series that you'd like to speak about more in detail?

I would love to speak with you about a recent project called the High Chair, which comments on both the patriarchal world and the educational system in India. This work talks about how our children are born to bear the burden of carrying the family name forward. They are born to rise above their predecessors and carry future dreams forward. Chil-

dren generally don't have time to stare or stand, but are grown up enough to live out their dream of living up to someone's expectations. Our society has come to the pinnacle of 'high performance culture' where a child is scrutinized from the day he steps into school; for the grades they acquire all the way through college until he is old enough to earn and then that becomes your marking of his worthiness.

Throughout patriarchal generations, small nudges here and shuffles there inevitably result in masses suffering from imposter syndrome. This is where one must EARN acceptance from one's own parents.....Children are born with a blank CV and spend their lifetime filling it out with every skill acquired. Passion, mental peace, and soul find a small corner on these pages, if at all. As an art activist, my works voice out against entrenched societal practices. Through this work, High Chair I try to comment on how our society teaches its sons to always be winners. "Fed" teachings that carry through generations; unfiltered.

Could you please walk me through some of your creative process?

As a general rule, I work around an idea or concept, then perform or construct an installation based on it. My priority is to get my idea across. Personally, I believe there are times when it's okay to redo the project if the artist isn't satisfied or wait for the right time to add the finishing touches to it.

When you conceive a piece of art, do you usually try to get a certain message or idea across or do you prefer to leave the interpretation to the viewers?

It is two sides of the same coin... One is how I want my audience to perceive the work, and the other is how they interpret it. There are many different perspectives on looking at a piece of art and relating to it. I am open to all interpretations, because I believe everyone has their own perspective. I created a work called "Letters to/from Papa" to reflect on the conversation I had with my father or what I imagined after I lost him. The viewer can, however, see it differently depending on who is looking at it. In my opin-

ion, my art is successful if the viewer can connect with it or if they can at least recall their parents while reviewing it.

You currently live and work in France. How is life for you as an emerging artist there and what are the challenges?

I guess the most challenging part of being an artist is survival. It is a continuous obligation in terms of ideas and styles to keep evolving, which is coupled with a fear of stagnation, in terms of ideas and styles. Familiarization and adapting to various places, cultures and markets is another challenging aspect for artists. In my opinion, it's more of an adventure than a struggle for me. But the art market remains formidable. Different markets have different requirements. For example at present I am residing in France where the biggest challenge I'm experiencing is communication. Language becomes a complication for me in my attempt to approach galleries and break into the art market. This wasn't an issue when I was in New York, but there were other concerns.

Where I live is a small town called Beaune in Burgundy, a couple of hours away from the art capital of Europe- Paris. Everyone knows about the major art institutions Paris hosts, the Louvre, The Centre Pompidou, Palais des Beaux Arts and many more. France has been the Mecca for art for centuries. Though, based on what I have observed so far, galleries in France focus more on the masters than galleries in cities like New York or London, where contemporary art holds equal ground. But let's see! I am positive to make a difference, and perhaps one day I can create a space for myself.

Is there any current project or event that you'd like us to know about?

Currently, I am working on this series inspired by my first pregnancy. I am a new born mother of eight months old daughter. My future project will be a photographic series on motherhood and its challenges and of course, how beautiful and wonderful it is. I wanted to explore more aspects of pregnancy that we rarely discuss. I aim to show the beauty of the journey and the strength it takes to be-

come a mother. I hope to inspire other mothers to share their stories and create an empowering community by incorporating motherhood into each ritual. This idea is still vague at the moment as I continue to balance it with my inner narrative.

Do you have any advice for fellow emerging artists, especially at the beginning of their career?

It is a good question that you ask. As a student at Pratt I got the most valuable tip an aspiring artist can get. "Be Simple" was the advice given to me by my mentors Ann Messner and Ann Mandelbaum. Their guiding words since then have been my holy grail and have really helped me evolve into a better communicator of art. As a student I wanted to prove my mettle to the world and that led to a convoluted trail of thoughts and visual vocabulary. I was then advised to be true to myself and keep it real and simple. In fact this turned out to be a very meditative process. I would like to sum up by saying that I feel blessed to have had such supportive mentors at an extremely crucial juncture in my life.

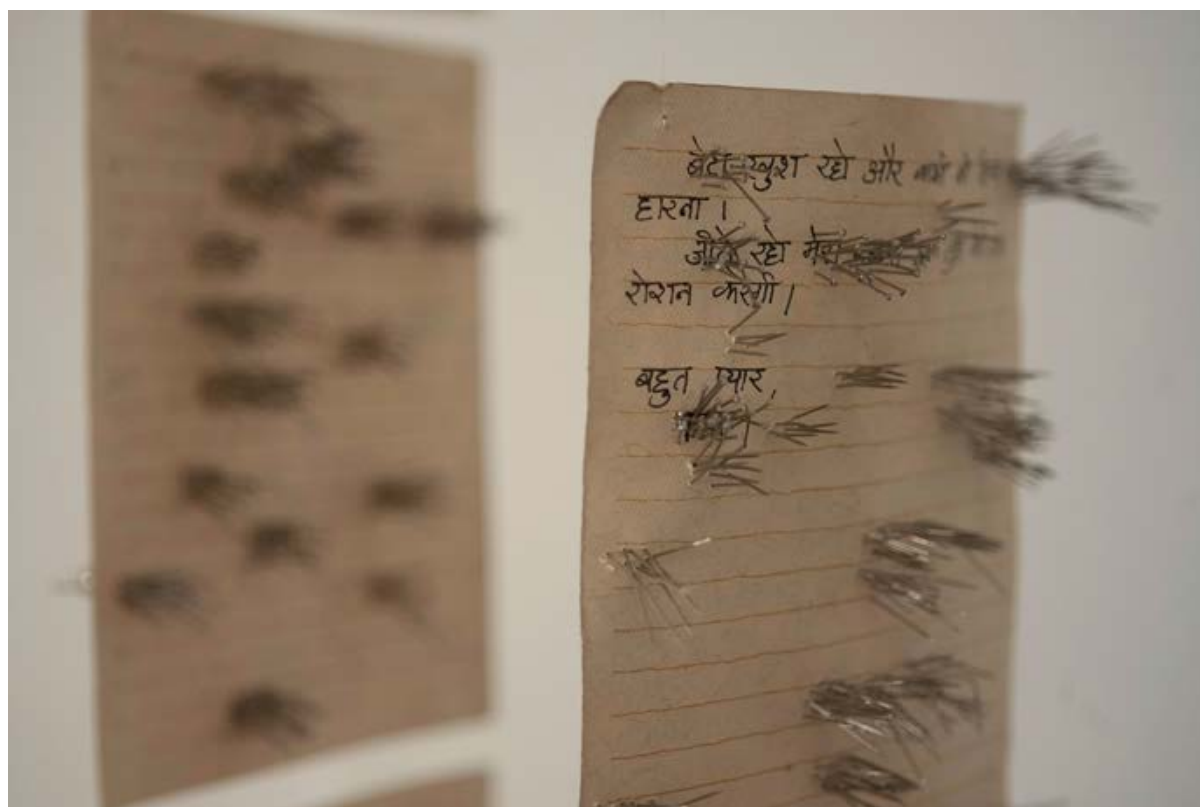
Are there any emerging artists you'd like to recommend?

There is no doubt that all budding emerging artists dream of making it to the art world one day. We all have struggled and it's all part of it and I believe this is the fun part. While teaching at École des Beaux Arts (Fine Arts University), I encountered many emerging artists seeking to make their mark. So, taking one name would not be fair to any of my students.

And last question: What are your hopes for the future?

I see myself having many successful exhibitions in the future and making a living from my work. In addition, I am keenly interested in teaching. I was awarded the first teaching fellowship given to me by Franklin Furnace, a New York-based organization. I believe teaching is an unequalled profession as you learn along the way. The most important thing is to never give up, and to never be scared to go out on a limb and take a chance.

Get in touch with Parul: www.parulbouv.art
Instagram: @parulbouvart_studio





The Blind Love Story, 2015, Installation, 25 x 30 x 60 in
Page 49: Letters to from Papa, 2015, Installation, 15 x 32 x 95 in



YOU, 2019, Installation, invariable
Page 51: The Hair Chair, 2020, Installation, 38 x 40 x 92 in





Amy Newton-McConnel

Biography

Amy Newton-McConnel a lens-based art photographer in Phoenix, Arizona. She has been highly creative since childhood, making art in various mediums. She] has always had a camera and an interest in Photography. In Camera Movement (ICM) photography, which utilizes techniques where the camera is intentionally moved during the exposure to create painterly and abstract artistic effects, allows Amy to create abstract art with my camera. She is inspired by lines and textures, colors and shapes and create art that inspires emotional response. ICM photography inspires Amy to see, feel and think differently and interpret her surroundings in a new and unexpected way.

Artist Statement

The primary function of the guitar is to make music. At first sight, one may only focus on seeing the guitar as an instrument. However, the guitar emphasizes art's elements, such as shape, line and texture. With slick polished texture and feminine curves, the guitar is a form of art. Guitar Camber is a collection that accentuates the elements and stylistic details of the instrument, and inspires the viewer to experience the guitar in a new and unexpected way.

Get in touch with Amy: www.anmccannel.com
Instagram: @anmccannelphotography



Up: Spinning Out, 2023, 4 x 3 ratio
Down: Overwhelmed, 2023, 2 x 3 ratio



Sassy, 2023, 2 x 3 ratio
Page 52: Down The Rabbit Hole, 2023, 4 x 3 ratio

Deborah Jones



The Lost Pond, 2022
Oil painting, 16 x 16 inches

Statement

With my background in textiles, my passion for interiors influences my art. My artwork is a mix of contemporary & fine art. I like to use a variety of mediums, including acrylic, spray paint, gold leaf but most of all oils. Using design, placement & planning for my paintings. I often put flora & fauna into repeat, carefully considering colour. I look at current colour trends for interiors & then put them into my paintings. Although I can never quite predict the way the paint moves & how the outcome will appear. This part of painting I love & to see how my work develops each time I paint. I'm always thinking of new ideas & trying different techniques to keep my work constantly moving.

Get in touch with Deborah: www.artbydeborahjones.com
Instagram: @deborahjonesartist

Biography

I am a British contemporary artist, with a Bachelor of Arts in printed textiles at Central Saint Martins. After graduating I worked in a variety of creative environments but my passion was to always become an independent artist. The past few years I have been commissioned for paintings & mostly concentrating on building my collection of works to push my own identity forward in the contemporary art world. Since then, I have achieved nationwide & global sales, I have London gallery representation with The Hyde Gallery & I sell my work online with Saatchi Art, Singulart & Artfinder. My work has been featured in Tatler Interiors, Style & Décor UK & in multiple featured curated collections with Saatchi Art. I am currently working on three collections based on my travel & life living near Epping Forest.



Nirvana 2, 2023
Oil painting, 40 x 40 inches



Valley of the dolls, 2022
Acrylic on canvas

Nuno M Santos

About me & my work

I was born in Lisbon in 1975. I live in Amsterdam. Graduated from Journalism and Communication studies at UCP Lisbon. My work is centered on the notion of feeling out of place. That 'outside, looking in' sentiment has stuck with me throughout my life. I use photography as a tool to break alienation, seek connection, and shape a world where I fit in. 'Evicted' is an ongoing series where I confront what the idea of belonging provokes in me – at the same time desire and repulsion. The images are created by photographing reflections in various surfaces, with analogue and digital cameras. I do not set out with images in mind, I just happen upon them. Reflections recompose my surroundings, distort, add noise, alter textures. They bring hidden worlds to the surface. Through them, I am both closer and more distant from everyday life around me.

Get in touch with Nuno:
Instagram: @_n.m.santos_



All pictures from the "Evicted" series (ongoing), 2022
Digital Photography



Pushpakaran Kadappath



Hymn to the soldiers who only known to god, 2011
Brush, Indian ink on paper, 30 x 40 inches

Page 59:
The story revealed by a tree yesterday about its past - 2 , 2022
Brush, Indian ink on paper, 52 x 40 inches

Biography

Pushpakaran Kadappath was born, works and lives in Thrissur, the citadel of culture and art in Kerala, India. He earned his MFA and BFA in Painting from India. In 2014 Pushpakaran received the prestigious Pollock - Krasner Foundation Grant Award, New York, and in 2011, he was awarded the state level Research Grant for Young Artists in India. He has participated in several exhibitions in India and abroad like, 'World Art Dubai 2022' as a Solo Artist, at the World Trade Centre, Dubai, Trans Cultural Exchange's 'Hellow World Exhibition', Boston, USA , YOUNG HOPE EXHIBITION 2022, D31 Gallery, Doncaster, UK. He has conducted Solo Exhibitions and participated in 'Emerging Indian Artists 2019'. In the years 2014, 2015, 2016 and 2017 his artistic talents were evidenced in many national and international events in countries such as India, USA and Egypt. His magical surrealistic style of works unravels a realm of history, myths, folklores and childhood dreams; to a magical inner world, through his organic perception.

Statement

I was born in a village called Velloor near Trichur City, in Kerala state in India. My family background is of traditions and folklores. I read kid stories with a background of grandma-stories. The fables and the oracles' frenzied chants that mumbled in my ears, saturated to form my strokes. During my childhood I saw gipsies with chained bears that could stand erect. They spoke to me in dreams. Marks of history came into my art as in my village a scholastic German Jesuit missionary priest and poet, Johann Ernst Hanxleden (1681-1732), known as Arnos Pathiri, lived.

Get in touch with Pushpakaran:
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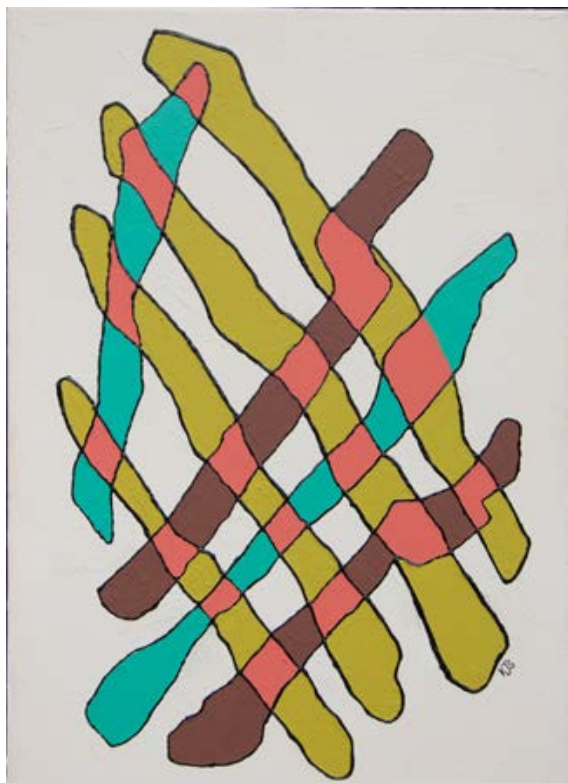


Unrecognizable trajectories, 2023
Pen & Fountain ink on paper, 22 x 19 inches





Keziah Swinford



(Tense Violin Music Playing), 2023
Acrylic on Canvas, 41 x 60 cm

Statement

“As an artist, I am most intrigued by the infinite number of patterns and formations found in ordinary, everyday things. This treasure hunt has honed my senses to unearth things that would previously pass my notice — the once mundane now sparking curiosity and providing a tonic of joy for my soul. A favourite part in my creative process is choosing colour combinations to flesh out the shapes forming the original skeleton of each piece. Initially isolated and incomplete, when merged, these patterns and hues take on a new form, thus adding meaning and life. I love the transformative power art has to awaken a change in our perspectives — be it through the rekindling of dreams or the igniting of one’s childlike intrigue. This, for me, is a personal process of growth and discovery in who I can become and who I want to be.”

Get in touch with Keziah on Instagram: @keziahswinford_art

Biography

Based in South Africa’s Cape Winelands, artist Keziah Swinford is an Art Director for Jota-Kena (a sustainable luxury brand she co-owns with her sister) and qualified interior designer who blends her artistic skills with 14 years of practical experience in the design field, allowing her creative environment to shape her work and processes. Currently specialising in acrylic on canvas, Keziah combines coarse and smooth texture paste as a base for matte and gloss acrylics, adding layers and depth as she translates thoughts into abstract messages ‘written’ on canvas. Keziah recognises the life-changing power art has had in her own life, crediting greats Claude Monet and Picasso as major sources of inspiration having paved the way for her to explore and discover her unique voice. It is in turn her desire to evoke and inspire introspective thoughtfulness as a sort of treasure hunt unique to each observer.



(Grandfather Clock Ringing), 2023, 76 cm x 1.2 m
Page 60: (Indistinct Chatter), 2023, 59 x 84 cm
Acrylic on Canvas (both)

Laura Fridman

Biography

Laura Fridman (b. 1993) is a French - Israeli artist and dancer. Upon graduating with a degree in economics from Yale University, she decided to pursue a career in dance and joined the Israel Ballet in 2017. Since 2022, Fridman has dedicated her time entirely to her painterly practice, which is centered around the female figure and portraying the body as a vessel for movement and self expression. Fridman has exhibited her work with galleries in Jerusalem, Tel Aviv and at contemporary art fairs in Monaco and Zurich.



The Lover, 2023
Oil and Acrylic on Canvas, 160 cm x 100 cm



The Thinker, 2023
Oil and Acrylic on Canvas, 100 cm x 100 cm

Artist Statement

Laura Fridman's work fluidly oscillates between representation and abstraction. Young and smooth faces are accompanied by mysteriously large hands and stretched bodies. Influenced by the physically demanding discipline of ballet, Fridman's painterly precision alludes to the geometry of the body, while simultaneously exposing its malleability. By distorting the human figure and dismantling conventional notions of beauty, Fridman aims to depict our internal struggles and imperfections, thus encouraging a deeper engagement with her artwork. Fridman's minimal, yet melodic compositions, transform any void into a delicate space for possibility. Her limited color palette, in which the figure sits in an empty space striped of all extraneous detail, visualizes a desire to uncover the authentic self. The slightly unsettling atmosphere invites the viewer to embrace the discomfort and to confront the disquietude residing within each and every one of us.

Get in touch with Laura: www.laurafridman.art
Instagram: @laura_fridman_art



The Timekeeper, 2023
Oil and Acrylic on Canvas, 70 cm x 50 cm



Lily Love Smith

Biography

Lily Love is a UW Museology Graduate student with a keen interest in paper arts. She has spent the majority of her life using paper collage as a form of expression & found a new love for it during the COVID-19 Pandemic, where she created portraits of her friends & herself. Beginning of January 2023, Lily Love created PaperSpace, a pop-up paper arts based makerspace that encourages the learning of new skills in a communal setting. This project ignited a new passion of creating & fostering creative spaces for paper-arts & artists, & she hopes to do that post-graduation.

Artist Statement

Each of these pieces are composed of hand-cut elements that are layered and glued together, even if it is digitally done. I find joy in the details. Cutting teeny-tiny pieces just right is a thrilling experience. I love how color and patterns can be used to create depth on a simple piece of paper. Relationships are important, so creating art of friends and finding humor in my own daily life, is my inspiration to creating these saturated worlds full of intention, wonder, and whimsy.

Get in touch with Lily: lilylovesmith.com
Instagram: [@lilylovesmith](https://www.instagram.com/lilylovesmith/) / [@paperspace2023](https://www.instagram.com/paperspace2023/)

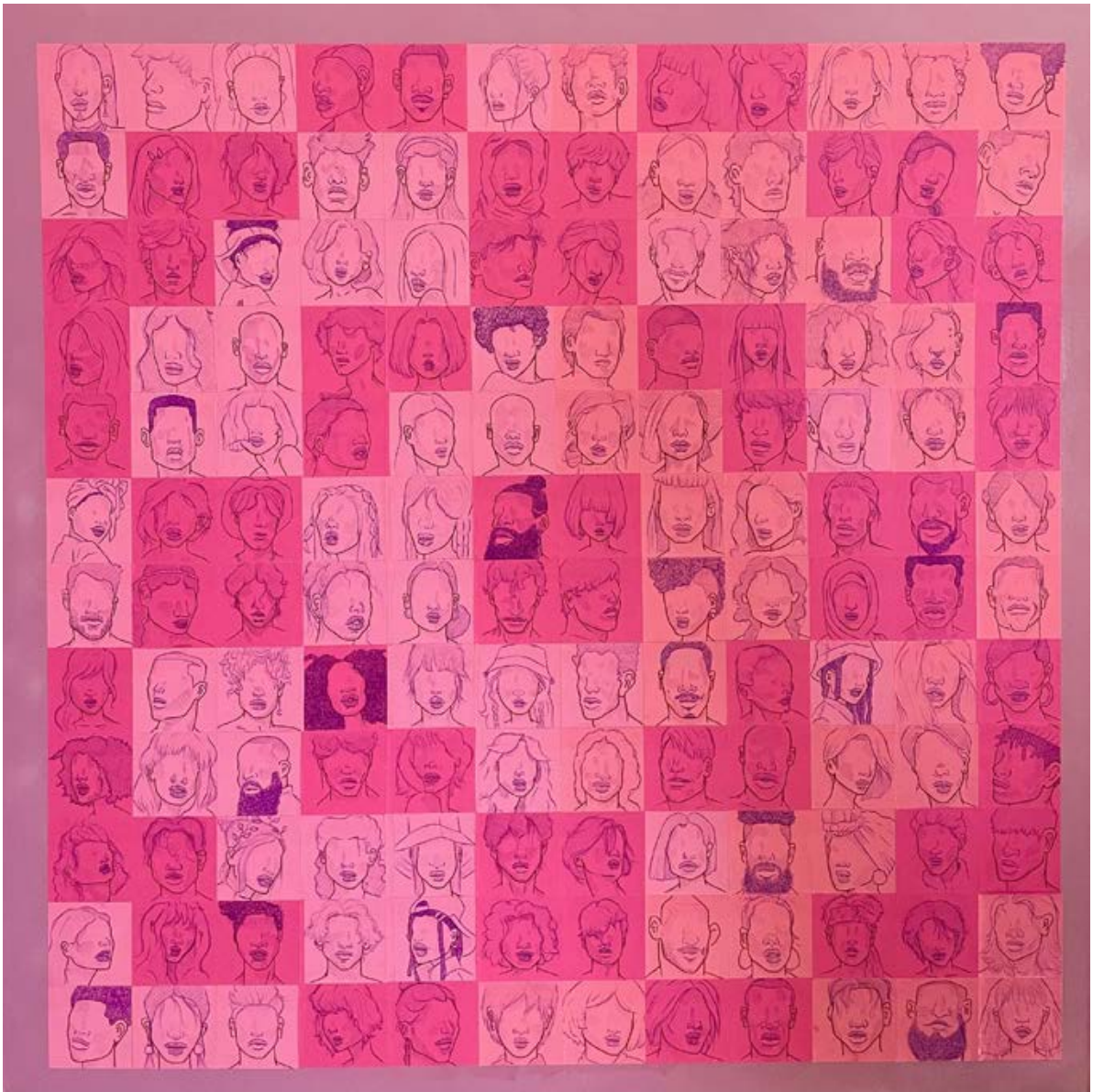


The Best Ride, 2022, Collage, 8.5 x 11 inches
Page 64: Friends With Baskets (Ethan), 2021, Collage, 8.5 x 5.5 inches

Lee Ellis

Biography

Lee Ellis is an American contemporary artist from Cleveland, Ohio currently based in the south of France. Starting his work primarily as chalk muralist, Ellis transitioned to create a less public practice around 2020 where he found himself drawn to smaller works. After being forced inside during quarantine Ellis began creating a series of works where he puts hundreds of Post-It notes with individual drawings on to a canvas. He has participated in multiple groups shows working with curators from New York to Chongqing, China.



La fleur de personne, 2023
Post it notes on canvas, 100 x 100 cm

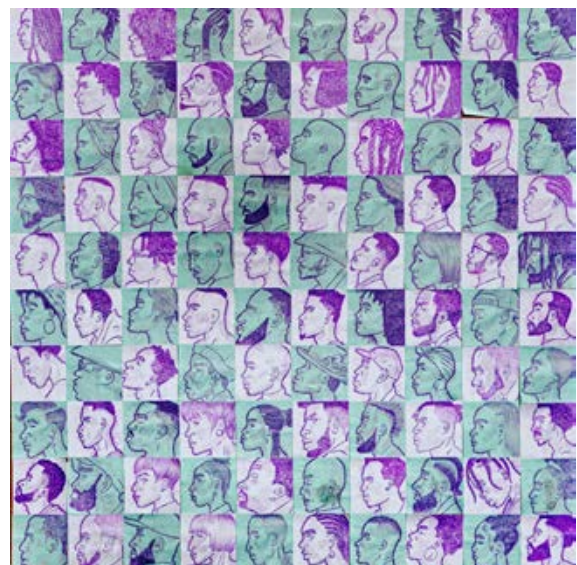


Us, 2021
Post it notes, 130 cm x 100 cm

Artist Statement

Who are we without others? As individuals we can only accomplish so much, there comes a point when we understand the importance of community. An excellent example comes from the global pandemic, where the world understood how much better we are together. Why does it take tremendous tragedy for us to realize the significance of the collective? Within his work, Lee Ellis attempts to reinforce this ethos by giving the audience a glimpse at the overwhelming power we have together.

Get in touch with Lee:
www.nairblee.net / Instagram: @nairblee



Most Black Kings Create A Legacy, 2021
Postit notes, 96 x 96 cm

Leah Thornton

About me

I grew up in Alabama in a small insular evangelical home and community. I attended Auburn University where I received a BFA in painting and drawing. In my twenties, I embarked on a deeply personal & transformative quest to reconcile my sexuality with my religious beliefs. This introspective journey allowed me to find peace & acceptance as an openly queer individual, while navigating the familiar landscapes of my upbringing. I embraced the opportunity to explore and understand the world I grew up in from a new perspective, fostering personal growth & self-discovery. Currently, I am pursuing an MFA at SUNY Purchase while reveling in the vibrant atmosphere of New York City.

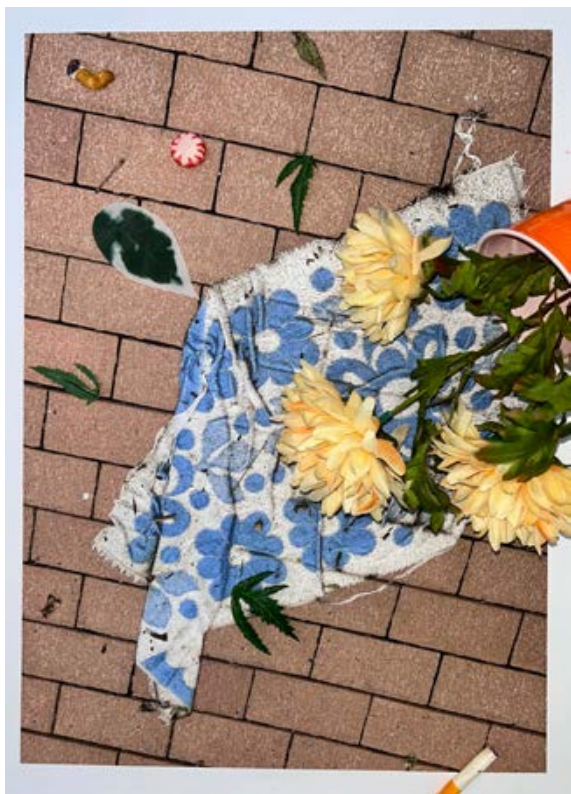
Get in touch with Leah: Instagram: @adult_braces

Artist Statement

I love to walk. When I go for a walk, I find myself face-planting into the absurdity of the everyday world: the awkward conversations, the mismatched outfits, the random assortments of trash/ treasure. It's a reminder that the beauty of life isn't necessarily in the grandiose or the exceptional—but in the everyday moments that often go unnoticed. When I make work, I try to capture this same essence of the everyday world. I embrace imperfection and experiment with colors, textures, and mundane objects (handmade and found) with personal significance. I don't overthink my process. It's a freedom to make decisions and see where the work takes me, letting the mistakes and missteps guide me towards something new & unexpected.



Humpty Dumpty, 2023
Photography



Still Life 2, 2023, clay, photography
Below: Untitled, 2023, photography



Still Life 1, 2023, photography
Below: Wastebasket, 2023, photography



Pauline Galiana

Biography

Artist Pauline Galiana was born in Algiers and grew up in Switzerland and then France. She received her MFA at ESAG in Paris in 1984, and has a Christie's Art Business Certificate. Her work has been exhibited at the New York Public Library; Memorial Sloan Kettering Gallery Brooklyn; Kentler International Drawing Space in Brooklyn; the Columbus Museum, Columbus, GA; Drawing Rooms Art Center, NJ; Durham Arts Council, NC; Islip Art Museum, NY; New York Institute of Technology; ChaShaMa Gallery, NYC; Robert Henry Contemporary Gallery, Bushwick; Baron Boisanté Gallery, NYC; and the Ramis Barquet Gallery, Mexico among others. In 2017 she was selected for a one-month artist residency at MassMoCa in North Adams, MA. Her work is included in the collections of UBS, New York University, the National Museum of Romanian Literature, where she won a 2018 Bibliophile Object-Book Biennale award, and private collections in New York, Washington, Houston, Paris, Riyadh, London and Sydney. She lives and works in New York City.



New Blooms, 2023, Dimensions vary
Tree branch limbs, acupuncture needles, plastic mesh clip-pings, food expiration date plastic tags

Artist Statement

I work simultaneously on distinct bodies of work, from collages to paintings and drawings, from ephemeral installations to small-scale sculptures, from performances to videos. Materials and images are usually deconstructed, then reconstructed and hybridized. The work combines noble and mundane materials; it expresses instinctive states of mind with formal compositions, using obsessive and meditative processes, meticulous planning, and patient execution, sometimes with rigorous grids. I waste nothing. "Fantastic" explores concepts of consumption, convenience and waste in relation to natural cycles of time and labor. All pieces from this series are 90% created with plastic, a material generally valued for its convenience and low cost of production. Produced through laborious, time-consuming hand-work applied to otherwise mundane, commonplace materials, the works create an unexpected transformation. Presented and re-contextualized in jarring and awkward scenarios, the plastic items acquire undeniably higher value, reminiscent of the ingenious chemistry invented by humans to create polymers. Plastic is durable, in both threatening and productive ways, although the uses to which it is put are generally ephemeral and discounted. The collected works seek to prompt reflections on the value of inventiveness, the worth of the discarded, and the preciousness of time.

Get in touch with Pauline: www.paulinegaliana.com
Instagram: @paulinegaliana



Fantastic Maze n°1, 2021, 117 x 120in
Handstitched plastic produce mesh

Below: Fantastic Quilt n°1, 2017-2022, 9.5 x 9.5ft
Handstitched recycled plastic bags



It's Fantastic, 2022, 93 x 76in
Hand-embroidered plastic bags with embroidery hoops
mounted on plastic mesh



Below: Sirens n°2, 2020, 37 x 144in
Digital print on linen fabric with hand-braided tassels

Behind & Inside
the Exhibition

Unsubmissive Gazes



When I entered the colorful gallery room of FLIPA Art Gallery on an unexpectedly rainy May afternoon earlier this year, the work had already been done: The pieces had already been hung and lit, the folders had been distributed in the streets of Barcelona and the cava was ready to be poured: it was the opening night of “Unsubmissive gazes”, the first group exhibition that I have ever curated. It has been a beautiful, gratifying experience to see this project come to life which had its beginnings back in time when I first started to notice how women in classical paintings seemed to always be looking away, or barely looking at me. Their gaze seemed to always be blocked, their eyes void of any energy. But let me take you back to the basics...

by Carolina Castilho
Pictures by Cherry Adam

Foundations: The Male Gaze

There's a general assumption about art that leads us to see it as a representation of the world: a fictional realm of images that are tethered to the real things but that are somehow always less than them. Less real, less objective, less important. However, images –and art– are as real as the material word and are in constant interaction with it. Just as we learn to speak by coming into contact with a specific language, or learn to move in certain ways by copying the people around us, we learn to see the world in particular ways by internalizing the myriad of images that surround us each day. And all of these mechanisms through which we understand the world –speaking, acting, seeing– define how we relate to it and the social dynamics that form our reality. In this sense, visual culture becomes the founda-

tion through which we understand signs, symbols and images at an almost unconscious level: we learn, for example, to associate the color red with strong, passionate feelings like love or anger, and that connection is used and perpetuated in paintings, commercials, traffic signs or movies. As harmless as this example might seem, visual culture impacts the world in different ways. It works differently than laws or geopolitics, for instance, but it has an impact on us nonetheless. To learn specific ways of seeing means internalizing values and assumptions about what's worth looking at and what isn't, and undoubtedly that will inform how we act and relate to what surrounds us.

One way of looking at the world that has been identified and defined by art and cultural theorists, is the male gaze. Very briefly put, the male gaze is a way of looking that

builds a power dynamic in which the active spectator, assumed to be a heterosexual male, looks at a passive female figure. Going back to its roots, it came into being because the art circles (painters, buyers, audiences) were made up of mostly white, presumably heterosexual males. In practice, this means that art was made by and for men, and women were relegated to being figures in the paintings. In most of these, the woman being looked at is usually unable to look back and her movements are restrained, she is portrayed in a way that negates her subjectivity and agency.

The act of looking at these bodies on the wall (or later, on a movie screen) is a possessive one, in which the woman is the object onto which the spectator can project his fantasies, since from his hierarchic position the viewer can never be confronted. As critic John Berger famously phrased it, "Men look at women. Women watch themselves being looked at". In this understanding the body is an object built on and perpetuating patriarchal ideas, that only admits one form of desire and sexuality. During the history of art and visual culture, this male gaze has demanded to be satisfied, and so it has – images of passive female bodies who appear solely to be contemplated, can be found in famous works such as Titian's *Venus of Urbino* or Tintoretto's *Susanna and the Elders*. Throughout the history of art they have been the norm, and they still are the norm today. A look at the vast, vast majority of commercial films that have premiered in the last decades shows how cinema has cleverly adapted and incorporated the male gaze (think *Fast and Furious*, 007, *Wolf of Wall Street*).

Times have changed, though

Now, as the feminist movement has grown and as more women begin to enter the art world, artists and audiences have started to become more aware that the male gaze is not the "natural" or the "objective" gaze. It is, as its name suggest, the MALE gaze with all of the consequences stated above that it has brought to the female figure in the Western Art canon. As universal or natural as the male gaze might have seemed and still seems to some, it is also a constructed point of view that achieves its effect through a series of conventions and mechanisms, such as fragmenting the body (which has a dehumanizing effect), applying

softer light to give an ethereal, unreal (unhuman) aspect to the figure or opting for settings in which the figure is incredibly passive (laying down, sleeping, sitting). When I began this curatorial project in August 2022, the 3 main questions I asked myself were: aren't there other ways of seeing and looking at the body? How can these alternative gazes shift our understanding of desire and the implicit power dynamics? And how do they affect the relationship between viewer and artwork? As a curator, especially as a woman curator who found a lot of strength in deconstructing my own male gaze, I wanted to investigate the possibilities of the gaze through the work of contemporary artists. After all, as much as words can help us explain and make sense of how we see, it is only through images that we can begin to articulate other possibilities.

Curating from different angles

In February 2023 Suboart Magazine and I launched the open call "Alternative gazes on the body and on desire" where we asked artists to submit works that somehow questioned, challenged or subverted the male gaze and its way of portraying the body and desire. After receiving incredible submissions that opened my eyes to so many new ways of approaching the subject, a total of eleven artists were selected: Celia Mora, Cherry Adam, Chiara Ciccarello, Drea García, Hannah Nishat Botero and Morgane Dixneuf (with a collective piece), Margot Machado, Maša Bušić, Natalia Santos, Julia Calvo and Venkateshwer Acharya. As hard as it had been to make a selection from over 300 submissions received, I chose these artists because I believe that their works open up different points of discussion and highlight the myriad of possibilities in which artistic mediums can challenge and transform the gaze. On May 25th our exhibition opened at FLIPA Art Gallery, Barcelona on the unexpectedly rainy afternoon I had told you about earlier.

We titled the exhibition "UNSUBMISSIVE GAZES" to convey the spirit of its works: they shift dynamics between viewers and artworks by offering new and radical ways of looking at the body. With a collection of works ranging from photography, painting, sculpture, collage and digital narrative, the intent of the exhibition is not to impose

(or even suggest) one particular gaze, but to uncover and highlight the many possible ways of seeing and to spark the public's imagination. We hope to show and bring evidence to the fact that the male gaze has never been a neutral one and that it is not inevitable.

The exhibited works prompt the audience to consider different angles when it comes to the body, freeing it from the objectifying and reductive assumptions that the male gaze imposes. Far from being something to simply contemplate, as the male gaze has suggested, the body is a complex space of conflictive, sometimes ugly, sometimes confusing emotions and feelings. The different pieces reference to that by shedding light on pain, illness, domestic violence, the materiality of the skin, queerness and gender norms. They disturb the gaze by playing with assumptions and stereotypes and they actively make us aware of the decisions that are implicit in the act of looking, such as: where are we standing (hierarchically) when look at someone? Can the other person meet our gaze? Why do images that subvert conventions make us slightly uneasy? Hopefully, these questions open up a dialogue inside the exhibition room that can be continued after we leave the gallery, as we encounter images of bodies in our everyday

lives and take a moment to think about how they are being presented and the intention behind it.

A visual culture with new eyes

I could not end this article without thanking FLIPA for working together with me in bringing this exhibition to life, my colleagues Fola Harold and Nina Seidel at Suboart Magazine for introducing me to so many incredible artists and, of course, the artists themselves for their generosity and interest in the project and for daring to break away from a way of looking that has been and still is strongly pervasive. I hope that with this exhibition we have offered new ways of seeing that encourage the viewers to question and challenge not only the male gaze, but also how our (Western) visual culture has been built on it over centuries. How different could the world look if we looked at it differently?

Unsubmissive gazes, curated by Carolina Castillo and organized in cooperation with Suboart Magazine, is still showing until the end of summer at FLIPA Art Gallery in Barcelona, Spain.



View of the exhibition "Unsubmissive Gazes" at FLIPA Art Gallery in Barcelona, Spain



View of the exhibition "Unsubmissive Gazes" at
FLIPA Art Gallery in Barcelona, Spain



View of the exhibition "Unsubmissive Gazes" at
FLIPA Art Gallery in Barcelona, Spain

Heather Beardsley

Biodiversity and Creativity



Heather Beardsley working on one of her pieces

Hi Heather, to start with I'd like to go back in time: how did you get into art in the first place and how did you become a professional artist after that?

Making art was always a part of my life. My mom was an elementary school art teacher and started doing art projects with me as soon as I could sit up and hold a crayon. It never occurred to me that being an artist could be an actual career, I didn't know any professional artists and my parents had never acknowledged it as an option. About halfway through my time in college was when I started to realise I needed to pursue art in a more serious way. I didn't go to an art university, and there weren't art blogs and podcasts like there are now, so I decided to do an MFA program to develop my work and learn more about how to get opportunities as an artist.

You create mixed-media projects at the intersection of

art, science and environmental issues. Can you please speak more to that and tell me more about your work in general?

My work draws a lot of inspiration from speculative science-fiction and its ability to take things to often fantastical extremes to generate reflection and conversation about present anxieties over issues like climate change and pollution. Across media everything I make is incredibly detailed and obsessively made, I want people to be able to get lost in the minutia and intricate worlds represented. Most of my work depicts nature growing uncontrollably over built environments. I make drawings and embroidery on photographs, textile collages and sculptures using found objects and air-dry clay. My goal is that this experience can foster a curiosity and sentimentality that will allow underlying environmental concerns to resonate in a different way than charts, statistics and photographs of natural

disasters.

Have environmental and science related topics always been of interest to you or was there a specific moment when your fascination for them arose?

No, when I was in school I always was more interested in the humanities like history and literature than math and science. I always enjoyed visiting the local aquarium and reading nature books and magazines as a child. I had a large hardboard book about the rainforest and I would lay on the floor drawing from it for hours. As I became more invested in making art, I became more interested in the natural world. I consider myself a creative person, yet the more I learn about biodiversity the more I understand the limits of human creativity.

Is there any piece, project or series that you'd like to speak about more in detail?

My longest running series to date is called Strange Plants, and it began after I visited the Chernobyl exclusion zone in December 2017. The following spring I was doing a residency in Budapest and I began doodling plants with white gel pen in a photography book of Budapest. I also made sculptures with photographs and air-dry clay in matchboxes, and by the end of the residency I had begun embroidering into photographs as well. Since then I have continued the series, adding each new city my work takes me to, including Vienna, Tallinn, Kyiv, Las Vegas, Chicago and Beijing. While doing a residency in Kyiv in 2019, I began to collage into second-hand embroidered textiles, adding my own embroidery to create a collaboration between myself and the women that originally made them. Since the pandemic brought my travels to a halt, I have been able to increase the size of my sculptures so they now fill suitcases and large wall-mounted frames.

You work with different techniques such as sculpture and or fiber art (embroidery included), and I wondered what you treasure about each of these techniques and if there is any that you favour over the others?

I don't think there is one I prefer over the others, I like

being able to jump between media and work on different kinds of pieces at the same time so I don't get too bored or frustrated. I am also always looking for new media and techniques to incorporate into my work, translating my visual vocabulary into novel forms. I do appreciate the portability of embroidery though, for five years I was living out of a suitcase while travelling between international residencies. Embroidery was easy to bring with me on trains and planes, and I tend to carry some with me, allowing me to pull it out and work if I find myself waiting or needing a break while I am out somewhere.

Could you please talk about your creative process, from the starting point to a finished piece or series?

It varies a bit, but generally I work very intuitively, meaning I don't start with a firm plan or a sketch. I have some idea in my head what I want a piece to look like, yet the final product develops as I make it. This is especially true with the Strange Plants pieces, the plants grow throughout the process in reaction to what has already been sculpted, drawn or sewn. If I am working in a new media, I will often put off starting because I feel less comfortable. Otherwise, the beginning is always the most interesting part for me. The last ten percent of any piece is usually the hardest because so much of the piece has already been determined so there is less creative decision-making. When I was younger I struggled to finish most of my works when they reached that point. Now I am able to use the sense of accomplishment at having finished to keep me motivated to complete things.

When you create a piece, are you usually trying to get a certain message across to the viewer or do you like to leave much room for interpretation?

I definitely prefer to leave room for interpretation. When I look at art that feels like it is telling me exactly how to think and feel about it, it doesn't linger in my mind and keep me engaged. I have things that I am thinking about with the work that I hope come through, but ultimately I believe that allowing people to take their own path through the work and form personal conclusions will make the work more impactful even if it's not always exactly

how I was thinking of it. I actually really like when people share their interpretations of the work and they've made connections I never thought of before.

Is there any current or future project or event that you'd like to give a shout out?

My first solo museum exhibition, Heather Beardsley: Strange Plants, is currently on display at the Chrysler Museum of Art in Norfolk, Virginia in the USA until October 29, 2023. It features a large survey of the series and it's been amazing to see so much of the work together in a venue where so many people can see it.

Do you have any advice for fellow emerging artists, especially at the beginning of their career?

When I was in grad school one of my advisors gave me the advice to find artists that are at a place in their career that I would like to be at in five years, then look at their CV to see the steps they took to get to that point. That's some-

thing I have continued to do, a way of reverse-engineering a path as an artist.

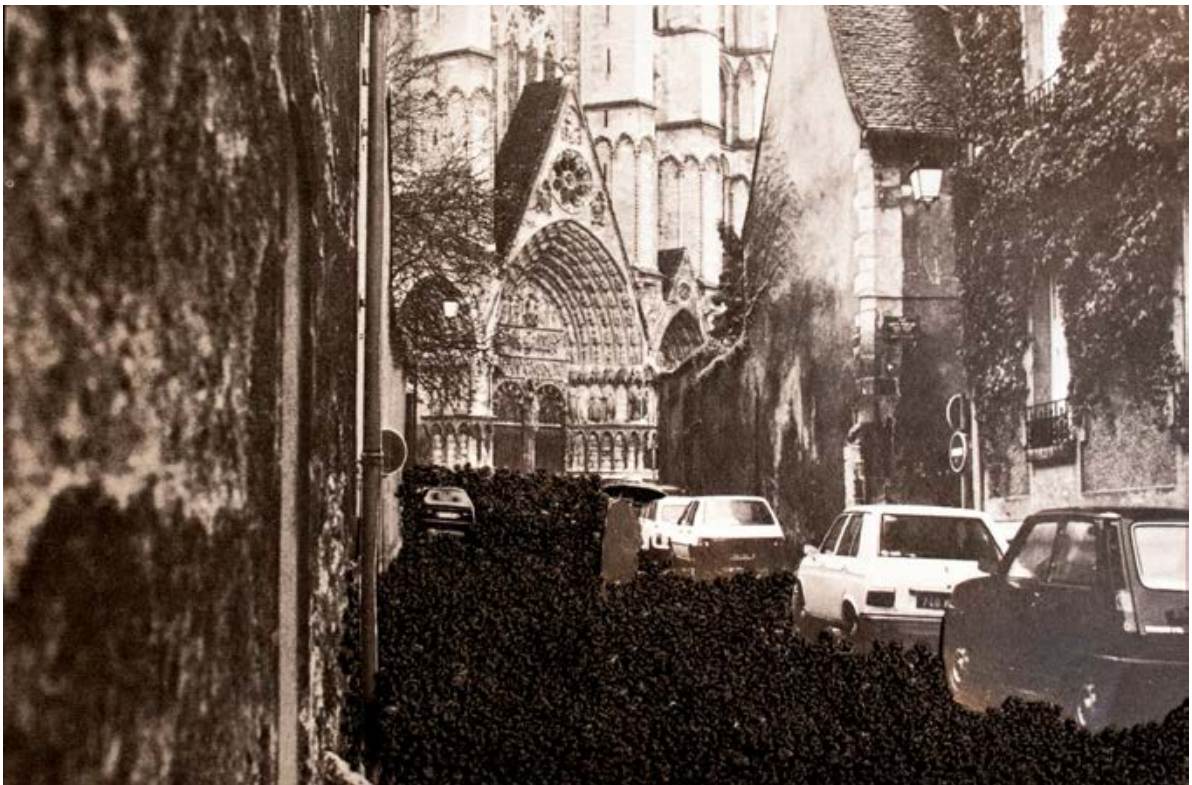
Are there any fellow emerging artists you'd like to recommend?

Alexandra Carter (www.alexandra-carter.com), Ashley Eliza Williams (<https://aerofauna.com>) and Asa Jackson ([asajacksonart](http://asajacksonart.com)).

And last question: What are your hopes for the future?

I hope to someday have the resources to do larger, more ambitious projects, with the same level of intricacy and detail as my smaller works. I also would love to have an assistant or two to help with administrative tasks so I can spend most of my time making my work.

Get in touch with Heather: www.heatherbeardsley.com
Instagram: [@heather_beardsley](https://www.instagram.com/heather_beardsley)



Strange Plants, Bourges, 2022
Embroidery on found photograph, 16.5 cm x 11.5 cm



Strange Plants, DC, 2022

3D print and air-dry clay in vintage suitcase, 65 cm x 61 cm x 47 cm

Page 81:

Strange Plants, Kyiv, 2022, embroidery on found photograph, 22 cm x 22 cm (up)

Strange Plants, Beijing, 2023, gel pen on found photograph, 25 cm x 13 cm (below)



Strange Plants, Chicago, 2023, Gel pen on found photograph, 23 cm x 28 cm



Sandy Lang

Biography

Sandy Lang is a self taught visual artist based in Germany who developed her work over several years until she felt ready to show her figurative paintings to a world outside of her own eyes, room and heart. After starting to take part in group exhibitions in Berlin, Prague, Portugal and Florida, she worked towards her first single exhibition „Entourage of Light“, which took place in Berlin in 2016. Besides her own projects, she also did arty collaborations, including production design for two short films and joined a temporary art group working on the myth of Marsyas. Over the last years she took part in several group exhibitions and was able to be featured in magazines and art directories. Sandy is currently creating a collection of figurative paintings on the theme of strange encounters that is planned as a solo show for the next year.

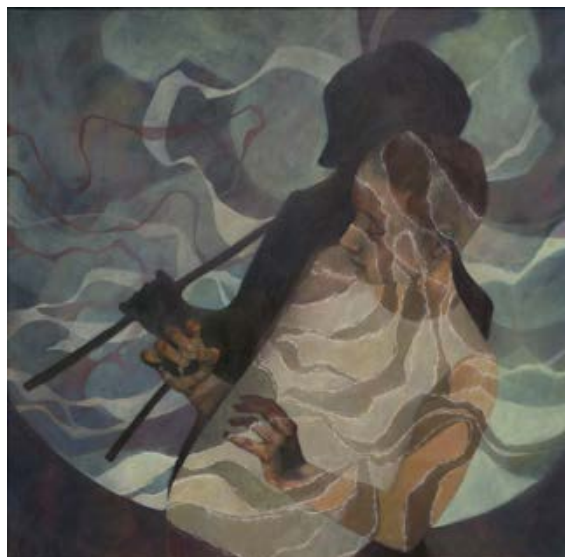
Statement

Creating is like telling yourself a tale of the world you feel as an attempt to understand it. Being influenced by the dark fairy tales of my childhood, the beauty of the inbetween of lyrics and poetry, and theatrical scenes in old masters paintings, I tend to search for a story in everything. In order to create an allegoric narrative through my art, my figurative paintings are based on historical images, memories and dreams which I combine in fictional settings of recurring figures, whether real or imagined, alive or already gone. Painting scenes of imagination in a realistic manner, feels like making art brings back the magic we lost and enables me to capture the themes my paintings deal with: the shadow and light of being human, the simultaneity of memories in time and always love – or its absence.

Get in touch with Sandy: <https://sandylang.art/>
Instagram: @sandy_lang_art



Marsyasprojekt Fundstück, 2019
Oil, 70 x 70 cm



Marsyasprojekt Gottesblick, 2019, Oil, 70 x 70 cm
Page 83: All Those Big Thoughts and me like..., 2017
Oil, 60 x 100 cm



Lynda Kuit

Biography

Lynda Kuit was born in South Africa and emigrated to Canada in 1996 with her husband and two sons. Working in the post-secondary education sector, Lynda met many international students and became interested in their own culture shock experiences. Her work is informed by issues surrounding immigration, identity, memory and language. She uses archival images, photomontages and landscape images to explore forgotten histories in the area where she now resides. Her work has been exhibited at the Salmon Arm Arts Centre (Canada), The Glasgow Gallery of Photography (Scotland). It will also be exhibited at the upcoming Getxophoto Festival (Spain) and at the Millepiani Exhibition Space in Rome, Italy for Loosenart.com. She is currently completing her BA (Hons) Photography degree with the Open College of the Arts in the UK.

Statement

My current project, Shuswap Lake Tales, builds on previous work by exploring some of the latent histories of original homesteaders around Shuswap Lake in British Columbia, Canada. The project is influenced by memory and heteroglossia (different voices expressing different points of view) through anecdotes and family photographs shared with me by descendants of these homesteaders. Archival images are layered in photomontages to reflect a ghost-like past that doesn't feature in history books. These different voices, along with my own, create an ongoing conversation that spans the past and present, extending into the future urging us to look beyond the surface.

Get in touch with Lynda: <https://www.lyndakuit.com/>
Instagram: @lynda.kuit



William Hopkins Logger, 2021, Photomontage, 31cm



Faye Blais First Day School, 2021, Photomontage, 31 cm



William Hopkins Jr Cadet, 2021, Photomontage, 31cm

Madeline Bechtel

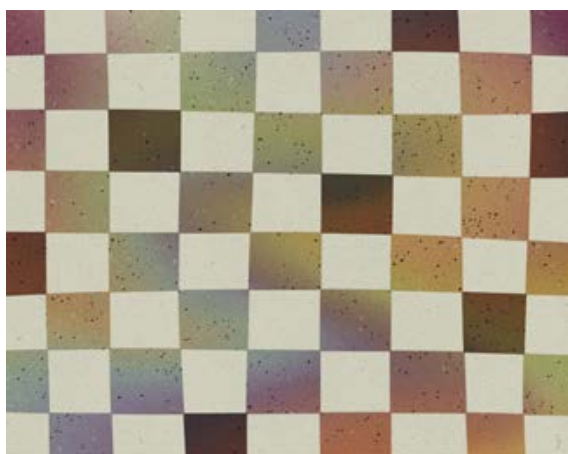
Biography

Madeline Bechtel (aka MCCB) is a multidisciplinary artist, graphic designer, and illustrator from Lancaster, Pennsylvania. Living in Colorado, she works as both an independent artist and as the Senior Graphic Designer for The City of Fort Collins where she gets to create impactful designs for a vibrant community. She is trained in both Interior Architecture and Multimedia Graphic Design and has year-round engagement with local galleries, colleges, markets, and businesses. Recently, her goal has been to create more for and with her community - painting murals for local businesses, hosting art engagement events, and helping fellow creatives. The highlighted series 'Simple Things' was created to romanticize things often taken for granted in life: my favorite sweater, living near mountains, echoes, having choices when placing flowers in a vase, and a consistent but fluid daily routine. My hope is to remind others to honor more moments in life that feel like magic.

Artist Statement

Art by MCCB aims to awaken its viewers' senses through evocative color, texture, and form. The world is complex and within simplicity, necessary space is made for calm and quiet. I rely heavily on my unique perspective and am constantly inspired by color psychology, nature and science. Ultimately, since I feel lucky to see the world in such colorful beauty, I wish to share some of those details that spark joy and child-like curiosity within me. My process is ever-changing and relies upon strong instincts to experiment with my creativity. Often, a series or piece will begin with a "color-play" exercise using traditional mediums (acrylic, watercolor, pastel) to establish a basis for the tone I'd like to set visually. From there, my work will typically be utilized digitally: illustrated over, used to add color depth, or blown apart into starting forms.

Get in touch with Madeline: www.mccb.design
Instagram: [@mccb.design](https://www.instagram.com/mccb.design)



Daily, 2022
Digital Illustration, 14"x11"



Options, 2022
Digital Illustration, 14"x11"



Big Day, 2022
Digital Illustration, 8"x10"

Mai Miyazaki

Biography

Mai is an abstract artist whose passion for art has been a constant throughout her life. Originally from Kyoto, Japan, she moved to Toronto ten years ago and found her true calling as a self-taught artist. Her art is a fusion of her Japanese heritage and her experiences living in Canada, reflecting the vibrant energy of her second home. She creates abstract pieces that aim to transcend borders and connect people on a universal level. For her, art is not just a form of expression, but also a powerful tool for healing. During the pandemic, she found solace in creating art, which became her therapy and Ikigai (meaning life purpose in Japanese). She hopes to inspire others to find their own creative outlets and to use art as a means of connecting with others. She's excited to continue exploring new avenues of self-expression and sharing her work with the world.



Lost in thought, 2022
Mixed Media, 8x10inch



Morning Panic, 2022
Mixed Media, 8x10inch

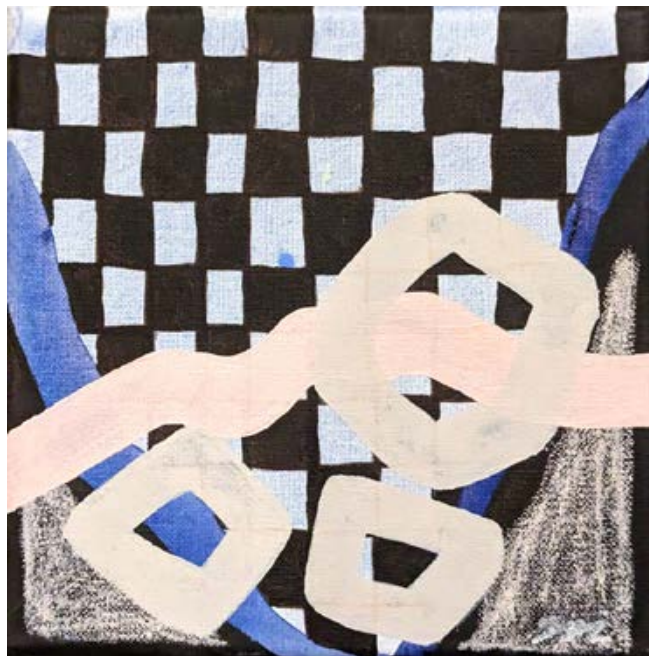
Statement

Art has always been a vital part of who I am, providing me with a creative outlet and a way to express myself. Art helped me overcome mental health struggles during the pandemic and discover my life purpose or "Ikigai" in Japanese. As an acrylic mixed media artist, I use color, texture, and shape to transform negative emotions into positive ones and create art reflecting society's nature and complexity. My goal as an artist is to share my work with others and inspire emotional connections with their inner selves. I believe that art has the power to transform ourselves and the world around us, and I aim to bring happiness and positivity to the lives of others through my art.

Get in touch with Mai: maimiyazaki.com
Instagram: [@maimiyazakiart](https://www.instagram.com/maimiyazakiart)



Continue, 2022
Mixed Media, 12x12inch



Midway, 2023
Mixed Media, 8x8inch



After Rain, 2023
Mixed Media, 12x12inch



Green Solstice, 2023
Mixed Media, 12x12inch

Marvin Dieterich



Rabbi 24, 2022
Oil & Acrylic on Canvas, 18 x 24 cm

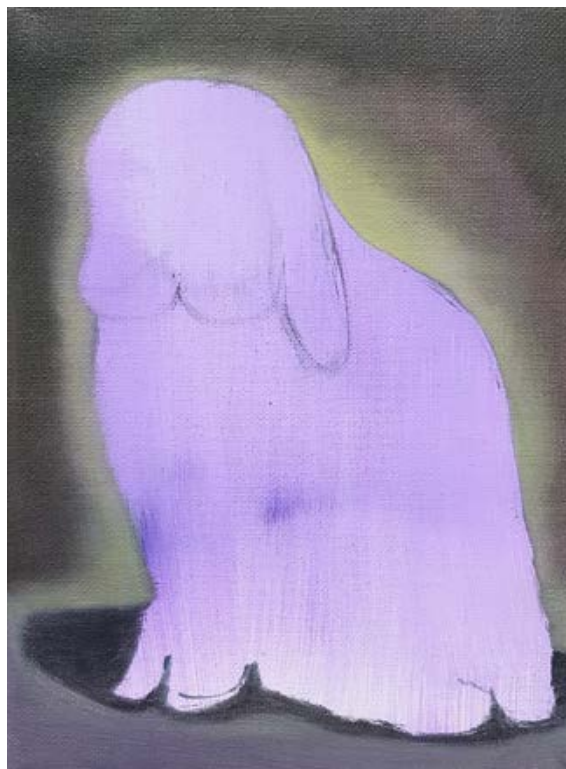
About

Marvin Dieterich was born in Oberhausen, Germany in 1998. He started studying painting at Dresden Academy of Fine Arts in 2021 and is now part of the class of Anne Neukamp. Recent exhibitions include "In die Farben springen", a double Solo exhibiton with Youngmin Lee at Brühlsche Galerie Dresden and "Crashtest 12" at Jilska 14 Gallery in Prague.

Get in touch with Marvin
on Instagram: @marvin_diet

Artist Statement

I challenged myself by restricting the subject matter of my painting. For a few months I only painted rabbits or shapes that resemble rabbits in dramatic lighting from images I found on a variety of Twitter accounts. Those kinds of images were interesting to me because i found them to be very endearing and at the same time i was excited to see what would happen if I turned cute images you can find online everyday into paintings. I chose to solely focus on painting rabbits because its an animal well known to almost anyone thats easily recognizable and therefore everyone has feelings towards it. I am also interested to see how far I can twist and shape the original shape of the animal.



Rabbit 32, 2022
Oil & Acrylic on Canvas, 18 x 24 cm



Rabbit 47, 2023, Oil, Acrylic & chalk ground on Canvas / Rabbit 21 (Glowinthedark), 2022, Oil & Acrylic on Canvas
Rabbit 48 (Atomic Rabbit), 2023, Oil & Acrylic on Canvas / Rabbit 39 (Tim), 2023, Oil, Acrylic & chalk ground on Canvas (all 18 x 24 cm)



Bao Luong

Biography

Bao Luong is an interdisciplinary artist whose work in painting and sculpture delves into themes of identity, heritage, and the interplay of belonging. Deeply rooted in noticing the jejune, Luong reinforces the belief that belonging lies in the unremarkable. It is about making myths out of the mundane. Belonging is a creation of one's identity in relationship to another's sense of self. All to say, what exists at the intersection of the artist and viewer is the truth containing an evolving identity. Luong is currently practicing in Chicago, IL.

Statement

This series of paintings draws inspiration from subverting Americana motifs to infuse current cultural trends. It asks the viewer to question their own identity within a Manifest Destiny framework. These paintings are a collision of visual languages borrowing from traditional craft such as quilting to depict the ever evolving desire to discover "new" trends.

Get in touch with Bao on Instagram: [@baohausstudio](https://www.instagram.com/baohausstudio)



This page: Grazing, 2020, Painting, 24"x18" / Page 92: Avocado Toast, 2022, Painting, 6"x8"
Page 94: Breakfast, 2022, Painting, 6"x10" / Page 95: Mimosas, 2022, Painting, 5"x4"x9"





Mayce Keeler

Biography

Mayce Keeler is a painter and printmaker currently working and living in San Diego. They graduated in 2018 with a BFA in visual arts from the University of San Diego, and was awarded a SURE grant in 2017. Keeler has had work shown in San Diego and Los Angeles, collaborated on murals in San Diego as well as Rhode Island, and has taught classes at the Institute of Contemporary Art.

Get in touch with Mayce: www.MayceKeeler.com
Instagram: @supermundanebodies

Statement

I create images that crawl from their primordial soup into themes of masculinity, femininity, and fertility. By the juxtaposition of beasts as wholly themselves against a chimera of human and animal characteristics, a dichotomy emerges that accentuates how the lizard brain drives bodily (and existential) ardor and trepidation. Recurring characters experience sentiments of love and loss, transformation, and divine encounters.

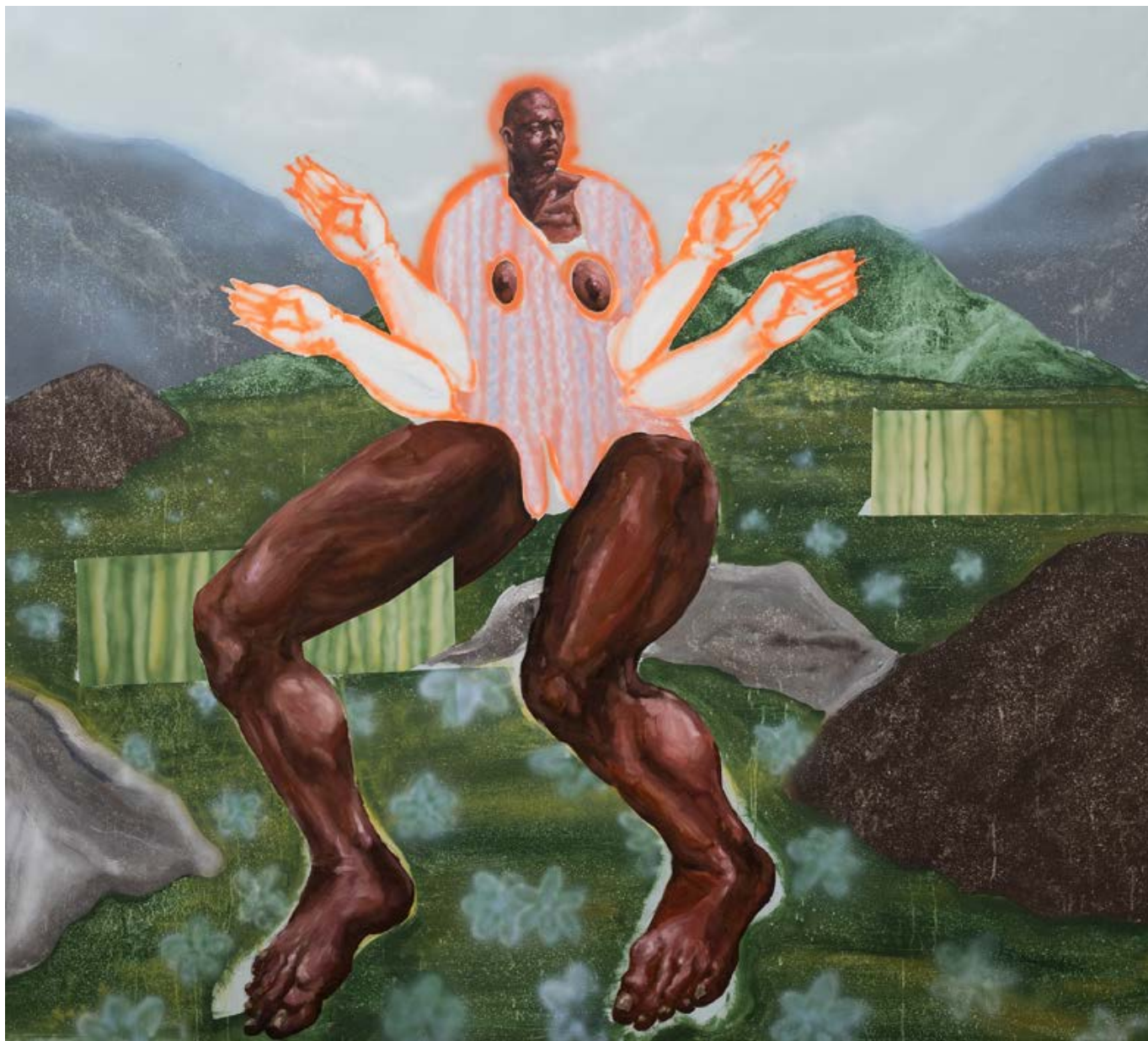




How beautiful it was when he left, 2022, Acrylic on canvas, 24"x24"
Page 96: Michael slaying the dragon, 2021, Acrylic and oil on canvas, 56"x49"

I believe that one should paint with real passion and accept that it will involve sacrifices, disappointments, and difficult moments, as well as a lot of solitude.

– Catherine Morin



Sans titre, 2022-2023
Oil and acrylic on canvas, 59" x 66"

Exploring
the
Human Condition

with

Catherine Morin



Self portrait by Catherine Morin in her studio in Montreal, Canada

Hello Catherine, thanks for taking the time to answer my questions. Some people might not be familiar with you and your work, so could you please shortly talk about yourself and about what you do?

My name is Catherine Morin and I am an interdisciplinary artist born in Montreal in 1990. I moved to the suburbs when I was just a few months old and this period of my life ultimately inspired my artistic work. When I turned 17, I was excited to move back to Montreal so I could begin my studies in photography, though I temporarily decided to abandon this pursuit before eventually returning to it. At that time, I was living in an apartment and struggling to find work. However, I soon realized that I could survive with a part-time job, as rents were still affordable. This gave me the freedom to devote all of my spare time to painting and permitted me to slowly develop a network of friends and colleagues in the visual arts. A few years later, I started working as a painter on cinema and theatre sets, a

job I still hold today. Although my work is contractual, it allows me to devote a lot of time to my personal projects. In 2022, I had the chance to work with an incredible new gallery in Montreal called Wishbone, which has been representing me ever since.

How did you get into art in the first place?

For as long as I can remember, I have always had a fondness for drawing. Initially, I would reproduce Disney images or animals, and then I started creating imaginary characters and monsters. I used to draw on my desk in class, and being left-handed I drew in a peculiar way, upside down, which attracted unwanted attention. Of course, I would get scolded a little, but that wasn't enough to make me stop. So, let's say that persisting in drawing and eventually painting wasn't a conscious decision but rather a natural evolution.

“As I was very shy, drawing was also a way for me to feel surrounded by my characters and escape into my imaginary world.”

You are a trained photographer, but you have dedicated yourself almost exclusively to painting since 2010. How did that happen and what fascinates you about painting?

Towards the age of nine or ten, I discovered my passion for photography and decided that was what I would study later on. My path proves that I followed through with that plan. I loved my studies in photography and still have a great admiration for this art that I find extremely powerful. However, with the advent of digital photography, I often encountered technical problems related to constant technological advancements, which discouraged me. What's great about a paintbrush is that it will never let you down! And if it ever fails you... you always have your fingers or anything else at hand to save the day.

Aside from technical challenges, my main interest was in people. The photographic projects I undertook often required the assistance of other people, which made the practice more complicated for me, especially because of a social anxiety that has affected me for a large part of my life. Although loneliness can be heavy at times, I love the idea of only depending on myself for my painting practice. In photography, you observe, compose with what's in front of you, get inspired and create a narrative. In painting, on the other hand, everything starts in your head, from scratch, from a blank page. I find that fascinating. However, I haven't completely given up on photography. I like to renew myself and try new things, so all media have the potential for exploration for me. For example, I started exploring sculpture using, among other things, scraps of polystyrene that I retrieve from the trash at work.

“In painting everything starts in your head, from scratch, from a blank page. I find that fascinating.”

I read that your work deals with themes of social class, culture, and identity. Can you please talk more about your work and also tell us why you chose to work with these themes?

Probably, like many writers who integrate autobiographical elements into their work, the same goes for my art. In the sense that themes that are close to me or that I have observed in my daily life impose themselves in my practice. As mentioned earlier, the suburb where I lived ended up inspiring my work. My parents were the first on both sides, paternal and maternal, to have succeeded in escaping poverty. Everything was about appearances. The beautiful lawn, the beautiful house, the compulsive observation of neighbours, the dominant father, the stay-at-home wife, a Buddha statue, “The Secret” book on a bedside table, a yoga DVD somewhere. The average Westerner in an incessant quest for something. It is both a tough yet compassionate look. In parallel to these themes, I am also interested in the working class, which was extensively depicted in a certain pictorial era but seems to have been neglected today.

“I often have the impression that an individual is assigned a certain value, based on their job or social status, rather than their values. So, I paint them gloriously, in order to give them back their nobility, to elevate them and give them value.”

Please share some of your creative process with us, from an idea to a finished piece or series.

As an artist, I often have flashes of images, shapes, or vague ideas, sometimes more precise, but the final result is always different from what I had anticipated. I think this reflects my personality, as I hardly ever plan anything. I believe that we are not fixed in time, that our mind and emotions are constantly evolving. Therefore, it is difficult for me not to change my mind during the creative process. So much happens during this process, and it is impor-

tant for me to allow for this evolution, for accidents, and changes of direction. My creative process usually starts with a face, which is the starting point for a complete improvisation around it. Of course, there are some exceptions, but it is mainly my way of working.

Is there any advice for artists at the very beginning of their career that you'd like to share?

It is important to be patient and authentic as an artist. Although it can be tempting to blend in and follow current trends, they are often short-lived. It is crucial to persist in your true nature and artistic interests, even if it means reaching a smaller audience.

"I believe that one should paint with real passion and accept that it will involve sacrifices, disappointments, and difficult moments, as well as a lot of solitude."

It is also important to visit galleries and museums to take an interest and question the work of others. Even though you may often work alone, art is a community rich in experience that can help you grow and exchange ideas. By creating a valuable network, you can meet people who can help you in your career. Unity is strength.

Would you like to recommend any fellow emerging artists?

There are so many talented artists in Montreal that it's difficult to name just a few. But I will take this opportunity to recommend the excellent artist Reno Hébert, with whom I also share my life.

Is there any upcoming project or event that you'd like to give a shout out?

Yes! The Wishbone Art Gallery has been actively seeking art fairs in recent months, and they were thrilled to be accepted to the Scope art show in Miami. I will have a solo exhibit there, which is an extraordinary opportunity that I couldn't have envisioned even just a few months ago. Additionally, I have extended my partnership with Wishbone for the next two years, and we are currently planning a new solo exhibition for 2024.

And last question: What are your hopes for the future?

Firstly, to always keep the passion for creation and continue to explore different avenues. And of course, I would love to have the opportunity to showcase my work on a larger scale in Europe or Asia. I would also add that although I love my job, I would like to rely on it less for my livelihood, as it can be challenging to balance it with my artistic practice due to cinema schedules.

Get in touch with Catherine:
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Instagram: @catherine_morin_mor



Pendant que la radio chante 2, 2023
Oil and acrylic on canvas, 56" x 53"



Grappe d'orteils et bananes, 2023
Oil and acrylic on canvas, 61" x 66"



Pendant que la radio chante, 2023
Oil and acrylic on canvas, 57" x 57"



Comme du spagathe, 2022-2023
Oil and acrylic on canvas, 53" x 59"



Sans titre, 2022-2023
Oil and acrylic on canvas, 58" x 60"

Shelby Little



Clio, 2021, Painting, 10 x 8 inches

Page 109 (up): Ego, 2021, Painting, 36 x 38 inches

Artist Statement

I use artmaking as a form of visual storytelling; there is a hidden narrative that unfolds throughout my process. As I paint, I weave together inspiration from memories, dreams, and my surroundings to create my own mythos, allowing my characters to reveal themselves at their own pace. I'm interested in the cyclical nature of time, mortality, the afterlife, the thin line between order and chaos, and the seemingly inherent duality in all things. I've found the characters in the nearly endless versions of Greco-Roman myths the perfect reference point for creating paintings that reflect these themes. My visual source material is often a combination of personal photos, along with sourced images from antiquity. I'm inspired by the ancient world and aim to create pieces that feel both ancient and contemporary - to create a dialogue between the past and present. The personal nature of my paintings pulls the viewer in, while the otherworldly quality of my pieces gives them both a feeling of cheerful imagination with an underlying darkness.

Biography

Shelby Little is an artist from New Orleans, Louisiana living in Athens, Georgia. Using bold colors and sharp contrast, her work weaves together inspiration from memories, dreams, and ancient mythology. She received her BFA from the University of New Orleans in 2014. Shelby has been an artist-in-residence at nocefresca in Sardinia, Italy, exhibited at the Ogden Museum of Southern Art, and is represented by Spalding Nix Fine Art in Atlanta, GA.

Get in touch with Shelby: www.shelbylittle.com
Instagram: @shelby.little.studio

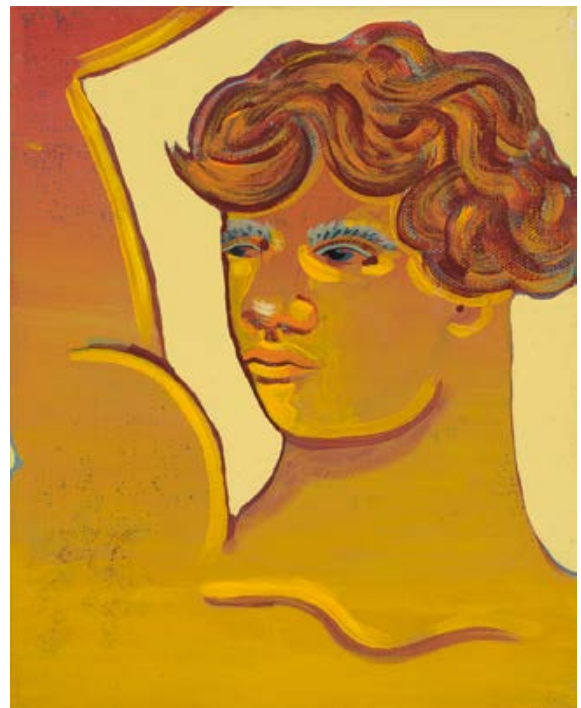
Page 109 (below):

Eos, 2021, Painting, 10 x 8 inches (left)

Helios, 2021, Painting, 10 x 8 inches (right)



Twin Flames, 2021
Painting, 38 x 36 inches



Shu Tu

Biography

Shu is an artist working in multiple disciplines. She has a BFA from Parsons School of Design, and studied fashion accessories at Cordwainers at London College of Fashion. In the past 25 years, Shu worked as a creative director, including as a creative leader in the advertising and beauty industry. She has now returned to her roots in creating personal work, communicating her story through many different mediums— traditional, digital, fabric, floral art, and metalsmith.

Get in touch with Shu: <https://www.shutucreative.com/>
Instagram: @beingshu2



My Broken Heart
Digital work



Replaceable
Digital work, 11 x 14 inches

Statement

Life is a work-in-progress, and my art is my path to clarity. In a world of reaching for achievements, it's easy to lose the sensibility of our own voice. My art is my way to discover, document, and reclaim phases of my life, as well as a constant reminder for how beautiful the ordinary and the truthful can be.

Page 111: Tender
Digital work



Sonia Redfern

About

Sonia Redfern is a New York City-based painter exploring landscapes on reclaimed fabrics. Born & raised in Brooklyn, Redfern moved to Arizona to pursue an undergraduate degree in astrophysics, though her concentration pivoted to visual arts. While she remained enamored with astronomy, she found a deeper sense of fulfillment in her visual arts practice. Redfern continues to bring her curiosity about the world from science into her artwork. Upon graduating with a BA in Studio Art from the University of Arizona in 2007, Redfern relocated to South Korea & later to Australia. Her years away from home influenced her visual vocabulary, and helped to inspire the fabric works that she creates today. Redfern has exhibited nationally and internationally, including in Washington DC, Illinois, and South Korea. Her work is in private collections throughout the United States, as well as in South Korea & Israel.

Artist Statement

My paintings invite the viewer into the humbling and transcendental experience of being fully immersed in a context larger than oneself, whether cultural, environmental, or universal. To do this I create landscapes, sometimes with astronomical elements, over the patterns and textures of reclaimed fabrics. Rather than paint over the entirety of the fabric to hide the colors or patterns, I let the fabric stand in for a piece of the painting and help tell the story. Each pattern or texture has a kind of visual vibration, like the background radiation that permeates the universe itself. We don't think about it often, but it is always there. It is also intended to impose a surreal quality, which is often how a memory of a place or experience feels. In my paintings I seek to recreate moments of awe and tranquility with the hope of sharing a sense of wonder with others.



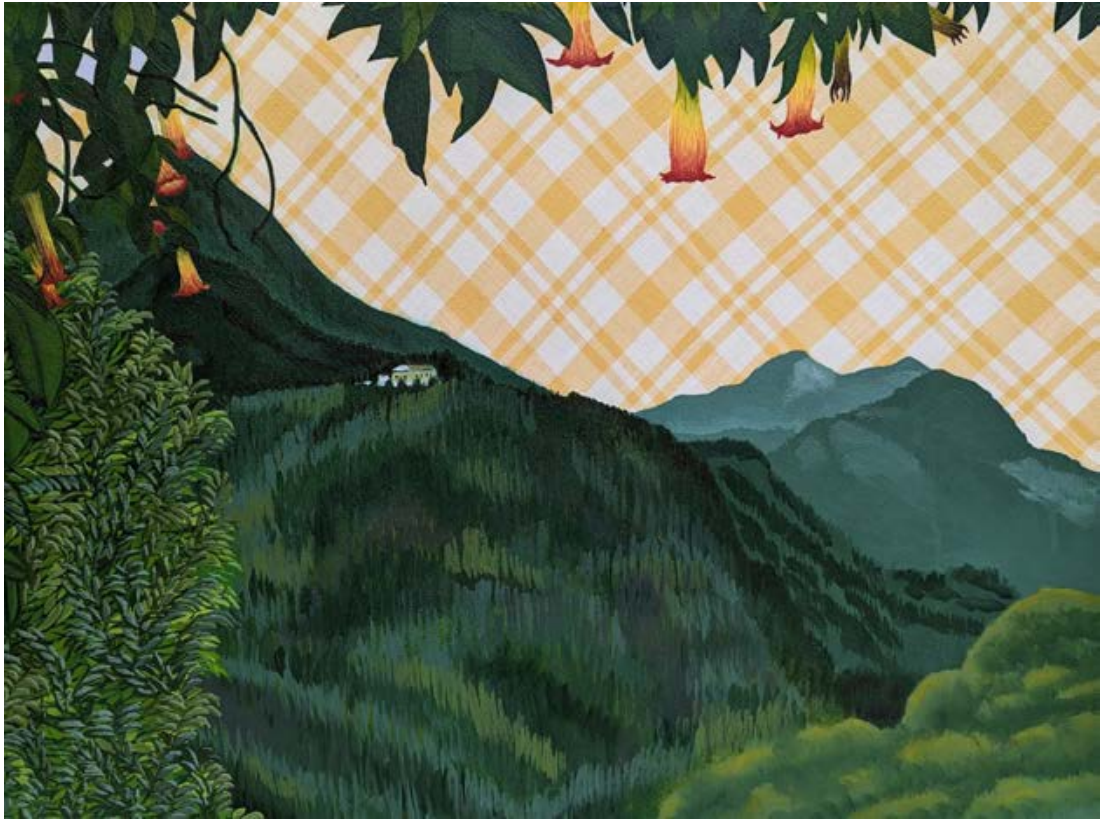
Get in touch with Sonia:
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Instagram: @soniaredfern

Camp, 2023
Acrylic on reclaimed fabric, 34 x 34 in

Page 113:

The Trumpets, 2023 (up)
Acrylic on reclaimed fabric, 18x24in

Reflection, 2015 (below)
Acrylic on reclaimed fabric, 42x48in

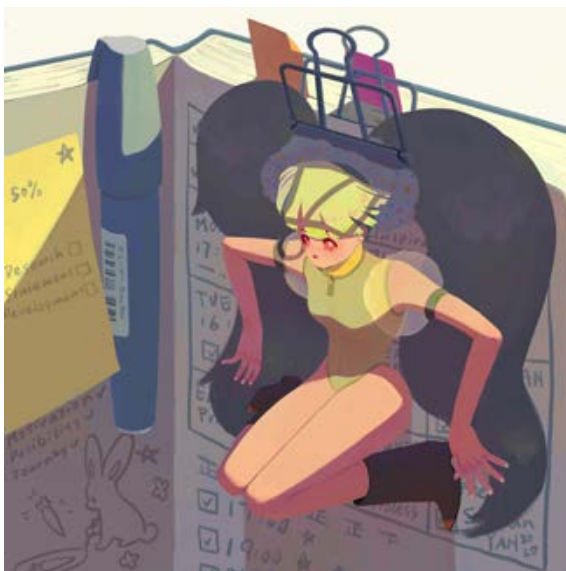


Zhixin Huang

About men & my work

I'm Zhixin Huang (also known as Senman YAN on social media). I graduated from Kingston University with a first class honours degree in Fine Art in 2020 and now studying Visual Communication (Illustration) at the Royal College of Art. I work and create as an independent illustrator, graphic designer. I am an observer of life and interpret it in an absurd way. In my works, I often narrate stories by mapping a miniature of a society, allowing the audience to imagine the social situation through playful visual expressions. I believe that naivety is a wonderful force, like a telescope disguised as a kaleidoscope, a way of thinking and of seeing wisdom in small things.

Get in touch with Zhixin
on Instagram: @senmanyman



Memo, 2021
Digital, 40 x 40cm



Paper Butterfly, 2022
Digital Animation, 01:00



Water Pool, 2021
23 x 17cm



Memory Experiment, 2023
Digital, 30 x 30 cm

Ran He

Biography

Ran He is an interdisciplinary artist working across ceramics, sculpture, installation, and painting. Her work integrates gendered labor, occupations, domestic themes, and body parts. Ran received her MFA from Tufts University School of the Museum of Fine Arts, and her BFA in Painting from Boston University. She recently has participated in many group shows at Emerge Contemporary Art at the ICA Institute of Contemporary Art Boston MA, BWAC Gallery in Brooklyn NY, Greenwich Art Society in Greenwich CT, Aidekman Arts Center at Tufts University Medford MA. Ran has a forthcoming group show at the REA ARTE art fair in Milan Italy, and an upcoming summer print August issue of Suboart Magazine. She was a Spring 2023 Selected Stellar Picks of Innovate Grant, and was awarded the School of the Museum of Fine Arts at Tufts University Montague Travel Grant, MFA tuition scholarship.

Get in touch with Ran on
Instagram: @he_r6n



Maricel And A Girl (back), 2023
Glazed and acrylic painted ceramic, 21" x 12" x 9.5"



Private Talk With Naughty Child (front), 2023
Glazed and acrylic painted ceramic, 19" x 12.5" x 5.5"

Statement

As a woman who lives in China and the US, my works reveal a unified and disparate understanding and emotional connection to intensive labor occupation and domestic themes between the Eastern and the Western worlds. Through image, form, and material construction, there are often abstract images of people that could be the audience or the participant; the environment of the workplace; and the objects that are symbolic of the specific occupation or people. I attempt to create a contemplative visual world, transferring my experience that explores the narrative intermixing of people and culture, as well as the relationship between humans and the society around them. With a conceptual foundation derived from my own experiences, witnessed events, or researched topics, my pieces reach beyond the personal and often culturally constructed. My work brings concerns to the audience and questions gender ideology that is involved in occupations and domestic themes.



Playground, 2022, Mixed medium (oil, acrylic on canvas and wood panel, glazed ceramic), Dimension variable
 Below: Chaotic Room, 2023, Mix medium(glazed ceramic, acrylic on wood panel sweatshirt, wax), Dimension variable

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Image credit cover image

Sara Rahanjam, "Mania", sculpture, 2015, 42.45 x 77cm

Editorial

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August 2023, Lisbon, Portugal.

