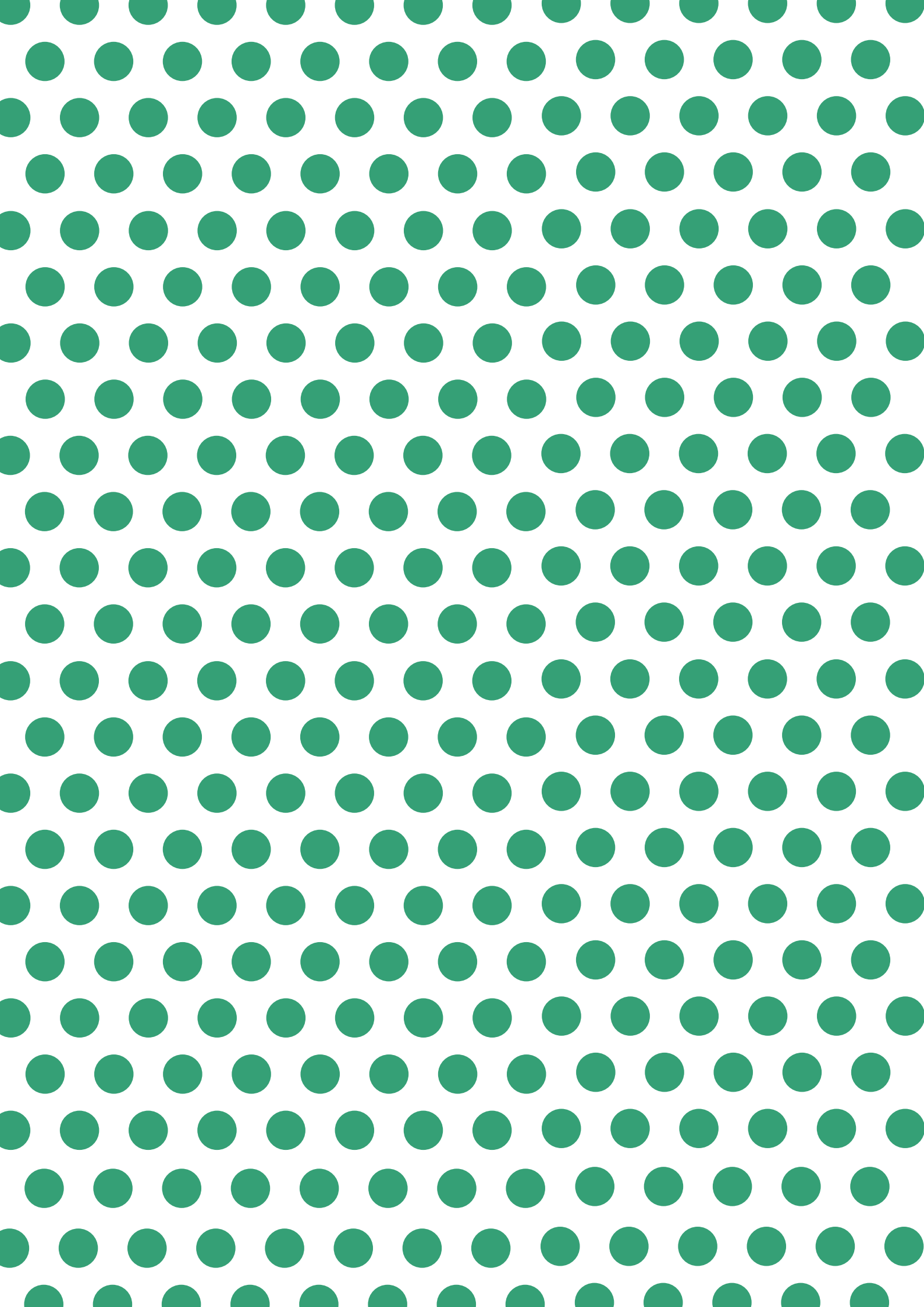




GENEERATED BY AI

Suboart Magazine

September 2023, #10



Take your work seriously.

Every day, keep a few
hours reserved for your
work.

See yourself as a
professional and
acknowledge that you are
an artist.

– Anne von Freyburg

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Dear readers,

Welcome to Suboart Magazine September 2023, Issue #10. I'm happy to share with you some of the world's most talented and promising emerging artists from the fields of ceramic, sculpture, textile art, painting, photography, collage, drawing, mixed media art and installation.

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.

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Today's Lunch, 2023
Acrylic on canvas, 140 x 120 cm



Creating Spaces
for Dreaming

with

Emi Avora



Lost and Found, 2023, Acrylic on canvas, 140 x 120 cm
Page 8: Emi Avora in her studio in Singapore (Photo credit: Katie M Sperry)

Hi Emi, thanks for taking the time to answer my questions. To start with, I'd like to take you back in time. How did you get into art and how did you end up being a professional artist?

I was lucky to have a father who is also an artist- Despite coming from a small island in Greece where Art was not normally very high on the educational agenda, we had a studio at home and I would sit there and 'help' my dad. I was exposed to materials and artists from a young age. At some point I wanted to develop my interest into a more serious pursuit and decided to prepare a portfolio in order to study art. It was an exciting period really immersing myself in drawing and painting. By luck and through word of mouth I came across the School of Fine Art in Oxford and decided to give it a go. I was only 17 when I moved to the UK to study on my BA. I then continued my studies in London for an MA and directly after that I got a studio in

London to continue working, whilst I was also teaching. So the idea of being an artist was always there from a very young age- I did question it at times and had some small 'breaks' from making art but I always got back to it- I missed it too much!

You create vibrant, colourful paintings, full of bright colours, interior spaces, and plants. Could you please talk a bit more about your works?

Interior and exterior spaces, still lives, plants and nature, animals, statues as well as figures sometimes feature in my work. The subject matter stems from my surroundings but also from my own heritage. Observed and imagined things come together to create fictional compositions that create a space for dreaming in, a space of wonder and sometimes disorientation. Five years ago I relocated to Singapore and as I use my observations, one will find

plants and objects that are familiar in South East Asia. At the same time my own heritage does come into the compositions as well. I am however also equally fascinated by the language of painting in an abstract form, colour, light and composition and how these formal elements create a highly emotive response.

You wrote that your paintings “enter a dialog with modernist historical canons and ponder on our ambiguous relationship to exoticism, our environment, motherhood and the everyday.” Could you please explain that a little bit?

I am conscious that I am a European trained in a Western way of making art but I am making work currently in Asia. I am keen to observe my own relationship to what we call exotic-what do we observe, how do we perceive things and what do they tell about our identity? The same stands for the environment- are the plants what I observe for example in Singapore real ‘nature’ or an idealistic presentation of ‘nature’? I am interested in how I could through the painting present a possibility of things interconnecting- finding meeting points between humans and nature, different cultures, abstraction and figuration.

My children do often feature in my compositions and although I don’t seek a naturalistic representation of them I am questioning the idea of the mother as an observer but also as an artist who is a mother and has to often balance between studio and motherhood. I am also a keen observer of everyday things, often overlooked and insignificant- I am fascinated by how painting can elevate these everyday moments into a different realm. Ultimately I am using my known tools and historical knowledge to explore my own identity through the painting but also try to create a parallel world for the viewer. And last but not least I try ask questions and expand my vocabulary.

I wanted to stick with the topic of painting. It’s such a hands-on process... could you put into words how painting makes you feel?

It is indeed a very physical process and for me, it is actually a physical need to make marks and form images. Paint-

ing gives me a whole range of feelings- often at once- joy and calmness but also frustration, feeling of achievement, intense focus but also anger sometimes. There are these moments of fluidity where I would say I feel the most happy when I paint, where the connection between brain, eyes and hand is seamless, then the making becomes automatic and feels like the painting is directing me rather than me directing the painting.

“There are these moments of fluidity where I would say I feel the most happy when I paint, where the connection between brain, eyes and hand is seamless.”

Could you please share some of your creative process with us, from a starting point to a finished piece?

I tend to start by staining the canvas before it is even stretched. These are abstract and accidental marks that might or might not be retained later. However they give a patina to the canvas, a sense of past. Once I stretch the canvas I ruminate on my composition- however my process is quite organic. I might use some sketches as starting point or some images I have previously taken. Although I start with a loose idea, I don’t follow a plan or a specific sketch. And I tend to use thin layers of paint in order to put down a skeleton of where things will be. This is a very creative part of the process and I usually enjoy it very much. I tend to keep things quite fluid and only build up slowly. These first layers also direct the colour palette which sometimes remains similar throughout the time I work on the painting but it could also change completely.

Then comes the stage I call battling with paint which can be the hardest part of making the painting. It is the part where everything needs to come together in order to give a singular feeling to the piece. It is a game of action and reaction, almost an intense conversation with the painting itself until I believe it is completed. I often take photographs of the painting at that stage that help me distance myself from it and sometimes I let the painting sit for a

few days (or weeks) before working on it again. The fear is always overworking and losing the initial freshness. The whole process is organic but it has a structure as a core around which I allow myself to dance.

Your paintings seem to have a recognizable style. Was that something you purposefully aimed for, or did it rather come with practice? And, more generally speaking, do you find it important to have a distinctive, recognizable style as a visual artist?

I think my 'style' which is basically what I call my 'writing' has evolved through practicing. My work has changed over time but my 'writing' has remained an integral part of the work. I have not done that deliberately, it is what has happened. I think it helps to have a 'signature' that is recognisable but I also believe it is important to be allowed to evolve with practice, otherwise it can end up being a trap.

What would be your advice for emerging artists, especially those at the very beginning of their career?

I guess the main advice would be to focus on the actual work. Evolve, enjoy it and don't get distracted by the highs and lows of the art world.

"The idea is to be making art for the long run. If you imagine you'll be making art until a very old age, small glitches don't seem so important."

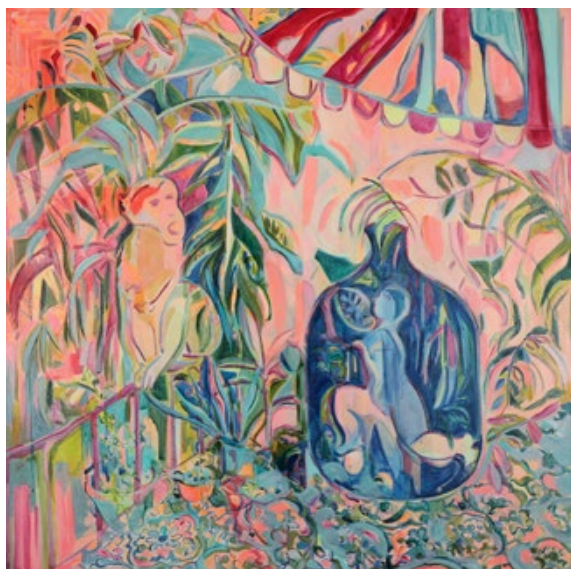
Any emerging artists you'd like to recommend?

I admire a lot of artists and I don't know where to begin....I am not sure if they are considered 'emerging' artists as some of them have been working for a long time and it is exciting to see how their work has developed and changed. From the top of my head: Tom Woolner, Alvin Ong, Michele Fletcher, Genevieve Cohn, Rui Matsunaga, Yarno Munir, Sarah Dwyer to name a few I have been looking at lately.

And last question, what are your hopes for the future?

My main hope is to be able to continue and evolve my practice with enthusiasm and energy. Secondary but important hope would be to firm and further ties with both Asia and Europe so that my work has visibility in both continents through shows and projects.

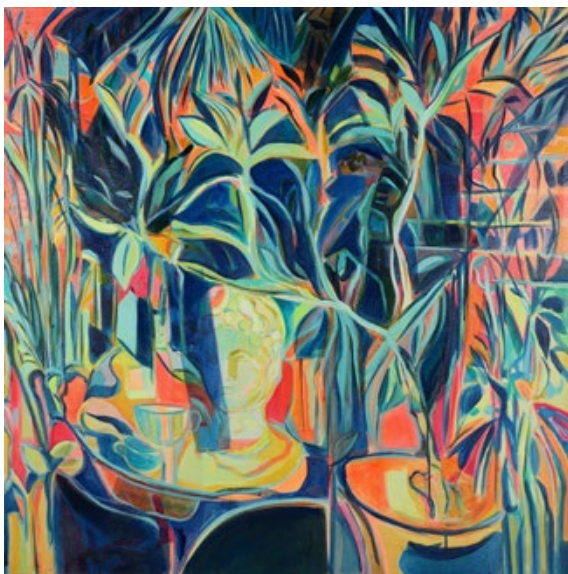
Get in touch with Emi: www.emiavora.com
Instagram: @erasmiavora



Boy and Monkey, 2022, Acrylic on canvas, 110 x 110 cm
Photo credit Katie M Sperry (both photos on this page)



Trivial Pursuits of Immortality, 2023
Acrylic on canvas, 135 x 135 cm



Nighttime Frangipani, 2022, acrylic on canvas, 110 x 110 cm (left)
Hebe and Lion, 2022, acrylic on canvas, 110 x 110 cm (right)
Deep in Thought, 2023, acrylic on canvas, 210 x 270 cm (below)



Interior with Guardians, 2023, Acrylic on canvas, 120 x 100 cm
Photo credit Katie M Sperry (all photos on page 12 & 13)

Miquela Raiche

Biography

Miquela Raiche is a Canadian visual artist and designer. She graduated from the Design Studies program in 2006, and spent the next decade working in home furnishing and interior design. In 2016, she moved to Northern California with her family and opened her online shop, Great Honour Goods. Following her move to California, she became fascinated by the region's native plants and flowers. She began photographing local flower farms and started to experiment with plants and flowers as an artistic medium. In 2020, she participated in an online challenge to create faces using foliage. After her first floral portrait—using only the items found beneath her feet—she knew she found a medium she loved. Her interior work has been featured by Domino magazine, ORIGIN magazine, Apartment Therapy and more. Her portrait work was most recently shared online by The Van Gogh Museum in Amsterdam.

Artist Statement

I love finding the extraordinary in the ordinary. To look a little bit closer at the world around and see something that might otherwise be perceived as nothing. A fallen leaf might be the perfect lip shape, a bloomed poppy the perfect “letter O” or an acorn the most charming hair curl. Often times, one little found item will inspire an entire piece of mine. My process is a delicate one, and a practice in patience, as I do not glue, tape or secure any part of my work. It's simply nature, balancing together. In one quick breath, it can all disappear (and it has, many times). I consider it my reminder that everything is temporary, change is inevitable and we should never miss a chance to enjoy what's in front of us while it's there.

Get in touch with Miquela: www.greathonourgoods.com
Instagram: @greathonourgoods



Budding Artist 1, 2023, Mixed Media
Page 15: The Machine, 2023, Mixed Media



Made by Hand, 2023
Mixed Media



THE
ALGORITHM
HAS NO
TASTE IN
ART

For me, there is power
and resistance by
bringing joy into the
work and working
with colour and
decorative gaudy
fabrics.

– Anne von Freyburg

Next page: Detail photo

Who's Bad (After Fragonard), 2022, 130 x 200 cm

Fabric painting: acrylic, synthetic-fabrics, spray-paint, tapestry-fabric,
hand-embroidery, polyester wadding, and hand-dyed tassel fringes on canvas

Photo credit Barry Macdonald



Pushing Against
the Norm

with

Anne von Freyburg



Anne von Freyburg with her pieces *Beauty is a Beast* (left) & *Who's Bad* (right)
Photo credit Barry Macdonald

Hi Anne, it's a pleasure to meet you. For people who are not familiar with you and your work, please tell us a bit about yourself and how you got into art in the first place.

My name is Anne von Freyburg and I was born in Velp the Netherlands, however, I currently live in South London where I came to in 2014 for my Fine Art Master's at Goldsmith University. Back in The Netherlands I studied Fashion Design and that's where my interest, knowledge and passion for textile and fashion materials come from, as well as some of the ideas and concepts in my current work. As for how I got into the creativity and art in the first place, I can say that I come from a very creative family. My late father was a fashion designer and my mother worked as a stylist and adviser for German textile companies. My stepfather is a painter and made props for these

textile companies for Premiere Vision (fashion textile Fair) in Paris. Almost every year I went with them to Premiere Vision until the age of 18. We also went to fashion textile libraries at Promostyle, where we were allowed to look at the newest trends in fashion textile design. I always loved the different styles, patterns, textures and colors of the fabrics. I also learned a lot about textiles and its message from going to trend forecasts and lectures by Lidewij Edelkoort. I guess these early encounters with textiles and patterns influenced my later work and made me feel comfortable working with them as my painting pallet.

You finished studying Fashion design in 2001 and then you started your Master at Goldsmith's University in 2014, after 13 years had passed. I wondered if there was any specific moment that made you turn toward art or did

that transition happen rather organically?

I did a foundation course at ArtEZ in Arnhem and at the end of the course I was accepted in every department. But I think because my father, who was a fashion designer and passed away when I was one year old and studied and taught there, played a role in my choice to study fashion design. There should have been a sort of unconscious feeling in me to follow in his footsteps. For example, there was a tutor at the school who had known my father and worked with him and I believe, that things like these influenced me somehow.

Also, making art on the body was very interesting to me. As I had been drawing and painting a lot – a whole lot – in high school, I somehow had the feeling of “Oh, I know that already, I want to explore something new.” And as I said before, I love textiles and textures. It’s really magical to me how you can make a flat drawing three-dimensional and during my time studying fashion I would make very sculptural pieces on the body, manipulating them and not going for the stereotypical feminine shapes. I don’t think there was ever a switch of, “Now, I’m going to make Fine Art.” I always thought that I was making Art. It was just on the body.

Later on I did feel that between Fashion and Fine Art there is something that I also talk about in my work, which is the hierarchy. Fashion, as well as craft and applied arts are somehow looked down upon by the traditional Fine Arts. I feel that it’s becoming less nowadays, but it’s still there. So, I wanted to challenge that, not only nowadays but even back then, when I was studying fashion. I also wrote my dissertation about fashion as an art. From then on, I was always interested in fashion being an art form.

“However, I noticed that the concept and messages behind my designs were difficult to get across in the fashion world; I have always felt that the fashion industry is too limited for me.”

Even though at art school they were really open and did agree on fashion being an art form, it still felt like a battle with the industry, a very expensive battle. Over the course of years, I talked with different people, among them people who in one way or another went through the same issues with fashion and from among all of them I remember one tutor very clearly. She was a designer who presented her designs on art platforms and she said: “If I could give you one advice, reverse it. You should make fashion or whatever you want to create, but to do it in an art context instead of trying to change the fashion industry.” And I did take that piece advice. I also hadn’t known before how restrictive the fashion industry was.

I looked into some artists who were working with textiles and were working in the grey area between fashion and art and using craft materials in Fine Art. Dutch artists like Viviane Sassen, Barbara Polderman and Michael Raedecker were great inspiration for me back then. I was making textile sculptures, doing photography and was sewing on my paintings. This slowly grew in what I am doing now. So to come back to your question – it happened very organically and wasn’t something that just happened overnight. I needed all these years before applying for a Master in Fine Art to figure out what I want to make and on which platform. My fashion designs were picked up quite soon after my graduation show and got a lot of attention. It is difficult to go against the stream if everyone is telling you how talented you are as a fashion designer. It took me some time to make the shift toward fine art. I had the feeling I had to start all over again and that was quite a leap to take, but so worth it in hindsight.

I read about your work that you have been inspired by Rococo as well as femininity. Could you please speak more about that and your work in general?

My work is partly about what we just talked about – overcoming restrictions, shifting hierarchy and freeing up conventions, in Fine art as well as in Fashion. I find it a very interesting time right now, as these hierarchies are starting to shift, change and become more fluid, not only in art but in our society as well. As for the Rococo, you can be critical about it, because there are a lot of problematic

depictions of women from that era, but how I connect to Rococo is that it's very much about fluidity, pleasure and sensuality, a sensation of the senses, so to speak, that is liberated from the intellect. That there are no restrictions, no fine art hierarchy that is how contemporary art should be.

“In my work I bring a lot of ideas together, breaking barriers between painting and textiles, high art and low art, good and bad taste. The Rococo paintings are like glue that holds all the different elements and ideas together.”

At the same time you also comment about throwaway fashion and nowadays consumerism and self-indulgence in your works....

Yes, that's true. In the times we live in, so much is about appearance and image. Instagram and all the selfies, it's all about self-promotion, similar to the high society court ladies of the 17th century. One can see these portraits like selfies of that time. Nowadays, in my opinion, female identity is created through the female gaze. We are being overwhelmed by mass media, which confronts us with ever changing beauty standards. The objectification of our selves has evolved, validation now is often achieved through material means, such as through fashion and plastic surgery.

My work is influenced by the “opulence and candy sweet colours of the Rococo aesthetic,” which is not only an indulgence in, but also a distortion of modern beauty standards. By using a quilting technique I want to create the impression of botox or lip fillers. This results in strangely undulating faces and bodies which are made out of a variety of fast fashion materials. I play a lot on the visual language of seduction. By combining all these elements I aim at confronting the viewer with its own investment in consumerism as a key aspect of modern-day femininity.

The fabrics that I use have its own story in history and social connotations and can be even used politically. An ornament, fabric or colour can be considered as kitsch in one time period and in another seen as edgy and hip. I am particularly interested in blurring the lines between high and low art, cheap and luxurious, craft and art. For instance, I re-purposed tapestry wall hangings from the 70's which I combined with painting technique to evoke a dialogue between painting and tapestry. I choose these Rococo style tapestries for their stereotype ideas of innocence and femininity, which I challenged by adding black BDSM lacquer faux leather to give some kinkiness to all its sweetness. When using a mix of fabrics like: woven tapestry, snake print, lace, fake leather and other fashion fabrics I can also make a link to the present day. With being unapologetic in my use of rich fabrics I am pushing against the accepted norms of fine art, and at the same time being mindful and critical about fast fashion.

“My use of textiles is not only a conceptual way to make a statement about craft & its feminine associations. I also want to reveal its artistic possibilities and material qualities: that all materials are equally important and permissible to make art with.”

With all the layers that there are, is there any main message that you'd like to get out through your work or are you totally open to whatever interpretation people have of your work?

I would speak against myself when I want to liberate hierarchies but then tell other people how to see my work. That's also why I put a lot of thought into the work and why it is so layered- you can see the critical side but you can also perceive them as joyful and playful, and hopefully my ideas unfold themselves the longer you look at them. Working with decorative fabrics that are not seen

as serious art materials is empowering to me. Through that I'm indirectly talking about female pleasure and my pleasure of making paintings with them. The pieces that I am working on right now are mostly depictions of Venus and the reclining nude, which are mainly made by men for men. For my upcoming solo show I am looking into the history of the Venus and the odalisque. I'm interested in reclaiming and subverting them by making them about my own pleasure. By overloading them with lots of different textures they are becoming my own pleasure objects. For me, there is power and resistance by bringing joy into the work and working with colour and decorative gaudy fabrics.

“It is a great compliment when people who view my work can feel this liberation, when they feel empowered and inspired to be themselves and not feel restricted.”

One question I always ask is about the creative process. Would you mind sharing some of yours with me?

I always start very intuitively, finding digital images online. I usually try to avoid very famous paintings (even though right now I'm actually making a sort of redo of “The Swing” by Fragonard). I take the digital pieces and rework them in Photoshop, giving them swirls and curls which you can find in Rococo rockwork a lot. Through digital manipulation I can make them more drippy and flowy. Then I translate that into painting, first sketching, projecting it on a canvas, the painting functions as a sort of blueprint. After that I conceal and layer it with a variation of fabrics. I glue them on the canvas because the pins won't hold them all (*laughs*). I also have to get them onto an embroidery frame where I then sew them by hand using applique and quilting techniques.

Do you work rather with standalone pieces, or you also work in series?

It is a continuous series, I would say. I work a lot with portraits from the Rococo era, for example. For my solo show next year in February, I am interested in the smile. In modern western culture smiling is seen as a masque. However, back in that time, smiling wasn't something you would do, it was seen as vulgar and very impolite to show your teeth.

Oh, I didn't know about that...

Yes, it wasn't like today. I was reading about Elisabeth Vigée Le Brun, one of the main painters of Marie Antoinette. When the French revolution started she had to flee to Italy where nobody knew her, and besides that, it was a of course very difficult time for women artists. What she did in order to draw attention to her paintings was to create self portraits and portraits of herself and other women smiling. To portrait a woman smiling in those times was outrageous. It is so inspiring to me that a female artists from those times took such risk in being so provocative and bold and using it as a marketing tool to draw attention to her work. I'm becoming more and more interested in using paintings of female master painters from the 1700 -1800 as my starting point.

Do you have any advice for your fellow emerging artists, especially those who are just starting out in their career?

My advice would be to take your work seriously. That means to show up and do the work, despite of other projects or jobs we have next to it. Every day, keep a few hours reserved for your work. See yourself as a professional and acknowledge that you are an artist. It's a real job. We all have doubts sometimes and making art always means to challenge your comfort zone. But I think that this is part of the power of art. By being vulnerable and showing your work despite your fear of it not being good enough. That attitude may inspire others to step out of their own comfort and everyday reality and even be creative themselves. Also, not all artists want to make a career out of their practice but if you want that, you need to do the work, get out there and approach it as your job. Another word of advice I have is to take really good photos. Documentation is key, it's so important. It makes people see

that you take your work seriously.

Let's look into the future now, is there any upcoming project or event you'd like to speak about?

Yes, right now, all my focus is on my solo show that will happen next year February. It will start on February 1st and will be up for two weeks at HOFA Gallery in Mayfair in London. I have been working on it since October 2022 because my practice is very labour intensive. It takes me up to 2 months to finish one of the larger ones. There will be different textile paintings in the show. Ones that are taken from Le Brun's self-portraits, Madame Grand and Marie Antoinette to Venus paintings from Boucher and Fragonard. For example, I will be showing a large wall installation based on the painting "The Swing" by Fragonard. There are some exciting exhibitions and projects coming up which I can't say anything about right now, but I will be posting about them on my Insta account for sure.

And last question, as in all of my interviews: what are your hopes for the future?

I hope to stay fit and healthy so I am able to work on my art practise and I will be showing on several art fairs & exhibitions with HOFA Gallery as they represent me in the UK & Greece. Besides that I am working with various international galleries as well, so hopefully I will be showing some of my work around the world. I also want to develop some new ideas & directions that I'm thinking of & keep pushing my work forward. Maybe even attend a residency again.

*Anne would like to recommend the following artists:
Janet Currier (janetcurrier.com), Olivia Strange (oliviastrange.com)
and Cecilia Charlton (ceciliacharlton.com)*

Get in touch with Anne: annevonfreyburg.com
Instagram: [@annevonfreyburg](https://www.instagram.com/annevonfreyburg)



Trickster (After Fragonard), 2022
Textile Painting, 135 x 200 cm
Photo credit Barry Macdonald



Beauty is a Beast (After Boucher), 2022
Textile Painting, 150 x 200 cm
Photo credit Barry Macdonald



Untitled (After Fragonard), 2021, Textile Painting, 110 x 160 cm
Photo credit Barry Macdonald



I want Candy (After Fragonard), 2022, Fabric painting, 110 x 140 cm (P. 25: Detail photo)
Acrylic, synthetic-fabrics, spray-paint, tapestry-fabric, hand-embroidery, polyester wadding, and hand-dyed tassel fringes on canvas

Photo credit Barry Macdonald (both photos)





Boris Nassibi

About Me

I am Boris Nassibi, a 37 years old Cameroonian Graphic Designer, Photographer, and Video Editor based in Douala, Cameroon. I am passionate about art and culture, and I am the co-founder of the Douala Music Art Festival (Domaf), a festival focused mainly on music, fashion and dance which since 2011 has taken place in Douala every December for three days. I really like colors, they are the main characteristics of my work; They bring cheerfulness and friendliness but above all a lot of energy and dynamism. In my works, I try to magnify the skin by darkening it. I think black skin is very artistic, you just have to enhance it to get something beautiful and captivating.

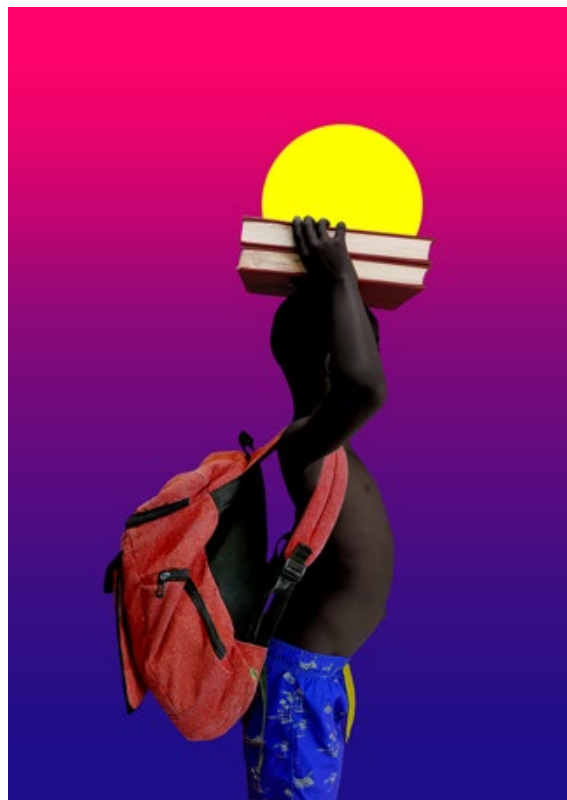


Le Canadien, 2023
Digital photography & manipulation

About my Work

I think art is everywhere. Just look with your soul. African art is starting to find its place in the world and that's a good thing. It's rich and varied and just needs visibility.

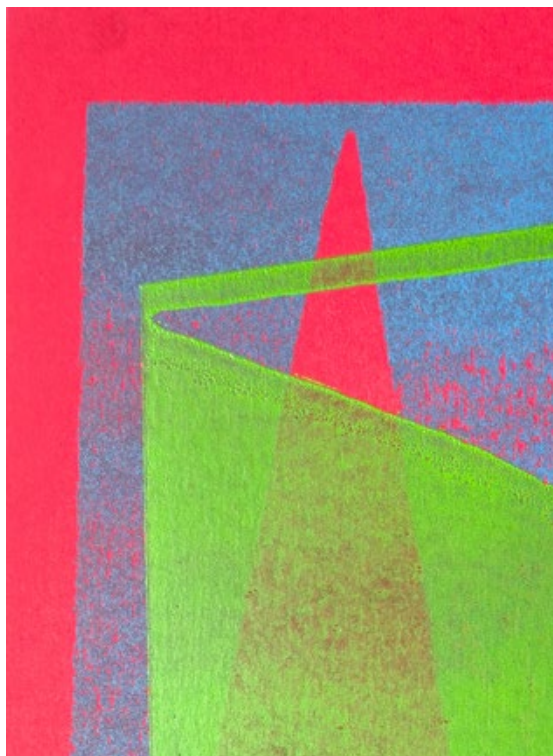
Get in touch with Boris on
Instagram: @borisnassibi



Le petit Ecolier, 2023
Digital photography & manipulation

Page 26: Formule 1, 2022
Digital photography & manipulation

Olivia Bouzyk



Inside Out, 2021
Monprint, 42 x 59.4 cm

About

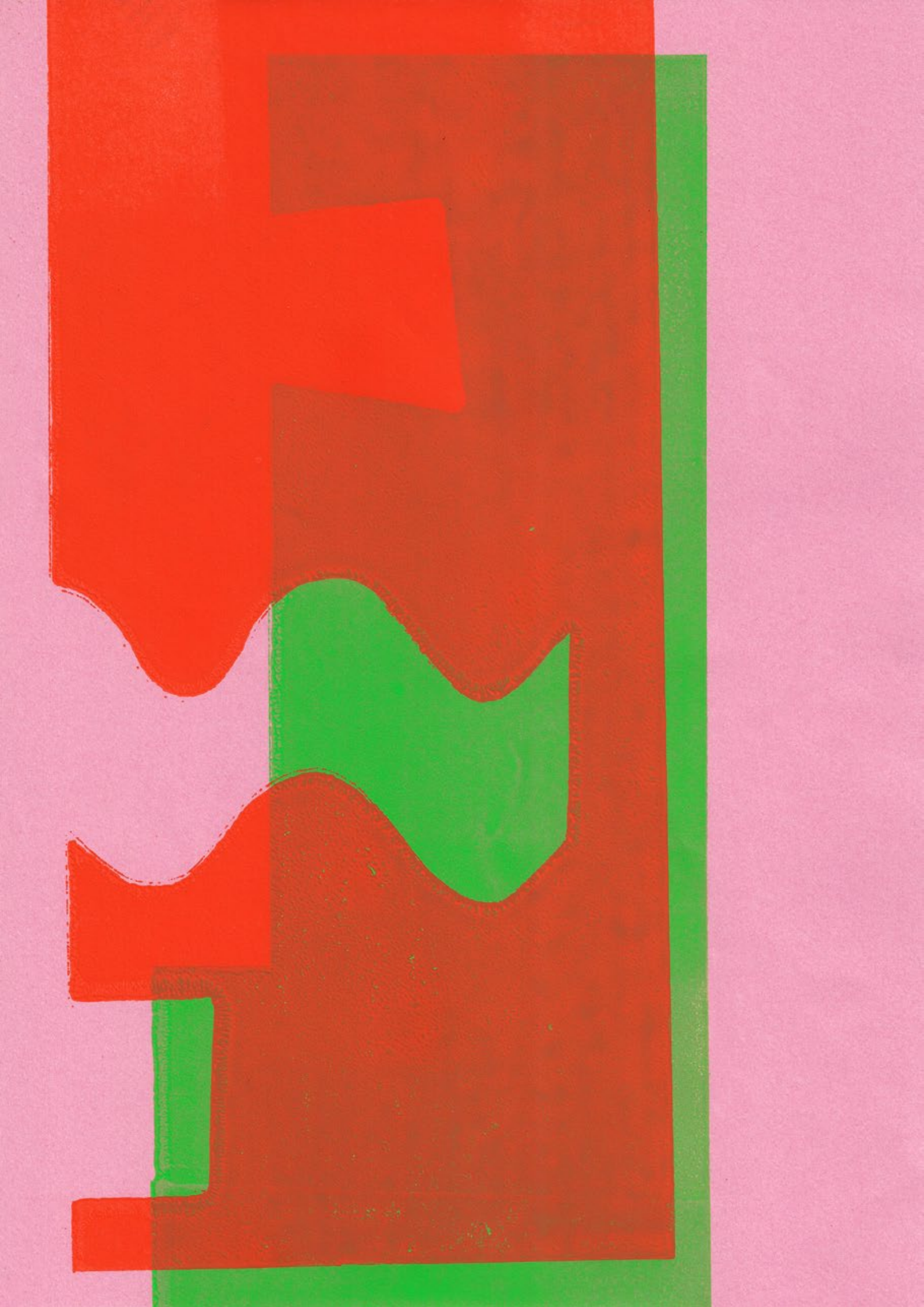
I am a 26-year old artist who has recently completed MA Fine Art Printmaking at Camberwell college of arts, part of UAL. I am visual person and have always naturally been drawn to image making. After completing my undergraduate degree at UCL, London in BA History of Art, I became a member the local printmaking cooperative, teaching myself how to screenprint. This prompted me to research print processes further and pursue the MA. My work centres around the fundamental dialogue between line, form and colour and echoes the variety of interpretations I produce from my surrounding environment. I balance the different vibrations and tensions between these three elements to produce a harmonious, balanced image. There is no set, prescribed way I construct my work, and it can take any form, there are no restrictions. I surround myself with my work, in all forms, which is an extension of myself.

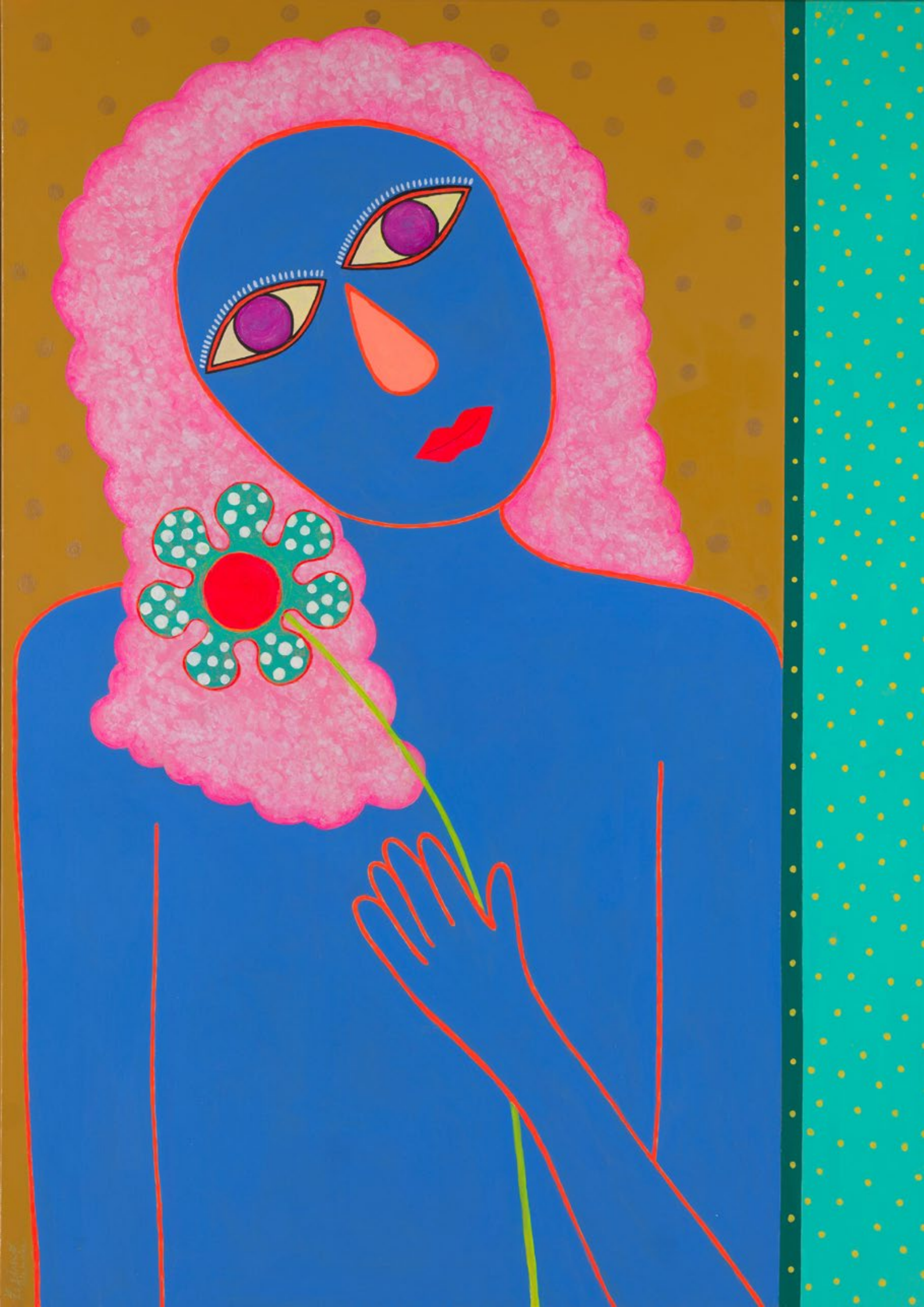
"My practice is formed by the essential dialogue between line, form & colour. Harmony is generated from the balance between the different vibrations & tensions amongst these three elements. Energy vibrates through different juxtapositions & complementary combinations. The starting point for my work is observational drawing of the surrounding environment. Through the drawing process my hand becomes trained to move with the lines of nature, which is echoed throughout my work. These drawings are then developed into abstract forms, possessing the essence of their origins. I work intuitively with minimal control from my conscious mind. I use the positive & negative of the image equally, whilst remaining conscious of the defining line. I am interested in, and monopolise, the element of unpredictability within nature; sometimes adhering to the principles of geometry or distorting it. It keeps my translations pure, minimising the distractions of the everyday noise surrounding us."

Get in touch with Olivia: <https://shop.obouzyk.com>
Instagram: @o_bouzyk



Space, 2023, Screenprint, 21 x 29.7 cm
Page 29: Lunch, 2021, Monoprint, 21 x 29.7 cm





Rekha Menon

Biography

Rekha Menon (b. 1976) is a self-taught Malaysian artist based in Kuala Lumpur. After a decade in branding and media relations, she embraced a full-time career in visual arts. Her pop artistic style blends stylized figures and abstract motifs, creating captivating work that explores the subconscious mind. Using a vibrant palette, she harmoniously intertwines lines, shapes, patterns, symbols, and shading to convey a wide range of emotions. Menon's art has gained international recognition, featured in exhibitions across Indonesia, India, Italy, Japan, Pakistan, Singapore, and Thailand. She received an Honourable Award from the International Watercolour Society at its 2018 Biennale. Through her art, Rekha Menon delves into the depths of human emotion and the hidden landscapes of the mind.

Artist Statement

I've always been captivated by the intricate tapestry of humanity, drawn to unravel the profound threads that unite us as multi-dimensional beings. My artistic journey navigates the depths of subjects entwined with emotions, inner healing, unity, and transformation. I firmly believe that through genuine care and equitable opportunities for all, we can nurture a world brimming with empathy, kindness and peace. My artistic endeavors are driven by the desire to weave a visual narrative that mirrors my sentiments, with the ultimate intention of casting a positive influence upon society. My aim is to craft art that strikes a chord at a profound level, triggering a ripple effect that contributes meaningfully to the world we inhabit.

Get in touch with Rekha: www.rekhamenonart.com

Instagram: @rekhamenonart



Are We There Yet, 2021, Mixed Media on Canvas, 122 x 91 cm
Page 30: In A Limbo - Self, 2021
Mixed Media on Canvas, 91 x 76 cm



In A Limbo - Freedom, 2021
Mixed Media on Canvas, 91 x 76 cm

Washington Rhodes



The Entreponigga, 2021, acrylic, 39 x 60 inches
Page 33: Royalty, 2021, acrylic, 36 x 48 inches

About Washington

Born in 1978 (Atlanta, Ga), Washington Rhodes lives & works in Abu Dhabi, UAE. Washington Rhodes has exhibited in individual, and group shows throughout the U.S & abroad. He has won numerous awards including Best of show for the 23rd Carol Simms Art Exhibition at the AA Museum in Dallas, Tx. His influence stems from artist of the past & modern painters of today. Some of these artist include Manet & the impressionist, Jean-Michel Basquiat, and contemporary artist Kerry James Marshall. Rhodes current series replaces the human heads of his figures with anthropomorphic stylization using the mediums of acrylic. Using animal heads allows Rhodes to challenge himself to attempt to represent the culture of blacks without using color as the main source of representation. An overemphasized theme of today's art that Rhodes is reacting against.

"This series reflects two opposing views towards the identity of descendants from people of the African diaspora (major focus being on the hip-hop culture). The Negative and the Positive representation. The two polarized identities are depicted by creating a series within a series that I titled the ABAS (Anthropomorphic Box and Animal Series). Part 1 of ABAS depicts Anthropomorphic characters who exemplify a positive cultural image that's often overlooked and underrepresented in mainstream media. Images that reflect a professional and positive representation of black identity. The aim is to provide an alternative reality for those who are only exposed to medias negative biased perception of blacks and the stereotypes we often attribute to people who may dress and look a certain way. These paintings cause the viewer to self-reflect and challenge the views he or she has when encountering a black figure. Do you see blacks as less than human, closer to animals? Or do you interpret these images as the Egyptians did by depicting their Gods with the body of a human and the head of an animal?"

Get in touch with Washington: www.washington-rhodes.com
Instagram: [@washington.rhodes](https://www.instagram.com/washington.rhodes)



Stethoscopes are the New Chains, 2021
Acrylic, 39 x 60 inches





Milly Aburrow

Artist Statement

Milly Aburrow's uncanny sculptures and installations of the everyday encapsulates the correlation between connotations of food and its language. Exploring foods social commentary, whether it associates to certain symbolisation, power, memory or societal acceptance. For instance, the stereotypical parallels and relationship between the LGBTQ+ community and the plant based diet. Scrutinising whether food needs to identify with superfluous associations and the person who eats it. She fabricates artworks engrossed in the sphere of consumerism, equating and analysing the substances value both materialistically and nutritionally. The transformative, creation of a faux commercial space and mixed media sculptures, create posed connotations of irony with these notions and objects, challenging the overarching patriarchy of Western society and breaking down outdated stereotypes.

Biography

Milly Aburrow is a recent graduate of Bath Spa University, completing a BA in Fine Art (Hons). Through a playful colour palette and a comical stylisation, her work characterises the parameters of commercialisation, consumerist society, and particularly our contemporary food culture that defines a part of everyone's life. Depicted through mixed media sculpture (materials and techniques dependent on the subject) and installation, she explores food's social commentary, whether it associates with certain symbolisation, power, memory or societal acceptance. Aburrow's work has been exhibited at Bargehouse, OXO Tower Wharf, London, and she was recently the recipient of the 'Kenneth Armitage Young Sculpture Prize 2023' for her degree show installation 'Fill Me In' Sandwich Counter.

Get in touch with Milly: <https://www.millyaburrow.com>
Instagram: @portfolio.milly



Fill Me In Sandwich Counter, 2023,
Mixed Media Sculpture, 163.5cm L x 113cm D x 103cm H



Make me a sandwich
Page 34: Stack of Sandwiches, 2023
Mixed Media Sculpture, 35cm W x 25cm D x 25cm H_ 2023

Cristina Costantino

Biography

Cristina Costantino is on a tremendous ride. Triggered to find her true self after seemingly losing everything she loved, grief cracked her open and led her to heal. Through that, she uncovered the Artist and Healer within. At 38, she wrote her first book – Who Broke The Girl? – tracing the patterns created across this life. She went on to become an Intuitive Energy Healer. Diving deeper, she wrote her second book – REBORN – a roadmap to a love story lived across lifetimes. At 42, she picked up a paintbrush for the first time. With that, she connected more deeply to her Soul and painted dozens of HEARTS, showing all that's hit it across time, all that's interfered with love. Today, Costantino focuses on her true love, expressed through five series – When Love..., On Time, On The Road, For Pure Love, and Soul Smiles. Tomorrow, she'll go wherever her Soul leads next.

Artist Statement

I paint for love. The love that starts within, is shared to connect two, and expanding out from there, raises the vibration of all. I feel deeply. All the feelings that are unique, yet similar. Illusive, yet real. Exhilarating, yet grounding. I draw on that depth in all that I do. Picking up a brush, I let go to let in what wants to come through. Once seen and understood, I expand. Intent on exemplifying the power, determination, and resilience of true love. To show the world that love doesn't give up. Love overcomes the impossible. Love Wins. In the Soul Smiles Series, I use the simplest graphic, the smiley face, to exemplify happiness in its purest, most democratic form. Stripping away all material, skin-deep symbols of what supposedly brings happiness, these pieces claim it as inclusive. Accessible, with no entry fee. True Happiness. The kind that lasts.

Get in touch with Cristina: <https://lovesquaredstudios.com>
Instagram: @LoveSquaredStudios





Love, Lust & Laughter, 2023
Acrylic On Canvas & Cardboard
3x 16 in x 20 in Panels

Bella Wattles

About

Bella Wattles is an artist living and working in Philadelphia, PA. Her practice centers on still life paintings, representing themes of happiness, nostalgia, and whimsy. Her work is represented by Art & Light Gallery, located in Greenville, SC. She just presented her first solo exhibition at Gallery Umico in Los Angeles, CA, featuring still life oil paintings and mixed media pieces. Bella is a self-taught artist working in Philadelphia.

Get in touch with Bella: <https://wyeth.studio>
Instagram: @__wyeth__



High Court of the Pez Dispenser, 2023
Oil on wood panel, 16 x 20 in

Artist Statement

My body of work uses still life paintings to represent themes of happiness, nostalgia and whimsy. My colorful scenes are a respite from the busy, chaotic world, and more lively than still. I'm drawn to still life as a genre because it allows me to convey a new narrative beyond just capturing reality. I often consider my still life's as scenes in a play, featuring characters such as toy cars, fruits, flowers, and patterned fabrics. To each viewer, the script will be different. I'm inspired by classical compositions in Renaissance and Dutch still life's, with modern touches like the use of bright, bold colors and plastic, man made objects. Following my solo show, Stories of Inanimate Life, I moved across the country to my hometown of Philadelphia. My work is focused on fantasy narratives within my still life's, telling the stories of the cast of characters I have collected.



Pile of Treasure, 2023
Oil on wood panel, 12 x 12 in

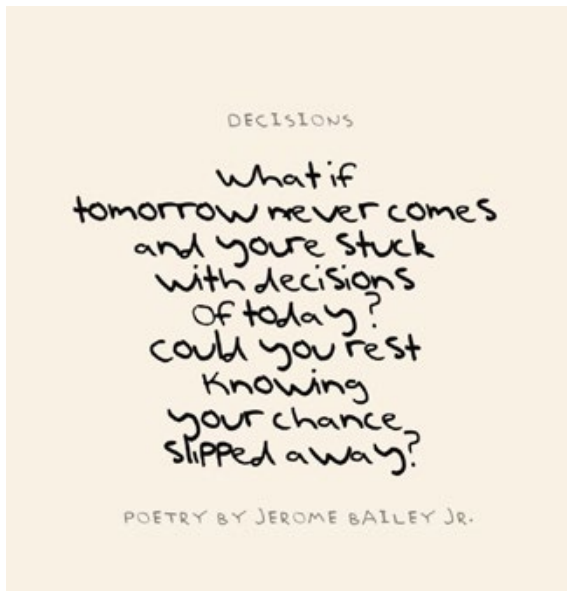
Jerome Bailey Jr.

What we truly feel, I capture the emotions in writing a poem. Then, I put them into uplifting handwritten poetry displays and present the poems visually in the most beautiful way possible, with the goal of keeping you encouraged beyond your initial reading. When I noticed that there weren't many fine art pieces centered around poetry, I decided to create my own. I designed a unique font based on my handwriting. Now, what we genuinely feel is translated into words, and I present them as beautifully as I can. I sell these handwritten poems on my website, JeromeBaileyJr.com. They come already framed, intricately designed, and ready to be displayed in the collector's designated space.

Long after your first encounter with my work, the positive reminders from my poetry will assist you in navigating through life. My background lies in multimedia journalism, which has honed my perspective as a storyteller and provided me with a unique view of the world. My faith in Jesus is what grounds me. I thoroughly enjoy combining different art forms to craft something special.

I am hands-on throughout every step of the creative process. I personally select vintage frames for my work and deliver the pieces ready to adorn any wall, adding a distinctive touch. Since my designs are handwritten, they exude a sense of personal authenticity. I take great pride in presenting expansive displays of fine art poetry. This approach is a rare and exhilarating way to share my art with the world.

I am Jerome Bailey Jr., and I am The Street Poet.



DECISIONS, 2023, Mixed Media, 16 x 20 in



LAUNDRY, 2023, Mixed Media Size, 16 x 20 in

Get in touch with Jerome: jeromebaileyjr.com
Instagram: [@jeromebaileyjr](https://www.instagram.com/jeromebaileyjr)

PERSPECTIVE

IF WE VIEW
THE WORLD
THROUGH SPIRITUAL EYES
SEEING LIFE
WHEN THE INNOCENT DIES
SEEING HOPE
IN THE MIDDLE OF CRIMES
THEN WE ELECT
WE AINT FINISHED YET
THERES A PRIVILEGE
ANOTHER CHANCE
TO RESURRECT.

WRITTEN BY JEROME BAILEY JR.



MOMENTUM, 2022, soap, natural pigments, goldleaf, lacquer, essential oils, Dimensions vary (up)
 COLLECTION OF WEAKNESSES OF A HUMANBEING, 2018 (below)
 Brass, soap, silicon, tallow, plaster, beeswax, glass, neon, gold leaf, acrylic, 120 x 150 x 60 cm

Anya Mokhova

Biography

Anya Mokhova is a contemporary artist based in London. After receiving her BA degree in Design in the Urals she went onto Graduate Diploma and then MA in Art at Chelsea College of Art and Design. For the past 12 years Anya has been successfully merging her career as an artist and as a sculpture tutor in contemporary art. Anya has been taking part in shows, art fairs and visited summer schools and residencies, such as Salzburg International Summer Academy of Fine Arts and Royal College of Art in London. Her appearances included The Impossible is Inevitable at the Jewish Museum and Tolerance Centre in Moscow, Tbilisi Art Fair with Ria Keburia Foundation in Georgia, Dyson gallery and ADH gallery in London, and others.

Artist Statement

Anya Mokhova explores natural bases for her objects, such as tallow, bee's wax, soap, classical ones, such as gold, brass and bronze, and contemporary, such as acrylic stone, silicone and resin. Incrustation, engraving and casting, rigid and soft, natural and artificial aim to create a visual language, which references classical arts and is intriguing and suggestive of a tactile interaction. Anya's works aim to question the boundaries between real and metaphysical, propose to explore mystery and fantasy in mundane through visual, sensual and imaginative ways of perception of artist-created objects and spaces.

Get in touch with Anya: <http://www.anyamokhova.com>
Instagram: @anya_mokhova_



PINK COSMOS, 2023
Beeswax, tallow, lingerie, lipstick, 40 x 13 x 11 cm

Domenic Bahmann



Parenting, 2018
Still life-Photography, 100 x 100 cm

About Domenic

Domenic Bahmann (1981) is a multidisciplinary visual artist and designer. He is born in Munich, Germany and lives and works in Canberra, Australia since 2010. He is known for his whimsical illustrations, photography, and graphic design. In 2013 he started his creative challenge called 'Stop, Think, Make'. The challenge was to come up with a creative everyday-related image or illustration at least once a week. Since then finding art in everyday situations has been an ongoing theme in his personal and commission based work.

Get in touch with Domenic: <http://domenicbahmann.com>
Instagram: @domfriday

Artist Statement

Staying playful and curious isn't always easy in our busy and modern world. To be creative we need to think like a child. As adults, we are so caught in the way we think and it is hard to break out of this society-constructed world of being an adult. To be truly ourselves we need to break free from time to time.



Banana Plane, 2021
Still life-Photography, 72 x 53 cm

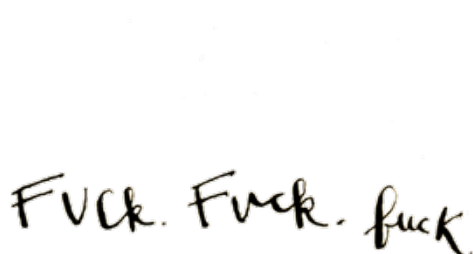


Break Out, 2014
Still life-Photography, 42 x 30 cm



Friends, 2015
Still life-Photography, 42 x 42 cm

Kristin Abigail



fuckfuckfuck, 2022
14.38 x 10.04 inches

Artist Statement

As a visual artist in the area of photography, collage and calligraphy, i am captivated by the process of creating raw, unpolished pieces; jagged lines balanced with soothing, minimalistic compositions. my work is impulsive, approachable, and accessible. and, like most artists, the bodies of work i put forth evolve with the seasons. for this evolution, i am deeply grateful.

Get in touch with Kristin:
www.kristinabigail.com
Instagram: [@thisiskristinabigail.com](https://www.instagram.com/thisiskristinabigail.com)

Biography

i'm kristin (she/her) a visual artist based in minneapolis, mn. photography has been my profession (and main form of artistic expression) for years, but in 2020 while i sat at home on unemployment, i felt myself being drawn to the non-digital arts of analog collage and calligraphy. i reconnected with my childhood/adolescent-self who had doodles scribbled all over her school notebooks and spent hours scrapbooking all alone in her basement late into the night. it took be two years (and birthing an entire human baby!) later to recognize how badly i want to share my art (and what i consider to be my precious dream space) with other folks. i aspire to make my way into the world of graphic novels and/or animation, the ultimate goal is to create a short animated film made entirely with calligraphy art.



indulgent anger, 2023
analog collage, 31.25 x 35 inches



swirling canopy, 2023
analog collage, 12.8 x 17.28 inches

Burcu Akarçay

About Burcu

Burcu Akarçay is an international selling artist born in Bursa (Turkey) in 1981 where studied painting at Uludağ University. In 2006 she moved to London to study at the London College Of Fashion. Right now, Burcu is back to Turkey where she lives and works as a visual artist. During her career, she has participated in many national and international exhibitions, among them her solo shows in Izmir & Bursa, Turkey (2013 & 2018) and group shows such as Venice International Art Fair 2022 (Itsliquid Group), Italy and a group exhibition in The Holly Art Gallery London, in 2023.

"Human beings are the focal point of my recent work. I have used many different technique in my art. Currently I work with oil painting."

Get in touch with Burcu on
Instagram: @burcuakarçay_art



Deep, 2022
Oil Painting on Canvas, 60 x 60 cm



Untitled 1, 2023
Oil Painting on Canvas, 70 x 70 cm



Girl, 2023
Oil Painting on Canvas, 80 x 90 cm



Dragonfly, 2023
Oil Painting on Canvas, 80 x 80 cm



Ukraine-hearted, 2023
Analogue Collage, A3

Iuliia Shulga

Biography

Iuliia Shulga is an emerging Ukrainian artist of analogue collages, born and raised in Kyiv, Ukraine. In 2022, when Russia launched its full-scale invasion of Ukraine, she sought shelter in London, dividing her life between two countries – the UK and Ukraine. Iuliia's creative journey began in autumn 2022 when she discovered the world of analogue collages. Despite having no prior experience or connection with art, she found her artistic expression in this captivating medium. The beauty, absurdity and complexities of the world serve as her primary sources of inspiration. Iuliia's collages, a fusion of seemingly unrelated elements, give birth to surreal and thought-provoking expressions, sparking curiosity and wonder in the minds of beholder. The themes of war and Ukraine have been a frequent presence in her collages, having an immense influence on her live & becoming a poignant context of her art.

Artist Statement

In the autumn of 2022, I started crafting analog collages. Amidst the turbulence of the ongoing Russian full-scale war in Ukraine, the two suitcases of my nomadic displaced life were enriched with a new addition: a treasure trove of upcycling materials. It is within this box where the magic transforms the personal turmoil into expressions of absurdity. Collage-making became a unique form of therapy that provides solace from overwhelming emotions, stress, and anxiety. It has become my new way of healing, self-discovery, self-expression, and play. My inner state, experiences, stories, and the world around inspire my creations. I am fascinated by the metaphorical essence of collages, the way each observer finds their own narrative, and personal layers get illuminated on so many levels. Through my art I endeavor to create a source of reflection and discovery for the viewers, inviting them to personal interpretations and contemplating themselves & their experiences.

Get in touch with Iuliia on Instagram: [@collage.absurdage](https://www.instagram.com/collage.absurdage)

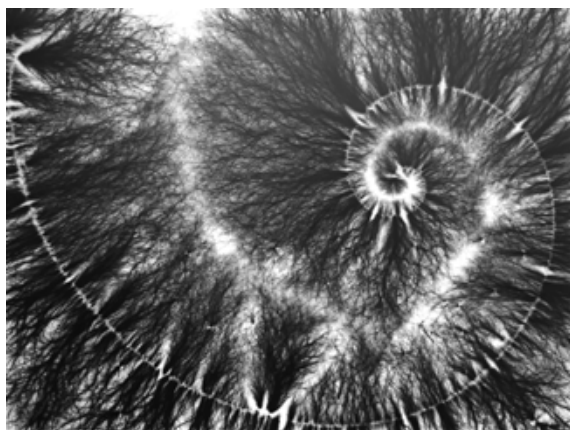


Volya (Freedom and will), 2023
Analogue Collage, A3



Who are you, 2023
Analogue Collage, A3

Volt in Holt



β -ADUMBRATE-303, 2023, 30,5 x 40,6 cm
Electrical discharge register on photosensitive paper

About

VOLT IN HOLT, that's Paulina Nadia Weremczuk and Dominik Kuryga.

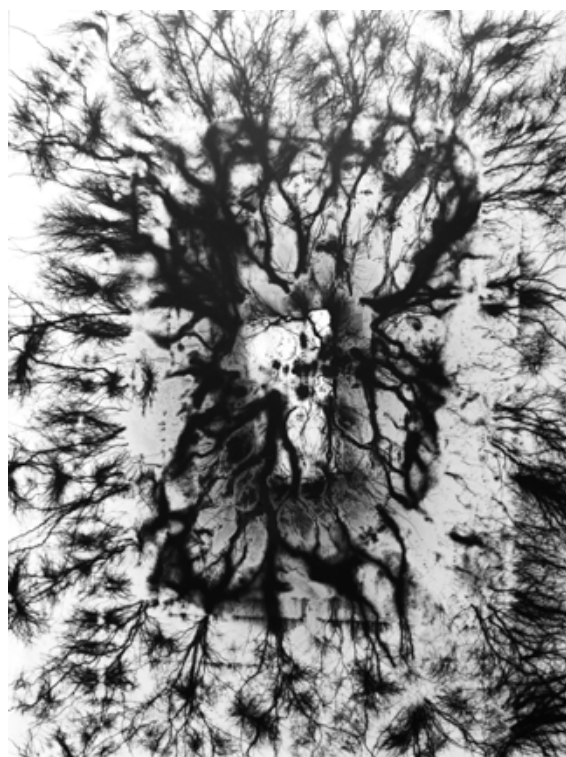
Paulina Nadia Weremczuk was born in 1993 in Warsaw. She graduated from design studies with a specialization in product design. Paulina is interested in topics bordering on art, technology, and science. She also designs jewelry, decorative and utility objects.

Dominik Kuryga was born in 1994 in Warsaw. He is an independent researcher and constructor engaged with plasma physics and electrical engineering. Beyond strictly scientific topics, his interests are focused on capturing the beauty of physical phenomena. Since the end of 2021, they have been creating electrical paintings in the author's technique of electrical discharge register they call "painting with electricity". The unpredictable nature of this phenomenon has inspired them to take up the subject of the complexities of our universe. To create, they use a self-developed high-voltage pulse generator and discharge device.

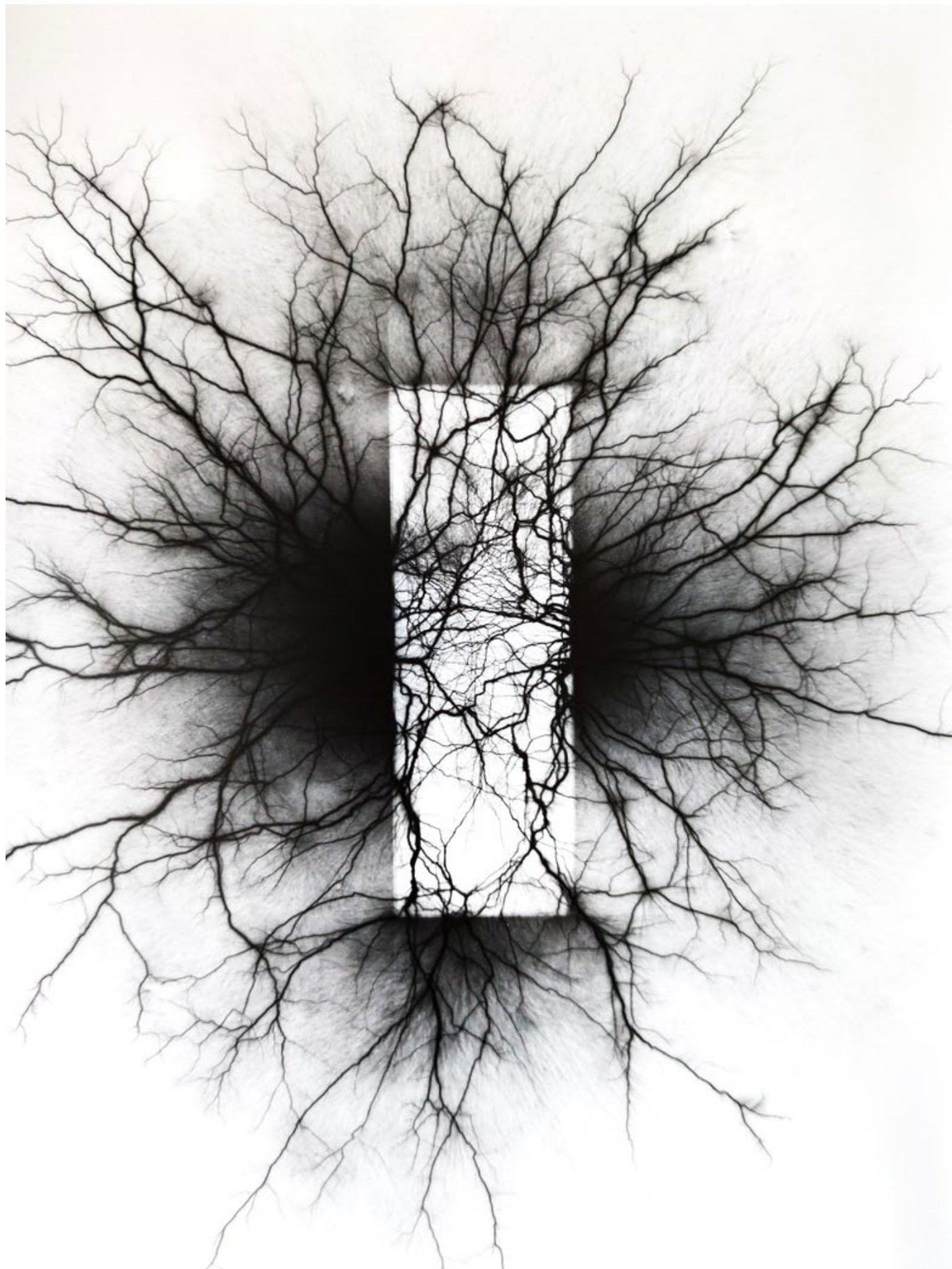
Artist Statement

Through our works, we can delve into the multilayered structure of physical reality, the mechanisms that govern it, and also draw attention to the fact that we may never be able to fully understand it, but accepting the volatility and unpredictability is liberating for the mind. We create conditions that encourage us to reflect on the intricacies of our world by presenting works created with a technique that truly embodies this complexity.

Get in touch with Volt in Holt: <https://voltinholt.com/english/>
Instagram: @voltinholt.art



γ -INSTILLO-513, 2023, 40,6 x 30,5 cm
Electrical discharge register on photosensitive paper



β -INCINGO-503, 2022, 40,6 x 30,5cm
Electrical discharge register on photosensitive paper



Screenprint Johanna II, 45 x 51,5cm
Page 55: Screenprint Estate II, 44,9 x 49,5 cm (left column)
Screenprint Estate I, 45 x 51,5 cm (right column)

Tatjana Zonca

Biography

Tatjana Zonca is a visual artist from Hamburg and currently lives and works in Milan. Her work is aiming to translate a personal vision of a lived moment or a felt atmosphere from everyday life. Inspiration is taken from travels and associated visuals including people, nature and architecture that influence her works. Her artworks revolve around digital photo art combined with drawn patterns, colour and collage-effects which lead to a mixed media technique. The limited print editions are all unique pieces that distinguish in small colour variations. Exhibitions: 'Screenprints' - Dabass (Milan), group exhibition 'Oracles' - The Holy Art Gallery (London), group exhibition 'BCN Open Art' - Artnumber 23 Gallery (Barcelona), group exhibition BBA PRIZES finalists - Kühlhaus Berlin/BBA Gallery (Berlin), solo exhibition 'On a journey' - Six Gallery (Milan)', solo exhibition ARTMALL (Milan), group exhibition '7th Edition of ROME INTERNATIONAL ART FAIR' - Medina Roma Arte Gallery (Rome)', group exhibition 'ARTBOX.PROJECT Zurich 5.0' - SWISSARTEXPO (Zurich), group exhibition 'Organizing Chaos' - Fondazione Matalon (Milan).



Artist Statement

Creativity has always been a huge part of my life, I've always been very passionate about photography combined with digital art. In the past I've been doing graphic design working mainly in the fashion industry. And the art there already has been a part of my life but not like I've been developing it now in the past years. Especially in the past two years I can say I've grown into becoming a truly professional artist with my own studio and focusing my expertise on screenprints in the areas of nature and lifestyle. Creating my screenprints is a really long process from the conceptual image to the actual print. In my next phase it's about deepening my expertise in screenprinting because it is a very manual craftsmanship task which you can continuously refine and deepen. I then wish to continue to grow as an artist also with an international footprint so I am expanding my art.

Get in touch with Tatjana: <https://www.tatjanazonca.com/>
Instagram: @tatjana.zonca



Jess McAran



Love Lies Bleeding, 2023

About Jess

My name is Jess McAran and I'm the Canadian artist behind @dreaming.of.flora on Instagram. August 22 will mark the one year anniversary of when I started dreaming of flowers in the dark to reclaim and reconnect with my femininity after learning I needed to have a Hysterectomy. What started as a daily ritual of finding peace and healing through an incredibly hard time, emotionally, physically and spiritually, transformed rather quickly into a passion for honouring the lore and symbolism found in flowers.

Artist Statement

Through arrangement, photography and poetry, it's been a path of rebirth, death, renewal. The representation of the ebbs and flows anxiety, depression, grief and physical illness bring with the wind and changing seasons. My personal magic, my ritual to honour both my pain and my peace, my gratitude... all find moments in my creativity. The secret liminal world found in the shadows between the flowers and the leaves.

Get in touch with Jess: <https://dreamingofflora.com/>
Instagram: @dreaming.of.flora

All works: Digital Photography, 8 x 10 in



Marigold and Loosestrife, 2023



Starlily grief, 2023



Garden dahlias in shadow, 2023



A crown of clematis, 2023



Secrets in yellow, 2023



Yusuf Mubaraq



As I can be, 2023, Oil on Canvas, 30 x 40 in
Page 58: Home to Me, 2023, Oil on Canvas, 36 x 48 in

"As a self-taught Nigerian artist, I prioritize traditional values in my art. I am very conscious of culture and history, and I believe that the artist's role is to preserve contemporary and historical times. My paintings are a visual record of time, memory, and nostalgia, where personal, familial, and societal history come together to create a unique expression of identity. In my work, I pay close attention to texture and vibrancy. I strive to convey mood and intensity in understated painterly gestures that reflect my studied technique. I have a keen interest in body language and its accurate rendering, as I believe that the body, the person, is a vehicle of history. When you look at my paintings, you will see that it is in people that history lives and is transmuted."

Get in touch with Yusuf on
Instagram: @Mubaraq_yusuph_

Biography

Mubaraq Yusuf is a self-taught Nigerian artist with an uncanny ability to breathe life into the canvas with his paintbrush. Growing up in the idyllic city of Ilorin in Kwara State, Yusuf was always enamored by the world around him, observing the intricate workings of nature, the rich history of Africa, the subtleties of body language, and the unique expressions of identity. He found that these observations kindled a creative spark within him, which he now expresses through his oil-on-canvas masterpieces. For Yusuf, the canvas is not just a medium for storytelling. It is a vessel for portraying the inner strength of humanity, the joys of life, the hopes for the future, and the richness of culture. Through the interplay of light and shadow, color and form, he weaves a tapestry of stories that capture the essence of the African spirit.



My Days, 2023
Oil on Canvas, 24 x 36 in

Rachel Bensimon

Biography

Rachel Bensimon, a Toronto native, embarked on a transformative journey to New York City, igniting her passion for art. She honed her skills at The Arts Students League and earned an MFA from The New York Academy of Art. From childhood, Rachel found solace in sketching, evolving into a captivating portrait artist with a psychological focus. Delving into the essence of her subject matter, her work captures profound layers of experience, exploring spirituality and interconnectedness. With a fashion industry background & Parisian tenure, Rachel's aesthetic flourished. Her recent series bridges humanity with nature, evoking an 'other worldly' sensibility. Inspired by Balthus, Mark Ryden, and Leonardo da Vinci, her work weaves classical influences into vibrant, dreamlike narratives. The fusion of vibrant hues, pastels, and animals invites viewers into a captivating realm, marrying tradition with contemporary imagination. Rachel Bensimon's art prompts contemplation of the interplay between subjective & objective, individual and universal, uniting us with the world, while her use of color and animal symbolism in a pop surrealist context creates a mesmerizing visual tapestry.

Artist Statement

My art delves into the vibrant inner worlds of girls and young women, capturing the delicate balance between innocence and maturity, vulnerability and strength. Through exploring the duality of childhood, encompassing moments of joy, fantasy, and challenges that shape us, my portraits reflect the profound impact of these experiences on our identities. The influence of Balthus' portrayals of prepubescent girls and the enigmatic mysticism of surrealist Joseph Cornell resonates within my series of paintings. Rooted in my autobiography, my visual vocabulary engages in an intimate dialogue, bridging my unique childhood experiences with the universal essence of childhood in general. As viewers explore my art, they are invited on a secret journey, evoking their own childhood memories and emotions. By expressing the musings of my own inner child, I encourage a profound connection, reminiscence, and rediscovery of the resilience and beauty inherent within each of us.

Get in touch with Rachel: www.rachelbensimonfineart.com
Instagram: @rachelbensimon_art



Whiskers And Whispers, 2023
Oil on panel, 12" x 12"



Keeper Of Secrets, 2023
Oil on panel, 12" x 12"



Frida Chiquitita, 2023
Oil on panel, 11" x 14"



Vi-vido en este Cuerpo

Body has ~

bea Temple to ~

Todas las Diosas han

all goddesses ~

Cultivating
the
Feminine Spirit

with

Katherine Gailer



Katira aka. Katherine Gailer working on her mural *Resonance*
Melbourne Museum in July 2023

Hi Katherine, thanks so much for doing this interview with us. To start with, let's go back to the beginnings: how did you get into art in the first place, especially into visual art?

From my earliest memories, I have been captivated by pencils, colour and paint. Throughout high school, my notebooks were brimming with sketches and doodles. The act of creation had a magnetic pull on me, leading to connections with like-minded friends who shared a passion for art and music. As time went on, my attention turned to painting. I delved into art and fashion design books and engaged in oil painting classes. This journey led me to the choice of studying Fine Art and Arts Management, decisively shaping my career trajectory. Additionally, my studies marked the beginning of my life as an immigrant, making a significant impact on my journey.

From there, how did you become a professional artist?

Studying Fine Art was a blessing and a privilege I do not take for granted. Mainly because of the time that one has as a student to explore and fully embrace a playful yet grounded attitude towards creating. I completed my studies at RMIT University in Melbourne, which also meant adjusting to living in a new country and facing the challenges that this brings. While studying, I worked side jobs in the hospitality and retail industry to sustain my life and pay student fees. Despite the intensity and doing jobs I did not always enjoy, these experiences fuelled my determination to nurture and pursue my artistic career.

After completing my Master's in Arts Management, I undertook various internships in the arts industry to gain context and understanding. I exhibited my work exten-

sively and continuously explored diverse creative avenues. Through patience and unwavering dedication, I gradually transitioned into becoming a full-time creative professional. This transformation involved diversifying my practice and establishing a consistent workflow. Beyond exhibitions and studio commissions, I have been particularly engaged in public art in recent years. Mural painting has become a passion of mine, as it brings art to public spaces, making it highly accessible. Crafting pieces that respond to specific locations and communities pushes me out of my comfort zone, enabling collaboration, contextual understanding, and connections with diverse groups.

To this day, I continue pushing the boundaries of my practice. I am not a big fan of labels, as I believe it is crucial to follow my creative energy and let it manifest in various forms and disciplines. My practice encompasses painting, illustration, and music – which keep me busy and full of life!

Your pieces are colourful and vibrant, and I read that through your work you embark on a journey to reclaiming the feminine powers. Can you please tell me more?

I like describing my visual art as dream-like composition that explores the symbiotic relationship between various worlds: diverse cultural perspectives, ancient and contemporary contexts, inner and outer spiritual realms, and the intricate connections between humans and nature. Deeply rooted in my cultural heritage and the magical realism movement I was immersed in during my upbringing, my work is also shaped by Latin America's rich iconography, symbols, and vibrant aesthetics.

“A significant part of my artistic focus revolves around reclaiming Feminine power and empowering women and underrepresented communities.”

To provide more context, I recognise the Feminine as an energy that has embodied countless faces, lands, and de-

ities around the world. It is an ancient spirit that has a powerful presence in women's experience and that is the essence of a more circular understanding of life. To me it is a layered concept that resonates on personal and collective levels. In this, it is important to recognise that Feminine force is not exclusive to women, as I believe that it has the power to transcend gender barriers and cultural perspectives. Due to this capacity to interconnect, disrupt and create more shared systems of power, the Feminine has been feared and repressed causing a deep fracture in our history. And my work is constantly recognising and cultivating the feminine spirit as a vital force of nourishment able to heal relationships with the land, with each other, and with us.

“Furthermore, my work delves into the exploration of cultural identity, encapsulating a sense of the sacred, moments of transformation, and growth.”

You also sing and make music. Does that influence your visual art practice and if so, how?

Working with the voice and crafting lyrics opens an enriching artistic universe. Involving the body and channeling energy through live music experiences adds another layer to my creative journey. The deeper I engage with music, the more it influences my approach to visual storytelling. From my perspective, my art embodies a rhythm and flow. Over time, these two practices have become mutually nurturing. Inspiration can flow between a song and a visual narrative, creating a dynamic interplay. This synergy has led me to explore new connections between disciplines. In fact, I have begun venturing into art installations and projections that integrate music and sound to offer immersive experiences. My main music project is called 'Amaru Tribe'.

I love that you not only create paintings but also murals, as you mentioned before. What is it fascinates you about

them?

What particularly captivates me is the potential of murals in the public sphere to foster a sense of belonging and democratize storytelling. It is a space that amplifies the voices of a wide array of individuals, each contributing their unique perspectives. This embodies the authentic beauty of acknowledging and respecting the rich diversity of our multicultural world.

“Growing up in Colombia, I was immersed in a vibrant street life, which cultivated my enjoyment for being active in urban settings.”

Being a mural artist allows me to experience things that I love: community gatherings, urban music and art, and connections. This realm has also opened doors for me to collaborate with diverse communities and fellow artists on impactful large-scale public art projects.

Would you mind sharing some of your creative process with me? Painting in the studio might be different from creating a mural, I imagine?

In the studio, I find myself drawn to developing series of paintings centered around specific concepts techniques and visual aesthetics. Creating a new body of work is a story full of chapters where you go back and forward deciphering the directions you are taking. It is a restless creative process of failure and discovery. This aspect of my practice is deeply personal and introspective. As a mural artist, my role shifts more towards that of a co-creator. The designs I develop are tailored to specific sites and often involve collaborations with fellow creatives, communities, or organizations. Music, on the other hand, is an absolute act of collaboration for me. It's a space where I merge my creative energy with others, embracing the collective spirit that music inherently carries.

You already said that you are Colombian but you live in Melbourne, Australia. How would you describe the art scene there and how is your life as an emerging artist?

The art scene in Melbourne is nurtured by its multicultural landscape. It is fascinating to observe its flourishing nature at various scales. From small projects and exhibitions to large-scale public art and ambitious high-end art endeavours, there's room for both emerging and established artists.

Is there any advice that you've been given that you'd like to pass on to fellow emerging artists?

Stay active, open, curious, and collaborate with others.

At Suboart Magazine, we're always looking out for new talents, so would you like to recommend any fellow emerging artists?

I would shed light on these incredible artists: Lucy Lucy @lucylucyone, Irihipeti Waretini @irihpeti_waretini, Karen @bravokarena, Yuria Okamura @yuria.okamura, Erin Lee @erin_lee_photo_karate, Camila Paz @camilapazart, Lili Cuca @lili_cuca, Taj Alexander @tajalexander, Refuz @refuz_paint, Makatron @mike.makatron and Jack Roland @jackrowlandart~.

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

I hope to continue working on and collaborating in art and music projects. I am also curious to see how the integration of new technologies like projection mapping and animation can expand my work into different and more immersive realms.

Get in touch with Katherine: katherinegailer.com
Instagram: @katherine_gailer_art



Embera Sisters, 2023
Oil and Acrylic on Linen, 102 x 102 cm



Shedding, 2023
Oil & Acrylic on Canvas, 61 x 75 cm



Offering To the Moon, 2023
Oil and Acrylic on linen, 76 x 83 cm

Page 62: Temple, 2023
Oil and Acrylic on Linen, 76 x 102 cm



Stillness, 2023
Oil and Acrylic on Linen, 61 x 61 cm

Zahra Nazari

Biography

Zahra Nazari is a New York City-based painter, sculptor, and installation artist who focuses on architectural themes in multicultural contexts. Nazari has given artist talks and participated in panels at a variety of institutions, including NYU, Columbia University, Cooper Union, and Pratt Institute in New York City. Her work has been reviewed and published in Artefuse, Hamptons Art Hub, Hyperallergic, and more. Among other venues, Nazari's work has been featured in shows at The Bronx Museum of the Art (New York); Samuel Dorsky Museum of Art (New Paltz, NY); MANA Contemporary (Jersey City, NJ); and Masur Museum of Art (Monroe, LA). Nazari has also received a number of prestigious grants and fellowships, including: Creative Engagement Grant from the Lower Manhattan Cultural Council (New York); FST Studio Projects Fund (New York); the AIM Fellowship from the Bronx Museum (New York); and a Visiting Artist Fellowship from MASS MoCA (North Adams, Massachusetts).



Moonlight, 2022
Acrylic on canvas, 50 x 40 in



Infinity, 2022
Acrylic on canvas, 50 x 40 in

"The foundation of my work is based on architectural references from my memory of my homeland of Iran and my life as an immigrant in New York City. The experiences I had visiting archaeological digs throughout Iran continue to inspire and inform my work which is deeply influenced by ancient Persian art and architecture, and the landscapes in which they have historically blossomed. Since my migration to the United States, my work has evolved into a formal blending of Persian and Western architectural styles, specifically European futurism. As my approach has developed, the color palette of my paintings has progressively grown from dark and intimate tones to more colorful expressions enlivened by energetic brush strokes. These changes reflect, in part, my perspective as an immigrant New Yorker, and echo the speed, technology, and industrial landscapes of contemporary urban life – the very elements I admire in post-modern futurism."

Get in touch with Zahra: <https://zahrnazari.com/>
Instagram: @zahrnazari



Stepping Up, 2021
Acrylic on canvas, 56 x 43 in

Klara Sedlo



Siblings, 2022
Oil on canvas, 120 x 100 cm

About Klara

Klara Sedlo is a figurative painter, living and working in Prague. She is a finalist of the BBA Artist Prize 2019, Germany and of Mostyn Open 21, Great Britain. She finished her studies at the Academy of Fine Arts in Prague with a Master's degree in 2020. Her diploma work consisted of paintings depicting stories of people with OCD and anxiety attacks. In recent years she tends to work with alter - egos and transform herself into a different character for each solo show, while telling the story of this character through her paintings. She has exhibited both home and abroad and her works can be found among art collections all around the globe.

Artist Statement

"In my artwork, I focus mostly on dreams and the subconscious mind - let's say my favorite question is: What would this situation look like, if my brain turned it into a dream? That is what I paint. A situation. A feeling. A whole dream-like story. I aim to view normal life situations, relationships and emotions through a subconscious perspective that gives off both real and magical feelings. I want the viewer to perceive my paintings through the subconscious mind too. Do not try to find any logical conclusions there - it is all just a bizarre, vivid dream."

Get in touch with Klara: www.klarasedlo.com
Instagram: @klarasedlo



The Balance, 2023
Oil on canvas, 120 x 100 cm



Girl with a Dog, 2022
Oil on canvas, 120 x 100 cm

Alexis Rogers



From Infinity to Infinity, 2023
Oil, 22" x 28"

Biography

Alexis Rogers was born and raised in South Jersey, and is currently studying Sociology and Africana Studies at the University of Richmond. She is a self-taught painter, working mostly with oil paint and acrylics. As a young, emerging artist, she is actively exploring different styles of expression and developing her own voice. Through her different artistic experiments, one thing always remains the same; her desire to uplift black womanhood and culture.

Get in touch with Alexis:
<https://alexisrogers7.wixsite.com/website-1>
Instagram:@agroriginals

Artist Statement

"Black women are the envy of the world. Our essence, our vibe, our flow - that God gifted melanated glow! We are fearfully and wonderfully made."

I am a Black, female painter who seeks to create work that expresses the love, pride, and joy embedded into the experience of black womanhood. Using predominantly hair as a signifier and as a vessel, I am on a mission to uplift and celebrate the big and small elements of this unique experience. Through my own personal experience and the testimonies of fellow black women, I find constant inspiration through our collectivity, sisterhood, style, rhythm, and presence. I hope that when viewing this artwork, you feel the same.



My Kitchen, My Soul, 2023
Oil, 18" x 24"



As Auntie Says, 2022
Oil, 18" x 24"

Samantha Natarian



Inside Garden, 2023
Acrylic on canvas, 24" x 24"

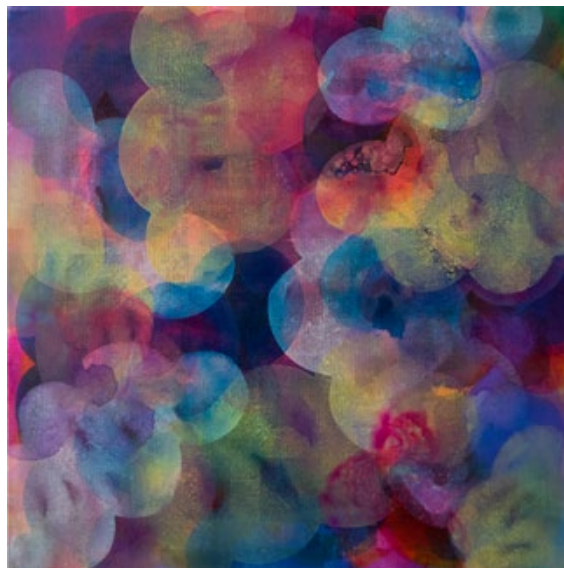
Statement

My work is focused on experimenting with different marks and supplies to see what kind of effects I can achieve. I use acrylic paint along with a variety of tools to create the marks that I make. The imagery in my work is imagined and formed mainly by the brushstroke or impression which is made from whatever tool I'm using. The work is concerned with the interaction of different colors based on the properties of the paint as well as a new theme of introspection I've started to develop. I'm interested in creating a physical and emotional depth within a flat surface by using a repeated mark in an almost obsessive way. I'm currently focused on color, light, contrast and the relationship between transparency & opacity and how it affects our understanding of color. My hope is for viewers to create their own perception of the work without a preconceived notion and to encourage introspection.

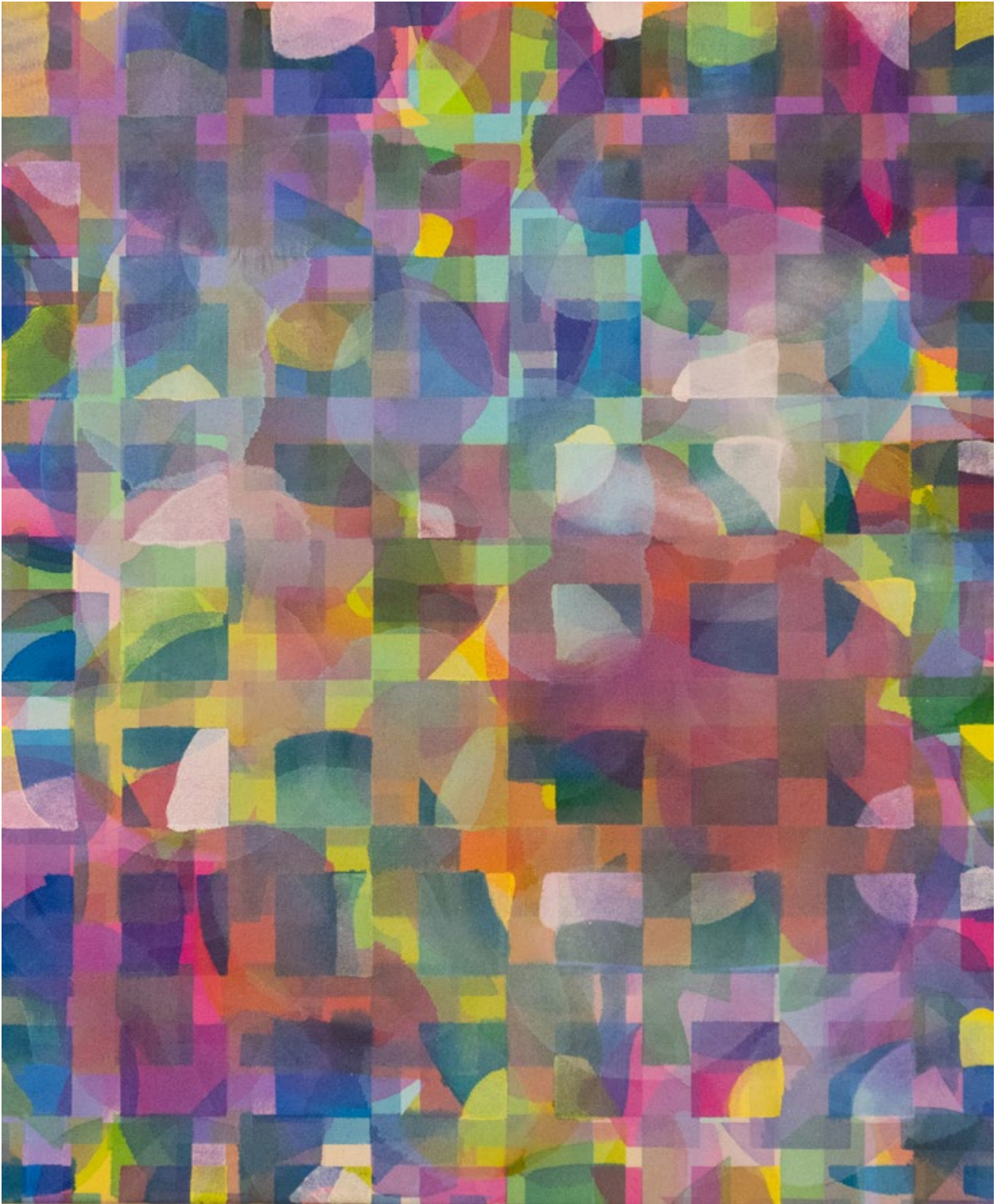
Biography

Samantha Natarian, formerly Samantha Smith, is a Baltimore, MD based painter working in a form of contemporary abstract expressionism. Samantha received her BFA in Painting from Maryland Institute College of Art. While working primarily with paint & wet media, Samantha also incorporates other materials like pastel & crayons into her work to create texture. Her current source of inspiration stems from color, light & opacity, as well as a theme of self-discovery and reflection. Samantha aims to create a sense of depth in her two-dimensional paintings through the use of repetition, transparency and layering of mark-making. Her current body of work is based on experimentation and spontaneity where each mark she applies to the painting informs the next without prior intention.

Get in touch with Samantha: samanthapaints.com
Instagram: @samanthanatarian



cloud puddles, 2023
Acrylic on canvas, 20" x 20"



What Are We If Not The Things We Do, 2023
Acrylic on canvas, 24" x 20"

Rachelle Wunderink

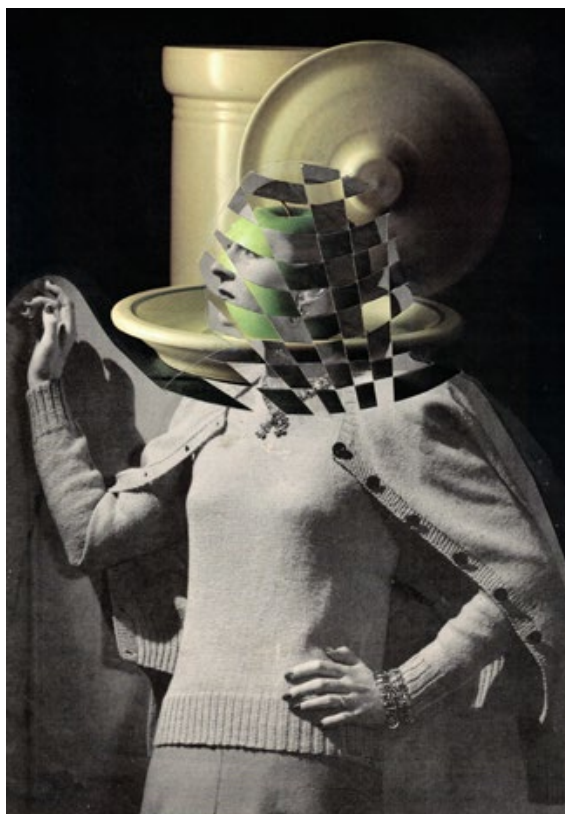
Biography

Rachelle Wunderink is an interdisciplinary artist currently based in Niagara Falls. She recently finished her Masters of Fine Arts at York University, where she was awarded The Joseph Armand Bombardier Canada Graduate Scholarship, (SSHRC) for her thesis exhibition. Over the past 10 years she has co-founded two separate artist collectives working mostly abroad in Taipei, Taiwan and Grand Rapids, Michigan. She has two upcoming solo exhibitions at Duluth Art Institute (2023) and Eastern Edge Artist-Run Centre (2025) and was featured in the Urban Institute of Contemporary Art's Jump- Off exhibition, Free Art Taipei through the Songshan Cultural Art Park and Young Art's Taipei with Archetype Gallery among other exhibitions. Rachelle is a proud mother of a one year old, and can be found in her studio listening to podcasts such as Normal Gossip, or This American Life.

Artist Statement

Rachelle Wunderink is an interdisciplinary artist, who examines the implication of gender through the lenses of intersectional feminism, queer theory and motherhood. Recently, she has started to explore the loss of identity, and bodily autonomy since becoming a parent. She uses collage as a way to convey her autobiographical experiences while still maintaining an understanding of the current political body. Wunderink's formal technique when approaching a new body of work integrates the deconstruction, repetition, and copying of found materials. She uses the destruction/ replication of objects to create a new form, highlighting its appropriation. The overlapping of materials signifies the importance that these objects hold while often abstracting their true meaning. This allows her audience to explore the artist's intent behind the remixing of these materials.

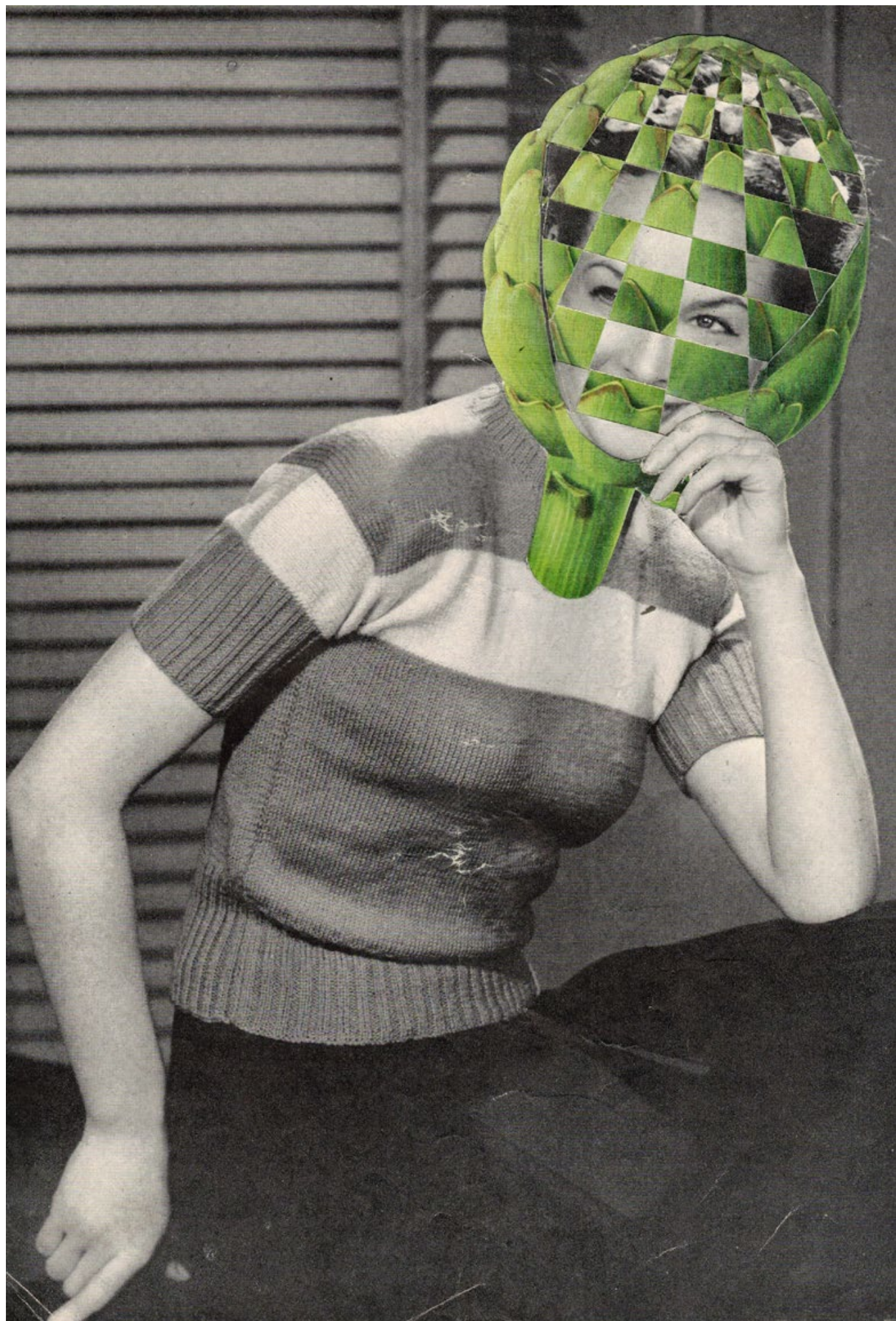
Get in touch with Rachelle: rgwunderink.com
Instagram: [@rgwunderinkart](https://www.instagram.com/rgwunderinkart)



Decorate in the Tradition no 6, 2023
Collage, 8" x 11"



Thick juicy slices for any meal no 2, 2023
Page 77: Prickly but Tender-hearted, 2023
Both pieces: Collage, 11" x 15"



Jaco van der Vaart

About Me

In 1998 I graduated from the Willem the Kooning Arts Academy in Rotterdam. Ever since, I have been living and working in Delft, the Netherlands. Although my formal training is in sculpting, I also create installations and drawings.

Get in touch with Jaco: www.jacovandervaat.com
Instagram: @jacovandervaat



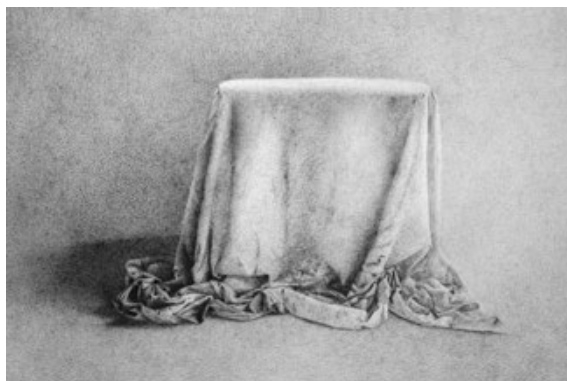
Fertility Secret, 2021
Drawing, 30 x 40 cm



Sacred Secret Drawing, 2021, 30 x 40 cm
Right side: Future Secret, 2021, Drawing, 30 x 40 cm

About my Work

I want to show how extraordinary life is. Man has a fragile body with a special capacity for thinking and lives in a world that is constantly in motion. Everything is formed according to the universal laws of nature and we are part of it. They are important topics to me. In my sculptures I use the properties and meaning of materials. The use of many different materials and techniques means that I often do research beforehand into how something works. An exciting process. In my drawings I look for the boundaries between figuration and abstraction, they are small in size and very precise. I use the color and structure of the paper, which gives the drawing a grin which evokes a certain atmosphere that I am looking for. Enigmatic is a good description of my work.



Fortune Secret, 2021
Drawing, 30 x 40 cm





Celestial Body – Gold, 2023
Synthetic resin and velours, 190 x 90 x 90 cm

Jody Graff

About Me

I am a multimedia visual artist living and working in Philadelphia, Pennsylvania. I am also an Associate Professor in the Graphic Design program in the Westphal College of Media Arts & Design at Drexel University. My passion for using the power of design to celebrate and elevate the human condition comes through in my fine art, client graphic design work and in the classroom. I thoroughly enjoy exploring projects at every scale (miniature, life-size and monumental). I have a keen interest in environmental issues, a science nerd's love of insects, leaves and trees and an insatiable curiosity. My hope is that my work will encourage viewers to see and consider the natural world in a new way.

Get in touch with Jody on
Instagram: @whynoti__

Statement

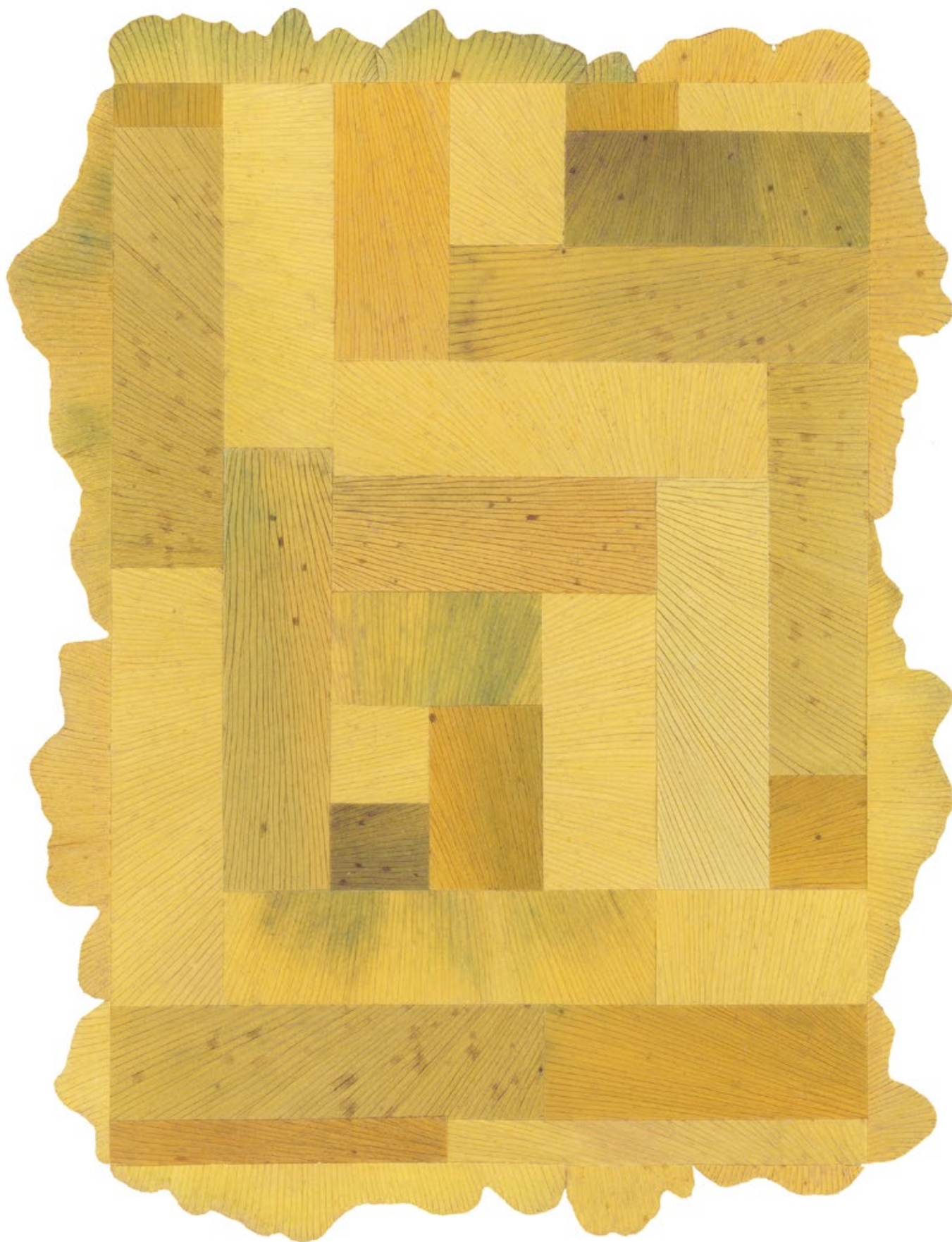
I create a range of work that is inspired by my joy, curiosity and awe of nature. The Quilt series focuses on investigating quilting vernacular using collected botanical materials and exploring finished pieces at multiple scales. The materials are tied to a specific location where they were collected, which is then explored in the composition (historical patterns, abstract compositions based on details found on site, and physical land markers). The collected leaves reflect the conditions of a specific season/environmental conditions. The components in all series are hand-cut and individually placed and secured. The work has a slow and meditative quality with each cut affecting the next piece and cut. The pace allows a more intimate connection to the materials and, in the collected botanicals, the time to select each unique piece. I am as invested in the process and discovery as I am in the final outcome.



Crazy Quilt Brooch, 2023
Cut Leaves On Paper, 4 x 3 in



Delaware Path Red Bud Dots Broken Border Quilt, 2023
Cut Leaves On Paper, 9 x 7 in



Bartrams Garden Ginkgo Quilt, 2023
Cut Leaves On Paper, 6 x 4 in

Maria Montes



Mom and Old Friends, 2023
Mixed Collage, 31 x 23 cm

Biography

Maria Montes, born in Brooklyn NY and raised in Florida, currently resides in Brooklyn, NY. Montes's work is primarily lens-based. Her visual style has been influenced by her Hispanic-American heritage and it is a consistent theme in her photos. Montes' photographs are an exploration of her Mexican and Peruvian culture. Her images tackle the whole experience (positives and negatives) of being a Hispanic person in the United States and a first-generation immigrant. Montes is currently working towards completing her Bachelor of Fine Arts in Photography with a minor in Teaching Art and Design in NYC.

Get in touch with Maria:
<https://mariamontesphotos.myportfolio.com/>
Instagram: @mariamontesfotos/

Artist Statement

I've always believed that representation is one of the most important things, coming from someone who regularly felt either inaccurately portrayed or utterly unrepresented in media. I can express myself through photography as well as the shared experiences of other Hispanic Americans or any first-generation immigrants. It acts as an outlet and allows me to freely express my feelings about my identity, which has always taken up a lot of my mental space. The love and fears that come from it and provide for myself the image I desire. I do so through the use of family archives, projections, self-portraiture, and representations found on the streets of Brooklyn that celebrate the beauty of my culture.



Over The Years, 2023, DigitalPhoto, 31 x 24 cm
Page 83: La Valiente, 2023, Digital Photo, 31 x 20 cm

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LA VALIENTE



Raha, 2022
Digital work

Diana Kavaya



Stela, 2023
Digital work

Biography

My name is Diana Kavaya, I am a female digital illustrator born, raised and based in “the green city under the sun,” Nairobi. My artistic voyage set sail after I completed my Bachelors degree in Food Science and Technology and couldn’t find a job in that field. Frustrated and on the verge of a mental breakdown I started drawing and learning various software, this is to say I am self taught.

About Diana's Work

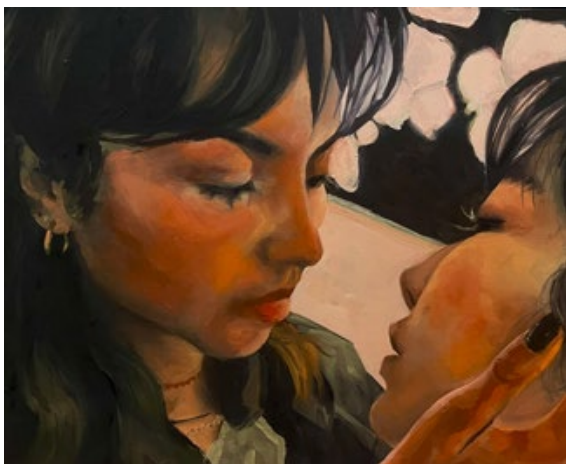
Diana's work falls under the category of digital art. She explores this particular media as it echoes her upbringing and love for cartoons while growing up. She is seen exploring various themes eclectic to her, but most of her pieces tend to capture feelings of happiness, women, faces or even shoes. Her work tends to be an ode to the lenses through which she perceives things.

Get in touch with Diana
on Instagram: @Photo_duka



Ancient postage, 2023
Digital work

Valerie Camila



Beso 2, 2023
Oil on Wood Panel, 8 x 10 inches

Biography

Valerie Camila is an emerging Canadian contemporary figurative oil painter and student from Southern Alberta, currently based in Kingston, Ontario, where she is pursuing her BFA at Queen's University. Camila's work explores self-representation through a unique blend of stylistic brushwork, surreal motifs, and intersecting personal experiences. She imbues her scenes with an evocative atmosphere, representing intimacy, resilience, and self-realization. As a young queer Colombian-Canadian woman, Hispanic subjects take centre stage in her work, portraying emotional resilience by fearlessly exploring queer realities. Camila's practice hinges on establishing profound connections between the subjects of her paintings- seeking to uncover the idiosyncratic interplay between them. Her work has been exhibited in local galleries across Canada. Notable exhibitions include The Southern Alberta Art Gallery in Alberta, and The Union Gallery, and Modern Fuel Galleries in Ontario. Camila's works have also been featured in publications like Ultraviolet and MUSE Magazines.

Statement

Valerie Camila's work unveils the intricate tapestry of human connection, celebrating diverse manifestations of self and the power of affection. The subjects of her works explore introspective naivety and feminine catharsis. The Beso Series (2022-23) depicts the commonplace acts of intimacy while celebrating diverse love using colour palettes and iconography that evoke warmth between individuals. While her most recent trio of fish paintings (2023) portray personal strength and guidance using fish as a motif to represent vulnerability and tenacity. Throughout her portfolio, her works incite the contemplation of personal identity. The cohesive narrative of closeness between subjects weaves together feelings of courage, vulnerability, growth, and the importance of tenderness. She urges viewers to appreciate the beauty of human connections and the multifaceted nature of self. Each piece embraces unexpected emotions and embodies modern femininity, inviting viewers to acknowledge and cherish the intricacies of life's bonds.

Get in touch with Valerie: valeriecamila.com
Instagram: @valeriecamiila



Beso 3, 2023
Oil on Canvas, 8 x 10 inches



Fish seventeen, 2023, Oil on Canvas, 3 x 5 feet
Quien se come a quien, 2023, Oil on Canvas, 3 x 5 feet



Karla Guerrero

About Karla

Fine art photographer and cultural manager based in Mexico City. Her work has been exhibited across Europe, the UK, the USA, Mexico and Uruguay. She has obtained the Sony World Photography Award, POY Latam, two time finalist in the Photomade Scholarship by the Lucie Foundation, among others. Since 2017 she has participated in an international scene with greater scope and representation of contemporary photography as a jury, curator and portfolio reviewer. In 2019 she founded Femgrafía, a platform for women photographers in Latin America and Spain.

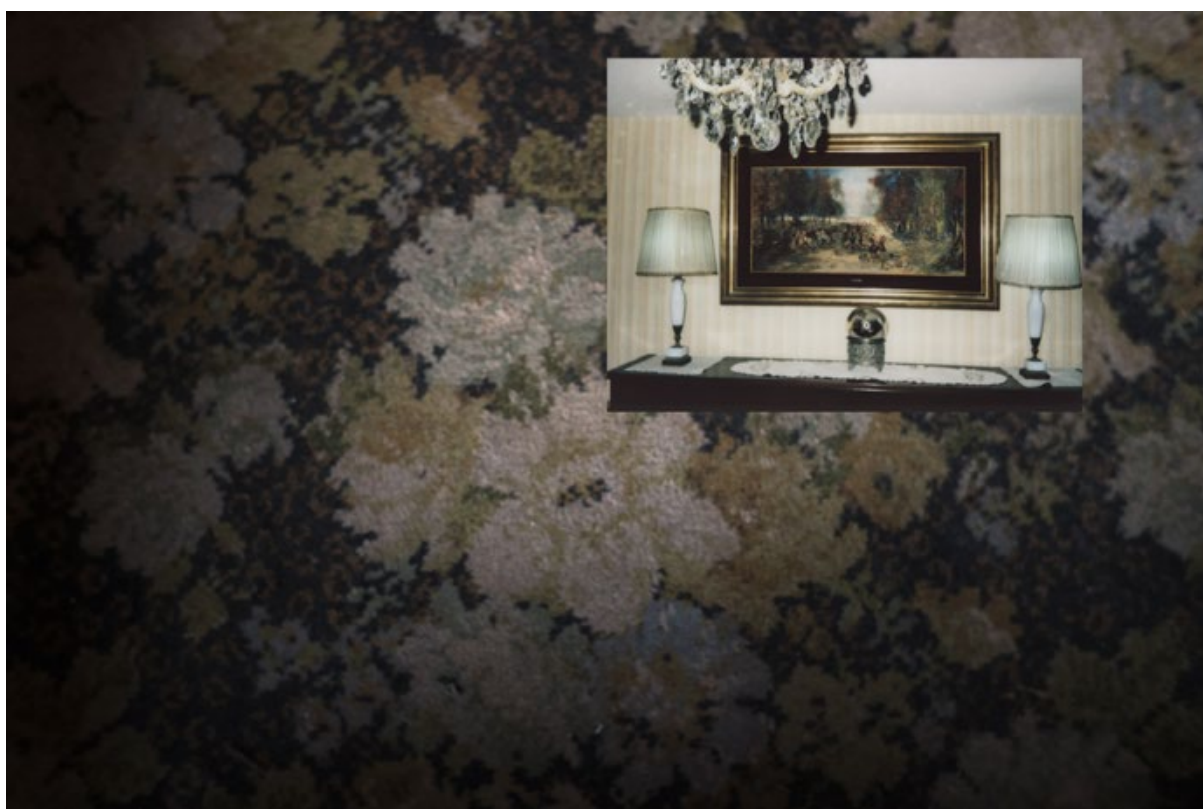
Artist Statement

Karla Guerrero's photographic work and interests emerged from direct experiences with everyday life, that can respond to concepts such as the transient and the absent; memory, loss, and void. In her artist practice, she reflects on photography as a means of contemplation to establish visual dialogues, ranging from poetic and philosophical approaches of a personal and intimate nature. Developing compositions with digital formats and instant film.

Get in touch with Karla: www.karla-guerrero.com
Instagram: @karlaguerrero



Poetic Instant III, 2018
Photography, 11 x 14 in



Art Poetique, 2017, Photography, 11 x 14 in (up)
Poetic Instant II, 2018, Photography, 11 x 14 in (below)

Embracing
the
Unpredictable

with

Mila Vovk



Mila Vovk & her sculpture *Duplex Blue Crackle* photographed by Natalia Karasik
Photo credits page 94 - 97: Mila Vovk

Hi Mila, thank you for taking the time to answer my questions. Some people might not be familiar with you and your work, so could you briefly introduce yourself and what you do?

Hello, I appreciate this chance to share more about my artistic endeavors. I specialize in abstract sculptures using porcelain and clay. My primary focus lies in the realm of non-functional, abstract sculpture. Over time, I've developed several distinct series, each with unique execution and symbolism but all unified by a common thread. My work serves as a conduit for reflection—capturing external experiences and translating them into tangible visual forms. It embodies the process of rethinking experiences, examining shifts within my consciousness, and the transformations inherent to human nature. In essence, my sculptures encourage a dialogue with oneself.

Let's look into the past for a moment. How did you get into art in the first place, and how did you become a professional artist?

I've pursued a comprehensive education in the arts, and my entire professional journey has centered around nurturing creativity. Since childhood, my mother sparked my fascination with the simple wonders around us: the whimsical contours of clouds against the sky, a fiery-hued fallen maple leaf, flowers pushing through cracks in asphalt, and delicate snowflakes adorning wet mittens. All of these took deep root in my young imagination. As I grew older, my love for drawing blossomed, and I developed a keen interest in fields like art, fashion, architecture, archaeology, and botany. Later, I earned a Bachelor of Fine Arts (BFA) degree, followed by a Master of Fine Arts (MFA) degree.

Throughout my academic journey, I balanced my pursuit of knowledge with practical experience as a florist in a floral design studio. It was during this time that I first encountered artisanal ceramics. Immersed in the works of both European and Asian florists, I was captivated by the exquisite ceramic forms—true masterpieces of hand-made artistry. These vessels, more than mere receptacles for flowers, straddled the boundary between sculpture and functional ceramics. The realm of artisanal ceramics became a wellspring of inspiration for accomplished florists worldwide, like the celebrated Daniel Ost. Ost's creations elevated vases from utilitarian objects to aesthetically alluring elements within his floral compositions, enhancing their overall impact.

“My infatuation with ceramics marked a pivotal shift in my journey. I vividly recall the day when I declared my dream of becoming a ceramist. I was 20 years old at the time.”

Post-university, I became the director at a flower design studio. Before long, I had established my own flower studio, charting a path that would eventually lead me to realizing my dream of creating ceramics. Yet, this dream would only come to fruition after the birth of my three children, a move to the USA, and the founding of an online school for botanical plaster art.

About your art—I read that you are exploring the range of emotions evoked when contemplating destroyed objects. Could you please talk more about that and your work in general?

Your question concerns an art series named Entropy, which delves into the aftermath of surpassing the irreversible threshold—a point of no return. It explores the concept of an entity being irreversibly transformed, incapable of reverting to its prior state. The sculptures represent the intense clash between destructive and creative energies as well as the deeper ramifications behind that

conflict. This battle unfolds within human consciousness, resonates throughout nature, and reverberates across our entire world. These sculptures invite viewers to confront their own limitations and inhabit this state of vulnerability, or conversely, to kindle a yearning for creation within themselves. The disposition of my inner self and the fortitude of my mind are invariably influenced by external circumstances. Consequently, how I interpret these works occasionally shifts according to my prevailing mood. This fluctuating perspective fosters a wellspring of inspiration, propelling me toward new paths to explore.

You already mentioned your infatuation with ceramics . Could you please tell me more about why this medium fascinates you so much?

I have a deep affinity for crafting things that previously did not exist. Just as I cherish the freedom of expression in two-dimensional non-objective art, I am equally drawn to abstract sculpture within the diverse landscape of ceramics.

“Ceramics, for me, is a domain that thrives on the thrill of the unknown. The process, though partly controllable, holds an inherent unpredictability.”

Throughout each phase of creating a ceramic—whether it's shaping the sculpture, the gradual drying process, or the firing—the piece is constantly haunted by the specter of all that work becoming undone. Yet, paradoxically, ceramics exude an image of durability. My fascination isn't solely rooted in their ornamental allure; it's also vested in their versatility and strength and starkly contrasts a flower's arrangements with the fleeting lifespan of cut flowers.

You were born in Germany, grew up in Kazakhstan, studied in Russia, and now live in L.A. Would you say that these moves have influenced how you approach your work?

Certainly, frequent relocations have left a significant imprint on both my perspective and my creative endeavors. Essentially, they have imbued me with a profound sense of freedom and self-reliance—a realization that I am not bound to a single spot like a tree. I've found contentment in embracing my identity as an American citizen for many years now, and I confidently regard myself as an American artist. California in particular holds a special place for me, as it's where I've established my home and studio. I am connected to Germany by birth, having been born in the city of Dresden. I was introduced to the world of art through visits to German museums. When I was a child, my parents took me along on trips to some of the most beautiful cities in the country. One of my most cherished childhood possessions was an album of photographs of the Sanssouci Palace and Park Ensemble in Potsdam. My mother purchased it after a visit to the museum, and I still have it to this day. Kazakhstan holds a special place in my heart, as it stirs emotions deep within me. It is my grandparents' final resting place, and it's where many of my relatives currently reside.

I've come to understand that the distinction between good and bad isn't confined to countries; it's a matter of individuals. Every country can be home to both good and bad people. In America, I've had the privilege of meeting countless amazing, compassionate, and imaginative individuals. Despite my introverted nature and preference for solitude, I've never been as socially engaged as I am here. The kindness I've experienced from people in America is unparalleled. When I first moved to the USA, my experiences were often defined by the significant language barrier I encountered, which left me feeling as if I had temporarily lost my voice and control over situations—a sense of paralysis. This challenge significantly affected my creative focus.

“I channeled the overwhelming emotions I felt into my art. At the earliest opportunity, I set up my own workshop & delved into experimenting with clay and beyond.”

After learning new techniques, I established the Neotype online school and designed a unique course teaching the art of botanical casting in Russian. The school found popularity over time, and I dedicated years to improving it further, which earned an abundance of positive feedback. I believe the key to its success lay in combining my knowledge and skills as both a florist and a ceramist within a single practice.

Despite having many plans for the future, in 2022 I made the difficult decision to close the school— in response to Russia's actions in Ukraine. I did not consider it possible to continue teaching and communicating with those who support military aggression and find political justifications for killing civilians. Peaceful Ukrainians continue to die today, so for ethical reasons, I do not discuss what I went through in the first months of the war. At some point, I realized that it was pointless to engage in self-destruction; I had to return to creativity. I did not know what else to do or how else to live.

Usually, in any situation I can't understand, I return to my studies. I am grateful to my husband, family, friends and teachers for believing in and supporting me. I am eternally grateful to Professor Barbara Holmes of Saddleback College for her kindness and the knowledge she gave me about building a professional career as an artist. By putting this knowledge into practice, that same year I received my first invitations to international competitions throughout Portugal, Spain, and Korea, and I reached the final round of The Triennial Juried Exhibition of Ceramics Claybash at The Hunterdon Art Museum in Clinton, New Jersey.

I'm always curious about the creative process behind artwork; can you please share how you take a piece or series from a start to finish?

There is no “starting point,” exactly; the initial thought process continues even when I'm resting or spending time with my family. I am constantly sketching sculptures in my mind. Imaginary leaflets with sketches are scattered everywhere in my head. At some point, a concrete idea arises once I understand that this particular sketch is what must become a realized project; it is like an obsessive

melody that you hear in your mind and cannot turn off.

“Usually, an idea stays with me until I implement it into a project. I write down all ideas in text or sketch without detailing them in the sketchbook. It is essential to nail down the concept to remember it.”

I immediately know what kind of clay I need; I know all its technical characteristics, compatibility with different types of glaze, and firing temperature. When sculpting, it is essential to observe the dimensions, height, and width of the sculpture, as they are limited by the volume of my ceramic kiln. After the sculpture is ready, it must be dried. This takes several days. My workshop usually has several sculptures in progress at various stages of completion. Once it's dried, the sculpture is fired at a low temperature to make its walls strong enough to decorate with glazes. After the first firing, you must wait for the sculpture to cool to the optimum temperature, as the sculpture can crack from sudden temperature changes. Each stage takes care and patience.

After decorating with azures, the sculpture is returned to the furnace and fired at higher temperatures. It may need several firings depending on how complex the concept is. If I like the results, I'll send the sculpture to a photo studio. There, I photograph it, edit the photos, and post them on my website. After this moment, my connection with this sculpture breaks off, and it no longer interests me. All my consciousness instantly switches to the next idea I've yet to realize.

Thank you for speaking about your process so thoroughly. Something else I'm curious about is your daily life as an emerging artist—would you mind sharing some of your routines with me?

Usually, I start from the deadlines for various exhibitions

and competitions. I want to try my hand at the most exciting projects available, so my plans are scheduled until the end of the year. I gave up notebooks and diaries long ago and use only Google Calendar and email, which I check daily. I answer emails as soon as possible, and I feel safe only if I've read, sorted, and answered all my messages. Depending on the time frame, I reserve specific days for creating sculptures in the workshop. When I work at the computer, I edit my website, write proposals, photograph sculptures in my photo studio, and edit photos of new works. In a particular program, I keep records of the work done. I always keep track of all the necessary information about which applications I have sent, which applications I am waiting on a response to, and which sculptures I have already packed and shipped, and where. Checking project statuses every day takes just a little bit of time, and it lets you to see your to-do list for the day while also helping you focus on your work, think only about creativity, break out of routines, and at the same time, remember all the work ahead of you.

Is there any advice you've been given that you'd like to pass on to fellow emerging artists?

It's good for everyone to take criticism calmly. Trust the taste of curators. Don't get emotionally attached to your work. Strive for discipline and order in business to always be ready for open and transparent cooperation with galleries and curators.

Would you like to recommend any fellow emerging artists?

Lynk Collective [[@lynkcollective](https://lynkcollective.com) / lynkcollective.com] is a group of printmakers and artists from various backgrounds that I joined this year after seeing their show Pressing Together at the Orange County Center for Contemporary Art in Santa Ana, California. Established in 2017, the group collaborates on a range of projects & exhibitions using various printmaking techniques. Collaborative work in this team is a way to get out of the comfort zone of individual creativity. I love the idea of working together on every print. Members include Yeansoo Aum, Fevzi Balli, Elisabeth Beck, Andra Broekelschen, Alexandra

Chiara, Karla Frazier Fandel, Christina Yasmin Fesmire, Karen Fiorito, Carole Gelker, Bill Jaros, Vera Polic-Lakhal, Marelyn Larios, Diane Mcleod, William Myers, Jared Millar, Marina Polic, Francisco Rogido, Olga Ryabtsova, Tracy Lore-que Skinner, Mary Lawrence Test, Paula Voss, Zana Zupur, Nguyen Ly—who teaches at Angels Gate Cultural Center in San Pedro—and myself.

Any upcoming events that you'd like to shout out?

This year, my sculptures has been selected for several international competitions. Currently is open the Cheongju International Craft Biennale in Cheongju, South Korea were is my sculpture have been finalist. Opening soon the XVIII International Contemporary Ceramics Award at the

Museum of Teruel in Spain. In 2024 opening the 16th International Biennial of Artistic Ceramics at the Aveiro Museum in Portugal.

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

I dream of solo exhibitions in my favorite galleries and museums worldwide. At the same time, I am interested in collaborating with interior designers. Ceramic sculpture comes to life equally well both in minimalist and complex interiors with a variety of different textures across wood, textiles, and stone. I am open to the most daring ideas!

Get in touch with Mila: milavovk.com
Instagram: [@milavovk.art](https://www.instagram.com/milavovk.art)



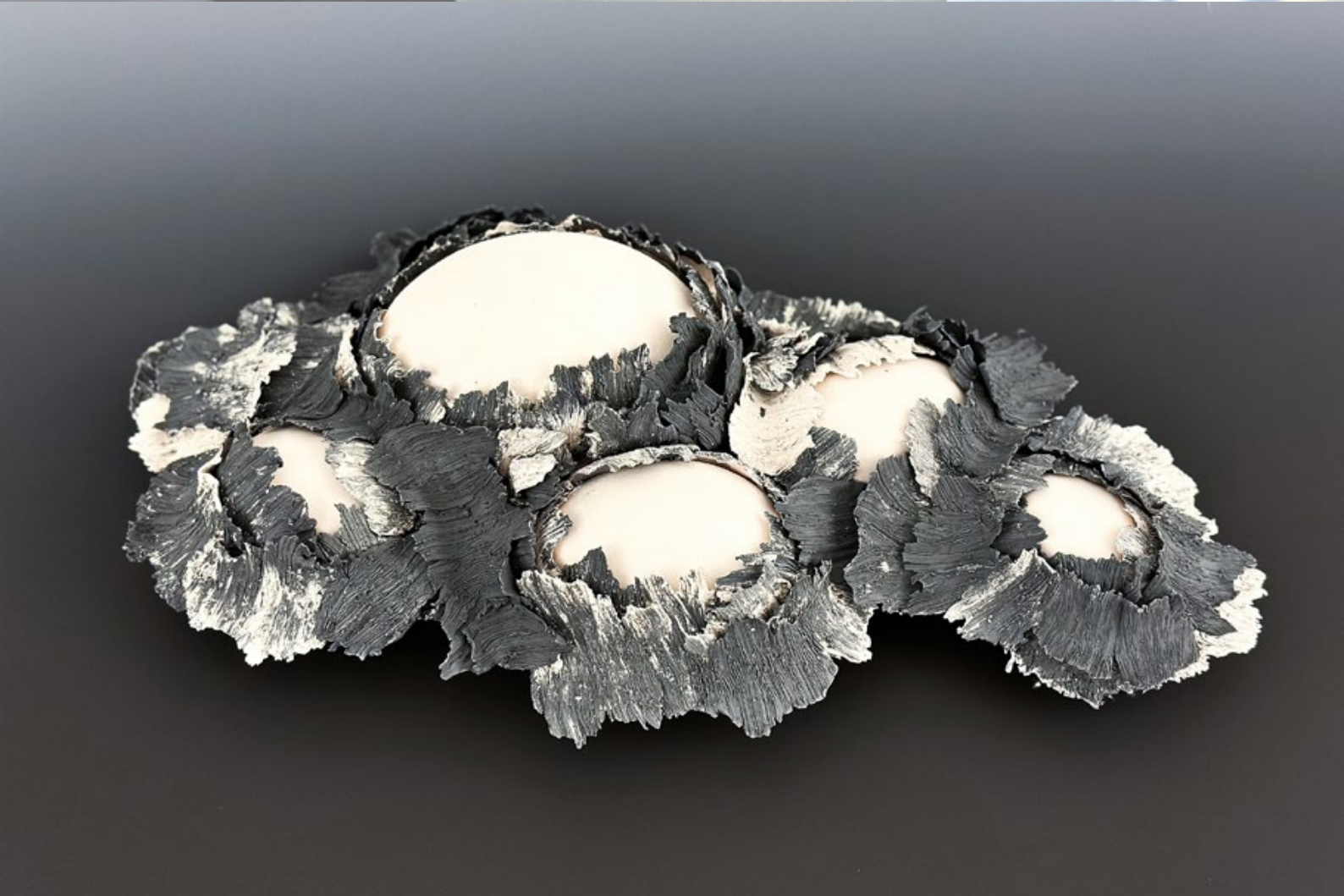
Breaking, 2021, from the series *Entropy*
Handbuilding, oxidation firing, 12 x 12 x 5 in

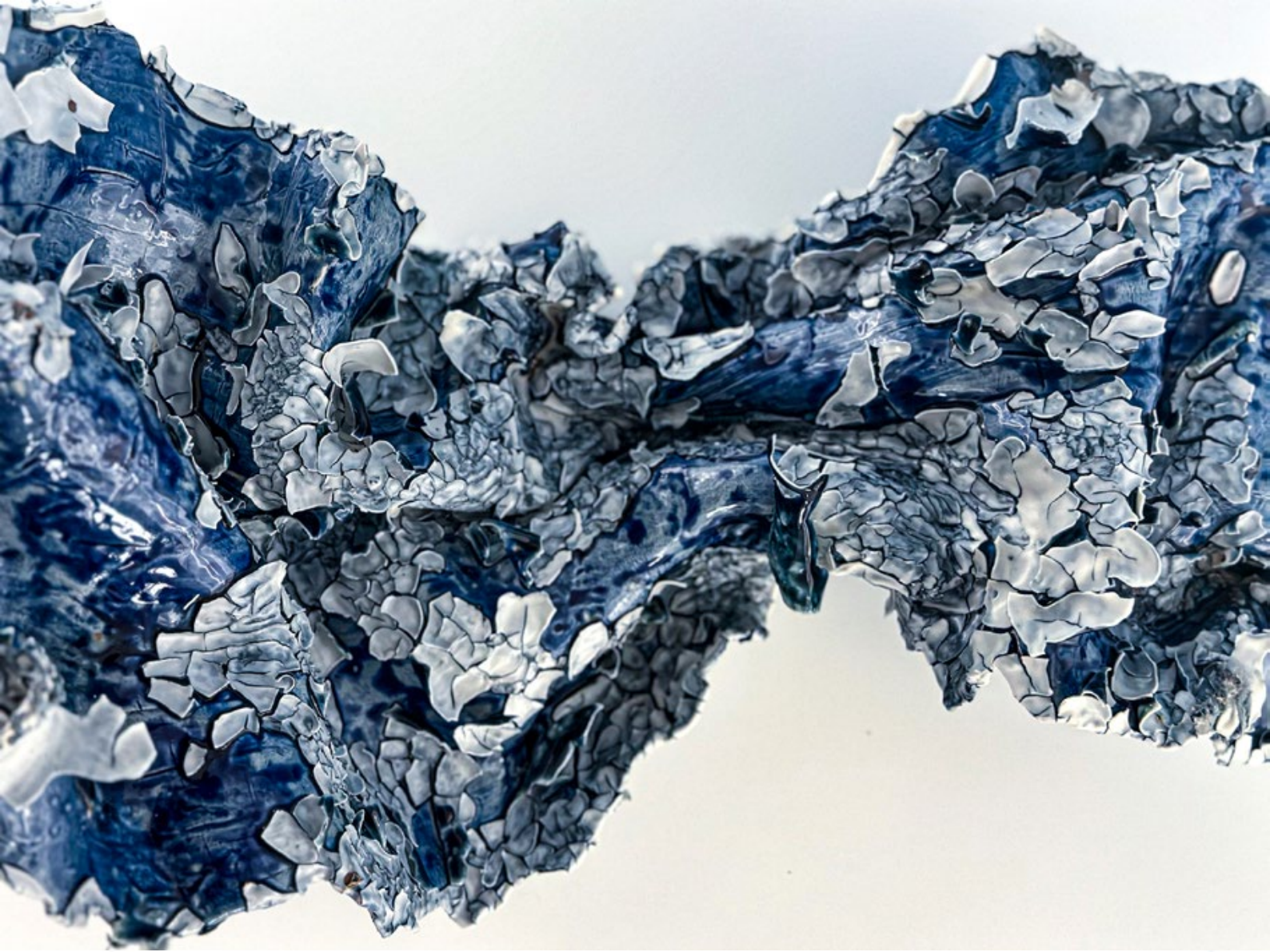


Red, 2023
Handbuilding, oxidation firing, 16 x 11 x 6 in



Contours, 2021, Handbuilding, oxidation firing, 5 x 13 x 16 in
Page 96: Waves, 2023, Handbuilding, oxidation firing, 3 x 17 x 17 in (up) & 18 x 4 x 8 in (down)
Page 97: Duplex Blue crackle, 2023, Handbuilding, oxidation firing, Dimensions, 7 x 12 x 21 in







Augmented-Self, 2022-23
Oil on canvas, 50 x 45 inches

Apoorva Garg

Biography

Born and brought up in Ghaziabad, Uttar Pradesh (India), Apoorva Garg, started her formal artistic journey at a young age with fine arts as a subject in her school senior years. Afterwards, she received a B.F.A. degree from Amity University, Noida, Uttar Pradesh, in 2017 in painting specialization. In 2022, pertaining to her inclinations concerned with the understanding of what has already been done in the art world, she procured her M.A. in History of Art from the National Museum Institute, New Delhi. In September of the same year, she had a group show at the Lalit Kala Akademi, New Delhi along with two of her friends. Since October 2022, she has been learning painting further at the Triveni Kala Sangam, Tansen Marg, New Delhi.

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

Artist Statement

The subject matter of my work substantially anchors on subconscious introspection over pre-conceptualized interpretations. My work is highly fixated on the meditative flow state of mind, instead of inculcating visuals with immediate or remote inferences. I have delineated this notion largely by means of self-portrayal, along with elements that are dominantly a synthesis of the real and the imaginary. Therefore, my art is a process of transforming my mental momentum into tangibility by employing forms, colors, lines, textures, varied mediums and so on. I believe that I initially began creating art as a way of finding refuge and peace from tough situations, since I found it difficult to communicate about them with anyone. My primary form of creation is conventional as well as non-conventional kinds of painting. Presently, I am working with oil and watercolors, along with exploring Gauze as a replacement to paper.



Untitled, 2023
50 x 45 inches



Papa, 2023
Oil on canvas, 50 x 45 inches

Pedro Gomes

About Me

I grew up in Lisbon and my academic journey began with a BA in Design at IADE, Lisbon. I went on to work in advertising agencies in Portugal, all the while expanding my illustration portfolio with personal work. In 2016, I moved to New York, where I felt immediately at home. My passion for books and the process behind them led to an extremely enriching internship at Printed Matter – an exciting period marked by the discovery of the work of many artists and independent publishing houses. Propelled by this experience, I self-published a risograph zine. In 2019, I moved to London to pursue a Master's in Illustration at Camberwell College of Arts. Shortly after graduating I self-published a graphic novel and started working as Art Editor for Guerica Magazine, an online publication dedicated to global arts and politics, from whom I had received an Art Fellowship during my studies.

About My Work

In my work I aim to celebrate the mundane and explore the humdrum of everyday life, with a particular focus on our behaviors around each other and how we handle setbacks, conflict and uncomfortable situations. A core message I aim to convey when depicting these slice-of-life scenes is that there is always a chance of breaking free and landing on your feet. I have always been drawn to big cities and the diversity I encountered in New York was very stimulating. It translated into compositions where people are always at the forefront, because that is my favorite subject, and in depictions of moments heavy with melancholy. I counterbalance this by magnifying the expressions of my characters to a grotesque degree and looking at them and their struggles through a humorous lens.

Get in touch with Pedro: <https://pedrogo.com>
Instagram: @pedroetcetera



Andore, 2022
Ink graphite and digital, 258 x 145 mm



Longing, 2022
Ink graphite and digital, 281 x 299 mm

Maggie Bjorklund

Biography

Maggie Bjorklund is an emerging visual artist living and working in her hometown, Pittsburgh, Pennsylvania. A lifelong painter, she makes acrylic paintings on canvas from her home studio. She received her B.A. in Art from DePaul University in Chicago, IL in 2021. Her work has been shown in galleries around Chicago and Pittsburgh, including Gray Area in Hawthorne Contemporary (Milwaukee) and Vestige Gallery (Pittsburgh). In addition to her studio work, Maggie works as a hand-poke tattoo artist as well as an aspiring homesteader.

Get in touch with Maggie: mbjorklund.com
Instagram: [@maggie.bjorklund](https://www.instagram.com/maggie.bjorklund)

Artist Statement

I create to envision and challenge conceptions of body and spirit. With acrylic paintings on canvas, I imagine a place between the physical and spiritual, where the two overlap and converse. It's in this place where I visualize complicated truths about the world coinciding, like goodness and suffering, pain and wholeness. I paint landscapes set in this place as a way to consider these ideas in relation to body and spirit, and to meditate on their holiness. Visually, I employ organic form, fleshy texture, and earthy color to describe each composition. I take inspiration from patterns, colors, and shapes in nature around me, as nature is a clear access point to this ethereal place I describe in my work. I use layered forms to emphasize the perspective of "looking into" the space. My work is small in scale, inviting an intimate conversation with each painting.



Velvet Grass, 2023
Acrylic on canvas, 16 x 16 in

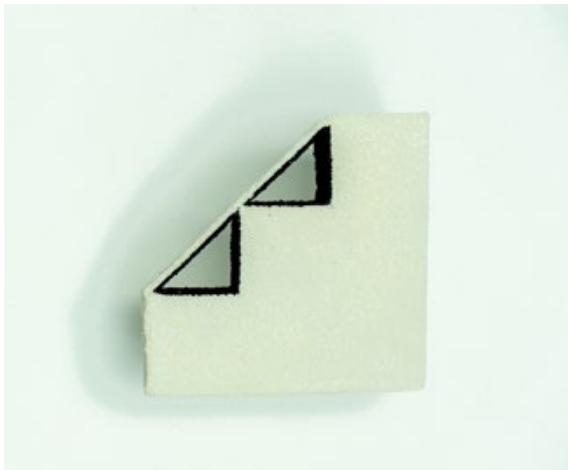


Deliverance, 2023
Acrylic on canvas, 14 x 14 in



Early Morning, 2022
Acrylic, hand-dyed muslin on canvas, 10 x 10 in

Elena Shuppo



Give me some space
Cardboard, sand, pigments, 20 x 21 x 9 cm

Biography

Elena Shuppo was born in Novosibirsk (Russia) in 1984. In 2003, she moved to Moscow, where she enrolled in the economics department of the Faculty of State Management at Moscow State University. After graduating from university, Elena worked at CHANEL fashion house (Moscow). Throughout these years, Elena sought to find a sphere for creative self-realization, attending private classes in painting and graphics. In 2018, Elena underwent training at the “Details” design school, where she received a diploma in interior design. Since 2019, Elena has been practicing in the field of interior design. Elena created her first artistic works specifically for interiors. In 2021, the artist took a course in contemporary art at Chelsea College of Art (London). In the same year, Elena presented her works for the first time at the group exhibition in Moscow. In 2021, Elena and her family moved to Spain. Since 2022, Elena has been living and working in London, UK.

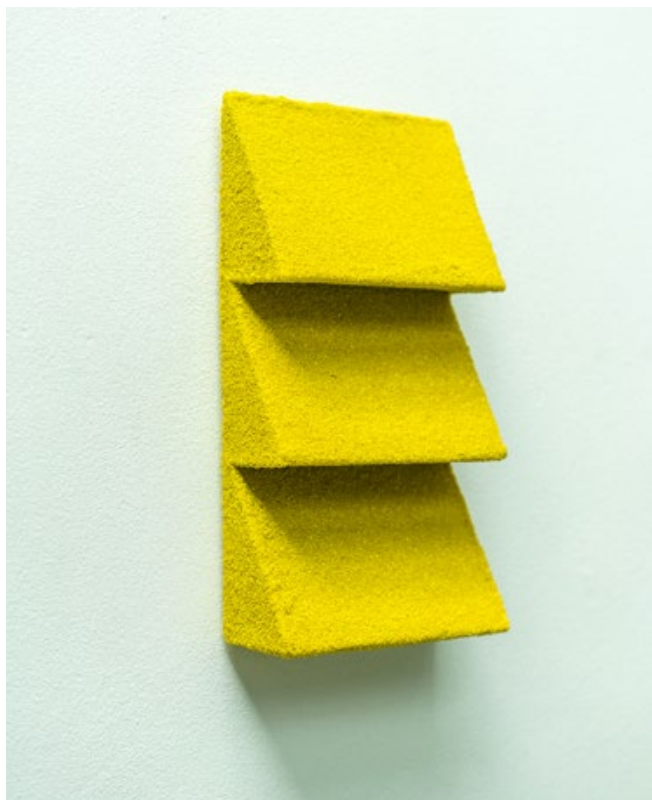
Artist Statement

As an immigrant, my personal journey has been one of displacement, re-interpretation, and reconciliation – themes that are present within the ‘Shelter ‘22’ project. My current project is a reflection of my journey as a multiple-time immigrant, seeking to understand the complex emotions that have shaped my entire life. Each sculptural piece is a testament to the concept of home and its changes due to navigation through different geographical and cultural environment: I am constructing homes where I have lived, where I currently reside, where I may dwell, and where I shall never depart. They are akin to sandcastles deep inside me that shall never be washed away by the tides of time...I believe I carry my home within me. This belief empowers me to be resilient and adaptable, to embrace change and uncertainty with confidence, and to feel my personal boundaries in the present moment.

Get in touch with Elena on
Instagram: [elena.shuppo.art](https://www.instagram.com/elena.shuppo.art)



Green roof lighted up
Cardboard, sand, 16 x 30 x 8 cm



Faraway from my roots
Cardboard, sand, 16 x 30 x 6 cm



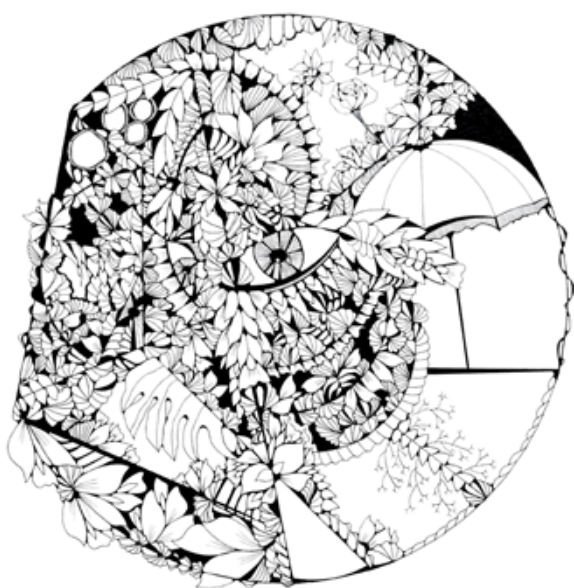
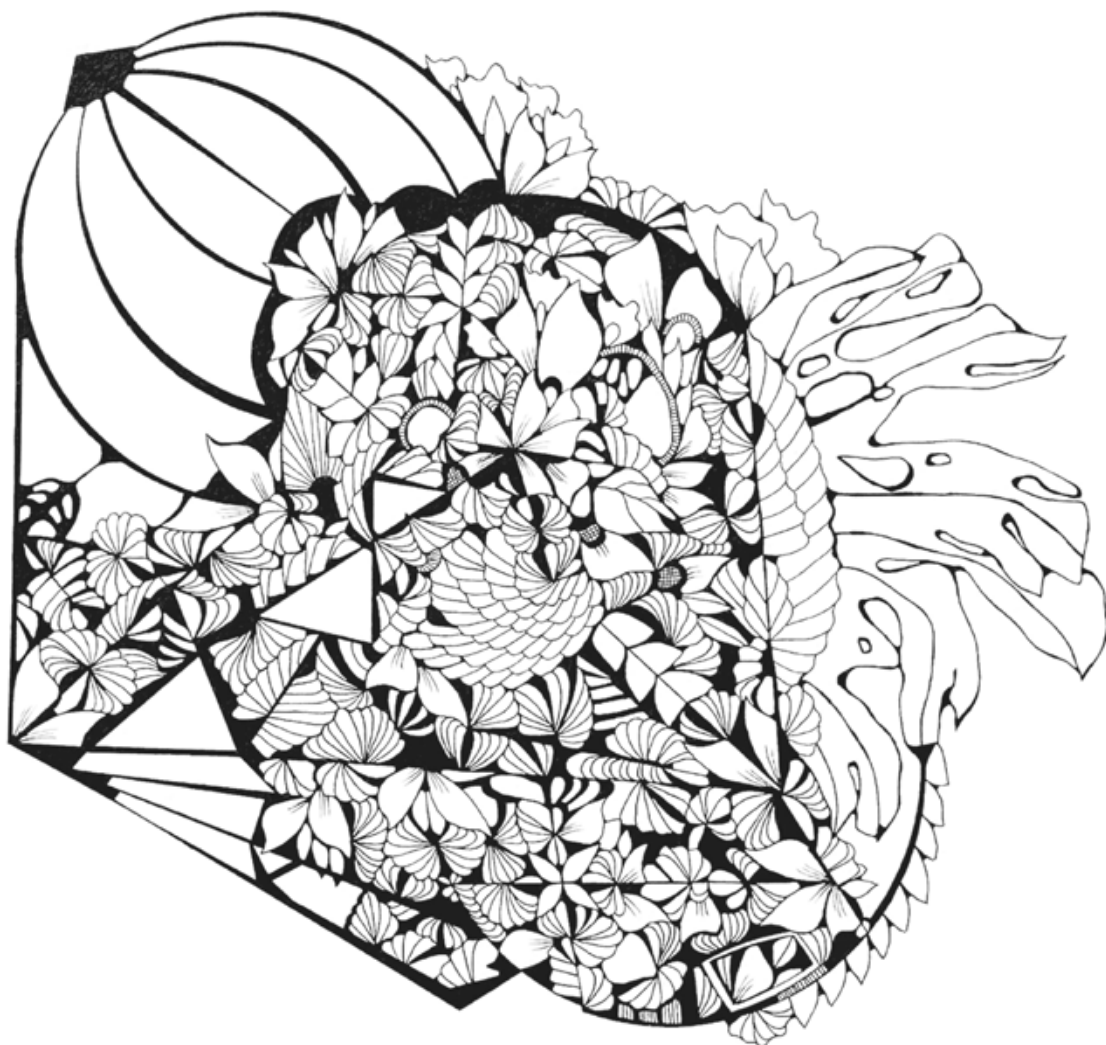
Nano shape in yellow
Cardboard, sand, 14 x 14 x 7 cm



Semi-detached life
Cardboard, sand, 16 x 21 x 8 cm



Smell this humid air
Cardboard, sand, 30 x 21 x 10 cm



Autumns Adaptation, 2023, Drawing, 45 x 44 cm (up)
Unseen Perspective, 2023, Drawing, 52 x 52 cm



Flutter, 2023
Drawing, 52 x 52 cm

Chantel Schott

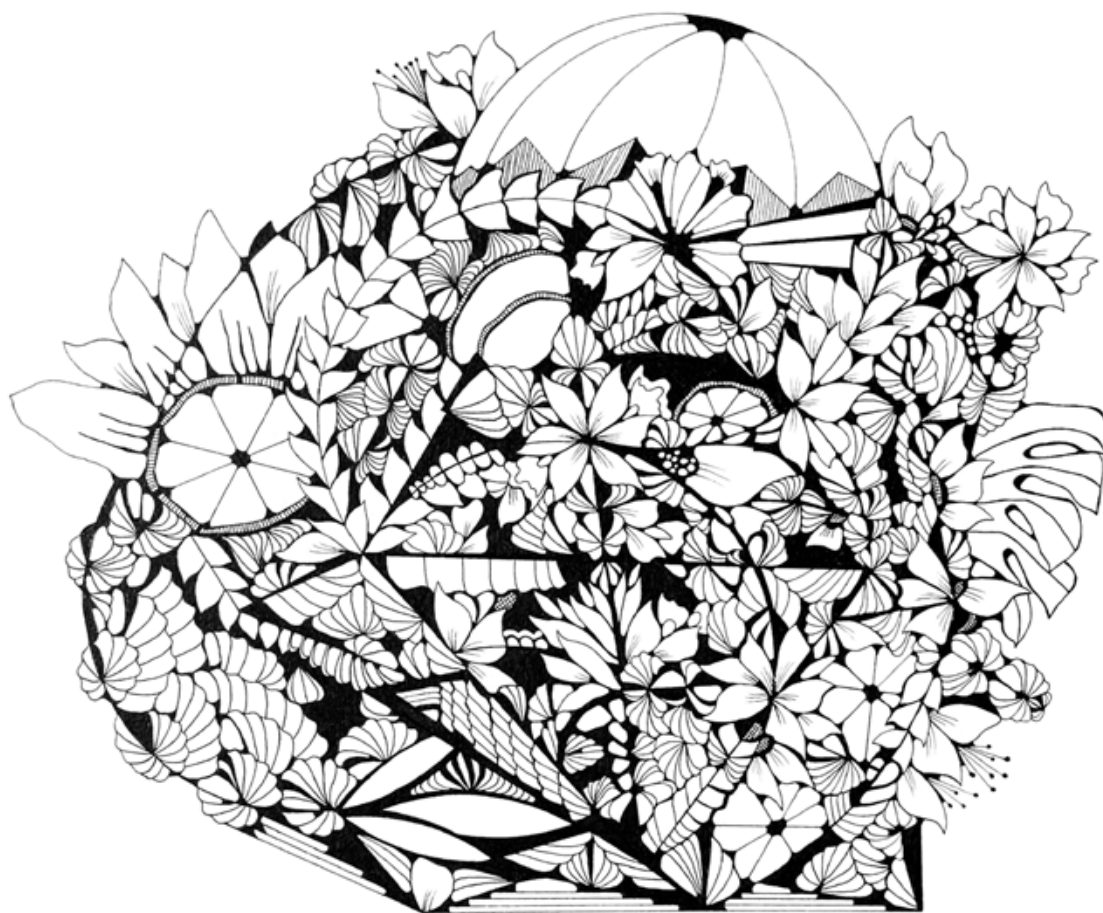
Biography

Chantel Schott is a contemporary visual artist, based in Brisbane, Australia. Working mainly with archival ink and Fabriano paper, her work has been evolving since 2008 and has developed into her signature filigree style, where automatic drawing and intentional imagery intersect. Chantel has shown her work predominantly in group exhibitions in Australia and has recently come under management at Aspire Gallery.

Artist Statement

I work predominantly with archival ink and Fabriano paper resulting in contemporary drawings. I have always had a love of stationery, anything, pen, pencil and paper, so it seems only natural to gravitate to the materials I first had an infinity for. My work shines a spotlight on botanical and nature themes, I get much inspiration from my garden. My technique implies automatic drawing fused with intentional imagery, giving each piece its own originality and mesmerising aesthetic.

Get in touch with Chantel:
www.schottsdrawing.com
Instagram: @schottsdrawing



Don't Forget Your Swimsuit, 2023, Drawing, A3

Delphine Armilles

About Delphine

Originally from Saône et Loire, Delphine Armilles has lived and worked in Seine-Saint-Denis, France, for 15 years. After studying ceramics, she continued her artistic course at "École des Beaux-Arts" in Paris, and for several years she has been the owner and co-creator of the music label "Ici Bientôt". In 2019, Delphine participated in the collective exhibition "De l'aube au crépuscule" at "Galerie Mémoire d'avenir" in Paris. Through her paintings, Delphine Armilles questions our relationship to light. By shaping classically painted images & figures, her work is a disenchanted vision of the state of the world and these mutations that the artist gives us.

Get in touch with Delphine on Instagram: @d._armilles

Artist Statement

In the sense of classical or contemporary painting, the portrait is an image representing a human being who really existed, painted in such a way as to bring out their individual and singular features. The portraits represented in the "Um&flux" series are surrounded by elements that form a universal cosmography. Lemon, pear. Dice or stone. Pigeon. Cat. Sometimes suggested as spots, triangles, sliced gradients. All these elements coexist in the images in seemingly weightlessness, in magic, in a divine circle, surrounding and accompanying the central figure. Just like the portrait, they are represented to belong to a fragile, impermanent balance that we perceive as understood, immutable and perpetual, nevertheless. The black circle present on all the paintings of the series represents the inevitable ephemeral and the passage from the known to the unknown.





Solo, 2023, oil on paper, 65 x 55 cm
Page 108: Parce que, 2023, oil on paper, 80 x 60 cm

Leo Louise Cunningham



Stranger Things, 2023
Wood Sculpture, 3 in x 1.5 in x 1.5 in

Artist Statement

My sculpture celebrates mutualism, the prescience of non-conformity, and patterns of brilliant abundance. Through my creative practice, I hope to challenge my inherited notions of individualism and self-sufficiency while embracing queerness and cooperation in nature. Brightly colored slime mold, bulging bunches of snail eggs, bacterial colonies, and mutated seed pods—these natural wonders fascinate me. They're organic reminders that patterns of reproduction and cooperation are brilliant and big moments of change always feel freaky at first. By carving, burning, and painting driftwood and reclaimed wood-shop scraps, I create intricate patterns of collaboration that look both grotesque and delicate. These sculptures honor mutations and multitudes as metaphors for non-conformity as a precursor of growth and challenging dominant narratives of scarcity, competition, and individual advantage. This is a personal journey to dispel the inherited, American myths of self-sufficiency and an ego-driven purpose. Through my art practice—and together with the wonderful people I meet along the way—I center values of queerness and collective prosperity.

Biography

Leo Louise Cunningham (they/them) is an emerging artist, maker, and educator, working primarily in wood sculpture. Their work often comprises intricate carved and burned patterns and bold colors contrasted with natural wood grain.

Get in touch with Leo: thanksfriendstudio.com
Instagram: [@thanksfriendstudio](https://www.instagram.com/thanksfriendstudio)



Coral Dish 1, 2023
Wood Carving, 5 in x 8 in x 4 in



Coral Study, 2023, Wood Sculpture, 4 in x 8 in x 4 in (up)
Multitudes on Scrap, 2023, Wood Sculpture, 5 in x 5 in x 1.5 in (below)



Summer Spring, 2023, Digital Photography



By the Sea, Digital Photography

Meg Peters

About

Meg Peters is an artist and poet originally from the United States, but currently is based in Australia while pursuing a Master's degree at the University of Sydney. Previously working in various fields from diplomatic policy, tall ship sailing, and within an artist residency community, her writings have been featured in chapbook collections, international magazines, and photographic exhibitions. With works that reflect on the creation of personal identity, nostalgic memory, and the ever evolving self, Peters creates an artistic experimentation in how we perceive our own histories.

Get in touch with Meg
on Instagram: @_megpeters

Artist Statement

Suspended in time, much of my work centers on an often nostalgic or sentimental atmosphere of memory and longing. In my photography, my goal is to take a decontextualized approach, often with still moments, allowing the viewer to enter a space as if somewhere else in a romantic meditation and reflective rhythm. I think much of this project ties into this sense of belonging within a greater community or affinity space, with this project centered on the streets of Lisbon, there is a universal pull I have often found while documenting and constantly exploring these varying arenas. I see these landscapes as ever changing, where I turn to employ a visual description of emotional habitats and the vastness of people, and to capture these intersectional moments of light, atmospheric sentiments, and personal meaning.



Stated, 2023
Digital Photography

Kseniia Gerasimenko



Junkyard Of Dreams, 2023
Acrylic & Collage on Cardboard, 40 x 55 cm

Biography

Kseniia Gerasimenko was born 12. July 1994 in Vladivostok, on Russia's east coast. Since her childhood she has been creating art with the intention to make it as a way of her living. She visited an art school between the ages between 12 and 16 and graduated from it in 2010 with excellent grades. After finishing high school, she studied economics at the Far Eastern Federal University in Vladivostok, Russia. Then she studied at the evening graphic design course and found a job in a small ad agency as a graphic designer in 2017. After a few years in this field Kseniia has started to make art again, participating in art contests sometimes. She moved to Saint Petersburg and studied in an art school for adults in the years 2021-2022. Now she lives in Upper Austria, Europe, and works towards achieving her dream to be a full-time artist.

"In her art, Kseniia Gerasimenko wants to capture the quintessence of human's life. She believes that a person is always strongly connected with the environment, that environment builds a person and vice versa. Communication between each human being and his world is always unique and individual. In this interaction Kseniia sees this quintessence of life, subtle, but at the same time strong. She takes her inspiration in everyday life, drawing people in her sketchbook on her way in train or sitting in park, and analyzing her feelings about certain places she discovers. The artist claims that not only people have their characters, but rooms have it too, especially these, which are closed in themselves – just like people. It can be a small inner yard, a bathroom, or some old ruined building. Kseniia tries to represent the uniqueness of a moment, and what happens in that moment."

Get in touch with Kseniia:
<https://www.behance.net/kseniiaerasimenko>
Instagram: @kseniia_gerasimenko_art



September, 2022
Acrylic & Pencil on Canvas, 30 x 40 cm



Constant Dropping Wears Away The Stone, 2023
Acrylic & Pencils on Paper, 56 x 78 cm

Rewon Shimray

Biography

Rewon Shimray, “Rewon,” is an autobiographical painter raised and based in Austin, Texas. Her work reflects her experiences as a queer woman of color, a daughter of immigrants, and an evolving human.

Growing up with two ESL parents who came from divergent cultures, Rewon never viewed English as an adequate tool for communication. From a young age, art became the universal language through which Rewon felt she could be best understood. She earned a bachelor’s degree from Baylor University, studying journalism, religion, and studio art. Rewon has exhibited work across Austin galleries. She is passionate about building communities through art, investing her time in the Austin art community as a free-lance art educator, board member of The Gallery ATX and the Mujer Manifesto Zine editor.

Artist Statement

Rewon imagines an existence in which all truth is visually manifested. Her ideology is that the intention and story behind an object or person should be obvious from its appearance. Her surrealism is thoughtfully constructed to reveal inner truths. Borrowing imagery from the church, childhood, and everyday life, she creates an alternate world in which things are exactly what they look like. Common motifs Rewon returns to include portraiture, object symbolism, geometric abstraction, and cartoon illustration. Each of Rewon’s series can appear random, yet her sudden style changes is how she explores a range of audience reactions. Each series contests the previous series’ styles in the same way a single experience can cause a person to look upon what they’ve known as true, and then evolve beyond that. Rewon hopes that her art guides individuals to consider perspectives on seemingly regular truths and elements in their day-to-day lives.

Get in touch with Rewon: rewonshimray.com
Instagram: [@artbyrewon](https://www.instagram.com/artbyrewon)



NOSEY, 2023, Acrylic on Canvas, 40 x 20 in
Page 117: Knot Together, 2023, Acrylic on Canvas, 60 x 40 in

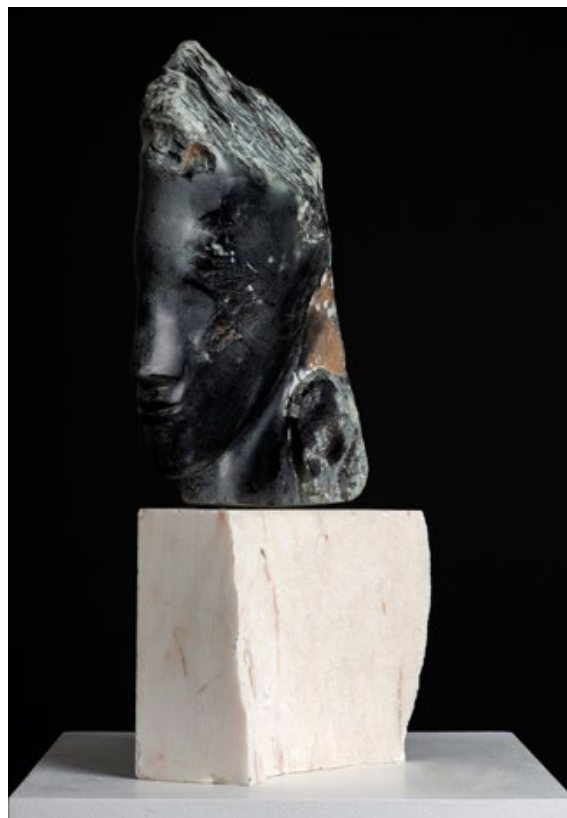




Windswept , 2019, Bronze, 30 x 35 x 15 cm (up)



Beloved, 2016
Bronze, 42 x 11 x 11 cm



Fossil Head 04, 2019
Black Steatite , 57 x 21 x 26 cm

Ahuva Zeloof

Biography

Ahuva Zeloof is a London-based sculptor. Iraqi-born, the artist spent her childhood and young adulthood in Israel. Ahuva moved to London in 1972 with her young family. With a keen interest and appreciation for art and design she immersed herself in what London had to offer whilst bringing up her young children. During the 1980s she started to practise and teach yoga, developing a deeper awareness and connection to the movement of the human body. In the 1990s Ahuva started to explore her interests, taking short courses in sculpture. Experimenting with different mediums she experienced an instant synergy with stone, carving out figures and faces from organic shapes. Ahuva completed an Art Foundation course at the Hampstead Garden Suburb Institute in 2016 and has since taken part in several exhibitions. Coming to art later in life opened a new world, and allowed her to find fulfilment after raising a family.

Artist Statement

The distinctive geographic profile of the Middle East played an early visual informant for me. Surrounded by the rich golden tones of its stone courtyards, olive trees and vivid architecture, faces and shapes emerged. The shadows cast by the sun over the mountainous landscape filled my subconscious imagination from a young age. My style is characterised by smooth curves and folds that have a sensual, tactile element and which bring facets of the human experience into sharp relief. Some areas of the stone are filed until they are perfectly smooth, other parts are left rough and raw. My focus is drawn to the energetic dynamic that is created as images start to emerge from the stone. This perspective offers me a platform to experiment with the point of completion; to play with the fine line between what an artist carves out of the stone and what is already there.

Get in touch with Ahuva: <https://www.ahuvazeloof.com>
Instagram: @ahuva.zeloof



Evolution , 2019
Amber Glass, 52 x 34 x 48 cm

Colleen Hoffenbacker

Biography

Colleen Hoffenbacker's work explores floral motifs, drawing inspiration from the stunning natural beauty and thriving tech culture of the region. With a graphic design background and more than 20 years of experience painting from nature, Hoffenbacker possesses a profound understanding of the intricacy and beauty of nature and the impact of human activity on the environment. Her botanical paintings explore the evolving relationship between nature and technology, utilizing both traditional and digital mediums to capture the delicate essence of the natural world. Hoffenbacker lives and works in Bellingham, Washington. Following a successful career in graphic art and vintage poster restoration, she studied traditional realism at the Academy of Classical Design. She is an award-winning artist, a Member with Distinction of American Women Artists, and member of Women Painters of Washington. Her oil paintings have been featured in galleries, museums, and private collections and support the conservation efforts of environmental organizations.

Get in touch with Colleen: colleenhoffenbacker.com / Instagram: [@colleenhoffenbacker](https://www.instagram.com/colleenhoffenbacker)



Floragen 2.0.2, 2023
Oil, 12 x 12 inches

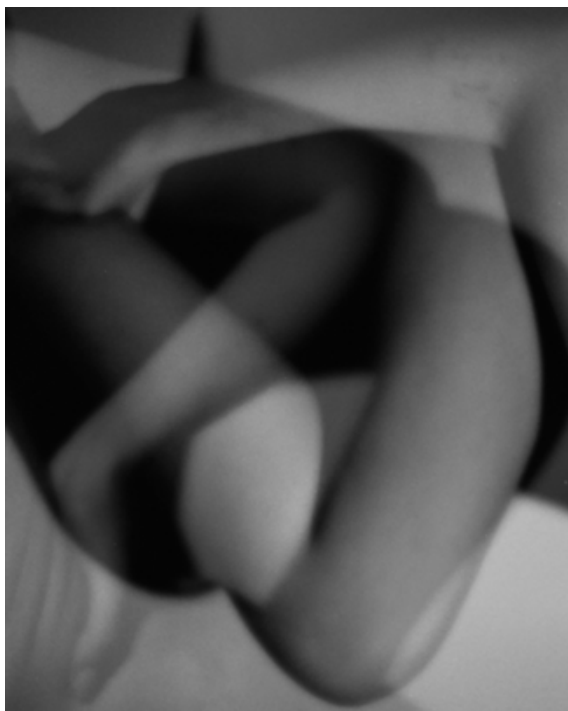


Regen 1.0.2, 2023
Oil, 12 x 12 inches

Artist Statement

These floral paintings envision a fertile, fantastical garden, reflecting the transformative power and diversity of the natural world. My hope is the unusual color combinations, abstract shapes, and intricate details spark a sense of curiosity, wonder and new possibilities. I meticulously hand-paint each flower as an act of mindfulness, aiming to transport viewers into a space for contemplation about our shared hopes for the future. The Renaissance's biophilic ethos and spirit of imagination hold significance in my classical painting, conceptually bridging the early machine age's admiration of nature's designs with the potential for our new machine learning era to align with ecological balance and the flourishing of creative expression. My goal is for the work to foster dialogue about how we can all play a role in cultivating a more sustainable, harmonious world - where human creativity, technology, and nature thrive together through compassion for our planet and one another.

Bia Costa



Fragments, 2023, Photography, 7442 × 9300px
Page 121: Fragments, 2023, Photography, 6100 x 9300 px

About Me

My name is Bia, I'm 21 years old and born in Portugal. I have a bachelor's degree in Digital Arts and Multimedia and I'm currently halfway into my masters in Photography. I've adored photography ever since I was a little girl playing with my dad's old digicams. I've never been very photogenic so I was usually the volunteer in taking family or friends group photos. Now I've been using photography much more as a way of self - discovery.

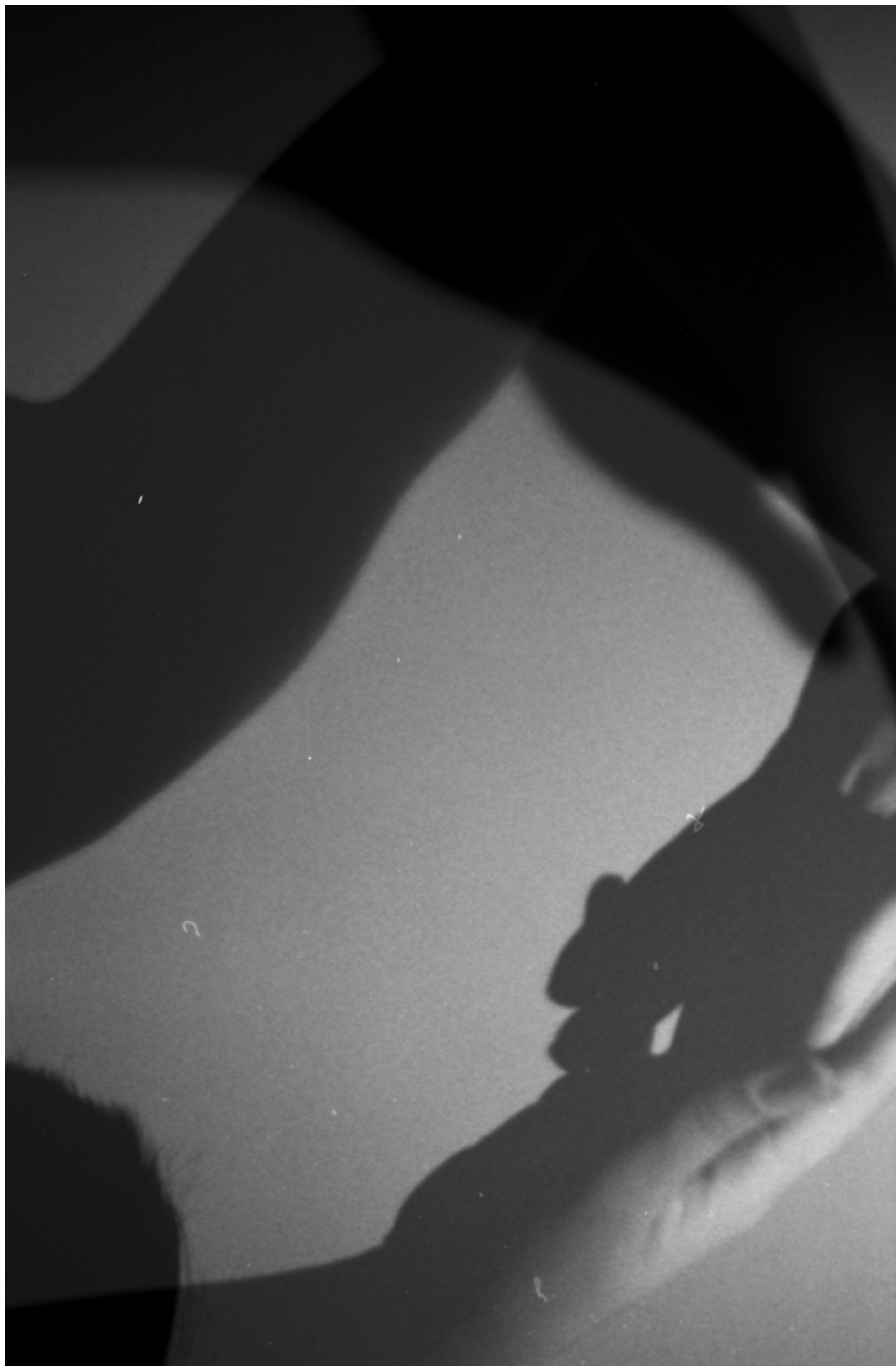
Get in touch with Bia
on Instagram: @cdblix

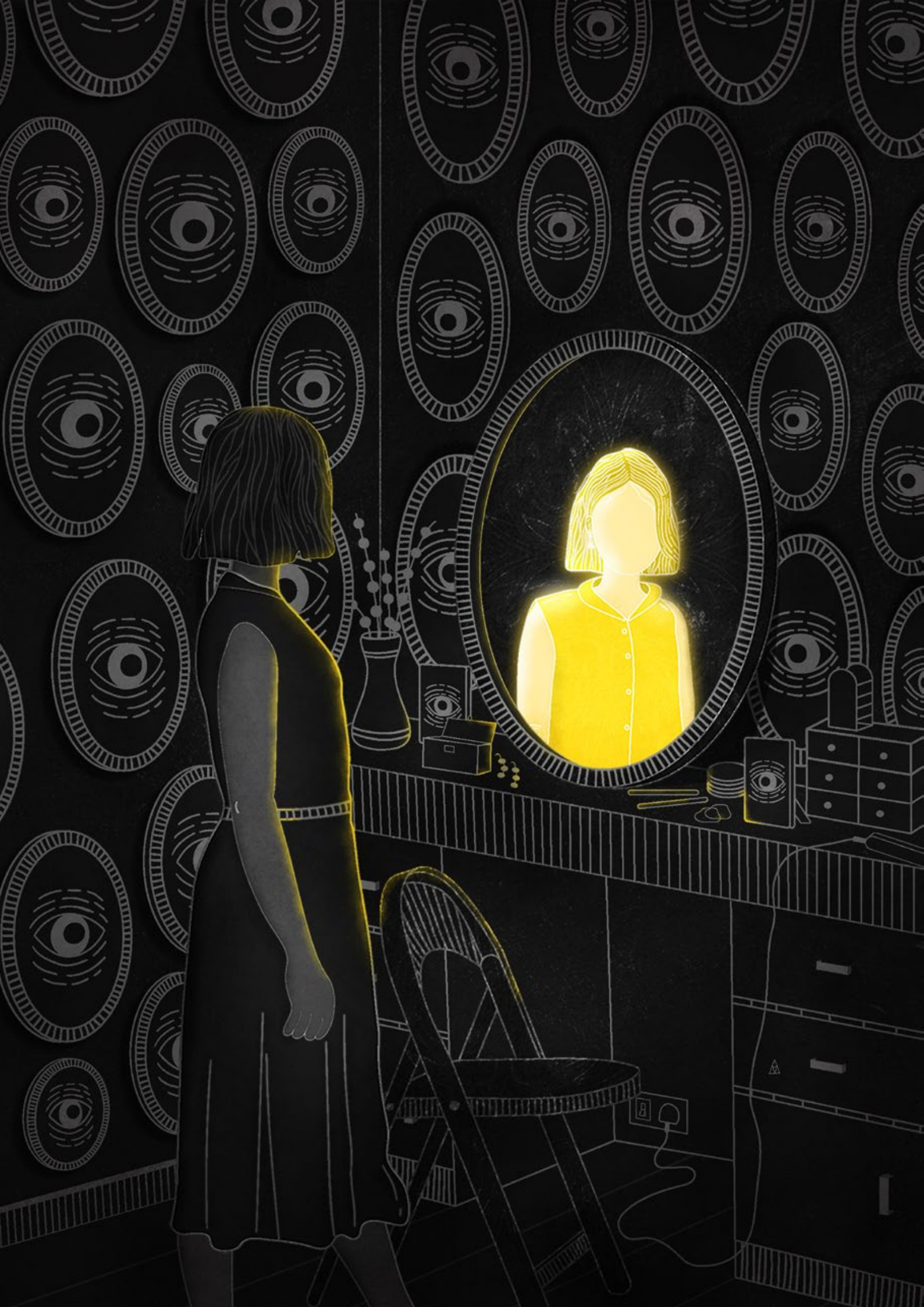
About My Work

My use of photography for the time being has been much more about self - discovery. I've been using analog methods, working with 35mm or 120 film, and do the developing process as scanning by myself. If I get selected for this magazine, I'd also love to bring attention to the amazing collective that I'm a part of called "No Room Collective". We're just a few people with a huge love for both analog photo processes but also for analog cinema. The work that I'm submitting for this open call is named Fragments, and it's about expressing the constant confusion I have about my own body, in an abstract and somewhat surrealist way.

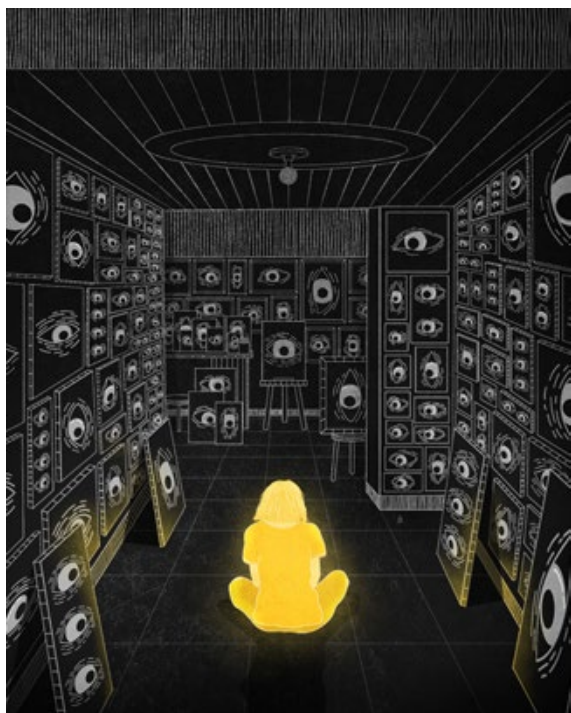


Fragments, 2023
Photography, 6169 x 9300 px





Vasundhara Srinivas



EYES EYES, 2022
Digital work

Biography

Vasundhara Srinivas is a self-taught visual artist whose work lies at the intersection of illustration, art direction, and graphic design. Six years of working in the design industry has significantly molded her aesthetic sensibilities, simultaneously nurturing a fascination for illustration. She draws inspiration from her inner state, personal narratives and experiences, transforming ordinary moments into profound expressions. She also enjoys bringing her illustrations to life through short animated clips. Her work has been featured on Artists responding to (UK), Delhi Art Slam, Sofar, IndiaNama, Kommune, Artly among others. She plans to pursue MA Illustration from Arts University Bournemouth later this year.

Artist Statement

For me art is a safe space, where I honor the complexity of emotions, and embrace both internal struggles and personal growth. I create art to explore manifestations of mental health and to visualise emotions. A striking mix of colors, detailing, and symbolism, my work seeks to challenge perceptions and evoke a sense of resonance. It aspires to cultivate a source of reflection and invites viewers to discover their own narratives.



GROWTH, 2023, Digital work
Page 122:: SELF REFLECTION, 2022, Digital work

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Miquela Raiche, "Made by Hand"
Mixed Media, 2023

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Interview with Emi Avora: all photos by Katie M Sperry (page 7 - 13)

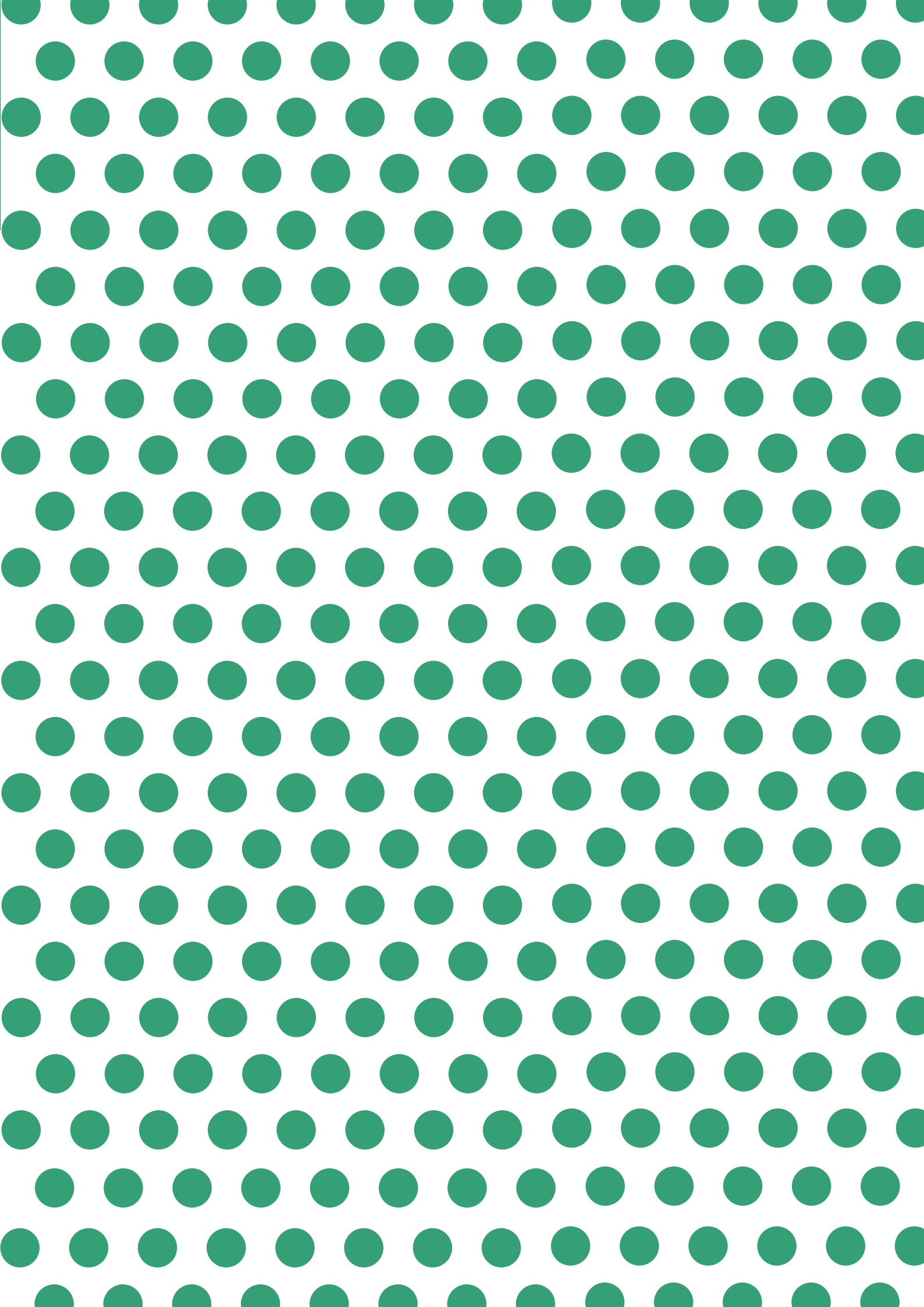
Interview with Anne von Freyburg: all photos by Barry Macdonald (page 17 - 25)

Editorial

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