

ART MAZE Mag

Issue #1, 2017





Image:
Cristòfol Pons
Shadows
watercolor and acrylic on paper
39 x 28 cm
p. 24

ArtMaze Mag is here to support the artistic community worldwide and promote the work of emerging artists. ArtMaze Mag offers each artist a great opportunity to be published in print and digital issues bimonthly, as well as online on our website and social media.

SUBMIT

Print and digital publications

Each issue we are delighted to invite a curator/juror or a group of curators /jurors to select works for our print publication: an exciting competition and a great chance to promote your art works!

Artists are welcome to submit works in any medium: painting, drawing, sculpture, ceramics, printmaking, photography, textile, installation, mixed media, digital etc.

Artists or any art organisations on behalf of artists from all countries are welcome to submit.

Please visit our website for more details (see p. 127):
www.artmazemag.com/call-for-art/

As well as the juried competition, ArtMaze also provides a chance for print and online publications through the online blog and studio visit.

Blog

If you wish to submit to our online blog, you are welcome to send us a few images of your work and a written bio and statement to blog@artmazemag.com for consideration.

Studio Visit

If you wish to submit for a studio visit please fill in the form on our website: www.artmazemag.com/submit-for-studio-visit

CONTRIBUTE

Curators/Jurors

ArtMaze Mag invites a panel of artists, critics and curators/jurors to select up-and-coming artists for each issue. If you'd like to be considered for this role please contact us at info@artmazemag.com.

Writers

You are welcome to submit an article, review or interview for consideration for online or print publications. Please send us an email to info@artmazemag.com or read more information on our website: www.artmazemag.com/writers

GALLERIES AND MUSEUMS

We welcome announcements and reviews of your current and upcoming exhibitions. Please send installation views and existing photos of the artist's work as well as other relevant images to info@artmazemag.com for consideration to be featured on our website and promoted through our social media.

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www.artmazemag.com/shop



We are delighted to welcome you to the launch issue of ArtMaze Mag!

ArtMaze was inspired by the 'international factor', which unites so many artists worldwide. The intricate 'maze' built from a huge network of makers, creators and communities that draws inspiration and knowledge from not only the arts world, but from wider afield too. It creates a puzzle though which we have to find our own way and artistic voice or share knowledge and advice to help others, and in so doing, gain support and promotion for our ideas and creations. ArtMaze Mag will serve as a supportive and motivational artistic family for all those who want to be involved and share their experiences.

Let's celebrate the start of 2017 with a very thoughtful and vibrant selection of art works by our guest curator - Kristin Hjellegjerde. As Kristin describes her curation process: "There is always a certain challenge in choosing artwork from work that is not possible to view and appreciate in person. I have therefore here selected the artists that have the most unique personal approach and coherent identity in their work."

Although only selected artists get a chance to be published, we would like to say how much we welcome and enjoy all of the submissions we receive. It is an enormous privilege to be supported by so many emerging and established artists and art lovers from all over the world. We want to thank everyone who participated in the launch issue and would like to encourage you to submit again, everyone is welcome!

Apart from the curated selection, the heart of the publication, each month we conduct a range of studio visits and publish highlights of artists' works in our online blog. A number of artists appear in our online gallery almost every day and we are pleased to share with you our top picks for this issue as well as insightful interviews with artists who produce some of the most vibrant art in today's contemporary art world.

We endlessly appreciate the efforts of our contributors, the devotion of our readers and followers, and the love from all those who share our interests and passion for contemporary art. We cannot thank you enough for such support for our young publication, which encourages us to continue in trying to provide more art opportunities.

We hope you will enjoy reading our magazine and appreciate the artworks.

Maria Zemtsova
Editor-in-chief

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SUBMIT FOR STUDIO VISIT:
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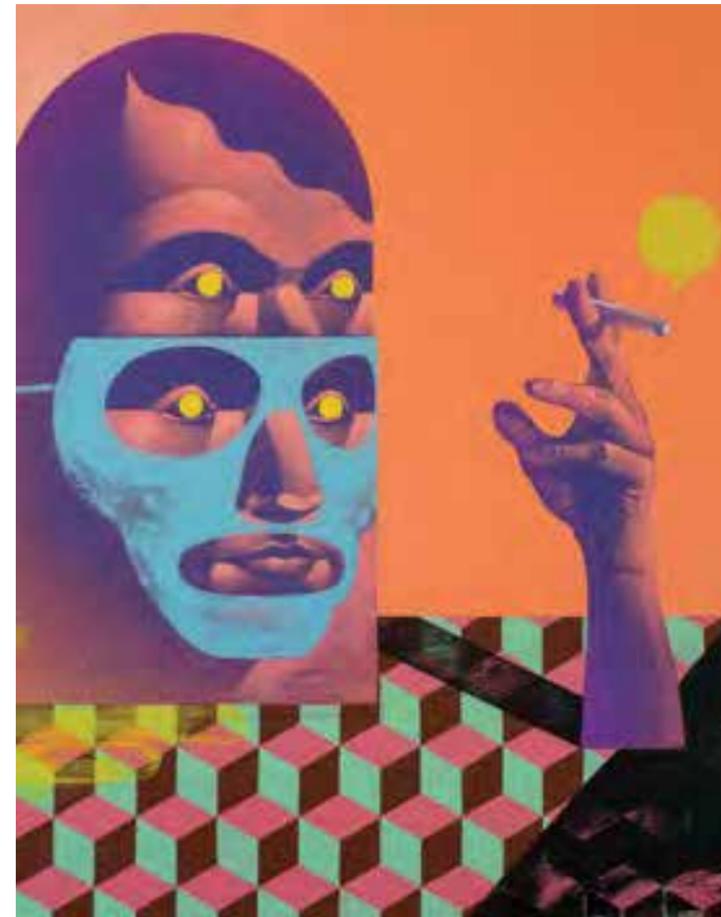
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Studio Visit

*Featuring:
Dana Hargrove
Ling Chun*



*DANA
HARGROVE:*

*“I suggest not being too worried about having
a grand, amazing idea, or about
being on-trend, or topical.”*



Image on the pages 8-9:
Dana Hargrove
Absentia
acrylic on cutout birch ply
81 x 46 inches

Image on the left page (top):
Dana Hargrove
Cairn
acrylic on cutout mdf, 5panel, relief
painting
130 x 48 inches

Image on the right page (bottom):
Dana Hargrove
Arcadia ii-vii
acrylic on wooden sculpture relief
40 x 3 x 43 inches



She has received several awards such as the National Young Painters Competition First Place Award, full artist-in-residence fellowships at Vermont Studio Center, CentralTrak, The University of Texas at Dallas Artists Residency and Greatmore Studios artist in residence in Cape Town, South Africa.

AMM: How did you find your way into a creative life? Can you give us a glimpse of your artistic background?

DH: As a youngster I was impressed (and still am) by my cool artist-uncle. My sister and I would occasionally visit his huge studio for 'art lessons.' These lessons consisted of nothing more than him supplying art materials and telling us to do whatever we liked, while he proceeded to throw buckets of paint on a 12-foot canvas. So, from an age of 6 or 7, I knew what it was to be a practicing artist, and that this path in life even existed.

An early, and much-needed, boost in confidence for me as an artist occurred when I won first place in a competition for high-school students. Suddenly, my painting of the Dundee Rail Bridge was in the newspapers, my school was giving me an award, and my peers were looking on approvingly. As a teenager this gave me the courage to follow through and pursue art as a career, which is just as well because it was the only thing I ever wanted to do.

AMM: How would you describe the subject matter of your art and what is your main medium?

DH: I am continually intrigued by manmade interventions on the land, both physical and

conceptual. This has become my overarching theme of interest, and has led me to explore many ideas that I have executed in various mediums. As an idea-based artist, who is not too worried about the distinctions of medium, I have employed a variety of approaches in my exhibitions and allowed myself a certain freedom within my practice. Painting will always be the familiar touchstone for my ideas and is the main medium I always come back to.

AMM: Can you explain some of the resources and experiences that helped shape your work?

DH: As a Professor of Art at Rollins College, I have had access to some incredible resources and am thankful for all the support offered by Rollins through the years. One of these resources has been the international-travel grants that enable faculty-led travel experiences. Travel has been such an important factor in my work as it allows me to get outside myself a little and see a bigger picture with fresh eyes. One of these trips took me to the Galapagos Islands where it was fascinating and inspiring to see a land mainly unspoiled by human intervention.

AMM: What was your early work like and how has it evolved as you've matured as a person and as an artist?

DH: My work has changed over the years, yet it has always dealt with the landscape as an intriguing and constantly shifting conceptual entity. Within my early work, I felt my job was to simply document the world, but, as I developed as an artist, I felt I needed to help facilitate the drawing of connections and

conclusions. In Scotland a lot of my work was site-specific interventions. For example, I would make a painting of a space and then leave it in the space for passers by to notice, or not notice. If they did, they would suddenly become more aware of their surroundings. Feeling displaced, as I emigrated from Scotland to USA in my twenties, was and still is a powerful state of mind that has spurred me into a production of belonging. I am still on the quest for an understanding of my position in space, place, community, nation, and world. My work these days is linked to the connections I make within the landscape that I hope tap into a universal truth.

AMM: Can you explain your process and a typical day in the studio? How important is it for you to have a consistent physical space to work in?

DH: A typical day in the studio involves me playing a bit: some experimentation to begin, but then cracking on with whatever project is in production mode. If I am in the midst of a huge project, I love listening to audio books; in this way I can concentrate for hours at a stretch.

It is important for me to have a studio space to come back to every day as I can easily pick up my work from where I left off. In some measure I feel that I could get by for a stretch without a consistent physical space because my sketchbook has become the main hub for my ideas and experiments, especially while travelling.

AMM: Do you see your work as relating to any current movement or direction in visual art or culture? Which other artists might your work be in conversation with?

DH: I see my work coming out of a long tradition of British Landscape Painters, strongly influenced by the punkiness of the Young British Artist (YBA) movement, finding its theoretical home with Conceptual Art and Post Modernism, and having a visual and cultural affinity to Pop Art.

Early benchmark artists have included Julian Opie, for his hyperreal landscapes; Matisse, for his use of color and design; and Richard Diebenkorn, for his flattening of space and use of landscape in a semi-abstract way.



“Art plays an important role in the evolution of society, and artists act as selective observers that communicate ideas.”

– Dana Hargrove

AMM: What influences outside the visual arts inspire and impact your approach to making work? Are there particular things you are reading, listening to or looking at to fuel your work?

DH: I have a strong interest in Landscape Studies and Human Geography, in particular the writings of Lucy Lippard, W.J.T Mitchell, and J.B Jackson. “Imperial Landscape” by W.J.T Mitchell is an influential essay I have gone back to multiple times. I feel that this quote in particular underpins my practice: “Landscape is a natural scene mediated by culture. It is both a represented scene and a presented space, both a signifier and a signified, both a frame and what the frame contains, both a real place and its simulacrum, both a package and the commodity inside the package.”

AMM: Do you have any suggestions as to how an artist can go about discovering what he/she really wants to say through art?

DH: In the beginning I suggest not being too worried about having a grand, amazing idea, or about being on-trend, or topical; just start a daily art practice and let it naturally develop out of the interests you already have. As you progress you will notice a core sensibility and set of recurring themes. Because it is all coming from you, and you are in a specific time and place, your work will therefore be unique. That being said, your art will be more impactful if you employ critical thinking. Art plays an important role in the evolution of society, and artists act as selective observers that communicate ideas. Locate your own work within the larger context of contemporary art by researching others with the same interests; become informed and never stop challenging your presumptions.

AMM: What are you working on right now? Do you have any upcoming events or exhibitions we should know about?

DH: Right now I am working on developing my ‘Façade’ series, potentially evolving them into relief paintings and three-dimensional forms that lead on from my ‘Absentia’ and ‘Arcadia’ relief towers. These works deal with the commodification of nature and our spaces, and how we now live in a globalized world of simulacra and hyperreality. I am also interested in working more site-specifically again, and, in that vein, have just finished up an interesting series for the ‘Art in Odd Places’ festival. This work consisted of sculptural drawings that were placed in undesirable areas of downtown Orlando, and made a social statement about capitalism and the disenfranchised homeless population.

I am very excited about a couple of artist residencies I have coming up; one in the Blue Ridge Mountains of Georgia, and one in the North of Iceland. And I was just notified that I have been selected for the Juried Biennial at the Art and Culture Center in Hollywood, Florida.

www.danahargrove.com



Image (top):
Dana Hargrove
The Multis
acrylic and indian ink on cardboard
10 x 7 feet

Image on the right page (right):
Dana Hargrove
Plop Prop
ink and gesso on cardboard
various sizes





Image on the left:
Ling Chun
Dole (detail)
ceramics, hair
42 x 38 x 20 inches

Image on the right:
Ling Chun
Melting Pot
ceramics
37 x 22 x 16 inches

Ling Chun was born in Hong Kong in 1990, into a society that built upon a hybrid system of western and eastern. A foreign exchange program brought her to the United States at the age of seventeen. She then earned her BFA in visual communication design and ceramics from the School of the Art Institute of Chicago in 2012 and her MFA in ceramics from Rhode Island School of Design in 2016. Chun has been focusing on the physicality of materials separating from their stereotype and cultural reference by questioning their authentic use and redefining them in her language. She has been an artist in residence 2012-13 at Seward Park Clay Studio in Seattle, Washington, a summer artist resident at Arquetopia in Puebla, Mexico in 2015 and c.r.e.t.a.rome, Italy in 2016. She is now a current long-term resident 2016-18 of Archie Bray Foundation, Helena, Montana, where she continues her studio practice.

AMM: You mentioned that you've moved from Hong Kong to the United States to study art and have also been an artist in residence in different countries. How do you feel your experiences shaped your subject matter and influenced the choice of medium you are working with?

LC: I have always been fascinated by people, especially the ability of adaptation. Being able to travel overseas, and study abroad really opened up my perception to many subjects. While I was in Hong Kong, the medium of art was limited by the school budget, and art was mostly considered as extra-curricular or a hobby. I didn't experience any other art medium other than paint and paper, not until I came to the United States for a foreign exchange program, where I was surprised by the wide range of mediums in metal, ceramics, wood, glass and digital. Therefore, being in a different country, I mostly explore

many new mediums to work with, and ceramics is one that captivates me as one of my artistic tools. I also find it fascinating to see how growing up in a different culture can alternate our perspective on the same object. In particular during my study abroad in this diverse country, the United States, I started questioning my own identity as to what it means to me to be authentic, and what culture am I representing. Therefore in the earlier stage of my artistic career, I had been questioning the authenticity of one's culture, and now it extended to the authenticity of the medium itself.

AMM: Did you ever have a breakthrough as an artist? What was the most exciting moment in your art career so far?

LC: Definitely. I believe all artists have what we call the artist block. I was making a lot of representational ceramic food objects, but it shocked me to find out I wasn't in a struggle making them. In fact, I believe being in a struggle and uncomfortable, or uncertain about the work I create is important to push my creativity further. Because of that, I did a 360 degree turn around, from a traditional, conservative perspective to refreshing, wild, no-boundaries style. It was the most exciting moment when I first showcased my work to the public, and the response was strong with emotions. As an artist who makes art objects, it is most rewarding to be able to evoke the feeling to viewers through the work. When I was first invited to a group show in New York City, being able to showcase along with a group of well-established artists like Simone Leigh, Jayson Musson, Hassan Hajjaj was definitely one of the most exciting moments for me, to be part of the show and meeting with all these amazing artists at the opening night.

LING CHUN:
*“It shocked me to find out
I wasn't in a struggle
making them.”*





Image on the right:
Ling Chun
Dole
ceramics, hair
42 x 38 x 20 inches



“Clay is such a primitive and malleable material; it has always been used to shape our imagination into a tangible object.”

—Ling Chun



The most recent exciting moment I had is to be selected as a long-term resident 2016-2018 at Archie Bray Foundation, a ceramics residency which is in Helena, Montana in the US. It is considered one of the best ceramics residency programs internationally. I was thrilled to be part of the residency and working with other talented artists, and supported by Matsutani Fellowship. Being able to follow my passion for art is the best gift an artist could ever have. I am truly grateful to be able to continue working with great support from the art community out here.

AMM: We love your use of vivid colors and different material implementations (particularly hair) in your sculptures. Where do you find inspiration for such variety in color and materials for your work?

LC: As a third child of a family, I am a very spoiled child; I have an excessive amount of colorful crayons, and paints. Colors become an access point to express my feeling as a child. My family owned a fabrics factory, and I spent a majority of time in the factory, wandering around with my tricycle. I remembered riding down that aisle where both sides were full of fabrics coated with different materials; they became part of my texture palette. I also find inspiration from Bonsai planting. It is a piece of sculpture that manipulates nature. It is so beautifully crafted by the study of nature's behaviors. It is fascinating to see how nature adapted and how that simulated human adaptation from one culture to another culture. I found that adaptation can also be applied to hair. I love styling hair, dyeing my hair into many colours; hair has such a powerful way of changing. It has a quality of transgression. It can change one's identity, and define a personality.

AMM: Tell us a little about your creative process. How do you begin a new piece — with an image in mind or a particular idea?

LC: Whenever I begin to build a sculpture, I always seem to start with a verb or an adjective, very much like Richard Serra's list of verbs as my starting point. I put myself in a position where I am a stage designer and a playwright, and the materials are my actors. With a verb, I begin to imagine how a stage can be designed so my actors (materials) can commend the verb I have in my mind? So each time if I am working in different materials, it will have a different stage (form) based on the properties of the materials.

AMM: Can you outline some of the themes you explore and convey within your art?

LC: I am currently investigating the authenticity of the materials

of ceramics. Clay is such a primitive and malleable material; it has always been used to shape our imagination into a tangible object. It also has always been a trompe-l'oeil of other materials. The desire of my art is to discover the transgression quality from other materials, and experiment with the potential of transgressing them into ceramics-like. Hair is one of the materials I find consists of such quality, and that's how I begin to incorporate hair into my ceramic sculptures.

AMM: What do you hope the viewer takes away from your work?

LC: I hope the viewer can be just sinking into the lustrous quality of the work and the greedy use of materials, the mesmerised layer colors and refreshing feeling from my work; also, the ability to revisit my work in search of the unknown, craving for more.

AMM: Who are the artists that currently interest you?

LC: Arlene Shechet, Maria Nepomuceno, Allan Rosenbaum, Jacob Hashimoto, Nick Cave, Ron Nagle.

AMM: Do you have a motto, inspirational phrase?

LC: Listen to your guts, and trust your own instinct. I made art with my heart, and believing and trusting myself can make the most impossible to be possible.

AMM: Where can we see your work? Are you involved in any upcoming exhibitions/shows?

LC: I am currently working on a public art project, called "Hidden Food Project", I am travelling to different cities of the US and hiding food that is made out of clay that represents the city. I am using Instagram as the social tool to promote the project and access tool for the public to participate in the search. Whenever I hide a food object, I will post an image of where the food is hidden as a hint for the public to find it. This project's estimated run time is three years. It has been processed for six months and visited two cities in the US.

Meanwhile, I was invited to Rhode Island School of Design: Triennial Ceramics Exhibition in January 2017, running from January 13-22, 2017 at Woods-Gerry Gallery in Providence, Rhode Island. In August 2017, I will have a First-Year Fellowship Artists Exhibition in Bray Warehouse Gallery in Helena, Montana.

www.whoisherry.com



Image:
Ling Chun
Spin
ceramics, hair, clay
28 x 14 x 18 inches



Image:
Ling Chun
Around and Around
ceramics, hair
37 x 16 x 13 inches

Top pick from the blog

Featuring:

Cristòfol Pons

Charlotte Keates

Ellen Von Wiegand



Cristòfol Pons: sincerity should not be a condition of art

Cristòfol Pons was born in 1981 on the small island of Menorca (Spain), where he currently resides. In 1999 he moved to Barcelona to begin his studies. In Barcelona he made a Superior Cycle Arts Mural at the "Massana school", and graduated in Arts from Barcelona University. He also obtained a scholarship "Seneca" at the University of Arts Basque Country (Bilbao).

Contact and work with different galleries of Barcelona has allowed him to exhibit in different national and international galleries. Highlights have been the show at the DNA Gallery (Barcelona) in 2007 (together with his brother Quique Pons, 1983-2006), or consecutive exhibitions between 2008 and 2011, in the Berlin Gallery "Vierter-Stock", where he has made several residences. Collective shows have included the Luis Adelantado Gallery in Valencia in 2008 and Louis 21 Gallery in Palma de Mallorca in 2011. His work has involved publishing the first international book of illustrated poetry for iPad, together with the poet Jaume C. Pons Alorda, by Atem Books (Barcelona), in 2012.

Pons's career has been recognized on several occasions. He won the "Sant Antoni" award for artists under thirty in 2007. His work was selected in the X call of Luis Adelantado Gallery in Valencia in 2008 and won the 1st prize of "MAE" (Emergent Menorcan Art) in 2010.

Picasso said, "art is a lie that brings us closer to the truth". Cristòfol Pons believes that reality is relative and subjective, and sincerity should not be a condition of art; there is a constant play with reality to fit his taste and order, explaining, with metaphors and exaggerations, real conditions such as a landscape.

The relationship of his work with anonymous aspects of "those others" and ourselves, accommodates their anonymous beings, hybrids; subjugation can be either in an attempt to distance, but highlights the importance of anonymity as an important social element, which is built, but lacks right if is not under a uniform, consensus, fascism by all accounts, and even under that dogmatism, hierarchy and reviled remain.

Aesthetics avoids the numbing shock of that aesthetic anesthetic narcotic to which we subjected the scenes, "strong" just because of the aesthetics of their job; their reception by the viewer is just "friendly", soft, childish... hard deceptive lightness and innocence under that paint look "nice" but nothing further. Just as disturbing is the fact that ambivalence and opposition between "pretty" and haunting, with the intention of revealing well, a reality we cannot see, or that we have not repaired ...

www.cristofolpons.com

Image on the left:
Cristòfol Pons
Reconciliation
watercolor and acrylic on paper
39 x 28 cm

Image on the right:
Cristòfol Pons
Hand Holds Gold
acrylic on wood
26 x 18 cm



Charlotte Keates: the dialogue between architecture and nature



Charlotte Keates (b. 1990, Somerset, UK) currently lives in London, where she spends the majority of her time painting in her studio in Hackney. Having exhibited extensively throughout the UK, Charlotte is represented by Arusha Gallery (Edinburgh).

"I am particularly interested in the dialogue between architecture and nature. Ever-inspired by the 1960's and 70's classical architectural interiors, I aim to create intriguing and surprisingly illusionary interiors. These spaces convey a sense of stillness, a peaceful and calm location of contemplation — a space to think. Particular experiences and observations forge the main architectural structures, angles and objects in my paintings, where I aim to portray the beauty achieved through geometric simplicity.

The outdoors spills through a window or door, location or setting. Pots and plants teeter on the edge of a table whilst trees grow convincingly from rooftops and pillars are cut off abruptly, hovering slightly above ground level. The interiors are minimally furnished with large glass open spaces, leaving it exposed to the vulnerability of the outside world that encroaches upon us. The landscape has no boundaries; we are unable to control and confine it, forcing the inside out and the outside in.

This new body of work is in response to my recent three month 'inspiration trip' around the States and Canada. I am aiming to negotiate a space that captures a sense of stillness and peacefulness that can be achieved from a temporary experience or place; even if only there for a short while. I want to attempt to trigger a feeling or memory within the viewer, whilst recreating my own personal experiences and observations. Crossing the boundaries between nostalgia and the anticipation of the unknown.

My upcoming solo exhibition is at Arusha Gallery in Edinburgh; titled 'Sojourn' and opens on May 4th 2017.

www.charlottekeates.co

Image on the left:
Charlotte Keates
Love Fifteen
acrylic, on a unique take on a traditional chalk
gesso ground
90 x 70 cm

Image on the right:
Charlotte Keates
In the Spotlight
acrylic, on a unique take on a traditional chalk
gesso ground
64 x 62 cm



Image on the left page:
Ellen Von Wiegand
Release (detail)
linoleum print
20 x 30 cm

Image on the right page (left):
Ellen Von Wiegand
Beyond the Surface
linoleum print
20 x 30 cm

Image on the right page (right):
Ellen Von Wiegand
Wrapped in Leaves
linoleum print
20 x 30 cm

As opposed to digital prints, lino prints celebrate the long tradition of handmade editioned art that has been practiced for nearly two millennia. While woodblock printmaking goes back thousands of years, linocut was popularised by artists like Picasso in the early part of the 20th century because of the wider availability and softer texture of linoleum. All parts of my process are done by hand, from the original drawing, to the carving, and final printing, which is achieved by applying pressure to the back of the print with the use of a spoon. In order to produce a work in multiple colours, separate blocks need to be carved and printed for each hue. As a result creating a limited edition of colourful prints is quite time consuming and requires a great deal of patience. And while there are multiple prints created from the same plates, each one is truly an original work of art.

Art is an essential part of who I am. I have known this for as long as I can remember. It is perhaps the only thing that I have ever known for sure. But to arrive at the point where I felt worthy of expressing myself I had to wait until it was unbearable not to.

You see, I am a shy introvert, and I struggled to put myself out there for many years. But early on I felt that my desire to make art and my insecurity were in complete conflict. However this creeping urgency to create art became hard to ignore. Finally during a trip to Paris, following a day visiting art galleries, I broke down crying in front of the Eiffel Tower and decided it was time to make art a part of my life.

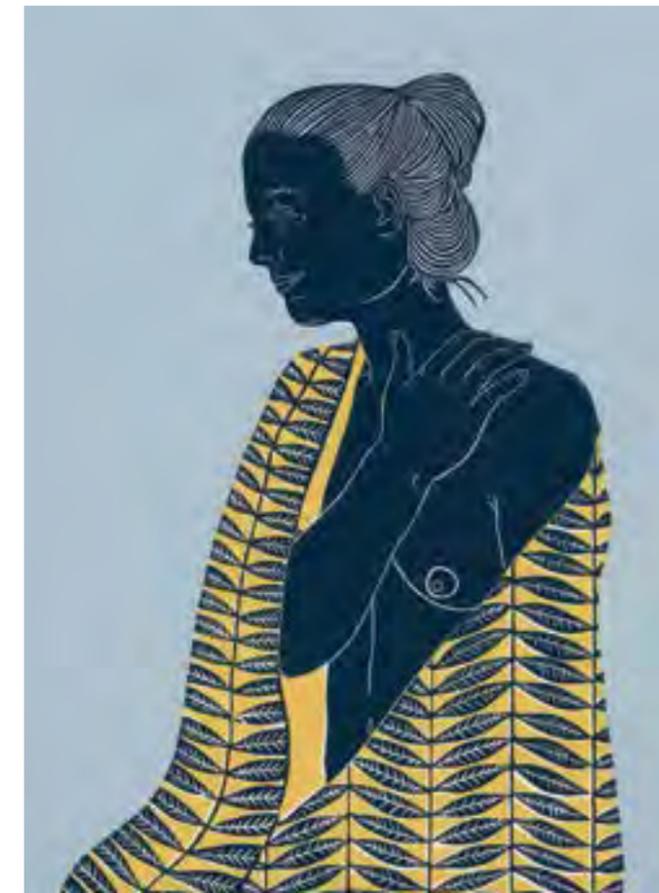
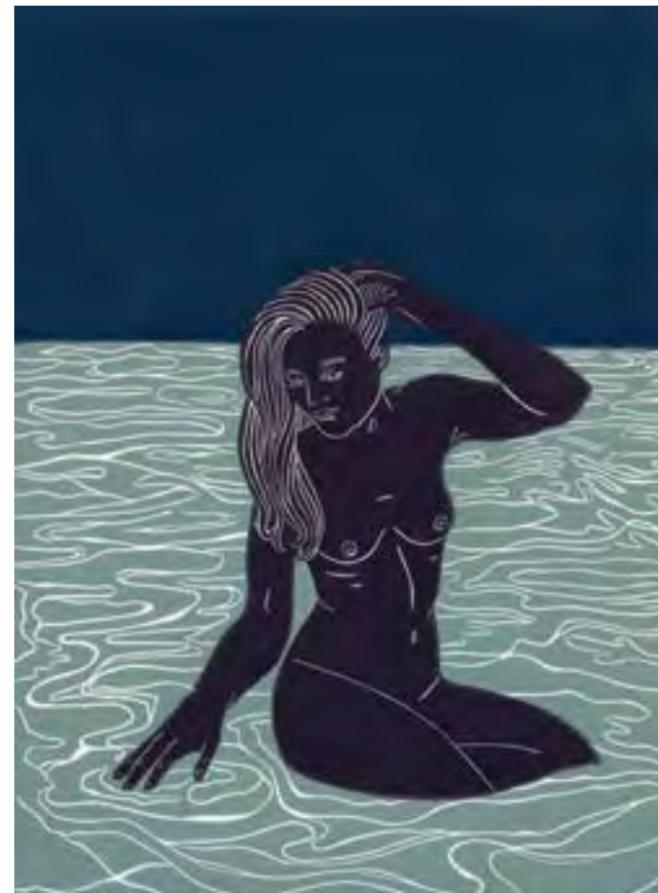
My images reverberate with this search for self assurance and serenity. Female nudes engaging in quiet introspection dominate my work. This is reflective of my way of operating in my own life. I spend a lot of time working in solitude, developing my thoughts, and making peace with myself and the world through turning inward.

Through my prints I hope to inspire others to do the same. In a world filled with so much chaos, our best hope is to get quiet, appreciate moments of stillness, and connect with ourselves more deeply.

www.ellenvonwiegand.com

Ellen Von Wiegand:

Female nudes engaging in quiet introspection



Interviewed

Featuring:
Michael Reeder
Adela Andea
Scott Listfield
Lee Sol (VenusMansion)
Kristin Hjellegjerde

STEADFAST. AMBITIOUS. VERSATILE.



MEET MICHAEL REEDER

AMM: Hi Michael, could you give us a glimpse into your background and share the vision behind the scenes of your art?

MR: Hi there! Thank you for including me in the launch issue of ArtMaze Mag! Well, I'm originally from Dallas, TX. As early as I can remember I've always had a strong connection to art and the general aspect of creating stuff. I attended art schooling as far back as middle school as well as an Arts Magnet High School which then led right into a BFA in Fine Art at the School of Visual Arts in NYC. While in High School I became consumed in graffiti and hip-hop culture which became a large part of my visual voice. Later I would work in illustration and graphic art, and gain knowledge and experience in abstract modernism. My current paintings are merely the culmination and product of many years of participating in and studying a multitude of different styles and cultures in painting. I've managed to find a happy middle ground and marry these different styles to form my own.

AMM: You mentioned that your studio is currently transitioning from New Mexico to LA. How easy or hard is it for you to relocate and get used to a new place to work and live? Do you think it affects your art in any way? What do you hope to gain from moving to LA?

MR: Yes, I am smack dead in the middle of moving to LA and it has been far from easy. Unlike most jobs being an artist requires that we actually construct and create the object we show and sell. This means that we need our studio space up and running in order to be bringing in any kind of income outside of prints etc. So, the moment I shipped out my work to CASS Contemporary and Thinkspace for Art Basel week in Miami I started boxing up the studio and therefore all production was put on hold. It ended up taking me a solid 4 weeks to pack everything up, drive it all to LA, put it in storage, locate a new studio space, move everything in and halfway set it up so I can get to cooking on new works for a trio show at Athen B. Gallery this February. Setting up a studio takes time and I've learned not to force it. You have to just get started working and let the space tell you how it needs to be laid out in order to function at an optimal level. It's an extension of the artist and therefore needs to be molded to fit. One of the random things I definitely require in my studio is enough space to pace back and forth. Whenever I manage to hit a stride or connect with the muse I get hyped up and need to pace for a minute or two. As far as moving to LA specifically I'm hoping to surround myself with more creative visual artists and take part in more local projects. I've been showing quite a bit on the west coast recently so it'll certainly cut down on shipping costs as well.

AMM: Contemporary portraiture and identity are two of the most fascinating and main focuses in your work. Would you say that your work is autobiographical? Does your art in any way reveal your personal identity?

MR: When I first started the portrait series I wanted to focus more on how I painted the portrait and what mediums and techniques to use rather than concerning myself with whom I was painting. So I decided to paint the same three or so references over and over. Essentially I was trying to give room for the content and focus to be more about the surface and paint rather than subject matter. Through

Image on the right page:
Michael Reeder
Masked Ritual
acrylic and aerosol on panel
24 x 24 inches





that process I began to realize and embrace the natural diversity that was being developed through painting the same face. These works are somewhat autobiographical in a sense but it's not necessarily intentional. I don't think there's any way I could escape elects being about me or even from me. For instance every arm or hand painted this series is of my own. I don't know that any of these works reveal my personal identity other than that most of my work focuses around the internal and external self and the way they exist in this world as one.

AMM: Looking at your early work, it delivers the idea of contemporary landscape/space and identity. Could you elaborate on how you were developing your philosophical ideas of identity and ambiguity, and how did you transition to working with portraiture?

MR: For a while my work was devoid of the figure and was centered around environments that showed the presence of a person yet no figure was present in the image. These landscapes or environments were comprised of different parts that seemingly aren't meant to be together but in this space I brought them together. This is where I began pushing the space and utilizing opposing perspectives and objects. At a certain point I felt this direction had plateaued a bit and I decided to go on somewhat of a hiatus in an attempt to reflect on the direction of my work. This reflection highlighted my desire to reinvestigate the portrait and figure and utilize more stylized, urban aesthetics. I'm more than pleased with what I've been able to create since focusing on the portrait but I can already see where the path is starting to come full circle again. It's only natural though and I fully welcome it.

AMM: Colorful graphic surfaces with elements of pattern and realistically drawn faces are the main 'ingredients' in your paintings. Could you tell us more about how your painting style developed?

MR: As I began to establish the concept of identity I soon realized that the element of assemblage was right in line with how we as individuals are built from a multitude of different backgrounds, upbringings and experiences. So Instead of trying to focus on one style or genre of painting I decided to embrace as many as I could. This in turn helped push the collage look and feel. I try to merge and marry these otherwise contradictory elements and I achieve a sense of harmony and essentially build a person or figure that only exists in the painting.



Image on the left:
Michael Reeder
Keeper of souls
oil paint on panel
24 x 30 inches



AMM: An "anonymous" smoking figure with (or without) an object held in its hands is featured prominently in your work. Could you share any thoughts about the symbolism in your art?

MR: Well, as with most of the symbology in my work it's not necessarily intended to be specifically decoded as much as it's meant to create a platform for the viewer to attach themselves or their experiences to. My ultimate desire is to create an image that gives the viewer an ability to personalize the work. This gives room for the work to be more than I could ever hope it could be.

AMM: Your works are full of color yet they bring a sense of 'darkness' and mystery. How do you hope viewers will respond to them and what is the most important thing they should take away?

MR: One of the consistent themes in my work is the concept of contemplation. I've always found it to be an intriguing thing that we humans naturally do daily. Sitting or standing in one spot pondering over different things or observing or gazing. So I feel that this kind of imagery combined with the occasional skull and poppy ice cream color palette essentially creates what you're describing. Oh, and most of the figures are devoid of eyes, haha! The most important thing I could hope for them to take away from my work is that we are all one in the same. We all go through this life battling similar challenges but in different ways, but at the end of the day we are all just flesh and bone. We get up in the morning and put on our external mask and face the world.

AMM: Along with the production of paintings you also create large-scale murals. What would be the best place where you would draw a mural? How much is it about the mural you paint, or how much is it about the location that you choose to create your mural?

MR: Any spot with a good sightline is ideal. The mural I painted for the Forest For The Trees mural festival in downtown Portland is in an amazing location. It's painted on the upper four stories of a six story building with awesome view points. It's been photographed literally hundreds of times. As far as what's more important, I think that for murals location is extremely important but what's the point in having a prime spot if you don't properly utilize the opportunity.

AMM: Can you share some words of wisdom/inspiration with emerging artists who are seeking to develop their contemporary approach in their work as strongly as you did?

MR: This is certainly a topic that's tough to convey completely because there are so many variables and factors involved and many of which you have zero control over. So I guess number one would be to work at maintaining a constant sense of awareness with your work and how it's reached its current state. I don't know how many times I've made significant changes in the direction of my work in search of finding the most honest path. As far as developing a contemporary approach I think it's imperative to keep trying to bring your work into the current. You can learn how to paint from studying the old masters but in my opinion it's your duty to bring that into the 21st century. I remember a professor I had at SVA, Jack Witten is his name, said one day while speaking to the class, that he feels sorry for you if all you're doing is painting oil or acrylic on canvas. So, don't be afraid to experiment with new mediums and medium combinations. Have fun with it. Don't sit around and wait for the big idea to come to you. Get in there and find it.

AMM: If there was one artist or film/book character that you could hang out with for a day, who would that be?

MR: Damn.... if I had to pick one I'd go with hanging out with Philip Guston for a day. That would be rad. The cigarettes that I paint in my work are meant as a nod to him and his work.

AMM: Describe yourself in three words.

MR: Steadfast - Ambitious - Versatile.



Image on the left page (bottom):
Michael Reeder
Ritual Of The Sun
oil, enamel, and spray paint on panel
24 x 30 inches

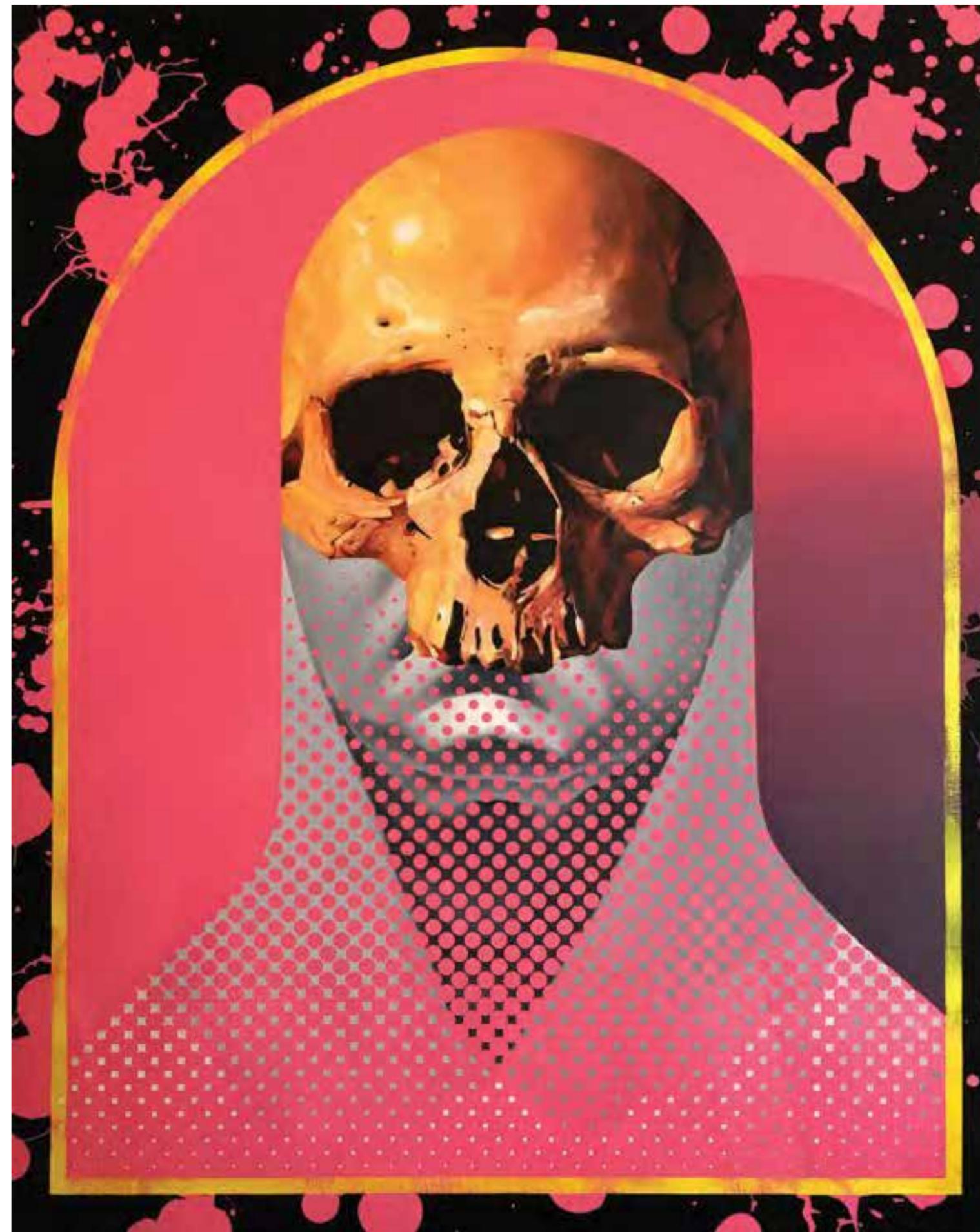


Image on the right page:
Michael Reeder
Destroyer Of Egos
oil on panel
24 x 30 inches



Image:
Michael Reeder
Living In The Gleam Of An Unsheathed Sword
oil, acrylic and aerosol on panel
48 x 38 inches

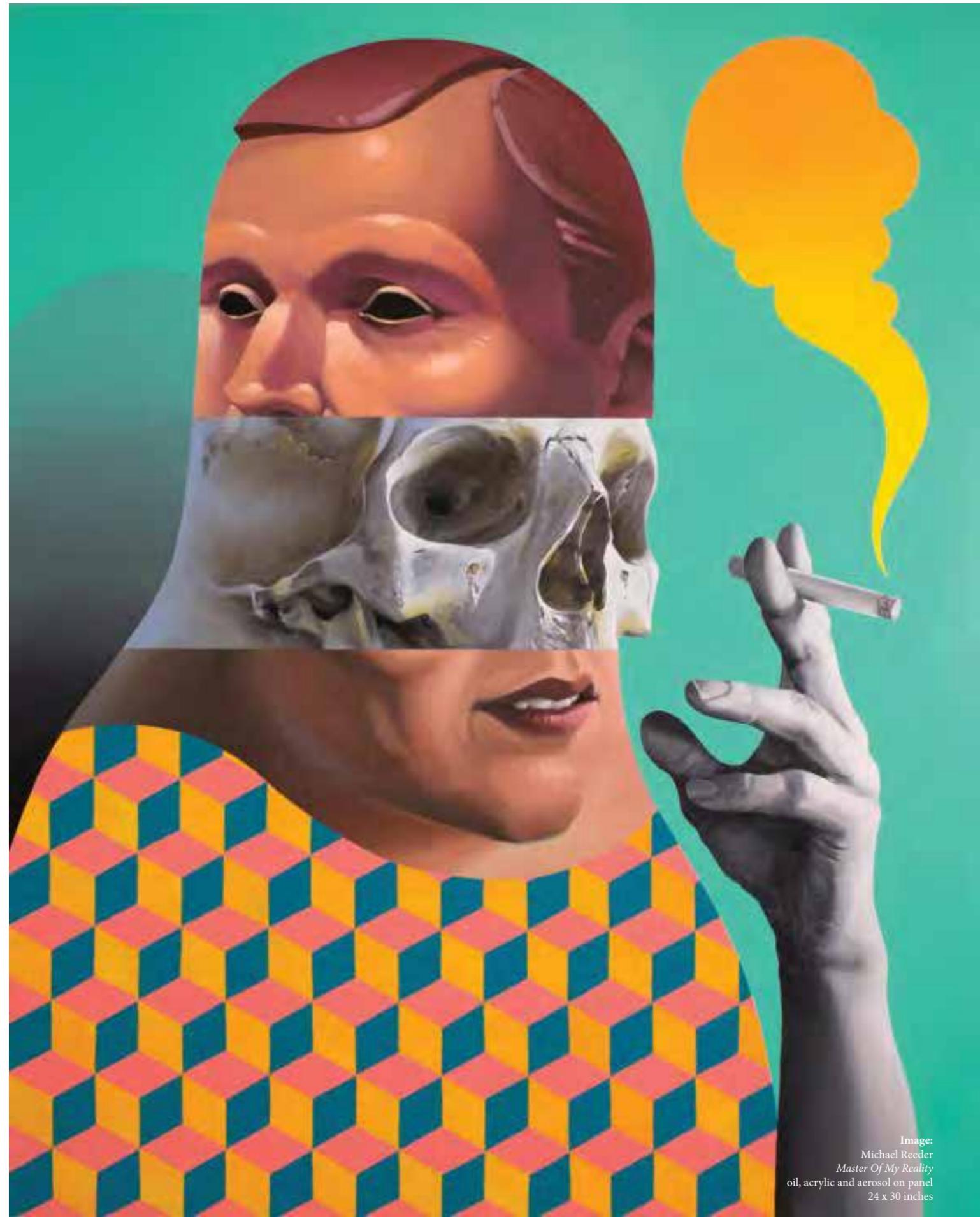
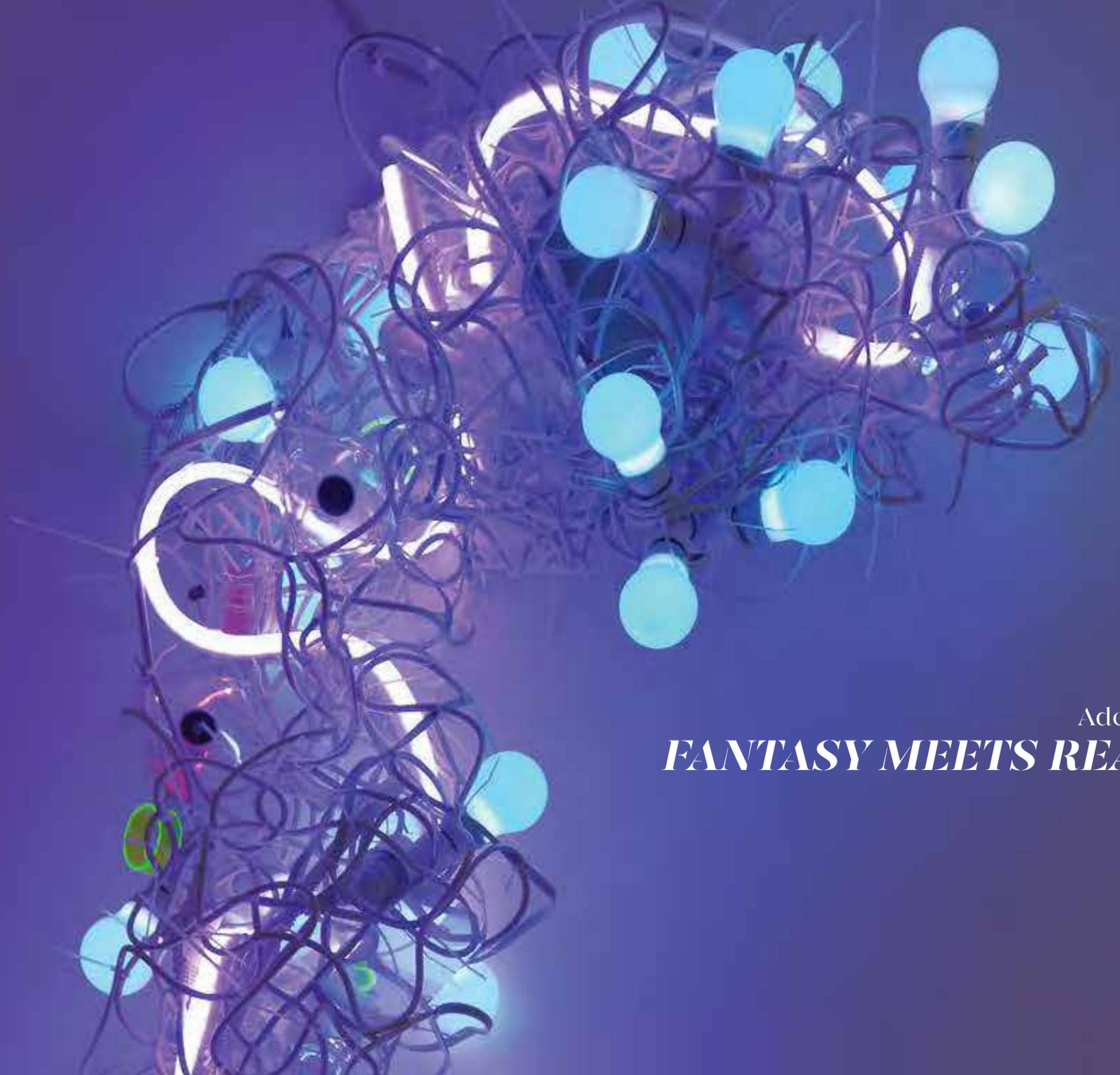


Image:
Michael Reeder
Master Of My Reality
oil, acrylic and aerosol on panel
24 x 30 inches



Adela Andea:

FANTASY MEETS REALITY

Adela Andea is currently an adjunct professor at Lone Star College and Houston Community College. She is teaching 2D and 3D media, art appreciation and sculpture. She has been a visiting artist, speaker and panelist at Texas Tech University during the sculpture symposium along with Judy Pfaff. In 2015 she has participated with a large installation in the International Kinetic Art Exhibit and Symposium in Boynton Beach, Florida. She was a visiting artist, exhibitor and speaker for University of Texas, Odessa last fall and she was invited by the organization Zebra 3 for a residency and exhibition at the Crystal Palace, Bordeaux, France, at the end of last year.

Adela has several permanent public installations and in progress public work commissions. The most recent permanent public project was for Texas Tech University, Lubbock, Texas, for the Human Sciences Building.

AMM: Let's start our conversation with a little introduction from you. What is your background? Tell us what brought you into the world of contemporary art?

AA: I was born in Romania in the 70s and moved to the United States in 1999. After spending some time working as a paralegal in California, I realized that my calling was art so I moved to Houston and graduated Valedictorian and Summa Cum Laude from the Painting program at the University of Houston. I continued my higher education in Studio Arts and I received my Master of Fine Arts in New Media, with a minor in Sculpture from University of North Texas, Denton, Texas. While earning my master's degree, I exhibited extensively with two contemporary art galleries, the Anya Tish Gallery in Houston and Cris Worley Fine Arts in Dallas. My interest in contemporary art came from an excellent education in the fine arts, continued by gallery representation specializing in contemporary art.

AMM: Why did you decide to go down the light and neon route in your art, what inspired that side of things? Do you have a strong interest in science?

AA: I started as a painter, I majored in painting for the love of painting. But, I realized that paint or color is a perception of the eye, and it can be achieved with different materials, besides colors from a tube. When I projected the green cathode light on one of my painted objects I was startled by the effect, it was exactly what I was looking for in my art. I knew I made a leap in what I was doing. I finished with my previous work and I moved on from painting and traditional sculpture into this new medium. I started to research into the new technologies on the market. The latest technologies on the market inspired me to create the artworks I wanted. None of my works contain traditional neon lights; it is all LED or CCFL.

I am inspired by science, when it relates to nature. My position is to create awareness of modern technologies that are environmentally friendly by means of increased energy efficiency: create the same effect but use less energy. The evolution and progress in this technical field is not an enemy to the environment but rather its biggest supporter. New discoveries enable traditional industries to create efficient processes that are better attuned to our surroundings. Adopting an attitude of restriction stands in the way of progress.

AMM: Which events or experiences in life have made the strongest impact on your work?

AA: Looking back, I see how much my life changed after moving from Romania to the US. I think it was this new beginning and culture clash that allowed the transformation I had as a young adult. In Romania, the Revolution of 1989 started in my hometown. I got to experience life under the oppressive communist regime of Nicolae Ceausescu, then live through the Revolution of '89 and see the struggles of the young democracy in Romania. By contrast, in the US life was really focused on opportunities, and changed from day to day struggles to social integration and having a successful career.

Sometimes, looking at the world with an inquisitive mind, a desire to learn and a wish to grow as a person is not enough. I was fortunate to have opportunities to follow my calling and pursue whole heartedly my artistic career. I have the support and encouragement of my family, my gallerists and other people in the field. It is not a one person endeavor.

AMM: What was the process like for learning about these materials and the equipment you need to create your works? Was that daunting at all?

AA: I am not an engineer, nor do I have many technical talents. I simply look at technology as a medium from the perspective of the artist. At times it is a very frustrating process, because I need to rely on technical expertise in order to transform my ideas into art objects. It is the place where fantasy meets reality. It is a back and forth process between finding the materials, planning a new installation with them, using their inherent qualities as the scope of my work and transforming the image in my mind into a physical reality. Most of the time the electronics and additional plastic materials are in my studio storage for one year before they successfully make it into an installation or sculpture. I pull them out to try something and then put them back. Being in a creative spur comes and goes so I have to be ready for that moment. The rest of the time I call it staying busy work and I rely on repetitive tasks that involve either cutting or gluing or filling some materials. I constantly focus my mind during this phase on how to use the materials I have.

AMM: Tell us a little bit more about the materials you use: where do you get them and briefly what's the process for making your light sculptures?

AA: When I think about the medium of light I divide it into two categories, direct light and indirect light. Direct light comes from using the actual light elements by exposing the technology with all its physical aspects. The other aspect of the medium, the indirect light, is the transformation of the medium of light through the use of other materials that can change the perception of the light. For example, I refer here to the various plastics that veil the harsh LED lights. I do combine the two types of lights sometimes within the same piece. Overtime, I also combine several types of installations into one. This approach also seems to work, and I discover new ways to blend parts of the older installation into new exciting combinations.

I usually start with off the shelf materials. As I find usages for them, I end up needing new features or specialized variations of the off the shelf material. As my end process materials are specialized, I have developed relations with manufacturers in China and with a local customs broker. Having the materials produced to my exact specifications result in high quality and durable art installations.

AMM: You produce works in various sizes, but large-scale works are predominant in your portfolio. How long does it take to produce and install a large-scale piece? How long does the installation stay 'alive'? Would you say your art is interactive?

AA: My intention is to create large scale environments that engulf the viewers and captivate through over stimulation by light. By stepping in and walking through the installation the viewers become temporarily part of the artwork as they experience the artwork from inside and outside in the same time, thus challenging the notion of a fixed point of view. Environments according to Allen Kaprow are an extension of painting when referring to the issue of space. The spaces I am working with are a major consideration for how the installation will work and I take into consideration the architecture of the room as a component of the artwork.

The interactive aspect of my installations comes from the property of being environments which engulf the viewer. There is no button to press to get a reaction from the installation. But as you walk through them you feel the space around you changing with a parallax quality. The kinetic elements of the installation further contribute to detaching the viewer from current reality.

Over the years, I learnt that due to time constraints it is more practical to create installations using units that can be assembled on the site. These units have various sizes and shapes. The difficult part is to make sure they do not look like a finished, self-referential sculpture. The most intense part of the installation happens on location where I have to take into consideration all the distractions and still stay in the zone as an artist. This means 16+ hour working days during the onsite installation phase. I have to bring together in a cohesive way all the elements planned months in advance within a few days, sometimes even hours.



Images courtesy of Adela Andea



"I am inspired by science, when it relates to nature. My position is to create awareness of modern technologies that are environmentally friendly by means of increased energy efficiency: create the same effect but use less energy."

— Adela Andea



Images courtesy of Adela Andea

The installations depend on the length of the show. This varies from one month to a few months or permanent, like the public art installations. The light materials have a manufacturer specified lifetime of 50,000 hours. For an installation being on for an average of 8 hours a day, the lifespan of the light elements in my artworks is about 15 years. This means that maintenance —changing the light elements — is seldom needed even for the permanent public installations.

AMM: Your works are incredibly vibrant and full of different shapes and structures, which draw a lot of attention and interest. It's very difficult to pull yourself away from light and neon installations! Do you aim to achieve this visual and mental magnetism with all your work?

AA: I rely on my intuition and all the contemporary art history information I learned to create something new and different from everything produced so far. The overstimulation is produced by the medium of light, but also by our infatuation with new technologies today. I play with these concepts to draw the audience towards my art.

As a guiding principle, I try to avoid repeating artworks that were already created. The light is a great fit for me as this medium is at the front end of research, development and transformation. It takes time to find that new quality in the latest LED light technologies, but when I reach that point I do believe that the art created has a dash of magic that mesmerizes people.

Formally, my projects insist on the visual transformation of inorganic into organic matter, and the blending of the organic with geometric. These aesthetic aspects of my art comment on the antithetic perception of real vs. artificial or organic vs. geometric and create the variety of shapes and structures.

AMM: In your work: does the medium inspire the idea or idea inspire the medium?

AA: My work in general is about the meaning of nature, natural vs artificial concepts, environmental issues and technological advances. By applying the dichotomy of the concept natural vs artificial, my art contemplates positively on the necessity of progress and technological advances, blending artistically the romantic notion of nature with the manmade esthetic. I am inspired by natural formations and the beauty of nature for the formal elements in my work. Sometimes the medium tends to carry its inherited meaning into the installation. That leap from the material to the idea has to be convincing. It is a challenging situation when working with readymade consumer products. I attempt to implement my ideas by either transforming their original purpose through the use of other materials or combining materials in unexpected forms. For large installations, the overwhelming presence of some materials contributes to the transition between the two stages.

AMM: Do you pay attention to the work of your contemporaries? If so, is there anyone in particular you feel inspired by?

AA: Diving into non-traditional art materials is not a new idea, but it is the particular time and place of creation of the artwork which can produce specific investigations. The "new" art forms theorized by Allan Kaprow, assemblage, happenings and environments, captured my interest as an example of a new experimental art form at its time, which pushed

the boundaries of the artistic environment. By using the latest consumer electronics and a variety of manmade materials produced for my mass consumption in my work, I am formally applying some of the principles theorized by Allen Kaprow about the artistic environment, as a formal investigation.

The use of light as an art material by Dan Flavin also extends the formal vocabulary of installation. His readymade neon fixtures, arranged to create a minimalist environment, are providing more than an aesthetic experience. Flavin is not hiding the mundane qualities of the materials, which is something I am interested in in my own work.

From a formal aspect, Keith Sonnier's art investigates light sculptures as an individual art object and large scale installations. His use of neon in an abstract and painterly approach stands in contrast with the difficulty of the process to bend and manipulate the neon tubes. I also draw inspiration from Teresita Fernandez's artworks that attempt to transform nature into something illusionistic and fabricated. Her installations resonate with my interpretation of nature through the discussion of the cultural fabrication of nature.

AMM: If you were to try a totally different art medium — which one would you pick and what would you create?

AA: I tried several mediums before arriving at the medium of light. I found that each medium has its own fascination and in my artwork I often tried to combine them. Thus, my wish would be for a polymorphic medium to exist. Akin to how you can change the wave length of some LED elements, this new medium should be able to change from light to sound, or from solid to liquid, from smooth to harsh and so on. Such medium exists now only in my imagination; but artists in general are supposed to imagine and dream about the future.

AMM: What is your life motto?

AA: I have noticed over the years how difficult it is for very accomplished people in their profession to stand their ground and advance by the standard of the group. I think it is always challenging to pioneer. I have told myself many times I have to prove that I am very committed to the esthetic and the ideas I am advancing in the art field. It is not easy to change beliefs, practices, even theories in the field. I receive confirmation in a very unique way that I am on the right track in shaking things. I am partially identifying with principles of objectivism, in particular with the interpretation advanced by the book — and the movie — "The Fountainhead" by Ayn Rand.

My favorite quote is by the journalist Shana Alexander, first woman staff writer and columnist for Life magazine: "The sad truth is that excellence makes people nervous". This quote is posted on the front page of my website. For me this embodies the essence of finding the right career and pursuing it. It takes ambition and persistence to make it to the top and I hope to reach it and to be able to measure myself with the forerunners in the field of fine art.

www.adelaandea.com



Astronaut Dinosaur

Scott Listfield

Scott Listfield is known for his paintings featuring a lone exploratory astronaut lost in a landscape cluttered with pop culture icons, corporate logos, and tongue-in-cheek science fiction references. Scott grew up in Boston, MA and studied art at Dartmouth College. After some time spent living abroad, Scott returned to America and, shortly before the real life, non-movie version of the year 2001, began painting astronauts and, sometimes, dinosaurs.

I paint astronauts and, sometimes, dinosaurs.

Stanley Kubrick's 2001: A Space Odyssey was released in 1968, well before I was born, so I have no first-hand knowledge of how it was received. I don't know if people really believed we'd be living in space in 2001, if we'd have robot butlers and flying cars, geodesic lunar homes, and genetically reconstituted dinosaurs helping or eating us. But from Lost in Space to the Jetsons to Jurassic Park, it seems that popular culture has fostered this space-age perception of the future. Generations raised on these TV shows, movies, comic books, and novels are now grown and living in a future filled with mini vans, Starbucks, iPads, and Hip Hop videos. In many ways, the year 2001 failed to live up to expectations. And yet the world today is peculiar in ways unimagined in 1957, when Sputnik was launched, or in 1968, when 2001 was released, or even in 1994, at the dawn of the internet. The present is in fact a very unusual place, and it's strangest in the ubiquity of things we take for granted.

AMM: You must be very used to this question — why aren't you an astronaut? Do you at least have an astronaut costume in your closet?

SL: Well, to be an actual astronaut involves a lot of things I'm not good at. Like traveling at very high speeds while simultaneously not throwing up. And math. As a child, the first thing I remember wanting to be when I grew up was an astronaut. But I soon realized, after getting queasy on children's rides at the carnival, that it just wasn't in the cards for me. So I tried to find the next best thing.

And no, I don't have an astronaut costume in my closet. Although I do have a helmet, and I'm working on the rest of it.

AMM: The notion of pop culture and space-age perceptions of the future is fascinating in your work! What were the most important milestones and breakthroughs in your journey of finding your artistic voice and developing your work and concept?

SL: I think, like most things in this world, it was a combination of a small part genius and a large part just plain dumb luck. After spending most of my young life in America, I had the opportunity to travel the world a bit while I was finishing up college. It was right at the time when I knew I wanted to be an artist, but was still very much figuring out what the hell that meant. So I returned home and got down to

the business of what to do with the rest of my life. When living abroad I got used to this feeling of being a stranger, of exploring a place that was not my own. When I returned home, I expected that feeling would quickly fade, but to my surprise it didn't. I couldn't shake the feeling that I was an alien in my own land. It was around this time that I started thinking about making a series of paintings which, in some way, spoke about this feeling of being an explorer, of not quite feeling at home in the world you live in.

It was also around this time that I watched the Stanley Kubrick film 2001: A Space Odyssey for the first time. I had grown up watching Star Wars, and the Jetsons, and Transformers cartoons, and all manner of TV shows and movies which had all told me that the 21st century was the future. And I hadn't realized it, but I kind of grew up expecting that my adult years would be spent living in space, riding in flying cars, and hanging out with robots who knew how to crack a joke. Instead, as a recent college graduate, I was taking the bus to work, washing my clothes at the laundromat, and cooking single serve pizzas on a hot plate. I realized that the fictional year 2001 in the movie was dramatically different from the actual 2001 I was living in. It occurred to me then that an astronaut was the character I had been looking for to put into my paintings.

Now to get back to the "just plain dumb luck" part, I had absolutely no idea, when I came up with this idea, that I'd still be painting astronauts 15 years later. It seemed like a cool idea at the time, but it's turned into something much bigger than that. And a lot of that I didn't realize until much later, after I had been painting astronauts for some time.

AMM: The idea of loneliness and isolation in regards to the astronaut who is exploring on his own is deeply mysterious. Could you elaborate your ideas/thoughts about it? Does your personal history make its way into your art?

SL: Well, I think loneliness is one aspect of it. But there's a certain feeling you get exploring a new city on your own. Maybe you're something like 60% lost, but you don't totally care. You climb a hill, come around a corner, and suddenly, to your surprise, the entire city is laid out below you, lights twinkling as the sun sets. You're alone, maybe you're listening to some music, and you do feel a small bit lonely. But you also feel like you've stumbled onto something magical or important or meaningful, all by yourself, and at least for a moment you get to sit back and feel like a tiny observer of a strange big stupid world.

I mentioned earlier that I spent some time traveling while I was in school. Although that was a long time ago now, that feeling is what first inspired this series of astronaut paintings. And I still go back to it every now and again, so that I can hopefully recapture it in my work. So I don't think of the astronaut as being

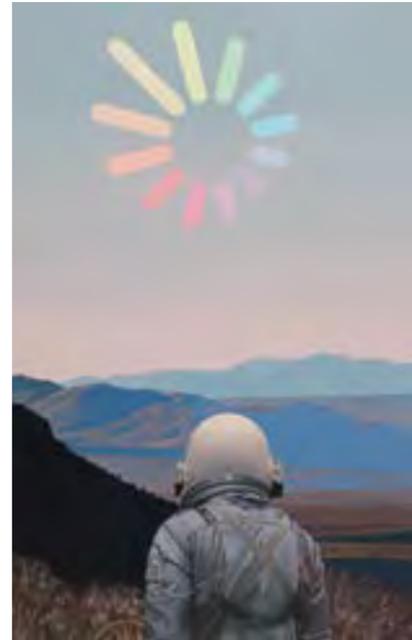


Image on the left page:
Scott Listfield
Pink Square
oil on canvas
10x10 inches

Image on the right page (top):
Scott Listfield
Prism
oil on canvas
30 x 20 inches

lonely, but as exploring. I try to paint it in such a way that it's hopefully easy for anybody looking at my paintings to put themselves in the shoes (or, well, boots) of the astronaut.

AMM: You feature so many places in your paintings, but what would be your favorite place/landscape of all on earth or maybe even on another planet?

SL: I lived briefly in Sydney, many years ago, and it might still be my favorite city. I also find myself continually drawn to the mountains, deserts, and weird urban sprawl of the greater Los Angeles area. Maybe it's because I grew up in Boston, but that part of the world seems so strange and captivating to me. People clinging to the side of steep mountains, with the desert spread out before them, driving Deloreans down a hill to eat cheeseburgers. I couldn't come up with something more surreal.

AMM: What influences outside the visual arts inspire and impact your approach to making work?

SL: Oh lots of things. I think there's a ton of amazing art happening right now, but I'd say that most of my influences come from elsewhere. Books and movies, particularly science fiction. Cartoons, both contemporary and the ones I watched growing up. I listen to a lot of music in the studio which sometimes sets the tone for what I'm working on. I also like to get out and walk around when I can, especially places far from home. Seeing new things gets me back in the mind set of my astronaut.

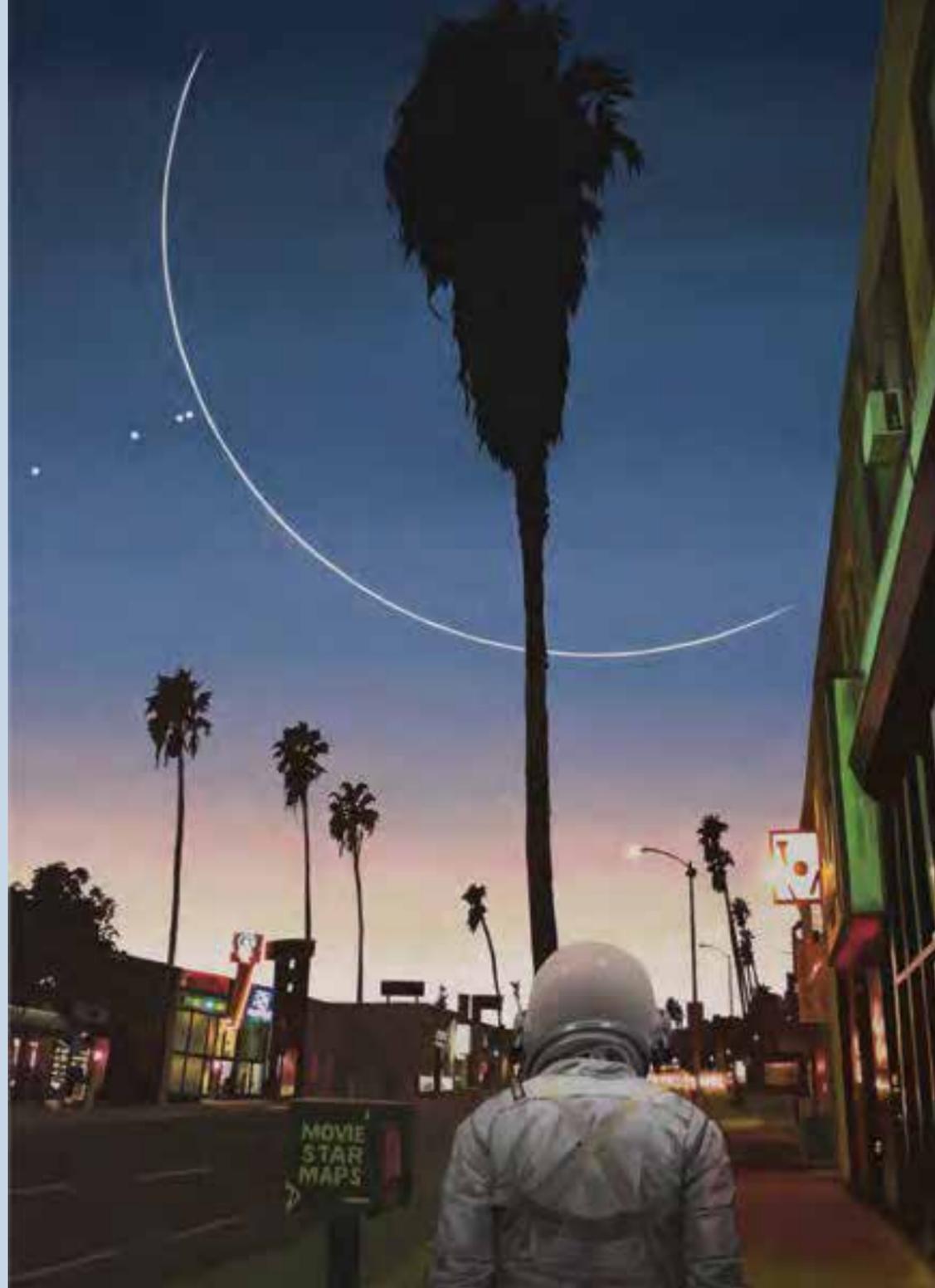
AMM: What were the most challenging situations you've been through in your artistic career? Any wisdom or advice you could share about them?

SL: Just to be clear, nothing I've been through in my life would really constitute 'challenging.' My struggles are more on the order of 'I can't believe they cancelled my favorite show,' and not so much 'Everyone I know has dysentery.' In the grand scope of human disaster, whining about a period in my life when no one liked my weird astronaut paintings seems a bit silly.

All that said, I do think making art is often a struggle against your own insecurities. You need to do it because you love it. If you're waiting for the outside world to validate your creativity, you might have to wait a long time, and you have to be ok with that. I've been doing this for a while now, and after some years flailing around, my art career was starting to go somewhere. Or so I thought. In 2008 the economy crashed, and with it went every single gallery that had ever shown my work. I spent a few months seriously questioning myself for the first time since I was in school. Should I stop painting astronauts? Should I stop painting entirely? Was all the effort worth it?

But instead of letting the doubt creep in, I doubled down on what I was doing. I had to have faith that if I liked what I was doing, I would find other people who did, too. I put my work out all over the Internet. Facebook, Instagram, Twitter, and Tumblr were all new things back then and I tried to get my work in front of as many eyeballs as I could. I started building a small following. Then a larger one. Then people started buying some work. Eventually the galleries started reaching out. I've had to remind myself over the years that an art career is not a linear thing. There might be many peaks and valleys. You've got to weather that and always have faith in yourself and what you're doing.

Also, steer clear of dysentery if you can.



AMM: If there were a magic power you could use in your art making, what would it be?

SL: Well, if I could make paintings twice as fast, that would sure be helpful. Also super strength. Not really necessary for making art, but it would be freaking cool.

AMM: What's next for Astronaut Dinosaur?

SL: Lots more paintings. I've got shows coming up in 2017 in Los Angeles, Montréal, and Chicago.

www.astronautdinosaur.com

Image on the right:
Scott Listfield
Map Of The Stars
oil on canvas
30 x 20 inches

Image on the left (top):
Scott Listfield
Invasion
oil on canvas
20 x 16 inches

Image on the left (bottom):
Scott Listfield
Lost Highway
oil on canvas
18 x 24 inches

“If you’re waiting for the outside world to validate your creativity, you might have to wait a long time, and you have to be ok with that.”

— Scott Listfield





Image:
Scott Listfield
The Crap Store
oil on canvas
16 x 20 inches



Image:
Scott Listfield
Crystal City
oil on canvas
18 x 24 inches



VENUS

MANSION

FREE INTERNET
LOW RATES

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LEE SOL: THERE ARE NO STANDARDS OF AESTHETICS



Images courtesy of Lee Sol (VenusMansion)

AMM: Give us a glimpse into your background. How did you find your way into a creative life?

LS: As a child, I very much enjoyed capturing daily events in forms of drawings. Through this practice, I was exposed to drawing naturally. I majored in Interior Design at an Arts University, and worked for an Interior Design Studio for two years after graduation. It was quite tough to express my personal emotions by designing commercial spaces, and therefore opened my own art practice.

AMM: Why Venus Mansion?

LS: To be honest, there is no particular meaning or special story behind it. At the time I needed words that could express my art practice of random objects and spaces. I chose the word 'Venus' as a description of either an object of desire or emotion, and I chose the word 'Mansion' in order to describe space, which evolved into 'Venus Mansion'. It is just the theme of my art practice.

AMM: You mainly work with digital art. What do you love about this medium? Did you ever consider working with other mediums, for example sculpture?

LS: I normally set up with detailed planning on paper or canvas at first, and mainly focus on the depiction and detailed expression. But by doing so, I found myself being flooded with too many thoughts during sketching, so I decided to utilize graphic programs, which make it easier to modify features as necessary.

A big draw of digital art is that it applies a variety of different colors and spaces into objects, and by using this method I can directly express the images in my head. However, in the future, I am not opposed to expressing my personal stories through real sculptures or by using actual space; I am actually planning on doing so.

AMM: You are creating 3D rendered images, which burst with delicious saturated colors and showcase old masters' motifs mixed with objects from every day modern life. What is your inspiration for such a bright palette and what is the meaning behind your contemporary renaissance compositions?

LS: We can infer an object's space and function without direct experiences. Generally, we tie various colors and objects together that come from emotions because general art practices are normally based on personal thoughts. In a way, I wonder whether my bright palettes are inspired by a diverse range of emotions.

Using contemporary renaissance compositions in my art work, is just a means to express my personal emotions.

AMM: How does each piece come to life? Do you work on sketches from your own imagination or use photographic references to construct each image?

LS: I normally take notes, or do a sketch about forgotten emotions or lost memories from everyday life, such as having conversations with friends, watching movies and seeing

exhibitions. Sometimes I just start making art without any particular thoughts or emotions.

AMM: Would you consider yourself as a surrealist?

LS: To be honest, I do not want to bind myself to a single category.

AMM: Instagram is one of the key platforms where you prefer to showcase your work online. What is your opinion about the role of social media in the art world today?

LS: Social media in the current art market suggests a new direction, where people can indirectly experience an artist's works with their mobile devices, instead of seeing it in person.

When a piece of art, capable of changing people's minds, is garnering fast attention through social media sites, I strongly believe that it is an artist's duty to get the message across by any means necessary.

AMM: How would you say living and working in South Korea has influenced your work? Do you travel often?

LS: Actually, what had the biggest influence on my work here in Korea is my small one room apartment, which is very similar in size to the place I lived in during my college years. Spending countless hours in this tiny space allowed me to explore bigger open spaces in my mind, which ended up in my own art practice where I could openly express my emotions.

I wish that I could have traveled to many places, but I am sad to say that the only country I was able to visit was the Philippines in my early 20s.

AMM: Can you describe your aesthetics in just one word or a phrase?

LS: There are no standards of aesthetics.

AMM: What are you dreaming of?

LS: I am dreaming of time travel today.

AMM: If you weren't an artist, who would you be?

LS: I do not think of myself as an artist. If I had a good voice, I would want to be a singer who touches people's hearts.

AMM: What exciting projects are you are working on right now? Can you share some of the future plans for your artworks?

LS: I am thinking of having an exhibition this year, and this exhibition will embody the entire artworks of 'Venus Mansion'.

I am planning on allowing my work to evolve from 2D print media to actual sculptures and space installations where I will continue to express my range of emotions by using different mediums.

@venusmansion



“I do not think of myself as an artist. If I had a good voice, I would want to be a singer who touches people’s hearts.”

– Lee Sol (VenusMansion)





Kristin Hjellegjerde:

“Stay true to yourself, if you create from your heart you will always be unique.”

— Kristin Hjellegjerde

Image@MLRphoto

Established in 2012, Kristin Hjellegjerde Gallery quickly gained recognition in the contemporary art world for showing a roster of innovative, international artists, both emerging and established, with strong theoretical and aesthetic bases. Named one of Blouin's 500 Best Galleries Worldwide in both 2016 and 2015, and The Londonist's Independent Gallery of the Year in 2014, the gallery showcases cutting-edge art in a cohesive, intimate space focused on the presentation of a concerted body of work. Drawing on her own international background, Kristin Hjellegjerde seeks to discover and develop new talents by creating a platform through which they can be exposed to local and international clients. Kristin Hjellegjerde acts as an art advisor for private and corporate collectors, as well as working closely with developers and architects.

AMM: Kristin, could you please highlight the relevant chapters from your artistic background? How did you fall into this line of work and form your own gallery in London?

KH: I studied literature in Oslo, which has helped me immensely in learning to decipher and appreciate narrative artists. I also went to acting school (NY) and wrote and directed plays (LA) during my time in America, so curating a show feels like staging a theatrical production, in a way. The commercial aspect of being a gallerist benefits from the fact I really enjoy closing a deal - the result of my experiences of working in real estate in Manhattan. The move to London right after taking an art business course at the New York University with my husband gave me the kick I needed to take the risk and open a space on my own... even with only knowing a handful of people...

AMM: We admire your international background and how proactive you are. Tell us a little bit about your travels. How often do you go away and what are the most interesting destinations for you in terms of art inspiration?

KH: Thanks, I thought first I would count how many trips I made last year and then I thought...no let's let this one go. I love travelling, perhaps I am a bit of a born nomad really. Had I not had my family to ground me I don't think I could be in one place for very long. Luckily I have two children and a husband that makes me just cool down a bit and appreciate other factors in life, so I am extremely appreciative to be able to have both worlds.

I think cities such as New York, London and Berlin can never be boring when it comes to what is going on. I also enjoy exploring new territories as the artists we work with are from such different parts of the world, like when I visited Dawit Abebe in Addis Ababa. It would be fantastic to be able to visit, for example, Zeeshan Muhammad in Karachi, Daniel Malva in Sao Paulo or Zhu Wei in Beijing. Oh, you got me going, now I really want to go.

How would you describe your gallery aesthetics?

KH: The gallery is like a home, the artists and the people working for the gallery a family. I want all to have a safe place to pour out their creativity, not all creative work is good... so we will have to also be a place to find how the artists can bring out their best, stretch it a little bit more, push them and guide them to hone their own practice and grow as artists. Them as well as me, I always think how I can do a little bit better, what can I do for everyone to have the best exposure and be constantly pro active. It makes me so happy to see the artists becoming such great friends, giving each other hot tips, comforting or cheering each other on. One person's success is the whole gallery's celebration. The artists might not at first

glimpse have too much in common, but they all have an ample technique at base, strong narrative and a great identifiable identity in their work... and of course a great personality.

AMM: How do you find the artists to work with and what are the main aspects of their artistic careers that are crucial for you? Could you list three main qualities that an artist should have in order to be noticed by a gallery like yours?

KH: 1. Stay true to yourself, if you create from your heart you will always be unique
2. Keep exhibiting (even if you have to pull together an exhibit with friends);
3. Use social media;
Adding one more... 4. Be social, show up to an opening, be there for others and they will be there for you.

AMM: Could you share with us some of your key ways of promoting the artists you exhibit?

KH: As said earlier, the gallery is like a home. With this ethos, we have a great platform to embrace collectors as our friends, and I never see a deal as a one off wonder but as a long term relationship. Therefore many of the people we engage with end up collecting not just one artist but often end up supporting quite a few. Journalists too keep the wheels going around, and luckily we receive quite a lot of attention for a young gallery without a PR budget. It all comes down to the fact that they are our friends as well. I enjoy hanging out with people with the same interests as me and most people who care about art are interesting people!

AMM: Do you think it's true to say that emerging artists have more chances to be noticed by galleries if they have participated in juried shows?

KH: I don't think it hurts! But don't take it personally if you are not chosen... I therefore want to refer to this little segment in the book "It's not how good you are, it's how good you want to be" by Paul Arden here: "Nearly everybody likes to win awards. Awards create glamour and glamour creates income. But beware. Awards are judged in committee by consensus of what is known. In other words what is in fashion. But originality can't be fashionable, because it hasn't as yet had the approval of the committee. Do not try to follow fashion. Be true to your subject and you will be far more likely to create something that is timeless. That's where the true art lies."

AMM: Would you say that being a graduate from a prestigious art institute/university gives a serious benefit to an artistic career and opens more opportunities for an artist? Are there any good self-taught artists you might know that we should be looking at?

KH: Absolutely, I think it's always an advantage to have been in an academy to learn from teachers and fellow artists. There is plenty of time later to be alone in a studio to create magic, a few years with others with same interests can only broaden your mind. Having said that, I don't think it's necessarily an impediment to success if an artist hasn't come from a prestigious institute — what is ultimately most important is talent. And perseverance.

Is there any advice you would like to share with emerging artists who would like to show their work extensively not only nationally but also on an international level?

KH: There are so many fantastic residencies out there internationally, great opportunities that I only wish I

could have had. Use this opportunity to meet others and travel. Also find people who want you well and engage with them, this could be a gallerist, a mentor or other artists that you can trust to share ideas with.

Do you have your own art collection and what would be your favourite artwork from it?

KH: Yes, I do and it's growing. I think you can call yourself a collector the day you don't acquire an artwork because it fits a certain space in your home but because you fall in love with the piece in itself and just must have it. I don't have much of a budget...yet...so I am lucky some of the artists give me pieces. Soheila Sokhanvari just gave me one of her crude oil drawings for Christmas that I am mad about.

My husband was given a box set by Norman Foster when he was working on his NY apartment called "Becoming" with images by Ai Wei Wei, that we have been hanging in different formats in our previous Long Island home or when we first moved to London. We were just talking about if we should hang a few of these again in our new apartment, so this piece has a special meaning to us.

“Do not try to follow fashion. Be true to your subject and you will be far more likely to create something that is timeless. That's where the true art lies.”

— Kristin Hjellegjerde

KH: Is there any work of art that most affected you personally and if so, why?

Anselm Kiefer "The High Priestess" that's in the Astrup Fearnley collection is the piece I am always reflecting back on. Knowledge, books and art in one piece.

AMM: If you had the opportunity to go for a coffee with any artist, either past or present, who would you like to meet and why?

KH: Anselm Kiefer for sure. But before that it would have been fantastic to meet the Argentinian artist Julio Le Parc, as he is already 88 years old. His retrospective at the Perez Museum was by far my favourite exhibit in 2016, I would love to get to know the person with all these kinetic magnetic ideas, I wish I also could experience the exhibit one more time, it puts you in an artistic trance. Bravo!

www.kristinhjellegjerde.com

Curated selection of works

by Kristin Hjellegjerde

“There is always a certain challenge in choosing artwork from work that is not possible to view and appreciate in person. I have therefore here selected the artists that have the most unique personal approach and coherent identity in their work.

Congratulations to those who made the list, and best wishes to all of you for your future Art challenges ahead. Thanks ArtMaze for inviting me to take part.”

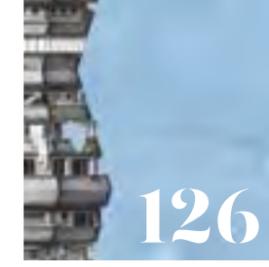
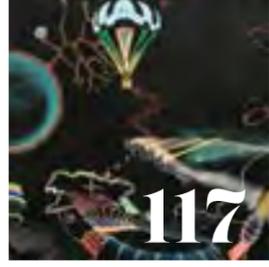
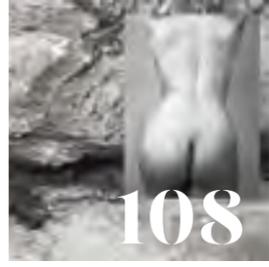
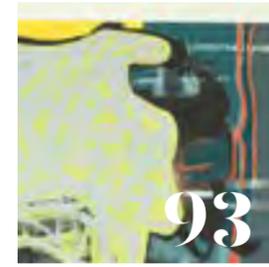
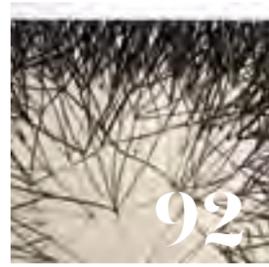
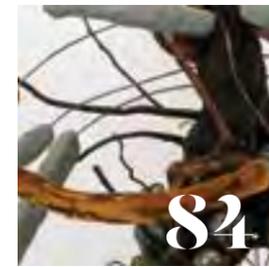
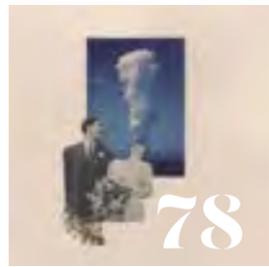
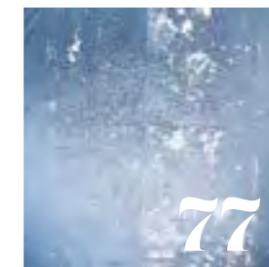
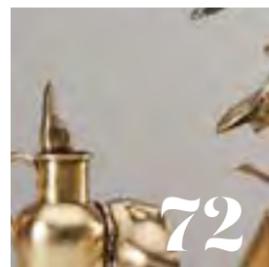




Image on the left:
Dan Isaac Bortz
Brothers In Transit
acrylic on canvas
18 x 18 inches

Image on the right:
Dan Isaac Bortz
Your Shadows Around The World
acrylic and aerosol on canvas
24 x 30 inches



DAN ISAAC BORTZ

www.dibortz.com

Dan Isaac Bortz is a multi-media painter, illustrator and all around image maker. His pieces range from small illustrations, to large paintings, to screen-printed fabric to public outdoor walls. Dan was born in Cleveland, Ohio on March 22, 1990. He has been actively producing art indoors and outdoors most of his life. He has lived in Oakland, Santa Fe, New Orleans, Philadelphia and Cleveland practicing as a fine artist. His work has been exhibited and publicly installed both nationally and internationally. Dan currently lives and works in Oakland, California. "My creative process is heavily reliant on my imagination.

I often conceive of ideas in an intuitive and reactionary manner. I'm constantly inspired by all aspects of the visual world around me. In my work, I will reinterpret a typical everyday experience in a more surreal, often humorous and even psychedelic configuration. These scenarios, painted in a graphic style with a bold color palette, tend to combine objects and subject matter in a way that creates new layers of meaning and metaphors for the viewer to play with. Making images is a never ending adventure and exploration of my internal. It is a constantly grounding experience that shows me where I sit within reality."

THOMAS HJELM

Thomas Hjelm is an internationally exhibited artist, who lives and works in London. B. 1992. Thomas Hjelm graduated from Chelsea College of Art and Design in Fine Art. Since then his practice has continued to dissect notions of selfhood and identity, using crude re-appropriations of technology and innovative techniques. This year TH has been working on a series of large scale portraits on canvas. The resulting images are reconstructions of fictitious events, each composed of hundreds of high resolution individual scans. Drawn from personal experiences the subjects are fragmented in order to appropriate their narrative.

I make portraits with scanners and customised printers, and then sew the long canvas rolls of printed imagery together, often displaying large rooms with multiple characters and narratives. The portraits show a digitally distorted reality of some form of city living. Each character is multi faceted, mimicking the diversity of character states rather than the singular presented state. There are many sides to a person so I literally choose to present many sides of them, all on a 2d plain in a

digital language. My work is mainly concerned with the presentation of selfhood, in particular that which concerns the digital self. What is it that differs between our physical and our digital representation, and is one even more important or 'real' than the other. The scanner is both my facilitator and my inhibitor, I enjoy pushing the limitations of what is possible with a pretty rudimentary machine. I can achieve incredible definition, whilst also presenting a very distorted complete representation of the figure at hand. My battle with machinery allows me to create my own language; through compromising and customising the tools I use, each image printed is one of a kind, the inability to replicate using machinery works against its very nature and where I believe the imagery earns its physical state. This physical state is then taken further with the stitching together of the panels, making the printed into an object, and that object showing a transgression of labour and the human hand through technology.

www.thomashjelm.com

Image:
Thomas Hjelm
Left Wanting
epson 7880 on canvas
250 x 250 cm



TASHA PARTRIDGE

Tasha Partridge, from Brantford ON, Canada, graduated from Fanshawe College in London ON in 2014 with an advanced diploma in Fine Art. She was also one of three recipients of Bijan's Most Promising Artist award at her graduating class exhibition. She continued her studies at NSCAD University in Halifax NS, where she received her BFA in April of 2016, with a focus in painting and art history. Partridge identifies as an interdisciplinary artist, working in the mediums of drawing, painting and collage. Her current drawings use repetitive mark making, organic shapes, lines and small areas of artificial colours that are inspired by the tension between the natural and controlled or organic and manipulated aspects of our environments. This body of work is driven by Partridge's belief in which nature is one of the few places in which "magic" exists, and where glimmers of hope can be found. However, there is also the underlying fear of the natural world disappearing that is also involved. Furthermore, she is interested in the relationship between the patterns found in nature, human patterns and patterns of habit. This is her first series of work since graduating in April, and it is still in the process of being added to.

Image:
Tasha Partridge
Half Full
ink and acrylic on pastel paper
9 x 12 inches

@tashaapartridge

VICTOR SONNA

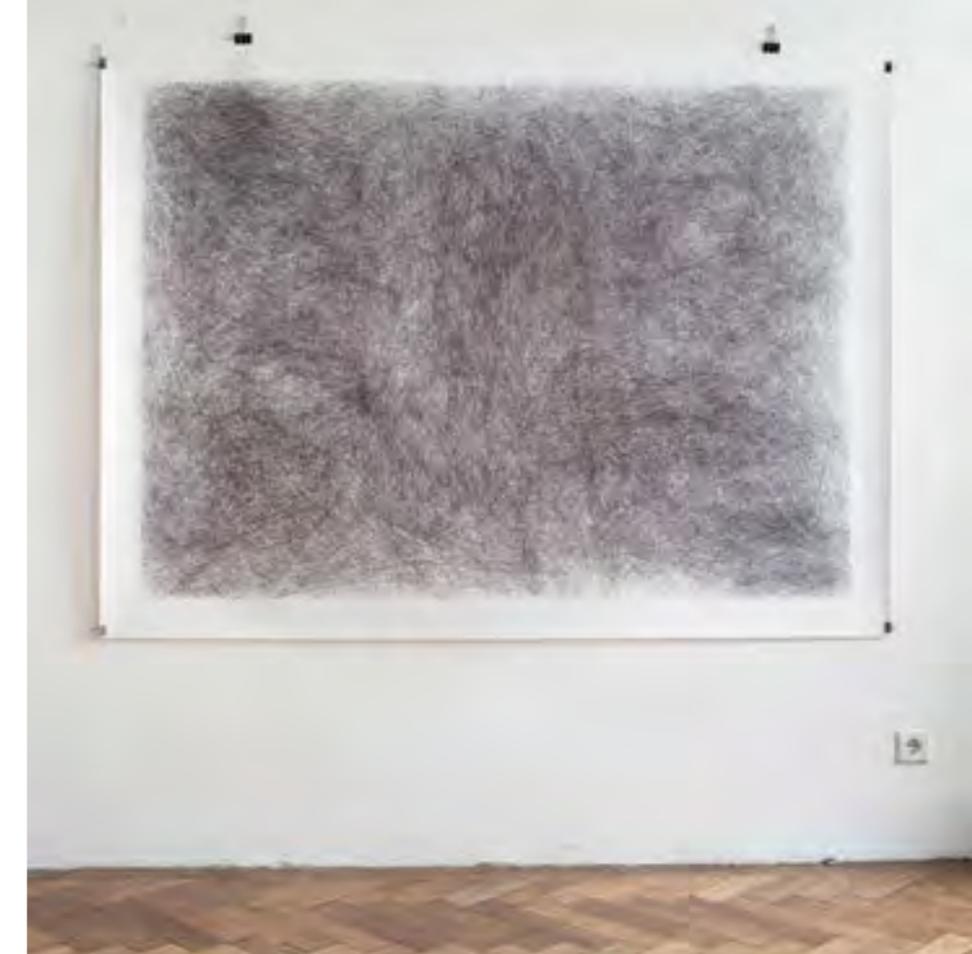
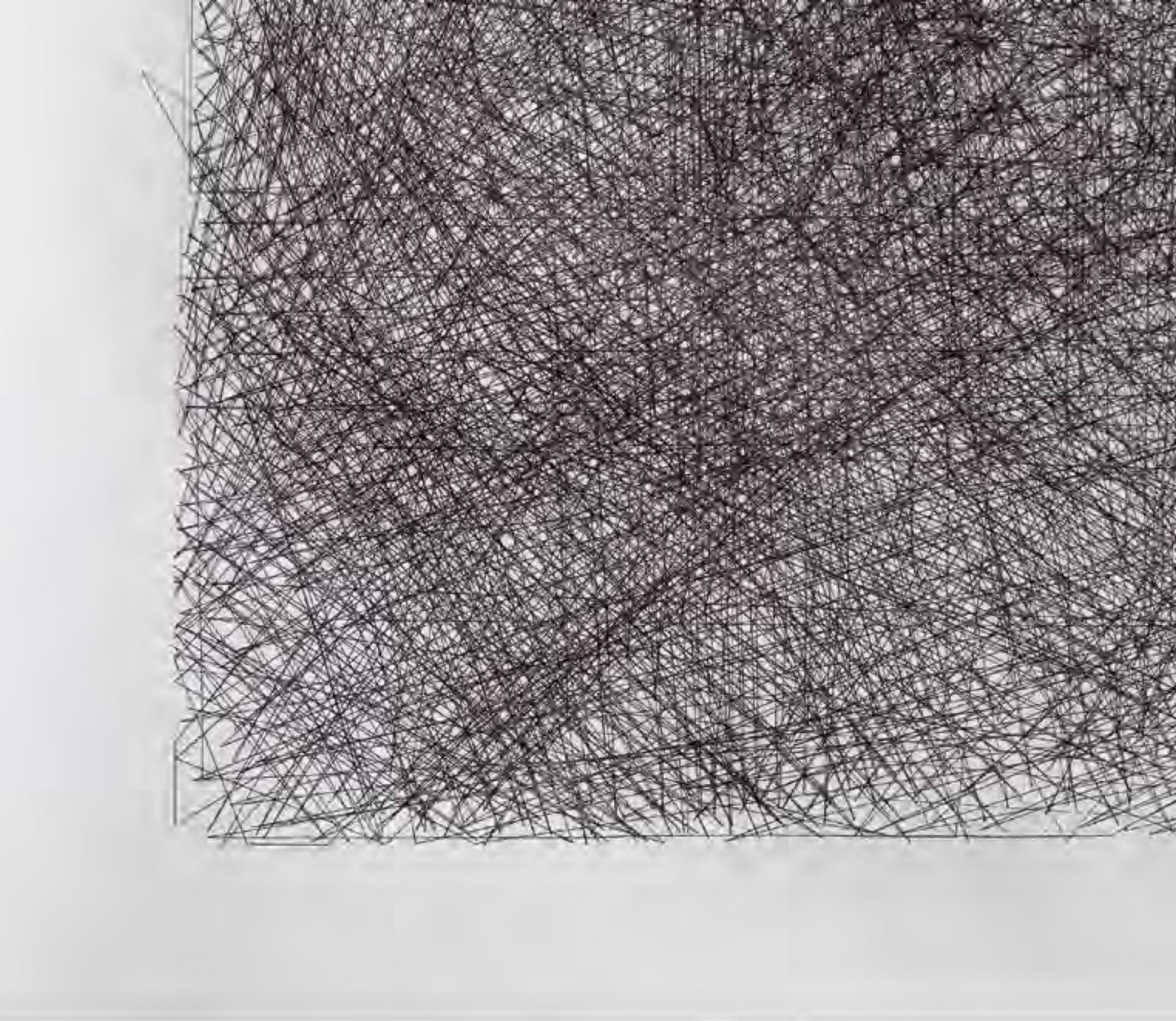


Image on the left:
Victor Sonna
Anatomy of Identity
Sculpture
150 x 90 x 175 cm
Photography by Ronald Smits

Image on the right:
Victor Sonna
Morpheus Residencies
Sculpture
100 x 25 x 40 cm
Photography by Ronald Smits

The only fence against the world is a thorough knowledge of it. As a child, I had worn-down slippers for shoes. Not daring to show the holes, I remade these slippers into a boat, a car or an island. I invented a new context for each particular slipper, giving it a new identity. Day to day African reality forced me to improvise and to recombine all kinds of materials in order to make new objects. In society we have the tendency to clear up or put away things that are broken down. As an artist, I use broken down things and discarded materials and reuse them in new contexts, thus creating something that is original. Does its original meaning hold up when it is close to other attributes? Can attributes, when brought together, signify something new? These are some of the questions which have their roots in my African childhood where I constantly had to reuse discarded materials in order to make playthings and toys. Through my art I want to address issues relevant to contemporary society, and in this manner, encourage people to start thinking out of the box and move away from their mental complacency. The themes I address in my work include: the questionable drive in our society towards physical perfection and eternal youth; the power invested/infested nature of Language; the way society deals with death; the transient nature of things. The transformative and regenerative power of destruction is my incentive to shake and stir up people's minds. I do so by alienating them from their set ways and patterns and confronting them with the consequences of their actions. We often aim at a utopian idealism by creating reflections of a perfect life. However, the less perfect aspects of life should not be ignored. Moreover, they should be recognized as being part of the human condition and, as such, be integrated into artistic objects. My past and present are engaged in a permanent dialogue. For me, reality is a struggle between holding on to your origins and a continuous development.

www.victorsonna.com



VERENA ZANGERLE

I have always been fascinated with the power of abstraction. My work is about the possibilities abstraction provides me to play with and even go further than reality, to create truth and not to copy it. Media wise I concentrate on drawing, painting and printmaking. All the different media have their own method but what they all have in common is the process as a center point. I draw, etch, print, paint, structure, scratch, put white all over and work on. My process is a direct, intuitive and physical act, the earlier the stage the easier it is to make decisions, the longer I work on a piece the harder it gets. A game of action and reaction that over and over again puts me at a new starting point, into a new situation, that I respond to, till the feeling of completion is reached. The development of the image happens during the production and that's why I love to work big formats because they promise me time and space to explore, to reflect and the chance of movement. Composition wise I always work towards complexity, energy, dynamics and tension but still there needs to be the impression of harmony. Going ahead, going back, moving over the space, filling, creating a new surface. I work in variable work groups and series using different technics. One of my most beloved work series are my line drawings and line etchings. A very important aspect of my drawings is the use of straight lines to create organic forms. There are no straight lines in nature but the finished drawing shows an organic result. This method is related to my perception of today, it reflects the digital and real aspects of today's complex world. We are able to estimate phenomena of nature in a digital way, like the development of a galaxy or even the stripes of a tiger. We're so good at that, that it is impossible to say if the result is a simulation or reality. My work plays with these aspects, exploring the thin line between experience and perception. I use a system, the main rule is the straight line. But I am not interested in creating technical drawings. Rather, I am curious about the expressive potential, about the point in time where the perception tips, when it's not technical but organic, complex, natural and real.

www.verenazangerle.com

Image on the left:
Verena Zangerle
black rectangle on white (detail)
ballpoint pen on paper
150 x 200 cm

Image on the right:
Verena Zangerle
black rectangle on white
ballpoint pen on paper
150 x 200 cm

BELMIN PILEVNELI

A visual artist and illustrator who studied MA Illustration and Visual Media in UAL, London College of Communication, born in Istanbul and currently working/living in London. My work is inspired by poems, which reflect intimate feelings and love. Some of my recent works draw critical attention to the way in which people express their own self romantically in the modern age. To illustrate such an abstract subject, I choose to use the technique, blind embossing. I also experiment with aquarelle and ink paintings, which are aimed to communicate intimacy and give it a broader context in terms of tactility and texture facilitating the communication of intimacy through layers. I was also represented by Made in Arts London in 2016, which is an initiative by UAL to promote young promising artists and visual designers. Recently my work has been exhibited in the London Illustration Fair, 2016 alongside other artists of MIAL. I have also worked extensively to create handmade visuals for an awarded game called Tacenda, which was one of the finalists of Dare To Be Digital Competition, 2016 in Dundee. I along with my team, 'FINIFUGU && friends' had the chance to exhibit the game at the festival. A recent exhibition in Istanbul also exhibited my work as a part of the group exhibition called 'Mindscapes'. 'From Nazim to Piraye' is a visual exploration of intimacy in poems of the Turkish poet Nazim Hikmet, from

a contemporary perspective. He was imprisoned because of his humanitarian ideas, where he wrote love poems to his beloved, Piraye. His poems were some kind of an escape for him to meet his lover. Through the work, he aimed to visualise intimacy by reflecting the poet's pure and intense emotions locked inside the poems for his beloved. The illustrations are produced with traditional and contemporary techniques. With the use of blind embossing, the tactile nature of the paper gives an added dimension to the work, making it simultaneously instant and distant. The project aims to demonstrate how valuable it is to feel and to share intimate feelings and express them. The fact that we forget to feel and express these human feelings within contemporary lifestyle is critiqued. In contemporary times there is a lack of intimacy, which is the essential to life and the basis of how life continues. This is why it is desirable to make the audience feel empathetic when looking at the illustrations of a love story from 1945 that could not be expressed freely in real life.

www.belminpilevneli.com



Image:
Belmin Pilevneli
From Nazim to Piraye 4
blind embossed paper
50.1 x 68.8 cm

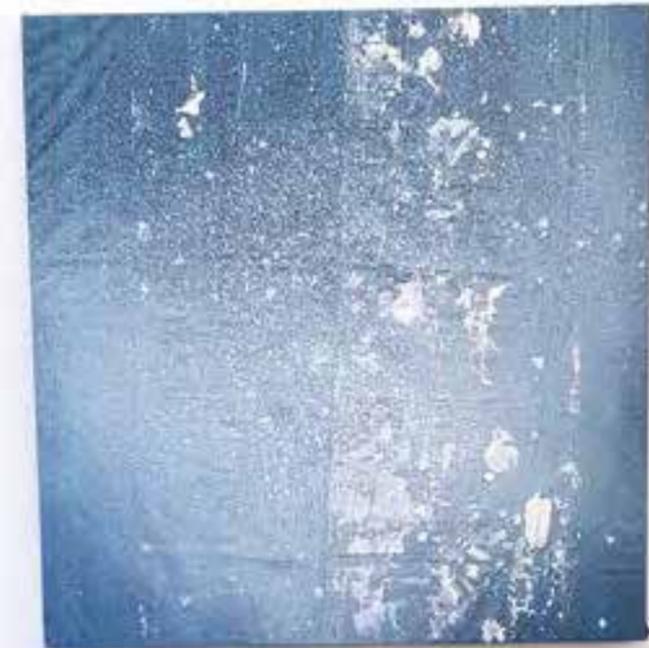


Image:
Richard Zeiss
No.65
Egg tempera on tarpaulin and partially developed
photographic paper on canvas
90 x 90 & 50 x 50 x 75 cm

RICHARD ZEISS

With degrees in finance and having worked in investment banking, I switched to art at the age of 30 on account of not wishing to hang myself and seeing this as the only possible way to relate to society. I hold an MA in Fine Art from Central Saint Martins and an MPhil in Painting from the Royal College of Art (London). My work was shown at solo exhibitions in Vienna, Copenhagen, and Shenzhen as well as featured at Frieze London and ARCO in Madrid, among other locations/events. I am interested in the way literature translates into visual art (especially painting) in terms of material and the referential loops it creates among pieces of specific artwork or an entire show, defying artist and viewer and ultimately shutting them out. Much like a text by Maurice Blanchot tends to assume a life of its own.

www.richardzeiss.com

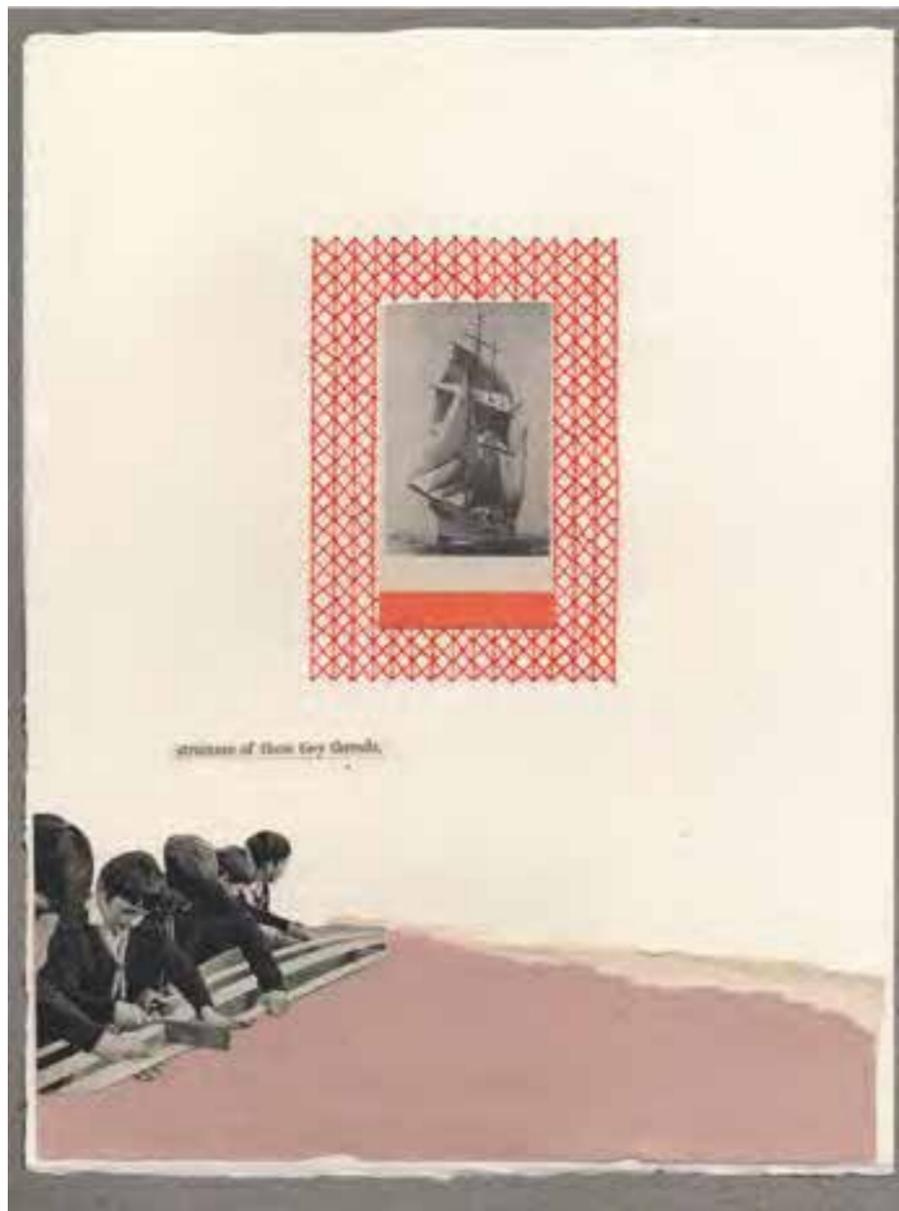


Image on the left:
Rhed Fawell
These Tiny Threads
collage
29 x 23 cm

Image on the right:
Rhed Fawell
You Blow my Mind
collage
25 x 20 cm

I studied Fine Art at Middlesex University in London and then spent a year at Cooper Union School of Art, New York. I taught at the Kent Institute of Art and Design and then, for many years, was a Senior Lecturer on the Graphics BA course at Middlesex University. I have exhibited my work extensively in both group and solo shows. I have shown in various London galleries, elsewhere in the UK and internationally in Lisbon. I recently relocated from London to Edinburgh where I now work full-time in my studio. In 2016 I set up and now run, the Edinburgh Collage Collective. ECC is a not for profit Art Collective comprising of a group of collage artists that share a similar creative vision in their methods, materials and/or visual narratives. The aim of the collective is to create a network of collage artists to support each other, share ideas and promote interest in an area we all feel passionate about. We focus on workshops, exhibitions and public live events. I think I'm a collagist simply because I love images. I'm a magpie for ephemera, searching out and collecting interesting visual material. The poetic quality of vintage material has a particular draw for me. There's often a shrouded sense of sadness in old images. They are memories that have been forgotten and discarded as they lost their immediate relationship to the world. Through a combination of ripping, cutting, layering, and juxtaposition, they are given a new

context and energy. Life is breathed into them and they can yield a new poetical narrative. Collage explores the deconstruction and reconstruction of images. The process allows me to play conceptually with a theme or thought. By deconstructing the original reality of an image I can begin to let it tell a different story. As the pieces develop they take on a life of their own, forming narratives that are, ultimately, completed in the viewer's imagination. My work draws deeply on my own experiences and environment. It seeks to explore the sense of unknowing in a constantly shifting world. Many of the images are dreamlike; fiction and reality blend, well-known tropes merge and meanings shift. Multi-layered images arise which dwell on the fragility and instability exposed when old certainties are questioned. At times my work may appear dark, but I always strive to include a sense of hope. What the viewer reads into the work is as important as my intent when I construct it. What seems difficult to one may appear beautiful to another. What is innocent in the eyes of one might be provocative to someone else. Though there are personal stories behind some of the pictures, each should become personal to the viewer.

www.rhedfawell.com

RHED FAWELL



PATRICIA VOLK

Patricia Volk was born in Belfast, Northern Ireland, and has been creating distinctive ceramic sculpture for over twenty years from her studio in Wiltshire, UK. She studied three dimensional design at Middlesex University and ceramics at Bath Spa University. Her work has been exhibited nationally and internationally, including Chichester Cathedral and the Royal West of England Academy, also appearing in the collections of Lord Carrington, the British Consul (Ivory Coast) and Mary Portas. She was Regional Winner of the ING "Discerning Eye" prize in 2007 and was shortlisted for the Brian Mercer Bronze Casting Residency. One of her pieces was also selected as a Southern Arts prize. Two of her pieces have recently been purchased by Swindon Museum & Art Gallery. She is a member of the Royal Society of British Sculptors.

My obsession as an artist is catching a very simple form or line, then enhancing it with colour. Sometimes these are juxtapositions that I hope suggest contradictions of strength and fragility, stability and precariousness — like the relationships between human beings. But also of rest and activity, grace and motion, that give an object a lively presence and a sense of individual character. But really all this is open to the eye of the beholder. I never want to be too prescriptive, and in saying this much I've probably said too much.

www.patriciavolk.co.uk

Image on the left:
Patricia Volk
Cairn (5)
mixed media, ceramic finished with acrylic
H70 x W46 x D18 cm

Image on the right:
Patricia Volk
Cairn (3)
mixed media, ceramic finished with acrylic
H83 x W45 x D14 cm



NATHAN HEENEY



Nathan Heeneey is an award-winning photographer and filmmaker. He was born and raised in Kansas City, Kansas and has since moved to Tempe, Arizona to study at the Herberger Institute for Design and the Arts at Arizona State University. Nathan is currently a Junior and pursuing a BFA in photography and a minor in sustainability. His specialties include fine art, advertising and commercial photography. Meals from drive-throughs to frozen TV dinners are jeopardizing the health of American consumers. Obesity rates have been on the rise since the matter was first researched back in the seventies. At this moment two out of every three American adults and one-third of adolescents are deemed overweight. The changing of the average American diet and a lack of sufficient exercise is leading to health issues much more serious than just gaining a few pounds. Statistics from the Center for Disease Control and Prevention show a persistent increase in heart disease, stroke, and diabetes-related deaths. The yearning for companies to turn a profit is putting consumers at risk. By adding inexpensive sugars, additives, and refined starches companies are maximizing their profits. For America to be one of the wealthiest countries in the world it is disturbing that we consume the greatest amount of low-quality food.

www.nathanheeneey.com

Image:
Nathan Heeneey
Italian Dinner
photography
13 x 19 inches



Image:
Nathan Heeneey
Enhanced
photography
19 x 13 inches



MIYA HANNAN

Our society has become more and more youth and progress oriented, and death has been treated as taboo. The source of my art practice goes back to my experiences as a professional in the medical field in Japan. Seven years in this field left me with many unanswered questions about the connections within the duality of birth-death. Over time, I started viewing the world as layers and linkages. My work — influenced by Buddhist philosophy and archaeology, as well as by my scientific knowledge — is my way of understanding the importance of accepting death on a larger level. The focus of my recent body of work is layers and linkages of the histories that are etched, trapped, and stratified in the soil of the Earth. Millions of creatures and human beings have come and gone on the land, and they all have become a part of the layers. People believe that all the layers are linked and that old layers tell us the stories of who we are and where we are from. It is this belief that makes the linkage of our histories complete, and I am interested in this relationship of living humans and trapped information in the soil. Japanese believe in the soul, spirit, and fate of land. Wherever people live, they inherit these histories carried over time. Growing up with the culture, this superstition flashes through my mind every time I look down and see the earth of my backyard. I was

a scientist in such a superstitious country, and I, therefore, like to perceive the world from both views. In my artwork, I am interested in creating the unity of opposites that constitutes our world. Dead and alive, scientific and nonscientific, silent and communicative, still and active—these are the dichotomies that inform my work. I present the structure of the world as a conjoined totality, evoking a spiritual quality beyond the materiality. My work has been shown in numerous solo and group exhibitions both in the United States and abroad. In 2012, I was commissioned by TEDxSan Diego to create an installation for their meeting. I also received the 2013 Distinguished Alumni Award from Mesa College, San Diego. I was awarded an MFA Fellowship from San Francisco Art Institute where I received my MFA in 2007. I received my BA, graduating summa cum laude, from San Diego State University in 2004. Before coming to the United States, I received a bachelor's degree in medical technology from the school of health sciences, Kyushu University and worked for a hospital for seven years in my native country, Japan. I am an assistant professor at the University of Nevada, Reno in the United States.

www.miyahannan.com

Image: on the left
Miya Hannan
Roots 1
roots, phonebook pages, epoxy resin, concrete
40 x 18 x 18 inches

Image on the right:
Miya Hannan
Trapped Histories
bone ash, epoxy resin, concrete,
phone books, tree branches
approx. 20 x 20 x 15 feet



PIOTR KRYSIAK

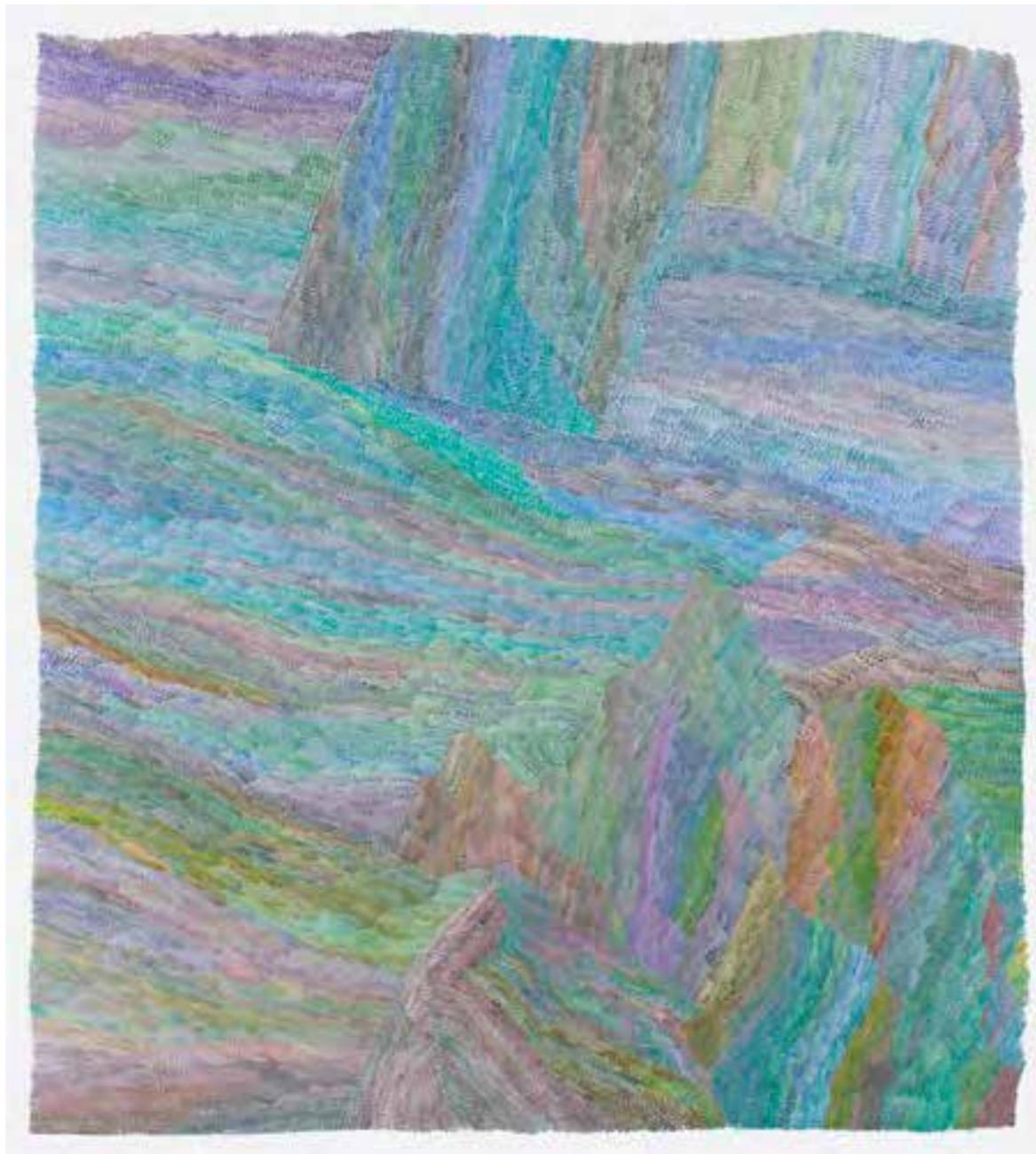
Piotr Krysiak (b. 1982) is a visual artist. Krysiak graduated from the Academy of Fine Arts in Krakow. He also studied at the Ecole Supérieure des Beaux-Arts in Toulouse, France. His works are mainly a pictorial record of everyday life; its duration, complexity and fluctuation. Additionally, Krysiak creates paintings imitating reality, or undertaking the subject of change, ambiguity or temporariness. Krysiak's paintings have been displayed in solo and group exhibitions in Vienna, New York City, Venice, Krakow and Torun, among others. They are awarded in art competitions and are published in magazines and publications presenting contemporary art. His paintings are both in public and private collections.

I record the common moments of everyday life; thoughts and feelings that have an impact on decision-making. Reflections and sensations flowing in any given moment, reluctance or impatience, influence the painting process. These moments solidify on the surface of the canvas in the form of small portions of paint which build to a bigger whole. They leave their marks which impact subsequent decisions yet to be taken. Reality becomes abstraction, and in turn, abstraction generates real reactions. Registered fragments of life lack comment or meanings but the non-figurative image of a ready record urges us to interpret it in different ways. Once defined, it leaves a mark in the memory and becomes hard to substitute with any other — just as defined systems of beliefs or values limit the possibilities for noticing alternatives.

Image:

Piotr Krysiak
19.10.2016 - 8.11.2016 (*Czestochowa*)
acrylic on canvas
50 x 45 cm

www.piotrkrysiak.com



NERS NEONLUMBERJACK

Ners is an impulsive, embodied practice. Ners aims for small pleasures; does not strive for great substantiality; values expendable details; prizes invention and imagination, delights in risk-taking for its own sake; values personal vision and peculiarity; is unselfconscious; shows the signs of eager, industrious activity; and often results in becoming precious. Ners has caste-off beauty; encourages innovation; and repurposes associations. Ners likes to start an argument by being focused or maybe even one-sided; is low-tech, modest in scale without being modest in thought, made with found objects and materials. Ners maintains involvement in a small area without point or aim; concentrates on pinning down one moment without glamorizing it, but using a whisper; forgets accomplishments and moves on as soon as it has passed; feeling that most is superfluous.

Ners Neonlumberjack bikes suburban neighborhoods and city streets collecting detritus, visits museums and galleries, enjoys landscaping and art making, yet... Ners Neonlumberjack would enjoy nothing more than to hike or canoe deep into the wilderness to camp for months at a time; learning, exploring, and admiring the natural world ecstatic at the glimpse of a majestic deer, bear, magnificent tree, crystal encrusted geode or fluorescent dinosaur while living off of chocolate and roasted marshmallows.

Image:

Ners Neonlumberjack
Bright v Brighter (Brighter)
acrylic and marker on wood
6 x 6 x 4 inches

www.neonlumberjack.com

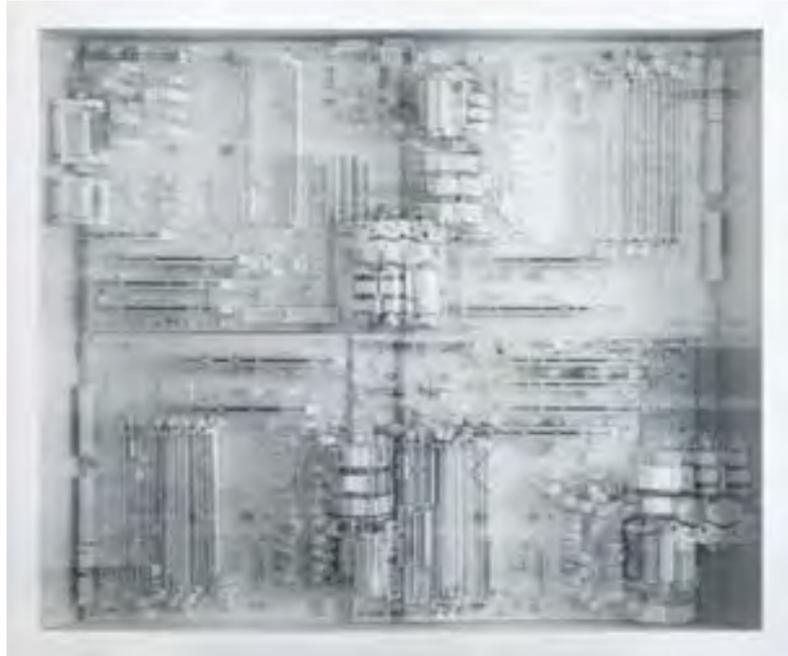
MARIA JIMENA HERRERA

Image on the left:
Maria Jimena Herrera.
Desolated Cities 1
mixed media
54 x 64 cm

Image on the right:
Maria Jimena Herrera.
Desolated Cities 3
mixed media
59 diameter

María Jimena Herrera is a Colombian artist born in 1991. Her interests are based in the use of raw materials that have been wasted, degraded or forgotten by humans and nature; at first glance, these materials seem unusable, though, their transformation and changed significance establish her artwork. The artist bases her work on personal experiences that cover collective issues. Her artwork does not pretend to answer the exposed subjects, but, instead, aims to make the viewers question and interpret the artwork based on their personal experience. In 2016, Herrera participated in two art fairs: one in Macedonia called the Paratissima Art Fair and one in New York City called the Accessible Art Fair. In that same year, she presented exhibitions in two group shows: one in Adelaide, Australia and another in Bogotá, Colombia. 2015 was the beginning of her work as a professional artist. She graduated in Fine Arts from the University of the Andes (Bogotá, Colombia) with her final piece, "Elsewhere". That year she participated in the "Feria del Millón" and was awarded second place in the international contest "YICCA" Young International Contest of Contemporary Art in Rome, Italy.

www.mariajimenaherrera.com



KAREN HACKENBERG

Image on the left:
Karen Hackenberg
Orca Pod
oil on canvas
24 x 36 inches

Image on the right:
Karen Hackenberg
Fossil Feud
oil on canvas
22 x 28 inches

Karen Hackenberg received her BFA from Rhode Island School of Design, moved west for a decade and a half in San Francisco, and then settled near Seattle in Washington State. Her green sensibility has earned a place in numerous private and public collections, including the New York State Museum, Portland Art Museum, Tacoma Art Museum, Hallie Ford Museum of Art, Bainbridge Island Museum of Art, and the Washington State Art Collection. Hackenberg's recent museum exhibitions include a solo show at the Bainbridge Island Museum of Art, and the prestigious Northwest Art Now at the Tacoma Art Museum, curated by Rock Hushka of TAM, and Juan-Roselione, curator of the Rubell Family Collection in Miami. Her other recent museum shows include the traveling exhibition "Environmental Impact", as well as "Neo-Naturalists" at Museum of Northwest Art, "Stilleven: Contemporary Still Life" at Hallie Ford Museum of Art, and "Beneath the Surface: Rediscovering a World Worth Conserving" at A.A.A.S in Washington DC.

www.karenhackenberg.com





MARIA TERESA ORTOLEVA

Maria Teresa Ortoleva (b. Milan, 1990) is an Italian artist, living and working between London and Milan. After studies in the Humanities, she graduated with an MA from The Slade School of Fine Arts (Distinction, 2014). Her research-based practice develops through studio work and theory writing, articulating into exhibition projects, site-specific commissions, interdisciplinary collaborations, education and participation projects. Ortoleva's work has been selected for Premio San Fedele 2017 (nomination forthcoming) and awarded a Leverhulme Scholarship (2013), the Gay Clifford Award (UCL, London, 2012) and twice the Incentive Award for Art Research (Brera Academy of Fine Arts, Milan, 2011 and 2012).

My art practice researches the influence of images and imaginative processes in the everyday experience of objects and places. Focusing attention on the occurrence of imaginative events in the subjective mind, I observe the active interplay of material reality and virtual images of perception, memory, fantasy and culture, in dynamics of vision. My aim is to unearth the cognitive role of imagination in contemporary life, in relation to the daily use of objects, the need to inhabit places, develop bonds of familiarity and exchanging interpersonal communication. Collecting and organising found objects and pictures, engaging with digital archives and databases and relating to local history and site-specific locations, I create immersive installations that, by means of digital projection and print, frame empirical situations out of the ordinary where

the public can observe imaginative phenomena at play. Striving to comprehend these episodes of the imaginative experience, I pair my installation work with an experimental drawing practice, deconstructing the dynamics of imagination and organising its elements in an iconic syntax. Experimenting with drawing strategies, I continuously re-attempt the formulation of an analytic language to translate visual thoughts and enunciate the grammar of imaginative processes. Considering drawing as an act of simultaneous bodily assimilation and mental cognition, I encompass pictorial mark making, handwritten notations, symbols, diagrams, 3D model making, spatial installation and performance.

www.mariateresaortoleva.it

Image:

Maria Teresa Ortoleva
Of the branching out of imaginative ideas
mixed media on cardboard
100 x 70 cm



MAJ-GRET GAUPÅS

I will here present what occupies me as a painter and artist. I come from Ytre-Arna outside Bergen in Norway, and was born in Porsgrunn in Telemark in Norway. Now I'm living in London, and attending a studio painting program. I have worked with painting and drawing for many years, when I paint mostly using acrylics. The process is important, and I find different ways into my works. I will describe these ways here. I work with acrylic paint on paper and canvas. Sometimes I work in larger scales up to two meters. Also I work with printing, which means using patterns from for example textiles or woodcut on the canvas. This is a way of applying texture and layers, and the paint works in surprising and diverse ways. I work with different ways of applying paint to my works, and that gives my process surprises and challenges that I find interesting. It also gives my work an intuitive way of showing meetings between expressions. I draw a lot, and I like to experiment and mix up elements. Some of my drawings can be called rather intuitive. Lately, I have been drawing a lot with a mono-printing alike line, and I work with ways of using lines in my painting that have a relationship with these prints. This causes the mark making to be very central. The process of making a composition is related to my sketches, their origin can vary. My works are in an abstract form, and much of the dialog with the viewer will be open and associative. One can also read in figurations in my work, I use both tropes; abstractions and figurations as sources to give my work their visual identity.

Image:
Maj-Gret Gaupås
Another ugly outfit I
acrylics
150 x 170 cm

www.gaupart.com

LARA ATALLAH



Image on the left:
Lara Attalah
Abandoned Dinner Party (Grape Leaves)

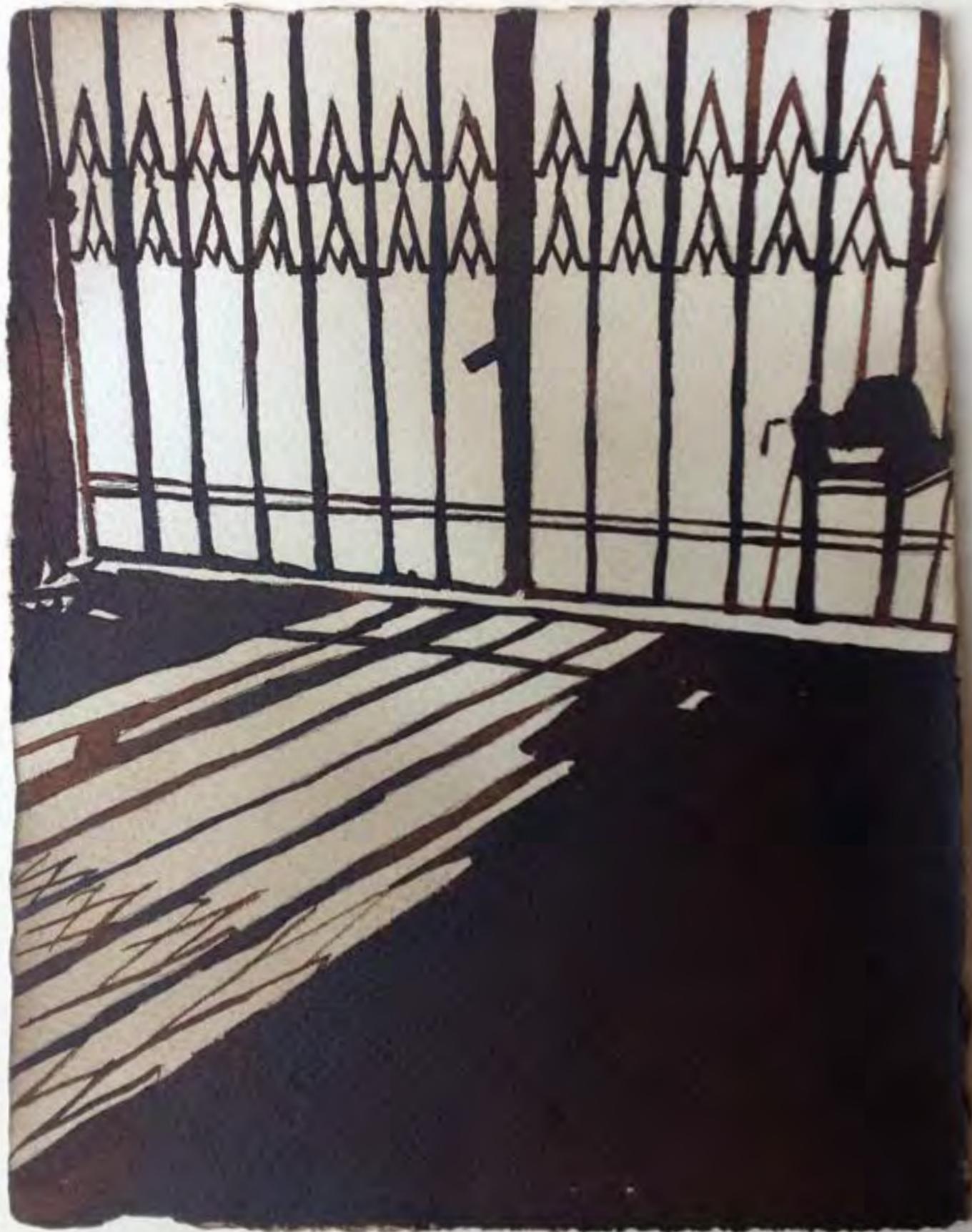


Image on the right:
Lara Attalah
Abandoned Dinner Party (Coffee Time)

Lara Atallah is a Beirut-born, New York based photographer, visual artist, and writer interested in the role of the photographic medium in the construction of historical narratives. Her ongoing project *Tales of a Non-Country* (2013-Present) examines the history of modern-day Levant. She holds an MFA in Photography from Parsons The New School for Design. Her work has been exhibited in the US and internationally. She is a regular contributor to *artforum.com*. Her writing has also appeared in *Ibraaz*, *ArtSlant* and *The Brooklyn Rail*. Statement: Lara Atallah's work focuses on migration, dispossession, and geopolitics in the Middle East. Her ongoing project "*Tales of a Non-Country*" consists of different bodies of work that look into the complex history of the Levant, from the Sykes-Picot accords of 1916 till modern times. Over the years, the project has become more focused on the themes of nationhood and borders. "*The Carousel*" (2013-2016) distorts appropriated photographic archives from Lebanon's alleged golden age of the 1960s. The installation is intended to simulate the way memory works. The images are partially obstructed with black ink and are projected one after the other, with slight alterations. "*The Feast*" (2014-2015) is a photographic series that links the idea of ritual to nostalgia and longing. By incorporating found archives into constructed studio scenes with

food items, the work questions the degrees of mediation that separate an event from the act of recalling. "*Stories from Home*" (2013-present) is a photographic series documenting current day-to-day life in Lebanon. The body of work focuses on the photographer's acquired expat gaze as she documents her yearly trips back home, in an attempt to assimilate to a place where she has become an insider-outsider. "*Borderland*" (2015-Present) explores the Lebanese Southern landscape 16 years after the end of the Israeli occupation (1982-2000). Taken on the border, these photographs testify to the visible tensions plaguing two nations at war with each other. The vernacular denotes ideologies that navigate themes of resistance through the glorification of martyrdom or the establishment of iconic symbols — such as the dome of the rock — as a means to taunt the settlements on the other side. Uncanny and eerie, this space is the embodiment of a conflict that shows no signs of de-escalation despite a long standing ceasefire.

www.lara-atallah.com



KAORI HOMMA

Image on the left:
Kaori Homma
Blinding Light in the late afternoon
aburidashi/ fire etching
26 x 19 cm, edition of 5

Image:
Kaori Homma
Arcadia according to Claude
with a distant view of
Sizewell Power station
aburidashi/ fire etching,
19 x 23 cm, edition of 5

Born in Japan. BA in Fine Art Tokyo University of Art and Design. MA in Fine Art Sculpture Chelsea School of Art. Based in London, exhibiting internationally. Homma is also a co-founder of Art Action UK.

The images seen in my work are etched by fire, not by a pigment sitting on a surface, a technique normally associated with secret correspondence used in the past, called "aburi-dashi" in Japanese. Invisible Ink made with lemon juice is used to render images, slightly altering the delicate balance of paper, once exposed to the heat images are burnt into paper as an integral part of its structure. The resulting image contains a level of fragility and notion of death within it by nature. In my work the connotation of transience associated with the methodology is important as it highlights a position at the opposite end of the spectrum from monumentalism, even though the actual physicality of the work endures. The importance of the notion of the ephemeral has been acutely felt since the 2011 Fukushima Nuclear disaster which was triggered by earthquake and tsunami. It has highlighted an environmental landscape on the brink of a catastrophic paradigm change, and the fragility of our existence on this planet.

www.kaorihomma.co.uk



JOSHUA FLINT

www.joshuaflint.com

Joshua Flint received a BFA from the Academy of Art University in San Francisco in 2002. Flint has exhibited extensively in the US in galleries such as Robert Lange Studios in Charleston, Sloane Merrill Gallery in Boston, and La Luz de Jesus Gallery in L.A. His work has been featured in American Art Collector, Southwest Art, and Poets and Artists. Flint's paintings can be found in the KGervas Collection Madrid, Spain (Colección Solo), Wingate University, and the city of Astoria, OR. He is currently an Associate Professor at the Pacific Northwest College of Art and resides in Portland, Oregon. Artist

Statement: Flint's work is based on images curated from many sources such as digitized museum archives, vintage shops, and social media platforms. The paintings fluctuate between the familiar and the unknown while simultaneously including the past and present. By rearranging the hierarchy of elements the paintings become fictions that allow countless interpretations. Layered into works are references to liminality, ecological issues, neuroscience, psychological states, and the history of painting, among others. The images sourced from out-of-date materials hold a special fascination. Much like observing

the ruins of an old, grand building or a church in a state of decay, the characters and objects that populate his paintings are employed to create a sense of ephemerality, imbuing the work with a kind of fascination and disquiet, over the passage of time. Used in this way they serve as reminders that cutting edge trends and novelty will evolve into new iterations or be abandoned altogether. In addition, most of the photos incorporated into the works do not contain elements that were directed or photographed by the artist, all of which allows a certain distance to reinterpret as he sees fit.

Image:
Joshua Flint
The Guest
oil on wood panel
36 x 36 inches

HELEN BARFF

I work with found objects and materials such as felt, plaster, concrete, rubber or photographic surfaces, using processes such as wrapping, casting or other interventions in space and surface. I am interested in how materials are shaped by temporality, or how memory becomes embedded in matter. A sensitivity to touch is central to my practice. Each series of my work indexes a 'site of memory' — this may include objects washed up on the Thames foreshore, or casting a more intimate place such as the inside of clothes. My intention with the latter was to reveal the hidden tactile space between clothing and skin. My process begins by sewing the clothing into a particular shape, which then becomes my mould. Then I pour plaster or concrete inside this clothing mould. Once set the clothing is peeled off the casts, revealing the intimate details of seams, fabric and colouring. These sculptures appear as sensual, almost living corporeal beings. These hard, cold materials appear soft and warm. In recent work I have been adding sticks (found in the park) or metal, whose lengths refer to the dimensions of my own body and serve to further anthropomorphise the forms. 'Pockets' are casts of the inside of pockets. Pockets are negative, inside spaces that are not usually seen, but known intimately through touch. They can contain secrets. These casts turn pockets into a positive space that rather than contain the hand, the hand can hold. Helen Barff is a sculptor based in London. She has exhibited extensively in the UK and abroad. Recent group exhibitions include 'Matter and Memory' at Alison Jacques Gallery; 'Open Cube' at White Cube; 'Bench' at Tintype Gallery; a touring museum show in Mexico and 'Of the Sea' at Chatham Dockyards. She is currently showing work at The Exchange, Penzance as part of the all women exhibition 'Liberties' curated by Day+Gluckman. In the past Helen went on various residencies including Greatmore Studios, Cape Town through Gasworks Gallery; the Richard De Marco Foundation in Scotland and Rabley Contemporary in Wiltshire. Commissions include London Transport and South London Gallery, where she made photographs of lost property, which were displayed on the 12 and 36 London buses and a piece of work that was installed in the Ravensbourne River as part of Deptford X arts festival. Helen's work is included in various collections in the UK, Canada, USA and Mexico.

Image:
Helen Barff
Untitled (Lap)
Cast on my lap – a place
where a small child is held.
Plinth at corresponding height

jesmonite, wax, steel, concrete
74 x 37 x 29 cm

www.helenbarff.co.uk



JINYONG PARK



Image on the left page:
Jinyong Park
Untitled (1)
acrylic, graphite and coloured pencil on paper
29.7 x 21 cm

Image on the right page (left):
Jinyong Park
Untitled (2)
acrylic, graphite and coloured pencil on paper
29.7 x 21 cm

Image on the right page (right):
Jinyong Park
Untitled (3)
acrylic and graphite on paper
29.7 x 21 cm

Jinyong Park (b. 1990, Seoul) is a London based artist who holds an MA in Painting from the Royal College of Art in London. She has shown her works in London, Paris and Seoul. Her portfolio includes mainly works on paper and short-lived wall drawings. Intrigued by the phenomenological experience, Park tries to get rid of contrivances in the working process and focus on its temporality. She concentrates on the present phenomena that happen to be here and now, and the subtle moment of observation and imagination. Her work is mostly studio specific as the spatial character of the working space is influential, such as ever changing light and white geometric space. Her recent works on paper are a sort of manuscript made by archival time of gestures such as drawing, carving, sanding, erasing and looking. She looks at such repetitive process close to writing with drawing elements — point, line and face — that meet one another making their own narratives in congruous condition.

www.jinyongpark.com



JANE BARTHÈS

Barthès was born in Nigeria to a fiery and passionate Catalan French father and a reserved English mother; this inherited duality has strongly impacted her work as an artist from the start. "I am a survivor," Barthès says, "I have turned my world upside down many times." Those conscious acts of self-implosion may have at one time seemed random, but have become reflective of her artistic point of view. "My desire to demystify what is scary and unfamiliar and make it a part of my personal evolution has clearly informed my work." Barthès has lived many lives around the globe, trekking across the African continent as well as China and other developing countries before attending Wimbledon School of Art, University of London. Following graduation in 1994, she left the UK, to spend a decade living and working in the South of France where she established herself as an abstract artist in London and France while also teaching life drawing and designing sets for the theatre. In 2005, curiosity and a desire for change led her to travel to New Mexico, US, where the extremes of the desert inspired her work for five years before moving to Chicago. Currently, Barthès is at work full time in her studio, exploring matter and energy in a series titled "Molecular Patterns".

My drawing and painting are an exploration of the matter and energy that make up form; defining that energy, through shapes and patterns and the space that they inhabit is the basis for my work. My hope is that by capturing these concepts on canvas, I can create a sense of clarity in the chaos of the universe. I wish to give shape and purpose to what the eye does not see. I feel a bit like a physicist, occupying an obscure corner of science, using art to explore the secrets of the world. I am intrigued by the idea that romance and beauty can blossom from duality; opposing concepts such as poetry and math are utterly interconnected. My use of color and shapes are both loud yet restrained, just as my own experiences as a global nomad are at once both wild and measured. Contrary to what one might imagine, emptiness is full, everything seems to spring from nothing. I remain obstinate in the belief that if I just dig deep enough, nothingness might reveal the secrets of the life force itself.

www.jbarthes.com

Image on the left page:
Jane Barthès
Activated Molecular Suspension
charcoal/acrylic/canvas
diptych: 72 x 60 inches, 72 x 42 inches

Image on the right page (left):
Jane Barthès
Molecular Patterns #2
charcoal/acrylic/canvas
48 x 42 inches





Image on the left:
James Halvorson
Parody, Past and Future
mixed media with collage
18 in h x 14 inches

Image on the right:
James Halvorson
Square Root
mixed media with collage
18 in h x 14 inches



James Halvorson b. 1974, Hettinger, ND, US. Received his BFA in painting from the University of South Dakota in 1998. His mixed media work uses humble material and seeks the loosening of meanings to invent content. His creative process builds upon openings uncovered by interdisciplinary methods and mediating associations that imagery holds for a collective agreement on truth and how that is reconciled on individual terms. In this spirit, he uses the principles of simultaneity and paradox to frame conversations about context and the impact of those elements in bringing meaning to bear in a work of art. His themes are informed by research and his methods include process invention and language building in an interpersonal setting. These are meditations on the nature of representation, and the interplay of meanings presented as intimate experiences. James alternates traditional studio art projects with installation and performance as his interest in relational aesthetic deepens. His content is inspired by studies in history, economics, physics, ecology, philosophy, dreams, and folklore.

www.visualprogressions.wordpress.com

JAMIES HALVORSON

HANNA TEN DOORNKAAT

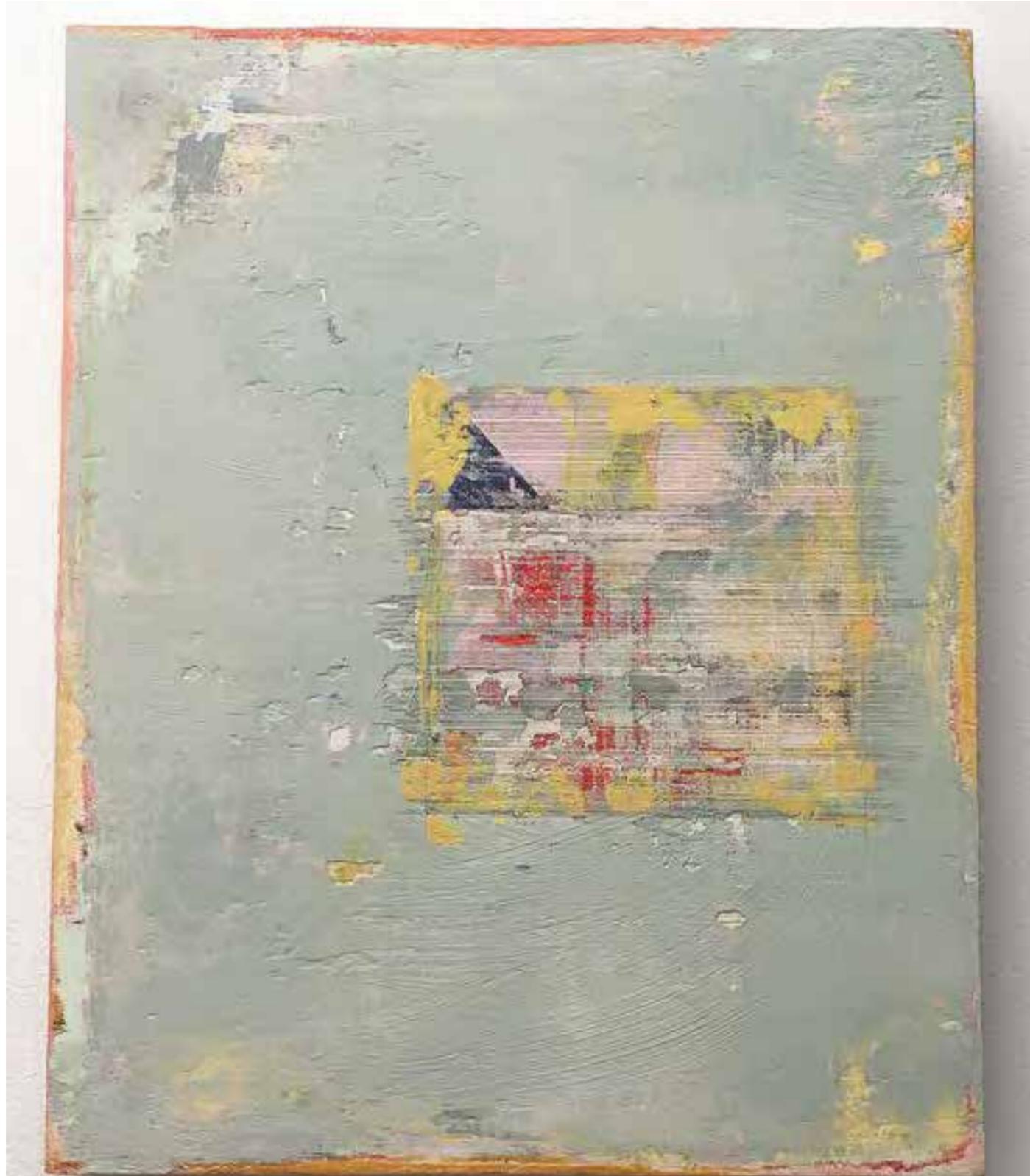


Image on the left:
Hanna ten Doornkaat
LfA_004 (2016)
graphite pencils, colouring pencils, plywood panels
30 x 30 cm

Image on the right:
Hanna ten Doornkaat
who needs a title (2016)
acrylics, graphite pencil, plywood panel
20 x 25 cm

German artist Hanna ten Doornkaat lives and works in the UK. In 2002 she completed an MA (Sculpture) from Wimbledon School of Art and BA (Sculpture) Kingston University in 1997. She has since exhibited widely both in the UK, Germany, Belgium and Australia. She has also curated numerous group exhibitions. In 2015 her work was shortlisted for the Jerwood Drawing Prize, London. In 2016 she exhibited in Berlin, Germany, had a solo show in BBK Galerie Oldenburg, Germany and was shortlisted for the RA Summer Exhibition and Derwent Art Prize.

An important part of my work is the exploration of the process and meaning of drawing and in particular 'non-objective' drawing. The repetition of marks, lines and grids as a compositional format are regularly recurring elements. This combined with the use of a humble and very traditional drawing tool, the graphite pencil, is something I really enjoy. The laborious weaving and layering of surfaces creates fragments of something that is no longer there and which moves between the visible and the invisible. The majority of my work is made up of a repetition of densely applied graphite pencil lines drawn in straight rows which interweave to produce compact, refracted surfaces mainly on plywood panels but also paper. These are sanded back, occasionally painted over, masked, redrawn, sanded back and often repeated several times in a process to reveal and conceal. My aim is to create a palimpsest, like something that has extensive evidence of or layers showing traces or bearing imprints of something that was and no longer is. My inspiration comes from a huge number of art sources, exhibitions visited, social media, but more often from fragments of something remembered or seen which is then made visible. This can be a shape, a colour combination, a mark, a texture. I usually start with a doodle on a scrap paper rarely in a sketchbook. Once begun I am happiest when the work takes the lead and tells me where to go. That's when new ideas develop. Very often the best works are those that I had abandoned because they didn't pass my critical judgment at some point and which then get worked over and changed completely. I often work in groups where the works become installations on my studio walls which change regularly. The drawings can be viewed as groupings but also exist as singular works.

www.tendoornkaat.co.uk



GRACE JACKSON

Using large-scale prints to showcase the detail and sense of the reality of the issues that have affected Grace Jackson's life. Jackson explores the ideas of the female body and in contrast to a landscape. Jackson is very interested in psychology and this has always been the backbone to her work. Jackson's work is autobiographical and explores the idea that the personal is political, and uses her work to go through memories and traumas she has repressed. She often plays with movement in her photographs to create the sense of falling, because of the autonomic condition she suffers. Jackson loves to trick the viewer by rotating and cropping and making the viewer feel unease with how the body is now being aligned. Jackson's work is a development process, which is why it is important that the work she makes is bespoke. She creates this by burning, sewing and painting into prints, and re-layering. By doing this it shows how every situation and every loss or abandonment is different and further from that it helps describe the unexplainable by making the photographs tangible.

www.gracejackson.co.uk

Image on the left page:

Grace Jackson
The Fractures of our Soul
photograph, silver gelatin, hand printed on fibre base paper
16 x 20 inches

Image on the right page (left):

Grace Jackson
The Fractures of our Soul
photograph, silver gelatin, hand printed on fibre base paper
16 x 20 inches





Image:
Eder Sanchez
Weight 3D sculpting
computer-generated image
50 x50 cm

EDER SANCHEZ

Eder Sánchez is a 25 year old Spanish architect and visual artist. He worked as an architect in India for two years where he discovered his interest in the spiritual form which marked his way of perceiving art. After his experience in India, he decided to train as an architectural visualization artist in London for a year. It was at this time, when collecting everything he learned over the years, he started his career as a visual artist, leaving his profession as an architect. However, his architectural past would lead him to investigate and work with geometry as a means of expression. He states that art is a balance between beauty and spirit. Among the non-visible and visible; physical and mental part, Eder Sanchez continues to mature in the harmony of both parties, seeking the intangible part of the art by means of physical beauty. In 2015, he began to develop his work, using his obsessive taste for the spiritual form; an obsession manifested through geometry. He investigates various dialogues established between geometric figures. Subsequently, they are digitally edited to create images of the conceptual character. The simplicity and composition allow time to stop and quiet the mind. Eder Sanchez seems to invite us through his work to reflect on the thoughts and memories of life, to seek new ways of meditation.

www.edersanchez.es



EMMA BALDER

Emma Balder is a New England-bred visual artist with a BFA in Painting from the Savannah College of Art and Design. Emma was awarded a Staff Artist Fellowship at the Vermont Studio Center and was recently named a finalist of the Peripheral Vision Arts Foundation Prize Fellowship. She has received recognition in publications such as Studio Visit Magazine, Dialogist and Fresh Paint Magazine. Emma has exhibited both nationally and internationally and her works are included in private and public collections such as the Dave Bown Projects. Emma currently works and lives in Denver, Colorado where she keeps a sustainable art

practice with a “no-waste” policy in her studio. Donated waste from other artists as well as vibrantly colored found materials and scraps, keeps Emma’s practice full of excitement and constant evolution.

Emma Balder’s work displays maps of personal experiences within both real and imagined space and time. Intrigued by her abstruse and transcendental relationship to the landscape, Emma’s paintings address the everlasting mark that an experience within a place can leave on an individual. By incorporating personal and sometimes nostalgic materials (ie: pieces of old clothing, thread) into

acrylic paint, the effervescent energy of Emma’s work leads the viewer through traces of her personal histories. While Emma works in a variety of mediums, the documentation of the process is where her interest rests. Her recent work reveals a fantasia of handcrafted elements, where various textiles and traditional craft techniques exist in harmony with vibrantly painted abstractions. The process of radical transformation and regeneration is the core of Emma’s artistic practice.

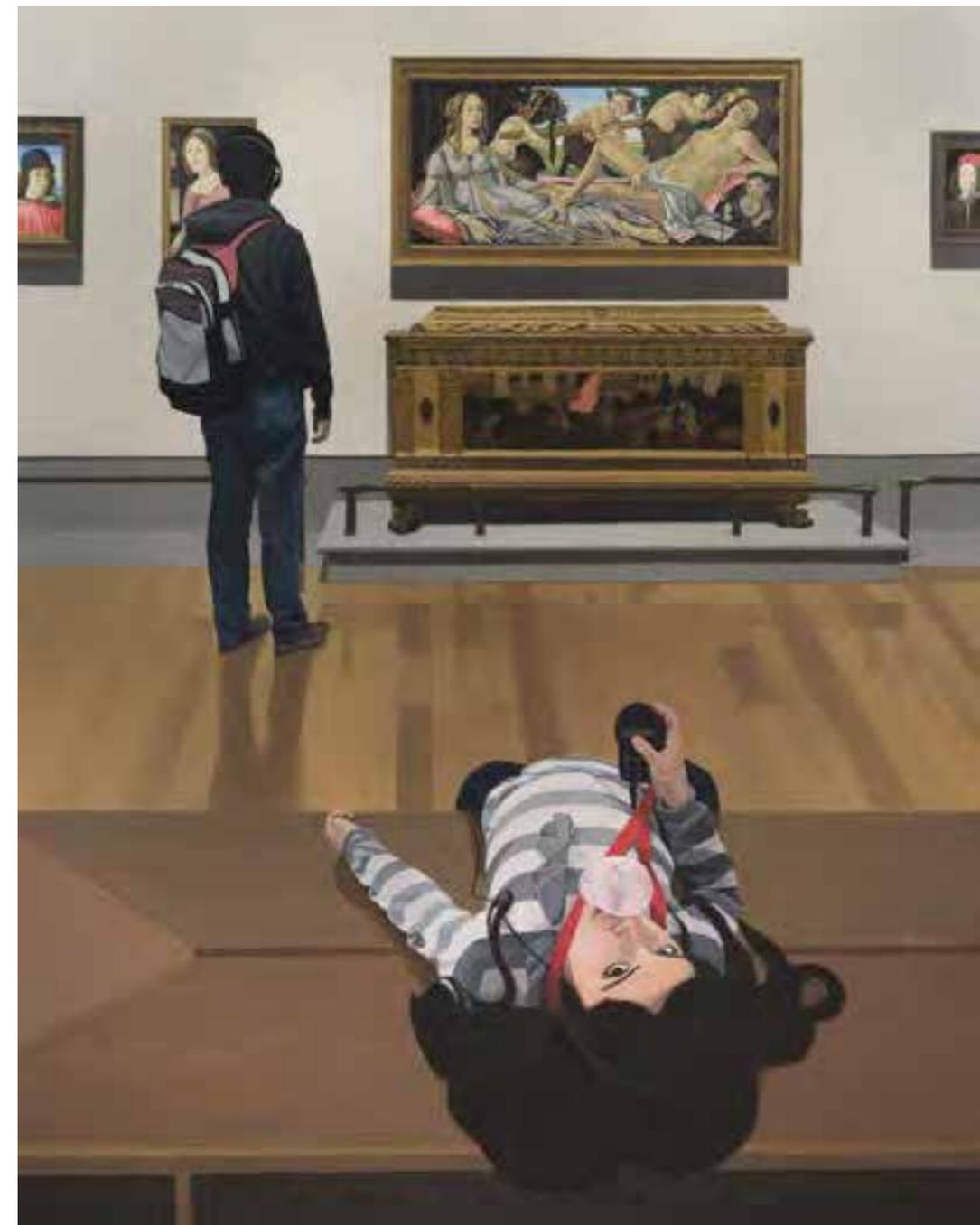
www.emmabalder.com

Image:
Emma Balder
Pinglet 5
acrylic, fabric, paper, thread and natural nymph dubbing on canvas
9.5 x 11 inches

ELENA GARCÍA DE LA FUENTE

Image on the left:
Elena García de la Fuente
Lost in Translation
oil on linen
80 x 105 cm

Image on the right:
Elena García de la Fuente
Bubblecelli
oil on linen
180 x 140 cm



Elena García de la Fuente was born in Madrid (1975) and raised in Málaga. She has lived and worked in London since 1999. She studied Fine Art at the Universidad Complutense in Madrid, before finishing her studies at Leeds Metropolitan University in 1997. She completed an MA in Contemporary Art at Sotheby's Institute in London in 2001. In 2005 she won a Funding Award from the Prince's Trust. In 2015, her work has been shortlisted for the 'Winsor & Newton Painting Prize' and the 'National Open Art Competition'. Most recently, in 2016, she has been shortlisted for the Lynn Painter-Stainers Prize and was selected to exhibit at the prestigious RA Summer Exhibition in London. Elena's works are in the private collection of Gavin Turk (UK), Jim Chanos (USA) and Font-Irwin Collection (UK), as well as in other private collections in Azerbaijan, Argentina, Georgia, Spain and Switzerland. She has exhibited in numerous exhibitions in London, Leeds, Berlin, Salzburg and Spain.

I make contemporary figurative paintings that explore certain codes of behaviour inside the museum in a playful manner. When visiting exhibitions I become a voyeur looking for interesting scenes that catch my attention and taking photos of people without them noticing. I later use these photos as source material for my paintings, which make reference to how we're looking and interacting with the world around us, touching themes such as the way we look at art through modern technology. The paintings also reflect spaces of quietness and stillness that hold a poetic element, inviting us to meditate and create our own narrative. I'm interested in the meta-referential aspect of the paintings and the parallelism created by the scene represented and the moment the viewer faces it, realizing they have become part of the work and that they're probably being observed by an audience. "If we discover how we see paintings we shall also discover something about ourselves and the situation in which we are learning" John Berger.

www.elenagf.com

CHLOE ROSSER



Image on the left:
Chloe Rosser
Form 4, 4
C-type Photographic Print
35 x 52.5 cm

Image on the right:
Chloe Rosser
Form 4, 5
C-type Photographic Print
52.5 x 35 cm



Form speaks of the human condition and our increasing alienation from our own bodies. In these photographs, what should be intimately familiar is transformed into an unfamiliar sculpture. In her images, Rosser totally subverts our idea of the nude. Photographed in this contorted fashion, the body becomes almost inhuman; it is a mindless mass of flesh, a growth. While their peculiarity and soft lighting intrigues us, a sense of the cadaver repels us. Approaching the grotesque, the photographs appear to be digitally manipulated. Far from the sought after attractive body image, it is the raw and unaltered quality of these images that render them most potent. Rosser challenges mainstream conceptions of body image through capturing a fluidity of gender and identity. In an age when we are saturated with digitally altered and enhanced imagery, these real, fleshy sculptures challenge how we look at the human body. A graduate of Falmouth University, Rosser has exhibited in many shows across the UK, such as 'Fresh Faced + Wild Eyed', at the Photographers Gallery, London 2014, The London Art Fair 2014 and solo exhibition, 'Forms', at The Vaults Gallery in London. She was selected for The Catlin Guide 2014 and was a finalist in the Renaissance Photography Prize 2015.

www.chloerossier.co.uk

CAROLINE JANE HARRIS

Caroline Jane Harris (born 1987, London) traverses printmaking, drawing and photography, guided by an interest in the material condition of images existing as — and produced by — physical/analogue and digital mediums. She examines experiences of time through meditations on past and present moments, put into play with her selection of images and continuity in employing hybrid processes. In works such as 'Dissolve View', photographs taken of algae and light reflecting on water have been layered and superimposed. The consolidated images re-photographed from the computer screen and then printed on a lightweight Japanese Kozo paper, flattening the images in both two and three-dimensions. The re-capturing process created digital noise and embodies the tactility of the digital. In the manner of a pointillist painting, a sub-visual pixellation is disclosed on the physical surface. The print was veiled by a hand-cut 'bitmapped' photograph from the same series, which serves to highlight the immaterial structure of the JPEGs themselves and act as an antithesis to the speedy production of the digital output. Whereas the digital print can be endlessly reproduced, the cut-marks slowly excised precisely, with a scalpel and focused attention, are imperfectly unique. Each piece from the series 'At the Moment of Being Seen' fluctuates between figuration and abstraction in the presence of the activated viewer, highlighting the importance of looking and the work's setting in a physical environment. In turn, the viewer in accordance with the artist's process, reflects upon a time where first-hand experiences are becoming surpassed by reproductions. Harris received her BA (Hons) Fine Art Printmaking from the University of Brighton in 2009 and was subsequently a finalist in the 'Aesthetica Art Prize', York; as well as awarded the 'Chelsea Arts Club Trust Stan Smith Award for Research and Materials for an Artist Under 35'. In 2015 Harris received MA (Distinction) from City and Guilds of London Art School, where she was awarded the 'Norman Ackroyd Prize for Etching' and the 'Roger de Grey Drawing Prize'. Since undergraduate studies she has exhibited widely throughout the UK and internationally. Currently Harris is Artist in Residence at The Florence Trust, London, as well Research Printmaking Fellow at City & Guilds of London Art School. Recent exhibitions include 'Perfectionism (part III): The Alchemy of Making', Griffin Gallery, London, and solo exhibition 'Anatomy of the Arboreal', Scream Gallery, London.

www.carolinejaneharris.com

Image:
Caroline Jane Harris
At the Moment of Being Seen
triptych, hand-cut archival pigment prints on Kozo paper
217 x 130 x 5 cm



Image:
Alexis Avlamis
The Butterfly effect
acrylic on canvas
100 X 100 cm

ALEXIS AVLAMIS

Alexis Avlamis was born in Athens, Greece in 1979. He received his BFA (hons) in Painting and Mosaic from the Athens School of Fine Arts. He has been selected for 'Anthology', Charlie Smith Gallery, London; the 'Artist Statement' show, CICA Museum, S.Korea; shortlisted for the Bloom Award, Cologne; selected for 4th Dave Bown Projects, New York and is twice a laureate of the International Emerging Artist Award, which saw his works showcased in Dubai and Brussels, respectively. He has attended artist residencies such as Vermont Studio Center, USA; the Beijing Studio Center, China and the Arteles Creative Center, Finland. Publications and interviews include Made in Mind magazine (Issue 08), Fresh Paint Magazine (International Issue 11), Dialogist (Quarterly Poetry & Art Journal), The Best Entries of IEAA award (PixaLib), the Hesa in-print (Helsinki), the Mamut Art Project (Istanbul), the Drawing Center's curated Viewing Program and Art21's: "Inside the Artist's Studio" blog (January 2010). He has exhibited internationally and works may be found in private and museum collections. My main theme is the notion of Utopia, a vision for an ideal manifestation of the future. I explore the concept through the rendering of artworks that delve into Utopia in a topographic manner, leading to the creation of cosmographic

maps. The submitted paintings are part of my "Cosmic Unity" series, which is comprised of 45 paintings. It came from an intrinsic need to harmoniously unite the complexities of the world and the intricate forces that shape it. It is strongly characterized by a black background and various vector silhouettes. The use of black color as a background, emerged from an admiration for Kandinsky's early works painted on a dark canvas, influenced by Bavaria's local folk art. Another trigger was looking down into luminous nightscapes from a higher level, e.g. a mountain peak. I sought to create a sense of drama, bringing bright colors to stand out, as seen in folk art and embroideries. Perhaps, the presence of black corresponds with eternal silence and darkness at the end of life. Going against it, hope rises from within the canvas as bright light, as an instant flash reminiscent of a fabricated universe in constant motion and change. My drive is to create symbiotic relationships between the various elements that appear on the canvas. The result is suggestive: a cluster of various microcosms inviting the viewer to explore both the parts of the whole as well as the sum of the parts.

www.alexisavlamis.com

SEYED ASADOLLAH SHARIATPANAH



Seyed Asadollah Shariatpanahi was born in 1938 in Semnan, Iran. In his childhood and under the influence of his grandfather, who was painting Imams [Shiite] portraits, Seyed Asadollah developed his inclination towards painting and art. His talent in painting was initially discovered by his teachers, and by recommendation from one of the renowned elders of his hometown, he entered the circle of Esmā'il Ashtiani, a protégé of Kamal-ol-Molk (one of the most celebrated Iranian painters), and became his student. In 1965, he entered the Faculty of Fine Arts in Tehran University and studied art painting under Morteza Momay'yez, Seyhoon, Behjat Sadr, Vaziri-Moghaddam, and Javad Hamidi who are recognized as pioneers of the visual arts in Iran. In his early work in the 1970s and after completion of his bachelor studies, he was influenced by Cubism.

The human body in a variety of different configurations and viewpoints was the main focus of his artworks which were analyzed, broken and deformed in a two-dimensional form in a greater context. He continued to paint in this manner until the Islamic Revolution in 1979, when the new political regime led to changes being experienced in Iranian society and in every section of social life and the arts, including the visual arts. During the period after the revolution until the end of the Iran-Iraq war, revolutionary Islamic art dominated, and the government was against any sort of modernism. Shariatpanahi who was in the early stage of his

professional career, had to stop painting, and for one year was banned from involvement in the organization of education. In 1997, almost 30 years after graduation from university there was a relaxation of the rules and he restarted his art paintings benefitting from three decades of lecturing on traditional architecture and the history of art in the world. The golden period of his career began after 2000 with his new-found Iranian-modernity paintings. This artwork reflects the scene of the interaction of modernity and the traditional world in such a way that his works include signs of both modernity and a modern system of thought along with a traditional paradigm of thinking. Shariatpanahi has consciously carried out his role in this historical twist by avoiding the conflicts of modern-traditional worlds and creating an Iranian modernity. Shariatpanahi's work has been the subject of several solo and group exhibitions. In 2015, his collection of paintings called "The Veil of Clarity" was published in Persian and English. Throughout his 50 years' of teaching art, Seyed Asadollah has received numerous accolades. In 2015, in appreciation of his triumphs and impacts on Iranian painting and for promotion of Iranian drawing art for more than half a century, a celebration alongside an exhibition of his artworks was held in Iran by the Ministry of Culture and Islamic Guidance.

www.sashariatpanahi.com

Image on the left:
Seyed Asadollah Shariatpanahi
Homeless
oil color on canvas
28 x 39 inches

Image on the right:
Seyed Asadollah Shariatpanahi
The Flow of Existence
oil color on canvas
59 x 47 inches



Image on the left:
AJ Nafziger
The Future Is Not What It Used To Be I
pencil and liquid graphite monotype on yupo paper
34 x 22 inches

Image on the right:
AJ Nafziger
The Future Is Not What It Used To Be II
pencil and liquid graphite monotype on yupo paper
34 x 22 inches



Originally from Indiana, AJ Nafziger received his BFA from the University of Indianapolis and MFA from Arizona State University. After a recent move from Phoenix, Arizona to London, his current landscape drawings focus on his travels through the American Southwest and serve as a reflection on his memories exploring this scenery and how the personal significance of these experiences in his life has shifted from the present to the past. The drawings featured here are from a recent, science fiction inspired series concerning how past generations of visionaries viewed the future that we currently experience and how seldom we follow such direct courses of progress. Each image depicts the runaway growth of mysterious, abstract forms within a reality that shifts between ideally planned fictional futures, the illusion of logical governing patterns, and the detailed, actual landscape of real life. Nafziger's work has been exhibited throughout the United States, is included in public and private collections, and has been featured in publications such as *Direct Art*, *Studio Visit*, and *Artist Portfolio Magazine*.

www.ajnafziger.com

AJ NAFZIGER



MARTINE POPPE

Image on the left:
Martine Poppe
Nature is good #1
oil and ink on taffeta
150 x 160 cm

Image on the right:
Martine Poppe
Nature is good #2
Oil and ink on taffeta
150 x 120 cm

Living and working in London, Martine Poppe received her BA Hons and MFA in Fine Art from the Slade School of Fine Art, University College London in 2011 and 2013 respectively. She has exhibited extensively throughout her native Norway as well as London and the United States. Recent solo exhibitions include *Crinkled Escape Routes and Other Somewhat Flat Things*, Kristin Hjellegjerde Gallery, London (2016), *50% Grå*, Trafo Kunsthall, Norway (2015) and *Anatidaephobia*, Kristin Hjellegjerde Gallery, London (2014). Recent group exhibitions include Sotheby's inaugural exhibition *S|2 x SF* at their new *S|2* space in San Francisco (2015), *The Presence of Absence* at Berloni Gallery, London, curated by Paul Carey-Kent (2015) and *New Order II: British Art Today* at Saatchi Gallery, London (2014). Poppe was the artist-in-residence at Hooper Projects, Los Angeles in the summer of 2015. She is the recipient of numerous scholarships and awards, having recently been chosen as a finalist for *Contemporary Visions IV*, Beers London (2016), and shortlisted for the *East London Painting Prize* (2014) and the *Threadneedle Prize* (2013). Poppe's work can be found in the collections of Saatchi, UCL, NRK (Norwegian Broadcasting Corporation) and University of Oxford.

www.martinepoppe.com



The essence of James Alec Hardy's practice is a process concerned with the impact of technologies on our experience of life.

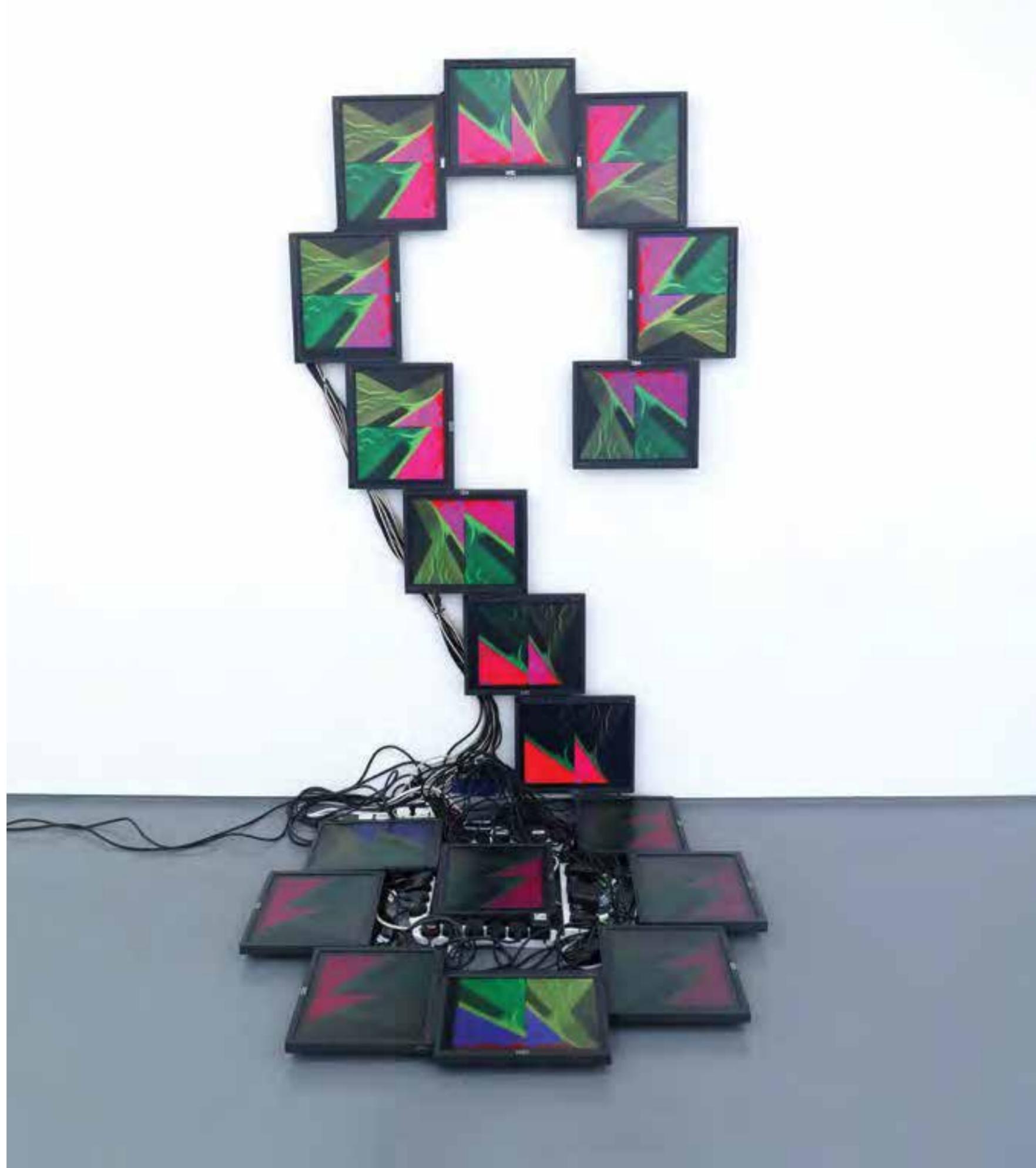
Since 2002, he has focused on analogue video systems, manifesting ideas through performance, sculpture, installation and print. By using obsolete devices from a former analogue age to reproduce digital functions, Hardy's practice is challenging and engaging; ranging from building sculptural totems of video monitors, to 3 month long shamanic residencies in fields with I-Cabin, to 3 day long noise and feedback performances at The Tate Modern.

"With the truth being understood as subjective, the video sculptures I create do not limit freedom of thought, but stimulate choice. I aim to avoid manipulating the viewer by presenting 'video as truth', my work allows the video to function ultimately as the meditative stage for the mind, which unravels its own truth."

www.sitbackandrelapse.webs.com

Images courtesy of James Alec Hardy

JAMES ALEC HARDY

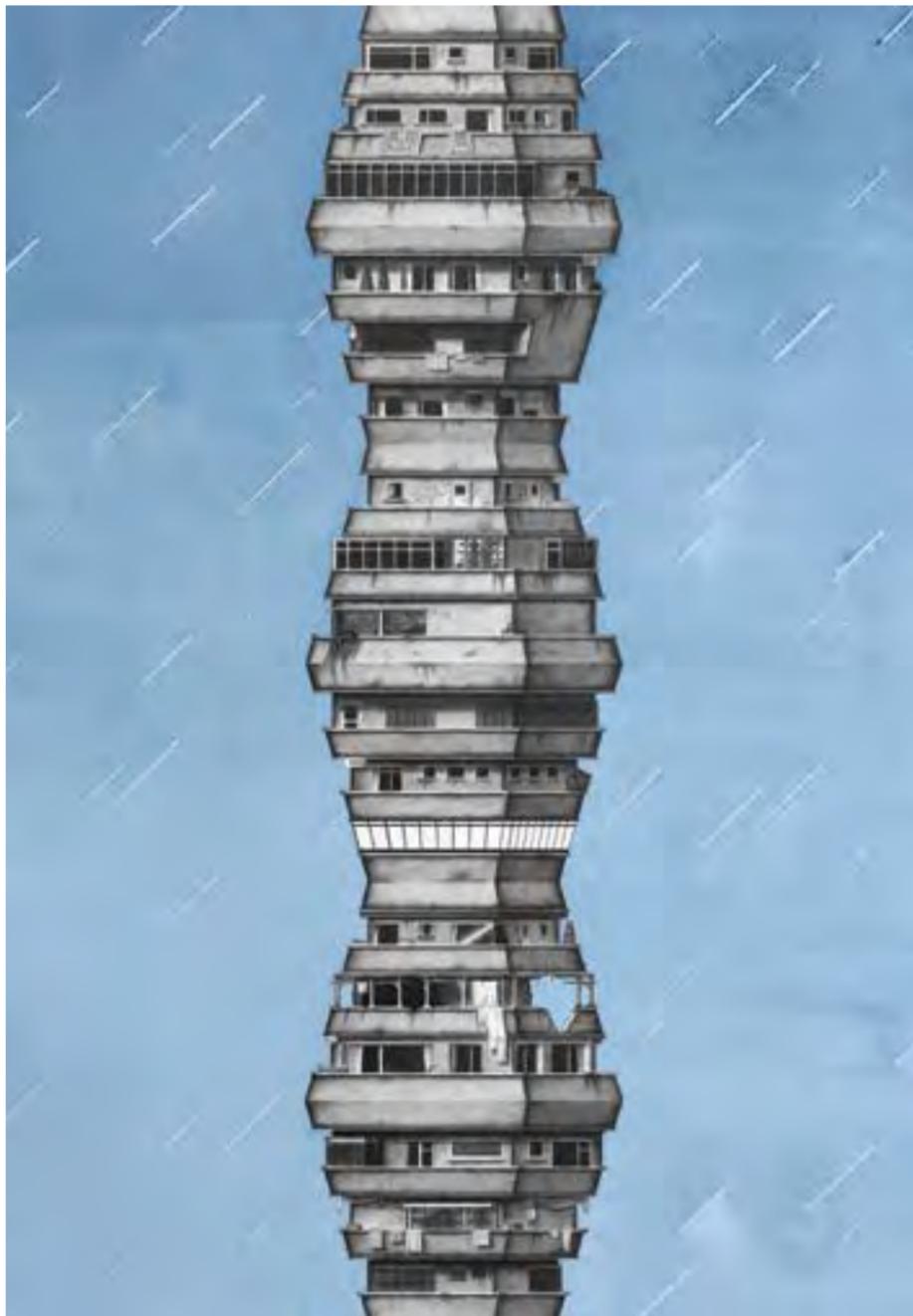


CHRIS AGNEW

Chris Agnew is a British artist known for his highly detailed drawings and icon panel etchings. He received his BA in Contemporary Art Practice from The University of Leeds in 2008, followed by a Masters in Fine Art at the Wimbledon College of Art in 2010. Agnew's work deals with the construction and deconstruction of belief systems, be they political, religious, social or cultural. He is interested in the malleable nature of what we hold as 'truth', and how the presentation of information informs our subsequent understanding of events. Agnew's work has been shortlisted for awards including the 2016 Derwent Art Prize, and twice for the Jerwood Drawing Prize (2010 and 2009 respectively) and Saatchi's New Sensations (2010). His works are held in collections including the V&A, London, and the Hearst Corporation, New York. Recent solo shows include Dither (2016), The Mighty Grip of Fate (2014), with Kristin Hjellegjerde, London and The Pomp of Circumstances at Nancy Victor Gallery, London (2012). Agnew has divided his time between the UK and his studio in Bucharest for the past five years.

www.chrisagnew.co.uk

Image courtesy of Chris Agnew



CALL FOR ART

DEADLINE: 25th Feb. 2017

GUEST JUROR: BEERS LONDON

OPEN CALL FOR THE APRIL 2017 INTERNATIONAL ISSUE

Artists are welcome to submit works in any medium: painting, drawing, sculpture, ceramics, printmaking, photography, textile, installation, mixed media, digital, film etc.

Artists or any art organisations on behalf of artists from all countries are welcome to submit.

Artists selected by the guest curator will receive a 1-page or 2-page spread including a brief bio, website, and 2-3 images in print and digital formats. All published artists will receive a digital copy of the magazine and will be promoted on our website/social media.

ArtMaze Mag will be available in New York (McNally Jackson Books), London (White Cube Gallery) and throughout the UK in select stores such as Magalleria (Bath), Magazine Brighton (UK) and others. Print and digital copies will also be available at our online store at www.artmazemag.com/shop.

HOW TO APPLY: please visit our website and fill in the online form via the following link: www.artmazemag.com/call-for-art

