

COLLECT ART

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VICTORIA VIMBERT | SKINNY



Collect Art/ Tbilisi, Georgia
www.collectartwork.org
info@collectartwork.org
collectartwork@gmail.com

'COLOURS'

Art is a field that enables people to express themselves in a way that showcases their personalities and one of the unique properties of life is its color. Our eye has three types of color receptors: red, green, and blue. But how do we see the amazing kaleidoscope of other colors that make up our world? Color is the element of art that is produced when light, striking an object, is reflected back to the eye: that's the objective definition. But in art design, color has a slew of attributes that are primarily subjective. Those include characteristics such as harmony – when two or more colors are brought together and produce a satisfying effective response; and temperature – a blue is considered warm or cool depending on whether it leans towards purple or green and a red whether it leans towards yellow or blue.

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Abbie Paramor



Abbie Paramor is a British artist and curator based in Luton, England. Mainly focused on lens-based art her work has explored pornography, memory, craft, and autobiography in the past.

"The Nude Collection is a multi-medium series that channels porn statistics into interior design. By using Pornhubs top ten porn search stats from 2016 as inspiration I compiled images from each genre to create unique colours and then paints to be used in the home. The project calls into question has porn become so mainstream that it could be used to influence the home décor of family homes?"

'Gluck' is the color created from lesbian porn searches. The name of the paint reflects the influential lesbian artist Gluck.





Why did you choose to be an artist?

I had originally wanted to be a veterinarian but I spent over a year out of high school, because I was sick with Chronic Fatigue Syndrome. I figured I would never get the grades to get into vet school so I decided to do photography, as I loved art. It's crazy that I chose art because I never thought I would be smart enough to get a degree but now I have two!

What inspires you?

Weird things! It's very hard to nail down my main concerns within my practice because I get obsessed with so many different things. One minute I'm inspired by storytelling and the next I'm inspired by porn infographics...

Tell me about your favorite medium

Photography. Always photography the possibilities are endless and I love its history.

When is your favorite time of day to create?

At night and on the toilet... I don't know what it is about a bathroom but I get my best ideas there. My phone is full of notes that I have written down while sitting on the loo.

Does art help you in other areas of your life?

Yes, it's great for processing trauma. You can throw all your anger and sadness at it and as the artist, you can see the sadness but to the viewer, it could be the happiest image they have ever seen. I like that twisted sense of perception.

How has your style changed over time?

When I studied photography at college I wanted to photograph bands and do commercial work; in lots of ways, I still do! However, now everything I do is based on something deeper. It's far more considered.

How do you balance your time in the studio with other commitments such as a part-time job, family, or admin?

To be frank - currently, I do not. I'm either throwing myself completely at work or completely at art. One always suffers for the other and it's something I want to get a better grip on.

What are you working on at the moment?

I'm currently working on two things. One is a series using braille and the other is a piece that incorporates embroidery and poetry.

What is the biggest challenge of being an artist?

Being pigeonholed. Why have we always got to pick one thing? Why can't I be many things?

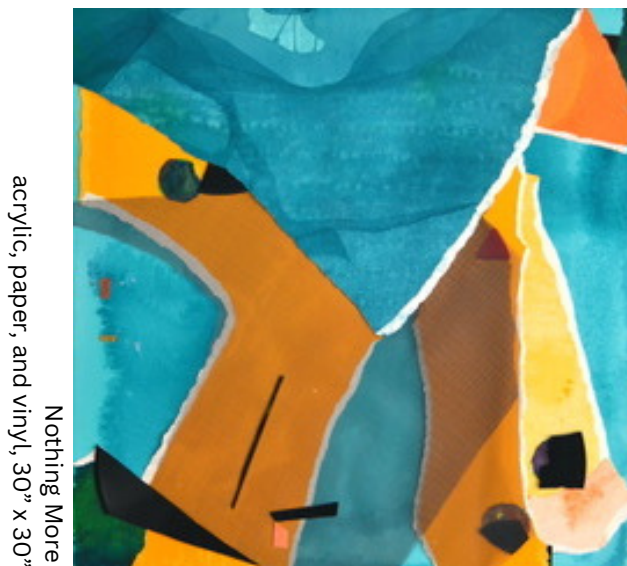


Acquaetta Williams



Acquaetta Williams is an interdisciplinary artist. She began her creative career as a glass artist. Her work is featured in private and permanent collections including the Museum of Arts and Design (NY), the ATT Learning Center, the National Afro-American Museum, the Racine Art Museum, Corning Glass Museum, and the Cultural Center in Wilberforce, Ohio. Notable exhibitions include Uncommon Beauty in Common Objects: The Legacy of African-American Craft at the Smithsonian's Renwick Gallery and "A Woman's View: Equality, Development, and Peace" at the World Bank, Washington, DC. Williams has lectured across the U.S., served as an Associate Member of the Institute of African Studies at the University of Ibaden in Nigeria, and was an artist-in-residence at the New York Experimental Glass Workshop. She has also served on the Board of Directors of the Glass Art Society and was a founding member of Glass Axis in Columbus, Ohio. Her work as a sculptor and painter has been acknowledged...

"My work as an artist has been a lifelong journey from glassblower to sculptor and now collage painter sharing my thoughts and emotions, different from my family and friends I search for individuality even today, it informs my decision and motivations as an artist. Influence by academic training and references to traditions and sensibilities evolved from the vision of African Images. I tell a story with a sense of relevance in the complexity of my feelings, thoughts, and memories. I reflect on my past to form an identity to build intimacy between the viewer and myself."



Nothing More
acrylic, paper, and vinyl, 30" x 30"



Beautiful Return
acrylic, paper, and mesh screen, 30" x 30"

"My art is a montage of fragmented forms, lyrical in movement, charged with emotions and woven together with subliminal messages; it echoes a social injustice. My collage paintings require the intellectual participation of the viewer to complete their interpretation; edges are scarred with repeated rejection, seeking out answers, settling for revenge. Abstract shapes and forms combine with a richness through saturated colors and diversity through textures. Lush colors agitate our senses and engage our emotions, overwhelming us with their delirium — evoking mysteries. The contour of one shape guides the contour of the next shape's outline into interlocking perceptual planes interrupted by forms. Each shape offers a juxtaposition between meditative and aggressive, a bridge between brittleness and fluidity. Vertigo shifts ravish colors as they meet and elbow for dominance, as surfaces confront the viewer, they generate a kind of magic were opposites become complementary. The reflective energy of vinyl plays to the illusion of shapeshifting through the tiniest of light; it moves and flickers refusing to settle down. The vinyl pulls the canvas away from the wall at the same time drawing the viewer in. The series Faceless Melodies embodies the street musician, the religious frantic and the homeless. Their voices echo emotional agitation and sensitivity, often through music. Layered surfaces unzip and gently peel away, revealing the spiritual transformation — the heart and determination of individuals who have become invisible."

Who are you?

My work as an artist has been a life-long journey from glassblower to sculptor and now collage painter. Sharing my thoughts and emotions, I continually search for my unique individuality which informs my decision and motivations as an artist. Influences of academic training and references to traditions and sensibilities evolved from a visual fascination vision with African Images. My stories relate to the complexity of emotion, thought, and memory. I reflect on my past to form an intimate identity with the viewer and myself.

How do you stay connected and up-to-date with the art world?

I travel to New York City once a month and visit galleries and museums. Closer to home Washington, DC offers gallery openings, conversations with the artist, sharing a glass of wine, and discussing art issues.



Follow Me
acrylic, mesh screen and vinyl, 30" x 40"

How do you know when a work is finished?

Is a work finished when the artist says the work is finished, or when the artist is finished with the work? I have a vision of what I want the art to look like and when it exceeds all of my expectations, it is finished. I can also revisit the piece several times before it really is finished.

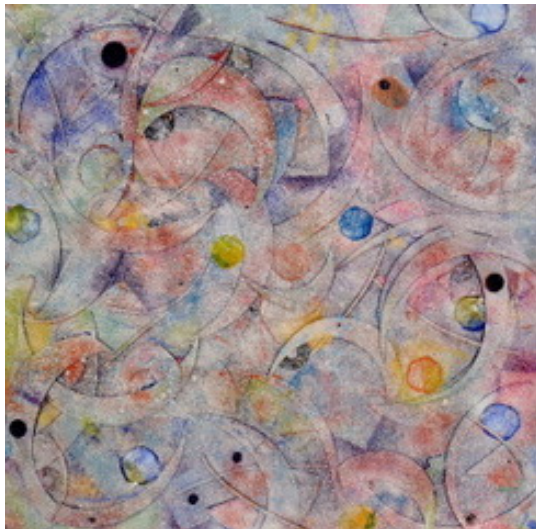
Name the artist or artists you'd like to be compared to and why?

I would love to be sandwiched between Sam Gilliam and Martin Puryear, and Kandinsky. I would have complete control of Gilliam's effective use of bold color, and lyrical movements, charged with emotions. Puryear's dominance over shapes, textures, and the environment and adding the edge of Kandinsky who works outside the box, colorful floaters continually moving just outside your visual reach.

Where do I find inspiration?

Inspiration is all around us. My series, Faceless Melodies evolved from my interaction with the homeless in DC. One long block walking to work while being approached for money and witnessing their repeated rejections. French Impressionism awakens in me my love for pastels.

acrylic, pastels, paper and vinyl, 36" x 36"
Emote



How do you define success as an artist?

When you are recognized for your contribution in the field through style and technique that has a lasting impact in the contemporary world.

How do you stay connected and up-to-date with the art world?

Art communities around the world are experiencing a time of challenge and change. Galleries and museums are taking steps to open their doors and hear from artistic voices that never had an outlet. Social media is challenging the role of museums to be more forthcoming and engaging with diverse audiences. It provides an opportunity for cross-cultural communications and enhances the local, regional and international exchange of ideas. It encourages young and emerging artists to emerge and actualize their creative trajectories.



In Plain Sight No4
acrylic, paper, metal and vinyl, 36" x 60"

Allan Punton



Chroma 10
Coloured glass, 63x33 cm, 2021
Artwork is part of a series exploring colour as a landscape

Allan Punton is an artist based in Exmouth, United Kingdom.

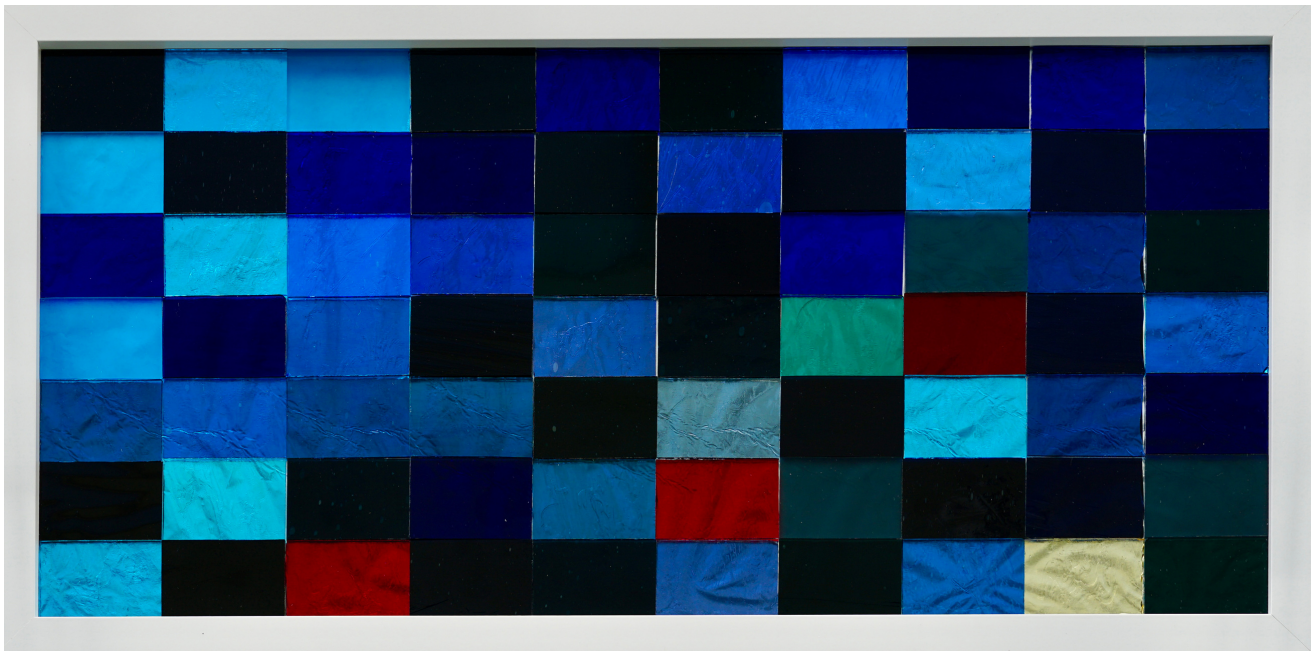
20 years ago, Allan decided to focus on using primarily cold cut coloured glass as his main material for interpreting compositions. He uses opaque and transparent smalti, fused and float glass for his artwork. The core element of all his artwork is the changing play of light on the coloured glass. This brings life and character to each piece.

Although Allan works to commission, both public and private, He strives continually to seek different ways of using glass to express his creative drive. Most of his artwork is abstract in design focussing on the colour in the compositions. Allan has exhibited overseas in the USA, Australia, France, Italy and extensively in the United Kingdom. His artwork has been shown in several publications and he was the first person to be elected as a Life Member to the British Association for Modern Mosaic.



Chroma 9/ 6/ 5

size 63x33 each, 2021
Artworks are part of a series
exploring colour landscape.



Who are your biggest artistic influences?

My main artistic influences have been masters in the use of colour composition. As a teenager, I was drawn to the work of JMW Turner because of his blending of colours. Howard Hodgkin has shown how simplified colour can impart feelings. Narcissus Quagliata has a unique quality in his expressive use of layered colour through fused glass.

What's the purpose or goal of your work?

At the start of each year, I set an improvement goal to research and develop a different aspect of working with colour in the glass. My current research is in creating glass filati from smalti for use in miniature compositions.

Do you have a network of other artists, and how do they support you?

I am based in the South West of England and work with three other mosaic artists to promote the artwork of a loose collective of about thirty artists through the annual exhibitions in regional galleries.

Tell me about your favorite medium.

Coloured glass is my favourite material for creating artwork, especially Italian smalti. Glass has a unique way of changing the emphasis of a composition as light hits its surface.

What are you working on at the moment?

I am working on two series of compositions for exhibitions later this year in Devon and Dorset. The format for both of these exhibitions is miniature cold-cut glass within a 5cm by 5cm substrate.

Where do you find inspiration?

The colours of flowers have always had a strong impact on my expressive style. The first colour I remember noticing is the bright orange of nasturtiums in my grandfather's garden.

When is your favorite time of day to create?

I prefer to start early in the morning on my artwork so that my focus is fresh and not diluted by other tasks such as dealing with correspondence, administration, or domestic chores.



Chroma 8/ 11/ 7/ 12

Coloured glass, size 63x33 cm each, 2021
Artworks are part of a series exploring colour as a landscape.

Brigitte Garcia



L'écriture de ma vie, c'est mon rapport au monde, aux autres et à moi-même au fil du temps. Le monde et ses actualités nous présentent, chaque jour, par son flot d'images, le monde de tous les dangers, attentats, guerres, dérèglements climatiques, crises financières, politiques, sociétales, pandémie et confinements...

Pendant les confinements, mon travail se focalisera sur l'effacement, effacement de mes repères personnels bousculés par la maladie d'Alzheimer de ma mère mais aussi effacement du monde d'avant la pandémie. Ces bouleversements, tant personnels que collectifs, vont impacter ma peinture. Mes peintures-palimpsestes, jusqu'alors tournées vers le passé, vers l'intérieur, vont pulvériser cette chape de plomb pour se tourner vers l'extérieur et laisser éclater les « Couleurs » du présent.

Je crée depuis de nombreuses années des peintures-palimpsestes ; chacune renfermant dans la matière le patrimoine, seules quelques traces restant visibles sur la dernière couche. Pendant les confinements, s'est posée la question de ce que nous allions garder du monde d'avant et de ce que nous allions effacer. Pendant deux ans, je vais effacer, effacer les mots, les langages, les formes, les couleurs, les habitudes, les souvenirs, les compromissions.... Je vais poncer, laver, brûler, arracher, déchirer, exhumer....jusqu'à atteindre «le silence rétinien » 1. Faire table rase pour mieux reconstruire ou tout simplement construire !! Ma recherche se radicalise. Cette série « Couleurs » se crée comme une évidence ; il n'y a plus d'hésitations, ne subsistent que des priorités qui ne transigent pas avec le temps. Un monde nouveau est né ; le passé est derrière nous, seul compte le présent. CARPE DIEM



Couleurs 4,
Acrylique, 100 x 81 cm

Quel est votre parcours ?

J'ai suivi un double cursus littéraire et artistique à Paris, une formation d'art-thérapie à Tours. J'expose en France et à l'étranger, New-York, Bruxelles, Lisbonne, Moscou, Florence, Rome ; participe à des salons d'art contemporain, le Carrousel du Louvre, Art3f, salon national des Beaux-Arts ; réside en maison d'artistes et intervient dans des écoles.

Quel est votre plus grand défi en tant qu'artiste ? Comment l'abordez-vous ?

Le plus grand défi en tant qu'artiste, c'est de ne pas être seulement dans la représentation de la réalité ou des événements de son époque mais en cherchant l'au-delà de cette réalité, de pratiquer un art contemporain de son époque qui souligne les crises qu'elle traverse.

Nommez l'artiste ou les artistes auxquels vous aimeriez être comparé, et pourquoi ?

Rothko, Joan Mitchell, Tàpies, Soulages, Cy Twombly.... Leurs réalisations sur des grands formats me permettent de m'immerger dans leurs peintures et de ne pas rester devant elles, simple spectateur.

Parlez-moi de votre média préféré.

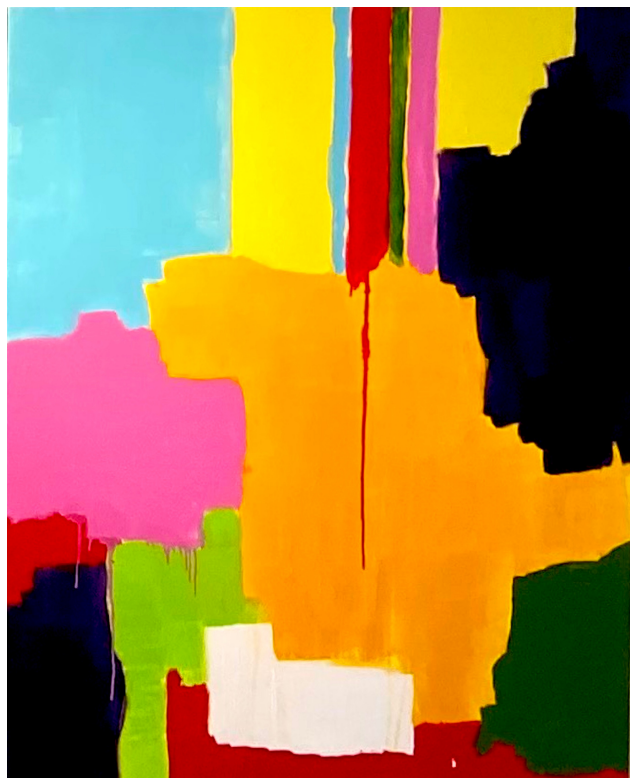
Mon médium préféré est l'acrylique. Il me permet de superposer les couches et de créer des peintures-palimpsestes ; l'ensemble des couches renfermant un patrimoine pour ne laisser visible sur la dernière couche que la mémoire de l'essentiel.

L'art vous aide-t-il dans d'autres domaines de votre vie ?

L'art est dans ma vie en perpétuelle correspondance avec la littérature. Il faut dire que j'ai suivi un double cursus littéraire et artistique. Mais l'art m'a aussi permis d'exercer l'art-thérapie et d'aider certaines personnes en souffrance à restaurer leur qualité de vie.



Couleurs 6, Acrylique, 100 x 100 cm



Couleurs 3, Acrylique, 100 x 81 cm

Sur quoi travaillez-vous en ce moment ?

En ce moment, je travaille sur cette série « Couleurs ». Je délaisse la superposition de couches pour peindre par aplats des couleurs qui viennent s'entrechoquer. J'ai effacé, au sortir des confinements, tout ce qui empêchait d'avancer pour faire place aux couleurs du présent.

Comment restez-vous connecté et à jour avec le monde de l'art ?

Je suis l'actualité de l'art en lisant les magazines spécialisés, en parcourant les expositions, en suivant les réseaux sociaux, en participant au MIFAC - événement annuel du Mans, en assistant à un cours de recherches aux Beaux-Arts de Nantes et à des séances individuelles et collectives en visioconférence avec un coach.

Comment savez-vous qu'une œuvre est terminée ?

Une œuvre est terminée quand elle cesse de vous interroger. C'est un exercice très difficile ; on peut rester des heures, des jours à la regarder et à s'interroger jusqu'au moment où c'est une évidence. Elle est terminée !



Avez-vous des expositions à venir ?

Expositions à venir :

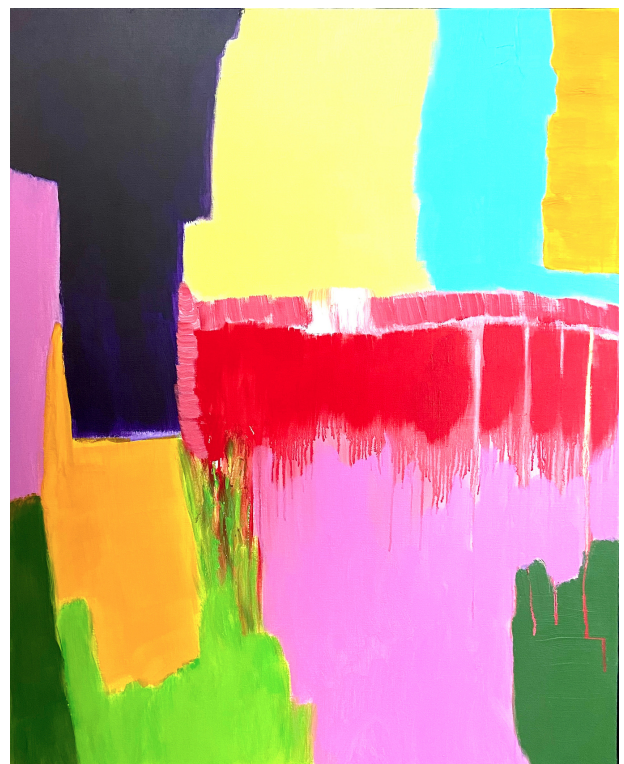
Du 16 au 22 septembre 2022 : Exposition dans Espace Sorbonne 4, 75005 Paris

Du 13 au 20 octobre 2022 : Exposition Biennale de Lyon avec Association AIAC

Avez-vous un mentor ou un coach ?

Je suis des séances individuelles et collectives en visioconférence avec un coach artistique. Les séances individuelles permettent de se créer des outils type portfolios pour démarcher galeries, salons... et les séances collectives de se mettre en situation pour se présenter, présenter sa démarche.... échanger des informations et constituer des réseaux.

Couleurs 2, Acrylique, 100 x 81 cm



Couleurs 5, Acrylique, 100 x 100 cm

Chad Erpelding



Chad Erpelding has been developing a body of work that investigates issues of corporations, globalization, and economics, exploring some of the major global institutions that affect all of our lives. Recent exhibitions include solo exhibitions at ONONO Gallery, Rotterdam, The Netherlands; Pinebox Art Center, Baltimore, Maryland; the Modern Art Museum, Yerevan, Armenia; and Nagoya Zokei University, Nagoya, Japan. His work has been included in group shows in the Philippines, Argentina, France, Italy, South Korea, Russia, Bulgaria, Hungary, Canada, Spain, and Mexico as well as throughout the US. He's been awarded artist residencies in Blanca, Spain; Buenos Aires, Argentina; Marnay-Sur-Seine, France; and Yerevan, Armenia and was awarded the Artist Fellowship Award from the Idaho Commission on the Arts in 2020. He earned an MFA from Southern Illinois University Carbondale in Carbondale, Illinois, and is currently a Professor of Drawing and Painting at Boise State University in Boise, Idaho.

"You can tell what's informed the society by the size of ... the tallest building in the place. When you approach a medieval town, the cathedral's the tallest thing in the place. When you approach a 17th-century city, it's the political palace that's the tallest thing in the place. And when you approach a modern city, it's office buildings and dwellings that are the tallest things in the place." Joseph Campbell

"The stock market and other data are commonly used to gauge the overall health of economies and are followed with an almost religious fervor. The major corporations that drive the market continue to increase in size and power through consolidations and governmental influence. They now have significant influence over many of our laws and regulations, control legislation, and play a major role in foreign and domestic policy. My work utilizes data visualization and systems-based strategies to investigate corporate power and global institutions. Pulling from the history of abstract painting, I transform color fields with data-driven formats, replacing the formal and idealistic space of Modernism with our new idol – the market. Through extensive research of stock markets and other economic data, I look to discover various representations of global networks and activities. I transform this data into a visually complex piece with conceptually disorienting elements, both revealing and concealing information. I hope my work challenges viewers to gain a new view into the



Debt/GDP: US: 2011-2020 acrylic latex on canvas, 71cm x 269cm (30cm x 46cm each) 2022

Piece is based on the national debt to the Gross Domestic Product of the US on an annual basis. Embracing a traditional hardedge abstract aesthetic, this piece is also a bar graph.

Who are you?

I am an artist and professor of drawing and painting at Boise State University in Boise, Idaho, US. I've been developing a body of work that explores issues of globalization and corporate power for the past 15 years.

Why did you choose to be an artist?

I originally went to school to study accounting and economics but this quickly changed when I took an art class. I was drawn to the challenge of creating and expressing ideas through visual forms, but my interest in economics continues to inform my work.

What inspires you?

I am inspired by our current cultural moment. We seem to be in the era of corporations, where they have more power than governments and individuals.

What is the role of an artist in society?

I think this is multi-faceted. They simultaneously mirror our current time as well as visionaries for how things can become.

Where do you find inspiration?

I find inspiration in data visualization, Modernism, color field painting, and current events. I am especially drawn to those moments when an event happens that ripples across the world, affecting markets and therefore people's lives.

How do you define success as an artist?

I define my own success as continuing to be engaged in and energized by my studio practice, but I have the luxury of not relying on selling my artwork to make a living since I also work as a professor.

What's the purpose or goal of your work?

I hope my work provides viewers with a visual experience, where they engage with the work formally, enjoying the combination of colors and shapes. And then I hope they see the title and grapple with the information the piece is based on, including the broader societal issues that are a part of that data.

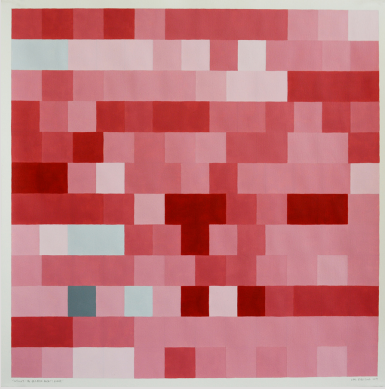
What are you working on at the moment?

I have recently started a corporation as an art project where I am collaborating on issues of corporate personhood – the legal idea that a corporation is a person. We are working to help corporations become better people. www.acorpincorp.com

Export/Import: US Trade Deficit: 2011-2020 acrylic latex on canvas, 66cm x 264cm (25cm x 41cm per diptych) 2021

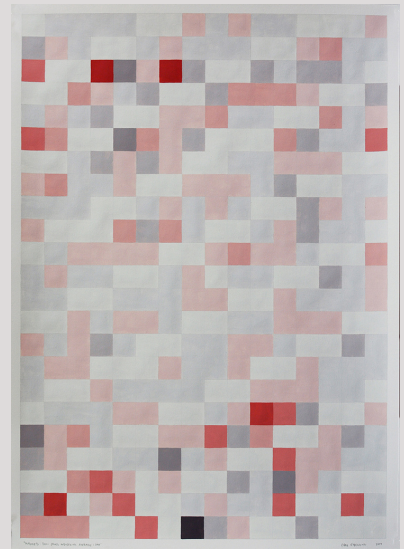
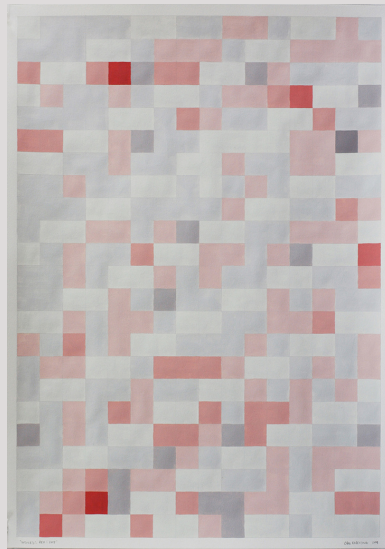
Piece is based on the annual trade deficit of the US, with each diptych based on the total number of exports and imports.



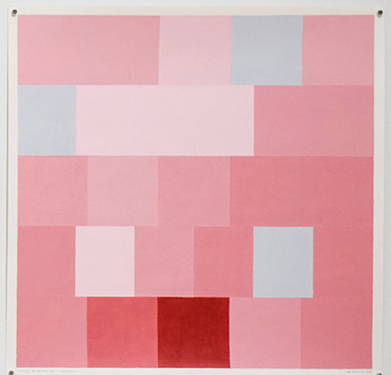
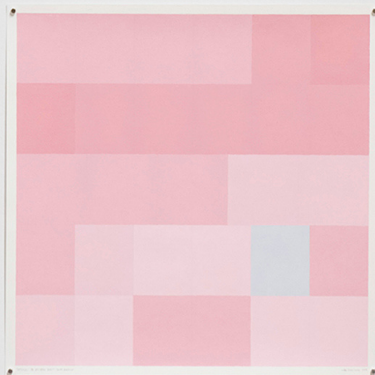
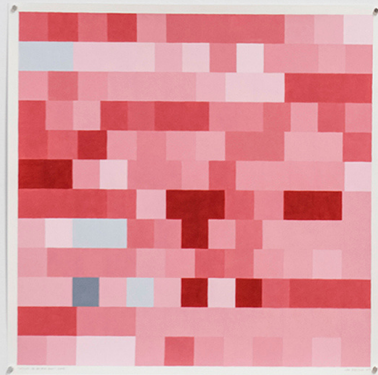
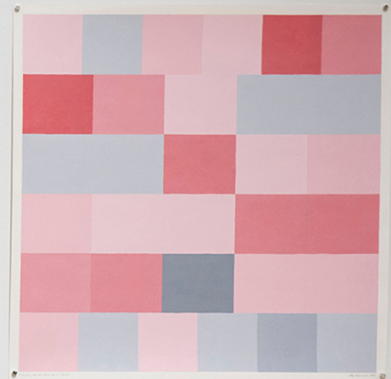
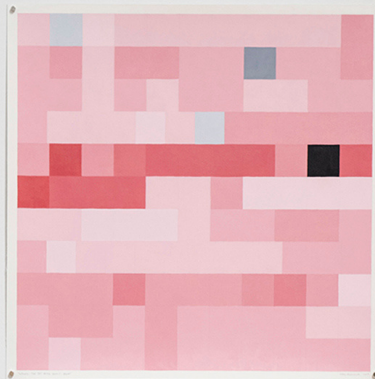
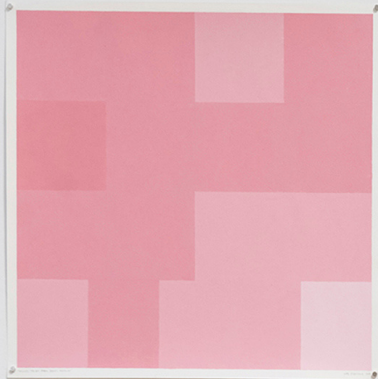


Indices: The Day After Brexit (detail of Europe)

Indices: The Day After Brexit acrylic on paper, 51cm x 51cm, (each) 2019
This series is based on the changes in value of the world's stock market indices on the day after the vote for Brexit. Each piece is based on one continent, with each square within the piece based on one index. Derived from the phrase "in the black/in the red," the values of the colors shift in accordance with the value of the index.



Indices: Amsterdam Exchange, Dow Jones Industrial Average: 2018 acrylic on paper, 61cm x 46cm, each 2019



Chrysanthe Maggidis

Chrysanthe Maggidis is a female artist born in Greece and raised in the United States of America. Throughout her academic years, she pursued a BA in Art Studio, Archaeology, and Art History at Dickinson College, an MFA in drawing, painting, and printmaking at the Pennsylvania Academy of the Fine Arts, and an MA in Greek and Eastern Mediterranean Archaeology at the National and Kapodistrian University of Athens, Greece. Chrysanthe is currently a Ph.D. candidate for Classical Archaeology at the National and Kapodistrian University of Athens and, simultaneously, an active artist having recently been accepted at the Biennale Chianciano 2022.

"As an emerging artist, my personal research revolves around contemporary figurative work that explores the relationship between mind and body, and how their interactions forge our identities. The figures are intentionally stylized to aesthetically reference ancient Greek vase paintings, which idolized timeless beauty through the perfection of the human form and perceptual idealism. Perfection, in ancient Greece, rested in those who attained the ideal balance of mind and body. These figures were regarded as divinely gifted and became a prototype for mortality. I challenge the ideal balance of the mind and body by representing one of the two in a fragile state thus creating a narrative of struggle, denial, rebuilding, and acceptance of imbalance."



Aff - 1.22X1.15m, pastel and charcoal



Tell me about your favorite medium.

Charcoal is the medium I have grown to love and understand. Every time I draw with it, it teaches me something new. When I was first introduced to charcoal, I was challenged because it forced me to work and think differently than what I was accustomed to. The more I practiced with charcoal, I learned to loosen up and enjoy not being in complete control during the process of creating, and even of the outcome. Charcoal gave me confidence and taught me to value light and shadow, allowing me to experiment and eventually express myself in color.

Does art help you in other areas of your life?

Art helps me escape stressful areas of my life, as these very areas simultaneously feed my work and allow me to visually explain and express myself. I believe art helps with focus, critical thinking, problem-solving, confidence, communication, and many other abilities that apply to our daily lives outside the studio.

Sciamachy
1.38 x 1.18m, mixed media of pastel, woodprint, and charcoal



Whelve - 1.28 x 1.18m, pastel and charcoal

What's the purpose or goal of your work?

Creating artwork was a personal need. My perception of this changed the first time I observed how others interacted with my work. What I hope to achieve, as I continue to create, is for my viewers to relate to my artwork through the history of their own experiences. Each viewer experiences the visual work differently depending on their unique backgrounds, engagements, thoughts, and emotions; in a sense, they complete the work and change its meaning.

Is there a specific environment or material that's integral to your work?

What is integral to my work is the use of the human figure. I create a narrative based on gestural physical language, as the body and its skin carry history, identity, personality, and dreams.

How has your style changed over time?

Academically in the fine arts, I was trained in various mediums such as drawing (charcoal, graphite, pastel, ink), painting (oil, acrylic, egg tempera), printmaking (etching, woodblock carving, lithography, monoprinting), sculpture (wood, metal/welding, plaster), and photography (film, digital photography, digital illustration, Lightroom Photoshop). I did not apply my knowledge of other mediums in my personal studio practice, outside of charcoal, until I began my MFA which required me to step out of my comfort zone in terms of scale and materiality. I now create large-scale mixed media collages using charcoal, pastel, fabricated paper, and woodprint.

How do you know when a work is finished?

An artwork considered finished for me stems from the instinctive understanding that there is nothing more I can add, iconographically or conceptually, to improve the image. This is something temporary for me, as I believe artwork can never really be complete, as it can always be revisited and reworked when the artist has distanced themselves from the specific piece.

Do you have any exhibitions coming up?

In June 2022, I had a solo exhibition at the Municipal Art Gallery of Lamia in Greece, and in August I participated in the Biennale Chianciano 2022 in Italy. In October 2022, I will have two solo exhibitions run in the Municipal Art Gallery of Corinth and in an Art Gallery in Athens, Greece.



Melancholia- 1.28 x 1.18m, pastel and charcoal



Caim - 1.28 x 1.18m, pastel and charcoal

Joy Misu

Joy Misu (she/her) is a young, emerging artist based in Vienna, Austria, while being born in Germany, she also has Vietnamese roots. Her art is a mixture of body positivity, feeling confident, and educating her surroundings about sexuality and womanhood. With mostly black ink, she has found her style to be very bold and modern. Showing depth and highlights, with the focus on black and white ink, but seemingly creating many layers, her artwork is unique in the best ways possible. She is taking the world by storm and has been featured in various exhibitions all around the world as well as digitally! Representing and supporting all those, who are not heard and are underrepresented in today's society.

"With my art, I want to represent all kinds of bodies, of all genders and sexualities. It's very important to me to give those a voice who have been underrepresented in the past and show them my respect and support with my inclusive art pieces. I identify as a queer woman whose sexuality is fluid and I want to encourage others to explore and love themselves in a society that has created a heteronormative world. I have faced many challenges in the world as a mixed woman and I want them to be seen and acknowledged by my surroundings. Sometimes my art pieces are seen as „erotic“, but I wouldn't necessarily class them as such, I would rather not put them in a category. Sometimes my art will make you feel uneasy or uncomfortable because it portrays issues that are not commonly talked about or shown in the mainstream media. Although some people won't understand my art, I love what I do and I appreciate the support that I get from the community around me. I developed the technique I use in 2017, while I was attending a college-level drawing class for two semesters and at the end of the second semester, we were assigned to do a „free“ art piece. That's when I experimented with different mediums, but black ink just stayed with me. Since then I perfected my skills and I love creating these simple but complex pieces with my „messy line“ technique as I call it."



Goddess
Oil paint on canvas
2021



When is your favorite time of day to create?

My favorite part of the day to create is the afternoon. I love being in my flow with natural lighting!

Who are you?

I am Joy Misu (she/her), an artist born in Germany who is half Vietnamese and half German. Currently, I am based in Vienna, Austria to pursue my dream of being a professional artist.

Why did you choose to be an artist?

I chose to be an artist because I am not good at writing and expressing my feelings in any other way. I have the feeling that I can really change something with my art.

Which artists are in your network?

I have an art network on Instagram, which consists of young artists. It is a mixture of emerging artists and hobby artists. They often share tips and tricks with each other as well as challenges they have to overcome. It is an amazing network since you can count on each other's support!

How do you promote your work and your shows?

I use social media a lot to promote my work, while also trying to get some physical exhibitions going (now after the pandemic). Also, my newsletter is a big part of promoting my work.

How useful has social media been for you?

Social media has been great but at the same time really damaging for me as an artist. There is a fine line between having a great and terrible experience since people tend to feel untouchable and send a lot of inappropriate responses to my art pieces. But I also touched so many amazing people out there, too!

What are your long-term goals?

I would love to make a living with my art!

What inspires you?

I am inspired by the world around me, especially queer people and FLINTA* people!



Women on social media part 1
digital art, 2022
Women on social media part2



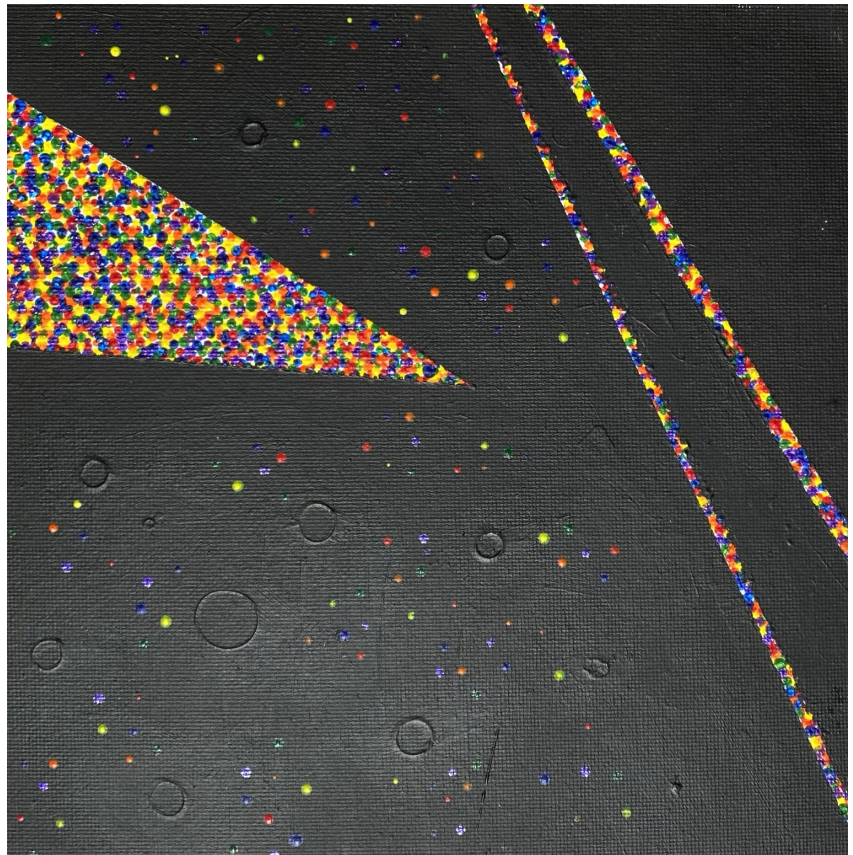
Liz Darrell

Liz Darrell is a multidisciplinary artist born and based in New York City. She was exposed to an absurd array of dramatic and visual arts growing up, perhaps triggering her perception of the world in expressive rather than logical ways. A lot of the darkness we face throughout life targets the deepest parts of ourselves, and to her, many of the deepest parts of herself are bound to her childhood. So, Liz has become interested in exploring adult concepts through a playful lens.

"It's strange being alive these days and that's quite inspiring. There's a lot to think about, there's a lot to feel about, but there's even more to do. My works may offend, they may inspire, perhaps even disappoint, but hopefully, they'll provoke something, anything. Be it internal or external; a thought or action. Pulling from the experiences I've gathered in my nigh quarter century spent alive, I aim to investigate the worlds within and around me through camp, sarcasm, and humor. And as a young queer white woman, my goal isn't to endear myself or explain myself but to simply bear myself. The pieces I create are attempts at illustrating a thought or feeling or experience I've found fascinating, and typically have to do with mental health, femininity, queerness, and privilege. I hope to shine a light on the unremarkable in a remarkable way; the things we take for granted are often the things least explored."



Slap In the Face - Acrylic on canvas, 5x5, 2022



Where are you from and how does that affect your work?

As a born and raised New Yorker, the city is one of my biggest influences. It has its flaws— as we all do, but it’s my favorite place in the universe. The language and pace of the city seeps into the bones of us, I think.

What is the role of an artist in society?

I think that there’s a kind of madness that comes with existing in society. Most of the world has to go to work and just understand that they’ll be paid a fraction of what their male white counterparts will be. If your clothes don’t seem to match your genitals or you’re a lady walking alone, you must simply prepare to be attacked-- constantly. I think it’s the artist’s job to provide comradery in this madness, beg us to ponder it, and aggravate those of us who live in it against it— in any order or combination.

Who are your biggest artistic influences?

My parents are both in show business, so theatre and live performance has always been a huge influence on me. There’s something about it that allows you to see all the gears in a watch that’s definitely affected how I view the world and myself. The queer community and the communities within New York are always consistently trailblazers in what art is and can be, they’re also so often unapologetic – something I definitely try to embrace. In terms of artists, my influences always seem to change, but Robert Wilson, Toni Morrison, Ian McKellen, and Cher are artists whose work always seems to make its way into my mind when I’m creating.

Pay It No Mind
Photoshop and acrylic, 36x24, 2022

Where do you find inspiration?

Most of my works come from some combination of being intensely frustrated and/or infatuated with an idea until one day something I see gives that idea a chance to take some kind of form. That said, my go to cures for creative constipation are usually queer performers, television, theatre, advertisements, my partner, my grandma, the city, and—strangely enough— Indian dance reality television.

Describe how art is important to society.

I hear a lot about how art is the mirror society holds up to itself, but I think it’s also the way we can see and process and feel the things we typically cannot. I think beyond showing us what we are, it’s art’s job to show us what we can be: the most magnificent and awesome as well as the most gut wrenching and despicable.



Venus Divine - Photoshop and acrylic, 36x24, 2022



How do you define success as an artist?

Success definitely comes in different forms for each artist. Providing comfort, identifying flaws, celebrating individuals and cultures— all these are tremendous feats and certainly successes in their own rights. I would consider myself successful if I could achieve any of these things, but I do hope, specifically, to incite some kind of change. Even if I can just change a train of thought or somehow collaborate with a stranger’s mind to muster a thought into existence that wasn’t there previously; I’d consider that success.

What's the purpose or goal of your work?

The world can be a really dangerous place for those of us whose identities intersect or dwell in the margins. I know some people have to hide and conceal to remain safe, but for the rest of us, I think it’s our job to love and exist as loudly and belligerently as we possibly can. I want to bring a bit of peace and recognition to those of us that live in the madness of it all and a gluttonous portion of distress to those who can afford to remain sane.

How useful has social media been for you?

Social media has been a really cool tool to explore. It’s definitely mad stressful because of the pressure of putting out content consistently and trying to stay interesting. But it’s been amazing to connect with other artists and get to follow their journeys and processes.

The Okeefe Spread
Original Photo and acrylic, 24x32, 2022

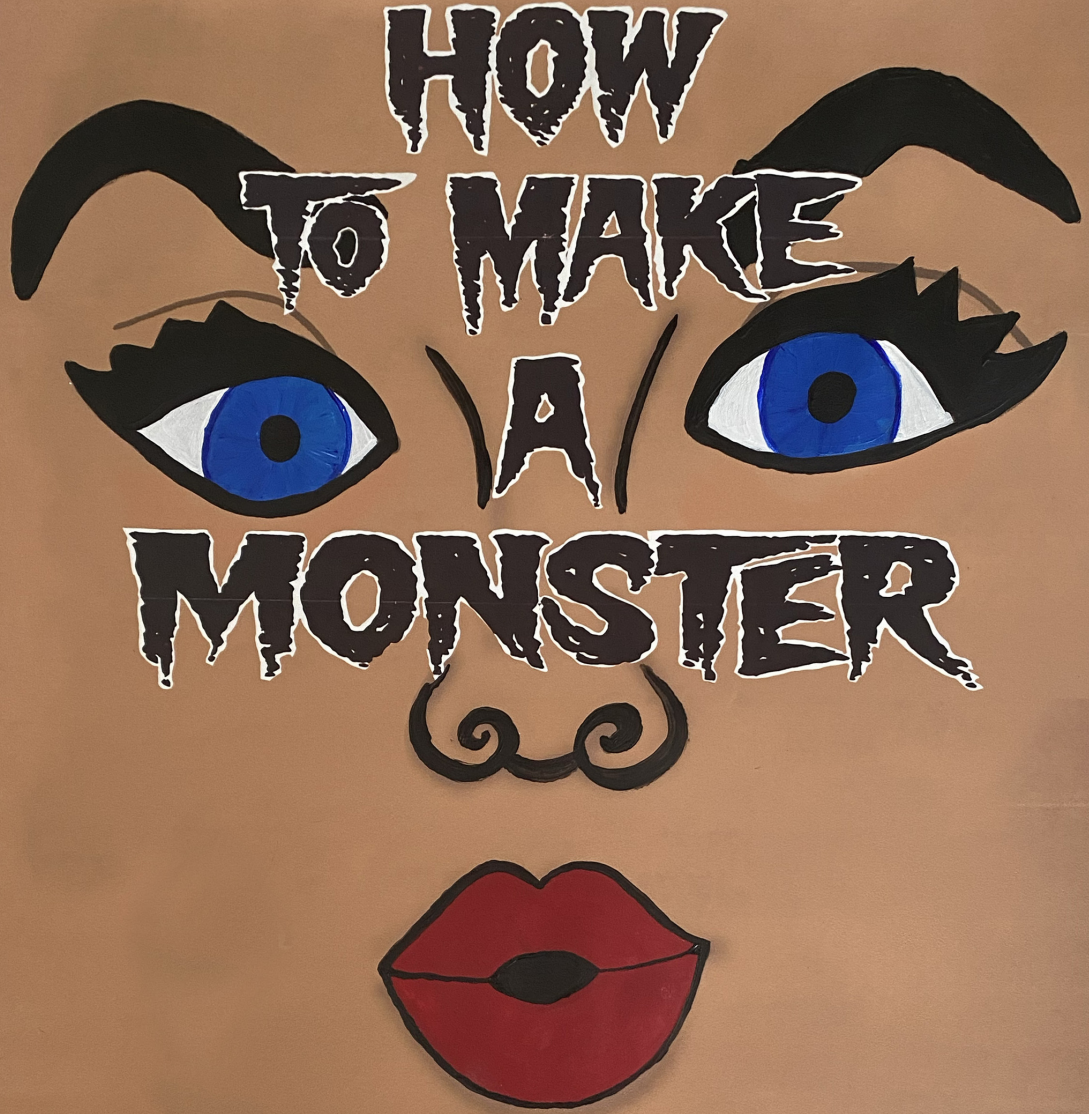


Joys Of Maintenance
Original photo and acrylic, 24x32, 2022



Farts and Other Pleasurable Hassles
Original Photo and acrylic, 24x30, 2022

IT WILL SCARE THE LIVING YELL OUT OF YOU!



HOW TO MAKE A MONSTER

SEE THE GHOSTLY GHOULS IN FLAMING COLOR!

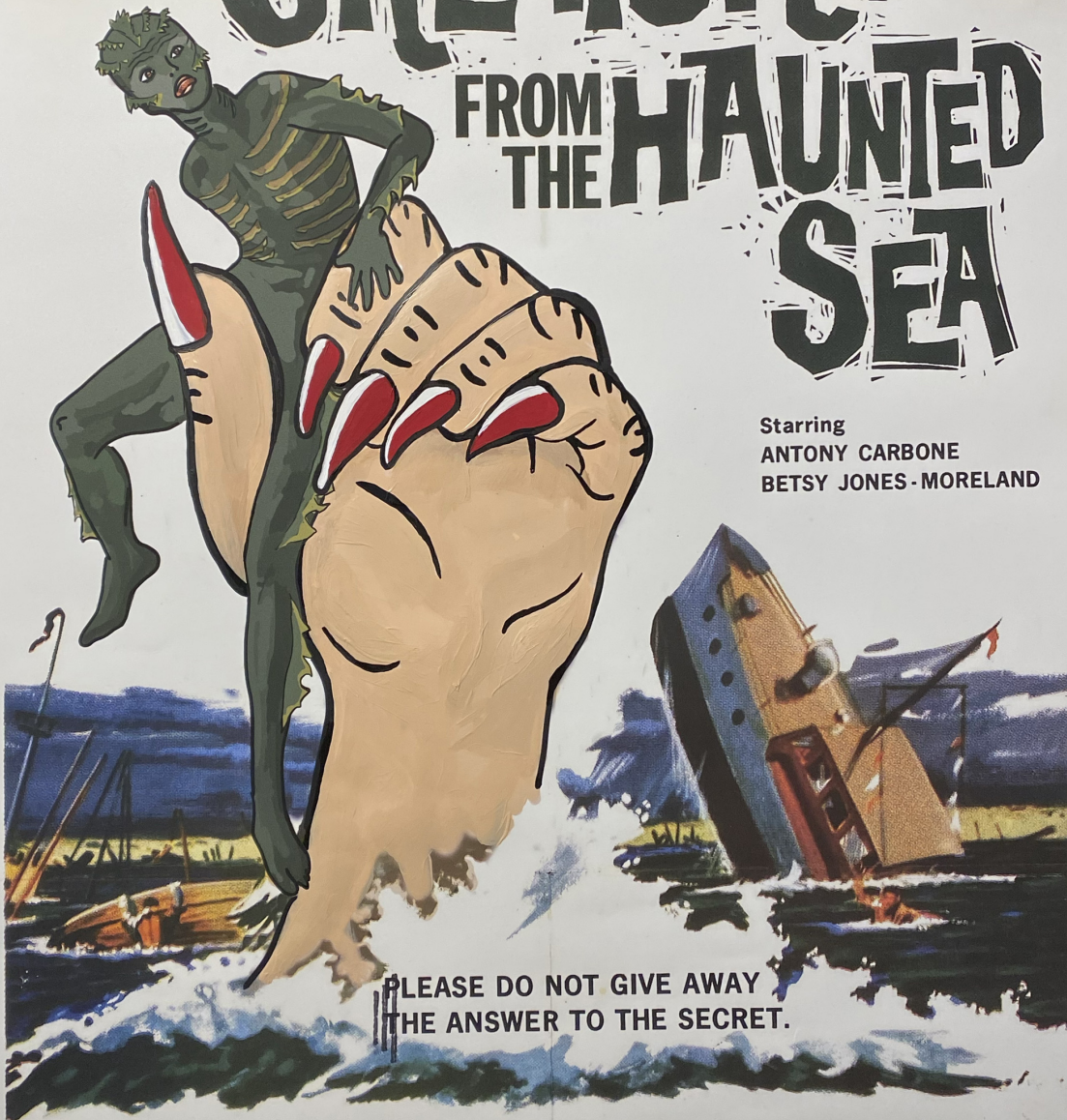


STARRING ROBERT H. HARRIS · PAUL BRINEGAR · GARY CONWAY · GARY CLARKE · and Guest Star JOHN ASHLEY · PRODUCED BY HERMAN COHEN · HERBERT L. STROCK · DIRECTED BY HERMAN COHEN · SCREENPLAY BY KENNETH LANGTRY and HERMAN COHEN
A JAMES H. NICHOLSON and SAMUEL Z. ARKOFF Production · An AMERICAN-INTERNATIONAL Picture

How To Make A Monster - Photoshop and Acrylic Paint, 24x18, 2022

What was the unspeakable secret
of the SEA OF LOST SHIPS?

CREATURE FROM THE HAUNTED SEA



Starring
ANTONY CARBONE
BETSY JONES-MORELAND

PLEASE DO NOT GIVE AWAY
THE ANSWER TO THE SECRET.


Produced and Directed by
ROGER CORMAN



**A FILMGROUP
PRESENTATION**

Lyndon Watkinson



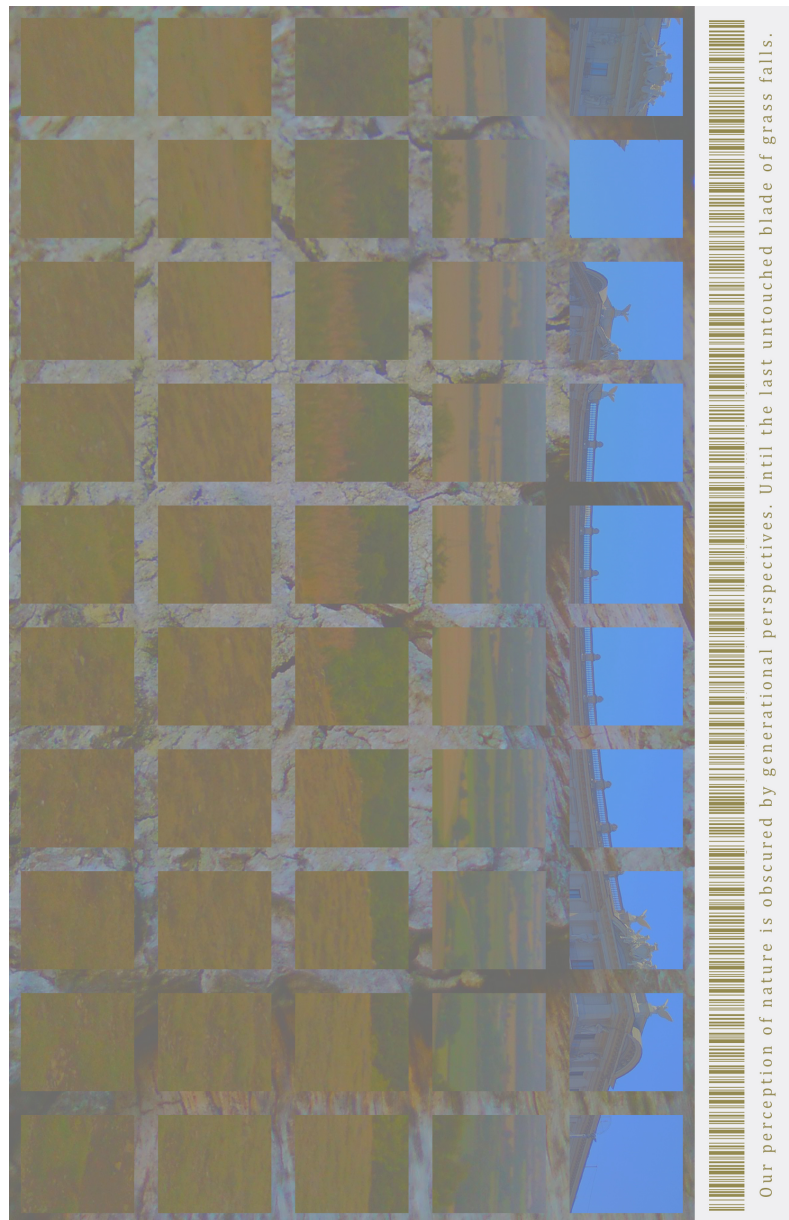
Lyndon Watkinson is a digital artist, designer, and writer based in Sheffield, UK. Passionate about solving creative problems and making art accessible. Operator and founder of SU4IP , an online arts organization, and virtual alias. Democratizing art and art context through artworks, publications, digital content, articles, and sound.

Themes vary excessively, underpinned by experiences of being an outsider. Driven by a desire to quantify and systemize abstract concepts and ideas.

"Historically, I was insecure about my lack of drive to combine my digital skills with my creative process. The period of widespread isolation between twenty-nineteen and twenty-twenty-one offered a test bed to hybridize these two aspects of my life. My confidence and belief in my own ability to communicate my ideas through art have since flourished."

01:05

The final installment of the Interior Artworks within this series. The original intention for the work was to recreate William Morris' Trellis using modern technology to juxtapose against the ideology of the Arts and Crafts movement, which advocated for the opposite. As the piece developed, 01:05 also inquired into the division of nature, using various visual elements to communicate the way humans interact with and perceive nature. Sampling from an archive of collected photographs, this piece embeds multiple layers of nostalgia in a trellis-inspired format. Digital Collage, 1640x2560 px, 2022



Our perception of nature is obscured by generational perspectives. Until the last untouched blade of grass falls.

Why did you choose to be an artist?

I've always been attracted to making things. Creative subjects at school were always what I looked forward to the most. Used to think that I was because making was easy, but it turned out that other people found it hard going sometimes. That made me realise that creative subjects were easy to me because I enjoyed them. That's the reason I became an artist. But it was definitely a gradual decision I made over the years.

What is the role of an artist in society?

Art in many ways is a form of non-verbal communication. Artists project their ideas through a plethora of mediums, and those who open to these ideas receive the pleasure of synthesising what the art means to them. In a time where we know so much, it can be a real joy to experience something for the first time, and to contemplate what it could mean. But art is applicable to just about everything that society needs and consumes daily, from media consumption to architecture, that to just define it by one purpose would be an injustice.

Where do you find inspiration?

Art can be used to contextualise and reimagine the mundane. I enjoy exhibiting this in my own work. I think most people care about overlooked objects found in everyday life, I just takes the right individual to persuade those to look at something deeper. I doing so, it can make others feel good, or otherwise grateful for things that we often take for granted.

What motivates you to create?

I have a constant desire to create things. I try to generate something new every day. When I create artwork and feel proud, it gives me a lot of gratification. When I create artwork and I don't like it, I know mistakes help ground me. If I think

everything that I create is a masterpiece, I know that I am moving in the wrong direction. If I feel like an imposter, I know that what I am doing is important.

How do you define success as an artist?

Success as an artist is first defined by how much you care about making art. If you care and awful lot, and by extension it gives you a purpose, that's a great start. I think that this is the consensus for any artist, after that I think it becomes a lot more open to interpretation. My own personal goals for success are defined by the above, in combination with making enough money from art to sustain myself. That's my dream.

How has your style changed over time?

I think for most people, myself included, it starts off with just being able to draw things well. Then during my teens, I used art as an extension of my own emotions, to reject realism, and express everything I was feeling during the time. I had always been good with computers, and I wanted to use these skills to make art that was precise and well thought out. When my emotions had somewhat levelled off in early adulthood, I realised that I couldn't afford to be so impulsive. I transitioned my practice into a systematic process that could turn small fragments of ideas into something bigger and more profound. Digital art has given me the tools to do that.

What are you working on at the moment?

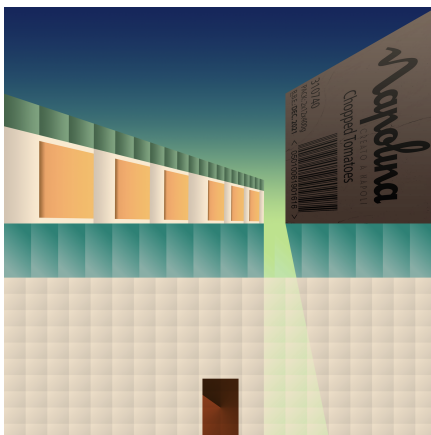
I've been big on making artists' books since I started at university. I've made a few previously, and want to develop them into something that can bring people into the art world. For those who may not be inclined, I believe books to bring the gallery to them.

01:25

Intertwined with architecture, the grid is used to mitigate the risk of erecting a structure, and interface calculating its integrity. [Aleksandr Rodchenko, Hanging Spatial Construction no.11 (Square in Square)] Despite its precariousness, Hanging Spatial Construction is grid-bound. Not in the act of exhibiting its aesthetic properties, but defiance. Interchangeably rejecting and embracing the grid, is switching between the methodical and the impulsive. Rodchenko was also a painter for most of his career. Like Kandinsky and Zamyatin, his practice would mostly be subject to political restrictions of Soviet Russia. Comparable to Zamyatin's We, Rodchenko would strive for a solution. Δ-503's neighbour would work daily on complex equations to discover and identify the 'final' number, and consequently - the final revolution. Culminating in the main character backtracking on his role in the plot to overthrow the One State, and instead report I-330 to the Bureau of the Guardians. Δ-503 would record, in reference to the One State: 'I'm certain we shall prevail. Because reason shall prevail.'



Likewise, Rodchenko would record, referring to the end of painting: 'I reduced painting to its logical conclusion and exhibited three canvases: red, blue, and yellow. I affirmed: it's all over.' For Russian Avant-garde artists, the grid was the conclusion of aestheticism. It was the end of impulsive and emotionally dictated art, and a transition into an optimisation imperative. The process of creating this image began with recreating elements from the image of Rodchenko's Hanging Spatial Construction. This involved sampling the colours from the photograph, and using them as a basis for the background, circle, and square. The addition of the blue hues above was not a product of colour sampling. Instead, it was added to break up the monochromatic nature of the original picture, to define this artwork further from just a recreational study. The two shapes are illustrated with seams, to convert something two dimensional into something that more convincingly resembles a physical construction, maintaining a digital appearance. Adhering to the overarching theme of my artistic practice. I added a grainy overlay, which transports the image away from post-modernity, while maintaining the soft, pixel perfect elements underneath. Inspired by the idea of 'art to end all art' - I incorporated democratic, equilateral shapes to convey purpose, function, and utility. To resemble the idea that reason shall prevail. The sticker in the bottom right was illustrated to be stuck on, and overlay the grainy texture, to suggest that this work is an archival artefact rather than an image, withdrawn from an exhaustive cabinet titled: 'Art said to have ended all art.' Such anarchic intentions to overturn the status quo and summarise our efforts, implies that now that art is finished, we can focus on other things. However, no artist is realistically happy to do that. Moreover, this statement implies that art does not present solutions and is a superfluous, recreational act. Dramatic ideological shifts and changes in mentality are beneficial to art. Waves of counterculture are inherent to our nature. 01:25 symbolises the reality that art is inconclusive, but never stagnant. Digital collage, 4800x4800 px, 2022



00:36

An architectural study, combining influences from both Southern and Eastern Europe to create a surreal, and almost heavenly reproduction of renaissance architecture. Sampling from untouchable components of priceless paintings and ceremonial halls of residence, 00:36 combines these elements with everyday objects to create a lens where units of measuring time are at their lowest relevance.

Digital Collage, 4800x4800 px, 2021

Lynn Strugnell



Lynn Strugnell is an English artist who trained with Rose Wylie and the late Roy Oxlade. She attended their regular classes and the famous summer schools where their work was critiqued by Peter Fuller, and artists such as Jock McFadyen. Lynn was a founder member of the Monson Group and organised local exhibitions and a publication of their work. From there Lynn completed her MA in Fine Art at the University of Brighton and became the education officer for the Cable Street Studios in the East End of London. She was an artist in residence in Whitechapel and her most recent exhibitions were in The Brick Lane Gallery, London and at the Ducal Palace in Genoa. Her time is split between Brighton and a small Greek island where she also exhibits. Her art work is in private collections throughout Europe and the United States.

"My paintings aim to express my "feelings about a form." To make imaginative transformations of my chosen subject. Each painting creates a space where the spectator can experience the familiar in a new way. I begin by sketching; the locality, the domestic and everyday life around me in particular humble objects that may escape the male artistic gaze. The vibrancy of the Aegean light informs my colour palette. I strive through gestural mark-making to recreate the "spirit in the mass" layering and juxtaposing the paint to achieve this result. I strongly believe that painting has a relevance today as a counterpoint to the slick consumer driven images that we are fed. Art should be challenging and make us reevaluate our attitudes. Drawing is an instinctive human activity, a universal language that transcends boundaries, and colour, a tool that enriches our experience of life."

Welcome back - Acrylic on paper, 28x25, 2021



Choose your weapon - Acrylic on Khardi paper, 21x21, 2020



Where are you from and how does that affect your work?

Originally from London where I spent my formative years visiting art galleries and museums. This introduced me to the wider world and led to my interest in multi cultural lifestyles, including historic artefacts and alternative aesthetics. My love of Greece influences my own paintings, the vibrant colour and exuberant energy contrasts with the grey English skies and restrained culture of my childhood.

What is your background?

I have a background of theatre studies and the teaching of children with severe additional needs. Over the years I have travelled widely, overland to India, visits and tours of China, North and South America, Europe, India, Egypt and Tunisia.

Why did you choose to be an artist?

My meeting with the late artist Roy Oxlade catapulted me straight into his art class, I found myself in front of an easel for the first time. His dedication and passion to the creative process was phenomenal, I was hooked. He and his wife Rose Wylie shared their erudition and encouraged their students wholeheartedly to shake off the grip of dry academic drawing and value the alternative path of authentic personal response.



Hidden gems - Acrylic on paper, 25x35, 2016-2020

What does your work aim to say?

My work invites the viewer to see the world in a new way, and to recognise the likeness in the unlikeness. We are predisposed to search for meaning and to make sense of what we see, our minds enjoy the process of making a gestalt, of filling in the blanks and also to make analogies. I make allusions to places and things, I want the spectator to join in the reading of my paintings, detecting atmospheres and uncovering layers embedded within.

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

Of course every artist would like to be compared with the greats, but realistically everyone has to plough their own furrow. We can admire and learn but I see no point in copying. I am within the tradition and a product of my culture and era, but If I can obtain the freshness and honest struggle as depicted in much Outsider art, or a quirky medieval artist, then I am content.

Who are your biggest artistic influences?

I am drawn towards the work of other cultures and times, prehistoric, Celtic, Egyptian Persian and early Hellenic in particular. I admire beyond measure Velasquez, Manet, Rodin and Matisse, and in modern times the late paintings of Philip Guston, George Bazlitz and my own teacher and mentor Roy Oxlade.



Pray that the road be long - Acrylic on paper, 17x25, 2022

How do you define success as an artist?

Success for me is predominantly a sense of satisfaction and pride my best paintings, the ones that continue to sit well in their own space and seem to have a life of their own. I value comments from other artists and invitations to exhibit my work, whether in a gallery or online. To see my creations on someone's wall is a joy and a humbling experience.

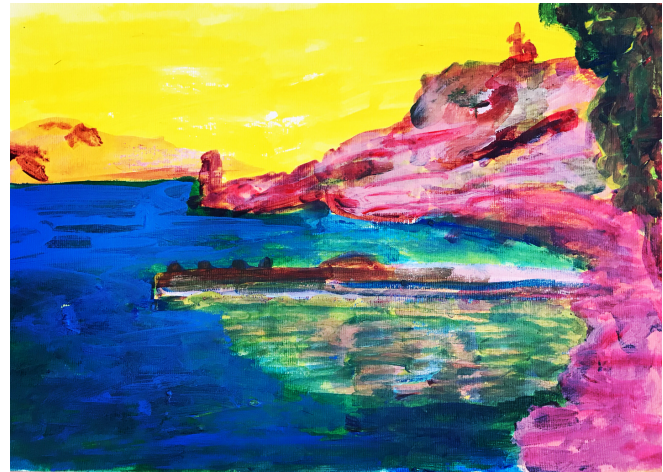
Does art help you in other areas of your life?

Art skills are developed by doing, drawing, observation and imposing challenging restrictions to obtain a new and interesting image. Drawing quickly, with my left hand, in the dark, in a continuous line etc. can all help inform my later paintings.

Then as I paint, trying to recognise quality, honesty and authenticity which keeps you alert; this may occasionally arrive quickly, or be the product of continuing striving. When re-working it is so hard to keep everything fresh and to be brave enough to risk losing it all rather than tentative adjustments.

How has your style changed over time?

My style has changed over time in various ways. At first art involved life drawing, studio set ups and interpretations of existing art works. I used charcoal and oil paints, often on large canvases. I continued with these materials at Brighton undertaking my MA and in my Kent and Cable Street, East London studios. As my circumstances changed I had to work to a smaller scale which requires intensity and a switch to acrylic. Greece has enriched my colour palette, it also led irresistibly to including landscape and architectural features. Strong colour brings joy and vibrancy to our lives, we bathe in its glow, as light and heat



Faros, Tilos
Acrylic on paper, 17.5x25, 2022

A jewel like Greek landscape in evening light

Rainbow landscape
Acrylic on Khardi paper, 21x21, 2020

Aquamarine sea and sky surround the island,
diversity can flourish



bounces from every surface, I hope that my paintings convey this positive energy which inspires me today.

Martin Vallis



The Man

Studied Visual Communication at Medway College of Art and Design from 1976-79, moving to London in 1980. After working as a Photographic Assistant to Commercial Photographer Gary Bryan for 3 years, he set up his own studio in Chelsea in 1983, that specialised in high-quality still life photography, in the areas of Advertising, Design and Editorial. Martin also shot stills on TV and Cinema commercials, primarily with directors Howard Guard and Ridley Scott (Alien/Blade Runner/Gladiator). Some of Martin's clients included, British Airways, BMW, Volkswagen and Selfridges. While working in the commercial world Martin's style evolved, resulting in tightly- cropped, close-up work, mostly utilising Tungsten lighting, to enhance texture and detail. Two decades later Martin departed from commercial photography, concentrating on his own vision. Throughout his life and specifically his personal life, which has often been hell bent on self destruction, he's been on a journey to find answers to the fundamental questions of 'Who is he?' What is his True Self or Identity? That journey has taken him via suicide attempts, psychiatric hospitals, detox hospital, rehab, treatment centres, and countless therapy groups and one to one sessions, trying to find the one true 'Self' but as he now knows there is no 'Definitive Self' he's made up of many parts. Of course, many may already know this, but he doesn't think that at any time in his life, he has been so conscious of this fact. He feels this is an important breakthrough for him. Martin feels as though he's had a moment of clarity while undertaking Schema Therapy and through his involvement in Buddhism. He's had many discussions around the idea of 'Self' and the fact from a Buddhist perspective there is 'No Self!' He says, he finally believes he understands this now. There is no one thing that specifically encapsulates Martin, he would need to give several definitions to find the whole picture of him, the same as the need to finish the jigsaw by putting the final piece in place to get the bigger picture.

Pretty in Pink - Various sizes, 2021



The title of this image is also the name of a song by a favourite band of mine, the Psychedelic Furs and why it immediately came to mind. Pink isn't a favourite colour of mine particularly in fashion clothing and accessories because of its 'girlie' tag. But in this case and on this VW I think it works and looks very good.

The Art

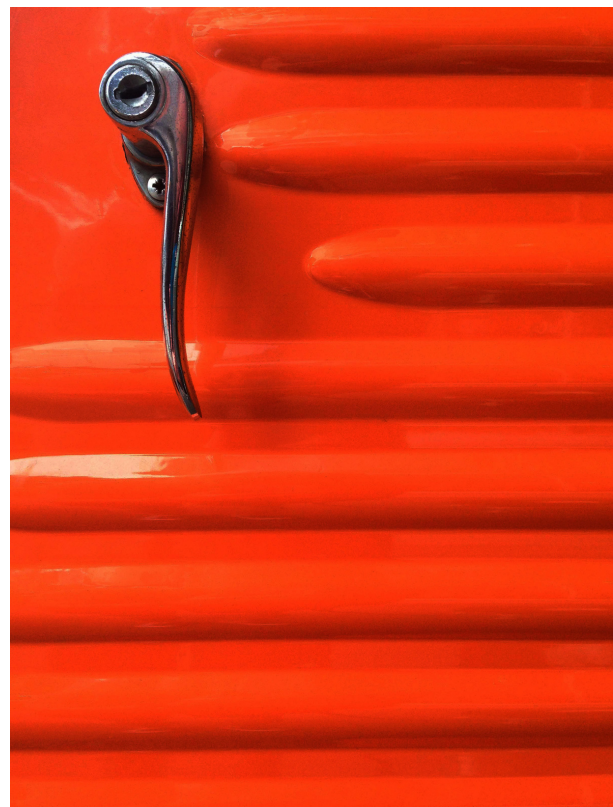
Today Martin has rejected a lot of the values he developed while working in the commercial world, apart from the importance of composition. He's gone from large format cameras to now shooting only on his iPhone, 'I love the freedom, I don't want to be bogged down with the technicalities of traditional photography' he says. I also want to break down the stubbornness and snobbery that often hangs over traditional methods. I don't believe we think anything less of a painter if they use a rag or trowel to produce a painting, we either like it or not and surely that should be the same in photography. There's room for both. When he worked commercially if anyone had asked him what does 'Quality' mean in relation to the work, he would have said, the equipment and materials used but today answering the same question, he feels it's the 'idea' and providing he can communicate the 'idea,' with whatever he's using at the time, then it's 'job done.' He even likes the pixel effect and compares it to 'Grain' that was popular back in the day with analogue photography. His current work reflects his journey so far, his thoughts and experiences, the good, the bad and the ugly. He says he's had several comments regarding his work as being 'Simple' and 'Anyone could have done that.' However, in Martin's experience, anyone don't do that because they don't see it in the first place and don't understand the beauty of simplicity and as Leonardo da Vinci is quoted as saying, 'Simplicity is the ultimate sophistication.' And that'll do for him. Martin adds he's often attracted to subjects that may reflect his own struggles with interpersonal relationships and feelings of Alienation, Isolation, Disconnection, Emptiness and Loneliness.

Martin likes the poem, The Ideal by James Fenton, which he says reflects something of his own life journey.

This is where I came from.
I passed this way.
This should not be shameful
Or hard to say.
A self is a self.
It is not a screen.
A person should respect
What he has been.
This is my past
Which I shall not discard.
This is the ideal.
This is hard.

Linear Image of Visionary Future
Various sizes, 2021

I like linear and geometric shapes and they work well with strong colours as in this picture. And regardless of the Classic Vehicle they have the power to fire the imagination.



Who are you?

I'm no one thing. I'm made up of many parts, and rather like a jigsaw, one needs to put all the pieces together to see the bigger picture.

Where are you from and how does that affect your work?

I come from Kent and a working-class background, and I haven't just got a chip on my shoulder, I've got the entire chip shop with customers! The class system from my generation has been very negatively impactful but of course I'm no longer working class, but I feel it deep down and that in turn can make me feel I don't belong in the world of art.

What inspires you?

The Mind / Consciousness. Is it in my head, backside or on the bus that's just gone by my window, nobody knows? It is though, constantly having an impact and influence on me. I've just come back from a 'Nature of Mind' seven-day retreat, mind-blowing, if only I knew where my mind has been blown to?

What do you dislike about the art world?

Elitism, Ego, Pretentiousness, Rigidity, and Snobbery.

Who are your biggest artistic influences?

I don't like collecting names, but of course that's impossible because I'm influenced by everything and everyone around me past and present whether I'm aware of it or not. The painters I admire are, Francis Bacon for painting the human condition in all its grotesqueness and I use the word 'grotesqueness' as a compliment. Edward Hopper for the melancholy, something that's a big part of my own life and impactful on how I see the world and others in it. And the Photographer Don McCullin, even though our work bears no comparison. What I like about McCullin is that he's gone to war torn countries to record the devastation caused by invading armies but he himself is also an 'invader' as he pushes his camera into the grief, anguish and destruction of family life caused by war.

Does art help you in other areas of your life?

Yes, some of my work relates to the trauma I experienced as a child. I find it very cathartic and it's brought me closer to my subjects and illuminated why I'm drawn to particular subjects. It helps to keep me sane if I can connect on an emotional level with my images, even if it's painful.

How can your work affect societal issues?

I hope by being open about my own mental health difficulties, either through the images or by conversation I might change a few perceptions along the way.

How has your style changed over time?

I worked as a commercial still life photographer for over twenty years and even though today I've given up a lot of what it taught me, and it did teach me a lot. What has remained is a trained eye for an image and the importance of composition. All my images are like mini still lives.

Cars and Girls - Various sizes, 2022



How do you know when a work is finished?

Interestingly I asked a painter friend the same question and she said it's never finished but she must let go. I think as a photographer it may be easier, for me it's instinctive!

What is the biggest challenge of being an artist?

To ignore negative opinion, not easy, I know. I am a sensitive soul. My work is a very personal journey and many, if any, won't get it but if I can touch a few along the way, then that's fine, I'm happy.

Dreaming in Red
Various sizes, 2022
Car as a dream

Braking Bad
Various sizes, 2021
Abstract: Brake light and a play on the little of the Netflix series



Maryam Dehbozorgi



Maryam Dehbozorgi was born in April 1986 in Shiraz, Iran. In 2011 she received her bachelor's degree from the Soore University of Tehran in the field of Graphic and in 2019 she continued her study in the field of Painting at the postgraduate level at the university of Soore , Tehran. She started her professional career in the field of art in 2014 by accidentally participating in a group art class which was arranged by an artist and art director, Mohsen Zare, in Shiraz. She is really into photos and films so she is really influenced by them in her art. This interest originated in her childhood as she was enthusiastic about flipping through albums and watching home movies, first as a means of entertainment and then as a tool for curiosity about her identity. Her earlier works were collages of family members and sometimes internet and magazine photographs that initially dealt with scattered topics such as immigration, technology growth, and identity, and then the focus on the " self " subject, shifted into the challenges she faced in everyday life. With the help of photos as reliable documents, she could connect with her past and move through lost time. photographs were torn, burn, and mixed with all kinds of materials and sometimes they were photographed and used in video art or painted. Most of her subjects had been images of herself and the city where she inhabited. Today She makes her works with the inspiration from her life and the concept of " self " and her challenges to express them more broadly and in relation to society. To achieve this goal she uses familiar objects in everyday life in combination with photos and employs them to create her art. Her works are shown in various group exhibitions in the field of graphic design and visual art, in Iran and abroad and also she held her first solo exhibition in 2020 in Hamras Gallery in Tehran with a collection of photographed collages entitled " fly between walls ".

Being that

The photos in this collection are the result of living among a multitude of beautiful and identical women, the result of a search among Becoming others or staying in a space that tries to create another image of "me" as a woman. In this series, familiar and unfamiliar dichotomies are placed next to each other, so that familiar and common objects in life in combination with each other, create a character that is fictitious and unfamiliar. Parts of my face are reflected in the mirror to complete the character and make another self; A self that sometimes resembles an accepted and constructed character in the community around me. The final character, suspended and far away from the real self, my body, and even the lovable character of my community; is An empty character of the body, feeling, and thought. This artificial form is neither of my sex nor does it live apart from me; Because there is always an instinct to be more beautiful and more acceptable in human nature, so what comes to mind when hearing the phrase "beautiful woman" is the image of a woman with a glamorous appearance; One who has been able to assume the role of an ideal being by wearing the innumerable demands of his community.

Hug - photography, 38x25



A woman with yellow dress - photography, 50x32



The dream of bride - photography, 16.9x25.4



Why did you choose to be an artist?

I was very interested in art since I was a child and used to draw in my spare time, but 10 years ago when I attended a private creativity training class by Mohsen Zare, curator and artist, I realized that art is my main profession. Since then I started making collages with the help of photos. Being in the artistic path gave me the opportunity to discover my inner self, using everyday objects around me and photos in combination with each other made me familiar with strange spaces and challenging issues in my life. Art has been a form of self-knowledge for me.

What does your work aim to say?

From the beginning, my work was somehow focused on the subject of "myself" so that my first collages were made using my own photos. In general, my works have a kind of illusion that invites the viewer to explore and seek, seeking to generate thoughts and questions about identity and personal challenges for greater discoveries in the world. In my work, there is a lot of contrast, including the contrast between concepts and colors. In the work of "Being That ", familiar and unfamiliar dualities are placed next to each other, so that familiar objects in everyday life combine with each other to create an unfamiliar and fake character. In this work, the audience is faced with an ambiguous space to discover the concept of real self and fake self, which leads him/her to think bigger.

What is the hardest part of creating for you?

The hardest part for me is keeping the main idea. Because the initial ideas change a lot in the development phase of the work. Sometimes these changes lead me to a better path and sometimes it takes me away from the main path.



I have lost my body, there is only one color..red
photography, 48x33.8

What is the role of an artist in society?

In my opinion, the artist can inform people and show them the hidden points of their existence. By watching the work of art, the people of the society can be on the path of contemplation and transformation because art is inspiring and the artist is the cause of this awareness by expressing his/her pure feelings. To me, the main goal of an artist is to create change, a change that can begin with searching and questioning oneself and then entering the larger world.

Tell me about your favorite medium.

Photos and images are an important part of my work, flipping through photos has been my enjoyable pastime since childhood. For this reason, I made my first works using photos, especially my own images. As reliable documents, photos helped me move through time, break its rules in my mind, and fantasize. I keep photos as the primary medium and then distort and alter them by adding other materials that come mostly from everyday objects in my life. Sometimes I arrange the space I want and take a picture of it. Finally, the new images are my reality, which allows me and the audience to talk and exchange opinions.

Does art help you in other areas of your life?

In my opinion, art is a form of therapy because it comes from the innermost feelings of the artist. I use art as a relief in my life. Art as a means of self-expression has been able to free me from the disturbing realities of the real world and bring me closer to myself. When imagining and creating unusual spaces in art, I take refuge in my inner world from the artificial reality of the world.

How do you develop your art skills?

Practice and perseverance are the most basic stage of skill development in the field of producing my artworks. In addition to continuing to work and creating new works in various fields, I try to get acquainted with the latest information about the world of art and contemporary artists through social networks, online art magazines, etc. Making mistakes and testing different techniques and methods in producing works brings me to the stage of certainty in creating works.

Which art trends inspire your current work?

As an interdisciplinary artist and since I am interested in using different tools and techniques in the production of my works, these days I think about using digital technology in the form of different tools and as part of my work. I want to use information as the basis of digital art in my work. The use of digital technologies in the production of artwork opens new doors to create my mixed and distorted works and makes a more reasonable connection with the audience of the new age of technology.

How do you define success as an artist?

Success for an artist is continuous growth in the path of his artistic production. In my opinion, a successful artist is someone who has achieved his personal expression and can show it on a global level, an artist who leaves a deep impact on society's thoughts with his works for the purpose of creating questions and transformation.



Three of us - photography, 25x15

Three of us - photography, 15x25



Patrice Sullivan



Patrice Sullivan lives and works in Phoenix, AZ. She received her MFA from the University of Pennsylvania and an undergraduate degree from Massachusetts College of Art. She has shown extensively nationally and internationally, including Gracie Mansion, Jim Kempner, and Robert Miller Galleries in NYC and the Gallery of Vaclav Spala in Prague. Sullivan has been a member of the Spark Gallery in Denver from 2014-2019. She has had shows at Rhode Island College, Krause Gallery in RI, Somerville Museum, and Fort Collins Museum of Contemporary Art. Residencies include The Edna St. Vincent Millay Colony, Lower Manhattan Cultural Council's "World Views" Program, Maryland Institute College of Art, Alfred & Trafford Klots International Program, Léhon, France, Scuola Internazionale Di Grafica Venezia, Venice, Italy, and Chalk Hill Residency in Healdsburg, CA. She has received many grants throughout her career through the university, showing in the faculty gallery yearly. Patrice pioneered & initiated a study abroad program in Italy for summer courses and taught two semesters. Sullivan's artwork has been reviewed by The Huffington Post, Artscore Magazine, Southwest Magazine, Westword, and Site Matters. Her work is in many private collections including Idelle Weber, Lisa Russell, and.....

Born in Portland, Oregon, I have resided and am a Professor Emeritus of Painting at Colorado State University, where I taught for 25 years retiring in 2018. Prior to teaching at CSU, I taught at Harvard University. Patrice received her BFA from Massachusetts College of Art in Boston and her MFA from the University of Pennsylvania.

The figure is the embodiment of the human experience. It is the site of courage, joy, and love, of compassion, fear, and pain, of struggle, loneliness, and frustration, of sorrow, of loss. As a narrative, figurative painter, I use the figure to depict these universal emotions. A narrative is a time captured in a moment. The synthesis of the photographic and the painted image, within the familiar context of the family, invites viewers to explore their emotions and transcend worldly barriers--perhaps recalling a moment from parenthood, or childhood, perhaps renewing a quest to understand the meaning of our existence. These moments display a benevolence that might be masking deeper, more malevolent variables.



Birthday Party
Oil on linen
Size 18"x18", 2018



Endless Chatter
Oil on board,
Size 9"x12", 2022

What does your work aim to say?

My work speaks of family history, reunions, and the importance of relationships within the family structure. It shows love, companionship, playfulness, family dynamics, sibling rivalry and purity.

What is our biggest challenge in being an artist?

My challenge is how to get my work shown to the audience that is appreciative and supportive. How to expand your base and keep the rejections from getting in the way of your artistic creativity. I address this by applying to shows that don't charge a fee, residencies and keeping my instagram and website up to date.

Who are your biggest artistic influences?

I love the Italian Renaissance painters who told stories that had meaning; Giotto, Fra Angelica, Botticelli and the Siense painters. Frida Kahlo, Matisse, Alice Neel, Lois Dodd are others who inspire me.

Does art help you in other areas of your life?

Yes, art helps me appreciate nature immensely. I see and feel so much more because of the beauty I am made aware of by looking at space, line, form that others cannot see.

How can your work affect societal issues?

No one can predict or understand how work affects others. I hope my art gives insight into the bigger issues of the day. Community, fellowship, and relationships that endure over time and should be sacred and cherished.

What are you working on at the moment?

I have been working on this body of work for over 30 years. It still inspires me to create and continue in this genre. I love the figure and my work is very personal in nature.

How useful has social media been for you?

Very important. It gets my work out there and good things have happened due to tremendous support from other artists who are kind, generous and willing to help an unknown artist. We should all help and support each other.

Floating
Oil on linen, 40"x40", 2014



Oases of Tranquility
Oil on linen, 12"x12", 2022



Pauline Bradbury



Pauline Bradbury graduated from Southampton University in 1999 with an Art&Design/Psychology Degree. Started Crank Pots Art Studio in 1999 where Pauline has taught ceramic classes for many students; of all ages & abilities. She teaches in local schools; works with mental health groups; with her local council to facilitate young people's pottery groups through vacation periods; with NHS Sussex trust, GPs and facilitate workshops or sometimes installations with young people. Co-runs Tidal Arts & Crafts. On the committee for a local Family Fun Day involving quite a big craft market. Explored encaustic wax, its bright colours and fluid movement using a hot plate, hot iron and various tools allow for bold shapes to transform. Heating the wax allows an easy fusion of colour, as it cools the shape is set. This took her to cyanotype; with the use of natural objects placed on paper/fabric that's been coated with the chemicals; it is then exposed to the natural sunlight. Washing the image under running water to reveal a Persian Blue background. The shapes of the natural objects are left white. These bold, striking methods of printing have drawn her to mono printing. Bringing together all that she's learning to combine techniques explored in transferring images and shapes.

A ceramicist at heart, lately I've been experimenting, researching, and experimenting with mono printing on many levels. Shapes and colours! My family continually remark "Oh my god, mum's seeing shapes & colours! Without realizing I've been drawing from nature's beauty, surrounded by the New Forest & the coast with its continual seasonal changes. Mark making, texturing, image transfer, decals are all implements at my disposal. Working with a gelli plate, applying colours, combining talc, glue, baby oil, rolling with a brayer, brush movements, texturing with numerous tools; layering each printed piece. Discovering how layers come together to complement an overall composition. A continual strive to push the boundaries and discover more.



Bubbles From The Deep

H29.5cm x W20.5cm
Gelli plate printing,
acrylics, art deco paints,
foil, mark making tools



Seaweed

H29.5cm x W20.5cm
Gelli plate printing,
acrylics, art deco paints,
mark-making tools

Lemons

H29.5cm x

W20.5cm

Gelli plate

printing,acryli

cs,art deco

paints,block

printing

ink,dried

lemon as the

mark making



Who are you? Where are you from and how does that affect your work?

I'm Pauline, born in Dundee, Scotland. Graduated from Southampton Uni in 1999 with an Art&Design/Psychology Degree. Establishing Crank Pots the same year to this day facilitates workshops at the studio, schools, local holiday art groups for young people, mental health groups, and with Camhs, Nhs Sussex Trust. Passing my learned skills onto others with much enthusiasm and passion. This drives my desire to keep learning; researching and experimenting. Being inspired by many creative people I cross paths with allows the freedom to call upon the unnoticeable in our everyday lives that we tend to ignore without realizing it. Observing it all. My not-so-young kids always tease, "Mum's seeing colors and shapes! She's creating!" I spent many many hours at our local beaches, walks in the forest, and cycle rides with the kids. I'd forgotten that I spent many hours at the Carnoustie and Broughty Ferry Beach. Even visited Montrose beach when I was really young.

Tell me about your favorite medium.

A ceramicist at heart; but lately I've been experimenting and researching mono printing on many levels. Shapes & colors! Friends are always on hand if I require an audience!! I jabber on to explain my concept; having researched, and experimented for many hours. I reveal the projected almost outcome then wait for the critic! Working early in the day when it's quiet I can sit and ponder! When I'm waking I'm drawing on my dreams. Reflecting on their meanings.

Storm At Sea
H29.5cm x W20.5cm
Gelli plate printing, acrylics, emulsion, block printing ink,
mark-making tools



On The Water
H29.5 x W20.5cm Gelli plate printing, acrylics, art deco paints, emulsion, mark making tools



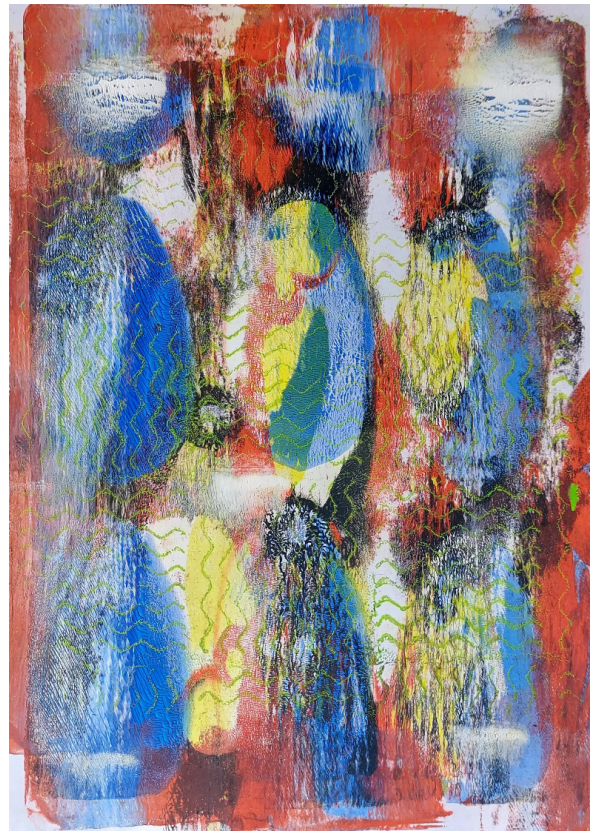
Where do you find inspiration?

Without realizing I've been drawn to nature's beauty; surrounded by the New Forest & the south coast with its continual seasonal changes. Mark making, texturing, image transfer and decals are all implements at my disposal. Working with a Gelli plate, applying colours, combining talc, glue, and baby oil rolling with a brayer, brush movements, texturing with numerous tools; layering and layering to create each printed piece. Discovering how layers come together to complement an overall composition. A continual strive to push the boundaries and discover more. Encaustic

wax, cyanotype, decals, image transfer, screen printing, stencils; are for me bold dramatic colourful shapes. Once a piece is 'finished'. You do study and challenge yourself, and look to how you can improve, and what might be missing!

Who are your biggest artistic influences?

Artists whom I've drawn from would be Barbara Hepworth, Mike Benton, David Hockney, Frida Kahlo, Picasso, Andy Goldsworthy, Lucie Rie, Magdalene Ugundo, and Dora Billington but a few. Their individuality, style, techniques, and representation of the 'real', push the concept of abstract, a belief that making art affordable to us all. Evoking a response to what you see, what you could touch. All this surely allows us to realise that the 3D natural world in which we live is ALIVE & EVERCHANGING. As an artist, through whatever medium I use I endeavour to represent 'energy' & 'stay'.



Arches-Reflections
H29.5cm x W20.5cm Gelli plate printing, acrylics,
block printing inks, emulsion, mark-making tools



Calshot Fireworks-Celebrating The Isle Of Wight Boat Race
H29.5cm x W20.5cm
Gelli plate printing, acrylics, block printing ink, art deco
paints, mark-making tools

Pier Forlano



The humanistic and visionary component of Italy where Pier was born, has blended with the scientific component inherited from his father, a chemist: hence the attention to detail, the analytical decomposition of the image and of concepts into symbolic formulas, a curiosity about form as the expression of a movement, a three-dimensionality, and a function. His diplomatic career has taken him to many lands and continents, putting him in contact with different cultures and a stunning variety of images. Tribal art, surrealism, symbolism, and graffiti art are his possible inspirational starting blocks. Pier has exhibited in Philadelphia, Manhattan (Salmagundi Gallery), and Brussels (Italian Institute of Culture).

"I am in search of the perfect balance among black and white rendition, geometry, colors, association, and meaning. I pay a lot of attention to composition and try to tell a story that can be both personal or political. Thus, decorating with style or to a particular aesthetical effect is not enough to express my inner life. The desire to experiment with different materials permeates my entire production, which spans from collage to layering, assemblage, high relief, and even the introduction of real objects into the paintings."

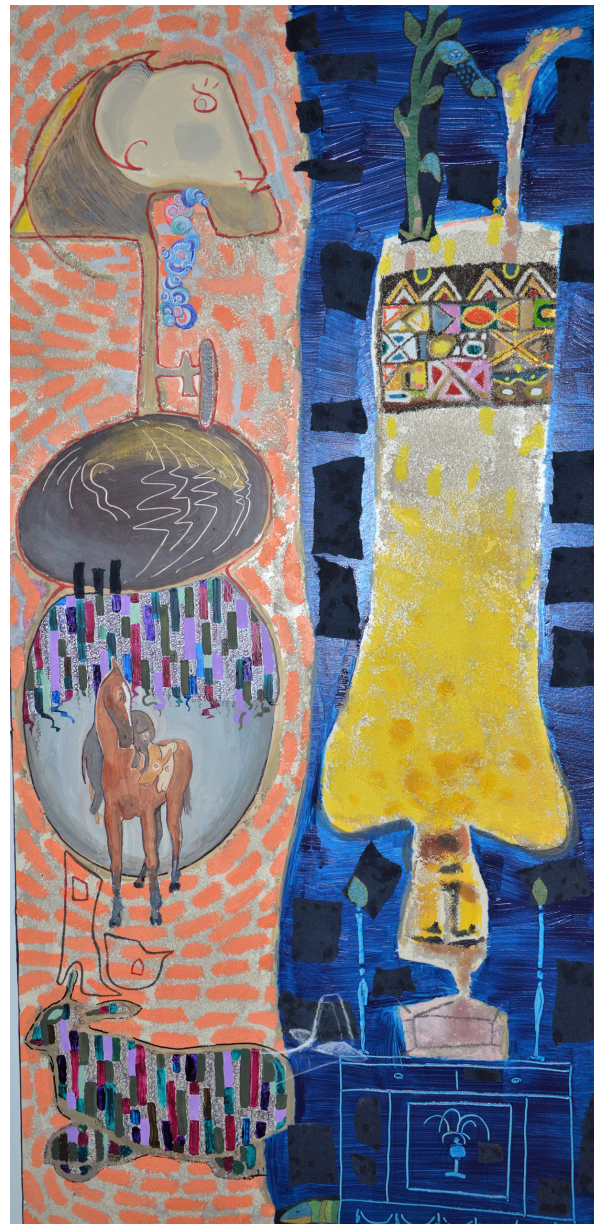


The Aquifer - mixed media on wood panel, 89x120cm

Easter Revisited
Acrylic on polystyrene
Size 124x61 cm



Yin and Yang
Acrylic fabric and paper on polystyrene
Size 125 x 61cm



Who are you?

I am someone that always had a fixation with art and harmony. I chose to become a diplomatic official in order – among others - to understand other cultures and explore in depth all types of art.

Where are you from and how does that affect your work?

I was born in Italy in a splendid renaissance town (Ferrara) which has influenced my taste since my childhood. Nowadays after a lot of traveling and postings overseas, I live in Belgium, at the very heart of Europe.

Why did you choose to be an artist?

I didn't really choose to become an artist, it was a pulsion from deep inside me that had to be expressed and followed. Sometimes I have the impression that words and analysis can add little to your understanding if you don't use also the right side of your brain and try to approach beauty.

What does your work aim to say?

My work almost always carries a story, thus I think I am not a decorator, my first aim is not the search for the ultimate awesome effect. I try to express dreamlike stories, but also political fears or desires, like the discomfort with populist parties or the possibility of a civil war in the US.

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

The biggest challenge in being an artist is to further your sharing with an audience. I try hard to get to know the right people and ways to multiply such chances. Also venturing into social media is altogether complex and requires a lot of patience.



What do you like/dislike about the art world?

About the art world, I like the creativity, the sharing, the research of a common ground of understanding, and the necessary mystery. I dislike the somersaults of sheer decorators, who maybe do innovate in form but go completely amiss on content, the distortion of markets, and the attitudes of the people who pretend to dictate the next fashion when they become arrogant or bigots.

What is the role of an artist in society?

The role of an artist in society is to interpret the spirit of the times, grasp the essential trends, and inspire love, tolerance, and harmony. When very mature, it can also help to shape the future, I am thinking about famous architects, sculptors, and designers.

Who are your biggest artistic influences?

I guess my influences stem from tribal art, graffiti, surrealism, and symbolism.

How do you define success as an artist?

Success could be measured by the amount of interaction with the social environment, and the chances to influence the mood and the life of other people. In a perfect world, the artist should never care too much about financial success and stick to his /hers storytelling and inner accomplishment.



The Crime of the Lamp's Genie

Acrylic and collage on unstratched canvas
Size 102x146cm

The Fox and the Parachutist

Acrylic, polystyrene, paper and mixed media on wood
Size 80x120 cm



Spirenkov Vadim



Spirenkov Vadim was born on April 8, 2004 in Vidnoe. In 2008 he moved to Yaroslavl, where he lives and studies to this day. In 2013, he entered the art school and graduated in 2018. From 2020 to 2022, he studied at the art department of the Children's Art School No. 1 in Yaroslavl. In 2021, he became the prize-winner in the nomination "painting" International Prize for Contemporary Art among teenagers Teen Art Awards. The work "Why do we need art?" was presented in June 2022 at the exhibition of Prize winners in the Master Gallery, St. Petersburg. In the fall of 2022, it is planned to print the catalog. In the same June, "Apple" and "Gorilla and Rat" were presented to the public at the Boomer Gallery, London at the exhibition Contemporary III.

I - Creation

My canvases, first of all, should give aesthetic pleasure, like all media working with the visual part. But I don't want to go into one solid beautiful visual that doesn't contain any plot or statement.

Sudden ideas come to me, which I write down in a notebook with drafts. Usually, these are visual images, sometimes words, and sometimes plots. And after a while I go back to the sketch and make it into a beautiful "wrapper".

The work should establish contact with the viewer so that the audience catches the eye. And only then she will be able to immerse herself in the world of the artist's reasoning, in this case, in my world.

II - Message, content, research

I don't have a clear set research goal. And the research is meticulous for me.

My whole life is a gigantic research work, which can be divided into smaller works.

So I explore – I write down all the thoughts that I have in the course of life. My works are a reaction to the events and trends of the modern world.

There is especially a lot of criticism on my canvases, and you can criticize everything. There is, probably, provocation as an instrument of attention.

Maybe I'm studying the "Russian man" because I am one myself. At the moment I am learning about life, the life of a young man in Russia.

III - Pink

The pink color is present in all my works (with the exception of "Free running"). Why pink?

For me, this color is a symbol of innocence and openness. There is a lot of pink in a person.

Skin, internal organs, muscles... This is nature itself, naturalness, the beginning of everything.

Of course, pink is different for everyone. But its brightness and softness attract everyone.



Pavel
Paper, markers
Size 29,7x21

Who are you?

I am an artist, and painter from Yaroslavl and now I am a student at the Institute of Architecture and Design of Yaroslavl State Technical University.

Where are you from and how does that affect your work?

I am from Russia and that affects my work. I rethink Russian people and rebuild them, so I want to show how we can improve our nonideal world. There are a lot of problems, which I can decide.

What is your background?

I am very curious, so I tried a lot of things. I graduated from children's art school in 2018 and I graduated the school this year and entered the university. I will study architecture.

Why did you choose to be an artist?

I want to create and note my ideas and make them real. This is my way to show my thoughts.

What inspires you?

I think that cinema inspires me the most. I am a cinephile.

What does your work aim to say?

Every work aims to say something different. I do not have a strategy or exact target. I see the problem - I make a painting.

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

From my point of view, art should first of all bring aesthetic pleasure. I hope my paintings do it.

What do you like/dislike about the art world?

The art world has its own rules, and I follow them. In the end, I want to break these rules. I accept this art world as it is.

What is the hardest part of creating for you?

The hardest part is washing brushes from oil paints. It is terrible.

What is the role of an artist in society?

Artists are the most subtle and sensitive representation of reality.

Gorilla and rat
Oil on canvas, acrylic marker
Size 50x70



Who are your biggest artistic influences?

Jim Jarmusch. His movies show me another world, which I fell in love with.

Tell me about your favorite medium.

My favourite medium is painting. I like to combine oil, spray paint and acrylic marker.

Describe how art is important to society.

I can say that art is complete nonsense and that it is the most important part of society. In both cases, I will be right. Art just exists.

What motivates you to create?

Pleasure motivates me.

Does art help you in other areas of your life?

I can not give an example, but I am sure that art helps in every area of my life.

How has your style changed over time?

There are no major changes in my style, I am constantly experimenting. This is my style - experiment.

What are your favorite and least favorite parts of professional art?

I like every part. But I do not like when the project is expensive to implement. It becomes a limit.

Is there a specific environment or material that's integral to your work?

I like to mix different materials. I said earlier about them.

When you are working through problems in your work, who do you talk to?

Usually, I decide on problems by myself, but I can talk with someone, who understands this problem.

How useful has social media been for you?

I do not check them. I use them as a blog and portfolio.

What is the biggest challenge of being an artist?

Always have inspiration.

Fast Food

Diptych

left part. _ oil on cardboard. _ right part
Size 30x30 each



Victoria Vimbert



DOUDOU

The sweet and crazy voice in your head.

Inkjet on canvas,
Size 120x90x2, 2022

Victoria was born in St Nazaire. France. Currently living and working in London, UK. She has worked for 2 years with oil and acrylics then moved to digital works using the inkjet on canvas technique. After giving up for half a year in 2021 came back in 2022 with a fresh vision and a new commitment to the practice. Victoria is a transgender woman living in London. After four years of making works and giving up multiple times, Victoria discovered her mission: to legitimize digital works in the art world. Just like techno music, it's time for vigilant art to take its place in art galleries all over the world. Suffering from anxiety, her works revolve around mental health and identity. She translates complex feelings into visual pieces, as well as showcasing the transgender experience to the world.

Anxieties

They never seem to find the way out and it's right there.
Inkjet on canvas,
Size 120x90x2, 2022



Unboxing

The surprising look make us wonder
what did he just discovered...

Inkjet on canvas,
Size 120x90x2, 2022



Who are you?

Hi, I'm Victoria, 27 years trans woman working and living in London.

I grew up in a small town in France, where I got to experience the stunning feelings of inadequacy and trauma (that are long gone now). Transitioning at age 25 freed me and gave me the opportunity to share my experience with the world, through my work, as well as my mental health.

What is your background?

I followed my dad's advice and enrolled in a top french business school. I traveled the world and specialized in cultural intelligence. Art was always in my blood, and I had to make the leap of faith toward it in 2018. Actually, I was a waitress in a restaurant in London, scribbling on my notes until one of my coworkers asked me to paint something for her. When I saw her reaction and the one on social media, I knew I found my calling.

Why did you choose to be an artist?

It chose me more than I chose it actually, I just felt drawn to it, and still to this day I have no idea how I'm here talking about it. It's very mystical to me... it's like a force stronger than me. I have to do it and I don't know why. it's an impulse.

What inspires you?

I take inspiration from inside, my unconscious brain. The human experience itself is so vast and complex that it's an enormous library of feelings, sensations and thoughts that make most of my work. To be honest, every time i work I go into a sort of trans like state where I have absolutely no idea where the work is gonna go or how it will look like.

What is the hardest part of creating for you?

The hardest part for me is to make the first move and grab the pen. Making the decision to start to work is the hardest because it's so intense that I know it's gonna be an emotional ride and I'm not sure I want to experience it... until I start. It's like hesitating before going on a rollercoaster.

When is your favorite time of day to create?

Any time of the day. But I'd have to say that I prefer mornings straight out of bed. I have very vivid dreams and when I wake up I'm still in this mid-sleep state where I don't know if I'm still dreaming or not, and I believe that it's easier to access the unconscious brain in this state rather than fully awake.

What motivates you to create?

What motivates me to create is to share what being human means, and do it visually. All the emotions we feel are complex and different from each other. It feels good to be able to put faces on loneliness, anxiety, love, surprise... Art to me is also therapeutic, every time I work after I feel clean and more peaceful. It's very cathartic.

What's the purpose or goal of your work?

The purpose of my work is to unite people on experiences that we all feel, whether they are happy ones or sad ones. And as a transgender woman, it is important to me to have my community represented and to show that you can be trans AND successful and that it doesn't define your chances of being happy and fulfilled.

What have critics and collectors said about your work?

One of my collectors in London said "Your works keep us in a state of joyful terror and we love it".

Another one from New Zealand said "it's exactly how I see my brain, squishy and melting everywhere"

How do you know when a work is finished?

I know when a work is finished when I have this completion sensation running through my body. It feels like this trans-like state is over and I'm coming back to reality. It's just like going to the toilets, you never ask yourself "am I done?".

IT

The anxiety monster itself
Inkjet on canvas,
Size 120x90x2, 2022

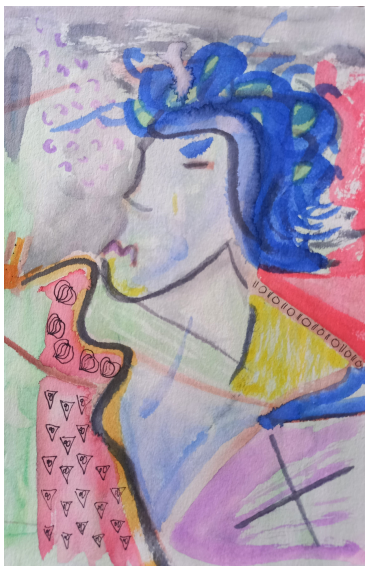


Walter Lee Allen III

"As I approach a blank canvas, a blank page, or a clean audio track, I prepare by briefly meditating and clearing my mind, focusing on the task ahead, the purpose of the work, or the message I intend to convey. I work deliberately, taking care of every detail of the creative process; enjoy calm, comfortable surroundings, free of distractions and noise, devoid of negative thoughts, intoxicants, or stress; and remain aware of the need for periods of rest and reflection. Adhering to these simple rules allows me – as a vessel channeling the muse – to utilize the skills I possess to their fullest potential, and enjoy navigating through the creative process to bring new art into the world."

Walter Lee Allen III is an artist, writer, editor, and educator based in Tangier, Tbilisi, and Ocean Springs, Mississippi. He was born and raised in Mobile, Alabama, and pursued a career in broadcasting and audio production until he delved into art, focusing on photography and painting. He served as a secondary education Peace Corps Volunteer from 2005 to 2007 in Gori, Georgia, then in 2009 co-founded with another former volunteer Open Maps Caucasus, an open-source mapping initiative that he managed from his home in Gori. He relocated to Tbilisi, working with community and business leaders, and taught at the Giuvy Zaldastanishvili American Academy in Tbilisi and Nata Buachidze's Studio. In 2011 he accepted a position at the American School of Tangier, where he taught art, advanced drawing, chess, creative writing, drama, history, literature, and research, and edited Al Tanjaoui. He continues to engage in projects aimed to protect the environment and nature and is often found exploring Spain, which serves as a waypoint as he travels between Georgia, Morocco, and the United States. He is the proud son of Melanie and the proud father of Sofia.

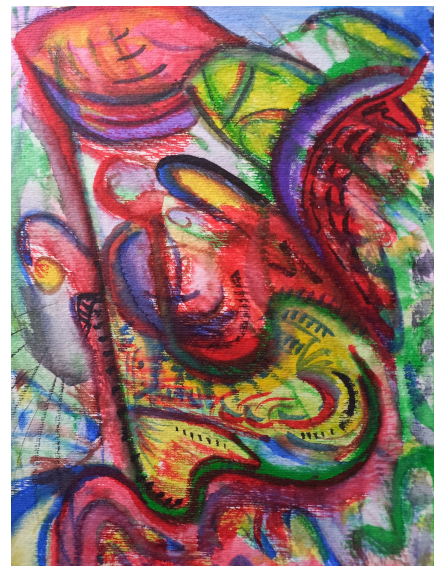
Portrait of JB.
Watercolor on paper,
20x15 cm, 2018



Portrait 1
Watercolor on paper,
20x15 cm, 2019



Portrait2
Watercolor on paper,
20x15 cm, 2019



COLOURS

Roll
12 and 6
12 black
6 pink
Black and pink

Entice
Repel
Transfixed, I gaze upon
COLOURS
alluring
Enticing me
Pause and
Wonder

Roll
5 and 8
5 red
8 blue
Red and blue

Pursue
Attract
Magnetic pull of nature
COLOURS
drive us
Away from danger
To an ideal
Foreword

Roll
4 and 10
4 orange
10 brown
Orange and brown



Dreaming of red - Acrylic canvas, 40x20cm, 2021

Where are you from and how does that affect your work?

I'm originally from Mobile, Alabama, and later moved to Ocean Springs, Mississippi. Growing up on the Central Gulf Coast may have affected my work in that there is incredible natural beauty there, from the breathtaking sunsets over the Gulf of Mexico to the multitude of colorful flowers and birds. To this day I still find myself drawn toward the sea, and find inspiration in new flowers I meet during my travels. When I moved to Tbilisi in my 30s, I was exposed to a whole world of new inspiration, from ancient frescoes in churches to the stunning mountain vistas of the Caucasus and vibrant, funky street art. In Tangier, where I live much of the year, I have a mix of everything: sea, mountains, botanical beauty around every corner, and the complex geometry of colorful ceramics found everywhere all nourish me with inspiration.

Tell me about your favorite medium.

I love the control and flexibility possible when painting with oils, I find great joy in the spontaneity I can achieve with acrylics, and I love the portability of doing a digital drawing on my iPad using Procreate. I also enjoy the first medium I explored as an artist: photography; the ability to tell a story by writing with light continues to amaze me.

What is the role of an artist in society?

I appreciate how art can be a powerful platform to convey a message, to hold a mirror up to society, and not to merely evoke a "like" or "dislike" response from a viewer. Society needs more artists so that society can be challenged, provoked, and inspired.



Voyager
Watercolor on paper,
Size 20x15cm, 2019



Offering
Watercolor on paper,
Size 20x15cm, 2019

Where do you find inspiration?

As I travel often between Tangier, Tbilisi, and the United States, Spain usually serves as my layover spot, and before my next flight, I'll enjoy a day or two in Madrid, Seville, Barcelona, or Valencia mainly to check out the latest exhibitions at contemporary art centers, which are plentiful and well-curated. In doing so, I am exposed to new ideas and approaches to art that others are doing, and take notes in a little notebook I always carry with me in order to review once I arrive at my destination. Aside from that, nature in general, flowers in particular.

When is your favorite time of day to create?

I'm typically an early riser so I find that writing is my favorite creative activity to do before and just after sunrise. Drawing and painting are usually best done in the afternoon and music/soundscapes at night. Occasionally the muse possesses me so fully that I will work through the night and into the next day until the piece is completed.

How has your style changed over time?

I was mostly self-taught until I learned how to work in oils; from then on I worked slowly and meticulously, sometimes taking weeks to complete a piece, and much of my work derived from my great influences at the time: the triptychs of Francis Bacon, the sculptural quality and attention to the lighting of portraits by Lucien Freud, the sensuality in the nudes by Amadeo Modigliani, and the color and attention to nature in the watercolors and prints of Walter Anderson. During the pandemic lockdown like many people, I got into pour-painting with acrylics, which allowed me to be more spontaneous, and have one or two pieces completed per day; this led me to return to abstract painting with a .

brush and to use painting as a way to visualize music and soundscapes. Because I travel so often, I enjoy the portability of using the iPad to make art, mostly portraits. I can combine the disciplined skills I learned working with oils, and the ease with which I can apply abstract touches with the incredible ability to "undo" or try multiple approaches to a problem before I commit to a solution.

What are you working on at the moment?

I'm illustrating a book highlighting notable people and places in Ocean Springs, Mississippi. I also have a few painting commissions to complete before I return to my teaching job. I started a memoir, am working on a play, have an album of music/soundscapes I'm editing, and the rough draft of a children's book in the works.

Chasing the Wind
Acrylic on canvas,
Size 40x30, 2020



