

CREATIVPAPER

Magazine

Vol 001

Issue 012



CreativPaper is an environmentally aware platform and publication dedicated to supporting and promoting emerging creative talent alongside established professionals whilst being committed to bringing awareness to social and environmental issues.

*Thank you,
Jimmy Outhwaite and Jefferson Pires*

Contents

<i>04</i>	<i>MOHOLINUSHK</i>
<i>10</i>	<i>DAVID WEINDORF</i>
<i>14</i>	<i>BERNADETTA TAJŠ</i>
<i>20</i>	<i>ANNAMARIE DZENROWSKYJ</i>
<i>24</i>	<i>JACKSON LEE</i>
<i>28</i>	<i>RAE BROYLES</i>
<i>32</i>	<i>AASE BIRKHAUG</i>
<i>36</i>	<i>ELIANA CARVIDÓN</i>
<i>40</i>	<i>JETTE REINERT</i>
<i>44</i>	<i>GINA LOVE</i>
<i>50</i>	<i>JEROME CHIA-HORNG LIN</i>
<i>56</i>	<i>JUAN GUZMAN</i>
<i>60</i>	<i>MARTA DE LA PARRA PRIETO</i>
<i>66</i>	<i>MICHAEL GOULDING</i>
<i>70</i>	<i>WOLFGAND MÜLLER</i>
<i>74</i>	<i>LAURA ELLIOTT</i>
<i>82</i>	<i>CRISTINA MAYA CAETANO</i>
<i>86</i>	<i>BARRIE DALE</i>
<i>90</i>	<i>GERHARD RASSER</i>
<i>94</i>	<i>TANA LYNN</i>
<i>98</i>	<i>CYNTHIA FLEISCHMANN</i>
<i>104</i>	<i>WINNIE KS HUI</i>
<i>108</i>	<i>DANNY GERMANSEN</i>
<i>112</i>	<i>ALEKSANDRA BZDZIKOT</i>

MOHOLINUSHK

moholinushk.com

The world around us is full of stimuli, even when we least expect it. All you have to do is to be open to the experience. Like a sponge, soaking up every drop of inspiration around you. From a busy weekend market full of colours and people to a steamy kitchen on a Sunday afternoon, one can find ideas in the most unusual of places and circumstances.

Based outside Zurich, artist moholinushk is inspired by the omnipresent circle, one of the earliest inventions, the circle not only revolutionised mobility and industry but also plays a prominent role in geometry, architecture and science. In nature too, the circle can be found on a cellular level and in the concentric rings of the largest trees. We had a chat with moholinushk and talked about various topics ranging from her time spent around the world and her affinity for Bauhaus and Japanese art.

Could you tell us a bit about your name moholinushk? Where did that come from?

The artist name – moholinushk – is the contraction of Moholy-Nagy (the last “y” is not pronounced), the Bauhaus artist I have admired since so many years and my nickname, Nushki.

When I started to get some encouragement for my drawings, I secretly hoped to become as good as Moholy-Nagy while keeping my own line. I started playing with the name, first Moholy-Nushki, changed the middle y with an “i” then didn’t spell out the last “i” and it became moholinushk. The name itself has its own inner balance with the “i” in the middle and two small circles in the first half.

You’ve mentioned Japanese artist Tōkō Shinoda as one of your inspirations, as an active artist who is over a hundred years old, would you say we can all learn something from her?

I wish we could all learn something from Toko Shinoda. During the last public interview she gave at the occasion of a large exhibition in Tokyo (103 views of Toko Shinoda, Tokyo, October 26 – November 4, 2013), which was organized for her 103rd birthday, she said: “at my age (103) to paint a line is like a dream. All my life has been a kind of dream.” Personally, what I learn from such a lady, still actively creative, is that it is really up to you to follow and live your dream as long as you can while still keeping moving forward.



Above: Blue mountain 3



Above: Blue mountain 2

Maybe it is an important thought for someone like me who started quite late in her life to draw!

Toko Shinoda never belonged to an art movement, she kept her independence. She even mentioned that through the freedom she had when working in New York, she developed more self-confidence in her art. Her way to be perseverant, to go behind the borders imposed on her as a Japanese lady, and to keep sending signals to incite the spectator to think when looking at a line, inspired me and makes me stronger in my artistic objectives. It is not so much the art of Toko Shinoda, which is a source of inspiration but much more her relationship to her own artistic creativity and her approach to her creative life, having the will and the courage to continue improving at a very advanced age.

Is it true that you spent a considerable amount of time in West Bengal, India? What was that experience like?

Yes, I spent a large part of my life in Bengal, both parts, West Bengal in India and Bangladesh. I first went as a student of social anthropology, doing fieldwork and spent a year in a village at the border between West and East Bengal. This first year was just the beginning of a period of 15 years I spent in Bengal. Bengal was much more than a research topic; it was an important growing period, it influenced a large part of my personal development and was even my first professional assignment.

I fall in love with the colours, the lights, the landscapes and the people. More important was the mind's enrichment due to intercultural encounters with people from completely different backgrounds and living under other societal norms. I learn from them the importance of certain simple values, long forgotten in my European context. Besides all the personal memories, Bengal is still in my heart through its abundant modern literature, young

filmmakers, architects and quite a lot of creative moves.

The circle is a recurring theme in your work, what is it about this geometric shape that makes it so versatile?

As you say in your question, the circle is a versatile geometric shape per se. It is not only immediately present in nature, earth formations, tree trunks, water rings, shells etc., but it has been used as a visual metaphor all around the world, in art, religion, technology, architecture, philosophy, sciences, language. The circle is largely used in the representation of natural and artificial phenomena as well as of different domains of knowledge.

The presence of circles in my daily life is overwhelming. In my art I am inspired by the visions, events, stories, experiences of my mundane life, the circle (s) is always present. When I draw, I start with the main circle and organize the other elements around it! Sometimes if I try on purpose to give up on the circle, once the drawing is finished, I discover that there is somewhere a circle, more or less prominent.

The circle through its metaphorical meaning and its overwhelming presence everywhere is, for me, an obsessive shape.

We are big fans of Japanese art and its general attention to detail, What do you think draws so many people towards it?

I am asking myself if the general attention to detail we, non-Japanese, see in Japanese art, is not for a part a western interpretation of something else!

When we look at Japanese art, handicraft, architecture, design, fashion, Japanese traditions and rituals, Japanese cuisine, we as non-Japanese are fascinated by all these delicate details. They reflect an unexpected and unreachable perfection in the functionality, in the esthetic and in the form.

I think that this unreachability of such perfection is what draws so many of us toward it. What we, non-Japanese, consider as perfect is not, for Japanese artists, artisans, architects, the result of a search for perfection. It is much more the result of a search for harmony. This inner harmony is given, on one side, by asymmetrical and irregular arrangement of the details and on the other, through a fine balance in the choice of the details.

The concept of “Harmony” is culture based and difficult to define. Some of the details, which may appear for non-Japanese very disturbing, even bad taste, awkward at first glance, fascinate then because they are no longer perceived isolated but in their balanced context. These contradictions are again a source of fascination for non-Japanese.

If you could mention one aspect of the Staatliches Bauhaus movement that has had an impact on your art, what would it be?

The Bauhaus movement is from my point of view, important for the history of modern art in Europe and in the USA. It was a transition period between traditions and modernity. It was the beginning of the 20th century. It developed a new approach to creativity and art, very much comprehensive, taking into account different domains – painting, handicraft (ceramic, weaving, furniture, design), photography, dance, music, and theatre. It created a new way of life, seeking for new social forms, introducing a different pedagogic approach to the art academy (the Art Academy was for the first time open to women, who became well-recognized artists). It was a new lifestyle.

As I mentioned it at the beginning, the Bauhaus artist who had the strongest impact on my art is Laszlo Moholy-Nagy. From very early, he was a visionary, searching for new forms of expressions in art. He was a painter, photographer,

filmmaker, designer, and developed the photogram. In every form of art, looking for abstraction of the reality, he found this fine balance between geometrical elements.

How does moholinushk enjoy after a long day in the studio?

Usually, after a long day in the studio, I need to move and if possible outside. It depends very much of the season and of my mood, sailing to feel the water and the wind, long walks in the forest and the hills around, for the colours, the serenity of the landscape.

If the weather is cold and humid and doesn't allow outdoor activities, I choose one of the books I haven't yet finished... start to think of the new series of drawings, or of the visions and views, I collected during my last trip. If I am frustrated because the day was not very creative, I would be going to an exhibition or seeing a good movie at the film library, or just plan my next trip. END



Above: Blue mountain 1

DAVID WEINDORF

daveweindorf.com

The ancient Egyptians are easily one of the most important civilisations of our time. Not only were they technologically advanced with regards to architecture and science but what stands out the most was their use of language and utilising it as a way to record their lives. This singular asset, often carved in stone or painted in a myriad of colours on the walls of tombs and temples is the reason we know so much about their incredible lives.

Artist Dave Weindorf, inspired by Egyptian hieroglyphics, cave art and ancient runes combines elements from them all in his pieces. His bold use of colours and elements from the past force the viewer to explore his work further, adding a sense of mystery to his compositions. Born in Indianapolis, Indiana, David is self-taught and is driven by his fascination with history. He believes that these records often hold the key to our future as a civilisation, with much that can be learnt. He currently lives with his wife and dog, Dusty in Grand Rapids, Michigan.







BERNADETTA TAJŠ

bernadettatajs.com

We live in a world where people are increasingly defined by the labels associated with them. Straight, gay, trans, the colour of their skin and ethnicity all pigeonhole us into predetermined stereotypes. As artists, we can work towards blurring these lines, opening dialogue and challenge the status-quo. One artist who is championing this is Stockholm based Bernadetta Tajs, originally from Poland she now resides in the Swedish capital with her family. Her work highlights the beauty of sex and sexuality, a topic that is suppressed in cultures around the world. Bernadetta talks to us in her interview about the importance of the most primal of urges, her life in Stockholm and the importance of silence.

What do you think it is about sex and sexuality that makes people uncomfortable?

I come from a very religious, patriarchal and traditional community. I understood very early that this is wrong and the world has many colours and shades, that the world is not only white and black or bad or good. When I was little, I still listened that everyone needs to suffer in life and I thought; no, absolutely not. We don't need to suffer all own life.

Different religions or someone who uses religion to achieve their own goals make people think that life on earth is a test, and only in heaven can you be happy. The same people through religions say that sex is evil, that sex is the duty of a wife, that a woman is ashamed of her body, that a man is allowed to be drunk and not a woman. Religions have a significant influence on

what people think and unfortunately show a woman as guilty, like Eve in Paradise...I want to tell people that sexuality is ok and that it is natural. That homosexual love has the same rights as heterosexual, and everyone has the right to be here and now happy.

Surely the fact it is a fundamental stage in life should make it an open subject?

Yes, of course. I have noticed that if something is hidden, mysterious and forbidden, people more often want to try it. In college, when we drew or sculpted the act, naked bodies of clay, I asked boys what they feel when they see this beautiful naked girl and everyone replied that her body was fresh and exciting only on the first day. On the second day and later her body was already normal, boring, not so attractive anymore.







My colleagues also responded that the body is just a body, feelings to someone are more important.

Where are you currently based in the world and why?

I live permanently in Stockholm, Sweden. Here I have found more understanding and tolerance. Here I met my husband, and we now have two wonderful sons.

Do you think that we are getting more close-minded as a culture with each passing day?

I do not think so. We live in a very commercial and busy world, and there is nothing wrong with that. I love activity and diversity. Everything is different than 20 or 30 years ago. Everyone can find what they want.

Would you say your work allows the viewer to decode their own message?

Yes, absolutely. I want the viewer to feel something, and his imagination helped him move to another world. Everyone sees something completely different in my painting, and that's what it's about. These paintings are to stimulate memories and desires. We live in very restrictive times, rules are everywhere, and their breaking is associated with rejection by society. I do not want new rules ... I want to break them and show everyone that it's ok to be open and honest and that we all have desires.

What do you think Dionysus would make of our modern world?

Dionysos could introduce more openness, tolerance and empathy. People physically close themselves to others. People do not want to talk to each other, sit next to each other, we do not know our neighbours, we hide our feelings, we do not trust each other.

What was the best response you have had to your paintings?

I heard that my paintings show porn and then I thought two things: Yes, that's the point, the viewer's fantasy should lead him to a different place, memories or desires... On the other hand, I thought, How? After all, these images are colourful, graphic, very simplified in form.

Where is the pornography here? Another time, when a social media platform blocked the marketing of all my paintings that were there, I thought, something is wrong. We are not becoming more and more open. New rules, censorship, hurt feelings? It's some kind of return to the Middle Ages. Someone with more power wants us to think like him.

What is Bernadetta listening to on repeat at the moment?

I try to listen to silence. To sit in peace with coffee and rest. Analyse the day and reflect on the future. END



ANNAMARIE DZENROWSKYJ

annamariendzenskyj.com

Artist Annmarie Dzendrowskyj initially started her career training to be a classical ballet dancer; this was followed by a degree in Philosophy, specialising in existentialism and aesthetics. This London born artist then moved to a worldwide career as a scuba diving instructor/examiner that lasted for fifteen years. Finally, Annmarie undertook a degree in Fine Art at the National Art School in Sydney. Atmospheric in nature, she tries to explore the area between presence and absence blurring the lines between time, space, vision and memory.



Above: Twilight, Bruges VI, Medium, Oil on Linen, 80 x 60 cm, 2015



Above: Twilight, Bruges X, Oil on Linen, 40 x 23 cm, 2018



Above: Twilight, Bruges IX, Oil on Linen, 40 x 23 cm, 2018

JACKSON LEE

jacksonlee-art.com

The human population is growing at an alarming pace, with the most significant migrations we have ever seen. Most of them happen for better opportunities, escaping conflict and persecution, amongst other reasons. Cities are usually where these masses converge. A dazzling combination of opportunity, bustle and the change to start new. Unfortunately, this also leads to pressures placed on often archaic infrastructure, the environment and the inhabitants. These are stories that every city can relate to.

Artist Jackson Lee who is based in Hong Kong is doing his best to document the change in his home city with his ultra-realistic paintings. Something we mistook for photographs at first glance. Capturing the fleeting city, his work immortalises subtle nuances of a traditional charm that's being replaced with glass and concrete.

Could you tell us a bit about your project “Hong Kong in a Better Light”?

“Hong Kong in a Better Light” is the painting series that I achieved recently after dropping my paint brush for 30 years. The painting of this series are scenery of Tai O, a remote fishing village in Hong Kong. Each painting shows the vital spirit of the people here, e.g. Mutual help, Neighborly, Strive for excellence.

What was it about the artist Ken Danny that fascinated you?

Ken Danby, the Canadian painter who realistically portrayed everyday life. His artworks are so detailed and touching.

Like most urban landscapes, Hong Kong is losing its unique charm to gentrification. Do you feel we should do more to document and protect these places?

Everybody has a different attitude and tendency towards new and old things. Hong Kong is a fast-paced city with tremendous changes in the past decades and some of the signature places have been and will be lost to urbanisation. More should absolutely be done to document and protect these places. The culture and history from these landscapes are being lost and can never be replicated again, but I can capture them in my painting to preserve the moment in time for the next generation.





Is it true that you previously were in a career in advertising? What was that like?

The first exhibition of my life was in 1985 after graduation from university. Then I went into the advertising business from an art director to creative director and even become a Celebrity Image Consultant a couple of years ago. As for me, the advertising business is a good opportunity for a youngster's fast development. But my creative sense and insight is no longer as current as before. That's why I finally changed to being the director of a fashion company.

Would you say that you are a bit of a perfectionist?

I am not a perfectionist, but I would always try to work things out with balanced time management and satisfactory outcome.

What is the art scene like in Hong Kong?

The Hong Kong art scene is greatly influenced by global culture. However, the

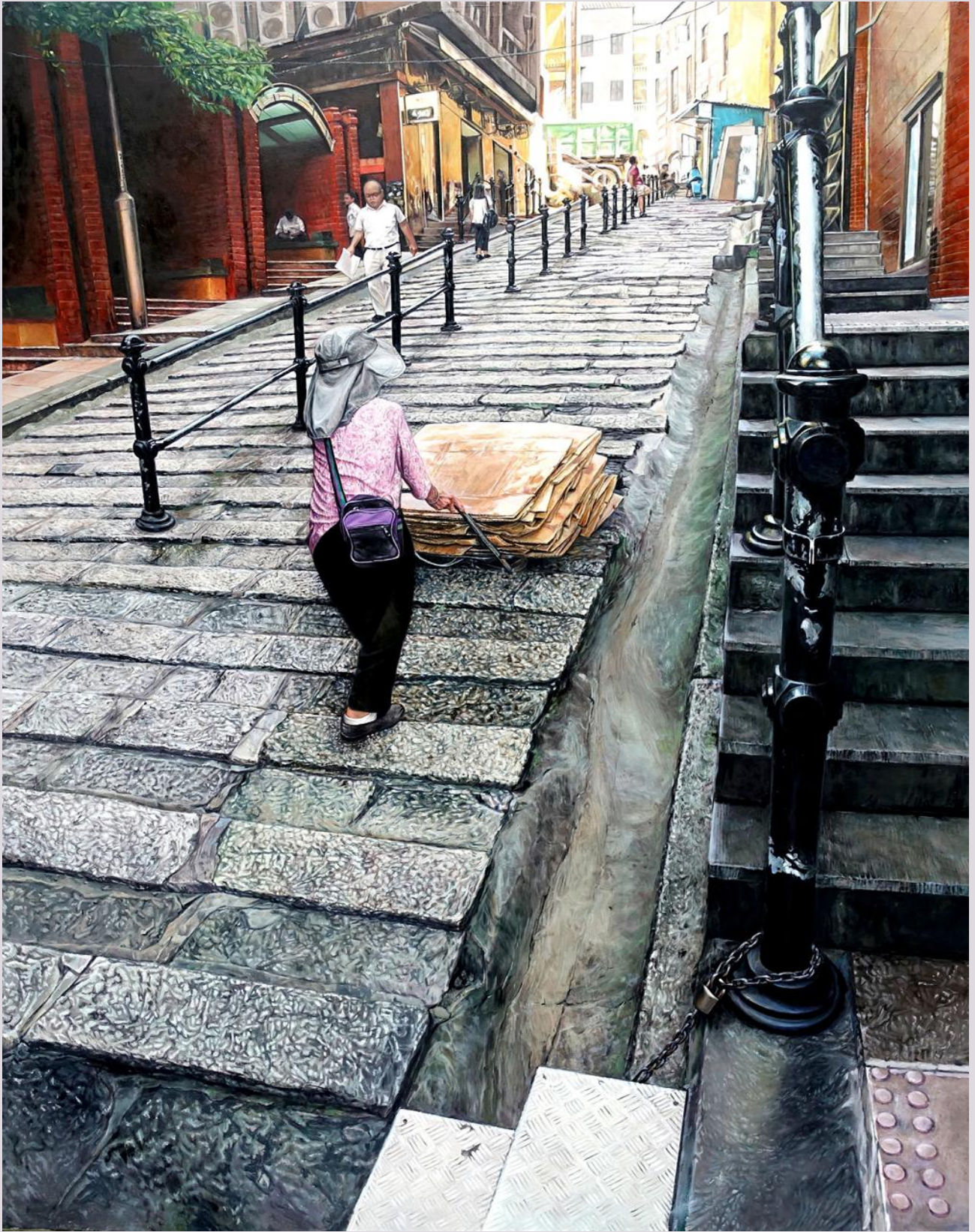
main difference is that most artists here are not full time. Many have to offer art lessons as a means of living and also have joint exhibitions. It's difficult for local artists to become mainstream internationally, despite talent and diligence.

What has the public response to your work been like?

Previously, realism was not a style that was popular locally. It's after my work is acclaimed positively in the global space that I've gained popularity in Hong Kong.

Of all the places that you are documenting in your work, is there one memory that stands out more than others of a location?

I've done a guest exhibition in Korea before that lasted only two hours. However, it was a very impactful two hours where I was able to spread the Hong Kong Spirit to hundreds of people in the most unlikely setting, a cultural park. END



RAE BROYLES

www.raebroyles.com

Born in Chicago, IL as a fourth generation painter, Rae Broyles studied at The Rhode Island School of Design under Richard Merkin and Mahler Ryder. She has also studied at The Academy of Art in Chicago, IL and Moulin de Perot in the South of France. Rae has shown her work at Lowe Gallery, Huff Harrington and Anne Irwin Fine Art in Atlanta, and many galleries throughout the US winning numerous national awards. Artist Rae Broyles describes herself as a visual poet. What better way to encapsulate the process of creating a symphony of colour than its comparison with poetry. Working across a variety of mediums her pieces give justice to her experiences in life, drawing from the emotions, textures and individuals she encounters. Rae combines video, painting, music, poetry and choreography, continually evolving and learning, progressing as an artist and human being with each passing day.



Above: Another Day in Heaven, 40"x30", Mixed Media on Wood Panel with Polymers, Salt, Acrylic and Oil Stick



Above: Metropolitan, 12"x18", Cold Wax on Wood Panel



Above: Emma's Dell, 40"x30" Mixed Media on Wood Panel

AASE BIRKHAUG

aasebirkhaugart.com

Love them or hate them there's no denying the sheer popularity of roses, with a family of over three hundred species and thousands of other cultivars there are a vast array of these fragrant beauties around the globe. Artist Aase Birkhaug takes her passion for roses seriously. When you are known as the 'Queen and Mother of Roses', by art critics, you know you are doing something right. She also published a book this year titled "The Rose Garden" and has participated in about 60 Biennales and international art exhibitions and 53 international art prizes and art awards in the last two years. In our interview with Aase, we discuss Aase's fascination with roses, her family of accomplished painters and finding inspiration in the art world.

What is it about roses that draws you to them time and again?

I am drawn to them again and again because they are very beautiful, they smell good they look good all of them has their own history, and they represent different things in a historical-philosophical perspective. I am drawn to them because they mostly represent love.

Roses are nature and roses are a beautiful part of nature. I am told that there are about 6000 different Roses in the world may be more species. As a physical therapist and a painter I have been drawn to them, The Roses in many years now all back to the year 1990. That was the year I started painting Roses. Because of the symbolism, the Roses represent I feel that Roses are the most universal flowers in the world, they are like Queens and Princesses in the Universe, in The Paradise. By the way, I was born and grew up in a place called Paradis in Bergen, Norway.

You come from a family of painters, could you tell us a bit about them and the effect they had on you growing up?

My grandfather, my mother's father was a painter my aunt was a painter, my grandfather's cousin was a painter she had the painting school here in Bergen where I live early in the 1900s.

My father's uncle was a painter, sculptor and a doctor, a professor in medicine well known and very good reputation internationally Henrik Ibsen – the famous Poet – Cousin of Anna Sophie Brunkenhorst Ibsen. All of them have stimulated me inspired me and shown me the way to painting and to work with painting as a part of my life. My aunt, my mother's sister, introduced me to a painting club or painting association when I was 13 years old. I was the youngest member there, and the oldest member was 93 years old.





In my family, I was gifted with painting or creating art. I think I have inherited it from my ancestors. Other family members are gifted with poetic gifts inherited from our ancestors.

Do you think people are not as aware as they should be about the impact of colour on our moods and wellbeing?

Yes, I think that is right, they are not aware of the impact of colours, neither aware of the nature's impact on moods and wellbeing. Several studies conclude that colours have an impact and also the environments where we live have an effect on us. Houses, gardens, hospitals, environments and clothes. Colours also have different meanings in a historical, philosophical context.

Colour, as a means of expression, has been part of human history since handprints were

first painted on cave walls. But to make the shades they had imagined, people had to unearth pigments and dyes often hidden deep within plants, minerals, molluscs, insects, and other natural elements. They developed complicated, dangerous, and sometimes even revolting techniques to achieve deep reds, bright yellows, and the most beautiful blues.

Archaeologist and ethnologist Anne Varichon takes the reader on a fascinating journey that examines not only the variety and use of natural colours and how to reproduce them today but also their symbolism and mythology. From Confucian China to medieval Europe, from the Papuans to the Inuit, she travels across the centuries and around the world in this absorbing, and often surprising, cultural history of the sources and meanings of colour.

How do you balance being a physiotherapist and an artist, especially when it comes to exhibiting your work around the globe?

I work as a physical therapist in my own clinic in Bergen where I live every day during the week.

I paint in the afternoons, the evenings, the weekends and on my vacations.

To paint you need to be structured and have the right mood and feelings, so it is fine to have other things to accompany the painting. The Roses, The RoseGarden in The Arboretum, The Botanical Garden inspires me every day during the year to new Rose Paintings. I photograph them, and later on, I paint them.

It is a kind of logistic to send paintings to international Biennales, Exhibitions and prepare for events that I have been selected to participate in.

What aspects of the art world inspire you?

All that is beautiful, painters with talent, masters. Mostly Nature, flowers and not forgetting roses. Also the old masters, History, Art history.

How do you balance aesthetics and meaning in your work?

For me it is straightforward – I paint Roses – they represent aesthetics and also meaning in my work. Roses are nature and aesthetics. Nature is healing. Roses are healing. And they are both aesthetic components in the world and my work.

Do you still get nervous every time you exhibit your work?

I do occasionally; It depends on the exhibition and how I feel I have managed to prepare and fulfil the task before the exhibition.

I have received 48 international Art Prizes and Art Awards since March 2016, so I have built up a kind of self -confidence during this two year period but of course if I get

new challenges out of my comfort zone I will get a bit nervous.

What is Aase's idea of a perfect day?

Aase s idea of a perfect day is walking in The Botanical Garden at Milde in Bergen, The Arboretum, The Rosariet, where the ROSES grow. The largest Rose Garden in Norway. Where my book THE ROSE GARDEN both was inspired to become a book and also daily walks since 1990 until 2018 every new day after work as a physio gives me new motives, new inspiration and new Rose Paintings. END

ELIANA CARVIDÓN

elianacarvidon.wixsite.com/elianacarvidon

When she is not cataloguing literary masterpieces during her day job as a librarian, artist Eliana Carvidón is creating her own narrative as a ceramicist and painter. Initially dabbling with art when she was a child, her passion deepened while she was a teenager. Implementing the Japanese art of Raku in her ceramic work she tackles a wide range of topics. Her early paintings were on paper after which she transitioned to wood. Keen on painting the human form, Eliana's work delves into our internal and external circumstances, fear, joy, pain and struggles not only in an abstract, but expressionist form. She will be showcasing her paintings in a solo show at the Artifact Gallery in New York, USA from the 1-5th of April 2010.







JETTE REINERT

reinert.dk

There's not a lot of artists that can say that their work has been showcased on a screen in Times Square, New York, but artist Jette Reinert is one of those. This Danish creative has been drawing and painting from a very young age. As a young woman, she was tutored by artist Lasse Windslow of Viborg. This was followed by a career as a graphic designer and illustrator for twenty-five years. In 2014 she began her studies at the Aarhus Academy of Art, leading to a career as a full-time artist. Drawing inspiration from the great Austrian symbolist painter Gustav Klimt, Jette is generous with her use of colours and gold leaf, in homage to Gustav's work during the Vienna SuceSSION Movement.



Above: *Playing the Chairgame*, Acrylic and Goldleaf on linen, 150 x 120cm, 2017



Above: *Why are Ghosts Afraid of Pink Rab-Bits*, Acrylic and Goldleaf on linen, 120 x 100cm, 2018



Above: *Do you Think it's a Fly Fish*, Acrylic and Goldleaf on linen, 65 x 80 cm, 2018

GINA LOVE

ginaloveart.com

We are a pretty social species with the ability to communicate across the world with a few taps on our ubiquitous devices. Yet, some topics are merely hard to discuss, mental health being one of them. Individuals struggle in silence, due to social stigma, shame or just fear. The advent of social media has not helped in the slightest. We are bombarded with fabricated images of beauty, success and opulence, with the dark emotions rarely getting a mention. Artist Gina Love uses her art, like many others to express her emotions and overcome them. A swathe of colours leads to layer upon layer of emotion and complexity. Through her work, Gina hopes to leave behind a legacy, challenging the mental health issues we all face but rarely talk about.

There seems to be more dialogue about mental health these days but would you say we are still a long way from tackling it head on in society?

I've seen more honesty and discussions of mental health recently but the route causes are changing, and we need to address this. I grew up in a generation where we didn't talk about how we felt, so it takes time to change behaviour and patterns of thinking. I often wonder if the way our society has evolved is perhaps the problem. From a young age, we are asked what we want to do, what we want to be.

We evolve into the products of our own egos. We are bombarded by success, announcements and exposure to material things on social media. We aren't encouraged to take time out to just stop and be happy. It is always 'so what's next'. I took the step of removing all social media from my phone about a year ago, and it is single handedly the best thing I have ever done. I still use Instagram for my

art, but that is it. Overnight I felt an immediate sense of relief. I felt like I could exist in anonymity again without knowing what anyone around me was doing, and I actually started to listen when I asked friends what they had been doing.

Would you say that colours are a metaphor for different emotions when you paint?

Absolutely. I had an epiphany moment with Georgia O'Keefe's quote about her work at Art School. It really resonated with me; 'I found I could say things with colours that I couldn't say in any other way – things that I had no words for'. Generally, I don't have a plan when I go into the studio, so I pick colours on instinct or obsession to go purely with my mood.

But sometimes all I can paint is black, especially if I am channelling negative energy, reacting to things. I tend to use a lot of Pink, turquoise and fluorescent colours.



Above: Carnage, Mixed Media, 2017



Above: Lego House, Mixed Mieda, 2017

To me, these are three-dimensional colours. They help a painting enter almost another realm or imaginary world. At university, I used UV light to bring work to life. A friend once said that Paintings have the kind of colour combinations you only see in hallucinations, which I have always taken as a compliment! If I cannot get a colour on my mind, I will go with a more primitive approach of just chucking/pouring paint or applying with my hands.

Could you elaborate on the process of decoding and encoding your emotions into a painting?

I try to get into the studio every day. Whichever way I am working it is always instinctive, and the surface I am working on becomes almost a sensory narrative as I download tiny details from my brain and structures begin to form. Sometimes, I need to explore a 5 am vision or just mix that perfect shade of pink to send a painting in another direction. Other processes involve drawing lots of lines and crosses and squares. Both therapy and free flow drawing in one.

As I have learnt more about paint, and textures, my studio has become full of different tools. I normally mix my own colours, so pieces are totally unique. I use plaster, create triptychs, and feel that paintings have become like sculptures or mirages. I believe this is because I'm almost trying to reach another place, and this transcends from my subconscious into the painting I'm creating. Almost creating another world to step into.

How important is it to align yourself with other creatives that you can relate to?

Being an artist can be an insular process sometimes, but just having good people around you who understand why you need to paint makes all the difference. Discovering a collection of artists who I could relate to when I went to Art school was ridiculously important at that point in

my life. When I walked around the Turner Prize and came across Emin's work everything suddenly clicked.

Over time, I have been inspired by a wide spectrum of artists though, from Street Art to Frank Auerbach. It's normally finding an affinity with an image or what an artist says about their work that hooks me. Auerbach introduced me to painting the same piece every day, allowing it to evolve. As much as I do have other influences over time, (Mark Bradford, Lari Pitman, Norman Lasca, Amy Stone), I try to stick with my heart and instinct when making work. I have to let the marks, textures and colours evolve into themselves and try to think I am expressing myself and painting for me. There are a lot of talented creatives out there all doing their thing, the artist community on Instagram is incredibly supportive.

Could you name five unusual tools in your artistic arsenal?

Insomnia- during periods of sleep deprivation, I'd say I feel most crazy which, while a total nightmare for functioning, when I go into the studio like this, I lose my filter and do find this creates very interesting work.

Makeup- I use makeup, nail varnish and mascara in my paintings as a reaction to the expectations around the superficial beauty. It is like an act of rebellion, the opposite of when you are a young girl and want to borrow your mother's make up! Credit Cards- these are brilliant for dragging paint. I got into debt in my twenties and luckily managed to pay it all off but what struck me was that the money I owed was stopping me from living my life but it wasn't anything to the big corporations. It was just numbers; I was just a void of data to them. But Corporate, transaction data really makes my head hurt so this is what they represent to me.

Cutlery - I love the marks that are created by forks – they are brilliant for scratching through layers of paint and creating texture. Knives are my favourite as they create lots of tiny lines and jagged texture if you move them up and down really quickly.

Coat Hangers- A reaction to aesthetic, physical beauty, but also brilliant for making giant marks and scratches.

How important was art with regards to dealing with depression and anxiety for you?

After college, I went to university but dropped out and had a bit of a meltdown. I had given up art after GCSE, after being encouraged to do intellectual studies instead. At this point, I had been very unwell for a number of years and just didn't know what to do with myself - I couldn't eat/get out of bed, things felt horrendous.

I started drawing one day again out of nowhere, and my mum suggested I went and did an Art Foundation course. The course rotates for a number of weeks where you get to know the different areas of specialism. When I started painting, that was it, I just forgot about everything negative.

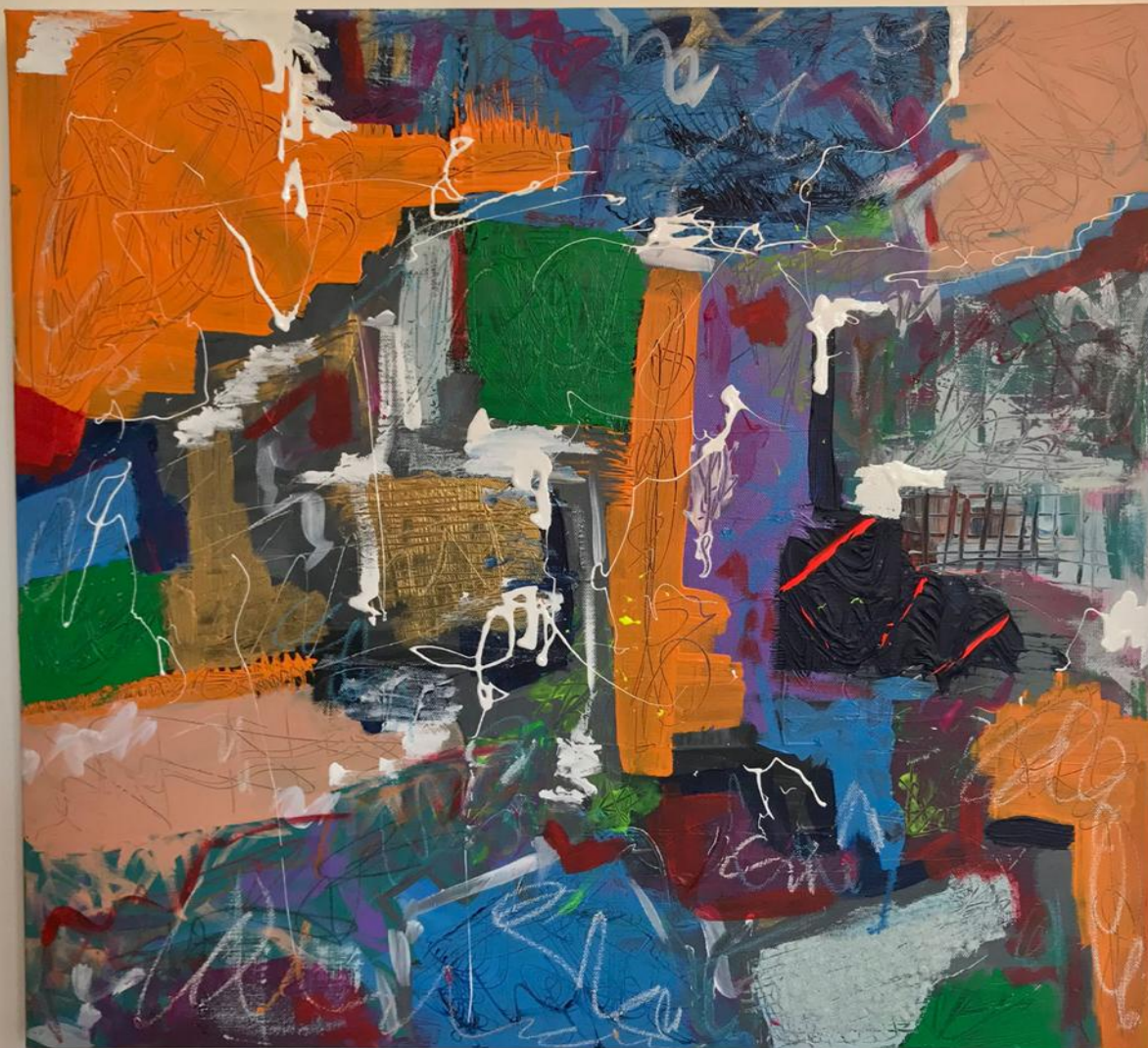
All my emotions were just channelled into my artwork. The fact that I was just painting allowed me to escape the obsessive thoughts and spirals of thinking you have with depression. The act of pouring paint sends me into complete calm. To this day, I still find watching it drip so therapeutic. These days painting is more of daily therapy for me; it is a pure release for me from everything. I have accepted that I may live with depression and anxiety, and there will be points where I am fine, but the lows return, out of nowhere and it is just finding a way of coping with them that is important. I feel lucky that I can do this through Art.

We live in archetypal culture's; expectations are placed on how people deal with mental health issues, what can we do to abolish these moulds?

Now that we are talking about mental health more, we want to find a cure or ways to help. Unfortunately the fix of 'getting over it' isn't as easy as just popping a pill. I've had points even very recently where I've gone to the doctor begging for tranquillisers out of pure desperation just to stop the anxiety and calm me down. They've never given me those I hasten to add! But realistically, there's no pill that can make you get out of bed just like that. So what helps? Honestly, sometimes nothing. Sometimes you just have to sit it out. Some days you'll feel like you can't get through the next hour. There's no easy or overnight cure for the complete physical and mental pain of depression. You have to try to let the right people in and talk about how you are feeling and give yourself time.

When you live with depression and anxiety, you will lose friends; you will feel isolated. Unfortunately, there have been plenty who have turned on me for my mental health issues. You also have to accept that some people you have to interact with (i.e. at work) will just not understand the way you are. However, I have come to realise people not being able to comprehend what you are going through is absolutely fine. It's not that you don't want to leave the house, you are sometimes physically unable to.

It is worth mentioning that we are not all the same and therefore we cannot all be treated the same way in terms of recovery. Putting someone's brain back together won't happen overnight, it isn't something we can tick boxes for, and it isn't the same as physical health. You wouldn't try to walk with a broken leg, but we do force people back into normal life too quickly after flare-ups with depression and anxiety.



Above: The Initiative you Choose to See, Mixed Mieda, 2017

What are you working on at the moment?

I'm really enjoying experimenting in the studio at the moment. Painting for painting, no agenda other than explore, create (and sometimes create/destroy). A few years I had so many exhibitions back to back and felt like a bit of a production line. That said I pushed myself in a way never known to be possible and got some brilliant work out of it. A lot of insomnia but some amazing paintings. I am trying to produce a new body of work, and not putting pressure on myself. When I am ready, be it in 5 weeks or 5 years, I will do another exhibition but only

when I am ready. I am also trying to put more into the business side of it authenticity, marketing, but it's all a learning curve.

How does Gina like her pancakes?

I've always enjoyed a thick fluffy pancake, with fruit and maple syrup. I'm also partial to a savoury crepe – ham, cheese and spinach is pure heaven for me! END

JEROME CHIA-HORNG LIN

jeromelin.net

Art in its many forms can be an insightful process, not just for the viewers but also for the person creating it. With each medium used, each brush stroke or moulded piece of clay you learn more about yourself, your strengths and weaknesses. With a career in the arts spanning over twenty years, Taiwanese artist Jerome Chia-Horng Lin is no stranger to the world of art. Having exhibited extensively, his fluid themed pieces have been received positively globally. In our conversation with Jerome, he talks about the highlights of his artistic career, the importance of marketing and his professional plans for the upcoming year.

You've been creating art for the past 20 years, what have your personal highlights been?

There are so many personal matters for me to worry about. It's hard to summarize them into a simple answer. I like to draw and do handicrafts since I was a child. The fondness of beauty allures me into the art world. We live in a stage where art is constantly redefined and reshaped. For years I have been thinking about what defines art? What drives me to become an artist? If it's a career that can't sustain the basic demand for living by itself, why do I insist on this path? The answers to those questions vary from time to time. I need the internal conversation to continue my art journey.

For now, I would probably say: Stay alive and happy. As a human being, I would like to point out one common trait. We all are greedy, we all want everything, for instance, a lot of money, fame, power, an easy job, happy marriage, wonderful family and so

on. The reality for me is that I was not supported to become an artist, to begin with. In order to survive, I had to learn various skills to make a living which consumes the majority of my time, causing a gap in my art career. There was a period of 15 years when I don't do much art. I eventually have a more stable life after 40 something, so I highly appreciated I was given the opportunity to do the things I like. The perfect dream world is still far away from me, but I have art and I intend to keep myself happy.

How has the art scene changed during this time?

I am not qualified to answer this question from an academic point of view. As an artist, it really depends on which sector you are referring to. If you look at global scale about auction records and sells. It's never been a better time in art history. I think it's a complicated issue to figure out the impact on the overall status of all living artists.





For me, I constantly feel the opportunities for younger and emerging artists are getting more. But the competition is also getting severe, too. The financial reward might be increasing, but who are the ones get benefit from it? For centuries, art world is a playground for rich folks. They move money from places to places using art items and this phenomenon will remain the same. For most scenario, living artists seldom benefit from this situation. More and more, younger people are attracted by this allusion, hoping to prosper as an artist.

The challenge ahead of them is something they have no idea of. Even gallery owners have no clue about their future. The overwhelming amount of new art fairs pop out every year globally. They are so afraid of losing any opportunity to showcase their talented artists. Yet the logistic cost and financial burden drag them slowly and painfully. The collectors are simply distracted by too many art fairs and the money is diluted. Recently, major art fairs announce they are going to reduce their fee drastically. Let's hope it will lead to some good consequences in the long run. Let's look at it in an optimistic manner, no matter how I still got to do my artworks. I choose to be an artist regardless of the art world fluctuates or not. Despite all these obstacles, I still have a chance to make it.

You recently exhibited in Taipei in July, what was the response like?

Many viewers showed up to support me. It seems everyone like eggs so much. I think a familiar item composed in an abstract image somehow arouses them. We are engaged in a lot of conversations. They are curious about why and how I deal with this subject matter. My personal experiences told me most viewers like to know what art is about. Unfortunately, the art world intends to intimidate them because of a certain mentality. I am happy to share my thoughts regarding my artworks to viewers.

How important is marketing with regards to finding success as an artist?

We always eager for deficiency and ignore sufficient supplies. In other words, if you don't have it, it's relatively important. I am not successful enough, so marketing is quite important for me. I won't say I am an expert on marketing. The thing I do is more like I try here and there. Thanks to the internet nowadays, all you need is a click away and decide which one to try. If you have more budget, that's even better than you can try them all. I prefer to have professionals to do it for me. This is a problem needs to be resolved. I am hoping to find a suitable agent in the near future.

I think it's essential for the success of every artist. The question is how and who will be in charge of it. If you are good at both creating art and marketing, then that's awesome. If you are forced to do it unwillingly, you probably have to bear with it until someone shows up.

For those of our readers who haven't exhibited their work before. What are the unique obstacles you face every time you showcase your work?

I would say it's not a unique obstacle at all. Most likely money is the hurdle for most artists including me. For those who claim to be lacking inspiration or ideas to start with, I would say that you probably should seriously consider another profession instead. If the technique poses a threat to art creation, then you are not ready to showcase your art, either.

Money plays a complicated role during the process. I didn't understand it until I went through several exhibitions. Many artists were taught to stay self-sufficient to fulfil their own quest as an artist, therefore we learned other skills to make a living. Money is not central to our consideration when we plan any exhibition. But the whole system relies on a financial backbone to support it.



It costs more money to host an exhibition than before. If the gallerists don't obtain enough financial feedback, they immediately lose their interest in an artist, regardless of the artistic performance of that artist. I think the system is leaning towards a consumerism based art world more and more. Curators, collectors and gallerists share an intricate connection that artists can't comprehend. Who knows the genuine motif for them to promote one particular artist? Although I have exhibited for many years, I still feel like an outsider to this contemporary art world. Nowadays artists are still educated in a traditional mindset which is more idealistic and pure. I am afraid the world isn't composed solely by dreams.

What are your professional plans for the coming year?

I was invited by Florence Biennale via the reference of Artroom London 2018. I am glad that I have the chance to participate Florence Biennale 2019. It will take place

next Oct in Florence, Italy. This is also the first Biennale for me, I am going to paint some artworks for the coming exhibition. The plan so far is to extend my Egg series further. I am working on it now. I will concentrate on the preparation till then.

For someone that paints a lot of eggs, how does Jerome take his eggs for breakfast?

It's funny that you ask this. My breakfast isn't anything special. I surely enjoy eating an egg in my breakfast, but an egg is not necessary. When I have a chance to enjoy a good meal, I would certainly do. In general, I am not into food too much. Eggs represent more of symbolic meaning to me.

END

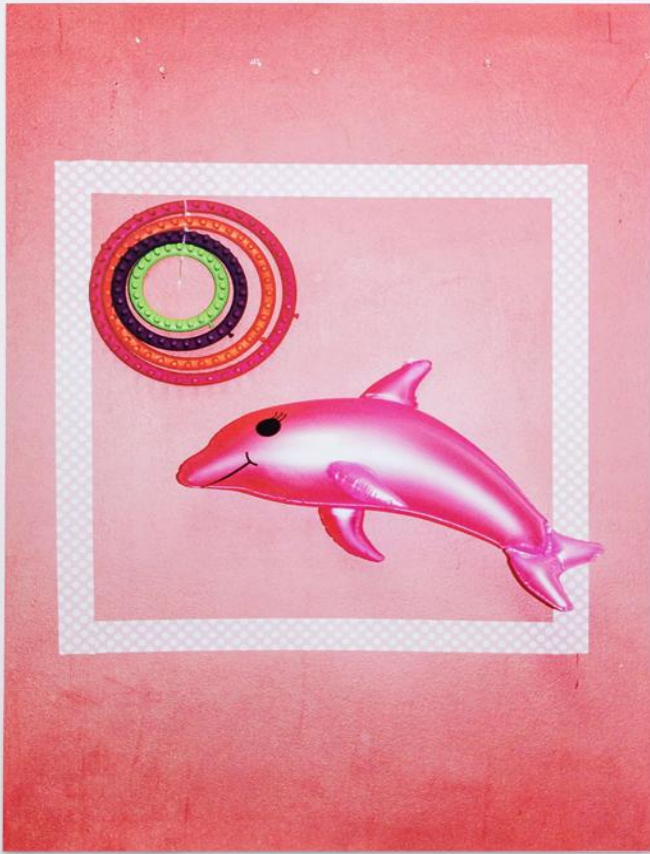


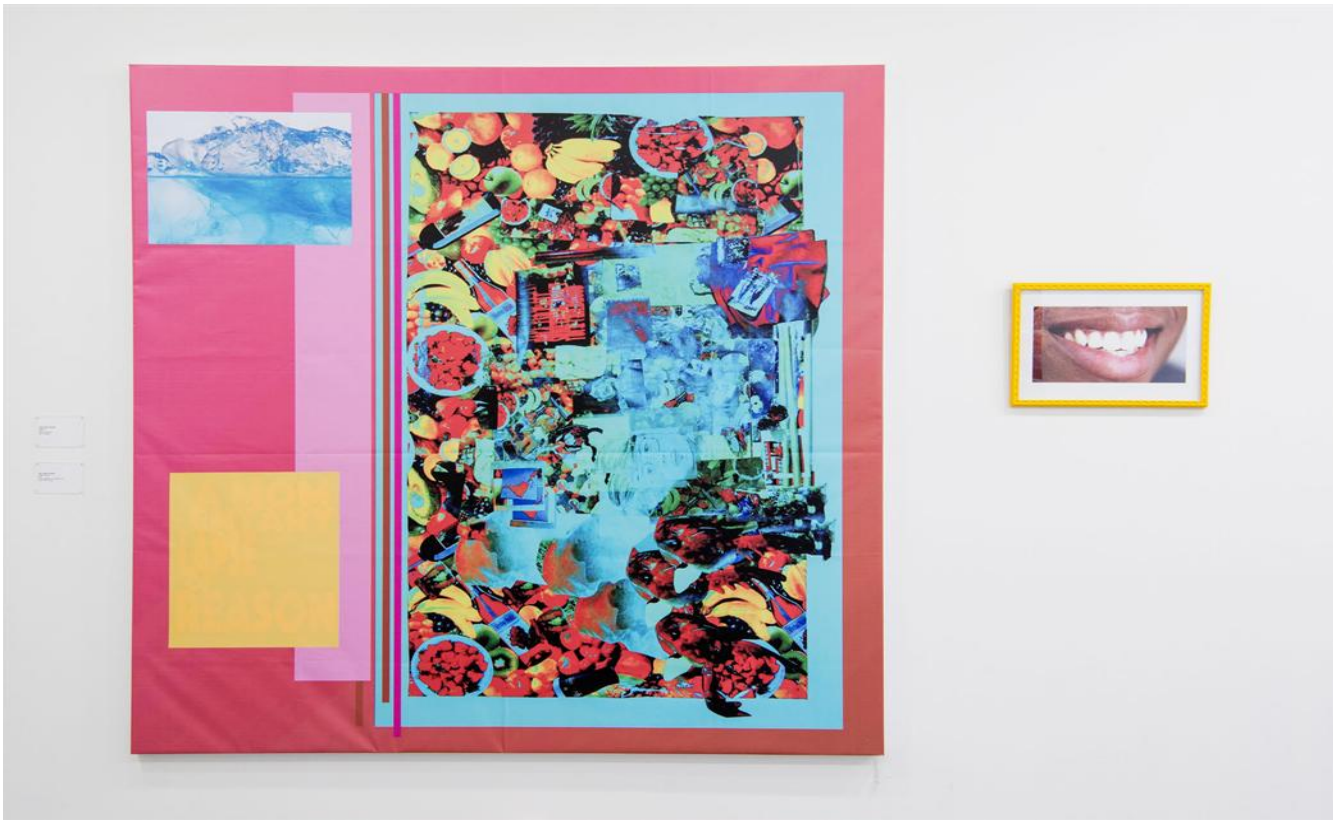
JUAN GUZMAN

juancamiloguzman.com

If someone were to define the age we are currently living in it would be termed as 'the age of information', we are constantly bombarded with it, on our devices, in the media, advertisements, word of mouth. There is no escaping it. It literally shapes the world we currently live in.

Artist Juan Guzman wants to add more layers to this multi-layered society we live in. Adding humour to the twisted world that surrounds us. Drawing references from popular culture, he creates dialogue about politics, art, power, sexuality, gender and materialism amongst other topics. His influences range from Dadaism to Andy Warhol, Barbara Kruger to the Baroque and Fragonard.







MARTA DE LA PARRA PRIETO

cargocollective.com/MartadelaParra

Artist Marta de la Parra believes art should be about shifting the paradigm, generating new narratives while building on inherited ones. A political artist at heart, she strives for a balance between aesthetics and meaning. The latter playing a dominant role in everything she does. Throughout her work, she explores, searches, challenges and generates aesthetic, gender and identity constructions, language, culture, iconography, symbolism, heritage, and history - confronting his-story with her-story- among other feminist issues that aim to claim and reclaim the true meaning and value of woman, womanhood, and sisterhood. In our conversation with Marta, she talks about the everyday struggles of being an artist and paying the bills, fluidity and the importance of personal branding.

How important is it as an artist to balance the realities of being a full-time artist with having a job that can make ends meet?

Not only it is tough, but it is also vital. It is, distinctly, my daily struggle. Art is neither a pastime nor a liking. Art is how I interact with the world. Art is, as a matter of fact, my job. I must make my living. I create affordable pieces. It is not just only that I believe buying art is a political act. But it is also that my desire is for my production to be accessible to those who wish to own it. My art, my job, empowers me, gives me hope, and keeps me going. Unfortunately, so far, hardly ever makes ends meet. Hopefully, one day soon enough.

For those of us unfamiliar with your work, could you tell us a bit about Marta, the person?

When I was a kid I dreamt of every mighty women gang, there was. I wanted to grow

up to be a witch. I wanted to grow up to be an Amazon. I wanted to become a witch in her coven. I wanted to become an Amazon in her tribe. I wanted magical powers and a coven of magical sisters. I looked for my powers, and for my sisters. I searched for them. Eventually, I found them. Today, I am a sister. I wanted magical powers, and I've got art. I wanted a coven of magical sisters, and I've got feminism.

I've got art. I've got feminism. I am a female feminist artist. I trust art as the strongest critical thinking tool I have. My work aims to be political. My art is political since I generate new narratives base upon the true meaning of women, womanhood, and sisterhood. There is only one way to freedom, intersectional feminism. Today, finally, I am a sister, a witch, an Amazon, a mighty woman. I am an art-maker. I am creative. I am an artist. "I am an aesthete".

THE
DEAD ONES
DO *NOT*
NEED
YOUR
MONEY.

I AM AN AESTHETE
FEMINISM, AN UNFINISHED REVOLUTION SERIES
100 % political 100% aesthetic

*Above: Radical Poems: The Dead Ones Do Not Need Your Money,
Text Based Art, Variable Dimensions, 2018*



*Above: Radical Poems: Fe*male Artists of the World, Unite!,
Text Based Art, Variable Dimensions, 2018*

Could you tell us a bit more about your “I am an aesthete” concept?

I am an aesthete, and as such, I will always be an advocate for art as a fundamental value. I develop statements. While I do so in a wide-ranging spectrum of tools and disciplines, I always remain constant in my mission as a narrative-maker. In other words, for me, art is art because of the narrative itself, not because of the tool we may or may not use. Being an aesthete allows me to approach art for the sake of the narrative itself. I develop my work focusing on the discourse, not the discipline.

I am an aesthete since this is the truthful definition of all. In point of fact, I am an aesthete just because I am an art maker, a creative, and a visual artist, among a few others. I firmly believe in art, and in its the power. Moreover, I trust art as the strongest critical thinking tool I have, where my artwork is aesthetic/political statements. Always beautiful, always inspiring, yet... always critical, always daring.

Would you say there is a fluidity with the mediums that you use in your work?

Unquestionably. I do work with a vast variety of tools, going from one discipline to another. This discipline volatility does not work against me. On the contrary, it is the result of my constant perseverance on aiming to my ultimate goal as an aesthete. I am an aesthete in as much as an art-maker, a creative and an artist I persistently strive to generate new narratives, while I also study the ones we inherited.

My mission is clear: I develop statements that not only are aesthetic but also political. My techniques are “loose” because they answer my narratives needs. Whereas my utensils and mechanisms might seem lax, they are not. As a matter of fact, they are the well-thought outcome of my discourses requirements.

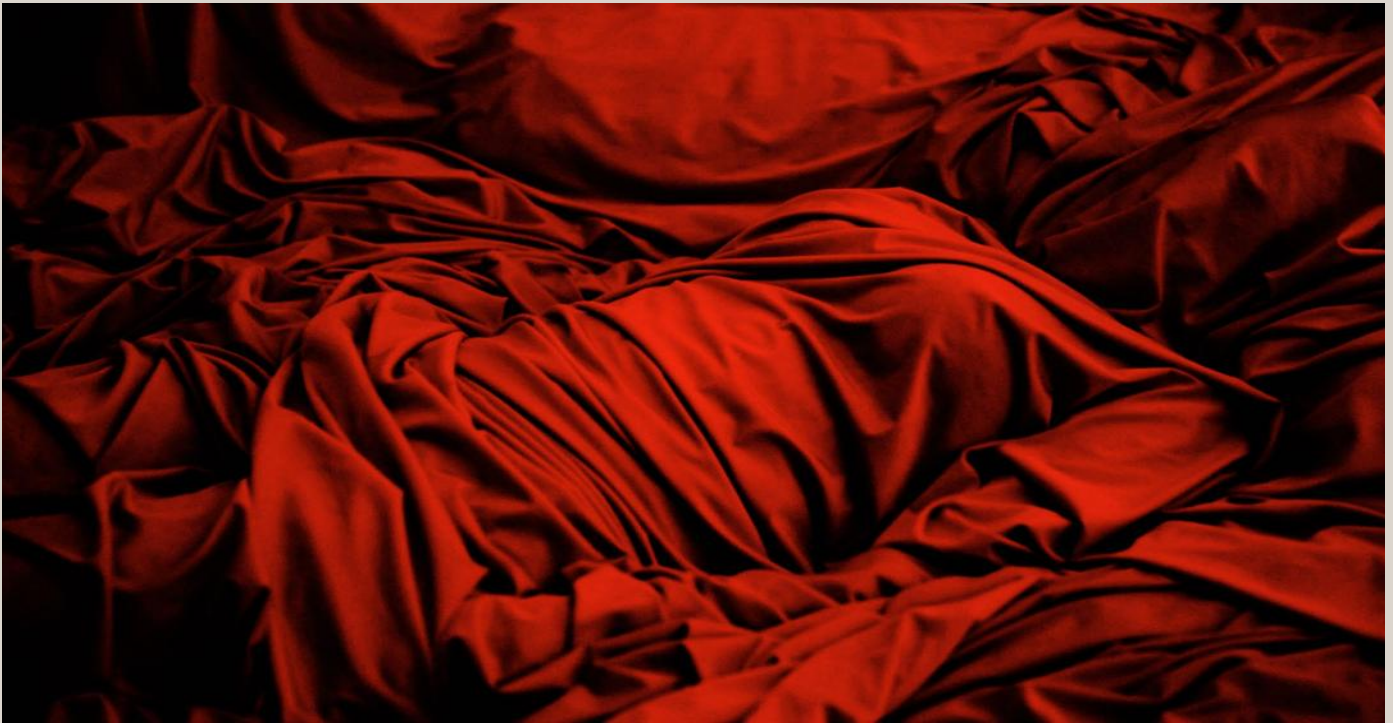
I breed statements from a place of steadiness. My work bears testimony of my constant search and research, in which the process not only is the way but it is the key aspect of what it generates. I built them with a firm hand -targeting my narrative end. And they are born free and diverse, in this or that discipline. My multidisciplinary work comes in different and mixed formats, rather varied really. But my output truly is a tie collection of statements.

How important is it for artists to have a personal brand?

I guess,... it depends. For me, it is crucial. My work is a collection of aesthetic statements aiming to be as critical and daring as they are beautiful and inspiring. My artwork, is an abstract exercise, symbolic statements - Art for the sake of the narrative itself. Odes develop by and for its own discourse. Immaterial critical thoughts studies turn into aesthetic artistic tangible –pretty (or maybe not) pieces. Purely conceptual. Art in its rawest essence, as an abstract and symbolic narrative.

My artwork revolves around political matters, aesthetic, gender and identity constructions, language, culture, iconography, symbolism, heritage, among other feminist issues. My artwork is political. And in order to set it further from beauty or ugliness, I need a personal brand. One can approach my production merely visually, and that is totally fine. But I want, I need, to take it beyond that, past visual.

And in order to set my art further down, I need a personal brand. I need an entire universe of intangible concepts, ideas, narratives, politics...For me, it is important to have one, because It helps me set those visual materialisations into a political atmosphere.



Above: *DAMNED: LUST*, Art Film No.07, Film Still 1, Variable Dimensions, 2014

How would you define your art?

I believe art is a fundamental value I understand art as the strongest critical thinking tool I have. My art is political Sisterhood is powerful, feminism, an unfinished revolution.

Could you tell us a bit more about your body of work titled “Damned: Lust / Carved into Stone”?

Lust, from the quiet confinement of the stone to the freedom of movement, is a body of reflections deepen on women’s definitions, women’s aesthetics, women’s identities, art (his)tory and its women representations thought out history. On the one hand, Lust is an ode to the classics. Whereas, on the other hand, it is also a critical thinking piece on their legacy.

For centuries women stood still, passive, as merely sexualised and objectified entities. Still, static, immobile, frozen, in stone. Women were confined to a beautiful quietness. They remained motionless thought time. I do not refute those images were, and still are beautiful; indeed they are. As a matter of fact, this

piece is firstly an ode to the Classics.

Nevertheless, it is also a critical thinking piece on their legacy. My goal, while working on these videos, was to generate a new discourse (a feminist narrative reclaiming women’s sexuality, pleasure, and body) as long as using an inherited speech, that of the classics and their wet drapery. On the one hand, honouring that handed-down language. While, on the other hand, break free of its legacy by tearing its rules apart. By destroying those women stillness, I set them free. By breaking into the movement, I assist them on retaking the ownership of their own bodies, sexualities, and pleasure.

Lust is a double-sided proposal, a pair of action-reaction series. Carved in stone, action, a collection of pieces where women are that first moment of stillness. Confined to remain motionless, petrified. Damn: Lust, reaction, transforms those static images into a set of video art pieces. A series in which again and again that sexualised and objectified entity, abandoning its imprisonment, its passivity, through



Above: DAMNED: LUST, Art Film No.07, Film Still 4, Variable Dimensions, 2014

the movement to obtain their freedom, their autonomy, their identities. My Lust/carved into stone series is one of my favourites, plus I reckon it demonstrates pretty well what my art is like.

Are they any notable women that have been a constant source of inspiration for you?

Definitely. Women are, ultimately, the core of my work. My art revolves around them. As a matter of fact, my art is political. Intersectional feminism is political solidarity. Thus, my art aims for sisterhood. Sisterhood, because we are together. Because we are diverse. Our essence is based on the difference. In the same way, my inspiration must be as diverse and abundant as we are.

Women are a constant source of inspiration for me. On the one hand, I study and cherish all those who came before us (I usually refer to them as my heroines). I am keen on all women in general, and women artists in particular. I am eager to learn about women, get inspired by them.

Hopefully inspired them too. While on the other hand, I constantly try to engage with other living sisters (whom I address as my goddesses). Internet and social media are great tools for artists interactions nowadays.

Both acts are rebellious, radical, and most certainly, a conscious excise that I practice –and exert- daily (not only individually as an artist in @iamanaesthete, but also collectively as co-founder of Snakes in the grass, @thefeminedivinecollective).

In the end, women are the essence of my art. Sisterhood is powerful, womanhood is empowering, and most definitely, women are inspiring. But if it is about pointing fingers (Some of) my heroines are Andrea Dworkin, Angela Davis, The Bronte Sisters, Carole King, Catherine of Aragon, Cindy Sherman, Guerrilla Girls, Istar, Jane Austen, Joan Baez, Kara Walker, Patti Smith, Teresa de Jesús, Theoroda, Semiramis, and many other. END

MICHAEL GOULDING

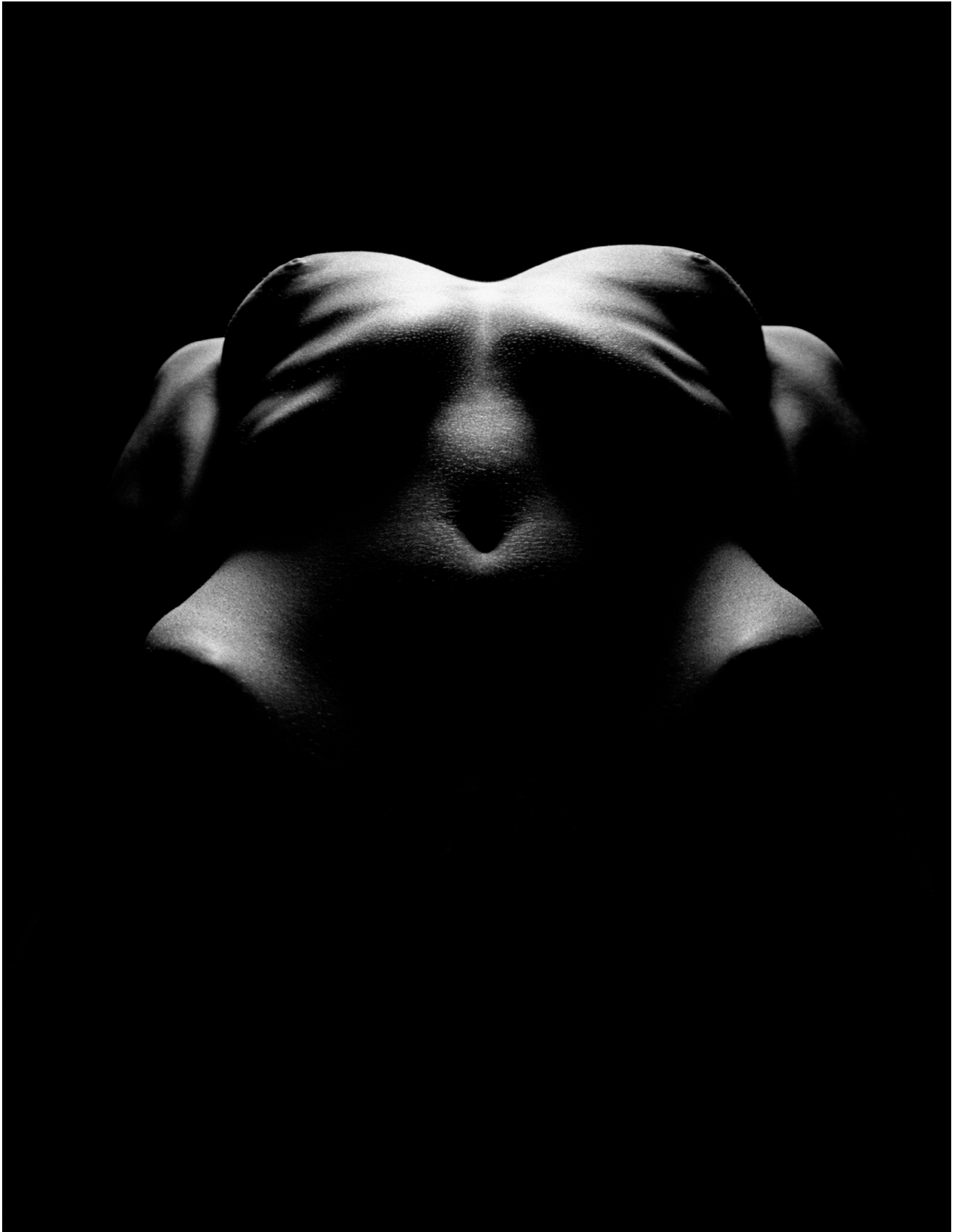
gouldingphotography.com

Art can be used in a multitude of ways; one might say that it is a physical manifestation of one's thoughts and dreams, desires and fears. On the other hand, it's a fantastic tool to document memories and the world around us.

Artist Michael Goulding uses photography as a way to celebrate the beauty of the female form and spirit. Always shooting in monochrome he wants his work to be uplifting, complex, celebratory and aesthetically pleasing to the viewer, using abstraction to reveal a layer of depth in our bodies which we often take for granted. His use of black and white forces the viewer to focus on the interplay of light, shadow and textural detail. Elements we often miss in colour.



Above: Amy XLIII, 35mm film capture, 11" x 14" print, 2011



Above: Karolina V, 35mm film capture, 11" x 14" print, 2011

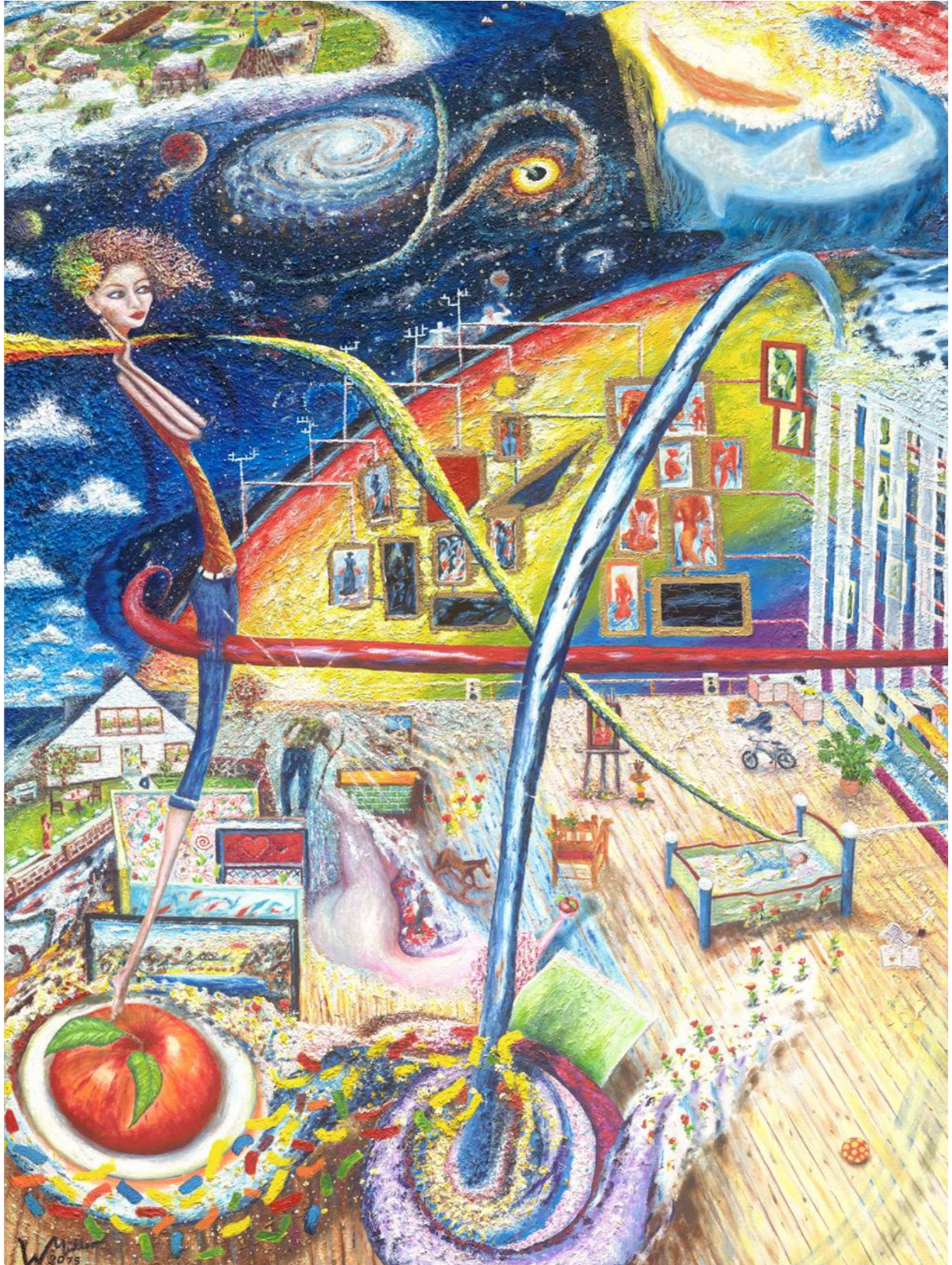


Above: Aileen XXXII, digital capture, 14" x 11" print, 2018

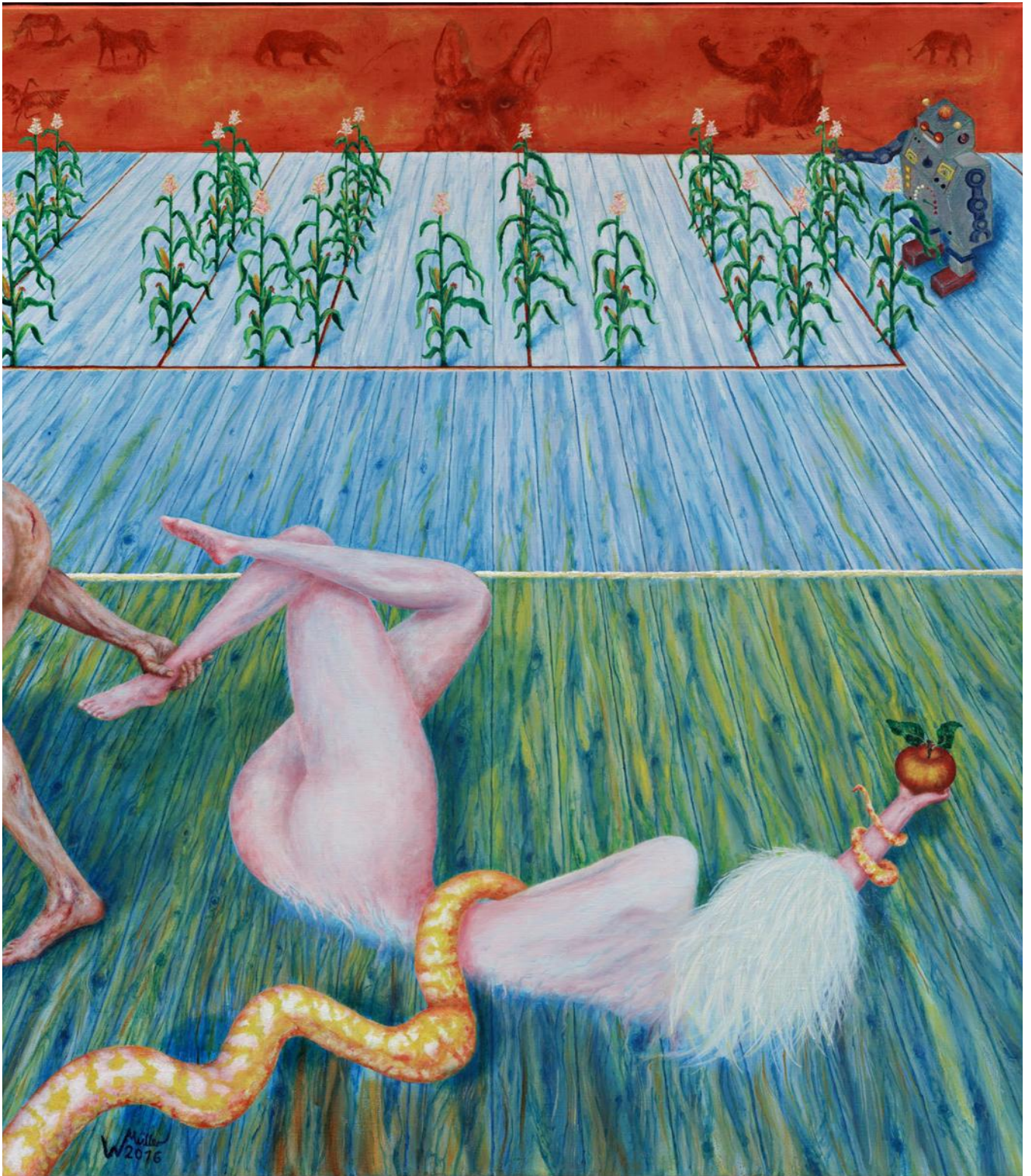
WOLFGANG MÜLLER

wolfgang-mueller-art.de

Born in 1963 in Büchen, Germany, Artist Wolfgang Müller took his first steps into art at a young age. His work places the individual at the centre of the universe, enveloped with surrealism. His pieces draw the viewer into a complex world full of detail and colour. An accomplished professional cabinetmaker for a long time, he carried on his discipline into the arts, currently running the post office in his hometown with his wife which also includes a gallery where he regularly showcases his paintings.



Above: *Foundation*, 80cm x 120cm, 2015



Above: *Sektion*, 100 x 120cm, 2016

LAURA H. ELLIOTT

lheart.co.uk

Most artists stick to one medium which can be fantastic for refinement and expanding your understanding of the medium in question and its limits. But, not artist Laura H. Elliott. She works with both metal clay and paints, each challenging her in unique ways which in turn helps her improve her understanding of the other. Initially, her progression was gradual. But with time she adored both mediums, each one complimenting the other. Currently represented by DegreeArt.com Ltd in London, her paintings and metal clay designs are displayed in private collections around the globe.

Most artists often have two sides to their personality, who they are in everyday life and the other in the studio. Would you say Laura is the same in both scenarios?

No, they are not the same, though I think this is true of most of us as I believe we all have a public and private persona. As with most people, it has taken me years to openly express my thoughts and feelings, with art a key component of my process. When I am in the studio, I believe it is a method to create a public representation of my inner self.

I feel I have a deep, honest and transparent method of expression in the studio: who I am as a person, how I feel in that moment in time and what I have experienced during my life. My artworks are my way of creating an open dialogue of my own moods, thoughts and feelings through the umbrella subject of landscapes within

the mediums of both two and three-dimensional artworks, hence the two collections titles: 'Landscape Moods' and 'Landscape Gems'. These artworks funnel the way I feel at the time of creation, which is more apparent in my mixed media paintings due to the way I use the paints and the colours I select. It is also a fact that every piece of art I create is unique. I can aim to re-create a piece, but they are never the same just as no moment in my life is the same. Life is transient, and the same can be said of all my work.

I feel that if we focus on the single aspect of the meaning of colours or tones, it is an easy way to understand who I am as a person. We are all aware of the simple factors of how colours have underlying meanings, such as how black could signify darkness and negativity or bright pink can signify happiness or energy. However, the



meanings behind colour or tone can be very subjective, precisely like the idea of trying to define who you are in the two scenarios.

What has working with two mediums simultaneously taught you as an artist?

The two mediums have subtle technical differences, but are no different in my eyes and have been a hugely important aspect in my artistic practice as I believe they are intrinsically linked. Painting is truly an unplanned expressionistic process; however, creating metal clay designs is the complete opposite, due to the nature of clay and the number of tools required to produce in this medium.

When I paint, the only process I plan is my colour scheme and which canvas or paper to use, creating the artwork in a sub-conscious more relaxed manner. I draw inspiration from the abstract expressionism movement, incorporating energetic, emotional content and spontaneous gestures with blocks of abstraction. By building up each painting in layers, this builds up colour, texture and tones step-by-step, until I feel I have achieved the background. The final steps are when I refine areas, adding key details such as trees or rocks and sign the artwork LHE. It was in 2016 when my paintings moved back into a free-flowing, abstract expressionist style like when the collection started in 2002.

My work once again featured a bright colour palette and re-discovered a more expressive way of painting. This highly enjoyable, free, relaxed painting style reflects how my life has settled and how my emotions ebb and flow at this point in my life. These artworks led me onto the idea of creating many simple, linear mixed media artworks on paper, with a block-coloured background. Within these pieces, I started by quickly mapping my ideas with graphite by adding expressive gestural lines, next adding Conté pastels coupled

with paint and ink adding abstract blocks. These drawings are the nearest you will get to 'sketching' for metal clay designs, which I rarely do as I work directly from designs in my mind.

The metal clay designs take planning of the basic shapes, logistically (as metal clay dictates a different process) and tools which are required, with my designs essentially being miniature sculptures. I only plan ahead the overall shape of the clay, which I then add to, refine and develop this basic shape by creating instinctively, just like when I paint. The progression of the design comes from creating depth and structure by adding layers of clay, using carving techniques, adding texture and metal features. It is in the final step when I mount gemstones onto the clay which adds the finishing touch of colour and sparkle. The difference between the mediums comes from the fact each, and every metal clay design has a strict 12 step process to work with the clay for even the smallest piece. My artist journey continues to this day, with my practice slowly bridging the gap between the two mediums.

Would you say that colour and form are two elements that cannot exist without the other?

Yes, I believe that colour cannot intrinsically be present without creating form. If we consider colour in my paintings, I feel the different colours lend themselves towards light and dark tones, which in turn develop a feeling of depth and dimension, thus creating form. These mixed media paintings rely on colour, which are built up in layers, step by step to create the final artwork. In contrast, metal clay designs essentially contain only hints of colour found in featured gemstones or an accent from other coloured metals added at the end; therefore, again creating a link between colour and form.





Above: Torn, Acrylic Paint, Salt and Newspaper on Canvas, 40 x 32 Inches, 2003

There is a reason we often start by drawing apples and flowers with graphite pencils, as it teaches us to translate form we see around us into a drawing, essentially a starting point in your artistic journey. I believe that artists are translators of the world around us and I translate my three-dimensional memories by reproducing them into sculpture or convert them into two-dimensional artworks, within each medium I specialise in.

When did you start incorporating gemstones into your work?

It was only when I discovered the beautiful medium of metal clay in 2010 that I began to incorporate gemstones into my work. The medium of metal clay is luxurious and beautiful, with gemstones enhancing this further, creating a desirable mixture of sparkle, colour and luxury within a mini sculpture. All gemstones I use are tested to ensure they are genuine and are ethically sourced, as both of these factors are very important to me as both a person and artist.

The types of the gemstone I often use are Diamond, Sapphire, Ruby, Emerald, Tanzanite, Amethyst, Garnet, Opal, Aquamarine, Peridot and Tourmaline. The critical factor to all my silver metal clay work is that every piece is legally hallmarked by Goldsmiths Assay Office, London, with my registered LHE alongside the symbolic Jaguar head.

How has being represented by a gallery helped further your artistic career, would you say this is vital for an artist?

I enjoy every gallery that I work with now, with each gallery offering a different collector based and focus of style, as they are just as unique as people. The first gallery to represent my work from 2013 was DegreeArt.com Ltd, based in Somerset House, The Strand, London, UK. It was a new chapter in my career by achieving gallery representation, which has been an enriching step in my career

and subsequently I have worked with other galleries such as Nude Tin Can Gallery, Art In The Heart, Flux Gallery and the Whyberd Gallery. I have found tailoring the type of work I send to each gallery is vital, as it caters to their identity and list of collectors. I believe that galleries are crucial as you need 'outlets' for your artworks to be physically seen and, therefore, purchased for you to create a career and more artworks.

I have also found online galleries a beneficial avenue, as we now spend so much time from our lives on the internet and you can buy directly from your computer, offering the opportunity to by pass physically visiting galleries. I truly think that what you put in is what you get out. Integrity is of importance to me, as you must keep as high a standard in your art as you are able and the small things matter, such as presentation, keeping to deadlines and so on. I know that each gallery that accepts my work to be sold creates a symbiotic relationship with me as an artist, which is of mutual benefit to both parties. I feel that representation is a way to open the door to other galleries, as it gives positive reinforcement of your work to others, almost the same as a work history in a 'traditional' CV. You have to have faith, keep practising your art and do not give up. The main take away I feel is that you must believe in yourself as an artist of worth and galleries and exhibitions will follow.

What elements of the art world frustrate you?

The fact is I know there is endless competition as there are millions of artists all often vying for the same opportunity. This naturally creates a feeling of competition and inevitable frustration which can often be disheartening. I find the financial side of the art world very frustrating, as it is in total contrast to the way 'traditional' jobs function with a wage or hourly rate, as we artists are basically self-employed.



Above: Wash, Acrylic Paint on Canvas, 36 x 24 Inches, 2007

The art world pays you by an opportunity, so you have to be aware of this and give time and money towards your art before payment comes your way. It is crucial that you keep in the forefront of your mind your passion and drive or your art will fall by the wayside. If you believe in yourself, then it is a positive way to step forward into your professional journey.

How important is it for you to challenge yourself with your work?

I have always relished challenges and am a very fast learner, something which I embrace and always pushed myself to try something new within my art, testing new mediums all the time. I have recently been exploring Conte Pastels, inks and re-explored techniques using graphite within my paintings.

I have an innate desire to learn, and this is desire has led me to discover the fascinating medium of metal clay which is an endless challenge that I have grasped with both hands. I found what I see as

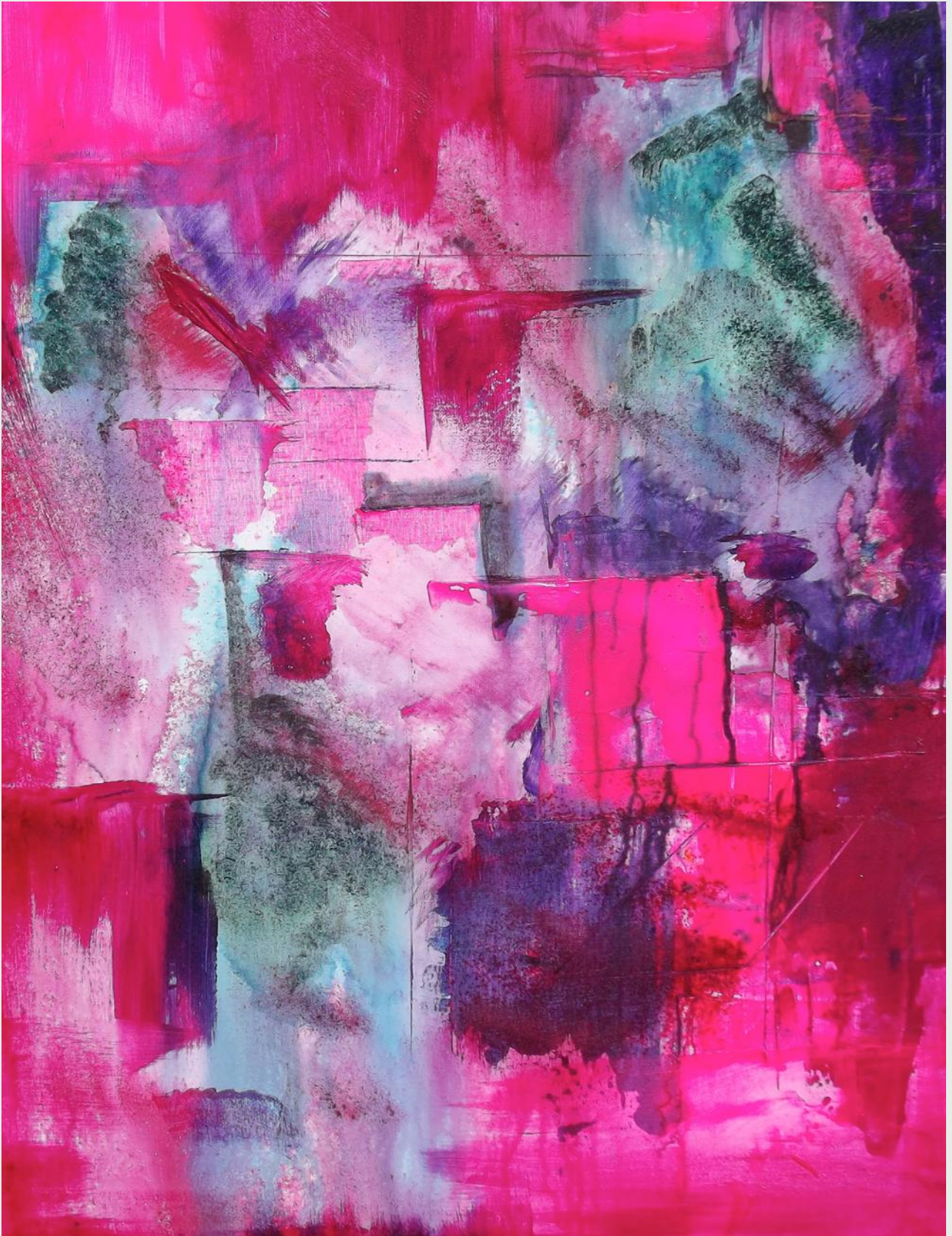
‘traditional’ clay as a medium when I was aged 14; however, the process of traditional clay is not achievable with the studio space I have to hand.

I discovered metal clay in 2010, and it offered me the opportunity of working with clay on a more manageable scale, so it is the perfect match for me. The additional beauty of Fine 999 Silver metal clay is that I work in detail on a small scale, something I am very familiar with, since a child I had a love of creating tiny life-like sculptures of food and household items. My most recent challenge is to achieve larger scale mixed metal clay designs in silver, copper and bronze clay, something I am learning every day.

What was Laura’s favourite candy growing up?

I love ‘Fruit Salads’ which contain two flavours, just like my art is, in two ‘flavours’.

END



Above: Punk Punk'd Panther, Acrylic Paint, Paint Pigmments and Salt on Canvas, 24 x 36 Inches, 2016

CRISTINA MAYA CAETANO

cristina-maya-caetano.com

Nestled between the Portuguese cities of Aveiro and Pinhel we have a artist Cristina Maya Caetano, a writer, plastic artist, illustrator and poet, her work is a vehicle for her love of spirituality, focussing on conscious inner growth, conscious of the relationship between everything and everyone.

Cristina has exhibited extensively both nationally and internationally with her work being published in magazines and art books. Throughout the years, her varying careers ranging from teaching, development agent, service director and urban planning have given her a unique perspective, something she utilises in her art. The delicate interdependence between plants, flowers, landscapes, animals and humans are core themes across her work. For Cristina, art is life, light, vibration, harmony and love.







BARRIE DALE

wildhaven.co.uk

There are various types of photographers in the world. Some spent ages framing the perfect shot, checking various parameters like framing and light before clicking the shutter. Artist Barrie Dale isn't one of those. Preferring a more organic process, Barrie's marco photography captures the unseen world. Highlighting the symbiotic relationship between his subject matter. Although not deliberate, this ties in with his specialisation as an environmental scientist with a Doctorate from Oxford. The interdependence amongst nature exists on every level, both macro and micro and through his work, Barrie gives us a glimpse into the latter. In our conversation with him, we talk about the joys of hand-held photography, his current projects and his favourite place to grab a tippie.

Is it true that you have a Doctorate from Oxford University? Could you tell us a bit about that?

Yes, I have a Doctorate in Chemistry from Oxford University. In those days Oxford was doing world-leading research into critical biological molecules that contained metal atoms; among these were haemoglobin, chlorophyll, vitamin B12, cis-platin (the first successful cancer drug), cytochromes, ferredoxins, and others. My research work concerned molecules that were simplified models of haemoglobin, in an attempt to find out how the biological molecule itself actually worked.

What have you been working on this year?

In my photographic work, I am working ever more towards the abstract. Representational images of natural objects

seem to be largely worked out now, but abstraction still offers plenty of potential. However, although my images are abstract, I want them to have strong references to the real world.

I value images that are accessible to the camera but not to the eye.

I look for interesting, energetic lines; and for poise rather than balance.

William Blake invited us to see the world in a grain of sand, or in a wildflower. I am taking a cue from that. I have found that in taking high-magnification shots of two flowers, Phalaenopsis or Dendrobium, I can produce images that can transport the viewer to the extremes of the solar system, the desert, the mountains, or out to sea.



I can express 'first light', dawn, morning, afternoon, evening, night, Or I can just produce abstract images 'with meaning'.

I choose Phalaenopsis and Dendrobium simply because the flowers last a long time - typically four months.

What is it about hand-held photography that fascinates you?

I couldn't work other than hand-held. I need the freedom to explore without constraint; tripods and lighting systems would simply disrupt the flow. I work at high magnification, and it is not possible to see an intended image in advance. What I have to do is identify an aspect of a flower or leaf or whatever that appears to have potential, and then explore it. I keep probing until I can get an image in the viewfinder that is artistically satisfying. Often I am disappointed.

I also work with ever-changing natural light;

and with a very narrow depth of field (region of focus), typically a tenth of a millimetre. In the time spent setting up with a tripod and a focusing rack, the image will often have changed out of all recognition, due to the changing light. So I much prefer to go in with the lens and explore. This means that my images are totally free-wheeling, un-premeditated and unpredictable, which is the way I like it. My main problem is focussing, which has to be very precise. So I just have to practice!

Your photographs look like they've been taken under a microscope, is this deliberate?

All my images are taken at high magnification; that is one of the few aspects of natural-image photography that is relatively unexplored. High magnification requires a very narrow depth of field, and the two things taken together mean that what can be observed is entirely different to what can be seen with the naked eye.



I welcome that; I don't believe that the camera should be cajoled into imitating the eye and at high magnification any temptation to do so vanishes.

Do you think we need to appreciate the micro-ecosystems that are all around us more? Especially because of the speed at which they are being lost?

One of the incentives for what I do is to help in drawing attention to the immense value, material and artistic, of the natural world that human beings are systematically destroying. My scientific work, in the last decade or so of my active career, was focussed on repairing some of the damage that humans have inflicted on the planet.

Would you say that your scientific background influences your artistic work?

I suppose it must do, but I couldn't say how - it must be below the level of

consciousness. Obviously, a scientist sees the world in a different way from others. I try to fight against that because I am sure it would restrict me. I would like to be seen as both a scientist and an artist, rather than one who also happens to do the other.

My Scientific background also informs me starkly about the mess that human beings are making of the planet.

Where is Barrie's favourite place to grab a pint?

I am a wine or whiskey man myself, but if it had to be beer, I would make for the Bear, in Merton Street, Oxford, wearing an interesting tie. END

GERHARD RASSER

blickfang-gerhardrasser.com

A career in the arts is never easy to sustain, it all sounds great on paper, but the reality of it is often different. Buying materials, rent, bills, family and more than usually a job to keep things going on the side are harsh realities for most artists. It takes a lot to keep going and questioning your 'love' for it can sometimes be a daily occurrence. But the rewards are bountiful.

Artist Gerhard Rasser has recently been obsessed with art from the 80's. After his studies of the History of Arts at the University of Innsbruck, he took up a job as an art teacher and life took over. It was only during his sabbatical year that he accidentally came across the book "College Lab" written by the American artist Bee Shay, which enabled him to live out his fondness for different techniques and topics. Over the course of 52 weeks, he created pictures using 52 different techniques and decided to put them in a book. A collection of 280 collages and drawings to be precise. He is currently based in Höchst and Bregenz, Austria.







TANA LYNN

tanalynn.com

Some mediums are naturally more challenging to work with. But then again, just like life, difficult situations are often opportunities to learn, explore and mould. Living in Vancouver, British Columbia, artist Tana Lynn got her training and schooling in the art industry by painting famous faces for seventeen years as a film make up artist. Venturing into the world of painting as a tool to heal, this quickly progressed into an obsession with creating art and the joy it brings. After beginning with acrylic paints, Tana discovered encaustic wax, a difficult medium to work with, to say the least. The urgency of this material forced her to let go of some of the control in the process and let the medium dictate its organic flow, enabling the work to come straight from the ‘heart’.

What is it about encaustic wax that makes it such an interesting material to work with?

Encaustic paint is made with molten beeswax and damar resin. The paint is applied hot with a variety of tools, it cools and hardens within seconds. The process is quite seductive, tactile and sultry. Its final results are creamy and velvety, and it smells amazing.

The medium can be textured, scraped, embossed and sculpted or it can be smoothed to a glass-like finish. It is very compatible with oil paint & pigment sticks can be used to glaze in vibrant, beautiful colours, the possibilities are endless.

Is there much of an art scene in Vancouver, British Columbia?

Vancouver has an art scene that stands out in an international perspective.

Vancouver’s artists are known far and wide for their excellence, when Phaidon’s Art Cities of the Future came out a few years ago Vancouver was the only city in North America that made the list!

You were in the makeup industry painting famous faces for over 17 years, Would you say that the feedback loop during that time was more immediate than putting your art out in the world?

Oh yes definitely, instantaneous you know if it’s accepted or rejected immediately Whereas art goes, it takes time, many conversations with many viewers to figure out if it’s coming across as you intended.





Would you say that working with heated mediums has a sense of urgency involved in the creative process?

Yes and no, you learn what the medium is going to do with how much or how little heat you apply and you learn timing. You can have a beautiful piece going and then 2 seconds of distraction can destroy it.

How do you cope with that personally?

Lol, I use a few curse words, scrape off all the wax, and start again :)

What are you reading at the moment?

Nothing at the moment I am opening up a new art workshop business, and it is taking up most of my time so no time for reading just now.

If you could summarise your work in three words, what would they be?

Calming, soothing, colourful.

What was the best advice that Tana has ever received?

Never think you know it all, keep learning and keep growing. END



CYNTHIA FLEISCHMANN

bodypaintography.com

Body painting has been used by civilisations for millennia for a plethora of purposes. Whether as a means of camouflage or a ritualistic essential, this powerful tool has taken many forms. Some might argue that make up is an evolution of this process, enabling both men and women to express and alter their appearances. Artist Cynthia Fleischmann calls herself a bodypaintographer, the process involves her painting the person to blend into their surroundings and being photographed, capturing the dialogue between the person and the space. Painted red palms are her signature and symbolise different aspects of humanity. Her bodypaintography photographs have been exhibited in Miami, Florida at the Lowe Art Museum, The Coral Gables Museum and the Galerie Zur Stockeregg in Zurich amongst other events and art fairs.

Could you tell us a bit about your event during Burning Man titled “Ashes to Ashes; Dust to Dust”?

‘Ashes to Ashes; Dust to Dust’ is an art happening that I organise and photograph in the desert to visually and emotionally connect the participants to each other, the environment and to his or herself. I invite all to remove their clothes to cover the naked body with fine desert dust, painted cracks and finalise with red hands to then be photographed as a group in different formations. Red hands to me are a symbol of humanity, representing a wide spectrum of emotions and events, and are seen consistently throughout my work.

I have organised ‘Ashes to Ashes; Dust to Dust’ in 2011, 2013 & 2014 with a total of 77 participants together at once. My plan was / still is to build a small structure on the ‘Playa’ (open desert) to serve as a

photography gallery and meeting point for the next ‘Ashes to Ashes; Dust to Dust’ event. In 2015 I couldn’t go to Burning Man, and I was sadly hit by a car in October while riding my motorcycle on the I-95 highway in Miami, making me an above knee amputee. I am extremely thankful that both my friend and I are still alive. After three years of recovery and learning how to walk again, I feel capable to organise and build a structure (with help) for the next art happening to take place again at Burning Man 2019!

How old were you when you first started experimenting with bodypaintography?

I started experimenting painting on a naked model to visually incorporate a person into place in 2009 after looking through a book at my mom’s house called ‘Cuerpos Pintados’ from Chile.



Above: Bodypaintography: 'Zoo Cage.' 2014, Florida.



Above: Bodypaintography: 'Tempelhof Feld.' 2014, Germany.

I was 20 back then, and I was in my senior year at the University of Miami getting my Bachelor of Arts in Painting. Since I love animals that match their environments via colours and patterns, I wanted to create the same visual and respectful connection that animals have with their environments but with humans. Because the end result was a photograph, I quickly realised I needed to improve my photography to capture the connection I was looking for. In 2011, I was awarded a full scholarship and Teachers Assistant position for a Masters of Fine Arts in Photography at the University of Miami. 'Bodypaintography' is the word and name I created to define my artform.

Humans often have a disruptive relationship with their environment, do you think this will ever change to a more harmonious one?

Gosh, I hope so. I do sense a conscious shift happening, but sadly it takes so long for good ideas and projects to get

approvals and funding that progress is unnecessarily slow.

I am personally working on a project that I hope will bring more harmony to the way we start the New Year. I along with many believe fireworks are wasteful and harmful, contributing significantly to global warming, decreased air and water quality, health problems and the increase of natural disasters today. The loud bangs frighten animals (sometimes to death) and are mostly unenjoyable for people with post-traumatic stress disorder and autism.

My vision is that ONE New Years all the major cities in the world will collectively agree not to have their big firework displays but celebrate with elegant and impactful drone light shows instead. The joined effort to care about our environment, animals and health would be momentous, starting the year off on a positive, conscious and connected note instead of a



Above: Bodypaintography: 'Garage Tiles.' 2015, New York.

destructive one. Target Years: Switzerland 2020 / Global 2022. If this project takes shape and cities worldwide agree to connect on new years giving respect to the environment and animals, it think it would be a beautiful sight and transition into a harmonious future.

Where do you think our prude-ness with nudity in modern culture stemmed from?

I think our prude-ness with nudity in modern culture comes from a mixture of socially constructed norms and different cultural backgrounds. We are continually being told what to buy and have to be prettier or sexier which makes people doubt and compare themselves especially with the strong influence of social media. We, therefore, consume more and sadly are still never good enough because we are always comparing ourselves to others.

Cultures and religions also influence views on the body. Growing up in Switzerland

gave me an artistic and natural view of the human body, while American culture offered a more sexualised and taboo view of the body. Circumnavigating the globe on Semester at Sea Spring '08, backpacking in Thailand and visiting my sisters in the United Arab Emirates, London and Cape Town have offered me different perspectives on how we view and treat the body around the world. It's an exciting topic for me because we were all born the exact same way: naked.

You've shot in some fantastic locations around the globe, are there any places that are on your wish list?

There are an overwhelming amount of locations, both exquisite and mundane that can create an interesting story and connection between person and place. Every experience is unique and beautiful. Yet preferably in a place where my model is not at risk of being arrested, deported or even worse for nudity.

Thankfully the two American States of Oregon and New York now artistically allow public nudity, so we're definitely in the clear there.

But to tell you the truth I have had this image in mind for a while now of a group of people painted into the destroyed Amazon rainforest in Brazil. The people would be painted the colour of the tree stumps, and their red hands would be displayed where the tree used to be. The visual would be powerful and help us relate emotionally to nature and the struggles they face due to our consumerism.

Many cultures around the globe still paint their bodies to match their surroundings, what do you think their thoughts would be about our consumerist culture?

I wouldn't say there are many but a few indigenous tribes left that connect visually to their environments. And sadly most are feeling obliged to cover their bodies more. It's not healthy for us to consume so much, and since the indigenous are much more in-tune with their environments, each other and themselves, I think they would think we are crazy. I think we are too, buying much more than we need and manipulating environments and eco-systems to suit us. Therefore I try to show the natural side of the body and a connection between person and place, allowing viewers to question their own personal connection to body and surroundings.

What are the unique challenges you face as a modern artist?

The unique challenges I face are: Finding a gallery or museum to display and accurately represent my work. For me, it is essential that both the male and female bodypaintography images are exhibited equally and respectfully.

Climbing up and down stairs as an above knee amputee. This used to be

comfortable and fast for me, running up the stairs to visualise the correct lines and perspective before running down to paint them on the person's body (Ex/ Bodypaintography: 'Staircase.'). Now I'm slow and concentrated with either prosthetic or crutches. Some of my shots require me to climb trees and ladders, which now take more time if possible at all. Due to this 'handicap' I am slower and must sometimes re-consider locations for a bodypaintography, but thankfully there are many to choose from.

And lastly, working on my online presence. I am a people person and enjoy face-to-face interactions which one doesn't get through social media, so I am struggling to integrate myself into the digital world.

Where is Cynthia off to next?

I am currently in Zurich, Switzerland working on my art form alongside my project to exchange New Year's fireworks with drone light shows. If you would like a bodypaintography yourself, please contact me for a commissioned experience, signed print or for a unique deck of playing cards.

END



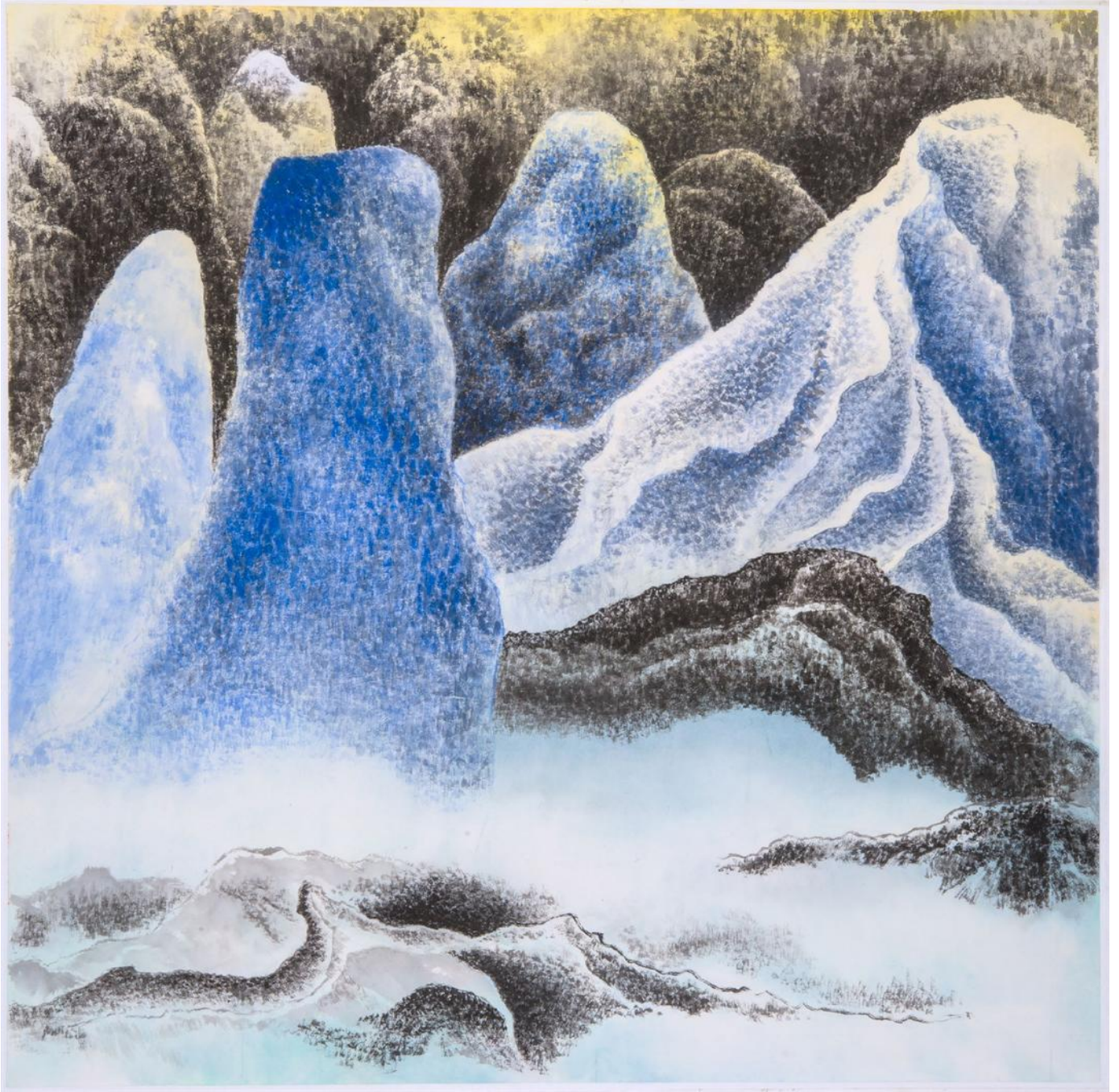
Above: Bodypaintography: 'Fishing Boat.' 2014, Haiti.

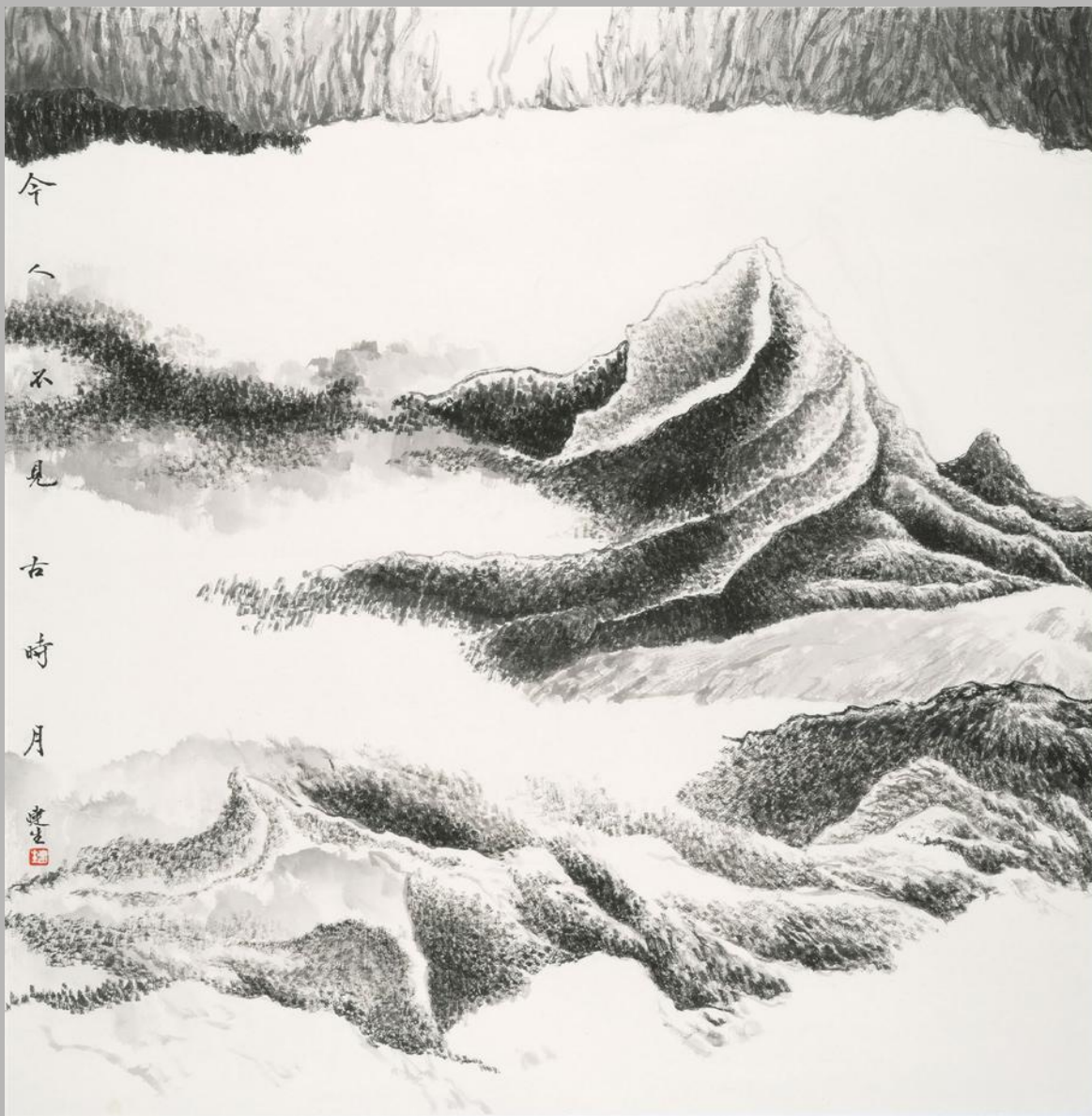
WINNIE KS HUI

winnie-art.com

Cities are often serve as a beacon of hope in a sea of despair. Each year, millions move to cities around the globe in search of a better life and opportunities.

Sacrificing space and privacy to better their chances in life. This comes with its own set of drawbacks but on the flip side, a city serves as a creative cauldron, brewing up a fantastic mix of cultures. One such place is Hong Kong where Western and Chinese cultures have integrated and influenced each other. Artist Winnie KS Hui who was born and educated in this city has been aware of the weight of the historical cannon of Chinese brush painting and its strong philosophical conventions. Her paintings explore a way to bring her personal relationship to traditional culture in a contemporary context.







DANNY GERMANSEN

brujoart.com

There is something about moving pictures that captivates the imagination like no other. Transporting you to other worlds, plucking on emotions and providing an experience that touches a multitude of senses. Born in a little town on the west coast of Jutland in Denmark called Ribe, Artist Danny Germansen expressed his creativity through music for most of his teenage years. His first experiments with film began at the age of 21 with depression, disability and mental breakdown being recurring themes across his projects, topics that are close to his heart. Using art as therapy Danny got through his challenging 20's, marred with mental agony, isolation and loneliness caused by his troubled childhood and two spinal procedures when he was young resulting in him being wheelchair bound. In our interview with Danny, we talk about the aggressiveness of consumerism, his film projects and the rise of Minimalism.

In today's consumerist driven society, do you think there is an option to have a balance in life?

Yes, I think - If you take power over your own life and not get lured by all the things they try to sell you, but only do and buy what you really need yourself. I still think there is a possibility to have a free mind and think and choose yourself what to do with your life. You can choose yourself if you jump on the consuming wagon of society and jumps off and live your own life by your own norms, by your own rules. We still have freedom of choice.

You've made some interesting points with regards to hyper-connectivity and social isolation, could you tell us a bit more about that?

In my country Denmark, who has one of the

best social systems in the world.. We have a lot of lonely old people and lonely disabled people. I think the main reason for that is that family or friends don't take care of each other. I hear a lot of people losing friends if they have an accident or get very sick. And old people who don't have visits or help from family. People don't bother helping and using their time on helping people in their society. But give money to help people in foreign countries. I guess it's more convenient to pay your way out of the problems than to invest time in real people.

What does art mean to you?

Art more or less has been saving my life. I use making films and video-art as therapy. Having a disability and mental problems from life with sickness and mental abuse from a father and family and suffering



neglect as a child .. making art is therapy but also make my life worth living.

When do you think the consumerist race intensified to the level it is now?

I don't know? I think consumption is getting more and more aggressive. When I watch TV, every commercial block contains mostly fast money loans and online gaming. It seems like very aggressive marketing who sell the dream of getting rich fast or getting money to buy whatever you need, here and now. Its scares me a bit that people is not contempt with what they have, but make a lot of consumer loans to have material things. I'm not against money or consuming. But believe there are other human values also.

Could you tell us a bit about your film 'Anti-Social Club'?

The film is a futuristic tale ala George Orwell's book 1984. Its inspired by the life of and talks with my friend Suzana Lungu. She plays herself as the lead role in the film, and we have won a few awards and selections from international festivals.

The story is about choosing to live your kind of lifestyle, without having to follow all the norms of society. The society tells you to live one dream, but Suzana and others choose to live their dream without the norms of society, That is consuming, make a family, etc. The ANTI-SOCIAL CLUB is the club for those people who choose to live on their own and not follow the norms of society. Suzana made it up as she said. "I will make a club to be myself in and call it ANTI-SOCIAL CLUB".

Do you think the government should do more to help the ones that struggle to keep up with the social and economical marathon?

As I said earlier, in Denmark we a have a good social system and most of the times it works and people get the help they need. The laws about these issues are good. The

problem is the social workers who not always do a proper job and think they should save taxpayers money.

Lately here in Denmark you hear a lot of that kind of cases, but mainly it depends on the kind of the person the social worker is. But they don't always treat people with problems very nice. And I think you should do whatever you can, too help the elderly, disabled and the mentally ill. The state has always neglected the mental sections. Mental issues don't seem to have a big priority. So that section does need a little more attention.

What are your thoughts on the recent rise in Minimalism?

It's probably an answer to the Hollywood and fashion business - Colorful and digital manipulation of reality. I like minimalism because you can cut straight to the bone of the message of your art and it sometimes seems more effective.

Do you have any professional goals for the next year that we should keep an eye out for?

I'm in pre-production of a short film to shoot between January and March next year and I'm aiming at having it released around August 2019. The film will follow up on my video- art collection. INNER PROJECTIONS FROM A BROKEN MAN. And will be a story about "A mentally ill person who feels neglected by society and takes revenge." The title is MANIFESTATION. END



ALEKSANDRA BZDZIKOT

aleksandrabzdzikot.pl

Fascinated by feminine beauty, artist Aleksandra Bzdzikot is a painter and illustrator based in Zurich, Switzerland. Harnessing the resilient, robust, yet fragile soul of the female persona forms the core of her work. She often combines cosmetics like lipsticks and eyeshadow with traditional mediums such as pencil and ink; the latter used to create dynamic lines in her pieces. She also paints landscapes, often using bright, alluring colours to reflect the real beauty of nature. Along with her artwork, she also runs creative workshops for both adults and children in the Zurich area, offering art therapy coaching as a healing tool.



Above: *Delicacy (the lady in red)*, Pencil, Ink and Cosmetics on Paper



Above: Evening Mood (the woman on bed in high heels), Ink and Cosmetics on paper



Above: Summer flowers, Oil on Canvas

