

Plogix Magazine

VOLUME 03

OCTOBER 10/25

HYBRID CREATIVITY: ART BEYOND BOUNDARIES

In today's ever-evolving creative landscape, artists are breaking free from traditional boundaries. They fuse music, poetry, fashion, sculpture, and architecture with visual expression, creating bold new forms that surprise, inspire, and defy convention.

RECENT EVENTS BLACK CABS IN LONDON

From September 29–October 24, ensuring unparalleled exposure to thousands of fairgoers, art professionals, and curious city dwellers at every corner of the capital.

PHONE BOOTHS

We're transforming London's iconic red phone booths into miniature exhibition spaces during the most influential week in contemporary art.



www.Plogixgallery.com

Creativity no longer exists in a single lane. Today's artists move fluidly across mediums, blending music, poetry, fashion, sculpture, architecture, and visual art to create works that surprise, challenge, and inspire. They experiment freely, explore boldly, and redefine what it means to be an artist in a world without boundaries.

HYBRID CREATIVITY

WHERE DISCIPLINES COLLIDE

In this issue, we highlight five innovators whose work exemplifies interdisciplinary artistry. **Steve Swindells** translates musical ideas into striking visual compositions that pulse with rhythm and emotion. **Angela Thouless** merges urban textures with fashion and fine art, transforming everyday culture into bold statements on canvas and clothing. **Priscila Schott** fuses sculpture with painterly techniques, creating dynamic works that invite viewers to move around them and experience color and form in three dimensions. **Jeannine Kauffmann** combines poetry and expressive linework, crafting pieces where words and strokes intertwine to evoke emotion and narrative. **Alexei Yurtov** draws on architectural principles, translating structure, perspective, and spatial harmony into painterly compositions that balance logic with artistic vision.

Across these pages, you'll discover the endless possibilities that emerge when disciplines meet, revealing new ways of seeing, feeling, and experiencing art. Let their intersections inspire your imagination and spark your own creative journey.



RECENT EVENTS: PHONE BOOTHS IN LONDON

Plogix Magazine

CONTENT PAGE

02 PAGE

- INTRODUCTION: WHERE DISCIPLINES COLLIDE.

04 PAGE

- ALEXEI YURTOV — ARCHITECTURE MEETS THE CANVAS.

06 PAGE

- PRISCILA SCHOTT — SCULPTURE MEETS PAINTING.

08 PAGE

- STEVE SWINDELLS — MUSIC MEETS VISUAL ART.

10 PAGE

- ANGELA THOULESS — URBAN ART MEETS FASHION.

12 PAGE

- JEANNINE KAUFFMANN — POETRY MEETS COLOR.

14 PAGE

- COMMON THREAD AND CLOSING REFLECTION

Alexei Yurtov : Architecture Meets the Canvas

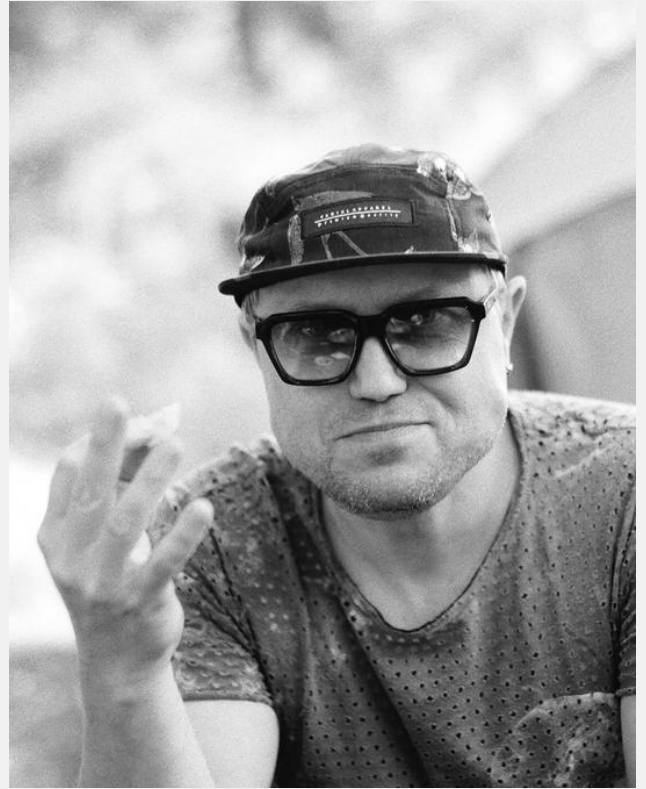
In Alexei Yurtov's world, precision and sensitivity coexist. An architect by training and a painter by instinct, Yurtov moves between the measured language of design and the spontaneous flow of color. "I don't plan paintings," he says. "They start from intuition, from a feeling that demands color, rhythm, or texture. Architecture teaches discipline, but painting releases it." Born in Moscow in 1977 into a family of artists, Yurtov's path was shaped early by a fascination with line, light, and spatial harmony. After graduating from the Technological Institute of Service in Ufa in 2001, he founded Yurtov Studio, an architectural practice known for its purpose, experimentation, and atmosphere. "For me, architecture is not only about function," he says. "It's about how a person feels inside the space, how it lives with them."

In his studio, the structure of architecture yields to the spontaneity of paint. Working in acrylic, Yurtov builds layered, abstract compositions that pulse with movement and resonance. "Painting is freedom," he explains. "It's a dialogue with what's happening inside, rather than a response to external logic."

A move to Georgia brought new warmth and vitality to his work. "When you change your surroundings, your perception also changes," he observes. "You start to see color differently, space differently. Even silence becomes part of your composition." The Georgian landscape inspired a slower, more introspective tempo that flows through both his buildings and his paintings.

In an age of AI-generated imagery, Yurtov's work remains firmly rooted in the human experience. "AI can generate images," he says, "but it doesn't feel. Art is about energy, the emotional fingerprint of a human being."

Across both architecture and painting, Yurtov seeks balance between logic and emotion, form and freedom. Whether through a thoughtfully designed space or a vibrant canvas, his work invites reflection and connection, blurring the line between the world we build and the world we feel.



Q&A



You began as an architect but are also deeply involved in painting. How do these two practices influence each other?

"Architecture gave me a sense of structure, proportion, and how space lives with people. Painting, on the other hand, frees me from logic. When I paint, I don't plan anything. It starts from emotion, from an inner rhythm."

What inspires you when you create?

"Inspiration comes from everywhere: textures, light, everyday moments, people, emotions. Sometimes it's a sound or a movement that starts an idea. I believe that ideas come spontaneously. A few lines on paper or an experiment with texture can grow into a full composition or project."

What do you hope people feel when they encounter your work?

"I hope they feel energy, harmony, and sincerity. I want my work to evoke emotion and reflection. Whether it's a building or a painting, it should create a dialogue with the viewer: a quiet, personal connection."

You come from a family of artists. How did that environment shape your creativity?

"It gave me freedom from a very young age. Art was always part of life at home. I learned early that creativity isn't something separate or mysterious, it's a natural way to see the world. My parents never forced it, but the atmosphere encouraged me to draw, to experiment, to observe. That stayed with me."

What does creativity mean to you today?

"Creativity is a way to stay alive, to stay awake. It's about curiosity and honesty. When you create, you connect to something inside yourself that words can't express. It's not about results or trends, it's about process, movement, and discovery."



The Harmonious Compositions of Alexei Yurtov

 Plogix Magazine

3RD EDITION 2025 | Hybrid Creativity

ART AND ARCHITECTURE



PRISCILA SCHOTT: Sculpture Meets Painting

Priscila Schott transforms order into imagination, creating work that blurs the lines between painting and sculpture. Foam cylinders, wooden cubes, and acrylic panels become modular compositions that invite interaction and play. “I want people to reconfigure shapes, play with color and contrast, and experience the joy of creation,” she says, emphasizing the participatory nature of her practice.

The Playful Geometry of Priscila Schott

Born and raised in São Paulo, Brazil, Schott spent 25 years building a career in technology, co-founding a consumer database company before becoming a full-time artist. Her years with early computer programs fostered a love for precision, repetition, and systematic thinking, principles that now underpin her visual language. After relocating to the Bahamas, New York, and Miami, she immersed herself in painting, collage, and sculpture, studying at Rad Art and the Museum of Modern Art.

During the pandemic, Schott distilled her practice into geometric abstraction, developing what she calls a “geometric alphabet.” Her *Cubes* series (2020) explores symmetry and binary logic, arranging black-and-white forms into hypnotic patterns reminiscent of early computing screens. “The square is my favorite shape,” she explains. “It represents balance, presence, and simplicity. It’s a structure that holds infinite possibilities.”

Recent works extend beyond static grids. Transparent acrylic constructions and layered colored planes shift with the viewer, creating a dialogue of light, shadow, and reflection. Her paintings echo the same sense of balance, turning repetition and texture into meditative calm. “Painting is therapy for me,” Schott reflects. “With every brushstroke, I lose myself. Sculpture is where I create my voice.”

Exhibited in New York, Miami, and São Paulo, her work continues to evolve. Schott envisions public art and large-scale outdoor installations, inviting viewers to engage physically and emotionally. “I believe art helps people,” she says. “If you surround yourself with positive and happy things, that energy influences you.”

Through her modular constructions and multi-dimensional compositions, Priscila Schott creates a space where painting meets sculpture, order meets play, and reason gives way to wonder.

Q&A

Can you tell us a little about how you transitioned from tech to art?

“After selling the company, I moved to New York and discovered my passion for art. It was a challenging shift because I’m self-taught, but the passion kept me going.”

Can you describe your creative process?

“My process is very hands-on. I sketch, cut, sand, and assemble each piece myself. It’s a balance of calculation and intuition. Transparent acrylic meets the warmth of wood and the tension of metal, and the compositions shift with light and movement.”

Do you enjoy painting as much as sculpture?

“I love painting; it’s therapeutic. But sculpture is my main focus now because it lets me create my own “geometric vocabulary” and connect with forms in a three-dimensional way.”

How do viewers usually respond to your work?

“A collector once told me that experiencing my sculptures felt like a “virtual meditation.” That feedback inspired my exhibition called Geometric Meditation. People often tell me my work creates a calm and reflective experience.”

What projects are you currently working on or looking forward to?

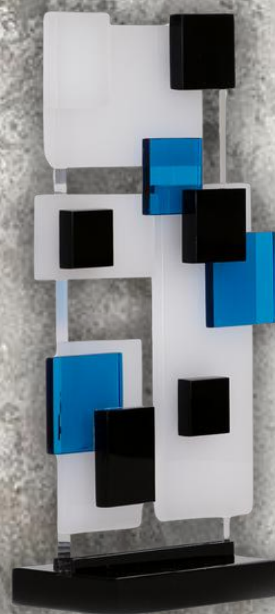
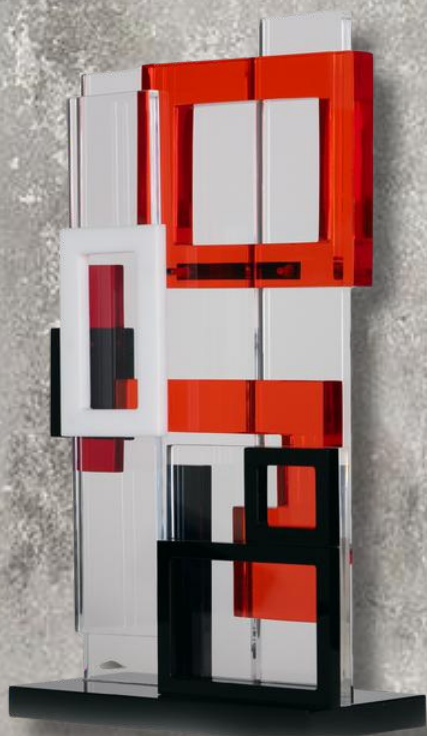
“I’m preparing an exhibition with 12 panels, each paired with pieces my twin sister could have created. They’re identical but assembled differently. I’m also looking into large-scale outdoor public art and installations to engage viewers directly.”

©Plogix Magazine
3RD EDITION | Hybrid Creativity
2025



WIRE

PRISCILA SCHOTT



STEVE SWINDELLS:

Music Meets Visual Art

Steve Swindells is a British artistic polymath whose creative life spans music, painting, digital art, photography, and writing. Born in Ipswich in 1952, he rose to prominence in the 1970s and '80s as a singer-songwriter and keyboardist with Pilot, Hawkwind, and Hawklords, releasing acclaimed albums including *Messages* (1974) and *Fresh Blood* (1980).



His artistic journey began with an early fascination for the piano.

Encouraged by teachers at Bristol Cathedral School, he explored jazz, gospel, and blues alongside classical training, shaping a musical sensibility that would inform every aspect of his work. "I was obsessed with rhythm and harmony," he recalls, "I wanted to see how far music could stretch, and how it could connect with people." By his late teens, he was performing in experimental bands like Squidd and using music to support social causes, including early Gay Liberation Front benefits in London.

THE RHYTHMIC CANVAS OF STEVE SWINDELLS

Recording brought both triumph and turbulence. While albums like *Messages* highlighted his dexterous piano skills and sophisticated songwriting, clashes with management tested his resilience. Yet Swindells persisted, he joined Pilot and Hawklords, produced solo work like *Fresh Blood*, and wrote songs exploring identity, social justice, and personal expression. He describes this period as "a constant balancing act, staying true to my vision while navigating the industry's pressures."

Beyond music, Swindells continually reinvents himself. He paints, photographs, creates digital art, writes, and even promotes clubs. His work blends traditional techniques with digital experimentation, reflecting his belief that "a brushstroke can have the same rhythm as a chord." Since relocating to Margate, Kent, he has fully embraced the vibrant local creative scene, exhibiting work that translates sound and emotion onto canvas.

INTERVIEW WITH STEVE S.

What inspired your first band, Squidd?

"I went to art college to join a band, really. Squidd played what I called "classical rock" such as *The Planet Suites* by Holst and *The Sorcerer's Apprentice*. I was out as a gay man at 18 and persuaded them to play one of the first Gay Liberation Front benefits in Fulham Town Hall. That gig opened a lot of doors for me."

Your early career had some major highs and serious challenges. How did those experiences shape you?

"My debut album *Messages* was this incredible creative moment, but also a really dark time. I had a producer who became abusive, mentally and physically. It nearly broke me, but it also made me fiercely independent. I learned to trust my instincts and protect my art."

You worked with some huge names over the years. Tell us about that.

"Yeah, it's funny. David Bowie, Jimmy Iovine, and Jim Steinman all wanted to produce *Fresh Blood* at one point. I ended up producing it myself because it was such a personal record about being an oppressed gay man in 1979. Roger Daltrey later recorded four of my songs which was a lovely validation."



For Steve, art is interconnected. “Each medium I explore teaches me something new,” he says. “They feed each other, and together they create a bigger picture of who I am and what I want to express.” His life and work are a testament to living boldly across disciplines, inspiring audiences to see creativity as limitless, fluid, and ever-evolving.

 Plogix Magazine

3RD
EDITION
2025

| Hybrid Creativity



For Steve, art is interconnected. “Each medium I explore teaches me something new,” he says. “They feed each other, and together they create a bigger picture of who I am and what I want to express.” His life and work are a testament to living boldly across disciplines, inspiring audiences to see creativity as limitless, fluid, and ever-evolving.

ANGELA THOULESS:

Urban Art Meets Fashion

Scottish artist Angela Thouless is a creative visionary whose work merges urban art, cultural identity, and wearable expression. Her artistic journey took a pivotal turn during a trip to Amsterdam in 2012, where she explored the vibrant street art of Spuistraat. Immersed in the city's multicultural energy, Angela began experimenting with spray painting, eventually developing her signature **Spraycan Tribal Mask series**.

The series features exotic and luxuriant tribal masks painted on reclaimed spray cans, blending influences from African, Asian, and South American traditions. Surrounded by lush patterns of plants and animals, the work celebrates diversity while conveying a message of unity: "Despite our many differences, we are all one beautiful tribe."

A graduate of **Gray's School of Art**, Angela earned a BA in Painting and a Postgraduate Diploma/Master's in Art & Design. Her work has been exhibited widely across the UK, Europe, and North America, including Milan, Venice, Rome, Hong Kong, and Singapore. She has collaborated with community projects and orphanages in Kenya, reflecting her belief that art can foster connection and inspire positive change.

In 2019, Angela launched **Tribe All**, a unisex urban streetwear brand that brings her signature art to garments. The brand has been featured in **Elle, Vogue, GQ, Cosmopolitan, Harper's Bazaar**, and showcased at Milan and Aberdeen Fashion Weeks. By transforming discarded spray cans into symbolic canvases, Tribe All celebrates cultural diversity, sustainability, and creativity.



Q&A

How did you transition from street art to fashion and branded work?

"It started with t-shirts for Aberdeene Fashion Week. I wasn't thinking of it as a brand, just creating art for a cause. That exposure led to working with Urban Music Awards and Fashion Crossover London. From there, it expanded into beachwear, handbags, and even designing dresses for shows. It all happened gradually, but social media played a huge role in connecting me with the right people at the right time."

What advice would you give to young or struggling artists?

"Never give up. Keep doing what you love, and seize any opportunity that comes your way. One opportunity can lead to another in ways you might not expect. Also, embrace social media. It's a powerful tool to showcase your work, connect with people, and open doors that galleries or exhibitions alone might not."

How did you first get involved with street art and community projects?

"In 2016, I volunteered at the New Art Festival in Aberdeen. It was a great opportunity to work with artists behind the scenes. I met volunteers who shared my interest in street art, and together we started the Throwup Gallery to run community projects and children's workshops focused on graffiti and street art."

How do you decide whether to paint on street walls or canvases?

"Initially, my work started on walls during street art festivals and workshops. When lockdowns hit, I couldn't go out and paint on walls, so I began painting on canvas instead. That's how I transitioned more fully into canvases, and I've been doing that ever since. It allows me to keep creating while also exploring new techniques."

The Streetwise Elegance of Angela Thouless

Influenced by German Expressionism, Primitive art, and graffiti, Angela's vibrant, urban-inspired work captures the textures, patterns, and energy of contemporary cities. Ultimately, her creations invite viewers to engage with art in ways that are both visually striking and socially meaningful. Guided by a core philosophy of togetherness, Angela hopes her work will be remembered for its ability to bridge cultures, bring people together, and celebrate the shared beauty of humanity.



ANGELA THOULESS

Jeannine Kauffmann

THE LYRICAL PALETTE OF JEANNINE KAUFFMANN

What if a single line could capture the essence of a thought, a feeling, a heartbeat? For UK-based artist Jeannine Kauffmann, it can. Her canvases pulse with energy, where shapes, tones, and poetry collide to create works that speak directly to the soul.

Drawing since childhood, Jeannine's early doodles evolved into a practice that fuses visual art and poetry. "When an idea hits me, it's a yes moment," she says. Whether sparked by a word, a color, or a line, her process becomes a dialogue between thought and creation.

Her home is a living gallery, each wall tracing a lifetime of exploration. Color is her language. Vivid blues, radiant yellows, passionate reds, and tranquil greens swirl across acrylics, watercolors, and oil pastels. "Color talks to me," she explains. "It sparks ideas, moods, everything."

What sets her apart is the way she weaves poetry into paint. A stroke becomes a word, a word becomes a feeling, until the canvas turns into a journal of human experience. In a world where art often shouts, Jeannine's creations whisper, laugh, and ponder, capturing the beauty, complexity, and heartbeat of life itself.

• When did you first get into art, and what inspired you as a child?

Since I was a little girl, I loved a piece of paper and a pen, filling notebooks and even my parents' phone books with lines and drawings. Art wasn't emphasized in school, so it was something I did on my own, a bit of a happy "weirdness".

• What inspires the themes in your art?

My postgraduate studies in theology influence my reflections on life's "why" questions. I also find inspiration in podcasts and conversations that spark ideas, which may later evolve into drawings or poems.

• How does your poetry fit into your art?

Poetry and art are deeply intertwined. Some drawings contain poems written directly within them, often reflecting the same ideas or emotions. A line, for instance, can become a word like "love" or "smile," or even trace patterns like a heartbeat on an ECG. Poetry helps articulate the story behind the visuals and deepens the viewer's experience.

• How do you begin an artwork? Do you plan, or is it spontaneous?

It's usually spontaneous. Sometimes I start with a line, sometimes a splash of color. I rarely have a set plan; I let the process guide me. I work on multiple pieces at once, leaving some to marinate for weeks or months until I feel they're ready to finish.



Jeannine paints slowly and deliberately, pairing each image with a poetic title that completes its story. Life's joys, sorrows, and quiet reflections infuse her work with emotional depth.

Jeannine Kauffmann

POETRY MEETS COLOR

The meaning of life
And for how many eons has it been bothering people?
In the end it doesn't matter what it means.
It matters that we live it.
Live it and squeeze it dry to its full capacity and nothing
more,
we worry about why and how?
Instead of just accepting each day as it comes and each
moment,
That helps us paddle into tomorrow

A tomorrow that one day will wake up without us,
That is the real tragedy of life: we waste our lives fighting,
for it, against it!
But we are losing the essence of it all,
in the non-blinking of an eyelid.

THE COMMON THREAD: TAPESTRY OF CREATIVITY / CREATIVE MINDS, INTERSECTING PRACTICES, AND THE ART OF POSSIBILITY



ALEXEI YURTOV



STEVE SWINDELLS

Alexei Yurtov, Priscila Schott, Steve Swindells, Angela Thouless, and Jeannine Kauffmann show just how exciting it can be when creative minds cross boundaries. Yurtov brings architectural precision to painting, balancing structure and proportion with a lively sense of texture and movement. Schott blends sculpture and painting into modular, interactive forms that invite curiosity and play. Swindells translates rhythm and musicality into visual compositions, where brushstrokes echo chords and cadence. Thouless turns urban materials into bold cultural statements, mixing street art, fashion, and design to celebrate diversity and connection. Kauffmann combines poetry and color, letting words and pigments convey emotion, story, and the depth of human experience.



PRISCILA SCHOTT

Across their work, a shared thread emerges (comes into focus): art as a bridge between structure and spontaneity, intellect and intuition, medium and feeling. Lines, shapes, materials, words, and sounds become languages they use to explore identity, tradition, and perception. Their creations spark conversation, challenge assumptions, encourage reflection and invite curiosity.

Together, these innovators show what's possible when imagination meets discipline. They remind us that the richest creativity comes from collaboration, dialogue, and the courage to go beyond convention. Each piece contributes to a larger story, proving that when ideas and practices intersect, they open new ways of seeing, feeling, and understanding the world.



ANGELA THOULESS



JEANNINE KAUFFMANN

Plogix Magazine

CLOSING REFLECTION: Art as a Bridge between Practices and Possibilities

Creativity sparks where different disciplines meet, where talents, experiences, and skills collide. The artists featured here thrive in that space. They juggle multiple crafts, letting each one feed the other, and turn life's twists, opportunities, and experiments into work that resonates far beyond themselves.

Yurtov plays with space and harmony, Schott mixes geometry with playful forms, Swindells translates rhythm into movement, Thouless turns urban materials into bold statements, and Kauffmann blends words and color into expressive palettes. Together, their work shows how ideas, instincts and expressive elements can intersect, creating pieces that are alive, layered, and full of energy.

This issue is an invitation: unlock your cross-disciplinary talents, try your hand at different passions, and let your energy flow into projects that push limits, embrace risk, and feel natural to your strengths. The most exciting ideas often come from the spaces in between, fueled by curiosity, courage, and the drive to see just how far your abilities can take you.

Thank you for reading

Art flourishes when boundaries soften, when talents intersect, and when exploration leads the way. Thank you for joining us in this celebration of imagination in motion. Across forms, media, and ideas, art reminds us that true creativity is a conversation, a bridge, and an invitation to see the world differently.

“In a hybrid world, versatility is the new mastery.”

Meet the Artists



Alexei Yurtov

“Painting and architecture balance each other — one is about control, the other about feeling.”

Instagram:

https://www.instagram.com/yurtov_alexei/

Website: <https://yurtov-studio.ru/>

Watch Interview: <https://www.youtube.com/watch?v=f-GKKfF1QWc>



Priscila Schott

“Sometimes I start with a plan and end up with something completely different. That’s the beauty of it, the discovery.”

Instagram: <https://www.instagram.com/psartstudio>

Website: <https://www.priscilaschott.com/>

Watch Interview: https://www.youtube.com/watch?v=2gVafUG_MXc



Steve Swindells

“For me, it’s all rhythm. Sound, color, and words feed each other in one big creative conversation.”

Instagram: <https://www.instagram.com/swindellini/>

Websites: <https://steveswindells.substack.com/>

<https://steveswindells.bandcamp.com/album/the-crosstrax-sessions-ep-featuring-gospel-girl>

<https://soundcloud.com/steve-swindells>

Watch Interview: <https://www.youtube.com/watch?v=h2-V53RIDqU>



Angela Thouless

“Despite our many differences. We are all one beautiful tribe.”

Instagram:

https://www.instagram.com/angela_thouless_art/

Website: <https://www.angelathouless.com/>

Watch Interview: https://www.youtube.com/watch?v=ay5_PTV0WJ0



Jeannine Kauffmann

“Titles are especially important, they give closure to a piece, like a full stop.”

Instagram:

<https://www.instagram.com/withwordsonmymind/>

Watch Interview: https://www.youtube.com/watch?v=kqf_h6bHFco

Want more? New issue coming November 2025.

**3RD
EDITION
2025**

Hybrid
Creativity

 **Plogix Magazine**

@artwork.magazine @plogixgallery

www.Plogixgallery.com