

# AGUILAR

ART & NFT MAGAZINE

ISSUE Nº 12  
JANUARY 23, 2023



DEFINITION

# DEFINITION

DEFINITION

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WE ARE  
ANIMALS #12

# AGUILAR

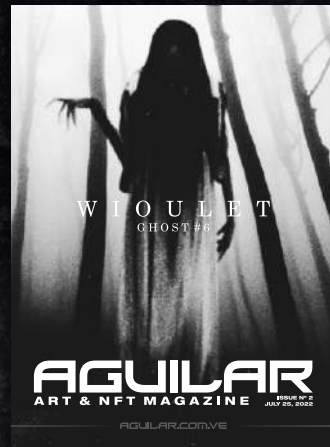
ART & NFT MAGAZINE

OUR JOURNEY = 🤩❤️🔥

Check out these  incredible artists



ISSUE #1



ISSUE #2



ISSUE #3



ISSUE #4



ISSUE #5



ISSUE #6



ISSUE #7



ISSUE #8



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ISSUE #10



ISSUE #11



ISSUE #12



In ordinary language, the concept of **DEHISCENCE** is the separation of something that was previously united; this, in my opinion, has thankfully occurred.

To learn again, to explore, to integrate, fall in love; to be able to take flight to

go to the skies of creation, are indicators of maturity, strength, intellect and flexibility.

Without a doubt, our featured artist in this new issue is live proof of an extraordinary journey.

Enjoy this new edition that is full of admiration, talent and creativity.

Best Regards and Thank you so much for your support.

Alejandro Aguilar

## ISSUE N° 12

### JANUARY 23, 2023

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# Emma May Martin

**Emma May Martin was born on January 3, 1865, in Toronto, Ontario. She was a Canadian painter best known for her watercolors of landscapes and still life scenes. Her father, Thomas Mower Martin, was a well-known landscape painter, and her mother, Emma Nichols Martin, raised nine children, Emma being the eldest.**

Emma and her siblings were all immersed in the arts as children, through exposure to music, painting, and writing at home; they did not attend public school.

Her father is credited with introducing and helping her early skills in painting. He taught her the fundamentals of painting around 1876 and remained her tutor until she enrolled in the Toronto Art School.

Emma started exhibiting her paintings in 1883. Emma had successfully entered all of the major Canadian painting shows by 1886. From 1885 to 1915, she exhibited with the "Art Association of Montreal", the "Toronto Industrial Exhibition" (later known as the Canadian National Exhibition), and the "Royal Canadian Academy" from 1887 to 1913.

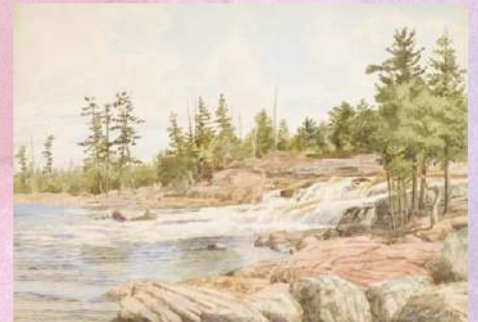
Emma Martin was elected to the "Ontario Society of Artists" in 1889 and showed with them from 1885 until 1925. Late Twilight, Emma's work, was presented in the "Chicago World's Fair" in 1893. Hundreds of Emma's paintings have been named as a result of exhibition records, but there is little first-hand evidence.



*Trilliums in a blue & white vase*



*Trees in Autumn*



*Rapids, dated 1897*

Emma generally worked in watercolor, focusing on landscape and still life scenes. There are notes indicating that she completed one or two oil paintings, but these are untraceable. A few specimens of china painting also have been discovered.

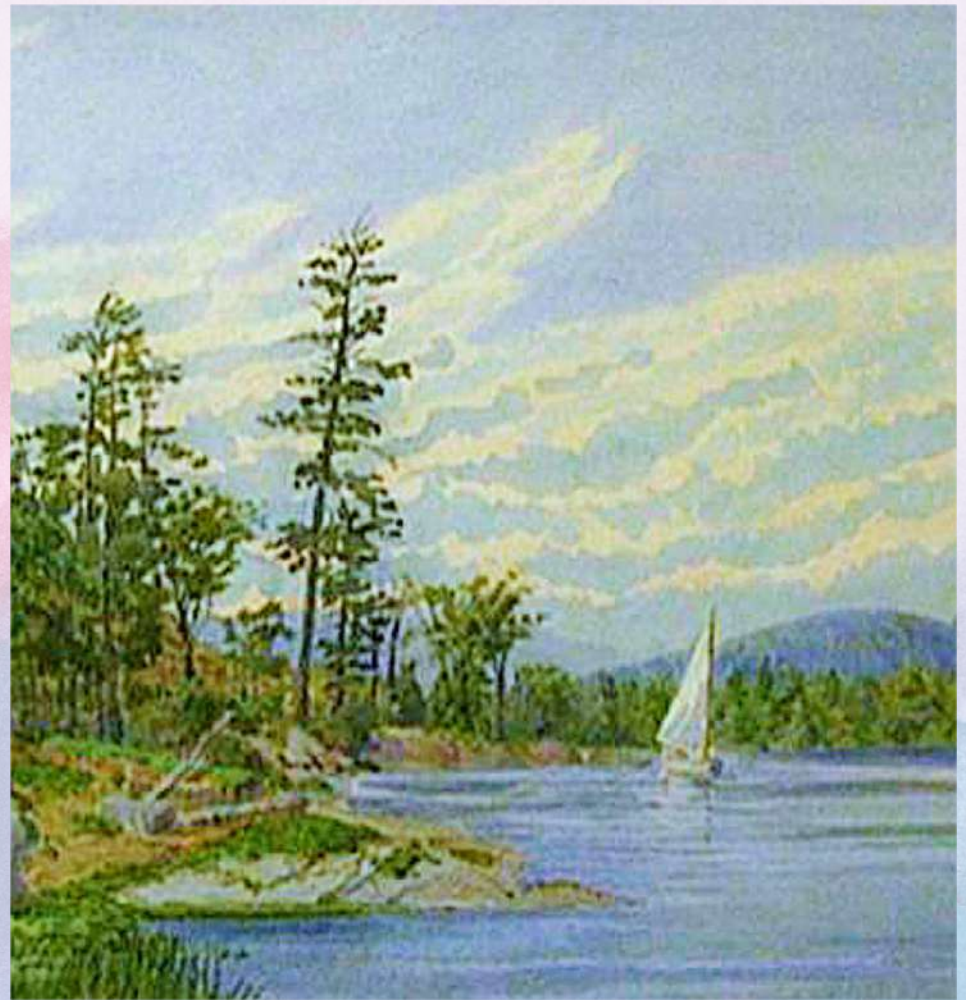
Emma's skill evolved dramatically as her career developed. In her earlier years, she preferred to paint still lifes and florals. Her scenes were loaded with vibrant colors and well detailed features. Later in her career, she began to prefer landscape scenes, with her later paintings exhibiting a distinct, blurred softness. This procedure may have been accomplished with the help of a sponge.



Emma preferred to create on white paper put out on a board, and she would usually outline her images in graphite before painting.

She emphasized the value of seeing nature up close and personal when painting it, insisting on traveling to the sites she desired to portray. She would devote a significant amount of time to researching specific natural aspects in order to imitate them in her paintings. Emma frequently painted flowers and trees from her own garden, giving her complete freedom over her subject matter.

Emma did not marry. She spent most of her life in Toronto, initially helping to raise her siblings and then her nieces and nephews. She also took care of her father after her mother died in 1911. These familial obligations left her with little time to paint.



*An Afternoon Sail (Detail)*

Because of her family's position, Emma May Martin was comfortably wealthy throughout her life and never had to work or rely on the sales of her artwork for a living.

Emma continued to display her paintings until she was in her mid-seventies, in 1943. She spent a lot of time gardening and investigating her family ancestry once she retired from painting.

Emma's health began to deteriorate in the 1950s, when she relocated to Montreal, Quebec, to live with one of her younger sisters. Emma Martin died on February 10, 1957, at the age of 92, in Montreal.

Emma's remaining verifiable works are mostly housed in private collections now. "Summer Landscape with Geese" one of his works, is in the public collection of the Art Gallery of Windsor.



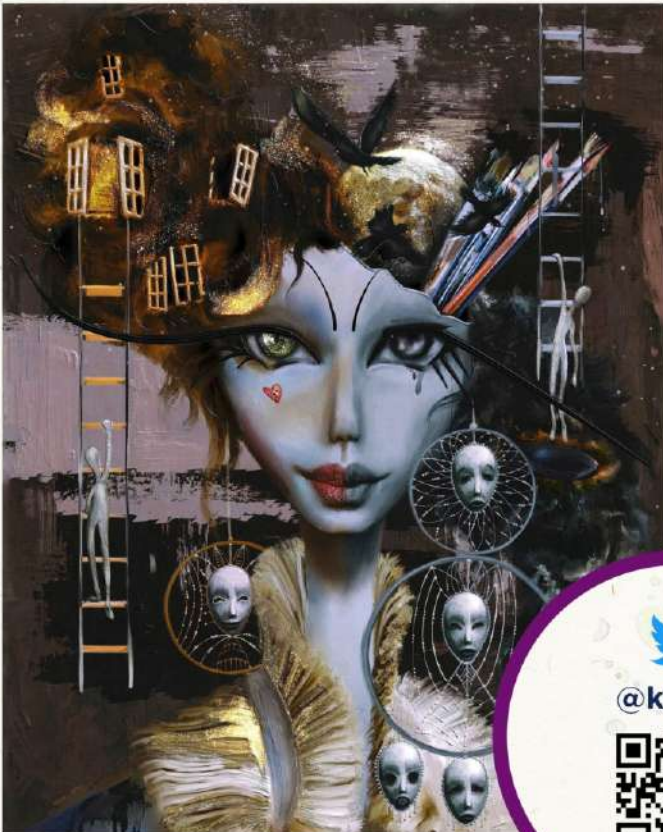
*Field with Stacks of Hay*



*Forest Path*

# ARTIST SPOTLIGHT

Iri Kis



@kis\_iri



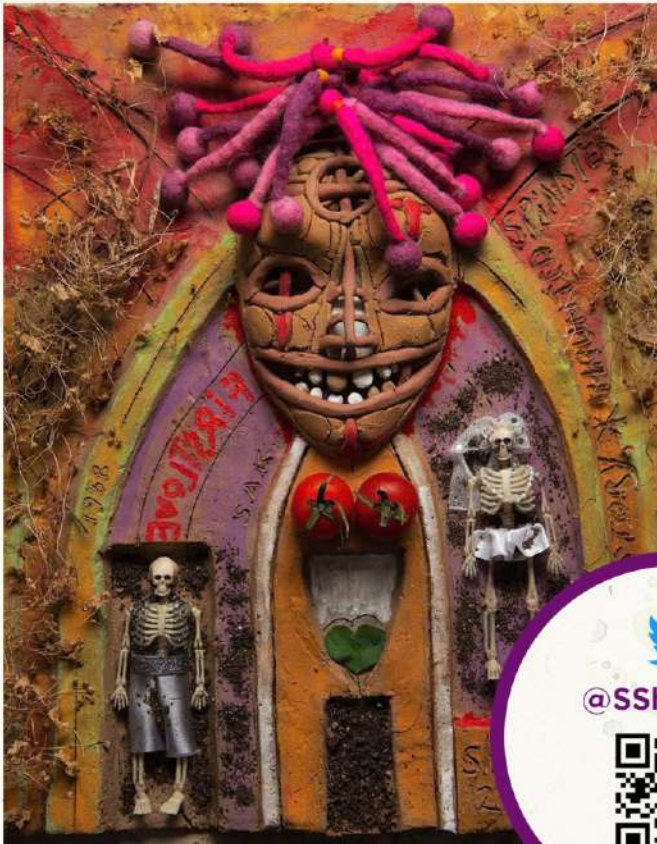
Ukrainian artist, illustrator, and painter Iri Kis' works are inspired by a combination of emotion, feelings, passion, and creativity. Her pieces elicit a visceral response inviting viewers into a wonderfully dark world driven by love, hope, pain, and dreams.

**AGUILAR ART & NFT MAGAZINE**

@pneumaninesix artist spotlight

## ARTIST SPOTLIGHT

# SHABULE'S



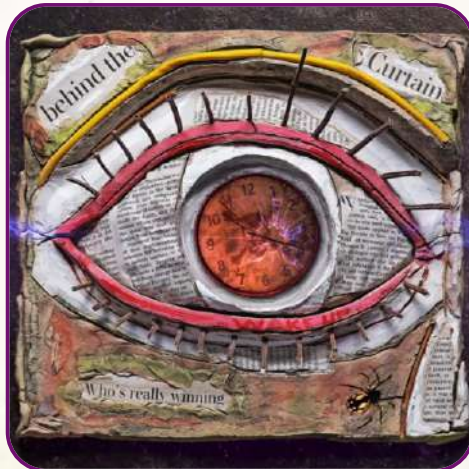
@SShabule



Turkish artist, sculptor, and ceramic craftsman Zafer's inner child takes over every time his hands touch a clay slurry. His imaginative works take viewers on a uniquely fun journey as he shares stories crafted by spontaneous feelings and emotion.

**AGUILAR ART & NFT MAGAZINE**

@pneumaninesix artist spotlight





PHYSIOLOGICAL  
SCIENCE  
AMPHIBIOUS





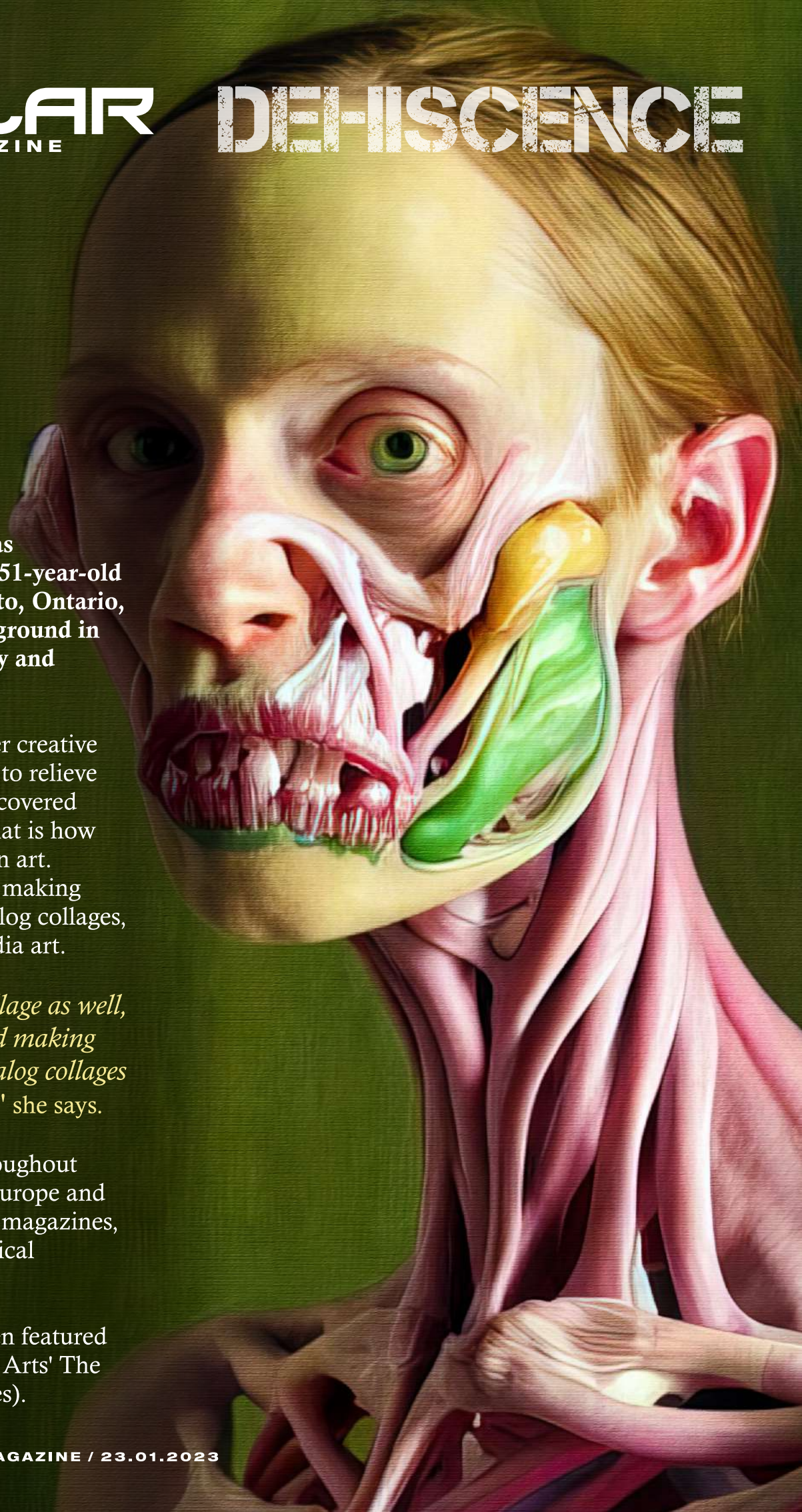
Trinley, also known as **DEHISCENCE**, is a 51-year-old artist living in Toronto, Ontario, Canada, with a background in forensic anthropology and physical therapy.

**Dehiscence** started her creative path in 2017 as a way to relieve stress. She quickly discovered digital painting and that is how she began her career in art. Eventually, she began making both physical and analog collages, along with mixed media art.


*"I always enjoyed collage as well, and eventually started making both physical and analog collages and mixed media art" she says.*

She has exhibited throughout North America and Europe and has been published in magazines, book covers, and medical journals.

Her work has also been featured in an episode of CBC Arts' *The Exhibitionist* (Tv series).



# The Surreal, Haunted Anatomy of Dehiscence

  @dehiscenceart

**Did you plan to become a full-time artist at some point in your life? Or did the muse and art come into your world at the perfect time?**

I started my art career much later in life. I didn't start making art until the age of 46. I never considered myself an artist even though I had always drawn and made art. I didn't really consider making it my career until the pandemic hit and I was introduced to the world of NFTs.

I knew the traditional art world would be hit by the pandemic, art exhibitions would be cancelled, in person events would be cancelled or postponed. I had no idea how long it would last but I knew if I wanted to continue to build my career as an artist I would need to find an alternative to in person art events for the time being.

I was still working in health care at that time and it was becoming increasingly difficult to come home from the hospital and still have the mental capacity to sit and create art for 4-5 hours.

I persevered until May of 2022 when I decided to resign from my day job and become a full time artist. It wasn't because I making enough sales to live at the standard I had been used to, it was for my own mental and physical health. I have always worked in humanitarian careers and the human I needed to focus on now was now me.



AI Écorché - 007

**Could you tell us about your careers in forensic anthropology & healthcare, and how they have influenced the concept and aesthetics of your art?**

I was a forensic anthropologist for approximately 10 years. It was my first career and I absolutely enjoyed every second of it. With that being said, it was a very difficult and meticulous job. It was hard not to become emotional when you're recovering human remains. I decided to leave the field because I really started to dislike, even hate, human behaviour.

I have always been a humanitarian and having those feelings were very distressing to me. I took two years away from society and entered a Buddhist monastery to refocus my mind and to regain my compassion.

Once I left, I decided that maybe I should work with the living instead

of with the dead. I went back to school to learn something new.

I started working in acute critical care physical therapy in 2009. My first job was in Vascular surgery working with people who had amputations due to vascular disease, I then moved to Cardiovascular surgery where I worked with people who had a LVAD (left-ventricular assist device implanted, a type of mechanical heart pump) due to heart failure and this is where I worked until May 2022.

The anatomical side of my art and the social aspects of my art are definitely influenced by both my careers. Some of my art comes from my lived experiences and/or experiences of others which I have direct knowledge of. Despite not working in either field at the moment, my memories and experiences are a constant flow of inspiration.

**What does it mean to you to be able to express yourself through new tools such as Artificial Intelligence? And what do you think are the advantages of these new processes?**

I really enjoy using AI in my work flow. I have recently learned how to train my own models which has helped me create art that is much more "me" than any other standard models can produce.

I believe that AI can be greatly beneficial for artists in terms of accessibility. Coming from a physical rehabilitation background I think about artists who may have physical disabilities which might ▶

► limit their ability to stand or sit at a desk for long periods of time, AI tools are portable and can be used on a laptop or even an iPad or phone. It's another digital tool which can be utilized by anyone with a device.

This accessibility is one of the advantages. Another advantage is the incredible amount of images one can produce at any given time. It provides you with a constant flow of work, which you can either be inspired by or work with to create something new. The creativity is never ending. The flow of work seems never ending.

**Do you think that artificial intelligence will continue to be a relevant tool for your artistic work in the coming years? ...Or do you think that at some point it will remain in the background or even relegated?**

I started tinkering with AI (*Art Breeder*) in 2018/2019 but I really didn't find it that useful with what I was trying to create, I like the idea of being able to **"modify genes"** but it still wasn't working for me. I didn't feel like I had enough control over the output. A couple of years ago I was accepted into an art residency called *Perfection / Speculation* which was a multi-disciplinary investigation into the meanings and ethics of genetic technologies.

The residency was initially postponed for a year due to COVID but proceeded in the summer of 2021 with two hubs. One in Oslo Norway for the EU artists, and one

in London, England for those of us who couldn't travel to Oslo due to covid restrictions. Due to the need for two hubs we decided as a group to go the digital route as the residency's final project was a collaborative one. At that point, I started moving away from collage and digital painting and more into using artificial intelligence as an artistic tool.

As I studied gene editing technology for the residency, combined with my interest in medical tech, I realized I wanted to learn to use technology to modify the human body artistically, edit my own artworks, and to build my models suited to my needs. I now know how to train my own models which opens the tech up more and allows me to really hone in on a style.

I think I will continue using it in my work flow, I don't know for sure how long or in what way, but I do enjoy experimenting and I know I will probably always use it for that at the very least.

***"It's another digital tool which can be utilized by anyone with a device"***



**We see in your work a great variety, from posters, to abstracts, dark arts, ghosts, intricate anatomical works and even collages. What does it mean to you on a personal level to be able to have this artistic freedom of not fitting into a specific style?**

Developing my own personal style is something I have always struggled with as an artist. I always heard **"you need your own style"** but I always felt having my **"own style"** would limit my creativity and also because I started as a multi-media artist, I never wanted to be confined to one single thing.

I love making collage, I love doing AI, I love photo mashing, I love trying new work flows, I love working with diverse colour palettes etc.

I refer to my artworks as **"visual anthropological tales of the human experience"**. I love to experiment and try new things. So I decided early on that my art style would be based on the subject and theme and not based on consistent visual aspects of the art, which in my case, change to adapt to the story I am telling. You'll almost always find anatomy, or figurative aspects combined with vibrant colours in my art.

***I refer to my artworks as "Visual Anthropological Tales of the Human Experience"***

# FEAST FOR THE MIND

SURREAL WORLDS ABOUT  
THE HUMAN EXPERIENCE  
COLLAGIST AND AI WIZARD.



## Could you name 3 of your favorite works? And what is your affinity towards them?

I seem to have an affinity to anything new I'm doing.

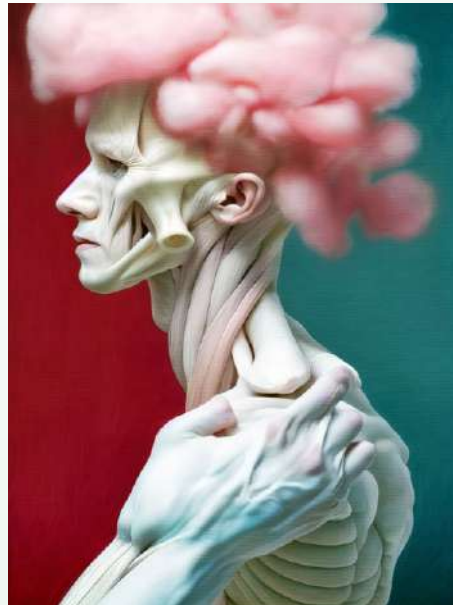
I am really proud of my *Anatomical Studies* series, particularly *Anatomical Study 28.0 & 29.0*, I really like the definition in the anatomical structures and the hair.

Thirdly, I would pick some of my newest work, one of which was shown this past week in Rome, called *The Joker is the Thief*.

It is the first in a new series, and the process for this series is slightly different than my other work. It includes image mashing as well as AI and digital painting.



*The Joker is the Thief*



*Anatomical Study 28.0*



*Anatomical Study 29.0*

## What is the most challenging phase in your process of creating a new work?

Curation. It is the most difficult by far. I am fortunate as I always have ideas for art and AI programs allow for a lot of images to be created. But curating through those images to pick out the best and those which fit with the vision I have for the final image is the hardest part.

## Tell us a little bit about your favorite work tools and your workflow...

I have recently trained my own models, therefore I currently use *Stable Diffusion* for still images and *Deform Diffusion* for animations, with the occasional jump into *Midjourney*. I rarely use raw AI as my final output.

I will either use one of my own artworks as an init image where the AI builds upon the artwork I have already created or I do post-

processing which might include simple color correction or more intricate digital painting. I often use both init image and post-processing though.

*“Curation. It is the most difficult by far”*

## How do you get to the NFTs? Tell us about your initial experience...

In late 2019, a colleague told me about crypto, I started doing some research and discovered NFTs in March 2020.

I made a Twitter account and minted my first NFT on Ethereum and soon after started chatting with Max Capacity. He really helped me out early on because I had no idea what I was doing.

It was Max who mentioned the Tezos Blockchain. Which I really liked due to its accessibility. I jumped head first into NFTs at that point.



ANATOMICAL  
STUDY 59.0



## Do you prefer ETH or Tezos? Explain us the reasons for your preferences and how both cryptocurrencies benefit you to advance your artistic career...

I started on ETH but I found it expensive, especially when you're a new artist will little to no collectors, that was a huge barrier. I was also quite concerned about the environmental impact of ETH at that time, even though I really didn't know what that impact was, there was a lot of bad press around the subject.

When I found out about Tezos, I was more than willing to make the jump to the tezos blockchain. Tezos has been my backbone since I started in NFTs. It has also allowed me to become a collector which I never would've been able to do right away on Ethereum. I spent the last couple years really focusing on the Tezos blockchain and only recently decided to dip my toes into ETH again when the merge happened.

I have made a few sales on Ethereum this year but I am still trying to build up my collector base on ETH so it's difficult at the moment. My comfort zone is Tezos but that's only because that is where I have been for two + years.

I hope to build up my career more on Ethereum, expand my collector base and start focusing on both blockchains equally.



## Could you tell us more about your latest project "Surreal Worlds"?

*Surreal Worlds* is collection of Pop Surrealism artworks which represent the current state of the world as seen through my own eyes. The characters are odd, there are some anatomical components which represent the vulnerability of both humankind and society.



Phantasmagori

The subjects covered include politics, misinformation and how it impacts society and the role social media plays in allowing misinformation to infect the masses. The series also covers topics such as mental health, individual responsibility and how irresponsible behaviour impacts society as a whole.

The collection topics are dark and the colours are vibrant which is a common theme in my artwork. They're meant to make the viewer uncomfortable and hopefully allow for some reflection into our own personal responsibilities to the society in which we live.

## What advice would you give to an artist that wants to join the NFTs ecosystem today?

Find people you can trust and build solid relationships with. Be genuine and honest. Support others, RT, like and comment on posts.

Stay away from all the drama...

Don't just jump blindly into NFTs, research platforms, costs, fees and research pricing before dropping.

*But most of all, focus on your art, try not to worry about sales and have fun.*

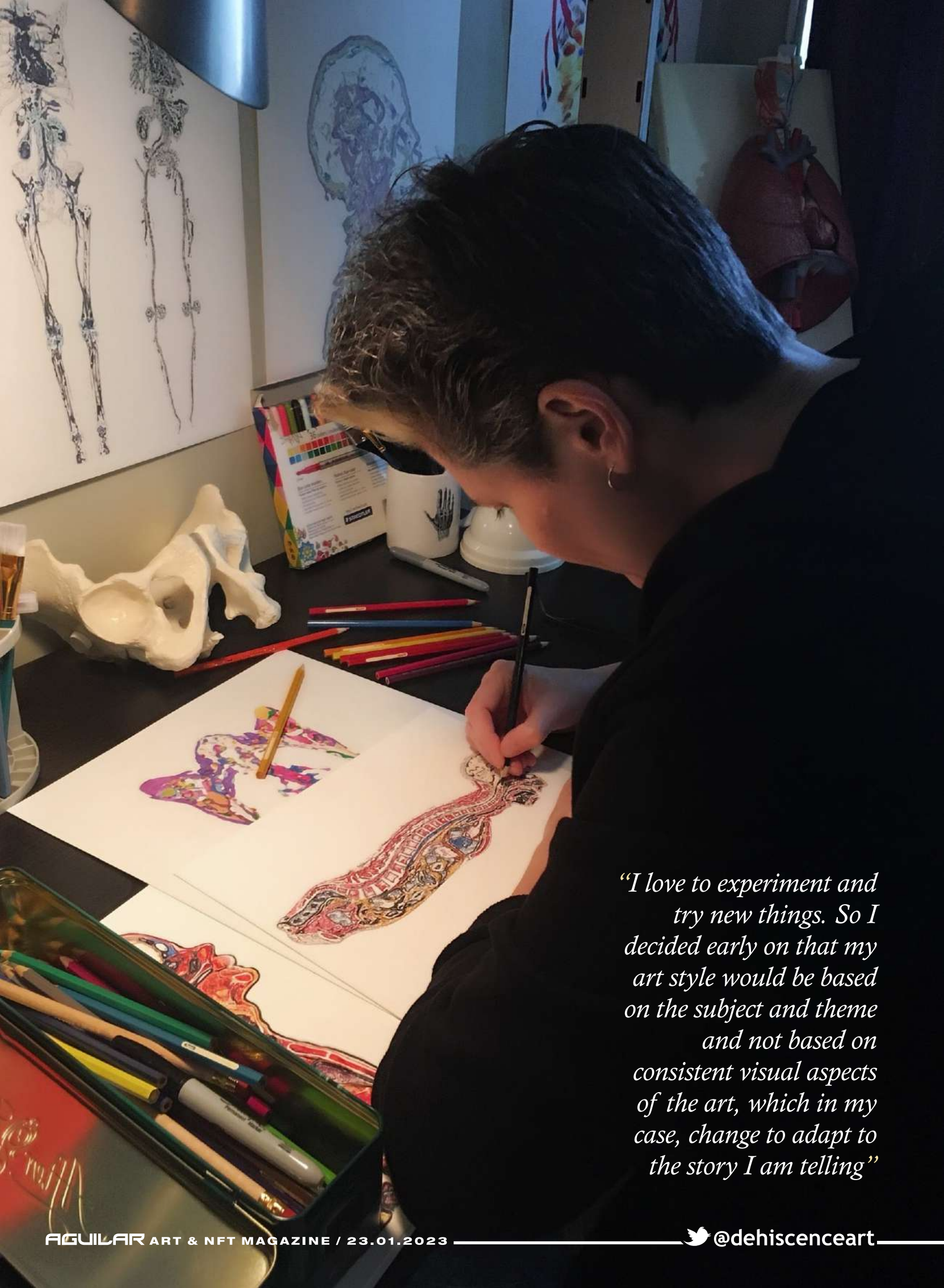
## Given your experience dealing with several jobs at the same time... What do you recommend to artists to avoid burnout?

Set clear boundaries. The NFT space is 24/7 and 365 days a year. It never sleeps. Set work hours, take time away from the space.

I take the weekends off, I might pop into Twitter a couple times, but I don't spend a significant amount of time on Twitter or any social media on the weekends.

Same with my evenings, my evenings are my time and I schedule a lot of tweets ahead of time to let the algorithm know I'm still around.

The only time I will break my own "rule" are for spaces I speak in which are scheduled in other times zones, but I try to maintain my own office hours ■



*“I love to experiment and try new things. So I decided early on that my art style would be based on the subject and theme and not based on consistent visual aspects of the art, which in my case, change to adapt to the story I am telling”*

## Can you name some artists in the NFT world that you admire and explain why?

There are so many artists I admire, the talent in this space is just mindblowing. My list could literally include 100 artists, but I will narrow it down to those who's work I look at and sigh with admiration.

@danie1jerome  
@introvoid  
@felixlepeintre  
@indi\_sulta  
@\_Evelyn\_O\_

They're all very creative with their mediums, they all combine AI with digital painting or collage and in my opinion, they are masters.

Also, @Helldreamer00 who is a glitch wizard and who I have had the honour to collaborate with on numerous occasions.

Of course I need to give a shout out to all the artists in the two collectives I am part of:

@AI\_infused and  
@MAIFMAIFMAIF

Do check them all out, they are all incredibly talented artists.



# Gallery

*Visual anthropological tales  
of the human experience...*



# AGUILAR

ART & NFT MAGAZINE

**JOIN US!** **AND BE PART  
OF OUR JOURNEY**

Are you a business owner looking to tap into the world of digital art and cryptocurrencies?

Join us on our journey as we explore traditional and digital aspects of art, from NFTs to Blockchain.

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2023



FEATURES  
SOFTWARE INFORMATION



Artnome says:

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backed up  
your NFT  
collection  
yet.**

“

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