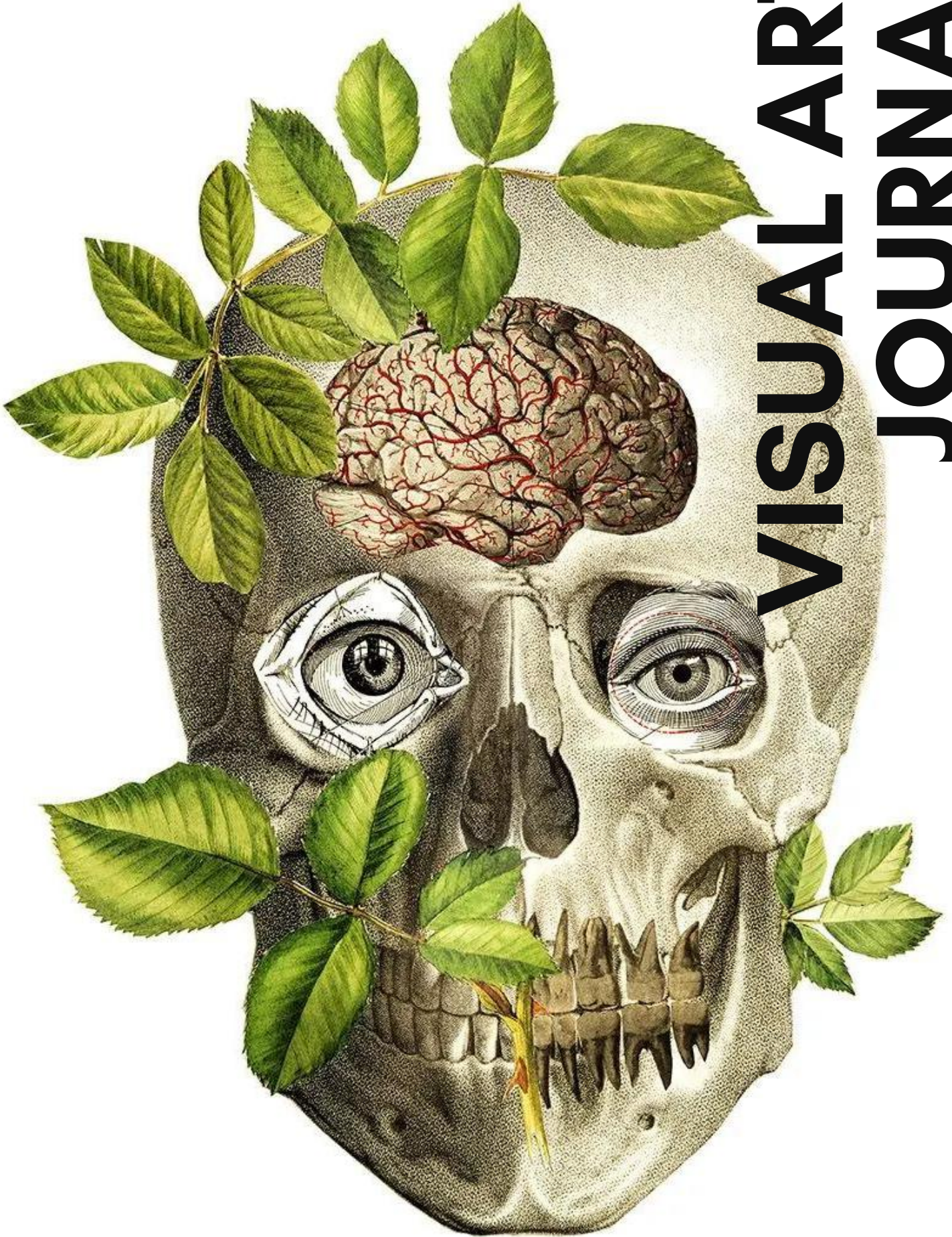




VISUALARTJOURNAL.COM



# VISUAL ART JOURNAL

NO. 2

JULY 2024





# — Intro

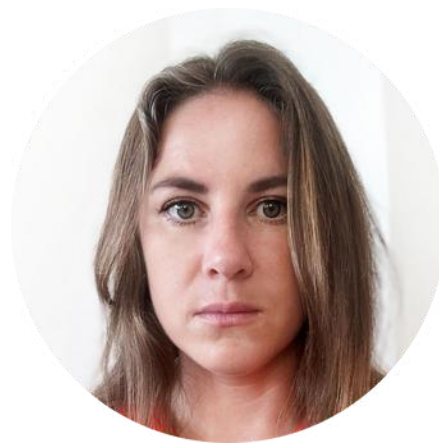
Hello, dear reader!

Today, you are holding in your hands or browsing on your screen the second issue of our magazine. With great joy, we have gathered here unique artists who inspire us with their talent, life journeys, and meaningful creations.

In this issue, we present works from authors all around the world: from Europe, America, Asia, and Africa. As you flip through the pages, you will see how we are, on one hand, different and unique, and on the other, how similar things concern people across the planet. The different tools and techniques used by the authors to convey their thoughts and feelings are understandable and readable to viewers from various countries.

One undeniable and unifying truth for us is this: an artist must have a platform to showcase their work to the audience, and this is the mission of our magazine.

Thank you very much for your attention, and enjoy the read!



**Anna Gvozdeva**

Artist and owner of  
Visual Art Journal

*On the Front Cover:*  
**Angelique Cordier de  
Croust**  
Skull with leaves

*On the Back Cover:*  
**Viktorija Maria Werner**  
Längsschnitt  
2024  
Oil on canvas

We invite artists to submit their works for publication in our magazine: <https://visualartjournal.com/call-for-artists/>

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Ruth Schmidt  
Family Portrait  
2024  
Oil on canvas

I try to use my paintings not only to copy the visible world, but to transmit feelings and thoughts, to capture the invisible world like affection, child-like faith, human cooperation, God-to-human relationship, grief, hope, love, loss, pain, and humour. My symbolist paintings, which strike sometimes into surrealism 'speak the unspeakable'. They are based on my own experiences, situations and concepts, and because each of them is a small piece of my soul.

"Every artist dips his brush in his own soul, and paints his own nature into his pictures."

(Henry Ward Becher)

— Ruth Schmidt

## — *Interview*

# Ruth Schmidt

**You describe your years before 2017 as "experiments." Can you elaborate on what these experiments involved and how they shaped your approach to art?**

Several years ago, I painted a picture for my young niece on a piece of paper. An art teacher saw it and suggested I start working with more serious materials. Following his advice, I bought acrylic paints and began painting on canvas. Having zero knowledge, I first searched for videos on the Internet, such as "how to paint a tree," and tried to follow them. When I felt this was not enough, I sought out various drawing and painting courses to improve my skills. Though I learned a little more each time, I was still far from being able to paint my ideas.

My curiosity grew, and oil paints began to capture my imagination.



Unable to paint my ideas as I envisioned, I decided to look for a master willing to teach me. I explored the works of Hungarian painters I admired and discovered that Kalman Gasztonyi was accepting students. In 2017, he became my mentor and began teaching me the secrets of oil painting.

**How did your mentorship under Kalman Gasztonyi influence your development as an artist?**

Even before I met my Kalman Gasztonyi, I had many ideas for paintings but lacked the skills to execute them. Gasztonyi taught me oil painting from the very



basics. Everything I know and use today, I owe to him, and for that, I am profoundly grateful. His guidance has enabled me to bring my artistic ideas to life.

**Your biography mentions a diverse range of influences, from Piet Mondrian to Salvador Dali. How do you integrate elements from such varied styles into your work?**

The reason I chose Kalman Gasztonyi as my mentor was, firstly, the quality of his works, and secondly, his brilliant use of painting styles from different eras. He wanted me to master as many styles as possible allowing me to decide which to use and find my own way and style among them.

Ruth Schmidt  
Lost Eden  
2023



Ruth Schmidt  
Love is blind  
2024

I copied many old master pictures as style practice. I had a period when I painted several pictures inspired by Mondrian. During these years, I was searching for my way between styles, which is why I created several eclectic pictures. From 2021 I don't mix the styles anymore, I found my path in symbolist, sometimes even surrealist-themed pictures, which I paint in a realistic style. It was some of Dali's pictures that led me in this direction. I feel that I can express myself with these paintings.

**You work primarily in oil painting. What do you find most compelling about this medium?**

I can achieve anything with oil. It has no boundaries like acrylic. The most attractive thing is that the colours can be blended easily, as it does not dry quickly. I like to draw colours into the wet paint, producing wonderful results.

**How do you balance realism with the surreal and symbolic elements in your paintings?**

I would like to offer a profound explanation for this, but if I am

being honest, it simply works instinctively for me.

**The themes in your work often revolve around human experiences such as grief, hope, love, and humor. How do you choose the symbols that best represent these emotions?**

I can be inspired by practically anything. During my travels, I take a lot of photos whenever I see something interesting that conveys a feeling or a concept, and from

Ruth Schmidt  
Friendsheeps  
2021



these, a painting is born. I usually add extra elements to the photos that emphasize a story.

Another source of inspiration is my personal experiences. For example, when I experience a loss, I look for ideas, photos, poems, or quotes that express what I feel at the time.

I often think of previously taken pictures that I feel express the current topic, or if I have a specific idea, I go and take photos related to that topic to use for parts of the painting.

In many cases, I choose animals to convey my themes because I find that using a "cute" animal can soften the edge of difficult topics.

### **What has been the most memorable feedback or reaction you've received from viewers of your work?**

The opening of my solo exhibition in 2021 was one of the most memorable events from this point of view. Looking around the gallery, I saw teary eyes and heard laughter. One attendee summed it up perfectly: "The material of the exhibition is fantastic. I cried before one of your pictures, I laughed before another. Then I cried again and laughed again." It was the most memorable because I achieved my goal for painting these pictures: to evoke a range of emotions in my audience.

Ruth Schmidt  
Love is patient  
2023





White elephant. Monster. Space station. The International Congress Centrum Berlin (ICC) has undoubtedly come in for criticism over the course of its 35 years of operation. But its efforts to communicate with visitors in a differentiated and restrained manner are timeless and the world's most modern congress center at the time has resisted oblivion since its closure to the public. Fascinated by the diversity of the many levels, sections, colors and details, I tried to capture the interior of the ICC and my memories of it after several visits to the building and a personal interview with Frank Oehring, the artist of the guidance system and the large light sculpture. It's peacefulness and otherworldly impression invite my mind to retreat - making it my inner safe haven. With every memory, the inner image is being distorted and slowly dissolves. Something new emerges. The ICC lives on, and I would like to use the PRAM gallery with its raw appearance to show visitors the value of preserving a building by exhibiting my ICC pictures and to give them the opportunity to develop its design in their minds in order to realize its full potential - even after more than 40 years.

— Viktoria Maria Werner



I'm a Spanish illustrator & material designer based in Milan. After years working in fashion around Europe for international brands; during the pandemic, I turned to art. Drawing was my secret door to travel; since I was child, colors and textures have always dance through my head and my heart. I draw imaginary scenes, patterns, creatures and flowers; I'm extremely curious and seeker of beauty; I believe that the world is full of inspiring objects, textiles and traditions, you just have to look with the right eyes. Traveling, exploring, studying and photographing are the key in my creative process. In the last years i worked as freelance illustrator for different brands and projects as Lorna Murray, Caramel London, Minina Loves, Zeep up, creating packaging, brand image, editorials and my first children book.

— Pilar Bouzas

Bryn Richards, is an semi-abstract painter and sculptor, where he currently live in Great of Manchester. He studied at the University Of Bolton, and graduated with MA in Fine Art in 2019. His practice focus on the narrative of change, through decay and rebirth; where he explores the process of change, through experiments of material-process and fragmented state images. These experiments, has driven him to question the translation of change, through both visual and process. He hope to capture layers of form, lines in any medium and place them into composition. Where at times, his work, changes between 2d and 3d, as way of challenging himself, through material. He uses the material process to lead the way during development as part his process. "Not sure where my work is going to lead me, but what I do know, the decaying and rebirth approach is key to my practice. A conflicting tension of change in visual form, in a state of flux. Both adapting and changing, led by process".

This digital decaying collage, is part of an ongoing series, that is influence by the urban environment and exploring the narrative of decay and rebirth. Where each new addition to the series, opens an new aspect to the unknown or unseen visual form through material process.





Bryn Richards  
Untitled  
2024

## — Interview

# Jonathan Ryan

**Can you tell us about your journey as an artist and how your experiences with autism have influenced your work?**

I belong to a lineage of artists as many of my relatives are also creative visionaries. Throughout my growing years I recall watching my mother create her surreal oil paintings, which brought a sense of purpose and desire to follow suit. Since an early age, I've always been incredibly fascinated with wildlife, often finding myself staring out at landscapes during our long travels across Canadian provinces. I admired adventuring through woodlands listening to birds, fixated on identifying them with my grandmother's old field guides, and later creating sketches of what I was able to find. When I reached the age of twenty, I began setting on a journey to further develop my skills as an artist, relocating from the capital city of



Ottawa to a rural setting an hour out. I had a clear realization that my creative endeavors are deeply rooted with my connection to nature. It wasn't until my early twenties when I realized my hyperfixations towards wildlife could be a sign for autism, which drove me to seek a deeper understanding of myself. After receiving a diagnosis, it was clear to me that my autism has had a big impact on how I live my day to day life. With art specifically, hyper focusing for long amounts of time has allowed me to disconnect from the noise around me, and complete bodies of work before embarking on a new project. My fixations with wildlife have also served as a rich source for inspiration. I came to the

conclusion that my perspective in life is completely unique, deserving the chance to be displayed on a visual level.

**How has traveling across Canada shaped your artistic perspective and subject matter?**

From the mixed forests of Quebec, to the landscapes of the rocky mountains, I consider myself very fortunate to have traveled so much throughout my life. Even though I found it somewhat difficult to adapt when relocating to different homes, especially at an early age, I used it as an advantage to inspire

myself when creating art. Moving from place to place also meant I had a harder time making friends, leaving time spent to work on creative visions rather than playing with other kids. I would look forward to driving six plus hours for family gatherings to gaze out the car window, often admiring the diverse scenery while also on the lookout for moose, deer, and other wildlife. As I grew into adulthood, I still find myself stopping at certain locations to snap photos for my next potential painting.

Jon Ryan  
"Gibbs Gas"  
2024

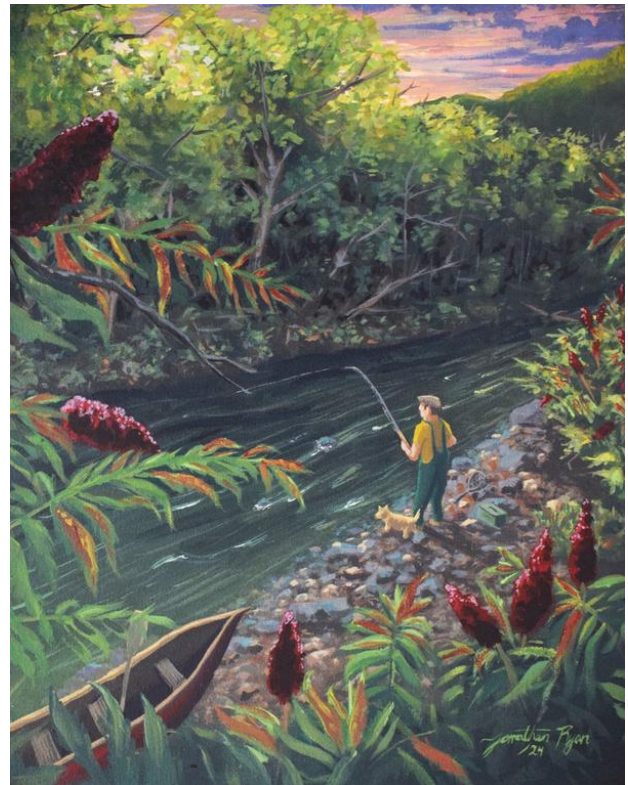


**What message do you hope to convey to viewers through your art?**

Going through hurdles in life is part of being a human, we all experience some form of struggle at some point in our lives. Personally, I've endured numerous mental health blocks and have managed to use art to heal myself and others who have gone through their own struggles. My paintings depict bright wildlife, places of harmony, and whimsical scenes in hopes to share my sense of escapism, to show that there can be light even in the darkest moments.

**Can you tell us about a particularly meaningful piece you've created and the story behind it?**

In April of this year (2024), I lost a close friend who unfortunately passed away in an avalanche while snowboarding in the swiss alps. To cherish our shared memories of exploring nature and abandoned places, I embarked on a new series of paintings showcasing various abandoned buildings. These sites are often overtaken by natural elements, bringing life back to a



Jon Ryan  
"River Man"  
2024

state of decay. The first painting of this series titled "Gibbs Gas" is an old gas station I had passed while driving home from my friend's funeral. It reminded me of all our adventures together, sparking a moment of creativity during a time of grief.

**Can you share any upcoming projects or exhibitions you're excited about?**

I'm currently displaying my latest series of abandoned sites at the "Art Loft Gallery" in Arnprior Ontario, and excited to attend art fairs/shows throughout the Ottawa



Jon Ryan  
"Foymount"  
2024

region for the rest of 2024. I'll be continuing this current series for the foreseeable future, producing at least one new painting every week. Even though I've cut the production for commissions for the time being, an exception was made with a large piece sized at 5 feet by 6 feet (1.5x1.8 meters), to a local collector of previous works I've made. There's an expected completion date for January 2025, which will be posted on my website portfolio and social media.

### **What advice would you give to other artists who are navigating their own mental health challenges?**

Keep pushing, shed light onto others who may be experiencing similar struggles. Life seems to have a way of connecting us

through tough times. Using an outlet such as art to express our feelings has to be one of the greatest gifts we can have. Don't worry about what it may look like, you'll be rewarded with a sense of relief as long as you release your energy into something you have a passion for.

Jon Ryan  
"Balaclava"  
2024





SAINT-JULIEN  
APPELLATION D'ORIGINE CONTRÔLÉE  
MIS EN BOTTES

1970  
APPELLATION COTES DE FRANCE

LE CHI

CHATEAU  
75cl

Admirablement situé sur un terrain argilo-graveleux unique de la commune de NEAC lacs aux plus grands POMEROLS, distants de quelques dizaines de mètres seulement de la rive de CHATEAU TOURNÉVILLE produit des vins de grande classe et de grande tenue.

CHATEAU DE CARLES  
COGNAC

CROIX

GRAVES  
APPELLATION D'ORIGINE CONTRÔLÉE

COGNAC  
MÉDAILLE D'OR



CHATEAU  
MIS EN BOTTES

CHATEAU  
APPELLATION D'ORIGINE CONTRÔLÉE

donné pour la promotion  
de chateaufort-du-pape  
mis en bouteille dans la région de  
chateaufort-du-pape/vaucluse/frac

CORRIER

MIS EN BOTTES

DOL  
APPELLATION D'ORIGINE CONTRÔLÉE

bouteille au Domaine  
vignerons au Plan du

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PRODUCE OF FRANCE  
FREE PIE

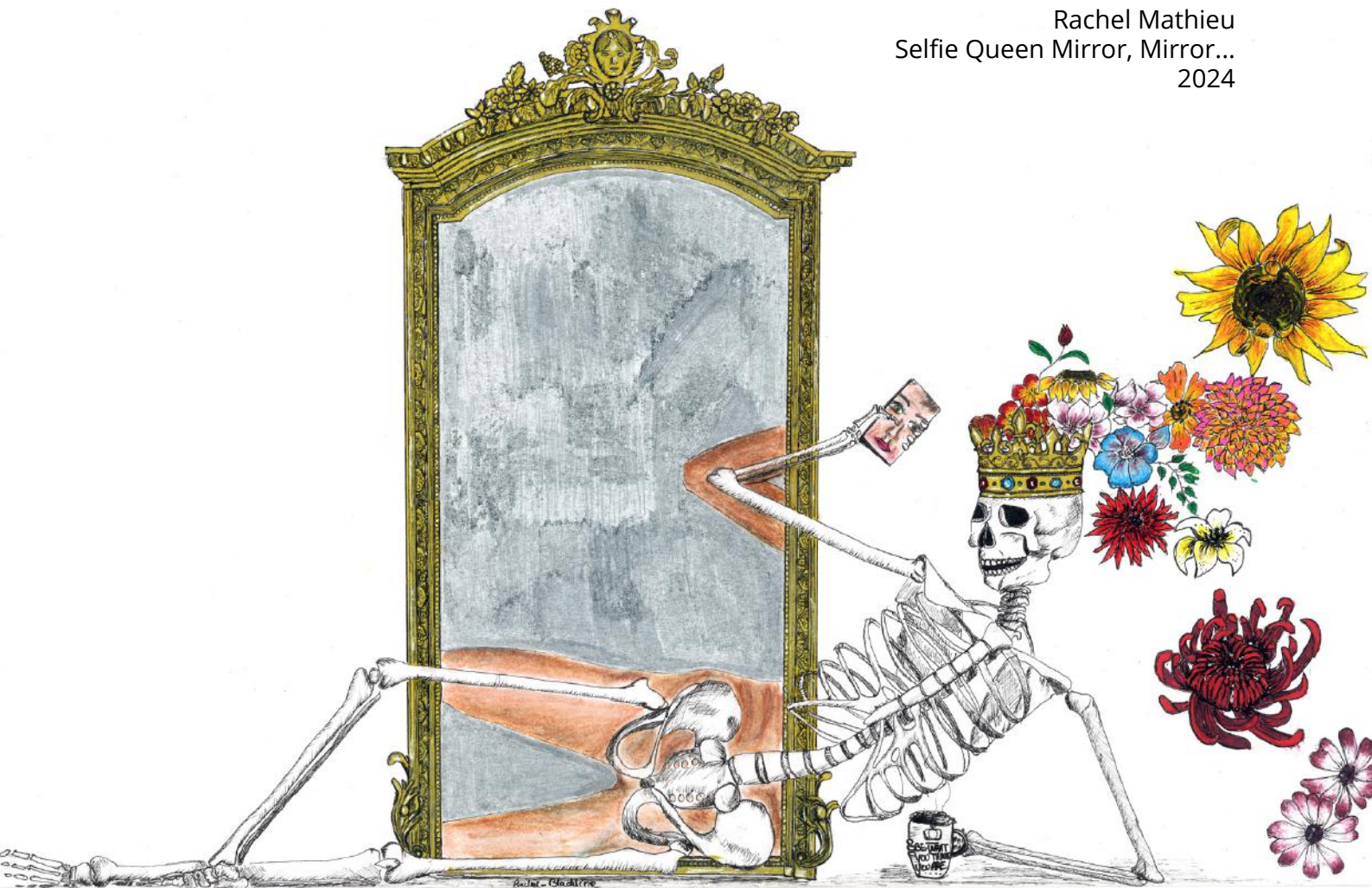


1982

As a passionate artist, I like to experiment with new techniques in order to develop my art. Inspired, when I was younger, by the artists of Land Art and Surrealism, I turned away from them to better reappropriate their themes. Nature is always present in my works, through the recurrent presence of flowers, drawn or dried. I also kept my interest in surrealism while giving it a darker turn. I like to work on the black line with fine markers, like a tattoo, with sporadic additions of colors to highlight it. My works often contain elements from Mexican and Japanese artistic culture. Each of them represents the beginning of an adventure and a new challenge. They are, for me, a way to give life to my questions about our society.

— Rachel Mathieu

Rachel Mathieu  
Selfie Queen Mirror, Mirror...  
2024



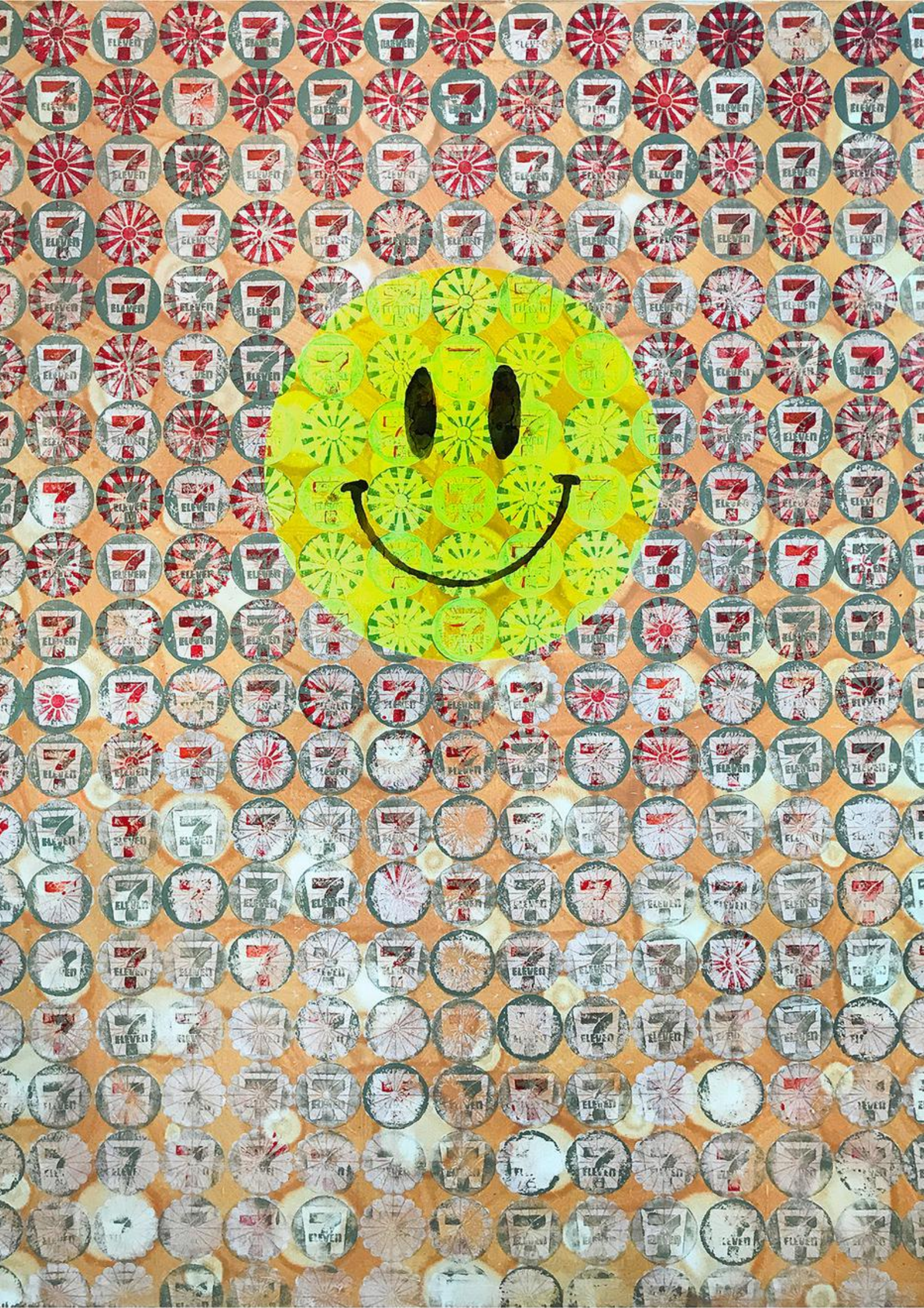


Jason Cole Mager  
Yankee Go Home  
2023

“The series, To Taiwan, addresses our shared histories and our roles in the future through the use of symbols which are quite recognizable, but grow new meaning when depicted side by side or overlapping one another. Not unlike the common practice of placing two emojis together to create new meaning, these paintings tell of intimate moments, some tragic, heroic, romantic, and even comical. These symbols are so common to us that we often forget the power they may have once placed in proximity to one another. The symbol identifies places, people, and their histories. The placement is the narrative.”

— Jason Cole Mager







In sculpture, I try to experiment as much as possible, I don't limit myself to any media. I like working with both metal, stone and resin. The material I choose to work with is strongly related to the topic I will be touching. I'm interested in contemporary sculpture. I take a lot of inspiration from nature. I am interested in biomorphic forms.

— Marcelina Zawadowska



Marcelina Zawadowska  
Outer space object no 91  
Glass and metal  
2024

## — *Interview*

# Angelique Cordier de Croust



**As a self-taught artist, what challenges did you face when starting, and how did you overcome them?**

When starting out as an artist I was feeling uncertain about my skills, struggling to develop a unique style. But one of my biggest obstacles was self-doubt.

Lacking a training means I may miss out valuable feedback and guidance from experienced mentors.

But.....I am able to express myself without constrains! I rely on my own instincts and experimentations to develop my skills.

**Can you walk us through your creative process? How do you select and arrange your cut-outs to create a "match made in heaven"?**

The process of the collage begins with a spark of inspiration whether it's an image in a (new) book or seeing an object in my environment.

I start with one centre piece by adding, subtracting and rearranging images that may not seem to fit together at first glance slowly I start to see the relationship between the different images.



By selecting these contrasting or unexpected images I create a visually striking “match made in heaven” that will challenge the viewers expectations and invite them to think creatively.

All images are cut out of books. If the image is too small or too large, I need to find a different image that is suitable. I don't copy, enlarge or shrink images.

During the process I always take pictures to document my work-in-progress. If the images are shifted by some reason (by wind or the touch of my

hand) I may forget how it looked like in the first place!

Once I am happy with the collage, it is time for glueing. I must be very careful by taken apart by separating the individual pieces. This can be challenging because glue dries quickly, making it difficult to place all pieces in the correct position.

So I need to be fast to ensure everything is aligned properly. It's also crucial that none of the glue shows underneath the collage. Otherwise excess glue that seeps can ruin my entire collage.

I start from the center and work my way outwards.

Applying the pieces with adhesive is challenging as they tend to lose their position before they have a chance to set or set on the wrong place.

### **Do you have a favorite type of book or publication to source images from?**

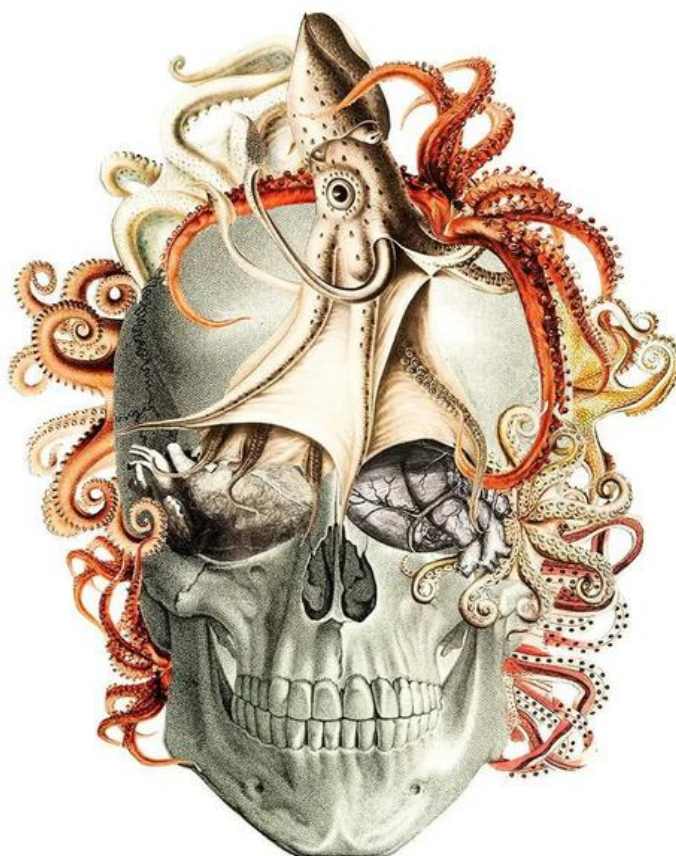
My favorite books to be used are old books on herbs, medical or botanical plants.

Most of them are published in the 1970s and 1980s and contain beautifully illustrated images.

I search for these unique books at second-hand stores and flea markets.

**How long does it usually take you to complete a collage from start to finish?**

Creating a collage from start to finish can take anywhere from a few weeks to even months depending on the size and complexity. It is challenging to work collages with multiple layers and small pieces in a collage. Using multiple layers requires a great deal of planning, patience and precision.



With each additional layer, the risk of distortion and misalignment increases.

Small pieces can be tricky to cut cleanly, making it difficult to achieve a precise and seamless finish. The smaller the piece, the longer and more delicate the cutting process becomes. It's easy to accidentally cut them too short.

**Can you tell us about some of your favorite projects or pieces you've created so far?**

My favorite collages feature skulls in combination with elements of nature. The themes are seemingly



Angelique Cordier de Croust  
Spring

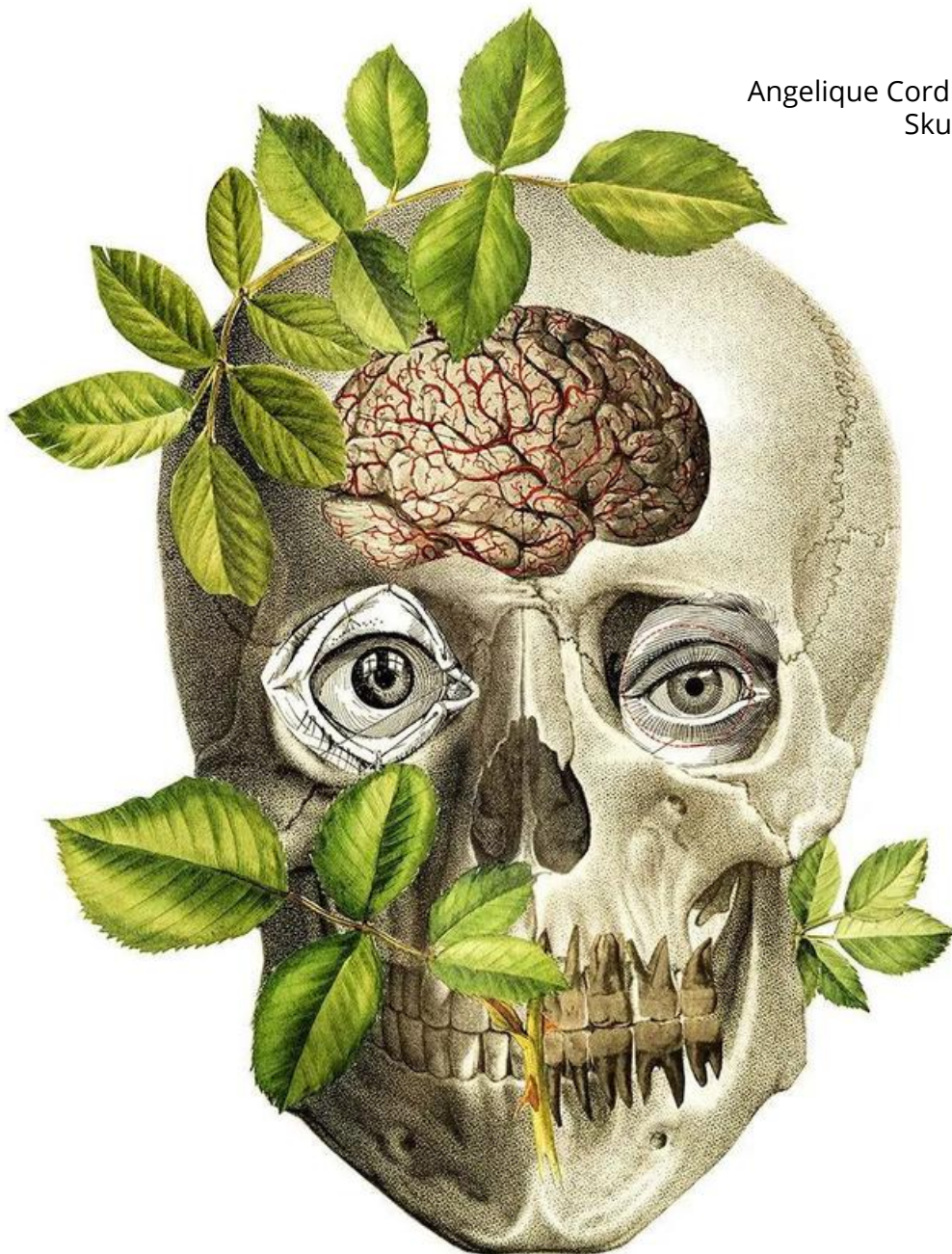
different but blended together make a unique and thought-provoking collage. The skulls are brought to life by being placed amidst leaves and animals and create a sense of irony and contrast.

**What advice would you give to aspiring self-taught artists who are just starting out?**

My advice for self-taught artists who are just starting out is to dedicate time to experiment with different mediums and styles. Learn from the work of other artists.

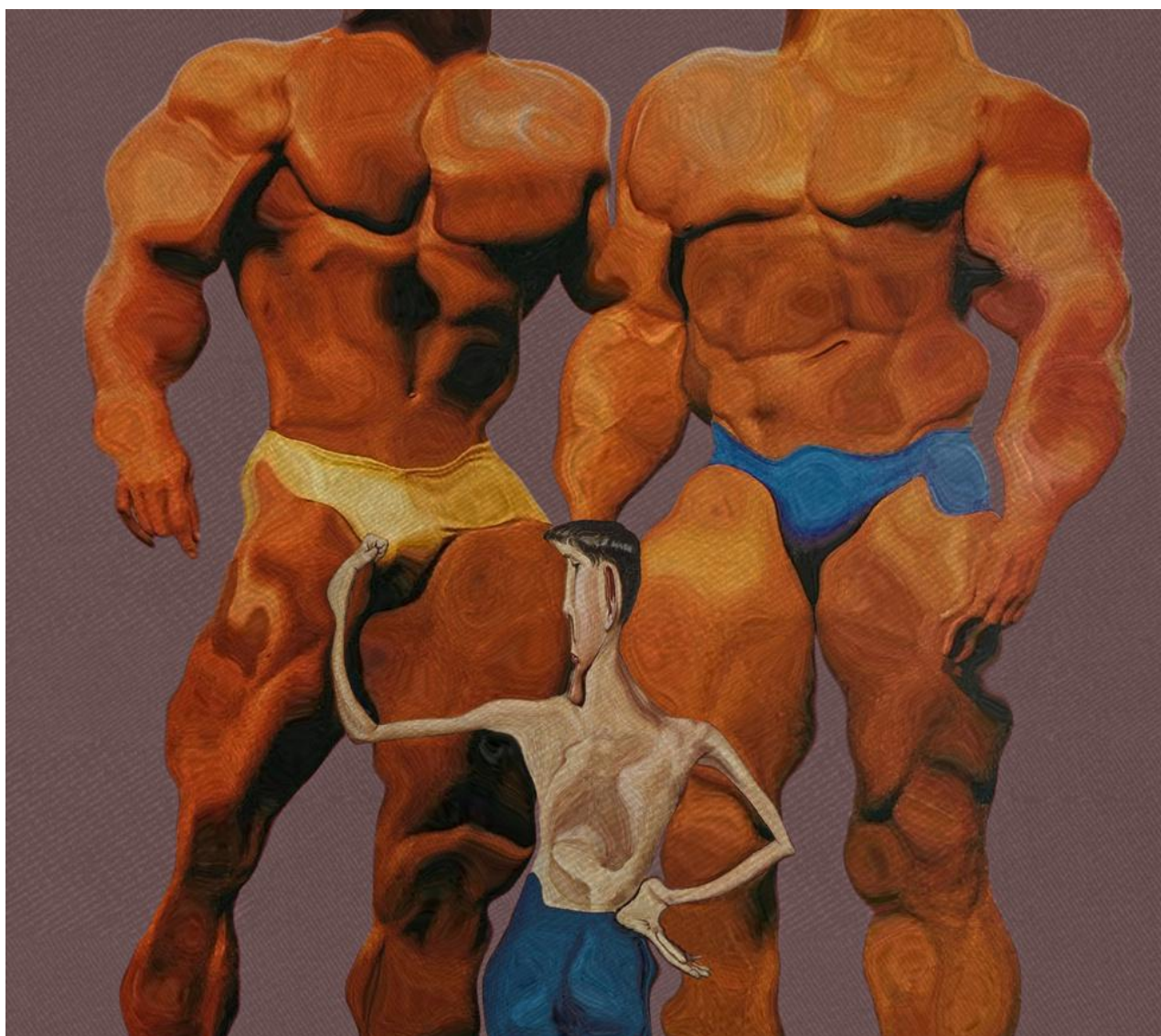
Be patient and persistent in your pursuit of artistic growth, but set yourself realistic goals.

Angelique Cordier de Croust  
Skull with leaves



This collection, "WARPED", elaborates on my vision impairment, giving an inside look behind my eyes after being assaulted. I started doing this technique with vintage curated images, then thought about what I was seeing, and how I could recreate this, so anyone could understand what I was viewing. WARPED not only refers to my personal vision, but the vision of the images themselves. Fun, satirical in their presentation, yet truthful and sometimes sad. A play on society and its unseen effects on us, through what we see and don't see, in everyday life.

— Matt Gold









Creating aesthetic, strong female portraits with pen and pencil is my mission. I have a Master in Fine Art and Art History and the old masters and their stories have always been an inspiration to me. But I also like to use contemporary sources from magazines or the internet. To take the paintings or photographs I base myself on out of their original context and place them in the contemporary world I work with different, modern techniques. In doing so, I often leave parts of my drawings vague or unfinished so that the viewers themselves have to become active and complete the drawings with the help of their imagination. All my creations have an underlying feminist message, which is sometimes more, sometimes less clearly expressed. To point this out clearly I use humorous titles, which are quickly understood, especially by women and make them smile because they know exactly what I mean.

— Natalie Arsenow



Sara Bernardi is an illustrator specialising in linocuts and mixed media. She graduated in Comics and Illustration and Art Graphic at the Academy of Fine Arts in Bologna, sectors that meet in her project "A messy studio", born in 2018, which encompasses her world of illustration and print on paper and fabric. Teacher of illustration and printmaking, organiser of the BOit! Competition, has worked as a freelance illustrator for independent magazines, libraries, associations, private clients and publishers. She loves illustration in all its forms and tries her best to bring it closer to those who are not familiar with its fascinating facets.



Sara Bernardi  
In viaggio



Sara Bernardi  
Parfum  
2023  
Linocut and digital



I came up with the idea to express my thoughts and various meanings in paintings featuring "geese." Some "geese" appear after I read books, others after the emotions I experience.

— Filipas Anastasia

Filipas Anastasia  
Relax  
2024





Sônia Barreto Freire  
Cat World  
2024



I am a teacher, poet, and I play with letters, paints, fabrics, threads, digital illustration, and various materials that inspire my artistic practice. My curiosity is rooted in art and philosophy, shaping the aesthetics of existence as a driving force. I relive childhoods and allow myself the free flow of imagination between reason and sensitivity. I compose images, poems, stories, and children's tales, which arise from a living unity between letters, colors, and nature. My work emphasizes an active childhood, based on knowledge shaped by curiosity and creativity, for the acquisition of competencies and skills that promote, from an early age, cosmopolitan citizenship and multiculturalism through art.

— Sônia Barreto Freire



My art comes from the need for freedom, freedom to be ourselves, whatever our shape, color, gender or origin are, in a world free from social constructs. I like to represent the joy and diversity of life. I often paint fantastic landscapes, where animals and people coexist in a sort of magical dance. Recently, in my illustrations I have been investigating various themes related to mental health, and self-knowledge, including the darkest parts of the human mind.

— Camilla Cacciari



Camilla Cacciari  
Strawberry Moon  
2023





won't lift his nose  
caterers. Granted, when he's on his last legs he probably  
Do I need to remind you that tigers are not cartoon

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This loss did not strike me as a terrible blow. There  
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Gaia Milani  
Ghost  
2024

Nagajna (Gaia Milani) is an Italian visual artist working around an unstable, asymmetrical, and slightly imperfect idea of beauty. Ambiguity and indefiniteness are spaces for interaction with the beholder's imagination. Each piece is a message seeking dialogue.

In my works I present social and cultural matters in a new conceptual environment. I reproduce already known visual signs, placing them in new conceptual frameworks. In each separate project I address various topics, further developing them in a series of works, which reflect the national identity, the tangible (artifacts, ritual masks) and non-tangible (rituals, traditions and customs) cultural heritage, sensitivity and emotional states of the individual, as well as the different moods of my dog (St. Bernard). I apply combined techniques in my works making use of various materials, such as acrylic, hand-made Tibetan paper, structural pastes, natural elements /shapes, dog's granules, etc. Through the means of collage and painting I build the structure of each work. That is what gives my paintings diversity and an opportunity for perceptive creativity, allowing each work to be experienced by the viewer in a different way during every single moment of the day.

— Aneliya Aleksandrova



GAME

OVER

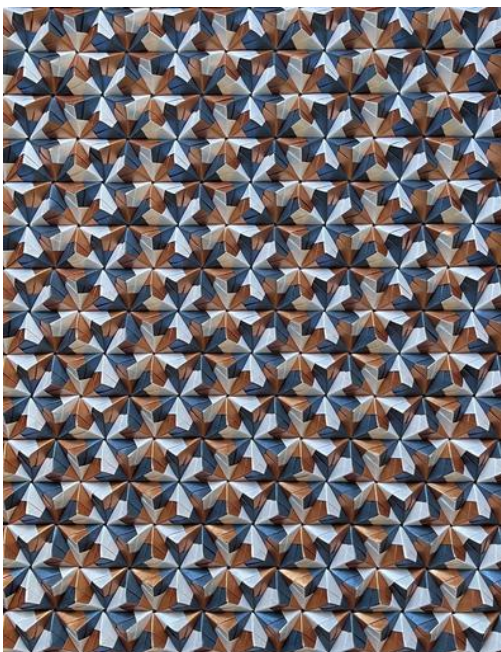
Paris & Game

Apr 2023

I am originally from Venezuela, an origami artist with over 20 years of experience, specializing in modular origami. I started creating these types of pieces back in 2018 when I began using fine European papers. Through my art, I aim to share my greatest passion: Origami. I strive to convey my love for colors in their infinite variety, capturing the emotions and sensations that each piece—whether monochromatic, gradient, or mixed—can inspire.

This piece captures the unique and soothing scent of petrichor, that fresh, earthy aroma that fills the air after it rains. Using blue, copper, and white pearlescent papers, I aimed to convey the essence of this sensory experience. The blue symbolizes the rain and sky, the copper reflects the earth absorbing the rain, and the white represents the purity and freshness of the moment.

— Iriana Muñoz







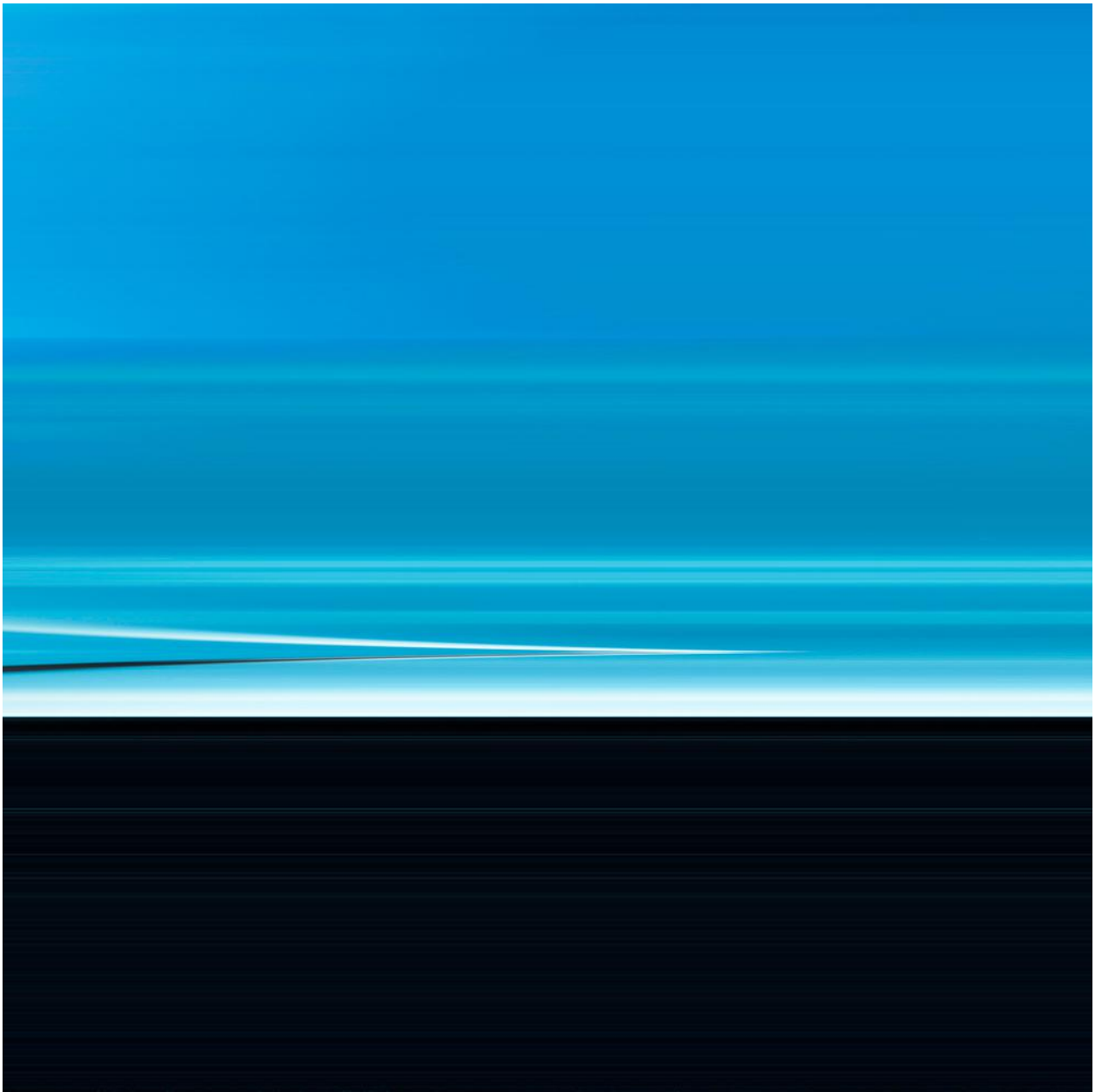


Bodies are categorised, objectified, sexualised and gendered. But can a body simply be a body? A body that is constantly changing, that can feel different every day, that carries itself through life and experiences things, that connects with the world and others and dissolves boundaries, that can rediscover itself again and again. A body that can be as it is at any given moment? "corpora obscura. ...beyond the frame" is intended to open up an emancipatory perspective on bodies with the help of a self-made camera obscura. A perspective beyond binary, conforming classifications of the (societal/camera) frame they're in. The experimental, intimate work with this camera and the aesthetics of chance, blurring, ambiguity, alienation or multiple exposures visualise queer feminist reflections on bodies. Through joint experimentation and close dialogue, the people depicted are empowered to enter into a self-determined exchange with their bodies. Audio files from interviews give them an additional voice and the opportunity to verbalise their own exploration and thoughts. Last but not least, the artist also enters into an exchange with themselves so as not to remain in the role of the observer. This way of working is intended to abolish the hierarchy between model and photographer and the moment of objectification inherent in the medium and to create a space of confrontation, exploration and emancipation in which the bodies can be bodies - situational, dissolving, connecting, blurred, transformative.

— Julia Hovorka



Jean-Paul Soujol Benedetti  
Ursula  
2023



I am a conceptual photographer inspired by minimalism and contemporary art. This forces me to transform the reality of what the eye sees. My images convey the fascination with the elemental nature of color into an aesthetic research. The domination of the blue color, the horizon and the square format are at the center of my work. What also interests me is the idea that each reader can appropriate their own interpretation and thus develop their imagination. To develop this concept, I rely on timelessness and the notion of infinity. Photography is a passion that allows me to develop another language, that of creativity.

— Jean-Paul Soujol Benedetti

In my work, I search for the SYMBOL. The symbolism of the image, the symbolism of the sign, letter, ornament—I am interested in all forms of symbols, all varieties. I am intrigued by the semantics of lines, colors, shapes... I delve into history to find answers. I travel, even if only in my mind, through centuries and epochs. I try to find the KEY. I am equally fascinated by ancient petroglyphs, ornamental compositions of ancient and modern crafts—whether it be embroidery, carving, or toys...

— Eva Luziany

Eva Luziany  
Olivia  
2023





DIFE

A

HIS

GAD

JAN

The art reflects an interpretation of structures broken down to forms of linearity and geometry. Through expressive, scratchy linework and dynamic shapes, the objective strives towards creation of perfected composition and design. Applications of varied line quality creates the illusion of light and /or complex perspective. In the drawings shading becomes done through blocking off forms and scribbling in the area while in the digital art strategic shapes and areas are filled with solid forms of color against a white background. My paintings start off with a drawing study of crayon on paper, infusing distortions, designed geometry, and fluid linearity. I apply the basic structure of the study to the canvas with a sketch in magenta oil paint and then improvise with color, form, and various brushwork. As the painting develops, I experiment with imaginative colors and tones. The end goal pertains towards the creation of a personal standard for contemporary civilization which can be shared and explored to build upon current established trends, especially in image-making, design, and engineering. The paintings are centered on the aesthetics, design, and relationships we have with space. Most interiors and exteriors provide an almost perfect composition as a subject for a work of art because of their inherent geometric structure. Digital photography and video art focuses on concepts of structure but also have a study in surface and texture while the abstract digital art concentrates on minimalistic representations of basic forms of structural design. There remains a sense of movement within the art through linear marks and focused, controlled composed space. The sketchy and painterly application of the tool along with the metaphorical themes help shape the purpose of image-making in contemporary society. Through intuition and improvisation, the artworks flow freely, without restraint.

— Michael Hanna





Liz B NYC is a New York City native and self-taught multidisciplinary artist who draws inspiration from her indigenous Taíno, Arawak culture, the streets of NYC and her travels. Liz B NYC is one of the co-founders of The Watermelon Misfits, a collective of women of color, who came together after the recent genocide in Gaza. The collective is committed to liberation through art.



**JUSTICIA**



**RAMIONA**

My name is Valerio Villani and I was born in the mid-seventies in Rome. I always loved drawing and coloring with everything I found in my bedroom and what if I didn't find it?!....it I 'stealed' from my mother, a nursery school teacher. Drawing has always been important to me, I often did it for hours; I was a very lonely child during the game and drawing often helped me express myself better than other activities. My mother often painted at home and I was enchanted by the power of painting. Growing up I am graduated advertising graphic designer with commitment and passion, above all thanks to the concrete support of my teachers. I have done many jobs, including working in an advertising agency and in a printing house in Trastevere, Italy at the same time I did many different jobs to support myself. Then it was time to do it serious and I Master's Graduated in Computer Design at the Academy of Fine Arts in Viterbo where thanks to one of my professor I had the first opportunities for professional experiences. I love the Visual Arts in a broad sense, I often look for contamination or new sprouts of language; I have always been so curious that the technique often overlapped with experimentation which was often absurd or 'physically' impossible. Now everything I do as an 'image fisherman' is to summarize the beautiful things and contaminated I experimented by bringing it into a large, sincere and direct final work. Just like I am!



W/L



Ameli Solomko  
Taho has (no?) friends  
2024

I enjoy creating fully analogue pattern designs using various techniques and styles. I especially love drawing with colorful ballpoint pens and color pencils to create different circling and hatching textures for my patterns and illustrations. I am also working on my own children book (or potentially an animation project) "Taho has (no?) friends". I love creating magical atmosphere by applying diverse stylization techniques and color composition rules. I am deeply attached to the cute characters of this story!

— Ameli Solomko



My medium is Asian culture, specifically Chinese and Japanese ink painting, and Tibetan textile painting. In my works, I reinterpret classical Japanese ink painting, infusing it with a contemporary perspective.

- Mikhail Kalinnikov



Mikhail Kalinnikov  
Lake  
2024  
Ink on rice paper





Mikhail Kalinnikov  
Peony  
2024  
Ink on rice paper

Teea Saanio is a Finnish visual artist whose work encompasses watercolor and drawing, among other mediums. Her art often delves into themes of water and coexistence, reflecting her fascination with the fluid dynamics of these subjects. Saanio graduated from Aalto University's School of Design, Art and Architecture and has exhibited her work both in Finland and internationally. Her art employs various techniques to capture experiences and emotions that transcend words. Saanio states, 'Working at the intersections of different mediums and through expression that leans towards abstraction, I feel I can grasp even complex questions, ranging in scale from a water droplet to movements of celestial bodies.' Her evolving practice incorporates diverse methods to convey her vision. The layered processes and mediums, especially in her paintings, create an interplay of color, form, and matter, reflecting the hidden interactions of all existence. Saanio's works are not statements, but invitations to contemplate and marvel at the world.

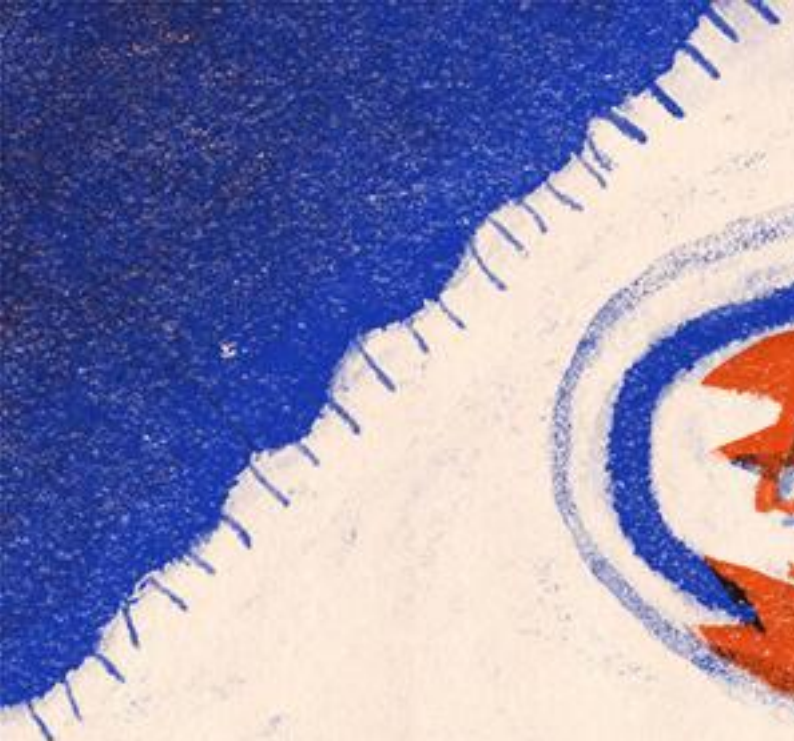
The inspiration for these artworks was born from and with water. I find it fascinating to observe how waves in natural waters break the surface, adding their own layer to the mosaic of reflections and translucent views. I wanted to incorporate this layering into my own works by combining scratching with watercolor painting. The abundant use of water is essential to my painting process and serves as an important narrative element. Even the smallest movements influence one another, echoing the interconnectedness found in nature.







Long-time artist with a recent dedicated practice, Nevada May creates a variety of silly and sentimental vignettes on communal and solitary experiences.





Yuhua Lo  
Picnic  
2020

I'm Yuhua Lo, an illustrator and graphic designer from Taiwan. I majored in Visual Communication Design during my university years and completed my MA in Children's Book Illustration at the Cambridge School of Art. I enjoy using different materials, like wax pastels and printmaking, particularly mono printing, and combining these techniques with digital painting. As a result, my work gives a feeling of a warm and gentle aesthetic.

I am a writer, artist and musician, with a Master's degree in Fine Art awarded by the University for the Creative Arts, Surrey, in 2003. My visual art mode is largely painting, with occasional deviations into graphic design, book and album covers. My paintings are generally in acrylic, ink and watercolour, and can be associated with surrealism and abstract impressionism. Faces, bodies and shapes form new relationships via colour juxtapositions and freehand lines. The moment is more important than literal representation, and verisimilitude is sensed by the viewer, not imposed by the artist. My work in painting and poetry tends to be 'make, then see what I've made' – concept follows production, via the subconscious.

— Sean Bw Parker





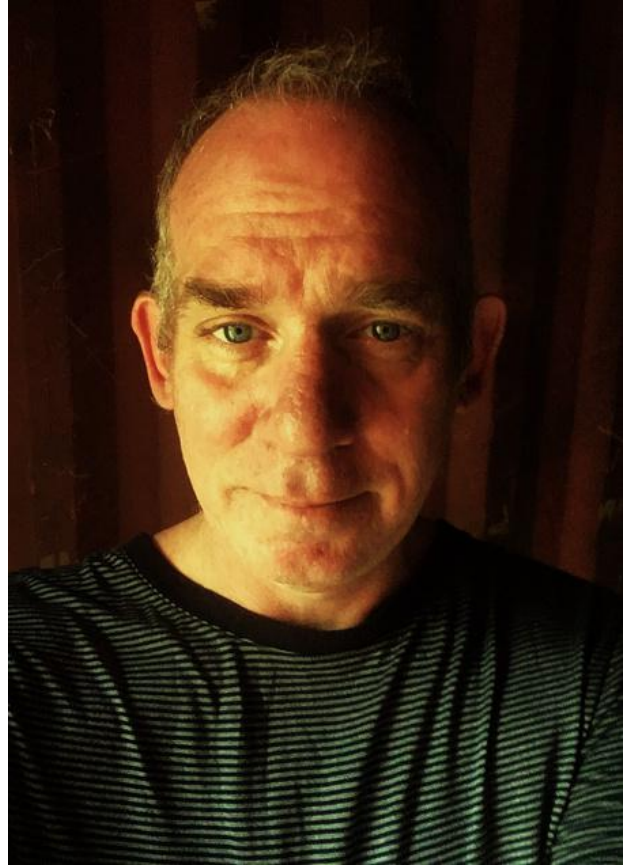
## — *Interview*

# Sean Bw Parker

**Can you tell us about your earliest artistic influences and what drew you to the world of fine art?**

Most of my earliest influences were from the world of alternative music, their presentation and album sleeve artwork - Gary Numan, David Bowie, Kate Bush, The Cure, Prince, numerous others. Much of their work was seen as alternative at times in the 80's anyway! I was aware of fine art on the periphery for as long as I can remember, and wouldn't differentiate between a Hogarth, a Picasso or a Warhol. I knew it was all somehow connected in spirit to the music I loved, and knew I wanted to explore that as far as I could.

**How did your time in Istanbul shape your artistic style and creative process?**



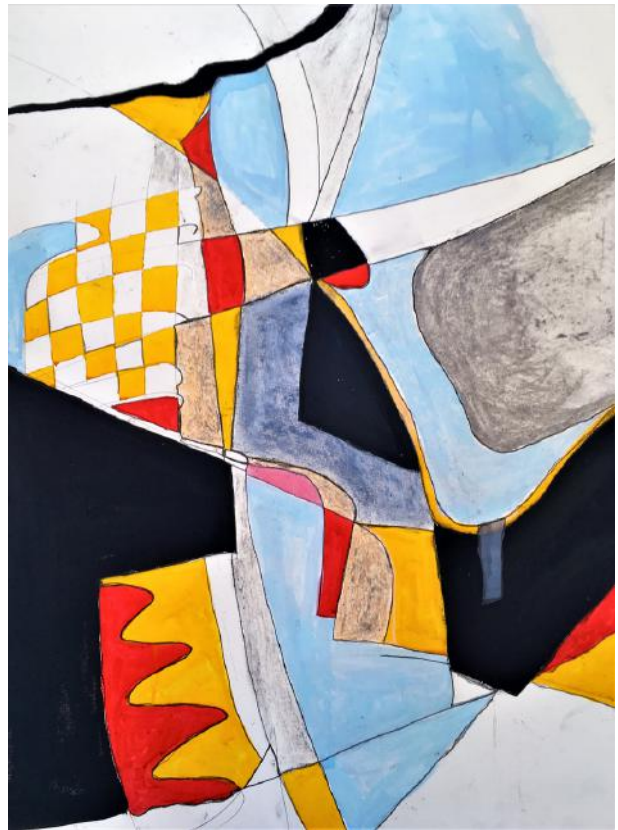
I was mainly working in music as musician and writer when I lived in Istanbul, but the main shaping was in focussing more intently on the project, and managing groups of people into studios, to gigs, photo shoots etc. I knew as many expat Americans, Antipodeans and North Europeans as Turks, being a part of that community. Being there at the time of the Iraq and Afghanistan wars, there was a good deal of anti-war feeling about, regarding in Turkey and abroad, and at times it all got quite wild. I was in a noise bomb at a suburban cafe, and a dog pack attack late at night walking back from the nightlife district, so it got quite hairy. It all feeds into the work in the end.

**Your work involves a mix of acrylic, ink, and watercolor. What drives your choice of medium for each piece?**

I have a compulsion to make whatever I'm about to work on either slightly or very different from the last thing I did, particularly in painting. Acrylic is way stronger, and watercolour far more unpredictable, in a good way. So if I want to go somewhere lighter and more free feeling, I'll go to watercolour if the last thing had been some straight-edge, pop art style acrylic piece. There are no rules though, and increasingly both mediums, plus oil pastel and good old ink, are involved. My constant challenge is in when to stop, when to consider a piece 'finished'. It's a conversation that continues!

**Faces and bodies appear frequently in your paintings. What significance do these elements hold for you?**

I enjoy and aspire to free abstraction, but my hand tends to want to root back to recognisability in one way or another, and I often try to either



Sean Bw Parker  
Metamorphosis Phoenix  
abstract

rein that impulse in, or integrate it into the whole. It's all about seeing where the last mark leads, then not being afraid of going to the next place, and nothing being that precious. Don't throw anything away, avoid painting over canvasses, and build the collection that way. People are fascinated by faces, that universal communicator, and all my favourite artists have manipulated that in some way. I guess I might have unconsciously embedded that.



Sean Bw Parker  
Andy Malkinson  
portrait

something I could be reasonably confident in longevity. My work in music and writing is probably much more connected to the stammer, as I express myself there in ways I couldn't in speech, for years. Ten years teaching helped that, then promotion for my 2023 book *Compelling Speech - The Stammering Enigma*, which is very much an autobiographical companion piece to the talk. Most of the good creative stuff comes from the right brain though, with the orderly left brain trying to discipline it - so all my interests are maybe covered within that!

**What was it like to give a TEDx talk on 'Stammering and Creativity'? How has this experience influenced your work?**

Being a person who stammers myself, in the past much more problematically than now, it was very nerve-wracking. I was asked because I was known in writing circles, and was honoured to be asked, as TED talks are such a big deal. I worked out that stammering and creativity were two subjects I knew something about, so combined them as

Sean Bw Parker  
David & Kate  
impressionist portraiture



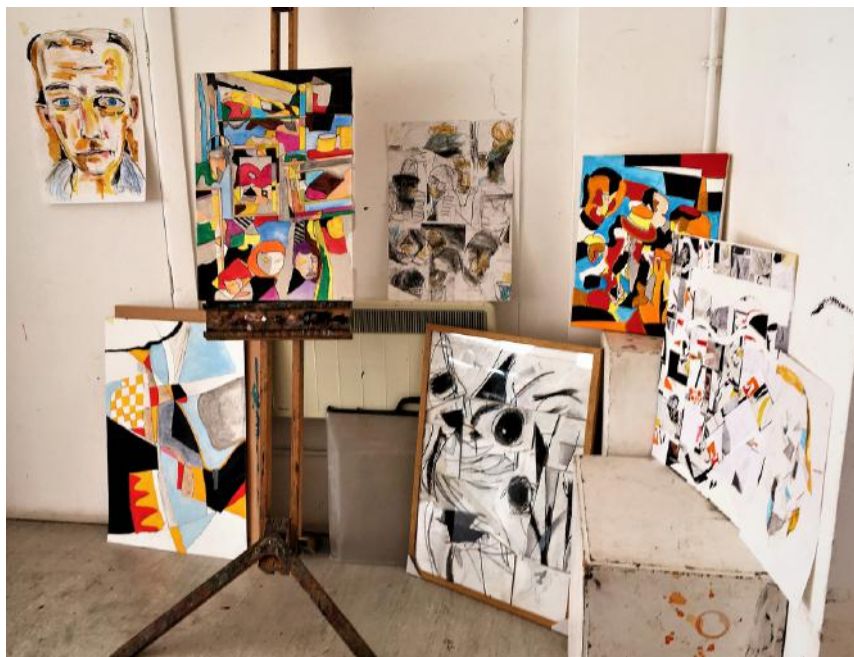
**You've worked as a writer, musician, and artist. How do these different forms of creativity influence each other in your work?**

There has never been any pressure to specialise in one, except at art school, where the lecturers wanted to regulate it all in an odd way. I couldn't choose between video art, abstract painting and cultural theory back then (1997-2003), so hopped between the three. When I moved to Istanbul after my masters I tried to conjoin all that 'finishing' training into the music, and could never stop writing about the world around me, whether about music, art or politics. Now I accept that I love all three mediums/disciplines equally, thus try to give each

project equal intensity, and throw it all at the wall. What sticks, sticks.

**What advice would you give to aspiring artists who are just starting out?**

Don't self-edit, leave that to others or do it only when you must. Don't be afraid to paint anything that comes to you, and don't be too precious about it, just get it out. Put it away or get away from it when natural breaks occur, and come back to whatever it is with fresh eyes. Often sleep will provide solutions from the unconscious, and the creative mind solves things in its own mysterious way. My one criteria for art criticism nowadays is: could it have been done with AI? If it couldn't, then you're on the right track.



My name is Lilla Bujdosó and I'm a fine artist based in Hungary. I graduated as a graphic and fine artist. I had a few local exhibitions, after I finished school. I never really had a proper artist career. I've been trying to find my way for quite a long time, had different kinds of jobs, but not art. In the same time I always had the feeling I had to create or paint my feelings. My paintings have their own symbol system and dreamlike atmosphere. The figures behind the portraits are unusual iconic persons and their only purpose is to show their own story. All of them are a kind of mirror, showing our world twisted version, with so many subconscious questions. I have a family, I'm a mother, nature lover, always wondering how beautiful it is, often go on trips, learn new things like a child and try to see the world as a child.



Bujoso





I've always loved being creative starting with drawing. Once i got behind the lens I started to see details I hadn't paid attention to before. I love to find an expression, a detail or a scene that evokes an emotion.

— Carolyn Pratt

Carolyn Pratt  
Ready to roll  
2022





Precious Bicol 5: VII

Maika 15

## — *Interview*

# **Brunot T. Nseke**

**You started painting while studying philosophy in 2003. What inspired you to begin painting during this time?**

I started drawing while being confronted with the questions of meaning in my philosophy studies. My drawings were non-figurative; I showed some of them to my metaphysics teacher, a French monk. He gave me some names to check at the library: Kandinsky, Klee, Mondrian. I discovered the abstract Art Movement, and this triggered a series of compulsive gouaches that I made on paper. I used gouache for many years while drawing with dry ink (ballpoint pen). I sold a few gouaches works to friends and the university's library where I did some shows as well. In 2008, I was selected for a young artist residency in Douala, and I moved to Acrylic on canvas.

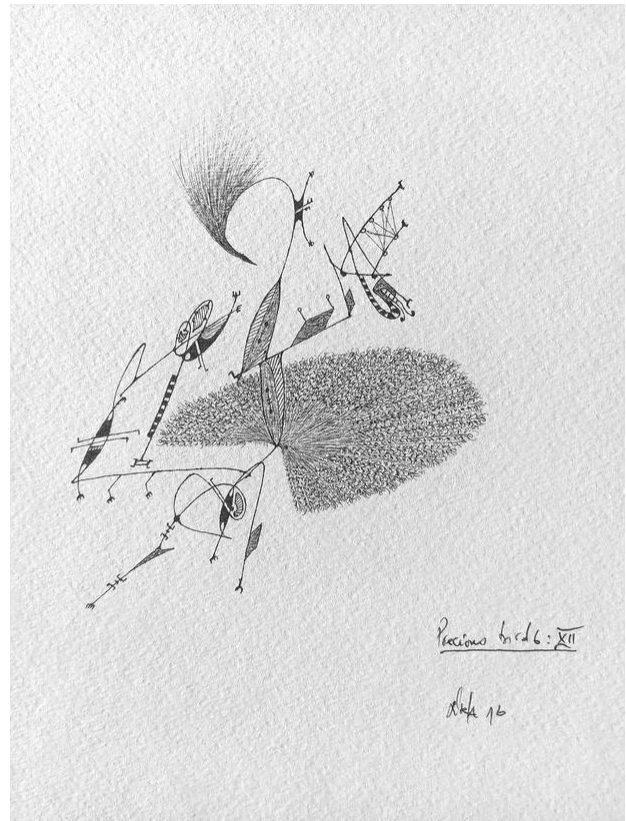


**What motivated your move to Canada, and how did this transition impact your artistic journey?**

I applied for the permanent residency in Canada and it worked. In this new environment, I have been exposed to deep loneliness, that benefited me inwardly for my artistic process: for instance, the Monochrome series is a place I wasn't comfortable to go, but now I have experienced the richness I can express in such area.

**Kandinsky's intuition of an independent abstract system has nurtured your work. Can you discuss how his ideas have influenced your approach to abstract art?**

Kandinsky speaks about the "Inner need" in his book Concerning the spiritual in Art, this expression touched me as a motivation in seeking and using non-figurative language to display and connect emotions. Also, Kandinsky relies on the analogy with music that has an independent abstract language to be translated in to painting. This second point also resonated with me as music play an important role in my process.



Brunot T. Nseke  
Precious-Bird-6.XII  
2016

**How do you integrate the ornamental curves found in tribal African sculptures and masks into your abstract compositions?**

The mind is informed of symbols, shapes, and curves from memories collected in ornamental images I have seen back home in Cameroon (in masks, cloth of traditional garments...), some of the books I have reviewed, for instance, the beautiful Hieroglyphic scriptures that many African thinkers have documented or the writing



Brunot T. Nseke  
Intrications, MON-K16-2509  
2023

invention of the Bamum kingdom in Cameroon. My interest has even extended to Chinese and Arabic calligraphy sophistication. My focus is on the original act of generating the signs before they are assigned a functional meaning. Even the alphabetic signs we are using right now have an inalienable visual aspect that has been diluted by the functionality of written and spoken language. I approach the signs for what they are, unassigned by function.

**How do you see your work evolving in the future, and what new projects or themes are you excited to explore?**

In my website, I noted that the Monochromes Series we see is in its preamble. I am still working on finishing that and then we may see what the future brings.

**What advice would you give to aspiring artists who are trying to navigate their own artistic journeys?**

We should always be ourselves.

Brunot T. Nseke  
Intrications, MON-K11-i2  
2023

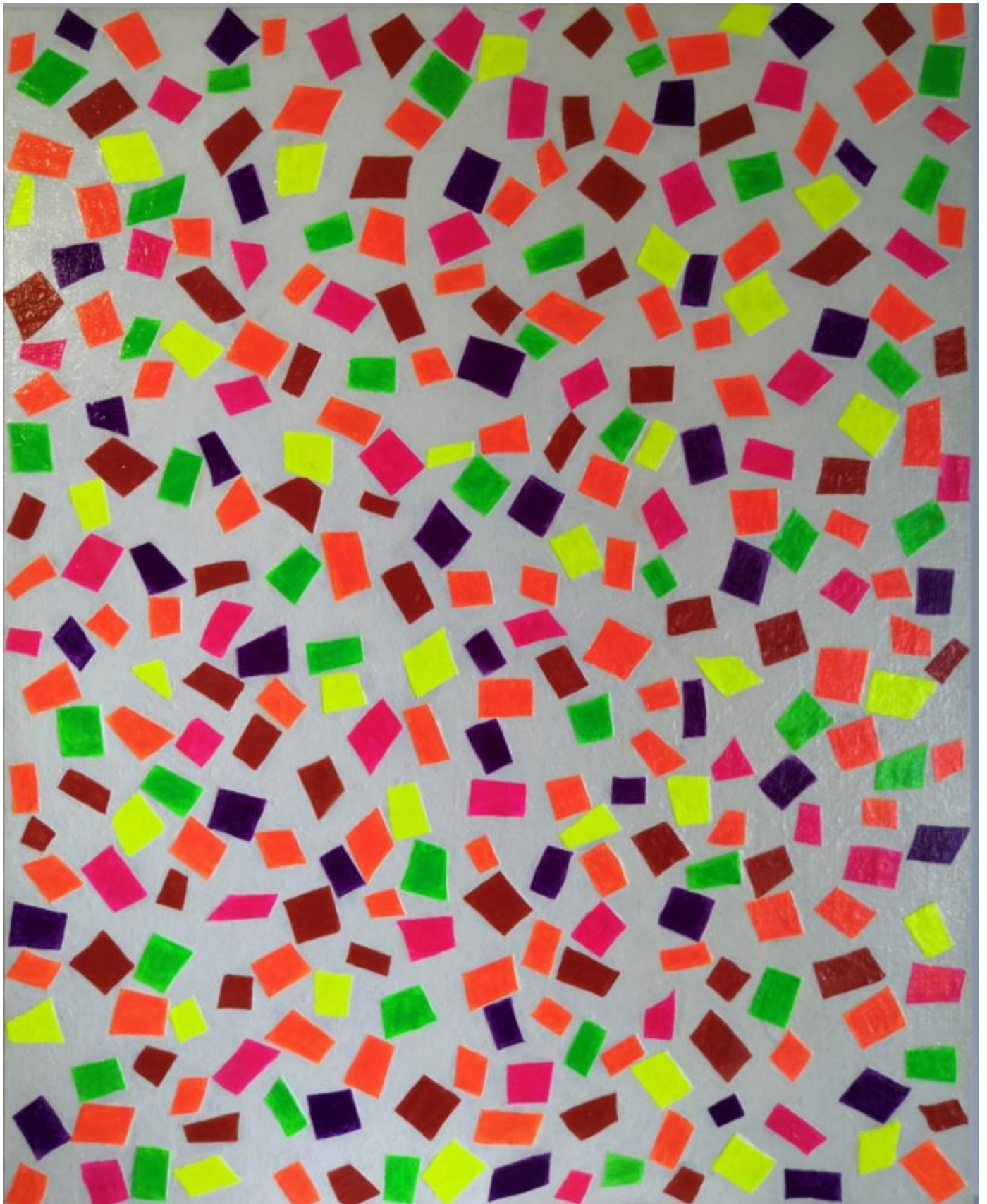


I'm a Bachelors of Fine Arts student in Malta. I've been an artist ever since I was a child and have developed my work ever since. I love to depict the beauty in nature and deep feelings of Nostalgia and longing.

"This work explores the mysterious, the nocturne".

— Casey Caruana





Nataliia Kutykhina  
Cassata Siciliana



In her works, Nataliia Kutykhina explores the surrounding world, events, history, science, and philosophy. She is interested in all facets of our universe, discovering something new in art every day.

Nataliia appreciates all directions in art, but she is most inspired by classicism, abstractionism, avant-garde, and the art of the future. In her works, she strives to abstract from the conventional view of the surrounding world and depict it based on her inner state and worldview. Nataliia believes that every person is unique and that each of us has a whole world to share with others. She thinks that there are no boundaries in creativity, and every creation not only conveys the artist's world but also becomes an integral part of our world, like a grain of sand in an endless desert.



My name is Lois Konijn and I am a Dutch illustrator. My artwork often has mythological motifs. I take a lot of inspiration from ancient manuscripts and add a lot of fantasy or a sense of humor to my work. I do most of my works analogue, and within my work I like to experiment with the roughness of my material. Currently, I do some work for commission and i also create zines and other publications.



Lois Konijn  
Give me your fries

## — *Interview*

# Madeline Neuls

**Can you share how your early interest in drawing has evolved into your current pursuit of a BFA in Animation?**

I have been making art since I was almost two years old. I was drawing for fun up until the sixth grade. In middle school, I decided I wanted to see how far I could go with my art, and in high school, I decided to pursue art and animation as a full-time career. For the most part, I was nervous about going for a degree in art because I wouldn't be on the same level as my classmates, but I was also excited to learn as much as I can about something I was super passionate about. I wanted to pursue animation specifically because I love animation. I grew up on cartoons, animated tv and films are my favorite media to consume, and enjoyed watching the behind



the scenes videos on how my favorite shows and movies were made. I wanted to be apart of a big animation project one day, so I decided to switch my degree. And sure, the animation industry is pretty up in the air at the moment, but I still have hope I can do it one day.

**What drew you to animation, and how do you see it complementing your skills in painting, drawing, and illustration?**

I grew up watching my favorite animated shows on Cartoon Network and Nickelodeon. It was always to see the worlds created, how far cartoon physics can be pushed for story telling or comedic effect. It was some of my greatest memories as a child. I wanted to give another child that feeling by pursuing a career in animation. With my time in school, I found that I have a niche in 3D texturing and rendering, FX animation, and a small bit in video editing. Learning animation has caused my work to be more fluid and detailed than

before. Also, when I create a body of work since starting my degree, the stories and meanings behind them are more thoughtful and true to my character rather than just a couple of works that just so happens to go together.

**How do you integrate your cultural background and experiences as a black woman into your artwork?**

One of my main missions in my

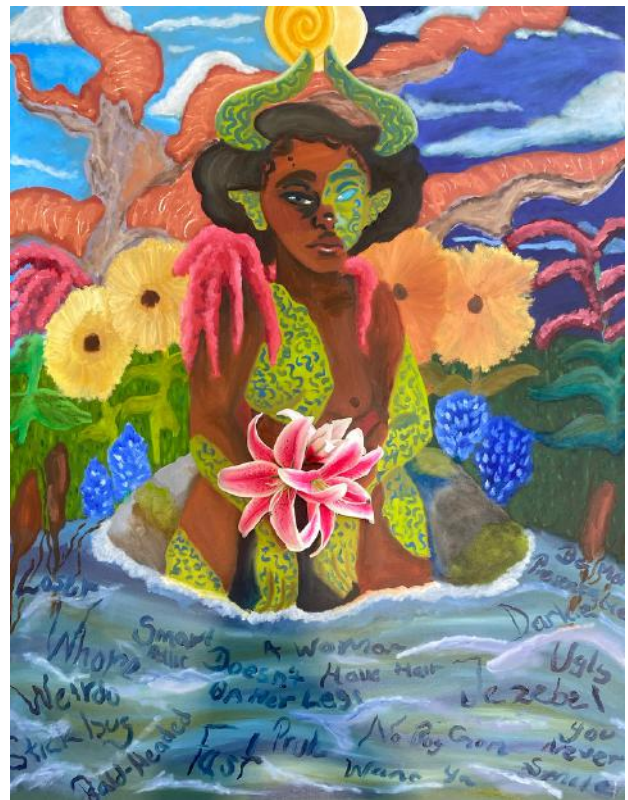
Madeline Neuls  
Just Keep On Livin



career is to see through that black women and other women of color see themselves in surrealist spaces in art. I rarely paint someone who is white passing. If I choose to draw inspiration from a group of people, I research their culture as much as I can, and apply it to a piece. With my experiences as a black woman, I try to incorporate different parts of my experience: battling negative stereotypes, how intersectionality affects my daily life and interests, and how I see myself and others around me in my mind. I want to take things I can't describe in words and make them into artwork that someone else can see and understand without explanation.

**How has your education at Sam Houston State University influenced your artistic style and technique?**

Being at Sam Houston State University, it's influenced my craft and my approach so much. I got to experience traditional art projects and critiques for the first time. I noticed that my artwork has grown tremendously since I started university. My creativity has become more refined than it was before starting school. I've grown



Madeline Neuls  
Peudendum  
The Story of Self Acceptance

so much as an artist overall, and while there was some bad that has happened with it, the good definitely outweighs it.

**What role do your self-assigned projects play in your artistic growth compared to your university assignments?**

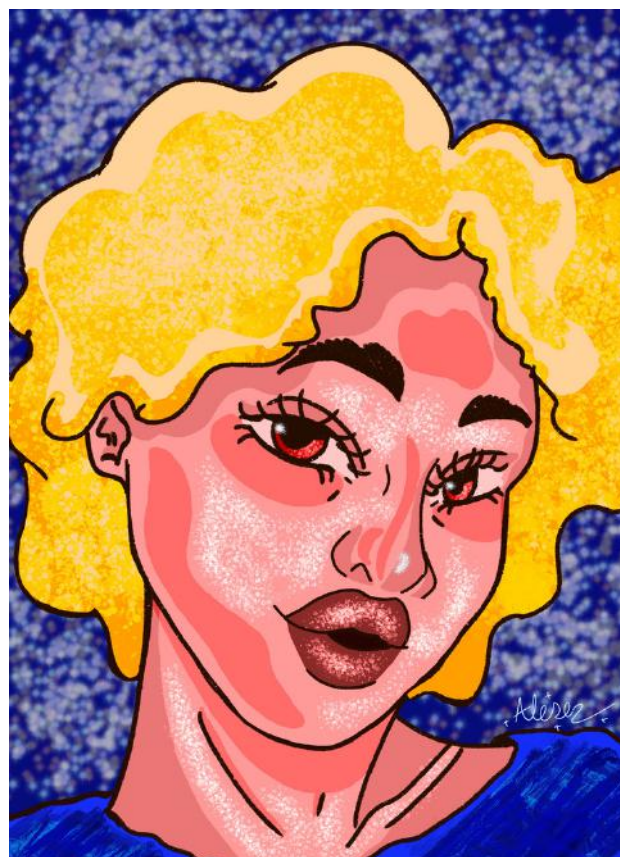
With assignments from class, while they do feel restrictive, I know they are meant to teach me certain skills to make me a better artist. With my personal projects, I flex my creativity, and I also apply the critiques from my assignments to

my other works. Even though they aren't always the most fun, my assignments for my classes are meant to make me better at my craft. I give my best to both my personal projects and projects for classes because I end up having some incredible artwork coming from both places.

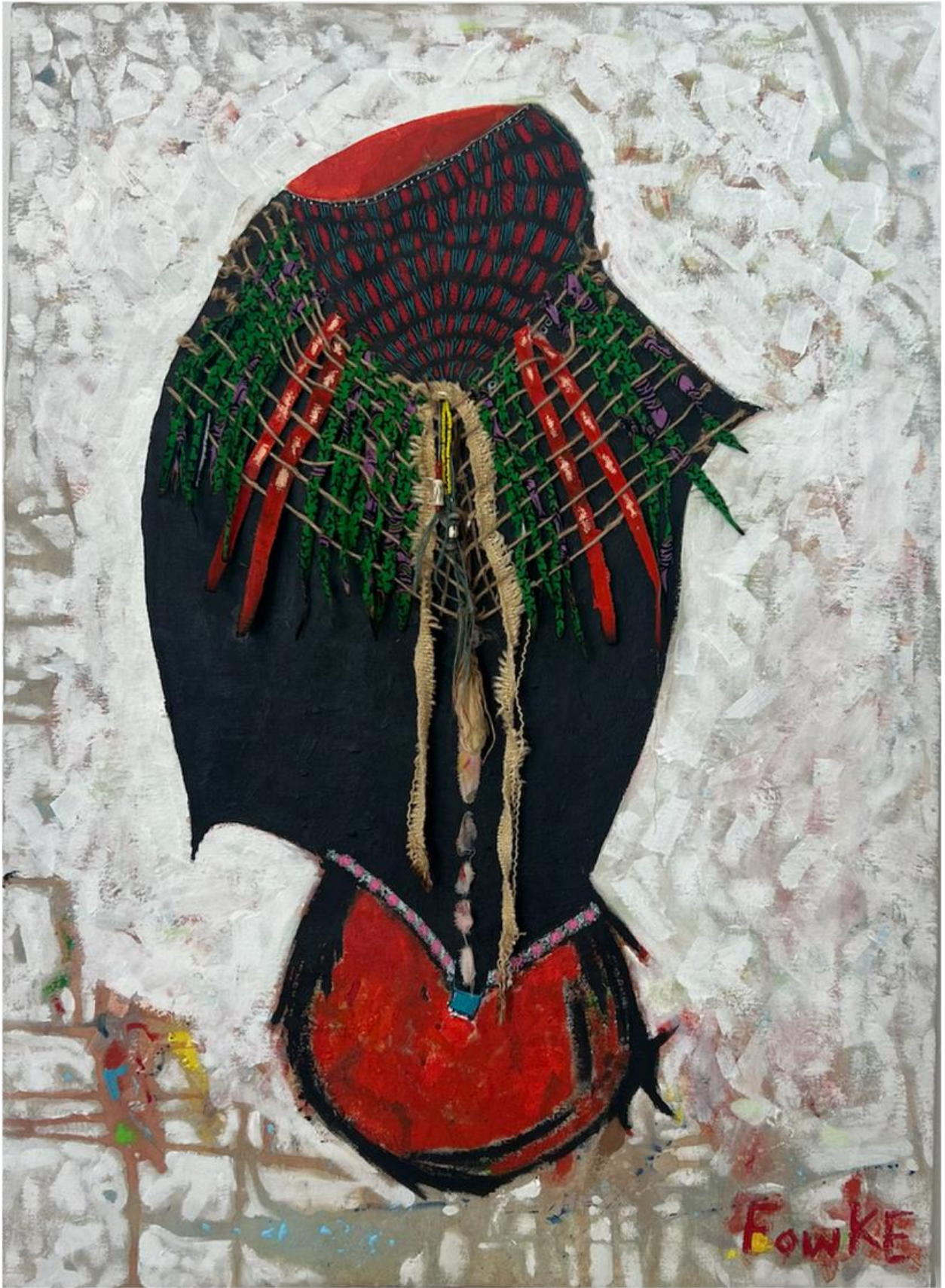
**What advice would you give to young artists who are self-taught and considering formal education in art?**

The best advice I could give to self-taught artists pursuing a formal education is to learn as much as you can, and remain confident in

who you are and your work. Going into university without a formal art class previously, it was intimidating because there were people in my classes who have taken AP Studio Art twice and some animation classes before. While it was intimidating, I had to remain confident in myself and my work. I got into the school on a self-taught portfolio, so I had to be doing something right. Keep going. Keeping making new art, keep coming up with new ideas, learn as much as you possibly can, and never stop. You only give up when you stop trying or putting in the effort. Never stop. Never give up.



Madeline Neuls  
Pop



Rebecca Fowke  
Dinka Ananda  
2024



I am Rebecca Fowke (b. 1999, Zimbabwe), a Zimbabwean-American artist based in New London, CT. My work explores how we honor our roots while adapting to a global community. Celebrating my Zimbabwean heritage, I draw inspiration from native African and Mashona artists, as well as South African and American traditions. Through a blend of mixed media and repurposed materials, I create canvases adorned with archetypes and totems that represent my internal investigation of cultural and personal identity.



Rebecca Fowke  
Mother  
2023

My work references the Pop language of Western cinema and television as source material for colored-pencil drawings and acrylic paintings. This Western subculture medium represents a modern mythology that brings larger-than-life subject matter into the predictability of our everyday life and elevates icons of the West.

— Harlan D. Whatley



Harlan Whatley  
No. 140 Marshal Matt  
Dillon II (James Arness)



## — Interview

# Natallia Paliashuk

**Can you tell us about your early life in Minsk, Belarus, and how it influenced your decision to pursue art?**

Like all children, I was very creative and artistic. My art teacher, who I met at a summer camp where she taught drawing, noticed my talent for color. This led me to attend art school at 14, where I studied sculpture, painting, and drawing with a classical approach. These formative years, guided by my teacher's encouragement and mentorship, instilled in me a deep appreciation for traditional art techniques and ignited my desire to explore and express myself through art. Attending the children's art school became something significant in my life, not just a hobby.



Natallia Paliashuk  
Silent Shimmer  
2024

**Moving to Amsterdam at a young age must have been a significant transition. How did this move influence your art and creative process?**

Moving to Amsterdam was indeed a significant transition that greatly influenced my art. The vibrant art scene and modern approaches to art education in the Netherlands broadened my perspective. Studying at institutions like HKU Utrecht, the Rietveld Academy, and the Breitner Academy allowed me to blend the classical techniques and classical approach to drawing that I had studied in the children's

art school in Belarus with contemporary styles. This fusion led to the development of my unique artistic voice.

**You have your own recognizable style. How did you develop it, and when did you first conceive this idea?**

My style developed through years of experimentation and study. Combining the classical techniques I learned in my early years with the modern approaches I encountered in the Netherlands, I began to focus on using vibrant colors and intricate patterns. I balance and blend elements in my work, creating a harmony between

something calm, such as composition, and something bright and expressive, like bold colors or broad strokes. This style allows me to explore themes of identity, femininity, and transformation, creating a distinctive and recognizable body of work.

**You often use bright colors in your paintings. What does color mean to you? Do you use color to help express something specific?**

Color is a powerful tool for me. I use bright colors to evoke strong emotions and to convey the energy and vibrancy of life. Each color choice is intentional, helping to tell the story of the subject and to highlight the contrasts between different elements in my work. Colors like orange and yellow can represent joy and youth, while deeper hues can evoke a sense of mystery and depth. Additionally, I explore myself and my childhood in Belarus, my homeland, which is associated with vivid and rich memories. These are our dreams of something joyful and carefree. Our childhood memories are often bright and carefree, which is why I use vivid colors to reflect those joyful, uninhibited times.



Natallia Paliashuk | Whispering Roots | 2024

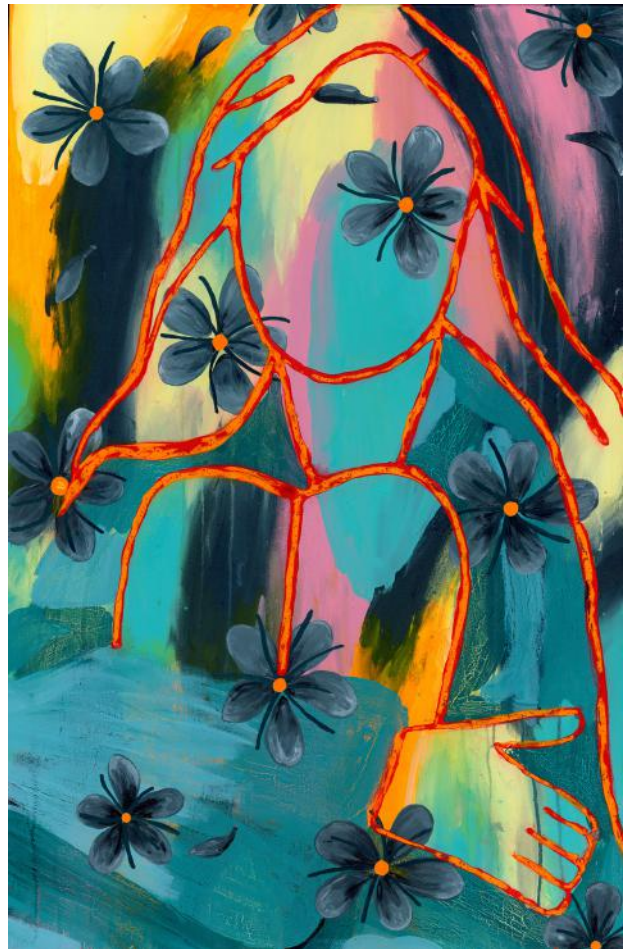
**What role do childhood memories play in your creative process?**

Childhood memories play a significant role in my creative process. I often revisit these memories through the image of my niece, who frequently appears in my work. By doing so, I explore my own past and the stories of my life, conveying the essence of these memories through layers of color and pattern. This process allows me to connect with my younger self and to express the timeless nature of identity and experience.

**How do you envision your art evolving in the coming years, and what themes or ideas do you hope to explore next?**

In the coming years, I envision my art continuing to evolve as I experiment with new techniques and materials. I hope to delve deeper into themes of transformation, resilience, and the interplay between tradition and modernity. Exploring the connections between personal and collective memories will remain central to my work, and I am excited to see where this journey takes me. I will continue to explore

myself and my identity, particularly how my surroundings influence me. My identity as a woman and the changes I experience will be a focus, as I seek to find better ways to convey these aspects through my art.



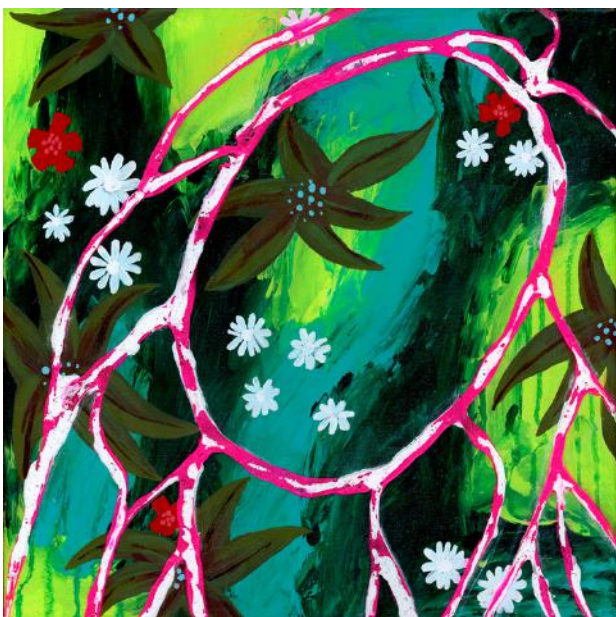
Natallia Paliashuk  
Misty Embrace  
2024

**Reflecting on your journey, what has been the most significant moment or turning point in your artistic career?**

The most important aspect of my journey has been the people I've

met along the way, particularly my teachers, who have significantly contributed to my development as an artist. Their guidance and the sharing of their experiences have been invaluable, even though I only absorbed what resonated with me. Each artist has their unique path, but the mentors encountered along the way are crucial.

Additionally, participating in exhibitions in various cities and venues has been significant. Interacting with audiences and seeing how my art resonates with viewers is incredibly important to me. These experiences also underscored the importance of community and collaboration in the art world.



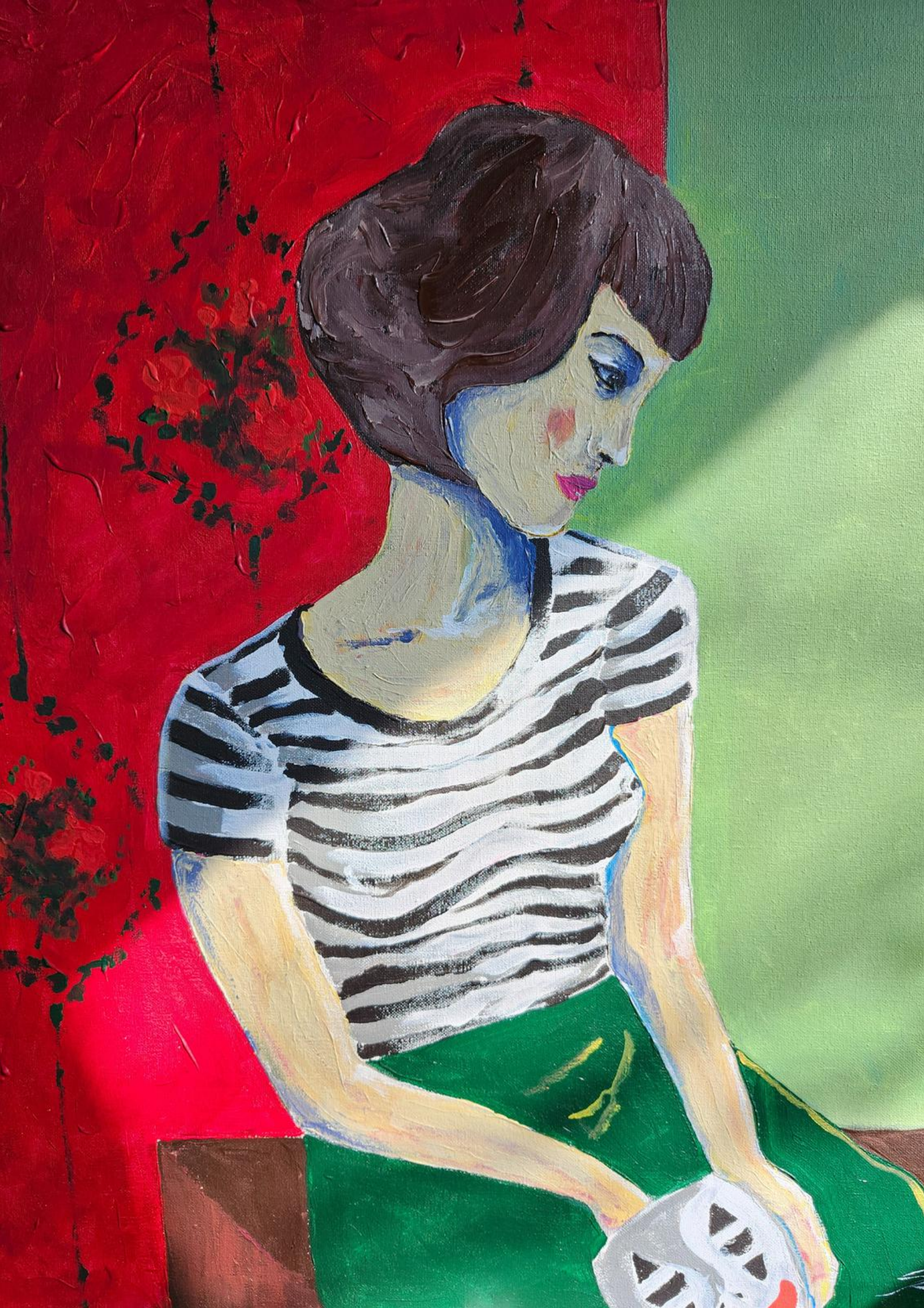
Natallia Paliashuk  
Chamomile Veil  
2024



Natallia Paliashuk | Whispering Roots | 2024

### **Could you share a piece of advice for aspiring artists who are trying to find their voice and style?**

My advice to aspiring artists is to embrace experimentation and to be patient with the process. Finding your voice and style takes time and involves exploring various techniques and mediums. Don't be afraid to make mistakes and learn from them. Most importantly, stay true to your own vision and let your personal experiences and emotions guide your work. It's crucial to find your unique path in art, as that will make your work truly distinctive. Authenticity is key to creating meaningful and impactful art.







Mostly self taught, art has saved my life, coming out of a severe depression. It helps me meditate and I learn by practicing. I put my hands to any media.

I would love to eventually be able to teach art therapy. In the meantime I am healing my soul.

— SC Gauthier

# Zola Sager

**Can you tell us about your journey as an artist and how you got started with painting?**

I started drawing when I was a little girl and if it weren't for my eighth grade teacher for encouraging take an art class as I

continue my education, so I took an art class in high school. In my twenties I sold my art work but I thought I would never be good enough to become a professional artist. I hid my talent for a long time, and stop drawing and painting. I started back painting



five years ago, and I had forgotten how much I enjoyed it. I recently joined an art class in my community it teaches you how to find your own style, and how to get better at it.

**What inspires your artwork, and how do you choose your subjects?**

Ellen Brenneman, Jay Lee, and Charles Cecil a local artist. I really think my subject chooses me, because I just start to draw and see where I'm going from there.



**What materials and techniques do you prefer to use in your paintings?**

I use camel hair brushes, and acrylic, but I'm experimenting with oils, but haven't gotten the technique down yet. Right now, acrylics is my thing.

Are there any artists or specific works of art that have influenced your style and approach?

Ellen Brenneman. I love her style and technique. I really try to copy her strokes, but I haven't gotten it down to a science. I also enjoy Precious Moments, because it

simple and so cute. I want my impression to capture that as well. In fact, my last painting is the lady under the stars is definitely an Ellen Brenneman which I copied, but with my own style to it.

**What advice would you give to aspiring artists who are just starting out?**

Keep drawing and painting, the more you practice the better you get. If I can do it at my age anybody can. Dreams do come true. Your art can be seen around the world! Keep up the good work and sometimes you have to encourage yourself and don't listen to anything negative. Let nobody hinder you on this journey.



**How do you balance your personal life and passion for painting?**

Now that I'm retired I have the time to really put into my art. When I was working, I only had precious moments to spare because life gets busy. I have learned to take out some time for myself and enjoy what I love to do.

**How has your style or approach changed over the years since you first started painting?**

It has changed drastically, I painted a lot of abstract in my youth, and I hid away my drawing and kept them to myself, and now I'm more open to really let people see the creative side of me.

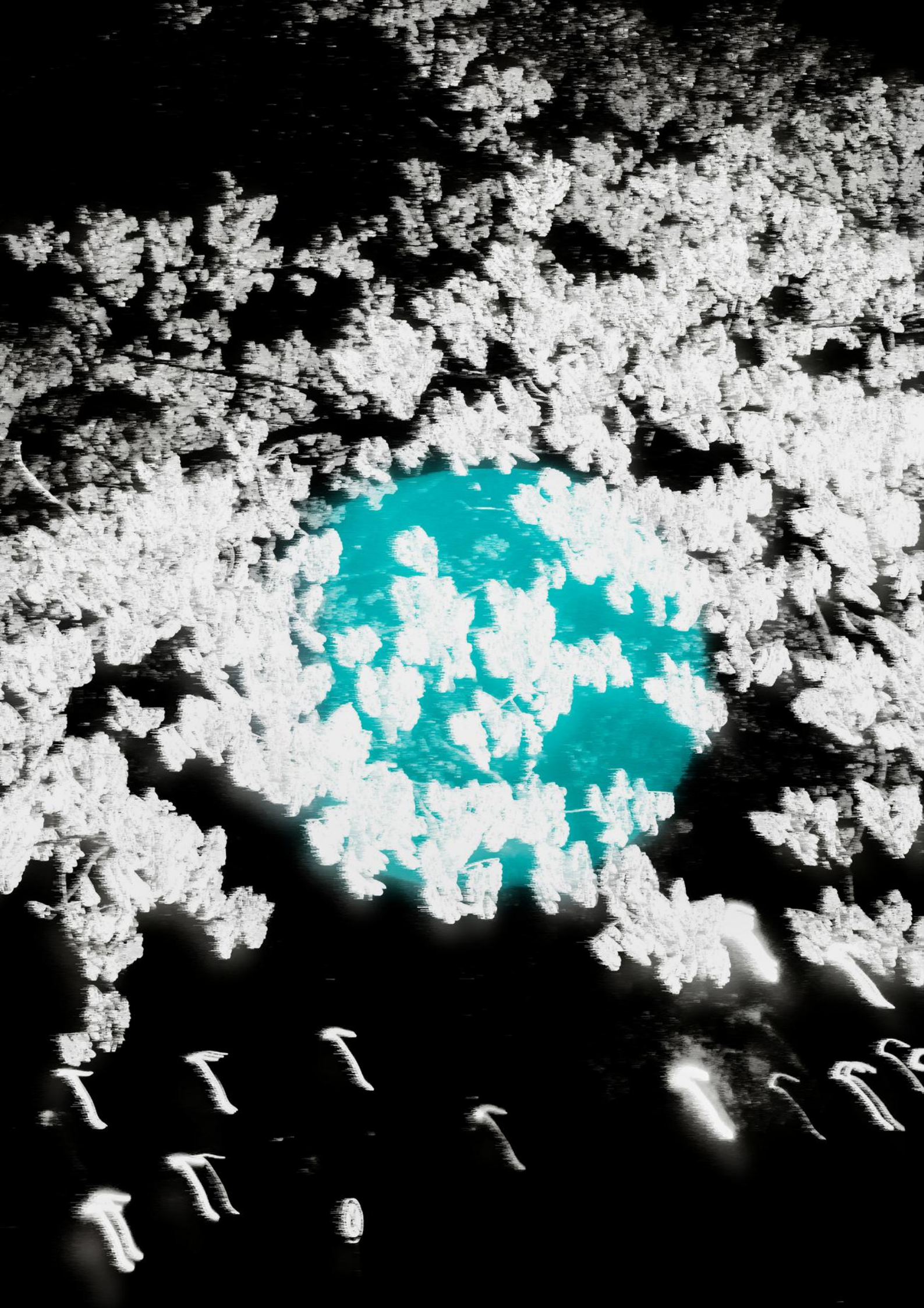


"Rusalka, Escaping and Subverting the Medical Gaze" (2022) In this costume performance piece, confined space becomes one with the body – in performed agency. Referencing the lived experience of chronic illness and disability, this performance interprets the opera "Rusalka" by Antonín Dvořák to explore the medical gaze in relation to chronic illness and its effect on personal autonomy and agency.

— Maelisa Singer

Maelisa Singer (she/her) is a costume designer, visual artist and researcher. She holds an MA in Costume Design for Performance with Distinction from the London College of Fashion, and a BA in Drama with Distinction from the University of Virginia, where she was a Miller Arts Scholar. She has worked on productions spanning theatre, film, opera and dance. Her visual art and performance designs have been featured at venues including the Smithsonian National Museum of American History in Washington, D.C, the Virginia Film Festival, the DU Film Festival in Dublin, as well as several galleries and venues across London. As a disabled designer, Maelisa's current work and research explores the intersection of costume performance art and disability discourse/theory.









## Twilight world

I love to go outside to spend a lot of time walking through the city or unseen locations at night with my gear. I felt sentimental about life when I was taking the photos. It was super fun to find the story. The Silence of Vibee in the Night took me into a good mood and was productive in expressing my visual narratives. I felt full of creativity making the way to create my project in photography, somehow. Twilight World is the project of how you express your feelings at night, you might feel massive active at night, and sometimes you want to go outside because of it. It's a phenomenal moment that you fell into it without any consent. You received and accepted everything, you let it all in and out. It might be an abstraction as you can't even understand it or something you could touch like a person or place. Whatever it is, We live in the Twilight world.

— Teeratada Jungpol





