



VISUAL ART JOURNAL





— Intro

Hello, dear reader,

You are now holding or reading on your screen the first issue of our magazine. I am thrilled to invite you into our world of color, beauty, and thoughtful art. We have gathered artists from all over the world to create a space where you can discover mainstream art, emerging trends, as well as the works of both beginners and experienced professionals.

We have blended art with the thoughts of the artists because contemporary art cannot be fully appreciated without understanding the artist's voice and perspective. It is crucial to hear what the artist has to say, independent of the visual materials.

We have put in a tremendous amount of work to bring you this issue, and in the process, we have been inspired by the many interesting and insightful artists we encountered—individuals we might never have met otherwise.

I hope you find this magazine as interesting and captivating as it has been for me and my team to create.

Thank you for being a part of this adventure!



Anna Gvozdeva

Artist and owner
of Visual Art Journal

On the Front Cover:

Anna Gvozdeva

What are you going drink
then?

On the Back Cover:

Goran Tomic

Einsturzende Neubauten
(New Buildings are
Collapsing)

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

Contents

Interviews

Francesco Damiani	14
Emma Coyle	54
Anna Weichselbaumer	64
Luciano Caggianello	74
Mariaceleste Arena	86
Goran Tomic	92

Featured artists

Shahryar Medi	6	Gaelle Warner	40
Lexi Gosch	8	Seth Ellison	42
Gao Muyan	10	Jonas Koperkiewicz	44
Sjafril	12	Krystal Pérez	46
Christopher Aitken	18	Avery Nielsen-Webb	48
Warm Yu	20	Dana Watts	50
Anna Gvozdeva	22	Andrei Jurca	52
Maisoon Al Saleh	24	Amalia Castoldi	60
James Morley	26	Ayushi Prabhakar	62
Magdalena Lesiak	28	Mike Petrakis	68
Mariano Girondin	30	Monica Gill	70
Adel Michaelyan	32	Ekaterina Seromakha	72
David Guez	34	Susan Pollet	84
Miruna Mogo	36	Hello Poppi	96
Jing Kong	38		



It may be difficult to undo all the layers of perception that have formed on the mind over time. The form of my artworks is an abstract as a result of dialectic between subjective facts and objective facts and also these artworks are around concept subjectivity in modern society. And I express it with omitting part of subject, composition, texture and form.

— Shahryar Medi





Lexi Gosch
Doing A Lot of Nothing
2023

Born in 2000 in Omaha, Nebraska, Lexi Gosch explores the beauty in the mundane and human condition in her work. She received a BFA from Texas Christian University in 2022. With a background in design, she often weaves her love for typography into her paintings to create further meaning within the scenes. Lexi lives and works as an artist and graphic designer in Dallas.



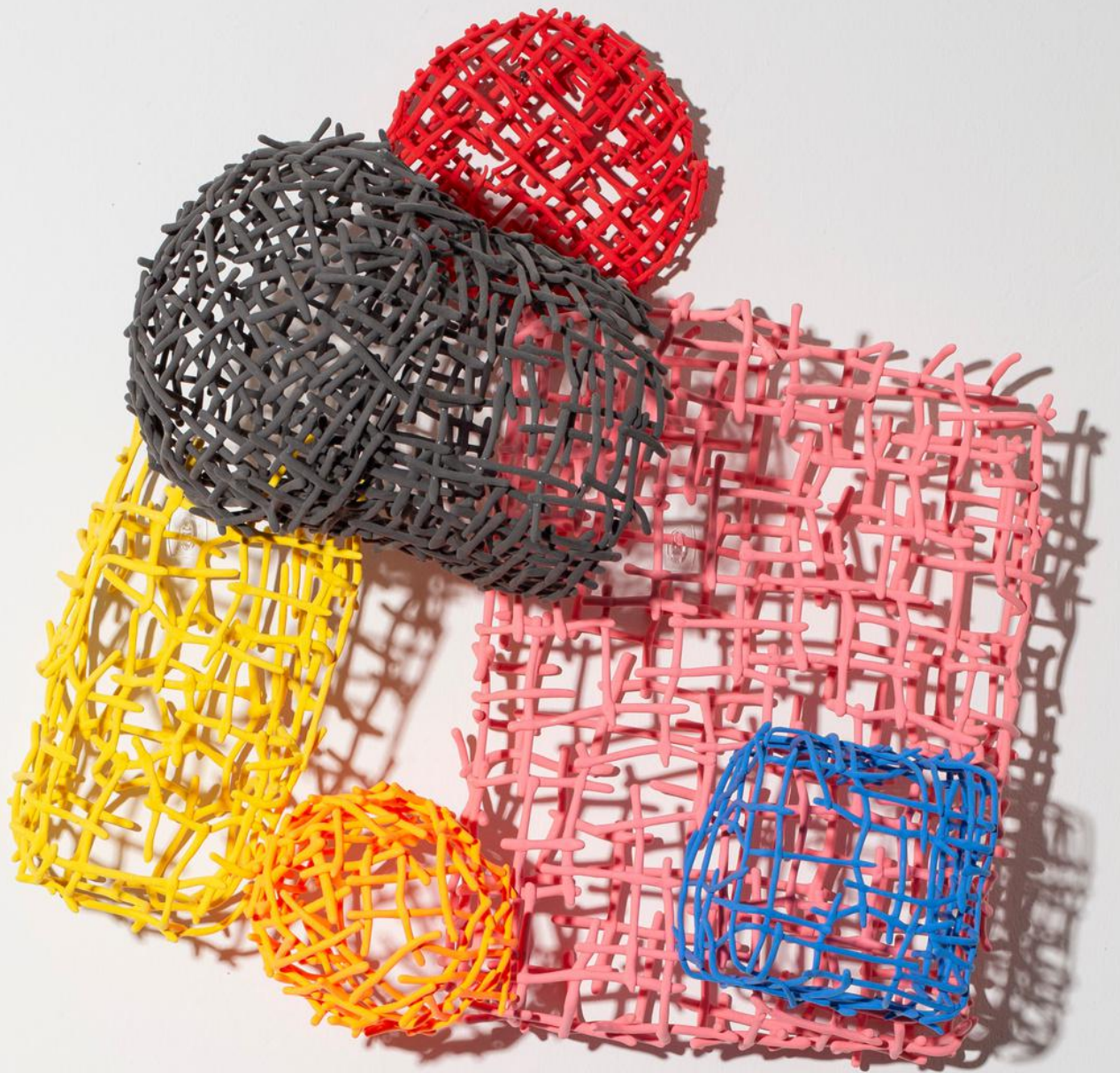


Handmade paper-mâché sculptures are combined with color, spontaneity and gestural expression. All objects are made of pulp-based composite materials, which are produced through repeated manual shaping, cutting, painting, polishing and other processes. They are upcycling, innocence, instinct and fun, retain the original handmade traces, twisted into an interesting overall shape , projecting primitivist forms. Experiment with different humble materials with pulp and see how well it would work. It's a slow but playful process, gradually developing a personal relationship with each piece in dialogue with it. Start with a typical shape and gradually twist it into a character full of uncertainty, which loses rules, definitions, and like magic, conjures up many possibilities, such as a bird, or an angry stone. The personal time spent with each piece is very unique. Each exudes its own exuberant personality thanks to animated, natural forms, feminine forms and vivid colors. Try to explore how the physical world, which humans normally cannot perceive, shapes our experiences in subtle ways. The dialogue between self and nature, the mutual folding of objects and structures, orchestrating a symmetrical or asymmetrical balance. Explore the feeling of "container form" from the shape, color and material, blur the boundary between sculpture and container, embody wrapping, enveloping and containing, emphasize desire and the subtle imprint of individual existence, dazzling color and shape changes, breaking It breaks the stereotype of traditional sculpture/ware, and can stimulate the poetic imagination of the audience and the personal experience harvested in the subconscious.

— Gao Muyan



Sjafril is a self-taught artist who has made a name for himself in the art world with a poetic and impressionistic style. His works often explore the theme of solitude, capturing the silence and personal reflection in the tranquil night atmosphere. Through a soft color palette and delicate interplay of light and shadow, Sjafril creates profound introspective atmospheres. Each of his paintings is an emotional journey, inviting viewers to experience the peace and warmth of the night in meaningful solitude.



Francesco Damiani
Bouquet
2024
Modeling clay sculpture

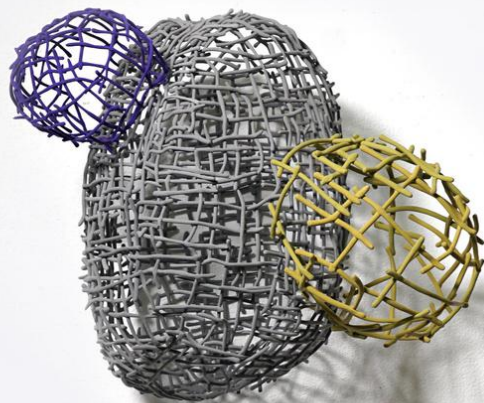
— *Interview*

Francesco Damiani

Can you tell us about your journey from studying chemistry to becoming an artist? What inspired this transition?

I worked as a chemist and spent much of my salary on useless things. That's why my parents advised me to save money.

Maybe they were hoping for a savings book or a house, but I had thought of art objects, things of not only monetary but also symbolic/artistic value. At some point in my life, however, I found myself without a job and with no more money. I thought I would find a job right away but it was the time of the economic crisis and I preferred to capitalize on my time by following the courses at the Academy of Fine Arts in Bari where I was born. To then follow also to Milan where my sister lived, a great supporter of my passion. In Milan I attended a course entitled "thinking design" taught by



Japanese designer Kazuyo Komoda. She taught me to follow my spirit and design design works that you feel the need for, without waiting for a company to commission a product. I began to perceive that I had ideas and I had the need to express projects, make images and that I could make those works myself that responded to a certain idea of art and beauty that I had. Which was the same one I was looking for in my art purchases.

How has your background in chemistry influenced your approach to creating art?

My analytical and practical approach comes from scientific studies but my way of creating is influenced by my nature, curious, childish, playful and enchanted.

How do you decide on the forms and colors used in your sculptures? What role does color play in your work?

There are many suggestions that influence my work: the history of art, fashion, design, the movies I see or the books I read, but also objects of daily life that I have at home that I enjoy using as well as



childhood memories and moments of fullness of adult life.

The color in my works is very important. every shade is a mood and by combining them I can evoke a feeling, a bit like the different components of a perfume.

Can you share any unusual stories or ideas behind any of your work?

I had recently moved into my current house, it was afternoon, there was a nice light, I had the bathroom door open and you

could see the sink. I must say that it was a sink designed by Achille Castiglioni in the 70s. I saw it and found it beautiful, I was happy to have such an object in the house and so I made a cast of it and much more to make it a work of art.

Have you noticed any differences in how your work is received in different cultural or geographic contexts?

Sometimes we might be led to think that there is a difference between the scientific world and the art world or between Italy, America, Asia, Africa. And maybe it's true, for a certain type of art, but for the research I do, on joy and moments of great fullness of spirit, actually not, I think I use a language that is very universal.

What advice would you give to aspiring artists who come from non-artistic academic backgrounds?

Not to have problems because there is no separation between scientific research and artistic research: the most important thing is to be rigorous, to research one's own truth, to be independent and



to be animated by strong passion.

Looking back on your career, is there a particular moment or piece that you are especially proud of?

Taking missteps and taking different directions is part of life and therefore also of work. I like all the periods and pieces of my life even those in which I recognize there are mistakes or in which my poetics is not well focused. There are parts that are important because they have opened new doors for me: the works with plastics, the assemblies and the works still unpublished that are, as well as sculptural, also pictorial.

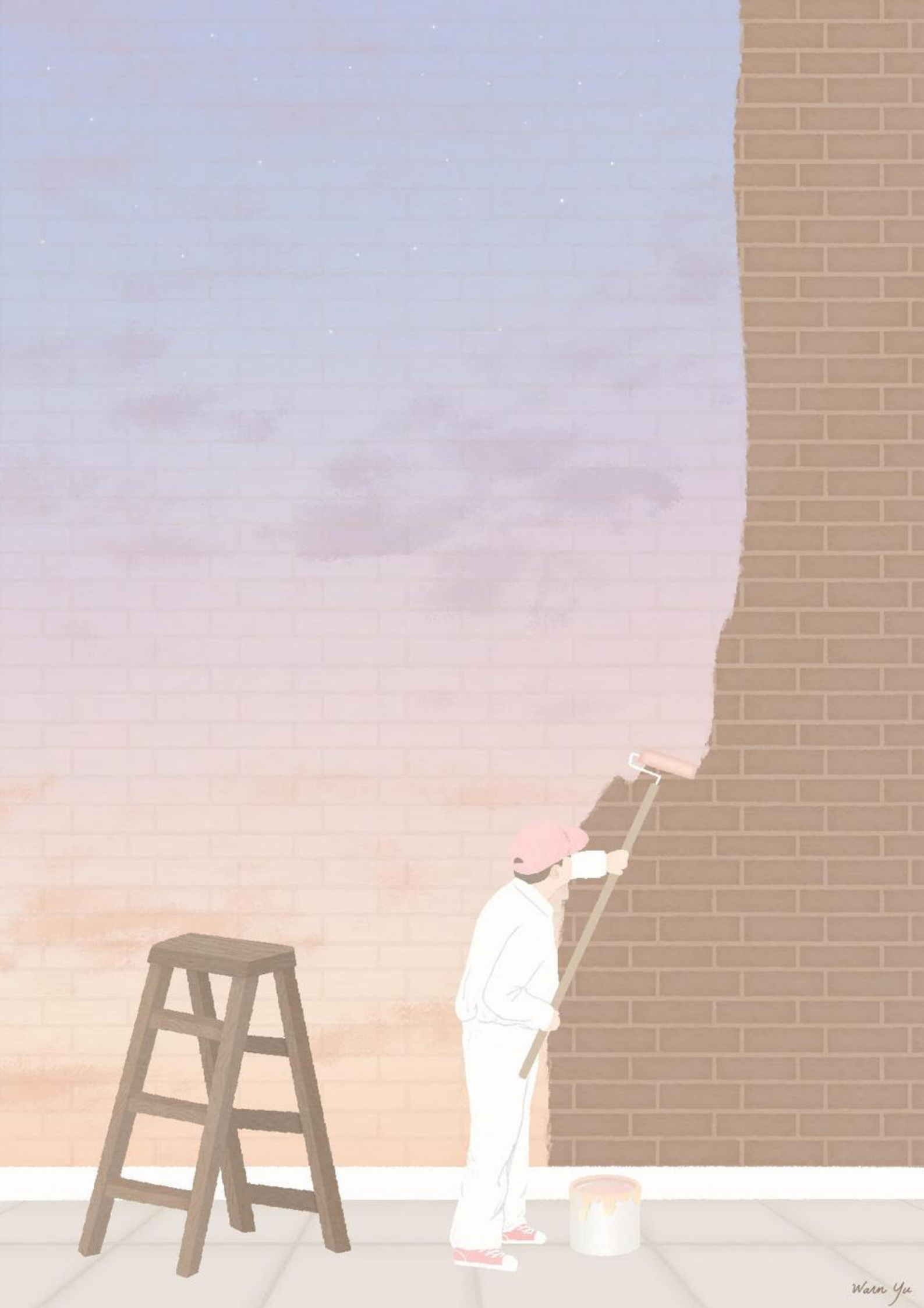




Christopher Aitken
Skyline
2023

In my artistic practice, I passionately believe in infusing emotion into my paintings. For me, the true narrative unfolds not upon completion of the artwork, but in the profound connection forged with the viewer. Each stroke, color, and composition serves as a catalyst for a story that transcends the canvas. It is the viewer's interpretation and the unique narratives they construct that breathe continued life into my work, fostering a dynamic dialogue between art and observer. The story only begins with my brush, finding its depth and resonance in the diverse interpretations and emotions evoked by those who engage with the painting.

— Christopher Aitken





Warm Yu

I am a digital illustrator in Korea who draws everyday life in warm colors.

— Warm Yu

The painting, titled "Ballerina," is a vibrant and dynamic collage that captures the essence of dance and artistic expression. This collage may also convey the idea of the dancer's inner world, where grace and elegance blend with the power and emotional explosion occurring within. The painting may have other meanings that the viewer can ponder.

— Anna Gvozdeva





Born in 1988, Emirati artist, Author, and Entrepreneur Maisoon Al Saleh works actively as an artist in Dubai and internationally. She graduated from Zayed University with a Bachelor's degree in Arts and Design in 2010. She has had 9 solo shows, and has participated in around 100 art exhibitions in 20 countries, including Carrousel du Louvre Paris, Contemporary & Fine Art Basel Biennale, Art Cannes Biennale during Cannes Film Festival, International Art Exhibition NordArt - Kunst in der Carlshütte in Büdelsdorf Germany, Exhibition of MOCAMAG Contemporary Art Museum in Villa am Kaiserweg in Persenbeug, Austria, and several other in Europe and The United States.



James Morley
A lone man's sunset
2024
Acrylic on canvas

As a visionary artist, I channel my experiences and emotions into vibrant acrylic paintings that blur the lines between realism and abstract surrealism. My art is a reflection of my journey, navigating the complexities of mental health and the human condition. With bold brushstrokes and meticulous attention to detail, I aim to create immersive worlds that invite viewers to step into my perspective. Through my art, I seek to process, heal, and ultimately, connect with others who have faced similar struggles. My goal is to make art a full-time career, using my platform to raise awareness and reduce stigma around mental health. In my realistic pieces, I strive to capture the beauty and fragility of life, while my surrealist works delve into the subconscious, exploring the realms of dreams and the unknown. Together, my paintings form a testament to the resilience of the human spirit and the transformative power of art.

— James Morley

I am a graphic designer by profession and an illustrator by passion. On a daily basis, I work in the cultural industry, I am the author of posters for cultural events, meetings with authors, I design visual concepts for exhibitions. Over time, I also developed a passion for illustration. My projects are created using digital technology, but they refer to traditional oil painting. I love linear art and playing with colors. I create works in which femininity, nature, elements of ordinary everyday life dominate. Musical motifs also appear very often in my illustrations.

— Magdalena Lesiak



Images exist for those who observe them. They are exhibited, go viral, and are displayed to establish identity. Yet, many others are stored away or discarded without the chance to transcend. I strive to rescue them and give them a second chance. I offer them the illusion of being reborn. That's why I've developed my personal artistic exploration using collage as a technique. I'm highly observant, curious. I've always stopped to observe what happens around me; I'm deeply attracted to human behavior. The small things in everyday life, workers, ordinary people who go unnoticed, are a source of inspiration for me. I enjoy telling stories full of visual meaning and conceptual construction. I aim to express the protagonist's reality through rhetoric. I use chromatic contrast to replicate life's dialectics: light and darkness, good and bad, happiness and its opposite.

— Mariano Girondin

Meta + QUE falta

Copyright by @ilusion_collage

DI Vicio 2

contin
los 121

largo y Doloroso
punto' soen
il' col' un

tema que asegure la
tras todas las



R. Chole
Amper 53.

Total

No corrieron: Moreluc (4)

anada por 1 1/2 cuer...

ado Fuentes.

erte el stud El Sauc...

Sa

quede al revés Por hoy, no hay ni amor

ENSACIÓN
Sa nada.

Se Siguen Ampr





Adel Michaelyan
"STOP" series
2024

I've been drawing for as long as I can remember. Besides drawing and painting, I work in print media including linocut, dry needling, etching and monotypes. I am inspired by daily life, from urban or village scenes, to people and animals. I like to use bright colors - it brings me joy. I love the sensorial process of printmaking - from the smell of petrol and inks, to the sound of the spinning of the press machine. I am captivated by the anticipation and unexpected element of the printmaking process.

— Adel Michaelyan



In the vast expanse of the digital age, where screens mediate our interactions and realities, I find solace and inspiration in the tangible, the visceral, and the raw. As a painter rooted in the tradition of abstract art, I embark on a journey that transcends pixels and algorithms, delving into the realms of materiality and gesture. My canvases, expansive and immersive, serve as portals to explore the complexities of identity, tradition, simplicity, and expression. Through layers of pigment and texture, I seek to capture the essence of human experience in a world increasingly defined by the intangible. Each stroke, each color, and each mark is a testament to the inherent beauty of imperfection and the power of the human touch. Drawing upon the rich history of abstract art, I strive to create visual poetry that resonates with the viewer on a profound level, transcending language and culture. My work is a dialogue between the past and the present, a reflection of the timeless pursuit of meaning and connection in an ever-evolving world. As an abstract painter, my artistic language and aesthetics blend elements of post-digital abstraction with spontaneity and personal expression. Through my process, which feels akin to Morse code in its rhythmic brushstrokes, I convey my own personality, psychological state, and commentary on the world we live in. Each mark on the canvas serves as a snapshot of a fleeting moment, capturing the immediacy of creation and offering a timeless counterpoint to the increasingly digital landscape. By integrating traditional techniques with digital influences, my work invites viewers to explore the intersection of analog and digital, the spontaneous and the deliberate, while inviting contemplation of the universal themes embedded within abstract forms and spirited gestures. In embracing the physicality of paint and canvas, I invite the viewer to immerse themselves in the tactile experience of creation, to feel the energy and emotion imbued within each brushstroke. Through my art, I aim to evoke a sense of wonder, curiosity, and introspection, challenging perceptions and igniting imagination. Ultimately, my practice is a celebration of the human spirit, a testament to our capacity to find beauty, truth, and meaning amidst the chaos and complexity of modern existence. As we navigate the shifting landscapes of our digital age, may my paintings serve as beacons of authenticity, inviting us to reconnect with ourselves, our traditions, and the world around us.

— David Guez

Through my paintings I
express feelings impossible
to express in words, each
one of my paintings hides a
story.

— Miruna Mogo





I love life, nature and animals. I think painting is a way to explore human and animal souls. I like traditional painting, using gouache and ballpoint pen. I began to learn digital painting at the end of 2020. I get inspiration from interesting pet stories, literary works and movies. I try to discover the inner world of animals and human from paintings.

— Jing Kong



2023.05
Kong J.



Gaëlle Warner
Roujan
2023

I spent part of my childhood in North Africa. And when I returned to France, my memory crumbled into fragments, inviting images of palm trees into the gray streets of rainy Brittany. My souvenirs weaved into a patchwork that allowed me to link different moments with different places. As a self-taught photographer, I wander around trying to understand the intimate and complex relationship we have with the urban places that inhabit us. I cut into this reality to extract puzzle pieces, images that repeat and respond to each other. In this way, my collages recompose a syncopated vision of these spaces in which we are all trying to find a place to exist. In my collages, Hong Kong, Los Angeles, Naples and Paris are fragmented and scattered, reinventing imaginary cities that reveal themselves as we approach the artworks. By focusing on details, I want to set the scene in which we stage our individual lives. It's not about catching movements, but reflecting on that precise moment that triggers the expectation, the absence and the silence that precede all actions. The architectures I capture tell the story of the complex choices that went into creating the spaces we share. Cities are made up of strata where ancient and recent history, imbued with the codes and symbols of financial and political power, coexist in a sometimes conflicting dialogue. In some places, one crushes the other, which resists oblivion as best it can. Max Ernst defined the technique of collage, in 1919, as "the systematic exploitation of the accidentally or artificially provoked encounter of two or more foreign realities on a seemingly incongruous level - and the spark of poetry that leaps across the gap as these two realities are brought together." My collages are a poetic exploration of the intersections between disparate realities that, when brought together, reveal the ambivalent and protean beauty of our urban worlds.

— Gaelle S. Warner



Seth Ellison
Darn Nigh Hopeless
2021
Oil on canvas

My work reflects my own personal experiences in relation to my upbringing in the rural South. It is a place that has been relegated to the margins of American history and culture, a position that left me with a sharp awareness of my own identity and its connection to it. I revive and express the region's struggles and contradictions, interweaving my own personal narrative within its sociological mythology. What emerges is darkly comedic and allegorical, composed of isolating landscapes that are inhabited by tragic and exploited figures uncovered from the recesses of the American psyche. My appropriative painting process leads me to draw from past art traditions, such as the 17th and 18th century European masters who gentrified agrarian landscapes. I then amalgamate these sources with mid-20th century American publications and memorabilia featuring derogatory depictions of Appalachians and Southerners. This hybridization of influences proposes an examination of American stereotypes, its limitations, and fears, permeated by an underlying yearning for transcendence. Instead of suppressing the inevitable outcome using these sources — the bucolic, nostalgic, and sentimental — I embrace and recontextualize them through my own contemporary vantage point, raking over the embers to see what still needs to be said.

— Seth Ellison



Jonasz Koperkiewicz
C-RAVE
2023
Oils and acrylics on canvas
190x190

Writing about my own visual art is quite a challenging task, precisely because it is what it is for specific reasons. One of them is that it is not literature and uses different means of expression. And it so happened that as a result of a series of certain events in my life, I began to use these forms of expression, different from literary ones. The reason is unclear. It's some internal struggle in the pursuit of an undefined and unattainable goal. Digging through the innards, grasping at the fleeting, thin threads of consciousness, immersing my face in a dense, cool, metallic liquid in the hope of finding an unmasked question. Despite its apparent lightness, its material is heavy like wet wool. It has the damp smell of a basement with a wooden ceiling, and its taste is as tart as quince. From this world, I try to unearth some truth with dirty hands, hidden behind the fluttering curtain of past feelings. Beyond it lies a sunlit garden, where the most beautiful death I deserve watches me. Standing on the other side, I wait for the right time to cross the boundary of shadow. Somewhere there, ripe apples fall from the trees, and black birds slowly fly away to build nests from the bones of unborn chicks. The raised hand falls. Thus, a corridor is created that connects THERE with HERE. I found nothing but emptiness, which is why I must return endlessly, to follow with a clear conscience the stooped being whose face I will never be allowed to see.

— Jonas Koperkiewicz



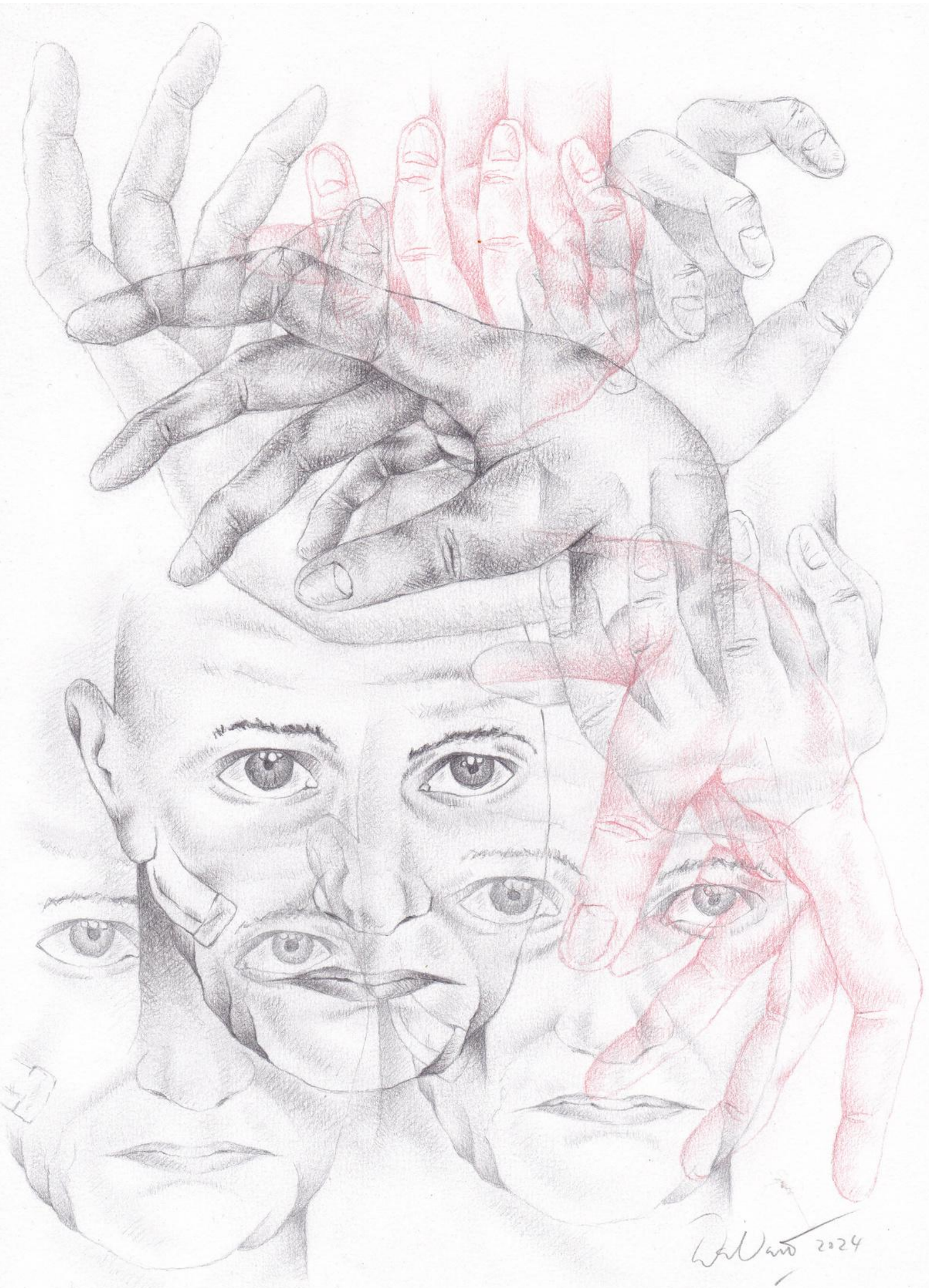
Krystal Pérez
Desayuno

Krystal Pérez draws inspiration from her upbringing in Miami, Florida as a first-generation Cuban-American, and her experiences living in Portland, Oregon. Her art process spans oil, acrylic, watercolor, gouache, printmaking, and digital art, each contributing to her visual storytelling. With a background in anthropology, Krystal's work reflects a deep curiosity about different cultures and what makes the world fascinating. Her Cuban heritage profoundly influences her art, as she captures everyday experiences and utilizes vivid Caribbean palettes. Merging old-world illustrations with modern contexts, Krystal invites viewers to explore the richness of her perspective and the beauty of our world.



Avery Nielsen-Webb
Heading West 4th-4

"Heading West" explores the power dynamics of contemporary resource extraction and the surrounding landscape in the American northwestern states of Oregon and Washington. It examines how the environment is being fully industrialized to meet humanity's needs. As we expand, the necessity for producing more energy grows. New forms of power are created using existing infrastructure, creating a seamless transition from fossil fuels to contemporary renewable resources. This is where one witnesses the interconnectivity of everything unnatural. Taking a topographical approach to the documentation of landscape involves noticing the repetition of patterns. This repetition of compositional resemblance connects and binds the imagery. The man-made elements are compositionally stark in their likeness across the landscape. The sharp jaggedness of human structures is juxtaposed with the organic flowing design of nature. This allows for contemplation of what the landscape was like before industrialism. As discussed in the 1975 New Topographic exhibition at the George Eastman House, the man-altered landscape was just beginning to take shape in the West. Now, in the 21st century, we witness different technological advancements throughout the land. The high prairie hills are abundant with strategically arranged wind farms to maximize energy efficiency. Evergreen forests are thinner and more youthful than ever. The once untamed wilderness now looks unrecognizable, as there is no such thing as a pristine landscape. Mankind has touched every inch on this earth. The days of Ansel Adams are long gone, replaced with imagery of mechanical metal sporadically siphoning the environment.



After a diagnosis of schizophrenia, my work aims to portray the symptoms experienced. My work is not designed to offend or provoke, but to express my feelings and experience of the condition.

— Dana Watts



This series is called "Imprisoned Thoughts" and serves as a profound commentary on human isolation, introspection, and the self-imposed barriers we create that distort our perception of reality. The smoke filling the fishbowl, while goldfish swim unperturbed outside, symbolizes the murky filter through which we view our surroundings and ourselves when engulfed in our vices or consumed by our inner turmoil. It underscores the contrast between the self-contained world of our thoughts and emotions and the external reality that moves independently of our personal struggles.

— Andrei Jurca

— *Interview*

Meet Emma Coyle

What initially inspired you to become an artist, and how did you develop your unique style?

Initially it was a love of making things, any process of making art interested and excited me. I have been painting for over twenty years and have produced a huge body of work throughout those years. Working consistently from one series to the next has allowed me to develop my style. Preliminary work is a huge part of my studio practice. Every painting starts from drawings and tracings. Comic book images and American Pop Art were a huge influence on me in the late 1990's. As I continued from year to year, it is a dedication to develop and progress my work which effects my style. Line work, colour and the materials I work with change and progress the work overtime.



Can you share a specific piece of artwork that holds special significance to you and why?

Michael Heizer's 'City' comes to mind. It took over fifty years to complete and is a credit to years of dedication and hard work. Art should never be about easy or quick results but a lifetime of commitment.

What initially drew you to the American Pop Art movement of the 1960s, and how has it influenced your work?

The first time I visited the Solomon Guggenheim and the Whitney Museum of American Art in New York was over twenty years ago. The selection in both museums was something I had never experienced before. The billboard sized James Rosenquist paintings in the Guggenheim, and Duane Hanson's and Jasper Johns art at the Whitney really got me excited about art. So different from anything I had seen before growing up in Ireland.

Limitless sizes of work and colours that give real impact have always interested me. Although I have an interest in many art history movements, the first wave of American Pop Art is always something that remains intriguing to me.

Over the years my colour pallet has developed, and the scale of my work has increased. As an artist I always want to be knowledgeable of what has come before but focus on progressing art.

Can you tell us more about your artistic journey and how your style has evolved over the past 20 years?

I studied in Dublin Ireland and graduated in 2003. I spent a short time in New York before moving to London in 2006 where my paintings have greatly developed. In the past I created series of paintings based on many themes, including Japanese 1920's advertisements and 1950's Silver Screen Hollywood movie images.



Over the past fifteen years I have chosen to use current print media advertising images as a starting point for paintings. I want my painting to represent the 'now' and not look nostalgic. Choosing current imagery allows me to keep the work looking fresh and bold. Each series is first developed through months of preliminary tracings and drawings of many images. Whether a series is three or thirty paintings long, a resolve must be found before the series is complete, I am always looking for a balance of images. My work is very painterly and the paintings I now work on are more deliberate.



You mentioned using contemporary fashion magazine imagery. How do you select which images to use, and what is the process of transforming them into your unique style?

The selection process is ongoing throughout each series. I am constantly collecting print magazines and currently every two to three years I take a large body of up to one hundred images to work from. I choose advertising images which are strong in form, it is the only aspect of the image I am looking for initially. From the selected images I will start to minimally trace the individual image. I will usually draw each image three times making changes, adding or subtracting lines. From then I will group a selection of images to make a series. While painting in a series and during each painting I will continually look at the selection and deduct preliminary drawings until I am happy with a complete painting series. This process can take a few years to complete.

Emma Coyle
Sw16.14
2022
Acrylic On Canvas

How do you stay motivated and inspired, especially during challenging times?

Visiting art galleries and reading about art history is very important to me. Being busy making art is vital to the progression of art. Planning ahead is also very important, my studio work is planned a few years ahead of time. These plans can change but it is important to stay focused.



Emma Coyle
12.16.01
2018
Acrylic On Canvas



What advice would you give to emerging artists who are inspired by your work and want to pursue a career in art?

I would say listen to all advice but do not feel pressured to take all advice on board. At the end of the day it is your work and something you must stand by. Also, be as financially independent as you can. Support yourself no matter what. Being an artist is not about financial gain but a will to create something important.



Chloe

A new series of large paintings, working from fifty preliminary drawings. Using current print media and advertising images as a starting point. Representing an interest in minimalism and abstraction with the use of bold colors and line work.

— Emma Coyle



Amalia Castoldi, born in 1997 in Milan, Italy, is a contemporary painter and classical pianist residing in Milan. She is renowned for her figurative oil paintings on canvas and wooden panels, which explore a surrealistic horror world populated by creatures entirely made by emotions. Additionally, she explores the intersection of music and visual art, translating piano compositions into canvas. She is specialized in oil painting on canvas or wooden panel. Her technique is distinguished by a nearly monochromatic color palette, predominantly utilizing shades of brown. She achieves well-defined and rounded shapes through meticulous brushwork, employing a small brush even for larger canvases. Amalia's artistic genre falls within the realm of dystopian surrealism. Recurring visual motifs in her work include distorted humanoid figures, appearing skeletal with elongated limbs and large, dry hands featuring extended fingers. Her compositions typically lack movement or dynamism, and frequently feature skeletal, desolate trees. Notably, ears are consistently absent from her paintings. Her paintings typically lack movement and any discernible references to real places or historical contexts. Her primary goal is to convey a sense of peacefulness through the deprivation of sensory stimuli and emotions, evoking a profound tranquility. Despite being figurative, her artworks strip subjects and objects of their inherent meanings, reducing them to mere shapes and colors. As both a pianist and painter, she doesn't assign titles to her artworks, preferring to classify them with opus numbers like music pieces.

— Amalia Castoldi



Growing up in Varanasi, India, Ayushi has been surrounded by an ever-changing mosaic of colors found in some of the most paradoxical contexts. Her perception of color, therefore, has never been one of specificity to emotions or events: black or violet wasn't the color of destruction, for example, for destruction was a colorful celebration. Her paintings combine her subjective, inherent understanding of color symbolism—or perhaps the misunderstanding of it—to produce strong figurative subjects in her artwork that challenge the viewer's pre-perceived ideas of associating only certain colors to certain moods, feelings, and events. The elements in her artwork are pulled together on the canvas with a disintegrating thread, usually done with oil pastel crayon lines, which is a distinctive feature of her style of work. Along with developing her personal art projects, she finds an inspired drive in organizing immersive art experiences and exhibits in Hanoi, Vietnam, where she currently lives.

— Ayushi Prabhakar

— *Interview*

Anna Weichselbaumer

You studied at the Art University of Linz in Austria from 2002 to 2008. How did your education there shape your approach to art?

I had the opportunity to see a lot there and to almost concentrate on creativity and art. Also with books and films and everything that goes with it.

In your statement it is mentioned that you like to paint people and abstract pictures. What attracts you to these topics and how do they help you to convey your artistic message?

Yes, that's true, for me it is a very large, extensive topic. I would like to bring out the people in certain spaces, it makes me happy when the person, situations, the space in which the person is located



triggers something in others. Maybe creates connections. But everyone can also have their own connection to the picture.

Can you describe your process of creating abstract paintings? What techniques and materials do you prefer to use?

My approach is very simple, sometimes I make a quick sketch of something that I have in mind or have seen and want to express something that I associate with it. I prefer to paint with oil, chalk or acrylic. But sometimes I just start painting and see what happens, how colors relate to each other.

You see painting as a means of communication. How do you manage to convey your personal vision and enable viewers to interpret your work in their own way?

That is often the difficult thing, you have a precise idea yourself and want to convey something that is roughly connected to the picture. But someone else will always have their own connection to it, or recognize it in it. And yet one possibility is to communicate something to others and for others

to try to understand it. And maybe it is precisely about trying to understand.

Your work has been shown in numerous exhibitions and galleries, including the Boomer Gallery in London and the Power Barbagelata Freedom Exhibition. Which fair stands out most in your memory and why?

It's difficult to say, they all have something in their own way. I also remember the publication at ChromArt Creative Art from the beginning,-or participation in the Lacuna Festival to name a few.

What were some of the biggest challenges you had to face as an artist over the course of your career and how did you overcome them?

There are a few, especially years after graduating, it's not easy. And even numerous publications and exhibitions don't mean that you can make a living from art. That's often discouraging and one of the biggest challenges to keep going. It's something that constantly bothers you. It's the same for me, you often do a few side jobs and that's often very exhausting.

But you're all the happier when some paintings do get some attention and find their place.

What new themes or techniques would you like to explore in your future work?

I've decided to start drawing more again.

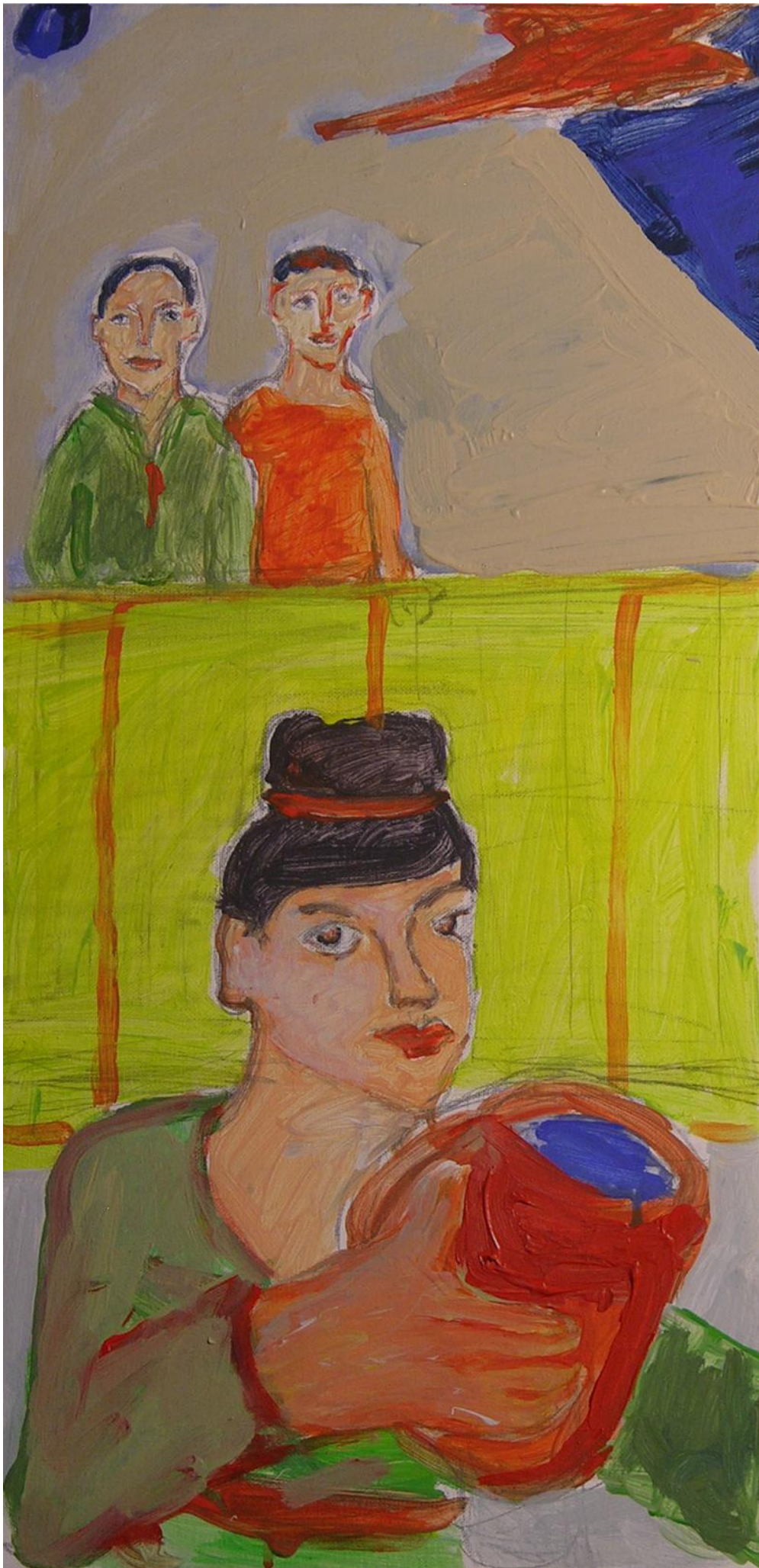
What are your long-term goals as an artist and how do you envision your career in the next few years?

Lots of new ideas.

I think painting is also a way for communicating. I especially like to paint people and abstract pictures, because it is particularly important to me to communicate, that despite our differences, we are all the same. (We all have dreams, ideas, experiences and have the ability to understand others.)

„Maybe it's about stimulating and also to question things.“

— Anna Weichselbaumer



My art is inspired by a wide range of images and notions, from objects to words, coming from the massive world urban culture of previous and contemporary times. The modern world is illustrated more emphatically, the means used being the basic principles of consumerism, politics, lifestyle and, of course personal experience.

— Mike Petrakis



My artistic journey began with a profound dream and a clear vision of becoming an artist. From the halls of art college to the immersive studies in Fine Arts for both my high school and bachelor's degrees, and further enriching my skills with a diploma in Interior Designing from The National College of Arts, every step has been a deliberate stride towards honing my craft. My creative soul finds solace and inspiration in the intricate beauty of nature. Driven by a passionate biophilia, I immerse myself in the depths of landscapes and the serenity of natural vistas. Through my art, I endeavor to capture not just the visual essence but also the emotional resonance of the natural world. With each stroke of the brush, I aim to evoke a sense of connection, inviting viewers to delve into the untamed wilderness and discover their own affinity with nature. From the tranquil hues of dawn breaking over a misty forest to the vibrant bursts of life in a sun-kissed meadow, my paintings seek to celebrate the inherent harmony and splendor of our environment. As I continue my artistic odyssey, I aspire to not only portray the magnificence of nature but also advocate for its preservation. Through the medium of art, I hope to ignite a collective consciousness that fosters a deeper appreciation for the wondrous ecosystems that surround us, urging us all to tread lightly and nurture the precious gift of our natural world.

— Monica Gill



Monica Gill
The Connectivity

My paintings express my endless fascination with the diversity of color, shape, and texture in the natural world. This is what I want to share with everyone who is ready to see it. I particularly enjoy perceiving and contemplating the nature of the deep sea in all its diversity, as well as studying both the macro and micro worlds.

— Ekaterina Seromakha

Ekaterina Seromakha
Mermaids
2023



— — — — —

— — — — —
— — — — —
— — — — —

— — — — —
— — — — —
— — — — —

— — — — —

— — — — —
— — — — —

— — — — —
— — — — —
— — — — —
— — — — —

— — — — —
— — — — —
— — — — —
— — — — —

— — — — —
— — — — —
— — — — —
— — — — —

— — — — —
— — — — —
— — — — —

— — — — —

— Interview

Luciano Caggianello

Can you tell us more about your early influences and what inspired you to pursue a career in art and design?

Probably the fascination for the "project" parameter, understood in the broadest sense of the term, which describes and specifies the structure of many creative and artistic sectors (architecture, graphics, illustration, drawing, painting...) directed me and also involved me towards this path, so much so that by soliciting the dormant talent I subsequently wanted to try my hand at many of these activities, interpreting the profound characterization that permeates them. I think that the possibility of developing and creating an idea, a concept, an intuition, a project, starting from a blank sheet of paper, therefore a void, a nothing that did not exist, and being able to materialize it

into "something" (design or artistic whatever was) tangible, visible, was the greatest stimulus to undertake and continue this path.

Perhaps, even if this is more of an impalpable suggestion, the "intellectual climate" of the Piedmontese capital has generated and induced an approach to the artistic perimeter and its related collaterals. The city of Turin has always been actively involved in the perimeters of social renewal and cultural innovation, contributing to the formation of a precise artistic conscience, which never wanted to be a substitute for what had preceded it but, in fact,



© LUCIANO CAGGIANELLO

over time it has gathered a The legacy is a respectful and very significant testimony. Many artistic-conceptual (but also scientific and engineering) proposals were, in fact, born and developed in the context of Turin's intellectual growth (just to give a few examples, the engine, the decimal metric system, fractals, pathogenic human anatomy, Arte Povera.....) . Sometimes the reflection that separates a declination from its matrix remains small but nevertheless of elaborate support and therefore, even if there may never be tangible confirmation of this "theory", I would like to think that some subliminal influence capable of contributing to this understanding.

How did your experiences in advertising, illustration, and car design shape your approach to art?

They were all important and significant experiences because from each one I gained skills and methodologies, albeit different. Probably, it was precisely this diversity that determined its added value as well as outlining a different path, especially in the methods of investigation and approach towards the art itself.

In fact, the aspect of dual professional intervention that I maintained as an illustrator, as an advertiser, as a designer and at the same time as an artist manifested itself in the form of a thin film that initially separated many conceptual considerations and interventions, but over time it was characterized as a osmotic opportunity that is not indifferent in the progression of artistic potential.

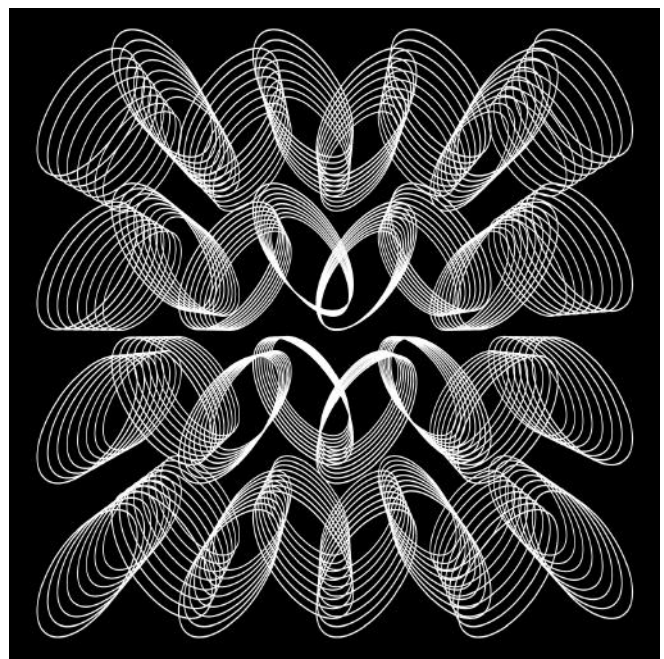
The approaches and expressive values that from the advertising environment, in an almost unconscious manner, have been transferred to that of design, have influenced the interactivity of the



graphic module over the years, just as the materials and professional tools have also influenced the expressive possibility art and related creativity. In fact, the transition from the use of airbrushes, spray cans, collage, photography, to that of pantone, glossy paper, pencils, chalk, ribbons, up to the appearance of digital and three-dimensional mathematics, has also renewed the quality of chromatic taste and its relative cultural manifestation. The massive development of programs expressly dedicated to drawing and graphics (Photoshop, Adobe Illustrator, Corel Draw, Paint...), has allowed me, in addition to a different execution possibility, also a systematic variation of content.

I must thank my will, tenacity and consistency in wanting to learn expressive techniques of all types (... without wanting to incense myself too much, I managed to learn and experiment with all possible artistic and graphic techniques) as well as my profound inner curiosity which under the intellectual aspect allowed me to delve into specific topics such as philosophy and history.

My artistic approach began through classical figuration and then changed over time by tackling different phases (realism, hyperrealism, modernist figuration, abstractionism, sign painting...) until arriving at a current broad conceptualism which, becoming the synthesis of multiple parameters, it allows me to think within a space of conspicuous and rational conceptuality. Within this perimeter, between reminiscence and pre-eminent contemporaneity, I turn to an intellectual suspension and an invention, sometimes even cloaked in a subtle irony, not inclined to repetition but still attentive to analysis, doubt, ideation and also to poetics, above all as a finalization of the potential for artistic concretization. In any case without forgetting the "culture" of thought which always represents the main objective.



What motivated you to transition from traditional art forms to digital art?

There are no privileged reasons that diverted me towards this transition. It is probably just the spirit and path of the times, we could define it as the "technological mood", which by designing new tools, which I immediately joined, led me to understand their potential but also to understand that they would not kill my creativity. This is in fact the mistake that many fall into because they believe that a different tool could undermine their approach or their talent. We must always remember that tools are and remain only tools, their functionality and consequent effectiveness depends exclusively on the user.

Obviously "technical" differences exist and digital, for example, certainly cannot restore the fullness or three-dimensionality of an oil painting, but this aspect should not be considered competition, it is just a detail for lovers of artistic schematisms or for those specialists in painting techniques. Personally, since my goal was, and still is, to present a

concept, artistic manufacturing and its artisanal relevance has become secondary and therefore "expendable" compared to the primary intent of providing an "intellectual service" to those who look at the Opera.

It often happens that I have to face this debate, especially with some technical and technological fanatics, because according to their point of view this new approach would represent a serious limitation. I, however, believe that it is just a fake in-depth analysis and a useless discussion that fascinates some specialists or nostalgics in the sector. It would be like talking about the difference that exists between a rear-wheel drive car and a front-wheel drive car with the relative advantages and disadvantages or delving deeper into the topic of photography through the analysis of a reflex camera with the classic film roll or with the aid of digital. Discussions, I believe, suited only to historians or the supposed "perfectionists" of both fields.

In fact, sometimes it seems that technology, in some areas, is not wanted to be introduced because

otherwise the temporal charm or specificity of that ancient project would be lost. Personally I believe that the future will inexorably give us even further and varied ways of representing and enjoying art.

How do you decide on the themes and visual elements for your works, such as the use of text and geometric forms?

Regarding the themes, I can say that I often don't decide them but they clearly emerge following the flow of everyday life that offers infinite food for thought. My mind has become accustomed to receiving stimuli in the most disparate contexts, my ideal environment is the one close to perimeters of metamorphosis, stories, alternative visions, but also errors as well as a concrete existential phenomenology.

Instead, the use of visual elements, be they text, geometric shapes or other, is first substantiated through the conceptual elaboration of my intuitions. I subsequently develop this material, adapting it to a specific medium, in order to be able to direct it towards a definitive argument and visual specificity.



Luciano Caggianello
Conceptual shroud

Being able to use digital, sculpture, installation, painting (in all its forms), graphics or illustration, I interpret the work by thinking of the support that is better than others able to synthesize, interpret and enhance it. And obviously I always arrive at a synthesis that can incorporate the perspective suitable for achieving a complete conceptual meaning but at the same time presents itself and is arranged in an aesthetic way.

Your work "The Words of the Wicked" has a unique composition. What was the conceptual idea behind this piece?

This work was born last year from a specific exhibition request. My reference gallery (the O.A.H Gallery – Open Art House Gallery in Ivrea) had planned the staging of an exhibition (Otto and the Shoah of Art) in the Gardens of the Venice Biennale (from 28 October to 19 November 2023) inherent to the Shoah and the so-called Degenerate Art (Entartete Kunst) whose name comes from the definition formulated by the Nazi regime itself. In fact, that authoritarian government persecuted not only Jewish artists but also those who strenuously opposed the establishment of that dictatorship and the exhibition was intended to be the reminiscence of a historical journey with the aim of highlighting and bringing back to mind that precise and dark temporal window.

Despite being an iconographic and documentary exhibition, the gallery owner (Monica Cremaschi) wanting to also introduce some contemporary works into the

exhibition, in order to create a sense of temporal and thematic parallelism, asked me to create some works that adapted to this specific and demanding thematic. Therefore I developed a series of works, including the one mentioned, thinking and immersing myself in that specific historical context which, although belonging to the sedimentation of our human past, contributes, through a transversal contemporaneity, to making it an active and perennial memory.

The work is therefore placed in a perspective angle of visual and conceptual re-modelling and since the use of words would probably have become incomprehensible but above all superfluous, those words were replaced by pieces of barbed wire. I wanted stylistic rigor to transcend stage fiction and become capable of embracing an unreal and psychological dimension suitable for staying in a room of our unconscious and could therefore permeate that hardened indifference that often dwells in each of us. I would like that, even now and always, those who watch the work remain shaken by that brutality, that horror, that monstrosity

perpetrated, to the point not only of attempting a binding identification but at least removing the temptation or the attempt to justify those infamous and unworthy for any human being.

You've exhibited both nationally and internationally. Have you noticed any differences in how audiences from various parts of the world respond to your work?

In fact, the opportunity to exhibit internationally in many countries around the world led me to some personal reflections. Obviously I will not expose the list of countries or galleries in which my artistic research has landed with less or greater interest and success both because it would not be a kind act and because I believe that within a community, however large it may be, not all its members are directed or standardized towards the same tastes or tendencies.

However, through these investigations of mine, deriving from a significant number of exhibitions, I have formulated a concept that I can summarize through a sort of quote: "He who cannot convince, tries to amaze". In fact, I have discovered that a fair

number of people are influenced by figurative art, especially if it is very realistic and based on the replication of models, objects or places (or in any case not aimed at a specific or single objective) because through this method it prevails, in predominant way, the skill of the performer and the user often wonders how he was able to achieve that particular detail in such an impeccable manner. It is not by chance that I use the term executor because often by analyzing this approach one discovers minimal ingenuity, little creativity and only the obvious technical ability in executing and putting together a painting. I state this aware that I may antagonize the judgment of some art lover or some artist who works with this technique but I say this without controversy or acrimony because I myself have made similar works.



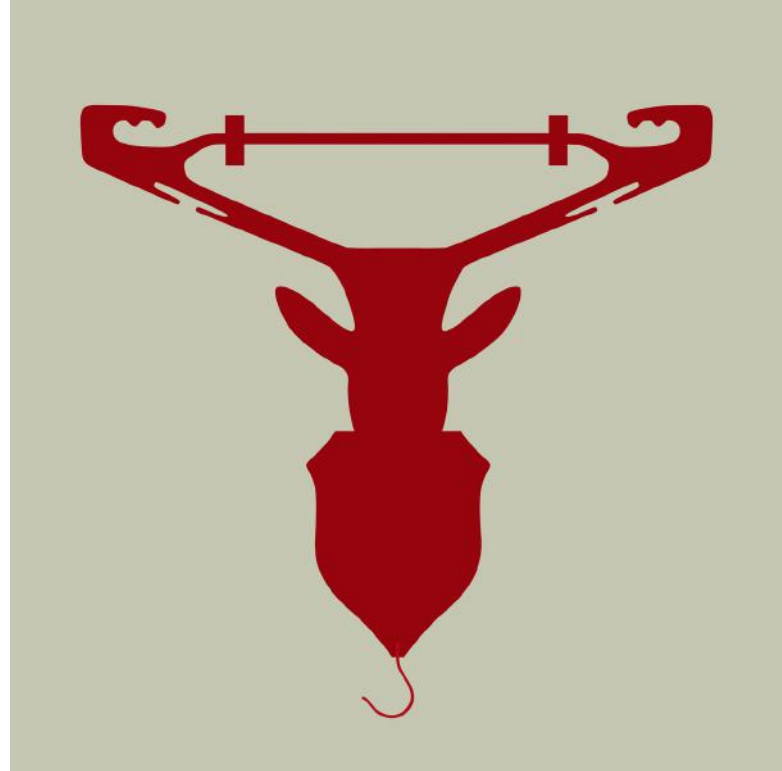
But it was the beginning of his career and it was just a way to learn the technique and then finally overcome it.

Therefore, having analyzed these and the other many nuances in accepting my conceptual works, I orient myself according to this predisposition, starting from the assumption and profound awareness that one cannot be liked or acclaimed by everyone. It is the key principle of an artistic democracy and of the very protection of individual expressiveness that must exist and be protected.

Do you have any upcoming projects or exhibitions that you are particularly excited about?

There are objectives, drafts and contacts for future programs but I am always reluctant to talk about them in advance (but not out of superstition, just for confidentiality), and therefore I wait for them to be adequately consolidated.

Instead, to provide a more "metaphysical" answer, I want to say that, regardless of the exhibitions, the acclaim, the



appreciation and even the feedback, my research moves within a satisfying internal conceptual perspective, albeit in a territory of the possible, of the uncertain and perhaps even with imprecise and contestable references. This is the understanding I stick to because I understand that glory, fame, notoriety can be determined through wandering, sometimes doubtful or cyclical trends, whereas the will, the determination of one's work has a decidedly more constant trend and is less inclined to 'irresolution.

Pursuing an artist's viaticum means obeying only a force of ethical conscience, an inexplicable atmosphere of introjective curiosity. There are no friezes,

medals, recognitions, adverbs, friendly tautologies that can replace or exchange a precise suspension and creative propensity. And throughout this perimeter, narcissism, which is instead the new "ethical adaptation" of our contemporaneity, should be banned. As far as I'm concerned, this attribution does not unite me, it does not belong to me and does not represent me. This is certainly the project that identifies me and that I intend to pursue this year as well as the next.

If you could give one piece of advice to aspiring artists, what would it be?

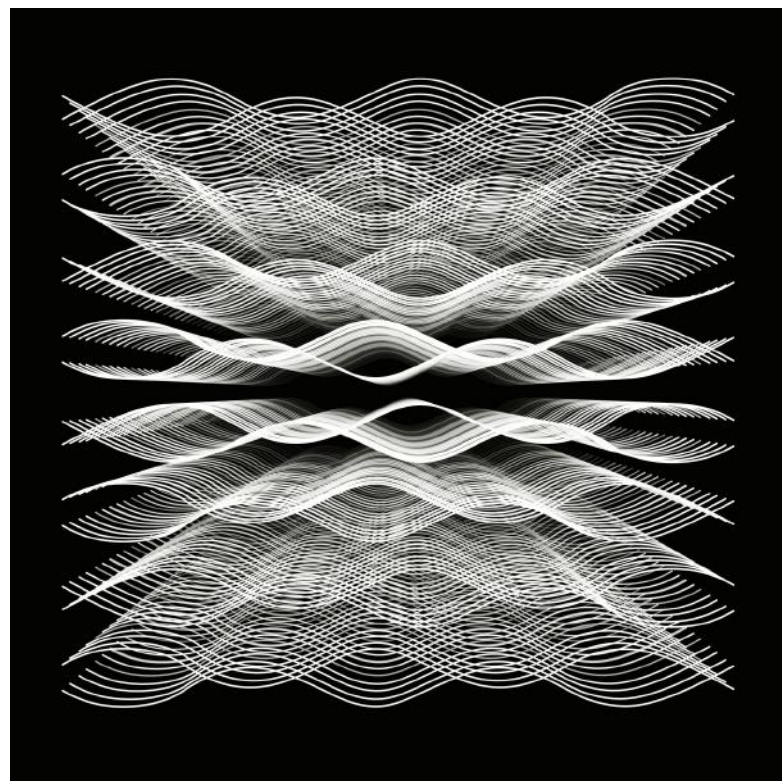
As an existential philosophy, I believe that giving advice (both practical and theoretical) is almost always useless or at least inappropriate as everyone lives their own experiences, even making mistakes, and then tries to draw the best clues from them.

However, considering that the question is a sort of remotely possible hypothesis, I can say, briefly, that since our unexpected existence turns out to be as bizarre as it is imponderable, the only

"antidote" to such everyday life is embodied in the ability to psychologically prepare ourselves for live through the adoption of a profound resilience but above all by approaching a greater existential complementarity.

However, for those who want to undertake paths of profound rationality by assimilating techniques and storing infinite explorer manuals, it can be said that such vacuous and inertial teaching must always be taken in small doses.

Luciano Caggianello
Beauty of Cyces



Drawing inspiration from a combination of her interest in color, composition, dreams, and personal emotions, Susan Pollet's work is a reflection of her search for beauty and meaning. Through the use of pastels, ink, collage or acrylics, she strives to communicate with viewers in a positive and optimistic way. Susan is a New York City-based artist whose eclectic style arises out of a desire to explore a diversity of vehicles. Drawn to haunting landscapes, warm interiors, and dream-like human forms, her works include both impressionistic and abstract themes. She has been a member of the Arts Students League of New York since 2018, and her work has appeared in many group shows and publications.



Mariaceleste Arena lives and works in Sicily. She mainly painting and drawing fantastic and surreal subjects, combining traditional and digital techniques and mainly inspired by fantastic animals and the outsider art. She had exhibited and published in national and international exhibitions and art magazines.



M. Arane
12/03/24

Mariaceleste Arena

Can you tell us about your early experiences with art and what initially inspired you to start creating?

My early art experiences started since my childhood, at elementary schools. I remember when I was five that I filled my notebooks with my drawings inspired by cartoons, anime, bizarre situations: I've always find that a natural way to express my interior world, probably due to my reserved behavior. I won two scholastic prizes when I was ten! I was so happy and enthusiastic. During next years I attended Art High School and the Fine Art Academy. I always try to make new art experiences and experimenting new techniques, I think there's never a limit to creation's potential and I think that the best is never stop and keep to "travel" creating.

How has living and working in Sicily influenced your artistic journey and the themes you explore in your work?

Especially in last years, Sicily and the urban context where I live inspired me so much. I made satirical artworks inspired by famous sicilian artworks as The Annunciate made by Antonello da Messina or the clockwork's lion of the Messina's Dome. These are works where I represent the icons of the city where I live in a "sacrilegious" way through the local food, the arancino. I choose this way to criticize (but also to celebrate) the point of view of many people that give more importance to food than to the art. Since five years I discovered another unexpected face of my city: the outsider artist Giovanni Cammarata, that just with recycled

objects and cement made a fantastic world in a peripheral degenerated area in Messina, Maregrosso, populated by fantastic creatures, stylized dinosaurs, the famous yellow elephants, historical characters, exotic animals and more, transforming his poor house in a merry and surreal place. I admire so much the story and the work of this artist. I visited for the first time his art house five years ago and from that moment I've been positively shocked, I never saw anything like that before. I hope that many people could know his artworks also through mine too.



Mariaceleste Arena
Flying elephant III
2024

You mentioned that art is the most sincere way for you to express yourself. Can you elaborate on what this means to you personally?

My eyes and my hands are my tongue. I believe that it's surely for me, basically why I'm a very introvert person and silent too. Express myself through words isn't easy for me, it's hard in relationships too. I feel more comfortable and I have fun too "speaking" by the figurative language.

What inspired you to focus on anthropomorphic animals, especially elephants, in your current creative period?

In this period I'm focusing on making these anthropomorphic elephants surely because to Giovanni Cammarata's influence. It has been an excellent starting point.

In general elephants are associated at memory, longevity, sensibility, strength; they're also creatures similar to us human beings for many aspects: they pay tribute to their deceased similar, they celebrate the birth of a new puppy elephant. Moreover, they have a matriarchal society. Unfortunately, they were also used during human conflicts as the Punic wars: I've often represented these creatures in war equipment with some modified features as the fangs and the tail replaced with pencils or brushes on the back and



head too. I made this to represent them as symbolic totem of an imaginary war, where elephants are identified with the strength of Art and life against the degrade, depression, empty, solitude.

How do you channel your nightmares, fears, and positive emotions into your artwork?

I make often this kind of works while I'm emotional involved, as I've been in a trance state. So, when I don't live that situation I make hard drawing these subjects. When I want to represent my suffering I drawing hearts or damaged self portraits surrounded by disgusting insects, especially cockroaches. They disgust me, I'm terrorized! When I'm stressed or sad, I dream them. But the real nightmare is find them near!

I drew this kind of subjects also for particular themes, as religious ones. I've often represented saints or religious figures as cockroaches because for me they have a negative meaning.

Positive emotions are represented by fantastic elephants and animals: recently I draw them as angels that fight against demons represented as a cockroach, symbols of depression, nightmares,

sadness, suffering.

Why do you prefer using pastels, Bic pens, ink, and acrylics in your artwork? How do these mediums help you achieve the desired expressiveness?

I've always felt a certain attraction for Bic and ink pens. I've always been fascinated since I was reading early mangas and comics and I've always desired to inking my drawings to give them life. Bic pen is amazing, it's a simply but efficient technique that everyone can use in any moment and on any support. Also, there are of different colors, green and orange too. Green pen is my favorite! It's possible to experiment different combination as green/orange, black/red, blue/red and more.

I'm experimenting ink since about two years, I'm in love of this technique: it's so similar to painting but so much more versatile and efficient. I love pastels for their shades, they're both attractive and fragile and it suffices that a more touch to make the artwork wrong or make it perfect.

I like associate them to other materials as colored pencils or

watercolors to create more volume.

About acrylics I prefer them for their vivid colors and for rapid dry, besides their convenience.

How do you feel when you observe your completed works? Do you see them as static pieces, or do they continue to evolve in your mind?

It depends by kind of artworks I made and above all due the period that it has been created. Usually I'm satisfied and pride and when it happens I feel like drawing is a sort of son, I feel a feeling of affection for the artwork. About old works if I think that they can have potential, I improve the chiaroscuro, shading, colors, adding background, etc. Sometimes I don't want to improve a work, leaving it as it is, even in its imperfections. As if it were a "photo" of the era in which it was created, even with its negative sides.



— *Interview*

Goran Tomic

Could you share more about your journey as an autodidactic artist? What inspired you to start creating art, particularly collages?

Well I always dreamed of being a Psychedelic musician in the vein of Syd Barrett or Arthur Lee and studied music in High school, but when this never eventuated I had to find my artist medium through the process of elimination and experimentation which took quite a while. Being a loner and an outsider my friends were my books and records and they were my initial inspirations, generally cool stuff from the 60s and 70s. They were my teachers and mentors as well. The thing about being Autodidactic (self taught) is that there were no restrictions, just complete freedom to create, which may scare a lot of Artists but I didn't have to unlearn what institutionalised artists had drilled into them. I came to Collage after



many journeys into painting didn't work for me, it was impossible to project what I had in my mind to physical form with painting, as my thoughts were too complex, detailed, over the top. Besides I wasn't good at mixing colours.

You mention being raised on Rauschenbergs work. How has his style influenced your own creative process and aesthetic?

His Combines and Assemblages of found objects were the big killer, a real arrow to the brain. He taught

me never to be afraid to blur beyond the boundaries and distinctions of mediums, to never stop exploring the investigations into finding your true self with pure expression and intellect. I recall reading how he would walk around the block and use only what he found on that brief excursion, a challenge of limitation, which I still use today. Note to self "I will only use 5 objects or images, let's see what intriguing story or concept can be developed using just this". My first solo show wayback in 1999 was under the influence of Rauschenberg. I made assemblage boxes from cupboard draws filled with found parts of machinery, furniture and bits of automobiles after having been in accidents, that I collected from the streets.

Your latest series was created during a significant change in your living environment. How did moving from a spacious house to an apartment block influence your work?

At first it made me create space in my art because I didn't have it physically anymore, so my collages had quite a bit of space and room so I could mentally move around in

them. Having breathing space helped with calmness, concentration and focus, and how I was affecting others and how the surrounding environment penetrates your thoughts and emotions. As time has gone on the collages are more busy and frenetic as I don't want to waste any space now that I've adapted to down sizing life. Space is precious, whether its physical or psychological. It's interesting how having space and not having to worry about it led to the self turning inward to deeper spiritual discoveries and knowledge and how you communicate with that.



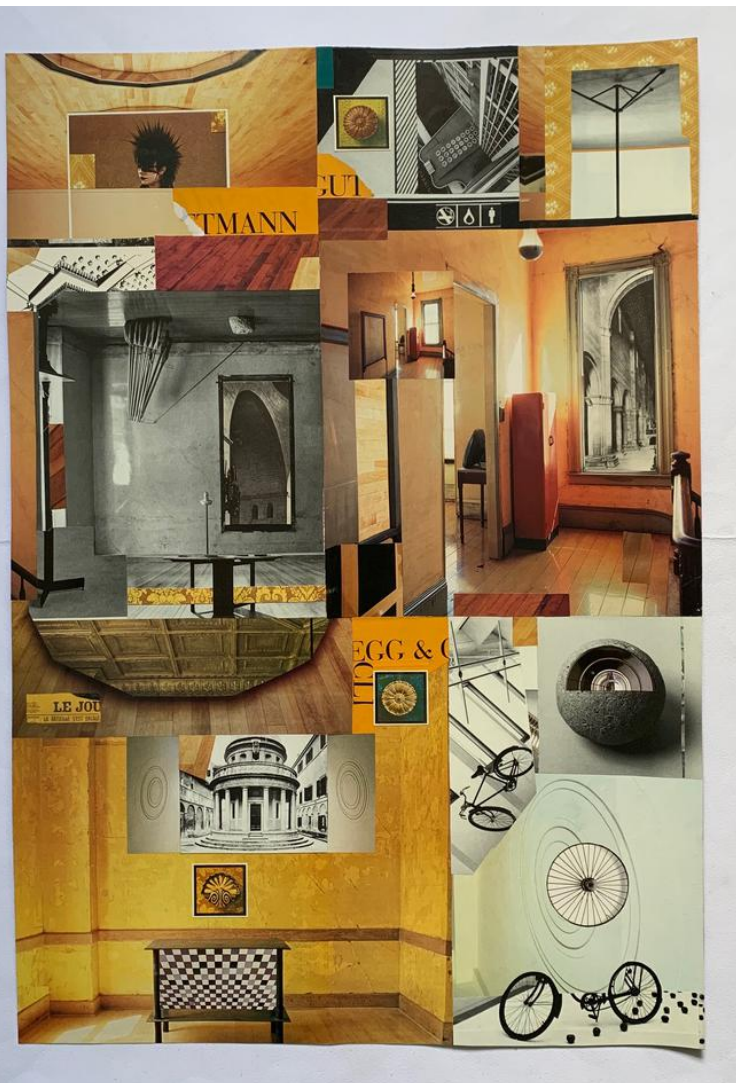
When you don't have space you have to learn to adjust and compromise to the frequencies and energies of others and inanimate objects as well. I feel more vulnerable, insecure and defensive housed in like battery chickens (We are Battery Humans). This comes out in the art.

Can you elaborate on the materials you use, such as cardboard, manilla envelopes and second hand book covers, why do you use these specific materials?

Other than the size and storage factors, they are usually easy to carry, transport and manipulate. I like hard cover second hand books that I find or buy cheap and remove all the pages. The cover becomes the back of the artwork, and I collage on the inside so you can close it and its solid and protected. I've used folded menu's also, I like how it gives it a sense of memory, time and place and what I didn't have to eat or drink.

You mentioned working on your collages in various public spaces like cafes, pubs, libraries and even on public transport. How do these different environments affect your creative process and the final pieces?

When I'm working at home I play records, have the TV on but the volume on mute and books spread open to wander through them to recreate or mimic the outside world. It's like I need chaos around me to find the centre of



Goran Tomic
Sitting Singing Circles with an
indoor Sun
2024

myself. To lose myself is to find myself, the eye of the hurricane is always still and calm and sane compared to whats going on around it. So when in public spaces I'm collaborating with the sounds of the streets with the vibes of my immediate environment and interacting with people in cafes or bars incorporating the mayhem of information. Some of this is absorbed into the art, others used as mere stimulants. It's also the excitement of taking risks, forcing myself to work quickly, impulsively and haphazardly to see how my thinking process deals and digests



this pressure and anxiety. I can tell exactly where and what my mental state was at that particular moment when I look back at the collage.

If you could give one piece of advice to aspiring autodidactic artists, what would it be?

Forget about Society's traffic, listen to your intuition it will take you Everywhere. Your Intuition will lead you to your Individuation which in turn unearth's who you really are, allowing the flight of your whole and complete original self.





Pauline, also known as Hello Poppi, is a french illustrator since 2018. She's a passionate artist eager to give life to unique visual fantasies. From her mind, she create vibrating and captivating characters, with bold color palettes in order to enlight people in their diversity. She works as a freelance graphic designer as well and combine her skills to create unique visuals for societies.





INTRO



54

The Days 2000-07, all on cover

PART & LESS

S

UNITED STATES

