

Edition 24, 2021

**ART  
MAZE  
Mag**





Featured image:  
 Devra Fox  
*Keep Up*  
 blue lead on paper  
 14 x 22 inches  
 more on p. 126-127

# ART MAZE Mag

ArtMaze Magazine is an independent artist-run and ad-free international print and online publication dedicated to showcasing and promoting experimental and progressive contemporary art, which reflects modern society and its environment, provokes conversation and action; and fosters innovation and diversity of mediums which make today's art scene so intriguing and versatile.

## HOW WE WORK

ArtMaze Magazine is published five times per year and announces a competition-based curated call for art for each issue every 2-3 months. We invite guest curators from internationally renowned galleries as well as independent art professionals and artists to select works for each issue's curated section of works.

ArtMaze print editions offer its readers a continuous art experience which includes interviews with our guest curators and featured artists from recently published issues; as well as our carefully curated selections of artworks which offer an insight to the inspiring progress and success of an extraordinary amount of emerging contemporary artists from all over the world who have been applying to our competition-based curated calls.

## HOW TO SUBMIT YOUR WORK

Artists are welcome to submit works in any medium: painting, drawing, sculpture, ceramics, printmaking, photography, textile, installation, digital, film, performance, any mixed media etc.

Artists or any art organisations on behalf of artists from all countries are welcome to submit.

We accept works to be sent to us for consideration only via our annual competition-based calls for art for print publications. Please visit our website for more details: [www.artmazemag.com/call-for-art](http://www.artmazemag.com/call-for-art) or see p. 11

Each individual submitting work to ArtMaze Magazine opportunities is provided with a fair and equal chance. Incoming submissions are following a very specific and unique process via Submittable platform, therefore each competition-based call for art has a transparent policy.

## ISSUES

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## FRONT COVER:

Lera Dubitskaya  
*Ugly*  
 oil on paper  
 9,3 x 10,5 cm  
 more on p. 128-129

## BACK COVER:

Timothy Bair  
*I'm Staying in Tonight*  
 acrylic and oil on canvas  
 24 x 18 inches  
 more on p. 98-99

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Featured image:  
Ida Sonder Thorhauge  
*Towards an Unknown Future*  
oil on canvas  
190 x 140 cm  
more on p. 116-117

## from the founder

Dear Reader, we are pleased to be releasing our 24th edition!

It has been an invigorating experience to collaborate with guest-curator Harper Levine, founder of Harper's gallery ([www.harpergallery.com](http://www.harpergallery.com)) on this edition's Curated Selection (p.42-107). Many talented and hardworking emerging artists from all over the world have applied for the opportunity for their work to be part of this new issue. We thank Harper for his expertise and vision which he so thoughtfully applied whilst working with many incoming submissions to distinguish the works of thirty-two artists which are of especially progressive and skilled quality. Our Editorial Selection (p. 108-139) presents you with a further chosen fifteen artists who have applied and whose works are particularly worthy of attention, following and recognition in their development: most notably, an emerging artist Lera Dubitskaya from Belarus, whose work has been published on the cover of this edition.

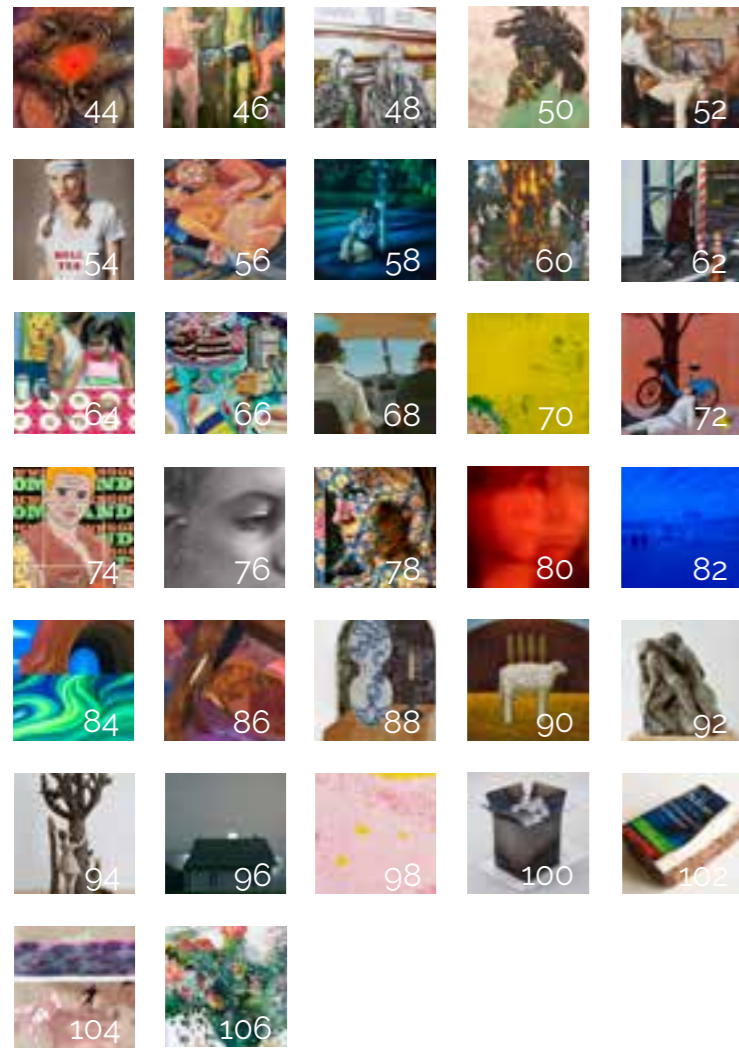
This issue's Interviewed section (p.14-41) highlights the work of two previously published artists, Cecilia Fiona and Judd Schiffman. Intriguingly, both artists' visual and conceptual developments stemmed from their personal transformative journeys towards more expansive and mystical views of the world. Both have experienced life with Shamans in places like Peru and Zimbabwe which resulted in a great changing impact on both of their inner discoveries and creative releases.

Our current new 26th edition's call for art will be running until December 16th, and is led by curators of the London-based residency – The Fores Project, Sophie Sofer who is the director, and Brooke Wilson, curator and coordinator. We have been avid visitors of this residency which provides space and time for many talented emerging voices to develop their practices, immerse in the culture and history of London, as well as providing the opportunity to connect with European based collectors, curators and gallerists alike via studio visits, along with the option of showing their work in an exhibition. We have been heavily inspired by the work of Sophie and Brooke and felt compelled to collaborate with them on our future issue to help us identify more undiscovered makers and new works of art.

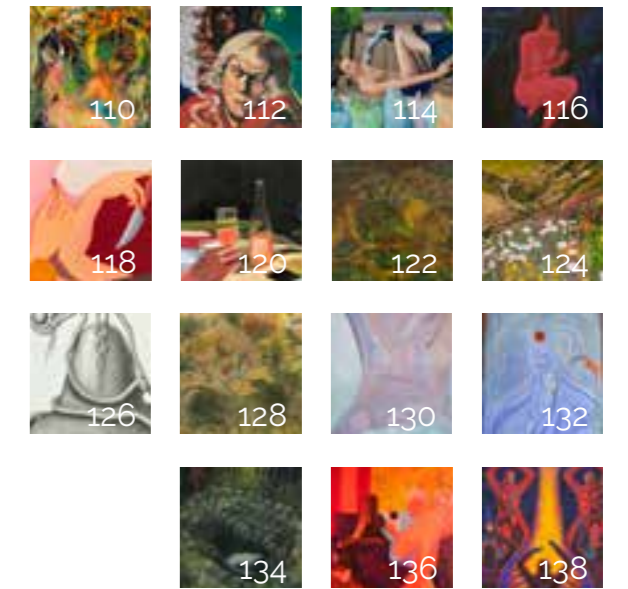
If you are interested in submitting your work to be seen and considered by our guest curators and the editorial team of ArtMaze, and would like a chance for your work to be published in our print editions and promoted online, please feel free to check out our website for more information [www.artmazemag.com](http://www.artmazemag.com) and hopefully we'll be able to work together in the near future. We would love to have you as part of our community!

Yours truly,  
Founder, curator and publisher  
Masha Zemtsova

p.42-107  
curated selection of works



p.108-139  
editorial selection of works





Edition 26,  
first issue of 2022:

# call for art

DEADLINE:  
December 16th, 2021

Guest Curators:

Sophie Sofer, director of The Fores Project and,  
Brooke Wilson, residency curator and coordinator at The Fores Project,  
London, UK

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Submit your work for a chance to be published in print and digital issues,  
as well as online.

ELIGIBILITY:

This competition is open to all artists, both national and international,  
working in all visual mediums: painting, drawing, sculpture, ceramics,  
printmaking, photography, textile, installation, digital, performance, film,  
any mixed media etc.

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or contact us at [info@artmazemag.com](mailto:info@artmazemag.com)

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Featured image:

Sarah Faux  
*The middle distance*  
oil on canvas  
70 x 80 inches  
more on p. 86-87

interviewed:

# Chaos reigns in Cecilia Fiona's paradoxical and unworldly painted universe

The richly woven narratives which imbue Cecilia Fiona's paintings provide a glimpse into a world behind the veil of reality, inhabited by ambivalent creatures partway between monster, human and celestial being, and governed by laws of transformation, paradox and cosmic chaos.

With two writers for parents, the narrative complexity and interwoven philosophies of thought which characterise Cecilia's work come as no surprise. "I'm fascinated by the meeting between physical reality and the fictive", she tells us. The stories and fictions we encounter continually shape our experience of the world around us, and Cecilia's paintings seek to do exactly this—to immerse the viewer in a fiction which is at once atavistic and wholly defamiliarising, so that in returning to a more immediate reality, a shift will have occurred, a metamorphosis of perception.

This meeting and commingling of two diametrically opposite elements is a driving force throughout Cecilia's work. Chaos represents the beginning and end of the universe, the void between creation and destruction, between heaven and hell. It is into this void that Cecilia paints. On her canvas, animal and human merge; the demonic and the divine become inseparable; different realities unfold simultaneously. It is above all the material quality of the works which distills these concepts. The use of rabbit-skin glue results in semi-translucent, ethereal shades, from which Cecilia's figures and landscapes emerge as a series of minutely painted brushstrokes, almost Fauvist in their undulations of unblended colour. Cecilia's palette, which moves between rich, warm earth tones and pale, icy hues, reveals itself as she paints, according to instinct and the chromatic relationships which arise during the painting process.

Recently, Cecilia's paintings have evolved in their scale and proportions. The use of folding screens has allowed her to extend the physical dimensions of her works, engulfing the field of vision and involving the viewer's whole body in the experience of the artwork. From her creative space in Copenhagen, Cecilia is currently exploring ways of translating her painted mythologies into different mediums, such as film, sound and performance.

interview by Rebecca Irvin

Featured image:

Cecilia Fiona  
*Blindly reaching out*  
harelum and pigment on canvas  
100 x 120 cm





**AMM:** *Hi Cecilia, we understand that you did drawing and illustration before you came to painting; is this something which is still present in your approach to making?*

CF: My approach to making is still very much to tell a story and to create a universe which you, as a viewer, can step into. At one point I got tired of the illustration work, there was too little freedom to create, too many rules to follow, and too many people with an opinion on how your drawing related to the text. You had to create from an already existing narrative and were not allowed to invent the narrative yourself. That's why I stopped. I wanted to be completely free to create my own universe with my own rules and my own stories. I was also not that good at illustrating (haha) because I had a hard time sticking strictly to the text. Now, I can completely decide the narrative on my own—it's more in my spirit.

**AMM:** *Looking back at your past work, there is a discernible shift or evolution in the painterly style, texture and composition—from a more segmented and block-colour opacity towards an ethereal translucency. Can you tell us about this development in your work?*

CF: I think that development is partly due to my change of medium from acrylic to rabbit-skin glue and pigments. The rabbit-skin glue has more liquid, transparent qualities than acrylic. On the other hand, it is also a lot more difficult to paint with, as you can't really paint layers over one another.

But I also think the development in style stems from a personal journey towards a more fluid, transformative, ambivalent view of the world. This is something that started to grow in me after a trip out into the jungles of Peru, where I lived with some shamans. They taught me a lot about the life of plants, about dreams, and about how all living organisms are connected. Thoughts that have always been a part of my upbringing, but which I, when I was younger, distanced myself from. Perhaps because none of my peers looked at the world that way.

**AMM:** *Tell us about the imagined world in which your images exist. Where are these places? What are its rules, the elemental laws that shape it?*

CF: It is a mythical world filled with paradoxes and ambivalence. A world in constant motion and transformation, and therefore a world that breaks with the dualistic 'laws'—and thereby instead of seeking a definitive ordering principle, continues to transform itself forever. Instead, my world is a space before cosmos and order, a space where chaos still reigns and the boundaries between nature, humans and animals are therefore unfixed.

In one sense, it is an ancient, mythical world, a world before the world is shaped, before body and soul, earth and sky, darkness and light, dream and reality and life and death become opposite elements. In another sense, it could also be a dream of a world in the future, where mysteries and imagination once again have an

important place among us, and where chaos, transformation and ambivalence are no longer considered to be negative states.

*“In one sense, it is an ancient, mythical world, a world before the world is shaped, before body and soul, earth and sky, darkness and light, dream and reality and life and death become opposite elements. In another sense, it could also be a dream of a world in the future, where mysteries and imagination once again have an important place among us, and where chaos, transformation and ambivalence are no longer considered to be negative states.”*

*The works may seem chaotic at first glance, but when you look closer, you see in the paintings how it is precisely out of this chaos, this process of transformation, that creatures are born, and life grows. With my works, I point to chaos and movement as life-giving rather than destructive—states which may leave the viewer with hope for the chaotic changes of the future.”*

- Cecilia Fiona

The works may seem chaotic at first glance, but when you look closer, you see in the paintings how it is precisely out of this chaos,

this process of transformation, that creatures are born, and life grows. With my works, I point to chaos and movement as life-giving rather than destructive—states which may leave the viewer with hope for the chaotic changes of the future.

In the motifs, the mountains are growing, the sun is rising, the earth is giving birth. In other words, the world in which the figures find themselves is being created, but is not yet shaped. So, the very process of creation is in focus, to create a new world—another world under a new sun. But I don't think it is about creating a new physical planet. Being under a new sun is more about seeing the world in a new light. Dreaming about another more relational, fluid world and letting that dream, that fiction, escape into the physical world.

**AMM:** *And the inhabitants of this space—how do you understand these creatures? Are they human, pre-/post-human, or something between human, animal and imaginary being?*

CF: To me, the inhabitants of the world in my paintings are neither good nor evil. They are just part of the world, like natural forces that both destroy and build the world at the same time by creating movement and transformation.

They are both human-like and very caring creatures—some are almost heavenly and winged, others have horns or ears and are animal-like, or maybe even devilish and monstrous depending on the viewer's interpretation.

The monstrous is an interesting category, I think, because it is created by letting conflicting elements merge (for example, man and animal) and in this way new categories are created, new visions, leading to new worlds and new relationships between man and nature.

I think the inhabitants are also mythical, old, irrational creatures from a forgotten time. A time of mysteries and dreams which are now trying to be part of this world again. When I paint them, I let them into this world.

**AMM:** *We'd love to know more about the ways in which your work engages with myth and allegory—are you inspired by mythic narratives and stories?*

CF: I have a bachelor's degree in art history, and I am very interested in how narratives, myths and images move through time and re-emerge in new forms. For example, how in ancient Egypt people often worshipped figures of gods who were half human, half animal—the sphinx, for example. Meanwhile the sphinx in Greek mythology is often only portrayed as a monster, a negative figure. Why and how do these images change their meaning?

Recently, I have been very preoccupied with the myth of Ishtar from ancient Mesopotamia, who was both Goddess of war and fertility—in other words life and death at the same time. To me she is the incarnation of the paradox



photo by Kasper Witte Larsen



and connects the demonic with the cosmic. I'm fascinated by the meeting between physical reality and the fictive; the two spheres are often presented as separate elements, but in our understanding and experience of the world, they cross each other again and again—they are inseparable. We must relate to the imagination and fiction because it plays a huge part in the shaping of the world. I continue to dive into the sensuality of fiction in my works, trying to understand the physical reality that surrounds me.

**AMM:** *It's interesting to us that your parents are writers; what effect has this had on your approach to painting?*

CF: I have always read a lot of books. To tell a story, to create a universe that you as a viewer can step into and continue to compose in your own imagination—I find very fascinating. I think my interest in creating very complex stories in the same painting, stories that cross each other, is perhaps also a consequence of my parents being writers. I want the single painting to be a complete novel, full of different layers and stories.

**AMM:** *In terms of the aesthetic of your paintings, are there any artists or movements which have had an influence on your work? There is, for example a certain primitivist or outsider-art quality to your images.*

CF: I am very inspired by the painters Ovariaci and Odilon Redon because they seem to have access to a dream-dimension with rules only they know of. Their images become a mystery in this world, as if they were not painted here. I can look at their works over and over without getting any closer to their secret. That's exciting. To be able to tell a story full of secrets.

Recently, I have dived into 16th century grotesques—large, ornamental murals in the early 16th century in Italy. The word grotesque means cave, which can represent both a uterus and a burial site, thus uniting life and death. The grotesques are a visual phenomenon that have been overlooked in art history—among other reasons, because they were full of imagined creatures and tangled, fantastic worlds. Through their use of ornament and transformation, the motifs in the grotesques unite conflicting elements and create a space for the paradoxical and ambivalent.

I am also very inspired by Donna Haraway, especially her concept of tentacular thinking. It implies that the world should be perceived as a spider senses the world—its eight legs hitting different surfaces simultaneously. In other words, we must understand that the world never becomes whole, but that the whole is precisely in acknowledging the world's ambivalence and pluralism—that is, having our 'spider' legs in several worlds at once. Therefore it is only by creating new tentacular narratives which open more coexisting narratives in the same worldview, that we can solve the challenges man faces today in relation to nature.

**AMM:** *What else inspires your work? Are you influenced by other art forms such as music, or film?*

CF: I'm a huge fan of David Lynch's visual universe. I feel a great resonance every time I watch his movies. His visual language speaks to something deep in me and his exploration of the forces of the universe, his way of making them visual, is truly fascinating. I just watched the third season of *Twin Peaks* and was completely engrossed.

*“Working with paintings of 210 x 210 cm has been exciting. I like to cram as much into a work as possible, because I have a hard time finishing a story. My stories always end up being complicated and tangled. And the more surface you have to work on, the bigger the canvas, the more space to tell, resulting in a bigger narrative. There is also a limit to how big a story can be made before it crumbles. It has been exciting to explore that boundary. When do you, as a spectator, shut down your imagination, because it all becomes too chaotic, tangled and flickering?”*

– Cecilia Fiona

When I paint, I always listen to music that is soft and fluid, to get into that feeling of blending with the canvas and the materials. At the same time, it is a way of letting thoughts and feelings disappear to achieve a clear mind. I make the best paintings when I'm not dealing with any emotions, but instead find myself in a more objective and neutral state of mind. To get there, I often listen to music by Hildegard von Bingen, a psychic nun from the Middle Ages—it works every time. Recently, I have also read a lot of Inger Christensen, a Danish poet. Her ability to connect elements and weave times, places, nature, and people together, as

well as the way she lets death and life exist in the same sentence, is absolutely great. You can really sense how everything is always changing and never reaching a final position in her world. That worldview appeals to me a lot. Seeing everything in a constant mode of transformation and movement.

**AMM:** *Can you talk a bit about your practical approach to making a painting, from idea to finished artwork?*

CF: I always have a sketch before I start painting, but it's very incomplete, often just made quickly with a pen. The picture always ends up being something different. I often start over several times—and I really mean all over again. You can't paint over anything when you use rabbit-skin glue and pigments, because you can always see the previous layers and colours. So if you paint incorrectly or are not satisfied, you must rinse the picture down with warm water to dissolve the glue. However, there are always traces of pigment left on the canvas, no matter how long you rinse. These clues or hints are always included in my new image, like forgotten tales which emerge as ghosts from the past. The good thing about these shadows is that there is a layer in the narrative that I do not have control over myself but must work together with. Starting over again and again can also be useful for the narrative. The more times you try to tell a story, the closer you get to its core.

I think I see the very process of painting as non-verbal communication, perhaps an emotional communication between me and the canvas. Sometimes the communication ends in a quarrel, other times we understand each other and merge. A bit like an unstable relationship, with ups and downs, and lots of love and hate.

**AMM:** *What role does colour play in this process? Are you particularly drawn to certain colour interactions and combinations?*

CF: The colours are not chosen in advance, but arise in the process. For me, all colours can work together, it's just about the shade and the combination. It took me a while to understand the nature of the pigments when mixing them with rabbit-skin glue, but I have gradually gotten to grips with who they are. Because I have had a studio in my bedroom for some time, I have chosen to use natural pigments to paint with—they are often less toxic. Incidentally, they are also often less powerful in colour than artificial pigments. And I like how the natural pigments make reference to frescoes, to old painting traditions and a long-forgotten time. At the same time they give a touch of something organic.

**AMM:** *How does scale come into your work? Is it important for viewers to experience the paintings in person?*

CF: The latest works I have made have been very large—210 x 210 cm. Something happens in the meeting between the viewer and the work when the size of the work goes up. The body becomes activated in a different way, it becomes small, and the experience becomes

more physical.

Because there are so many details in my works as they are painted with a tiny thin brush—even the very large ones—there are a lot of small brushstrokes that are difficult to reproduce (on Instagram, for example). In the physical meeting, you can more easily zoom out completely by moving your body to see the image in its entirety, or zoom in completely by standing with your face close to the work.

It is also interesting to me how large works often create a focus on the narrative in the work itself, the image itself, while smaller works create a space where the materiality and surface automatically come more into focus, because you have come very close to the canvas.

Working with paintings of 210 x 210 cm has been exciting. I like to cram as much into a work as possible, because I have a hard time finishing a story. My stories always end up being complicated and tangled. And the more surface you have to work on, the bigger the canvas, the more space to tell, resulting in a bigger narrative. There is also a limit to how big a story can be made before it crumbles. It has been exciting to explore that boundary. When do you, as a spectator, shut down your imagination, because it all becomes too chaotic, tangled and flickering?

**AMM: How do you go about naming your paintings? And do you ever feel that something is lost in the translation of the titles from Danish to English?**

CF: That's the hard part. I spend a long time on the titles. I really think a bad or boring title can ruin the whole work for me. At the same time, a good title can make a bad work great. My works always get titles only long after they are made. If I start by having a title to paint from, the work often doesn't work because its narrative is, in a way, determined in advance rather than taking shape during the process. Finding out the title afterwards is like figuring out the work's hidden narrative. The narrative which is already present in the work but which may not be the most obvious. For me, the title should point to something hidden and draw it out without taking precedence or removing focus from the visible in the image.

I find it difficult to translate the titles from Danish to English, as the meanings are flimsy and fleeting—a slight twist can change the title's atmosphere and point it in a completely different direction.

**AMM: How do you find working in the creative scene in Copenhagen? Is there a strong artistic community?**

CF: I feel like I have just entered the scene, so I still don't feel like I know that much about it, but my impression is that a lot of exciting things are happening, including a growth in artist-run exhibition spaces.

**AMM: What do you do when you're not making art?**

CF: I have just come out of a very intense period over the summer leading up to a big show. A period where I literally did nothing but paint all day long without seeing a single other human being. The only thing I did, besides painting, was sleep, eat and go shopping in the supermarket.

But usually when I am not working, I read a lot of books, run, go on long walks, see exhibitions and hang out with my friends and family.

**AMM: In what ways do you see your work developing further? Would you branch into different mediums, for example?**

CF: This summer I made folding screens with paintings on both sides. In these works, the painting takes on a spacious and more sculptural dimension. It enables the viewer's body to move around the work and get a different physical, bodily experience. Folding screens were initially used for dressing up, or changing your clothes. When the body moves around behind the screen, it is hidden and can undergo a transformation—change its costume and become a new character.

I have also started working on costumes, which I sew out of jute canvas and paint on. The costumes are, at the moment, inspired by the myth of Ishtar, a Goddess of war and fertility from Mesopotamia. I have already used the costumes in a performance which takes place between the painted folding screens.

I find it exciting to expand the space of painting and the universe I have created in it, making it vibrant and three-dimensional through other mediums. Right now, I am going to work on a video project where the elements from my paintings merge with video and sound. Expanding the paintings into other mediums becomes a way of exploring that encounter between worlds, between dream and reality. What happens when the physical body dresses itself in the myth?

Featured image (p.18):

Cecilia Fiona  
*From the core of the earth they grow*  
harelim and pigment on canvas  
70 x 100 cm

Featured image (p.21):

Cecilia Fiona  
*The struggle for light*  
rabbit-skin glue and pigments on canvas  
100 x 120 cm

Featured image (p.22-23):

Cecilia Fiona  
*In the light of the mountain*  
rabbit-skin glue and pigments on canvas  
100 x 150 cm







Cecilia Fiona  
*She gave her seeds to the wind*  
harelim and pigment on canvas  
70 x 70 cm



Cecilia Fiona  
*Digging for sun*  
rabbit-skin glue and pigments on canvas  
70 x 70 cm



Cecilia Fiona  
*Red morning, before you are leaving*  
 rabbit skin glue and pigments on canvas  
 180 x 60 x 3 sections (complete screen : 180 x 180 cm)



Cecilia Fiona  
*Chain dance*  
 rabbit skin glue and pigments on canvas  
 180 x 60 x 3 sections ( complete screen : 180 x 180 cm)

# Moulding narratives: Judd Schiffman's allegorical ceramic sculptures

The clay wall sculptures of artist Judd Schiffman resemble speech bubbles with symbolic and mythological pictographs in place of the words. These hieroglyphic sentences investigate the relationship between objects, identity, culture, and psychological inheritance. The signs and symbols that make up this visual language are deeply intertwined with the artist's inner life, referencing family heirlooms, personal mementos and historic artifacts, and narrate personal stories and anecdotes. But as with folktales and mythology, metaphor lets us in and makes the stories universally accessible. As we look to decipher Judd's whimsical porcelain tableau, we read new meanings onto the symbols and find our own tales sketched out before us.

Judd's way of working with clay has its origin in drawing and challenges traditional definitions of clay as a functional, craft material. In a process akin to sketching, Judd traces the tile elements and configurations for the wall sculptures using paper pastel templates. He works in intricate relief moulding from flat slabs of clay, applying pastel hued glazes in an illustrative style that incorporates loose doodles and decorative etched linework.

Judd lives and works in Providence, Rhode Island in the USA. He received his MFA from the University of Colorado in 2015, and has lectured at Brown University Hillel and Harvard Ceramics. Judd has participated in residencies at the Zentrum für Keramik in Berlin and Arch Contemporary in Tiverton, Rhode Island. He has exhibited his work nationally, and in 2016, received an emerging artists award from the National Council for the Education of Ceramic Arts. Before turning his full attention to art, Judd travelled widely and dedicated himself to shamanistic studies. In this interview, Judd explains how these intensely introspective early experiences continue to shape and inform his process and work, and the importance of surrounding oneself with a creative community.

interview by Layla Leiman

Featured image:

Judd Schiffman  
*Haven for Our Ship*  
glazed ceramic  
40 x 26 x 2 inches



AMM: Hi Judd! To begin, let's go back to the beginning: can you remember when you first decided that you wanted to be an artist? What inspired this decision and what keeps you interested in making art today?

JS: Making art has always been a part of who I am. As a child, I scribbled in notebooks, performed in plays, and in general was always seeking opportunities to be creative. I withdrew from art during my early adulthood which was a very challenging time for me personally and psychologically. Instead, I travelled quite a bit, spent a great deal of time alone in nature, worked on a horse ranch, studied Butoh, and was very involved with Shamanic spiritual practices and Buddhist meditation. I spent time in Zimbabwe and Peru connecting with indigenous Shamans which I think gave me a taste of how expansive and real the inner life can be.

After several years of this type of searching, I needed to turn that inward gaze into outward release. I had had so many vivid experiences in my early twenties, I felt I needed a place to put them and so I developed a rigorous studio practice drawing and painting. It was as if a dam broke. I started working with clay a couple years later and met my wife, Athena, who is also a ceramic artist and who encouraged me to take my first ceramics class at a community college in Arizona. As I get older and my studio practice continues to evolve, I am just grateful I am alive and able to work with clay, I really love being in a studio and messing around with this very plastic, forgiving, and earthy material.

AMM: Please tell us about your interest in stories and narrative in your work?

JS: I think that I instinctively see stories in everything, which is so invigorating and sometimes exhausting. For example, I can't help but see my existence as a story, the rites of passage, understanding my own sense of masculinity, being a father, and the world around me. In the work, there is a lot about how terrible life is, and how wonderful, and all the processes that make things go back and forth. I start with my own narrative and then reformulate and reflect on it as I make things.

AMM: In your body of work, *Outline*, the tableaux resemble speech bubbles where symbols and motifs stand in for the words of the conversation. I've read that you are interested in sparking conversation through your work. Can you please tell us more about this, and why dialogue is so important right now?

JS: There is a trilogy by the author Rachel Cusk which begins with the book titled, *Outline*. The main character of *Outline* is an incredibly good listener and is keen on how conversation flows back and forth between two people, but she makes the observation that a lot of the dialogues she is having are one sided: People ask questions because they feel like they have to and don't really listen to each other. So

everybody stays in their own bubble. I feel like the goal is so much less about people having a dialogue about my work and more so just having a dialogue in general. There are so many distractors and factors that disconnect us all and my hope is that, somewhere in there, there is a moment for a truly genuine conversation.

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- Judd Schiffman

AMM: It is interesting to trace the evolution of motifs in your work from the intrinsically personal in *Because It Could Get Infected* to the symbolic and mythological in *Outline*. What has influenced and informed this visual language over the years?

JS: In *Because It Could Get Infected* I was thinking a lot about my Grandmother who immigrated from Poland in 1939 to the United States and lost 8 sisters in the Holocaust, my childhood dog (a German Shepherd), and objects in my life that I associated with being Jewish. It was about my childhood, and being neurotic in a Seinfeld kind of way, being caught in self-loathing turmoil in a Philip Roth kind of way, and trying to become a man of substance in a Coen brothers, *A Serious Man* kind of way. I just couldn't understand what made me so Jewish and I was trying to figure that out through my work. I guess the conclusion was that the incredible kindness of my grandmother, my fear of my German Shepherd, lots of issues around food, and a reverence for holy objects and emergency devices is how I understand my own Jewishness. And also the depth of the “Jewish Soul” as portrayed by Cynthia Ozick and Leonard Cohen. And humor, lots of humor.

After I finished this body of work in Colorado, I moved back to Rhode Island and went through a significant crisis with my work. I had made about 25 of these large, heavy ceramic wall sculptures considering my Jewish identity and I felt like I was missing the mark. People thought they were funny or well made, or Jewish people could connect with many of the stories I attached to the work about having neurotic parents, or feeling othered, but that was not what was at the heart of that body of work for me. The point was that underneath all of this heavy narrative is the freedom of an untethered soul. I wanted my audience to feel that, and I wanted to feel it more in my own work, so I started to explore another avenue which led to the *Outline* series.

In the *Outlines*, I am seeing life through the lens of the symbolic and mythological, much like indigenous Shamans I met many years ago do. In a way I can trace this back to the trajectory of my life: the experience of an intensely Jewish childhood followed by a deep need to escape into a world of mystical spirituality and then a grounding that allows room for everything.

AMM: You've said that you use clay as a drawing material. Can you tell us more about how and why you're drawn to working with this medium?

JS: Before I started working in ceramics, drawing had really been my outlet and passion, but there was something about it that felt disposable to me, or fleeting. I have boxes and boxes of old sketchbooks packed away and never to be seen. When I started to draw on clay, I felt a spark. Making a real imprint that allows for the same amount of freedom but involves so much more space for play is an exhilarating feeling. In using clay as a drawing material, I sketch, carve, add, subtract, build, and create a surface that feels alive from the moment I roll it out. Glazing is its own journey that is beautiful, intuitive, and unexpected.

I am passionate about ceramic material. The work needs to be taken care of, clay needs to



photo by Scott Alario





be handled carefully, and the changing states of clay, from wet to leather hard, to dry, to fired, to glazed, and fired again are all very different and tied to the timing of the process. So much care and labor is involved with packing and moving the tiles around, making templates, and much is dependent on developing a certain kind of touch and awareness of how to handle clay in its many different states.

**AMM:** Do you have any studio rituals or routines? What does a typical day in studio look like for you?

JS: Sure, I have a lot of routines. I meditate every morning for about twenty minutes then enter the flurry of getting ready for the day with a 4-year-old. Once I get into the studio there is a process of assessing the stages of the pieces I am working on, are they still too wet? Too dry? Should I move things around? Add another drawing? Lately, I have been working in the studio in the mornings for two-four hours and then teaching in the afternoon. Often I continue making my work on and off as I teach, or at least check on a kiln, recycle some clay, etc. I do take cleaning and organizing in my studio very seriously! I try to be as intentional with mopping the space as I am with making the actual work.

**AMM:** Can you share your process of working with us?

JS: I go through phases of having no idea what I am doing, making bad work, making complete failures, drawing, reading, and writing...Once I get this all out of my system I tend to have 5-10 ideas for new works.

I usually have a starting point, a sentence in a book, memory, an image from a medieval manuscript, paintings I love, photographs of animals, illustrations in kids' books, my daughter's drawings, my grandmother's and my wife's textiles, my collection of stones and crystals or any combination of the above. I may draw or photocopy these things, cut them out and tape them onto the wall. Somehow this disparate imagery begins to coalesce through editing as I consider the experience I am remembering, the idea, and/or a literary reference.

I think things through as I am making tiles, (usually several at a time which is the most efficient and conversational way), and tend to do quick sketches here and there for future works. The tiles end up in an arrangement on the floor and I make the frame. I let them dry out over one or two weeks, fire them in an electric kiln over a few days, make a template, install on the wall, glaze, then fire again for a couple of days, mess around with the arrangement, make new templates, and do the final install. So much care and labor is involved with packing and moving the tiles around, making templates, and much is dependent on developing a certain kind of touch and awareness of how to handle clay in its many different states. I find this all very metaphorical and meaningful as I give form to my thoughts and feelings in clay.

There is kind of a sweet spot while I am making things, after I have my idea, when improvisation can happen, and I can let go and cut things up, move things around, or add an unexpected texture. This is the most exciting time for me.

*“I have always been afraid of becoming an echo chamber or a brand as an artist. It has taken me a long time to find a format of working that makes sense for me and now that I have, I am a bit worried it will become blasé, the challenge is to keep pushing it further. So it's not really a struggle with a specific piece, but the overall practice that I am always calling into question. I've always loved a good existential crisis. Haha. But the work really does just make itself. My job is to get out of the way, and stop trying to control it so much. I want my work to be good enough, but I also have to work very hard to let it do its own thing, otherwise it's just my ego in the studio, and there is very little magic in that.”*

- Judd Schiffman

**AMM:** What are you busy with right now in your studio? What's working well and what's causing a challenge? How do you plan to move forward with the piece?

JS: I have always been afraid of becoming an echo chamber or a brand as an artist. It has taken me a long time to find a format of working that makes sense for me and now that I have, I am a bit worried it will become blasé,

the challenge is to keep pushing it further. So it's not really a struggle with a specific piece, but the overall practice that I am always calling into question. I've always loved a good existential crisis. Haha. But the work really does just make itself. My job is to get out of the way, and stop trying to control it so much. I want my work to be good enough, but I also have to work very hard to let it do its own thing, otherwise it's just my ego in the studio, and there is very little magic in that.

**AMM:** What ideas or themes are you currently exploring in your work?

JS: I have three different outlines that I am currently making...“Night-feast” is a colony of bats with a human hand which is about human sacrifice, pestilence, the pandemic, and evolution. “Field of Vision” is exploring family, sexuality, and thinking back to a cottonwood tree in Arizona with a hole in it that I used to hang out in, and the possibility that such a place could be a portal to another world. “Therapy with Ellen,” is about my weekly therapy and everything it is dredging up right now. It's awful to relive some of the hardest moments of my life, and focus in on parts of myself I don't like, but I'm also finding it crucial to my well-being and evolution as an artist.

**AMM:** You've given several artist lectures at academic institutions. What advice do you share with up and coming artists? What advice do you wish you had received early on in your career as an artist?

JS: Only pursue a career as an artist if you viscerally, intellectually and emotionally need to make art. Create your own measure of success, do not compare yourself to other people. (I have a pretty hard time with that one). Don't take rejection personally. Cultivate friendships with other artists whose work you love and who love you! Let your work lead you to the next thing whether that is a job at a grocery store, a teaching job, or working with a gallery. Try not to fret about making career stuff happen, and just try to focus on what you are making right now as much as possible. Art IS important but you have to believe it is important and have faith in your studio practice as relevant to you and the world, otherwise you will be miserable. Enjoy making art but don't undervalue the importance of your own well-being and being a good friend to the people you love.

**AMM:** Have you had any significant mentors or teachers? What has been their impact on your journey as an artist?

JS: I have had so many compassionate teachers who have helped me and continue to help me along the way. I deepened my meditation practice which I consider an essential component of my studio work with the Zen teacher Joko Beck. Her focus on recognizing simple moments of clarity runs throughout my work. I worked closely with a teacher who taught me about horses, kind of like the inner life of horses, when I was working on a ranch in Arizona that woke me up to the importance

of relationships and the interdependence of life. I also worked closely with an improvisational dance teacher and a yoga teacher in AZ who really helped me to locate my body in relationship to creative action.

Dana Cohn and Thom Lane of Prescott, Jeanne Quinn, Scott Chamberlin, and Kim Dickey at the University of Colorado and Jim Lawton and Rebecca Hutchinson at UMass Dartmouth all encouraged me to walk the path I am on and to endlessly explore what I can create.

For the past few years, my daughter Frances has been my most important teacher. Having a child changes your life so much and inevitably has an impact on one's artistic practice. This is apparent in the shift in time I have available to work, the content I'm consumed with and the deep love I get to experience. Fatherhood is a trip and has definitely had an impact on my journey as an artist.

**AMM: Are you influenced by artist friendships and relationships? Please tell us about the importance of working within a creative community.**

JS: Yes! I am so grateful for the relationships I have with artists right now and throughout my life. I grew up with the painter Sanya Kantarovsky and spent a lot of time looking over his shoulder and watching him doodle during class. As I continue to watch his work evolve, I aspire to make art with the vitality that his paintings possess. I share a ceramics studio with two colleagues at Providence College, Scott Alario who photographs his amazing family and has a keen sense for remixing imagery and playing with the viewers sense of reality, and Heather Leigh McPherson who has a mastery over diverse materials and embeds a metaphysical and deeply emotional worldview into her work. The painter Johnny DeFeo of Taos, New Mexico whose sensibility about painting, enjoying life, and playing creatively outside is a constant inspiration. My wife, Athena is always making things for our family and friends...mostly clothing and ceramics which makes our everyday life infinitely more meaningful. I am very, very fortunate that Athena has supported me, collaborated and consulted with me about my work from its inception. Finally, watching my daughter draw is honestly the most exciting thing I've ever witnessed. I can't keep up. The people I am in touch with and who have touched my life make my work what it is and I'm incredibly lucky to know so many amazing artists who also happen to be wonderful people.

**AMM: What are you watching, listening, reading right now?**

JS: I read a lot of different types of materials because I'm always looking for inspiration in new areas. I kind of bounce around between Buddhist self-help books, intense fiction. I love Philip Roth's books, and I also keep coming back to Ben Lerner's *The Topeka School*. And many, many children's books. I love music

that makes me dance or makes me sad, and I typically listen to HighLife and Afrobeat music, Leonard Cohen, Solange, and many more. I haven't had a chance to watch much TV but I did greatly appreciate Michaela Coel's, *I May Destroy You*.

**AMM: What are some of your other interests and hobbies? How do you spend your time when you're not in studio?**

JS: Hanging out with my four year old daughter anywhere beautiful outside watching the world change is the best thing that I have ever experienced. I love biking and swimming in the ocean. I love going to museums and galleries, I am craving it right now.

**AMM: Were you affected creatively by the pandemic? What was your experience working during that (this) unprecedented time?**

JS: I've had more shows, and gained a larger audience for my work than ever in my life during this past year, but I have not been able to reap the benefits of that socially, in person which is difficult. It's nice to feel like people are connecting to my work, but I would really love to have some shows where I can go be a part of it physically. I've been struggling with depression, like many people, which has been difficult. Again though, I'm drawn to the story of life and though this time has been incredibly challenging, and I have been so lucky in many ways, the pandemic adds many layers and exposes fault lines that needed to break open that I feel like I've been able to take something from that. I am in awe of how collective this experience has been and how many important issues have been put into the public eye. I remain hesitantly optimistic for the future.

**AMM: Do you have any exciting projects or exhibitions coming up? What's next for you?**

JS: Last week I installed a solo show at Maake Projects in State College, Pennsylvania where I was also a Visiting Artist at Penn State. I have a solo show at Jane Hartsook Gallery in NYC in February, and a group show in the spring with The Valley Gallery in Taos, New Mexico. These shows are with new work from my *Outline* series and I feel really humbled to have all this coming up. It is the first time in the past 15 years that I am steadily making work for exhibitions I was invited to be a part of.



Featured image (p.32):

Judd Schiffman  
*Left to His Own Devices*  
glazed ceramic  
79 x 56 x 2 inches

Featured image (p.34-35):

Judd Schiffman  
*Night Feast*  
glazed ceramic  
37 x 50 x 2 inches



Judd Schiffman  
*Harvesting the Medicine (detail)*



Judd Schiffman  
*Harvesting the Medicine*  
glazed ceramic  
45 x 52 x 3 inches



Judd Schiffman  
*Birthing Room*  
glazed ceramic  
36 x 43 x 1 inches



Judd Schiffman  
*Vessel for My Shadow*  
glazed ceramic  
31 x 41 x 1 inches



Judd Schiffman  
*In Cold Blood, Tricked Blind or Further Horseplay*  
glazed ceramic  
24 x 32 x 1 inches



Judd Schiffman  
*In My Own Image*  
glazed ceramic  
28 x 37 x 1 inches

curated selection of works  
by Harper Levine  
founder of Harper's ([www.harpersgallery.com](http://www.harpersgallery.com))  
New York

Featured image:  
Gustav Hamilton  
*I only managed to see it once*  
glazed ceramic  
18.5 x 18.5 inches  
more on p. 88-89



Drew Dodge



[www.drewdodge.com](http://www.drewdodge.com)

Image:

*Stepping Stones*  
oil on canvas  
66 x 72 inches



Drew Dodge's figurative paintings explore his Queerness. Part human, part canine, and part bovine, the figures engage in mischievous activities amidst dirt, mud, hay, blood, and waste. The circular forms of moons and hay bales animate Dodge's paintings and contrast with the wiry texture of hay, splintered wood, and the figures' coats. By softening the bristly texture of his colorful creatures, Dodge balances chaos, ecstasy, and pain with a sense of serenity and hope.

Image:

*Pantbeon*  
oil on canvas  
16 x 17 inches

Brea  
Saladino Weinreb



[www.breaweinreb.com](http://www.breaweinreb.com)

Image:

*Luncheon on the Ass (Between Men)*  
oil on canvas  
56 x 72 inches



Image:

*Sisterhood of the Traveling Jockstrap (Gay Beach at San Francisco Pride 2018)*  
oil on canvas  
48 x 60 inches

Brea Weinreb's figurative paintings traverse themes of mysticism, kinship, gender politics and performativity. She is currently working on a series of narrative paintings using imagery from contemporary and historic San Francisco LGBTQ+ Pride celebrations to explore the iconographies, body language, and body politics that form/inform urban American queer culture and community. Brea's gaze reflects her positionality as a bisexual femme moving in predominantly gay male social circles. Her line of research and references includes the male bathers of Modernists like Cézanne and Frédéric Bazille, Fin de Siècle French leisure paintings, queer Social Realist painters such as Paul Cadmus and George Tooker, and Renaissance narrative frescoes of Piero della Francesca and Giotto.

Brea holds a dual BA in Art Practice and English from the University of California, Berkeley. She was named a 2020-2021 Alternative Candidate for a Fulbright Arts Research grant to study painting in Berlin, Germany. Her work has been exhibited in galleries across Northern and Southern California and will be the subject of an online solo show with Taymour Grahne Projects in Spring 2022.



## M a d e l i n e B a c h



[www.madelinebach.com](http://www.madelinebach.com)

Image:

*Winter Minions*  
mechanical pencil, ballpoint pen, marker on paper  
18 x 24 inches



Image:

*Vick & Alison in October*  
mechanical pencil, ballpoint pen, and marker on paper  
38 x 50 inches

My work focuses on rotations, repetitions, and patterns in portraiture using primarily three basic materials: mechanical pencil, pen, and marker. The works begin with the reference of a rapid digital photograph that in the process of drawing becomes scaled to the size of the subjects depicted. Each final piece is a meticulously rendered drawing of a memory in motion, or moment that takes technically no time to produce—the time spent with those drawn is eventually reflected by way of simple, elementary mediums and materials. Working from a split second in time, my drawings question time frames and relationships, while clinging to mostly couplings and pairs, all of whom are close to me personally. All of the backgrounds are rendered in marker to rearrange and simultaneously displace the figures from their environments, while obscuring the atmosphere they are recreated in. Objects held or any particular moment in the process of drawing that demand some sort of focus, to separate physical place versus living things and beings, get rendered in ballpoint pen. In several of these, the subjects face and address the viewer. In others, the subjects are rotated and shuffled and their gazes shift towards each other. When displayed together, the drawings create scenes of exclusivity and apprehension, coupled with celebration and friendship. My goal is to bring a different kind of life to materials like pen, pencil, and marker, to rethink the rendering and representation of large-scale portraiture, and to preserve memories in a way that has become habitual in my practice.

Madeline Bach (b. April 27, 1995 in Philadelphia, Pennsylvania) is an artist and pastry chef based in New York. She received her BFA from New York University in 2019, and has shown cakes at Baba Yaga Gallery in Hudson NY, and most recently drawings at 319 Grand Street, NY. Bach lives and works in Manhattan, New York. She currently manages ATM Gallery NYC in Chinatown.

Kirk  
Henriques



Image:  
*How to eat a mango*  
oil and mixed media on canvas



[www.kirkhenriques.com](http://www.kirkhenriques.com)

The surfaces of my paintings are not perfect or pristine, rather they are built up and then scraped down. For me this process is a metaphor for resilience; it is my personal experience of resourcefulness, of using scraps to make something whole and new. My use of unconventional materials is a way to challenge traditional painting and expanding on my personal and historical narratives. My paintings jolt the viewer out of their comforting perceptions, assumptions, perspectives. I create new visual terms by challenging expectations of what the figure should be that includes at times, forcibly ripping, cutting, and layering my works.

Much of black people in film and Western art have been defined visually in three small boxes: enslaved, in servitude, or impoverished. It is my intention with whom I paint and the surfaces I paint on, as a way to negate this singular story and limited point of view. I use my authorship of visual representation as a form of resistance through the exploration of how figures navigate visible and obscure obstacles on their way to liberation.

Image:  
*The burial of Tammuz*  
oil on fiberglass  
138 x 150 inches

P a b l o B a r b a



[www.pablobarba.com](http://www.pablobarba.com)

Image:

*Business Casual*  
oil on canvas  
60 x 48 inches



Pablo Barba was born in 1985 in Santiago de Chile, and earned an MFA from Columbia University (2016) and an MA from Universidad de Chile (2014). His work has been exhibited at Galeria Animal, Galeria BECH and Galeria Juan Egenau in Santiago; and at the LeRoy Neiman Gallery, the Wallach Gallery at Columbia University, the Fisher Landau Center for Art, and the Bronx Museum of the Arts in New York; and Steve Turner, Los Angeles.

In the spirit of "merry company" and other themes found in historical genre painting, I depict small groups of characters in familiar situations drawn from everyday life. From break room chats to a raucous office party, this series of hyperbolic scenes is set within the quotidian workspace, wherein metaphors recurrent in the history of narrative images are revisited and charged with an energy of the present.

Image:

*Cherry Pie*  
oil on linen  
48 x 36 inches

Tara Lewis



[www.taralewisstudio.com](http://www.taralewisstudio.com)

Image:  
*Hell Yes Cheerleader*  
oil on polycotton linen  
60 x 48 inches



I paint portraits that examine identity pop culture anthropology and the human spirit. My paintings are prompted primarily by youth culture and the evolving perceptions of identity, stereotypes, social issues and self-awareness. The work portrays real-life subjects adorned with incongruous props, artist-made t-shirts and satin pageant sashes boasting pop culture text idioms. My work explores the interaction of text and image, inviting open-ended conversation and diverse interpretations. I explore celebrated cultural forces such as the Lone Rangers and prom queens seasoned with track shorts, wristbands, lollipops and other props that feature in the work in symbolic ways. My collaborative approach documents a consciousness of place, playfulness and self-awareness framed by irreverence and raw candor. The compositions portray coming-of-age empowerment, authenticity, spontaneity and informality expressing an entirely new story with timeless resonance. The paintings play with scale, redefine gender stereotypes and revisit past decades with a dose of satirical zing that results in trophy toting portraiture and wilful non-conformist debutantes gone rebel-rogue.

Lewis earned her BA in Painting and Printmaking at the University of New Hampshire, Durham, NH and pursued her graduate studies at Tufts University and the Museum School in Boston. Lewis is based in New York City and maintains a studio in Tribeca. She is a direct descendant of Art Nouveau artist Alphonse Mucha, one of her primary influences, who also infused typefaces and cultural portraiture into his celebrated and pivotal compositions. Her artwork has been included in exhibitions at the Aspen Art Museum's ArtCrush Auction by Sotheby's in Aspen, CO; The Watermill Center, New York; Lyons Wier Gallery, New York, NY; New York Fashion Week at Spring Studios and Michelman Fine Art, New York, NY. Her work is held in private collections in Palm Beach, Aspen, New York, London, Los Angeles, San Francisco and Hong Kong and is included in many private collections globally. Lewis has been featured in Whitewall Magazine, Fine Art Connoisseur Magazine, New York Magazine, Elle, Vice, Artnet, Art + Auction, and Cultured Magazine among others, and was recently published in RxArt's Between the Lines, Volume 7: Contemporary Artist Coloring Book.

Image:  
*Wrangler*  
oil on polycotton linen  
36 x 30 inches



[www.reihanehosseini.com](http://www.reihanehosseini.com)

Reihaneh  
Hosseini

Image:

*Planned Sex*  
oil on canvas  
57 x 65 inches



Reihaneh Hosseini is a storyteller. It's her dynamic, often times tumultuous life journey, that inspires her as an artist. Born and raised in Tehran where she pursued a first degree in Philosophy, she emigrated to Vienna, where she currently lives and works. In the Austrian capital, she went on to complete her Masters of Fine art and was trained under Austrian abstract artists Christian Schwarzwald and Gunter Damisch. But Hosseini always wanted to return to figurative painting, her favored style for reflecting on the world that surrounds her.

Inspired by her close circle of friends and everyday life experiences, she portrays seemingly ordinary scenes and people, yet with a dysmorphic rendition, exaggerated proportions, grotesque, and distorted features, and an incongruous palette. Often times alluding to what can be considered taboo or else intimate activities, she takes her viewers inside her characters' private spaces, giving us a peek into places that may be both unfamiliar and familiar to each of us. The strong sense of corporeality of her figures, coupled with the absurdity of the scenes that she depicts, reveal a psycho-emotional approach to life and painting. The figures that populate her works oscillate between beauty and ugliness, with a cartoonish appearance that adds humor and playfulness to her compositions.

Hosseini's compositions evoke an ambiance of misery and pensiveness with a thread of lethargic insouciance. They are imbued with philosophical subtleties, as Hosseini aims to portray existential and humane concerns that relate to behavioral and psychological states, instead of only rendering their physiognomy. With her paintings, she brings us to a dreamlike world where each of her recurring characters evokes our unconscious thoughts, our inner child, as well as our mental and social imagery.

Reihaneh Hosseini has participated in multiple solo and group exhibitions, she currently works closely with newcube and was included in "Up Close And Personal", a group exhibition at Ross+Kramer in New York City.

Image:

*Summer*  
oil on canvas  
47.3 x 39.4 inches

K a t i a L i f s h i n



[www.katialifshin.com](http://www.katialifshin.com)

Image:  
*Midnight Morning*  
oil on canvas  
70 x 70 cm



Katia Lifshin (b.1993, Israel) is a Ukraine-born Israeli artist who primarily focuses on themes such as family bonds, childhood memories, identity and friendship through her practice. She uses old monochromatic photographs to guide and inspire her work. She relocated to the US in 2012, studied painting and sculpting at Pima College, Tucson, Arizona. Returning to Israel in 2018, she now lives and works in Tel-Aviv.

I use old monochromatic photographs as a guide and inspiration to my work. Relying on photography to capture a moment creates a fragmented piece of it, open for interpretation. I use this opening to create new meaning for the old photographs. I collect the photos from flea markets and old family albums, usually with no information about the people I paint. I utilize the photographs as a reference, modifying them to create a new meaning, driven by my own personal narrative. I process my emotions through the paintings, and often I focus on subjects like childhood scenes, identity, friendship, my inner world.

Image:  
*Skeptic*  
oil on canvas  
25 x 30 cm

# Craigie Harper



[www.craigieharper.com](http://www.craigieharper.com)

Image:

*It's Hard To Dance With the Devil on your Back*  
acrylic on paper  
75 x 55 cm

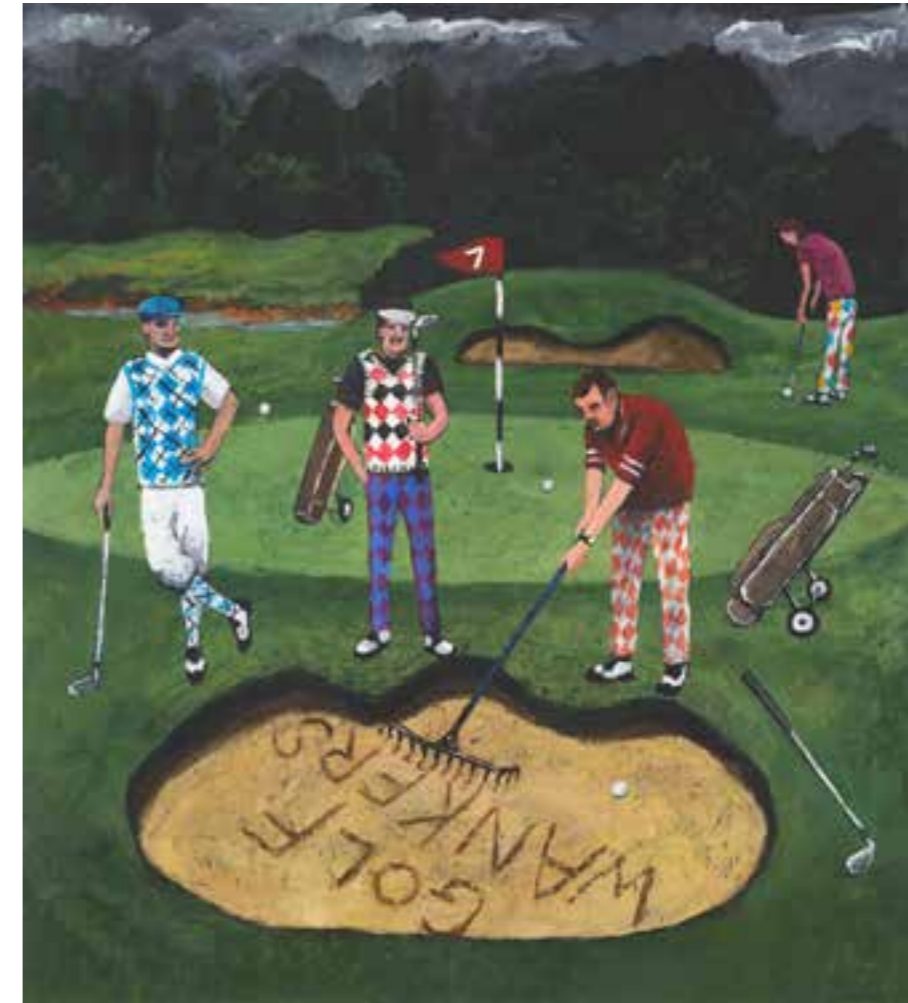


Image:

*Sand Bunker Vandalism is Par for the Course*  
acrylic on paper  
38 x 33 cm

Craigie Harper's paintings are set in a fictitious Scottish town called 'Kilmarning' which lies north east of nowhere in particular. The town came to me after being told I'd been speaking in my sleep. I was concerned I'd been giving 'bad advice to the people of Kilmarning'. No such place existed and I subsequently adopted it as my own. It serves as a vessel for my ideas, narratives and characters.

These paintings are partly autobiographical and partly fictitious—the line between the two is often blurred. Many of the narratives are based on real events from my life or the lives of the people closest to me, albeit exaggerated and set in a new context. I take inspiration from the landscape in Scotland—little towns and villages, the highlands and 'dreich' overcast skies. The Scottish identity, often expressed in self-deprecating fashion, finds its way into my paintings, too. The overarching themes in these paintings are of parochial attitudes, collective folly and the absurdity of local ways of life.

I have a progressive nerve disease called CMT that makes mobility and working with my hands difficult. It is an increasingly present part of my life that my paintings have to adapt to and evolve with. My practical processes of painting have become more deliberate and thought through in order to compensate. There is a point of tension where the work happens right between my intentions and my physical limitations. I studied painting at Gray's School of Art, Aberdeen and at the Royal Drawing School, London. In addition to painting I also work with young adults with learning disabilities in a Camphill community in the North East of Scotland.

Heui Tae Yoon



[www.yoonheuitae.com](http://www.yoonheuitae.com)

Image:  
*A Man Turning The Corner*  
acrylic on canvas  
162 x 130 cm



Heui Tae Yoon was born in 1980 and raised in Seoul, South Korea. Both my mother and father's side of the families are from the north part of Korea. Usually people who are from the north side, have very dry humor and wry wit, and I grew up with that. My gifted dry humor and sarcasm are always reflected in my work. I lived and worked in New York between 2005 to 2016, and moved back to Seoul, South Korea since then.

I reveal the process of artistic creation through humor and satire, jokes and confessions, and malaise and ignorance. Through the revelation, I realized what was reflected in my eyes was a boy, a warped space, a dog, and the dimensions that surround me. So I painted what I was really seeing on my canvas. In my recent works, I played existence, extinction, and flow of the nowness; however, I have never addressed those questions because I enjoy the interaction between myself and my work, and this has become my real world.

Image:  
*A Man Between*  
acrylic on canvas  
182 x 122 cm



J e s s i c a  
A l a z r a k i



Image:  
*Tiger*  
oil on canvas  
34 x 34 inches



[www.jessicalazrakiart.com](http://www.jessicalazrakiart.com)

As a Mexican woman living in New York City, I feel it is my responsibility to open up a dialogue about immigrants. My work intends to bring Latinx life into contemporary art by celebrating the culture and highlighting family values. The narrative shows interior domestic scenes surrounding tables. Bright colors and decorative patterns are very characteristic of my works; in my oil paintings, portraits are always in the foreground and close to the viewer. Intense brushwork provides unique character combined with flat backgrounds to highlight emotion.

Image:  
*Pink Donut in Pink*  
oil on canvas  
42 x 52 inches

Kate  
Pincus-Whitney



[www.katepinciswhitney.com](http://www.katepinciswhitney.com)

Image:

*Paradise a la Carte: Coffee with Klimt (Café Sabarsky)*  
acrylic and polycolor on canvas  
40 x 60 cm



Image:

*Paradise a la Carte: LouLous (lunch at the Musee des Arts Decoratifs)*  
acrylic and polycolor on canvas  
40 x 60 cm

Kate, through reimagining the radical emotional, psychological, political, poetic, and story-telling power of food, uses the theater of life to set the stage of the table. Conjuring discussion with Chronos and Kairos, the meal is placed within the liminal; where all bodies are simultaneously present and absent. The paintings are as much about life as they are about death. Investigating contemporary life and myth making, I explore the mapping of culture through the objects we consume. I view the table as a place of narrative portraiture. Sometimes the table acts as a shrine, other times a commons or a stage. We all must eat. Raised in the kitchen by a single mother and grandmother, my experience of identity is deeply entrenched in the sharing of the meals and the theater of the dinner table. Investigating modern and historical modes of consumption, food acts as both symbols and icons of psychological hunger—hunger for connection, meaning, belonging and celebrating the divine comedy of the dinner table.

Images Courtesy of the Artist, Fredericks and Freiser Gallery, and GNYG Gallery, photography by Heather Rasmussen.

Greg  
Szostakiwskyj



[www.szostakiwskyj.com](http://www.szostakiwskyj.com)

Image:  
*View From The Backseat*  
oil on canvas  
48 x 40 inches



Greg Szostakiwskyj is a Canadian artist whose paintings deal with subjects and figures. Born in Belgium of Ukrainian parents and raised in Canada, Greg's unique paintings are influenced by growing up watching his father as an artist. His early years were involved in art programs, winning awards throughout his early academic years. He later enrolled into the University of Calgary Fine Arts program where he continued his training. The inspiration and ideas behind Greg's paintings are as a result of memories from early years. The paintings offer a glimpse of scenes from lives and past experiences. The figure becomes part of the design and not the focal point of the painting itself. Greg is currently working on new works using the medium of oils.

Image:  
*Hotel Girona*  
oil on canvas  
30 x 18 inches



[www.penelopekupfer.com](http://www.penelopekupfer.com)

Penelope  
Kupfer

Image:  
*Can I have your phone?*  
acrylic and oil paint on canvas  
76 x 91 cm



The critical outlook of Penelope's work focuses on questions of identity, selfhood, representation, interpersonal relationships, motherhood and the family, exploring emotional and psychological mental states and their impact on the physical body. Thematic perspectives include entrapment, escape and liberation; the individual in relation to the group; need, desire and fulfilment. Her paintings and drawings feature a cast of characters engaged in and affected by certain conditions of everyday life, or depicted in emotional states of being, stylistically characterised by a form of gestural figuration. Her practice includes drawing, painting, printmaking and installation, as well as curatorial activities.

Penelope has been a self-taught artist in her formative years in Berlin. In 2005 she moved to London where she started a family. Now that her three children are more independent she took the chance and started an academic career. After studying at undergraduate level at Central Saint Martins in London, she graduated this year with a Masters in Painting from the Slade School of Fine Art in London. The current body of work is heavily influenced by the current pandemic and besides completing a Masters also fulfilling caring duties and home schooling. Penelope's gestural paintings are influenced by German expressionism but from a female perspective.

Image:  
*Kick*  
oil paint on canvas  
50 x 45 cm

Soyeon Shin



[www.soyeonshin.com](http://www.soyeonshin.com)

Image:  
*Emerson Place II*  
acrylic on canvas  
20 x 24 inches



Soyeon Shin is a visual artist originally from Seoul, South Korea, who has lived and worked in Brooklyn, NY, since 2010. Shin's work has been exhibited at Mrs. Gallery, Maspeth, NY; Trestle Gallery, Brooklyn NY; NADA Miami 2020; and Nino Mier Gallery, Los Angeles, CA. Her work has recently been featured in the Brooklyn Rail. She received her BFA from the Seoul National University, Seoul, South Korea; and her MFA from Pratt Institute, Brooklyn, NY.

My work can be seen as a mirror image of my mind, a surrealistic version of my mindscape. What I feel is not exactly what you see. But what you feel is exactly what I made.

Image:  
*Grabam Avenue*  
acrylic on canvas  
24 x 24 inches



Image:  
Arnold  
painted ceramic tiles  
18 x 24 inches



Image:  
37 Movie Ideas  
ceramic tiles on board  
48 x 48 inches

There's a clip (it's on YouTube) of Shaquille O'Neal announcing to the press that 'From this day on, I want to be known as The Big Aristotle'. I love that. It's confusing and surreal and joyful. That's what I want for the art work—it should be fun and colourful, sometimes confusing and ridiculous. I have a lot of ideas and I want to bring as many to life as I can. In other words, I want the work to be The Big Aristotle. And just because that sounds like a joke, it doesn't mean I am joking. Shaq won four championships after all.

www.wooforiginal.com

L u i s i a n a M e r a



[www.luisimera.com](http://www.luisimera.com)

Image:  
*Atalanta*  
charcoal on paper  
8,5 x 11 inches



Luisiana Mera was born in Panama, and moved to the United States to study art. She received her MFA from the New York Academy of Art, where she was awarded the Leipzig Summer Residency in Leipzig, Germany and Cuttyhunk Island Residency in Massachusetts and art residency in Co. Kerry, Ireland. Mera's charcoal drawings focus on the pure essence of people, places and ephemeral moments in life. For the most part her work was centered around her family and the Latin American culture in which she grew up. She has been working on an ongoing series of portraits of friends and people she meets in NYC.

Image:  
*Prinston*  
charcoal on paper  
52 x 86 inches



[www.maryameisler.com](http://www.maryameisler.com)

M a r y a m  
E i s l e r

Image:

*'Once Upon a Turquoise Past' series*  
digitally printed on archival cotton fibre Hahnemühle paper  
A2 size, Edition of 10 +2AP



I am a London-based photographer. The nucleus of my work explores the ennoblement of The Sublime Feminine's visual expression—beautiful, soulful, sensual and intellectual, a force which carries at its crux the greatest mystery of all, that of human Creation. I have sought out this force photographically across the globe, from Mexico to Big Sur, from Provence to Iceland, a personal journey during which I have visually attempted to revitalise this energy through the female form, as set against the grandeur of nature. In more recent months, as a response to the global pandemic lockdown, I turned the camera from the outdoors to story-rich interiors, with the ever-present feminine energy as the driving factor. Here, I present you images from a new series 'Once Upon a Turquoise Past' shot in November 2020 during lockdown, at Leighton House in London.

Featured images credits: model : Sarah Lovegrove; makeup : Jessica Cheetham; styling: Anne Sophie Cochevelou.

Image:

*'Once Upon a Turquoise Past' series*  
digitally printed on archival cotton fibre Hahnemühle paper  
A2 size, Edition of 10 +2AP



L i v  
D a w s o n



[www.livdawson.myportfolio.com](http://www.livdawson.myportfolio.com)

Liv Dawson is an emerging photographer based in the New York area. Her work focuses on light and color as characters within portraiture. Her most recent project From the Basement is a study of self-portraiture and negative space through quarantine. From the Basement is available for viewing on her website. She earned her BA in Communications & Media Studies from Goucher College.

Image:  
II  
photograph  
45 cm x 30 cm

Image:  
III  
photograph  
45 cm x 30 cm



www.paramedia.net

# Erwin Redl

Image:

*Islands of Light*  
kinetic light installation, 8 islands with 128 programmable white LEDs on fiber-glass rods  
9.4 x 6.4 x 5 m overall dimensions (L x W x H), 3 x 5 m each island (diameter x height)



Erwin Redl's work is informed by his combination of conceptual structural thinking and profound craftsmanship. It is based on research into the phenomenology of visual perception. The emphasis is on reframing the relationship between traditional fine art and digital media. The artworks reflect upon the condition of art making after the "digital experience", how to be an artist after the advent of a networked, screen mediated world. Since 1997, Erwin Redl has investigated the process of reverse engineering by (re) translating the abstract aesthetic language of virtual reality back into architectural environments by means of large-scale light installations. In this body of work, space is experienced as a second skin, our social skin, which is transformed through his artistic intervention.

Erwin Redl was born in 1963 in Gföhl, Austria. He has been living in the US since 1993. In 1993, after finishing his studies at the Vienna Music Academy with a BM in Composition (1990) and BM in Electronic Music (1991), he was awarded a Fulbright Scholarship for graduate studies in computer art at School of Visual Arts, New York, (MFA 1995). The artist manages a large production facility in Bowling Green, Ohio and a studio in New York.

The artist's work was featured in the 2002 Whitney Biennial, covering the Whitney Museum's facade with multi-color LED veils. In 2008 Erwin Redl created a multimedia installation for the Austrian Pavilion at the World Expo in Zaragoza, Spain. After being awarded the Bloomberg Public Art Challenge Grant, his largest project series of nine large-scale installations were completed in 2016 for the City of Spartanburg, South Carolina. He won several major public art competitions with installations for the new New York Police Academy in Queens, New York; the Neuroscience Center at Wright State University, Dayton, Ohio and the Union Square / Market Street subway station in San Francisco. His work is collected by prestigious national and international institutions, among them the Whitney Museum of American Art, New York; the Museum of Contemporary Art San Diego; the Milwaukee Art Museum and Borusan Contemporary Istanbul as well as by prominent private collectors.

Image:

*Matrix XII Krems*  
light installation with 740 blue LEDs  
29.1 x 21.3 x 4.8 m (L x W x H)

Hayley Youngs



[www.hayleyyoungs.com](http://www.hayleyyoungs.com)

Image:  
*Memories Of Capri*  
acrylic on canvas  
20 x 24 inches



Hayley Youngs is a Brooklyn-based painter who creates lavish geometric paintings, alluding to a realm beyond the physical world, both philosophically and spiritually. Employing a visual language of esoteric shapes and curvilinear motifs, she navigates a mystical pictorial space, governed by symmetry, color, and intuitive precision as well as recently including constructed landscapes or fragments of nature from memories of her travels. With a mission to "find the calm within the chaos" amidst a wildly turbulent socio-political climate, Youngs' ongoing series of Rorschach-esque works metaphorize humanity's journey into the unknown and the societal transformation taking shape in our modern historical moment. Drawing stylistic influence from Art Deco, Psychedelia, and Visionary art traditions, these kaleidoscopic abstractions are a timely reflection of the universal desire for balance and positivity, serving as a safe haven for comfort, collective meditation, introspection, and re-orientation.

Hayley holds a BFA from Pratt Institute and her art has been included in shows at the Proto Gomez Gallery, the Wassaic Project, Showfields, Paradise Palase, Satellite Art Show, 5-50 Gallery, IRL Gallery etc. She spends just about each and every single day in her studio painting or teaching art lessons to neighborhood kids while drawing from memory her favorite places she's been able to travel to while waiting to be able to see the world again. All of which inspire her recent works.

Image:  
*Memories Of Étretat*  
acrylic on canvas  
20 x 24 inches

S a r a h F a u x



[www.sarahfaux.net](http://www.sarahfaux.net)

Image:  
*Stained glass pit stain*  
oil on canvas  
84 x 78 inches



Sarah Faux's paintings weave sensory knowledge and sexual expression into emotional landscapes. In this erotic, abstract world, power dynamics shift as fluidly as gender blurs. Borrowing from a feminist toolbox, Faux's paintings are structured from a first person perspective, looking down at oneself. With time, viewers slowly decode figures coupling and uncoupling, grasping for each other within painterly pools of color. The boundaries of these bodies, like the colors themselves, are never as concrete as they appear.

Faux has held solo exhibitions of her paintings at M+B (Los Angeles, CA), Capsule Shanghai (Shanghai), and Stems Gallery (Brussels), among others. She has shown in group exhibitions at Loyal Gallery (Stockholm), Thomas Erben Gallery (NYC), Fredericks & Freiser (NYC), How Art Museum (Shanghai) and more. Faux's paintings have been written up in places like Cultured Magazine, Surface, Modern Painters, Hyperallergic, i-D Vice and Artsy. Faux holds an MFA in Painting from Yale University ('15) and a joint BA/BFA from Brown University and the Rhode Island School of Design ('09). Faux was awarded the Gloucester Painting Prize and Residency at Yale, and she has participated in other residencies including Yaddo (Saratoga Springs, New York), Cuevas Tilleard Projects (Lamu, Kenya) and the Lower East Side Printshop (New York, NY). Sarah Faux was born in Boston, MA, and lives and works in Brooklyn, NY.

Image:  
*Buttercup*  
oil on canvas  
78 x 84 inches

G u s t a v   H a m i l t o n



[www.gustavhamilton.com](http://www.gustavhamilton.com)

Image:

*Two pots, stacked  
glazed ceramic  
13 x 18 inches*



Gustav Hamilton (b.1990, Everett, WA) was raised in Fargo, North Dakota and currently lives and works in Brooklyn, NY. He received his MFA from the New York State College of Ceramics at Alfred University, and his BFA from the University of Montana. Prior to moving to New York City, he was a Visiting Professor at Colorado State University. Hamilton is a Studio Manager at BKLYN CLAY and designer for BKLYN CLAY Made. He has exhibited most recently at David B. Smith gallery, Fisher Parrish Gallery, The Hole, Steuben Gallery, The Alfred Ceramic Art Museum, and Zoe Fisher Projects.

Image:

*Home, looking North  
glazed ceramic and acrylic on panel  
46 x 46 inches*

Camilla Marie Dahl



[www.camillamariedahhl.com](http://www.camillamariedahhl.com)

Image:  
*Golden Hour (Ovine Dreams)*  
pumice, perlite, straw, acrylic, and oil on canvas  
50 x 40 inches



Drawing on imagery from my hometown and my lived experiences, I use straw, steel, pumice rocks, and paint to create a colorful, introspective reality that is at once inquisitive and calm. I am working to build a tactile world that celebrates sunlight, stillness, and open space, and is not beholden to our hierarchical understanding of it. Through a blend of traditional and experimental techniques and materials, I build up textural, often sculptural paintings, and bronze and steel sculptures. With these meditative, narrative works, I hope to encourage a championing of humility over ego, and a better appreciation for the moments of light, beauty, or stillness we may encounter in our daily lives.

Camilla Marie Dahl (b. 1993) is a painter and a sculptor currently living and working in Brooklyn. She received her BA from Skidmore College, and her MFA from the New York Academy of Art. She is a two-time recent recipient of the Elizabeth Greenshields Foundation Grant. She has exhibited in shows throughout the US, and her work has been auctioned at Sotheby's New York.

Image:  
*Facade*  
pumice, perlite, acrylic, and oil on canvas  
48 x 48 inches

A h u v a Z e l o o f



[www.ahuvazeloof.com](http://www.ahuvazeloof.com)

Image:  
*Fossil 3 - Creation*  
black steatite  
50 x 20 x 18 cm



Zeloof is an Iraqi-born sculptor with a passion for stone carving, instilled by her early years spent in Israel and the variety of stone found in the natural environment and architecture of the region.

I relocated with my family to London in the 70s, where we redeveloped the Truman Brewery and transformed it into a major creative hub for East London. Whilst I have always made sculpture, it wasn't until my late 60s that I began to seriously develop my practice and have gone on to show my work in three solo exhibitions and several group shows internationally.

I am fascinated by the concealed qualities and energy within different stones and whilst much of my work is carved direct into stone, including black steatite and alabaster, I have started revisiting carved works in cast and coloured glass, discovering a sense of latent volume within each subject, along with the accidental bubbles, flaws and uneven translucence which bring a new dimension to the process. I am inspired by the human form and the elemental sense of dialogue I obtain from the process of excavating my subject from the materials I work with. I try to portray each head with a sense of its own inner life, reaching to reveal something living in the material which my practice as a sculptor might animate and make manifest. The past year has deepened this sense of communion with materials and a new series inspired by my experience of profound isolation.

Image:  
*Evolution 1*  
patinated bronze  
37 x 30 x 19 cm  
photo by Georgia Metaxas



K a t h y  
R u t t e n b e r g

[www.kathyruttenberg.com](http://www.kathyruttenberg.com)

Image:  
*Humanity Needs A Miracle*  
ceramic, LED Lighting, video  
46 x 20 x 22 inches



Ruttenberg is currently represented by Lyles & King of NY, has had more than 35 solo shows, and participated in group shows all over the world including the International Ceramic Biennial, France; and the 59th Faenza Prize International Competition of Contemporary Ceramic Art, Italy. In 2019 Ruttenberg had six monumental sculptures installed on the Broadway Malls from 64th to 157th St in NYC. Ruttenberg's works are permanently installed in the Tisch Children's Zoo in New York's Central Park and in the Mamiraua Sustainable Development Reserve in Amazonas, Brazil.

As the world unravels, the role of artists becomes more critical so that humanity does not lose the power of reflection. To be a female sculptor at this moment is without limits. The time of crossroads encompassing the expansive unknown, we call the future which is moving now at the speed of light, colliding with what humanity needs to accept as the new normal. Looking back on this past year, one witnesses a world that has faced historic change. Spinning ideas as fast as the world is changing seems a prerequisite to stay relevant. However, I have been reminded in this past year of the pandemic that making art is grounding and fulfilling even if the world is collapsing. For this, I have enormous gratitude. With the weight of creative life within me, I am rooted in the turbulence of now. I feel my feet on the ground embracing the ability to keep my eyes open to feel the changes without judgment of fear or reaction of anger.

With a generosity of spirit, my quest is to search for beauty, truth, and honesty in this moment of unprecedented madness in order to offer light for those around me. Under the glow of light, we can discern what is reality and what is a distraction. New solutions for old problems call for so much creativity, with priorities made clear we act with urgency for humanity to start to get it right before it is too late. Acknowledging this with my renewed perspective is a powerful way to get to work in 2021.

Image:  
*All Things Great and Small*  
ceramic  
28 x 38 x 12 inches



Lilian  
Day Thorpe



[www.lilianday.com](http://www.lilianday.com)

Image:

*Serenade*  
photomontage  
28 x 32 inches



Lilian Day Thorpe (b. 1991) is a photomontage artist based in Brooklyn, NY. Born in Indiana, Thorpe moved to Brooksville, Maine, at age ten. Her early experience at a Waldorf school fueled and encouraged her creativity and set her on an artistic path. In 2014, she received her BFA from Pratt Institute in Photography, graduating with highest honors. Thorpe then went on to receive her MS in the History of Art and Design from Pratt in 2017. In 2015, Thorpe was named an Avant Guardian by Surface Magazine. Her work can be found in private collections throughout the United States and globally.

Simultaneously painterly and photographic, her serene compositions are inspired by her love of, and need for, quietness. She manipulates and digitally collages her own film photography to create textural montages that suggest fictional landscapes. Her process engages and explores the contradiction of using a digital medium to evoke tangible, analog sensitivities. Her soft scenes offer a visual and mental respite from an otherwise loud world.

Image:

*Seafog*  
photomontage  
32 x 48 inches

# Timothy Bair



[www.timothybair.com](http://www.timothybair.com)

Image:  
*Self-Portrait (Background Noise)*  
acrylic and oil on canvas  
24 x 18 inches



"We must have been evil-doers in our previous lives,"—my parents would say, to fulfil their need to rationalize my disability. I grew up in a conservative household with deeply ingrained traditional Asian cultural sentiments and a family that was unable to accept my condition. I was often made to hide my disability and explain it away as a temporary condition, the result of an accident—but it was not. I have SMA, a rare neuromuscular disease that slowly weakens my muscles over time. "It means bad luck for the family," was the refrain under our roof. My parents, hiding my genetic disorder from anyone outside of the family to protect my brother's future matchmaking prospects, were always equipped with a reason for the wheelchair: an injury from a rough game of basketball, a fall down a flight of stairs as an infant, or a careless sprint across the street on a red light.

These experiences form the basis for my work, in which I investigate systems of indoctrination, tradition, and my identity as a disabled person. My most recent body of work, *Bedtime Stories*, focuses on the Taiwanese folk stories I heard my parents tell as I was growing up—stories that I have dissected and held parallel to my lived experiences in my drawings. I examine my upbringing and identity through a mixture of autobiography and cultural pedagogy, such as in *I Stand No Chance of Growing Up*, where I interrogate traditional Taiwanese customs regarding discrimination and arranged marriages, in which people are taught to "date their own kind". With the piece, I pose the questions: What about me? Am I to search for someone in a wheelchair as well? Is that how my cultural similarities are defined? Through my practice, I unpack preconceived notions of what it means to be a disabled artist—preconceptions that I hold, and that I'm met with in others.

Timothy Bair (b. 1996) is a Taiwanese American artist whose practice exists at the intersection of autobiography and collective history, exploring issues of cultural pedagogy through the media of drawing, painting, and sculpture. The process and imagery in Bair's work are catalyzed by the atmospheric biases that often arise from his experiences navigating his surroundings as a person with a disability.

Image:  
*Skeleton Tree*  
color pencil, synthetic paint, pumice on paper board in artist frame  
20 x 15 inches

Richard  
Dean Hughes



[www.richarddeanhughes.com](http://www.richarddeanhughes.com)

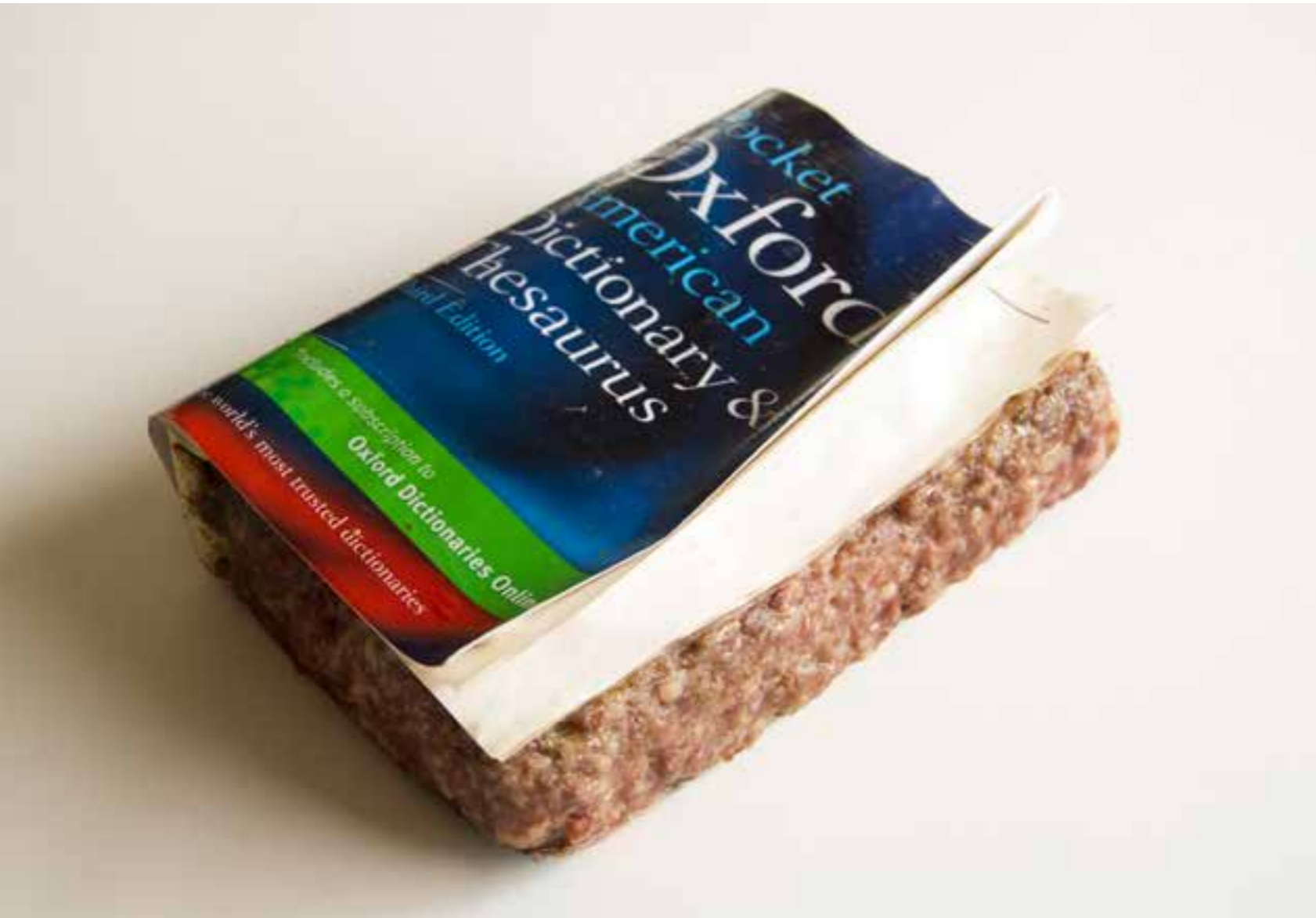
Image:  
*A Hypothetical Space*  
metal, heat, resin, newspaper  
18 x 13,5 x 10 cm



Image:  
*The Moment We Became Oblivious*  
unfired clay, silver leaf, metal rod  
13 x 8 x 4,5 cm

Richard Dean Hughes describes the slippery relationship between the real and hypothetical. He often revisits and describes a personal and internal space, taking artifacts, feelings and 'visuals' from imagined scenarios, bringing them into real-time through the manipulation of material and collisional objects. His sculptures question the idea of plausibility, they question their own existence, acting as a representational display of the space in which Hughes is trying to describe. Hughes explores an interest in the language of material and object, he creates new narratives through an exploration of duality, his works belong in two places at one time, can be two things at the same time, both hot and cold, utilitarian and absurd.

Jia Jia



[www.jiajiajj.com](http://www.jiajiajj.com)

Image:

*Untitled*

dictionary, ground pork  
7.9 x 1.8 x 5.3 inches

related video link: [www.youtube.com/watch?v=JjthNFjAfdY](https://www.youtube.com/watch?v=JjthNFjAfdY)



Jia Jia is a multi-media artist. She works primarily in installation, and incorporating sculpture, video, and performance. Her practice uses satire and humor to imagine everyday objects anew. The work questions how globalization and a technologically saturated society influence the ideology of the individual and how the individual behaves in a society filled with contradiction and stimulation. Having studied and worked between China and the United States, Jia Jia's artistic practice is influenced by the countries' contrasting socialization and cultural differences. She earned her BFA in Ceramics from China Central Academy of Fine Arts in 2016 and MFA in Sculpture from University of Washington in 2021. She also studied as an exchange student in Alfred University's Ceramics Department and was a resident with California State University, Long Beach.

My artistic practice has been influenced by my experience of living, studying and working between China and America. I am curious both about personal emotion, and about the larger factors at work in society and cultural contexts which influence individuals deeply. I am interested in how technological developments bring about synchronization and globalization in communication. Topics I explore and challenge the audience to experience in my work include: What do we receive from the image world? How do different media interact? How can we understand that truism that "seeing is believing" in a contemporary context, and how is that belief made real at the level of our bodies and senses?

Image:

*Hon, What, Receive, Accept*  
mixed media  
various dimensions

W u m e n G h u a

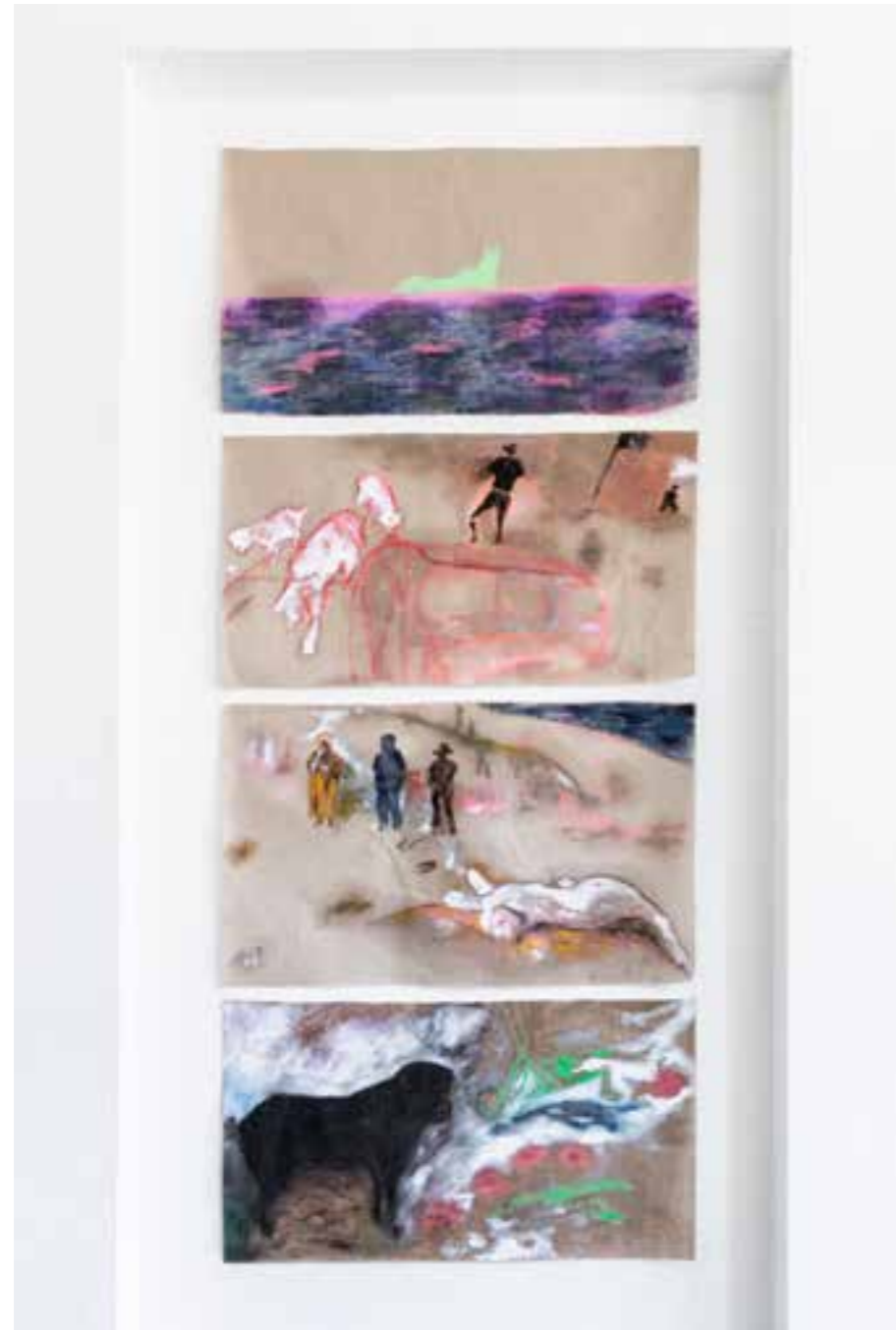


Image:

*It is another river that I seek-4*  
oil color, pigment, raw oil on untreated linen  
130 x 70 cm



[www.wu-men.com](http://www.wu-men.com)

Wumen Ghua is Mongolian, born in Hulunbuir, Inner Mongolia Autonomous Region of the People's Republic of China.

My practice consists of using painting and installation to explore topics of multiple histories, dynamic identity and nature-human relationship. My paintings are normally synthesised by historical images with personal fantasy to create an observer dependent reality. Norming and deforming of human figures naturally emerge as experimental elements from my painting process, suggesting the possibility of a dynamic human existence, and enabling elements of human identity to be influenced by the external physical and internal metaphysical conditions.

Image:

*It is another river that I seek-2*  
oil color and raw oil on untreated linen  
200 x 330 cm



[www.luminwako.com](http://www.luminwako.com)

Image:  
*Roses (front garden)*  
oil on linen  
48 x 40 inches



During the pandemic I walked through a cemetery near my house every day with my two daughters. Each day there were at least three tractors digging graves and it continued like this for months. Refrigerated semi-trucks were parked around the block at the hospital to store all of the dead. At the same time, spring was beautiful; it was amazing to see the natural world wake up and bloom and somehow it was easier to pay attention to with the city so still and silent. It was like a blooming memorial but also an example of how indifferent life is to our human dramas. I started sketching and painting in the cemetery on small canvases. In my studio I painted a white rose and a skeleton model over and over. I felt so much pleasure from looking at the world and painting, I'd kind of forgotten how intuitive it was. For me painting from life is incredibly freeing. There is so much information available to the eyes that it's more like choosing and amplifying than copying. When painting from life I search for rhythm and movement; for energy. Sometimes after staring long enough, objects lose their names and become abstract. I try to find the parts that are too particular to be imagined in the mind and I heighten them.

Wakoa received her MFA from the Rhode Island School of Design. She was a recipient of the Dedalus Foundation MFA Grant, a Fountainhead Fellow at Virginia Commonwealth University, and in 2018 she was a recipient of the Sharpe Valentas Studio Program Fellowship. She will have a solo show at Deanna Evans Projects in the fall of 2021. Her work has been shown at George Gallery, Hesse Flatow, James Fuentes, Taymour Grahne Gallery, and Untitled Art Fair, among other venues.

Image:  
*White rose with sepals*  
oil on linen over panel  
24 x 20 inches

editorial selection of works

Featured image:  
Anna Wehrwein  
*Open Window*  
oil on canvas  
46 x 34 inches  
more on p. 136-137



J. Carino



Image:  
*Are We Disappearing?*  
acrylic and oil pastel on unprimed linen  
53 x 70 inches



[www.jcarinoart.com](http://www.jcarinoart.com)

J. Carino is the pseudonym of a California-based figurative artist working in a variety of mixed-media. He is a graduate of Parsons School of Design and an award-winning illustrator and animator.

I am interested in the interactions between people and nature, and how the creation of our sense of self is connected with the natural world. I have particular interest in how, for queer people like myself, our "natural" is often seen as "unnatural", and the reflection of this marginalization in our experience of nature. In my work there is a process of uncovering the human history of a natural landscape, literal and symbolic, as well as the uncovering of the reflections of natural landscapes in our bodies and the ways we see ourselves. I like to play with distortion and abstraction, losing and rediscovering the figure and the landscape as I work on a piece, and how that evolution presents itself in the finished work. Like many queer people, there is a dichotomy of wanting to be seen as a whole person, sexuality included, but also the fear of people seeing too much.

My figures, often self-portraits, inhabit landscapes of abundance and fertility, lush with ferns and fruit, like an Eden where these fears dissipate. This series of larger works, the "Fernseed" series, revolves around traditional and non-traditional symbols of fertility, like the mythical fernseed and the agave, to explore the idea of a "fertile" life outside of procreation. Through my work, I explore the complicated influence of intimacy, sexuality, and being seen, especially as it relates to gay relationships and our ability to connect with one another and ourselves.

Image:  
*The Unicorn Defends Itself*  
acrylic, charcoal, and oil pastel on unprimed linen  
84 x 69 inches



## Giorgio Celin



[www.giorgiocelinstudio.com](http://www.giorgiocelinstudio.com)

Image:  
*Traicion*  
oil and stick on canvas  
80 x 100 cm



Giorgio Ermes Celin (b. Barranquilla, Colombia) currently lives and works in Barcelona (Spain). He creates vibrant works that explore human relationships: the longing for intimacy and the tenderness and melancholy of living in a lonely world where individualism is rampant. He aims to celebrate the beauty, the queerness and the complexity of the Latinx-diaspora.

"Painting is poetry": I see a painting as a poem, an image that can give the viewer, through a particular composition, set of lines or a certain colour, the recreation of a feeling. I like to frame my work in a relative conceptual mystery. I want to avoid intellectual speculation and encourage the engagement of the viewer in the construction of the narrative of the artwork. This process creates a "living entity" over a dead, over-criticized, over-intellectualized piece.

As a queer individual, a Latinx that experienced the process of migrating from one country to the other multiple times, I feel the urgency to use queerness as a political tool to push the visual conversation forward and fight visual stereotypes of both heteronormative and mainstream gay imagery. I want to represent the multi-faceted phenomenon of the Latin American diaspora, and put it in the map of art history. Through immersion in this particular experience I want to create new narratives and build a visual universe where the Latinx migrant experience is a beautiful and celebrated process.

Image:  
*Noche de luna Llena II*  
oil on canvas  
117 x 120 cm



[www.emmanuelcarvalho.org](http://www.emmanuelcarvalho.org)

# Emanuel Carvalho

Image:

*Nothing goes with this body*  
oil on linen  
170 x 200 cm



Emanuel Carvalho (b. 1984, Portuguese-Canadian) is a London based, queer-identified visual artist. Carvalho holds a PhD degree in Medicine from the University of Amsterdam and is currently completing the Turps Banana Art School 2-year Studio Painting Programme. His practice spans diverse media, encompassing painting, drawing, writing, photography and performance. His work has been exhibited at the Van Gogh Museum in Amsterdam and recent exhibitions include AORA Space and Bermondsey Project Space in London. In 2022 Carvalho will have a solo show with Noh-Art Contemporary in Rome.

My work reflects on issues pertaining to fluid gender-identities. Over the past year, I produced large-scale paintings depicting bodies in performative stances, often my own, intertwined (and responding to) inanimate structures. Objects and bodies are depicted as a believable extension of our world, purposefully unabsorbed in themselves and placed with the aim to gaze back at the viewer while being beheld. The absence of sexual imagery is an attempt at redressing the scarce representation of queer bodies in art historical canons whilst destabilising the hyper-sexualisation of queer identities and histories in contemporary art practices.

The construction of compositions incorporates two basic elements that form the core of human perceptive response, flesh and chiasm, as described by the phenomenologist Merleau-Ponty. Bodies and objects (flesh) intersect (chiasm) and trigger an emotional response that triggers the beholder's pre-conceived notions of queer imagery. In this way, the paintings reference principles devised in Diderot's Salon, which state that the painter's task is to arrest, attract and enthrall the beholder. I question that if perception is an acquired construct, moulded by experience and learning, it can also be subjected to self-reflection and potentially to change.

Image (left): Image (right):

*All that crash stuff*  
oil on linen  
180 x 140 cm

*To the New State, they said*  
oil on linen  
145 x 198 cm

# Ida Sønder Thorhauge



[www.idathorhauge.com](http://www.idathorhauge.com)

Image:

*A Storm Is Brewing*  
oil on canvas  
250 x 160 cm



Image:

*So, Is This Strength or Loneliness? Sometimes I Get Confused*  
oil on canvas  
250 x 160 cm

Ida Sønder Thorhauge obtained a diploma in fine arts from the Jutland Art Academy in 2016. Her works are represented in collections such as the Danish Arts Foundation and the Council of Visual Arts, Copenhagen. She has exhibited her work in venues and museums such as Roskilde Festival, Kunsthall Aarhus and Kunsthall NORD (DK). In 2016 she cofounded the artist group Piscine, with whom she has exhibited at FUEGO (MEX); The Poor Farm, (US); INCA (US), and at Les Rencontres Internationales—Haus der Kulturen der Welt (DE). Her paintings are figurative and expressive, and often portray surrealistic human figures, horses and butterflies in abstract day and night landscapes. The paintings are detailed, direct, saturated and often overwhelming in their scale, language and expression.

Thorhauge's paintings especially narrate about human life and its big, inevitable dualisms: Life and death, youth and old age, beauty and decay, seriousness and humor, heaviness and lightness. Her visual language is on the one hand direct, easy to read and almost naive, but at the same time it contains complexity and mystery, as the cyclical and the dualistic are at play in all the works. There are borrowed motifs and references in the paintings—references to new and older classical literature, fairy tales, myths and works of art history. With a feminist approach to the historical material her paintings bring into play, the works examine phenomena such as identity, transformation and the existential. Normative representations of gender are negotiated in this at once archaic and contemporary universe, where humans are on the paths of life. Iconic and universal symbols such as skeletal heads, butterflies and roses appear with the figures. As complex emojis, the figures and symbols together form a card index of possible narratives, which examines universal imaginary and the collective unconscious.

Featured images photography by Anders Sune Berg.

Elana Bowsher



[www.elanabowsher.com](http://www.elanabowsher.com)

Image:  
*Untitled*  
oil and acrylic on canvas  
20 x 24 inches



Elana originally came to painting through her background as a ceramicist, which is not very common: Most artists start as painters and branch out from there. I was born in San Francisco, however, and the Bay Area ceramic scene still loomed large. While attending UCLA for my undergraduate degree, I began to paint on my ceramic vessels, and slowly became more interested in painting than sculpture, and my practice grew from there.

My style is influenced by pop art, while my imagery leans heavily into feminine symbols and subject matters, and I have disregarded the commercial and advertising elements of pop art. I am interested in toying with narrative figurative painting, and so my renderings of the female body exist in liminal spaces, often resting on undefined surfaces or within surreal geometric pictorial frames. Abstract color field backgrounds fluctuate between pure shapes and representations of clothing, hair, light, a table or a wall. I use a digital projector to crop and fragment still life drawings and figurative imagery from my sketchbook. I am investigating the boundary between the uncanny and the narrative and the familiar versus the new. I play with point of view, fragmentation, scale and color to investigate these queries. I look to Georgia O'Keeffe, Alex Katz, Silke Otto-Knapp, Tom Wesselmann and Lari Pittman, among others, as I think about how to break a painting apart and reassemble it.

Image:  
*Collage D*  
oil and acrylic on linen  
16 x 16 inches

## Leonard Baby



[www.instagram.com/leonardbabyart](https://www.instagram.com/leonardbabyart)

Image:  
*Nothing Lasts Forever*  
acrylic and oil on linen  
22 x 28 inches



Leonard Baby is a painter based in New York's Upper West Side. Baby's work deals with femininity, androgyny, identity, and feelings of otherness and death. These concepts are presented with light, primary color, and subject matter reminiscent of the sheltered and privileged world in which Baby was raised.

Leonard Baby's paintings are inspired primarily by European cinema. Baby is influenced by Robert Bresson, Michelangelo Antonioni, Maurice Pialat, and François Truffaut. Oftentimes Baby's paintings have a cinemascope framing alluding to the fact that they are just a moment of an entire story happening outside the frame. Similarly, Baby wishes to replicate the sublimely lonely feeling one is reminded of when looking at the paintings of Edward Hopper and Edvard Munch.

Image:  
*Looking at Damien Hirst's Mother and Child Divided*  
acrylic on wood panel  
12 x 10 inches



## Stipan Tadic

Image:  
*Tompkins*  
 oil on canvas  
 76 x 61 cm



[www.stipantadic32.blogspot.com](http://www.stipantadic32.blogspot.com)

Stipan Tadic was born in Zagreb, in 1986. He finished his MFA at Columbia University, School of the Arts, Visual Arts program in 2020, and graduated from the Academy of Fine Arts in Zagreb in 2011. His first solo show was in 2009 and from then on he has had numerous solo and group exhibitions. He has been doing murals in public spaces since 2012 around Europe. In 2014 he published his first comic book titled *Parisian Nightmares* and has participated in independent comic zines since then. He is the co-organizer of the Biennial exhibition of *Antisaton* which was founded in 2012 and is a biennial show which goes on until the present day. Tadic was the recipient of the Best Young Artist Award from HDLU, Zagreb in 2013, 1st Award at the International Comic Book Festival in Lodz, Poland, and several others, domestic and international.

Image:  
*Intersection*  
 oil on canvas  
 76 x 61 cm

Drew Bennett



[www.iamdrewbennett.com](http://www.iamdrewbennett.com)

Image:

*Went out of town for a day last weekend*  
oil on board  
24 x 48 inches



Image:

*Searching for the Super Bloom*  
oil on board  
45 x 48 inches

Drew Bennett is an Oakland-based artist, designer/builder, curator, and creative director with a predominant infatuation with the natural world and the way the human body interacts with it. This is primarily expressed through painting, outdoor building, and general outdoor lifestyle. Aside from his studio practice, Bennett has a longstanding practice of design-building for outdoor lifestyle; specifically making small dwellings, outdoor showers and composting toilets regularly since 2010. In 2012, Bennett founded FB AIR, Facebook's artist in residency program which he directed for 6 years. In 2015, Bennett co-founded Starline Social Club (Oakland), which operates as a local venue for artists, activists, and community members. Since 2018 Bennett has been committed full time to his studio practice, laying roots for what he aims to be the primary work for the rest of his life.

My principal interest is in the relationships between humans and nature, water, and each other. I experience the process of painting as similar to communion with nature in that they are both efforts towards heightened presence through direct experience or observation. Making drawings from photographic images of nature I am intuitively responding to the images people capture and share, the way I translate them into an underdrawing and then how a painting builds upon the source image, the drawing, and the painting itself as it develops. In the paintings that have figures, they are integrated into the landscape at a scale and in a manner that suggests less distinction between the landscape and its occupants; these figures are woven into the environment, rather than functioning as a focal point or something other than the rest of the natural environment. The paintings are mostly painted on weathered or otherwise storied wood surfaces. The play between the existing wood grain and its warmth, and the image woven on top creates tensions and harmonies that ground the palettes and elude a psychedelia.

Devra Fox



[www.devrafox.com](http://www.devrafox.com)

Image:  
*Double Bruce*  
graphite on paper  
13.5 x 22 inches



As humans we witness transformations on a daily basis; in our physical bodies, emotional consciousnesses and in the natural world. I am captivated by these great and subtle progressions, our inability to control them and what remains once they come to an end. I am compelled by the desire for and expressions of bodily containment; the concept of nature, and our powerlessness to sway it. I question how these reactions seep outside our bodies, molding our physicality and creating attachment to places and objects.

My work is often driven by the impulse to animate my internal state, seeking understanding by creating palpable forms of sentiment, memory and relationship. I return over and over again to the repetitive, meticulous, and meditative practice drawing provides. The current climate demands a greater outward awareness while granting an opportunity for singular introspection. I aim to combine these states, creating art that extends from personal to universal, giving tangible presence to the inanimate.

Devra Fox (b. 1989) received her MFA in Visual Art from Columbia University in 2016 and BA in Studio Art from Bard College in 2011. She participated in residencies at Pocoapoco, the Women's Studio Workshop, the Vermont Studio Center, Kala Art Institute and was a Visiting Artist at Cow House Studios. She has shown across the USA and internationally in Germany and China. Devra lives and works as an artist and educator in San Francisco, CA.

Image:  
*Intertivist*  
graphite on paper  
14.25 x 22 inches



L e r a  
D u b i t s k a y a



[www.instagram.com/lera.dubitskaya](https://www.instagram.com/lera.dubitskaya)

Image:  
*smell*  
oil with crayons on paper  
10,5 x 13 cm



"Lera Dubitskaya is an artist from Belarus, now based in Warsaw, Poland. Her fantastical works depict eerie, otherworldly scenes of strange flora and fauna, each one telling an intricate story without words. Intense emotions such as fear, anxiety, longing, despair, pride, perseverance, sorrow, and loneliness come to the fore in these ethereal paintings. Channelling the power of ancient storytelling, Lera's works are contemporary fairy tales with a nod to the past, emulating 14th-15th century Medieval tapestries."  
Brit Pruiksmá (Mothflower), 2021.

Born in 1996, after College of Fine Arts in Minsk (Belarus), I studied at the Academy of Fine Arts in Warsaw in the fields of illustration and graphic design. There, I mostly made black and white illustrations and posters. In 2021 I gave up design and started painting. I work mostly with oil on paper, and also often use crayons. So far my works are in small formats, which is caused by a constant change of residence and some fears of working on one painting for a long time, but soon I would like to organise a space where I can work on larger paintings and try other supports, such as canvas and board.

Image:  
*Beast*  
oil on paper  
10,4 x 14,5 cm



## Emma Kling

[www.emmakling.at](http://www.emmakling.at)

Image:  
*Leap*  
 oil and eggtempera on cotton  
 120 x 100 cm



Emma Kling was born in Hungary. Since 2016 she has lived and worked in Vienna, Austria and since 2018 she has been studying Painting and Animation film in the class of Judith Eisler at the University of Applied Arts Vienna. She is cofounder of [www.offimage.at](http://www.offimage.at) an online curatorial art project. Since 2021 she is represented by Galerie Rudolf Leeb.

I see my work process as a coherent story in which I work in series. The new work cycles arise as a kind of reaction to the last pictures. Constant companions are textile materials and their folds and wrinkles. The two media, painting and textile, have similar media-specific essences. They both deal with materiality, surface and color. To depict these fabrics through painting on textile grounds seems obvious to me and also a bit paradoxical at the same time, because their qualities show many parallels. I confront with identity problems in my work. Lately I see textiles as layers of identity that have melted together with the layers of human skin and the body over the years. My interest in identity politics emerged not just since I emigrated from Hungary to Austria. In my process, I deal with the question of free choice of identities, language, home and one's own body.

Image:  
*Green Skinning*  
 oil on cotton  
 120 x 70 cm

S a l o m é W u



[www.salomewu.com](http://www.salomewu.com)

Image:  
*Turins, He Who Rides an Eclipse*  
oil on canvas  
107 x 148 cm



Salomé Wu b. 1996, is a multi-disciplinary artist whose practice involves oil painting, printing on silk, installations, and performance. As a teenager, Salomé admired a teacher who encouraged her to pursue training in calligraphy and painting. Her work examines otherworldliness through translations and ever-evolving reinterpretations of a mythology, formed from her observation of time, fragility, and the interplay between reality and the unseen. Understanding herself primarily as a global citizen, Salomé works to keep her art devoid of contemporary models of identification and taxonomy, relying on obliquely biomorphic figures to populate her work. Across mediums, she presents a nonlinear journey, weaving together seemingly disparate moments to unveil previously concealed narratives. Salomé lives and works in London, UK.

Image:  
*In Cold Bloom*  
oil on canvas  
92 x 122 cm



[www.instagram.com/sundaysours](http://www.instagram.com/sundaysours)

S h a n n o n

R y a n

Image:

*I've Been Down There*  
acrylic, pencil, collage  
14 x 18 inches



Times in my life I have forgotten or repressed or deemed insignificant reveal themselves in unfamiliar ways in images shaped by my dreams and my time spent alone by the water. When I was in Oregon I woke up every day at 4:30 to drive to the beach and feel some sort of semblance of a sunrise that was blocked by the fog and the mountains. There was one hill overlooking Canon beach I perched at the edge of where I was surrounded by rabbits hopping all along the crest.

I see the natural world as a reflection of the vast expanse that you and I hold within ourselves, where love and fear dwells and when explored teaches us to better understand ourselves, and most importantly to listen. The early morning is so sacred and when I'm lucky reveals to me my most ancient secrets that help me better communicate my pain and love and outlook on the world.

Image:

*House of You*  
acrylic, collage, pencil  
9 x 12 inches

A n n a  
W e h r w e i n



[www.annawehrwein.com](http://www.annawehrwein.com)

Image:  
*Crossword (Mother, Daughter)*  
oil on canvas  
60 x 48 inches



Anna Wehrwein is an artist originally from the Boston area. She received her BS in Art and BA in English/Creative Writing from the University of Wisconsin-Madison and her MFA in Drawing and Painting from the University of Tennessee. Her work has been featured in *New American Paintings*, *Friend of the Artist*, and *West Branch Literary Journal*. She has exhibited nationally and internationally, including shows at AUTOMAT Collective (Philadelphia, PA), Warbling Collective (London, UK), the Mint Museum (Charlotte, NC). She has been an artist in residence at Vermont Studio Center, Anderson Ranch Arts Center, and MacDowell, for which she was awarded the 2019 Josephine Mercy Heathcote Fellowship. She currently lives in Columbia, MO where she is an Assistant Teaching Professor of Painting and Drawing at the University of Missouri.

My drawings and paintings construct the act of looking as both active and communal. Contained within the picture plane, this gaze is intimate instead of performative, absorptive instead of scopophilic: a tool for self-reflexivity and self-imaging. In turn, the high chroma of the work—rich magentas, deep blues, acidic greens—radiates outward. The optics are both enticing and shifting, demanding attention but refusing a singular read: color as illusion, color as fantasy, color as both ground and figure. The figures themselves also shift and stir, alluding to yet eluding the limited aperture of both cinematic lens and painting precedent. These contemporary spaces of female action and agency, voyeur and audience, are simultaneously idealistic and commonplace. At the heart of the work are the real relationships and community it depicts: artists and friends who use the domestic space as a site of creativity. It is a space in which beers are had, ideas are shared, and paintings are made.

Image:  
*Face Painter I*  
oil on canvas  
50 x 40 inches

J a s o n  
B r o o k s



[www.jasonbrooksstudio.com](http://www.jasonbrooksstudio.com)

Image:  
*Fire Feeders Delight*  
oil on canvas  
50 x 44 inches



Jason Brooks (b. 1972) is an Austin Texas-based artist who has been working professionally as an accomplished tattoo artist since 1992. Throughout his career, Brooks has been recognized internationally for his unique style of contemporary tattooing. In 2011, he became one of the only living tattoo artists to have a solo museum exhibition, held at the Dallas Contemporary. Since 2011, he has shifted his focus to painting and has amassed a prolific and idiosyncratic body of work. Brooks' paintings bring elements of the natural world in sync with capacities of the human mind. These may be through the use of perceptual anomalies, figurative mannerisms, or misplaced archetypes. Like a filmic still from the imagination, the work often presents a sense of isolation, unrest, or a paradoxical situation with no legible resolution. Many of the works are a found image through the excavation of paint.

My paintings are a collage of my life experiences. Not necessarily filmic stills, but a dissection of internal emotions. Extracted from complex emotions and experiences; simple, non-grandiose images appear. Most of my paintings do not have a set narrative, leaving it up to the viewer's imagination to navigate their own path through the work. As an artist, I'm always looking for an opportunity to create. A juxtaposition of imagination, recent experiences, and distant memories re-emerge and reveal themselves in a new way. During this excavation process, fields of color and a painterly surface make their entry, interlocking image and paint. Over the past several years, one of my favorite subjects to paint is the gorilla. As in the painting "Desert Dweller" 2020 they are depicted more as an emblem rather than naturalistic. I like to put them into exaggerated scenarios, sometimes human scenarios. They dominate the picture plane with their monolithic body mass, once again, against fields of color and an active surface.

Image:  
*Past, Present, Future*  
oil on canvas  
28 x 24 inches

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