

Suboart Magazine

March 2023, #1

Never trust a collector
or curator's advice to
get more publications
or other opportunities.

Keep them from
leading your creativity
because they could
push your art towards
the same trendy quality
as many artists create.

- Sona Asemani

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While colouring a
painting, I feel like
dancing, acting free
from my additions and
routines.

- Sona Asemani



Let's hug (No.1) by Sona Asemani, 2022
Oil on canvas, 100 x 100 cm

Female Poetry

Sona Asemani



Sona Asemani in her studio

I, Sona

I am a painter and embroidery artist born and grew up in the south of Iran. I am currently based in Rotterdam and have primarily worked with oil paintings since I moved to the Netherlands in late 2020. I love creating stories in the form of female portraits inspired by the role and power of women in society, which always influences me the most. I've been creating since I remember myself as a little girl. My favourite toys were always my art supplies, so I had my sketchbook and a bunch of colourful pastels even when I wanted to attend a family gathering. During my study at school, I always tried to stay connected with creating art besides education; I participated in many painting competitions and continued to learn new techniques by self-teaching. Because of my interest

in mathematics, I chose to study economics at university. Still, at the same time, I devoted most of my free time to watercolour paintings and line-drawing sketches. Finally, after graduating with a bachelor in 2017, I started a new chapter of working as a full-time artist till the present.

Poetry, my paintings

Every portrait I paint has a poem on its back. The process of my creation usually starts with a short verse after a couple of hours of sitting and overthinking. I don't think about what to paint but what feeling I want to express. Then, when I have my poem on my mind, all I need is a sketchbook and a pencil to portray it. I love my secret talent for poetry.

The women in my paintings

I call most of the women I illustrate in my paintings an imaginary version of an artist's self-portrait. So they are not realistic in shape, but they aim to describe the powerful magic of being a woman, to show the audience something more than beauty, being a mom or wife. Some of them are inspired by the women I know the most: my mother, my sisters, my grandmother and many of my friends, and they occasionally confer the importance of unity among women, which we need more than anything else.

Colours

Choosing flashy colours is my favourite part of the painting process, making the purpose bold. Usually, I focus on making my own colour theory. And, of course, I implement my skills of combining colours, for which I get inspiration from wild and vivid colours in nature.

Painting, dancing

It is complicated to describe the feeling during the painting because it depends more on my everyday mood. While colouring a painting, I feel like dancing, acting free from my additions and routines. The process sometimes fills me with loneliness, which I adore because it is the only time I am ultimately myself and enjoying my own company.

I am so excited...

...to announce my upcoming artist-in-residence project at "Foundation B.a.d" starts in October

2023. It's my first time attending a residency where I can work next to many other Rotterdam-based artists. And it may be my most professional project ever of working on large-scale paintings, and I would also like to plan my first solo exhibition at the end of the residency.

My advice for fellow emerging artists

Never trust a collector or curator's advice to get more publications or other opportunities. Keep them from leading your creativity because they could push your art towards the same trendy quality as many artists create. You are the one that leads contemporary art. As an emerging artist, you are talented and wise enough to make your path unique, and it already is.

I'd like to recommend...

...Georg Wilson, a London-based painter and my current favourite emerging artist. Her paintings present unique and mysterious stories that always make me run after her new works.

In the future, I hope...

...to have a studio with more giant walls and lots of sunlight to work on more large-scale projects, such as paintings and sculptures, which I've been obsessed with recently. I would also like to travel more to get more inspiration from different cultures, natures and people.

Get in touch with Sona via Instagram: sonaasemani

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- Sona Asemani



I am your birthday cake by Sona Asemani, 2022
Oil on canvas, 30 x 30 cm



Let's hug (No.2) by Sona Asemani, 2022
Oil on canvas, 100 x 100 cm

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Paula Olmedo

I've been always linked to art and attracted to it through many of its aspects, mainly from dance, and currently I'm immersed in the multiverse of collage and embroidery, which I understand as a discursive medium that, through de-contextualization and recontextualization, builds new units of meaning. I think it is relevant to reflect on the origin of our existence and composition as human beings in this world and from there, think and question ourselves about our relationship with other entities, whether they are human, non-human, living or non-living. In my case, for the development of my profession and artistic search, this reflection allows me to observe and experience the affective realities with myself and with what surrounds me. Thus, when reflecting on the origin of what has already been stated, being able to tune in with one's own affections in order to intend and/or project a transformation in some aspect that concerns the world. With my artistic work I seek to manifest my relationship as a human being with other beings, in particular, plant beings, with whom I have forged a very powerful relationship of affection for some years, trying to understand what they have in me and vice versa. Understanding the skin as a membrane of exchange, a way of being in contact, but also as the geography where we put the limit of ourselves on multiple occasions. Understanding ourselves sheltered by a net and included in our difference, a creative and affective communion that makes us part of a great organic dance.

Paula Andrea Olmedo Latoja (b. 1987 in Valparaíso, Chile) is an architect, dancer, embroiderer and collagist. She has developed her profession in the field of architectural design and is currently linked to teaching architecture.

Get in touch with Paula on Instagram: paulandreaol



Naturalezacuerpo 01, 2021
Embroidery, 18 cm



Huinay 01, 2022
Embroidery, 18 cm



Naturalezacuerpo 01, 2021
Embroidery, 18 cm

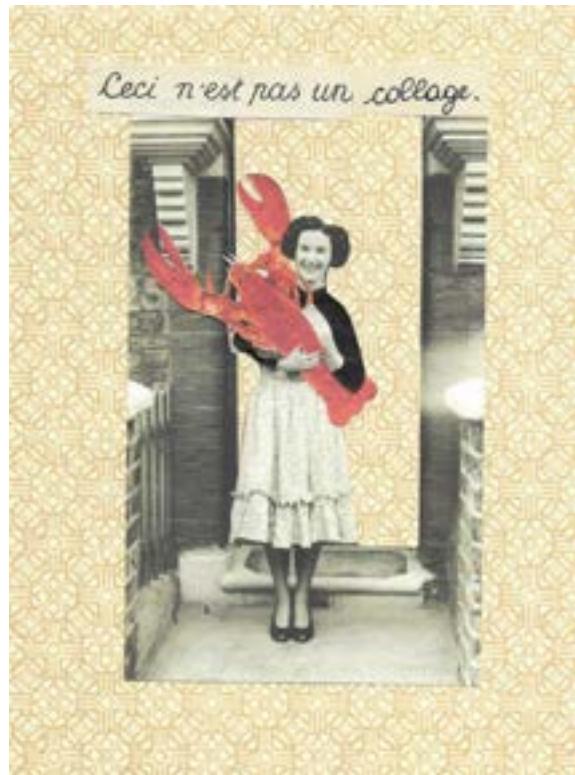
Ottavia Marchiori

I'm Ottavia Marchiori (b. 1980), a collage maker and illustrator based in Parma, Italy. I've experienced analog collage for the first time when I was a child and reapproached it during pandemic. I attended online courses during the months when we were all locked up in our houses and I could re-establish a connection with this art form. I have chosen to dedicate myself to collage art because in a world dominated by digital culture, doing analog collage to me is a form of resistance. In this art the senses are concerned: doing things with my own hands make me fell in a situation of control over reality and is a way to always keep my mind stimulated and trained to the lateral thinking. I make both two-dimensional and three-dimensional artworks, using everyday objects: this art allows to experiment all the possible uses of paper without any limit. I love collage because it's ductile, playful, popular and not elitist. My works are spontaneous, surrealistic, often permeated by humour: they reflect my vision of life and my approach to it.

Get in touch with Ottavia on Instagram: ocomeottavia
<https://linktr.ee/OttaviaMarchiori>



The sound of flowers, 2022
Analog collage, 15 x 20,8 cm



Ceci n'est pas un collage, 2022
Analog collage, 15,3 x 20 cm



Sara Hardin

New Orleans-based visual artist and art educator, Sara Hardin creates paintings that explore the connection between place and memory. She synthesizes collage, painting, and digital media to investigate this relationship. Pulling from both personal and collective recollections, she brings awareness of the space and the unique intricacies of the human experience; the ticks, the quirks, and the machinations of everyday life. Her work plays with the unique characteristics and culture of New Orleans, her hometown. Sara enjoys investigating new places and learning about the people that occupy that space. Her inspiration comes from her surroundings, and she captures the beauty in her everyday world as a crucial element of her art. She then takes that beauty and builds a collaged space, filled to the brim with memory and ritual. Sara's work is a cacophony of recollection, color, expressive brush strokes, and the enigmatic nature of our lived experiences.

Sara graduated from the University of Louisiana in 2016 with her degree in Arts Education. From here, she began teaching visual arts at the secondary level. From 2019 to 2020, Sara took part in several group exhibitions and was a member of the Basin Arts Artist Collective in Lafayette, Louisiana. In 2021 was awarded a fully-funded artist residency in VanCleave, Mississippi. She is currently pursuing her Master's in Fine Arts, with a concentration in painting, at the University of New Orleans, where she was conferred numerous Graduate Assistantship Awards. Simultaneously, Sara continues to work as an Art Educator in the Greater New Orleans Area.

Get in touch with Sara: www.hardincreative.com
Instagram: [sara_hardin_creative](https://www.instagram.com/sara_hardin_creative)



Way Through, 2023
Oil on canvas, 97x49 in



Stairs, 2021
Acrylic on canvas, 24 x 26 in

Sarah Finucane

About Me

As a rebellious high schooler with a reputation for cutting classes, I spent my days in the dark room or at the local arts guild, indulging in the art classes I was actually interested in rather than suffering through algebra. Despite my love for skipping school, I still managed to earn a spot on the honor roll my senior year. After graduating from Savannah College of Art & Design, I headed west to the sunny (and slightly sketchy) beaches of Venice, California, where I spent the next two decades working as a Creative Director and Product Design Strategist by day and perfecting my painting skills by night. Now, I've come full circle and returned to my roots in the lush and snowy landscapes of the east coast, setting up a private art and design studio in a converted post and beam barn that was once a General Store in the 1740s. With the help of my three studio assistants, my rescue terrier Potter, and my cats Cleo and Sparky, I'm able to bring my creative vision to life in this unique and inspiring space.

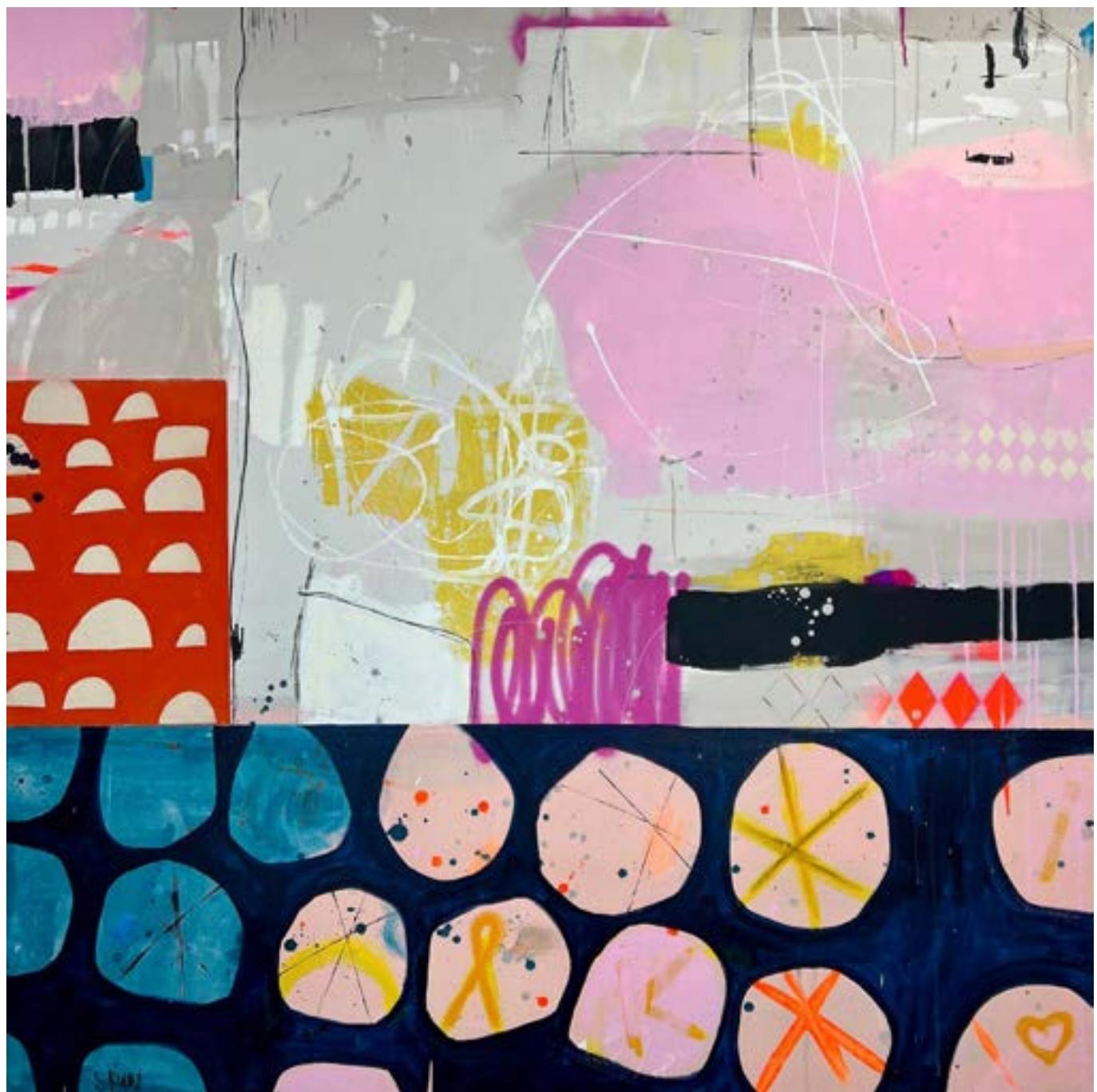


Get in touch with Sarah: <https://sarahfinucane.com/>
Instagram: [sarah.finucane/](https://www.instagram.com/sarah.finucane/)



Artist Statement

As an artist and designer, I've always relished the challenge of turning nothing into something. After reaching the peak of my career in product design, I found myself craving something more. So, I took a break from the corporate world & returned to my artistic roots through painting. I currently work with two distinct approaches: one that is frenetic, spontaneous, and painterly, and another that is methodically designed & planned. The first approach is fueled by the music on my playlist, and involves bold color combinations, clean lines, and primitive marks. The second approach is inspired by color & involves exploring textures, patterns, and eclectic layered compositions. In my studio, I use a wide range of mediums, tools and techniques, including acrylic, oil sticks, spray paint, pastels, graphite, ink, and everything from wallpaper brushes to fruit. I also incorporate printmaking and collaging techniques, sewing and collage, using both painted and found objects like vintage wallpaper, wrapping paper, magazines, piano paper, and sewing patterns. Overall, my work is characterized by its wit, edginess, irreverence, honesty, and a playful, eclectic, and whimsical range of moods.



Loki, 2023

Mixed Media on canvas, 48 x 48 inches

Previous page, left: Tetris, 2023

Mixed Media on stitched canvas, 72 x 72 inches

Previous page, right: Whip Stitch, 2023

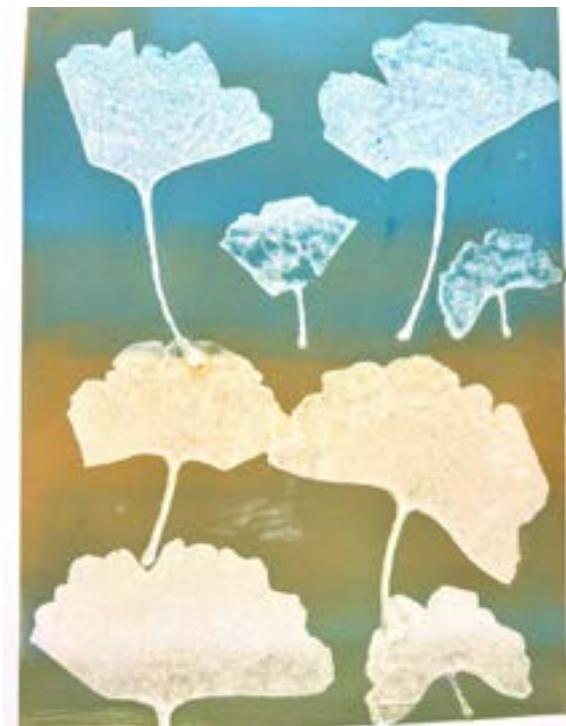
Mixed Media on stitched canvas, 36 x 36 inches

Erin Williams

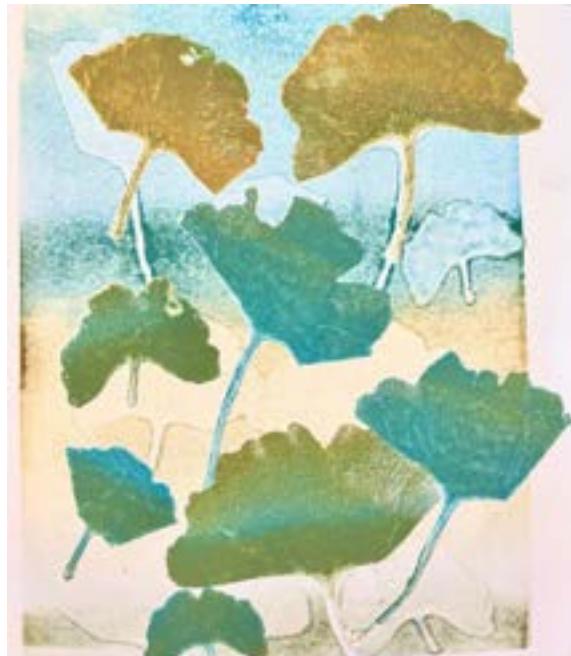
Biography

Erin Williams is a Black artist and creative who specializes in drawing, abstract acrylics, and printmaking. In May 2023 she will receive her MFA in Illustration and Visual Culture from Washington University in St. Louis. Her work has been featured in various newsletters and sites, and showcased in several galleries online and in person across the country including the U.S. Botanic Garden and the Birmingham Botanical Gardens.

Get in touch with Erin on Instagram: [erin_the_creator](https://www.instagram.com/erin_the_creator)



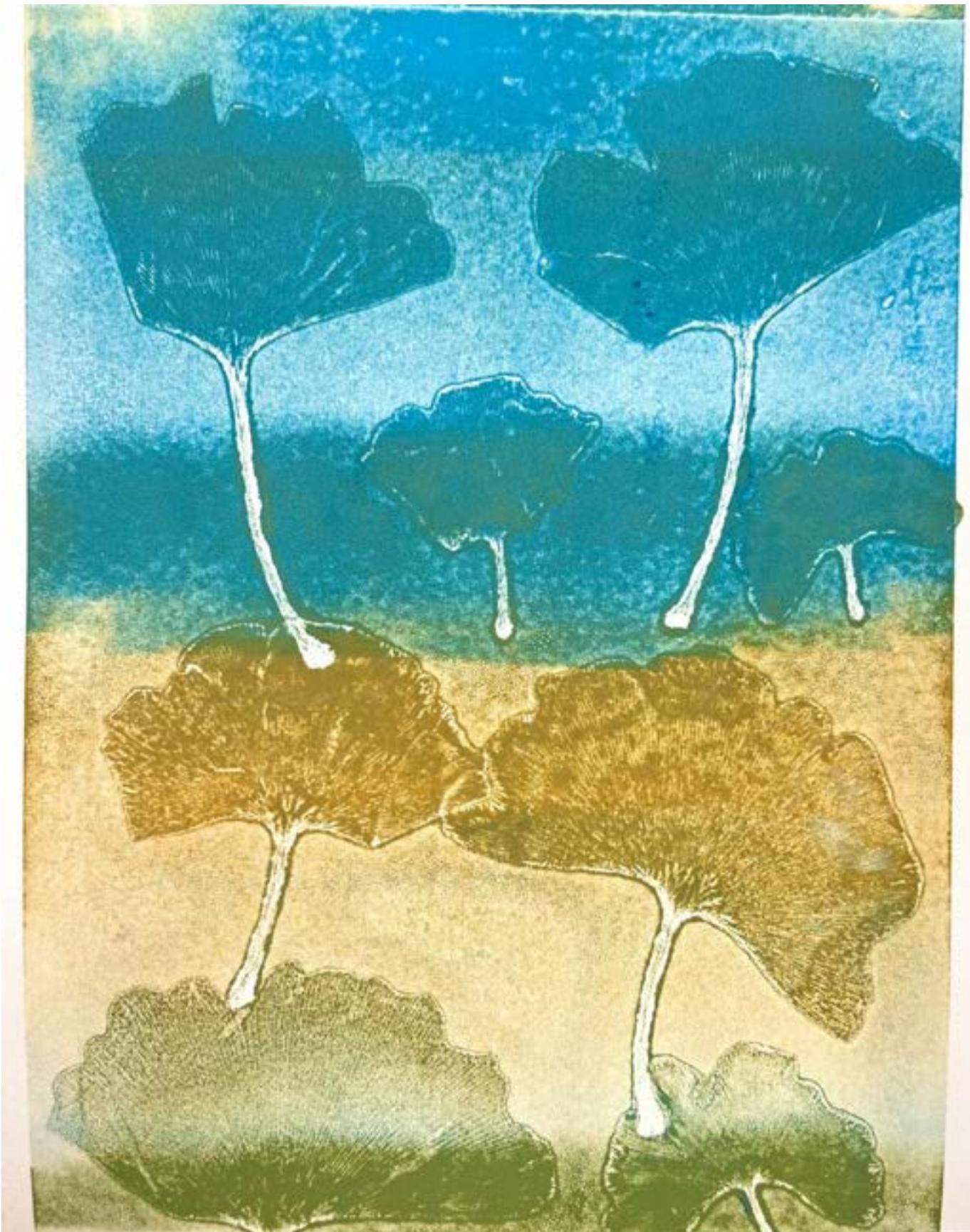
Gingko Season, 2022
Monoprint on Paper



Gingko Season, 2022
Monoprint on Paper

Statement

My ability to make art is the way I'm learning about myself as a person – what I think, how I feel, where I've been – and where I'm going. Printmaking is a process that I have heavily gravitated towards in expressing myself and making my work, and it has unlocked a new sphere of creativity after exploring acrylic abstracts and drawing. I like making memories and honoring moments in my life through art, as a way of self-preservation, unlocking beauty, and pure enjoyment. In creating each work, I am most inspired by preserving beauty, creating abstracts, self-empowerment, using myself as a muse, and communicating non-verbal messages of humanity, gender, and sensuality.



Maddie Hinrichs

Maddie Hinrichs is an artist in residence at the Lux Center for the Arts in Lincoln, Nebraska. She received her MFA in 2022 from the University at Albany and was the recipient of the MFA Thesis Award. She received her BFA from the University of Lincoln- Nebraska in 2019. She works with oil painting and embroidery mediums that describe her memories of familiar interiors. The spaces she works with begin in reality and devolve into dreamscapes that reject logic and favor surrealism. Her current series of work is centered around portraiture, illusion, surfaces, and reflection.

Get in touch with Maddie: www.maddiehinrichsart.com
Instagram: mp.hinrichs



Soft and Drawn, 2022
Oil and embroidery on canvas, 24 x 21 inches



I See Myself In You, 2022
Oil and embroidery on canvas, 24 x 21 inches



The Distance Between Us, 2022
Oil and embroidery on canvas, 24 x 21 inches



A Tenuous Hold, 2022
Oil and embroidery on canvas, 24 x 21 inches

Sophie Goudman-Peachey

Sophie Goudman-Peachey b.1994, is a Sussex based multidisciplinary artist. She combines practices of painting, collage, textile and printmaking to reconstruct existing narratives surrounding women in society. Her work is about women owning and reclaiming their strength and power whilst also revealing their vulnerability, femininity, androgyny and masculinity. In her latest series, 'Under the Surface' Sophie explores the unbearably complex emotions of grief, anticipatory grief and living with mental health conditions. How the reality of these experiences differ from our expectations as a society, and the duality that exists within grief. Sophie's collective body of work aims to turn the patriarchal narrative on its head by empowering women through intersectional politics of identity, race and sexuality and allowing space for women to be whoever they want. Sophie has showcased her work internationally in exhibitions such as "Girls Run The World" at Eclectica Contemporary in Cape Town and "Primary Textures" at Pacers Gallery in Lagos. She also featured in Chivas Regal's International Women's Day campaign and had her work published in Elle Magazine UK in 2022.

Get in touch with Sophie: www.sophiegoudmanpeachey.com
Instagram: soph_peach



We've Arrived, 2022
Charcoal, oil paint, acrylic paint and textile on raw canvas, 110.5x165cm



A Place to Heal, 2022
Charcoal, oil paint and acrylic paint on raw canvas, 136cm x 137cm

Kirk Gower

Kirk Gower is a visual artist based in Vancouver, Canada. He holds a Bachelor of Fine Arts from Emily Carr University. Kirk's work has recently been featured in the Seymour Art Gallery: New & Emerging, Kariton Art Gallery: Figures in Motion, and the Vancouver Mural Festival. In his practice, Kirk explores queer identity. The paintings he creates often begin as sumptuous, highly rendered portraits. He then adds decorative elements such as flowers to imply meanings and emotions he associates with the figure. After the base painting is completed, Kirk adds graffiti-like content in thick paint. By introducing this content, which is often child-like shapes, colours, and symbols, he defaces the image and encourages new readings of his work. Kirk's work explores how different artistic techniques create different responses from the viewer. He is interested in the way oil paint has the ability to both seduce and repulse the viewer. He is fascinated in this push and pull and the teetering of this invisible line. He likes to simultaneously elevate the portraits he creates and subvert them using the same material. At the core of Kirk's practice is a reminder to the viewer that what they are seeing is fabricated and that images all around us are manipulated.

Get in touch with Kirk: <http://www.kirkgower.com>
Instagram: kirk.f.gower



Table for One, 2022
Oil on Canvas, 156 x 107 cm







Nickie Harrington

Biography

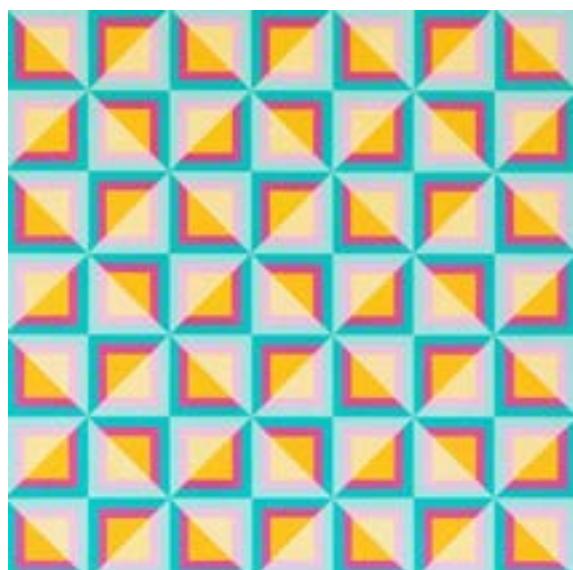
Nickie was born and raised in Manchester, England, but it wasn't until she moved to Ireland that she discovered her true passion for art. Growing up, Nickie always had an interest in art, but it wasn't until she moved to Ireland that she found her true calling as an artist. Nickie's art is often described as vibrant and striking, with bold colors and clean lines that draw the viewer in. She has a strong passion for creating pieces that are both aesthetically pleasing and meaningful, and her work has been exhibited in galleries across Ireland. Nickie is constantly pushing herself to grow as an artist and to create pieces that are meaningful and impactful. She is dedicated to her craft and is always seeking new inspiration and ways to improve her skills. Whether she is working on a large canvas or a small intimate piece, Nickie's work is always thought-provoking and deeply personal.

Get in touch with Nicki: www.nickieharringtonart.com
Instagram: [nickieharrington.art](https://www.instagram.com/nickieharrington.art)

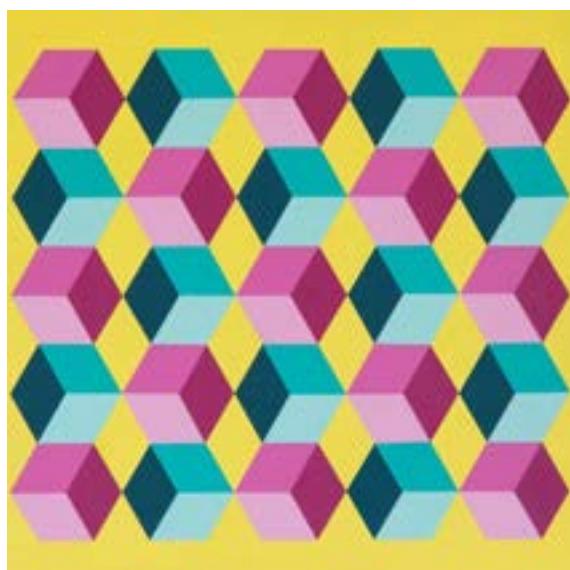
Statement

As a geometric op artist, my work explores the intersection of form, color, and perception. Through the use of precise lines, shapes, and patterns, I aim to create visual experiences that challenge the viewer's understanding of space and dimension. My process begins with a careful consideration of the elements that make up a composition, including line, shape, color, and texture. I then use these elements to create optical illusions and push the boundaries of traditional composition.

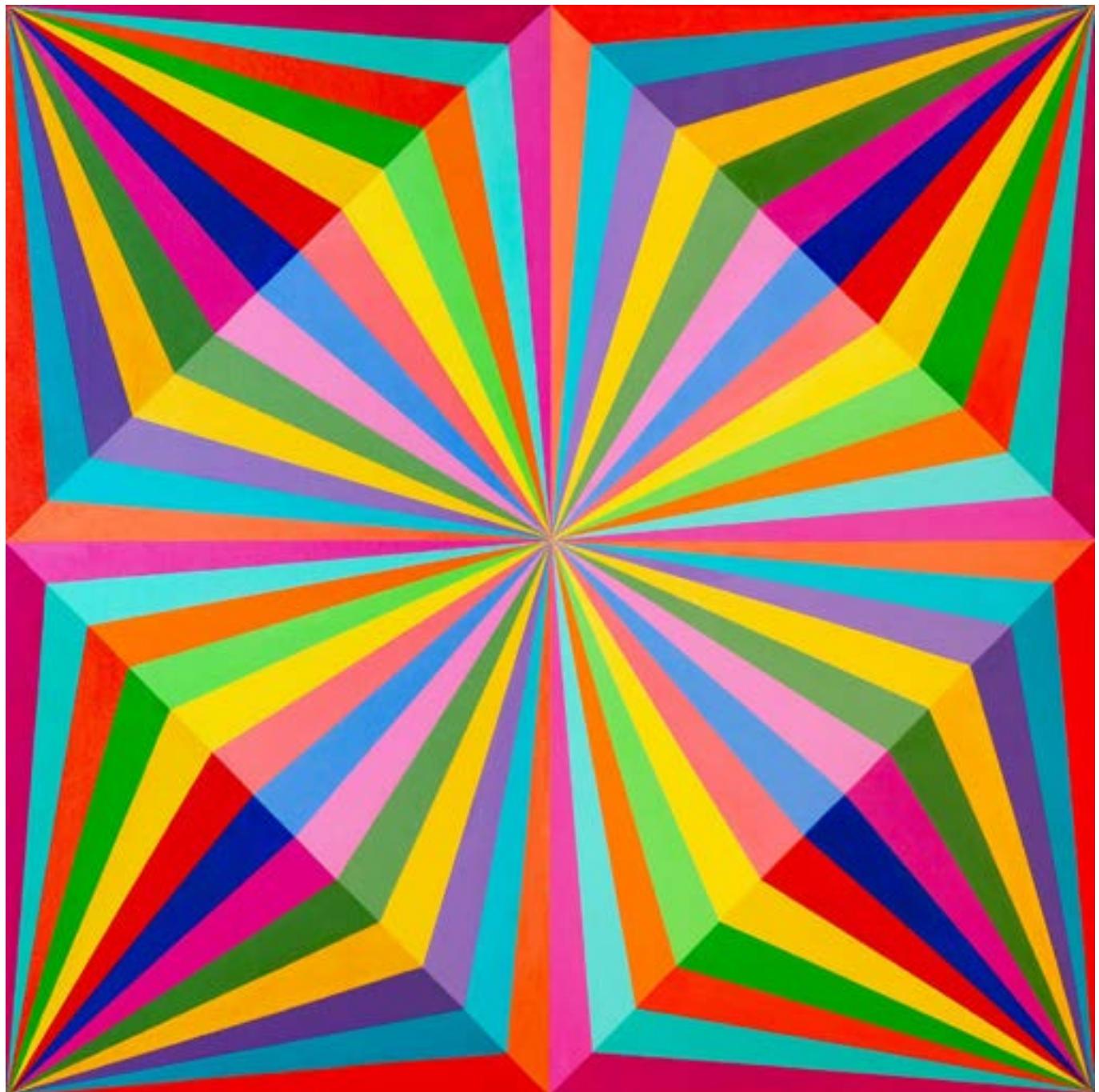
In my work, I strive to create a sense of movement and dynamism, inviting the viewer to engage with the piece on a deeper level. I hope that my work encourages a sense of wonder and encourages viewers to question their own perception of the world around them. Ultimately, my goal as an artist is to create immersive and thought-provoking pieces that challenge the viewer's expectations and inspire them to see the world in new and unexpected ways.



Cut glass
Acrylic on wood panel, 40 x 40cm



Golf socks
Acrylic on wood panel, 40 x 40cm

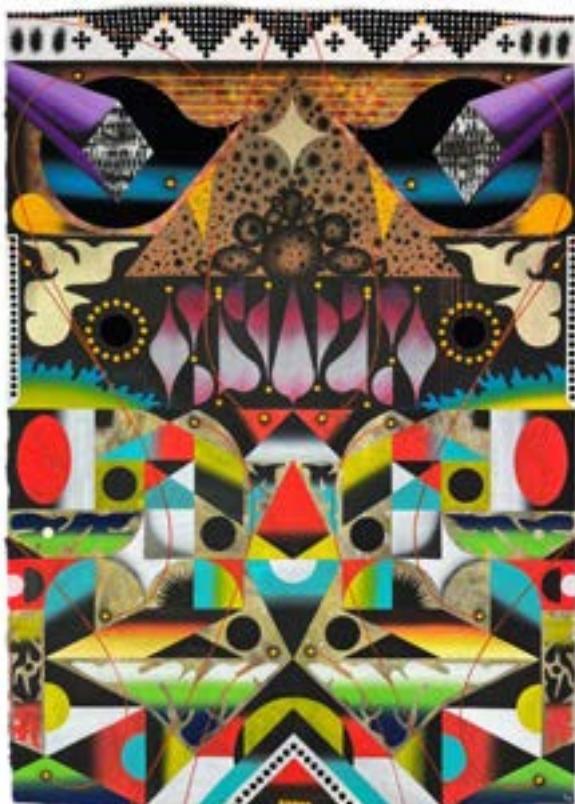


The Colourful Stabwound
Acrylic on wood panel, 40 x 40cm

Rafael Plaisant

BFA in Architecture and Fine Arts in the Federal University of Rio de Janeiro. Since 2003, my commercial work as a tattoo artist has taken me around the globe, in 2021 I had my first solo show at High Noon Gallery in New York and my work has been exhibited in group shows in New York, Vienna, Porto, São Paulo, and Rio De Janeiro. Since early 2020, with the onset of the pandemic, I have dedicated my focus to painting full time. With a practice that alternates between watercolor and gouache on cotton paper and acrylic and spray enamel on linen, exploring texture, movement, and composition within a sculptural framework that nods to multi-cultural architectural and ritualistic elements. My work is inspired by sci fi novels, Moebius/Druillet comics, Brazilian Modernist and Brutalist architecture, Russian Constructivism, 80's poster art, 70's psychedelic album cover art.

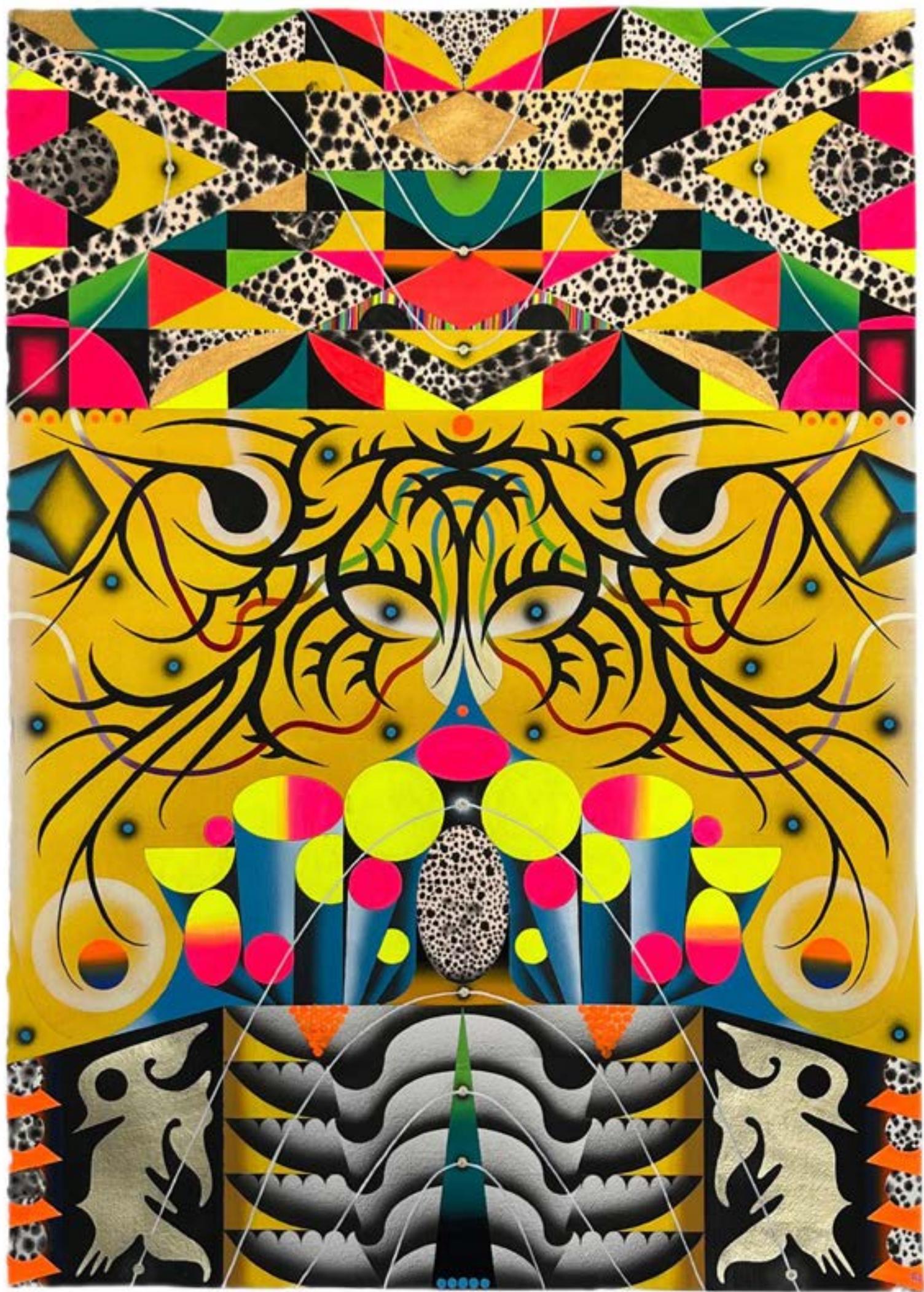
Get in touch with Rafael: <https://www.rafaelplaisant.com/>
Instagram: [plaisant_rafael](https://www.instagram.com/plaisant_rafael)



Reforma, 2023
Acrylic Gouache and Ink on paper, 80x57cm



Lucífuga, 2022
Acrylic Gouache and Ink on paper, 80 x 57cm



Caitlin Moline

About

Caitlin Moline is a collage artist living in Portland, Oregon. She has a BFA in Art Education and has had the opportunity to teach a wide variety of art mediums and age groups in private settings, schools, non-profit art organizations, and senior centers since 2012. Her collage practice is a ritual in self-care through the creation of found image narratives. Her work pulls heavily from fummage techniques and the care needed to hand-cut, layer, and assemble many delicate paper pieces. Through her work, she aims to create atmospheric dream-like scenes that evoke emotion, pulling inspiration from nature, vintage imagery, and the beautiful chimeric qualities inherent to analogue collage.

Get in touch with Caitlin: Linktr.ee: moodbeamcollage
Instagram: mood.beam.collage

Statement

My collage making process is a ritual in self-care through the creation of found image narratives. Guided by the therapeutic benefits of a collage making practice, my work is as much about the process as the finished result. I find the patterns of discovering and collecting primarily antique and vintage imagery and ephemera and then carefully hand-cutting, tearing, assembling/reassembling, and gluing these fragile materials incredibly soothing and emotionally beneficial. I often find myself drawn to colors, textures, and the “feeling” or ambiance associated with found images and enjoy incorporating and reassembling these elements into something new. My work explores themes of memory, emotion, symbolism, and an overwhelming appreciation of joy and beauty.



Horses, 2022
Analog collage, 5 x 8.5 inches

Next page: Patchwork Quilt, 2021
Analog collage, 6.5 x 10 inches





Summertime, 2022
Analog collage, 6.5 x 8 inches



Star Guide, 2022
Analog collage, 6.5 x 8 inches

Marcus Dawson

Handmade joy



Marcus Dawson photographed by Ari Cromartie

Marcus, please tell us a bit about yourself & most importantly, how you got into collage making.

I've always loved art from a young age. I've always been sort of a creative, whether it was making art, writing, or other creative expressions. How I started out with collage art is that my mom was a vacation bible school teacher and they had arts and crafts lessons during their sessions. She decided to teach her class how to put together collages that correlated with her lesson. We put various images together from magazines to make unique collages. So that was my first introduction. When I made my

first collage it opened me up, it felt liberating. I was able for the first time, express myself without words...just images. Then later on from there, I brought this old type writing table from a Thrift shop and I made a huge collage on top of it. I put my whole life story into that collage. Looking back, it was like a collage time capsule.

After creating that piece, I didn't create for years. It wasn't until 4 or 5 months ago on a Sunday afternoon, while doing some self-care, that I began to collage again. I decided to make a collage out of this beautiful image of a jazz musician. I made the

collage and just posted it up on my social media stories, I didn't even put it up on my main page. After I posted it, people began to respond: "Wow, we didn't know you make art like that!" and I was like: "I didn't even know I made art like that!! From that moment I was in love with this form of art. I felt alive and liberated when I took seemingly scrap pieces of paper and made them into my own little works of art. It was like I found a part of myself that I had been missing for far too long.

"Collage making became like therapy for me. I not only got to express myself but just knowing that something I made could bring joy to someone's life is a feeling I don't take for granted."

Some artists try to convey a certain message with their works while others like to leave room for the viewer's own interpretation. How about you?

For me, I want people to feel joy when they see my work. I use a lot of bright colours, I love bright colours. I just want to tell a stories and let people come up with their own interpretation of the art. I, as the artist place certain things in my work that are deeply personal to me, but you know, the viewer of the art may not know that. So, it is always interesting to see what people take away from each piece. I always say "I don't want people to just see the art, I want them to feel it."

I've noticed that you use pictures of famous actors, singers & authors in many of your collages. Please tell me a bit more about that.

It started off as a coincidence, just finding people that inspire me. Then, once I got started, it was like, I started pulling more people that bring inspiration to me. I'm in love with portraits. I enjoy classic portraits of kings and queens and also saint portraits. I'm also a huge Jazz music fan, so jazz artists are always a source of inspiration for me. Usually when you see movies or documentaries about Jazz musicians, it typically focuses on the trauma of their lives. You see them at their lowest and if you are lucky, you might see small clips of them making music.

For me, when I create Jazz portraits I do it with the intent to change the narrative. I put them in the most lavish, colourful, and exquisite clothing I can find. It is my way of bringing life and dignity back to their stories. They are not merely their struggles. they are the brilliance that they brought not only to music but to the world. They lived and made music that lives on beyond them.... They have a legacy worth celebrating.

You also write. Can visual art offer you anything that writing can't?

The art, for me, is storytelling without words. When I'm writing, I'm writing the words and trying to evoke a certain feeling when people read. With my art I do that without the written language. With both forms I want to tell a story so it kind of balances each other out – different forms but the same goal.

Nowadays, many artists create digital collages. What is it that fascinates you about creating analogue collages?

I've fallen in love with analogue collages because there is no better feeling than actually cutting images and putting them together. I love the way the paper feels in my hands when I am cutting it. I also love the process of putting the collage together. It honestly feels like this top-secret puzzle that I am trying to solve and there was no reference picture on the box, it's just me and my creativity at work to make it all come together. As far as digital collage making, I haven't really gotten into it, but I'm not opposed to the form. I just find that making analogue collages are so relaxing and just feels organic and earthy to me.

I've fallen in love with analogue collages because there is no better feeling than actually cutting images and putting them together.

Are you also exploring other forms of visual art besides collage making?

For now, I haven't really gotten into painting but I do in the future want to incorporate it into the collages. It's something that I want to challenge myself to do because I haven't been a big painter, I can't really draw that well either but I want to incorporate it, whether it's building the scenery around my collage or the background, it's

something that I want to get into.

You also have a day job. How do you balance it with your art and have you ever considered working as a full-time artist?

I was talking to a friend of mine yesterday, she owns a book store and we were talking about work and I was telling her: "Honestly, I need the collage." Because what I do in my 9 to 5 is so technical, and not creative at all. I need the balance of creativity because If I don't, I will just be going crazy.

If I could be a full-time artist, sign me up, haha! But right now, I'm working towards it. I always think of the quote, "Do what you have to do, until you can do what you want to do." So that's what I kind of live by, so I'm doing what I have to do right now until I can get to a point where I can be a full-time artist. So hopefully soon.

Now, please tell us a bit more about the art scene in North Carolina, where you live.

Slowly but surely, I'm getting into the art scene here. I've been in connections with local artist. There's a co-worker of mine who actually does Needlework art so she and her friends have been connecting me with people in the art scene here. There are so many brilliant artists here in North Carolina.

One of my big inspirations is Ivey Hayes, he's a painter, and he was from North Carolina. He inspired me to use bright colours fearlessly. There are so many artists that have come from North Carolina, so I am honoured to be amongst them.

Please tell me a bit more about your creative process, from an idea to a finished piece.

Sometimes, I come across an image that sparks something within me and I just cut it out. I may not have a plan for it at the moment but I know that sooner or later something will come. It might be in the back of my mind and I'm going through the day, you know, working, going places, and that image will keep coming back to me and once I sit down and move paper around the story begins to unfold.

I created a piece recently, where I was determined for it to look a certain way. I began to put things down on the paper, and all of a sudden it completely changed from what I thought it would be. I just kind of let it flow and just whatever comes, comes. I just remain open, really, open to being inspired. I feel like when I'm so set on creating a specific thing, a specific piece, sometimes it kind of limits me in my creativity but when I'm just like: "Ok, whatever will happen, will happen", just have an outline but just allowing that creativity to flow, that helps.

In visual arts we talk a lot about finding our own style- is that something important to you?

It's something that I thought about, but when I look back at my work, subconsciously, it kind of connects. Even though the pieces may not be connected in theme, there's certain colours that seem to come up again or certain style, it just kind of flows, but I'm not like: "I have to have this certain style." But when I look back at my work there is certain aesthetic.

And last question, what are your hopes for the future?

My hope for the future is to participate in my own exhibitions next year so that people can see my work in person rather than just online. I also would like to just grow as an artist and stretch myself in my collage making.

Get in touch with Marcus via Instagram: marcusdspeaks



Lady Vaughn, 2022
Analog collage, 8" x 8"



Field Of His Dream, 2022
Analog collage, 8" x 8"

Collage making
became like therapy
for me. I not only got
to express myself but
just knowing that
something I made
could bring joy to
someone's life is a
feeling I don't take for
granted.

- Marcus Dawson

I've fallen in love
with analogue
collages because there
is no better feeling
than actually cutting
images and putting
them together.

- Marcus Dawson



Green Pastures, 2022
Analog collage, 8" x 8"

Claudia Robles-Gil

About

Claudia Robles-Gil is an emerging artist originally from Mexico City. Growing up between Mexico & the US led her to draw artistic inspiration from her time in both countries. During her years in Boston, she attended MassArt Studio classes and earn two honorable mentions in the Boston Globe Scholastic Art and Writing Awards. Claudia received her B.S. in Psychology from Tufts University in 2018. While at Tufts, Claudia attended the School of the Museum of Fine Arts (SMFA) & presented her work in several exhibitions and literary magazines based in Mexico City, Boston, and Munich, Germany. Most recently, her work was exhibited at Visionary Art Collective, Boston City Hall, and Kathryn Schulz Gallery in Cambridge, MA. In 2021, Claudia moved to NYC, where she is presently based. She continues her art training at the Art Students League of New York.



Oysters II, 2020
Oil on Canvas, 24 x 36 inches

Statement

My artwork is best described as vibrant, colorful and a celebration of the natural world. I know, at heart, that being intuitively attuned to color and the grasp of nature on me is due to the impact that Mexico has made on me, as Mexico is a country bursting with color and deeply interconnected with Mother Earth. My paintings are rooted in this heritage, and often incorporate natural elements native to Mexico – like ‘cempasúchil’ flowers and tropical fruits – as well as human bodies in interaction with these natural elements. The inclusion of the female figure in my paintings represents my fascination with the feminine, with psychology and the human spirit, and the manifestation of different states of mind through our interplay with nature. I am simultaneously captivated by the ability to capture the essence of the mind and soul, as well as by the technical challenge of replicating the human figure and skin through paint. I hope through my art to continue using my imagination to explore my internal world and experiences, as well as increase viewers’ appreciation for the natural world and the awareness that we are as much part of it as it is part of us.



Altar de Muertos (Altar of the Dead), 2020
Oil on Canvas, 40 x 40 inches

www.claudiaroblesgil.com
Instagram: [cluroplesgil.art](https://www.instagram.com/cluroplesgil.art)



Coctel de Mujer y Frutas (Fruit & Women Cocktail), 2020
Oil on Canvas, 62 x 58 inches

Carlos Llamas

The vision of Carlos Llamas pursues the approximation to the city and its spaces interpreting them as an scenography, while looking to its inhabitants as temporary protagonists. The angles, details, landscape, and frames captured, criss cross each other as they challenge the spectator to reinterpret her/his surroundings.

Statement

As a street photographer, my first concern when moving from NYC to Miami was: "There is no street life here! This place is built for cars..." Slowly, and out of need (photography is my therapy), I started discovering clusters, corners, and spots of city life. After a long exploration of these places, I decided to start a particular project for Miami: "35MMiami - A Street Photography film archive" (All of these pictures were taken using different 35mm film cameras and film). With this series, I am also exploring the juxtaposition of the city's urban landscapes with its inhabitants, chasing the sense of irony, humor, and social commentary of our daily life routines.

www.carlosllamasphotography.com
Instagram: llamas.carlos

Page 51: Carlos Llamas, 35MMiami5, 2022, Film Photography, 49 x 32cm
Page 52: Carlos Llamas, 35MMiami4, 2022, Film Photography, 51 x 33cm
Page 53: Carlos Llamas, 35MMiami3, 2022, Film Photography, 57 x 38cm







THIS DUMB BLONDE



AIN'T NOBODY'S FOOL

Faye Allison

Faye Allison is an emerging portrait and pop-icon Artist based on the North Devon coast. She has a background in Fashion Illustration and predominantly worked in watercolours until recently. She studied Fashion Illustration at the University College of Creative Arts and spent several years in London. Often hanging around the National Portrait Gallery. She favors painting and celebrating the feminine form and femininity being drawn more to the stories of women - for their ever-evolving changes mentally and physically, for the way society views them and the unrealistic expectations placed upon them. She finds comfort in kitsch and overtly feminine tropes and aesthetic and this influences her work and references heavily. Faye mixes the traditional medium of oils with pastel neons and text or mixed media to make them contemporary and fun, to pique the imagination and to create paintings that are as timeless as the great Pop Artists of the 1960s.

www.fayeallison.com
Instagram: fayeallison_art



Dumb Blonde, 2022 (page 54)
Oil on Cradled Wood Panel, A2

See A Penny, 2022
Oil on Canvas, 42 x 59 cm

Joana Bernd

As a female visual artist, Joana has gained recognition for her exhibitions in Hamburg, Berlin, and Barcelona. Her work delves into the realm of the strange, myths, phantasies, and the subconscious, exploring the power of intuition. She uses the medium of aquarelle, which is characterized by its free-flowing style, serving as a portal into the imagination. Her art invites the viewer to delve within themselves, encouraging introspection and self-reflection. With each brush stroke, she taps into the collective unconscious, exploring universal themes of mythology and symbolism. Joanas imaginative works are a combination of classical painting techniques with a contemporary vision. They take the viewer on a journey through a world that is both familiar and strange. Whether through fantastical creatures, surreal landscapes or otherworldly beings, her art serves as a meditation on the power of imagination.

www.joanabernd.com
Instagram: joana.bernd



Divine feminine
Mixed media on paper, A6



Aurora, 2022
Mixed media on paper, A4





Deana Kotiga

About

Deana Kotiga is an anthropologist and a photographer, working on the intersections of the documented, and the made-up. Grounding the abstract, political notions in the human experiences, she uses her lense to render the familiar strange, and the strange familiar.

Instagram: [deanaemmakotiga](https://www.instagram.com/deanaemmakotiga)

Project Statement

Kazakhstan 2022 is Deana's dive into Kazakhstan - a country that's still a massive blind spot on the map of the world. By visiting the local markets and remote villages, Deana brings a human face to a country that has almost been forgotten by Western tourists. This particular photos have been taken as a part of a docu-fashion series in collaboration with an Almaty-based stylist, Nuur. Shooting Deana and Nuur experimented with the juxtaposition of reality and fantasy, creating a heightened version of their the subject's cultural aesthetic.



Meat on a market in Almaty 2, 2022
Film Photography



Lady in Kazakhstan, 2022
Film Photography

Elysian Vision

About

Riddhi, also known as Elysian Vision is a graphic designer and a digital artist based in Dubai, UAE. At the age of 20, she graduated with a Bachelor's degree in Graphic Design in 2020. She began creating dreamy, surreal visuals through Photoshop and started to put them up on social media under the name of Elysian Vision. Elysian means 'heavenly' and 'blissfulness'. As the name suggests, her aim is to make the audience feel bliss, peace and calm when looking at her creations. She explores the themes of the subconscious mind, dreams and the cosmos in her art. Her artwork is a window into the different universes she always dreamed of living in. She wishes to take the audience on a journey to realities where worries do not exist and where everyone lives in peace, amongst the stars.

www.elysianvisionart.com / Instagram: [elysian_vision](https://www.instagram.com/elysian_vision)

Artist Statement

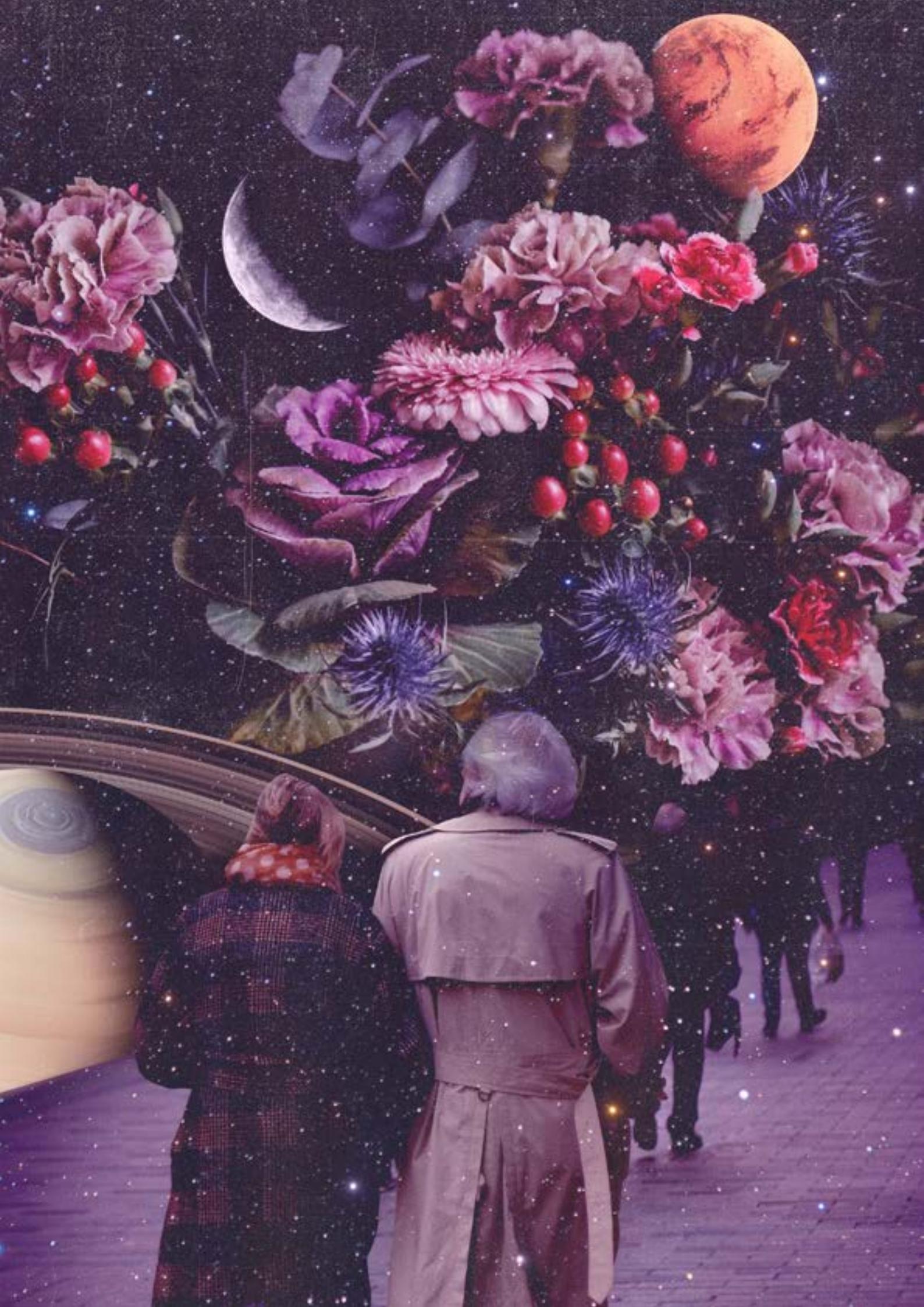
I create surreal digital collage artworks through photo manipulation using Photoshop. I find that the world that we live in can be quite chaotic & destructive at times. Through my art, I try to create visuals & places that can bring a sense of peace, harmony & beauty to the viewer. I try to explore the themes of dreams, the cosmos, & the subconscious mind in my art. I love the idea of creating unusual & dreamlike visuals out of the mundane scenarios of life. Creating such pieces helps me in making ordinary situations of life more interesting & helps me look at them from a different perspective. My artwork is a window into the different universes I always dreamed of living in & everyone is welcome to take a look inside and be a part of the worlds of my imagination. I wish to take the audience on a journey to the subconscious, realities where worries don't exist, where everyone lives in peace, amongst the stars, in a world where we only relax & get lost in our dreams.



Road to Glory, 2022, Photo Manipulation



Out of this World, 2022, Photo Manipulation



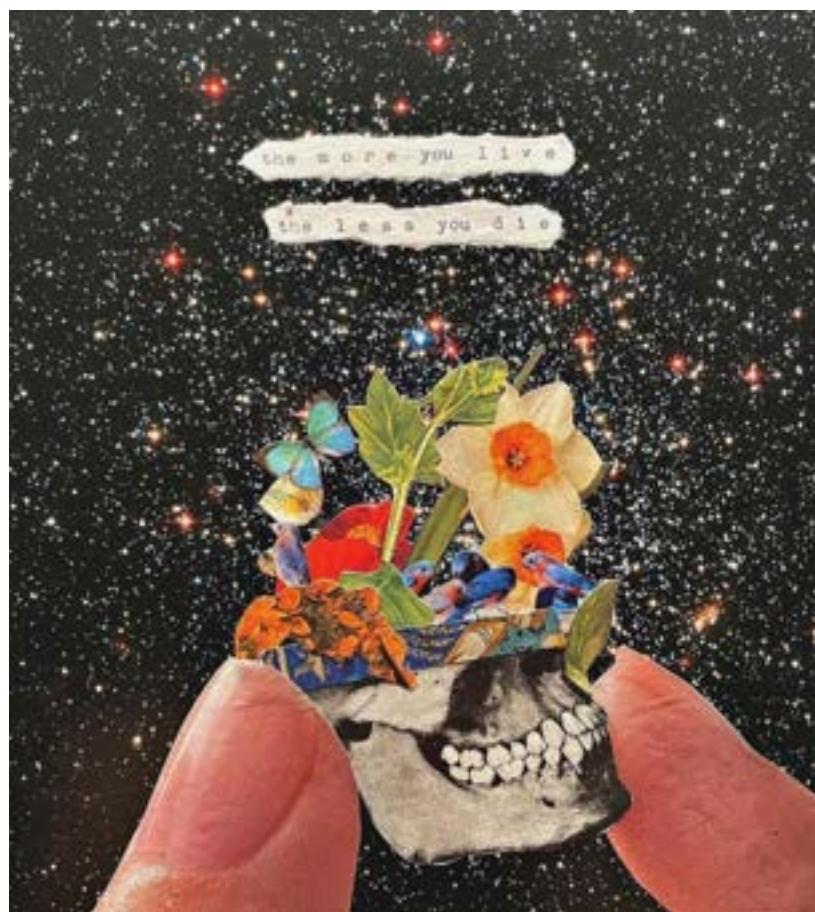


Hannah Ricke

I seek to shine a light into the powerful inner landscapes of the female species. I am endlessly inspired by Women, Nature, and Courage, and what can happen when a woman discovers her nature within. Through collaging recycled print material, and creating my own mixed media elements like paintings, drawings, and my own photographs taken on my own adventures, I create visual stories that illuminate a woman's wild interior and exterior worlds. By uniting time honored text and pull quotes from my own journals kept while wilderness backpacking, I use these quotes to further illustrate all that is possible when a woman is brave.

About

Hannah Ricke is a mixed media collage artist residing in the US.
Her work is in private collections around the world and
www.mentalpaint.org / Instagram: [mental.paint](https://www.instagram.com/mental.paint)
there is a crow and a goldfinch living in her brain.



Metamorphosis Rex 2, 2022
Mixed Media on cardboard, 16 x 20 inches



Birhanu Manaye

About

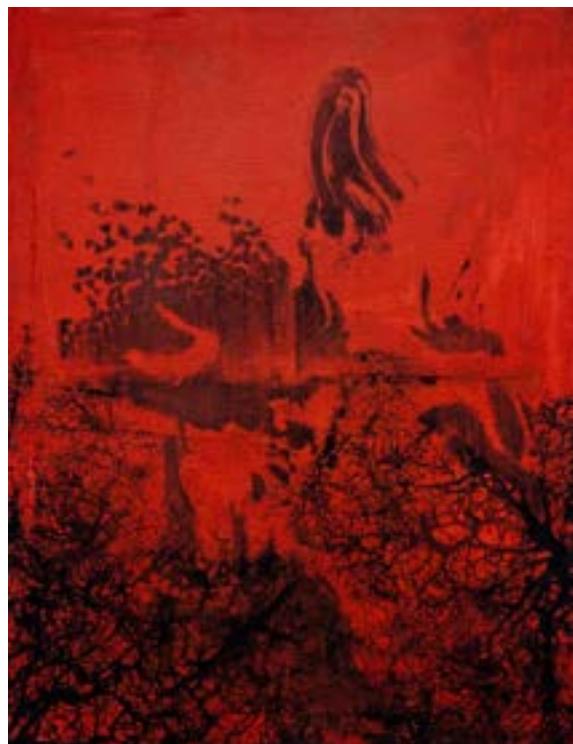
Birhanu Manaye is a visual artist (B. 1998) in Addis Ababa, Ethiopia. His journey as an artist started when his older brother gave the inspiration to draw during his teenage years, which led him enrolling in Abyssinia School of Art in 2015.

he began painting and drawing there, where he also obtained his certificate. After enrolling in Ale School of Fine Arts and Design(ASFAD) in 2018 via the department of Print making, he furthered his skills and received his Bachelors degree(BFA) with the highest honors in 2022. He works across various a variety of media including painting, drawing, print making and Photography. He participated in several group exhibitions both internationally and locally.

Get in touch with Birhanu: www.birhanumanaye.com
birhanu_manaye

Statement

My surroundings have infused my works in both a spiritual and artistic sense. I presume that unseen forces and ideas that motivate and surround us; forces that are invisible but always at work on our bodies and minds are my sources of inspiration. Works of art serve as a testimony to how nature expresses itself and as a means to investigate what binds us all together. However, such "private moments" are shared with other human beings and creatures through elements that are found in nature whereby elements like earth, clouds, roots and veins are few to mention. I consider colors and vein forms as binders that are existent in every living creature apparent in the real as well as in the illusory world which we cannot see directly but in which we all exist. Consequently, these colors and vein forms are poignant to my expression of the universe, which is both evidently seen and at the same time mysterious or hidden.



Inner world, 2022
Silkscreen print on Canvas, 60 x 80 cm



Simple Interaction 9, 2022
Silkscreen print on Canvas, 60 x 80 cm



Fire and Earth, 2022
Paper dye tape and thread, 42 x 42 in

In its simplest form,
we know women and
mothers are amazing.

- Sami Lange

Female Power

Sami Lange



Sami Lange in her studio in Phoenix, Arizona, USA

For those who don't know you, who are you and how did you get into art?

I am a paper quilt artist living and working in Phoenix, Arizona, USA. I hand cut and dye hundreds of paper shapes and then stitch those pieces together to create "paper quilts."

I don't remember ever not being interested in or making art. My mother was a graphic designer when I was young, and I watched her attend art classes and create hand-drawn graphics for design work in early elementary school. Growing up, she volunteered in my classes and taught art, which was a natural part of our home. I then took art electives for four years in high school, and it quickly transitioned into a formal BFA degree in printmaking. I have been making prints and then paper quilts ever since.

Could you please share what being a "paper quilt artist" means and what paper quilt artists do?

I refer to myself as a "paper quilt artist," but it took time for me to develop that term. Before, I always tried to introduce myself and my work, but nothing ever seemed to fit. I wasn't a mixed media artist necessarily, and didn't quite fit into a general paper artist category. So, I finally decided to call myself by the type of work I create, which are paper quilts. My pieces are symbolic of quilted works. The hand dyed and hand cut shapes are handstitched to create unique, one of a kind pieces. I sewed with fabric for over 30 years, and when I transitioned exclusively to stitching paper, the term "paper quilt artist" felt right.

On your website you write, "My work is inspired by the expansive, extraordinary, and heavy loads

and responsibility each woman carries in our everyday lives. Each day is filled with thousands of decisions and movements that direct our own experiences and shape our families and communities.”

In its simplest form, we know women and mothers are amazing. The weight and load we carry daily and the volume of decisions we need to make are extensive and sometimes genuinely exhausting. I feel responsible for so many essential roles, none that can be lightened. There is a clear ripple effect of care that happens in my inner circle. When I feel good, I can provide more support for my children, my husband, and my close friends. In many ways, I look at my art as a warm blanket, a quilt, as something to uplift and hold. I want it to be joyful and healing to provide support for the heavy load.

I also read about how you got into stitched paper as your sole artwork. Could you please share that story with us?

Living in Santa Rosa, California during the devastating October 2017 fires caused me to question and reflect on my priorities. For the first time, I wondered if I was an artist and if art was critical to my identity. I took my first ever break from art, which lasted three months. The break helped me realize I truly needed to create work for my own wellbeing. It also crystallized for me the type of work I most enjoyed creating – paper quilts. When I was younger and earlier in my career, I used to focus more on production. I got caught up in producing ‘enough’ work to be serious as an artist. Now that I have been seriously doing work for nearly 20 years and know what I want to make, I don’t worry about the speed. The paper quilt work

is larger and more structurally challenging to make physically. It takes a lot of work to stitch together several thousand paper shapes! I lean more into the challenge and pushing myself and don’t focus on the number as much. I have gotten into a smooth rhythm of making 3 to 4 larger quilts (3 by 4 ft) a year and many smaller, more experimental works. At this point in my career, this feels like a growth edge for me, and I enjoy the experience in the studio.

Could you share your creative process with us, from an idea/ starting point to a finished piece?

I work in various approaches, but I have a sense of each paper quilt’s size and general colors before I start. I buy full sheets of printmaking paper and then decide on the size, color, and number of each shape. I literally make a list. I might need 450 red and blue triangles and 600 green and yellow rectangles. This approach helps me plan and organize the water dye baths and determine the length of time the shapes will spend in the various baths. Once everything is dyed and fully dry, I lay out the quilts. I move shapes and experiment with the composition until I find the final layout. I tape all the pieces together with archival tape and then stitch the works together.

Your work is such a hands-on practice, cutting & dying the paper, stitching it together- could you put into words how doing that makes you feel?

First, I love this question! The physicality of the work is important. My kids and I built a large (4 x 5 ft.) studio desk for my large paper quilts, and it is standing height. I rarely sit when making art or stitching. There’s something refreshing and

energetic about doing the work.

I remember you wrote on Instagram about the various comments you have received from people regarding being a successful artist and mother. Would you like to share your experience with that and your opinion about it?

There is so much to say about being a mother and an artist. Part of it is setting firm boundaries with others and myself. For example, sometimes I feel guilty about making work instead of sitting down and playing a game with my kids. The reality is there are times I do sit with my kids and play games or read, but I remind myself I also need to model doing things I love. And, as it happens, my children love to create their own work in my studio in the early morning before school. The other boundary piece concerns comments made by others based on their own experiences. If someone criticizes you because you make a lot of work as a mother, and maybe they think you aren't mothering enough, that's on them. As I get older, I realize how aware I am of who I include in my inner circle. If others aren't supportive of me, my art, and my kids, honestly, I don't hold space for that relationship. That was a hard lesson for me to learn, but it has allowed growth as an artist because my priorities are focused where they should be – on my family and my art – and not on others' perceptions.

Any current/ upcoming projects you'd like to share?

I am in two group shows in March this year. The first is the Enormous Tiny Art (ETA) Show at Nahnotta Gallery, Portsmouth, New Hampshire. I

also have a collaborative art show with my good friend Shachi Kale at Practical Art in Phoenix, Arizona, in March.

What would be your advice for fellow emerging artists?

Sometimes finding yourself as an artist is lonely and long. You might start making the work you think you are "supposed" to make early in your career but eventually find the original work you need to make. It took me almost 15 years of making work I didn't particularly like before I found paper quilts and realized it should have always been my work. The journey and the wait are worth it.

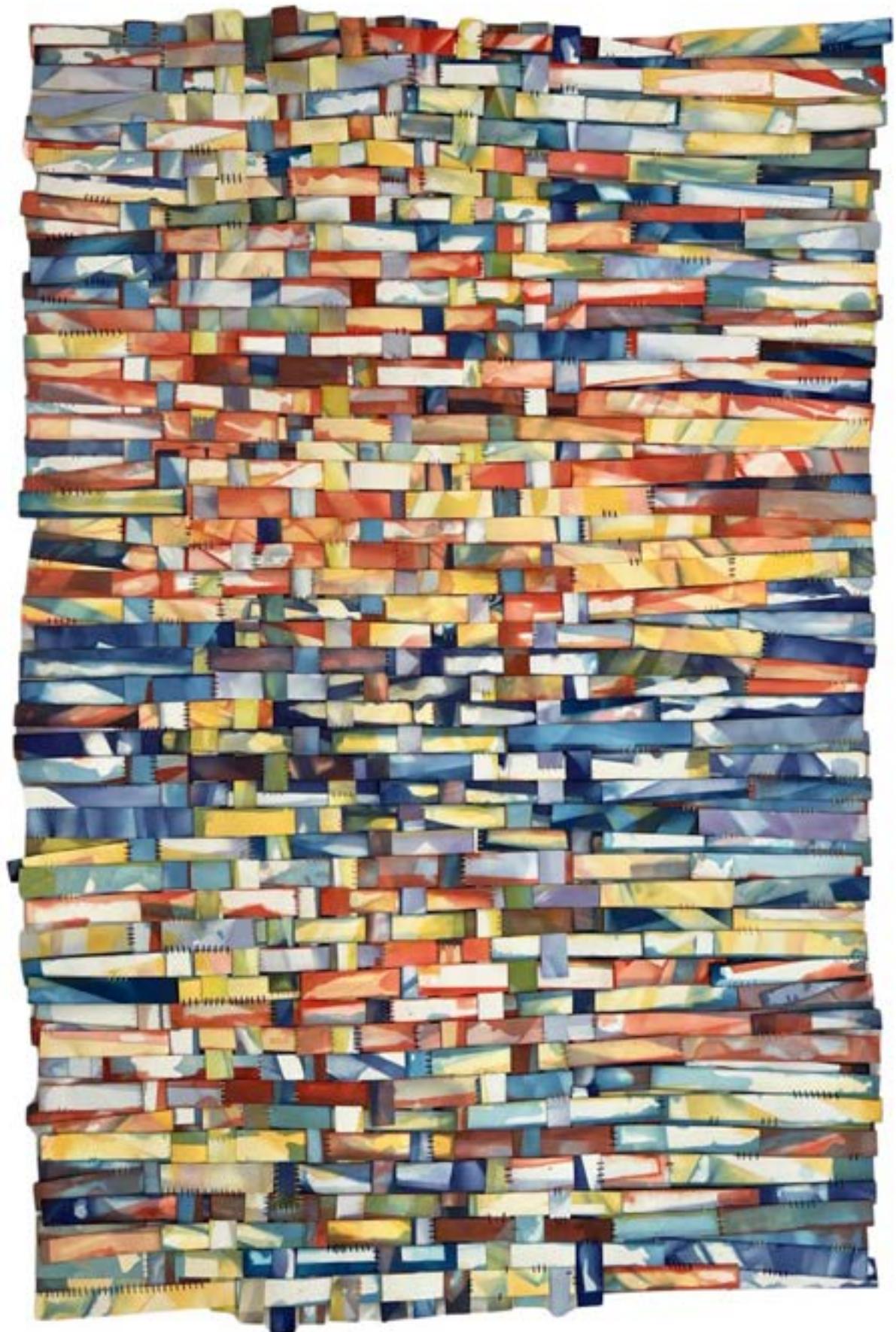
Any emerging artists you'd like to recommend?

The world is full of insane talent, and it's always hard to pick. Some artists I have been watching are Courtney Mattison, a ceramic sculptor; Amy Genser, an artist using paper; Meredith Woolnough, a sculpture embroidery artist; and Shachi Kale, a good friend and experimental artist using color and paper. The color, texture, and patterns in these artists' works are inspiring.

And last question: What are your hopes for the future?

One day I would love to make and write a book about paper quilts. This idea is more like a ten-year goal than something in the near future, but it's always the future hope.

Get in touch with Sami: www.samilangeart.com
Instagram: [samilangeart](https://www.instagram.com/samilangeart/)



Woven Parts, 2023
Paper dye tape and thread 36 in x 24 in

In many ways, I look at my art as a warm blanket, a quilt, as something to uplift and hold. I want it to be joyful and healing to provide support for the heavy load.

- Sami Lange



Bold Life, 2022
Paper dye tape and thread, 20 in x 20 in

Theo Overgaauw

Theo Overgaauw is a contemporary artist whose works appear in private collections national and international. Born in The Hague, the Netherlands, he studied at the Vrije Academie, the Hague and was invited to attend a week-long workshop given by Jörg Immendorff at the Rijksacademie. Today, Theo lives and works in Sellingen, the Netherlands.

I prefer working with acrylics and oil paints on linen. With a blank canvas and little to no preliminary studies, I just take off with acrylic paint. To detailed preliminary studies make me feel uncomfortable, scared of colouring outside the lines and, thus, killing the fun in painting and the work itself. I like to mix abstract and figurative styles in one work. Though there are periods that abstract work has the upper hand and there are periods that it is much more figurative.

<https://tovergaauw.com> / Instagram: theovergaauw



Pale Rider, 2022
Acrylic and Oilpaint on Linen, 180 x 200 cm



Adam & Eve, some time after Eden, 2022
Acrylic and Oilpaint on Linen, 200 x 180 cm

Brad Stumpf

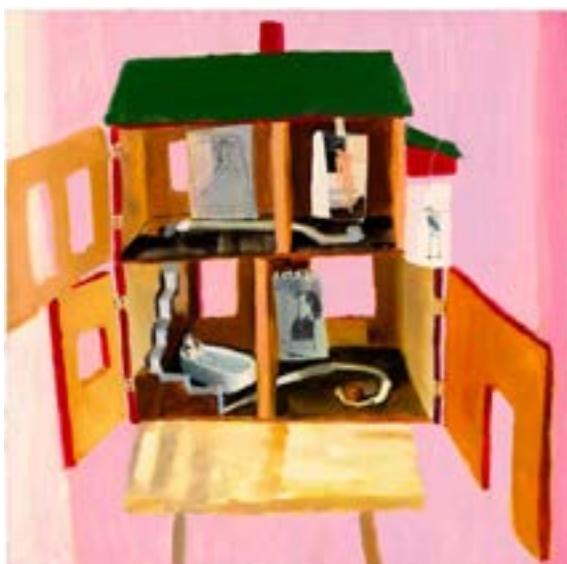
The beauty of giving a rose is watching her smile as she carefully reaches for its thorned neck. It's seeing her trim its stem to better accommodate her short vase. It's talking about her day as she fills the vase with water. My paintings are acknowledgements of real and imaginary moments in my life that make me want to hold my breath. They are attempts to capture the purity and stillness of an idle moment spent alongside my wife. My still-life setups function like miniature stage sets. They are painted from observation and depict handmade objects, oftentimes organized atop my bedside table. The images are like an open door to a quiet room for which you can peek into, or a still photo of a play halfway through.

About

Brad Stumpf is a Chicago-based interdisciplinary artist from Chicago, Illinois.

He attended the School of the Art Institute of Chicago, where he graduated with a Bachelor of Fine Arts in 2015.

www.bradstumpf.com / Instagram: bradstumpf



My Hair On Her Hips
Painting, 24 x 24in



If I Had Eyes They Would Be Closed
Painting, 24 x 24 inches



Is It For The Tree That Sprouts From My Chest
Painting, 16 x 20

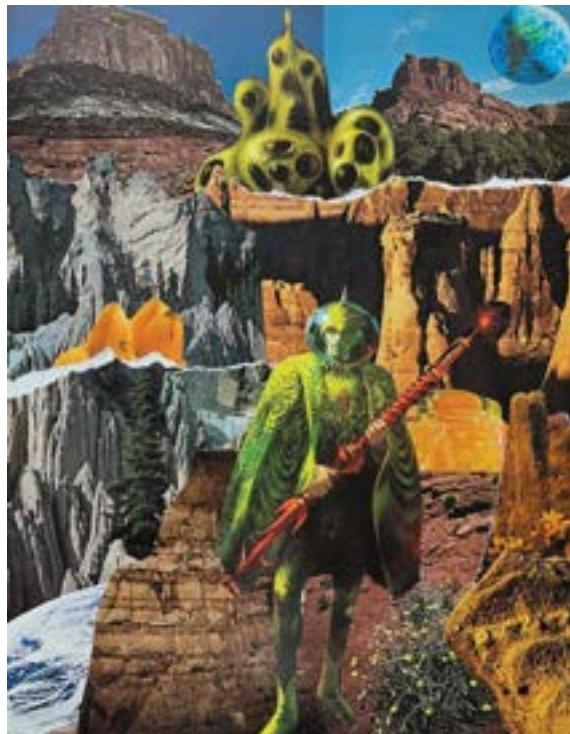
Nicoleta Dumville

My name is Nicoleta and I am a mixed media artist based in Denver, Colorado. The inspiration for my art comes from the vibrant Southwestern landscape where I live. The Western United States is a unique place that often feels otherworldly. I spend hours outdoors, crouching on the side of trails photographing wildflowers and wildlife for inspiration. My artwork, whether it is painting or collage, celebrates this amazing landscape; a unique place where the mountains meet the desert. My favorite way to travel around the West is on the road. I source many of the maps, old books, travel guides and magazines that I use to make my collages from the charming roadside antique stores that I've stopped in across Colorado, New Mexico, Wyoming and Utah. With my collages, I aim to capture the layered story of where I live; a mix of history, natural beauty and mystery. Through my art as a whole, I hope for my viewers to feel curiosity, excitement and appreciation for the American West, a place I love and feel so inspired by.

Get in touch with Nicoleta: www.nicoletapaints.com
Instagram: [nicoletapaints](https://www.instagram.com/nicoletapaints)



Colorado Wildflower Season, 2022
Analog Collage, 11 x 17 in



First Landing, 2022
Analog Collage, 11 x 17 inc



The Real Desert, 2022
Analog Collage, 11 x 17 in

Susan Mastrangelo

"The act of knitting has always brought me great comfort, and as stress mounted up in the wake of the pandemic, I began to knit every night. I started to include the knitted pieces into my work while viewing them as safety nets that provided a loose and comforting veil over a precarious world. To the yarn, I added fabric and cord filler, a thick woven form of rope. Collectively, these materials all of which are also used in sewing and are stereotypically affiliated with women seemed to express both comfort and hope. Working intuitively allows me the freedom to work without a preconceived vision of what the ending will be. When I begin each piece, I know only the materials I will be using and I have a general idea of the colors, but I remain in the dark as to how it will culminate in composition and placement of materials. This approach allows me to be in sync with a natural flow and rhythm, while leaving me open to surprises, constant inspiration, and endless possibilities"



Perpetual Change & Egg (right column), 2022
My Knitting, Upholstery Cord, Fabric, Paint, 60"x48"

Susan Mastrangelo was born & raised in New York City and Washington D.C. She studied at the Kansas City Art Institute & the New York Studio School, and received her MFA from Boston University under the tutelage of Philip Guston. Based in New York since graduate school, she has shown nationally and internationally, and is a recipient of a Mercedes Matter Award, a Visiting Artist Rockwell Grant & two grants from the Pollock Krasner Foundation. She has been a visiting artist at the American Academy in Rome, a guest at Civitella Ranieri, and a resident at Yaddo, The Virginia Center for the Creative Arts, The Ragdale Foundation, The Triangle Workshop (as a student of Anthony Caro), and the Tyrone Guthrie Center. For 27 years she taught & chaired the Art Department at the Buckley School in New York City, and now works as a full time multidisciplinary artist at the Can Factory in Gowanus, Brooklyn.

www.susanmastrangelo.com
Instagram: susankmastrangelo



Bridging Ties
My Knitting, Upholstery Cord, Fabric, Paint, 60"x48"



Marieke Vennik

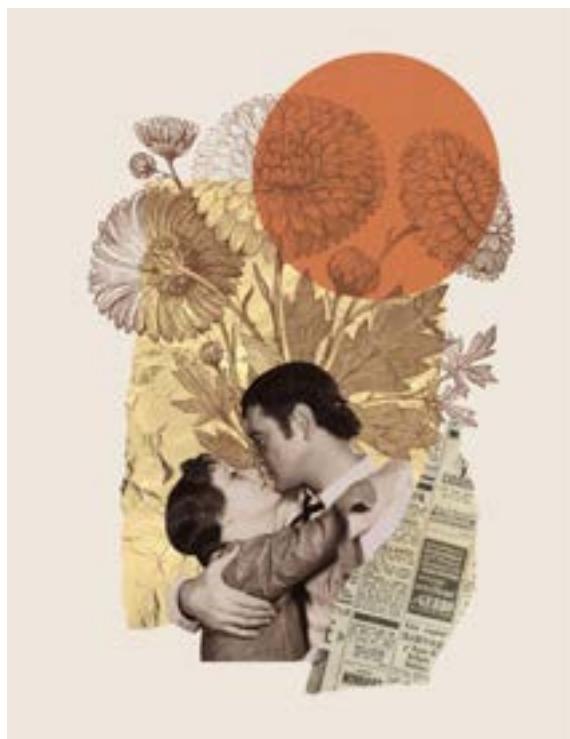
My name is Marieke Vennik and I'm a Dutch digital artist. I have always had a passion for vintage photos, color, nature and finding the perfect composition. In my work I try to give beauty, depth and a little bit of humor to everyday themes. Love and nature are main themes in my work. Music always plays a role too. I only work digitally. My method is actually quite simple! I start with a photo or illustration that appeals to me at that moment. Then I collect everything that I like, that fits in terms of color or feeling. And then usually a nice composition is created... Expressing emotions and feelings through a striking image gives me great satisfaction. In the end it is all about emotion and feeling.

Get in touch with Marieke via
Instagram: [collagesdemarie](https://www.instagram.com/collagesdemarie/)

Page 82: Smokey, 2023, Digital collage, 23 x 30 cm



Teach Me How To Dance, 2023
Digital collage, 23 x 30 cm



The Golden Couple, 2022
Digital collage, 23 x 30 cm

Patrick Nwachukwu

Patrick Nwachukwu is a multidisciplinary artist hailing from the eastern regions of Nigeria. From a young age, Patrick cultivated a passion for the arts, which led him to study Fine and Applied Arts at Abia State University Uturu. His artworks are a reflection of life's complexities and often delve into themes of positivity and pressing global issues. Patrick has showcased his works at NFTNYC 2022 & 2023, and has been featured in MOCDA's Digital Arts Trends. His pieces have found their way into private blockchain collections worldwide. As a visual storyteller, Patrick's work is a symphony of chaos and order through the use of Scribble Art and poetic statements. He leverages his artistic abilities to communicate positive thoughts and energy, using scribbles and written words poetry as tools to convey life's nuances. His ultimate goal is to impact society in a positive light and bring about the change he wishes to see in the world through his art. His pieces are designed to shed light on complex issues affecting humanity, and to communicate positive energy in the face of adversity. Patrick draws inspiration from the beauty of humanity and the potential it holds if we focus on it and ignore distractions. He aims to create works that are not only visually appealing but thought-provoking, challenging viewers' perspectives and encouraging them to see the world in new and exciting ways. He is dedicated to his craft and continues to push the boundaries of what is possible in the art world, leaving a lasting impact on all who experience his work.

Get in touch with Patrick: <https://folio.procreate.art> / Instagram: patricksartz



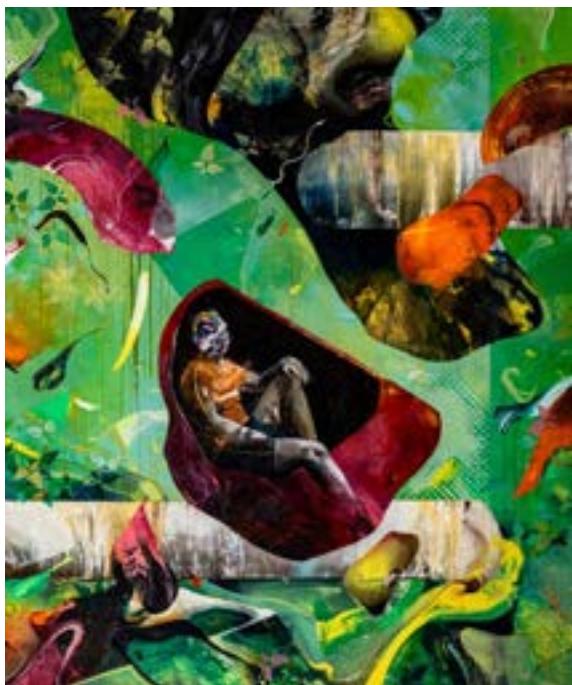
Page 85:
Unspoken Words, 2022
Digital Scribble
4000 x 6000 px

Lean, 2022
Digital Scribble
4500 x 4500 px



Ur Kasin

Ur Kasin (b.1998) is a visual artist living and working in Bucharest, Romania. His search intertwines complex emotions with common subjects in a conversation between disciplines, from digital collages to charcoal drawings, and oil paintings. This diversity allows Kasin to express any thought by limiting it to one piece, in one medium, or expanding it to a whole project. So, regardless of duration or complexity, the process of creation begins with a "thought or a feeling". What follows is a system that builds on top of itself, layer by layer, reminding of structures used by artists like Annegret Soltau, Georges Braque, or Otto Dix. "Let's take 'Mint' for example. I do a ton of collages, and not all of them are special, but this one was. I knew I wanted to paint it on a large canvas, but after many attempts, nothing felt right. The problem was that I wanted to force the self-portrait into the collage, when in fact the world molds around it, around the human motif. The solution was to take a step back and figure out every nuance before touching a brush.



Mint, 2022
Oil on canvas, 200 x 240 cm



Self-Portrait hunting, 2022
Oil on canvas, 22 x 27 cm

So appeared the charcoal study for the self-portrait, which gave birth to the posture, and ultimately to the whole composition. It is a harmonious process, that can be extended indefinitely."

Youthful in execution, yet thoughtful in concept, he chooses to portray intimate moments, then bury them deep beneath a surface of banal, which acts as a wall, or a mirror, to keep the viewer away from the truth. Dirt, space, cells, fur, food: absurd themes, that get even stranger when combined, get deified by Kasin, for their 'truthfulness, and unmatched ability to hide any given emotion or secret'. Yet, that moment still resonates throughout the composition, regardless of the distance between itself and the surface. The presented works are part of the artists' upcoming exhibition with Pavot Gallery in the spring of 2023.

Get in touch with Ur Kasin: www.urkasin.com
Instagram: ur_kasin



Sugar, 2022
Oil on canvas, 180 x 220 cm

Teresa Selbee-Baker

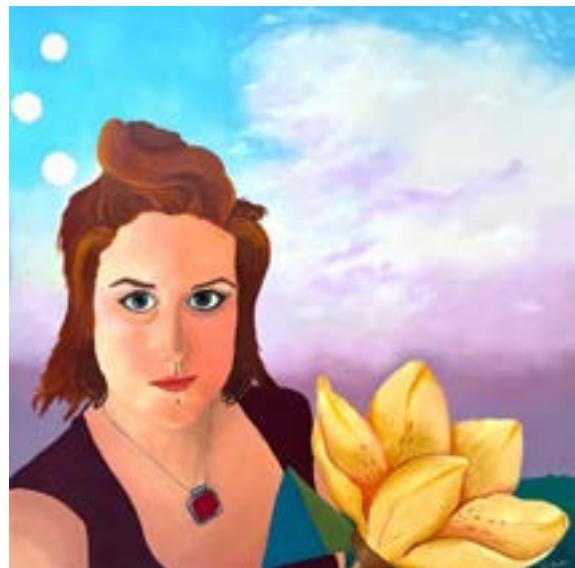
"I have a need to understand life lived. No matter how present we are in our lives, the world continues. My work reflects that presence and connection, both to the feminine role and the world in motion. I create compositions that ask questions and consider positions. I ask which came first and how one influences the other - what information do we take in, what pieces do we leave behind? Is what I remember, really what happened. I treasure bold colours, geometric shapes and the details of nature. I am passionate about presenting a particular thing larger than it is, abstracted yet recognizable. I blend images, figures and landscapes in a dream like way, influenced by surrealist compositions, collage and absurdism. My oil paintings allow an organic movement and flowing imagery. These compositions are layered, I create a reference image first, which begins with a self-portrait collected over the years, then I bring in surroundings that are significant alongside imagery of personal importance. I use masking to reveal old layers within my paintings, I use this technique to convey thoughts and memories within a piece."



Light Somewhere In The Distance, 2022
Oil on Wood, 20 x 20 in

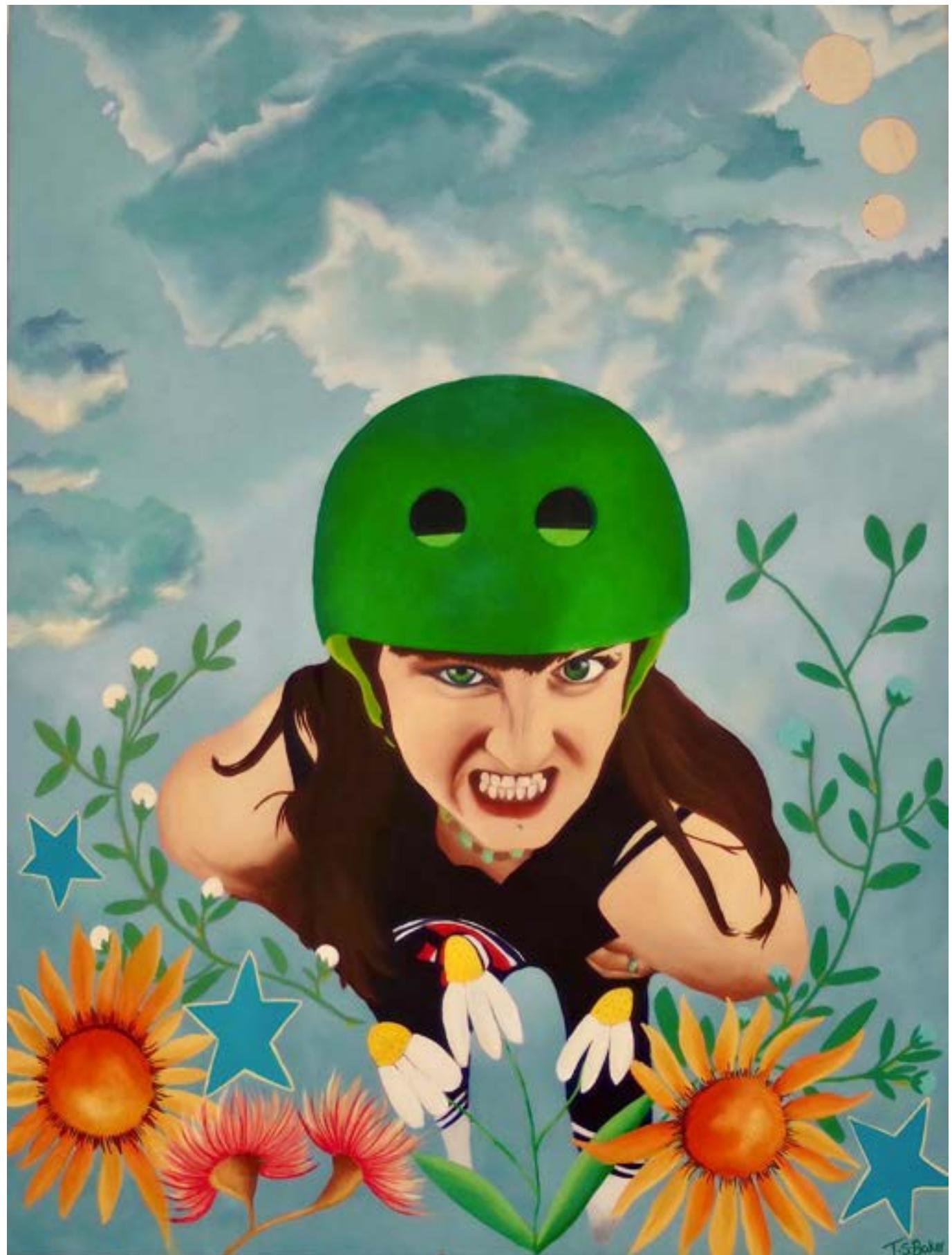
About

Teresa Selbee-Bakers painted collages are layered with memories, connections, and significant imagery. Each element creates personal recognition to a time and place the artist is attempting to connect to. These puzzling and seemingly random compositions give voice to her feminine identities. Her artistic career began by completing a Bachelor of Fine Arts at Thompson Rivers University in 2006, she actively created and showed for a number of years until she hit pause to raise her family. Teresas work has been featured on CBC Radio One-North by Northwest, print magazines as well as Local newspapers. 2021 Teresa began creating and pursuing professional art opportunities out of her home on Savary Island, BC.



To Live When You're Always Uneasy, 2022
Oil on Wood, 20 x 20 in

Get in touch with Teresa: www.teresasbaker.com
Instagram: [artworkofteresaselbeebaker](https://www.instagram.com/artworkofteresaselbeebaker)



The World Still Spins, 2022
Oil on Canvas, 18 x 24 in

Weronika Anna Rosa

Weronika Anna Rosa was born in Warsaw in 1990, a year after the Berlin wall fell. Searching for beauty in a grey reality has always been her natural instinct. She grew up in a family involved in arts and natural sciences. These two distant and, at the same time complementary worlds, constitute a strong pillar of her visual sensibility and directed her further artistic researches. From an early age, Weronika learnt the basics of painting and drawing, but it wasn't any formal art education. As a teenager, she went to the architectural drawing school, where she understood the principles of construction and geometry, but, so far, her works are characterised by organic shapes and asymmetry. Afterwards, she completed her education in Art History and moved to Lisbon, where she is based until now.

www.weronikaanna-rosa.com
Instagram: [weronikaanna_rosa](https://www.instagram.com/weronikaanna_rosa)



Anemone Japonica, 2021
Pencil & gouache on paper, 42 x 29,7 cm



Anemone Sylvestris, 2021
Gouache & golden Japanese ink on cardboard, 50 x 71 cm

Her work is strongly influenced by the naturalistic education she received from her grandfather. Observing the flowers in details & drawing botanical studies is still the first step of her artistic process. Each of her work is dedicated to one flower only, as she turns it into a portrait. She doesn't attempt to depict plants with a scientific accuracy, but to find their own identity, language & an anatomic algorithm. In her works, Weronika celebrates an universal beauty through the shapes & colours of flowers. But this visual narration always becomes a pretext to evoke a simultaneous layer of metamorphic & symbolic meaning. Weronika paints mainly on Kraft paper. Her technique, based on gouache & golden Japanese ink, turns the Kraft into a piece which looks almost like a precious silk fabric, & surprises with its colour depth, brilliance & a velvety texture. She also works with different papers & textiles, always looking to underline their particular, unrevealed potential.



Rhiannon Davis

Rhiannon Davis is a collage and mixed multimedia artist from Minneapolis with a maximalist, layered style that draws from metropolitan scenes and vintage magazines. She is particularly inspired by the textures, layers and graffiti that build on city walls. "When someone looks at something I create, I want them to feel overwhelmed, but still able to find joy. That's how I feel existing in the world, completely overwhelmed all of the time but absolutely in love with the way everything is happening at once." Rhiannon has been using collage to help herself better understand her life with anxiety and ocd and strives to make others happy through her works.

Get in touch with Rhiannon: www.rhiannondavis.art
Instagram: [rhiannondavis.art](https://www.instagram.com/rhiannondavis.art)



Dissipate, 2022
Collage On Paper, 8.5 x 11 inches



Incomplete, 2022
Collage On Paper, 8.5 x 11 inches



You Feel Good, 2023
Collage On Paper, 8.5 x 11 inches

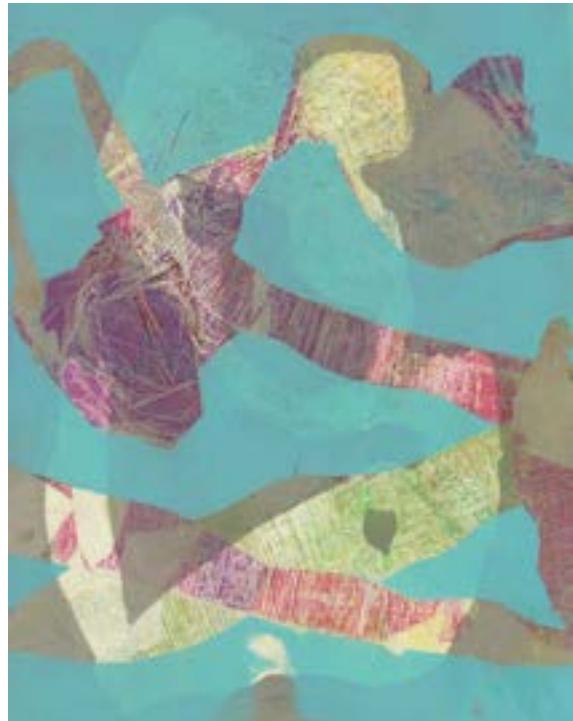
Kathy Cornwell

Kathy Cornwell is a printmaker and mixed media artist living in Virginia, USA. Kathy spent years working as an assistant to glassblowers and as a writer for visual artists. This felt like being a wallflower stationed at the punch bowl at a dance, dutifully doling out cups of punch to grateful dancers but missing out on the reason she came. Finally—in her 50s—Kathy abandoned the punch bowl and joined in the dance. This sense of exuberant awakening is evident in her work. Kathy's bright and bold abstract monotypes and mixed-media collages hold up neglected items such as weeds and trash and filter them through a prism of attention, color, and love, urging the viewer to open themselves up to wonder and better appreciate themselves, others, and the world. Kathy's work has been in numerous group exhibitions in the United States and shortlisted for the 2022 Contemporary Collage Magazine Awards.

Get in touch with Kathy: www.KathyCornwell.com
Instagram: [kathy.cornwell.art](https://www.instagram.com/kathy.cornwell.art)



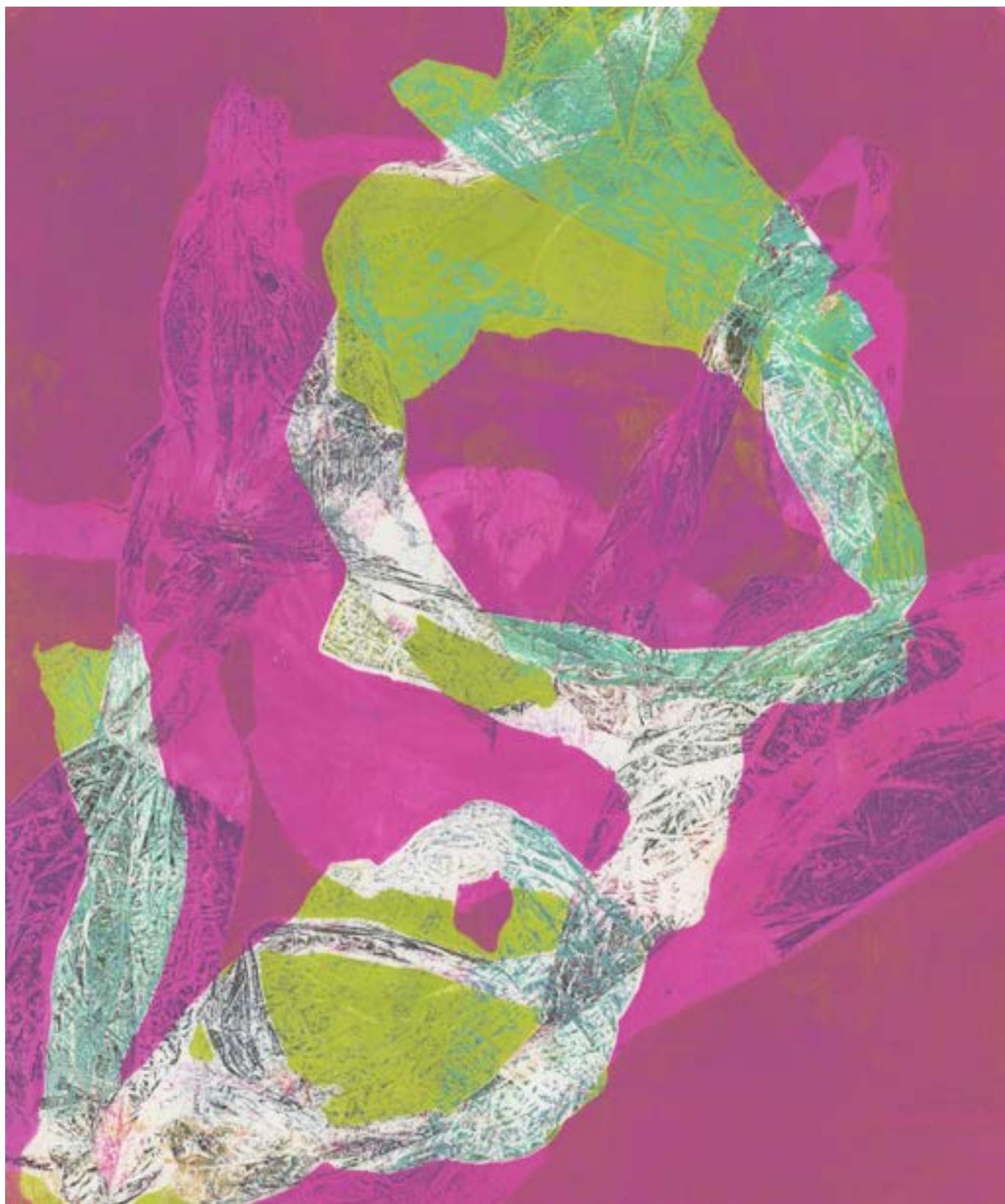
Game Show People, 2022, Monotype, 19 x 14.5 in



Survival of the Sexiest, 2022, Monotype, 19 x 14.5 in

Statement

This series of monotypes encourages us to view each other, the world, and ourselves through the lens of wonder. At first glance, one singular shape makes a striking statement. But upon closer inspection, these monotypes reveal fascinating details and layers of hidden depths—an opportunity for awe. This series employs trash—plastic wrap and hospital booties—as an art tool to create bold, expressive shapes. The trash also transfers paint between prints. I capture the texture of the trash, from wrinkles in the plastic wrap to the booties' elastic seams. The interplay of opacity and transparency results in not-quite-hidden elements that float beneath the surface like outgrown identities and memories. Through this series, I urge the viewer to take a closer, open-hearted look at themselves, others, and trash. Our negative judgements have been installed by our culture. We can uninstall this programming by looking closely and letting wonder in.



Sugar Rush, 2022
Monotype, 19 x 14.5 in

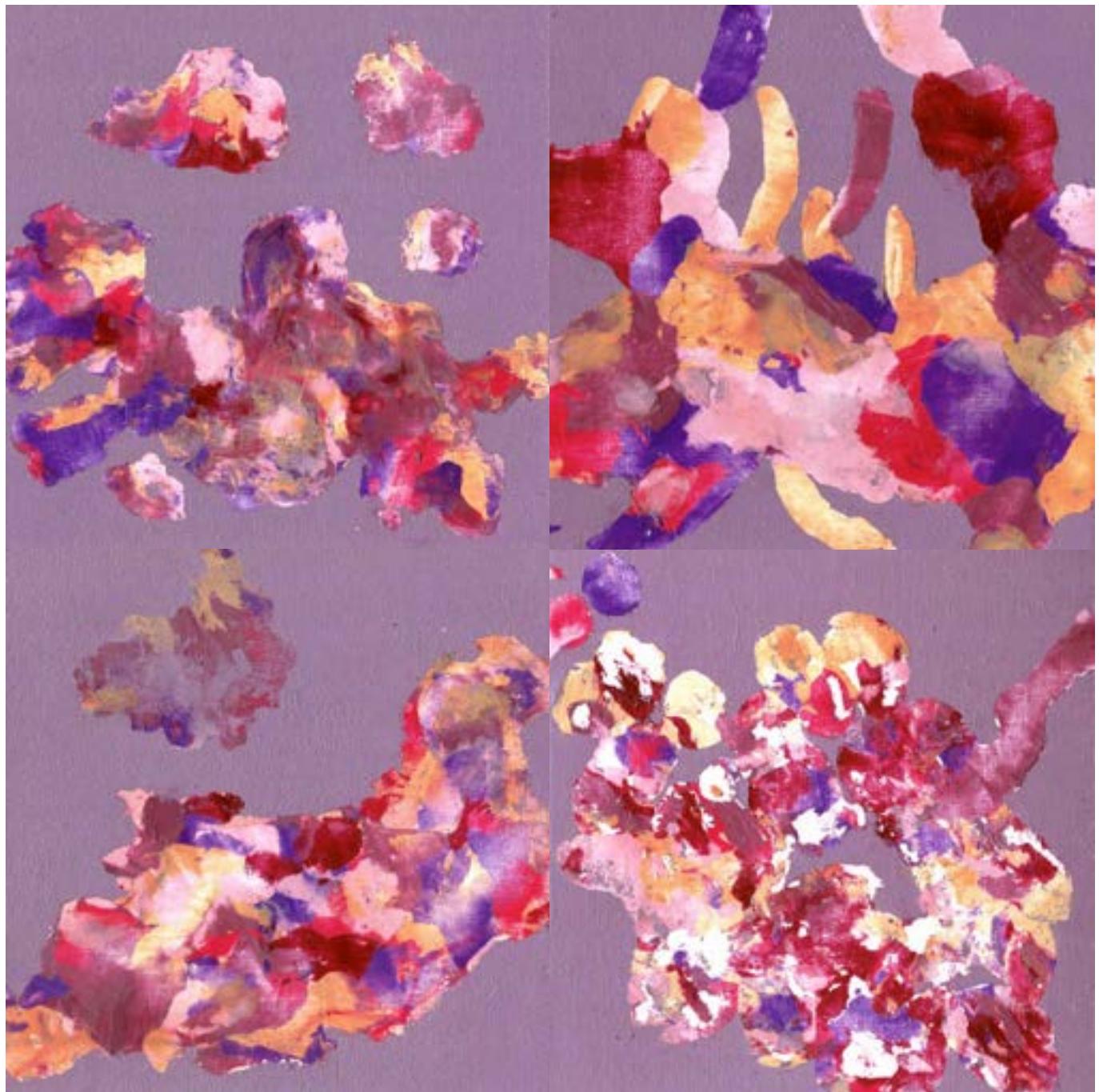
Nikolay Vlahov

Nikolay Vlahov is a multidisciplinary artist in the fields of painting, photography, design and writing. Mainly inspired by the diversity, the unpredictability and the sublimity of nature, he always looks for discovering or creating new worlds – real and imaginary, concrete and abstract, visual and emotional. His journey started in 1983, when he was born in a small town in Bulgaria. He discovered his passion for drawing and writing while creating comics in his early childhood. Building these dream worlds was his initiation as an artist.

Nikolay graduated from the School of Photography at the National Academy of Theatre and Film Art in Bulgaria in 2012 and won numerous awards for his works. His curiosity about the creative expression in different cultures led him to Indonesia. In the University of Arts in Yogyakarta (the county's artistic capital), he dedicated a year of his creative journey to master his skills of the ancient art form of batik. Currently he lives and works in Sofia, Bulgaria.

The Topography of Landscape-Memories project is a result of a new approach of mine in depicting nature as hybridisation between abstract composition and landscape painting, or more specifically to accomplish abstract compositions which form landscape impressions rather than the opposite strategy – to dissolve landscape paintings into abstract views. In each painting I've tried to weave layers of memories of places in nature without an intention to arrange them in chronological or any other context, without a need to represent or restore them as pictures from an archive. In other words, these paintings are abstract collages and at the same time a kind of artistic topography of landscape-memories that re-emerge in layers of colours and shapes – reminiscences of rocks, seas, mountains, forests and fields, floating together in a whole new idea of abstract landscape composition.

Get in touch with Nikolay: <https://beta.artborn.net>
Instagram: artbornnet



Topography of Landscape Memories I - IV, 2022
Mixed Media on Canvas Board, 20 x 20 cm

Cesar Mammadov

Cesar Mammadov (b. 1988, Baku, Azerbaijan) is one of most prominent young Azerbaijani brush masters. He is graduated from Art School named after A.Azimzade (2004–2008) and Academy of Arts of Azerbaijan (2008–2012) and in recent years actively participated in art projects in Azerbaijan and abroad, where his works were exhibited at the most famous exhibition venues. “I love this life with a frenzy of love...” – this line from Vladimir Nabokov’s poem, is most probably the best description of creative belief of artist. In Cesar Mammadov’s paintings joy of existence is combined with friendly interest in the smallest details of life, and the romantic glorification of the beauty of nature goes hand-in-hand with display of creations of human hands on foreground; figuratively, and sometimes in the literal sense of the word.

Artist Statement

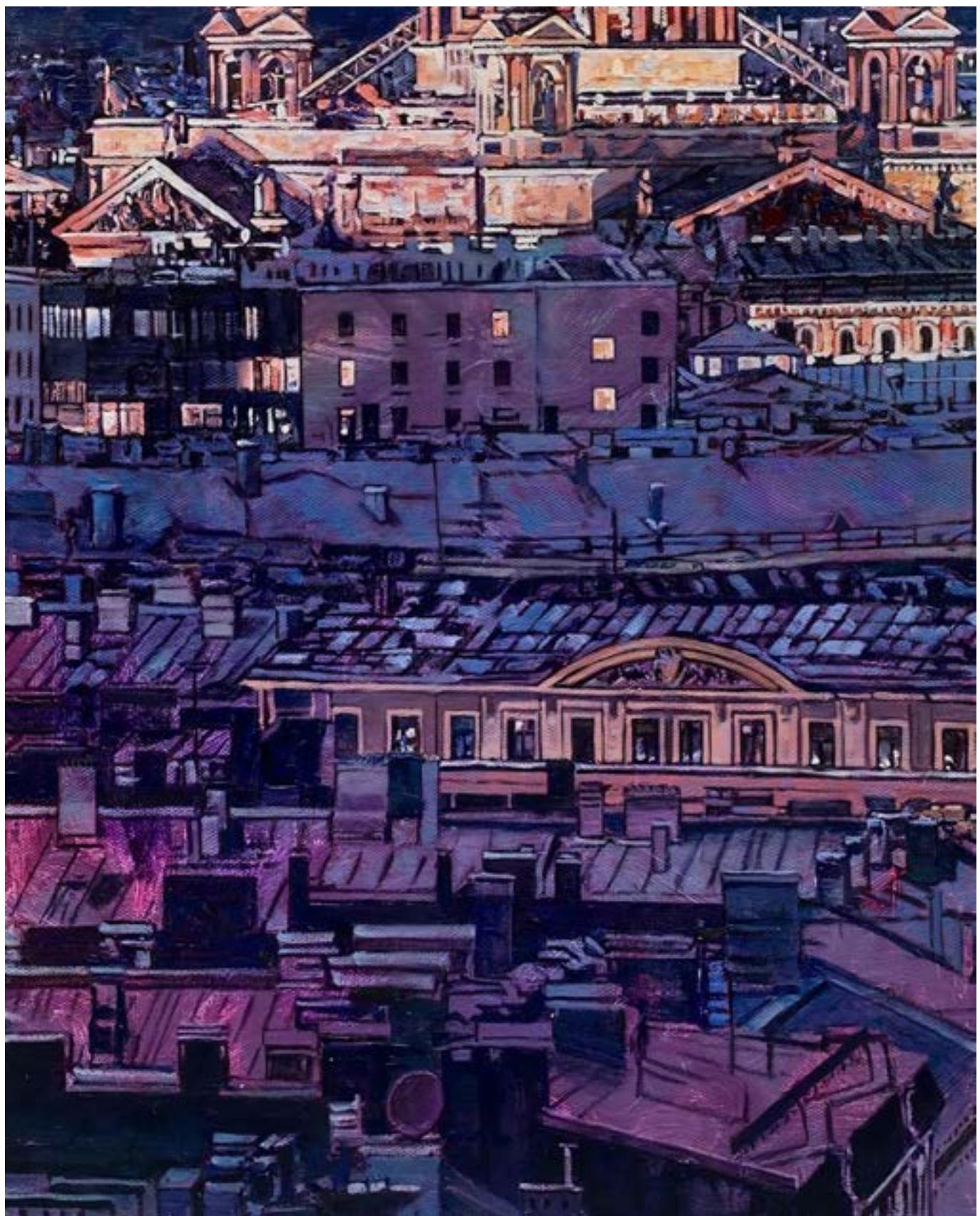
If sea is depicted, it is full of multicoloured sails, and if it is a city, it is variegated and brightly colored with bright walls, balconies & posters. Even industrial landscapes such as panorama of oil field, under the brush of artist gain a kind of businesslike or modest character, and yet vibrancy is achieved by carefully calibrated balance of clean & bright colours, with muted background nuances. Purity of tones is combined with clarity or even harshness of lines. The artist seems to offer his viewer a fresh look at daily wonders of the world: overflow of sea water, mosaic of beach umbrellas, openwork masts, labyrinths of tiled roofs, perception of which involuntarily turns into “fray at the edges” with aging. These landscapes are neither idealized, nor invented. This is a kind of Traveler’s Diary, because Cesar Mammadov travels a lot. In his canvases Spain, Turkey, France, Italy, cities, mostly maritime towns, ports, with their troublesome daily life appears before us... Cities can be depicted in different ways, but in his canvases they are mostly filled with light & festivity to various extents. They say, Beauty is in the eye of the beholder, and it is true. Confident strokes of his still-life paintings & portraits are sprinkled with same love for life, equally full of light in terms of mood, sometimes pacifically calm, and sometimes bright & playful.



Get in touch with Cesar:

www.cesarmammadov.com
Instagram: cesar_mammadov

Port, 2019
Oil on Canvas 60 x 90 cm



St.Petersburg, 2021, Oil on Canvas, 40 x 50 cm

Dean Jensen

Mockingbird

I have known the shape of Depression from a young age. The 'Mockingbird' body of work examines the relationship we have with mental health. The first device is the constant, presence. I recognise it in others. People carry a presence with them. The second device I utilise in my practice, is that of anonymous children. They symbolise a purer, ideal self. They are frames I re-visit often, serving as spaces of calibration. The third device is the found substrates of 1950's sheet music. In them I continually find a use of language, that when observed through a different context, the language takes on a sinister irony. I let chance play a role, as a final device. I create the images in sketch form and then randomly pick the found pages from the music books - then execute. It is in this combination of moments that some of the pieces reveal a layer beyond the face value of the medium, to evoke a resonance.



Theres something about a soldier, 2022
Graphite & Gouache on 50s music sheet, 205 x 275 mm



Don't forget me in your dreams, 2022
Graphite & Gouache on 50s music sheet, 205 x 275 mm

Jensen studied Art and Design in South Africa in the middle 90's. He has worked as a Creative Director in various South African advertising agencies during a 25-year Advertising career. In his freelance design capacity, he has a large portfolio of some 400+ album covers for South African and International artists, being part of the design teams that have won SAMA® and Grammy® Awards. He was a regional finalist in the Guilloisses Freedom of Expression® as well as Absa L'Atelier® as well as winning the NSA Young Artist of the Year award. He has exhibited in various SA collaborative shows, from DDC to the Hypo® independent shows. He has exhibited in 3 self-funded shows, including 'The Herdboy Interviews'. He lives and works in Johannesburg, South Africa.

Get in touch with Dean via Instagram: jensencrunch

YOU TRY SOMEBODY ELSE.

Tune Ukulele to G. C. E. A.

By B. G. DE SYLVA,
LEW BROWN and
RAY HENDERSON.

Moderato.



KEY F. { *ad lib.*

I'm so glad we had this un-der-stand-ing — Be-cause we're
Looks as if our love has start-ed sway-ing, — And if it's

both act-ing strange, We both change.
just that we doubt, — We must out. —

May-be love has made us too de-
Call a hot-i-day with-out de-

mand-ing — So sweet-heart we put love to the test.
lay-ing, — I'm sure we'll if we real-ly care.

CHORUS.

You Try Some-
try some- when we do, we'll both be blue, And

40

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Christine Vilutis

For Chicago artist Christine Vilutis, collage is a joyous, hands-on experience. Her discipline untangles myths and stories, unravelling wisps of herself and supplying connection to elusive roots. Making new use of vintage texts, photographs and other miscellaneous paper ephemera, Vilutis creates collage steeped in her own dreams as well as empathy for others. A wide range of influences inflect the work. Vilutis finds inspiration in contemporary visuals found on Instagram, such as the works of Changang Lee, Julie Liger-Belair, and Bill Noir. Also important are works from other disciplines, such as the writings of Adrienne Rich, Audre Lorde, Michael Ondaatje, and James Baldwin. Such influences seep into the physical and visual craft of an art that probes how time folds over itself, overlapping the present with the past.

These pieces explore the personal and political intersections between the interior and exterior, where life's fault lines signal both the sensual and the searing, both pleasure and pain. The work is personal and passionate. Vilutis thinks of her young son and what she wishes to show him of the world and the struggle to live a creative, fulfilling existence. The artist chooses her family, her work and herself, channeling the calm and chaos of story into images that illuminate her identity.

Get in touch with Christine: www.christinevilutis.com

Instagram: [collageandantlers](https://www.instagram.com/collageandantlers)



Home On Christmas, 2022, Analog collage, 14 x 17"



Home Base, 2023, Analog collage, 17 x 14"

Monika Guerra

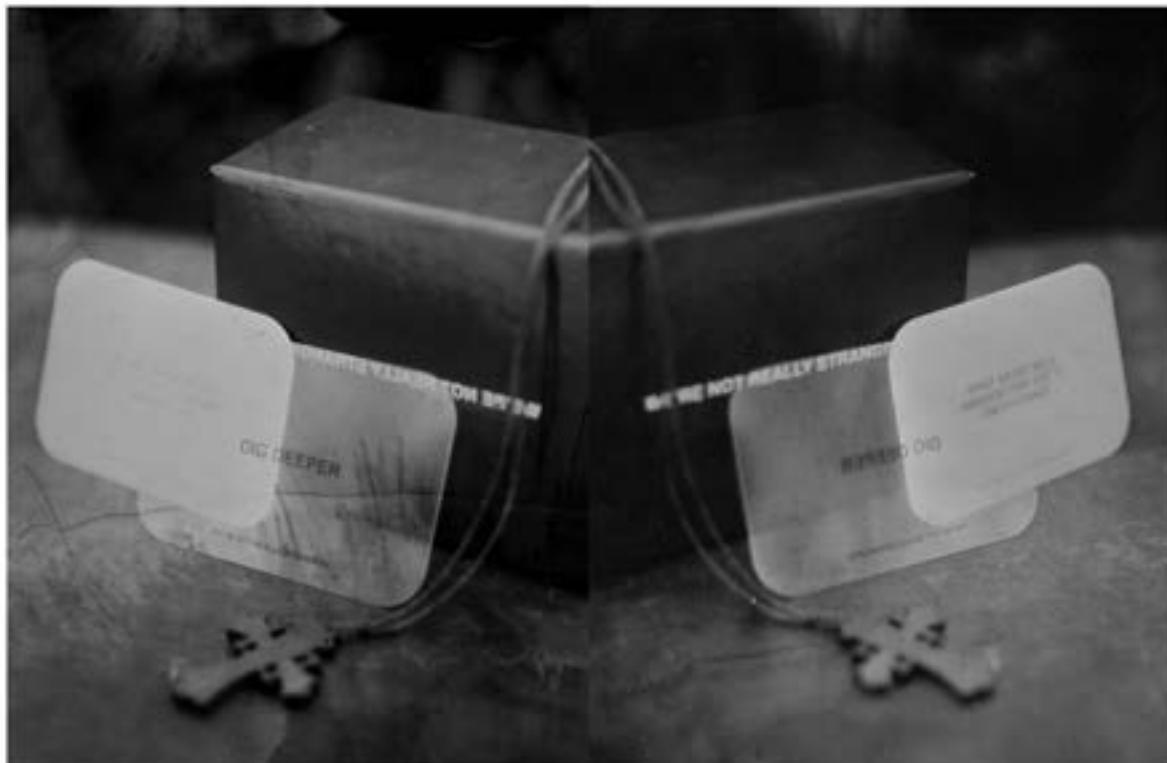
Monika Guerra is a Mexican-American contemporary artist born in Southern California and raised in Southern New Mexico. Guerra's studio practice explores and creates different planes of existence through painting, photography and print - where she constantly questions her position in this reality and her state of the human experience. She received her Bachelor of Fine Arts and Certificate in Business & Entrepreneurship from the Institute of American Indian Arts in 2022.

Statement

My work commonly emotes a sense of comfort, yet curiosity - questioning the fragility of the human experience. Through various styles and mediums, I compose subjects and settings that create different planes of existence, such as wavering states of emotion, journey, and being. One of the quietest, yet prominent themes of my work touches upon intergenerational trauma. I look back on unique experiences and views of unresolved traumas that are passed down from our families, recognizing the root of what they may have went through, and finding ways to break the cycles - day by day. The journey continues by gaining self-awareness, recognizing the (toxic) cycles, and continuing the non-linear path to a higher sense of self and healing. Although it's usually disturbing going through these experiences, it's quite beautiful at the same time once you've come out the other side. I believe it's all part of the human experience. Collectively inspired/influenced by almost every art movement and style of every medium that has had the opportunity to exist under the sun, I continuously find ways to communicate my ideas that can contribute to the human experience in various ways - perhaps allowing them (and myself) to feel and think much deeper about our lives and the reality we are living.

www.monikaguerra.com
Instagram: monika.guerra





Diptych 1 & 2, 2021, Digital Photograph
Previous Page: Diptych 3, 2021, Digital Photograph

Gaya Lastovjak

About

Gaya Lastovjak is an award-winning contemporary figurative artist based in Krakow – Poland whose works have been exhibited nationally, as well as in Italy, Austria, Spain, Portugal, Monaco among others. In addition, her art is featured in publications such as Photographize Arts Culture Magazine, The Woven Tale Press, etc. Artist's most recent symbolic, three-dimensional paintings explore themes relating to the dualistic nature of man. Thanks to the specific arrangement of the figures, with the help of body gestures, she raises the topics of good and bad human qualities. As an artist, she is also engaged in dialogue with current events and social phenomena such as fear or loneliness. Her paintings criticize the negative human behavior and glorify the good one, which are bravery, support and strength. Everything seems to be saturated with symbolic content, the author entrusts her thoughts to the artistic matter and impresses it with her own feelings. Gaya Lastovjak's art defies all classifications and definitions, it is subtle and at the same time critical.

Statement

All my paintings have a symbolic meaning, I build their message with body language. Aristotle says that all our knowledge comes from the senses. In my works, body language is very important due to the power of the message, shaping the meanings and content of the work of art. Gestures are part of the message we convey to the other person. Hands are a tool to express what we feel and this is shown in my works. Thanks to a specific arrangement, I convey certain content to draw the viewer's attention to the world around him. The goal of my art is not only to create something visually attractive, but also to have an important message.

www.gayalastovjak.com / Instagram: gayalastovjak





Indifference, 2022, Own Technique, 90 x 72 x 9 cm
Previous page: Game, 2022, Own Technique, 120 x 280 x 6 cm

Sometimes finding
yourself as an artist is
lonely and long. You
might start making
the work you think
you are “supposed”
to make early in your
career but eventually
find the original work
you need to make.

- Sami Lange



Claudia Robles-Gil



Deana Kotiga



Kathy Cornwell



Elysian Vision



Nickie Harrington



Birhanu Manaye



Kirk Gower



Faye Allison



Dean Jensen



Erin Williams



Hannah Ricke



Christine Vilutis



Sara Hardin



Nikolay Vlahov



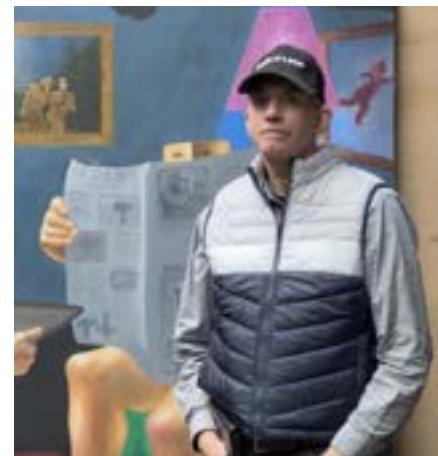
Sami Lange



Brad Stumpf



Paula Olmedo



Theo Overgaauw



Sona Asemani



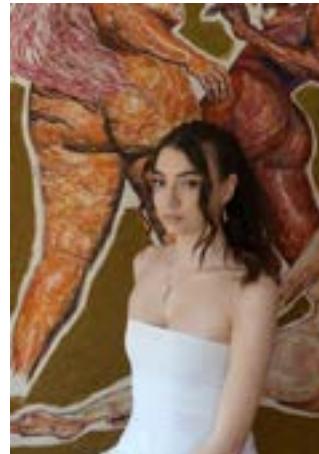
Maddie Hinrichs



Nicoleta Dumville



Monika Guerra



Sophie Goudman-Peachey



Rhiannon Davis



Marcus Dawson



Ur Kasin



Weronika Anna Rosa



Teresa Selbee-Baker



Rafael Plaisant



Ottavia Marchiori



Caitlin Moline



Carlos Llamas
photographed by Astrid Harders



Cesar Mammadov



Sarah Finucane



Patrick Nwachukwu

Dear Sona,

Paula, Ottavia, Sara, Sarah, Erin, Maddie, Sophie, Kirk, Nickie, Rafael, Caitlin, Marcus, Claudia, Carlos, Faye, Joana, Deana, Elysian, Hannah, Birhanu, Sami, Theo, Brad, Nicoleta, Susan, Marieke, Patrick, Ur, Teresa, Weronika, Rhiannon, Kathy, Nikolay, Cesar, Dean, Christine, Monika and Gaya, thank you, deeply, for allowing us to share your beautiful and intriguing work.

Yours,
The Suboart Team

www.suboartmagazine.com
Instagram: suboartmagazine

Image credits for full page images

Page 17: Ottavia Marchiori "Like a rolling raspberry", 2021, Analog collage, 21 cm x 29,7 cm

Page 23: Erin Williams "Gingko Season" 2022, Monoprint on Paper

Page 29: Kirk Gower "Sad Boy", 2021, Oil on Linen, 46 x 61 cm

Page 30: Kirk Gower "Let Me See You", 2020, Oil on Paper, 34 x 43 cm

Page 31: Kirk Gower "The Scent of Rain", 2021, Oil on Panel, 92 x 122 cm

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Page 57: Joana Bernd "King Town", 2021, Mixed media on paper, A5

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Page 64: Birhanu Manaye "Searching for oneself", 2022, Silkscreen print on paper, 67 x 94 cm with frame

Page 91: Weronika Anna Rosa "Anemone Mistral Bordeaux" 2021, Pencil & gouache on paper, 42 x 29,7cm

Image credit cover

Sona Asemani "Sinking into ambitious thoughts", 2022, Oil on canvas, 24 x 30 cm

Editorial

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Writer, editor in chief and graphic design: Ulrike Nina Seidel for Suboart Magazine

March 2023, Lisbon, Portugal.

