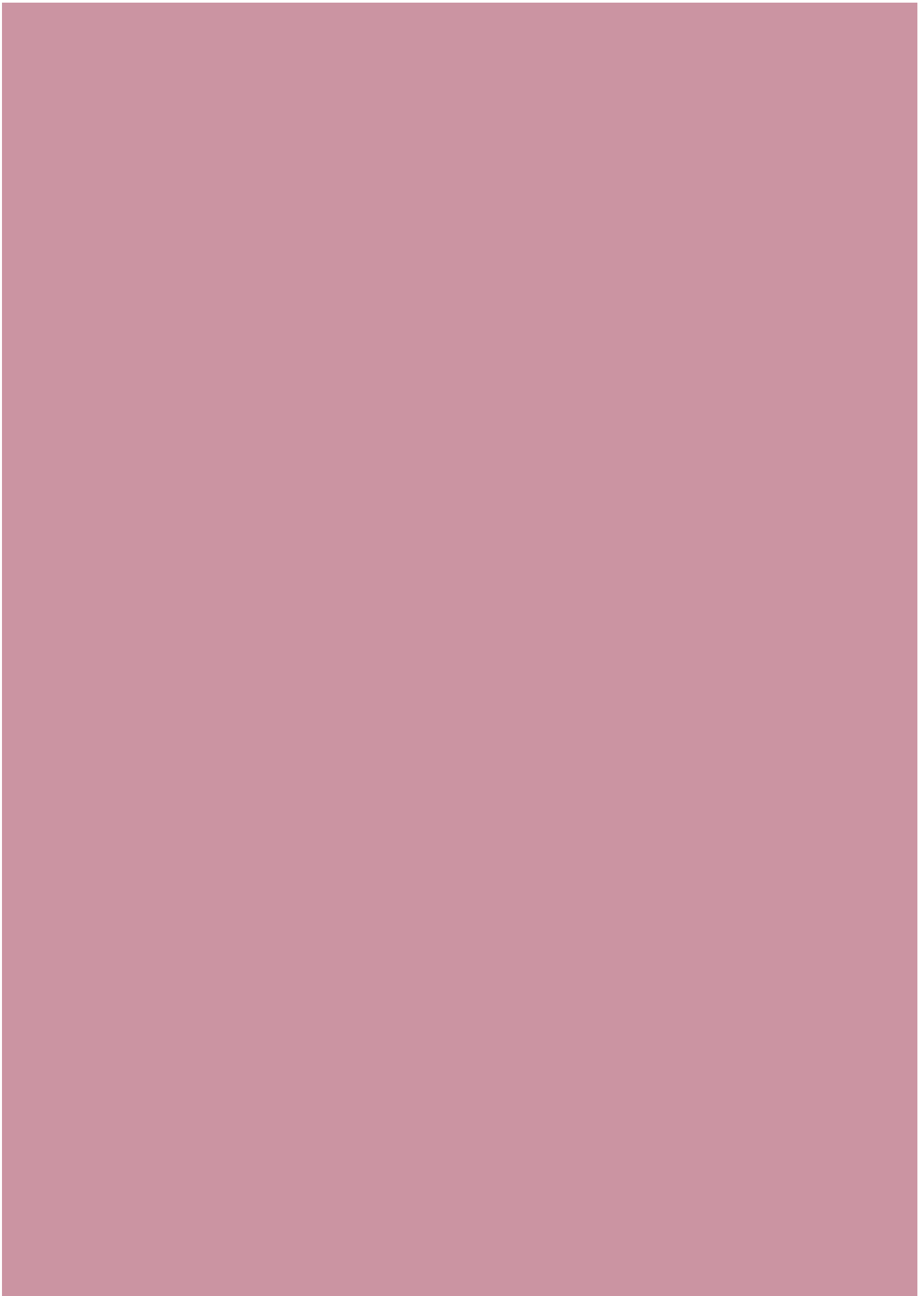




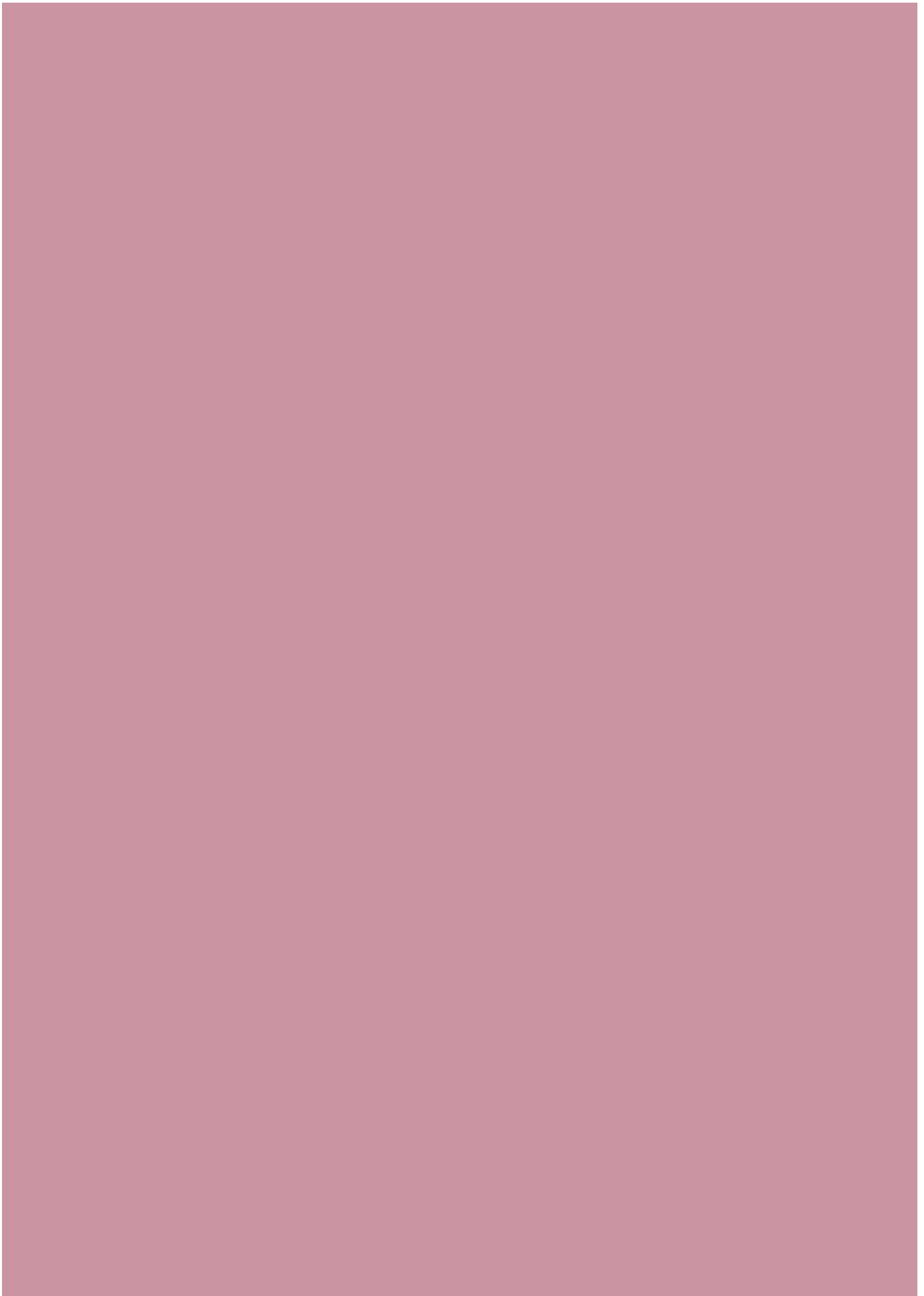
Suboart Magazine

March 2023 / #2



Art can do something,
art can change
something, art can
have a word about our
bigger problems.

-Luzalba



Welcome to Suboart Magazine

Anaïs Morisset Desmond - 6 -	Nuno Serrão - 40 -	Istvan Dukai - 76 -
María Paula Suarez - 8 -	Mariah Majakey - 42 -	Karen Fike - 78 -
Scott Albrecht - 10 -	Sarah Imfeld - 44 -	Despina Zografos - 80 -
Andrea Jones - 12 -	Ethel Aanyu - 46 -	Maria Vyrra - 82 -
Andrew Rehs - 14 -	Emily O'Connell - 52 -	Agnieszka Kuntzmann - 84 -
Ariana Martinez - 16 -	Diane Zizka - 54 -	Kate Donoghue - 86 -
Ingrid Andersson - 18 -	Meam Hartshorn - 56 -	Rachel Walker - 88 -
Emily Kepulis - 20 -	Kate Chassner - 58 -	Alexandra Baker - 90 -
Carolina Caples - 22 -	Michael James Cisarik - 60 -	Deborah Saks - 92 -
Mariana Gómez - 26 -	Ira Chernova - 62 -	Joana María Sousa - 94 -
Luzalba - 28 -	April Cooper - 64 -	Ximena Lama - 96 -
Debi Boyette - 34 -	Olawale Kolawole - 66 -	Wenqing Zhai - 98 -
Zixi Xia - 36 -	Yelena Beliaev - 70 -	Linus Cuno - 100 -
Maristella Rana - 38 -		

Anaïs Morisset Desmond

Anaïs Morisset Desmond aka Ut Barley is a collage artist based in France. She mainly practices paper collage but over the years, she has also been working with a blend of various different techniques, using everything she can get her hands on: paper from magazines, packaging and fabrics. She also uses painting, embroidery, plants as well as digital tools. Both inspired and interested in literature, fashion, cinema, ancient and contemporary mythologies, she creates fantasy worlds fueled by symbolism by addressing many societal and environmental topics. She often explores our bodies, our emotions and their consequences in terms of the way we perceive them. The recurring themes of her work are the preservation of biodiversity and ecosystems which are at the heart of her reflections and her work which is a tribute to the power of nature.

Get in touch with Anaïs: www.anaismorissetdesmond.com
Instagram: [utbarley](https://www.instagram.com/utbarley)



Le Grand Amour, 2022
Original collage, 21 x 29,7 cm
Harvested pressed and dried flowers on paper

Page 7: Les Rêves de l'Oiseau, 2022
Original collage, 21 x 29,7 cm
Harvested pressed and dried flowers on paper



María Paula Suarez

Maria Paula Suarez is a Colombian artist based in NYC, pursuing her Master's degree in Art Business at Sotheby's Institute of Art. She has a bachelor's degree in visual arts from Universidad Javeriana, with an emphasis in the plastic area, and is certified as an illustrator by the School of Visual Arts in New York. She completed a pedagogy course at Harvard Online University as a leader of learning and currently explores the concept of resilience through mediums like pencil colors, illustrations, and embroidery on paper. Suarez's work has been exhibited in New York, Miami, Madrid, CDMX, and Bogotá. She has participated in exhibitions such as the Regional Artists Salon in Colombia, SCOPE Art Show in Miami Beach, ARTBO Bogotá International Art Fair, and three solo exhibitions in CDMX, Bogotá, and New York. She considers herself a multidisciplinary artist and considers art a powerful tool capable of providing new forms of self-knowledge and reflection.



Imaginarios Abstractos 2, 2021
Embroidery & Pencil Colors On Paper, 139 x 110 cm



Imaginarios Abstractos, Detail

Statement

"My work reflects on resilience, which I understand as the ability to reinvent ourselves and overcome traumatic moments. I have always believed that art is applied to everyday life; it generates models that provide new forms of self-knowledge and reflection. What I show now is a response to my research on resilience, divided into three stages: pain, self-love, and healing. Pain is the breaking point, healing is the process, and self-love is the result. We constantly carry out this process throughout the world, and the nature surrounding us is an example, and I gave this the name of cyclical resilience. The images I explore respond to the infinite possibilities of understanding these cycles, which is why plants and language are recurring themes in my work. From the inside to the outside."

Get in touch with María: www.mariapaulasuarz.com
Instagram: [mariapsuarzart](https://www.instagram.com/mariapsuarzart)



PROFUNDO3, 2022
Embroidery On Paper, 21 x 27 cm

Scott Albrecht

Largely informed by typography, my work often deconstructs letterforms with the intent to reconsider the relationship between message and viewer. I believe a message isn't about reading, but about finding meaning. Through this approach, these works aim to flip that relationship, creating a space that encourages a viewer to more intentionally engage with a piece and its message as opposed to passively reading with the hope of creating a deeper connection to the work and the environment it lives in. In these abstracted typographic works, the title of the piece serves as the foundation, informing the architecture and relationships found within the work. In each series, the letterforms follow a traditional structure moving left to right, top to bottom. The characters however become abstracted as the letters take on different scales, overlap on top of one another, become segmented and color-blocked until ultimately filling the space entirely. Being made out of wood, each work goes through a lengthy process as each form is individually cut, sanded, painted, and reassembled, often as a relief at varied depths.

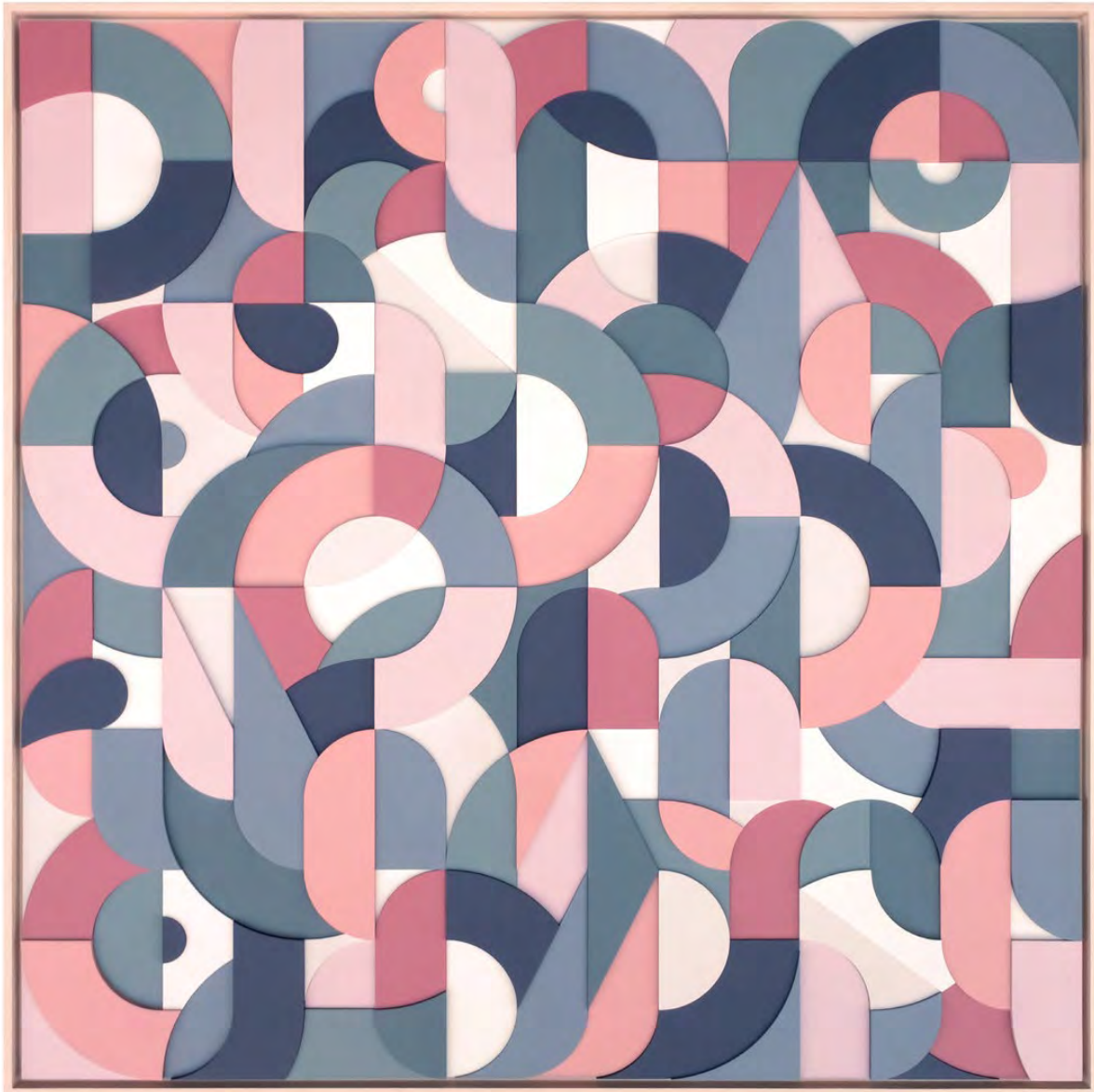
About

Scott Albrecht was born in 1983 in New Brunswick, NJ, and currently lives in Brooklyn, NY. In 2003, he received a degree in graphic design from the Art Institute of Philadelphia. Perhaps best known for his wood relief pieces and murals, Scott also works in a variety of other mediums including steel, collage, and pen & ink. His work has been published and exhibited both domestically and internationally. Scott has collaborated with a number of clients including Google, Spotify, the Brooklyn Academy of Music (BAM), Rag & Bone, Vans, PayPal, and Ballantine's.

Get in touch with Scott: scottalbrecht.com
Instagram: [scottyfivealive](https://www.instagram.com/scottyfivealive)



Forgive The River For Rolling By, 2022
Acrylic On Wood, 26 x 52 in



Plant A Seed Before The Weeds Grow, 2022
Acrylic On Wood Relief, 45 x 45 in

Andrea Jones

I am an artist from Liverpool, England and for the past twelve years I have worked as an art teacher in a prison. My artwork has featured in several art magazines in the U.S.A. My artwork has also been featured in art and literature magazines in Berlin, Stockholm and the U.K.

Artist Statement

I create images through different ways of inspiration from recreating my own dreams, using my imagination whether to tell a story or to enjoy the process of art through being spontaneous. I will often wake up in the night to sketch down the clear visions from my dreams as I can sometimes forget by the morning what I have dreamt about. For me to create art is to step into another world, my world. One particular style that I work in is based on my alter ego, this is inspired by wanting to be somebody else, taking elements from different people to create new characters, I call these characters my alter ego people. The images are painted in acrylic on canvas or drawn onto paper. I will use photographs from magazines and I would also photograph people. This would allow me to play about with compositions and scales before producing the final artwork in paint or as a drawing. I purposefully give the characters incorrect scales to throw your eye out, and create an interest within the composition but in the hope the viewer will take the time to look at the image as a whole and to appreciate the story and the time that has been put into each of the pieces.

Get in touch with Andrea: www.modandart.co.uk
Instagram: [andrea_jones_art](https://www.instagram.com/andrea_jones_art)



If Only I Knew Then What I Know Now, 2020
Acrylic on Canvas, 61 x 61 cm



Believe in Me, 2019
Acrylic on Canvas, 60 x 60 cm



Guidance for The Darkest Journey, 2021
Acrylic on Canvas, 61 x 61cm

Andrew Rehs



Pareidolia X (2023), 23x20 inch / woodwork



Pareidolia IV (2023), 23x20 inch / woodwork

About

Andrew Rehs is a multidisciplinary sculptural artist working primarily in reclaimed wood with rich history. Throughout his process, Andrew incorporates techniques from both of his career paths as a therapist and a builder. His works range from recognizable wooden portraits to abstract depictions of the strange. The majority of his materials are reclaimed from building projects which gives him direct knowledge of their etiology. Andrew has always pulled the majority of his inspiration from the allegory of human experience. This is an inescapable element weaved in from his career as a therapist. Though his clients' stories are confidential, he finds ways to process them through movement and sculpture. He enjoys working with wood that has already lived a life of its own, adding a sequel to the story being told.

Get in touch with Andrew: www.blkhaus.com
Instagram: [_rehs](https://www.instagram.com/_rehs)

Artist Statement

My current sculpture series uses solely reclaimed material that's left on the woodshop floor. Thus, my focus is split between my UFO street art campaign and the practice of reclaiming the remaining cutoffs to create new meaning in hangable projection tests with equivocal stimuli. My street installations incorporate my roots in psychology by planting wooden UFO sculptures around the country with titles that challenge the viewer to research more. This often results in interesting conversations with the seekers of the works' meaning exploring elements of fear, doubt, disbelief and even sanity through the lens of disclosure. In my studio practice, I use cutoffs to explore the human brain's ability to perceive meaningful imagery through ambiguous form. This is known as "Pareidolia". My process involves randomly selecting what would be discarded pieces, re-imagining, polishing and painting them to evoke an aesthetic or feeling. I fought the urge to place my own titles and input on the piece, but rather numbering them "I-X" allowing the viewer to experience Pareidolia themselves.



Pareidolia Series (2023) / woodwork

Ariana Martinez

About

Ariana Martinez is an artist of Puerto Rican descent born on the U.S. mainland. Their personal geography spans various cities and towns across Kansas, Georgia, Florida, Texas, New York, and Rhode Island. Ariana currently lives and works in Chicago, Illinois. In 2017, Ariana received their B.F.A. in Sculpture from the Rhode Island School of Design and their B.A. in Urban Studies from Brown University. Ariana has been an artist in residence at The Steel Yard (Providence, RI, 2018), The Ragdale Foundation (Lake Forest, IL, 2019), and Directangle Press (Bethlehem, NH, 2023). They are the recipient of the inaugural Signal to Noise Award from UnionDocs and Gilded Audio (2018), and their multimedia work has appeared at The Barbican Centre (UK), The Open City Documentary Festival (UK), HearSay Audio Arts Festival (Ireland), LUCIA Festival (Italy), and elsewhere.

Get in touch with Ariana: www.arianamartinezstudio.com
Instagram: [arianamartinez_studio](https://www.instagram.com/arianamartinez_studio)



Come in Kindness [First Contact], 2022
Monotype printed with liquid watercolor on paper, 5 x 7.5 inches

Page 17: Deep Viels, 2022
Monotype printed with liquid watercolor on paper, 7.5 x 5 inches



Survey, 2022
Monotype printed with liquid watercolor on paper, 7.5 x 7 inches

Statement

Ariana Martinez is a multimedia artist working with print processes, drawing, sound and video. Their current work investigates processes of sensory perception and the simultaneously social and spatial process of navigating physical and virtual environments. Concerned with the ways different environments receive or resist non-normative bodies, Ariana's unstable images and asynchronous sounds engage feelings of placelessness, disorientation, and the inventive place-making that emerges from necessity. Ariana works to map both the tight circles of human interaction and the broader systems which tether people together with architecture, infrastructure, and the worlds of non-human animals. Ariana's interest in print media, terrestrial broadcast, and easily transmitted digital files of various kinds comes from a desire to make slippery work—work that subverts physical and imagined borders, evades capture, and lives many lives across many worlds.

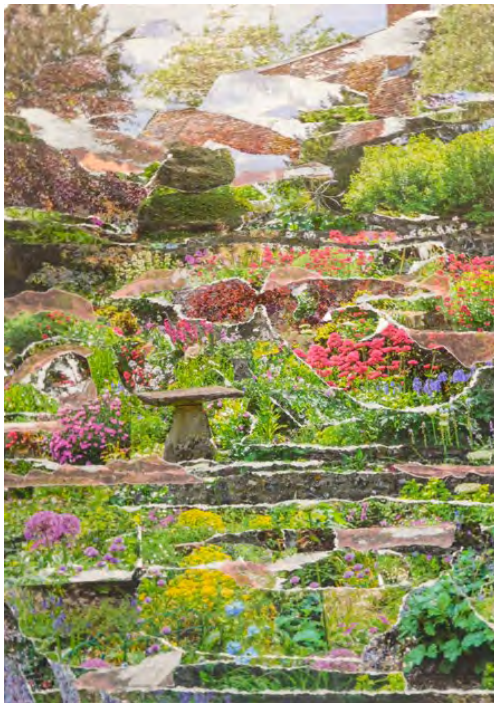


Ingrid Andersson

About

Ingrid Andersson was born in Buenos Aires, Argentina in 1986. From a very young age, she showed a keen interest in drawing and painting. She attended several workshops, where she worked mostly with watercolours and acrylics, and participated in group exhibitions. In 2014 she moved to the United Kingdom, where she currently lives. After a long hiatus, she rediscovered her love of art through a different medium, collage.

Get in touch with Ingrid on Instagram: [art.inand](#)



Escapism #2 & Escapism #1 (right column), 2021
Analogue collage on paper, 210 x 297 mm (unframed)

Page 19: This bird has flown, 2022
Analogue collage on paper, paint markers, 297 mm x 420 mm (unframed)



Statement

Making art has always been an essential part of my life; I experimented with diverse techniques before eventually coming across collage, which completely captivated me. I prefer to work with analogue material usually sourced from magazines and newspapers, as I find the process of collecting and compiling images with different colours and textures deeply rewarding. Some of my recurring themes are the depiction of women and nature or urban settings which are broken down into several layers to create a fantastical or surrealist atmosphere. In addition, a lot of my work features torn pieces of text; I like to delve into the relationship between written words and images and create a sense of narrative; each piece thus encapsulates a story, though the message behind it often remains ambiguous. I am interested in both the disruptive and constructive qualities collage brings to the table, and ultimately not knowing exactly where the creative process will lead me.

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Emily Kepulis

Emily Kepulis is a mixed media visual artist and muralist living in Portland, Oregon. Originally from Wisconsin, she moved to the Pacific Northwest in 2012 and studied drawing, painting, printmaking, and creative writing. Her work explores the concept of home and how it adapts to our personal experiences and circumstances, recurrently changing and nonlinear. Materializing into abstract landscapes, her paintings acknowledge home as a physical place as well as a place within our bodies and perceptions. She layers heavily with repeating shapes and patterns that are found in both nature and in our own anatomies. Each layer takes on its own kind of immortal quality, albeit much of the time buried by more paint, reflecting the impermanence and adaptability of home as well as its permanence in the present moment and in memory. This is where her work feels most true: when she allows it to be adaptable, to react to itself and become what it is going to be in consideration of what it has been, and in consideration of what currently is. It feels both heady and grounding at the same time, emblematic of the inevitable and ever present paradoxes that define this life.

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



Land Between, 2022
Mixed Media on Paper, 24 x 18 in

Page 21: Immortal wash, four, 2022
Mixed Media on Paper, 11 x 14 in



Carolina Caples

I was born in Guadalajara Mexico in 1971. My mother is American and my father is Mexican. I grew up an only child and found I loved to draw. In college, I initially thought I would pursue a degree in graphic design to have a practical career but I took one painting class and was hooked! Around this time, I became obsessed with reconnecting with my family in Mexico and started painting about it. Painting was the perfect way to express myself with whatever was going on in my life. It was and is pure magic and I have continued this practice ever since. As long as I'm painting or creating images, I know I am serving my life purpose. Eventually, I did also become a graphic designer and I now face paint as well. I currently live in Tucson, AZ with my teenage son and three dogs.

Statement

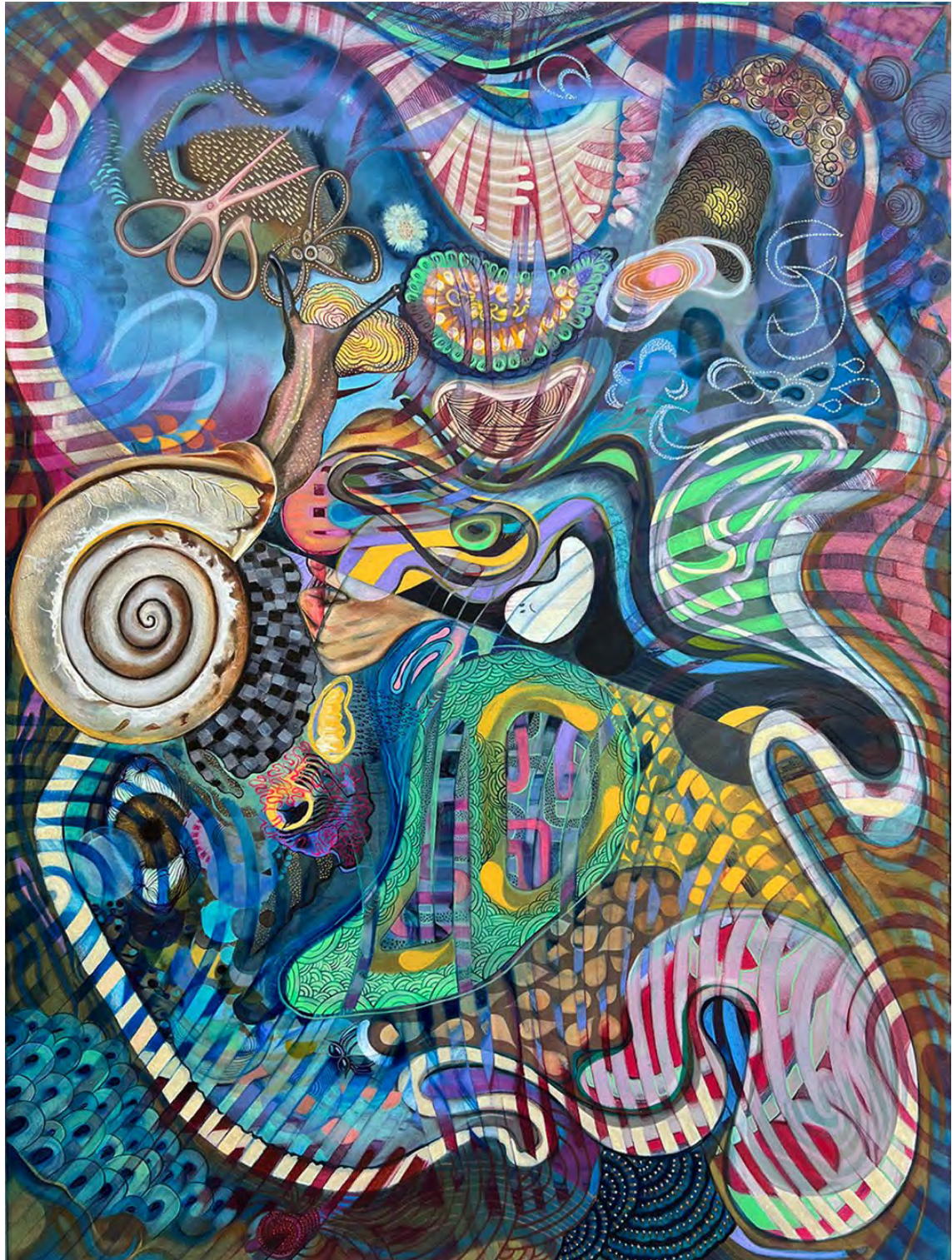
I use bold graphics and vibrant colors in my paintings, heavily influenced by Mexican and American painters, Frida Kahlo and Alice Neel. I paint as a way to reflect on my life and the situation I was born into. As the daughter of a white, American mother and Mexican father, I experienced the results of the Mexican 'machismo' culture firsthand from being abandoned by my father as a child for being born a girl. This drove me into an ongoing investigation of the affects of machismo attitudes and how they have shaped my life which I explore in my paintings. I do portraiture working from photographs, adding conceptual elements like intestinal, organic shapes and natural elements that explore themes of struggling for self worth and the search for security. I also create abstract paintings that explore the subconscious and my connection to spirit. This is portrayed energetically and sometimes chaotically with fluid, balanced, rounded lines, beautiful rhythmic color, and psychedelic qualities of layering shapes and subtracting colors. My process allows me to get to the root of my ideas about who I am by turning visuals that come to me in meditation by quieting the mind brought into a reality on canvas.

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



Between Thoughts, Oil on Canvas, 20 x 16 inches





Previous page: Home, Self Portrait
Oil on Canvas, 24 x 30 inches

This page: Sanctuary
Oil on Canvas, 30 x 40 inches



We Are Not Alone
Oil on Panel, 11 x 14 inches

Mariana Gómez

About

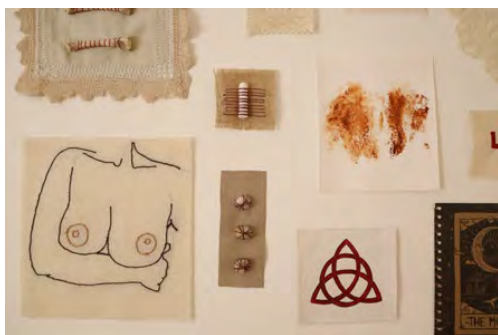
Mariana Gómez, is an MFA artist, with a major in sculpture from Pratt Institute, NY and a bachelor in fine arts with a major in painting, from Los Andes University in Bogotá, Colombia. Throughout her artistic career she has been in solo and group shows in New York, Bogotá and Tokyo. She has participated in major art fairs in Bogotá, Mexico City, London and Lisbon, such as Zona MACO, Drawing Room, Start.Art and BARCÚ where she won an honorable mention by the curator Phillipa Adams in 2017. She has also done curatorial work at Fundación Corazón Verde, Marte Incubadora, CASA CANO gallery and BARCÚ art fair (all in Bogotá). In addition to her artistic interests, Mariana has also worked in cultural management, as part of the organization of the ARTBO fair, one of the biggest art fairs in Latin America and as the art director of the Fundación Corazón Verde, where she managed more than 12 exhibitions and auctions. She is currently working on her studio practice daily and directing a new Colombian gallery named DAMA.

Statement

I believe that 21st century feminist art is very diverse, encompassing countless complex issues and perspectives that cannot be reduced to a single theme or style. That is why I approach my work through different plastic media, such as painting, sculpture, drawing, installation or embroidery. With each piece, I seek to generate a conversation around the many things that women tend to hide, either because it is an “inappropriate” topic, because society has ruled it that way, or because it is considered taboo. With my work I want to put aside secrets and speak freely about the nature of women, exposing in a visual and conceptual way the bodies, rituals, customs, stories, fears and struggles of the female gender.

Get in touch with Mariana: www.marianagomezart.com

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



Detail: Aint I a Woman, 2021
Recollected pieces of fabric, 2x2 m
(full piece on page 27)



Detail: Aint I a Woman, 2021
Recollected pieces of fabric, 2x2 m
(full piece on page 27)

Luzalba

Originally from a small town on the Portuguese coast, Daniel S.F. aka Luzalba moved to Venice in 2010 to pursue her career as an artist, where she started to work in the cultural scene of the Biennale of Art & Architecture and the Film Festival of Venice. Specialized in artistic production and studio management, she was part of and organized highly successful exhibitions, working with many influential international artists, such as Danh Vo, Lee Ufan and Paulo Bruscky in collaboration with Nara Roesler Gallery, to name only a few. Having achieved almost everything she could have dreamed for on a professional level, Daniela felt that something was missing- in 2017, she moved back to Portugal, where she now lives in a 1000-soul town in the South of the country, printing fish on recycled bed sheets, paying tribute to the local community and her native country.

My roots

I come from Foz do Arelho, a little town on the Portuguese coast. Fish has been related to every step of my journey, to every step of my life. I grew up with my grandparents and one of them was a chef, so the processes of killing an animal, preparing, and eating it, has always been part of my life, too- everything was done by my grandparents and me. Years ago, one day when I was cooking, there was a moment when I thought, “Why am I not printing the fish?”, it happened very spontaneously. I was cooking a big portion of stuffed squids and I had some ink and fish at home and so, I said to myself, “Let’s just try.” I also had bedsheets at home, so I used them for the print. At that time, I had already seen some of the Japanese printing techniques. One of them is Gyotaku, a very ancient printing technique that uses the paper that traditionally has been used to wrap the fish at markets. Nowadays, you can sometimes still find the paper at local markets- it’s a very nice way to conserve and

transport the fish. I’ve done some research about this technique but then stopped because the whole point of what I’m doing is the project itself and what is behind it and I also wanted to find my own way of doing it. It’s about exploring and finding my own way. So, how it all started for me was that I had squids to cook, bedsheets to print and basically that was it. Since then, I’ve expanded a little bit- I need more fabrics, so I go to hostels where they give me those that they can’t use anymore, or people also donate some.

The Fish Print Process

Regarding the printing process and how long it takes, it really depends. So, I take the fish out, paint it with a specific brush and then I use my hands and paper to take as much ink as possible, so that the fish stays with a very tiny layer of ink. The process can take 3 to 5 minutes for a medium fish, a big fish can take 10 minutes or more. After that, it’s the moment when I land the fabric on top of the

fish and it's the printing process, the connection fabric-fish. Then I take off the fabric and let it dry. So, one print can take 10 to 20 minutes in total. The print can go very well but sometimes there are a few little angles on the fish that absorb water because the fish is still organic-it's the step between food and a dead body. It was alive, it's dead and it will become food, so I have a very short window to do what I want to do. Sometimes, it can look amazing, sometimes it doesn't work like that. I reuse fabrics, so I'm not in control of all the fabrics I have either. But that's also why even 3 prints of one and the same fish all differ from each other. After printing, if it's not my fish, I clean it very well and give it back to the fishermen. If I manage to do 3 prints of a fish, I give one of them to the fisherman. If it is my fish, then keep it to eat it.

“With this artistic project, I’m making connections and I also have many topics to talk about. It’s about fishing and biology, about the coasts and the people who live here, the stories of the fishermen. It’s a tree with many roots.”

Another important part of my work is also to register the fish that we have on this coast here. By speer fishing or other non- commercial ways of fishing, I'm able to have very specific fish that you don't find on the markets. As for where I get the fish from, I have some independent fishermen who supply me with it, people who go fishing for

pleasure. I also have the contact of a person who has a small fishing production with a few boats here in Vila do Bispo where I live, a small town with more or less 1000 people.

Teaching, Venice & selling art

I teach Arts and Design at an International School for children from 11 to 14 years old. Teaching means to share knowledge and to keep it alive, and the children maintain the experimental perspective awake in me, I really like that. I have degrees in Fine Arts and I'm coming from sculpture but somehow, everything that I've been doing with my hands- sculpturing, painting, drawing- has been okay but has never been my “final art”.

I moved to Venice in 2010 and lived there until 2017. I worked for other artists and as an artist myself and for a long time, my career was just great. The exhibitions I had there were great, and I had everything that I wanted as an artist. And then there was a moment when I needed to stop that market, I'll call it, because it is a market. Workwise and career-wise it was amazing but in the perspective of my values there was something missing. It was the truth that lies in doing something, in putting my hands on something and to do it. These are values I defend and if I defend these values, I should also live by these values.

It's very tricky to live in between Biennales and exhibitions and travelling all around the world and having great exhibitions and curators, galleries and all of that. It's great but it looks a bit fake...it was fake and it is fake, it's a market, a social market. It was what I worked with and that okay for a while until I realized that it was against what I feel and believe.

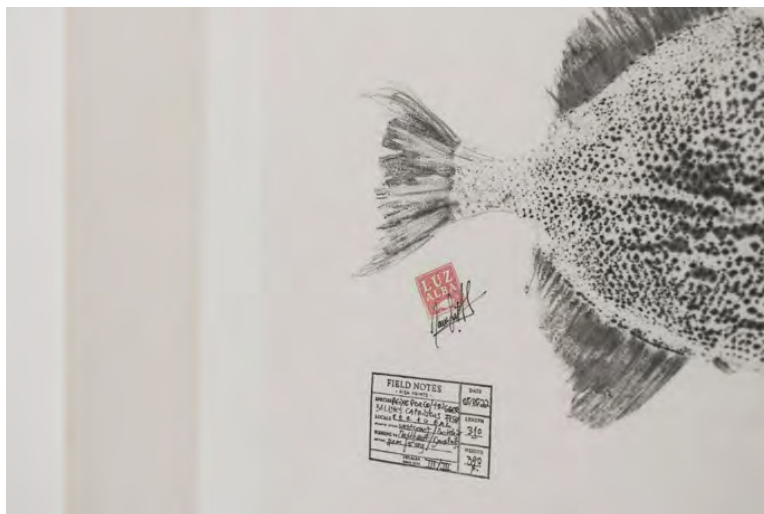
Leaving Venice was a very tricky decision because from an artistic point of view, I had to do a step back, deciding to live in a small town in the Southern coast of Portugal. But on the other hand, my production, my work and research could grow, because it was based on something that I was missing in Venice but have been able to have here. In consequence of my decision to leave Venice, I also needed to become a bit more independent to survive. I don't have galleries or big exhibitions or that type of selling market around here now. I do have an amazing slow living, though, but I also still need to pay my bills. So, when I found this amazing opportunity of teaching, it was great. I also sell some of my work and turning some of my art into products helps me with independently generating an income. At the same time, turning your art into a product can take some of the status of your art away, I find. It's much about where your beliefs start & end and where your profit starts & ends. Art is art and even if it's not unique, it's almost. Art is art, art is not a product.

Art: a bridge in between worlds

The technique I use is amazing, but I just adapt the technique to the geographic place I live in. The most important thing is what is behind the technique and how art can be a bridge between different worlds. Art can do something, can change something, art can have a word about our bigger problems. In the case of my project, it talks about sustainability, the fishing industry, the consumption of fish in the times of changing food culture. It has also connected me with marine biologists and scientists because the technique is able to register a lot of very small, almost atomic details that are on the fish. So, it's a work that leads to many other topics and in the end, it connects people.

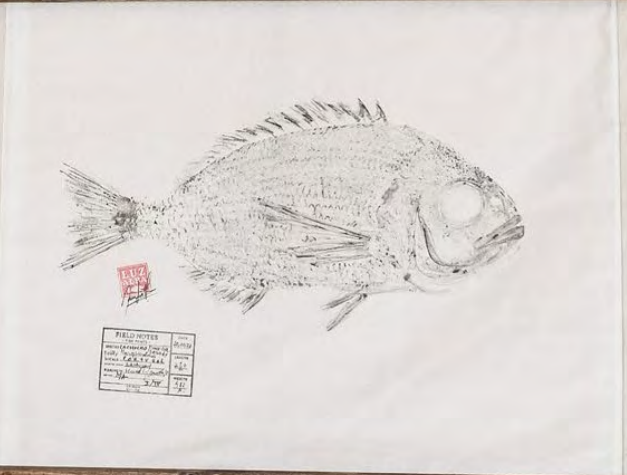
My hope for the future is to somehow extend the project more towards the communities because it's definitely a tribute to the people here in Portugal, to the fishermen, the sea and the soil. Out of all the projects that I've done so far, this is the project that just fits me perfectly.

<https://luzalba.one/>
Instagram: luzalba.art

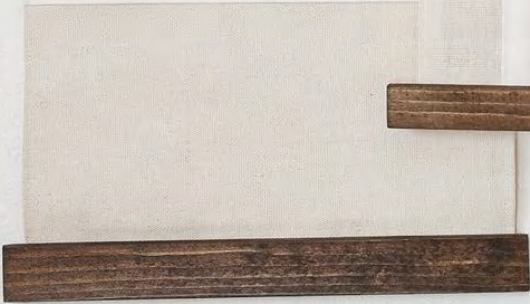




FIELD NOTES
Date: 10/10/1917
Locality: ...
Collector: ...
No. of specimens: ...
No. of individuals: ...
No. of eggs: ...
No. of young: ...



FIELD NOTES
Date: 10/10/1917
Locality: ...
Collector: ...
No. of specimens: ...
No. of individuals: ...
No. of eggs: ...
No. of young: ...





Debi Boyette

Debi Boyette uses materials gathered from everyday objects, photographs, vintage ephemera and incorporates them into her world of distorted whimsy. Turning drawings into paintings, collages, sculptures into wall works, furniture, installations and transmitting simple real materials into new expressions. Playful, funny, altered, curious and dystopian imagery inspires us to read a story and to see unexpected in the everyday paradox. Boyette's multidisciplinary practice includes works on paper, collages, wall works, freestanding sculptures, wall-mounted works and site-specific installations. Regardless of medium, Debi's work produces distorted culturally based works, both mocking and referencing the established forms. Debi Boyette was born in Jacksonville, Florida and currently lives in Seattle, Washington.

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



Protect Your Inner Magic, 2020
Mixed media on paper, 20 x 20 in



Done With Narcissists, 2021
Mixed media on paper, 12 x 18 in

Zixi Xia

We are now in an era of rapid technological development and image information explodes in its quantity. The same selfies, posing photos spread all over the internet, are always seen to have similar postures, using similar angles and filters. The self-portraiture of contemporary young people is like a massive 'copy & paste' spectacle. Taking photos and displaying them has become a form of performance. How much authenticity do we have in such a spectacular society? The 'I' series takes me as the main body to gain insight into my multifacetedness, complexity, and contradiction through photography. This series of works use multi-exposure, long exposure, and post-production to represent me differently. Whether it is representational, self-centered, or fantasized, it is my reflection and reflection on myself and my connection with the outside world.

About

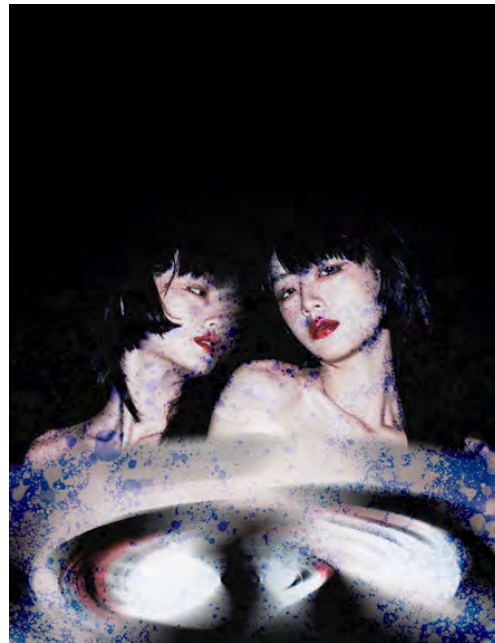
Zixi Xia, 22 years old, is an independent photographer, she majors in visual communication at Auckland University of Technology in New Zealand. She is now on a break from school due to the pandemic. She returned to her hometown Guiyang China in 2021 and began to devote herself to photo-based art.

Get in touch with Zixi via Instagram: [abzxx404notfound](#)

Page 37: I(3), 2022
Digital photography



I(Anonymity), 2022
Digital photography



I(Narcissism), 2021
Digital photography



Maristella Rana

Maristella Rana was born in 1975 and grew up in Bari in a stimulating and lively environment. After high school, she spent seven years in Venice, where she perfected the technique of oil painting, and worked as a painter and illustrator. The Venetian period profoundly marked her artistic identity, thanks to the continuous exchange with artists, painters, writers, and philosophers who were part of her entourage. She arrived in Milan in 2005, where she graduated from the European Institute of Design with a degree in Illustration and Multimedia Animation. Parallel to her studies, Rana worked in creative roles in the advertising and communication industry in Milan.

In a polyphony of colors, each work by the artist Maristella Rana is the epiphany of the artist's inner voice as the observer. Rana's works document a gradual process of purification that leads to the disappearance of every recognizable symbol and subject. Each work is a representation of ideas, images, and signs achieved through liberating gestural brushstrokes that signify a trace of what has gradually disappeared. The bright and impetuous color becomes the subject of the work and occupies the entire canvas surface. The color is the primary vehicle of Rana's spontaneous and reckless inner language. In this transformation of language into color, she plays with the viewers' gaze and invites them to have fun within the physical limitations of the work in a constant search for a focal point. Close to the lesson of American abstract expressionism, the pictorial language of Maristella Rana can be considered a warm and poetic abstraction in which rational meaning gives way to the expressive sense and to the visual narrative.

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





Puck, 2022

Acrylic on canvas, 100 x 100 cm

Previous page: Outer space, 2022
Acrylic on canvas panel, 35 x 50 cm

Nuno Serrão

Hi, I am a Madeira Island-born Portuguese photographer and filmmaker. My blank slate begins with a functional level of emotion, logic, minimalism, and curiosity; I view these to be the building blocks of my life and creative process. Led by curiosity, I often create or document ambiguous but frameable non-linear narratives about uncomfortable topics that, in the end, pose a new set of questions, keeping alive the mystery surrounding us, our universe and what is fundamental or emergent. My work is driven by the belief that if answers are to be found, they will come from the realm of non-locality through the sum of all relatable questions. However, even if the perfect answer is like the speed of light, exponentially harder to come close to, and impossible to achieve, nothing will give me more pleasure than to keep trying.

My House is a Parking Lot Healing nostalgia

For 25 years, I looked at the stars from a cement terrace on this very spot. Today, the cold cement on my back at dawn has turned into a tarred concrete parking lot at my feet, and what used to be my grandparent's house, where the nights were dark, and the sky was closer, has turned into a viaduct supporting a kind of highway with secondary road traffic, which skips the valleys and pierces the mountains of the Madeiran capital as if avoiding submitting to the curves of reason and values other than those of concrete and corporate greed. With this project, I initiated a healing process that engaged the community and utilised art as a means of depicting the nostalgia and memories that are connected to the area. The use of photography and other mediums of visual art creates a narrative that reflects the biased abstraction of a life that is remembered and depicts the nostalgia reverberating from our collective memories formed from a biased abstraction of a life we recall having.

<https://www.nunoserrao.com>
Instagram: nunoserrao

My House Is a Parking Lot 1, Analogue Medium Format Photography, 80 x 100 cm
My House Is a Parking Lot 3, Analogue Medium Format Photography, 80 x 100 cm



Mariah Majakey

I became interested in generalized fine art in high school, but doubted to consider it as a serious walk of life. When I first tried painting in 2015, I was interested in the human body juxtaposed against natural landscapes. Having been brought up in West Virginia, a connection is shared between Appalachian artists and the grounding influence of nature. I wanted to emphasize the relationship between our natural environment and femininity. After jumping around undergraduate programs, and while strengthening the confidence to self-express through visual art, I experimented with different mediums and eventually obtained a BFA in painting from WVU's College of Creative Arts. Through a community of supportive visual artists and mentors in my college town of Morgantown, West Virginia, I've so far presented paintings in literary journals, art salons, regional exhibitions, and city art walks.



Bubblegum I & II (right column), 2018
Oil on canvas, 18 x 24 in



In my ongoing series of work, I call upon the fleeting moments we each hang onto while treading water in an “ocean” that is the human experience: the socialized notion that our worthiness is inherently based on our maximization of productivity. We all look forward to the very few grounded moments of intimacy in between the fast, unrelenting pace of life, especially in recent generations. While therapeutic and meditative practices are rather new within cultures of the western hemisphere, most of our values look forward to these very few grounded moments in between the hustle and bustle of maximizing our financial worth. Through surrealistically painted compositions of figures interacting with either themselves or the surrounding atmosphere, I intend for a narration to be communicated; I call upon nostalgic fleeting memories within our surrounding environments, whether it be meditating in nature or a half-memory of a moment with a friend in a grocery store. How have we lost touch with natural sensations through time?

Get in touch with Mariah
via Instagram: [majakeystudio](#)



Sarah Imfeld

Sarah Imfeld is a 20 year old Belgian actor and documentary photographer based in Paris. Recurring themes in her photographs are identity and youth culture blending personal observations with emotions. All pictures are part of the series “Persephone Falling” that was shot in 2022 with an analog camera.

Get in touch with Sarah
via Instagram: [sarahmfld](#)

All pictures are part of the series “Persephone Falling”
that was shot in 2022 with an analog camera.





Self-reflection

Ethel Aanyu



I, Ethel

I'm is a Ugandan photographer and painter born in 1994, living and working in Kampala. In 2018, I completed a Bachelor in Industrial and Fine Arts from Makerere University and majored in painting, sculpture fabrication and jewellery making. In 2020, I presented my work in the Kampala Art Biennale as an apprentice in Andrew Tshabangu's studio, where I started my photography journey and started developing my artistic style as time went on.

My work...

...employs digital layering techniques of positive and negative black and white images. Mainly using myself as a model, staging scenes that portray

visual self-reflections. Taking myself as an entry point to the conversation, I am interested in human conditions and how they influence behaviour, connection and relationships.

My technique: outside of the box

It all started while I was at Andrew Tshabangu's studio in the Kampala Art Biennale 2020, where we were told to think outside of the box, so that the works look like more than just a photo. It started with merging two images and afterwards turned into inverting them and merge them together.

Self-reflection...

...has always been a major interest of mine in my work because I talk to myself most of the time, or

I take time to think about something while making gestures and expressions that are different on the outside from what I feel inside .

My creative process...

...begins with a question that arises or that I intentionally call to my mind. I describe what you see in my work as similar to talking to oneself to mentally conversing in various ways. Sometimes in form of a heated dispute, other times as a gentle conversation.

“The negative and positive layers in the photographs each represent one of the conversing parties. During the staging process the mind enters the emotion(s) that inspire the particular work.”

Then, it becomes a performative action made up of recollection, introspection, staging and eventually editing the final image. The performative process creates a space for my own self-reflection and growth, providing moments of unapologetically being myself , being inquisitive without having to present solutions. “I am behind and in front of the camera”, I always say, and being that person is a fulfilment to me. I feel more attached to the image, because it is me. I am being myself.

Being an emerging artist in Uganda...

...is challenging since there are few art collectors in Uganda, the visual art scene is still growing and

small, too. The few galleries in the country do not take the initiative to sell and publish artists' works as much as they could and there is favouritism .

I'm currently working on...

...a new body of work that includes a bit of color. In addition to that, I'm working on mixed media piece on canvas, too.

My advice is to...

...do everything with gratitude in your mind.

My hope for the future is to...

...keep doing what I love most and see what my art career becomes.

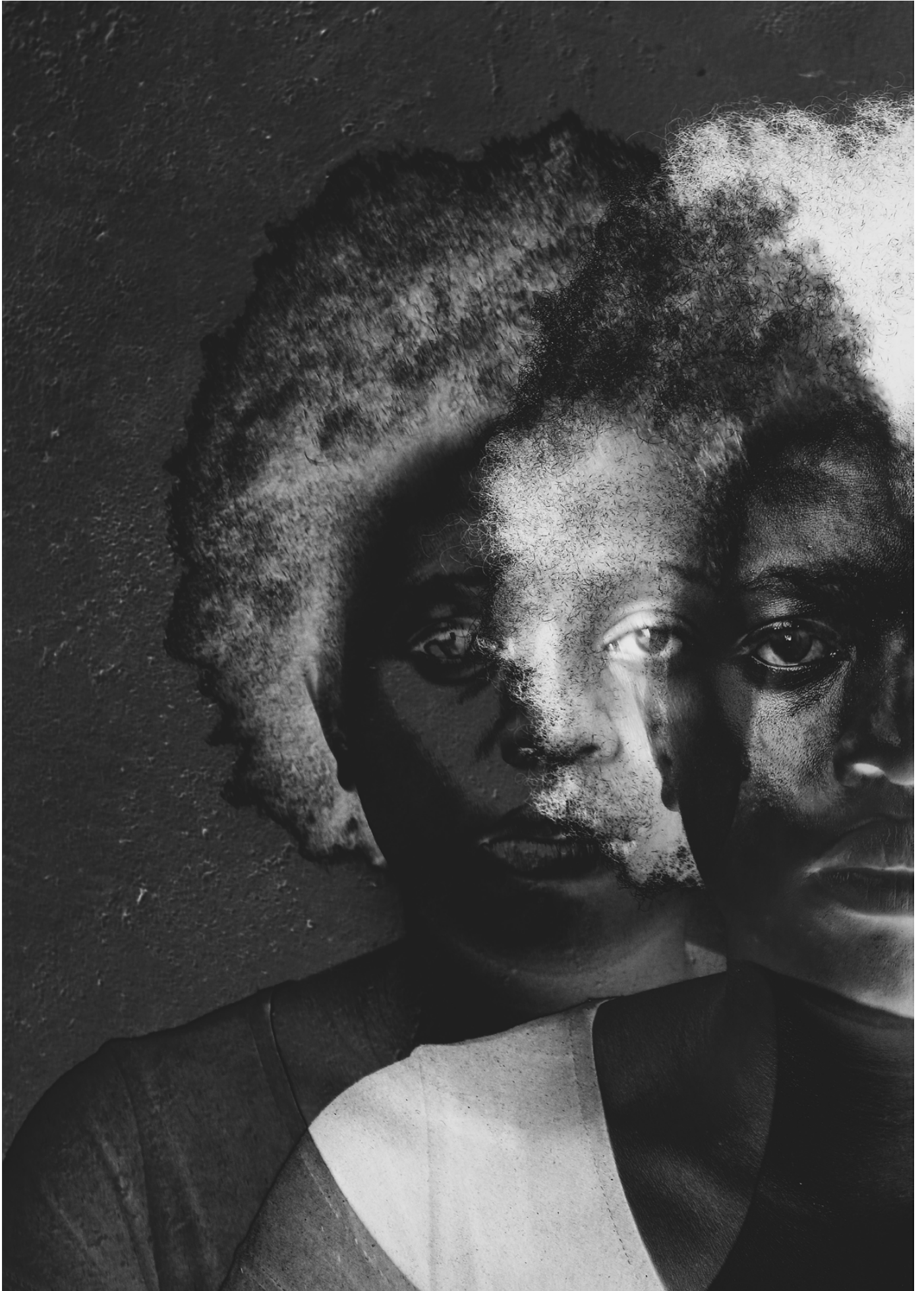
Instagram: ethelaanyu88



Aiyeng, 2022 , Digital photograph
Printed on Fine Art Hahnemühle rag baryta paper, 315g

“I am behind and in front of the camera”, I always say, and being that person is a fulfilment to me.

- Ethel Aanyu







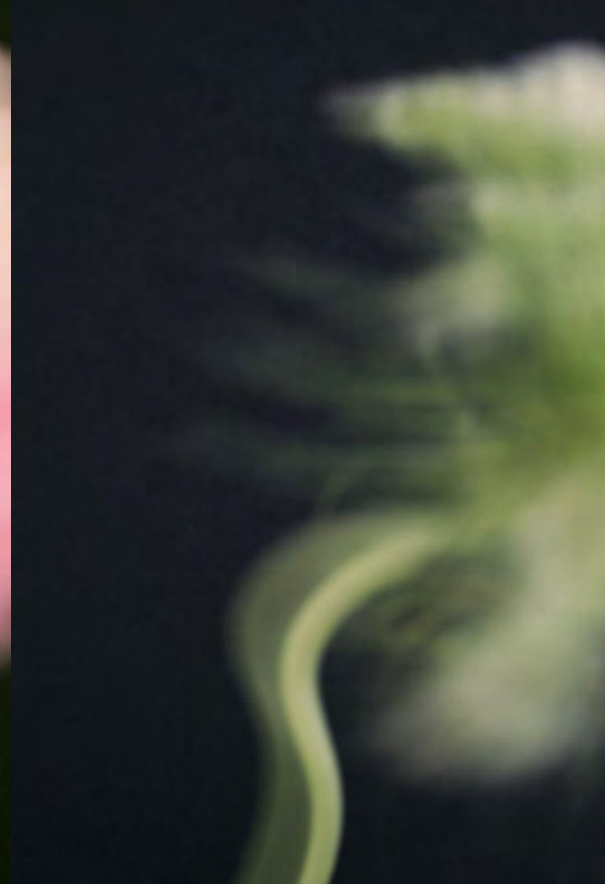
Emily O'Connell

Emi O'Connell is a freelance documentary photographer based in South East London. Emi's work focuses on social justice, portraiture and lifestyle.

www.emioconnellphotography.com
Instagram: <https://www.instagram.com/emioconnell/>



All pictures are part of the series
Rooted, 2023, Still Life



Diane Zizka

Diane Zizka is an emerging artist based out of Las Vegas, NV. Her inspiration comes from the natural world, anthropology and childhood memories. Zizka grew up immersed in art and has remained dedicated to it throughout her life. She earned her BA in studio art from Cleveland State University in 2017, as well as a certificate in Art Management and Community Development. After graduation, Zizka sought inspiration for new work by moving to a part of the US that she had never been before, leaving behind life in the Midwest to explore life with fresh eyes. In 2018 she chose Las Vegas as her new home base, a city that allows her to pursue her passion for both studio art and performance art. Her first 3 years in Las Vegas were spent exploring the desert and immersing herself in a new life.

Get in touch with Diane via Instagram: [studiozizka](#)

In 2020 she found her focus for current body of work, which she has offered to share a glimpse of. It's a site specific landscape series, located in the Mojave Desert about an hour outside of Las Vegas, where natural fires burnt a large portion of Joshua Trees, which are still standing today. They appear as charred black silhouettes against the soft pastel colors of the desert landscape. For two years she photographed this landscape and spent time connecting with the natural environment there, drawing inspiration from the contrast between the trees against the colorful landscape.

"When people view these landscapes I want to give them a sense of excitement in the way I first felt when I discovered this area of the desert. In two years I've seen these trees weather drastically, so in a way I am trying to document their bazaar beauty in an isolated part of the desert that may be lost forever."



Untitled, 2021
Acrylic on Canvas, 20 x 24 in

Page 55: Pink Mojave, 2022
Acrylic on Canvas, 29 x 35.5 in



Meam Hartshorn

About

Meam Hartshorn is an abstract painter based in Austin, TX. Born in Western Colorado, the landscapes and rich geological history of the west inspire much of her work. Meam graduated from Kenyon College with B.A. in Studio Art and Psychology, where she received Awards of Distinction from both departments and was awarded the Robert H. Hallstein Memorial Award in Art. She has exhibited with Big Medium, Upfront Gallery, and Envision Arts amongst others and is the founder of The Artful Collective, an arts platform dedicated to providing resources, community, and opportunities for emerging artists.

Artist Statement

My recent work explores the landscapes outside, between, and within us. The folds, undulations, and wrinkles in my paintings are a visual depiction of the space between an internal and external world. The cycles of the natural world, like erosion, succession, and evolution, inspire the visual movement of the piece and illuminate the ways our natural environments can mirror our internal ones. Forms reminiscent of bones, mountains, and stone vacillate between being hard and soft, fluid and rigid. This process reveals patterns and repeating compositions in my work, as if each painting is a fragment of one landscape slowly being revealed. As I work, I let each piece evolve and shift. It can feel like a painting knows itself long before I do, and I'm just the hands working to bring it to the surface. To me, painting is a way of understanding the world outside and within myself. My paintings are an invitation into an abstracted landscape that feels both familiar and surreal. As an ode to the natural world and our internal ones, I use painting to bridge what we can explore outside of us and what we can explore within ourselves.

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



Clay Pelvis, 2022, Oil on Canvas, 30" x 40"



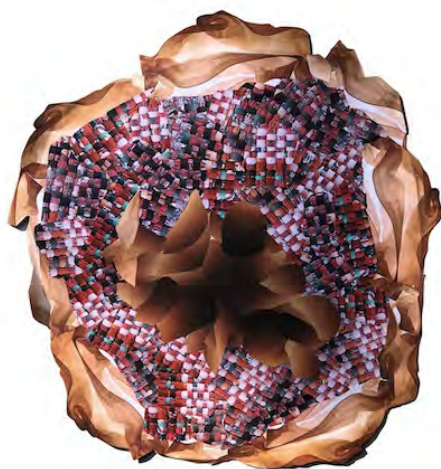
Fossil Artery, 2022, Oil on Canvas, 22" x 28"



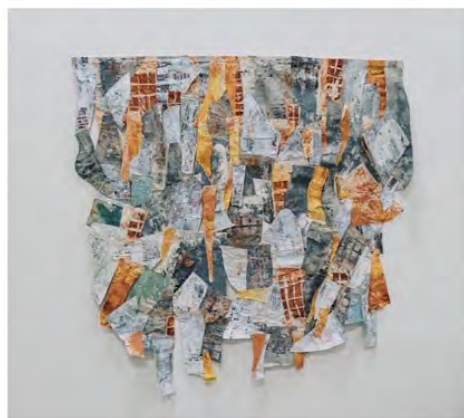
Kate Chassner

About

Kate Chassner is a mixed media artist using found images and home photos to create collages based in Asheville, North Carolina. She is an elementary and middle school art teacher and strives to have an experimental classroom that provides space for students to push their boundaries and uplift their creative energy. She attended Florida State University where she earned her BA in Art History in 2007. After spending a few years in New Orleans she moved to the Blue Ridge Mountains, started a family and received her MFA at Western Carolina University in 2022. Kate has won grants and scholarships for her art and has shown in galleries across the Southeast. Her current work is an exploration of the use of collage to portray memories as a way of connecting narratives and overlapping stories. She is curious about how uncanny shared experiences can act as a means to create connections and offer space for reflection.



Blossom, 2021
Mixed Media on Paper, 36 in x 30 in



How Much We Can Hold, 2022
Mixed Media on Canvas, 55 in x 65 in

Artist Statement

I am curious about the connection we have, as a society, to lost memories and traces of human histories. My collages are building on something known and creating something that is new, revealing the overlapping stories we all share that have become blurred in this current space it occupies. I am investigating my own memory and stories from my childhood through images and materials I have saved. Allowing for the misplaced pieces to the stories to open new narratives and expand our understanding. I see these works as a way of signaling that our narratives and histories are multilayered, overlapping, and open for interpretation. Leaning into the idea that our blurry memories are provoking a slippage between the real and unreal.

Get in touch with Kate: www.katechassnerart.com
Instagram: [kate_chassner](https://www.instagram.com/kate_chassner)



Light Seeking, 2022
Mixed Media on Canvas, 48 in x 60 in

Michael James Cisarik

“While I tell myself that I make each individual stroke intentional, planned and unique, I don’t know how they’ll interact at the end – and in a way I can’t ever seem to describe, I never know when I am done until it suddenly hits me. Pieces can take me weeks to finish at a time, depending on my vision, which usually morphs as more elements are added; however, when complete, the colors, textures, and brushstrokes produce a flurry of emotions that are different in every light. Happiness, sadness, peace, hope, longing, frustration...these emotions and feelings act as subconscious guides in my creative process and are embedded into the work once complete. Finishing a painting is truly unlike any accomplishment I’ve ever had. I realized through my experience with all of this, that artists literally pour their feelings onto a canvas for someone else, many times for someone they don’t know at all, to produce intimate emotions that they had inside of themselves. It is the purest and rawest form of communication that exists.”



Blue Rain, 2022
Acrylic and oil on canvas, 48 x 60 in, unframed
Courtesy of the artist



Dream Cartier, 2022
Acrylic, oil, graphite, and pastel on canvas, 36 x 36 x 1,5”

Michael James Cisarik is an emerging and self-taught abstract painter living and working in Houston, Texas, USA. Cisarik is best known for his large-scale abstract paintings focusing on color blocks and subdued or muted natural tones with energetic brushstrokes, meticulously placed contrasting accents and gritty textures. Early in his career and new to the industry, Cisarik taught himself how to paint during the COVID-19 pandemic. Since Cisarik works a “9:5” corporate job, he paints either at night- or on the weekends. In under two years, he has established both recognition and high demand for his work, selling almost 200 paintings to clients and designers across the U.S. Cisarik originally began painting with acrylic paints as a medium but has since evolved his techniques, taking on the usage of plaster, adhesives, oils, pastels, and charcoal into his work.

www.michaeljamescisarik.com
Instagram: MichaelJamesCisarik



Karma And I Have A Vibe Like That, 2022
Acrylic, oil, pastel, and charcoal on canvas, 48 x 60 in,
unframed



Ira Chernova

I was born in Soviet Moscow. Books and movies played a big influence on my childhood. My formal education is an engineer, however the first year at the university I knew something was off and my soul was longing for a different life. I picked up my mother's 35mm camera, and it felt right. From there I started taking portraits of friends, and experimenting with self-portraiture. Tumblr was just starting back then, and it quickly became my window to the world, and it provided me an avenue to connect with like-minded individuals. Through self-portraits I learned about lighting and direction, which was incidental to starting my modeling career. It was exciting time. After bouncing around the world for a time, I moved to New York City. I learned English on my own through music and movies, and I was able to settle and focus on my craft. In 2015 I started channeling various visions and ideas into primitive style drawings, after which time I began painting on nesting dolls, looking for ways to bring my upbringing and art style together in one art-form.

In the nesting dolls I find an outlet for my own quiet time, outside of a rather social life in photography. It is important for me to build a bridge between my soviet roots and a life path that has unfolded since. I currently reside in Los Angeles, where the elements of nature play a big role in my art. I like to look at the concept of dolls as personalities/stories each of us carries around. The potential where those could go is limitless. At the moment I am focused to make the first showcase, and to dig deeper into spiritual/psychological conversation I put in the concept of my nesting dolls.

Get in touch with Ira: <http://ira.earth>
Instagram: irachernova



Page 62: Dolls Trio, 2021, 6 x 3 x 3 cm
Descriptions for purple and pink doll on page 110

This Page: Earth Doll, 2023
Mixed Media on Wood, 15 x 9 x 9 cm

April Cooper

About

April Cooper is currently based in Trenton, New Jersey US. She attended school and studied art in Maryland. She has created art in all 2D mediums currently studying in different under painting processes. April Cooper is inspired by black culture and its representation in art today. She started with completing the VPA program in high school attending UMES as an art education major has shown at local galleries and events, Art Institute & Gallery, Trenton Art All Night, Philly Art Gallery Collective Gallery. As well as many festivals and pop-up events.



Coconut Magic, 2021
Oil on canvas, 20 x 20 inches



Bamboo Earrings from the Hair Store, 2022
Oil, 12 x 12 inches

Artist Statement

As a New Jersey based artist I create art centered around black culture. I find that black culture is portrayed negatively in movies and media. My art shows black culture as it truly is, a positive experience or gathering, proud belief of our self worth, a nostalgic black culture that is relatable. In my community I see this black culture, and I portray this in my art.

Page 65:

3 And A Possible, 2022, Oil painting, 24 x 36 inches

A Night Out, 2023, Oil on canvas, 24 x 30 inches

Get in touch with April:
<http://artbyaprilcooper.com> / Instagram: artbyapril



Olawale Kolawole

"I don't just paint people; I paint the emotions they exude.

I dream of an art of originality, of purity and raw expression - a piercing influence on the soul, like a sword driven through a heart."

Olawale Kolawole is a Nigerian artist who resides in Ibadan, Nigeria. His primary medium is acrylic on paper or canvas. His style which is easily recognizable by bold black lines around the subjects is inspired by tigers, which are one of the bravest animals. His works are a celebration of the resilience and unique identity of black people as seen with the tigers' stripes peculiar to them alone. He believes that black people need to be heard and seen in every sector around the globe, especially for the uniqueness they bring to the table. He is highly motivated by culture, music and works of other artists.

Get in touch with Olawale via Instagram: [me_wela](#)



Point of view, Acrylic on canvas, 120 cm x 90 cm
Next page: Young flower, Acrylic on paper, 45.5 cm x 62.5 cm

Page 68: The Fur Series, Acrylic on Canvas.
Page 69: Ermine Lady, The Fur Series, Acrylic on Canvas







Woolly pleasures

Yelena Beliaev



Yelena Beliaev with one of her pieces,
a felted fruit in life-size on a wooden board

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

I am an artist. A textile and mixed media artist. It took more than 40 years to come from a childhood unfulfilled dream to learn at art school to this point. All these years I have been learning and working in different fields (teaching foreign languages, learning museum studies and garden design, growing flowers and parallelly drawing and painting, quilting, and dying batik fabric). I believe it enriched me as a person and artist.

Four years ago, I knew nothing about felting. In the beginning, I just enjoyed felting but soon I realized that those felted pieces became my new media and I could show more than beautiful fruits and vegetables. Covid and Instagram helped me at this. I had more time because of non-stop quarantines, and I created my Instagram account, got to know art communities, and began to make an art career.

How did you get into the needle felting technique and choosing fruits and vegetables as your objects?

It was more of a coincidence or "double mistake" I could say. Once I saw amazing vegetables of Rachel Nettles in Gardens illustrated magazine and then my daughter Nina came back from a school trip and excitedly told me about this technique. As a result, I found a workshop for her but it turned out that Rachel didn't work in needle felting technique and my daughter didn't want to learn felting. In the beginning I didn't want as well- I thought that I had learned enough techniques and could live happily without felting. By this day I have already felted about 100 pieces.

I like needle felting technique although I use others too. It is a very intimate activity. It doesn't require much space, many materials and equipment. It is a miracle to see how a fluffy amorphous "cloud" of wool changes into a recognizable shape. Of course,

Rachel's works played a huge role in my choice. But it isn't the only reason. I think I admired her works because of my love for fruit and vegetables. They are a big part of my routine life. I am surrounded by them everywhere during the whole day. In my kitchen and garden, fresh and cooked, painted and felted. I admire their perfection and flaws, colors and shapes, flavors and scents.

What do you like about working with 3D objects?

For me it is a challenge to work with 3D objects, both felting pieces and arranging installations. It is harder to deal with them. They always remind that they not only have a "front" but also "back". They are active participants of my installations. I begin a dialogue with spectators and the pieces continue. This dialogue depends on many circumstances which are unknown to me. Where will the installation be hung up? How will the light fall on it? What shadows will they cast on the wall? What colour will the wall be? I am also planning to make interactive installations which will change with the positions of the fruits.

You wrote to me, "Mostly working in a still life genre, I touch both memories and actual themes such as ecology, equality and so on."

I love this genre very much. It is associated with home, coziness, family traditions. This is exactly what I dedicated myself to- brining up my daughters, taking care of my home and garden. I used to explain complex things to my children with examples that were understandable to them. They grew up but this habit remained. My "White Series" appeared after talking about how we are saying that it is not important what ethnic group

people belong to, what they wear and so on. Do these characteristics disturb us to see just a person? Works from this series are devoid of colour which is responsible for the emotional component. But the shape continues saying that it is an apple or a banana. I was very surprised to see different spectators' reactions on white fruits (calm and unsurprising) and unrealistic colour fruits (a little bit aggressive - Why? What's this? It's wrong!) So, our attitude towards anything is often based on our emotions but not facts.

Please tell me more about your creative process.

This process begins from inspirations by any fruit or vegetable. It can catch me at any place. The trigger may be a shape (a challenge for me as a sculptor), a complex colour, or a flaw of the fruit. I don't use references and work only with a real model. During the work I can smell its scent and touch its rough or smooth skin. I don't try to copy it. I work with the most "speaking" details. Some fruits take about a fortnight to be finished.

Sometimes, these scents form an idea of a new installation which is based on past memories or impressions. Sometimes, an already felted fruit remains in a keeping box for a long time and then is put out of it to "illustrate" my actual thoughts or experiences in a new installation. It takes a time from an idea to its implementation - looking for and choosing materials, consulting with an engineer about all details of a future assembly - the last stage which I can do alone. It requires both delicacy and physical strength.

What are the challenges that you face in your work and career as an emerging artist?

Having begun my artist career, I found how many additional skills and knowledge I needed. It requires much time, so I am learning how to organize my working time better.

Any advice for emerging artists that you'd like to share?

My personal experience shows that communication with other emerging artists helps me make an artist career. We share information about open calls and support, praise, motivate each other, talk about our positive and negative experience. This communication helps not to stop in the middle of the project and encourages me finish it. Also, I

understand my aims better if I have an opportunity to discuss them with somebody else.

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

I hope to have my own recognizable style as an artist and to develop a strategy for my art activity. I hope to have an exhibition in Israel where I live but my works haven't been exhibited here yet.

Get in touch with Yelena via Instagram: woollygems



Felted fruits in life-size, 2022/2023
Page 73: Felted fruits in life-size, 2022/2023





Felted fruits in life-size, 2022/2023



Felted fruits in life-size, 2022/2023

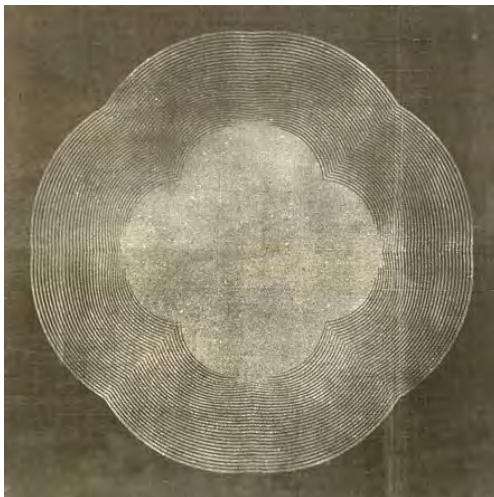
Istvan Dukai

After spending 15 years in the world of graffiti, Istvan Dukai started his solo career as a graphic artist. As a freelancer he works on logo, abstract graphics, and nonfigurative pattern designs. His very own style has its roots mostly in geometric tradition, the philosophy of constructivism, and op-art. The minimalist way he uses colors and forms, the repetitive rhythm – which he skips occasionally but wittingly – result unusual and illusion-like forms in the plane. The fundamental principle of his compositions is reduction, which is based on natural elements being stylized to geometric shapes and the diverse ways of combining these elements. Sensuality also plays a key role in his pictures. He has opened towards interdisciplinary fields: his work is often used on different materials hence he became one of the top graphic designer and art director for several European-based brands.

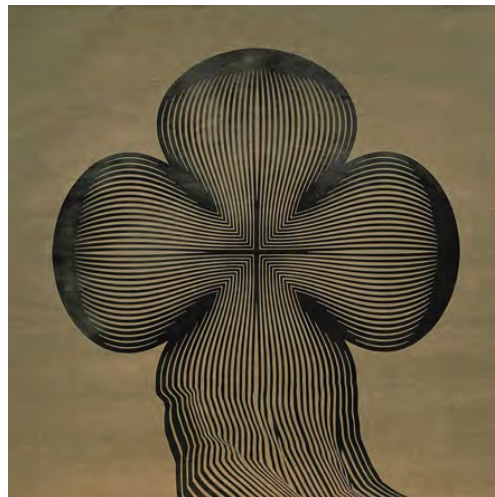
Artist Statement

Some experiences of the artist are often reflected in his art. Especially the curfew during his childhood in Yugoslavia shaped by the Balkan war came to the forefront recently due to parallels to the current „quarantine-life” during COVID: the feeling of loss, confusion and uncertainty when confined to our trusted space. He is to convey a transcendent calm and order in these artworks. Something eternal amidst troubling times. Textures and forms of his childhood are a strong influence. Such as roughly woven linens of military tents, basic motifs of folk-art and the bold shapes of brutalist architecture in post-war Yugoslavia. OP-Art, with its repetition of geometric shapes is a salient inspiration. He uses strongly abstrahising forms and muted colours. Such austerity underlines the calm atmosphere of his works. Contrasts and clashes define his art. These works are digitally designed, yet he uses traditional printing techniques and materials. This duality emphasizes the thresholds of cyber-space and reality, of digital and human connections. Contrasts between light and dark, between contained forms and disruptive lines express calm and upset, freedom and confinement, life and death.

<https://istvandukai.com/> / Instagram: istvan_dukai



QUATTUOR No1 (Part of the AXIS Series), 2021
Bleached military tarpaulin, 95 x 95 cm



SANCTITAS II, 2020
Acrylic on military tarpaulin, 135 x 135 cm



Karen Fike

Karen Fike (NY 1969) is a Chicago-based visual artist who holds a Bachelor of Fine Arts, Cum Laude, from the University of Texas, Arlington, with a concentration in theater and scenic art. As an emerging artist, she has made a significant impact on the art scene in 2022 with her acrylic mixed-media paintings focusing primarily on figurative abstractions of women. As an advocate for women's rights, she depicts female strength, elegance, and the tension between the beauty and chaos of shattered pieces of life that women hold together with grace. She uses materials such as flash glazes and textured mediums to capture these moments in her artwork, creating dynamics in the paintings that take on a life of their own. The elements appear and disappear as the light and angles change, resulting in a "living" piece of art. She aims to create captivating paintings that evoke feelings akin to catching the elusive green flash of a sunset or a lucid dream that shimmers away in the waning moments of sleep—a little shiver.



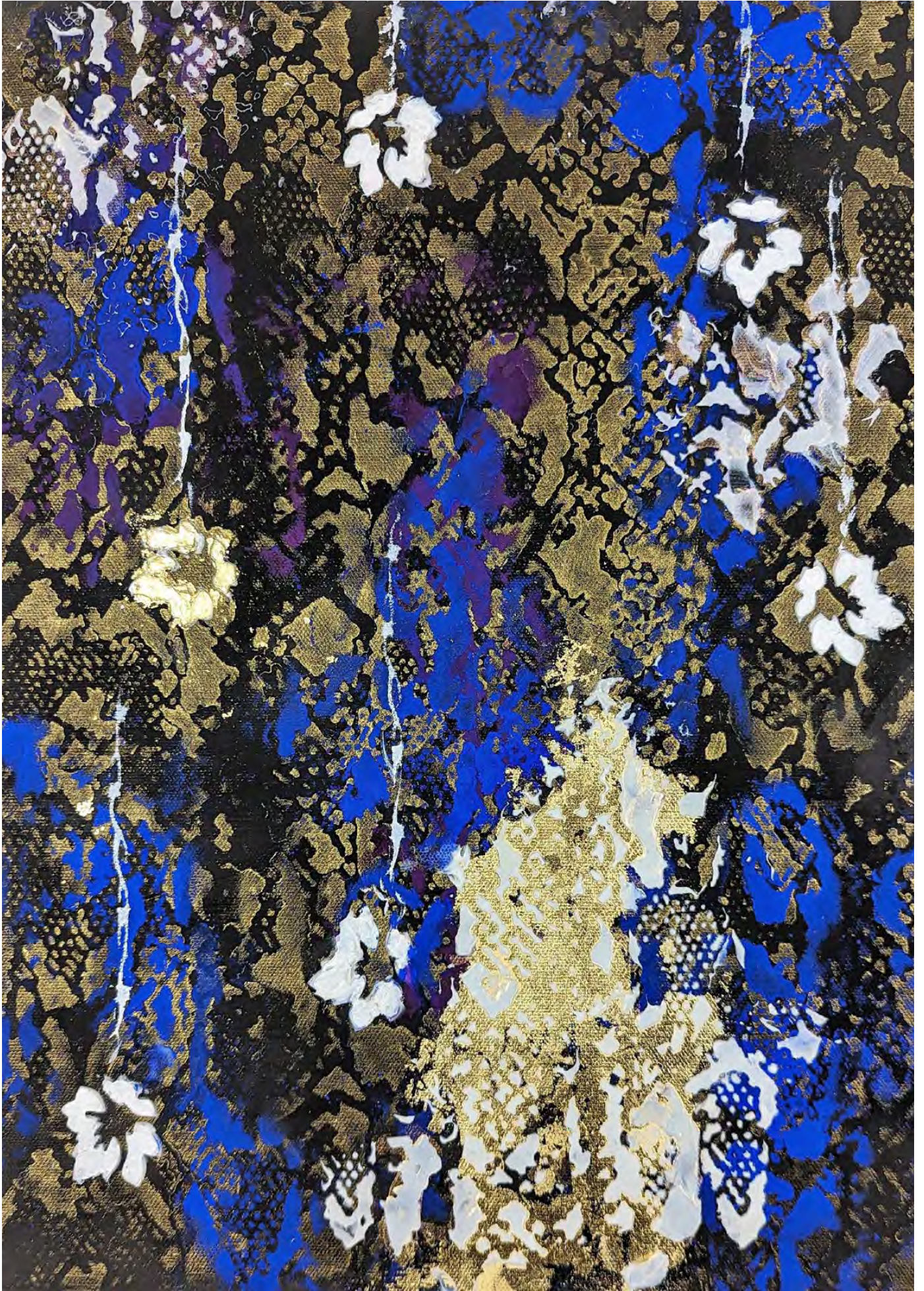
Terribly Beautiful 1, 2022
Acrylic Mixed Media on Canvas, 18 x 14 in



Terribly Beautiful 2 & 4 (next page), 2022
Acrylic Mixed Media on Canvas, 18 x 14 in

Fike's work is featured in several exhibitions, including 116 Gallery in St. Charles, IL, Wausau Museum of Contemporary Art's 6th Annual National Juried Exhibition in Wisconsin, Woman Made Gallery, ArtsyShark Winter Showcase, "live painting" donation for auction at the Planned Parenthood Illinois Winter Fundraiser. 6-foot painted guitar sculpture for Joliet's READY2ROCK 2023. Curator Deanna Gibson of 116 Gallery stated, "Fike's unique style and powerful message make her a rising star in the Chicago art scene, and we are excited to see where her career takes her." Fike is a member of the Evanston Arts Council, the Chicago Alliance of Visual Artists, and the Chicago Artists Coalition. Her growing success and dedication to promoting women's rights make Karen Fike a notable emerging figure in the art world.

www.karenfikeart.com / Instagram: karenfikeart



Despina Zografos

Complex geometric patterns found in crochet and embroidery are part of my vivid memories from my childhood in Crete. These craft/female practices are common among members of my family and inform my work. “Strolleroptera” series is about the transformative experience of motherhood. This “made up” word composed by the English word “stroller” and the word “ptera” meaning “wings” in Greek, combines the two languages that I speak daily and is pursuant to “Lepidoptera”. To create these works, I took one photograph of a long shadow that I captured as I pushed my twins’ stroller. By mirroring the image, I transformed it into a butterfly shape. Paper cutting is a laborious and meditative process and is how I transform the paper into a lace-like surface. Repetition of a single motif in a geometric, symmetric composition or radial design is also part of my experimentation. My work is constructed in layers that I keep apart allowing to the shadows created by the change of light to visually mingle with the two layers creating a labyrinthine image and revealing kaleidoscopic forms of interconnected microcosms. In Cyano+ series I combine a cyanotype of a family doily and a cut paper design from the “Strolleroptera” series implying connections between places and generations.

About

Despina Myriokefalitaki-Zografos is a visual artist working in a variety of mediums. She was born and raised in Crete and currently lives and works in New York. She holds a BFA in painting, Athens School of Fine Arts, a BA in French Language, Kapodistrian University, Athens, and an MSc in Art Therapy, Queen Margaret University, Edinburgh, Scotland. Despina's artwork has received awards and she is currently a resident artist at the Art League of LI, NY and a mentee at New York Foundation of the Arts, Immigrant Artist Program.

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



Cyano+ #2, 2019
Hand cut paper, cyanotype, foam board, 25 cm x 25 cm



Cyano+ #4, 2021
Hand cut paper, cyanotype, foam board, 25 cm x 25 cm



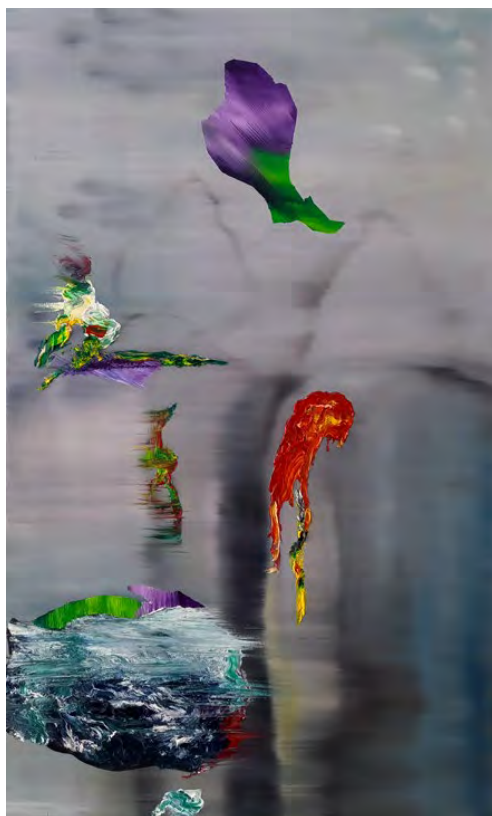
Cyano+#3, 2021
Hand cut paper, cyanotype, foam board, 25 cm x 25 cm

Maria Vyrra

“Over the last two years through my painting I explore the relationship between the fluidity of the environment and the degraded form, whether it is a human body or other elements that seem to have an organic substance in the painting environment. The spaces often give an atmospheric, almost calm feeling. In this state of calm, the wind does not blow at all, it is the absence of conflicts just before they come, it is the absence of mental tension. But here, through the painting layers that emerge as layers on top of each other, they create the appropriate space for a final level to come, this time of the central form, either schematic or human, that will create the conflicting relationship with the quiet environment. In my paintings quite often the central theme of the works is the human and the emotional charge that the image may manifest, the interaction with the quiet space and how the limits of balance between them are achieved. That is, the intervention of the human stigma in places that in themselves seem ideal and quite. Is existence alone enough to solve the possibility of peace or does it just create more problems while calm would seem like an ideal situation?”



Catherine had shaved her head without her boyfriend's permission, 2022, Oil on canvas, 50 x 40 cm



Ruby blue and green-last photo together, 2022, Oil on canvas, 100 x 60 cm

Maria Vyrra was born in Athens, Greece in 1984. At 2013 she has graduated from the Athens School of Fine Arts with a degree in Painting , meanwhile she studied Sculpture with professors and Stage Design, prior to Fine Arts she has studied Civil Engineering in the University of West Attica. She has participated in many group exhibitions in Greece, Italy, UK and Cyprus, her artworks can be found in public and private collections. She lives and works in Athens, Greece.

www.mariavyrra.com
Instagram: vyrramaria



Agnieszka Kuntzmann

I'm an artist of Polish origin, living and working in Switzerland. My Art studio practice is expressed by the process of metamorphosis and concept of circulation, believing that we are born and die many times, while simultaneously experiencing this life. I see every Self as a vehicle to another form. Metamorphosis as an autonomous and absolute act of infinite movement. I search for this metamorphosis and leave evidence of it in the body of the painting, until it shifts to a newform. My work has no narrative or descriptive intentions. I work exclusively from imagination, instinctively led by shapes that are formed and textured on the canvas spontaneously. In my practice I often include materials that are subject of transformation, for example the chemical properties of salt, volcanic ash, graphite and or minerals.

My studio is located in Bärschwil, a remote valley in the Jura mountains, near Basel, Switzerland. I hold Bachelors and Master of Arts in Philosophy and Communication. In 2020 I transitioned my career to a full-time art practice, from a previous career in corporate communication. This transition, and the consequences of it, have also had a significant impact, and been a recurring theme on my artwork.

<https://agnieszka-kuntzmann.com> / Instagram: agnieszka_kuntzmann



Female Divine, Acryl on canvas, 60 x 80 cm
Page 85: Carnival of female form, Raw pigments, Acryl on canvas, 100 x 70 cm



Kate Donoghue

Kate Donoghue is a figural and narrative-based painter from Michigan. In 2022, she received a BFA in Art & Design and Minor in Museum Studies from the University of Michigan. Her practice seeks to memorialize moments of conflict within shared, culturally-learned experiences in order to critique and observe their significance beyond normalized interpretations. Recent works have been exhibited at Stamps Undergraduate Juried Exhibitions, Fresh Looks Exhibitions, and the Detroit Foundation Hotel. Her undergraduate thesis project Boys' Life, which includes the featured works, earned the Integrative Project Award, which recognizes individuals deemed to have exceptional thesis outcomes and processes.



Embrace III, 2021, Acrylic on canvas, 24 x 24 in



Embrace I, 2021, Acrylic on canvas, 24 x 24 in

My practice reveals moments of tension and conflict, both physical and emotional, that occur in bodily athletic interactions through figural acrylic paintings and illustrations. By adapting documentary sports imagery into intentionally cropped, monochromatic paintings, the work reconsiders the mundane and innate moments of intimacy that would otherwise be shrouded by the norms of spectator sports culture. These explorations question assumptions that sports are inherently strong and masculine by highlighting moments of vulnerability and contradiction. The collection of works invites a curious reexamination of touch and masculinity in sports.

<http://katedonoghue.com>
Instagram: katedonoghue



Embrace II, 2021
Acrylic on canvas, 24 x 24 in

Rachel Walker

Phantasm // A product of fantasy

Shocked specters, ethereal landscapes, and lost souls, waking dreams, ghosts, arms, transitions – a storyline that got mixed up and is playing out of order. Who is it? I don't know. Wait, is it me in this dream? Never mind, I lost my place again. Through their transitional evolutions, these ghostly wanderers drift into an aura-like field of color. The figures are both unsettling and peaceful. Is there a meaning behind the perceptions that worry us? Through the idiom of painting, I draw out the tension between our inner selves and physical bodies. I want to expand the visualization of self and rearrange its traditional indicators to allow an expanded portrayal of gender. This augmented visualization has directed me to questions about perceived gender expression and how femaleness is depicted in figurative art.

About

Rachel Walker is a Brooklyn-based artist who paints otherworldly women lost in a ghostly dimension. Her unusual palette and approach to painting are defined by her watercolor technique in gouache. Her methodology is unique, utilizing an intuitive process that taps into surrealist methods such as automatic painting and collage. Her work has been featured in New American Paintings and The Chicago Underground Film Festival.

<https://rachelwalkerart.com>
Instagram: rachelwalkerart



Medusa, 2023
Gouache on Shaped Yupo Paper, 32 x 36 inches



Hugging a Ghost, 2023
Gouache on Shaped Yupo Paper, 30 x 34 inches



Three Heads, 2023
Gouache on Shaped Yupo Paper, 33 x 36 inches

Alexandra Baker

"I am a Memphis, Tennessee-based abstract painter with a focus on Healing Through Color. My work is a part of my spiritual practice of prayer and healing. I chose colors and rhythms intuitively as I move across the canvas and allow the energy of Spirit to guide me. It is healing to me to create the work and healing for viewers to view my work. It's an honor to add beauty to this complicated world."

www.alexandrabakerfineart.com
Instagram: Abakerfineart



Narwhal, 2022, Mixed Media on Canvas, 30 x 30 inches



Sleeping Buffalo, 2022, Mixed Media on Canvas, 24 x 30 inches



Flower Passion, 2022
Collage, 6" x 6"

Joana María Sousa

"I'm a firm believer that it's in the process that the greatest learning experiences and revealing moments take place, as much as the final result can be incredible. For me, it's all about opening room for emotions and sharing them."

What inspires me the most is my family history, the strangest I know, that's why I always felt the need to find beauty in the strangest places (the darkest)."

Joana Maria Sousa was born in 1987 in Lisbon, Portugal, where she lives and works.

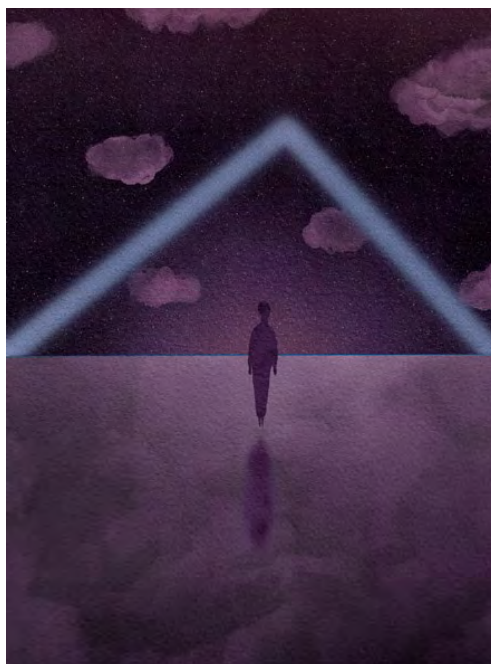


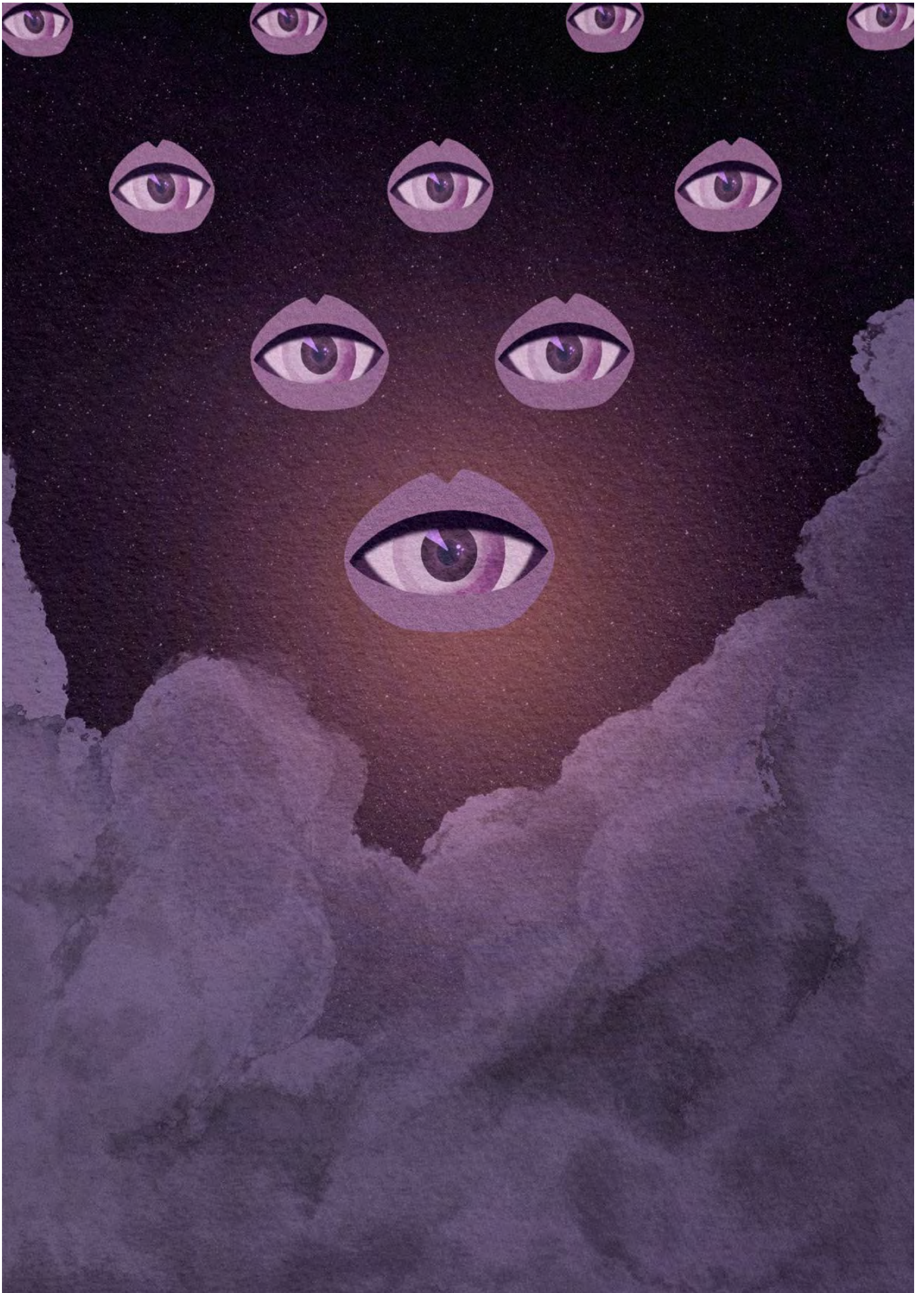
From left to right:
Purple World 157/365, 162/365 & 161/365 (page 95)
Digital Art, 2022

www.imjoanamaria.com
Instagram: imjoanamaria

Purple World

For some time I was feeling that my creative production was suffering by not accomplishing a lot of the ideas I had, time is so hectic that I always left some of my personal projects to "one day when I have time". The time is now and I have to make room for it. For that reason I've decided to challenge myself and start creating an image (moving or still) every day for the next year, 365 days. The idea was to explore a creative field I didn't feel comfortable but really wanted to explore, digital art, and hoping at the end of it to have gathered all the knowledge and experience I didn't had when I started and even a portfolio to show in this particular field of the arts. The theme I chose was my inner world which I call Purple World, the most spiritual color of all, and always be true to this life motto I have of searching for beauty in strangeness. I believe that inevitably quantity leads to quality and above all I believe that doing things leads to greater knowledge and inner evolution and that's the most important for me and the reason I'm doing this.





Ximena Lama

“My art wanders between the then and the now, seeking unification through the continuity of the image and stops to focus on detail. It represents a subjective reality of society, of human behavior and its environment; a reality that is subject to consciousness. And this emotion materializes through the plane and the volume, the magazine paper and the stoneware. I am inspired by the beauty of the material: its color, texture and shape. Women inspire me as well as contrast and poetry. In this way, my works points the viewer towards new worlds, worlds that are not very distant because finally we are all part of them”



Pink world, 2018
Magazine paper on cotton paper, 35 x 35 cm

www.ximenalama.com
Instagram: ximenamaf

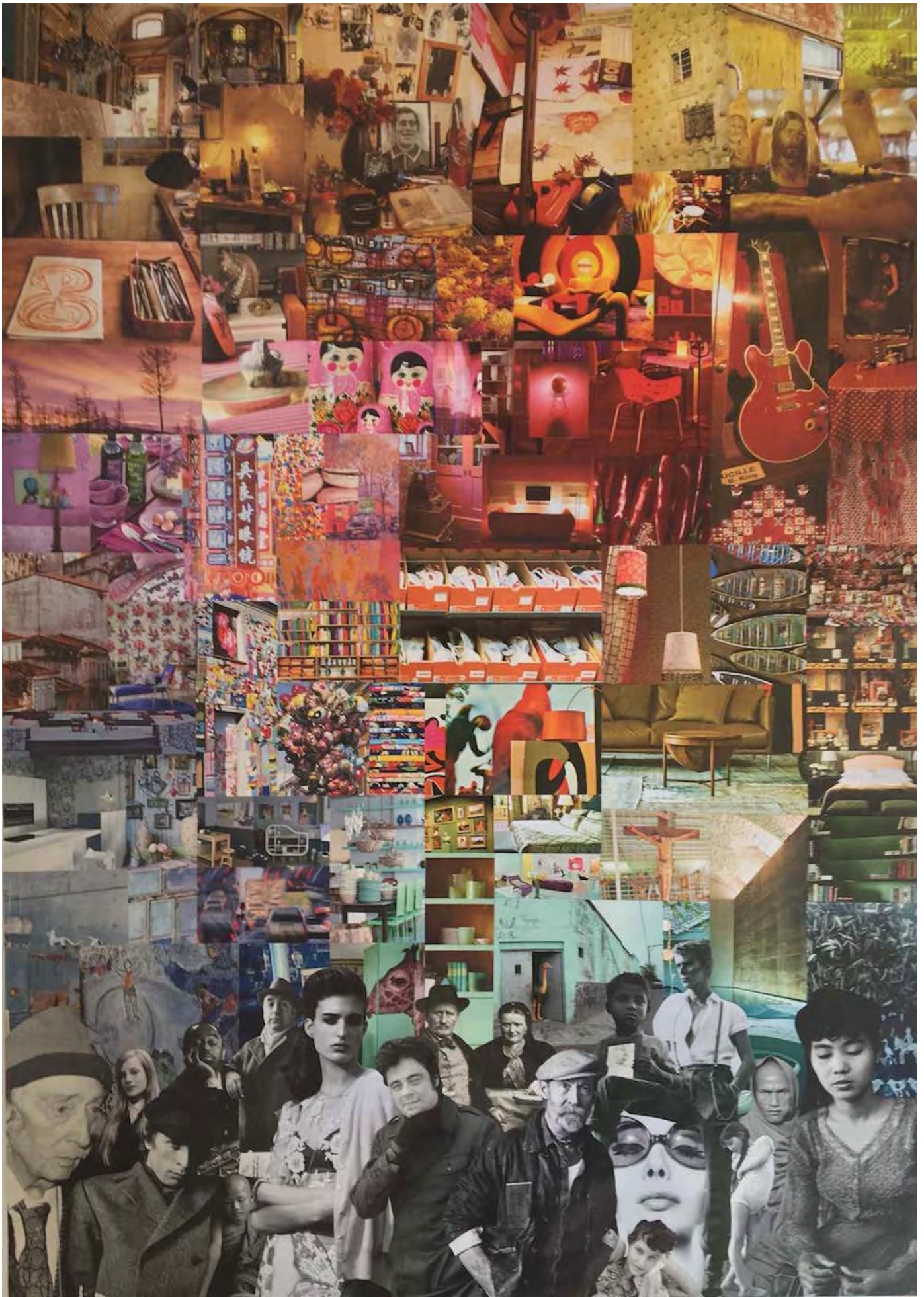


Nobody's city, 2020
Magazine paper on canvas, 120 x 100 cm

Page 97: Immortality, 2017
Magazine paper on cotton paper, 88 x 63 cm

About

Ximena Lama was born in Bolivia and grew up in Santiago de Chile. In 2004 she moved to Switzerland and since 2021 she lives again with her family in Santiago de Chile. Part of her artistic process involves being inspired by the never-ending press and advertising landscape while flipping through magazines. In the design of her works, the subconscious plays a decisive role, making itself felt in the course of the creative process and urging materialization.



Wenqing Zhai

Wenqing Zhai (b.1998) is a contemporary painter who works mainly in acrylics. She was born in Dalian, and currently living and working in Beijing, China. She earned her BFA degree from Pennsylvania State University in 2021. She is concerned with issues surrounding the problems that the rapid development of population and technology brought to human lives. Her works are often described as “ironic” and “humorous” under influence of surrealism and pop culture. As a young emerging artist, her work has been included in several exhibitions and articles from Zoller Gallery, Artsinsquare, and Overstandard Magazine.

Wenqing’s work explores the possibilities of paralleling the anxiety people in the contemporary world have about the accelerated pace of ongoing events. She finds her chaotic experience of frequent relocation since childhood to be an echo of the depressed and detached individuality in emphasized social norms and development.

She is interested in depicting the phenomenon of people constantly wandering between drifting away and redeeming themselves during the aftermath of rapidly-developed high-tech. Her primary inspiration comes from her own self and her recurring conflict of mind about turning into a Luddite and refusing to be abandoned by society. She chooses to use vibrant colors and a loud composition in her work to create a sense of insecurity.

Wenqing continues to explore the connection between the social and mental status of individuals who are controlled and guided by “tittytainment”. She also believes that a combination of collage and dark humor in her artwork can help demonstrate the temporary pleasure that “tittytainment” brings while also fulfilling her ideology of self-awareness and self-criticism.

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



You came, too!, 2022, Acrylic on linen, 100 x 100 cm

Left: Identity No. 4, 2023, Acrylic on linen, 70 x 90 cm

Right: 3,2,1, CHEESE!, 2022, Acrylic on linen, 100 x 140 cm



Linus Cuno

Linus Cuno was born in 1992 in Munich, Germany. While studying theology in Berlin for four years, he taught himself to paint and produce music, which led him to interrupt his studies in order to dive deeper into the various forms of artistic expression. In December 2019, he released his first studio album "The Art of Life", a pop-soul effort that showcased a glimpse into the artist's aesthetic both in musical and in visual terms. When the world shut down due to the pandemic shortly after, Linus Cuno increasingly focused on developing his painting style.

As a multifaceted creator, he covers everything from painting, song writing and performance, video production and graphic design. His mission is to fuse these different art forms into one multidimensional artwork: Most of his paintings come along with a song and vice versa. Over the years, Linus Cuno increasingly focused on political topics, as can be seen in his recent paintings/songs like "Stop The War!", "Hector Pieterson", "Rukan" or "Mahsa", all reinterpreting photographs that depicted victims of social injustice, war and gun violence across the globe.

www.lvaufsess.myportfolio.com
Instagram: [linuscuno](https://www.instagram.com/linuscuno)

The Art Of Life" was the final song Linus Cuno wrote for his debut album of the same name and followed a prolonged season of self-discovery and self-reflection. Feeling the need to find an outlet for his ongoing emotional conflicts and struggles, the artist created some of his most personal works to date: "The Art Of Life" is a multidimensional effort consisting of a painting, a song and a music video



The Art of Life, 2020
Mixed media on paper, 150 x 220 cm



Previous Page: Hector, 2022
Mixed media on paper, 180 x 150 cm

Hector Pieterse was a twelve year old boy who was shot dead at his school by white police men in the wake of the Soweto Uprising in South Africa in 1976. The photo was shot by Sam Nzima and was featured in multiple news magazines all across the world. The painting process inspired Linus Cuno to take on a cover version of Marvin Gaye's classic "What's Going On" in addition to the painting. The music video was produced by the artist himself and features various details of the painting.



Mahsa, 2022
Mixed media on paper, 100 x 110 cm



Stop the war!, 2022
Mixed media on paper, 150 x 180 cm

The painting is part of Linus Cuno's series "Ain't Nothing To Win Here", that challenges gun violence in various contexts in both an artistic and a musical approach. Linus Cuno wrote his song "Stop the War!" in the course of the Russian invasion of Ukraine and his painting of the same name served as its cover artwork. The painting is a collage of multiple faces of the war, photographs that were published in different online magazines. Both the song and the painting are an attempt of the artist to help amplify the victim's voices in an artistic way.



In a society controlled by fast-paced social-media posts, I believe that art has the power to teach us to look closer. It opens our minds for the different & new and for what is hidden beyond the obvious.

- Linus Cuno



Debi Boyette



Wenqing Zhai



Ethel Aanyu



Joana Maria Sousa



Karen Fike



Istvan Dukai



Ingrid Andersson



Despina Zografos



Carolina Caples



April Cooper



Anaïs Morisset Desmond



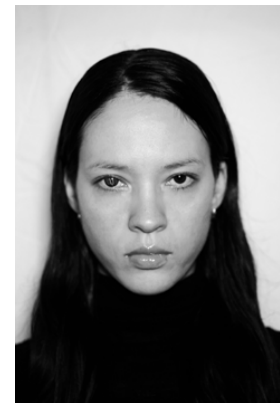
Ariana Martinez



Maria Vyrra



Luzalba



Ira Chernova



Mariah Majakey



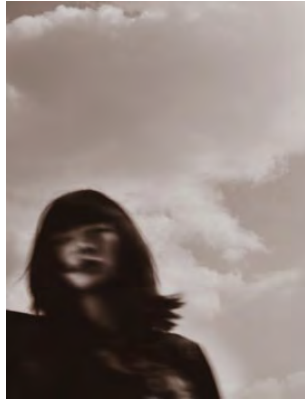
María Paula Suarez



Meam Hartshorn



Diane Zizka



Zixi Xia



Linus Cuno by Bella Groller Photography



Michael James Cisarik



Olawale Kolawole



Kate Donoghue



Kate Chassner



Mariana Gómez



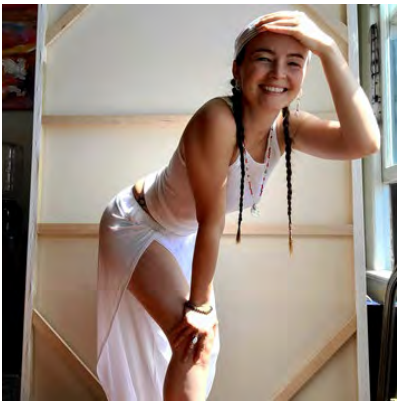
Emily Kepulis



Andrew Rehs



Yelena Beliaev



Alexandra Baker



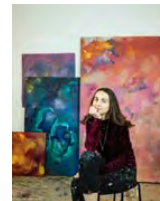
Emily O'Connell



Maristella Rana



Deborah Saks



Agnieszka Kuntzmann

Dear Anaïs,

María, Scott, Andrea, Andrew, Ariana, Ingrid, Emily, Carolina, Mariana, Luzalba, Debi, Zixi, Maristella, Nuno, Mariah, Sarah, Ethel, Emily, Diane, Meam, Kate, Michael, Ira, April, Olawale, Yelena, Istvan, Karen, Despina, Maria, Agnieszka, Kate, Rachel, Alexandra, Deborah, Joana, Ximena, Wenqing and Linus, thank you, deeply, for allowing us to share your beautiful and inspiring works.

Yours,
The Suboart Team

www.suboartmagazine.com
Instagram: suboartmagazine

Image credits for full page images

Luzalba:

Page 28: "Self portrait", Photography

Page 31: "Peixe-porco | Triggerfish", 2022, Fresh fish directly printed on fabric, Unframed: 740 x 432 mm

Page 32: "Cachucho I | Large-eye Dentex", 2022, Fresh fish directly printed on fabric, Unframed: 533 x 345 mm | 327 x 842 mm

Page 33: "Sargo Veado | Zebra Sea bream", 2021, Fresh fish directly printed on fabric, Unframed: 670 x 440 mm & "Pargo | Pagrus pagrus", 2022, Fresh fish directly printed on fabric, Unframed: 902 x 412 mm

Others:

Page 43: Mariah Majakey "Li Ban", 2018, oil on digitally printed canvas, 73.2cm x 97.8 cm

Page 49: Ethel Aanyu "Iteijo", 2021, Photography, 89.5 x 70 cm

Page 50: Ethel Aanyu "Aijar", 2022, Digital photo archivally printed on Fine Art Hahnemühle Rag Baryta paper, 315g

Page 51: Ethel Aanyu "The organic masquerade", 2022, Archival print on canvas, 59 x 84cm

Page 57: Meam Hartshorn "Collarbone Release", 2022, Oil on Canvas, 24" x 30"

Page 62: Ira Chernova "Vamprie Doll", 2021, Mixed Media on Wood, 13 x 7 x 7 cm (purple)

Page 62: Ira Chernova, Red Doll (front), 2021, Mixed Media on Wood, 9 x 4 x 4 cm (pink/red)

Page 83: Maria Vyrra "Self portrait", 2022, Acrylic on canvas, 220 x 140 cm

Page 77: Istvan Dukai "RUR-SUS" 2020, Acrylic on hand woven natural dyed linen, 98 x 152 cm (Photo Pinewood Lifestyle)

Image credit cover

Olawale Kolawole "Ermine Lady", The Fur Series, Acrylic on Canvas

Editorial

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

March 2023, Lisbon, Portugal.

