



Fashion Weekend 2019

Official Photographer Luca Rossini, Designer Mindless Official, MUA Beauté Académie, Venue MAMA Museum Algeria

03

Al-Tiba9 Art Magazine is an independent artist-run international publication which showcases experimental and progressive contemporary art, reflecting modern society and its environment, provoking conversation and action; fostering innovation and diversity of mediums which make today's art scene so intriguing.

Al-Tiba9 Mag covers photography, paintings, visual art, music, film and performance. Al-Tiba9 Mag covers Artists with a primary focus on contemporary visual art reflecting modern society and its environment.

The magazine includes features on art of 15 selected artists from around the globe, it aims to give spotlight and to provide a unique art space for artists. Unlike gallery spaces, it aims also to create a space where individual artists can freely express themselves and become media themselves.and engage the selected artists with our readers and followers everyday through our social media, digital and printed media

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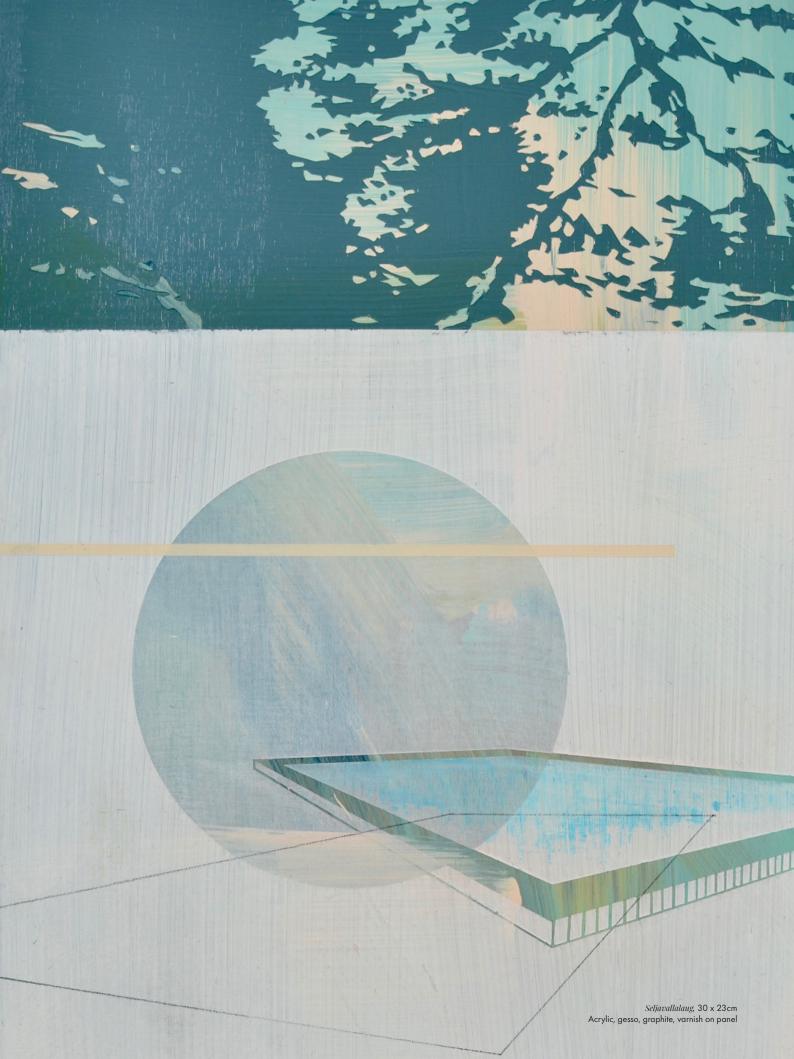
## EMILY MOORE

Born in 1984, Aberdeen, Scotland. Lives and works in Edinburgh.

Emily Moore graduated with a first-class degree from Edinburgh College of Art in 2013.

In 2012 she was awarded the Royal Scottish Academy Keith Prize for the best student work and during her final year, she was selected for the Saatchi New Sensations Longlist. Following graduation Moore was shortlisted as one of ten finalists for the Griffin Art Prize, appearing in an exhibition at The Griffin Gallery in London, where she was awarded the Griffin Art Prize People's Choice Award and a sponsored artist award. Since graduating Moore has shown her work internationally as well as regularly exhibiting at the Annual Royal Scottish Academy Open Exhibitions. In 2016 Moore won the Royal Scottish Academy Guthrie Award and in 2018 was shortlisted as one of twenty-six global finalists for the Rise Art Prize where she was awarded Rise Art Painter of the Year, and later in 2018 was selected as a finalist for the Zealous Emerge Art Awards.

emilymooreart.com @emilymooreart







#### Please describe the intention behind your art. How do you successfully express this intention?

I never think of my work as having an intention. My photographs are often the starting point for my paintings. Each body of work is often documentation of my experiences and trips, the creative process allowing me to recall each place and combine them to create new, anonymous landscapes. I hope to create a sense of balance within each piece.

#### What kind of education or training helped you develop your skillset?

I took six years out following school and on deciding to apply for art school, I enrolled in a Portfolio - building a course where I spent eight months creating a varied body of work from painting, drawing/life-drawing to design and sculpture. I then spent four years studying at Edinburgh College of Art, including a semester at Massachusetts College of Art and Design. I specialized in painting but also did quite a lot of screen printing during my final two years.





#### What is your creative process like?

The process is an extremely important part of my practice. I developed my painting process after a lot of experimentation during art school. I loved the precise application of paint/medium obtained through screenprinting and developed a similar technique to build up layers in my paintings using masking tape and scalpel. I work directly onto birch plywood panels, occasionally leaving areas of the raw wood exposed. I often use an overhead projector for the intricate, detailed images, which are then drawn and cut-out by hand. Quite a laborious process but it allows me to combine precise, detailed layers over the rough, painterly ones.

The materials I typically use are acrylic, gesso, graphite pencil, enamel, and varnish. I always work using acrylic mixed with gesso as I prefer the surface quality of the paint and it's a lot easier to sand down, without the plastic-like finish you often get with acrylic paint. In contrast, I love using gloss enamel or varnish on the final layers of a piece and have recently started incorporating spray paint and oil pastels.

#### What visual references do you paint upon in your work?

The landscape is my primary source of inspiration. I'm particularly interested in the patterns and forms found within the natural environment and the contrasting, architectural structures which inhabit them. Mountains will always hold an allure, and also, I just enjoy painting them.

I think a lot of the influence comes from my winter seasons: after leaving school I spent six winter seasons snowboarding in France and California which had a lasting impact. My first two seasons, in particular, were spent living in this 1960s concrete, purpose -built resorts in the Alps. It's such a striking environment: huge man-made structures in contrast with the stark, mountainous landscape.

During art school, I also spent time looking at the work of architects, particularly those associated with the post-war modernist movement and artists that were similarly influenced by them.

#### The most exciting/challenging project you worked for?

I enjoyed working towards my debut solo exhibition in Edinburgh last November. I visited Iceland the year before so I had a lot of great source material to work from and it was the largest body of work I've made to date.

#### What are your upcoming projects?

At the moment I have a few commissions to complete and then I'm keen to start something completely new. I've been ready to move onto something different for a while now but had also wanted to complete a body of mountain paintings I'd been working on. Plus I've just moved studio so I wanted to wait until that was out of the way.

### They say if you could be anything but an artist, don't be an artist. What career are you neglecting right now by being an artist?

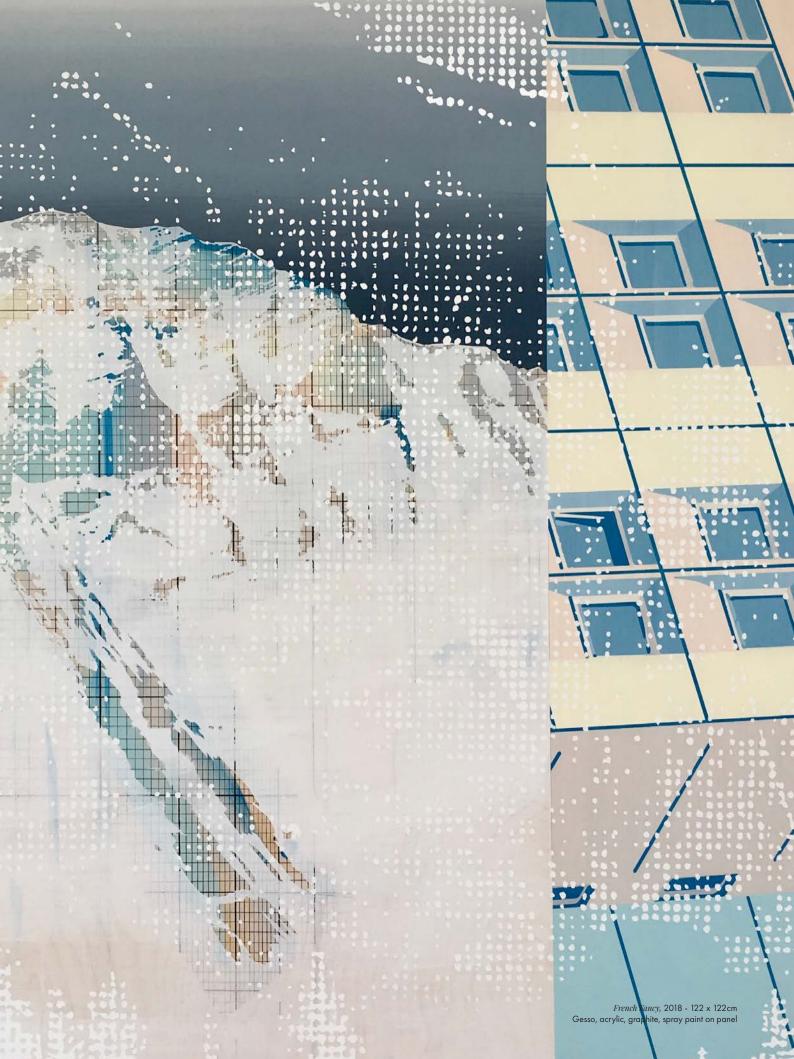
That's a tough question to answer, who knows!? When I was younger I'd always wanted to work with animals. I spent my school work experience week at a veterinary practice but the reality didn't quite live up to my expectations. I'm sure there are a lot of jobs I would have been quite good at and enjoyed but nothing to compete with making art.

#### Lastly, do you have a message to Al-Tiba9 readers?

Thanks for reading!

I'm always grateful for new connections so feel free to reach out:)







## JENNIFER ORHÉLYS

Since childhood, Jennifer lived in different cultures, languages, and art. She was always drawn to writing, poetry, music, and fashion; and lucky to be in contact with the beauty and surrounding wilderness. She studied Cinema, Visual Arts and Art History. Hence her photographic work in the "scénaristique" staging inspired by the Pre-Raphaelite and Romantic periods of classical painting.

Today, Jennifer Orhélys studies medicine and botany.

In 2016, her work and research on the art of self-portraiture was recognized and were part of the permanent collection of the Kiyosato Photographic Museum. She has exhibited from New York to Los Angeles and Berlin to Japan.

jennifer-orhelys.com @jennifer\_orhelys







#### Jennifer, before talking about photography, could you tell us about yourself? Who is Jennifer Orhélys?

Since always, I loved the world of art, painting, poetry, and fashion. As a child, I was wild enough, and I could watch the clouds in the sky for hours, make huts in the forest, be in contact with nature, and animals. I like contemplation and daydreaming. My mother has always done everything to excite my culture, the taste for beauty and exacerbate my intuition. I think that I arrived there, thanks to her love. Orhélys is an invention, a fantasy for some, I play it sometimes. It's merely a character, a creature invented from scratch. Everything is a question of measurement.

#### How did you decide to pursue a career in photography? What inspired you?

Photography has always had a privileged place in my life. The idea that I like to explore above all else is the suggestion. Suggest things. I studied cinema at the Sorbonne and also photography, from which stems this desire for staging in my self-portrait and more recently for the macro. I can't say that I am consciously inspired now because my creative process is slow and flashy. We can talk about enlightenment, but maybe this is simply the divine who inspires me, why not?

#### How would you describe your photographic approach?

My photographic approach is summed up by respect for myself and nature. I want to show what's beautiful, and share it with as many people as possible. I like telling stories, dreaming. Besides, one of my other dreams is to write children's stories. I think it's vital to create a little sweetness in this world of bullies.





### Can you give an example of a portrait, which you have made, that you feel is especially successful? Will you walk us through the process a bit, and talk about how and why you ended up with the result that pleases you?

Many of my photographs have been very popular with the public. It's hard to pick one. But I'm thinking of Blanche Aura, which I created in 2012. I know now that she is part of the collective unconscious. This self-portrait opened doors for me internationally and was exhibited in Times Square on a building. This was one of the most impressive moments of my career. It's a self-portrait in full light at home with an apple from my orchard. I remember being a little stressed during the shooting. But when I saw the picture, I immediately felt its potential. After this, it is just a post-processing story in photoshop, with the saturation, colors, and a little bit retouch. In the end, I felt such joy; it was incredible.

#### What do you find most challenging about portrait photography?

It is to be able to express an emotion, to create a feeling in the other. I know that I get there easily.

#### What is the hardest portrait you have had to take?

The self-portrait is not tricky. It's a game. Maybe just when I'm sad, it can be complicated. But this emotion disappears after a few minutes since I can finally be myself and express something, and not be afraid of the unknown.

#### If an aspiring photographer asked you for advice, what would you tell them?

The most difficult is to find your style. Work and work again and again. Don't be demoralized when doors close and then talent is always rewarded.

#### Are you working on any project that we will be able to see soon?

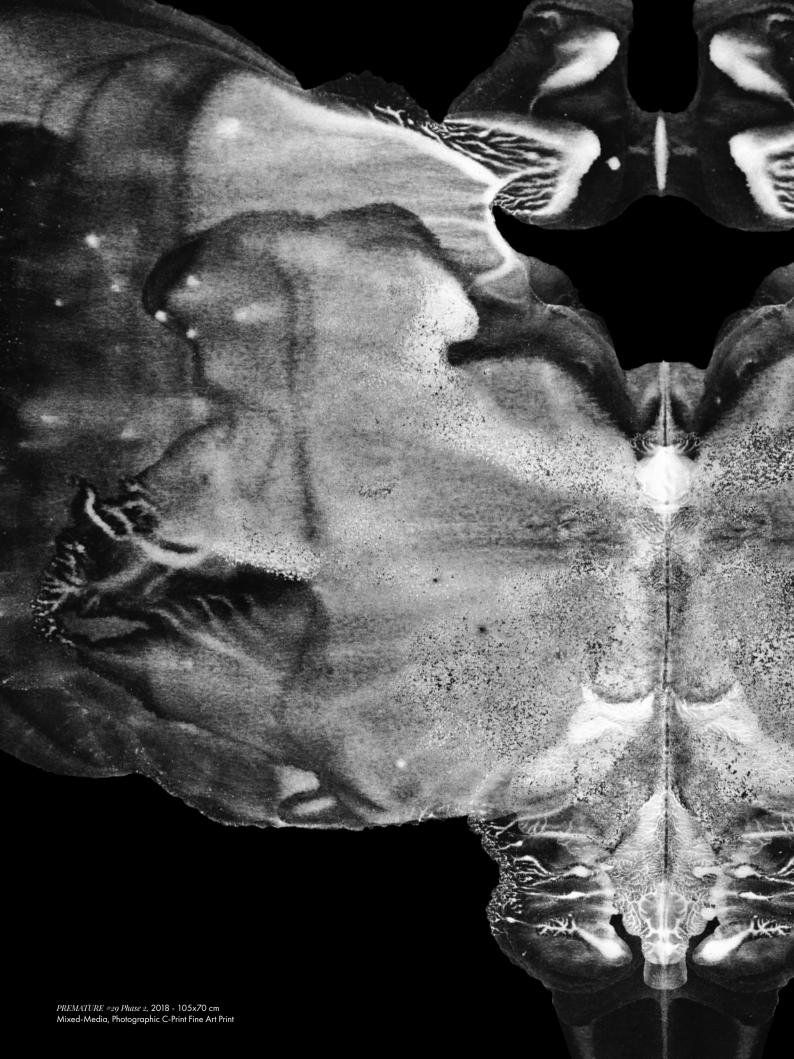
I have been working for five months on my series My Flesh's Nature. This series is the most intimate I conceive, at least for the moment. It speaks of my tastes, my aspirations, my vision of the world and my feelings. Italy, America and Eastern countries mark their approval on this series, but for now, I am in comprehensive research, so I give myself time.

#### The photographer Jennifer Orhélys in three words...

Passionate, committed and serious.









# GIOVANNI GEOVANNI BENEBETTO



Giovanni is a klecksography artist who enhances the aesthetic power of his paintings through the mean of photography. Giovanni aims to broaden the people's points of view, making them embrace multiple perspectives to establish a temporary empathic connection for feeling more close as human beings on a deep level.

giovannidebenedetto.com @debenedetto.giovanni



#### How did you become interested in art and How do you successfully express this intention?

Even if I can't recall the exact moment when I got interested in art in its broadest sense, I can say the form of art that stroke me first was music when I was around 10.

The aesthetic companion of the albums that I used to listen to, together with the music, created an inner world that resounded inside me because I grasped a correlation to my feelings and a provocation, an irony, to the pre-established order.

The correlation between visual and sound has always been tight for me and I have been always interested in what I can't understand immediately. Specifically, it is what is "written between the lines", the untold message which goes through the visual work that hit my attention, together with a strong aesthetic.

I look for, and I try to make, something that has a thin balance between a solid message with a powerful aesthetic. When I see one artwork, mine included, I want to feel astonished by it at the first sight to be brought in its undiscovered paths for digging them. This is my way to understand a bit more of what surrounds me.

#### Can you tell us about your formative years as an artist?

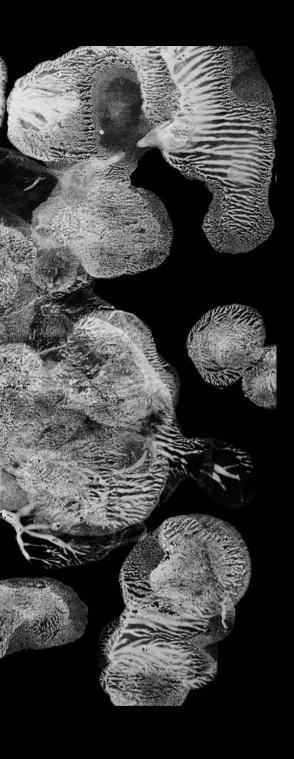
I got a diploma in Music Performance at the MA Europe in Bologna. Then I moved to Berlin, where I live and work, and graduated at dBs Music in Electronic Music Production. It could seem that visual and musical studies are two different worlds, but I apply the skills I got from the studies to my visual work. The way I develop my visual projects is related to what I learned during the years to create art that resounds inside the viewer.

#### What techniques do you employ to get the results you want?

A PREMATURE artwork is the result of the interdependent relationship between painting and photography, one can't exist without the other within the creative process.

There isn't a digital manipulation regarding the structure of each image, they are completely "analog" because they are painted, but through the mean of photography, I enhance the textures and colors. I consider every PREMATURE artwork as an AKP since it is the photography and the soft post-production that makes the kind of effect that you can see. This is why the final work of art is photoprint and not the original painting.





#### What is most challenging about this process?

Since every PREMATURE image is not predetermined, I like to think about myself as an orchestral director who drives the paint to help the artwork revealing itself. What I create from scratch is the connection with the matter and together we work in a certain direction to give birth to the work of art.

So, the most challenging part of my process is to establish this kind of connection.

Your work always seems dark and rich in detail and symmetry, mostly monochrome. Is this a conscious decision? Are you trying to paint a specific therapist case?

The decision to use a monochrome solution was not conscious, indeed this year I started to use certain colors like silver, gold, and red, which create a completely different outcome.

Getting back to black and white, of course, my work has a direct correlation to the Rorschach tests (neither all the famous psychological tests are monochrome only) but it was not a straight influence that I chose to dig into because it happened the other way around. I started to make practice with klecksography and then I found out that there is a technique called in this way pioneered by Justinus Kerner. Concerning Rorschach, the PREMATURE artworks could be considered an inverted Rorschach tests since I use white paint on black color.







I conceive every PREMATURE artwork as a mirror with which the observers and I can reflect ourselves into it, to decipher it for creating our private and unique work of art, since the way every person sees the same PREMATURE artwork is exclusive to them. But it is in the sharing of our thoughts that resides the power of the whole PREMATURE project, where people try to mutually figure out what they see into the artwork. In this way, they put themselves in others' shoes, trying to embrace different perspectives and at the same time, feeling more close as human beings through empathy. It often happens that an interpretation of a viewer changes the way I see my artwork. For instance, in PREMATURE #29 Phase 2, I have always seen a moth but now, after an exchange with a viewer, I see a ghost shape inside the right-wing. I included her vision into mine, I have enriched my perspective with the other's one. This is the core idea behind PREMATURE: being contaminated with others' points of view for broadening our vision. It might sound naive, but as an artist, I feel crucial to spread this inclusive kind of ideas nowadays.

#### What are you currently inspired by?

I am currently inspired by the textures in nature and by inner cracks that I look through sometimes, as always.



Finally, to our readers... Giovanni in three words

Pure Fresh Paint.

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#### **Aurélie Crisetig**

If you don't share

'If you don't share, were you really there?' questions the behavior of visitors in art museums through their use of mobile phone photography. The project draws a parallel between the physical absence of the tangible artwork and the transient life of a single image posted online. The photograph taken and shared disappears into an unprecedented flow of online images. Capturing and sharing a social media souvenir has become a priority for museum visitors, whose behavior expresses their wish to see the most by spending the least amount of time in a specific space. This fast viewing experience generates an act of looking that prevents contemplation and is mostly encouraged by mass-consumptive, contemporary tourism that offers visits to countries, cultural institutions or sightseeing attractions the quickest way possible: with their mobile phones.

acrisetig.com | @aureliecrisetig

#### Ryo Kajitani

One's Final Resting Place

My work itself participates in social life through exhibitions as "amulets, gifts". In order to make its historical sustainable role, the work itself must be a symbolic thing, a face representing its creator and a comprehensive/impersonal symbol of urban space. This face is entrusted with functions of "watching over and giving". As long as work is stored and displayed appropriately, it keeps working even after an artist passes away. The creation will continue with future possibilities to watch over the era. After the death, The artist rests in an eternal creation. In that sense, the space of Ryo Kajitani is equal to the prayer space.

www.ryokajitani.com | @rei\_omochi\_mtx

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#### Cecilia Battaini

Mix-Tropicale

I call myself a flower among flowers. Flowers are always all around my head. I started drawing them a very long time ago, self-learning, as therapy while recovering from a serious illness, however with time they have become more and more to me. Inspired by the beautiful flowers I spot while traveling or walking through my city, I now create botanical patterns and artworks. Starting from sketches made by hand with colored pencils, through Photoshop I made original compositions with them which can be used for fashion, furniture, wallpapers, stationery, books, and the painting on fabric I sell.

ceciliabattaini.com | @ceciliabattaini

#### **Yamel Molerio**

No seas tan comemierda

I left Cuba when I was nine years old and this has influenced me in creating this painting. What I remember of Cuba comes from old black and white photographs and my own recollection of places, people, and things. I have not been back to my homeland since 1980. The only way I have seen the Cuba of today has been through images from the internet. My work is figurative with a strong sense of narration. The process reminds me of old clothes and objects patched up and utilized, instead of discarding them. This reality of the Cuban people; due to their harsh economic situation, they are forced to restore. The stapling in some of the pieces represent stitches and the scars of the past. The backgrounds are filled with holes, peeling paint, cracks, and different shades of gray and white; a reminder of stressed walls. The distressed walls show pain and abandonment.

yamelmolerio.com | @yamelmolerio

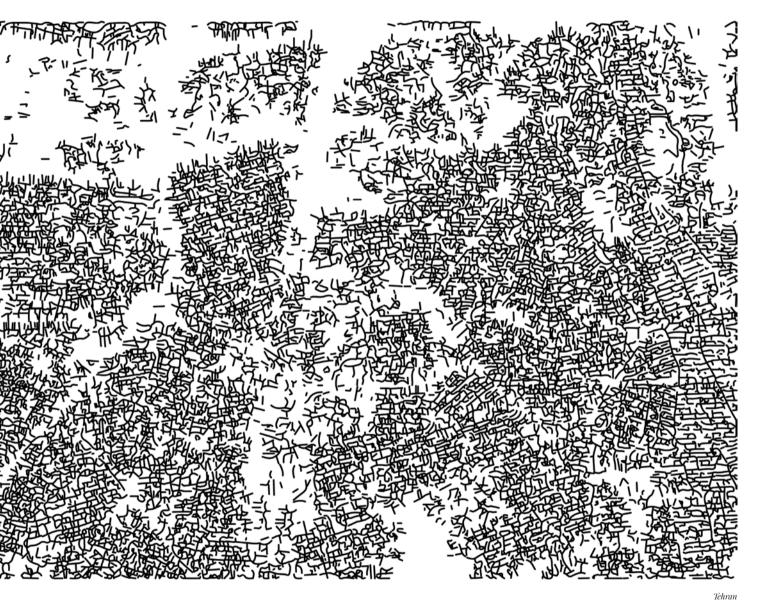
## MAJD ALLOUSH

1996, Syrian Artist working with print-making, moving image, photography and installation. His style of documentation through art complements his vision towards the subjects he adopts. The human psyche against nature - politics against conscience - time against space.

By placing his viewer on a perplexing track, intends to strategically create work in which his vision begins throughout the piece, and ends in a similar manner: an ironic narrative in correspondence to the real world.

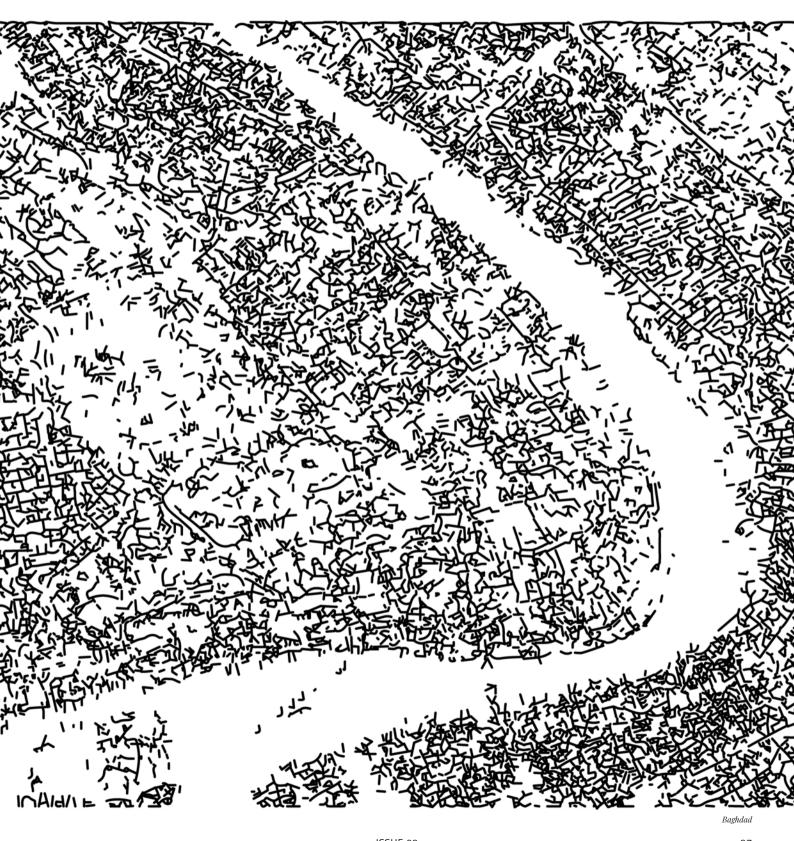
majdalloush.com @majidalloush





1enran









# MICHAIL PARLAMAS

was born in 1977 in Piraeus, Greece.

He studied painting at the Aristotle University of Thessaloniki, in the department of Applied and Fine Arts. He moved to London to complete his postgraduate studies at Saint Martins College of Art and Design (MA in Fine Arts) and East London University (Professional Doctorate in Fine Art).

michailparlamas.com @michailparlamas





## Was there a pivotal moment when you decided to follow your path as an artist?

The first image that made an everlasting impression on me was my mother's when I was 3-4 years old. I was very vividly asking my mother to show me how to draw a stick figure. Although it was a very basic drawing it exhilarated my fantasy. A few years later I created my first comic book series and during high school, I became fixated on the idea of becoming an artist. Because my parents were against it, we found a middle ground. During summer holidays I was attending drawing classes whilst preparing for both the fine arts and the national entrance exams to become an architect. I failed the national exams but I was lucky enough to get into the Aristotle University of Thessaloniki in the Fine Arts department.

#### Can you tell us about the process of making your work?

I started to admire Japanese pop culture. In the 8o's Japanese toys, stationery and anime were particularly popular in Greece. During my MA at Central Saint Martins, I discovered a study called comparative mythology and I realized that I wanted to introduce elements in my work from other cultures, historical periods and religions. I arrange symbols and images, I recreate a new narrative that takes shape and form in Photoshop. I strategically break down the layers of the digital image and translates it into a painting. The final stage of painting can take up to 6 months.

# Do you have a favorite photograph or painting, which inspires you?

I follow many Greek and international artists. But when I run out of ideas I revisit memories from my childhood to not only seek inspiration but also rekindle my creativity. Back then I was feeling free, surrounded only by emotions of happiness, playfulness, and joy. My passion for Japanese pop culture, toys, cartoons, music videos, video games and all that are the main sources of inspiration.





# What piece of your artwork would you like to be remembered for?

I'd say my painting "Gods+Monsters". It has triangular composition based on the west pediment of the Parthenon, where all the gods and goddesses have been replaced by iconic personalities of our century. It represents an attempt to transform this universal symbol of classicism, which is of divine and everlasting beauty that transcends any boundaries into a more tangible and ephemeral experience evoking the

essence of our current times. The goal was to let the audience wonder "who's the God and who's the monster". The main idea was to evoke Caravaggio's technique of chiaroscuro thus the figures had to look like they were emerging from darkness into the light. It was challenging and also a struggle to achieve the desirable transparencies and color gradients by using acrylics. I had to recreate all the poses of the figures using found images by mixing and matching different body



parts to correlate with those of the Parthenon sculptures. When I finally added the last few brushes on the 6-meter wide painting surface I was filled with mixed emotions of happiness, relief but also sadness and bewilderment when realized that I was not 100% satisfied with the result. This feeling of wanting to push myself to become an even better artist by honing my skills and my methodology is what classifies this painting as the one that I would like to be remembered of.

# Do you interact with the digital world/technology in your work?

I haven't delved into the realm of digital art although I have seen some remarkable results achieved by artists on drawing tablets for example. I believe that one reason that I am quite skeptical about using digital means to create art is the fact that I feel like I am "cheating" in a way since I consider myself a traditional painter. Although I construct my digital drafts / digital collages in Photoshop.



# Do you feel a specific connection to the pyramids or any other elements of Egyptian culture?

I implement symbolics in my work, as elements from ancient Greek mythology combined with Sumerian and Hindu mythos. Everything comes from an idea that was later polarized which stems from the theory of comparative mythology. Plutarch used Greek names for most of the Egyptian Gods and Goddesses alluding to a reverse model of earth mother and sky father. Christianity is where the mystery of baptism, beliefs on the afterlife, death, and resurrection, and the great flood. I apply this into my painting to create a visual dialogue that attempts to bring viewers' attention to the contrast between the Oriental ideals of homogeneity, unification, minimalism, and spirituality with a pursuit for self-growth, freedom of expression, individualism found in the cultures of the Occident.

### Are any of your projects intended as a call to action?

My art became more political. Recent socio-economic changes in Greece have affected me. For my Doctorate thesis, I tackled the influence of globalized media on art. Due to the rise of extremist parties in Greece and in Europe, there is a greater need than ever to educate ourselves andouraudience. We need to be extra sensitive when an artwork involves politics, human rights, minority and ethnic groups. People can develop emotions such as sympathy, curiosity, resentment and so forth and as a result help bridge the gap between people with different lifestyles, languages, and customs. What artists need to do is to take the time to research with compassion. When you learn more about what you are inspired by, additional respect gradually builds up, therefore, choices are made with more responsibility.





Hermathena (The End) - 90x60 cm, acrylic on canvas, 2017

## What advice would you give to a young artist following in your steps?

Don't be discouraged if you don't have the response you anticipate, as there are so many parameters that contribute to an artist's success that sometimes it's beyond our own grasp. That's why it might take longer for some people to break into the art scene. Be consistent and speak your truth through your art, persevere and you will eventually be discovered. Many young artists have taken their careers in their own hands, moved their work onto the digital space and have achieved success by reaching out to a wider audience beyond the physical boundaries of one's own country.

#### Why do you love what you do?

I believe that art has chosen me and not the other way round. Sometimes I feel like I am stuck in a marriage that I cannot free myself from but at the same time, I cannot see myself outside of it either. In other words, I have a love and hate relationship with art. Sometimes I feel like I would have been a totally different person, maybe financially stable, more sociable and with a more successful outcome in life but at the same time, I feel like I have been "saved" on so many occasions from art that I could not imagine my life without it!



# MINAH KIM

A female artist who pursues to envelop the absurd and irrational idea about a human body, especially the female body as a physical object through sensorial languages. Since the body is a membrane between the internal and outer ecology system that remembers the habitual action and the strength, it always bears uncountable dynamics and vibrations from birth to death. However, the fragmented ideology on this physical object limits the diverse language of the body. Minah searches the way of interpreting the history of power struggle and dynamics that have surrounded the mass of this membrane existing in a contemporary context.

minah-kim.com



#### What's your background?

I am Korean and currently living in America. I was originally born and lived in South Korea for most of my life. It has been one year since I came to the States. In terms of artistic background, I enjoyed drawing and painting since I was very young and my parents were supportive of my interest. Excitingly, I was attracted to ceramics in my junior year of undergraduate and have worked with clay since 2012.

#### What does your work aim to say?

Through the work I make, I often express my diverse experiences of culture; often expressing alternative narratives about dislocated or unidentified/identified bodies. The dislocation of the body is also psychological and it happens everywhere. The tension from a dislocated body, the body that is moved from its home to the unknown psychological land, activates my awareness of time and space. I move back and forth from the idea of visceral physicality of this melancholic skin, bone, flesh to the idea of the psychological address of my body. I choose using porous and malleable material that shrinks while firing to take a solid physical position, or transparent tools for the expression of offers the nudity, uncomfortably-close feeling. The sound that performs in some of my work not only resisting visual dominance but also is exploring the passage of the psychological space relevant to the memory of bodies through its immersive vibration and works become bells for the sound.







# How does your work comment on current social or political issues?

I respond to the unidentified/identified state, for example, diasporic or nomadic circumstances that represent physical and psychological transition. Uncomfortably revealing these transitional states yet ambiguously restricting freedom of hybridization and global performativity are always absurd. My work does not directly represent the specific social issue but comments on political stance through the hijacking and repurposing mundane objects, usage of diverse sensorial materials to break down the hierarchy of vision-especially with sound-and write fiction and poem that presents political resistance.

# Where did you get your imagery from (What, If any, sources did you use)?

It comes from everywhere but mostly from history, memory and coincident. Also from my memory, from my tools, from books, from land, from people, from transportation, from news, from Walmart, from Home Depot... I often find it interesting to consider what if and where things are originally from.

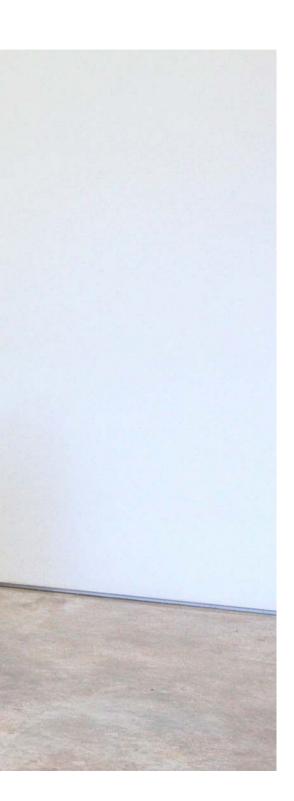
#### How have you developed your career?

I am currently in the MFA program at The University of Arkansas. I have developed my career mostly through participating in exhibitions, art community, art-related jobs, and teaching.

#### How do you seek out opportunities?

I try to engage with the community and have a conversation with people. I love having a studio visit whenever the artist/curator/writer come to our institution to give a lecture. Building a strong relationship with people I already have known is also very important to me as well since they connect me to new opportunities for the show or studio visit besides being good friends. Also, I regularly look up open call entries and mark on my calendar. Recently I'm working on a 3-year, 5-year, and 10-year plan and having regular research time for that since time management and long-term plan also assist actually 'seeking' opportunities.





#### Which current art world trends are you following?

I'm not particularly following specific trends but using multisensorial material is the response to the alternative ideas of feminism, through my own experience in language.

# What advice would you give someone looking to pursue a career in sculpture and installation today?

Stay healthy, be friendly, be in a community, be aware of different cultures, and don't forget your root space. Setting a goal and regularly achieving goals can be good motivations for this long marathon.



# SOFIA ERTO

b. 1994 and currently living in Germany, where she is studying master in cultural management. Photography has always been her biggest passion.

sofiaertophotography.com @otreaifos













# RAOM & LOBA

are a duo, collective artists. Their work is organized into thematic series of "microfictions", fragments of a larger story that highlights aspects of human nature, making them symbolically visible. Their work is rooted in the margins of reality where, for them, fiction is perhaps the best way, to tell the truth about The ecological perspective by renewing the cultural references of tour society to understand the interdependence Man/Nature, to grasp the environmental issues and to transmit them while integrating the aesthetic, creative, imaginative and sensitive dimensions specific to their universe.

raometloba.com FB - RaomLoba





#### Please describe the intention behind your art. How do you successfully express this intention?

When we started the project titled STEREØTOPIES (solid place), we wanted to work on the thematic of solid water forms, and climatic changes. The icebergs are as big as the mountains and we can not create them nor dominate them. They appear and disappear, they are moving and in permanent creation and destruction. They are made of pure water, one of the most precious materials on our planet. Water in a paradoxical state: solid water. This paradoxical state and the transitory character that give it that particular form, its individuality, and also give the ability for this water mountain to float.

### Can you talk a little about your formative years as collective artists?

R: We were both individual artists and each of us coming from a different cultural background. Loba is a graphic designer. She used all the image retouching programs daily, which was very unknown to me. She has a strong literary background and I am strictly visual as I studied painting and illustration. While living in Paris as a painter, the painting was frustrating for me and solitary.

L: While searching an issue to that crisis and having a life together, we began to collaborate on several projects. Those transition times, between individual and collective work, were complicated but fun. We started to experiment with a lot of different things until finding a space that was rich, neutral, and new for us to explore these new territories.





#### Can you tell our readers about the process of making your work?

STEREØTOPIES creative process combines constantly and closely the real, the virtual, the manual and the digital, sculpture, painting and photography. We started making hand-carved models, monochrome sculptures, in a material whose surface is intentionally left raw. The reduced scale and the advanced stylization evoke the aesthetic made of "polygonal facets" of 3D models, but the imperfections, gestures and the imprint of the tools are left visible. It is not the reality but an imitation of it: ephemeral sculptures that are meant to act as concrete fictional objects. The "icebergs" are represented in its entirety, the visible part and submerged the part, separated by a thin line of water.

We also make a complete 3D scan, like miniature. Then, we fabricated entries of arctic landscapes. They are pure low-tech traditional studio photo shootings. Voluntarily, we do not give explanations or scale indication. There was no time references or human presence but at some point of entry into the composition invite everyone to choose their scale to visit these counter-spaces in the margins of reality.







# Do you have a favorite photograph or painting, which inspires you?

It's not easy to specify!! Generally, the sources of our inspiration are very eclectic, classical paintings and science fiction films, music, other artists' works... for example the surrealists, or the kinetics, but also graphic design and even nature-based art and land-art.

## How do you show your project "Stereotopies" in an art exhibition?

Our last solo show was a carte blanche, that's to say, that we could take possession of the entire exhibiting space. This permitted us to modulate the reading of our work and show the huge icebergs portrait on the wall, and close to it a tiny 3D printed miniature of the same iceberg. In other rooms, we exhibited icebergs portraits on the walls, landscapes, laser engraved drawings, and mirror installation.

## What advice would you give to a young artist following your steps?

This is a delicate question. We would suggest a strong will and firm motivation.

#### Raom & Loba, in three words ...

Miracle, Aesthetic & Art









# AGATA DI MASTERNAK

"I explore my subject to the very boundaries between life and death. My art reflects the transcendent act of crossing the border of souls living in the body."

Agata was born and grew up in the south of Poland in the mountains. She was painting since she was a little girl. After her diagnosis when she was 16 years old her new vocation became apparent

Agata started painting at the hospital where Heads series were created which took Agata 10 years to complete. Painting became her medicine, tool of transformation and her escape from a crushing diagnosis. Agata's work is on a permanent exhibition at the Conrad Hotel in Westminster and the Hospital Club in Covent Garden.

agatadimasternak.me @agatadimasternak





#### Please describe the intention behind your art. How do you successfully express this intention?

I intend to conjure the emotion, energy that comes directly from my subject; to tell the truth. I paint, sculpt, design textiles and write poetry. I want my art to be thought-provoking and not only visually stimulating but also intellectually challenging. If my art can benefit others on some level that is a bonus. Making art helps me to become a better human being. In many cases, art becomes a form of personal therapy.

#### Can you talk a little about your formative years as an artist?

I was always drawing as a child but I loved science as well. No one in our family was taking art seriously and my parents wanted me to become a doctor. I changed my mind shortly after being diagnosed with a rare medical condition hemangioma in my left maxilla on the left-hand side of my head that grew into a tumor and caused massive blessings few times a day and cheekbone deterioration in my face. I was bleeding every day and night and doctors didn't know what to do with me. They said that I have 2 years left. I started looking for help in different hospitals, then I found an incredible doctor who saved my life. I had 29 surgeries for the last 18 years of my life and this experience hugely contributed to how I paint now. I created the Big Heads series during long stays at the hospital. I was painting my face changing and faces of people surrounding me. I wanted to erase them from my memory. Big heads series started under the hospital bed. After coming back to the studio I stitched pieces of canvas together creating large scale canvases. That was my first honest self-expression. The Big Heads (200x200cm each) is an ongoing series that I divided into 2 parts: hurting and healing.

## What do you feel that makes your work unique and truly your own?

My subject makes my work unique. I was exploring my face and all the changes that my body was undergoing. My hospital experience confused me at first. I felt lost and overwhelmed trying to put pieces of the puzzle together. After a couple of years of treatment, I gained more clarity and everything started to make more sense. I reconnected with my true self and I was finally able to set the boundaries and became more assertive. I created my language, and unique mark focusing on body parts that I experienced and understood the most.









## What is the best part about creating art using various art supplies and techniques?

I love experimenting and exploring new materials and mediums. It allows me to reinvent the materials and rediscover their use and meaning. This breath of fresh air feeds my practice and allows me to express myself fully and enjoy the playful nature of art materials.

## What do you believe is a key element in creating a good painting?

I believe that being focused on your artistic practice and truthful are the key elements in creating a good piece of art.

## What do you wish you knew about painting before you got started?

I wish I knew that having an art degree is not essential to become an artist. Although, I don't regret studying and learning various techniques, history of art and craftsmanship. It gave me a lot of confidence on one level but at the same time, it restricted my mind about taking more risks.

#### What is your favorite genre of music to listen to while working?

I love all genres of music. It has to be a good piece of music that stimulates me. That is my only requirement. I listen to soul, opera music, hip hop, rap, chill out and many other genres. There are also days when I just listen to documentaries or interviews with interesting people. It depends on my mood.

#### Do you have any upcoming shows or collaborations?

I am preparing a solo show in Luxembourg in October 2019 and then I have a solo show in Warsaw in November. In spring next year I have an exhibition in London. It looks like 2020 is going to be busy but it makes me happy as I do what I love and it is very rewarding to get more exposure, interest, and feedback from people.

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# SARAH KITTERIDGE

#### **REALITY**

Performance, costume and social intervention... The Automatic Body. The biological machine. The upgraded monkey. The thing, that knows it's a thing. The Automatic body is a series of work that explores human sexuality in a world of technology.

## In your youth, when did you realize that you were going to become an artist?

A once small, crazy child version of myself, I would spend hours in the garage cutting and sticking recycled materials together. I must have looked like a mini mad scientist, chatting away to myself as I frantically made bizarre creations. In one instance, I made a robot. It was bigger than myself at the time. I called him Grandad robot and he held a baby robot in his hand. I still remember driving around to show Grandad. I may not have known then, but now recognize that I have always been an artist.

#### What is your creative process like?

I am the ideas person. My brain will explode: like putting a mento in a coca-cola bottle. I will be flooded with excitement. I will fantasize about the idea until it becomes an obsession. First, I scribble down drawings, then I create mood boards. After that, I try to catch my inspiration like a constant at the end of the crystal maze. I try to imagine the idea in every possible format. A poem, an event, a dance... I do not bound the idea to a specific time or moment. Finally, I create a version of that idea. It will probably be a slither of the original idea, but from there it will evolve and exist in its own right as an artwork.





## What is the most challenging part of being a performance artist?

I think the notion of "performance" in itself causes me conflict. Aren't we all performance artists? Don't we all take on different roles throughout our day? Where does the theme in the performance stop and where does my character start? It is just a blurry and elevated version of myself? Or are all the versions me? I would call this, an identity crisis. I am trying to get the audience to the critic. When I write my speech, I'm speaking from personal experience, but I am also trying to connect with my audience.

It becomes difficult to be vulnerable and confident at the same time. It is theatrical and honestly at the same time.

As you know, art is very subjective in nature. What some people like, others do not. I'm sure you've received both positive and negative feedback in your career, but what I want to know is how you handle the negative criticism, especially when it hurts deep down within your soul?

I try and remember that criticism can be one of two things: helpful or wrong. In both instances, I become better at communicating through my work.

#### What's the coolest art tip you've ever received?

"If you love my artwork, then let them go". Once the artwork is complete, it's no longer me to decide for its meaning. It's free to be interrupted, loved, hated, ignored and if I truly love it, I will let it go and accept that maybe no one will ever understand what it means to me. Maybe people may love it in a way I never could imagine. I believe that artwork shouldn't just be a mirror of the artist, but to hold up the work as a mirror to the world and let the world reflect on it.

## What is your favorite genre of music to listen to while working?

Deep house, techno. Anything that sounds like it belongs at Burning Man or in the future.

## Do you have any upcoming shows or collaborations?

I've got a couple of exciting things in the pipeline. I'm collaborating on a short film project with an awesome creative producer Shaneika Johnson-Simms. I'm also going to produce an art show. This will be the night that brings together multiple practices, showcasing a range of performers, artists, and poets. It will be sexy, futuristic and fun. Watch this space. The Robots are coming.

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## INTANGIBLE SPACE | Lionel Cruet www.lionelcruet.com | @lionelcruet

I create large-scale audio and visual installations, experimental digital prints, sound arrangements in space and videos to recreate spaces, memories, and experiences using imagery of natural spaces as a metaphor to understand the complex and interconnected realities we all live. The sources that generate the artworks are mostly in a digital form, archival material, and research-based that serve to create the installations itself. Images of obscure natural spaces and elements that define our intimate relationship to spaces, storage containers, sounds, voices and songs of proclamations in the void, become the aesthetics of the work. Through my artworks, I am constantly confronting geopolitical issues, states de facto, economics, the act of speculation and testimonials about the relations that we create to spaces and natural environments; always underlining a conceptual framework that comes from my experiences as a Caribbean colonial and post-colonial being as it is dialogue with the rest of the world.

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