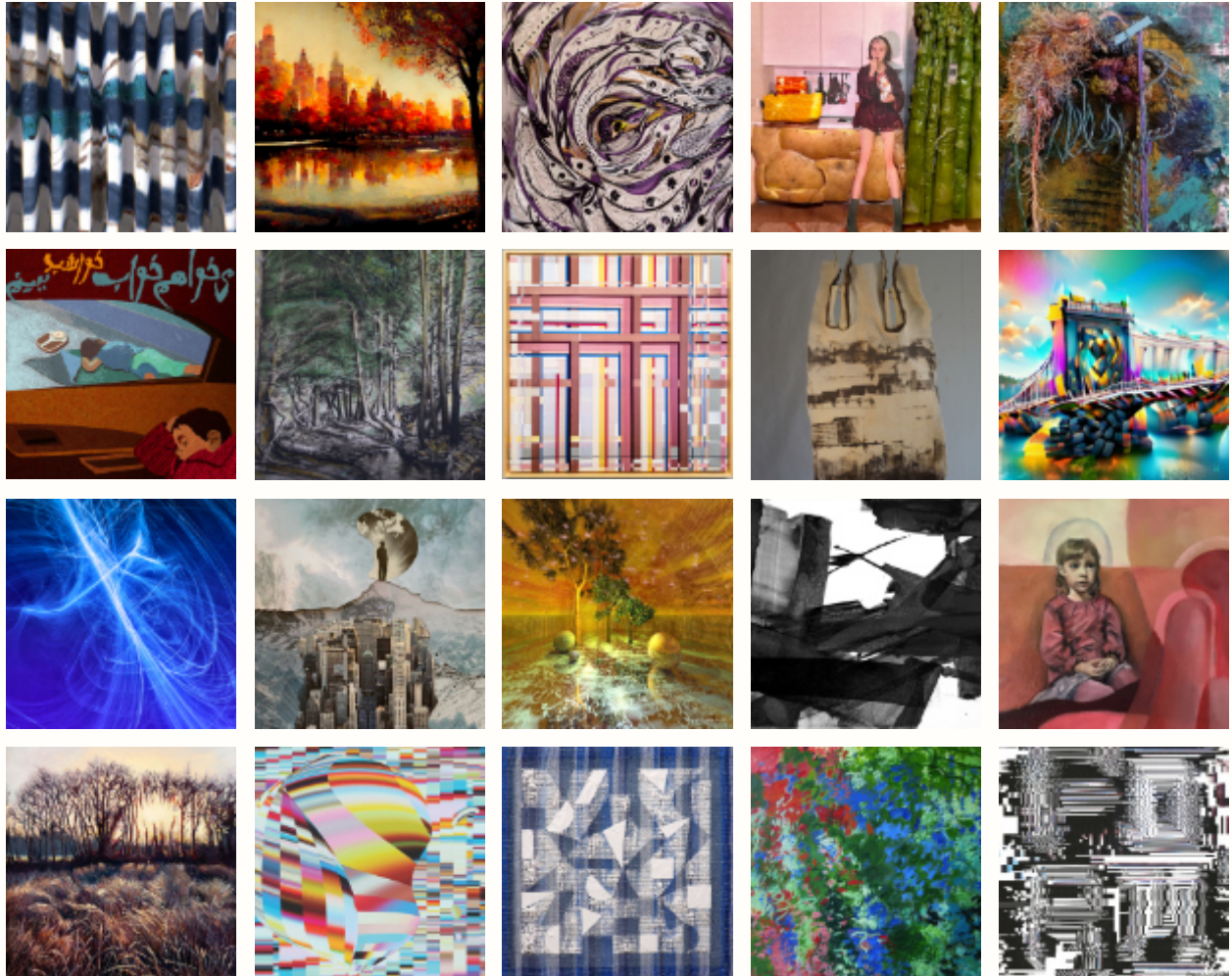


# UPWARD's *Quarterly*

FINE ART | GRAPHIC ARTS | DIGITAL PAINTING | CRAFTS | MIXED MEDIA

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**COLOR AND SHAPE**

**LIVING CITIES**

**ATMOSPHERE**

**RIVERS AND BRIDGES**

**AUTUMN VIBES**

**MOVEMENT**

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ALLAN LINDER

*Picnic Bliss* (fragment)

## FROM THE EDITORS

UPWARD gallery is pleased to present the first issue of UPWARD's Quarterly Summer/Autumn 2022.

This magazine features the selected by an expert jury competitions artwork, depending on the media. The works are collected on the pages by thematic exhibitions in the chronological order of the competitions.

Among the participants of our competitions are both famous artists and creative people who are taking their first steps in the world of art.

The artists who took first place in the competitions told us about their vision of creativity, plans for the future, their view of the problems of society and the place of the modern artist in it.

We hope that our magazine will be useful not only for art professionals — artists, curators, collectors, but also for beginners looking for inspiration and ideas in the works of masters.

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**EXHIBITION**  
**COLOR AND SHAPE**

**FEATURED ARTISTS:**

LORNA RITZ	BENNA G. MARIS
QIUWEN LI	PADMA ALETI
MORGAN HALE	ELIZABETH RUNDQUIST
OLIVIA ANN CARYE HALLSTEIN	MATINA VOSSOU
ISABELLA HU	ANDRE PACE
ANNA RENDECKA	KIM-LING MORRIS
KAYLA MARTELL	CLARE O'CONNOR
LANE LAST	TIFFANY WAUGH
SARA ASBAGHI	LIZ BOEDER
LATE JUNE	NIKKI HARMON
DAVID ORLOFF	SYLVIA LINEHAN
DAVID SAMUELS	AMURI MORRIS
MARLENE JORGE	ZINEB KABBAJ

# LORNA RITZ: My paintings express the times in which I live



**UQ:** How did you start with art?

For me it was never about talent, it was always about curiosity and exploration. My mother enrolled me in Art Museum classes when I was six because I was always drawing. Since then, I have just been making art, building up from one painting to the next, until painting became a way of life.

**What artists or movements have had an impact on you?**

I always go back to the my beloved French painters, (Cezanne, Pissarro,

Monet, and later Joan Mitchell. These artists paint because they express raw emotion coupled with the formal compositional problems of painting. I express my most passionate realities, (the story beneath ordinary everyday life things), producing on canvas much of what people feel when they get religious.

**What themes come up in your art and do the memories and personal experiences reflect?**

The constantly changing light and changing seasons inspire me. My art books are my best friends which I look to for company at night. Painting breeds a solitary life, and I have been especially reclusive all during the pandemic, which has been excellent for my painting progress. No stress, no need to achieve, no need to be successful, no need to be anywhere but inside the painting. My paintings express the times in which I live, e.g., watching caregivers work so hard to keep covid victims alive, the injustice of war, and whatever is going on in the world that touches me deeply.

**I express my most passionate realities, (the story beneath ordinary everyday life things), producing on canvas much of what people feel when they get religious**

**What is the significance of material and color?**

I place oil paint onto the canvas and then scrape away what doesn't work, with a pallet knife. Nothing scraped



*Sunset Walk*

gets discarded. Instead, I combine used paint into a mud color, using additional colors to either warm up

or cool down the temperature ranges of them. These color relationships are then added back to the work, creating volume that becomes the composition of my painting.

## INTERVIEW

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*I studied w/ Gabriel Laderman and Lennart Anderson in the 60's. I received a BFA from Pratt Institute, changing the course of my painting life into pure abstraction, under the instruction of painter James Gahagan, (a student of Hans Hofmann), who was a very important teacher for me in the 60's. I received an MFA from Cranbrook Academy of Art in 1971, in both painting and sculpture, (welding steel, and casting in bronze and iron). I welded steel for 25 years, and cast in bronze and iron.*

**Teaching positions:**

*R.I. School of Design, Brown University, University of Minnesota, and Dartmouth College in the 70's and 80's. I have been a "Visiting Guest Critic" at the Vermont Studio Center since 1991-2013. I taught several 'Drawing Marathons' at the New York Studio School, & University of Massachusetts 1987-95.*

**Recent Solo Shows:**

*Oresman Gallery, Brown Fine Arts Center, Smith College, Augusta Savage Gallery, University of Massachusetts, Amherst, The State*

*House, Boston, (in Senator Rosenberg's Office), Aidron Duckworth Art Museum, Meriden, NH., French Cultural Center, Boston, MA.*

**Public Collections:**

*Ocean House Art Collection, Watch Hill, Rhode Island, University of Michigan Museum of Contemporary Art, Hale and Dorr Law Firm, (Boston), Bank of Boston, Johnson and Johnson, (N.J.), Anderson Museum of Contemporary Art, (N.M.), the Burnham Institute, (CA.), and Veridex, (NJ), and others.*





**Who or what are some of your artistic inspirations?**

The first thing I do in the morning is write down the thoughts and feelings I am currently experiencing or the faint memories from a dream. Writing these down will often bring me insights and set my emotions for the day. Later, when I stand in front of the canvas, I have no words

painting in all its detail even while it is no longer in front of me, as I look out, fodder for the next day.

**What are you working on right now and what is next?**

I love what I don't know, so the word 'search' is what is next. This question has everything to do with inner faith. I seek something intangible, which

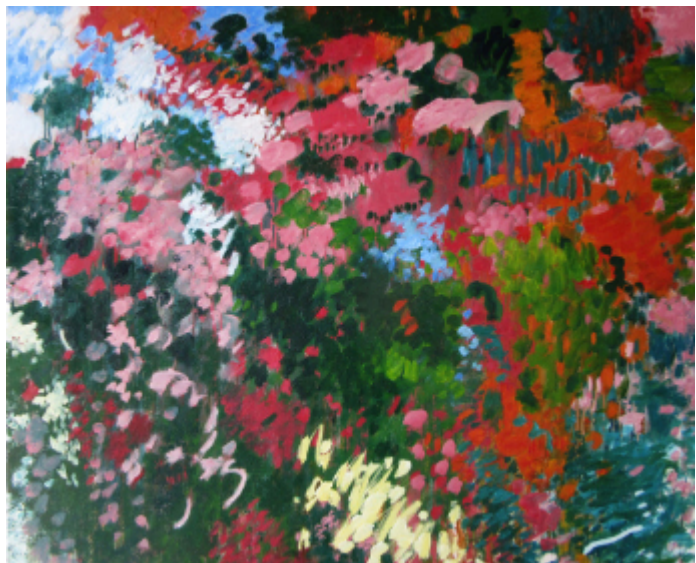
## **I used to seek perfection, but having let that need go, I am enjoying the painting process so much more, and I'm creating better works because of it**

left, only the color in front of me exists. This becomes a meditation, as I stand motionless, waiting for the intention that will tell my hands when to pick up the paint brushes, what colors to mix, and how to apply them. I do not get in the way: I listen, trust have faith, and wait until this happens.

I stand motionless for a long time, so I am not pushing at the painting; rather, it is telling my hands how to move. Every day brings a different feeling; I will spend the day searching for it in color. For example, in early June the earth becomes a pale, alive green, then a rich emerald green in mid-summer, then the green gets tired and dulls in late August, (when the angle of the sun becomes sharper, making everything look high contrast). After painting all day, I then walk 2-3 miles at sunset, 'to look out.' I continue to see the

may or may not reveal itself that day. It's the pursuit that interests me. Its form, never static, keeps changing as I go after it. Being productive in the studio has to do with the willingness to be lost, to search, uncover things, and stay the course day after day;

*Hello, Hannah*



## INTERVIEW

thus, a lifetime spent. I used to seek perfection, but having let that need go, I am enjoying the painting process so much more, and I'm creating better works because of it.

### **What is your favorite art accident?**

They happen every painting. My favorite one is the one not yet painted.

### **What do you consider the role of an artist today?**

Because I teach, I know how to get students to become like water, (flowing, moving possibilities), and move around rock, (obstacles). They get stuck so I take time seeing what they can do to open the space back up, rather than give up. This

requires having faith which I can inspire by example. Art lifts spirits, which is the role of the artist, to just keep looking forward to renewing spirit, a reinventing of one's self constantly. I seek something intangible, which may or may not reveal itself that day. It's the pursuit that interests me. Its form, never static, keeps changing as I go after it. Being productive in the studio has to do with the willingness to be lost, to search, uncover things, and stay the course day after day; thus, a lifetime spent. I used to seek perfection, but having let that need go, I am enjoying the painting process so much more, and I'm creating better works because of it. The role of the artist is to inspire faith. ●

*Mount Norwottuck and Apple Trees*



**LORNA RITZ**



*Through the Trees to the Mountains*  
oil on canvas 38" x 42"

KAYLA MARTELL



*Just the Two of Us*  
Oil painting

**DAVID SAMUELS**



***Fade into the Zenith***

18" x 24" x 2" (acrylic, spray paint, ink, and pencil).

**PADMA ALETI**



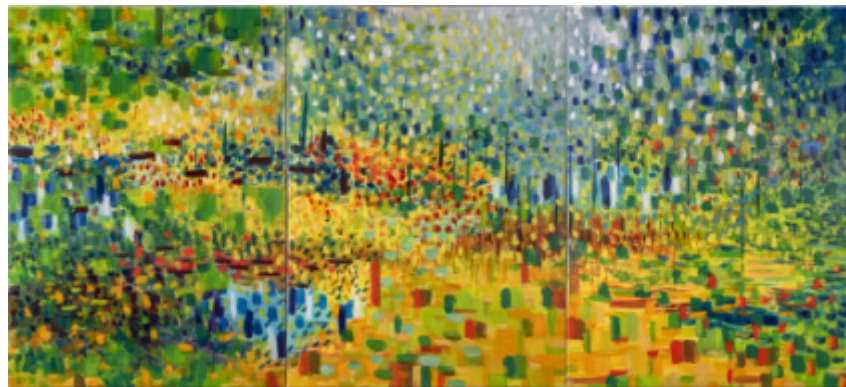
*Void*  
Watercolor Painting

**MATINA VOSSOU**



*Hobo Don Quixote & Sancho Panza*

**ANNA RENDECKA**



*After the storm*

**SYLVIA LINEHAN**



*Pink and purple*  
Oil on canvas

**AMURI MORRIS**



*Our Lady*

**LIZ BOEDER**



*Water Lilies (Homage)*

CLARE O'CONNOR

ISABELLA HU



*Navigating The Labyrinth Series*  
Acrylic, Collage, Egg Tempera,  
Pigments & Resin on MDF, 29.5 x 25.5cm,  
Tyrone Guthrie Centre, Aug 2019



*Drowned*



**ELIZABETH RUNDQUIST**



***SHARDS***

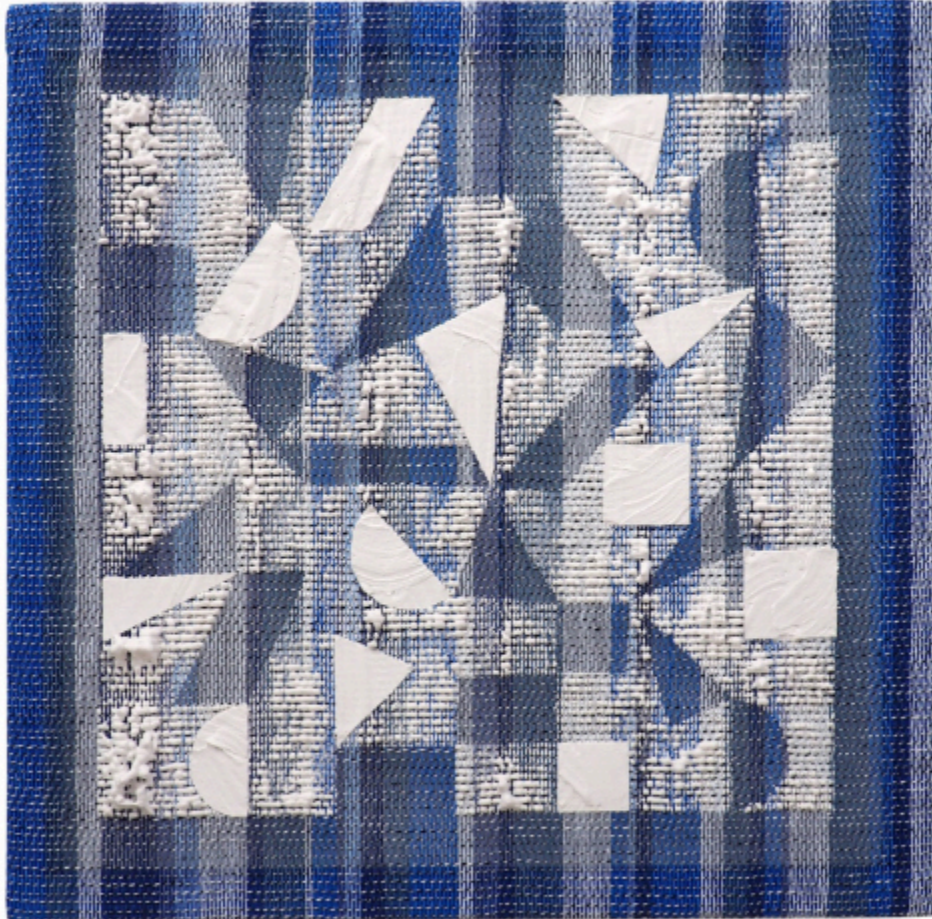
Water-soluble oils, oil stick on canvas,  
30" x 30", 2022

ANDRE PACE



*Can you catch a hot dog over your back with mustard on it No.12*

**MORGAN HALE**



***Stripe Shape***

Handwoven linen, plaster 15" x 15", 2022

# MORGAN HALE: I have drawn much inspiration from nature



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*Morgan Hale is a New York City based artist and weaver. Her combination of a painterly plaster technique on hand woven textiles creates textural and dimensional pieces.*

**UQ: How did you start with art?**

From a young age I loved creating things. Other interests have come and gone, but making art has always stuck around. After I was accepted to Massachusetts College of Art and Design, I toured the school and fell in love with the fibers department studios. There were many beautiful wood floor looms, big windows and a huge yarn closet. I knew I wanted to

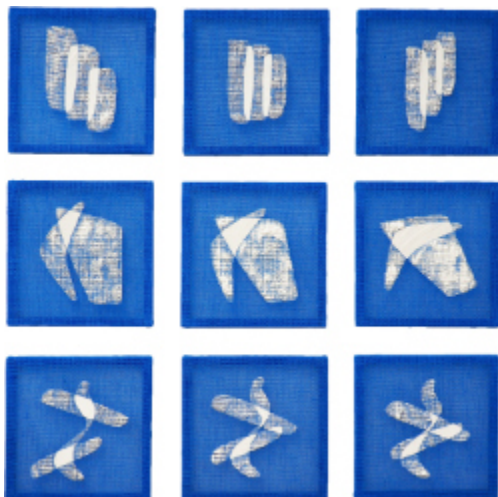
learn how to weave and be in that amazing space. Once I learned, the process, the possibilities and the repetitive motions kept me coming back.

**What artists or movements have had an impact on you?**

Many of the fiber artists of the 60's and 70's like Ruth Asawa, Kay Sekimachi, and Francoise Grossen have made a lasting impact on me and my work. I love how they use unconventional materials and how their works bridge the gap between textiles and sculpture, which is something I aim to do in my work too. Another group which has influenced my work is the artists and designers of the Bauhaus movement. I particularly resonate with the work of Annie and Joseph Albers and the unifying of art and craft as well as form and function.

**Who or what are some of your artistic inspirations?**

Inspiration for my work comes from many different places. I spent most of my childhood in rural Vermont,



so I have drawn much inspiration from nature. I've lived in cities since 2010 but escaping to nature has become a great reset for me. Also, different areas of design like interior, graphic, and architecture are a big source of inspiration.

I particularly love interior design and all the elements that come together to create it.

**What are you working on right now and what is next?**

Currently I'm working on a series of sculptural woven pieces. I've been weaving with a rigid paper yarn that can be manipulated to create different forms after it's off the loom. This series called, Suspended Garden, references moments and memories observing nature. The pieces draw inspiration from trailing plants, light streaming between trees, the setting sun, driving down a tree lined street and other snapshots of nature. I'm excited to keep exploring this series and plan to experiment with adding color in new ways to the paper yarn. Hopefully an installation or exhibit will follow! ●

**NIKKI HARMON**

**DAVID ORLOFF**



***Green Necked Peafowl***  
***(IUCN Red List: Endangered)***  
Endangered Species - 6" x 8" x 7/8"  
watercolor on wood panel with stained  
glass; glass & clay beads; dried basil; balsa  
wood; palm fronds; wheat noodles; stones  
and pine needles



***Go round in circles***

**LATE JUNE**



***Paros Mare***

**KIM-LING MORRIS**



***Re:fugio Statis***

Quipu knotting tallies the refugee intake per a country, each represented by different coloured threads. The data is based on the 2012 UNHCR figures for refugee numbers across the globe.

Old boat ropes hint at the means of escape.

# OLIVIA ANN CARYE HALLSTEIN:

## **Ironically, I think art was the only logical path for me and my purpose**



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*Olivia Ann Carye Hallstein is an internationally recognized artist & educator specializing in sustainable artistic and culinary practices.*

**UQ:** How did you start with art?

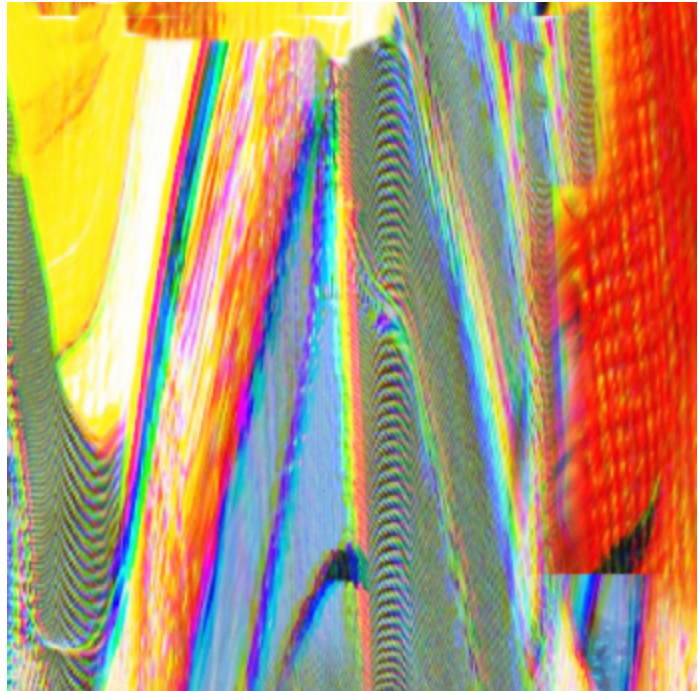
Art was all around me from a young age. I have been incredibly lucky as a creative soul to have been raised by people who are creatively inclined themselves. Through my parents, mentors, and peers, I was inspired to pursue and uninhibitedly use expressive practices as a way of interacting with, exploring, and reflecting on the world around me. I do not take this for granted, especially in moments of truth and



honesty when they have offered their experiences for me to learn from. When I moved to Berlin, Germany at the age of 18/19 to be a designer with little more than the clothes on my back, my parents made sure to act as supports where they could and warn me that I was making a life-risking decision. This did not stop me! I have never forgotten the solidarity I have found amongst my family, friends, and especially other makers in this pursuit to see more in the world than is conventionally appreciated. Ironically, I think art was the only logical path for me and my purpose; it has been less of a choice and more of a way of existing.

**What artists or movements have had an impact on you?**

Where can I even start to answer this question?! Perhaps I will mention the Futurists and Constructivists first. They were especially impactful on me during my work in theater, design, and performance in Berlin during the early 2010's. Malevich as well.



*Warped*

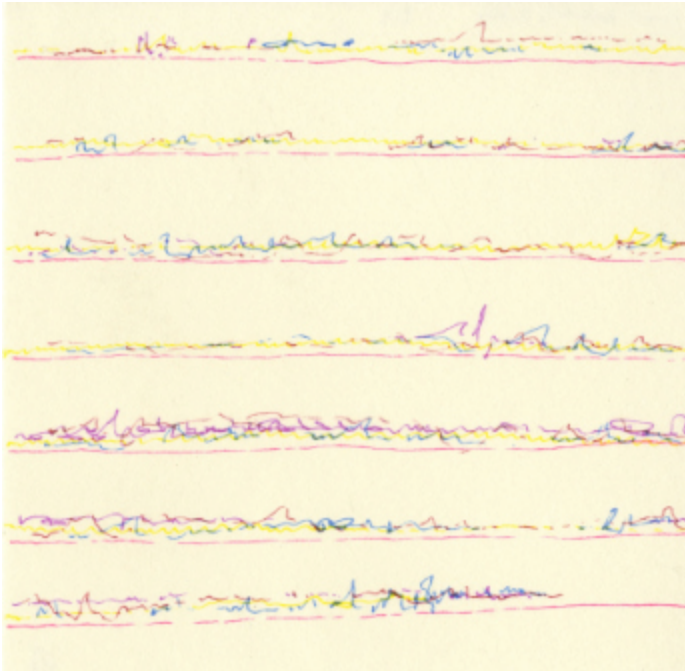
use of form, minimalism, and communication to approach difficult topics during oppressive times. Visually impactful, have been creators like Hilma af Klimt, Silvia Lark, Emmi Whitehorse, Georgia O'Keefe, Joseph Beuys, Anish Kapoor,

**There are stories in our most basic choices of material and color and often they are stories long forgotten or forcefully forgotten**

I have always tended toward both the political impact of the image and sequence as well as color and form as a method to break otherwise conventional systems. In this vein, I would like to mention the situationists international, Majakovski, Stein and Brecht for their

Dada, Johannes Itten, Lucy Lippard amongst others. My work as an artist and educator revolves deeply around materialism, color theory, form, nonsense, sensorial experience, historical context, stoicism, and a deep appreciation for the craft.

## INTERVIEW



*Restaurant Soundscape - Zuerich Airport*

### **What themes come up in your art and do the memories and personal experiences reflect?**

When I was 18/19 years old, right out of high school, I discovered a world of incredible expressive freedom in Germany. I risked literally everything to be part of this world of worlds without rules and without borders. It was the very end of what had been

## **Art is this Big Letter Thing that I try to experience and reflect upon**

built in the 80s and 90s squatter culture around the abandoned spaces filling cities with little economic value. It was like a rapture, and I was hooked. Graffiti was normalized and necessary, trash was gold, money had little impact, and no one cared what you did if you stood by decent values. As I watched these philosophical

oases disappear and this world of color and chaos become clean and homogenized and as I entered a world of books and timeliness myself, I realize evermore how blessed I was to experience true, functioning dysfunctional nonconvention. It is the space I enter now in my dreams and in my art. It is home. Nonsense makes the most sense.

### **What is the significance of material and color?**

There are stories in our most basic choices of material and color, and often they are stories long forgotten or forcefully forgotten. In every cotton garment or canvas, to this day, there are voices of slaves who cannot be heard and deeply controversial, incredibly impactful histories of conquer, oppression and trade that have relevance to our current political conscience. In every linen cloth, there are anti-bacterial properties that saved soldier's lives and flax fields in the Ukraine that are threatened by the war and Viking's woman's tales of the power of this incredible, edible, and beautiful

plant. And pigments are the same. Cochineal is a favorite that holds Zapotec, Mayan and Aztec heritage, but revolutionized Europe to be used in common products like lipstick to this day. Or the mystery that is black, which used to be created using a combination of various reds, dark purples, and blues, but is now

synthetically created to be truly, for the first time in history, colorless. Once I started to learn about light refraction and the natural world, everything I took for granted just imploded. Now, I can stare for hours at a chicken's feather in the light bewildered by the fact that they have no color themselves, but are shaped in a way that my brain sees color because of how light bounces. Or I can take a walk through an iron-rich forest and stumble upon the natural ochre, which was the first pigment ever used by human-like species. I mean, it's all just so cool! I love this work!

**What are you working on right now and what is next?**

My current work revolves primarily around taste and flavors, as well as community and material development. Similar to my synesthetic work surrounding music and rhythm, food and cooking has always been a mainstay in my life, and I am developing both an aural and visual experience palette to explore topics of climate related resilience and food stability and access. So far these are mostly studies and an illustrated book project as well as copious amounts of research. I am also beginning to speak and show at conferences and exhibitions on the topic. Much of my teaching revolves around material making in both context and practice. I take a whole-systems-approach to art practice and theory that contextualizes global systems involved in art and often promotes small craftspeople and innovative practitioners. I instruct on how to

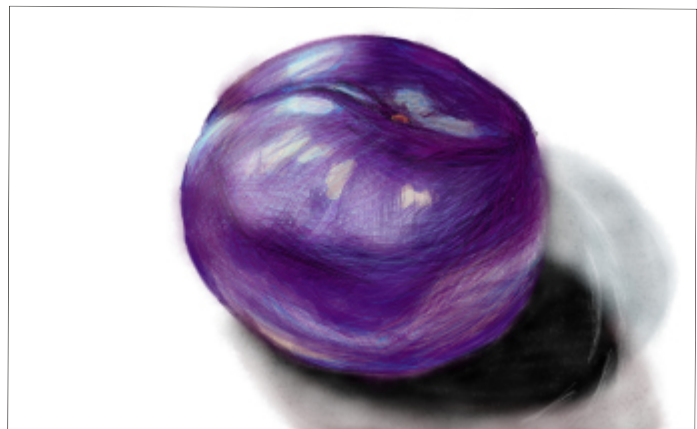
practice art most sustainably or most in keeping with a circular economy, which ideally means doing so with the least possible carbon- and socially-oppressive- footprint. In other work, I have some works of illustrated fiction, I would like to publish and others that I have ahead of me.

**What is your favorite art accident?**

Wonderfully, I believe the piece selected for this competition may be attributed to my favorite "art accident" or "successful art experiment". Though my practice has always been experimental in nature, this series of scanned drawings was likely the least messy and most satisfying. It was my first exploration into more digital media (something I am, admittedly, still catching up on). I was exploring music and rhythm as well as my own synesthesia at the time. This piece "Something New and Better" came about as a digital alteration of a distorted scanned collage based on a musical 4:4 rhythm scheme. Interestingly, it can also be used as a repeatable pattern for clothing, wallpaper, etc.

It was featured in an exhibition here

*Plum Lifespans*



## INTERVIEW

in Boston with my previous collaborator and partner, Jonas Kublickas, called ComProvisations. This exhibition showed several works paired with Jonas' music and my own Sound Studies and Soundscapes. Viewers stood in front of each piece for 3 minutes on average, compared to the current museum average of 15 seconds.

I consider this a considerable accomplishment and argument in favor of multisensorial work as a practice in our increasingly distracted world.

### **What do you consider the role of an artist today?**

Being an artist, to me, is a way of existence rather than role. For me, Art is this Big Letter Thing that I try to experience and reflect upon. Being an artist is therefore the search,

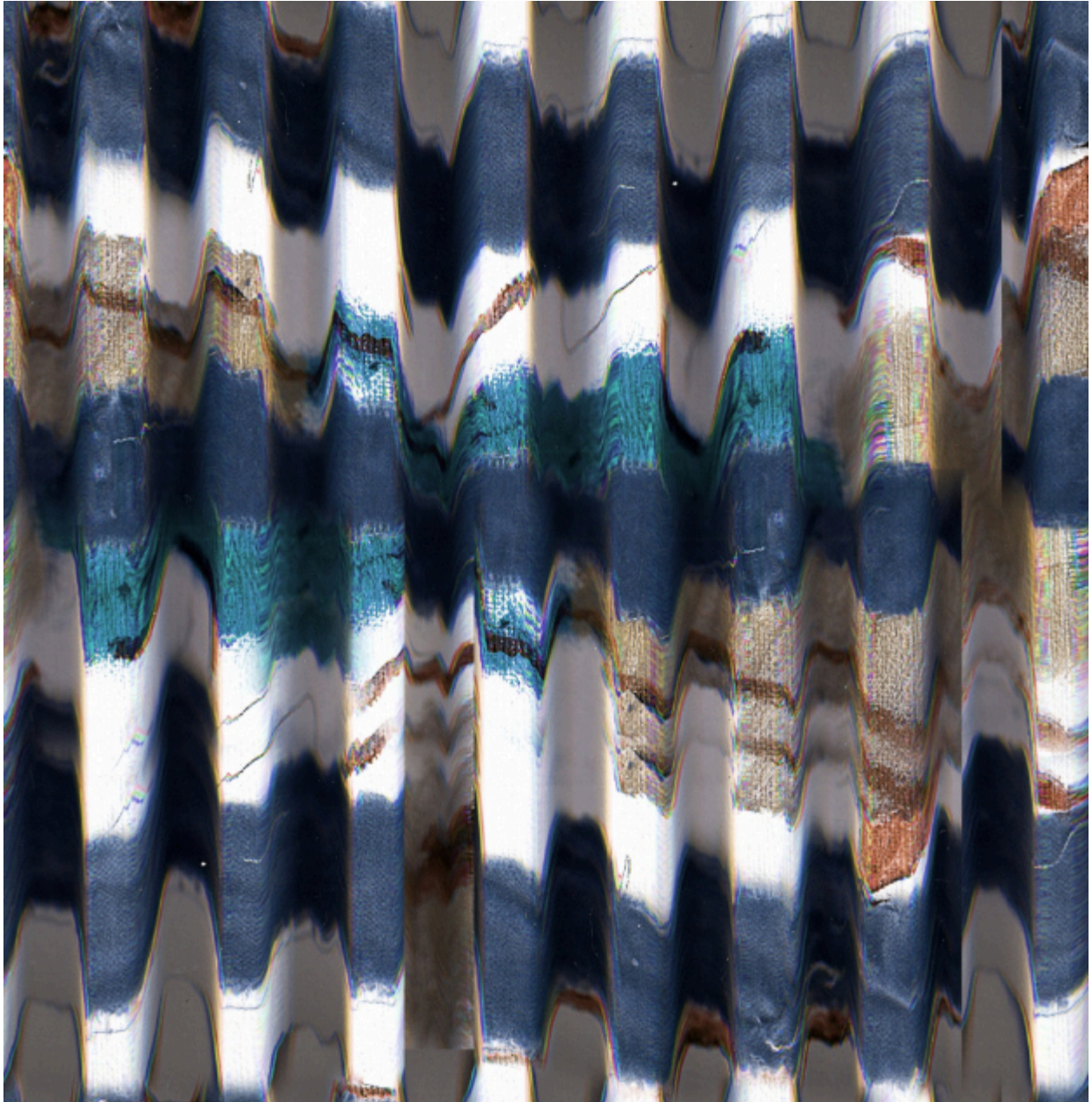
the study, the experimentation, the observation, the practice more than it is a position. In a way, being a maker of any kind, in my opinion, is closer to a monk-like or priest-like or scientific/philosopher's existence and this should come first. People have different approaches for how to handle this and people seek out artists at different times for different reasons. That is why galleries, historians, curators, critics, and museums are so important: as an artist I am here in my world, and you all connect thoughts and observations into a digestible, presentable, and relevant frame.

I work very closely with art historians, curators, and other makers, in trust and collaboration, because I only see part of the picture. The world will define my role, whatever that is. ●

*Forest In Summer Lithuania Pattern*



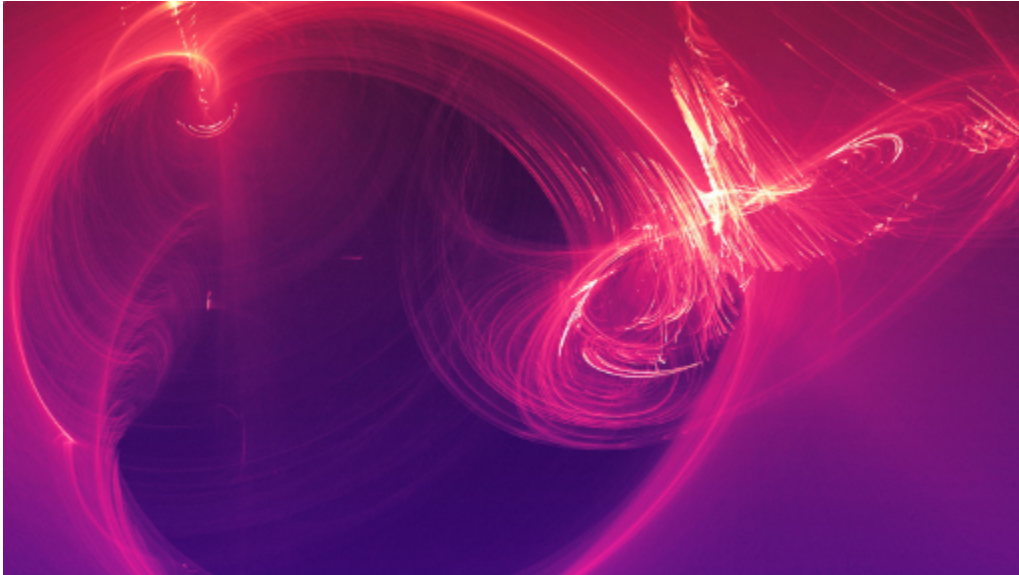
**OLIVIA ANN CARYE HALLSTEIN**



***Something New and Better***

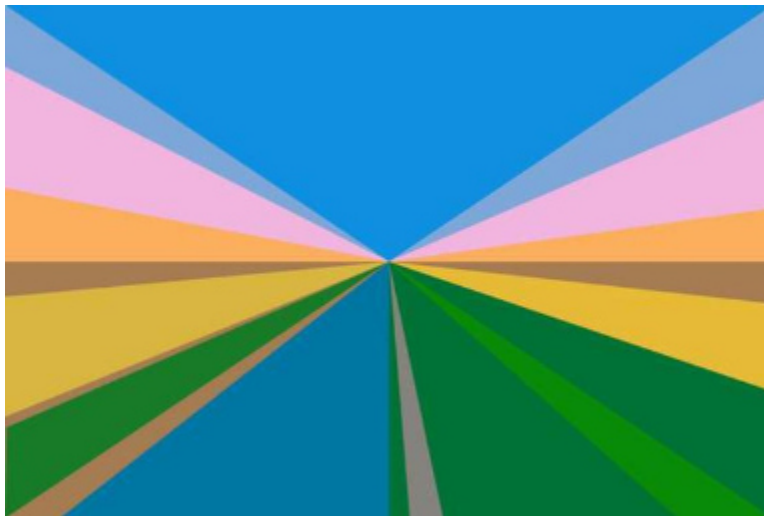
Digital distortion pattern based on textile weavings. Created from manipulated collage, rhythmic motion and high resolution scanner.

**LANE LAST**



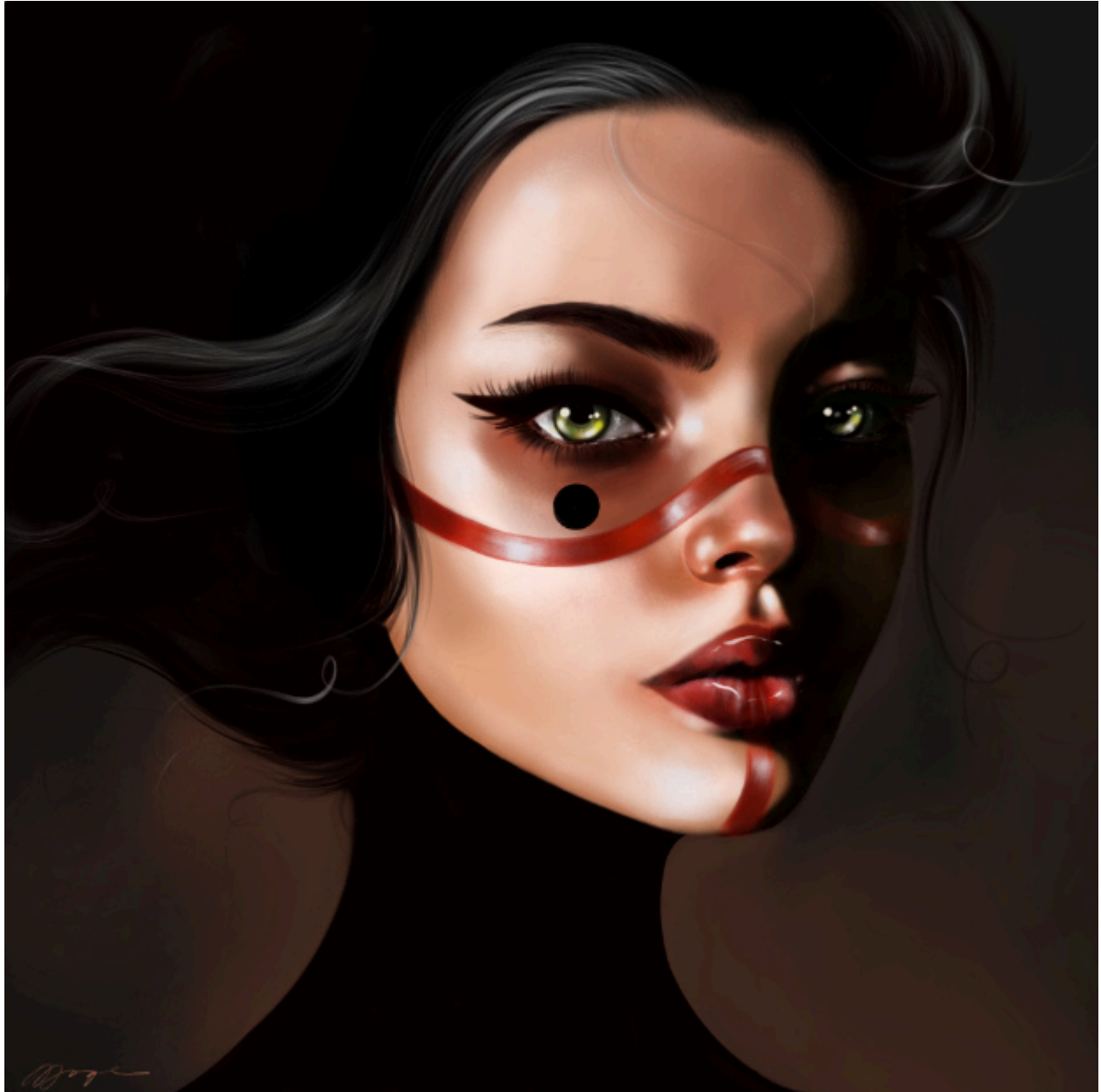
*Das Energi 7*

**BENNA G. MARIS**



*A - A*

**MARLENE JORGE**



*Immerse*

TIFFANY WAUGH



*People like to throw rocks at things that shine*



ANNA RENDECKA



*Warrior's Dream II*

# QIUWEN LI: Setting rules no longer limit my art- making process



---

*Qiuwen Li is an assistant professor of graphic design in the Department of Art and Art History at Santa Clara University in CA, U.S. She also is the co-founder of emotionlab, a progressive research lab to create positive emotional experiences for people through innovative design approaches to human problems. Born in China, Qiuwen received her B.F.A. in Graphic Design from St. Cloud State University and received her MFA in Visual Studies from the Minneapolis College of Art and Design.*

**UQ: How did you start with art?**

In my personal practice, I use drawing to drive the development of my work, and I like to diagram and write down words to record my thoughts. Different from my previous commercial design experience, I found setting rules no longer limited my art-making process. On the contrary, those rules became tools to help me make decisions in the right direction. Every problem of form and content is different, which indicates that the rules of each project are different, too.

**What artists or movements have had an impact on you?**

Many designers and their works, such as the “found ‘typography’” of Paul Elliman, or the combination of lines and shapes by Kazunari Hattori, have influenced my work. I also feel influenced by painters, musicians, scholars, and so on. For example, the action painter Franz Kline, the composer and music theorist



*Old is the new new\_01*

**I have been interested in the space between linguistic and pictorial communication**

John Cage, and the textile artist Gunta Stölzl. I am also influenced by the Global Style in contemporary graphic design, which includes transforming the simple 2D space of the printed graphic into an abstract deep space that seems to extend from the poster to the wall and worlds beyond.

**What themes come up in your art and do the memories and personal experiences reflect?**

As a Chinese woman living in the U.S., I am in an in-between position, which also brings a distinctive perspective for my thinking, being and making.

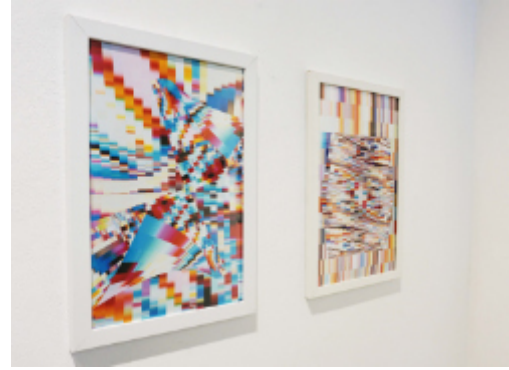
## INTERVIEW

Because of personal migration story, I have been interested in the space between linguistic and pictorial communication.

### **What is the significance of color?**

Color plays an important role in stimulating and attracting people's attention, which is another important element in my studio practice.

Sometimes, I choose colors intuitively, but most of the time, I set rules for the color choice.



I usually start with the fundamental colors for printing: cyan, magenta,

## **Sometimes, I choose colors intuitively, but most of the time, I set rules for the color choice**

*Into-form*



yellow, and black (CMYK), then I add several colors that have great contrast and effect, overlay color on each other, and do experiments.

### **What are you working on right now and what is next?**

I have been and plan on continuing to work in exploring typographic elements in both abstract and applied forms.

### **What do you consider the role of an artist today?**

An artist can bring people together through conversations to share their experiences. The ability to encourage critical thinking and generate new ways of approaching things is the reason why I enjoy making art. In addition, I believe in its limitless possibilities. ●

QIUWEN LI



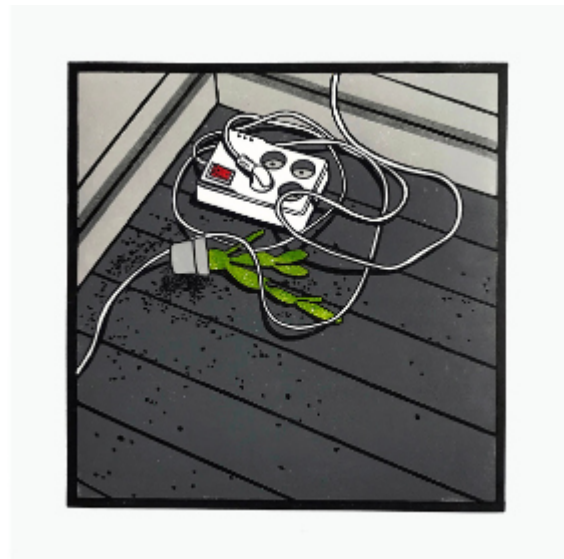
*Old is the new new\_03*

ZINEB KABBAJ



*LIFE*

SARA ASBAGHI



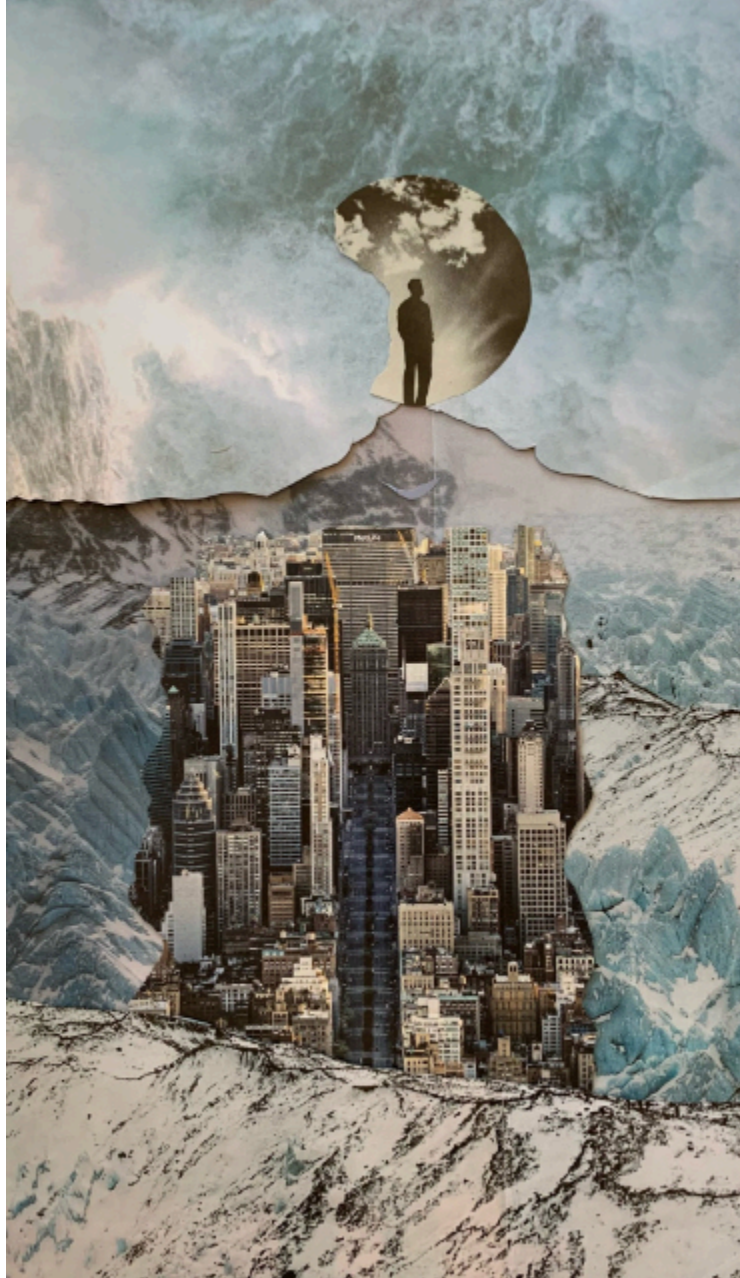
*The day the cactus fell*

**EXHIBITION**  
**LIVING CITIES**

**FEATURED ARTISTS:**

KIM-LING MORRIS	DOROTHEOS ANTONIADIS
ANDRE RUBIN	SYLVIA LINEHAN
MASOUMEH MOGHIMI MASTAN	SARA ASBAGHI
SALAR ESHRATKHAH	GHAZAL ASL SOLEIMANI
KATERYNA BORTSOVA	SABA
SANAZ HAERI	RON LONGSDORF
ALFREDO NUCCI JUNIOR	NAVID NEDAEI
BENNA G. MARIS	WAN CHUN HSU
SAMA HALVAYE	NEGIN
SCOTT NELSON FOSTER	MOHAMMAD SHIRVANI

ANDRE RUBIN



*Hope Springs Eternal (Pope)*



**KATERYNA BORTSOVA**



*Leipzig*

# ANDRE RUBIN: My goal is to make images which are susceptible of many interpretations



**UQ:** How did you start with art?

I am a second generation artist. My mother, Fiammetta Rubin, had a long career in a number of media including, most uniquely, large scale enamels. I studied philosophy in college and grad school.

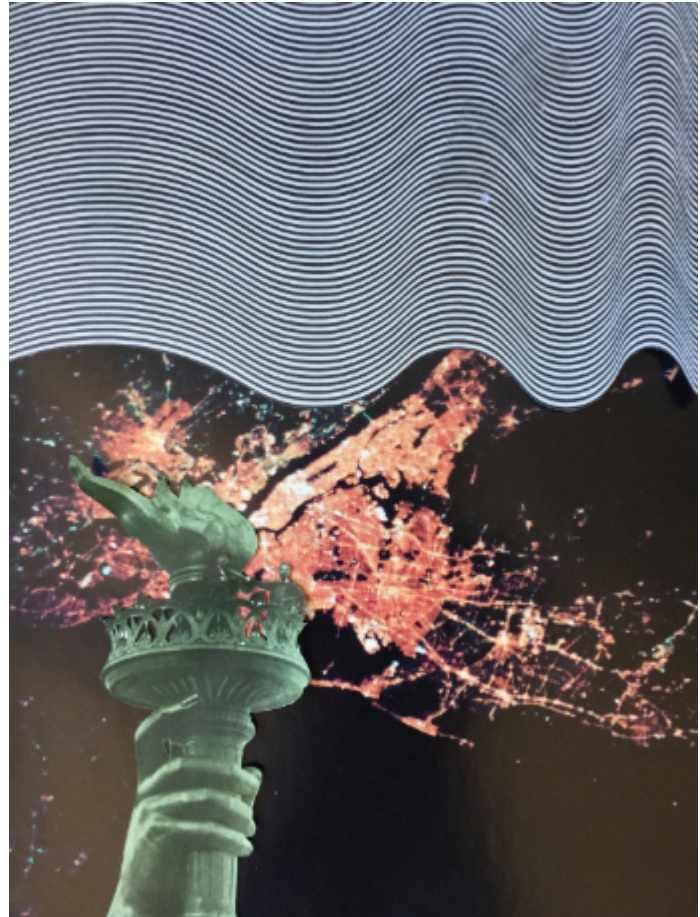
I went to law school and work as an attorney for my day job. I started making art in earnest in 2010 and started showing in exhibitions in 2015. Please see my website, [andrerrubin.com](http://andrerrubin.com) for more works and exhibitions.

**What artists or movements have had an impact on you?**

The European tradition of history painting impacts me. In that tradition, art is about telling a story, usually about the Bible, classical mythology or historical events; the goal of art is to teach and say something about the world, to reveal truth. Brueghel, El Greco, Rubens, Poussin, Piranesi, De Chirico and Delvaux are particular favorites. That tradition is very different from Modern and most contemporary art which operates as a self-referential “art architecture complex”.

Stylistically, I am interested in classical art and architecture (Greece and Rome) and its reception since the Renaissance.

Thematically, I want to convey contemporary ideas about politics, the historical process and intellectual history: with every passing year, I find the passage of time – both personally and



*After Us the Flood II*

## **Collage is entirely about the accident (and contingency)**

historically – to be the most uncanny thing about the world.

Technically, I am working in collage with a small number of elements from found images. Each small collage (mock up) can be made in an oversize format by enlarging the elements and making a large glued collage of large elements. This is no mere gimmick. It allows my work to be very large and printed on archival materials. But there is another outcome also. When one merely enlarges a small collage one

sees the rough edges of the pieces also enlarged. By making an oversize collage, I can trim away these rough edges and make a very sharp image; the slight relief of two levels of heavy cotton paper further increases the sharpness. I also mount collages on canvas and glaze them.

**What themes come up in your art and do the memories and personal experiences reflect?**

My work is not about personal feelings, subjectivity, inner states,

## INTERVIEW

*Andre Rubin is a Philadelphia-based collage artist. He makes small and large format collages from found images and archival materials. Stylistically, his artworks are concise, bold, colorful and delineated in the tradition of pop art, political posters and advertisements. Thematically, his work deals with classical art and architecture, philosophy, object oriented ontology, cosmology, and he often makes series of collages about a particular concept. Rubin's work has been in shows about: climate change, ecology, social justice, and the philosophy of history. His work has been exhibited nationally and internationally, including such venues as the Roadshow at the ArtVenice Biennale 3, CICA Museum in South Korea, Los Angeles Center for Digital Art and others. He holds philosophy degrees from Harvard and Columbia.*



*Wormhole Series*



memories or sensation of color or shapes. It is more literary and philosophical. In a similar vein, in literary theory, the “intentional fallacy” doctrine holds that the author’s intent is not really relevant. Rather, the work stands on its own as a “text” (anything people make can be a text). My goal is to make images which are susceptible of many interpretations: the viewer is active in viewing the work. The works are distinct from me, my intentions and personal history. I have heard naïve criticisms about my work being impersonal and cold – like a “record cover”. But the fascination about art expressing inner states is the exception, not the rule, in the history of art (across all cultures).

# I am drawn to two dimensional representations of sculpture and architecture

## What is the significance of material and color?

My work is not particularly concerned with color or surface. I love bright colors – De Stijl meets Lego and Star Wars.

## Who or what are some of your artistic inspirations?

Sculpture, actually. I am drawn to two dimensional representations of sculpture and architecture.

## What is your favorite art accident?

Collage is entirely about the accident (and contingency). That's what makes it so much fun and so spontaneous and what makes it contemporary rather than forced and old fashioned.

## What are you working on right now and what is next?

Apropos of the question before, my work is about chance encounters of found images. I have no idea what the next piece will be like until I make it.

## What do you consider the role of an artist today?

Visual artists today have a very limited role in the world compared to other times. In the past artists were cultural heroes. They conveyed ideas about the past, disseminated religion and propaganda and naturalized the outlook of a dominant class.

Artists have no such robust role at present. Avant-gardes may sound like

fun, but they are a kind of ghettoization. From about 1860 the visual arts have been mostly about subjective sensation– modes of seeing the world rather than claims about its content. With the growth of TV, film, video games, pornography, social media and each person's "fifteen minutes of fame", most people have neither the interest nor attention to unchanging 2d and 3d works; they are getting plenty of stimulation elsewhere. ●

*Cookers*



**NAVID NEDAEI**



*Coming back home*

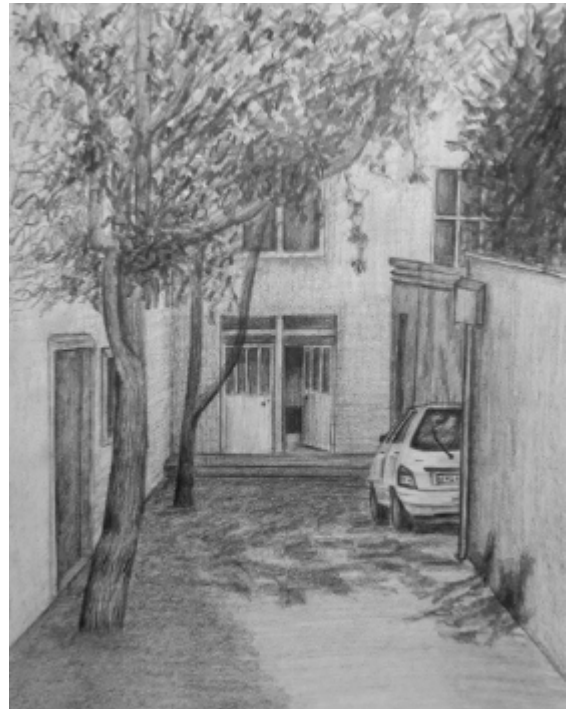
**SCOTT NELSON FOSTER**



*Townsend Park Tower*  
Watercolor on Paper

**DOROTHEOS ANTONIADIS**

**SAMA HALVAYE**



*Old Shops*

Tempera on cardboard, 52W × 68H × 3cm

*Waiting*



**SYLVIA LINEHAN**



*Stephens Green Dublin*

**BENNA G. MARIS**



*Magic mirror,*  
Painting, oil on canvas,  
70 × 50 cm, 2007

# MASOUMEH MOGHIMI MASTAN:

## Today's artist should be the voice of the society



**UQ: How did you start with art?**

I realized my interest in art from my childhood, when I started elementary school. I remember that during this period, I used to collect very small pictures on the stickers and draw with a pencil on a large paper. When the number of paintings increased, I stacked them on the wall and invited family members to see my paintings.

**What artists or movements have had an impact on you?**

My mother always encouraged me to continue and practice in painting. She

said that when she was younger, she used to weave carpets and she would design the pattern of the carpets herself. She would always weave carpets and sing with her beautiful voice. I think my art is rooted in my ancestors.

**What themes come up in your art and do the memories and personal experiences reflect?**

I always like to show the periods of my life. I drew a picture for every period of my life when an event happened. Sometimes sadness, sometimes happiness and sometimes only a remained memory.

**What is the significance of material and color?**

I tried not to limit myself to a specific material or color. I try to experience all of them and create a new art from their combination. Therefore, to be able to show the spirit and character of a particular design or subject with a material or color requires to experience all the techniques and to have the courage to use them.

**Who or what are some of your artistic inspirations?**

As I said, childhood memories and periods of my life always inspired my paintings. Now the presence of my little daughter (Toranj) has made me pay more attention to children and try to pay attention to their gentle spirit and always aware mind.

**What are you working on right now and what is next?**

Currently, I am preparing a collection of paintings of my daughter (Toranj) and my motherly feeling, and I am



*Autumn comes to remind you of your love*

trying to gain more proficiency in poster and graphic design.

My plan is to be able to receive admission from foreign universities for doctorate degree and experience educational immigration.

I am very interested that I had more time to participate in biennales and artistic calls in addition to work and life.

**What do you consider the role of an artist today?**

Today's artist should be the voice of the society. He should be with the people. He should hear the needs of the society and their voice and present it as art for their souls.

In our society, suffocation is rampant.

I would like more artistic activity in this field and create artworks with this theme. ●

MASOUMEH MOGHIMI MASTAN



*There is discrimination in cities,  
working children need help*

WAN CHUN HSU



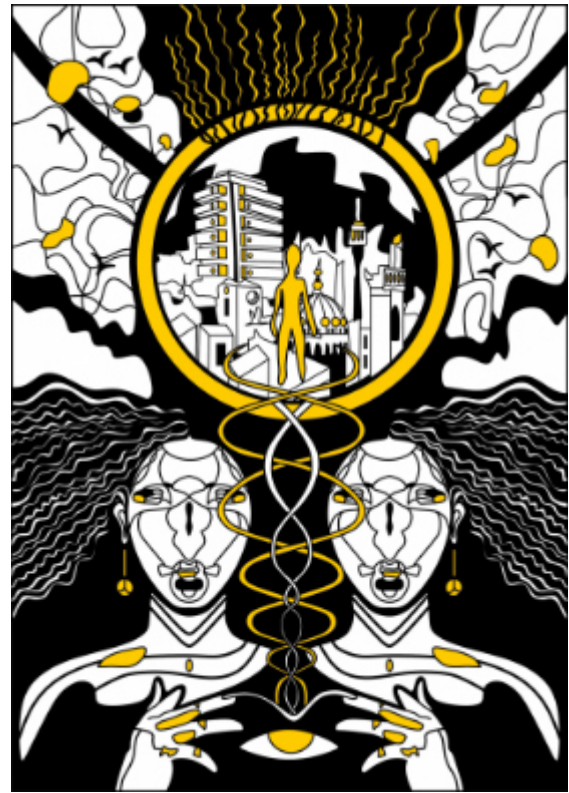
*The Rocks Market*

SALAR ESHRATKHAH

GHAZAL ASL SOLEIMANI



*Tehran 1500*



*Dreamy city*

**KIM-LING MORRIS**



***Home***

Felted and printed merino wool,  
bones

# KIM-LING MORRIS:

**I consider  
that the work  
of the artist  
is to create a  
conversation**



---

*Morris is based in Cork, Ireland where she works out of Sample-Studios with textiles/ mixed media. She developed her interest in textiles at CIT Crawford College of Art & Design where she won their 2009 Further Education Student of the Year award and gained a Fine Art Textiles Special Purpose Award in 2014. Over the last 11 years, Morris' work has been jury-selected regularly for national exhibitions. She won the Cork Textiles Network purchase prize in 2011 and 2016. In 2017, she had 2 solo exhibitions and one joint exhibition with quilter Mary Palmer in locations around Cork City. In 2020 and in 2021, her work was accepted for the Lacúna Arts Festival, Lanzarote, Spain.*



**UQ: How did you start with art?**

My childhood has been fairly free – as long as the mess remained in the garden and I wasn't causing trouble. There is always a crossover between art and experimental play in which you can learn about material behaviour. I have spent many young hours grinding sandstone with mica particles to try to extract glitter and ending up becoming engrossed in the markings and geological tide marks that the stone holds. My work hasn't always been abstract, but my

**What themes come up in your art and do the memories and personal experiences reflect?**

Layered traces of time come up often in my work, much of which incorporates recycled materials as these items carry their own histories. Reusing materials also helps me escape excessive nostalgia as that item's history is not lost, but becomes integral to its new place. Sometimes, the history is not directly incorporated, but imprinted on surfaces instead, which adds new

## **a material's perceived nature is dependent on the scale at which it is viewed**

preference in how I choose to express what I want to say tends more in that direction.

**What artists or movements have had an impact on you?**

I love the way el Anatsui can take metal tins and other rigid recycled materials and turn them into lush, draped fabric-like pieces. It reminds me that a material's perceived nature is dependent on the scale at which it is viewed. His work is a cloth at building scale, a rigid flat tin at hand scale, an open mesh at molecular scale, the void between galaxies at an even smaller scale.

I also love the work of Ampara de la Soto, whose stitch work is like ancient writing or animal tracks set in a geological strata.

Mo Kellman's work speaks to my fascination for structure and natural geometry.



## INTERVIEW



waters to come to European shores through fear and hope. If I had to leave my home with little warning, what would I take with me?

The base of my piece has been created from functional cordage such as old boat ropes which have assembled

into a fabric using macramé — a technique thought to be of shipping origins. The colours are natural: rust, indigo and stains from previous usage.

Over this base hangs a fringe of wool strands. Each colour represents a different country and on every strand is that country's refugee intake based on the 2012 UNHCR refugee movement data.

The numbers are recorded using quipu, the ancient accounting knotting technique of Andean peoples such as Incas.

For me, it was sobering to find that many of the countries taking in the higher numbers of people have been often countries with few resources themselves.

## **Layered traces of time come up often in my work, much of which incorporates recycled materials as these items carry their own histories**

possibilities or layers for presentation or dialogue.

### **What is the significance of material and color?**

At the start of the most recent wave of migrations, we saw desperate people braving treacherous Mediterranean

### **Who or what are some of your artistic inspirations?**

In addition to those mentioned in Q2, I should also add Agnes Varda and Mona Hatoum. Agnes Varda resonates with my inner conversation about footprint and what we leave behind as an individual or as a species. Mona



Hatoum connects with me in a more visceral sense. I love her sense of geometry, light and shadow, sound, which is almost meditative, even when she is speaking of dread and fear.

**What are you working on right now and what is next?**

I am going through things that I have kept over many years – birthday cards, notes and letters, photographs, flyers and posters, business cards, dried flowers – and I am recording them photographically before blending them to make new paper. At the time of blending, I note the date and use this to decide what to record, imprint or stitch onto the new paper. Sometimes I layer these sheets in a way that recalls MRI slices or geological strata. There is something of Michael Landy’s “Art of Destruction” but for him, everything went to landfill, whereas I would like to keep the essence of the original items and to carry this significance into a new piece. In this body of work, I am also dabbling between the existence of things in analogue and in digital.

**What is your favorite art accident?**

Discovering the effect of ethanol on fax paper.

**What do you consider the role of an artist today?**

There are many divides that can be difficult to broach. Some divides are there because of current situations – customs, geopolitics or trauma – and can seem so large as to be insurmountable. I consider that the work of the artist is to create a conversation. Through conversation come bridges. If we can experience work that is inspirational, even if it only speaks to us at a single node in our lives, even if it comes from an ancient source instead of a modern one, it can help us question, resolve and uplift. Nothing changes if we don't wonder whether there might not be another way to understand things. ●



**RON LONGSDORF**



*Our energy and our structure merged*  
Wood

**ALFREDO NUCCI JUNIOR**



*Stilthouse*  
Aluminum sculpture  
measuring 27 cm x 36 cm x 60 cm

**MOHAMMAD SHIRVANI**

**SABA**

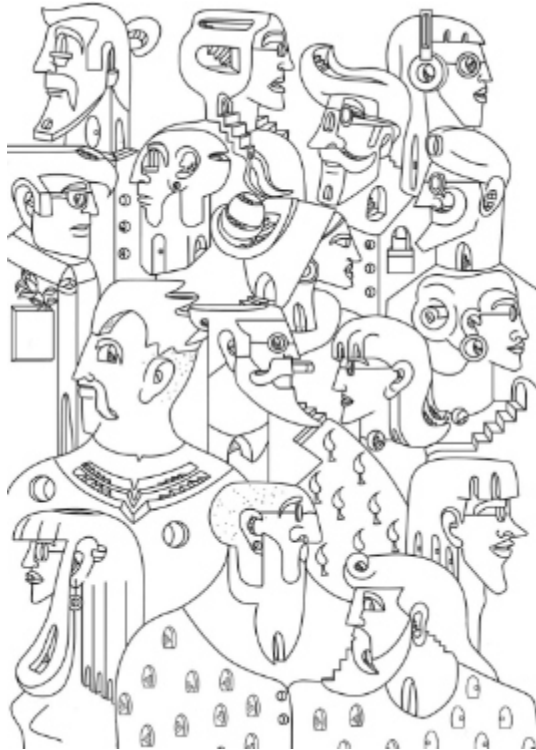


*Helpless*  
Metal sculpture



*Key houses*

**NEGIN**



*A city where each of its houses is shaped like human characters*

**SANAZ HAERI**



*Crossword*

**SARA ASBAGHI**



*Derakhshan street*

**EXHIBITION**  
**RIVERS**  
**AND BRIDGES**

**FEATURED ARTISTS:**

**BELA BALOG**  
**DOROTHEOS ANTONIADIS**  
**MINA TAHMASB KAZEMI**  
**NOELLE O'HANLON**  
**ERIC MATRANGA**  
**BEATRIZ ESTÉVEZ**

**MINA TAHMASB KAZEMI**



*Dez River*



**DOROTHEOS ANTONIADIS**



*Holy land*

Ink on cardboard,, 35W × 50H × 1cm

## DOROTHEOS ANTONIADIS:

# My artistic inspiration is the natural landscape



**UQ:** How did you start with art?

When I was a kid, in 1968, there were some illustrated western magazines, with cowboys and horse-drawn carriages. Hanging out with an older kid in elementary school, we would draw together the cowboys we saw and other subjects that our teacher asked us.

So at some point I had painted a carriage with horses and it was noticed by a priest who had a painting workshop in Thessaloniki. He, as soon as he saw it, decided to talk to my father and ask him to take me with

him to teach me hagiography. He believed that I would become a great painter.

So, when I went to Thessaloniki, I started hagiography lessons and at the same time I started to deal with painting, copying the works of great painters that I saw in various art books.

**What artists or movements have had an impact on you?**

Mainly, I was influenced by some great realist artists, as they had a good knowledge of design and color. I was also quite influenced by the expressionists, who made their appearance in the 19th century. These artists left the painting workshops, took their easels and paints and started creating works outside in nature. From there I got the flame and the passion to go out into the outdoors and paint people's lives.

**What themes come up in your art and do the memories and personal experiences reflect?**

Great experience, almost fifty years, has been given to me by my personal work, which is dealing with Byzantine art and the decoration of holy temples.

**In many of my works, I choose the natural landscape, as it gives me a feeling that cannot be described in words**

Some of the subjects or my works are the old mansions of my city, through which the history of another era that has been lost is presented. Also, in



*Utopia*

many of my works, I choose the natural landscape, as it gives me a feeling that cannot be described in words.

## INTERVIEW



City view

### **What is the significance of material and color?**

The material and color of a work are of great importance, as they can convey the feelings of the artist. When I paint old buildings I use acrylic paints and when I do works related to still life I use oils and acrylics.

### **Who or what are some of your artistic inspirations?**

My artistic inspiration is the natural landscape. When I start painting from nature, I feel like I become a part of nature and I am filled with joy and fulfillment.

Also, the history of a place makes me curious about the habits or people from another era that are lost in time.

---

*"I was born in 1956 in a small village name Terpilos near the city of Kilkis, Greece. My work consists of depicting old buildings of my city and landscapes of the natural environment. I like to portray them realistically to show the reality. I studied for five years hagiography near the teacher Xristofanis Voutsinas in Thessaloniki. The main materials i use are oils and acrylics on canvas, also ink and tempera. I participated in a lot exhibitions in my city, also in Thessaloniki,Athens and more."*

### **What are you working on right now and what is next?**

At the moment, I am dealing with works of art that have as their subjects old professions that have disappeared or are about to disappear over time. Afterwards, I will deal more with portraits of famous people or everyday people.

## **The material and color of a work are of great importance, as they can convey the feelings of the artist**

### **What is your favorite art accident?**

Recently, I wanted to create for a fine art exhibition of work about the eradication of Greek people in 1922. While creating the project, I drew something other than what I ultimately wanted to do. I call this a happy accident of art.

### **What do you consider the role of an artist today?**

In the past, the role of the artist was simply to carry out various commissions with ecclesiastical or other subjects that were requested of him.

Today, the artist captures in his works his own experiences as well as his personal opinion on current events and various social issues. ●

*The old National bank of Kilkis*



NOELLE O'HANLON



*A quiet canal in Venice*  
Oil on block canvas

**BEATRIZ ESTÉVEZ**



*Venise*

Acrylic painting on canvas, 50 x 60 cm

**ERIC MATRANGA**



*Salmon River Country*

# BELA BALOG:

## We can show reality, freedom and justice



---

*Bela Balog was born in 1970 (Senta). He lives and works in Budapest, Hungary. He considers himself primarily as a digital artist of deconstructivism and futurism.*

**UQ: How did you start with art?**

I studied to be a musician, but fine art was always close to me. I started creating my first artworks a few years ago and now it fills my everyday life.

**What artists or movements have had an impact on you?**

Practically the entire XX. century abstract art has a great influence





*Bridge*

on my works. Piet Mondrian, Robert Delaunay, Umberto Boccioni, Mikhail Fyodorovich Larionov, Waldemar Smolarek, Jackson Pollock, Eugenio Cruz Vargas.

**What themes come up in your art and do the memories and personal experiences reflect?**

My environment, my cultural identity and consciousness, our history, our tales, our legends.

**What is the significance of material and color?**

The depth of the material is the most important. The composition must be provided with the right dynamics, without it it becomes bleak. Colours and shades tell the story.

Each of my artworks has its own story, which it tells if we look carefully and interpret it.

**Who or what are some of your artistic inspirations?**

Life, memories, environment, cultural heritage and many, many stories and tales.

**What are you working on right now and what is next?**

I work a lot. I am currently working on a nude series, several of my pictures from this series have already won awards.

But a storytelling in seven works is also under preparation. It is my story, about my new beginning.

## INTERVIEW

**What is your favorite art accident?**

There were a few :) It happens in digital art. But maybe a work that I thought was bad, but other artists later looked at and said I was wrong

**What do you consider the role of an artist today?**

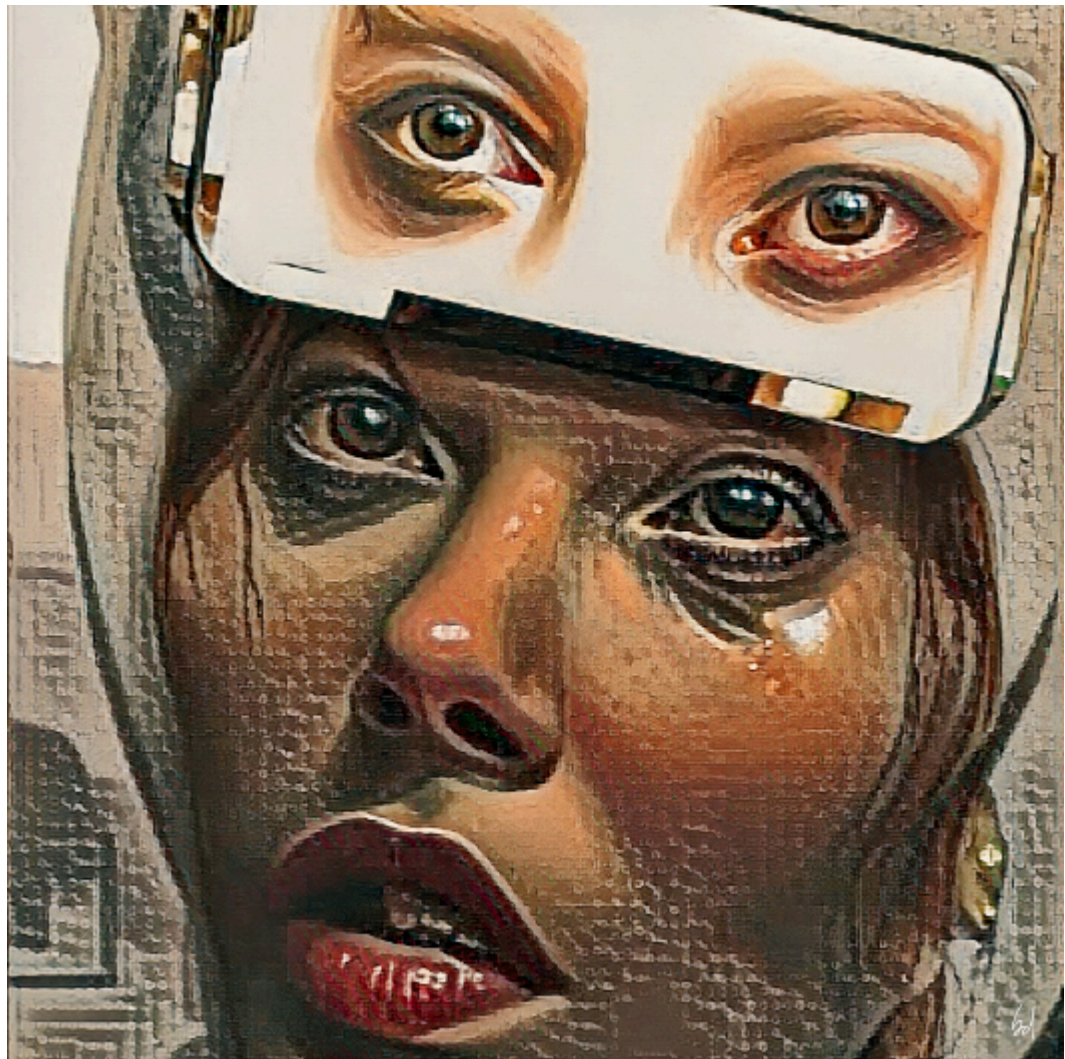
Presenting the world, revealing the truth. People look up to and pay attention to artists. This comes with

**Each of my artworks has its own story, which it tells if we look carefully and interpret it**

because it's really good. Since then, this artwork has won several awards and appeared in publications.

responsibility. We can show reality, freedom and justice. This can inspire everyone in their field later. ●

*Rearview Mirror*



**BELA BALOG**



*Chain Bridge*

**MINA TAHMASB KAZEMI**



*Kashkan Bridge*

**EXHIBITION**  
**ATMOSPHERE**

**FEATURED ARTISTS:**

<b>ILONA BRUINS</b>	<b>OLGA MCNAMARA</b>
<b>TAMMY MIKE LAUFER</b>	<b>IVAN BORISOV</b>
<b>MICHAEL CHEUNG</b>	<b>ALEZA ZHENG</b>
<b>SIMONA KRSTIC</b>	<b>EVA FOMITSKIH</b>
<b>PATRICIA BEVAN</b>	<b>NOELLE O'HANLON</b>
<b>BRUT CARNIOLLUS</b>	<b>YULIYA KOZHEMYAKO</b>
<b>DAVID MORRISON</b>	<b>ALEKSANDRA POVELIKINA</b>
<b>TATIANA POPOVA</b>	<b>ZELDA CUNNINGHAM</b>
<b>GIORGIO GERARDI</b>	<b>TAKYI DAVIS</b>
<b>KATERYNA BORTSOVA</b>	<b>SHENGZHE QU</b>
<b>RODION VOSKRESENSKII</b>	

**MICHAEL CHEUNG**



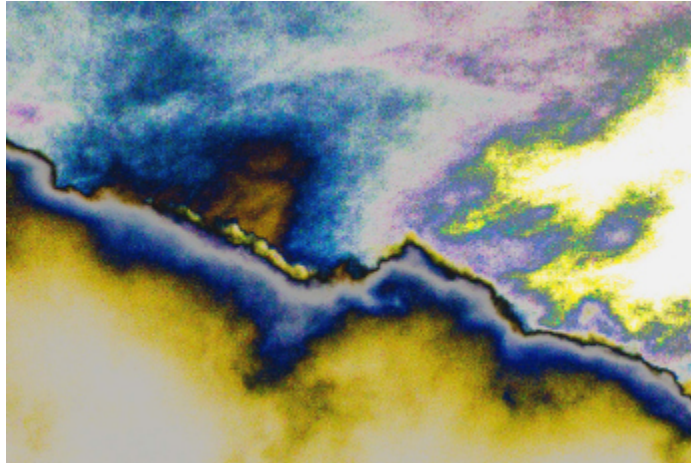
*BLACK OR WHITE137*

**KATERYNA BORTSOVA**



*Searching for the light*

**GIORGIO GERARDI**



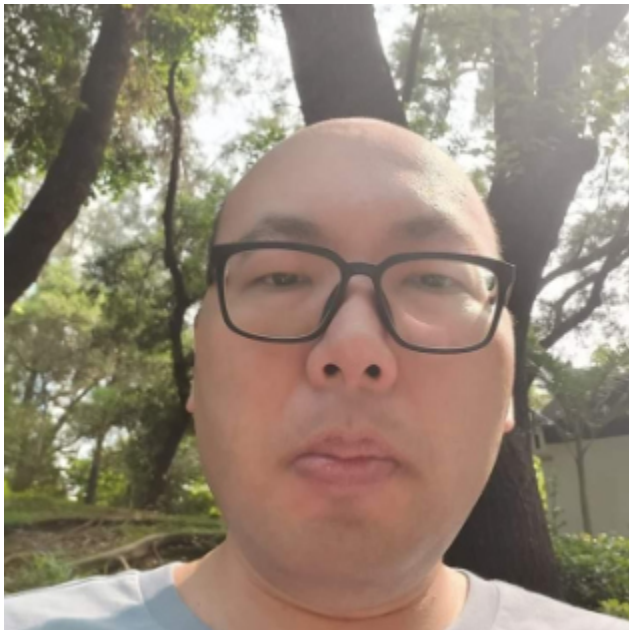
*Clouds (image 8520 - detail 23)*

**TATIANA POPOVA**



*Lost in the woods*  
Oil on board

# MICHAEL CHEUNG: Keep creating interesting artworks



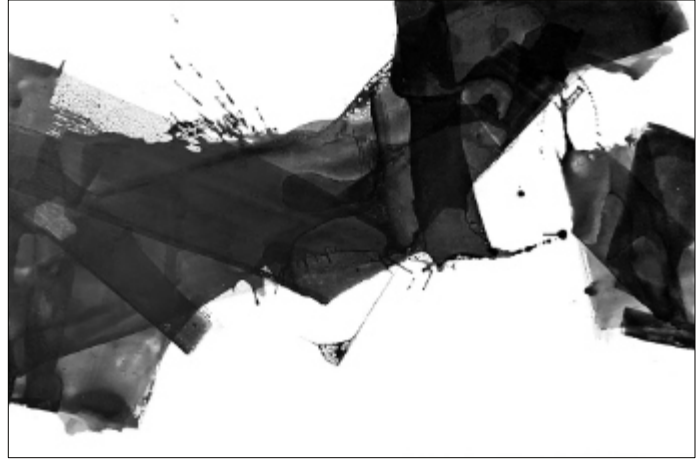
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*Michael Cheung (born 1978, Hong Kong) is a Chinese artist living and working in Hong Kong. Growing up in the former British Colony — Hong Kong where East meets West, Michael is influenced by both Oriental and Western culture. His approach is edgy, sophisticated and creative one that understands the value of good art. His art creation is deeply embedded within perception, memory, identity and communication in contemporary life.*





BLACK OR WHITE 208



BLACK OR WHITE 553

**UQ: How did you start with art?**

I studied at Royal Melbourne Institute of Technology, Australia, where I obtained a Bachelor of Fine Arts degree. And then, I start work as an artist.

**What artists or movements have had an impact on you?**

Edward Hopper's painting inspired me a lot.

**What themes come up in your art and do the memories and personal experiences reflect?**

"Black Or White" is my latest series of work. It is a unique blend of traditional techniques and contemporary styles, creating an intriguing and beautiful mixture.

**What is the significance of material and color?**

The material is acrylic, color usage is black and white.

**Who or what are some of your artistic inspirations?**

Edward Hopper.

**What are you working on right now and what is next?**

I still keep creating new artworks and looking for new exhibition.

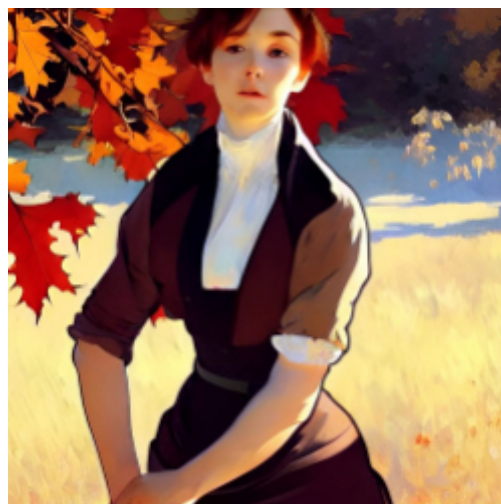
**What is your favorite art accident?**

Two climate activists threw mashed potatoes on Monet's painting "Grainstacks".

**What do you consider the role of an artist today?**

Keep creating interesting artworks. ●

*Peaceful Autumn*



**PATRICIA BEVAN**



***Showers Coming in, Kilkee Cliffs, Co. Clare***

Pastel on Pastelmat, 30 x 40 cm unframed,  
40 x 50 cm framed

**NOELLE O'HANLON**



*The terrible lightness of being*

Oil on canvas block

ALEZA ZHENG



*A Room to Play*

Oil paint and film emulsion lifts on  
canvas 63" x 96"

SIMONA KRSTIC



*Growing pains*

**IVAN BORISOV**



*Attitude of field*

**TAKYI DAVIS**



***SCARY HOURS***

oil painting with graphic paper in the background made in 2022 on a canvas with dimensions 50cm by 70 cm

**RODION VOSKRESENSKII**



*Restless Night*  
Oil on canvas 80x80 cm

**OLGA MCNAMARA**



***Gladiolus passion***

Oil painting on Canvas One of a kind artwork Size:  
80 x 120 x 4cm (unframed)

# TAMMY MIKE LAUFER:

# I am a visual storyteller



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*Tammy Mike Laufer, lives and works in Israel. She is an International, contemporary artist, who specializes in Digital Drawing and Video Art. Laufer is also the Founder, Producer, Designer, Curator, Art director & CEO at 44DEGREES Online Art Magazine and Gallery. She is one of the first artists who converted the traditional artistic practice in painting and design, to work with a mouse and a digital pen.*

**UQ:** How did you start with art?

I have always loved to paint, I painted from a very young age, and became interested in architecture at age 6.



I was already drawing plans for houses... In high school, I studied architecture and continued to paint. At the age of 14 I was sleeping with art books (brought to me by my parents from abroad) under my pillow...

After my military service I studied graphic design and art, I am an art director and digital artist. For the last decade, I have been an active artist and exhibited worldwide, I also create video art and prints of digital media paintings.



*A surreal autumn in New York*

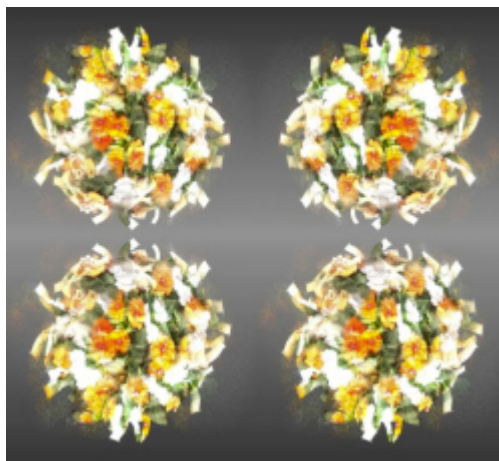
powerful inspiration tool I often use is music, music evokes aliveness,

## My digital drawing and video art is similar to mental puzzles

**What themes come up in your art and do the memories and personal experiences reflect?**

I look at life, personal experience from my journey, what life brings to me and all that is happening in the outside world, collective and individual experiences. All together is brought in my art like a story — I am a visual storyteller. My video art works are like old- fashioned films made with a magic lantern. Another

*IT'S NOT A GAME*



waking up a full pallet of thoughts and creativity in me.

**What are you working on right now and what is next?**

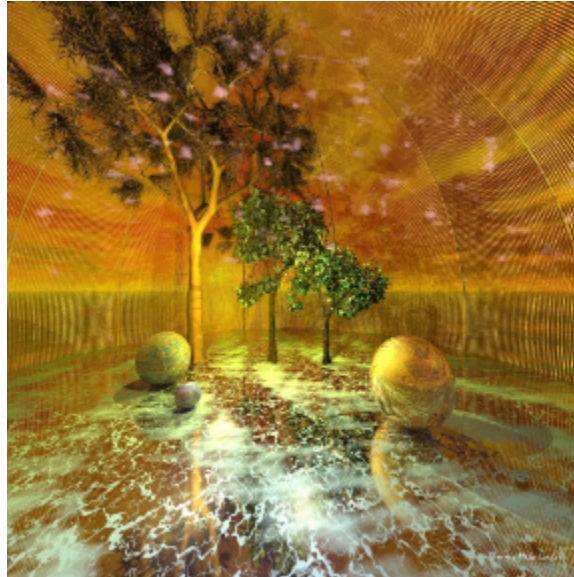
I am now working on a new series of digital art and video art pieces, which reflect my great love for computer game design and art. I can hardly tell them apart.

**What do you consider the role of an artist today?**

To progress as an artist artistically and continue to create, not just art, but to develop additional digital platforms that will primarily promote women artists and decrease the gender gaps.

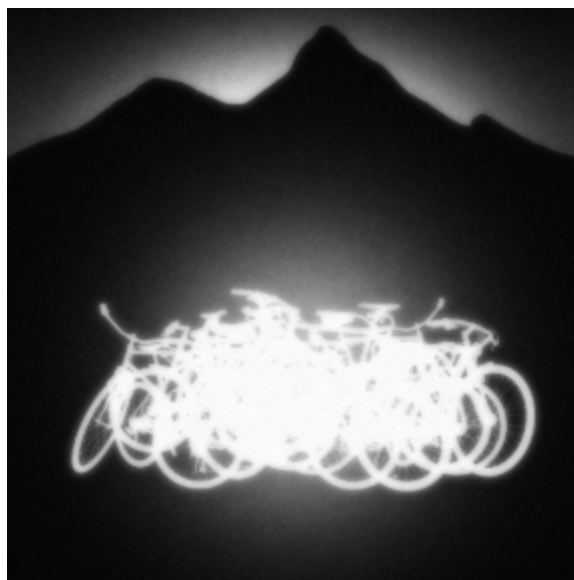
In my opinion, artists always touch on social issues as well. They do not remain indifferent to what is happening around them. They raise awareness of important social issues, from climate change to politics and more. ●

TAMMY MIKE LAUFER



*Atmosphere late afternoon*

YULIYA KOZHEMYAKO



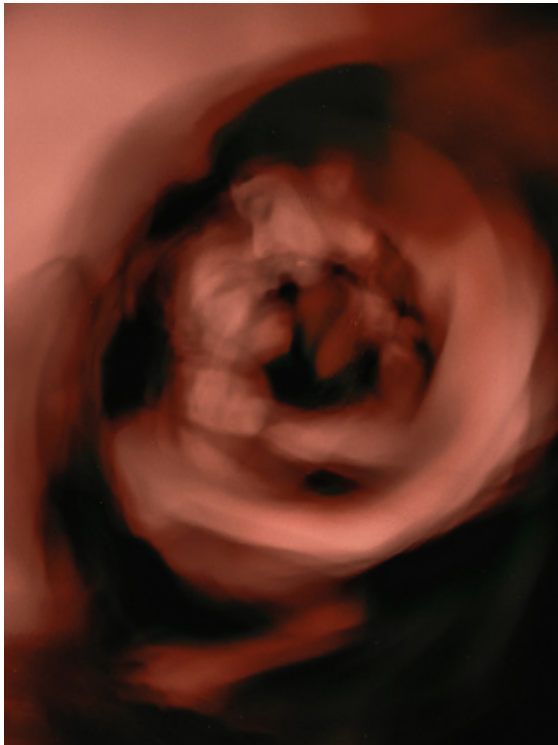
*The Complexity*

**BRUT CARNIOLLUS**



*Whirlpool*

**EVA FOMITSKIH**



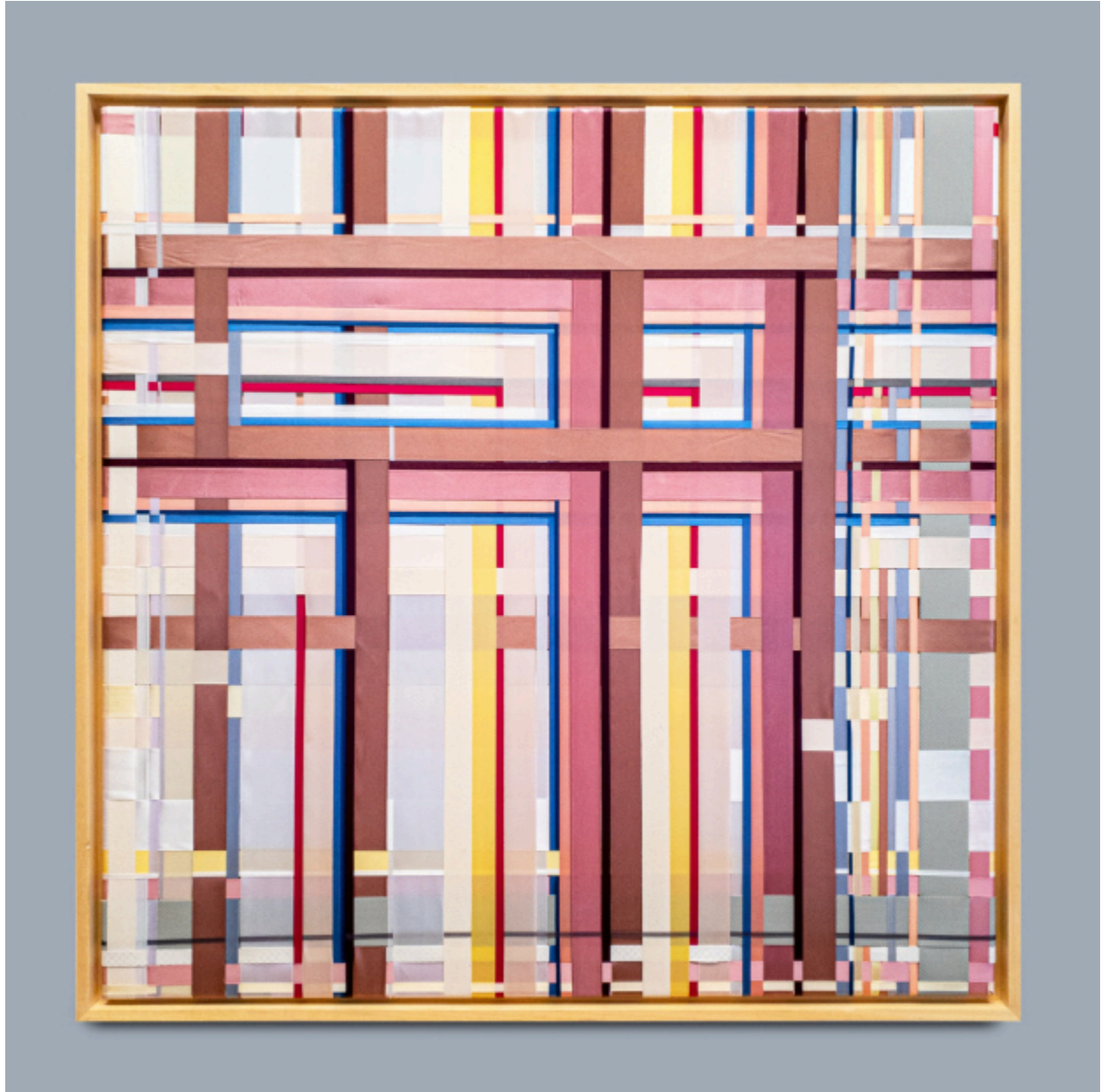
*Cycle*

**ALEKSANDRA POVELIKINA**



*Art affect*

ILONA BRUINS



*Window no.10*

Textile 2D

DAVID MORRISON



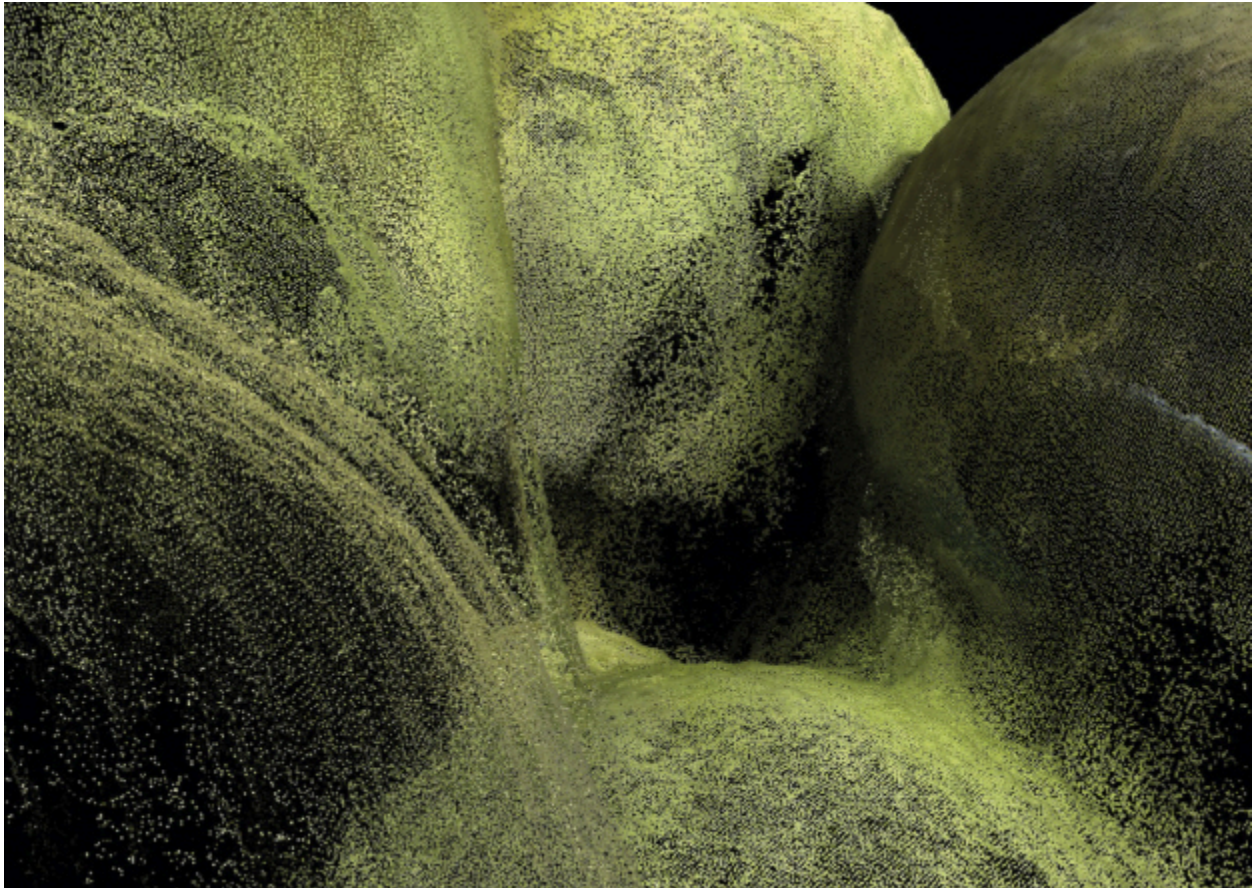
*Shalom*

**ZELDA CUNNINGHAM**



*Topographic fragments*  
Fragmented textiles

SHENGZHE QU



*Surface Extraction*



# EXHIBITION MOVEMENT

## FEATURED ARTISTS:

LYNN JAANZ	NEGIN
LANE LAST	LEENA MAHAAL
LORNA RITZ	BELA BALOG
QIUWEN LI	ANDRE RUBIN
POLINA ABRAMOVA	NOELLE O'HANLON
MORGAN HALE	LI YUWEI
DOROTHEOS ANTONIADIS	TRACI NICKERSON
TRISTAN PERROTTI	CONLETH NDUGBU
MARIA BESHENTSEVA	MASOUMEH MOGHIMI MASTAN

ANDRE RUBIN



*Elections USA: Locked in Mortal Combat*  
Collage

LYNN JAANZ



*New Season*  
Acrylic (80cm x 100cm)

# LYNN JAANZ: When I create an art piece, I see the story behind all of the movement



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*Lynn's art explores the human condition and the complexities of living.*

*The use of colours, curves and crosses portrays the different journeys mankind takes in search of meaning and peace.*

*Lynn's work has underlying interpretations of spirituality and perception of a 'higher power' which jumps off the canvas and touches the viewer.*

**UQ:** Tell a little bit about how you first got into creating art.

I spent years battling a chronic illness, and painting became a big part of my healing process as doctors

instructed me to use painting as a form of recovery. My illness and miraculous recovery drew me to the world of the supernatural.

**What artists or movements have had an impact on you?**

I appreciate other artists' creativity, but I found my space painting in the secret place, allowing my brush to move along the canvas with ease.

**What themes does your work involve?**

My work expresses man's search for meaning, search for God and the tragedy of living. The overriding theme is of a man being lost in the insanity of life, only to find redemption and salvation. You will often see curves, crosses, hidden birds and Glory throughout my art.



**What is your favorite art accident? Did it change your perspective?**

I have never had an art piece that I could say was an accident.

## **The colour in my art pieces brings joy and peace in a world that is so full of fear**

**What is important to you about the visual experiences you create?**

When I create an art piece, I see the story behind all of the movement. The colour in my art pieces brings joy and peace in a world that is so full of fear.

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

My creative process comes from the quiet, peaceful and secret place. It is an emotion-centred painting. I fully immerse in the experience and completely trust that each art piece will be a masterpiece.

The outcome of each art piece is unique and made for the special buyer.

**Do you have any artistic goals for the future that you would like to share?**

My only goal is to continue creating for my investors. I have exhibited all around the world and will continue to do this.

**What do you consider the role of an artist today?**

The role of an artist is to tap into their inner self and create their masterpiece. ●

**DOROTHEOS ANTONIADIS**

**CONLETH NDUGBU**



***Eradication***

Oil on canvas, 55W × 80H × 3cm



***Clack***

Acrylic on Paper

**TRISTAN PERROTTI**



*Stood Up (Egg on My face)*  
Acrylic on canvas 68.5" x 54.5"

**NOELLE O'HANLON**



*Broken light*  
Acrylic on acrylic paper h21 x w30cm

# LANE LAST: My work is about trans- formation, energy, and flux



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*Lane Last is an artist based in Martin, Tennessee. He is a Professor of Art at the University of Tennessee, Martin in the Department of Visual and Theatre Arts. Lane holds an M.F.A. and a B.S. - Arts degree from the University of Wisconsin - Madison with primary concentrations in Painting, Video, and New Media, though he has worked in Film Production, Performance Art, Installation / Non-Static Forms, and Printmaking. Lane has been exhibiting his animations and media works in international venues and competitions for the past thirty-one years. He has also been exhibiting his paintings in international, national, and regional museums and galleries for the past twenty-seven years. His works can be found in public and private collections across the U.S., Korea, and Japan.*

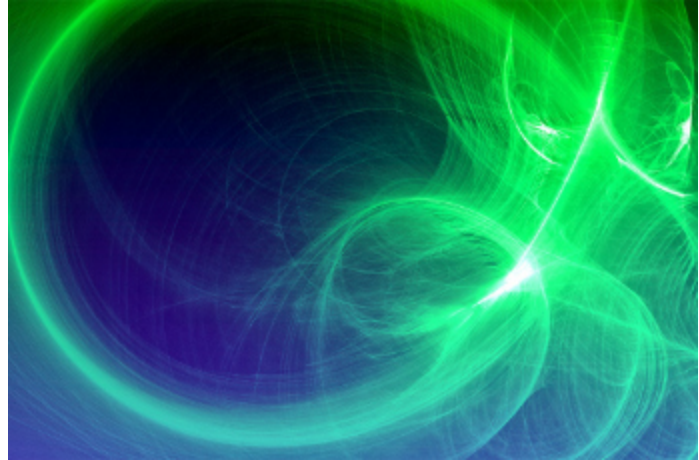


**UQ: Tell a little bit about how you first got into creating art.**

I recall drawing all the time as a child. In primary school our librarian was from Ukraine, and she organized an art exchange between our school in the US and a school there. I was truly excited by that experience. I was not pursuing an art major at the university I attended, but took an advanced drawing course and was lucky to get a quirky professor who actually dared me to take more classes. It was a good tactic I was an art major the next term.

**What artists or movements have had an impact on you?**

I have taught art history at the university level many times so names and works of artists do roll around in my head. I would say that Op Art and Bridget Riley are an influence. Conceptual art and minimalism as well intrigue me. But I also paint, and



it is something living, dynamic, and fascinating. There is a story in that though it probably is not human-centric.

**What is the significance of media and color?**

Every mediated form of art brings a bias, but also the opportunity to tap into the signals and structures of our visual age. Color is perhaps

## **Color is perhaps one of the most dominant and continual visual experiences of the world we inhabit and the images we make**

I believe the early work of Elizabeth Murray is phenomenal.

**What themes does your work involve? What is important to you about the visual experiences you create?**

If I had to distill it to a simple statement, it would be something like this. My work is about transformation, energy, and flux. Art for me does not represent something,

one of the most dominant and continual visual experiences of the world we inhabit and the images we make.

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

I work outward from the material (media) itself and test the possibilities of using these tools in

## **I work outward from the material (media) itself and test the possibilities of using these tools in different ways**

different ways. It takes a great deal of experimentation and some tampering with the technology itself, but I have always found some way to make it do something unique. I am currently doing this with 3D modeling programs.

### **Do you have any artistic goals for the future that you would like to share?**

Yes, I am collaborating with some computer science friends to build a streaming video feed for commercial and residential buildings in which the visuals change tempo as well as a quiet audio feed as the foot traffic in the building fluctuates.

### **What do you consider the role of an artist today?**

This is a wonderful question, but the answer must be incredibly individualistic, in my opinion, since we are artists not bankers. I have struggled professionally with finding representation and opportunities since moving to and living in the rural south of the United States. I have come to the realization in the past few years that what I hope my work can potentially do is inspire people who see my work to think and act more creatively, stir within them a sense of wonder, and possibly a new way of seeing or looking at our world. ●



LANE LAST



*Blue Angel*

DAVID MORRISON



*In a League of His Own:*

**BELA BALOG**



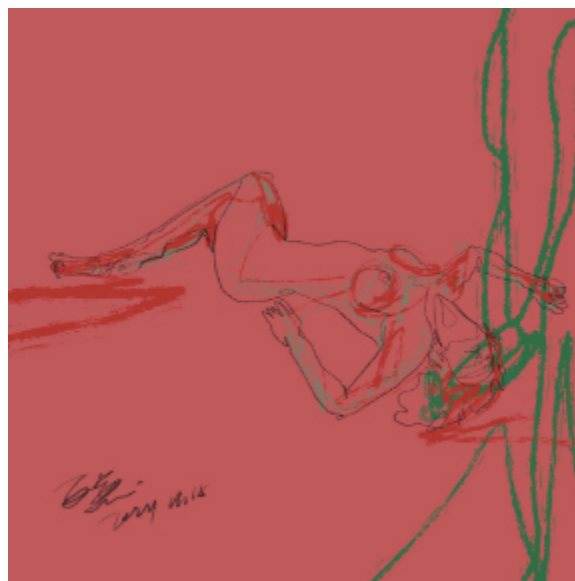
*Mask*

LEENA MAHAAL



*Capitalist Imaginations*

LI YUWEI



*WHO DIES IN 2022 NO.3*

**POLINA ABRAMOVA**



*Hungry games*

TRACI NICKERSON



*Karma*

Mixed Media and Fiber Art on 8-inch cotton stretched canvas



**MARIA BESHENTSEVA**



*Stir*  
Decorative Leather

**ZELDA CUNNINGHAM**



*Contours of boundaries*

MASOUMEH MOGHIMI MASTAN

NEGIN



*Spring*



*What we do affects  
our soul and body*

**EXHIBITION**  
**AUTUMN VIBES**

**FEATURED ARTISTS:**

**ALLAN LINDER**  
**PATRICIA BEVAN**  
**TRACI NICKERSON**  
**NOELLE O'HANLON**  
**ALEXIS DOAN**  
**MINA TAHMASB KAZEMI**  
**POLINA ABRAMOVA**  
**LORNA RITZ**  
**TAMMY MIKE LAUFER**  
**MICHAEL CHEUNG**  
**BELA BALOG**

PATRICIA BEVAN



*Morning light on Jack Pat's east'r field*

**LORNA RITZ**



*Mount Norwottuck and Apple Trees,  
Holyoke Mountain Range, MA  
15" X 22", Holbein oil crayons*

# PATRICIA BEVAN:

## The power and beauty of nature is a compelling theme



**UQ:** Tell a little bit about how you first got into creating art.

It was always there – even though Architecture was my first foray into drawing as a career, a career which included sign-writing, Illustration and trail management, painting and drawing was always on my mind. I was always painting in my head and as life went on I felt more and more that I had let this huge part of me go.

Many years later I finally returned to drawing, taking night classes at Crawford Art College in Cork, and



*Recurrence in blue*

## **In my work, I try to bring the sense of movement / light / elements to the painting**

an online Abstract Art course with Art2Life. These really gave me the confidence to say ‘yes, this pull to create is not going anywhere!!’, and so I began to paint in earnest and look to make a new life as a painter. I have never looked back.

### **What artists or movements have had an impact on you?**

The post-impressionist art movement in Irish Art is something I have loved since learning Art history in school. Their unique record of life and

landscape in rural Ireland captured an atmosphere and movement that no photograph at the time could do. I think I am still attracted to this idea, to reflect contemporary landscape and life, but in doing so to capture a feeling of the time and place, the movement of sea and clouds, or the stillness of the misty dawn.

### **What themes does your work involve?**

I live in a very rural area on the Atlantic coast of Ireland and the



Summer Bogcotton

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*Patricia Bevan: "With a background in Architecture, sign-writing, Illustration and community work, I finally began working full-time as an artist in 2021. I am influenced by home, heritage, the land and sea with the winter bleakness but beauty that makes West Cork itself. I am also attracted to structures and the co-relation of the man-made in nature and time. With my background in drawing, I automatically chose to paint in pastels, which are very immediate to work with and have energy, but like all artists, I love exploring more new media as I learn."*

**What is important to you about the visual experiences you create?**

I have an emotional response to the scene or subject that inspired me, and if a viewer has an emotional response in return, then that for me is a successful painting.

## **my goal is to follow my instincts, to keep testing my own skills so that the work evolves**

impact of the weather and the sea and its ability to overpower all that man has created is very appealing to paint. Working for a number of years in the hills and mountains of West Cork as Trail Manager led to a deep love and respect for wild places and plants. This work taught me that you can fight with nature or work with her, but nature WILL overcome with time. The power and beauty of nature is a compelling theme, as the effects of nature and the elements on my surroundings inspires daily.

In my work, I try to bring the sense of movement / light / elements to the painting. This is where I find excitement, the challenge to create movement with colour and marks.

**What is your favourite art accident? Did it change your perspective?**

I have come to the comforting conclusion that through failure comes great learning and better creativity. Last summer I was preparing a piece for an exhibition (West Cork Creates), and some of my ideas were not



working how I had imagined. I was starting to panic and was very stressed.

So, to combat my dwindling confidence I decided to just do some small sketches of ideas, with a focus on composition, marks and value, and only the memory of the original inspiration.

The resulting sketches were a significant breakthrough, as they had the movement and freedom I was looking for. They then formed the basis of the larger paintings for this exhibition.

Sometimes I still have to remind myself to do this, not to get caught up in the detail and to take more risks. Risks don't always work, but the process brings so much more.

**Do you have any artistic goals for the future that you would like to share?**

I feel I am only beginning, only scratching at the surface of what will develop in the future. Of course I hope to bring my work in front of more people, but having said that my goal is to follow my instincts, to keep testing my own skills so that the work evolves.

*Life in the Undergrowth*



*Red autumn mountain grass, cob dubh*

And on a practical matter, my 2023 goal is to launch my website, so an exciting year ahead.

**What do you consider the role of an artist today?**

There is a multitude of roles available for an artist or creative person, be it highlighting social justice, or to simply creating a thing of beauty.

Although I seem to lie somewhere near the latter role, I am a huge fan of Street Art, whose role perhaps encompasses all of the above. Perhaps the most important objective of Street Art is that it brings beauty and cultural commentary to everyone. While the introduction of mobile phone apps has brought art to many, you have to make a conscious choice to see this. With Street Art - you cannot 'scroll' past a building mural, you must look and you must see. ●

**NOELLE O'HANLON**



*Golden Bog, Connemara*  
Oil on board 75 x 43 cm (framed)

**MICHAEL CHEUNG**



*Peaceful Autumn*

**MINA TAHMASB KAZEMI**



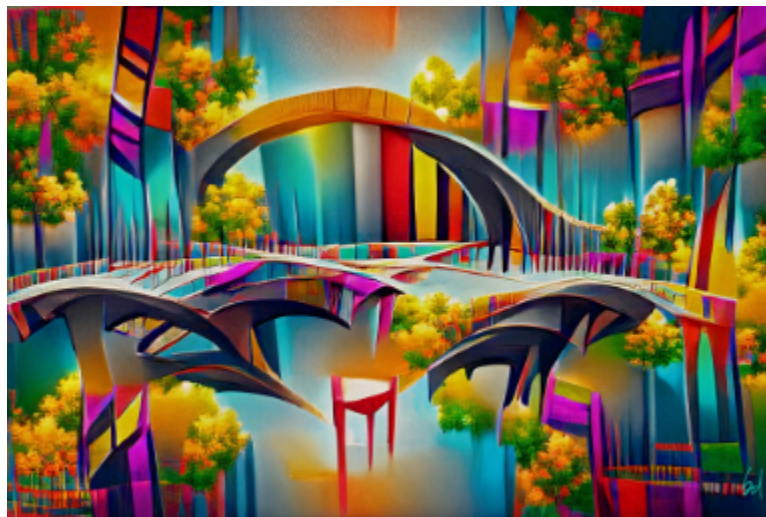
*Autumn trees*

**TAMMY MIKE LAUFER**



*A surreal autumn  
in New York*

**BELA BALOG**



*Bridge*

# ALLAN LINDER: My work really takes on a life of its own



**UQ:** Tell a little bit about how you first got into creating art.

Becoming an artist was an organic process for me from a very early age. I came from very meager beginnings and my mother who is also an artist would teach me and my siblings to draw for entertainment. Eventually, teachers noticed my artwork was different and encouraged me to be more creative. I followed that path because it freed my imagination and it was an escape. I started winning awards for art as a child, and that began my artistic career.

**What artists or movements have had an impact on you?**

Many artists work with one or two mediums most of their careers, so fitting into a category makes sense for them. I don't really know who I would be compared to, because my work really takes on a life of its own. I use so many different techniques in my art that it makes it difficult to fit into a category. My work is inspired by many artists both living and not in a huge range of styles and movements. One of my personal favorites is Jean-Michel Basquiat's work which opened a door for me to think about poetry, drawing, and painting, mixed with text and image, abstraction, symbolism, and historical ideas blended with a modern eye. He used social criticism in his paintings as a device for self-reflection, and for addressing his experiences in the Black community, as well as a weapon against injustice and systems of racism. His visual poetics were keenly political and aggressive in their judgment of imperialism and the foundation for class struggle.



*Waterfront, digital painting*

time they view a piece. Imagine watching a film and liking it the first time you see it and then several years go by and someone points out something in the picture that no one saw before, which makes you want to go back and watch it again. This same principle applies to my artwork.

**I like to make artwork that a viewer can return to and see something new each time they view a piece**

**What is important to you about the visual experiences you create?**

My artwork has always shared a deeper symbolic meaning in the detail of each piece I create. I like to make artwork that a viewer can return to and see something new each

I try to imagine having a single stationary piece of artwork on a wall, you might pass by it many times a day either at work or at home, how cool would it be to be able to see something new in that piece each time you look at it?

## INTERVIEW

### **What is the significance of material and color?**

Years ago, I started making art with materials that were available, and familiar to me. I used pencil, pen, ink, paint, ceramic clay, and wood and I didn't deviate too much from that until my first art gallery show. From that point on, everything changed. That show was a pivotal experience that introduced me to a wide range of new materials, colors, subject matters, and more.

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*Allan Linder is a prolific, award-winning artist with more than thirty years of experience producing a wide range of artwork using multiple mediums and subject matter.*

*Allan Linder fabricates paintings, drawings, digital artwork, mixed media artworks, and sculptures, using a variety of materials and substrates. His work is held in private collections throughout the U.S. and internationally. His work is in permanent collections of the Elmira Museum of Art, NY, and The Rochester Contemporary Art Center, NY.*

For many years, I tried to place myself into an artistic category. Oil painter, and illustrator, but I never felt fully comfortable explaining this to someone in a gallery setting because I did so much more. I felt like I was short-changing myself to be stuck in one category.

Shouldn't the very nature of being an artist be about change? Today, I seek out new materials and techniques to experiment with. In my new work, I am generating artwork using music, animatronics, film, animation, artificial intelligence, digital painting, and fractal design. The fractal portraits are of particular interest to me right now, they were created through infinitely complex patterns driven by recursion and applied digital paint layers. For now, I am simply an artist, I will let the critics decide what category I fit into.



**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

Yes, all of that. Making art for me is a process that I use to build on my last creative experience. Each new piece I create adds another layer of knowledge to my approach and my goal is to challenge myself out of my comfort zone. Some artists are content with using one or two overall techniques to create their art. I am never satisfied with doing things in just one way. Over the years I have created artwork using a wide range of materials including stone, leather, metal, fabric, plastic, paper, electronics, digital technology, and more. Most of these processes were not taught to me, but learned through trial and error. That is what makes it challenging.

**What is your favorite art accident? Did it change your perspective?**

I was working on an acrylic painting in my studio and spilled paint all over a print that was going to be shipped

**it is important for artists to capture a moment in time and show it to the world through their unique lens**

to a client. I attempted to clean it, but to no avail. I began painting over it with physical layers, then photographed it. One day I digitally added to the photo of the painting similar to a collage.

My early options for combing the two processes were, first, making digital



*Stonewall, acrylic on canvas*

art, then printing it out on paper, and then drawing on top of it, or using it as a jumping-off point for different compositions.

Today digital technology has become incredible. Now, I begin with a traditional painting of my own design, I scan the artwork using a

high-resolution flatbed scanner. I use my original work as a jumping-off point for new creations that include adding multiple layers of digital fractal work, motion animation, and more. After I have played with a painting long enough, it might have one hundred or more layers of digital

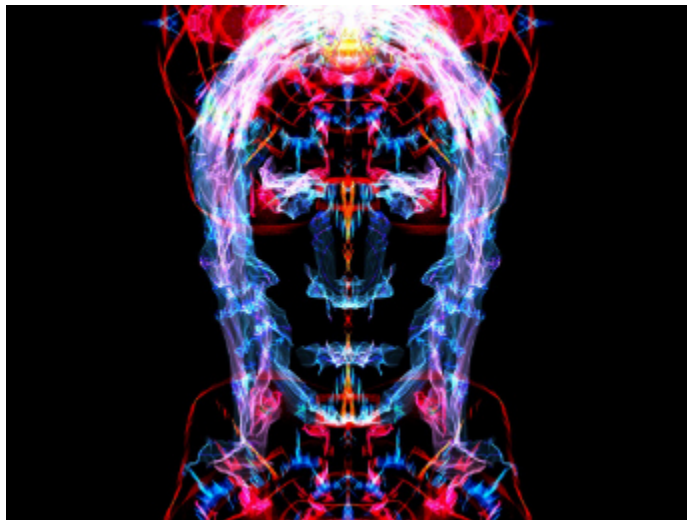
## INTERVIEW

artwork on top of a traditional painting. It is a very unique process. I have developed a method that I can stabilize animated layers, and then flatten everything to 8k resolution, I then print it out on a canvas as a giclée print and then begin again. The entire process takes weeks sometimes, but the end result is stunning with hundreds of layers of both digital and real paints added to the final piece.

### **Do you have any artistic goals for the future that you would like to share?**

I have been working on a new series of animated, digital paintings for more than a year titled “Transmutation”. These digital creations are something from a psychedelic dream or a visit to another world. Each piece is unlike anything you’ve seen before. There are hundreds of layers of color, line art, moving elements, environmental factors, and effects along with an original music score for each one. This series is on schedule to be

*Supreme Mind, digital painting*



*Ebb And Flow, digital painting*

released after my museum show in South Korea later this year, or early next year.

My fourth graphic novel is nearing completion after months of research and intense illustration to get it right. I am probably over-excited, but it looks like it will be ready for my publisher in 2023.

### **What do you consider the role of an artist today?**

Great question. I think the role of an artist is much bigger than just making pretty pictures. Yes, I do that too, but I think it is important for artists to capture a moment in time and show it to the world through their unique lens. Because humans are visual people, this creates a conversation among all types of individuals about that moment in time that can either be debated, embraced, or rejected. Sharing art like this creates a fresh look at something from an uncommon point of view, and if it’s engaging enough, we can hopefully take steps toward social progress. ●



ALLAN LINDER



*Picnic Bliss*

12" x 12", 2022, Digital painting, dynamic mixed media collage

# TRACI NICKERSON: My art encourages self reflection, conversation and intuition



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*Traci Nickerson is a mixed media fiber artist who is proficient in a wide variety of arts such as knitting, dyeing, spinning yarn, tapestry weaving, abstract painting and mixed media. With her Bachelor's Degree in Visual Communications, she ties all these threads together with a love of the interplay of color and texture.*

**UQ:** Tell a little bit about how you first got into creating art.

It happened slowly over the last 20+ years. Prior to learning how to crochet in my early 30's I really didn't consider myself as creative. I had a very limited definition of creativity

and art. I participated in a nine month web-based program where the focus was on learning to listen and trust my intuition. I was introduced to dozens of tools, systems, practices and ideologies and encouraged to simply keep an open mind and trust my instincts. I learned to communicate my thoughts and feelings in unconventional ways. I came out of that nine month program an artist.

**What themes does your work involve?**

What I love about working in an abstract way is that every viewer will interpret the art and its title their own way. My art encourages self



*Higher Self*

experiences through my art with a variety of color and texture contrasts. It is important to me to provide another avenue for thinking

**My creative process is completely eclectic and filled with a wide range of emotions and inspirations.**

reflection, conversation and intuition. I title my art with everyday words as a means to encourage the viewer to be self reflective and explore their own interpretation of the art and its title.

**What is important to you about the visual experiences you create?**

I love contrasts. Contrasts in color, texture, shape, ideas, all of it. One of my favorite contrasts of the Autumn season are evergreen trees amid a variety of oak trees. Especially as different species of oak trees have a variety of leaf colors and schedules of when they drop their leaves. I share those visual contrast

differently about contrast and differences. Different does not mean bad, it just means different.

**What is the significance of material and color?**

Two of my favorite things are color and texture. Combining and contrasting those two elements in unexpected ways keeps me motivated and fuels my creativity. In the piece titled PARENT, which won 1st Place, the visual texture in the background; created with stencils and acrylic paint; contrasting against the physical texture of yarn in the foreground represents the push and pull of being a parent. And the complex

## INTERVIEW

relationship of parenting and being parented. Does the eyelash yarn in the upper right, invoke memories of someone who is outwardly bold and brash, yet inwardly soft and protective?

**Do you work from memory, life, photographs, or from other resources? Describe your creative process.**

My creative process is completely eclectic and filled with a wide range of emotions and inspirations. Because my art has a half dozen different components and each component is completed at a different time, different components will have different emotions and inspirations embedded in them. I am consistently inspired by the contrasts found in nature. Sometimes, pretty contrasts like autumn trees, sunsets and wild flowers growing along the side of the road. Other times, bald tires dumped

by a railroad track, or a candy wrapper trapped in a patch of dandelion. The world is not always pretty, but there are always contrasts. It all comes together under my personal trinity of color, texture and contrast.

**Do you have any artistic goals for the future that you would like to share?**

So many goals, so little time! Some of the goals at the top of my mind today are working on loose canvas, working with fabric, going bigger, working with different shapes of stretched canvas, and doing a series where all the handspun yarn consists of endangered sheep breeds. How big of a canvas can I work on before it becomes uncomfortable and unruly? Circles, rectangles and ovals yes, please. Yes, there are sheep breeds that are endangered frequently because they are not “meat sheep” and or their wool is not wanted by commercial producers.

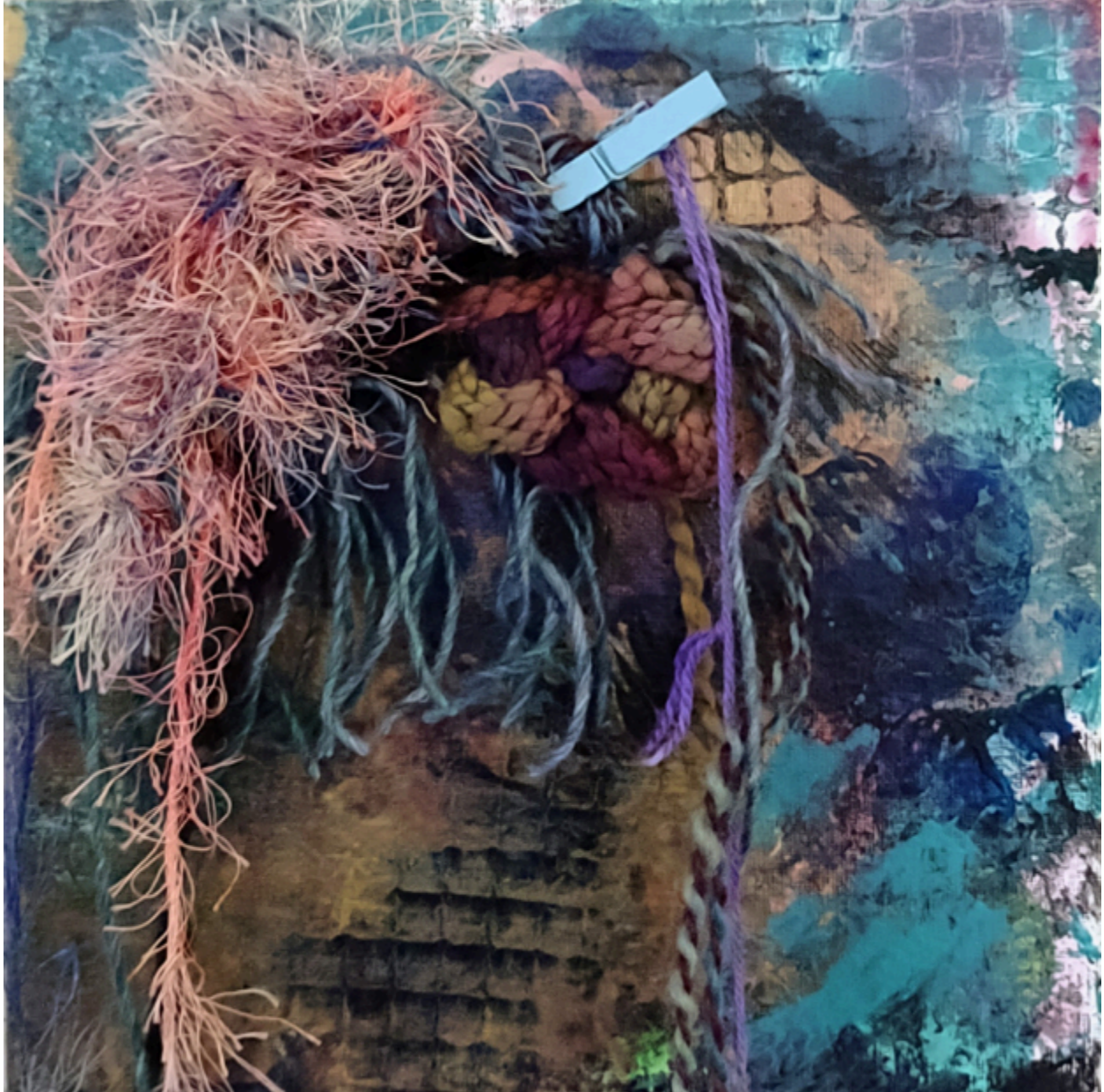
*Karma*



**What do you consider the role of an artist today?**

For me, I feel that I have been gifted this skill, talent and opportunity to be a vehicle for my viewers to engage in conversation about things that matter to them. Having a conversation with yourself is a valid and encouraged form of conversation. We are all members of multiple communities and contributing to a community means communicating, listening, encouraging and supporting each other. My art is a vehicle for me to open a dialogue and listen and support others as they have dialogue with me or with themselves. ●

**TRACI NICKERSON**



*Parent*

Mixed Media and Fiber Art on a 8 inch cotton stretched canvas

**POLINA ABRAMOVA**

**ALEXIS DOAN**



*The shards of the golden age*

*Autumn Exists In Both  
My Identities*



**DOROTHEOS ANTONIADIS**

*Holy land (fragment)*

ΧΕΙΡ ΔΑΥΙΔ ΑΝΤΩΝΙΟΥ  
20-8-04 ΔΡΙΑΣΜΑ

**GET INSPIRED  
BY THE ART  
OF YOUR  
CONTEMPORARIES  
AND SHOW YOUR  
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