

UPWARD's *Quarterly*

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



CHRISTIAN RIEBEN

Les Fleurs du Mal



KARI SOUDERS

Falling Flowers Number 12

ALLAN LINDER

Picnic Bliss
(fragment)

FROM THE EDITORS

UPWARD Gallery is excited to introduce a new edition of our publication — UPWARD's Quarterly Winter 2022-2023.

It is based on the exhibitions that we hosted on our website during the winter of 2022-2023.

In addition to the thematic exhibitions, we also held Artist of the Month competitions, where artists from different countries were able to present their work without any particular thematic reference.

We are pleased that our winter exhibitions included new artists as well as participants in our past competitions.

The winners reflected on their artistic past and the hopes for the future. UPWARD Gallery is delighted to present interviews with these artists in our new issue.

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society



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**EXHIBITION
ARTIST
OF THE MONTH
DECEMBER**

FEATURED ARTISTS:

AMY NEWTON-MCCONNEL

ALEXANDER STUCHEVSKY

JEFF ELLIS

NOELLE O'HANLON

ERNEST STRAUHAL

CARMELLA DOLMER

LI YUWEI

PATRICIA BEVAN

BELA BALOG

AMY NEWTON- MCCONNEL:

**After fully
embracing ICM, my
photography has
evolved to an
abstract form of art**



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

For as long as I remember I have always created art with my hands (primarily mixed media collage), and I have always had a passion for photography. When I discovered In Camera Movement (ICM) photography, I realized I could create emotionally responsive and thought-provoking art through photography. By utilizing a slow shutter and a variety of physical movements, I could create painterly and abstract images with my



Quiet Escape

camera. After fully embracing ICM, my photography has evolved to an abstract form of art.

I want my viewer to experience the fluidity, color and emotion of the moment, as it disappears in a blink of an eye

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

It is important to me that my art captures an absolute unique moment in time, not seen by the naked eye or through an ordinary lens. I want my viewer to experience the fluidity, color and emotion of the moment, as it disappears in a blink of an eye.

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

ICM photography is a creative process that inspires me to see, feel and think differently about my surroundings and creatively reimagine my environment in a new and unexpected way. Utilizing techniques where I intentionally move my camera during the exposure, I “paint” with a camera. It is not a random or accidental movement of the camera, but controlled moves in order to create the desired image and atmosphere.

What is your favorite art accident?

Did it change your perspective?

NOT an accident, but a revelation ... In a photographic world generally obsessed with image sharpness, discovering ICM photography freed me from striving for technical focus on minute details. My focus shifted from perfection to the fluidity of movement, color, shape, and emotional response.

Moves to her Own Beat



INTERVIEW

Amy Newton-McConnel:

I am an art photographer in Phoenix, Arizona. I have been highly creative since childhood, making art in various mediums. I have always had a camera and an interest in Photography. In Camera Movement (ICM) photography, which utilizes techniques where the camera is intentionally moved during the exposure to create painterly and abstract artistic effects, allows me to create abstract art with my camera. I am inspired by lines and textures, colors and shapes and create art that inspires emotional response. ICM photography inspires me to see, feel and think differently and interpret my surroundings in a new and unexpected way.

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

Continue to work and grow as an ICM artist, and create connections to inspire others to create their own art, talk about art and appreciate the art of others.

What do you consider the role of an artist today?

The role of an artist is to bring people together – physically at galleries, museums and theaters and culturally, through telling a community's shared story, forming connections and inspiring reflection. ●

Exodus

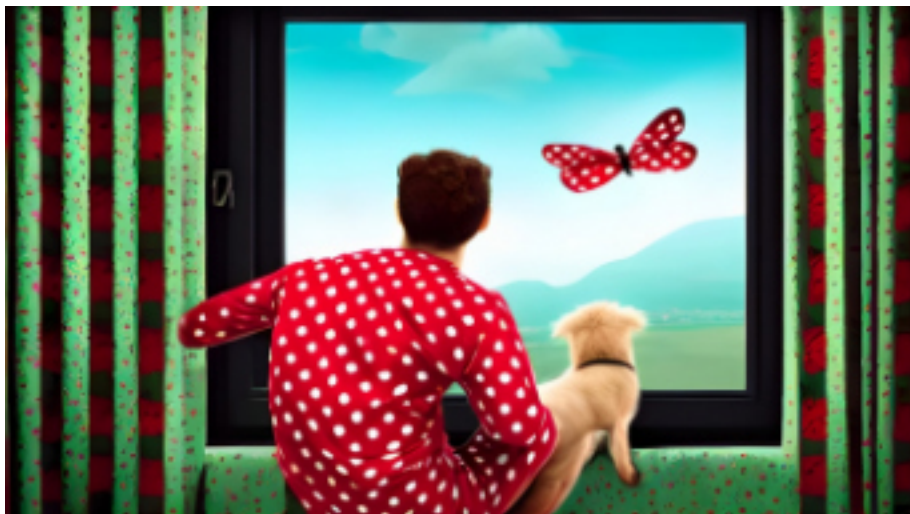


AMY NEWTON-MCCONNEL



Sandhill Cranes

ALEXANDER STUCHEVSKY



The Man in pyjama daydreaming with his dog

JEFF ELLIS



Craniumlands

76" x 96", oil and paint sticks on canvas, 2022

NOELLE O'HANLON:

I want my paintings to sing, to feel alive and to express the feelings that inspired them



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

I always loved looking at paintings, but only started painting myself when I got a new job where I knew nobody and was very demanding intellectually and emotionally. I had no artistic talent or ambition which allowed me, maybe for the first time in my life, to just do something that I didn't have to be good at and really enjoyed. It was much later in life that I realized that it was what I wanted to do more than anything else.

What artists or movements have had an impact on you?

My favorite artist has always been Van Gogh - the vibrancy of his colors and their emotional impact. I loved the use of light of the Impressionists and then Cezanne's use of colour to create form. A trip to Norway introduced me to the emotional impact of Munch's paintings. Later, I discovered the richness of our own visual art in Ireland, which has been ignored for years, in the paintings of Jack Yeats and so many women artists.



The terrible lightness of being

Colour is the thing that excites me most in painting as it connects directly with our feelings at a level that goes beyond words and bypasses our usual defenses

A shady spot



What themes does your work involve?

I live in the countryside in the west of Ireland, and I love gardening and especially trees, so my work is mainly inspired by nature and the constantly changing light and beauty of the landscape and the ocean. Venice is one of my favorite places on earth and never ceases to inspire me. However, I also love to paint portraits of people that are special to me.

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

I want my paintings to sing, to feel alive and to express the feelings that inspired them.

INTERVIEW

What is the significance of medium and color?

Colour is the thing that excites me most in painting as it connects directly with our feelings at a level that goes beyond words and bypasses our usual defenses. For me, it is the subject that dictates the medium and materials I use, whether paints, pastels, pencil, charcoal or ink.



Golden Bog, Connemara

Occasionally, I have been able to create a painting from memory of something that made a particular impact on me or from an image that seems to come from nowhere, like a vision, and that is very exciting

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

Coming storm, Furbo



Whenever I can, I draw or paint from life and I always have materials with me wherever I go. Occasionally, I have been able to create a painting from memory of something that made a particular impact on me or from an image that seems to come from nowhere, like a vision, and that is very exciting.

What do you consider the role of an artist today?

I think that the role of the artist is to express themselves as authentically as they can through their art and in doing so to contribute to the enrichment of people's lives with whatever it is that inspires them, whether it be beauty, feelings, or ideas. ●

NOELLE O'HANLON

NOELLE O'HANLON



A quiet canal in Venice
Oil on block canvas

ERNEST STRAUHAL



Untitled 5

Pen and ink on paper, 22" x 30", 2022

CARMELLA DOLMER



Tenderness, yearning, please, please

LI YUWEI



Mountains Ocean No.5

PATRICIA BEVAN



February Storms, Fuher, Allihies
Pastel painting

BELA BALOG



Fairy Ilona

EXHIBITION
MONOCHROME

FEATURED ARTISTS:

HENRY KORWALD

BELA BALOG

LYNN JAANZ

NATHANYA XAVIER NAPITUPULU

NOELLE O'HANLON

FRANCESCO PULIGA

HENRY KORWALD: I can't make art, I have to make art to survive!



Henry Korwald was born 1980 in Sachsen-Anhalt, East Germany.

2001 - 2010 in Berlin,

2010 - 2015 in Hamburg,

since 2015 in Berlin-Friedrichshagen,

since 2020 in Kamern AUTODIDACT.

Working interdisciplinary: paintings, printmaking, sculpture, photography.

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

Surely, it began as with so many to have drawn a lot as a child. The real

impetus to start with the art came, however, when I realized that I could channel things through it. I can't make art, I have to make art to survive!

What artists or movements have had an impact on you?

I would not say for all but most of the movements have their special thing which inspired me. Maybe that's why I work interdisciplinary. But if I have to name some I would say: Impressionism, expressionism, the new objectivity and abstract art.

What themes does your work involve?

It's all about feelings that touch me in some way in life. Sometimes very direct and sometimes I realize only in the middle of a series about which feeling it is or which feelings I process. From these feelings arise, the themes with which my work



Old woman with headscarf, 2022, woodcut

Every work must hold a special story. A story that is mostly known only to me

deals. It can be in the whole range of feelings and themes, but mostly there is a touch of melancholy in it. At the moment I am dealing with illness and mortality. For example: This work is called "coffin corner" which describes usually a status of a flying aircraft in which it can't go faster because it will lose boost and also can't go higher. In both ways, it will crash down. This work refers to such a condition of a human being. It shows the inability to do anything.

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

Every work must hold a special story. A story that is mostly known only to me. Just doing anything has been pointless in my eyes. So if there is no story then I don't do it.

What is the significance of medium and color?

There is no significance at all. It is important what you show, not how. But I like to try out new things to be

INTERVIEW



Desperate Politician, 2020, mezzotint

inspired from medium and colour itself. So when I devote myself to new materials or techniques, sometimes by chance, I am guided and surprised by them.

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

For example, if you have a complex printing process in front of you, such as aquatint combined with mezzotint, and you forget a step in the middle of the process. Then you have to rethink the whole printing process, which leads you, let's say, like a good accident, to a completely unpredictable result.

...when I devote myself to new materials or techniques, sometimes by chance, I am guided and surprised by them

Despair, 2022, woodcut



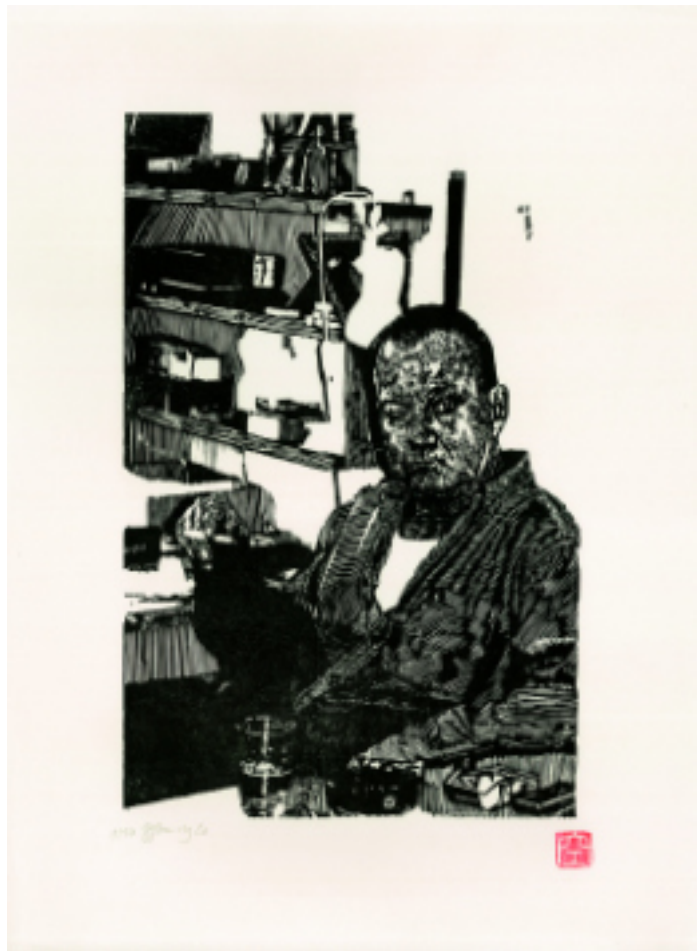
Do you have any artistic goals for the future that you would like to share?

For several years I have been planning a large installation and social experiment for which I am looking for sponsors. Two containers placed side by side in a small village. You can see through a plexiglass pane, and you can go in through a door on the side. In each container, there is exactly the same kitchen. The inhabitants of the village don't know why the containers are there for a few weeks. Only the photo at the beginning and at the end. Installation counts and will be the result. No matter if the kitchens are destroyed, looted or left untouched. This installation will again promote communication between people who otherwise would not talk to each other.

What do you consider the role of an artist today?

The role of the artist towards himself reminds me a lot of Ninjutsu which

Die verrückte Lucile, 2019, oil on canvas



Peter Rensch, 2020, woodcut

I have been studying for 13 years and teaching for two years. It takes you through different phases like learning new forms of movement, questioning yourself in what you are doing or surrendering to the flow of art.

Visual and martial arts sometimes correspond with each other and make me the artist I am. The role of the artist in society is to show things in such a way that people have a different perspective on them and to make them think outside their usual thinking. ●

HENRY KORWALD



mutism 01
Woodcut

BELA BALOG



Athlete

LYNN JAANZ



Enchanted Forest
Acrylic, 49cm x 35cm

NATHANYA XAVIER NAPITUPULU



Enter The Sad Man

NOELLE O'HANLON



The studio
Soft pastels

FRANCESCO PULIGA



Stop

DALAR ALAHVERDI



The Studio on Azadi Street
9" x 11", acrylic, pen, and pencil on paper

EXHIBITION
LIMINAL SPACES

FEATURED ARTISTS:

DALAR ALAHVERDI
FRANCESCO PULIGA
ATTJE OOSTERHUIS
KEITH ANG
CARMELLA DOLMER

FRANCESCO PULIGA:

I've never had a period of my life where I stopped drawing and creating art



Francesco Puliga was born in Sardinia, an Italian island in the middle of the Mediterranean Sea. He had the passion for drawing and art since he was very young, and very soon he realized that comics were the best art form for expressing himself. Francesco is not interested only in comics, indeed he is constantly exploring different art forms and medium. Because he wanted to meet people with the same passion, he left the isolation of the island for a more stimulating environment. First, he moved to Bologna for studying Illustration at the Academy of Art, and for his master degree he decided to study at the Academy of Art University in San Francisco.

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

I had the passion for art since I was very young. I've never had a period of my life where I stopped drawing and creating art. Also, I remember exactly that in high school I decided that comics and illustrations were the best art form for expressing myself. Because I wanted to meet people with the same passion, I decided to study in two different Academies of Art. I got my Bachelor Degree in Italy,

*Global Warming*

My goal is to convey a sense of grime and corruption

and my Master Degree in the US. During my studies, I also explored different art mediums and techniques. In fact, I had experience with traditional painting, sculpting, and printmaking.

What artists or movements have had an impact on you?

Comic book artists and illustrators have had an impact on me. I don't want to make a list of them because it would be very long. But I can say that I love a wide range of artists from Underground Comics and Japanese Manga to horror and fantasy illustrations. Also, many traditional painters, sculptors, and visual artist have had a huge impact on me.

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

The subjects that I represent are most degraded and dirty environments, inhabited by monstrous and grotesque figures. My goal is to convey a sense of grime and

corruption. For achieving this goal, in my illustrations I paint unnatural color, light and many texture layers.

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

I work both from memory and photographs, but for the most part I combine the two methods. My creative process depends on the medium that I'm working on. For example, if I'm creating a comics page or an illustration, I start sketching my ideas on paper. When I'm satisfied with my sketch, I start the final artwork.

Sometimes I create everything from memory, but in many cases I draw the environment from a photo reference. I don't reproduce the photo reference exactly as it is, instead I use it for my background, and I add from memory characters or other details in the scene. In this phase of my artistic career, the artworks are created with

INTERVIEW

a similar process. I use a mix of traditional and digital techniques. The illustrations are drawn by hand on paper. After, I ink the drawings traditionally with brushes and other tools. For the color base and texture, I use acrylic paint in a different paper or panel. The drawing and the acrylic paint are combined together with Photoshop, and finally I overpaint everything digitally.



Atacama Desert

My creative process depends on the medium that I'm working on

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

Yes. Currently I'm working on a big graphic novel project about a cannibal uprising in Bologna, Italy. I have exaggerated every element of the story. In fact, the city is dominated by drugs and social decay. This dystopic environment is populated by homeless, drug addicts,

corrupted politician and secret societies. It is the perfect place for a social catastrophe.

At the same time, I'm working on an illustration project that depicts a series of abandoned places, vehicles and objects, from different parts of the world. Every illustration has a different scene, a peculiar color scheme and a particular format. ●

Old Three-wheeler



FRANCESCO PULIGA

FRANCESCO PULIGA



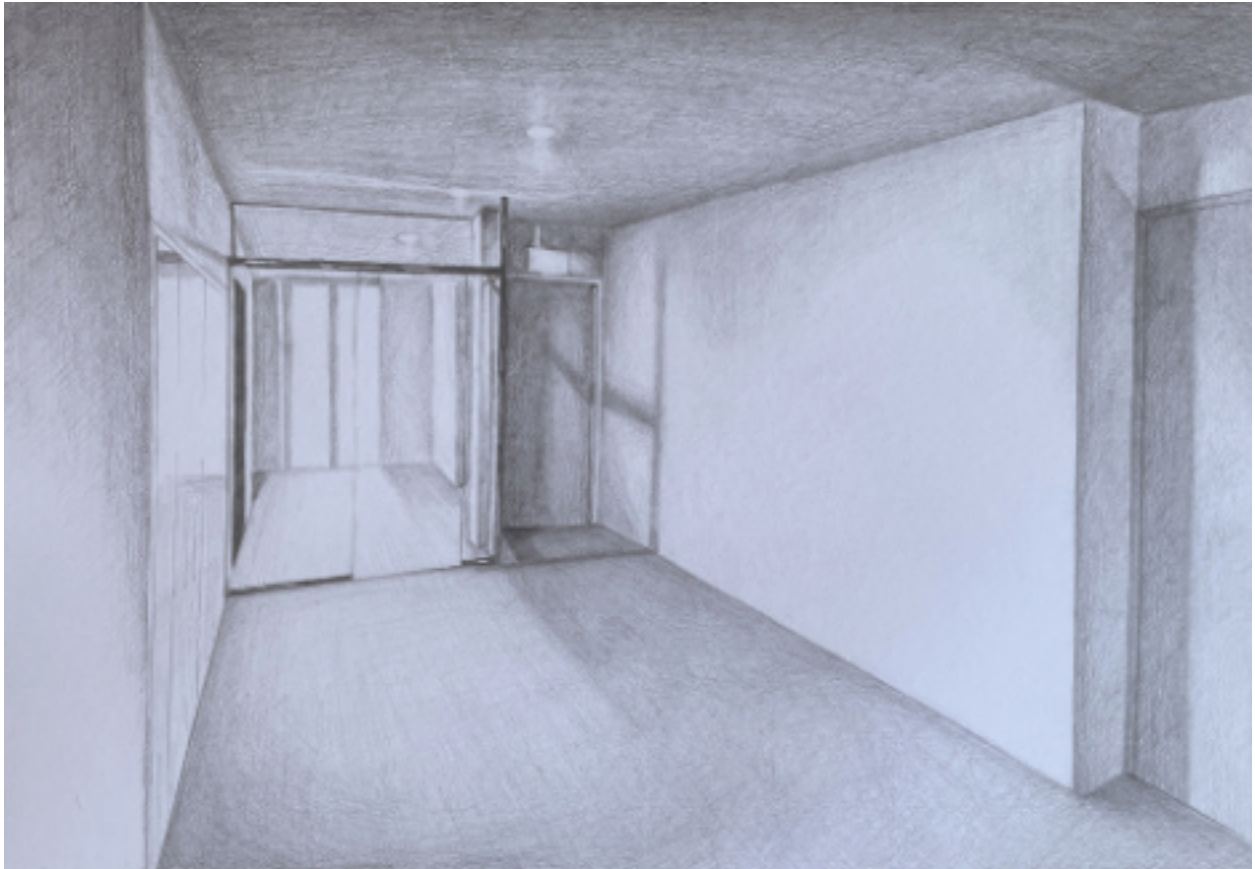
Treasure Island

ATTJE OOSTERHUIS



KUS.SEN #naturalia

KEITH ANG



Lobbyist

CARMELLA DOLMER



Self Portrait (35mm film series)

**EXHIBITION
ARTIST
OF THE MONTH
JANUARY**

FEATURED ARTISTS:

LINDSAY-ANN CHILCOTT

FRANCESCO PULIGA

MARWA KHAMIS

ALEKSANDRA PARANCHENKO

VICTOR ELERA

ALEXANDER STUCHEVSKY

OLGA MCNAMARA

LINDSAY-ANN CHILCOTT:

**I often draw inspiration
from themes of
consumerism, activism,
and popular culture**



Lindsay-Ann Chilcott is an interdisciplinary artist from Niagara Falls, Ontario. Specializing in surrealism, Lindsay's work is often inspired by themes of consumerism, materialism, and popular culture.

UQ: What artists or movements have had an impact on you?

A couple of artists that have inspired my recent work are Brian Jungen, Banksy, and Edward Burtynsky.

What themes does your work involve?

In my work, I often draw inspiration from themes of consumerism, activism, and popular culture. Through upcycled sculpture and mixed-media, I enjoy exploring how artists can develop ways of mitigating society's consumption levels while seeking ways to influence the contemporary discourse on upcycling. Through this, I confront Earth's pollution crisis.

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

I think it is important to portray an overall message or theme in my work, to influence positive change. I strive to influence sustainability and positive mental health for myself and future generations. If I can achieve this throughout my work, I believe that is what makes it successful.

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

My creative process fluctuates with each work. I enjoy the uncertainty of not having a stable structure because it generates a more interesting outcome. The uncertainty keeps me motivated and passionate to keep creating; the future is unknown and intriguing. I begin my creative process by collecting discarded materials around my city on garbage days or use what is donated to me. Once I have my materials, I research inspiration from credible sources, such as online government reports. From here, I work from an inner thought process that generates ideas and images that I want to create.

Culture Craze



Technomorphiat

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

A couple of artistic goals that I have, are to obtain my master's degree and continue exhibiting my work in galleries, nationally and internationally.

What do you consider the role of an artist today?

My favorite part about being an artist, is striving to generate positive change within society. Artwork allows a new perspective on social issues that encourages the audience to reflect and retain innovative thoughts. If artists can influence this change, the world will continue to grow and inspire future generations. ●

LINDSAY-ANN CHILCOTT



You Are What You Eat

2.5" x 6.5" x 9", cardboard, electrical wires, liquid glass,
metal hanger, saran wrap, styrofoam, stickers, and wax paper

FRANCESCO PULIGA



Argentiera

MARWA KHAMIS



Composition. No9 (Red)
26 x 19 cm, gouache & water color on paper

ALEKSANDRA PARANCHENKO



Cloudberry and his friend drop
38 x 46 cm, acrylic on canvas, 2022

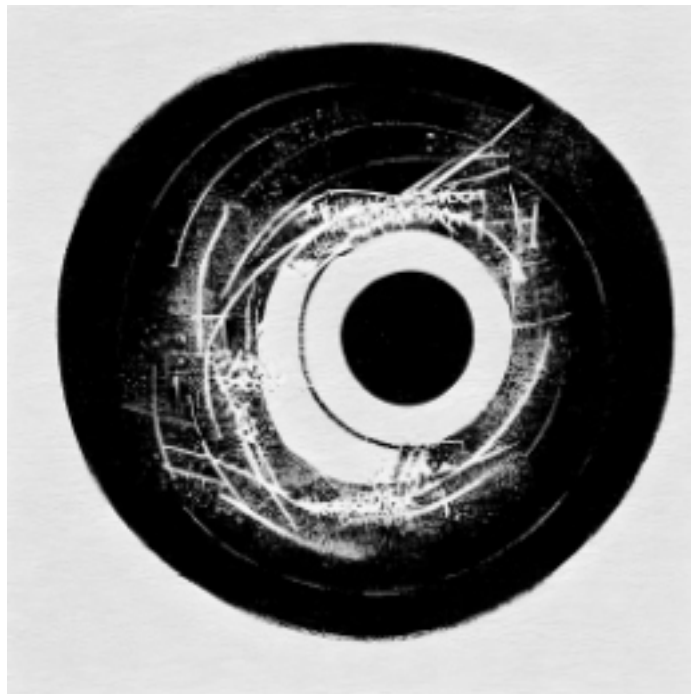
VICTOR ELERA



Unshaken Focus

30.9" x 24", charcoal pencil, graphite pencil, white acrylic paint

ALEXANDER STUCHEVSKY



Zen Circle - Rebirth

OLGA MCNAMARA



Where dreams come true

2022

EXHIBITION
FLOWERS

FEATURED ARTISTS:

CHRISTIAN RIEBEN
OLGA MCNAMARA
CARINA IMBROGNO
PATRICIA BEVAN
KARI SOUDERS
ANDREW WONG
ELLEN ATHENS
CESIA HERNANDEZ
EMILY CALIENDO
LORNA RITZ

CHRISTIAN RIEBEN:

**The whole process
I equate to a
conversation
between myself
and the painting**



UQ: What artists or movements have had an impact on you?

When I was younger, I was very into The Bay Area Figurative movement, but as time has gone on, I find myself more and more connected to work that has a strong narrative element to it. I love the Symbolists, I love Baroque painting. I can certainly be wowed by the work that is purely formal or lies outside of these movements, but I do find myself connecting more

Christian Rieben's paintings address issues in contemporary cultural and political discourse through hybridized motifs of landscape, figuration, portraiture, and abstraction. The peripatetic upbringing he had and continues to practice as an adult is evident in his comfortable movement between discordant and harmonious themes, textures, and spaces within his large-scale works. Rieben's work has been exhibited nationally and internationally including solo exhibitions at The Reece Museum in Johnson City, Tennessee, The Bike Room, Chicago, Illinois, and Gallery 73, Belgrade, Serbia, to name a few. Selected group exhibitions include shows at National Veterans Art Museum, Chicago, Illinois, Tyger Tyger Gallery, Asheville, North Carolina and Beverly Art Center, Beverly, Illinois.

emotionally with work that contains a strong narrative or that presents characters who somehow strike my imagination. Similarly, the landscape painting that I really respond to tends to either be very idiosyncratic or



Full of Promise

I do find myself connecting more emotionally with work that contains a strong narrative or that presents characters who somehow strike my imagination

dramatic in its expression. I'm a huge fan of Charles Burchfield's weird squiggly flora, the emotional resonance of Marsden Hartley, and the staged romanticism of Caspar David Friedrich. A few of the contemporary painters whose work I am always excited to see are Cecily Brown, Dana Schutz, Lisa Yuskavage,

and Inka Essenhigh; all women, which probably means something...

What themes does your work involve?

To characterize the themes of my work, I would say they are the historically grand themes: life and death, love and longing, failure, power,

INTERVIEW

shame. I know it sounds very grandiose, but really these themes are with us in our daily lives, just usually in more mundane ways. The world that we live in and its contemporary political and cultural discourse often find their way into the work. Living in America, the political/cultural discourse has been a roller coaster the last few years (possibly it always has been) and this can be fuel for some good art making, whether it is the infringement of personal liberties or the debauchery of a demagogue.

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

I will often start a painting either through a pour or through working reductively (or sometimes a combination of the two), and I do this to avoid making trite, clichéd imagery. It's so easy to just rehash the same old

Tennessee Ya



More Tea, Vicar?

images that people have been looking at forever, and the problem is when that happens, people stop looking because they think they already know what these things look like. So, I really try to avoid clichés and doing a pour and working reductively without a plan relinquishes some of that conscious control that leads to stale predictability. Once I start seeing something in the pour or the wiped-away marks that I have never seen before and is intriguing to me, I pursue it - articulating and fleshing out, so to speak, so that there is a semblance of order amidst the flurry of marks. Then the rest of the painting process is really me trying to hold on to a certain level of openness and ambiguity that allows the viewer to enter into the work, whilst still giving enough conciseness and clarity so that the work is saying what I want it to say. The whole process I equate to a conversation between myself and the painting. ●

CHRISTIAN RIEBEN



Les Fleurs du Mal
36" x 32", oil on canvas, 2023

OLGA MCNAMARA



Freedom of choice

CARINA IMBROGNO



Fiore di Primavera

PATRICIA BEVAN



Blowing Bog Cotton 2

Pastel on card, 500 x 500 mm unframed, 650 x 650 mm framed

KARI SOUDERS



Falling Flowers Number 12

ANDREW WONG:

Hopefully, I can inspire people with the stories I'm trying to tell through my artworks



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

Although I did go to Parsons School of Design (for fashion design) with a degree of BFA, I've never dreamt of creating Art nor becoming an artist. The Pandemic changes life's priority a bit, we all had to stay home and it was time when I first started picking up cardboard boxes to create. Eventually my house was running out of room, so I had to switch medium and paper essentially became the go to the material. And I fell in love with it after, since, it has been then I slowly realized I was actually creating art and the idea of striving for becoming an artist.

What themes does your work involve?

I find human faces fascinating, my work so far has been mainly involved with portraits that are being underrepresented. I use perpendicular glued paper to make these portraits and hopefully we can cast a light on them (by lifting up the subject of the canvas) and let them be seen.

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

I work with photo references, often time I would use multiple images to make my initial sketch whether on iPad or paper. When I feel I got the composition I want then I would first block out the image with acrylic on canvas, and go into details with paper.

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

Favorite art accident was discovering how these color strips would cast



a refraction on the canvas and I can create depth and shadow with these refraction.



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

The goal is to be able to do this full time in the future, I would love to see my artworks being shown in a reputable gallery/museum one day.

What do you consider the role of an artist today?

I consider being an artist today personally is being somewhat to be a magnifying glass so people can slow down and see the people or things that we are not noticing in our daily lives. Hopefully, I can inspire people with the stories I'm trying to tell through my artworks. ●

ANDREW WONG



The Ballet Dancer

ELLEN ATHENS



A Moment's Rest tapestry

Handwoven tapestry of wool with mixed fibers, woven on a cotton warp

CESIA HERNANDEZ



Hidden Sadness
Sterling silver object

EMILY CALIENDO



Paleoflora

LORNA RITZ



Peonies

36" x 42", oil on canvas

EXHIBITION
WAVE

FEATURED ARTISTS:

DAVID MORRISON

AMY NEWTON-MCCONNEL

PATRICIA BEVAN

AARON KRONE

BRUT CARNIOLLUS

NOELLE O'HANLON

JOHN TRONSOR

SONERA ANGEL

AMBER PENNEY

DAVID MORRISON:

A lot of my work will have many possible interpretations



David Morrison is a mixed media artist and sometimes freelance stock photographer, specializing in stock images for license to advertising, commercial and media clients.

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

Good friends of my parents visited us when I was very young, and they had a Nikon camera with split focusing, they gave me a go of it, and just in the

viewing and focusing of the image I came to be in love with the whole idea of creating my own unique take on the world around me. The camera became like an extra limb that enabled me to more naturally express myself in pictures than I could have ever done with words. And as time passed Photoshop and digital manipulation were added and then other media were also included. I have always loved images of all media from whatever source.

What artists or movements have had an impact on you?

Many talented people have inspired me from war photographer Don McCullin, Fashion photographers Nick Knight and Ellen von Unwerth, Artists that are friends and new artists whose work I come across all the time, can make an impact that stirs me into creating. When I'm creating I love to listen to music of various musicians of so many different genres, too many to mention have inspired me.



Banríon na Carraige

What themes does your work involve?

A lot of my work will have many possible interpretations but in the main would capture the connection that we have with the nature that

My creations are a way for me to tell a story & evoke a feeling that I hope will be encouraging & spiritual, to make the familiar appear unfamiliar, to capture the beauty in the mundane

Surrealism, Pop art, Contemporary, Conceptual, Digital, my mind is always interested in new ways to see art.

surrounds us in surreal and fantasy like images. I live in Ballybunion in the beautiful scenic west of Ireland, on the Wild Atlantic Way, and the

INTERVIEW

scenery and light just take your breath away so I try my best to equal that experience in my art.

will be encouraging & spiritual, to make the familiar appear unfamiliar, to capture the beauty in the mundane. And that when viewed,

Above all, keep creating art, as you do not have to be understood to be enjoyed

What is important to you about the visual experience you create?

My creations are a way for me to tell a story & evoke a feeling that I hope

people, even if for a small moment will lose themselves within the image.

What is the significance of medium and colour?

In my non digital art pieces, its the depth and surface that gives it its uniqueness, its colour changes according to the angle you view it at, it makes the piece a total one off that has a spirit and attitude all of its own. It will also call out to you and be felt by you internally.

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

My creative process is always evolving, I am constantly intrigued by the endless possibilities of virtual digital technology fused with the real world materials of paper, paint & other materials. I start by using the realism of Photography as the foundation & the starting point of my work & then using computer software as my paintbrush to make alterations, to exaggerate & enhance, to make extreme and unusual changes. To manipulate light, tone & color and then to add layers of paint and other raw materials, such

Courageous



as slate, glass wood etc. to give depth and feeling to my art. I love to see how I can add to my original photographs and make a story come alive from that same image. Above all my images do not have to be understood to be enjoyed.

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

When an accident does happen as often is the case, it happens for a reason and the teaching is in the acceptance that it will often make it better than you could have imagined.

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

I always have numerous projects put away in my head for the future, the majority will never see the light of day. Right now I am in the process of starting a new project with portraits on connections, but I do want to have exhibitions of my work in galleries, nationally and internationally to maybe start on a coffee table book



Social Distancing

Gráinne



and to be continually evolving. But to most of all, love what I am so lucky to be doing.

What do you consider the role of an artist today?

To follow your heart as there are no boundaries in creativity. Your work is your feelings and should be about a story you want to convey, in the way that only you can. Try to raise awareness of social issues good or bad. Above all, keep creating art, as you do not have to be understood to be enjoyed. ●

DAVID MORRISON



The Sea is Calling

AMY NEWTON-MCCONNEL



Crepuscular Light

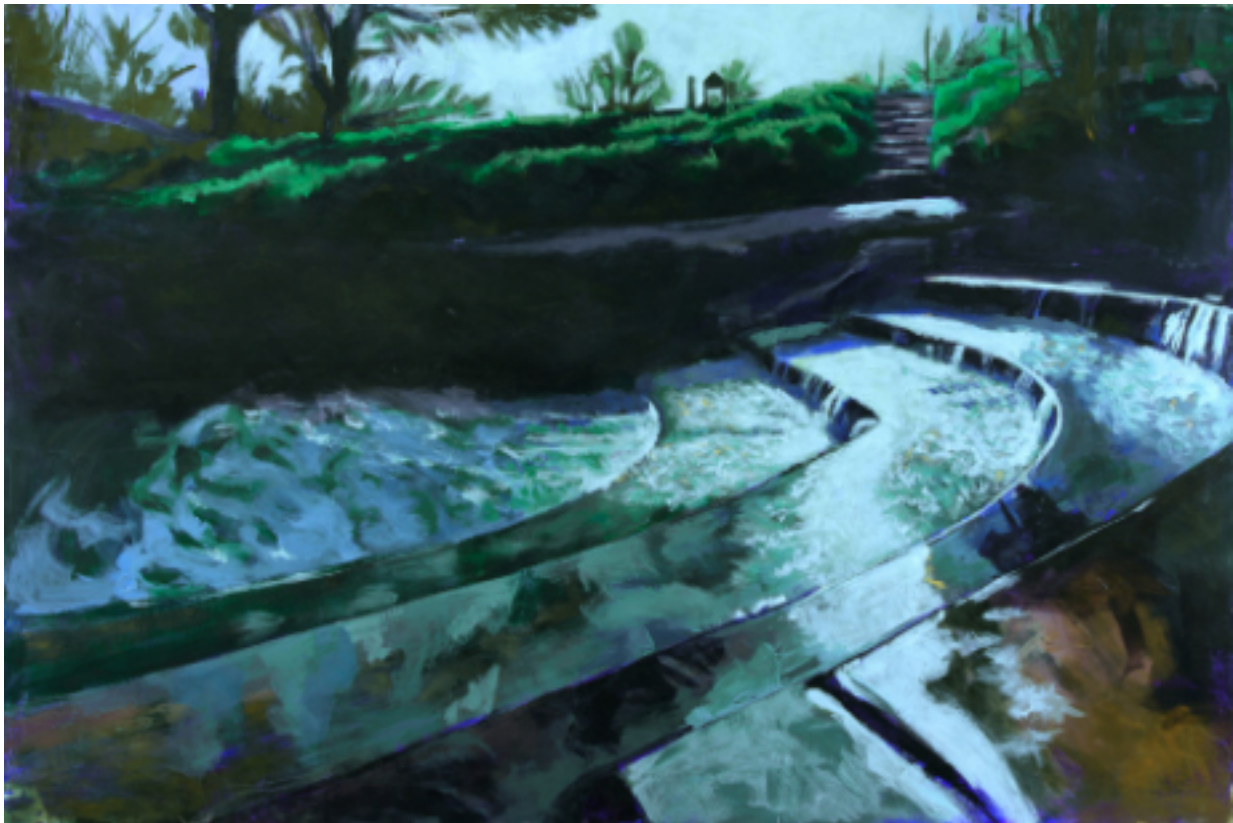
PATRICIA BEVAN



Tide out at Brahalish, Sheepshead

Pastel on card, 300 x 300 mm

AARON KRONE



Waterfall Levels

BRUT CARNIOLLUS:

**Just about every
single artist I meet
in person is a
source of great
inspiration to me**

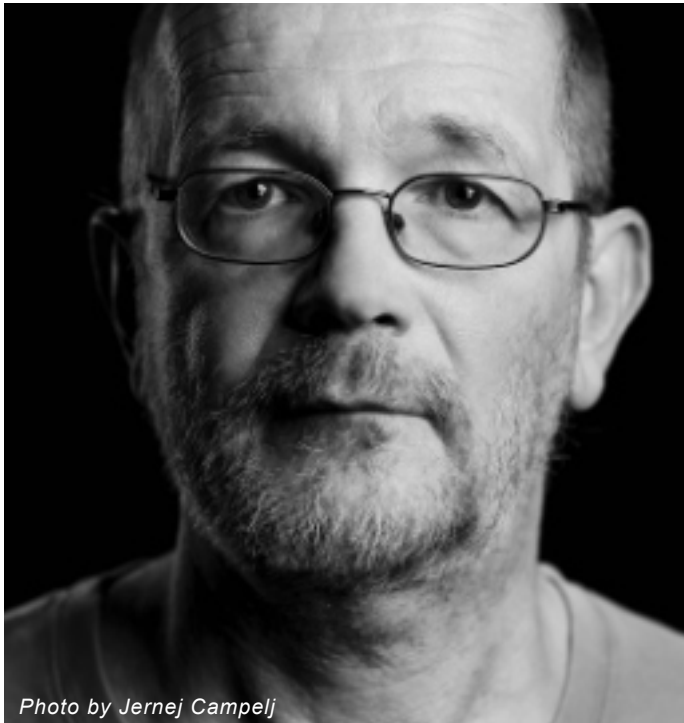


Photo by Jernej Campelj

Brut Carniollus is a visual artist and photographer specialized in photography based digital collage and digital graphics executed as original digital UV prints. His approach tends to be reductional, deconstructive and minimalist. His work is exhibited and awarded worldwide. Since 2012 he also serves as official paparazzi of renowned international artist symposium Slovenia Open To Art. He is a member of The Slovenian Association of Fine Arts Societies and represented by Staam Gallery and Singularart. Lives and works in Radovljica, Slovenia, EU as a self-employed artist.

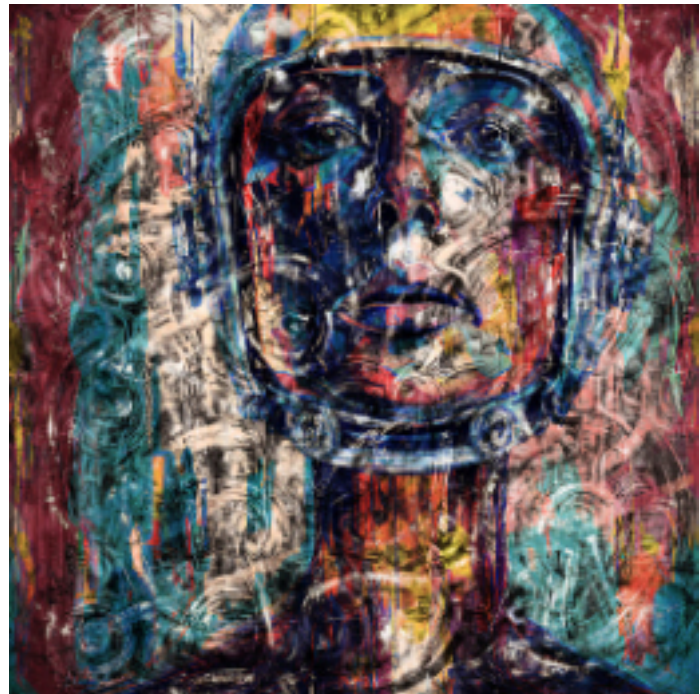
UQ: Tell a little bit about how you first got into creating art.

There was this primary school art teacher, a great watercolourist as

I discovered later on, who found a way to discipline some of his more restless pupils (both of us actually) by locking us up after school in his study full of various art books. Flipping pages and pages of strangely beautiful pictures revealed a new, yet unseen world and started an insatiable hunger for discovering things of beauty and wonder in most unlikely places. Despite my teacher's efforts, I never managed to learn traditional artistic skills like drawing and painting, but he managed to show us other ways to express ourselves and was prepared to provoke and support our efforts, no matter how inept they may have been at the time.

What artists or movements have had an impact on you?

This may sound difficult to believe, but just about every single artist I meet in person is a source of great inspiration to me. And not only artists, every person passionate about one's own work. Yours truly is one lucky bastard who gets to



Starhopper

opportunity. And almost without noticing I learn a lot more than I could ever hope for and even get to learn a few tricks and steal some ideas in the process. Of course, there are many artists I don't know in

...in fact there are only two starting points of any of my artworks, a single photograph or a line of code

photodocument International Fine Art Symposium called Slovenia Open To Art every year since 2012. And I can't even begin to tell you how much I enjoy every single moment of it. Observing artists creating art in front of my very eyes makes me ever so grateful for this incredible

person whose work I love and admire, but there are just too many to mention.

What themes does your work involve?The human condition. Manifested through portraiture, urban landscape, geometric and



Embrace

One's own story a viewer discovers while looking at my artwork.

What is the significance of medium and color?

Since my artworks are created digitally, most of the time they get printed on canvas and stretched. For strictly practical reasons, there's not much choice of print media, but that's ok. As for color, every artist has a personal palette which may change over time. The very process of digital collage tends to go full spectrum quite early in the process, making this palette less obvious, but it's always there. On the other hand, a lot of my pieces and not only photographs tend to turn black and white. Guess this shows a strong influence of traditional photography.

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

Depends. But in fact there are only two starting points of any of my artworks, a single photograph or a

...when I look at my own work at the exhibition I enjoy it all over again analyzing, deconstructing and rediscovering all the details new to me

abstract art quite so often more or less recognizably mixed in a single digital collage.

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

line of code. I do not consider myself a photographer, well at least not a photographer's photographer, since I am essentially an image collector. For me, a camera is a tool for harvesting images, almost



The Sculptor

unconsciously. Camera to me is what a pencil and a sketchpad for a painter. Most of the time those images are just put on a side, waiting to be rediscovered sometimes even years after being taken. And then one day one of them calls out to me and the process begins. It may be just a simple cropping and a black&white conversion. But more often it's a start of a digital collage, which may involve not only my own photos but also imagery found in public sources and quite so often a piece or two of digitally generated graphics. Or even one of my own finished works, which makes me a very eco-friendly art-recycling artist. Sometimes there's a vague idea of where I want to go with this collage, but usually the final artwork makes itself using me as its own tool of self-production. So when I look at my own work at the exhibition I enjoy it all over again analyzing, deconstructing and rediscovering all the details new to me. Still, ever since I became aware of this urge to create art, there was this nagging voice in my ear nudging me towards discovery

of that last little bit of whatever that could be considered as an art piece.

What is your favorite art accident?

Did it change your perspective?

Strictly speaking, every one of my artworks in an accident ;-))

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

A number of projects spanning several years are being updated, worked on, despaired over, ditched, rediscovered, frowned upon, being excited about, ripening, ... all the time. So there's new work being created every day, but it may spend a lot of time facing wall (figuratively speaking), in exactly the same way some painters treat their works, until it's either ditched, recycled or finally put in front of the audience. And maybe someone in that audience will recognize the tune it plays.

What do you consider the role of an artist today?

The same as ever, to be a witness of one's time, always a critic, sometimes a prophet... ●

Arakis



BRUT CARNIOLLUS



The last party
Digital collage

NOELLE O'HANLON



Waves in shallow water

Pen, brush and inks

JOHN TRONSOR



untitled (2586)

SONERA ANGEL



Let Sleeping Dragons Lie
Oil painting

AMBER PENNEY



It Comes In Waves

**EXHIBITION
ARTIST
OF THE MONTH
FEBRUARY**

FEATURED ARTISTS:

LAUREN ARISTIZABAL

FRANCESCO PULIGA

AMBER PENNEY

MARWA KHAMIS

LAUREN ARISTIZABAL:

Through our art, we have the power to inspire, challenge, and transform society



Lauren Aristizabal is a visual artist raised in Southwest Florida. A painter working primarily in oils or watercolor, she often works plein air or from natural imagery.

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

I've been creative and making art for as long as I can remember; that has always been my safe space and a way for me to test boundaries. Art-making has always been a part of my thinking process and who I am. I make art to figure things out, to work through things in my own mind and test theories. I love the research process,

and learn a lot more about myself whenever I work on a piece. Ultimately, I am driven by a deep passion for self-expression and a desire to use my art to connect with others, provoke thought, and inspire change.

What artists or movements have had an impact on you?

Vivian Maier has struck me the most out of any artist, working in any medium (an American street photographer whose work was discovered and recognized after her death. She took more than 150,000 photographs during her lifetime, primarily of the people and architecture of Chicago). I am moved by her work, which is striking and powerful on its own, but I am also horrified and moved by her story - the artist never chose to share her work with anyone. She didn't even develop



Eat Me No. 3

understanding of ourselves and our place in the world.

I make art to figure things out, to work through things in my own mind and test theories

most of her film; it was developed after her death by someone who purchased her estate and recognized the value of what he had. To me, it invokes powerful questions of voice and control. Who has the right to distribute art, and whose is it? What would she have wanted?

What themes does your work involve?

My work explores themes of family, memories, and identity and the ways in which these elements shape our

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

I prefer to work from photographs I've taken, or plein air (from life). Prior to beginning a piece, I immerse myself in research about the subject matter, whether it be the taxonomy of flora or fauna, or exploring old photographs of individuals I know well in order to renew memories and find the best representation for the artwork. Typically, I start by creating an

INTERVIEW

underdrawing with pencil or charcoal, then fix it with spray and tone it down with a medium-toned wash before adding color. I approach each piece as if I were working on a plein air session, completing it in one sitting with minimal editing, which lends a sense of freshness and authenticity to the final piece.

Currently, I am proud to serve as the Chair of the Public Arts Advisory Board for my city, and I am committed to continuing to serve the community to the best of my abilities.

Through my involvement with the Board, I hope to make a significant impact on the arts in my community, and to inspire others to pursue their

...my ultimate goal is to become a leader in the arts and cultural management field

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

I have a clear vision for my future, with a set of goals that I am working hard to achieve. At present, I am focused on building a new body of work and refining my website to showcase my art in the best possible light. In the long term, I plan to pursue a master's degree in arts and cultural management, which will allow me to further my career in the museum field while also pursuing my personal artistic goals.

own artistic dreams and aspirations. Looking ahead, my ultimate goal is to become a leader in the arts and cultural management field, and to use my knowledge and expertise to make a meaningful difference for my community and for the arts as a whole.

What do you consider the role of an artist today?

In today's world, I strongly believe that the role of an artist is both important and necessary. As artists, we have a responsibility to use our unique voices and perspectives to promote positive change and progress. This obligation can take many forms, such as engaging in non-profit work, volunteering, or advocating for causes we believe in. Regardless of the specific approach, it is vital that we remain active and engaged in creating a better world. Through our art, we have the power to inspire, challenge, and transform society. As such, we must recognize and harness this power, always striving to use our talents for the greater good. ●



LAUREN ARISTIZABAL

LAUREN ARISTIZABAL



Myakka Palms
8" x 8", oil on panel

FRANCESCO PULIGA



Underwater

AMBER PENNEY



Undertow

MARWA KHAMIS



Colors shapes

33 × 33 cm, water color & gouache color on paper

FRANCESCO PULIGA

Stop



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



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