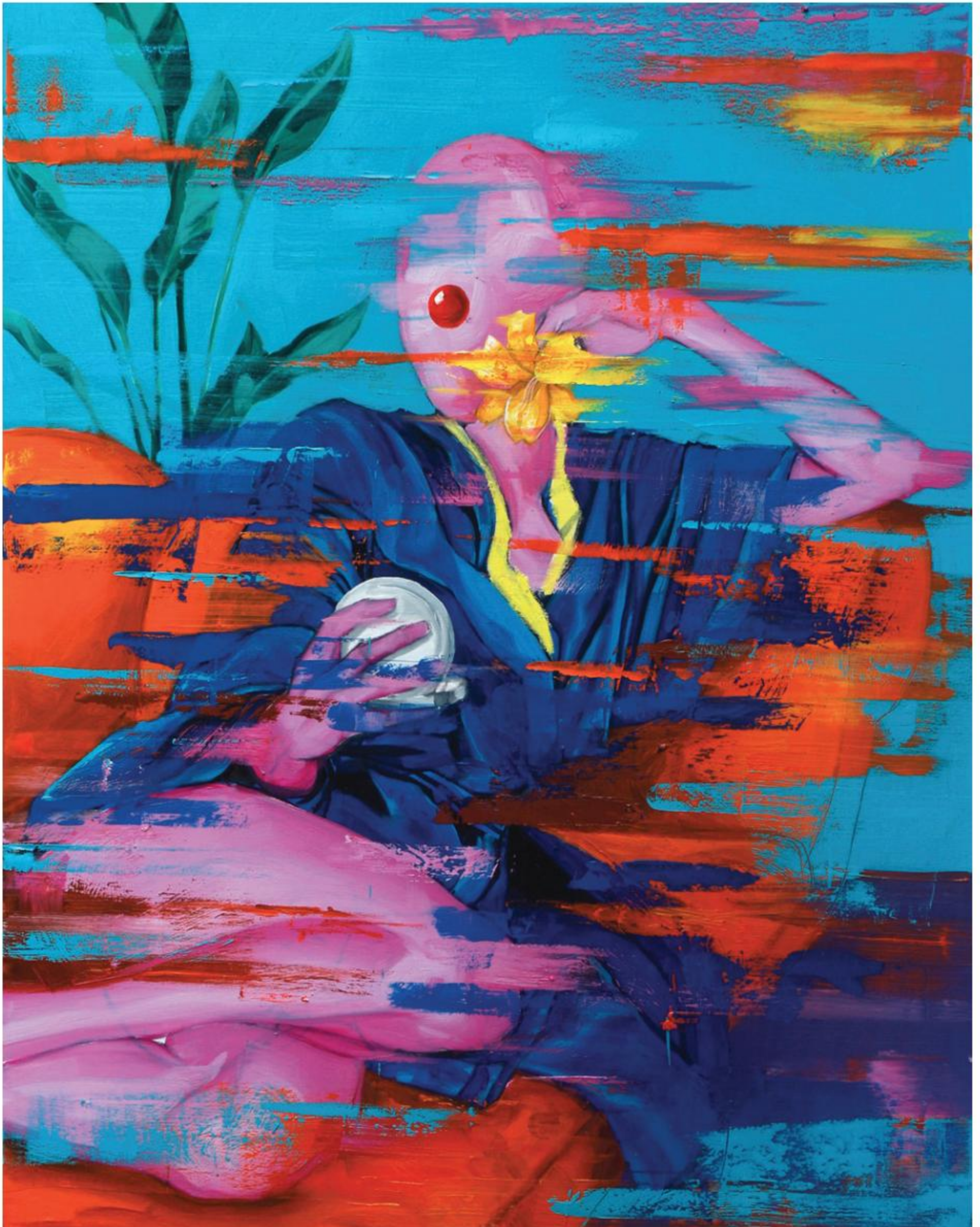


INSIDE ARTISTS

Contemporary Artists & Exhibitions

Issue 17 spring/summer 2020



TALENTED

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6TH - 8TH MARCH 2020

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7TH - 8TH MARCH 12PM - 6:30PM

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Aesthetica



Have you ever had your perspective altered by an artwork? Where the familiar is presented as strange, or surreal as fact; changing your outlook on what is known.

Often an artwork – be it painting, sculpture or photograph - can be read like a story, like poetry; where the narrative transforms from one telling to the next. The hero becomes the villain, the protagonist a background figure, the middle is the end and the beginning is lost to a different plot.

The artists are the storytellers, but often in the vaguest sense, as they watch their projected vision twist and shift through the fresh eyes of each viewer. One sees the sky, another sees the sea. Both see fields of flowers when they look again. Through the artist's vision the world is abstracted and put back together, seen anew.



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By KOS
Yellow Lily, 2019
oil on canvas, 120 x 90 cm

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"Paintings in this series ask of the viewer: How would virtually connected super humans function in their relationships with other people and nature in the future? "Glamorous Yellow Lily" specifically is about how would we able to see the beauty of true nature while we are living in an artificially created beautiful world by permanently connecting to the internet."

KOS

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Talented Art Fair

6 - 8 March 2020 | Old Truman Brewery, London, UK

Now in its fourth year, the aptly named Talented Art Fair returns to London this spring, bringing thousands of high quality original artworks and limited edition prints to the city, as well as the talented artists themselves.

Working across all mediums, exhibiting artists include a large variety of highly collectable contemporary painters, sculptors, photographers, ceramicists and mixed media artists. Many of them have a Degree or Masters in their specified field or are gallery represented, professional artists, or a combination of all of those attributes and qualifications. Each year one artist will be crowned Talented Artist of the Year based on a

combination of their talent and success at the event.

For collectors new and seasoned, the ceiling price cap of £5,000 on individual artworks is a popular draw, with most originals on sale ranging from around £300 to £1,500, making buying art both enjoyable and affordable. Being able to meet the artists at Talented Art Fair is a great way to learn more about the process and inspiration behind the artwork.

Organised by Lemon Art, the team behind the highly popular New Artist Fair, their expert knowledge of the art world sees them curating exciting events which continue to be successful for both the art collectors and exhibiting artists.



Heather Byrne

Taking place 6th - 8th March at the iconic Old Truman Brewery – the fair's established home – and featuring 100 gallery level and award winning artists, Talented Art Fair is one of the most successful artist-led fairs in London.

Tickets for the Friday Private View are available to buy online, where you can also register to attend the fair on Saturday and Sunday with free entry.

talentedartfair.com



Alanna Eakin



Fraser Renton



Heather Irvine

Sussex Art Fairs

15 – 17 May 2020 | Goodwood Racecourse, Chichester, UK

After a successful inaugural year in 2019, Sussex Art Fairs returns to the world renowned Goodwood Racecourse in the heart of the picturesque Sussex Downs.

Last year's event was the first of its kind within the counties, cementing itself into the region's art calendar with its high quality selection of work from local, national and international artists.

Taking place across three days, over 100 artists will be situated throughout the two main halls of The March Stand, with thousands of pieces for sale. In the first hall galleries and collectives are found, while the Independent Artists Halls present over 80 up and coming local and national

established artists, each of whom you will be able to meet over the weekend. The fair is the largest of its kind within the Sussex counties, and a welcoming environment for both new and seasoned collectors.

With artworks suitable for all budgets – prices start from as little as £50 for prints and smaller works, to over £5,000 for outstanding masterpieces – and tastes, it's the perfect opportunity to find the perfect piece for your home or collection, and discover your new favourite artist at the same time. Purchases will be packed by specialist wrapping team artPAKK, an eco-friendly alternative to bubble wrap. Once again the fair is collaborating with Sussex Wildlife Trust, with the proceeds of special



Sussex Fine Artists



Tricia Moss



Emily Faludy Fine Art

original artworks from exhibitors going to the conservation charity.

Sussex Art Fairs kicks off with a Private View on Friday May 15th, giving visitors the opportunity to view exhibitor's collections before the event opens to the general public, browsing the artworks with a glass of wine. Continuing over the weekend, alongside the artworks visitors

can enjoy a bar and full café restaurant serving tea's, coffee's and food throughout Saturday and Sunday. Weekend and Private View evening tickets can be purchased in advance online, where exhibitor details can also be seen.

sussexartfairs.co.uk



Mark Pearce



Alan James McLeod

Landmark Spring Art Fair

15 - 17 May 2020 | Landmark Arts Centre, Teddington, UK



Over 80 artists showcasing the best in contemporary fine art can be found in one place this May at the spring edition of the Landmark Art Fair.

From painting, sculpture and glass to prints and photography there is something to suit everyone, with prices ranging from £50 for prints to £4,000 for originals. Highlights of the spring fair include Mark Pearce whose paintings and monoprints explore colour theory and the unexpected moments of creative practice, and Anjali B Purkayastha who creates visual stories composed entirely of a vocabulary of patterns rooted in Traditional Asian art forms in her intricate illustrative style. The Landmark

Arts Centre is a unique location for an art fair; the magnificent grade II* listed building was constructed in the 1880s as a large church. Just a train ride away from Central London, Teddington also has close links from Surrey – a great location for a day out.

Admission throughout the weekend 16th – 17th May is £4, or £3 for concessions and Under 16s & LAC members welcome free – there is no need to book in advance. Exhibitor information can be found on the Landmark Arts Centre website.

landmarkartscentre.org



Planet G, Svetlana Ochkovskaya

Chalton Gallery

96 Chalton Street, London, UK

Chalton is an art organisation comprising Chalton Gallery in London and Chalton Projects which, since 2012, has presented exhibitions and events in Mexico City in collaboration with private and public institutions, as well as organising artist residencies and collaborative projects between Mexican and British institutions.

The London Gallery opened in 2015 as a new site dedicated to staging relevant art exhibitions, interventions and events highlighting contemporary Mexican artists in the UK as well as supporting emerging British artists.

Recent exhibition FOR/IN ITSELF, curated by Olga Tarasova, reflected on the interrelation of sense, space and perception within artistic practices; addressing the capability of the world to represent itself without being completely explicit, treating experience as an open totality of inexhaustible synthesis. The exhibition explored the experience of an I, not in the sense of an absolute subjectivity, but one that is being invisibly demolished and transformed.

Artists Matilda Moors and Svetlana Ochkovskaya imagined the gallery space as a creature, morphing it into a body, with Ochkovskaya combining performance with installations to create environments inhabited with an inhuman



Matilda Moors



I am not myself, Svetlana Ochkovskaya

creature. Meanwhile Moors' works abstracted recognisable features – starting with the mouth - into fragmented parts, reassembling them within the confines of the gallery walls.

2020 will see Chalton become a platform for emerging curators and artists, who will present their works every 2-3 weeks. This July the gallery celebrates its 5th anniversary with a series of performances, screenings, site-specific installation and talks.

chaltongallery.org

KOS

Themes of impermanence, transformation and evolutions of technology intertwine within adventurously painted portraits which see artist KOS play with colour, composition, reduction of form and inventive brushstrokes. While figures make up a large portion of KOS's body of work, he is constantly challenging himself in his approach, leaning away from traditional methods of portraiture. Starting with short, sketchy strokes which capture the essence of the subject's features, he then paints directly onto the canvas with large, vividly-coloured brushstrokes, adding vitality to the process which translates into engaging, dynamic works filled with life and movement. His current collection, 'Glitches of the Future', imagines an unsettling future based on close reality, where humans are plugged into the internet 24/7 through an implant in the brain – inspired by Elon Musk's Neuralink company announcement of developing similar technology. Bright brushstrokes of colour hiccup upon the canvas, while the subjects themselves appear without features, disconnected from the world around them. Born in Sri Lanka, KOS has been based in Hong Kong since 1999 where he has exhibited regularly with solo shows, while participation in group exhibitions have seen his work displayed internationally in London and Singapore.

Tell us about your journey as an artist; have you always been a painter?

I was born into an artistic family in Sri Lanka, and I began drawing and painting at an early age. My father used to run a hand-drawn billboards/signage agency in Sri Lanka, and thanks to him I spend most of my childhood surrounded by many paints, brushes and artists. My mother did lots of handcrafts when she had free time, so I had a very colourful and influential childhood. After my schooling I started my career at an advertising

agency as an illustrator, and in 1999 I moved to Hong Kong to gain more international experience in the advertising Industry. I've been in this industry ever since, although eventually I got a bit frustrated because I couldn't express my full creativity. As a result of this frustration, I started to paint again. Luckily for me, one gallery saw my work, and they agreed to do a solo exhibition with my work in 2013 in Hong Kong. So that's the start of my artistic journey.



The Passengers, 2019, oil on canvas, 120 x 90 cm



Two Flamingos, 2019, oil on canvas, 120 x 90 cm

'Glitches of the Future' is an unsettling take on the evolution of the internet; can you tell us more about the collection and how you portray the consumption of this technology?

In 'Glitches of the Future' I envision an unsettling future in which humans lose their humanity as they merge with artificial intelligence. I portrayed tech-enabled humans as 'Jokers', ridiculous in their need to be online 24/7. With information fed straight to their brains, it made me think perhaps they do not need eyes or ears, or a mouth even – in fact, they could be people without any senses. Paintings in the series ask of the viewer: How would such humans function in their relationships with other people, nature and pets in the future? Depicted living in a colourful world but connected permanently to the internet, to show how disconnected they are from their surroundings and those around them I used glitch



Dancers, 2019, oil on canvas, 120 x 90 cm

effects to show them fading away from other people, or disconnecting from nature. Whether they are with their partner, their pet or alone, I want to show how their attention is directed within. Having surrendered their feelings and faculties to A.I, with the potential to malfunction like a computer, the images suggest that they are the glitches of the future.

How do you find working in series affects your process? For example do you plan out all paintings in a set before starting, does it create a narrative among works, and how do you know when a collection is complete?

Working in a series gives me the freedom to push my limits and explore my unique style. I see it as a journey of finding yourself as an artist. I have an intuitive driven process. Therefore, I don't like to plan out all my paintings before I start. Once



The Cute Robot, 2019, oil on canvas, 90 x 120 cm

I have got my inspiration I start sketching, and out of those sketches I select a few to start with. Then working on canvas the rest will come to me automatically, creating a narrative among the works intuitively.

Usually, I would create at least 20 paintings for a series, and then give it a rest for 2-3 weeks to come back and select 10-15 pieces which work for me the best

Do you have a process for starting a new collection? Do you seek a muse or motivation, or is a new series born as inspiration strikes?

There is no specific process. These days I'm heavily relying on the news because I believe as an artist it's good to bring out the world and

social issues. For example the inspiration for 'Glitches of the Future' struck me after I read the news about Elon Musk's Neuralink project.

Are you currently working on a new piece or series? Do you have any upcoming exhibitions?

Currently, I'm working on two collaboration projects with a Belgian fashion illustrator Lize Vandenbreeden and am super excited about these two projects. We are planning to have the first show in Hong Kong in April and second show in Belgium in late summer.

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The Bull Terrier, 2019, oil on canvas, 90 x 120 cm





From 'the nonexistent areas...' series , 2020

Pia Kintrup

With an interest in still life, materiality and surface character, Pia Kintrup uses the medium of photography to transform three dimensional subjects into two dimensional artworks, thereby fixing a particular perspective. She is particularly informed by artificial settings and constructions which create conflicts within our everyday life, addressing themes such as control and surveillance.

Alongside her groundwork in photography she creates installations and sculptures, working with the contradictory relationships of man and object, surface, materiality and artificial structures. Through each medium her artworks explore

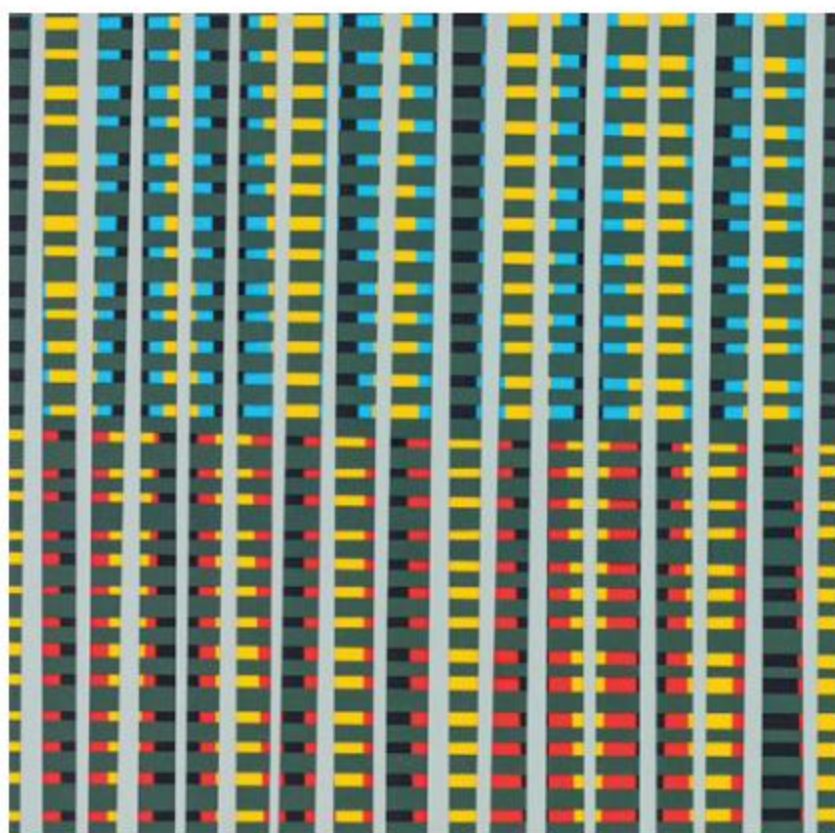
ideas of staging, creating imitations of reality and natural structures. This is particularly seen in her ongoing series 'the nonexistent areas are of particular interest' which builds up like a story in a novel; with the viewer receiving more and more information that was previously unknown about a place or a planet.

Kintrup gained both her BA and MA in Photography Studies and Practice from Folkwang University of Arts in Germany. She has won international prizes for her work, and has exhibited around Europe, Asia, Canada and the USA.

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From 'the nonexistent areas...' series , 2019, c-print mounted and framed in a black shadow frame, 100 x 66 cm



Facade 1, Hong Kong High Rise, 2019,
collage on Dibond, 57 x 57 cm



New Zealand 17, 2019,
collage on Dibond, 30 x 30 cm

Brian Reinker

Working in the language of landscape, topography and architecture, Brian Reinker's colourful abstractions depict real and imagined places with the disciplined approach of an architect. The graphic and geometric elements he uses to create cityscapes, landscapes and atmospheric horizons are rendered in ways that communicate his emotional response to the landscape. Reinker's aim is to distil and abstract the essence of these places, using a variety of techniques and media – including paint, ink, and collage on Dibond panels.

Reinker's process has recently focused on collage, using paper, foil and vinyl. These

materials are cut and layered to create works that use colour, abstracted shapes and texture to convey traditional landscapes in a modern vocabulary.

Based in Waterloo, London, Reinker gained his BA in Fine Arts and Architecture at the University of Cincinnati, Ohio USA with further studies at the Architectural Association in London. His work has been exhibited in a number of group and solo shows and he won the London-based It's Art Call competition in 2020. His work is in a number of collections in the UK, Europe, the USA, South Africa and Australia.

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London Twilight, 2020, collage on Dibond, 86 x 66 cm



Horizon 10, 2019, collage on Dibond, 104 x 64 cm



Horizon 11, 2020, collage on Dibond, 104 x 64 cm



New Zealand 13, Glacier Series, 2019, collage on Dibond, 86 x 66 cm



New Zealand 15, Queenstown, 2019, collage on Dibond, 30 x 30 cm



Palm Springs 10, 2019, collage on Dibond, 40 x 40 cm



The eye of a glacier, 2019, 90 x 120 cm

Stas Bartnikas

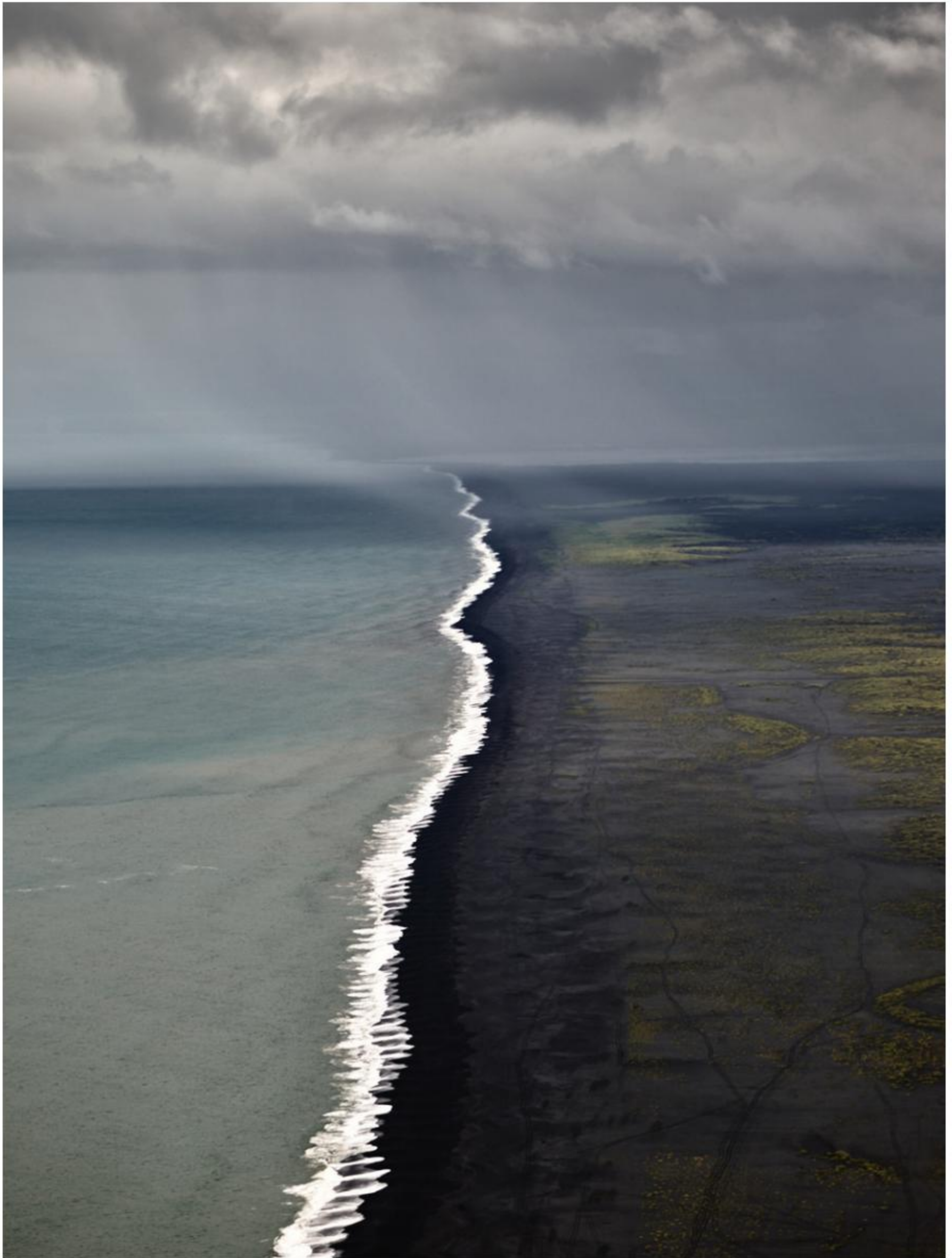
The sweeping aerial photography of Stas Bartnikas presents an exciting viewpoint on the world around us. Combining a love of travelling with a passion for aviation, he has visited over 20 countries to capture them from above, flying in light aircraft and helicopters.

His landscapes are often presented through abstract compositions, revealing shapes and patterns in nature as seen from the sky. Ripples in waves and lines in sand sprawl across the image like brush marks on a canvas, while contrasts in colour of land and sea merge like splashes of

ink. The artist describes Mother Nature as 'the most sophisticated painter', a sentiment which is reflected through his artistic documentation of the world.

Throughout his much-published career, Bartnikas has won over 130 awards for his work in such prestigious contests as NatGeo Photo Travel, International Photography Awards, Tokyo International Foto Awards and PX3. In London he is represented by Avivson Gallery, which will host a solo exhibition of his work in May this year.

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The edge, 2018, 60 x 90 cm



Colorado river tree, 2018, 90 x 120 cm





The Way of Things, 2019,
mixed media on wood panel, 30 x 20 cm



Delicacy, 2019,
mixed media on wood panel, 50 x 40 cm

Tara Leaver

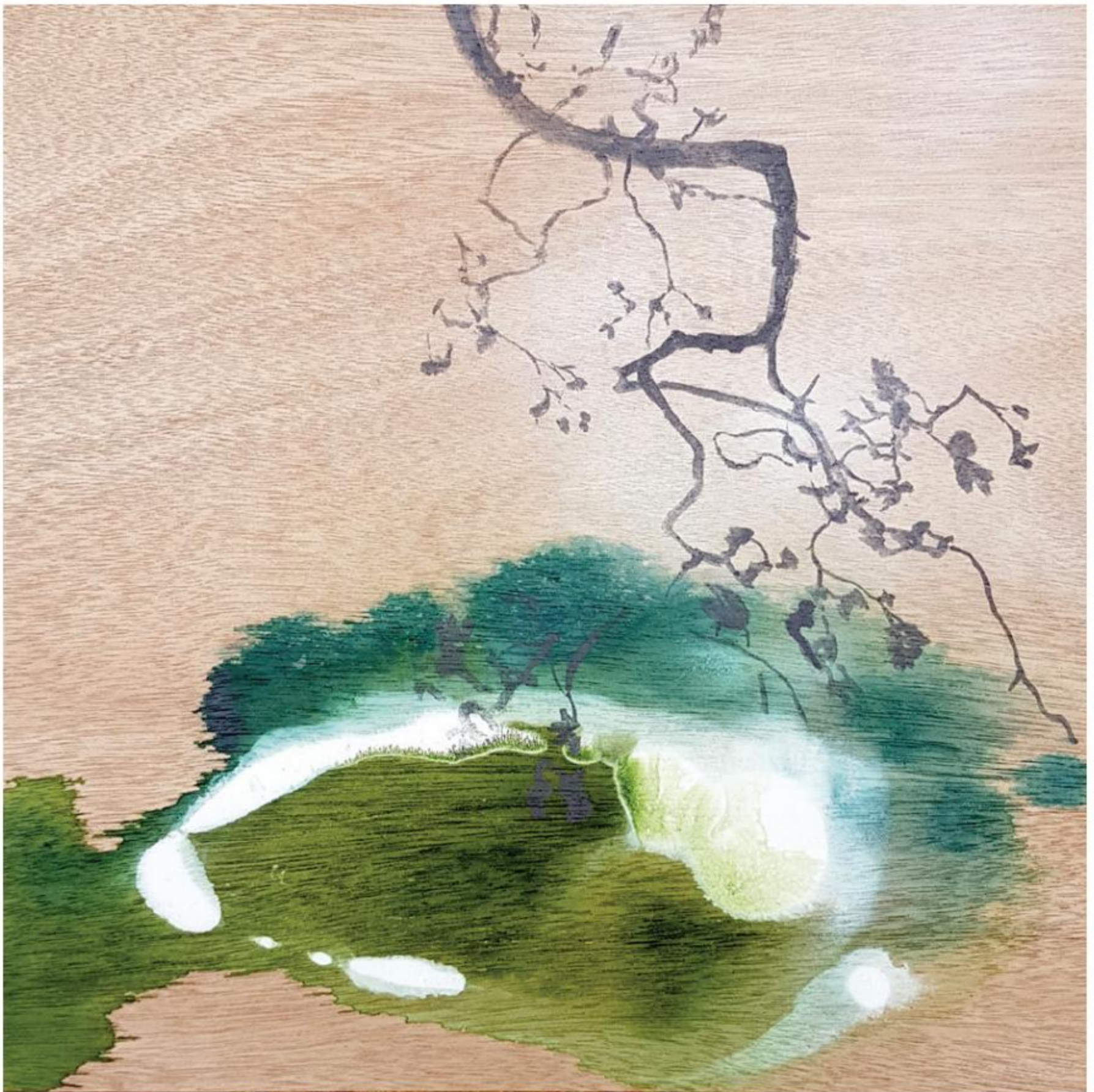
The immersive, multi-sensory experience of sea swimming provides constant inspiration for Tara Leaver, taking each moment – the salt water, rolling tides, creatures, plant life and wide skies above – and translating them into delicate, expressive paintings; each a visual memory of moments in wild water.

Dynamic layers of paint which seep and spread across the artist's wood panels in varying consistencies and transparencies echo the constant liquid motion of the sea, combined with fleeting, but more carefully drawn or carved glimpses of aquatic life. Birds spread their wings

in flight across whispers of suggested sky, while twisting seaweeds dance amongst the waves below.

Alongside her own practice, Leaver teaches courses online, focusing on promoting freedom in art through expressive techniques. Based in Cornwall – near the sea – she has exhibited in galleries locally and in Sussex, and her work is owned by private collectors around the world. A changing display of her paintings can be viewed at Tin Coast Design in Penzance.

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Take It to the Water, 2019, mixed media on wood panel, 30 x 30 cm



Mater, 2019, tar and metal paint
on canvas, 160 x 200 cm

Eleanor Bartlett

Investigating the emotional value of form, UK artist Eleanor Bartlett works with industrial materials such as tar, wax and metal paint to create poetic expressions that speak without words.

Sometimes large in scale, spreading across multiple canvases, other times sculptural and free-standing; her highly tactile, textured works exploit the behaviour of the materials from which they are created, using them to describe elemental and universal forms. The muted colour palettes of her work come from the raw elements themselves rather than any mixing of pigments.

With deep, reflective blacks, earthy browns and white tones that are scratched and stained, we are given pause to reflect on the material itself – utilitarian, usually destined for use in construction rather than in a fine art setting, and yet beautiful and emotive when rendered into the final form of the artist's compositions. Bartlett's works have been shown in several solo exhibitions, including installations in Wells and Salisbury cathedrals. This spring she will be taking part in Talented Art Fair, London, 6-8th March.

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Ellipse Diptych, 2019, tar and metal paint, 40 x 30 cm



Badlands, 2018, acrylic, pigment, mixed media on wood panel, 61 x 120 cm

Gordon Ellis-Brown

Images of astronauts, endless empty passages in space, vintage holiday makers and blue-eyed cowboys are dissected, painted upon and placed in new contexts within Gordon Ellis-Brown's artworks, as he opens a dialogue between ancient history, pop-culture, space exploration and the future of planet earth.

Revealing connections which may otherwise be missed within these seemingly dissonant topics is key to Ellis-Brown's work, as he makes visible the hidden and unseen. This is seen in his 'Soul Shaker' series and in particular 'Final Frontier', a prolific visual discourse covering aspects of space exploration, ancient marks of indigenous people and our relationship with the universe. The mixed media works use photographic images combined with varying mediums of

paint and geometric compositions to draw links between deities, ancient Gods and modern-day idealisms; revealing parallels between astronauts and the early pioneers who discovered and claimed new lands.

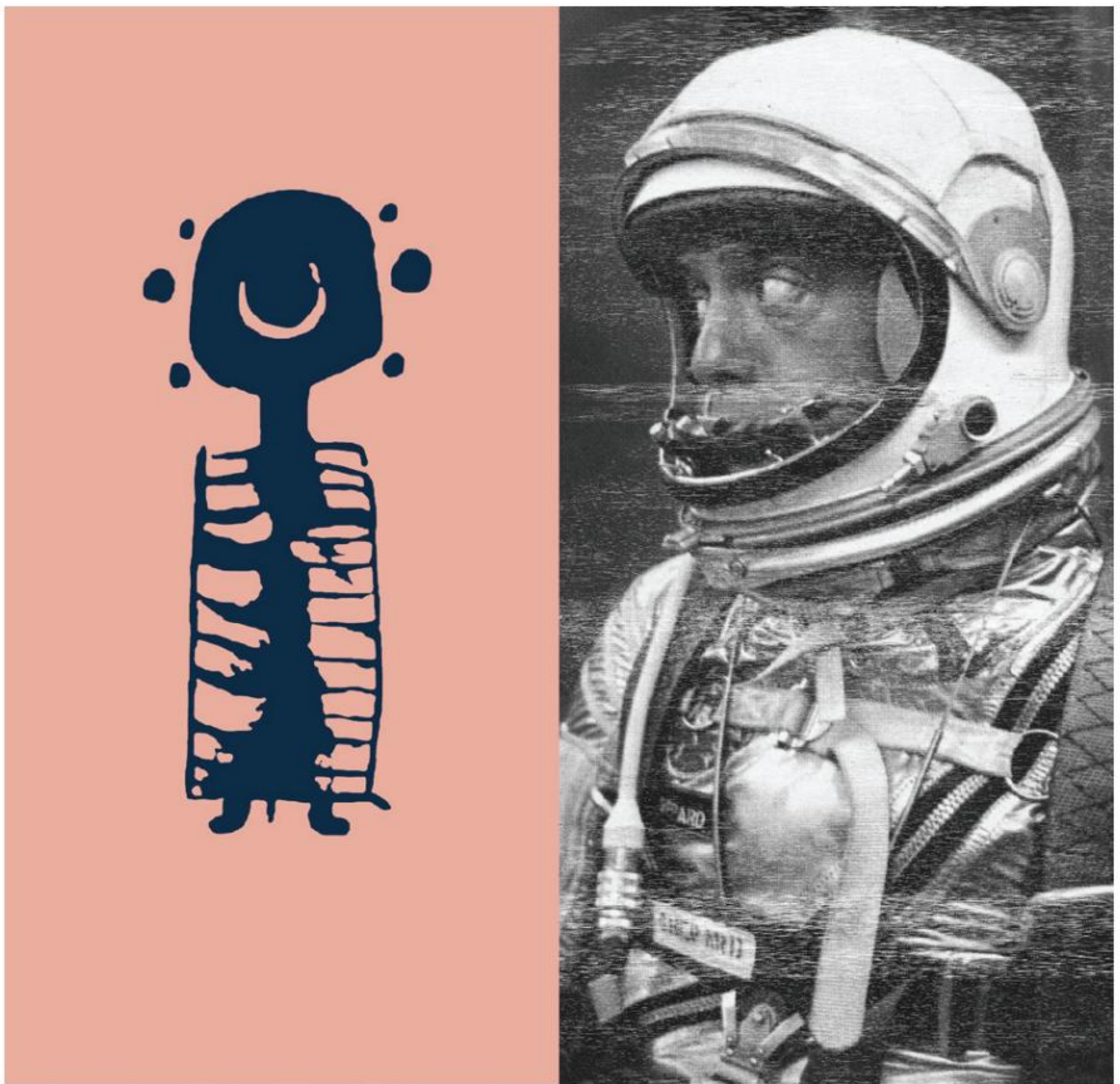
Through his multi-decade artistic career, Ellis-Brown has exhibited widely in the UK and abroad including the Royal Academy Summer Exhibition. His work is held in private collections throughout the world and he is a member of the Newlyn Society of Artists. He also works on commissions for interior designers and major corporate companies to convey a specific theme or message to the audience through his art.

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Space Boy, 2017, acrylic, pigment, mixed media on wood panel, 100 x 70 cm



Untitled III (Space), 2019, acrylic, pigment, mixed media on wood panel, 82 x 85 cm



Untitled XI - Mission From God (Space), 2019, acrylic, pigment, mixed media on wood panel, 60 x 60 cm



Space 2, 2013, acrylic and pigment
on canvas, 114 x 195 cm

Montse Herrera

Through her paintings and works on paper, Montse Herrera searches for ways to make tangible the intangible, such as the air around us that supports life without our knowing, interactions with our surrounding environment and the primitive connections with the earth that flow through each person. She explores the depiction of space and atmosphere, as well as relationships between landscape, body, feelings and memory.

Working with acrylic, oil, graphite and collaged paper onto canvas, Herrera's process sees her overlapping layers of varying transparencies, adding different shades to create a new set of tonalities. The influence of the landscape is present in all of her works, although it is not

her aim to represent recognisable locations; the colours and organic shapes are her principle interest. The artist sees her paintings as windows into the viewer's memories, creating an interaction or dialogue between work and person.

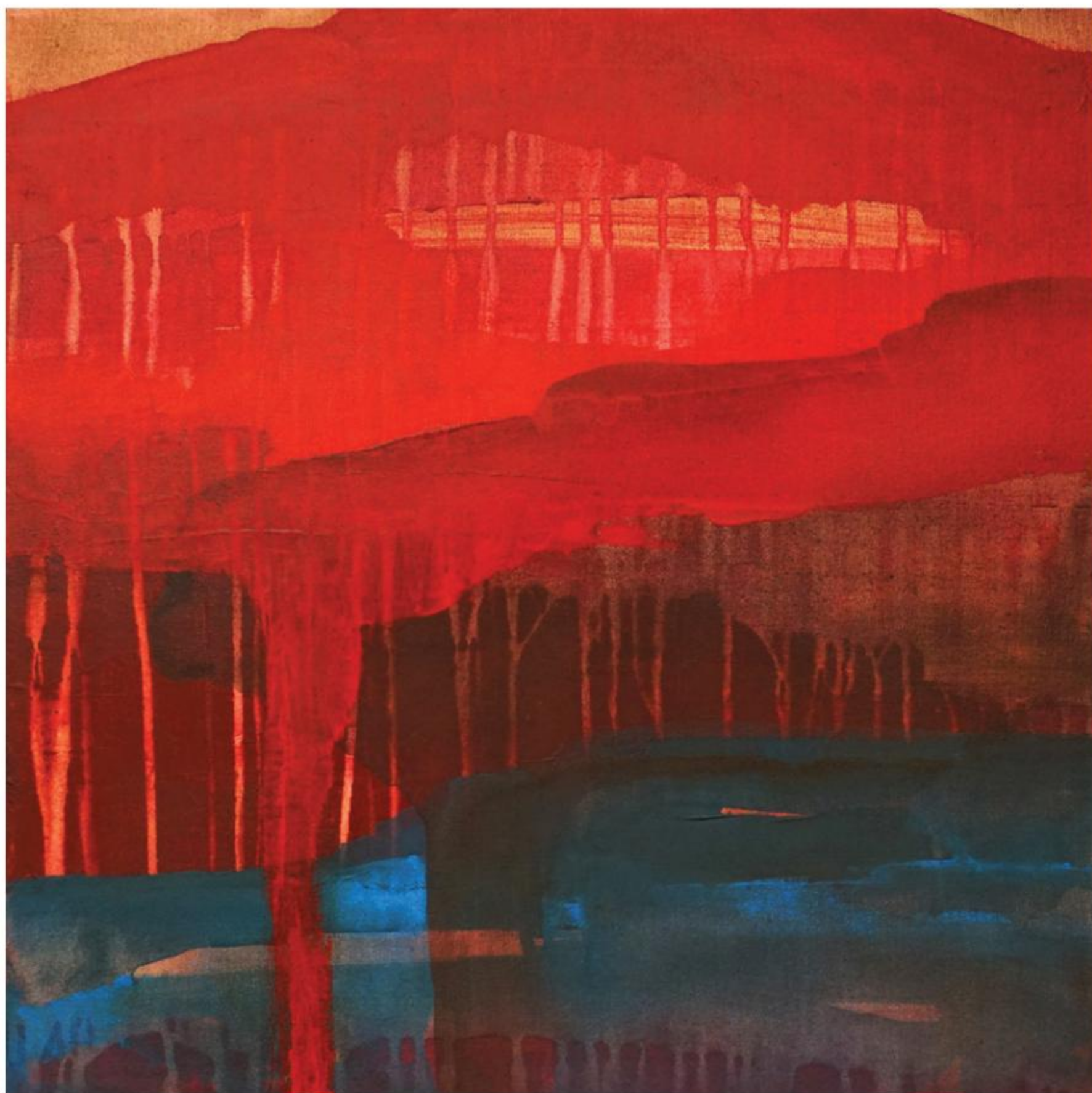
Originally from Barcelona where she studied Mural Painting at La Llotja Arts & Craft College and Fine Arts at the Barcelona University, Herrera is now based in Edinburgh. Her works have been exhibited in Paris, Herne, Barcelona and the UK.

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Leave space for the silence, 2018, acrylic and oil on canvas, 76 x 76 cm



The sky pauses and remains suspended, 2019, acrylic on canvas, 50 x 50 cm



Untitled 5, 2012, acrylic and varnish on canvas, 130 x 162 cm

Zak van Bijon

Zak van Bijon's photographs confront us with altered perspectives of nature; where mountains emerge bathed in blood-red pigments, leaves are tinged with pinks of varying hues and the greens of trees and grass are instead blushed with crimson. His images, however, are not presented to falsify nature itself, but instead reflect on our perceptions of the world which exists outside of towns and cities. The photographs are taken using infrared technology developed for military surveillance and crop surveys, they are a visual reference of what is there but not usually seen by the human eye. The process captures the cell structures of leaves which strongly reflect near-infrared light resulting in the usual greens of nature being translated into electric pinks and vibrant reds. Through these images he aims to attract city dwellers that have become submerged in neon, giving them a common visuality to remind them of what exists outdoors. Human interactions with nature are a recurring theme in the photographer's work; his latest series 'Memento mori vivos voco' confronts poaching with black and white portraits of animal skulls and bones; preserving the memory of the poached animal in a way which implores the viewer to prevent future hunting. Originally from South Africa, van Bijon developed his practice at the National College of Photography, specialising in black and white printing. Now based in Switzerland, his work has been exhibited in Europe and the US, and he has received several photographic awards.

How did you first become a photographer?
What's has your artistic journey been like?

When I was a little boy and we were on the road my dad stopped and took photos now and again, it looked like fun to me. Years later we did a road trip to Namibia, and for this I bought two disposable cameras; 72 shots were more than enough for two weeks. At the age of 17, I got my dad's camera, a Nikon, and started shooting more and more. I loved it. In 2001 I studied black and white printing in Cape Town and started to assist a local photographer. In 2004 I moved to Europe and was fascinated by the different, much softer light. I assisted many photographers from Fashion, Portrait and Still

Life and did lots of commercial work. Starting photography is a lot of hard work and isn't always fun. You have to put in a lot of hours and money. With more knowledge and experience the creativity and creation becomes more and more alive in the foreground.

For 'Modernising Nature' you used infrared technology to capture the images; something typically used by the military rather than for artworks; what was your process for discovering this technique and applying it to your own practice?

My first contact to colour infrared was in 2001 from the Album covers of Jimmy Hendrix and



Plessur, 2017, 110 x 110 cm



kennedy lake, 2015, 100 x 150 cm

Bob Dylan that were shot in the 60s. These were quite something and left a mark in the back of my head. In 2002 I was exposed to black and white infrared, and in 2009 I came across the Swiss Infrared aerial photos and they reminded me of the album Covers, so I started to research and develop my Project. I wanted to show nature in a new, modern way that will attract the urban generation with bright pinks and reds; like neon city lights that glow at night. Colour Infrared made it possible to show nature in a different light, a light we don't naturally see.

How do you choose locations to shoot? Do you hold a personal connection to the landscapes, or do you focus on the visual impact of a place?

A bit of both. I search for landscapes that will show the majesty of nature. It can be prominent

landmarks like the Matterhorn or the start of the Rhine River. Then I will study topographical maps to plan the shoot in detail. I tend to develop a connection with the locations over the time I spend with them, scouting and shooting them and sometimes I revisit the location to reshoot.

Is there a dream location you'd like to visit to shoot in this way, or perhaps as part of another series?

I love Africa, it's where I grew up and where I feel at home. Every time I return I feel honoured and have been able to create a piece that I am extra proud of. The continent has so much to offer and has vast open land that's great for shooting. The bucket list only starts there; Patagonia, New Zealand, Japan... and even on my doorstep there is still so much to shoot.



Schafner, 2017, 100 x 116 cm

Both your landscape and still life works look at relationships between people and nature, has this always been a source of inspiration for your photography?

I grew up very close to nature and it has always been very important to me, even more so in the current world affairs. The effect we have on it is devastating and for me, it is nature first then politics. I would love that our children's children can see it in its natural glory and not in botanical gardens and zoos.

What have you been working on recently? Do you have a new series or exhibition planned?

I am currently still working on my cityscapes series 'Civilization' and a still life series on animal poaching for wildlife protection in Africa. A new series is in the pipeline, but still in the experimenting phase. I'm currently looking for a new gallery to exhibit my work; it is the marketing part of the work that falls short a lot of the time.

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welcome@zakvanbiljon.com



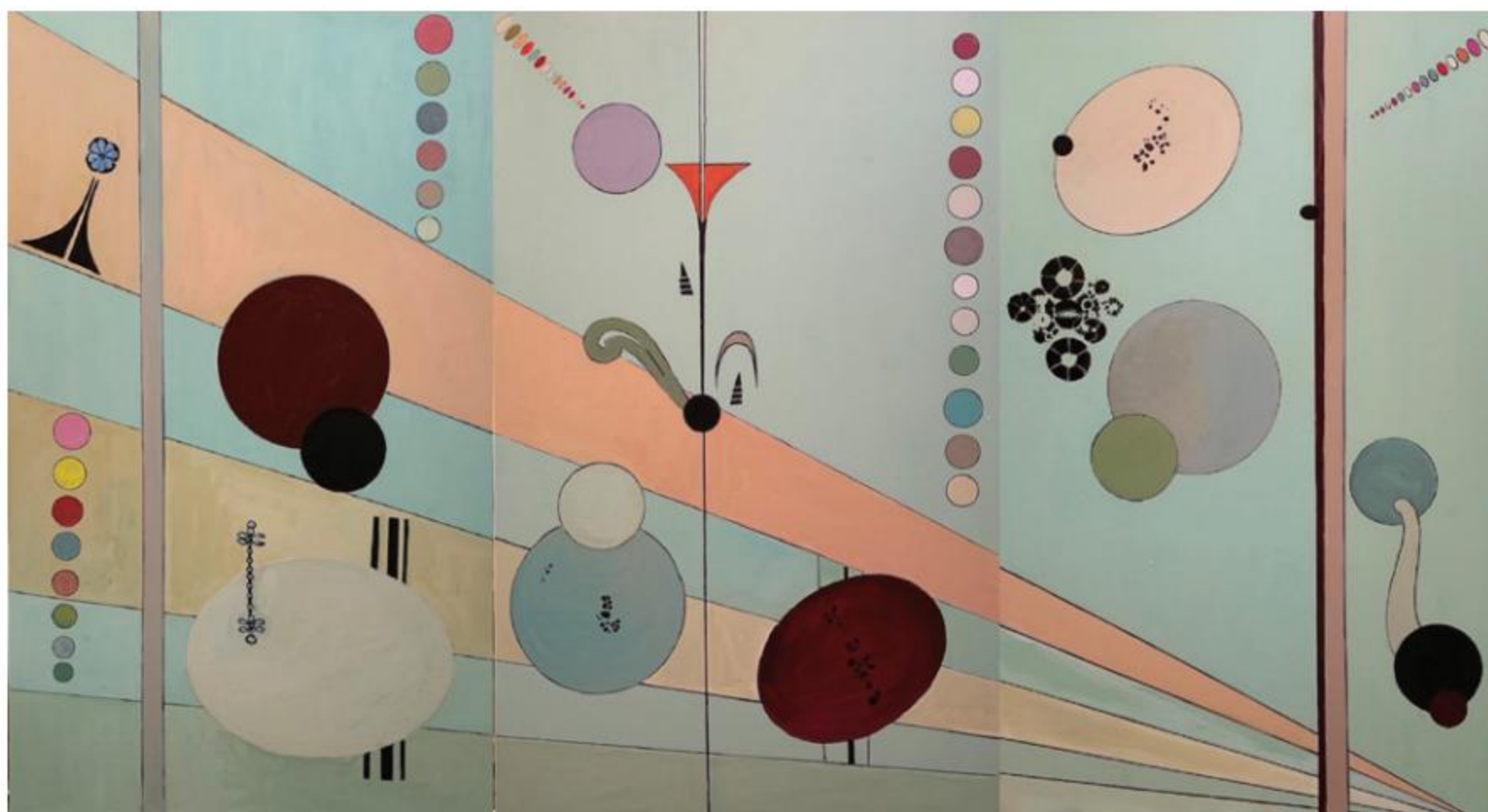
Piz dal Teo, 2018, 180 x 324 cm





Grimseelake, 2017, 100 x 150 cm





Just for Fun, 2019, acrylic, 122 x 229 cm

Barbara Mink

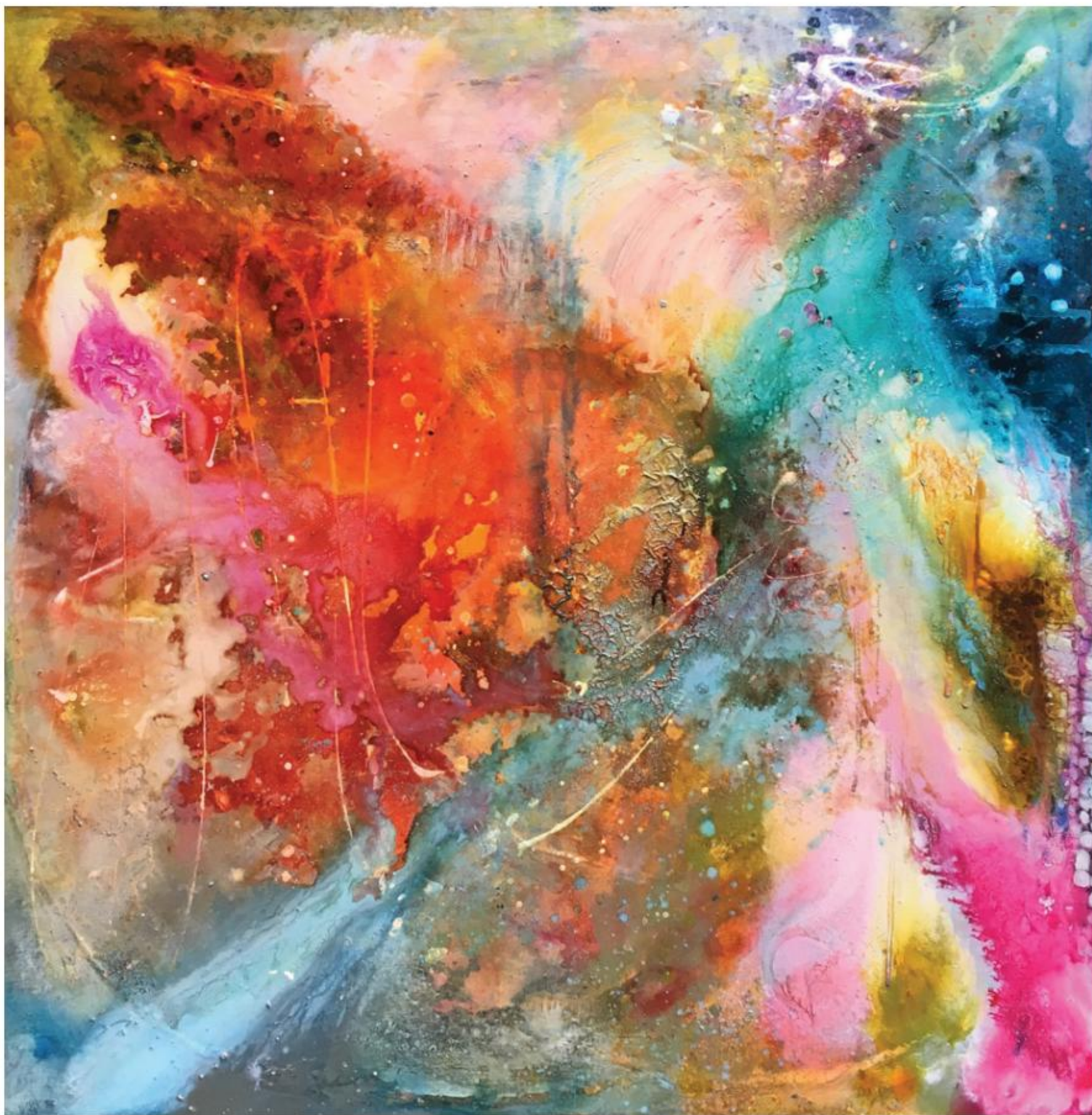
Through a varied artistic practice Barbara Mink has come to happily rest in a world of colour, texture and energy; creating works which pitch textured organic abstractions alongside architectonic lines.

There is a sense of constant balance in Mink's compositions, seen through perfectly paced levels of calm and tension, geometry and abstraction, form and space. This comes from her skilled ability to create and counterbalance formal oppositions of line and colour, light and dark, surface and depth – meeting the vibrancy of the paint with a restraining force or structure. Increasingly she explores processes that set different qualities of colour, pigment and texture against each other.

Although having grown up surrounded by art, Mink's journey to become an artist herself was not a direct one as she navigated various careers while remaining immersed in the lively arts scene of Buffalo and Ithaca, New York, where she lives. When she finally began painting, many different styles, subjects and mediums were applied to her canvases before becoming comfortable with a practice of her own. Since then her work has flourished, and her solo shows have been frequent over the last decade across the US.

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Hope springs, 2018, acrylic, 122 x 122 cm



End of the Conversation, 2018, acrylic, 122 x 152 cm



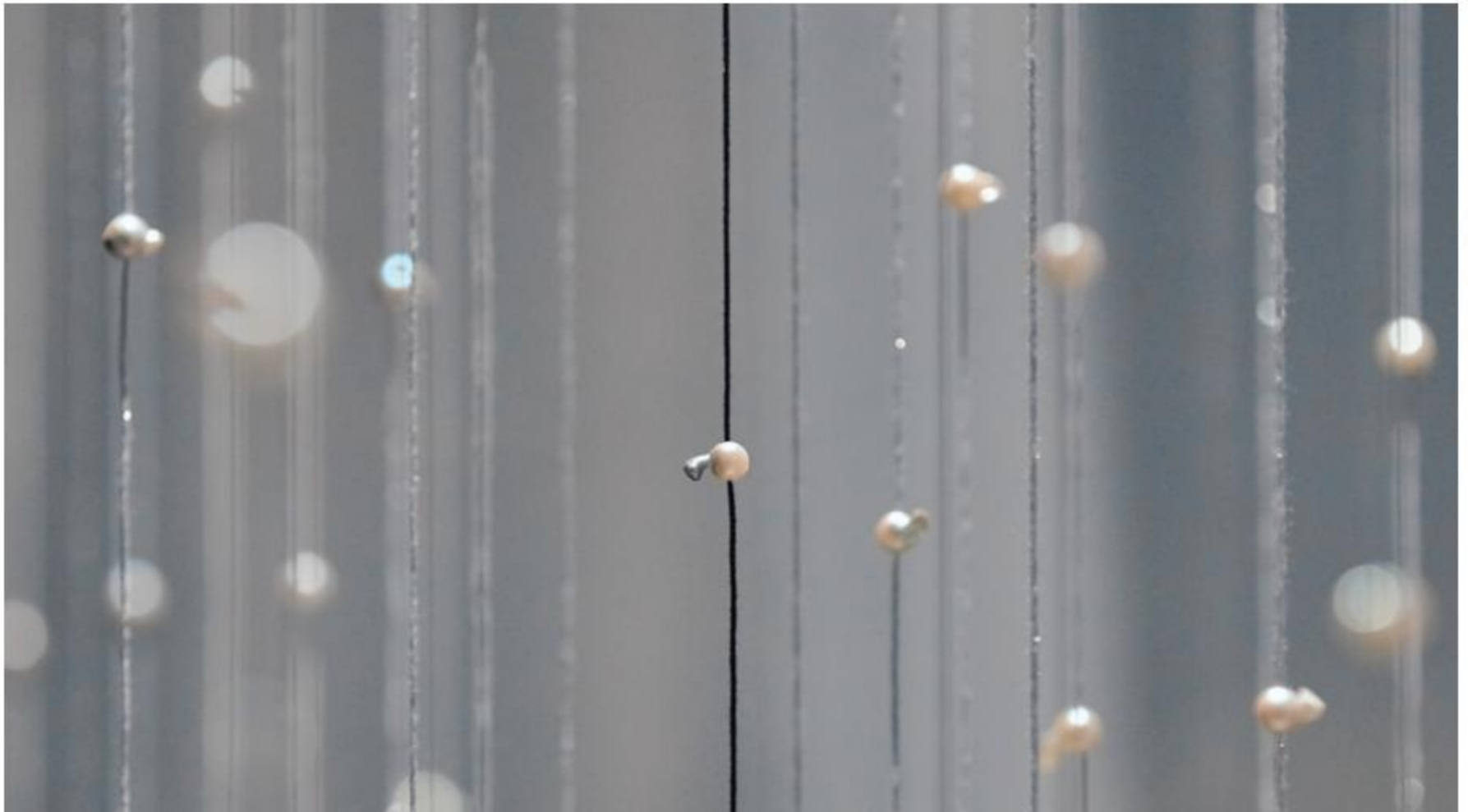
Dont Look Down, 2019, acrylic, 122 x 183 cm



Prayer Flags, 2019, acrylic, 122 x 188 cm



Wait For Me, 2018, acrylic, 91 x 152 cm



Nameless Portrait, 2019, aluminum, thread, Akoya pearl, organdy, 280 x 300 x 300 cm

Sei Yamazaki

In the sphere of the modern world, it is the elements of the evolution chain that didn't come into existence which multimedia artist Sei Yamazaki explores. Constantly seeking and shaping a new absolute within relativity, his work presents infinite possibilities and interpretations for the viewer.

When painting, Yamazaki's process sees him creating several layers of pigment which are repeatedly applied on top of each other, beginning by using the medium to express a common time – which is captured at the moment of which it is drawn – and then allowing each layer to dry over a period of time before moving onto the next. He creates each part of the canvas to mark a space where time and gravity have stopped, adding natural organic matter such as driftwood and lotus flowers as a symbol of time that is crystallised. The use of layers is also seen three-dimensionally in his mixed media works,

such as 'In Praise of Shadows' where delicate washi papers are cut and overlaid, lit from behind to capture them floating half-melted in the air, and 'Nameless Portrait', an installation combining pearls hanging from strands of thread, organza and soft lighting. The effect is a piece which exists as its own world; in it dwells air, presence, sounds and life, all holding its independent values.

Yamazaki is based in Tokyo, Japan. His exhibitions and installations have been showcased across the world in New York, Hong Kong and Amsterdam. Alongside his practice he is the founder and director of Seitaro Design, Inc. and the Creative Advisor of Tokyo 2020 Olympic and Paralympic Organization Committee.

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Nameless Portrait, 2019, aluminum, thread, Akoya pearl, organdy, 280 x 300 x 300 cm



Unit for Y-axis, 2019, canvas, sumi, pigment, driftwood and gom, 72 x 114 cm



Unit for Y-axis, 2019, canvas, sumi, pigment, driftwood and gom, 72 x 114 cm



Unit for Y-axis, 2019, washi paper, sumi, pigment, 75 x 57 cm





In Praise Of Shadows, 2018, washi paper, fragrant wood, iron, glass lamp, speaker, 200 x 150 cm



In Praise Of Shadows, 2018, washi paper, fragrant wood, iron, glass lamp, speaker, 200 x 150 cm



Lotus Flower XIII, 2019, oil on canvas, 60 x 50 cm



Lotus Flower I, 2018, fine oil pastels and waterproof drawing ink on paper, 34 x 24 cm

Thelma Pott

Through bold abstractions and experiments in colour, texture and application, Thelma Pott's work is an ongoing investigation of spatial phenomenon in painting. By venturing beyond the physical boundaries of the canvas she seeks to treat metaphysical space as material, allowing the viewer a sensory experience which is both perceptual (the 'sense' of space) and intellectual (the 'idea' of space).

The artist's process sees her preparing colours by mixing different amounts of turpentine with the oil, varying the thickness of the paint layers which allows her to fade the colour into a multitude of shades and translucencies; creating diffused transmissions of light while respecting its changing spectrum in the composition. While some areas of the canvas are covered by solid

areas of colour, others are rubbed and scraped back with brush and spatula to reveal the presence of light underneath. Variations in colour and texture, gloss and matte, solid and stripes all play with the viewer's perceptions, making it possible to experience the nuances offered by these pigments and to understand the specific light effects in the artwork. Based in London and Porto, Pott is currently represented by the Saatchi Gallery. Among other exhibitions, in autumn 2019 her work was exhibited in Cologne, Germany, as part of the Reclaim Award which sees artist's work displayed on public billboards. Her next show in April will be group exhibition Co-Existence 7 at Rossocinabro Gallery in Rome, where she will also be exhibiting pieces from the series 'Black Lake' throughout May.

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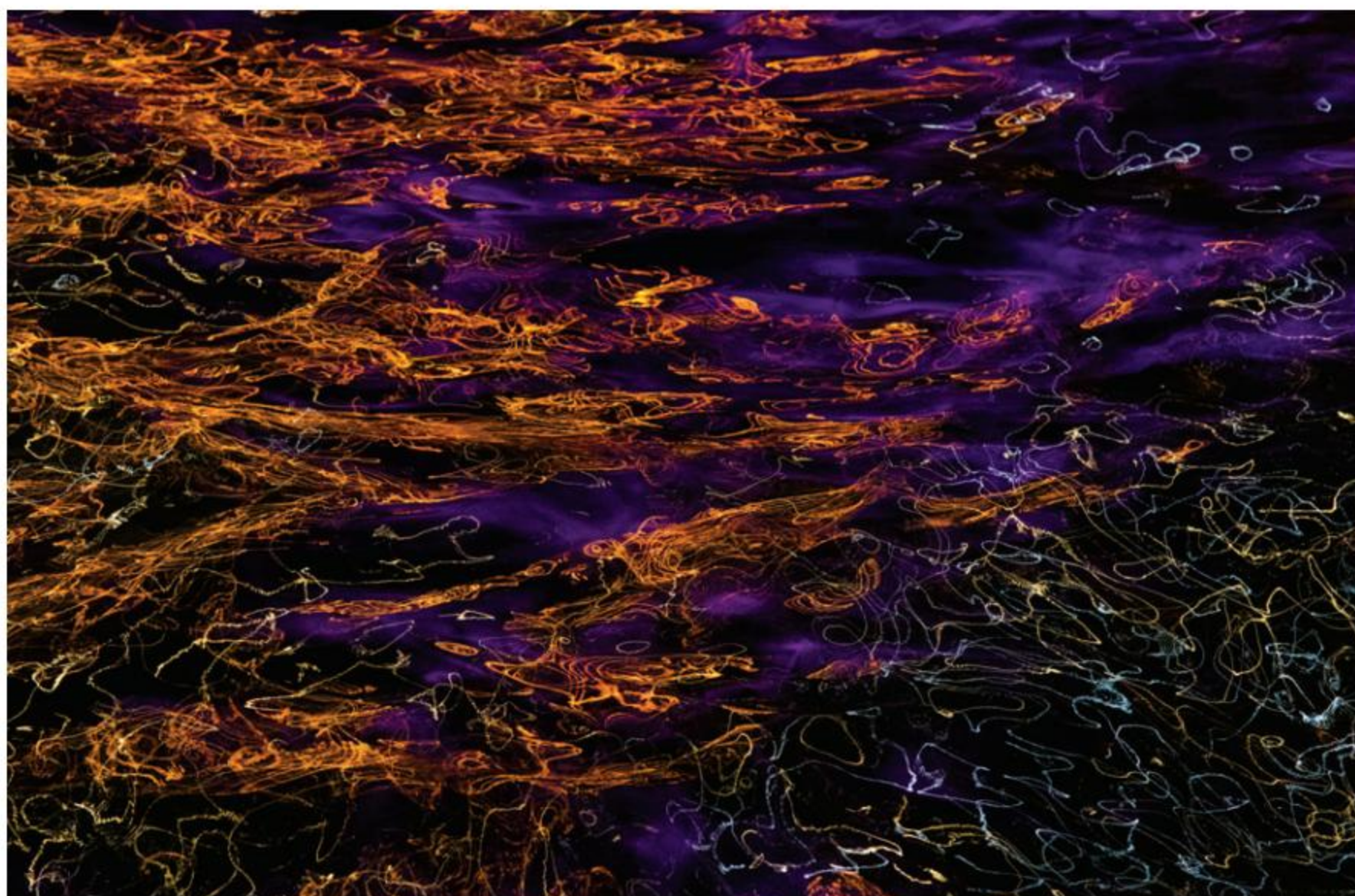
Is This Desire II, 2018, acrylic on paper, 59 x 42 cm



Lotus Flower XVII, 2019, oil on canvas, 73 x 54 cm



Lotus Flower XX, 2019, oil on canvas, 90 x 70 cm



Quay 1, 2019, glossy archival pigment print, 101 x 152 cm

Kobi Walsh

Visual subjects are reconstructed through Brooklyn photographer Kobi Walsh's lens, breaking objects into delicate surface refractions of light and colour that challenge

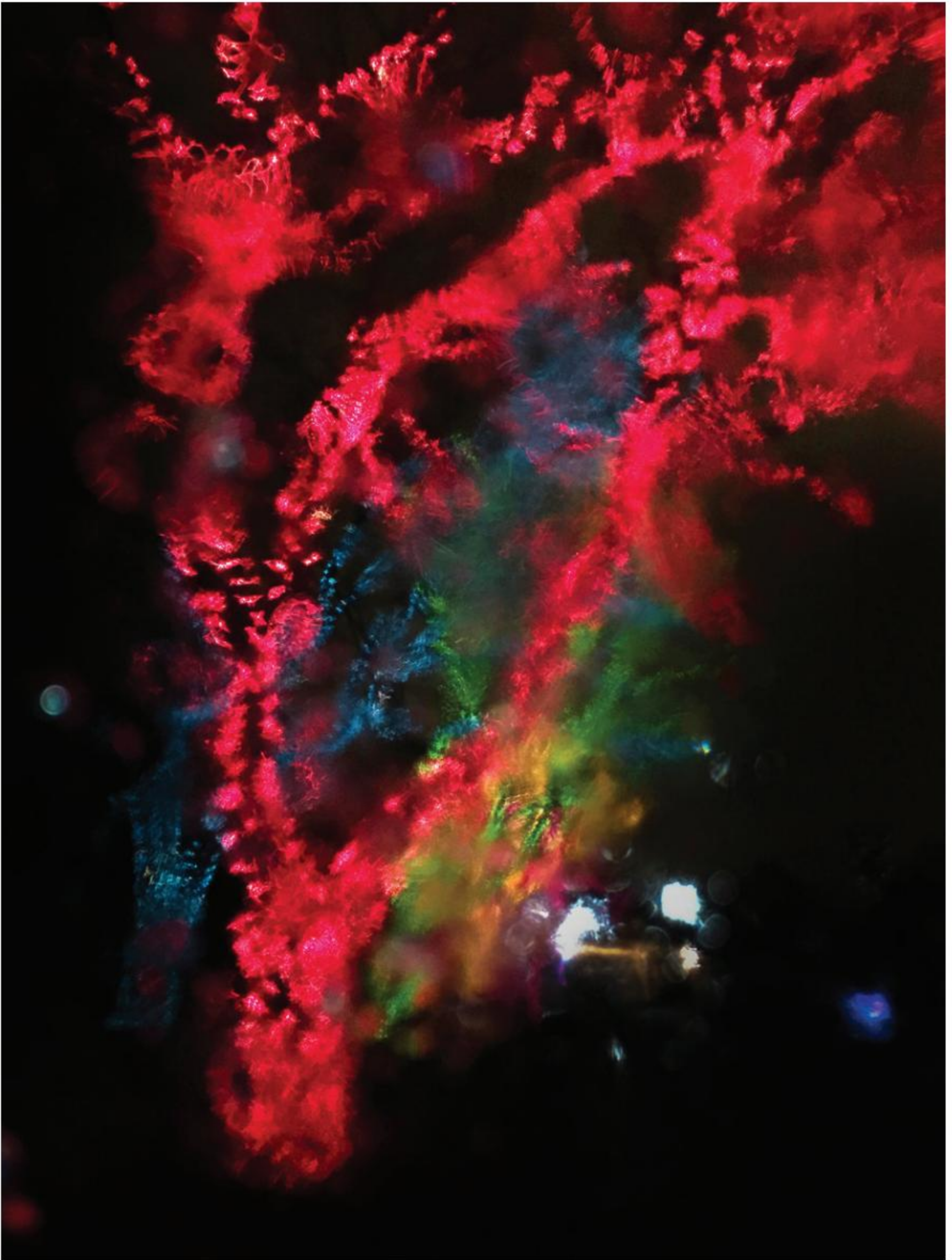
how we perceive familiar objects and spaces that surround us. His pieces target the inherently subjective nature of our visual experience, while aiming to preserve the fidelity of these surfaces.

Walsh's process sees him shooting his subject through, or on, various materials such as textured glass and plastic, rippling water, reflective metal and ice. Often multiple images are taken between the space of only a few seconds, observing how even the slightest changing passage of time can alter what is

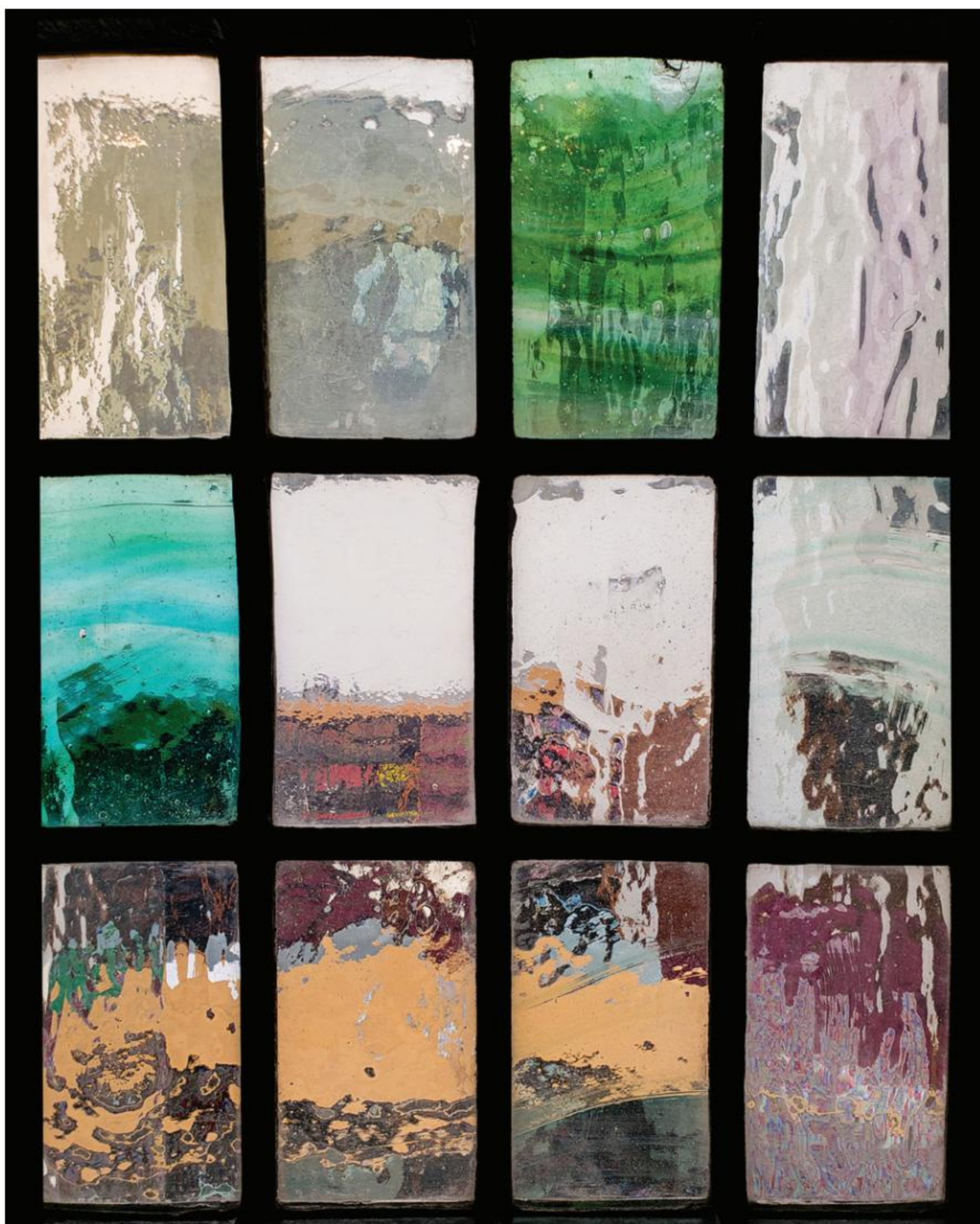
seen – a constantly fluctuating palette of light and colour, movement and form. Using camera in hand rather than paint and canvas, he draws inspiration from the impressionist movement and the spontaneous renderings of nature as an amalgam of light.

Originally from Chicago, Walsh's photographic practice is informed by his degree in cognitive and brain sciences, incorporating an understanding of the neurological foundations of perception with his investigations of the expectations of visual observation. His work has won multiple photography awards, and has been exhibited in New York, Chicago and Boston.

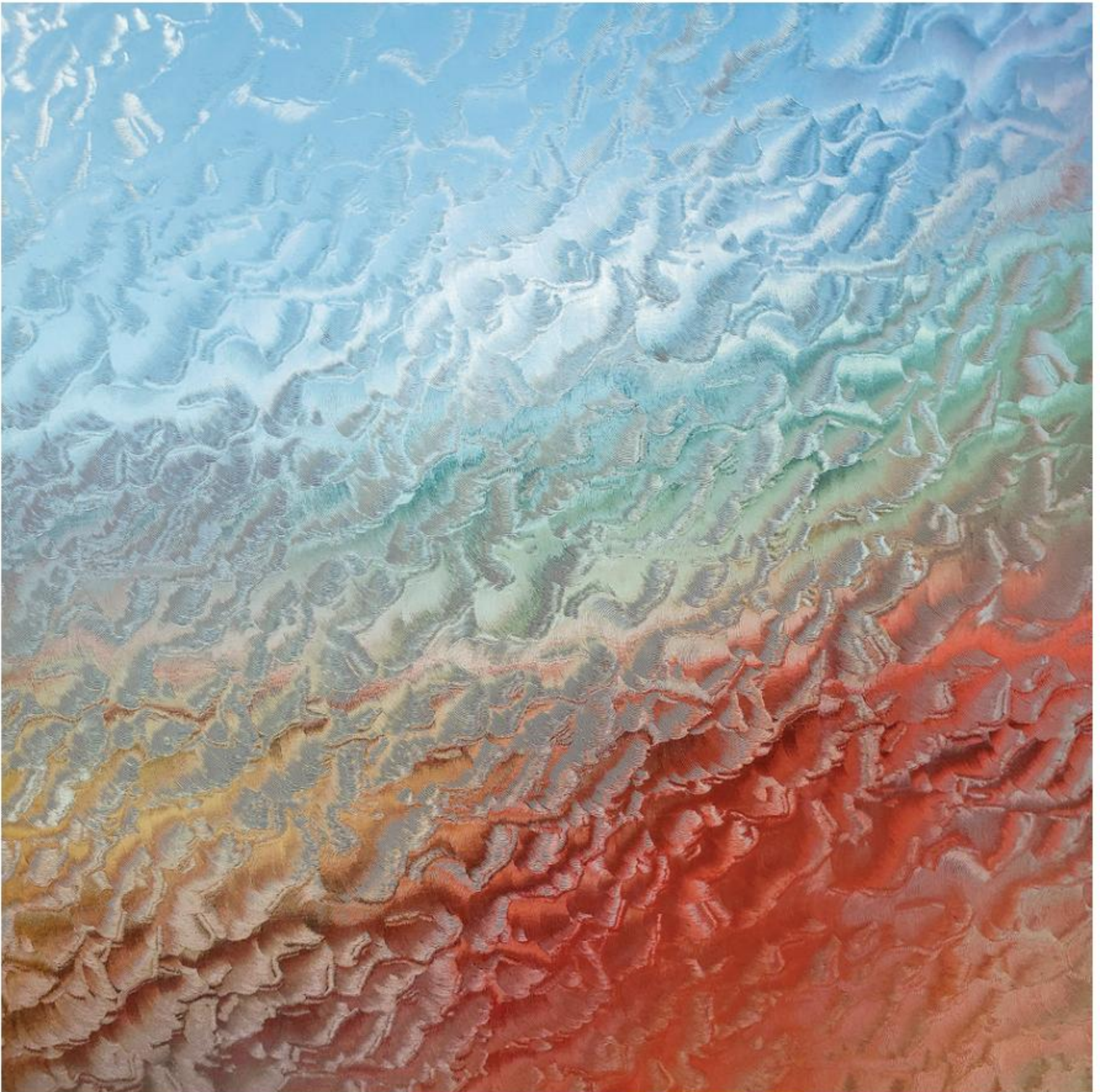
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Ice 1, 2018, glossy archival pigment print, 76 x 57 cm



Glass 1, 2018, glossy archival pigment print, 76 x 62 cm



Bus Window 1, 2019, glossy archival pigment print, 45 x 45 cm



Inspirare 2, 2018,
molding paste, acrylic and pastel on canvas, 152 x 122 cm



Jazz, 2019,
acrylic and pastel on linen, 122 x 91 cm

Eve Ozer

Throughout her life Eve Ozer has used her imagination to express herself artistically. Beginning with forbidden adventures and fairy tales in childhood, her creativity evolved into the world of abstract painting to communicate her visions of the sublime and fantastic.

Music, natural sounds and the visual pleasures of nature drift into her subconscious as she tries to interpret these cords of energy and bring them to life onto the canvas with acrylic paints, ink, pastel and collaged elements. Ozer believes abstract art is not necessarily meant to be understood through the lens of the visual world. Like poetry,

it should be filtered through the mind and felt in the heart. Her paintings are complicated stories of light and dark, softness and energy, beauty and imperfection. The viewer finishes them by bringing in their own narrative.

Based in the Chicago area, Ozer's works are included in several book publications. Her paintings are in private collections throughout the US and UK, and part of the permanent collection of the Ukrainian Modern Institute of Art in Chicago.

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Inspirare 3, 2018, acrylic, graphite, ink and pastel on canvas, 122 x 76 cm



Untitled, 2018, acrylic, 60 x 60 cm



Blue Notes, 2019, acrylic and pastel on board, 60 x 60 cm



Smiling hands, acrylic on canvas, 70 x 100 cm

Who is BGW?

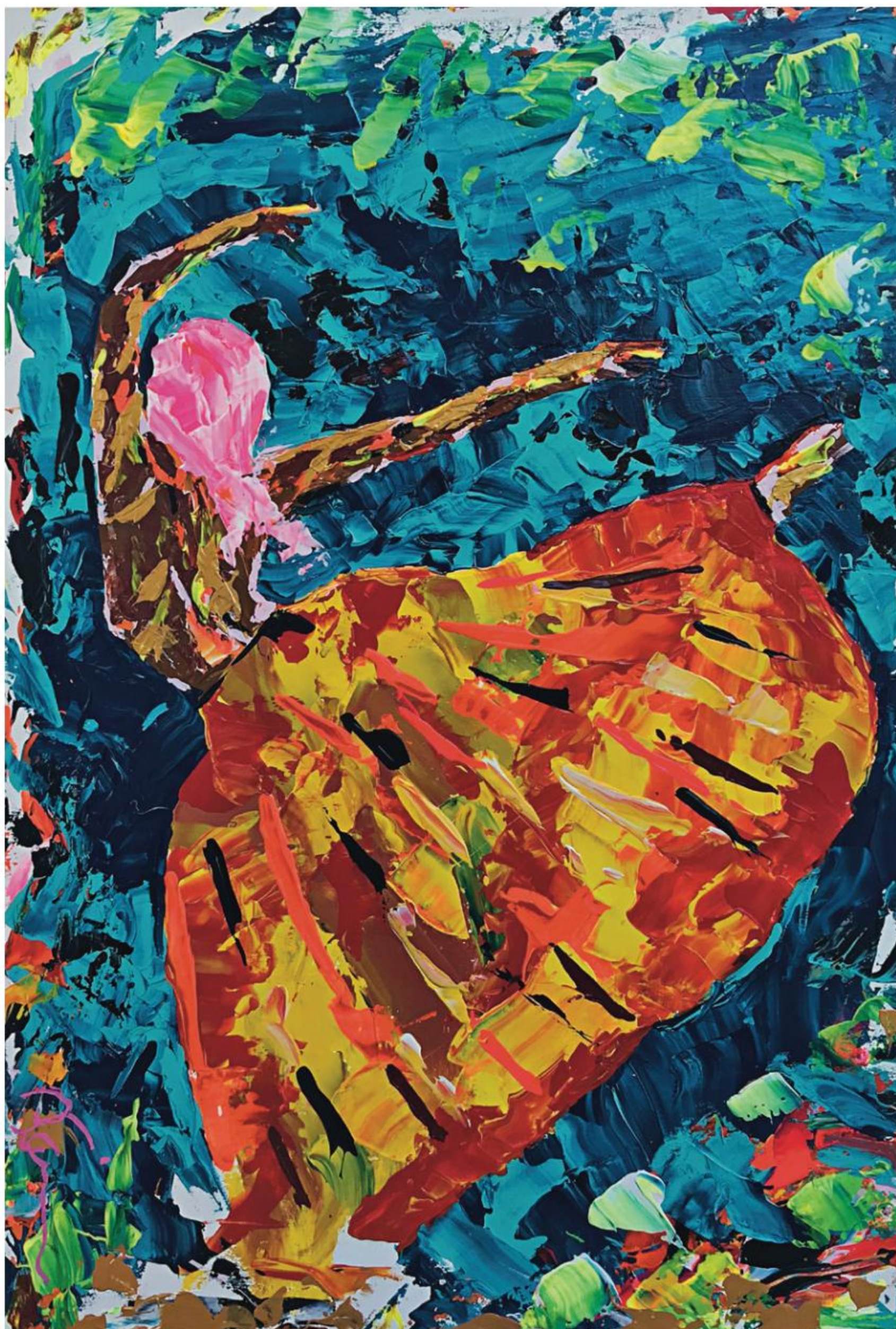
A French artist living in Switzerland, Who is BGW? began his life with little interest in art; for him museums were boring and painting was useless. It was not until a sporting injury left him with a physical disability that he turned to new forms of self-expression, realigning his energy and ambition towards developing his art practice; the sudden change bringing new time to reflect, learn and discover.

Painting mainly with acrylic and knife, BGW's process sees him first focusing on the colours

that represent his idea, painting onto canvas or Plexiglas. Applied with strong, impasto strokes, the bold pigments depict a neon world of high saturation; the image built in his mind is more expressive than figurative although each subject is recognisable in its form. It is the need to convey a feeling or emotion that drives him to start working on a piece.

Recently BGW's paintings have been exhibited at Art Basel Miami.

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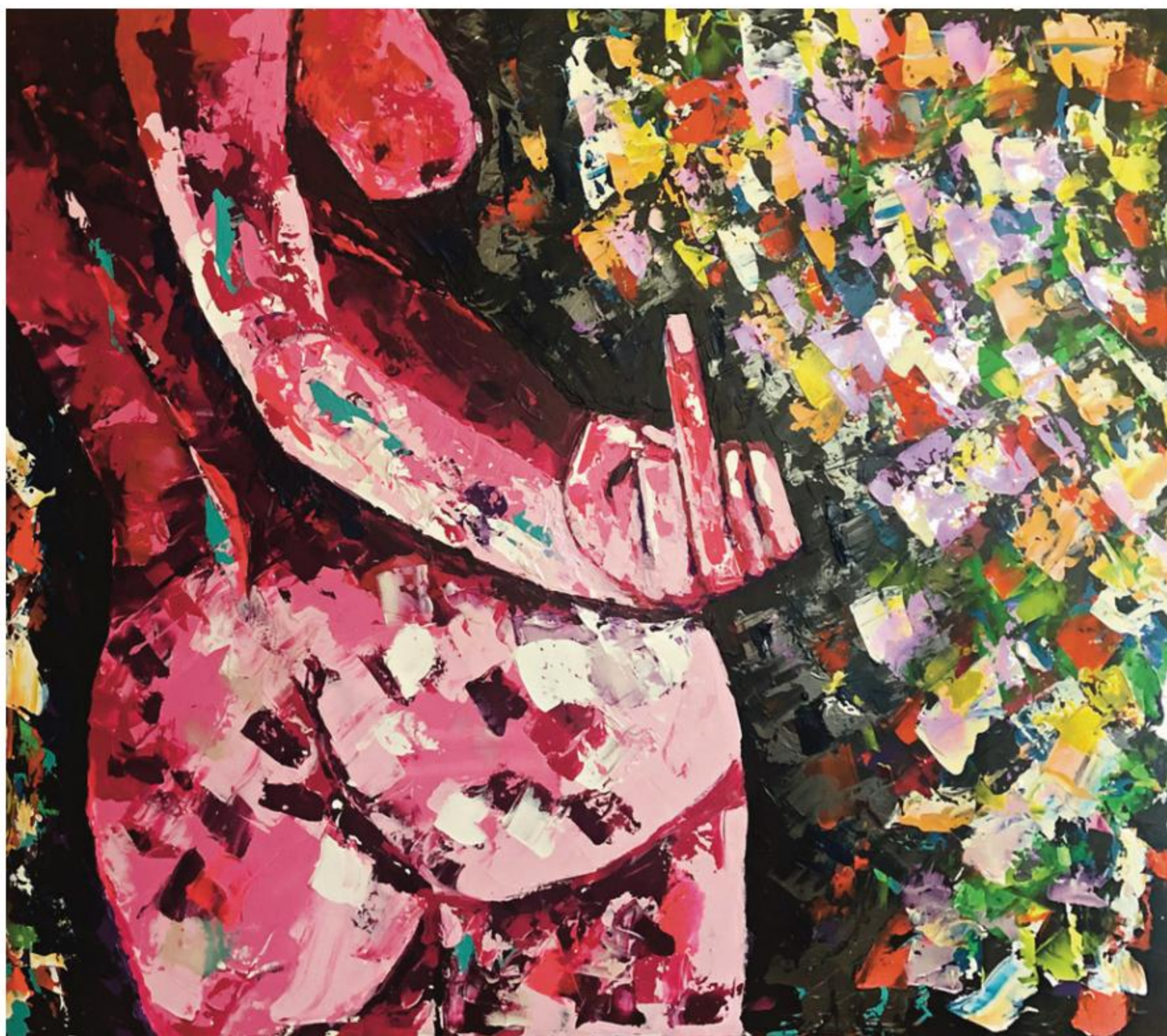
Innocence, 2019, acrylic on canvas, 100 x 70 cm



Liberté, 2019, acrylic on canvas, 100 x 50 cm



Tolérance, 2019, acrylic on canvas, 120 x 100 cm



Her body belongs to her, 2019, acrylic on canvas, 105 x 120 cm



Climat, 2019, acrylic on canvas, 80 x 90 cm



MyTo Hong Kong, 2019, photography, 40 x 65 cm

Marika Pentikainen

Captured through her unique viewpoint, Marika Pentikainen photographs emotions. Her portraits are human landscapes, focused on the small gestures of human interactions – sometimes loud, wild and free, at other times quiet and contemplative - each image exploring the person within and allowing them to simply be as they are.

The people she photographs are a constant inspiration, especially the parts of a person which can't be easily seen such as human destinies, relationships, tensions, thoughts and feelings. She is intrigued by the human mind's

range of emotions, and whether shooting in a studio setting or on location it is always her intention to convey what is felt in the moment; be it happiness and love, or sadness, longing and hate.

Pentikainen lives between Singapore, US and Finland, using photography as her visual medium to write the world for people to see; her work is a wordless, creative and passionate form of communication between people and different perspectives.

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Freedom Of Water Levity, 2015, photography, 100 x 70 cm

Anthony Tremmaglia

Although not created to intentionally deceive, the paintings of Anthony Tremmaglia demand a second, closer look. Neither collage nor photography, and without any form of digital manipulations, his large-scale works are skilfully rendered from acrylic and charcoal on a single surface. Recognisable elements of flesh and stone are distorted and pulled apart, creating new biomorphic forms which are familiar but unknown, sculptural and yet still two dimensional. Engaged within these contradictions, the viewer is able to build links with the work, contemplating on ideas of relationships, identity, representation and abstraction. Tremmaglia is based in Ottawa, Canada. As well as taking part in group exhibitions and art fairs, last year his solo show 'Hard to Find' was exhibited at Ottawa Art Gallery OAG.

What has your artistic journey been like –have you always painted? How has your style evolved through the use of new mediums?

I have always been in the arts in some form or another. I started out in a career in Graphic Design and then pursued Illustration, then to finally end up in Fine Art. I also teach concepts in Design and Art at our local College so I've always been surrounded by art. My work evolved with time in many iterations because of my professions and life experience. I think the medium specifically was a response of a few ideas; one my direct influences was my background of Italian decent, where my father who worked as a builder and maker of things in wood always showed me the quality in things. I always liked hard work and the tactile quality of art making seemed to be what I most gravitated to. I really enjoy seeing artwork that has taken time to produce. As for charcoal and paint, I

think that has been a really unique self-discovery of materials not commonly used together in the way I'm working- the idea of materials that have meaning; carbon, acrylic, paper and wood. It came with all the graphic influence from most of my life, works that are flat and limited colour palettes and the idea of working with black led to charcoal with its richness, depth and contrast. As for paint, I really wasn't much a fan of canvas; I like the texture of paper, its dryness. I like how the paint seeps into the paper, creating beautiful effects.

How do you seek and use inspiration for your artworks?

When it comes to the things that move me I would say it's usually life experience that allows me to reflect and make work. I don't consider my work to have political or social biases but rather something that responds universally human



Space Between, 2019, acrylic, charcoal, paper mounted to wood, 104 x 81 x 5 cm



Shadow Talk, 2020, acrylic, charcoal, paper mounted to wood, 81 x 121 x 5 cm

- something we all share. I listen to a lot of music that also I relate too. I think musicians have a great way to channel ideas through words. But generally, life, existential thought and human relationships are plenty to work with. My work asks more questions than it answers. My subjects vary from life partners and friends to the cosmos. I also like the artworks of artists that move me; the likes of Mark Bradford, Anselm Kiefer among many others.

Composition plays an important role in your work, and each piece appears carefully considered; what's your process for creating a new work, do you work from plans and sketches or in fact do the forms build more organically as you paint?

I've always liked abstraction in its compositional

aspects - it's freeness without the constraints of representation. But I also like the idea of working in realism or expressive realism. When viewed from a distance the works look tightly rendered but upon closer inspection the brush work moves giving a visceral effect. Composition is one of the major factors in my works, one form can make all the difference in the piece – but through my process I use loose line sketches in pencil along with many photo references of mineral studies juxtaposing one another. The final choices happen in a more organic, intuitive way - the contradiction of smooth to rough, rough to smooth, flesh to stone have so much meaning. I also like the idea that although light is moving around the work and it feels like it shifts using multiple light sources, the piece stills feels like it all belongs together; it is one.



Tell Me Blue, 2015, acrylic, charcoal, paper mounted to wood, 121 x 121 x 5 cm

Are you currently working on new pieces? Do you have any upcoming exhibitions?

Yes I am currently working on my next body of works entitled 'Common Matter' along with new pieces for my spring show heading down to Art Vancouver this April. I just had a few pieces that showed at Art Palm Beach in January 2020 along with an upcoming exhibition at Art Vancouver April 16th to the 19th 2020. I do

look forward to developing a relationship with a like-minded gallerist in the near future.

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Fulham Skatepark, London, 2018, giclee print, 30 x 20 cm



Paddington Station, London, 2011, giclee print, 30 x 20 cm

Ricky Leaver

London and British landscapes are lovingly captured by photographer Ricky Leaver, creating a portrait of a country filled with contrasting environments. While London is portrayed through his lens as a vibrant and modern-yet-timeless metropolis, his country landscapes are slices of a wild and remote land; beautiful, rugged and dramatic, alternating between savage land and tranquil, bucolic countryside.

Leaver's process sees him seeking out sharp bold lines and curves, pronounced geometric shapes and vivid colour contrasts. Whether shooting within city architecture or amongst rural settings, his images are often textural in composition, and

sometimes verge towards abstraction with motion-blurred shapes and alternative perspectives. Water is also a recurring theme, where fog settles over the Thames like a murky cloak, rain splashes down in melancholy drips, leaving roads and windows glistening, or sunlight winks upon the ripples of fountains, pools and rivers.

In 2001 Leaver founded the Londontills Picture Library, which supplies images of contemporary London for editorial, commercial and creative use worldwide. Last year his work 'Covent Garden Rain Man' was selected for the ING Discerning Eye exhibition at the Mall Galleries, London.

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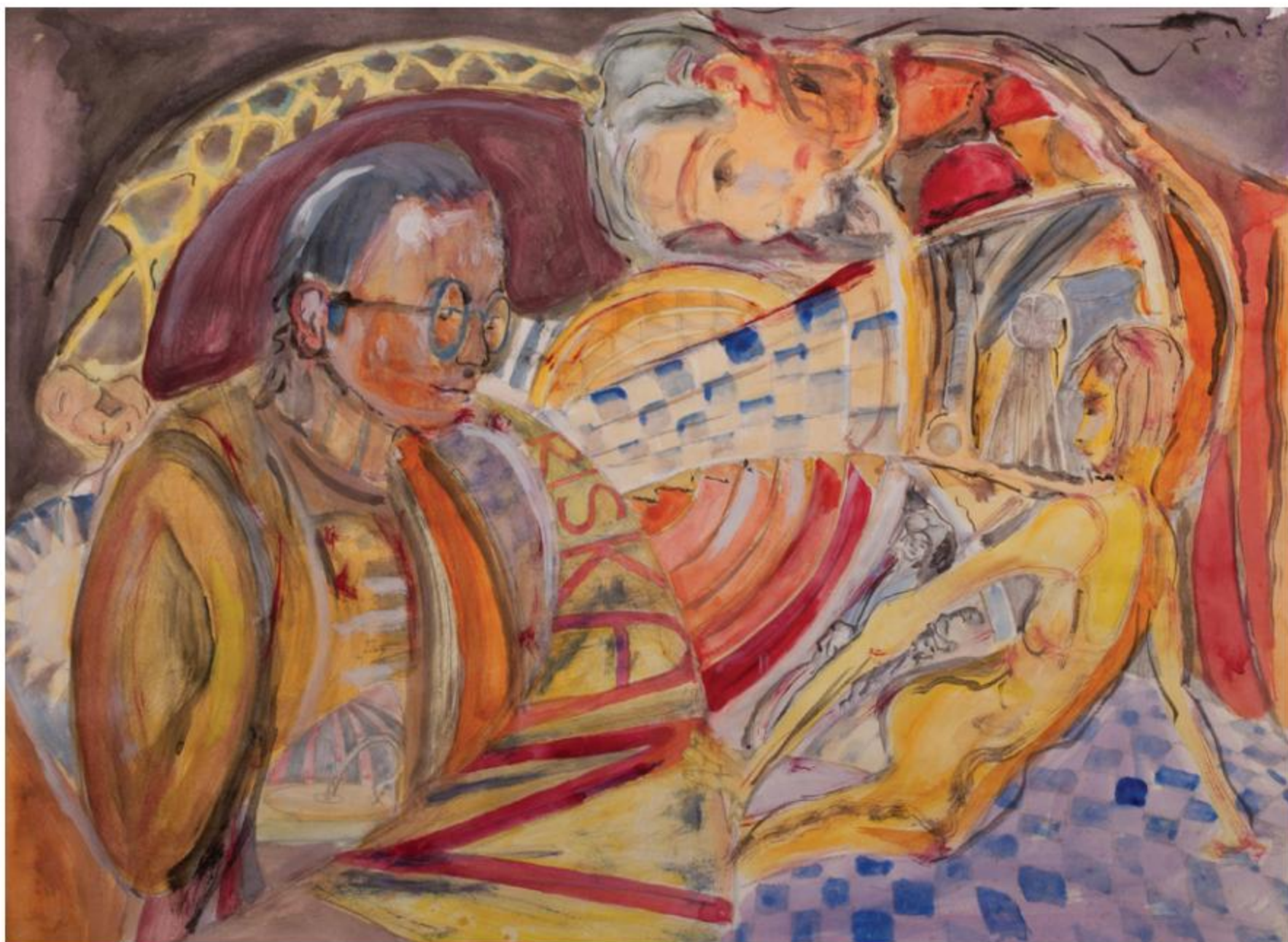
Saunton Sands, Devon, 2018, giclee print, 52 x 35 cm



Covent Garden Rain Man, 2013, giclee print, 76 x 50 cm



Wastwater, Cumbria, 2018, giclee print, 76 x 50 cm



Innen Außen, 2014, medium, 55 x 41 cm

Michael Mutschler

German artist Michael Mutschler uses the visual language of Expressionism to completely reveal himself upon the canvas. His use of colour, bold lines and compositional refinements paired with surrealistic elements are developments of the classical pictorial world which was introduced to him through childhood.

Created during the painting process, the artist's figures evolve as he implements spontaneous, impulsive gestures which come from a desire to convey emotional moods into his work. There are several levels of meaning to each painting;

commanding a closer look rather than quick enjoyment. Alongside his paintings Mutschler creates ceramic pieces which bring his practice into a new dimension; taking shapes, themes and colours from his works on canvas and translating them into tactile sculptures.

Having spent almost 40 years as an art teacher, Mutschler has taken the opportunity from the freedom of retirement to begin exhibiting his work. His upcoming exhibitions include a solo show in Paris this May.

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Geburt eines Traumas, 2019, medium, 120 x 80 cm



A Pink Umbrella, 2014, digital photograph printed on matte finish archival cotton rag paper, 58 x 91 cm

Larry Simon

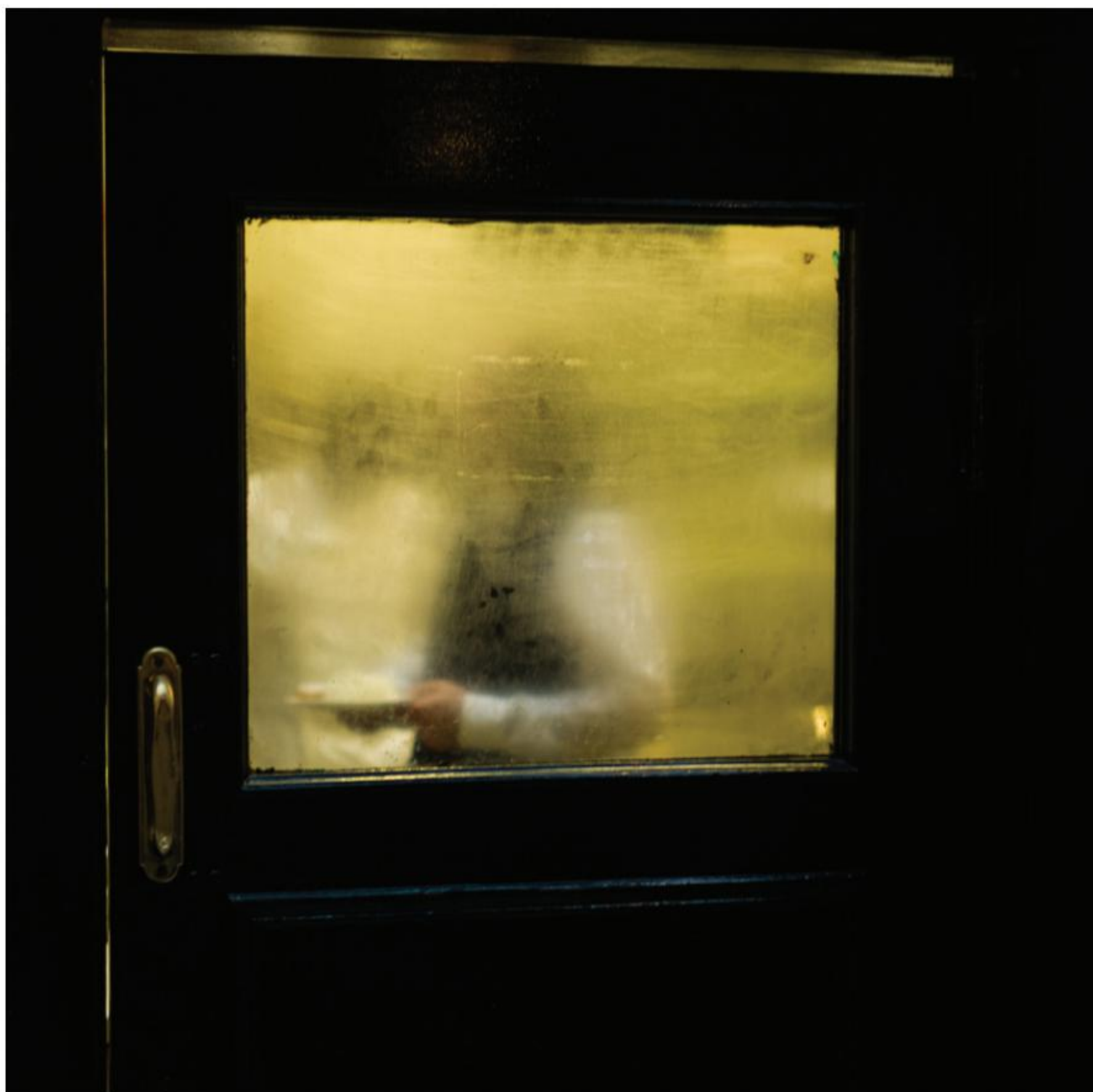
Through constant roaming to seek out the seemingly everyday objects and surfaces that surround us, Larry Simon creates compelling composed narratives which play on the viewer's subconscious; presenting familiar scenes shrouded in a sense of the unknown.

Captured from behind scratched screens or rain-streaked windows, with collaged assemblages, hazy blurred lenses and translucent textures, we view Simon's images as if through eyes half-closed. We see the shadows of figures, backs turned or walking away, urban cityscapes recognisable only through the geometry of windows, and outlines of trees among blocks of green that signify a landscape. The scene is complete and yet obscured; we are left to

fill in the blanks and trust in our own version of logic, something which is not always possible within the waking world. Although created from behind a camera, the artist's works are tactile and painterly, blending sharp and soft focus in a constant exploration of our 'Inner Landscape'; a dreamlike place where our logical side can't always bridge the gaps.

A self-taught artist, Simon is based in Chicago and has exhibited regularly since 2014, presenting his work in photo collage form or as digital prints. He has had both solo and group shows across the US, as well as having work held in galleries and private collections worldwide.

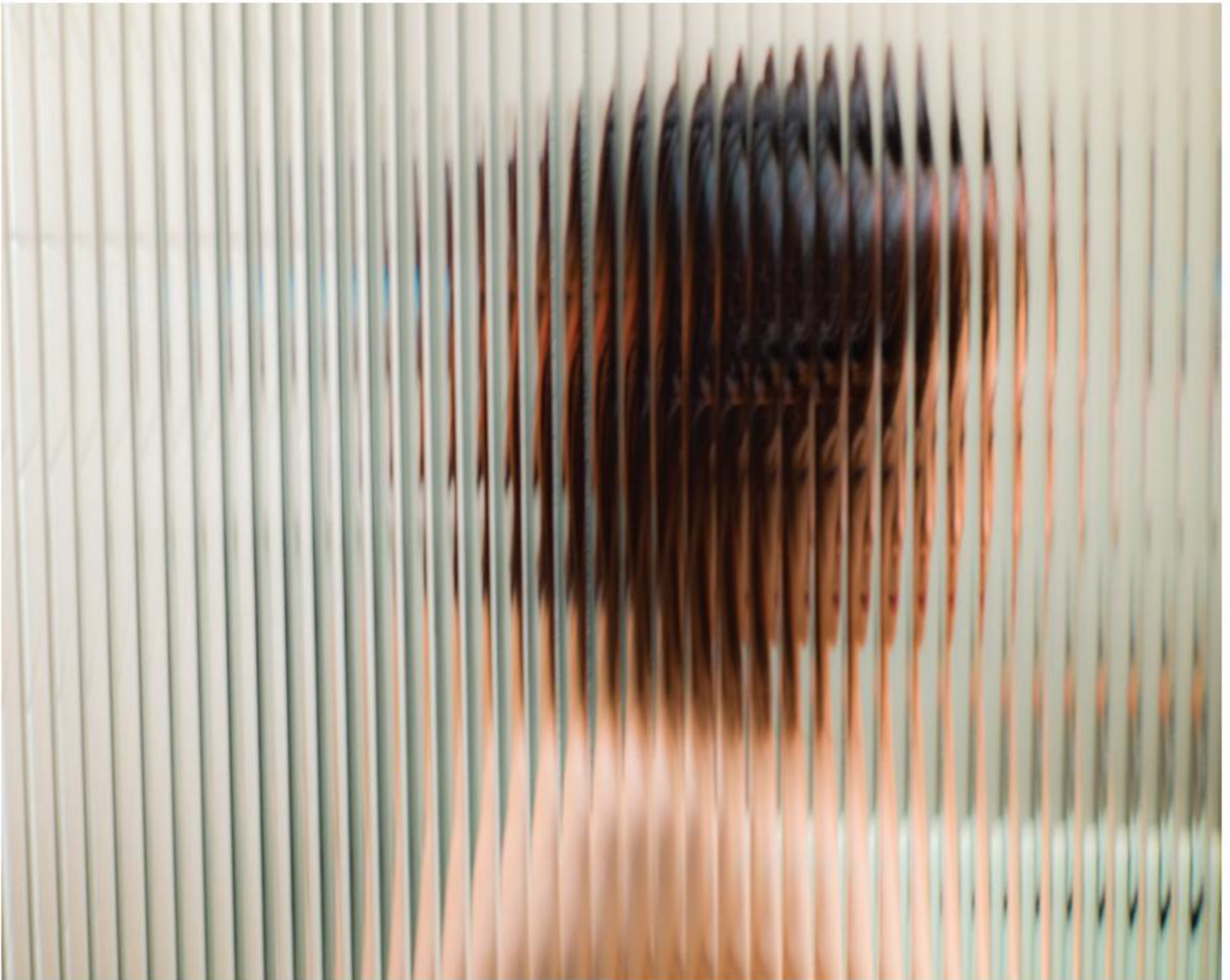
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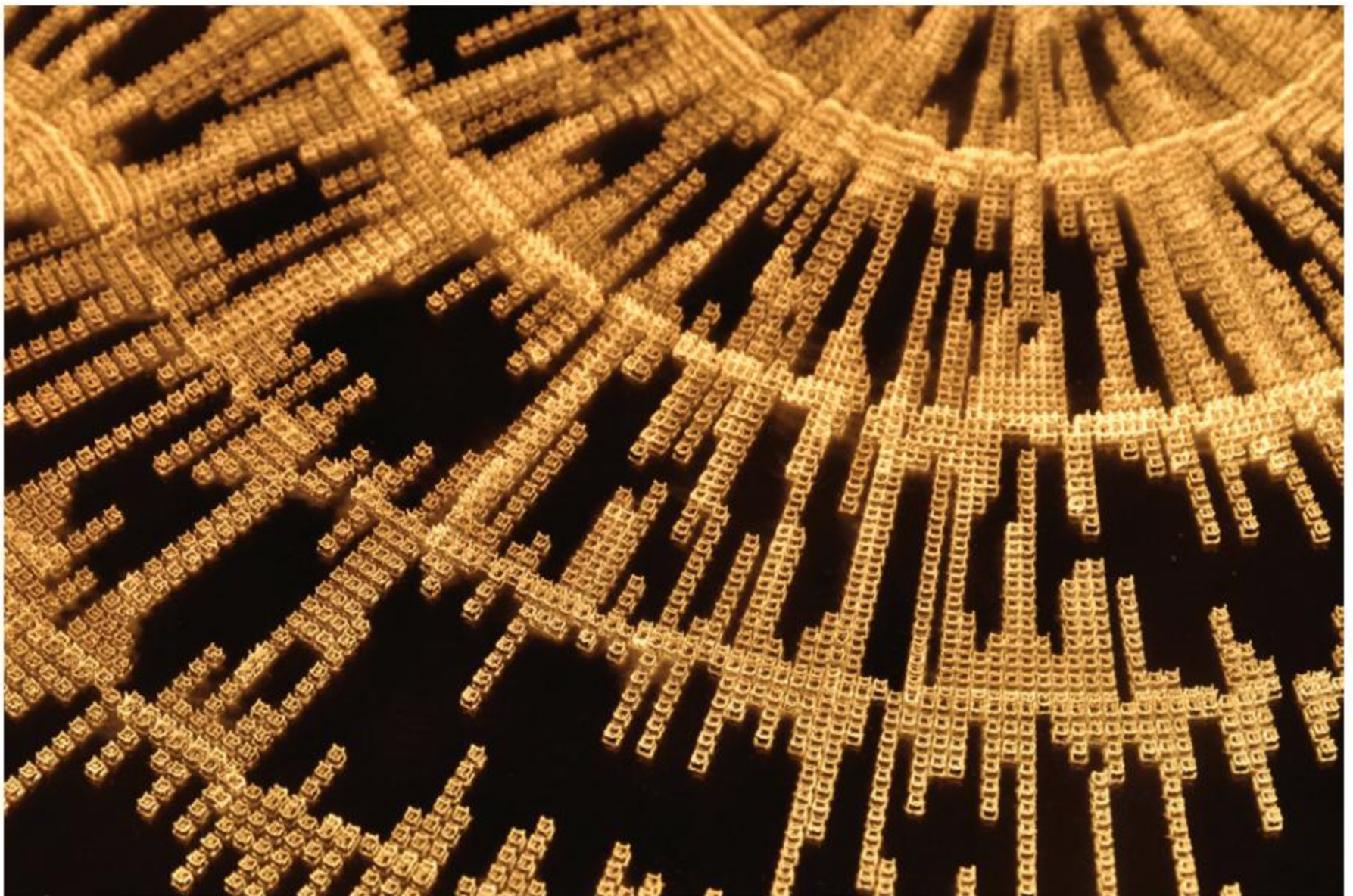
Kitchen Door, 2015, digital photograph printed on matte finish archival cotton rag paper, 61 x 61 cm



Finale, A Mild Disagreement, 2012, digital photograph printed on matte finish archival cotton rag paper, 18 x 13 cm



One morning, frozen in time, 2019, digital photograph printed on matte finish archival cotton rag paper, 41 x 51 cm



Diamond June, 2014, mixed media, 1800 x 2700 cm

Yingri Guan

Working at the intersection of art, design and technology, Yingri Guan seeks to bring truth to the surface; creating simple and elegant solutions for complex problems through alternative ways of analysing and interpreting information.

Her artworks use generative design and digital fabrication to promote understanding about deep and hidden connections – each piece is a physical visual interpretation of analysed patterns and forms, with transparent acrylic often used as a medium – paying attention to global

commonalities and differences between every existence.

Originally from China, Guan lived in Singapore before arriving in the US, where she is currently based in the San Francisco Bay Area. Her background in human-computer interaction, design, mathematics and research continues to inform her artistic practice. Alongside her technological design work she also creates beautiful, fluid watercolours.

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DiatomIII, 2018, mixed media, 3011 x 2000 cm



*At the Mercy of the Elements, 2004,
oil on canvas, 76 x 101 cm*

Yaroslava Liseeva

The constant movement, currents and connections of the earth are felt within the work of Yaroslava Liseeva, whose soft and tranquil paintings depict the natural world and all its serene beauty. Each piece is like a map; the shapes and contours are isolines of the artist's soul, with lines of tension and movement directing the flow of the brush strokes.

In Liseeva's own words, her paintings are not complicated images to understand and are for everyone to appreciate and feel emotionally connected to. Oceans and lakes, air and fire and especially trees are recurring motifs, the

physical twists and turns of the forms smoothed and stylised. The chaos of nature is tamed upon her canvas; organised into flowing structures that calm the storms of life. Liseeva learned drawing and painting in Russia at the studio of Vladimir Akulinin, although her journey through life saw her taking a break from her art for several years. Listening to the call of her inner voice she began painting again in 2016, her practice becoming her main occupation. She has recently exhibited in Moscow, at the Art Russia Fair and also with her solo show, entitled 'Within the Flow'.

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Catching the Flow, 2019, oil on canvas, 110 x 80 cm



The Wind of Passion, 2006, oil on canvas, 101 x 76 cm



Dedication to Dante, 2019, oil on canvas, 120 x 90 cm



The Humorous Delights, 2015, photomanipulation / giclee fine art printing canson platine fibre rag fine art paper, 100 X 150 cm

Vinci Weng

A visual interaction between dream and reality is captured by Vinci Weng, who adopts concepts of painting, photography and cinema to go beyond the limit of still and moving images. His work focuses on re-thinking the cinematic picture, exploring realism and the surreal with compositions of figures and landscapes.

Currently his practice plays with the potential of two dimensional photographic images, which are transformed into digital three-dimensional spaces as a virtual stage. This is seen in his 'My Wonderland' series, which combines hundreds of images of people, trees and buildings from multiple perspectives taken over several months,

creating a seamless montage that gives the illusion of capturing a dramatic moment of time.

Weng lives and works in Taipei, Taiwan. Through his career as an artist and academic which spans across three decades he has received several notable awards, and his research into digital art, experimental animation and contemporary photography has enabled him to participate in numerous international exhibitions, with his works represented in museums and galleries such as the National Taiwan Museum of Fine Arts and the Royal Albert Hall, London. His works have also been widely collected by public and private institutions around the world.

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Night Paradise, 2016, photomanipulation / giclee fine art printing canson platine fibre rag fine art paper, 100 X 150 cm



Wonder in the Fields, 2017, photomanipulation / giclee fine art printing canson platine fibre rag fine art paper, 100 X 150 cm



Oceanic Garden of Delights, 2015, photomanipulation / giclee fine art printing canson platine fibre rag fine art paper, 100 X 200 cm





Flock off, acrylic on canvas, 110 x 90 cm



Blue Lady, acrylic on canvas, 100 x 80 cm

Frank Slabbinck

Combining collaged elements with paint, Frank Slabbinck's fantastical paintings on paper and canvas are visually sculptural and often appear to be presented as blueprints for three dimensional works. The protagonists step outside of the confinements of the flat surface, surrounded by symbols, elements of fantasy and bright passages of colour; the artist's message alternating between hope and concern for society.

These combinations of bright colour, pattern and shapes are indeed also seen in his sculpture works, which are both familiar and uncanny. Sometimes part animal or human, other times totemic and reminiscent of other-worldly

memorials, the saturated colours change cynicism into humour, asking questions with no clear answer.

Although often labelled as a surrealist, Slabbinck refuses to be tied to one genre or art movement; the main driving force behind his practice continues to be his own inexhaustible imagination.

During his art career which spans across four decades, Slabbinck has exhibited work all over the world. He is based in Bruges, Belgium.

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My cloud, acrylic on canvas, 125 x 100 cm

Revati Sharma Singh

Working across multiple mediums including ceramic, cast metal, handmade silver, tapestry, embroidery and paint, Revati Sharma Singh's intricate assemblages powerfully address world injustices such as uneven distribution of wealth and the global hunger epidemic. Casting grains in varied materials, she stitches them together so that they form maps of countries. In other works cutouts and drawings are placed over each other using rice paper, forming various planes of visual decoupages. She creates a balance which draws inspiration from the contradictions of life and death, light and darkness, growth and impermanence. Sharma Singh's artworks are immediately visually impactful; full of texture and layers, altered surfaces, enhanced colours and minute details constructed from thousands of elements. When viewed closely or across intervals of time it is clear there is more than meets the eye both visually and conceptually, the layers of surface giving meaning to the depth of understanding and meaning below. Just as a natural landscape changes and develops over time, the artist evokes this same feeling within her work – look closely and you will see something new – subtle details that evolve in scope and meaning through time. Based in London, Sharma Singh's artistic journey began from a young age in India where she completed her BFA at Delhi College of Art. She has created many public installations as well as exhibiting work internationally, including her solo show 'Of Everything and Nothing', a series of works she has developed over the last six years in ceramic, metal and paint. In 2015 she created two multimedia installations for the Venice Biennale, a life-changing experience which altered the trajectory of her work.

Your work is often formed of painstakingly constructed elements requiring many hours of labour to create; would you say the process of creation is as significant as the final piece as it hangs displayed?

For me, my layered works are a form of meditation. It gives to me so very much more than I give to the material I work with, be it clay or canvas, paper cloth or silver.

I actually started this series in 2011 when my mum was diagnosed with a very rare form of cancer. It was my way of coping. I would sit for hours outside her room and paint these rolls of canvases for hours at stretch... sometimes praying while I painted and sometimes just painting in silence. These works are totally abstract, seemingly having no beginning and no end. It

was 5 years before I could show these works to anyone. For me, this series is all about the process; never about the end result as I had no goal in mind. The Geeta (Our Indian holy book) says do what you can and be not attached to the results. I learned to do that while I painted these layers and I didn't even know it then. In the layers I sometimes found peace and solace, and sometimes I found my answers. Sometimes a work has so many layers I forget where it started.

Your practice now includes making your own colours using natural pigments and glues, can you tell us more about this and how it has informed or developed your works?

Making my own paints is very new for me. Considering I've been painting for over 20 years



Mehnga Chaddar (an expensive sheet), 3.5 kilos of sterling silver on linen, 152 x 114 cm



I don't know why it's taken me so long to do this. It actually started last year in the winter... I would grate fresh turmeric for my tea and I couldn't get the yellow off my fingers. The pigment was so strong and so beautiful and it reminded me of a story my grandmother would tell me. In the 1930s she and her friends would dab beetroot on their lips and cheeks to give it a colour and a glow and they would cover it with a dash of oil to make their lips glisten...

I decided to try and use berries, beet, coffee and leaves from my kitchen. I boil them for hours and then strain it out and bottle it using it as ink. Sometimes using the technique of egg tempera with these natural inks and sometimes mixing it with flour to create a thicker consistency.

On my recent trip to Rajasthan, India I managed to get the most beautiful natural pigments. Some in stone form which I will grind and then use with oil or water and some of the most vivid colours I have ever seen. Nature gives us every colour

imaginable, it's tragic I've wasted so much time using processed colours. I also feel it changes the integrity of the work. My work feels more raw and earthy and vulnerable and kind in a way.

You've spoken about the transformative power of art, how do you think this comes into play with your own artworks?

I paint when I'm happy and I paint when I'm sad. Someone asked me once why I paint. I asked them why they breathe or eat ... I have no choice... I realised as a human being I am powerful beyond measure yet incredibly fragile and vulnerable. I think we all are. I want that contrast to show in my work. I don't want it to be perfect without a flaw - we have computers for that. I want it to be real and honest and simple and strong.

Is there an artwork you've created which has been particularly significant for you, either in

terms of subject matter, how it was received or how it impacted you as an artist?

There are a few works that I feel define me, and the curious part is that they are all socially motivated. I feel very strongly about injustice and the general apathy we all have for it, citing claims that it's too big a problem to manage and it's not something we can do alone. While there is a measure of truth in it, I also feel that every single one of us can make a difference no matter how minute and we should keep trying... for in the end, what else is there.

Can you tell us about the latest pieces you've been working on? Do you have any upcoming exhibitions?

Upcoming shows for 2020 include 'Playhouse of her mind' at Nehru Centre, London, and solo show 'Grow Collapse Mould Transform' at Jahangir Art Gallery, Mumbai, India. I am excited to share my grain series on fragmentation for this show. My works for this show will be part sculptural and part installation defying the norm of conventional paintings. I've also been invited to do a solo project for the September edition of the Start Art Fair. I'm very excited about this project as the space is huge and I will be collaborating with Nvya Art Gallery, New Delhi.

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Everywhere is home, 1.25 kilograms of silver on jute, resin and wood, 121 x 121 cm



Luxuria, 2019, textile painting

Wojtek London

Wojtek London is an artist born in Poland and currently living in London, UK.

For his current project entitled 'Scratching the Surface' he takes well known artworks into new dimensions, altering what is known with his unique vision of what is below. Each painting is the reflection of the original image, recognisable to many but asking new questions. It is a communication between the surface and what is deep inside, a map of human behaviours once the comfortable is removed. He aims to form a dialogue by

prompting a response to the obvious; it is the art of conversation when convenience is gone.

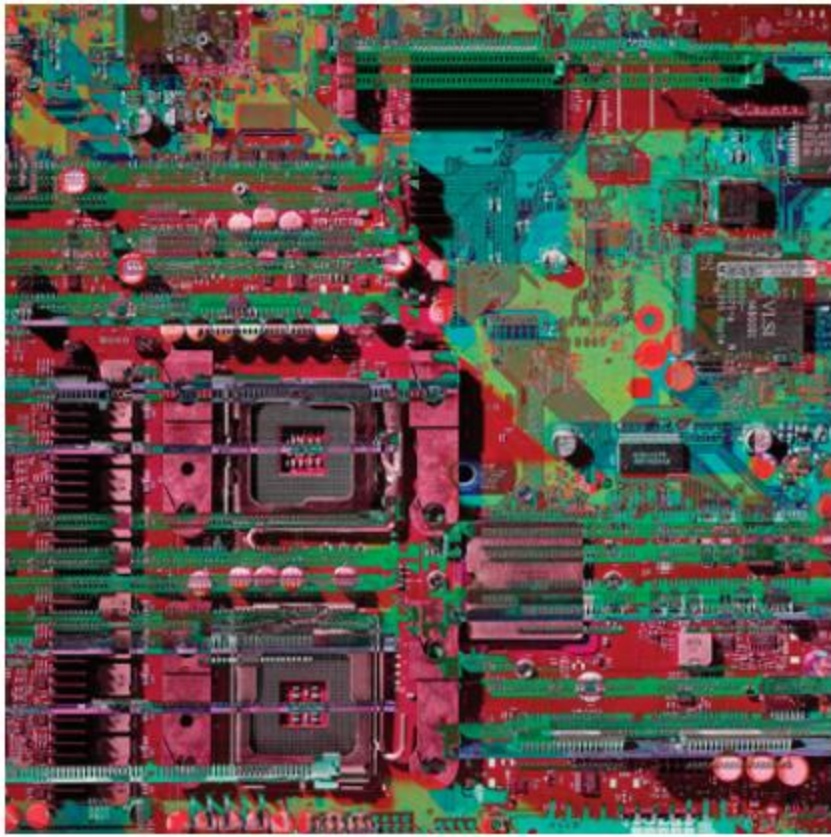
Underneath the thin layer of reality there is a dimension of deep connections, intertwining in cosmic matters. Invisible yet powerful - and can only be felt intuitively. Simple complexity.

The artist's work is on permanent display at the Broccoli Gallery, 91 Brick Lane, London. This spring he will be showing at Roy's Art Fair, 2-5th April at Oxo Tower.

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wojteklondon.art



Acedia, 2019, textile painting



Silicon City 43, 2018, photography, 120 x 120 cm



Silicon City 24, 2018, photography, 120 x 120 cm

Heiko Hellwig

Largely inspired by Bauhaus artists and techniques which heighten and alter what is visible, Heiko Hellwig uses photography to reveal much more than surfaces; perceiving other levels that penetrate the exterior of the real world and invite us to reflect on what can be seen in a captured moment.

New perspectives are seen particularly in Hellwig's series 'Silicon Cities', which presents the viewer with aerial visions of neon cityscapes, where the tops of skyscrapers touch the sky as if captured by satellites high above, observing the chaos of streets and buildings stretching far into the distant suburbs. In fact the subjects we see are motherboards, processors and microchips from disused computers and games consoles - the very parts usually hidden from the view of the consumer - meticulously photographed from above. His process sees him using customised

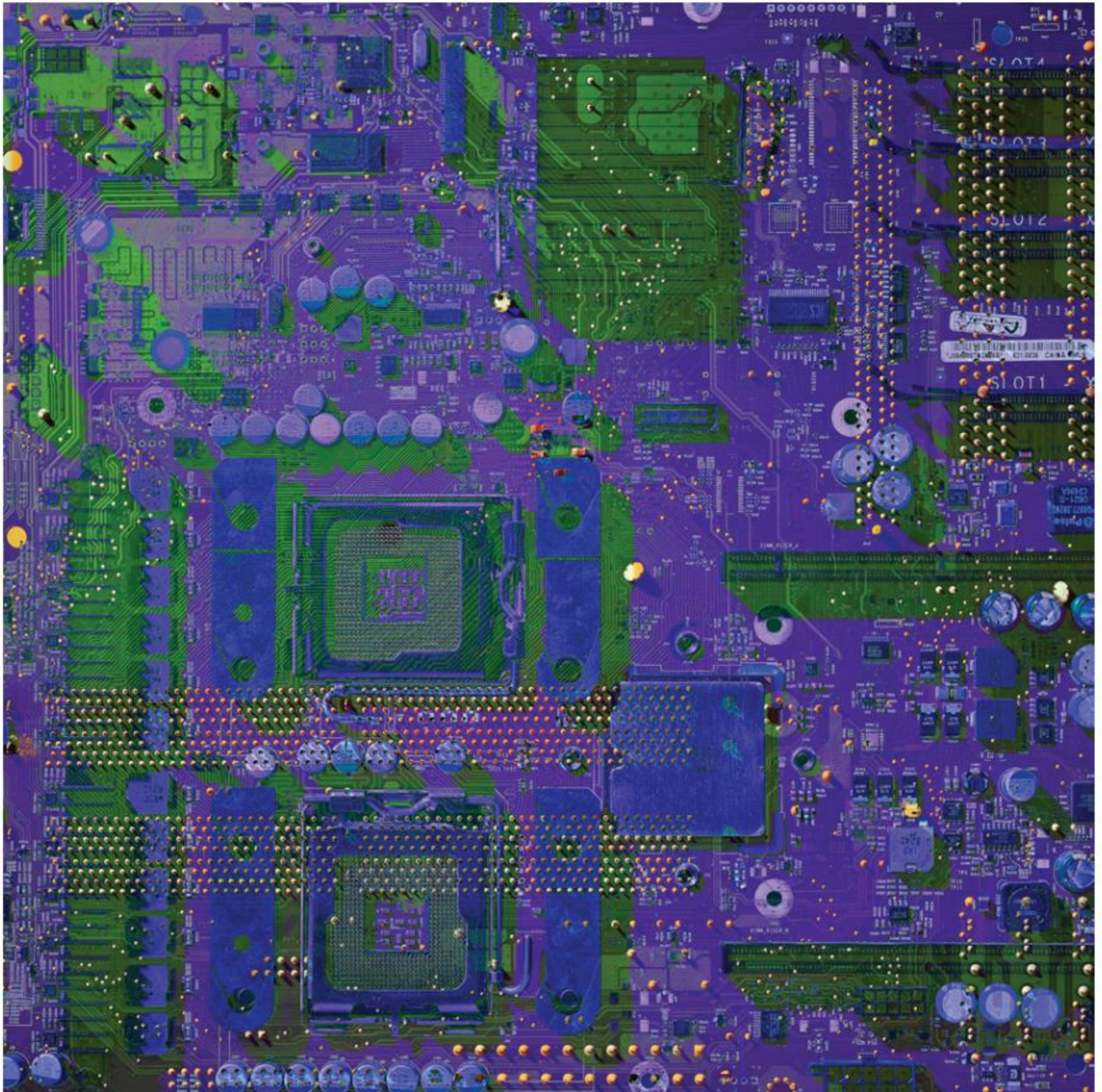
studio floodlights to shoot the usually two-dimensional micro-electronics with stunning depth and plasticity, before stitching and layering multiple images, adding shadings of light and colour to give the impression of intricate, futuristic urban environments.

The images give us multiple visions. At first they indicate the bright, utopic high-technology world prospected by computer companies, while on the other hand unveiling the core of our digitally reliant society. Recently this series was awarded with the prestigious PX3 Award in Paris in the Fine Art category.

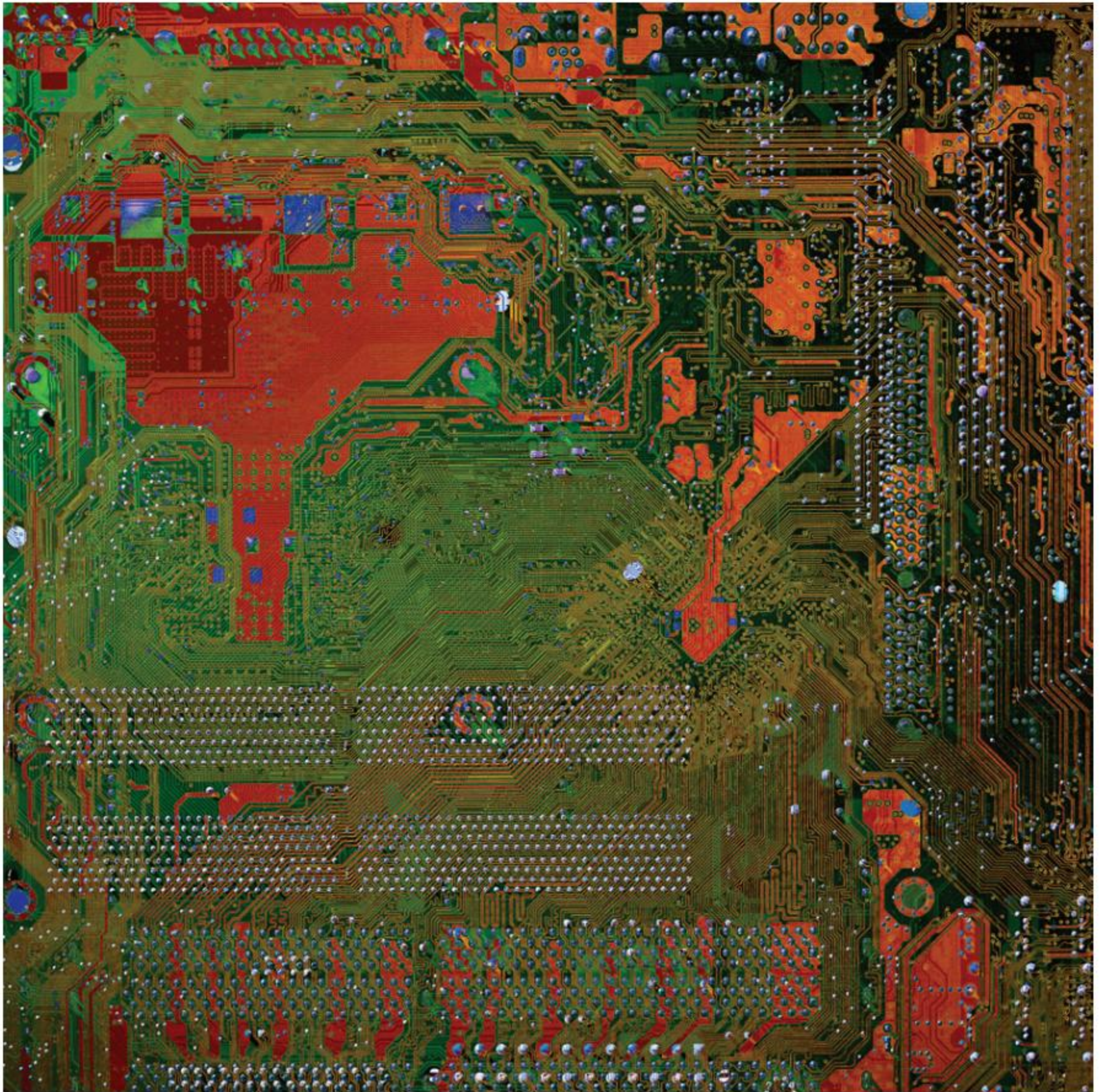
Based in Stuttgart, Germany, Hellwig's works are exhibited nationally and internationally and are represented in various private collections.

heikohellwig.com

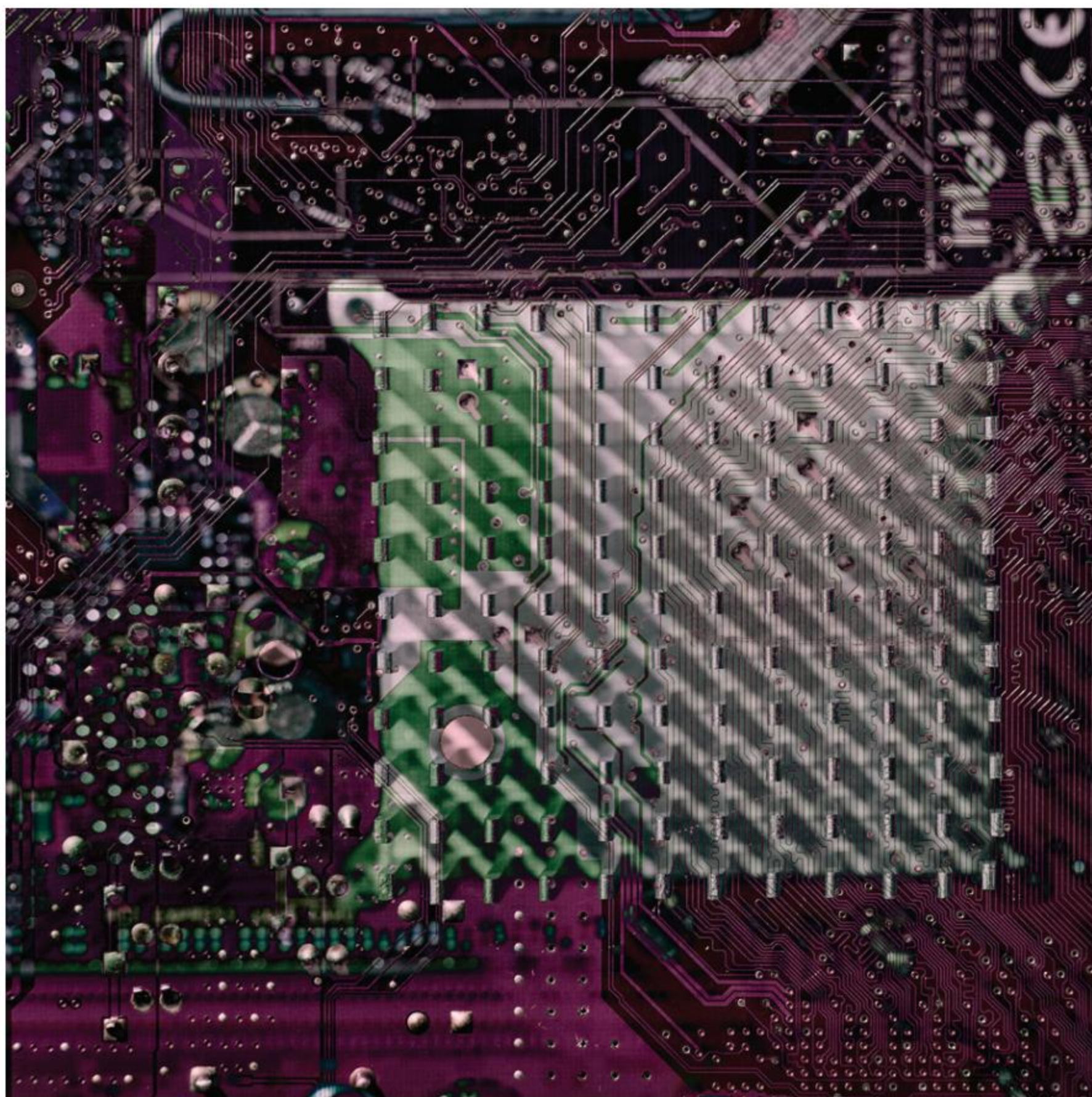
kontakt@heikohellwig.com



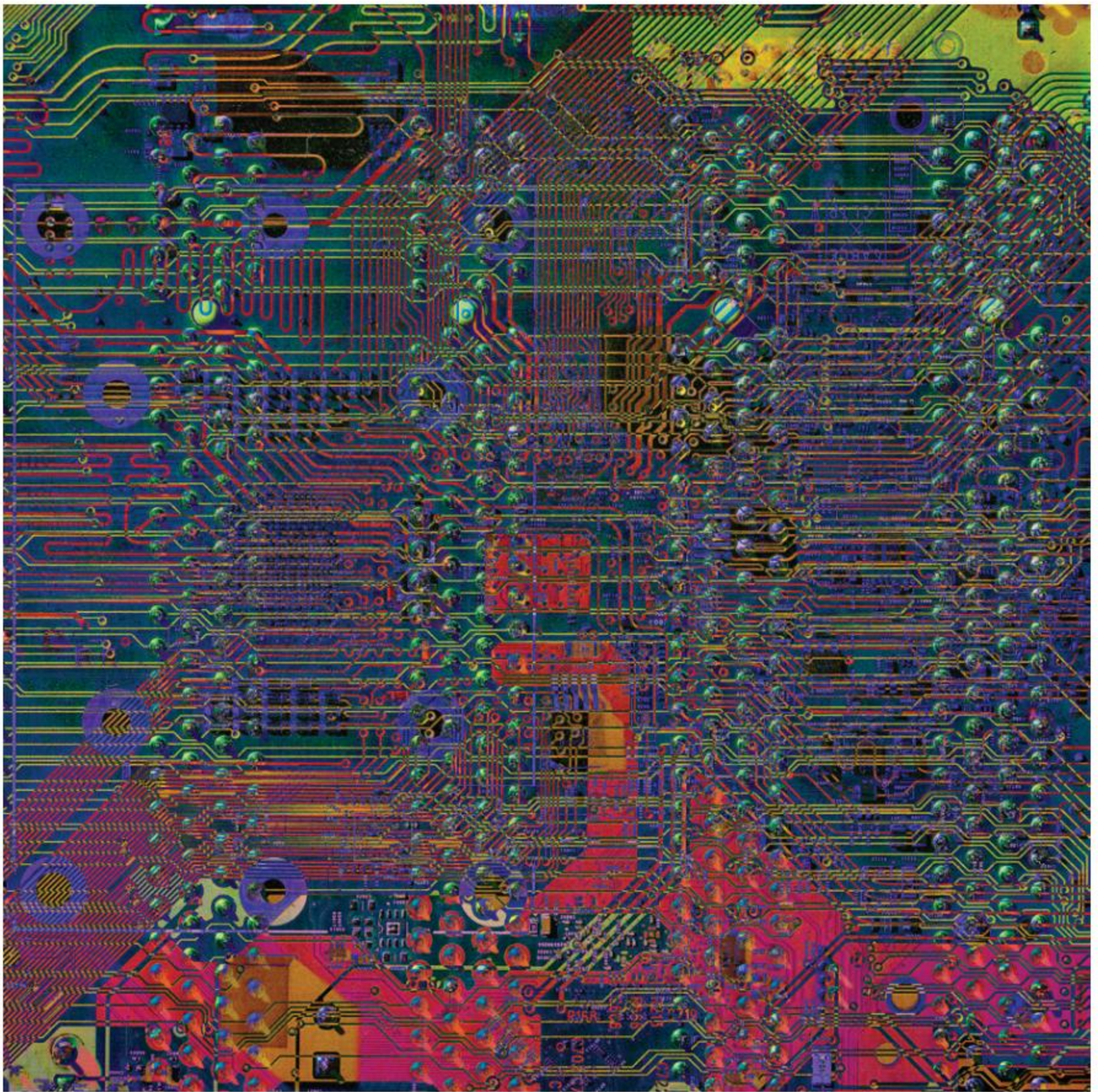
Silicon City 17, 2018, photography, 120 x 120 cm



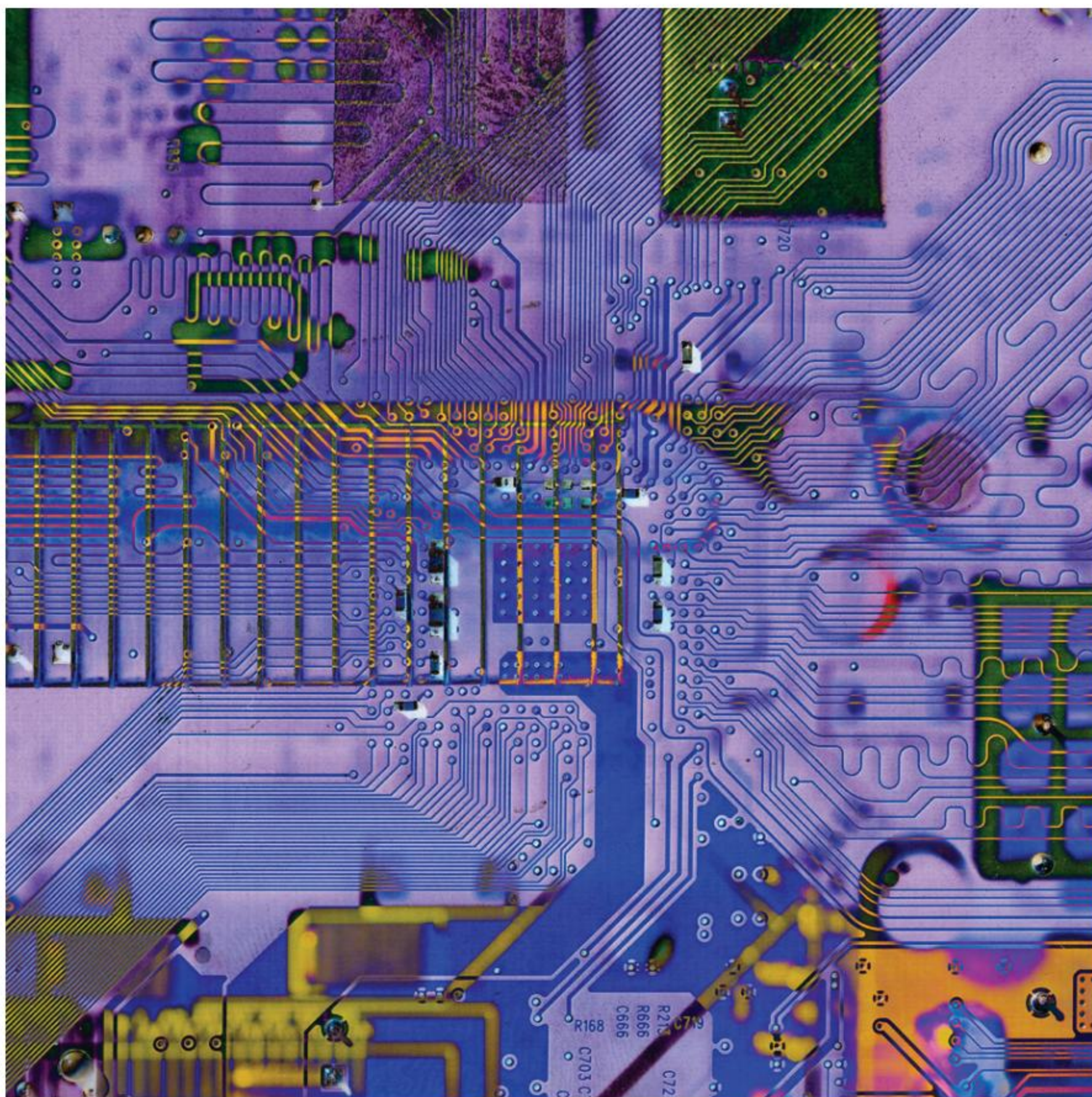
Silicon City 18, 2018, photography, 120 x 120 cm



Silicon City 32, 2018, photography, 120 x 120 cm



Silicon City 34, 2018, photography, 120 x 120 cm



Silicon City 37, 2018, photography, 120 x 120 cm



David, 2019, digital and acrylic, 80 x 120 cm

Matthew Dwyer

With a natural talent for painting an immaculate likeness, Matthew Dwyer's paintings often feature recognisable figures from film, TV and pop culture. His process sees him working in mixed media including spray paint, resin, gold leaf foil and 3D elements – often combined in the same artwork – while his background in graphic design informs his compositions; with details such as text, double exposures of pattern and overlaid paint splatters all adding to the impact of the finished piece.

As well as using traditional canvas, Dwyer paints onto wood and textured surfaces which he treats

by scorching the board with a blow torch, as well as allowing the natural lines and grains to show through. The patterns of the wood, which can be seen through the brushstrokes, adds to the rustic, grunge aesthetic that runs throughout the artist's body of work.

As a self-taught artist Dwyer has developed his skills and techniques, creating his own visual language. His work can be found in galleries, exhibitions and homes across the UK, including Penny Black Gallery and Optimum Fine Art in Essex.

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Eve of Eden, 2019, acrylic, alcohol ink, spray paint, gold leaf on canvas, 59 x 42 cm



Empire Invasion, 2020, digital and acrylic, 80 x 120 cm





The Town, 2016, photography, 120 x 45 cm

Gary Nicholls

Considering himself a technical artist with a camera rather than a photographer, Gary Nicholls brings to life Steampunk fantasies and grand neo-gothic fairy stories, creating complex narratives of magic and time travel. Whether a six image series or a sweeping 450 image work such as his 'Imaginarium Trilogy', his art purposefully tells a story; bringing us to the heart

of the action with intriguing characters and intricate details that explore the darker side of life.

The ambitious works begin as an image seen in his mind, which he then makes real by shooting multiple photographs which are digitally composed, sometimes taking years to complete. As the viewer we are experiencing snapshots of the artist's imagination, a magical



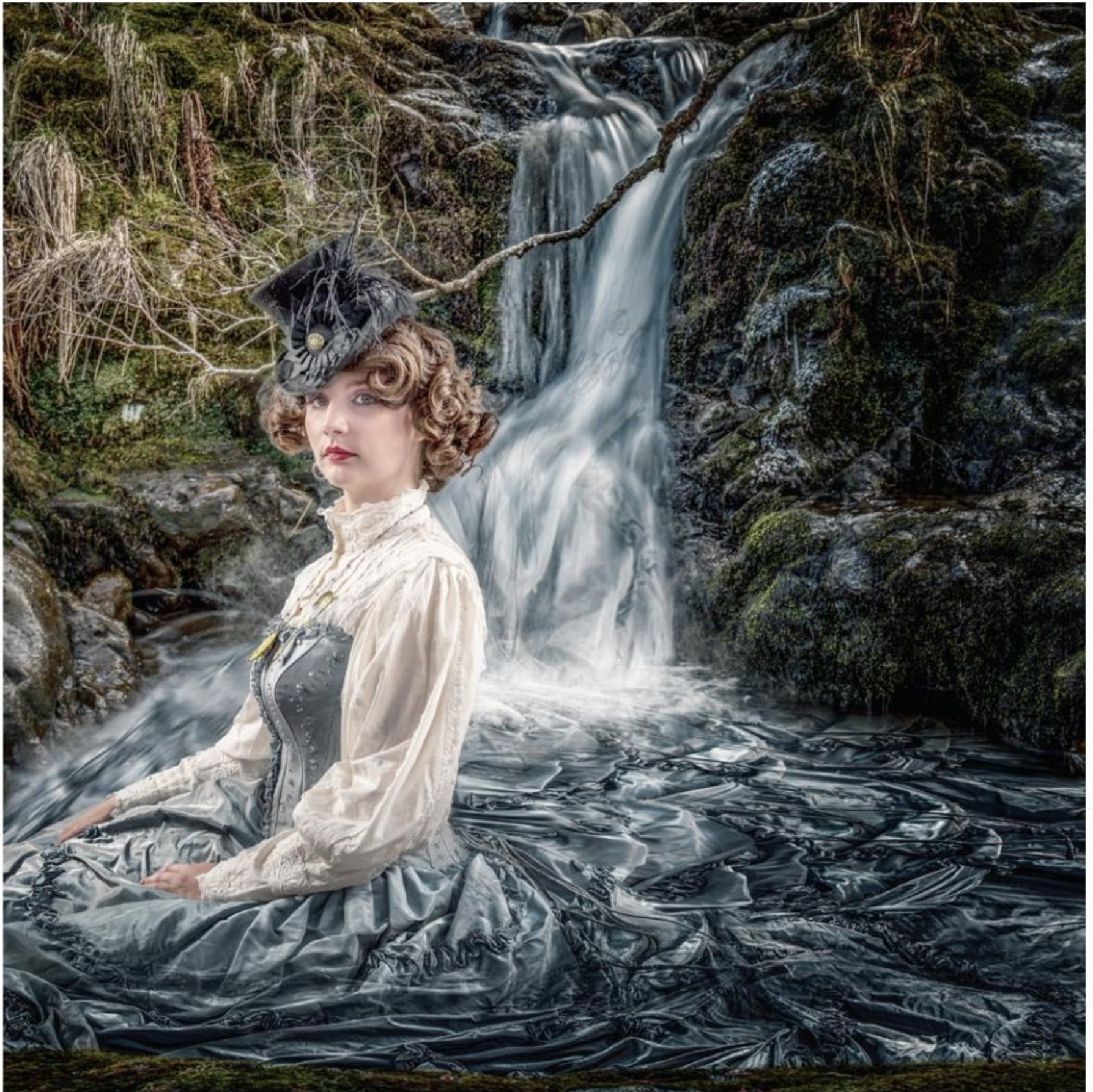
space that is the theatre of art. Working with a team that includes a prop creator and Steampunk gadget builder, dress maker, designer and stylist, Nicholl's images are epic, high-production artworks printed in limited editions on Chromaluxe metal, which span across time and multiple locations. With every scene incorporating hundreds of details – people, props, backgrounds and buildings - his process has taken him across the world to shoot elements

for each piece; no stock images are used and every prop and costume is real and handmade. As well as creating a fine art book of Imaginarium, Nicholls exhibits his work at art fairs, comic cons and exhibitions across the UK and Europe.

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Rescued from the Depths of Despair, 2019, photography, 91 x 91 cm



The Secret Falls, 2018, photography, 76 x 76 cm



Held by the anxiety of life, 2019, photography, 91 x 91 cm



Cruella Reimagined, 2019, photography, 91 x 91 cm



Untitled, 2018, 89 x 116 cm

Kico Camacho

Painter and sculptor Kico Camacho experiments with contemporary notions of landscape through paint and architectural public interventions, exploring space as a place and also a concept where both matter and void can be embraced. A balance is always at play, where design, thought and materialisation meet the possibilities of unforeseen events which might occur at the site of the work.

Camacho's current paintings, entitled the Delta series, focus on the idea of water as a mirror, both physically and metaphorically. His frenetic abstract canvases are swirled with passages of

blue and aquamarine, like memories of twisting rivers and the land in-between as seen from the sky. Originally from Buenos Aires and now based in Madrid where he settled in the late 80s, Camacho's painting and sculpture work has been exhibited in group and solo shows in Spain and internationally. Alongside his practice the artist volunteers his time to the Art & Culture without Borders Foundation, running painting workshops with children from underprivileged backgrounds and young women rescued from human trafficking and sexual exploitation.

kicocamacho.com

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Untitled, 2016, 205 x 230 cm



Untitled, 2019, 205 x 230 cm



Untitled, 2019, 205 x 230 cm

Upcoming artist exhibitions

Pia Kintrup

The Other Art Fair Brooklyn

30 April - 3 May 2020

Tokyo International Art Fair

5 - 6 June 2020

Barbara Mink

Coming Home, Oxford Gallery, Rochester NY

2 May - 13 June 2020

Dust in the Wind, Jamestown NY

18 September - 29 October 2020

Brian Reinker

Talented Art Fair, Truman Brewery, London

5 - 8 March 2020

The Little Art Show, Fitzrovia Gallery, London

23 - 28 March 2020

Roy's Art Fair, Truman Brewery, London

2 - 5 April 2020

Eleanor Bartlett

The Talented Art Fair

6 - 8 March

Eve Ozer

Three Faces Of Eve

Hinsdale Library, Hinsdale, IL USA

1 March - 30 April 2020

Gary Nicholls

Gemini Art Prize, London

March 2020

Sussex Art Fair, Goodwood Racecourse

15 - 17 May 2020

Asylum Festival, Lincoln

28 - 31 August 2020

MCM Comic Con, London, Birmingham, Manchester

March, May, July 2020

Kobi Walsh

"Arte e Donna" Museo Diocesano di Terni, Terni, Italy

7 - 15 March 2020

Laval Virtual, Laval, France

14 - 24 April 2020

The Other Art Fair Brooklyn, Brooklyn, New York

30 April - 3 May 2020

Michael Mutschler

Solo booth, art fair "ARTE", Sindelfingen

19 - 22 March 2020

Group Exhibition Metropolitan Museum of Art, Tokyo & "Insarta" Seoul

21 April - 10 May 2020

Solo exhibition Michael Mutschler, Paris

19 - 25 May 2020

Solo exhibition Michael Mutschler, Dresden

June / July 2020 (TBC)

Montse Herrera

Roy's Art Fair, Bargehouse, Oxo Tower Wharf, London

2 - 5 April 2020

Summer Show, Number Four Gallery, Eyemouth

13 June - 30 August 2020

Summer Open Studios, Coburg House, Edinburgh

31 July - 2 August 2020

Revati Sharma

Playhouse of her mind, Nehru Center London

March 2020

Stas Bartnikas

Avivson gallery, London

1 - 27 May 2020

Tara Leaver

Cornwall Open Studios, Cornwall

23 - 31 May 2020

'A Beautiful Room', The Upstairs Gallery

Circa 21, Penzance

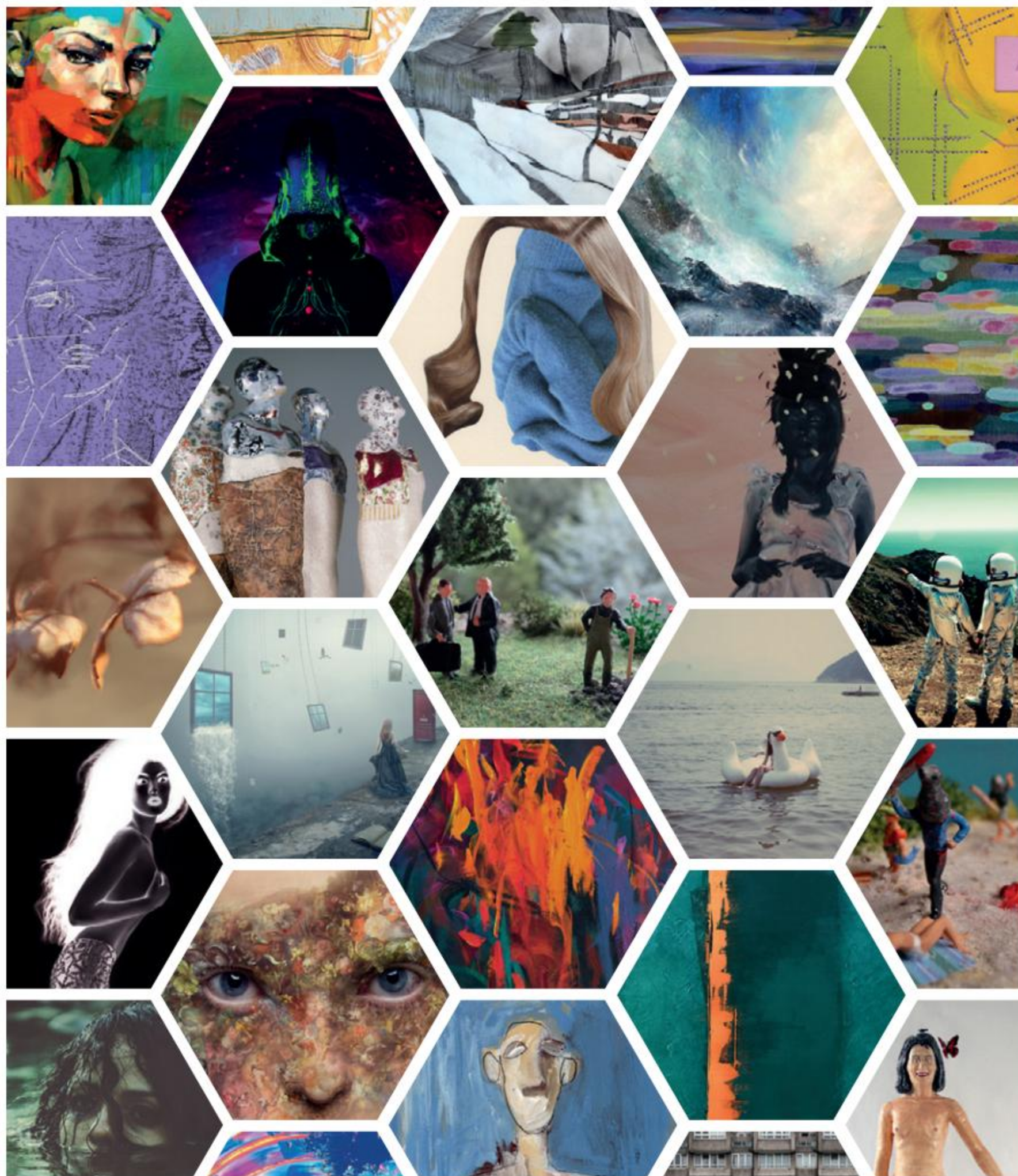
1 May - 18 July 2020

Thelma Pott

Co-Existence 7

Rossocinabro Gallery in Rome

4 - 30 April 2020



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