

FreshPaintMagazine

Issue 15





SUBMIT

CALL FOR ART PRINT PUBLICATIONS

Both emerging and established artists are welcome to apply with works in any medium: painting, sculpture, textile, collage, drawing, photography, mixed media etc.

Issue 16 Guest Curator — Director and Founder of Kristin Hjellegjerde Gallery — Kristin Hjellegjerde.

Deadline for submissions: 25th October, 2016

Please visit our website for more details about the opportunity:
www.freshpaintmagazine.com/for-artists

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FreshPaintMagazine invites a panel of artists, critics and curators to select up-and-coming artists for each issue.

Please contact us via info@freshpaintmagazine.com if you are interested to contribute as a Guest Curator for one of our future issues.

FRESHPAINT BLOG

ONLINE AND PRINT PUBLICATIONS

We welcome free submissions to our online blog for a feature on our website and social media; and provide a bi-monthly chance for one or more lucky artists to be published not only online, but also in print.

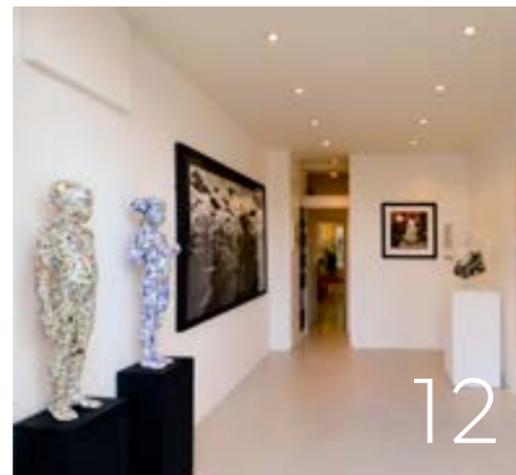
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image:
Ian Healy
Flasher
watercolour on paper
30 x 40 cm



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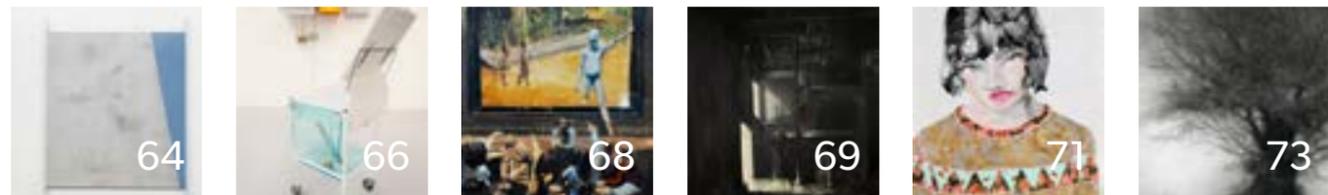
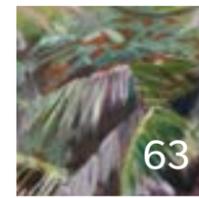
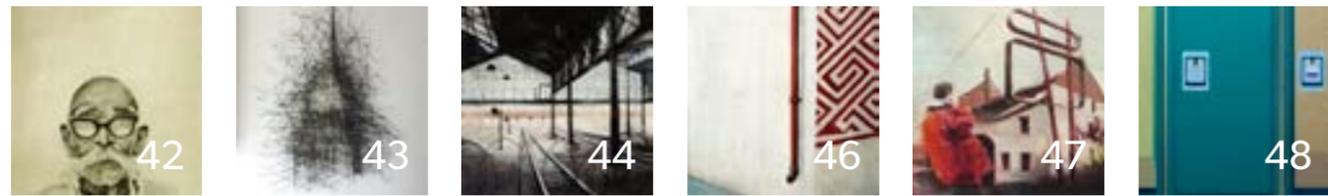
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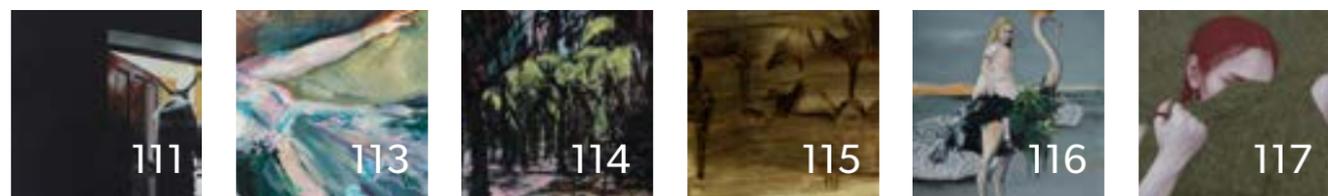
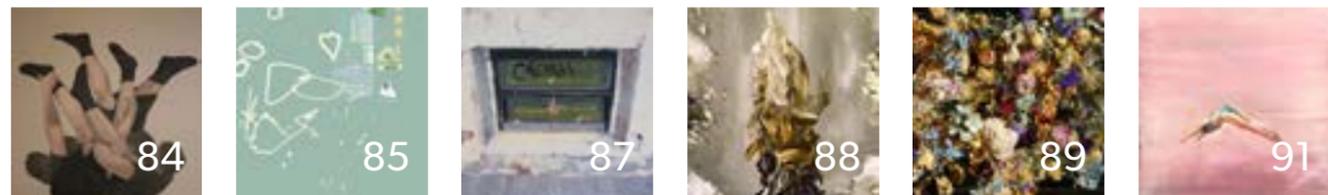
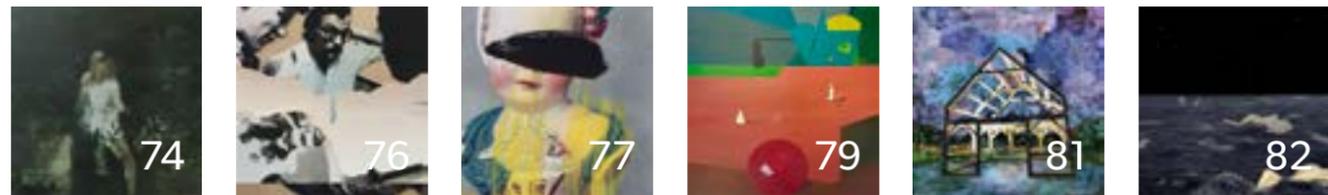


CURATED

SELECTION BY

JEMMA

HICKMAN



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EDITORIAL

We are delighted to present you with the 15th issue of FreshPaintMagazine.

Let's celebrate the start of this Autumn with a very thoughtful yet instinctual curated selection of art works by Jemma Hickman, who is the founder and director of bo-lee Gallery in London. Jemma has chosen each piece with what she describes as an ultimate criterion: "I have to want to have it in my home!" This array of works from fifty one artists is carefully ordered and laid out as Jemma directed; we hope you enjoy the collection as well as the fascinating interview with our guest curator.

Although only selected artists get a chance to be published, we would like to say how much we welcome and enjoy all of the submissions we receive. It is an enormous privilege to be supported by so many emerging and established artists and art lovers from all over the world. We want to thank all the participants of the 15th issue 'call for art' and would encourage you to submit again, everyone is welcome!

Apart from the heart of the Magazine, the curated selection, you will find much more to see and read. We hope you will gain more knowledge and encouragement from our interviewed artists who share their advice and will be inspired by the tips' section with previously published artists. Also take a look at the FreshPaint Blog highlight which provides a bi-monthly chance for one or more lucky artists to be published not only online, but also in print.

We endlessly appreciate the efforts of our contributors, the devotion of our readers and followers, and the love from all those who share our interests and passion for contemporary art. We cannot thank you enough for such support for our still relatively young publication, which encourages us to continue in trying to provide more opportunities!

Maria Zemtsova,
Editor-in-chief

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image: Oriele Steiner

Our tropical yard
oil pastel on paper



Jake Grewal, *Veheremence*, oil on canvas, 126 x 89 cm



TOP PICK FROM THE BLOG

JAKE GREWAL

Jake Grewal is a painter based in South London who has recently graduated from The University of Brighton with a First Class Bachelor of the Arts (Honours) in Fine Art Painting. He has recently been included in the 2016 Woon Foundation Prize at BALTIC 39 where he was awarded a Judge's Discretionary Prize. Upcoming projects include The National Open Art Competition 2016 and The 2016 Affordable Arts Fair in Battersea.

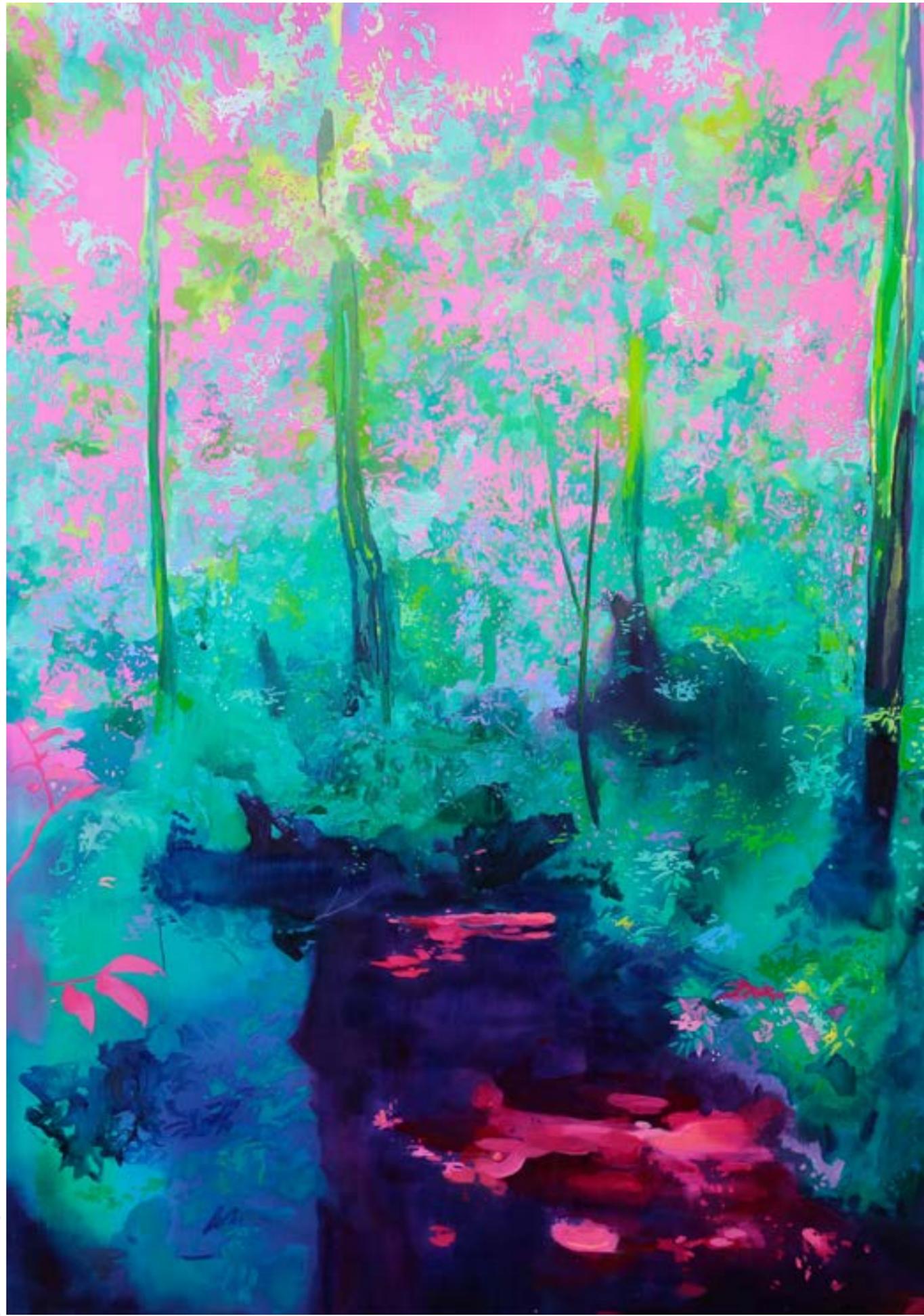
I see my works as fictitious predictions of an aftermath or a dystopian reality. I draw influence on the notion that nothing is really natural anymore as man has touched nearly every aspect of the landscape. Focusing on an idealised jungle paradise with the inclusion of the man made within the natural alongside an artificed colour palette, I allude to a future of toxicity.

www.jakegrewal.com

Jake Grewal
Deciduous
oil on canvas, 109 x 169 cm



Jake Grewal, *Terraforming*, oil on canvas, 126 x 86 cm



Jake Grewal, *Astringent*, oil on canvas, 146 x 104 cm

MEET JEMMA HICKMAN

the Guest Curator of FreshPaintMagazine, Issue 15

FreshPaintMagazine is delighted to have an in-depth conversation with Jemma Hickman, who is the Director and Founder of bo.lee Gallery in London and served as a guest curator for our publication in this issue.

The following interview offers an insight into Jemma's work as a gallerist and curator, and her thoughts on the benefits and challenges of being a gallery owner. Discover more about Jemma's work and inspiration!

www.bo-lee.co.uk

FP: Tell us about how you decided to become a curator and form your own gallery?

JH: I studied Fine Art at Bath Spa University, UK and quickly realised that I was not a maker, and my interest lay in other artists' work and putting together exhibitions. I decided to pursue a career in curating and arts management, volunteering and working alongside my course. During and after university I managed two art galleries in Bath, assisting the Director of one with the set up, before taking the plunge to go it alone in 2009.

I quickly found a space, which at the time was a new age hippy shop, painted pink and black. It was all hands on deck to turn it into a gallery, and in only 3 weeks after completing on the space, we opened to a very busy private view and my first sales. It was exciting, but also very daunting, as there was so much to learn. I have certainly made some mistakes along the way, but taking that plunge was not one of them.

FP: What did you see as the benefits and challenges of being a gallery owner?

JH: I started the gallery at the age of 25 just as the UK credit crunch was starting to take hold. Rather than let people see me as young and naive I worked hard to get people to take me seriously, I knew what I wanted to achieve and I was determined to make it work, even though financially (without investors) it was very challenging.

Staying true to those initial intentions and goals has always been important to me. I select art that I like, and although my tastes change, my aim has always been to show and support art that is true and of quality. I like it to speak to me in some way, even if the work makes me sad, it is doing something. Like an artist, I see my role as a curator as a subconscious and instinctual process, but I also have to manage it as a business, and finding that balance can be hard at times.

Everyday is different, each artist that I work with requires different management and guidance, and



Images Courtesy of Jemma Hickman

some need no guidance at all. Watching an emerging artist flourish is exciting and very rewarding, especially when I am part of that process. Even as the gallery is growing, I place a firm emphasis on getting to know my artists, to spend time with them and work as a team.

I guess that one of the difficulties can be that I am always working, even when I'm on holiday. I find it hard to switch off and will be planning a show, or looking at the next art fair to do. As I have international buyers, I will often spend an evening responding to calls or emails. It keeps me on my toes. I don't think I was ever destined for a 9 to 5 job!

FP: What changes have you noticed since relocating the gallery from Bath to London?

JH: Moving to London was in many ways like starting all over again. My relationships with some of my South West of England based artists were compromised due to distance, so I have had to work hard to adapt and



Images Courtesy of Jemma Hickman

develop, while still retaining my roots and vision.

The work I select has changed slightly, which is natural when your surroundings change, like an artist that might find new inspiration when moving to a new city.

Now living and working in London for over 3 years, the gallery is in a great position and so many more doors have opened which might not have done so living in a smaller city.

I love London, and the freedom it gives me to not be restricted by one or two spaces. Since relocating I have exhibited in a church, a crate, a members club, a railway arch and look forward to my next show in a Victorian town house.

FP: You are a part of the trend to live in close proximity to your gallery. How do find the experience?

JH: The commute is certainly less of a concern; except when my dog (Megan) stands in my way on the stairs!

The space that my husband and I have created is a perfect setting for art, and although the viewing room is a white cube, I often show in the house and garden, which enables my clients to visualise the work in a domestic setting. It is also a relaxing environment for both my collectors and artists when visiting the gallery. I see it as an experience and it often surprises visitors how differently they view the art in comparison to seeing it in a gallery setting.

No longer having a permanent gallery space has allowed me to be much more creative and forces me to think outside of the box. I enjoy the freedom, and unlike many galleries which work to a strict programme, I can be that bit more creative with my exhibitions.

I sit amongst beautiful art all day, and as it constantly changes, so does my environment. I feel very lucky to be surrounded by work that inspires me...it is an experience that is hard not to like.

FP: You now solely represent ten artists based in the UK, Europe and America. How did you select artists for your gallery? What themes or requirements were a part of your selection process?

JH: Many of the artists I have been working with for a number of years, and we have grown together. My criterion is simple — I have to want to hang it in my home! I try not to let trends and fashions dictate my selection, and in recent years my stable of artists has decreased to allow more time to develop strong relationships. The majority of my artists are now also UK based, as maintaining communication can be difficult when studio visits are a plane journey away.

I very rarely take on artists by submissions, although I receive many. I tend to seek artists rather than let them come to me. Other artists often make recommendations, I visit exhibitions and open studios, or might come across a piece of work that I like on Instagram or while surfing the web and make contact via their website.

There is a theme to the work I select, and it is important that one artist's works sits well alongside another. I like narrative, and I'm drawn to more figurative work as opposed to abstract. Sometimes I don't really know why I like something, it just speaks to me in some way that I can't always explain.

FP: You have been representing artists in art fairs around the world. What has been your experience with travelling and showing art? Tell us about your most memorable interactions with the venues, the artists, and the viewers.

JH: Showing and selling art in different countries is such a joy, and it has taken a number of years for the gallery to be in the position to take that leap towards a bigger international market.

In Hong Kong we met with language and cultural barriers, but it was a fascinating market to be part of, and our artists attracted both new buyers and high net worth collectors.

One particular instance stood out in Hong Kong. A lovely lady visited the stand, dressed head to toe in pink, she spoke no English, and at the time our interpreter wasn't on the stand, so we smiled, pointed and made gestures that I think she understood. She came back two days later, and we instantly recognized her as she was wearing all pink again. We made a point to continue our conversation, this time through an interpreter. She ended up buying 5 paintings, and turned out to be the owner of one of the biggest auction houses in China! In any country or culture, being polite, approachable and inviting the collector into your artist's world can be the route to overcoming these barriers, and knowing your artists and being passionate about their work is important. Interpreters also help!

Our next international fair is this December, in Miami — a solo show by Andrew McIntosh (Mackie). Miami has one of the biggest concentrations of art fairs in the world, and I can't wait to soak up the atmosphere, as well as the sun of course! It is always a daunting step, for both the artist and gallery especially when all of the pressure is on one artist. The process of applying to art fairs is often long, and months, sometimes years, in advance of the fair actually taking place. It is also financially a huge undertaking, but introduces the artist and gallery to a much wider audience. I love the buzz of art fairs, and Miami will be my seventh fair this year.



Images Courtesy of Jemma Hickman

“TO BUILD A STRONG
RELATIONSHIP WITH
A GALLERY YOU HAVE
TO ASPIRE TO HAVE
THE SAME VISION AND
TRUST THE PERSON YOU
ARE WORKING WITH.”

– Jemma Hickman

FP: You have been working on curated projects through a series of innovative exhibitions, events and installations. Could you share your vision behind these projects and what has been the most interesting part of creating such events/installations?

JH: I launched bo.lee Projects in 2013, prior to the London move. The first event was at Bath Abbey, which was an inspiring space, and an unusual environment to exhibit art. We had to crane a Damien Hirst 8ft high bronze sculpture into the abbey, and install a large-scale collage by David Mach, which sat under an impressive stained glass window.

The projects side of the gallery has enabled me to exhibit in unusual spaces and show work with artists that I might not have had the opportunity to work with in the gallery setting. Moving away from a conventional white cube space encourages a different conversation about the work, and opens up a dialogue with people who wouldn't necessarily visit exhibitions.

In recent years the projects side has overlapped with the main programme of gallery exhibitions and there is also an overlap of visitors, who come from different backgrounds. I like my exhibitions to create a dialogue and make art more accessible to a wider audience.

FP: Tell us a little bit about your October exhibition in Soho, London. How did you come up with the idea of this project?

JH: 19 Greek Street is an exciting venue, and this show is a collaboration which will merge Art with Sustainable Design, which is something I have wanted to do for some time, as many of my artists come from a design background.

I will be working with the owner of the space, who is a designer, and together we will place the Art and Design alongside one another to create a dialogue.

I love finding unusual words, and often use this as the starting point to planning a show.

Petrichor will be a feast for the heart and the eye, exploring the power of nature, and art, to transport us. Conceived to create changes of mood and atmosphere as viewers progress through the gallery, the show takes its name from 'the smell of the earth after rain'. In this essential moment, free of distractions, we are left with only our sensory reaction to our immediate surroundings and a different perception of environment.

As well as introducing new work by my gallery artists, I am looking forward to also working with new guest artists like Zatorski + Zatorski who recently exhibited their thought provoking piece 'Self Portrait' (a carbon skeleton) in the RA summer show, alongside a piece by Gilbert and George. The show will include installations, video and works created with a variety of materials and processes.

The show runs from 23rd -28th September — at 19 Greek Street, Soho, London. #Shamelessplug!

FP: Is there any advice you would like to share with emerging artists who would like to show their work in a gallery like yours?

JH: Stay true to yourself and find your 'identity'. For me true artists have no choice but to make art, it is more than a hobby, it is a lifestyle choice, and what comes out can be very personal and at times difficult to put out there. Visit exhibitions, network with other artists, and find galleries that you feel

reflect your themes, rather than trying to create work to suit a fashion or gallery that you like.

If you are submitting to a gallery, look at the website first. I get so many submissions from artists who have clearly not considered my aesthetic, which is a waste of everybody's time. I would also encourage artists not to approach a gallery at an art fair or exhibition, as they are unlikely to be welcomed with open arms.

To build a strong relationship with a gallery you have to aspire to have the same vision and trust the person you are working with. Like any relationship a gallery/artist one is important, and if it works the journey can be very rewarding for both.

FP: Are there any emerging artists we should be looking at these days apart from those you show in your gallery?

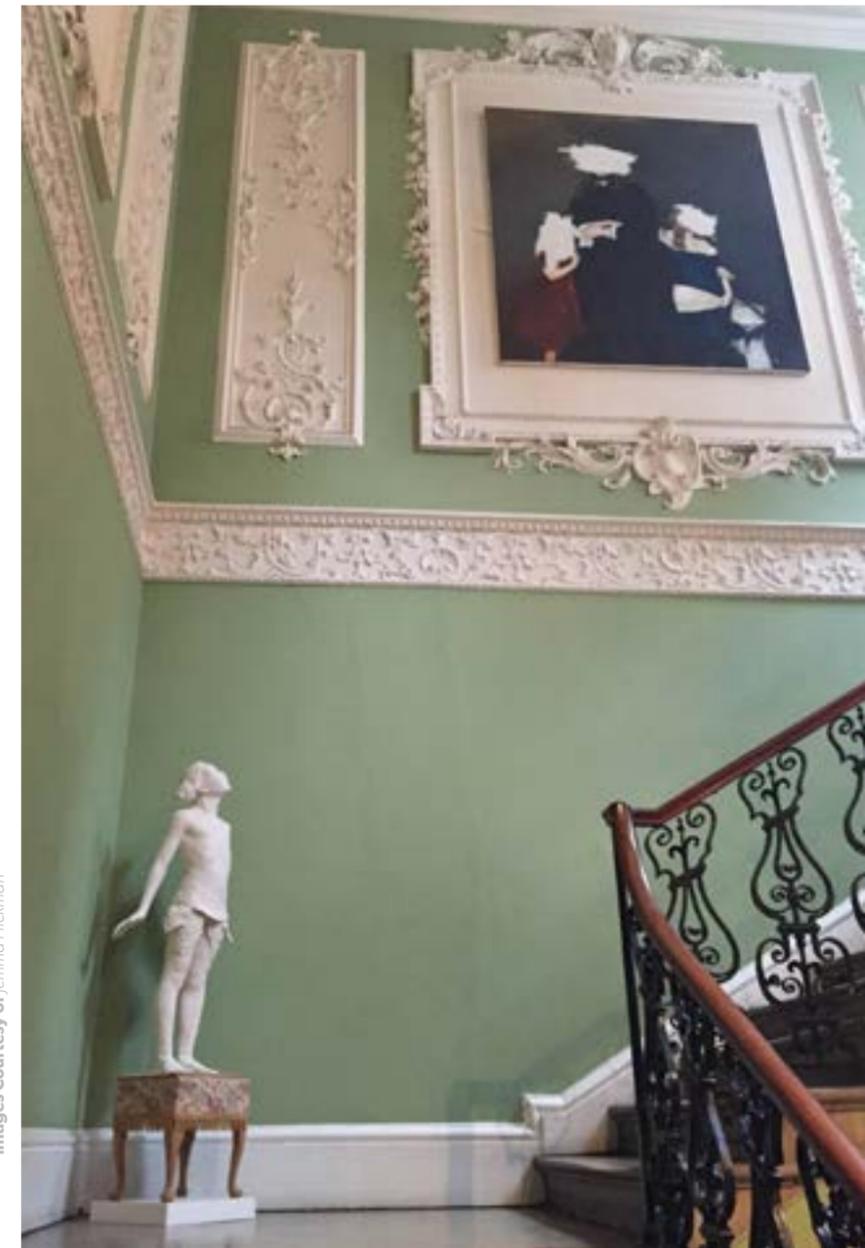
JH: When I find an exciting emerging artist, I like to grab them before anyone else does, so I wouldn't want to tell you any that I'm looking at...!

I did however find a really exciting artist, Peter Newell Price, last month via an open house exhibition near bo.lee HQ. Peter works with carbon fibre to produce beautifully detailed wall sculptures/reliefs. His process is so unusual and technically very impressive that I have high hopes for him.

I might go to a number of open studio visits and find nothing that really interests me, so it was surprising to find such a talented artist on my doorstep!



Images Courtesy of Jemma Hickman



ANDY DIXON

www.andydixon.net



Andy Dixon, *Red Dinner II*, 61 x 61 inches, acrylic & oil pastel on framed canvas, 2015



Andy Dixon, *Expensive Painting (Nude 2)*, 40 x 52 inches, acrylic and oil pastel on framed canvas, 2016

Andy Dixon is a self taught artist living and working out of Vancouver, New York, and Los Angeles. He has solo exhibitions in Vancouver, New York, London, and Austin as well as having shown in various art fairs such as Art Paris and Art Toronto.

FP: How did you find your way into a creative life? Give us a glimpse of your artistic background.

AD: It's perhaps a cliché answer but I have never known anything but a creative life. I was the kind of kid who was drawing comics in elementary school and, in high school, my focus shifted from visual arts to music. I spent nearly 20 years of my life playing in various punk and experimental bands while simultaneously creating things like t-shirts and

album covers for said bands. Somewhere along the way I made a choice to switch tracks and focus more sharply on fine art which was developing throughout these years as a kind of organic accident.

FP: Some of your paintings pay homage to subject matter from the greats — Rousseau, Matisse, Picasso. Could you share your vision behind the scenes?

AD: I think it's important to recognize one's place as an artist as someone who is engaged in constant conversation with his or her predecessors. We don't make art in a vacuum and we don't start from ground zero every time we create something, of course, but rather we build on what those before us have done.



Andy Dixon, *Abundance*, 61 x 74 inches, acrylic & oil pastel on framed canvas, 2015

“WE DON’T MAKE
ART IN A VACUUM
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WHAT THOSE BEFORE
US HAVE DONE.”

– Andy Dixon

FP: Your art seems, in part, to be a way for you to understand your own history — would you say your work in any way reveals your personal story?

AD: Absolutely. How could anything we make do anything but? I am one part romantic and one part pragmatic thinker, the former has led me down idyllic, possibly overly so, paths while the latter has made me critical of these paths and my true motives for ever having gone down them. I’m trying to work it out, playfully, on canvas.

FP: Tell us a little about your creative process. How do you begin a new piece — with an image in mind or a particular idea?

AD: Yes, my paintings always start as a solid idea or subject, always based off specific source material, but the process of applying the medium itself is quite intuitive. I never sketch anything out but rather simply begin at one point and work my way out like a child might paint. Because of this, I never know how big a painting will be until it’s done.

FP: The color in your recent work is stunning. Where do you get ideas for your palette?

AD: Thank you! I suppose my color palette is simply an accumulation of various experiences and inspiration. During my time as a musician, I was also doing a lot of freelance graphic design, almost solely within the music industry. I guess this is where I began inadvertently studying colors and their relationships to one another which, down the road, translated easily to painting.



Andy Dixon, *Grand Foyer*, 2 x 72 inches, acrylic & oil pastel on framed canvas, 2014



Andy Dixon, *Drawing Room*, 72 x 72 inches, acrylic & oil pastel on framed canvas, 2014

FP: What influences outside the visual arts inspire and impact your approach to making work? Are there particular things you are reading, listening to or looking at to fuel your work?

AD: I think every creative person is constantly filing away into various levels of inspiration, be it what he or she likes or specifically doesn't like, all daily stimuli. Specifically, yes, I'm very interested in the ethos around modern rap music which is so similar in some ways, such as anti-authoritative, and yet fundamentally on opposite poles to the ideas I grew up with in the punk scene of the 90s. I think the journey from 'don't sell out' punk culture to 'don't knock the hustle' rap culture is essentially the 'way for you to understand your own history' you mentioned in an earlier question, if that makes sense. Kanye is playing almost constantly in my studio.

FP: Do you see your work as relating to any current movement or direction in visual art or culture? Which other artists might your work be in conversation with?

AD: I do have contemporary influences that I suppose I could humbly

suggest I'm in conversation with, namely Jonas Wood, Guy Yanai, Daniel Heidkamp, and, of course, the great David Hockney. I think there's a moment happening for representational painting right now which is resulting in some very fantastic work.

FP: Are you involved in any upcoming shows or events? Where and when?

AD: My Vancouver gallery, Winsor, is graciously giving me their entire booth at Art Toronto in October so I'm essentially putting together a solo show for it which is a continuation of themes and subjects from my solo show with them last May, that of value and the art market itself; sampling content verified as valuable by the market, I'm attempting to ask, "What is the value of a painting of a valuable object?"

FP: Do you have a motto or an inspirational phrase that you can share with aspiring artists?

AD: You can't gain respect for work you haven't done yet.



Andy Dixon, *Reclining Nude (After Giorgione, Manet, and Wall)*, 91 x 61 inches, acrylic & oil pastel on framed canvas, 2015



Andy Dixon, *Fur Studies #2*, 30 x 48 inches, acrylic & oil pastel on framed canvas, 2015

KUZANA OGG

www.kuzanaogg.com

Kuzana Ogg, *Khishafra*, oil 36 x 48 inches, 2012

Kuzana was born in Bombay in 1971. Her parents brought her home from the hospital on the back of their motorcycle, and she was a newborn mango nesting in her mother's arms. On that ride, Kuzana first saw how the hurtling landscapes were marked by lines where fruit and glass, fabric and edifice meet. She strewed the highway behind them with vibrant origami as she dreamed.

The first years of her life were divided between the ancestral home of her grandfather, surrounded by lush gardens and groves of coconut trees, and her grandmother's exquisite Worli sea face residence. Kuzana's earliest memories are of temperate weather, fragrant jasmine blossoms, and cascading layers of color.

In time, Kuzana and her infant sister joined their newly immigrated parents in England. The setting changed from streets crammed with disorderly traffic and cows to cars neatly parked in rows, but Kuzana preferred the crumbling palatial structures that still lived in her mind to these frilly curtains and tidy brick homes. The new plastic toys at her feet became the rude complement of those of tin and copper that lay beside them.

Her tiffin tucked in her luggage, Kuzana shuttled in train cars to boarding schools in Cornwall, Surrey, and Kodaikanal. At the age of 10, she and her family relocated to New York, and the American metropolis took shape in those eyes where the Deccan plateau once stood.

It was as an art student at SUNY Purchase that Kuzana met her husband and began the work in love and paint of revisiting the garden of her childhood. They married after their graduation in 1995, and moved to South Korea, spending the next six years teaching English in historic Kyung Ju. Returning to the United States in 2001, they lived first in New Mexico, and then settled in California's Central Valley in 2012.

Kuzana has participated in two residencies: in Red Wing, Minnesota, and in Colombo, Sri Lanka. Her paintings have been included on the sets of both television shows and feature films — the most recent of which were *Me and Earl and the Dying Girl*, *Southpaw* and *My All-American*. Kuzana's first solo museum exhibition was *Oil* at the San Luis Obispo Museum of Art in 2014. A second solo followed shortly thereafter, *Rev Zero* at the Bakersfield Museum of Art in 2015.



Kuzana Ogg, *Lily*, oil 36 x 48 inches, 2013

FP: What were the most important milestones and breakthroughs in your journey of finding your artistic voice?

KO: The act of working in series has been crucial to my development as a painter. It offers the opportunity to develop a complexity of composition and color. The most explosive breakthrough came when I realized that the reason I paint is to have a discussion with myself.

FP: How has your work evolved over the years. What are you focusing on now versus when you first started painting?

KO: Although the work has always been fairly abstract, it is becoming more so now. I'd like to continue developing and incorporating a chromatic symbolism as I progress.

FP: Where do you find your references and inspiration?

KO: I'm interested in lots of things; botany, language, architecture, textiles, history, art and on and on. I read, research online, and travel.

FP: How would you describe the subject of your work to the viewer?

KO: My work is largely biographical; a survey of experiences, philosophies, and observations.

FP: What piece of advice would you give emerging artists struggling to find their niche?

KO: Do not look for a niche. Look only for an opportunity to find truth in your work. Constantly revise, experiment, and drive yourself to expand your knowledge and skill.



Kuzana Ogg, *Nowruz*, 72 x 48 inches, oil, 2015



Richard Twose, *Vase of Flowers*, Interiors series

RICHARD TWOSE

www.richardtweise.co.uk

Richard was born in Devon in 1963 and studied 3D Design at the University of Creative Arts, Farnham from 1986 to 1989. After graduating he based himself in London and became a jewellery designer. For the next 13 years he sold his collections worldwide to stores such as Barneys New York and Harvey Nichols. He also designed bespoke collections for, among others, Margaret Howell and Paul Smith as well as making one-off pieces for clients including Sting, Joan Collins and Charlie Watts of the Rolling Stones.

During this period Richard was a visiting lecturer at the University of Brighton and Camberwell Art College, However in 2000, looking for new challenges, Richard decided to close his jewellery business and moved to a village south of Bath. Whilst teaching art and history of art at a sixth form college in Bristol he began to paint portraits. His work was exhibited at galleries in Bristol and Bath. In 2011 he won the Victoria Prize at Bath's Victoria Gallery and was invited to become a member of the Bath Society of Artists. In 2014 Richard was runner up at the BP Portrait Award in the National Portrait Gallery. In the autumn 2015 Richard was NOA Artist in Residence at the Royal College of Art.

He now paints full time in his studio in a remote barn in Somerset. Richard's recent commissions include Alice Prochaska, Principal of Somerville College, Oxford and Viscountess Rosie Grimston; the latest in an unbroken collection of family portraits that goes back to 1452.



Richard Twose, *Girl Reading no. 1*, Interiors series



Richard Twose, *The Red and Gold Chair*, Interiors series

FP: Tell us a little about your background. When did you know you wanted to become an artist and how did you find your artistic voice?

RT: Like most creative people I've known there was never really a choice, it was just a matter of which direction to go. To begin with I wanted to be a sculptor. Near the end of my degree I made some maquettes for an architectural project but people wanted to wear them as brooches so somehow I became a jeweller. I sold my collections to Paul Smith, Harvey Nichols, Barneys New York etc. This was the 1990s but I didn't understand business, 'the bottom line' eventually defeated me.

I became a teacher at a 6th form college. I had to learn to paint to teach my students and loved it! I painted obsessively at night for five or six years until I had something good enough to show.

My artistic voice? Looking, always looking...

FP: After coming second in the BP Portrait Award at the National Portrait Gallery 2014, you have become a full-time artist. Share your thoughts about this transition in your life: how challenging was it and what are the benefits of being a full time artist?

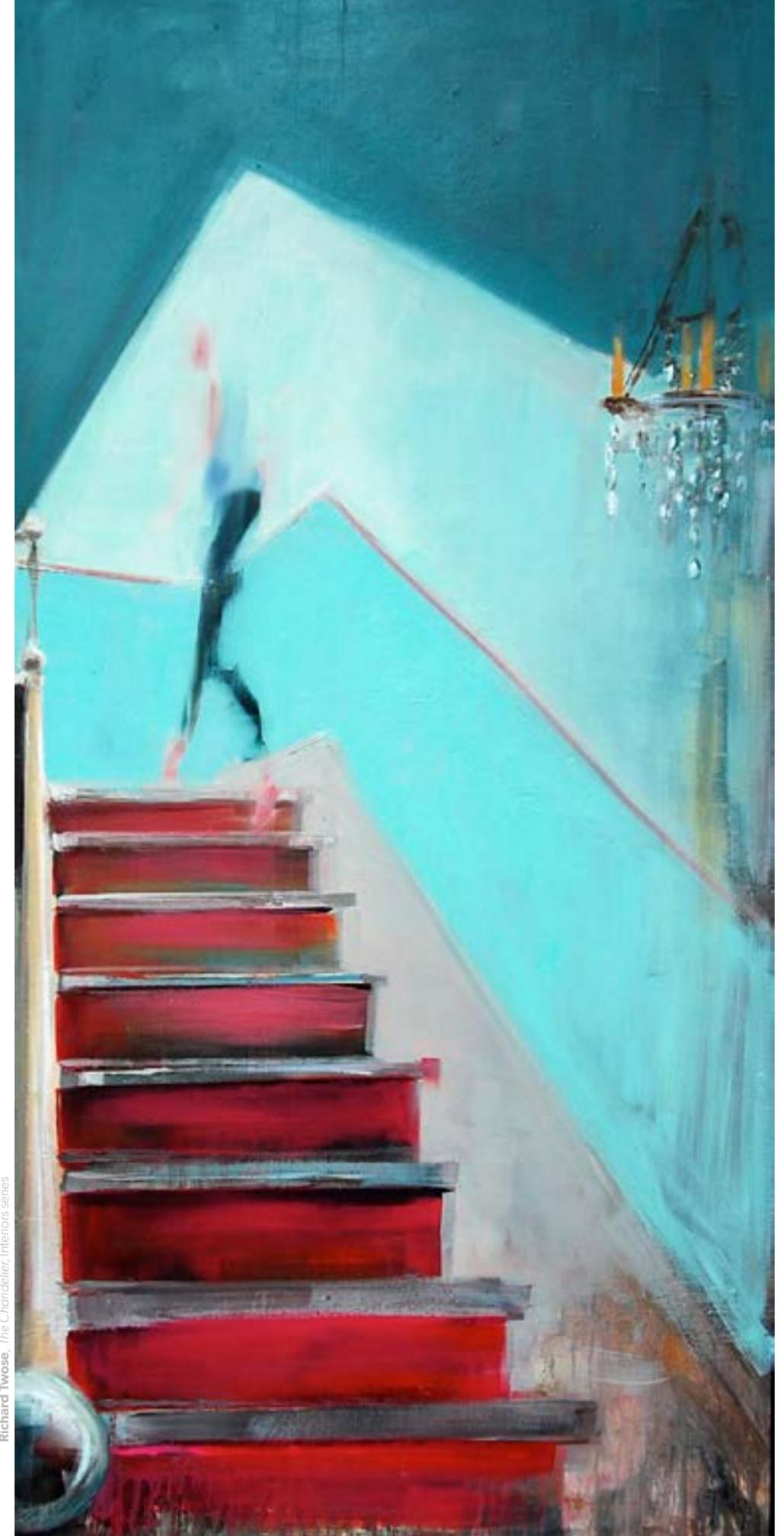
RT: My work was beginning to be shown and I'd started going part-time as a teacher. The BP lifted me up to another level. I got lots of interest and

commissions immediately and thought 'you don't often get second chances, take this one now!' so I gave in my notice, pretty much there and then.

Being full time does several things: It allows you the freedom to experiment and explore your creativity much more freely, plus it makes you back yourself creatively and conceptually — if you've taken this risk then you have to back it all the way. The safety net of a salary can be very constraining.

FP: What was your early work like and how has it evolved as you've matured as a person and as an artist?

RT: I realised recently that the basic language of my work has always been there. Even my jewellery was based on things like Greek myths, especially Icarus and the Minotaur. Before that, as a teenager, I drew self portraits. Now though I'm beginning to see how to layer my ideas, it's like a suggestion is louder than a statement, if you see what I mean. For example I'm very interested in perception and neuroscience. That might translate in a painting into playing with the formal elements — a colour or line in the 'background' will break into the foreground — messing with your depth perception or the 'solidity' of an object.



Richard Twose, *The Chandelier*, Interiors series



RT: I'm taking the next three questions as one....

FP: You speak a lot about history and myths in your statements. How do these themes influence your work and how do you want viewers to respond to your art; what is the most important thing they should take away?

The majority of your works have elements of a human presence which always feel like an unfinished narrative you are trying to tell; what is your vision behind this approach?

Is there a specific event that triggered your interest in the subject of myths and history with figurative elements in your work?

RT: We all create our own narratives to live by. The personal histories we present can often be a subtle mix of truth and myth. At the same time there are aspects of our identity which are rooted in much broader cultural, historical and social narratives, these are also a mix of truth and myth.

Both truth and myth are flexible, more interconnected and permeable than we might like to admit.

As are our 'essential selves'.

When I'm asked to paint a portrait I often hear that phrase; 'he's captured the essence of so and so...' but it's the very fluid nature of a person, how they respond and change in certain circumstances or with different people, what stories they tell about themselves, what they see or don't see, believe or reject, those are the things that fascinate me. In a way it's the very lack of a singular, essential self that makes us human in my view.



“ LISTEN TO YOUR INTUITION,
IT OFTEN ONLY WHISPERS BUT IT’S
THE BEST FRIEND YOU HAVE,
AND THEN BACK IT ALL THE WAY. ”

– Richard Twose

Some neuroscientists conceive of consciousness as an on-going dream, reality being continuously constructed in the brain. I love that idea.

We are going through such changes in society at the moment, new technologies seem to be re-shaping the very nature of memory and therefore of selfhood (as the invention of writing or the printing press once did — I think Plato once objected to literacy for all, believing it would lead to loss of memory capacity).

For me that makes portrait painting a very important cultural activity; it’s both a record of where we are now and a response to these changes.

I have begun a project to paint significant figures today who are shaping our understanding of this process, deliberately or otherwise; physicists, artists, religious figures, curators etc...

FP: What is your creative process like and how do you prepare for a painting? Do you use historical references such as photographs or are those scenes in your paintings purely of your own imagination?

RT: I visit as many exhibitions as I can. I love the cinema, reading, good TV, newspapers... Lots of things we all do of course but for me they feel like they go into a big cooking pot in my head.

I draw a lot — I try to do life drawing once a week, or there’s a superb bull in a field near my studio I like to draw and I do sketches for painting compositions all the time.

And then (it’s a bit like it happens when I’m not looking) an idea coheres around a particular subject, usually a person I’ve been thinking about or working with, and the image flows and becomes a painting.

FP: Did you ever have a breakthrough as an artist? What was the most exciting moment in your art career so far?

RT: Since the BP there have been so many great things I’ve been involved with and people I’ve met. For example right now I’m on a working group at Oxford University to commission 25 new portraits reflecting the diversity of students and staff, past and present at the university that will go up in the exam halls and replace some of the (slightly terrifying!) portraits that stare down at the students when they sit their exams.

FP: Tell us about your upcoming shows or any exciting projects you are involved in.

RT: I have a solo show at Catto Gallery in Hampstead next spring. I have a large installation piece going into the windows of Canary Wharf Tower and I have some very big plans for the portrait project I mentioned earlier — but they’re under wraps at the moment. These are literally big paintings; two or three metres. So, watch this space...

FP: What would you say to emerging artists who are trying to develop their careers and show their work as extensively as you have?

RT: There are a lot of good competitions which can boost your profile. But the most important thing is what you asked me earlier and I dodged — find yourself, your voice. Listen to your intuition, it often only whispers but it’s the best friend you have, and then back it all the way.

Can you speak about your own relationship with risk and sacrifice: what risks have you taken or sacrifices have you made within your art career?



"I think all artists take a huge risk when they choose to be an artist as a career choice. I always wanted to be an artist but I was scared to take that risk and wasn't willing to sacrifice my time and energy into a very uncertain field. I initially decided to go to school for graphic design so I could work in a more traditional role, but towards the end of school I realized that my heart wasn't in it and I knew I would regret not following my real passion because I was scared of the risk. I opened up my own small gallery/studio in Pike Place Market and I'm doing what I was meant to be doing. I think being successful in the arts is extremely difficult! You have to be self-motivated, take rejection lightly, you have to sacrifice your time, friends, social life, and sometimes you have to sacrifice your sanity. In the end when I look back on everything that has gotten me to this point in my painting career (which is an emerging one) I wish I would have taken more risks earlier on because truly, the biggest risk is not taking one."

Alex Achaval, issue 14



"I think of risk as a way of putting yourself into situations of potential success, as well as possible failure. Each provide valuable lessons and methods to strengthen yourself and your art practice — you'll never grow without trying something new or different. Being comfortable is the enemy of artists everywhere, and if something feels uncomfortable, it's probably the right choice."

Daisy Patton; issue 10, 14



"Within my own art career I am always submitting to as many open calls as I can to get my work seen as much as possible. There poses the risk of failure, but the chance for success, even slight, keeps me pushing ahead. Don't be afraid to submit to as many formats as you can. More eyes on your work is always a bonus. I'm always creating on some level. Keeping my head down drawing is an obvious social sacrifice for me. Besides my immediate family and children I don't have too many relationships that distract me from my creative tasks. I have sacrificed personal relationships, and a social life for my practice."

Karrie Arthurs, issue 14



"When I was younger I gave up a job in graphic design and illustration to concentrate on painting. I see those early years of experimentation as my apprenticeship, steering nearer and nearer towards an appropriate visual language that I can call my own."

Maintaining my studio practice has been very demanding at times, but just when you think you've had enough, you find yourself wandering back into the studio captivated by the possibility of what paint can do, which in turn leads to another painting adventure.

Painting is very compulsive and so the sacrifice is often in the form of compromise and balance between other life demands."

Mark Surridge, issue 14



"I think, if artists want to show their work, then they don't have any choice but to face 'risk'. One of the most important elements of the fine arts is the process and struggle to make original work. At the very least, speaking for myself, I want to make work that people haven't seen before and work that is well executed. And so when an artist takes the results of what is often a very personal and emotionally layered process even if the end result isn't in and of itself emotional, they are risking rejection or misunderstanding of varying kinds from the gate. So, for myself, the moment of making a piece of my work public always feels like a risk."

I have a family too. When I decide to do an exhibition of my work or accept an offer to do so it is the same kind of risk but the volume is turned up so to speak. It means that I am taking time away from my family for an event that may or may not pay dividends for my career. And I would say that sacrifice is tied in with that as well. As a Dad there is always some kind of sacrifice involved in doing events or installations. The reason I think it is worth the sacrifice is because I want my kids to see their Dad follow his dreams (for lack of a better phrase). I want them to do the same. I also know that the example I am to them of hard work and diligence has the potential to be something that they can remember and apply to their own pursuits someday.

So while there can often be sacrifice and while it is always a risk, I think that the greater outcome is the opportunity for them to know that their Dad wasn't afraid to take risks and work hard to pursue something that he feels is important and worthwhile. I would rather have the chance to tell them about how I ventured out into the world and got my ass kicked and tell them what I learned from it than to have to explain to them why I was afraid to try."

Seth Remsnyder; issue 9, 14



"It always feels like a risk to depart from a cohesive body of work. When I started making objects from fabric and thrift store clothing a few years ago, I felt the need to label the work as successful to justify a departure from making paintings. The fabric work was successful in its own way, but more importantly, it turned out to be a gateway to new materials. In retrospect, I can identify the work as transitional. Because it was a departure from painting, it led me to much freer experimentation with materials. The more I allowed myself to experiment, the more sculptural my work became. This ultimately led me to devise my own way of working with polyethylene tubing and wooden structures to create large installations. The fabric work is mostly left behind now, although I sometimes pull out my boxes of fabric and play around, knowing it's my brain's way of searching for what's next."

My ventures into sculpture and installation have led to some large projects which required me to challenge my physical and creative limits, always within a very tight timeline. During these projects, I was about as exhausted as I've ever been, but happier than ever as well. I reinvent past installations to create new ones, so my practice now feels almost self-propelling. Now, whether I am painting on canvas or painting in space, my well of ideas is always full, and my explorations are charged with excitement."

Heather Brammeier, issue 14



"It was daunting — arriving at the exhibition space with rolls and rolls of painted imagery, but not a single resolved composition. That was how I approached my first architecturally scaled collages, for there was no way to pre-plan the nuances of the space from the confines of my studio. With my carpet knife, I carved up hundreds of feet of painted surface, and nailed or pinned the assembled fragments directly to the wall. After three days of adrenaline, risk, problem-solving, and intuition, the exhibition was more powerful than I could have imagined. I had opened up a new line of inquiry in my work that is continuing to feed me creatively, and is also attracting public attention."

As an artist, I have reinvented myself several times. While there are deep continuities within my work, the shifts in my work have demanded finding new venues and strategies to get the work into the world. While each shift has had nerve-racking costs, each has also opened new doors. These risks have felt authentic, even inevitable, since they have been triggered by changes — sometimes upheaval — in my life experience and perspective. The periods of transition have been followed by several years of refining, working it though, and maturing within that new set of questions. This pattern of risk and disciplined building, I believe, provides a powerful creative rhythm."

Phil Irish, issue 14



"I think that committing to a life as a serious artist is always a risk. You risk not being well received or not being able to consistently show your work. You also sacrifice a lot of time toward being an artist. For me, that is the greatest sacrifice. I am balancing a full-time job in academia (which pays my bills) with creating art, which is my passion. I strive to spend a lot of time in the studio each week. But that is time spent away from my family. I know that I am missing out on laughs, discovery and bonding with my daughter when I am not with her. I suppose that makes me work even harder to get the most out of every moment I am away from her. I need to feel like my studio time is productive because, otherwise, the sacrifice is not worth it."

Lindsay McCulloch, issue 14



"The biggest sacrifice I have made for my art has been my emigration to the USA from Scotland. Don't get me wrong, Scotland has a thriving arts community now, but at the time the opportunity to make a living through art, teaching, or otherwise, seemed to me to be beckoning from the USA, not the industrial city of Dundee, Scotland. So I left my loved ones, and, with a saddened heart, landed wide-eyed in an Illinois cornfield to begin a three-year-long MFA. My decision to uproot was a difficult one, but the risk ultimately paid off. Grad-school became one of the best experiences of my life, and fostered a much-needed sense of courage and confidence within my art and myself. The wonder at my surroundings that I first experienced as a new transplant has never left me, and continues to inform my art practice daily."

Dana Hargrove, issue 14



"A few years ago, I did an MA in Fine Art and, at the same time, a residency at a local hospital. They were undergoing development and had wards that hadn't been used for many years. I knew I wanted to use this time to delve deeper into my personal experiences of death and loss; my daughter died in 1998 after a lifetime of illness."

Through the research I was doing on my course, I discovered the psychoanalyst and philosopher, Julia Kristeva. Her key concept is 'the abject' which she views not just in terms of what is gory and grotesque, but rather as those ideas, feelings and sensations that seem to hover somewhere on the border of our consciousness, inaccessible to the world of language."

I was aware from the outset that I was taking a risk as the very things that drew me to these ideas were times of very real personal pain and darkness. However, I also knew that this was a road I needed to go down in the language of making and painting. It absorbed me completely. I would say my sacrifice was that life around me was totally put on hold whilst I put all my time and emotion into this."

Having been to the depths of myself, I would encourage all artists to be prepared to go to the edge of their psychological 'comfort zones'; the rewards, as a human being and as an artist, can be profound. I believe this is the place of great discovery and a source of inspiration for honest and real work."

Helen Acklam, issue 14

CURATED SELECTION

BY JEMMA HICKMAN



image: Andrew McIntosh, *The White Horse*, oil on linen, 180 x 150 cm



WORD FROM THE GUEST CURATOR

“Whether I’m collecting art, selecting for a show, or finding new talent to work with, my choices are always instinctual.

Ultimately I have one criteria —
I have to want to have it in my home!”

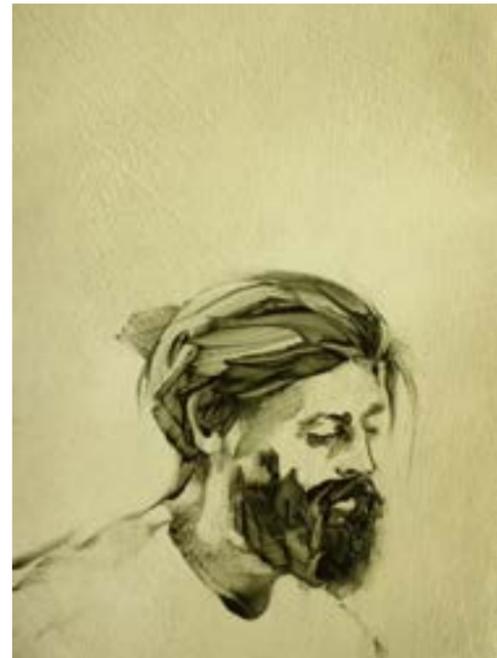
- Jemma Hickman

SHELLY TREGONING

www.shellytregoning.com



(top left image)
Shelly Tregoning
Most Expected Him to Remain Silent
 oil on prepared card
 6 x 4 inches



Shelly Tregoning lives and works in Cornwall, England and gained her BA in Fine Art at University College, Falmouth in 2011. She has been selected for the Discerning Eye, the National Open Art Competition, RWA exhibitions and the Threadneedle Prize.

I paint to make sense of things and in particular I am interested in the many ways that people communicate identity — a sense of who they are and how they fit into the scheme of things. Recently, at a festival, I was amused by a barber's stand where the main pursuit was pognotrophy — the art of cultivating and grooming beards. Why has the beard once again become so fashionable? Throughout the centuries it has been used to convey social status, gravitas, piety, male virility, social conformity, social non-conformity and simply to follow the current fashion. This collection of tiny works is an abstract observation of bearded faces - each has a story which forms their identity and the way each wears their beards enhances this identity.

I want the physicality of paint to play its part as it slips and slides across the surface, loaded on and wiped off until the image is anchored to its illusory form. It is important to me to convey a sense of immediacy, brevity and transience, perhaps reflecting the ideas that identities are an ever-shifting paradigm.

PETER NEWELL-PRICE

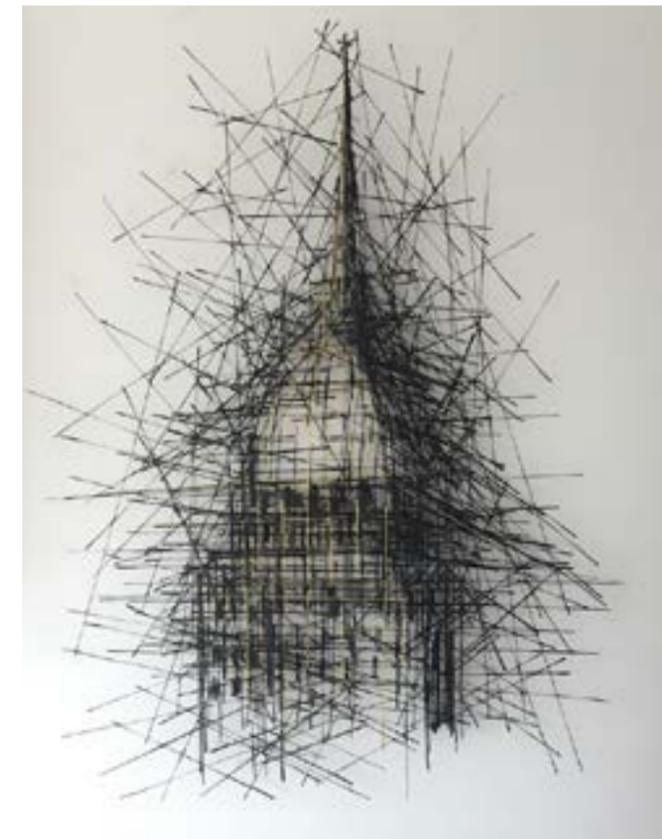
www.peternewellprice.turnpiece.net

Born in Hampshire, England. Studied Sculpture at Camberwell and the Royal College of Art, London. Awarded the Picker Fellowship and has exhibited throughout Europe including: the New Contemporaries, Pier, Bath festival, Dulwich Picture Gallery, Cubitt street gallery, CC gallery, solo show Watermans gallery and showing in 2017 at the Griffin gallery in Architecture as a metaphor curated by Steve Johnson. Has work in a number of collections.

My interest in making drawings with carbon fibre lies in a process of 'constructing' a drawing where the lines of the material create both line and structure equally. This approach creates an image which in its making becomes abstracted and the result is often a delicate, obscured and blurred

image as found in spires and churches. These architectural and ecclesiastical references within my work, windows, spires, churches and cathedrals, are all constructed and abstracted by a lattice of carbon fibre strands, a material considered noble, technological, innovative and yet as an element carbon is one of the oldest of any discovered elements.

Looking at the Periodic table has led to a series of new drawings of rose windows where the number of elements are represented by panes of the window. Conceptually the religious notion of the rose window sits awkwardly within the scientific table of elements, yet joining the two in this way makes for an unexpected symbiosis.



Peter Newell-Price
Molle Antonelliana
 carbon fibre and kevlar
 80 x 55 cm

KAREN JILLY

www.karenjilly.com



Karen Jilly
September's Tracks
mixed media on paper
38 x 37.5 inches

Karen Jilly was born in Los Angeles, California in 1956. She received a Bachelor of Arts degree from the University of California, Los Angeles, and pursued graduate studies in drawing and painting at California State University, Long Beach prior to relocating to Arizona in 1994.

Her work can be seen in numerous public collections including Scottsdale Museum of Contemporary Art, Arizona State University Art Museum, Janet Turner Print Museum at California State University, Chico, and corporate collections in metropolitan Phoenix. Her work is also held in private collections in the United States and Europe.

Ms. Jilly has served on Executive Boards of Directors for museums in both Arizona and California. She has been an invited artist at the publishing companies of Armstrong-Prior, Inc., Segura Publishing,

and Santo Press. Karen's artwork has been featured in publications such as American Art Collector, Artes Magazine, The Arizona Republic, and the Los Angeles Times.

Karen divides her time between Paradise Valley, Arizona and Los Angeles, California.

Hope. Struggle. Grace. Fragility. Complexity. These are some of the words that I try to portray when depicting my urban landscapes. As humanity engages in a balancing act of creation and destruction, it is the reciprocity between these opposing forces that is the focus of my work. My newest work continues to be a metaphor for these universal concepts while addressing more socially and historically specific issues of place, displacement, and ideas of home.

Karen Jilly

Looking for The Golden Sun
acrylic and varnish on wood panel
42 x 48 inches





(top left image)
Bill Porter
Downspout
 house paint & transferred ink on wood
 7 x 7 inches

(bottom left image)
Bill Porter
Sanchai
 house paint & book pages on wood
 7 x 7 inches



(top right image)
Iñigo Sesma
Discotheque
 oil on wood
 84 x 122 cm

(bottom right image)
Iñigo Sesma
Untitled
 oil on wood
 50 x 100 cm

BILL PORTER



Through imaginary or experienced events, storytelling provides a means of social connection, cultural preservation, and moral education. Influenced by the psychology of Irish ancestors, my father's fables and anecdotes of adversity shaped my identity. His labor as a painting contractor enabled my privileged suburban American upbringing, which provided exposure to contemporary modes of storytelling propagated through cartoons, comic strips and other syndicated forms of popular culture. From these sources, I appropriate culturally recognizable signs to compose works latent with implied narratives that are culled from the space of memory. Working with house paint on reclaimed wood and found objects, I compose networks of discrete forms that foster dialogue between images, text and objects.

www.billporter.com

IÑIGO SESMA

Following my usual development process I build scenarios with the fruit of my own experiences.

Works that send suggestions through a visual language both fragmented and as a total. Where importance is given to the assembly of the pictorial image, while alluding to film aesthetics directly seen and therefore the frame.

Influenced by the atmospheres and chromaticism of the film and TV medias, works that deal with conventionality and everyday life of human beings and their being maverick to their identity and search situation.

www.thisissesma.com





Seungjo Jeong
Interface L3
 acrylic on linen
 91 x 41 cm (each)

SEUNGJO JEONG

www.seungjojeong.com

Seungjo Jeong worked as a software engineer in his home country, South Korea, before he decided to embark on a new journey in 2010. He received a BFA from the School of the Art Institute of Chicago, USA in 2015. He currently lives and works in London, UK, where he is now attending an MA in Painting programme at the Royal College of Art. After his first solo presentation at the Hockney Gallery, London, Jeong has further exhibited in a number of international exhibitions including the Historic Centre of Athens, Athens; Research House of Asian Art, Chicago; Sejong Museum of Art, Seoul and the Houses of Parliament in the United Kingdom. In 2016 he has also been selected for Bloomberg New Contemporaries.

“Why can’t computer programs be as attractive as paintings?” This is the question that constantly rang in my head while I was working for a company involved in nationwide software projects in Korea. Each program had a separate user interface (UI) specialised to suit the needs of its main users. In hindsight I realise the key subject of my paintings—interface—began to germinate then in my mind while I was juggling the particular needs of the clients and the protocol of graphical user interface (GUI).

I often considered GUI paradoxical because it seemed to obscure the beauty of sophisticatedly written computer programs with its less delicate, standardised appearance. I found the intuitive appeal in the physicality of painting that directly resonated with the interactive component of UIs, and came to see UIs as artistic front layers wherein intriguing interactions occur in-between the maker/artist and user/viewer. While the opaque layer of the digital interface obstructs our view from the happenings behind the display, paintings offer a special opportunity to enjoy the luxury of speculating the artist’s creative process, embedded in the alluring surface of the canvas. This spawned my curiosity to explore the possibility of painting as an interface containing both the intuitiveness of GUI and the poetry of artwork.

I now see interface in our mundane, daily objects, feeling the untapped potentials beneath their surfaces. I am curious about the spatial relationship between objects, between components of an object, and between an object and its users.



Seungjo Jeong
Interface VT
 acrylic on linen
 152 x 107 cm



Céline Achour
Mercredi, 7 heures du matin
acrylic
65 x 50 cm

CÉLINE ACHOUR

www.facebook.com/c.achour.peintre

All roads lead to art, but sometimes they make you make great detours. If I had always loved to draw, it's an art teacher in middle school who showed me a world of materials and techniques to develop ideas. From that time, in parallel with a scientific baccalaureate, followed by university studies in Management, I started to draw, cut, paste and assemble images to create new more colorful and poetic ones. At 25, while I booted a career in social protection, I realized that my deepest desire was to become a painter... even though I had not held a paintbrush since school!

However, work and family have held me away from all artistic practice for ten years... and finally a better return. In 2009 I began training in interior design, then linked with classes in painting, drawing and artistic expression. And painting was again imposed on me.

Most of my work revolves around humans, portraits or feelings. My palette is rich and varied. I love playing with color, light and matter. Beyond the pleasure of creation, painting became for me a means of expression, communication and sharing of emotions. My ambition is to touch the spectator's sensibility, without bringing him to share the same feelings as me. What I express in my painting is often a matter of intimacy, but the feelings which it generates belong to the one who looks at it.

Céline Achour
La danse du pao
acrylic
65 x 81 cm

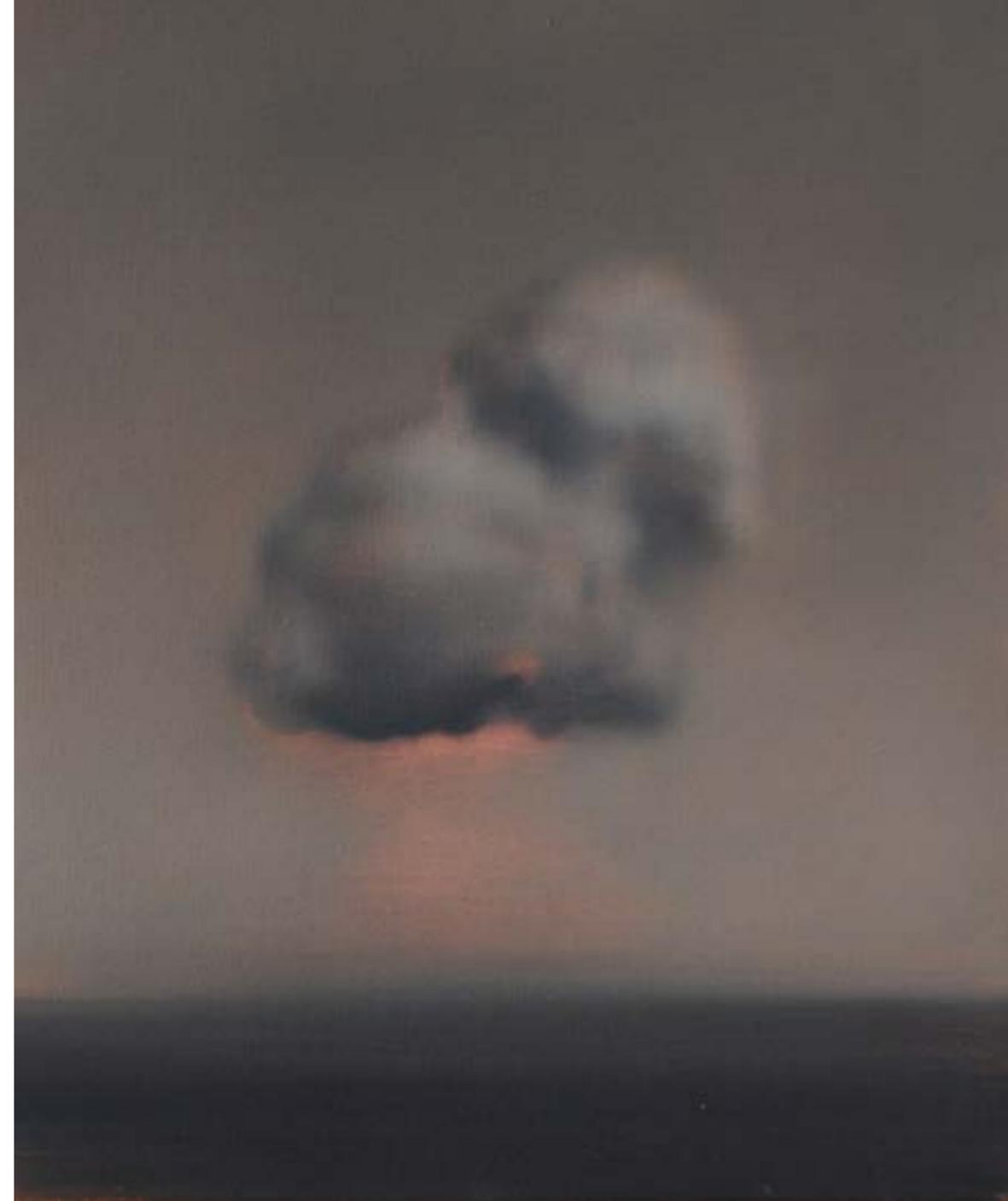


JONATHAN ALIBONE

www.jonathanalibone.carbonmade.com

Jonathan Alibone is an artist based in Northampton, UK, and is currently a resident at The Sanctuary studios in the town. He has exhibited widely, including at this year's Royal Academy Summer Exhibition, and his work features in collections throughout Europe, Russia and USA. Alibone has collaborated in a number of projects, and worked in a variety of mediums, such as video, installation, and sound. However, in 2014 he rediscovered his passion and fascination for oil paint, and ever since has worked exclusively in the medium, striving to innovate and develop a technique to effectively and economically give form to his ideas.

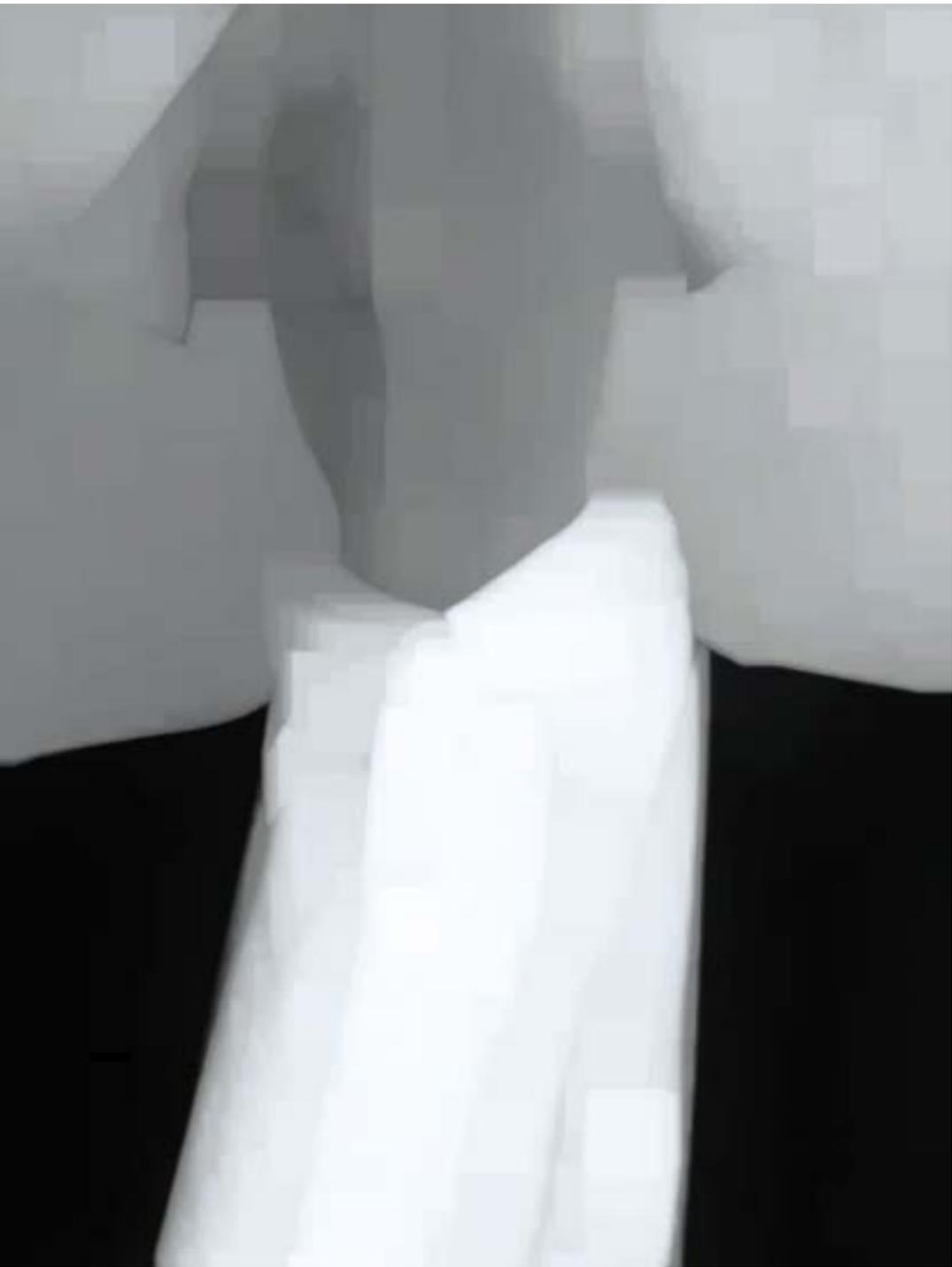
Jonathan Alibone
Untitled (Bad Feeling, no.2)
oil on canvas
30 x 25 cm



Jonathan Alibone
Untitled (Bad Feeling, no.2)
oil on canvas
30 x 25 cm

In the paintings of Jonathan Alibone the viewer is invited to explore a world that is recognizable, yet also strange and unknowable. It evokes an unsettling and traumatised territory, a liminal zone which can be understood as both a physical and a psychological landscape; a contested frontier that lies between the safe and familiar, and something desolate, threatening and uncanny.

The artist writes: 'I intend my art to not so much reveal and illuminate, but to deepen mysteries, to declare the strange, even terrifying, in the familiar and banal around us. In short, to enact a strategy to enchant the humble, and thus transform the everyday by the introduction of ambiguity and uncertainty. This strategy works to reinforce the perception of people, places and objects as liminal, existing simultaneously in two worlds or states; here there is found an absence in every presence, and vice versa. Like residual and indistinct memories, they are ambiguous and unreliable, half forgotten, half remembered.'



Cecil Eci'Am Gresham
Brave New World - Mars
digital image print on
Arches Watercolor paper
18 x 22 inches

CECIL ECI'AM GRESHAM

www.eciam.com

I like to think that my creativity is one big gift box, full of surprises and disappointments. I love those challenges in the creative process. In the end, I blow out the candles with the hope others will find meaning and depth of enjoyment from my work. Some of my inspirations come from artists like Basquiat, Arbus, Bacon, and Driskell.

I will continue to walk that creative desert, just me and my thoughts. And when thought becomes motion, I'll let others figure it out. I don't care to know, I love being thirsty.

Cecil Eci'Am Gresham
Four Spot Blu #1 version 1
digital image print on
Arches Watercolor paper
18 x 22 inches



SUZY MURPHY

My work is based on things I've seen, experienced and remembered. 'Things remembered' is the thread that runs throughout my work. I was born in London's East End, to a single mother, in a vast Irish family. I did, however, spend a significant part of my childhood in Alberta, Canada. This contrast of place and memory reoccurs in my work. I live and work in London, but spend time each year in the US. The physicality of its landscape (and the rush of memory) draws me in. Images produced there are then worked further, back in my London studio. My childhood influences and memories appear in the paintings. Sometimes as a singular image 'Toby was a girl' (my childhood dog) or imposed upon more recent visual memories and sketches 'Leaving...#dontgo'. The black dog of my childhood which roams through my subconscious places itself in the work recently done in Yosemite, California. My paintings are about not only what is there, but what subconsciously resides within me, and how this pushes through into my art.

www.meadcarney.com

Suzy Murphy
California Nights
oil on wood
20 x 25 cm



Suzy Murphy
Leaving...#dontgo
oil on canvas
150 x 120 cm



Teresa Jarzynski
Elephant Barn
 oil on canvas
 24 x 24 inches

TERESA JARZYNSKI

www.teresajarzynski.com

Having been a creative from an early age, I earned my first bachelor's degree in Acting from New York University (NYU) in May 1989. For the next decade I pursued a career in the performing arts, which eventually transitioned into the development of a small temp agency business which I ran out of my home in Harlem, NYC for the following decade.

My formal education in Fine Arts commenced in 2009 at the Fashion Institute of Technology (FIT), where I earned my Associates Degree in Fine Arts in May of 2011. I completed my studies with a Bachelor of Science in Studio Art

from Lorenzo de' Medici School (via Marist University) in Florence, Italy in May 2012.

Since completing my degree, I relocated to the Washington DC area where I currently reside and focus on my practice in my home studio. I have been in numerous juried group shows and my premiere solo exhibit was held this August 2016 at Artists & Makers Studios, in the greater DC area.

In my work, I draw my ideas from observation and memory, and then use my imagination to cover the canvas with color, shape and form. I allow my original

concept to unravel through the process of experimentation directly on the canvas. I avoid too many preconceived ideas, as the greatest pleasure for me is in the experimentation and surprise of each vision as it evolves into its own.

In my recent series of landscapes I have allowed sophistication and naivety to take turns while color takes command; dreamy yet thoughtful, they exude a sense of buoyancy and a touch of fantasy in the nature they depict, and thus are an excellent example of my process and the result it can attain.



Bummin Kim
Terra
 thread, wood, and acrylic
 11 x 7 inches

BUMIN KIM

www.buminkim.com

Bummin Kim is a Korean-born artist who came to the United States in 2012. She earned her Master's degree in drawing and painting at the University of North Texas in 2015 and since then has had solo, selected and collaborative exhibitions throughout Texas.

This body of work is a showcase of questions; an approach towards the idea of drawing in the expanded field. Kim explores the nature of line, and the potential held therein, to push the boundaries between the two-dimensional surface and three-dimensional space. Thread and string are synonymous with

the actions of weaving and stitching, both for utilitarian purposes, and to serve as metaphor, for the joining of two separate entities with efforts to repair what once was, or with the intent of becoming something other, whole and new. The transformative power of materiality is at play in these works, and Kim has repurposed the context of thread and string, to emphasize the energy, delicacy, and grace of drawing. Both the weight of line as thin and singular, and the collection of lines en masse as a solid form, are sensitive tools found in Kim's repertoire; these are tools which have been exercised with skilful intent to build interesting

forms, reminiscent of exacerbated versions of value studies, gesture drawings, or economical sketches one might find in the foundations of drawing. But that would be too reductive to let them exist still tethered to such a basic, albeit important set of concepts. These works shift, undulate and pulse into our space, promulgating themselves as entities emancipated from the confines of flatland, and now poised, vibrating, just above the surface. Drawing has been personified, and is no longer limited to the index of the hand, or the illusion of the flat surface. It is an echo of a once sorrowful song, whose voice is present, tender, and alive.

IAN HEALY

I am an Edinburgh based artist. Born in Cork City Rep. of Ireland I graduated from the Crawford College of Art & Design, Cork City, Rep. of Ireland with a degree in Fine Art Painting. I have exhibited in many galleries including Ireland, Scotland and London. I have shown work at The London Art Fair with the Compass Gallery. I have taken part in an International Art Symposium/residency in Lithuania. I had a solo exhibition at Attic Salt Gallery, part of the EAF 2008. I was shortlisted for the National Open Competition 2015, and for the Wilson Williams Gallery Solo Award 2016. My work is in the collection of the Crawford Municipal Art Gallery, Cork City.

Mostly my work is selected and distilled from a range of found material — with an eye on the hidden. Elements of humour portray the figure obscured. What it is we see when we don't have the full (face-on) picture. The works challenge the spectator to look at the portrait in a different light — where the subject is objectified and the viewers are given a lot more freedom to create their own narrative.

www.ianhealy.co.uk



Ian Healy
Bonnet
watercolour on paper
30 x 40 cm



Ian Healy
Reader
watercolour on paper
30 x 40 cm



Ambrosine Allen
Downward with the Mass of Water
paper collage with archival UVA filter varnish (matt)
27.5 cm diameter

AMBROSINE ALLEN

Ambrosine Allen is a London based artist. Graduating with an MA (Distinction) in Fine Art: Drawing at Wimbledon School of Art in 2005, she was a finalist in the Jerwood Drawing Prize the same year. Her first solo show Compendium to the New World at ROOM Artspace London in 2012 was a sell out and after exhibiting with All Visual Arts in high profile shows such as Metamorphosis: The Transformation of Being in 2012 she was listed in the

top 5 artists to watch in Quintessentially Magazine's profile on Young British Artists. Recent shows include The Art of the Small at Dolph Projects, London (solo), After the Ascent at Anima Mundi, St Ives (solo), Mono No Aware at bo.lee, London and The Tragedy of Landscape at Griffin Gallery, London. She is exhibited globally at exhibitions and art fairs and her work can be found in numerous collections.

Ambrosine Allen makes intricate collages, meticulously created using layer upon layer of tiny paper cuttings. The cuttings come from images found in discarded books and encyclopaedias which are broken down into fragments so small that the images are reassembled using tweezers. The subjects are landscapes, often epic in scope but with a detailed aesthetic that references 17th and 18th century engravings of a geographical nature. Each piece often takes several months to complete.

sea invades the land as the land shifts, the sky broods and terrifying storms roll in. Informed by the science, myths and history of humanity's interaction with the environment, the series presents us with a 'new world', an alternative evolution that shadows our own but is violently shaped by the power and majesty of nature and the self-destructive force of mankind.

www.ambrosineallen.com

Simultaneously fantastical and real, beautiful yet troubling, the collages depict a world in turmoil, landscapes of altered ecosystems that are subject to bizarre natural phenomena. Ruins sit strewn amongst unfamiliar geology, the

Ambrosine Allen
The Deep and Gloomy Wood
 paper collage with archival UVA filter varnish (matt)
 21.5 cm diameter



Julie Moss
Turning Point
 oil on wood block
 30 x 30 cm

JULIE MOSS

www.juliemossfineart.co.uk

Julie lives and works in the South West of England. She has exhibited regularly in Great Britain since graduating from Falmouth University in 2011 with a first class honours degree in Fine Art; galleries include the Royal West of England Gallery, Bristol and the Herrick Gallery, Mayfair.

She was a finalist in the Windsor and Newton Painting Prize at the Griffin Gallery, London and also a Finalist in the Tribe Prize Edgar Modern Gallery, Bath 2015.

Her work has appeared in publications such as FreshPaintMagazine and Turps Banana magazine.

She is currently on the Committee of the Newlyn Society of Artists in Cornwall.

British artist Julie Moss looks at the structured landscapes of forests and enclosed gardens for both the painterly and symbolic possibilities.

Central to her practice is memory, in particular her emotions and reactions that have been triggered in response to an area of landscape. Using the importance of an experience in the landscape as a motive and also her subject matter, she is exploring the fluid nature of memory through oil paint.

Julie is currently researching the notion of 'Screen Memory', a term used by Sigmund Freud to uncover the wealth of meaning that lies in the strata of childhood memories.

Her latest body of work contains a diverse range of imagery and references; reflections, shadows, walled gardens, religious statues, stained glass windows, rose arches and even the odd fairground ride.

LORRAINE FOSSI

www.lorrainefossi.net



Lorraine Fossi was born in Paris into a family of artists and architects. She studied architecture at the Beaux Arts and worked in the architecture industry until she moved to London in 2000 and switched to painting. She started her career by making her own art education through short courses and compulsive painting. In May 2013 she decided to complete a Masters Degree in Painting at City & Guilds of London Art School in South London.

Since her MA graduation in September 2015 her work has been exhibited at the Turps Gallery (Dec 2015) in the show 'Charrette' and in the 2016 edition of the Young Gods curated by Xavier Ellis, simultaneously at Charlie Smith London and the Griffin Gallery. Some of her work featured in the summer exhibition 30 Celsius at the ASC Gallery in South London (17 August — 2 Sept 2016).

Lorraine Fossi works in her ASC studio at the Chaplin Centre in South London.

My work emerges from the territory of abstraction; in the way an architect starts with the abstract and works toward the real world within which moment, places, memories and desire reappear. It travels from reality to abstraction, but it also constructs a continuous bridge between the two states. Structures and details in the world become abstracted into diagrams, which can be instantiated in other materials and in other contexts.

It investigates aspects of time and distance — measurement and perspective — and maps out journeys and migrations — remodelling a relation between the parts and the whole, fragments and a sense of vastness. From a far distance the artworks often perform in space like sculpture, and from a closer view like painting. They are both paintings and objects but not at the same time.

In my studio, I paint and assemble, working from above the surface like the cartographer, or from straight on

like the viewer. In approaching my painting activity, I draw a few lines on the neutral surface with a spatial intention, juxtaposing scribbles and words written with pencils with thicker application of paints. Along the marks I have drawn and the ones I imagine, I am holding the logic of the eye's movement within the surface, and bring some of 'the world' back to the surface using the crucial tool of the diagram. The surface records in itself traces of conflicts and transformations, and also, a certain pleasure.

In my artworks, painting is a function, switching from different perspectives, with space for the viewer to imagine moving, measuring, and also resting.

It is the mapping of the child remembering what she has seen, felt or thought, the work of the architect moving in between different perspectives — it is solid compressed blocks of memories that somehow sustain immediate clarity.

(left image)

Lorraine Fossi

The Flight of the Storks (triptych)
acrylic and oil on linen, plastic mirror, snow globe
245 x 325 cm

(bottom right image)

Lorraine Fossi

Stretched (trilogy)
acrylic, oil and chalk on canvas, steel bars
200 x 100 cm | 200 x 100 cm | 200 x 100 cm



FIONA HAINES

www.fionahaines.com

Fiona Haines was born in Ireland, graduating in 2014 with a Masters in Fine Art (Distinction) from Bath School of Art & Design.

She received a commission to make a sculpture for Chelsea Flower Show (Gold medal) and in 2016 became the first Artist Researcher at Wadham College, Oxford. Her work is held in the Fidelity International Collection, Oxford Castle Collection, Hurel Paris and with private clients. She was awarded the Gane Travel award to Iceland, the Porthleven prize and is a member of the Royal British Society of Sculptors.

She has exhibited nationally and internationally including 56th Venice Biennale, Saatchi Gallery London, Royal Geographic Society and Premier Vision Paris.



Fiona Haines

Iska: SnO₂, Vatn: SiO₂, Aqua: Ca(CO₃)₂
x-ray light box, digital image, mineral coated acetate
dimensions variable



Fiona Haines

The Quest For Fugitive Essence

drugs trolley, pearlescent paint, metal hemisphere, arduino, ultrasound sensors, table tennis balls, perspex, wire, usb lead, deregulated hospital electrical switch plate, mdf, aluminium, macbook pro/pure data information program and sound mix, amplifiers, transformers, usb cable, speakers, brackets, wires
dimensions variable



Ciarán Harper
 March 16
 Class
 oil on canvas
 200 x 150 cm

CIARÁN HARPER

www.ciaranharper.com

Ciarán Harper is a recent Fine Art graduate of Ulster University, Belfast, specialising in painting. Born in Leicester, England he moved to Ireland at a young age. Since leaving South Eastern Regional College in Downpatrick in 2011, where he achieved his National Diploma in the study of Art & Design, he has completed several commissions and exhibited in both solo and group shows.

After a successful sell-out Degree Show, including winning the prestigious Carson McDowell Award, he has now joined the new Lombard Street Studio in Belfast and hopes to continue with painting as his main focus.

Within Harper's practice, oil paint is united on canvas with raw mediums such as wax or plaster, adding dynamism and depth to the work. Collage and found imagery are unquestionably both an integral part of his practice, accompanied with the addition of harmonious imaginary elements.

"Fiction is the only way to penetrate reality" (John Rouch). I do not propose to paint life as it is but life as it is provoked; with the medium's potential to transmit an experience of the real. His most recent work is ethnic inspired, with his dissertation on the theory of Diaspora and how this can be translated in art. The play on the clichés and typecasts can work as an interesting view point. Associations with the past may enter one's thoughts. Interactions between image and memory generate new associations: and a transformation of our perception of reality. His topical body of work shows this idea of the in-between of different cultures as he investigates concepts of racial difference and skin colour as manifested in visual imagery.



Donald Keefe
 The Inauspicious Present I
 acrylic, charcoal and graphite on canvas
 92 x 86 inches

DONALD KEEFE

Donald Francis Keefe has lived and worked all over the United States, from rural Appalachia to Miami, FL, Los Angeles, and New York City. He currently serves as Assistant Professor of Art at Southern Adventist University in Tennessee. He received a BFA from the University of Kentucky in 2009, and earned an MFA from the University of Florida in 2013.

www.donaldkeefe.com

My artwork explores universal uncertainties, and is a reflection of my attempts to find hope in inauspicious times.

Inspired by the Tower of Babel story, informed by history and current events, and motivated by my own personal failures and anxieties, the work is dire. Yet, I strive to find hope amid the ruins. Like many of my favorite romantic era painters, I use light to point to the transcendent, the sublime, and the presence of Divinity.

Sometimes it becomes a physical struggle to preserve the light within these works from the encroaching darkness of oil paint and charcoal. I will often paint over the whole image and then attempt to recover it again. In this way, the act of making becomes a kind of faith building experience; to bring something back that had been lost. Furthermore, by

creating drawings on canvas, I expose my own artistic uncertainties about painting and drawing. The work is both finished and provisional, static but possessing potential.

My source imagery comes from personal photographs of collapsed, abandoned factories in upstate New York, and other dilapidated sites across the country. These are combined with found pictures from old and contemporary media sources. I give the drawings an anachronistic look that is reminiscent of aged scratched film or a deteriorated photograph, so that they appear familiar but distant to the viewer. It is important to me that the more recent imagery becomes somewhat removed from the present because in that hope, I am trying to foster and maintain, is the realization that the troubles of today will pass into history.



Donald Keefe
Patience (Au Sable Forks Paper Mill)
 acrylic, charcoal and graphite on canvas
 60 x 57 inches

LISA KRANNICHFELD

www.lisakrannichfeld.com

Lisa Krannichfeld was born and raised in Little Rock, AR in an interesting cultural mix of a Chinese family living in the American South. Her experiences growing up in these two intermixing cultures and their traditions have greatly influenced her work, which primarily focuses on the woman as its subject. Growing up surrounded by women born of the mindset to serve — not indulge, be humble — not bold, and to suppress — not express, Lisa gives the women in her paintings a voice and an outlet. Her expressive portraits refute the traditional portrayal of women being passive subjects to gaze upon, evident in their disinterested and at times defiant expressions. Breaking traditions further, Lisa often uses traditional Chinese ink and watercolor materials in a non-traditional uncontrolled, free-flowing way often mixed with unconventional materials.

There is an irresistible drive in us as humans to define things, people, and experiences we have into categories; clear of ambiguity, mystery, and confusion. Evolutionarily, you could argue this instinct has helped us interpret the world around us in more efficient ways and helped us to avoid potentially dangerous encounters. While this powerful impulse can be helpful in some instances, it most certainly rejects a sense of discovery, curiosity, and tolerance for the unknown and unfamiliar when placed in the context of contemporary social order. This collection of expressionistic portraits refutes the impulse to categorize the female gender — a rigid category that shapes a woman's life in immeasurable ways from the moment of birth.

These portraits celebrate ambiguity in emotion and intention with loose ink and watercolor washes; unshackling categorization. The loose brushwork juxtaposed with tight, detailed, and orderly patterns suggest a constant ebb and flow between acceptance of ambiguity and regression back to defined order.



Lisa Krannichfeld
Keep Your Eyes Ahead
 ink, watercolor, acrylic, paper collage, resin
 23 x 29 inches



Lisa Krannichfeld
Striped Sweater
 ink, watercolor, acrylic, paper collage, resin
 18 x 24 inches



Born and raised in Ireland, Sue Bryan moved to the States in 1991. Primarily self-trained, she studied briefly in the School of Visual Arts from 1993 to 1994. Her work has been selected for several juried and invitational exhibitions throughout the US, including the Bradley International Print and Drawing Exhibition in 2011 and 2015. She has exhibited in many galleries and group shows nationally and internationally, including the Fort Wayne Museum of Art, the National Arts Club and the Royal Hibernian Academy in Dublin. She has received numerous awards, including an Award of Distinction at the 5th Annual Drawing Discourse, an international exhibition of contemporary drawing held at the University of North Carolina, Asheville in 2014. Sue lives and works in New York City.

(top left image)
Sue Bryan
Lone Star
 charcoal and carbon on Arches cotton paper
 22 x 24.5 inches

(top right image)
Sue Bryan
Wild Thing
 charcoal and carbon on Arches cotton paper
 20.5 x 22 inches

As a native of Ireland, the landscape there has certainly shaped and influenced my own history. Many of my drawings are of places that have a deep personal association for me; an endeavour perhaps to stay connected to my roots. My aim, however, is not only to convey a sense of place and belonging, but also an attempt to capture the ineffable, to evoke a feeling, or a memory, to invite the viewer to look beyond and beneath what they see. My process is one of building up tones and textures using a technique of charcoal and carbon combined. This process yields a wonderful range of blacks and grays that vary in density and transparency as much as in tonality. Much of drawing's appeal to me lies in its very constraint, in its simplification, in the reduction of nature's macrocosm to the coal-black char of organic matter. For me, the act of drawing is an end in itself.

—
SUE BRYAN

www.suebryan.com

Mark Entwisle

Field of dreams
oil on canvas
80 x 100 cm.



MARK ENTWISLE

www.markentwisle.co.uk

"Mark looks long and hard and with great clarity at his subjects but manages somehow to suggest the immediacy of a glance. Scattered objects carry weight, not symbolic but emotional, so that what seems incidental becomes telling."

- Tamsin Oglesby

Born 1961 Amman, Jordan.

Art Foundation Cambridge College of Art and technology 1980-81.

Brighton Art Foundation 1981-84.

Art Prizes:

Shortlisted for Nat West Art Prize 1987;

Hunting Art Prize Regional prize winner 1998;

Discerning Eye Competition 1998/99/2001/ 2014 — Founders Prize

Laing Art Prize 1999;

Hunting Art Prize 2000/2003;

RA Summer show 2001/2003/2006;

BP Portrait Award 2000/2001/2002 commended;

Threadneedle Art Prize 2010;

Lynne Stainers Art Prize 2013;

Sunday Times Watercolour Competition 2016;

Solo Exhibitions:

Beaux Art 1990/92 and 1998;

Long and Ryle 2000/02/04/05/07/08/10/15.



Mark Entwisle

The things we forget

oil on canvas

107 x 102 cm



CAROLINE PEDLER

SAMANTHA MORRIS

www.samanthamorrisfineart.squarespace.com

Currently a senior at the University of the Arts in Philadelphia studying Interdisciplinary Fine Arts with a concentration in Painting & Drawing. I love collecting vinyl records, traveling and sketching the architecture surrounding me. I am inspired by the coast of Maine as well as the red rock desert of Arizona and Utah. I have studied for a semester at Paris College of Art, and traveled extensively throughout Europe. This experience informs much of my artistic practice.

Throughout my work, I am focusing on the idea of an individual traveling through a space. Exploring place through architecture and landscape, abstracted through line, shadow pattern, contrast, and negative space. I am interested in dynamics, what can and can't be seen. The seemingly mundane aspects of everyday life, one light shining through the square of a window frame, or the corner of a plant casting a shadow on glass. I feel immersed, traveling through these spaces. Some windows closed, curtains pulled, photographs hung in frames on the wall. How we project ourselves onto these fleeting moments. Each piece has reference to an environment, while existing in its own space.



(top image)
Samantha Morris
 1946
 collage on paper
 16.5 x 9.5 inches

(bottom image)
Samantha Morris
 Wonderland
 collage on panel
 14 x 11 inches



Caroline is an illustrator and artist, living and working in her home county of Cornwall, England. She started her professional, creative career as a children's book illustrator in Bath nearly 20 years ago and has illustrated over 50 children's books, published in over 23 different languages. Having exhibited her paintings in solo shows and numerous group shows in Bath, Bristol and Cornwall since 2003, it is only since graduating with an MA in Illustration — Authorial Practice in 2009, that her eye and passion for her fine art practice was reborn. She has recently had shows in the Newlyn Gallery, Cornwall and Hampstead, London and continues to work for various companies and publishers all over the world, creating her own work in between.

Having created An-ti-dote Press on graduating from the MA, this now offers her a platform for smaller book publications and catalogues of work, helping her nurture and inhabit the passion she has for illustration on her own terms.

www.an-ti-dotepress.co.uk

Caroline Pedler
 Desire
 acrylic, printed imagery
 14.85 x 21 cm



Caroline Pedler
In Bed With The Jones's
 acrylic, found imagery
 14.85 x 21 cm

Working to a brief on a daily basis pays the bills but the outfall creates a compulsion to create purely from the unconscious, propelling a need for a more visceral relationship with my tools and media that the commercial can never offer. Within my authorial work, using my eye for colour, space and composition in its simplest form without meddling from external forces creates a feeling of freedom, authenticity (and comfort). The ping-pong of this relationship offers a huge contrast to my creative life as a whole, which is frustrating but also offers excitement, contrast and something to grind against.

My paintings are a response to my life as an adult, engaging in constant conversations with myself, asking questions around being a child growing into an adult. My recent work is a mix of painting and collage, using found imagery as a canvas to respond to. Using china dolls and ornaments as content was subconsciously to represent the fragility of our childhood selves. Using paint strokes, reinterpreting and shifting the goals and expectations gently forced on us by society, of aspiring to this idea of happiness of finding the 'one', being married, having a house and children. Understanding how those expectations as a child can be shattered as we grow up

and go through relationship breakups, realisations and responsibilities, and the reality of failed attempts at being an adult in an overwhelmingly flawed society. Through this process of expression in my painting and self-analysis I have finally started to accept and learn where my true path as an adult and as an artist lies, and enjoying it more because of that. My painting has been fundamental to this shift in my patterns and the intention and driving force behind my work is more than ever about authenticity, freedom and expression.

ERIC JAMES JOHNSTON



A lifetime of drawing and creative mind authority has led Eric to believe that all his dreams are embodied in art. Traveling the world and viewing our contemporary environment through the eyes of artists past, Mr. Johnston has gained insight on how to preserve our current history in the tangible form of visual art. He aspires to educate people on the therapeutic qualities of visual art and the impact it can have on one's soul. Growing through life experiences and learning from every encounter is the key to Eric's creative inspiration. Having now studied Fine Art, Economics, Business, and Nursing, Eric plans to continue creating original artwork wherever it may arise.

Eric James Johnston
Social Networking
 acrylic on canvas
 68 x 83 cm

Eric James Johnston
Beauty In A Distasteful Habit
acrylic on canvas
77 x 91 cm

Through the mindful practice of fine art and a passion for cultural affairs worldwide, Eric Johnston has created a distinctive visionary approach to his artwork using both academic realism and abstract approaches in painting. His paintings are direct manifestations of the way humans perceive nature and the environment in which they exist. Mr. Johnston's artwork is centered on the principle of eliciting strong emotional responses to everyday elements based on the viewer's past experiences. The ability to see beauty in simplicity is a theme carried throughout every piece of Eric's artwork. Whether realism, surrealism, or abstract is the style perceived, the paintings of Eric Johnston speak in a language all of their own. Color, form, and composition are all key attributes in his everyday life that help shape the way he views the world around us.

www.ericjohnstonfineart.com

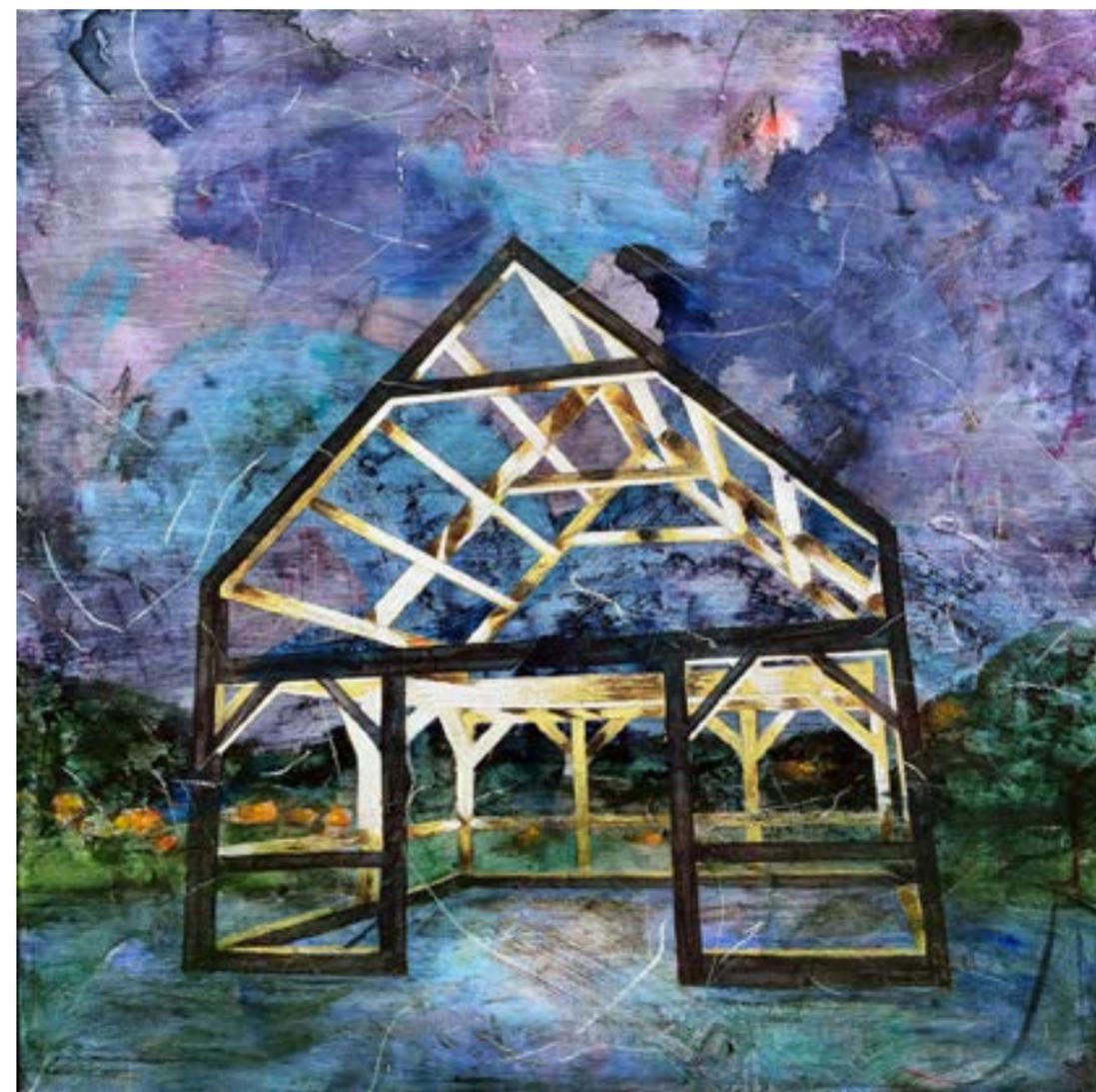


— TESSA O'BRIEN

www.tessagreenobrien.com

Tessa Greene O'Brien was born in mid-coast Maine in 1982, returning to Portland, ME where she now resides in 2004, after time spent in Vermont, Oregon, and upstate New York. She graduated from Skidmore College with a BS in Fine Art, and recently received her MFA from Maine College of Art. O'Brien and her partner, artist Will Sears, manage a studio collective called Base Camp, and co-founded the Portland Mural Initiative, a public art project pairing contemporary painters with wall painting opportunities around the state.

I am interested in making paintings that navigate architecture and negotiate space in surprising ways. I approach my paintings with the understanding that painting is an ever-changing and widening field of exploration, and remain in an open and curious dialogue with my materials. Painting is both a way through which I observe and experience the world, and a means through which I engage my community. The common threads that connect my divergent ways of working are an interest in warmth, joy, movement, and scale, and the tension between structure & chance.



Tessa O'Brien
Showhouse II
oil, enamel, spray paint,
acrylic, dye,
oil stick on panel
36 x 36 inches

LISA FONTAINE

www.lofontaine.wix.com/lisafontaine

Lisa Fontaine is a British fine art photographer and filmmaker currently living between London and Beijing. She is most interested in exploring human subjectivity. Recently, her work has engaged with private and collective memory, repressed memory, and the effects of living in a technologically-mediated world. Her work is available through Saatchi Art.

This photographic series seeks to portray worlds of in-betweens, beyond boundaries; reflecting disembodied thought and insomnia. They play with the binaries of sleep and wakefulness; thoughts and the tactile; repressed and surface memory; known and unknown; dreams/nightmares and reality; and fears and desires.



(left image)

Lisa Fontaine

Quiet

photography and digital art

76.2 x 114.3 cm

(bottom right image)

Lisa Fontaine

Exhume

photography and digital art

76.2 x 114.3 cm





AMANDA KARLSSON

www.amandakarlsson.com

Amanda Karlsson (b.1989) is a Swedish artist currently located in Gothenburg. Her work mainly revolves around the human body as a shape, as a biological specimen. By removing the individual from the form she wants her work to act as mirrors. With her Scandinavian heritage she draws inspiration from the isolation and solitude of the deep wild Nordic forests. The alone but together sense of mentality.

She has exhibited widely in Sweden and Berlin, her work has also been shown in the USA, Mexico and South Korea. Among her notable achievements, including solo shows and touring exhibitions, her work was selected for the 2015 OpenArt biennial in Örebro, Sweden, Scandinavia's largest public art biennale.

In my art I work with isolation, solitude and self-identity. I try to do this in the most impersonal way possible. I construct to deconstruct, simplify, or according to myself, I correct. In my process, I am zealous. I usually follow a model that's developed in recent years. First, photography, either organized or spontaneous. Then I choose what I need to transfer to the canvas. Depending on whether I work in a series of paintings, or individual ones, this process also includes writing. When working in series I start with the writing. In individual paintings writing could mean so little as the title. I like to be able to point the viewer in the right direction, suggesting a line of thought but never to demand it. My work has always hovered around extremes. Depicted either god like or an empty shell. The same way as I reduce my subject I also diminish the importance of the depicted individual, I want my work to function as mirrors. I usually work around the human form, although it is mostly dehumanised beyond recognition. I reduce the individual to act as a simple form that's merely a small part in everything. These forms always mean a lot to me, but it is after all, a form which can be filled. Hence, the end result is always present in my process. When my works meet the viewer.

(top left image)

Amanda Karlsson

This Pride Prevails Perseverance

oil on canvas

80 x 100 cm

(top right image)

Amanda Karlsson

Let Me Stay

oil on canvas

80 x 100 cm



LINE NAKKEN

www.linenakken.no

Line Nakken

Escape to the Cabin

mixed media and digital collage

40 x 50 cm

LIZ PASQUALO

Liz Pasqualo is based in Queens, New York. After completing her MFA at Queens College, she has participated in several group and solo shows in NYC. She recently returned from The Art Students League's Residency at Vyt, in the Hudson Valley.

My current body of work comes directly from an exploration of my environment, New York City. I am drawn to the idiosyncratic details of my neighborhood, the marks of the people who live there. I am looking for their presence without depicting them directly. I rarely meet these people. I don't know who they are, what they look like, but we share the city. Sometimes a particular tag, one I've seen a million times, or the subtle differences between garage handles scream to me, I am different. This is mine; this is me. These are the images I'm trying to capture. These are the people I'm trying to paint.

www.lizpasqualo.com



Line Nakken is a Graphic Artist from Norway. With a BA in Graphic Design from Teesside University, UK, she continues her work which is influenced by her interest in the boundaries around, and the definitions of art, and how the digital age influences contemporary art.

Is this art if I say it is art?

Line Nakken
Escape to the Cabin 2
mixed media and digital collage
40 x 50 cm

(top image)
Liz Pasqualo
Croma! EKG
oil on panel
20 x 24 inches

(bottom image)
Winz1
Let Me Stay
oil on panel
18 x 18 inches

IAN RAYER-SMITH

Fast gaining attention for his brutal expressionism, with one of his large-scale pieces hanging pride of place in Manchester's new £1m new restaurant Grafene, Rayer-Smith aims to create a raw human energy in his abstracted canvases by working 'intuitively and obsessively' and avoiding repetition. The result is a fresh contemporary aesthetic that reveals more with every inspection.

Since graduating in 2013 Rayer-Smith has been prolific in his creating and is establishing himself as a highly accomplished and award winning artist, who explores and pushes the boundaries of contemporary painting with his own unique expressive style. His work is highly charged with emotion, vibrant and energetic. He now paints full time from studios in Manchester and in rural North Shropshire, England.

I like my work to exude a raw human energy. I want the brutal act of making to be evident in the marks and on the surface.

I am interested in organic forms in decomposition. Soft and amorphous, they accentuate the tactile sense of nature. I avoid any notion of repetition, so as to create something new that will reveal surprising forms. By working quickly, intuitively, and obsessively, I create artworks that suggest a sense of other worldliness.

I begin each painting or sculpture with specific outcomes in mind, but allow myself to be directed by the piece I am making, embracing each accident and creating something new in the process. I tend towards a playful manipulation

of everyday materials and imagery. It is a constant search, in which I respond to what is around me, picking up visual impulses, collecting them as thought, and by stages finding them absorbed into my work.

I use classical references, manipulating and transforming them until they lose their initial context and produce new meaning. Ultimately, the work reveals the physicality of the object and the sensory nature of the materials.

www.ianrayersmith.com

(bottom left image)

Ian Rayer-Smith

Figure 2

acrylic on wooden panel

30 x 30 cm

(bottom right image)

Ian Rayer-Smith

Untouched and Untainted

acrylic on wooden panel

30 x 30 cm



Rebecca Louise Law
The Beauty of Decay Installation
8,000 mixed flowers,
copper wire

REBECCA LOUISE LAW

www.rebeccalouiselaw.com

Rebecca Louise Law is a British Installation Artist exhibiting work internationally, best known for using natural materials, namely flora. The physicality and sensuality of her site specific work plays with the relationship between humanity and nature.

Each sculpture highlights the beauty of natural change. The work evolves as nature takes its course and offers an alternative concept of beauty; embracing preservation and decay.

Part of the ethos is that there is a beauty and value in flora beyond fresh and no material is wasted. Installations are designed to last indefinitely with each element sewn individually. Viewers are

invited to witness the change in shape, form and colour over the course of the display. If an artwork is required short term, the future of the natural materials is considered.

Smaller scale sculptures are often encased in Victorian-style vitrines that serve to preserve the contents — flowers, foliage and sometimes insects — in a moment of time. "I like to capture and treasure small beautiful natural objects to create an artwork that can be observed without the pressure of time. Preserving, treasuring, celebrating and sharing the beauty of the Earth with the world is what drives me."



Rebecca Louise Law
Buprestidae
 buprestidae, elateridae, gypsophila, peony, rose, celastrus, hydrangea,
 stasis, rodanthe, eringium, copper wire, victorian case
 L:63 H:41 W:23 cm

SARA ROBERTS



Sara Roberts is currently finishing her MFA at Sydney College of the Arts in Sydney, Australia. Her work has been included in numerous group exhibitions including *Retronauts* (2016) at ANCA gallery in Canberra, *Retroneers* (2016) at Chrissie Cotter Gallery in Sydney, and in *Contemporary's Contemporaries* in Sydney (2014). Her work has recently been shortlisted for prizes including *The Mosman Art Prize* (2016) at Mosman Art Gallery, and *The Yen Female Art Prize* at Yen Magazine (2016). She was selected as *One to Watch* on Saatchi Art in 2015 and in their Spring printed catalogue in 2016.

Rebecca Louise Law
Morning Jump
 oil on paper
 15 x 10.2 inches



Sara Roberts
By the Sea
 oil on paper
 22 x 30 inches

www.sararobertsartist.com

Sara Roberts is an Australian visual artist whose paintings often meditate on specific locations and reflect memories of places that she has been, interwoven with more idyllic and imagined elements of the environment. Roberts' sublime landscapes are nostalgic and evocative, but also whimsical and ethereal in nature. Exploring ideas of personal and cultural identity and one's sense of belonging within a place, she draws inspiration from her experience of living in between

countries and relocating many times in her life. Born in Sydney and having grown up in Mexico, France, Sweden and Poland, the feeling of being foreign in an unfamiliar land was an influential one.

Her paintings come to life through a constant process of accumulation and reduction: thoughtful yet fluid in her approach, she may patiently revisit the same painting again and again, adding and removing layers over time.



Nick Potter
Europe Endless
 oil on canvas
 66 x 84 inches

NICK POTTER

www.nickpotterart.com

Nick was born and raised in London, England. Much of the artwork he produced there was fueled by the banality of everyday spaces, particularly the elevators, lobbies and corridors of tower blocks and public spaces.

After completing graduate studies at the Birmingham Art Institute, Nick moved to the US in 1999, where he taught at Florida State University for two years before moving to California.

His current works reflect on modernist architectural spaces, images of power, class and materialism that represent fears about existence and isolation. His seductive depictions of artificial utopias create tension and anxiety that remind us of the foreboding doubt that lingers only slightly below the surface of our desires.

Nick is a Professor at California State University, Fresno.

Attempts to create utopian societies often remain most visible in their architectural designs. Whether Roman, Renaissance, Modernist, Soviet, or Fascist, attempts to construct ideal cities are only realized for brief moments.

It can be argued that the greatest examples of a culture's architecture reflect its ideologies and values. The architecture becomes a form of propaganda.

Idealized, pseudo-utopias are often highly seductive. On the surface we see an appealing, perfected world. But as one contemplates the ideal further, we realize these paradises are false. As one looks more closely, the sinister realities of unchecked late-capitalism, imperialism, fundamentalism and fascism begin to emerge.



Nick Potter
Tiergarten
oil on panel
66 x 84 inches



Andrew McIntosh
Ra
oil on linen
250 x 170 cm

ANDREW MCINTOSH

www.mackie-art.com

MICHAEL REEDER

www.michael-reeder.com

I am largely a self-taught artist. Although I briefly attended Edinburgh's Telford College, I educated myself as a landscape painter for 8 years before shifting direction to more surreal work. I won the National Open Art Competition in 2014 and was nominated for the John Moores Prize the same year.

Solo exhibitions include 'You were shit in the 80s' at The James Freeman Gallery, London, 2015, and The Hayhill Gallery, London, in 2013. My work has been

included in numerous group shows including 'Here Today...' curated by Artwise, Art16 with bo.lee Gallery, The Royal Academy Summer Exhibition, and the Lynn Painters Stainers Prize. Collections include Simmons & Simmons, selected by previous Turner Prize judge Stuart Evans; The Ivy in London; and the family of John Moores.

My paintings are an exercise in attraction. Through them I am constantly searching for new ways of communicating with

the viewer. By seducing them with my imagery, I try to create a new visual language with the power to pique their attention and make them stop to ask: why? Desolate landscapes, decrepit houses, and incongruous moments of glory come together to suggest the presence of a narrative that exists as much in the viewer's mind as in the painting.

This is how I aim to use my works: as the space for an imaginary dialogue between strangers.

Andrew McIntosh

Rose and Thorns
oil on linen
250 x 170 cm



(previous page)

Michael Reeder

The Bold Marauder
oil, acrylic and aerosol
on panel
48 x 38 inches

(right image)

Michael Reeder

Living In The Gleam
Of An Unsheathed Sword
oil, acrylic and aerosol
on panel
48 x 38 inches

Hailing from Dallas, Texas and currently residing in Taos, New Mexico, Michael Reeder is an exhibiting contemporary painter and muralist. He received his BFA in Painting from the School of Visual Arts in New York City. His paintings have been exhibited both nationally and internationally as well as published in numerous publications including *New American Paintings*, *Migrate Magazine*, and *JOIA Magazine*. Michael just completed an artist residency at the Red Bull House of Art in Detroit, Michigan.



Centered on portraiture, my current body of work seeks to make a direct connection with the audience. This connection encourages viewers to bring their own perceptions, imagination, and vision to light alongside mine. I avoid narrowing my conceptual focus in order to allow content to be found and seen for the first time. Although I am technically orchestrating the process, I do my best to remain removed just enough to let the work veer off-course and locate its own destiny. Throughout my work, realism is mixed with flat graphic space, and themes or motifs of identity, ambiguity, and ego are loosely implied. The convergence of infinite space and the figure highlights the realm of contemplation located between the conscious and the subconscious mind.

ELISE WEHLE

www.elisewehle.com



(upper right image)

Elise Wehle

Veils 1

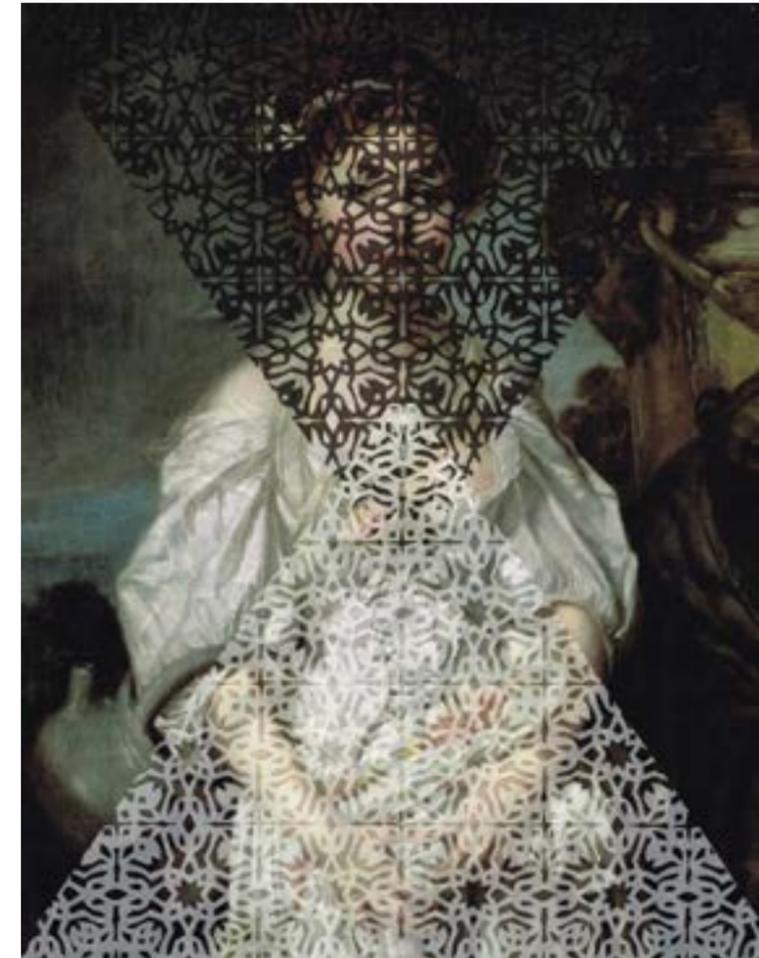
cut paper collage
16 x 20 inches

(bottom left image)

Elise Wehle

The First Tree

cut paper collage
14 x 20 inches



Elise Wehle graduated with her Bachelor of Fine Arts from Brigham Young University in 2012. Since then she has exhibited her intricate paper cut artworks both within the United States and Europe. Wehle currently lives in Utah with her husband and daughter.

I make the art I do to pull me away from the increasingly digital world that surrounds me. Every day I spend so much time in front of a glowing screen that sometimes I forget I possess five bodily senses and not just one or two. Making art makes me conscious of my hands again, and all of my work requires time-intensive, redundant movements that remind me that not everything is as instantaneous as a click of a mouse. Through cutting patterns into paper, I create my own type of meditation that explores both the outside world and my own inner self.

Chelsea Revelle is a Boston-based fine artist exploring assemblage, mixed media, printmaking, and textile art. Her work explores themes of the domestic female, home, childhood play, and identity. Freelance clients have included MIT Cell Journal, Half Price Books, and CUNY Graduate Center, among others. The fine art that Chelsea creates has been featured in exhibitions such as Bromfield Gallery, Lincoln Arts Project, Fountain Street Fine Art, and the Washington Street Art Center.

Life in the city inspired Chelsea to invest her time in community arts-based education. She has worked to advance access and opportunities among individuals and youth exploring how art inspires and develops skills in critical thinking and problem solving.

Revelle's work explores the link between one's identity and sacrifice of individualism. Women's roles were often classified in terms of their relationship to the home and not valued for their own personalities, talents and endeavors. This enforced infantilization and constraint, is an attempt to suppress a women's own individuality. The unknown female figures depicted here are transferred from found vintage photographs, void of an original identity and therefore assuming their names after the most popular from the 1930s.

CHELSEA REVELLE

www.chelsearevelle.com



Chelsea Revelle

Barbara
mixed media
4 x 5.5 inches



Chelsea Revelle

Mary
mixed media
4 x 5.5 inches



MARK A. STEMWEDEL

www.markstemwedel.com

Mark A. Stemwedel

A day is long
acrylic and watercolor on found book cover
7 5/8 x 12 inches

Currently the Studio Art Program Coordinator and Senior Painting Faculty at South Dakota State University, Mark Stemwedel holds an MFA from the University of South Dakota in Painting. He has exhibited his work extensively within the region and continues to extend his work to a wider audience. As a past recipient of a South Dakota Arts Council Development Grant, Mark's work continues to gain more attention.

These paintings develop through intuitive and spontaneous means, which offers the opportunity for unexpected outcomes. They document an evolutionary process of asserting, negating and reasserting my observations. Environments emerge from the surface, letting chance unveil obscured meanings and unconscious thoughts.

The visual vocabulary revolves around the symbolic and the metaphorical employed to create an atmosphere of associations. These connections and relationships stand as the foundation of the paintings' language, and work to elicit a psychological space lying deep within our emotional histories. Symbolic, metaphorical, poetic — it becomes a mystical alchemy.

The development of invented narrative moments are formed out of the juxtaposition between the subjects, their interactions, the space in which they reside, and the arbitrary nature of their actions. Grounded within the context of the reclaimed book cover, the imagery created plays off of the history and meaning of the object's original intention.

MARCO PIEMONTE

www.marcopiemonte.com

(top left)
Marco Piemonte
The originality of a dog
 oil on canvas
 130 x 120 cm

(bottom image)
Marco Piemonte
 oil and spray paint on canvas
 150 x 100 cm



Mark A. Stemwedel
There's fire everywhere
 watercolor, acrylic, and graphite on book cover
 8.5 x 12.5 inches



Born in Rome, Italy, in May 1976.

Worked and developed his first artistic style in New York when he was 23, assisting Ross Bleckner during the summer of 2000.

He moved back to Europe and graduated from Marangoni Milan in 2004 with a BA in Visual Communication.

He then came to London, teaching Visual Communication and Fashion Illustration at a college for 11 years, eventually committing to full time painting.

Marco Piemonte's paintings present an evocative combination of ambiguous situations between real and artefact. There is a theatrical dimension to his works as everything seems to happen

on a stage where distinguishable things and materials make up features of an imaginative entity at the same time: unsettling, nostalgic, dark, comical, disturbing and grotesque.

When I was a child I wasn't often allowed to go out and play on the street like other kids.

In my bedroom I had toys but among other things I also had a cardboard box and that was my favourite thing. In that box I could create my own games in my own world using anything I had: clothes, parts of other toys, tapes, colours, food, plastic, bottles, images from my comics... anything I had around.

Now I am still doing the same, I am still playing my game... painting in that box.





JEREMY RUIZ

www.ruizjeremy.com

Born 1992 in Buffalo, NY; BFA Purchase College 2015;

living and working in NYC.

Themes of my work include ideals of masculinity, spectacle, cliché, superstition, and the banality of the everyday. This is discussed through the language of sports and other scenes from contemporary daily life. I work mainly in analog printmaking processes and painting, as I attempt to capture moments between the over stimulated and over saturated condition we live in today.



(top left)

Jeremy Ruiz

Untitled

oil and watercolor
monotype on paper
22 x 30 inches

(bottom image)

Jeremy Ruiz

Sun Kiss

acrylic on mylar
18 x 24 inches

ORIELE STEINER

www.orielesteiner.com

I am an artist living and working in Brighton, England. After graduating from Brighton University in 2015, I had a few small shows in Brighton before I was selected to be part of the Bloomberg New Contemporaries Show, which is currently being exhibited in Bluecoat, Liverpool, and will be shortly travelling in November 2016 to the ICA in London. I was recently also involved in a show curated by a fellow painter and friend in London called 'Bad Art' which was successful enough to have a follow on show 'Bad Art 2:0'.

Oriele's work is about being human, and our special ability to feel love, pain, anxiety and suffering. She believes art should come forth from within the artist, as well as a depiction of the external visual world. The ideas and colours are intended to be playful and innocent in a world which doesn't always allow for this to be expressed.

She has taken inspiration from the still-life of the Impressionists, and more recent influences by the 'naïve' art of Brazil and contemporary ideas of simplicity in painting, to create a series of narrative paintings and drawings.

The drawings capture a moment with an image or directly from the imagination. Here, she transposes her imagination, eye and memory on to a piece of paper. These are the beginnings of new ideas that extend beyond the paper and on to a new mode of working- oil paint on canvas.

Oriele Steiner

Tropical Railway

oil paint on canvas
37 x 45 cm



SUE WILLIAMS A'COURT

www.suewilliamsacourt.com



Sue Williams A'Court
Desire & Longing 17
graphite & mixed
media on linen canvas,
107 x 92 x 3cm



Sue Williams A'Court
Escape From Eden 3
graphite & paint on board
28 x 20 cm

Sue Williams A'Court was born in Lincolnshire, UK, in 1964. She studied her BA in Illustration at Brighton Polytechnic 1983-1986. Selected exhibitions: 'Royal Academy Summer Exhibition', 2013 and 2015; 'Jerwood Drawing Prize' Jerwood Space and tour 2013; 'Anonymous Drawings' Galerie Nord/Kunstverein Tiergarten 2013; 'ING Discerning Eye' Mall Galleries 2014; 'Stage 2 John Moores' 2014; 'The National Art Open' 2015; 'The Open West' Wilson Cheltenham Art Gallery Museum 2015. She was shortlisted for 'The Columbia Threadneedle Prize' Mall Galleries in 2014. Recent solo shows: 'I will meet you there' Le Salon Vert Geneva 2016; 'Pulse NYC' presented by bo.lee Gallery, the Metropolitan Pavilion New York City.

A'Court's practice explores the notion of the visual sublime working within painting, collage and drawing. She employs re-imagined landscapes as a trigger for encounter or contemplation.

Classical landscape references are reinterpreted in a new context, rendered in graphite on a variety of surfaces. The form, composition and materiality are meticulously constructed to summon a state of mind rather than a specific location.

Central to the work is an exploration of the human desire for solace in 'numinous' experience within a reductionist secular context.

The tension between the precision drawing and the loosely painted ground references different models of art history and alludes to contrasting types of mental attention competing for the same psychological space.

A'Court invites curiosity of one's own mental states. Her own interest has been informed by the ideas of pre-eminent psychiatrist Ian McGilchrist's in his book 'The Master and His Emissary-the Divided Brain and the Making of the Western World', presenting his research on the hemisphere differences and the different perspectives they have in constructing our current experience and impact on our society.



(left image)
Nicole Rico
Hierophant
 photograph
 19 x 13 inches

(bottom image)
Nicole Rico
*Devour the sun and moon in
 breathing estuaries of time*
 photograph
 13 x 16 inches



—
NICOLE RICO

www.nicoricophoto.com

Nico Rico is a Lansing, Michigan based photographer. She received her AAS in Photographic Imaging in 2015.

Her work has been featured on Slurpee All Access Chill, Tight Blue Jeans, City Pulse, Revue West Michigan, New Noise Magazine, and the Urban Institute for Contemporary Art.

She shoots events, concerts, fine art, promotional and commercial photography.

I have always been drawn to the occult and the idea of unseen beings living amongst us. My work revolves around the concept of an Other, a living, breathing consciousness that inhabits us, our space, or follows our lives unseen yet aware of our every move. The Other can be anything from an inhuman entity, unearthly beings or a secondary consciousness. Within my photos I explore the Other, their inward dwelling, and their entanglement within our lives.

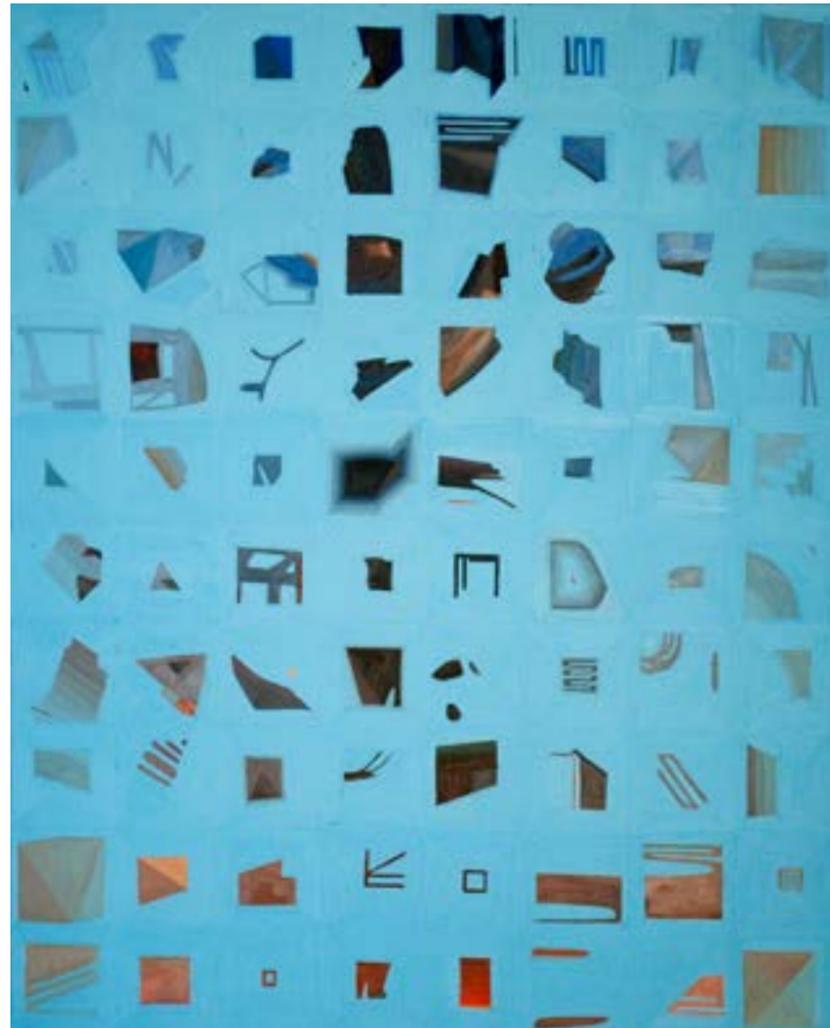
ILANA ZWESCHI

www.ilanazweschi.com

I attended Skidmore College for my undergraduate degree, graduating summa cum laude with a Bachelor of Science in 2011. I was an Art Major, with a concentration in painting and printmaking, and a Mathematics Minor. In 2014 I received a Master of Fine Arts from the State University of New York at Albany with a concentration in painting and printmaking. I currently live, work and exhibit in Seattle, Washington. I work at Cornish College of the Arts where I guide students in the technical aspects of painting, drawing, and color theory. Additionally, I work in the Summer Faculty at Skidmore College in Saratoga Springs, New York where I teach painting and drawing.

I write algorithms that translate non-visual information into paintings and drawings. This non-visual information has two sources: one is ordinary (common or random) and the other is extraordinary (sacred or poignant). I begin with, for example, poignant texts exemplifying personal experiences of grief or the translation of a sacred Buddhist prayer ceremony on cultivating compassion. I then disrupt these meaningful origin texts with meaningless, unbiased systems of chance such as dice rolling, card playing, etc. The outcome is a visual system that is both tangible and abstract, removing the specifics of the circumstance but giving a precise shape to something that is otherwise invisible.

This Cannibal Series includes paintings imposed on top of old paintings, sometimes eliminating, sometimes reacting to what is underneath, digesting the image as a whole. Each individual abstract element that is reacting/eliminating is dictated by a logic system that is based on this marrying of deliberate text and randomness. The result is an expression of the meaningful and the meaningless, deliberate decisions and random chance, and ordinary and extraordinary conditions.



Ilana Zweschi
Twenty-Three Years
oil paint on canvas
48 x 60 inches

Pat Byrne

Within the Lonely Rath
oil on canvas
58 x 40 cm



PAT BYRNE

www.patbyrneartist.com

Originally from Laois, Ireland, Pat Byrne moved to Galway in 2006 to study at Galway Mayo Institute of Technology where he received a BA Honours Degree in Fine Art 2010. He remained in Galway for a short time before returning to Laois having been awarded a studio by Laois County Council. Pat graduated in 2015 with a Masters in Fine Arts from The National College of Art and Design, Dublin.



My practice explores superstitions and folklore as I look at mythological humanoid and fairies while attempting to portray them in a more realistic and contemporary fashion wanting to render them as somebody who could possibly pass us by on the street. Superstitions have always held a core place in Irish culture but as time progresses the mischievous and malevolent spirits that once occupied the spoken word and

imagination are being forgotten only to be seen as figures of parody. The lack of faith in this make-believe world is something that I feel reflects the current human condition in Ireland with so many people unemployed and no structure to their daily lives, figures of folklore are effectively in the same situation and on the mythological dole queue simply living out each day completing mundane tasks.

I took the leprechaun as a starting point for the subject matter of my work painting him in casual attire such as hoodies and tracksuits because I found the assumptions around these clothes and style of dress as synonymous with shady character, an interesting way of amplifying the shoe making fairy's reputation as a trickster.

Pat Byrne
A Solitary Mountain and Old Ruin
 oil on canvas
 81 x 65 cm

CAROLINE ELEANOR ABSHER

Caroline Eleanor Absher
Pirate Ships
 oil on canvas
 h: 34 inches, w: 48 inches

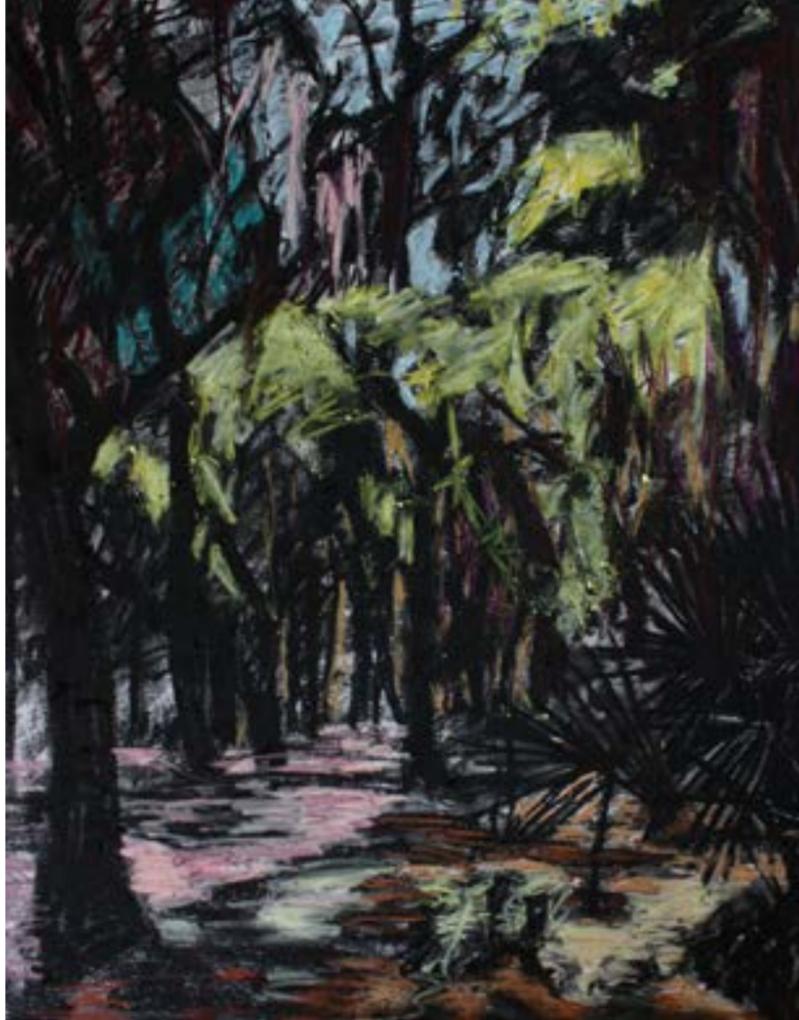


Caroline Eleanor Absher is an artist living and working in New York City. In May, she graduated from Pratt Institute with a double major in Painting and History. Other than painting, her loves include traveling solo, writing letters to strangers, and compensating for a tragic nostalgia for nature (having grown up in the rural south) by mothering one thousand house plants in her Brooklyn apartment.

My paintings often live on top of several layers of other finished compositions. I re-work surfaces dozens of times, in search of something I can't name, insatiable. In process, these paintings are frustrated with beauty and perfection (influenced by fashion and female representation in literature) — but somehow, the girls I choose to keep visible are almost always at peace. Eyes closed, contemplating

mysteries of the universe while space fragments around her. Her mind becomes the one grounding aspect of her environment. She is perfect and complete. She is happy exactly as she is, with no need to impress, self-deprecate, or change. In my aggressive pursuit of the painting I would like to make, I end up with paintings of the women I would like to be.

www.carolineeleanor.com



Laura Colomb
Kingsley Plantation
charcoal and pastel on paper
18 x 24 inches

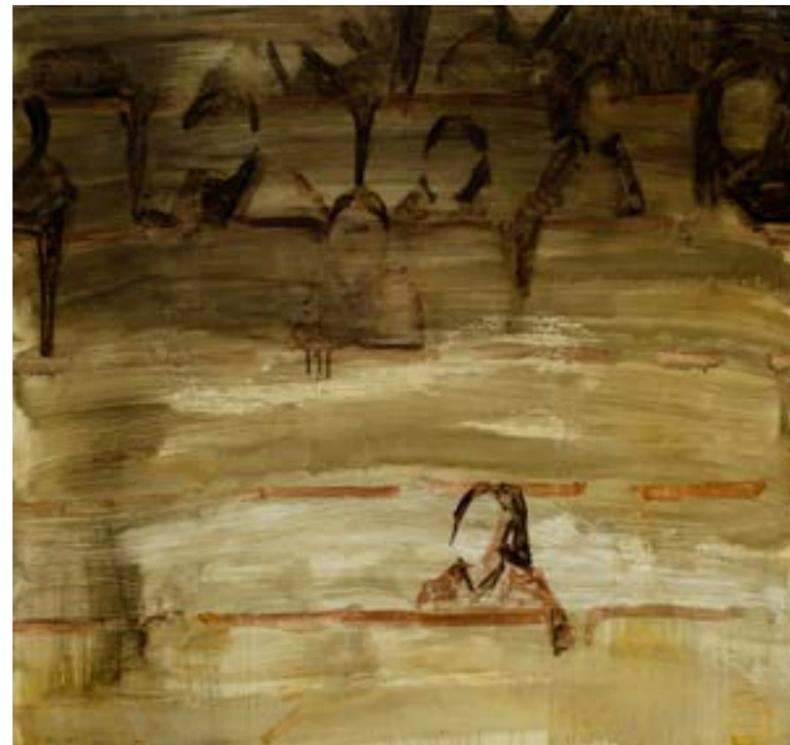
LAURA COLOMB

www.lauracolomb.com

Laura Colomb is a painter who currently lives and works in Jacksonville Beach, Florida. She holds a Master of Fine Arts from Boston University and a Bachelor of Fine Arts from the College of Saint Rose. Her work has been exhibited internationally, and she holds various awards including the Starr Fellowship from the Royal Academy of the Arts in London, UK; Best Emerging Regional Curator award from Metroland Magazine, Albany, NY; Constantin Alajalov Scholarship and Academic scholarship from Boston University, as well as the Artist's Award, Visual Arts scholarship and Academic

Scholarship from the College of Saint Rose. Colomb currently teaches drawing and design courses at the University of North Florida and has taught at Boston University, the College of Saint Rose and Adirondack Community College. She has been a guest critic/speaker for the Camberwell College of Art in London, UK; the College of Saint Rose in Albany, NY and the Upper Hudson Valley Watercolor Society in Queensbury, NY. She has curated and organized exhibitions for various galleries including Saratoga Arts in Saratoga Springs, NY and North Main Gallery in Salem, NY.

For the last 7 years I've been an outsider looking in on Florida. The heat, the swamps, the humidity and the bugs have been akin to a foreign planet I've somehow landed on. The density of these forests, with the ominous rustle of creatures moving close next to you, but which you can't see, create a miasma of nightmare. Yet, in that, there is a rich beauty, as if steeped in a world where time stands still. These drawings try to get at that, if only just a little.



Loretto Cooney was born in Co. Longford, Ireland where she lives and works. She received a first class honours degree in Fine Art from Galway Mayo Institute of Technology, Galway, in 2008 and undertook postgraduate studies at the National College of Art and Design, (NCAD), Dublin, graduating in 2012 with a Masters of Fine Art.

Solo exhibitions include: 2010 *Did you mean fir tree*, Cross Gallery, Francis St, Dublin; 2009 *one hundred sweets no mushrooms*, Mullingar Art Centre, Mullingar, Co. Westmeath.

Her work is included in public and private collections in Ireland and internationally including the Office of Public Works, (OPW), Dublin and the collection of the President of Ireland (Dr. Mary Robinson).

My painting practice takes the form of editing and reformulating images collected at random from the daily print media. I try to use paint equivalents to show scepticism in how our everyday reality may be represented. The paintings are often installed in response to the particular conditions offered by the exhibition space. Containing multiple



points of departure, they assume a mass identity that defies a coherent narrative. Each new installation generates a new set of relationships between individual works. An exhibition of the paintings alone, in itself, will possess a new spatiality and an as yet unseen form. I am interested in the concepts of écriture feminine, the open-ended structures, proposed by Hélène Cixous, amongst others. The paintings highlight how images can be suggestive of other images and how the viewer's interpretation of them is not fixed but open and inconclusive.

(top left image)
Loretto Cooney
Untitled
Oil on canvas
92 x 97 cm

(top right image)
Loretto Cooney
Untitled
oil on birch plywood
38 x 30 cm

LORETTO COONEY

www.lorettocooney.wordpress.com

LUDOVIC THIRIEZ

www.ludovic-thiriez.com

I am a French artist, living in Budapest. I mainly do paintings and recently started installations as well. I exhibit mainly in Europe and Brazil with galleries and institutions; recently I had a group show in New York. I have been published in art magazines. My detailed biography is on my website.

My painting is like an accumulation of experiences, images and ideas; a mixture that I try to organize in a simple chaotic way. When describing my work, I like to talk about collage, superimposition of elements that tell stories. These stories are fluctuating between reality, fairy tales

and surrealism; on the canvas abstract brush strokes mix with figuration coming to build up these compositions.

I like to see Life as an oxymoron, a romantic contradiction creating this fragile balance which defines our thinking and deciding systems. For the last five years I have been exploring childhood. This period of life reflects humanity nicely. They play, imagine, cry, enjoy, defy, create, without too many borders apart from the ones we create for them. This process of education in the function of the different systems confronts our nature as human beings.

(bottom left image)

Ludovic Thiriez

Crash of the golden plane

oil on canvas

130 x 90 cm

(bottom right image)

Ludovic Thiriez

A prologue for Babar

oil and acrylic on canvas

110 x 160 cm



Ilsa Brittain

Green Cloth

oil on panel

30 x 40 cm

ILSA BRITTAIN



Ilsa spent a childhood in the forests of the UK and living on a boat in the Mediterranean. She grew up happy to be outdoors and in the throws of natural elements. As an adult she spent many years abroad in Asia and Africa, travelling with her young children and experiencing widely different cultures. She says what impressed her the most is the similarities, rather than the differences, in people's driving forces across the world. It is these core driving forces that are the inspiration for her work.

In 2014 Ilsa graduated from one of the most highly acclaimed skill-based figurative art schools in the States, the New York Academy of Art, with an MFA

in painting. She is now living in London, UK where she is undertaking her current series of work: 'Metaphorical Portraits' - a series of small intimate works. The intricate detail compels the viewer to come closer into a private space with the piece where ambiguity is an integral part of each work. It is not clear whether the subject is the figure or the background. In the end it seems the subject is the relationship between the two. The flat space pushes the viewer into a 'near view' position where the illusion of form is pushed to the brink of being broken and given over to pure surface. This tension is pushed further with the use of haptic surfaces that almost become relief.

Overall, however, everything is held in place with an overarching emotion of calm control.

My current work is dealing with reflection and thinking, about the filters we see information through and the contexts we frame our situations in. I am intrigued by the relationship between the mental reality we construct and the physical reality that exists, and how we strive to get the two in line. I am full of wonder that Nature has evolved living beings to the point that they can contemplate themselves, and particularly interested in the struggle that that sets up - i.e. who's in charge?

www.ilsabrittain.com



Ilsa Brittain
Garden Gaze
oil on panel
24 x 30 cm

CALL FOR ART

DEADLINE: 25 OCTOBER, 2016

**GUEST CURATOR:
KRISTIN HJELLEGJERDE
DIRECTOR AND FOUNDER
OF KRISTIN HJELLEGJERDE GALLERY, LONDON**

IMAGE COURTESY OF DANA HARGROVE

FreshPaintMagazine is pleased to announce an open call for the international Issue 16!

Both emerging and established artists are welcome to apply with works in any medium: painting, sculpture, photography, mixed media etc.

Artists from all countries are welcome to submit.

The December 2016 issue will be promoted in London and Bath, New York and Philadelphia in select galleries and art centers. Published artists will be promoted through our international digital and print distribution, as well as by extensive exposure through social media.

Please submit via the entry form at www.freshpaintmagazine.com/for-artists



image: Ilana Zweschi "Speak Clearly"