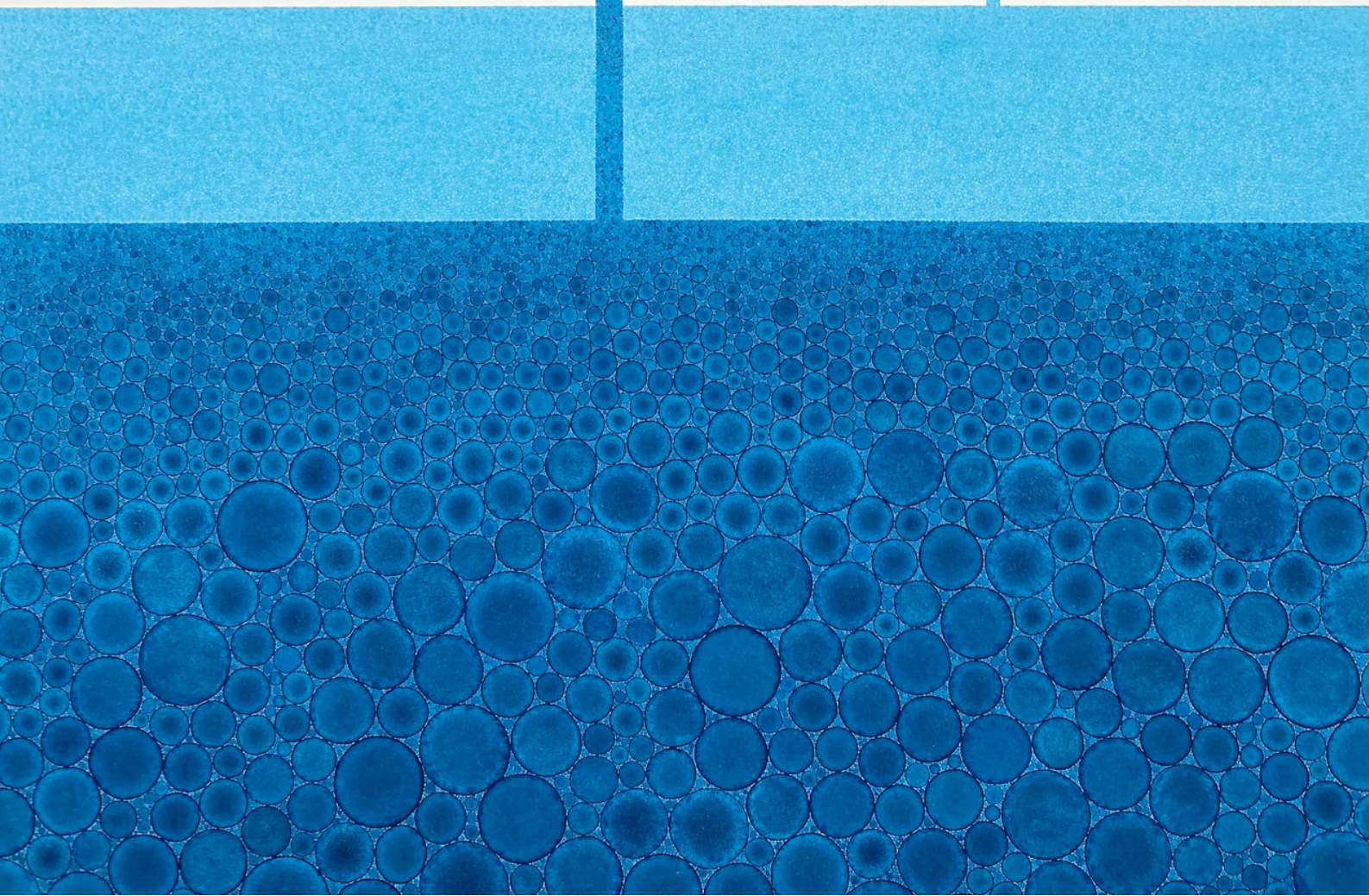


Circle

Collect Art


Special Edition
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'Wormholes' by Leanna Moran





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Circles have no beginning or end. That's why we end up coming back to where we started in our lives. Each of us tries to express the tendency of life forms to reuse resources, but, artists take the idea to another level, there are no boundaries, cycles, or mediums, but there is a circle of each idea and identity of expression of art in a different genre.



Circle

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Sinéad Mckillican

Sinéad Mckillican is an Irish contemporary artist drawn to minimalism and abstract forms. Prior to receiving a BA in Fine art – Painting (2020) from Limerick School of Art and Design, LIT (TUS) Sinead spent over 20 years working as an Architectural Technician. A career that honed her technical acuity and eye for compositions, skills central to her creative practice. Sinead's fascination with minimalist abstract art was sparked after visiting a retrospective exhibition of the Irish artist Patrick Scott. Sinéad's conceptual concepts explore curves, and the inherent possibilities of materials. Both 2D and 3D compositions are investigated, with many objects created poised between design and expression, essentially sculpture and architecture. Since graduating Sinéad has exhibited work in a number of exhibitions including the Sailors Home, Limerick; Limerick City Gallery of Art (LCCA); Limerick Summerfest; The Courthouse Gallery & Studios, Co. Clare; Art Mad, Limerick; Limerick School of Art & Design for 'SVITLO'; Belltable, Limerick; The Hunt Museum, Limerick; RHA, Dublin; Circuit Art, Galway and K-Fest, Killorglin, Co Kerry. In 2020 Sinead was shortlisted for the RDS Visual Art Award. Some of Sinead's awards include the Agility Award, 2022 and works purchased by LCGA, Limerick and The Hunt Museum.

The Curve

Flexi-plywood / white deal timber frame / brass fixing / gold metallic paste / orange plastic acrylic sheet / clear lacquer / clear varnish / wood glue
Size 24x53.5x11 (with the frame), 2021

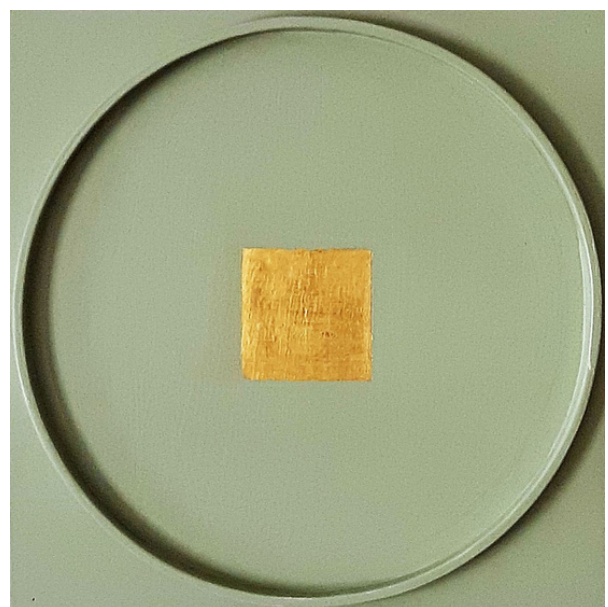


Sinead McKillican's contemporary practice is ineluctably shaped by her fascination with art, design, and architecture. Minimal abstract visuals reveal Sinéad's preoccupation with curves; particularly the circle a platonic and omnipresent form that represents the whole of humanity. Liveability and aesthetics are philosophies that drive Sinéad's practice, concepts intrinsically linked to her life experience. Key components in the work include motifs/patterns, the dynamic interplay between and the emancipation of simple geometric shapes, and the fusion of clean lines together with the use of a limited materials palette. Outcomes unfold in part through the engagement with materials, including (but not exclusively) the use of flexi-plywood, wood veneer sheets, artist wood panels, artist's paper, gesso, enamel paint (water-based), household paint (water-based & oil-based), gold-leaf (metal and genuine). Explorations of surface, form, and color fuel Sinéad's vision to transform visual static into something livelier and more expressive. Transformation methods include the utilization of folds and curves; techniques that permit the fashioning of relief works that blur the boundary between paint and sculpture (art & design). Geometry frames the work while form gives structure to the materials. Color is utilized for its ability to transform a space and mood. Essentially, Sinead's artworks should be experienced rather than understood and celebrated as unique physical objects.

Gold Square Encircled

Artist wood painting panel / SW. timber / gesso / enamel paint (water-based) / household paint (oil-based) / genuine 23 ¾ gold-leaf

Size 30x30cm, 2022



Where are you from and how does that affect your work?

I am from Limerick, a city in Ireland; and it is my connection to this place (its physical, social cultural environments) and its people that shape my work.

What does your art mean, your reflection, exploration, communication or?

My art is a personal expression, a synthesis of life experiences and intuition. Geometric themes are central to my practice, particularly the circle, a platonic and omnipresent form that represents humanity. Explorations of materials, surface, form and colour fuel my vision to transform visual static's into something livelier and more expressive. The work is intended to be experienced rather than understood and celebrated for the unique physical objects that they are.

Do you create to understand or do you express what you have already learned? Or is it some combination of both?

My creative process is a combination of both; key elements involved in the development of new works include research, explorations, experimentation fused with prior knowledge.

360-degree planes

Artist wood painting panel / flexi-plywood / S.W. timber/enamel & metallic water-based paint (WBP)/ gold metallic paste / pre-punched steel banding / sanding sealer/artists satin varnish / clear varnish.

Size 30x30x9cm, 2022

What does it mean to be original or unique (referring to art)?

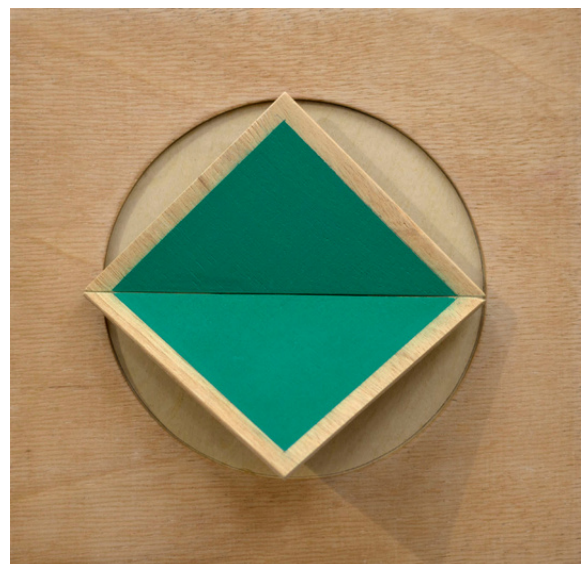
Uniqueness (in art) means creating a cohesive body of work. One that usually emerges through a medium or message, in tandem with the utilisation of a combination of techniques, processes, and decisions. A distinctive signature style is key for an artist to procure opportunities and gain recognition in the art world.

Tell me about your favorite medium

Currently 'flexi-plywood' is the material of choice as it offers the ability to transform a visual static into something livelier and more expressive. A pliable material, easy to cut, shape and transition into a variety of forms. It also responds well to the application of a variety of mediums including, paint, wax, varnish, gold-leaf.

Do you think you see the world differently than non-artists?

Absolutely, my mind is constantly alive, observing light, colour, shapes, forms and materials; elements key to stimulating my imagination and fostering creativity.



Is there an artwork here you are most proud of? Why?

Emerge (2020) was a slight departure from the other works, as it is more sculptural in form. This minimalist abstract 'relief object' emerged intuitively during the creative process. There are many aspects of this multifaceted artwork that fascinate me; from the alluring gently folded soft curved surface at the top, to the vibrant orange colour circle visible on the external surface of the piece, to the orange square with a circle shape cut-out fixed internally to the linear face of the work, to the brass fixings utilised to secure the work. For me the soft curve represents fluidity and connectivity. Orange, the colour of choice, stimulates optimism. While the circle an omnipresent shape represents humanity.

What do you do to keep yourself motivated and interested in your work?

I frequently engage with other artists & artists bodies (locally, nationally & internationally; in person and online) where stimulating discussions centre on either the artworld at large or our individual practices, this engagement helps keep the motivation and interest in the work alive. Also having work accepted for open calls, placed in gallery settings, or purchased by a private collector or a public body is central to sustaining my practice.

If you had to start over, would you choose a different path in your career?

I don't think so. Art is my second career and I feel that my original training and over 20-year career as

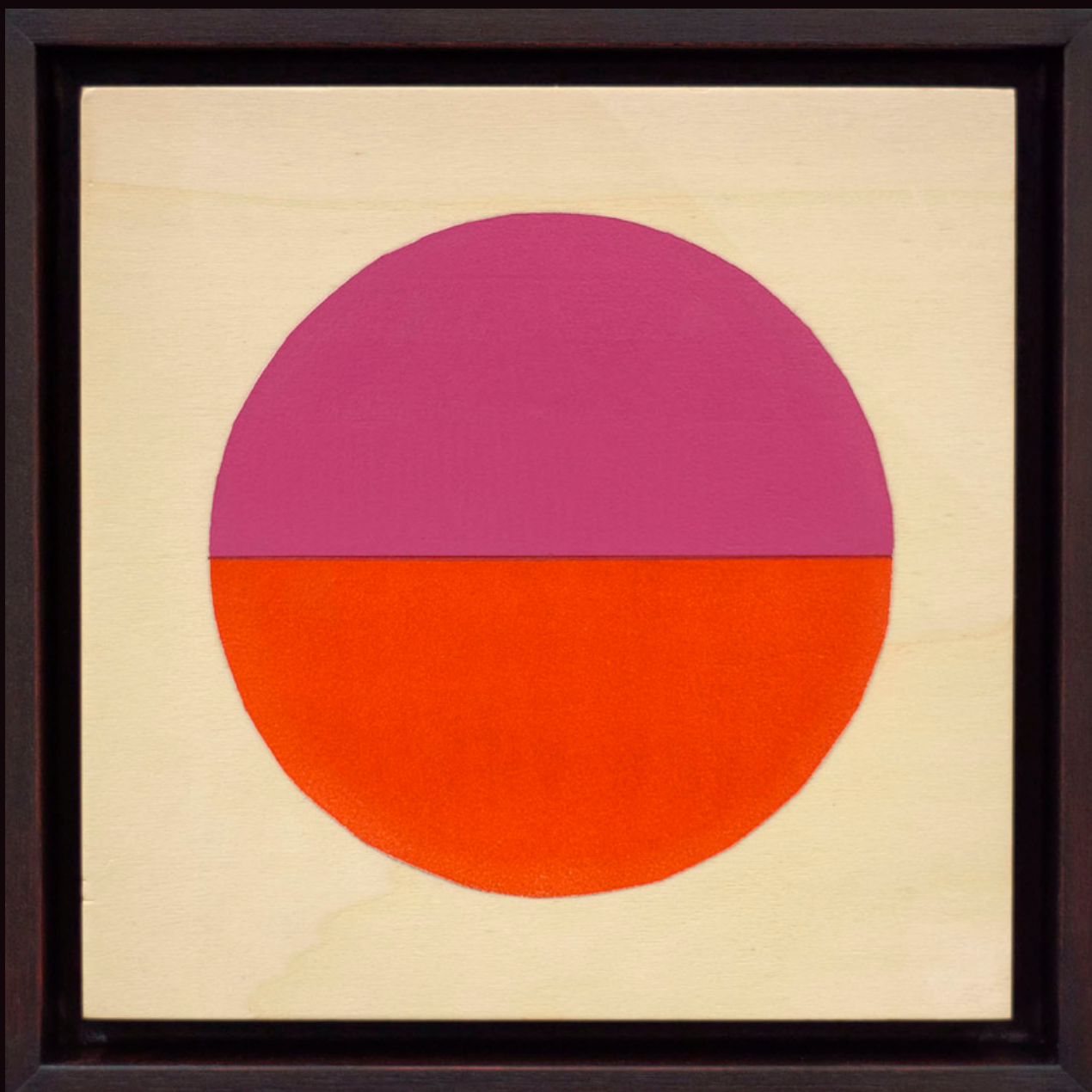


Flexi-plywood/ brass fixings /enamel paint (WBP) /sanding sealer/clear varnish
Size 57x32x21cm, 2020

an architectural technician informed my practice and honed my technical acuity and eye for compositions, key elements in my work.

Does art have a purpose?

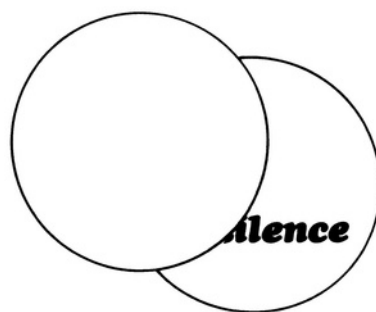
No question: art has multiple purposes including but not exclusively the following; it provides pleasure, it is a form of expression, it is central to human health and well-being and a means of communicating social, political or cultural values and traditions (current & historic).



A Thread of Reds #A

Artist wood panel/primer/enamel paint (WBP)/ clear varnish
Size 30x30cm (with the frame), 2021





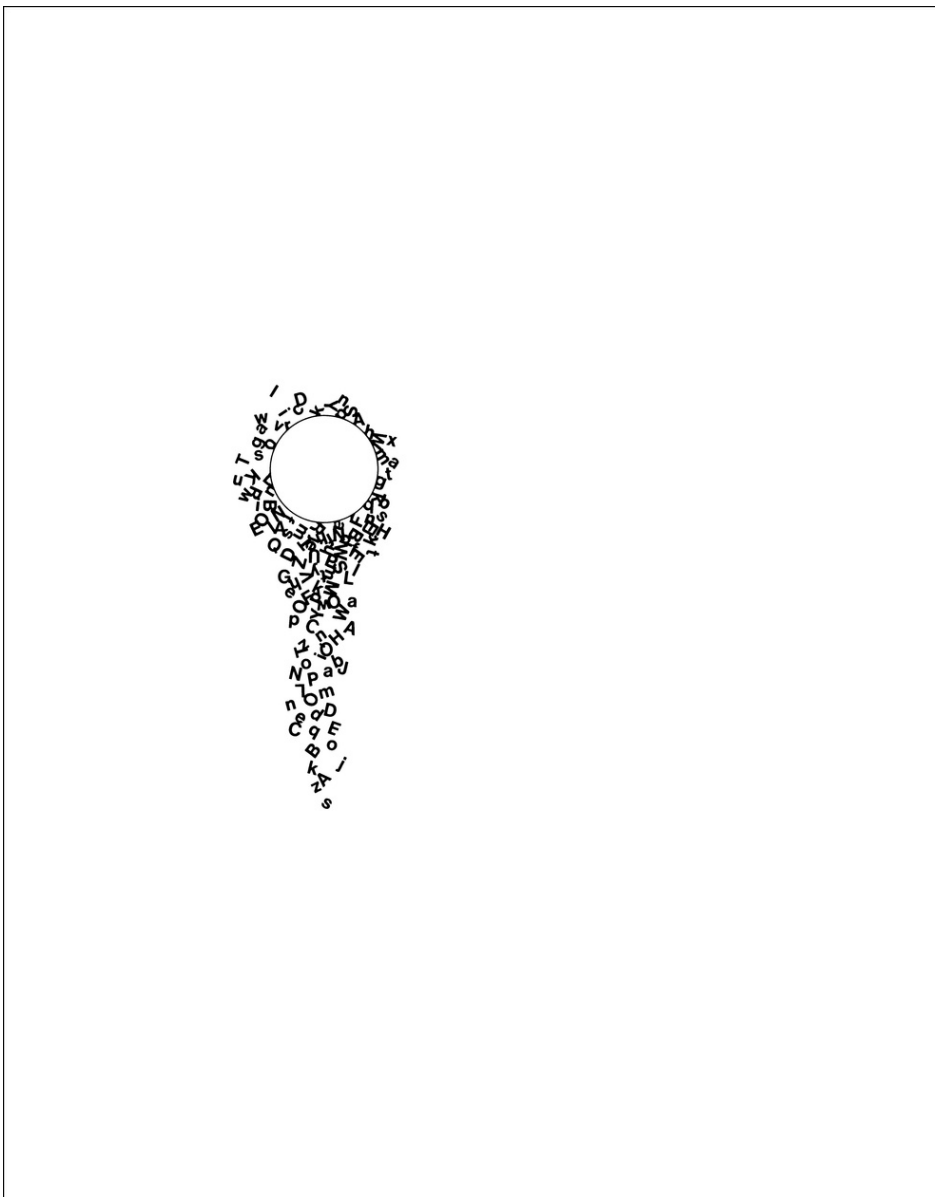
"Less is enough."

"I was born and raised in Chicago.

My background is in literature more than the visual arts. I have always been interested both in the visual aspects of language and the contexts in which language is found. I make visual poems, altered books, and literary objects.

While I am not a minimalist in the art-historical sense, I am drawn to work which is understated and has the potential for opening outwards in the mind.

The effort is to engage the eye without confusing it."



LetterHole
Lettering on paper,
11"x8.5", 2019



What type of art do you make and what motivates you to make it?

I make visual poems and literary objects.
My motivation is unclear but I would think it is communication.

As you say, your background is more in literature than visual arts, could you tell us what you mean by that and share with us a piece of your work from it?

I studied Literature but was always inclined toward visual representation. My work makes use of the visual component of writing and the contexts in which language is found. The works you have chosen and previously selected are examples.

What process or techniques do you use to create your artwork?

I consider myself somewhat of a bricoleur. I use what is at hand. What is at hand is generally language.

Is there a connection between your message and the way you make your art?

This is a continuation of the previous answer. My message (if it can be called one) is "Look what I've found!"

Are there specific subjects or themes you return to regularly in your art? If so, what are they and what do you think, why?

The subject of my work is simply life on earth. The inexplicable randomness is examined in small pieces.

What are you besides an artist?

One who hopes.

How does art impact other parts of your life?

Art is the lens through which I see.

What are your long-term goals?

To continue finding things to question.



Dream

Lettering on paper, 11"x8.5", 2019

Circle



Leanna Moran

Leanna Moran was born in London. Her process explores childhood fears and anxieties, primarily focusing on themes of abandonment and the fragility of underlying human conditions.

When in high anxiety situations the neurological gesture of circle drawing was originally adopted as a coping mechanism which progressed to a cognitive painting ritual. The meditative act of creating repeated motifs throughout Moran's artwork has become obsessively therapeutic, enabling a sense of control in an overwhelmingly chaotic world. When remembering an oppressive and restrictive household provides an explanation when observing Moran's need for a sense of control.



Hole

Hundreds upon thousands of intricately painted circles create these celestial expanses, a physical record of both time and thought process. A simplistic color palette allows Moran to focus organically on the act of painting itself, avoiding complicated aesthetical distractions. The matt black shape hovering over the finely detailed expanse of color invites the viewer into its symbolic vastness of infinitude.

watercolor & gouache on board, 71x51cm, 2019

Where are you from and how does that affect your work?

My experience growing up on a rough London council estate with my mother and brother was complex with a never-ending dynamic strain.

The absence of my father since the age of three and my mother's waves of declining mental health would be the source of all her suffering, in psychoanalytical terms. The fragility of underlying mental conditions, fears, and anxieties is explored throughout my work when remembering an oppressive and restrictive household.

What is your background?

I graduated from South East Essex University with a Degree in Fine Art with Honours in 2011 and have since exhibited in numerous group exhibitions, notably at the Jealous Needs You 2015, 2016, and 2017 exhibitions.

Original bedroom collages were exhibited at the Saatchi Gallery in 2019 with further works shown in the print gallery, purchased for private collections worldwide. Saatchi continues to commission further print editions.

In 2020, collage artworks inspired Amika Barnett's animated music video 'Wanna Feel', created by Zachary Aghaizu. Successfully submitting the 'Wormholes' painting led to an Aesthetica Art Prize finalist 2022 selection.

Why did you choose to be an artist?

I do not think an artist truly chooses to be one; the pull to create is just so powerful you have no choice but to do it. For me, it is a way of processing and dealing with difficult things, creating beauty from ugliness.

What inspires you?

Life. Moments throughout life are

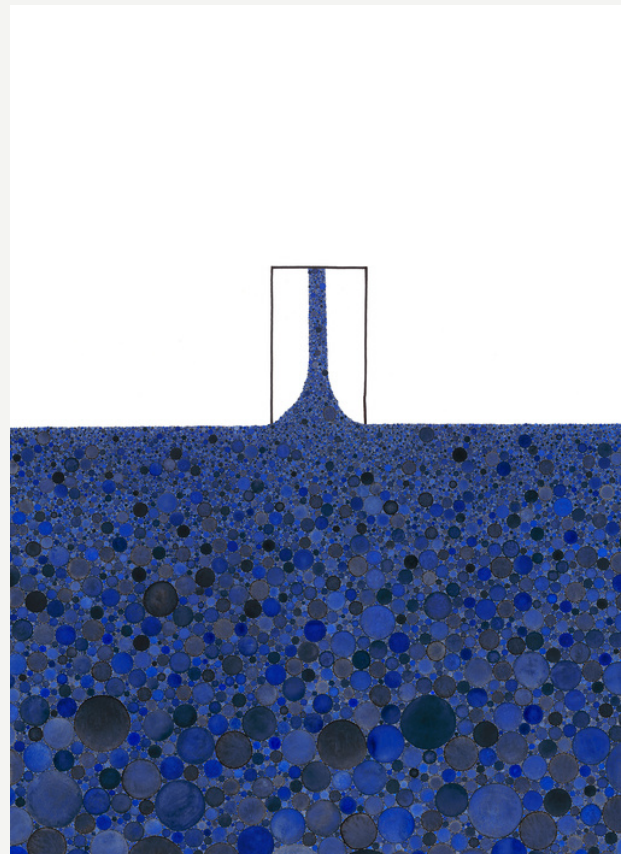
inspirational, whether good or bad, there is probably an artwork to be made from it. Artists such as Leonora Carrington, Dora Maar, Frida Khalo, Waqas Khan, and Marianna Simnett (to name but a few) broaden the approach to work.

What is the hardest part of creating for you?

Time, the continuous battle with time. Paintings consisting of hundreds and thousands of circles, time is always of the essence. There are always incomplete projects to be tackled simultaneously.

Portal

Watercolor & gouache on board, 71x51cm, 2016



Abyss
Watercolor & gouache on board, 71x51cm, 2018

What is the role of an artist in society?

A bringer togetherer! Artists highlight issues of the human condition and start conversations. The world is so overwhelming at times, art makes someone stop and consider.

When is your favorite time of day to create?

I wake at 4-5 am; I enjoy working at this time as there's a sense of somehow cheating time as most people are in bed.

Describe how art is important to society.

It is a tool to speak to the masses, there is a connectivity that can only be achieved in this way. Some people can unexpectedly take from it. It brings people together too; I love its inescapable diversity.

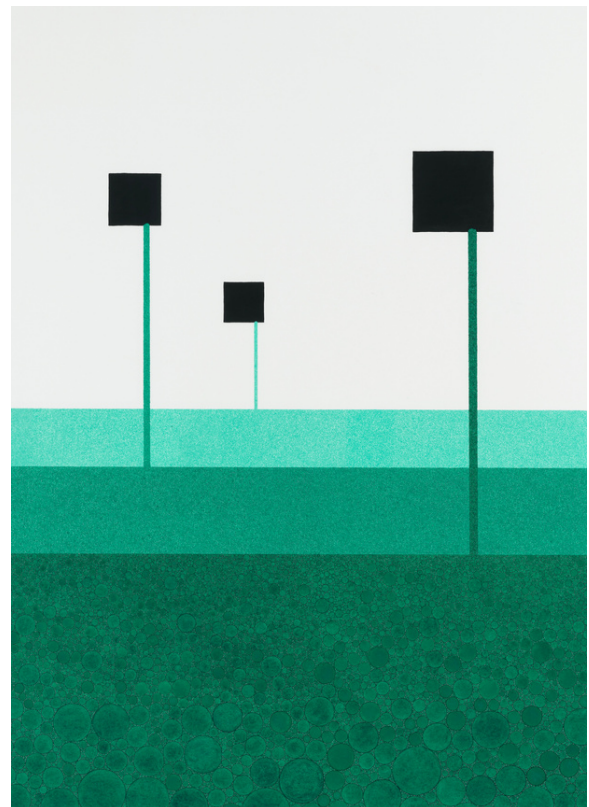
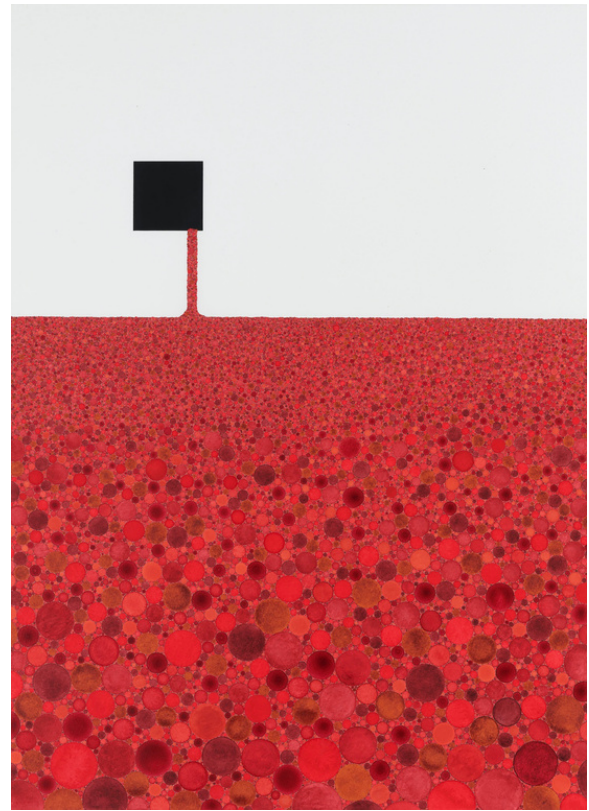
What motivates you to create?

There is such satisfaction when works are completed and all that time, problems faced, and complications have been worth it. With every work, something is learned and taken onto the next project. I just really enjoy making.

Does art help you in other areas of your life?

Absolutely, it is so intrinsically threaded into all facets of life that there is no clear distinction between the two. When in high anxiety situations the gesture of circle drawing was originally adopted as a coping mechanism which then progressed to a cognitive tool through the ritualistic act of painting. The therapeutic element allows functionality in those other areas of life.

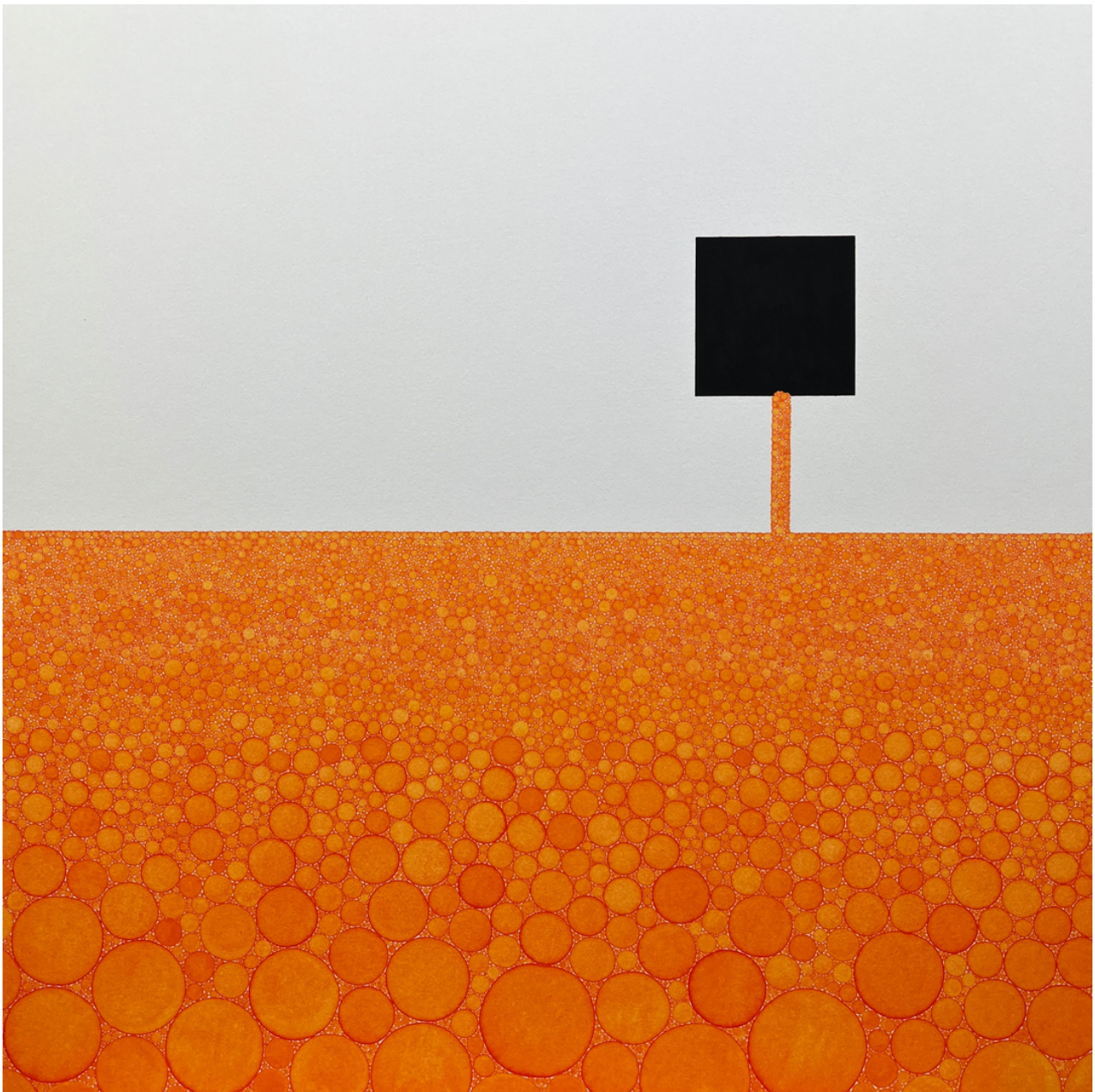
Three dimensions
Watercolor & gouache on board, 71x51cm, 2018



Window II

Hundreds upon thousands of intricately painted circles create these celestial expanses, a physical record of both time and thought process. A simplistic color palette allows Moran to focus organically on the act of painting itself, avoiding complicated aesthetical distractions. The matt black shape hovering over the finely detailed expanse of color invites the viewer into its symbolic vastness of infinitude.

Watercolor & gouache on board, 2022



My Linh Mac



My Linh Mac is a multi-media artist, visual designer, and art educator based in Chicago. Mac is best known for her digital paintings, traditional oil paintings, and her series of contemporary 'galactic /no-brush paint- ings- Ranbu. As an accomplished painter, her works portray beauty in humble places with her signature style of deep and vibrant accent colors. While Mac's paintings have varied genres, from conceptual, abstract, and figurative to contemporary, her digital and visual design works are commercial.

Mac discovered nontraditional techniques bring further variety to her paintings through the use of color manipulation and the manipulation of materials and presentation platforms. Her niche is the ability to produce art within one medium that looks as if it were created within a different medium. Each of Mac's artworks "speak for itself", her unique approach of combining elements and medium gives her the credibility of an inventive artist and visual designer. What makes her work stand out among young emerging artists is how she incorporates not only technical skills and knowledge from multiple creative fields of design, art, and technologies; but also, her personal experience and cultural exposure from different parts of the world as a traveler.

Mac's multi-media artworks are represented by Angard Art Hotel, Brauer Museum- Indiana, Queen Victoria Museum and Gallery- in Australia, the Museum of Outstanding Design (MOOD) in Italy, the Czong Institute for Contemporary Art (CICA) Museum- South Korea, and in many exhibitions, private collections across the United States and around the world. Through her creative works, she is currently a member of the National Oil and Acrylic Painting Society (NOAPS) Oil Painting of America (OAP), and a jury committee member of the International Biennial of Contemporary Art & Design for Lorenzo Il Magnifico Award & The Leonardo Da Vinci Award in Florence Biennale, Italy; Creative Communication Award (C2A) in Los Angeles, Davey Award in New York, Creativity International Award, Brightness Illustration Award and more.

Where are you from and how does that affect your work?

I was born in Vietnam, and I studied art abroad in Singapore, Australia, and the United States during my early teen and young adulthood. Throughout the years, I was greatly inspired and impacted by each of their respective local cultures, particularly the US where I was introduced to contemporary art.

What does your art mean, your reflection, exploration, communication or?

All of the above, my works reflect how I find beauty in humble places and sometimes explore spiritual aspects of life while the technique and mediums project my visions and interpretation of those beauties to others.

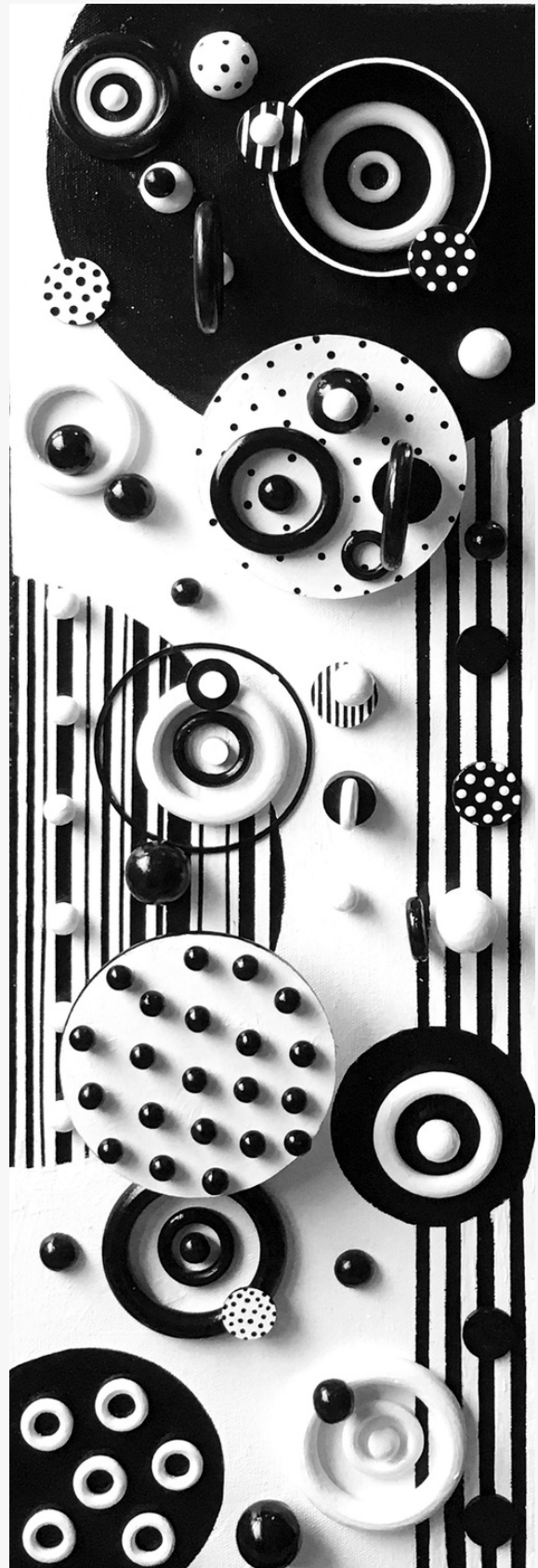
Do you create to understand or do you express what you have already learned? Or is it some combination of both?

Combination of both. I usually express my vision and interpretation in an open-ended fashion to engage in conversations with my viewers/audiences. I don't want to overstep and let individuals think for themselves since listening and communicating during conversion must come from both sides.

Tell me about your favorite medium

As a multi-media artist, I have worked with various mediums and continue exploring unknown territory. Acrylic paint would be my favorite if I had to pick only one. It is versatile, fun, and expressive. Painting and using my fingers to apply touch-ups is therapeutic for me.

Cilati
Acrylic & laser-cut plywood on canvas,
Size 24"x8", 2022



What does it mean to be original or unique (referring to art)?

From my entrepreneurial/emerging artist perspective, a lot depends on how experienced you are. It's important to keep your idea and work unique and relevant to your audience if you are an emerging artist. Being original is the key to setting yourself apart from other artists if you already have a strong following, and you get to set the trends rather than just follow them. Personally, I value originality and timeless concepts in art because true innovating artists are rare than ever these days.

Do you think you see the world differently than non-artists?

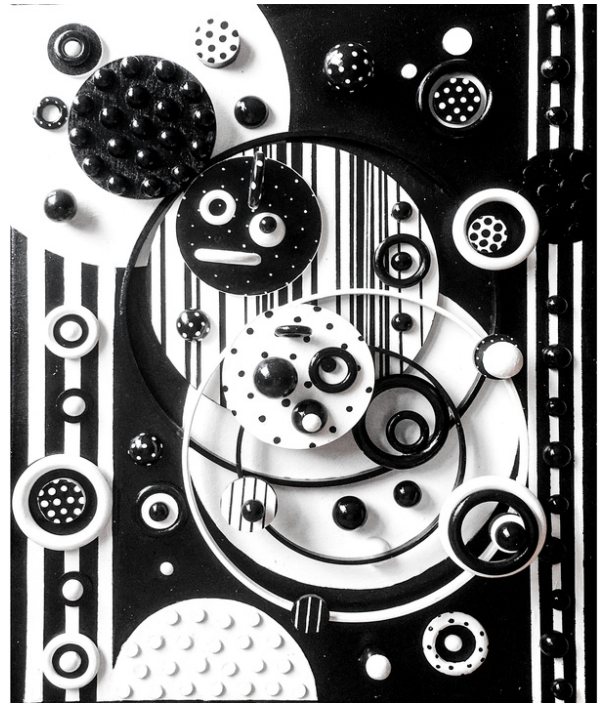
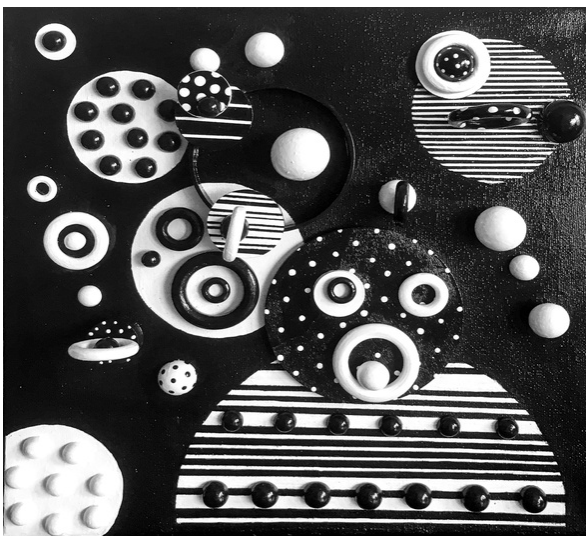
At a certain level, yes. I pay more attention to details and occasionally put critical thought into how things are made and how they came to be the way they are.

Does art have a purpose?

Of course, to me, art is what connects, teaches, heals, and inspires people.

Ophelia

Acrylic & laser-cut plywood on canvas,
Size 12"x12", 2022



Roxana

Acrylic & laser-cut plywood on canvas,
Size 20"x16", 2022

Is the end result more important than the process? Or the process? Or are they equal?

This is a tricky question. When I do design work, the results weigh more than the process because it's part of my job to deliver what has been expected. When I do fine art, especially with experimental projects, the process weighs more because I have more creative freedom with what I want to express and follow my instinct.

If you had to start over, would you choose a different path in your career?

Absolutely not, my path is certainly not easy but rewarding. Particularly when I'm good at it, I wouldn't trade it for anything else.

Is there an artwork here you are most proud of? Why? If so, please share it with us.

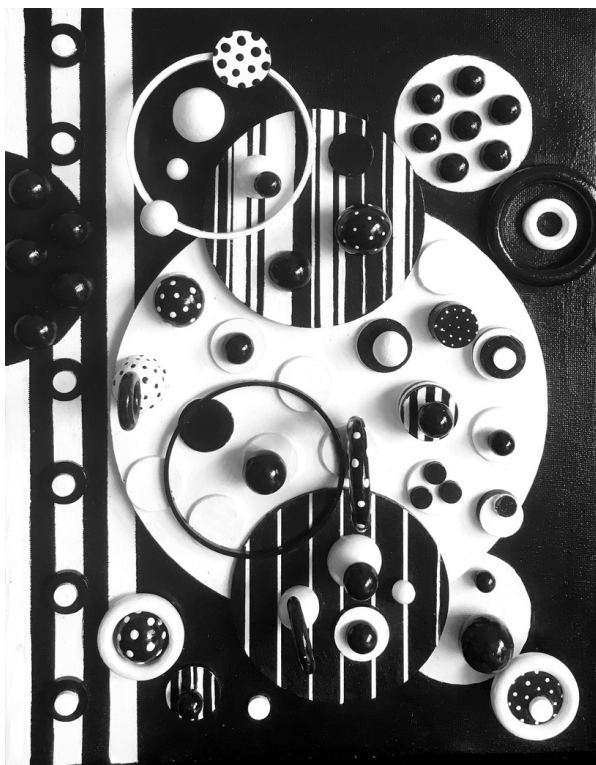
I'd like to present you with my most recent series, "Constellation," which is composed of 3D wood and acrylic paint on canvas. In contrast to lines of various densities, the bodywork has organic forms like spheres, dots, and loops. Every aspect of our existence has shaped us. They literally sculpt our environment into three dimensions, giving them far more control over our lives than we are aware of. One of these shapes that may be found in almost every aspect of life is the circle. The circle depicts evolution as a process of change from death to life, ending and beginning since it has no beginning or finish. In this view, a circle represents eternity. The Divine life force or energy that keeps our universe in motion is symbolized by a circle.

What do you do to keep yourself motivated and interested in your work?

I made sure to take good breaks and allow myself to think, evaluate my progress in peace, make a new plan, and get inspired, this way I can avoid being overwhelmed with new ideas and burnout. One piece of inspiring advice I was given, and still follow, is that success doesn't come to you overnight; rather, it only does when you take steps forward each day toward reaching your goals.

Ciro

Acrylic & laser-cut plywood on canvas,
Size 11"x9", 2022



Apus

Acrylic & laser-cut plywood on canvas,
Size 28"x22", 2022



Michele Keffen

South African-born, Michele travelled extensively through Africa and Europe eventually moving to the UK to settle in 1999. Her adventures and escapades in Africa have enriched her artistic eye with spice and deep humility for her human counterparts. Having experienced some dangerous events as well as deeply moving and heartwarming moments Michele was deeply affected and carries the desire to make change for good wherever she can.

Having firmly established herself in the world of fashion in the UK, she pushed her interests in Art to the sidelines for a while. Paint stains and the roughness on her fingers after working with clay to create her sculptures meant that she had to make a choice between art and couture.

In 2009 Michele was taken severely ill and so it was decided that her boutique in Christchurch, Society Brides, would close and she would work from her home studio. After a gradual return to health, she began a dancewear label that included outfits for World Class Latin and Ballroom specialists as well as top-ranked Ballet dancers.

Recently Michele has returned to Art with a revived passion. She is an accomplished painter and sculptor. Having spent many years engaged in representational art and fashion illustration, Michele has now begun painting more freely and from the heart. Drawing inspiration from time living and working in Paris, Italy and England as well as her home continent of Africa enabled her to utilise her considerable knowledge of Art History in combination with her understanding of colour theory and deep love of colour in many and various abstract forms, often dealing with issues that are of deep concern to her.

Many of Michele's pieces are interlaced with concepts formed from the patchwork of her colourful and varied life experiences in multiple, diverse locations around the globe such as time spent working in refugee camps and dressing Queens in their Royal bedchambers. Her Abstract art is of superior quality and splashes vibrant colours and textures across the canvas. Her Abstract Expressionism Conversation entitled Morphism and Modification of the Female Form is an interesting study of modern women's constant search for perfection, inspired by her experience in the fashion and photography industry.

Exploring Forms is a Conversation in which Michele has begun an in-depth exploration of plastic consciousness and the paintings constitute the preparatory work for a sculpture. The use of colours and shapes catches the eye of the viewer and brightens the room



Exploring Forms 6 - Acrylic on canvas, 60x50cm, 2015



Where are you from and how does that affect your work?

Being born and raised in South Africa has given me a very different perspective on life as opposed to my British counterparts. I have travelled extensively through Africa and Europe and eventually settled in the UK in 1999. My adventures and escapades in Africa really enriched my artistic vision and embedded a deep humility in me. I experienced dangerous and deeply moving and heartwarming moments which affected me to the point where I use my art to express those emotions and draw people together to help them express their own feelings and emotions.

What does your art mean, your reflection, exploration, communication or?

My art is far from a singular exploration or organised theme. My mind is chaotic and disorganised most of the time so I use my art as a reflection of what I feel and the thoughts I explore. Whenever I chase after an idea it creates a new conversation within my art and I discuss it from a number of angles. The viewer is taken on a journey of discovery and it is really important to read my conversations when viewing my art in order to appreciate how the chaos comes together into an ordered and fantastic arrangement.

Do you create to understand or do you express what you have already learned?

Or is it some combination of both?

My art is always an expression of how I understand things to be. There are times when I understand better how I view a topic only after I have painted it, but to begin with I always start with something I know. I like to feel comfortable with my art. Even though I'm not afraid of trying .

something new or a new medium, I feel it's important to understand what I want my viewer to take from the art I produce. I think that comes from my background in Couture

What does it mean to be original or unique (referring to art)?

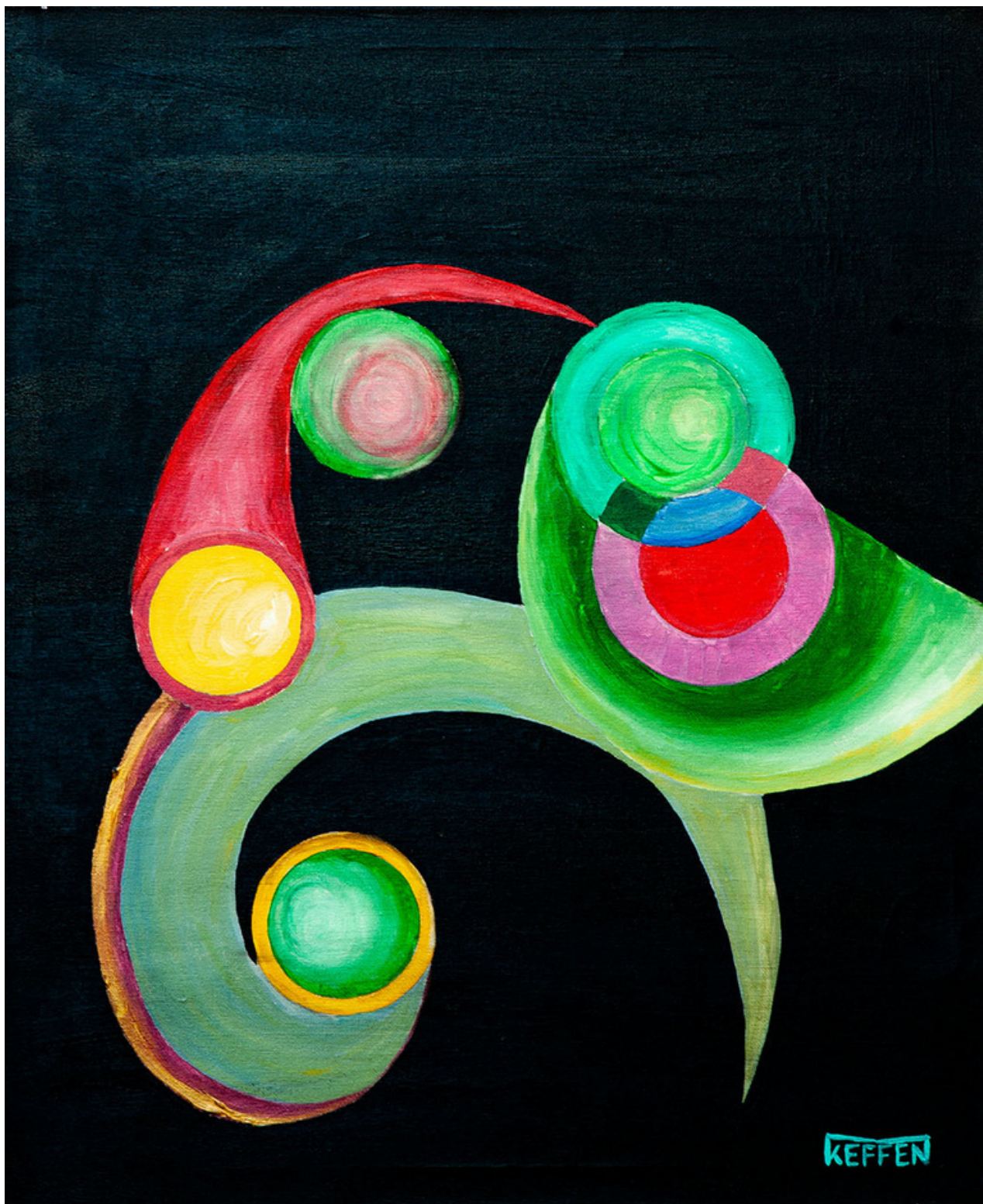
To me, originality is important insofar as the art should be recognisable as that of its creator. There are many artists who keenly follow their mentors or who like to paint and sculpt in the same style as that of a favourite artist. This will definitely show in their work. I don't have any problem with the fact that people may notice the similarities in my work. The important thing for me is to be my own person and do my own art.

Tell me about your favorite medium

My favourite medium is Acrylic on Canvas. I feel that it will retain its vibrant colours and outlive many other mediums. I like the way I can easily work it and it suits my style of art. I have recently begun working with clay again and may change my mind about my favourite medium once I settle into it, but the majority of my art at the moment consists of canvasses.

Do you think you see the world differently than non-artists?

There is absolutely no doubt in my mind that Artists see the world differently. I see and hear everything through the eyes of opportunity as something that could be turned into art. I bear witness to art in a different way than someone who is not an artist too. I see all the work that went into a piece of art and appreciate everything about it. I can't simply appreciate a piece of art just because it is art. I always look deeper. The same way I look deeper at the world and people around me.



Exploring Forms 5 - Acrylic on canvas, 60x50cm, 2015

Is there an artwork here you are most proud of? Why?

Exploring Forms #3 is the painting in this series that has the most significance for me. Without realising it and without intention the painting has a look about it of a mother and infant. I remember listening to Ava Maria by Andrea Bocelli, while painting this canvas and feeling really emotional about the babies I had lost. Somehow the circles, triangles and other forms just managed to collect themselves together in the shape of a mother holding her baby in a protective hug. The emotions that certain shapes and symbols engender in people are important to note. Triangles for instance always remind me of sailing because my hubby and I are sailors. A Swastika on the other hand could bring up terrible



Exploring Forms 3
Acrylic on canvas, 60x50cm, 2015

memories of suffering for another person. Rings and circles could be the embodiment of marriage. These paintings are filled with small but powerful reminders of why shapes are so important.

Does art have a purpose?

The purpose of art, in my opinion, is to change the world. Without art having a voice, it would not draw the viewer in and would lose its attraction. The best way to draw a group of people together is to get them to make art together. In summary, I think art can change people's viewpoints or perspectives and inspire them to alter their opinions on topics or their responses to certain behaviors.

What do you do to keep yourself motivated and interested in your work?

I have so much going on in my head. I think about a million things at once. My art asks questions and starts conversations. The best way for me to sort out the questions in my head is to put them on canvas and start conversations with my viewers. That way I feel that when I'm not sure whether I'm getting it right, I can have a conversation or look through my art and remember. Generally, though it is in my nature to be motivated and keep busy. I'm not someone who sits around waiting for the motivational fairies to come and sprinkle their magic dust on my hair.

If you had to start over, would you choose a different path in your career?

Yes definitely. I wanted to be a Chemical Engineer. I love puzzle-solving and working with complex problems and challenges. I don't regret any of my life decisions because I have made the most of everything I have been given.

Lewis Andrews

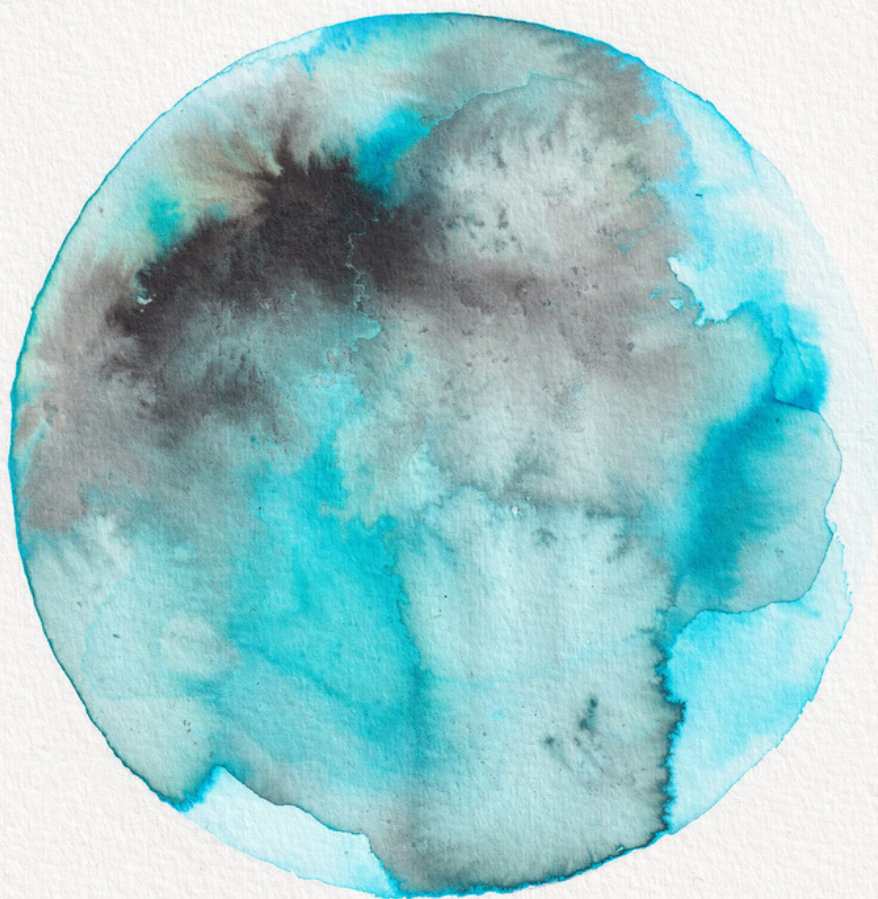


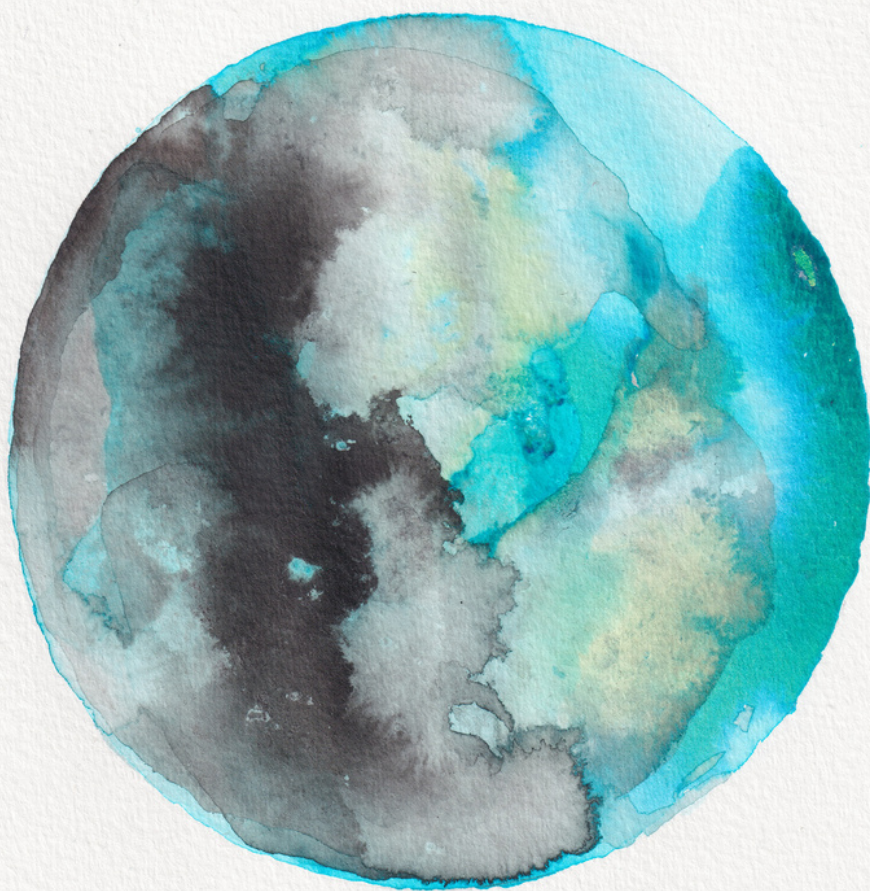
Lewis Andrews is a Fine Artist based in Leeds, United Kingdom. His work specializes in dealing with complex thoughts, ideas, and facts within nature and science. Some explore those in which we seem to be overshadowed and overpowered in comparison by the vast distances, size, or quantities. Others investigate moments of extreme power, creation, and rebirth on a molecular scale or on a scale comparable to that of the universe. Questioning our relationships, place, and role within the universe, environment, and natural spaces. The 'Destruction of Our Pale Blue Dot' drawings focus on the devastation currently plaguing our planets oceans.

Destruction of Our Pale Blue Dot

'Destruction of Our Pale Blue Dot' focuses on the destruction we're causing to our oceans through activities at sea such as oil drilling and pollution whilst simultaneously touching upon the issue of our oceans being unable to absorb anymore carbon dioxide from our atmosphere, decreasing the amount of time we have to reverse climate change. The drawings are created over an elapsed time period as ice blocks melt into the Indian ink to create the drawing. Echoing the notion of our planet losing its sea ice and we only have a short amount of time left to reverse this damage before it's too late. With our activities across the planet increasing the harmful gases within our atmosphere, the oceans are no longer capable of absorbing any more carbon dioxide and accelerating the effects of climate change. Our planet once referred to by Carl Sagan as a 'Pale Blue Dot', is suffering and dying.

Melted ice, indian ink & ink on watercolor paper, 29.7x21cm, 2021







Where are you from and how does that affect your work?

I'm currently based in Leeds, United Kingdom. The majority of my work is unaffected by living within a city centre due to most of the subject matter coming from scientific texts and books. Some of the work that involves subjects further afield obviously can be a little harder to achieve but there comes an excitement when having to travel to make work.

What does your art mean, your reflection, exploration, communication or?

My work specialises in dealing with complex thoughts, ideas and facts within nature and science. Most investigate moments of extreme power, creation and rebirth on a molecular scale or on a scale comparable to that of the universe. Questioning our relationships, place and role within the universe, environment and natural spaces.

Do you create to understand or do you express what you have already learned? Or is it some combination of both?

It's a combination of them both. Most of my work aims to achieve some kind of 'Informative Encounter' with the audience. A gain in scientific information through the use of a visual medium. Of course, I've already learnt about the subject matter whilst making the artwork but there have been a few subjects I've understood more through creating the work.

What does it mean to be original or unique (referring to art)?

Tricky. Nothing in art is original, it's always been influenced by something else. Think of it more like a tree constantly growing I'm just another branch growing off the influence of previous works and artists.

To be unique, again tricky. Sounds simple but I would say just be yourself and stay true to what you want to create and your ideas.

Tell me about your favorite medium

I work very conceptually so my ideas often decide what medium will be best to work with the idea in question. A good example would be when I was exploring the element Carbon and so used Indian Ink (which is mostly Carbon) in several drawing works. In general, my work often falls into Drawing, Print, Photography and occasionally film.

Is the end result more important than the process? Or the process? Or are they equal?

Equal within my practice. To stimulate the informative encounter I mentioned earlier, the artwork needs to translate the scientific information visually in which the audience can access that information. Then of course, there's the end product which serves as the catalyst for the informative encounter.

Do you think you see the world differently than non-artists?

Yes, but I don't think that's limited to just artists. Everyone sees the world differently.

Does art have a purpose?

Indeed. However, an artwork's purpose can be decided by the artist or viewer. The list is endless in terms of what art has been made for over the centuries.

If you had to start over, would you choose a different path in your career?

Nope, very happy with this path I've chosen.

Sareth Gavage



Gareth Savage, under the alias Sareth Gavage, creates bold, intricate semi-realistic worlds focusing on patterns, shapes and details. Exploring Psychedelic worlds and landscapes through innovative colours and flows taking you on a unique and explorative journey. His work rewards repeat visits with the viewer often discovering unseen elements.

Sectorize

Inspired by other digital drawings of mine, I wanted to try and create the most accurate symmetrical drawing that I could. This took around 3 months and required a lot of attention to detail!

Fineliner, acrylic, sharpie, posca pens on card, size A3, 2020



Vision magnet

Inspired by other digital drawings of mine, I wanted to try and create the most accurate symmetrical drawing that I could. This took around 3 months and required a lot of attention to detail!

Fineliner, acrylic, sharpie, posca pens on card, size A3, 2020



Where are you from and how does that affect your work?

I'm from Bristol, UK and currently live in Leeds. I would say being based in the UK has influenced my work in several ways, some more tangible than others. Local architecture and nature inspire patterns in my work and the art scene of the area certainly influences me.

What inspires you?

I'm inspired by lots of different things including; psychedelic and visionary artists, patterns in nature, patterns in buildings, architecture and art in general. I like to combine all of these interests and influences to create a melting pot of ideas that becomes my work

What does your work aim to say?

Currently my work is intended to be beautiful, enticing and inspiring. I don't have an underlying message in my work, which is something i'd like to develop over time. You could say that my work can evoke a sense of calm, whilst other pieces are much madder and more chaotic.

What is our biggest challenge in being an artist? How do you address it?

Making a living! I've not received any formal qualifications for art, so never studied how to make a regular income. This also means I often lack the the confidence to price my work fairly or ask for a fair wage based on the work i've put in. I'm currently trying to address this by finding other income sources and building my art business up slowly over a prolonged period.

What do you like/dislike about the art world?

I find the art world difficult to navigate, there is so many talented artists around and it doesn't always seem like there's

enough opportunities to go around. I'm trying to think from an abundance mindset - that there is enough opportunities for everyone, this is a bit of a work in progress also as it's not my default state. It also seems like there's such a big gap between selling your work for a fair price and the artworks that sell for millions. I'd like to see this gap closed as a hope that it could provide a more steady income for lower earners in the art world.

Name the artist or artists you'd like to be compared to, and why?

I try not to compare myself to other artists as I'd like my work to stand on its own. There are many amazing artists in the Psychedelic and Visionary art fields that it would of course be awesome to be compared to. I think this might inflate my ego up more than it needs though! I'm trying my best currently to be my authentic self.

Flow Intrigue

Flowing on various rhythms and patterns, this piece conjurs up fossilised creatures and science fiction machines.

Acrylic, posca on paper
Size A3, 2020



What is the hardest part of creating for you?

I struggle to finish work, my studio is full of pieces that are in various stages of completion. I often start new work and can't bring myself to finish it. This is often linked to the idea of perfection or not realising your idea as best as you can. I'm also currently trying to refine this and improve, any advice is always appreciated

Describe how art is important to society.

Art is a tool of expression, I've heard some say that artists are able to convey messages in a way that can be understood by many, and that visual language transcends verbal language. For me personally my work is more about beauty, intrigue and inspiration, though i'd love to make some work that has a clearer message. A mural in a city centre can really strike up a conversation or portray a strong message, whilst an evocative painting can bring forth emotions that the viewer might not have even been aware of. This is the importance of art for me, to break down walls and challenge ideas

What are you focusing on right now?

Right now i'm focusing on honing my skills and developing better painting technique. As I mentioned earlier I don't have any formal training in this area, so i'm playing catchup a bit in order to master the basics. I've also been given a kick up the ass to finish a lot of the pieces in my studio, so we'll see how this goes.

What are your long-term goals?

I want to make my living from art in the long-term, or have a stable income that allows me the time to create and learn, whilst becoming a better artist. I'd love to make big, detailed, colorful paintings, murals and other such work.



Resemblance Of a Past Future : Enchantment

Acrylic on wood panel,
Size 100x60cm, 2022

Resemblance Of a Past Future : Progression

Acrylic on plywood,
Size 60x90cm, 2022



Gemma Louise



" Creativity of any kind has been something I have always been drawn to. In my own practice, I create expressionistic paintings as a cathartic process to express her emotions and navigate her thoughts. Coming from a working-class family, and having roots in Derbyshire as well as the North East, I have strived forward and committed myself to my work, alongside my role working with children who have various circumstances. Inspired by the hues and pigments in various color palettes, I explored the fluidity that can be created with paint. Focusing on the movement of the piece rather than the outcome produced this abstract piece containing waves of various colors and tones. This helped me express and trust my own movements and became a cathartic process to be a part of. My process requires the use, or lack of, limited tools to create these expressionistic paintings. By using limited tools and making use of recycled canvases, it helps to create abstract work in a more eco aware way."



Sunny side up
acrylic on recycled canvas,
41.5x42cm, 2020

Cradle

A sorrowful cradle of the empty nest,
Swirling of what ifs and whys,
Shield away the hole from gazing eyes,
Prying, prodding and interrogating lines.
A sense of longing, of foreboding of want.
The instinct to nurture, carry, protect and love.
Forever will wonder and idle in dreams,
Forever a piece broken, come away at the seams.



Cradle of wave - acrylic on recycled canvas, 101.5x81cm, 2022

Hazy

Misty eyes and searching minds,
Scatter amongst the haze,
Scanning for the one true goal,
But getting distracted by the waves.
Distraction at its finest,
Occupying the empty mind,
Just searching for that kindness,
That once was left behind.
Is it there?
Does it still exist?
Is what I have been looking for just hiding amongst the mist?
Eyes forever searching amongst the hazy minds,
Smoke forever swirling distracting troubled minds.

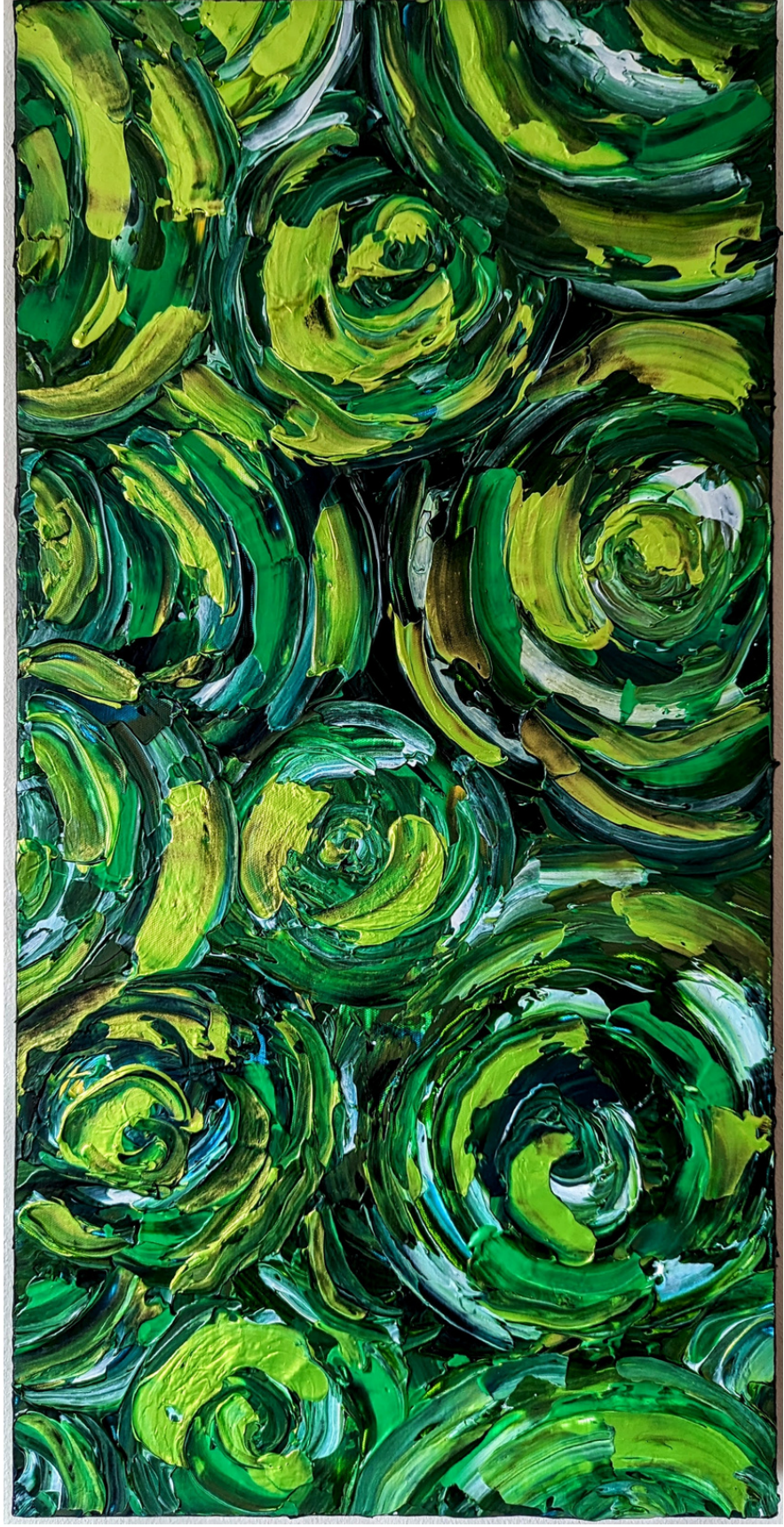


Hazy smoke and minds - acrylic on recycled canvas, 113x84cm, 2021

Oak

Small, timid frame,
Unfamiliar, friendly face appears,
Embrace within a sweet smelling jumper,
Each bumpy notch of stitch a comfort.
Twirling words of tenderness and sincerity,
Entangled with wisdom, wit and punnery,
Enveloped in my mind, forever entwined,
A delicate and fragile woman.
With natural progression a character thus developed,
Of sensitive soul and caring role,
Of heirachy she takes the patriachy,
From noble descent she forms.
Our trees grow taller, loses branches and ages,
The roots underneath become a tangled rage,
Tighter and tighter, until formed into one,
A bond that will remain unbroken.

Evergreen - acrylic on recycled canvas, 61x31cm, 2022



Where are you from and how does that affect your work?

I am originally from Derbyshire in the UK. However, I grew up in the North East of England during my teenage years and studied for a degree in Fine Art at Hartlepool. Having a varied home life has allowed me to be freer and not focus on a specific base for inspiration, having a more varied one.

Why did you choose to be an artist?

Creativity has something I have always been drawn to. I endeavor to learn new art skills and like exploring different concepts in different formats. Art was the one constant I had in my growing up and became an anchor for me to keep myself tied to.

What inspires you?

Emotive language inspires my paintings. I focus on the emotion at the time rather than the outcome I want to achieve. I am inspired by music when painting as I focus on the fluidity of this and incorporate this in my work.

What does your work aim to say?

My work has been a public diary of sorts. Each piece is painted as a way to explore any current thoughts and feelings I am navigating at the time. It shows my vulnerability of myself, but also human nature.

What is our biggest challenge in being an artist? How do you address it?

Promotion of art is becoming more and more difficult to achieve and becomes a constant grind to keep on top of. I try to keep on top of this by making sure I don't suffer from burnout and only create when inspiration strikes. I then make sure to try to venture out to opportunities that feel relevant to me.

What is the hardest part of creating for you?

The hardest part for me is being completely honest with myself. My paintings are accompanied by poetry to help create a narrative of the strokes of paint to help the viewer gain an emotional meaning to the pieces. However, by doing this, it has become a cathartic process to allow my inner self to relieve itself of any emotional weight I am carrying.

What is the role of an artist in society?

I think it is important for an artist in society to keep challenging the norms of stereotypical art and create a narrative to get a conversation going. With my work, I personally hope I can help create a narrative about confronting emotion and processing it.

Who are your biggest artistic influences?

I am inspired by Vincent Van Gogh, Jackson Pollock, and Yayoi Kusama

When is your favorite time of day to create?

I don't have a specific time of day to create, I tend to go when I have the urge to divulge my emotions or creative inspiration takes over. I do tend to do this at night time though when it is the quietest from the hustle of the everyday.

Do you have a network of other artists, and how do they support you?

I work mainly on my own but have had support from some galleries over the past couple of years.

What are your long-term goals?

I would love to be able to open my own art studio and start my own art therapy practice, where I can teach other people, regardless of their artistic abilities, how to tackle any issues and emotions with creativity in a healthy, productive way.

Anne Brooke



Anne Brooke is a mixed-media textile artist living and working in Brighouse, West Yorkshire, UK. After gaining her BA(Hons) in Visual Arts and Culture she went on to teach art and textiles and has been doing so for over 25 years.

An accidental change in life became a significant new journey, where in 2011 Anne found time to begin to develop her own practice. Developing work that focused on the journeys we take every day, treasures we notice and love of nature was a love Anne shared with others, through her stitched and embroidered collages.

She exhibited her work at Bankfield Museum, Art in the Pen, Saltaire Arts trail, Yarnsdale, Crafts in the pen, and also at the British Craft and Trade fair. She has self-published her own 2 books, had work published in a variety of magazines, and later this year will be exhibiting at the Knit and Stitch show in Harrogate.

After taking a short break from creating her work to focus on the teaching side of her work and take some time to explore new avenues, Anne is excited to share the start of a new body of work for 2023.

The circle is representational of the whole self, a timeless cyclic movement that has no beginning or end. Yet within we experience light and dark, create and remember memories, we protect, mend and heal the circles within.

‘I am whole, what you see is me. You can’t take anything away, only trap them, wrap them up, and put them in boxes. A repeated cycle in life that makes living possible. Built up over time, cracks that appear, layers that peel away, this makes up the whole you. But within my circle, there is a hole, an empty space. It needs to be protected, mended and healed over time. The circle, a thing complete in itself.’

In this new series, Anne frames her work within a circular embroidery hoop that contains an additional hoop. Combining paint, fabric, stitch, and embellishments in her first series entitled - 'Whole: Hole'

'Whole: Hole 1' - Wooden embroidery hoops, fabric, stitch, paint, embroidery, 3D embellishments, diameter 8 inches, 2023.

Whole: Hole 2' - Wooden embroidery hoops, fabric, stitch, paint, embroidery, 3D embellishments, diameter 10 inches, 2023.

Whole: Hole 3' - Wooden embroidery hoops, fabric, stitch, paint, embroidery, diameter 12 inches, 2023



Where are you from and how does that affect your work?

I am from a small town in West Yorkshire, Brighouse, which is a beautiful part of the country. Living and working in the countryside has always had an impact on my work, especially when I first started my stitched collage as they were based on the many walks I went on. Even now I can be found photographing the moss and lichen found on the stone walls and they remind me of a protective covering and inspire the embellishments in my current work and focus.

What is your background?

After completing a degree in the Visual Arts I went on to train as an Art teacher. I have been a teacher for over 27 years, teaching art and textiles at our local secondary school. I discovered a love of attending artist workshops during this time, but it is only in the last 12 years that I have had the time to develop my own practice.

Why did you choose to be an artist?

I have always loved creating and being practical, but never specifically chosen to be an artist. It has been more of an accident. After completing a city and Guilds in embroidery I was invited to enter some work into a local art exhibition. First I was surprised to be accepted and even more amazed to win one of the prizes and go on to sell the work. I liked what I did, but never thought someone else would too and buy the pieces. Things developed from there and I now teach and sell work all over the UK.

What inspires you?

Things have changed over time but I am always drawn to texture and the values of colour. I took some time out recently to

re-explore what my focus is in my work and what inspires me now. This is an exciting point as I start a new series of work based on 'Whole: hole' Always inspired by hand embroidery and mark making with a stitch I am looking forward to seeing where this new journey will take me.

What is the hardest part of creating?

Sometimes it is having the patience to complete the current piece I am stitching. Hand stitching takes time, which I enjoy, but I am usually thinking about the next piece/technique/idea I want to explore. To combat this I usually have a number of pieces on the go at the same time.

What is the role of an artist in society?

There are different roles but I feel the sharing of knowledge and skills with others is vital. It is one of the things I love to do. Giving others the tools to be able to express themselves, help their mental health, and share a passion is then inspiring for yourself.

When is your favorite time of day to create?

For me, it isn't really the time of day, but the mood I am in. My ideal situation is a sunny day where I can take my work out into the garden and spend a few hours stitching in the sunshine.

Does art help you in other areas of your life?

Having a project is just for the love of stitch, keeps me focused, and gives me time to think about the work I would like to create.

Tanya Preminger



“My purpose is to express the immaterial essence of things in physical stuff: to make tangible the universal essence of the creation”.

Tanya Preminger was born in the Soviet Union in 1944. Since 1972 lives and teaches in Israel.

M.A. from Surikov Academy of Arts, Moscow, Russia. 1963-1969. Since 1972 lives and teaches in Israel. Tanya Works in various media: sculpture, landscape art, installation, and photography. Tanya's Monumental works and Environmental projects are installed in Israel, Russia, Nepal, France, China, Poland, Argentina, Romania, India, Turkey, Chile, Ukraine, Italy, Germany, Montenegro, Brazil, Bulgaria, Japan, Korea, Slovenia, Filipinos, Vietnam, Latvia, Austria, Serbia, Greece, Slovakia, Taiwan, Sweden, Czech Republic, Finland, Canada, USA, Estonia, Spain, Belgium, Denmark.



Tanya Preminger "Round Balance". 2008. Soil, grass. 900 x 900 x 260 cm. Art Festival Saint-Flour, France.



What materials have you experience working with and which one is your favorite?

Like most sculptors, I started working in clay. Then I switched to wood, stone, and earth.

When were you most satisfied in your job as a sculptor?

Any material with which you work long enough gives pleasure in work, since you know its problems and feel them. It helps and leads.

What inspires you while creating the monumental sculpture?

The process of work is a pleasure; its completion is not always so. Because usually in the imagination the work looks better. Thoughts have more possibilities. The heavy material and large size distract the sculptor from physical work.

What are you working on right now?

Therefore, after several monumental works, I now enjoy making small, intimate marble sculptures.

Who or what are your most important artistic influences?

An artist should not see a lot of other artists' work. For example, after visiting the Noguchi Museum, I told myself that there was no point to work in stone. After Noguchi, it is no longer possible to say anything new in this material. It took a long time to clear out Noguchi's influence.

Describe the process of working on a sculpture.

Every artwork needs an idea as a start. There are two possibilities to get this initial push. First is when other people set the theme and conditions. The second is when some form or material I see gives me an idea. In the second case, the work goes much easier. Mentally, but not necessarily physically.

When people view your artwork of yours, what do you want them to experience and think about?

I try to create artwork with deep meaning. And I am pleased to see that there are people who understand them.

How does art impact other parts of your life?

I think that creating art narrows the horizons of the artist and the scope of their activities. The artist lives day and night in his work and it does not leave him time for extraneous activities.



"Universe", 2003, Stone, 260 x 260x 100 cm, Tirat-Karmel, Israel.

Susan Williams



Susan studied at Kingston University and the Royal Academy, London. She has won national and international residencies including the Vermont Studio Center and Brush Creek Foundation for the Arts, Wyoming, USA. Awarded membership to the Royal Society of Sculptors, Susan has shown her work throughout the UK and abroad. Exhibitions include lakeside installations in Toledo, Spain, and Laugarvatn, Iceland, and exhibiting with the Stadtmuseum, Germany, and Geumgang Nature Art Biennial, Korea. During the lockdown, she developed new works specifically for online exhibitions contributing to projects such as Coantivirus International Exhibition, and NYplus, China.

Susan uses many different mediums but the core of her artwork is a site-specific installation where the space, the ambient lighting, and the moment in time have a defining influence. Her research is an exploration of this influence and its effects.

Her aim is to make what is already there more visible, at times capturing what we don't normally see, light, space, and the potency of color. Illusions such as floating and evanescence reoccur in her work making further links to the magical and the metaphysical. Her inspiration comes from every day and the need to find meaning in our lives.



Wait and Weight, 2021

Image from the artwork Wait and Weight made using shoes and perspex capturing the confinement of families during the Covid 19 lockdowns.

Where are you from and how does that affect your work?

I am Londoner by birth but have lived in Kettering, Northamptonshire, UK for the past 10 years. Since moving to a more countrified area I have focussed more on outdoor work and nature, although not exclusively, and still work with ready-made and manmade materials. Moving has broadened the materials and media that I work with.

What inspires you?

My inspiration comes from ordinary life, every day, and our need to find meaning in our lives.

What is our biggest challenge in being an artist? How do you address it?

My biggest challenge as an artist is to communicate clearly and boldly with my audience whilst simultaneously adding mystery and the unexpected. For me, this means using simplicity in my process so that the moment in time, place, and materials loaded with references can converge and speak for themselves.

What do you like/dislike about the art world?

I like the idea that the art world will absorb all kinds of art if you can find your place and your audience in it. I dislike the idea that most galleries only show a limited range of art forms and often only show the most successful artists. I like the idea that an artist can be self-sufficient, promoting their own work directly through websites and social media. At the same time, this can be very time-consuming and costly by the time you have subscribed to different portals, websites, YouTube, etc.

Name the artist or artists you'd like to be compared to, and why?

I don't know of any artists who work in just the way I do or that I consider my work to be directly comparable to. My favorite artists have an overlap in approach or artistic language, for example, Richard Long uses simplicity and repetition, Antony Gormley exploits relevant materials and space, James Turrell works with light as installation, Andreus Gursky uses attention to detail and repetition.

What is the hardest part of creating for you?

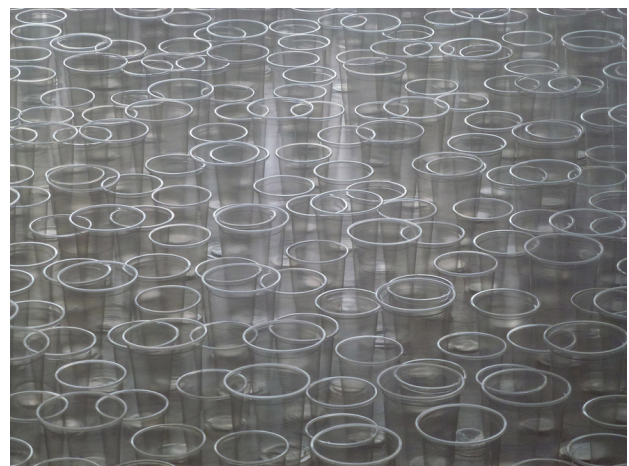
The hardest part of creating for me is to stop my ego from interfering. The desire to do the right thing, stand out, be the best, can prevent making a genuine inquiry, opening the doors to discovery and seeking a hidden truth or reality.

When is your favorite time of day to create?

I can create at any time of day but would also describe myself as a morning person if I want to speed through work.

Tell me about your favorite medium

I enjoy all the different mediums of art. Each has its own beauty, challenges, and surprises.



Invitation 4, 2012 - Image from the light interactive installation, made with plastic party cups

What is the role of an artist in society?

Art is a form of communication. It can focus and highlight the values of society, stimulate and challenge people to think, vocalize feelings, to take action. The phrase “ a picture speaks a thousand words “ shows what a powerful tool it can be. Artists, makers, designers, architects, and writers also have a role in the production of all the manmade objects in the world, thus hugely impacting our lives in many different ways.

Describe how art is important to society.

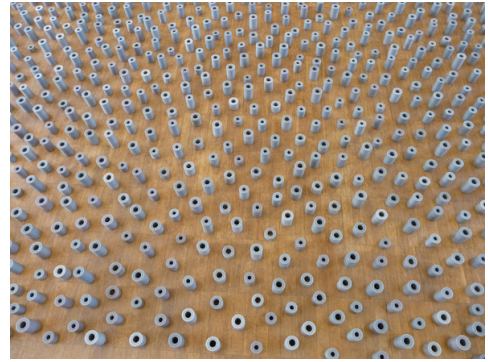
Creativity means bringing something into being that never existed before, for that person, thus art by its very own nature is expanding. It is an inquiry that encourages individual expression and is a thought-provoking, reflective, empowering experience. Art is important to society as it allows us to experience the world more fully, and feel more alive, whether you are an artist, amateur, viewer, or connoisseur.

What are you focussing on right now?

Right now I am working on several projects. In the studio, I made installations and photographic works with dried/dead rhubarb leaves as well as experimenting with alpaca hair, cardboard, and also human hair. Outside the studio, I am using light reflective materials to make small experiments in churches no longer used for services, but that are still open.

What are your long-term goals?

My long-term goals are to continue to explore and travel with my work and undertake interesting residencies at home and abroad. I plan to produce a series of books documenting different projects.



Pulse, 2011

Image from the installation Pulse made using cut foam insulation tubes.

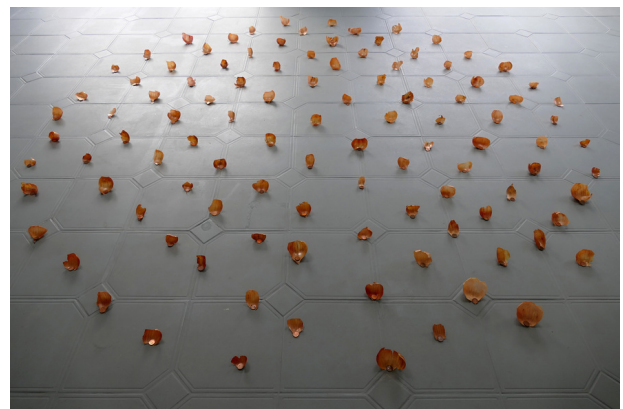


Stir, 2017

Image from the installation Stir made using plastic cutlery digging into the earth made for thpicnic area of the Museum Gardens.

Untitled (onions & coins), 2023

Image from the installation Untitled(onions and coins), made using a penny to both tip and hold the onion skins in place whilst keying into the surrounding light.



Farrah Li

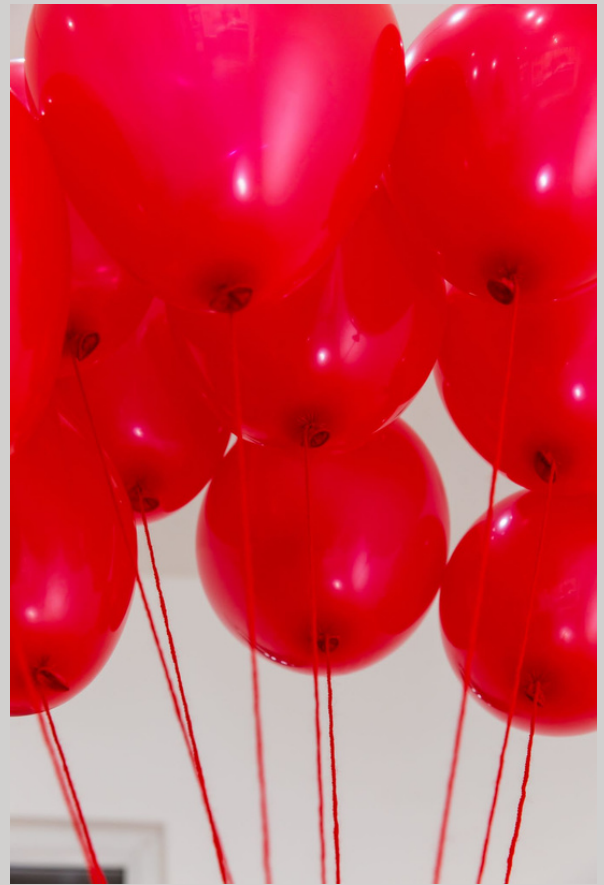
Farrah Li is a Chinese artist, living and working in the UK. With her work, she is interested in exploring new identities for everyday objects and even for herself. Broadly speaking, the themes explored in her work range from environmental concerns to migration, exile, and gender issues.

The first group show she attended was in 2019 at Tate Modern. At the beginning of 2020, she also joined another interim show which was held by CSM where she was studying and teaching. Her current project is the exploration of the intimate relationship between people and the environment through performance. She prints in animate objects and by creating the stories, she gives them identity and movement in space and time. Her chosen mediums are wood, plastic, and fabric. When she focuses on creating imagery, she also uses moving images to express as well as record emotions. In this way, she creates a connection between time, space, and the viewers.

From her point of view, everyday objects can defamiliarize the viewer's traditional perception of things by creating new meanings, also allowing the emergence of what she calls "fake identities". For the original, is only about the temporal sequence an object appears in, and not about an ontological truth. In other words, a fake is already an artificial idea that distinguishes the original from the unoriginal. Her artwork aims at investigating how identity changes in the relationship with its surroundings. Following Heidegger, she believes that by extracting the "thingness" from the things, she can further explore the external environment's influence on what we generally call "identity", sometimes even in a playful way, like with the ladder on the paper or the body on the silk. Most importantly, with her work, Farrah questions the origin of the concept of identity. With all these questions in mind, her work builds a dialogue with current issues that discuss the interconnection between internal and external, individual, and spiritual as well as the society which identity is entangled with.



Showed in Tension Fine Art Gallery
(London) in 2021 TURN IT OFF 2021
Various dimensions
Ballon, yarn and water tap



Where are you from and how does that affect your work?

I'm from China and now living in London. My heritage, experiences, and perspectives are uniquely intertwined with my creative process, and I strive to showcase these elements in my work. Growing up in a traditional Chinese family, I was exposed to a rich cultural heritage but also a patriarchal society. I want to use my work to explore issues of gender, identity, and social expectations. While my cultural identity has given me a unique artistic voice and perspective, I also face obstacles in a male-dominated world. However, I believe that my art has the power to transcend cultural and societal boundaries and connect people through shared experiences and emotions

Why did you choose to be an artist?

As a young and creative individual, I have always been drawn to the world of contemporary art. It is a form of art that allows me to expand my own limits of self-expression and enables me to create immersive experiences that can evoke powerful emotions and ideas. I want to become that kind of artist who is not just about making something new, but about exploring new ideas and concepts and creating something that resonates with others. It is a way of expressing myself that allows me to connect with the world in a deeper, more meaningful way.

What inspires you?

Philosophy theories inspire me a lot along with the whole process of my art practice. For instance, Plato's Cave is a powerful allegory that illustrates how our perceptions of reality can be distorted by our limited experience and understanding. That makes me start to think about how

interesting perception and perspective in creating and interpreting art, which motivates me to try to challenge viewers' perceptions by creating works that force them to question their assumptions.

What does your work aim to say?

By questioning the identity of myself and everyday objects, I'm trying to send the message through my works following Deleuze: there is a body without organs. It is unproductive, it cannot reproduce, it has no source, it cannot be consumed, and it has no form but its position at the moment. It should be noted that the organ-free body exists exactly where it is produced and is produced as the identity of production and product.

What is our biggest challenge in being an artist? How do you address it?

Finding my own unique style can be one of the biggest challenges I have faced being an artist. It's a process that requires experimentation, exploration, and a willingness to take risks. That's why I try to experiment with different materials and mediums. Trying out new techniques can also help me discover my strengths and weakness, and finally help me find my voice.

What are your favorite and least favorite parts of professional art?

My least favorite part is the prevalence of traditional art forms and the expectations that come with them. This may make it difficult to gain recognition for innovative and experimental work that challenges established norms. On the other hand, my favorite part of it is the potential to create truly unique and boundary-pushing installations that inspire others and create a conversation around important issues.

What do you like/dislike about the art world?

What I like about the art world is that it gives me the opportunity to connect with like-minded individuals who share my passions and inspire me to keep creating. But I think one of the most concerning issues is the elitism and exclusivity that often exists within the art world. There is a tendency for certain galleries, museums, and collectors to prioritize artists who are already well-known or come from certain privileged backgrounds. This can make it extremely difficult for emerging artists, especially those from marginalized communities, to break into the industry and get their work seen.

Where do you find inspiration?

I believe art is a reflection of the artist's experiences. Most of my inspiration is from everyday life. Observing people and their surroundings, paying attention to the signs on the road, or noticing the subtle nuances of social norms is where I get my joy as well.

How useful has social media been for you?

Through social media, I can not only share photos and videos of my work but also provide viewers with behind-the-scenes glimpses into the creative process. At the same time, this can help me build a following and gain exposure, which can lead to more opportunities for exhibitions and performances. It can also be part of the work as well like the group exhibition I joint at Tate Modern back in 2019, where I put the Live of the whole process on Instagram.

What are you focusing on right now?

I'm still focusing on producing more work at the same time finding a new life for my

archive works. The new project I'm working on at the moment is about senses based on my dimensional perception of objects like the door you can see in daily life. It would be a projection work with video and sound. That's also my first time trying to do sound work so I'm very excited. I'm looking forward to showing it in our artist-led exhibition which is coming this year and organized by me and two other talented artists and curators.

Untouchable Hand
Plastic and wood, various dimensions, 2020



Shown in Slash Art Gallery
(London) in 2021

Dead Tree 2020
Various dimensions
Tree branches, yarn, garden
chair, and video records.



vimeo



