

The Guide Artists Magazine

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YOEL DÍAZ GÁLVEZ

yoeldiazgalvez.com

The Guide Artists Magazine

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RAMÓN A. OLIVARES

CO-FOUNDER & ADVERTISING EXECUTIVE

ALMUDENA RODRÍGUEZ

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THE GUIDE ARTISTS Magazine is built upon an idea that art is universal and fun. Being the premier worldwide artist's magazine in the world, THE GUIDE ARTISTS embraces the idea and explores the possibilities of art in every page. Published monthly and compact in digital publishing, THE GUIDE ARTISTS offers practical know-how for all styles of artists.

THE GUIDE ARTISTS covers topics ranging from art and anything that's design-related, photography, architecture and others. These include feature interviews, artwork showcase and how-to articles. Its purpose is to entertain, inspire and inform readers about issues and events of importance to them.

A publication like this requires much more than journalistic writing or superb layout; it demands a great deal of passion, impulse, energy and a knack for visual communication.

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Carlos Cortés



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Born on November 25, 1977 in Guadalajara, Jalisco, Carlos Cortés is one of the most protruding painters in the Mexican scene.

juliabobrova.co.uk



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In the 2000s, Candice Angélini began her creative work with a matterist painting and then, little by little, she turned to a more sculpted work through the hat. She reconciles Art Nouveau and Shamanic Art in an ode to nature.

Photography by Sylwia Makris

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PLASTIC ARTIST AND MUSICIAN

ELOY MORALES

It's seems so fast and easy to pronounce "23-year career" that it's almost unfair to delimit a whole process of action, reaction, invention, reality, struggles and achievements, fantasies, creativity... he might as well keep in his woven years some moments not as beautiful, colorful and bright that may put into a test his continuity in this successful artistic career.

To broadly now ELOY MORALES' story... plastic artist, whom by the way is a musician too, we can take a look to his profile and resume looking all at once at the landscape and his travelled miles. Nevertheless, in order to jut out and gaze at those expressive eyes covered in his most representative medium of expression, we tried to look backstage talking to him in the most peculiar and intimate way.

Photography by Rasha Alem
rashaalem.net





Interview / Patricia Sánchez Saiffe
Translated / Rebeca Camarena





Eloy, being an artist that develops his sensitivity through music, could we say that your artistic vein comes directly from previous generations? Or, is the need and vocation that simply grows inside you to express yourself artistically? In any way, are both of the artistic facets (painting and music) nurturing each other for their own creation and growth? Or, do they keep separate tracks? According to your personal speech.

The artistic vein comes from family, my first infant memories are marked by the painting and the passion that it woke up inside me since my early years. My grandfather was a painter and even though he unfortunately died before I was born my father inherited, the same way as I did some years later, the devotion for painting. Seeing my father working emerged my first contact to art. Music is a complement to my painting career, I started playing guitar

in the late 90s' and it hooked me up just as much, I involve myself completely in everything I do, I face all my passions with great honesty and not half measures, I can either succeed or not, do it better or worse but always with the intention of giving my very best until the limit of my own possibilities, it's something intrinsic to my personality and it can extrapolate all of my facets in life. What I love about music is that I work creatively with other people, it's very liberating even physically it renews me. On the other hand, painting comes with loneliness, I spend forty hours weekly alone in my studio, to me this is the hardest part because the mind won't rest at any moment and sometimes it turns very tiring, painting can be an exhausting psychological exercise but on the other hand I require that loneliness in order to develop the work I do, I wouldn't be able to work at the same level without the concentration that a lonely studio offers.

At your beginnings, what part of the art history called your attention the most and what style and artists did you feel influenced by? How does your coarse road start?

I always felt attracted to the figurative, even if in the late 90s' I had a vague approach to abstraction through a series of minimalist landscapes that drove me into it, I've always had the need of a tridimensional illusion, I'm not interested on giving up this element. I've explored and still do the limits of my figurative, stretching the edges until it allows me to find myself represented in the results of this experiment, on one hand I don't want to repeat myself, I need to find some artistic contributions through a logic and paused process, in order to mature the ideas. In the end, when you've been painting for so long, there's a well of references and influences from the past and most of them get stuck on the way, the things that do get

stuck after years it's because they really have to stay, it's really you, in the end this gives you your own style, which over time as you mature there's less and less room for modifications and exterior influences.

Talking about influences, Velazquez always caught my attention ever since I was a boy, I remember going to the Prado museum along with my father and in some way, I already sensed that there was something going on in his paintings that wasn't in many others, although I was a boy I perceived already his supernatural dimension as a painter. The majority of my references have been left behind, I still respect and recall them as something fundamental in my formation as a painter, but in Velazquez case it's still intact and current at the same level from when I was a boy. Some other references have been Antonio Lopez, Mariano Fortuny or Gerhard Richter.

The Various stages you've been through: faces, figures, colors, characters, do their definition comes from an evolution that grows on a state of mind or develops on a more intellectual way with a previously defined statement? What is the actual statement you wish to portray with your work?

In my case it all comes from a process, an evolution of a previous "something", I must work on series because I don't get the isolated picture, I don't get the feeling of painting pictures, it's more like always researching so that one painting leads me to another one in order to solve the pending issue, in my own perception it's like I've been painting this one piece that will not end. I must really penetrate into the ideas in order to thoroughly evolve them and this takes time but only in those moments I feel that I can reach the deep

levels I'm looking for. Some of my series have taken more than ten years in order to get the best out of them to evolve them completely. If I continue working on a same subject it's because I honestly think that I haven't said everything about it but once I use up that subject I can't work on that again, I need new horizons new goals.

About the engines that help professional growth, what's your internal fire that lights up that engine? Is there another aspect in the visual arts besides drawing and oil painting that you wish to explore deeply and what would that be?

The only thing that activates me is my own compromise on what I do, the honesty mentioned earlier, my attitude might be what I'm most proud of, more than anything else, even more that the result of my work. When I finish a painting I





'Five bodies' 2018
Oil on canvas

forget about it, I don't have a particular attachment to my paintings, precisely for what I just mentioned, I stick around with my attitude that keeps me in a constant tension and vibration towards my painting, without sleep, always checking what I do and submitting it into non-self-satisfaction critique. I think this is what keeps me alive as a painter after so many years, wanting to keep on growing, keeping this purity is very important for me that without it I would lose the meaning of painting, it would turn into an occupation and I would rather leave it than keep on doing it. I only know how to make stuff from this perspective that's for sure, from extreme compromise and involvement.

Sales, popularity and some other factors that we usually pursue in this profession are secondary level incentives for me.

The artist evolution is an integral part on their progress, in a technique and conceptual way. Nevertheless, it comes to a point that iconic works are made and represent most of the trajectory and it's also necessary to recur to a group of experts that represent the work and the artist, generating compromises and contracts in the cultural media and

in the art fields. About that, how real is the fear in light of the success and credibility in the artistic media and art collectors each time there's the necessity on changing statement, style or even a clear evolution that shows a new stage on your career? And then, what do you do in order to deal about it so that you don't get categorized and maintain that creative freedom beyond formulas, compromise, and limits that might come with an international projection?

I think that in a way, I've already answered that on the previous question, I'm not worried that much in that sense, on what others might think, I have no pressure for peoples' approval, in a way the one I can't fool is myself, I am my worst enemy my fiercest critique without a doubt. When I experience and as I said earlier, I push the edges of my figurative through exploration and experimentation. There are some unhappy people that think I no longer make works the way I did or that I'm losing my path and if I work in a continued series there are people that think that I'm repeating myself or that my creativity is all worn-out. If you live keeping track on all of this you get crazy, we must accept there's

no one who likes everyone, you'll always have opponents and unconditional towards your work. I repeat the term "honesty", that's what really matters to me, to be fully convinced on what you should be doing. I'm very present on constantly doing reviews of my work, things I did along the years I things I do now I don't like them or I wouldn't have make them the same way but it comforts me to know that at that certain time I was fully convinced that it was what I had to do, for me that is the most important, I've never made a halfway painting without compromising on what I was doing.

Many times in order to move forward I've had to go back, by that I mean that sometimes certain influences take you to some other places that over time you find out it's not your thing, when you find that out you go back trying to regain that spot where you got diverted, what actually happens is that every experience leaves a mark, it alters stuff up in some way and in order to free yourself from some of them could be a long process but in the end you learn from mistakes too.



'Paco with butterflies' 2013
In collaboration with Francisco Nogales performer
Oil on canvas



'Paint in my head' 2017
Oil on canvas



'Paint in my head' Oil on board



'Paint in my head' Oil on canvas

Is there a specific subject that you haven't brought up professionally and that you would like to transmit on your work? What could have held you back or what is a dream of yours still to bring to life?

Normally the public focus on the credibility of my work, on the realism of the representation, but on my portraits there's an underlying subject that I've always been obsessed about and that interests me a lot and that is "the perception of time".

Is an inherited concept from the great masters such as Velazquez, I realized fast enough that the greatness that I perceived as a boy was linked to this concept. I have felt that concept a very few times on the way that time is represented in contemporary art, I've felt lots of positive stuff but not this, contemporary art is more direct in this sense, more "violent". My

intention is to make a revisionism of this concept of time but with a contemporary taste, I don't think they are opposing concepts. In my work don't exist frozen gestures that can happen in fragments of seconds like a photo camera would do, this is important to me it affects the work contemplation, I'm interested in capturing a sensation of stopped time, creating almost effortlessly an a-temporary image.

This is an abstract concept but for me is one of the prominent aspects on my painting, I work with physic images with the intention on transcending them and manage more sensorial and ethereal aspects such as time, the atmosphere that my characters are immerse in, their psychology, in the end the representation is just a vehicle in order to approach to such concepts which are the reason that make me paint.

For several times we have read or asked about the message that one would like to give to the amateurs in this field, however, in this occasion lets focus on your own life lesson. What would you say to your own young self when starting your studies and participating on contests and art calls? any suggestion or advice? And your own future self 23 years from now, what would you think that your actual self would say? what advice and/or warning could give?

I would have a very few advises for my past self since I had it very clear since the beginning and I was a very hard worker and non-stop person, thanks to that job and many other sacrifices that I've done since I was a boy I can enjoy of what I have right now, 23 years are my professional painter years but I started painting with oils when I was nine years old and exhibit

my work in cultural centers at the age of 15, therefor I would do everything the same way. I wouldn't like to find my 23 year-old-future-self much older than I am now, passage of time is something I really reflect on, more than I would like to, sometimes is something I find hard to take in.

Parting from the concept that luck does not exist rather than a pile of results gotten from knowing with what kind of people to get involved, keeping a discipline and constant work that makes you grow and enrich professional and personal work, there'll be key moments that catapult the career to new and higher levels. These watershed, which has been the most significant for you? And specially, what was your mental watershed? I mean, when did you started to believe in yourself and

confirmed that you had what it takes in order to reach the trajectory that you now have?

I believe in long term paths, in the pile of events, in many occasions there have been artists that have reached important media attention have ended up vanishing, peaks are dangerous and also getting used to them, it's not exclusive to painting we can also see it on cinema or music for example. In my case there hasn't been something so meaningful that has changed my life in one day, what I've accomplished is a compilation of everything I've been doing through these years. If I had to analyze, the first thing would be the strength of my early vocation, I never wanted to do or be something else, on the other hand I had the unconditional support of my parents that knew that painting was my future since my first drawings. My mental watershed was college without a doubt, doing the

fine arts career changed my mentality completely, it opened my mind and global vision in a way I never imagined, it was a fundamental contribution to my career. Also another important moment was at the beginning of 2000, I started working on my big format portraits which reached their highest point in 2010 with the series "paint in my head" at that point my works became more popular globally thanks to the internet diffusion and becoming viral in 2013, something that scared me a little was that at that moment seemed like I've appeared from nowhere or that I had succeeded all of a sudden, when in reality those paintings were the result of a non-stop 20 year work.





'Paint in my head' 2017
Oil on canvas

At that time in your career when exposition to media becomes bigger every time and you reach a more solid international participation in the art field, what can you say about the short film they made about you? It has surely left a mark and in addition to that, what else contributes for you as a person and a professional this experience and the one with giving painting workshops?

In the case of the documentary was an initiative that came from United Kingdom, Harry Woollacott contacted me and laid out the idea of a mini documentary of my work. Since the beginning I thought it was a very nice idea that it actually was already around my mind, one thing I had clear was that I didn't want it to be a tutorial of my work process, I wanted to be something that reflected my day to day around painting, not a technical video. Harry captured the idea since the very beginning and I think that the result is beautiful, it has been a very gratifying experience ever since the recording, the shooting took three days on my studio in Madrid and in the downtown capital. The documentary has been shown in festivals around the world such as Cannes or Hollywood which

was a very great reward because I didn't have any expectations further that making an interesting short film that gave clues about who I am and my environment.

Regarding the workshops, I started in 2011 and is something I love doing, is an amazing experience at a social level, intense and enriching. Just as I said before the worst thing about painting is the amount of time you spent alone, when you've been working for so long it becomes very hard at times. The workshops allow me to relate with people around painting, is a coexistence around common interests.

I appreciate so much that people come from around the world and share three days with me at my studio. It's so nice to see how people who are strangers to each other, tense and frightened on their first day, in their majority they go back home becoming friends and with new motivations and renewed illusions to keep on painting, this gives me a very pleasant sensation. As I was saying before the workshops are very intense emotionally, for me as well, for that and my level of involvement I'm not in condition with doing them frequently, in fact I only give an approximate of 5 or 6 annual courses.

In many occasions they've offered me online courses and I've always said no because my workshops are not only about my technical process, I don't pretend to make clones or imitators of my work, my courses are very open where getting along, the things you hear, things you share, things you feel and things you transmit is the same or more important than seeing how I execute my demos and you cannot get that from the frigidity of a video record.

Before this projection, how do you face and see yourself in the years ahead? Do you have a short or medium or large term plan that depends from this platform in order to keep growing? Is there something you might think is in your hands to positively influence in the art field and what would it be?

My intention is to take it easy, I always end up accepting more projects than I need, It might be a habit after doing it for so many years, I keep it in mind but I never achieve to do it, I've been a painter that knows the destiny of each painting before I even paint it, I've never had paintings on my studio waiting for their moment. As I said before I am a non-stop worker,

'Floating baby 2' 2017
Oil on canvas





'Floating baby 1' 2017
Oil on canvas

also because unconsciously I get the best results when I'm dragged into things and it takes time, I can't do what I do "coldly", the results come from a period of hard work not after a stoppage of painting or being disconnected. My plans are less ambitious than ever in the sense that I'm less and less worried about media broadcasting or repercussion of what I do and what I really want is to preserve what I have for a very long time, to work without pressure at my own rhythm and absolute creative freedom. That, I believe is to keep on growing.

What was in your wildest dreams you never thought it would happen and it did? And, what is still missing, and you are fighting to get?

I'm a lucky man that has practically reached his dreams, when I was a little boy I dreamed about one day visiting New York with my future family with the object of my

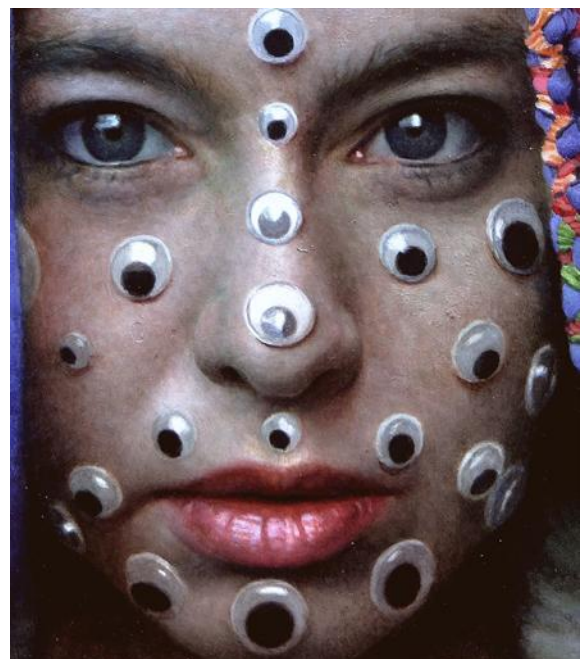
exhibition at the city, more than thirty years later of having these fantasies I traveled for the first time to New York in order to see my work exhibited at the Jonathan Levine Gallery, when I saw my work hanging on the walls I looked at my wife and kids and had an indescribable feeling, I realized that all my effort, my hard work, had really drove me to get it, to materialize that seven year old boy dream, which it hardly happens.

I think it has been one of the most emotive moments that this profession has given me. Regarding to what is still missing is to be the painter I want to be, to be able to materialize what I have in my mind, although over time I realize that it is very probable that I never get to achieve it.

What do you want it to be your legacy for your family your society and country? What is your reason to get up every day and walk towards the future?

I'm more worried about the legacy I want to leave to my family than the one I can leave to my society or my country. I would like my children to see me as a person that made them well that has contributed values to be good people and tools to face the difficulties in life, that they can look me in the eyes and I can feel that I haven't done their lives miserable and that I knew how to accompany them in their growth that I tried to educate them without molding them to my own image and likeness giving them the option of choosing their own path, all this is the most important, in fact I think is the one thing in my life that goes above my painting. The two reasons that motivate me to wake up every day and still give me strength are without a doubt, my family and my job as a painter.

Thank you Patricia
Madrid , April 2018



'Crop of Megan with googly eyes'
Oil on board

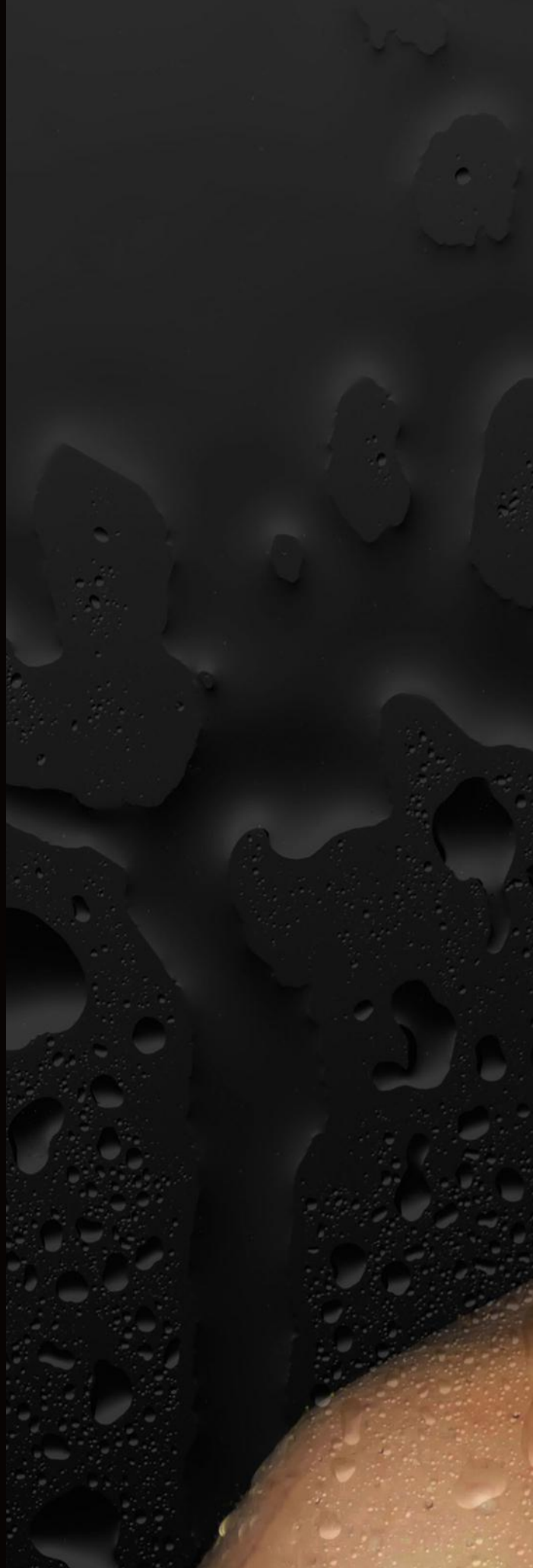
hyperrealism

SHERYL LUXENBURG

Sheryl Luxenburg is a Canadian hyperrealist painter based in Ottawa who uses watercolour on paper and acrylic on linen with airbrush and regular brush to capture ultra-realistic subject matter. The flattened depiction of space revealed in her paintings is so hard to distinguish from reality, especially when viewed online, that many scroll over her hand-painted work thinking they are photographs. Although Luxenburg's technical skills are impeccable, it is most important to her that the viewer identifies with her subject matter and finds the soul in her artwork.

Luxenburg describes the two decades she previously worked as a licensed psychotherapist specializing in trauma as 'highly rewarding'. Her vast academic training and professional experience concerning the turbulent human psyche has undoubtedly influenced her work, as most of Luxenburg's subject matter revolves around people or objects that experience some type of distress, such as confusion, dread, conflict, anger or numbness. She describes her figures interacting with water or condensation on glass as a symbolic expression, a metaphor for a fatigued emotional state, a sense of alienation and the process of cleansing disturbing emotions. She describes her models as the vessels who carry her projected emotions. Most of Luxenburg's series' portray her moods and the psychological phases relating to the challenging periods in her life.

OFFICIAL SITE
sherylluxenburg.com





'Forest From Trees'
2017, Acrylic on linen



'Luxenburg, Beginning'
2017, Acrylic on linen



'Luxenburg, Blindsided'
2017, Acrylic on linen



'Luxenburg, Hindsight'
2017, Acrylic on linen



WOMEN, words by

LESLEY THIEL

It was one of Sheryl Luxenburg's paintings of a young woman in a scarf that hooked me on her work. I wasn't just aware of the incredible technical mastery that she displayed as a hyperrealist painter, but also of the immediacy of the piece. It felt more like having a conversation than viewing a work of art. This amazed me because the details are paramount in such paintings, and the focus has to be on perfecting each tiny detail with unending patience. That is not conducive to expressing emotion and soul.

I once asked Sheryl how she manages to express not only the external appearance of her models, but also their inner thoughts and feelings. She surprised me by saying that the emotions I was seeing in her work were not those of the girls she painted, but rather her own. She told me that each series shows her reaction to a phase in

her life. Sheryl has been plagued by ill health. Lupus and four heart attacks have often left her feeling trapped in her own body. Her paintings of decaying cars, for example, represent her body, which she has perceived as falling apart. Her most recent series of a girl in the shower expresses her mourning the deaths of several close family members over a short period of time. She told me that for her, finishing a painting is cathartic and allows her to let go of those bottled up feelings. When she steps back and looks at the completed work she gets an endorphin buzz just like after hard exercise.

For Sheryl, her paintings are her way of voicing to the world her journey into self. For the rest of us there is the gift of portraits captured soulfully and with absolute perfection, arresting in their beauty.

'Luxenburg, I Love My Hat'
2008, Watercolour on paper





'Gotta Quit' 2014
Watercolour and acrylic on clayboard

'Luxenburg, Enough'
2008, Acrylic on linen





'Luxenburg, Camouflage' 2016
Watercolour and paper

SHERYL LUXENBURG



'Luxenburg, Mom's Jacket' 2010
Acrylic on linen

LESLEY THIEL

Fine Artist | www.lathiel.com



AFTER THE FALL
Oil on panel
2018

ON THE COVER

Photography by Julien Domec Studio
juliendomec.com



In the 2000s, Candice Angélini began her creative work with a matterist painting and then, little by little, she turned to a more sculpted work through the hat. She reconciles Art Nouveau and Shamanic Art in an ode to nature.

By creating animals, plants and bones, sublimated by the addition of lace and precious stones, she raises her headdresses to the rank of object of Art. Candice Angélini pays particular attention to each stage of her work. This concern for detail is reflected in the handmade creation of each piece, making them totally unique.

The hat reminds that there is always something between man and God. He who wears it can be considered as the one who joins Earth to Heaven.

Words. Christophe Prades

OFFICIAL SITE
candiceangelini.com



Miguel Ramos somar-m.com

Candice Angelini

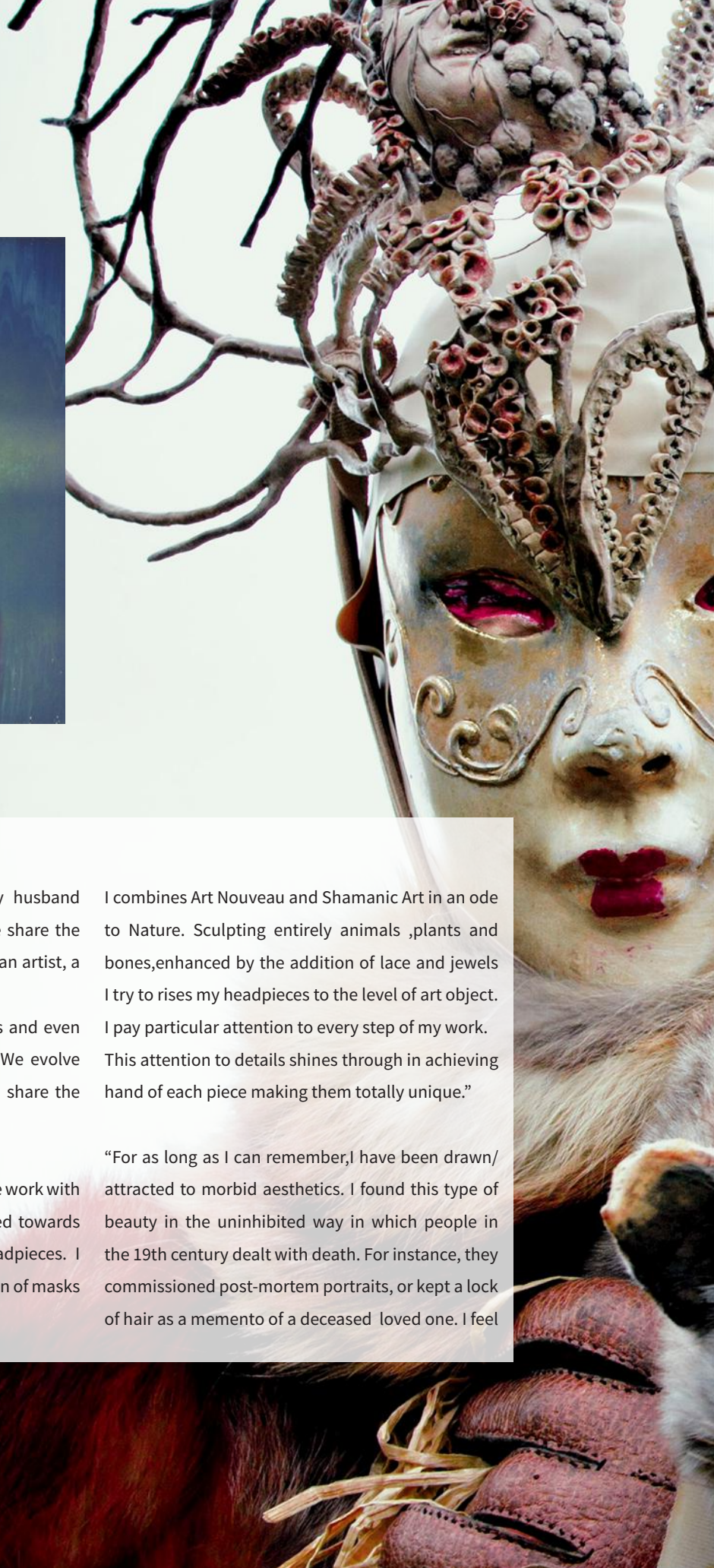
I live in the South of France with my husband Christophe Prades and our two kids. We share the same Art workshop as Christophe is also an artist, a painter (christophe-prades.com)


We share the same dream since 10 years and even we create with two different mediums, We evolve in the same pictorial universe and often share the same Art Events and exhibitions.

I personally begin in the 2000s my creative work with matterist paintings, then gradually moved towards a more sculpted work through the headpieces. I actually added to my artworks, the creation of masks and Art Dolls.

I combines Art Nouveau and Shamanic Art in an ode to Nature. Sculpting entirely animals ,plants and bones,enhanced by the addition of lace and jewels I try to rises my headpieces to the level of art object. I pay particular attention to every step of my work. This attention to details shines through in achieving hand of each piece making them totally unique.”

“For as long as I can remember,I have been drawn/ attracted to morbid aesthetics. I found this type of beauty in the uninhibited way in which people in the 19th century dealt with death. For instance, they commissioned post-mortem portraits, or kept a lock of hair as a memento of a deceased loved one. I feel





Photography by Julien Domec Studio juliendomec.com



Artist Statement

sentimentally connected with this century and try to express that nostalgia in my work. The sculptured head coverings refer to my relationship with nature and my animistic beliefs.

The masks refer to my youth and more specifically express the passage between two stages: life here and now on earth and the afterlife. I believe in reincarnation and like to think of our body as a costume that we change in each life."

"My beliefs are not attached to a precise religion. I think there are "keys" (pieces of the truth) in each religion. I believe in reincarnation, spirits,

spirits of nature (a vital energy and spirit in every vegetal, mineral and animal creature) and in a strength and intelligence who surpasses us.

I need an inspiration to start a piece. In life, I always look around me, and every detail could be the start of an artwork (an atmosphere, a period, a flower, a story in a book, a lock of hair, an antique ribbon..). Before creating (with my hands), I need to fill my mind of things which are sensitive to me. And then, I can create something with this mix of sensations. I love this part of the work, it's the best part for me"

INSTAGRAM [@candiceangelini](https://www.instagram.com/candiceangelini)

Photography by Mothmeister
[instagram.com/mothmeister](https://www.instagram.com/mothmeister)

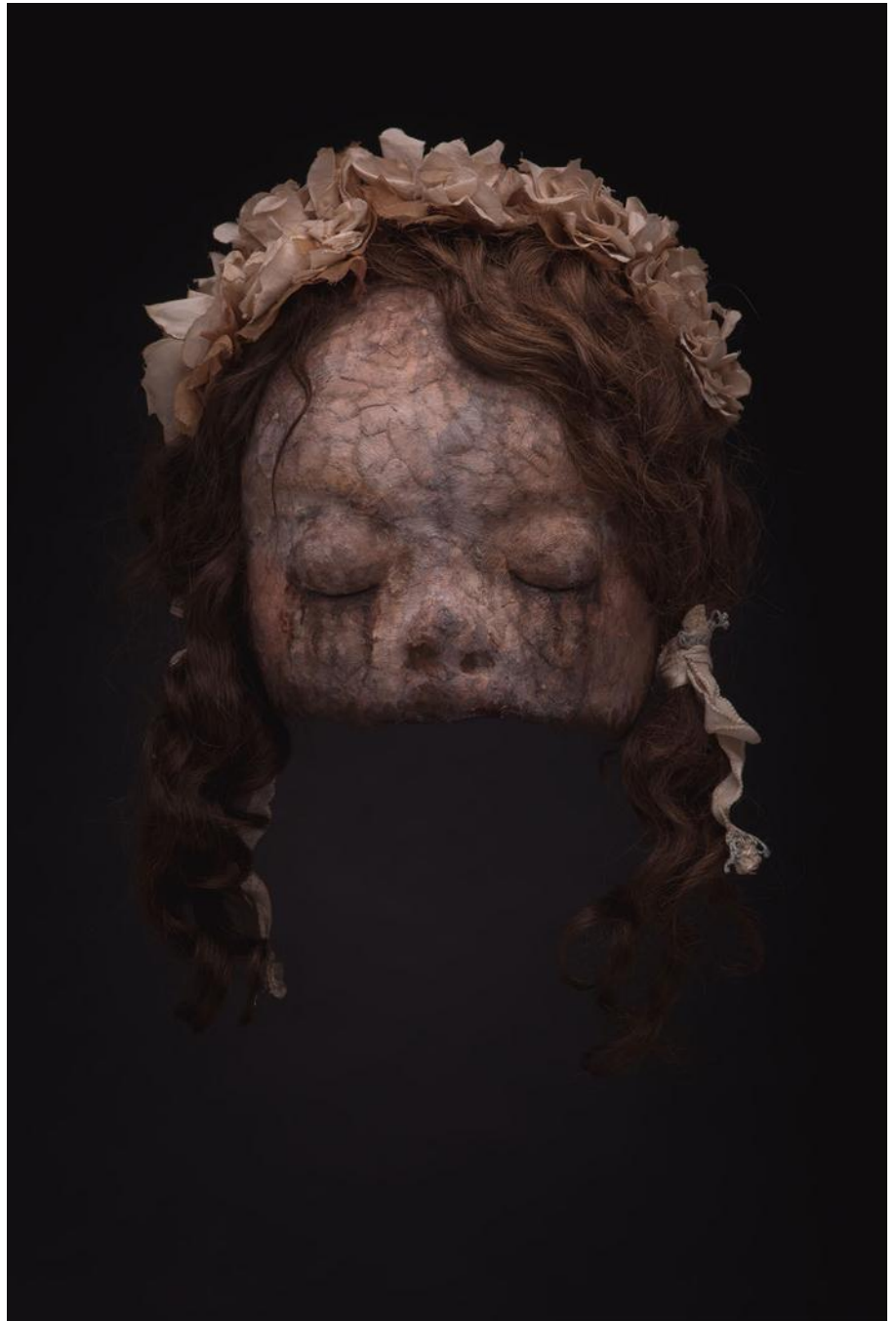
Photography by Mothmeister

instagram.com/mothmeister

About Mothmeister :

They are a Couple of photographers based in Belgium.
They create all their characters and are both model
and photographers. They have just published their first
book “Weird and wonderful post-mortem Fairy tales”
in Lannoo editions.





'Alma' Mask made with paper, inks, real human hair, flowers made with antique fabrics

"I have the pleasure and honor to collaborate with Mothmeister sometimes since several years. They always bring magic in their photographs. I am in love with their characters and it's always a beautiful surprise to discover what they are capable to create around some of my masks". I am truly thankful they allowed me to enter their incredible universe".

'Postmortem III'
Mask made with paper, inks,
wire and painted by hand





'Domitia'



'Conscience'



'Cendre'

Sculpted headpiece, entirely handmade with wire, paper, clay, antique glass eye, flowers made by hand with antique fabrics.

The animal head is entirely sculpted by hand with clay and paper, painted by hand.



'Washerwoman of the night' Mask made with paper, inks, antique fabrics and beads. Glass eye







On the cover

About the technique employed

This piece is unique and entirely sculpted by hand with wire and Clay. Colored by hand with inks. The butterfly is a real one (an antique one) immortalized in resin.

I have created this piece thinking about Magic Arts and Shamanism. I have created several pieces in this theme.

I really believed in the spirit of Nature and all the Magic the Nature contains. This magic was used by Native Americans (amérindiens) who worked and lived within a kind of Osmose.

I have tried to recreate by sculpture the form of Bones.

I don't use real bones in my work, I try to sculpt every pieces myself and imitate Nature in a kind of tribute.

Photography by Sylwia Makris
sylwiamakris.com



'Elemia'

Elemia is also entirely handmade. Sculpted by hand. I have made her with Clay, wire and have used antique fabrics (XIX the century) for her dress. Her wings are made with an antique bird which belong initially to a 1900's hat of the lady.



'Postmortem II'

Mask made with paper, inks, wire and painted by hand



'Virginia'

Mask made with paper, wax ,
antique glass eyes and real human hair



The Artist

Francisco Vázquez

He was born on February 14, 1974 in the city of Puebla, Mexico.

Cartoonist since age 8, he goes through the political caricature as a contributor to the newspaper El Universal, at 20 years old, of imaginative realism whose essential course is the linear, the oil, the aesthetic, the figurative.

He travels to Barcelona, where he studies different schools, perfecting his technique (lyrical).

Upon his return to Mexico from Spain begins the search in thematic of his work, he knows that his main idea will be the female figure but begins to look for an environment, a world where he lives and that will be so captured, in many attempts begins to take shape that idea and to flow little by little until it becomes a painting.

As part of the process of his work he found in the Portrait a very important path that has complemented his career and has demanded him as an artist and as a consequence the growth itself. Now he lives in Monterrey, Mexico, where he works as an artist and teaches courses.

Of a forced duality arises to the fullness of his vocation to paint the perfect work of the universe...the woman!.

José Antonio Ruíz Estrada, Personae Magazine.



Artist Statement / Francisco Vázquez

I became a painter, I trained exercising, learning on the progress, without a doubt walking has been difficult and passionate but outside of painting I can not conceive myself.

To paint is not to imitate or copy, but to capture the beauty that one discovers at each step, each second, a reality that is nourished by fantasies and that with the very intimate vision is reflected in the canvas.

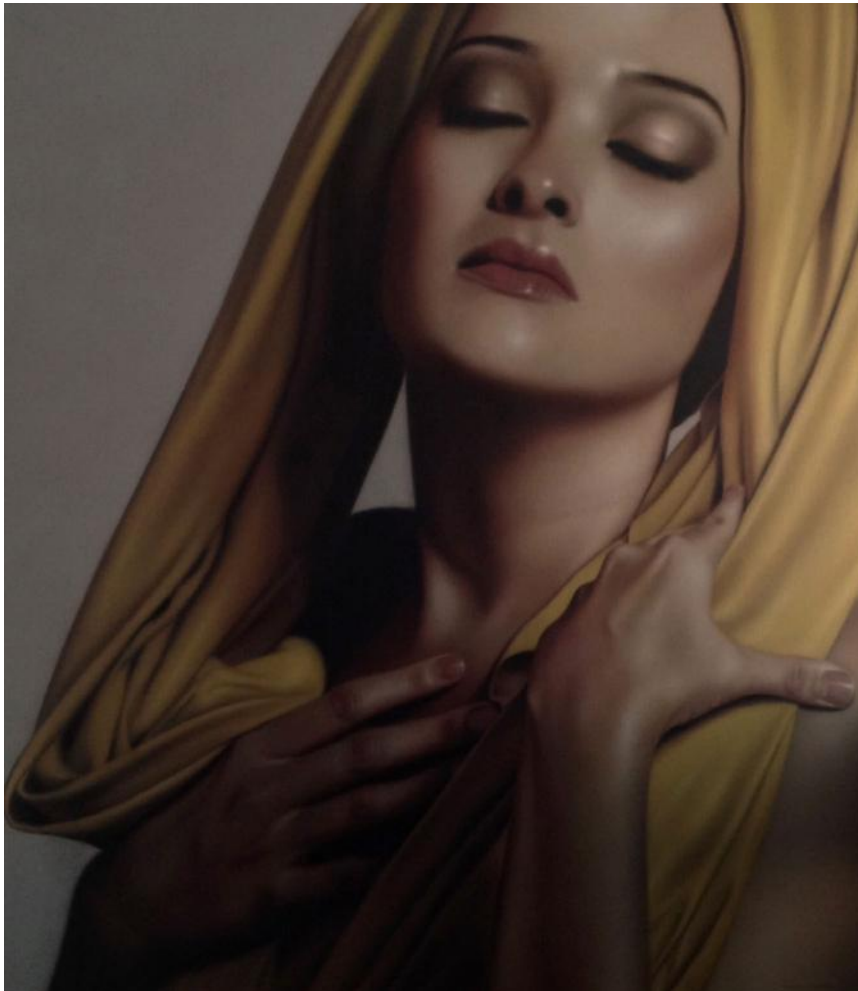
Always in search of figurative realism where the concern and practice is centered on the human figure, my central theme is the

feminine form that has led me to look for it in different environments and thus capture it in each canvas, I seek to give women that space of freedom, fantasy and dreams that live in it through harmonious and soft environments.

I look for whoever looks at my work who lives inside it without influencing their idea of it that flows in that intimate world of the work itself and that leaves its own message.

FACEBOOK

facebook.com/pintorfrancovazquez



'Pensamiento' Oil on canvas



'Refugio' Oil on canvas



'Pasado' Oil on canvas



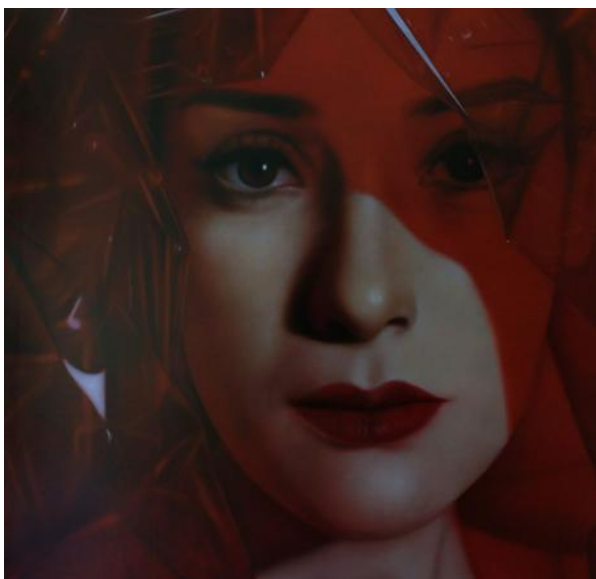
'Soledad' Oil on canvas



'Diana I' Oil on canvas



'Diana II' Oil on canvas



'Reds' Oil on canvas



'Portrait I' Oil on canvas



VICTORIA STEEL

Fine Artist | victoria-steel.com

ORIGINS
Charcoal & White
Pastel on Paper







Claudio Lasorba

Claudio was part of the “Chiérico Art Group” in Zárate, Buenos Aires, doing drawing and painting. Her paintings are represented within the figurative and naturalistic, revealing a personal sensibility, giving expressiveness to the figures that lie mysteriously detained in time.

He exhibits in the main galleries of the country.

MORE PAINTINGS

Instagram @claulasorba_art



◀ 'Excitación' Oil on canvas



'Penumbra' Oil on canvas

Claudio Lasorba



'Lazo Eterno' Oil on canvas



'Nostalgia' Oil on canvas



'Manantiales turbios' Oil on canvas



'Amor intenso' Oil on canvas



'Entre dos mundos' Oil on canvas

AMERICAN ART

KEELAN MCMORROW

Keelan McMorow is an internationally collected visual artist based in Chicago, Illinois. With unmistakable style and an integrity owed to tradition, Keelan's paintings meld a dexterous attention to detail while utilizing innovative techniques and expressive abstraction. Often commissioned for his singular craft, Keelan has completed works for private collections across the USA and in Canada, and for institutions such as the progressive Chapel of the Holy Spirit in Providence, Rhode Island, an LGBT inclusive church in the Catholic tradition. Garnering contracts with companies like Red Bull, Herradura Tequila, ComEd, and the globally active advertising firm Leo Burnett, his work has likewise earned him noteworthy and monetary awards, and features in such publications as Bluecanvas magazine and the Chicago Tribune. An active figure in Chicago's thriving music scene, Keelan most recently fronted the post-punk group Population, with releases available on Chicago's Hozac and BLVD Records, Portland's Nostalgium Directive, and Mass Media out of Orange County, California.

OFFICIAL SITE

keelanmcmorrow.com





'The Rough Year' 2016
Acrylic, watercolor, and graphite on board.

Keelan McMorrow / Chicago, Illinois, USA

In my earlier work, I'd drawn inspiration from the stained glass windows and iconographies of my youth and Catholic upbringing. Since the Middle Ages, stained glass has acted as a conduit between the masses and God; as light poured forth from cathedral windows it refracted and became refined before settling upon its congregation, a blessing and a lesson and a holy manifestation all rolled up into one. That this manifestation could be witnessed firsthand, like the seasons its light personified – this was akin to life in and of itself. In this way the figures and stories their artisans traced were tied to far deeper lineages; light streaming through glass panes, telling stories that seared into consciousness, strengthening will and tormenting moral quandaries. These lights were truth, pouring in through cavern walls, much as even earlier ancestors delineated figurative symbols onto crevices deep within the earth itself, their intuitive lines of pigment and dust brought to life by flickering firelight. We'll abandon our gods, one by one, and we'll disseminate every new manner of cultural affectation, but we'll always comprehend the light – the light is timeless and eternal and essential to all that it illuminates, and even that which it doesn't.

In this way I struggled to depict my own figures in light-filled constructs, imbuing them with an elemental quality that I yearned for in my personal day-to-

day struggles. I'd long-since abandoned religious theologies beyond comforting artifacts, and I wanted my work to mean something. Sometimes I think I was successful, and just as often I failed in this, miserably. At the present point I've learned to allow my work to develop more spontaneously from that elemental spark from within myself, largely eschewing the hard lines and geometric compositions that dominated my earlier paintings.

In the summer of 2016, I lost my older brother to an unexpected congenital heart condition. He died on my birthday. While the loss of a sibling has been devastating and awful in the extreme, my work has taken on unanticipated qualities and a new direction that wouldn't have been comprehensible to me before; still, it seems more honest and true the deeper it develops, and I can't ask for anything much more than that. Ironically, the old lights have become more passive, the figures floating as though in overcast dreams. But the color is still there, you just have to look. Life is hard, and art is as difficult in all the feelings it tries to mimic and exemplify, at least as long as we possess the light enough to see it – inside and outside of ourselves.

INSTAGRAM @keelanmcmorrow



'Palisade / The Drift' 2017
Acrylic and graphite on panel.



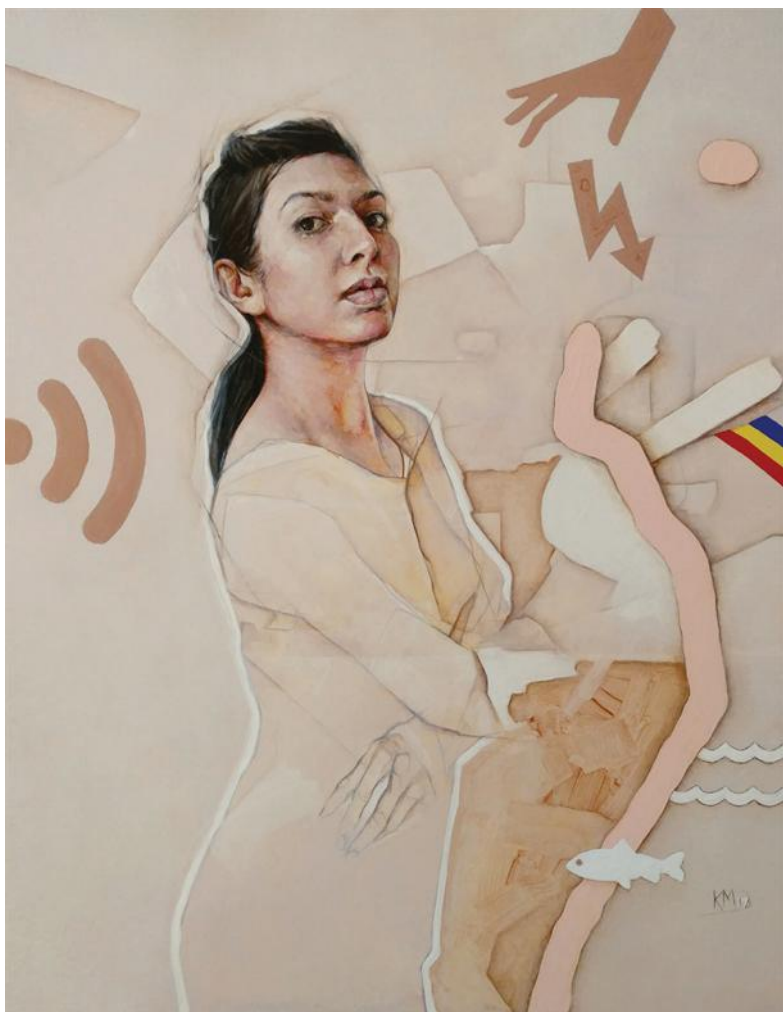
'Dreams / Blankets' 2017
Acrylic, watercolor, and graphite on board.



'Third Law / Recoil' 2017
Acrylic and graphite on board.



'Winter / The Break' 2018 . Acrylic and graphite on board.



'Sequence / Succession' 2017
Acrylic and graphite on board.



'Hera' 2016



'Fingerprints / Clouds' 2018



'Fear and Autonomy' 2010
Acrylic on panel.



Master Painter

Patricia Guzmán



Patricia in Norogachi, Raramuri people

"My intention is to give voice to the human condition. My vocabulary is the indigenous roots, my passion is social commentary and different realities. I speak of our environment from my perspective as Mexican, as woman; deepening in the feelings and emotions shared by all. Through textures, transparencies, atmosphere, I represent figurative images, constantly experimenting to achieve the desired image".



Patricia Guzmán / BIOGRAPHY

Patricia's paintings have been the subject of three solo shows and numerous group exhibitions including RE-INTERPRETATION of International Contemporary Watercolor 2017, 1st Nanning China International Watercolor Exhibition 2016, World Master Watercolor Exhibitions Thailand 2016, Shenzhen International Watercolor Biennial 2013, 2015, World Watercolor Triennale Korea 2015, Thessaloniki International Watercolor Salon 2015, FrabianoInAcquarello 2015, Watercolor Triennale Colombia 2015, Mexico City 1st International Watercolor Exhibit Mexico 2015, World Watermedia Exposition Thailand 2016, 2014, 2012 Shanghai Zhujiajiao International Watercolour Biennial, International Guild of Realism Annual Exhibits, Mexican Society of Watercolor Painters Exhibits, International Watercolor Biennials by the National Watercolour Museum (Mexico) among many others.

Patricia is member of IGOR - International Guild of Realism (2008), as well as the Mexican Society of Watercolor Painters (2010).

She was Representative of the International Watercolor Society in Mexico (2014 - 2015). Through her leadership the 1st International Watercolor Exhibit 2015 and the International Watercolor Meeting Asia - Mexico 2016 were created.

Her work hangs in private collections in Mexico, United States, Canada, Belgium, Dubai and Saudi Arabia.

She teaches watercolor and drawing through workshops and regular classes since 2013.

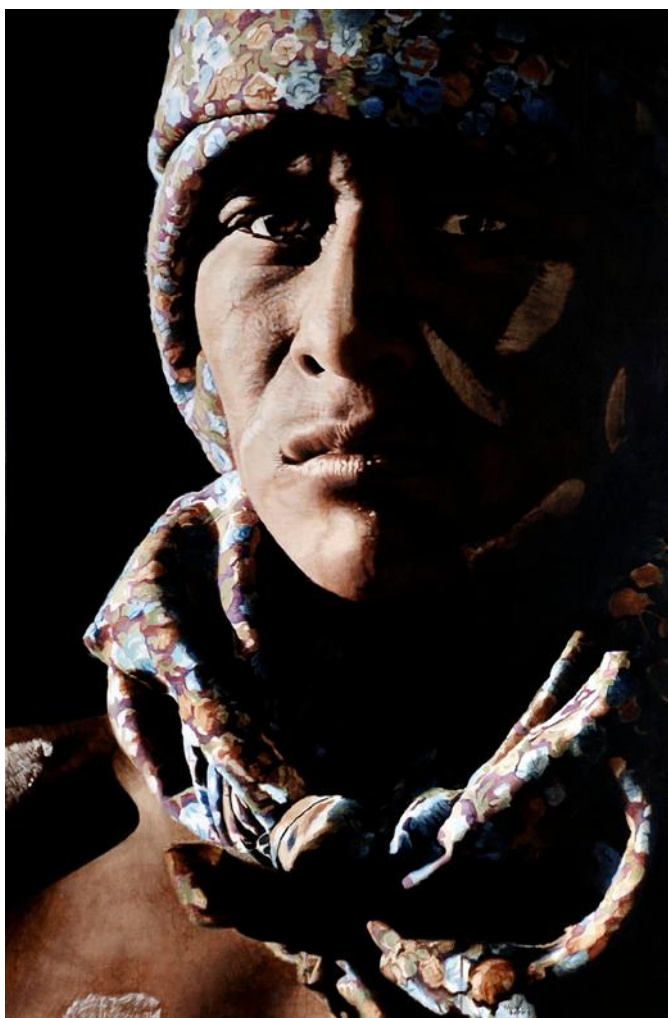
OFFICIAL SITE
patriciaguzman.org



'Nahla's Dream' Watercolor



'Oparu, Valiente en Rarámuri' Oil on canvas



'Purification' Acrylic

'Flores en el Desierto'
Acrylic



'Raramuri' Acrylic



'A dream' Watercolor



'Happiness'
Transparent watercolor



'Justice' Watercolor



'Corima'
Watercolor



'43' Watercolor



'Self Portrait' Watercolor

THE PAINTER

CARLOS CORTÉS

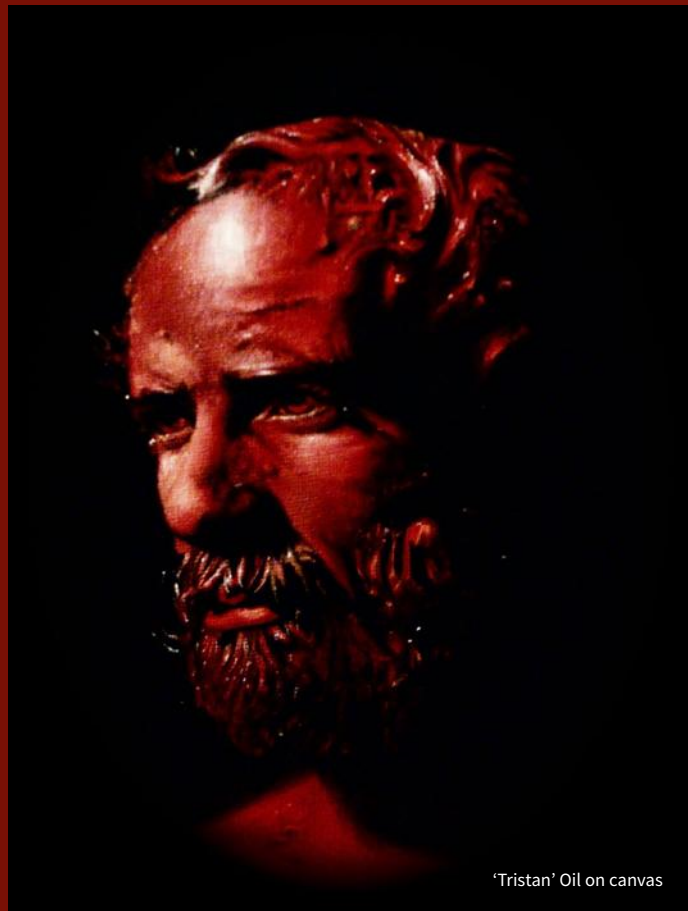


Born on November 25, 1977 in Guadalajara, Jalisco, Carlos Cortés is one of the most protruding painters in the Mexican scene. After graduating from the Visual Arts School in 1999, he had his first individual exhibition in Foro de Arte y Cultura, which was named Cocktail for a Dead Man. Later, he moved to Guanajuato where he attended a workshop given by the famous painter Dean Gazeley to learn more about life drawing. With the desire to expand his artistic perspective, he also took poetry and story classes in the same city while he was creating his unique style: a mixture of poetry and reality. Carlos Cortés' unconventional art has yielded results

in more than 80 collective exhibitions and another six individual ones: Apprentice of a Monster (2006), The Purpose of Pain (2007), Blood Was first (2008), Camera Obscura (2009), Animal Anatomy (2011), and Tearing the Light (2015). Carlos's life and art are always evolving, moving to different perspectives as he improves his techniques and grows alone, refusing to be part of any artistic movement, into a timeless world where emotions are the moon of his nights and his paintings.

INSTAGRAM

@carlos_cortesarte



'Tristan' Oil on canvas

THE PAINTER



'Cameraoscura' Oil on canvas

Artist Statement

CARLOS CORTÉS

The threshold between real and surreal is inexistent, although beings and things are real, not part of just the temptation of idealism. The veracity of life, and its niceties, has given me the chance to create my own universe, where ordinary subjects and objects hold new meanings; where everyday dramas and their secrets have evolved to be new creatures. Reality is not the same for everyone. Every event that has happened in my life has changed my perspective: living in a place where violence is not unusual, divorces, depression, having a child... everything is an endless source of ideas. Wounds that never heal are the paint which I use to moisten my brushes.

The dark is what illuminates my paintings. The freefall and vulnerability of human beings are my inspiration to strip my representations, but I don't leave the other side out – I include elements of perfection and creation, like those of God, like those of mathematics. I cling to life, and to be able to bear it. I had to be reborn to discover all those things that were right in front of me, but which I couldn't see, to be amazed by those little things that I thought were dead in me.

I want to go the root of everything, to liberate the incarcerated emotions that change us. And those things are mysterious. They have this delightful, and at the same time sinister, element that makes us who we are, that makes us create this character that we are now, to be capable of continuing our lives. Sometimes we carry all these monsters: fear, domination, meekness, and other things that make us evade ourselves. But at the end of the day, we have to face them, we have to recreate ourselves, and in that process, we show pain and anguish. Whoever hears our cries, through our faces, in our bodies, can tell that we are out of this world; we are submerged in this timeless moment where every little move and every little expression says it all.

There's always a feeling of love and hate with everything we face, even our own selves. And that's what my art is about.



'Animal Anatomy' Oil on canvas



'Estado de Gracia' Oil on canvas



'Genesis' Oil on canvas



'Gestante' Oil on canvas



'Miel Negra' Oil on canvas



'Rise and Fall' Oil on canvas



'She said baby I still love you'
Oil on canvas



'Casa desaparecida' Oil on canvas





'Madame Butterfly' Oil on canvas



'Libelula' Oil on canvas



'Play Ground' Oil on canvas





'Piscis' Oil on canvas

REBECA CAMARENA

Mexican painter | rebecacamarena.com







THE FUTURE

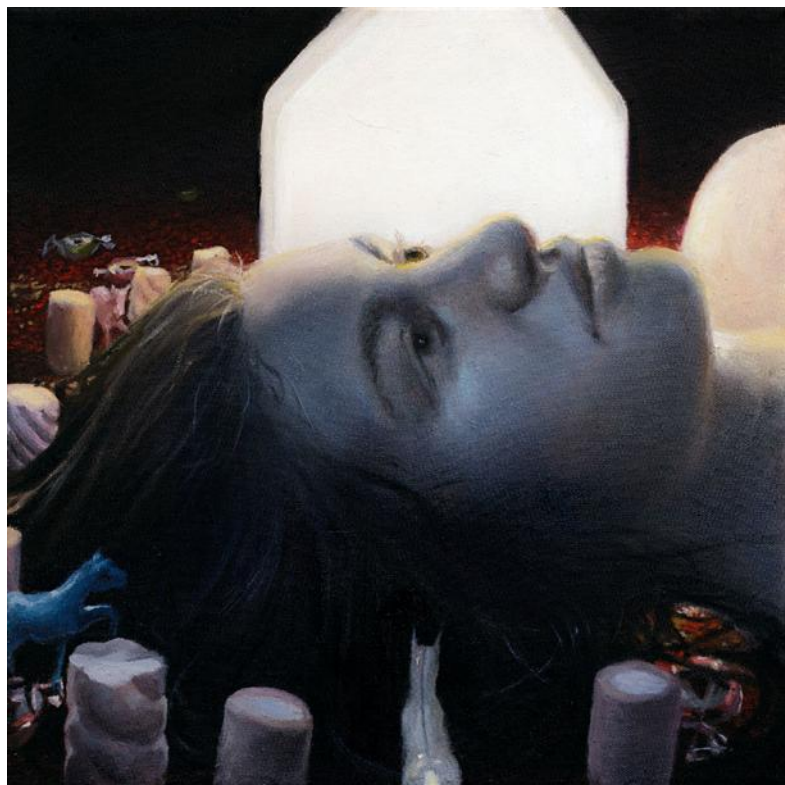
KLÁRA SEDLO

Born 1993, she lives and works in Prague, Czech Republic. Her art passion revealed in her early childhood. "I have been creating drawings and paintings since childhood. I cannot even remember a time, when I started – I have always painted." From 2014, she has been studying at Academy of Fine Arts in Prague.

Apart from painting, she holds painting lectures and public lectures that focus on the importance of realistic painting experience in current artistic teaching process. Except solo exhibitions, she has participated in many group exhibition in Czech and foreign galleries during last years. Klara was nominated for Josef Hlavka Foundation Award in 2017.

OFFICIAL SITE

klarasedlo.com



'Sara's World' 2018
Oil on canvas





KLÁRA SEDLO / Artist Statement

My paintings are tightly connected with childhood, mostly in the way that I construct them – similar to children, I personify things. The objects in my paintings, therefore represent living people, emotions or desires. For example, I express the feeling of being home through marshmallow trees and lamp in the shape of house on the wall, these create an idea of cozy light cabin at the edge of the woods. Conversely the shiny glittering unicorn can bear the meaning of easy, superficially, beautiful lies, while the old toy black horse refers to something ugly but truthful. And a view of a blue sky means unreachable happiness – although we see it, it is too difficult to reach it. My paintings are thus charged with symbolism.

As mentioned above, the way I perceive the world is similar to the way children see it – full of „living” things which can become bearers of meanings. However I don't focus solely on children's toys and nostalgic memories in my compositions. I mostly depict useless things which adults buy to keep their sadness at bay – the shiny, cute and fluffy nonsenses, sweets and knick-knacks through which we try to buy the feeling of calm and happiness – a feeling that

is as unreachable as the blue sky. I aim to convey modern superficial society. People are consumed by the fear of seeking the truth; they opt to remain on the surface of things, never venturing into the deeper meanings. The society's choice is never to look deeper; never to ask if the man with horns on his head is evil or whether he just wants us to see something ugly but truthful. The choice is never to ask if those nice kitschy things are really what we need to achieve happiness.

I aim to create paintings that prompt us to ask: who is really the devil here? What is hidden behind the shiny beautiful objects?

The catharsis of these ideas lies in my series called “About Superficiality,” a collection of several two-meter sized canvases full of symbols and hidden meanings. In these series as well as in my all other pieces, I create my own artistic “language” to express myself, as the existing ones simply does not fit my “words”.

INSTAGRAM
@klarasedlo

◀ 'Another is dying due to shallow society' 2017
Oil on canvas





'Selfportrait with Marshmallows II' 2018
Oil on canvas

◀ 'The Way Leads in Opposite Direction' 2017
Oil on canvas





'Tower I' 2018
Oil on canvas

◀ 'Tower II' 2018
Oil on canvas



'Marshmallow on the Wall I' 2018
Oil on canvas



'Marshmallow on the Wall II' 2018
Oil on canvas



'House by the Forrest' 2018
Oil on canvas



'Altar of truth' 2017
Oil on canvas



'Lake in Spruce Forest' 2018 . Oil on canvas



Julia Bobrova

juliabobrova.co.uk

Bobrova is a self-taught figurative painter whose work has mainly been photography as well as cinematography influenced portraiture, on canvas and hard wood panels. The sense of isolation and dreaminess is a common theme in her paintings as it is a reflection of her own state of mind.

I have always been puzzled by people, which in my collage years has sparked an interest in psychology and the state of human existence. My choice of subject matter has always been people, sometimes real other times imaginary. After completing 'Second Self', which was influenced by book Denial of Death by Ernest Becker I started a series of self reflective portraits with subtle fantasy narratives. This has shaped up to be an evolving project, which has introduced an aspect of nature into my work.

Photography courtesy of Claudia Vye



'Trough the lens' Oil on Birch





'Solitude' Oil on Birch panel

◀ 'Secrets' Oil on linen



'Ophelia' Oil on Birch panel



'In the Haze' Oil on Birch panel



'Awaiting' Oil on Birch panel





'Gaze' Oil on Canvas


'Bluetopia' Oil on Linen

Interview by Ramón A.Olivares

MARCO BATTAGLINI

ARTPOPCLASSIC





marcobattaglini.com

Through a subtle interplay of multiple realities overlapping in the chronotope, Battaglini evidences the contradictions in mental models about the temporal contrast (chronological), and the cultural and linguistic barriers.


Compositions which at first seem 'logical', immediately reveal temporal and spatial limitations that are disruptive in the interpretation of reality.

Battaglini invites us to think that in today's global village, with the 'democratization' of culture, the evolution of knowledge, information immediacy, immersed in the heterogeneity, the Patchwork Culture forces

us to confront with a need understanding beyond our geographical boundaries of time. Probably the uniqueness of the Italian artist Marco Battaglini is to conceptualize the possible coexistence of the ideals of classical beauty with the anti-aesthetic, the combination of the divine and refined with the vulgar, through a composition that can complement different realities in an eternal instant. His research of multidimensionality leads him to overlap different temporal, spatial and cultural realities, where everything seems to make sense...

This is ultimately the Battaglini's purpose: remove barriers that distort the perception of reality.





You grew up in Verona. How was creativity part of your early childhood?

As a son and grandson of artists, I breathed creativity from a very young age, I also grew up in the midst of nature and with great freedom of expression... I think that greatly fostered my curiosity and my desire to explore beyond conventions.

Tell me about your background. Where did your life as an artist begin?

As a child I accompanied my father in his 'secret space' where he wrote, designed and created. And I felt myself totally part of that creative universo, and there, inspired by book covers, sketches, works of my father, I began to create my first drawings and fantasy ideas.

At an academic level, my career started at the Liceo Artistico of Verona at the age of 13.

What about the past, and the classical, attracts you to continue looking there for inspiration?

I think that my fascination for the Arts and for different artists, movements, concepts and techniques has facilitated my artistic vision to conceptualize the coexistence of different styles and different ways to communicate in a single composition.

Also, in my moments of deep connection with the whole, I have the feeling that time is only an illusion, past and


future coexist in an eternal instant. That's why I enjoy creating compositions that can recreate that sweet spot where everything is possible...

The contrast is a very important element of my aesthetic language, because it allows me to access certain areas of the observer's brain and open a gate to provoke thought and encourage imagination ... that great engine through which we can access other dimensions and create our reality. It seems relevant to me to engage viewers and provoke them to eliminate judgment and observe beyond the apparent. It is normal to judge a classical work as something 'noble', 'refined', 'elegant' and 'beautiful', versus graffiti on a wall as something 'negligible', 'indecent', 'vulgar' and 'ugly'. I want to be the means to expand the perception of things, through confrontation and at the same time a union, a convergence, of diverse times, places, cultures, languages, ways of seeing reality."

What's integral to the work of an artist?

Not to lose sight of their mission ... art was born as an expressive means ... Art is communication ... as such has to communicate. Good art enters the soul, appeals to the heart, and makes new ideas plausible. I think art can change the world and definitely it does it, every day...

Art is a communication that is more powerful and more real to any human being than any gun or war. It changes people's opinions, style, ideas, and even sometimes people's way of living.



◀ 'Oculus animi' index
Oil on canvas



'Where the hell'
Oil on canvas



What motivates you as an artist?

I like to think that each of us has a mission in life...

And it is important to leave a mark ... There is a question that I put, as a graffiti, in some of my works:

"What will you be remembered for?"

I see my work as an invitation to have a conscious mind and an open heart; a style charged with eclecticism and a touch of humor that brings a smile to the spectator's face while begging questions about the dogma that underlies current artistic and social scenes.

My purpose have been to expose the contradictions intrinsic to human existence while demonstrating the power of imagination through my view of the reality that surrounds us – a reality that sometimes insists on playing tricks on our perceptions. In this fashion, I project a personal universe capable of submerging you in reflection on diverse issues, ranging from the concept of artistic expression to the notion of individual human existence.

I want to contribute something ... leave a restlessness in

the spectator ... Giving emotions and inspiration ...

I want to be a means to create a new mythology with which illuminates the collective imagination.

IMAGINATION IS EVERYTHING, is the vehicle to take us where we want to be, and create our reality, and my art wants to be a way to expand the imagination of the viewer, a tool for you to fly beyond the logical structures.

When you're doing any kind of painting and you're starting with a blank page, a white canvas, or an empty plot of land, it's intimidating. The hardest part is starting.

In my case it is the opposite, I am a volcano of ideas and inspiration ... I feel that sometimes I even have to control myself and dose my unrestrained passion to create...

For me definitely the use of drugs was never necessary... hahaha.



'Fuck what people think' ►
Oil on canvas

► 'Baciami ancora'
Oil on canvas

l'empire est une invention
des gens incapables d'aimer

Amore Mio



Dream without fear
Love without Limits

永愛

WHENEVER THERE IS
A BIG STORY IN THE MEDIA
LOOK FOR THE STORY
THEY ARE TRYING
TO DISTRACT YOU FROM

Sometimes,
the only way
to stay sane
is to go a
little crazy



Wake up
be amazing
repeat daily

VEDRÒ IL MEGLIO E IL PEGGIO
DI TE E LI SCEGLIERÒ ENTRAMBI.

Love

WiFi
ZONE



pedicure



When
NOTHING
is sure,
EVERYTHING
is possible.

I have a dream.

SORRIDI

YOU ARE UNDER
SURVEILLANCE

QUESTION
EVERYTHING

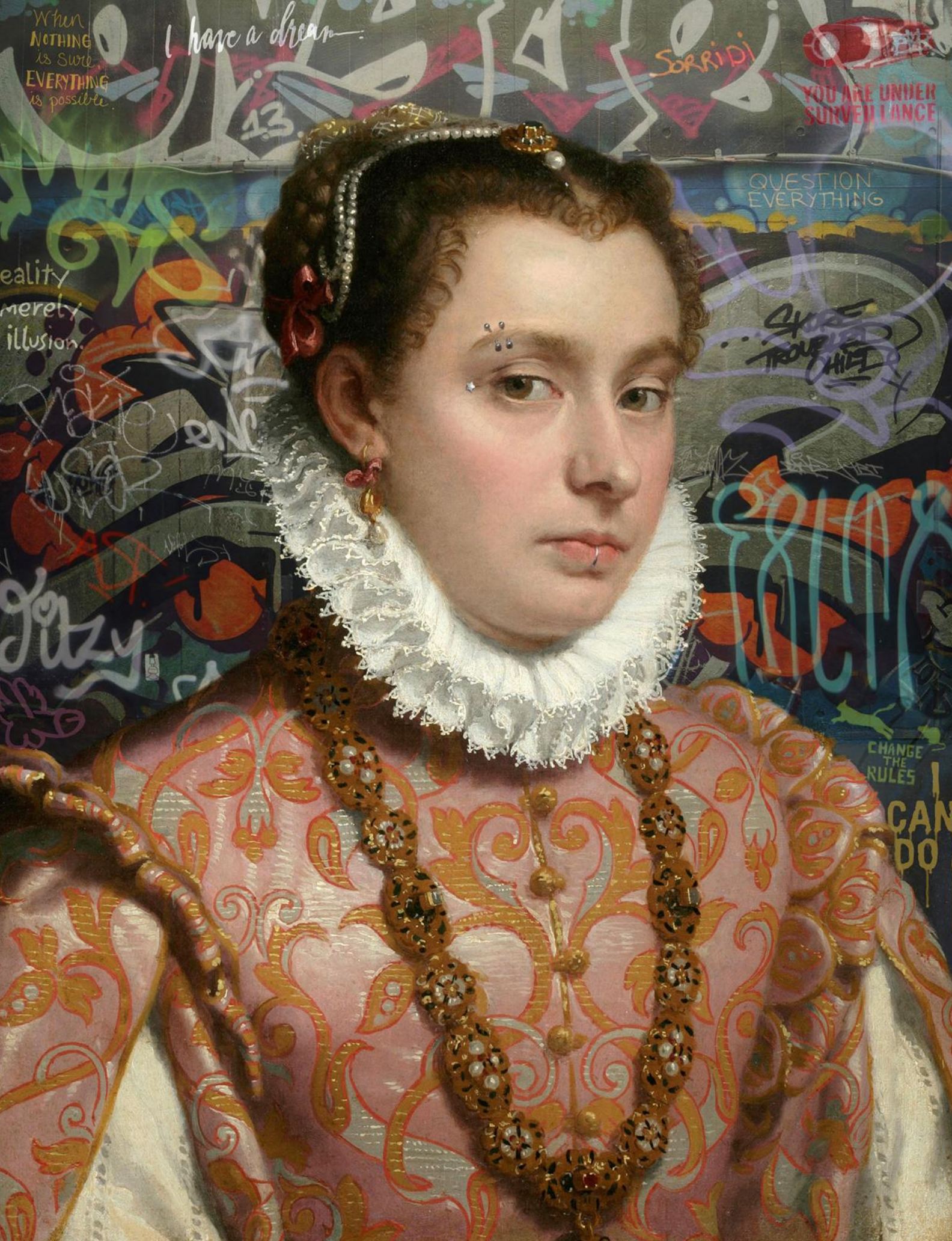
Reality
merely
illusion.

SHAKE
TROUBLE
CHILD

Go
Fitzy

CHANGE
THE
RULES

CAN
DO



Have you had any mentors along the way?

My mentors more than in the artistic field have been mentors in life, teachers who have made me see the extraordinary creative power of the human being. Those who have made me understand that our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure.

What does a typical day look like for you?

There is no typical day for me, I love to improvise and leave room for surprises ... but in general I like to get up early and as I wake up with a lot of energy, I start immediately to create crazy things and fly to other universes ...

How does where you live impact your creativity?

I am working on projects to promote the value of imagination in the current educational system, creating awareness at the top of the educational structure up to teaching and concrete methodologies for children. Give contributions to the educational system so that instead of restrain the children's dreams, can be taught them to create with the power of their imagination.

Do you have a favorite quote?

You can go as far as your imagination allows you

What art do you most identify with?

With art that awakens in me something ... with art that reaches me directly ... that it does not require someone to translate me its meaning or semiotics...

As Kandinsky said: "A true work of art speaks immediately to the spectator. The spectator should immediately respond to the work of art."

What's the best piece of advice you've been given?

In every decision you make be guided by what you love and not by fear.



MARCO BATTAGLINI

◀ 'Keep smiling'
Oil on canvas



'Stravolgimi il domani' Oil on canvas



'Let's go crazy' Oil on canvas

Hyperrealism

DANIELA MONTANARI

danielamontanari.altervista.org

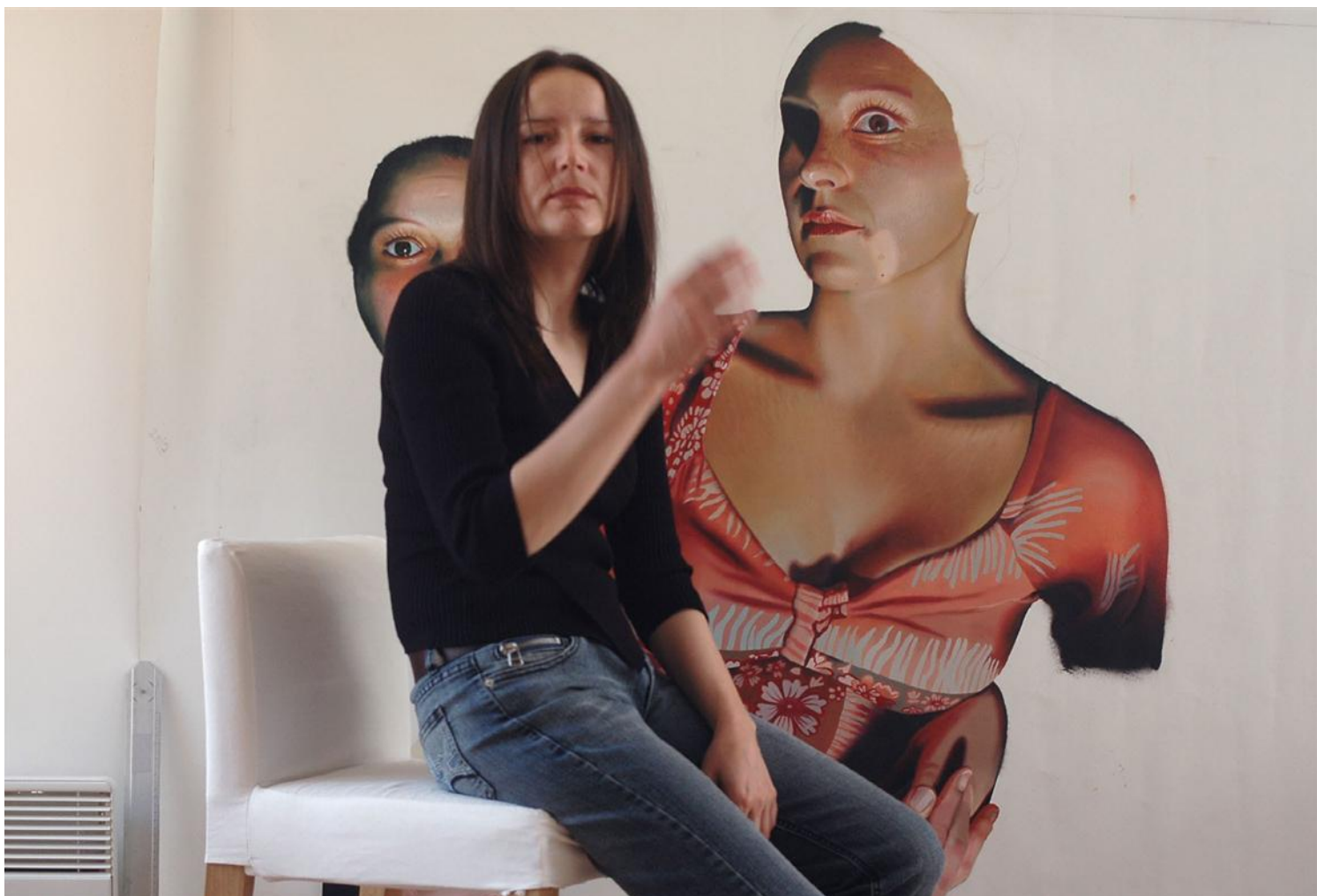
Daniela Montanari was born in Varese in 1969. After high school, she graduated in Architecture at the Politecnico of Milan, she specialized in protection and restoration of historical and architectural heritage.

In 2002, after being classified among the finalists for the second time at the Mondadori Art Prize, she abandoned architecture to devote herself exclusively to the hyper-realistic painting.

Her first solo exhibit was at the end of 2003. At a later time she was invited to different awards including the Michetti, Cairo Communication and Razzano, and she participated in group exhibitions such as the "New painters of Reality" at the Pac in Milan, the "Contemplations in Castel Sismondo" in Rimini, the "New Italian figuration" at the Fabbrica Borroni in Milan, "Imago feminae" at Palazzo Guidobono in Tortona, the "Hyper Restarte gallery" in Bologna and "I see a pattern" organized by the American gallery Robert Lange Studio. Her work received critic recognition in various magazines such as Art and Dossier, Arte Mondadori, Elle, Juliet, Segno and Frattura Scomposta.







DANIELA MONTANARI / Artist Statement

I paint since I was five years old, probably influenced by the works of my uncle, landscape painter. My first oil painting depicted my cat. During the period when I was attending high school, I was struck by a huge painting by Chuck Close while I was visiting an exhibition. I do not remember anything else of the exhibition, only the extraordinary female portrait in front of me. I decided, in that moment, that I would have worked hard to become a portrait painter. I was fifteen or sixteen.

The first pictorial experiments of some importance and significance go back to 1998. I had the courage to devote myself completely to painting only after I classified, for the second time, among the finalists of Mondadori Art Prize, in 2002. When I started to paint professionally, I

portrayed mostly young women, in which I identified myself. Each painting was closely linked to the previous one, it was an extension, as if they were part of a single story. The portraits symbolized my psyche and they were closely connected to my emotions, affirming, in this way, the priority of the subject and of the feeling. The characters, all belonging to my entourage, were built from a long series of analogue photographs taken strictly by me, then re-sewed through a computer elaboration. The sketch obtained, in a really high definition, was then painted on canvas in scenes that combined both contemporary elements and classical painting. Real elements were drawn up to make them unrecognizable, highlighting the mysterious side with

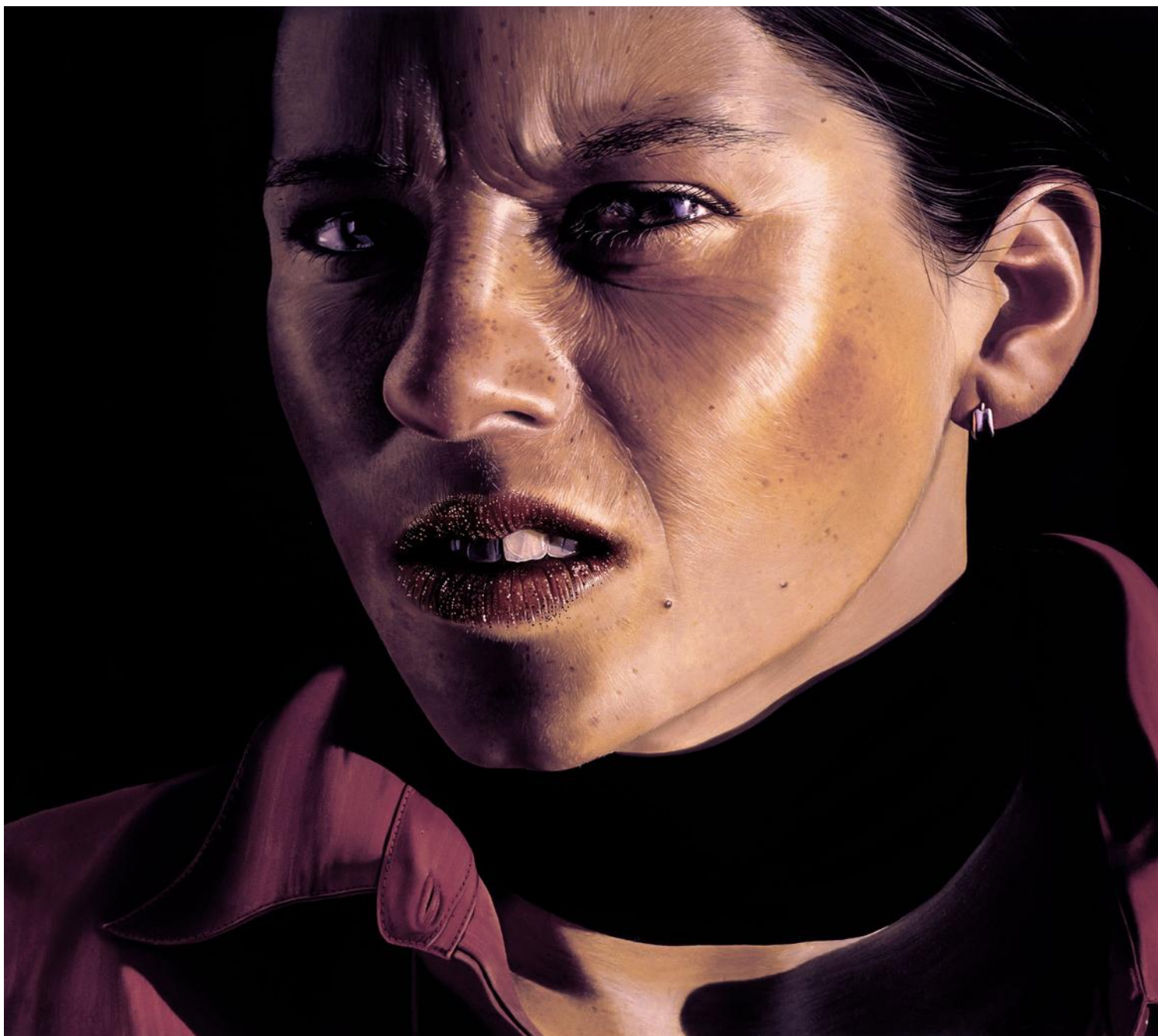
Hyperrealism

the exasperation of shadows and details. Each painting was then the condensation of multiple images and revealed an existential tension that, in relatively recent works, was also reflected in the language of symbols. Painting emerged from contemporary elements and memory but also by images that came from our artistic tradition: Caravaggio, Rembrandt, Klimt, Hopper. In this way, painting became familiar and its inner space was transformed into the memory space. Each portrait was a self-portrait: imperfection, impermanence, and sense of melancholy. Each painting was a journey to another life: leaps to the continuous search of themselves, many lives linked to a single story. In the period in which I lived in Provence, fascinated by the beauty of nature, I introduced in the backgrounds of my paintings the landscapes, reworked on the basis of surrealist criteria. The beauty of the environment was so great that it did not seem real.

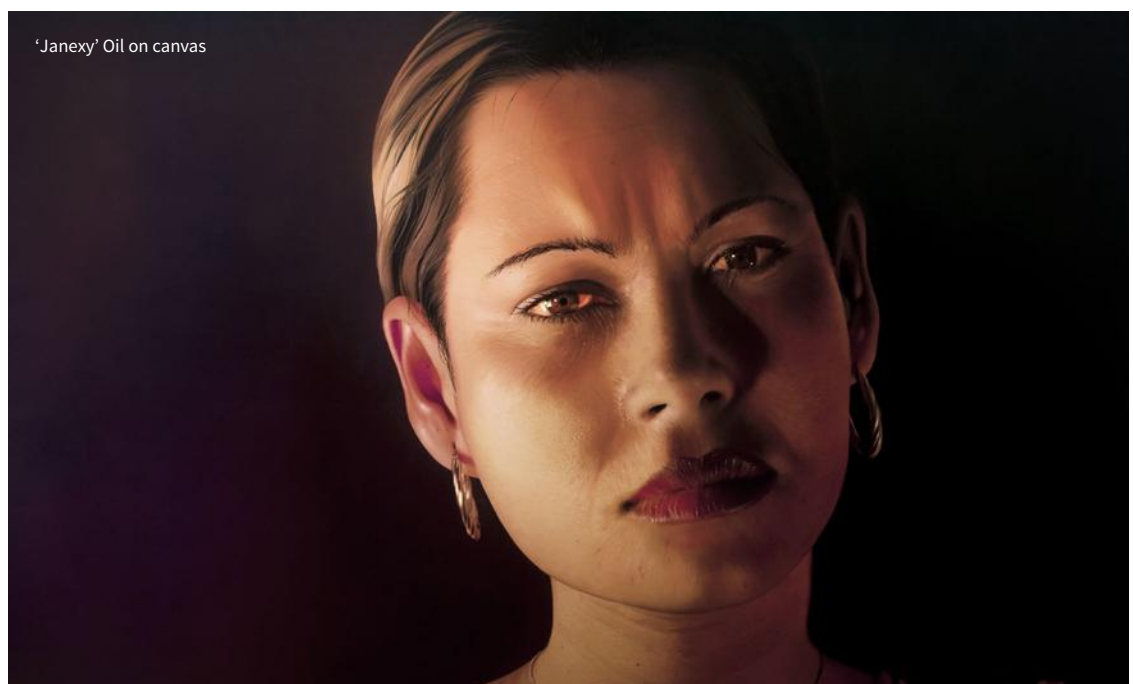
In more recent paintings, instead, I distanced myself from my inner life to turn my face to the world in general, not only to what surrounds me. I'm interested in telling the story of our time, giving consideration to social and ecological issues and to the new global information network. The expressions of my models are fixed, almost crystallised as if the subjects were mannequins. I paint portraits and still life with a surreal character, colours always unnaturally saturated or fluorescent. My work, colourful, ironic and flamboyant, masks a crude message and recalls all problems of our planet. Today the process leading to the creation of a portrait is quite complex and metamorphic and it starts from the shutter click of digital photographs that are as close as possible to the original idea in my mind. Macro photos that encompass the details of the face. This is followed by the digital elaboration where almost everything is changed: from colour to chiaroscuro,

from features to proportions. Then I start to paint with oil paints and brushes: after drawing on the canvas the shape and the main features of the face, I spread a first coat of colour building on the starting photographs. Lastly I freely add glazes that alter colours and design and add new details to my invention. I have been a little long on the description of the technique used because the craftwork is not only the most visible aspect of hyperrealism, but it constitutes its essence. The technique is inseparable from the meanings. Form and content intertwine seamlessly. I clarify that my intention is not to reproduce a photograph but to return the feeling of reality, the impression of being in front of a living being of flesh and blood. I want to make visible what we consider as such, maybe I even want to open a gap in what lies beyond. I always focus on the gaze, so much so that the compositional structure of my paintings develops around the centrality of the eyes. The gaze is understood in the sense of the relationship with otherness. The gaze in a relationship that eliminates the distance between the object and the subject of the gaze itself. The gaze as a place where subject and object are related to reverse the respective roles. The face portrayed becomes a reflective surface in which is possible to recognize oneself and the other. This led me, in previous years, to portrait faces turned three quarters to the torso, it seemed they were trying to get their three-dimensional image through a mirror, running away from the inevitable and from the bounds of a frontal view; those bounds can be only solved through the confrontation with another self. To portray a person means, to me, to portray a gaze.

INSTAGRAM
@daniela.montanari.art



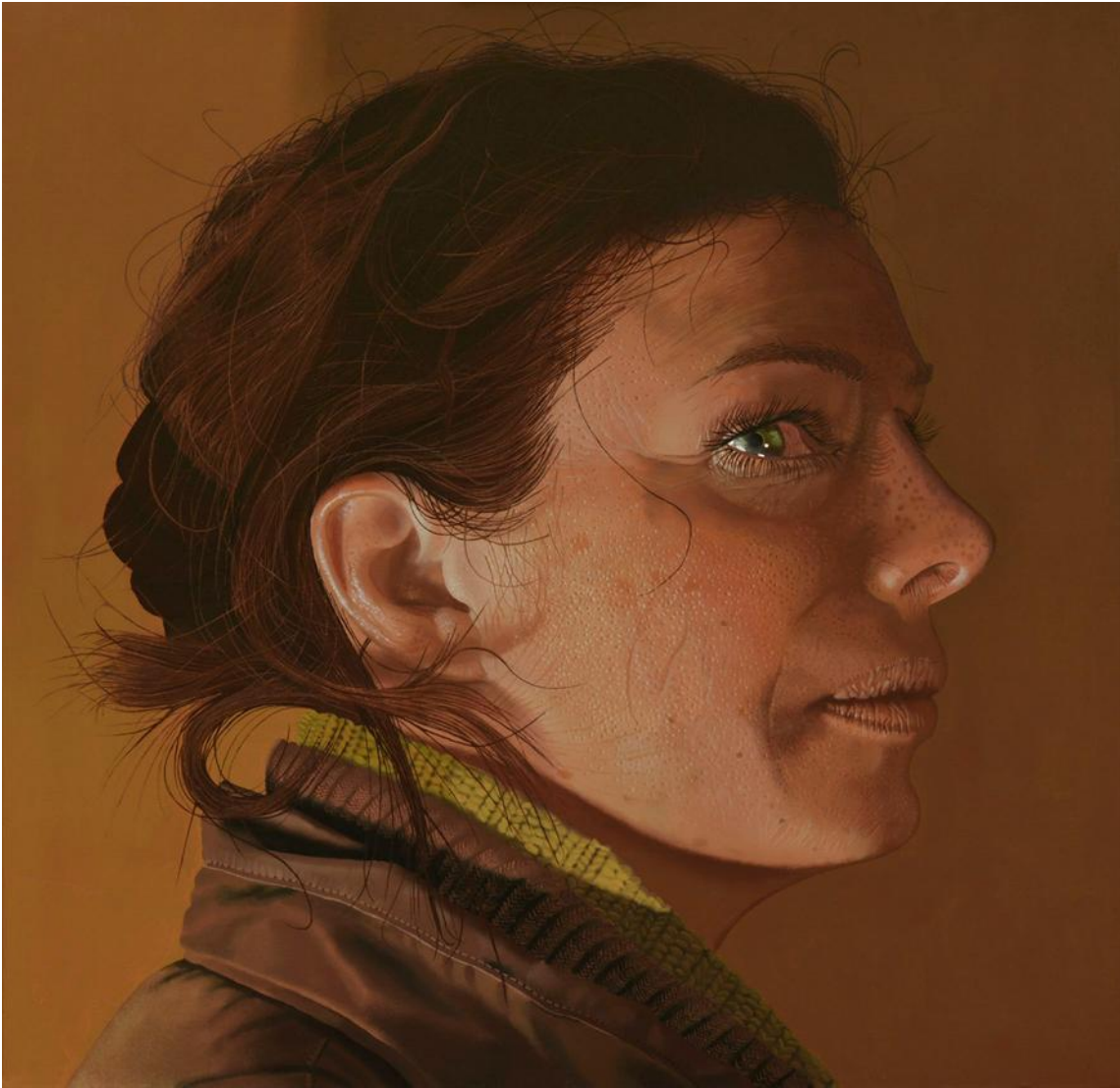
'Senza nome' Oil on canvas



'Daniela' Oil on canvas



'Claudia' Oil on board



"Vanessa" Oil on canvas





'Plastic tulips' Oil on canvas



'Genetically modified organism' Oil on canvas



'Alteration' Oil on board

Traditional Sculptor

HENRIQUE RAINHA

I'm a Brazilian traditional sculptor, I started my artistic walk early, fortunately life has led me to great people who have been teaching and supporting me a lot. Currently working as instructor on my own studio and developing pieces for collectors and companies. I'm always studying, developing my art and sensibility so I believe the "results", whatever they are, will be proportional to my dedication and discipline.

My work is to make solid the ethereal and bring to life the fantasy. From the cartoon characters drawn by my friends to the dense creatures that lives on my mind, my attempt is to give soul and personality to each one.

On the pieces, I seek capture the movement, light, gesture, writing off the unnecessary and leaving only the residual. Looking for simple resolutions applied on solid bases, so I believe the expression and life comes as an unconscious result of the process.

OFFICIAL SITE

henriquerainha.com.br



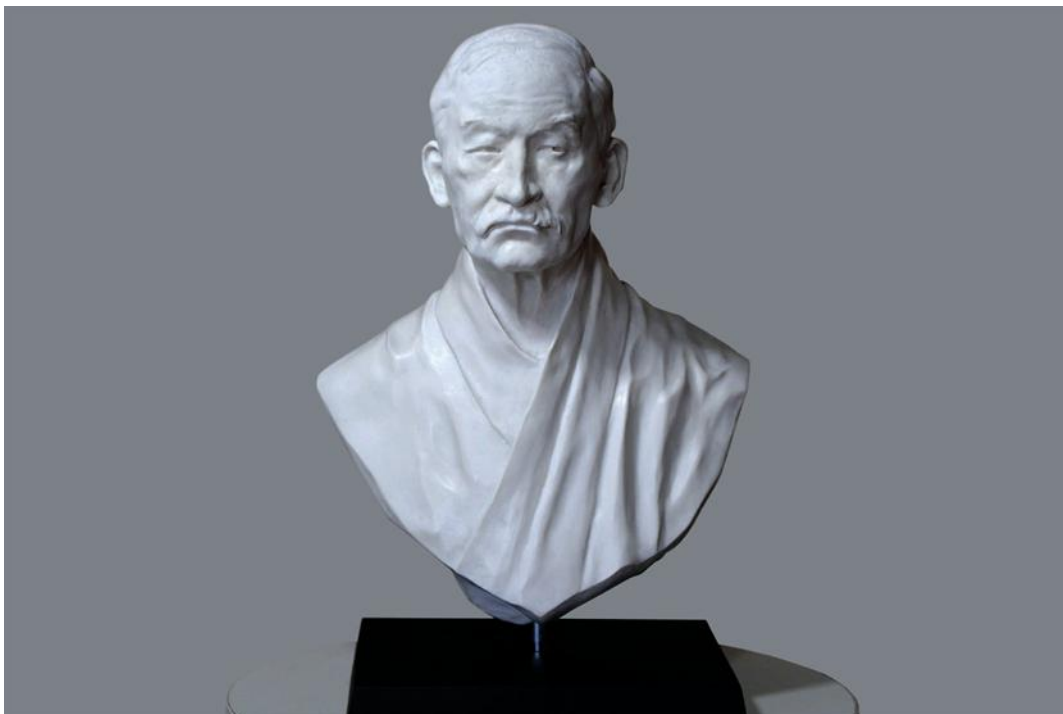




'Flautist' Oil Clay



'Ent' Clay



'Jigoro Kano' Clay to Resin

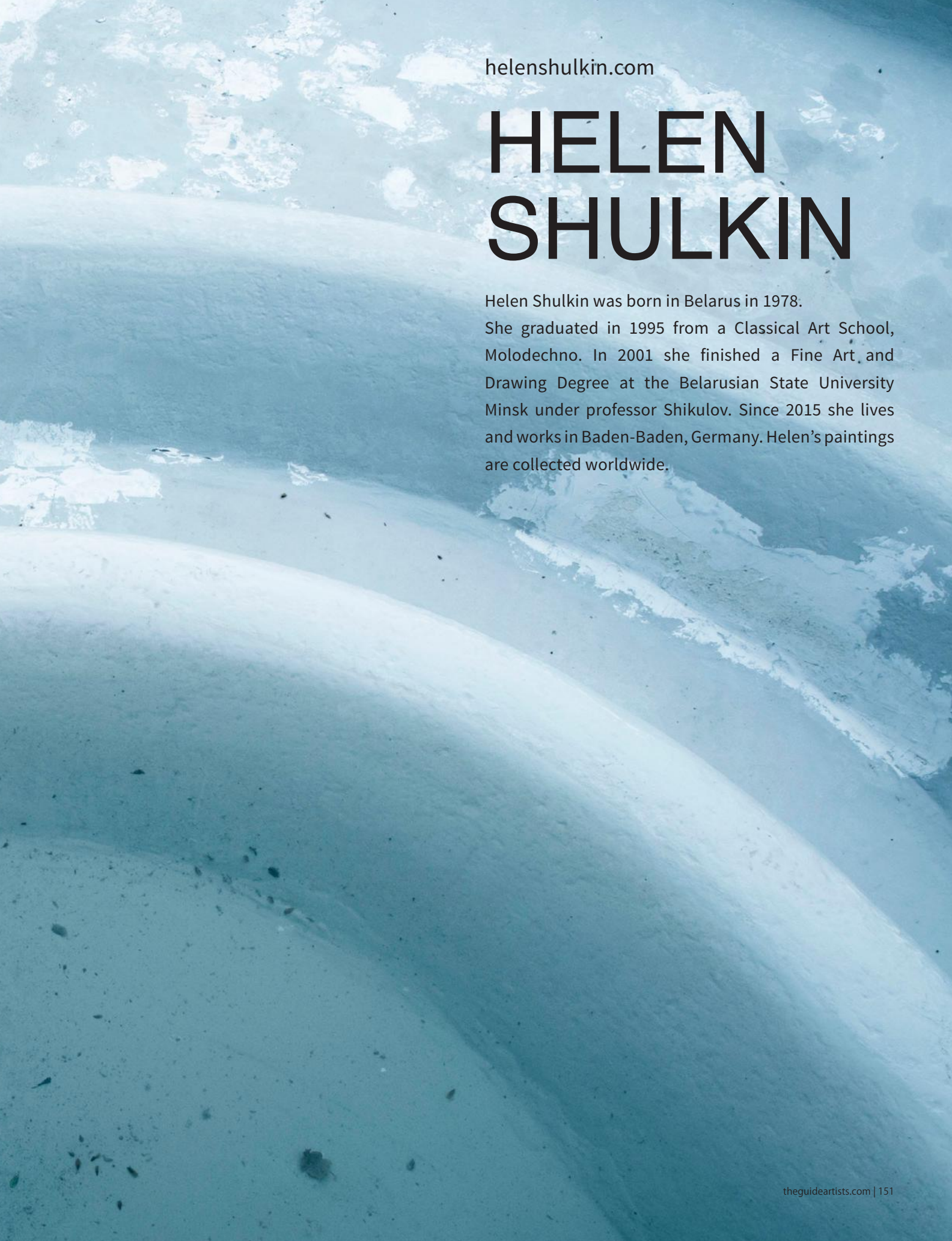




'Pied Piper of Hamelin'
Concept by Pedro Minho
Oil Clay to Resin







helenshulkin.com

HELEN SHULKIN

Helen Shulkin was born in Belarus in 1978.

She graduated in 1995 from a Classical Art School, Molodechno. In 2001 she finished a Fine Art, and Drawing Degree at the Belarusian State University Minsk under professor Shikulov. Since 2015 she lives and works in Baden-Baden, Germany. Helen's paintings are collected worldwide.

Helen Shulkin / Great escapes

Helen Shulkin is a full time artist based in Baden-Baden, Germany. In a search for new methods to interpret posturbanity, Helen focuses on the idea of a transformation where complex constructions of immense, larger than human-size dimensions evolve into quasi-ethereal structures.

Her paintings are about contact with postmodern and -industrial spaces where structural expressionism, parametris, brutalism and minimalism is explored through her individual aesthesis. By examining the complexity via retakes and variations, she tries to increase the dynamic between audience and author by objectifying her

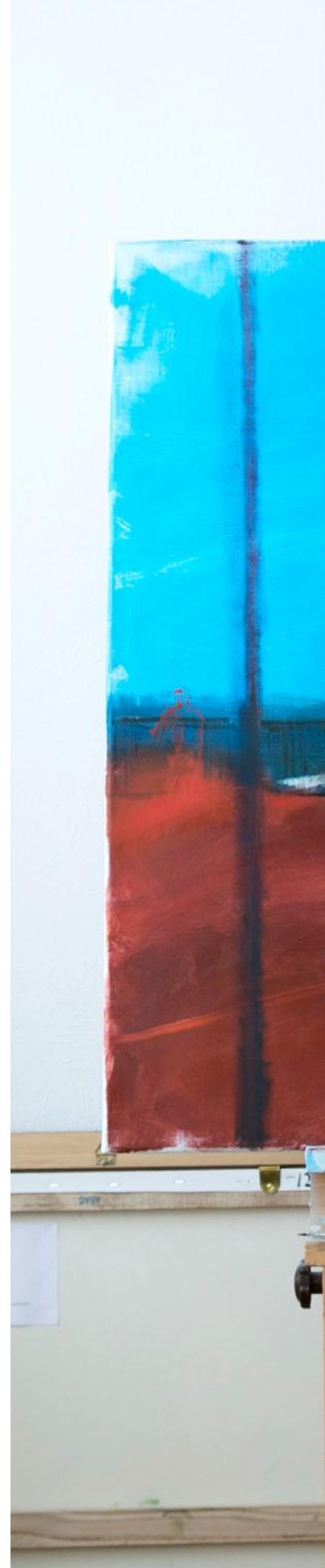
innermost emotions and investigating the duality that develops through different interpretations.

Her works never show the complete structure. This results in the fact that Helen can easily imagine an own interpretation without being hindered by the reality. With a subtle relation between minimalistic and expressive approach, she creates work in which a fascination with the clarity of content and an uncompromising attitude towards postmodern art can be found.

INSTAGRAM
@ helenshulkin



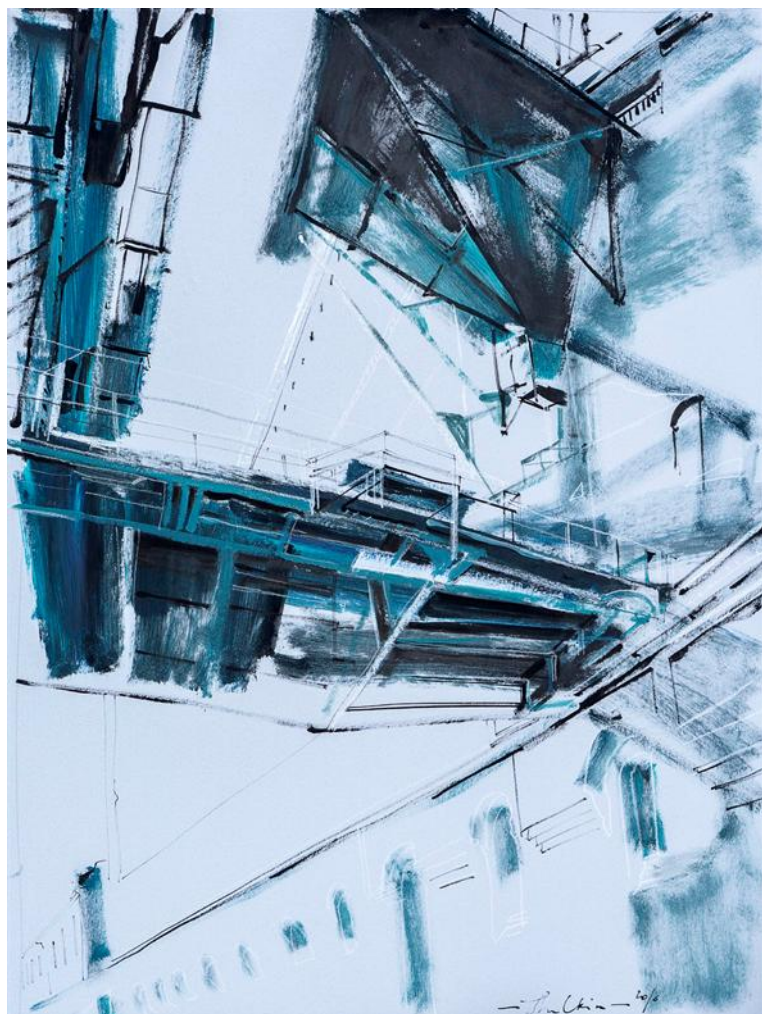
'The Elbphilarmonie' Oil on canvas



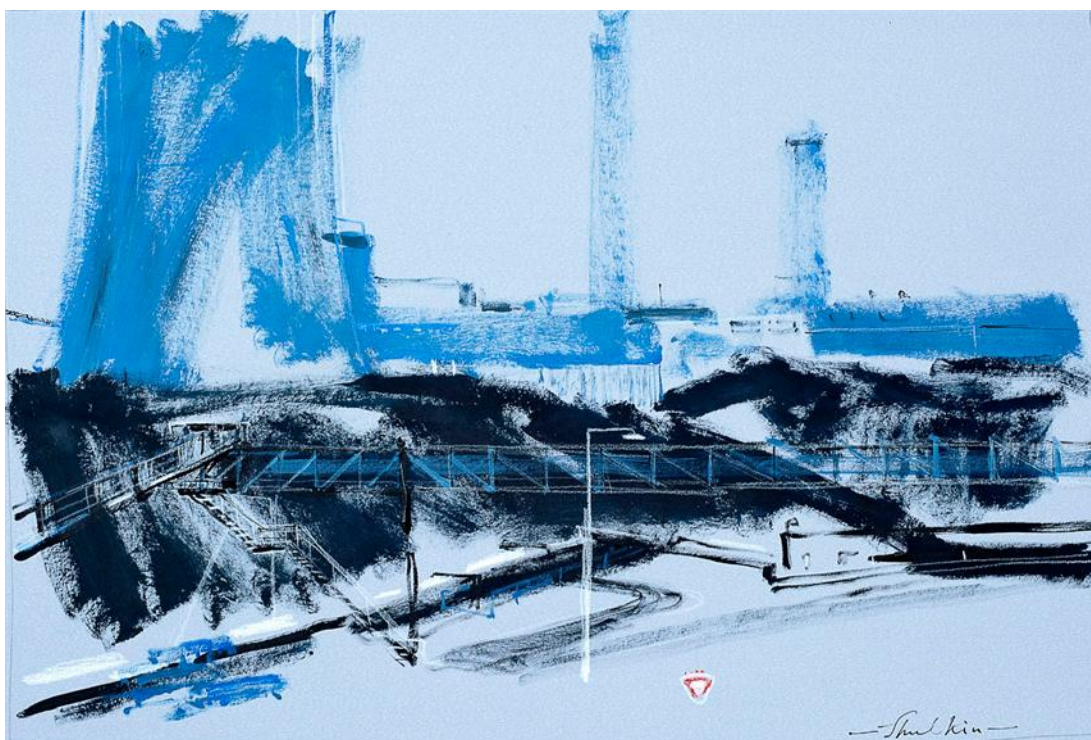




'Construction' Acrylic on paper



'Complex I' Acrylic on paper



'Entrepot I'
Acrylic on paper



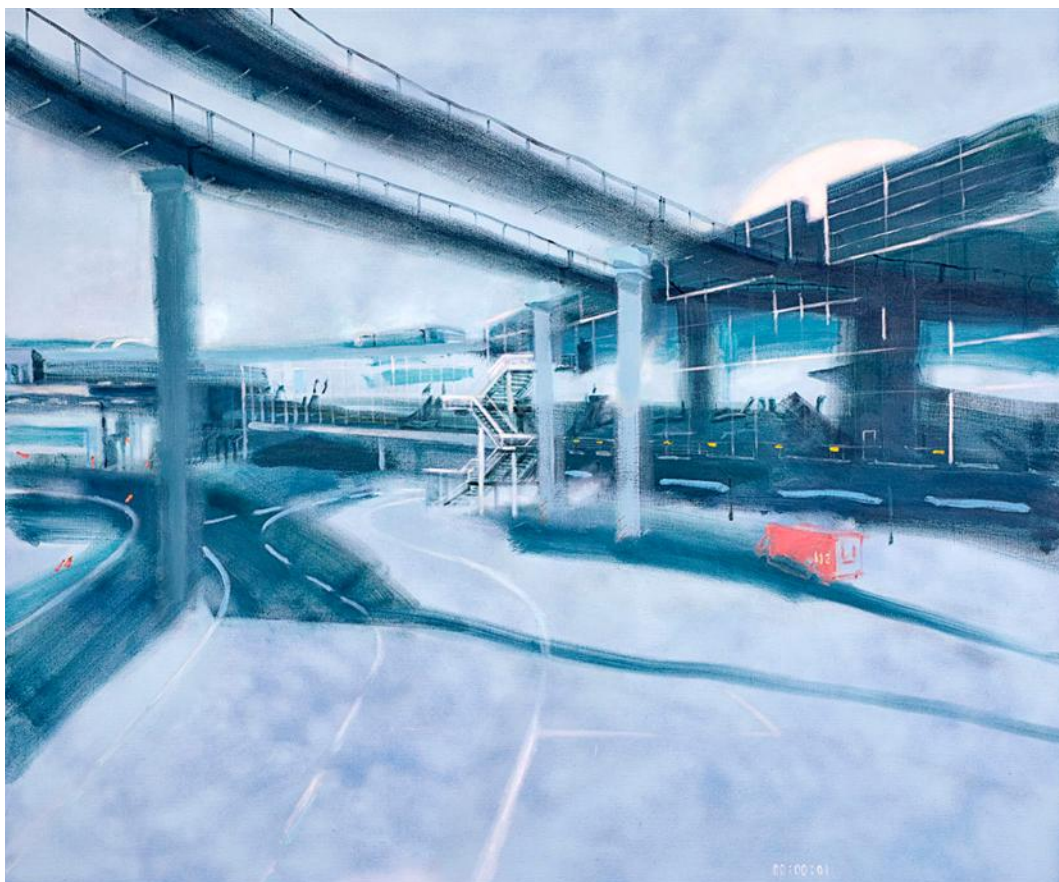
'Shipyard VI' Acrylic on paper



'Complex III' Acrylic on paper



'Port of Hamburg' Acrylic on paper



'Frankfurt Airport III'
Oil on canvas



'Frankfurt Airport II'
Oil on canvas



'Elbe Tunnel' Oil on canvas



'Hamburg Airport'
Oil on canvas



'Frankfurt Station'
Oil on canvas



'Staircase'
Oil on canvas



'Terminal 2'
Oil on canvas



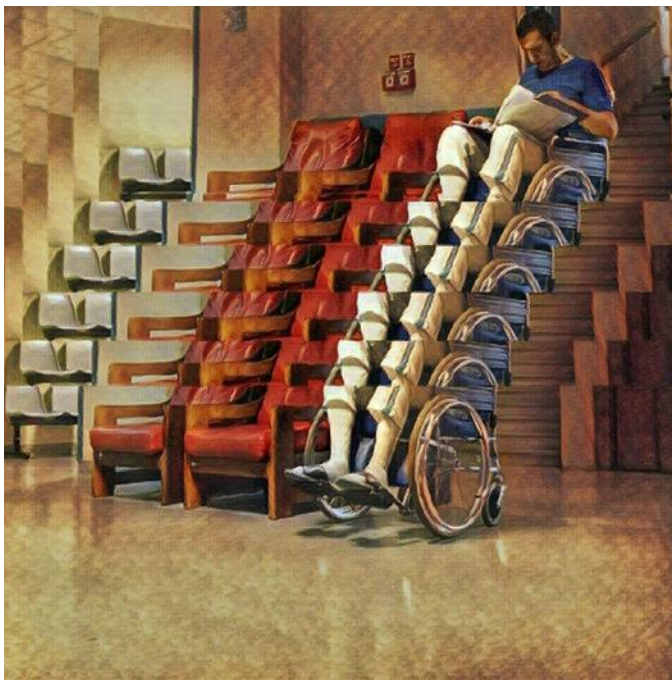
alescali.wixsite.com/vanglitch

Alessandro Scali

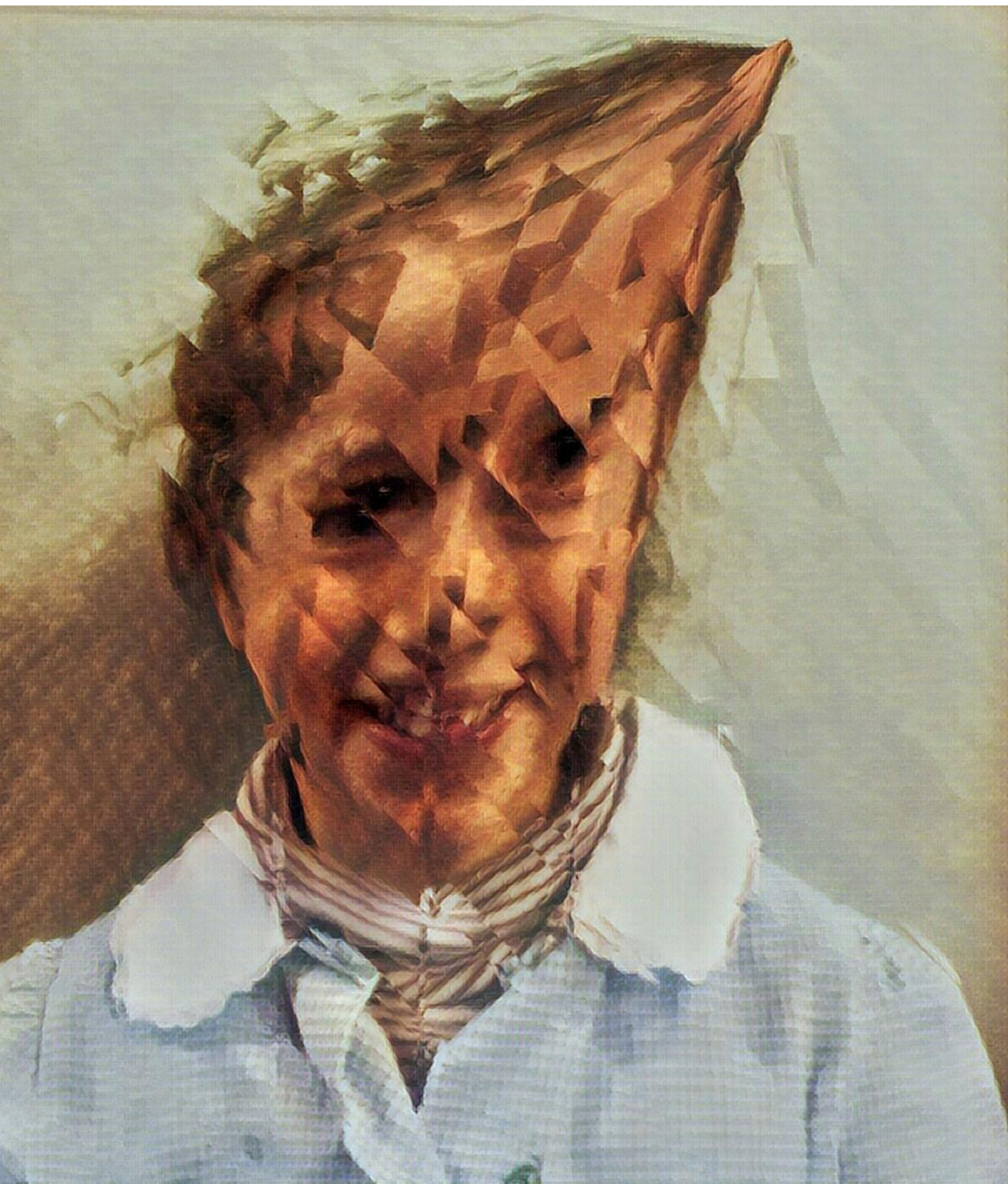
I am an artist and creative researcher from Turin, Italy, working on unconventional and multi-disciplinary projects at the intersection of art, technology and culture. I am one of the pioneers of Nanoart (nanometric artworks invisible to human eyes, created with nanotechnology), and I am also the creator of OKKULT Motion Pictures (Art, Education & Entertainment through Animated GIFs) and The Giphoscope (the world first Analog GIF Player). Since 2016, under the pseudonym of Alexander Van Glitch, I am working on the fusion of classical and contemporary aesthetics to reveal the uncomfortable beauty of human life.



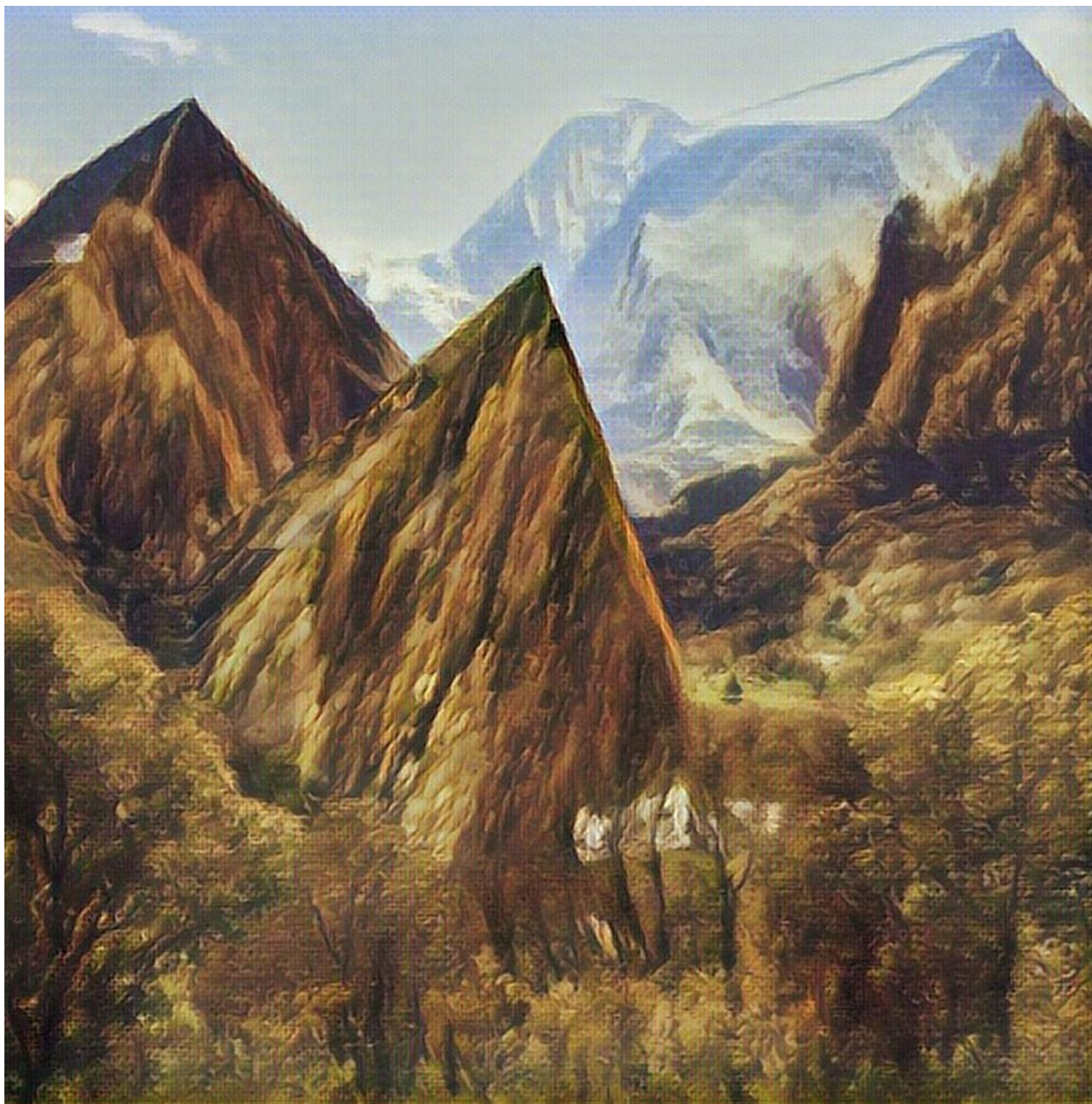
'81022020' Digital painting



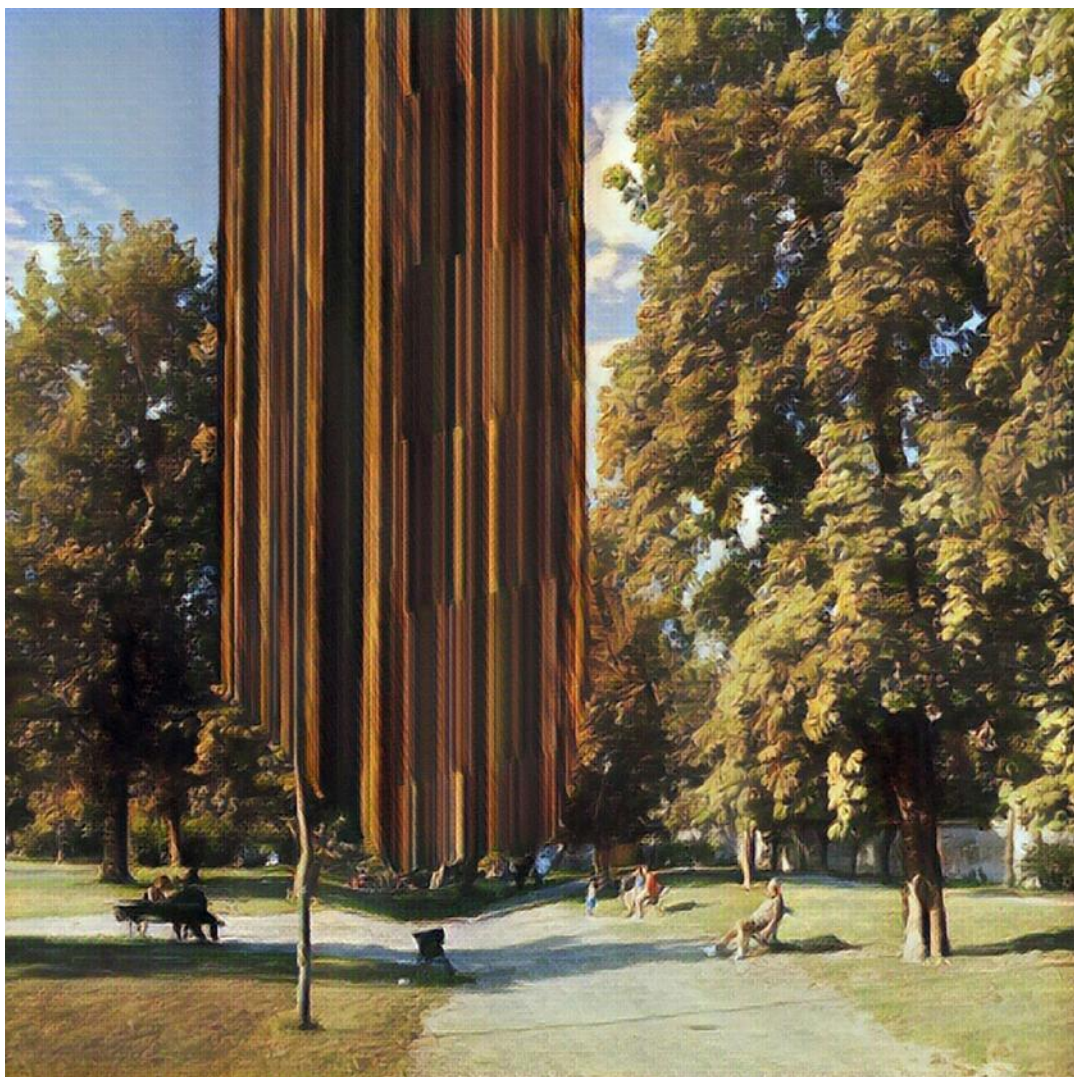
'81028041' Digital painting



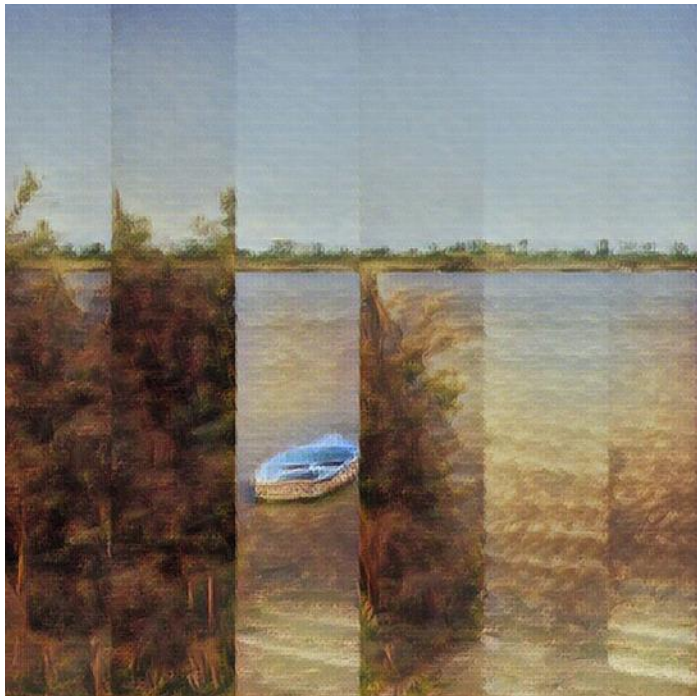
'71025071' Digital painting



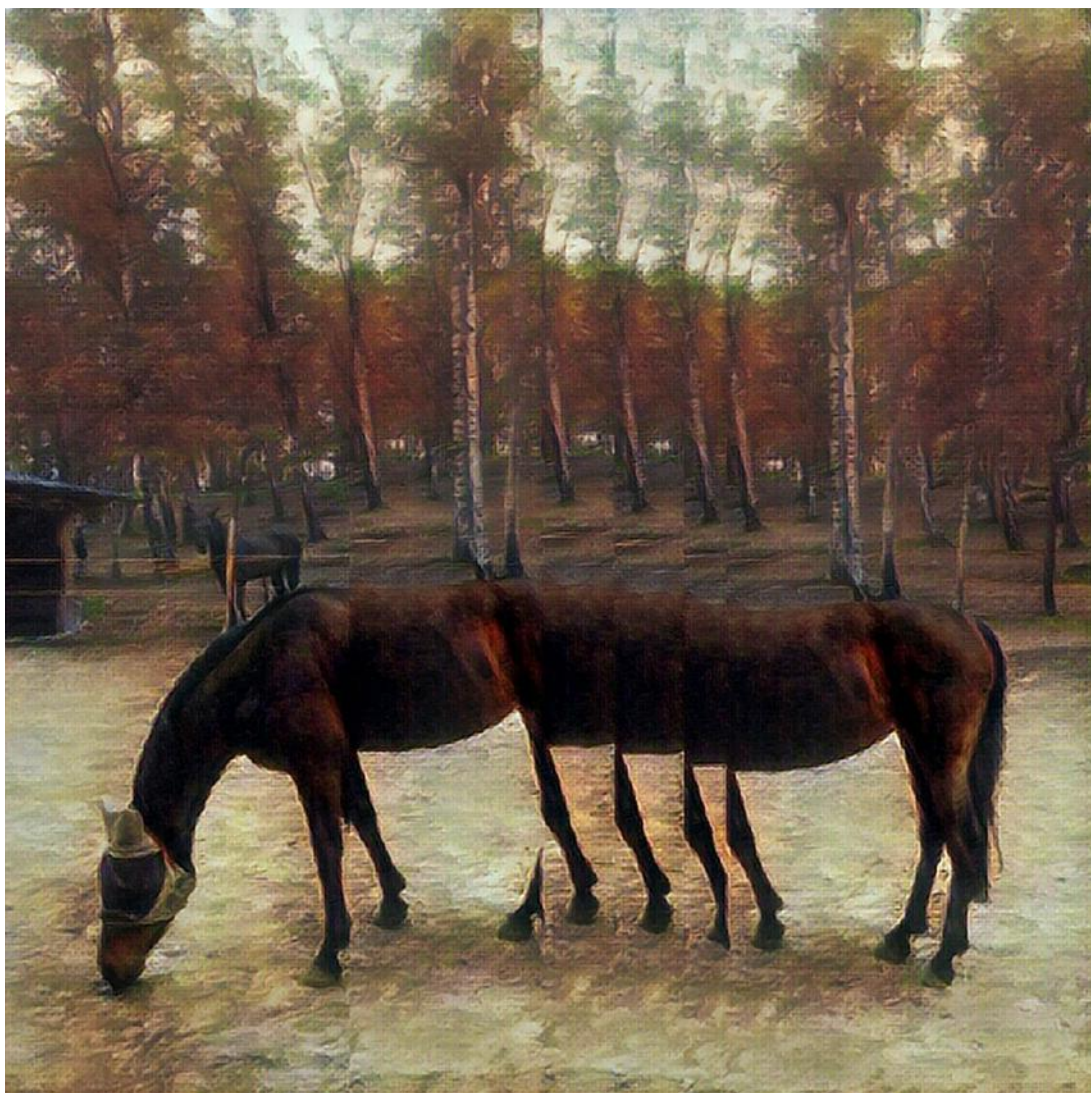
'61021152' Digital painting



'71028071' Digital painting



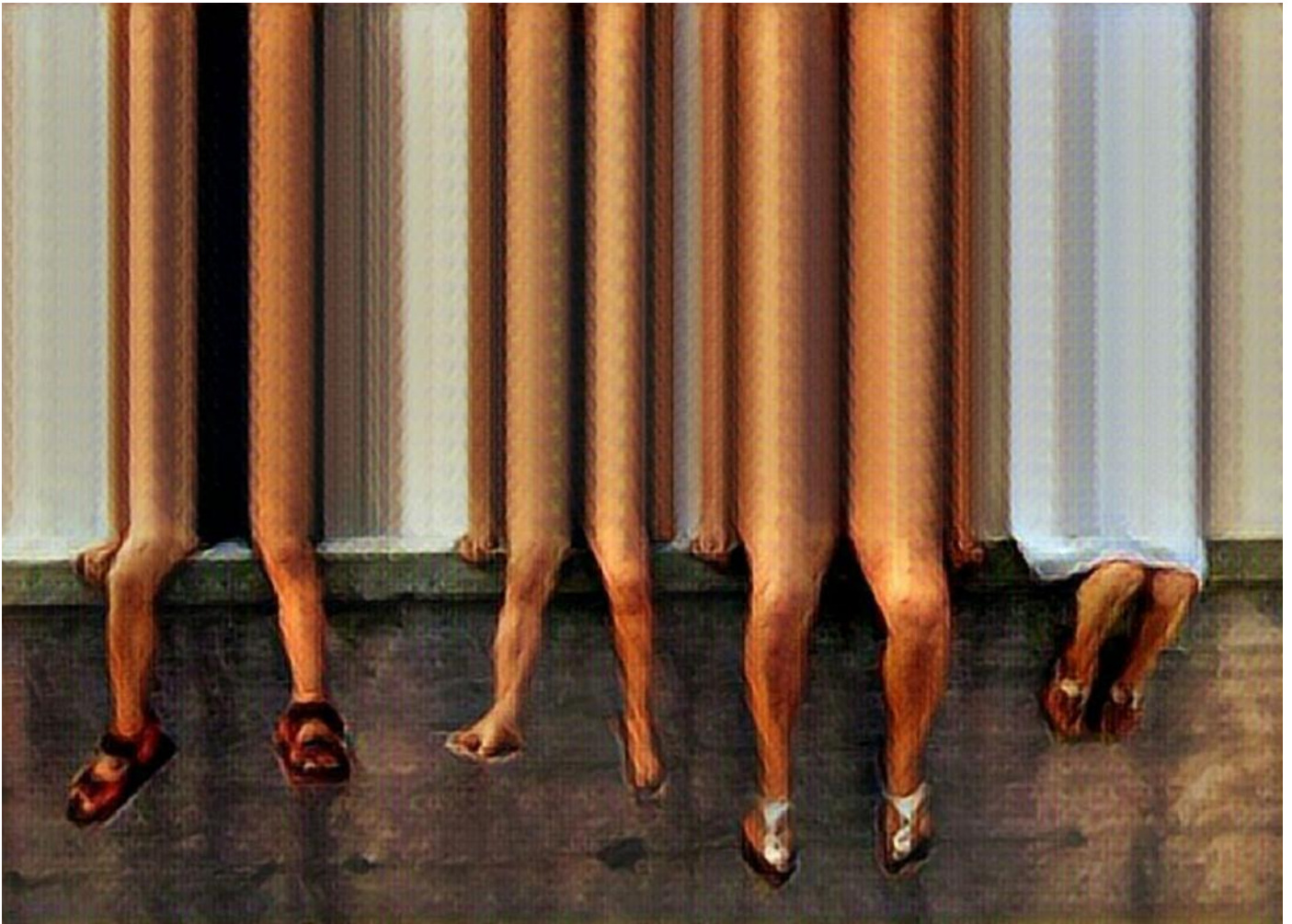
'71021182' Digital painting



'71025010' Digital painting



'71025080' Digital painting



'71028041' Digital painting

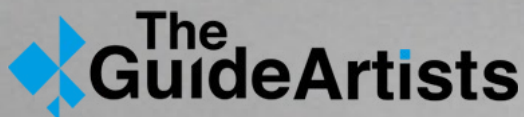


'71021172' Digital painting

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