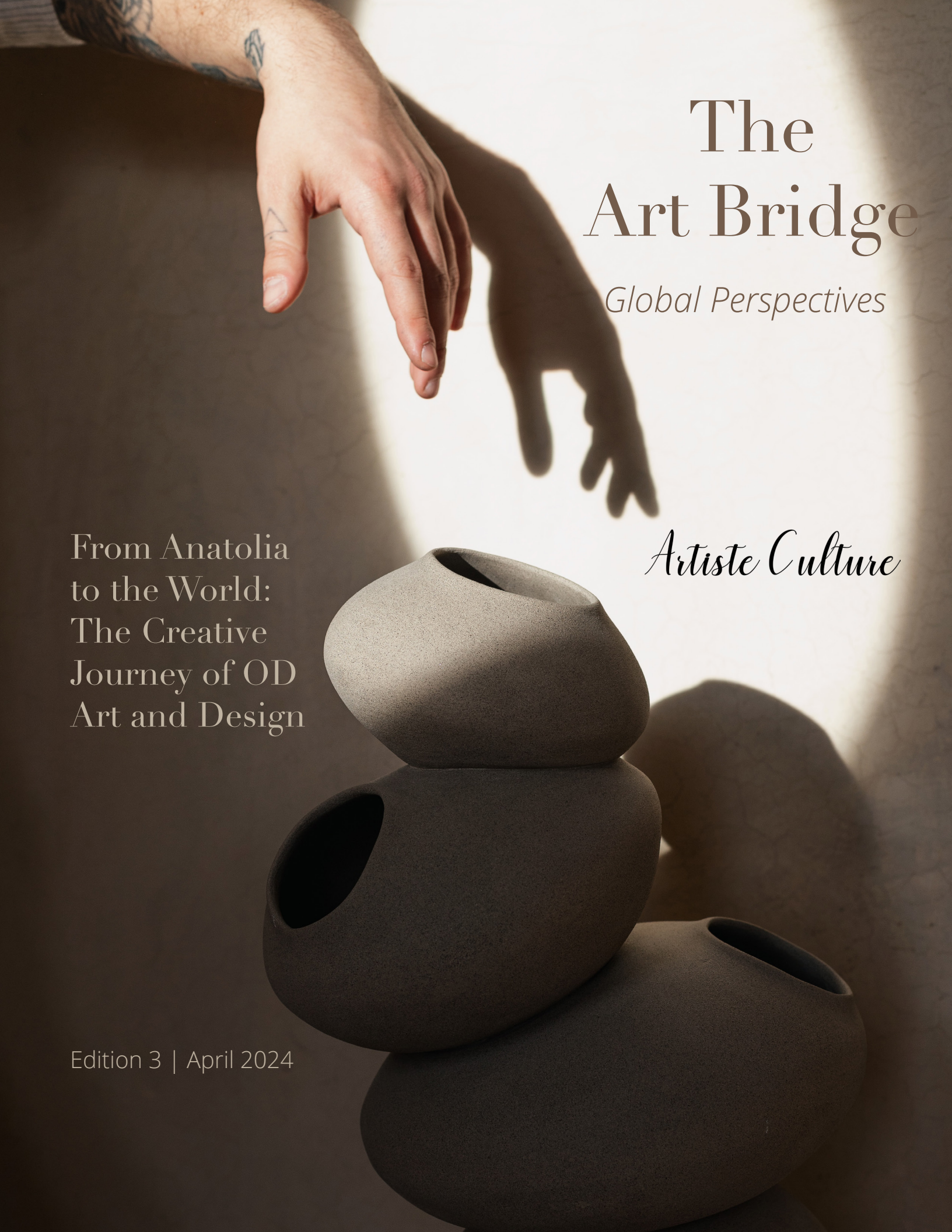

The Art Bridge

Global Perspectives

Artiste Culture

From Anatolia to the World: The Creative Journey of OD Art and Design

Edition 3 | April 2024

The Art Bridge: Weaving Global Perspectives in Contemporary Art

At Artiste Culture, our ideology is grounded in the recognition that contemporary art transcends geographical and cultural boundaries, weaving a rich tapestry of global creativity. We're driven by the mission to connect artists, galleries, art enthusiasts, and collectors worldwide, fostering an ecosystem where creativity knows no bounds.

In our rapidly globalising world, we strive to preserve and celebrate the uniqueness of artistic voices from across the globe. We contemplate the essence of identity and culture in the context of a globalised art world. What does it mean to be an artist from India, Japan, Germany, or Brazil in a diverse and globally contemporary context? Our quest is to explore these intricacies and empower artists to flourish in their unique creative journeys.

At the heart of our magazine lies a passionate commitment to fostering open dialogues, celebrating cultural and demographic diversity, and delving into the ever-evolving tapestry of global developments. We believe that by embracing myriad perspectives, traditions, and stories, we can create a richer, more connected community of creative professionals.

In a world often marked by division, we believe in the transformative power of conversation. Our project serves as a space where voices from around the globe engage in meaningful discourse, fostering connections and igniting fresh ideas. Together, we explore the shared challenges and triumphs that shape our collective human experience.

Cultural and demographic diversity is not just a strength, it's a wellspring of inspiration. We're committed to celebrating diverse cultures, traditions, and identities that make our world beautifully complex. Our magazine serves as a canvas for stories that honour the differences that define us and the commonalities that bind us. Exploring global developments guides us in an ever-changing world, shedding light on transformative events and ideas that shape our shared future. We believe our greatest strength lies in the mosaic of human experiences and viewpoints. Each unique perspective adds a fresh hue to our collective canvas, enriching our creative world.

In every article, interview, and feature, our mission is clear: to encourage open minds, open hearts, and candid conversations. We invite you to join us on this journey of exploration, discovery, and celebration as we navigate the ever-shifting landscapes of our diverse world, embracing the beauty of our differences and the unity of our shared humanity.

Artiste Culture

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Crafting Timeless Wonders: The Ethereal Journey of Marc Fish

Marc Fish, an accomplished wood sculptor based in England, seamlessly marries functionality, fantasy, and delicate aesthetics in his ethereal furniture designs. Transitioning from classic car restoration, Marc's journey into furniture design evolved gradually, resulting in captivating and rewarding outcomes. His pieces, a harmonious blend of art and design, spark curiosity and wonder. Drawing inspiration from nature, AI, and historical movements, Marc Fish's creations stand as timeless masterpieces. The team at Artiste Culture delved into his insightful journey and works, as shared by the artist.

Tell us about your journey as a furniture designer. How did you get started in this field, and what drew you to furniture making?

I started as a furniture designer about 25 years ago. It wasn't a path that I set out on rather the path found me. I left an office job that I didn't enjoy, then set up a classic car company which was a hobby that I had been enjoying for a few years. I restored early classic VWs and Porsches. The business ran for three or four years and culminated in restoring a very early VW microbus from the 1950s that I sold to Volkswagen's Museum in Wolfsburg. Whilst I enjoyed this business, I always felt that it wasn't particularly creative, and I wanted a more creative endeavour. With the skills that I had learned restoring classic cars, it seemed natural to start metal work or metal fabrication and they became sculptural objects.

I had some success in the early days with these, but I was lacking skills in woodwork. I contacted John Makepeace a very well-known furniture maker in the UK for help and he advised me to train with a cabinet maker or somebody with some experience. I combined his advice with a City and Guilds qualification at my local college. This didn't give me the answers I was looking for or the skills that I had aspired to, but it did give me a good starting point in the fundamental techniques of woodwork and cabinet making. I suppose the rest was down to me to learn on the way. My studio still has a very strong research and development ethos and I enjoy the problem-solving that comes with it.

What are the key influences or experiences that have shaped your unique approach to furniture design?

I suppose some of the design influences are historical with movements like Art Nouveau with its incredible fluidity and organic curves. I love the designs of many of the makers of the late 1900s, but nothing stands still and we need to be progressive, so I hope in many ways that the studio pushes a more progressive design aesthetic even if it is well rooted within the Art Nouveau movement. The studio is not averse to modern technology and we regularly use computer-aided design, 3D printing, laser cutting machines and I find all of these opportunities wildly exciting. I've recently started playing with AI to help with idea generation. We will be starting the next few weeks with a sculptural bed for Design Miami in 2024 with Sarah Myerscough Gallery where I have used AI to help simulate some of the concepts.

Your work spans the realms of art, design, sculpture, and furniture. Could you elaborate on how you balance these elements in your creations?

My work and the work of the studio do blur the boundaries between art, design, sculpture and furniture and I like this positioning. I don't feel that because I trained as a furniture maker I have to be stuck within this realm. I've always felt that my work is more sculptural in its very nature and to me, it seems like a natural progression that would influence future ideas.

We have done some large-scale sculpture installations which have been a welcome challenge for the Studio. I don't think the furniture has to be stuck with this old-fashioned outlook. Whilst we do strongly believe that the pieces we make have a functional design, there's no reason that a more sculptural aesthetic cannot sit comfortably with this.

How do you infuse timeless qualities into your pieces that allow them to fit both contemporary and traditional settings?

Some of our pieces do draw upon classical inspiration but often nature is a stronger source. I feel that if the piece has a well-considered design, well-chosen materials and finishes, then there is no reason why it cannot have a timeless quality. I think really good design doesn't date as quickly as one might think. Looking back over my 25 years, there are indeed many pieces I still feel are as modern today as they were when I first designed them, but honestly, there was an equal number that hasn't aged as well and I also think that as makers and designers, it's okay to accept that you will not hit the target every time.

You've explored the natural world, as seen in the One Series. Can you explain how your deep knowledge of craftsmanship and modern design processes informs this work?

My designs over the last 15 years have always been deep-rooted with a natural aesthetic or nature as an inspiration. Over these years, the studio has gained and developed many new and unique techniques that we have been able to combine with our source of inspiration to come up with innovative and original concepts.

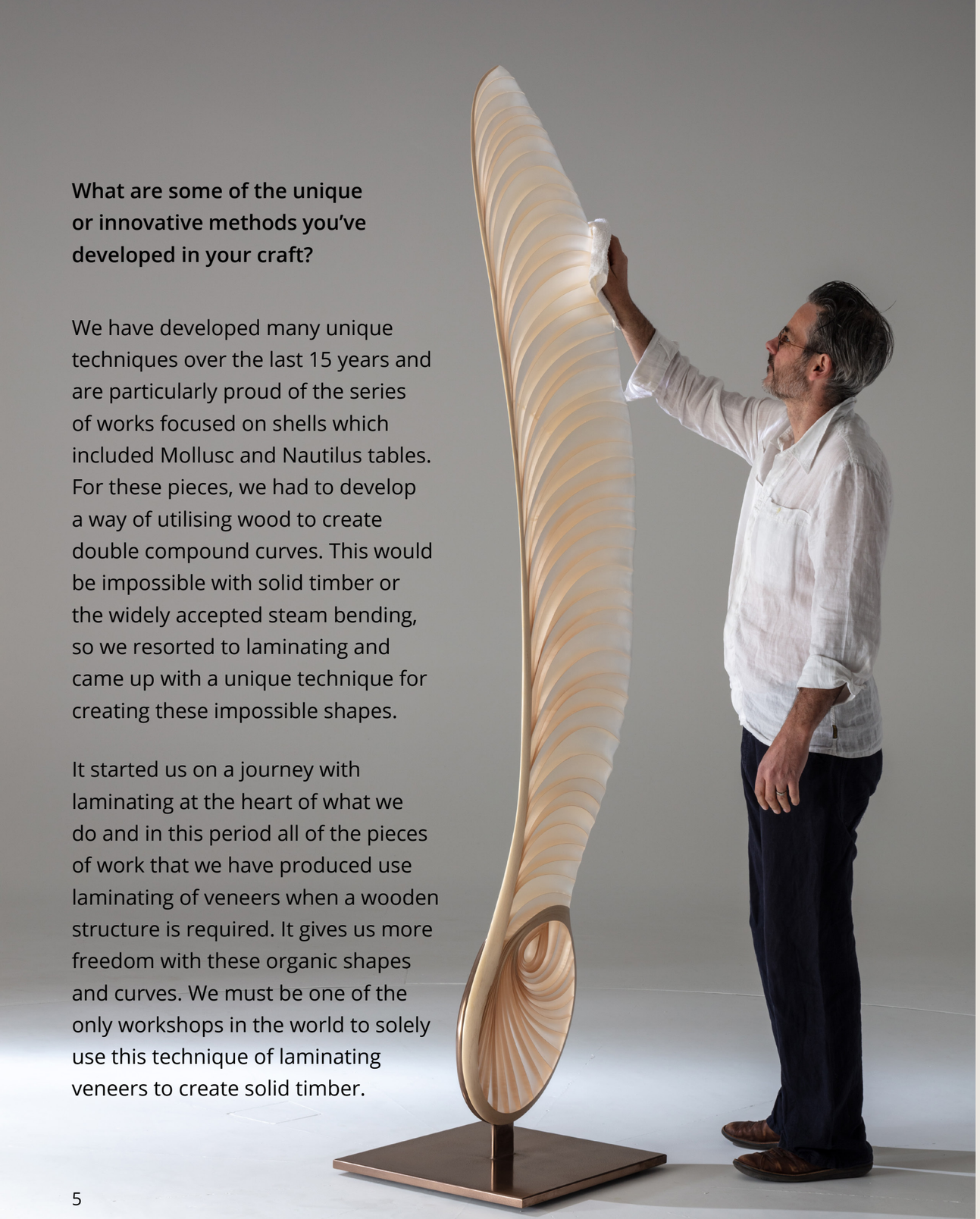
Could you share insights into your creative process? How do you approach the design and creation of a new piece?

My creative process often starts with a texture or a shape and I feel that my best work comes from that creative freedom. We've always done a large amount of speculative work for fairs and shows and this is where some of our best work has originated. Not having a firm design brief or client seems to allow us more scope to develop new ideas and concepts. Sometimes I will use sketchpads to develop ideas but often we embrace model making and as I mentioned earlier, AI technology.

What are some of the unique or innovative methods you've developed in your craft?

We have developed many unique techniques over the last 15 years and are particularly proud of the series of works focused on shells which included Mollusc and Nautilus tables. For these pieces, we had to develop a way of utilising wood to create double compound curves. This would be impossible with solid timber or the widely accepted steam bending, so we resorted to laminating and came up with a unique technique for creating these impossible shapes.

It started us on a journey with laminating at the heart of what we do and in this period all of the pieces of work that we have produced use laminating of veneers when a wooden structure is required. It gives us more freedom with these organic shapes and curves. We must be one of the only workshops in the world to solely use this technique of laminating veneers to create solid timber.



You've been recognised with multiple Guild Marks and the Claxton Stevens award. What do these awards represent for you and your work?

I think when you're starting out achieving some sort of recognition, though awards or competitions are important, it doesn't always instantly gain clients but it does give clients confidence that you are worth trusting and can do the job that is being set out in front of you. I gained an enormous amount of satisfaction from receiving my first Guild Mark and winning the Claxton Stevens award for the first time, but I do feel that after many years of making, these awards don't continue to excite or add much value to the client's experience in commissioning work with you.

You draw inspiration from art, sculpture, architecture, and more. Can you share some specific examples of how these influences have shaped your work?

Throughout my career, I have drawn inspiration from many different origins including art, sculpture and architecture but more often than not, nature always comes through in my designs whether that is textural or a form or colour and sometimes it can be quite literal like the Nautilus tables.

How has your work been received internationally by collectors, clients, and the design community?

We have exhibited at some of the best International Art Fairs which has enabled us to reach a very wide audience. The work is unique and unusual. Collectors and the visiting public seem to resonate with the organic nature of the work, particularly when I can explain in person how the items were made. I found the visitors engaged in the craft and techniques that we use to create these beautiful pieces of work. We continue to exhibit mainly through Sarah Myerscough Gallery with our next show being Design Miami in December, The Fog Fair in San Francisco in January and TEFAF Maastricht in March.

Marc Fish with his work "Ethereal Sycamore Seed Sculpture"", Sycamore and Resin, 2019

Are there any upcoming projects, exhibitions, or initiatives that you'd like to share with our audience?

Our major focus this year has been getting work ready for Design Miami in December and on display we will have a brand-new Ethereal desk and matching chair but also a new Ethereal console table. We are already working on Design Miami 2024 where we will be displaying an organic Ethereal 3-poster bed, this is not the first bed we've done but it is certainly the most ambitious and we are very excited to unveil this at such a major show with Sarah Myerscough Gallery next year.

All photo credits to Simon Eldon

Ethereal Drinks Cabinet & Bar, Sycamore and Resin

Could you tell us more about the ‘Robinson House Studio’ and your School of Furniture Making? What is the philosophy behind these endeavours?

Running a school or starting a school has always been I dream of mine particularly when I was first starting out and as I mentioned earlier, approaching the world-renowned John Makepeace for advice on schools or colleges to attend. Unfortunately, at the time going back 20 years ago, there were very few options available for someone like myself and it was at that point I thought that a great idea in the future would be to run a school that teaches the kind of subjects that I would have loved to learn at that particular point in my career and that’s pretty much what we do now. We teach a combination of high-quality craftsmanship and more modern contemporary innovative techniques including 3D printing, laser cutting and AI.

Many of our students have become award-winning furniture makers, some of whom are self-employed running their own companies and we have employed many of our ex-students and currently have three full-time ex-students working on commissions in my studio.

What are your goals and vision for educating the next generation of furniture makers at your school?

I’ve always felt very strongly that woodwork on its own is not enough and that design and business skills need to be taught alongside the more traditional hands-on skills if you want to start a business. Craft and woodwork are still struggling with a low perceived value, and I think only through better design can that be elevated. This is why we have a strong emphasis on modern contemporary design at the school. This was the first year that we have been able to offer a qualification for our one-year students.

They can now achieve a level 8 qualification that is comparable to 2 years of a three-year degree course and we’re hoping that over the next couple of years, we will be able to extend this qualification to a two-year course ending in a level 9 or comparable to a 3-year degree course. This will at last give potential students other options rather than the traditional university, which does not fit everybody’s learning styles. Of course, at ‘Robinson House Studio’ it is far more hands-on and practical, highlighting hand-skills and craftsmanship at a very fine level.

Your work has garnered substantial press coverage. How does this recognition affect your approach to design and your career?

We have managed over the years to gain substantial press coverage and we put this down to really good quality photography. We work closely with a favoured photographer who understands our style of work and can portray this in the best light. Without this high-level photography, one would struggle to gain not only press coverage but also potential clients who may not have benefitted from seeing the work at fairs, but could be looking at one of the online platforms that designers/makers now use to sell their work.

To aspiring furniture designers and craftspeople, what advice would you give based on your journey and experiences?

My journey has not been an easy one and I've made many mistakes along the way, but one thing I've always held onto is that if you are passionate about something and you put enough effort in, you have as much chance at succeeding as anyone else.

It might be that you want your work to be exhibited at top art fairs or that you just want a better quality of life, maybe you want to be more creative and make things with your hands. Whatever your passion on this journey, don't lose sight of your dreams, hopes and ambitions. No one does enough marketing, so embrace social media and get your name out there. My advice to anyone starting is to work hard, stay focused and not lose sight of what it is you're trying to achieve.

Ethereal Desk II, Sycamore, Resin and Carbon Fibre

Leaving is Home by Sawsan Al Bahar at her inaugural solo exhibition Talaliya

From Tradition To Innovation: The Evolution of Firetti Contemporary

A gallery functions akin to a library, housing diverse stories through artwork. From ancient rock paintings to contemporary digital art, it communicates tales of eras, cultures, and individuals crucial to our evolution, stimulating contemplation. This ambition drives Dubai-based Syrian-Italian curator and director, Celine Azem, who works closely with her mother, Mara Firetti, the founder of Firetti Contemporary.

Solo Exhibition "Metamorphosis" by Laura Lappi, at Firetti Contemporary

Founded to promote artists' advancement and global recognition, the gallery under Azem's direction serves as a platform for distinct narratives crafted by emerging talents and established artists. It aims to challenge perspectives and contribute to the art world's ongoing dialogue. Her educational background in art in addition to her exposure to the industry ever since her childhood has influenced her understanding of the intricacies of the industry and how to navigate it as an artist and a gallerist. Equipped with her current knowledge, Azem influenced several operations of the gallery.

"Our gallery serves as a bridge between past, present, and future art. We curate exhibitions to showcase artistic expression while exploring deeper human experiences and societal issues," says Celine Azem.

Diversity and impact drive the gallery's mission in representing artists and curating shows. Their selection process prioritises resonance with the artist's work and narrative depth, irrespective of nationality or industry experience. Gender balance among artists is also a priority.

Celine Azem in front of ***"In the Forest of Estrangement"*** *by Sawsan Al Bahar*

While Firetti Contemporary collaborates with renowned artists like Ghizlane Sahli, Wolfgang Stiller, and Jason Middlebrook, it also champions rising talents such as Sawsan Al Bahar, Laura Lappi, Josh Rowell, and Salmah Almansoori.

Works of Annie Kurkdjian at the exhibition ***"Eyes Wide Shut"*** *at Firetti Contemporary*

Exhibition shot of ***"Eyes Wide Shut"*** *at Firetti Contemporary*

Alongside its mission, the gallery also emphasises individuality and collective alignment as part of its curatorial policy. Through exhibitions like ***"Praxis of Change"*** and ***"Eyes Wide Shut,"*** the gallery explores pressing environmental and socio-political issues, urging viewers to adopt new perspectives. Each exhibition showcases diverse artistic voices while advocating for positive change and raising awareness about critical societal and environmental challenges. By carefully selecting artists whose works align with each theme, the gallery fosters a collective commitment to spark conversation and drive meaningful transformation.

Moreover, the gallery has taken active steps in creating robust programs under the leadership of Azem, that focus on enhancing the careers of artists through various ways including institutional exhibitions, museum collaborations, public art projects, and partnerships with other galleries. Although she acknowledges that all galleries have the potential to engage viewers on multiple levels, she believes the key to creating a lasting impression and impacting her viewers profoundly is to infuse them with passion, relatability, and intellectual depth through her curatorial process.

Her impactful work and passion have led to Firetti Contemporary fostering an environment where artists can grow and create meaningful work just as much as the visitors can find resonance and have interesting conversations that lead to an unforgettable experience.

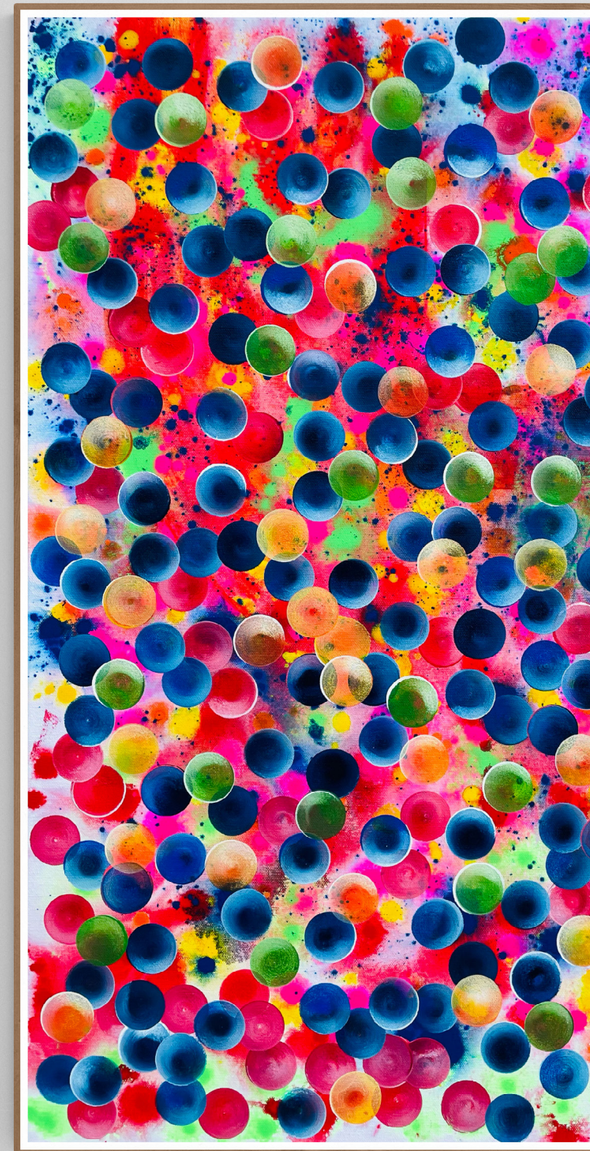
Exploring the Multifaceted Journey of Nico Hensel: A Convergence of Art, Design and Philosophy

Nico Wolfgang Hensel, based in Southern Germany, is a versatile individual skilled in various fields including art, interior design, development, photography, philosophy, and design. These diverse talents contribute to his creative thinking and define his identity as an artist. With multiple interests and a mind that perpetually seeks change and transformation, he never adheres to uniformity and instead strives to maintain distinctiveness in each piece of work. An artist of great intrigue, Hensel shared his philosophy and thoughts on his creative process.

What early life experiences or influences sparked your interest in design, photography, and philosophy, ultimately leading you to pursue a career in these fields?

My father “dragged” me to art exhibitions at almost every age. So by the time I was 14, I had already seen painters such as Cézanne, Paul Klee, Picasso, Spitzweg, Monet, Toulouse Lautrec and so on in German museums and visited exhibitions of Chagall in Nice, the Haus der Kunst in Munich, museums in Paris and Michelangelo’s works in Florence.

On vacation there was always a mixture of sea and culture, for example, the world-famous Loire castles in France or church windows, late Gothic carved altars by Tilman Riemenschneider and so on... I came into contact with art, photography and architecture playfully.



Left: Waterbomb, Nico Hensel

Bubbles Series - San Francisco, Nico Hensel

You've lived and worked in various countries, including Germany, China, and beyond. How have these diverse cultural experiences shaped your perspective on art and design?

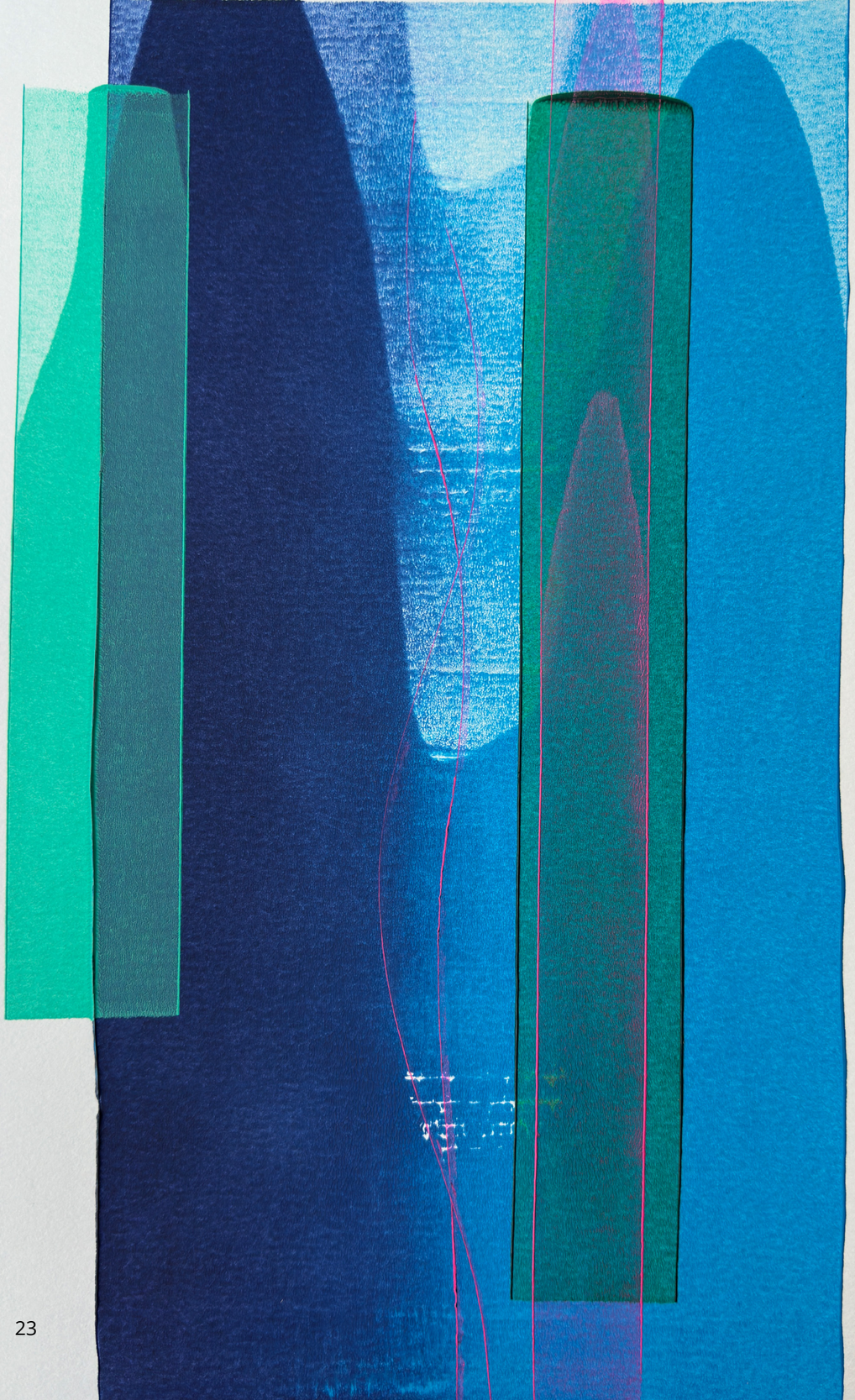
Every culture has beautiful and less beautiful characteristics. When you get to know other countries, you can ***"take home"*** the good things and interpret them for yourself.

Oppd Series, P00 4, Nico Hensel

As someone who thrives on change and new experiences, how do you navigate the evolving landscape of design and photography? Are there any particular trends or innovations that have captured your interest recently?

Everyone is talking about AI, but it is still a very experimental field. However, I don't think anyone has found a great key for it yet. Everything you see is colourful and flashy and somehow weird, computer-generated. It bores me a little.

Liq 009, Nico Hensel



You describe yourself as a *"visual junkie"* constantly seeking new inspiration. What are some sources of inspiration that consistently fuel your creativity, whether it's patterns, materials, or processes?

My inspiration is usually found on the street in foreign places. I need visual change to be inspired. This can be an afternoon in a pedestrian zone in a foreign city, posters stuck askew on a pinboard or deep car grooves on a street. There is no dependency on what inspires. It is often the little things in everyday life that most people carelessly pass by, which I visually collect, process and then spend differently.

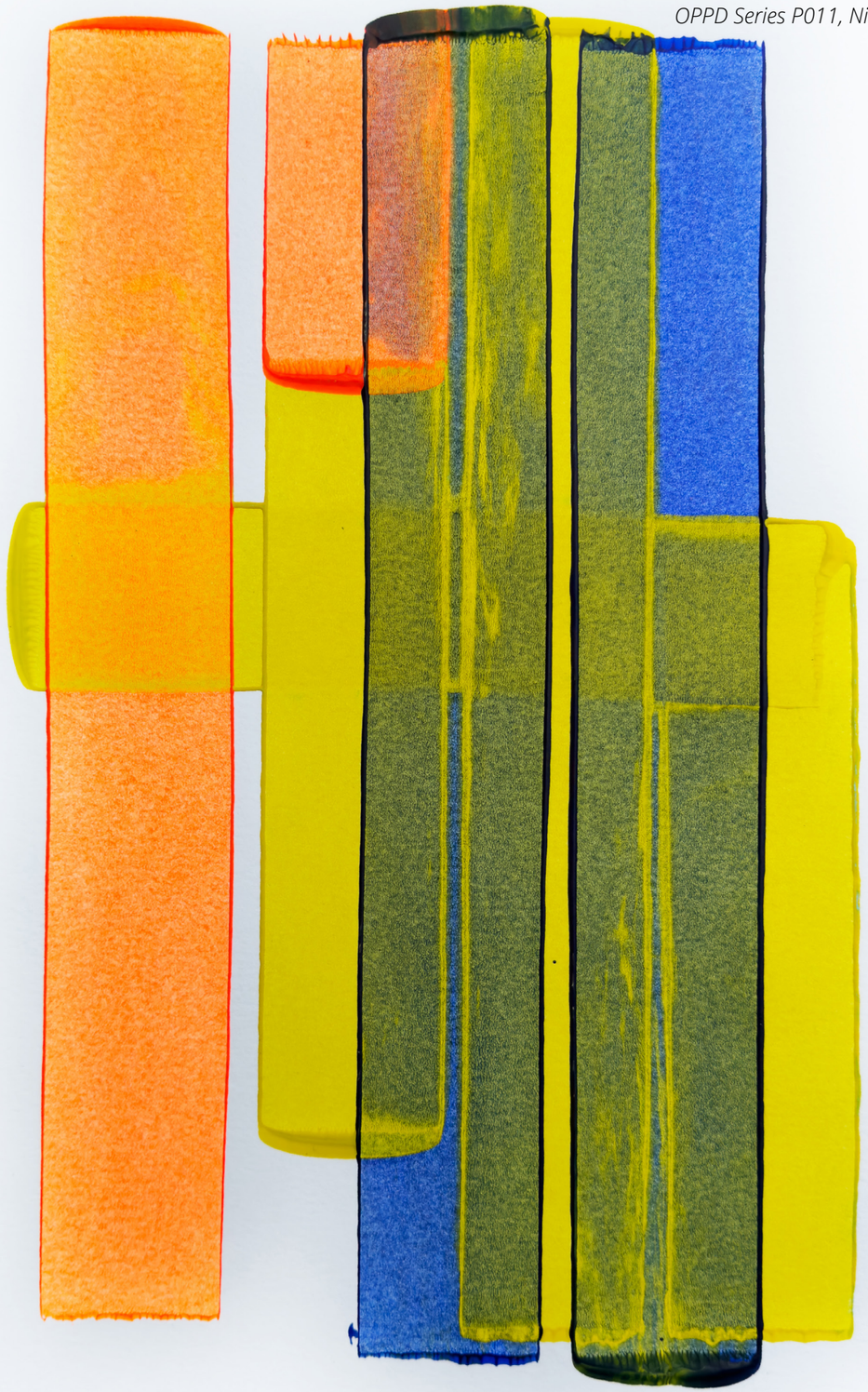
You mentioned using unconventional materials like garbage from construction sites in your artwork. What attracts you to these materials, and how do you transform them into meaningful artistic expressions?

It always appeals to me to transform things into aesthetics that other people no longer value and throw away. For example, Apple creates enormous value by assembling a bit of metal and a few circuit boards into a watch, designing it well and giving the Apple Watch value through incredibly good marketing that the pure components would never achieve. Every product works by this example - so does art. I duplicate that by turning junk into aesthetics.

With such diverse interests and talents, how do you manage to balance your various roles and projects effectively? Are there any strategies or routines that help you stay focused and productive?

My sword of Damocles is that I can never move in just one discipline at a time, otherwise I become dull. I need the challenge of mixing disciplines. What others find difficult because there is no consistency is a relief for me because I can't do consistency. The strategy is to follow impulses. There must always be 15 different works in the studio that I have started, which sometimes take longer or less time to finish. Trust the process.

Oppd Series P00 9, Nico Hensel



OPPD Series P011, Nico Hensel

Art has the power to transcend language and cultural barriers, often sparking conversations and inspiring change. How do you hope your art contributes to cultural dialogue and understanding?

My art is influenced by my life as a designer. I spend a lot of time on grids and the composition of colours. So my art is not political and motivated to make a statement. Its AHA effect consists of views on everyday things to make statements like *"I've never seen anything like that before".* I often just try to generate images of things that are already there but that nobody sees, for example, to give a tin roof with cars parked underneath it a dramatic aesthetic. It's all there, but nobody sees it.

Daily Chaos, Nico Hensel

How does your background in philosophy inform your artistic practice? Also, as someone with a global perspective, how do you see the impact of globalisation on cultural diversity and artistic expression? Do you believe it has enriched or diluted cultural traditions and practices?

A very philosophical question. I believe that many people only ever see snapshots and see cultural changes as problems or dilutions of their own culture. I think all cultures have been in a constant state of flux ever since mankind has existed. I find it enriching to have someone in the neighbourhood who can make me a falafel, a pita or a smørrebrød. The general problems with globalisation are people's ignorance and unwillingness to transform. Our brains are generally not designed for big thinking but for life in the microcosm. Everything that influences this and seems to upset the balance is perceived as a problem rather than an opportunity. Yes, I see all topics as enriching.

Photography-Drone Flight

As the founder of Soewall GmbH, a company focusing on designing living spaces, how do you envision the global impact of your work in shaping the way people experience and interact with their environments?

I try to transform the combination of art, design and architecture into every designed living space. A living space is not limited to a house, but all spaces in which life takes place.

In today's interconnected world, diversity and inclusivity are increasingly valued. How do you incorporate themes of diversity and inclusivity into your art and design projects?

My diversity consists of the urge to change. I paint, putty, cut up, glue back together, photograph, with a camera, with a drone, during the day, at night, in fog or sunshine. I use garbage, shoot with water pistols, and print with Lego bricks, car tyres or sponges. I always try to use exactly what is not intended for this purpose.

OPPD Series - P012

Sculpting Timeless Narratives With Zlata Kornilova

Time is a museum and a utopia, from weathered and dilapidated materials influenced by time to construction processes seeking a profoundly futuristic outcome. Our planet Earth which is estimated to be 4.54 billion years old has accommodated natural elements that have been in use to this day – Russia-based sculptor Zlata Kornilova has been an admirer of this concept. She uses the concept of time to sculpt old materials like wood or metal into geometrical structures that communicate the elements of past influences through their age as they succumb to the contemporary forms carved by tools.

Timeless Series

The artist sources materials that portray this concept in her abstract transformations. She procures wood from old houses that have darkened over time showcasing the influence of decades and metal that has oxidised. The materials through their finishes as a part of a sculpture communicate their stories, reflecting our world's transience. A museum of time, Kornilova sculpts her works for the future.

A glance at her works helps a viewer build a connection between the designs of her works and the architectural designs from all around the world. The works stand like an emblem or a representative of a city's historical architecture with modern-day elements transforming them. Kornilova uses her multicultural experiences and knowledge imbibed by various cultural explorations to communicate universal themes like time, memory and history that resonate with viewers universally.

Left: Timeless Series

The artist also draws inspiration from distinct artistic languages found in different cultures to inform her creation process. The radiant hues, textures, shapes and structural purpose have inspired her timeless creations, informing her approach to form, space, texture and detail. Through this, they communicate the continuity of a material or concept's origin, continuity and evolution. Her works embed and weave the present as a part of a large historical tapestry.

Below: Close To Heart

In addition to time, Kornilova conceptualises boxes in her works as containers of human essence – memories and soul. Although a contrasting element to the boundless nature of a soul, the box symbolises one's need to protect and cherish their precious memories.

While the fusion of ageing materials and cultural elements may have been unprecedented and challenging for the artist, she learned to embrace the elements and portray them as they were. Over time, the artist's view on the concept of time and nature evolved as she saw these elements as the perfect collaborators, entwined to present a more fluid and organic appearance. Kornilova's sculptures blend time, culture, and nature, narrating history while embracing the fluidity of existence. Each piece leads a profound journey through interconnected themes and experiences.

Timeless Series

Close To Heart

“Through my sculptures, I aim to capture this delicate balance between the tangible and intangible, offering a physical space where one’s innermost thoughts and feelings can be symbolically stored and revered”

Pure Woods

Close To Heart

A Tapestry of Flavours & Elegance: Via Mercato Debuts as Riyadh's Premier Luxury Food Market

Via Mercato - Entrance

Envisaged as a food hall parallel to the splendour of the New York and London food markets, Via Mercato, located in the Via Riyadh Mall, ameliorates the comestible shopping experience. With an amalgamation of Japanese design ethos and Salmani Architectural style, this upscale gourmet destination opened in early May offering artisanal and specialty food products to Riyadh.

Left: Via Mercato - Seating Area

Photo courtesy of Wajd Ramadan

DTK Studio conceptualised this food market to be an embodiment of a modern lifestyle bringing harmony in diversity to its design and offerings. Immersed in the opulent essence of Japanese Art Deco, Via Mercato results in a harmonious fusion of innovation, sustainability and human-centric design. It stands as a testament to the cultural and social metamorphosis unfolding currently in the Kingdom of Saudi Arabia.

Food Retail Section

Upon entering, the discerning guests are guided by the focal points at the heart of Via Mercato, the glamorous Caviar Bar and the magnificent staircase. Clad in marble with the finest leather and veneer guard rail, this staircase acts as a structural and visual anchor to the space. The artificial skylight bathes the market creating an enchanting ambience while an intriguing fusion of mystery and opulence beacons visitors to partake in a contemporary symphony of design fascets, awash with deep, resplendent hues that evoke an aura of luxury. The ample vertical expanse of the space is leveraged with the mezzanine level to expand the retail offerings and invite visitors to explore its myriad of flavours.

Via Mercato proudly showcases a meticulously curated collection of diverse retail booths from the aromatic allure of the matcha bar to the appetising rotisserie. Exceptional standard beef, delectable fresh baked goods, succulent fruits, a captivating palette of cheese and a tantalizing pizzeria add to the vibrant offerings in the market. The mezzanine level, connected by the splendorous stair hosts a sumptuous private dining experience along with an extension of the retail kiosks. These outlets share a common design language while showcasing their eccentricities.

Japanese Art Deco elements grace the space with a breathtaking skylight, wooden lattices slender wall sconces and towering columns seamlessly blending contemporary touches with the timeless elegance of continuous arches and dark metals.

Despite the challenge of a stringent timeline, requiring completion within a few weeks and execution in a few months, DTK Studio demonstrated unwavering finesse and strategic expertise, sourcing locally available material and meticulously planning every aspect of the project.

Via Mercato stands as a beacon of opulence and refined design, offering an unparalleled upscale experience that sets a new standard for luxury retail in Riyadh, It invites connoisseurs of fine cuisine and architectural enthusiasts to indulge in its splendour and immerse themselves in a realm where culinary excellence meets architectural mastery.

Nikita Chellani,
Lead Interior Designer at ROAR

A Journey Through Design: An Interview with Nikita Chellani on Professional Evolution and Inspirations

From your education to internships and now as Lead Interior Designer at ROAR, your journey in design has been dynamic. How has your professional evolution shaped your design approach and philosophy over the years?

During my education, I gained a solid foundation in design principles and techniques, which provided me with the necessary skills to embark on my professional journey.

My internships allowed me to apply what I had learned in real-world settings, where I encountered diverse challenges and collaborated with seasoned professionals. These experiences honed my problem-solving abilities and taught me the importance of effective communication and teamwork in the design process.

As I progressed in my career, I gradually developed my own design aesthetic and philosophy. I believe in creating spaces that not only reflect the functional needs of the client but also evoke emotional responses and enhance the overall quality of life.

More importantly, what truly matters in the industry isn't just design skills – anyone can excel in design. It's the soft skills that count: people management, patience, and handling on-site situations.

Your work reflects a strong passion for design and a keen eye for blending modernity with tradition. Can you share the sources of inspiration that drive your creative process, particularly when faced with diverse projects like the Supreme Council of Motherhood and Children or Vintage Vaults?

My creative process draws inspiration from a variety of sources, with a particular emphasis on architecture, fashion, and travel. Exploring different cultures, observing unique forms, and witnessing the interplay of textures and colours in fashion all contribute to my design philosophy.

When faced with diverse projects like Vintage Vaults, we were inspired by the rich architectural heritage of Europe, especially the breathtaking vaulted ceiling architecture found in historic buildings. Moreover, to go beyond mere aesthetics; the aim was to imbue the space with an experiential quality, creating an environment that evokes feelings of safety and intrigue. To achieve this, there was an actual vaulted door with locks and chains. This not only added an element of authenticity to the space but also provided a tangible symbol of security, enhancing the overall user experience.

Vintage Vaults, Safety Deposit Box Rentals, Dubai

Having been born and bred in Dubai, how has the rich cultural tapestry of the city influenced your design philosophy? In what ways does your cultural background shape the narratives and themes in your interior design projects?

Growing up in Dubai has deeply influenced my design philosophy. Our rich cultural tapestry inspires us to incorporate Emirati roots into every project. Whether through subtle patterning on screens or elegant touches of traditional Sadu weaving, each design reflects our heritage in a minimal yet meaningful way.

We incorporate elements such as intricate geometric patterns, rich textures, and locally sourced materials to pay homage to the city's cultural heritage. Simultaneously, infuse these designs with modern touches and global influences, creating spaces that feel both authentic and innovative.

The showroom design for Jaipur Rugs draws inspiration from the city of Jaipur, reflecting its architectural vernacular. Could you shed light on how the unique characteristics of Jaipur influenced your design choices for the showroom?

We alluded to Jaipur's most emblematic spaces in a playful, contemporary manner. A key component that kept returning in our research was the city's ponds – water has a special significance in Hindu mythology, believed to be a boundary between heaven and earth – for centuries, the stepped ponds have played a significant role in functioning as traditional water systems, as well as being hubs of social and cultural interactions. Transposed into an interior setting, this element brings a very special spacial experience for the visitor. At the same time, we pay homage to the elaborate classical Indian painted surfaces and crafts by recreating a rich, textural decor.

Your design for Jaipur Rugs' showroom includes an art-like installation in the form of an unbounded ribbon of rugs. How do you see the intersection of art and interior design in creating immersive and visually striking spaces?

Art plays a pivotal role in our design process, with careful consideration given to its integration from the project's inception. In the case of Jaipur Rugs' showroom, the inclusion of an art-like installation in the form of an unbounded ribbon of rugs serves as a testament to this approach.

The intersection of art and interior design is where creativity flourishes, enabling us to craft immersive and visually striking spaces that captivate and inspire. Art has the power to transform ordinary environments into extraordinary experiences, infusing them with personality, emotion, and narrative.

Whether through sculptural installations, curated galleries, or bespoke artworks, art enriches the spatial experience, fostering connections and leaving a lasting impression on visitors.

In the current design landscape, sustainability is gaining prominence. How do you incorporate sustainable practices in your designs, especially considering the diverse materials and contexts you work with?

In our design approach, sustainability is a paramount consideration, especially given the diverse materials and contexts we work with. We prioritise the use of local materials and support local businesses whenever possible, reducing transportation emissions and promoting community engagement. Additionally, we collaborate closely with LEED (Leadership in Energy and Environmental Design) consultants to ensure our projects meet stringent sustainability standards.

One of the key sustainable practices we incorporate is the integration of biophilic design principles. By introducing elements such as natural light, greenery, and organic materials into our projects, we enhance the connection between occupants and the natural environment.

Design often involves collaboration with various stakeholders. How do you navigate collaboration with professionals to ensure a cohesive outcome for your projects?

No design journey is complete without a holistic approach and collaboration with various stakeholders. Before any project commences, we conduct focus groups to deeply understand our client's needs and preferences. This serves as a thorough briefing, ensuring our design aligns perfectly with their vision.

Collaborating with architects, clients, and other professionals is essential for a cohesive outcome. We value the expertise of AV/IT, MEP, and lighting consultants, whose input brings our designs to life by seamlessly integrating technology, functionality, and ambience.

Additionally, the support from furniture suppliers and finishes specialists plays a vital role in realising our vision. Their expertise ensures the selection of materials and furnishings that not only enhance the aesthetic appeal but also meet the project's functional requirements.

With the design industry constantly evolving, what trends do you foresee shaping the future of interior design? How do you stay attuned to emerging styles and preferences in your field?

For me, travel is the ultimate source of inspiration and a vital tool for staying abreast of emerging trends in the design industry. Exploring new restaurants, hotels, galleries, and cultural hubs worldwide allows me to observe firsthand what people are doing in terms of design.

In terms of future trends shaping interior design, I anticipate a continued emphasis on sustainability and eco-conscious practices. There's a growing awareness of the environmental impact of design choices, and I believe there will be an increased focus on incorporating sustainable materials, energy-efficient systems, and biophilic design principles into projects.

Furthermore, I foresee a rise in flexible and adaptable spaces, driven by the evolving needs of modern lifestyles and the growing popularity of remote work. Designing spaces that can easily transition between different functions and accommodate changing requirements will be key.

Additionally, the integration of technology into design will continue to play a significant role, with smart home systems, immersive experiences, and virtual reality becoming more prevalent.

Jaipur Rugs, Alserkal Avenue, Dubai

Alia Al-Senussi: Driving The Power of Art For Social Change

Nurturing her passion for art kindled from a life shaped by diverse cultures and profound art experiences, Princess Alia Al-Senussi has been a driving force in the art world and is considered to be one of the foremost figures in contemporary art. As a cultural strategist, writer, patron, public speaker, and academic with extensive knowledge of the global art world and its systems, she has become an active member of the art world from organising beneficial projects for artists to educating the industry on the beauty of art and culture in the Middle-East that she believes has always been a misunderstood region. From transformative encounters with contemporary installations to fostering global dialogue through prestigious roles, we delved into Al-Senussi's journey.

To begin, could you share more about your background and upbringing, growing up between Egypt and Black Hills of South Dakota and how this diverse cultural experience has shaped your perspective on art and identity?

I only learned much later in life, the term *"Third Culture Kid"*, and I feel it embodies my childhood and my life experiences so perfectly. I bounced between cherished grandparents, loving households and completely different cultures. It made me respect the diversity that we encounter in the world, not just through travel and different cultures but also the everyday people we meet in life. I was exposed to art and culture through visits to museums, and also the prized objects we had at home – relics from past lives, and mementoes from various adventures my family had taken around the World.

You mentioned that art was more infused with travel for you. Could you elaborate on how experiencing different cultures and heritage sites influenced your early connection with art? Are there specific moments or places that left a lasting impression?

The streets of Cairo and the Black Hills of South Dakota, with the iconic monuments of the Pyramids and Mount Rushmore, respectively, are amongst the most prominent of all my childhood memories. I recently lost my beloved grandmother, and flipping through our photos I see just how many visits we have had. I also know that this concept of celebrating man's ability to make something beautiful has indeed influenced the way I see art and culture – and the way I think it helps translate history, identity and general ways of life to us all.

You highlighted Olafur Eliasson's *"The Weather Project"* at Tate Modern as a defining moment. Could you delve deeper into how this specific contemporary artwork impacted you and changed your perception of the art world?

At the time I saw and experienced *"The Weather Project"*, the environment was not on my mind – climate change was a word I probably barely heard or spoke about, but what I did know was that it created a sense of awe for our lives here on earth, this precious place, and also that it creates a meeting point that was free and open to all – creating a true sense of humanity was unbelievably important and powerful. I understood the power of the museum as a place of learning and congregation.

Your transformative experience in Siwa, Egypt, working on the art project led by Ilya and Emilia Kabakov, seems like a pivotal moment. How did this project shape your understanding of the power of art to bring about change, not only in your life but also in the lives of others?

The power of Siwa, as a magical energy vortex, was the beginning of my life's calling – to be there on the border of Libya with Ilya and Emilia Kabakov and watching them create something with this community that had very little contact with the outside world was the essence of the power of art to change people's lives. How better a way do you make a little boy or girl see their future differently than expose them to a new way of thinking?

Your PhD dissertation explores the connections between art and social change in Saudi Arabia. What motivated you to delve into this subject, and how do you see art playing a role in diplomacy and addressing humanitarian issues?

I was a sophomore at Brown University in the US at the time of 9/11 and I was deeply affected by that moment, as a human, as an American, and as someone who was half Arab with deep ties to the Middle East and Saudi Arabia. I felt the effects of prejudice that stemmed from that, alongside my horror and deep sadness at the destruction of life, and the subsequent dismantling of the world order and the repercussions we are living to this day. Furthermore, I felt that it was incredibly unfair to paint an entire nation by the acts of a few. This was of course exacerbated because Saudi Arabia was also a place that seemed so completely cut off from the world, therefore it was easy for prejudiced people to make assumptions that were totally false. We weren't exposed to the beauties of AlUla, the hilarity of Saudi YouTube comedians, or the complexity of Saudi arts and crafts. Only when something is familiar, or indeed when we find it beautiful or interesting can we see the humanity that created it.

As Senior Advisor to Art Basel, can you provide insights into your role, especially in the context of international outreach? How do you see Art Basel contributing to the global art community and fostering connections across cultures?

I am so proud to work for a company like Art Basel, which I believe stands for excellence and is top-of-its-class, as well as a truly collaborative platform that believes in supporting the art world ecosystem. Of course, Art Basel is a commercial art fair, but it is so much more than that, it is a platform to bring people together, to give our galleries the opportunity, and via them, their artists, to meet collectors and institutions and thereby make the world bigger, and also in its way bring us all together and make those differences seem smaller.

You serve as the Chairman of many major institutions. How do you see arts patronage and community engagement contributing to the art world? What initiatives or projects are you particularly proud of in this Space?

I believe engagement is key to being able to change narratives and support the artists who want to change the world. I have always said that *"showing up"* is one of the single most important things you can do. Tate Young Patrons has always been especially dear to my heart, as well as the Guggenheim, Serpentine and ICA London and now more recently K11 – institutions that act as families and bring people together around artists and issues that they believe in and which makes it incredibly personal. Find a show you love, support it, give and show up!

While you describe yourself as a collector of art experiences, are there specific artworks or artists that hold significant meaning for you? How do you approach art collecting, and has this perspective evolved?

I collect experiences that mean something in the context of communities, and in the context of the artists that shaped their careers in those places – for example, Donald Judd's Marfa, the majesty of Naoshima, the lush jungles of Inhotim, the arid beauty of AlUla, the past and the present mixed in Arles (of Maja Hoffmann's epic LUMA alongside the haunted presence of Vincent Van Gogh) and so many more. Along the way, I will try to find a work that reminds me of that adventure.

You mentioned your mother's ivory as the most precious thing you own. Could you share more about the cultural objects and artworks that hold personal meaning for you, even if they may not be classified as traditional art?

I love being surrounded by things that mean something to me, that tells a story of a trip, of a loved one, or of some kind of moment that resonated in my life. I recently inherited this incredible object from my grandmother, she always called it the *"shadow man"* and it is a bronze that is inspired by Giacometti. I realised how sophisticated she was to have this in her small-town Midwestern home and the effect it must have had on me subliminally.

As a London-based scholar, curator, collector, and patron of the arts, you've dedicated your career to bringing the world closer through art. What drives your passion for the arts and its potential for social change?

London to me is a truly global cosmopolitan city. Just the other evening I stopped by Tiwani Gallery showing a trio of African artists, then went up the street to Stephen Friedman who was showing Jeffrey Gibson (the Indigenous artist who will be representing the US in the Venice Biennale), then onwards to Pace who was showing a Chinese artist. At each and every stop, I bumped into friends from London, like the Tate curatorial team, as well as others from around the world, my friend from Sotheby's in Milan, a student I had taught at Sotheby's Institute (who had then seen my name on the wall at UCCA Beijing) – I mean WHERE else in the world does this happen? London is so special. Art brings us together – it shows us who we were, who we are and who we can be. Of course, we are confronted by tough images and sad stories, but we learn from those and strive to be better. We celebrate the identities of the artists who made them, and learn where they came from, and what shaped them. I believe in the power of art and culture to change perceptions, and that is what I strive to do by supporting the institutions and the artists who make that their mission.

As a senior advisor to the Saudi Arabian Ministry of Culture, how do you perceive the evolving cultural landscape in Saudi Arabia? What impact do initiatives like the K11 Artist Prize have on the local and global art scenes?

The larger engagement we have with the global art world is the only way to make sure we don't fall into a trap of isolationism, or false notions of superiority simply through ignorance. What is happening in Saudi now is revolutionary, and the excitement amongst the population is palpable – they know and believe that their lives are getting better. What K11 is doing with its multiple cultural platforms and of course with the prize, is giving a voice to artists from all over Asia to learn and to interact with their global counterparts. Only through these types of global exchanges can we hope to make bridges and make the art world the platform it should be to reflect the change we want to see in the world.

Looking ahead, what are your hopes for the future of the art world? How do you envision the role of art, culture, and artists in driving positive change and progress globally?

The world is in so many ways a deeply dark place, where some people seem to suffer from a complete lack of empathy at the forefront of how we confront each other. I believe that we must now, more than ever, focus on empowering artists to speak their minds, create their works and draw attention to the values we should be holding dear.

Exploring ‘Marginalia’: Vince Briffa’s Artistic Philosophy at London’s Heritage Gallery

Hasira, Mixed-Media on Watercolour Paper, 2024

In the vibrant tapestry of London’s art scene, Malta-based artist Vince Briffa’s solo exhibition at the Heritage Gallery is poised to captivate the city with its depth and conceptual diversity as it follows the concept of ***‘Marginalia’*** - exploring stories within inked frames. The event promises a journey through the intricate layers of his artistic practice much like an unfinished book where on turning each page a viewer can explore his works narrating a story, chapter by chapter, framed by the margins.

Marginalia from April 8th to May 10th, 2024 at The Heritage Gallery,
Old Royal Navy College, Queen Anne Court, Greenwich, London

The story of his artistic legacy began with his origins as a painter to his explorations in digital art and video, Briffa's evolution as an artist is as multifaceted as the canvases upon which he creates. Initially drawn to design through his foundational work as a painter, he explored diverse avenues including illustration and freelancing before immersing himself in the creative milieu of major companies. Concurrently, he cultivated a parallel dedication to his artistic development, culminating in pursuing a master's degree from Leeds University, U.K. and ultimately a doctoral qualification from the Central University of Lancashire in Preston. After being successfully selected to be a part of the Faculty of Media and Knowledge Sciences at the University of Malta, upon request, Briffa established the Department of Digital Arts offering one undergraduate programme: the BFA in Digital Arts, two master's programs and a PhD catalysing artistic exploration in the university landscape.

As part of his creative endeavours, Briffa embraced traditional techniques and digital mediums as an early adopter of video as a conceptual tool, navigating his transition from analogue videography in 1992 to the digital medium. Throughout his journey, the artist also discovered his potential in writing which paved itself into his portfolio of creative expression. Through reflective writing and a commitment to site his work in a liminal, perhaps even ambiguous standpoint to extract meaning, he navigated the convergence of practice, academia, and experimentation, each element enriching the others. Today, his artistic oeuvre reflects a triangulated synthesis of studio exploration, with materials serving as conduits for discovery, propelling his practice towards new frontiers of creative expression.

Flowers Do Not Age Honestly, Acrylics, Charcoal and Mixed-Media on Canvas, 2024

The Skin of Sorrow, Acrylics, Charcoal and Mixed-media on Canvas, 2023

Briffa's current practice of abstract painting, however, goes beyond a regimented fusion of colours. His work reveals his meticulous detailing through each stroke, although non-geometric, they seem to adhere to subliminal geometrical structures linked with each other, merging within layers conducive to a painting's depth. He owes this effect to his initial practice in figurative painting which equipped him with the understanding of space, depth and the relationship between colours.

Although, reflecting spontaneity, his work rests on the fusion of the interaction between his own body's gesture and the medium. While his work does not include figuration, but only subconsciously hints at it, his paintings have drawn from his early commitment to figuration and his restricted colour palette.

When it comes to the development of depth in his works, Briffa admits that it is most often due to self-criticism of his work where instead of rejecting his canvases, unlike in digital works where the keyboard function of Ctrl Z assists him in reconstructing his work, he builds upon and erases the existing terrain until the narrative emerges.

*Vince Briffa working on **"Sprite"** from the Dryad Series*

The artist employs his evolutive thought process to scrutinise his work through fresh perspectives each day as he constantly challenges his work to understand how changing even one ingredient can transform the whole spectrum of his work. However, he enjoys chance happenstances which he terms as 'Happy Accidents' which he believes are a prominent facet of his work.

The artist further gained popularity for his works with his first exhibition in the city of London which has always held a special significance for him, rooted in both personal and professional milestones, from his exhibition at St Paul's Gallery in 1984 to his participation at the esteemed Summer Exhibition of the Royal Academy in the same year. Over the years, London has been a platform for Briffa's exploration of video and installation pieces, yet the opportunity to exhibit paintings remained unexplored until now. The forthcoming exhibition at Heritage Gallery in Greenwich marks a homecoming – a return to the city with a fresh body of work.

Il Parto Di Giano, Acrylics, Charcoal, String and Mixed-Media on Canvas, 2024

This body of work adheres to his theme ‘Marginalia’ offering a profound insight into his artistic philosophy and practice. Briffa perceives each of his works as a note or scribble in the margins of a larger narrative—the ongoing journey of his artistic career. Through this metaphorical lens, he views his body of work as a book, with each painting representing a distinct chapter. The artist eloquently articulates the ambiguous yet symbiotic relationship between these marginal notes and the overarching chapters, highlighting how each work possesses its intrinsic significance while also being interconnected with the broader artistic narrative, embracing the fluidity of artistic expression.

His meticulous selection of works for the upcoming exhibition at the Heritage Gallery reflects a thoughtful consideration of space and conceptual resonance. Despite the gallery’s modest size, Briffa’s chosen pieces, ranging from small works on paper to towering canvases, harmonise seamlessly with the gallery’s aesthetics. His unique approach to titling his works further adds to the concept. Inspired by linguistic nuances and cultural influences emerging from Malta’s multilingual landscape, his works are titled in Urdu, French, Italian, English and Maltese which not only adds to the aspect of cultural diversity in his works but builds a rapport with his international audience. The depth of the concept emanating from his titles in addition to the deliberate interplay between size, colour and space infuses Briffa’s exhibition with a dynamic and evocative narrative.

His exhibition at the Heritage Gallery communicates the concept of a material existence beyond the margins of a chapter in an unfinished book authored by the artist himself. Each chapter in the form of his painting is an immersive experience summoning the viewers to explore the evolution of his practice, philosophy and cultural elements as he offers a glimpse into the interconnectedness of art and ignites a renewed appreciation for the boundless possibilities of creative expression.

Paesaggio di Schianto, Acrylics, Charcoal and Mixed-media on Canvas, 2024

After The Rush, Acrylics, Charcoal and Mixed-Media on a Panel, 2024

Philosophy Meets Art: Tracing Niki Young's Academic Trajectory and His Dialogue with Vince Briffa's Creative Expression

Niki Young is a seasoned philosophy lecturer whose academic odyssey spans from the University of Malta to a distinguished position in philosophy. From Speculative Realism to panpsychism, we explore the intersections of his research, personal passions, and symbiotic collaborations, offering unique insights into contemporary thought.

Could you elaborate on your academic journey, from obtaining your PhD at the University of Malta to your current position as a philosophy lecturer? How has your research evolved over the years?

I have been teaching philosophy for two decades, as I started teaching at a post-secondary school at the age of twenty-one. In 2012, the University of Malta's philosophy department started a reading group focusing on what was then an emerging movement in philosophy, namely Speculative Realism. I was especially intrigued by the bold claims of the American philosopher Graham Harman and noticed that he tacitly – and sometimes explicitly – pitted his thoughts against those of Jacques Derrida. This made me wonder whether there could be some common ground between these two thinkers, and this in turn led me to start reading for a PhD on the topic. I was supervised by Professor Claude Mangion at the University of Malta and Professor Patrick Damien O'Connor, who at the time was at Nottingham Trent University, but has since migrated to Staffordshire University. I was later employed by the University of Malta to bolster the Philosophy Department's keen interest in contemporary thought. My study units currently cover diverse topics related to social ontology, animal studies, contemporary ethical-political thought, consciousness, and contemporary materialism and realism. My research focuses on the intersection between contemporary (continental) ontology, posthumanism, animal studies, and feminist ethics of care.

Your passion for cockroaches as symbols of death, continuity, and excess is intriguing. How do you see these themes reflected in your philosophical and academic pursuits?

When people come to know that I keep cockroaches as pets, they are often quite understandably horrified. Roaches are sadly treated as creepy, dirty, and unsophisticated beings, whereas in truth they are not intrinsically dirty, highly sophisticated, and come in a variety of beautiful shapes and colours. I am fascinated by roaches for both personal and philosophical reasons. On a personal level, I have been obsessed with insects all my life. As a child, my father used to take me to play football, but I would instead spend my time observing insects in the surrounding gardens.

Roaches are however also especially interesting on a philosophical level for several reasons; first, they are a clear example of how repetitive patterns encoded in genes produce myriad differences in nature. Second, they are important contributors to the nitrogen cycle, meaning that our survival on this planet partly hinges on theirs, and this fact poses a deep challenge to anthropocentric positions premised on the idea that humans are superior beings. Third, I am fascinated by Baudelaire's claim, in his poem *"The Carcass,"* that in death one gives *"back a hundredfold to great Nature the elements she had combined."*

The roach is a symbol of death for many, but death to me has to do with an excess of being through decomposition. The cockroach lies in the background of everything I write and think.

Currently, you're co-authoring a book on panpsychism with notable philosophers. Could you share some insights into the philosophical landscape surrounding panpsychism and its relevance in both continental and analytic traditions?

Broadly defined, panpsychism is the view that consciousness is a fundamental and irreducible feature of reality. It is sometimes caricatured as a position which holds that atoms, chairs, and books are capable of thoughts and feelings in the same way that humans are. In truth, panpsychism is broadly committed to the idea that human consciousness is a more complex manifestation of some more basic form of intrinsic "experience" found throughout the physical universe. David Skrbina's excellent book Panpsychism in the West has successfully shown, at least in my view, that panpsychism is way more diffused in both the continental and analytic philosophical traditions than is often assumed. The end of the 20th century saw the rise of eliminativist and reductionist approaches to the question of experience and consciousness. According to these positions, consciousness was either reducible to the brain, or eliminable as a mere result of "folk psychology." However, questions related to the irreducibility of consciousness saw a revival in the 21st century, and this, in turn, led to a revitalisation of the panpsychist position. In this forthcoming book, my co-authors and I seek to reevaluate the role of panpsychism in contemporary thought by focusing on the works of two contemporary thinkers, namely Philip Goff and Graham Harman.

Your dissertation focused on the intersection between 20th and 21st-century continental philosophy, particularly examining the realist turn and its implications. How has this research influenced your current areas of interest, such as post-humanism, and the philosophy of artificial intelligence?

As I have already mentioned, my dissertation dealt with the intersection between the works of the 20th-century thinker Jacques Derrida and the 21st-century philosopher Graham Harman. More broadly, it examined the contemporary turn to realism/materialism in the 21st century and its relation to what has somewhat crudely been labelled *"postmodern"* thought. My thesis effectively deals with questions of ontology, a branch of philosophy dealing with the question of what it means to exist in the broadest sense. Since it deals with existence, it has implications for every other field of philosophy. For instance, from a general ontology, one may then move to ask more specific ontological questions related to what it might mean to exist in a technologically mediated post-human world or the specific ontology of animal life and artificial intelligence.

You've mentioned your interest in Vince Briffa's work and its influence on your thoughts. Could you elaborate on how his artistic themes of liminality and materiality resonate with your philosophical ideas of immanence and embodiment?

I have always thought that an artist, like a philosopher, is driven by a guiding thread which is obsessively sustained throughout their work. In Briffa's case, the common thread underlying his work has to do with liminality, and what it would mean to remain between two zones or places. Let us, for instance, consider his latest work. To me, this body of work has to do with the contentious border separating matter from meaning. Ultimately, remaining *"in the middle"* here, so to speak, involves the recognition that meaning is always embodied and material. This in turn implies that there is no transcendence to meaning; it is always already material and immanent to the process of artistic practice.

Your connection with Vince Briffa's work seems deeply symbiotic, where themes in his art mirror your philosophical explorations. How has this collaboration influenced your approach to both your personal life and academic work?

In your previous question, you asked me how Briffa's work influences my thought. In truth, the reference to a symbiosis in this question is a more accurate portrayal of my relationship to him and his work. I have known Vince and have been following his artistic practice for quite some time now, and it always feels like our respective practices and paths travel in parallel, feeding off each other, but without explicit awareness. For instance, we have repeatedly discovered that we would happen to be working on closely aligned themes without ever overtly discussing our work with each other at a given point in time. This, to me, is a classic example of some kind of *"communication at a distance,"* where we share thoughts without sharing them, so to speak.

Briffa's work articulates, in a different medium, what a philosopher can never fully express, namely the complexity and depth of immanence, embodiment, and negotiation. Conversely, my writing attempts to obliquely capture the spirit of his work, knowing full well that it will inevitably always fall short of doing so exhaustively. We follow each other, and yet we are rarely aware of this.

Vince Briffa in his studio with his work ***"Sinking Trajectories"***

Global Partnerships, Local Impact: Dr. Romina Delia's Vision for Maltese Art

While artists have been endowed with the power of creativity to drive social change and narrate distinct stories that seek to bridge cultural and geographical boundaries, they are often in constant need of support offered by professionals and institutions who believe in their mission. In addition to advisory firms, government initiatives and institutions pave a promising path for talented artists who have transcended time and cultures with their impactful work. Dr. Romina Delia, internationalisation Executive at the Arts Council Malta is one such professional who has been at the forefront of assisting Maltese artists in furthering their careers on a global scale.

Dr. Romina who comes with an academic background in archaeology, art history and museum studies brings a wealth of knowledge and experience to her role, focusing on building bridges between Maltese artists and the global art community and championing her support for causes that promote intercultural dialogue and unity. Through various funding initiatives to support cultural and creative sectors of the Maltese economy, Dr. Delia and her team have facilitated a diverse range of opportunities for Maltese artists so they can participate in prestigious events like the Venice Biennale, fostering connections and collaborations with artists from around the world.

One of the key strategies the Arts Council employs is forging partnerships with international networks and institutions. Dr. Delia has spearheaded this strategic mission by establishing partnerships with organisations like EUNIC (European Union National Institutes for Culture) that engage in cultural activities within and beyond the European continent through its global network of clusters and participate in global forums worldwide. Collaborations like these open doors to many opportunities for Maltese artists in addition to facilitating cultural exchange and inviting dialogue on a global scale.

Dr. Delia's role extends beyond financial support; she actively engages in educational initiatives, collaborating with universities and educational institutions to provide students with hands-on experience in arts management and exhibition curation. Through programs like Erasmus Plus, Maltese students have the opportunity to work alongside professionals in prestigious events like the Venice Biennale, gaining invaluable insights into the workings of the international art scene.

One of the notable collaborations facilitated by Arts Council Malta is with the acclaimed artist Vince Briffa, represented by Artiste Culture, whose innovative work has garnered international recognition. The executive has worked closely with Briffa on various projects, including the Malta Pavilion at the Venice Biennale. Briffa's willingness to collaborate with emerging organisations reflects his commitment to nurturing talent and pushing the boundaries of contemporary art.

As Arts Council Malta prepares for upcoming exhibitions, including Briffa's exhibition in London, Dr. Delia remains optimistic about the impact of global collaborations on the Maltese art community. With a steadfast dedication to fostering dialogue and promoting artistic excellence, she continues to drive the power of art for social change, transcending boundaries and inspiring cultural exchange on a global scale.

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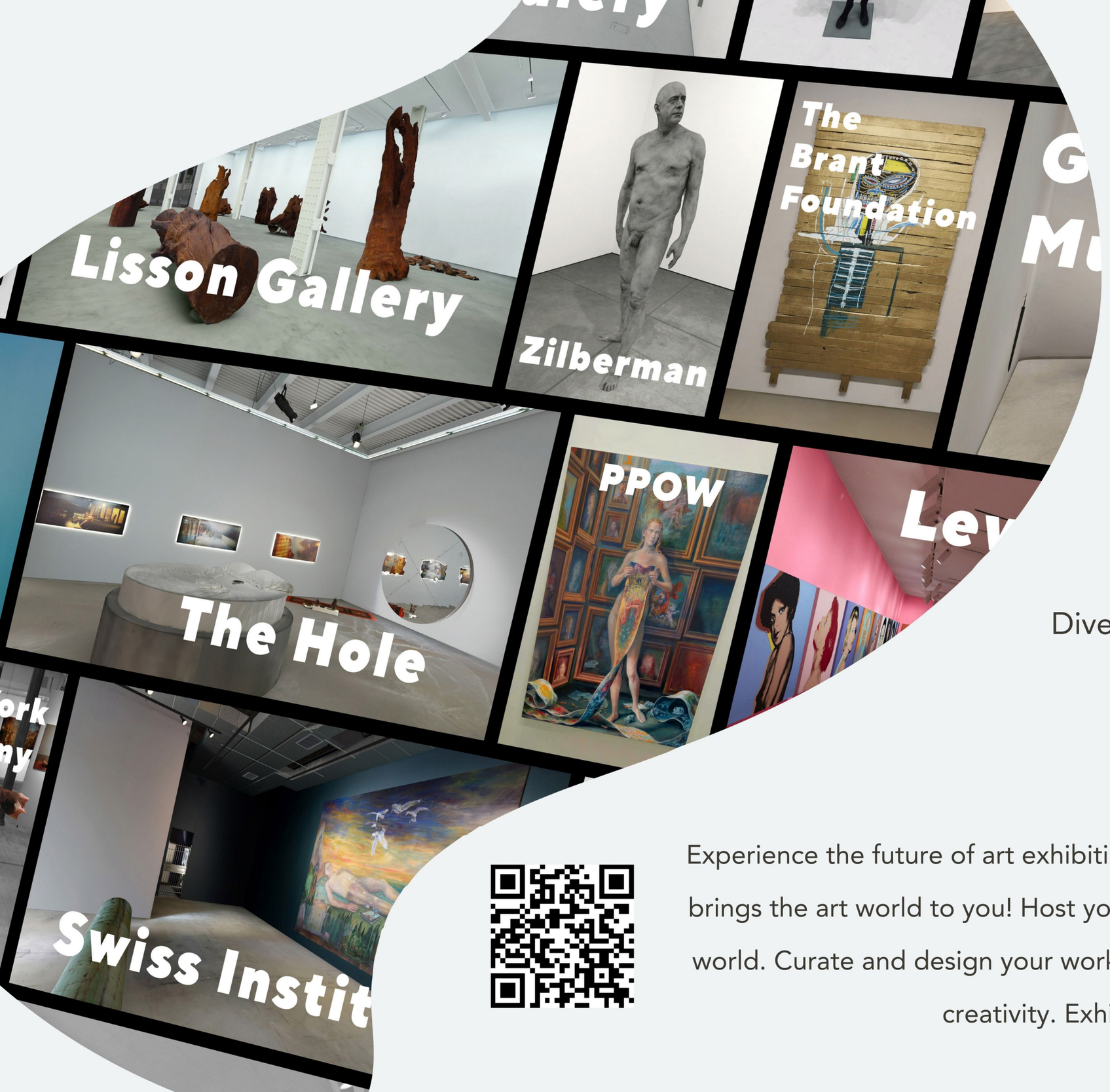

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The Affordable Art Fair is a cornerstone event in the arts and culture community each May. The platform we provide galleries and artists to showcase established and emerging artists and the welcoming environment we provide to our visitors are just some of the success factors of the fair.

We market ourselves to essentially anyone who loves art, and provide them with a down-to-earth, supportive community to not just learn about art but to buy and appreciate art at a deeper level. We welcome all our visitors, of all ages and backgrounds, with open arms, and I think many enjoy the opportunity to just come and fall in love with art, get inspired by art, and ultimately, collect art.

Regina Zhang, Hong Kong Fair Director, Affordable Art Fair

Exploring Trends in the Global Art Market: Insights from Regina Zhang at Affordable Art Fair

Affordable Art Art Activity For Children

Celebrating its 10th anniversary, the Affordable Art Fair Hong Kong marks a significant milestone in the city's vibrant art scene. With over 40 international galleries and record-breaking art sales, the fair reaffirms Hong Kong's status as Asia's art hub. Dive into the evolution, achievements, and cultural impact of this cornerstone event as Regina Zhang, Director at Affordable Art Fair gives her insights into the event and her experiences throughout the years.

A02
Gallery Jeeum
Hong Kong / South Korea
A03
YEUNG SOI GALLERY
Hong Kong
A04
Gallery Twelvetones
South Korea
A05
Giant Yoyo Gallery Ltd
Hong Kong
A12
Art of Nature Contemporary Gallery
Hong Kong
A13
Faith Art Gallery Limited
Hong Kong
B01
ART PROJECTS GALLERY
Hong Kong
B10
Art Supermarket
Hong Kong

Artist Eleanor McColl at Affordable Art Fair

Can you share your reflections on the 10th-anniversary edition of Affordable Art Fair Hong Kong? What were the standout moments for you?

Affordable Art Fair Hong Kong's 10th anniversary was truly a milestone event, both for the company and for Hong Kong's art scene. It was our 1st edition post-COVID, with our borders just opened up in early 2023 ahead of the fair. Despite much uncertainty, we held a very successful fair in May, welcoming over 40+ international galleries back to Hong Kong since the global pandemic in 2020. To count, we had 93 galleries from 15 countries and territories across Asia, Europe, Australia and America, all showcasing an eclectic mix of artistic creations by both local and international exhibitors. A standout moment was seeing so many old and new faces at the fair, and we welcomed over 26,000 visitors, both young art enthusiasts and loyal friends and supporters from all over the world. The fair also generated a record-breaking HK$32 million in art sales, solidifying Hong Kong as Asia's art hub, and Affordable Art Fair as the choice of event for purchasing affordable contemporary art.

Furniture Designer Ham Do-Ha With His Designs at VISTA RT Campaign

As the Fair Director since 2019, how have you observed the evolution and growth of Affordable Art Fair Hong Kong over the years?

I've been a visitor at the Affordable Art Fair since it began in 2013, and it is heartening to witness the fair growth and evolution from how it was a decade ago! Throughout our years of establishing the Hong Kong fair, it has slowly developed from a very locally focused fair to an international fair, blending in local influences and international cultures. We have also seen how our galleries have grown with us over the past decade, with many exhibiting with us for 20 years and more, building a strong, loyal base for our fairs. Many have since then travelled with us and participated in global fairs across Hong Kong, Singapore, New York, Australia and more. As the Fair Director, I can see how the quality of artworks and gallery curation improves every year, and our art sales and increasing visitor number prove that there is a continuous strong demand for art in Hong Kong.

On a personal level, are there specific art styles, themes, or mediums that resonate with you the most, and have these personal preferences influenced any aspects of the Affordable Art Fair's curation or programming?

Purchasing art is a very emotional experience for me. When I see an artwork and immediately get an emotional feeling or an intense attraction towards the artwork, that's when I know it is a narrative that speaks to me. I love all genres of artwork, but I am more prone to falling in love with abstract works! I've purchased a couple of pieces myself over the years.

At Affordable Art Fair, we take the public's interest as our main consideration. What sort of art the public loves, or needs, are the key factors in our fair curation and programming. I've produced many art events over the past 12 years, and I always take the time to look into what the public craves more knowledge of, and we try to bring that out at the fair. In 2024, with an increasing base of young Chinese collectors, we want to flourish the education around Chinese contemporary ink, and how it has been cultivated as an art medium.

As an art fair that prides itself in supporting first-time art collectors and people who want to get their foot in art collecting, our fair also ensures that our programming provides an introductory ground to all things art, creating "Back to Basics" art-related content, making the journey of collecting art a fun affair.

The fair has also focused on art education. Could you elaborate on the educational initiatives implemented by the fair and how these programs contribute to nurturing a new generation of art enthusiasts?

With art education as one of our core values, we constantly work with various local art communities to bring art experiences to everyday Hong Kong. Two of the key highlights of this year's fair include

Creative Hub: A fun, dynamic hub providing workshops and programmes to cultivate and ignite a passion for the arts in the younger generation. Educational art tours and workshops provide an art immersion journey designed to offer children an unforgettable experience that fosters their love for art.

Young Talent: A continuous effort in providing opportunities for emerging artists to advance their careers. We understand the importance of nurturing young talent, and each year, we support and encourage the next generation of dynamic, innovative and enthusiastic artists by providing them with a platform to showcase their work.

Looking back at our fairs, we also had some noteworthy initiatives. Ahead of the M+ Museum opening in 2021, we have worked with M+ Rover, a travelling creative studio that takes students into uncharted creative territory and brings creative activities into the local community.

Dedicating focus to the Hong Kong arts and creative scene, as well as supporting the local ecosystem, we have also teamed up with Sovereign Art Foundation, Art with the Disabled Association Hong Kong (2017), Hong Kong Cancer Fund (2015-2016), TEDx Talks with Conor Brothers, and Warhorse Theatre Production, adding to Hong Kong's diverse cultural landscape.

With our network of creative partners across Hong Kong, we have empowered aspiring artists to be recognised for their talent, as well as showcasing artwork from disadvantaged or disabled communities, fostering creative collaborations between artistic professionals around the world. Globally, we have also provided over £3.1m worth of art education and raised £1.5m globally for local charities.

How do you perceive the impact of the Affordable Art Fair Hong Kong on the local art community, especially considering the surge in attendance and sales during this year's edition? What factors do you believe contributed to the success of this year's fair?

The Affordable Art Fair is a cornerstone event in the arts and culture community each May. The platform we provide galleries and artists to showcase established and emerging artists and the welcoming environment we provide to our visitors are just some of the success factors of the fair.

We market ourselves very much to essentially anyone who loves art, and provide them with a down-to-earth, supportive community to not just learn about art but to buy and appreciate art at a deeper level. We welcome all our visitors, of all ages and backgrounds, with open arms, and I think many enjoy the opportunity to just come and fall in love with art, get inspired by art, and ultimately, collect art.

Looking back, what challenges has the Affordable Art Fair faced over the years, and what achievements or moments of pride stand out to you?

As the fair grows and evolves, it can be a challenge to figure out what the audience likes to see, as it can fluctuate tremendously. One moment NFT is the next big thing, in 3 months it could be a completely different story. The taste of our audience is also quite wide, they can fall in love with a piece of abstract art but also purchase a large amount of sculptures the next day. Making sure we cater to everyone, and having a good variety of artwork on the show floor, can sometimes be a tricky process.

Our mission is always to encourage visitors to collect art, so we constantly need to be aware of what art we are showing, and get the crowd to trust the art we sell. Our role in educating the public about art has always been very fulfilling, and we would like to expand this to a larger crowd, both in Hong Kong and internationally.

In your role as Director, you aim to bring more cultural exchanges to the event. Can you highlight any notable collaborations or exchanges that took place during the 10th-anniversary edition?

Our Special Projects at the 2023 edition were met with overwhelming acclaim, featuring large-scale installations that captured the essence of Hong Kong's iconic cultures and spaces. We worked with 5 talented local and international artists from all around the world, including Korea, Singapore, and Spain, all creating thought-provoking works of art that showcased their unique visions and interpretations of HK city.

We also bring in a lot of artists who have participated with us for many years, providing a space for them to share how they feel about Hong Kong. One of our special projects last year was created by Eleanor McColl, who has shown with us for 10 years. Her project involved live-painting an iconic old Hong Kong mailbox, as well as inviting visitors to write their love letters to Hong Kong.

Others to note include our #SPOTLIGHT series, which features abstract art from around the world; and our Young Talent Programme, where we showcased young street art or graffiti artists on the show floor, presenting a very diverse mix of artworks and inspiration.

In your role as Director, you aim to bring more cultural exchanges to the event. Can you highlight any notable collaborations or exchanges that took place during the 10th-anniversary edition?

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About Anne Charlotte Saliba

French designer and paper sculpture artist, Anne Charlotte Saliba, channels her artistic expression into the realm of light. Born in 1989, she holds a degree in Applied Arts from Lisaa Rennes, specialising in interior architecture and object design. Her journey into working with material began during her studies of applied arts in environmental design. Several publications have appraised her efforts, and she achieved distinction by securing the esteemed Jeune Creation de Métiers d'Art prize in 2020. In addition to her broader artistic pursuits, Anne crafts bespoke pieces tailored to the narratives and tales of specific spaces. With each new light creation, a unique story unfolds.

Exhibition at Hôtel de Crillon, A Rosewood Hotel

Anne Charlotte Saliba is exhibiting her artworks at the Hôtel de Crillon, a part of Rosewood Hotels in Paris, France, open from February 20, 2024, until April 2024. This exhibition is in collaboration with Runiart, Bonalgue Pomerol, Maison Cognac Courvoisier with architects Gilles and Boissier.

She designs eco-friendly paper collections inspired by leaves and veins, as well as luminescent creatures from the abyss, to display various lighting fixtures that include movement and exemplify adaptability and motion.

Anne Charlotte's lamps and lights bear the distinctive mark of her idly roaming yet purposeful hand illuminating spaces with geometric shapes and fluid movements, bringing lightness and elegance. Her works blend with smooth and grainy textures where perforation and incision marks play with the paper's elasticity, creating a unique, hand-drawn graphic volume. She sews small paper elements on tulle to create a dynamic material, offering movement and charm.

Méduse, Mixed Technique, 2022

Anne Charlotte's creations evoke a mesmerising fusion of nature and luminescence, creating captivating beauty of naturistic elegance that draws in a person with irresistible appeal transporting you to an alternate dimension of vivid fantasy, brought to life through her artworks.

Explore Anne Charlotte's art at the exhibition, revealing her intricate designs that bring her creations to life. Immerse yourself in her artistic brilliance.

Lampes Boa

Bulle D'or 3

Artworks by Sinéad McInerney
can now be seen at
www.sineadmcinerneyart.com

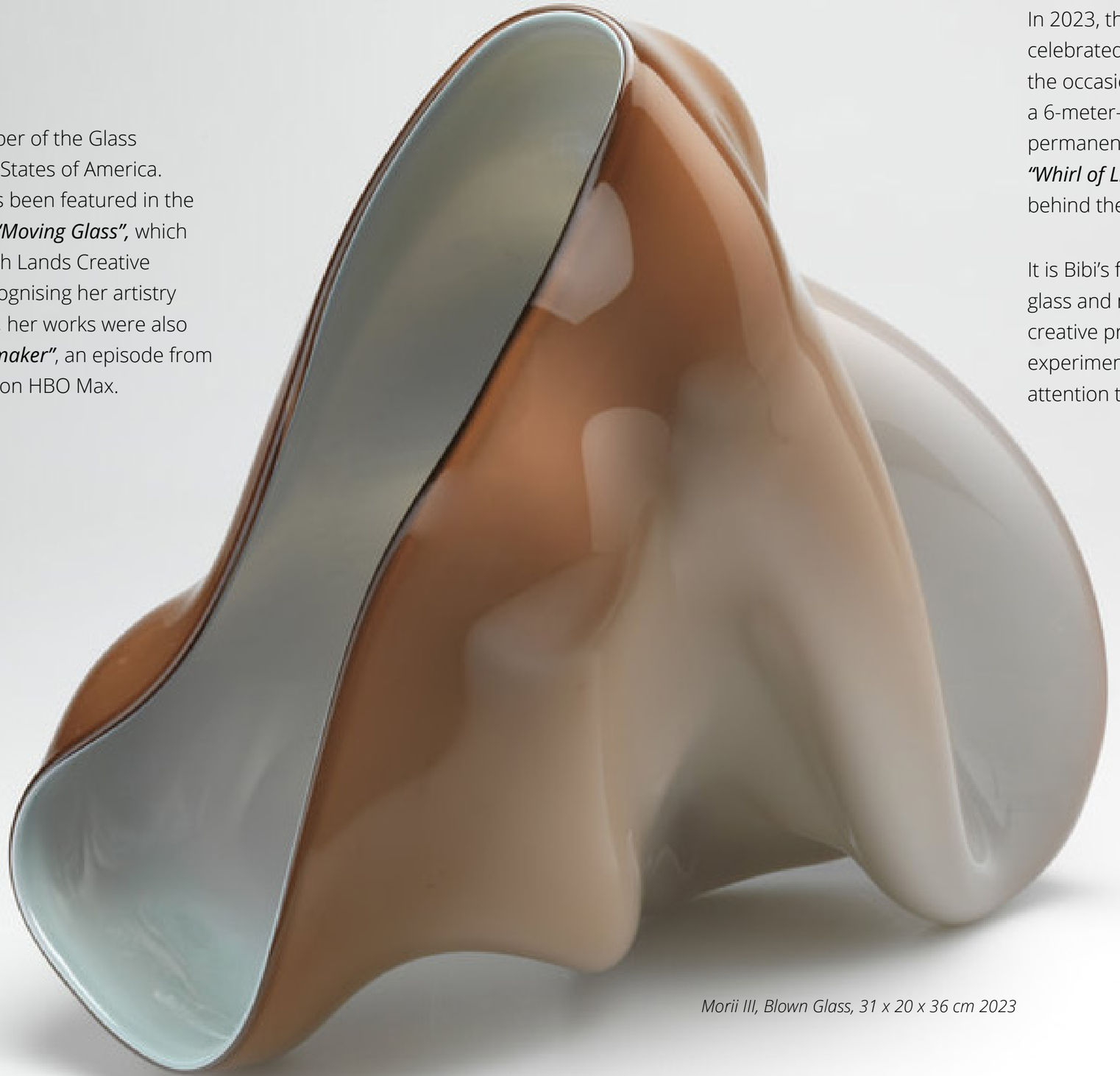
Artiste Culture

Fluidity and Transparency: The Evocative Works of Glass Artist Bibi Smit

Maru Mori XI, Blown Glass, 2022

Netherlands based glass blowing artist Bibi Smit began her artistic journey at a young age where she was drawn to watercolour painting and explored the patterns, rhythms, and colours of movement in nature. Later in life, she was captivated by the dynamic nature of hot glass, its flowing and moving qualities, and its ability to radiate light, which led her to pursue glassblowing. In retrospect, she recognised that watercolour painting and glassblowing share an innate quality of transparency, immediacy, and spontaneity that captivated her artistic sensibilities.

She is a prominent member of the Glass Art Society in The United States of America. Additionally, her work has been featured in the acclaimed documentary ***"Moving Glass",*** which was selected for the North Lands Creative Film Festival in 2019. Recognising her artistry and the beauty of nature, her works were also showcased in ***"The Glassmaker"***, an episode from the World of Calm series on HBO Max.



Morii III, Blown Glass, 31 x 20 x 36 cm 2023

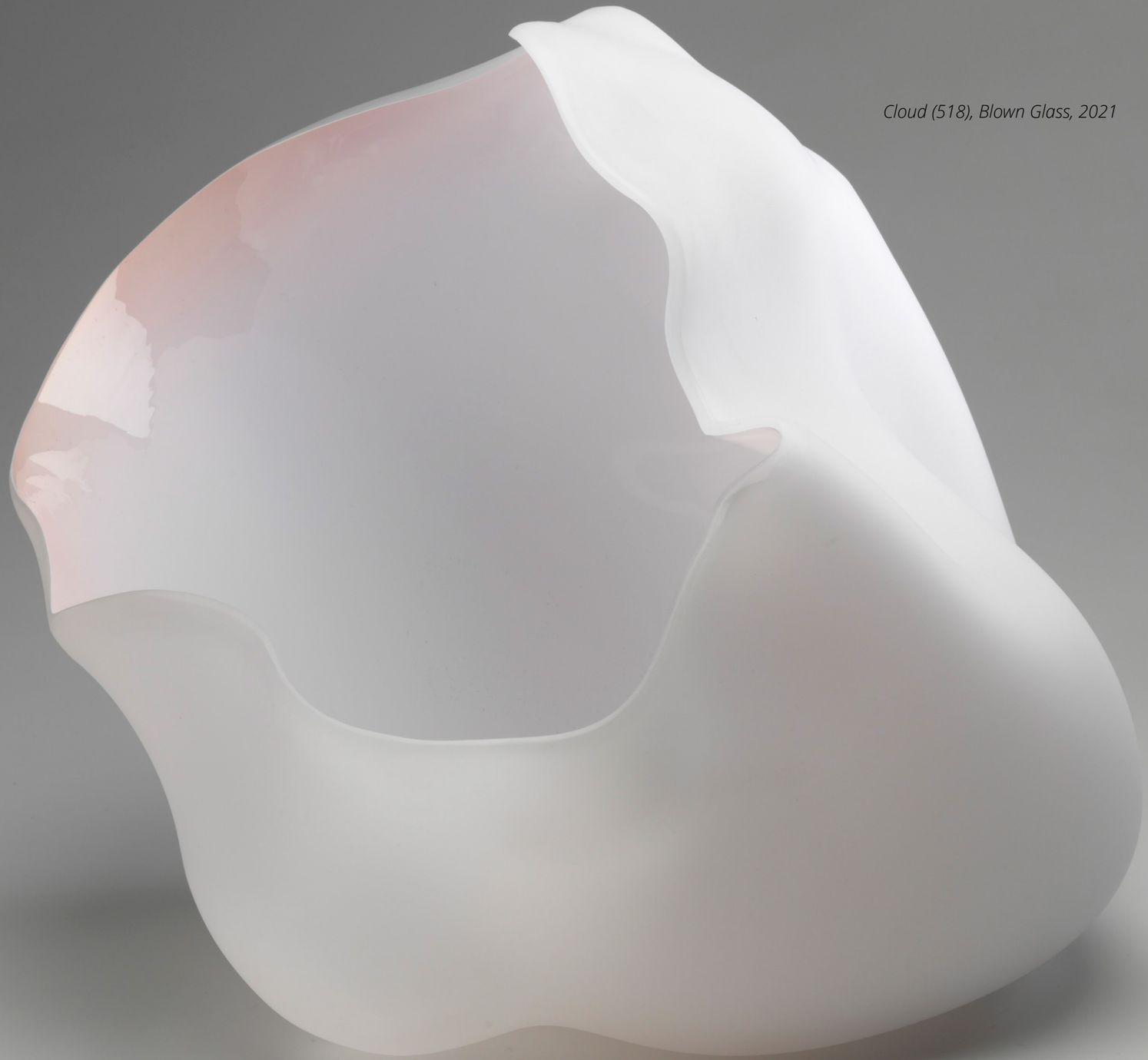
In 2023, the Mauritshuis Museum in The Hague celebrated its 200th anniversary. To commemorate the occasion, Bibi was commissioned to create a 6-meter-tall artwork, which is now displayed permanently at the museum. Her documentary ***"Whirl of Life"*** showcases the creative process behind the production of this significant artwork.

It is Bibi's fascination with the fluidity of hot glass and natural phenomena that drives her creative process. Her work is a product of original experimentation, craftsmanship and acute attention to detail and technique.

The colours within the glass pieces exhibit a unique and translucent quality reminiscent of watercolours, and the glass, shaped in curves by design, resembling the flowing nature of waves, much like the unseen but felt presence of the wind. Her creations allow light to dance through the glass in a way that echoes its luminosity. This harmonious fusion of glass and the expressions of watercolour creates a captivating and ethereal quality to the artworks, blurring the boundaries between the two mediums.

In many of her works, she reflects the culture and landscape of the Netherlands. One of her notable installations is ***"Clouds,"*** which is made entirely out of blown glass and resembles a cumulus cloud. The colours of the installation gracefully transition from light blues to soft greys, bringing reminiscence of sunny days, rainy spells, thunderclouds, and sunrises.

Bibi's artwork springs to life imparting a profound thought to its viewer. Observers of her artworks witness her artistry which seamlessly translates her belief into an immersive experience that evokes perpetual exhilaration and a constant state of movement.



Cloud (518), Blown Glass, 2021

Sculpting Souls: Clemens Gerstenberger's Artistic Expression Unveiled

Clemens Gerstenberger is a Germany-based sculptor who unveils the intricacies of his artistic journey, delving into the fusion of craftsmanship and inspiration. From a cabinetmaker apprenticeship in the GDR to embracing diverse cultural influences, his sculptures and objects breathe life into a harmonious blend of natural forms and abstract expressions. The team at Artiste Culture had the opportunity to connect with him and learn more about his journey.

Can you tell us about your background and early experiences that influenced your journey as a sculptor, especially your cabinetmaker apprenticeship?

In my early years, I read books about Tilman Riemenschneider and Veit Stoß. I was fascinated by the sculptors of the late Gothic and Renaissance periods. The depiction of the robes in particular left a deep impression on me. As it was hardly possible to train as a sculptor in the GDR, the former socialist part of Germany, I first trained as a carpenter and learned the practical basics of woodworking. I acquired the theoretical basics of design during my studies to become a designer. This enabled me to implement my ideas.

Your sculptures and objects are inspired by natural forms. Could you share some specific natural elements or experiences that have had a profound impact on your work?

The inspiration for natural forms comes mostly from organic shapes found in flora and fauna. This can be a tree, a beetle or a body made visible under a microscope. Looking at the floral elements in different moods and light influences gives me the possibility of abstraction.

Your work embodies a fusion of artistic expressions from various cultures. How do these diverse cultural influences shape your artistic philosophy and the design of your sculptures and objects?

I spent almost 2 years of my life in Japan and learned to appreciate the clear formal language of interior design. The abstract ornamentation of the mosques in Uzbekistan also gave me new ideas. Furthermore, the archaic design of the Romanesque period. On closer inspection, the different impressions have triggered in me a formally reduced and abstract language of form, which does not particularly emphasise one or the other influence. Not to be forgotten is the task of the artist, who should reflect the zeitgeist of his epoch.

You mentioned that functionality loses its significance in some of your sculptures. Could you elaborate on the balance between artistic expression and functionality in your work?

Correct, the functionality must lose its significance, as it is an art object and not, for example, a piece of furniture that can be used. The only function a work of art should have is to touch the soul and the associated engagement with the work of art. The balance between artistic expression and functionality is up to the viewer to determine.

In your series *"Corpus Fractum"* and *"Folded Body,"* you take an abstract approach to sculptural objects. How do you navigate the fine line between abstraction and recognizability in your creations?

I think that the recognisability of my formal language lies in the abstraction in which my sculptures can be found. I intend to create the body with a minimum of lines. It is precisely the fine line on which I walk that distinguishes my sculptures from many others.

The interaction of elevations and depressions in your sculptures creates a unique visual and haptic experience. Could you explain how these elements contribute to the sensory and aesthetic qualities of your work?

The elevations and depressions are responsible for the visual, i.e. aesthetic perception. They describe the shape of the sculpture and thus its formal language. They are perceived by the senses via the smooth, rough or textured surface of the sculpture. Depending on the form of expression, the sculpture receives its surface and thus emphasises the overall statement.

You're a member of several professional art associations. How have these institutions and relationships enriched your artistic journey and influenced your approach to sculpting?

The art associations are an important means of exchanging ideas with other colleagues. Sculpture symposia are more of an enrichment for my creative process. Here, you can enter into a dialogue with colleagues in the creative process, see new working techniques and find out what's new on the scene.

Your studio works with a variety of materials, including wood, metal, clay, and concrete. How do you decide which material to use for a particular project, and what qualities do you seek in these materials?

The choice of material is based on the design language and location of the sculpture. I usually use hardwood, as this material can be worked and shaped very well with my design language. I use clay to create small cast models, as this is where I feel I have the best creative freedom. Bronze is a very noble and expensive material, which has the highest durability. I only cast the most perfect sculptures in bronze and those that will be permanently placed outdoors. In addition to bronze, I also offer cast iron, stainless steel and aluminium.

Corpus Fractum N° 22101

Folded Body N° 22111

Can you describe the creative process and techniques you use when working with different materials, such as wood, bronze, and stainless steel, to bring your designs to life?

The creative process starts with brainstorming and design sketching. I often base my designs on a mathematical concept. This gives the design its mathematical and creative proportions. The ideas are inspired by natural forms, modern and classical architecture and morbid urban charm. The designs are realised almost exclusively by hand with the aid of hand tools such as sculpting irons, files, rasps etc. and machines such as chainsaws, angle grinders, milling cutters etc. The machine tools are first used to carve out the basic shape and the hand tools are used to work on the details.

You mention that your artefacts have a soul that can be subtly experienced. Could you elaborate on what you mean by *"soul"* in your art, and how do you aim to imbue your creations with this quality?

Soul refers to the totality of emotional impulses or mental processes in a person. The creation of a work of art requires the emotional impulse, i.e. the soul, so that it can be created at all. As an artist, I therefore also create soulful art. It is a circumstance that is inherent in every work of art created by man.

You create sculptural furniture and objects for individualists. What message or mindset do you hope your work conveys to those who choose to surround themselves with your representative objects?

A message that many artists probably associate with their work. To take in the work and be inspired by it. To develop your ideas and thoughts about the work of art. For this reason, my sculptures are only given family names and are provided with a number code. In this way, I do not incapacitate the inclined viewer, but leave it up to them to see what they want to see in the artwork.

Folded Body N° 20081

An Unknown Face , 2023, African Print Wax Fabric By Samuel Nnorom

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Erin is showing recent waterprints in a group exhibition, “Inner Rhythm”, April 2024 at APT Gallery, London. Free entry

“My artistic vision is grounded in my personal experiences and the world around me. My works often depict a state of transformation and becoming, exploring themes of metamorphosis, renewal, and liberation”

Ripples of Creativity: Erin Bird’s Journey as a Water Printing Artist

Water is an enigmatic element of nature that maintains power over nature through its capability to sustain and support life. Its properties and functions have led to the derivation of profound psychological and spiritual symbolisms that continue to influence our communication that transcends cultures and epochs. While water holds immense significance among artists, it has acted as a paintbrush for the England-based artist Erin Bird.

Erin Bird Showcasing Her Works At The Set Luxury Apartment, New York

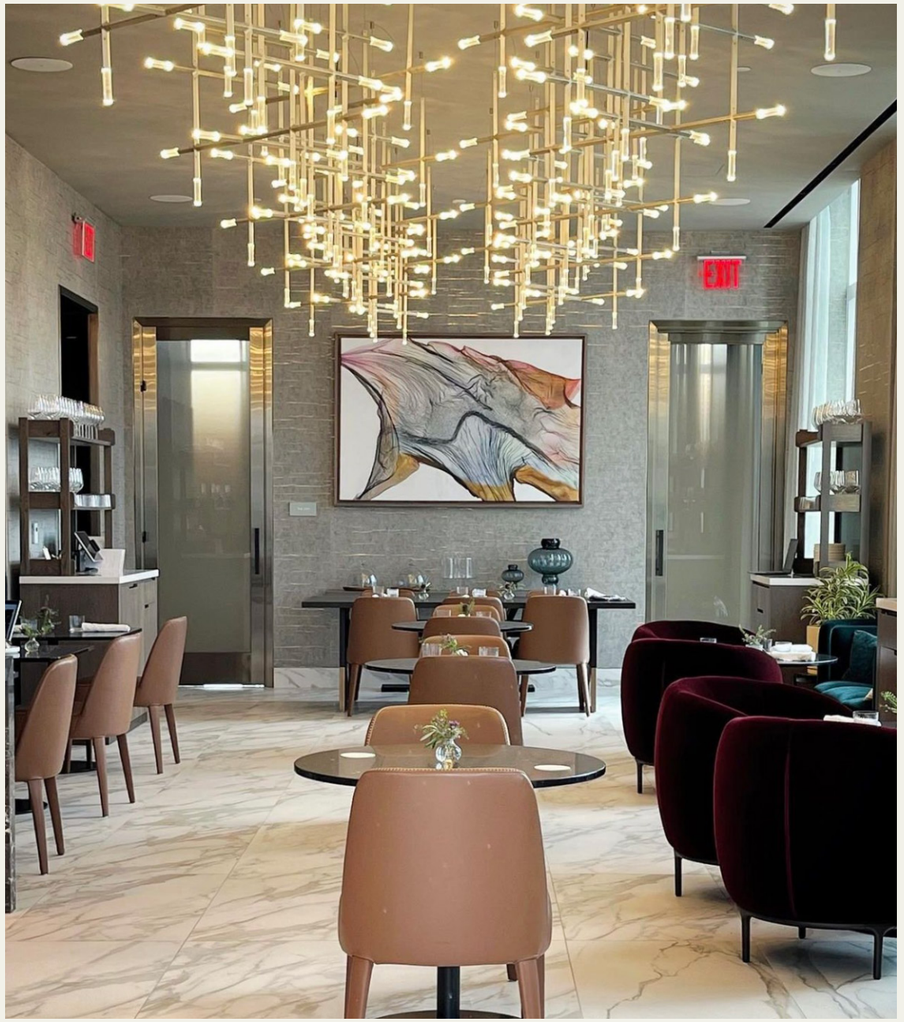
Erin Bird’s artistic journey began as a first-generation American born to Irish immigrants where her father’s activism for a united Ireland influenced her. Her multicultural influences accompanied by experiences of displacement and complex emotions stemming from navigating an unfamiliar territory inspired her to explore themes of geographical and familial fracture. Her artworks have always communicated these feelings and resonated with viewers as they reflect on their experiences with displacement and loss of loved ones.

However, Bird’s artistic journey didn’t begin with her experimentation in water printing techniques or photography, rather, during her pursuit of a BA(Hons) from Camberwell College of Arts and an MA from the Royal College of Art, she created installation-based art that eventually influenced her journey into a unique art medium. Quoted as a stark difference in mediums as per many, Bird considers her works to be a unique form of performance art.

Renowned for her avant-garde innovation of water printing technique, Bird’s artworks are a visual delight through their supple and silky visage accentuating bold colours and lines that represent the fluid nature of water. Her works are a complementary marriage of digital and traditional methods that yield an evocative and ephemeral visual on her canvas. Mastered through constant experimentation, the artist creates a composition of family photographs transposed over natural imagery, the coalescence of which is submerged in water which transforms her works with colours performing a radiant ballet over the canvas. Each piece is inimitable and lyrical with an inexplicable charm that draws her viewers to contemplate everything from lines, colours and forms to her creation process.

“Each piece is a labyrinth of colour and movement, a window into the unpredictable flow of water in motion. Through my bold exploration of this ever-evolving process, I have crafted an innovative artistic form that is truly one-of-a-kind”

Bird’s artworks have granted her favour and high acclaim from her critics and peers alike, consequently amassing international attention and fame. Her works have been featured in both private and corporate collections resonating with audiences from diverse cultural backgrounds. The universal themes of human relationships, self-discovery, and nature-based narratives make her work emotionally compelling and visually captivating.



Erin Bird’s artworks at The Set Luxury Apartments, Hudson Yards, Manhattan

Bird’s journey and accomplishments in the field of artistic innovation inspire artists from all around the world. Her cultural influences, emotionally redolent works and the concept of experimentation are a testament to her artistic prowess as she continues to evolve and create more such works that explore the everchanging landscapes of life.

Kinga Földi: Exhibiting a Diversified Oeuvre at Goldberger Múzeum

The Goldberger Múzeum in Óbuda, Budapest, Hungary has become the focal point of artistic admiration with the inauguration of Kinga Földi's captivating solo exhibition titled ***"My Ways"*** From March 20 to April 21, 2024, visitors are invited to immerse themselves in Földi's artistic journey, spanning two decades of the artist's diverse artistic oeuvre.

Curated by the museum's deputy director, Eszter Söptei, ***"My Ways"*** unveils the transformative trajectory of Kinga Földi's creative expression, showcasing her evolution from designing intricate costumes several years ago to crafting mesmerising textile sculptures today. The exhibition's narrative allowed viewers to witness Földi's exploration of form, texture, and emotion through her silk works.

At the heart of the exhibition are Földi's pioneering experiments with pin-tuck, a centuries-old sewing technique imbued with decorative charm. Inspired by a rococo-themed competition, Földi ingeniously adapted this traditional method to create sculptural costumes which are described as ***"Living Sculptures"*** due to the movements of the wearer that breathe life into her work. The early pin-tucked costumes on display serve as poignant markers of Földi's initial foray into textile manipulation, showcasing her technical finesse and creative ingenuity.

Down to The Hollow, Silk, 2023

As visitors progress through the exhibition space, they encounter a seamless transition from costumes to sculptures, mirroring Földi's artistic evolution. The sculptures, crafted from shantung silk and shaped through a meticulous organic process, invite contemplation and introspection. Each piece resonates with a sense of harmony and balance, drawing viewers into a dialogue with nature's rhythms and textures.

Rococo No 1, Silk Dupioni,2004

Japanese Garden No 1, Silk Dupioni, 2010

What makes Földi's exhibition truly captivating is its ability to transcend mere aesthetics, delving into the realm of emotion, nature and memory. Moreover, the exhibition portrays her willingness to break free from conventional boundaries, whether in costume design or textile sculpting, which is evident throughout her exhibition.

Photo by Ariel Van Straten

Crafting Dialogue: The Artistic Journey of Noam Dover and Michal Cederbaum

In the realm of art and design, dialogue serves as the cornerstone for innovation and creativity, bringing to life designs that revolutionise the industry. For couple and designers Noam Dover and Michal Cederbaum, dialogue is not just a process, it's the essence of their artistic journey. With backgrounds in visual communication and industrial design, their collaborative ethos transcends mere partnership to become a dynamic exchange of ideas, shaping their creative process and artistic outcomes.

At the heart of Dover and Cederbaum's studio lies an emphasis on dialogue-driven processes, where the convergence of contrasting ideas and styles fuels innovation and creativity.

Soft Interpretations in Pink, no. 11. 2023, Photo by Shahar and Ziv Katz

Their collaborative journey is marked by a continuous investigation of how materials and techniques intersect and interact, resulting in a rich tapestry of artistic expression.

Their commitment to the concept of dialogue is exemplified in their projects through a process called “visual quoting” where ancient traditions meet modern technologies in unexpected ways. This approach allows them to engage with the cultural origins of materials and techniques, while continuously developing their tools and methods. Through this, Dover and Cederbaum create a dialogue between past and present, tradition and innovation, resulting in works that are both rooted in history and forward-thinking in their execution.

Soft Interpretations. 2021
Photo by Shahar and Ziv Katz

The duo seek inspiration from different techniques practised during historical times. Their pitchers, for instance, draw inspiration from Roman glass jugs, digitally transformed into geometric shapes for 3D printing. The designs are transferred to clay moulds and then used for glassblowing. Each stage is meticulously planned, imparting a distinctive formal quality. Their approach focuses on crafting the process as much as the final product.

Moreover, their dedication to open-source technology and innovative craftsmanship has revolutionised the craft community, offering new avenues for artistic expression and collaboration. Noam Dover’s pioneering work in developing ceramic and glass 3D printers has redefined the possibilities of craft, empowering artists to explore new realms of creativity and experimentation.

The couple takes pride in their diversified experiences and how each one of their knowledge is conducive to the creation of a sculpture. Michal’s graphic design expertise and Noam’s material proficiency blend seamlessly. They innovate by repurposing mould-making techniques, and crafting unique glass pieces while retaining individuality.

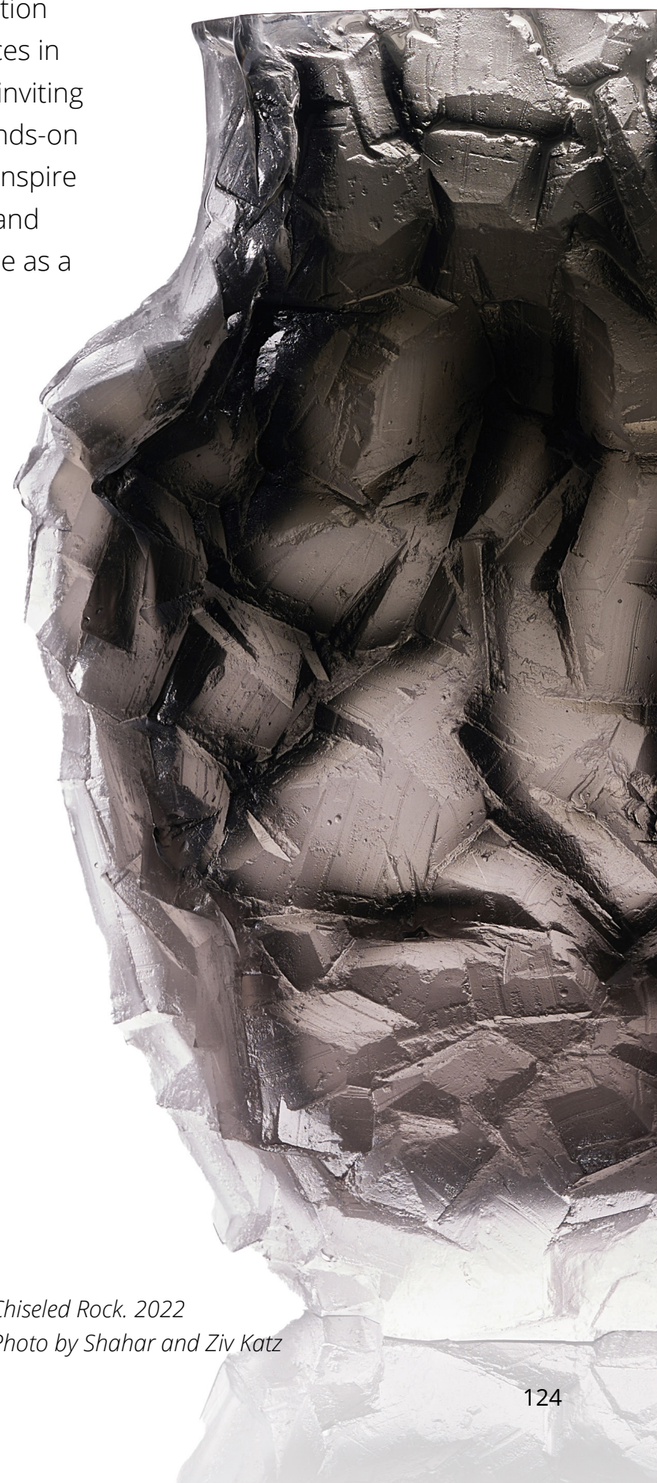
Soft Interpretation 05. 2021
Photo by Shahar and Ziv Kat

Soft Interpretations in Pink. 2023
Photo by Shahar and Ziv Katz

As educators, Dover and Cederbaum are passionate about nurturing the next generation of designers and craftsmen. Their experiences in the classroom inform their artistic practice, inviting curiosity among their students. Through hands-on workshops and collaborative projects, they inspire students to push the boundaries of design and craft, encouraging them to embrace dialogue as a catalyst for creative expression.

The duo view art as a cultural sphere for discussion exploring present day conflicts. They contemplate the significance of objects within cultural discourse, exploring their evolution and interaction with social and political contexts. Through the ‘Forbidden Lakes’ series, for instance, digital tools facilitate a symbolic journey across forbidden geopolitical boundaries, offering a nuanced reflection on cultural and political issues through artistic interpretation.

In essence, Dover and Cederbaum challenge conventions, redefine boundaries and inspire meaningful discourse on the intersection of tradition and innovation. Their journey is replete with exploration, discovery, and dialogue—a journey that continues to shape the landscape of design and craft for generations to come.



Chiseled Rock. 2022
Photo by Shahar and Ziv Katz

Palette of Perspectives

Step into the enthralling world of diverse artistic viewpoints as we explore unique perspectives from the industry. In this segment, we acquaint ourselves with distinguished industrial experts as we present five thought-provoking questions to Niya Nikolova, a Bulgarian designer based in Dubai and, Gallerists Jonathan Silva and Jorge Cerveira Pinto who come with varied cultural backgrounds from Angola, Portugal and Brazil and are now based in Dubai.

By capturing their distinct perspectives and insights, we aim to shed light on the multifaceted nature of the creative process, offering readers a fascinating glimpse into how two distinct roles intersect and diverge when faced with the same artistic inquiries. Join us as we unravel the unique narratives and experiences that shape the realm of art, exploring the vibrant tapestry of ideas that emerge when artistry and curation converge.

Niya Nikolova, a Dubai-based Bulgarian interior designer epitomises the dynamic fusion of cultural influences and creative exploration. Educated at Milan's esteemed Istituto Europeo di Design (IED), she honed her craft amidst the dichotomies of tradition and contemporary design.

Niya shared with us how her journey from Milan to Dubai with ROAR has imbued her with a nuanced perspective in the industry, enriching her practice with a tapestry of Eastern European heritage, Milanese sophistication, and Middle Eastern vibrancy.

Cultural influences are often pivotal in shaping perspectives and influencing creative expressions in the art world. How does your cultural background or the cultural context in which you operate impact your practice, particularly in terms of experimenting with concepts and narratives?

I'm a Bulgarian interior designer who studied in Milan and is now based in Dubai - my cultural background and the vibrant context of Dubai have significantly shaped my design approach. The design company I work with, ROAR is known for its innovative and cutting-edge designs, which aligns perfectly with my Milanese-trained sensibilities. The company's commitment to pushing creative boundaries aligns seamlessly with my ethos, allowing me to thrive in an environment that values both tradition and innovation.

Growing up in Bulgaria, I developed an appreciation for aesthetics derived from history, which forms the foundation of my design perspective. Milan, with its avant-garde design scene intertwined with rich tradition and history, has further fuelled my passion for experimentation. And now living and working in Dubai, a melting pot of cultures, has been instrumental in shaping my design practice. The city's cosmopolitan environment and ROAR's cosmopolitan clients expose me to diverse influences, encouraging me to integrate various cultural elements into my work. The multicultural context challenges me to create spaces that resonate universally, catering to the diverse tastes and preferences of Dubai's international community.

So this blend of Eastern European roots, Milanese and Middle Eastern influences provides a unique lens through which I approach my projects, fostering a dynamic and eclectic design style. All that in the mix with the avant-garde spirit of ROAR, fosters a design philosophy that is both rooted in tradition and seeking innovation. It's this fusion of influences that allows me to bring a distinctive and globally resonant perspective to my work in the dynamic world of interior design and art.

This edition explores how art brings innovation to movements, forms, and styles, challenging conservative values and balancing tradition and experimentation. Can you share an instance where you had to maintain this balance and bring forth a fresh perspective to contemporary art forms?

Certainly, maintaining a balance between tradition and experimentation is a constant consideration in the dynamic field of interior design. An instance that comes to mind is a project where we had to infuse a fresh art perspective into a residential space while respecting the conservative values of the client and merging this with previously owned and very traditional art.

The challenge was to design this residential space in a way that reflected the client's appreciation for traditional aesthetics rooted in their cultural background, while also incorporating elements that pushed the boundaries of contemporary design. Understanding the client's desire to uphold certain conservative values and maintain a connection to their heritage was crucial in navigating this delicate balance.

To achieve this, we opted for a design approach that integrated traditional elements such as intricate patterns and locally sourced materials, serving as a nod to the client's cultural heritage and grounding the design in a sense of tradition. And then, to introduce a fresh and contemporary perspective, we incorporated modern furniture pieces, innovative lighting solutions, and abstract artworks.

Moreover, we embraced cutting-edge technology and innovative design solutions that seamlessly blend with the more traditional elements. Smart home automation and interactive features such as kinetic lighting installation were seamlessly integrated, contributing to the overall modern aesthetic without compromising the traditional values of the space and striking that delicate equilibrium between conservatism and innovation.

Contemporary art forms can breathe new life into traditional spaces while respecting their cultural context which only reinforces our belief in the transformative power of design to bridge the gap between the past and the future.

As a creative professional contributing to shaping the visual landscape of today's society, what responsibilities and opportunities do you see in your role? How do you believe contemporary art forms contribute to societal evolution, especially in challenging traditional norms?

In shaping the visual landscape of today's society, I view my responsibilities as extending beyond aesthetics. Design has the power to influence emotions, behaviour and even societal perspectives. As designers, our role becomes a way to fostering a sense of connection, diversity and inclusivity. This is where we can find the opportunity to create spaces that not meet functional needs and serve as a canvas for storytelling.

Contemporary art forms play a crucial role in societal evolution by challenging traditional norms and pushing the boundaries of creativity. In a world that is constantly evolving, art has the power to provoke thought, inspire change, and reflect the spirit of the times.

I see my work as an extension of this cultural dialogue, utilising design as a medium to challenge norms and provoke conversations.

When acquiring art for clients, especially considering identity-related themes, how do you ensure cultural sensitivity and inclusivity in your selections? Are there specific criteria or considerations you prioritize in this process?

When selecting and acquiring art for clients, particularly when dealing with identity-related themes, cultural sensitivity and inclusivity are paramount in our approach. In this cosmopolitan city we are often met with international clientele, making it imperative to ensure that the selected art resonates with a broad spectrum of cultural backgrounds.

One of the key considerations is to engage in a dialogue with clients to understand their cultural preferences, sensitivities, and the narratives they wish to convey through the design. This involves exploring not only aesthetic preferences but also delving into the cultural significance that certain symbols, colours, or themes may hold for them.

By establishing a clear understanding of the client's cultural background and identity, we can tailor the art selection to be a meaningful and inclusive representation.

At ROAR, we work with a diverse range of artists, both locally and internationally, whose works represent a variety of cultural perspectives. This ensures that the art collection is not only visually rich but also reflective of the globalised society we live in. Supporting artists from different backgrounds contribute to a more inclusive narrative, fostering a sense of connection and appreciation for diverse artistic expressions.

Art has the power to connect diverse individuals from distinct communities and demographics. Do you incorporate elements that encourage messages on diversity and reflection?

Absolutely, the transformative power of art to connect diverse individuals and foster a sense of unity is a principle we actively incorporate into our design philosophy.

I recognise the potential of art not only as a visual expression but as a powerful means of conveying messages of diversity, inclusion, and reflection within the spaces I create.

Moreover, I explore the use of symbolic elements and motifs in art that carry universal messages of unity and reflection. Incorporating pieces that prompt contemplation on shared values, cultural interconnectedness, and the beauty of diversity contributes to a more profound and meaningful design narrative. These elements not only enhance the aesthetic appeal of the space but also serve as conversation starters, encouraging individuals from different backgrounds to connect on a deeper level.

There is great potential in interactive art installations or collaborative projects that involve the community. This is something we are exploring at the moment, creating an interactive art piece that gives centre stage to mindfulness and gives the visitor a meditative moment of calm, shielded from the dynamic everyday life and encouraging them to check in with what's within. In this way, art is not only engaged with people, but also reinforced as a universal experience.

Co-founders of Double J Collective Gallery, Jonathan Silva and Jorge Cerveira Pinto are the visionary minds driving the cultural renaissance in Dubai through their Collective that promotes fine crafts. Through their diverse backgrounds in finance, marketing, and global cultural development, they have created a nexus between tradition and innovation in the vibrant art scene in the United Arab Emirates. Given their multicultural background, expertise and mission, the duo have shared their perspectives on how their Collective contributes to the industry.

Cultural influences are often pivotal in shaping perspectives and influencing creative expressions in the art world. How does your cultural background or the cultural context in which you operate impact your practice, particularly in terms of experimenting with concepts and narratives?

Jonathan and I share a common cultural background that significantly shapes our artistic practice. I was born in Angola and later educated in Portugal, while Jonathan, originally from Brazil, came to Portugal during his university years. Our experiences in Portugal have been particularly influential, as we encounter handmade crafts and objects on a daily basis, readily available for purchase. The enduring presence of crafts in our surroundings imparts a distinct function and value to these creations, influencing our perception and interaction with such objects.

We consider ourselves fortunate to engage in cultural and artistic projects, many of which draw inspiration from both tangible and intangible craft practices—spanning across historical and contemporary contexts. Witnessing emerging artists incorporating traditional practices and materials in innovative ways has fueled our curiosity, prompting us to delve deeper into exploration and discovery.

Over the past decade or so, there has been a noteworthy resurgence of interest in craft practices among young designers and artists. This rekindled appreciation emphasises the value of handmade craftsmanship, the utilisation of sustainable materials and methods, and the inherent potential for creative innovation.

It is evident that our cultural origins deeply influence our artistic choices and practices, shaping our perspectives, experiences, and sensitivities. This influence manifests in the themes we explore, the symbols we incorporate and accept, and our resonance with particular traditions. Our commitment to embracing and evolving with the rich cultural tapestry that surrounds us is reflected in the essence of our work.

Top: Jorge Cerveira Pinto, Jonathan Silva, founders Double J Collective Gallery, Dubai
Bottom: Jonathan Silva, Marita Setas Ferro, Salete Peixinho, Jorge Cerveira Pinto, Team
Photography Credits: @chandansojitra

This edition explores how art brings innovation to movements, forms, and styles, challenging conservative values and balancing tradition and experimentation. Can you share an instance where you had to maintain this balance and bring forth a fresh perspective to contemporary art forms?

Within the realm of fine crafts, there exists a perpetual quest for equilibrium between tradition and innovation. Artists grapple with the challenge of maintaining a link to artistic traditions while delving into novel forms of expression and experimentation. This delicate balance is achieved through a conscious and reflective approach, where artists endeavour to infuse traditional elements into their work in unexpected and innovative ways.

When we contemplate the creations of Marita Setas Ferro, a compelling example unfolds. Her manipulation of textile materials and techniques transcends generations, evoking an immediate connection to our ancestral roots. The textures and methods employed harken back to the days when our great-grandmothers, grandmothers, or mothers skillfully wielded similar materials in their domestic pursuits. However, Marita takes a transformative leap by fashioning entirely new objects. These creations are not only sensorial, inviting interaction and play, but they also draw our attention to nature and the inherent beauty that envelops us. Each piece becomes a poignant reminder of the past, seamlessly interwoven with a contemporary and innovative narrative. Similar, when considering the work of Maria Pratas or from Jean-François Lemaire.

In the process of curating our portfolio, the consideration of new artists or works necessitates a discerning understanding of where tradition converges with innovation and the inherent value therein. It is this dynamic interplay that renders the field both thrilling and profoundly relevant, as we navigate the rich tapestry woven by artists like Marita Setas Ferro and others who artfully bridge the gap between tradition and the avant-garde.

As a creative professional contributing to shaping the visual landscape of today's society, what responsibilities and opportunities do you see in your role? How do you believe contemporary art forms contribute to societal evolution, especially in challenging traditional norms?

As responsible for a fine crafts gallery in Dubai, we recognise our pivotal role in shaping the visual landscape of our society. Our responsibilities extend beyond the mere presentation of exquisite works; we are committed to fostering an environment that celebrates artistic excellence, diversity, and heritage. In curating exhibitions, we aim to intertwine past traditions with contemporary expressions, creating a narrative that mirrors the ever-evolving nature of our society.

We firmly believe that artists possess a unique power to challenge social norms, question established concepts and act as catalysts for reflection and change in society. Our gallery provides a platform for artists to leverage this influence, provoking discussions on crucial issues, promoting diversity and inclusion and inspiring empathy.

In the face of social and environmental challenges, we see our role as not only showcasing art but also contributing to the dialogue that addresses these issues.

However, with this influential role comes the responsibility to consider the impact of artistic work and the messages conveyed. We understand that the visual landscape often reflects the complex social problems we face. Artists, as cultural influencers, have the potential to illuminate these issues through their creations. Hence, we actively seek out works that not only captivate aesthetically but also engage with societal and environmental challenges, fostering a deeper connection between the audience and the art.

Our gallery, through carefully curated exhibitions, aims to be a space that not only showcases the mastery of fine crafts but also encourages reflection on societal and environmental issues. We strive to be an agent of positive change, prompting both artists and viewers to confront and transcend the social norms that contribute to challenges such as prejudice, lack of diversity and competition. In doing so, we envision our gallery as not just a space for art but as a cultural hub that actively contributes to the ongoing evolution of society.

When acquiring art for clients, especially considering identity-related themes, how do you ensure cultural sensitivity and inclusivity in your selections? Are there specific criteria or considerations you prioritize in this process?

In our role as the first and only fine crafts gallery in Dubai, we place a paramount emphasis on cultural sensitivity and inclusivity when acquiring new works or starting to work with new artists, particularly when delving into identity-related themes. We need to understand and recognise the diverse and multicultural nature of our clientele, especially being in Dubai, a global city. That is the only way to develop a nuanced approach that ensures our selections resonate with individual identities and cultural contexts.

First and foremost, we prioritise getting to know our clients on a personal level. Understanding their backgrounds, experiences, and motivations allows us to tailor our selections to align with their unique perspectives. This personalised approach enables us to navigate the delicate terrain of identity-related themes with sensitivity and authenticity.

We recognise that the concept of identity is multifaceted, encompassing cultural, social, and personal dimensions. To address this complexity, we engage in open and transparent conversations with our clients, encouraging them to share their values, experiences, and the aspects of identity that hold personal significance. By actively involving clients in the selection process, we ensure that the chosen artworks not only resonate with their cultural backgrounds but also reflect their individual narratives.

Ultimately, we hope that our gallery reflects our approach around building a deep understanding of our clients, acknowledging the diverse nature of their identities, and fostering an environment where cultural sensitivity and inclusivity are embedded in the selection process. Through these efforts, we aim to create a curated collection that not only reflects the rich tapestry of fine crafts but also speaks to the individual identities of our valued clients in Dubai.

Art has the power to connect diverse individuals from distinct communities and demographics. Do you incorporate elements that encourage messages on diversity and reflection?

Certainly, at Double J Collective, we deeply appreciate the transformative power of art in fostering connections among diverse individuals from various communities and demographics. We actively strive to incorporate elements within our curated collections that not only celebrate the richness of human identity but also encourage meaningful messages on diversity and reflection.

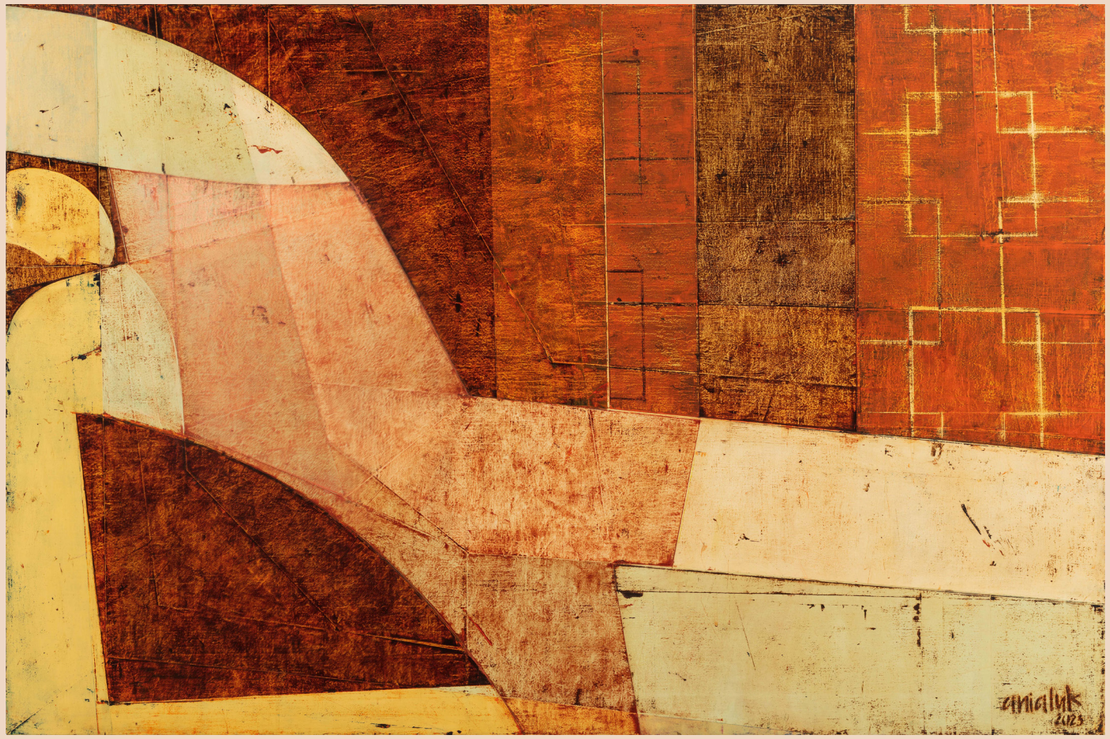
Many of the artists we collaborate with share a commitment to weaving narratives that resonate with the diverse tapestry of human experiences. This involves thoughtfully representing a broad range of identities and backgrounds, as well as exploring themes related to social justice and human rights. Through their creations, these artists challenge stereotypes and prejudices, providing viewers with an opportunity for contemplation and introspection.

In our curation process, we consciously select works that go beyond mere aesthetic appeal, opting for pieces that carry impactful messages. For instance, when experiencing the works of Vania Gonçalves or Christine Bath; they reflect a multitude of issues related to dialogue, conflict, and human imperfections. However, ceramics, as a technique, has been a part of human culture for centuries, and its presence is almost universal. Thus, we witness ceramicists and ceramic enthusiasts appreciating the skill applied to the pieces while leaving enamoured and challenged by the themes addressed by Vania.

These artworks serve as vehicles for promoting empathy and mutual understanding, transcending cultural and demographic boundaries. By showcasing art that encourages reflection on diversity, our aim is to contribute to a more inclusive and tolerant societal dialogue.

Artists, in their unique role as cultural influencers, play a significant part in shaping narratives of inclusion and tolerance. We, as a gallery, recognise and appreciate this responsibility, actively supporting artists who use their creativity to contribute to a more harmonious and interconnected world. Through these efforts, we aspire to provide our audience with a curated experience that not only appreciates the beauty of fine crafts but also prompts meaningful reflection on the diverse and interconnected nature of humanity.

A Fusion of Cubism and Figuration: The Artistic Vision of Ania Luk



”Eclipse” 2023, acrylic on linen canvas, 80 H x 120 W [cm] / 31,5 H x 47,2 W [in]

Ania Luk is a Poland-based artist who attempts to coalesce rustic aesthetics submerged in geometric structures with figuration. Inspired by cubism, she infuses her works with her thoughts, feelings and experiences to create metaphysical figures in abstract forms. These characters carry a siren-like enigmatic charm that aims to immerse viewers and resonate with them. Intriguing as it may be, the artist shared the story behind her techniques and the thought process involved in creating her works.

“Incomprehensible” 2023, acrylic on linen canvas, 100 H x 100 W [cm] / 39,4 H x 39,4 W [in]

Looking at your early paintings inspired by cubism and Morocco, how do you reflect on those pieces now, and in what ways do you see them influencing your current artistic journey?

These pieces were the natural step in my artistic journey. If it wasn’t for them, I wouldn’t be where I am right now. So when I look at these pieces I see my state of mind and soul at that time - what fascinated me, and what I was thinking while painting them. Regardless I do not usually reflect on my previous paintings, because I am now at a different stage of my creative work. I present similar emotions in a different way now. More minimalistic and subtle in a much more narrow colour palette.

Supergirl X” 2021, acrylic on linen canvas, 140 H x 80 W [cm] / 55,1 H x 31,5 W [in]

Geometry brings peace and order to your work, while abstraction allows you to deliberately disturb proportions to highlight emotions. Can you share specific instances in your artwork where you disrupted proportions to emphasise certain emotions or themes?

I guess it happens in most of my paintings, maybe not the early ones. At some point, I started to break it into individual elements, a little on the principal of stained glass. First, it was about emphasising dynamics, movement and over time about merging the body with the background, whithout losing the figurativeness.
In my recent works, I don’t disintegrate the form of the body, I perceive it more as colourful surfaces creating decorative elegant shapes.

How do Modigliani, Klimt, Wroblewski, and Nowosielski influence your pursuit of beauty and harmony in your own creations?

I fell in love with Modigliani's painting in my teens. His works made a huge impression on me. The way he treated both the lines and the plane seemed so perfect to me. The colour schemes, the way he depicted faces -it's all so fascinating. In Klimt's work, I admire the sharply stylised and flattened compositions. One of the journalists wrote this about one of his masterpieces: *"The Kiss does what a great piece of art is supposed to do: Hold your gaze, make you admire its aesthetic qualities while trying to discern what's beyond its superficial aspects."*

"Inverse II" 2023, acrylic on linen canvas, 140 H x 70 W [cm] / 55,1 H x 27,6 W [in]

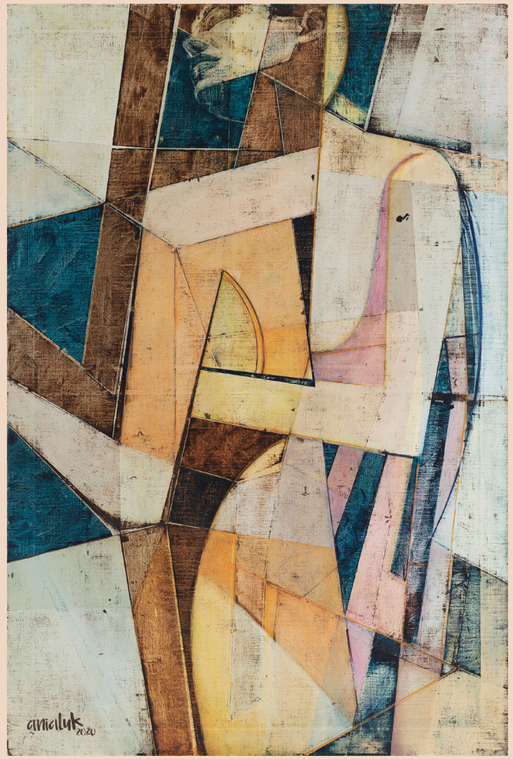
Wroblewski's paintings carry emotions, which really strikes me. What attracts me the most is their mystery, abstraction, surrealism, the ability to say the unspoken. Nowosielski's art is imbued with a metaphysical spirit. His painting is an iconlike painting because he perceives human body and the whole visible world in a spiritual perspective. I tend to draw inspiration from each of these artists.

Your paintings have been exhibited globally, from the USA and China to Singapore, South Korea, the UK, Italy, France, and Poland. How has exposure to diverse cultures and art scenes influenced your artistic style and themes?

Well, while creating, I turn to my own way of looking at things. I'm in my own little world, following my own path unhurriedly. My self-improvement, and new life experiences – that is what creates my sensitivity and own style. Seeing something and knowing you have to paint it, doesn't happen to me. My inspiration usually comes from the inside of me. Even the choice of colours depends usually on what mood I'm in. Some of my most "sunny" and vibrant paintings were created during long gloomy winters. Besides a few artists, whose pieces inspire me continuously and art-deco style which I admire, I am not interested in current artistic trends.

Your body of work includes both one-off artworks and series, such as the Patterns series. Can you share insights into your decision-making process when choosing to create a series versus standalone pieces?

Well, I happened to paint a few series of paintings. Sometimes certain emotions last so long, that I feel inclined to express them in a series of pieces. Recently, however, this has been happening less and less. While painting particular series, I was mainly interested in the formal side, but every form runs out at some point. Therefore, the longest series I have ever made consisted of 10 pieces. I no longer wish to paint the series for now. I am constantly trying to simplify my form of communication. So with each new artwork, I strive for more and more simplicity of form.

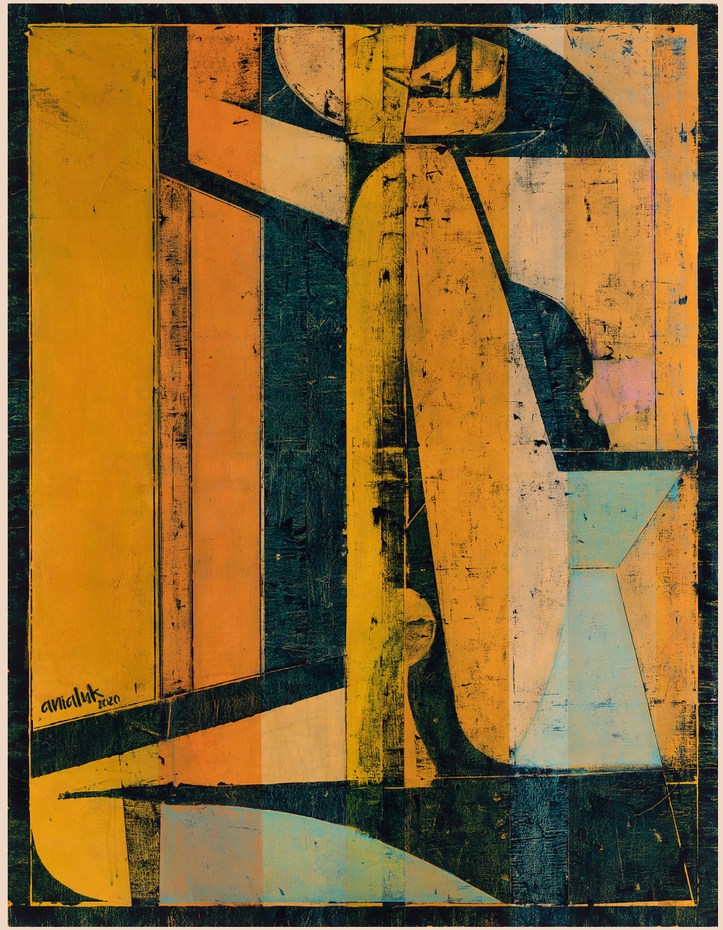


“Exhale 6” 2020, acrylic on linen canvas,
120 H x 80 W / 47,2 H x 31,5 W [in]

“Sunrise Sunset 2” 2019, acrylic on linen canvas,
90 H x 60 W [cm] / 35,4 H x 23,6 W [in]

Exhibiting at prestigious events like The Shanghai International Art Fair , 13th Hangzhou Cultural and Creative Industry Expo is a significant accomplishment. How have these experiences contributed to your growth as an artist?

Growing as an artist is primarily long hours spent at the easel. Being aware of my own talents and personality predispositions helps me on my artistic path. My participation in large international fairs of art is a kind reward for my work, which gives me a lot of satisfaction and is always a great pleasure. What really gives me wings and makes me want to grow is the feedback I get from *“ordinary”* people.



“Undoing” 2020,
Acrylic on Linen Canvas,
130 H x 100 W / 51,
2 H x 39,4 W [in]

You use mainly acrylic paints in your current artwork. How has the transition from oils to acrylics influenced your artistic approach, and what unique possibilities do acrylics offer in your creative process?

My decision to give up oil paints was based on technical practicalities. First of all acrylic paints dry much faster than oils. For me personally, it’s an advantage because I don’t need to wait for a long time for the current layer of paint to get dry. It fits my style of work and the technique which I’m using. Apart from that, oil paints have a strong scent, which is unpleasant to me, therefore I decided to change them to scent-free ones. Besides that I like working with acrylic paints because of their vivid colours and nice texture. Their longevity is also of a big advantage.

Ania Luk and acrylics on linen canvases - "Reverse" series, 2021,
each: 140 H x 80 W [cm] / 55,1 H x 31,5 W [in]

Your passion for drawing and painting began at a young age. How has your artistic style evolved over the years, and how do your earlier experiences influence your current works?

While at Fine Arts Academy, I was making more school works, focusing on the technical side, painting many still natures. I thought that I started to develop my own personal style. But it wasn't until I graduated that I realised I was only at the beginning of my artistic journey. When I go through the images of some of my old paintings now, I see a constant development of my art. Each piece of art is a certain step on both - my artistic and life journey. When I look at my previous paintings, sometimes I think to myself *"Well, I would have presented it differently now"* but on the other hand, some of my pieces make me realise I simply wouldn't be able to paint like this now, even if I wanted to.

People are a recurring subject in your paintings. What draws you to paint people, and how do you approach capturing the essence of individuals in your artwork?

Figurative art has always been of great interest to me, purely abstract paintings don't resonate with me. However, in my art, I try to perceive the human body a little bit as an abstract form. It creates a kind of balancing act between abstract and realism. As I tend to see the world - every aspect of it - in a metaphysical term, my goal is to depict a human body in a metaphysical way. Therefore the body image in my paintings is not a depiction of a particular model, for instance, the face image is often schematic (almost like a mask), vague or even hidden, but is an attempt to reflect some universal truths concerning human existence.

Your paintings have been described as visually experimenting with abstract and figurative elements. How do you balance these two aspects, and what challenges or joys do you find in the interplay between abstraction and figurative representation?

Characters are the immanent part of the composition. I like to blend them into the background, forming some sort of an ornament. I generally strive to simplify the body into geometric forms or ornamental lines. These formal searches are challenging to me but it's also great fun. It's like putting together a puzzle. When I see that each piece fits, I know the painting is finished. Sometimes it takes much more time and effort, but it's always worth it. I sit down with the painting then, just looking at it, until I know what the missing piece is. And then it instantly clicks.

Your art can be found in private and corporate collections globally. How does it feel to know that your creations resonate with individuals and institutions around the world and how does this impact influence your artistic aspirations?

Each kind comment about my work is immeasurably enjoyable to me. Every single piece of my art is a little bit of a child to me. I feel emotionally connected to them, I remember the feelings that accompanied me during painting each of them. It is very satisfying knowing that my art moves the audience, gives room to their thoughts and reflections. And the way my art resonates with them emotionally is the most significant part of my work. What I've noticed is that my pieces leave a large margin of the interpretation freedom, limited merely to the private and personal experience of the viewer himself and I am very glad about it. The other day, I received an email from a lady, who painted an image inspired by one of my works, because it brought her peace she so much needed. These are the moments that confirm my belief that I have chosen the right path.

Numb" 2022, acrylic on linen canvas, 100 H x 80 W / 39,4 H x 31,5 W [in]

Art Attaichi: Bridging Tradition and Contemporary Aesthetics in Art

Inika 03, Stone Carved

Architect and art connoisseur, Fainy Thakor is an India-based sculptor and founder of her artistic brand Art Attaichi who aims at instilling spaces with meaningful works acknowledging how a person feels and interacts with them. Thakor crafts stone, marble or wood to create whimsical and aesthete works that subscribe to the idea of contemporary aesthetics following a monotone or dual-tone colour palette that completes spaces with a creative touch. To sate our curiosity, Thakor elaborates on her process, philosophy and work her brand encompasses.

Left: Fainy Thakor with Ira 01

Idika series

The Aarambh collection is described as a limited edition of 25 sculptural pieces that represent something primitive in a contemporary way. Can you delve into the inspiration behind this collection and how it aims to evoke a sentimental longing for the past?

The inspiration for my marble sculpture collection stems from a profound appreciation for the timeless beauty and enduring craftsmanship found in ancient monuments. I consider marble a primitive material, not in its simplicity, but in its raw and elemental connection to the earth. Just as our ancestors sculpted awe-inspiring structures from this very stone, my collection pays homage to the artisanal traditions of the past.

In a world characterised by rapid technological advances, I sought to create a series that transcends the fleeting trends of the modern age. The choice to have my sculptures handcrafted by skilled artisans echoes the meticulous techniques employed by those who carved the magnificent statues and structures that have withstood the test of time.

Marble, with its smooth texture and ethereal qualities, becomes a canvas for narratives that tap into the universal human experience. The sculptures evoke sentimental longing by inviting viewers to connect with a sense of nostalgia, reminiscent of a bygone era where artistry was revered, and each piece carried a profound narrative.

The intricate detailing and the deliberate imperfections in the craftsmanship serve as a reminder of the human touch in the creation process, fostering an emotional connection between the viewer and the artwork. The tactile nature of the sculptures allows individuals to trace the contours and feel the energy encapsulated within the marble, fostering a deep sense of intimacy.

Ira 02

Art Attaichi is more than just a brand; it's described as a suitcase of inspiration that travels around the world. Could you share more about the philosophy behind this unique name and the brand's approach to bringing beauty and DNA creativity, to every object it creates?

In the world of Attaichi, a suitcase is more than just a functional object for carrying belongings; it becomes a metaphor for exploration, discovery, and the unending quest for beauty. The brand envisions its creations as vessels of inspiration, akin to a suitcase filled with the richness of diverse cultures, natural wonders, and artistic traditions.

The design ethos of Attaichi revolves around transforming natural materials like wood and marble into sculptural art objects with a modern and contemporary form.

The journey from concept to creation is often a fascinating one. Could you take us through the process of crafting an Art Attaichi object, highlighting the precision and attention to detail that goes into producing these exemplary pieces?

This initial phase involves ideation, sketching, and conceptual development to outline the form, structure, and narrative behind the object. The concept takes shape as we translate ideas into detailed plans. This stage involves creating 3D models, refining proportions, and ensuring that the design not only aligns with the brand's aesthetic vision but also complements the inherent qualities of the chosen materials. At the heart of their creative process is the collaboration with skilled artisans. Expert craftsmen, trained in traditional techniques bring their expertise to the table. This collaboration fosters a deep connection between the design vision and the hands that will bring it to life.

Ilisha Collection

This process is a delicate dance between tradition and innovation, Art Attaichi uses primitive materials like marble, wood, and stone but ensures that the forms are modern and suitable for the current era. How do you navigate the balance between tradition and contemporary design, and what challenges and joys do you encounter in this creative process?

Striking the right balance between innovation and the preservation of traditional craftsmanship is an ongoing challenge. While the brand aims to bring a modern aesthetic to its creations, it is crucial to maintain the authenticity of the materials and techniques to honour their historical significance. The joy lies in the hands of the artisans who skillfully handcraft each sculpture. The commitment to traditional techniques not only preserves cultural heritage but also creates a profound connection between the artisan and the artwork, infusing a sense of soul and authenticity. The juxtaposition of traditional materials with modern forms allows Art Attaichi to create objects with narrative depth. Each sculpture becomes a story, inviting viewers to explore the intersection of history, culture, and modernity, evoking a sense of sentimental longing and connection. Working with primitive materials often aligns with sustainability values. These materials, when sourced responsibly, contribute to a more environmentally conscious approach to design. The joy of creating art while minimising the ecological footprint adds a layer of purpose to the creative process.

It’s mentioned that materials are locally sourced and crafted by local artisans to promote India’s cultural heritage. How does Art Attaichi contribute to preserving and showcasing the rich artistic traditions of India in the global context?

By sourcing materials locally, Attaichi actively contributes to the preservation of India’s natural heritage. Whether it’s marble from the renowned quarries of Rajasthan or indigenous wood from specific regions, the brand recognises and values the intrinsic beauty and cultural significance of these materials. Attaichi’s collaboration with local artisans extends beyond mere craftsmanship. It becomes a platform for the continuation and propagation of traditional artistic skills. The brand empowers local artisans by providing a space for their expertise to thrive. The meticulous handcrafted process employed by local artisans is a showcase of India’s unparalleled craftsmanship. Art Attaichi celebrates these techniques, whether it’s the intricate marble carving reminiscent of ancient temples or the fine woodworking skills passed down through generations. This celebration serves as a reminder of India’s artistic legacy. By locally sourcing materials, Attaichi contributes to sustainable practices in the region. The brand’s commitment to ethical material procurement ensures that the environment is respected, preserving not just artistic traditions but also the natural resources that play a vital role in these traditions. Through its presence in the global market, Art Attaichi becomes a representative of India’s artistic heritage. Each object becomes a cultural ambassador, showcasing the country’s creative diversity and contributing to a more nuanced and authentic portrayal of India on the international stage.

Idika 01 & 03

As the visionary behind Art Attaichi, how do you envision the future of the brand? Are there specific artistic explorations or impacts on the art and design world that you hope to achieve?

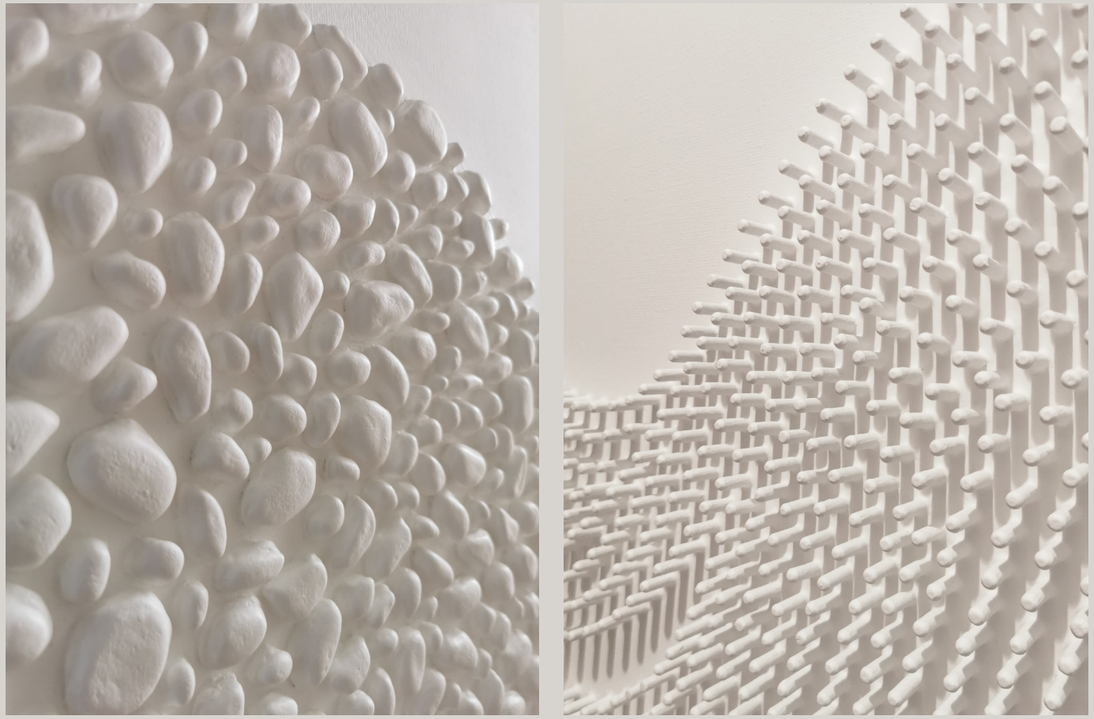
I envision Art Attaichi continuing its commitment to marrying traditional craftsmanship with contemporary design. This fusion will not only be a hallmark of the brand’s identity but will also serve as a source of inspiration for the broader art and design community. Art Attaichi will explore diverse artistic narratives embedded in cultures worldwide. The brand will collaborate with artisans from different regions, allowing the creation of objects that tell stories reflecting the rich tapestry of global heritage. This exploration will contribute to a more inclusive and interconnected artistic landscape.

White Series Collection, by Diana Torje

Diana Torje: Exploring Nature Through Graphic Painting

In Studio, Meudon, France, 2022

Romanian-born France-based artist Diana Torje has pursued her passion for art despite challenges posed by the economy, society and lack of support in the field. From her resilience throughout a difficult period in Romania to being celebrated and supported in the French art industry, Torje unleashed her love for nature through graphic paintings which reconnect a viewer to one's natural surroundings and their beauty. Explore her inspiring journey as an artist and how her works echo the profound rhythms of the natural world.



White Series Collection, Details

Could you share the story of how you discovered your passion for painting and what led you to pursue an art career?

I started drawing from the youngest age, vividly recalling scribbling on the walls of my parents' home. My extreme introversion led me to spend the majority of my childhood drawing. Unfortunately, my parents never encouraged me toward an artistic career, likely due to the economic concerns associated with being an artist. Initially, I followed my mother's dream of pursuing a teaching career in a high school focusing on psychology and pedagogy. While I was content, it didn't align with who I truly was. Eventually, I made the decision to pursue my own dream and enrolled at the University of Art from Cluj Napoca where I spent six years (2003–2009), earning a bachelor's and master's degree in Graphic Arts.

Your academic background at Cluj-Napoca University played a significant role in your artistic journey. How did your years of study influence your artistic style and approach?

I can assert with confidence that my time at Cluj-Napoca Art University, along with the guidance of its teachers, has been a rewarding experience, of the profound transformation it has had on me. Additionally, this University can boast of producing one of the most recognised Romanian artists of all time, Adrian Ghenie, just a generation before me. However, during the initial stages of its development, Cluj was a relatively closed environment, artistically speaking. Consequently, Ghenie sought to enhance his artistic career by settling in Germany.

It's crucial to note that when I began my studies in 2003, Cluj and Romania as a whole, were undergoing significant changes. Romania had only recently transitioned from communism after the 1989 revolution, and we were not yet part of the European Union. Internet access was challenging to find. My modest financial situation also made it impossible to visit other countries. My only connection to the outside world and the art community was through the books and reviews available in the University's library, the knowledge imparted by my teachers, and a few exhibitions.

Despite some limitations, my time at the University proved to be a period of significant change. It provided me with new perspectives and effectively introduced me to the world of Art. My years of study were also defined by the significant confidence bestowed upon me by my teachers. I felt appreciated, and this gave me purpose.

Graphic Painting is a unique and innovative style. Can you tell us more about how you developed this approach and the inspiration behind combining painting, drawing, and sculpture in your work?

Upon finishing my studies in 2009, the notion of sustaining a livelihood as a woman artist seemed impossible to me. Consequently, I transitioned into a teaching career, which I found to be immensely fulfilling.

At the same time, it wasn't a complete departure from art. During this period, I conducted research, experimented with different styles, and delved deeper into self-discovery, all while anticipating the opportune moment for a re-emergence.

In 2018, while already established in France, I began to develop this unique style, that I named ***"Graphic Paintings"***. This innovative approach blends three distinct art forms: utilising colour modulations for painting, employing drawing as the foundational element, and incorporating a touch of sculpture. The result is a textured composition that interacts significantly with light, producing astonishing visual effects.

I have always been fascinated by details. As a curious child, I was drawn to observing the intricacies of the natural world and all its designs. I had the privilege of spending all my holidays in the countryside, surrounded by nature. Water, in particular, captivated me. Later, I became intrigued by the colourful oceanic life and its mysteries, as there is still so much to discover. The ocean is where life emerged, and the variety of all organic structures found under the sea fascinated me. This fascination led me to visit almost all the aquariums in France. I observed a connection among all living things, as they all repeat the same graphic patterns. It became evident to me that all systems are interconnected, and I felt compelled to convey it in my work.

Pacific, Acrylic on Canvas, 39 x 28 in, 2023

Éternel, acrylic on canvas, 31.4 x 31.4 in, 2021

You were born in Romania and now reside in the Parisian region. How have these different cultural landscapes influenced your artistic perspective and the themes in your work?

The Romanian environment, steeped in ancient traditions and rich culture, has been pivotal in shaping my personality and keeping me closely connected to nature—the primary source of my inspiration. However, it proved insufficient for my artistic career. The Romanian public lacked the requisite openness and educational background to grasp art at a level comparable to Western standards. This phenomenon is attributed, in part, to the lingering effects of communism, particularly during my parents' generation. At that time, individuals were typically oriented toward factory work and assimilation into a predefined system rather than being encouraged to pursue creative endeavours, which could potentially lead to freedom. In contrast, in France, notable artists are introduced to children from an early age, with their works being adapted for reproduction even by young kindergarten students. The French educational system encompasses visits to exhibitions for school groups, guided tours in galleries and museums, and art courses spanning from early childhood to retirement. This inclusive approach ensures widespread access to art and fosters an environment that encourages self-expression. In France, various celebrations dedicated to light, music, and art, along with art fairs and streets adorned with galleries, contribute to the omnipresence of art in daily life.

Living in France offered me an unparalleled advantage: unlimited access to art. Engaging in events, galleries, museums, and exhibitions allowed me to broaden my horizons, find inspiration, and feel a part of a lively artistic community.

Encouragingly, the younger generation in Romania is currently displaying an increasing openness to art. Observations, such as my friends regularly attending exhibitions domestically and internationally, indicate a positive trend. The country's economic development, alongside the significant impact of social networks over the last decade, has played a vital role in spreading art and promoting artistic education, offering a promising outlook for the future.

Constellation, Acrylic on Canvas, 35 x 35 in, 2022

Romanian and French art traditions each have their unique characteristics. Could you share how you've integrated elements from both cultures into your artistic style, and what cultural aspects you find most inspiring in your art?

I grew up in a traditional Romanian family, with my grandparents residing in the countryside, where art was rooted in the most ancient traditions and passed down from generation to generation. Everyone engaged in artistic pursuits, not as a full-time profession, but as a craft during their spare time, especially in winter. Traditional art was pure, authentic, and brimmed with profound sensitivity. We had religious icon painting, pottery, wood and stone carving, sewing, embroidery, the use of metals and bones, textile and lace decorations, wool carpets, and an entire culture of traditional costumes. Each Romanian region had its distinctive traditional costume model, allowing it to be easily identified. All these decorations were extremely detailed, a testament to perfection, and also a reflection of the relationship people had with nature.

Undoubtedly, this significantly influenced the direction of my work. Upon my arrival in France, the experience of witnessing a large variety of artworks from all around the world had a profound impact and continued to transform me.

The famous paintings, once confined to albums, became tangible. Additionally, encountering numerous artists with diverse perspectives evoked extraordinary feelings within me, along with a sense of empowerment, as I was ready for change. The combination of these two cultures has enriched me and continues to do so as I navigate both worlds.

Your choice of unconventional tools, such as small bottles filled with acrylic paint, is intriguing. Can you describe the creative process and the challenges you faced in mastering this technique?

My love for details and texture prompted me to devise tools that diverge from conventional brushes or pencils, with the goal of creating a relief drawing. This passion led me to the idea of using small bottles filled with acrylic paint and equipped with fine tips—a method that is both intricate and meticulous. It involved manufacturing hundreds of custom colours, achieving precise paint thickness, and mastering fine pressure control. I managed to perfect this technique through extensive practice.

Water seems to be a recurring theme in your paintings, symbolising various concepts. Could you elaborate on the significance of water in your work and how it conveys ideas like life, purity, renewal, and transformation?

Water, the ubiquitous element that covers more than 70% of our planet's surface, has been throughout history a symbol of life. It underscores an ongoing process of transformation, capable of changing forms—from liquid to solid or vapour—mirroring the cyclical nature of life. Essential for all living organisms, water simultaneously serves as the source of all creation and a symbol of growth and purification. It exhibits diverse manifestations, ranging from serene beauty to unleashed power. The reflective quality of water has long been linked with introspection and self-discovery. When we contemplate a body of water, it frequently mirrors our thoughts and emotions, prompting us to meditate on our inner selves. Water serves as a reminder of our connection to the natural world.

Nature is a prominent source of inspiration for your artwork. What aspects of the natural world captivate you the most, and how do you translate the intricacies and interconnected systems of nature into your art?

I have always been profoundly captivated by nature, by the tapestry of its complex interconnected systems. Whether viewed from a macro perspective or from above, the world reveals recurring patterns — a symphony of designs, lifelines elegantly intertwined. These graphic patterns, omnipresent in every ecosystem served as a muse for the structure of my paintings.

Natural patterns include symmetries in trees, spirals, meanders, waves, dunes, bubbles, foams, scales, cracks, stripes, etc. Even early Greek philosophers studied patterns, with Plato, Pythagoras, and Empedocles attempting to explain order in nature. The modern understanding of these motifs developed gradually over time. We can observe common designs, such as how the structure of a tree repeats that of a leaf or coral, as well as graphic similarities in our nervous and blood systems, river networks, or mycelium.

Each line on my canvas is a homage to this harmonious dance of interconnected elements in nature. The swirls and contours echo the rhythmic flow of ecosystems, emphasising the delicate balance and interdependence of all living organisms. I aim to illuminate the beauty of these patterns, inviting viewers to contemplate the profound relationships within the natural world.

Your art encourages viewers to reconnect with nature and underscores the importance of preserving it. How do you achieve this in your paintings, and what messages do you hope to convey to your audience?

The contemporary era witnesses a concerning trend, a gradual disconnection between individuals and nature. This shift is propelled by the allure of new technologies, capturing our attention and drawing us further indoors. Consequently, society is growing increasingly estranged from the intrinsic value of the natural environment.

Through my creations, I aim to kindle a renewed appreciation for nature, particularly among the younger generation. I believe it is essential to prompt reflection on the profound impact nature has on our psychological well-being. Nature serves as a fundamental source of life and a boundless reservoir of inspiration.

My artistic intent is to prompt contemplation by emphasising nature's role as a conduit for reconnecting with ourselves. Moreover, the imperative to keep our natural environment safe for a better future becomes apparent because nature is a vital component of our existence. Through artistic expression, I also strive to convey the urgency of preserving the delicate balance between humanity and the environment, to raise awareness about its protection.

In today's technology-driven world, you emphasise the need to reconnect with nature. How does your artwork serve as a vehicle for introspection and reconnection, and what do you hope viewers take away from this message?

My artworks capture the beauty, complexity, and diversity of nature, eliciting a profound sense of wonder. Engaging with my art also demands focused attention and provides a space for mindfulness. It prompts individuals to contemplate their own relationship with nature and its significance in their lives.

Your work exhibits a profound inner life and a sense of energy and motion. Could you talk about the emotions and experiences you aim to evoke in your audience through your art?

As observers engage with my paintings, they may discern an energy that emanates from the perpetual movement depicted on the canvas. The dynamic interplay of colours and forms mirrors the vitality inherent in nature itself. This reflects the vibrancy and resilience that characterise the ecosystems that inspired me. It is my hope that through the exploration of these artistic renditions, viewers not only witness the beauty of nature but also gain a heightened awareness of the intricate web of life that binds us all together.

As an artist, what challenges have you faced in balancing tradition and innovation, and how do you see your work evolving in the future?

My main endeavour lies in the journey of self-discovery and finding my unique form of expression. I am committed to continuing this process of self-transformation and exploration, knowing is a quest that knows no end. Moving forward, I will uphold my dedication to celebrating nature's beauty and conveying positive emotions through my art.

Can you share any upcoming projects or exhibitions that your audience can look forward to?

My future project involves the simultaneous development of Graphic Paintings and White Series artworks. Inspired by nature in a more abstract and tactile manner, this second collection will allow me to explore both aesthetic and conceptual aspects while experimenting with a wide range of materials and techniques.

Elements Of Anatolia
Collection By OD Art & Design

From Anatolia to the World: The Creative Journey of OD Art and Design

Coral Small By OD Art & Design

It was the harmonious fusion of art with functional aesthetics of design, accompanied by objects that narrated stories, that led to the establishment of OD Art and Design by the creative Türkiye-based visionaries Merve Şireci Kir and Fatih Kir. The couple bring together a wealth of academic backgrounds in fine arts ceramics, painting, sculpting and product design in addition to their experience in writing stories and working for the furniture and interior design industry. The amalgamation of their creative backgrounds led to a shared vision where they communicate emotions and feelings through functional and aesthetic objects integrated into spaces which define their brand.

Elements Of Anatolia Collection By OD Art & Design

Central to their ethos is the exploration of various human experiences, primarily their own which they reflected through their *'KHO'* collection which explores different dynamics in life.

The couple carved modest orbicular pot like structures made of stoneware clay that are assembled on top of each other in in various ways indicating the balance of life with an open space in one or some of the structures to symbolise breathing spaces. Having two kinds in the collection, *BABY KHO* and *KHO TOTEM*, the former represents calmness and simplicity while the latter symbolses wisdom.

Kho #1 By OD Art & Design

To further explore their concept, the duo also created *'The Elements of Anatolia'* series from their Shibumi collection which echoes Anatolian culture and art. The series includes floral or cylindrical coiled vase like structures in mute subtle aesthetic tones representing the balanced and chaotic forms found within its social structure.

Kho #4 By OD Art & Design

Coral Side Table By OD Art & Design

As with regard to the *'SHIBUMI'* collection which also follows the coiling technique each piece embodies the transformation found beneath the unassuming surface, mirroring nature's ability to find perfection in the ordinary. Sustainability is inherent in every ceramic piece, reflecting the studio's commitment to creating objects that endure and evolve with time.

Shibumi No.14 & No.1 By OD Art.& Design

The studio's commitment to spatial design extends beyond the creation of handmade ceramics, influencing their approach to crafting objects for daily use. Inspired by the relationship between objects and their environment, OD Art & Design ensures that each piece finds its rightful place, harmonising with its surroundings while touching the soul of its user.

As the founders of OD Art and Design, Merve and Fatih envision a future where they continue to explore concepts of life and human experiences as they push the boundaries of artistic expression. With each collection and piece, the duo aim to challenge themselves technically and emotionally as they commence with transforming spaces and luxury through meaningful objects moulded to be functional, charming and impactful.

Kho Totem By OD Art & Design

Copyright ©Eylem Yesilyurt

The Art of Working with Wood: Understanding Benoît Averly's Creative Process

Coude 50 x 25 x 20 cm, Copyright ©ADAGP Paris 2024

Nature's rhythmic intricacies foster creativity and stimulate the mind inviting exploration and appreciation in professional discourse and analysis. France-based wood sculptor, Benoît Averly seeks inspiration from his natural surroundings and architecture which he considers to be more controlled and consistent in design.

“Nature has something of a random balance that I like, we don’t really know how patterns in the sand on a beach or veins in a leaf appear and although they are most of the times very free there is a deep simplicity and equilibrium in them that feeds my creative eyes and mind”

Taupo 88 x 25 x 6 cm
Copyright ©ADAGP Paris 2024

For Averly, wood is not just a medium; it’s a lifelong companion. Growing up surrounded by trees, he developed a profound connection to the material, understanding that the characteristics of wood directly reflect the life of the tree itself. Knots, splits, and coloured areas in the wood are not flaws to be avoided but rather embraced as integral parts of the material.

Grooved wheel 60 cm, Copyrights: ©INSITU Sylvain Pascal photographe, ©ADAGP Paris 2024

Maintaining a perfect balance between spontaneity and reflection, Averly creates pieces that evoke the textures and patterns of stone, clay, fabric, and paper. Most of his works imitate the golden spiral, circles and lines which are prominently found throughout nature. He crafts highly textured spiral ridges or aesthetic, yet repetitive simple patterns on wood which at times comes with splits, holes and uneven surfaces which he embraces – a collaboration with nature itself.

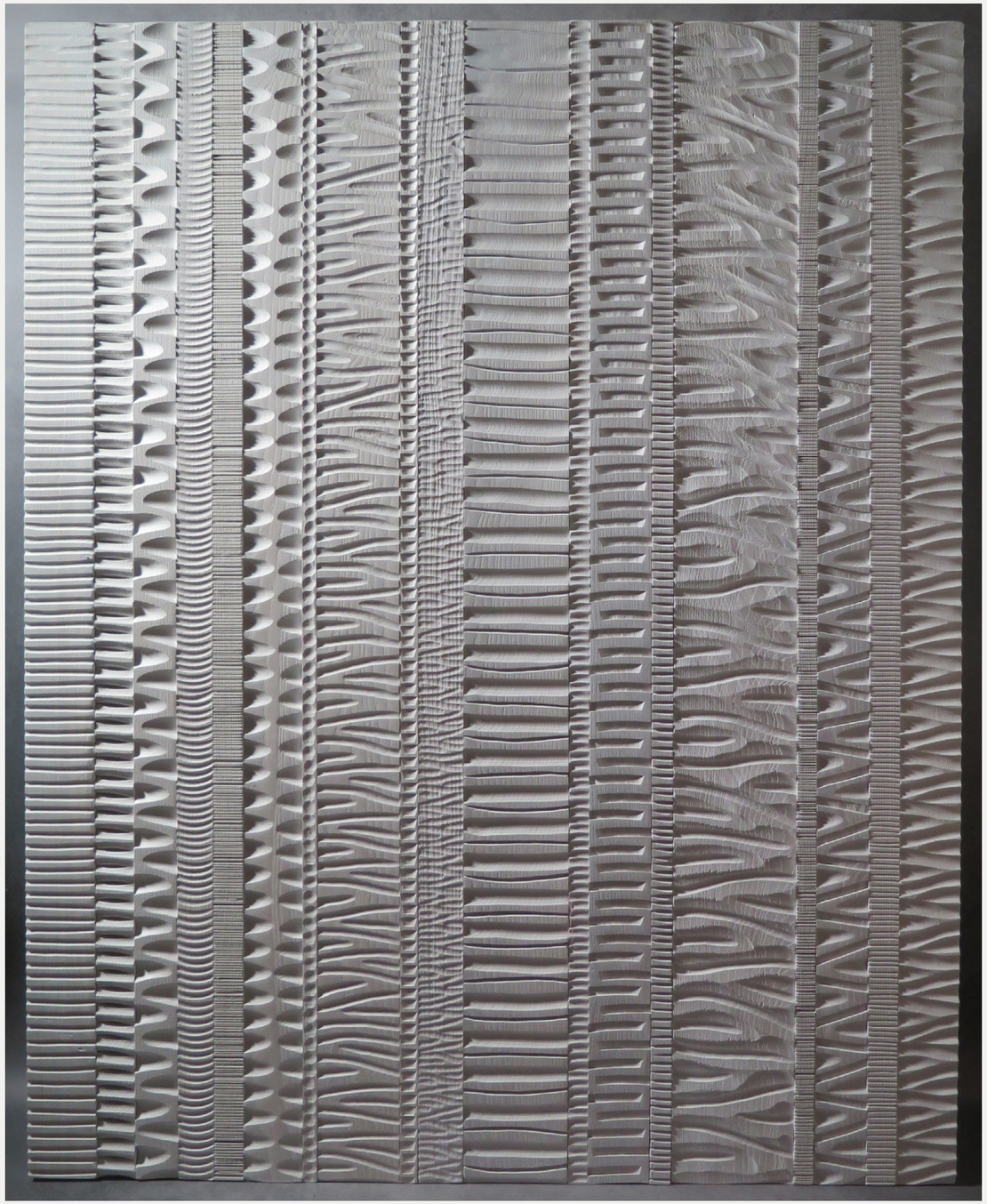
This further led to his recognition in the global art world including awards from prestigious organisations such as the American Association of Woodturners and the Ateliers d'Art de France and his works becoming a part of prestigious private collections, luxury hotel art projects, and even the homes of royalty. Yet, for Averly, the most rewarding moments are those spent in his studio, where he can fully immerse himself in the creative process.

Having had the opportunity to study woodturning under the tutelage of Richard Raffan who helped him travel internationally in addition to introducing him to the woodturning scene in the USA which led him to explore unlimited possibilities with the medium.

Copyright : ©Fernanda barreto

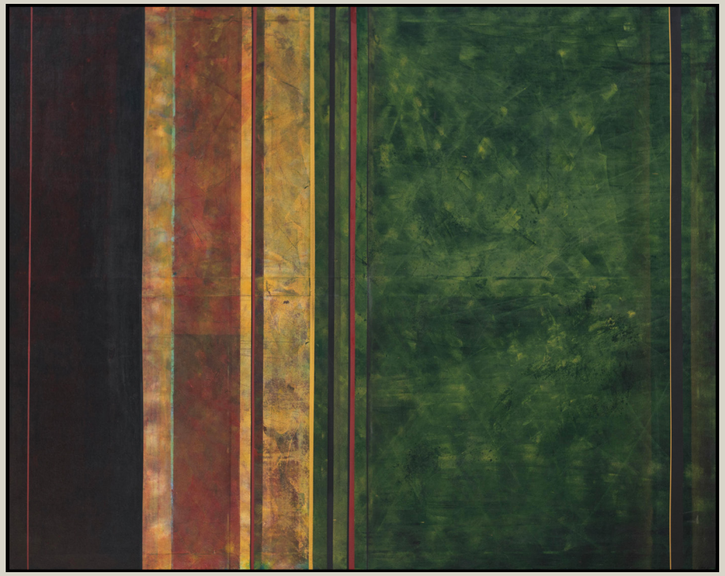
With a refined aesthetic that balances precision and sensitivity, Averly's sculptures invite viewers to explore the beauty of the natural world in a new and unexpected way which emphasises his dedication to the medium and helps him explore a plethora of possibilities through limitless inspiration from nature.

Swirls 120 - 80 - 130 cm
Copyright : ADAGP Paris 2024



Panel White Sands 125 x 10 cm, Copyright : ADAGP Paris 2024

Artist Feature: Jude Gabriel



The Abstraction of Choice II, Acrylic on Canvas, 2023

Currently residing in Bangalore, India, Jude Gabriel is a multi-disciplinary artist and photographer who refuses to conform to traditional conventions or societal expectations. In his creative realm, he believes that art transcends the boundaries of mere representation and becomes a medium to transcend reality itself.

He employs various art mediums, including abstract painting, cyanotype printmaking, mixed media, and photography, bringing a fresh approach towards controlled visual narratives and abstractions. He explores the duality and the subjective nature of reality, serving as a conduit for delving into the intricacies of visual interpretation and challenging the limitations of conventional art.

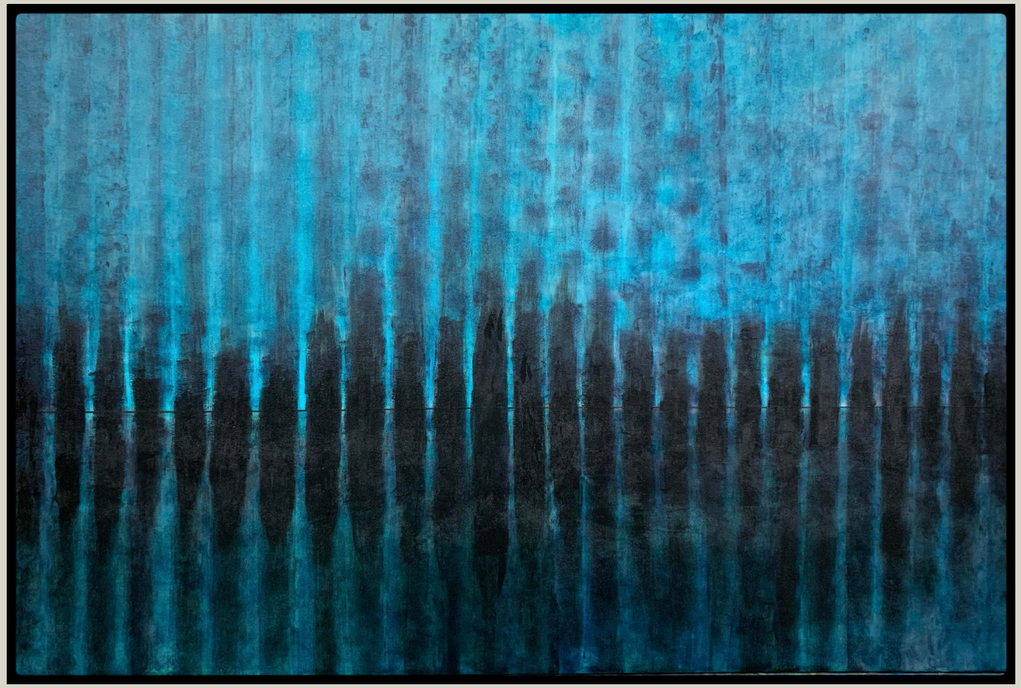
Showcasing creative prowess since 2010, he has exhibited in many solo and group shows. His diverse talents extend to photojournalism, contributing to CRY (Child Rights and You) in Bangalore, where his lens captures pivotal moments. Combining his artistic exploration with impactful storytelling, leaving a mark both in the art world and in social documentation.

Left: The Abstraction of Choice III, Acrylic on Canvas, 2023

About His Work

Jude constantly strives to transcend the confines of visual interpretation, creating art that captures thought in its purest form, existing beyond the constraints of time and space. Both surreal and real, his creations explore concepts of duality and perceptual reality, encouraging observers to reconsider their understanding of the world.

Seamlessly merging figurative and abstract expression, Jude's work provides distinctive portals into the intricacies of his mind, inviting a profound engagement with the complexities he weaves into each piece.



Dream In Turquoise, Acrylic on Canvas, 2023

Dreams Of Warmth, Acrylic on Canvas, 2024

Delving into the expansive realm of abstract elements, Jude's art captures the enigma and intangibility of a journey through shapes, swirling patterns, and ethereal forms, imparting a sense of mystery and untapped potential. These artworks embody the transition from the known to the unknown, unfolding as visual narratives of an ongoing journey, representing limitless possibilities beyond every new horizon.

By blurring the boundaries between the real and the surreal, he challenges artistic norms and causes viewers to re-evaluate preconceived notions. Through his distinctive approach, he elevates his art to a higher plane, serving as a powerful medium for self-reflection and a catalyst for pushing the boundaries of artistic expression.

Artist Feature: Henar Iglesias

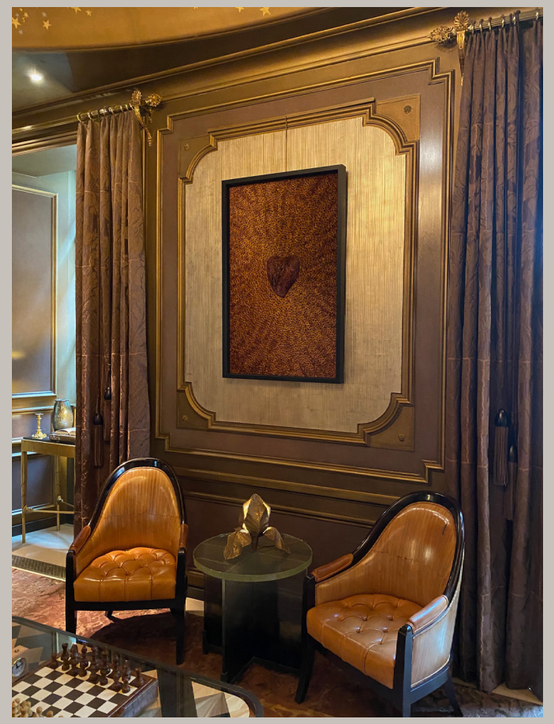
Madrid based artist Henar Iglesias is a Feather Artisan and Designer, her journey deeply rooted in a childhood immersed in creativity. Growing up amidst the atmosphere of her mother's millinery studio and drawing inspiration from her father's paintings. While studying mathematics at university, she realised that she was destined to revitalise the craft of feather artistry, finding herself enamoured by the enchanting allure of feathers.

Fueled by passion, Iglesias revived forgotten techniques, infusing them with a contemporary aesthetic influenced by her mathematical background. Specialising in featherwork, her journey intertwines art and craftsmanship, reflecting diverse cultures. She seeks to bring cultural perspectives on human relationships with nature and luxury to modern society.

Henar Iglesias Exhibition at Hôtel de Crillon

Iglesias showcased her artworks at the prestigious Hôtel de Crillon, situated within the Rosewood Hotels portfolio in Paris, France. The exhibition commenced in February 2024 and the works are to be displayed until the end of April 2024, welcoming guests to observe the artworks shown at the venue. When Iglesias embarks upon the creative process of drafting, she knows that feasibility and design are intertwined.

Her artistic vision guides her as she traces a mesmerising vector field onto the mosaic, dictating the graceful direction of the feathers. This is a phase where risks are not just embraced but invited in with open arms. Her mathematical mind enjoys the endless possibilities and challenges she sets for herself, with each new exploration proving to be more rewarding.



"Passion" *exhibited at L'Hotel De Crillon*

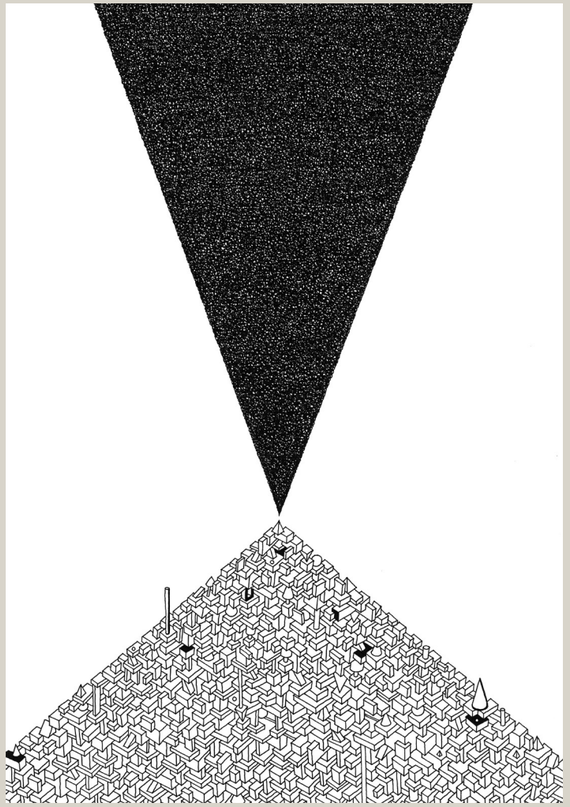
She places great importance on the angle of placement for each feather and the overlaps between them during the creation process. These elements are crucial in bringing the design to life and achieving the aesthetic harmony that she strives for. The resulting artwork resembles a puzzle, with each piece functioning as a delicate brushstroke that contributes to its intricate beauty.

Exhibition ***"Homo Faber Venise"*** *exhibited at L'Hotel De Crillon*

Visit Henar's art at the exhibition, showcasing her delicate designs that bring her creations to life, inviting viewers to immerse themselves in her artistic brilliance and the uniqueness of her medium in art.

Atmos Kei Lesch, 2014, Oil and Pencil on Paper,
Nicola Barth

Experience The Kaleidoscope Of Talent At World Art Dubai, 2024



In its much-anticipated 10th edition, World Art Dubai 2024 is returning to the Dubai World Trade Centre from May 2nd to May 5th, 2024. This premier event brings together contemporary art from around the world, offering collectors and art enthusiasts to explore diverse and authentic artworks all in one place. To further enhance the visibility of the event, World Art Dubai has formed a media partnership with Artiste Culture this year.

This Time Triangle, Pen on Paper,
Darshil Rupareliya

World Art Dubai 2024, provides a platform for artists to showcase their diverse art forms and talents, to gain the recognition they deserve from a global audience. With three of our artists Nicola Barth, Savya Jain and Darshil Rupareliya, showcasing their works, each utilising a distinct medium, the art fair promises a dynamic fusion of creativity. One can immerse themselves in a celebration of vibrant artistry, where colours, concepts and expressions converge to elevate the art experience. Take advantage of this opportunity to witness creativity at its finest!

Olisch Lesi Rob, 2016, Oil and Pencil on Paper, Nicola Barth

Introduction To Our Artists Participating At World Art Dubai

Nicola Barth

Germany-based artist Nicola Barth, situated near Frankfurt am Main, ignites observers into a realm beyond the tangible, where painting, sculpture and photography intertwine. Her work navigates themes of transformation, language and space, echoing wonder into identity, estrangement, and the human condition. Each piece propels an observer to embark on a voyage through the intricate fabric of existence, where boundaries dissolve and complexities unravel, inviting interpretation in a mesmerising dance of the seen and unseen.

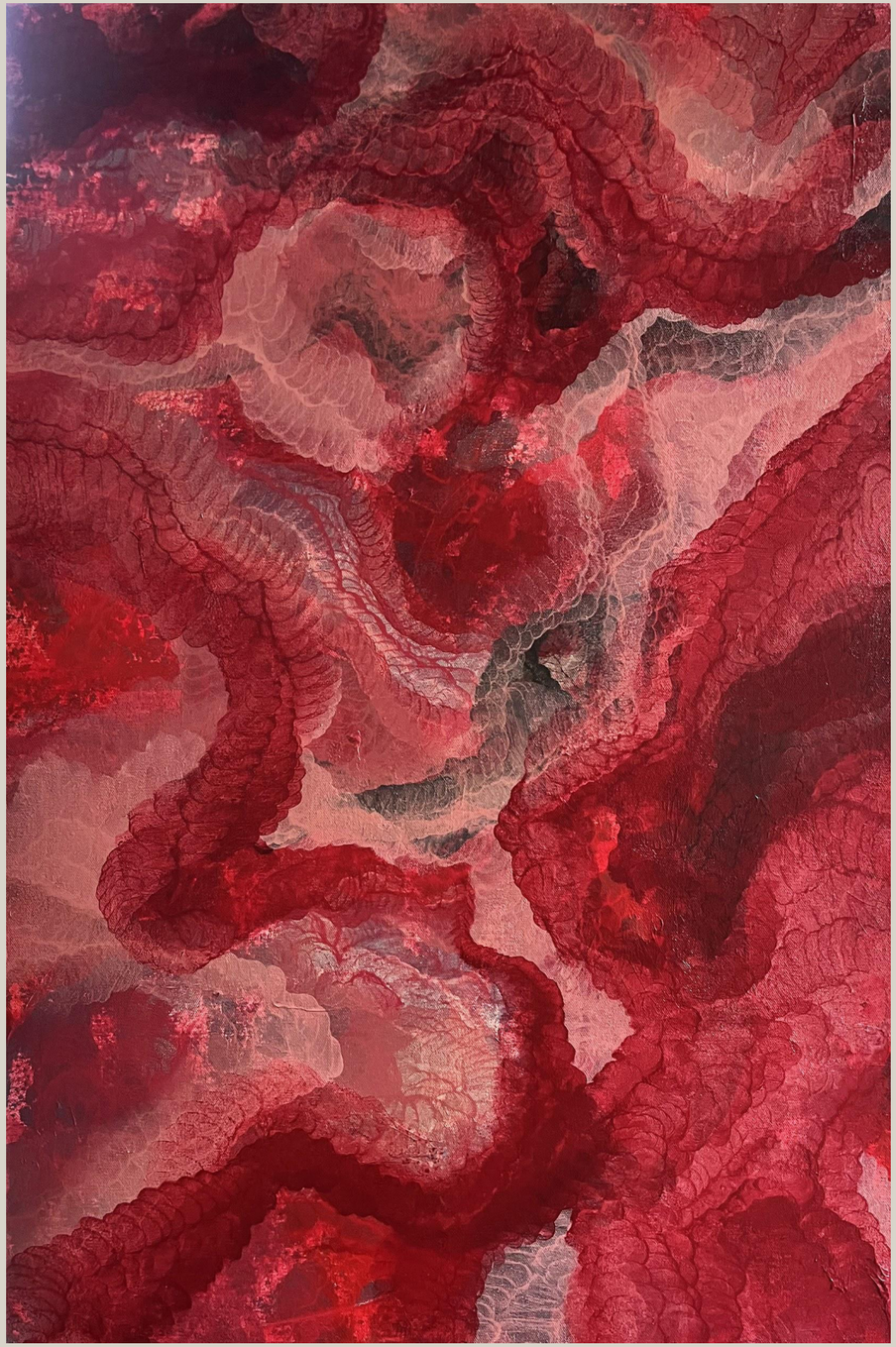
Radisch Lilli Nasch, 2016, Oil on Canvas, Nicola Barth

Tso Nadunie Nami, 2016, Oil and Graphite on Canvas, Nicola Barth

Tree of Life, 48” x 36”, Acrylic on Canvas, 2022

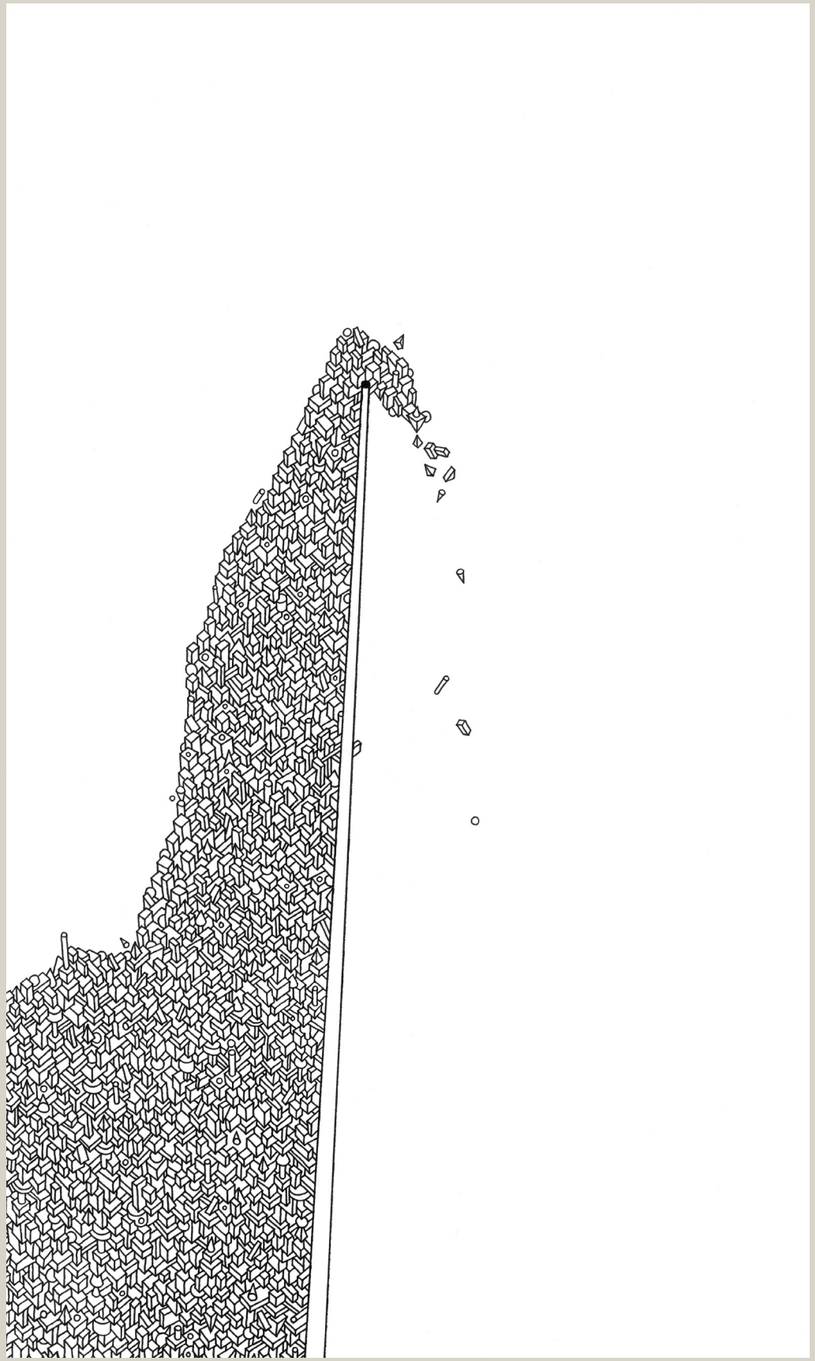
Savya Jain

New Delhi-based Indian artist, Savya Jain draws inspiration from her personal experiences, emotions and travels. While external influences contribute to her palette and imagery, her art transcends mere representation, delving into the realm of the present moment. By using mixed media, the artist uses one brushstroke method to blend intelligent hues that fuse to evoke immense passion, joy and positivity whilst narrating stories that resonate with her viewers.



Stranger Things, 36” x 24”, Acrylic on Canvas, 2022

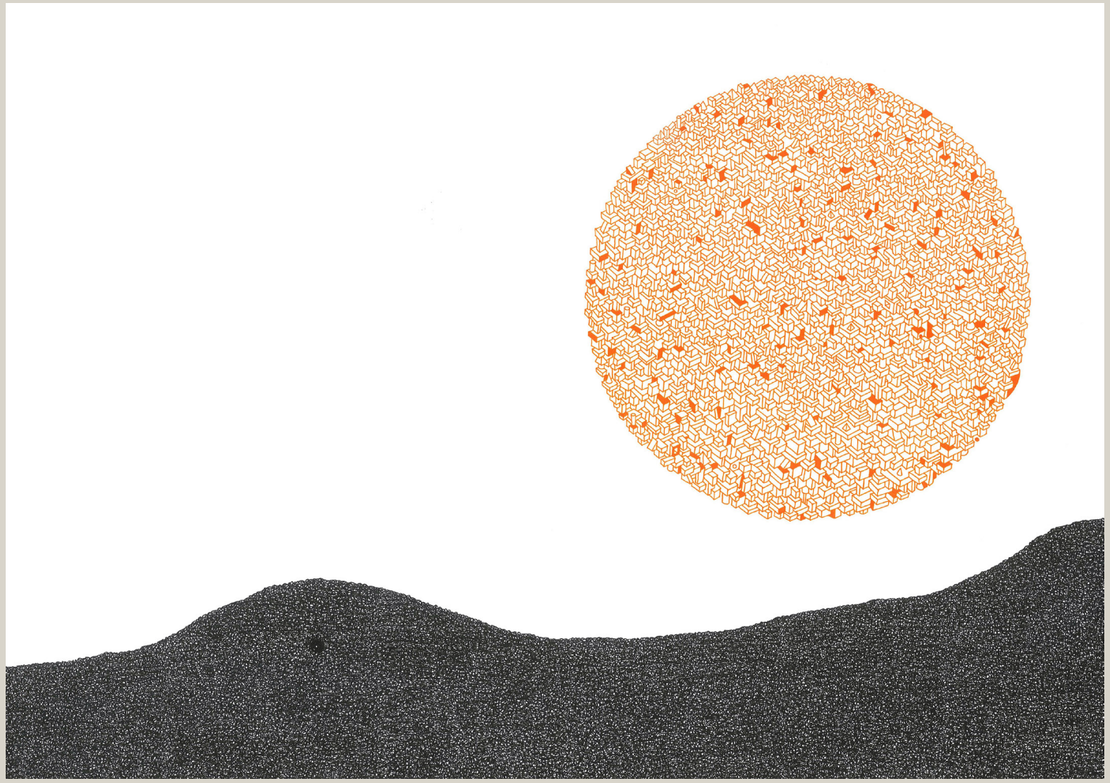
Surrounded, 24” x 36”, Acrylic on Canvas, 2022



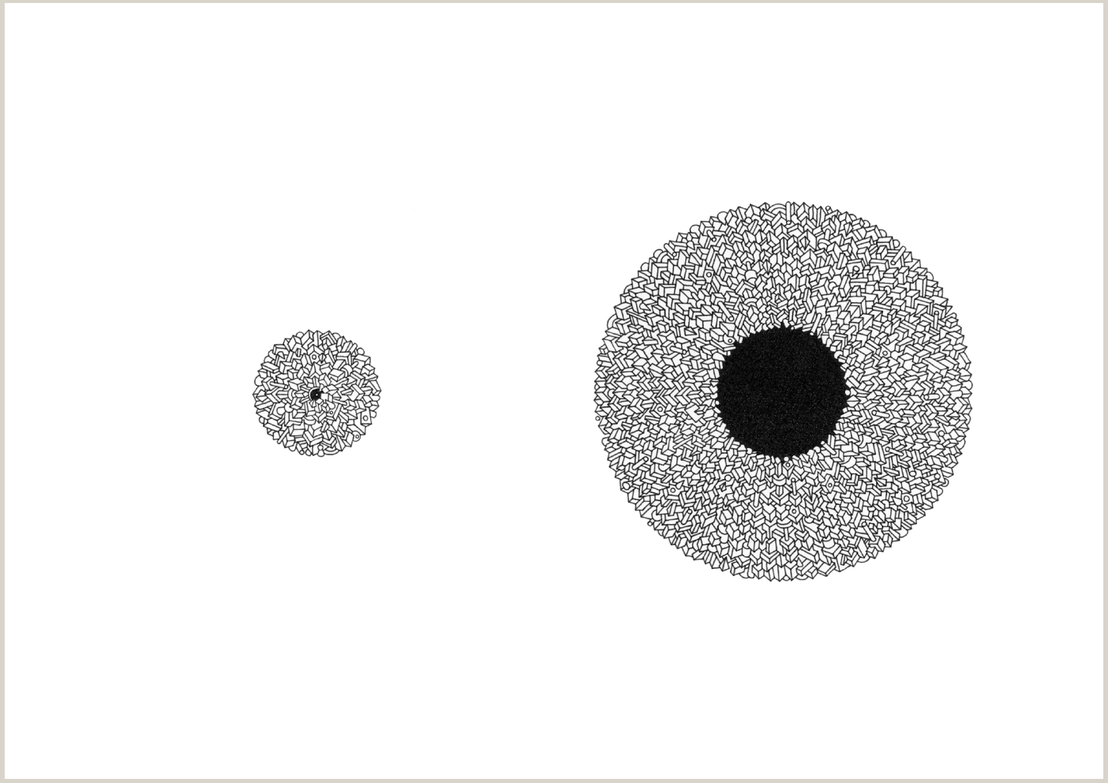
Overspill, Pen on Paper, Darshil Rupareliya

Darshil Rupareliya

Hailing from the state of Gujarat in India, Darshil embarked on his creative journey influenced by architecture which instilled in him an appreciation for the interconnectedness of cultures, design principles, and people. Inspired by his spiritual journey, Darshil's artistic expression finds manifestation through pen on paper, where he cultivates geometric forms, lines, and shapes. This medium serves as a canvas to reflect on inner exploration, self-discovery, and peace and to inspire audiences to do the same through his works.



Supermoon, Pen on Paper, Darshil Ruparelia



Dual Realities, Pen on Paper, Darshil Ruparelia

Woman of The Red Sun, Acrylic Spray Paint on Canvas, 2023

Artist Feature: VCalvento Cabelo

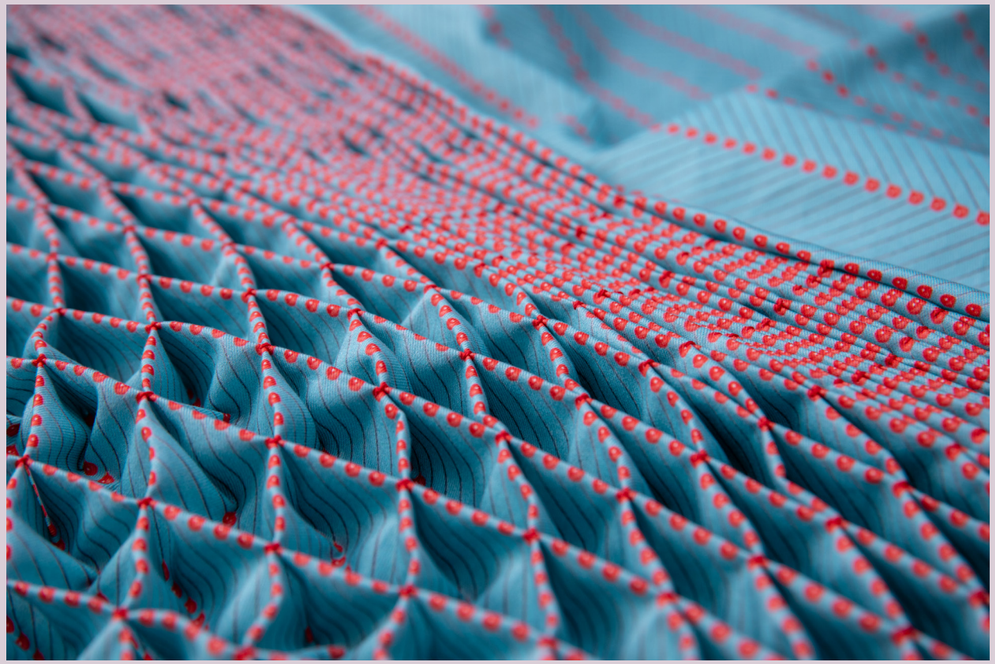
VCalvento resides and practices his artistry in São Paulo, Brazil. His diverse body of work draws inspiration from childhood recollections, ancestral roots, urban tumult, the essence of African heritage, and Brazilian folk culture.

He embarked on his artistic journey in the late 1990s, initially venturing into street art and painting within abandoned structures across São Paulo. Influenced by the era's music scene and graffiti culture, he honed his craft amidst the city's vibrant atmosphere.

Forward Ever, Acrylic paint on canvas, 2023

VCalvento's signature spray painting technique distinguishes his art, lending it originality and a distinctive identity.
In his current artistic endeavours, he delves into portraiture, constructing a realm woven from childhood reminiscences and observations of societal and immigration dynamics worldwide, particularly in Brazil.

Ealish Wilson: Navigating the Intersection of Digital and Traditional Craftsmanship



Work in Progress - Pin Bone, digital print on twill

England-based textile sculptor Ealish Wilson’s sculptures are replete with patterns. The artist prints, draws, photographs, and stitches fabric using continuous surface manipulation, along with traditional methods such as pleating and smocking. As unexpected as it may be for the viewers, her creative process takes form in the digital realm where she seeks inspiration from photographs of everyday scenes or her paintings and delves into the process of creation with textiles serving as her sketchbook of ideas. Explore Wilson’s intuitive and invigorating process and what happens behind the scenes before the work meets the eyes of the viewer.

Your work involves a multi-layered process using various substrates and techniques, blending traditional hand methods with digital processes. Could you elaborate on your creative process and how you navigate between the digital realm and traditional craftsmanship to bring your textile sculptures to life?

For the uninvited guest - an upcycled chair with a seat of zip ties

I have always enjoyed photography. I find it helps me see things differently. Many of my designs evolve from a photo; this could be anything, a window, architectural details, or an image from something I've made. Combining digital with labour-intensive processes has transformed my ability to create multiple designs from a single starting point. I upload images into Photoshop and manipulate them, through cropping, altering the perspective, and zooming in or out to find sections to create my repeat designs. Digital textile printing is a good choice for me because I use a lot of photography, the nuisance of colour is vast.

I like to work with a variety of substrates. Once the fabric is returned to me, my favourite part begins: stitching, smocking to manipulating the textiles. I invariably plan this out before my designs are sent off for printing, so I know exactly where to stitch. However, as with any creative process things can change. Sometimes by altering where I stitch the design completely changes and a happy accident occurs providing me with a new design to work with.

You draw inspiration from diverse sources such as architecture, photography, travel, fashion, and colour. How do these varied influences manifest in your work, and how do you balance incorporating different aesthetic elements into cohesive textile sculptures?

All these influences have connecting strands and manifest in my work through my eye; architecture and fashion both have construction techniques forming lines and shapes. Architects are amazing at combining materials and their proportion of scale. This is a free visual source I use to determine scale, shape and proportion in my work. I started my smocking journey after visiting the Prada building in Tokyo by architects Herzog de Muron. I was fascinated by the steel structural shape combined with the effect of light on the convex and concave glass. I went about recreating these forms into textiles. Using print and textile manipulation I found large-scale smocking aided by interpretation of this architectural form. Travel and colour are a connection to photography providing an on-the-go sketch book. I don't consider myself a photographer. When I look at a building or a light falling, I am always thinking about the image I capture becoming a textile.

Form/Ability - Solo Show at Minnesota Street Projects, San Francisco, Represented by Hugo Lai

Your experiences span various countries, from the UK to Japan to the USA. How have different cultures influenced your artistic practice, particularly in terms of materials, techniques, and thematic elements explored in your textile sculptures?

When you are in unfamiliar surroundings it opens your eyes, colours aren't new but feel it due to different light. The architecture of a new place is so exciting, the use of materials for example; wooden shingles in the USA, bamboo in Japan, and textures created with materials. I like to gather textiles when I travel to experiment and use them in my work. You have the opportunity to see art and craft traditions. You don't have to copy, but they can create a spark for your own work, a printing method or stitching technique you could adapt. Travel doesn't have to be far-flung places. A change of scene locally can be just as inspiring. I always like coming home because you see it with new eyes.

How do you maintain this sense of mindfulness and dedication throughout your creative journey, and what role does craftsmanship play in expressing your artistic vision?

I work listening to the radio or an audiobook, the rhythm of someone's voice is a good companion in my studio. As for dedication, I simply love making and experimenting with textiles and print, that part is easy. Many of my prints require great precision with stitching and mounting. I am meticulous about the quality of my work I care about presenting precious pieces.

Studio Bookcase

Your residency exchange in Japan had a profound impact on your work and practice. Could you share some insights into how this experience influenced your approach to art-making and the lasting effects it has had on your creative process?

The project *'Through the Surface'* created connections with textile artists in Japan and Europe. In Japan the art of craft is revered and respected, I was surrounded by dedicated, generous practitioners of various ages. They opened my eyes to the importance of continuing a daily practice. To keep creating, persevering with your craft, to see the art in the everyday and it's a lifelong journey.

Every Cloud - Ripstop nylon, silver leaf, smocked with dyed zip ties

Your travels have instilled in you a passion for adaptability to different environments and contexts. How does this adaptability translate into your artistic practice, particularly in terms of responding to new visual references, challenges, and inspirations encountered along your journey?

Artists are adaptable to change, it's part of the daily process of making. I enjoy discovering and learning about other cultures. I think you open your eyes in a new environment, colours and form are so refreshing, away from a familiar context. Language can be a challenge but being creative, visual conversations can lead to ideas you weren't expecting. My nature is to go along for the adventure and see what happens. I feel very grateful for the experiences that have influenced and shaped my practice.

In college, you were introduced to the idea that textiles could extend beyond functional objects. How has this notion shaped your artistic trajectory, and what possibilities do you see in exploring textiles as sculptural forms beyond their utilitarian purpose?

This has taken me from creating flat collages and printed pieces to experimenting with cloth. Testing its amazing capacity to transform into something new with a few stitches. I have been experimenting with some recycled materials and would like to use more. There are so many possibilities for textiles with the advent of 3D printing and innovation in sustainable fabrics such as pineapple leather. I would love to try some 3D printing, I have a few ideas but not sure where to start.

Your work has been exhibited extensively across various countries and has received recognition from the National Museum of Modern Art in Kyoto and the Daiwa Foundation in London. How do you perceive the role of exhibitions and recognition in shaping your artistic identity and reaching a wider audience?

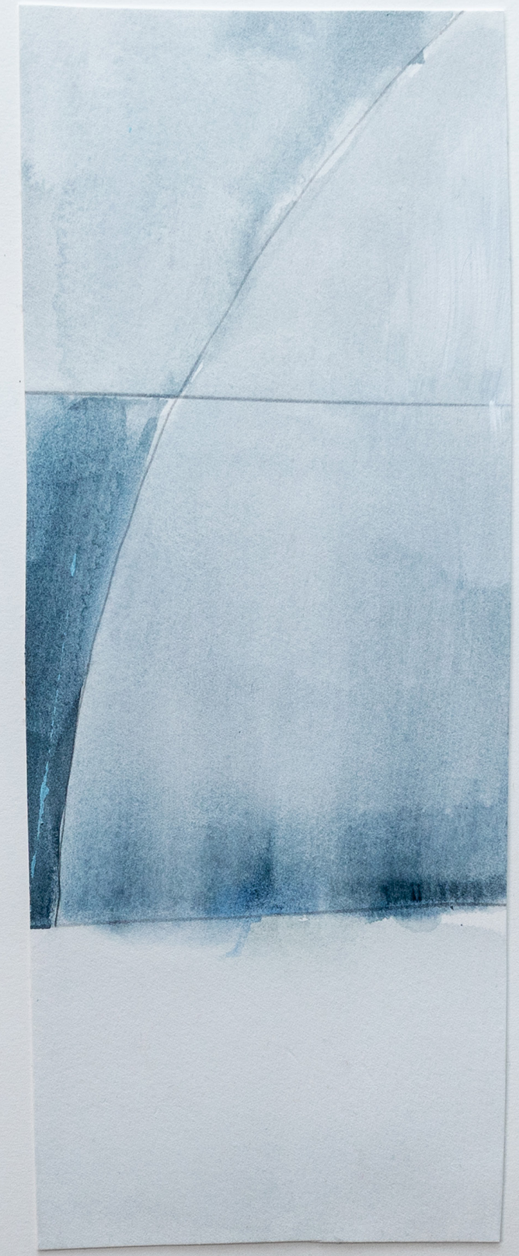
Exhibitions are an important place for artists to show their ideas and to have conversations with other artists and the public. My favourite exhibitions are group ones, you're in a team putting yourselves out there to an audience. Showing diverse creative voices on a myriad of subjects. I enjoy chatting with visitors at events they have wonderful ideas the conversations are very enlightening and can lead you in a new direction.

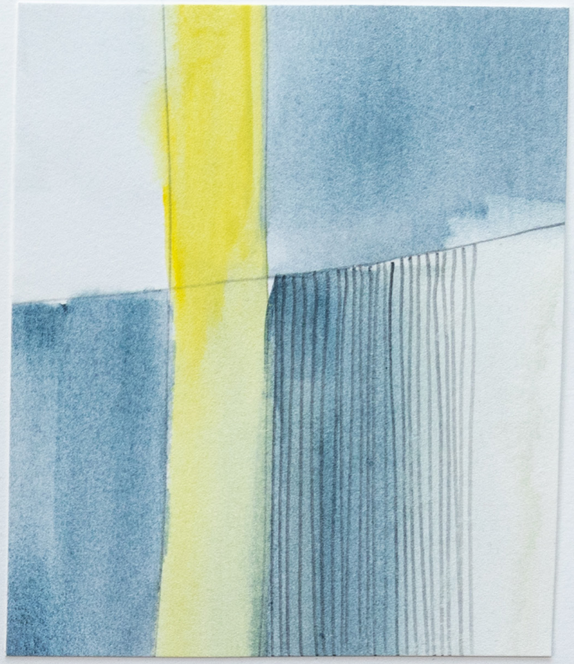
Having held a teaching position and participated in mentorship programs, how do you approach teaching and mentorship in the field of textile art? What values and lessons do you aim to impart to aspiring artists, particularly in fostering creativity and craftsmanship?

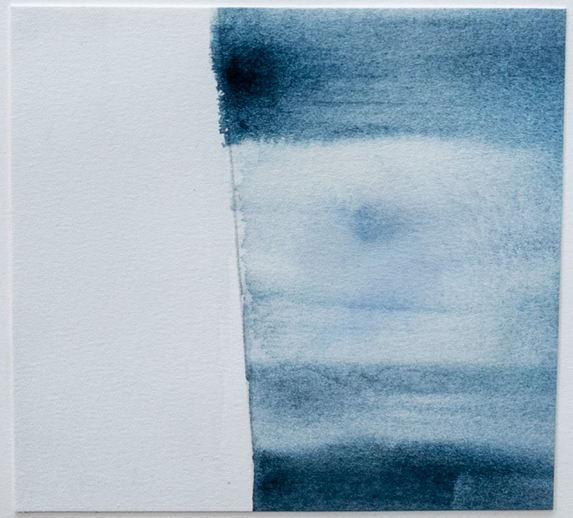
I am always happy to talk to young artists. One of the most important things you can do is experiment, don't be shy. Creativity comes in a variety of forms and yours is no less valid than the artist next to you. Find your own voice, this can take time but focus and believe in what you do.

Looking ahead, what are your aspirations and goals for your artistic practice? How do you envision your work evolving in response to changing contexts, emerging technologies, and personal growth as an artist?

Recently I have been inspired by the series 'Home' on Apple TV. Essentially it's about creating spaces for different functions but it highlights the importance of materials and their use in particular environments. Many of the episodes prompted me to research more recycled materials for my work, and ask; can I adapt my traditional techniques through technology? I would like a little more time for experimentation with smart textiles or substrates like pineapple leather. I have always tried to use materials in an unusual way, and with advances in fibre creation, I'm looking forward to discovering new possibilities for my work.







Studio practice, watercolours

Balazs Farago: A Visionary in the Art-Tech Space

Due to an emphasis on authenticity and a steadfast commitment to traditional methods, the art industry has often been criticized for being slow to adopt technological advances. However, the post-pandemic era witnessed a surge in digital developments facilitated by web developers, who not only streamlined industrial processes but also pioneered platforms for interactive experiences accessible from the comfort of one's home.

"Roots and Branches" *Ai Weiwei exhibition at Lisson Gallery (New York)*

Among these forward-thinking developers stands Balazs Farago, whose contributions have been instrumental in reshaping the digital frontier of the art industry. Through his innovative solutions and technological expertise, he has played a pivotal role in bridging the gap between traditional art practices and contemporary digital landscapes, facilitating enhanced accessibility and engagement for art professionals and enthusiasts worldwide.

Hailing from Budapest, Hungary and now based in New York City in the USA, Farago's journey began several years ago when he immersed himself in the vibrant arts scene of Budapest. Drawn to the world of creativity and radiance, he began his transformative journey through software engineering leaving behind his career in the construction and development industry. As part of his new journey, he had the opportunity to embark on a groundbreaking project with a team where he pioneered a virtual space that revolutionised accessibility to art exhibitions. This involved a physical cube embedded with virtual reality technology, allowing viewers to navigate and engage with art installations in an immersive digital environment.

This project laid the foundation for Farago's subsequent ventures, propelling him to the forefront of digital innovation within the art industry. Recognising the inefficiencies and limitations of traditional art exhibition models, Farago set out to disrupt the status quo.

His brainchild, Walter's Cube, emerged as a revolutionary platform, offering a digital gateway to art exhibitions and cultural experiences from around the globe. Through Walters Cube, Farago sought to democratise access to art, transcending geographical and cultural barriers – a platform accessible to the entire world in real-time and thereafter.

Since its inception, the platform has successfully constructed numerous virtual gallery spaces, some modelled after real-world counterparts, facilitating exhibitions that attract audiences from across the globe. Farago cited the example of galleries in Finland, due to a sparse population, struggling with footfall. Transitioning to a virtual mode provided these galleries with enhanced accessibility on a global scale, thereby amplifying exposure for artists.

"The Art of Dialogue" *Marcel Duchamp exhibition at Kasmin Gallery (New York)*

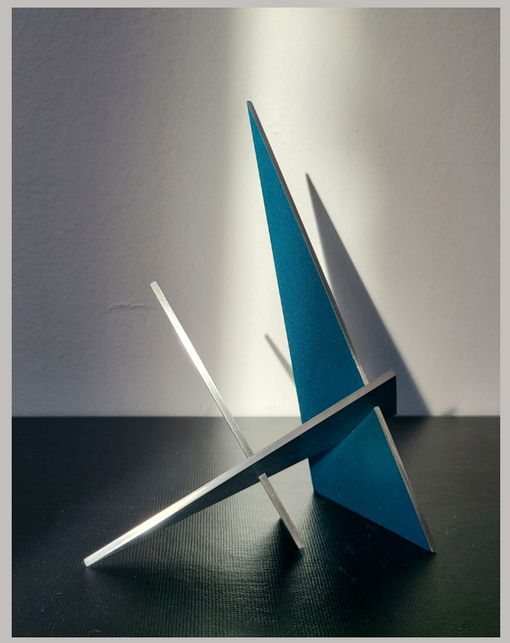
While the platform initially incorporated 360-degree viewing, it also afforded users the freedom to navigate the gallery, zoom in on specific artworks to study them, send in an inquiry to purchase desired artworks and engage with fellow visitors, thereby enhancing the interactive experience.

One of the most notable achievements of Walter's Cube was its collaboration with institutions and galleries worldwide, digitising exhibitions and making them accessible to a global audience. Farago's vision extends beyond technological innovation; it embodies a profound appreciation for the transformative power of art. His commitment to providing opportunities for artists, particularly those facing adversity, reflects his dedication to social impact and cultural diversity. Amidst accolades and recognition, he remains grounded in his mission to redefine the art industry and elevate the human experience through technology.

Huy Lam next to his work Turquoise Pill at his solo show "CONDUIT"

Sculpting Spontaneity: The Artistic Journey of Huy Lam

Huy Lam is a Chinese-born Vietnamese artist based in Canada whose artistic journey was marked by a transition from photography to sculpting, driven by his thirst for new challenges and a deeper connection to his artistic process. His works reflect a blend of craftsmanship, creativity, and profound philosophical insights.



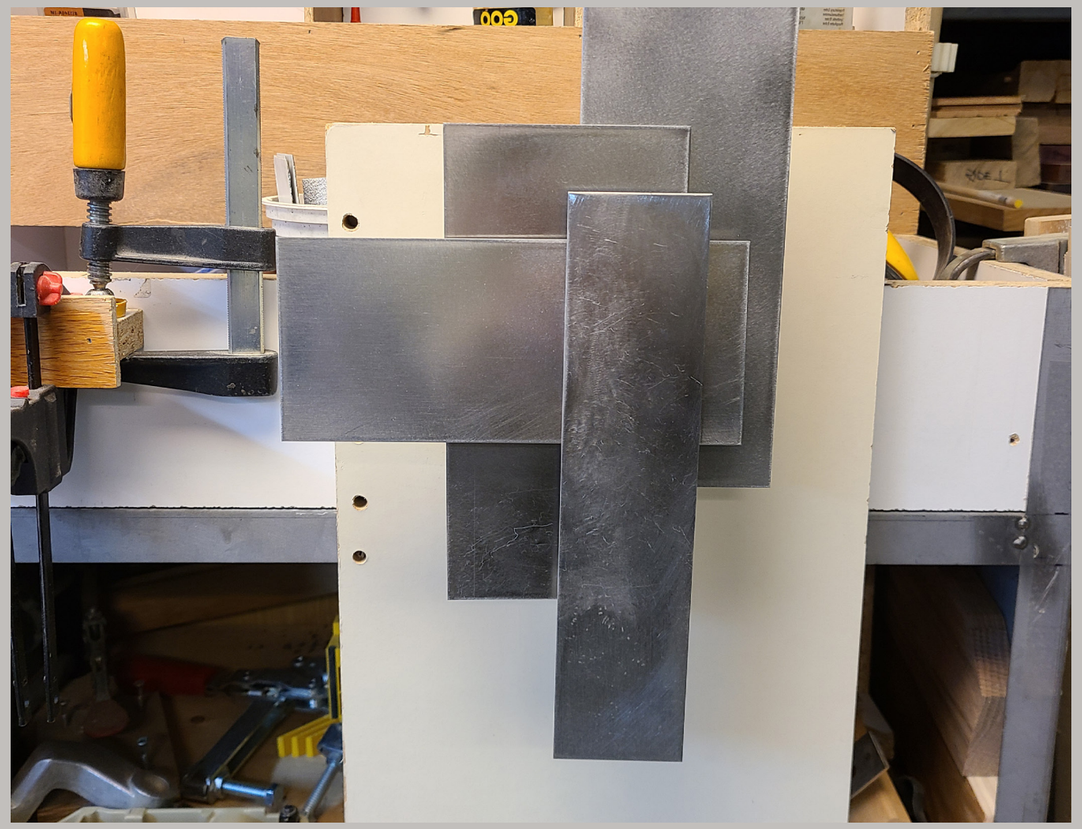
Elevate Series, Huy Lam

As a sculptor, Lam's approach is characterised by his adventurous spirit and willingness to push artistic boundaries. His shift from photography to sculpting was a natural progression motivated by his desire for a more hands-on and tangible artistic experience.
He found that the advancement of technology in photography, particularly with apps like Instagram, made it less challenging and fulfilling for him. This led him to explore sculpting with wood and metal, drawing from his background in wood and metalworking, which he had honed during his life.

One of the intriguing aspects of the artist's process is his ability to work with materials in a way that might seem unconventional. For instance, if two metal plates don't balance perfectly when initially assembled, instead of feeling disappointed, he embraces the imperfections and finds creative solutions. He might use a rivet or other techniques to achieve the desired balance and aesthetic without compromising the integrity of the piece.

Lam’s creative ethos is embedded in the combination of spontaneity and precision. While his process may seem fluid and organic, there’s also a calculated aspect to it. He pays attention to the smallest details, ensuring that each element of the sculpture contributes to the overall composition with mathematical precision.

One of the key influences on Lam’s artistic practice is his deep-rooted Taoist philosophy and meditative practice inspired by Buddhism to apply Taoist ways of thinking. He believes in the importance of mindfulness, presence, and the interconnectedness of all things, which are evident in his sculptures and often embody themes of harmony, balance, and introspection, resonating with the principles of Taoist teachings.



Lam’s constant quest to create something new and meaningful with each piece is what has made his creative journey exhilarating and adventurous. He doesn’t adhere to a rigid formula but rather allows his intuition and creativity to guide him. This approach ensures that each sculpture he produces is a fresh expression of his artistic vision and a reflection of his ever-evolving exploration of form, texture, and meaning.

Through his sculptures, viewers are invited to reflect upon the complexity of existence, the beauty of impermanence, and the interconnectedness of all life. They’re also welcome to draw their understanding of his work which resonates with them as they let their imagination create a perception of the work and own it – an experience that Lam has succeeded in providing his audience.

Curating Creativity and Passion: The Visionary World of Galleria Gallerati

Galleries are regarded as conduits to innovative artistic voices across mediums and backgrounds, serving as crucial hubs where creativity converges with audience engagement. Through their curated exhibitions, galleries not only showcase diverse artistic expressions but also provide platforms for critical discourse and reflection on contemporary issues. Akin to other galleries, Italy-based Galleria Gallerati has been following this principle, however on a more distinctive note, it prioritises its curation by following rigorous selection methods with emphasis on photography to ensure the inclusion of all art mediums with strong narratives that initiate unique perspectives among viewers.

Founded by Carlo Gallerati in December 2006, the gallery proudly hosts both established and young, highly motivated artists who are driven by the desire to narrate their stories to the world. The founder's primary duties involve selecting proposals that fit his criteria by valuing the intent of an artist over age or position in the industry. It could be an emerging artist new to the industry or a lesser-known mid-career artist whose works emanate passion – Galleria Gallerati embraces them and gives them the platform they deserve.

"The celebration of diversity occurs simply by respecting and embracing it, daring to put oneself to the test with ever-new challenges; clearly without excessively betraying preferred lines of action in a disjointed or inappropriate manner"
- Carlo Gallerati

When it comes to conceptualising exhibitions, Gallerati notes that the artists often propose their themes, however, he exclusively prefers content where works explore human beings and their relationship with themselves or with the environmental and territorial space. These themes make the gallery a hub for contemplation and inspiration as it kindles and celebrates diverse perspectives among the visitors and facilitates an immersive experience.

In addition to bolstering talents, the gallery also organises educational courses primarily focused on photography and mixed media involving photographs to equip participating artists with comprehensive insights into national and international artistic phenomena. The gallery also offers artists the opportunity to subsequently join their technical or curatorial teams with due consideration towards their expertise and fulfilment of hiring criteria.

Natural Abstractions, Lucilla Candeloro, Curated by Sarah Palermo

The gallery proactively engages in partnerships with various institutions to enhance opportunities for its artists. These collaborations facilitate expanded access to artists, enabling the gallery to organise diverse events and projects. Such initiatives serve to enrich artistic horizons and foster mutual benefits, ultimately contributing to the vibrant cultural landscape.

As the gallery persists, it endeavours to make a discernible imprint on the artistic landscape. With an unwavering commitment to progress, Gallerati hopes that his gallery contributes to a brighter future. In this pursuit, art stands as a central instrument, shaping the gallery's journey towards a more enriched and enlightened world.

Glory, Music and Love in Nashville by Rainbow Mosho

U.S.A. based artist Rainbow Mosho, a teenage artist and entrepreneur from Tennessee, brings her unique perspective as an individual on the Autism spectrum to the forefront of the Nashville arts scene. Born Thomais, her artistic persona, ***"Rainbow Mosho,"*** reflects her love for colour and joy.

The exhibition, ***"Glory, Music and Love in Nashville by Rainbow Mosho,"*** is set to grace the Soundwaves Gallery at Geodis Park, Nashville, USA, as part of the 2024 Arts and Business Council x Nashville Soccer Club (NSC). This collaborative effort between the Arts and Business Council and the Nashville Soccer Club runs from February to October, highlighting local artists throughout the 2024 NSC season.

Embracing the theme ***"Glory Music City,"*** the exhibit celebrates the distinct identities of Nashville neighbourhoods, aligning perfectly with the city's rich cultural tapestry.

Didgeridoo and Saxophone Love Story

"Glory Music City" is an exhibition narrating the love tale of a didgeridoo's journey from Australia to Nashville. The story unfolds as the didgeridoo, equipped with the magical ability to fly, embarks on a journey to Music City, drawn by its harmonious aura. There, she forged a deep bond with the saxophone whose melodies told mesmerising stories.

Over time, they became best friends, shared their cultures and embraced each other's uniqueness. Soon one day, despite their differences, the didgeridoo and saxophone fell deeply in love, as they are perfect just the way they are. In their harmonious union, they exemplify the essence of perfect love, transcending sound and appearance. Amidst Nashville's iconic landmarks like the Batman building and bridges, their musical love story blossomed, symbolising a universal truth: for a better world, relationships must commence with respect.

Glory, Music and Love in Nashville by Rainbow Mosho, Digital art - Procreate on iPad, 2022

This glorious encounter unfolds against the international backdrop of the American city, painting a musical portrait of love and unity.

Sounding Still, 2024, Art Photography By Sam Haynes

Going Dark, Tuscany, Photo Credits: Matteo De Bernadini

Light Collective: Illuminating The World Through Light Art

Darc Awards, Photo Credit: Gavriil Papadiotis

Light as a medium of art has seen a riveting form of evolution throughout centuries, from the use of sunlight in temples of ancient Egypt and reflection from stained windows to contemporary modern-day artists like James Turrell and Robert Irwin exploring perceptual effects of light and space, creating immersive installations that altered the viewer's perception of reality. As the medium of light continues to evolve with further technological advancements, it is a medium set to impact and bring a new dimension to art. While it remains a particular medium of art that diverts from traditional forms, an institution has taken the role of promoting it and propelling the careers of light artists.

Darc Awards, Photo Credits: Gavriil Papadiotis

Founded by passion-driven light designers Sharon Stammers and Martin Lupton up to 14 years ago, Light Collective is an England-based organisation that has not only assisted light artists in their careers but has also actively managed projects and events that celebrate the medium. The duo has also teamed up with Magali Méndez to add her fresh perspective from Mexico City. As a small team, they have since embarked on a journey across several countries illuminating spaces and minds alike with their concepts and designs.

Martin Lupton, Founder

Magali Méndez, Light Designer

Sharon Stammers, Founder

They acknowledge that the medium only shines during the dark hours of the day or in a dimly lit room which poses challenges in promoting the art, however what sets them apart is their passion towards the initiative and their unwavering commitment towards innovative concepts and designs that seek to infuse spaces with light wherever they go. From designing exterior lighting for schools in Glasgow to illuminating shopping centres in Kuwait, their portfolio reflects a kaleidoscope of projects that span the globe.

As a collective, they have successfully built a growing community of light artists from around the world with an emphasis on female light artists through their Worldwide Women in Lighting Campaign. Through initiatives such as this, they aim to maintain gender balance in the industry and encourage inclusivity by driving positive change.

Project For Avenues Mall, Kuwait

Their approach to client collaborations is equally refreshing. Instead of conforming to the status quo, Light Collective challenges clients to think beyond boundaries, pushing the limits of creativity and innovation. Whether it's creating immersive lighting experiences or producing thought-provoking documentaries, their projects transcend traditional norms, leaving a lasting impact on both clients and audiences.

Her Warm Reflection, Liz West, Photo Credits: Gavriil Papadiotis

Looking ahead, Light Collective envisions a future where its passion for light continues to inspire and connect people across the globe. The team also looks forward to a time when the medium shall evolve as it opens creative avenues for artists to explore. While their aspirations may not fit into a conventional business plan, their commitment to creating meaningful experiences remains unwavering. In a world filled with darkness, Light Collective stands as a beacon of hope, illuminating the path towards a brighter, more vibrant future.

Collected Light Exhibition, Photo Credits: Gavriil Papadiotis

Fuelling Growth and Empowering Dubai's Creative Economy: World Art Dubai Returns With Its 10th Edition, Showcases Hundreds Of Local And International Artists

Her Excellency Hala Badri Visits World Art Dubai 2023

The region's largest contemporary art fair returns, in partnership with Dubai Culture, to the World Trade Centre from 2nd – 5th May

New for 2024: WAD Tourism Art Tour – takes exhibitors on an immersive journey of the UAE's rich tapestry of art and cultural offerings

World Art Dubai Tickets are available on Platinumlist: https://shorturl.at/ekqI8

Dubai, United Arab Emirates, 26th March 2024: Marking a decade of artistic excellence, **World Art Dubai (WAD)**, the region's largest contemporary art fair, is poised to present its most ambitious edition at Dubai World Trade Centre from 2nd to 5th May 2024. This year, in partnership with Dubai Culture, WAD invites art enthusiasts to embark on a journey through a decade of artistic evolution, offering an unparalleled experience of art from around the globe, emphasising its commitment to making art even more accessible to a wider audience.

Dubai's ambitious goal to double the contribution of the creative industries to its GDP by 2026 under the Dubai Creative Economy Strategy, involves not only doubling the number of creative companies and creators in the emirate but also highlighting the immense significance of World Art Dubai's contribution to this thriving creative economy. This prominent art exhibition serves as a cornerstone in the realisation of these goals by drawing in thousands of visitors, showcasing the works of over 300 artists and galleries from Dubai and across the globe, presenting a diverse array of artworks, from sculpture and watercolours to digital art and fashion art pieces.

More than just an art fair, WAD represents a cultural phenomenon. For 2024, WAD is poised to amplify its numbers, showcasing a diverse array of over 4,000 artworks from more than 65 countries and expecting over 15,000 visitors. The fair will be set across 12 pavilions dedicated to countries and regions, including Japan, India, China, Turkey, Iran, America, Asia, Russia, UAE, Europe, the UK and Arabia. Over four days, visitors can engage in a variety of activities that go beyond traditional art exhibitions. WAD will feature experiential art activations, live performances, and curated art talks and workshops. These interactive elements are designed to create a holistic cultural experience, celebrating the vibrancy and diversity of the global art scene.

Exhibitors Offered Art Tourism Experience

In 2024, WAD will also unveil an innovative addition to its repertoire: The WAD Tourism Art Tour, designed for all exhibitors. Through curated guided tours and interactive local art interactions around the Emirates, WAD is poised to redefine boundaries and captivate audiences from around the world, celebrating the diversity and brilliance of artistic expression.

Marking a significant milestone, Asma Al Sharif, Assistant Vice President at Exhibitions, Dubai World Trade Centre said: ***"As we celebrate a decade of artistic brilliance with the 10th edition of World Art Dubai, we're honoured to have Dubai Culture as our strategic partner and excited to introduce a ground-breaking initiative that goes beyond the confines of the art fair. With the launch of the WAD Tourism Art Tour, we aim to provide our exhibitors and participants with an immersive journey through the rich tapestry of the UAE's art and cultural offerings while spotlighting Dubai's vibrant art scene on the global stage. This initiative underscores our commitment to enhancing the participant journey, fostering cultural exchange and strengthening Dubai's position as a global cultural destination."***

Talk - Role of art in Emirati Heritage and Traditions

Dr Saeed Mubarak Kharbash, CEO of the Arts and Literature Sector at Dubai Culture & Arts Authority, expressed his enthusiasm for the strategic partnership between Dubai Culture and World Art Dubai: ***"This collaboration underscores our shared commitment to advancing Dubai's cultural and creative industries. By joining forces with World Art Dubai, we aim to make art more accessible to a wider audience and contribute to realising the emirate's ambitious goals outlined in the Dubai Creative Economy Strategy. Through this partnership, we look forward to showcasing the vibrancy and diversity of the global art scene while highlighting Dubai's position as a thriving cultural destination."***

Unique Offerings From Legacy Exhibitors

In the vibrant landscape of WAD 2024, a myriad of distinguished artists are poised to captivate visitors with their unique perspectives and creative prowess, including legacy exhibitors such as **Lotus Educational Institute**, **Art Plus Photographers Production**, and **JAPAN PROMOTION Gallery**, which have spent between eight and nine years each exhibiting at the annual show.

Speaking on behalf of the 54-strong artist collective representing the JAPAN PROMOTION Gallery, Momoko Ishikawa said: ***"We are honoured to represent the Japan booth showcasing groups of Japanese artists. A notable aspect of our exhibition is the availability of contemporary art and artworks that utilise traditional techniques, offering unique pieces not found elsewhere in Dubai. At the Taimei Gallery booth, a significant focus will be on artworks using the 'maki-e' technique. Maki-e, a painting technique born approximately 1200 years ago, has been cherished by the nobility throughout history. It is characterised by the serene beauty that emerges from combining the natural hues of the material, the deep lustre of lacquer, and the brilliance of gold and silver.***

The creation process is incredibly delicate and time-consuming, achievable only by craftsmen with high skill levels and extensive experience. Prosperity Japan's booth will present framed works and tapestries utilising the 'nishijin-ori' weaving technique, which has a history of over 1000 years. This technique involves intricately weaving dyed silk threads to create patterns, producing a fabric with a three-dimensional feel that shows a diversity of colours changing exquisitely with the light. While traditionally used for kimono fabrics, its beauty and high fidelity in pattern reproduction have been reimagined in art pieces."

With unique offerings such as this, WAD 2024 promises to be an immersive journey through the rich tapestry of global art and culture, spotlighting Dubai's vibrant art scene on the global stage.

For the 2024 edition, 40% of exhibitors are returning to exhibit, a testament to the value they find in being part of this vibrant artistic community. This high rate of exhibitor retention reflects the trust and satisfaction exhibitors have in the platform, further solidifying WAD's position as a premier destination for artists and galleries alike. With a growing roster of returning participants, WAD continues to foster long-lasting relationships and provide a supportive environment for artistic growth and collaboration.

For more information and to buy tickets, visit www.worldartdubai.com

Crinkle Cutter, Photograph, Sam Haynes

About Anne Charlotte Saliba	Anne Charlotte Saliba
Fluidity and Transparency: The Evocative Works of Glass Artist Bibi Smit	Bibi Smit
Sculpting Souls: Clemson Gerstenberger's Artistic Expression Unveiled	Clemens Gerstenberger
Ripples of Creativity: Erin Bird's Journey as a Water Printing Artist	Erin Bird
Crafting Timeless Wonders: The Ethereal Journey of Marc Fish	Marc Fish
Crafting Dialogue: The Artistic Journey of Noam Dover and Michal Cederbaum	Noam Dover and Michal Cederbaum
Sculpting Timeless Narratives With Zlata Kornilova	Zlata Kornilova
Exploring *'Marginalia'*: Vince Briffa's Artistic Philosophy at London's Heritage Gallery	Vince Briffa
A Fusion of Cubism and Figuration: The Artistic Vision of Ania Luk	Ania Luk
Art Attaichi: Bridging Tradition and Contemporary Aesthetics in Art	Fainy Thakor
Diana Torje: Exploring Nature Through Graphic Painting	Diana Torje

From Anatolia to the World: The Creative Journey of OD Art and Design	OD Art and Design
Exploring the Multifaceted Journey of Nico Hensel: A Convergence of Art, Design and Philosophy	Nico Hensel
The Art of Working with Wood: Understanding Benoît Averly's Creative Process	Benoît Averly
Artist Feature: Jude Gabriel	Jude Gabriel
Artist Feature: Henar Iglesias	Henar Iglesias
Experience The Kaleidoscope Of Talent At World Art Dubai 2024	Nicola Barth
Experience The Kaleidoscope Of Talent At World Art Dubai 2024	Savya Jain
Experience The Kaleidoscope Of Talent At World Art Dubai 2024	Darshil Rupareliya
Artist Feature: VCalvento Cabelo	Vcalvento Cabelo
Ealish Wilson: Navigating the Intersection of Digital and Traditional Craftsmanship	Ealish Wilson
Sculpting Spontaneity: The Artistic Journey of Huy Lam	Huy Lam
Glory, Music and Love in Nashville by Rainbow Mosho	Rainbow Mosho

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