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art Market
INTERNATIONAL ART MAGAZINE

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Stella. Oil on Canvas, 180x160 cm. 2016.
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Dafna Navarro, CEO and Founder, Art Market Magazine. Curator and art appraisals, Editor in Chief at Art Market Magazine.

Dafna Navarro is a known figure in the international art world as the Founder, CEO & Editor-Chief of two leading international Art & Photography Magazines, Art Market Magazine and Lens Magazine.

Navarro is an Israeli - Spanish citizen, born in Jerusalem and lives in Tel Aviv, Israel. Her education started at Technion University, studying interior design followed by general design studies with the artist Ilana Goor. She later obtained a diploma in curatorial studies and art appraisals.
Dafna has lectured at visual art and design academies with years of experience working in advertising and media.

Navarro serves on the Jury Panel of International respectable Art & Photography competitions, Including The '**GOLD LIST**' Special Edition, Featuring Top Contemporary Artists of Today,
The international competition, a unique collaboration by **Art Market Magazine**, **Lens Magazine**, and **XIII Florence Biennale** 2021.
On the jury panel of the international competition 2018 "Portrait of Humanity" runs by 1854 Media, the British Journal of Photography publisher, together with Magnum Photos.

Navarro is also the Founder, CEO, and Chief Director at the **Israeli Art Market** online gallery.

"Veneta," Archival Pigment Print, Siren Collection, 2009
CHRISTY LEE ROGERS © All rights reserved.
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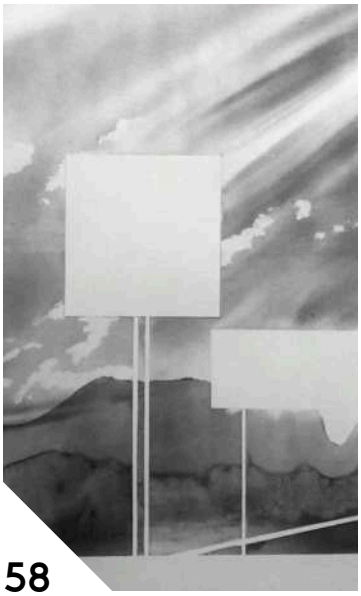

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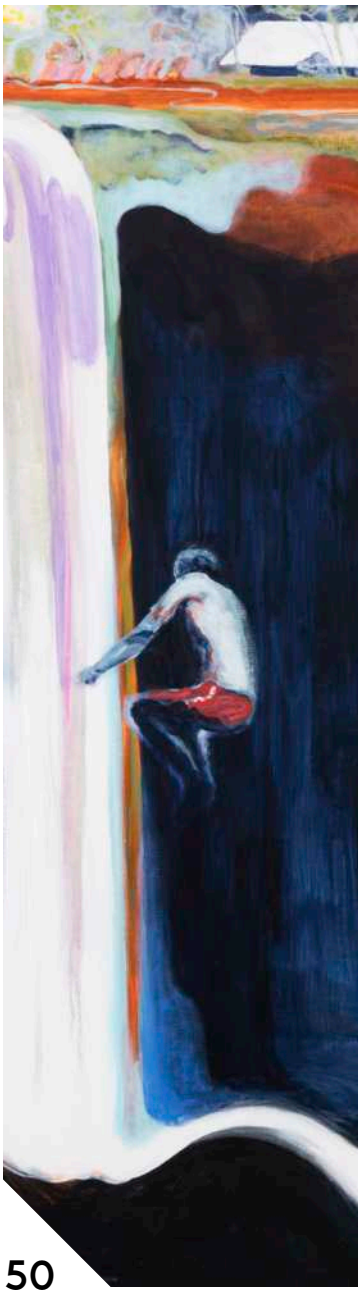

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DR. IDA SALAMON

I was born in Belgrade, I am living in Vienna and I am traveling often between the both cities and many other destinations.
Due to the wide range of study programs available in the Humanities at the School of Philosophy at the University of Belgrade, I decided to pursue a degree in Ethnology and Anthropology, where I completed my doctorate on the Serbian diaspora in Vienna.
Before working as the Cultural and Educational Director of the Jewish Community of Belgrade, I was employed at the University as a research assistant.
I authored an exhibition at the Ethnographical Museum in Belgrade entitled “Between Tradition and Fashion – Garments of Belgrade Jews at the End of XIX and the First Half of XX Century.“
Currently, I work in the marketing, sponsoring, and the event management branch of the Jewish Museum Vienna, as well as a freelance journalist for various media outlets.

LEILA ANTAKLY

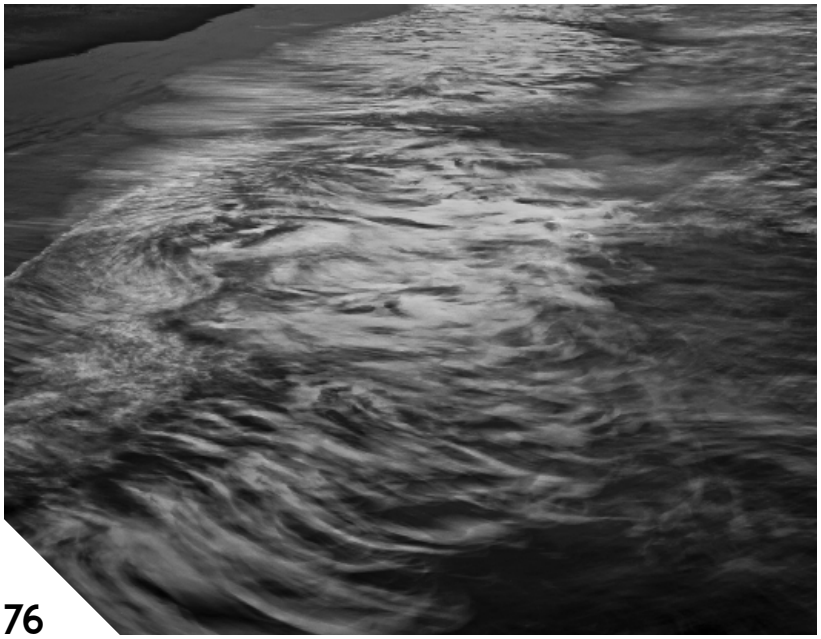
Leila Antakly is the founder and editor of Ninu Nina, a creative platform featuring curated interviews with the world's most inspiring creatives since 2008.
Leila holds a B.A. in Film and Visual Media from American University and a Master's from Bocconi University in Fashion Experience and Design.
She is passionate about photography, and helping artists connect directly with collectors and enthusiasts. She regularly writes about the art world changes, asks artists about their inspirations, creative process, and recently their experiences with the pandemic.
She is extremely interested in combining two worlds she is passionate about; art and wellbeing and are developing some ideas on this topic.
As she often says, "Art is a space for exchange, a generator of critical thinking and a meeting point for different perspectives."

She currently resides in Madrid, Spain.

PAULA SOITO

Paula Soito is the Founder and CEO of **artsrow.com** - Arts Row, an arts industry journalist, and creative business coach.
She is a self-starter and thought leader for the next generation of artists and a regular contributor to Art Market Magazine.

Her company, Arts Row, Inc., offers leading business development and growth guides for a global audience of creative professionals and amateurs alike. Arts Row's mission is to help artists turn their talent into profits and build the lifestyle they desire as a creative entrepreneur.



MIGUEL BERMUDEZ. MEB 3

International expert of fine art, collector, journalist of fine art and international art fairs at Art Market Magazine.
I have attended most major art and antiques shows in the United States and Europe including The New York Winter Show at the Armory, The Chelsea Show in London, Le Biennale de Paris, The European Fine Art Fair (TEFAF) in Maastricht and antiques shows in Zurich, Vienna, Munich, Prague, Milan, Geneva and Basel.

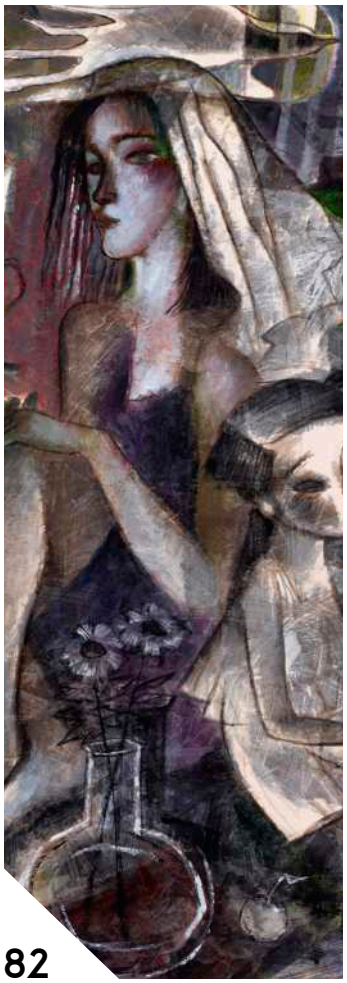
I frequently participate in auctions in London, Amsterdam, Vienna, Copenhagen, New York, San Francisco, Paris, Munich, Berlin and Milan and have published academic articles and contributed research to The Orders & Medals Research Society of Great Britain, The Vatican Secret Archives, The Chancellery of the Order of the Thistle in Scotland, Sotheby's Orders and Medals, The Chancellery of the Orders of Knighthood of the Kingdom of the Netherlands and many others.

ANASTASIA TSYPKINA

Anastasia - half Jewish and half Russian started with the studies of linguistics and literature in Russia and after graduation in 2016 decided to get a master's degree in faculty of arts in Brno, Czech republic.

Her main fields of interest and hobbies are not limited only by the world of literature. Actually, she wants to know everything about everything.

Art, architecture, traveling, and meeting creative people – That's what she considers as the main sense and purpose of life. What makes her especially happy? Share what she sees, hear, and experience with readers, with someone who wants to go ahead of routine and be involved in LIFE FROM ALL ITS SIDES AND VIEWS.



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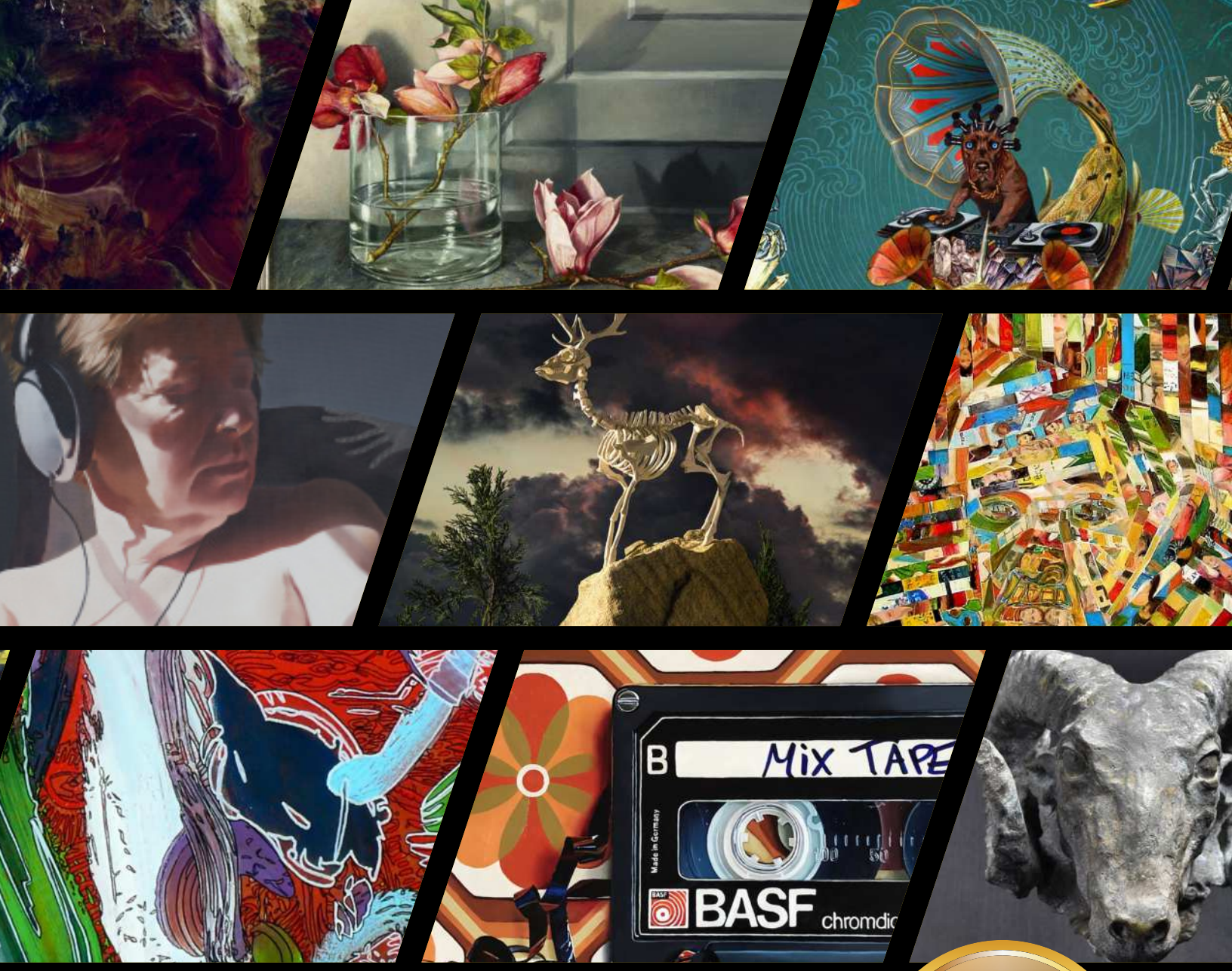

GOLD LIST

Top Contemporary Artists of Today!

TOP ARTISTS OF TODAY
art Market
INTERNATIONAL ART MAGAZINE
The Gold List • Top Emerging Artists of Today

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ANTOINE CORDET

To Tame The Concrete, 2017.
Acrylic on canvas, 116x89cm

An Exclusive Interview With

ANTOINE CORDET

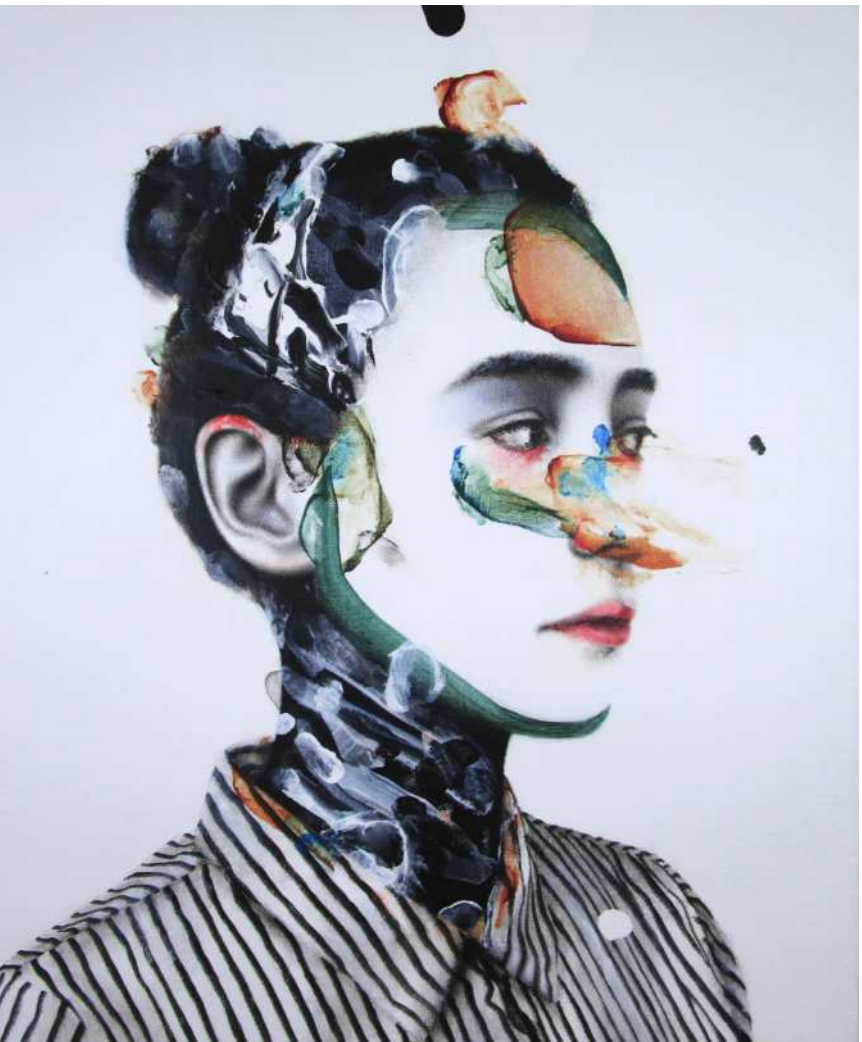
Ultra Maryland, 2016. Acrylic on canvas, 76x130cm

A keen observer, the French artist Antoine Cordet leads us to discover a world of his own, both hard and tender, warm and cold.

Self-taught, it was first and foremost street art that made him take his first steps in art as a teenager, which naturally led him to painting on canvas and to make the decision, after a brief study in architecture, to become a full-time painter. He locked himself in his studio for two years and ended up being noticed by two galleries, one in Germany and the other in the United States, with whom he has been working since.

The artist's techniques evolve between the search for matter and light touches, revealing realistic subjects underlined by an abstraction that presents the portrait as a liberation. Allowing the neutrality of his figures to emerge, they express themselves through an emotion reduced to a minimum. Antoine Cordet's portraits are delivered as spontaneous and elusive apparitions that seem frozen in an emotional and sexual neutrality. A perpetuated intuition that is accentuated by the paleness of the colors used, almost transparent, which exposes an escape of identity. Passivity and contemplation are the words that come to mind when you see Antoine Cordet's portraits.

As a viewer, you feel touched by the bare intimacy which seems to be an invitation to devolve into the introverted state of the matter. Our flaws and our fears come to the surface and raise questions about how to understand this world, how to adapt and how to participate fully in its evolution when we feel withdrawn, but nevertheless... human. Cordet lives and works in Paris, and exhibits internationally.



An Exclusive Interview With

ANTOINE CORDET

Art Market: Dear Antoine, it's a pleasure to have this interview with you. Can we start at the very beginning? Where did you grow up, and what were some early milestones or experiences that contributed to your process of becoming an artist?

Antoine Cordet: I was born in a small town in southern Paris. When I was 13 years old, I met a friend who introduced me to graffiti, so I started drawing on paper, and later on, on walls. I then moved away from graffiti to different street art projects such as collages or street furniture transformation before moving on to painting on canvas. First, I did abstract work, then I gradually started to work on figurative art to reach the portrait now. It was a hobby during all this time, but after leaving my studies in architecture, I decided to become a full-time artist. I locked myself in my studio for two years, working and experimenting until a gallery contacted me and wanted to represent my work.

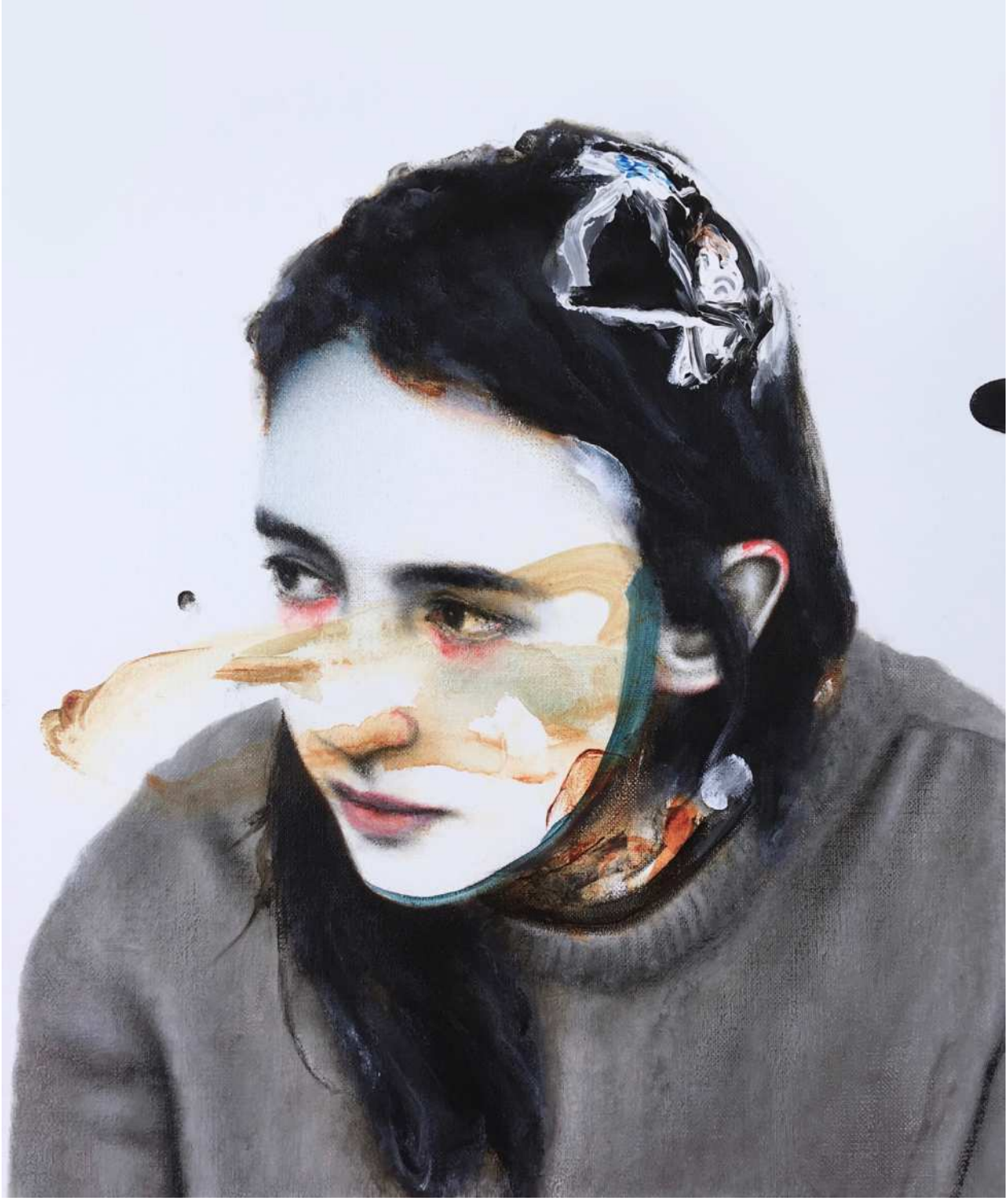
Art Market: When describing your art, Robert Fontaine, The director of FONTAINE EDITIONS and Robert Fontaine Gallery, said that "the paintings hold ghostly hints of a romantic past, exquisitely repackaged and visually anew." How would you describe your style? Is your work influenced by any specific artists?

Antoine Cordet: I think that my paintings result from all my life experiences and what I have kept of them. I don't refer to any particular painting style but rather draw inspiration from the things that surround me, like fashion, books, music, whatever can be seen on the Internet. I try to take the elements that interest me if I feel that it can help me and increase my approach angle.

Top: My Delicate Punch, 2019.
Acrylic & oil on canvas, 46x38cm

Left: My Delicate Punch #2, 2019.
Acrylic & oil on canvas, 46x38cm

Right Page: The Senseless Speech, 2019.
Acrylic & oil on canvas, 46x38cm



Of course, I keep looking at what has been done before in terms of painting, but I have to digest it and to transcribe it with the codes of our time. To mention just one name, I'd say I appreciate the work of the Flemish baroque artist, Anton van Dyck. I also look a lot at the work of current artists, what is being done now and how the painting is progressing day after day.

Art Market: You mainly focus on romantic figures, frozen in emotional and sexual neutrality. Tell us about your workflow, your techniques, and your materials. Are you satisfied by the expression of emotions presented in the final result of your creations?

Antoine Cordet: First and foremost, I have to find a subject for my work; that can be a friend or someone I met on the street. I take photos of them and paint them on canvas with acrylic and oil.
I always begin with the clothes and gradually climb up to end up with the hair; it's like a ritual. During this process, I try to combine the thickness with the thinness of the paint layers and precision with spontaneous touches.
I want to paint people who have certain neutrality in their posture and face. A certain classicism in their features exposes a fragility, but at the same time, a hidden force that we feel is ready to jump. I know at first glance whether the person is what I am looking for or not.

I want my subjects to be neutral in terms of expression and sexuality because I want to put them on the same level without accentuating their differences. The passivity of faces reflects an inability to fully understand the world in which they live, they are overwhelmed by what they see or hear, and this pushes them to feel nothing more than indifference and resignation. Gender neutrality erases prejudices, I never paint women's breasts, and men look a little androgynous. Finally, they no longer belong to the female or male gender; the boundaries are blurred. Men and women are recognizable by their hairstyle or facial composition, but I try to make them equal at best. Resignation, consternation, and the disappearance of gender are a form of withdrawal from the world; they no longer want to be visible; they have taken a step aside because they do not want to participate in what is happening around them.

Top Left: Wasted Evening, 2018. Acrylic & oil on canvas, 46x38cm.

Left: Mercurial Hand, 2018. Acrylic & oil on canvas, 130x97cm

Top Right: The Process To Shut Your Mouth, 2017. Acrylic on canvas, 116x89cm

Art Market: As I understand, you are represented by Robert Fontaine Gallery in Miami and by Galerie Flash in Munich. What were some major developments and key moments in your career as an artist in recent years?

Antoine Cordet: Since Galerie Flash contacted me to represent my work 5 years ago, many things have changed. My paintings have become visible in art fairs and solo exhibitions; they can be seen in many locations other than online. A few months later, I also started working with Robert Fontaine Gallery in Miami, and I can say that having two galleries representing me - one in Germany and one in the United States, allows me to be present on two continents and thus to reach more people, allowing them to have direct contact with my work. It also allows me to meet and talk with collectors, to know their point of view and how they perceive my work. About what the future withholds for me - I have to keep working, and other projects will come up.

Top Left: The Right Words, The Sharp Tooth, 2019. Acrylic & oil on canvas

Left: All Around Your Body, 2018. Acrylic & oil on canvas, 130x97cm

Top: Broken Finger, 2018. Acrylic & oil on canvas, 146×114 cm

On The Ash Beach. Acrylic on canvas. 116x89 cm. 2018

"French painter Antoine Cordet explores the correlation between portraiture and abstraction; gestural streaks of fluid color meet faces that are frozen in time. The artist paints with a highly skilled touch, some kind of post-realism, juxtaposed with the appearance of deliberately unfinished, wet, and stained identities. In Cordet's world, he has shaped a wonderful language, a contemporary golden age, where paintings hold ghostly hints of a romantic past, exquisitely repackaged and visually anew. Contemplative faces, of dark & light, breathing sentimental thoughts, hints of self-reflection offer a peek in the minds of the painted subject and surmise a kind of expression, a stillness, which reverberates exactly how it is to feel, human."
- Fontaine Editions

Point Nemo. Archival pigments on soft white cotton 280gsm. Signed and Numbered. Edition of 45. 30 x 24 inches. 2019

Website: antoinecordet.com
email: hello@antoinecordet.com
Instagram: @___antoinecordet

EDGAR RAFAEL

The Uma2rman. Spray paint. 110 x 200 cm.

EDGAR RAFAEL

The Lookin Glass. Spray paint. 140 x 140 cm

Edgar Rafael is a self-proclaimed punk. He was born in Russia in 1990 and immigrated to Israel with his parents in 1993.

Rafael was arrested for graffiti tagging as a teenager, claiming that he just fell in love with the large-scale canvasses in the streets, also known as 'walls'. He began practicing street art at the age of 13 years old, painting everything from billboards to dumpsters in the urban landscapes of the city Ashdod, where he grew up.

In 2011, Rafael joined an architecture school. There, he began incorporating geometrical structures in his work, portraying historical icons with his unique techniques.

Just before his final exams, Rafael resigned from architecture school and to persuade a full-time career as an artist, working his magic on the streets of Tel Aviv.

When he was only 23 years old, with little money enough just to cover the price of his flight tickets, Rafael traveled to Los Angeles, California, where he had learned to work with a wide range of mediums and techniques inspired by the local art scene.

Rafael's career had taken a big step after Israeli singer and musician Rotem Cohen commissioned work for his tour.

A fan of Rotem Cohen fell in love with Edgar's style, leading Rafael to get his first mural commission in a luxurious villa, where he painted a continuously large work through the entirety of the villa's walls with the face of Audrey Hepburn and Marilyn Monroe using tiny geometrical structures.

This job had turned out to be the most significant of Rafael's works. After finishing it, he started getting more and more commissions from high-profile clients and art collectors.

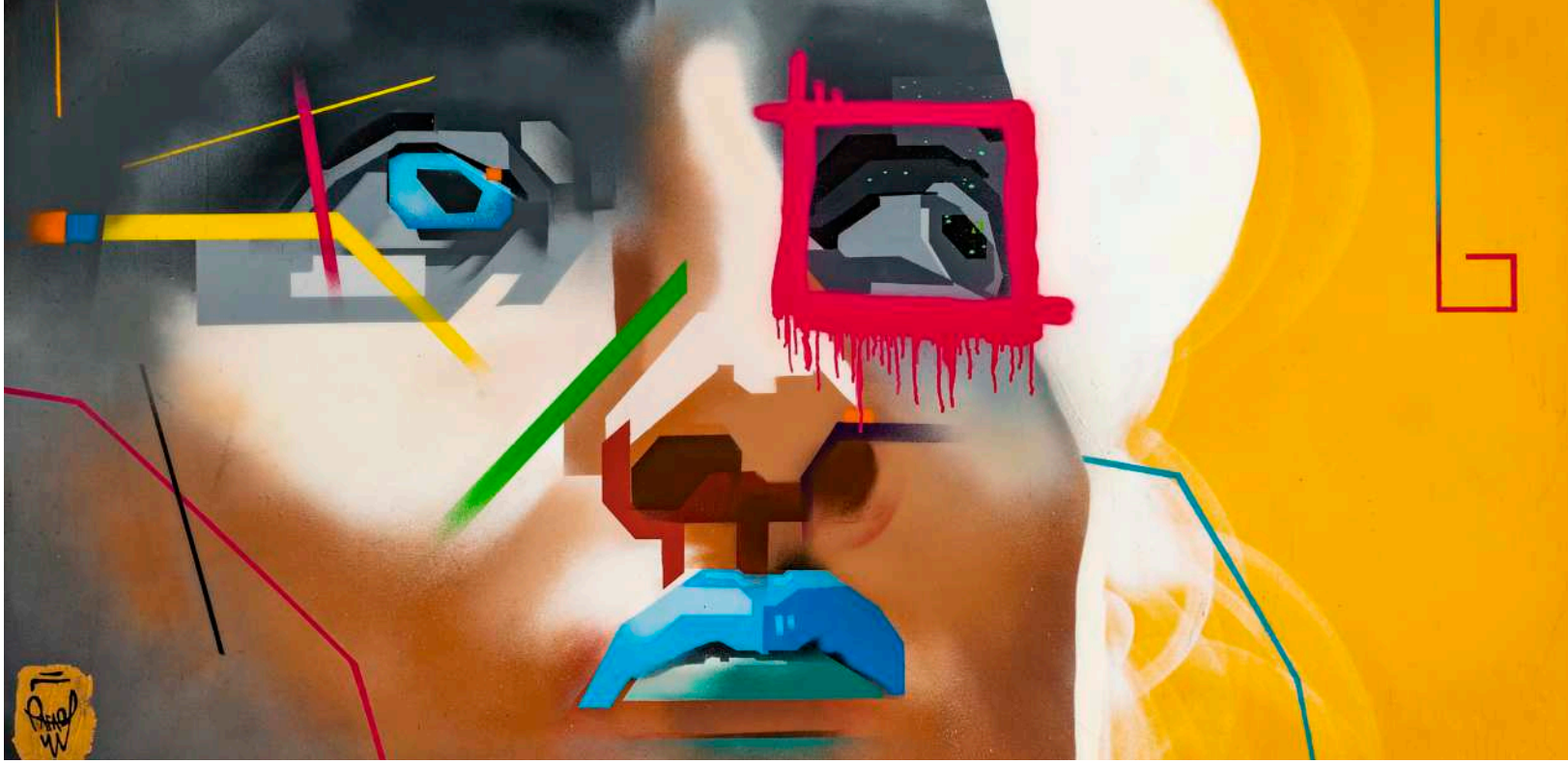
Following that commission, Rafael had accomplished four major Solo exhibitions.
Rafael's work is effortlessly sassy and bold. His artistic style is rich with tastes of nostalgia, following his childhood heroes, comics book, cartoons, and video games. His unique approach, developed from pop art futurism and cubism, is often apparent with bright colors and iconic characters.
Edgar's large-scale mural work features a geometrical aesthetic, a visual collage of pop imagery mixed with his unique personal style portraiture, all executed with mixed media mediums. His works feature freehand spray paint, acrylic paint, oil pastels, markers, art glitter, and art resin working on a colossal scale.
Rafael now focuses on his fine art and large-scale murals full-time. These murals can be found in dozens of houses across the globe, from Belarus to Canada, Israel, Paris, Los Angeles, Belgium, and more.
One of his major projects was designing a mural on seven-story shared open space and offices buildings by Be All. This project was characterized by over one hundred original handmade wall murals.

One other famous mural of his was a collaboration with Brown Hotel TLV and the Ministry of Tel Aviv. It was a lifeguard house at the iconic Tel Aviv Frishman Beach. Rafael was asked to paint over the lifeguard's cabin. It was the first lifeguard cabin turned into a luxurious pop-up hotel.

The Mayor of Tel Aviv said about that mural that he considers the lifeguard cabin a symbol of the city that has to remain as it is, and souls not to be painted over. The mural was planned to be temporary but soon became a driving force in the world of graffiti murals in different businesses, such as high-tech offices, restaurants, bars, and clubs in Israel.
Rafael's pieces have been showcased in high-profile companies and private collectors' homes. His most recent series was showcased in a luxurious villa in Tel Aviv. His clientele is diverse and spans across the globe.

Top: The Honey Comb. Spray paint. Acrylic, Oil pastel. 110 x 150 cm
The Lion. Spray paint. Acrylic, Oil pastel. 100 x 130 cm

Summer Time. Spray paint. 8 x 14 Meters



Edgar Rafael is currently working on his next exhibition dealing with his childhood heroes and muses by combining Disney and Looney Tunes characters with geometrical portraits of pop-culture icons such as Pablo Picasso, Muhammad Ali, Michael Jackson, Tony Soprano, and many others. This work is executed on large-scale mediums, growing bigger and bigger with each work.

If you see Rafael's work, you can't tell if whether it's computer work incorporating high-end stickers of our favorite childhood heroes or a handmade creation. Rafael's pieces reflect our relationships with iconic historical figures.

- Top: The King. Spray paint, Acrylic, Oil pastel. 100 x 200 cm
- Left: The Einstein. Spray paint. 180 x 110 cm
- Right: The Virgin. Spray paint. 100 x 200 cm

Website: edgarrafael.com
email: e.rafaelart@gmail.com
Instagram: @_edgar_rafael_

Untitled (Last Supper) 1999

ADI NES - SOLDIERS -

Adi Nes.
Photography by Ziv Koren ©

Adi Nes (born in 1966, Kiryat Gat, Israel) is one of Israel's most celebrated photographers.
A graduate of the Bezalel Academy of Art and Design, Jerusalem (1992), his work has been presented in solo and group exhibitions in Israel and throughout the world, achieving the highest recognition and success.

Nes boasts a varied body of work, including five main series to date: Soldiers (1994-2000), Boys (2000), Prisoners (2003), Biblical Stories (2004-2007), and The Village (2007-2012).
A photographer of great renowned, Nes has won many prestigious awards, including the Anglo-Israeli Photographic award (1993), the Education, Culture & Sports Minister's Prize for Artists in the Visual Arts (1999), the Gottesdiener Foundation Israeli Art Prize, Tel Aviv Museum of Art (2000), and the Constantiner Prize for Photography (2003), Culture Minister's Prize for Artists in the Visual Arts (2013).
Nes' photography is highly sought after, with many of his photographs purchased at international art auctions. In fact, much of his work is found in celebrated private and public collections worldwide, highlighting the global appeal of Israel's foremost photographer.
Nes's large-scale and multi-layered color photographs are executed with meticulous light and print qualities, drawing inspiration from his own life, the collective Israeli memory, and the history of art itself.

His work corresponds with famous pieces from the art canon and is inspired by contemporary photography, mythology, film, media and journalism, fashion, and much more. Nes diverts these borrowed images towards new contexts, creating a new and critical look at contemporary reality.

Beyond his creative work, Nes also teaches, passing on his wisdom and knowledge to the next generation of artists and photographers. He has been a lecturer at the Bezalel Academy since 2002 while also providing lectures and courses in various art academies worldwide.

Top: Untitled .2000 | Untitled .1999

ADI NES - SOLDIERS -

Untitled .1994

Untitled .1994

Adi Nes is one of the most celebrated art photographers in Israel. Over the course, his distinguished 20-year career, Nes has created a groundbreaking body of work that has inspired a generation of artists while presenting the multi-layered complexities of Israeli identity.
Since completing his studies in the Photography Department of the Bezalel Academy of Art and Design, Jerusalem, in 1992, Nes' work appeared in countless group and solo exhibitions in his native Israel and worldwide.

Nes' images continue to reverberate across the art world and in wider cultural circles as his admirers continue to grow on a global scale. Thus, it can be said that Adi Nes' creations reveal iconic images which have been carved in the collective consciousness and have become part of the public canon.

STYLE

Adi Nes' photographic style is staged, a genre that has blossomed in photography over the past 30 years. This genre has changed the stature of photography in the art world, positioning it as a leading medium in the contemporary art industry.

Untitled .2000

Nes' creations have contributed significantly to this revolution in Israel while developing a direct, personal, and unique language in the use of this medium. In his work, Nes creates a constructed reality, artificial and staged, but it's a fiction that indicates a greater truth.

His oversized color prints, photographed while scrupulously attending to issues of quality and lighting, frequently look as if created simply and effortlessly.
Yet behind each figure is a complete package of visual and textual references, along with complex direction, which includes long months of research, choosing locations, casting, set-building, designing, lighting, preparatory shooting to develop and build the proper composition applying make-up and staging.

Untitled .1999

Untitled .1999

Untitled .1996

THEMES

The central themes in Adi Nes' photographs deal with the issues of Israeli identity and masculinity. His work wrestles with social and political questions surrounding gender, the center vs. the periphery, Eastern vs. Western cultures, ethnic issues, Judaism, local myths, militarism, humanism, and social justice.

Nes' multi-layered photographs draw inspiration from his personal biography and from the collective Israeli memory and universal art history. As a result, his photographs frequently resonate with creations of past artistic giants as well as modern contemporary works.

Nes relates to different mythological canons, including Greek, Christian, and local mythologies, along with images from Art History, film, print media and journalism, fashion, and even from snapshots and random family albums.

He provocatively transforms images from one context to another and, in the process, successfully creates a new, critical statement about the realities of our lives.

Like many Renaissance and Baroque artists from whom Nes draws inspiration, he deals with spiritual revelation as manifested in humble and familiar redemptive moments.

The heroes of his series – youth from the periphery, soldiers, prisoners, and street people – earn a blessed instance of honor and empathy during dramatic flashes, insights, or purifying experiences that transform them into representatives of the human condition.

SERIALIZATIONS

Adi Nes presents his photographs in what he calls a series. To date, his work includes the following five series: Soldiers, Boys, Prisoners, and Biblical Stories.

Untitled .1995

CREATIVE TECHNIQUE

Adi Nes not only possesses a great deal of talent for photographing images full of content, but he also excels at creating visually vibrant compositions. His oversized color prints are graphically stunning.

His choice of location, casting and characters, costumes, composition and virtuoso and meticulous use of lighting – during exposure and printing – enable Nes to create an impressive body of work that is of the highest quality.

Nes is best at creating compositions built as cautious, geometric situations which generate tension and lead to a dramatic and clear climax. His multi-layered aesthetic compositions, originality in form and rich in content, takes viewers on a long and fascinating journey that allows them to discover different facets at every glance.

ADI NES
SOLDIERS

REPRESENTED BY:

JACK SHAINMAN GALLERY, NY
www.jackshainman.com/artists/adi-nes

SOMMER CONTEMPORARY ART, TEL-AVIV
www.sommergallery.com/adi-nes

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AVAXHOME-

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Ofir 2006. Oil on canvas 62X100 cm

AMNON DAVID AR

Amnon David Ar, Born in Herzelia, Israel in 1973, to a non-artistic family. However, Ar's creative talent was recognized at a very young age, and he started his formal art education at the age of 14. After military service in the IDF was cut short by a flare-up of Alopecia, Ar studied at the prestigious Bezalel Academy of Arts in Jerusalem.
As he could not find the kind of artistic training he was after at that time, he left the Bezalel Academy at the end of the first year and began searching for his own style and artistic language.
While he is considered to be mostly self-taught, Ar sought advice from the established painters Oswald Adler and Abraham Bykov. He first gained international acclaim when his work was praised by the Rembrandt House Museum curator, Dr. Bob Van Den Boogert, who marked Ar as one of the great draftsmen of our time.
This, as well as winning the first Shiff prize for figurative painting at the Tel Aviv Museum, led to numerous exhibitions in Israel, Europe, and the USA, including: Forum Gallery (New York, 2005), Medici Gallery (London 2011), Vielliers Gallery (Amsterdam 2007), solo exhibitions at the Tel Aviv Museum of Art, Ramat Gan Museum of Israeli Art, Haifa Museum of Art, and Ashdod Museum of Art to mention a few.

Self portrait in foreshortening 2008
Oil on panel. 45X35 cm.

Untitled 2009
Oil on canvas. 30X42 cm.

"Being an admirer of great masters such as Velazquez, Vermeer, Rembrandt, Monet, and Schiele, I aim to make a painting from observation innovative and relevant to our era. Like many of these masters, I work solely from observation, dedicating most daylight hours to painting and drawing using natural light.
I believe that following the invention of the camera, figurative painting has to offer something different – emotion, atmosphere, perceptive analysis, and psychological interpretation.
I am continually looking for beauty and individuality in our trash-filled, noisy, capitalist environment, intentionally focusing on the trivial and ordinary, thus forming a mirror-like image of Pop art.
I am particularly intrigued and fascinated by the material and texture of objects, many of which I obsessively collect.
One of my main interests is exploring the effect of light on color and atmosphere.
In that respect, my move from Israel to Europe is like an earthquake, passing from the Mediterranean Israeli sun to Berlin's more subtle and moderate northern light.
I hope that this change, among others, will be reflected in my work.

Vanitas 1999
Oil on canvas.50X60 cm.

Self portrait in convex mirror 2008
Oil on canvas. 94X89 cm.

Ha'Mashbir corner of Levinsky 2010
Oil on canvas. 80X61 cm.

Intimacy 2007
Oil n canvas. 63X60 cm.

Self portrait 2006
Oil on canvas. 64X48 cm.

“Ar is one of the great draftsmen of our time.

- Dr.Bob Van Den Boogert, Curator of the Rembrandt house museum, 2005

James 2012
Oil on canvas
50X80 cm.

Nude 1997
Oil on canvas
50X80 cm.

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PIET VAN DEN BOOG

“I have been experimenting with using metal as a canvas for my paintings for over fifteen years now.
I began working with rough steel plates, making them worn out and combining this with portraiture.
For the last 10 years, sheets of lead have been my preferred surface to work on.
As a modern-day alchemist, experiments with patinas and chemicals grant me unexpected possibilities on the lead surface, which result in completely new textures and colors - an intensity of color and texture which I could never achieve with oil and acrylic alone.
I combine these techniques with oil and acrylic, and at the same time, include abstract in figuration.
My chemical techniques are unpredictable, a fact that gives me the freedom to work.
I recently made a number of paintings that were completely done with chemicals on the lead surface, giving them vibrant imagery.
Portraiture and figuration will always be the center of my work.

Left: I myself am Made Entirely ...
185 x 150 cm, Acrylic and oil on patinated lead, green patina, iron oxide, lead white.

Top Left: Jewish Bride (#2), 150 x 200 cm
Acrylic and oil on patinated lead, iron oxide

De Baadster / Woman Bathing, 150 x 100 cm
Oil and acrylic on lead, black patination, iron oxide, azurite, silver sand

Dutch painter, Piet Van Den Boog (b.1951) currently lives and works in Amsterdam. His work is included in many important international museums and collections, has found a new interpretation of the figure and portrait by way of an alchemic process that promotes effects of chemistry on the picture plane. Influenced by the writings of Sylvia Plath and painters like Jenny Saville, van den Boog's point of departure is a photo reference, which he then enlarges to a monumental size. Oil and acrylic paint make up flesh tones and facial details, while abstract strokes in rust tones are chemically etched into the cold lead surfaces, becoming a powerful metaphor for the internal scars we all possess.

Van den Boog pushes the limits of portraiture by directly confronting emotion head-on by way of large-scale paintings. New ways of seeing, generated through a personal process, have always rewarded the viewer with new insights.
A modern-day alchemist, van den Boog's experiments with base metals like lead, copper, steel, etc., form a grand visual allegory of personal transmutation and the quest for a cure for the human soul.
It is the process that ultimately imbues the portraits with relatable human qualities. The element of technical surrender alludes to the unforeseen consequences of intimacy and the perpetual co-existence of pain and pleasure.
Van den Boog's work is exciting and emotionally rich in that, as viewers, we participate in his process and feel transformed by it. Moreover, he benefits from the uncontrollable nature of chemical action through accidents, which bring chaos to the organized mind.
Piet Van Den Boog is represented by Zemack Contemporary Art Gallery in Tel Aviv.

Left: My Self Portrait as Vincent
95 x 75 cm, Acrylic and oil on lead, green patina, azurite

Top: The Muse, (Based on Balthus painting)
150 x 220 cm
Acrylic and oil on lead, black patina, lead whoite, azurite, intestine paper, gold leaf, iron oxide and silver sand

Portrait of Vincent (Based on the painting by his colleague painter John Peter Russell year 1886.), 85 x 60 cm
Acrylic and oil on black patinated lead, azurite, iron oxide.

The Face Forgives the Mirror, 190 x 150 cm
Acrylic and oil on white patinated lead, green and blue patina, iron oxide.

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"Biondegginate", Archival Pigment Print, Siren Collection, 2009

CHRISTY LEE ROGERS

Christy Lee Rogers is a visual artist from Kailua, Hawaii. Her obsession with water as a medium for breaking the conventions of contemporary photography has led to her work being compared to Baroque painting masters like Caravaggio. Boisterous in color and complexity, Rogers applies her cunning technique to a barrage of bodies submerged in water during the night and creates her effects naturally in-camera using the refraction of light. Through a fragile process of experimentation, she builds elaborate scenes of coalesced colors and entangled bodies that exalt the human character as one of vigor and warmth while also capturing the beauty and vulnerability of the tragic experience that is the human condition.

Rogers' works have been exhibited internationally from Paris, London, Mexico City to Shanghai, Sao Paulo, Los Angeles, and more and are held in private and public collections worldwide. She has been featured in International Magazines, including Vogue, Harper's Bazaar Art China, Elle Decoration, Global Times, The Independent, Casa Vogue, Photo Technique, Photo Korea, and others. Rogers' "Reckless Unbound" is currently housed at Longleat House in the UK, the stately home, which is the seat of the Marquesses of Bath and also home to Renaissance gems of the Italian masters, like Titan's "Rest on the Flight into Egypt." Rogers' art has been featured on several album covers, and in 2013, her images were selected for the 2013–2014 performance season of the Angers-Nantes Opera in France. Although she mainly still shoots in Hawaii, Rogers currently lives in Nashville, TN, where she also spends her time as a mother, a filmmaker, and a musician.

Right: "Veneta", Archival Pigment Print, Siren Collection, 2009

"From the Light of Two Moons", Archival Pigment Print, Celestial Bodies Collection, 2015

"The Disappearance of all that I Know to be True", Archival Pigment Print, Celestial Bodies Collection, 2015

WATER AS AN ARTISTIC SOURCE

"My purpose behind the work is to question and find understanding in the craziness, tragedy, vulnerability, beauty, and power of mankind."

"What I find fascinating about water is that it presents a dichotomy of opposites, which is so similar to humans. It can be peaceful, purifying, and nurturing, but it can also be devouring, powerful and lethal. The ocean in Hawaii is so rough that people get terribly hurt with crashing waves and persistent currents. The body can't exist underwater but yet the body requires water to survive. It is what life is made up of. It nurtures and destroys. We all have good and bad in us, the ability to create and destroy.

I want to look into that area of the human condition and explore. Water is really the best place to do this."

"Water has always been a refuge for me. I have this crazy profound love for it. When I was young most of my free time was spent in the ocean, pools, waterfalls, in the canal next to my house, or in the rain. Water was always a peaceful place to go that would purify me physically, mentally, and spiritually. It's the reason I thought to use it as an artistic source for my first experimentations, and then I fell in love with the results, which seemed like magic. It's a lot of fun to be able to create magic. And it was the missing element in my vision as an artist because now I could create things that

were not completely what the naked eye would see. This was a bigger challenge, and the water proved to be simultaneously very destructive and powerful, which I was fascinated with."

REACHING FOR SOMETHING GREATER

"As an artist, sometimes you tend to lock yourself away in your art and not look too much at the work of other artists. In my first series, I specifically made it a point not to use too many visuals as inspiration because I didn't want to unconsciously copy but rather let the work come freely from me. I couldn't live without music and poetry, and so these naturally became my inspiration, setting the atmosphere for my work. During Odyssey, I was reading Michelangelo's poetry. Such beautiful, powerful, and compassionate expressions that came from a man that truly understood the depths of mankind and was reaching for something greater than this world and life itself!"

BEAUTY IS WHAT KEEPS US ALIVE

"The story of the sirens is so beautiful. Some people think that the myth is too dark because lured by the beautiful voices of the sirens, men would throw themselves overboard from their ships to their death. But I see beauty so great that this would be the only way to express this majestic love-- that men would be willing to die for it. How incredible."

"Beauty is what keeps us alive. It's that aesthetic quality that takes your breath away lifts your spirit, and inspires. Without beauty, I dare say that mankind would be in a very bad state, although that's really an impossible state because someone would make it. That's how important beauty is and how native it is to us."

"Argentina", Archival Pigment Print, Siren Collection, 2009

Top: “The Play of Angels”, Archival Pigment Print, Celestial Bodies Collection, 2015

Left: “If Ever I Dream”, Archival Pigment Print, Celestial Bodies Collection, 2015

CHRISTY LEE ROGERS

"Panthera Onca", Archival Pigment Print, Odyssey Collection, 2011

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Matan Ben Cnaan, The Trespasser, 2017 Oil on Linen, 160 x 270 cm

MATAN BEN-CNAAN

Born in 1980, Israel Lives and works in Haifa, Israel.

BP Portrait Award 2015 winner.Matan Ben-Cnaan

Matan Ben Cnaan (b. 1980) is an Israeli painter whose work combines classical elements and biblical narratives with contemporary art and present-day themes.

Ben Cnaan is the first and only Israeli artist to receive 1st place in the most prestigious award for realistic painters: The BP Portrait Award (2015) by the National Portrait Gallery in London, England. Ben Cnaan's winning painting Annabelle and Guy narrates the tragic and harrowing tale of Jephthah and his daughter.

His scenic painting exposes viewers to complex moral dilemmas, interpersonal relationships, and human behavior. Adopting classical elements to develop his figurative paintings, Ben Cnaan creates a pictorial language with a vocabulary that allows him to express these complex issues on canvas. The basic sentence structure of this language consists of gestures and positioning as shapes and colors in lieu of verbs, nouns, and adjectives.

Naboth , 138X240 cm. Oil on linen, 2016

Ben Cnaan draws considerable inspiration from the morally laden stories of the Bible.
He reinterprets the stories and recasts them with present-day people to communicate the ageless quality of these basic issues.

Ben Cnaan is the recipient of the 2017 Haim Shiff Prize for Figurative-Realist Art presented by The Tel Aviv Museum of Art. Following the award, the museum will present a retrospective exhibition encompassing the artist's works from different career stages. Opening on June 24th, 2018, until October 27th, 2018.

Ben Cnaan is represented by Zemack Contemporary Art Gallery, Tel Aviv, Israel.

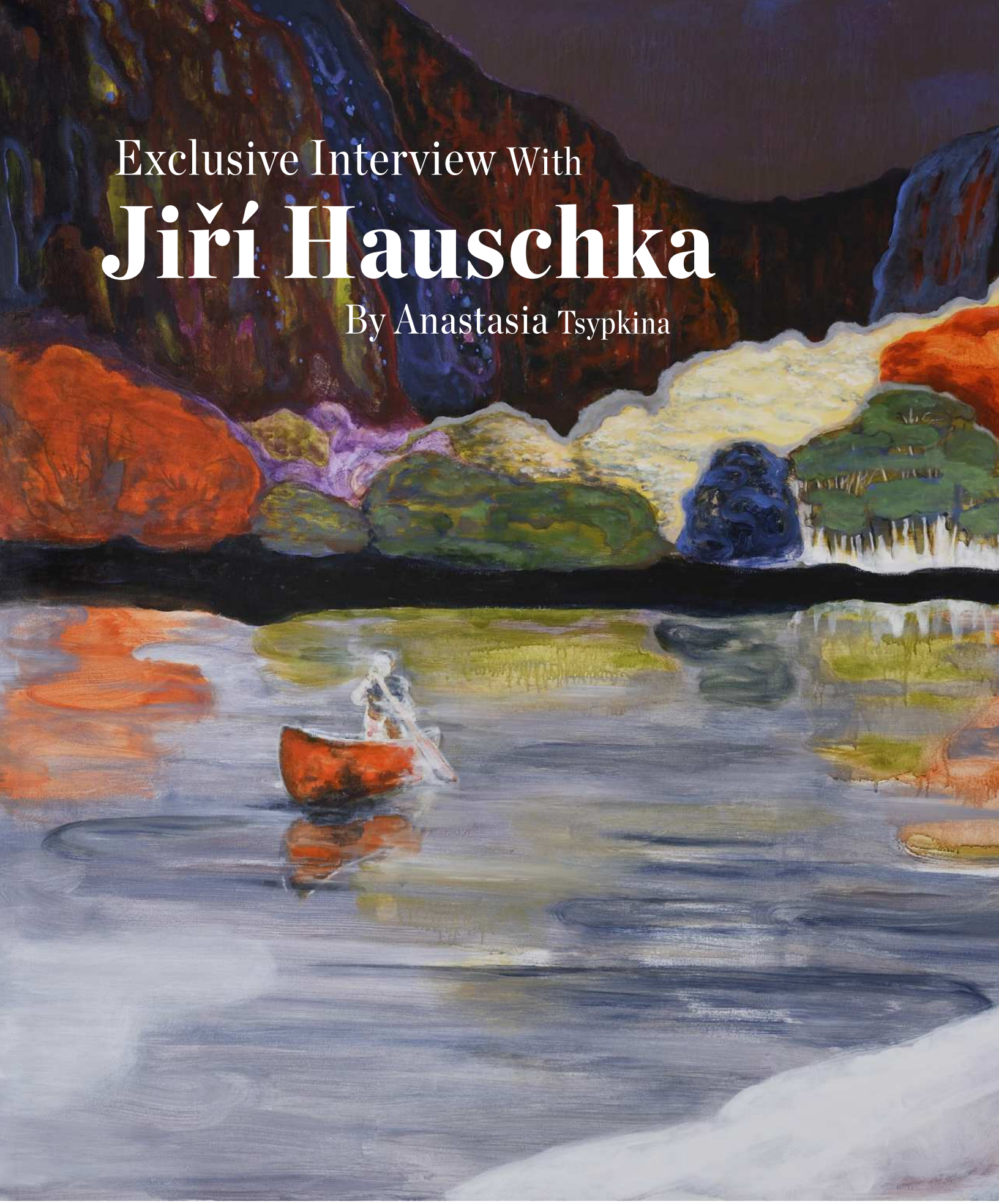
Matan Ben Cnaan, Annabelle and Guy,
120X130 cm, Oil on board, 2015

Matan Ben Cnaan, The Rock, 2018 (Detail)
Oil on Linen, 150 x 200 cm

Matan Ben Cnaan, Pandora, 2017,
Oil on Linen, 145 x 230 cm

Ben Cnaan is the first and only Israeli artist to receive 1st place in the most prestigious award for realistic painters: The BP Portrait Award (2015) by the National Portrait Gallery in London, England.

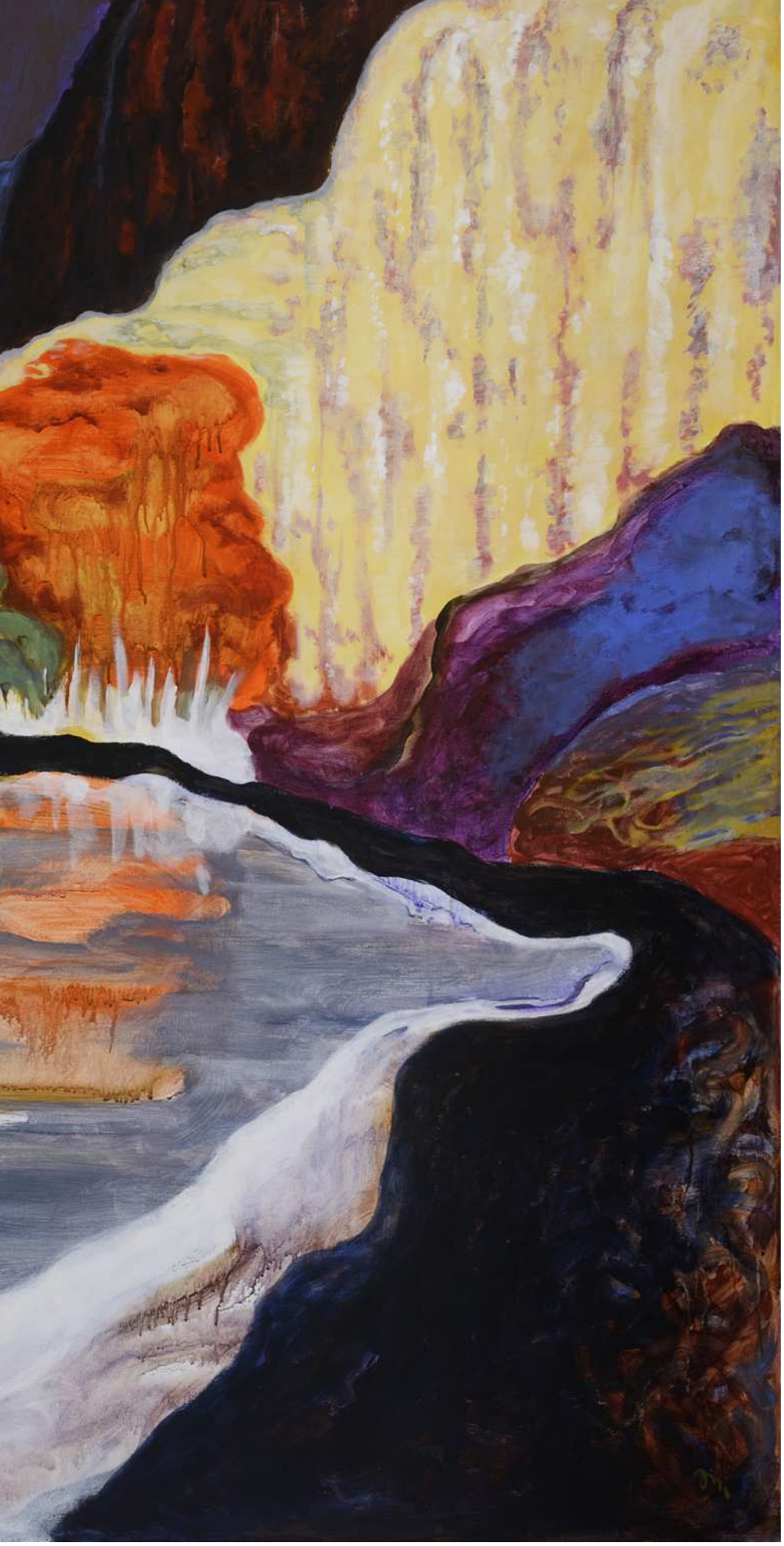
Website: zcagallery.com/artist/matan-ben-cnaan
email: info@zcagallery.com



Exclusive Interview With

Jiří Hauschka

By Anastasia Tsypkina

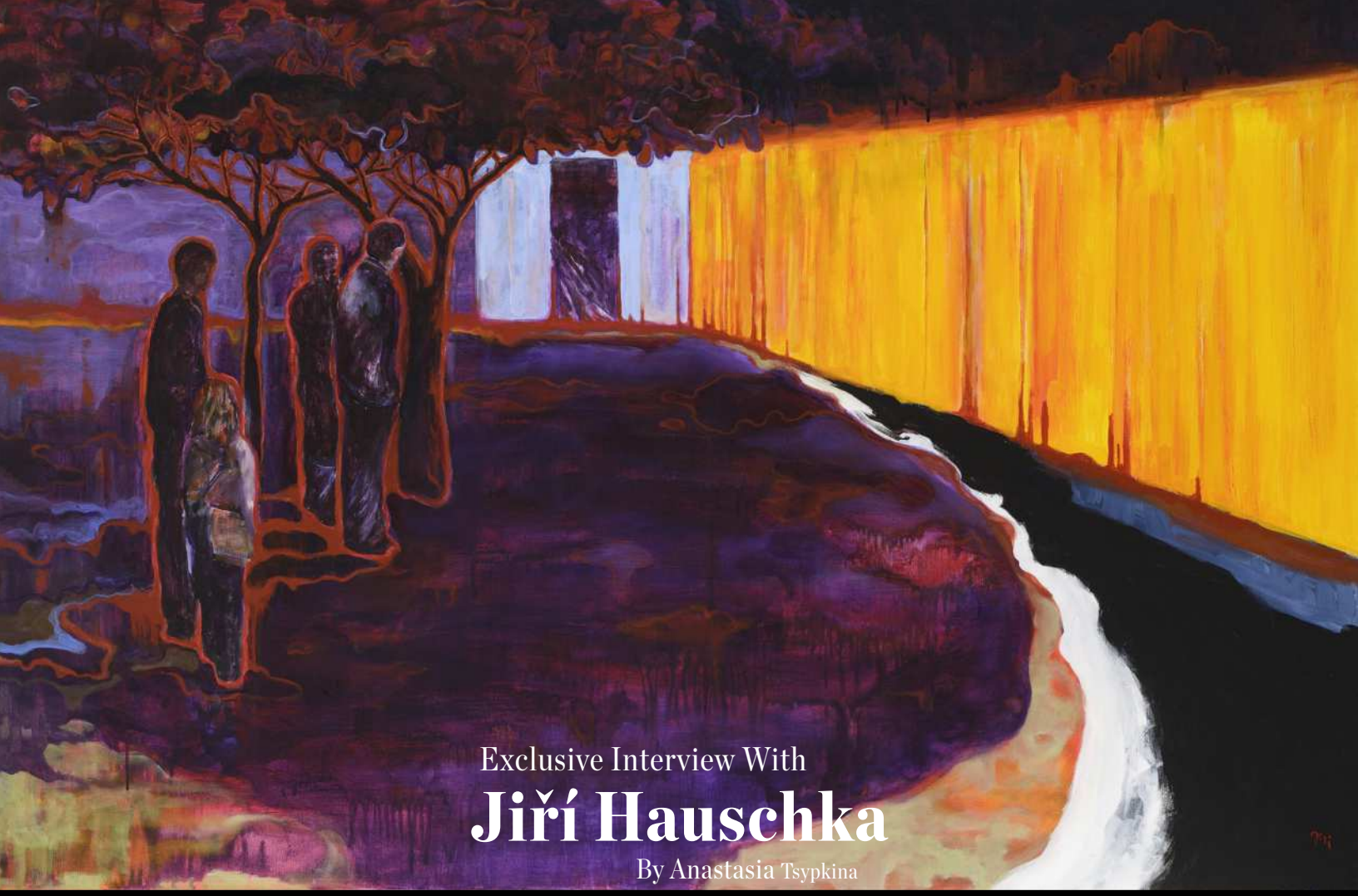


"I am like a fascinated pilgrim, and painting is the best way to show what the world of my pilgrimage looks like. I paint the world which surrounds me and, in so doing, try to merge the old world of experiences with a new one.

These days I turn my attention to the topic of roads, highways, and forests in contrast to the ever more fragile human existence. For some reason, they attract me. Maybe because I like driving, maybe because they actually are a nuisance for many people, a necessary evil. Or maybe because they remind me of dark lines connecting the colored areas of high-contrast paintings. Highways/ roads/ forest are ever-present and transport an element of freedom and nature".

- Jiří Hauschka

Jiri Hauschka. I am in love with your brother. Acrylic on Canvas. 200x145 cm. 2015



Exclusive Interview With

Jiří Hauschka

By Anastasia Tsypkina

Anastasia Tsypkina: Hello Jiří, It's a pleasure having an interview with you. I would like to start with your vision of art. How would you describe the main concept that you follow? Has it changed a lot through the years?

Jiří Hauschka: The word "concept" sounds a bit controversial; I'd rather use the collocation "artist's life." My artistic life is focused on feeling myself like a pilgrim discovering the surrounding life. I paint what I see. I'm trying to paint things and the world in my way with no copying. Most of my paintings reflect my life flow, linked to my personal events. You might also call it biographical art. I can be inspired by the movie or the photo and be sure it will be shown soon in the painting. My artistic language has changed a lot because I used to work with black and white liquid forms, fluid lines, which meant for me special energy you can find in the past or in the future.

> *"From a technical point of view, I attempt to add another dimension by employing classic painting materials, canvas and acrylics, but leaving them in an outer design that will complete content and inner world of the painting".*
>
> *- Jiří Hauschka, born in 1965 in Šumperk*

Top: The Garden Is Full Of Things. Acrylic On Canvas. 40X60 cm. 2015

Right Page: Jiri Hauschka. Around Us. Acrylic On Canvas. 60x40 cm. 2014

Jiri Hauschka. Waiting.
Acrylic On Canvas. 40x60 cm. 2011

A.T.: I'd like to talk for a while about your paintings introduced in the latest NordArt 2018. How many of them were presented, and what made you expose these exact works of art?

J.H.: Let say I exhibited two paintings that have been made as one piece, I mean as a diptych. This time I did something I've never done before, but still using my current motives, like nature, trees. The curators asked me to create a 3D painting, so I tried to shape the surface as moving trees. That's why I chose this kind of artwork.

A.T.: The theme that unites all of your Czech work is called "At the borders of infinity and future." Whose idea was it? How did you get it, and what it means for you as for the artist?

J.H.: I think this is Lucie Pangrácová's and Michal Gabriel's idea. Usually, artists use just colors, canvas, and nothing else more. For this show, we had to create paintings using a new technique that extended the image. The concept of the pavilion means just the movement from the classic technics to something more latter-day.

A.T.: I know that you were deeply involved in the Stuckism movement. Could you please tell our readers what is the point of this art trend and how you got acquainted with that?

J.H.: It happened in 2004 when I wanted to move to London, where I met Charles Thompson – one of the founders of this movement. The Stuckists were fighting against the conceptual art madness, taking it as a joke but seriously as well. Before meeting them, I related my paintings to abstract art and took this conceptual cult of forms as normal.

A.T.: Do you still consider yourself a Stuckist? If you don't, so what other manifesto or philosophy you are experiencing nowadays?

J.H.: I think that in my heart, I'm still a Stuckist! I'm not good at philosophy and manifesto, so I just follow my believes and intuition; I don't want to be a soldier of official art. Stuckists believed in painting, and so do I!

A.T.: I really like how you use magic realism and a kind of similar symbols that make the audience be both – at present and in detachment? How do you manage to do that? Are any special methods or techniques that make your painting so special?

J.H.: I work now using classic acrylic techniques on canvas in a more realistic style than I used to while working with abstract and absurd things, before knowing the Stuckists. My works are in the middle of abstract art and realism.

Bird Lake. Acrylic on canvas.
150 x 100 cm. 2017

Drop by Drop. Acrylic on canvas.
120x100 cm. 2017

A.T.: My next question is about symbols or images you commonly use in your works, such as trees, forests, roads. Is that a kind of artistic language you speak with the audience or your way of transforming emotions into art?

J.H.: My internal conflict is humanism/nature, etc., currents that are implanted in our minds by getting tons of daily information on the internet. We're dealing with the world of nature and human nature being attacked in all spheres of life. You can find a few people looking at my paintings – just silhouettes, forests, and highways.

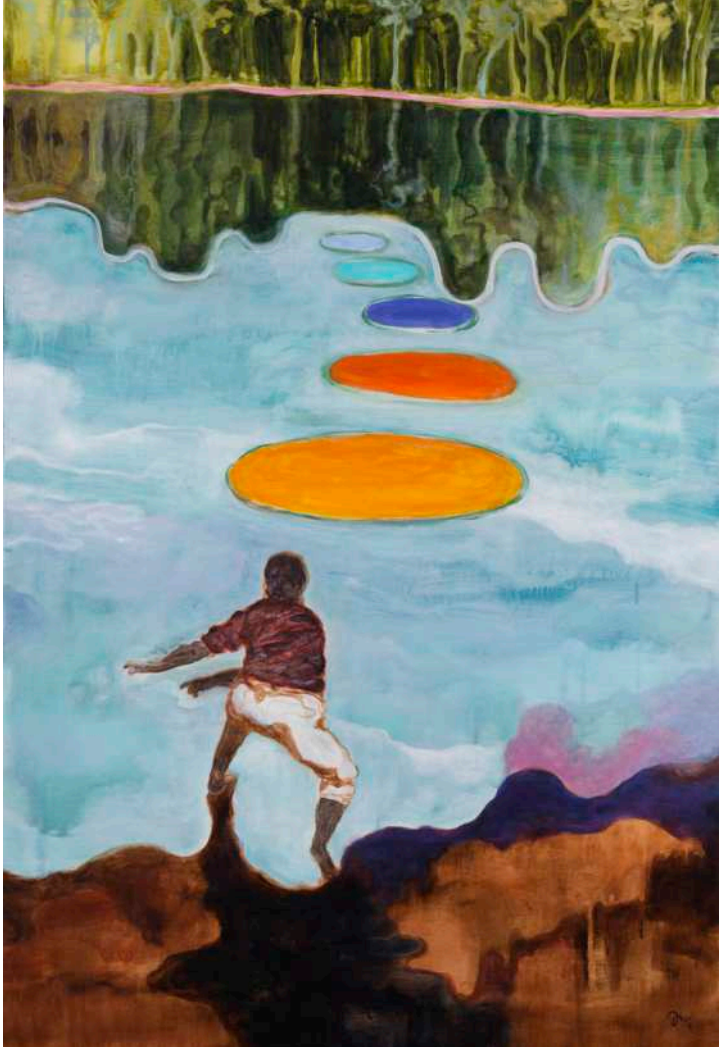
I should go there. Acrylic on canvas.
100x150 cm. 2016

Some of the images represent materialistic stuff created by people in modern society, while others are raw fats belonging to nature. These are the symbols of two diverse worlds: the new one and the old one, which still is influenced by each other. I emphasize it by using color tension, contrasts. As for my world, it's situated somewhere between.

A.T.: I also can't help but ask about the situation in modern art in the Czech republic. Living here makes me observe how Czech artists are trying to avoid quoting previous art movements or concepts but creating something new, relevant, world-significant. Do you agree with that?

J.H.: Perhaps, everywhere, not only in the Czech Republic, modern art talks about how complex and segmented the world is.

There is no one movement or the great important voice. There are lots of topics, and each of us follows our own way. My way is intimate and dialogical. The topics of nature and times' connection to me are more important than these global ones, such as immigration or poverty. I just have no power to change the world at once; that's why by making small changes, I believe, I can make the world better.



Top Right: Rainbow, Rainbow.
Acrylic on canvas. 150x100 cm. 2016

Right: White River.
Acrylic on canvas. 150x100 cm. 2016

Bird Song.
Acrylic on canvas. 120x120 cm. 2017

JIŘÍ HAUSCHKA

Top Left: Dancing in the Garden.
Acrylic on canvas. 100x100 cm. 2015

Top Right: Mercy Boat.
Acrylic on canvas. 100x150 cm. 2015

In The Middle Of Somewhere.
Acrylic on Canvas. 100x150 cm 2015

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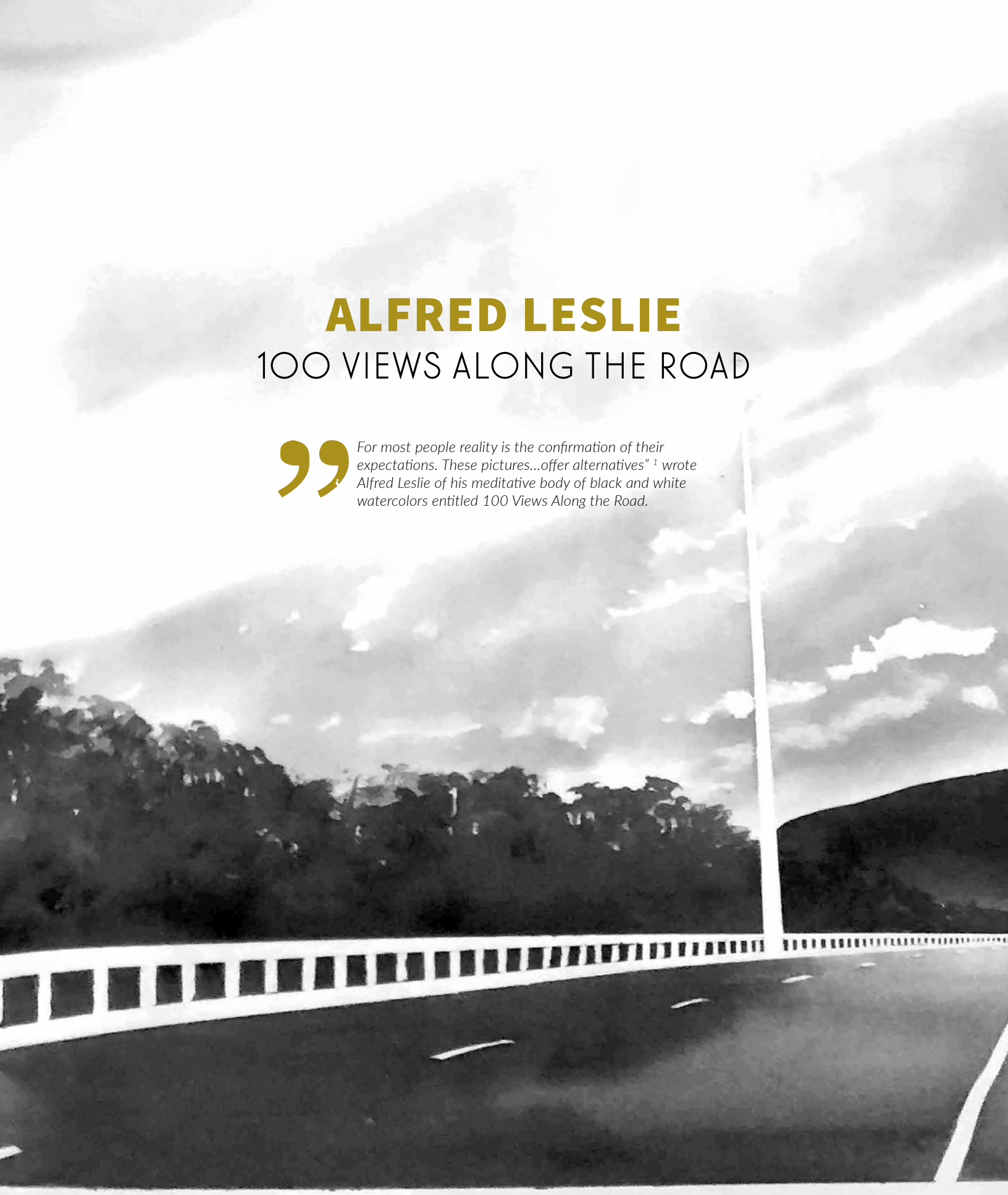
ALFRED LESLIE

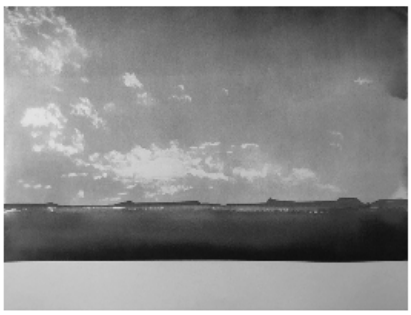
100 VIEWS ALONG THE ROAD

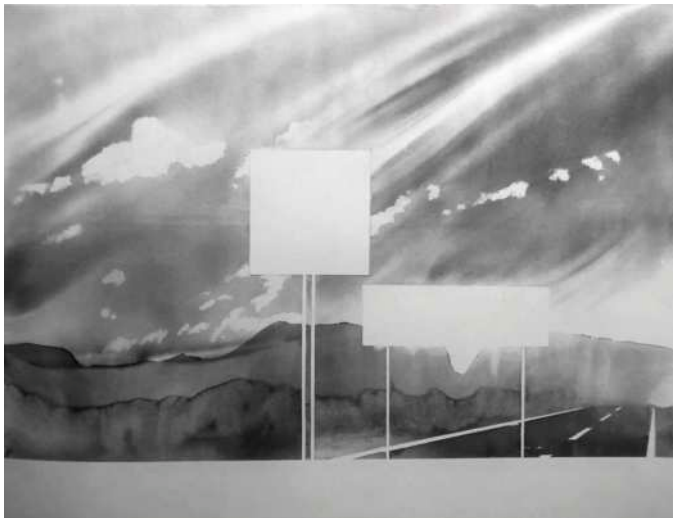
For most people reality is the confirmation of their expectations. These pictures…offer alternatives" [1] *wrote Alfred Leslie of his meditative body of black and white watercolors entitled 100 Views Along the Road.*



In 1966, Leslie's New York City home and studio burned down in a tragic fire, taking the lives of twelve firefighters and years of paintings, films, and other works. This left the artist to forfeit his upcoming one-man exhibition at The Whitney Museum, and completely start over. As a way to initially push aside and then work through the tremendous grief, Leslie spent time in the Hamptons painting watercolors of the beach. After completing two of these beach scenes in 1966–which were purchased by MoMA shortly thereafter–Leslie realized they were more than mere studies for The Killing Cycle, and that this effort would warrant further exploration. In the late 1970s, he set out for California for another change of scene, encountering a new type of landscape to draw from. During a road trip east from Santa Barbara in 1978, Alfred's encounter with Gallup, New Mexico spurred a series of sketches that he continued to make across America, mostly from inside his car, that would serve as inspiration for 100 Views. Although born out of tragedy, the works made during this time ultimately became the artist's vehicle for redemption.

Alfred Leslie, Route 116. Near Sunderland, Massachusetts, 1983, Watercolor, 44 x 58 inches
©Bruce Silverstein Gallery





Created between 1981 and 1983, Leslie made 100 Views using only a drawing pad and pencil, briefly sketching vague impressions of his surroundings from the front seat of his Ford.

The series would develop into a complete entity that captures the "movement, atmosphere, and especially light" of the American landscape.

Some locations get more than one view, showcasing the sequence of light as the sun shifts over the ocean in California or how the full moon appears in Oklahoma. Formally, Leslie achieves incredible depth and luminosity through his use of black, white, and greyscale. Black is used not to depict the absence of color but all of the colors at once; it is both receptor and refractor of light. Each work is also marked by a thick white band at the bottom of the paper, which Leslie identifies as the "earth not in view but as a given. The ground you know you are standing on as you look ahead. Earth as ground, ground as ground, base, the surface of the paper". Through the balance of carefully crafted black and white space, Leslie explores the Japanese concept of nōtan. This principle proposes that "there can be an eternal, unchanging response to the certain beauty of just so much white to just so much black."

The title 100 Views Along the Road alludes to the rich historical series of narrative images by Hiroshige, One Hundred Famous Views of Edo. Like the Japanese ukiyo-e master, Leslie has channeled scenes that are somewhat recognizable, though not entirely renowned, and has quietly undermined this familiarity through a series of bold formal devices. Apart from the technical profundity of this work, 100 Views is, at its emotional center, "about being on the road, in the fast lane, not about this or that place, dawn or night, rain or snow, so much as about being in a car and going."

The watercolors are less about being true to the actual site, as they were for Hiroshige's scenes of Edo, and more about translating the feeling of a place, a moment, an experience.

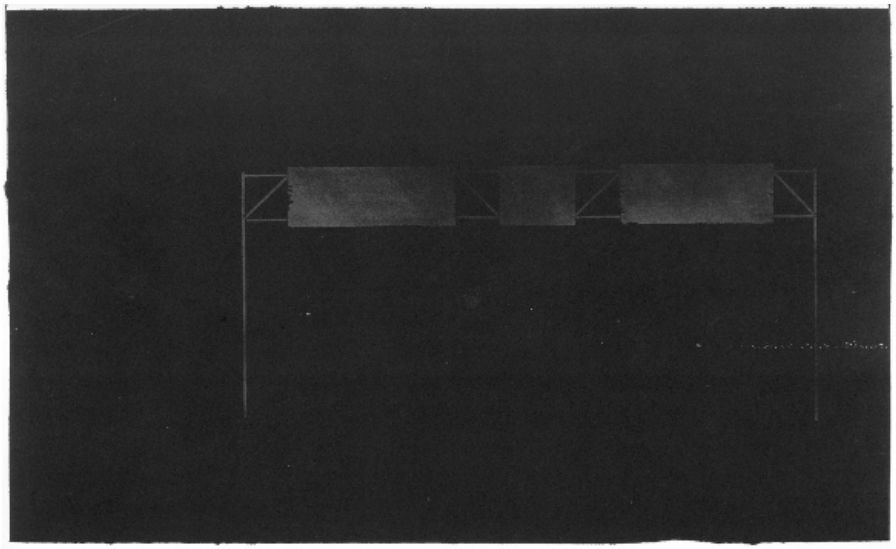
Top: Alfred Leslie, Winslow, Arizona, 1978/81, Watercolor, 18 x 24 inches each
© Bruce Silverstein Gallery

Right: Towards Mt. Sugarloaf, Deerfield, Massachusetts (from 100 Views Along the Road), 1983
Large-format watercolor on paper
44 x 59 inches
© Bruce Silverstein Gallery

Left: Alfred Leslie in his car
© Bruce Silverstein Gallery

The road has long held a mythic place in the American psyche, which connects everyone who has traversed the American highway behind the wheel and wondered at the definitive landscape surrounding them. In 2018, Leslie was given the Lee Krasner Award in recognition of a lifetime of artist achievement, granted by The Pollock-Krasner Foundation. Working across mediums of painting, photography, and film, Leslie's work has been widely exhibited nationally and internationally. Works are included in the permanent collections of numerous institutions, including The Art Institute of Chicago, The Hirshhorn Museum and Sculpture Garden, The Mildred Lane Kemper Art Museum, Washington University in St. Louis, The Metropolitan Museum of Art, New York, The Museum of Modern Art, New York, The Museum of Fine Arts, Boston, The National Gallery of Art, Washington D.C., The Saint Louis Art Museum, The Walker Art Center, and The Whitney Museum of American Art.

1 Leslie, Alfred, 100 Views Along the Road: Watercolors by Alfred Leslie, Timken Publishers, Inc., New York, 1988.



Alfred Leslie is represented by Bruce Silverstein Art Gallery.

Top: Orchard Crates, Santa Barbara, California, 1978/83
Large-format watercolor on paper 44 x 59 inches
©Bruce Silverstein Gallery

Alfred Leslie, Turnoff, Holyoke, Massachusetts, 1983,
Watercolor, 40 x 60 inches
©Bruce Silverstein Gallery

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PHILIPPE PASQUA

PHILIPPE PASQUA

EXPLOSIVE PHYSICAL SHOCK

Philippe Pasqua is a French painter and sculptor known for his brushy, expressive depictions of nudes and faces. He was born in 1965 in Grasse, France, and began painting at the age of 18 using industrial paints and materials. His work has been noted for its similarity to Jenny Saville, and is influenced by both Lucian Freud and Francis Bacon, showcasing intense facial emotions or intimate acts of the body. The artist is also known for his series of skull and butterfly sculptures made out of precious metals. In 2010, Pasqua founded The Storage, a garden and a former warehouse building to showcase contemporary art located just outside of Paris. The artist participated in the 53rd Venice Biennale, and has had a solo show at the UNIX gallery in New York. He lives in Paris, France.

Through his extraordinary journey, Philippe Pasqua has emerged as one of the major artists of his generation. From the beginning, his art made a great impression and challenged the certainties of those who rubbed shoulders with him, like the great critic Pierre Restany.

With Pasqua, the taste for the monumental goes hand in hand with an attraction towards what is most vulnerable – bodies and faces, sometimes with stigmatizing differences that the artist adopts and magnifies through his painting: for example, portraits of transsexuals, trisomy, or the blind. Handicaps, differences, obscenity or the sacred: each canvas is the fruit of a struggle, a tension between what can be shown and "tolerated", and what is socially repressed or obscured.

Pasqua's painting is received as a physical shock but also as a vision that is both explosive and incisive. The monumental format of the artist's canvases is dictated by the breadth of his gestures – a dance where brutality and finesse, trance and lucidity alternate. He begins by painting the sort of fetishes or enigmatic silhouettes that evoke voodoo. Then, gradually, his gaze turns to those who are standing around him. He interferes with the twists and turns of people's intimate depths, going right into the innermost areas of their being. As a counterpoint to this physical work, there are his grand drawings. The face or the body becomes a halo, mist, smoke, stroke, vibration. It is no longer so much a case of flesh as of sketched contours and delicate textures.

There are also the "palimpsests" – works on paper mixing silk-painting techniques, printing and painting, where the painter goes back over his own work and adds patches of color to them or redesigns them.
Another major aspect of Pasqua's work lies in his series of "Vanities".

- Left Top: Philippe Pasqua. Stella. Oil on Canvas, 180x160 cm. 2016.
- Top Right: Philippe Pasqua. Vanessa.Oil on Canvas. 250x205 cm. 2015
- Philippe Pasqua. Vanessa. Oil on Canvas. 250x200 cm. 2015.

Philippe Pasqua.
Skull with Butterflies.
Bronze.
165x115x115 cm. 2015

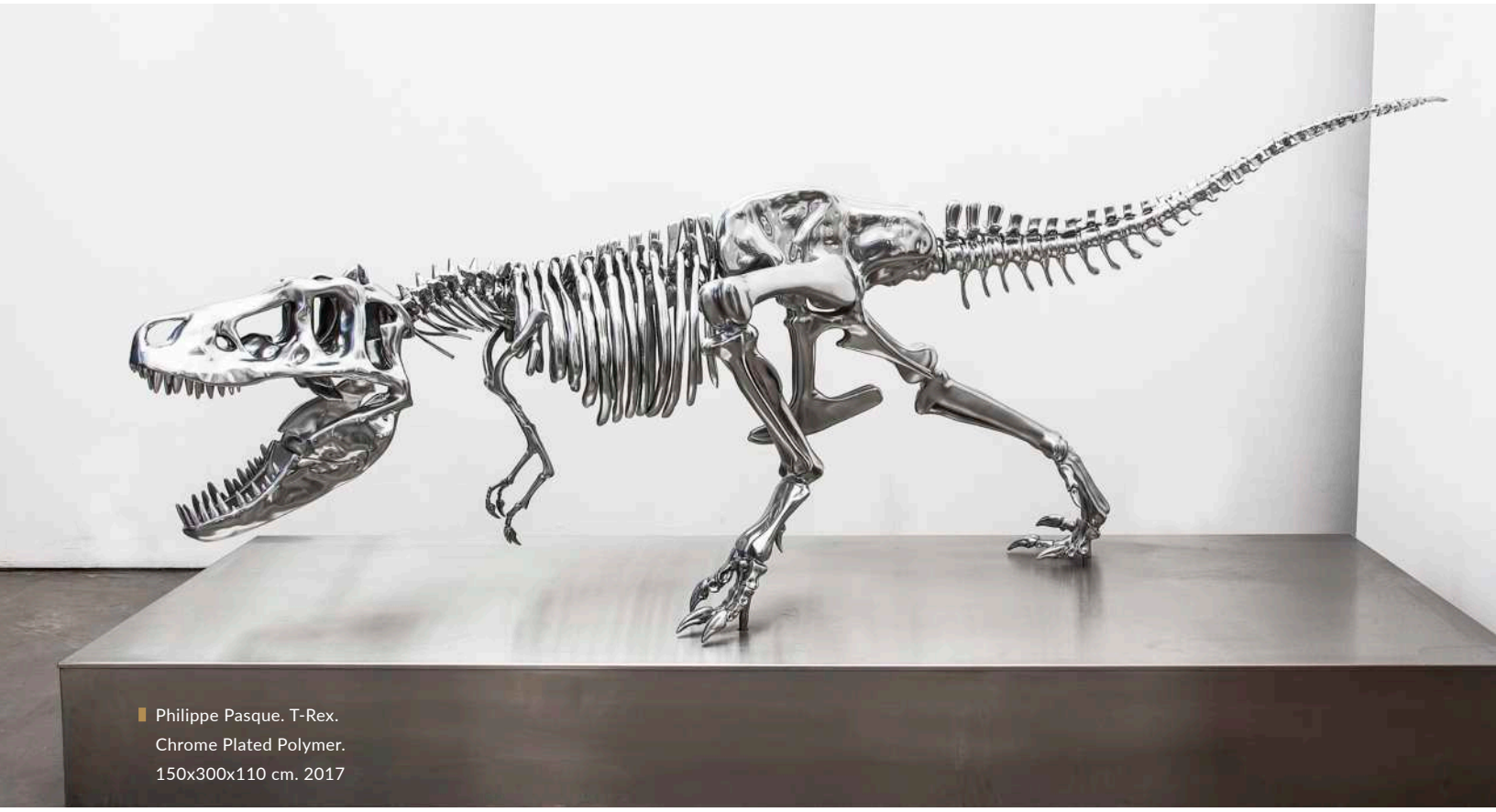
Pasqua in front of his bronze Shark at the Oceanographic Museum of Monaco

The technique employed evokes that of a goldsmith of the Middle Ages working on a reliquary, and also some kind of shamanic ritual. He covers human skulls with gold or silver leaves. Sometimes he pours liquid paint, he covers them in skins and then tattoos them. Then there is the delicate stage where the skulls are decorated with preserved butterflies, with their outstretched wings and their iridescent colors: the light is refracted on their colored, powdery surface, or falls into the deep shadows in the eye sockets. He also sometimes pours liquid paint in a thick stream that covers everything and submerges it.

In recent years, the artist has also been going to Carrara frequently, where he sculpts skulls weighing several tons that are like massive stars radiating telluric energy.

At the foundry, he produces large bronze casts that are then plunged into baths of chrome. The skulls that emerge — human or animal, like that of the hippopotamus — become like mirrors: sometimes you only see their blinding reflection, sometimes they disappear, so that what they are reflecting emerges. And on approaching them, inevitably it is our own image that we see.

Philippe Pasqua. Olive Tree. Chrome Plated Bronze.
265x160x150 cm. 2017



Philippe Pasque. T-Rex.
Chrome Plated Polymer.
150x300x110 cm. 2017

Philippe Pasqua. Olive Tree.
Bronze. 180x165x120 cm. 2017

Pasqua's monumental sculptures permanently adorn the streets of Paris and were exhibited in the 53rd Venice Biennale.
Pasqua has exhibited in several museums to great acclaim, including his retrospective at Ahlers Foundation (Hanover, Germany, 2010), "Painting and Drawing" at the Moscow Museum of Modern Art (June 2010) and the monumental show "Boarderline" at the Oceanographic Museum of Monaco (2017). Pasqua is represented by Zemack Contemporary Art Gallery.

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Martin C. Herbst.
Hidden Treasure 68.
Oil on Crumpled Mirrored
Aluminium. 135x180x62 cm
(Detail)

MARTIN C. HERBST

Martin Herbst. Hidden Treasures.
© Zemack Contemporary Art.

Martin C. Herbst (b. 1965, Salzburg) made his international breakthrough with his series Spheres, which he presented for the first time at Art Basel Miami Beach in 2007.
In January 2018, Herbst had his first exhibition at Zemack Contemporary Art in Israel which included two series: Spheres and Hidden Treasures.
Spheres consisted of mirror-polished stainless-steel sculptures. Half of the sculpture remains bare metal; a convex mirror displaying fascinating reflections of the surrounding space. The other half reflects an oil painting painted directly on the stainless-steel itself. The paintings are of expressive figurative subjects. In this strikingly natural symbiosis, painting factually and virtually conquers the 3rd dimension, fluctuating and offering multiple points of view.
Resting simply on the floor without a base, the spheres can be turned in any direction. The faces painted upon them can be looked at from a variety of perspectives,

Martin C. Herbst.
Hidden Treasure 68.
Oil on Crumpled Mirrored
Aluminium. 135x180x62 cm

whereby their expressions seem to change according to the beholder's standpoint.
In Herbst's Hidden Treasures series, the painted image is sometimes only visible in its reflection. This series forces the beholder to view the faces primarily in the reflections created by the complex deformations and folds of the aluminum upon which they are painted. On account of the bends and irregularities of the mirrored surface, they appear distorted and animated. The physicality of the painted surface becomes immaterial, enabling the normally static and unchanging medium of painting to advance into
a mutable, dynamic dimension.
In a reflection on Vermeer, the curves and bends of the support also open up unexpected perspectives.

Martin Herbst. Hidden Treasures.
© Zemack Contemporary Art.

Martin Herbst. Hidden Treasures.
© Zemack Contemporary Art.

Martin.C.Herbst. Sphere Installation. © Zemack Contemporary Art.

There is only a single standpoint from which the famous face of the Girl with the Pearl Earring is “right”. When the beholder moves, it begins to stretch, condense or dissolve. Martin C. Herbst pushes the limits of traditional painting. Most of his delicately executed paintings expand to the third dimension without denying their two-dimensional origin. over the last decades, he devoted his attention, more or less exclusively, to the human image. His work demonstrates an innovative and unconventional approach to the portrait and to painting in general, which the artist liberates from its bondage to the two-dimensional surface, conquering the third dimension.

Herbst has shown extensively around the world including solo exhibits in New York, Miami, Toronto, Barcelona, Amsterdam, Budapest, Vienna, Basel, Düsseldorf. Herbst is represented by Zemack Contemporary Art

Martin Herbst. Sphere V42. 2018. Oil Lacquer on mirrored polished stainless steel sphere.

Martin Herbst. Sphere Lena 18. 2017. Oil Lacquer on mirrored polished stainless steel sphere. 60 cm diam

Martin Herbst. Sphere V40. 2018. Oil Lacquer on mirrored polished stainless steel sphere.

Z

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Carole Feuerman with Monumental Bronze Survival of Serena

CAROLE FEUERMAN

Carole A. Feuerman. Miniature Quan (Swarovski). 2017

Carole Feuerman (b. 1945, Connecticut, US), is recognized as one of the world's most renowned hyper-realist sculptors since the 1970s. Together with sculptors Duane Hanson and John De Andrea, she was one of the three leaders that started the hyperrealist movement in the late 1970's. Her work explores classicism, while presenting common themes that occur in our everyday lives.

The sculptures tell powerful stories of experiences the artist has encountered in her own life, presenting their universality and her feelings regarding them. Evoking inward emotions, Feuerman invites the spectator to identify with the narrative they see before them. Her prolific career spans across four decades in which she has pioneered new approaches to sculpture. She is the only figurative artist to hyper-realistic paint bronze for outdoor public art, painting bronze to look like flesh, and the only sculptor to install these painted bronze sculptures in water.

Feuerman's approach to depicting the human form is full of the care and intensity reminiscent of Bernini's marble sculptures in the late Renaissance. Nail beds are imperfect, the bottoms of feet naturally wrinkled, and the skin is tanned and covered in strikingly realistic water droplets. The intense physicality of her work acts as a vehicle for more nuanced investigations into human emotions and psychology.

The success of each of Feuerman's works hinges on the believability of it. It is quite easy to stand in front of the artist's work and shift our sense of reality. When the physical materials of the artwork, the resin, the bronze and the paint and lacquer are perceived as nothing other than skin and flesh, what we are left with is the truth, the psychological story of each figure.

Feuerman herself maintains the populist focus by portraying ordinary people in everyday situations - a woman in an inner tube at the seaside, or a child playing baseball - thus making her work instantly accessible. Noted in particular for her images of swimmers, she possesses an uncanny ability to recreate the optical illusion of water droplets and perspiration on a human body.
All this requires an outstanding skill in figure drawing, rigorous attention to casting, and a talent for breathing life into her models through the meticulous rendition of wrinkles, freckles, pores, lips, teeth, eyes, hair, skin color and other features.

Table Top Bibi on the Ball. 2018.
Oil on Resin.61x46x33 cm

CAROLE FEUERMAN

Carole Feuerman. Contemplation.
Laquer on resin with Swarovshi crystal
cap. 106.7x86.4x55.9 cm

Feuerman has been honored with nine solo major museum retrospectives to date. Her work has been showcased in numerous exhibitions including the Venice Biennale, the State Hermitage, the Palazzo Strozzi Foundation, the Kunstmuseum Ahlen, the Archeological Musei di Fiesole, and the Circulo de Bellas Artes. She won first prize at the Austrian Biennale, the Florence Biennale, the 2008 Olympic Fine Art Exhibition, best in show at the Beijing Biennale, and best in the show at the Save the Arts Foundation as Museum's Choice. She has also won a Peabody. One of Feuerman's most recognizable pieces, "The Golden Mean", can be seen in the Riverfront Green Park overlooking the Hudson River and is owned by the City of Peekskill in NY. Her "Monumental Double Diver" is owned by the City of Sunnyvale in Silicon Valley, California. Her sculptures are included in the permanent collections of 19 museums, and the selected private collections of the Emperor of Japan, President William Clinton, Norman

Miniature Serena Champagne Gold
Cap. 2017. Lacquer on Bronze
with Champagne Gold Leaf Cap.
25.4x43.18x20.32 cm

Brahman, the Caldic Collection, Mark Parker of Nike and Malcolm Forbes. Feuerman continues her focus on public outdoor sculptures and smaller works for private collections. She lives in New York City and maintains two studios, one in Chelsea and the other at the Mana Contemporary in NJ. On an ongoing basis, Feuerman's work can be seen in selected museums and public and private collections worldwide. She is represented in Israel by Zemack Contemporary Art Gallery.

Mini Quan Swarovski Crystal Cap. 2017. Oil on Resin with Champagne Gold Accents and Swarovski Crystal Cap. 11x11x7cm

Z

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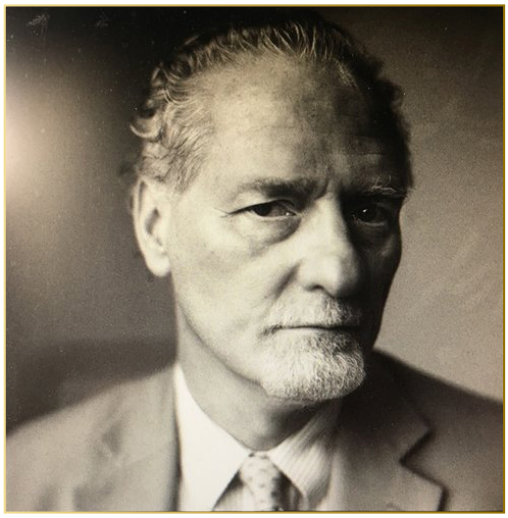
"If you choose your subject selectively - intuitively - The camera can write poetry"
- Harry Callahan

RAY PFEIFFER



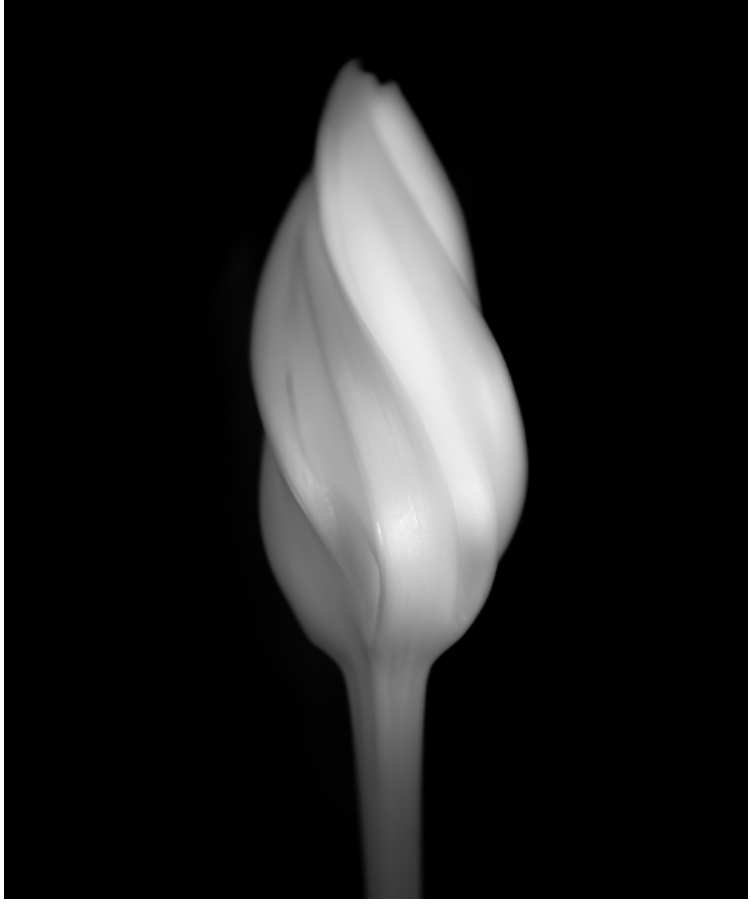
Ray Pfeiffer is a Visual Anthropologist based in Raleigh, NC. Rather than use words, he creates images to illustrate an idea, or create a narrative for the viewer to follow. When not searching for stories to tell, Pfeiffer has guest lectured and taught photography and understanding creativity for many educational and civic groups.

Ray is a completely self-taught photographer and has traveled throughout North America documenting events and special occasions for discerning clients for more than 25 years.

In addition to serving on the Board of Directors of the International Association of Panorama Photographers, he is also the moderator for the photographers' forum at Visual Art Exchange, as well as an executive team member for the annual Click! Photography Festival. He also bakes great cookies.

"For me, music and photography have always been inextricably linked. Artists use both forms to elicit feelings, narrate stories, or otherwise express the inexpressible.

This idea was stated quite succinctly by Graham Nash, who once observed: "To me there's absolutely no difference between photography and music. After all, I'm just playing with frequencies: light or sound."



> Like many photographers, I fell under photography's hypnotic spell in the days when film still ruled, transfixed by the alchemy of a print as it appeared in the developer.

Website: www.pfeifferphoto.com
email: rpstudioart@gmail.com

M Y ROYAL RABBIT L I F E STORY

THIS IS THE STORY BEHIND THE CREATION OF MY UNIQUE ROYAL RABBIT ART SCULPTURES.

\\Black king K8 e01. aluminium casting. limited edition 1\150. 350 cm h.

This is the story behind the creation of my unique Royal Rabbit Art sculptures.

The Royal Rabbit was born from my inspiration for a better world, one filled with Love and empathy, humor, consideration and kindness. When a Royal Rabbit joins your life, first and foremost, you enjoy an artistic work of symbolic philosophical value. By nature, the Royal Rabbit needs human connections, and to be surrounded by friends and family. It is a loyal, social, sensitive creature, an excellent communicator, and it deeply loves its environment. It is intuitive, creative and passionate - and it symbolizes everything that is aesthetic and beautiful in our world.

It can provide pleasure, love, compassion, richness and humor to whoever chooses it as a true friend.

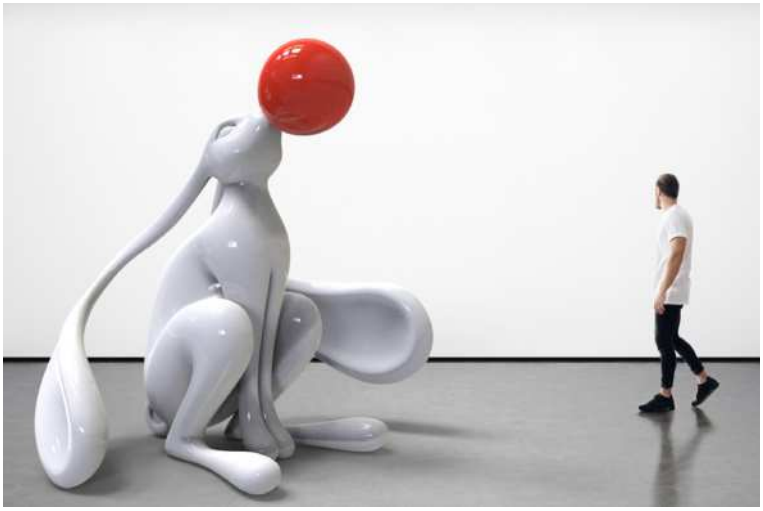
When considering how to coordinate between the Royal Rabbit's purpose and its artistic-visual experience, I produced a broad range of visual textures and colors.

For me as an international creator and artist, the Royal Rabbit is my way of spreading joy and love to the world, and saying thank you for all that is good and beautiful. My wish is that every time you look at the Royal Rabbit, it will inspire you in every good way, and you will fall in love with it yet again as a symbol of an artistic cultural value expressing happy relationships, joy and love.

Zvika Horesh is an international Visual artist and a multidisciplinary designer. Among his works are creative spaces designed both in Israel and abroad, along with world-renowned artwork receiving recognition from collectors and art aficionados.

Horesh is in the art field for over 20 years and his work is presented in galleries and art fairs across Israel. He believes in art without limits and definitions, emphasizing free expression of an inherently instinctive world. His artwork is characterized by a multicolored and multilayered expressive style, mostly exploring optimistic paintings that express a variety of genres such as pop-art, street-art, abstract and figurative art.

\\Golden dreamers with balls s8 e01. aluminium casting. limited edition 1\150. 350 cm h.



\\White dreamer with red ball s8 e01. aluminium casting. limited edition 1\150. 350 cm h.

Horesh operates in a variety of art fields - including drawing, collage work, photography and media mixing, and uses mixtures of materials, colors and textures in his work.

As a creative, pragmatic artist, Horesh presented his work in solo exhibitions in China as a formal representative of Israel. The International Art Market magazine had chosen Zvika to be in its list of 45 artists that are worth knowing and following. The magazine is being distributed in 20 countries and reaches the world's most important galleries and art fairs. In 2017, he had a high-profile solo exhibition presented in China named 'RIDE WITH THE WIND' as part of the 25th anniversary of the diplomatic relations between Israel and China celebrations. Forty artworks were presented in Redtory, an art complex in the city of Guangzhou which is considered to be among the top art facilities in the contemporary art scene of the East.

Horesh has a unique connection with China, where his broad involvement spans also to the development of a leading network of educational centers across the country. JEWISH INTERNATIONAL EDUCATION HAMOOD-is the name of the educational network offering quality education for toddlers, empathizing Israeli core values. Horesh accompanies these projects from initial stages and development of branding plans, through the architecture and design of the study environments, to the design of students' syllabus. He provides the network with sources of inspiration while developing tools for creativity cultivation via artistic work.

\\White dreamer with velvet ball s8 e01. aluminium casting. limited edition 1\150. 350 cm h.

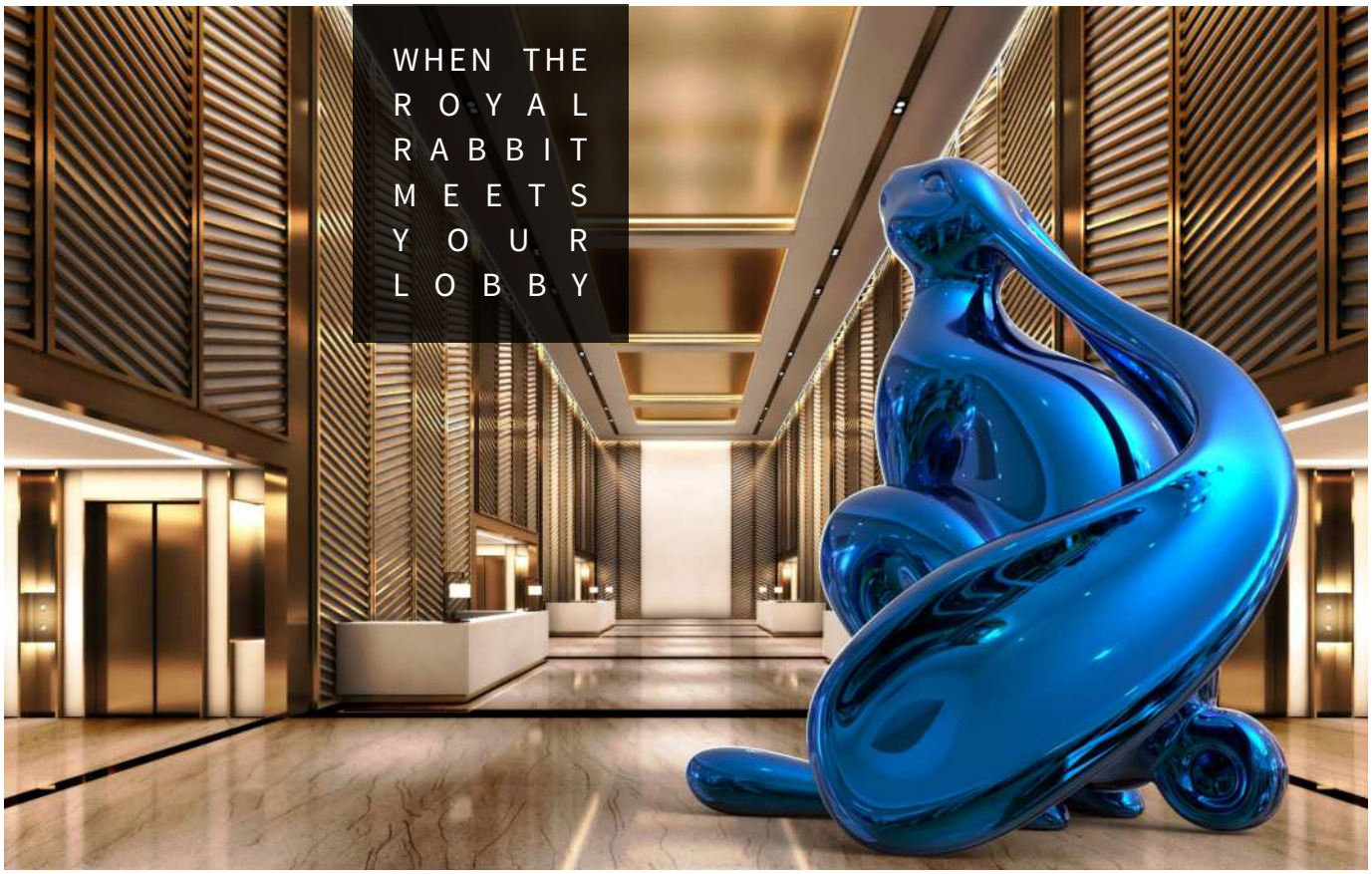
Horesh is known for developing large sculptural models that are humorous and inspirational, designed to be incorporated into the public space both in Israel and abroad. He is intensely driven by the power of his faith in art as a meaningful and fundamental value in the experience of life and the environment. His project, “THE ROYAL RABBIT”, expresses a creation dealing with the acknowledgment of good, joy and inner happiness, making art accessible to everyone by manner of experience.

Horesh owns a multidisciplinary studio, CREATIVE HOUSE, that constitutes as a leading force of inspiration in his field. The studio incorporates content worlds of art, image, aesthetic and contemporary design.

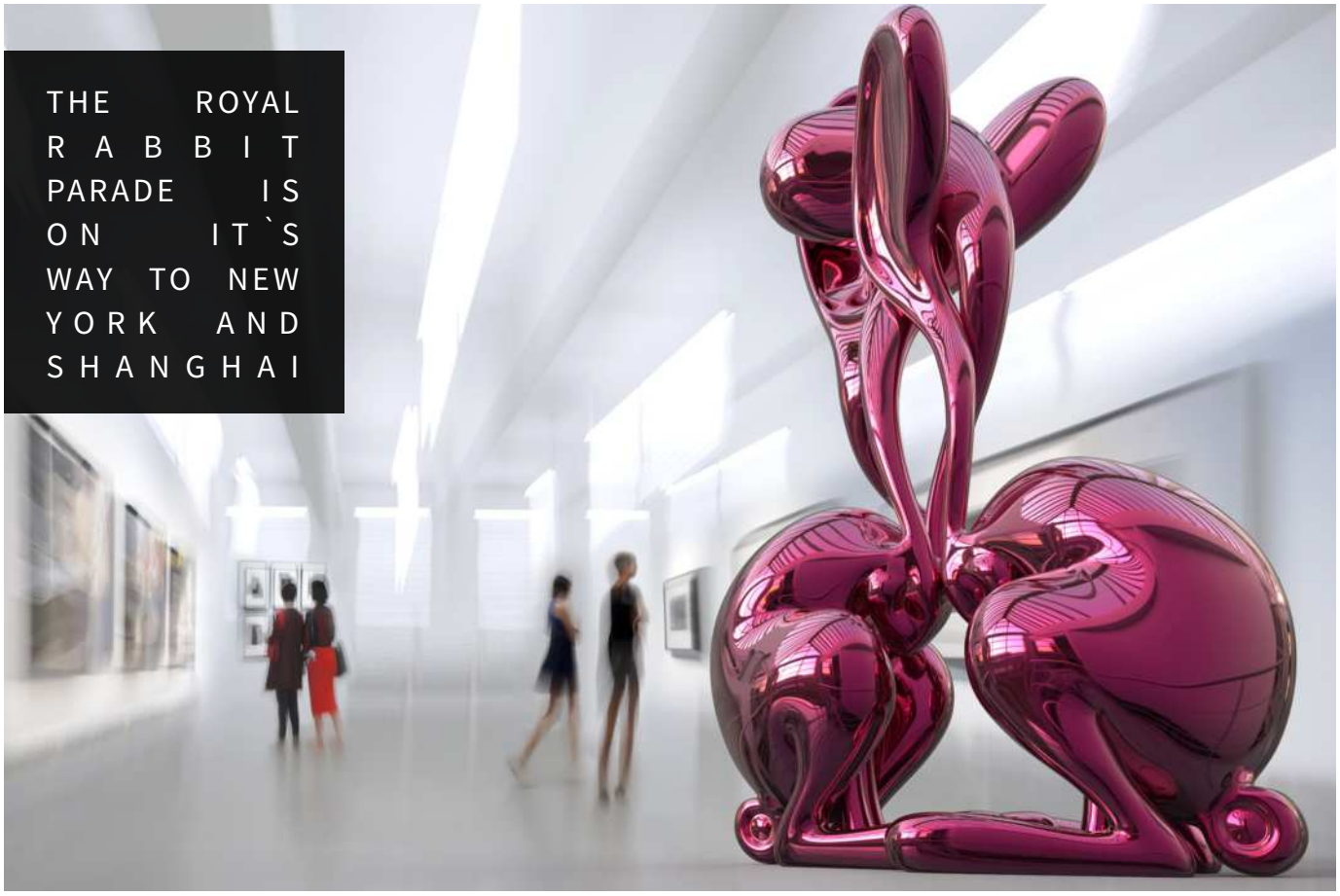
\\Textured metalic Kings series E01. aluminium casting. limited edition 1\150. 75 cm h. ▲

"I BELIVE THAT MY ROYAL RABBITS WILL BRING JOY TO EVERY HOUSE IN THE WORLD"

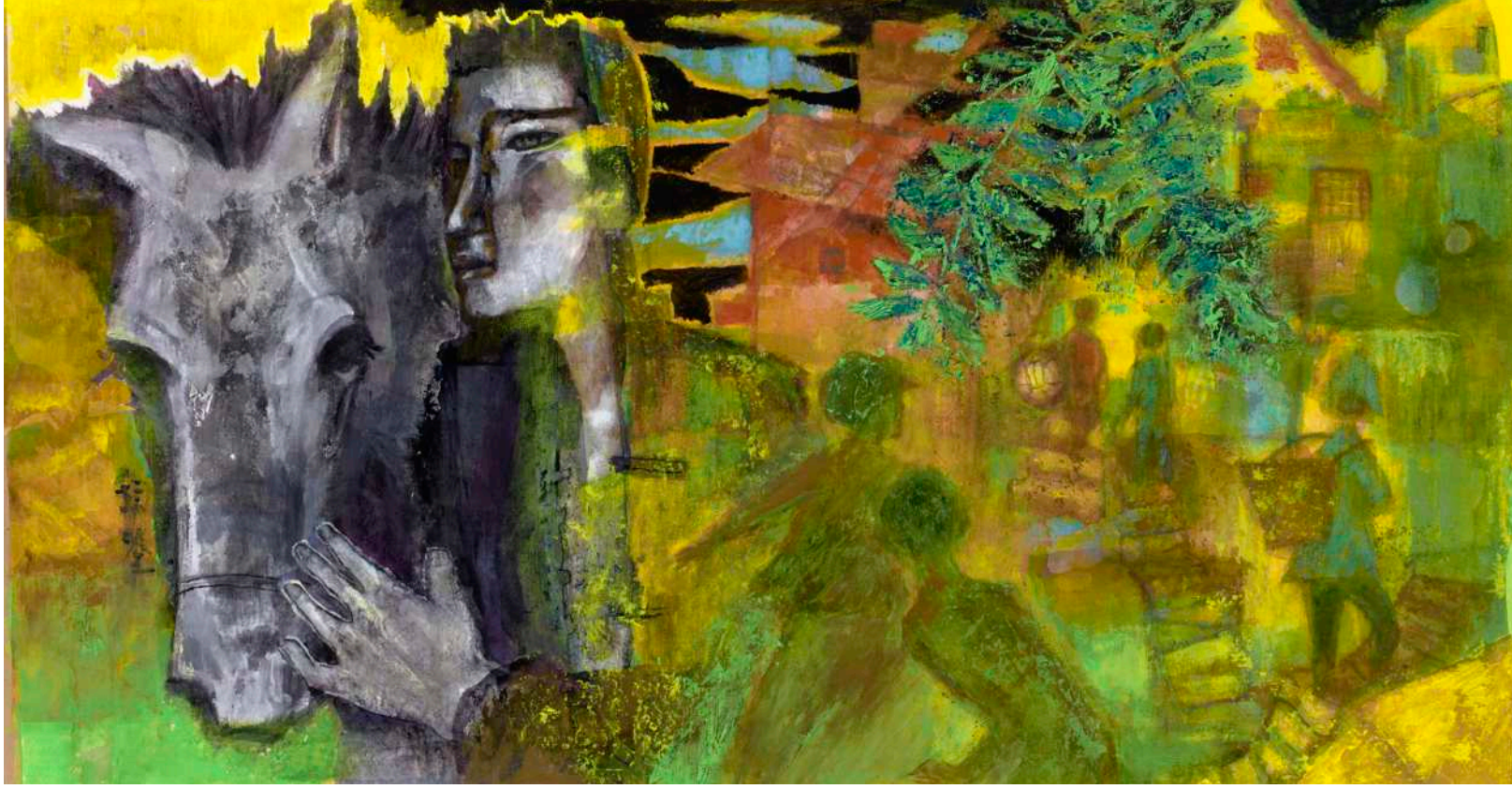
\\Textured metalic Kings series E01. aluminium casting. limited edition 1\150. 350 cm h. ▼



\\Blue Dreamer S8 E01. aluminium casting. limited edition 1\150. 350 cm h. ▲\\Magentic Lovers E01. aluminium casting. limited edition 1\150. 350 cm h. ▼



QUAN SUN



Quan Sun

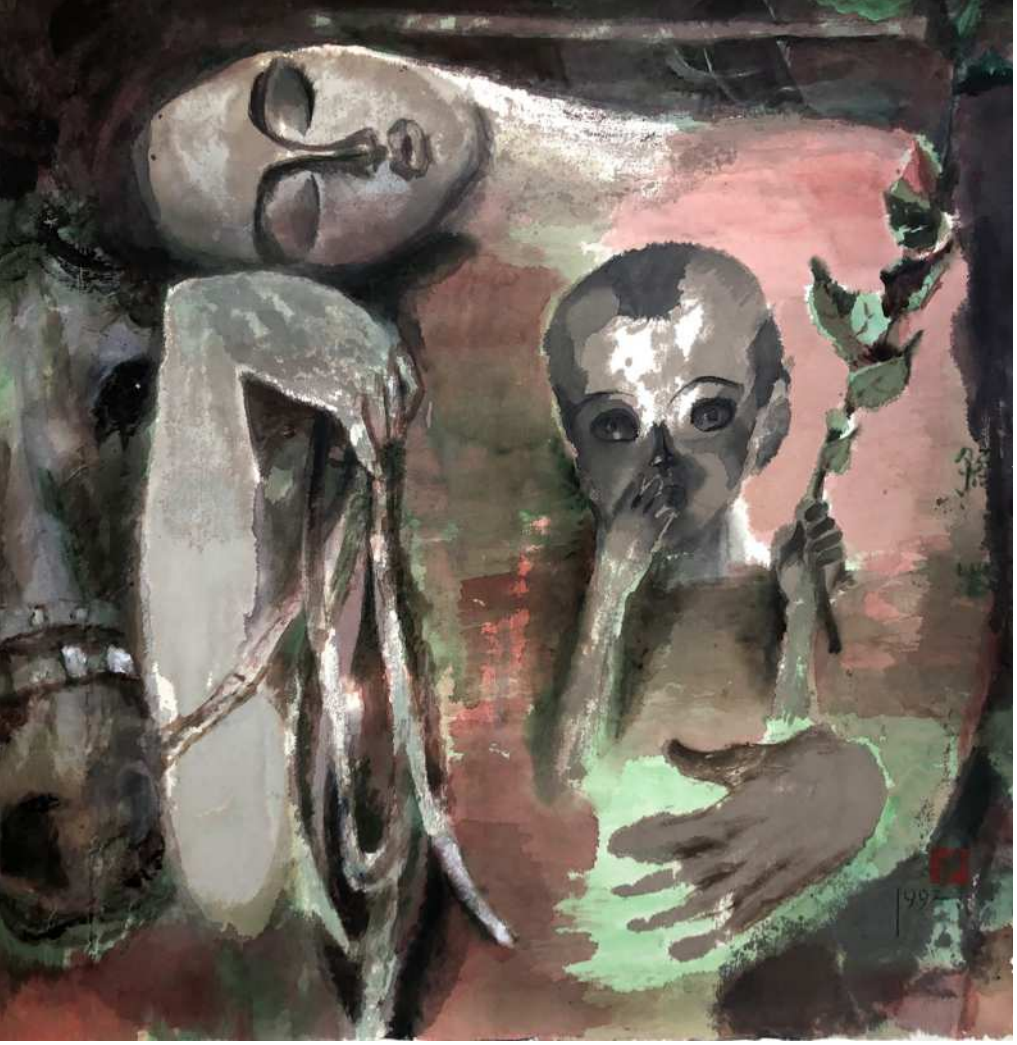
Left Page: The Past is Over.
Acrylic and Ink on Paper.
98x66 cm. 1994

Top: Telling Old Time Stories.
Acrylic and Ink on Paper.
42x76 cm. 2010

Quan Sun's life story has been and will always be about art. It is impossible to separate her life from her work and her heart from her art. Quan Sun was born in 1942 in Shanghai during the Japanese-Chinese War. Her father was a famous chemist who brought the first nylon to China after getting his Ph.D. in Germany. Quan Sun's mother traveled the South Sea at a young age to become a principal at a university in Malaysia. She would later return to China and give up her career and gold to sponsor her husband's career while raising their children.

As the youngest of five children, Quan Sun grew up surrounded by nannies, drivers, and cooks. She was often picked on by her older siblings and accused of being a spoiled baby. So instead of going to school, she would often stay home and pretend to be sick. Instead of resting, she would use this time to draw and began her lifelong love of art. She insisted that instead of taking care of her needs, everyone around the house would allow her to sketch them. It became evident at this time that her passion was for art and that she would pursue the life of an artist.

Quan Sun's artistic pursuits were soon recognized and supported by her parents, which led her to the most authoritative art university in China - The Central Art Academy of China. Then, after the cultural revolution erupted in 1966, she and her classmates were sent down to



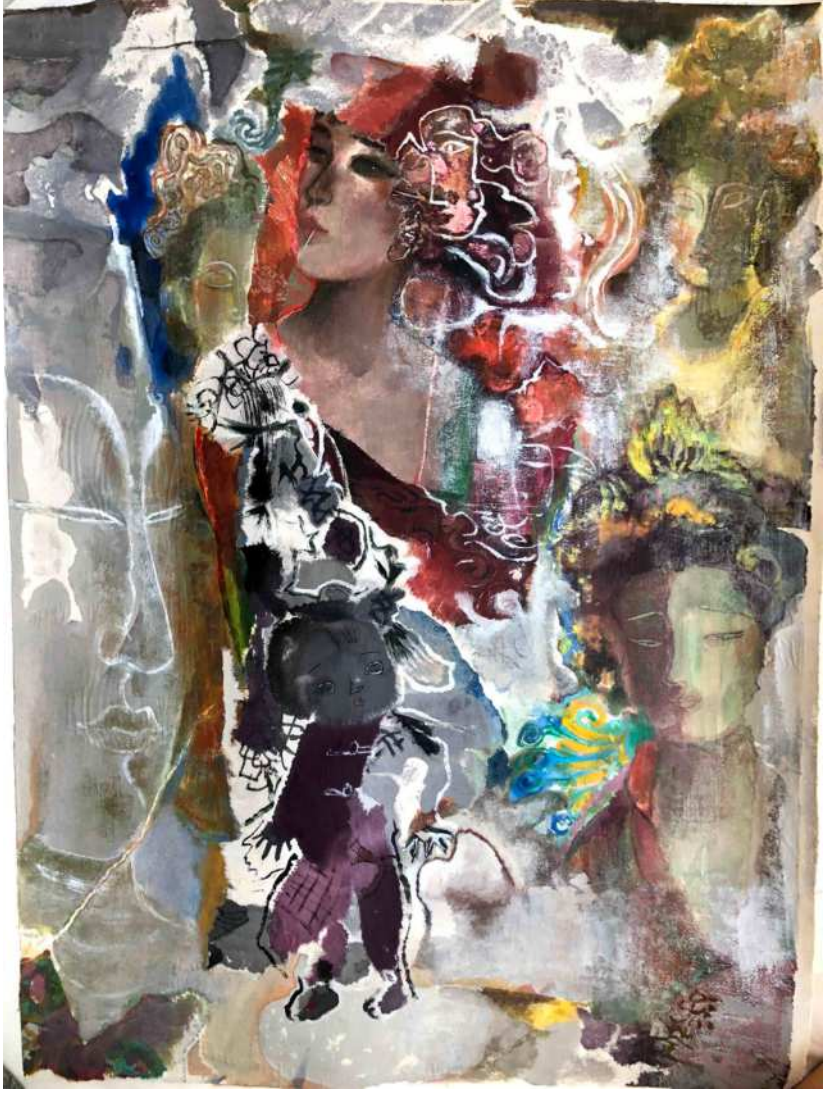
the countryside for military training. During these six years of hardship in the beautiful rural landscapes of China, the blossoming artist Quan Sun was inspired. This experience would become formative for her style and still one of her favorite subjects to paint. She painted farmers, animals, villages, and the simple yet harsh way of life outside the city. During this time, she met and wed a very talented young soldier, Hu Shi. He would become one of China's most influential artists of his time and was later called "the Picasso of the East."

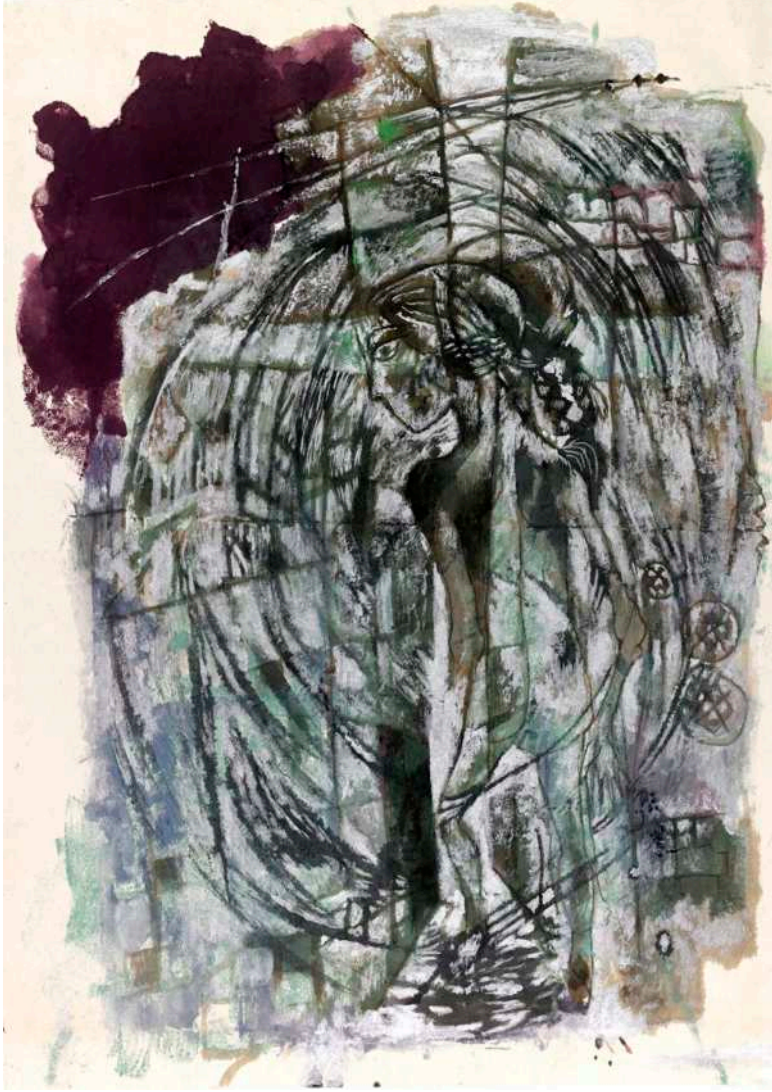
Like her mother, Quan Sun sacrificed her own passions and dreams to support her husband's artistic pursuits at an early age. During their marriage of fifteen years, she served as Shi Hu's teacher and artistic advisor and did not paint a single piece of her own. Her solo work did not begin until 1985, after the divorce from Shi Hu. In 1990 she moved to the United States with her second husband, Paul Lin, and her daughter, Lei Shi.

Not only did her reclusive personality serve her art well with a constant focus, but it also allowed for her to accrue an entire collection to be discovered and appreciated for years to come. The time for Quan Sun to come firmly to the attention of the art world has come.

Top: The Son. Acrylic and Ink on Paper. 70x70 cm. 1992

Left: The Hawk Catches The Chicken. Acrylic and Ink on Paper. 70x70 cm. 1993





Using both watercolor and inks on special Xuan paper, a traditional paper which has a translucent quality, Quan Sun has invented an entirely personal style, where allegory, color and construction blend together to transcend reality and accentuate accentuate the vision of the painter.

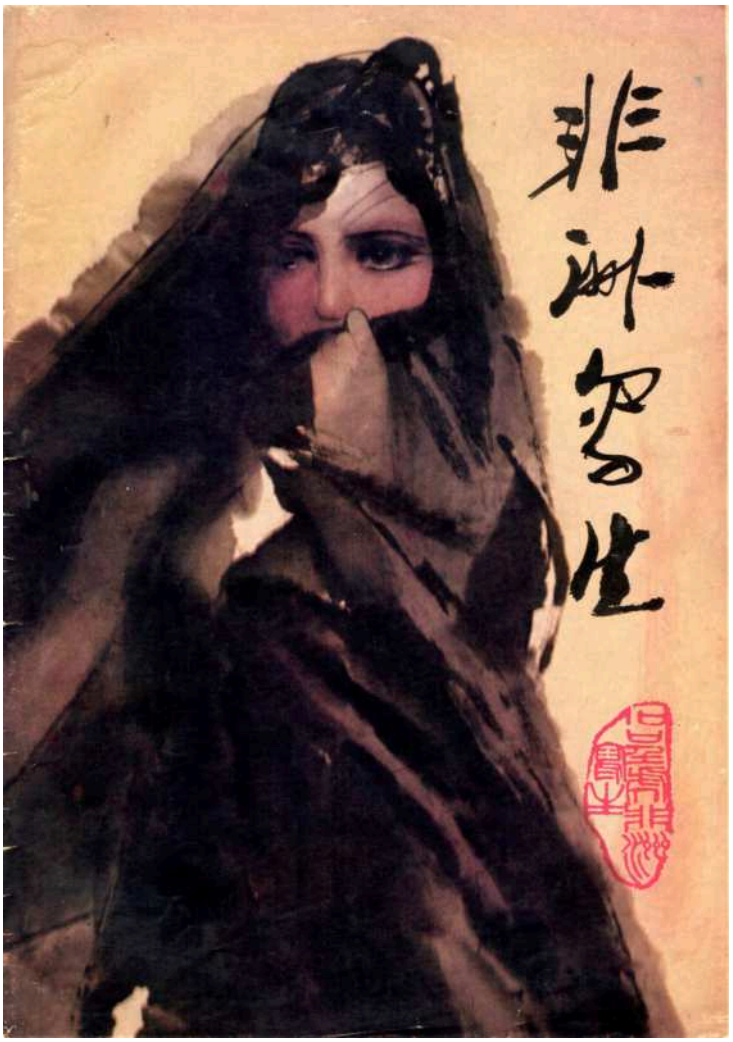
Top Left: Without A Trace. Acrylic and Ink on Paper. 73x53 cm. 2007

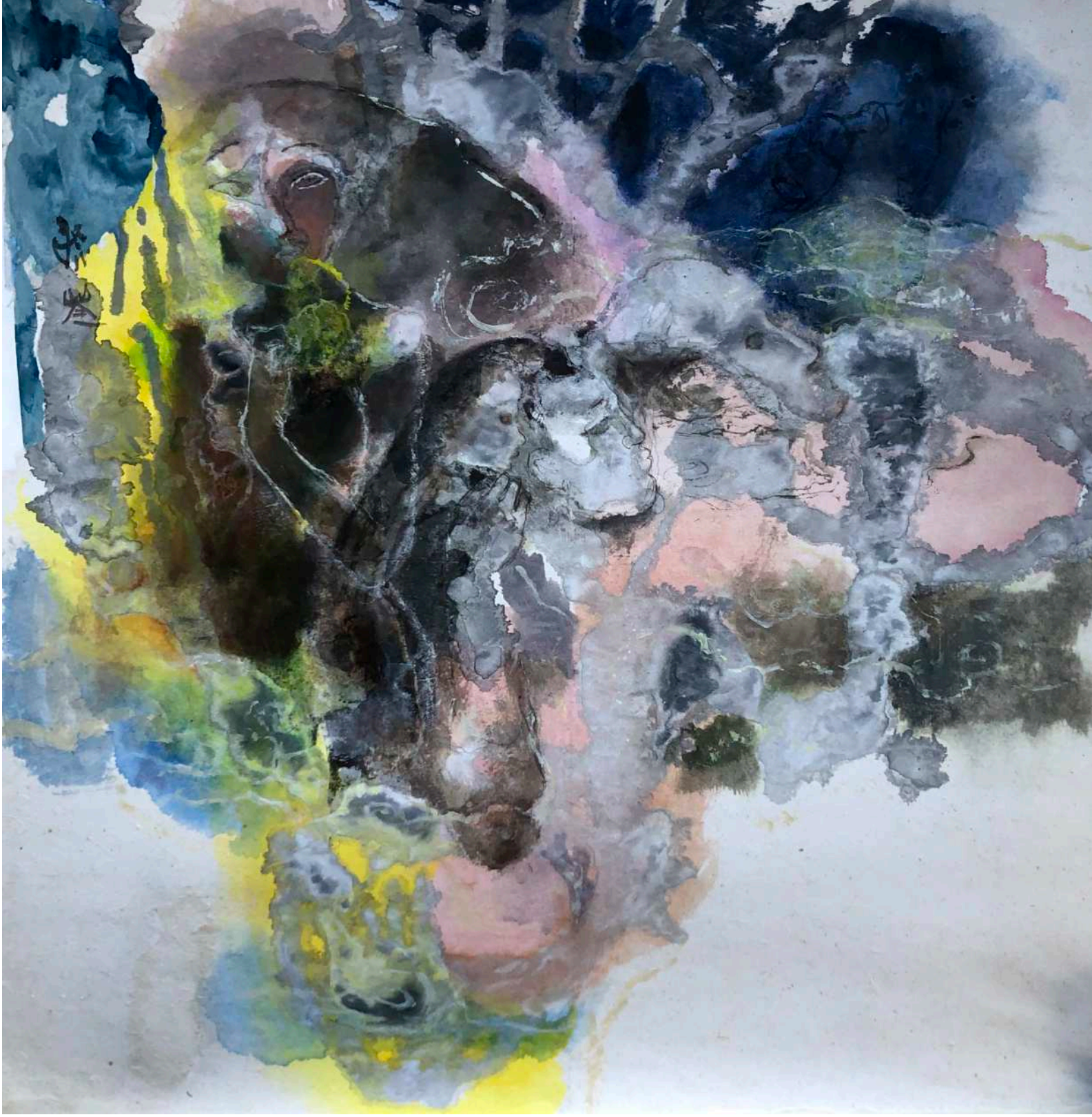
Top Right: Seeking The Way Home. Acrylic and Ink on Paper. 69x50 cm. 1996

Right: Black Typhoon. Acrylic on Canvas. 61x76 cm. 2010

Playtime. Acrylic and Ink on Paper. 69x45 cm. 2010

Lady Shepherd by Hu Shi. Ink on Paper. 1978





Sacred Words. Acrylic and Ink on Paper.
66x61cm. 2008

QUAN SUN

email: quansunart@gmail.com

Pako Campo in the studio. #NovaY. Acrylic on Canvas. 195x97 cm.

PAKO CAMPO

" Art doesn't follow the water stream, but fight against it"

Hong Drone #3. Acrylic on Canvas. 90x90 cm. 2017

Pako Campo is an artist from Cenicero (La Rioja), Spain. He is one of the most acclaimed artists of his region. La Rioja is a beautiful, well-known land in the north of Spain. It is famous because of wine, art, and for being the place where the Spanish language was born.

From school, he highlighted winning several drawing competitions, so he began to receive painting lessons at 8 years old by the hyperrealist painter Rafael Jiménez.

He also received classes at the Faculty of Fine Arts of the University of Salamanca, although he personally considers himself a self-taught professional.

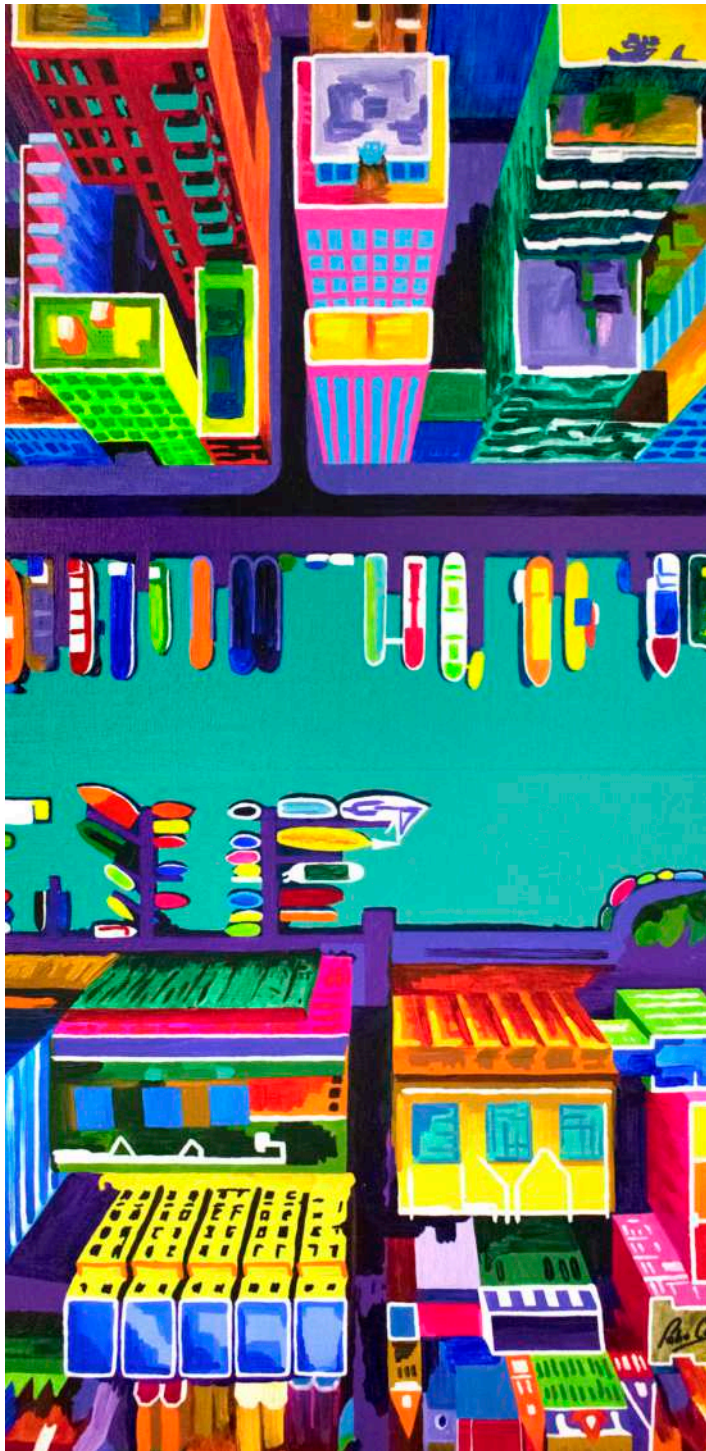
Pako Campo participated in his first collective exhibition of Fine Arts in 1990, when he was only nine years old. Since then, he has participated in more than 40 exhibitions of Fine Arts.

In addition, in the last two years, he has participated in five exhibitions in Madrid and three in New York.

Pako has received several awards, like the Arts Award of the Riojan Center of Madrid (Spain) or the Raffaello Art Prize in Bologna (Italy).

His style can be defined as colorful, energetic, and expressively daring. His subject matters are cities or urban landscapes. He likes to take saturated and contaminated cities, places that have become anodyne and overcrowded over the years, to embellish them with vivid colors.
Color is used here as a symbol of beauty and diversity, in opposition to the functionality and consistency of today's big cities.
In the last ten years, he has expanded his skills in digital arts, with a specialization in photo compositions, surrealist photography, and conceptual portraits. Thanks to those skills, he has enjoyed being in charge of graphic art for many shows, films, and brands.
His visual art seeks to explore the range of feelings that all human beings handle. He is responsible for translating intangible concepts into visual elements in the search for connection and direct interaction with the viewer.
Pako Campo is currently working in the diffusion of his art all over the world, and his works can be found in several art collections and museums in Europe, America, and Asia.

Campo enjoys professional exchange or collaboration with any kind of artist or art world professional. He is always delighted to start new projects that mutually enrich their artistic abilities.



- Top Left: Hong Drone #I. Acrylic on Canvas. 90x90 cm. 2016
- Top Middle: Rainbow Empire. Acrylic on Canvas. 90x90 cm. 2015
- Top Right: Hong Drone #2. Acrylic on Canvas. 90x90 cm. 2017
- Right: Westerdok. Acrylic Diptych on Wood. Two Pieces of 30x 30 cm. 2018

PAKO CAMPO

VISUAL ART

Visual Art. Bulv. Digital Art. 2018

Visual Art. Multiple. Digital Art. 2015

Visual Art. Shine In The Dark. Digital Art. 2015

Visual Art. Art Blurred. Digital Art. 2018

Visual Art. Fury. Digital Art. 2018

In addition to his artworks in acrylic, Pako Campo is working on several series of visual artworks together with photographer Pablo Peña. On these pages, you can see several artworks of "Human feelings." This series is in the search to express visually complex feelings of the human being. For this purpose, the artist's own image is used in long experimental photography sessions. Subsequently, Campo digitally processes the image without any limits or complexes. His work breaks with simplistic interpretation schemes and delves into strong and attractive concepts from the aesthetic point of view. It is not only the artist's hand that creates but the artist himself, who transforms himself and creates with his body and image the reality he perceives.

Visual Art. Consciousness. Digital Art. 2019

Visual Art. Bloody Velvet. Digital Art. 2015

Pako Campo has showcased these works and his new acrylics on canvas at Artexpo NY 2019, which took place at Pier 90 in Manhattan, April 4th to April 7th. It is the third consecutive year in which Pako Campo participates in Artexpo NY, always brilliant results. In 2017, his work Hong Drone I became part of the funds of a New York Museum. In 2018, he participated as the only independent Spanish artist. In addition, his work #NovaY was chosen by critics as the best artwork of the show.

In the 2019 edition, you could meet him and his art in booth #273, in the central corridor of the show

In addition to showing his art in several art fairs and exhibitions worldwide, Pako Campo develops an intense work spreading his art in the internet. His posts are published daily on the blog of his website and shared on several social media networks. His Instagram, Facebook, Linked In, Pinterest, Twitter, YouTube, and Vimeo profiles accumulate more than 100K followers. His Vimeo channel videos have been played more than 250,000 times. The time-lapse video of his artwork #NovaY can be considered viral since it has more than 100K views. We encourage you to follow him in any of these networks searching @pakocampo

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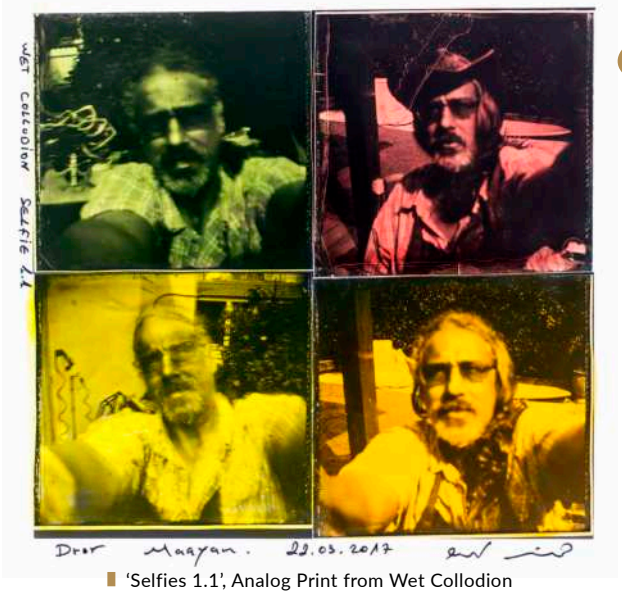
Edelists, Tintype, 30x24 cm, 2018

DROR MAAYAN



'Selfies 1.1', Analog Print from Wet Collodion Negatives Painted By Hand, 30x24 cm, 2017

"My is my way of life, my identity, my native tongue.

I am a painter and photographer born and raised in Israel. I exhibit extensively and work with academic, public, and private institutions. I was always intrigued by material art emerging on different surfaces and textures, changing and deteriorating, and eventually dying and disappearing. Naturally, graffiti became a subject of my interest, and I started to document them around the world twenty years ago. In 2011 my photographs of the graffiti on the Israeli-Palestinian separation barrier, taken as a part of an international project, were published as a book, 'Facing the Wall' (Walther König, Köln).

For over two and a half decades, I worked with the most advanced digital cameras. Then, several years ago, I discovered alternative photography.

I moved back to 19th-century photography techniques and was completely captivated by the possibilities they

Anze Holding His Portrait, Analog Print from Wet Collodion Negative, 80x65 cm, 2016

LOVE, Tintype Painted By Hand, 16x12 cm, 2016

revealed to me. Recently, I opened the first and only natural light "Victorian" studio in Israel.
Everything about these old photographic techniques is physical and sensible. They involve your total self; to be at one with the world around you, the real material world. To explore matter, textures, human senses, light, and darkness. Endlessly. There is a Sisyphean precision in staging the composition or recognizing it in the field, focusing on every small detail. The smell, the touch, the dirt, and the magical mixture of different chemicals coalesce in a miraculous moment when the image finally emerges.
It is sometimes surprising and powerful because it is not perfect. I shoot with authentic antique wooden cameras, big heavy, pieces of art themselves. These relics come to life again in my studio, echoing their former lives and masters. Through their lenses, past and present, like parallel worlds, merge into a new frames, my frames.
It is not my intention to rekindle 19th-century photographic techniques. They are rather a platform, a starting point.

'Israeli Cowboy' Series, Analog Print Painted By Hand from Wet Collodion Negative, 30x24 cm, 2016

I continue working on the plates, manipulating them by hand, by paint and chemicals, by pen, by a sharp tip.
At times, this creates tension between the original photograph and the artistic touch. They are not reproductions of the real world but integrative pictures built of several layers whose interplay reflects my impression of it.

I work in series, though my subjects vary: from portraits and nudes to landscapes and still life. I do not believe in one beautiful perfect frame. I think the power of each frame's beauty is in its imperfection, its own unique character. It is impossible to achieve two identical copies made by hand. The imperfections are born of the process.
The process of creating these photographs is, for me, the process of life. It is always to explore, to tell a story, to make an intimate discovery.

By merging old into new, blurring the line between photography and painting, converting an antique technique into contemporary and up-to-date artistic work, I take my own personal journey by failing or succeeding.

- 'Close up Intimacy' Series, Cyanotype Print, 40x30 cm, 2018
- 'Blue Series', Cyanotype Print, 40x30 cm, 2018
- 'PhotoArcheology' Series, Cyanotype Print, 40x30 cm, 2018
- 'Postmortem' Series, Tintypes Painted by Hand, 30x20 cm, 2018

‘Postmortem’ Series, Tintype Painted by Hand, 30x24 cm, 2018

‘A Journey through England with Kodak Number 2 (1889)’ Series, Analog Print. 25x20 cm, 2017

‘A Journey through England with Kodak Number 2 (1889)’ Series, Analog Print Sepia Toned. 25x20 cm, 2017

‘Close up Intimacy’ Series, Analog Print Painted by Hand, 25x24 cm, 2017

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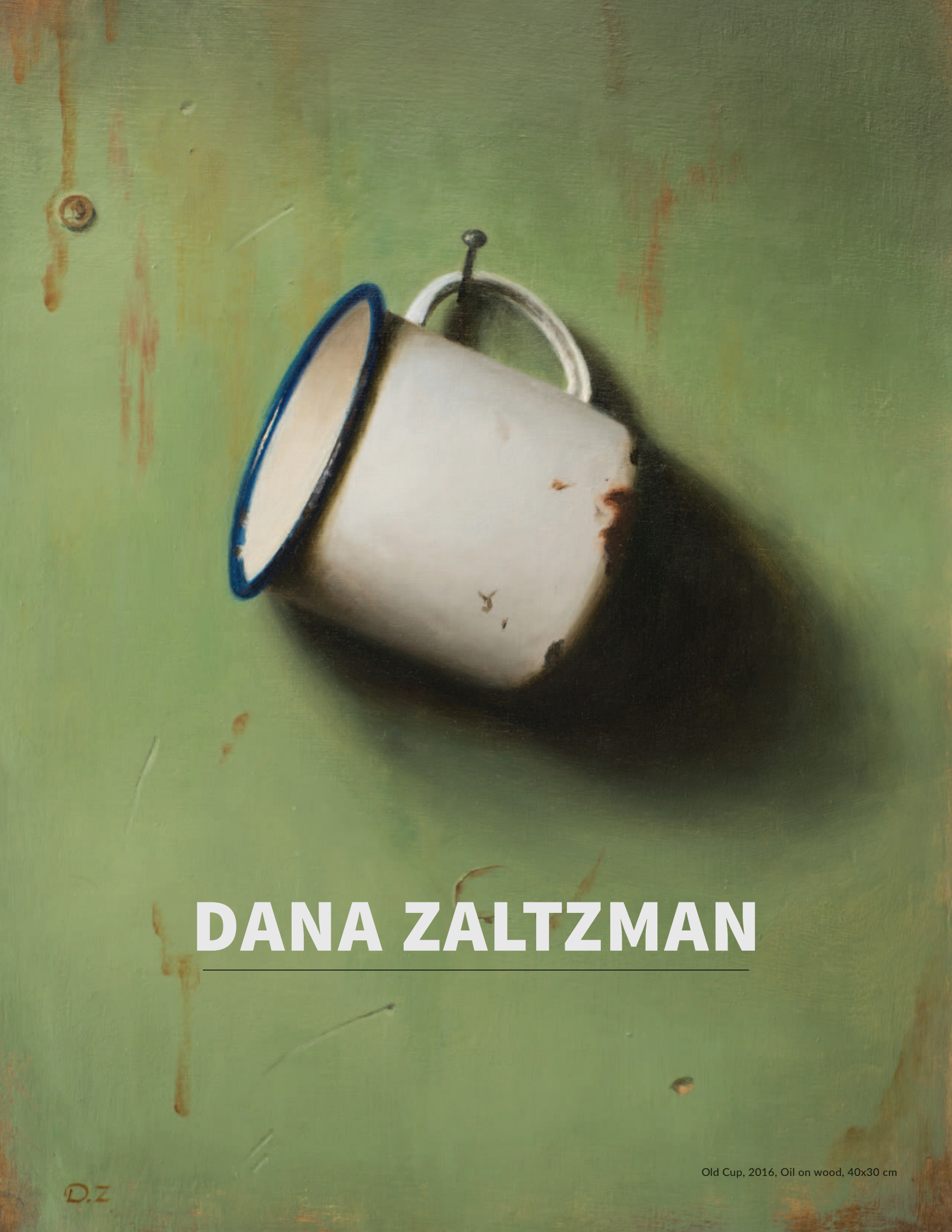

DANA ZALTZMAN

Old Cup, 2016, Oil on wood, 40x30 cm

DANA ZALTZMAN

By Dr. Smadar Sheffi

Self Portrait, 2016,Oil on linen,90x70cm

Dana Zaltzman encapsulates fragments of time, fragile shards in which the awareness of the transient becomes acute to the point of anxiety. She paints scales in painful detail, absurdly weighing feathers, groundsel flowers, or paper bags with metal weights on the opposite weighing pan. The iconography of the "scales of justice" is rooted in Egyptian art. The Book of the Dead describes how the heart of the deceased is weighed on a scale: if the heart is lighter than a feather, the departed is awarded eternal life. Christian iconography depicts the Archangel Gabriel weighing souls on Judgment Day, while medieval painters depicted personified Justice as a blindfolded woman holding a sword and a scale. Dana Zaltzman's paintings of scales, like the majority of her works, are devoid of festive tones but are imbued with sumptuousness and a sense of awe. White feathers are not exotic at all, neither are groundsels, which grow wild, their seeds dispersed with a breath of wind. These items fill the glowing pans of the scale, being weight against iron weights, as if challenging them with a combination of hope, innocence, and despair which seem to arise from Zaltzman's oeuvre – beautiful, painful paintings, with consummate self-awareness. Zaltzman has thus been developing her style in relation to art history and contemporary trends. The paintings feature transparent brushwork that seems to be hovering over the canvas alongside of crisp rendering of objects. One can almost feel the cold metal or the rough surface of the leaves she depicts, as Zaltzman studies the limitations and lies in reflecting realities. Her ability to create the illusion of objects is amazing, but her goal is not "to hold…the mirror up to nature," as Shakespeare wrote in Hamlet, describing acting (and art in general).

Plastic Bag, 2013, Oil on linen, 60x50cm,

Zaltzman has created a “twilight zone” of reality and its near disappearance. It is as if she is beseeching viewers through her scales paintings to weigh the vulnerable and transient as compared to the metal, to delight in earthly beauty, and await Judgment Day.

Dana Zaltzman’s (b. 1982, Israel) quest for art education has taken her on a journey off the beaten path of Israeli art. While she was an art student at the Tel Hai Academic College, Zaltzman was studying figurative painting in the private studio of Amir Nir on Kibbutz Hagoshrim (2005- 2007). She then traveled to Norway to study with Odd Nerdrum, an artist whose works are greatly impacted by Rembrandt and Caravaggio, offering a renewed observation of kitsch. Zaltzman then traveled to Florence to study at the Florence Academy of Art (2009-2012), an American school in Italy, continuing the tradition of 19th century French academic painting.

Top: Home, 2016, Oil on Linen, 70x140cm

Top Left: Onion, 2016, Oil on wood, 20x30cm

Left: Cartons,2016, Oil on Linen, 108x91cm

Scale and Feathers,2016, Oil on Linen, 56x46cm

Scale and Ropes, 2014, Oil on Linen, 60x50cm

Paper Bag, 2015, Oil on Linen, 40x30cm, Private Collection

Blue Case, 2013, Oil on Linen, 65x110cm

Scales and Groundsels,2013, Oil on Linen, 60x80cm

Fan and Groundsel, 2013, Oil on Linen, 55x70cm

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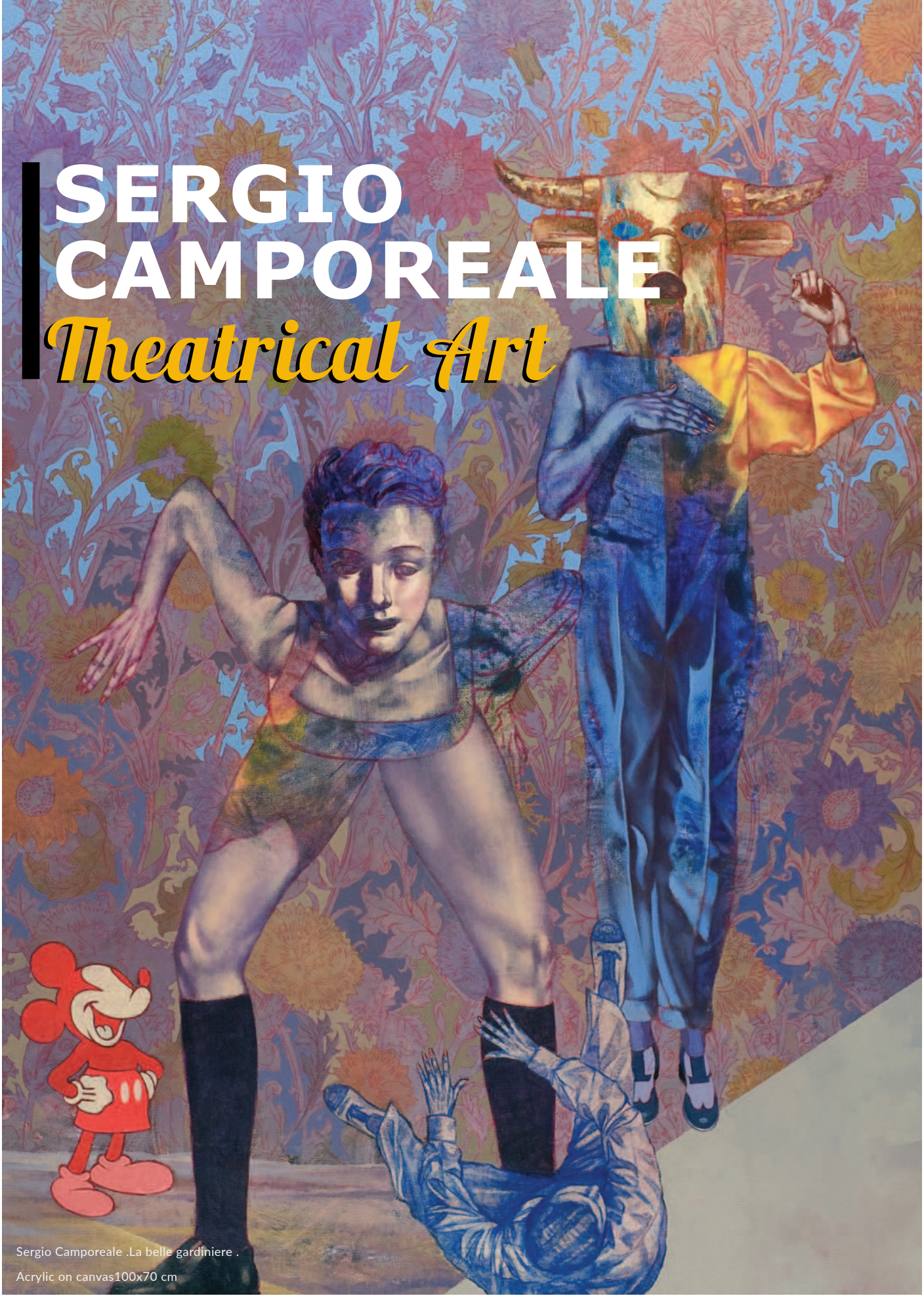
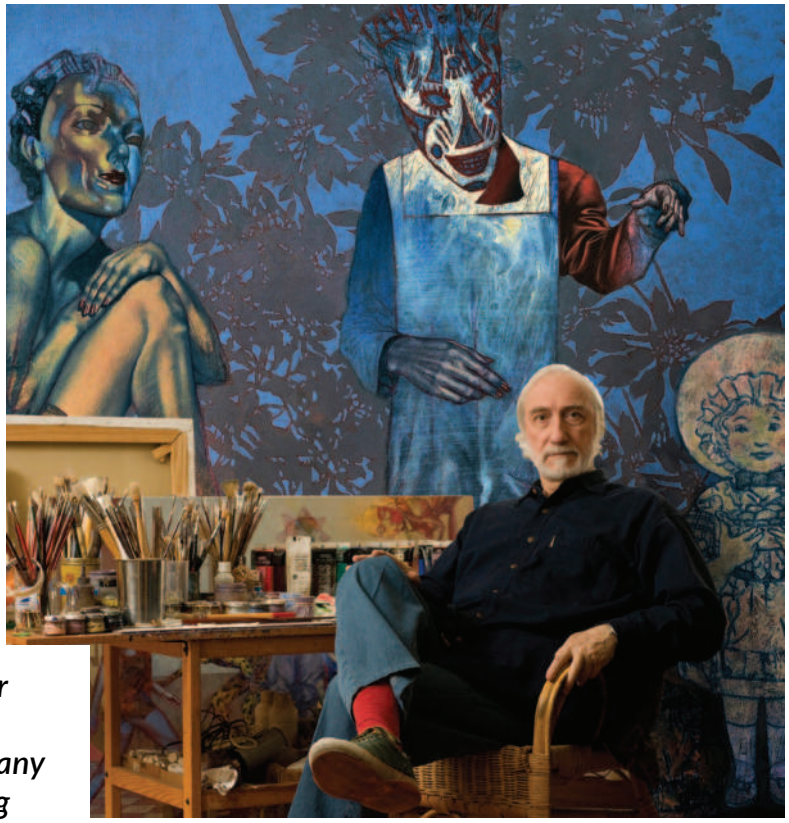
SERGIO CAMPOREALE

Theatrical Art



Sergio Camporeale .La belle gardiniere .
Acrylic on canvas100x70 cm

Sergio Camporeale was born in 1937, in Buenos Aires, Argentina. Camporeale is an Argentine visual artist with a long, well-respected international career. He specializes in the work of Watercolor, Acrylic, and printmaking that combine the expressionist trait with the delicacy of the material. He graduated from the Escuela Nacional de Bellas Artes Prilidiano Pueyrredón in 1961 and has exhibited in Buenos Aires, Paris, Tokyo, Lisbon, New York, Singapore, Miami, Panama, Lima and Bergamo. In 2011 he participated in the exhibition of Latin American artists of Italian descent in Washington D. C. Camporeale's works are owned by art collectors who present their collections in museums in Switzerland, United States, Venezuela, Colombia, and Argentina.



"I try to force the viewer to incorporate into the work and to discover many meanings that can bring him in his conversation with me. Then, he can step in and complete the work by himself."
-Sergio Camporeale

Un cuento para armar. (diptico).
Acrylic on canvas 100x185 cm

“My feeling against the white cloth is a kind of vertigo that makes it impossible for me to interact with the same. I feel that I am on the brink of an abyss. For some artists, this is perhaps some light that they need for their work, but this is not the case for me. It impressed me much when I talked to some of my writer friends who told me about the problem they had against the sheet of paper in white. They had to put any phrase or lyric or something to “get dirty” and thus begin writing. In general, I cover fabric with leftover colors and use them as a trigger to start a new adventure.

I never know which way to go, not where I go. I have a remote idea of what I represent ... Contrast is exactly what I do not want to represent, in Contrast to the idea that the work is a mirror of myself and others. I am always interested in studying and finding new ways to deepen my painting techniques, the language of painting. That made me acquire the tools I use to grow and to be able to explain my world. This currently seems like an eccentricity, and this happens in most art schools.”

Top: Sergio Camporeale .Levitacion II.
Acrylic on canvas. 73x92 cm

Sergio Camporeale .It’s beautiful.
Acrylic on canvas. 100x70 cm

Top: Sergio Camporeale, Porky and Bess,
Acrylic on canvas. 100x150 cm.

Sergio Camporeale, El gran salto - (diptico)
Acrylic on canvas. 90x165 cm

“A set of images or scenes from the past, causal allegories can guess or not, and the comic is also an iconographic source that interests me. I try to force the viewer into the work and discover many meanings that can bring him into his conversation with me. He can step in and complete the work by himself. Perhaps everything resembles a collage of the 21st century and represents my attempt to join my work with poetry. The college plays in the paradox of investing and moving visions of the unknown. These images have no relation with the other, as in the content of a dream. It is the spectator into the work and goes to the many tracks, signals, signs, diagonals to elucidate an unclassified reality.

The theatrical aspect of my work is that characters often move from one work to another, like an actor who acts in a first act and then reappears in the third.

Each painting is a riddle without a solution; they are unconnected scenes that are not reached to know very well what happens between people and scenes that star in it. The opportunity to clarify a story that never ends is left to the viewer.

Your mood will allow you to read the work differently. I try to at least show that the work may be a mirror, to force people to dissociate it from the aesthetics of the banal or obscene and feel that it has not lost the desire to the illusion. I seek the viewer's complicity in creating another reality, to unravel what is happening in work and turn this into poetry ...

I know it’s difficult, but I think art, in general, has become a bluff, insignificant, where the search of nonsense and zero is itself the underlying snobbery mediocrity.

There is a marketing strategy of nowhere, where this becomes an initiatory and snob power, and the public understands where there is nothing to understand.

Top Left: Sergio Camporeale, Eva y el lobo, Acrylic on canvas. 100x70 cm.

Top Right: Sergio Camporeale, Hombre de circo II , Acrylic on canvas. 100x70 cm

Top: Sergio Camporeale .El viaje de Eva
Acrylic on canvas 100x150cm

Sergio Camporeale,, Tango blues.
Acrylic on canvas. 90x130 cm

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BRIAN SOSTROM

Nature and the beauty of emptiness have heavily inspired Brian Sostrom's paintings. The atmospheric images are not intended to communicate a story but rather to create an intriguing visual poem. His recent art pieces are acrylic paint on Plexiglas.

The slick surface of the plastic sheeting makes an excellent surface for subtle brushwork and mark-making. The flip side of the Plexiglas is covered with layers of transparent textures that harmonize and compliment the painted image. Glass beads and iridescent paint are often incorporated into his work and alter the appearance of the surface as the lighting and angle of view shift.

"As a child, I grew up in small rural towns in the Pacific Northwest. My father was an engineer for the National Forest Service, and we frequently relocated for his work. All of my finest memories revolve around the tranquility of nature and the peace and solitude that I only found there. My father has always painted, at least since I've been around. I would watch him painting on his homemade easel, wishing I could do the same. When I was 9 years old, my parents purchased a hobby set of acrylic paints for me, and I was never far from them. When I went to Washington State University, I experimented with all types of mediums and began learning about computer-generated art and design.

Digital art is an interesting pursuit and has kept me afloat financially, but my passion is still painting. Acrylics have lured me back with their ever-expanding catalog of new mediums and materials. In the last few years, I have experimented with Plexiglas and acrylic paint. This has once again been a dramatic change for me. I paint with translucent acrylics on Plexiglas and build textures and reflective surfaces on the back of the Plexiglas. I am combining traditional techniques with unusual materials to encapsulate a lot of digital ideas, layers, and depth but in a very physical way. I have solo shows at regional colleges and art galleries in Oregon, Washington, Idaho, and Alaska. The challenge for me now is balancing my time between the computer and the brush.

Lap, Acrylic on Plexiglass, 16"x16"inch, 2016

Moment, Acrylic on Plexiglass, 18"x18"inch, 2016

Wander, Acrylic on Plexiglass, 48”x36”inch, 2016

Make you blue, Acrylic on Plexiglass, 18”x18”inch, 2016

RESUME:

▪ 1992 Graduated from Washington State University with a BFA in Graphic Design and Painting

▪ 1992-1993 Waterfront Press, Ballard Washington.
I spent this year creating illustrations and working on advertisement layouts in their three publications.

▪ 1993-1994 Manley and Associates
Created digital art for many video game projects. Began learning 3d modeling and rendering programs.

▪ 1994-1996 Boss Game Studios
Lead Artist on a number of game titles for multiple gaming platforms

▪ 1996-2009 Snowblind Studios
Cofounder and Artistic Director

▪ 2005 Snoqualmie Wine Lables
I illustrated 8 wine labels for Snoqualmie Wines. They ran until 2014

▪ 2009-2011
Freelance illustration and full time painter

▪ 2011-current Ember Entertainment
Art Director and Artist

ART SHOWS:

▪ Solo Show, BPA, Bainbridge Island, WA, February 28th-April 1st 2018
▪ Solo Show, Lower Columbia College, Longview, WA, February 14th-March 8th, 2018
▪ “Darkening Light”, solo show, Community Gallery Twisp Washington, September 30th-November 11th 2017
▪ Solo Show, Baker City May 2017
▪ “The Beauty of Nothing”, solo show, Center for Arts & Histroy/ Lewis-Clark State, January 13th-March 18th, 2017, Lewiston, Idaho
▪ “Nature: James M. Lilly, Susan Rochester & Brian Sostrom”, Maude Kerns Art Center, July 22-August 26th, 2016, Eugene, OR
▪ “Shadows of the West”, Solo Show, Blue Mountain Community College, March 31st-April 28th 2016, Pendleton, OR
▪ Call of the Clouds, Group Exhibit, artEast, January 15-March15, 2016, Issaquah, WA
▪ “Miniature Exhibit”, Group Exhibit, Confluence Gallery, Nov. 21st 2015-Jan. 9th, 2016, Twisp, WA
▪ “Empty Spaces: studies in texture and transparency”, Solo Exhibit, Main Street Gallery, October 2015, Ketchikan, AK
▪ “10 x 10 x 10 Tieton, Group Exhibit, Mighty Tieton, August 8th – October11th, 2015, Tieton, WA
▪ “Shifting Baselines: The New Normal”, Group Exhibit, Confluence Gallery 2015, Twisp, Wa
▪ “Cartography”, Group Exhibit, Ryan James Gallery 2015, Kirkland, Wa
▪ “The Big Sleep”, Group Exhibit, Confluence Gallery, 2014, Twisp, WA
▪ “Postcards from the Edge”, Group Exhibit, Imogen Gallery, 2012, Astoria, OR.
▪ “Passionately Pink”, Group Exhibit, C Art Gallery, 2010, Seattle, WA
▪ “Stormy Weather Show”, Group Exhibit, Cannon Beach Arts Association, 2010, Cannon Beach, OR.

Make you blue, Acrylic on Plexiglass, 18”x18”inch, 2016

Valley Pond, Acrylic on Plexiglass, 16”x16”inch, 2016

Waning Light, Acrylic on Plexiglass, 16”x16”inch, 2016

Open Water #3, Acrylic on Plexiglass, 10”x10”inch, 2016

Winter Sun, Acrylic on Plexiglass, 16”x16”inch, 2016

BRIAN SOSTROM

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Balloons over Tel Aviv, 250X150 cm 98X59 inch, acrylic on canvas 2015

RAPHAEL PEREZ

Raphael Perez - Born in Jerusalem in 1965, twenty-three years old, lives and works in Tel Aviv, studied art at the College of Visual Arts in Be'er Sheva. His work was shown at Tel Aviv Museum of Art, and he had some solo exhibitions, like in Janco Dada, at A's Artists House in Tel Aviv, and in many other Art spaces.

In 2010 he was chosen to produce the Israeli campaign of the Ministry of Tourism, and works naivete appeared in the city of London and the United States, where his work was shown on huge billboards, buses, trains, et cetera. He had 30.000 wallets with his paintings printed on them distributed freely in the metro of London. In addition, his naive paintings appeared on 50 Aitoniim England.

The aim was to promote tourism to Israel and the presentation of the state in a positive, upbeat, happy, liberal way. Peretz paints naïve paintings with bright lights of the pamphlet, which, in relation to the European winter, have been hugely successful in promoting tourism to Israel. Perez began to draw the naive style in 1997 under the influence of his work with young children. Over the years, his work in the field, drawing and painting in notebooks and diaries images of childhood. This experience strengthened his love of color and the expressive simplicity of children. Perez is working in the tradition of naive painting. He paints mainly in the urban landscape of the cities of Tel Aviv, Jerusalem, Haifa, Safed, and international cities like London, New York, Nice, and Paris.

Sarona Park Ttel Aviv, 200X150 cm 59X78 inch, acrylic on canvas 2015

Practice description of the familiar urban landscape, iconic and well-known Israeli cities - Tel Aviv, but mostly there are also paintings of Jerusalem, Haifa, Safed, London, New York... - Description of the idealization of reality - and a desire to beautify the reality. - Save Frsfktibh- mostly non-breakdown, even remote details. - The use of repeating patterns - Multiple details. - Warm colors and goats. - Focus on the outlines and contours. -Characters flat, lacking volume, repeat themselves - No matter texture, expression, correct proportions, and anatomy.

Tel Aviv Beach, 250X130 cm 98X51 inch, acrylic on canvas 2014

Top: Wedding on the boat on the beach of Tel Aviv,
200X150 cm 59X78 inch, acrylic on canvas 2013

Hyarkon Park Tel Aviv,
200X80 cm 78X31 inch, acrylic on canvas 2016

THE PANORAMIC TEL AVIV OF RAFI PEREZ'S PAINTINGS

Rafi Perez, an artist, living in Tel Aviv, paints urban landscapes of the central places of his hometown. Peretz strolls the city, scrutinizes the commercial and entertainment centers, the architectural, geographic, and historic landmarks, depicting his unique personal point of view. These places are adorned in a festive manner, which renders a sense of belonging, intimate encounters, and a good time. The routine day-life of couples is a way of expressing his private aspiration for family life. His scenes are often the usual activity in public places like a promenade in the park, walking on the seashore, or sailing on the Yarkon River. Tel Aviv of Perez is a town in which young couples and families fill the streets, the gardens, the seashore, the houses, the verandas, namely every corner of the town. The figures in his paintings are almost uniform, having the same homogeneous shape, which intensifies the feeling of a big-town herd.
The motive of the group unit that Peretz's paintings deal with has been used by a former artist - Yochanan Simon, who painted mostly the Kibbutz life. Simon that lived and worked in the Kibbutz used to express the communal life and the human pattern of the kibbutzniks, where there are all equal. Thus, like Simon, Peretz has contributed to the Israeli society the most important value that it is seeking – the sense of identity and belonging.

As the citizen of Tel Aviv, Perez maps his territory and marks its borders, reminding him of its historical heritage. However, unlike other local artists, Perez seeks to express the existence of its citizens and their deep love for their city. Peretz chose to paint the historical landmarks of Tel Aviv also as a tribute to the well-known artist – Nahum Gutman - who lived, painted, and loved this city all his life. Gutman, as a native, was the first to experience the most constitutive events of the city (such as the first oil lamp of the streets, the first music concert, the first pavement), and in his works, he restored these unique moments and events, preserving their magic.

Tel Aviv Skyline, 250X160 cm 98X63 inch, acrylic on canvas 2015

Colorful Tel Aviv, 250X150 cm 98X59 inch, acrylic on canvas 2015

Perez, like Gutman, marked the city as the object of his love, and the city, in return, decorates itself so colorful and energetic as one that is asking to become a city that never stops renovating, merging the old with the new – the Bauhaus style with the high-tech glass-and-steel buildings. These sights are expressed in Peretz's works from a non-conventional angle, in rectangular formats, imitating a panoramic view of a city celebrating a century.

Daniel-Kahane Levinson - Curator

Luna Park on Tel Aviv,
200X140 cm 78X55 inch, acrylic on
canvas 2016

Jerusalem Center of the world, 180X180 cm 70X70 inch, acrylic on canvas 2013

RAPHAEL PEREZ

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PAUL MICHAEL MONTELONGO

HEART - "Red Heart" - My first digital art piece inspired by my draw of distress and beauty.

Paul Michael Montelongo, a digital artist, living in Santa Clarita, CA, was born in 1979. Having an appreciation for art at an early age, from pre-school through high school, you could always find him drawing and creating. People would always say he would be an artist when he grew up, with his mother being an artist herself and his Grandfather passing on this great talent to him. Starting with a pencil, then moving to a pen, and then to charcoal to create each of his earlier art pieces, it was not until college that he was introduced to the concept of digital media. The first computer art class he took was Painter, taught by Dale Harvey at Rio Hondo in Whittier, CA. He was fortunate enough to have Mr. Harvey push him in each of his assignments and projects and allow him to stay in between classes to work and learn more independently.

Not having a computer at home, Paul took advantage of this opportunity to spend time there, even on days when he had no classes. The next course that would take him even deeper into Digital media and change his direction to digital art was Photoshop 5.0. Chris Acune Hasen was the Photoshop instructor, and Paul soaked up everything that was taught to him. He had found his calling with digital art, and Photoshop was his main tool. Paul did not jump into becoming a digital artist right away; during college, he went on to use his Photoshop skills as a graphic designer. He soon spent the coming years growing his talent as a freelance graphic designer, providing work for startups medium-sized businesses with branding, logo development, and marketing designs. Even with a nice career as a graphic designer for 16 years, he knew this was not where his passion was.

FALLEN - "Glacier" - The fallen angel cast from the heavens that now dwells in the highest peek of the snow capes. Inspired by folklore and fantasy.

DÍA DE LOS MUERTOS - "Amor Estraño", meaning Strange Love is inspired by my cousin, Candace Dovie.

FALLEN - "Villein" - This fallen creature has become the caretaker of the free lands in which she dwells. Inspired by folklore and fantasy.

In February 2016, now married with 3 kids, Paul decided to take hold of that passion and create for himself. Encouraged and motivated by his wife Melissa, he created his first 6 piece series, "Heart." His first creative piece, titled "Red Heart," which was the birth of the design style he would eventually adopt throughout the theme of the series and even within the next two. As a digital artist, he is thankful for the opportunity to finally create with the imagination and talent God had blessed him with. Urks Design is the final stamp of claiming this art career as his own, taking on a nickname given to him growing up. Paul now brands himself as a digital artist, using the same skills he had used for so many years as a graphic designer.

> *"There's a hidden appreciation in finding life in something that has been cast away for being old or even broken. My work combines Photoshop with photography to convey my creative imagination. The beauty of distress I combine with that of each model gives a perfect balance for each piece created. Being able to take what was an idea or a concept, then see it finally completed in print form is a rewarding feeling as an Artist. Knowing that people appreciate my work is amazing, and finding freedom in creating for myself is deeply rewarding.*

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WHITNEY BABIN

“Sun City”. Oil On Canvas 24” x 25” x 1.5”

“Headlights”. Oil On Canvas 12” x12” x 1.5”

“In my art, I explore the world in which I live.

My artwork is a personal exploration of my environment and emotions. Each individual views his or her surroundings in a unique way.

As an artist, I have an opportunity to portray images of my everyday life through my line of vision. Living in Philadelphia and Lancaster has had a vast influence on my subject matter.

My interest in depicting an urban environment gradually developed into a fascination with the city at night and the depiction of light and motion.

For me, the city has always been an intriguing environment.

I experience it as something that never sleeps; it seems more like a living organism than a place. During the day, people overpower the city. The buildings become a backdrop to the diverse crowd wielding its way through the streets. However, at night, the city itself comes to life, and the people are the backdrop.

The lights and the sounds create an atmosphere all their own.

This energy of changing light and motion makes it a place of constant interest for me and has created a vast subject for me to work on within my paintings.

Top Left: City Reflections. Oil on Canvas 20” x 20” x 3”

Top Right: ”Rhythm & Blues”. Oil On Canvas 18” x 18” x 1.5”

“No Left Turns”. Oil on Panel 18” x 24” x 2”

Left: “Never Change”. Oil On Canvas 11 x 14 x 1.5

Website: www.whitneybabin.com

YUVAL KEDAR

Sell Africa to America.
2015. Oil on canvas. Signed.
130x150cm

MY REBIRTH AS A PAGAN CREATOR

Modernism is dead in Africa, as I see it. The very genuine Paganism I encountered in Africa's wild continent left an indelible impression on me with its multiplicity of static and dynamic images, which became etched into my storehouse of visual memory.
On the plains of Africa as well as in the land of Israel,

Left: Naomi with the pyramids. 2016. Oil on canvas. Signed. 150x150cm

Right: Teach me about Mondrian. 2016. Oil on canvas. Signed. 150x150cm

I shed my intellectual wrapping, separate from my shell of restraint and good judgment, and being transformed into a being attentive to the slightest sensation of intuition, that very same quicksilver, improvisational power directed towards action dictated by the heart and not by the logic of reason.

I am a painter from Tel Aviv, Israel. I have my own studio that I paint in every day.

I've been exhibiting few one-man shows and participating in numerous group ones.

I am also a curator and an art teacher.

In 2004 I traveled to Kenya, and my paintings got a boost of colors and fantasy.

I am grateful to Africa.

The twins ' mother. 2016. Oil on canvas. Signed. 150x150cm

Top Left: Dinner in Zanzibar. 2016.
Oil on canvas. Signed.
150x150cm

Top Right: A visitor from Africa. 2016.
Oil on canvas. Signed.
150x150cm

Left: Imported mythology. 2017. Oil on canvas. Signed. 180x180cm

100 years of Russian emigration to Africa. 2017. Oil on canvas. Signed. 180x180cm

YUVAL KEDAR

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Jerusalem in Abstract,
Blue and Purple 160x65cm,
mixed technique, Oil on canvas.
Signed.

ORA NISSIM

WORLD OF COLOR. MODERN JUDAICA

Ora Nissim is an Avant-garde autodidact artist. Growing up in the very religious neighborhood of Mea Shearim, Nissim's art reflects on the religious duality of her past and current lifestyles, as it often revolves around the contrast between the monochrome, conservative Judaism she grew up with, and "the multicolored experience," as she says, of the many forms in which Judaism is manifested today.
The many colors found on her canvases are the variety of residents that make up the population of current-time Jerusalem.

Regarding Nissim's technique, her paintings are mostly characterized by a contrast between delicate brush movements and a rampage of colors, symbolizing the somewhat harmonious said contradictions expressed in her art. With a palette of rich, deep oil colors, she aspires to trigger a sense of holiness and depth among her viewers, making her artistic fingerprint easy to recognize. Despite the complexity of her creation, she describes her biggest challenge as a painter as the difficulty of never entering the realm of kitsch.

"I don't like labels. I don't look at aspects of Judaism as Haredi or Secular. I had to have the courage to go my own way and be an innovator. My art is really symbolic of that journey. I found my own path, and you can see it in my artwork. I wanted to paint Judaism today and in the future; I don't focus on the fearful aspect of Judaism, which is what I knew growing up. I practice art out of joy and love, which is what you see in my paintings."
- Ora Nissim

Nissim's paintings have been, and still are, sold to buyers worldwide, and her art is currently being presented in New York, Canada, and Jerusalem.
She attributes her success to the courage required of her to express herself and describe her experiences through art.

“My art is really symbolic of that journey. I found my own path, and you can see it in my artwork. I wanted to paint Judaism today and in the future;

My Jerusalem, 160x65cm, mixed technique, Oil on canvas. Signed.

The Shekhina in the Western Wall, 100x120cm, Oil on canvas. Signed.

“Nissim is quite successful, selling paintings to big buyers all over the world. She attributes her success to the courage that was required to express herself and describe her experiences through art. She currently has paintings in New York, Canada and in the Waldorf Astoria Hotel in Jerusalem.

- By Ariel Dominique Hendelman

Top Left: A drop from Jerusalem, 65x70cm, Mixed technique on Dibond. Signed.

Top Right: The Tower of David in gold and black, 60x73cm, Mixed technique, Oil on Dibond. Signed.

Left: Klezmer in color, 100x120cm, Oil on Canvas. Signed.

ORA NISSIM

Top: The Western Wall and Jerusalem in blue, 80x140cm, Oil on Canvas. Signed.

Jerusalem in warm colors, 130x70cm, Oil on Canvas. Signed.

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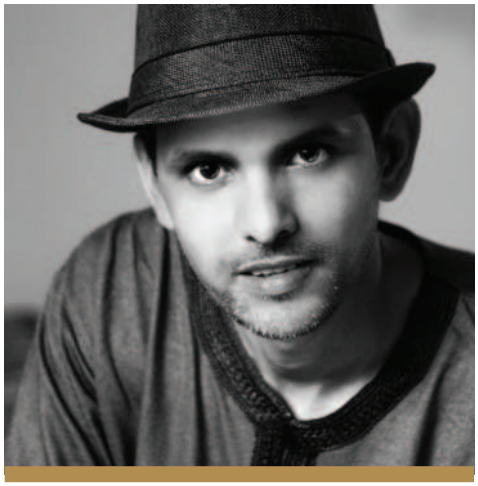

THE WILD WORLD OF ACHRAF BAZNANI

Achraf Baznani is a surrealist photographer who uses everyday scenes to transport viewers to a different world. His art makes you question your own reality, wondering why things are the way they are and what other meanings aspects of our lives can hold. It taps into your unconscious and exploits it to curate a specific idea or belief. Baznani isn't of the stereotypical variety. He's incredibly talented at what he does and completely unique in his ideas. His art is about exploration.

Perhaps what's most interesting about Achraf Baznani's art is his choice in the subject. While most surrealist photographers and other artists set forth to challenge people on their conceived ideas about the world, this effect from Baznani's photography and composites is merely a second benefit. His work mainly features himself. This style is indicative of a man trying to find and understand himself, and he does this by looking through a literal lens. By making himself a subject, he is also able to contribute to political and social commentary by expressing the idea instead of being a staunch example of it. He believes that taking his art seriously, and using himself as a tool to do that, has been instrumental to his success.

Throughout his photography career, this Moroccan artist has intrigued the world. Starting with only a modest Kodak Ektra 250 camera and some self-teaching, he was the first in the Arab world to publish a surreal photography photo book called Through My Lens and published another called Inside My Dreams. Despite being a photographer, Baznani spends most of his time behind a computer screen, creating beautiful, surreal composites of multiple images. His concepts derive from experimentation and toying with new ideas. Since he was young, he's been doing this, starting first with drawing before receiving the Kodak camera as a birthday gift.

Becoming hooked on photography after that, Baznani began experimenting with films and documentaries. He has released multiple, most of which are award-winning. His directorship has been renowned across the world for the skillful portrayal of his subjects. However, despite finding success in the film industry, his heart was still stuck with photography.

With his photography, he uses people as his inspiration. By meeting new people and learning from strangers, he's better able to keep inspiration alive and continually grow from it. He also credits other famous photographers, such as Robert Capa from Hungary, who's known for "The Falling Soldier" photograph, for being of inspirational value to his work.

Baznani uses his inspirations to create photographs that the human mind can't believe in, or trust, stating his reasoning for choosing surrealism as "Because we need a break from reality." Our mind takes a break from the world by dreaming. Baznani's photography transport the viewer to a dream-like world where anything is possible.
He's a magician without a wand.

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MIKHAIL BATRAK

Mikhail Batrak is a Ukrainian artist whose work examines the relationship between perception, Surrealism, and empiricism. His creative process involves taking photographs with a digital camera and manipulating the results using computer software, combining disparate elements to create unexpected hybrid images. Drawing using techniques such as photomontage, digital drawing, and collage, he updates the tropes of Surrealism to the digital age, utilizing the visual language and style of the movement to pursue his own vision.

Mikhail used to be a merchant navy officer, a role that offered him an opportunity to travel and photograph landscapes using traditional techniques. However, he later realized that the beauty he was trying to capture was not intrinsic to the landscape but subject to his own perception, which was constructed both through social conditioning and the physical capability of his eyes and brain to form images.

It was this understanding that prompted him to start traveling inside his own mind in search of beauty, using the principles of meditation and contemplation to explore the particularities of his own perception.

For Mikhail, the visual tropes of Surrealism offer an important channel for exploring personal perception and an empirical understanding of the world based on the senses, rather than following traditional and socially constructed formulations.

The senses play an important role in his visual world: disembodied ears, hands, and tongues point to how sensory perception drives our knowledge acquisition in a highly subjective (and limited) way.

His aesthetic language is inspired in part by his experiences in the navy. Images of water appear in many forms throughout his work: swelling like the sea, frozen as ice, and vapourised as a cloud. His images are often characterized by fragmentation, distortion, and deconstruction, which also echoes the artist's creative process. He takes an active role in each production stage, only using photographs he has taken himself, which often incorporate macro objects or items he has sculpted.

However, the main emphasis of his practice is not shooting images but the process of manipulating them digitally, exercising total control over the final image.

However, the main emphasis of his practice is not shooting images but the process of manipulating them digitally, exercising total control over the final image.

NAGUAL

“Our religious beliefs evolve along with society to match contemporary ideas and knowledge about the universe and mankind. The beliefs of previous civilizations are generally considered obsolete, with materialism taking the place of religion in many people’s lives. However, some thinkers have argued that no period of materialism can last for long, as it will always be replaced by a new religious order. Our society is living in between; having rejected the old religions, no clear replacements are waiting on the horizon.

This liminal state of existence is explored through Mikhail Batrak’s series Nagual, a series of photographic manipulations that further the artist’s extensive exploration of freedom and unity. The artist took the photographic material that forms the basis of these digital collages in various locations throughout 2016 and 2017, including museums, studios, beaches, streets, and other public places. Mikhail began the digital post-production process at the end of 2016. The series is influenced by Mikhail’s study of Raja Yoga and the work of Carlos Castaneda, who wrote about his search for freedom, partly through his experiences of being taught by the shaman Don Juan. Castaneda explores the concept of the nagual, a name for the unknown, or that which cannot be directly understood by the human mind. The nagual is positioned in contrast to the tonal, that which can be perceived by the human senses or comprehended by the mind. Don Juan described the tonal as a small island surrounded by the darkness of nagual. Mikhail’s series probes this darkness, using a limited black and white palette with muted color tints. Nagual explores ideas of transformation and the unknown through the artist’s surreal images, many of which refer to transformation, evolution, and states of metamorphosis.

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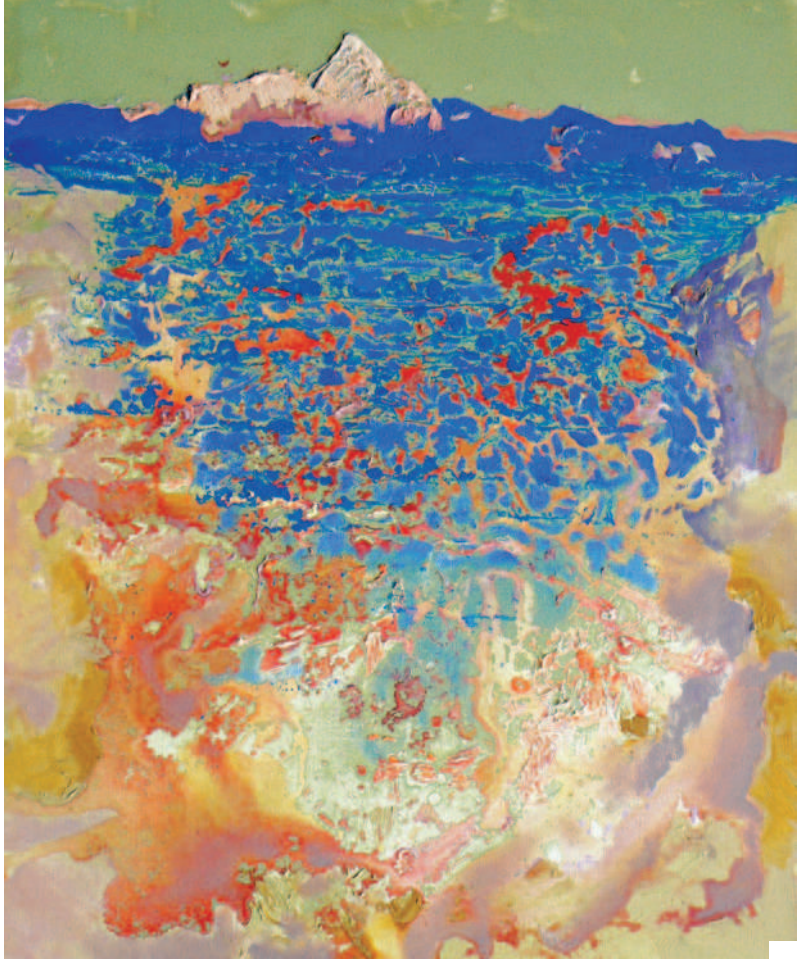
YEVGEN PISKUNOV

"My artwork is a result of the inner necessity and strong fundament of academic education. I went through a great school, where I had the honor to learn from amazing teachers and artists. This school gave me the chance to realize that one should never stop unachieved. And my inner necessity agreed with it with pleasure. So I embarked on a journey and continue moving on the verge of every possible art movement in the incredible and intangible world of Art. Dissatisfaction is a sacred but exceptionally professional trait that is present in every artist. It is exactly the trait that urges us to move. And by immersing yourself in the ocean of Art, you are sailing forward, and you define your own lighthouses in it. You are sailing in an infinite space without time and any coordinates. Your boat is an ambition, your sail is an inspiration, your helm is the Beauty. You meet islands and whole continents on your way, and you can shore on the tide without restrain. But it doesn't matter how beautiful heaven is if it is a foreign one. You notice something and sail away in search of your own isle. Even if a little and inconvenient one, but uninhabited isle. You feel the power of the Creator in you and nurse your dream on your way. The visible is certainly important to us, but what is it without the judgment of the Creator? Nothing. What arises without a judgment? Nothing. What arises without the senses? Nothing and the absence of senses is insensitivity. The task of the artist lies in the co-creation with the Greatest Architect of the universe. The artist is His creation, and he is empowered with this gift himself. He learns how to use it in his way, and upon reaching his island, he will be creating his own world. The value of his world is obvious. Collect all my paintings together – it is my self-portrait, my way, all my life, all that I saw and dreamt of, this is what I left aside and what I acquired, it is You, all who I knew and who is unknown to me. It is It – the Beauty, the one which I sensed once and could not manage to forget.

Gypsy. Oil on canvas. 80x60cm. 2017



Jade Dragon Mountain IV 100x80cm. 2013

Jade Dragon Mountain I 100x80cm. 2013

Two. Oil on canvas. 140x150cm. 2017

Conversation. Oil on canvas. 100x90cm. 2016

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Diffraction. Oil on Canvas. 91×61cm

JEFFREY LUQUE

Jeffrey Luque's life as an artist began at age twenty-three in Black Mountain, North Carolina. Like few, he is self-taught, yet has gained notable attention over the years by exploring and experimenting primarily with oil paints applied to oversize canvases since picking up his very first one. He spent years in New Mexico refining his craft, and it was there he found his calling toward highly detailed large-scale floral paintings.

"It may sound ironic for finding a passion for painting flowers in the high desert, but on the contrary, it puts more emphasis on their singular beauty." His imagery is taken from the many diverse and close-up images of flowers he photographs, most of them while out west. "I want to try to show the beauty and isolation of flowers and how that relates to our lives. Their moment of beauty is not long-lasting, and some only show their beauty once and then dies. I try to show this by giving my paintings depth through the darkness in contrast to the vibrancy of isolated color.

It is a beauty that we pass by day by day, and that is constantly overlooked. It is easy to understand passing by and not noticing a beautiful flower, but when it comes to us, we stay blinded by the beauty that all of us carries within us."

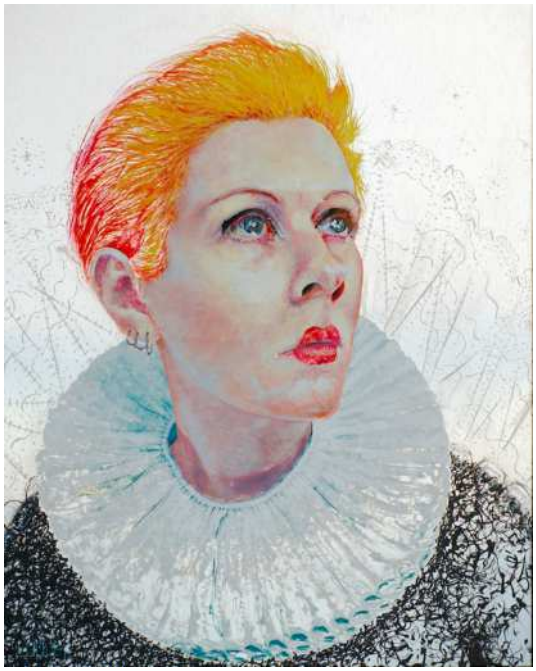
Once he moved back to Florida, his flower paintings developed more, and there, he started working on his idea of the Girl with Flowers series. This study pushed his skills and the development of his body of work.

Luque's steady and consistent body of artistic work is inserted as part of the contemporary realism current trend. His outstanding technique is the Co mixture of excellent drawing and refined pictorial skills.

A profusion of expressive details is eye-catching to the dazzled viewer of his works. A lush flora encloses the large faces, which take up much of the canvas-painted surface. Luque's created women appear to the viewer with sensual and an expressive gaze, through a lit-up complexion by the pointillist technique, mingled with minuscule elements that cast texture to the faces. The artist plays with the viewer's visual perception by creating distinctive painting layers that add depth to his works apt to be appreciated with 3D lenses.

"Girl with Flowers" has debuted at CoRK Arts District on May 19th, 2017. Comprised of twelve large-format oil on canvas portraits, alluding to nearby characters pertinent to the artist's life.

Jeffrey Luque is a resident artist at CoRK Arts District in Jacksonville, Florida. He has had work exhibited in several states in the US as well as in Asia and Europe.



- Top Left: Princess Coat. Oil on Canvas. 20 x 25.4 cm
- Top Right: Rosa Korgane. Oil on Canvas. 147x183 cm
- Left: Untitled. Oil on Canvas. 61 x 76 cm
- Right: The Balloon. Oil on Canvas. 61 x 91 cm

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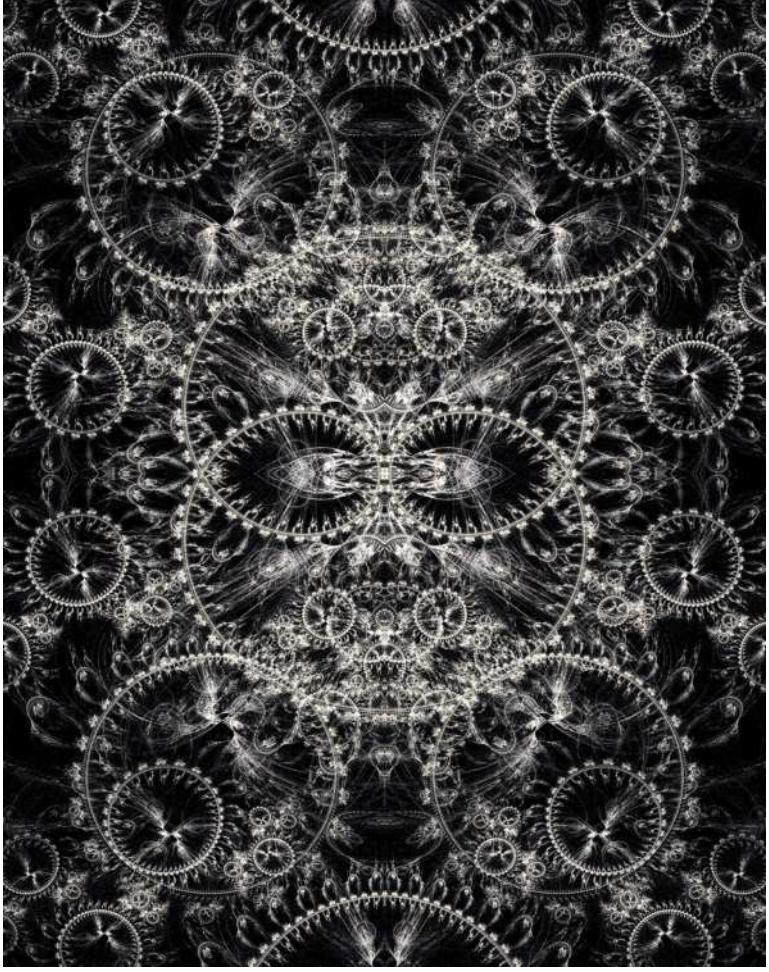
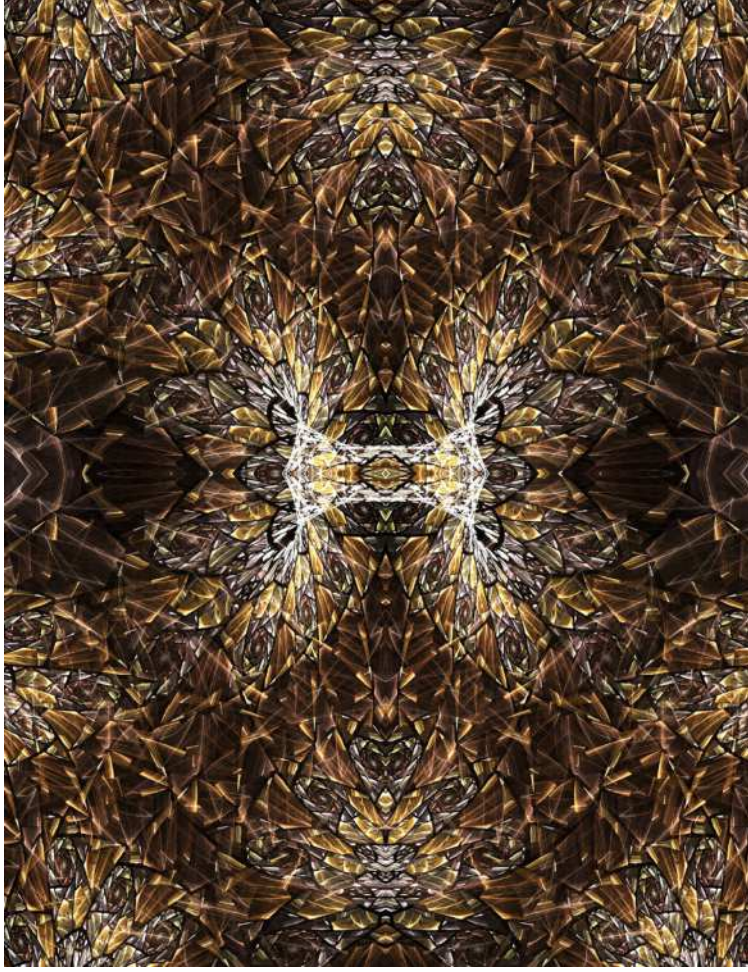
VIRAL PADIYA

Viral Padiya is a well-known international award-winning landscape photographer and a fine art artist. His work was included in numerous private art collections throughout the US, UK, Australia, and India. In addition, he was featured and showcased in many art magazines with an eye for composition, concentrating on minor details of the art. He has also been recognized internationally, winning many accolades and awards worldwide in the fields of digital art and fine-art photography. His new artwork, “The fractal art,” expands his abstract visuals to the next level, a fusion of evolving technology using fractal flames and photoshop to create new abstract forms and perspectives. This skilled use of various techniques makes each of his digital artworks one of a kind.

Top: A New Beginning. Digital Art. 121 x 60 cm Power of color. Digital Art. 76 x 60 cm



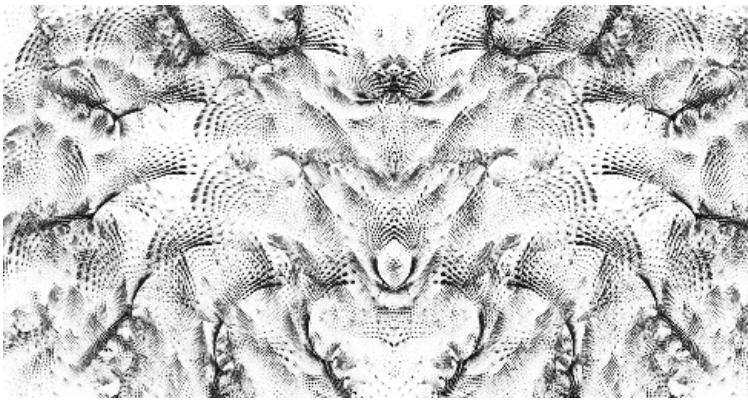
Art of Mechanism. Digital Art. 76 x 60 cm



Define Beauty. Digital Art. 76 x 60 cm

Euphoric. Digital Art. 121 x 60 cm

Divine. Digital Art. 76 x 60 cm



Frozen in Time. Digital Art. 121 x 60 cm

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ZAHAVA LUPU
MODERN ABSTRACT

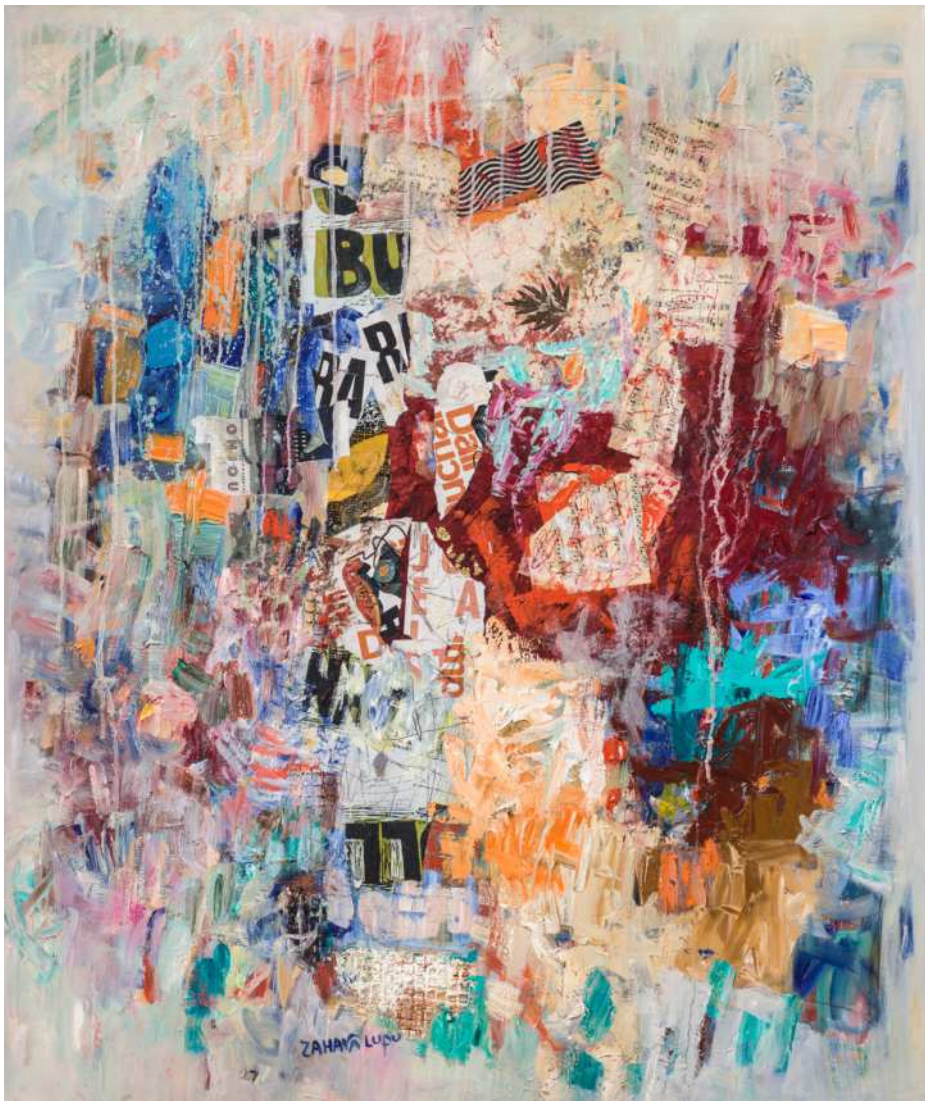
Red 2012. Oil on canvas.
Mixed Media. 120x100 cm

A modern abstract, mixed media artist living and creating in Israel.

Known for original large-size abstract oil paintings and mixed media contemporary artwork, Lupu's paintings entwine music with color and draw inspiration from nature, human feelings, senses, beliefs, femininity, hidden tensions, and endless hope.

A graduate of the Academy of Music, Tel Aviv, and the Avni Institute of Art and Design, Tel Aviv, Zahava Lupu's paintings are found in many private and public collections and galleries worldwide.

More about the artist can be found in The New York Public Library, The Israel Museum information center, Tel-Aviv Museum information center, Tel-Aviv University - faculty of the arts, and art-related literature.



Composition in red. Oil on canvas.
Mixed Media. 120x100 cm

Composition in blue. Oil on canvas.
50x39 cm

Counterpoint in white 2012 Oil on canvas, Mixed Media 200x170 cm.

"Zahava Lupu's compositions call for an inner journey into the deep layers. Lupu does not disclose everything, and her creativity is based on the tension between the concealed and the apparent. Between an emotional agitation, expressed by the strong black lines and minor harmonic tones of pastel colors.
Despite the lyricism expressed by the painting, there is also fighting that raises some difficult questions. A painting that accompanies the ups and downs of life and expresses man's struggle to define his spiritual targets. At the same time, this painting deals with the pure values of painting in general.
It derives its strength, partly, from the combination of the two".

- YOAV DAGON. Curator,
Herzliya Museum Director

ZAHAYA LUPU

From the Vangelis. Oil on canvas, mixed media 120x120 cm

Adagio in color. Oil on canvas, mixed media 130x130 cm

Chopin`s Ballada no. 1 in G minor, Oil on canvas, mixed media 120x100 cm

Marilyn Monroe. Oil on canvas, mixed media. 100x80 cm

ZAHAVA LUPU

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ZIVA BERGERSON - SKURNIK

Freedom. Special technique, collage, acrylic colors and acrylic markers on paper. 73x62 cm.

ZIZOOMI

"I create collages that create themselves and, in the process, create me anew.

From the fields of Philosophy and Cultural Studies, I arrived at art, starting with Art Journaling – working in various creative techniques in a book/journal format. Of the various techniques available, I found myself returning, again and again, to creating collages, as private works, not meant for public viewing. Starting with a single central image, the compositions continued to grow. Images and symbols manifested themselves: figures of people and animals – imagined creatures that conflated man and nature, the familiar and the "Other". The resulting collages were surreal, like daydreams.

I never plan my collages ahead of time. That would be impossible. My work is wholly intuitive. Often, I feel like I've hit a dead end. Sometimes I get stuck in the initial stages of choosing a central figure and beginning the journey; other times, I get stuck in the search for secondary figures to accompany him.

When I come to these dead ends, the scraps of paper come together of their own accord and autonomously start their journey for meaning along the expanse of white. The connection between the figures and the

story that wants to be told isn't always clear to me amongst the endless possibilities.

It often feels like the collage will never come together – the feeling that something is missing or out of place. That's when I begin to search for an element that will bind all the figures together. For example, there were times that I, or rather the collage, asserted that a crocodile, or some other animal, should be added. The reason why that animal came up only became clear once the collage was complete.

I understood that it was up to me to expose these "Dream Stories" to the world with time. As I worked, I often felt that I wasn't working alone; it seems, without intending to, I make use of the collective unconscious and a deep base of collective knowledge that is far deeper than my personal knowledge.

For this reason, I believe my collages convey universal messages and create dream stories that "belong" to every person as their own. I only tell these dream stories, in layers of paper and colors, manifested in the reality of the here and now.

It may seem like color and paper are the building blocks of a collage, but that isn't so. My collages are built slowly from the blocks of the soul – from the building materials of the self – with layers of color on top.

I feel as those collages, and the layers I put on top of each other are translating the dull weariness of daily life into color. Thanks to it, I can shake the dust from my true self, take off some of the layers it gained over the years, and let my soul shine anew, again and again, with each of my collages.

The use of "ready-made" and the various references to the great artists of history served as a bridge to the past. Their re-contextualization in my collages served as a bridge to the future.

I create these collages intuitively, without knowing the symbolism of the images as I create. Only afterward do I research the symbolism to better understand what my subconscious was attempting to reveal.

Looking at my work in different contexts – different lighting, different times of the day, from up close or afar – reveals new aspects of them each time.

Zodiac. Special technique, collage, acrylic colors and acrylic markers on paper. 87x36 cm

Shaman's Blessing II. Special technique, collage, acrylic colors and acrylic markers on paper. 30x60 cm

Each collage holds as many stories as there are unique viewers and independent viewings. Each act of looking reveals something new – a new story.
Painting "gives the visible existence to what profane vision believes to be invisible," said Maurice Merleau-Ponty, the French philosopher. He examined space as which direct the painter/artist, as the viewer, back to themselves. I wish you will be able to think the same of my creations, as a 'space' that directs you to your inner self, reviling the wonder of the invisible.

ZIZOOMI – is an invitation for you to zoom-in on my work. The first two letters of my name Ziva, + zoom + "i" for "in," became a name with the idea that I love.

I would be glad if you looked closely at my works, zoom-in, and found within them details or stories that speak to your soul, connect to your own personal Dreamscape. As they are rich in images and symbolism, I hope they will awaken your curiosity and will evoke the hidden story- teller-artist in you.

I am curious to hear those stories connecting to my work. I will be thankful if you agree to share them on my website, so other people can read them too. In this way, it will be an ongoing joyful work of art that combines us all.

Left Page. Left to Right

- The Secret of Time. Special technique, collage, acrylic colors and acrylic markers on paper. 30x42 cm
- Dance of Autumn Colors. Special technique, collage, acrylic colors and acrylic markers on paper. 58x58 cm
- Leaving the Past Behind . Special technique, collage, acrylic colors and acrylic markers on paper. 105x35 cm
- Secrets of the Depths. Special technique, collage, acrylic colors and acrylic markers on paper. 84x58 cm

This Page. Left to Right

- Wisdom of Thoth. Special technique, collage, acrylic colors and acrylic markers on paper. 30x42 cm
- Centauress. Special technique, collage, acrylic colors and acrylic markers on paper. 30x42 cm
- Boundaries of Thought. Special technique, collage, acrylic colors and acrylic markers on paper. 24x33 cm

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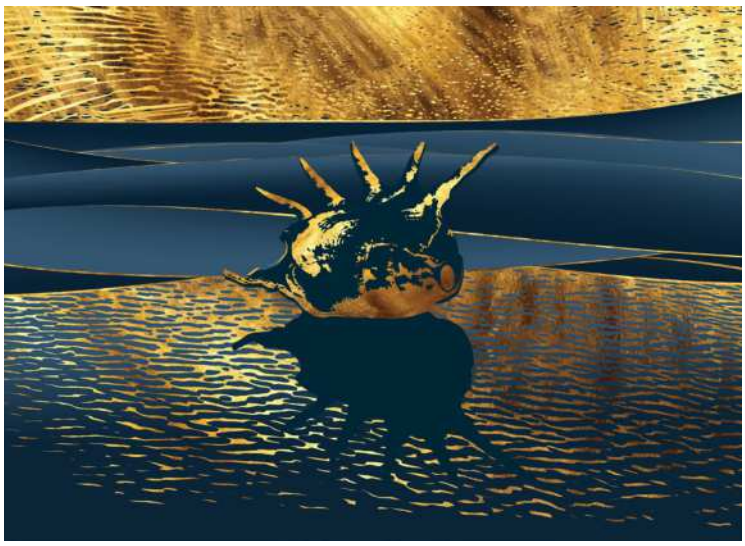
Untitled. Digital Art. Print on silver metallic.
Limited Edition 0f 75. 90x110 cm

DAPHNE HOREV

"Engaging with art, for me, is like looking into my microcosm self and beyond.
While painting, I set myself free from the grasp of everyday perception of reality.
To my deep feeling, the world surrounding us flows through a human prism, pours into a deep and vast pool of our subconsciousness, emotions, and souls, and giving us its humanly unique interpretation.
In the interface zone between the two worlds – the raw world of 'things themselves as the artist feels with his senses and the known interpreted world, in an alchemy-magical-synergistic process, art happens.
In recent years I have integrated gold paint and gold leaves in my works. To me, It detaches the subject matter from the realistic context and elevates it to a metaphoric level.
I want to grant a halo of secular holiness to human wonders, doubts, and yearnings embodied in simple things like a flight of cranes or a shell lying on the sand after sunset.

I have been painting for many years. In recent years I have been using digital tools in my art.
My work can be printed on different materials - canvas, glass, high-quality paper, and silver metallic. Each one produces different qualities. Printed on silver metallic brightens the glow of the gold color and enhances the gap between light and shadow. Printed on glass or plexiglass, put on top of a lightbox deepens colors and spreads a colored glow around it. Adding gold paint and gold leaves on my mixed media works printed on canvas provides depth and sparkling brilliance and makes each one slightly different. Each work is printed in a limited edition of 75; each print is numbered and manually signed.



Top: Last judgment. Digital Art. Print on silver metallic. Limited Edition 0f 75. 90x90 cm

Left: After sunset. Digital Art. Print on silver metallic. Limited Edition 0f 75. 90x110 cm

Right: Enigma – reflection. Digital Art. Print on silver metallic. Limited Edition 0f 75. 90x90 cm

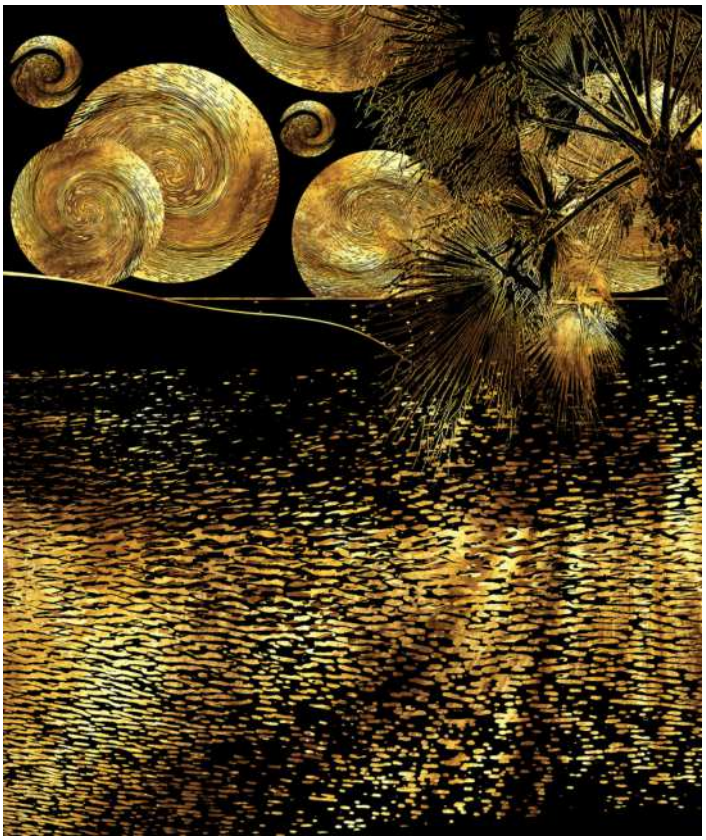
Top: Longing in motion. Digital Art.
Print on canvas, paint and gold leaves.
Limited Edition 0f 75. 80x110 cm

Initation. Digital Art. Print on silver metallic.
Limited Edition 0f 75. 80x110 cm

Right: Haiku No.1. Digital Art. Print on silver metallic. Limited Edition 0f 75. 60x110 cm

EXHIBITIONS & PUBLICATIONS

2018 Art International Contemporary Magazine, Italy.
2017 Jorge Jurado gallery, Bogota, Colombia, 'Alchemic Body'.
2017 Anima Mundi 'Visions', Venice, Italy.
2017 My work on a book's cover-'King of gold and blood' by Gabriela A.Rotem, Kineret-Zmora publish house.
2017 Israeli Art Market Online Gallery- Summer Sale.
2017 Art Market - International Art Magazine **'THE GOLD LIST'** Top Contemporary Artists Of Today.
2017 44 DEGREES Online Art Magazine 'Women artists'.
2016 The national theater 'Habima', 'Running thoughts', Tel Aviv, Israel.
2016 44 DEGREES Online Art Magazine 'Colors'.
2016 Israeli Art Market Online Gallery 'The Big Exhibition'.
2015 The national theater 'Habima', Tel Aviv, Israel,
2015 Hangar 2, Jaffa harbor,Tel Aviv, Israel.
2015 Art & About Gallery, Jaffa harbor, Tel Aviv.
2015 Expo 2015 Millan -Trezzo Sull'Adda, Italy.
2013 My work on a book's cover-'Every story is a sudden cat' by Gabriela A.Rotem, Kineret-Zmora Publis House.
2005 The City Gallery of Kfar Saba, 'Red', Israel.
1987 Neville Gallery, Toronto, Canada.



Top: Enigma. Digital Art. Print on silver metallic. Limited Edition 0f 75. 70x110 cm

Left: Starry night. Digital Art. Print on silver metallic. Limited Edition 0f 75. 100x85 cm

Right: Rust poetica – Scorching summer in the Golan Heights. Digital Art. Print on silver metallic. Limited Edition 0f 75 110x80 cm

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SHAY AVIVI

Shay Avivi - A Plein air painter
For more than 20 years he painted in a realistic and modern figurative style, first as a hobby and then as a way of life.
Trying to work in the same tradition of classical painting with great respect for the sources of art, by the use of high quality materials, paints, equipment and methods.

"I'm looking at the subject of the painting while understanding the spots, light and shadows and tones. I've studied painting in various schools with the finest artists in Israel, including a master class at the Jerusalem studio school directed by Israel Hershberg, Hatachana directed by Aram Gershuni and David Nipo and with Elie Shamir at Kfar Yehoshua.

In the recent years I have been painting the country's landscapes in all directions. I specialize mainly in painting outdoor by observation in nature (Plein Air Painting). My source of inspiration comes from the old master painters - artists like Jean Baptiste Camille Coro, Isaac Levitan and many others.

Top: View from Tel Goded.
Oil on linen on wood. 39x58 cm. 2019

View from Tel Izrael.
Oil on linen on wood. 40x50 cm. 2018

I promote and lead the outdoor painting through observation of the landscape via a Facebook group named Plein Air Painting - Paint in Nature - En Plein Air I exhibit in many group exhibitions and in three solo exhibitions.

57 years old, father to Ella & Daniel. Live in Israel.

- Top: Obscured by clouds #2.
  Oil on wood. 20x60 cm. 2018
- Upper Galilee.
  Oil on linen on wood. 30x40 cm. 2018
- Olive Grove.
  Oil on linen on wood. 30x40 cm. 2018

- View from Bitan Aharon.
  Oil on primed wood.
  24x30 cm. 2019

- Top Left: Nur.
  Oil on linen on wood. 30x40 cm. 2018
- Top Right: Gan Shmuel.
  Oil on Canvas. 24x30 cm. 2017
- Left: Ancient Yodfat.
  Oil on Linen on wood, 30x40 cm, 2018
- Right: Mushroom & half. Timna Park.
  Oil on Linen. 41x51 cm. 2017

- Top: Wide view. Oil on Canvas. 100x160 cm. 2017-2018
- View from Beit-Nir. Oil on Linen on wood. 30x40 cm. 2019

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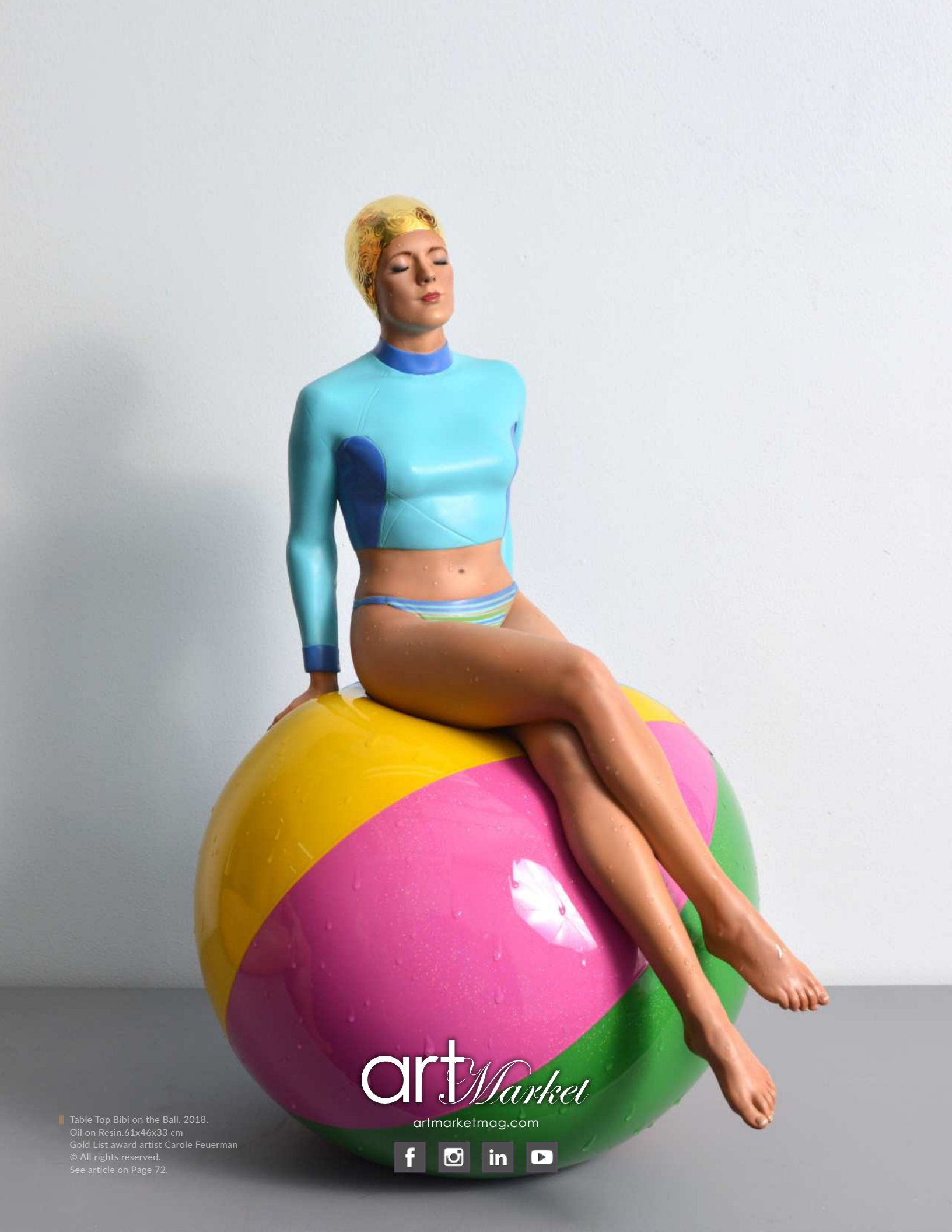

Table Top Bibi on the Ball. 2018.
Oil on Resin.61x46x33 cm
Gold List award artist Carole Feuerman
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