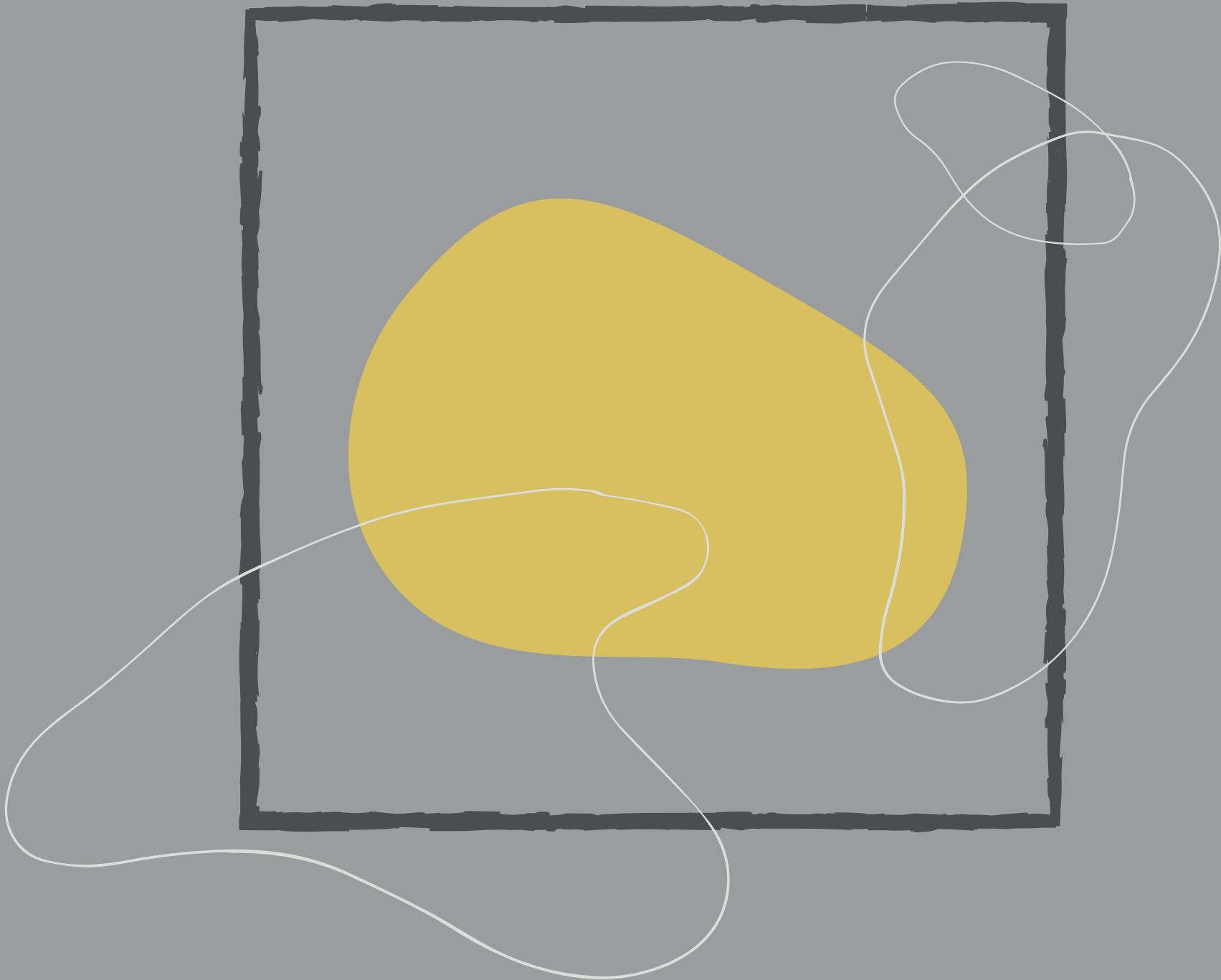


MI-SUL PRESENTS AN ONLINE EXHIBITION

AWAITING VOICES

September 30, 2021



A CURATORIAL COLLABORATION

AISHWARYA KULKARNI & SUNAINA KHANDELWAL

The following catalogue has been designed by Aishwarya Kulkarni and Sunaina Khandelwal

To make this catalogue environmental friendly, physical copies are unavailable. However, digital copies can be downloaded from www.mi-sul.com

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Curators: Aishwarya Kulkarni and Sunaina Khandelwal

Participating Artists: WIBAA, Claudia Pollack, Suliaeva Margarita, Paul Ayihawu, Sung Lin Hon, Petra Amtsberg Hoffmann, Sashko Balabai, Evan D. Williams, Paki Paola Bernardi, Nguyen Hung Duc, Stacey Cheng, Amy Deal, Marion Flanagan, 江峰 Jiang Feng, Helen Jones, Jeremy Gluck, Eva Wang, Lee Matthews, Nata Buachidze, Tamar Melikishvili, Paul Butterworth, Ramon Omolaja Adeyemi, Ding Ruyi, Sharon James, Valdengrave Okumu

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All artwork photographs are credited to the artists unless otherwise stated herein.

MI-SUL

Mi-Sul means art in Hangul, 미술. The pronunciation of this word has left a huge impression on the founder, Aishwarya Kulkarni, and has inspired her to name the website on the basis of the same. The purpose behind establishing *“Mi-Sul”* is to create a place to talk about her perceptions and ideas associated with art. Certainly, art can be perceived in many ways, but to put her perception out in words has been a thoughtful decision when creating this website. Some of the topics of writings include reviews on exhibitions, art books & articles, currently trending art news, art movements, artists, and much more. ‘Mi-Sul’ offers an open space that welcomes discussions various ideas that spark potential discussions and debates centred towards the art world.

Remember, we will never forget to credit your name.

Message from the Curator

AISHWARYA KULKARNI

Did you ever come across a story that you never heard about initially and it changed you personally or professionally to perceive things different ways? Did you know that many people are waiting to hear that one story to begin a fresh start, which perhaps can be YOURS? ‘Awaiting Voices’ was conceptualised to create a stage to display stories of art, life, and experiences from twenty-five wonderful artists with strong work-medium and stories to tell you. The process of displaying this exhibition materials together was an incredible experience, and we have carefully curated this show to portray the works that compliment the concept ‘Awaiting Voices’.

I would like to introduce my fellow curator Sunaina Khandelwal, and working with her on this curatorial collaboration was an insightful experience.

Message from the Curator

SUNAINA KHANDELWAL

Sunaina is a Multidisciplinary Artist and Independent Curator of Indian origin, currently based in Toronto, Canada. She achieved an MA Fine Art from the University of Arts, London, UK and has extensively exhibited her works on local and international scale, whilst assisting with the curation of various shows. She has successfully collaborated with Curators, Art Historians and Art Organizations in researching & organizing various educational platforms and exhibitions.

As creatives, we are never ending. Just like our works, our voices will change overtime. Who I was yesterday, what I am today and what I will be tomorrow will never remain the same. We will grow as people and our identities will change and personalities will shift all due to the experiences we face. These experiences will allow us to blossom into something better maybe even greater. Operating as both an Artist and Curator, I am always being exposed to both sides of the art world, both just as challenging yet inspiring at the same time. So let me tell you, if someone ever asks you “Who do you look up to?” or “Which famous artist or curator inspires you?” You may admire the work they do but always remember that you are your own voice, especially as a creative you will write your own history and you can never use someone else’s journey to become something else. Why? Because you are the greatest version of yourself and what you should do is constantly nourish that part of you.

No matter what stage you are at in life, be it personally or professionally your voice will always be waiting to be heard and that is the excitement. So my message to all of the established and emerging creatives out there is, keep going. Chose whatever path you need to, to get there but don’t hesitate to fail. Try and try again and once you do, you won’t be disappointed. Every step forward is a positive change. I hope that ‘Mi-Sul’ can provide you with the necessary foundation to kick start your creative voices!

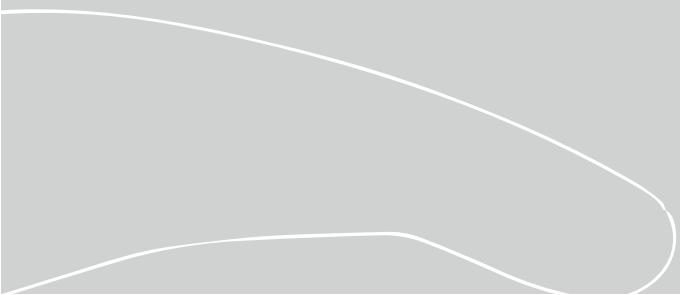


AWAITING VOICES

‘Awaiting Voices’ is an online exhibition that features the works of twenty-five artists from around the globe. The show addresses themes of nature and memory as this encapsulates a poetic relationship between the artist and their creative identity through the language of art. ‘Awaiting Voices’ highlights a culturally diverse range of creative voices that experiment with mediums of Painting and Photography by utilizing their visual language to translate notions of colour and materiality. Every brush mark, application of colour and representation of a fond memory dictate a story that is yet to be heard, a story that will inspire the viewer by establishing a personal relationship between the artwork and the artist themselves.

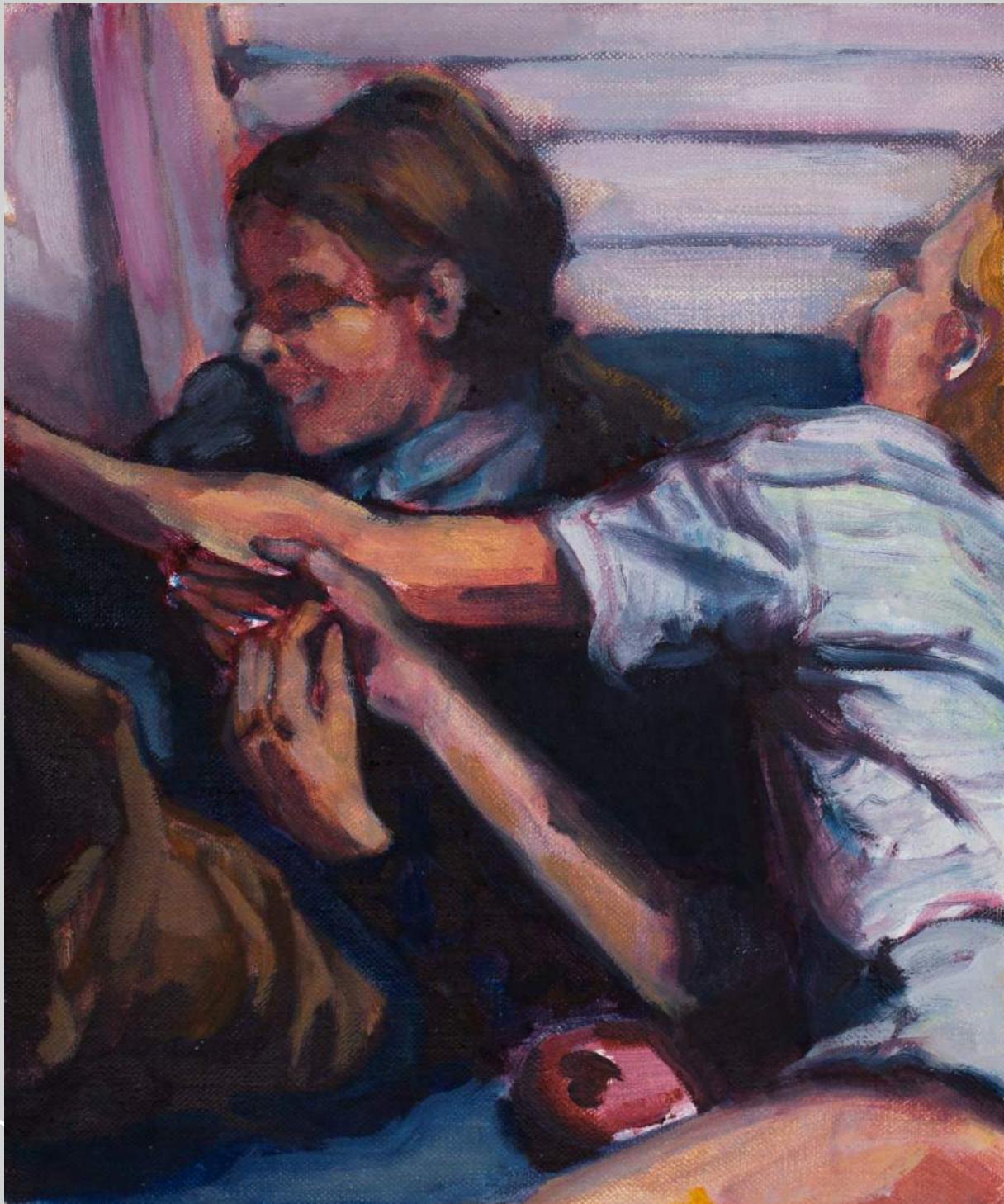
These incredible works of art will take you through their journey by narrating individualistic stories behind each artist since what comes next is a whole book of awe-inspiring voices.

Every drawing or painting starts with a dot that forms into a line, line that moves into curves and hatches to finally producing a completed painting. The illustrations that you are seeing from the front cover to the end of this book stands the beginning of a journey. The artists and their works are the life and colour, and your views will complete this catalogue and the exhibition.



LEE MATTHEWS

Lee Matthews is a contemporary artist that paints from life and quiet observation. Matthews' work encapsulates a memorable essence of a given moment and documents how it feels to be thinking of a particular time or place through her paintings.



'Reach', 30.5 x 25.5 cm, Oil on Linen, 2021



'Eabha and Peggy', 71 x 56 cm, Oil on Canvas, 2021

CLAUDIA POLLACK

Inspiration comes to me in the blink of an eye. An inner impression whose details I explore with my inner eyes. That's when I get the first glimpse of what the artwork is all about, the whole process of creating is the excavation of first impression until the work unfolds and matches that first glimpse. When I am creating, I feel immense joy to be free, bringing life to a canvas, this is the sense of freedom I want to portray to the viewers. I wish to inspire people to another subtle layer of reality that underlies everything. My works also illustrate my personal subjects of self-awareness, self-love and self-discovery, which I also find very universal.

'I Remember Me' Acrylic on Canvas, 80 × 100 cm, 2021

'I Remember Me' is influenced by a hypnosis session about self-love and at a certain point during the session I could feel a flower, opening and blooming in my chest, I carried this flower with me since then. I finally remembered me, and I felt a strong connection to the child I was, and I could see how concepts, beliefs and experiences become my reality. I have used pink as the primary color for this work to portray the calmness achieved in prisons painted in pink color. I was delighted to read about this, because rose and pink are very important colors in my palette.

'I See Through you with Kindness' Acrylic on Canvas Panel, 24 × 30 cm, 2021

I mainly focus on portraits of women in my figurative works. For the first time in this painting, there are men as well. It is a mix of ideas that are flowing through me from a certain field and a conscious decision I had made as a result of my inner development. *Yes, I want to be in groups of people I feel connected with. Yes, I want to create a supportive community and yes, I feel that I'm already connected and held. Even though one can see only two people, there is a feeling of group.* The pink horse on the left side is my alter ego, that appears from time to time in my paintings and in my signature too.



'I See Through you with Kindness' Acrylic on Canvas Panel, 24 × 30 cm, 2021



I Remember Me' Acrylic on Canvas, 80 × 100 cm, 2021

DING RUYI

'Time Crevasse 01 & 02', Acrylic on wood, double sided painting, 2021

Over the years, the theme behind Ding Ruyi's paintings is mostly related to mountains, rivers, earth and seas. The artist has explored various mediums, materials and methods to express her passion and fear of nature. This kind of fear dominates Ding and her creative career, which makes her have a nameless awe of life itself. When she was deep in the deserted snow mountain or uninhabited primeval forest, Ding would often sneer at her inability and innocence when describing the beauty of nature. The artist has engraved all these feelings in her works which are mostly 60cm wide and 120cm high, because through her perspective, these rectangular paintings are not only like a door connecting her with nature, rather a mirror reflecting the unique romance and loneliness of artists themselves.

In Ding's native language system (Chinese), there is no clear tense to express the past, the present or the future, so there is a vague immortality in that cultural context. Through the crack in the middle of the painting, the audience can observe the shape of the white pigment over time from the back. The artist aims to express her view of time through this solidified metaphor, namely, eternity.



Time Crevasse 01', Acrylic on wood, double sided painting, 2021



'Time Crevasse 02', Acrylic on wood, double sided painting, 2021

SUNG LIN HON

Sung Lin Hon is an artist whose central concerns are light, shades, surface, ambiguity and emotion. Her practice reveals the grey side of one's sensation in a painterly way. It's neither the dark nor the bright side but the indistinct emotion of oneself. With a minimal palette, her work pictures and articulates the simultaneous presence and absence that objects suggest. Her work remains silently humble and aims to be interpreted differently according to the personal aesthetic and interpretation. Her practice explores a wide range of subjects, for instance, nature, interior objects and abstract shadows formed while focusing on the emotion of the work itself.

'Greyday', Oil on canvas, 40 x 40 x 2 cm, 2021

'Greyday' was inspired by the artist's solitary walks on the university campus. It was a windy summer yet everyone was busy enjoying the companions with their friends and families. She has never felt as lonely as the flags hung high up in the sky. Neither had any conjunction between nor receiving attention from the crowd, the artist found herself distancing from everyone in the scene. It was another sunny day on the campus.

'Winter Sun in Dusk', Oil on canvas, 40 x 40 x 2 cm, 2021

Sung Lin Hon spent a year living alone during the pandemic to study and develop the emotion of solitude. "Winter Sun in Dusk" was one of the first few paintings showing her current painting style around shadows and emotions. With this painting, she started to develop a better understanding of employing emotions in her work. "Winter Sun in Dusk" was named for its inspiration, the shadows of the falling leaves on her way back home from the studio. Bringing back that solitary walk in the autumn night was all the painting about.



'Greyday', Oil on canvas, 40 x 40 x 2 cm, 2021



Winter Sun in Dusk, Oil on canvas, 40 x 40 x 2 cm, 2021



'The Opposite', Oil on canvas, 40 x 40 x 2 cm, 2021

江峰 JIANG FENG

'U.S. (Unwholesome Shelter)', 「美」國, Photography, 2019

This series juxtaposes the torn and dirty USian flag with the naked bodies of all genders, races, sexuality, nationality, and cultural backgrounds to capture their vulnerability, emotions, and strength, critiquing the United States as the dreamland and shelter for all. The U.S. is alleged to be the most open and tolerant country but it fails to welcome people from various backgrounds equally. Everyone was invited to join the project because most of the people were immigrants in some ways at some point in the history of the country even if they're citizens now. Moreover, the artist is interested in the body, not the mainstream beauty. 江峰 Jiang Feng encouraged everyone to model nude because that artist was not interested in censoring any specific body parts. If they are part of the body, they deserve to be seen/there.



'U.S. (Unwholesome Shelter)'; 「美」國, Photography, 2019



'U.S. (Unwholesome Shelter)', 「美」國, Photography, 2019



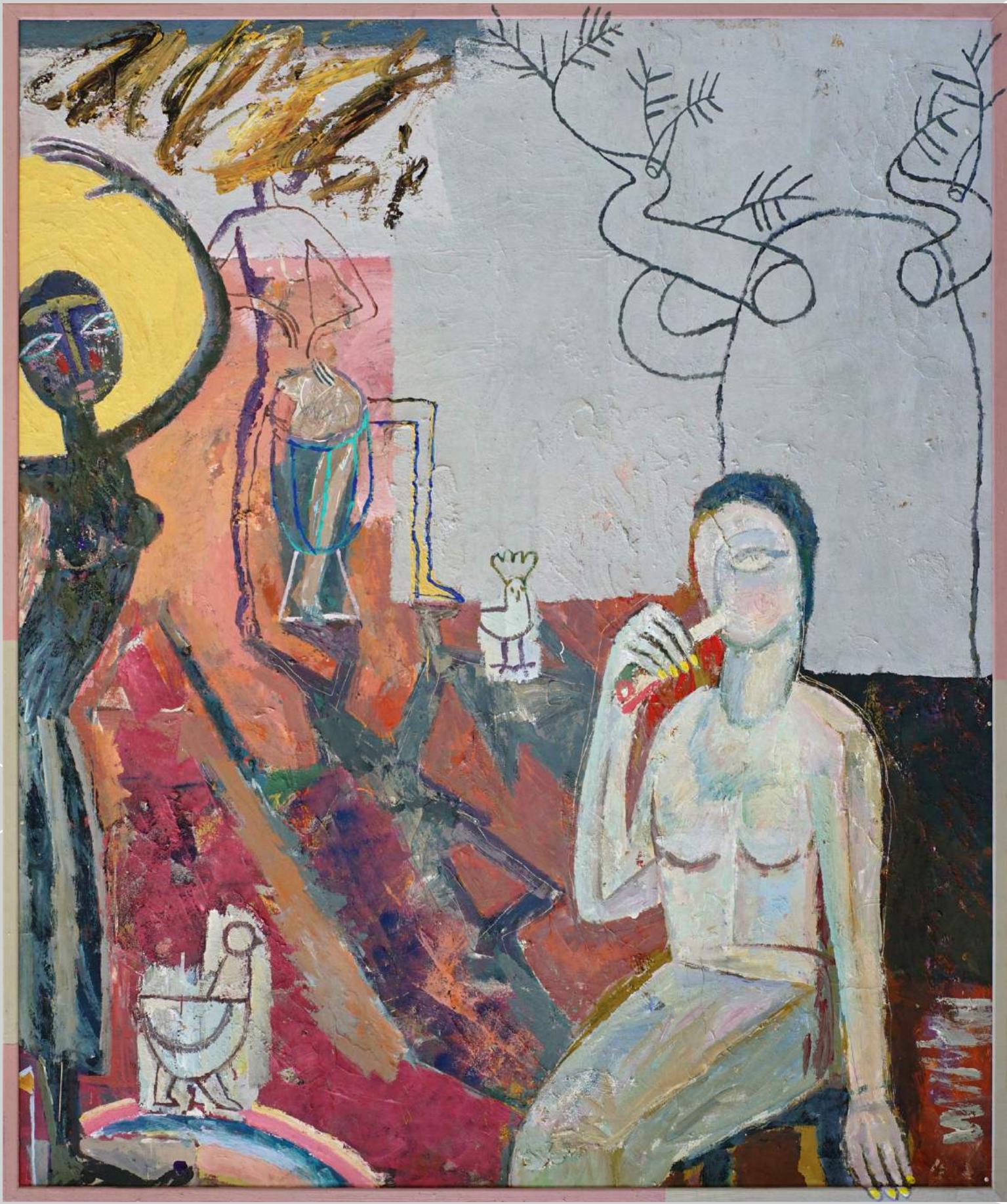
'U.S. (Unwholesome Shelter)', 「美」國, Photography, 2019

SULIAEVA MARGARITA

I admire the creativity of those who are on the outside of the established art scene, for example psychiatric hospital patients and children, for their clarity of form and sharp plastic language - without embellishment or trying to please everyone. And, of course, the color! It seems that color alone can talk to the viewer about any problem. It is incredibly interesting to study the unsightly side of human nature - wildness, underdevelopment, limitation, even a certain weakness.

'Mzungu Sheet 1' and 'Mzungu Sheet 3', Mixed media, 54 × 48 inches, 2021

Both of these works are a part of the graphic series "Mzungu" consisting of 7 canvases worked in mixed media. Mzungu is a term that was originally used to refer to people of European descent, literally translated (based on the etymology of the word) is "the one who wanders around" or "wanderer". The series was supposed to reflect the moment of cultural fusion, namely, to convey the African "flavour" through the prism of the European view. The reflection of the ethnic, African principle in these works can be considered as an abstract solution of human figures, which are in the center of attention of each canvas. And also, the special fragmentation and seeming structure lessness of the composition, inherent in the primitive painting of African peoples. And, finally, the interpretation of volumes reminiscent of the masterpieces of African plastics - statuettes, masks.



'Mzungu Sheet 1', Mixed media, 54 × 48 inches, 2021

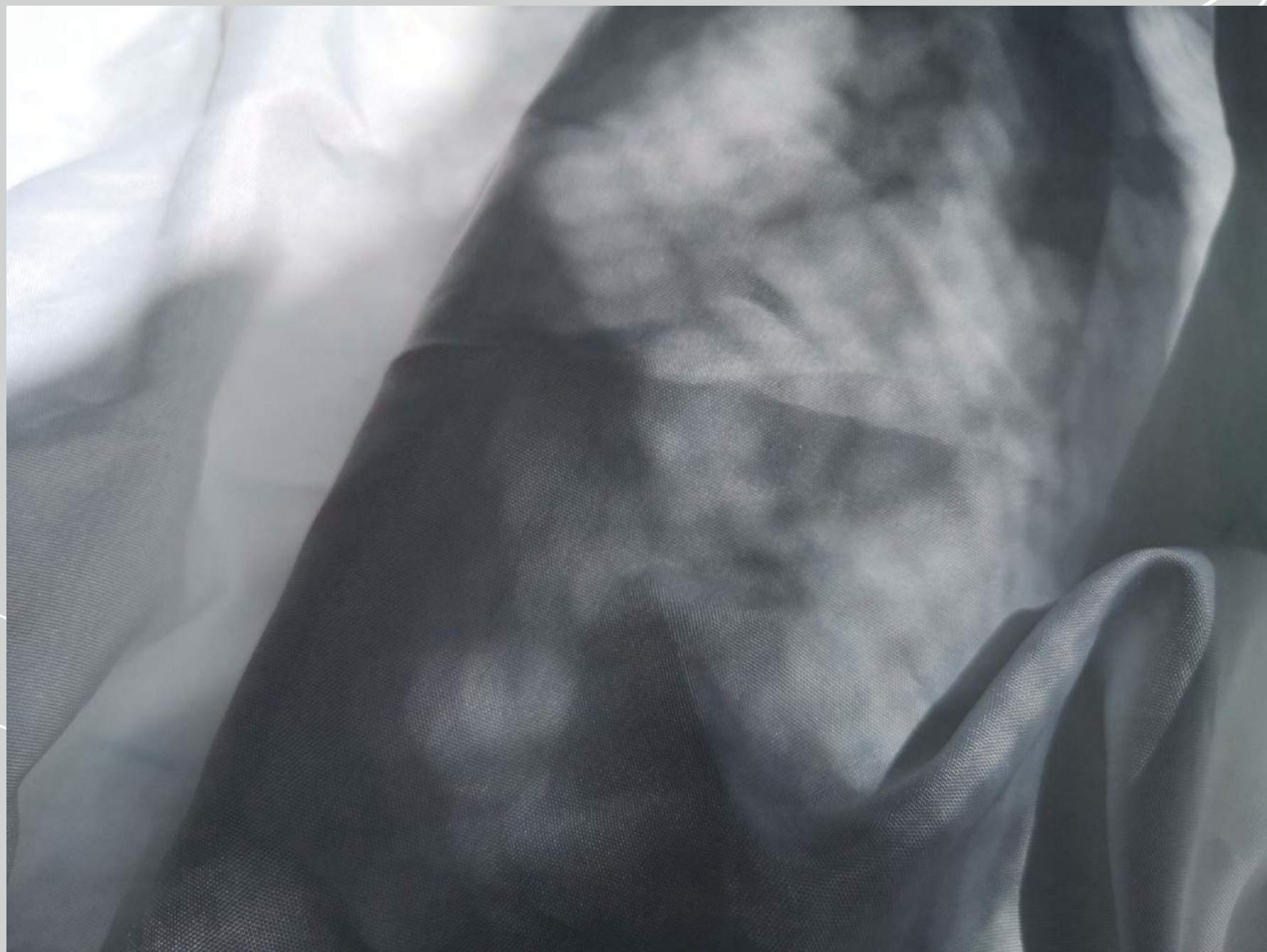


Mzungu Sheet 3, Mixed media, 54 × 48 inches, 2021

HELEN JONES

'Writhing', A3 sized print, Photography, 2020

This photography is part of an ongoing series I am working on in order to capture the natural light in various ways around my home. About two months before the first lockdown in March 2020, I moved to new accommodation, which was part of a fresh start for me, with exciting possibilities and friendships. I had no idea at this point just how much time I would be spending in this new environment. Over a relatively short period of time, the house became my home. Staying at home throughout the day meant I could explore the light patterns in different rooms and capture their movement through film and photography. I enjoyed watching the light become stronger in certain areas, and then disappear to nothing. The national lockdown meant I spent the majority of my time at home; exploring the shadows and light shapes created in this space even further. Through this process I documented the time passing each day; which seemed to be moving in such a strange way during those times when routines had been shaken up, and activities outside of home were limited. With these photographs I am capturing a fading moment, which transforms into something different when it is revisited the next day or even minutes later.



'Writhing', A3 sized print, Photography, 2020

STACEY CHENG

With a commitment to multivalent love and an attentive awareness of the world around me, I explore experiences of living and difficulties of staying present. Crystallizing and fragmenting my values, I negotiate the necessities of certain labours. I observe hurts and joys, some so monumental they seem to sear the psyches of multiple generations and some so trivial as the sting of a sour fruit. Meanings are found, borrowed, and suggested. I am looking for a way out, a way of longevity.

'Sisterhood', 18 x 24 in, oil on canvas, 2019

This painting arose out of revisiting Toni Morrison's *Sula* during a moment of transition in my life. Inspired by Morrison's vibrancy and incision, I envisioned relationships between women in real time, fraught with intergenerational memories—loves and traumas. I reflected on the connection between these two fictional sitters through the process of making, expanding upon the metaphors as their stories and attitudes manifest. I see women exploring intimacy and comfort through acts of survival and mutual reliance in a space transforming through time. A bedroom space abstracts, comes in and out of recognition, and ultimately relies on memory and association to form itself. Blankets become oceans and transform into free wildflowers.

'Tin-eyed garden', 16 x 12 in, oil on canvas, 2021

I was working on a poetry chapbook with the same title while painting this work, and both involved the process of active looking and selecting moments for safekeeping and elaboration. This painting was an enactment of values—an investigation on gaze and attention. The life and heat of natural forms held my curiosity in this painting that emerges from a still-life. A traditional representational gaze fails, but an eye for touch and stroke replaces its necessity, privileging bodily experience of making. The atmosphere is pervasive and a prominent character. Leaves and branches enmesh into the space itself as an overflowing garden, enclosed by two sheets of color that cradle and constrict its growth.

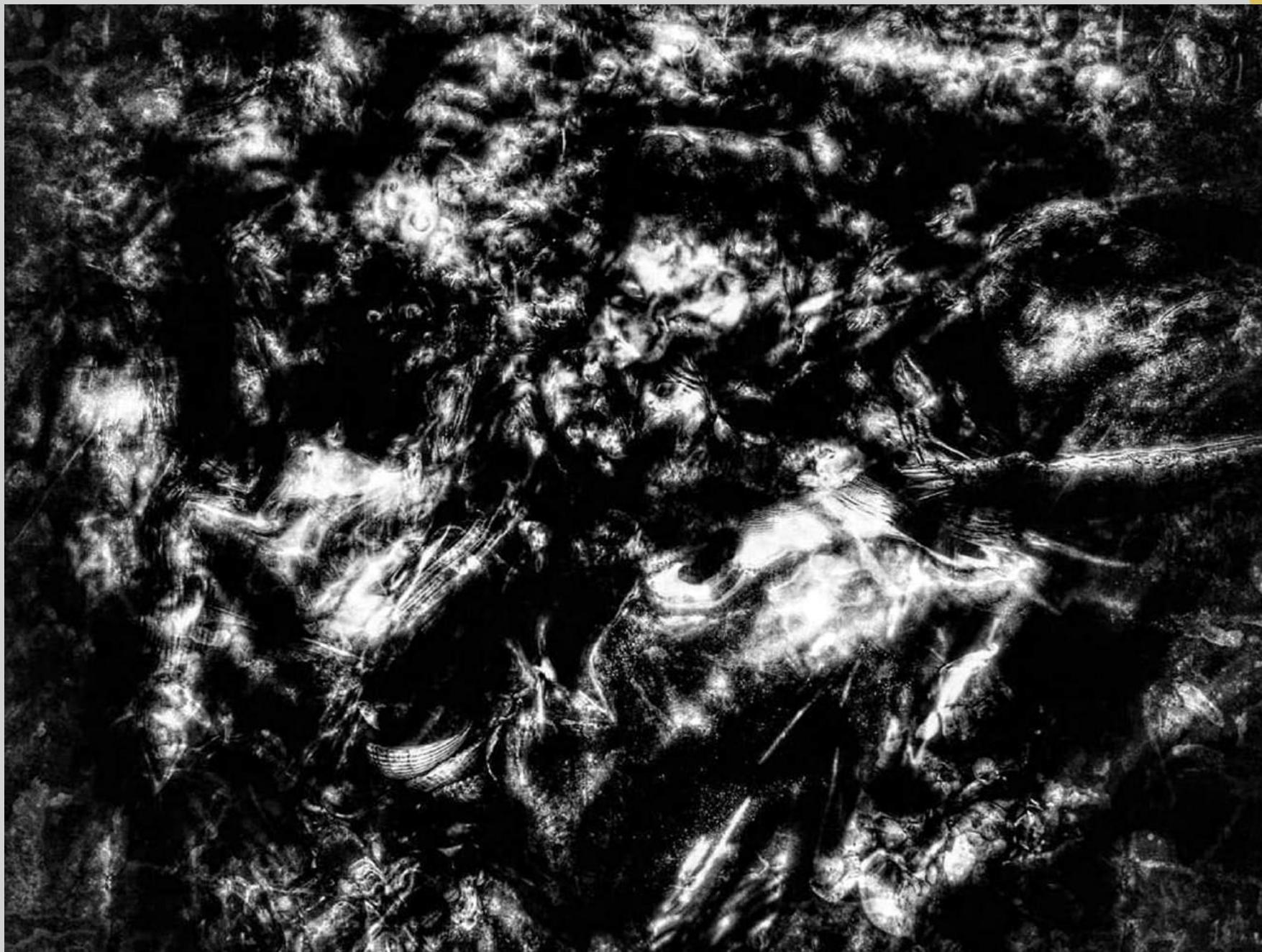


'Tin-eyed garden', 16 x 12 in, oil on canvas, 2021



'Sisterhood', 18 x 24 in, oil on canvas, 2019

JEREMY GLUCK



'The Souls', Photomanipulation, 10 x 12"

My collected, altered and own works, drawn from nature, are being confronted as aesthetically resilient, thematically interrelated material for memory and projection. The possible seems true and the truth exists, but it has many faces, as Hanna Arendt cites from Franz Kafka.

PAKI PAOLA BERNARDI

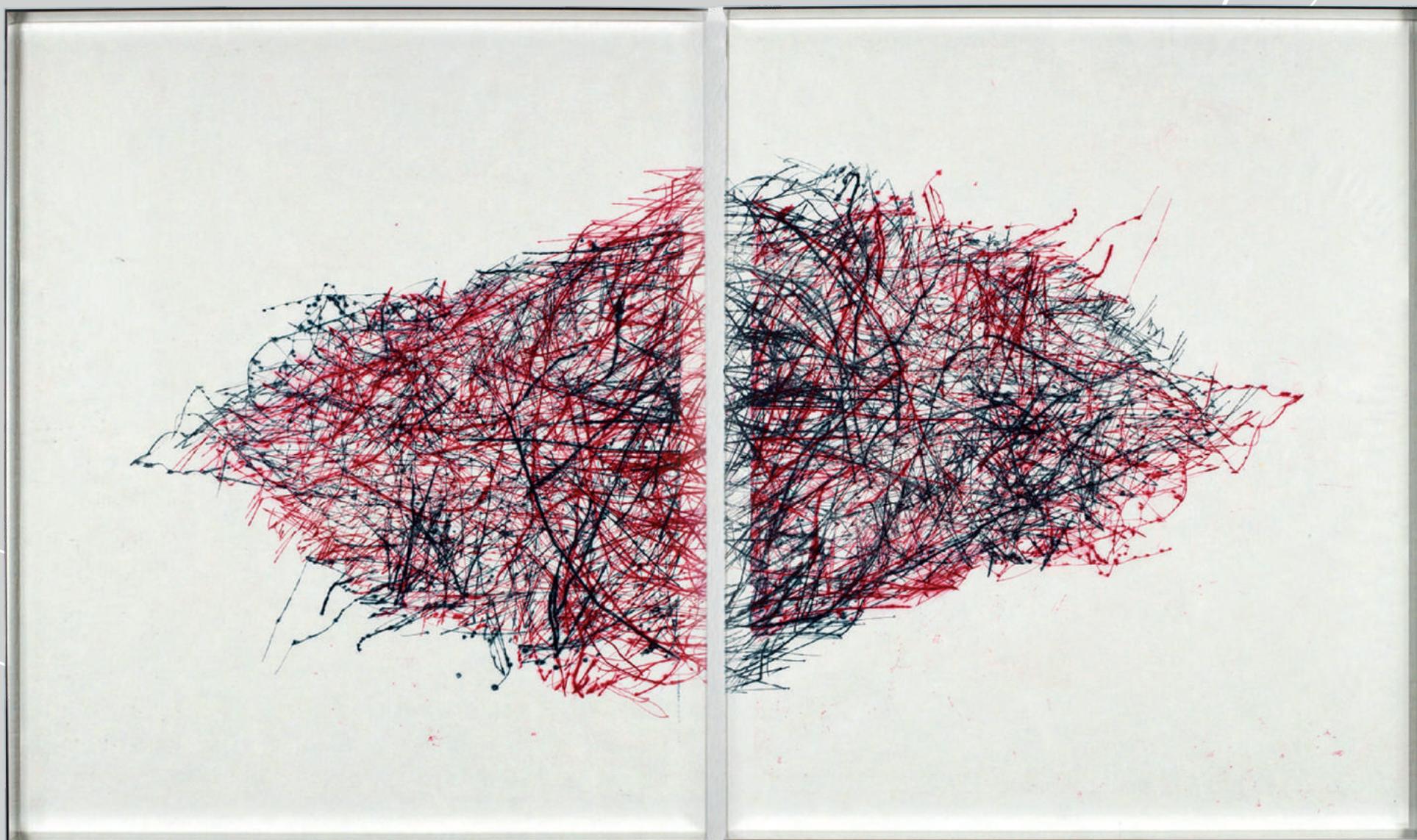
Instinctive gesture is my expressive modality which is the focus of my artistic research. This allows me to feel and represent emotions and thoughts in a way that is deeply connected to my truth in the moment and the environment surrounding me. My art is also an expression of space and this allows me to investigate the experience of movement, be it physical or mental, and transform it into a performance, object or image.

'Final Cut', Diptych Dry point on plexiglass printed on Washi paper, 41 × 50 cm, 2019

Final Cut is the representation of the sudden and definitive closure of a relationship between two entities, people or energies that up to that point were in close communion. The clean cut of the glass and the sharp metal frame are a metaphor for that act of separation.

'Tempi Intermittenti 007', Etching printed on Hahnemuhle paper + henna powder and burns, 125 x 132 cm, 2019

Tempi Intermittenti 007 is a printed testimony of an action, a series of emotions engraved with heels by dancing directly on the etching plates, creating an emotional map that represent a shamanic rite of liberation. The goal is transformation: a process of overcoming the limits of fear from a state or place that, although it may be perceived as protective, has become paralyzing over time. What prevails in the end is the desire to go beyond and be reborn.



'Final Cut', Diptych Dry point on plexiglass printed on Washi paper, 41 × 50 cm, 2019



'Tempi Intermittenti 007', Etching printed on Hahnemuhle paper + henna powder and burns, 125 x 132 cm, 2019

EVA WANG

'Can you Seat Me, Please', Digital Photographs, 42 x 29.7cm, 2021

This sense of self, and its relation to others and to Other, sets you up to take up a position in the Symbolic order, in language. Such a position allows you to say "I", to be a speaking subject. "I" (and all other words) have a stable meaning because they are fixed, or anchored, by the Other/Phallus/Name-of-the-Father/Law, which is the center of the Symbolic, the center of language.^[1]

Physically, Wang cannot keep still at a position because of her anxiety. The artist's mind and body are separate and misplaced. She is unable to position or settle herself. This unfulfilled desire of getting positioned is presented through her attempts of seating herself properly as chair is the only daily object designed for humans to be settled awake. ^[1] Mary Klages, "Jacques Lacan," (Lecture Notes, University of Colorado).



'Can you Seat Me, Please', Digital Photographs, 42 x 29.7cm, 2021



'Can you Seat Me, Please', Digital Photographs, 42 x 29.7cm, 2021



'Can you Seat Me, Please', Digital Photographs, 42 x 29.7cm, 2021

PETRA AMTSBERG HOFFMANN

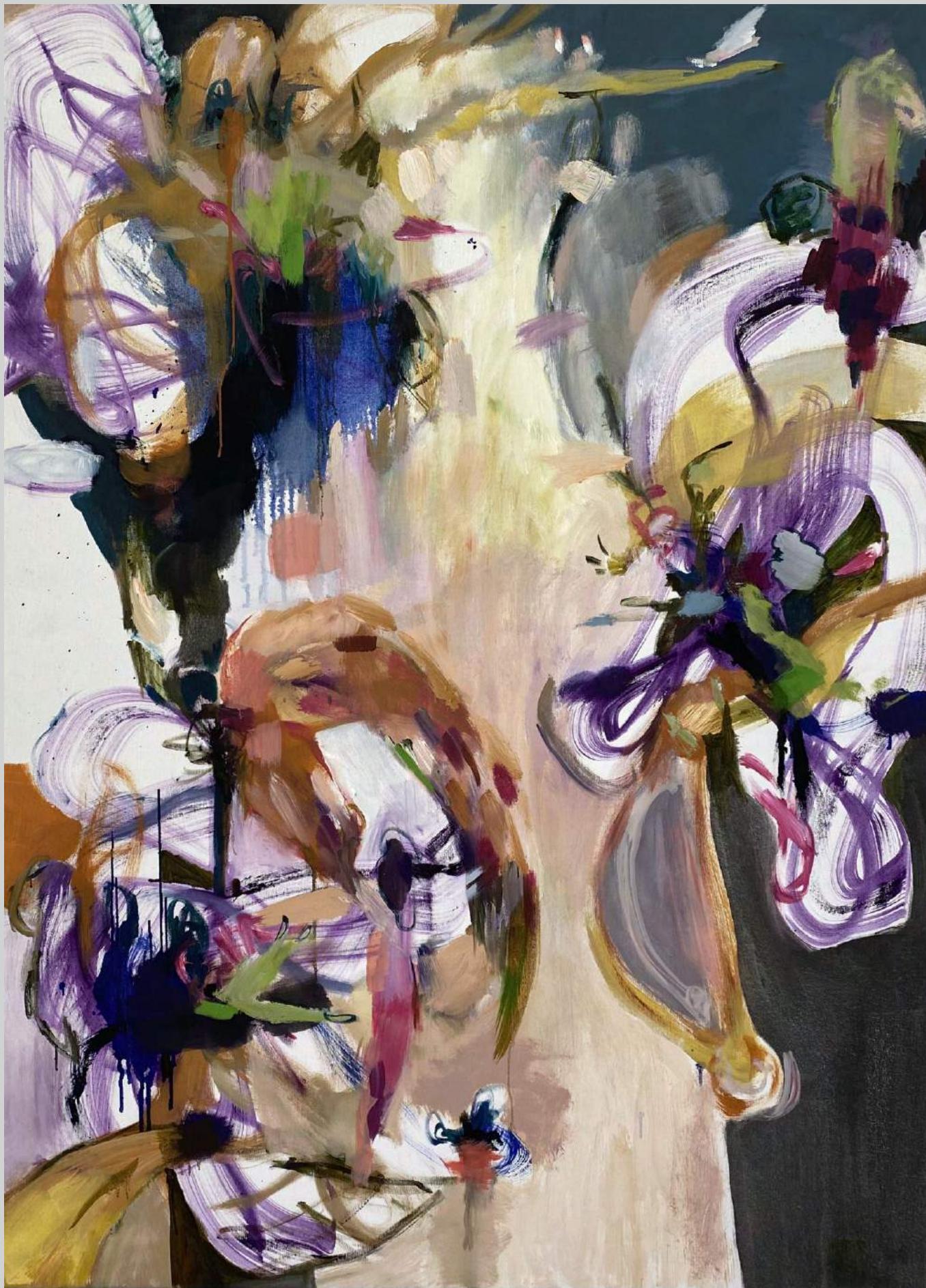
Nature is the center of my work. A collaboration of Floral motifs, organic elements, insights & vistas, lights and shadows, I try to capture and reproduce individual moods. Reflecting back on my professional roots in architecture, I switch from large-format paintings on canvas to figurative drawings on paper. From multi-layered paintings to the line of exuberant colourfulness back to pencil or ink, bringing these defined formats to paper in quick strokes. To me painting feels like a phase of collecting myself and new thoughts that find their space on canvas.

'Fille de Fleurs', Oil on canvas, 150/110, 2020

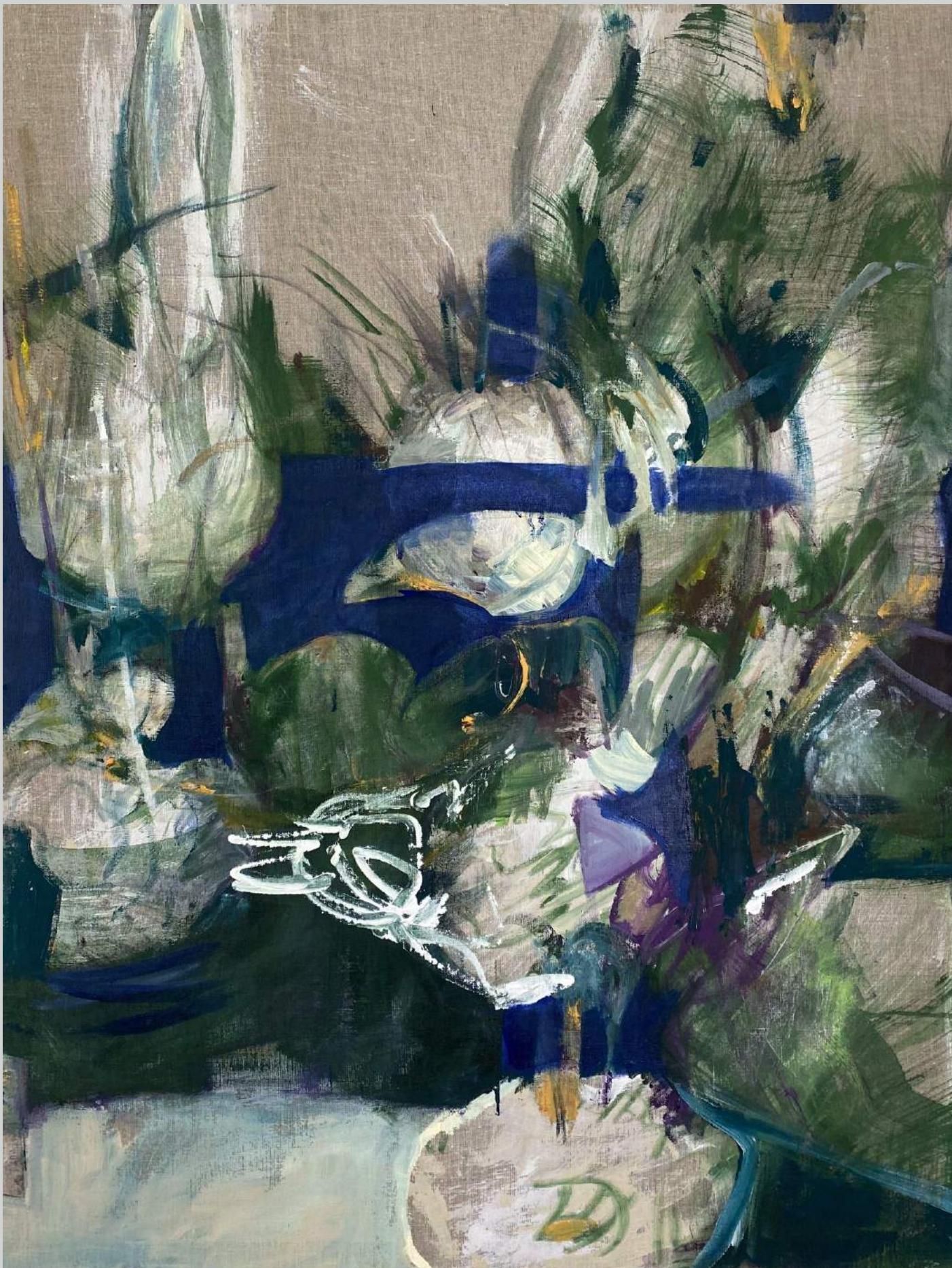
'Fille des Fleurs' is one of many paintings that were completed in the middle of this global pandemic. Being isolated from everything that makes life colourful, I felt that nature was the only accessible way of gaining new impressions in such dark times. Being outside had a very strong impact on not just my well-being but also my art and creativity.

'Pond', Oil on Linen, 120/95, 2020

'Pond' tells its own story about the small wild pond in the back of my garden that over the years created an oasis for all sorts of wildlife. Sitting there while reading books and enjoying the few rays of sunshine that reach through the tall trees surrounding me, I enjoyed nothing more than the busy tranquillity of nature working its way. This work is meant as an experience of nature that through the painting should almost be able to recreate all the sounds and smells of blooming life that I have experienced while creating it.



'Fille de Fleurs', Oil on canvas, 150/110, 2020



'Pond', Oil on Linen, 120/95, 2020

NATA BUACHIDZE



'Inside the Dream', Oil on Canvas, 100 x 150cm, 2019

We humans are always waiting for something, waiting to grow up when we are children, waiting for happiness, for things to happen, waiting for bad things to end, waiting for magic, for sun, for rain, for all the things we wait for and all the ones we miss while we are waiting. These paintings are about the present, about the moment, which is the most precious and if one day you wake up and realize that you already have the present which allows you to wait for the future.

PAUL AYIHWU

I find for meanings in mundane activities and exuberance scene in the neighbourhood as these bring to life the nostalgia feelings and memories. My works highlights the socio-cultural issues and the impact of colonialism on the African cultures and values. I work with charcoal and Acrylic to tell the story of Africa in a new light. I particularly love rendering the flesh tones in charcoal while all other parts are covered with vibrant colours and often place my figures in abstract background made with feathers. I use my art as a form of activism to challenge the contemporary issues in the society.

'Lover Boy', Charcoal and Acrylic on Canvas, 42 × 30 inches, 2021

This painting is part of a series I called "VRNCLR" which means "Vernacular". It is a collection of works made to highlight the impact of colonialism on African Dressing while addressing contemporary issues in the society. The boy is dressed in a colourful striped cloth known to the western world and wearing an oversized Africa cap. The oversized African cap symbolized Vernacular which means something (Virtual language) that is not allowed in a particular space. Lover Boy is a story of a young man who's in love with a lady that does not love him back. He however continues to show his love to his lover regardless of the respond he get, with a disappointed facial expression.

'Daydreaming', Charcoal and Acrylic On Canvas, 48in × 36 inches, 2021

This painting is part of a series I called "VRNCLR" which means "Vernacular". It is a collection of works made to highlight the impact of colonialism on African Dressing while addressing contemporary issues in the society. The boy is dressed in a regular shirt and short known to the western world and wearing an oversized Africa cap. While the girl is wearing bright color dress and an over placed African head tie known as "Gélé". The oversized African cap and Gélé symbolized "Vernacular" which means something (Virtual language) that is not allowed in a particular space. *Daydreaming* is a painting about two siblings quest to escape from their reality into a fantasy land. They explore with their imagination against the challenges reality has brought to them. They seem for hope, dialogue for a better moments and create a new world of fantasy in their imagination that give them a desiring peace.



'Lover Boy', Charcoal and Acrylic on Canvas, 42 × 30 inches, 2021



'Daydreaming', Charcoal and Acrylic On Canvas, 48in × 36 inches, 2021

RAMON OMOLAJA ADEYEMI

"Making the fleeting moments still through the strokes of brushwork and colour."



'Water Thrill', Oil on Canvas, 54 x 60 cm, 2019

WIBAA

Will I be an Artist

'The Fire' Acrylic, oil, chalk on Canvas, 70x50 cm, 2021

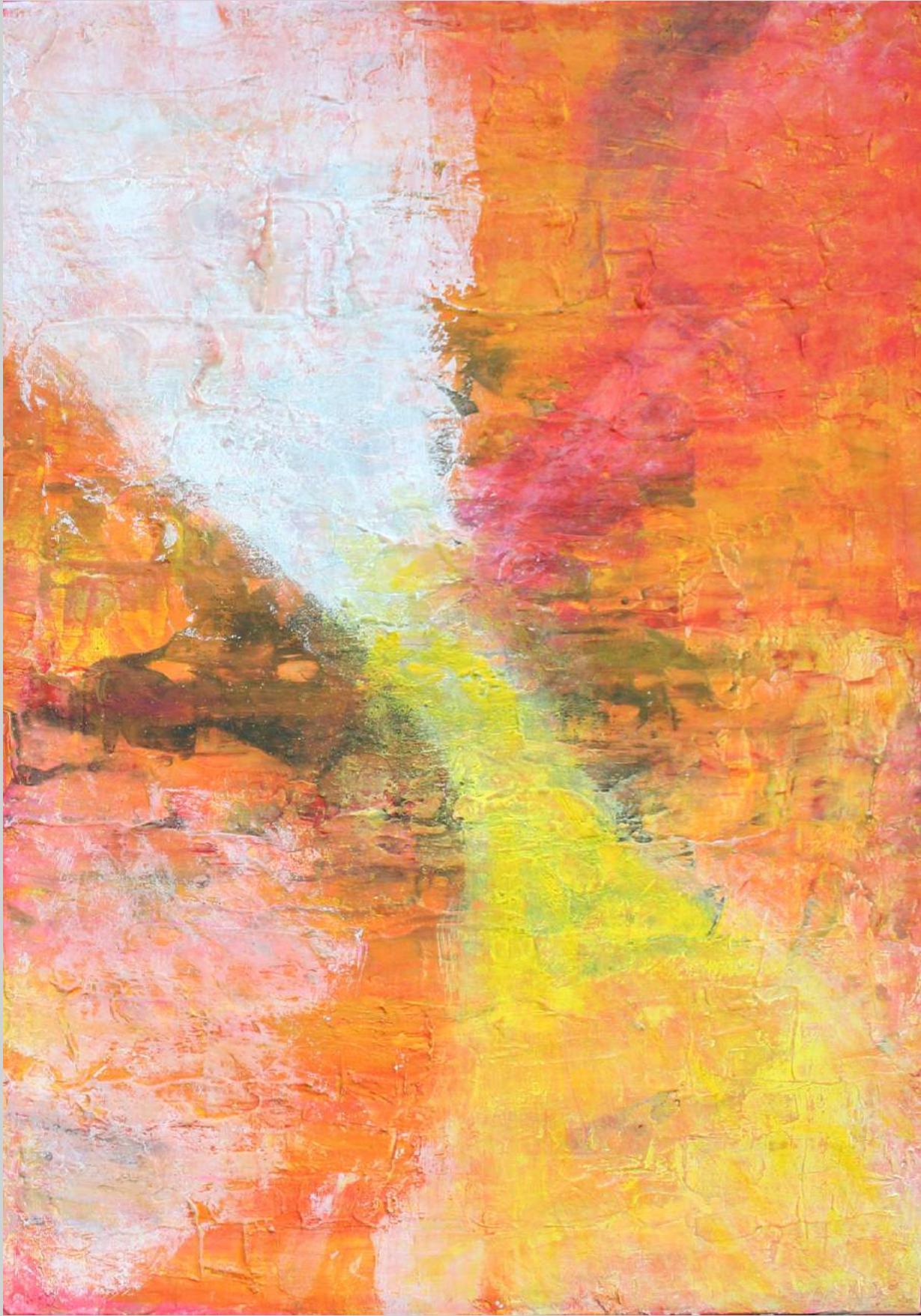
We wait to return to normal. We wait for the fire to be lit. Uncover the fire that is within us.

We stay indoors in the evening just when we should go out to have contact with other people.

"We have an ancestral need to be with other people. I happened to think how paradoxical the curfew is. In the past century, where a "curfew" was an evening bell which warned people to cover their fires for the night, to prevent accidents. Today the curfew prevents accidents; prevents the virus."

'Sunrise in the desert' Acrylic, oil on Canvas, 70x50 cm, 2021

"How can you imagine the sunrise in the desert? The sand that merges with the sky. A blurred vision. Red, orange and yellow. The sand reflects the sunrise. The morning dew evaporates. I used acrylic paints and then oil paints diluted with turpentine. The abstract work, according to my point of view, describes a desert weighing where haze prevails. It is the vision of a new sunrise, the colors are rarefied but in the distance you can see a red / orange light. A light that will lead us to a new life, a life of relationship with others."



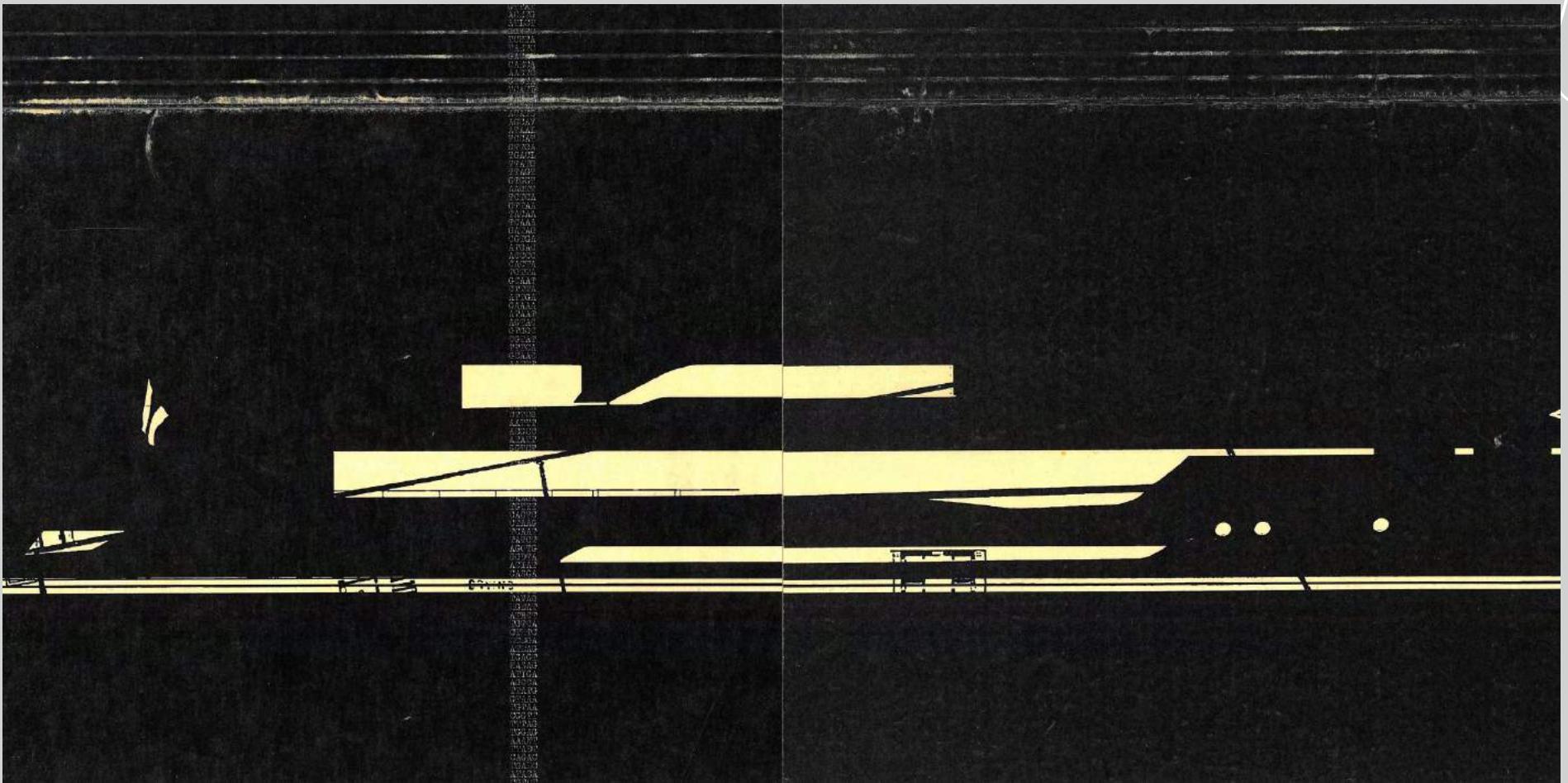
The Fire' Acrylic, oil, chalk on Canvas, 70x50 cm, 2021



'Sunrise in the desert' Acrylic, oil on Canvas, 70x50 cm, 2021

EVAN D. WILLIAMS

Evan D. Williams investigates the quandaries of the numinous and carnal self in a range of documental forms. Public collections include Oxford University, Jundt Art Museum, Hambis Printmaking Museum, Museum of Witchcraft, and the Order of the Holy Cross. He resides in Pony Hollow, New York, where he is at work on a new series of photographic and mechanical prints, *Intangible Amenities*, and several writing projects.



'Prison Yacht', Electrostatic Print on Manila Folders, 2020

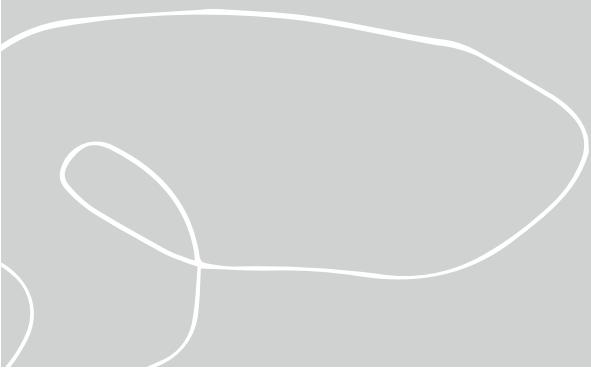
Since 2020, many of us in the 'first world' have been living in an ambiguous state of deprivation and privilege, kind of like we're on a prison yacht. This image overlays a prison on a yacht schematic, and the pale column of letters spells out the DNA sequence of SARS-CoV-2, interspersed with L. Ron Hubbard quotes at random intervals.

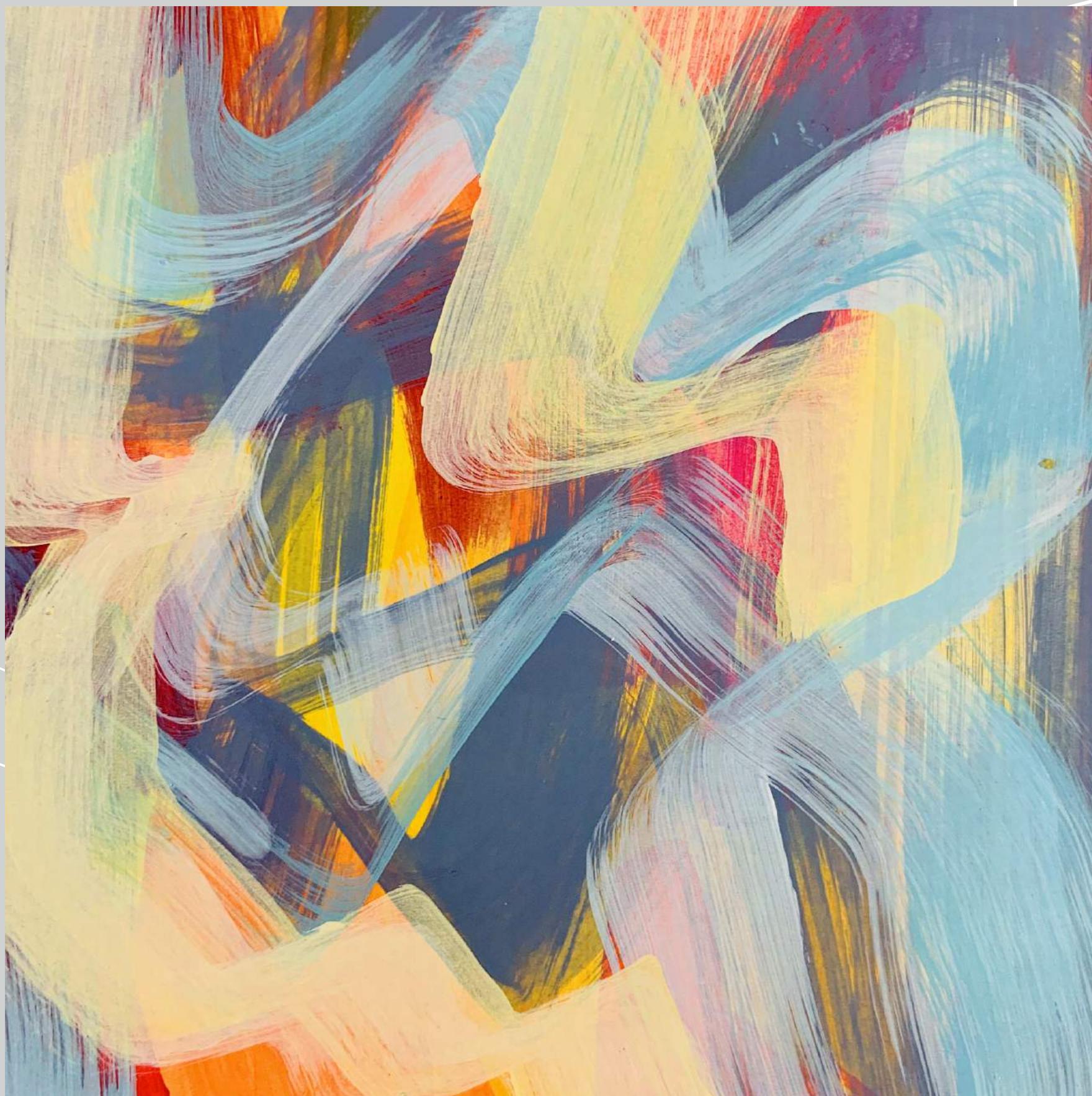
SHARON JAMES

'Summer Magic 3', Emulsion and Acrylic on Watercolour paper, 15 x 15 cm

If the artist can say it in a brushstroke or a mark then the vocabulary is infinite. James is neither restrained nor constrained by any formal structure. The artist is free to explore narratives both simple and complex. Choosing between letting the medium drive the work or letting his concepts come to the surface, expressing his preoccupations and obsessions visually.

The artist wanted to create a visual dance of colours that interplay with each other whilst retaining their own independence. That spoke of the essence of summer, the energy, the brightness, the possibilities, heat, blue skies and the joy. James uses emulsion paint (house paint) as it has a flatness to it that somehow allows the colour to behave differently.





'Summer Magic 3', Emulsion and Acrylic on Watercolour paper, 15 x 15 cm

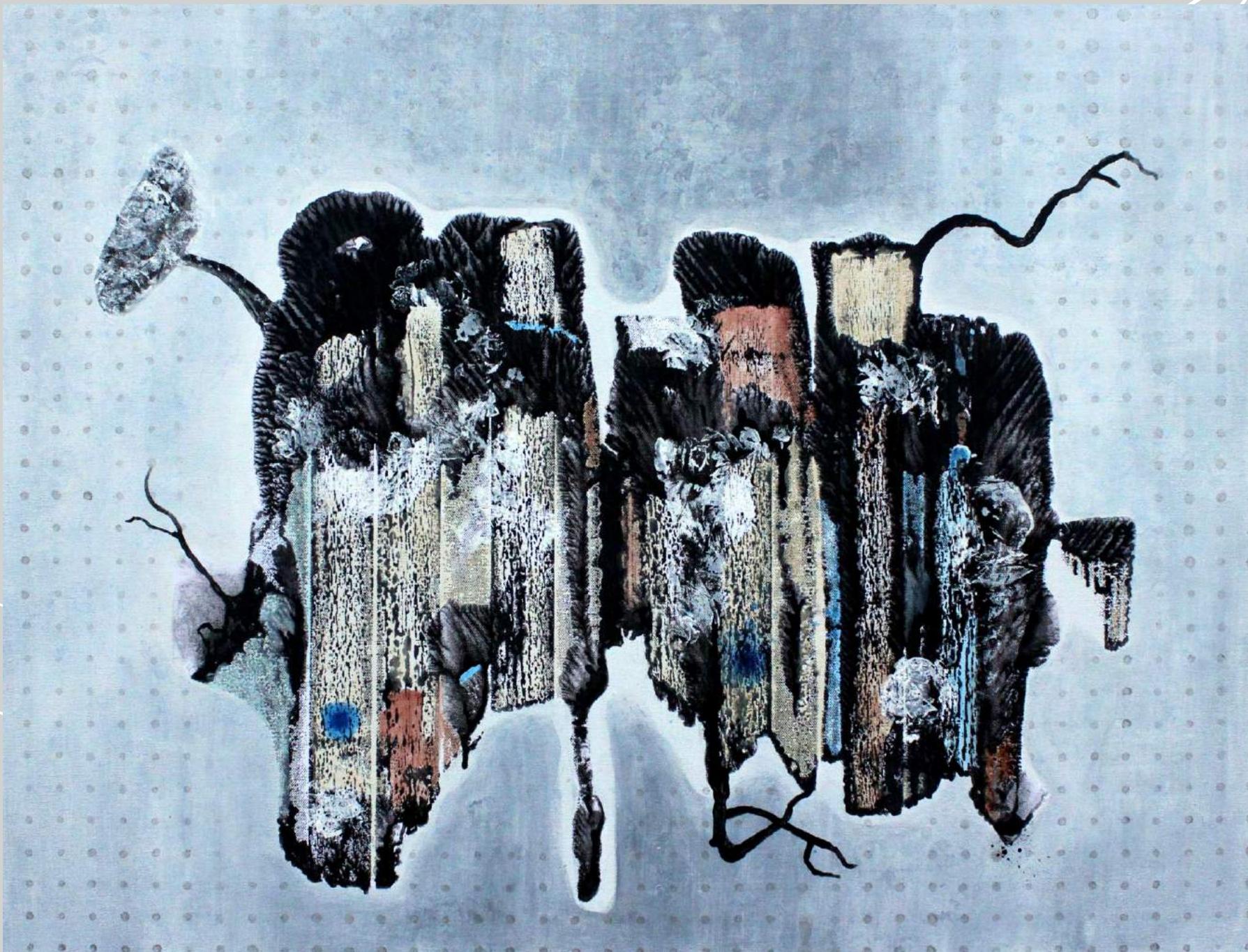
MARION FLANAGAN

Marion Flanagan is a multi-disciplinary Canadian artist working in Toronto and London, UK. Her work moves between sculpture, painting, photography, and installation, always considering the materiality of the chosen medium and its potential for narrative expression. Flanagan's practice investigates the fragile relationship between humans and nature, the uses and abuses of resources and spaces, and the attempt to define areas of commonality between the bodies of human beings and the substances of the natural world.

In painting, Flanagan uses mono-printing as a primary structure on the canvas, and then builds texture and colour in slow abstract forms. The resulting paintings seem by turns industrial and natural; they are reminiscent of terrain-mapping, surfaces of water, pollution, or images from a microscope or drone camera.

'Rocks, Ancient Oak Trees, and Fungi', Acrylic and oil paint on canvas, 30 in x 40 in, 2021

This painting uses black acrylic paint to capture the textures of organic matter with the intention of representing nature. Layers are built upon this central form to describe the human relationship with nature. Fabric doused in paint is pressed into the painting to represent the weight the fashion industry places on nature. Surrounding the central image are repetitive marks that recall the repetition of industrial machinery. Still there are visible indicators of nature surviving and thriving in the shapes of tree branches and sprouting fungi.



'Rocks, Ancient Oak Trees, and Fungi', Acrylic and oil paint on canvas, 30 in x 40 in, 2021

PAUL BUTTERWORTH

'Abstract #2', Oil on Canvas, 76 x 61 x 2 cm, 2021

Paul Butterworth is an artist commencing his final year BA (Hons) Painting in October 2021 at the University for the Creative Arts, Farnham – Open College of the Arts campus.

Butterworth predominantly works in oil and repeatedly generates chance mutations which he covers over and reworks into as the painting evolves into something aesthetically pleasing. His process of layering, covering, masking, and revealing is intuitive. However, intuition is not given but built. Butterworth's intuition is a mixture of his evolving art skills, experience and a deep love for nature based on having been brought up in the countryside, and spending much of his adult life walking the hills and absorbing the colours of the limestone soaked Dales valleys in Northern England.



Abstract #2, Oil on Canvas, 76 x 61 x 2 cm, 2021

NGUYEN HUNG DUC

When I drew I didn't pay too much attention to the appearance of the objects I was drawing. For me, those individuals and I are merging into different layers of space. We all have one thing in common, that is, we are immersed in a space with life and soul. I was led and captivated by the strokes and gradations of shades. I wanted to forget everything, just wanted to keep the space that only exists in the light and dark, which is a magical space or a light space. My mission on the artistic journey is to recreate and express the layers of space that give life to my works of art.

'Traces of Time', Ink pen on paper, 80 cm x 60 cm

The passage of time leaves behind the currents of art and culture that create spiritual values for each person. Time is accumulated and accelerated onto many layers on the surface of history marking the development of mankind. That transformation is a cumulative process that creates beautiful layers of color over time. Time has no specific stamp, in each stage and moment of each person, time becomes precious and makes an imprint in the subconscious of that person.

'Current Rotation', Ink pen on paper, 80 cm x 60 cm

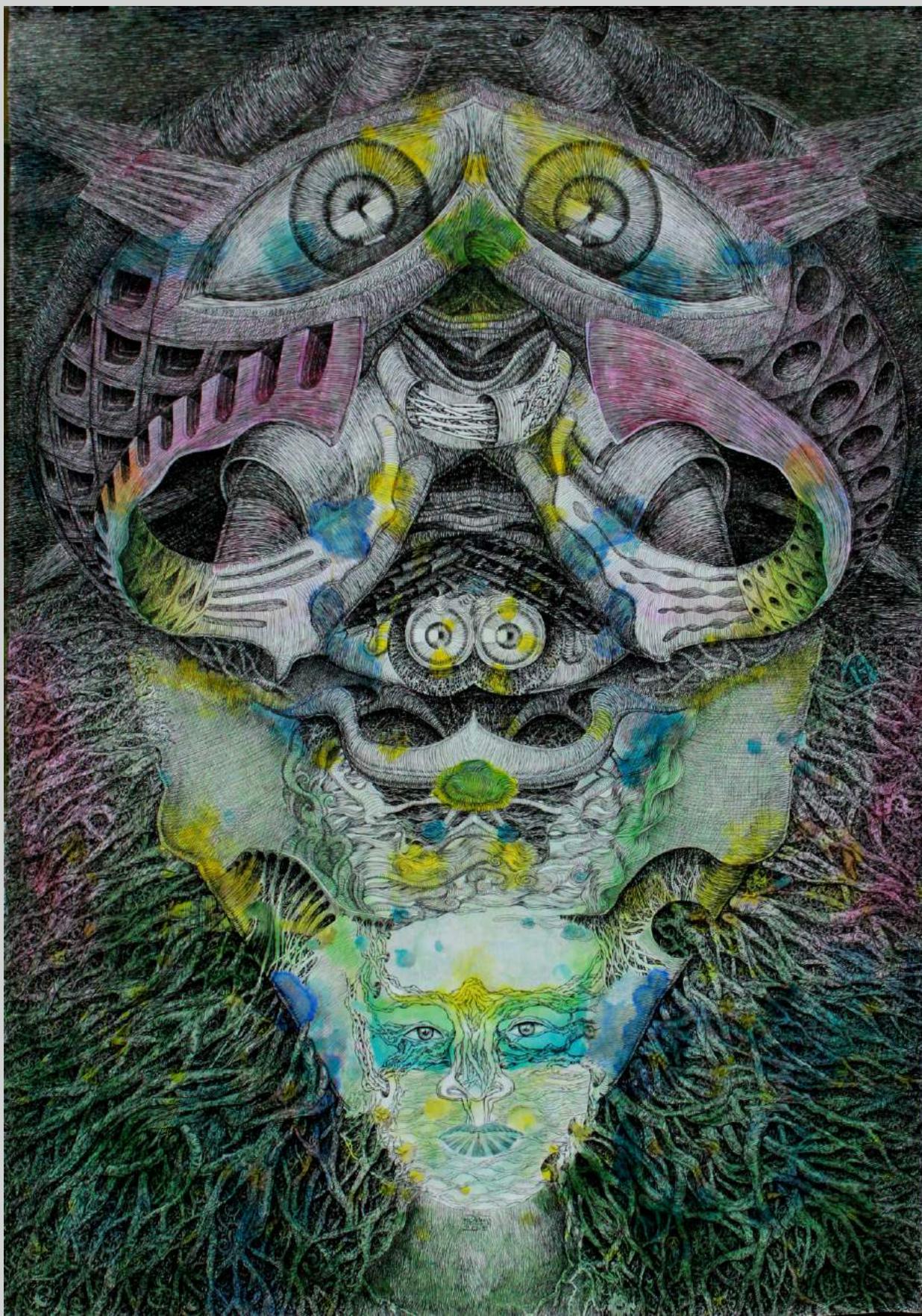
Modern life today develops and becomes civilized. Besides, all the relationships between people and people become more and more intimate. All these reciprocal connections form an invisible circle with no concrete existence. That rotation creates a gravitational force that pulls all the people into a vortex. It is the vortex of economics, politics, and commerce, but most importantly, it creates an ambitious attraction that affects many people and changes their own people.

'Soul of the ocean', Ink pen on paper, 120 cm x 84 cm

The ocean is very large and mysterious like this universe, people who can't fully understand and know all about the ocean. It is a miracle that we have such close connection and attachment to the sea. I asked myself, does the ocean also have a soul, a desire, an incarnation and interaction with people. The ocean has kept many sediments and the secrets of human culture and art at the bottom of the ocean. For me the ocean is beautiful, stories and images of the sea have entered into my works of art. I want to use images like fish, aquatic species connected to my portrait.



'Current Rotation', Ink pen on paper, 80 cm x 60 cm



'Soul of the ocean', Ink pen on paper, 120 cm x 84 cm



'Traces of Time', Ink pen on paper, 80 cm x 60 cm

VALDENGRAVE OKUMU

'Meditation', Oil on Canvas, 24 in x 18 in

Valdengrave Okumu is a self-taught artist who works primarily with oil and acrylic mediums. His artwork takes a critical view of social and cultural issues while leaning towards surrealistic and philosophical themes. His paintings include details that deeply engage the viewer and provide a chance to challenge one's perceptions, perspectives, and assumptions. Okumu's works encourages the viewer to delve into the unknown, something we are not comfortable doing. This is accomplished by painting in a way that uses new and unpredictable cycles of thought and associations through juxtaposing seemingly unrelated images to create a harmonious work of art. The subject matter of each body of work determines the materials and the forms of the work. The inspiration for each painting stems from a wide range of different media (Music, Literature etc.), an event, a work of art or even a passing thought. Once an idea for a painting is conceptualized, he begins to sketch and group together specific themes and meanings. During the research and production phases, new concepts arise and lead to new paintings.

As an artist, he seeks to fully grasp the ability to express his thoughts and ideas through all art tools available to him, not limiting himself to a specific style. His goal is to employ all that is useful to honestly create thought-provoking and timeless art in a natural way.



'Meditation', Oil on Canvas, 24 in x 18 in

AMY DEAL

Amy Deal was born to a German potato farmer and a homemaker. Neither were encouraged to seek post high school educations. Especially women, they were to be married. In a community where females were expected to get married and raise a family, Amy's parents made it clear that they would do whatever they could to afford her the opportunity of a college education.

Amy knew she wanted to pursue a career in the arts, but knew she needed a career that would be fiscally responsible. With an early career as a creative director working with public relation firms on annual reports, as well as, with advertising & design firms establishing corporate identities to advertising campaigns she always thought she would continue working. But after the first baby she found it impossible to leave her to the care of anyone, but herself. She did freelance design work during nap times, as well as returned to her first love of painting.

'Summer Afternoons', 36" x 36" x 1.5", Acrylic, Color Stick, and Pencil on Gallery Wrapped Canvas, 2021

The painting titled Summer Afternoons represents the conflict of the artist's childhood and the guilt she holds from her children's youth. She spent many summer afternoons collecting roadside wildflowers that would ultimately be sacrificed for paint pigments. Yellow came from dandelions, orange from 'railroad lilies', pink from peonies, pale purple from lilac bushes, and shades of green from grasses and leaves. These created colors became her palette. Summer Afternoons is a richly, colored abstract that epitomizes the artist's heavy guilt that the current generations are not able to readily experience the feeling of wander and examination. The conflict that her children were given a great academic setting, but they were not given the opportunity to learn and explore on their own. The artist paints her emotions intuitively from her memory of her childhood freedom.



'Summer Afternoons', 36" x 36" x 1.5", Acrylic, Color Stick, and Pencil on Gallery Wrapped Canvas, 2021

TAMAR MELIKISHVILI

'Self Portrait', Oil on Canvas, diameter 22.5 cm, 2020

There are some given facts in life that involuntarily shape you, sculpt you, in such a way that you cannot even imagine another reality. Each canvas has its own history and thought. Tamar Melikishvili's thinking base is still a figure. She has always wanted to paint portraits, and was never interested in herself. Melikishvili painted for the first time 15 years ago and when the pandemic started she became more interested in herself and wanted to paint herself every day. The artist realized how interesting each wrinkle was or the facial shape was. Form, plasticity and inner thinking are so intertwined that the artist turned self-portraits into a series. She can say that people are her main area of interest. The world has one regularity, the people she loves.



'Self Portrait', Oil on Canvas, diameter 22.5 cm, 2020



'Self Portrait', Oil on Canvas, diameter 22.5 cm, 2020



'Self Portrait', Oil on Canvas, diameter 22.5 cm, 2020

SASHKO BALABAI

Sashko Balabai is a self-taught artist from Ukraine who recently began painting in November 2020. This art therapy helps him to survive the moments of social vacuum and recover for successful creativity. Sashko's works are somewhat ironic, deep and childishly naive, they contain elements of art brut. In each picture there are colored balls that resemble balls in a dry pool for small children, for the author it is a return to a calm and happy childhood, moments of carefreeness and peace.

'Uncle Lev and Mara', Acrylic on Canvas, 2021

Outsider art. Art Brut. Naive art. Primitivism. Pop art.

This painting is based on the fantasy play "Forest Song" by a well-known Ukrainian writer Lesya Ukrainka. Play was written 100 years ago but events that are described there have a great influence till today. The heroes of Sashko's painting in one of the episodes had a conflict during the meeting. Sashko saw this conflict as a chess game with unintelligible phrases that people involved in the digital world can easily read. The painting is authors' thoughts about nature being, pandemic and climate change. Main hero is making the hard choice, he is struggling against the big corporations that have no faces but destroy our world.



'Uncle Lev and Mara', Acrylic on Canvas, 2021

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