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Magazine

The latest edition of Britain Magazine delves deep into the world of art and its ever-evolving relationship with blockchain, Web3, and NFTs. In this issue, we explore the exciting new opportunities that the future holds for artists and the art community as a whole, as they embrace these cutting-edge technologies. From the creation of new digital art forms to the ways in which artists are leveraging blockchain and NFTs to monetize their work, this magazine covers all the latest trends and developments in the world of art and technology. We also feature exclusive interviews with artists who are at the forefront of this exciting new movement, providing valuable insights into their creative processes and the challenges they face in this rapidly evolving landscape. So whether you are an art enthusiast, a collector, or a member of the art community, Britain Magazine's latest edition is a must-read for anyone interested in the intersection of art, technology, and innovation.

TABLE OF CONTENTS

2

EXPLORING THE WORLD THROUGH ART

Neha Jethva

6

EXPLORING THE CONNECTION BETWEEN HUMANITY AND NATURE

HYUNHEE DOH

12

BEHIND THE BRUSHSTOKES

Claudia Habringer

15

USING ART TO BRIDGE DIVIDES

Tarik Drummond

19

HAND EMBROIDERY IN THE AGE OF DIGITAL PRINTS

Tushita Singh

21

EXPLORING MARGINALIZED VOICES THROUGH ART

YANG TIAN

23

EXPLORING THE UNIQUE VISION

Madar Lili Adrienn

TABLE OF CONTENTS

25

OIL PAINTING IN THE AGE OF DIGITAL MEDIA

Tong Wu

27

MASTERING THE BRUSH

Farzana Ahmed

29

TRANSFORMING DAILY LIFE INTO DIGITAL MASTERPIECES

Yilmaz Ustoglo

32

DISCOVERING THE HUMAN CONDITION

JACINTH KAUR

34

THE BEAUTY OF SOLITUDE

Jhiah Yu Chen

36

CAPTURING THE ESSENCE OF LIFE

Joshua Ronald Castelino

38

FROM PRAGUE TO VENICE

Pedro Noir

TABLE OF CONTENTS

40

**EXPLORING THE BEAUTY OF NATURE
THROUGH PRINTMAKING**
SANKET GAWDE

42

**EXPLORING THE PSYCHOLOGY OF
TRAUMA THROUGH ART**
Garima Rohilla

44

**EXPLORING THE
AESTHETICS OF THE HUMAN BODY**
Ebru Erdem

Exploring the World through Art

An Interview with Neha Jethva

Neha Jethva is an Indian Visual Artist based in London, UK. She has been practising painting, printmaking and mixed media for 8 years. She received a BFA in Painting from VNSGU and MFA in Printmaking from the prestigious Hyderabad Central University in India. Her works are critically acclaimed in India, UK and Europe.

Media has certain ways of manipulating the represented reality, not necessarily triggered by strictly journalistic ideals. This often results in repeating sensational news including violence in a manner that is not too different from posters of films trying to draw attention of a target customer base. Her works somehow enquire about the effects of the repetitive manipulation of media on humankind. Her works are deeply time-bound, as the content of the news that she works with at any given time is located in that particular time itself. This, for her, is a way of locating her own works in her own time and space.

Her practice explores the medium of printmaking and its niche in contemporary art.

This series of woodcut prints emerge from the mundane, everyday life at home in India. Every composition is a kind of montage from multiple sketches done throughout the day. Sometimes, scenes from the streets intersperse the sights from her home. The protagonist of these compositions is her, searching, constructing, and imaging an identity for herself.



"Creativity takes courage."

-Henri Matisse

The realistic drawing meets the imaginary colors; the same way the discipline and obedience at home met the freedom of the mind, in visual imaginations. The process of woodcut has always fascinated her. A meditative process, woodcut involves a mild yet calculated violence. Each stroke, cuts the skin of the wood, but only a little. This goes on, one stroke at a time, accumulating into a normative silence. Like people, slowly and carefully de-sensitized to persistent violence, the skin of the wood changes its character. For most of her works, the block of wood accompanies the prints, creating a dialogue between the process and the result. This series omits her face as it retains her body. It constructs, a presence, a likelihood of her, not as seen by others around her, but as she sees herself. Mostly in dreams; at times, in reality.

Q:-Where are you from and how does that affect your art practice?

I was born in Surat, Gujarat, India. In my early life, I had been introduced to crimes, riots, movements and events of social justice via news channels and different medias. Moreover, I live in a democratic country where the news companies will show the hot topics like, religion, cultures and casts, politics and crimes a lot as a propaganda. Resultantly, my art reflects the portrayal of the society impacted by the media and its politics.

Q:-Tell us about your favourite medium and technique as an artist.

Wooden Ply is my favourite medium for carving process because of its rawness and colours. The more I deepen the layers with strokes, the more emotional depth I can explore and depict. "Brown" colour of the material has a great proximity to boldness, roughness, rebel and rage. When I add black ink to it, it emerges as a more defined element of the whole process of the artwork. The series of each such elements co-create the ultimate work which offers more creative space and joy.

Q:-Where do you find an inspiration to create an art?

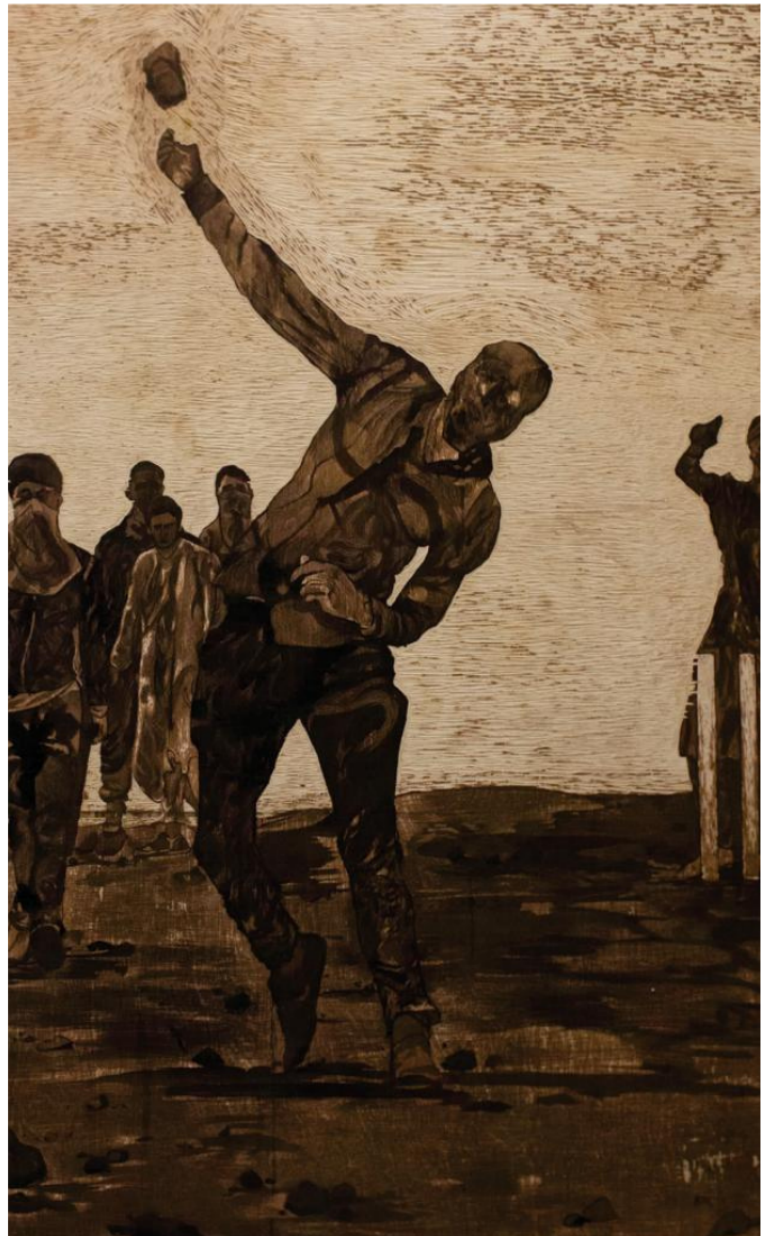
Society and life in general are my inspirations. More specifically, the events or news I read from newspapers or magazine or watch in TV or social media are the main source. In addition, the places I visit and travel to have a great impact on my art practice. As an artist, I absorb the news or stories from the society, perceive, analyze and comprehend them and critically reflect back to the society through my artworks.

Q:-How do you navigate the professional art industry?

I believe my artworks have a universal appeal to global audience. Hence, I try to showcase my artworks not only limited to artistic communities around the world but also to the normal people. I connect, collaborate and co-create with the global art communities such as international artists, art galleries, art studios and organisations, art festivals, art biennales and art residencies.

Q:- What is your favourite artwork and why?

My favorite artwork are the one that I had created during my final year of Bachelor degree as it still deeply resonates with me. It had not only opened up the new horizon for my career but also had enriched my life as an artist.



It had been inspiring me by offering creative space, pathways to explore new artistic endeavors along with personal enlightenment.

Q:-What role does the artist have in society?

I believe that the role of an artist is to bridge the gap between society and art.

Q:-What is the best piece of advice you have been given as an artist?

Believe in yourself and never give up your art practice.

"Art is not what you see, but what you make others see."

- Edgar Degas



Neha Jethva's practice is deeply rooted in the mass-media induced visual culture of cont-

emporary India. She offers a sharp critique of corrupt journalism at the age of post-truth politics. Her process draws on the techniques and the skills of Printmaking, exploring the potential of Printmaking informing a contemporary medium.

Her work often entails a complex, labour-intensive process. The sharp-cuts on ply boards build on themselves to create a visual language that brings in a working class economy. The works often places the common people in surreal situations. They exist in a liminal space between reality and fiction, subverting the normative narratives of propaganda.

Jethva explores layers of identity through the lenses of the personal, the political, and the projected. Mythological characters and superheroes can co-exist in her frames - allowing the possibility of a fluid notion of identity, one that is always in flux, always somewhat real, and somewhat fictitious.

Oppression and violence are recurrent themes in her oeuvre. Specifically, they scrutinise the representation of violence in mainstream media. Drawing an interesting visual analogy between the representation of violence in news and the valorisation of violence in mainstream cinema, she challenges the sensation of violence in popular visual culture.

-Sarmistha Bose, Artist, Art Curator & Critique



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EXPLORING THE CONNECTION BETWEEN HUMANITY AND NATURE

A CONVERSATION WITH SOUTH KOREAN ARTIST HYUNHEE DOH

Hyunhee is a South Korean artist with a passion for exploring the relationship between humans and nature through her art. Her artwork has gained widespread recognition for its unique approach to nature, and its ability to spark introspection and reflection in the viewer.

Hyunhee began her artistic journey by studying at the School of the Art Institute of Chicago from 2015 to 2020. During her time there, she developed a distinctive style that combines her love of nature with her deep understanding of the human psyche. Her artwork often incorporates organic shapes and natural forms, drawing inspiration from the beauty of the world around her. After completing her studies in the United States, Hyunhee moved to New York in 2020, where she continued to create and exhibit her work.



h Her art has been featured in numerous exhibitions and galleries in cities such as New York, Chicago, Seoul, and London. Her work has been praised for its ability to transport viewers to a world of natural beauty, and for its ability to inspire a sense of awe and wonder. In 2021, Hyunhee had the opportunity to hold two solo shows in Korea, both of which were well-received by audiences and critics alike. Her artwork continues to garner attention from collectors and enthusiasts around the world, and she is widely regarded as one of the most exciting young artists to emerge from South Korea in



recent years.

Hyunhee is currently studying in the Royal College of Art Painting MA Program, where she continues to develop her skills and explore new ideas in her work. Her art is a testament to her unique vision and her unwavering commitment to exploring the beauty and complexity of the natural world.

Q:-Where are you from and how does that affect your art practice?

I am born and raised in South Korea. I lived in a small town in Korea for almost twenty years until I moved to

Chicago to be my bachelor's degree at School of the Art Institute of Chicago, worked in New York, and moved to London for masters in Royal College of Art. Although I have been moving around all over the cities overall international countries, an experience of living in a same region for a long time became a huge part of how I reflect myself in matter of time, space and art.

I believe being born in Korea and getting to learn the very first culture as a Korean has also built deep inside myself, but the factor that was more effective to my art practice was the

time I spent in a same region with people who aged with me in almost same background, for a very long time. I have always wondered how an individual can experience 'time.' And being present in the same place over and over led me to think and question the difference between 'objective' speed of time, and the 'subjective' pace of narratives in the same amount of time.



Q:-Tell us about your favourite medium as an artist.

My favourite medium is 'Hanji,' a slow-handmaiden paper. It is a beautiful type of Korean Traditional Paper, but the authenticity is not a reason why I love it as a major medium. Hanji is created through a really long, care-committing process embracing a massive amount of time. The mulberry tree which lived through seasons of years and decades

become soft boiled and soaked in charcoal water for hours and hours, and finally becomes small little pieces of fibre, and forms into a sheet of paper as a maker keenly fishes up its skin and dry the surface under a good sunlight for days and days.

This process resembles a lot to how I create the narratives within each artwork.

I repeat numberless steps of soak-wetting and drying the Hanji under sunlight with light shade of colour, deeply engaging with my body. Each step of wetting and drying takes from half day to a full day, and it lays over the previous layer of image by covering, revealing, or washing out. Sometimes subtle graphite drawings happen in a very close distance, and sometimes bold movement of pouring the liquid shade of colours over the whole surface with huge movements in further distance occurs.

Q:-Where do you find an inspiration to create an art?

My inspiration for art strongly rises when I collect an individual's perception to time. Within the flow of life, how 'time' can be perceived differently by each individual is above

interesting. Watches, calendars, and every time dividing rulers suggests that time is an objective matter. However, I believe that time is very abstract, and is constructed with massive layers of sequences in moments in an endless flow when an individual experiences it. In artworks, I cut a bit part of that flow and reconstruct the layers of living sceneries and rebuild them into one piece of visual form. Built with paint, drawings and wrinkles, each artwork creates abstract language on its picture plane and reveals a curiosity of how oneself perceives the reality we are now living in.

Q:-How do you navigate the professional art industry?

I try to exhibit in as many countries and cities as I can. I put myself into various forms of arts scenes, and communicate with the art society in different cultures. I see myself easily traveling to wherever the new opportunities open up and resonates to my arts.

Q:-What is your dream project?

There is a very long-term goal I always had when I decided to

be an artist. I would collect all of my artworks that I made through my entire life in timely order and skim it down on the last day of life.

Many of my curiosity and motivation in art-making started from wanting to understand, and be part of what 'time' affects in us. I yet do not know if my art will be a question, statement or simply a duplication of personal portraits to life, but eventually at the edge of my lifetime, I want to travel through the pieces of time I lived and collected in a form of art.



Q:-What is your favourite artwork and why?

'Scene of Senses O2,' is one of the first two painting works from the Scene of Senses series. Scene of Senses is a mixed media – painting, sculpture, and installation – series that I started with majorly adopting performative layers in art-making

process on artwork. I began using my body movement to wet the artwork surface, and regard each of them as a metaphoric layer of time. In 'Scene of Senses 01,' the subtlety caught from the stacked layers is most well shown. While later works in this series sometimes reveals stronger reference to critical depth of reflections on certain pages of narratives, this work focuses purely on 'catching time' within the visual language inside the picture plane.

Q:-How do you manage a work-life balance as an artist?

For me, life and art is not that different. It might sound quite general in a way, but the action of art-making is a method of breathing a daily life off me.

Being engaged with artwork, I can connect myself the most to living narratives. It being deeply embedded in every second of daily life, work-life balance stands quite in a co-existing stance for me.

Q:-Can you elaborate about your techniques for overcoming creative blocks?

I overcome creative blocks by revisiting the old narratives with a different speed.

My family house is still in the small old town I grew up. And there are still everything that I have used to live around when I was three, five, eleven, fifteen and eighteen. When I go back to each place I spent lots of time in the ages, I can see through all the times that I live passed by in the ages overlapped to the current narratives until I eventually sense the current feature of the place.

Revisiting the places that embraces massive thickness of old narratives within their current form leads me to naturally re-recognize how time can be embedded in places and/or objects, in a subtle layers of flow.

Q:- What role does the artist have in society?

I think the role an artist can have in society is to suggest a new dialogue of re-perceiving living narratives. While often we see ourselves as the fragment of a huge society, a gesture of personal approach to social reading and recognizing individual's reoccurrence to the systemic narratives can be offered through the art.

Q:-What is the best piece of advice you have been given as an artist?

"How do you connect art to your life?"

It was a simple question, but was enough to get me think about where I position myself as an artist. Is art a lifestyle? Is it a job? Or is it an identity? The question goes on, but it became a core question I can ask to myself when being an artist becomes a matter of life-deciding issue.

**"Nature always
wears the colors
of the spirit."**

-Ralph Waldo Emerson

Hyunhee Doh's paintings are quiet, visceral, and evocative. In subtle layers and bold gestures, they engage with a sense of time through medium and process.

The works are often abstract. Using Korean Hanji paper as a base material, she creates a unique visual language by her improvised wet-soak-dry method, where she also introduces bodily gestures through different ways of pouring fluid paint on the surface and letting the pigment be absorbed gradually.

gradually. As she builds on layers of pigment, the creases of the sheet, the edges of the painting, and the marks of the artist creates a dialogue with the tones, luminosity, and the palette of the work.

Her process of making is slow and contemplative, alluding to the pace of making the traditional Hanji papers themselves.

-Sarmistha Bose, Artist, Art Curator & Critique

BEHIND THE BRUSHSTOCKS

An exclusive
interview with
Claudia Habringer

Art, teaching, systemic energetics and intercultural communication are her life and passion. As a trained music actress, she switched to the field of education and coaching and accompanied adults, young people and children in their creative processes. She also recognized her talent for sensing energetic fields and followed the inner task of making them visible through dance, singing and fine arts. She calls her artworks "Art by Resonance and Perception". As they are never designed but created in the moment, she sees them as a journey on the one hand and a blueprint of the object she resonates with on the other. Her striking lines and bright colors seem to involve themselves through the whole process. She has never followed a certain art form but aimed to surrender to the flow. Mostly she uses markers and acrylic colors to draw on coated fabric, canvas and paper. It is above all an act of making the invisible visible. She sees the hardest part as ignoring the Master Brain and going with the subconscious. A work of art is complete when her senses tell her that everything is in the right place. In her artworks you can see are full of symbols that she is unaware of as the drawing process goes on, but in the end manages to captivate the viewer with the full story. Her colorful artworks can brighten up a room and make the observer coming back as there is always something new to discover.



Q: -Where are you from and how does that affect your art practice?

Answer: I grew up in Innsbruck/Austria, the Eldorado of skiing. When I was young, my leisure time activities outside of school were skiing, ice skating, swimming, piano lessons and dancing. In the end I had to choose between sport and art. I preferred the arts as I wasn't the competitive type. However, exercise has always been an important driver in my life. The expression through dance or song and finally the visual arts are initialized by this inner power to move.

Q: -Tell us about your favourite medium as an artist.

Answer: I find the marker as the main tool on canvas or paper to be faster and more controllable than the brush. Since my drawings and paintings are mostly resonance and perceptual works of art and are never sketched, but purely snapshots, the marker seems to me to be the perfect tool. The lines actually give birth to the colored surfaces.

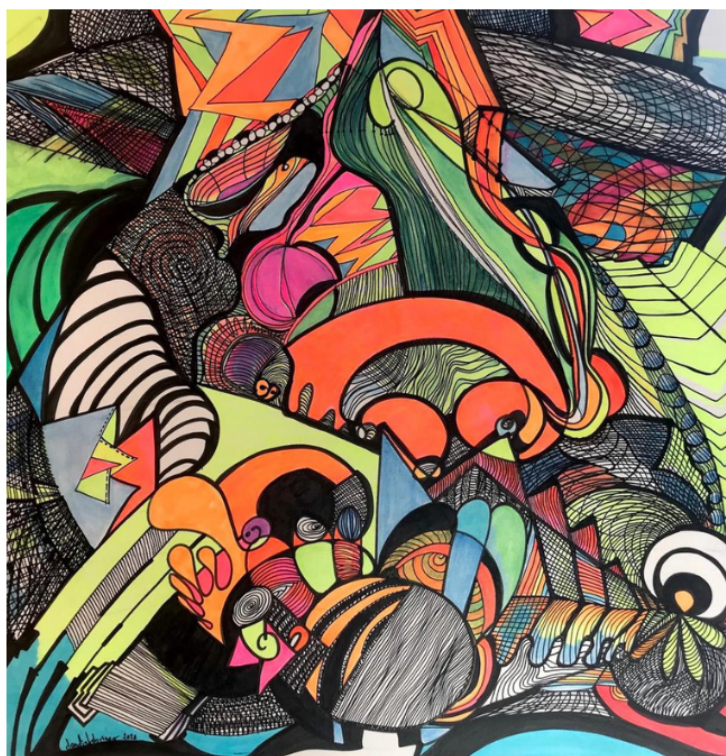
Q: -Where do you find an inspiration to create an art?

Answer: I'm inspired by anything that resonates. Since there are unlimited possibilities, I am open to allow the energy field I resonate with to find me. It normally appears as an inner impulse to look at something, the urge to sense it and make it visible. I am a listener.

Listening to words spoken or non spoken trusting my sensitivity and intuition

.Q: - How do you navigate the professional art industry?

Answer: This question makes me smile. An industry has its flaws per se. You might fit or you might not. As a musical Theatre actress in my young ages I have learnt that the hard way. In my routine as an energetic coach I have learnt to see life differently. So I keep myself centred and present and trust my impulses. The industry is a playground and I am open to be chosen by the fitting field. Therefore I go by my instincts. I take whatever feels light. Mostly it works and when it does not work I just let it go. No investment of bad thought or bad energy. I love my artistic processes and they are giving me great joy. This is what counts most.



“The Painter's Handbook”

by Mark David Gottsegen

Q: - What is your dream project?

Answer: A solo show with the target to enlighten the room.

Q: -What is your favourite artwork and why?

Answer: I never had a favourite. The artworks I liked changed with my own development in life. I recently discovered Swedish painter Hilda af Klint. For me, her abstract paintings are driven by a similar impulse to mine.

Q: - How do you manage a work-life balance as an artist?

Answer: Since I have worked in different areas, I have many opportunities to find my balance. This includes meditating. It has become a daily must to shut down the noise created by some of my routines as a language trainer dealing with refugees. On the other hand I gain a lot of new knowledge from my students I would never have dreamed of. As I am a person fond of the big picture any input helps to complete the scene. In this case I have become the spectator who collects pieces for the the big picture of life. It is these pieces that enrich my impulse pool. Writing and singing are further possibilities to find a change in the daily routine. If I am really bored I start to sow which turned out a great hobby to stay focused.

Q: - Can you elaborate about your techniques for overcoming creative blocks?

Answer: A creative lock makes it transparent that there is a must. Remove the must and see what's left. A playground as mentioned above is my door to get back into the flow. It's all about the joy of creation itself, playing as the children do, as they enjoy the moment they do. It's about letting it come, not making it come.

Q: - What role does the artist have in society?

Answer: On a scale I see the artist opposite the scientist. In between there are a lot of possibilities that are more or less scientific or artistic. The one is not capable to evolve without heother. Like Leonardo DaVinci as my role model to what art does with science and science does with art.

Q: -What is the best piece of advice you have been given as an artist?

Answer: "Stay young and foolish!" Given by my pantomime teacher when I was 24.



USING ART TO BRIDGE DIVIDES

**A Conversation with Canadian
Artist Tarik Drummond**

Tarik Drummond is a renowned self-taught artist based in Calgary, Canada, who specializes in oil painting. His passion for art has been a significant influence in his life since childhood, having his work shown at the Art Gallery of Nova Scotia and even producing a short animated film through CBC Centre for Art Tapes.

As an artist, Tarik Drummond's work is a representation of his personal experiences and views of the world. He uses his paintings as a platform to express himself and his ideas and to inspire others to do the same. His style is a unique blend of modern and traditional art forms, using bold strokes and vivid colors to create captivating and thought-provoking pieces.

Tarik is also known for his work with Canadian Artist Against Poverty (CAAP), a non-profit organization that focuses on helping vulnerable populations such as seniors, recovering addicts, newcomers to Canada, and artists with mental and developmental disabilities. As a board member of CAAP, he has worked with fellow artists from these populations, seeing firsthand the incredible art they produce despite their everyday challenges. This experience has inspired him to explore a new side of art and to see the impact it can have on a person's life.



Through his art, Tarik aims to connect people from different backgrounds and cultures, using it as a bridge to overcome social barriers and connect on a deeper level. He believes that art is a powerful tool that can bring people together and inspire them to see the world differently. Tarik's hope is that his work will inspire future generations to express themselves and not allow their fears to hold them back.

Tarik's love for art is evident in his work, which he considers a love letter to the art world. He hopes to inspire others to explore their creativity and to shed light on the beauty that exists in the world around us. His work is a reflection of his thoughts and perceptions, and each painting is an invitation for the viewer to enter his world and experience it from his perspective.

Q: - WHERE ARE YOU FROM AND HOW DOES THAT AFFECT YOUR ART PRACTICE?

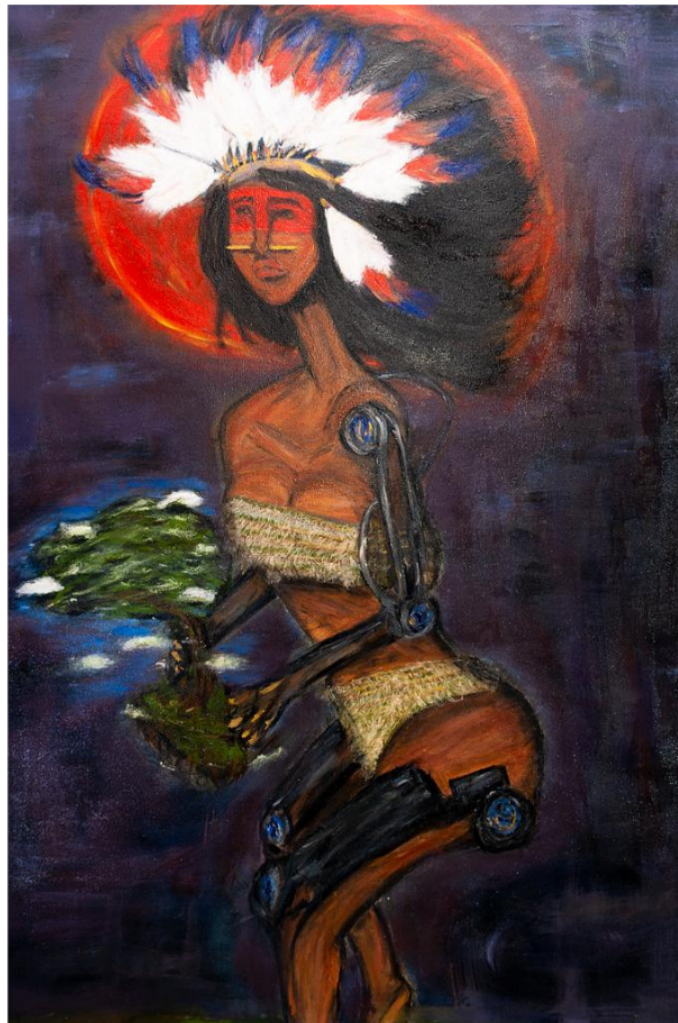
I am a "self taught" artist From Calgary Alberta Canada. I was born and raised on the east coast of Canada. Growing up in the inner city of Halifax Nova Scotia ,has greatly influenced my art. Halifax is a small city with a big personality. Surrounded by urban landscapes such as apartment buildings and public housing complexes , yet still only minutes away from the waterfront.

Halifax is unique. Rich in Maritime culture and Mi'kmaq heritage. My mothers family migrated from the united States as a result of the Atlantic slave trade. Nova Scotia has the oldest and largest African Canadian communities within Canada. My father came to Canada in the 1980's From Addis Ababa Ethiopia as a student. My upbringing has greatly influenced my artistic practice in a lot of ways. Nova Scotia embraces family and community. As an African Canadian my heart has always been focused on the social injustices of the past and present around the world . The beauty and resilience of the indigenous peoples and the strength of Women are great influences in my life in which I try to reflect in my artwork. My Mother would teach me about ancient Africa and the value of self love .Looking back now I truly see how she inspired me. I am thankful for her strength and wisdom. She showed me what to seek in life , how to value women and to respect myself . to hold myself to a higher standard despite my surroundings. Growing up in the inner city , art would allow my imagination to take me to new worlds that unfortunately we could not afford.

Q: - TELL US ABOUT YOUR FAVOURITE MEDIUM AS AN ARTIST .

My absolute favorite medium is oil paint. From the old masters to modern artists. I just love oil paint. Originally afraid to dive into this medium due to being intimidated by the incredible works of others , I would muse myself about doing such. Until I realized art is about embracing what you are afraid of and growing from it.

Oil paint for myself feels amazing and allows me for hours of getting lost and creating . The experience of the brush connecting with the canvas and the consistency of the texture is like no other. I love all types of paints but Oil painting is timeless.



Q: - WHERE DO YOU FIND AN INSPIRATION TO CREATE AN ART?

Art has always played a crucial part of my life from a young age . About 6 years back I became a board member of a non for profit organisation called, 'Canadian Artist Against Poverty' (CAAP). Volunteering with artists from the "vulnerable populations' ' such as Seniors , recovering addicts , newcomers to Canada, and artists with mental and developmental disabilities. Seeing the incredible art work they produce despite their everyday challenges , inspired me like never before. It is then when I began to explore a new side of art. Seeing the impact that art can have on a person's life. Which influences my approach, (if I can call it an approach). By looking into the past to change the future. I believe each artist is a storyteller,

in which their job is to tell a story through a visual, the story is open for interpretation but the artist's message is still delivered to the viewer, stimulating their imagination to look at life with a fresh perspective. Today I see the world from many viewpoints: the natural, the future and the past. Each piece I create starts with a thought experiment, an idea or intense emotion, that leads into how I preserve society and the reality I live in.

Q:- HOW DO YOU NAVIGATE THE PROFESSIONAL ART INDUSTRY?

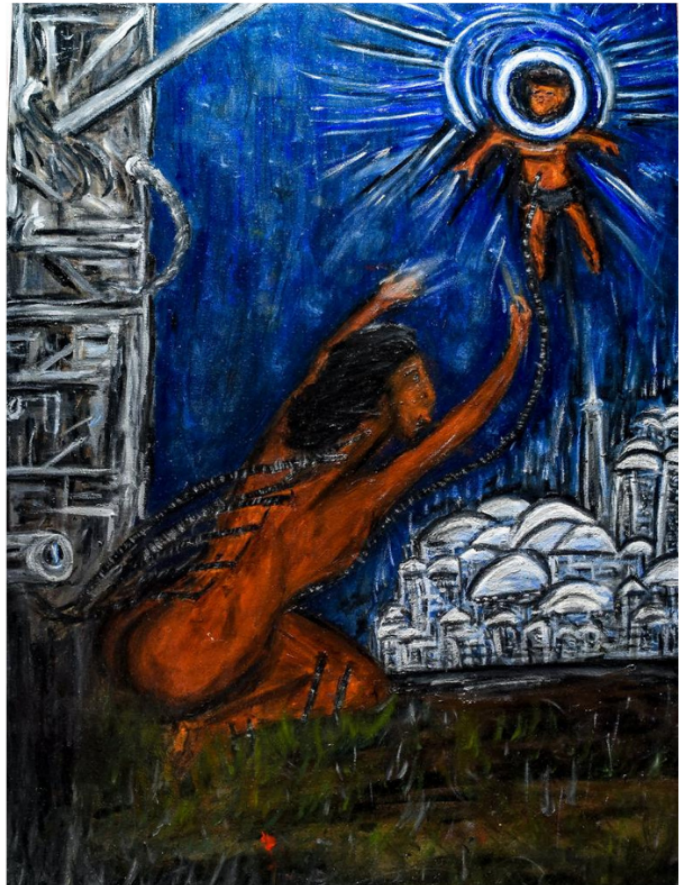
To be completely honest, this is all new to me, and very humbling, and at times intimidating. Social media and embracing opportunities online has helped me understand and connect with the growing art world at large.

I was given the chance to be part of a group project that was displayed at the Art Gallery of Nova Scotia. At a young age I was able to speak in front of a large crowd including the mayor of my city. It was something I could never forget. A year later I was blessed with another great opportunity when I won the CBC (Canadian Broadcasting Corporation) center for art tapes (CFAT) grant to produce a short animation which was shown two years in a row during the Canadian ArtFest. Seeing this side of the art world as a young person was more than amazing to say the least.

Over the years I have been able to have a few high profile commissions including a close friend of mine who happens to be an established actor in the USA.

October of 2022 I had the opportunity to have my art featured for the first time in London UK at the Boomer Gallery: The fourth edition of 'The New Artist'.

Calling myself a professional artist still feels new and foreign to me. As I build my portfolio each experience helps me to navigate through the professional side of the art industry better.



Q:- WHAT IS YOUR DREAM PROJECT?

In 2019 I lost my Father to lung cancer.. At the same time my Wifes Mother overcame her bout with breast cancer.

I got to see first hand the pain and struggles cancer patients face. The overwhelmed healthcare system. And the individuals that make a difference in the patients lives.

I would love to connect with artists around the globe to create art for and of the patients, doctors, nurses and donors and volunteers of the terminally ill. To raise money for research with hopes that art will be used treatment for patients especially in hospice settings.

Q:- WHAT IS YOUR FAVOURITE ARTWORK AND WHY?

My favorite? It is hard to choose just one.

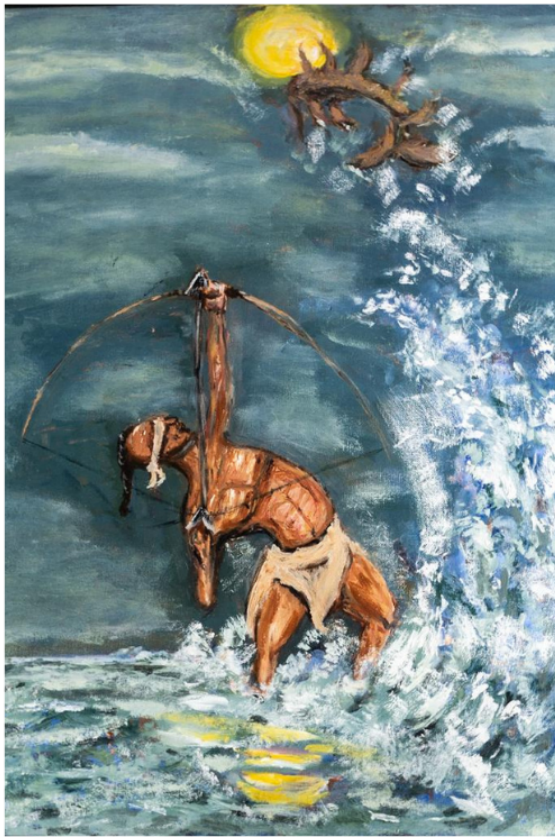
Caravaggio : Inspiration of Saint Matthew.

The first time seeing this piece I felt hypnotised, I immediately fell in love with this piece. I often thought of what was the driving force of great men of the past, and what is Divine inspiration.

My questions were answered upon gazing at this masterpiece.

Harmonica Rosales : The Harvest.

Deeply moving , I see this piece as a depiction of mother Earth and we are all her children.



Q:- HOW DO YOU MANAGE A WORK-LIFE BALANCE AS AN ARTIST?

Finding the perfect work life balance as an artist has its challenges. I work six days a week as a community support worker. Having a complex caseload doesn't give much time to truly indulge into my passion. Quite often I find myself immersed in my projects after work, and into the late night hours or dedicating my weekends to get a piece done,, But setting time aside is necessary for my mental health.

Art for me is an escape away from the hustle and bustle of the everyday rat race, but somehow after this “disconnect” I feel more connected and grounded.

Q:- CAN YOU ELABORATE ABOUT YOUR TECHNIQUES FOR OVERCOME CREATI BLOCKS?

Creative blocks occur more often than I would like.

When I experience a block I typically find

Or something thought provoking by C.S Lewis.

I love anime for the strong visuals and great storytelling, photography and cinema with strong cinematography. enjoying a stunning cinematographic piece or viewing incredible photos give me a boost in my confidence and feeds my imagination. Being in nature on a hike listening to my favorite musicians like Nas , Lupe Fiasco ,Ms Lauryn Hill ,Amy wineshouse is also amazing and has been the inspiration for some of my best work.

Q:- WHAT ROLE DOES THE ARTIST HAVE IN SOCIETY?

Today I believe the artist plays many roles in society, maybe now more than ever!

An artist is a messenger. A voice for those unrepresented and forgotten. Artists heal.

Artists can be the flame for change. Art can be the vehicle for movements to rewrite history. I believe art is the bridge that can connect us between religions, ethnicities, social status and even the test of time. Society has always been shaped by great people who call themselves “artists”.

The artist's role in society is to continue to create and cultivate the universe of consciousness by pushing forward bold and new ideas.

Q:- WHAT IS THE BEST PIECE OF ADVICE YOU HAVE BEEN GIVEN AS AN ARTIST?

Often the piece is done before the artist.

"ART ENABLES US TO FIND OURSELVES AND LOSE OURSELVES AT THE SAME TIME."

-Thomas Merton

Hand Embroidery in the Age of Digital Prints

Tushita Singh's Artistic Response

"The true luxury of hand embroidery lies not in its material value but in the value of the human skill and artistry behind it."



In addition to her impressive career in fashion, Tushita also holds two post-graduate degrees, one in Cultural Management from IGNC, New Delhi and another in Indian Aesthetics from Jnanapravaha, Mumbai. Her education and professional experience have given her a unique perspective on the world of fashion and design.

Over the past 18 years, Tushita has witnessed the decline of hand embroidery techniques in surface ornamentation, which led her to create and design hand-embroidered artworks. Through her work, Tushita aims to elevate the art of hand embroidery to a more artistic and tasteful level, emphasizing its beauty and importance in a world of computer-based embroideries and digital prints.

In her creative process, Tushita draws inspiration from nature, particularly the patterns of land and water bodies. Her design studio in New Delhi, India, is where she collaborates with expert embroidery artisan Sonu Khan to create her artworks. Moreover, Tushita has a strong passion for preserving the art of hand embroidery and supporting the artisans who practice it. She is deeply committed to ensuring that the treatment of these artisans is fair and just. She believes that the pandemic has highlighted the vulnerability of these artisans, particularly those employed in Indian exports, and is keen to encourage other hand embroidery artists to ensuring

Tushita Singh is a talented and accomplished apparel designer with extensive experience in the export and buying industry. She graduated from the National Institute of Fashion Technology (NIFT), Gandhinagar, Gujarat in May 2004 and has since worked with top brands like Massimo Dutti, Zara, Bershka, Stradivarius, Mango, Hallhuber, Anthropologie, and Free People.

that the treatment of these artisans is fair and just. She believes that the pandemic has highlighted the vulnerability of these artisans, particularly those employed in Indian exports, and is keen to encourage other hand embroidery artists to experiment with their skills.

All these embroidered artworks are eventually framed upon completion and prepared for exhibits and direct sales.



Hand embroidered textiles have been an integral part of India's textile culture since long. In an era of rampant digitisation and fast fashion, I believe that somewhere the essence of documenting and preserving embroideries techniques is getting lost. As a sincere attempt to elevate hand embroideries and treat them as bespoke creations, I established Tushita Design Studio in April 2022. Here, I work with an expert embroidery artisan, Sonu Khan to create hand embroidered artworks, which are framed for wall decor. As an artist, I love observing the patterns of land and water bodies and they emerge as a strong source of design inspiration for my embroidery artworks. A Bird's eye view of various terrains is something that captures my imagination. It is an immersive experience to design and play around with a wide variety forms, colours and textures and materials. My colorpalette is largely natural and earthen tones with a few surprise hints of colours spread around the artworks. I conceptualize, hand paint the backgrounds on fabrics and even foil print some of them.



I then guide the artisan to create the textures through various styles of hand embroideries. This process is extremely creatively satisfying.

EXPLORING MARGINALIZED VOICES THROUGH ART

THE VISION OF YANG TIAN

Yang Tian is a contemporary Chinese artist born in 1993, hailing from a family of doctors in Beijing. He is renowned for his paintings, sculptures, and installations that depict marginalized and neglected groups. Yang currently divides his time between Beijing and Seoul, where he continues to create art that expresses dissatisfaction and non-cooperation with the authorities.

Yang began his artistic journey at the Shandong University of Art & Design, where he received his Bachelor's degree in 2016. He then pursued further studies in Tokyo at the prestigious Tokyo University of the Arts from 2017 to 2019. In 2020, he moved to Seoul to study at the esteemed Seoul National University, where he completed his Masters degree in 2022.



Yang's works are characterized by his use of seemingly worthless materials such as dead vines, rotten wood, moss, fallen leaves, and mushrooms. He uses these materials to create thought-provoking installations that challenge the viewer's perception of art and value. Through his art, Yang sheds light on the often-overlooked struggles of

minorities and marginalized groups, expressing their pain and frustration in an honest and compelling manner.

Over the years, Yang's works have been exhibited in various art exhibitions in China, Japan, South Korea, the United Kingdom, and France, among others. He has received critical acclaim for his unique approach to art and has been featured in numerous magazines and publications in China, South Korea, and other countries.

"ART ENABLES US TO
FIND OURSELVES AND
LOSE OURSELVES AT THE
SAME TIME."

-THOMAS MERTON

Yang's art reflects his deep-rooted commitment to social justice and his unwavering dedication to highlighting the voices of those who are often silenced. His works are a testament to the power of art in sparking social change and inspiring individuals to take action. Yang Tian is a true visionary,

and his contributions to the contemporary art scene are truly exceptional.



Exploring the Unique Vision of Madar Lili Adrienn

"Madar Lili Adrienn's dedication to her craft and her commitment to making a positive impact through her art is truly inspiring."

— Hungarian Art Review



Madar Lili Adrienn is a talented artist born in 1994 in Hungary. She discovered her love for art at a young age, and pursued her passion by obtaining an art degree in 2019 at the University of Nyíregyháza. During her time at the university, Madar Lili Adrienn honed her skills in various mediums, including painting, drawing, sculpture, and mixed media.

After completing her studies, Madar Lili Adrienn began working in her own studio, where she continues to create captivating works of art that showcase her unique vision and talent. Her work is characterized by a bold and expressive style, with an emphasis on color and texture that draws the viewer in and creates a sense of depth and movement.

Madar Lili Adrienn's art is heavily influenced by the masters of Hungarian art, József and László Kabai, who she considers her mentors and role models. She has studied their techniques and approaches, incorporating them into her own work in a way that pays homage to their legacy while also pushing the boundaries of contemporary art.



Her dedication and passion for her craft are evident in every piece she creates, and it is clear that she is destined for great things in the art world and beyond.

Despite her relatively young age, Madar Lili Adrienn has already achieved significant success in her career. Her work has been exhibited in galleries and exhibitions throughout Hungary and internationally, earning her numerous accolades and awards. Her unique style and vision have earned her a loyal following of collectors and admirers, and she is widely regarded as one of the most promising young artists of her generation.

Looking to the future, Madar Lili Adrienn is excited to continue exploring her creativity and pushing the boundaries of her art. She is constantly seeking new inspiration and new ways to express herself, and is committed to using her talent to make a positive impact on the world.



Oil Painting in the Age of Digital Media

How Tong Wu is Pushing the Boundaries of Contemporary Art

Tong Wu is an accomplished and thought-provoking artist based in London, known for his innovative use of oil painting as a medium to examine the ways in which images are created and consumed in contemporary society. He has gained a reputation for his ability to seamlessly integrate a wide range of digital images and technologies into his paintings, including digital photography, social media platforms, and the internet, all of which he skillfully blends with the ancient medium of oil painting.

Wu's work is characterized by its deconstructive and dismantling effect on our perceptions of reality. Through his use of theatricality, storytelling, and lush color, he creates stunning and surreal stage shows that challenge our understanding of the artificiality and performativity of postmodern society. His paintings frequently reference post-Marxian cultural theory and science fiction, such as the ideas of simulation presented by Jean Baudrillard in his seminal work from 1981, and the concept of spectacle outlined by Guy Debord in his book from 1967.

Drawing on these philosophical theories, Wu's work presents a bold vision of the images that dominate our lives, revealing them to be inherently performative and imbued with ideology. As Baudrillard famously argued, the map precedes the territory, and Wu's paintings offer a provocative exploration of the ways in which postmodern objects have replaced the real.

“The object of art is not to reproduce reality, but to create a reality of the same intensity”

- Alberto Giacometti

Despite his provocative subject matter, Wu's paintings are characterized by their beauty and dramatic flair. His use of color and form is masterful, creating works that are at once visually stunning and intellectually challenging. Through his art, Wu confronts us with the absurdity and

alienation of contemporary life, revealing the ways in which we have all become ideological puppets in the prison of images.

Tong Wu has exhibited his work extensively both in the UK and internationally, including at the prestigious Royal Academy of Arts in London. His work has been the subject of critical acclaim, with many praising his innovative approach to painting and his incisive critique of contemporary culture. He continues to be an important voice in the art world, pushing the boundaries of what is possible with the medium of oil painting and challenging us to confront the power and influence of images in our lives.



MASTERING THE BRUSH

The Artistic Journey of Farzana Ahmed



*"The Practice of Oil
Painting and of
Drawing as Associated
with It"*

Ahmed has exhibited her work both in Bangladesh and internationally, including in galleries in India, the United States, and Europe. Her art has been recognized with numerous awards and honors, including the prestigious Berger Young Painters' Award in 2011.

Through her art, Ahmed seeks to explore the intersection between tradition and modernity, and to challenge the viewer's expectations of what Bengali art can be. Her work is a testament to the richness and diversity of Bangladesh's cultural heritage, and to the creativity and vision of its contemporary artists.

Farzana Ahmed is a Bangladeshi artist whose work combines traditional techniques with contemporary themes. Born in Dhaka in 1985, Ahmed was exposed to the vibrant colors and patterns of Bengali culture from a young age. She developed an early interest in art, and pursued formal training in drawing and painting at the University of Dhaka.

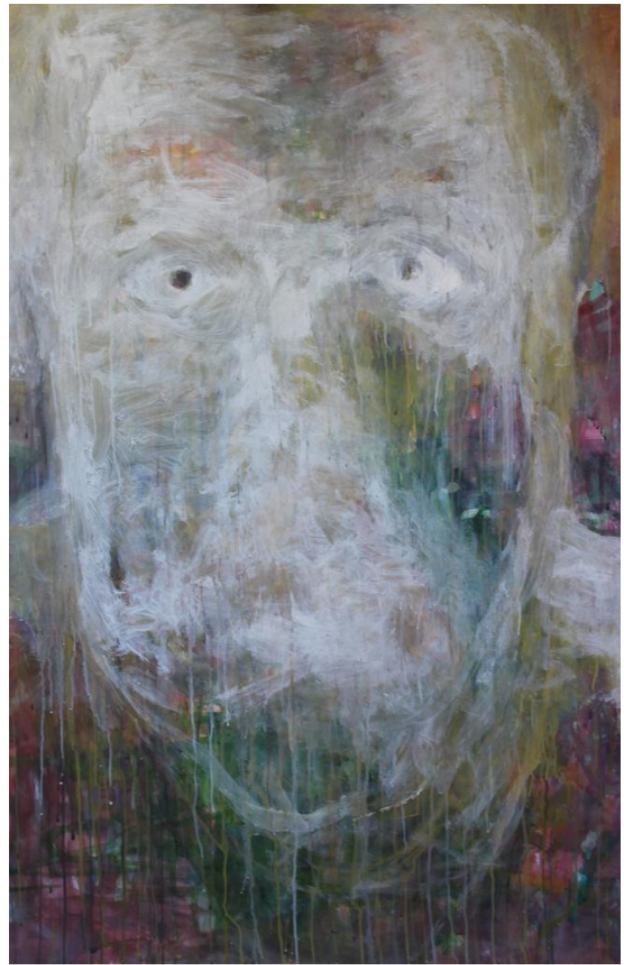
Ahmed's work is characterized by its intricate detail and vivid color palette. She often incorporates traditional motifs such as floral patterns and calligraphy into her paintings, but reimagines them in new and unexpected ways. Her use of bold, saturated colors creates a sense of energy and dynamism in her pieces.

In addition to her paintings, Ahmed has also experimented with a variety of other mediums, including sculpture and installation art. Her installations often incorporate found objects and natural materials, blurring the line between art and the environment.



Farzana Ahmed (DOB) is a Bangladeshi artist who places her work firmly within expressionism for its exposition of the deep and variegated emotions which imbue her portraiture, and other forms, through color and its changing tonality, through shape and its distortion, and the presence or absence of texture. Ahmed is concerned with the human condition: her art is born of a personal meditation on her own and others' experience of life. Lived emotions are an ever-present theme in Ahmed's work. The unprecedented conditions of the Covid-19 pandemic, which forced countries around the world into multiple lockdowns, was a catalyst for experimentation as Ahmed explored mediums and subject matter closer to home. During the lockdown in Dhaka, where she is based, Ahmed sketched self-portraits composited with elements of nature found in her garden. She worked with coloured ink and a variety of vegetable dyes left over from dying her saris, a medium she has experimented with since her student days. It was also during this time that Ahmed assimilated her recent experience as an artist-in-residence and workshop facilitator for the IOM Rohingya Cultural Memory Centre (RCMC) in Cox's Bazar, Bangladesh. Ahmed worked with Rohingya women in the refugee camps to produce embroidery pieces exploring new subject matter and themes using a blend of traditional and innovative embroidery techniques.

These workshops took place in women and girl friendly spaces, which created a conducive environment for the women to focus on the creative expression of their emotions through expressionist techniques using traditional Rohingya motifs of flowers and garden imagery and the embroidery mediums of cotton fabric and silk thread while incorporating more innovative subject matter like self portraits and cultural memories. The space and the craft work naturally led to an exchange of personal stories and experience. The Rohingya women's stories of their past trauma and present conditions deeply moved Ahmed. Long after her time in the Cox Bazar's refugee camps had come to an end, the Rohingya women, their stories and their emotions, stayed with Ahmed and she is compelled to explore this in her current work, which she hopes will lend itself to creating greater awareness around the present plight of the Rohingya people. Under her guidance, the Rohingya women produced numerous embroidery collections, which can be viewed on the IOM RCMC website, and innovated a heritage craft, which became the subject of a chapter in the Bloomsbury book, *Craft Is Political*. Her work and 'exchange of art knowledge' with the Rohingya women in the RCMC included more than fifteen



unique projects and resulted in over one thousand works, an experience that is a driving force behind her current work.

Ahmed counts post-Impressionist painter Vincent van Gogh, Symbolist painter Gustav Klimt, Fauvist painter Henri Matisse, painter and sculptor Anselm Kiefer, and poet and painter Rabindranath Tagore among her personal artistic influences. She has had four solo national and international exhibitions of her work. Ahmed's inspiration is rooted in the physical world with all its hard edges and soft depths of lived experience, but her work is otherworldly and dream-like, where recognizable figures take on new dimensions and coloring, morphing with imbued emotion.

TRANSFORMING DAILY LIFE INTO DIGITAL MASTERPIECES

The Art of Yilmaz Ustoglo

Yilmaz Ustoglo is a talented artist who was born in 1998 and has been painting and sculpting since he was just six years old. His passion for art began at a very young age, and he has since dedicated his life to honing his craft and creating unique and thought-provoking works of art.

In 2016, Ustoglo started studying at the academy of fine arts, where he was able to further develop his skills and gain a deeper understanding of the art world. However, due to economic conditions, he was forced to transfer his painting and sculpture works to digital media. Despite this setback, Ustoglo was determined to continue pursuing his passion for art and decided to focus on developing his skills in digital art.

Using digital tools, Ustoglo is able to create stunning and innovative pieces of art that are inspired by the world around him. He draws inspiration from his daily life, as well as his background and education, to create works that are both unique and



deeply personal.

Ustoglo's work is characterized by its use of bold colors, intricate details, and striking imagery. He has a keen eye for composition and is able to use digital tools to transform the images that form in his mind into breathtaking works of art.

In addition to his artistic talents, Ustoglo is also a gifted sculptor. He has worked with a variety of materials, including stone, wood, and metal, to create sculptures that are both beautiful and thought-provoking.

Ustoglo has exhibited his work in a number of galleries and exhibitions,

both in his home country of Turkey and abroad. His work has been widely praised for its unique style and innovative use of digital media.

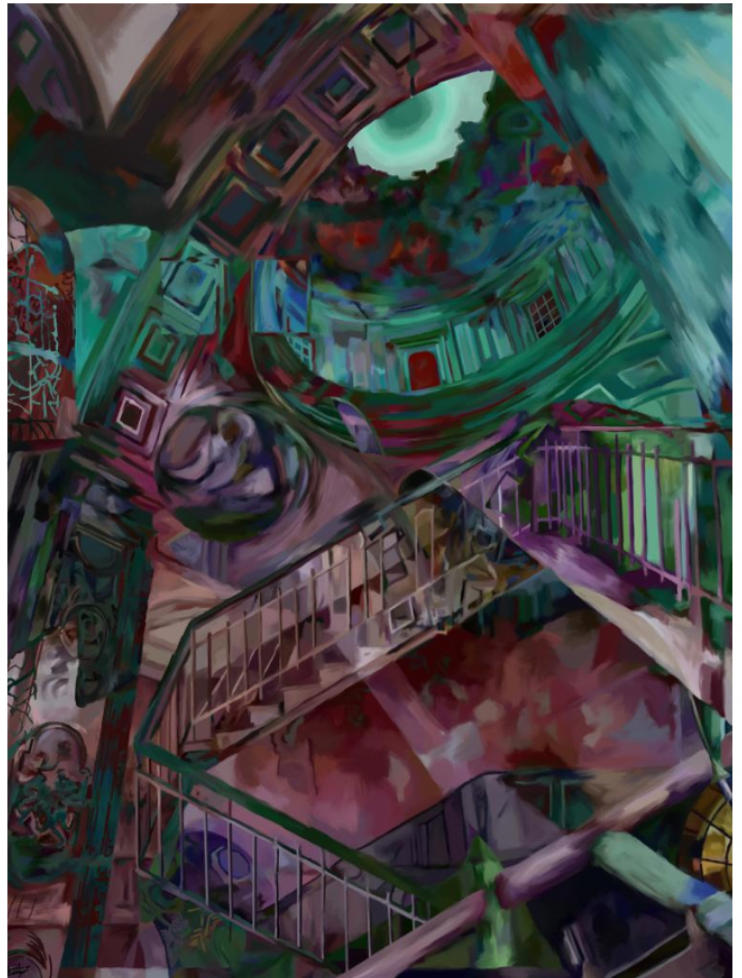
Despite his young age, Ustoglo has already made a significant impact on.

He is constantly pushing the boundaries of what is possible with digital art, and his work is admired by art lovers and critics alike. His dedication to his craft and his willingness to explore new techniques and media have made him one of the most exciting and promising artists of his generation.

Ustoglo's passion for art extends beyond his own work, and he is committed to sharing his knowledge and skills with others. He has taught digital art and sculpture at various institutions, helping to inspire the next generation of artists and creators.

"An artist is not paid for his labor but for his vision."

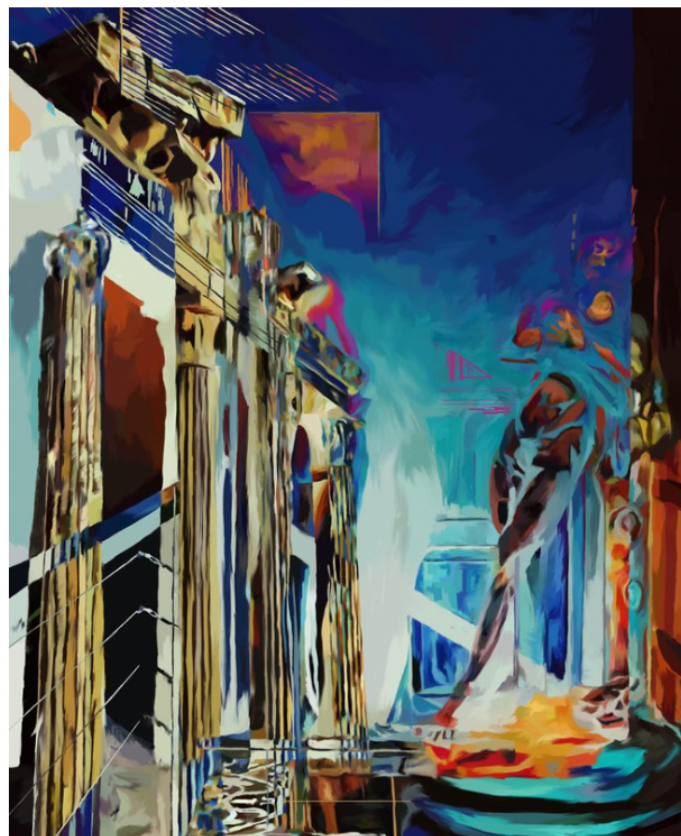
—James Whistler



One of Ustoglo's most notable accomplishments was his participation in the Istanbul International Art Fair in 2019, where he exhibited his digital paintings and sculptures. The event was a huge success, with many art lovers and collectors admiring and purchasing Ustoglo's work.

As Ustoglo continues to grow and develop as an artist, he remains committed to exploring new ideas and techniques in his work. He is constantly experimenting with different media and materials, and his innovative approach to art has made him a rising star in the contemporary art world.

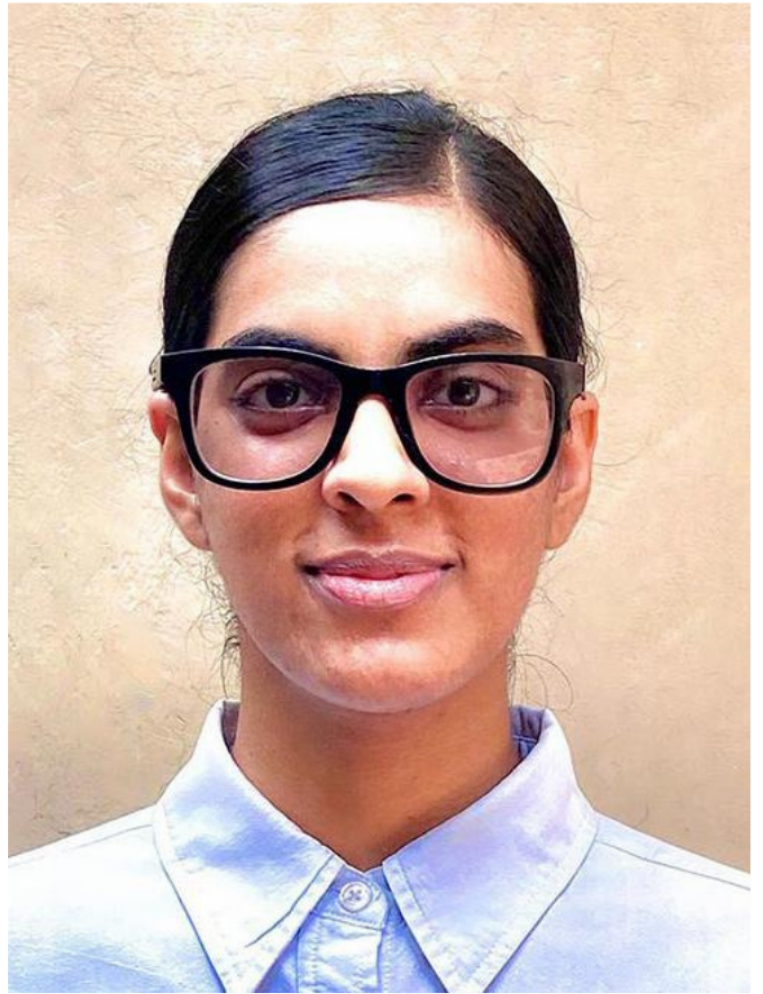
In the coming years, Ustoglo is sure to continue making waves in the art world with his unique and thought-provoking creations. Whether he is working in digital media or traditional sculpture, his work is sure to leave a lasting impression on those who see it.



DISCOVERING THE HUMAN CONDITION

A LOOK INTO THE ART OF JACINTH KAUR

Jacynth Kaur is a New Delhi based artist who loves to explore the human existence and emotions specially through portraiture, currently helping with Pledge A Smile Foundation for Covid Warriors Programme and enjoying freelancing. Fortunate to have an artistic background, she recalls as a child colours and brushes were her toys but canvas of life had to be filled. For Jacynth, art reflects our life, our celebrations, our deepest fears, and the greatest hopes that one can have and it's exploration in itself is what intrigues her the most. When she was a kid, one of the British Delegates took her drawing as a souvenir, after that she believes she was unrelenting. Being nurtured on these terms, she was always sure of choosing this as her ultimate career. Hence, after her schooling, she pursued her BA in Painting from College of Art, New Delhi. With a focus on her studies, she was one of the class representative throughout her graduation years and also a Gold medalist. During which even exhibited her work at a reputed NGO, Think Culture Foundation and took part in a painting workshop organised by the National Gallery of Modern Art, New Delhi on the special occasion of International Women's day.



After her degree's completion she has been working hard as a freelancer. Very recently, she made a portrait illustration of a female activist for the Vogue, India and prior to all this, she has won many laurels in prestigious Art Competitions organised by the Arts University Bournemouth, United Kingdom then Hungarian Information and Cultural Centre, New Delhi, The High Commission of Canada, Russian Centre of Science and Culture, also for social causes organised by Aircel and Sanctuary Asia together, Central Board of Secondary Education, National Life Skills and School Wellness Program and tGELF.

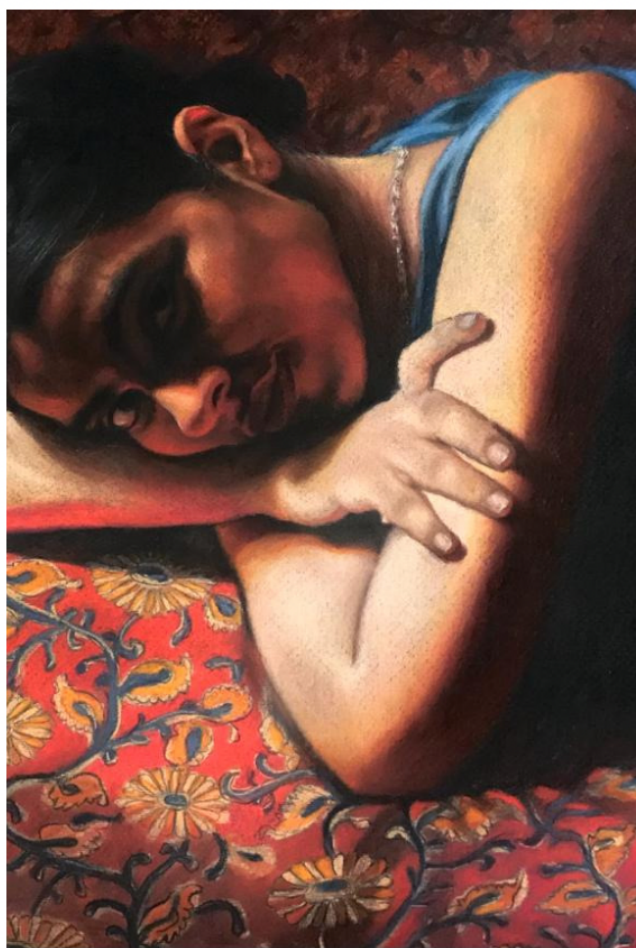
With a desire to stay ahead of the curve, she has been appointed as the Zine Booth Manager for the upcoming India Art Fair. From a child artist to an avid learner, to a gold medalist, to a self-explorer, to a Samaritan, to a freelancer and now, a dedicated budding artist, she is eagerly waiting for her next creative odyssey. Savouring versatility in her own field, she yearns for constant learning and all that art has to offer in her life.

“ I am seeking, I am striving, I am in it with all my heart.”

Vincent Van Gogh

Pondering and sketching the train of thoughts and mixing personal observation with philosophical reflection or sometimes just creating an air of mood, my expressions portray human face, structure, emotions and relations delivering a directness in an evocative power. The self portraits specially, depict my inner fears, hope, desires; they all delve into my deeper aspects as another individual sharing the same universe. Hence, my art practice is not only an expression of the self, but communication with the self and participates in the evolving process with an utmost desire to penetrate and remove all the masks which we all have, I love to dive in portraying a synthesis of the many moods a man has. Colours and tones play a major role in the narrative or atmosphere of a work and for me pleasant earthy

colour palette is most satisfying and makes me feel connected with the earth. Stimulated by the personal expression of Rembrandt van Rijn and Vincent Van Gogh, I find their works to be having a visual metaphor, representing the journey of their lives plus their use of visible brushstrokes, helped me to cultivate a niche for myself through the life experiences I have obtained from self exploration and reflection. My studio space also helps me to get into my zone, surrounding by my own works and the ones I adore hence keeping me



intact with what I want from myself. In the last couple of years of the unprecedented circumstances of COVID-19, the sheer experience of being at home allowed me time to invest in creativity and nature. Hence, through various artworks, I intend to present the picture of the society, its perks and flaws and how it interacts with me.

THE BEAUTY OF SOLITUDE

Jhih Yu Chen's journey

Jhih Yu Chen is a Taiwanese iPhone photographer whose artistic vision and skillful manipulation of color have garnered her international recognition. Her work captures the essence of daily life scenes and transforms them into unique images that offer viewers a fresh perspective on their surroundings. With a keen eye for detail and composition, Jhih Yu Chen has exhibited her works in numerous exhibitions worldwide, including Europe and Taiwan.

In her artistic practice, Jhih Yu Chen strives to reveal the duality of emotions that exist in seemingly happy places such as amusement parks. Her statement reads, "Amusement Park, a place that is two sides of the same coin of happiness and sadness. The common image of amusement parks is happiness and craziness, boundaryless, but loneliness also plays a big part in that. To reveal this fact,



I emphasized loneliness by dramatic contrast and misty color effects." Through her use of dramatic contrast and misty color effects, Jhih Yu Chen creates a hauntingly beautiful atmosphere that draws attention to the often-overlooked melancholy that exists in these seemingly joyous places.

Jhih Yu Chen's work is inspired by the masterful Henri Cartier-Bresson, whose technique of capturing "The Decisive Moment" is reflected in her own practice of finding the perfect scene. With each photograph, Jhih Yu Chen invites the viewer to join her on a journey of discovery, where the familiar is made new, and the ordinary becomes extraordinary. As she sets her sights on Africa for her next project, it is clear that Jhih Yu Chen's unique artistic vision and unwavering dedication to her craft will continue to captivate audiences around the world.



CAPTURING THE ESSENCE OF LIFE

The Stunning Portraits of Joshua Ronald Castelino

"Joshua's use of light and shadow in his portraits is masterful, creating a sense of depth and realism that is truly breathtaking."

The Times of India

Joshua Ronald Castelino is a rising star in the art world, known for his stunning portraits and unique style. Born and raised in Mumbai, India, he discovered his passion for art at a young age and has been honing his skills ever since. At just 22 years old, Joshua has already earned a Bachelor's of Fine Arts from the prestigious J.J School of Art in Mumbai, where he excelled in his studies and was recognized for his exceptional talent.

Joshua's art is a reflection of his multicultural background, blending techniques of impressionism, impasto, Indo-European art, and his own personal style to create captivating pieces that are both beautiful and thought-provoking. His portraits are particularly striking, capturing the essence of his subjects with a realism that is enhanced by his use of light and shadow.

In addition to his work as a freelance illustrator and painter, Joshua is also a dedicated art professor, sharing his knowledge and passion with students of all ages.



He believes that everyone has the potential to be an artist, and his goal is to inspire others to explore their creativity and express themselves through art.

Despite his young age, Joshua has already achieved great success in his career, with his work featured in galleries and exhibitions both in India and internationally. His talent and dedication have earned him numerous accolades and awards, and he is widely regarded as one of the most promising young artists of his generation.

Looking to the future, Joshua is excited to continue creating art that inspires and moves people, and to share his passion with others through his teaching and mentorship. He believes that art has the power to change the world, and he is committed to using his talent to make a positive impact on society.



FROM PRAGUE TO VENICE

Pedro Noir's Art Exhibitions and Competitions

Pedro Noir is a talented artist who is passionate about modern architecture, urb-ex, and studio compositions that embody a surrealist and cubist character. He is also known for his neocubistic and neosurrealism art style, which he expresses through oil on canvas paintings.

Pedro has an extensive portfolio of work that includes photography, painting, and illustration. His creative talents have been employed in various projects, including the complete photography and illustrations for the theater program of "Hedwig and His Angry Inch" at the Malostranská beseda theater in Prague, which premiered on February 17, 2022. Pedro was also responsible for the illustrations for projections during the show.

In addition to his work in theater, Pedro has also authored "Malá šarmanční kniha humoru," a book of cartoon jokes that was released in March 2019. He was responsible for the



complete work and release of the book, which was published by an unnamed publisher.

Pedro has participated in numerous exhibitions and competitions that showcase his artistic skills. In 2022, he exhibited his works at "Visions" Anima Mundi - Palazzo Bembo in Venice. In 2020, he won first place in the sponsor's prize category for his photo titled "Sharp cut" in the "Two Faces of Prague" competition. He also exhibited his work in "Links" at the New Town Hall gallery and "Czech Modernism in Photographs by Pedro" at Trmal Villa in Prague in 2019. That same year, he also showcased his work in an outdoor exhibition titled "Picture Gallery" in Prague.

"Art is the lie that enables us
to realize the truth."

—Pablo Picasso

In 2018, Pedro exhibited his work in "Living Rooms in the Living Room" at Coffee in a Suitcase gallery in Prague and "Picture Gallery" at the Gallery in Theatre in Čáslav. He also won the "Experience the City Differently" competition in the same year, with his winning photo titled "Segway is Dead." Pedro has also uploaded his works to Edition Wax, including a photo and a bodypainting composite. Pedro Noir's art is a unique blend of modern architecture, surrealist and cubist styles, and neocubistic and neosurrealism art. His paintings, photographs, and illustrations showcase his creativity and unique perspective on the world. He continues to inspire others with his artistic talents and passion for his craft.



EXPLORING THE BEAUTY OF NATURE THROUGH PRINTMAKING

THE ARTISTIC JOURNEY OF SANKET GAWDE

Sanket Gawde is a renowned artist based in Mumbai, India, with a passion for printmaking. He has garnered acclaim for his ability to bring the calming and peaceful aspects of the natural world into his bustling environment through his prints. His works are characterized by their intricate details, bold textures, and vibrant colors, which reflect his deep appreciation for the beauty of nature and its many wonders. Sanket's printmaking journey began with woodcut, etching, engraving, and lithography, and he has since expanded his repertoire to include a range of emerging and established techniques. He is known for his experimentation with contact and monotype printing using botanicals, as well as relief and intaglio printmaking, Collagraph, serigraphy, and more.



As a printmaker who works across various disciplines, Sanket is always on the lookout for new and innovative ways to push the boundaries of his craft. He is committed to exploring different techniques and approaches to printmaking, and his work reflects this constant sense of exploration and experimentation.

When asked about his art, Sanket's response is simple yet profound: "Celebrate the animals, the marks they make on the world. Treasure the local, the small-scale, the eccentric, the ordinary: whatever is made out of caring. Respect what people have built for themselves. Find the beauty in some battered old porch or cluttered, human-scale storefront, while it still stands." This statement reflects his deep reverence for nature, as well as his appreciation for the small details that make life meaningful.

"I find inspiration in the natural world and strive to capture its beauty and complexity in my prints."



Sanket's work has been exhibited in numerous solo and group exhibitions across India and abroad, and he has won many accolades and awards for his exceptional talent. His prints have been acquired by private collectors and museums, and his influence on the printmaking community is undeniable. In addition to his artistic practice, Sanket is also a respected educator and mentor. He has taught printmaking at various institutions and is committed to sharing his knowledge and passion for the craft with others. His dedication to his students is matched only by his unwavering commitment to his art.

EXPLORING THE PSYCHOLOGY OF TRAUMA THROUGH ART

A Conversation with Garima Rohilla

Garima Rohilla is a contemporary artist based in India, known for her thought-provoking artworks that delve into the themes of memory, trauma, and

PTSD. She completed her Master's in Visual Arts from Ambedkar University, Delhi, where she developed her interest in exploring the psychological impacts of traumatic experiences on individuals. Her works are an attempt to understand the complex relationship between individuals and their traumas, the ways in which they deal with them, and the kind of individuals they become as a result of those experiences.

In 2019, Garima and two other artists founded Studio A68, a collaborative space that brings together multi-disciplinary artists to discuss and critique their ongoing practices.

"Art enables us to find ourselves and lose ourselves at the same time."

Thomas Merton



The studio also engages in community projects, such as drawing competitions, pottery workshops, and movie screenings followed by group discussions and readings of texts. The studio has hosted several open studios, inviting peers and local visitors from the neighborhood to view and discuss the works of in-house artists.

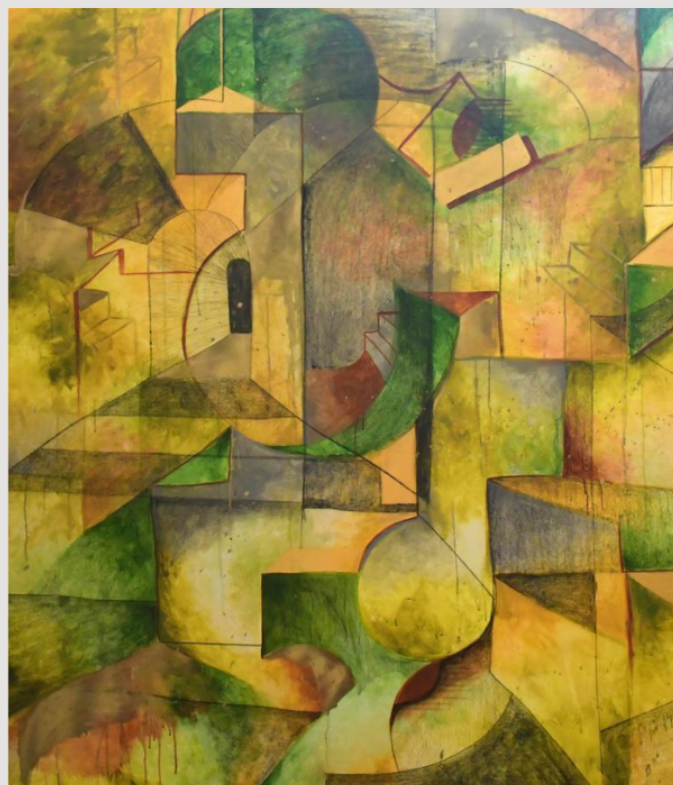
Garima has exhibited her works in prestigious galleries such as Open Palm Gallery at the Indian Habitat Center, Lalit Kala, and AIFACS. Her works have been well-received by critics and audiences alike, who appreciate her ability to capture the complexities of the human psyche through her art. Apart from her studio practice, Garima has also pursued further studies in art therapy

from IHMH. She is currently a part of the Jijivisha fellowship at Slam Out Loud NGO, where she works with low-income school students to provide social and emotional learning through various art practices. Through her work at the fellowship, Garima aims to help children express and manage their traumatic experiences better through art.

Garima's artistic statement reflects her deep understanding of the psychological impact of traumatic experiences on individuals. She explores the ways in which individuals record and recollect their memories, the kind of individuals they become as a result of those experiences, and the societal pressures and preconceived notions that shape our behavior and personality.

Her works are an attempt to break down the walls that individuals build around themselves as a coping mechanism and encourage them to confront their traumas, leading to greater self-awareness and personal growth.

Garima's unique perspective and thought-provoking works have garnered her much recognition in the Indian contemporary art scene. She is an artist to watch, as she continues to explore the complexities of the human psyche through her art.



Structuring memory :-

The way she wanted me to learn this practice and not my brother was a kind of web we women create around ourselves. We keep this practice associated with us. Younger me learned this to become an ideal girl but couldn't keep that in the routine.

Everyone has their own style of it, the design depends on how tight or loose the wool is. It's like a signature even though it's the same process. This is like a DNA of a person, personalized and different from others. The knots in the knitting are like 'The beginning of building' it binds the thread together so that it can take a shape. Knots give meaning, form, knowledge, and articulation to the material.

Exploring the Aesthetics of the Human Body

The Art of Ebru Erdem

Ebru Erdem is a young and talented artist who was born in 2000 in Istanbul, Turkey. From a very young age, Ebru was fascinated by art and painting, and she has been honing her skills ever since. Her love for art was further encouraged by her teachers in high school, who recognized her talent and encouraged her to pursue a career in painting. This led Ebru to enroll in the Dokuz Eylul University Fine Arts Faculty Painting Department in 2018, where she is currently studying.

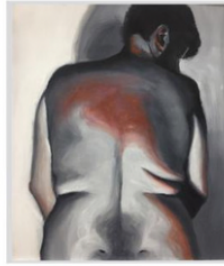
As an artist, Ebru Erdem is interested in exploring the concept of the body and its aesthetics through her paintings. She is particularly interested in the questions and problems related to the body, and seeks to understand and interpret these issues in her art. Her works are often characterized by their strong use of color and bold brushstrokes, which help to convey the emotions and ideas that she is trying to express.



When creating her paintings, Ebru often draws inspiration from the aura of the moment, and uses this to determine her color choices. Her works are therefore highly personal and emotional, and are a reflection of her own experiences and feelings. Through her art, Ebru aims to create a deeper understanding of the human body and the role it plays in our lives, and to encourage others to reflect on their own relationship with their bodies.

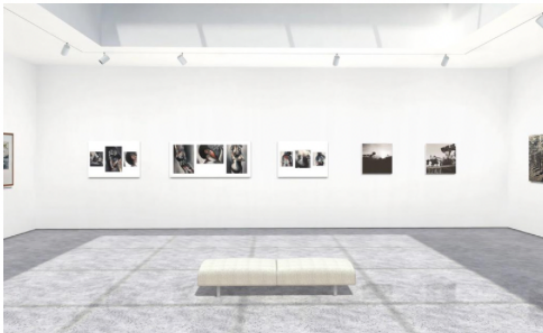
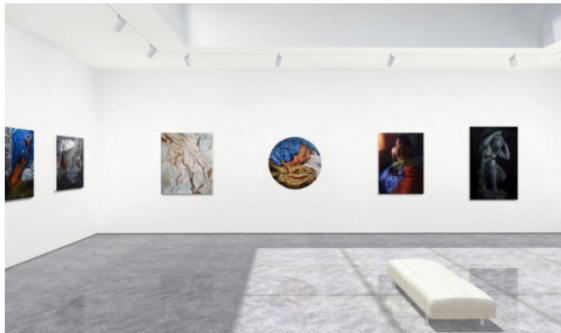
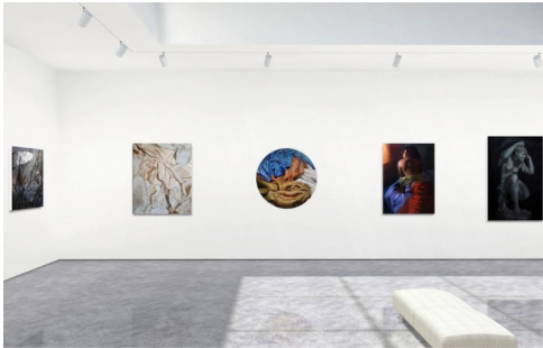
Despite her young age, Ebru has already made a name for herself in the Turkish art world, and her works have been exhibited in a number of galleries and exhibitions. Her unique approach to painting and her ability to convey complex emotions and ideas through her art have earned her a reputation as one of the most promising young artists of her generation. With her talent and dedication, Ebru Erdem is sure to continue making an impact in the art world for years to come.

Ebru Erdem's fascination with painting began at a young age, and she honed her skills throughout her childhood. However, it wasn't until high school that her teachers recognized her talent and encouraged her to pursue painting as a career. This support inspired her to apply to the Fine Arts Faculty at Dokuz Eylul University in Izmir, Turkey, where she is currently studying painting.



"Painting is a way of expressing the innermost thoughts and emotions that words cannot describe."

-Ebru Erdem





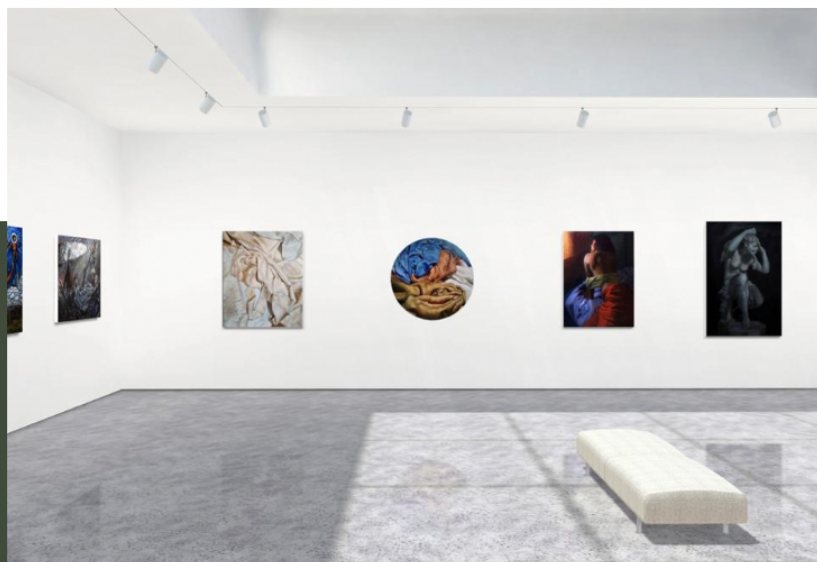
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Pahad Ke Rang

Landscapes & Portraits from Kumaon

Time & Date

📅 March 4th & 5th 2023

🕒 11 am - 7:30 pm



📍 Lokayata Art Gallery
No 1 Hauz Khas Village
New Delhi 110016

Pahad ke rang is back with another exhibition in Delhi after the tremendous success of last year.



Udhyam has been working in the Kumaon region of Uttarakhand nurturing the aspirations of the youth since 2017.

Pahad ke Rang has 20 participating artists from Kumaon university. The year-long program comprises of learning workshops, residential art camps and an annual exhibition each year in Kumaon and Delhi.

The 2022 exhibition at Visual arts gallery, India Habitat Centre was a big success. Overall, till date across all exhibitions more than 80 buyers have bought over 150 artworks.

Come and support these bright young artists who make affordable art. All the artists will be available for interaction on March 4th and 5th.

Pahad ke rang is not a reminder of the lacuna in quality visual art education. It is a reminder of the resilience of these students, despite of it. We hope the exhibits will fill your heart with the same warmth that the curation filled ours with.





20 Artists



100 New works



Artists at venue
for interaction



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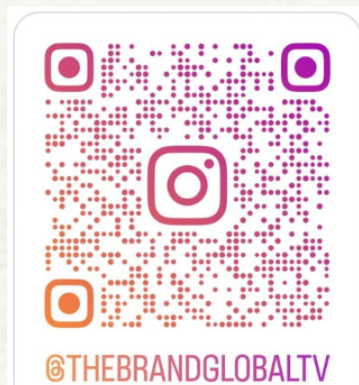


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