

# NEWARTPROJECT



COVER: MIKE BALLARD

MIKE BALLARD, BRAM BRAAM,  
KAT NOONAN, HYUN YOO,  
RAFFAEL BADER,  
ALEKSANDAR BEZINOVIC,  
TYCJAN KNUT, HOLGER FITTERER

nr.1

# New Art Project

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New Art Project Magazine is an artistic endeavor that has made a distinctive mark in the realm of contemporary art since 2016. We take pride in providing a dedicated platform for artists from around the world, offering them the opportunity to share their unique vision and reach a wide and engaged audience.

Through our printed magazine, we strive to showcase innovative and inspirational artworks from talented artists. We firmly believe that art is a powerful vehicle for exploring complex themes, evoking deep emotions, and stimulating reflection. With our magazine, we aim to facilitate the connection between artists and the contemporary art audience, providing a platform for expression and communication.

New Art Project Magazine goes beyond being a mere showcase for contemporary art; we actively endeavor to create an engaging and stimulating environment for artists and art enthusiasts. We offer in-depth and enlightening insights into the creative process of artists, allowing the audience to fully appreciate their works and understand their inspirations.

Our mission is to promote a broader understanding of contemporary art. We always stay attuned to the trends and developments in the art world, striving to present a global panorama of diverse artistic expressions and the innovations shaping the industry.

We are excited to share our love for contemporary art with you and introduce you to the artists who are shaping today's art scene. New Art Project Magazine aims to be a source of inspiration and discovery for all those who share a passion for art and wish to actively engage with the art world.

Thank you, and we hope that New Art Project Magazine becomes a valuable resource for artistic exploration, inspiring you to discover new talents and connect with them.





# New Art Project \_

# Mike

Territorial Gestures OHSB projects London Sept 2022

The first time I asked Mike Ballard how he made his paintings he was reluctant to divulge the entire process, saying that there should be a bit of mystery to creativity - or words to that effect. I believe his reluctance stemmed from a career that, in its formative years and largely throughout, has been somewhat enigmatic. Ballard has always been slightly muddled on the details of where he sources his materials, how he creates his art or whether or not the activity is completely legal. It is this unknowing that makes his work all the more alluring.

Ballard creates at a fast pace and with regimented accuracy. The hoardings used in his sculptures have often been obtained through precise operations to appropriate well worn and weathered hoardings only to replace them, on unsuspecting building sites, with crisp, sparkling new ones. It is the marks found on these used hoardings that inform Ballard's paintings as well as an extensive inventory of urban symbolism that can be seen throughout his work. He tells me: "I feel there's a dynamic tension between the found (hoarding surface), and the recreated paintings, both taken from real life. They carry the cargo of memory in their surfaces, ghosts, haunting the city, presented as rugged structures and meticulously constructed formal paintings."

Ballard's practice could be described as 'architectural hauntology'. He collects and catalogues spectral marks and symbols that have been created from a city in a constant state of flux and development, and transfers them on to wood, canvas and concrete. He uses photographic memories of his journey that are laboriously hand rubbed onto surfaces manifesting an archive of his personal journey as a creator - a personal history of discovering his identity within his immediate environment, and peer group. The paintings also deal with the politics of surface and ownership, authorship, creation by removal. "I see and feel the most beautiful abstract micro gestures in the scratches and rips of a sticker being worn or peeled away from the surface. These tiny marks are then magnified and transposed onto the surface of the canvas, and lay bare a never ending battle for surface, space and ownership within the metropolis," Ballard explains. This ghostly symbolism, of a time that has passed, conjures something very current and puts it into a dramatically different context.

At the same time this body of work - which incorporates elements that might not be as familiar to followers of Ballard's work, such as smaller concrete and metal sculptures like 'Bridge Hugger' - is the most accomplished and extensive that he has exhibited to date. The narrative running throughout the exhibition has its genesis in the metal and concrete of the Aston train tunnel, where Ballard spent a lot of time in his youth, fascinated with the non-space that he describes as "hidden or overlooked worlds". The new work also acts as a refreshingly personal insight into his journey as an artist and human being. The openness displayed throughout the exhibition is a different direction for Ballard - a new desire for the audience to learn his process, and how it came to be.

Eric Thorp

# Ballard



Painting. Drosscape 2021 - Oil, acrylic, toner transfer, matt varnish on canvas 150x120cm found wooden hoardings support



Verbal Wisdom 2023 - Found wooden hoardings, concrete sculpture, VW badge, Chain . Various dimensions.

# ALAN

Barcelona, b. 1977

It would be very complicated to say in one word what Alan Sastre's works are, but I could relate it to the idea of "being on the edge".

A priori it may seem that his works are based on action painting, but if we analyse them carefully we will be able to observe their real transcendence. Ideas transformed into gestures, which give themselves an existence of their own, and can thus be considered as an autonomous art form, but with a lot of awareness and background. Sastre's work possesses a certain ambiguity, and is capable of synthesising a perfect symbiosis between chemistry (he uses bleach and other corrosives in his works), volatility, colour, action and intuition. Gesture is capable of transforming itself into expression and is as primitive as existence, it is a proof of it. Sastre's ideas and technique ensure that his painting is capable of registering a part of his vital force, through a series of determined movements with a very recognisable aesthetic. Satin fades, shadows, translucent figures make up a very personal and intimate language that manifests itself in a courageous way. His focus on gesturalism makes him a very dynamic and vibrant artist, but he knows how to balance those emotions. So, we could define his painting process as "intense"; short in execution period, but with a vigorous preparation. The subjects of his paintings are gestures that show a primitive technique, and transparencies occupy a special place in his work, which is the result of a developed, intuitive and spiritual approach to his work. They explore themes of identity, emotion and human connection. On the other hand he addresses other important themes, such as poverty, injustice and discrimination, through symbolic imagery.

He experiments with different textures and visual effects, such as dripping and layering to add depth and complexity to his works. This time travel finds parallels in the artist's own idea of painting as a temporal unit, and this is how he turns an object into space. In his painting the difference between the real and the simulated fades away, and the simulation creates a false perceived reality, so that physical reality becomes a deceptive representation of itself. It is not known whether these marks are the result of the artist's energetic actions or, on the contrary, the result of hard work, as the impeccable execution gives no idea how he managed to do it. There are works with a three-dimensional feel, when created with precise and imperceptible brushstrokes or a combination of airbrush strokes, he works very well bevelling the textured surface to highlights, shadows and mid-tones for a specific layered melting later, leaving the viewer to wonder, as his works are completely smooth.

Although he has always straddled Spain and England, the artist is now based in Madrid, working for WeCollect Gallery. Throughout his career he has been invited to participate in numerous international exhibitions and his legacy as an artist is a testament to his talent. His work has been seen in various exhibitions in the City of London, including "Empty Sea and Cavern" (2019), at WeCollect London; "Matter" (2019), at County Hall Gallery; "Do Re Mi Fa So La Te" (2018), at Griffin Gallery and "Black Trunk of the Pharaoh" (2017), at Unit 1 Gallery.

Art critic - Suso Barciela

# SASTRE



Graphite Series 27 x 22 cm Graphite Dispersion on Arches Paper 365 gsm mounted on stretcher



## ALEJANDRO JAVALOYAS

Palma de Mallorca, b. 1987

I have always seen “something” in Javaloyas’ work, and although I can’t explain it, I am able to recognise that “something” every time I see it. I think it is something to admire that someone is constantly changing, constantly evolving and always busy with something, but in Alejandro’s case it was always necessity. The Eleven Pictorial Aspirations is a project that the Mallorcan artist based in Toulouse has been working on for almost a year and a half, in which he tried to find plastic answers to his own questions, introspectively investigating their origin. It is an investigation into what are the most important characteristics of the multiple images he is looking for (and would like to find) what he wants to do (or would have liked to do) and what provokes his feelings and affects his soul. A series of works far from the mainstream and the art market, with a purely healing intention and close to the ancient idea of *Ars gratia artis*, a principle of idealistic aesthetics later developed by Kant in his famous “Critique of Judgement” of 1790.

The result of this inner journey is a light painting, with a clear minimal aesthetic but with a latent depth. They are paintings that follow almost dogmatic rules, very strict in terms of the artist’s creative process, and which revolve around a series of fixed ideas; the ideological line he follows is based on reducing painting to one or two good ideas, which work in juxtaposition with each other, in opposition or against the background. In this way, he explores a stranger way of working and his works acquire more depth, reaching conclusions that he would not have reached by following a traditional working method.

Containing colour is another idea that follows this series, limiting the work to one or two colours, in addition to the background colour, thus desaturating the work of colour options, prioritising the play with value over tone and high saturation. On the other hand, there is an intensive search for a sense of balance, harmony and exhalation, as it is a work that invites to meditate, to ask oneself questions, with which the spectator can find serenity. Spirituality is another concept that is very present in this series, mysticism is sought, recognising the role of the artist as an omniscient narrator and understanding the canvas as a window to what lies beyond, crossing the strictly carnal and material, his works are capable of generating an almost palpable halo of mist on the canvas, using the concept of the ethereal as another pictorial resource.

The forms are mostly opacities and transparencies, he experiments with dynamics, nuances and shadows, with the aim of avoiding the obvious, the gimmicky, the ostentation and not to attract attention, his work should be understood as something unresolved without the need to give answers, but rather to raise those questions that at some point in our lives we have to ask ourselves, a painting that tells you everything is lost, it has revealed itself and is gone (McKeever, 1946). Javaloyas slows down the rhythm of the canvas as a constant, not as a consent or effect; the work does not attempt to capture the violent moment of an action, but, on the contrary, to prolong time with a kind of suspension, dealing with themes such as melancholy, nostalgia, drama and tragedy.

Art critic - Suso Barciela

# ALEJANDRO

# JAVALOYAS

# SSTAGIONI

# ART

Yana Tammakh is a multidisciplinary artist whose abstract expressionist artwork stems from her history in the fashion industry, and is inspired by travel, Art and style in Europe. Stemming from her Eastern European upbringing, an American immigrant, Tammakh transformed her childhood dreams of working in the high fashion industry through hard work and perseverance into living the American dream. Developing her keen eye with decades of experience working in translating Hollywood's A-list fashion, style and make-up trends, Yana self-published two books on the development of personal style and created her own lifestyle brand – SSTAGIONI.

Yana began her painting journey in 2022, inspired by LOVE. This love could only be compared to that for her children, so she took the canvas for solace, inspired by it. Her extensive knowledge and experience in the fashion industry, absorbed while traveling and being exposed to new cultures and places, served as a stepping stone for her creative outburst. Yana's knowledge of color palettes is exceptional, as she strives not only to use the most compatible shades and colors in the artwork, but also challenges herself to make the most unconventional tone patterns look pleasurable and unified. She explains the process of art creation as a surrender of build-up catharsis that she has learned to release onto the canvas through climax. "I believe in energy and our creator who sends us love to guide. I meditate before I paint and only paint when I am in good and positive mood. My intuition for what I paint is the messenger of the Universe, trying to show me that there is another life out there. The beauty of Universe. When I paint it feels like traveling to other worlds where there are so many different sources. We are a part of Universe's journey. We can't exist without it and it needs us too. I tap into these sources and pour them into the canvas."

Tammakh explains that the love that brought her to the canvas showed her a corner of her heart and self she thought was lost for decades. A working professional, raising two daughters, she finally reconnected with herself and the universe. She found inspiration in nature through meditation and gratification for everything that led her to who she is today. Yana took that energy and decided to pour it into art she had been conceptualizing, sharing it with the world. When creating, she makes sure to be in an open mental and physical space by climaxing before beginning her abstract work on canvas.

Tammakh is a believer of the metaphysical and explains that, when one climaxes, the body is open to receiving energy from the universe she then takes upon, whilst listening to her favorite electronic music, to the canvas. You may see how music influences her color choices and brushstrokes that create a playful energy to her work. The eye dances on the canvas and, as the viewer gets closer, taking the time to experience, the depth and meticulous work of these abstract pieces come to life. The colors are reminiscent of a playful and dynamic energy, while the strokes are environmentally influenced by water, air and sand. Tammakh has been inspired by the changes in season, naming her beauty company SSTAGIONI - the change in seasons in Italian. These influences translate to her artwork in this refreshing interpretation of abstract works. SSTAGIONI Art by Yana Tammakh is a body of abstract work with a feminine perspective of the change of seasons in the artist's life influenced by nature, metaphysics, electronic beats and fashion, creating a contemporary body of work that is electric and challenges the stagnant and monochromatic work of early abstract expressionists. Her works embody the contemporary feminist movement whilst taking influences of the masculinity to create an open, relatable and emerging dialogue of contemporary artwork.

[www.instagram.com/sstagioni.art/](https://www.instagram.com/sstagioni.art/)  
[www.sstagioni.art/](https://www.sstagioni.art/)



**Crazy in LOVE**  
48" by 60", Acrylic, Fluorescent colors, Mica  
2023



# Kat Noonan

Kat Noonan was born in Canada in 1961 to a German father and a Danish mother. Her parents divorced in 1970 and she moved to Denmark with her mother and siblings, where she grew up.

The Scandinavian culture and nature influenced her greatly.

From 1991 to 1994 she attended a small, private art school in Odense, Denmark. She studied Classical Drawing, Live Figure Drawing, Blind Contour and Still Life Drawing. It was there that she learned the fundamentals of art. This was invaluable as she stepped further into art and started painting on her own.

In 1995, she moved to Canada and married.

1999 saw her living in Japan with her husband for a brief time. This was undoubtedly an experience of a lifetime. She observed both the similarities and differences between Scandinavian and Japanese aesthetics. From that, she fused her own style.

From 2000 through 2010 she and her husband moved between Canada and Denmark a few times.

In 2010, her life changed dramatically and she stopped painting. She and her husband settled in Canada.

After a decade, she started painting again in 2020. In 2021, she started her Instagram account. She works consistently and is establishing herself as an emerging artist.

Her works have been featured in several online galleries, including New Art Project's Top 6 Group Show of the "6 best artists in contemporary art at this time". (September - October 2022)



**No. 26-2023**  
GESSO AND ACRYLIC ON PAPER.  
14" X 17"  
36CM X 43CM



**No. 37 - 2023**  
GESSO, ACRYLIC ON PAPER  
SIZE - 9" X 12"  
23CM X 30CM  
2023

# IRIS

**Stroked by the thistle** - 2022, Acrylic on canvas 40 x 40 cm



# KOJAMAN

Received her Mag. degree in Fine Art& Painting at the Academy of Fine Arts Vienna. She has exhibited in solo and group exhibitions in Austria, Switzerland, Germany and across the United States. Very early in her career Kojaman was represented by 'Black Dragon Society' Gallery, LA and by 'Marc de Puechredon' gallery Basel, Switzerland. The latest solo show 'Jolly Roger' she did at the MUSA, Museum of young arts, Vienna. Her work got featured in LA Times, Flash Art Magazine and got shown at a solo booth at Scope Miami. KOJAMAN travelled the world in 2010 and got to embrace all the variety and colours of the world.

Lake loop bent - 2022, Acrylic on canvas 48 x 40 cm





Very light,  
being light

2022  
Acrylic on canvas  
40 x 50 cm  
newartproject\_

'UNKNOWN RD' 2023 - ACRYLIC ON CANVAS 57X40 CM



'WINTERY, SUMMERY DAISY' 2022 ACRYLIC ON CANVAS 190 X 140 CM



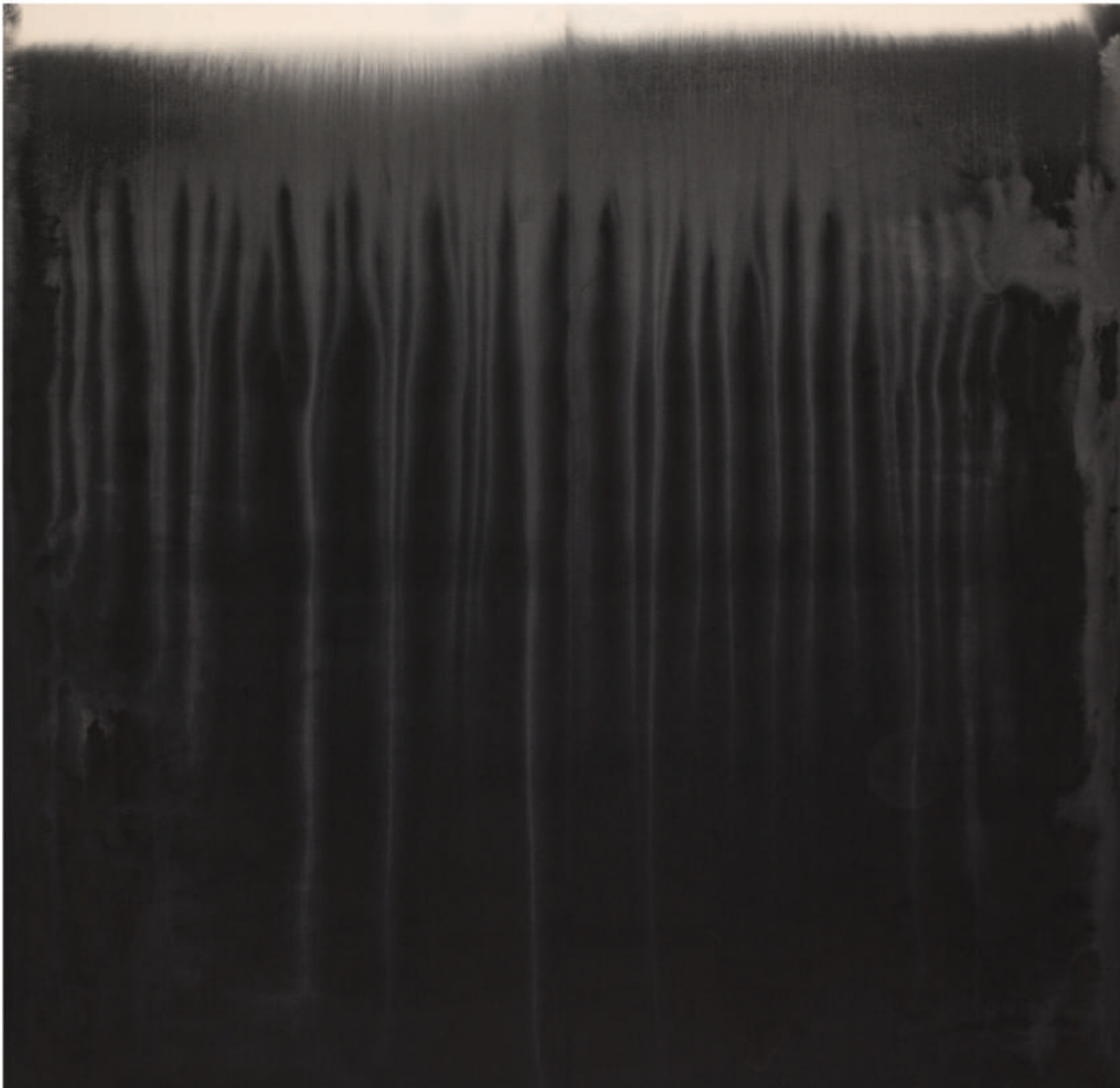
# HYUN YOO

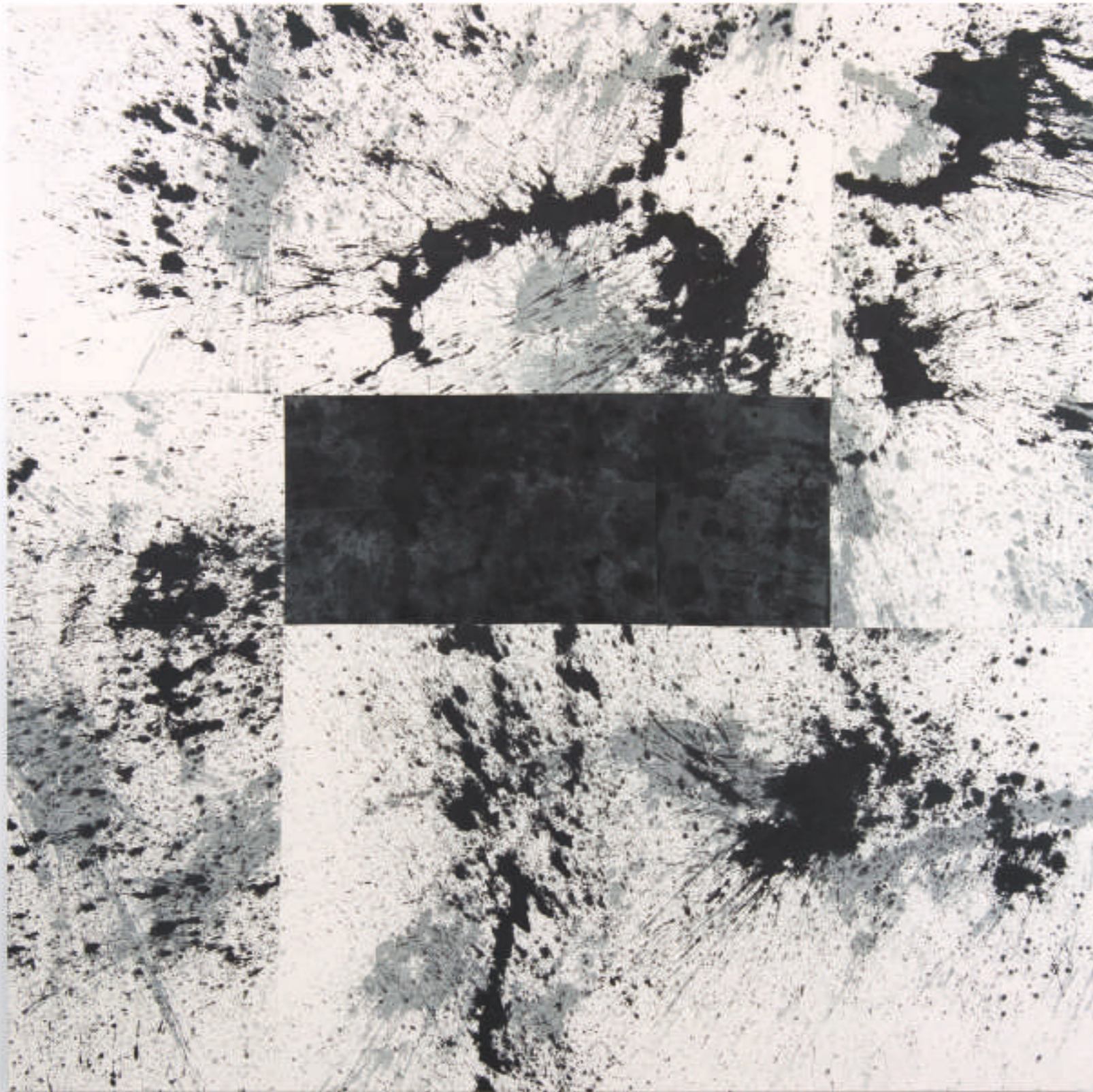
yoohyun.artist@gmail.com  
@yoo.hyun

UNTITLED, 2023  
INK ON LINEN 210 X 158 CM



UNTITLED, 2023  
INK AND SEWING ON LINEN  
162X162 CM





UNTITLED, 2023  
INK AND SEWING ON LINEN 73X61 CM

UNTITLED, 2023  
INK AND SEWING ON LINEN 193X1193 CM

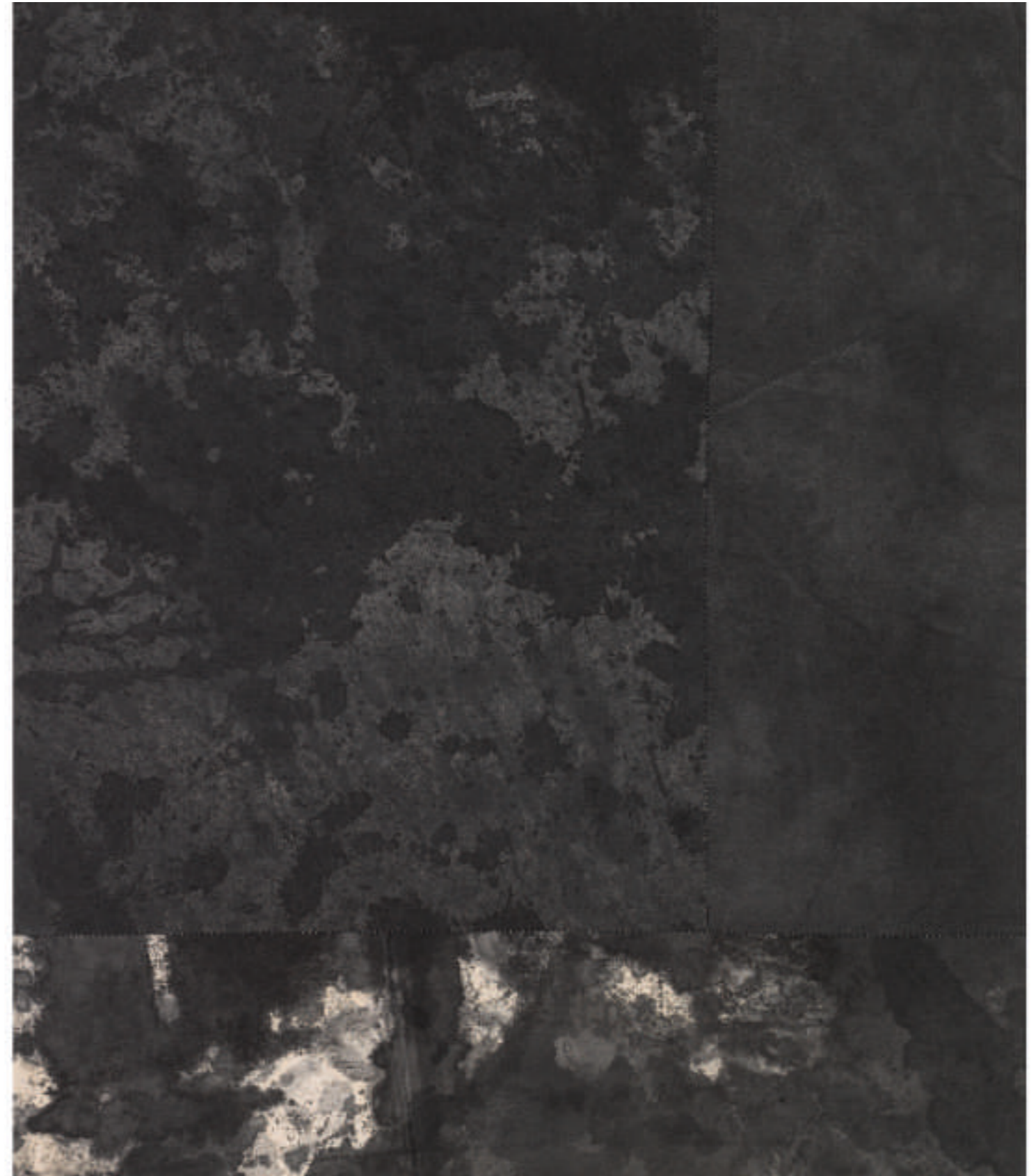
UNTITLED, 2023  
INK AND SEWING ON LINEN 194X158 CM



UNTITLED, 2023  
INK AND SEWING ON LINEN 53X45 CM



UNTITLED, 2023  
INK AND SEWING ON LINEN 53X45 CM





# ULLA HASEN

EMAIL UH66@GMX.AT  
FACEBOOK @ULLA.HASEN  
INSTAGRAM @ULLA\_HASEN\_WIEN

Born in 1966 in Wiener Neustadt in the south of Vienna, I spent large parts of my childhood in nature and observing my handicraft and painting grandfather. Despite the role model, painting and drawing never seemed an option for me, as I felt no desire to depict anything. I studied landscape ecology and work in nature conservation and sustainable development. At the same time, I attended life-long lectures at the University of Vienna, the Academy of Fine Arts and the University of Applied Arts on cultural theory and anthropology, perception theory and aesthetic theory as well as art history. I only started making pictures and drawing with the camera after I had distanced myself from the idea of wanting to depict anything. Music and rhythms flow strongly into what I do. I am artistically accompanied in my explorations by Haider Al-Zubaidi and Udo Hohenberger.

Saving the world as a daily business; the tiredness at the end of the day when the illusions of control become fragile. Finding oneself in the exhausted body that cannot keep up with what is known. Being thrown back on the body with its knowledge of the world, with its inscriptions through the attempts to comprehend and act. Being the scene (Schauplatz), involuntarily and unintentionally for the most part. Be a showplace (Schau-Platz). Why not? To draw from the emptiness after the end of all certainties. Observing what happens when one strokes the paper with paint without any idea. Which way does the arm go?





Making the blank paper speak

What is showing? Does it tell me something? Pre-forms of the known appear as islands in the white, or do I only think so? Does it matter? No. The white begins to flourish, spaces of sufficient openness open up, projection surfaces for each individual space of experience, which is different today than it was yesterday. Is it that edge there or that point, is it that reflection in a surprising place that wants to seduce me into dialogue? Pausing, stopping - the joy of looking, because the paper and the paint have begun to speak to me.

I have an inkling of what it means to play - and not only greet Friedrich Schiller silently across the centuries.





1237- 20210425 - 58X42, M



0987 - 20210118 - Ü4 - 64X50, M



1330 - 20210523 - 48X36, O

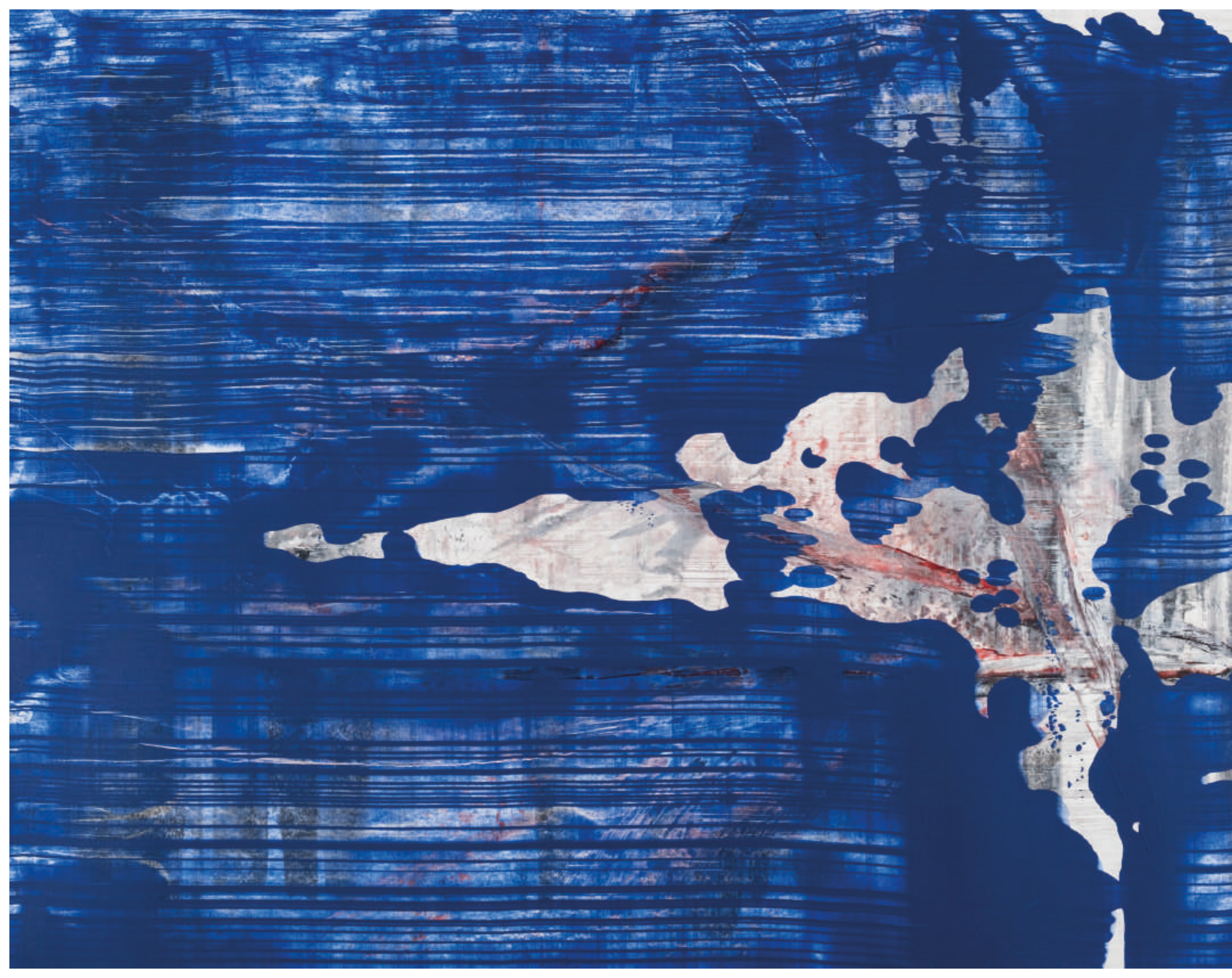


1183 - 20210417 - Ü7 - 64X50



1446 - 20210624 - Ü9 - 64X50, O





# LINDSEY

BORN: DENVER, COLORADO, UNITED STATES.

## EDUCATION

1986 –1988

Brooklyn College, Brooklyn, New York

M.F.A. Painting and Drawing.

1982 –1985

Colorado State University, Fort Collins, Colorado

B.F.A. Painting (Honors).

1975 –1976

The Colorado College, Colorado Springs, Colorado

Liberal Art, Art History.

1995

New York Studio School of Painting and Drawing, New York, New York

Summer Drawing Program.

2013 – 2015

Sichuan University, Chengdu, China

Mandarin Language Program for Overseas Students.



# HARALD-WONG

## EXHIBITIONS

2019

EIPF International Poster Exhibition The Cultural and Scientific Association (NADWA)

Dubai, UAE, November, 2019.

1998

Fine Art Faculty Exhibition, Pratt Galleries, Pratt Institute, Brooklyn, New York, February, 1998.

1996

Small Works Exhibition, Parsons School of Design, New York, New York, September, 1996.

Foundation Faculty Exhibition, Pratt Galleries, Pratt Institute, New York City and Brooklyn, NY, November, 1995 - January, 1996.

1995

Group Benefit Exhibition, Ashawagh Hall, Springs, New York, September, 1995.

Group Exhibition, The Victor D'Amico Institute of Art

Amagansett, New York, June, 1995.

1994

“Master of Fine Art Alumni Exhibition”, Juror, Lois Dodd,

Brooklyn College, Brooklyn, New York, May, 1994.



“Mass Exposure Salon: Dealers Choice”, Bill Bace Gallery; 106 Duane Street, New York, New York, December, 1994

1992

“Small Works iii”, Faculty Exhibition Parsons School of Design, New York, New York, September, 1992.

Gallery Exhibition, Kyle Belding Gallery, Denver, Colorado, September, 1992.

1991

“Organization of Independant Artists Salon 1991”, Group Exhibition, 148 Duane Street, New York, New York.

Group Exhibition, Kyle Belding Gallery, Denver, Colorado, January, 1991.

1990

“Paradise and Parables: The Tropics”, Group Exhibition, Kyle Belding Gallery, Denver, Colorado, June-July, 1990.

1990

“Still-Life”, Group Exhibition, Kyle Belding Gallery, Denver, Colorado, March, 1990.

1989

“Three Women Artists”, Kyle Belding Gallery, Denver, Colorado, September-October, 1990.

1988

“Small Works Show” Group Exhibition, The New Waterfront Museum, Brooklyn, New York, November, 1988.

M.F.A. Exhibition, Brooklyn College Art Gallery, Brooklyn, New York, May, 1988.

1985

“Imagined Realism, Five Figurative Artists”, Blake Street Gallery, Denver, Colorado, November, 1985.

## AWARDS:

1988

Charles G. Shea Award for Painting, Brooklyn College MFA Program, Brooklyn, New York.

1982 –1985

Creative and Performing Arts Scholarship, Colorado State University Fine Art Department, Fort, Collins, Colorado.

# VICENTE GOMEZ PEREZ

The work of Vicente Gómez Pérez (Valencia, Spain, 1975) is situated within the field of Minimal and Postminimal painting of artists such as Richard Tuttle, Blinky Palermo, Peter Halley, Jürgen Partenheimer or Imi Knoebel, and the field of Expanded Painting of artists such as Ángela de la Cruz, José Sanleon, Irma Alvarez Laviada or Guillermo Mora.

In some of his works, the paint appears as a physical element that is left to dry in sheets, torn, folded, or deformed, creating structures close to sculptural. In other pieces, through the combination of materials such as fiberglass, he proposes visual fields crossed by strata, which at the same time recreate a multiplication of surfaces and at the same time affirm the physical presence of the object-painting. These objects, halfway between the pictorial and the sculptural, appear crossed by allusions to the deep psychic structures of our present moment, creating pieces that refer to an experience born from the personal, but which are proposed mainly as a social commentary, capable of giving abstraction the character of a discursive object, far from the simple expression of a timeless emotionality.





VICENTE GOMEZ  
TRANSIT LIMITS - SOLID ACRYLIC  
RESIN FOLDED ON CANVAS, 120X60  
PER UNIT 2021

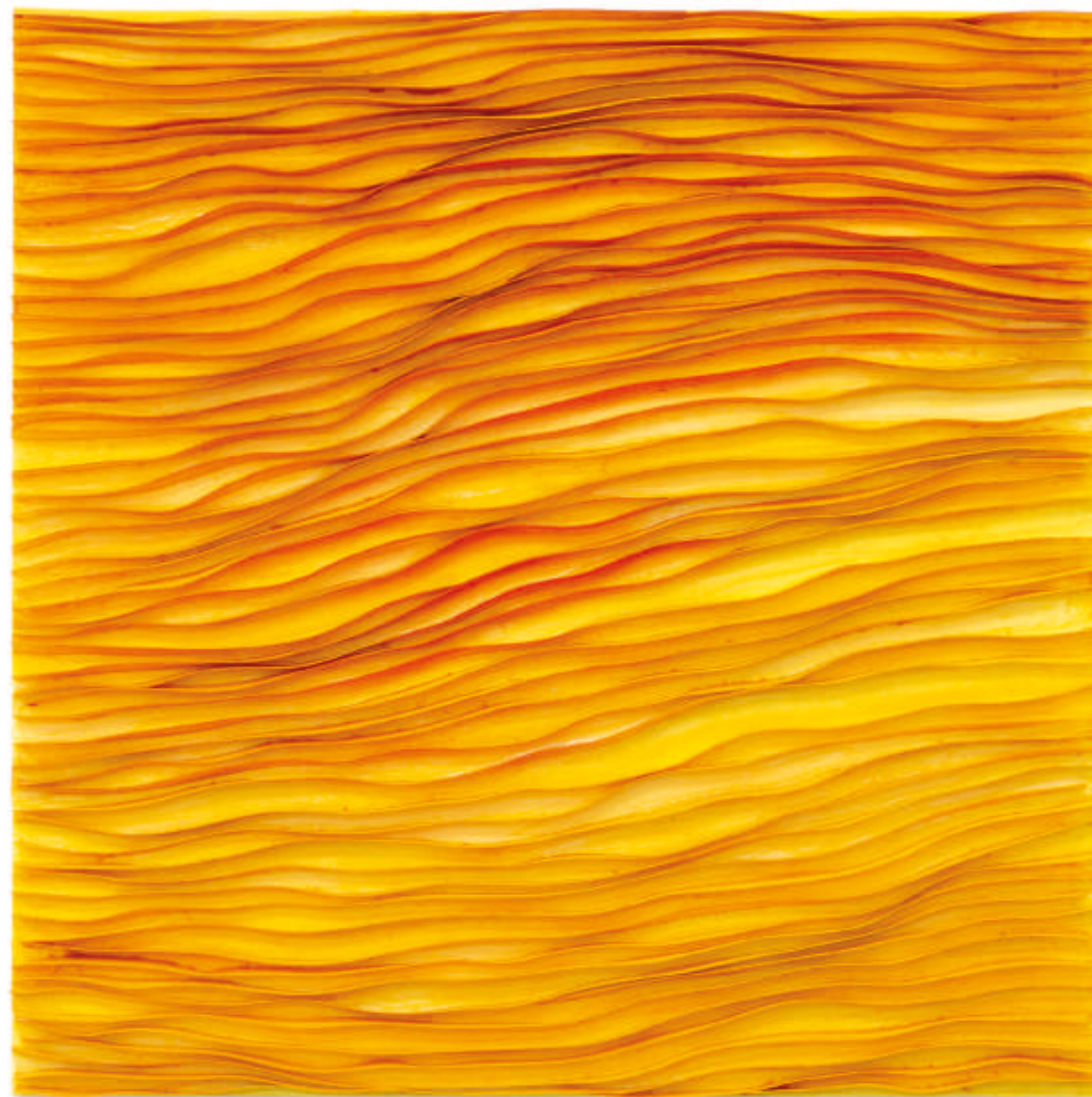
YOUR SKIN ENVELOPED  
EVERYTHING 02  
SOLID ACRYLIC RESIN FOLDED  
ON CANVAS, 120X60



STRATOMAGMA, RESIN AND FIBERGLASS ON CANVAS, 150X150 CM\_2023



THEY HATED THE COLORS, RESIN AND FIBERGLASS ON CANVAS, 2023



# RAFFAEL BADER

WHERE MANY THINGS ORIGINATE II - OIL ON CANVAS, 160 X 280 CM, 2022



FLOOD BEHIND THE BLUE - OIL ON CANVAS, 140 X 115 CM, 2023



Leipzig based visual artist, Raffael Bader, graduated at the Academy of Fine Arts, Leipzig, Germany in 2019. He grew up in the south of Germany, lived in the north for a while until it brought him to the east. The change of location, which is also reflected in his longer stays abroad (Australia, Asia and Latin America, among others), has a decisive influence on his work.

Bader's paintings deal with his view of a world full of tensions, while these tensions hold our world together. In 2020 he began exhibiting internationally, including in Switzerland and the USA. In 2020 he received the „Denkzeit“ grant from the Cultural Foundation of the Free State of Saxony and in 2021 he received the work scholarship from the Stiftung Kunstfonds, Bonn.

In Raffael Bader's paintings, which are largely characterized by landscape, he considers his view of a world full of tensions while these hold the world together. Bader pursues a nature that consists of all natural things and elements that surround us, as well as us humans as part of this nature. He understands nature as a chaotic ground that strives for harmony. This seems to me to be a basic principle of life. He uses the nature that surrounds us to create works in which Bader can face his inner conflicts. This includes interpersonal relationships and the search for understanding my role in this world. As the principle of the harmonic-chaotic thesis suggests, everything is in process.

Raffael Bader usually starts new paintings with small, simple drawings that I call "notes", but once he starts a painting, this quickly takes on a life of its own. He paints with oil paint and oil stick on canvas. While using a medium that makes the oil paint water-miscible he can create very thin watery layers as well as thicker ones. In conjunction with the oil sticks, he can create different textures. It is important that the canvas does not appear to be completely covered in paint, so the process of painting it self isn't covered.

OVER IN THE CANYON IT GETS QUIET  
OIL ON CANVAS, 230 x180 CM, 2023



IT REMAINS NEVERTHELESS - OIL ON CANVAS, 60 X 50 CM, 2023



OUT OF THE WOODS V - OIL ON CANVAS, 45 X 35 CM, 2022

# LORIAN

At the moment I am occupied with jungle nature images I saw this summer in Indonesia when I visited and met my family in Jakarta for the first time. A travel that made great impact on me and therefore also on my work. Certain things I see in my surroundings that appeal to me, memories and experiences from my personal life get translated into my artistic practice. Nature and the power it embodies is extremely inspiring to me, I can translate tales and emotions from the past and present through this connection. The Indonesian and dutch roots I have both find a place in my work.

I strive to work in a spacious manner because I believe the openness of the image is very important. This way I can convey what moves me without words.

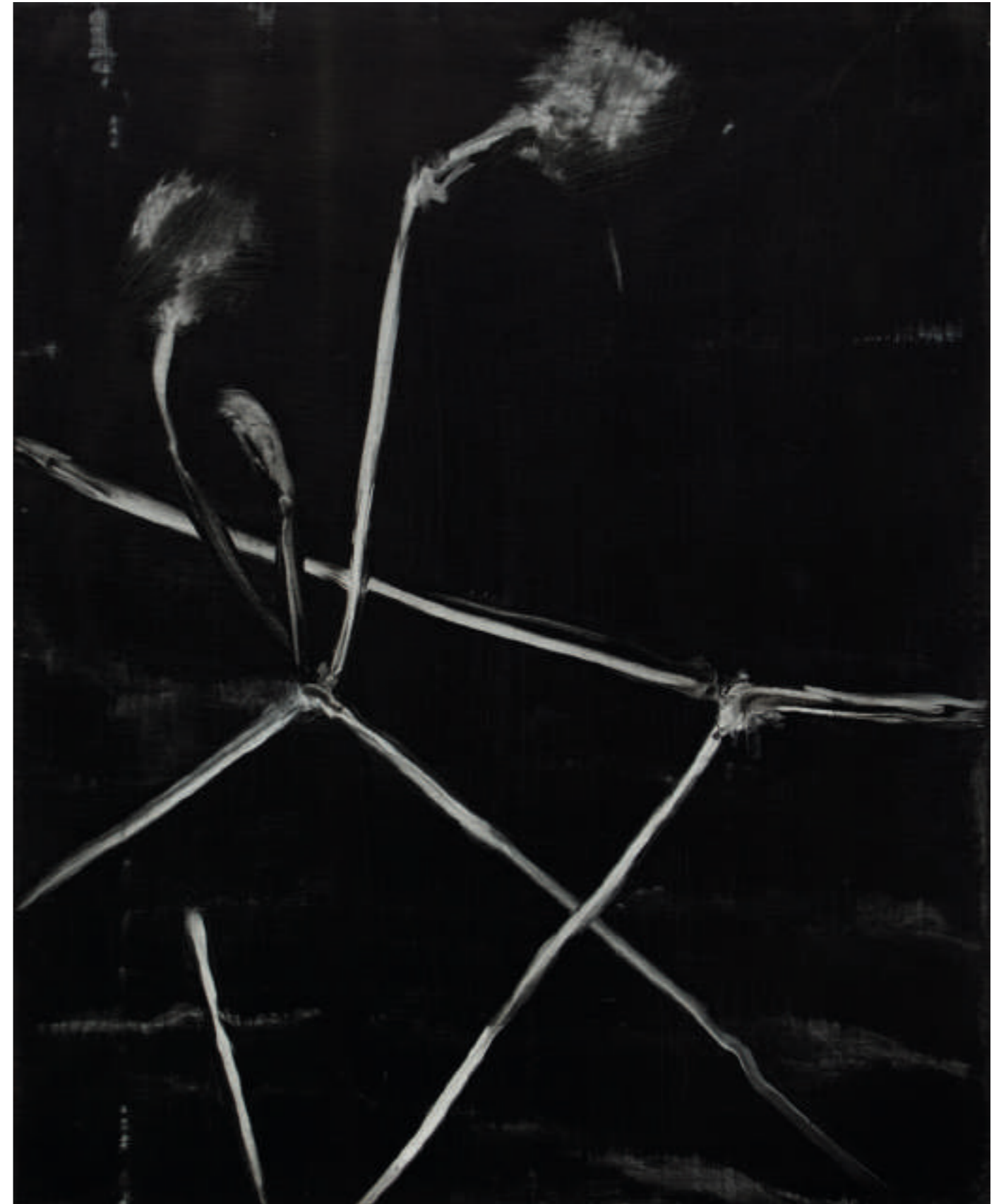
The use of material plays a big role I'm constantly looking for the physical possibilities to realize my ideas.

I capture light in fairly dark images for which I use different techniques. Creating depth by built-up and torn down layers giving meaning more from the act of painting itself. This approach gives me room to work freely and to come up with new discoveries.



FOG IN THE EARLY MORNING - PASTE AND OIL PAINT ON CANVAS 180 X 130 CM, 2023

# GWYNN



TRAP DISGUISED AS A DANCE - 66 X 54 CM, PASTE AND OIL PAINT ON CANVAS, 2022





DEREK

RAYMOND

derekraymond.com @two\_tears

Photography by Rafael Medina

Derek Raymond's work is largely informed by the rudimentary aspects of graffiti, with an emphasis on abstracting and manipulating the unrefined qualities of both vandalism and vandalism removal processes.

Writing on the wall is a tradition as old as human existence. In modern times, vandals, wanderers, lovers, protesters, city workers, business owners and others change the color of surfaces across the urban landscape with various mediums, at various times and for various reasons — eventually, continuously and unintentionally creating deep abstract compositions hidden in plain sight.

His work is an ongoing study and abstraction of the visual exchanges and ongoing dialogues that live and evolve among us. This work is encompassed in his primary body of work titled "I WANT TO LIVE." The most recent evolution of this body is being created with direct reference to the concepts of (meaningful) discomfort, spiritual purging/cleansing, and absolution.

Characterized by an equally ethereal and filthy quality, each painting nods to the process of erasure while subtle but striking elements and textures bring a sense of dynamism to the compositions. These paintings are tactfully made with the intention of asking viewers to embrace their impermanence and humility, and to find the perpetual cosmic opportunity for transformation and renewal.

In tandem, his secondary body of work titled "SORRY TO INFORM YOU" continues to develop. This work aims to oppose the exclusionary practices of the art world and the prioritization of marketability over true artistic expression, and provoke a dialogue around the politics of production, inspiring viewers to question the role of art in society and public space.

Ultimately, this body of work serves as a call to action for more inclusivity, diversity, and authenticity within the art world, with hope to inspire a greater appreciation for the value of art as a means of social commentary and resistance, rather than just a commodity for profit.



BAEZ BONORAT  
CASTLE'S WINDOW  
15 x 15 cm  
Acrylic and mixed media on  
cement slate



# BAEZ BONORAT

Mexican, European and Australian influences.

“I grew up looking at the usage of warm earth colours mastered by Mexican painters such as Rufino Tamayo, Pedro Coronel & Francisco Toledo to mention a few. Their influence, if not obvious visually, is always present in my art practice. On the other hand, while living in Europe, I was gripped by the history of painting and the enormous variety of painting languages. Some of the old and contemporary painters that I rediscovered gave me lessons that manifest in my work. Now, after living in Australia, I find that the barren landscape has marked my work. “

“Within my academic and aesthetic context, the exploration of the ‘trinity’ comprised of colour, form and texture, and the tension or balance that a painting renders between them is the main aim while painting. From an existential context, the ability to remove myself from the act of painting is where the challenge truly resides.

The approach I have chosen is a hard one as I attempt to tackle each new painting from scratch, that is, as if it was the very first time I was exploring that tension and that detachment. This method allows me to abandon any formula learnt, and to question or revamp any comfortable approach that I might have acquired through the time. It would be pretentious to claim that I succeed every time, however my attempts are honest and I base the value of my work on the constant effort to break the old to build the new. “



TORSO IN ORANGE

24 x 18.5 x 7 cm. Acrylic oil and mixed media on canvas



FRAGMENTOS, 7 X7 X 3.5 CM X 4 - ACRYLIC AND MIXED MEDIA ON GESSO

LANDSCAPE IN OCHRE, 15.5 X 26 CM - ACRYLIC AND MIXED MEDIA ON CEMENT SLATE



MESSAGE  
135 X 150 CM  
ACRYLIC, OIL AND MIXED MEDIA  
ON CANVAS



MAYAN  
80 X 102 CM  
ACRYLIC, OIL AND MIXED MEDIA  
ON CANVAS

# AYSE

born on 5.10.1969.

I was born in Istanbul and at the age of 9 months I was taken by my parents to Switzerland. I grew up and still live in Switzerland.

The passion for drawing was born from a young age. I took this virtue from my father who was talented in drawing.

I have been a team leader since I was 24 and I lead a team of experts who manage complex personal injury procedures. My specialization is social security. It is a demanding job, which involves dedication, perseverance, a sense of responsibility and justice, rationality, rigor, etc. A very bureaucratic and demanding profession, but with a social purpose, so I love it.

I am in the sign of Libra, with the ascendant of Scorpio. In this combination, Venus and Pluto meet. I'm attracted to everything that is pure and genuine. Balance, perseverance, humility, and wisdom are indispensable. However, I also love freedom of thought, lightheartedness and mystery. The characteristics of this cocktail are completely at odds with each other. This was a paradox and is the reason for my choice of abstract painting. Abstract art gives you the freedom to explore the artwork and assign your own meaning to the piece.

I am self-taught. I like to evolve by experimenting.

I don't want to identify with a unique style, nor to establish a particular artistic path or goal, nor to have a characteristic imprint that exclusively reveals my identity. I just want to make good use of my creativity by following my instinct, my imagination and my current emotions, and at the same time decide on the technique, shapes and colors. I invite people to let their imagination run wild while looking at my work.

Ayse Cetintas is a self-taught artist who discovered her passion for drawing from a young age, inheriting it from her father. Despite her demanding professional career, she has always cultivated her passion for art and developed a unique technique in abstract painting.

In her art, Cetintas does not want to be bound by a particular style or artistic path. She follows her instinct, imagination, and current emotions. Her works are characterized by a great freedom of expression and a strong emotional component, encouraging viewers to interpret them in their own way.

Cetintas' abstract painting is an invitation to explore one's imagination and seek personal meanings independently. The artist dedicates herself to experimenting, exploring techniques, shapes, and colors to continuously evolve. Despite the experimental approach, her works have a strong aesthetic coherence and a unique imprint.

Ayse Cetintas' works are the result of a creative process based on exploration and discovery. In her painting, the artist seeks to capture the essence of the moment and the emotion she feels while painting. Her abstract art is characterized by fluidity, spontaneity, and energy, inviting the viewer to indulge in the pleasure of observation and interpretation.

By New Art Project

# CETINTAS



"WHAT IF..." (1) - 60x80cm, acrylic on canvas, 2023



The Pilgrims - 50x70cm, acrylic on canvas, made by Ayse Cetintas (2023)



MEMORIES - 50X70CM,  
ACRYLIC ON CANVAS, 2022

"WHAT IF..." (6) - 60x80CM, ACRYLIC ON CANVAS, 2023



"WHAT IF..." (5) - 50x70CM,  
ACRYLIC ON CANVAS, 2023

Erik Sommer is an American artist and curator living and working in New York. Known for his weathered paintings, decomposed sculptures and cement installations his work is often compared to abandoned buildings, eroding stone and forgotten structures. "I am a painter and sculptor based in New York. I have had a studio in Manhattan for 15+ years and recently bought land upstate to build a studio on as well. My work is very much rooted in the city- it is gritty and textured and about the effects of time. I am very comfortable in New York and think that my work demonstrates this comfort and understanding."

"I would describe my work as being about our attempt to control the effects of time. The work looks very old and broken and aged. I make the material look this way in my studio by speeding up and then stopping the aging process. I am influenced by urban decay, concrete, abandoned buildings, graffiti, faded sidewalks, and worn cement. I want to call attention to the beauty that exists within these instances."

LADY A  
Street posters and paint on wood  
96" x 96"  
2020

ERIK

SOMMER

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newartproject\_

# LEV ROOSILEHT

1989, ESTONIA

In my paintings, I explore the ability to recognize faces and objects with our brain.

Based on research on the human brain, in particular on the ability to recognize faces, one of the most important and most advanced rescue abilities for human evolution.

We know that people recognize faces faster and better, even in poor visibility and from long distances. We can very easily and quickly determine gender, age and even mood or well-being. Most likely, because of this, we can also often see faces on objects.

In my work, I explore this ability to recognize, and the influence of different cultures and religions on it.

#### About creation:

I use real materials and computer graphics.

First, all layers drawn on paper with paint, scanned and transferred to 3d space on a computer, where layers are separated at a distance from each other and lighting is added to create a feeling of floating in space.

Next, it is rendered at high resolution for the possibility of high-detail printing.

I like this way of working because I feel maximum freedom in creation, as well as the fact that in the final stage I only have a rough idea of how everything will look and when the final rendering begins I get the experience of a viewer who will see my work for the first time.

In other words, I draw layers, throw them into space and observe.





# JORIS



# GRAAF

In his abstract photographic art, self-taught visual artist Joris Graaf (The Hague, 1980) seeks to create tension by forming a synthesis of opposites: melody and noise, rhythm and chaos, darkness and light. His work is inspired by music and contemporary abstract painting. He is fascinated by the emotive power of colour and shape. Joris has a background in earth sciences and worked as a geologist for over a decade before shifting his focus to the arts.

Recurring stylistic elements in his work are the use of an altered, minimal but intense colour palette and an interplay of order and confusion, of spontaneity and restraint. Joris' work is on display in galleries in the Netherlands and Belgium. He was selected for New Dutch Photography Talent 2019 and Fresh Eyes (European photography talent) 2019 by GUP magazine. He works and resides in Wateringen, the Netherlands.

Graaf Reappearances, 2022



Graaf appearances, 2022

# JOHN

# VITALE

"INFORMATION I" ACRYLIC, ENAMEL, PENCILS, OIL STICKS ON RAW DROP CLOTH CANVAS 48X48



is a largely self-taught, multidisciplinary fine artist with a current and ambitious emphasis on exploring abstract painting. John currently lives and works in Brooklyn NY. Influenced by early abstract expressionism, the physicality and spontaneity of action painting, design, and the DIY skateboarding culture from his youth, his work strives to find a space in between these vastly different worlds in which their energies can collide, resulting in work that tells a story of his own colorful experiences.



“WAVE OF MUTILATION“  
44X44 ACRYLIC/ENAMEL,  
PENCILS, OIL STICKS ON  
RAW CANVAS  
newartproject\_



"INFORMATION IV"  
ACRYLIC, ENAMEL, PEN-  
CILS, OIL STICKS ON RAW  
CANVAS 70X59  
newartproject\_



"SPAWNING OVER-NIGHT" ACRYLIC, ENAMEL, PENCILS, OIL STICKS, CANVAS PATCH ON RAW CANVAS 54X54

"APPARITION I" 36X48. ACRYLIC/ENAMEL, PENCILS, OIL STICKS ON WOOD PANEL



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FLUIDITY, 2023, mixed media 160 x 150 x 150cm

# BRAM

newartproject\_



# BRAAM

Windows, stairs, ladders, fences, doors, and walls are all elements that shape our daily surroundings. With the work backjumps, the artist has made a reduced spacious line drawing reflecting our urban city architecture. Industrial areas, warehouses, city fences, handrails, and trainyards can come to mind by looking at the work. By showing the work inside on a white wall all its references are brought back and reduced to the minimal, a stripped minimalist construction mixing low and high culture, abstract formalism and reality, and seem to move between the functional and nonfunctional. The title backjumps has a strong affinity with the graffiti movement and can be seen in alternative ways of using and appropriating our public space. Backjump – fast sprayed graffiti mostly made when a train is waiting for a few minutes at the station. It can also mean: To assert oneself in a particularly obnoxious way without warning or permission. Here the works open a narrative to the unspoiled joy of the night.

Eric Thorp



AND IT SOUNDS A LITTLE BIT LIKE THIS,  
95 x 65 cm, 2022,





SASCHA

MISSFELDT

“MAU-MAU“  
ACRYLIC ON CANVAS  
30 X 24

Sascha Missfeldt born and raised in Mölln (Germany) lives and works since 2012 in Berlin, where he focuses on his painting.

His artworks are mostly abstract in nature, but figurative or typographic elements can also be found in his work from time to time. This flexibility is also reflected in the formats: whether large murals or small works on paper, he feels equally comfortable to give free rein to his spontaneous painting.

From colorful to reduced compositions, Sascha's paintings surprise with unexpected details and create exciting compositions with a certain lightness. The joy with which he makes his work is for the artist in the foreground, the viewer should feel this quite clearly.

He has already exhibited in Copenhagen, Prague, Düsseldorf, Hamburg, Würzburg, Osnabrück and Berlin.



Field screen (V) Oil on aluminium coated paper, 61x44cm, 2023

Thomas Gillant's work is characterised by gestural abstraction, digital aesthetics and visual perception. Using oils with spray guns, brushes and rollers, he works on recurring themes such as mark-making within three-dimensional space and the relationship between the manual and the digital.

Spatial voids and uncanny pictorial dimensionality are recurring subjects of fascination for the artist. Reflections, artificial shadows and iridescent colors are used as many visual tricks to challenge the viewer's perception. Yet, the bold brush marks, the sculptural carvings, the saturated hues of dripping oil paint, all have an expressive accent that calls on the full attention of our senses. Toying with optical and painterly effects, his work rides on the tension between the illusion of three-dimensional depth and the objecthood of the paintings.

"I like using a blend of additive and reductive painting techniques, spraying several layers of paints and erasing some partially until the result has a sense of depth reminiscent of a photograph or a digital image. A dimensionality which isn't really there when you look closer. The brush marks and the casting shadows both affirm and contradict the illusion of depth. It's an interplay between virtual representation and tangible physicality".

From France, b.1990, MFA  
Lives and works in Tokyo

# THOMAS

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# GILLANT

119 [www.thomasgillant.com](http://www.thomasgillant.com)

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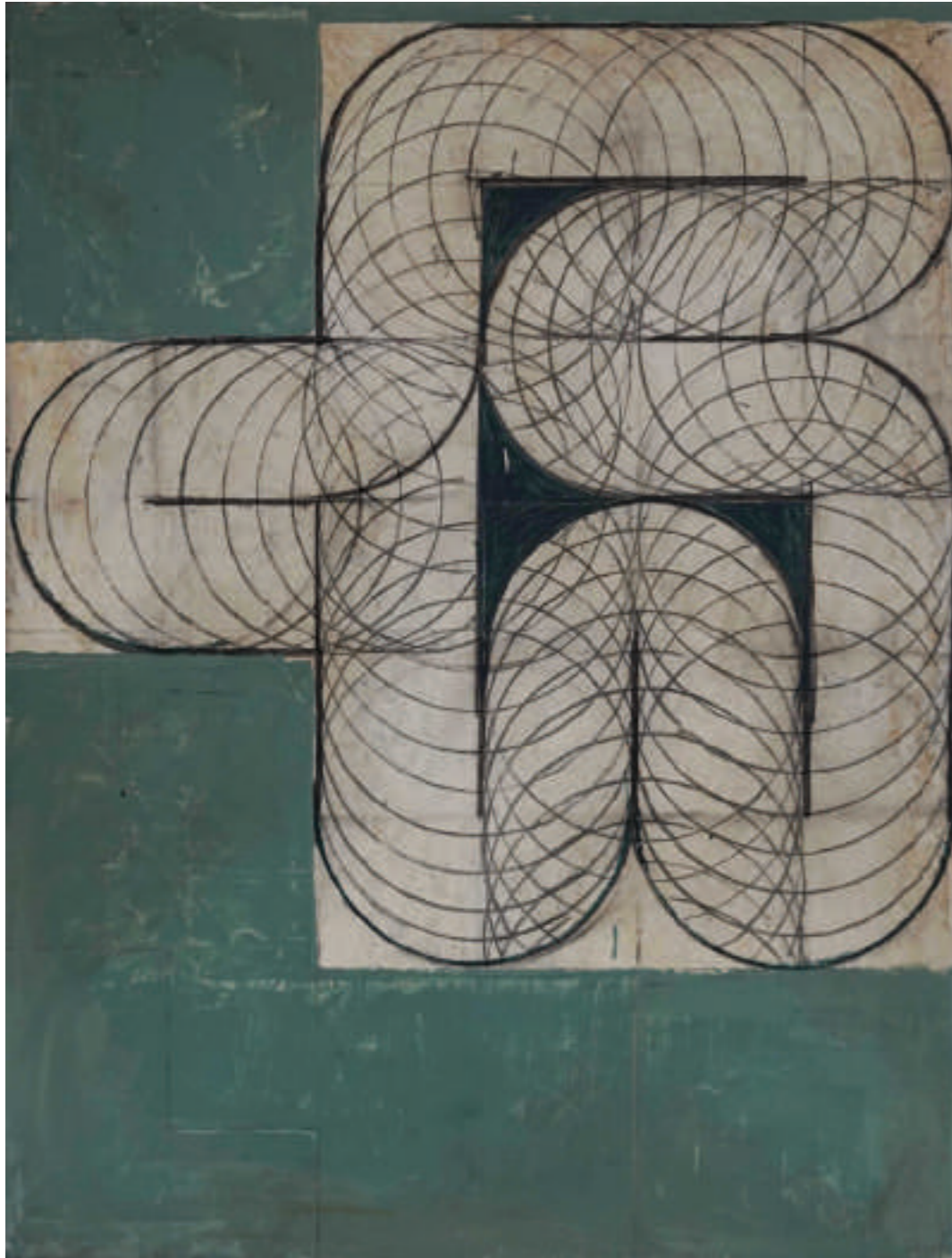
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Two dots among others (IV), Oil on fabric, 48x38cm, 2023



Scaffolding (II), Oil on fabric, 41.2x39.5cm, 2023



# ALEKSANDAR

Aleksandar Bezinović is a Croatian abstract painter born in 1975 in Split.

After finishing the School of Applied Arts and Design, he graduated painting at the Academy of Fine Arts in Zagreb.

He has been exhibiting internationally since 1997, and has simultaneously worked as wooden polychromy restorer at Croatian Conservation institute and freelance scenic artist on numerous film and theatre projects.

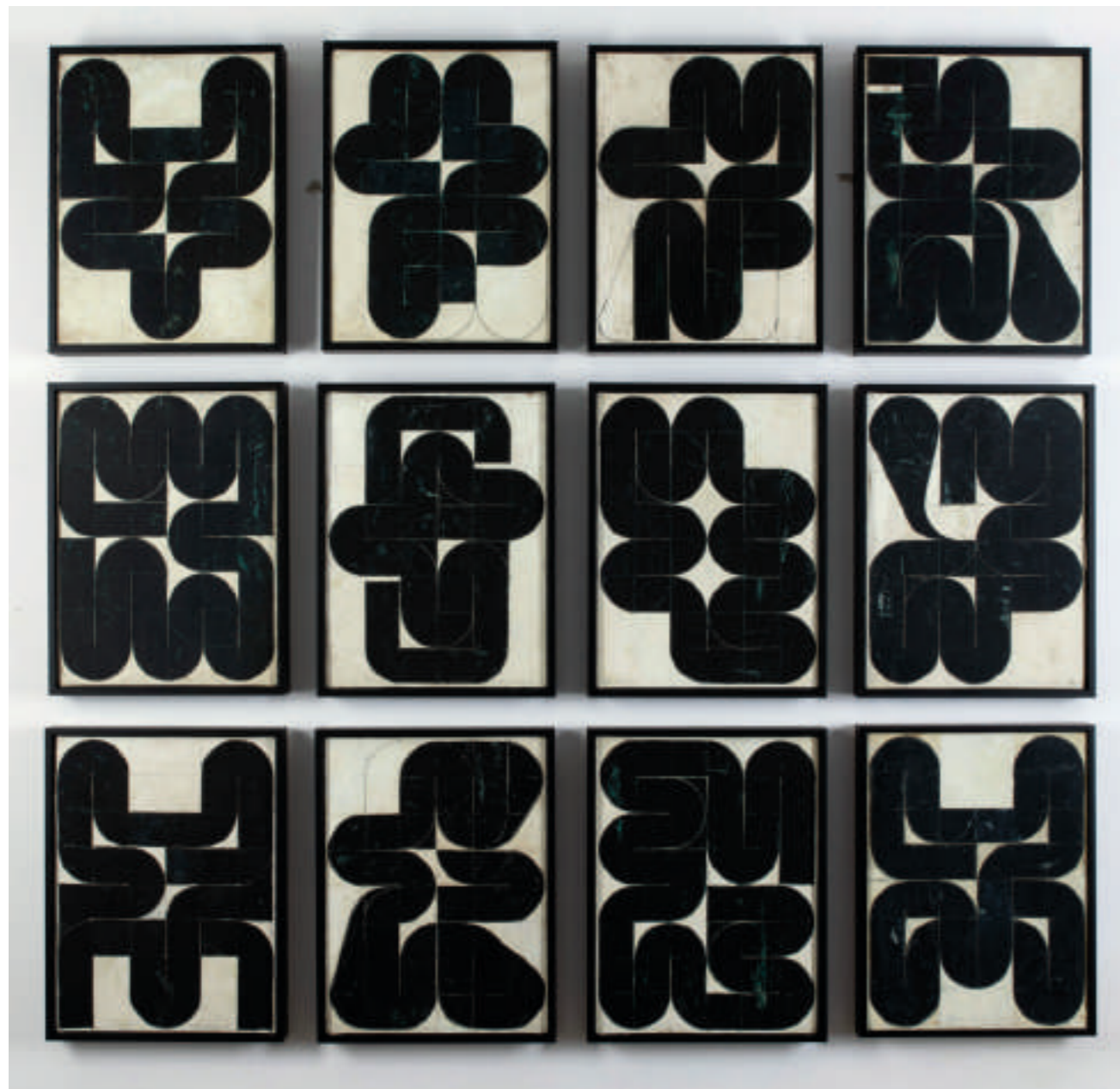
Rooted in traditional materials and techniques, his artistic process has always been connected with exploring the painting medium through the continuous intertwining of appearance and disappearance of layers and forms. The fundamental element of his work is geometrical drawing created by set of rules and self applied constrains. Through the working process primary drawing gets covered with layers of paint and pigments and is finally reconstructed by engraving lines into the partially dry paint.

There's no illusionism or linear perspective in the brut geometrical winding forms that are multiplied and balanced over the textured canvas. But there is a specific feel of personal visual language and time passing, that implies interest in the ways and means with which we build and destroy civilisation and then reconstruct it in traces of corrosive material and mythology.

Since 2019, he has been working as a full-time artist at his studio.

# BEZINOVIC





ACRYLIC ON CANVAS BOARD, 12X40X30 CM, 2021

newartproject\_



ACRYLIC ON CANVAS, 90X70 CM, 2022



Chiara Genini is a young 25-year-old Italian artist and founder of Fydia Studio.

Her passion for art led her to win a scholarship in this area at the age of 13.

After the artistic diploma, in 2021 she graduated in communication, media and advertising at the IULM University of Milan.

During her university years, Chiara had the opportunity to study art in all its forms, from cinema to theater, from literature to musical languages. She concluded this journey with a thesis that analyzes the relationship of contemporary artists with the media.

After her studies, she picked up the artist's tools again and creates sculptural works on canvas using plaster. Here Fydia studio was born, a place where the artist can express her inner art and communicate it to the world.

Fydia Studio has participated in group exhibitions of contemporary artists at Art3f fair in Brussels and at (Un) fair in Milan.

With these paintings the artist proposes a real artistic-cognitive path. An introspective journey stimulated by sensations through the calls of space and nature.

With these elegant and minimal shapes the observer is initially pervaded by apparent calm, having the impression of taming nature with his first glance.

However, it will be just an impression. Who will be able to perceive the flashes on the canvas cleverly hidden by the sculptor's hand, will finally find themselves admitting that the only one able to establish the order of things is the same nature that he has tried to tame.

# FYDIA

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# STUDIO

# MARIËTTE

# VAN ERP

PINK LANDSCAPE, WATER BASED PAINT ON CANVAS, 125X125CM



EYES, HEART AND HANDS  
Original text in Dutch by Janet Meester, 2023 - Translated by Kos van Erp, 2023





FORGOTTEN GARDEN - 2018, CARBON PAPER DRAWING, 21X29 5CM  
newartproject\_

For Mariëtte van Erp (Gemert 1953) drawing and painting signify being one with life. It means dealing with the beauty of the land, which at times is almost too big to comprehend. It comes with a type of pain; a melancholy for what is fleeting, sorrow for an environment that is affected by the passing of time. In her way of working she moved from wanting to grasp, reflect and preserve the landscape, to becoming part of it; to letting itself stretch out. Things appearing and disappearing is a natural part of that process. It has now been made tangible within the work, and so it does not frighten anymore. Nothing is set in stone, everything flows, breathes, oozes with opportunity and potential. Rooted in the earth, Van Erp's work opens up a vital space that goes beyond names and objects. Within this space all questions are resolved. It is a space of healing, love and solace. Outside everything is right, says the artist. When in nature, I am at peace with the way it is.

Her drawings can be read as traces of her presence. They show lines and scratches, stains and smudges in carbon, graphite, pencil, ink or chalk. They are essentially handwriting – passionate in its agility and carried out resolutely. They show tenderness and robustness, vigor and hesitance. Sometimes the lines fly across the surface, sometimes they dwell in a carefully placed detail. Now and then the lines cover the whole area, layer on top of layer. In other moments a single stroke brings the white of the paper to life. The works are drawn blindly. Whilst working the artist examines the landscape, not looking at what arises from her hands. There is no in-between; no wants, no musts, no preconceptions about what is beautiful or good. Mariëtte van Erp does not produce drawings, she draws.

PEAT ACRE - CARBON PAPER DRAWING, 21X29 5 CM





CANAL - 2020, WATER BASED PAINT ON CANVAS, 80X150CM

**ERIN**

**BIRD**

Erin Bird's Waterprints: Transforming through the Prism of Creativity Erin Bird has developed a distinctive technique known as 'Waterprints,' which produces ethereal and liquid-like atmospheric imagery that captures the essence of her artistic message. In this article, we'll explore Bird's creative journey, the birth of her Waterprints technique, and how her personal life experiences shape her art.

### I. Early Life and Inspiration

Bird's journey as an artist began when she was growing up in the US as a first-generation American to Irish immigrants. Her early artistic influences came from her father's activism for a united Ireland. At an early age, Bird discovered a passion for painting and drawing, which she honed throughout her life. Her biographical background has been instrumental in shaping her thinking, perspective, and artistic vision. She has channelled her experiences of displacement into her art. Her work deals with the complex emotions associated with being removed from one's home and forced to navigate unfamiliar territory. Bird's exploration of this theme has taken on new dimensions as she continues to explore the impact of geographical and familial fractures. By delving into these complicated emotions, Bird's work invites viewers to reflect on their own experiences of displacement and the sense of loss that often accompanies it. Bird's artistic vision is grounded in her personal experiences and the world around her. Her works often depict a state of transformation and becoming, exploring themes of metamorphosis, renewal, and liberation.

II. The Birth of Waterprints Bird's unique artistic expression comes from her novel technique known as 'Waterprints.' The method involves submerging her artworks in water and allowing the motion of the liquid to influence and abstract the original image. This process produces vibrant, dynamic forms layered with depth and complexity. The ethereal, transient quality of her Waterprints reflects Bird's vision of renewal by means of repetition and creativity. Her art captures a sense of fluidity and ephemerality that draws the viewer into a trance-like state. One can almost feel the soft, supple movements of water through the carefully crafted images. Her work creates a sense of wonder and possibility, beckoning one to explore new depths of the imagination and embrace the beauty hidden beneath the surface of everyday reality. Each piece is a labyrinth of color and movement, a window into the unpredictable flow of water in motion. Through her bold exploration of this ever-changing medium, she has crafted an innovative artistic form that is truly one-of-a-kind.



III. The Themes of Transformations and Renewal The themes of transformation and renewal are recurring themes in Bird's body of work. Her art aims to remind us of the beauty that lies in the constant change of nature and life itself. Bird's personal experiences have inspired her to focus on themes of nature and the cycles of life. Audiences worldwide have found Bird's work emotionally compelling, with its striking imagery created by an unfathomable process. Her art expresses hope, change, and rebirth. Her works' malleability, with their layers of transparency, rich colors and fascinating details draw viewers in and capture their imagination. We can hardly wait to experience the wonder of Bird's artistry in person.

### IV. The Future of Erin Bird's Artistic Journey

Bird's love for her Waterprinting method and its potential to create new works of art with different moods and expressions continues to evolve. Her current artistic inspiration lies in exploring ways to convey the transient nature of memory. Bird's focus on human relationships, self-discovery, and nature-based themes is a subject of constant interest to her. Her work inspires us to see things in new and exciting ways.

### Conclusion:

Bird's contribution to the art community goes beyond its aesthetic value, as it pushes the boundaries of traditional and digital artistic methods. Her Waterprints are gaining global interest. After releasing a new body of work on social media her sales are gaining momentum, predominantly in the US. Bird's unique artistic vision and her medium have created breathtaking pieces of art. Bird's creative journey is a symbol of inspiration - from the sales of her art she will independently put on her debut solo show in London's Fitzrovia this summer, providing the opportunity to witness her growth as an artist.

# STEPHEN



WHEN WE'RE READY  
OXIDIZED PAPER, LINEN, & MIXED MEDIA ON WOOD  
37 H x 37 W  
2022

# RYBACKI



MURMURATE  
OXIDATION & MIXED MEDIA ON WOOD  
35 H x 35 W (DIPTYCH)  
2023

GOING  
OXIDIZED PAPER & MIXED MEDIA ON WOOD  
36 H x 30 W  
2022



STEPHEN RYBACKI

STEPHEN RYBACKI



MANY THINGS  
OXIDATION & MIXED MEDIA ON WOOD  
36 H x 30 W  
2022

MIDNIGHT  
OXIDATION & MIXED MEDIA ON WOOD  
47 H x 37 W  
2021



Stephen Rybacki is a mixed media artist working in Southern California. His desire to create derives from surface textures and natural processes. Specifically, he has a keen interest in natural oxidation: controlling it as a medium, its variances on surfaces, and involving rust with mixed media. Stephen identifies the delicate texture and beauty of the natural oxidation process. Often times a found object initiates his work: By incorporating an object directly, imprinting, or as an inspiration to a composition. His process typically includes many layers of media, creating textures the viewer can feel.

Stephen Rybacki Quote:  
“I hope to convey to my viewers the splendor in oxidation and texture that I have a passion for. It’s all around us in our daily lives and often goes overlooked.”

# YUMI



"CUT-OUT STARS" NO. 116  
34 x 34 x 8cm (in acrylic case)  
mixed media (photography, collage, knitting). paper, hemp yarns, cardboard, 2022  
newartproject\_

# BANCON



"CUT-OUT STARS" NO. 128  
34 x 34 x 8cm (in acrylic case), mixed media (photography, collage, knitting), paper, hemp  
yarns, cardboard, 2022

Japanese female artist born in Tokyo, spent 25 years in Paris, then came back to Tokyo, where she currently resides and works.

Her experience in Paris and in Europe where the culture of stones dominates made her choose paper as her main raw material, also in connection to Japanese culture. Since 1990, she has made “stars”, whether graphical or thoroughly crafted, her trademark icon, using them in the majority of her works.

1986 – 2008: 13 Solo exhibitions in Paris, in New York and in Tokyo, Kyoto, and Okinawa.  
1990 – 2019: 7 Groups exhibitions in Paris, in Tours, in Florence, Plovdiv and Tokyo.



“TOKYOSCOPE” NO.16  
31 X 45 X 2CM, MIXED MEDIA (PHOTOGRAPHY, COLLAGE PAPER, CARDBOARD)



“TOKYOSCOPE” NO. 10  
31 X 31 X 2CM  
Mixed media (photography, collage, knitting). paper, hemp yarns, cardboard, 2023

“TOKYOSCOPE” NO. 06

31 X 45 X 2CM

Mixed media (photography, collage, knitting). paper, hemp yarns, cardboard, 2023



PATRICK MICHAEL FITZGERALD

**A SLICE OF THE TOP**, 2019 - 2021.

ACRYLIC, OIL PAINT AND COLLAGE ON LINEN, 48 X 40 CM (PRIVATE COLLECTION).

# PATRICK MICHAEL FITZGERALD

Patrick Michael Fitzgerald (1965) is an Irish artist who currently lives and works in Vizcaya, Spain. His art education was at Chelsea School of Art in London where he gained both his B.A. (1987) and M.A. (1988) in Fine Art Painting. He has exhibited widely in Europe and elsewhere. His work is represented in a number of important collections including the Irish Museum of Modern Art, Dublin; O.P.W. (The Irish State Collection); ARTIUM – Centro-Museo Vasco de Arte Contemporáneo, Vitoria, Spain and the Josef & Anni Albers Foundation, Bethany, USA, amongst others.

Fitzgerald's paintings are a response to things that surround him in his daily life while also being exploratory and a reflection on the history of the medium itself and its possibilities. He is also influenced by other art forms such as music, poetry, literature and cinema. For him, painting is not just a visual phenomenon but is also a bodily and haptic experience. The material density of his works as painted objects, contrasts with different kinds of ambiguous images where the difference between abstraction and representation is blurred and unclear. Over the years, different, contrasting family groups of paintings have evolved which explore different qualities, procedures and images. Though his works have an economy of means and are usually modest in size, Fitzgerald seeks a certain kind of intensity and reflective experience which is built up slowly over time. A state of affairs exists in his paintings and drawings where it is not clear if everything is collapsing and falling apart or, on the contrary, forming and coming together. Combining organic and constructed elements, these intermediate, transitional domains are what give his paintings their tension and dynamics.

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FUSION INTO THE DARKENING SHADES 2021/2022  
Acrylic, oil paint and collage on linen, 105 x 86 cm. newartproject\_

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# STEPHEN

# WHATCOTT



Stephen Whatcott is a self-taught artist based in the Cotswolds, UK, producing often minimalist abstract paintings which occasionally spill out into more expressive or lyrical compositions.

With roots based in drawing, his work tends to utilise line and form. These largely monochrome paintings explore solidity, texture and composition, often executed in a seemingly aggressive, or at least expressive, manner.

In 2015 Whatcott won the Painting category of the Secret Art Prize open art competition and in 2018 was shortlisted for the Rise Art Prize.

Whatcott is represented by various galleries, dealers and consultants based in London, Chicago, Glasgow and Paris. His work is held in private collections worldwide.

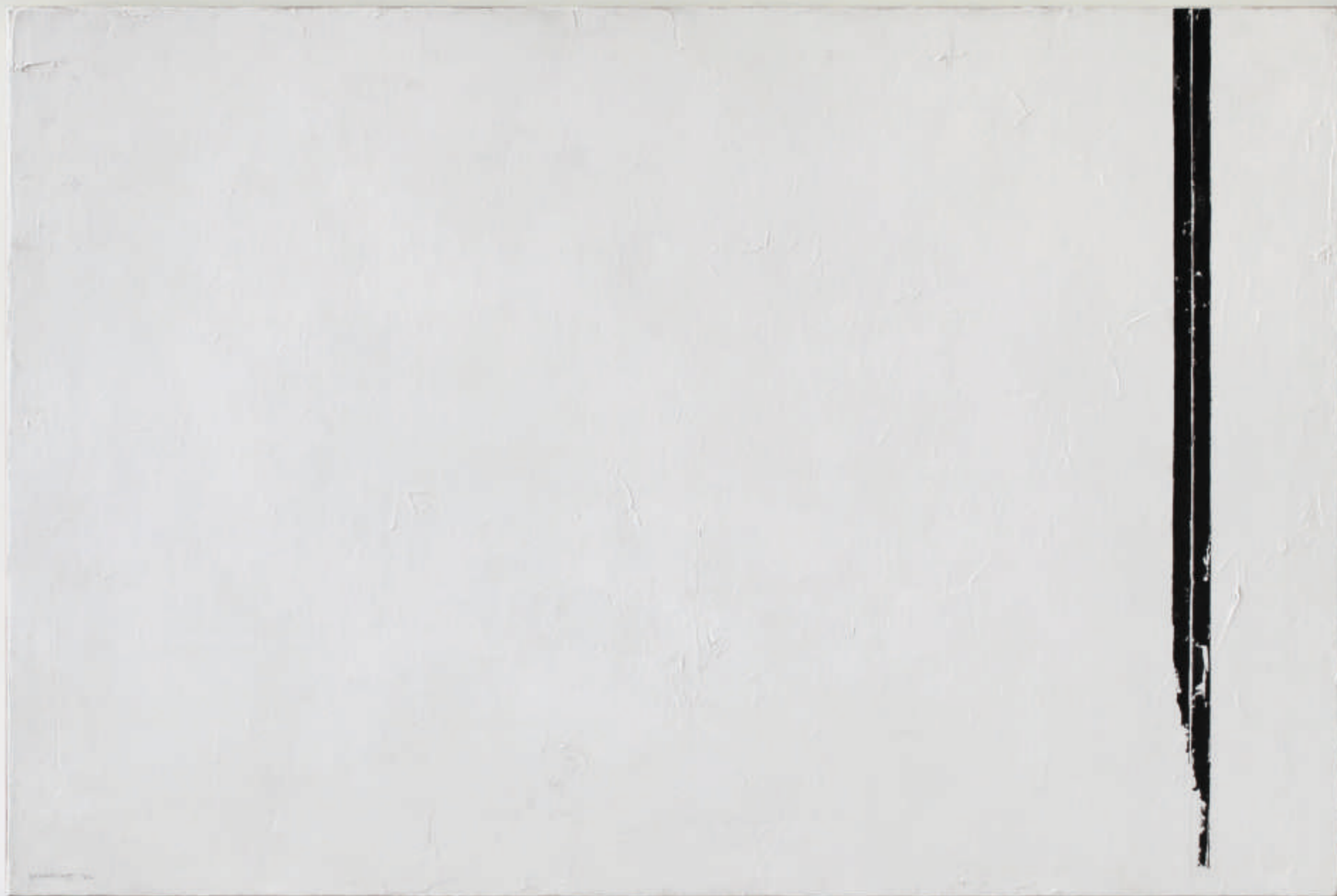
My paintings seek to demonstrate instinctive, expressive mark making while still retaining a balanced composition.

The emotional impact of the image is always the primary focus of these paintings. Ranging from great, colossal walls of paint to more free-flowing expressive forms, they are built up in many textured layers with each layer referring to the marks made previously throughout the entire process. Composed largely instinctively, the paintings are physical, both in technique and presence, but ultimately attempt to communicate on an emotional level.

With roots based in drawing, my work tends to utilise line and form. These largely monochrome abstract paintings explore solidity, texture and composition, often executed in a seemingly aggressive, or at least expressive, manner.

It is in the fundamental components of vitality, drive and feeling, the things that epitomise being alive, that are being conveyed in these pictures.

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# RUBEN

# DE HAAS



While writing this book, one of the earliest memories in my life came back to me. When I was around two years old, I was tiny, and therefore best suited to do a special job around my dad's house. Even though he lived in the center of Amsterdam, he kept chickens in a coup. It might not come as a surprise to you, but chickens produce eggs. And so in the morning, as we'd wake up to a new day, there would be fresh eggs waiting for us in the small backyard. I would climb through a little gate, and crawl over the floor to pick up the fresh eggs. The coup was very low and my dad was very tall, so it made sense, little as I was, to help us harvest our breakfast. Earlier this year (2021) my father got very ill. After two months in the hospital, fighting for his life, he finally decided to go home. He wanted his life back, even if it would just be for one last weekend. The day he got home was April 23rd, which on the opening day of this exhibition, will be exactly half a year ago. It was spring and the air outside was still fresh, but the sun broke through the clouds and together with my sister we took dad outside. The three of us sat there in silence, as we soaked up the warm light. It was a truly beautiful moment.

My dad, whose voice had become very weak in the hospital, softly told us a story. When he used to live in Nijmegen (a city in the east of The Netherlands), he once lived in the attic of an old house. It was a simple house and from his bed, he could see the sky right through the planks of the wooden ceiling. During the winter his room got so cold he could see his own breath. In the summer he'd catch rays of sun through these cracks.

Another memory he shared was of an even earlier age. At twelve years old, his sister Con who lived in the same house, had a poster on her wall. A big yellow poster as he recalled it, in the middle of it a printed quote from Bob Dylan: "The Sun Is Not Yellow, It Is A Chicken". My dad closed his eyes and we continued to sit there in the sun. When I looked up the meaning of this sentence, I found out it meant something like nothing is what it seems.

As summer passed by and I got back in the studio to paint, my dad's health surprisingly improved. The fact that he was still with us, considering the poor state he was in that afternoon when he told us his memories of the sun, you could consider a miracle. And just like Bob Dylan had said, nothing is what it seems.

Together with Dilruba Tayfun, my creative partner in crime, I was deciding on a title for the exhibition. Dilly, who had been a huge support throughout this year, liked this quote by Bob in particular. In the days that my father had just come home, I had asked him many questions. One was what he would have done differently in his life looking back at it. His answer had been that he wished he had taken more time and space for his own creativity.

My father has been an inspiring and energetic art teacher most of his life, sharing his passion for art with thousands of students. He also loved making things himself. Before I was born he was making lamps, furniture and sculptures, but at some point this had slowly slipped away from him. And he regretted not building himself a studio and making more personal work.

I know how important it is for me to express myself, to spend time being creative and to make things. So I felt what he was expressing. It's six months later now, and I am happy to say that my dad is still with us. He is currently making watercolor drawings and sculptures from old toilet paper rolls. The dining table has become his part time studio, he is playing and having fun with it.

This is also what I wish for everyone who visits this exhibition and reads this book. To look at things with curiosity and to feel surprised, because The Sun Is Not Yellow, It Is A Chicken. It's not that complicated, and life is much harder without doing so. For me at least. So enjoy these colors and go home, make something for yourself, whether it's a drawing, some unexpected dance moves or a painting.

I had a good time bringing these colors to life, learning about their stories and simply just looking at them for a while. All the color swatches in this book are made of the actual pigments themselves, for you to take home and enjoy. Have a sweet day and I hope you will continue to be amazed by the wonderful things that bring color to this world, and our lives.

*Ruben De Haas*



Born in Merlau/Germany  
1981-1986 study of art in kassel, teacher: Rolf Lobeck  
since 1987 art und Grafik-Design in Frankfurt/Germany

Mixes media on canvas 40x40cm, 2022



# Liane

# Merz

Content of my work ist uncertainty, irritation and inner questions, which have their basis in evderyday life, a collective consciousness or media reality. There are scraps of thought that lead to aesthetic questions and associative contexts. Appart certains blur into a form of gestures an color melodies.The central question ist what could count as beautiful. I'm interested in the open, smeared, sketchy and raw. Disharmonious tons are closer to me than too much smoothness.

Liane Merz

Mixes media on cardboard, 60x80cm, 2023



# GUILLAUME

# PATUREL

BORN 1970 IN FRANCE

LIVES BETWEEN BROOKLYN AND MARSEILLE SINCE 2017

PINK WITH A FRAME WOOD, METAL & ACRYLIC 2.34 X 1.80 METERS -2018



My relationship with painting is above all physical.

I'm the kind of painter who matches colors, but who also scrapes, cuts, glues, rips.

The canvases are made of wood and I proceed directly on the raw material.

I mix, assemble, play with layers using noble and recycled material, paint and industrial products.

My work belongs to an abstract dimension, but my canvases, however, are above all imposing, heavy, present.

Concrete. Almost like sculptures.

It has been fifteen years that I dedicate my work to architectural images.

From private residences to urban projects, whether in France or in the US, I cover many different scales.

I originally started drawing on tracing paper, superimposing layers, then my images were scanned, to finally be digitalized for the past ten years or so.

Painting is an opportunity for me to retrace my steps and to get back in touch with the raw material.

My pieces are cities, territories, urban landscapes either deserted or under construction.

Being French, living in New York, my city of choice is what feeds my inspiration: geometry and chaos, order and disorder, verticality and stratification.

Still, I do not wish to recreate any city in particular.

The cities represented in my paintings are imaginary.

Fantastical cities nested in the womb or deeply buried memories brought back

to life through the superficial layers: as I create, I become simultaneously

and urbanist and archaeologist.

I think of strategies on how to occupy a territory.

I begin by creating an urban web, a highway network, strictly specific,

methodical, geometrical, to which I add a layer of living matter, more

confusing, gradually dissolving traces of order. As one tries to regenerate the urban tissue after a Natural catastrophe, my

commitment is to bring the original structure back to life.

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I am still very shaken by the nightmarish images of post-tsunami Japan. They still haunt me and have definitely influenced my paintings on a deep level.

Of the cities, only rumbles remained. They became abstract.

Amidst the chaos, one must find the strength to re-invent, to visualize neighborhoods and housings, to re-build density and lifestyles.

Chaos is destruction, but chaos is life, movement, freedom.

When I paint, I attempt to create movement, to avoid the austerity of a frozen frame, a lifeless map.

I must recreate the motions, the migrations and the tensions.

I would like them to never end: to keep on adding more layers, coats, crusts.

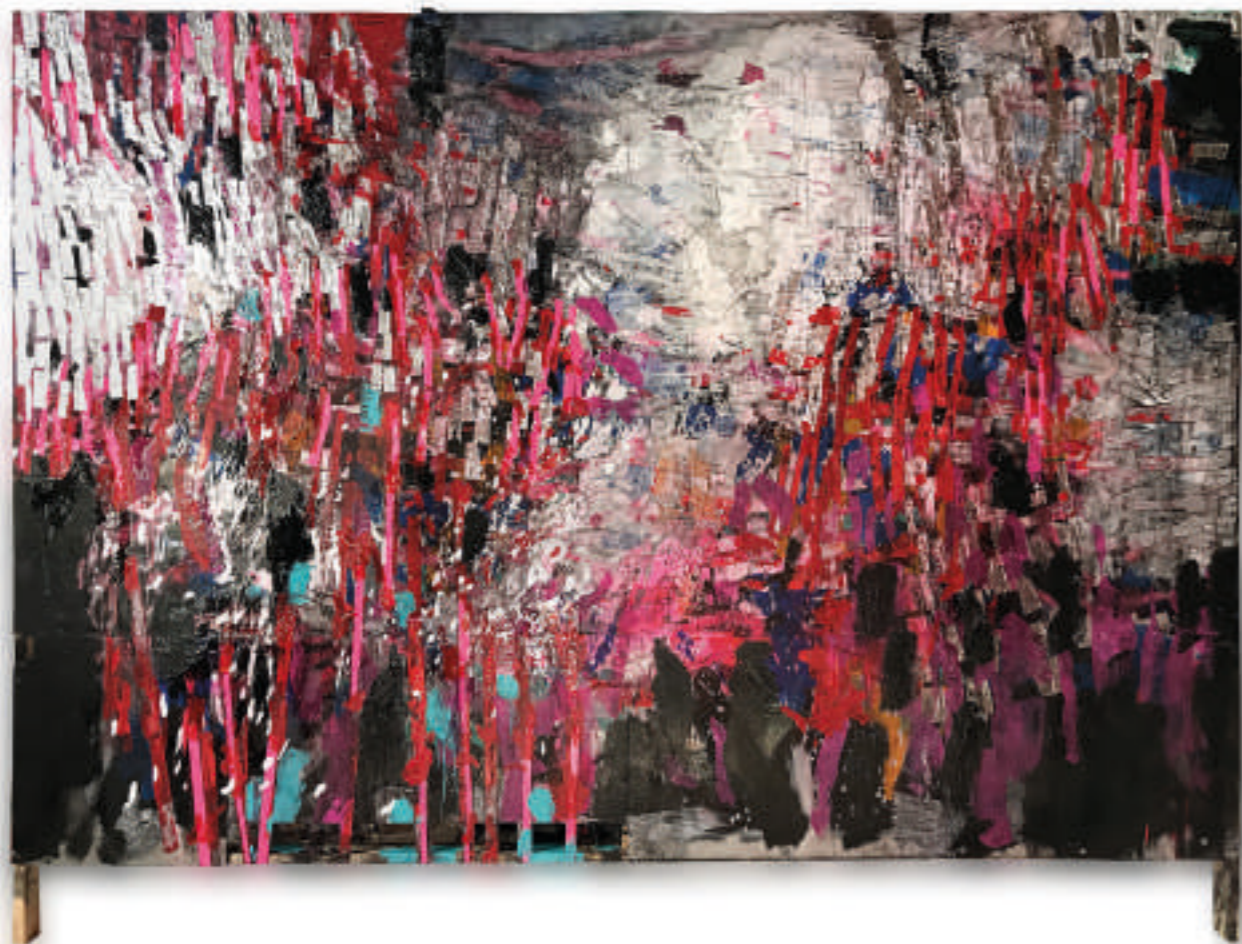
The vision of cities endlessly mutating.



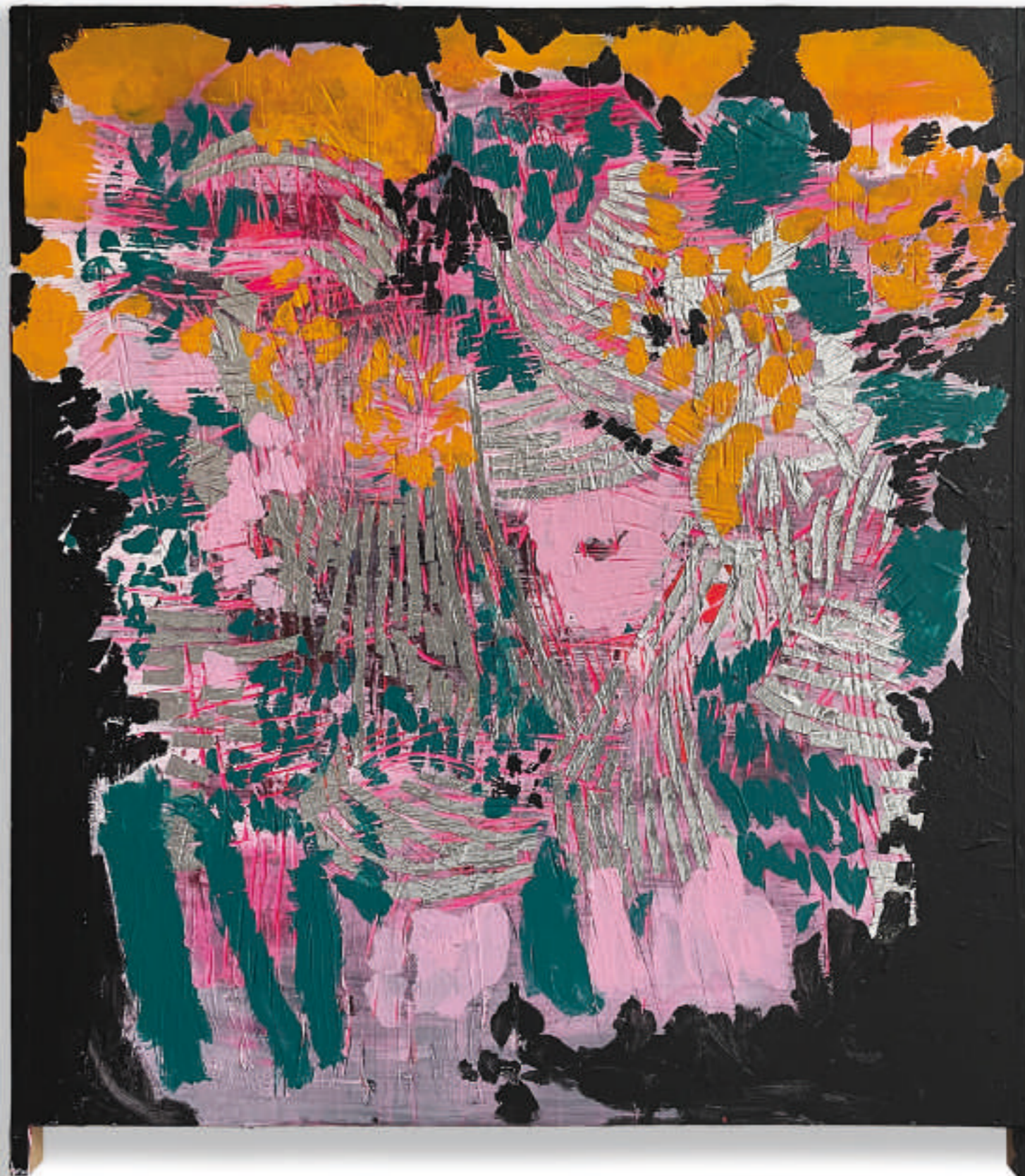
WITH A SPARKLE OF RED WOOD, METAL & ACRYLIC 3.35 X 1.82 METERS -2019



POPY TWO WOOD, METAL & ACRYLIC 2.34 X 1.80 METERS -2018



AFTER TITANE - WOOD & ACRYLIC 1.22 X 1.36 METERS -2021



UNTITLED (CHOP)  
FOUND OBJECT, SOOT  
2019  
61X183X2CM

UNTITLED  
(SCRATCH)  
FOUND OBJECT,  
PAPER, LACQUER  
2021  
75X75X4CM

JACK

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GINNO

newartproject\_

UNTITLED (PEEL)  
FOUND OBJECT, GRAPHITE  
2023  
60X120X1.8CM



Disruption V/2022  
Acrylic, ink liner, gesso, canvas on stretcher frame  
20 x 30 x 2 cm



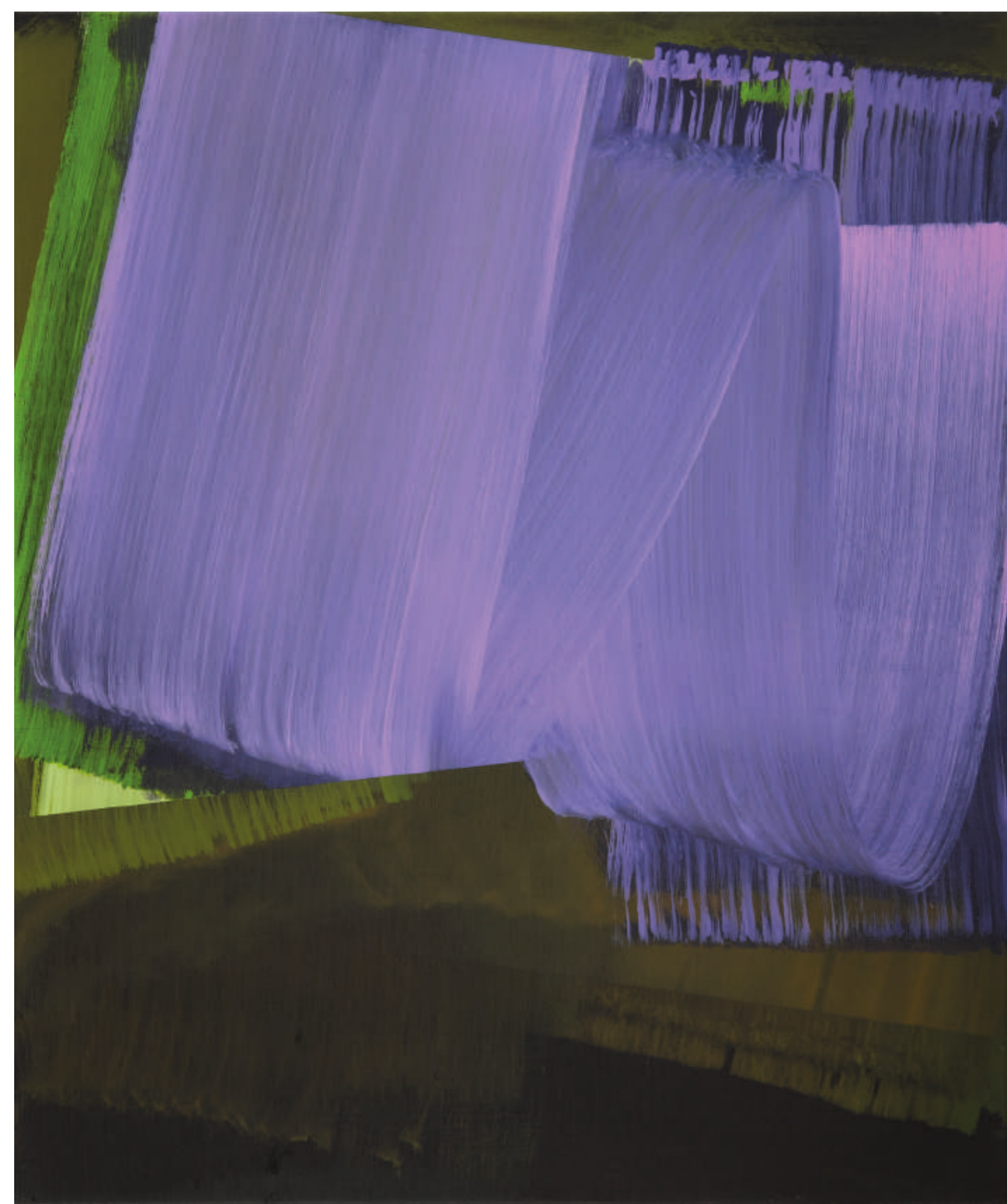
# HANNA TEN DOORNKAAT

Hanna ten Doornkaat studied BA (sculpture) at Kingston University and MA (sculpture) at Wimbledon School of Art (UAL). In 2015 her work was shortlisted for the Jerwood Drawing Prize, London, the Royal Academy Summer Exhibition and Derwent Art Prize.

In 2017 she was shortlisted again for the Royal Academy Summer Exhibition and the ING Discerning Eye. In 2018 she had a solo exhibition 'In the zero of form' at One Paved Court Gallery, Richmond. In 2019 she showed in 'Personal Structures' during the Venice Biennale. and in Arthouse1, London. In 2020 she had a solo exhibition 'Essentially Grey' at The Muse Gallery, London, took part in 'Drawing Beyond itself' at Air Gallery, Manchester. In September 2021 she had a solo show at &gallery, Edinburgh and was shortlisted for the Unit1 'FairArtFair Curated I. The year 2022 started with her Edinburgh gallery's group show 'Paper' followed by Performative Drawing at Canning Gallery, London and a solo exhibition Ezra Maas Nothing is More Real Than. Nothing', a collaboration with the launch of author Daniel James' crime fiction novel at Gallery46, Whitechapel, London.

Forthcoming exhibitions in 2023 are a solo exhibition at &gallery, Edinburgh, Nothing that surrounds us is object, all is subject, a duo exhibition in the project studio of the Stanley Picker Gallery, Kingston upon Thames. She has been invited to participate in the Biennale International d'Art Non Objective, 'Encore Nous/us again, in la ville de Pont de Claix, France in the autumn and the opening of a new gallery, Velarde, in Devon, UK. She has also been shortlisted for the Royal Academy, Summer exhibition 2023.

Ten Doornkaat has exhibited widely in the UK, and internationally and has curated major exhibitions such as 'Selfies'-Revisited at The Stables Gallery, Twickenham and 'WhiteNoise' and 'Past and Present Tense' at The Crypt Gallery, London, St.Pancras, and Lines etc. at One Paved Court, Richmond and is currently planning a 3 months gallery take over in 2024 as the co-founder and curator of White Noise Projects bringing together a group of selected artists.



## HOLGER FITTERER

1965 born in Karlsruhe, lives and works in Karlsruhe

**THE UPLIFTING FEELING OF ENERGY AND CALM, STRENGTH AND COLLECTION ENVELOPS THE VIEWER OF HOLGER FITTERER'S WORKS.**

Holger Fitterer pursues his chosen artistic path with determination and great dedication while at the same time being open to the life of his own that unfolds with the chosen colors and materials of the picture. As the creator, he lays down the basic imagery and controls the painting process with great virtuosity and technical experience. He is a creator and at the same time sees himself as an astonished and reflecting witness of what is happening in the picture. Calmness and energy are also combined in his work. But as abstract and spiritual as his pictures are, they are also at home in the world of sensory impressions and experiences, they are condensed memories of color moods of day and night, of things seen in nature and art history.

Holger Fitterer found out that with the self-imposed limitation and simplification he can fathom the pictorial means in their depth and explore their essence with great intensity. With the conscious breaking of the regularity and the use of the diagonals, a dynamic is also connected, as we find it in the power of growth, the blowing of the wind and finally in the movement of all life. "Life is a wind" was the apt title of his exhibition in Bad Wimpfen three years ago, and yet these images filter out an essence for eternity from the fleeting moment of the passing.

# Holger Fitterer

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[www.holgerfitterer.de](http://www.holgerfitterer.de)  
<https://www.instagram.com/holgerfitterer>  
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Timbon- 2023, acryl on nettle, 44x36inch

# VIAN BORCHERT

is a noted expressionist artist, and an award winning poet. Borchert has exhibited extensively within the US and internationally. Vian is a graduate and "Notable Alumni" from the Corcoran George Washington University, Washington, DC. Borchert exhibits in museums and key galleries in major cities like NYC, LA, London, Washington DC. Borchert had her artwork exhibited in prestigious venues like The SAM Museum in PA, The National Liberty Museum in Philadelphia, Times Square – Broadway Plaza, United Nations Lobby Gallery in NYC, Art Basel Miami Beach, 1stDibs Design Center in Chelsea, NYC.

Her artwork is also in embassies and in private collections worldwide. Borchert's art has been vastly featured in press like the esteemed Museum Week Magazine, Oxford Public Philosophy Journal, ARTPIL, The Washington Post, 300 Luxury Magazine, Collect Art Magazine and Vie magazine. Borchert is an art educator in the Washington DC area teaching fine art classes in painting and drawing to adults. Borchert's artwork is available in "1stDibs" and "Artsy" marketplaces with auctions.



"OVER SEAS"  
Acrylic on canvas  
Inches: 20" x 20" Inches, (50 cm x 50 cm)  
2020



"SPECTRUM"  
Acrylic on canvas  
Inches: 24" x 24" Inches, (60 cm x 60 cm)  
2020

# BILL

# KANE

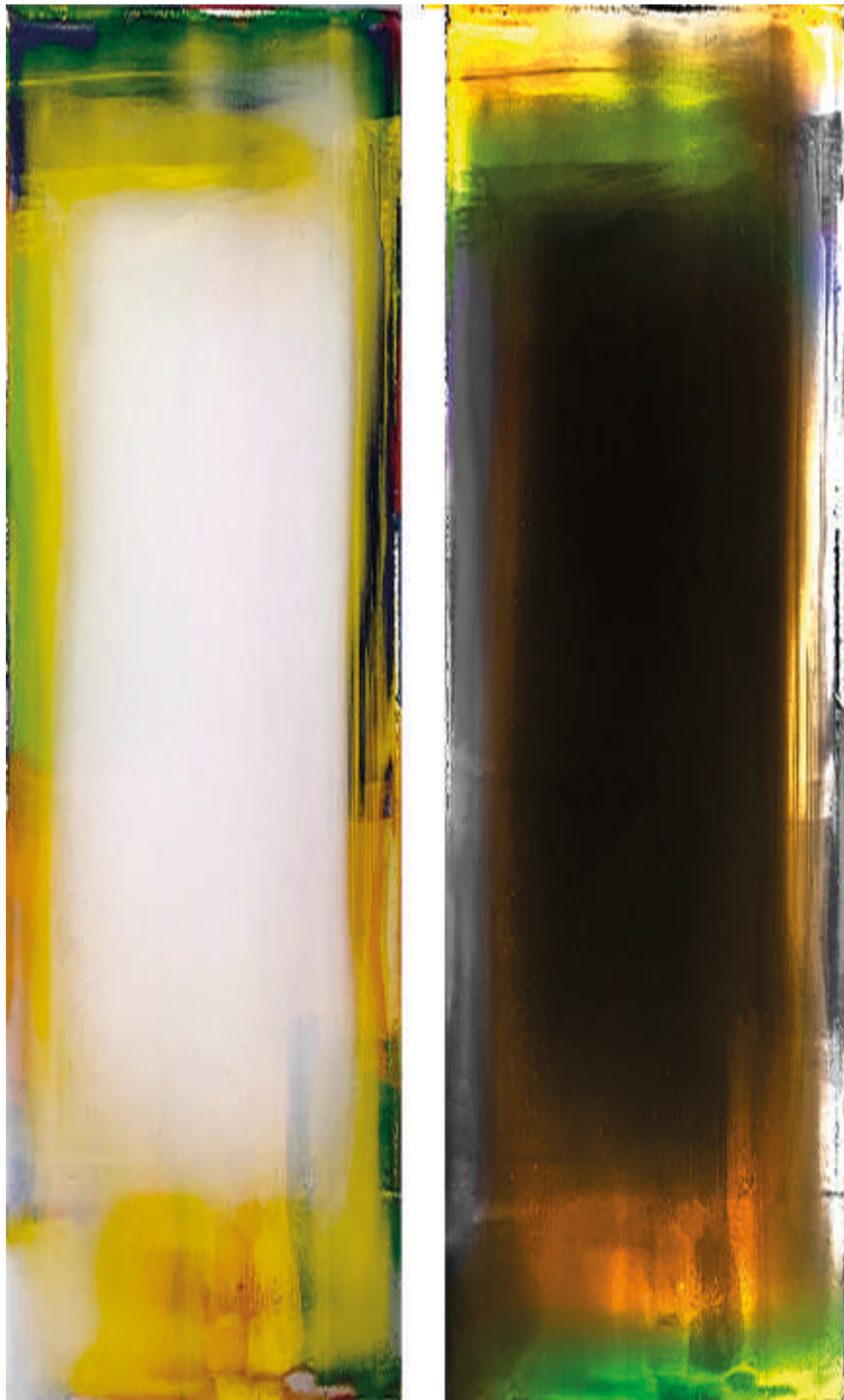


Bill Kane's photographs and mixed media works have been extensively exhibited in the US, Europe and Asia since 1980 in over 20 one-man and 60 group shows. His work is represented in the collections of the Museum fur Moderne Kunst, Frankfurt, Germany, the San Francisco Museum of Modern Art and the de Young Museums in San Francisco, CA, the Carnegie Mellon Institute, Pittsburgh, PA, the Oakland Museum, Oakland, CA, Stanford University, Stanford, CA, the Crocker Art Museum, Sacramento, CA, the Museum of Neon Art, Los Angeles, CA, the Southern Alleghenies Museum of Art, Loretto, PA, The Worcester Art Museum, Worcester, MA, NW Ayer Advertising, New York, the Southland Corporation, Dallas, TX, and the Arthur Anderson Co, Chicago, IL among others.

His work has also been featured in a number of movies, including Robocop by Paul Verhoeven, The Namesake by Mira Nair, Definitely Maybe by Adam Brooks and Just Wright by Sanaa Hamri.

He was awarded the National Endowment for the Arts Fellowship twice, in 1980 for Photography and again in 1991 for Painting. Further he was awarded grants from the Eyes and Ears Foundation twice, in 1979 and again in 1984 and is included in the Who's Who of American Art.

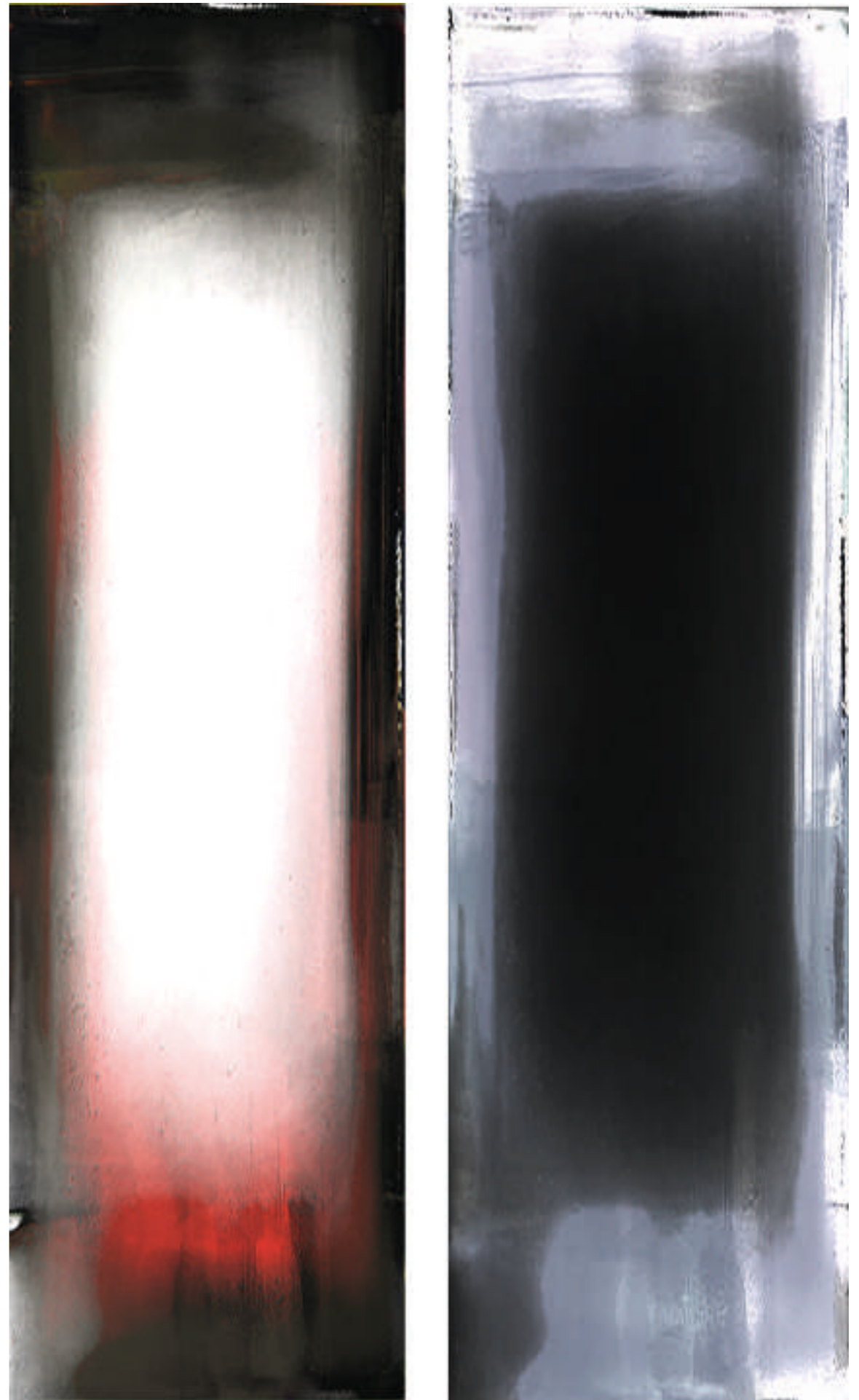
[www.billkaneart.com](http://www.billkaneart.com)  
[www.instagram.com/billkane2/](https://www.instagram.com/billkane2/)  
[www.digitalgrange.com](http://www.digitalgrange.com)



PROTECTOR 3A-B



PROTECTOR 4A-B



PROTECTOR 5A-B

# MATTHIAS ESCH

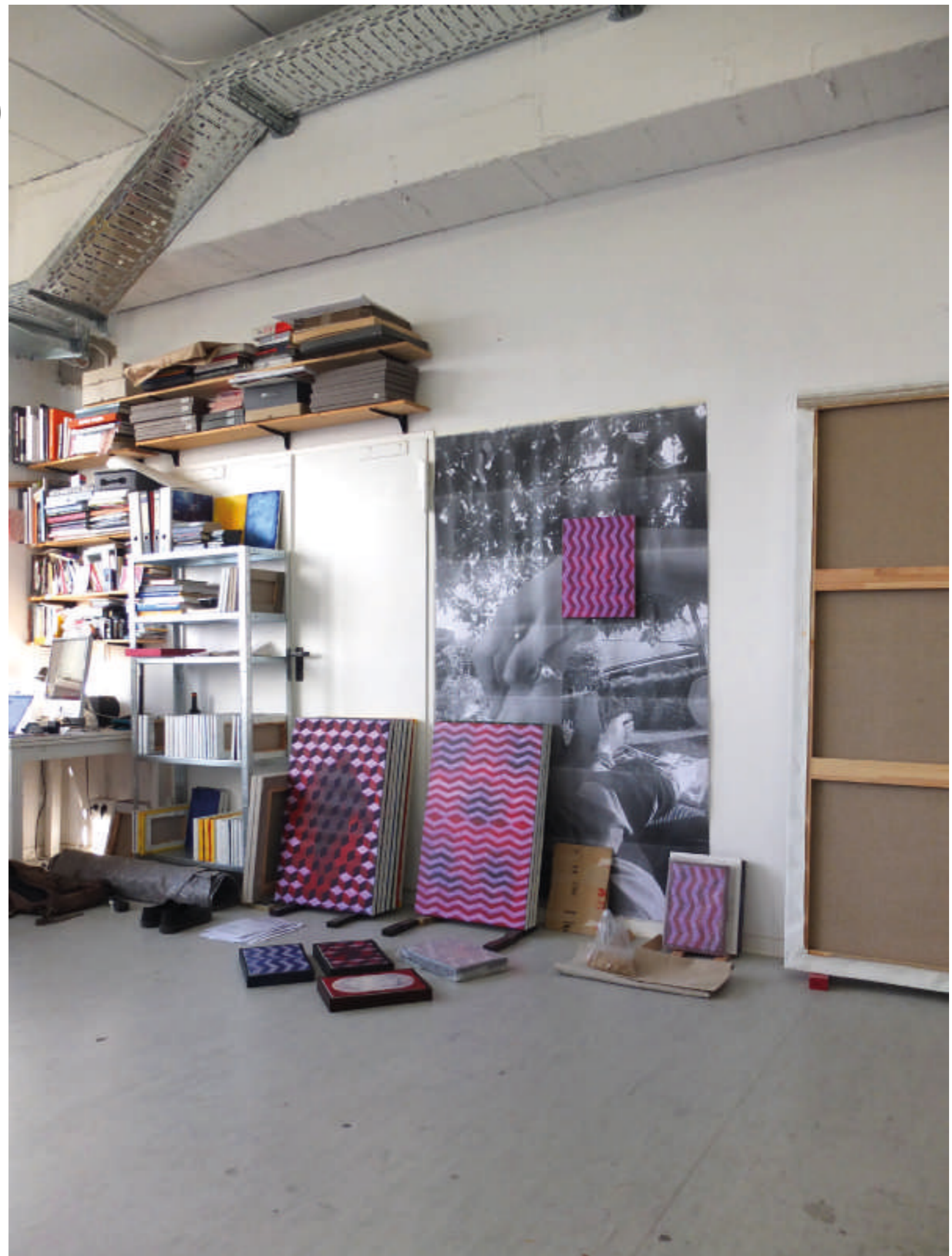
„THE UNCONSCIOUS HAS THE RADICAL STRUCTURE OF A LANGUAGE.“ (LACAN)

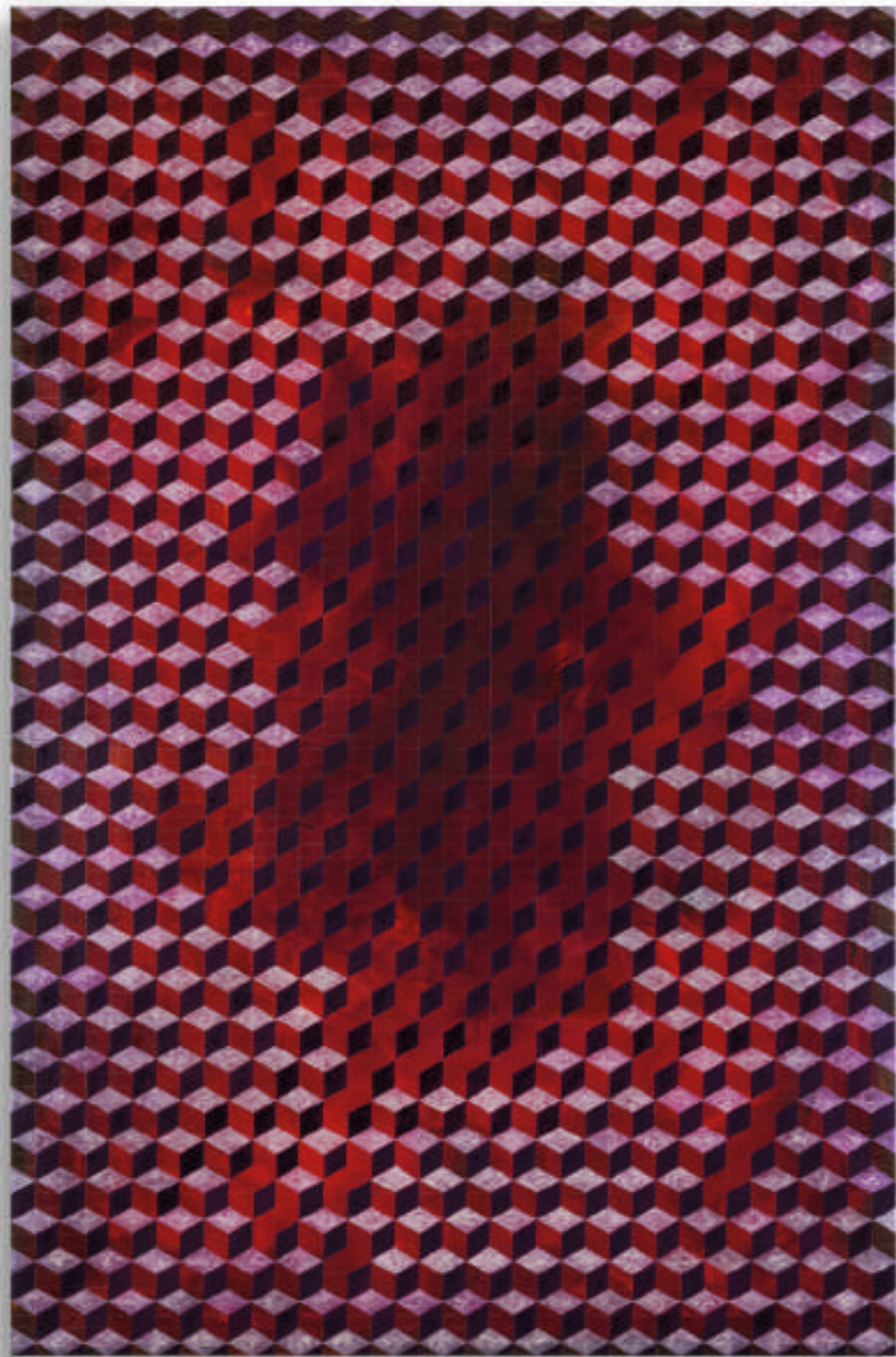
In Matthias Esch's paintings, which are reduced to geometric ornaments and structures, the aim is to find an expression outside the concrete, precisely when words fail. Driven by his mistrust of language, he designs subjective systems that convey a metaphysical feeling rather than a message. The attempt to create universal images through geometric abstraction is at the same time a highly personal process. It also stems from his experiences with autism in the family environment: In the field of communication, the development of language use and understanding of language are equally affected, so that alternative models and forms of expression must be developed and tested. In addition, the move to abstraction arose from the difficulty of grasping this form of developmental disorder. In neurology these days one also speaks of the autistic spectrum.

The structures that Matthias Esch develops are means of expression for those structures and patterns in which we move, which shape us and which influence our behaviour. He differentiates between system structures and environment structures. Based on geometry as a structure-forming measure, diagrams, mandalas, cosmology and architecture, including soil patterns and mosaics of Roman churches, are among the templates and sources of his pictorial elements. In addition to circular and star forms, the most archaic recurring structure in his paintings is the zigzag pattern, which is sometimes continuous and sometimes interrupted. What comes as a mistake or a gap in an otherwise consistent system is rather to be understood as a breakthrough. The imperfect and unfinished is confirmed by the choice of colours and materials: the oil colour and the way of paint application - in three working steps from the substrate in oil to the preliminary drawing of the pattern to the final pigmentation - have an organic effect. Despite the geometric abstraction, the handwriting is always visible in comparison to classic minimalism or hard edge painting. Glazes, under- and overpaintings include errors, irritations and coincidences. Consisting of the three components of pattern, colour and composition, Matthias Esch's image production is as instinctive as it is logical, as emotional as it is conceptual. The result is images that look peculiarly timeless - between folkloric 70s aesthetics and visions of the future of science fiction. Associations with Rudolf Steiner's anthroposophy and Hilma af Klint's spiritual and metaphysical image worlds arise.

The formal reduction in Matthias Esch's work is an expression of the moment when language and its semantics fail and must be operated with the help of other symbols and signs. The banality of the structure refers to a highly complex and no less subjective as well as calculated process, which in the last instance experiences an intimate disclosure of the unconscious.

MIRIAM BETTIN, FREE AUTHOR UND CURATOR AT "KÖLNISCHER KUNSTVEREIN", COLOGNE





Describe Pain (a prison, dissolving), oil, pen and mother of pearl pigments on linen, 200x130cm



System Structure (red/green), oil and mother of pearl pigment on linen, 180x110cm, 2020



System Structure (did you wave goodbye), 80x50cm, oil, pen and mother of pearl on linen



System Structure"(kein Ende), oil and mother of pearl pigments on linen, 200x130cm, 2020

# TYCJAN KNUT

Tycjan Knut was born in 1985 in Warsaw, graduated in 2011 from the Warsaw Academy of Fine Arts after studying painting in the studio of Prof. Jarosław Modzelewski. Ph.D. at the Jan Kochanowski University Institute of Fine Arts in Kielce. Knut works in painting and drawing, He mostly creates subtle abstractions, which resound with the echo of the geometric trend, but also express a desire to exceed that tradition, freed from the constraints of formula. Knut uses delicate tonal differences and subtle colours. His reductive images also have qualities of a multi-level composition, because they were established as a result of the rise and overlap of colours in time, in a way that resembles the organic world. Guided by intuition and imagination. He's known for digging in archives in search for long forgotten or unknown abstract "masters", as his interest focuses on discovering the art from 1960s. and 1970s.

lives and works in London  
paintings in collections: PKO Bank, Contemporary Art Centre El  
private collections in:  
Great Britain, USA, Switzerland, Dubai, Monaco, China, Poland, Italy, Japan, France, Germany, Mexico.





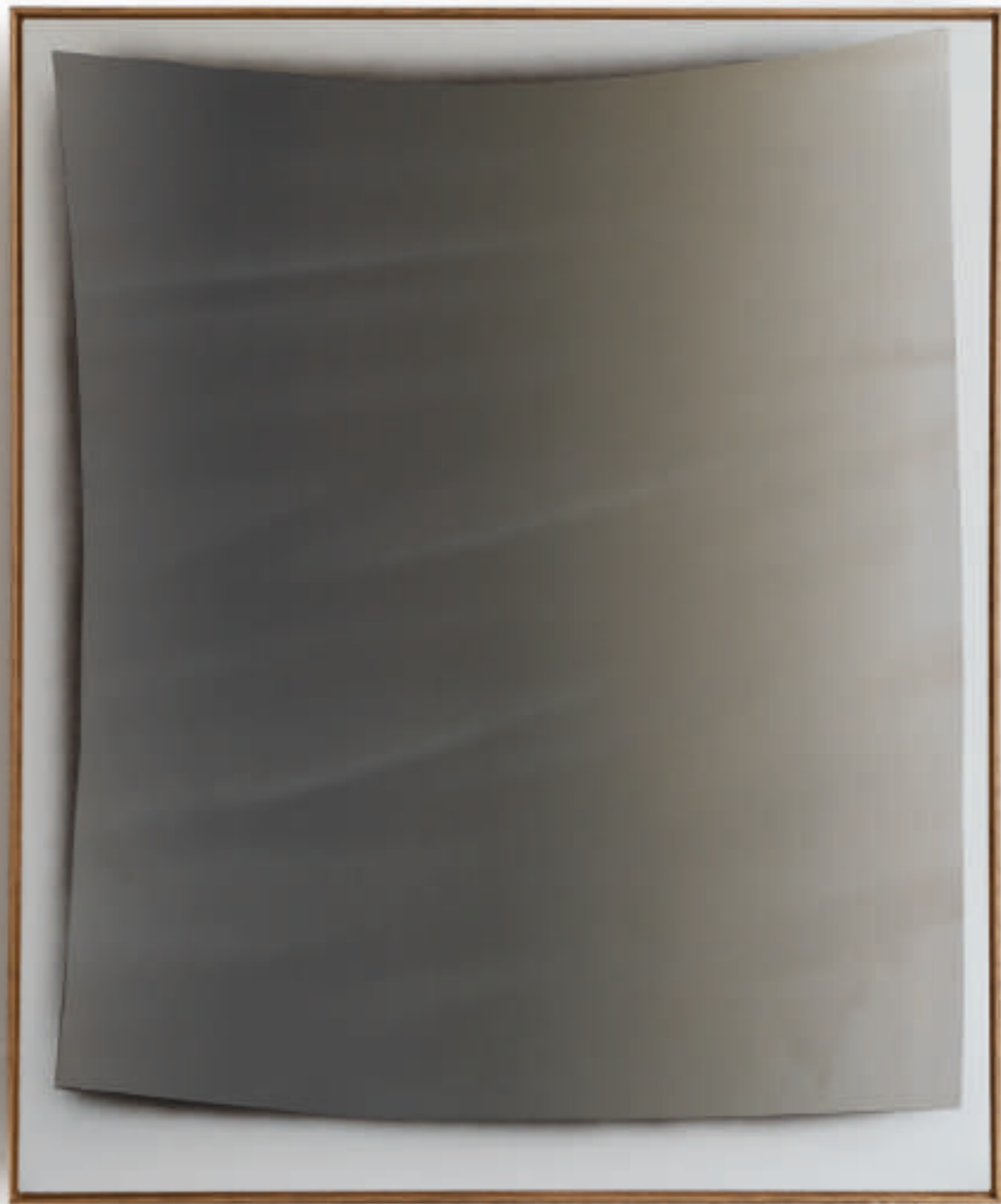
**UNTITLED** - ACRYLIC ON CANVAS, 180X160CM 2023

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Contemporary Cluster - NO SPACE

UNTITLED - ACRYLIC ON CANVAS 170X140CM 2023



UNTITLED - ACRYLIC ON CANVAS 120X100CM 2023



UNTITLED - ACRYLIC ON CANVAS 120X100CM 2023

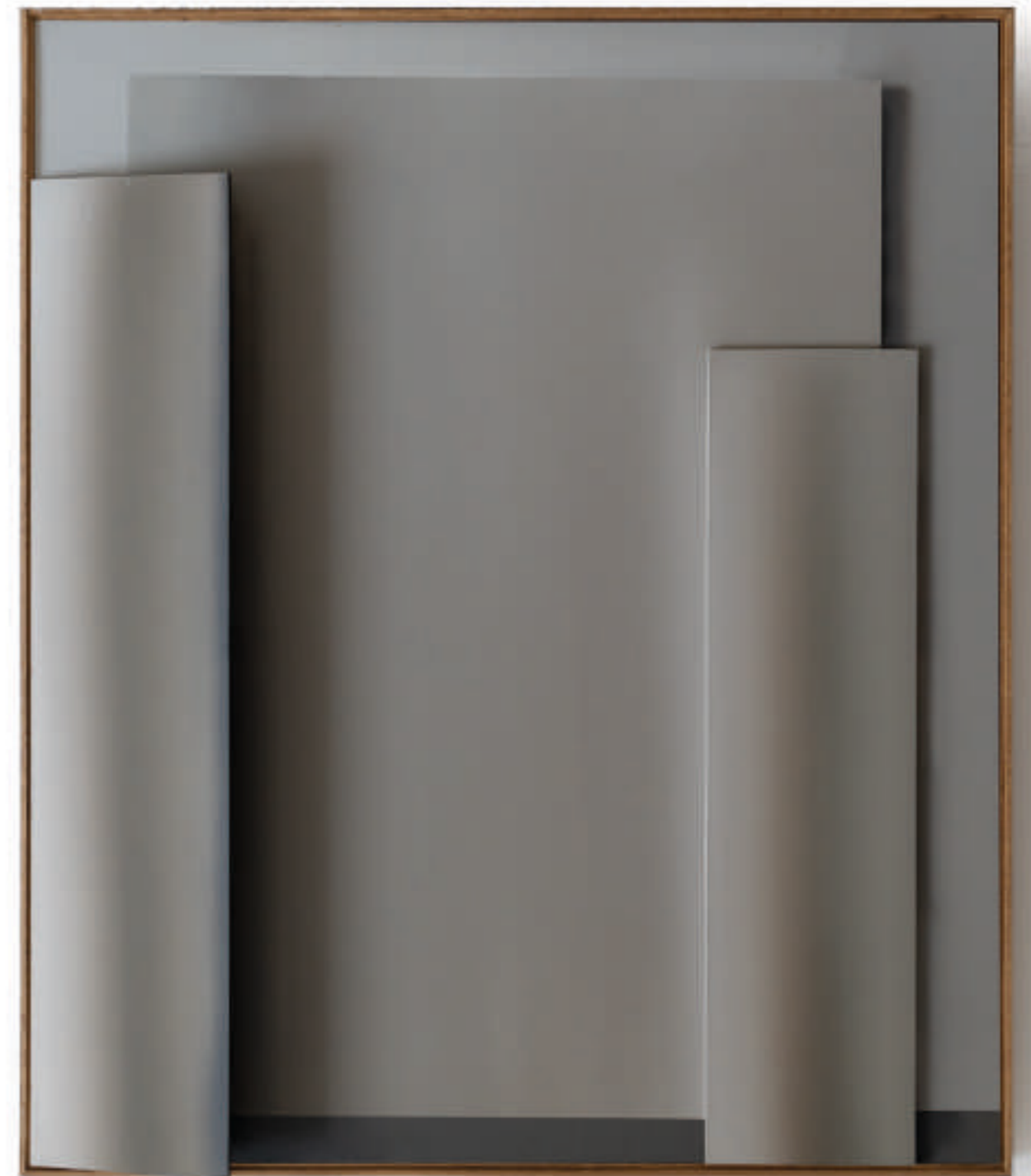


UNTITLED - ACRYLIC ON CANVAS - 180X160CM 2023

RELIEF 1B - ACRYLIC ON CANVAS 120X100CM 2023



RELIEF 2 - ACRYLIC ON CANVAS 120X100CM 2023



Rose Cameron was born in Manila Philippines in 1965 and is a full time artist based in New York City and Sag Harbor, NY. She earned a bachelor's degree in Art History and Fine arts from Rutgers University. Focused on dividing her time between Asia and the United States to forge closer ties with her roots and identity as an Asian American Artist, she is also represented by Sara Nightingale Gallery in NY and Isa Art in Jakarta. Her works had been exhibited in Venice, Paris, Barcelona, Miami, Los Angeles, Singapore and Jakarta, with her first solo show recently held in New York by Sara Nightingale Gallery.

Rose Cameron is an exceptional artist who has established herself as a prominent figure in the contemporary art world. Her distinctive and special technique sets her apart from her peers. One of the defining characteristics of Cameron's canvas works is the use of sharp lines and bold colors and brushstrokes, creating an intriguing texture that captures attention.

A notable aspect of Cameron's artistic approach is her ability to create a visual dialogue through the interplay of overlapping and interweaving lines. This technique generates a fascinating visual depth within her compositions, often taking on various shapes reminiscent of the delicate and intricate structure of flower petals. This interweaving of lines not only adds complexity but also invites exploration of the nuances of the artwork.

The vibrant colors and energetic brushstrokes employed by Cameron contribute to an intense and lively palette. Through her skillful use of color, she infuses her artworks with vitality and energy, creating a dynamic and engaging visual experience. Beyond the technical mastery displayed in her art, Cameron's works also convey a profound sense of introspection and inner exploration.

In Cameron's art, the lines and colors transcend their formal qualities; they become powerful metaphors for the emotions and thoughts that unfold on the canvas. Each brushstroke and hue represents an aspect of the artist's inner world, inviting the viewer to explore their own emotions and contemplate the deeper layers of the human experience.

Cameron's ability to captivate and engage the audience lies in her talent to transcend the surface of the artwork. Her works offer a rich visual experience that goes beyond mere aesthetics, immersing us in a world of emotions and contemplation. Through her art, Cameron provides a passage to a realm where the profound and the transcendent intersect, leaving a lasting impression on those who encounter her creations.

Rose Cameron's presence in the contemporary art scene is undoubtedly extraordinary. Her unique technique, combined with her ability to convey deep introspection and engage the viewer on an emotional level, positions her as an artist of immense talent and significance. Her art is a testament to the power of artistic expression and its ability to evoke profound emotions and provoke meaningful reflection.

The distinctive phase of artist Rose Cameron is manifested through an unmistakable style that makes her immediately recognizable in the world of contemporary art. Her paintings are unique and carry a unique visual signature. Each of Cameron's artworks is characterized by a combination of elements that blend harmoniously to create an extraordinary visual experience.

*Critical text by New Art Project*



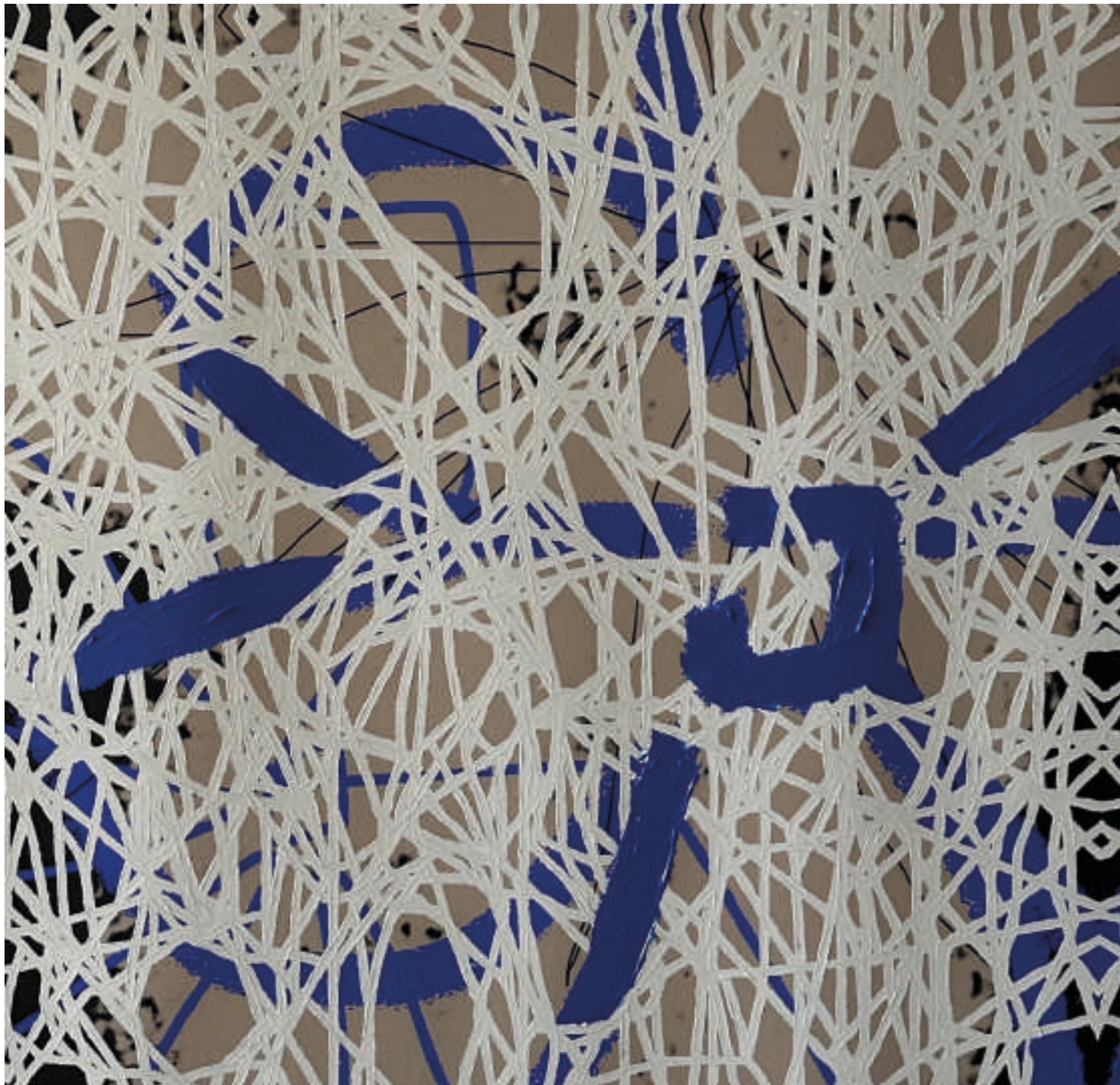
NAGTATAGO 1 (HIDING), 30X40 INCHES, MIXED MEDIA, ACRYLIC, GEL, INKJET ON CANVAS

Pangarap Na Nakaligtas 1 (Dreams That Got Away), 60x40 inches, Mixed media (acrylic, gel, marker, inkjet on canvas)



PANGARAP NA NAKALIGTAS 2 (DREAMS THAT GOT AWAY), 60X40 INCHES, MIXED MEDIA (ACRYLIC, GEL, MARKER, INKJET ON CANVAS)





LAGING PINIGILAN 1 (ALWAYS HOLDING BACK), 20X20 INCHES, MIXED MEDIA, ACRYLIC, INKJET ON CANVAS

ROSE



LAGING PINIGILAN 2 (ALWAYS HOLDING BACK), 20X20 INCHES, MIXED MEDIA, ACRYLIC, INKJET ON CANVAS

CAMERON

# PETRA REISSMANN

"Petra Reissmann creates paintings of strength and concentration, which have fullness and tension.

Her special way of pastose application of different materials with the paint causes a picture texture in which the nervous system of life, the personality of the artist and the relation to the surrounding space merge in the process of painting."

This is what Dr. Häring, a well-known art historian and long-time museum director says about Petra. And further:

"I particularly like what Petra Reissmann does because there is something in these works of doubt about this world, of doubt about what we call reality. Does reality exist at all? And what has produced reality, is producing reality?"

Petra Reissmann was born in Frankfurt am Main and grew up in Bad Nauheim, where she still lives today. "Due to my father's profession (interior designer), I was involved with creative processes from an early age. I have renovated and designed old buildings. I discovered painting for myself 10 years ago and made it my profession 5 years ago. My path to abstract art was relatively short. After geometric shapes and the representation of various objects, I realized very quickly that the representation of reality is not my interest and henceforth dedicated myself to abstract art.

Abstract art fascinates me, it leaves room for imagination and interpretation. Art, especially abstract art, does not necessarily strive for reality.

In the meantime I have been to many international exhibitions together with a gallery from Madrid and I have a showroom in Bad Nauheim myself. In my series Fusion I work with different materials in many layers, which are repeatedly applied, scraped free and restructured. Deliberately I work in the deep layers with gloss, so that when you look inside, there is also a reflection."

Or as Dr. Häring said:

"And there is a painter and a painting that is only concerned with that, that in a few surfaces painting in rough and smooth, in brittle and in broken open, in hermetic and in breaking open searches for nothing but meaning." And further:

"These paintings not only ask the artist, but they ask each of us: who are you? And that's what good art always does. It can't just leave you alone, it thumps you on the shoulder, who are you, what do you profess, where are your craquelure, in the paintings we observe that, how she does it so skillfully with the resin, with the varnish over the layer of paint and then another texture over it and then the colors tear"



SERIES FUSION "LIFELINES 6", 70 cm x 50 cm, 2023  
Acrylic on canvas, structure plaster, resin, spatula technique



SERIES FUSION "LIFELINES 3"  
80 cm x 60 cm, 2022  
Acrylic on canvas, structure plaster, resin, spatula technique

SERIES FUSION "CONNECTIONS"

150 CM X 110 CM, 2020

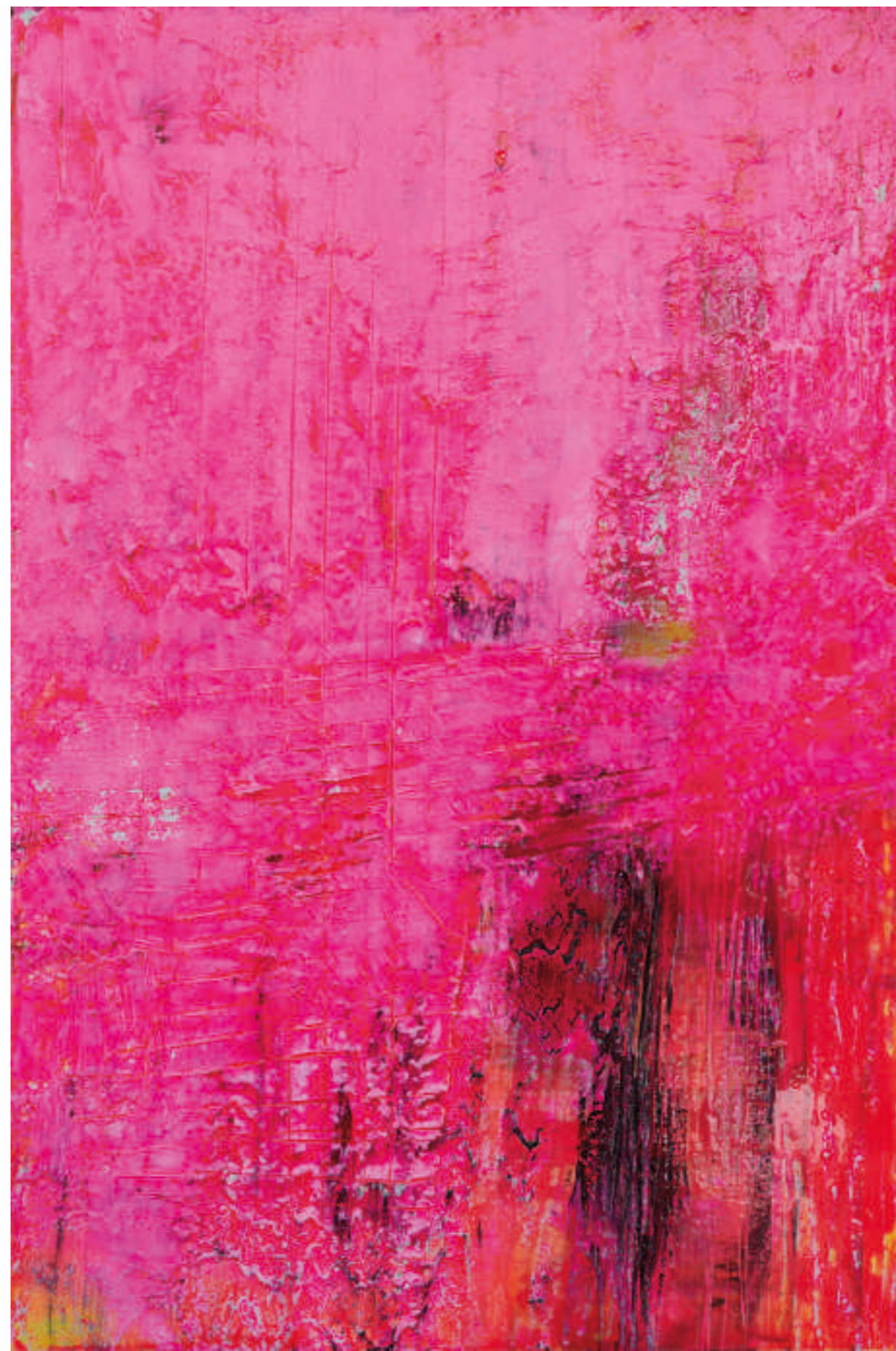
ACRYLIC ON CANVAS, STRUCTURE PLASTER, RESIN, SPATULA TECHNIQUE



SERIES FUSION "PINK"

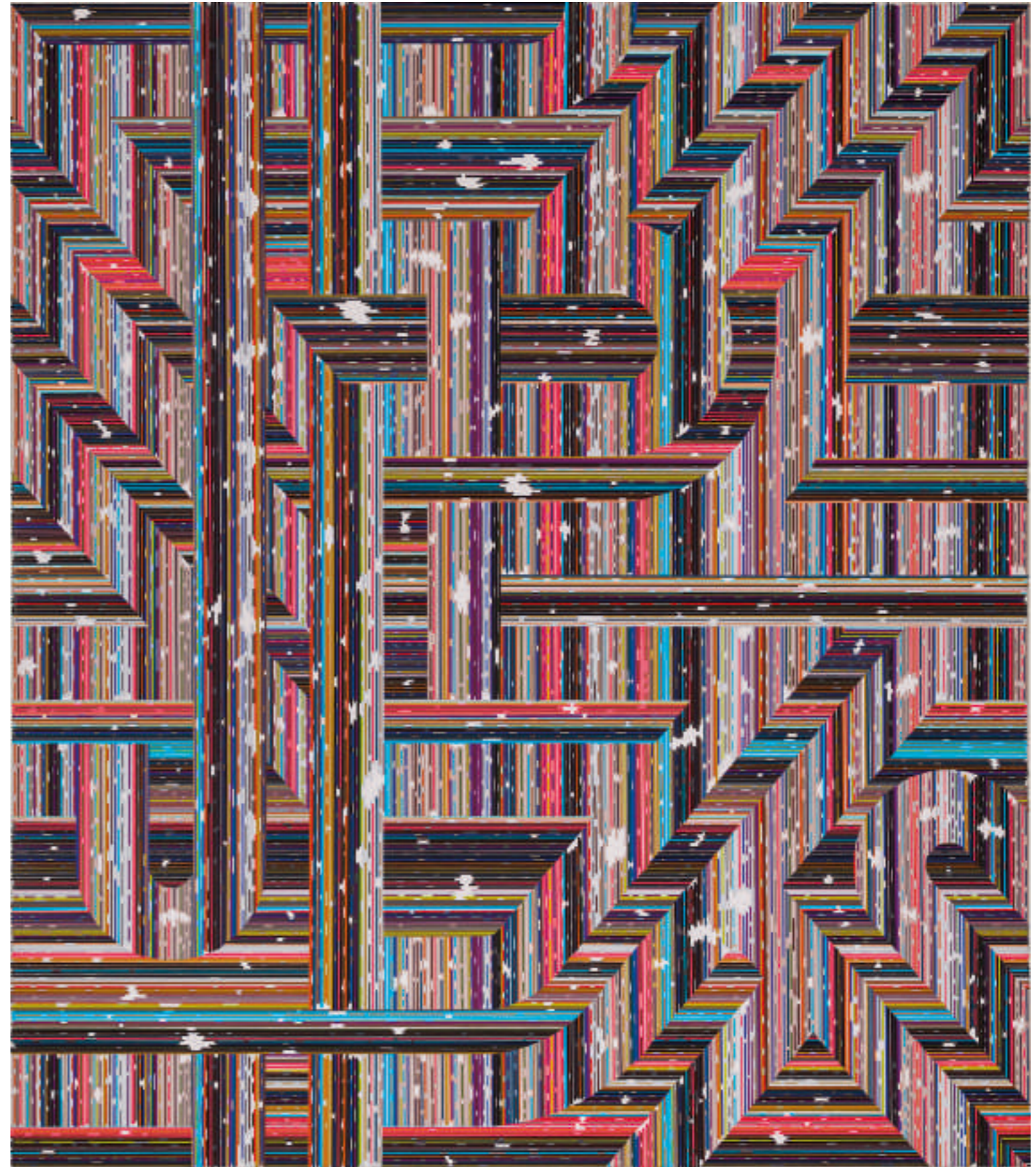
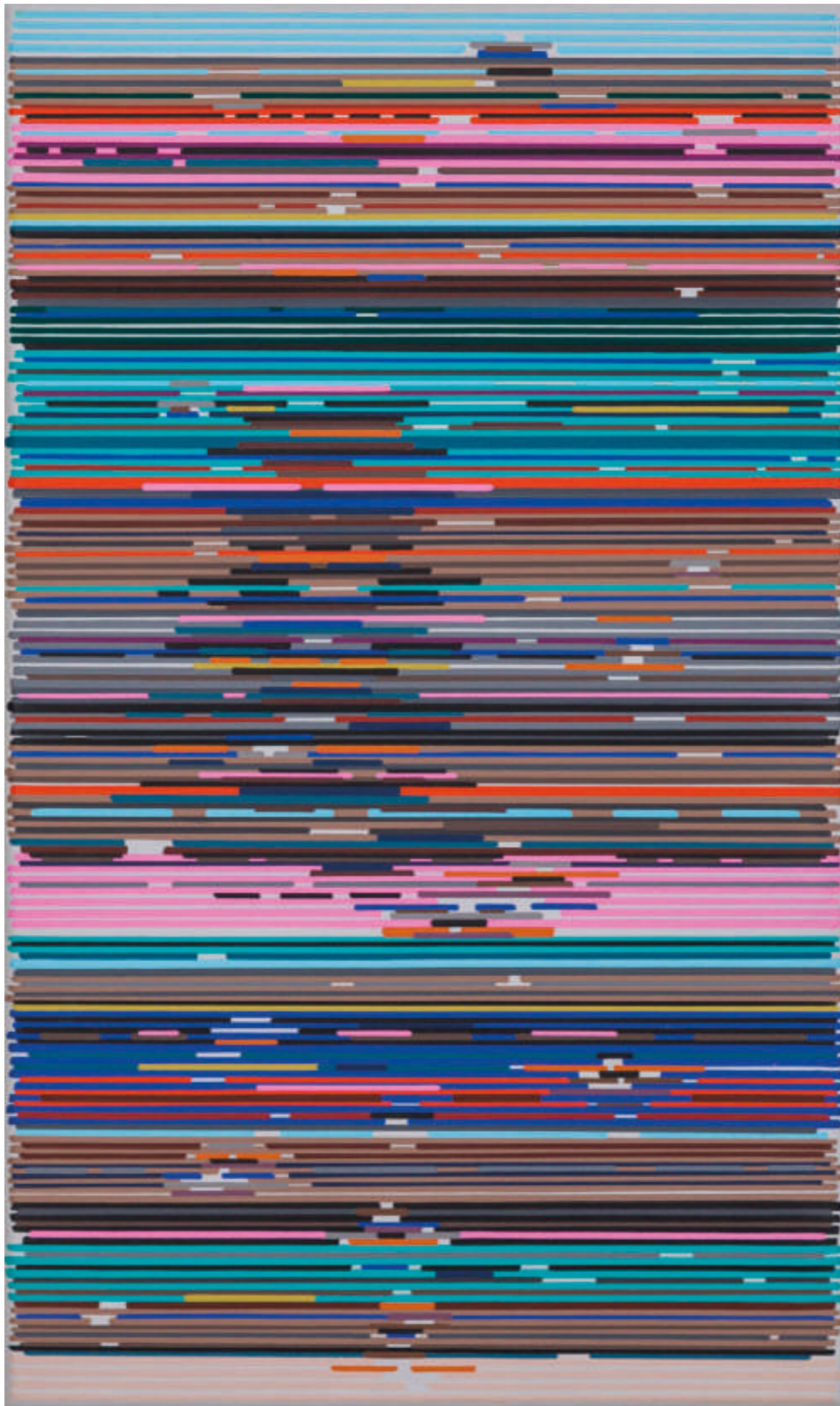
150 CM X 110 CM, 2023

ACRYLIC ON CANVAS, STRUCTURE PLASTER, RESIN, SPATULA TECHNIQUE





# JAN VASILKO







# SCOTT

was born in Mississauga Canada, a suburb of Toronto in 1981. Living a sheltered life in a developing expanse of a 10 village municipality, Scott enjoyed drawing and playing sports at a young age. In 1995, he discovered music and began playing in a three member group; singing about the Love he knew so little about. Imagination, hope, and expression led him to continue making music, all the while exploring visual communication with colourful painting; starting and soon stopping art education at The Ontario College of Art & Design in 1999/2000. In 2003, his group LITTLECLEVER released their third recording "I'm in Love with You", which went on to receive a passing grade by the Red Bull Music Academy in 2006. Having been lost in translation in personal struggles and errored human decisions, he retreated his ambitions, developing a coping mechanism of self-destruction over the next 15 years. In 2018 Scott realized the light to put down the bottle of cope. That light is believed to be LOVE.

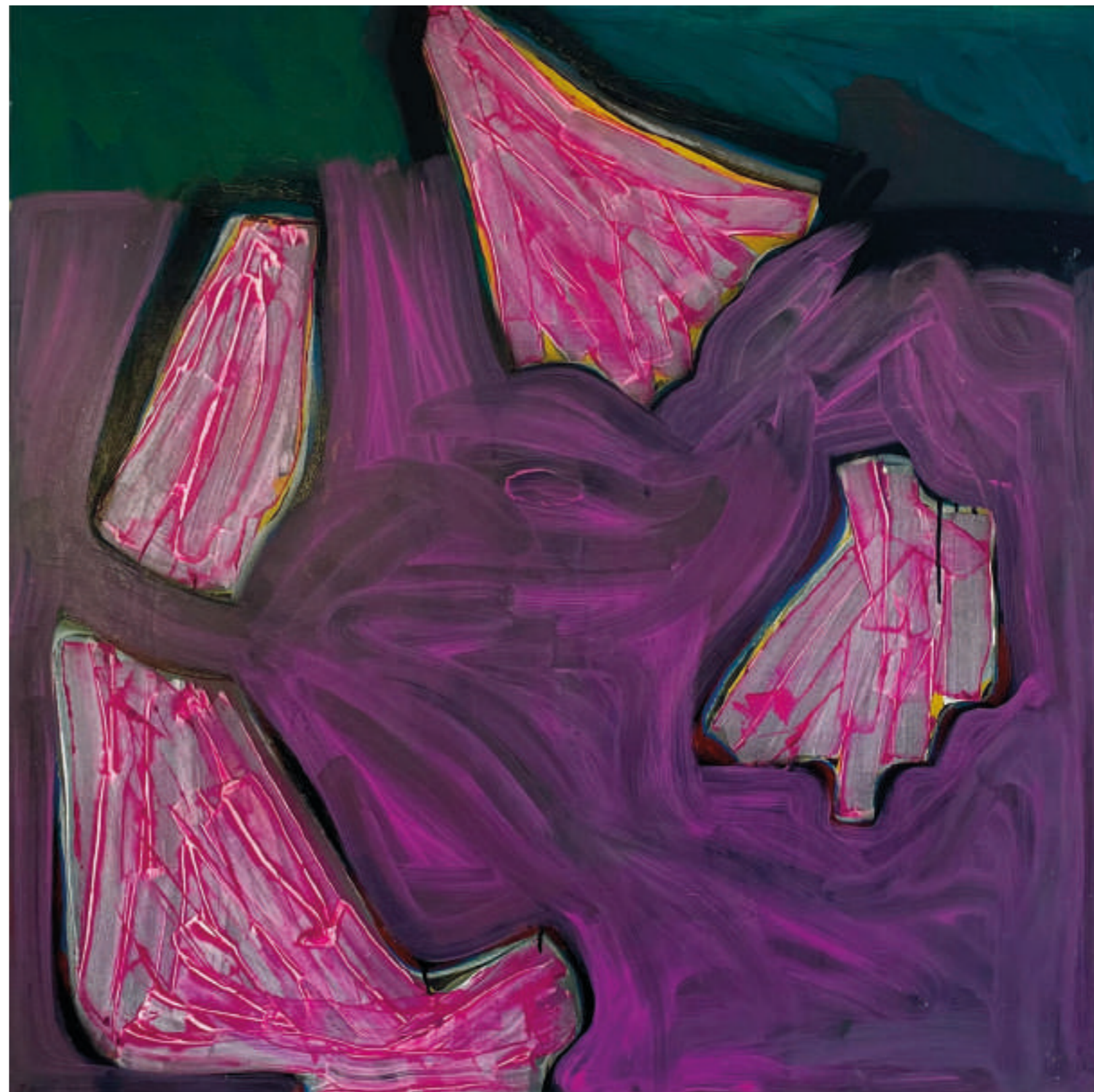
After surviving a near-fatal car accident in 2019, in gratitude of life, Scott instinctually began to paint and create again.

Layer by Layer, applied in addition; and to take-away in pulling from. Recycling an image in mind, and physically formulating on surface. "Where do these images come from?" "Are they imagined from memory in the eye and mind of a human?"

Scott Soares is an intuitive painter, and musical artist. In his process Scott has learned that in all forms on surface, he feels comfortable creating in varying materials and techniques that are never fixed.

The principles of design are there, but they are free to take their own form through action. The freedom in being able to make a mark and layer upon it means that there are no mistakes on surface. Decisions, decisions... I am no guide of such, only a vessel for an energy of creation that moves through me. I see materials discarded, and I see a story. What can come of this physical piece left behind? Is there not creation in everything? How can I embrace this result which reflects light into my eye? How can I channel this thought and feeling of positive energy to create marks on a surface that will inspire beauty with the materials organized in front of me. Asking these questions, I understand that there is no answer, but in the process of mark making, therein lies a feeling of GRACE.

# SOARES



UNFROZEN CURRENT (2020)  
39" w x 39" h  
Multiple Mediums - Canvas



DOWN & AWAY (2018/2020)  
24"W X 20"H  
MULTIPLE MEDIUMS - CANVAS



FREEMAN MARIE (2021)  
36"W X 36"H  
MULTIPLE MEDIUMS - CANVAS



**KUBOTA (2023)**  
72"W X 48"H  
MULTIPLE MEDIUMS - WOOD PANEL

**PORCELAIN CLOUD (2018)**  
58"W X 30"H  
MULTIPLE MEDIUMS - CANVAS



Robert van Keppel is an Amsterdam based artist. Born in 1965, he studied philosophy at the University of Amsterdam and painting, drawing, and graphic arts at the Gerrit Rietveld Academy in Amsterdam. Robert has exhibited widely in solo and group shows in the Netherlands and his works are in the collections of the Ministry of Foreign Affairs, University of Amsterdam, Rijksprentenkabinet Rijksmuseum, and of private collectors in the Netherlands and around the world.

For the past five years he has been studying glacier colors and textures during annual climbing and glacier trips in the Alps. He incorporates his findings into a series of eventually 33 paintings in which the lighting on the glacier from night to late morning is the theme. This results in a series of canvases in which the artist repeatedly seeks the bridging to the next connecting color moment with an atmosphere as color projector and the glacier as color receptor and reflector, connected in time. In doing so, he ultimately connects his passion for painting with his passion for alpine climbing.

GLACIER XIX (BEFORE SUNRISE 05.45 AM), 2021, OIL,  
PIGMENT AND MARBLE GRIT ON CANVAS, 230 X 200 CM

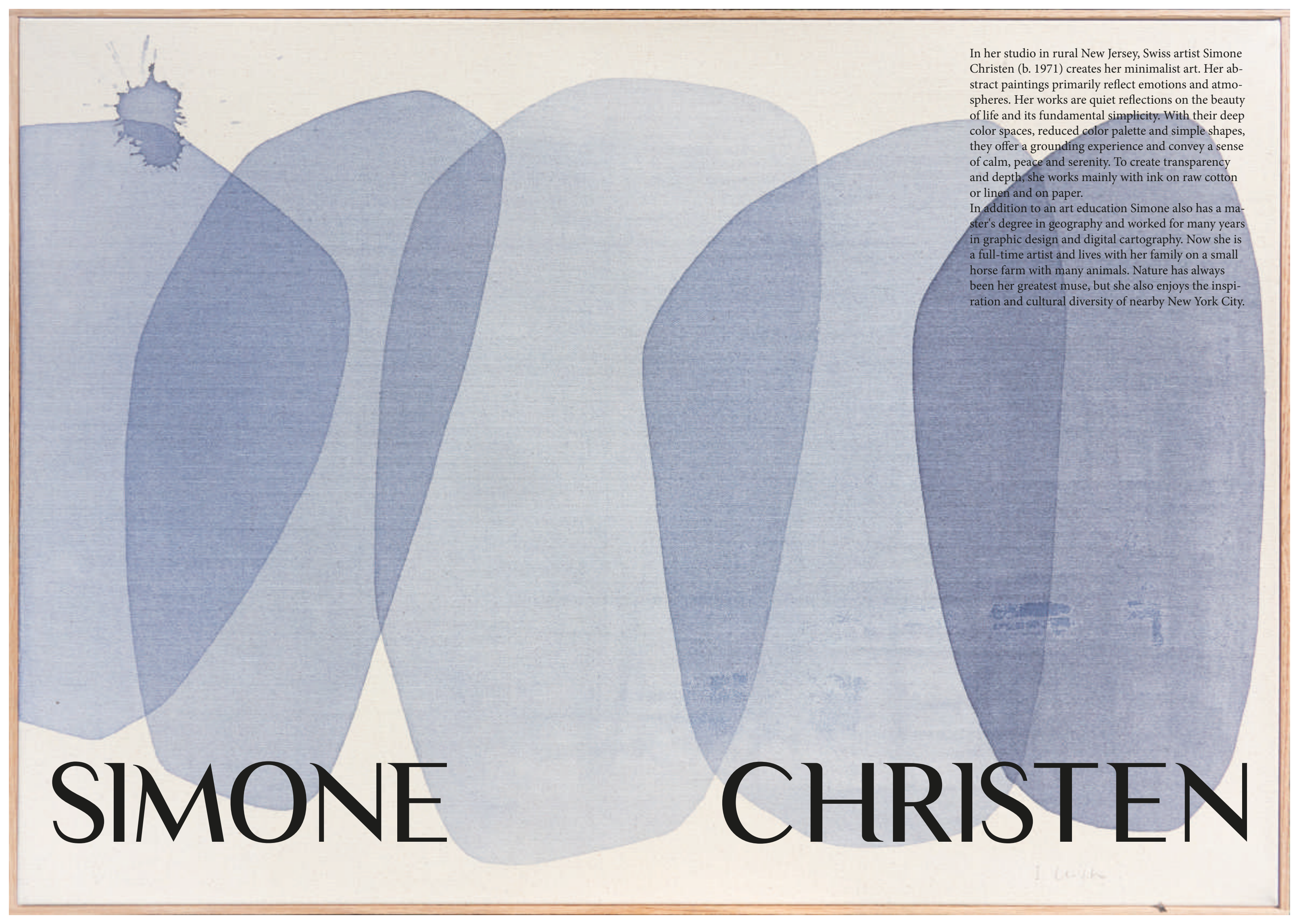


[www.robertvankeppel.nl](http://www.robertvankeppel.nl)  
[www.facebook.com/robert.vankeppel](https://www.facebook.com/robert.vankeppel)  
[www.instagram.com/robertvankeppel/](https://www.instagram.com/robertvankeppel/)

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GLACIER XVIII (BEFORE SUNRISE 05.30 AM), 2021, OIL,  
PIGMENT AND MARBLE GRIT ON CANVAS, 230 X 200 CM

# ROBERT VAN KEPPEL

An abstract painting by Simone Christen. The composition consists of several large, overlapping, organic shapes in various shades of blue, ranging from a deep, dark blue to a very light, almost white blue. The shapes are layered, creating a sense of depth and movement. The background is a light, neutral tone. In the upper left corner, there is a small, dark, splattered mark. The overall effect is minimalist and serene.

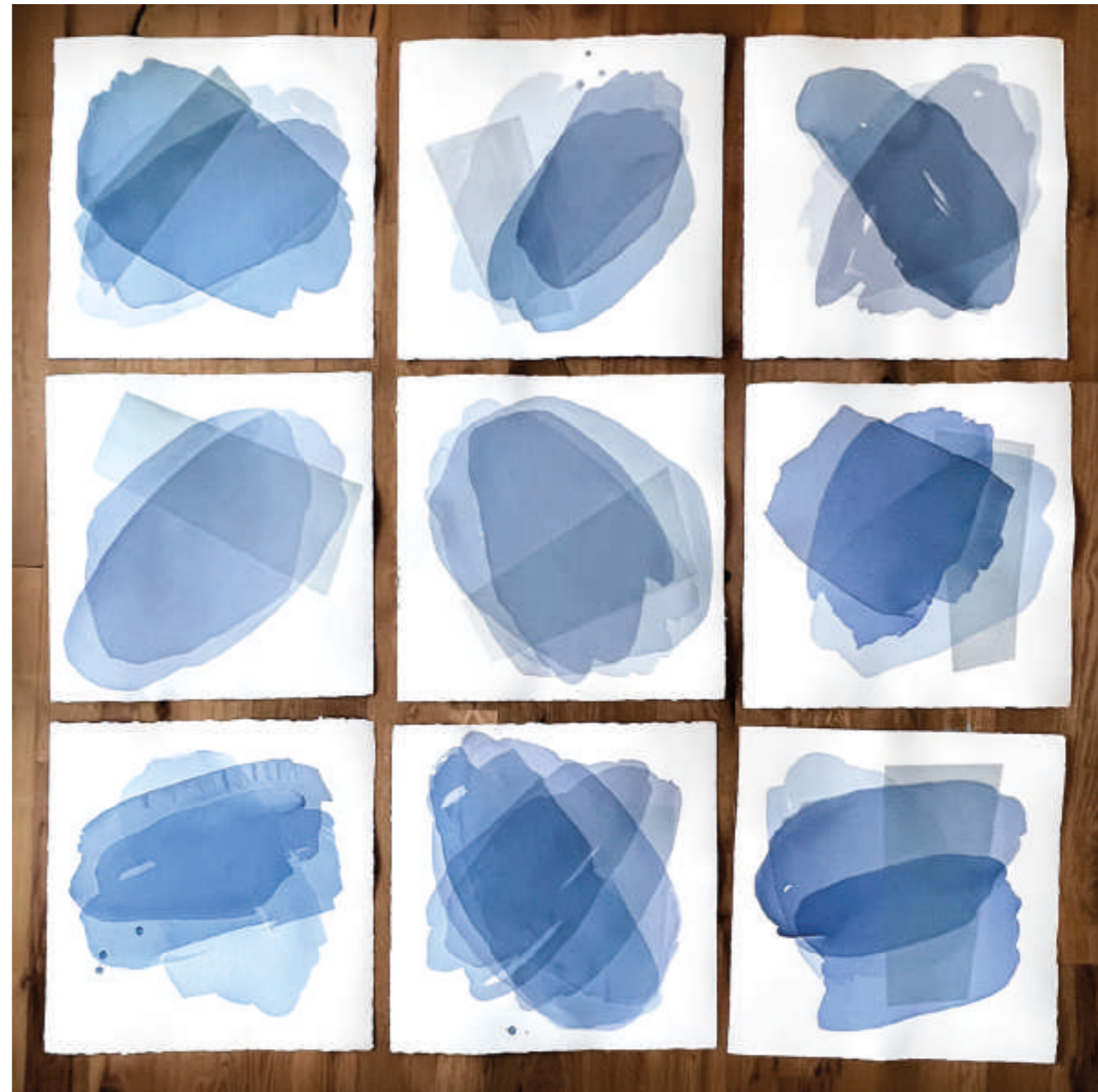
In her studio in rural New Jersey, Swiss artist Simone Christen (b. 1971) creates her minimalist art. Her abstract paintings primarily reflect emotions and atmospheres. Her works are quiet reflections on the beauty of life and its fundamental simplicity. With their deep color spaces, reduced color palette and simple shapes, they offer a grounding experience and convey a sense of calm, peace and serenity. To create transparency and depth, she works mainly with ink on raw cotton or linen and on paper.

In addition to an art education Simone also has a master's degree in geography and worked for many years in graphic design and digital cartography. Now she is a full-time artist and lives with her family on a small horse farm with many animals. Nature has always been her greatest muse, but she also enjoys the inspiration and cultural diversity of nearby New York City.

**SIMONE**

**CHRISTEN**





BLUES, 100X100, ACRYLIC ON CANVAS

# TERESA

# BELLINI

teresabellini65@gmail.com

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THRILL, 90X70, ACRYLIC ON CANVAS

Born in Padua, Teresa studied Eastern languages at the Ca 'Foscari University of Venice. Her passion for the East took her all the way to China, where she lived between the late 1980s and the early 1990s. Back in Italy, she worked in the translation industry for 20 years while raising her two children. Curious and passionate, Teresa loves music, reading, travelling and participates in urban agriculture projects.

However, her desire and need to paint have always been there, like a constant note playing in the background. Since 2018 she has attended painting classes with Nicoletta Furlan from Artemisia in Padua. During the 2020 lockdown, she experienced an intense creative period that led her to consider painting as an essential part of her life. She organised her first solo exhibition in Padua in May 2021. In the last year she participated in several group exhibitions in Italy and abroad and she just concluded her second personal exhibition in May 2023.

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# Exploring the Frontiers of Creative Expression

Contemporary art is a fascinating universe that encompasses a wide range of movements, ideas, and expressive forms. With the onset of the 20th century, artists embarked on a journey of exploration and experimentation, breaking traditional conventions and opening new doors to imagination. Contemporary art challenges predefined boundaries, embracing interdisciplinarity, technological innovation, and social themes.

One of the most captivating features of contemporary art is the emphasis on individuality and diversity of artistic expressions. Contemporary artists are free to explore a wide range of themes, styles, and techniques, allowing them to bring their visions and personal ideas to life. This creative freedom translates into an art that embraces experimentation and innovation, breaking traditions and opening new avenues for inspiration.

Contemporary art challenges established conventions, both in form and content. Artists often break traditional barriers by blending different artistic disciplines such as painting, sculpture, photography, and performance. This interdisciplinarity creates new modes of expression, where the artwork can evolve and interact with the viewer in surprising ways.

**The Impact of Digital and Technological Art:**  
The advent of technology has expanded contemporary art into the digital realm. Digital art opens up new creative possibilities, allowing artists to explore the interaction between humans and technology, reality and virtuality.

Another significant trend in contemporary art is the growing presence of public art. Artworks are created to be enjoyed in public spaces, transforming cities into vibrant artistic environments that are accessible to everyone. Murals, sculptural installations, and interactive pieces are just some of the forms that public art can take. This form of artistic expression can stimulate reflection, participation, and connection among people, creating a sense of belonging and collective identity.

Artists, often in collaboration with local communities, transform urban spaces into "open-air galleries," bringing art to unexpected places and making it accessible to a broader audience. This democratization of art breaks traditional barriers to access, making a significant impact on people's daily lives.

Art often requires active engagement from the viewer. Works can be open to various interpretations and challenge conventional aesthetic norms. Contemporary artists challenge the viewer to think critically, to question the meaning of the artwork, and to actively participate in the artistic experience. This active involvement stimulates dialogue and reflection, inviting the public to consider new perspectives and to explore art in personal and meaningful ways.

Contemporary art represents an ever-evolving artistic landscape that embraces diversity, innovation, and active viewer engagement. Contemporary artists challenge conventions, explore important themes, and utilize a wide range of media and techniques to express their unique worldview. It has a significant impact on today's society, generating debates, reflections, and connections among people. Through its presence in public spaces, contemporary art transforms urban environments into places of inspiration and contemplation, making art accessible to all. It invites us to explore new perspectives, to think critically, and to experience art in unprecedented ways. With its innovative spirit and its ability to challenge the status quo, contemporary art continues to shape the artistic landscape and influence the society we live in.

Floating Abstraction Serie 1 n°1  
2016  
100cmx100cm  
Acrylic, watercolour and ink on Canvas



Ellya Zilsky is a French Artist based in Dublin. She studied Art and History at the university of Montpellier and move to Paris to study Graphic Design and Art Direction. She's also illustrator and love photography.

ellyzilsky.com  
IG: ellyzilsky.art

She always wanted to explore more about painting, and try to find her own style and her own form of artistic expression using paint, ink, mixed media and drawing. She explores the impression of movement with the lines, something that evolves constantly, like a choreography or a music, and where the viewer is intrigued by the floating shape. She's influenced and love the work of Anselm Kiefer, Antony Gormley, Egon Schiele, Giacometti, Turner, Francis Bacon, Lucian Freud.



# ELLYA

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# ZILSKY

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Her paintings are an abstraction of what we're feeling, an emotion. It's a timeless piece, that evolves constantly with the perception of each one. The shapes are always following the background, trying to find a balance and a fluidity in the movement. "I'm not looking for the perfect line or shape, but for the whole impression that the painting is giving to the viewer, something that arouse the curiosity."

The line shape and background are one, they evolve together. The floating shape and the lines are giving that impression of movement that never stops, like suspended in the air and in time. It's a timeless shape. Expressive lines that plays with perspective and perception. She often use different layers of painting, overlaying watercolour, to bring texture, work the contrast or give a smoothness to the background. Some layers catch the light, and give reflection to the painting. When you're moving through her paintings you can feel it in a different perception and play with the angle. She's working through different series, could be a colour theme or how the line shape is evolving on the canvas.

FLOATING ABSTRACTION SERIE 1 N°3  
100cmx100cm  
Acrylic, watercolour and ink on Canvas



Floating Abstraction Serie 1 n°2  
2021  
100cmx100cm  
Acrylic, watercolour and ink on Canvas





FLOATING ABSTRACTION SERIE 1 N°5  
2022  
100cmx100cm  
Acrylic, watercolour and ink on Canvas



FLOATING ABSTRACTION SERIE 1 N°8  
2022  
100cmx100cm  
Acrylic, watercolour and ink on Canvas

I'm from a suburb of the beautiful Quebec City, in Canada.

As a user experience designer, I have always been interested in design and art my whole career, but it was not before the COVID pandemic in 2020 that I started painting. It is creative videos by an artist I have known for a long time that brought me into art. First, as a way to relax from a job period that was not the best for me, and then more and more because I like expressing myself through it.

I'm describing my style as intuitive and abstract. But, being artistic and cartesian, it's not always intuitive. I like creating balanced structures, exploiting empty spaces, and juxtaposing colors at their best next to each other. This cartesian side makes me get back from the intuitive and place precisely some elements on the canvases. I hope this is what attracts people's attention.

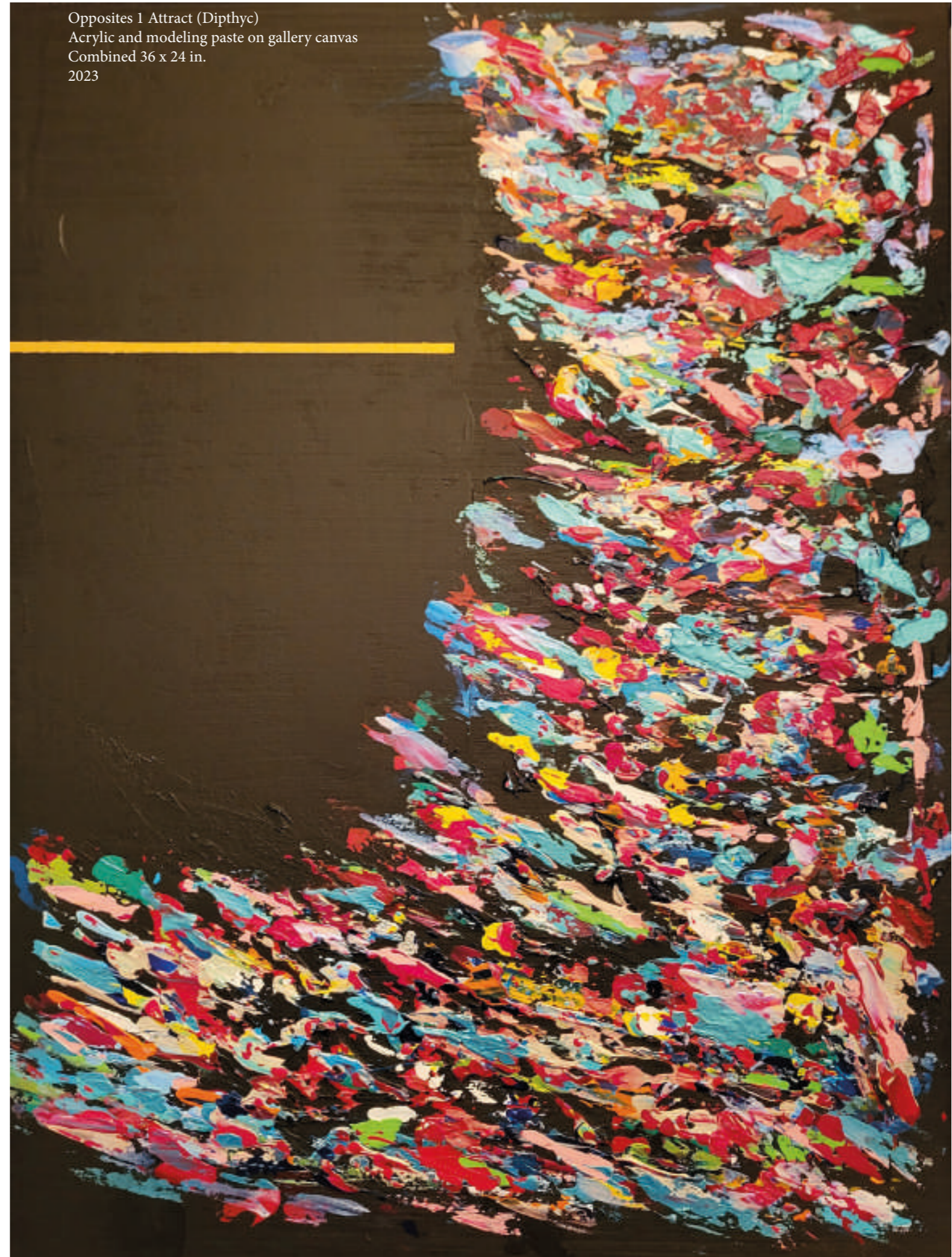
From my Instagram feed, I think we can see quite clearly the evolution in my style. I'm still exploring new ways of expressing myself on the canvas, trying to get out of my comfort zone. But, it has not always been a success. Some paintings got at least three or four versions on top of the first one before I felt I reached a cool destination. Like a majority of artists, I'm overly critical of my work. How many times have I heard my wife tell me: "Why did you start over? It was beautiful." I'm not there yet. With all the great artists worldwide, you want to be unique, at least a bit, so more and more people can be interested in my art.

My influences are various, but first, for sure, Jean-Paul Riopelle, one of the greatest Quebec painters. I have always been impressed by his work. I'm also a fan of Marc Seguin and Martin Beaupré (Martin is responsible for my jump into the art scene). More recently, I like the work of Ed Fairburn, Mathieu Laca, Justin Coursey, and Ramiro Clemente. With completely different styles, they're impressive. On a day-to-day basis, everything around me with eye-catching color combinations makes its way to my subconscious.

What's next for me? I love making art, and it's still a great way to relax from big days at work. I think we can say I am a young artist, even if I'm close to 50, so I will continue on the path of exploration, always trying new things to find the unicity we are aiming at.

# STEVE PERRON

Opposites 1 Attract (Dipthyc)  
Acrylic and modeling paste on gallery canvas  
Combined 36 x 24 in.  
2023





MAKE PLACE FOR HOPE  
ACRYLIC AND MODELING PASTE ON GALLERY  
CANVAS  
18 X 36 IN.  
2023



NIGHT CELEBRATIONS  
ACRYLIC AND MODELING PASTE ON GALLERY  
CANVAS  
30 X 72 IN.  
2023



OPPOSITES 2 ATTRACT (DIPHYC)  
ACRYLIC AND MODELING PASTE ON GALLERY  
CANVAS  
COMBINED 36 X 24 IN.  
2023

# Ayan Aziz Mammadova

Ayan Aziz Mammadova was born in Baku, Azerbaijan. As a child she spent time in her father's studio, watching him passionately work on his paintings and dreaming that one day she would find an artistic passion of her own. These early memories have inspired and shaped her into the creative individual she is today.

Being surrounded by vibrant and talented artists from a young age has had a great influence on Ayan's creative development. As she's grown her artistic style has changed and gained individuality as she's acquired a host of emotions, moods, and expressions that capture feminine warmth, sensitivity, and complexity.

Ayan creates from her inner world, where she is not bound by any conventional forms of artistry. From this space she allows her imagination to overflow onto the canvas, mirroring the soul and showcasing a host of feelings and mood swings that are communicated with feminine nature and rhythmic undertone.

Her work carries an inspiring uniqueness, with sweeping patterns and cascading lines. The paintings are delightfully disorienting, swirling and alive, exploding onto the canvas with bright colors and visual surges of delicate ferocity.

The underlying concept of Ayan's work is utilizing the language of art to express paradoxical ideas uniting visually. Using colors to create movement and deep meaning in abstract ornaments, as well as complex patterns hidden throughout still lifes and landscapes, Ayan creates entire worlds to get lost in. She primarily works with oil on canvas, while also experimenting with mixed media and various other techniques.

[www.instagram.com/iamayanaziz/](https://www.instagram.com/iamayanaziz/)  
[www.ayanaziz.com](http://www.ayanaziz.com)

# Cesar Mammadov

AUTUMN RAIN



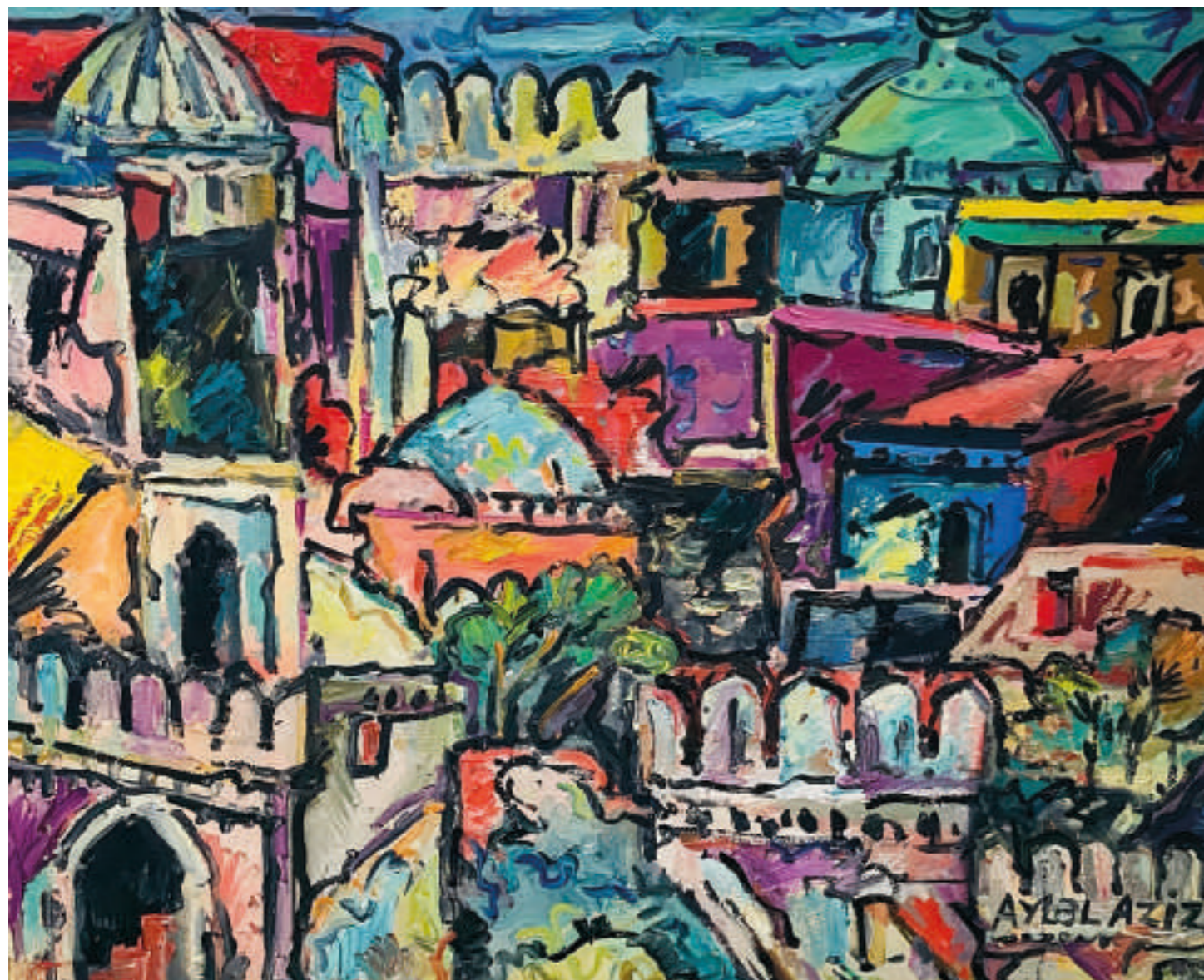
b. 1988, Baku, Azerbaijan) is one of most prominent young Azerbaijani brush masters. He is graduated from Art School named after A.Azimzade (2004-2008) and Academy of Arts of Azerbaijan (2008-2012) and in recent years actively participated in art projects in Azerbaijan and abroad, where his works were exhibited at the most famous exhibition venues. "I love this life with a frenzy of love..." – this line from Vladimir Nabokov's poem, is most probably the best description of creative belief of artist. In Cesar Mammadov's paintings joy of existence is combined with friendly interest in the smallest details of life, and the romantic glorification of the beauty of nature goes hand-in-hand with display of creations of human hands on foreground; figuratively, and sometimes in the literal sense of the word.

Artist Statement: If sea is depicted, it is full of multicoloured sails, and if it is a city, it is variegated and brightly coloured with bright walls, balconies and posters. Even industrial landscapes such as panorama of oil field, under the brush of artist gain a kind of businesslike or modest character, and yet vibrancy is achieved by carefully calibrated balance of clean and bright colours, with muted background nuances. Purity of tones is combined with clarity or even harshness of lines. The artist seems to offer his viewer a fresh look at daily wonders of the world: overflow of sea water, mosaic of beach umbrellas, openwork masts, labyrinths of tiled roofs, perception of which involuntarily turns into "fray at the edges" with ageing. These landscapes are neither idealised, nor invented.

This is a kind of Traveler's Diary, because Cesar Mammadov travels a lot. In his canvases Spain, Turkey, France, Italy, cities, mostly maritime towns, ports, with their troublesome daily life appears before us... Cities can be depicted in different ways, but in his canvases they are mostly filled with light and festivity to various extents. They say, Beauty is in the eye of the beholder, and it is true. Confident strokes of his still-life paintings and portraits are sprinkled with same love for life, equally full of light in terms of mood, sometimes pacifically calm, and sometimes bright and playful.



# AYLAL HEYDAROVA



OLD TOWN, BAKU

Born and raised in Azerbaijan and strongly influenced by cultural roots. I have a global vision of the world guided by the cosmos of my sensitivity towards nature, culture and human values. In my art I deliver an abstract conceptualisation of reality that aims to connect people through the colours, techniques and emotions I deliver in my artwork. I constantly strive to reinvent the way I create artwork, so that the boundaries of established laws are trialed and given a new meaning and perspective.

Aylal Heydarova (b. 1990, Baku, Azerbaijan) is an emerging Azerbaijani painter whose works span across a variety of artistic styles and creative techniques including pointillism, modernism and abstract.

Strongly influenced by her family roots and the vibrant culture of Azerbaijan, Aylal began painting from a very young age in her father's workshop and has since led an invigorating career creating world-class artwork and showcasing them in international galleries, exhibitions, biennales, and art competitions.

With her distinct individualistic approach, Aylal's paintings are highly appreciated by her viewers, who are usually overwhelmed by the brightness and combination of colour, clear composition, and beautiful artificiality. Looking at her work we are often met with a gentle breeze, where an optical effect comes into fruition, and we see an exact depiction of reality appear before our eyes.

Her creativity lies in parallel with a global vision of the cosmos, combining elements of nature, the culture of her homeland, and the universal values of human beings – all these deep concepts flow through together to deliver an abstract conceptualisation of reality that aims to connect people through the colours, techniques, and emotions she portrays in her artwork.

It is rare that we see such boldness and purity in one's art. The beauty in her creativity lies within the fact that her art is not bound by any rules – its irreplaceable. It was created by a unique and unrepeatable soul, who strives to reinvent the way art is created, so that the boundaries of established laws are trailed and given a new meaning and perspective.



