

ARTIT

MAGAZINE

ISSUE NO. 5
CHRISTMAS EDITION, 2018

CELEBRATING CREATIVITY WITH THE TOP
ENTRIES FROM THE CONTEST "MY STORY"



WARREN KING
CACTUS, 2018



KAB GALLERY
COLLECTABLE ART SPECIALISTS

WINNERS

THANK YOU BEAUTIFUL PEOPLE!

Aaron Salm	Géraldine Prompt	Margot de Korte	Samantha de Santoa
Andrea Colosio	Ginny McDermott	Meg Forsyth	Sarah Sedwick
Andrew Blair	Ilya Shkipin	Naiara Zalbidea Merino	Shelley Hakonson
Anke Truijen	Ivana Minafra	Nasos Karabelas	Shriya Gambhir
Anna Sadzik	Jessica Alazraki	Natalia Kisielewicz Rex	Stacy Gibboni
Anna Sudbina	Jessica Estrada	Pao-Leng Kung	Tanja Margetts
Anna Wilhelmsson	Jin Bo	Patrick Call	Tony Simpson
Beverley Mason	Joan Lalucat Vehil	Pava Wulfert	Verena Herrlinger
Catrin Welz-Stein	Juan Rafael Castaño Adame	Rhed Fawell	Wanda Fraga Sánchez de la Campa
Chiwu	Kate J Knowles	Rie Froehlich	Warren King
Colt Seager	Kimberly Harper	Riley Theodore	Yaroslav Leonets
Courtney Mizfit	Kyle Goderwis	Rocio Romero	Yu lim Lee
Elisabetta Dal Ben	Laura Thomas	Sally West	Zach Mendoza
Genavieve Gilbert	Luci Sterre Naber	Sam Mathers	

EDITORIAL

“Art is the highest expression of the human spirit.”
Joyce Carol Oates

Artists express themselves beyond words. They confidently blossom ideas to mellifluously draw emotions on blanc spaces and white canvases. They feel deep and aim high. We created this magazine to discover the underlying drive that inspires, spikes and sustains your own creativity. This magazine is the means to introduce your work to the world, make it shine by creating, by doing what you love and by revealing who you are. As you read it, take your time to truly feel the story of these artists who took the time to share a piece of themselves via their creations. Inform your creativity and get inspired by those of others.

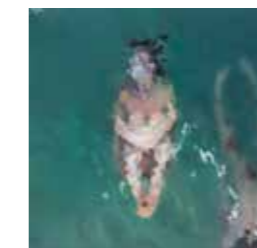
Above all, enjoy it; Because thats what art is for; to create, to share, to discover and learn. It is about showing who you are in the way that best captures your story, and about discovering others through their relentless creativity.

DANAI PAPADIMITRIOU TORRENS, FOUNDER AND CEO AT ARTIT

HIGHLIGHTS



YAROSLAV
LEONETS
WAY OF LIFE
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S.X. N.15
P. 17



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NIGHT'S
DREAM
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LOVE
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YAROSLAV LEONETS

CHILDREN PLAYING FOOTBALL, 2016

40 x 50 cm

‘IT’S NO SECRET THAT FOOTBALL HAS RECEIVED ITS FAIR SHARE OF NEGATIVE PUBLICITY. THERE HAS BEEN A HEAVY PUSH TO INFORM CURRENT AND PROSPECTIVE PLAYERS ABOUT THE DANGERS OF THE SPORT, NOTABLY HEAD TRAUMA. BUT DESPITE THE OBVIOUS INJURY RISKS, I BELIEVE FOOTBALL REMAINS ONE OF THE MOST REWARDING SPORTS A CHILD CAN PLAY. ASK ANY FORMER PLAYER WHO HAS BEEN FORTUNATE ENOUGH TO AVOID SERIOUS INJURIES—AND EVEN SOME WHO HAVE SUFFERED THEIR FAIR SHARE—AND YOU’LL OFTEN HEAR PRAISE ABOUT THEIR TIME ON THE GRIDIRON.’

#MYSTORY - YAROSLAV LEONETS



YAROSLAV LEONETS

WAY OF LIFE, 2016

36 x 70 CM

'ROAD - IN EACH OF US.
THE ROAD OF LIFE.'

#MYSTORY - YAROSLAV LEONETS





JESSICA ESTRADA
LA MAMA Y SUS HIJAS, MOTHER AND
HER DAUGHTERS, 2018
32 x 38 CM

'I WANTED TO PAINT A PICTURE AS HOMAGE TO MY MOM. SHE ALONG WITH MY FATHER RAISED US, 4 GIRLS, 2 OF WHICH ARE TWINS. MY MOTHER SACRIFICED SO MUCH MORE TO RAISE US THOUGH. SHE LEFT HER FAMILY BACK IN MEXICO, HER FRIENDS, HER FREEDOMS, TIME TO HER SELF ETC. NOW AS A MOTHER I SEE THE TOLL THESE SACRIFICES CAN TAKE ON SOMEONE. GROWING UP I WATCHED MY MOTHER PAINT CERAMICS, AND WOOD CRAFTS. SHE HELPED US DRAW OUR SCHOOL POSTERS. WITHOUT REALIZING IT, SHE INSPIRED ME TO PAINT AND DRAW. *IN MY EYES SHE IS A SAINT.* SHE IS MY SAINT WHO HAS PASSED DOWN HER TALENT TO ME AND I AM SUCH A HAPPY PERSON FOR IT.'

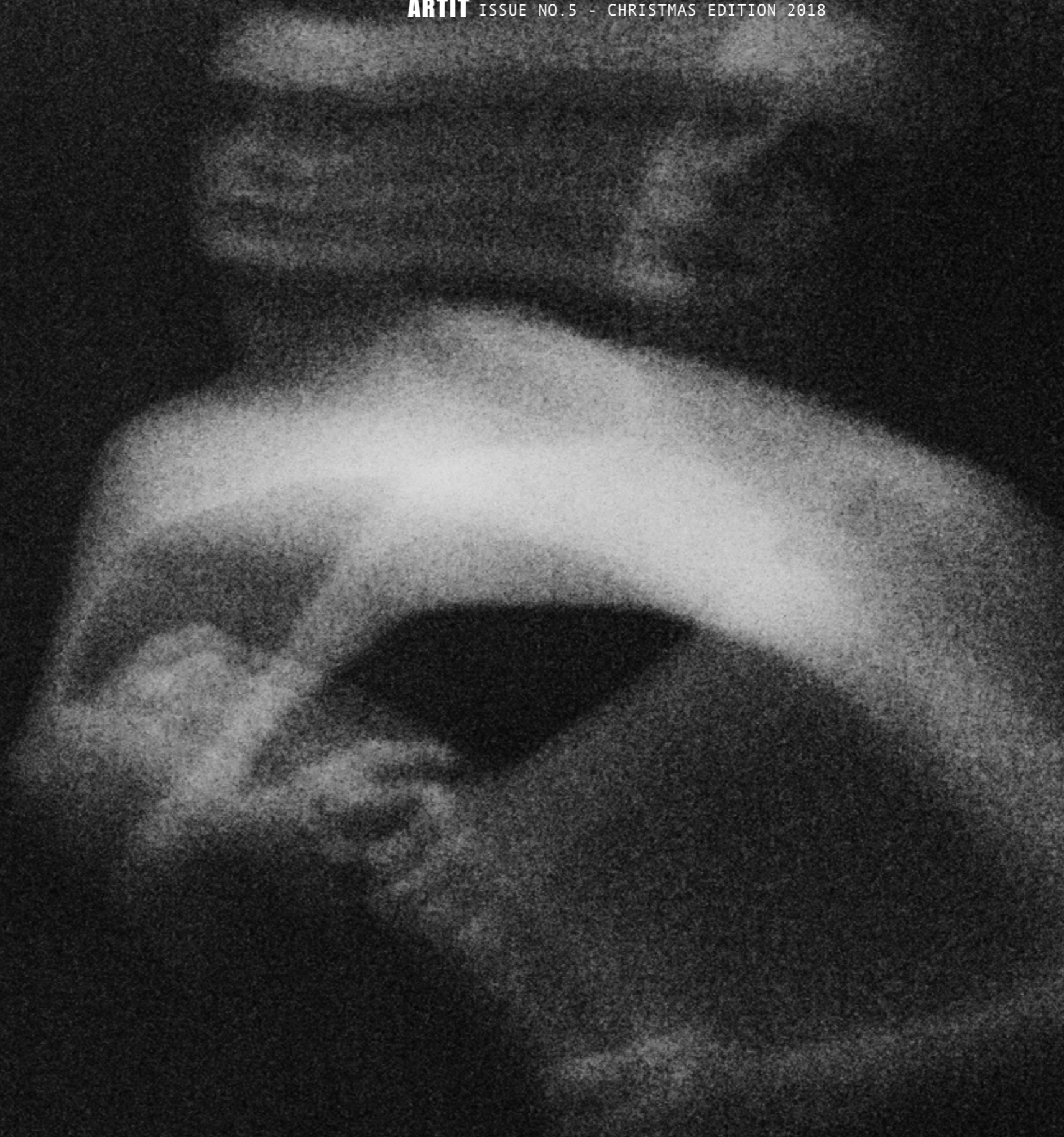
#MYSTORY - JESSICA ESTRADA

JESSICA ALAZRAKI
THE BATHERS, 2018
153 x 183 CM
WWW.JESSICAALAZRAKIART.COM



“MY WORK IS NOT POLITICAL,
IT'S JUST A CELEBRATION
OF MY CULTURE”
#MYSTORY - JESSICA ALAZRAKI

NASOS KARABELAS
WOMAN #71, 2018
61 x 41 cm





HOW OKAY ARE WE WITH OURSELVES?

"CAN WE MAKE PEACE WITH OUR THOUGHTS AT NIGHT WHEN IT'S DARK, QUIET ?

CAN WE MOVE ON WITHOUT THE DESTRUCTION WE CAUSE IN SOLITARY?

THE KNOWN AND THE UNKNOWN PAIN. THE FEELING THAT WE EXPERIENCE.

CAN YOU FEEL THAT?

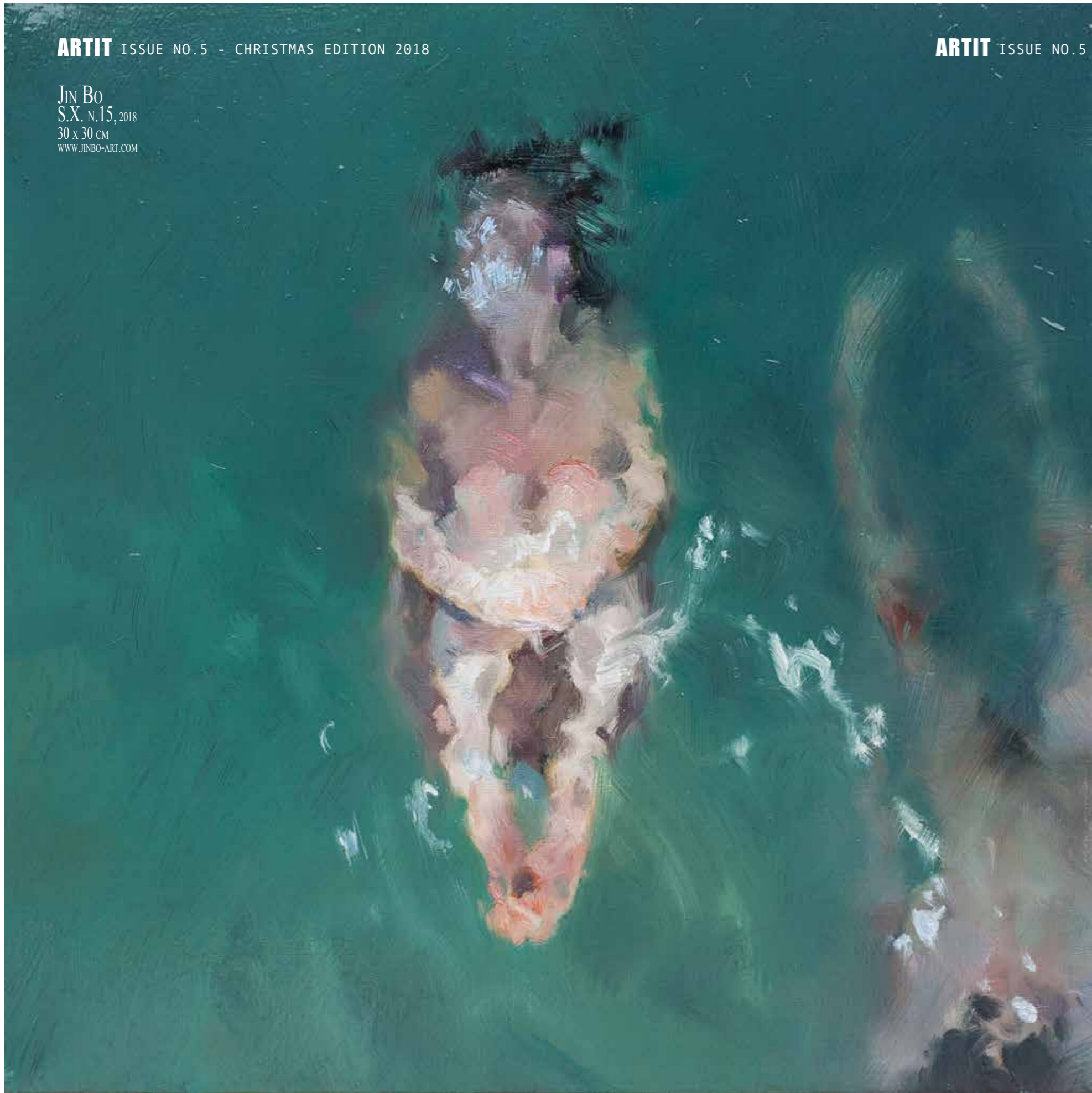
CAN YOU STAY WITHOUT SOMEONE TO HOLD ONTO?

THE THOUGHT OF NOT BEING COMFORTABLE WITH ONESELF AFTER THE DAY'S HUSTLE HAS ALWAYS INTRIGUED MY BRAIN CELLS.

HOW DOES ONE MAKE ANOTHER BEING THEIR VENTILATOR AND FORGETS TO ENJOY THE DARK WHERE THE MIND RESTS AND THE CREATIVITY FLOWS.

WE OFTEN LET THAT MOMENT FLY. THAT KILLS THE COLOR OF LIFE."

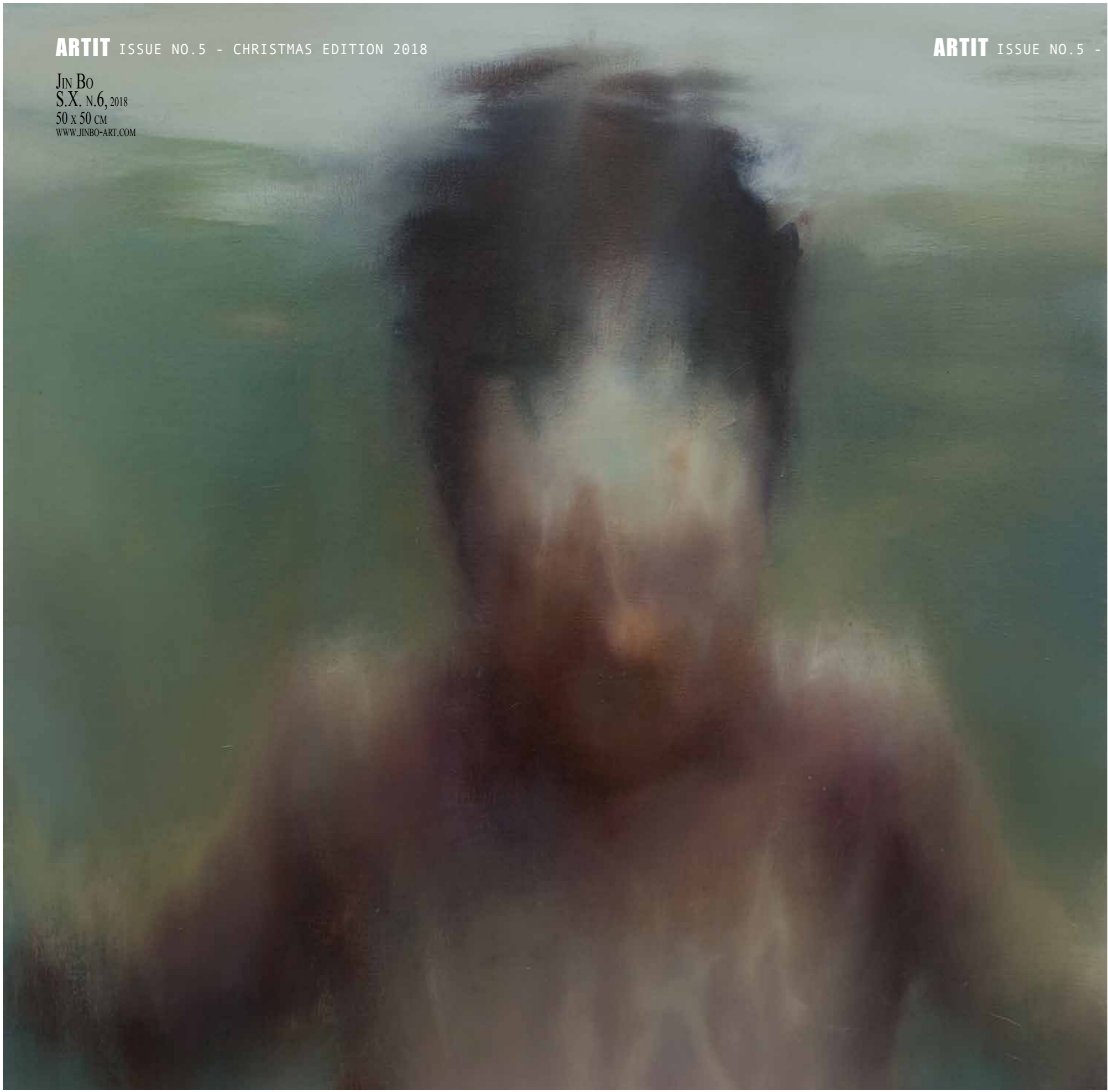
JIN BO
S.X. N.15, 2018
30 x 30 CM
WWW.JINBO-ART.COM



JIN BO
S.X. N.16, 2018
30 x 30 CM
WWW.JINBO-ART.COM



JIN BO
S.X. N.6, 2018
50 x 50 CM
WWW.JINBO-ART.COM



JIN BO
S.X. N.16, 2018
30 x 30 CM
WWW.JINBO-ART.COM



SALLY WEST
BEACH BONDI - PLEIN AIR, 2018



SW

SALLY WEST

25 WITH LIGHT NORTHEASTERLY WINDS - BEACH, 2018

150 x 90 cm



KERRY-ANNE BLANKET

"I HAD A CLEAR VISION FOR KAB GALLERY AND THAT WAS TO MAKE GREAT ART ACCESSIBLE TO A GLOBAL MARKET."

WITH A KEEN EYE FOR STYLE, COMPREHENSIVE ART MARKET KNOWLEDGE AND A LOVE OF ALL THINGS BEAUTIFUL, KERRY WORKS DIRECTLY WITH ARTISTS AND COLLECTORS ALIKE TO CURATE INTERESTING AND ECLECTIC EXHIBITIONS.

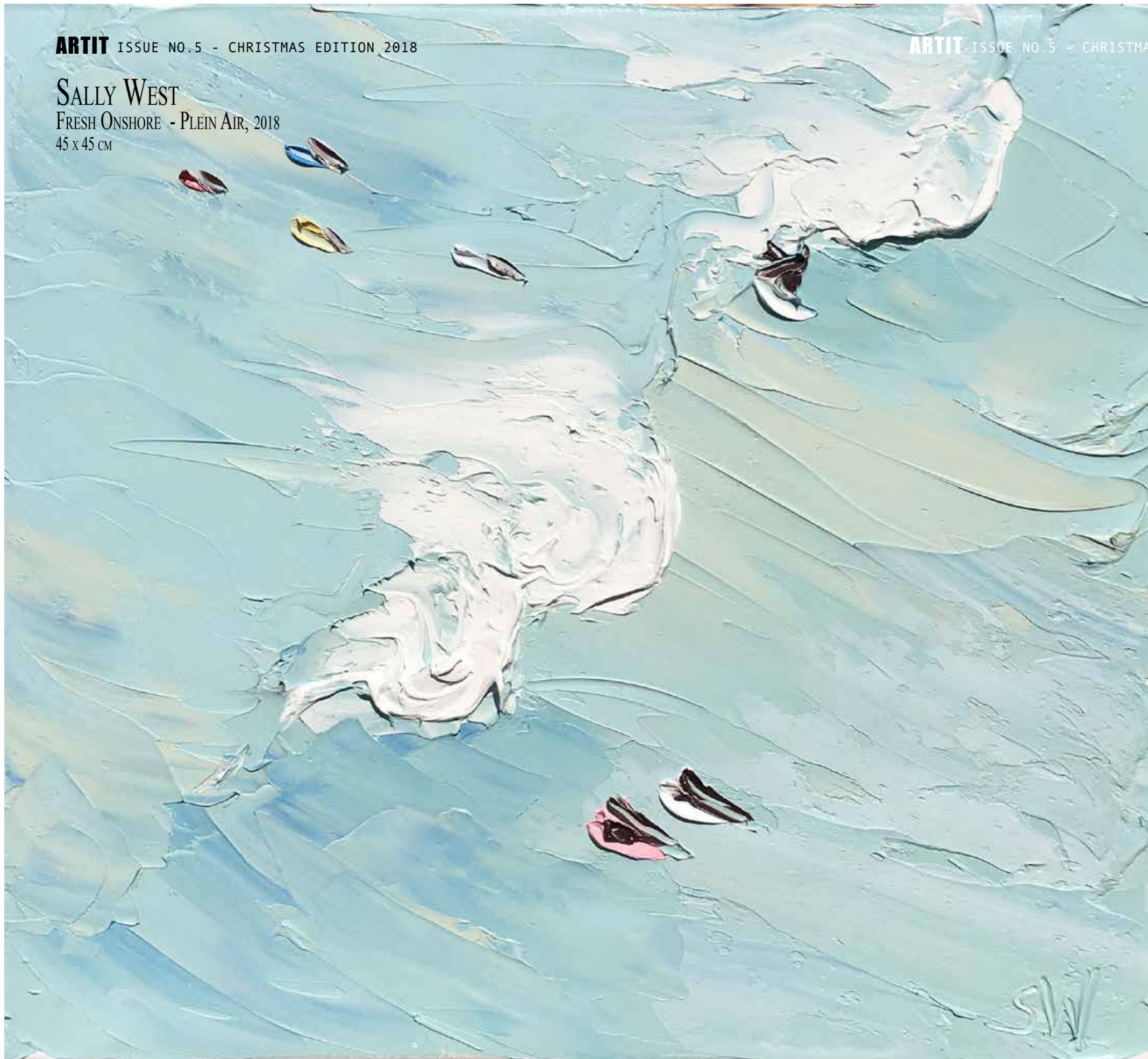
"AS DIRECTOR AND CURATOR OF KAB GALLERY (AUSTRALIA), I HAVE HAD THE PLEASURE OF WORKING WITH AUSTRALIA'S LEADING ARTISTS. SALLY WEST HAS BEEN PART OF KAB GALLERY SINCE THE BEGINNING AND I AM PROUD TO NOT ONLY REPRESENT HER ART BUT ALSO TAKE JOY IN THE FRIENDSHIP WE SHARE. I ADMIRE HER DEDICATION AND COMMITMENT TO HER ART PRACTICE AS WELL AS HER CONSTANT DRIVE TO CREATE SOMETHING NEW. SALLY REGULARLY VISITS AUSTRALIAN BEACHES TO PAINT EN PLEIN AIR (IN THE OUTDOORS ON LOCATION), AND THROUGHOUT HER ART CAREER SHE HAS WORKED TO PERFECT THE PROCESS. IT'S AN ARTFORM SHE IS CONSTANTLY FINE TUNING AS SHE ADAPTS TO EXCITING NEW COASTAL LOCATIONS, VIEWPOINTS AND WEATHER CONDITIONS.

THROUGHOUT LAST SUMMER I WAS FORTUNATE TO JOIN SALLY ON SOME OF HER BEACH PAINT-OUT DAYS. IT WAS AMAZING TO OBSERVE FIRST-HAND HER UNIQUE AND SPECIAL PAINTING TECHNIQUE AS WELL AS LEARN ALL ABOUT THE SIGNIFICANT PLANNING WORK INVOLVED IN PREPARING, RESEARCHING AND FACILITATING AN EN PLEIN AIR CREATION! IN THE EARLY DAYS OF THE BEACH SERIES, HER EYES AND EASEL WERE FOCUSED AT THE ICONIC FRESHWATER BEACH (COLLOQUIALLY REFERRED TO AS "FRESHY"). A WELL-KNOWN COAST FOR ITS GREAT WAVES AND WHITE SANDY SHORE, THIS BEACH IS LOCATED IN SYDNEY'S NORTHERN BEACHES AREA ON THE EAST COAST OF NEW SOUTH WALES. FRESHY IS ALSO A SPECIAL LOCATION FOR SALLY PERSONALLY, AS PAST GENERATIONS OF HER FAMILY HAVE VISITED BEAUTIFUL FRESHWATER BEACH THROUGHOUT THEIR LIVES. WHILE THIS WAS A GREAT LOCATION FOR SEVERAL SUMMERS, SALLY HAS BEEN HEADING TO VARIOUS OTHER EXCITING BEACHES TO FURTHER DEVELOP THE BEACH SERIES.

IT WASN'T AN EASY TASK TO JOIN SALLY WEST ON HER PAINTING DAYS, IN FACT IT WAS AMAZING TO LEARN HOW EACH DAY WAS A CAREFULLY PLANNED AND ORGANISED WELL IN ADVANCE. AFTER ALL THE PLANNING IT COULD ONLY BE CONFIRMED IN THE EARLY MORNING DEPENDING ON THE FINAL WEATHER REPORTS. WIND, TIDES, MIDDAY TEMPERATURE HIGHS AND AFTERNOON LOWS ALL CAME INTO CONSIDERATION BEFORE WE EVEN PICKED UP THE CAR KEYS. ONE DAY WE ALMOST CANCELLED DUE TO A POTENTIAL RAIN FORECAST BUT DECIDED TO RISK IT IN THE END – JUST AS WELL BECAUSE NOT A SINGLE DROP FELL AND CONDITIONS WERE PERFECT! IN ADDITION TO THESE WEATHER CONCERNS THERE ARE ACCESSIBILITY, SAFETY AND OF COURSE VIEWPOINT ISSUES TO CONSIDER.

THE VERY BASIS OF THE GENERAL COMPOSITION IS ESTABLISHED BY THE SHORELINES, PERSPECTIVE, THE TIDAL POSITIONING OF THE SURFERS IN THE WAVES AND SWIMMERS ENJOYING THE BEACH BETWEEN THE ICONIC AUSTRALIAN SURF LIFE SAVING FLAGS AND PATROL. THEN THERE IS THE ORGANIC ELEMENTS BASED ON THE CLUSTERS OF SUNBAKING BEACHGOERS, SWIMMERS AND WATER SWELLS AND CURRENTS. IT'S MIND BOGGLING TO IMAGINE HOW SALLY WEST PLANS OUT COMMISSION PAINTINGS WITH ALL OF THESE CRUCIAL ELEMENTS TO CONSIDER!

SALLY WEST
FRESH ONSHORE - PLEIN AIR, 2018
 45 x 45 CM



ALONGSIDE THE ENVIRONMENTAL CONCERNS WHEN PREPARING TO PAINT EN PLEIN AIR, THERE IS THE FACT THAT SALLY NEEDS EVERYTHING AN ARTIST WOULD TYPICALLY HAVE AT HAND IN THEIR STUDIO READY AND AVAILABLE FOR HER TO USE ON-SITE. THE CAREFULLY CONSIDERED KIT OF ART ESSENTIALS NEATLY AND SYSTEMATICALLY PACKED INTO CASES AND BASKETS WITH HER EASEL, PALETTE KNIVES, FOLD UP TABLES, PALETTE, TROLLEY, BOTTLES OF WATER AND A PACKED LUNCH, CAMERA, 50+ UV SUNSCREEN SUPPLY, CLEANING MATERIALS AS WELL AS HER GIANT 1 METRE X 1.5 METRE CANVAS (WITH SEVERAL SMALLER ONES IN CASE WINDS WERE STRONGER THAN REPORTED) ALL READY STRETCHED AND PRIMED FOR LASHES OF HER OIL PAINT.

HER CLOTHES WERE CAREFULLY CONSIDERED TOO – FULLY COVERED IN TIGHTLY WOVEN COTTON (A HABIT LEARNED LIVING IN HARSH AUSTRALIAN RURAL CONDITIONS), HAT, SUNGLASSES, BOOTS FOR TREKKING THROUGH VARIOUS SCRUB AND TERRAIN FOR THE PERFECT BIRDS-EYE VIEWPOINT. ON ARRIVAL AT THE PLANNED VIEWPOINT IT WAS TIME TO SET-UP THE EASEL AND SECURE THE CANVAS (THERE COULD BE NOTHING WORSE THAN LOSING A CANVAS OVER THE CLIFF EDGE!) ONCE HER EQUIPMENT WAS SET UP SHE BEGAN MIXING THE PAINT SUPPLY INTO THE PERFECT HUE AND TONE. SHE IS A PERFECTIONIST AND CONSTANTLY LOOKS UP AT HER LANDSCAPE SUBJECT ENSURING THE COLOURS WERE TRUE AND CORRECT THROUGHOUT THE PROCESS. FINALLY THE FIRST STROKE IS SMEARED ACROSS THE CANVAS FORMING WHAT WOULD BE THE SHORELINE EDGE OF SAND.

EACH TIME I WATCHED SALLY WEST WORK THIS WAS HER FIRST STEP. IT WAS COMPLETELY OBVIOUS THAT WITH ALL OF HER YEARS OF EXPERIENCE AS A PLEIN AIR TRADITIONALIST, SHE HAS MANAGED TO TRAIN HERSELF TO WORK WITH COMPLETE FOCUS AND CONFIDENCE. HER BASE COLOUR BLOCKED ACROSS THE CANVAS SET THE PERSPECTIVE AND AMBIANCE OF THE PAINTED SCENE, BUT THE PAINTING REALLY TOOK SHAPE MUCH LATER IN THE DAY. WITH SEVERAL MORE LAYERS OF THICK OIL PAINT USING A DIFFICULT AND SKILLED METHOD OF WET-ON-WET LAYERED PAINTING THE LANDSCAPE APPEARED WITH DETAIL. IT WAS SO SPECIFIC TO WHAT WAS BEFORE US IN THE LANDSCAPE, I COULD MATCH EACH SUNBAKER ON THE SAND TO HERS IN CANVAS SO CLEARLY. I ALMOST WISHED I WAS OUT THERE ON THE SAND BEING IMMORTALISED WITHIN THIS UNIQUE AND CAPTIVE ARTWORK! SALLY WORKED TIRELESSLY TO COMPLETE THE PAINTINGS IN EACH SITTING AND DIDN'T PAUSE AT ALL THROUGHOUT THE DAY. COMPLETION WAS VITAL!

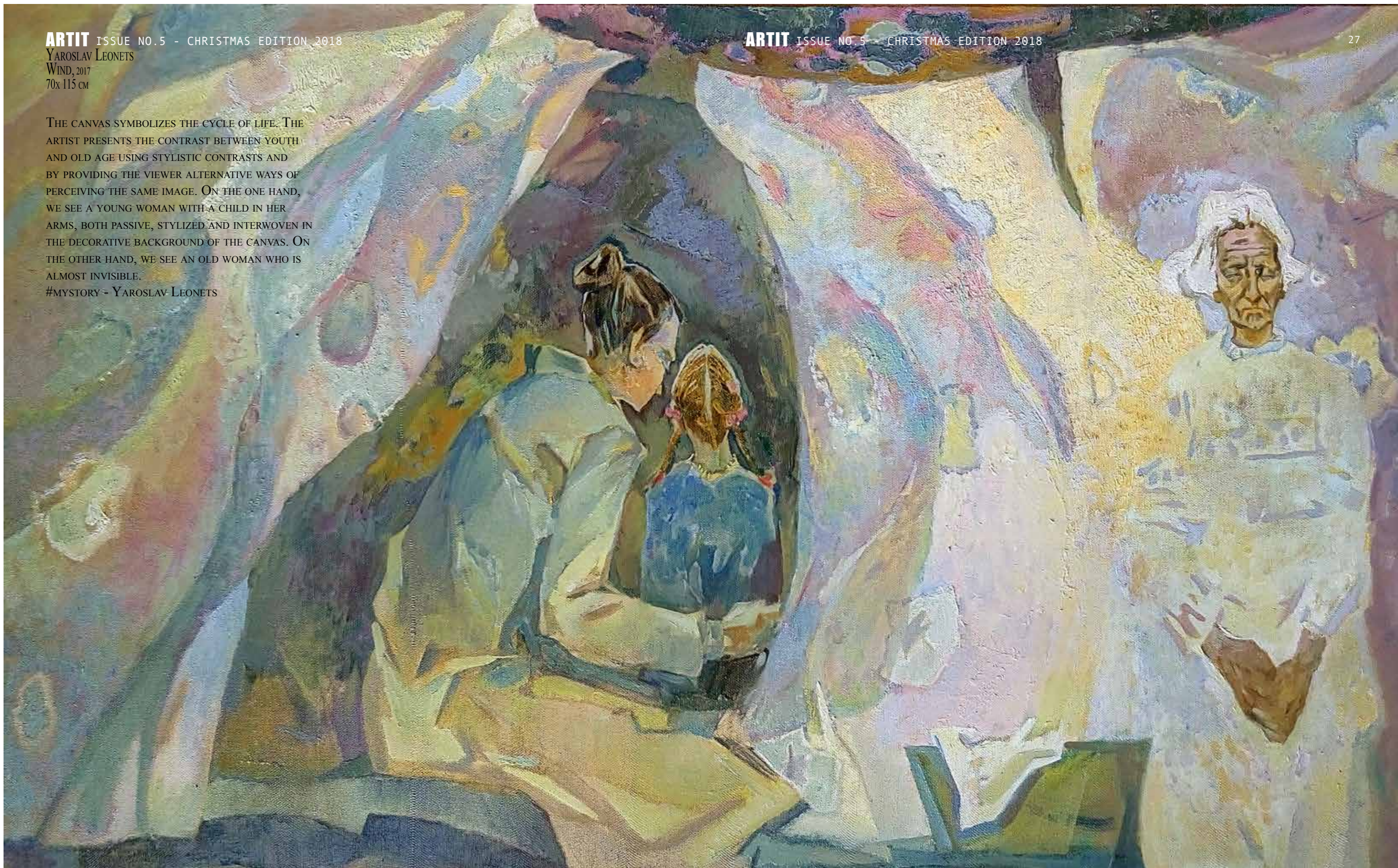
IT WAS A TREAT TO WATCH THE PAINTING TAKE SHAPE THROUGHOUT THE DAY – FROM THE INITIAL COLOUR BLOCKED AREA OF SAND AND WATER TO THE FINAL SW BEING ETCHED INTO THE LOWER RIGHT HAND CORNER OF THE CANVAS PAINT. YOU CAN ADMIRE HER REPRESENTATIONS OF THE WAVES BREAKING ON A BEACH, PUSHING WATER TOWARDS THE SHORELINE. YOU CAN ALSO SEE THE WAY THAT THE WATER REACHES THE SHORE AND FINDS A WAY BACK OUT TO SEA FLOWING DOWNWARDS INTO DEEPER CHANNELS IN THE SURF ZONE. THESE REPRESENTATIONS APPEAR ABSTRACT UP CLOSE BUT FROM AFAR THE WATER PATHS BECOME CLEAR. FOR THIS SERIES, SALLY WEST HAS PAINTED BEACH STUDIES IN VARIOUS SIZES, EACH PRESENTING A SECTION OF THE AERIAL VIEW. CANVAS SIZES RANGE FROM 25x25CM MINIATURES TO OVERSIZED 150x150CM PIECES. ALL THE STUDIES CAN BE DISPLAYED BEAUTIFULLY AS SINGLE PIECES OR GROUPED TOGETHER FOR A CLUSTER HANG.”

#MYSTORY - FROM KERRY ANNE BLANKET
 TO SALLY WEST

YAROSLAV LEONETS
WIND, 2017
70x 115 cm

THE CANVAS SYMBOLIZES THE CYCLE OF LIFE. THE ARTIST PRESENTS THE CONTRAST BETWEEN YOUTH AND OLD AGE USING STYLISTIC CONTRASTS AND BY PROVIDING THE VIEWER ALTERNATIVE WAYS OF PERCEIVING THE SAME IMAGE. ON THE ONE HAND, WE SEE A YOUNG WOMAN WITH A CHILD IN HER ARMS, BOTH PASSIVE, STYLIZED AND INTERWOVEN IN THE DECORATIVE BACKGROUND OF THE CANVAS. ON THE OTHER HAND, WE SEE AN OLD WOMAN WHO IS ALMOST INVISIBLE.

#MYSTORY - YAROSLAV LEONETS



SARAH SEDWICK
WHITE HYDRANGEAS, 2018
16 x 16 CM
WWW.SARAHSEDWICK.COM



KATE J KNOWLES
SUN DAYS, 2018
25 X 35 CM
WWW.KATEJKNOWLESARTIST.COM

THIS IS MY MOTHER'S CHINA TEA SET. SHE DIED IN SEPTEMBER, 2000. EVERY SUNDAY OUR LARGE BUSY FAMILY WOULD GATHER AND WE WOULD GATHER TO HAVE TEA USING THESE CUPS AND SAUCERS. DESPITE TREPIDATION AND BEING USED ACROSS GENERATION, THEY SURVIVED TO PROVIDE US WITH THE BEST TEA SESSIONS AND MOST CHERISHED MEMORIES.
#MYSTORY
KATE J KNOWLES



SARAH SEDWICK
PURPLE COIL, 2018
12 x 12 CM
WWW.SARAHSEDWICK.COM



“I PAINT FOR THE SOLE PURPOSE OF MAGNIFYING THE PRIVILEGE OF BEING ALIVE.”

‘IN MY STILL LIFE PAINTING, I INTERPRET WHAT I SEE THROUGH DIRECT OBSERVATION, DAY AFTER DAY, TO CREATE THE MOST PRECISE REPRESENTATION OF REALITY. I AM FASCINATED BY COLOR, AND THAT IS WHERE I ALWAYS BEGIN. I OBSERVE THE COLORS AND THE VARIATIONS OF LIGHT AND I COMBINE THEM TO CREATE MY STILL LIFE PAINTINGS.’
#MYSTORY - SARAH SEDWICK

AARON SALM
BEFORE THE SCHOOLBUS COMES, 2018
120 x 130 CM
WWW.AARONSALM.COM



MY PAINTINGS REFLECT ON THE THEME OF NOSTALGIA AND ARE BASED ON MY EXPERIENCE GROWING UP IN THE NORTHEAST UNITED STATES. THE IMAGES DEPICT OBJECTS MEANT TO CONJURE A MYTHOLOGICAL REPRESENTATION OF THE AMERICAN DREAM. THE SCENES PORTRAYED IN THE WORKS ARE ALLEGORIES FROM SPECIFIC MEMORIES AND EXAGGERATED TO A POINT OF ABSURDITY WHERE THEIR ACCURACY IS CALLED INTO QUESTION. THE ABSENCE OF HUMAN FIGURES ADDS A FORENSIC ELEMENT TO THE WORK. THE OBJECTS ARE MEANT TO TELL STORIES ABOUT ABSENT PERSON(S). I AM INTERESTED IN HOW THE OBJECTS WE ENCOUNTER ON A DAY TO DAY BASIS SHAPE THE LIVES WE LEAD.

#MYSTORY - AARON SALM

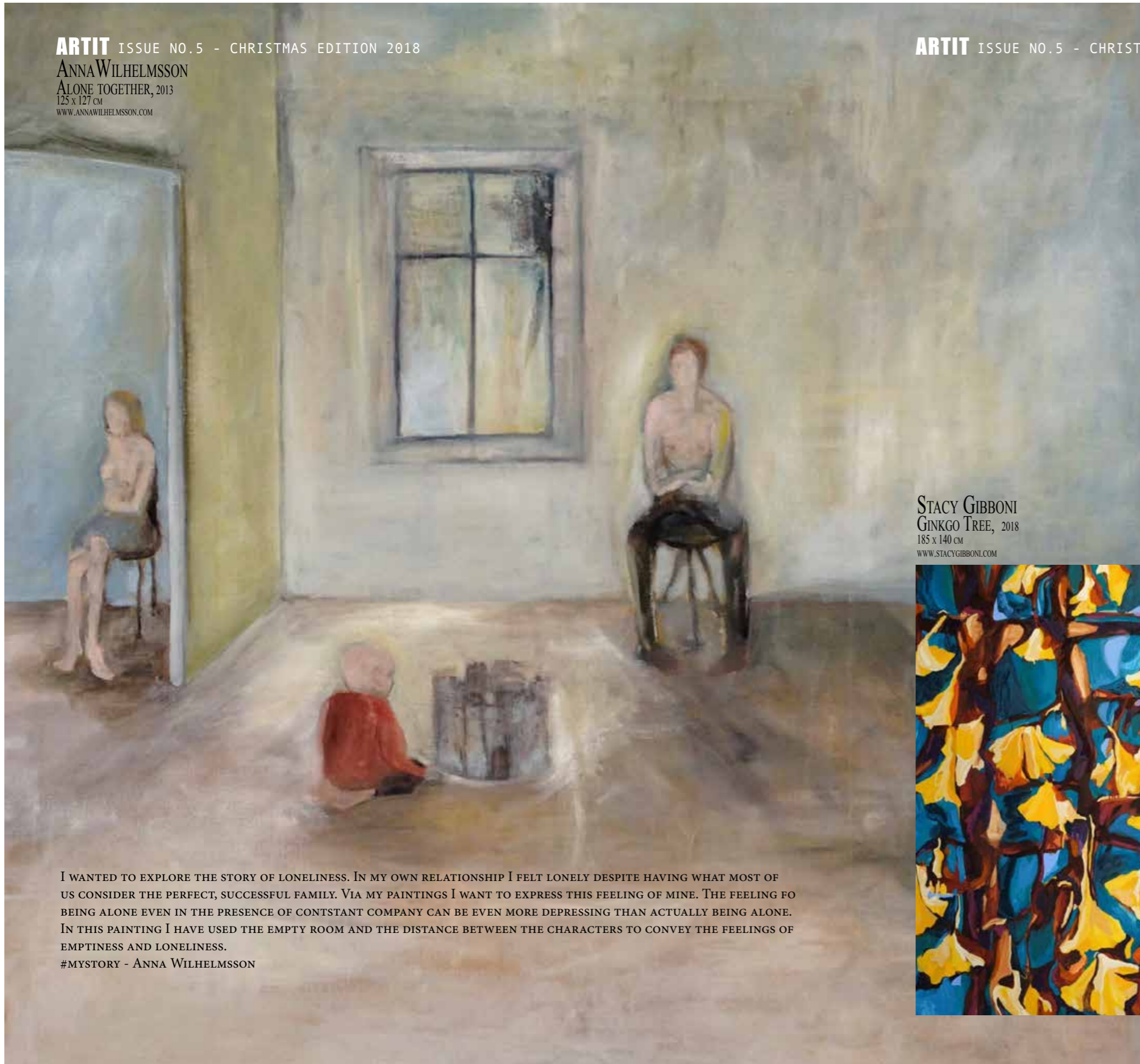
LAURA THOMAS
HUMBLE TEXTURES, 2018
12 x 8 CM
WWW.LAURATHOMASART.CO.UK



AARON SALM
HEAT LAMPS, 2018
120 x 130 CM
WWW.AARONSALM.COM



ANNA WILHELMSSON
ALONE TOGETHER, 2013
125 x 127 CM
WWW.ANNAWILHELMSSON.COM



I WANTED TO EXPLORE THE STORY OF LONELINESS. IN MY OWN RELATIONSHIP I FELT LONELY DESPITE HAVING WHAT MOST OF US CONSIDER THE PERFECT, SUCCESSFUL FAMILY. VIA MY PAINTINGS I WANT TO EXPRESS THIS FEELING OF MINE. THE FEELING OF BEING ALONE EVEN IN THE PRESENCE OF CONSTANT COMPANY CAN BE EVEN MORE DEPRESSING THAN ACTUALLY BEING ALONE. IN THIS PAINTING I HAVE USED THE EMPTY ROOM AND THE DISTANCE BETWEEN THE CHARACTERS TO CONVEY THE FEELINGS OF EMPTINESS AND LONELINESS.

#MYSTORY - ANNA WILHELMSSON

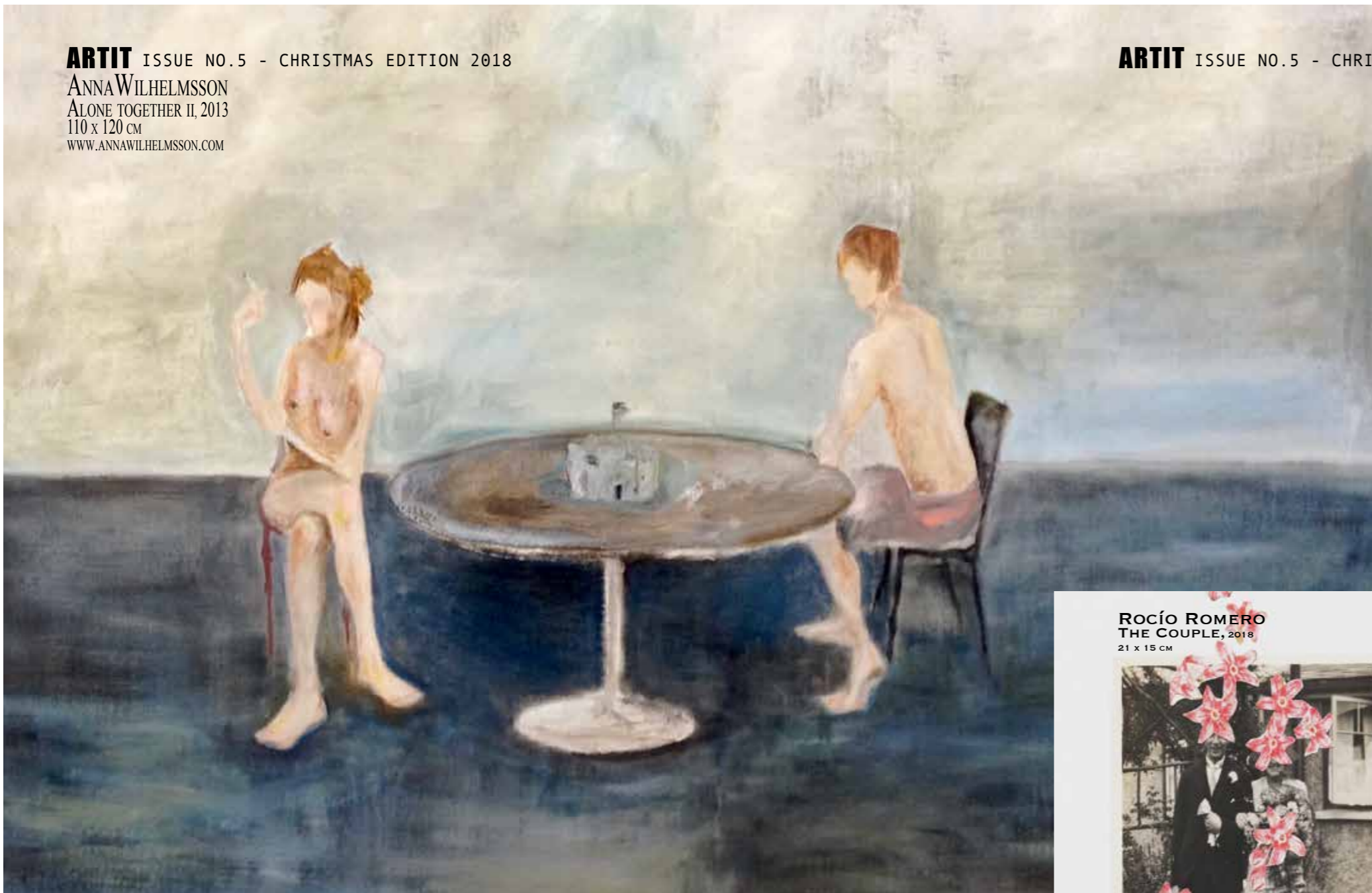
STACY GIBBONI
GINKGO TREE, 2018
185 x 140 CM
WWW.STACYGIBBONI.COM



LUCI STERRE NABER
FLOWERBOMB, 2018
24 x 30 CM
WWW.LUCISTERRE.COM



ANNA WILHELMSSON
ALONE TOGETHER II, 2013
110 x 120 cm
WWW.ANNAWILHELMSSON.COM



RIE FROELICH
SLIMY GEL OVER HER HEAD, 2018
9 x 12 cm



RIE FROELICH
THE BOY WHO CRIED WOLF, 2018
18 x 24 cm



ROCÍO ROMERO
THE COUPLE, 2018
21 x 15 cm

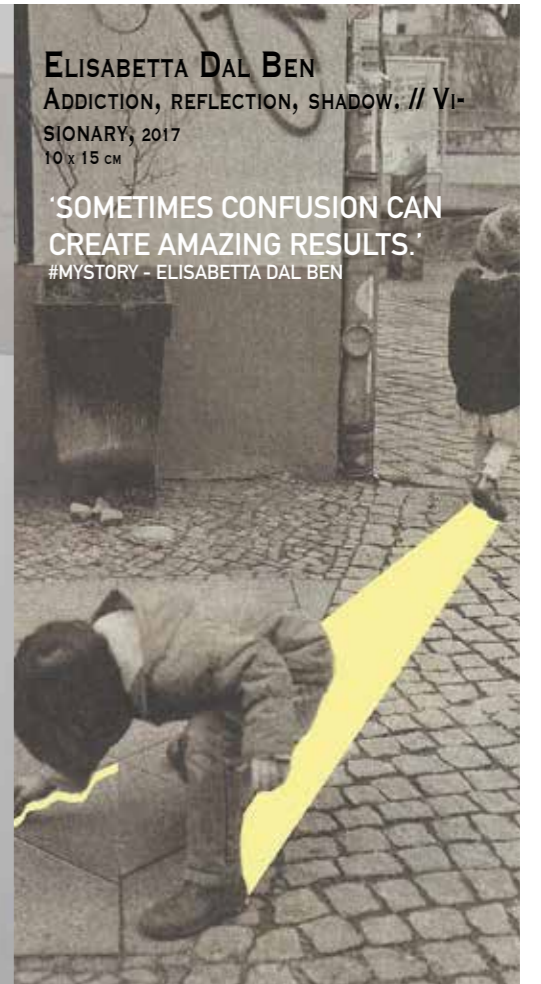


ANKE TRUIJEN
THE OTHER HALF, 2018
21 x 30 cm



ELISABETTA DAL BEN
ADDICTION, REFLECTION, SHADOW: // VI-
SIONARY, 2017
10 x 15 cm

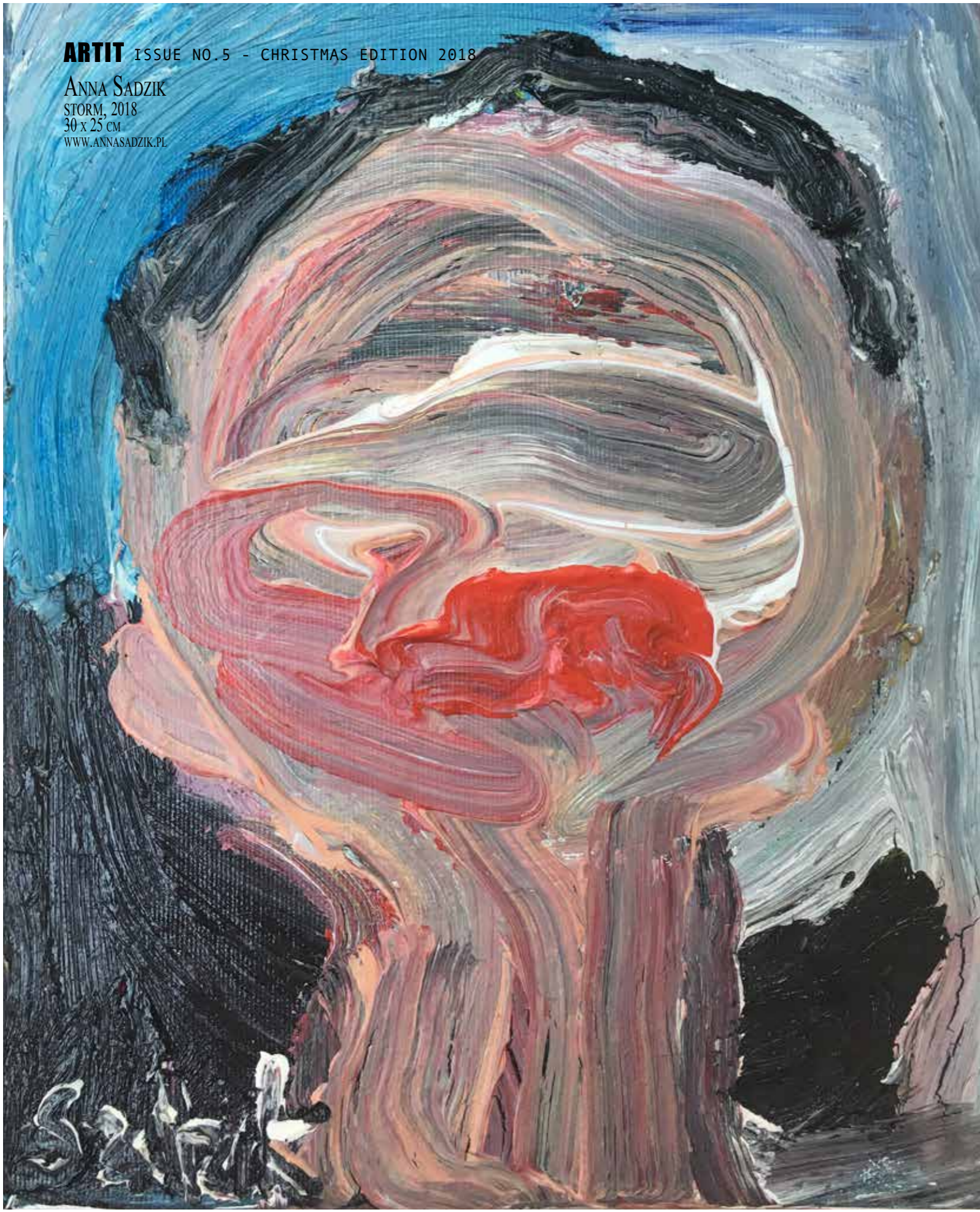
'SOMETIMES CONFUSION CAN
CREATE AMAZING RESULTS.'
#MYSTORY - ELISABETTA DAL BEN



TANJA MARGETTS
DARRYL INJURY, 2018
76 x 91 cm



ANNA SADZIK
STORM, 2018
30 x 25 cm
WWW.ANNASADZIK.PL

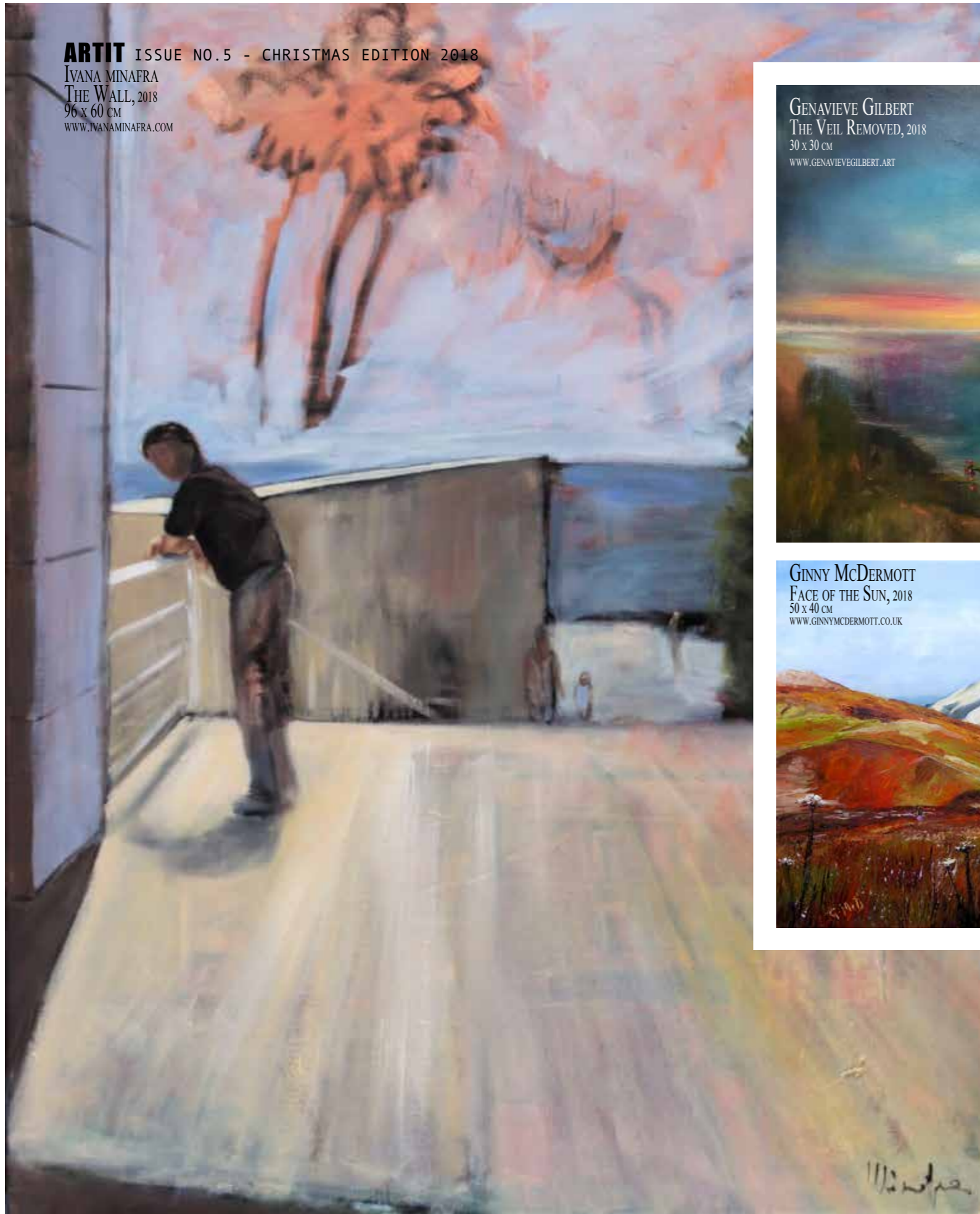


JOAN LALUCAT VEHL
THE TRIAL, 2016
61 x 50 cm
WWW.JOANLALUCAT.COM

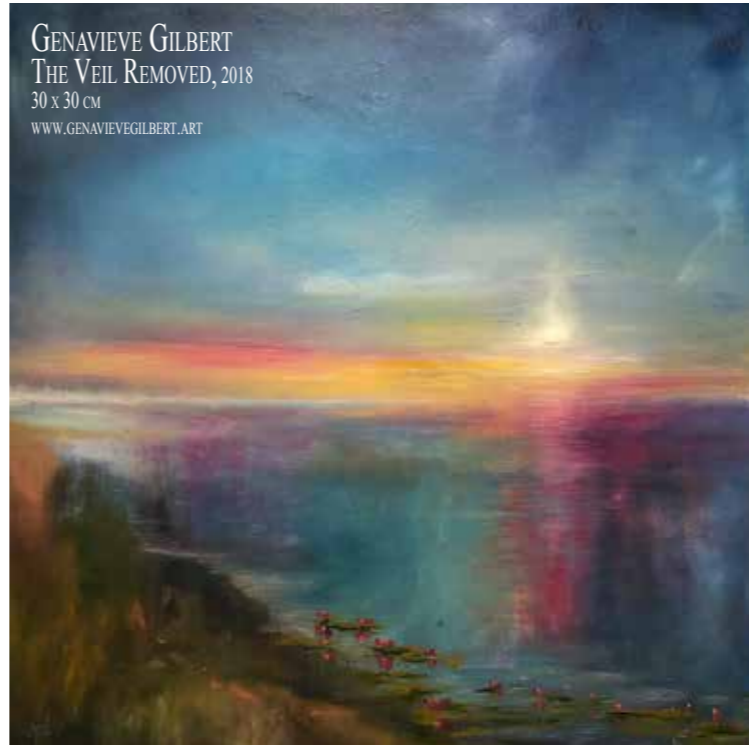


THIS PIECE IS CALLED "THE TRIAL" WAS ONE OF THE FIRST PAINTINGS WHERE MY CONCERNS BEGAN TO APPEAR. CONCERNS ABOUT OUR CONDITION, OUR ACTIONS AND OUR PURPOSES. WITH A STRONG INFLUENCE OF FRANCIS BACON, I BEGAN TO PAINT WITH MIXED MEDIA AND TO REALIZE THAT THE PAINTING WAS A PROCESS OF UNDERSTANDING THE SELF AND THE WORLD AROUND US"
#MYSTORY - JOAN LALUCAT VEHL

IVANA MINAFRA
THE WALL, 2018
96 x 60 CM
WWW.IVANAMINAFRA.COM



GENAVIEVE GILBERT
THE VEIL REMOVED, 2018
30 x 30 CM
WWW.GENAVIEVEGILBERT.ART



WE CAN GROW, MOVE AND CHANGE THROUGHOUT OUR LIVES FROM ONE LEVEL OF GLORY TO ANOTHER. I CONNECT DEEPLY TO THIS IDEA IN NATURE. WATCHING AS THINGS AROUND US GROW, MOVE, AND EXPAND THROUGH THEIR LIFE CYCLE. IT SEEMS TO POINT TO SOMETHING BEAUTIFUL AND DEEP. SOMETHING THAT BRINGS ME HOPE AND STRENGTH. THE GLORY WITH CREATION ALWAYS POINTS ME TO A SACRED PLACE THAT INSPIRES AND GROUNDS ME. IT'S MY DESIRE TO IMPART THAT HOPE IN ALL MY ART.
#MYSTORY - GENAVIEVE GILBERT

GINNY McDERMOTT
FACE OF THE SUN, 2018
50 x 40 CM
WWW.GINNYMCDERMOTT.CO.UK



THE FACE OF THIS PENNINE HILL (SHUTTLINGSLOE) CAUGHT MY EYE, RISING FROM THE WONDERFUL AUTUMNAL FOREGROUND, AS IT EMERGED FROM THE SHADOW OF A PASSING CLOUD. EVEN THE MOST COMMON, EVERYDAY THINGS AND SCENES AROUND US HAVE RECOGNISABLE BEAUTY IN THEM AND I SEE IT AS MY ROLE AS AN ARTIST TO CAPTURE AND COMMUNICATE THEIR VOICE OR THEIR MOMENT, WHETHER THAT BE COLOUR, FORM, FRAGILITY, FUN, SIZE, TEXTURE ETC.
#MYSTORY - GINNY McDERMOTT

VERENA HERRLINGER
WASSERSPIEL, 2018
80 x 120 CM



ANDREA COLOSIO
EASY TO FORGET, 2018
90 x 65 CM
WWW.GENAVIEVEGILBERT.ART



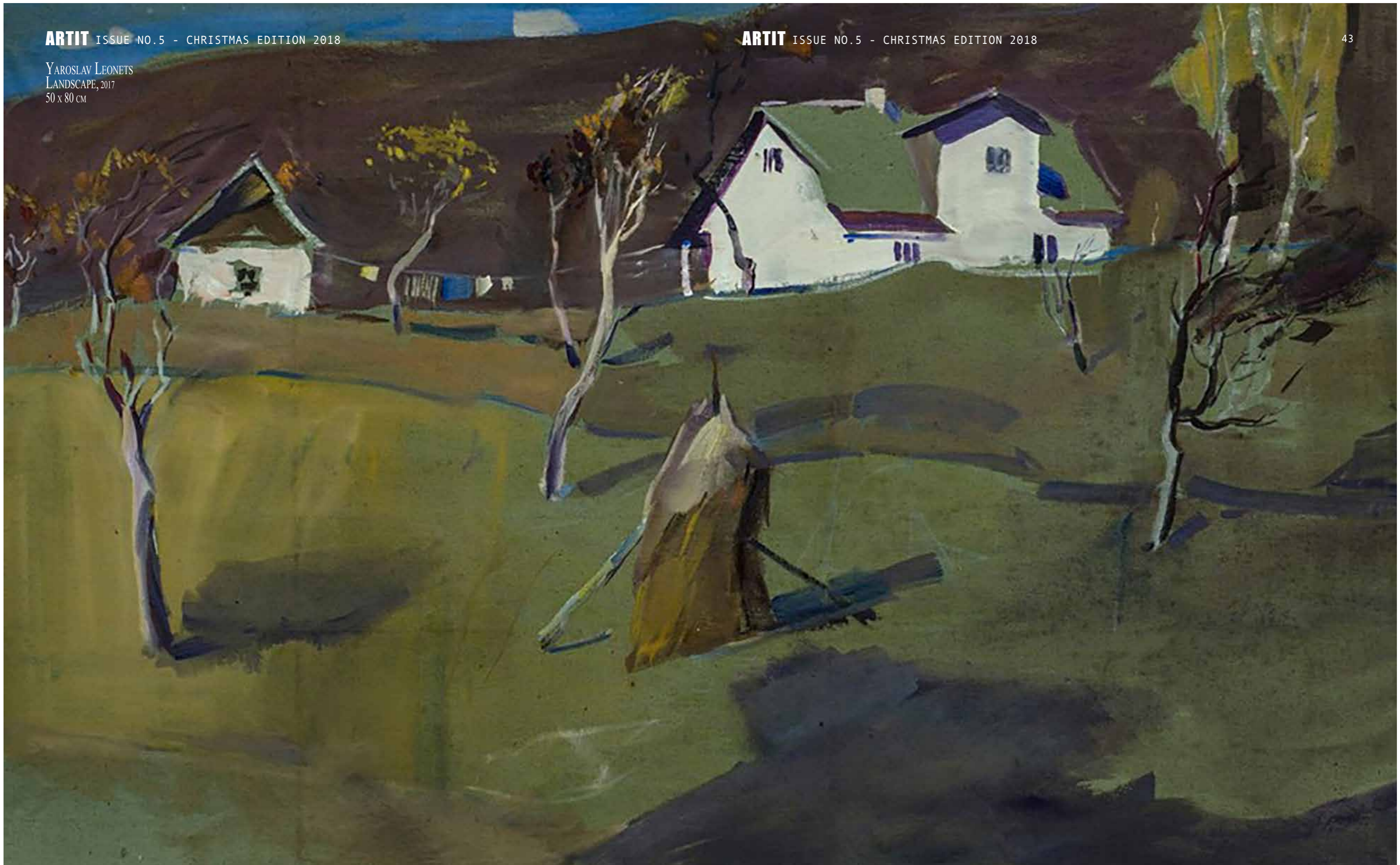
PATRICK CALL
"WAITING", 2017
46 x 91 CM

THE STORY BEHIND THIS ARTWORK COMES FROM BOTH MY STUDIES OF BUDDHISM AS WELL AS MY PRACTICE IN MY PERSONAL LIFE. I HAVE FOUND THROUGH THE YEARS THAT BUDDHISM AND THE MOST BASICS OF ITS PHILOSOPHY HAVE RESONATED DEEPLY WITH ME. I BEGAN MEDITATING YEARS AGO, AND HAVE TRAINED MY THOUGHTS OVER THE YEARS IN A WAY THAT HELPS ME DEAL WITH THE EGO, THE MIND, NEGATIVITY, AS WELL AS NEGATIVITY OF OTHERS. REALIZING THAT WE ARE TRULY THE CREATORS, AND WHERE WE ARE IN LIFE IS TRULY A DIRECT RESULT OF OUR THINKING AND ACTIONS.

#MYSTORY - PATRICK CALL



YAROSLAV LEONETS
LANDSCAPE, 2017
50 x 80 cm



ILYA SHKIPIN
THREE, 2018
36 x 36 CM
WWW.ILYASHKIPIN.COM

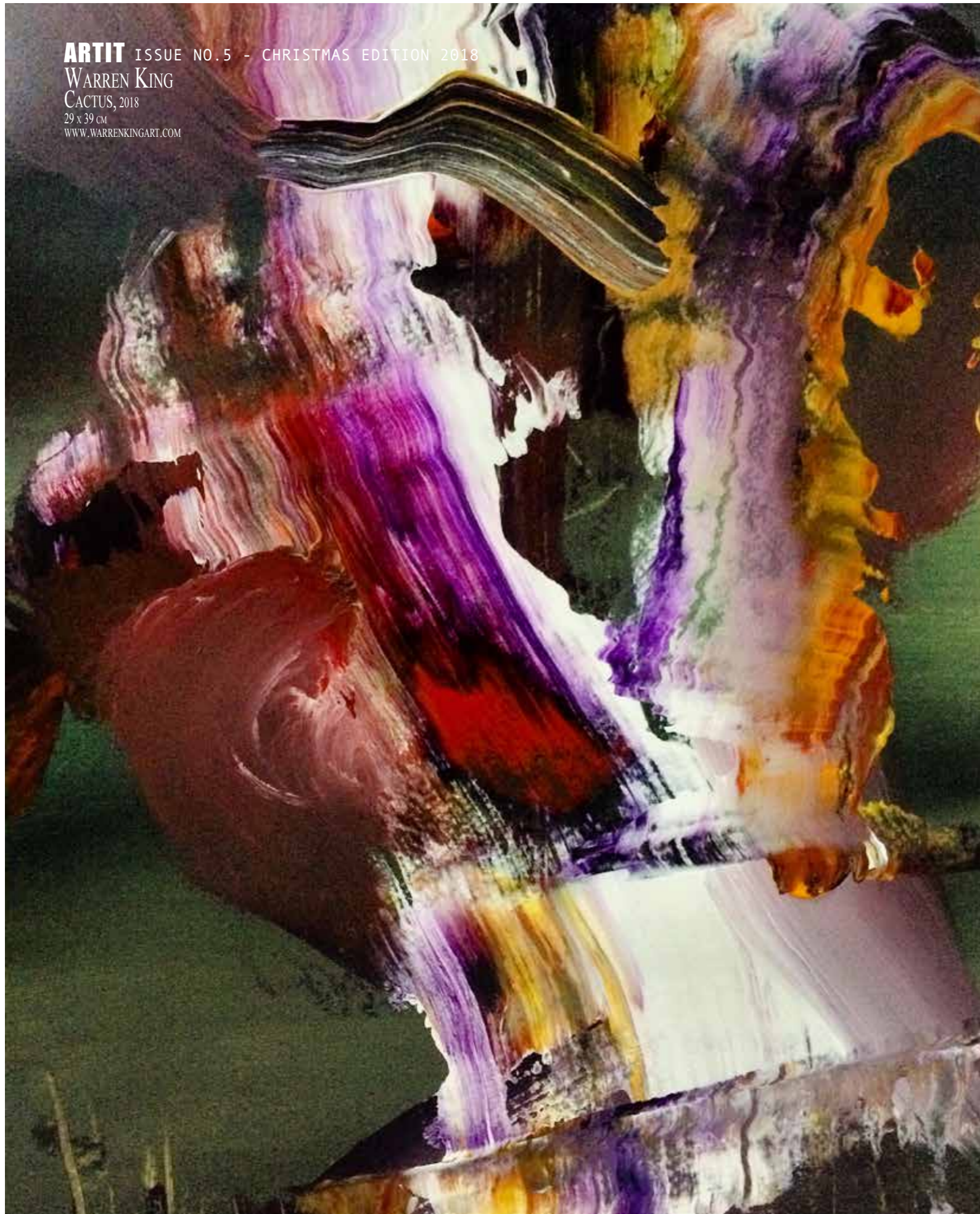


I AM ATTEMPTING TO BLUR A LINE BETWEEN CAPTURING A MOMENT IN TIME IN A JOURNALISTIC ESSENCE AND MYSTICISM OF AN ORDINARY SCENE WITH ANGUISHED FIGURES, WHICH ARE RARELY AWARE OF THEIR DISTRESS. THE FACES ARE OFTEN DISTORTED AND OBSCURED AS THOUGH THE LOST OF THEIR IDENTITY, WHICH REFLECTS MY OWN SEARCH OF AN IDENTITY AS AN ARTIST AND A PLACE IN THE WORLD. SURREAL AND ABSTRACT ELEMENTS ARE BLENDED INTO GESTURAL DREAMY ENVIRONMENTS. IN THE WAY EACH PAINTING IS A REFLECTION OF MY INNER CONFLICT. I SEE THE PEOPLE DEPICTED AS MY PATIENTS AND I AM THEIR PATIENT.
#MYSTORY - ILYA SHKIPIN

ILYA SHKIPIN
CHRISTINA'S HANDS, 2018
36 x 60 CM
WWW.ILYASHKIPIN.COM



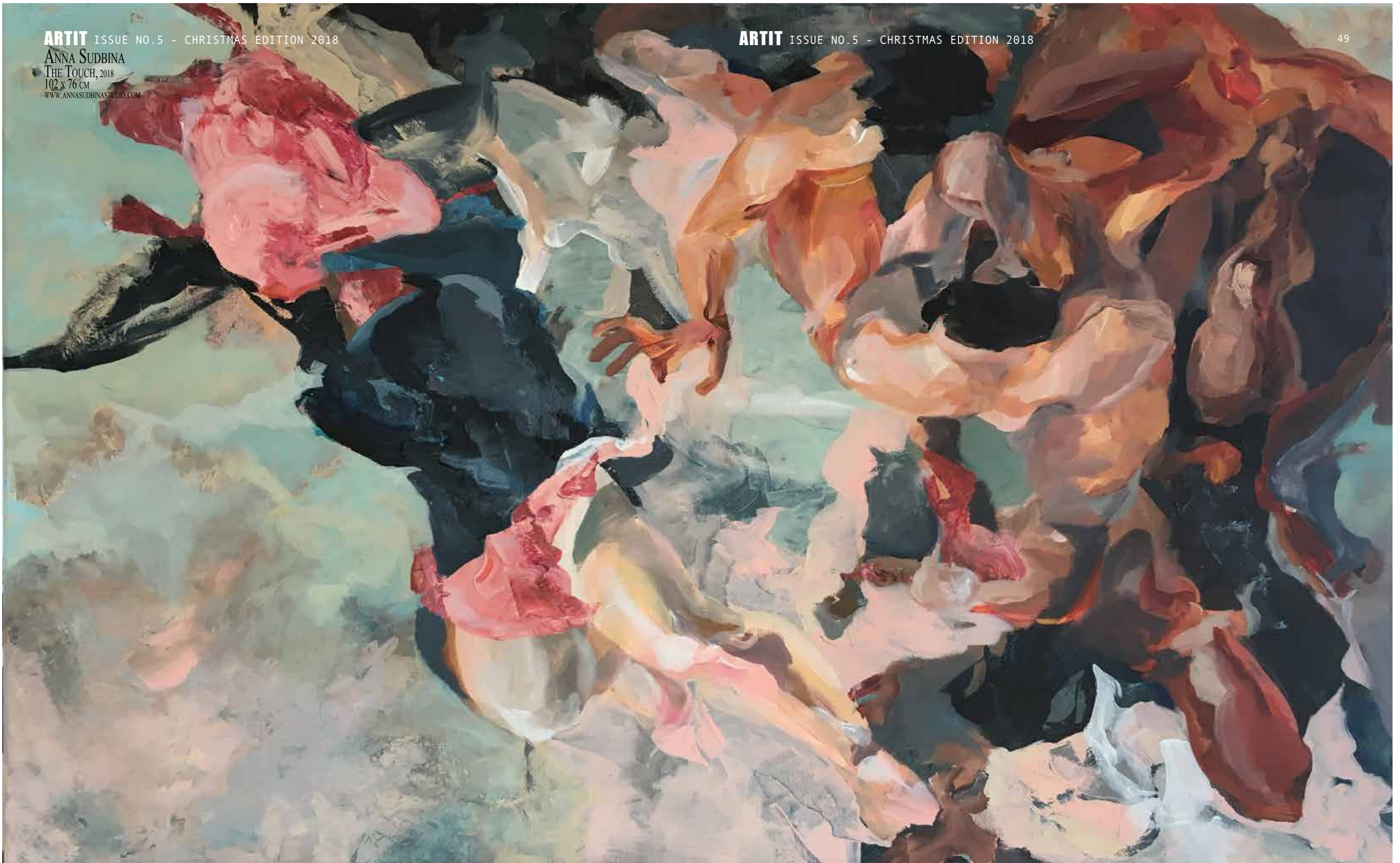
ARTIT ISSUE NO.5 - CHRISTMAS EDITION 2018
WARREN KING
CACTUS, 2018
29 x 39 CM
WWW.WARRENKINGART.COM



ARTIT ISSUE NO.5 - CHRISTMAS EDITION 2018
WARREN KING
GHOST, 2018
29 x 39 CM
WWW.WARRENKINGART.COM



ANNA SUDBINA
THE TOUCH, 2018
102 x 76 cm
WWW.ANNASUDBINASTUDIO.COM



ANNA SUDBINA
THE WALK, 2018
60 x 60 CM
WWW.ANNASUDBINASTUDIO.COM



THE WORKS ARE PART OF MY PRESENT PERFECT CONTINUOUS SERIES, UNSPECIFIED TIME BETWEEN 'BEFORE NOW' AND 'NOW' WHERE PROCESS IS JUST AS IMPORTANT AS THE RESULT. THEY ESTABLISH A DIALOGUE WITH THE OLD MASTERS BRINGING BACK THE RENAISSANCE PALETTE AND CLASSICAL FEEL YET THEY ARE RELATABLE, FRESH AND CONTEMPORARY. THE WORKS DRAW UPON FIGURATIVE PAINTINGS OF THE PAST BUT LAYER BY LAYER, LIKE TIME CHIPPING AWAY AT THE MEMORIES, THE DETAILS START DISAPPEARING. PAINTINGS ARE OVERLAID AND THE INITIAL LITERAL DESCRIPTION RESEEDS BEHIND LAYERS OF PAINT WHOSE PURPOSE IS TO INTRODUCE ANOTHER KIND OF INFORMATION RELATING TO FEELING. UNLIKE THE CANVASES OF THE PAST THEY COMMUNICATE BY BYPASSING THE FORMALISED UNDERSTANDING OF THE WORLD AND PRESCRIBED MEANING AND INSTEAD ARE CALLING UPON VIEWERS' IMAGINATION AND ARE OPENED FOR INTERPRETATION. "IN MY CURRENT PRACTICE I INVESTIGATE THE SPACE BETWEEN THE REALMS OF OBJECTIVE REALITY AND INDIVIDUAL PERCEPTION OF IT. HAVING STUDIED PSYCHOLOGY AND LINGUISTICS I AM ALWAYS CURIOUS ABOUT THE WORKINGS OF HUMAN MIND, HOW IT BENDS REALITY AND RESHAPES MEMORIES. I STUDIED ACADEMIC DRAWING AND PAINTING IN MOSCOW STATE STROGANOV ACADEMY WHERE THE EMPHASIS IS MADE ON THE CLASSICAL TECHNIQUE AND DESIGN-ART IN SAINT MARTINS WHERE CONCEPTUAL IDEA WAS IN THE FOREFRONT. I AM THUS CONSTANTLY LOOKING FOR A BALANCED APPROACH WHERE THE VISUAL FORM AND THE CONCEPT ARE EQUALLY IMPORTANT."

#MYSTORY - ANNA SUDBINA

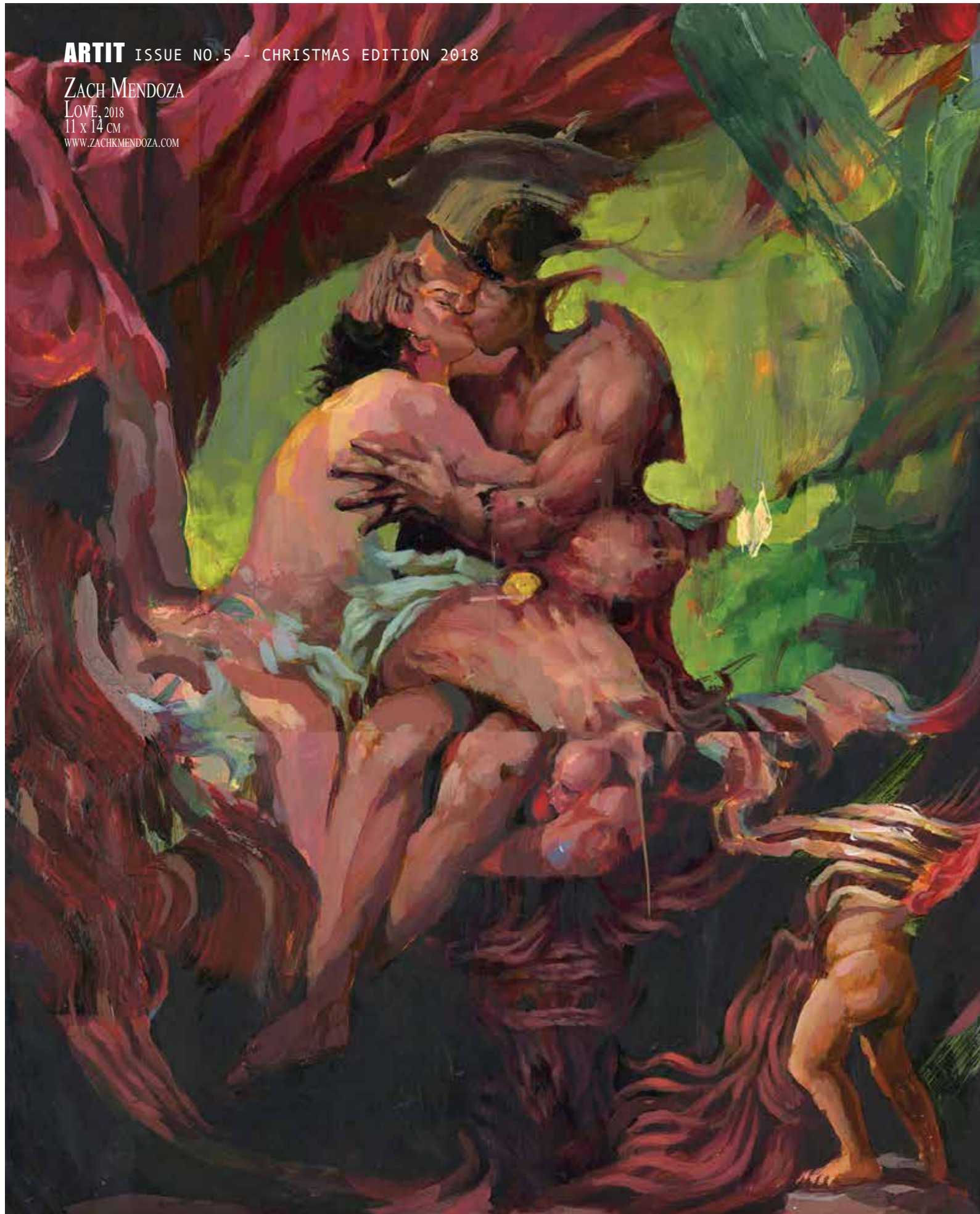
COLT SEAGER
IN THE PRESENCE, 2018
12 X 15 CM
WWW.COLTSEAGER.COM



THE IRISH HAVE AN OLD TEACHING THAT THERE ARE PLACES ON EARTH WHERE THE ATMOSPHERE COLLAPSES AND HEAVEN FALLS TO EARTH. THEY CALL THEM "THIN PLACES," A PLACE CHARGED WITH SACREDNESS, A PLACE CLOSE TO GOD. WHETHER A MOUNTAINTOP OR SEASIDE CLIFF, A MONASTERY OR CITYSCAPE, A PIECE OF MUSIC OR FINE ART, THIN PLACES ARE WHEREVER YOU HAVE A SENSE OF THE DIVINE, A SENSE BEYOND. THIN PLACE IS WHERE THE VEIL THAT SEPARATES HEAVEN AND EARTH IS LIFTED AND ONE IS ABLE TO RECEIVE A GLIMPSE OF THE GLORY OF GOD. THEY ARE PORTS IN THE STORM OF LIFE, WHERE ONE LEAVES THAT WHICH IS FAMILIAR AND JOURNEYS INTO THE DIVINE PRESENCE. THEY ARE STOPPING PLACES WHERE WE ARE GIVEN PAUSE TO WONDER ABOUT WHAT LIES BEYOND THE MUNDANE, THE GRIEF, THE TRIALS AND THE BOREDOM OF DAY-TO-DAY LIFE. THEY PROBE TO THE CORE OF THE HUMAN HEART AND OPEN THE PATHWAY THAT LEADS TO SATISFYING THE FAMILIAR HUNGERS OF THE HUMAN SOUL: TO BE CONNECTED, TO FIND PEACE, AND TO BE LOVED. THROUGH MY ART, I WANT TO OFFER AN INVITATION INTO THE THIN PLACE THROUGH ABSTRACTION, ENGAGEMENT WITH QUESTIONS PERTAINING TO HUMAN EXPERIENCE, AND THE EXPLORATION OF FORM AND THE RHYTHM OF MAKING MARKS—ALLOWING ONE MARK TO CARRY INTO ANOTHER—AND IN-SO-DOING, ALLOWING FOR A PLACE WHERE THE DIVINE OF GOD'S PRESENCE TRANSCENDS CLOSER TO EARTH.

#MYSTORY - COLT SEAGER

ZACH MENDOZA
LOVE, 2018
11 x 14 CM
WWW.ZACHMENDOZA.COM



JUAN RAFAEL CASTAÑO ADAME
MAREMAGNUM, 2018
50 x 50 CM



ENVIRONMENTAL
POLLUTION

IS AN ISSUE THAT HAS ALWAYS WORRIED ME.
THE CONTINUED DEGRADATION
OF OUR ECOSYSTEMS IS SOMETHING
THAT EVERYONE SHOULD CONSIDER.

WE ALL CONTRIBUTE,
FOR BETTER OR FOR WORSE.
SMALL DAILY ACTIONS

COUNT.

#MYSTORY - JUAN RAFAEL CASTAÑO ADAME

BEVERLEY MASON
THE POOL OF TEARS, 2018
81 X 101 CM
WWW.BEVERLEYMASONARTIST.CO.UK

KIMBERLY HARPER
GRAPHOMANIA, 2018
5 X 7 CM
WWW.PENANDPROSE.ORG



THIS IS A RENDITION OF SHAKESPEARE'S
PLAY USING MODERN IMAGERY AND
IDEAS OF SEXUALITY AND MORALITY.
I PAINT FIGURATIVE ART, USING MAGIC
REALIST CONCEPTS, AND DERIVE MY
IDEAS FROM MYTH AND LITERATURE.
#MYSOTRY - BEVERLEY MASON

AN IMPRIS
The conditioned triangle
~~one photo-~~
countless universe
graphomania-
throughout the measured
peas A ~~large~~ crown
feels. An indistinguishable
rejection ~~cut~~ ~~exer~~
fountain... A sock eases a
rehe ~~bulk~~ ~~the~~ ~~so~~ ~~di~~ ~~at~~
misprint blinks the scarlet
pled. ~~to~~ ~~know~~ ~~the~~ ~~the~~
quiz the innocence?
abolition al-

GÉRALDINE PROMPT
BLOSSOM TOUCH, 2017
13 X 13 CM



ARTIT ISSUE NO.5 - CHRISTMAS EDITION 2018
BEVERLEY MASON,
A MIDSUMMER NIGHT'S DREAM, 2018
 121 X 144 CM
 WWW.BEVERLEYMASONARTIST.CO.UK



ARTIT ISSUE NO.5 - CHRISTMAS EDITION 2018
TONY SIMPSON
MIRROR MIRROR!, 2018
 19 x 19 CM
 WWW.TONYSIMPSONART.COM



SHELLEY HAKONSON
SAINT SUFFRAGETTE, 2018
 12 x 12 CM
 WWW.SHELLEYHAKONSON.COM



NATALIA KISIELEWICZ REX
AGAINST THE TIDE, 2015
 20 x 25 CM
 WWW.NATALIAREX.COM



ARTIT ISSUE NO.5 - CHRISTMAS EDITION 2018
ANDREW BLAIR
WE ARE GHOSTS, 2018
8 X 10 CM
WWW.ANDREWBLAIR.CA



THIS PIECES WERE CREATED IN RESPONSE TO QUESTIONS I HAVE REGARDING MY OWN IDENTITY AND THE MEANING I GIVE TO EVENTS AND ASPECTS OF MY LIFE. I HAVE STRUGGLED WITH DIRECTION AND PURPOSE FOR MUCH OF MY ADULT LIFE.
#MYSTORY - ANDREW BLAIR

ARTIT ISSUE NO.5 - CHRISTMAS EDITION 2018

59
CATRIN WELZ-STEIN
STRENGTH, 2018
60 X 80 CM



MAN AND HUMAN BEHAVIOR INTERESTED ME FROM THE MOMENT I BEGAN TO REFLECT ON LIFE... IT WAS THEN THAT I DECIDED THAT MY WORK WOULD BE A REFLECTION OF MY OWN THINKING AND CONCERNS AS AN INDIVIDUAL. CONCERNS THAT IN SPITE OF BEING PERSONAL, EXTEND AND EXPAND THROUGH THE UNIVERSE AND THAT WE ALL SHARE IN ONE WAY OR ANOTHER. THIS RESULTS IN MY WORK, FRAGMENTS OF A PERSONAL PAST THAT I RESORT TO AGAIN AND AGAIN IN SEARCH OF ANSWERS AND AS A METHOD OF SELF-RECOGNITION. #MYSTORY - WANDA FRAGA SANCHEZ DE LA CAMPA



YU LIM LEE
DREAMDIARY, 2018
16 x 21 cm

MY ART IS A RECORD OF MY DREAMS,
ALMOST LIKE A DREAM DIARY



COURTNEY MIZFIT
CREEP, 2018
12 x 12 CM



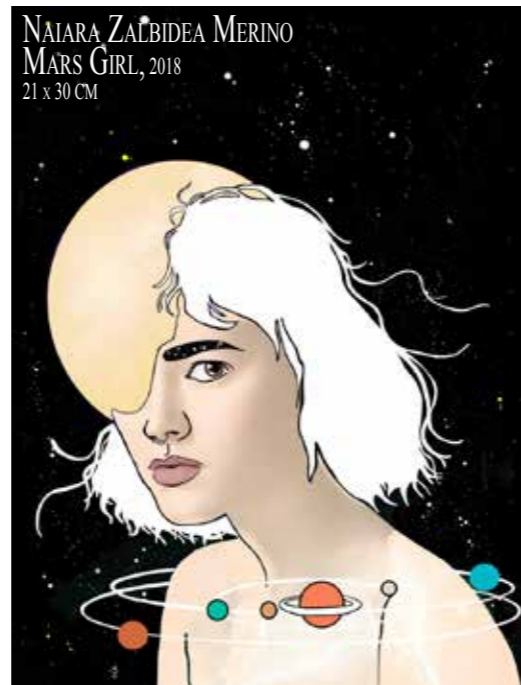
PAO -LENG KUNG
WEAVING PROCESS, 2018
40 x 40 CM



RILEY THEODORE
DETACHED BRIDGE, 2018
35 x 43 CM



NAIARA ZALBIDEA MERINO
MARS GIRL, 2018
21 x 30 CM



RILEY THEODORE
J.D. SALINGER'S IMITATION DUCK, 2018
35 x 43 CM



ON MY 15TH BIRTHDAY, NEARLY 15 YEARS AGO, I WAS HIT BY A CAR WHILE RIDING MY BIKE. MY SKULL WAS SHATTERED AND I ALMOST DIED. I HAD SEVERE BRAIN DAMAGE, AND AS I RECOVERED I FOUND MYSELF DEEPLY COMPELLED TO CREATE ART. EVERYTHING I CREATE IS A CONVERSATION WITHIN MY FRACTURED REALITY, AN ATTEMPT TO RECONCILE DISPARATE ELEMENTS, TO FIND WHOLENESS WHERE THERE IS NONE.
#MYSTORY - RILEY THEODORE

CHIWI
SEASIDE HORNET NESTS, 2018
29 x 21 cm



PAVA WÜLFERT
UNTITLED, 2018
130 x 170 cm
WWW.PAVAWULFERT.CO



KYLE GODERWIS
TOKYO SUNRISE, 2018
18 x 24 cm

SAMANTHA DE SANTOIA
TRANSFORMATION, 2018
8 x 10 cm



MARGOT DE KORTE
HIS JOURNEY, 2018
28 x 40 cm

WHERE HIS JOURNEY IS GOING IS A NEW STORY.



MEG FORSYTH
VITRIFICATION SERIES, 2018
125 x 150 CM
WWW.MEGFORSYTH.COM

VITRIFICATION IS THE TRANSFORMATION OF A SUBSTANCE INTO GLASS BY HEATING IT TO A HIGH TEMPERATURE AND THEN COOLING IT RAPIDLY. VITRIFICATION IS ALSO A METHOD OF CRYOPRESERVATION AND IS OFTEN USED TO REFER TO THE PROCESSES USED FOR EXTENDING FEMALE FERTILITY—EGG FREEZING. ONE OF THE MOST IMPORTANT SCIENTISTS TO CONTRIBUTE TO THE UNDERSTANDING OF CRYOPRESERVATION WAS JAMES LOVELOCK, BETTER KNOWN FOR THE GAIA HYPOTHESIS. IN HIS GAIA HYPOTHESIS, LOVELOCK PROPOSED THAT A SYNERGISTIC AND SELF REGULATING SYSTEM EXISTS BETWEEN LIVING ORGANISMS AND THEIR INORGANIC SURROUNDINGS THAT PERPETUATE THE CONDITIONS FOR LIFE ON EARTH. ACCORDING TO THIS THEORY, EARTH (GAIA) IS IN TROUBLE DUE TO THE CONTAMINATION OF THE PLANET BY HUMANS MANUFACTURED WASTES, PERHAPS, MAINLY TO DO WITH OVER-POPULATION. IRONICALLY, LOVELOCK'S CONTRIBUTIONS TO CRYOPRESERVATION ARE BEING USED IN ATTEMPT TO ALLOW HUMANS TO EXTEND THEIR FERTILITY. VITRIFICATION CAN BE USED TO PRESERVE CELLS BEYOND THE HUMAN ZYGOTE, GIVING US HOPE IN AVOIDING THE DOOMSDAY VISION OF THE FUTURE. SCIENTISTS ARE EXPLORING HOW SIMILAR PROCESSES OF PRESERVATION CAN BE APPLIED TO PLANTS, FUNGI, AND OTHER IMPORTANT CONTRIBUTORS TO EARTH'S BIODIVERSITY. PERHAPS, WITH CRYOPRESERVATION AND THE SVALBARD GLOBAL SEED VAULT IN NORWAY, WE CAN PRESERVE THE GENES OF THE HUMAN RACE AND THE AGRICULTURE WE NEED FOR SURVIVAL. #MYSTORY - MEG FORSYTH



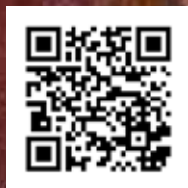
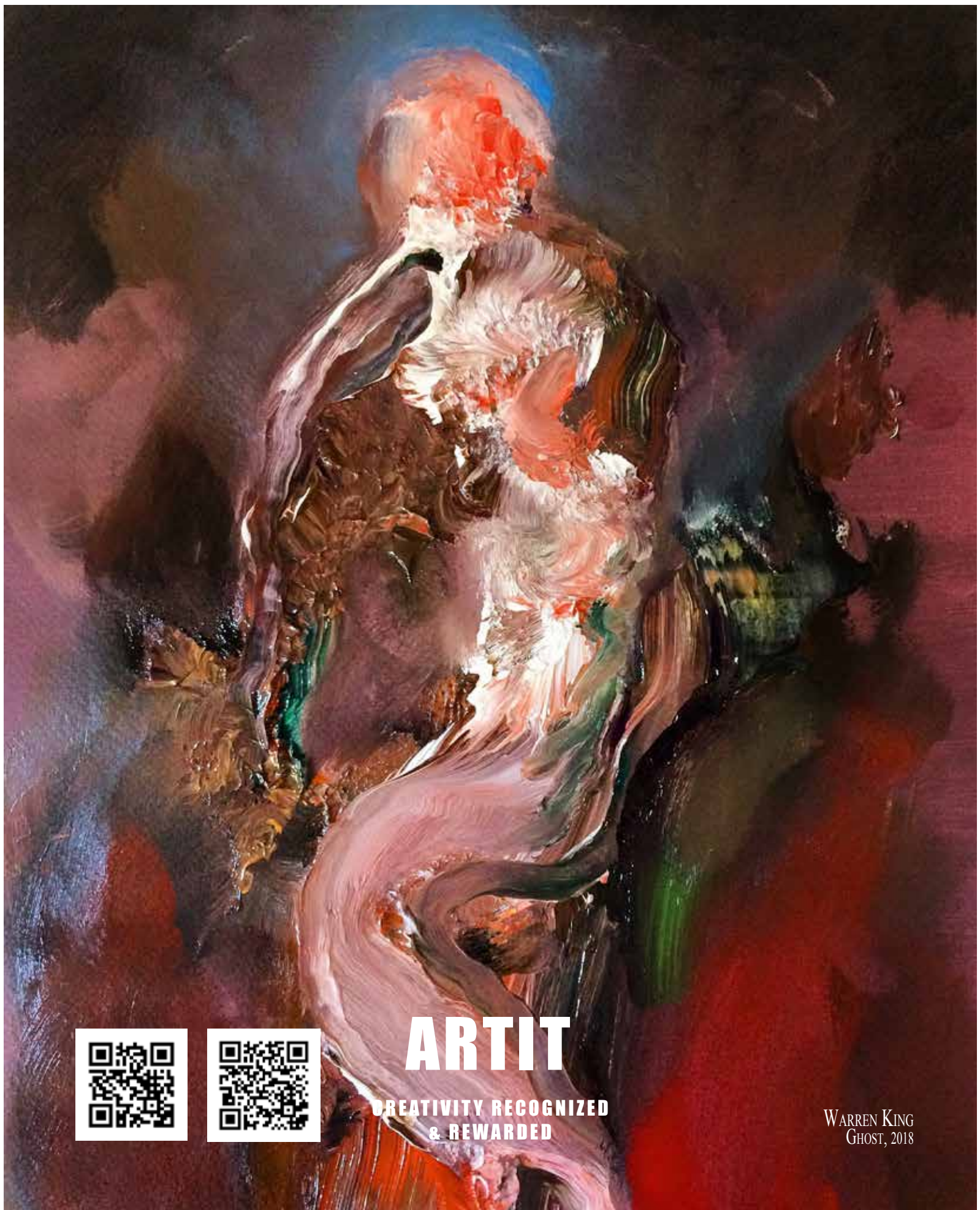
SAM MATHERS
5 KNOTS, 2018
12 x 12 CM
WWW.SAMMATHERS.COM



RHED FAWELL
ALFIE, 2018
58 x 43 CM
WWW.RHED.CO.UK



'ALFIE' EXPLORES ASPECTS OF STRENGTH AND FRAGILITY IN BOTH THE NATURAL AND THE MANMADE WORLD. THE CHOICE OF MATERIALS AND IMAGERY IS SYMBOLICALLY CHARGED. THE FRAGMENTED AND REORGANIZED MACHINE ELEMENTS ARE CONTRASTED AGAINST THE LAYERING OF NOSTALGIC EPHEMERA (LETTERS, BOOK COVERS, PHOTOGRAPHS AND DISCARDED PAPERS). THE HAND STITCHED, DELICATE RED THREAD AND FLOWERS SPEAKS OF BOTH THE LIMITATIONS OF THE MECHANICAL AND THE VULNERABILITY OF THE NATURAL FORM. #MYSTORY - RHED FAWELL



ARTIT

CREATIVITY RECOGNIZED
& REWARDED

WARREN KING
GHOST, 2018