

INTERNATIONAL
ART MAGAZINE

NUMBER 4 2022

MOOD

THE ART OF TODAY

Best Photography Awards

TO BE THE BEST MEANS TO BE BETTER THAN OTHERS

Alejandra Osado

APOCALYPTICAL MEMORY BY OSADO - 11M - MADRID

Street Art Creates Wonders

PAINTING ON THE WALLS ILLEGALLY BECOMES LEGAL

ISSN 2695-947X



PSYCHO AND NEURO SALES

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SIGRID AMORES 54

PSYCHO AND NEURO ART

www.theartoftoday.com



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ART ONLINE

What is art?



Daniel García Andersson
Art Director

When we think of art, we usually evoke a painting or in a museum where we find works that are exposed for an audience to contemplate. Somehow it resembles a sacred space, where works are displayed so that we approach them with reverence.

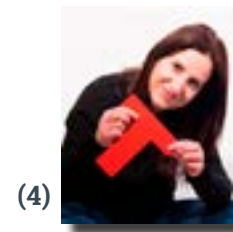
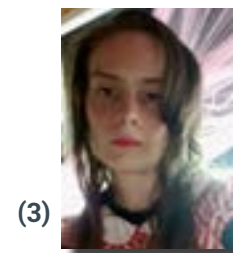
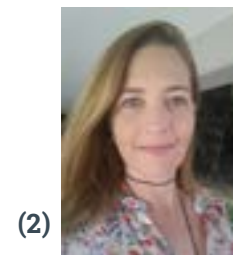
However, art is something less sacred, more every day and closer to us than we think. Not because it can be in a painting of our house, with a decorative function, but because it is present wherever we look: in the architecture of the houses and buildings we frequent, in the advertisements we see, in the clothes we wear, in the objects that surround us. Art does not always want to tell us something, to fulfil a communicative role. It is simply in front of us, showing us the scope of human imagination and creativity.



In that sense, art does not bother to say anything, but directly executes. It makes use of the freedom to create something that did not exist before and installs it in front of us. And in that sense art is doing something important: it shows that things can be perceived in different ways than we are used to.

Like science, art goes beyond what we think reality is: it is a way of thinking that unfolds complex situations, asks questions, and poses problems. Like technology, art transforms what is around us and turns it into something else. But unlike science and technology, art does not give answers or unique solutions, but makes us take part, summons us to think about options beyond what is possible.

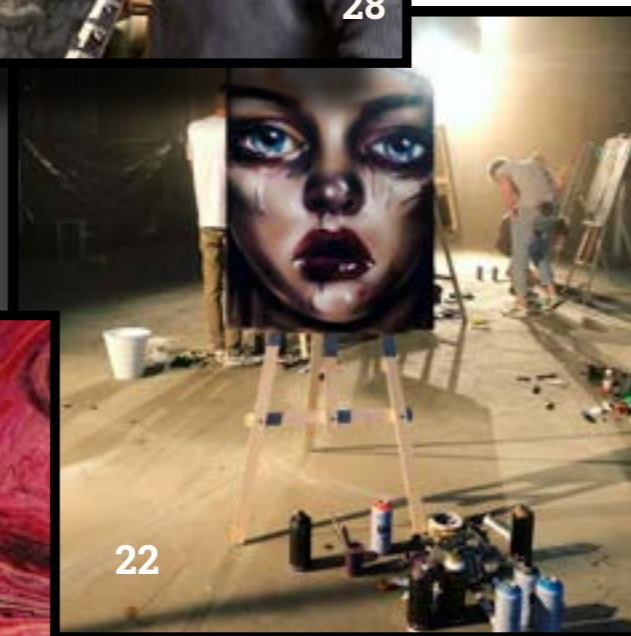
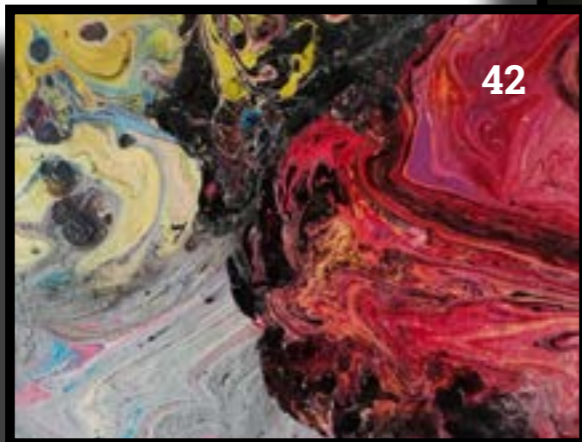
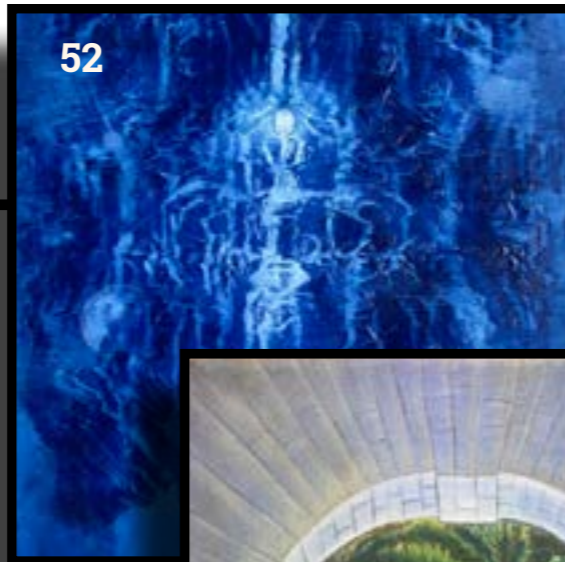
That said, in museums there is a type of art created for the purposes of contemplation and communication. But there is art in books, theatres, public and private spaces, in some cinemas and media, in clothing, food, sounds... Unlike what we usually believe, art is not something beautiful that we can see, but a perspective from which to interrogate and transform reality. Art is one of the many forms that thought adopts, appealing to other dimensions that science and technology cannot assume from pure rationality.



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PSYCHO AND NEURO SALES

Aesthetics is the study of the essence and substance of beautiful things. In art aesthetics is a vehicle to convey feelings, truth and beauty. A wide variety of emotions is expressed through a work of art.

Every person who creates a painting relies on intuition, sensitivity, feeling and contemplation of that audience to which each stroke of his work is directed. If the artist focuses on this principle, surely by showing he will attract precisely that spectator who values and enjoys his artistic work.

When designing a sample, it is important to **avoid saturating the walls** with subliminal and indirect messages to potential buyers that end up generating the opposite of the aim that the artist sets. If we try to capture the attention of the public we want to address and describe or inform about the work, we must value the language and the message we want to convey.

Art can be sold and attract attention **if the message to whom it is addressed is clear and if the essence of the artist and his work leaves value to the viewer.** Language is a set of symbolic expressions, a

cultural product that supplies a code for the translation of thought. **And it is necessary that this is reflected when exposing art**, that the language we will use to communicate is simple, direct, and clear.

Finding the characteristics of the people to whom your work is directed can help you put together an artistic sample that allows you to give it something that no one will give it. And once you have captured the attention of your audience, they will feel identified with your artistic product.

The **marketing and psycho sales tools** for art recommend that we find the characteristics of the people to whom your work is directed, so that once this segment of the population is found, you can put together an artistic proposal based on elements of persuasion and motivation that generates a large community of followers.

Sometimes the contact you can make in an art show does

not imply a direct sale, but it can **generate interest**, either for a future buyer or for someone who is interested in your work, who works as a diffuser and propagator of it; someone who researches, who comments on it and who motivates others to enjoy and buy your work.

Offering them alternatives of low, medium, and soaring prices for your work so that they can have an alternative and not a refusal when considering the purchase is one of the elements that you can consider when preparing to attend an exhibition, show in galleries or art fairs.

Offer a free sample of your work, a piece of your work, such as a pin, a brooch or a minimalist reproduction of what is exposed on the walls of that gallery or space in which you are exhibiting, so that whoever visits your exhibition can take it without a cost, but also allows you to show the

value and quality of your work, at the same time that it sends a message of the importance that this viewer has for you as an artist. **Leaving open the possibility of contacting you again in the future.**

Make clear the contribution, value, and benefits that your work of art provides to that buyer. Well, the **neuro sale** explains that what sells are not the characteristics, but the benefits and the value that the artist can contribute with his work in the life of the buyer.

Whoever contemplates art does so with his eyes but assimilates it with his mind. This creates a direct and deep connection between the artist and the consumer. **This shows that saturating walls with works prevents this connection**, generates a climate of little receptivity, and sometimes alienates viewers.

Designing an art sample implies putting the value of all these elements, involving the artist in this process of building space and allowing connection and fluids.

Visual language, semantic context and semiotics set up communication through a system of signs that allow perception, stimulate sensitivity, and reflect feelings. While it makes it possible to understand the meaning of the language of art, trying to show all the work that the artist has in the same exhibition can send the wrong message to our recipients.

- By Jeika Gotera

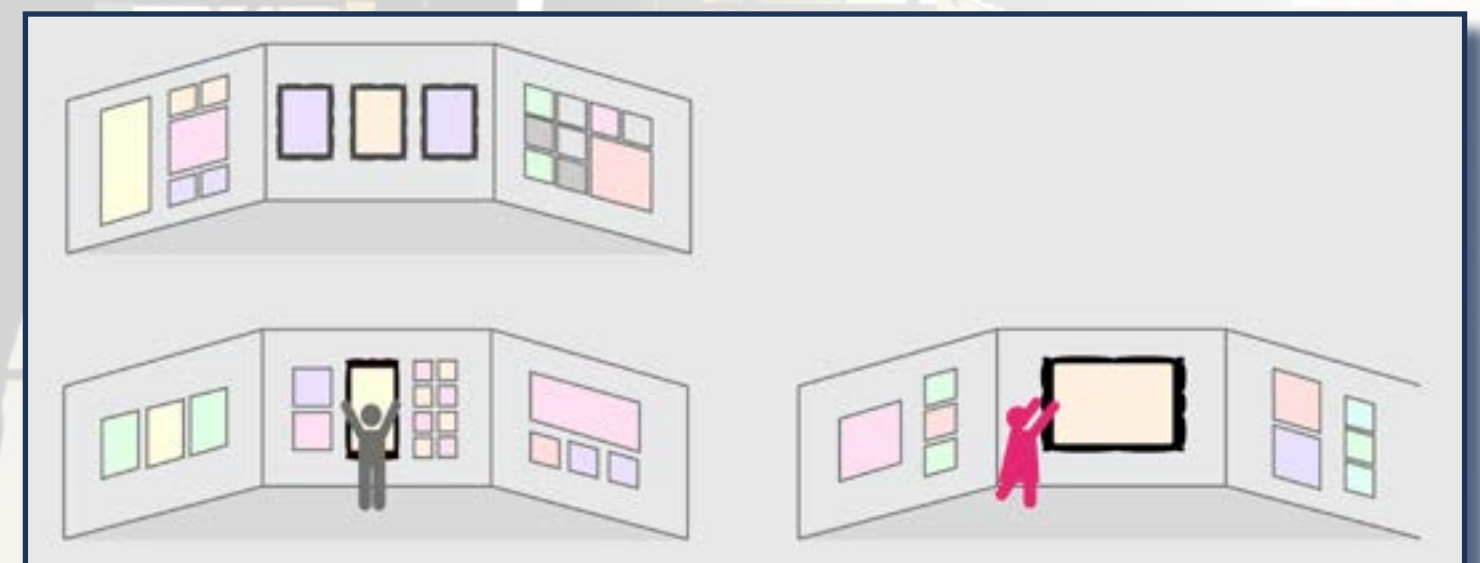
Over the years, MOOD The Art of Today has been studying the buying habits and patterns of art buyers. We have found that when it comes to hanging:

Visitors were put off by stands that looked:

- busy
- overhung
- over-whelming

Visitors like stands that look:

- minimalist
- easy on the eye
- not too crowded
- digestible





ALEJANDRA OSADO

Although she is far away, she is among us! Her art puts an eternal mark on history.

From Guernica by Picasso through the Spanish Civil War to apocalyptic memory II by Osado 11M - Madrid, Spain

Unlike Picasso who was commissioned to paint a picture of the bombing of Guernica, the painter Osado, produced on her own initiative, the monumental work of 11 pieces, which represents the explosion of the bombs that caused 193 deaths in Madrid, on the 11th of March 2004.

March 11, 2022 marked the 18th anniversary of the 11M terrorist attacks in Madrid (2004).

In 2005, on the first anniversary, Osado carried out the work, 'Apocalyptic Memory II' and it was exhibited at the Áurea Art

Gallery - Madrid Art Centre.

Osado called a numerous of Spanish artists to participate in the exhibition, uniting their works for the event. (Published by journalist Fernando Samaniego in El Pais on March 12, 2005)

Osado, as President of the Association of Realist Painters of Spain, donates the entire exhibition to the 11M Association 'Affected by Terrorism' chaired by its founder Pilar Manjón.

In 2007, Osado proposed the project to the Human Rights

Office of the Spanish Ministry of Foreign Affairs and on July 18. With the collaboration of the Ministry of Public Works (AENA), the International Exhibition 'Testimonies of Art' was held at the Hall of Lost Steps at the University of Law and at the National University Institute of Art (IUNA) in Buenos Aires.



Apocalyptic Memory by Osado - 11M - Madrid, Spain

OSADO, CREATOR OF VIRTUAL REALISM

The artist discovered a psycho-philosophical approach that led her to 'see' that the social realities of a space are reflected as in a giant mirror, projecting themselves to other spaces in the world. This approach she called 'Virtual Realism.'

Osado's sensitivity to everything around led her to permanently investigate modes of existence, religion, the human being, and her role in the world.

Through ethics, she investigated the parallelism between the history of art and the history of humanity.

At the beginning of her work, Osado poses magical realism, a current promoted by the French critic Pierre Restany.

During her artistic career, she studied Dürer's perspective, making complex compositions and researching spaces, thus reaching cyberspace.

In 1999 she writes 'The Manifestation of "Virtual Realism"'. Some of the works that she made in that period are 'Real-virtual' the triptych 'Time and Space I', 'Time and Space II' and 'Time and Space III', (year 1980).

In 1980, Osado was only 23 years old when the art critic Rafael Esquirru and the Master Hector Giuffrè visited her studio, who recognized the artist's talents.

Following the approach of virtual realism, Osado begins to make works on the social

reality of her historical present and her space (Argentina under the military dictatorship).

She investigated the social and political reality of the crimes of the Argentine dictatorship, finding that it was projected throughout South America.

Some of the works of that period are: the series 'The land that saw me born', 'Time of Calamity', 'The Holy Field of Consciences', 'Without Identity', 'Requiem', 'The Death of Love', 'The Gray Series', 'Nobody Listens', 'Nobody Sees', 'Born in captivity', 'Freedom and Justice', 'Apparition Alive', 'For the Food', 'NN', 'Soldier of Malvinas' and 'Unknown Argentine Soldier' ...



CENSORSHIP OF THE DICTATORSHIP

Her works were silent during the period of the Argentine military dictatorship and his works were not admitted to art galleries or museums.

During the decade between 1980 and 1990, during the period of the Argentine military dictatorship, Osado worked in secret and in silence with a series of paintings that conveyed 'virtually real' messages. During all this time, no artwork of hers was admitted for exhibition in art galleries and museums. In 1998, Osado went into exile in Spain with her family.

Osado passed away in February 2010 leaving a void in the art world, but her works will live on for eternity and her thoughts will never die.

Apocalyptic Memories by Osado





ALEJANDRA OSADO
FERNANDO HALCÓN
LOÏC BONNEFONT
ALESSANDRO PUMO
LLUI CARBÓ

L'oeil qui regarde le monde

Exposition internationale - Art contemporain

Du 27 mai au 10 juin 2022

Vernissage: 27 mai 19:00h

Ouvert au public du mardi au vendredi de 11h à 13h30 - 17h30 à 20h30.
Le samedi de 11h à 13h.



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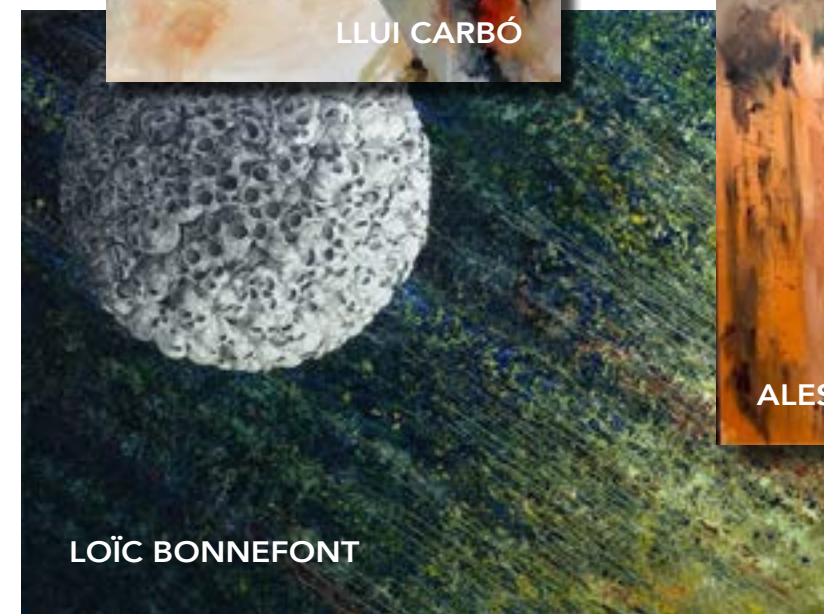
ALEJANDRA OSADO



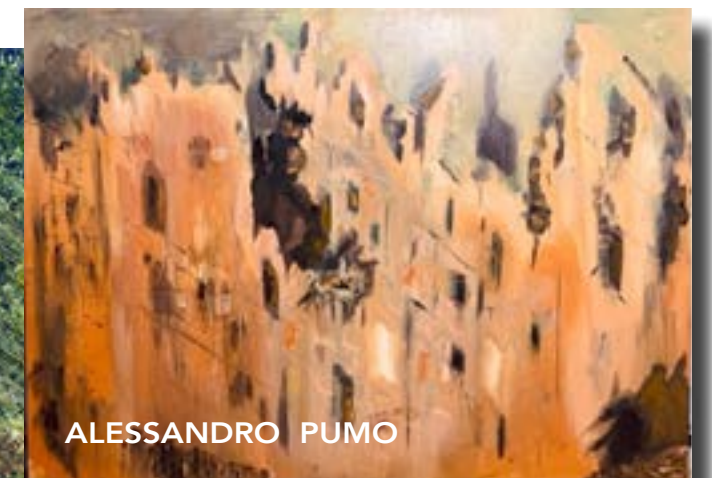
FERNANDO HALCÓN



LLUI CARBÓ



LOÏC BONNEFONT



ALESSANDRO PUMO





BEST PHOTOGRAPHY AWARDS

TO BE THE **BEST** MEANS TO BE BETTER THAN OTHERS, TO BE SUPERIOR AND DIFFERENT. YOU CAN'T DO WHAT EVERYONE ELSE DOES TO BE THE **BEST**. YOU NEED YOUR OWN PATH. THIS UNIQUE PATH OF EACH OF US IS REAL LIFE AND CREATIVITY!

The mission of the BEST PHOTOGRAPHY AWARDS is to recognize, reward and present talented, BEST photographers from around the world and introduce them to the creative community around the world.

We are ...

... at the heart of our competition is the goal of bringing together photographers from all over the world, regardless of any conditions. The most important thing is to love photography and be a part of it. We are open to all authors who are passionate about photography, both professional and amateur. We appreciate your determination and your desire to be the Best and support you in new endeavors!

www.bestphotoawards.com

Instagram: best_photo_award

BEST Photography Awards 2022 categories information

Categories are in two sections: Professional and Non-Professional.

- Advertising
- Architecture
- Art photography / Digital art
- Documentary / Photojournalism
- Portrait
- Nudes
- Still life
- Open Theme
- Nature

In our competition, we do not limit the number of images submitted by each individual photographer. You can also submit the same photo to any number of categories. Your photos will be rated individually by an esteemed panel of international judges, including: famous photographers, collectors, gallery owners, magazine editors and others.

When will the contest be launched?

Now we are at the stage of preparing the official website and searching for jury members and partners. We hope that the competition will start accepting applications in June.

What does the BPA competition consist of?

The competition is divided into two parts, professional photographers and also beginners will be invited to participate. These categories are, of course, separated but they will have the same entry categories.

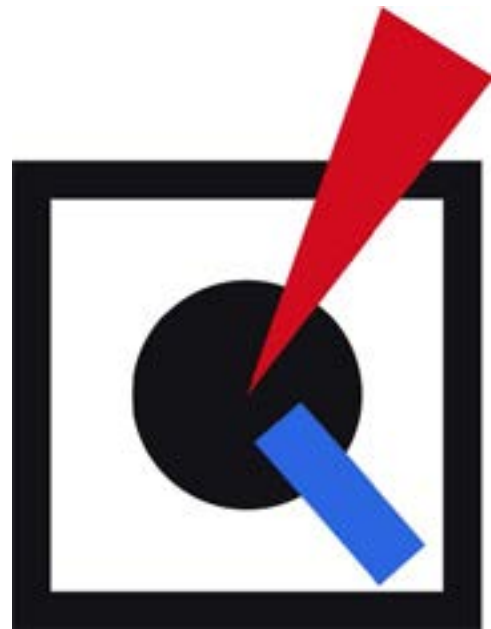
How is the selection of participants and finalists?

The best photographers will be selected by a professional jury. Each category will have 3 winners and 4 honorable mentions. Next, from all the winners of the category, we have to choose the main winner. His title will be BEST Professional Photographer of the Year and Discovery of the Year in non professional category.

Who are part of the jury?

The jury consists of very experienced photographers who have won many competitions and have incredible experience and professionalism. The jury will also include gallery owners, magazine editors and many others who have a professional view of photography.





BEST PHOTOGRAPHY AWARDS

About the Creator

DASHA ...

... a professional photographer and artist from Belarus. Having her own unique creative style, she became famous in all over the world creating unique artobjects, art exhibitions photography and painting. Over the past 10 years DASHA won dozens of prestigious world awards in the field of photography, including becoming the

Best Professional Photographer Europe 2020 (FEP-photo competition) and becoming the first winner in the history of the competition from Eastern Europe, and also the first female winner. Awarded with the title "Vitebsk Citizen of the Year 2020" and many others.

In 2020, DASHA became the only featured author, who presented the zone of art of the Republic of Belarus in National Pavilion at the World Expo in Dubai 2020, with solo art photography exhibition dedicated to the culture, heritage and traditions of Belarus. In addition to the exhibition in Dubai, DASHA ART held exhibitions in such countries like: China, USA, Thailand, Bulgaria, Spain, Italy, Germany, UK, Russia, Belarus, Ukraine and other countries.



Contact information:

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THE PRIZES ...

Grand Prize Winner

Title: BEST Professional Photographer of the Year

Prize: 1000\$, Winner trophy, Special interview in MOOD The Art of Today International Magazine, Showcase at the front page of Winners' Gallery

Non-Professional Grand Prize Winner

Title: BEST Discovery of the Year

Prize: 500\$, Winner trophy, Special interview in MOOD The Art of Today International Magazine, Showcase at the front page of Winners' Gallery.

Prize for Categories:

Gold Category Winner

Original winner medal, digital medal and diploma. Demonstration in the winners' gallery. Press release and newsletter announcements to BPA Community.

Silver, Bronze, Honorable Mention Winners

Digital medal and diploma. Demonstration in the winners' gallery. Press release and newsletter announcements to BPA Community.



www.bestphotoawards.com

Instagram: best_photo_award

LU BLUE

Instagram: lu__blue



фасад центра Альфагравити



© Lu Blue

The great LU BLUE - the star of Russian Street Art

Lu BLUE marks the style; her blue eyes and graffiti spray is the main tool of the great Russian artist who ends Banksy's superiority.

Lu Blue's extensive collection of public works includes her best interpretations of Street Art in Putin's Russia. With more than a decade of experience, our Russian artist is an icon of female urban art - sexy; she exalts love without barriers, in a journey that explores the limits of the perception of Russian society that is undergoing a profound change since 1999 since the time of the USSR.

Lu BLUE participates annually in numerous local and international exhibitions and festivals. Her works are found in some cities of Russia; for example, the street art exhibition 'Forum Tavrida Art' in St. Petersburg, the solo painting exhibition at the Gamma center in Moscow, and the solo exhibition in Kaliningrad.



© Lu Blue

ART ON THE OTHER SIDE OF THE WORLD

Man through his works expresses ideas, shortcomings, and experiences. He interprets the environment around him and creates a universal artistic language through which he can communicate and make himself understood in all parts of the world, regardless of the language they speak. The image, the icons, the plastic arts, the forms, among many others, managed to be interpreted in all their forms in any part of the hemisphere.

That is why the online market has shown in the last decade an expansive and unstoppable boom that has moved the large art galleries and spaces created for the exhibition and sale of artistic works of varied sizes, classification, and currents to web spaces to be shown in the most remote places on the planet.

Every day there are more artists who through the web market their talent and work in a global market without geographical barriers.

The digital world has opened great alternatives for the exhibition, dissemination and commercialization of artistic works, in which every day it gains more strength and the presence of

artists is more important who, far from leaving traditional physical spaces, have increased their presence in social networks, blog, webpages, making it clear that these are the main galleries of each of them, which give strength to your brand and identity, but above all those that allow you to make this an even wider market.

The possibility of doing business with art every day is more at your fingertips. The digital market has experienced an expansion since 2019, when the pandemic led collectors and investors to look for new ways to buy works.

The creation of online art sales platforms or Market Places became the most attractive ways for novice and experienced artists, to show and market their works. According to the annual report of Online Trade Report 2021, during the first half of 2021 online art sales had increased by 280% compared to 2019.

Artists today have the possibility to show their work to communities that exceed 100,000,000 visitors for a day, making them an effective way to market and send their

work throughout the planet.

That is why MOOD The Art of Today gives you some of the digital alternatives and web platforms of greater relevance, more subscribers and with greater prestige in sale and dissemination of art in the world:

Durán Online Gallery: This platform belongs to the Durán Gallery group, a prestigious gallery founded in 1969, which has wanted to keep a presence in the digital art market by giving value to new artistic languages.

Saatchi ART: It is called one of the leaders in the world, promotes the work of more than a hundred emerging artists. It charges a commission of 35% of the value of the work, the subscription on this platform is free and the shipping costs are at your expense.

Smells Like Art: It is a platform created by artists for artists. It is a platform with tools to sell art that provides you with other services. The subscription is free.

Deviant Art: It is the largest online social network for artists and art collectors, with more than 44,000,000 registered members. It is open to any type of artists but related to the visual

... ART ON THE OTHER SIDE OF THE WORLD

and graphic arts (designers, photographers, and painters).

ArtMajoor: This platform gives contemporary artists the freedom to show and sell their work by themselves in an uncomplicated way. It allows buyers interaction with sellers and access to artists from all over the world, without intermediaries and with direct prices provided by artists.

Artelista: This platform is a leader in the Hispanic world. Being in it as a member is free, it belongs to the INTERCOM group, which is an online business development group in

Spain and Latin America. Its focus is more towards the art trade in the world, valuing the quality and trajectory of artists.

BOOOOOOOM: It becomes known as one of Canada's busiest platforms, and since its start in 2008 it has already set up itself as a voice of the contemporary art scene. It has been used for artists, photographers, illustrators, and designers and in recent years has been characterized by highlighting emerging talent.

Singular: It is a platform that shows the work of es-

tablished and emerging artists. In this case, the platform evaluates your work before allowing you to register to show and sell your work.

It is particularly important that each artist values their work and that they evaluate each of the conditions of these platforms before venturing into the online art market, but, above all, that they also seek to enhance, disseminate and grow their community of followers from their individual spaces.

- By Jeika Gotera



Photo: Stefan Keller



Photo: Stefan Keller

LOÏC BONNEFONT

ART IN THE CONNECTION OF THE HUMAN WITH THE NON-HUMAN

From the imaginary to global thought, the artist brings together the essential elements of life, represented in a magical connection with the universe. Plans, projections that combine in infinite spaces, perspectives and lines that define concerts between the human and the non-human.

His paintings go beyond the imaginary, without limits or borders. Very soon he was associated with the technique of oil painting in creation mixed media whose textures, richness of materials, contrasting effects offer him the best moments.

His painting wants to be that of the imaginary, free from all borders. He likes nothing more than the confrontation with matter, with drawing in the first place, than that tech-

nical challenge of reproducing the mental images that infuse him with innumerable nomadic ideas and emotions, and thus recreate a transposed reality.

He plays with duality, with his acute sense of observation, through forms and their containers: Metamorphoses, passages, suggestions upset our feeling of the infinite and the finite, of the exterior and the interior, of the concrete and the abstract, ranging from

provocative to modest in power or in the lightness of the unusual.

He likes nothing more than the comparison with the material, with the design above all, that this technique challenges him to reproduce the mental images instilled in him by innumerable nomadic ideas and emotions, and thus recreate a transposed reality. He likes to draw oil paintings of these vastly different visions.



ETHICS AND UNIVERSAL THOUGHT IN THE ART OF LOÏC BONNEFONT

In this painting, the theme of openings, revealing cells of life in the sidereal void is shown in a unique way. The basic idea is to suggest that everything, beyond first beliefs, is connected.

And the ties that bind all things together are represented here by the intertwining of energies that emanate from the trees of life.

There, too, humanity, enclosed in these trees, initiated, perhaps symbolizing the animistic forces of nature, the mysteries of life, simultaneously delivers and takes in the energy of the universal forces that constitute it, at the threshold of its space.

Then harmony is possible. We are in ourselves, again, these couples, these complex enti-

ties that man has not stopped investigating since the dawn of humanity, from Vedic India to modern philosophy.

In the guidelines of life, the idea that man finally no longer perceives himself as a separate entity, either in his natural environment or in that of his own society, was the main emotion that gone with him throughout of this painting.

SPANISH ASSOCIATION OF PAINTERS AND SCULPTORS

A showcase for the promotion of Spanish art

The activity of an artist cannot be disconnected from his environment. To achieve your professional development and publicize your work, it is necessary that you are up to date with the artistic movements, contests, exhibitions, awards and calls in which you can take part. This task is not always easy to carry out alone, so belonging to an artists' association can be of significant help. Here is how.

Under the premise of working by and for artists, more than a century ago the **Spanish Association of Painters and Sculptors** was created, a reference institution in the Spanish art world, which works efficiently as a promoter of the artistic and cultural work of quality of the country. It is through the organization of various activities and events, as the institution looks to contribute to the promotion of Spanish artists and creators, as well as the plastic arts in general.

The association also serves as a showcase for the promotion of

new artists, giving them the opportunity to present their work to experts and experts in art.

An institution with history

The **Spanish Association of Painters and Sculptors (AEPE)** was born on April 15, 1910, in Madrid, on the initiative of the most prestigious artists of the Spanish art scene of the time. The founding act includes the signature of important personalities such as Eduardo Chicharro, Joaquín Sorolla, Cecilio Pla, Miguel Blay, Benlliure, Romero de Torres and a long etcetera that covers 180 artists of the best at the national level between the nineteenth and twentieth centuries. Two years after its creation, the Association was declared by Royal Order, of "Public Utility with character of Charity and Honours of Official Corporation", which gives it a greater prominence in various areas of the Spanish cultural sphere.

Many of the artists who have been part of the history of the **AEPE**, today hang their work as great experts not only in the great

Spanish museums but in important museums around the world, in collections where they are a national and international reference as excellent representatives of the best of a century of art in Spain.

The presidency of the association has overseen renowned artists of the stature of Chicharro, Sorolla, López Mezquita and Blay, and since 2012 José Gabriel Astudillo López chairs the Board of Directors of the institution.

The **AEPE** was born from the need to achieve an improvement in the situation of artists in the face of public institutions and above all looking for valid interlocutors between them and artists, it is at this time when the Ministry of Culture of its time approves the proposal of the association and creates the General Directorate of Fine Arts, which still functions today as an advisory body for the National Awards and salons, juries and the acquisition of works of art.



Benefits for partners

The **Spanish Association of Painters and Sculptors** looks for that any artist feels like part of a large family, so it puts earnest effort into organizing collective contests and cultural activities that contribute to the union of the associates, in the defence of their professional interests to promote the development of the plastic arts.

Within it, young artists can have their work evaluated by im-

portant artists and recognized experts who make up the jury in the different competitions and activities of the association.

This allows them to make curriculum and give visibility to their work through the publications and networks of the association. It is precisely the **Gaceta de las Bellas Artes**, the most important publication that exists in the association since 1910 and that serves as a channel of communication

with the partners. Through this newsletter, they offer information about everything that happens in the art world, including the agenda with the main activities that take place inside and outside the association, as well as articles and stories of artists who were part of the institution.

If you wish, you can consult this magazine by visiting the link www.gacetadebellasartes.es

PHOTO: @ DGA

Impact activities of the Spanish Association of Painters and Sculptors

Throughout its history the **Spanish Association of Painters and Sculptors** organizes different competitions among which two exhibitions of international renown stand out: the Autumn Salon, which in this same year reaches its 89th edition being the oldest and most prestigious artistic contest of those that are convened in Spain; and the Reina Sofía Prize for Painting and Sculpture, whose 57th edition was recently celebrated with the support and collaboration of Google.

Other activities, no less important, that are carried out through the AEPE are the **Abstract Art Salon**, the **San Isidro Contest of Madrid theme**, which reaches

its 59th edition, the **Valdepeñas Spring Salon**, the **Realistic Art Salon**, the **Drawing Hall**, the **Small Format Contest**, which is about to make the call for its 41st edition and **Solo Arte**, a very special call designed for digital art. As you can see, they have a very wide agenda of calls and special exhibitions that collect all the techniques and artistic disciplines and variety of themes, so that any artist can take part in them.

It is important to note that all the activities and exhibitions organized by the association are open to any interested artist, whether member or not, because the interest of the institution is to achieve the greatest participation

and give the public the opportunity to enjoy the experiences.

The AEPE also has an offer of training activities, which had to be paused due to the pandemic. Among the last workshops held are the **Watercolour Workshop**, the **Creative Expression Workshops: Drawing and Illustration for Artist's Books**, the **Glue print Workshop**, and the **Marketing Workshop for Artists**.

During this period, virtual exhibitions were held instead in which many artists took part, strengthening the recognition that the association has in the Spanish artistic and cultural panorama.

- By Adriana Ruh

Calendar for the next months

Looking ahead to the next semester of 2022, the following stand out in its calendar:

- **89th Autumn Salon** to be held from October 27 to November 27, in the Buen Retiro Park in Madrid

- **VII Salon of Realistic Art** to be held next October in the Exhibition Hall of C.C. "Eduardo Úrculo" in Madrid

- **VII Salon of Drawing, Engraving and Illustration**, whose call is set for November in the Exhibition Hall of the Nicolás Salmerón Cultural Centre in Madrid

- **41 Small Format Contest**, which will take place in October in the Exhibition Hall of the Moncloa Cultural Centre, Madrid

And for next year they have on the agenda the Solo Arte contest (January 2023, Exhibition Hall of the C.C. "Eduardo Úrculo", Madrid) and a new call for the **Reina Sofía Prize for Painting and Sculpture**.

You can know the bases and details of each of the calls, as well as dates and times of the exhibitions, by visiting the website of the association www.apintoresyescultores.es

www.apintoresyescultores.es

The main headquarters of the association is located in Madrid, on Calle Infantas, parallel to Gran Vía, from where they centralize all activities and also has seven Delegations in the province of Málaga (Torremolinos, Benalmádena, Mijas, Fuengirola, Vélez-Málaga and capital of Málaga), a Delegation in Ciudad Real based in Valdepeñas, the Delegation of Andalusia and Lugo that promote other types of activities by their geographical area.

WWW.APINTORESYESCULTORES.ES



artist360 ●

INNOVATING IN THE SPACES THAT BRING US CLOSER TO ART

Talking about innovation in **Artist 360°** is not something new, because its concept is based on bringing art closer to the public with attractive and different proposals. This is how in 2021, even in the middle of the pandemic, they managed to successfully hold their **Artist 360° Contemporary Art Fair** in Madrid, standing out for an innovative exhibition format, both for artists and galleries and for the public.

The biggest challenge was not to hold the event outside the conventional spaces for an art exhibition, but to achieve an important participation of the public at a time with many capacity restrictions due to Covid-19. The great reception that this edition had in the public, as well as the number of works sold in the five days of the event, showed that betting on a different format,

which promotes a more direct communication between the artist and the public, is not only possible but successful.

In this new year, **Artist 360°** continued to break schemes, and that was how an entirely commercial space was the stage chosen for the first edition of 2022. Under the slogan "**Art at your fingertips**", the **Artist 360° Contemporary Art Fair** took place in the spaces of the Moda Shopping Centre in Madrid in the heart of AZCA.

The event was held within the framework of the Contemporary Art Week of Madrid, where many attendees gathered to enjoy the exhibition, once again exceeding the expectations of the organizers and the more than 80 participating exhibitors.

- By Adriana Ruh

artist360.●

The formula that Artist 360° has opted for in its events is to allow artists to take part directly in the fair under the self-representation model. This is how in this new exhibition concept artists and galleries coexist, also giving the opportunity to new talents to present their artistic proposal. But this is not the only way they have found to gain ground with their innovative proposal. To know all the details of how they are achieving it, we interviewed the director of the fair exclusively.

In the words of **Moisés Benta-ta**, general director of Artist 360° 'Our philosophy as a brand that wants to develop art, seeking to facilitate the connection between artist and public. What we have always looked for is to bring art in all its expressions closer to society. From Artist 360° we have tried to break schemes and therefore we have taken advantage of technological advances, to develop innovative ideas and new concepts and make them reach all types of audiences in an easier way. It is more about an innovation on the human plane, making people approach art in a more natural way. From that idea, all the lines of work that we have in Artist 360° have been developed, starting with the product for which it was born, which is the Contemporary Art Fair.'

Can you tell us how your fair proposal differs from the traditional proposal?

We've tried to do an art fair where the barriers to accessing it are really minimized. In the traditional scheme, for an artist to show it must go hand in hand with an art gallery that is the one that represents you. We have broken with that limitation and here any artist, regardless of whether he has representation can take part directly in the fair. It is a hybrid, Art Galleries participate, because there are still many artists whose channel of connection with the public is through the art gallery but we also allow those artists who want to do it directly to have a more direct connection with the public not only in the economic plane (since there is no intermediation there are fewer costs that are reflected in their work), but we also consider that when the artist is next to his work he empathizes more with the public and can express things that are sometimes necessary for the public to understand a work of art.

Another differentiating element, speaking of the fair as the first point of approach and approach to the public, is to help that the public can attend. For that our fairs are always free, because while sometimes the cost of admission can be a symbolic

fee, for some people this can be a reason not to access the fair. Then the fair as such democratizes these forms of access: on the one hand, the artist can take part directly without the need for intermediation and on the other hand the public can access without having to pay a ticket.

Already talking about what was the first edition of this year, where did the idea of holding the fair in a space as unconventional for art as a shopping centre come from and what were the results?

For us it was a challenge to use public spaces to install the fair, but it also stood for a wonderful opportunity to explore spaces where there is already an influx of public and in this line, our experience in the Fashion Shopping of Madrid was incredibly positive. To give you an idea of what is the public that expressly attends the art fair, in the earlier edition in 2021 we had 5 thousand to 6 thousand visits and in this last edition held in February, we came to register about 12 thousand to 13 thousand attendees. The shopping centre also registered an increase of about 15 thousand visitors during the five days that the fair lasted, going from 30 to 45 thousand attendees during the celebration of our exhibition.



artist360.

How was the reception of the artists about the choice of the space?

At the beginning we had to do an earlier campaign because the artists also had their doubts and during the commercial campaign, we had to make a significant effort to explain the reasons why we believed it was going to be a success and finally the satisfactory results of the exhibition confirmed it. For artists and galleries, there was some concern in sales levels, however, in this edition the level of sales of works was doubled compared to earlier editions.

Let us talk about the impact and growth of your virtual exhibition platform, the so-called 3D Room.

On the pandemic, we took advantage of the fact that people became accustomed to using technology, to develop a virtual art platform that would allow us to cut those barriers of distance. The platform is working perfectly and now we are working on a plugin to give it greater strength. The 3D Room as we know it now is a platform focused specifically for

visiting and showing works. Now we want to offer the opportunity that the works can also be bought online on the platform through an uncomplicated process.

Is it so easy to buy a work without having seen it live?

We are aware that buying art is not the same as buying any other type of product, because art requires a deeper approach, so the first thing we are doing is being very selective in terms of being aesthetic that the fact of seeing them through a screen does not detract from the value of the work of art. Additionally we are developing a third product under our brand, which involves curated exhibitions, in which we select two or three artists who have their works in the Virtual Room and organize a specific exhibition in some space such as hotels that is where we are currently focusing. I can tell you that we already have an agreement with the Hilton chain in Spain and we are carrying out a pilot in one of its hotels here in Madrid.

Then the works that are in the 3D Room can also be showed for

a period in a hotel, so that you can have the opportunity to see the work live. You can also make the purchase of the piece in the hotel itself by a QR code that will be available in the information sheet of the work. Through the code you enter directly to the virtual platform, and you can make the purchase comfortably. In the end, what it is about is to ease that art can always be accessible, either through the platform or through exhibitions that take place in this type of space. Making a fair is a complex process, so this type of exhibition in more logistically reduced spaces is easier to assemble and allows us to reach places where it would have been difficult to access.

Artist 360° has managed to translate in each of its products, the essence of breaking down barriers to bring art closer to people. Whether we are talking about the face-to-face Fair, its well-achieved virtual room or the two new products that will be available to the public in the coming months, innovation is the hallmark that has allowed them to gain ground in the world of art and culture.

Affordable art directly from the artist



If you want to participate in future editions of Artist 360° or visit their digital exhibition, you can visit their website:

www.artist360madrid.com

The artist Olga Calado has the experience of having lived in a geographical environment that most definitely, influenced her awareness of nature. Sensitivity that soon began to be reflected in her first canvases of sand dunes from the Doñana National Park (Spain).

Olga acquires a complete training in technical drawing, perspective, volume techniques; as well as in the complexity of the composition of colours at the Francisco Pacheco Institute of Sanlúcar de Barrameda (Spain), under the tutelage of Professor Don Policarpo Domínguez de Guzmán.

Mrs. Calado is self-taught in the artisan part of oil techniques, researched Max Doerner and studied Classical Oil Painting at The Prince Foundation, London. This knowledge put into practice for more than 10 years makes Olga Calado to master the techniques of the Old Masters.

The artist lives in London, her artistic practice focuses on sand dune landscapes, seen through brick or stone arches, as well as urban nature. Her style is evolving towards an ecological-urban art.

Olga has exhibited in London several times, sometimes adapting her style to urban landscapes. She participated at TATE MODERN for "Inside Job Collective, Staff Biennale Exhibition" in 2019 and 2022. For 2019, her project, the triptych "Dunes in Motion", represents the particular and natural processes of sand dunes, observing the transforming landscape of the Coto of Doñana. A work of art that within the Ecological Movement is part of the descriptive or representative movement; style in which the artist is currently.

Her practice is about bringing the ecological movement closer to art and urban expression with the intention of reaching the viewer and stimulating a dialogue within the memories of Nature in childhood. Art, landscape and nature through the urban window is how the current artistic creation of the artist is defined.



Olga Calado
Member of IGOR,
"International Guild of Realism"

A SYMBIOSIS BETWEEN ART AND NATURE

'Landscape and nature through the urban window'



ANA MASCARÓ VIVES

Creative freedom that crosses spiritual and material borders

Ana Mascaró is self-taught, and her technique is very personal, whose secret she jealously guards. She creates the material with which she works, her works are original with great depth, her colours and shades intertwine beautifully and intermingle creating a varied jewel of colours that are equally seen with a magnifying glass that 5 meters away.

She jumps at the sight of her creative personality free of schools, tendencies and even background. Hardly anyone could give her lessons on a technique and artistic results that did not exist.

Her painting is virgin and comes from the heart, not the brain.

She comes out of the recondite sense of aesthetics that we all carry inside that allows us to appreciate the beauty of people, things, and souls. Her technique has gone deep and continues to be imitated by many artists, with which she only manages to remind us of the strength and authenticity of the original Ana Mascaró Vives

- Art critic by Arte del Mecenaz and writer Tomeu Pons

Multifaceted, spontaneous and far from conventional circuits, she reflects her self with each work of this new art, free from academic constraints, which is why she has been recognized throughout the world.

Her passionate style exudes originality and authenticity from every pore of the surfaces she works on, resulting in a unique work, since none is similar, since it is the result of a creative freedom that crosses spiritual and material borders.

- Art critic by Joana April

Her extraordinary technique without precedent has penetrated deep, an artistic technique that continues to be imitated by many artists, which does nothing more than remind us of the strength and authenticity of the original Ana Mascaró Vives.

- Art critic by D. Tomeu Pons, writer and patron of art

WWW.ANAMASCARO.NET



ANA MASCARÓ VIVES

WWW.ANAMASCARO.NET



Algarve in Portugal opens its doors to the world of art in September 2022

Algarve is by far the Portuguese Region that attracts more international tourists as far as Portuguese visitors. The idea was born of finding a location that could take advantage of all these factors and to give opportunity for hundreds of international emerging artists to display their artworks to an international audience.

Algarve is the Portuguese Region with more international expats, these are also the people with a bigger interest in contemporary art, exhibitions, and art lovers. We thought about presenting art closer to the potential customers and art lovers and that's why Algarve is the right place to be in September.

The city of Portimão have showed great interest in this project since the team started working on it back in 2019. The city has approved this event and welcomed the new public and visitors. Portimão is interested in welcoming art lovers and international events, like ART EXPO ALGARVE. The area not only offers magnificent beaches, but also the right place to find diverse cultures due to the fact so many foreigners chose the Algarve to live.

During this period, virtual exhibitions were held instead in which many artists took part, strengthening the recognition that the association has in the Spanish artistic and cultural panorama.



MOOD interviewed the Director of the fair

Can you explain a little about the place where the fair is going to take place?

Portimão Arena is a modern and the biggest pavilion in the South of Portugal, found just 40 minutes from Faro airport. Besides the central arena, there is also an auditorium, where we intend to do an art auction, cafeteria and a large car park, the location offers easy access by car, bus or just walking from the city centre.

Do you have any expectations about the number of visitors to the fair?

We expect around 7-10,000 visitors during the duration of the event.

How do you get tickets?

We decided to give FREE access to ART EXPO ALGARVE with intention of bringing a new audience, attracting experienced collectors and young first-time buyers, offer them the opportunity to discover the world of contemporary art.

How many exhibitors will be able to show their art?

We have 160 booth/stands and more than 250 emerging and renowned artists will be present at the exhibition. Over 90% of exhibitors so far are from abroad, we have artists and galleries from UK, Netherlands, Spain, France, Brazil, South Africa, Sweden, Poland and Portugal and we expect this list to include several more countries.

Can you tell a little about the background of yourself and the members of the administration?

I came to the art world, first as a buyer, later I found myself also married with an abstract artist, which also came from an artistic family, during this period my knowledge and ability came from visiting dozens of art fairs and speaking with their organizers around Europe and the US. After setting up a gallery in Portugal, I was astonished with how many

artists don't have a platform or the right place to display their artworks. During a conversation with Chris Sprague, we came with the idea of organizing a big event, ART EXPO ALGARVE was born.

We know that marketing is one of the most important things for the fair to be successful. How have you organized it?

We got the support from Visit Portugal, Algarve Tourism, several radio stations, and newspapers, from the Municipality of Portimão and other partners. A constant feed of posts on social media and art magazines. We are also happy to partner with MOOD The Art of Today as one of our official media partners for the event.

We, MOOD The Art of Today, will be present in this first edition that we look forward to. See you there?

-By Daniel García Anderssom

- You are an artist?
- Do you have an art gallery?
- Are you a designer and want to show your design?
- Or do you just want to visit the art fair?

We invite you to visit their website for more information and opportunities to apply for participation.

www.artexpoalgarve.com
[@artexpoalgarve](https://www.instagram.com/artexpoalgarve)

Recollection and reuse in the work of Sara Sjöbäck

'Building at a scale is a way of being very honest with what I am doing. I am outgoing, and I think my artworks are now reflecting me.'

Astarte (1931) is a novel by Karin Boye — about a mannequin — concerning the changes in society and the introduction of urban modernism, written as a reflection of the city of Stockholm, where the author lived. In and around the 1930s, the Swedish capital was first introduced to illuminated cinema buildings, neon signs, lit advertising and bright shop windows populating the high streets. They draw you in with **'wreaths of lights'** making people flock the street **'from all directions, resembling night flies around a paper lantern during festive nights in August'** (Boye, 1931). The phenomenon of modern city lights is theoretically dissected in the novel, which takes place at night. The city, she writes, **'is incubated in its own glow, like a giant phosphorescent animal.'**

In her sculpture **Lights Out (2020)**, Sara Sjöbäck takes her starting point in Boye's writing: she gets on her bike at night to see the city, in her case, Malmö, in the south of Sweden, half a year into the Covid-19 pan-

demic. Riding up and down the high street in November, she realises that shops are closing, cinemas are no longer, restaurants have left. **'Reading Boye made me feel strongly. And I at once grasped that the urban light she had pictured, was gone. I wanted to translate that mood into a body,'** says Sara Sjöbäck. **'But the neon, and shop signs,'** she asked, **'where have they gone?'**

With the help of local designer, **Anna Gudmundsdotter** at Malmö Upcycling Service, local supplier, **Per Jonsson** at Roos Neon was found: a manufacturer outside of the city, that rescues and restores fluorescent signs in large numbers. It is such a fragile material and there I was, in the massive hall of Roos Neon, in piles of old abandoned lights. And I asked the owner Per, **'Are you not afraid of everything breaking?'** he replied: **'No, but you must know how to handle it.'** I think I can see it, I said, **'Can I go home and sketch and come back?'** The next day he

taught me how to do all the electrics, he lent me cords and tools that you need, and for the next coming weeks, I built a series of light sculptures, cleaning and restoring hundreds of coloured neon, there on his factory floor.

For the exhibition **Inside Swedish Design (2021)** at Stockholms Auktionsverk, Sjöbäck made a custom version of **Lights Out**, built as a modernist chandelier. This effort, as she puts it **'was a way for me to reflect on Swedish Design through the pandemic. I am a social artist, and I am out seeing society, and the changing urban grid is part of my research method. Communicating what I found, portraying the pulse that I feel, is how the work finds its voice.'**

Sjöbäck's work **Car Tower I, II (2020)** is an instructive narrative about the nature of her sculpture work in general, which is concerned with society and culture, through the balance between soft poetry and hard



www.sarasjoback.se

@sarasjoback

technical works. (The societal import is often personal: she is outspoken about sustainability, social equality, and justice). Part of the installation **The World is on Fire** during Copenhagen Fashion week, the massive **Car Tower I, II**, were built to reflect on the roaring wildfires around the world in the start of 2020. Since the last five years, her art has grown in scale, and she says: **'I am now working in a bigger scale and in a public environment, outdoors. Before it used to be smaller scale, for a design exhibition, now the work is part of bigger art events.'**

Public monuments are at once a concern to society. And in Sjöbäck's mind, that is where her art belongs: **'With Lights Out and Car Towers, I am telling short stories, but there are some stories in between that are missing. My dream would be to be able to create several of them and fill a space with stories, making my thoughts and ideas more accessible, for the public to experience them in full. To create art for a subway station, for instance, would be my dream.'**

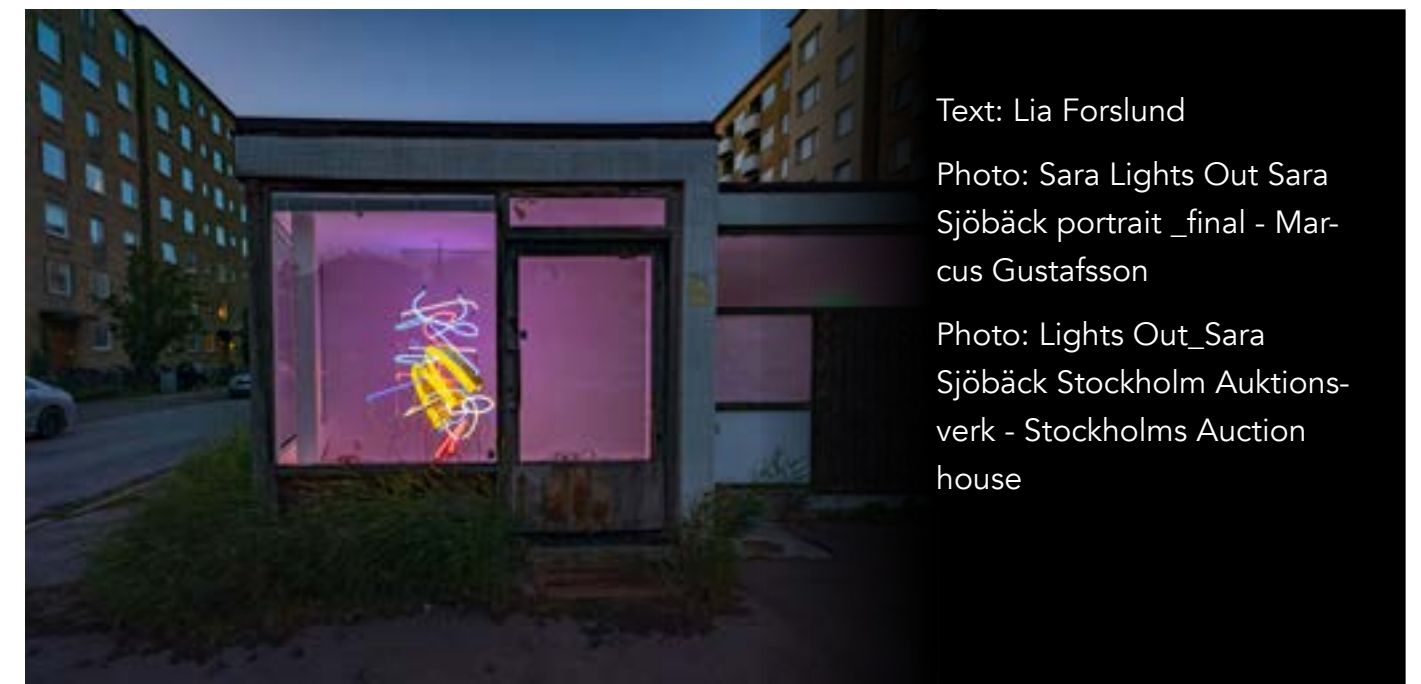
There is another interesting design take in Sjöbäck's **'public action'** art: economy, or a clever approach to the use of materials and skills to learn how to handle them. 'I used to hang out a lot in the garage with my dad, where he builds motorcycles and cars. I did not realise why **I had been so comfortable in the workshop before, but now it is obvious.** I am drawn to mechanical methods, the rawness of screws and bolts.'

I have been in that environment my whole life, so I am bringing that into my process,' she says. And it is this approach to learning any skill and approaching reuse materials that make her practice feel almost futuristic. The recycled neon, cars, hairs, glass, and aluminium sheets in her body of work, are sourced, by finding the right manufacturers, dealers, intermediaries. **'Why try to use something new when the material is already there?'** Sjöbäck asks. 'I am not trying to reproduce something that is shiny and perfect, but I am keen to have a high finish even if I'm recycling. It is a way

of being smart about the materials I use.'

At Liljevalchs Konsthall's annual Vårsalong, 2022, Lights Out will be, once again, custom-built to fit its surrounding. Now after travelling for a while, it will be installed in Konsthall belonging to the city of Stockholm, and to its citizens. The work seems to say: here is a monument of Boye's street view from a century ago crossed by the results of a pandemic, a sculpture about captivating lights, as well darkness, as a tentative indication of what's to come.

There is a sensitivity in Sjöbäck's use of material, calm, confident mechanics, that makes all her sculptures well built. As ever in her work, the artistry is clever and controlled, letting the surface or edge, portray the anxieties of contemporary urban life, assembled with clean lines, and at close inspection, skilled finish. **'Building at a scale is a way of being very honest with what I am doing,'** Sjöbäck says. **'I am outgoing, and I think my artworks are now reflecting me,'** concludes.



Text: Lia Forslund

Photo: Sara Lights Out Sara Sjöbäck portrait_final - Marcus Gustafsson

Photo: Lights Out_Sara Sjöbäck Stockholm Auktionsverk - Stockholms Auction house

TATIANA OLSSON

'I dedicate these pictures to you with love!'



www.stargatepainting.se
@tanja.olsson

On her canvases, she paints in the language of colour of all shades of blue and strive to involve the viewer into her world, to whom she presents the opportunity to find the meaning of her healing paintings myself.

She wants people... to stop with pleasure in front of her author's paintings - great visions of the Cosmos and Galaxies with their metallic shimmer, conveying depth and some movement in the multicolour spectrum of the

Universe, and... plunge into the world of her canvases, forgetting the fuss and problems in the world there, behind the door ... opening a window of a new world, where there is a place of calmness, joy and departure to the infinity of our Universe, to the world unknown, unseen, bewitching and captivating to distant worlds...

'Creative paintings go on a whim and take the viewer along with me into my world of perception and feelings associated with the

world of our universe and the universe.' There is not a single person on the planet who would not think, looking at the night stary sky and admiring its beauty and infinity, but what is there? Why? What for? Who am I? And what will happen when I leave? What is behind this? Who created this world?

And what is there beyond the borders of our material world? What fairy tales and legends, what visions does the viewer discover?

Parallel worlds and the whole Galaxy at once in an instant... who said that there is no other world!? Only by the fact that we do not see it and are not aware of it!? But everyone looks into the depths of the August night sky and makes wishes when entire Universes burn out with the last bright flash!?

'These questions I asked, and I ask myself ... but, many years ago, I felt that there is a meaning and there is something huge and powerful that cannot be defined or described in words and embraced by consciousness, what was shown to me, and this became the starting point my creativity... space and its magic.'

'This world exists, and this is what excites me, and this is what I want to convey, because I saw and felt this / that World when I was there ... during the clinical ... and now, when I write my paintings!'

She specializes in painting pictures of outer space of the spiritual direction and in writing the cosmic, mystical, vast world of our Universe. She is a space artist.

'I convey on my canvases those worlds that I have seen and see, reading these messages in the form of pictures from the information field. This state came to me after I experienced clinical death. After that, my whole existence was filled with a special meaning and content.'

'I paint pictures with my hands, being in a deep meditative state.

Then I finish small details with brushes. I can write for several days forgetting about sleep and food. I sing, dance, play the tambourine or stir.'

She does not invent plots, but these worlds and their inhabitants are born on their own and come to them to tell us something important for everyone who looks at the pictures and allows themselves to see.

Her paintings carry a healing and pacifying potential of diverse levels and are aimed at each viewer, at the level and to the extent that is acceptable to the person right now.

'I hope that when you buy my Picture and look at it, each time you will discover something new and recognizable for yourself and new worlds will open before you, unravelling the mysteries of the Universe just for you!'

Looking at the Picture for a long time, you will come to a state of peace, peace, and healing of your Soul.

Her goal is to know the spiritual essence of the Universe and its laws, the expansion of consciousness and awareness, and to convey all this through my Art. Ignite the hearts of people, awaken their feelings for life, open new horizons in revealing their inner talents - this is the most beautiful thing that she wants to convey to people through her works and paintings.



Sigrid Amores

'Subterranean worlds of light and shadow'

Painter and muralist. Her artistic work focuses on intimacy. She explores the duality between the earthly of everyday life and the immaterial of feelings. She represents the constant struggle between the outside and the inside or the conscious and the subconscious. She investigates the subterranean worlds of light and shadow, seeking in them the representation of the most hidden fears and feelings of the human being.

All this is mixed with the more mundane everyday life of her images. She works with multiple tech-

niques, among which oil painting, acrylic painting and drawing stand out.

She worked as a painter and artistic director in the now dissolved Barcelona music band, 'Homes Llúdriga'. At this time, she made many live paintings on stage. She has performed at festivals such as Cruilla Barcelona, Bioritme Festival, BAM in Barcelona and in different Catalan cities as well as in Andorra, Valencia, and Mallorca. As a muralist she has painted in different cities such as Vitoria and Barcelona.



www.sigridamores.com

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16th - 18th September 2022

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Lu Blue
Loïc Bonnefont
Artist 360
Olga Calado
Ana Mascaró Vives
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Tatiana Olsson
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Liliana Castillo
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Fernando Labrador
Monica Mura
Juan Béjar
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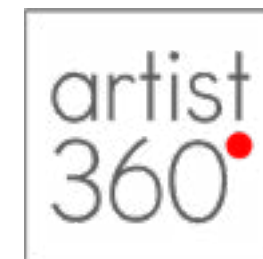
ART BASEL - 16-19 June 2022

Art Fair Basel has been postponed and will take place from 16 – 19 June 2022 at the same time as Art Basel.

The uncertain prognoses for the further development of the pandemic in the early summer months and the prospect that the vaccinations will improve travel conditions considerably by autumn prompted the Liste team to take this step.

As Liste Art Fair Basel presents galleries from over 35 countries to an international audience in Basel, it is of the utmost importance that the exhibitors and visitors are able to make secure plans as well as have the safest and best possible conditions to travel to, participate in and visit the fair.

Artist 360 - Contemporary Art Fair Madrid



artist360madrid.com

We recover the essence of the artist taking it back into the limelight of the contemporary art scene. We want to zoom you up to his work and his person, through a self-representation model or even through Art Galleries that share with us the same concern: 'give back the gaze' to the artist.

We encourage a new collecting culture for art lovers, geared towards both the consolidated collector and those who are entering this exciting world for the first time. Fostering and helping society to perceive art with a deeper nearness, avoiding the distortions from which it has been exposed in recent times.

The Guggenheim Museum Bilbao unveils Puppy's new appearance after a special change of flowers for its 25th Anniversary

The Guggenheim Museum Bilbao has unveiled Puppy's new image after completing the change in flowers this springtime, a process that is sponsored by Seguros Bilbao, a company that is part of the Catalana Occidente Group. The usual process of replacing the 38,000 plants that cover this floral sculpture, which takes place twice a year, has a different outcome this year thanks to the new design made by the artist Jeff Koons in conjunction with the Museum's curators to celebrate its 25th Anniversary. This is the first time the sculpture has worn this design.

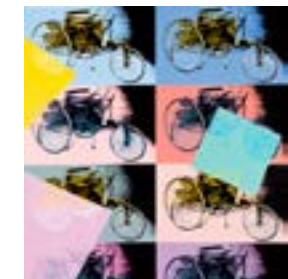
Instead of the flowers being arranged to create spots of color, this season the huge West Highland White Terrier puppy will be predominantly white, while some colored flowers will highlight its outline and texture. Given that the plants take a few weeks to blossom, Puppy's new image will be in full bloom later in the season. Once it is, the new monochromatic design will make Puppy resemble the breed it represents even more, which served as the inspiration behind the initial concept of this important installation.

In Jeff Koons's words, "In honor of the Guggenheim Bilbao's 25th Anniversary, I worked closely with the talented team at the museum to unveil a new planting of flowers for Puppy in celebration of this incredible milestone. My original concept for Puppy was based on a white terrier, so our spring planting is a harmonious composition of mainly white flowers in the spirit of the original model. There are some yellow, orange, red, and blue flowers that add definition to the swirls and folds of the fur and form of Puppy but primarily the flowers are white. This monochrome arrangement conveys peace, renewal, and love. It continues to communicate acceptance and the live flowering plants are symbolic of life's energy. I always wanted the work to be a place for the community to gather and experience transcendence. Since it was installed, Puppy has embraced millions of visitors at the entrance of the iconic Guggenheim Bilbao, so it is a sincere honor to have Puppy become a part of the anniversary celebration and greet visitors in this fresh new way."

Motion Autos, Art, Architecture Guggenheim Bilbao Museum



Wifredo Ricart - Pegaso Z-102 Coupé, 1952
 Louwman Museum - © Louwman Museum



Andy Warhol
 Benz Patent Motor Car (1886), 1986
 Serigrafía y acrílico sobre lienzo
 153 x 128 cm
 Mercedes-Benz Art Collection,
 Stuttgart / Berlin. Acquired 1986
 © 2022, The Andy Warhol
 Foundation for the Visual Arts,
 Inc./VEGAP
 Foto: Uwe Seyl, Stuttgart



Edward Ruscha
 Gasolinera Standard (Standard
 Station), 1966
 Serigrafía de 7 colores
 65 x 101,6 cm - PA
 Courtesy of the artist
 © Ed Ruscha



Lord Foster of Thames Bank
 Copyright © GA/Yukio
 Futagawa
 Courtesy Norman Foster
 Foundation



Umberto Boccioni
 Formas únicas de la continuidad
 en el espacio (Forme uniche
 della continuità
 nello spazio), 1913 (fundido
 en 1972)
 Bronce
 117,5 x 87,6 x 36,8 cm
 Tate, purchased 1972
 © Tate



NFT - THE ART OF THE FUTURE

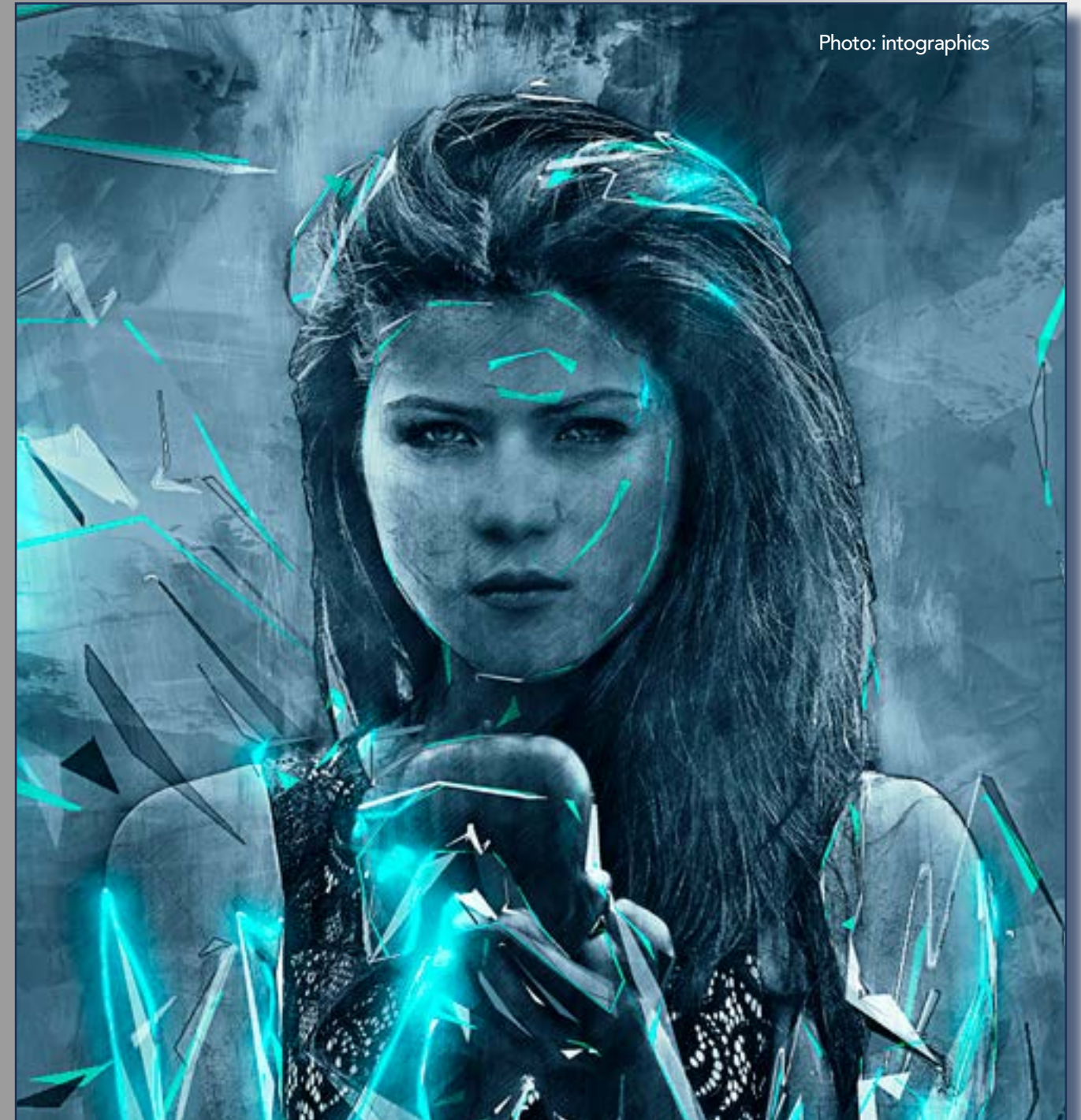
The evolution of digital spaces has introduced not only realistic digital avatars but also fuelled new approaches for digital ownership. As a result, the newly emerging online marketplace has changed conventional approaches for creating and exerting ownership of digital assets. The scope for NFT art has been growing profoundly in recent times since the \$69 mil-

lion NFT sales in 2021. A digital artist known as Beeple created massive waves in the crypto space when his artwork sold as an NFT. Subsequently, many NFT artists have come up with unique creations fetching unreal financial returns.

In the next issue we will try to resolve this issue. Do not miss it!

Subscribe to read our October 2022 issue

www.theartoftoday.com



WHAT IS AN NFT? WHAT DOES NFT STAND FOR?
Non-fungible token.

That doesn't make it any clearer.

Right, sorry. "Non-fungible" more or less means that it's unique and can't be replaced with something else. For example, a bitcoin is fungible — trade one for another bitcoin, and you'll have exactly the same thing. A one-of-a-kind trading card, however, is non-fungible. If you traded it for a dif-

ferent card, you'd have something completely different. You gave up a Squirtle, and got a 1909 T206 Honus Wagner, which StadiumTalk calls "the Mona Lisa of baseball cards." (I'll take their word for it.)

How do NFTs work?

You will find the answer in the next issue ...

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