

INTERNATIONAL  
ART MAGAZINE

NUMBER 1 2020

# MOOD

THE ART OF TODAY

**EXCLUSIVE INTERVIEW:**

**MARIO LOPRETE**

Urban Culture with  
Elegans

**NEWS:**

**COVID ART MUSEUM**

First virtual museum  
of Covid-19

**GUGGENHEIM BILBAO**

Forefront of  
Contemporary Art

**HERMANN TALVIK**

Always between us



979X

The Reign of **Colour**

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## Art Raises Questions Only You Can Answer



Daniel García Andersson  
Art Director

**I**n this issue of MOOD The Art of Today International Magazine we want to reflect about some of the fundamental questions in art that have always been and will be considered by the human being: the need of art, the artist, his world, the creative process and the work. We would like to find a general idea that help us to understand the essence of this such special human activity.

We will not do it so much in words, but we will introduce various artists who use modern means to present ourselves in what we consider a modern world. They are laying the footprints for future generations.

Irish poet Oscar Wilde nailed it by saying that **'No great artist ever sees things as they really are. If he did, he would cease to be an artist.'** And we are happy to have thousands of these people in our world, who see beyond what we see and who raise questions for others to answer.

Ali Ahmad Said Esber, who goes by the pen name Adonis, is one of the most influential poets, critics, and essayists in contemporary Arabic literature, who has written more than 20 books. Adonis develops his thinking about art



Inferno © Per-Inge Isheden - 2020

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and explains that art gives no answers, art asks questions. It is uninteresting for an artist to answer questions, but, rather, it is their role to raise questions. This is an interesting thought and it is up to the rest of us to find the answers in art. The role of art is not to give answers to us but to draw attention to what is happening by raising questions. Because that is exactly what art so often does.

'Is this art?' 'What do you want to say?' 'What were you thinking?' 'What does it represent?'... And many ask the questions 'Why?', 'What does it mean?' and 'What do you want to express...?' about art. So, we should reflect on art and try to find our own answers in it.

A close friend of mine is an example of this. **On page 44 you can see a picture of his oil painting 'Inferno.'** When you look at this work of art, many questions suddenly arise. It seems to tell a complete story and its content raises many questions.

**'Who is the writer? Who is the boy at the door watching? Are there reports of secret passions that the child's father writes down? Or could the boy and the man be the same person? Is it possible for the artist to relate his own life in three dimensions?'**

It is truly a representation that draws the viewer under its spell and also points out the hidden parts, desires and lusts in each person.

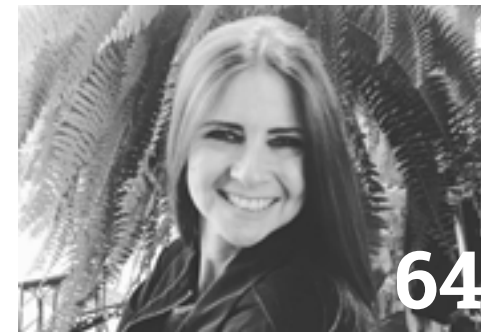
This is just one example of the many questions that are raised when you see an artist's artwork.

You can see an artist from another country and ask, 'Is this art?' It cannot be sold in your own country, but the artist may be a big name in his or her own country. So instead of devaluing each other, we should encourage each other and understand that everyone has their own way of presenting art and ask questions, everyone has a dream, everyone has their own way of developing ...

I hope you can enjoy this issue of MOOD The Art of Today International Magazine.



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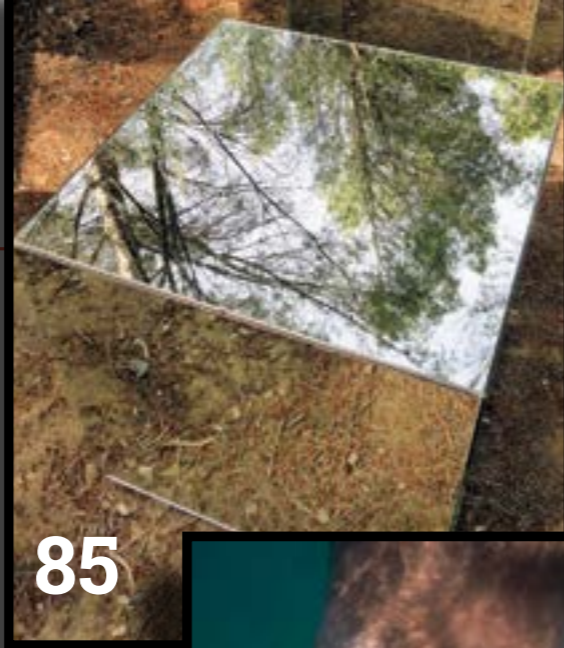
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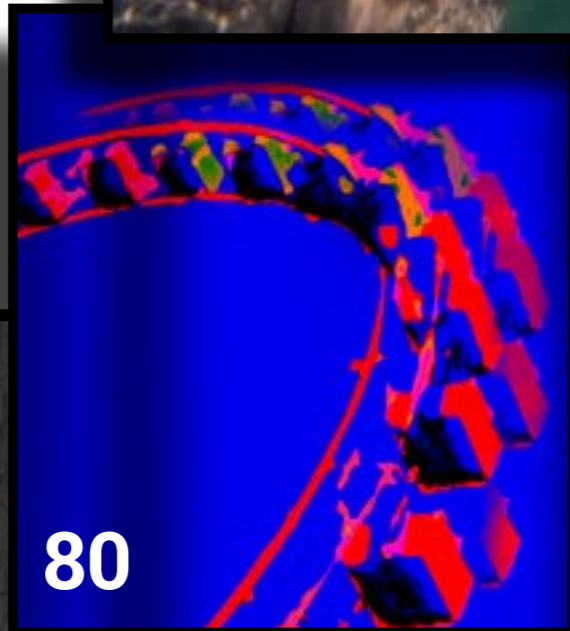
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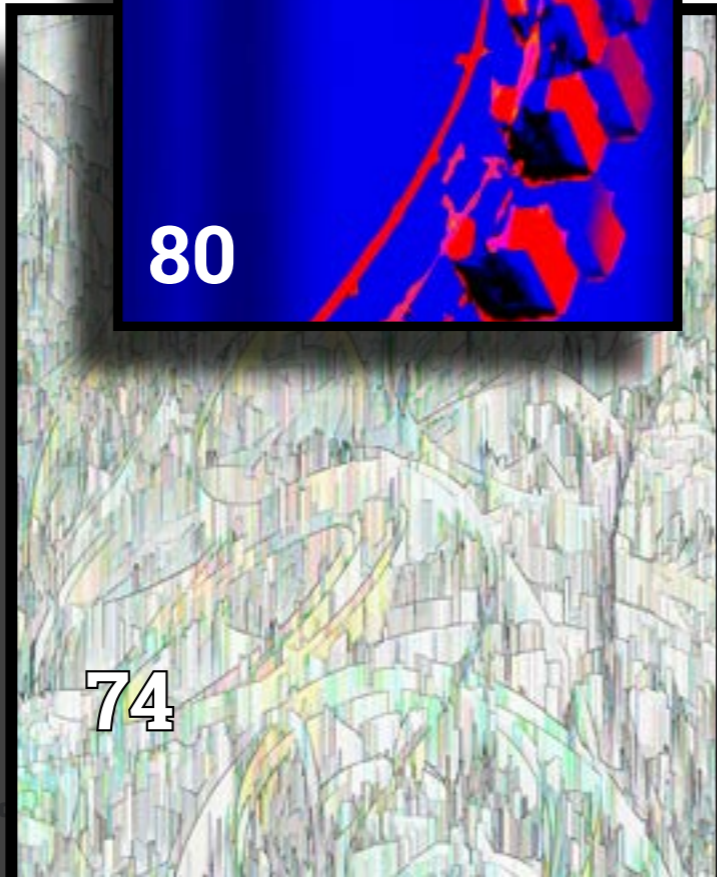
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## SABANA

By **Pompeyo Curbelo Martín**

Oil on canvas (60 x 50 cm.)

*This work of art expresses the desolation produced by the dire consequences of the invasion by humans of the habitat of living beings, many of which are on their way to extinction.*

*For this reason, as an artist, I want to contribute my grain of sand, fighting and protecting nature.*

**SPANISH-OLE.EU**

pompeyocurbelomartin@yahoo.es

**WWW.MOODARTFAIR.COM**

# HERMANN TALVIK

**Always between us...**

(1906-1984)

**H**ermann Talvik was born in Tallinn on May 31st 1906. He died in Stockholm on January 11th 1984. 1919-1926 he studied at the State School of Applied Art in Tallinn, specializing in book-binding. Between 1928-1934 he studied painting and graphic at the School of the Finnish Art Society in Helsinki.

During the following years he continued developing under the guidance of various teachers in Helsinki. Then study tours took him to Sweden, Germany, Netherlands, Belgium and France where he worked and studied at local open academies. In 1936 he also studied art history at the École du Louvre.

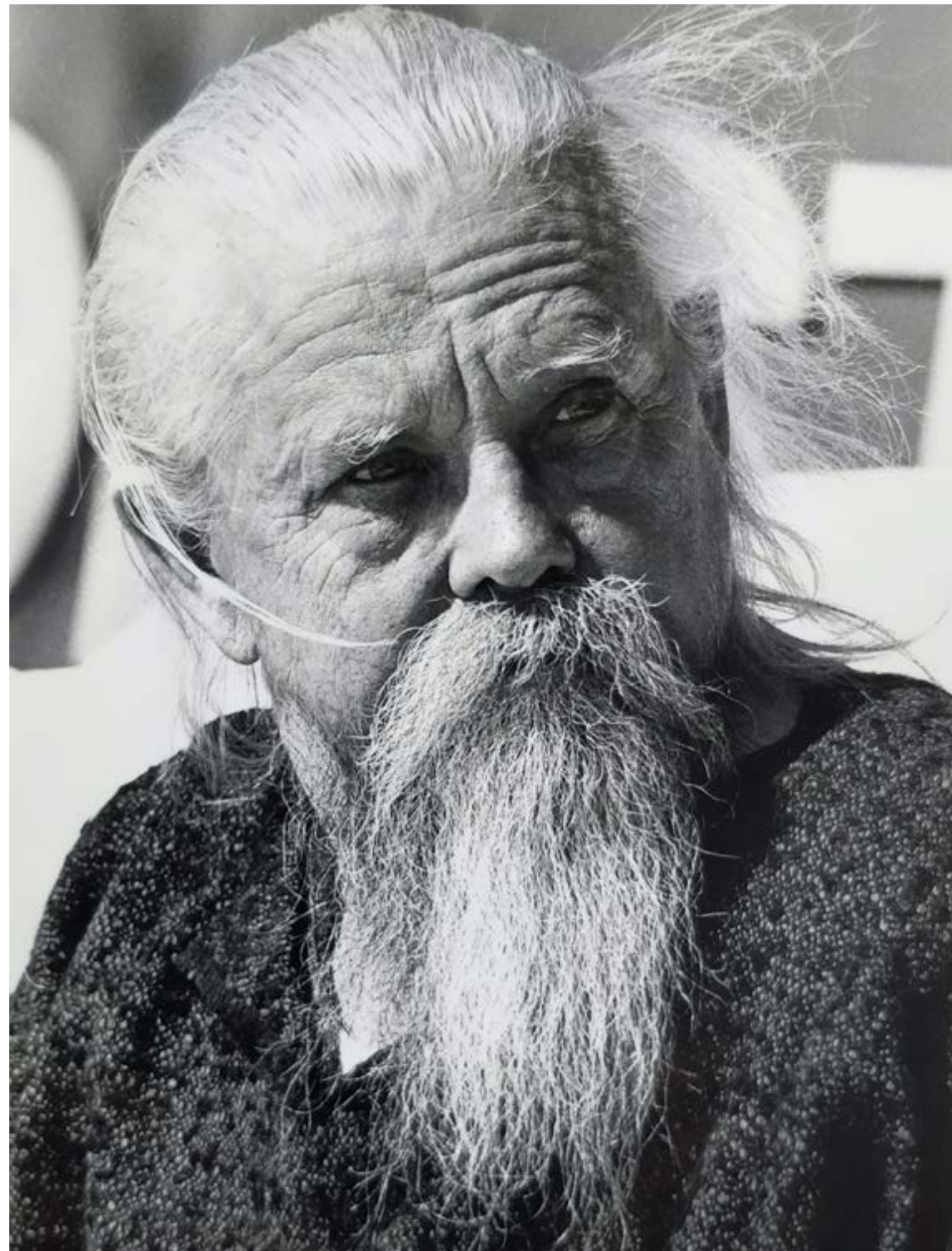
In 1944 Hermann Talvik moved to Sweden. His artistry consisted of delicate



landscapes, as well as expressionist compositions. Known for his great technical skills in painting and in different graphic techniques, he conveyed his experiences, often of a spiritual character with a unique expression.

His proficiency in drawing, also, was masterful. The National museum of Fine Arts in Sweden acquired a total of ten prints.

In Sweden he is also represented in museums in Malmö, Örebro, Gothenburg, Karlstad among others. His art is at display in Viinistu Museum, Tartu Art Museum and a big collection in Art museum of Estonia and New York Public Library.



Left: The Red Longing © Hermann Talvik  
Right: Venice © Hermann Talvik



# HERMANN TALVIK

Always between us.... (1906-1984)

Hermann Talvik was a contemporary painter and visual artist. His expressionist-style woodcuts and monotypes border on abstraction achieved significant fame. His work has been acquired by private collectors and museums alike, and has been shown around the world.

## Biography

Born in Estonia in 1906, Hermann Talvik was trained as a professional painter. At the age of 20, he studied bookbinding at the Tallinn State School of Art and Design in Estonia.

After that he attended painting classes in Helsinki at the Ateneum School of the Art Association of Finland. He then supplemented his training during his travels in different European cities. For example, he studied Art History in Paris and other major schools.

During this period, he took part in various collective exhibitions of Estonian art and, although he was young, obtained an important recognition from influential personalities in the artistic world. These people spread Hermann Talvik's work, and his works were quickly bought.

After World War II broke out, Talvik returned to his hometown and began working in Tallinn Royal School as an art teacher.

He was later forced to flee to Sweden as a refugee in 1944 and would eventually become a Swedish citizen. In Sweden he worked as a solo artist and began showing his works alone.

In these early years in Sweden, Hermann Talvik achieved the highest level of success and notoriety. His works were shown in the SDS room in Malmö, at the National Museum in Stockholm and in various exhibitions of Estonian art.

He also took part in various international exhibitions in countries such as Finland, Canada, Australia and the

United States. And it should be noted that in 1963 he received the Culture Award by the Association of Estonians in Sweden.

Hermann Talvik's works are now on display at the Tallinn Museum of Art, the Malmö Museum, the National Museum in Stockholm, the Karlstad and Örebro museums, and museums in Tartu and New York.

## Artistic style

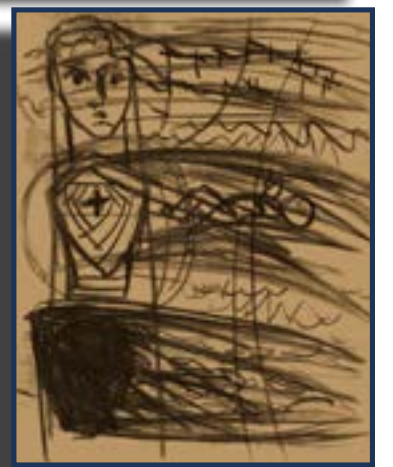
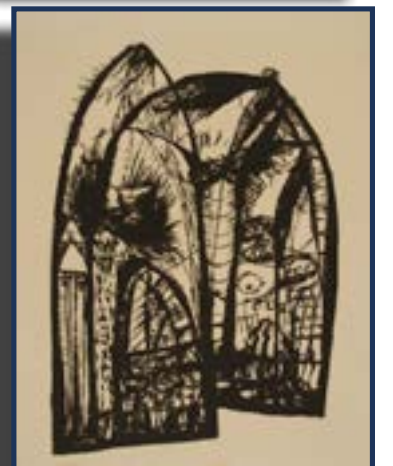
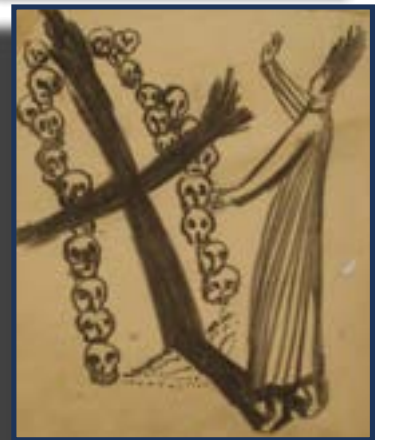
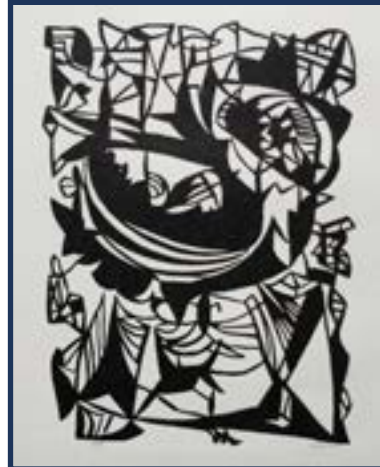
Talvik is known for his landscape paintings and drawings in which he employs various graphic techniques, such as woodcuts, linograving, lithographs, etchings etc.

Since his early years as a painter in Estonia, Hermann Talvik excelled at being genuine and emotional, a peculiar painter who managed to draw attention to the country's artistic environment at the time. His popularity increased after his exile to Sweden, where he experienced a stage of great creative activity and prosperity.

His painting studies in Finland and contact with Finnish art – much richer in religiosity and mysticism than Estonian art – significantly influenced Talvik and the later development of his painting, which became more personal. This put a hallmark on Talvik's art that remains to this day.

As a result of this influence, his works become more expressive, with a predominance of powerful blue, red and yellow tones and religious and mystical motifs beginning to appear. It is at this moment that the authentic personality of the painter becomes known, developing a more symbolic and powerful visual language. From this period, we can see many bloodthirsty charcoal drawings focused on mystical and religious themes.

One of the most recurring motifs in his work is the landscape of the mountains of Härjedalen, the views from the village of Funäsdalen, where he had his studio.





This was the painter's favourite place in Sweden, and this is reflected in his works, where the Nordic landscape (beautiful and rough at the same time) appears repeatedly.

How did Talvik see his own work? Hermann defined his concept of art and creative process to Endel Köks in an interview 1956: **'I'm burning, I'm on my knees in front of the paper, my eyes are closed, with one hand I'm looking for a way to the line, the other strip, because what I see is so delicate, so fragile, I can barely draw the lines and they're gone.'**

Thus, we know that Talvik understood his art as an almost physical process and necessary for his own life as much as eating and sleeping.

This need to put his own skin on his art makes him, throughout his life, a real artist, recognized by critics, fellow artists and the public.

Swedish critics always looked very positively at the artist's work, treating him in publications with respect, admiration and understanding. This led to Talvik gaining significant recognition in life, which led him to show his work around the world.

Without a doubt, Talvik is one of those artists whose name is less well-known to the public, but which is still a well-regarded reference among those passionate about the art world.

Hermann Talvik is a name that will pass – which has already happened – in to the story of notable talent capable of visually embossing life in his works of art.

**His art keeps him alive among us...**

By Eduardo Velpu



***“No matter which interpretation you choose, it is important for me to try to capture the specific in the moment...”***



# GUGGENHEIM MUSEUM BILBAO

## THE FLOWER OF THE NORTH



© FMGB Guggenheim Bilbao Museoa, Bilbao 2020

The Guggenheim Museum Bilbao is one of the main tourist attractions that Spain has to offer art lovers. In fact, since the opening of this museum on October 18, 1997, Bilbao has gone from being an industrial city to receiving many tourists each year, who come to see and enjoy the Guggenheim exhibitions.

The creation of the Guggenheim Museum Bilbao appeared as part of a plan to renew the city, carried out in the 1990s by the Basque government in collaboration with the Solomon R. Guggenheim Foundation, a private organization. While the public sector was in charge of providing funds for the project and facilitating the space in which the museum would be located, the private sector took charge of the administration and offered on loan the set of works that

make up the core of the collection.

The result was a complete success, activating the economy of the city of Bilbao and putting the Basque Country in the spotlight of international tourism for art lovers. So much so that nowadays the ability of the development of a cultural institution to influence and help the local economy of a city is known as the 'Bilbao Effect'.

The Guggenheim Museum Bilbao is part of the Guggenheim network of museums, which has two other locations in the cities of New York and Venice. The latest addition to the Solomon R. Guggenheim Foundation, the opening of the Guggenheim in Abu Dhabi, is scheduled for 2022. This building, found in Abu Dhabi's Saadiyat Island Cultural District, will be turned into a contemporary art museum.

### The Frank Gehry Building

An important part of the success of the Guggenheim Museum Bilbao project was the choice of the famous contemporary architect Frank Gehry to design a building that could serve as a hallmark of the institution – and even of the city.

Gehry, known worldwide for his organic forms clad in titanium, managed to create an iconic building by combining elements typical of deconstructivism architecture with fluid and organic forms. In this way, the Guggenheim Museum Bilbao, found in the port area of Bilbao, on the banks of the Nervion River, has become Frank Gehry's most famous work.

The building measures 24,000 square metres and is impressive. Its exterior part, with geometric shapes, is covered by aluminium sheets that give the whole a bright and striking appearance.

It is an original and innovative building in every way. During its design in 1990, the usual engineering and architectural techniques were abandoned and replaced by something more innovative.

The Guggenheim Museum Bilbao was designed using a software called CATIA, a computer-aided design (CAD) developed by Dassault Systèmes, a French company that devised it for use in aerospace design. The construction of the building that houses the Guggenheim Museum in Bilbao was one of the first major architectural projects to use software for its design.

If we focus on the organization of space, the Guggenheim Museum Bilbao consists of 20 galleries for exhibitions connected to each other by bridges, corridors and stairs, organized on three levels and distributed around a large atrium. As a result, the complex is flooded with natural light that enters through its many skylights and windows.

Both the exterior and the galleries found on the ground floor are characterized by the union of the use of natural light and the use of geometric and curvilinear shapes, giving rise to original and beautiful spaces in themselves. In contrast, the design of the rest of the exhibition rooms is the complete opposite and they are nothing more than spaces of simple shapes, or 'white boxes' without windows or natural light entrances.

Within the museum grounds we also find a library, a cafeteria, two restaurants, a bookstore and ZeroEspacioA, which is an interactive learning area. It should also be noted that the museum building is adapted and completely accessible for people with physical disabilities, thus opening art to anyone who wishes to enjoy it.



© FMGB Guggenheim Bilbao Museoa, Bilbao 2020



© FMGB Guggenheim Bilbao Museoa, Bilbao 2020



© FMGB Guggenheim Bilbao Museoa, Bilbao 2020

## The Guggenheim Museum Bilbao art collection

The Guggenheim Museum Bilbao houses works by contemporary artists from the twentieth and twenty-first centuries, and has its own collection worth seeing.

In addition, many works (paintings and sculptures) are shown that have been commissioned or acquired over the years since the museum's foundation. Among these works, those of artists such as Jean-Michel Basquiat, Anselm Kiefer, Willem de Kooning, Robert Motherwell, Sigmar Polke, Gerhard Richter, James Rosenquist, Clifford Still, Cy Twombly, Andy Warhol, Joseph Beuys, Mark and Robert Rauschenberg, Mark Rothko, Francesco Clemente and Sol LeWitt stand out. Another key point in the collection of the Guggenheim Museum Bilbao is its focus on the works of Spanish artists and contemporary Basques. Within this group, of particular note are the works of authors of great relevance, both nationally and internationally, such as Antonio Tàpies, Eduardo Chillida, Antonio Saura, Jorge Oteiza and Juan Muñoz.

Since its founding, the museum has exhibited great

works of art created specifically for the place. The main example of this is the famous series by Richard Serra known as *The Matter of Time*. In this area we could also highlight the works created by artists such as Jeff Koons, Fujiko Nakaya, Anish Kapoor, Louise Bourgeois, Daniel Buren and Yves Klein, among others.

In addition to the works already mentioned, the Guggenheim in Bilbao has many important temporary exhibitions, other types of artistic events, educational activities, workshops for children and adults, conferences and talks, concerts, etc. Among these activities, its Art After Dark stands out, a special event held one Friday a month, and which consists of the fusion of music and art.

Undoubtedly the presence of the Guggenheim museum building in Bilbao and the works it houses inside are an excellent opportunity to get closer and enjoy contemporary art in Spain.

By Daniel García Andersson

Photo © FMGB Guggenheim Bilbao Museoa, Bilbao 2020

## CURRENT EXHIBITION AT THE GUGGENHEIM MUSEUM BILBAO

# LEE KRASNER - Living Color



Imperative, 1976; Oil, charcoal and paper on canvas 127 x 127 cm  
National Gallery of Art, Washington D.C. Gift of Mr. Eugene Victor Thaw and Mrs. in tribute to the 50th anniversary of the National Gallery of Art  
© The Pollock-Krasner Foundation; Courtesy of the National Gallery of Art, Washington D.C.



Self-Portrait, c. 1928  
Oil on canvas  
76.5 x 63.8 cm  
The Jewish Museum, New York.  
Acquisition: Esther Leah Ritz Bequest; B. Gerald Cantor, Lady Kathleen Epstein, and Louis E. and Rosalyn M. Schecter Gifts, by exchange; Fine Arts Acquisitions Committee Fund; and Miriam Handler Fund, 2008-32  
© The Pollock-Krasner Foundation.  
Courtesy of the Jewish Museum, New York.

**Dates:** September 18, 2020 – January 10, 2021

**Curators:** Eleanor Nairne, Barbican Art Gallery, and Lucía Agirre, Guggenheim Museum Bilbao

**Exhibition** organized by the Barbican Centre of London in collaboration with the Guggenheim Museum Bilbao.

**Sponsored** by Seguros Bilbao

**Lee Krasner's** works are characterized by incessant reinvention and exploration throughout her entire career: from her early self-portraits and life drawings to her exuberant, monumental works from the early 1960s, along with her Little Images from the late 1940s and her groundbreaking collages from the 1950s.

Unlike many of her contemporaries, Lee Krasner rejected the idea of a "signature image" because she found it overly rigid; the artist worked in series and constantly sought new means of authentic expression.

After the death of several of her loved ones in the 1950s and a period of mourning in which her works took on umber tones, Krasner allowed light and color to burst back into her works in the 1960s.

The Guggenheim Museum Bilbao is presenting Lee Krasner. Living Color, a retrospective devoted to this New York artist who was a pioneer in Abstract Expressionism. The show brings together a broad range of pieces, some of them never before shown in Europe. In this exhibition, sponsored by Seguros Bilbao, the public will be able to see the incessant reinvention and exploration that characterizes the oeuvre of Lee Krasner (1908–1984) throughout the 50 years of her career: from her earliest self-portraits and life drawings to her exuberant, monumental works from the early 1960's, along with her Little Images from the late 1940's and her groundbreaking collages from the 1950's.



Shattered Color, 1947  
Oil on canvas  
53.3 x 66 cm  
Guild Hall Museum, East Hampton, New York  
© The Pollock-Krasner Foundation  
Courtesy Christie's Images Limited



ORSA

## The Reign of Colour

Orsa is a fusal artist, painter, sculptor, photographer and musician. Not always all at once, but never separately. This is his language for expressing things, body and soul, as it were. Things of the world and of life, portrayed in shapes, images, sounds and colours with no half-measures! For the man is as free and secretive, not to say unpredictable, as his art is surprising in its freshness and generosity. Not to mention his utter sincerity. Born on the 28th of June 1950 in Castiglione (now Bou-Ismaïl), Algeria, a small seaside resort on the Mediterranean coast about 40 kilometres south-west of Algiers, Jean Dominique Orsa ('Jeando' to his friends) has fond memories of 'casual painters who would come and set up their easels every weekend, like in Cadaqués, except they didn't have time to do Cadaqués'. He then joined his family, originally from Castagniccia, in the land known as the Island of Beauty.

This first uprooting was not easy for a ten-year-old: 'I made a big leap between two countries, with no halfway house, from Arab culture to Corsican tradition,' notes Orsa, with a sense of reserve and nostalgia. 'At the same time, I do have Corsican blood, Corsican ancestors, and I didn't hesitate to become a Corsican myself.' On his childhood and studies in Bastia: 'It was amazing because, from the school, we had a breathtaking, plunging view of the sea, which I gazed at all day long. To the point that Corsica still has only one colour for me, that of turquoise blue ... But also, that of friendship, beyond its borders.'

He was a good student, slightly inattentive, and as he admits, very drawn to sport and singing. 'He's a boy who works with his voice and hands,' his father would say of him. Back in the day, Jeando started a small orchestra that did well. 'After that, I did things too fast, married at twenty, had a child, Frédéric, and divorced six months later.' Overnight, Orsa ended up in Paris, in the manner of a young hero that fortune has decided to put to the test. As a singer-songwriter, he collaborated with the best in the business, Étienne Roda-Gil. 'I don't know if it was music that drew me to art or art to music! It was movement, I think, that led me to music, and not the other way around,' he adds, as he fondly reminisces about his early travels, especially to Oklahoma, where he lived among the Cherokees. And then Black Africa again, for 15 years ... '1987 was the year when my son Lucas was born. In 1989, I set off for Ivory Coast to settle in Abidjan. I was feeling extremely low at the time. I needed something different, space, adventure ...'

### A MULTIDISCIPLINARY ARTIST WITH AN ENQUIRING MIND

In truth, the man cannot stop moving, exploring and improvising. A self-taught photographer, he travels the country, even the remotest villages, and brings back exclusive reports about the cocoa trade, landscapes, and profoundly humanist portraits. A multidisciplinary artist with an enquiring mind, he also designs jewellery and practises sculpture. Commissions include a monumental statue of Colonel Oulaï requested by the City of Abidjan

for Akouédo military camp. In 1998, he created a statue that was erected right in the middle of the city, to mark the 500th anniversary of the abolition of slavery. Later, it was destroyed in the coup d'état in 2000,

Orsa decided to leave Ivory Coast and return to Corsica. In Calvi, he carried on with his work, if only to show the pure, raw colours drawn from his emotions and experience, starting with painting. 'In direct and permanent contact with the Earth, I paint at home, in the light, creating worlds that fascinate me and that I can never get tired of ... In fact, I travel in my art as I do in life,' he admits solemnly. 'Whether in my pictorial gesturalism –the famous curves of Arabic writing– or in the sculpted movement of the materials I assemble like music notes, I try to find the shapes and people that have marked my lived experience, my imaginary world.'

An autobiographical artist, Orsa loves the quiet of the studio so he can focus on the task in hand and go from one room to another. 'It's very much arranged as if by chance, sometimes. I am giving my all to a sculpture, and then with my hands splattered with paint, after they have had time to dry, I can be sitting at the piano, and there I enter the music. These successive and complementary states are so many moments of escape.'

Today, the creator spends most of his time working on his new shows. It seems we can look forward to further encounters, already promising great discoveries and emerging worlds to explore!

ORSA

## ARABESQUES AND REFLECTIONS



For more information, please contact:  
[reinegroup.art13@gmail.com](mailto:reinegroup.art13@gmail.com)

*'It is a dancing brush that painted these pictures full of curves and roundness, a million miles away from the right angle. Yet there is nothing languid about it, in fact it exudes a nervous sensuality, with that jumble of lines and crosses. There are those colours, back again, violently colonising the painting. A dance, an arabesque perhaps, not entirely macabre but surely not peaceful.'*



ORSA

## AFRICA AT THE SOURCE



Here again we find Africa and the images that it evokes. Orsa's sculptures are inspired by the totems and statuettes of primitive art, talismans, the DIY salvage aesthetic, and emaciated silhouettes. He produces bronze Masai warriors with a proud and frail demeanour, armed with lances and shields. He is also known for his cosmic sculptures that allude to the earth, the sky, and the harmony of the spheres, showing evidence of a kind of animism. Then there are curious objects, like the multicoloured rake-pitchfork hybrid entitled *Mélange*.

The overall impression is of some market in the suburbs of Ivory Coast or Senegal, where they sell ashtrays made from car bolts or baskets woven from electrical cables. Indeed, the artist lived for a long time in Abidjan, where amongst other hedonistic activities, he set up a sculpture studio that produced many works of art to adorn the public realm. This continued until the chaos of the year 2000 (Robert Guéi and Laurent Gbagbo, both claiming to have won the presidential election, provoked an insurrection in the city) put an end to Orsa's love affair with Black Africa.



# ANA MASCARÓ VIVES

## Presents her new art: 'Art develops with new techniques'

**T**his international painter has been able to create a new artistic technique without precedent (according to international critics). She developed the technique in the last century over many years of rigorous work, tenacity, perseverance and inspiration in her study in Manacor. She has revolutionized the art world of the twenty-first century, awakening the European inspiration of thousands of artists who follow her, as well as many imitators and plagiarists... this is what happens to all the great creators and masters of the art world who are able to offer new paths.

With her new art, Ana Mascaró is part of the great decorative arts of the history of the twenty-first century. Presenting a serene visual gift of unparalleled colour and beauty, removed from the frenetic digital world, she offers the language of your personal universe and your tireless pursuit of evolution.

Life made her understand art from a different source. She has no affinity with any painter. Her work was born free and away from current and commercial trends. She paints from her creativity, without limits. All this process gives her a different and defined special interior life.

Ana Mascaró is on a path that is already merged internationally. She has presented her work in the United States, Europe, Asia, South America, etc. She also has a great international curriculum in prestigious art galleries in national and international museums and with collectors such as D. Pedro Martínez Cutillas (Honoris Causa award winner), Thomas Wagner, who has the most important collection of media art in the world, Arístides Royo, former president of Panama, the Israeli ambassador in Spain, etc. She also works with Saatchi Online Gallery. You will find more information about her by searching for her name in Google.



[www.anamascaro.net](http://www.anamascaro.net)  
[arte@anamascaro.net](mailto:arte@anamascaro.net)

### SELECTION OF EXHIBITIONS

Hotel Ritz Gallery, Lisbon  
Bulgarian Hotel, London.  
Museum of the Americas, Washington D.C.  
Contemporary Museum, Panama  
Macao Museum, China  
Maeztu Museum, Spain

'Ana holds a dynamic aesthetic with extraordinary chromatic richness with a totally original set in concept and production.' – Dr Helmut Orpel, art historian and editor of the European magazine *Art Profile*.

'Her painting is virgin and comes from the heart, not the brain, and from the sense of aesthetics that many carry within, which allows us to appreciate the beauty of people, things and souls. Only a privileged few are capable of teaching us in its infinite aspects.' – Tomeu Pons, patron of art and writer.



SOMETHING TO THINK ABOUT

# Literature and art: 'A PICTURE IS WORTH A THOUSAND WORDS'

**W**e have always been told that an image is worth a thousand words, but whoever first uttered this phrase did not take into account the thousands and thousands of paintings, drawings, photographs or films that inspired each of them. Words, words, words...

SOMETHING TO THINK ABOUT

In Rod Stewart's version of these seven words – a picture is worth a thousand words – 'Every Picture Tells a Story' – 'I couldn't quote you no Dickens, Shelley or Keats / Cause it's all been said before / Make the best out of the bad, just laugh it off / didn't have to come here anyway, so remember / Every picture tells a story, don't it?' –, the lyrics say that he couldn't quote those authors Dickens, Shelley, or Keats. Because music, like painting, photography, or cinema, is nourished by stories, which will then be covered by chords, pigments, or light, but what is the basic unit of those stories, but the word. Word, word, word ...

Most of the artists I admire, know or whose work I have studied are self-taught, but if they had been trained in the Faculty of Fine Arts, someone would have **listed the six disciplines that throughout history have been defined as 'arts'**: architecture; sculpture; painting; music; declamation; and dance. This list must be memorized and it becomes part of the exams. The teacher would add cinema to that list for students to write in their notebooks with tight lettering, and it is possible, that someone would speak. Word, word, word...

This sensitive student, a future academy artist, would ask about the concept of 'declamation' as art, and the teacher, more theoretical than ever, would answer that declamation encompasses poetry. I could broaden this explanation, adding that music includes theatre and then **I wonder: doesn't literature make literature one of those fine arts that strive to count as seven?** I count eight, I give you my word as a word collector. Word, word, word...

But I'm just a humble writer who knows little or nothing of numbers, so I'm going to leave aside the fact that the arts are now reduced to such an in-

accurate figure, and I will just claim the suppression of the **'and'** in that title with the subject name that is **'art and literature'**. On the one hand the image, the music, the volume, the light and on the other, the word. Word, word, word...

I remember a study trip I took with my classmates to Madrid in the mid 1990s. I was at that age where the plans behind the teachers' backs weigh more than those that they carefully programmed to feed our young minds. It was one of the latter, however, that brought me the most stimulating experience of my life on that trip. I refer to an exhibition at the Prado Museum, entitled The Literary World in 19th-Century Painting. It goes without saying that I concealed my interest, not wanting to look like a nerd to those companions who made obscene gestures before Rubens' nymphs or who consulted the clock every two steps.

Years later, I would regret looking at the paintings out of the corner of my eye or having made a vertical reading of the texts of Carnero, Peláez or José Luis Díez that completed the collection. Nevertheless, out of it all, I captured the fact that a dizzying increase in the daily press in the nineteenth century, as well as the mass translations of literary works, made it possible for artists to know the work of their foreign colleagues, inevitably influencing the works of all of them. From here, I learnt a message that has been with me ever since. **Words are bridges and a source of transformation. The word is art. Word, word, word ...**

I conclude this brief tantrum, asking for the inclusion of literature in that list of seven, assuming it as the eighth art, if not the first, and thus ignoring that 'and' curse that separates literature from art, as if that were possible. I cease here, for today, my defence of the word. Word, word, word ...



The six disciplines that throughout history have been defined as 'arts':

**architecture; sculpture; painting; music; declamation; and dance...**

**I wonder: doesn't literature make one of those fine arts that strive to count as seven?**

By: **Carlota Suárez García**  
@carlotasuarezgarcia  
Foto: Marco Govel

# The Redundancy of the Pendulum or the Deep Secrets of Man

My artistic proposal is being defined toward the abstract media of art as a pretext to discourse on a variety of dissimilar mysteries and enigmas, which have always constituted major inquiries and questions regarding man's awareness and worries, which persist in contemporary time and become unresolved issues and problems with regard to existence in terms of the subjects cyclically returning as redundancies.

This is a matter of cumulated issues and questions in collective imageries, the uncertainty of the entropies of message codes, the recreation of the contents off esoteric things, sometimes secrets, the Aquarian Conspiracy esoteric theory, meta-textuality around facts and characters as well as the meaning of quantum physics in the building of reality in the people.

This irruption about abstraction as a tendency is not as much ascribed to abstraction as something only purely visual and / or objective, but instead related to a multiplicity of influences of diverse styles and tendencies in the artistic contemporary context, letting me express such conceptual and aesthetic issues in my own particular form.



**Yoruba Abstract I. Mixed technique on canvas**  
(100 x 120 cm.)



**Yoruba Abstract II. Mixed technique on canvas**  
(100 x 120 cm.)

These works, made in big formats, are the result of formal explorations and experimentations with a variety of diverse materials and techniques, having as antecedents experiences with visual artistic contexts appropriating medias and expressive modes for the construction of an autonomous

visual discourse, in which emotion, thinking and imagination mix in a territory of quotes and intertextuality references irreducible to a specific time and / or space, but passing within a baroque and eclectic strainer as artist to testify their time.

## José Clemente Gascon Martínez

Bachelor of the Academy of the Fine Arts 'San Alejandro'. Graduate in Art Education and Master Sciences in Didactics of the Humanities. Art teacher with a pictorial work whose artistic trajec-

tory has been recognized inside and outside of the Caribbean nation. Member of the National Council of the Plastic Arts and of the Association of Educators, Cuba.



**Disclosures and Possibilities**  
Mixed technique on canvas, Triptych (140 x 180 cm.)



**Upstream Invitation's**  
Mixed technique on canvas (125 x 160 cm.)



**The span of the forbidden is longer than life**  
Mixed technique on canvas. (125 x 160 cm.)



**The inertia and swing of the pendulum**  
Mixed technique on canvas, Triptych (150 x 200 cm.)

@josegascon54  
josegascon54@gmail.com  
+53 584 272 75

**Represented by**  
Lázaro Cordero Bonet  
eduardo751717@yahoo.es

# D G ANDERSSON



'The Woman'

Oil on canvas 60 x 80 cm



'Your eye'

Oil on canvas 70 x 80 cm

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MEETING

## MARIO LOPRETE

# *the Italian artist opens his views*

He lives only nine hours from New York, the duration of the flight that will take him from his city to NYC, the 'Eldorado'. He thinks that The Big Apple is the right meeting point for all professionals in the art world.

He lives in Catanzaro, a small Calabrian city in South Italy. 'It's a beautiful place to live in.'

Geographically it is a dream place, but the same cannot be said about art. It is the place that the ancient Greeks called 'Magna Grecia', rich of culture and history, but with a bad political administration and sterile and incompetent ruling class that never wanted to take advantage of their exciting potential.

By DGA

Photo Mario Loprete

## MEETING

# MARIO LOPRETE

To be honest, in the last years, something has changed, because some forward-looking entrepreneurs have understood the importance of the valorization of what history has given to us.

In my city there are talented artists: some of them receive the right acknowledgment, some will have it in the future, but all of them plod, they inevitably suffer from the total absence of selling. That is because Catanzaro is greedy with its sons.

The collectors from Catanzaro buy a lot of contemporary art. They attend art shows and national galleries, but the artists that get supported by their shopping are not from Calabria.

The collectors from Catanzaro have an awful conception of the local artists and prefer to invest elsewhere. This is, unfortunately, the tragic scene in which I always lived in and it urged me right from the start to show my work somewhere else, where it gets judged for merit or demerit and not because it's made by a 'local artist'.

The Italian art system is doped with false auctions that make prices of unworthy artists rise and break the wings and the dreams of those whose art is like a second and but who live in total economic discomfort.

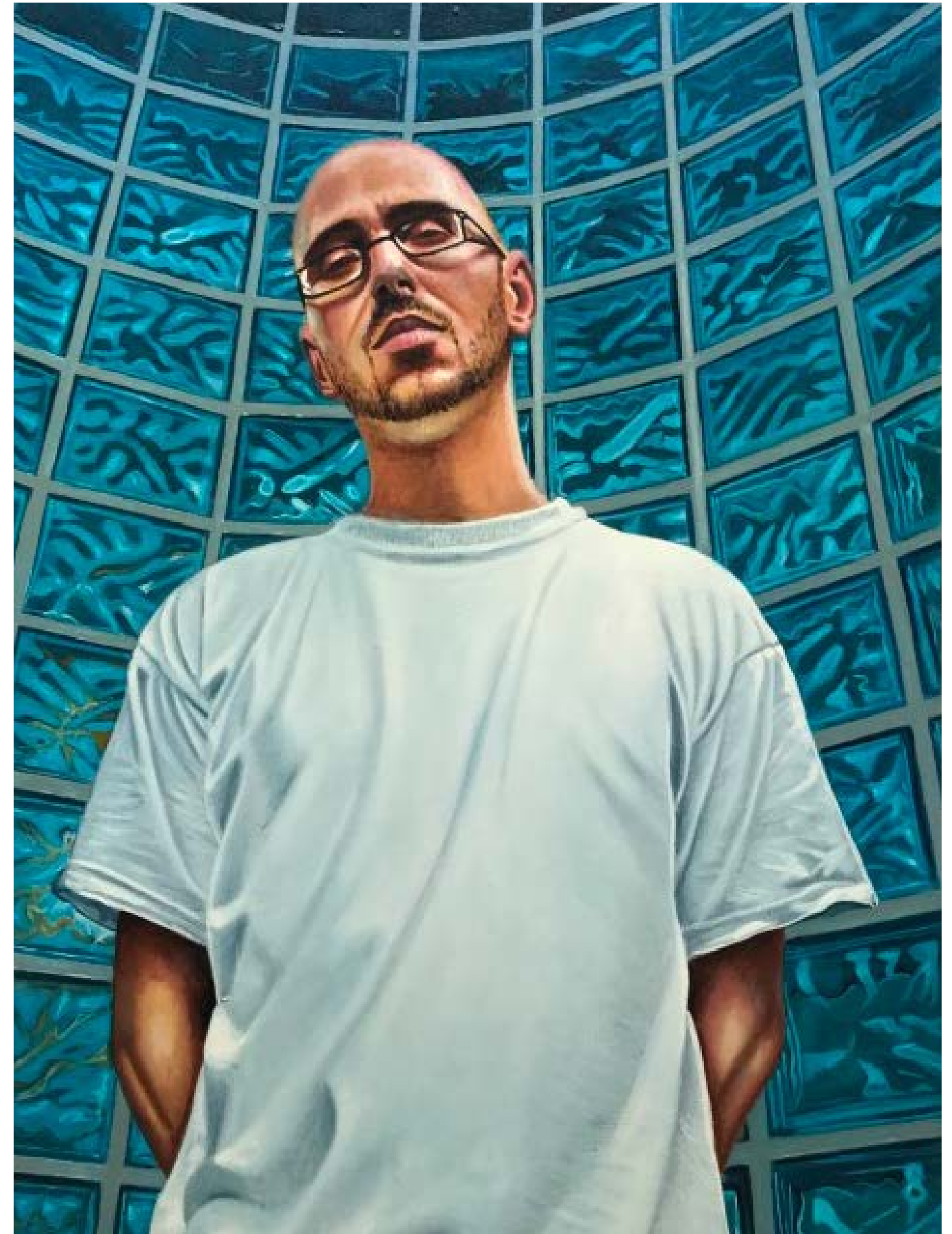
Confronted this reality, the artists have only two possibilities: they can adjust to what the market and the artistic operators ask for, perverting their own way of making art, or they commit to find work that will make them economically emancipated, and free to continue to take forward their personal art project.

Artistically, I formed myself as self-taught, studying the history of art and the great Master of art, aseptically, without external contaminations. I worked in an art shop of a Calabrian Master for six years, from whom I learnt a lot. Then in 2002, I strayed into Calabria to paint from the real, with the main goal of speeding up my hand and achieving technique, fighting against time, which changes light and colours. Then I became aware that I was missing something inside, I felt a void-like sensation. So at the age of 34 I decided to attend The Academy of Fine Arts of Catanzaro, aware that if I wanted to give more depth to my work I needed to confront myself with other artists, to share experiences and to search new goals.

In February 2007, I finished my studies and now felt enriched and very motivated. I think that formation is necessary for every profession, but in art it is even more important. Ten people that study to become surgeons, when they finish their studies, they will be better in their profession by the measure of how close they get to the achievements of the best of them.

Art is different. You need 'to know what you know and what you do not know,' that is true knowledge. An artist needs to be unique and know the history of art and who preceded him/her.

The desire to do is incredible. I get up in the morning and I want to paint. At night I go to sleep and I feel satisfied because I think that another day has passed, a day dedicated to





***'At night I go to sleep and I feel satisfied because I think that another day has passed, a day dedicated to the research of the strength in my work'***

the research of the strength in my work. I never wished to be a painter of the fashion, of the moment. I strain myself to dwell on the pictorial quality of content.

My art is always dedicated to those who recognize it. To those who can see a message. To those who see my message. Art is bought for passion, for pleasure, to invest. I like to think that whoever buys my works, also buys a temporal door, and those who want to enter it will be conducted into my world, into my way of doing art. It is not the man that chooses to be an artist, but it is the art that owns the person.

When I find myself on the road, my brain automatically traces the perspective of what I see. I mix the colours on a virtual palette, searching for the right shades. As soon as the painting takes form in me, the landscape has already changed, and I start yet again. This is what makes a man an artist.

I live in a world that I shape to my liking, throughout a virtual pictorial and sculptural movement, transferring my experiences, photographing reality throughout my filters, refined from years of research and experimentation.

Painting for me is my first love. An important, pure love. Creating a painting, starting from the spasmodic research of a concept with which I want to create a message, this is the base of my painting. The sculpture is my lover, my artistic betrayal to the painting. That voluptuous and sensual lover that gives me different emotions, that touches prohibited chords...

Alternating picture and sculpture, always searching to send my message, makes me a complete artist.

**Why Hip-Hop?** At some point in my career, I felt the need to use a theme that could be understood by everyone. In Hip-Hop I found the solution. It is a philosophy of life, without geographical borders. Rap music always accompanied me in my study. It was the soundtrack of my work.

Music is art and it is a part of my work. I prepared a beautiful series for an imminent art show composed of musical CDs, covered in concrete, on which are painted some B-Boys who are dancing. These are contained in their casing of plexiglas. Nowadays the musical lector could never play the music of a CD, but the music on the inside is there and it will always be there. Looking at an egg you already know that there is a yolk in there, without the need to open it.

The subjects of my portraits take form from a picture that I take or that I download from the net. I elaborate them on the PC, and I cut what I consider to be superfluous, creating that important equilibrium with impressions that the subject must

make. I have a database of five thousand different photos per artist, a photographic cut, social theme, projects for future art shows, etc.

I like to portray Ja Rule, Xzibit, The Game, Mary J Blige, Beyonce and 50 Cent along with the Italian Hip-Hop scenario, closer to me. But I like painting people even more; they are way more real, living lives away from the photography sets, free from authors. These are the subjects that I find more emotional.

I love to paint everything that symbolizes Urban Style, because I think that the task of the artist is to portray the world that surrounds them.

About 10 years ago, I felt that my work needed a promotional push. Visiting cities like Milan, Basel, Rome, I stumbled upon some advertising signs as big as palaces that had promotional messages. So, I asked myself: Why don't I paint real and recognizable metropolitan views, substituting the advertisements with my B-boys?

The result had a lot of success; I insinuated doubt into the truthfulness of the sign or into the fact that I had managed to paint that painting in such dimensions?

The new series of works on concrete is the project that is giving me even more personal and professional satisfaction. How was it born? It was the result of an important investigation of my work, the research of that 'void' that I felt was missing. Looking at my work in the past ten years, I understood that the semantics and semiotics were in my visual speech, but the right support to valorize the message was not there.

Reinforced concrete, was created two thousand years ago by the Romans. It has a millenary story, made of amphitheatres, bridges and roads that have conquered the ancient and modern world. Now it is a synonym of modernity. Everywhere you go you find a concrete wall, there is the modern human in there.

From Sidney to Vancouver, from Oslo to Pretoria, reinforced cement is present and so the support where the 'writers'

can express themselves is present.

The successive passage was obvious to me. If man brought art on the streets to make it accessible to everyone, why not bring the urban into galleries and museums? It was the winning step to the continuous evolutionary process of my work in that 'void' that I talked about before and that is what is driving me to exhibit in prestigious places and is leading important collectors to request my work.

The artistic process in which I create my works is a classical one. After I have traced the incredibly detailed drawing, I apply the oil colours and the glazes and I achieve the result.

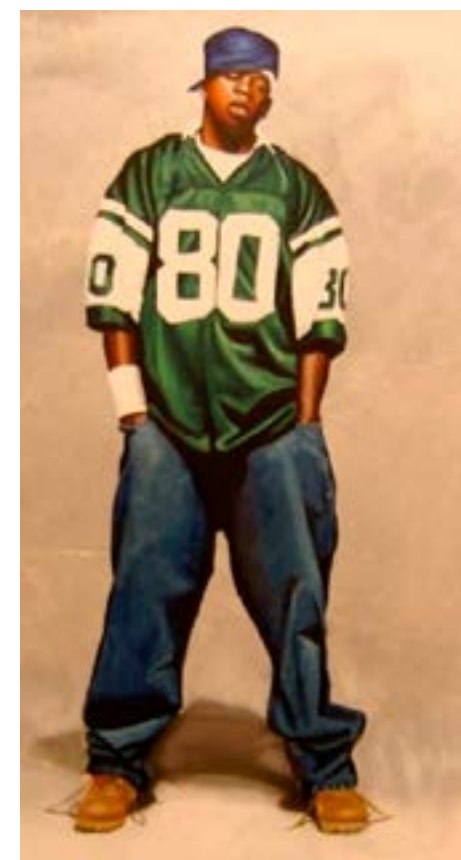
When the painting has completely dried off, I brush it with a sealant that not only manages to unite every colour and shade, but it also gives to the artwork the shininess and lucidity that the posters – that each and every one of us had hanging on our wall – have.

For my Concrete Sculptures I use my personal clothing. Throughout some artistic process, in which I use plaster, resin and cement, I transform them into artworks to hang. My memory, my DNA, my memories stay concreted inside, transforming the person that looks at the artworks into a type of post-modern archaeologist who studies my work as if they were urban artefacts. I love graffiti, I really like to study their communicative methods.

I know absolutely nothing about how to do graffiti – I've tried, but with awful results. But with that experience I understood that the use of the word is fundamental to making art. Words arrive to the brain directly, like a cold and devastating bullet.

In my series Words I use reinforced cement in all its essence and elegance.

I build letters in reinforced cement, with which I compose the words that I use to send my message. They reach the viewer like a scratch, but they are in line with my work and my research. The abstract concept of the word presents itself, materializing with the concrete.





## Anna Maria Johansson

***'I want my art to touch. With happiness and confidence, which is something that occurs in myself when I create my paintings.'***

Born and raised on the island of Gotland, found in the Baltic Sea in Sweden. After some years on the Swedish mainland, she has now moved back to the island and has her business there.

The creative side is something that has always been with Anna-Maria. However, it would take many years before painting came into her life. It was when she enrolled in a course in Vedic Art that life took a new turn and changed her entire life.

Anna-Maria paints in acrylic on canvas. Acrylic suits her way of painting. It dries quickly, which is a positive since her paintings always consist of several different layers. She feels that she will have a completely different flow in her creation if she can quickly move on to the next layer. Many of her paintings have elements of structure. She wants to use what is beautiful, accessible and contributes

to good structure in her art. Her egg paintings, for example, use the pages of an old bible and dried flower seeds as a structure.

She gets inspiration from life, nature and music. The island of Gotland is important for her creativity, where she finds calm and strength. It is more than usual for her to listen to music during the creation process. Many times, a text or a melody loop gets stuck in her consciousness, which is then recreated in the painting.

With her art, Anna-Maria wants to show the beauty that exists in life and in the world, as a counterbalance to the troubled times we live in. She wants her paintings to convey calm, happiness and show the fragility of life. To convey the magic that is around us, but also things we cannot see with the naked eye, a spiritual dimension, and a sense of gratitude.



[www.a-mjohansson.com](http://www.a-mjohansson.com)  
Instagram: a\_mjart



Work by photographer Tara Rooney @itstarrooney posted on @CovidArtMuseum

# THE CURRENT CIRCLE OF ART

Today's art scene has been internationalized, yet another result of globalization.

Art fairs are the current international sales platform. Most of them are a part of a very closed and elitist circle managed by big galleries. It is a system that lives off artists and where only a few are selected and can make a living out of their art, if they can generate what is asked of them, in large numbers.

Does this prove that they are big artists, and that their art is the best the international market has to offer? Sadly, the answer is no.

Art has lost both quality and credibility. Quality, because overused models are being repeated, some of the 1960s or 1970s are turned around and shown again. And this is commended by big museums, though not all of them, of course. However, there are also wonderful exceptions that allow us art lovers and enthusiasts to keep on wandering through different galleries with overjoyed hearts.

But many others note an art of simplicity and lack of professionalism that is quite alarming, thus generating a deformation in what we know as art. Visual art comes in mainly through our eyes and we are, unfortunately, getting the audience used to valuing true pieces of junk as art.

Walking through the city of Madrid back in March, before the pandemic started, and touring around well-known galleries, we came across marvellous pieces as well as overpriced trifles. I can recall one figure that was cut up by laser

and made up of a bunch of propaganda stickers that were once stuck on a wall. Yes, you are reading correctly, the artist' peeled off a thick layer of this junk, took it to his workshop, cut it off with a laser, framed it and proudly exhibited at a gallery for a very high price (from 16,000 to 38,000 euros, depending on the size). We also learnt that this artist became very valued and started to quote these rates after he was lucky to highlight his piece next to an already consecrated artist. It was not because of his trajectory or his quality or dominion of his work.

Do not get me wrong, simple art can be incredibly beautiful and complex at the same time. Having the ability to synthesize requires a great level of knowledge about a certain subject, if it is conscious and committed. I can name lots of examples of simple art, which can be summarized in lines or spots, or which can even seem made by a child to many, but which hide a great deal of work behind them. For an artist to define whether to make their art simpler or more complex, there must be years of study, work and career.

And credibility, because not everything an artist makes can be considered as a work of art. Even if it is surrounded by a justification and description of a piece of work, if it is something any untrained person can make, it cannot be considered as art. I do not accept those who make this 'bad art' making excuses about the anti-system, when they make them within the system. If you are in, you are a part of it, so, if they do it to differentiate themselves and draw attention, that's their strategy, but I do not share it. This is just my opinion, of course.

There is a phrase that works to frame this: 'Current art is the reflection of the society in which we live', meaning simplicity, population and commercialization. It clearly matches the superfluity and consumerism ruling most parts of our society. Happily, one keeps constantly meeting people in different fields who stay away from this – people who go deep, who are moved by insignificant things, who tell it like it is and do not need to follow the herd.

I recently took part in a fair in Madrid and was joined by two talented artists from Uruguay: @antonioalzasanguinetti and @mariogiacoya. We met wonderful people and learnt so much about the art circle and how the system works. It was for sure a disappointment to see that also in art the intermediaries are the ones who win the most and risk the least. In the end, it is nothing but a big business. That is why I enjoyed taking part in this project, because one can deal with the artist directly and cut out the middleman.

All of which you have read above is my opinion and the opinion of several artists with whom I've had the pleasure to talk and whose vision about the subject I know. Please do not believe anything, verify all for yourselves.

**By Antonella Viazzi**  
Agricultural Engineer  
and Visual Artist

Artwork by Antonio Alza Sanguinetti  
Title: Anima Carcerem  
Technique: Graphite and oil glaze on mdf with a chalk base  
Measures: 77/113 cm.

# BETWEEN THE MOMENT AND ETERNITY

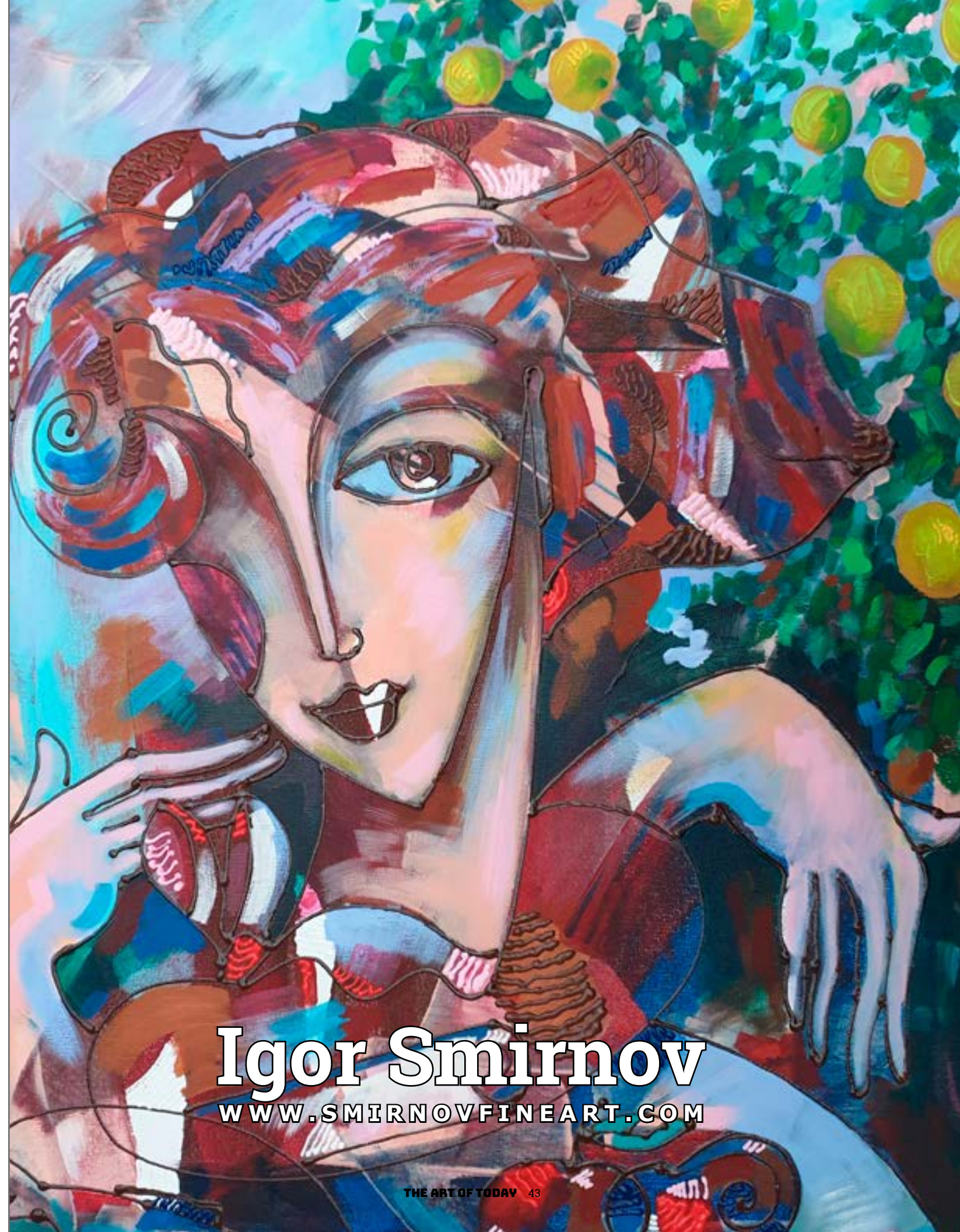
**Igor Smirnov**, a son of famous Russian landscape artist Vasilii Smirnov, began painting when he was remarkably young. Eventually, he developed his own unique style of 'symbolic realism'. It bears no resemblance to either socialistic realism or any of the many avant-garde 'isms' of the twentieth century. The artist considers a piece of art as a source of information presented in symbolic form that is associated with a contemporary audience as a virtual space of our spiritual life. Igor Smirnov began his art career at the College of Fine Art. Then he obtained an M.S. in Engineering & Design at the Naval Academy, where his rich depth as an artist was enhanced by the knowledge of geometric forms and proportions. Later he spent two years restoring priceless icons and paintings at the Russian Museum of Art and the Museum of Urban Sculpture in St Petersburg, Russia. From the early 1980s he participated in the movement of non-conformist or 'underground' art in Russia.

Igor Smirnov's artworks attracted the attention of John Whitehead, the US Deputy Secretary of State, when he visited Moscow in the December of 1987 in preparation for the meeting between President Reagan and Soviet leader Mikhail Gorbachev. Following Mr Whitehead's personal request to the Soviet Minister of Foreign Affairs Mr Shevardnadze, the authorities of the USSR allowed Igor Smirnov to emigrate to the United States. The artist happily settled in California, enjoying the benefits and stimulation of the modern environment.

Since that time, Igor Smirnov has gained worldwide recognition, with his paintings displayed in museums and galleries in the United States, Europe, Asia and Russia.



The monograph "BETWEEN THE MOMENT AND ETERNITY: ARTWORK OF IGOR SMIRNOV" written by art critics Irina Alievsky, M.S. and Reena Judens, Ph.D. was published in the beginning of 2006. This monograph is admitted by METROPOLITAN MUSEUM, HAMMER MUSEUM, GUGGENHEIM MUSEUM, LOS ANGELES COUNTY MUSEUM, SAN DIEGO MUSEUM OF ART and CONTEMPORARY ART MUSEUM SAN DIEGO.



**Igor Smirnov**  
[WWW.SMIRNOVFINEART.COM](http://WWW.SMIRNOVFINEART.COM)

# Lsheden

You never know what he has in mind, but the result is always amazing!

A painting always begins as a thought, an idea, a wish, a vision!

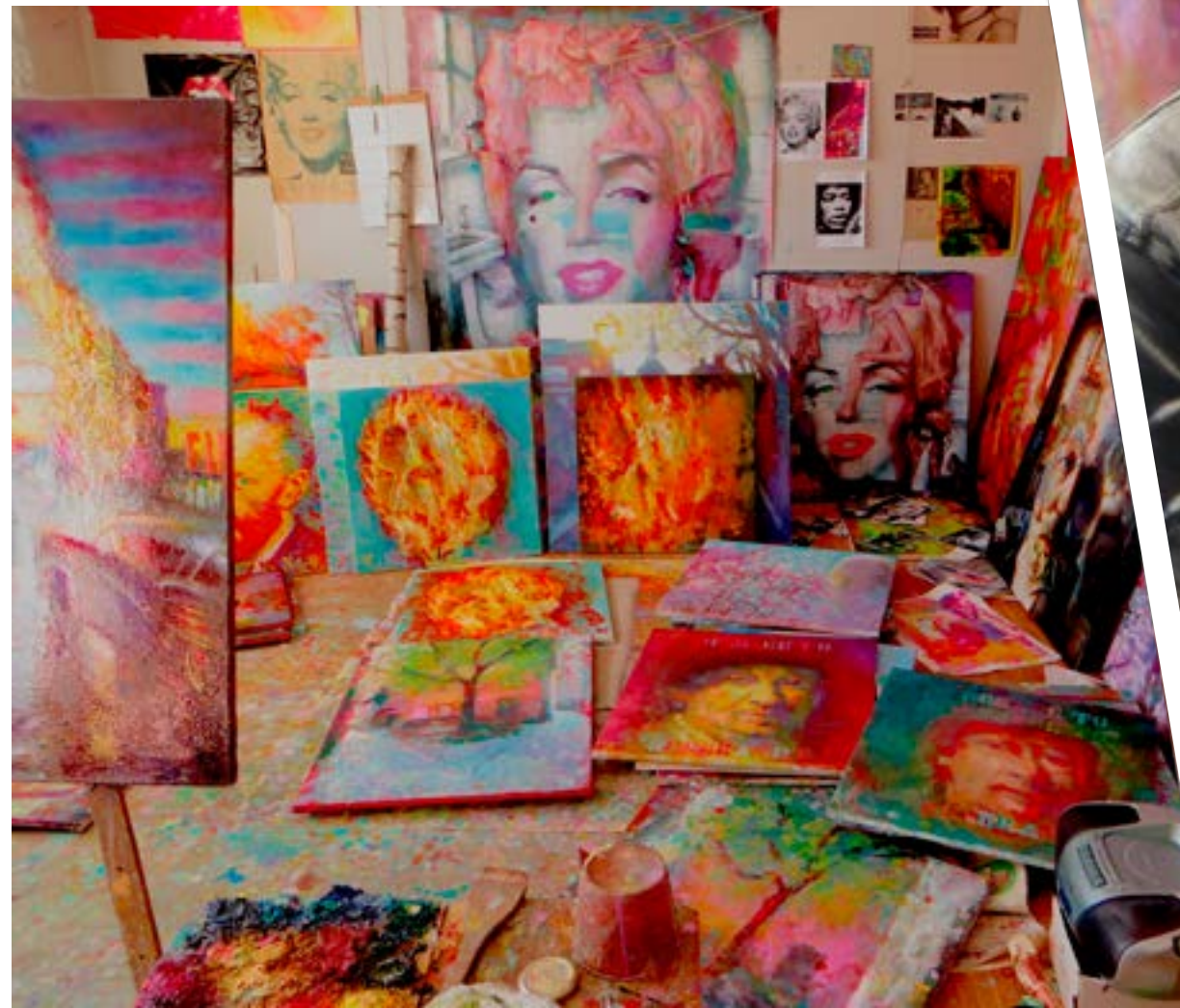
The vision has neither shapes nor colours, it is something elusive that is only there and is about to be realized. To create an image based on the vision, it is important to wander around among shapes and colours without losing the original feeling, the vision. You must not give up; you must continue to wander around until the vision begins to be realized in the form of a painting. And all the time you must stick to the original feeling, the vision, the compass direction, the dream you had when you took out the canvas, the paint, and the brushes.

**It is difficult!**

Too often the feeling fades during the work, and you start wandering around like an orienteer who, deep in the wild forest, has lost both the map and the compass. But sometimes the feeling deepens until you finally stand at a wonderful place you have never visited before. You just feel like it was somewhere ...

But suddenly you find the way and the inspiration begins to flow ... and there in front of you is a masterpiece that not even you can do again.

By DGA  
Photo Madeleine Svensson



MEETING

## PER INGE ISHEDEN



### When I paint, the painting is my whole world, I live inside the picture

The Swedish artist based in Stockholm, opens doors to the international art world.

He was born in Avesta, a small countryside town north of Stockholm in Sweden. Painting has always been his passion, something he could not live without. As a child he watched his mother draw colours from tubes, those wonderful brilliant glancing colours, and mixing them on her palette. He wanted to eat paint! In his teens he used all his free time to paint. The result was that he worked with art and in his free time he painted – that is, always.

'My teacher at school explained to me the techniques of the artist Paul Cézanne. I was fascinated and studied his work in books and later in museums around Europe.'

After working 13 years as a school-teacher, he started his career as a professional artist in the late 70s by creating a science fiction cartoon for adults, 'Spindlarnas Rike' (Kingdom of the Spiders). During that work he learnt the composition technique he now practises in his paintings, including the use of quadratic canvases.

He started mixing the two conventional painting techniques he learnt in the art school, with brush and knife; then successively adding dripping, splashing, and even pouring paint onto the canvases. He discovered the possibilities of transforming an old landscape painting into a portrait, a pear into the back of a woman. He looked for inspiration everywhere, not only within art but in magazines, comic books, illustrations, old prints, odd road signs, whatever. The colour combination on a big truck, the colour pattern on a fish, the red light from a traffic sign ...

That chaotic mixture slowly turned into his very personal expression, where for every new situation he chooses various parts of his repertoire and special ways of thinking and solving problems.

'It is very difficult for me to satisfy in a comment to an author of incomparable imagination who undoubtedly already occupies a privileged place in the history of contemporary art, capturing one of the most famous faces of cinema, but from a different perspective than that of Andy Warhol – in fact, from a more interesting composition. The work of Isheden follows the matrix of his poetic superposition of images that are drawn in the visual game of his linear resources, always captivating with the force and luminosity of his brilliant ideas, which makes an ARTIST with all his letters.'

Christian



### MIDNIGHT QUEEN

By Per-Inge Isheden  
Oil on canvas - 95x90 cm



# MEETING PER INGE ISHEDEN

## I N F E R N O

### - Gypsy

'Regarding his painting, *Inferno*, I interpreted it as a man sitting at his desk, writing his memoirs, remembering better, happier times in the past, and now feeling burdened by the responsibilities of family, etc. His son stands in the door behind him, looking at his dad and wishing he would play with him. My daughter's interpretation is that the little boy is the man at the desk and is part of the memory.'

### - Lara

Your painting *Inferno* reminds me of a poem I wrote. Sometimes I draft poems to go with my own art, and looking at *Inferno* made me think of this one:

#### Marshmallow Dream

This is not a marshmallow  
dry and white  
pure  
powdered as dignitary wigs  
perched on heads of  
Mozart or Marie Antoinette  
plucked  
chosen one  
prepped for consumption  
lapped up as from tongues of  
innocent kittens  
false assumption  
of cloud or whipped cream  
spun cotton between  
suede thighs  
Rather this is  
some dark dream  
moist sticky lust  
pulled apart by thumbs  
and peering eyes

### - Angelica Rose

I extend to you,  
An invitation to  
My inferno....

My shadow, on a phantom's flight  
Witness seduction of what was once sane  
You, a virtual voyeur in the dim night light  
Bathe in my spa, a spring of burning pain

I extend to you  
My heart in offering  
Come taste of it...

It's seasoned, and done well  
And petrified with purpose not  
Lick the flame, make it swell  
Cleavage conceals fires forgot

I extend to you  
My fuming, empty head  
Enter and ...

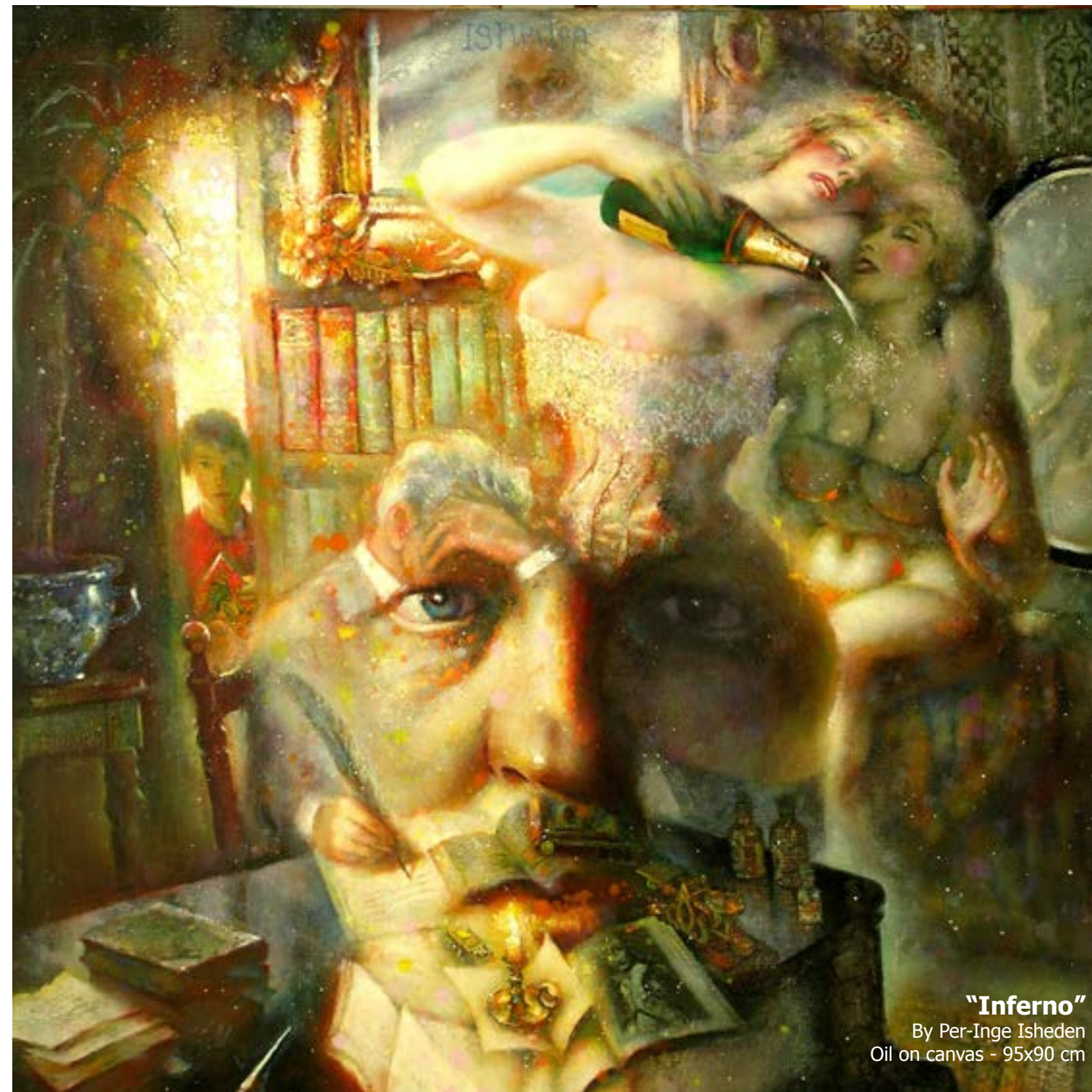
Breathe the smoke rings swirling in my mind  
Gaze in ash adomed eyes, drink tears of wine  
Given a thousand days, never to mend nor find  
Diverging all the senses.  
Was there not a sign?  
My hand to play  
A child's game...

Of I hide... and you never seek me  
Screams of fright, terror and toys  
Paper and pencil friends, allow me to be  
Papa you love me? How I hate those boys!

I invite you to  
Come and smell  
The scent of...

What embers remain of love's-tired touch  
Merciless, silent letters created the fuel  
Self-destructing, upon the fire's hungry clutch  
Coals smoulder, a fattening feast for the cruel

Please, don't let this pathetic visage  
scare you away  
my invite  
...is always open



**"Inferno"**

By Per-Inge Isheden  
Oil on canvas - 95x90 cm

## 'INFERNO'

'This image is one of my absolute favourites from your paintings! It seems to tell a complete story and its content raises many questions.

Who is the writer? Who is the boy at the door watching? Are there reports of secret passions that the child's father writes down? Or could the boy and the man be the same per-

son? Is it possible for the artist to relate his own life in three dimensions?

It is truly a representation that draws the viewer under its spell and points out the hidden parts, desires, and lusts in each person. I can barely take my eyes off this image.'

Renate Kaufmann

*'I feel my eyes tearing up.  
what should I do with my eyes?  
what should I watch?  
- you ask what you should watch.  
I ask how I should live.  
it's the same thing.'*

Pentru Ochi



Prince of Darkness  
Oil painting 150x150 cm.  
JIMI HENDRIX 1942-1970



## MEETING PER INGE ISHEDEN

### 'Isheden measures the aura of the night'

Sometime in 1967, I first heard the song 'Hey Joe' on the radio. An icy cool distanced voice and a plastic, moving, guitar playing that did not resemble anything I had experienced before. Soon came a sequel, 'The Wind Cries Mary.' The artist turned out to be named Jimi Hendrix and was suddenly world famous. In 1970 he was just as suddenly gone. Died of an overdose, only 28 years old. Like a crackling firework that suddenly lights up a black night sky, and then just as suddenly dies away again. 'Stars and stripes' with machine gun mats and diving bombers...

After Hendrix, nothing was the same; he had forever revolutionized guitar playing. Countless are the world stars who admired and were influenced by him. And when, for example, Bob Dylan heard Hendrix perform 'All Along the Watchtower', it was the only possible version, even though Dylan wrote the song himself. But imitating Jimi Hendrix is almost impossible. He was left-handed and played with the guitar turned in the 'wrong' direction, but he did not restring it, so the lowest string was at the bottom of the fretboard. This meant that his grip technique became completely different from other guitarists.

Even though Jimi Hendrix died in 1970, he left his mark on the entire 70s, and in terms of stage performance as well. Towards the end, he displayed a destructive move, burning up and smashing guitars. But at the same time, his late contacts with Miles Davis show that he may have been on his way to jazz music.

Hendrix performed several times in Sweden. I was at that time strictly a busy grandfather with a full-time teaching job in Aspudden. But several of my students went to his concerts, and one of them also had to borrow one of the school's film cameras to secretly film. Had the camera been of better quality, that film could have drawn in half a fortune later ...

My portrait of Jimi Hendrix was the first of my 'magic portraits'. Inspired by Dali's painting Mae West, by Lena Svedberg's chaotic drawings, and by Francis Bacon's wounded, distorted portrait, I began to draw a pencil sketch. This was during my years as

a teacher. The school was in an area with major social problems, drugs, alcohol abuse, fragmented homes. I still found that in the calmer classes, the best pedagogical method was to sit and work in the middle of the students.

When the sketch was finished, I started working at home with a large oil, 150 cm high. I worked on the painting for four years. It was then shown at Liljevalchs spring salon in Stockholm that year, together with a painting of the punk 'Sivan' in the subway centre, and one of my still-lives with a withered bouquet of flowers. My paintings attracted a lot of attention and were portrayed and commented on in both the press and on Swedish television.

[www.ishedenart.se](http://www.ishedenart.se)  
Instagram: [ishedenart](https://www.instagram.com/ishedenart)





**'In My Life'**  
By Per-Inge Isheden  
Oil on canvas - 80x93 cm

## THE ART

Peeked out between canvases  
brushstrokes of colours,  
drawing landscapes  
between butterflies and cottons.

My crafts, my harmony,  
it is the art that walks,  
a joy that fascinates,  
my divine work.

Between shadows and spirals,  
the art appeared ...  
shocking and fascinating,  
sublime is art,  
flowing in the blood,  
because it is born,  
because it lives,  
because art never dies.

**Mariana De La Rosa**

@ mariana\_de\_la\_rosa\_saez



# CHATARINA SALOMONSSON

An emerging artist from Sweden who awakens intensity, skin, and introspection, inspired by nudity, the warmth of the skin and the tenderness of the muscles.

Often insinuating rather than showing, she achieves this effect of sensual voluptuousness, repressed longing and desire, or visual recreation.

All sensuality and suggestion, with a more evocative and aesthetic than provocative result, her works are elegant both for their lines and for their concept. In any case, they are always images that make the imagination fly and that refer us to our own fantasies, those that we have hidden inside in a little corner of us but that with these works materialize before us for the first time.

Eroticism is one of the recurring themes in the minds of painters, sculptors, drafters and photographers. From nineteenth-century furniture to pieces of design, books, prints, photography, painting and sculpture. Proof of this are the enormous amounts for which they have been bought at auctions. Is there something as tempting as erotic art?

Two years ago she bought her first brush and canvas. She had never painted before or been interested in it. Art was something completely foreign to her. Art was something that others could do, but not her.

But suddenly she started testing colours and what to do with them.

This piqued her interest in colour and technology.

So, in 2019 she took the courage to try to paint women, strong women, and find inspiration from dance, from her life. She continued to explore the human body, both naked and clothed. Wanted others to feel like her too.

**'I want you to share with me a feeling that touches. Which grabs you, where you feel the strength, the love and at the same time a colourful explosion**

**and emotions that touch ... all the way out to the far end of the brush. There, right there, we unite, you and me.'**

She paints in acrylic and loves thick layers, where the feeling she wants slowly comes out. **'It is life that exists in all camps, my life.'**

'Getting the opportunity to show my art in New York in April is breathtaking and feels fantastic and I feel grateful and humbled by this opportunity.'

The feeling is magical, like a performance in theatre and dance, but without script. It is her brush that she holds in a safe hand.

**'It is with warm joy that I get there, over there, the popular thing. So crazy wonderfully happy!'**



COLOMBIA

# Tomás Lozano Matiz

An artist and architect who portray his sensibility and respect for surroundings, resulting in an amazing balance of his work.

Most of his art is paint with oils and acrylic. The use of bright and vibrant colours instils the balance between the tangible and spiritual.

With the help of ultraviolet light and stereoscopic lenses he can transform texture, lines and colours in a unique way.

He also designs and develops structures that harmonize with nature while respecting the environment.

Usually he employs techniques to prove and express an invisible spiritual dimension.

If his paintings are viewed with ultraviolet (black) light and / or stereoscopic (3D) glasses, they are often surprisingly transformed in appearance, texture and colour.

Tomás is also among the first sustainable professional architects in his country, designing structures that honour both space and the environment by reusing materials and respecting the natural context *in situ*.

Architect, builder, visual artist,  
sculptor and muralist

[www.tomaslozanomatiz.art](http://www.tomaslozanomatiz.art)



# COVID ART MUSEUM

## First virtual museum of Covid-19

BY ADRIANA RUH

An innovative way to expose art created in pandemic

@COVIDARTMUSEUM  
#COVIDARTMUSEUM

If you are an artist and you want to appear in the museum, you can do so by completing the Google form that you will find in the profile (@CovidArtMuseum) and send your works with a brief explanation about what motivated you to create it or the context in which it was developed. You can also publish your works and tag the museum account or use the hashtag #covidartmuseum.



'Summer 2020' by @dan\_cretu  
Montage made on a fragment of Botticelli's iconic work 'The Birth of Venus', which we see with the mark of a mask.

# 20

# 20

**NO** one doubts that the global Covid pandemic has marked a before and after, making changes not only in our routine, our economy and way of life, but that these changes have triggered our initiative and creativity.

Since all this began, innumerable artistic proposals have circulated on social networks, breaking the barriers of 'social distance', cultural and language differences, to sensitize ourselves and communicate in a universal way what this epidemic has meant for humanity.

This is how from the first days of confinement, three young Spanish creatives, Emma Calvo, Irene Llorca and José Guerrero, had the initiative to create a virtual museum, the Covid Art Museum CAM to collect works inspired by the coronavirus. The idea arose after realizing that the production of art in confinement was growing rapidly, not only in Spain but in the rest of the world, flooding the networks with many proposals. This type of work is framed in what has already been called Covid Art.

This first virtual museum of Covid-19 is based on an Instagram account (@CovidArtMuseum) that receives more than 200 works daily. In the words of its founders: *'The main filter when choosing the pieces is that they are related to the current moment: the Covid-19 crisis. That is why we do not close ourselves to any technique, we collect all kinds of art, be it illustrations, photographs, painting, drawing, animations, video, etc.'*



@tanaka\_tatsuya

If you still don't know **CAM**, we recommend that you go to your Instagram now, visit the @CovidArtMuseum account and enjoy the almost 600 publications that they already have on their profile, as this team posts a new work every day. In their profile you can discover unique pieces with a creative approach and others that look to capture the 'new reality' with a disruptive or ironic touch.

Renowned artists such as the Romanian photographer **Dan Cretu** are present in this virtual museum. @dan\_cretu is known for his compositions made with food, common objects, and images that he visually relates to irony, a bit of black humour and a background



@shusaku1977

of social criticism. If you visit his account on Instagram you will see extraordinary montages made with fruits, as well as his most recent interventions related to the theme of the Covid pandemic, such as this one entitled *Summer 2020*.

Surely on the Web you will have already seen many of the miniatures of the young Japanese artist **Tatsuya Tanaka**, who is also present at the Covid Art Museum. Some call him the 'Gulliver of photography' because, for 10 years, this photographer has been recreating ingenious scenes with miniature pieces and objects that are transformed in the composition to give a new perspective to everyday situations.

In his studio he has thousands of tiny figures stored and every day a new work is carefully created, modelled, and photographed for his Miniature Calendar and his Instagram account @tanaka\_tatsuya, where he already has more than 2.6 million followers.

The Covid health crisis brought with it new situations and objects that have become every day use in every corner of the planet. Thus, social distancing, teleworking, masks and some essential professions, star in several of this artist's scenes, presenting an unusual perspective of the pandemic. This composition is part of the 'Stay Safe' series published on the author's account on July 30th.



@santi\_p.seoane



@joyceartworks



@paola\_de\_grenet



**Work by photographer  
Tara Rooney @itstarar Rooney  
posted on @CovidArtMuseum**



# SABANA

**By Pompeyo Curbelo Martín**

Oil on canvas (60 x 50 cm.)

*This work of art expresses the desolation produced by the dire consequences of the invasion by humans of the habitat of living beings, many of which are on their way to extinction.*

*For this reason, as an artist, I want to contribute my grain of sand, fighting and protecting nature.*

**SPANISH-OLE.EU**

pompeyocurbelomartin@yahoo.es

**artist 360°**  
feria de arte contemporáneo





# PAOLA MOSCATELLI

Paola is Italian but lives in Panama. She continually works rescuing horses, which she likes a lot. But she also devotes a large part of her time to painting, and paints what she feels at once, which is clear in her vivid colour painting on her canvases.

**'My art is visually challenging and lets inspiration go in search of where to enter the soul.'**

Through her artwork, she tries to highlight the interior. She wants her women and horses to be creations that appear to have lived or grown up somewhere.

The beautiful objects pay homage to the natural world and remind us to slow down, meditate, and help us reconnect with nature.

She communicates with society through painting, seeking a kind of dialogue with the public. The historical and social context is her frame of reference.

**'I cannot be apart from the concerns and circumstances that surround me. I am a product of my time, where I highlight women as the axis of society, regardless of their culture, and try to rescue and highlight their beauty, strength and their drive through a character that radiates peace, serenity, security and determination.'**

In many places in this society, women have gradually gained prejudices and stereotypical thoughts in a land dominated by men. For this reason, Paola pays tribute to all these women through her paintings.



**Instagram:** paolamoscatelli13

**Email:** paolamoscatelli@gmail.com

PANAMA

# PAOLA MOSCATELLI

- Represented by Alderishah Arts at Sharjah Chambre of Commerce and Industry - 2020.
- Art on Paper New York - 2020, representend by AC Contemporary Art.
- Art Palm Beach 2020 with "I am my own warrior" and "Adina", representend by AC Contemporary Art.
- "Elan" and "Mexican Contemplation" in The Ras Al Khaimah's Fine Arts Festival 2020 (UAE), at the Al Jazirah Al Hamra Heritage Village.
- Mexican Art in the United Arab Emirates - 2020; Embassy of Mexico in Abu Dhabi with the paintings "Virago I", "Virago II" and "Tutto é calmo".
- "Hand Painted Art Exhibition" at Sharjah Library Cultural Square - 2020, curated by architect emirati Muna Aljeraishi.
- UNBOX Art Space, Collective Art Exhibition, curated by Mónica García - 2019 in Dubai, UAE
- "Arabian Settings" Solo exhibition in the Dunes of SAADI - 2019 - UAE
- Inauguration of the MUDIC (Museo Diffuso Contemporaneo) in Matera, Italy with "Numinous" as part of the museum's private collection - 2019.
- "WORKSHOP ON ITALIAN ART" with Master Mimmo Centonze - 2019.
- Special merit for "Figure Art" at the Light Space Time art exhibition - 2019, fot the work "Mexican Contemplation".
- Featured as an Artsy.net promoted artist - 2018.
- Solo Art Exhibition at Light Space & Time Online Art Gallery as an award for the work "Yuanfen" - 2018.
- All Women Art Competition 2013, with special recognition award with the painting titled "Tutto é Calmo".
- Participations in YICCA Contest 2012, with the painting entitled "Con il Cuore in Pace", exhibited in its international catalog.
- Solo Exhibition in Pangea, Panama City - 2011.



“ My art is visually challenging and lets inspiration go in search of where to enter the soul.”



Instagram: paolamoscatelli13  
Email: paolamoscatelli@gmail.com



SPAIN

# JUAN PITA

Juan Pita has design and art in his blood because more than his way of life, it is his passion. Architect and painter graduated from the Higher Technical School of Architecture of Madrid and the Higher School of Fine Arts of San Fernando, respectively, he has practised both careers with remarkable success.

He was born in Madrid in 1947 and lived in Segovia for more than half of his life, where he developed his entire artistic career as a painter, architect, printmaker, illustrator, and graphic and industrial designer.

At the beginning of his career he collaborated as a graphic humourist for the humour weeklies *La Codorniz* and *Hermano Lobo*, between 1973 and 1976.

As an architect and designer, the Bauhaus school has been a major influence on his work, an influence that has also reached his artistic work. The Bauhaus, more than a design school, became a movement that revolutionized architecture, design and art, and Pita has been able to incorporate in his most recent work some references and characteristic elements of one of the iconic buildings of the Bauhaus.

As a versatile artist, he does not stop investigating and expanding his creative experience, working new and varied techniques such as oil painting, acrylic painting, screen printing, charcoal and pastel drawing, also passing through etching and more recently the use of mixed techniques: 'textcollages' that combine, in collage mode, canvases painted separately with flat coloured backgrounds, or 'cybercollages,' which combine, also in collage mode, digitally image-processing with acrylic or oil paint.

In his more than 40 years as an artist, Juan Pita has held countless individual and group exhibitions, both in Spain and abroad. The quality of his artistic creation is widely recognized in the artistic world, being awarded with some national awards, and including several of his works in private collections.



© La Codorniz / Humor Journal (1970's), 2020

[www.juanpita.com](http://www.juanpita.com)

His most recent exhibition called *Cyberurban* is a magnificent explosion of colour, shapes and textures, harmoniously mixing very intense flat colours with graphics. In this unique collection, he combines different frames and unconventional formats: circular, triangular, and also multiple achieved with the use of different superimposed supports, thus cutting edges, and creating different planes.

In *Cyberurban* Juan Pita also includes works with the technique of texcollage or collage of paintings, where you can see fabrics painted once and painted again when incorporating them into the base canvas, creating textures and a juxtaposition of colours that give a unique sense to the work.

In *Cyberurban* Juan Pita also includes pieces with the Texcollage technique or collage of paintings, where it can be seen how the fabric is painted once and one more time when it is incorporated to the grounded canvas, creating unique textures and a juxtaposition of colours that give an exceptional sense to the work.

Based on his experience, the artist himself explains: 'I think that, even if not consciously, a painter transmits and reflects his world and his experiences, his illusions and his fears, his achievements and his frustrations. I would like, above all, that my work does not leave those who see it, indifferent,' and his works definitely do not go unnoticed.

By Adriana Ruh



© juan Pita, 2020



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SPAIN

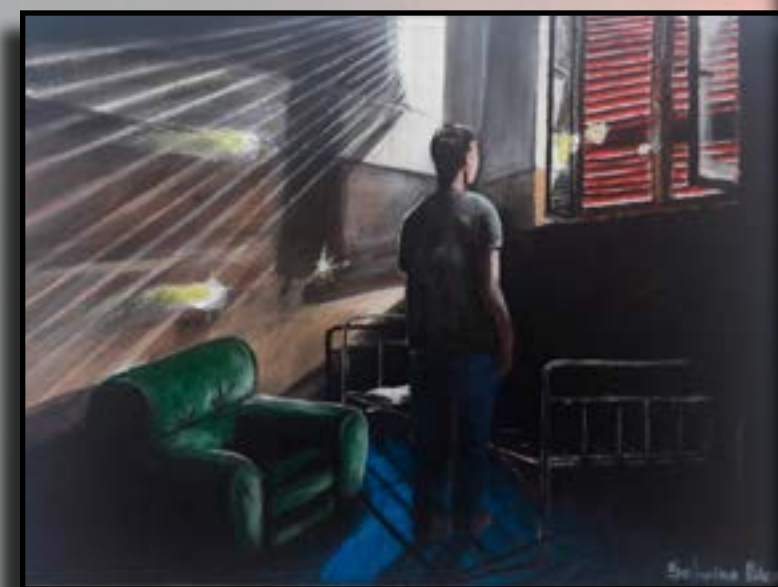
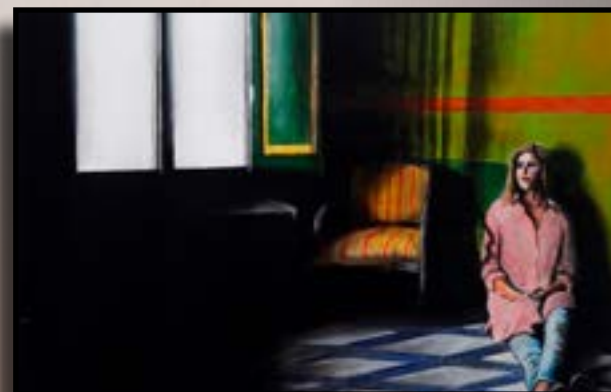
## SALVINO BLANCO

Born in a working-class family. His father and grandfather laboured in the mines. Without references in the art world, he soon awakened his attitudes in painting and drawing, but his studies were not according to his potential.

Over time, he managed to start his artistic training, and discovered all the unknown sides, studying all of them, clay modelling, carvings, stained glass, stamping techniques, design, photography, drawing and painting.

For several years he had difficult to link work with art, and unfortunately, he put art aside for an extended period. But things changed in 2015 when the desire to start with art awakened in him again, and without being afraid to mix and experiment, he began to eagerly create a wide range and number of works of art.

Currently he has been more relaxed and focused and feels that the techniques he has learned are now under control, and this tranquillity is transmitted in his colourful, intimate and background-themed works that make the viewer reflect.



Instagram: [salvinoblanco](#)

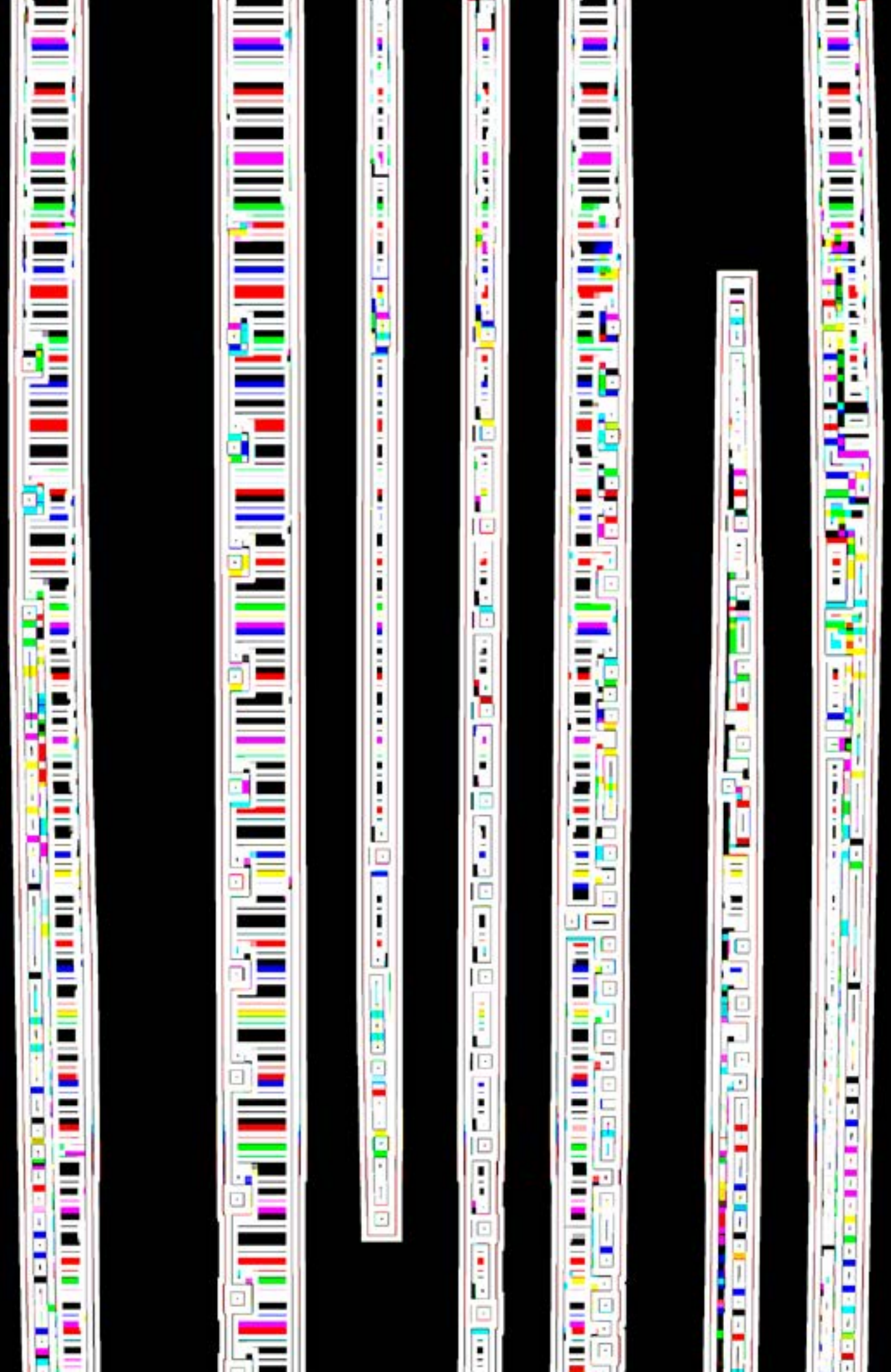


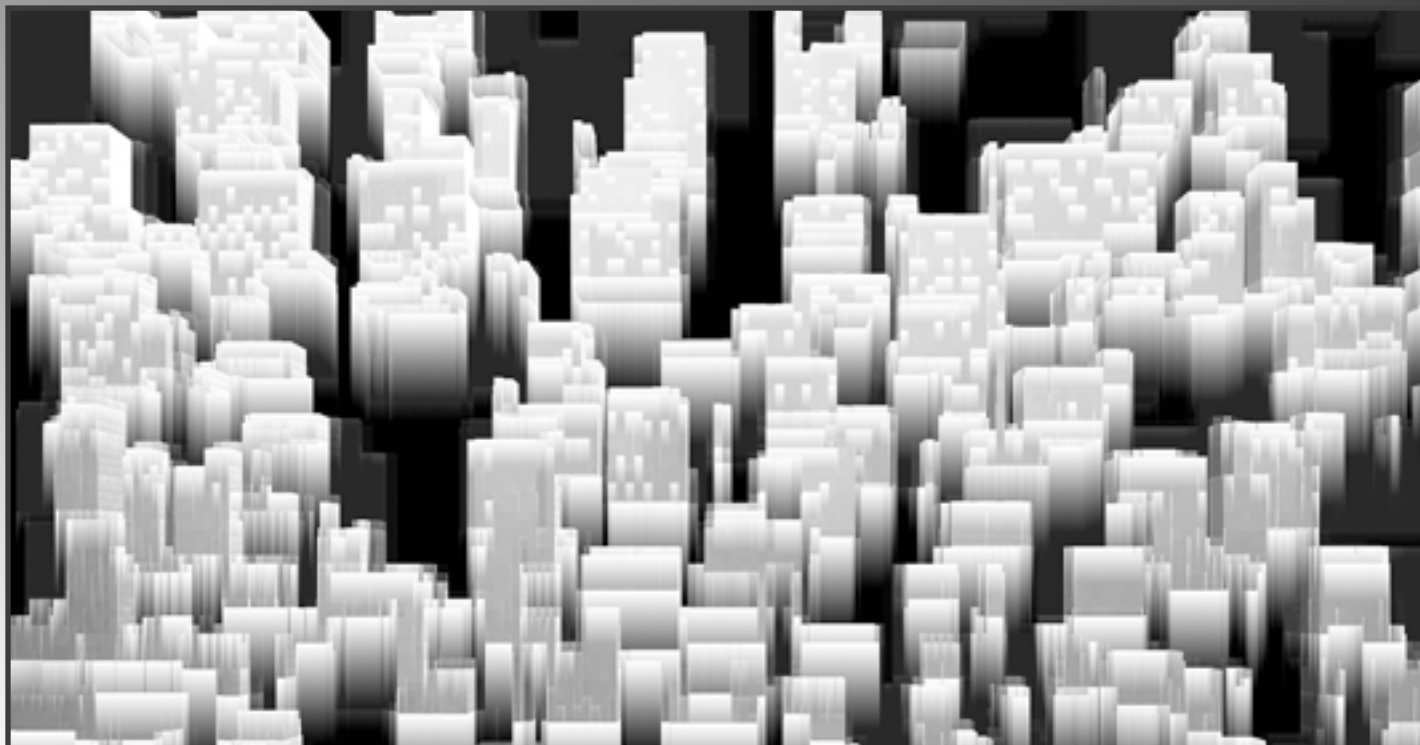
EXPERIMENTAL PHOTOGRAPHY



URSA SCHOEPPER

[WWW.VIRTUELLEDENKRAEUME.DE](http://WWW.VIRTUELLEDENKRAEUME.DE)





Nothing is as it seems at first; everything is in process and thus in change. A digital photograph is both a light image and a data image.

As a result, it is material of different systems. It is a preliminary image, a foil of pictorial feeling. A mirror is held up to our feelings. This always means our feeling is in process.

To gain new perspectives, it sometimes helps to destroy familiar ways of seeing in the figurative sense, to think visually in processes, not in states. For me as an artist this means, for example, that I am destroying a photographic image that I have previously taken, by transformation. In other words, through a new algorithmic ordering structure, I arrive at a new seeing and visual order.

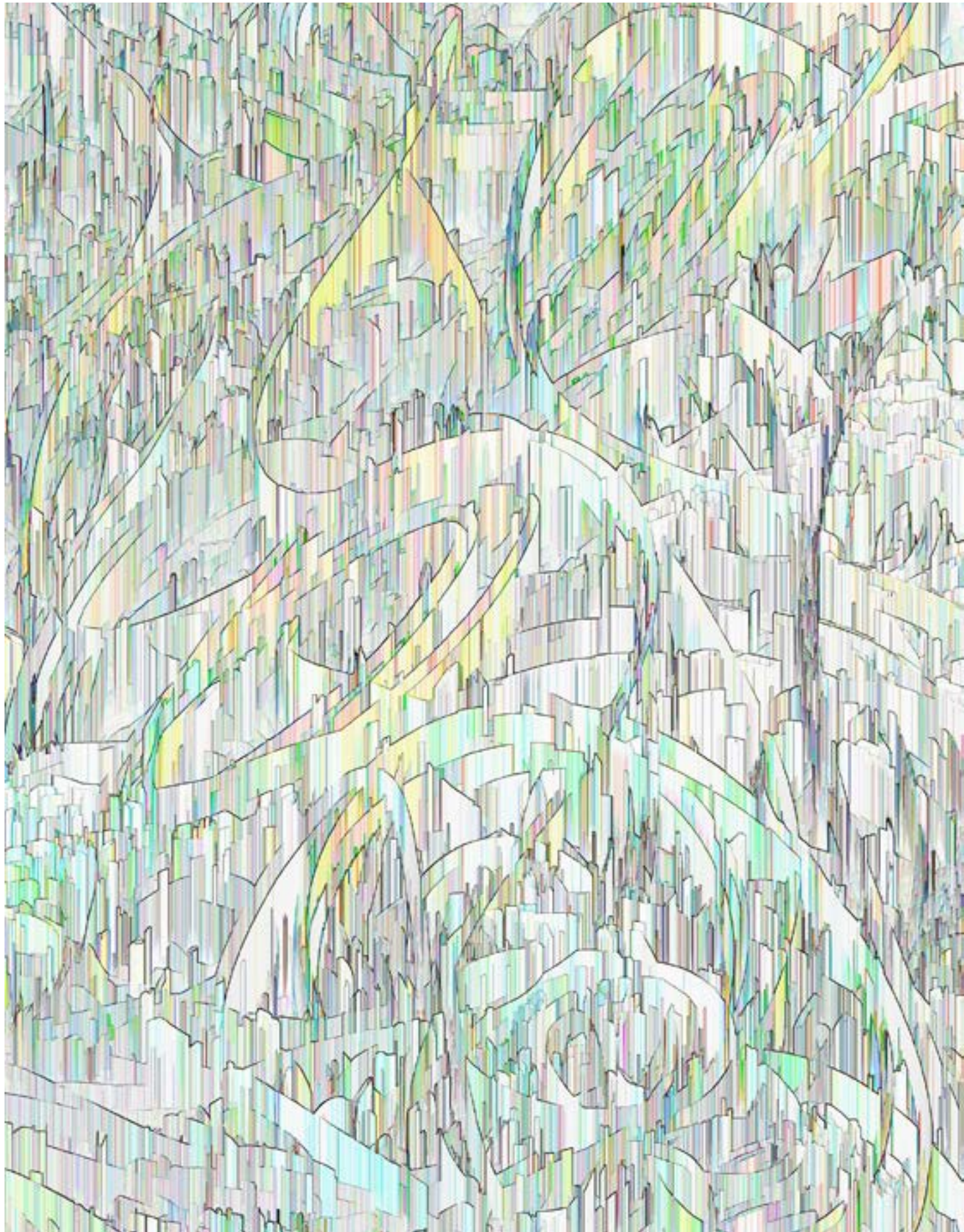
We see in the result as experimental photographic art something that we could not perceive in this order before. It is something that was already possibly included in digital photography. Photography thus becomes shapeable matter. An algorithmic ordering system that underlies digital photography as a grammar leaves a new constructive substantive order through transformation.

Creatively following an artistic idea, I thus develop autonomous photographic images. My artistic work can

also be called conceptual work with photographic material. As a phantom of light and a digital structure, photography becomes the carrier of a visual vision. Light image simultaneously with data image forms the design of another possibility.

Here stands the opportunity for different landscape scenarios. Worlds in environments, an environment or material in which something develops; a surrounding medium or structure, the surroundings, or conditions in which a creature lives or runs.

- the inner landscape
- the matrix of a digital photograph
- the urban landscape
- the cultural landscape and
- the natural landscapes



**URSA SCHOEPPER**  
[WWW.VIRTUELLEDENKRAEUME.DE](http://WWW.VIRTUELLEDENKRAEUME.DE)





## PHOTOGRAPHY

# PABLO COUSTEAU VIDA

His works is a hybrid between painting and photography. **'I always felt passion towards contemporary art, and through a digital technique that I call "abstract photo painting" I try to reach an image like an abstract painting starting from photography.'**

Such a digital process of transformation can last weeks, or months, and Cousteau does not give up until he has achieved the first idea captured in the photo.

Each subject (it could be a flower, a tree, a woman, a bottle, a ferry wheel, etc.) needs a different treatment in terms of colours, style, texture, abstraction, etc. so, as a first step, he makes hundreds of photographs in order to choose afterwards the one he likes.

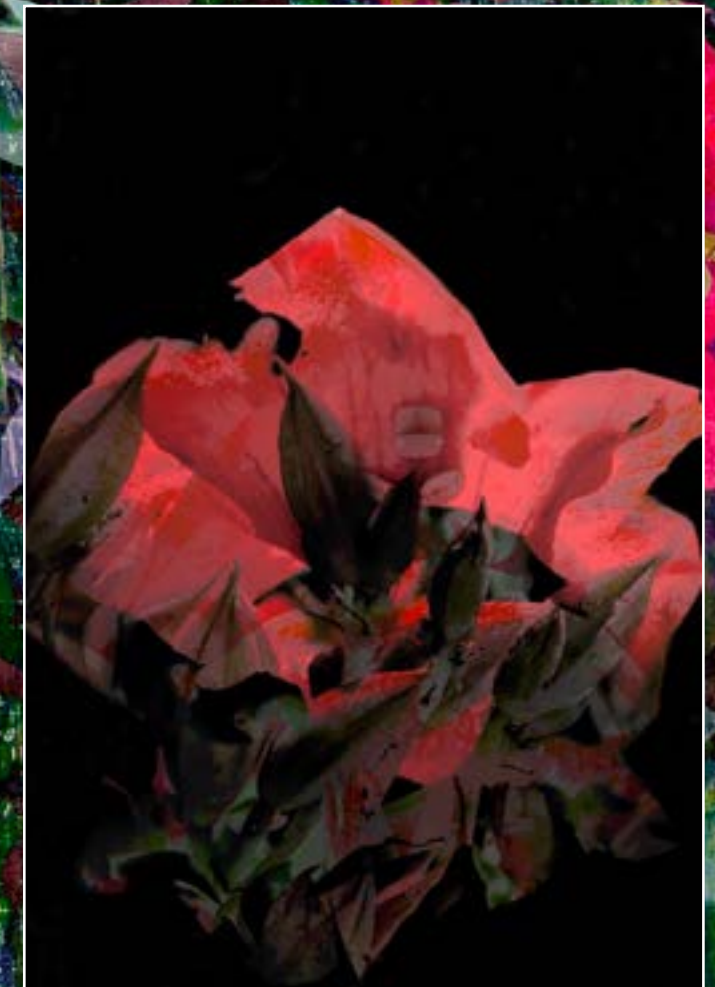
Then he analyses the photograph chosen, what he wants to convey and how to achieve it.

The digital process is not always successful and many times it is difficult to achieve what is expected. He only shows the photos that he considers successful.

To achieve that, he must pay close attention to detail, which is what makes a photo interesting. It is not really the landscapes or a sunset that makes an attractive photo, but the details like the reflection of a mirror, the splendour of a flower or the colour of a nice earring.

The process can be slow, but very satisfactory at the end of the work and when the artist can explain where he obtained the image, why he chose that image and a brief explanation of the transformation process. This process can take several weeks.

**'I usually start all my exhibitions with a brief explanation where I explain to my audience the process of my art.'**



Awarded the National Prenamo Photography Award in 2019, and also held six solo exhibitions in Madrid and Marbella, Spain, during 2020.

[www.pablocousteauvida.com](http://www.pablocousteauvida.com)  
@ pablocousteauvida

# ERIKA VÁZQUEZ ACHEC

## 'UMBRA'

*'Here on the island the sea and how much sea comes out of itself every so often, it says yes, no, no, no, no, it says yes, in blue, foam, gallop, it says no, no'*

PABLO NERUDA

@umbraphotos  
photosumbra@gmail.com



Erika was born in Venezuela but lives and works in Madrid, Spain. After receiving her Degree in Philosophy from the Central University of Venezuela, she began to extend her range of contacts and in 2014 became part of the Venezuela Apamate Creative Photography collective, and in 2016 participated in *El Convite*, a multi-platform artistic festival where photography and audio-visual recording have a relevant role.

After arriving in Spain in 2018, together with another group of photographers, she created the Highlighter hub collective, where she rediscovered and focused her vision as a new way to communicate. She created audio-visual communication projects for different companies and organizations such as: Mayor of Caracas, Festival El Convite, Caracas Rapea, Inparques, etc. and founded the Photographic Workshop Feast of Creation, intended for children and tweens ...



The restricted freedom of expression hides the fear of the outcome, constrains fluid thinking with contempt in the channels. Decomposed figures of events, where waves and ventriloquists walk.

Knowledge about freedom lodges in monuments and those bodies that change. The dance of forgotten travel's streets, seas, and mountains with the certainty of misadventure. It is filled with images in which feelings and thoughts are diluted. When there is a moon, the shadows grow, but not in just one place.

Paths of footprints that have sound, they do not finish telling stories, images do not

stop arriving to give transit of the mood from night to day. There in the purest darkness the stars are hidden with clouds and everything seems a hall of rocky harmonies and hopes in search of silence.

Tonight will soon pass, with compassionate gaze, a night that leaves dichotomies that are transformed into compassionate sensations.

But we always go back to the sea; there I want to find you, look for the bluest hour to kiss you and the place beyond to love you, where the water is at the same time water and abyss, in the high seas, where the air itself gives an air to love and another to death.

**'UMBRA'**

@umbraphotos | photosumbra@gmail.com



**ALBERT COSTA**

@albert\_costa\_alcol | www.albertcosta.com




**PHOTOGRAPHY**



PHOTOGRAPHY

# ALBERT COSTA

@albert\_costa\_alcol | www.albertcosta.com



“ *I am passionate about artistic photography and painting in its different sides. All of this has allowed me to capture reality in a very particular way.* ”

**A** multidisciplinary artist trained academically in the contemporary avant-garde. His works are focused on progressive development projects, in which there is always an underlying theme.

He carries out painting works from series where there is always continuity, in which he progressively advances through experimentation and development.

He also works with artistic photography and analyses the topics that interest him and tries to create them within the most conceptual and artistic framework, always being true to the concept he wants to convey to the viewer.

Since childhood he has always had concerns and interest in art and already highlighted skills and abilities for drawing and painting. It was not until adolescence that he wanted to learn more about art and develop his talent. Then, he began his academic training by studying Fine Arts in Barcelona.

In the faculty he was trained in different artistic disciplines, such as painting and photography, where he gained recognition from teachers. He considered leading artists on the international art scene, such as Barceló, among others, who influenced his way of working and experimenting with new techniques and materials.



## GUEST ARTISTS IN THIS ISSUE



<b>Albert Costa</b>	<a href="http://www.albertcosta.com">www.albertcosta.com</a>
<b>Ana Mascaró Vives</b>	<a href="http://www.anamascaro.net">www.anamascaro.net</a>
<b>Anna Maria Johansson</b>	<a href="http://www.a-mjohansson.com">www.a-mjohansson.com</a>
<b>Chatarina Salomonsson</b>	@ Lejonman_87
<b>Erika Vázquez Achec 'Umbra'</b>	@ umbraphotos
<b>Hermann Talvik</b>	@ hermantalvik
<b>Igor Smirnov</b>	@ smirnovfineart.com
<b>José Clemente Gascon Martínez</b>	@ josegascon54
<b>Juan Pita</b>	<a href="http://www.juanpita.com">www.juanpita.com</a>
<b>Mariana De La Rosa</b>	@ mariana_de_la_rosa_saez
<b>Mario Loprete</b>	@ marioloprete
<b>ORSA</b>	<a href="mailto:reinegroup.art13@gmail.com">reinegroup.art13@gmail.com</a>
<b>Pablo Cousteau Vida</b>	<a href="http://www.pablocousteauvida.com">www.pablocousteauvida.com</a>
<b>Paola Moscatelli</b>	@ paolamoscatelli13
<b>Per Inge Isheden</b>	<a href="http://www.ishedenart.se">www.ishedenart.se</a>
<b>Pompeyo Curbelo Martin</b>	<a href="mailto:pompeyocurbelomartin@yahoo.es">pompeyocurbelomartin@yahoo.es</a>
<b>Salvino Blanco</b>	@ salvinoblanco
<b>Tomas Lozano Matiz</b>	<a href="http://www.tomaslozanomatiz.art">www.tomaslozanomatiz.art</a>
<b>Ursa Schoepper</b>	<a href="http://www.virtuelledenkraeume.de">www.virtuelledenkraeume.de</a>

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## NEXT ISSUE IN MARCH 2021

Do you want to participate in the next issue of MOOD The Art of Today International Magazine?

Please note this is a curated magazine. Decisions on admission are made exclusively by the Curator board.

Visit our website and register your interest

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## CENTRAL STATION EXHIBITION 13-26 MARCH 2021, HONG KONG Covering the ART BASEL and ART CENTRAL period.

After the big success of the four previous editions of the Contemporary Art Station exhibitions in Tokyo and Barcelona, we are now accepting submissions for the "Central Station Exhibition" in Hong Kong, covering the period of the Art Basel and Art Central art fairs.

We will convert the Central Station of Hong Kong into an art exhibition at Hong Kong's underground station giving you the opportunity to have your art printed and displayed as a billboard poster in Central Station, with an estimated 5 million people a day over a 2 week period exhibition.

[www.contemporaryartstation.com](http://www.contemporaryartstation.com)



## 98,673 people have visited the Guggenheim Bilbao Museum

The summer of 2020 has been atypical due to the decrease in visitors because of the global pandemic and the geographical mobility limitations associated with it. It has also been positive, due to the effectiveness of the measures implemented to guarantee the protection of the health of visitors to the Museum, who have been able to enjoy art safely and have shown an important level of satisfaction.

While in June there were 8,383 visitors to the Museum, the vast majority local due to the closure of borders during those weeks, in July it received 37,234 visitors and 53,056 in August, for a total of 98,673 people. The figures for July and August, which represent a third of the visitors received in these months in previous years, are considered positive by the Museum in the current situation and context.

Regarding its geographical origin, the state public has accounted for 55% of the total, and those from other countries 45%.

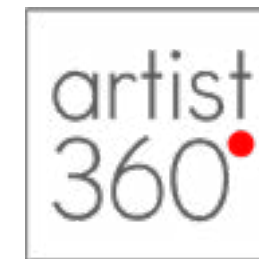
In the case of foreigners, the influx of French people stands out, representing 26% of the total, followed at a distance by citizens of the Netherlands (5%), Germany (3%), Belgium (2%) and Great Britain (2%).

Among the state public, the public from Euskadi (14% of the total), Catalonia (12%) and Madrid (11%) is remarkable.

The busiest day of the summer was Wednesday, August 12, with 2,843 visitors and the daily average this summer was 1,600 visitors

Despite the lower number of visitors in relation to other years, the Museum values these data positively since they exceed the forecasts made prior to the reopening, and because the satisfaction index during the visit has been very high thanks to the attractive programming and the security measures adopted. You can still visit the exhibitions Olafur Eliasson: in real life, sponsored by Iberdrola, Lygia Clark, painting as an experimental field 1948-1958; 7 fragments by William Kentridge, in the Film & Video Room and the Masterpieces of the Guggenheim Museum Bilbao Collection.

## Artist 360 - Contemporary Art Fair Madrid



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.

[www.artist360madrid.com](http://www.artist360madrid.com)

## EuropArtFair 2021 - Amsterdam

**Art from Europe.** The second edition of the EuropArtFair is unique in its kind: visitors will be shown a cross-section of art by carefully selected contemporary artists from all over Europe and even beyond. More importantly, the meet-and-greet with the artists is part of the deal!



[www.europartfair.com](http://www.europartfair.com)



[www.moodartfair.com](http://www.moodartfair.com)

MOOD Art Fair is the promoter of **MOOD The Art of Today International Magazine** that will be published twice a year, and where galleries and artists can advertise and thus make their art known internationally. This magazine is published both in print and online.

In addition, artists and galleries will be able to have their own profile on the magazine's website and thus take advantage of the magazine's traffic. If you are interested in this alternative, do not hesitate to contact us to receive information about the conditions and prices.

We are also planning to open an online art store where selected artists and galleries can take part.

We recommend that you subscribe to our **Newsletter** to keep up to date with our news.

Do not hesitate to contact us for any doubt, suggestion, or collaboration proposal.

# NEXT ISSUE

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## MOOD THE ART OF TODAY MEETS

CLARA MARKSTEDT IN AN EXCLUSIVE INTERVIEW

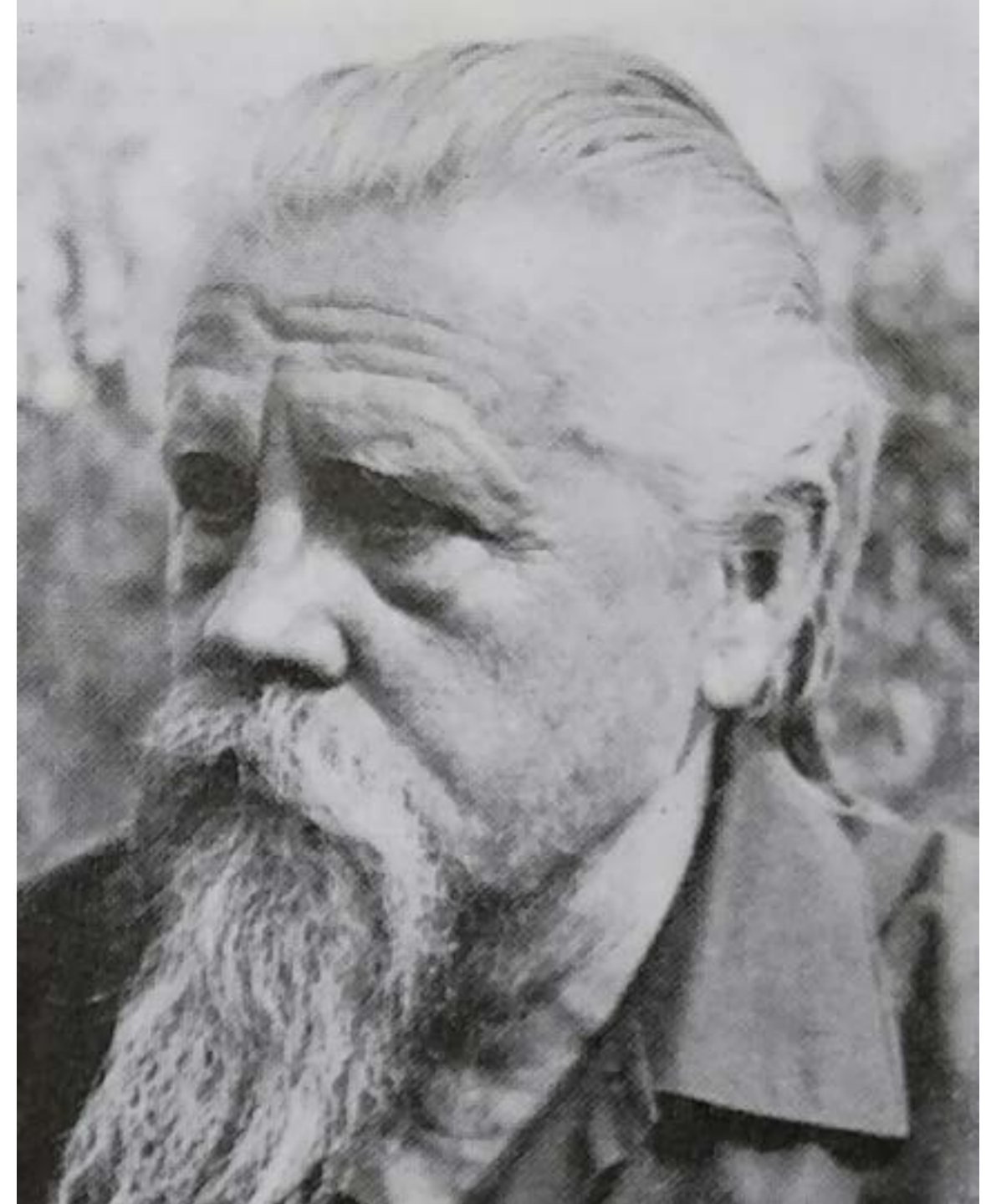
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Football player opens her way as an artist

'Painting is self-therapy for me'

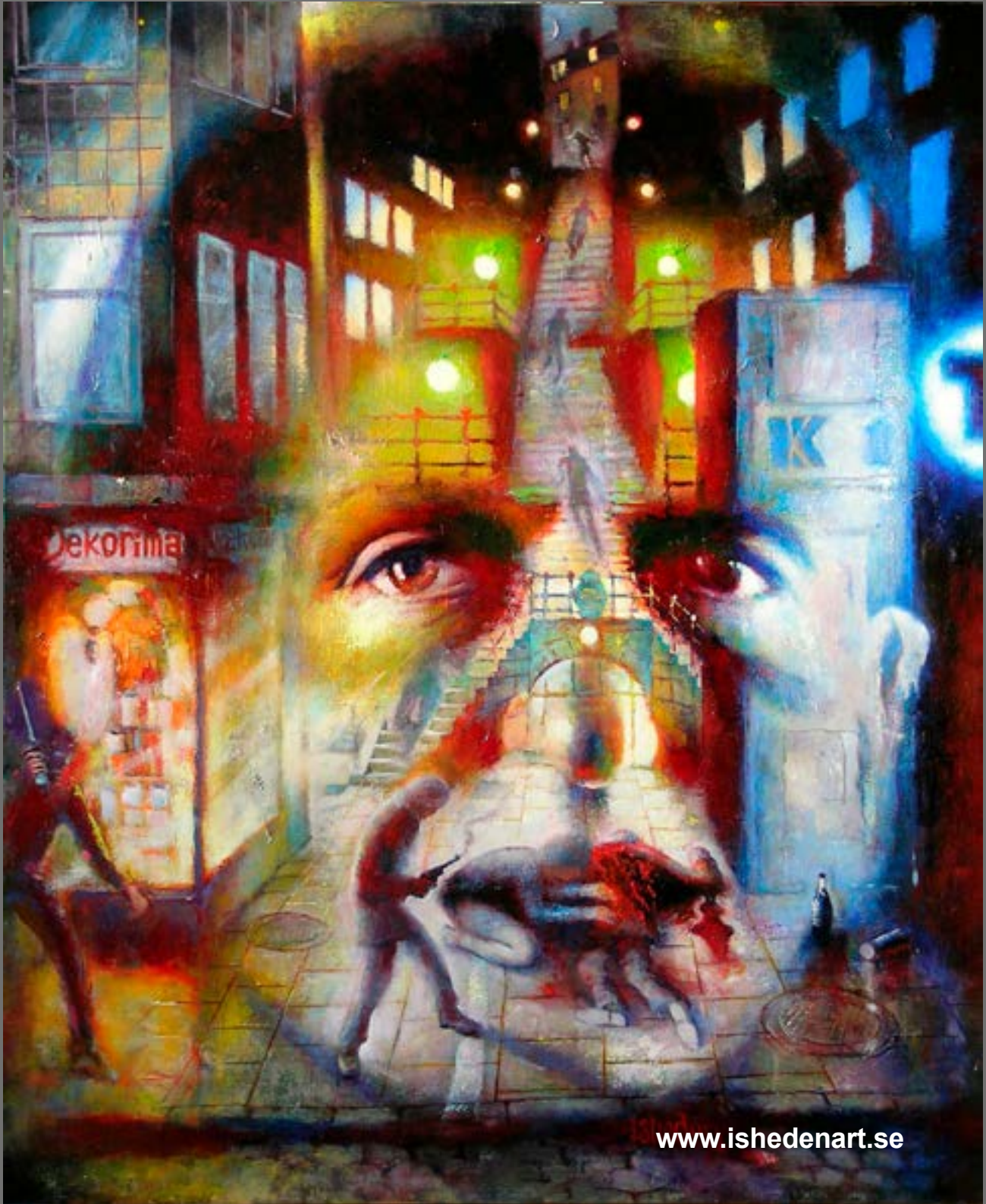
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Instagram: [hermantalvik](https://www.instagram.com/hermantalvik)  
For more information: [talvik.liina@gmail.com](mailto:talvik.liina@gmail.com)



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