

THE PURPOSEFUL MAYONNAISE

A LITERARY & ART JOURNAL
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JUNE / JULY 2022



Art • Words • Ideas

Cover art: Alexey Adonin, The Sea and the Sunshine, 2022, oil on canvas, 80 x 100 cm

The Purposeful Mayonnaise Journal is intended as an online journal that anyone with an internet connection can access from anywhere in the world.
www.thepurposefulmayo.com

WELCOME

A short note from the editor

Welcome to Volume 2 Issue 1 of The Purposeful Mayonnaise Journal!

We wanted to begin our second year with an open theme. We would like to thank all our readers, our past and present contributors, and everyone around the world who entrusted us with their work.

We begin Issue 2.1 with mixed media works by Los Angeles native Jana Charl, who reimagines materials destined for landfills to address sustainability. In the artist interview, multidisciplinary artist Michelle Gallagher talks to us about her practice, which explores the female and femininity. We delight in images and words from Coco Rohart, Sharin F. Ali, Malcolm Easton, Alexey Adonin, Morgana Rubini and many other accomplished artists and writers. This issue also presents the entire selection of the M \acute{e} lange anniversary group exhibition presented by TPM Gallery between April 22nd and May 22nd, 2022.

Our mission is to bring you a new issue overflowing with art, words, ideas. We hope we have succeeded.

Anda Marcu
@andamarcuart
Co-Founder and Editor-in-Chief

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ART: JANA CHARL



Mustard + Ketchup, 2022, mixed media, 48 x 52.6 cm

Jana Charl, a native of Los Angeles and dual US-Swiss citizen, reimagines materials destined for landfills to address sustainability and current topics. Her practice explores a variety of media and techniques blurring the boundaries of craft, commercial art, and fine art. Jana's installations, paintings, and sculptures are collected, exhibited, and published worldwide.



Looking Upward, 2022, mixed media, 45 x 85 cm



Branching Paths, 2022, mixed media, 24 x 58 cm

My creative process involves exploring a variety of media and techniques that test the boundaries of what defines contemporary art, including the blurring of the traditional lines dividing craft, commercial art and fine art. Seeking to draw attention to sustainability, I reimagine overlooked and discarded items destined for landfills. Viewing objects from an aesthetic and narrative point-of-view, rather than solely for an intended functional purpose, I appropriate inherent meanings and rework them for entirely new interpretations.

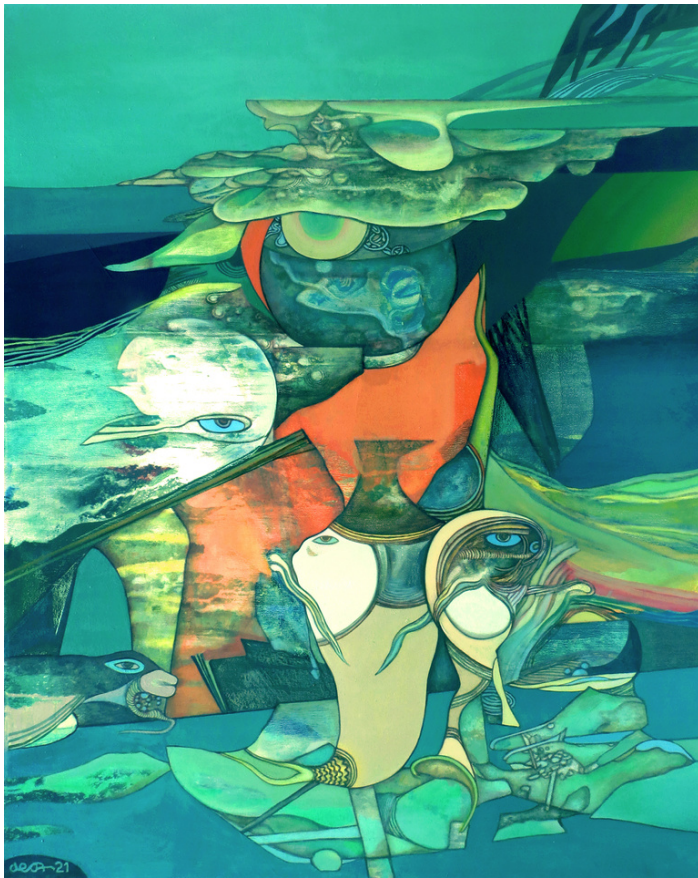
In order to circumvent language barriers and focus on the visual experience, I have created a language of graphic bars to represent words and punctuation. Viewers are able to fill in the blanks with their individualized interpretations which interest me more than prescriptively spelling out the meaning. I address current topics, with an intention to question standards and bring awareness to preconceptions.

Website: www.janacharl.com Instagram: [@janacharl.art](https://www.instagram.com/janacharl.art)

ART: ALEXEY ADONIN



Man on the Beach, 2021, oil on canvas, 100 x 80 cm



Ocean Dreams, 2021, oil on canvas, 100 x 80 cm

Alexey Adonin

My artwork explores the inner universe of humans, somewhere at the point of convergence between abstraction and surrealism. I strive to create a channel of communication between my inner world and the viewers, to share my vision and invite viewers to elaborate on their personal interpretations and narratives. The thoughts that linger just out of reach or the feelings we do not always quite understand are inconspicuous elements of my art.

My medium is oil on canvas. I use different styles and genres, from contouring lines and color blocking to the layering technique, reminding the

viewer of the classical school of painting and highlighting the importance of the act of looking.

The most important thing in my work is establishing deep involvement in the emotional and intellectual aspects. And the ability to transport viewers anywhere in time and space through the universes I create on canvas.

Many things inspire me, so anything could spontaneously spark my interest. For instance, I was inspired by the sea and the people on the beach in my recent series. I made sketches and found it would be a great idea to transport my vision of different human states on canvas. The surrounding reality evokes certain feelings in me through my memories and experiences. It gives me a unique opportunity to enjoy and analyze how surrounding elements and forms are combined and how they are associated or contrasted with my understanding of aesthetics.

I am an artist because I like the process of searching - bringing fleeting thoughts to the light - experimenting and mixing things.

Website: www.alexeyadoninart.com Instagram: @otherworldlydream

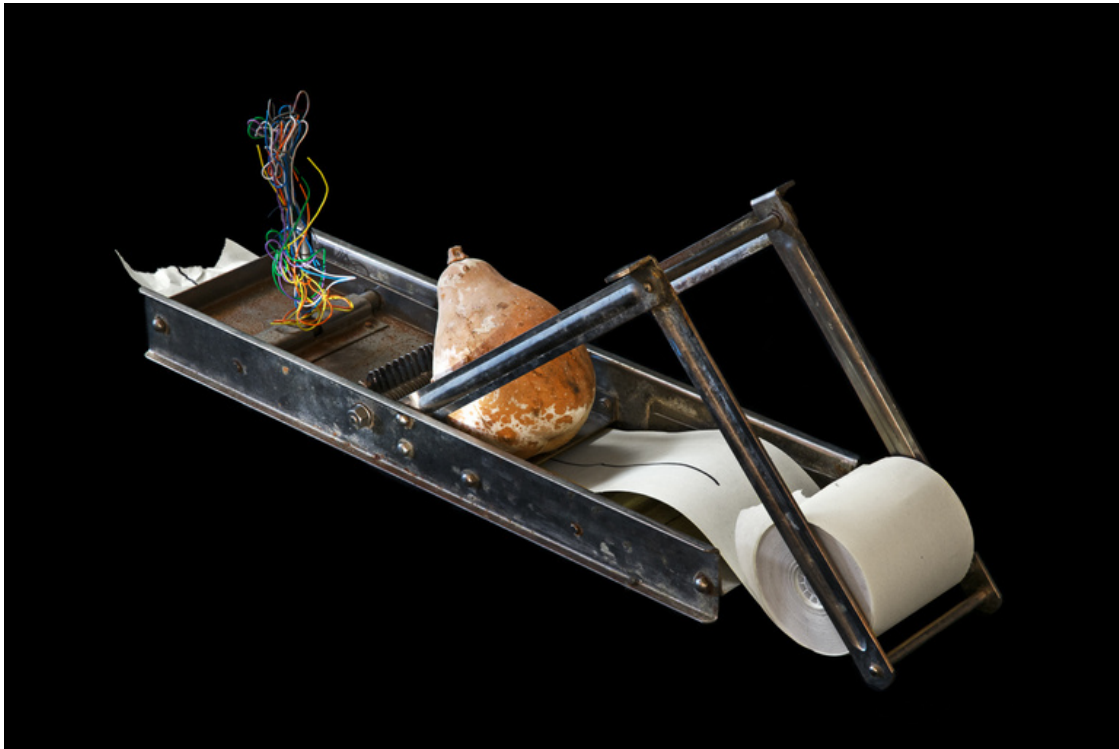
WORDS • IDEAS: SHARIN F. ALI

Purple Panic

I could swallow lavender
let it bloom in my lungs
fill in the cracks in my broken chest
burning with every breath
I can't cough the fire out
my chest burns
I breathe harder
choke on my breath
wheeze out pain and all the things caught in my heart hurting
bleeding out breaths
ghosts and haunted feelings
my chest becomes a shaking fist
bound by ribs.

Sharin F. Ali is a biracial poet and multimedia artist. Born to an Indo-Fijian father and European-Canadian mother, her unique upbringing heavily influences her work. She currently resides in Surrey, B.C.
Instagram: @sharinwrites

ART: MALCOLM EASTON



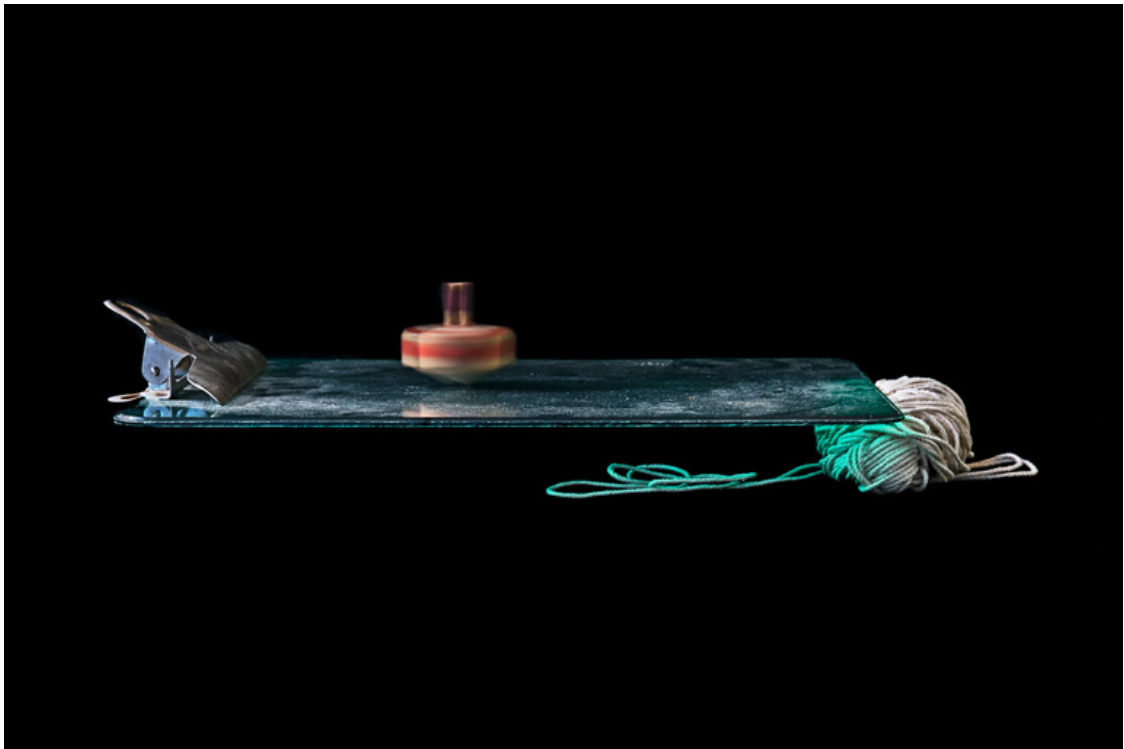
Machine for Wrinkling Paper Tape, 2015



Mountains, 2022



Vista, 2019



Close to the Edge, 2017



Ripples on the Lake, 2021



Patience #2, 2019



Three Imitations of Nature, 2022

Malcolm Easton

Photographic artist from Berkeley, CA

I'm drawn to the colors, shapes and textures of domestic objects—particularly those that carry histories of long use. Visiting thrift stores and estate sales, I seek low-tech artifacts from recent decades. The well-used objects that I select speak of the people who used them. Their surfaces bear subtle imprints of the hands that touched them.

I aim to convey my appreciation of these objects by showing them in new contexts. Removed from their original roles, and placed into uncommon juxtapositions, my subjects may evoke memories and associations in the viewer. One of my goals is to sharpen attention to the items seen in everyday life. In creating this work I am influenced by André Breton, Joseph Cornell and Robert Rauschenberg, as well as by contemporary artists.

This is an ongoing project that has evolved over a period of eight years. Recently I started to include vintage postcards and scans of botanical prints from 19th and 20th century publications. These images suggest another way to connect with the experiences of people who handled and viewed them long ago.

Website: www.easton.photo

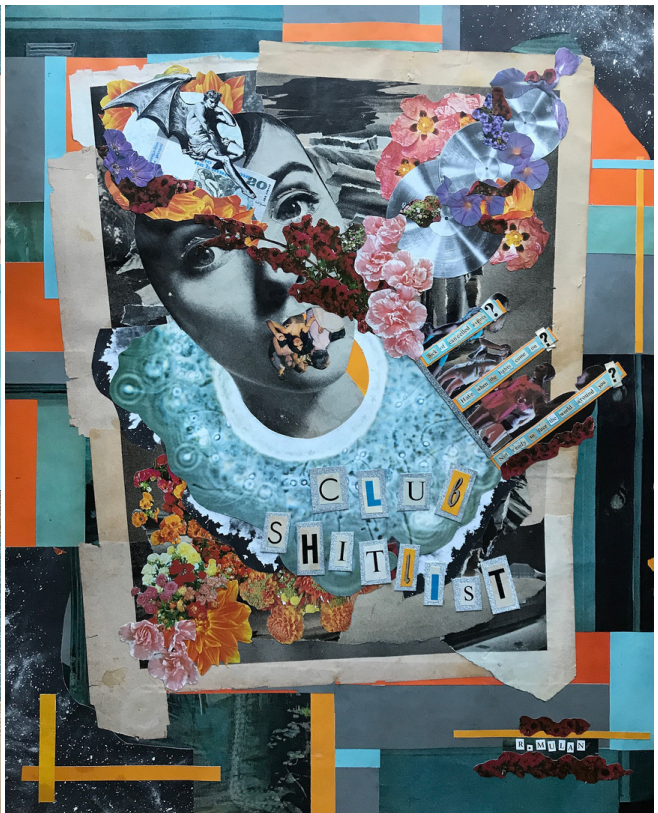
ART: RÓISÍN NOLAN



SUBMISSIONS FOR BOOTY CALLS ARE NOW CLOSED: Letter From The Editor, 2021, A4, collage on paper (analog)



Slide Out of dms and into A..., 2022, A3, collage on paper (analog)



THE GUESTLIST IS NOW CLOSED: Club Shitlist, 2022, A3, collage on paper (analog)

Róisín Nolan is an Irish analog collagist based in Dublin. She uses collage to comment on social and political issues through an intersectional feminist lens.

Website: www.roisinnolan.com Instagram: @rooshmulan

WORDS • IDEAS: TESSA FOLEY

Jacky Death Stare

Me? I was doing lines with Jacky on the night
that peace clucked out,
8 minutes to 8 in the afternoon, we gave
a little pinch of rose rejection to each other's bony chins,
then twisted the knob on the wireless to hear
Short sentences completed by his friends.

It was a good thing but terrible when he sneezed
The papers blew themselves out to the fans,
ribbons standing out as rippling erections
And we leaned our heads into each other's
to hear the outcome,
the gritty verdict we could chew on.

I swear I heard a jingle when he pinched his nose one side,
Curtains fell from each of his gists
when he shook his ever decreasing bonsai ,
for blossoms created by the party's frothy cooks,
We tried not to let it blend in with the crystals,
but somewhere a phone was ringing a hymn.

I ran the lines with Jacky and he scrounged
his final soufflé out my ears with sovereign claws,
don't believe, he say, what the inky fingers say,
I could never argue with a pretty girl
'specially one with giant lips,
I am the perfect gent.

Tessa Foley (she/her)

Tessa Foley's debut poetry collection *Chalet Between Thick Ears* was published by Live Canon in 2018. She has been recognised in the Ware Poets Competition, Charroux Prize and Arts University Bournemouth Poetry Prize. Her new collection *What Sort of Bird are You?* was launched by Live Canon in May 2021.

Website: www.tessafoley.com Instagram: @tessafoleypoet

ARTIST INTERVIEW: MICHELLE GALLAGHER



Michelle Gallagher is a multidisciplinary artist whose practice encompasses sculpture, printing and drawing. She gained her diploma in sculpture from the Limerick School of Art in Ireland.

After gaining her Art & Design teaching qualifications, she went to Botswana in 1997.

She returned to Ireland in 2000 and finished the final year of her BA in fine art sculpture from Limerick. She has worked as an artist and educator in Ireland, Botswana, Eastern Europe and Asia, before settling in Germany.

She has exhibited in Botswana, Germany, Ireland and the UK. She is an active member of the Scottish-based Spilt Milk Gallery. She had the opportunity to be on the curators team in 2021 and 2022.

She recently became a member of BBK Kunstforum Düsseldorf.

Tell us a bit about yourself...

I'm originally from Ireland. When I was 11, my family moved to Tipperary, to the Glen of Aherlow - one side is a patchwork of fields running up to the mountains dotted with sheep, the other with beech and pine forests. I am currently living and working in Germany in a little village called Rahm, which is nestled between Düsseldorf and Duisburg.

I have always been creative. One of my earliest memories is sitting in the garden playing with mud, making figures and shapes and then lining them up to dry in the sun. Also, my mother showing me how to draw Celtic designs.

In high school, I became more interested in art. My art teacher was very encouraging and introduced me to artists like Georgia O'Keeffe and Harry Clarke. My passion and interest in art grew under her guidance and teaching. In my last two years of high school, I started building my portfolio and looking into the different art colleges in Ireland. I interviewed in Dublin, Cork and Belfast but eventually ended up in Limerick. At the art college there, LSAD, I studied sculpture and later art and design teaching.

I found choosing my discipline the hardest part, as I was and still am fascinated with so many aspects of art. Being limited to one area was difficult. This was one of my reasons for choosing sculpture: the most possibility for variety was on this course.

What themes or ideas do you pursue in your work? Are your works purely visual or is there a meaning behind them?

My art practice explores the female and femininity; I am interested in the representation of women. Inspiration comes from observations in my own life and the lives of the women in my family and society at large.

I often think about the domestic workload and the irony of the situations and beliefs that have been passed from generation to generation: the imbalances, the invisible labour of women/mothers. My work is not purely visual, but I do love to play with the visual impact. Sometimes when something looks sweet and pretty, it can pack quite a punch... wolf in sheep's clothing kind of idea.



Iron Lady



Ordinary Heroine

How did you choose your medium?

I think the medium chooses for me. When I get an idea for work, it often forms with a suggestion of the material to make it in. I love changing between materials, collecting and pressing flowers, watercolour, inks and clay.

What drew you to sculpture and ceramics?

I have always loved 3D, welding, fibreglass, etc. I revisited working with clay when I was living in Budapest. I attended a weekly class, and my skills grew over time. I love the feel of clay in my hands; it's a type of meditation when I'm working, as long as I pay attention to the clay. The clay has its own ideas on how it wants to be shaped. If I'm not in the right frame of mind when working with clay, the clay knows and reacts back. It's a collaboration with the materials I choose.

Can you tell us about your process?

Ideas can come from anywhere: something I've seen, a dream, or something I've read or heard can spark a concept. For example, while doing my daily walk during lockdown, after finishing homeschooling x 3, I conceived the idea for the *Mother Nature* series. I was observing nature blooming in the stillness of the lockdown, all the hedgerow flowers bursting into life.



Flower Bomb



Spring (from the Mother Nature series)

Flowers make an appearance in most of your works. Would you like to tell us more about this?

I love flowers but especially wildflowers. Flowers are full of surprises and contradictions (a little like people) - a glorious colour with no scent, vibrant purples like foxgloves but poisonous.

I grew up with my aunt and father showing me the flowers and plants that could be eaten and used for medicine (this knowledge was passed from my great-grandmother). I find this really interesting, the power of nature and the hidden secrets. Unfortunately, humans have lost a lot of this knowledge.

I like reading the meanings behind flowers; these can be found in the farmers' almanac. During the Victorian era, each flower held a meaning. For example, black-eyed Susan symbolized justice and bluebells humility.

Personally, flowers are bringers of hope, renewal, joy, femininity and life force. Along a boring roadside, red poppy, wild lupins, etc. add beauty, strength, defiance and hope, all at once. It makes my heart happy when I see flowers popping up, and I am delighted to see urban places have patches of wildness, patches of uncontrollable nature, life forces so easily overlooked and taken for granted.

How did your practice evolve or unfold over the years?

I worked full-time as an art teacher and ESL teacher prior to having my children and was involved in my art practice in my spare time. We were moving every few years to different countries, from Botswana to the Czech Republic and Hungary. My husband and I have lived away from our families for over 20 years, and I chose to be the primary caregiver when we decided to have children.

I continued to work as a substitute teacher and ESL teacher, but my art practice was predominantly sketchbook and photography based. As the children became old enough to attend daycare, I started to gain more time for my art practice and added a ceramic studio day into my weekly plan. I sketched in my spare time when not at the studio or working.

Since becoming a mother, I have been much stricter and more disciplined in carving out my art practice time. A few years ago, I decided to reinvigorate and reevaluate my art practice and joined the Artist Mother mentorship program (artistmotherpodcast.com). From this, I became involved in Spilt Milk Gallery (www.spiltmilkgallery.com). I wanted to have more of an art community. My family and I have lived in various countries, and I love the virtual connection that is possible now.



Hammer series, ceramic



Work in progress

What does a typical day in the studio look like?

I schedule my studio days around my children's school times, generally working until lunchtime and then fitting in appointments, taxiing or activities for my children. I have a studio at home, so when I'm not needed in my mother role, I can be found in the studio. Often I will spend a few hours there at the weekend also.

Would you say other artists or art genres have influenced your practice? If yes, how?

I don't know if other artists or genres have consciously influenced my art practice, but there is definitely a jumble of images from artists to cultures I have had the opportunity to visit and experience, in my memory. As a visual person, I'm stimulated by every thing I see.

I first visited the National Gallery of Ireland on a school trip and saw 'The goose girl' painting (there is a bit of controversy over the artist). The figure is wearing an orange dress, and she's walking through a field of bluebells. The colours pop. Images like this are crystal clear in my mind. I have had the pleasure of walking under 'Maman' by Louis Bourgeois on a winter day in Seoul - my son and I had the sculpture to ourselves. I also love listening to art podcasts discussing the work and interviewing artists. After each listen, I'm left with new artists to look up or revisit.

What is your dream project?

It would be fantastic to have a large space to create an installation. I recently started experimenting with ceramics on the wall. I would also love to get my 'Iron Lady' made large scale in stainless steel.

Tell us a bit about the future.

I have work on show at the Nachbrotchen Gallery in Roermond in the Netherlands and in the Fresh Legs 2022 show at Heike Arndt DK Gallery in Berlin.

I'm excited to be involved in the inaugural mentorship program through Spilt Milk Gallery and to join the exhibition curatorial team for an upcoming show.

My Risograph was chosen for the Untold Stories 16th International Print Triennial Graphica Creativa at the Jyväskylä Art Museum in Jyväskylä, Finland.

On June 1st, I started a 100 days project via Spilt Milk Gallery. I've decided on observational drawing in my sketchbook with whatever I find in my pencil case. I'm looking forward to this as it will be good practice to exercise that drawing muscle over the summer and easy to fit in around family life.

Over the years, I've learned to value and prioritize my art practice time and be flexible with myself when I need it.



Flower Boxing Glove



Inside the kiln

Website: www.michellegallagher.online Instagram: @mgallagherartwork

WORDS • IDEAS: MICKEY SWINBOURNE

Hotness

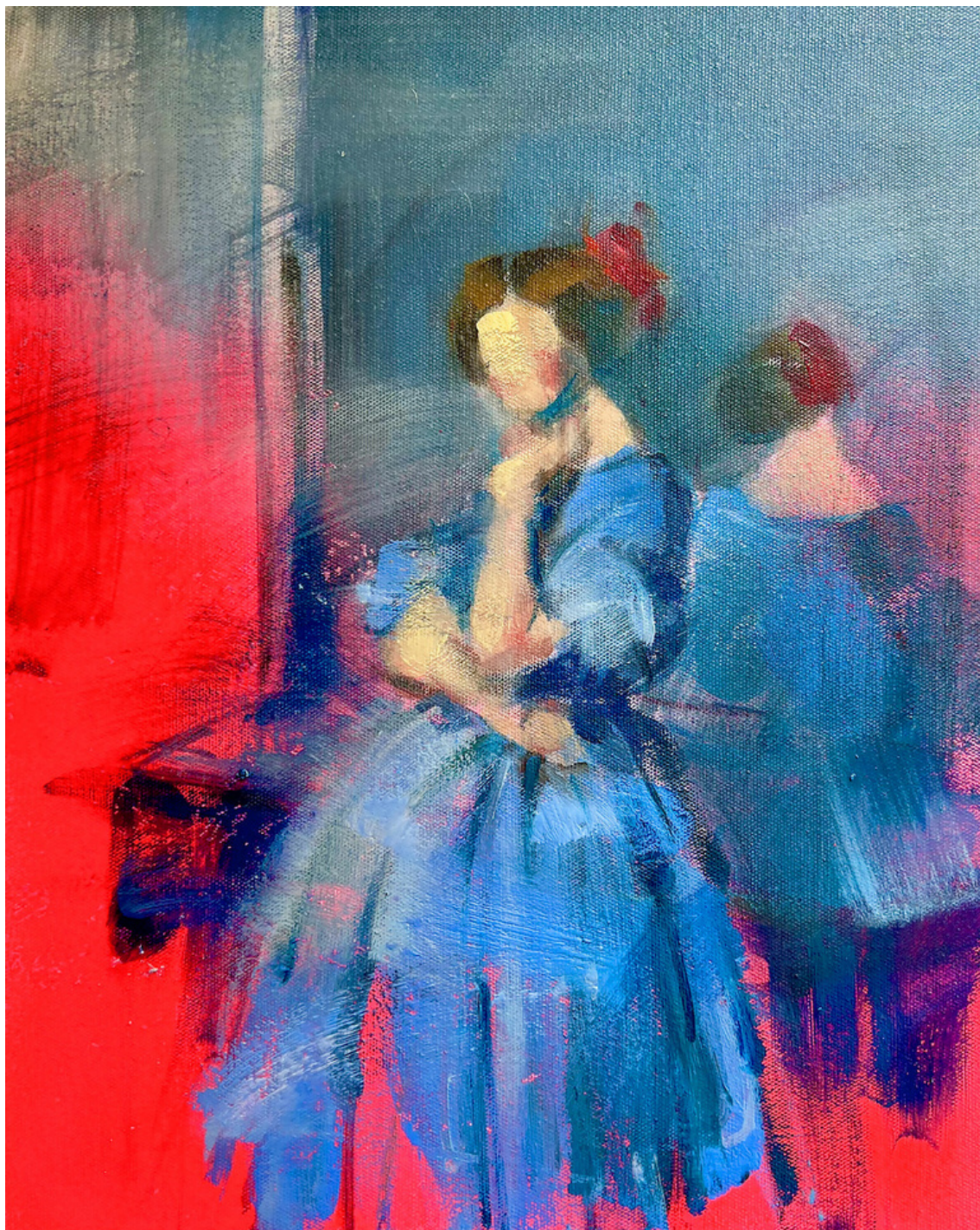
I cannot recall how I shaped him
in my mouth. Just that he felt
big, just that

years later
he wasn't.

Mickey Swinbourne is an Australian writer and poet residing in Portugal. He is learning to dance.

Instagram: @50shadesofmickey

ART: COCO ROHART



Blue Pensine, after Ingres, 2022, oil & spray paint on canvas, 50 x 40 cm



Reine, 2022, oil & spray paint on canvas, 25 x 25 cm

Born in 1994, **Coco Rohart** lives and works in her hometown, Marseille. Combining painting, political sciences, VR, installation and photography in her artistic practice, she questions the representation of women through references linked to classical painters, myths, but also social networks or science fiction. Her approach is guided by emotions. Her work has been awarded with the Young Artist Prize of Festival Visa Off pour l'image and Second Prize of Samsung Launching People contest.

Website: cocorohart.fr Instagram : @cocorohart

ART: VINITTE CHEN



Vinitte Chen is a young artist whose main works break away from common art forms such as painting and installation art. Instead, she opts to create unique interactive and multidimensional pieces as to generate an impactful experience for the viewer.

Website: www.artconnect.com/vintte-chen-rVcdh67FcWyRwsCgAe7X1



Breathe 03-2 (above)

Breathe 03-1 (right)

clay, acrylic, fluorescent pigment, aluminum wire,
gypsum powder, 25 x 11 x 27 cm

ART: LARRY WOLF



Living in a Digital World

A criminal defense attorney in Los Angeles for 45 years, **Larry Wolf** became an artist about ten years ago, merging his profession with his passion into a collection of abstract works he has chosen to call *A Brush with the Law*. His work reflects a never-ending search for new alternatives and solutions to problems both in art and in the courtroom. Larry utilizes an intriguing and unique process whereby he pushes acrylic paint through the back of a silk screen canvas, resulting in strikingly vibrant abstract compositions, layered in eye-catching shapes and textures.

"My work utilizes an intriguing and unique process whereby I push acrylic paint through the back of a silk screen canvas. Traditionally, silk screens are used for making prints on paper or T-shirts or any number of materials, but then the screens are washed and reused. For me, the silk screen becomes a permanent host for a one-of-a-kind artwork. The process results in strikingly vibrant abstract compositions, layered in eye-catching shapes and textures."

Website: www.abrushwiththelaw.com Instagram: [@_abrushwiththelaw](https://www.instagram.com/_abrushwiththelaw)

ART & WORDS: MARKO MILIĆ



Warlord gnome is pushing strong
With the sound of battle gong

To be conqueror of this peaceful land
Is just a part of his vile plan

Art of war is all he knows
Through the battle that he shows

Blood on spear as his medium
Sending his foes to oblivion

With skills at his peak
He sees no defeat

For what he fights you may ask?
He lost his mind, for as long as he lasts

Marko Milić was born in Nova Gradiška, Croatia in 1998. He is exploring the endless possibilities of abstract photography. Marko already counts few publications and multiple international exhibitions across the Europe, some of them held in Amsterdam, Rome, Berlin, Athena and Stockholm.

Website: markomilic.com Instagram: [@marko_milic_photography](https://www.instagram.com/marko_milic_photography)

ART: SALLY BROADBENT



Luca, 2022, cyanotype and photoshop,
5.94 x 8.41 cm



Floating, 2021, cyanotype and
photoshop, 4.20 x 5.94 cm



Junebug, 2022, cyanotype and photoshop,
8.00 x 10.00 cm

Face Down, 2021, cyanotype and photoshop, 42.0 x 5.94
cm



Sally Broadbent

I am a part-time fashion buyer and I am also completing my MA in Fine Art part-time while raising my two children as a solo parent. Much of my work revolves around figuration while sharing glimpses into an inner world. I use myself and my children as my subject matter and my work takes on an ethereal quality as I explore how to use light to paint with.

My process involves creating cyanotypes at both a large and small scale, using a range of 2D and 3D *negatives*. I use myself and my children as models, as well as using paper cut-outs and 3-dimensional materials that are the detritus of our everyday lives. In order to explore the process of cyanotype further, I take my outcomes on to photo editing software to further experiment with colour.

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

ART: CAMILLE THEODET



Mama Monkey, 2022, acrylic on canvas, 70 x 50 cm



Lioness, 2022, acrylic on canvas, 70 x 50 cm



Puss, 2022, acrylic on canvas, 70 x 50 cm

Camille Theodet

Born in 1995 in the suburb of Paris, France, Camille did his Fine Art studies (bachelor) first, before entering a private school of special effects make-up. After playing with different mediums and trying ways to express himself, it became clear that painting and drawing were the main mediums to be used.

He decided to move to Berlin in 2017, where he is now residing and working.

Camille's work is always influenced by the classical and religious paintings of art history.

He is working with airbrush, acrylic painting on canvas. By creating a juxtaposition between past and present, he proposes a sarcastic and provocative vision of what was considered appropriate, sacred and beautiful in art history, and creates new stories from what has existed. This can be the merge of different pieces from different artists, or simply adding a few details that can change the whole meaning of the piece.

He is mixing a classical style of painting with modern codes and techniques to explore subjects such as religion, feminism, the human hidden needs and vices, maternity and gender.

Website: camilletheodet.wixsite.com/camilletheodet Instagram: @camille_theodet.art

WORDS • IDEAS: LUCI KERSHAW

Crescendo

And with thundering applause
we split the truth open
throwing broken pieces with all that we had
and after bleeding each last moment
from our very cores
we leaned in
just to know how to breathe again

Luci Kershaw

As an artist, my practice falls at the intersection between socially engaged and visual art. Writing is a new way of expressing and enhancing my art. I am currently working on a body of work exploring the fear of dying.

Website: www.lucikershaw.com Instagram: [@kershawluci](https://www.instagram.com/kershawluci)

ART: MÉLANGE
GROUP EXHIBITION PRESENTED
BY TPM GALLERY
APRIL 22 - MAY 22, 2022



Lawrence Meju, *Stuck in Limbo*, 2021, mixed media: paper on paper and acrylic paint, 60 X 50 cm



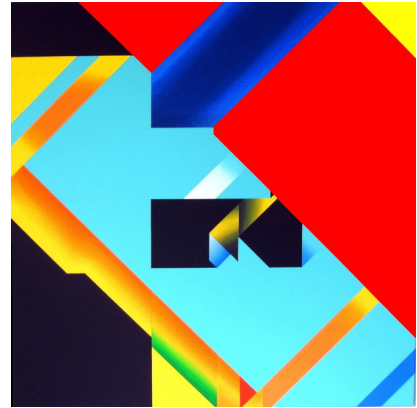
Lawrence Meju, Mindscape, Cloudscape, 2021, paper on paper, 60 X 50 cm



Michael Wagner, Ereignisfeld (Tangerine dream), 2019, acrylic on canvas, 95 x 95 cm



Michael Wagner, Ereignisfeld (Fraktale Räume), 2017, acrylic on canvas, 140 x 140 cm



Michael Wagner, Ereignisfeld (Tor der Erkenntnis), 2015, acrylic on canvas, 100 x 100 cm



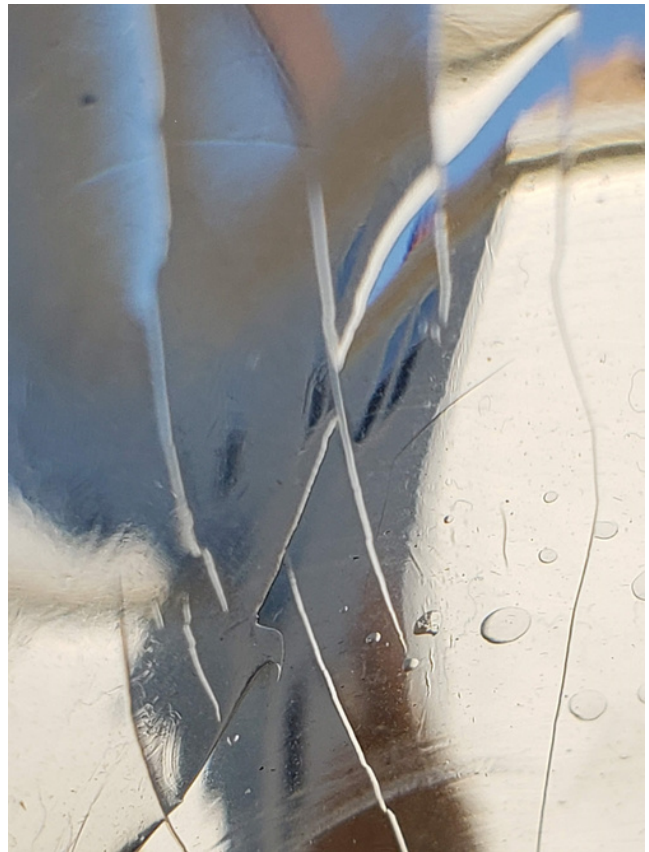
Celeste Palacios, Ataraxia – Diptych, 2021, acrylic on canvas, 100 x 140 cm



Iize Egle, Eve. Fragile Feelings, 2022, oil and collage on panel, 125 x 103 cm



Michelle Phillips, Home Bound, photograph, 25.4 x 20.3 cm



Michelle Phillips, Way Finding, photograph, 25.4 x 20.3 cm



Ioana Andrei, Stratigrafii M12, mixed media on paper, 42 x 29.7 cm



Ioana Andrei, Stratigrafii M1, mixed media on paper, 42 x 29.7 cm



Ioana Andrei, Stratigrafii M2, mixed media on paper, 42 x 29.7 cm



Olivia Fortier, Eclipses #1 Solar and Lunar, double sided collage, 30 x 20 cm



Olivia Fortier, Wise Seashell #2 Low Tide & Whispers, double sided collage, 40 x 30 cm



Serge Levchenko, Waterspirit, photography; Art direction, photo, style: Serge Levchenko' Handmade wardrobe, accessories: BRSK by Serge Levchenko; Hair (wigs), make-up, retouch made by @serge_levchenko. Model: Nikita Mitrofanov; Assistant: Lin Dronov



Serge Levchenko, Windspirit, photography; Art direction, photo, style: Serge Levchenko; Handmade wardrobe, accessories: BRSK by Serge Levchenko; Hair (wigs), make-up, retouch made by @serge_levchenko; Model: Nikita Buiny; Assistant: Lin Dronov



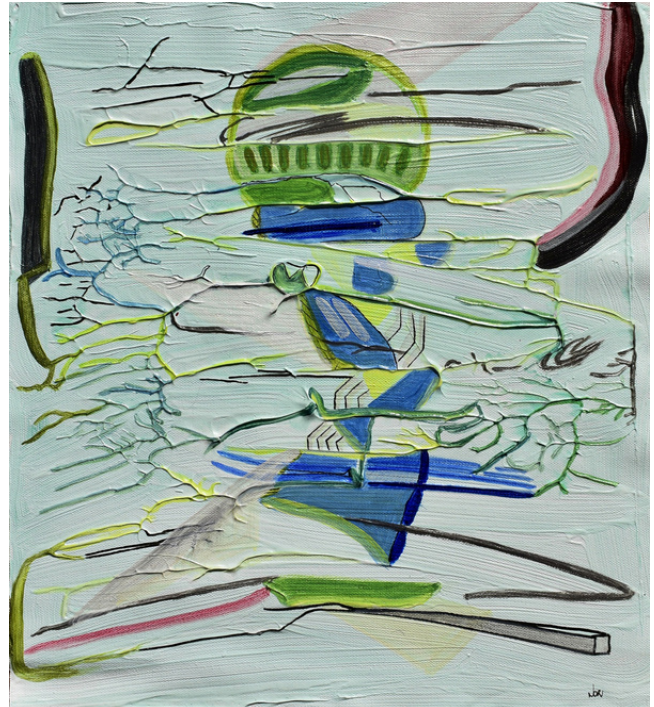
Rebeka Petrovčič, Oculus, 2021, acrylic on canvas, 100 x 70 cm



Rebeka Petrovčič, If You Get Burned, 2021, acrylic on canvas, 120 x 100 cm



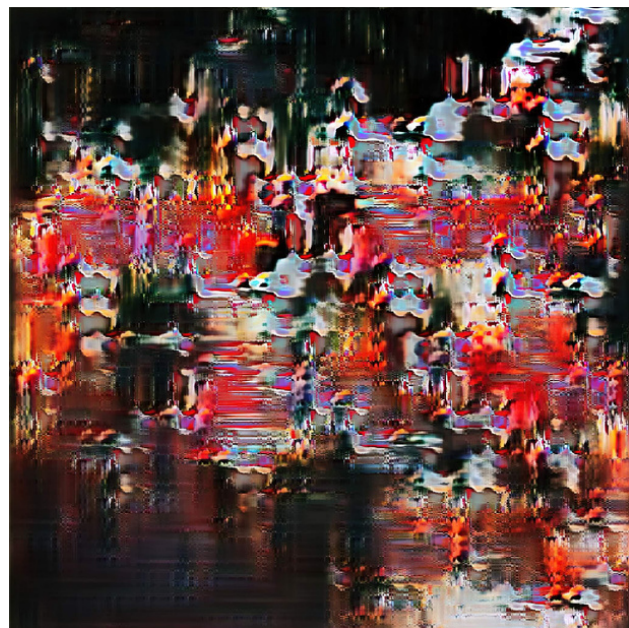
Nora Lebbos
Above: Neode 1, 2021, acrylic, watercolour, ink, pen on cotton fabric, 32 x 36.5 cm



Right: Neode 11, 2022, acrylic, ink, pen on cotton fabric, 32 x 35.5cm



Emma Hayes
Above: Signed Briefs and Old Ties, 2017, oil on canvas, 100 x 100cm
Right: Red Lamp on a Blue Sky, 2017, oil on canvas, 59 x 45cm



Nero Cosmos, Kabukichō, Night Walk, 2021, mixed media, 120 x 120 cm



Terry Dugger, Primavera, 2022, acrylic on canvas, 61 x 61 cm



Hashon Milton, Horizon, 2021, oil, 61 x 50.8 cm



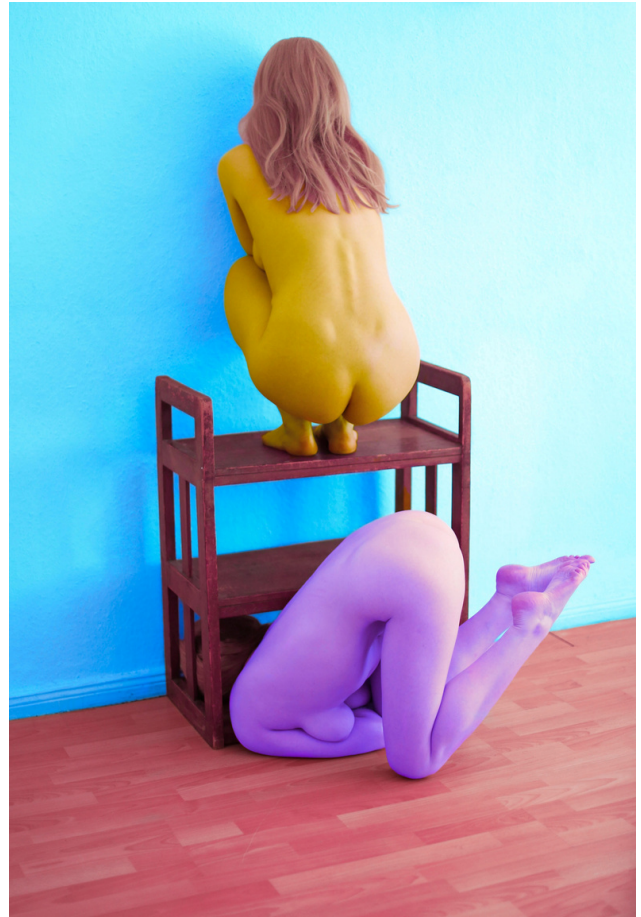
Samira Debbah
 Above: Two Forces, 2022, acrylic painting, 50 x 40 cm
 Left: Face to face, 2022, acrylic painting, 50 x 50 cm



Natasha Volk, RED. Bloody pantone #30000; Photo & art direction: Natasha Volk @natasha_volk;
Mua: Dima CHE @dima_che_monster; Hair style & style: Serge Levchenko @serge_levchenko;
Retouch: PRO-POST agency @pro_post_retouch



Vilma Leino, Wendy and the Wending Machine, 2021, photography printed on aluminium, 42 x 29.7 cm



Vilma Leino, Shelved, 2021, photography printed on aluminium, 42 x 29.7 cm

WORDS • IDEAS: HUGO LORENZETTI NETO

self-translation

is a kind of novilingua
but we want not the acronyms:
we want to french your tongues
in ours and kiss

– so maybe you love us somehow.

Hugo Lorenzetti Neto is a poet, essayist, translator, professor and diplomat from Brazil, presently living in Luanda, Angola. He is queer and subscribes as a queer writer. His books, among which sit *24* and *A máquina extraordinária* published by Zouk Editora, have been published only in Portuguese – these translations are his own (except for *self-translation*, a poem written originally in English)

Website: linktr.ee/ocadernorosa Instagram: @ocadernorosa

ART: BRAD STUMPF



Apart We Drip, 2021, oil on panel, 40.6 x 50.8 cm

Looking Down on Us, 2021, oil on panel, 81.3 x 50.8 cm



My Chosen Eater Covered in Juice, 2021, oil on panel, 40.6 x 50.8 cm



Dreams of Light, 2022, oil on panel, 50.8 x 76.2 cm

Brad Stumpf

The beauty of giving a rose is watching her smile as she carefully reaches for its thorned neck. It's seeing her trim its stem to better accommodate her short vase. It's talking about her day as she fills the vase with water.

My paintings are acknowledgments of real and imaginary moments in my life that make me want to hold my breath. They are attempts to capture the purity and stillness of an idle moment spent alongside my wife.

These paintings function like miniature stage sets. They are painted from observation and depict handmade objects, oftentimes organized atop my bedside table. The images are like an open door to a quiet room that you can peek into, or a still photo of a play halfway through.

Website: www.bradstumpf.com Instagram: @bradstumpf

ART: ANDI BENET

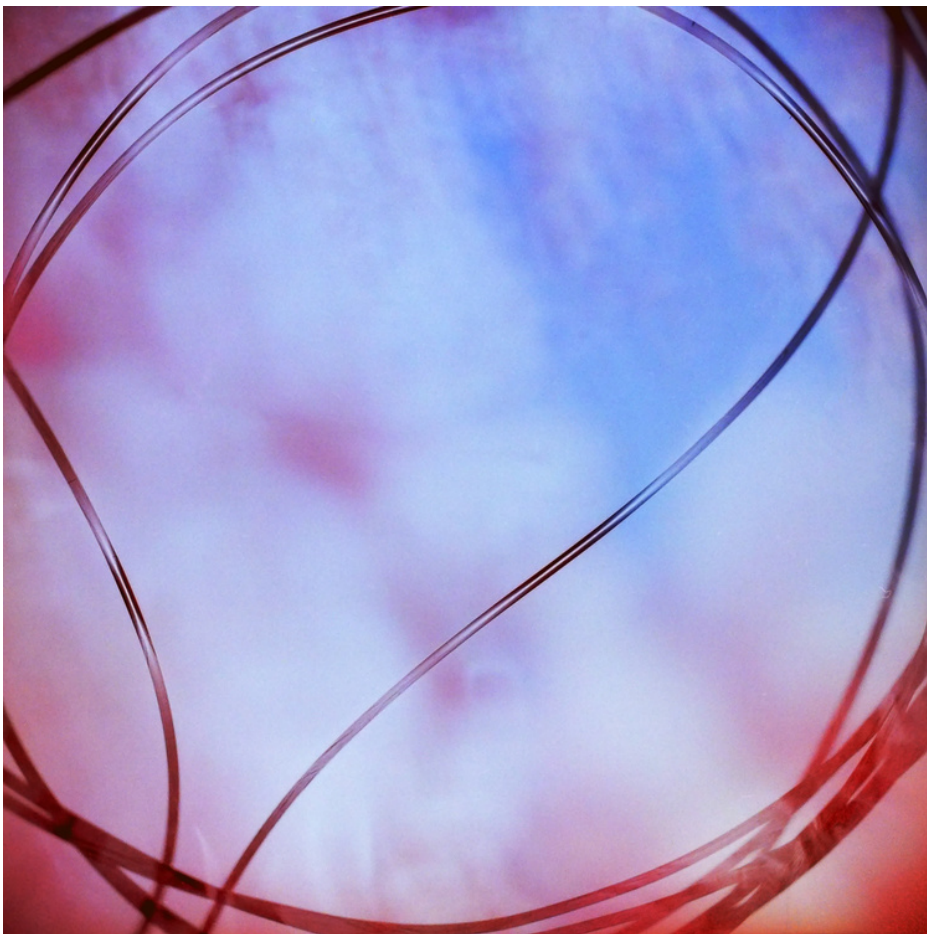


Unreality Tearing

Cherry Blossoms Fishing Line



Glitter



Andi Benet [they|them]

As a queer and disabled artist, I'm particularly interested in exploring identity and perception with my work, balanced between self-portraiture and strange dreamscapes.

Website: andi.love

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

WORDS • IDEAS: J R TUREK

Desideratum

I write because I'm spilling over
the banks of my reservoir, filling
buckets of preservation with angst.

I write because my shoes are stellar
stop traffic everywhere I go
but they hurt to the center of my heart.

I write because the morning is grey
and I'm resisting melancholy
by wearing neon purple.

I write because my dog thinks
I invented language and he heels
at my every spoken command.

I write because the gutters in my head
are leaking over the ledge of sanity
and it just keeps pouring.

I write because the rice burned
and stuck to the bottom
of my favorite pot.

I write because the birds
are singing a song I once knew
but forgot all the words.

I write because the frames in my mind
are full of people I don't know
and they keep hopping from place to place.

I write because it is windy in Kansas
raining in California
and the sun is shining down on me.

I write because if I didn't
I would explode, implode, reload
my poem revolver and shoot.

Weeping

His cry echoes in my head
and can't find release through ears
unwilling to listen. His cry is fear,
is fire raging through short circuits
of dead brain cells, through a forest
of petrified photo albums, a flame
of resentment for a grandfather
he never had.

His bawling fills my house with dread,
resounds off stained ivory piano keys
untuned to a world where children
bury their heads in down pillows
and whimper until daybreak; his tears
fill wash basins with salty water
floating with dry pasta like logs
roaring to the mill for slaughter.

His breath hitches like horses tied
outside the saloon, a black-and-white
western because there's no color
in his life, no reds or blues or greens
no yellows no orange pink purples
because everything is grey when you
can't stop stop stop wailing
and the world doesn't care.

His keening in my head is painful,
a needle piercing my soul, a rabid splinter
through my finger, a rusty nail in my heel
I can't reach; his cries buried deep inside me
still forty years later and forty years
from now, they will keep echoing
from his grave to mine, still crying
for the injustice of dying. His cries
won't leave me and I don't even
know his name.

J R (Judy) Turek, 2019 Long Island Poet of the Year, editor, mentor, workshop leader, and author of six poetry books. 'The Purple Poet' has written a poem a day for 18 years; she lives on Long Island with her soul-mate husband, Paul, her dogs, and her extraordinarily extensive shoe collection.

ART: CAROLYN KING



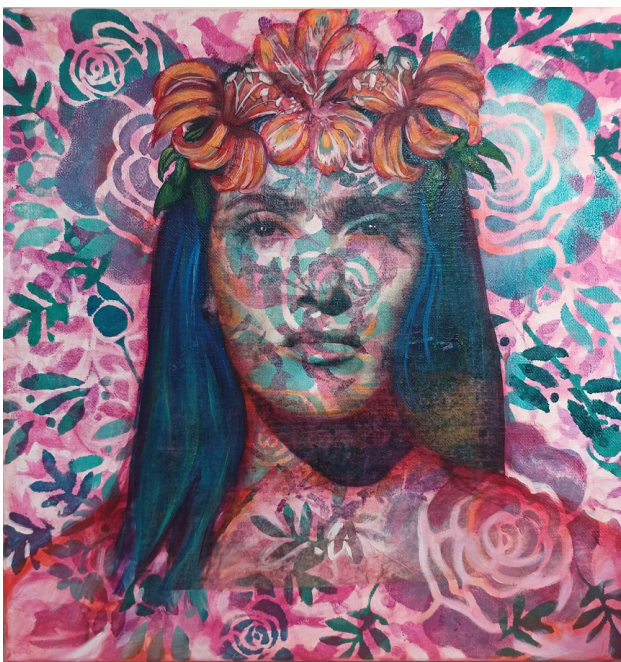
La Dama de las Flores; El Verano (The Lady of the Flowers; Summer), 2021, mixed- media on canvas, 35.6 x 35.6 cm



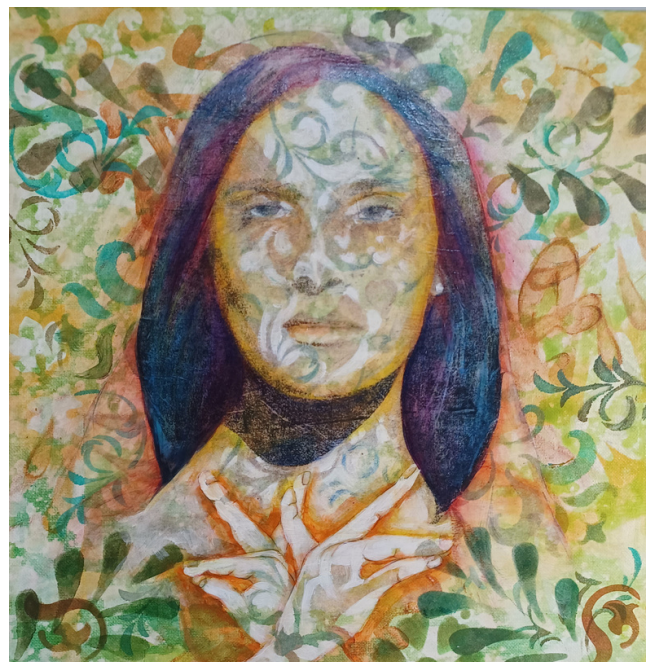
La Dama de las Flores; La Mirada (The Lady of the Flowers; The Gaze), 2021, mixed- media on canvas, 35.6 x 35.6 cm

Carolyn King is a bicultural mixed-media artist currently residing in Arizona. She received her deep training as a printmaker in Central Mexico where she lived for 20+ formative years. Carolyn's work has focused on bringing images of the archetypal Feminine into the world as we so desperately need this energy now more than ever.

Website: www.hearttohandstudio.com



Salma; La Dama de las Flores Mexicanas (Salma; The Lady of the Mexican Flowers), 2021, mixed- media on canvas, 35.6 x 35.6 cm



La Dama de las Flores; La Timidita, (The Lady of the Flowers; Shyness), 2021, mixed- media on canvas, 35.6 x 35.6 cm

ART: MARWA KHAMIS



Three Complementary Compositions, 2021, gouache on paper, 25 x 35 cm each



Marwa Khamis is an emerging Egyptian painter and art teacher. She thinks that art isn't just an image, but an idea summed up by design. In addition, the main theme of her work is freedom and the problems women go through nowadays.

She has found abstraction, surrealism and cubism to be useful in the rearranging of received ideas. She uses gouache for its versatility: it can

mimic the look and feel of acrylic, watercolor and even oil paint.

Marwa participated in 13 international exhibitions (India, France, Spain, UK), three national exhibitions and two workshops. She won the Michelangelo Award at the Rainbow Art World Association international art exhibition. Also, her artworks were published internationally in magazines from Belgium, Hong Kong, and the UK.

Website: www.behance.net/marwakhamis1/projects Instagram: @painterkhamis

ART & WORDS: MEMOTICON

nly imaginative

re glance

in limbo

Memoticon

in conceptic

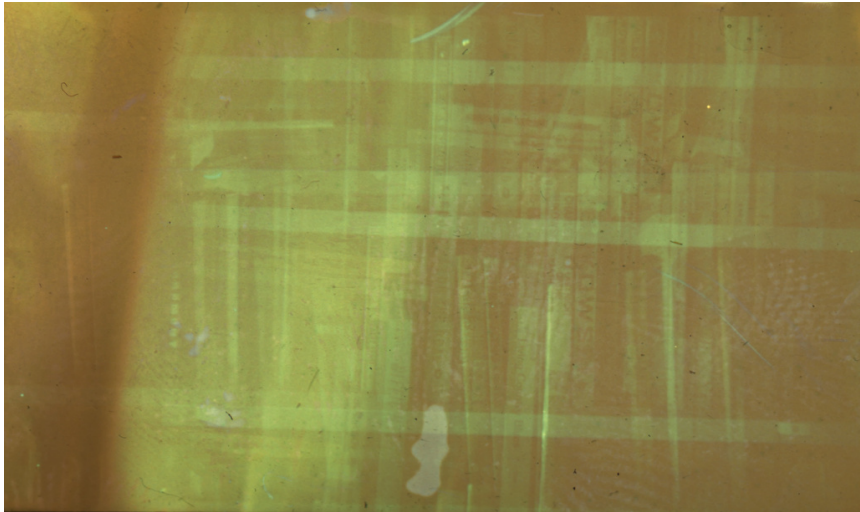
suggestive of

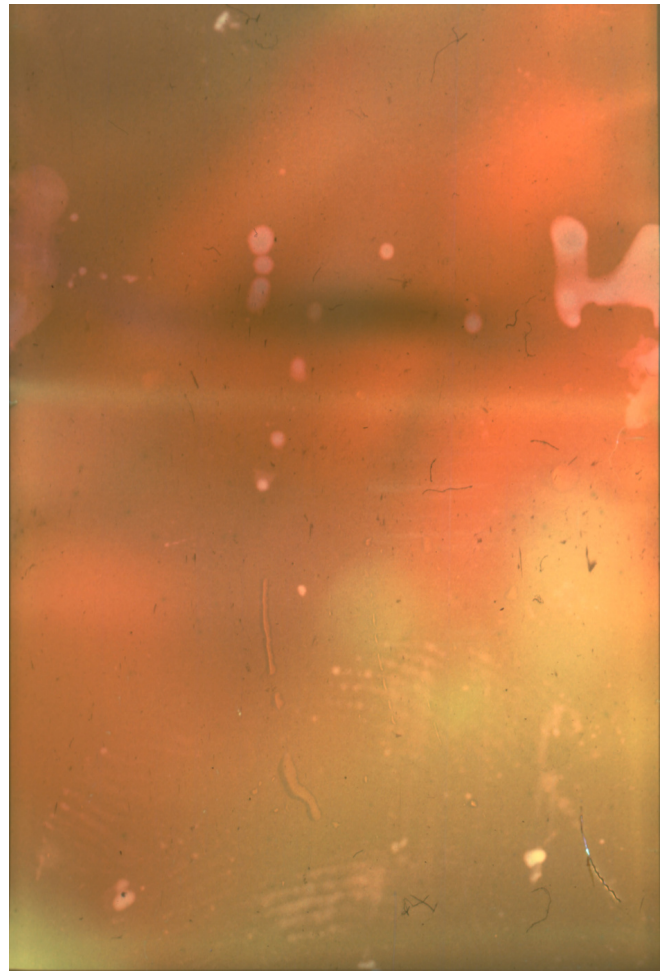
vividly immersive

Memoticon is a conceptual artist unit roughly composed of two bodies and minds. Our pieces have been published in LandEscape Art Review and in Dream House: A Collaborative Zine in Honor of The 50th Anniversary of Womanhouse. Our art has been selected for the physical exhibition *Spark in the Mundane* and for the online exhibition entitled *Going Home*, presented by the Wilsonville Arts & Culture Council. These works belong to our series From the Margins, which takes words and phrases from artist profiles of world-renowned galleries and puts them onto digital canvasses in the form of art jargon poetry.

Website: memoticon.art Instagram: @memoticon

ART: DOMINICK RIVERS





Dominick Rivers is an M.F.A. candidate and Associate Instructor in the Digital Art program at Indiana University. By integrating technically outdated forms, he uses video work and alternative photographic processes, framed by larger installations, to examine the popular media used to capture and sentimentalize memory. Dominick is a multi-instrumentalist who writes, records, and produces all of the soundscapes and musical accompaniments to his work.

"These images were captured on Kodak Gold film that had expired 12 years ago, souped in cranberry juice, strawberry and blueberry herbal tea, black tea, Morton salt, and a splash of PBR. The film was developed and scanned by myself. "

Website: floralcow.com Instagram: [@floralcowstudios](https://www.instagram.com/floralcowstudios)

WORDS • IDEAS: MICHAEL SWEENEY

Slide

Sinking back through my eyes,
I look out.
As my fingers slip,
I never fall (fast). Blink,
and it's time to meet my shoulders.
They're neighborly, whatever that
means.
So I wave.
As I oscillate along
with the current tide my
arms stay by my side.
I slide down by and am
choked up
by my inside.
I loosen this noose and
have to choose
between two thighs.
When I am lost
I am beside myself
To be my mind

Michael Sweeney

I write poems that are minimal and blunt, that reflect modern times.
I try to leave a little to interpretation.

ART: KAREN GROSMAN



Shell 1, 3, 4, 5, 2021, watercolour on paper, 30.5 x 22.9 cm

Karen Grosman is a Canadian multi-media artist concentrating on gold leafing, oil painting, ceramic sculptures and large-scale ceramic multiples installations. She holds a BFA from OCAD University with a major in Drawing and Painting and a minor in Art History. She is self-taught in ceramics and gold leafing.

This collection of vanitas is expressed through a variety of objects signifying impermanence. Images I am currently working with include insects, butterflies, meat, shells, skulls, eggs, fish and flowers.

I am currently referencing *A Dictionary of Symbols* by J.E. Cirlot, *The Complete Language of Flowers* by S. Theresa Dietz and *The Secret Language of Symbols* by David Fontana for the meanings of different images to bring the narrative to the paintings.

Studying different cultures brings diverse viewpoints to my work while allowing me to learn about new ideas and perspectives. I mix the symbols and meanings from different cultures depending on the narrative of the work.

Website: karen-grosman.com Instagram: @KarenGrosman



ART: ANIRBAN MISHRA



Observer, 2021, mixed media on paper, 30.5 x 45.7 cm



From the Distance, 2021, mixed media on paper, 45.7 x 50.8 cm



At Afternoon. 2022, mixed media on paper,
56 x 71 cm

Anirban Mishra is an artist from West Bengal, India with an MFA & BFA in painting.

"My artistic style relates to early modern realism – a time when artists performed the role of describing life-changing events, such as the move from country life to new urban environments in a growing mechanical world. I experienced a similar transition myself, moving from the village I was born into the big city, only to find the city in ruins.

Far from its busy characteristics, the city is under lockdown instead. I dreamed the colourful nature, many colours appeared in my dream, I tried to interpret my dream with reality and represent it through my works, but all the colours became monochromatic. It represents sadness and the colourless human soul. I like to use a European colour palette with an Indian figurative style. It represents the dual character of my works."

Instagram: @Photographer_anirban.mishra

WORDS • IDEAS: MORGANA RUBINI

Learning to Love My Loneliness

This loneliness is piling at the bottom my
stomach. Unable to free itself, to open the door and walk through the delicious wind
of the streets. To dress itself up and look straight in the mirror
not with a backhand gaze. I
want to learn to love my loneliness, how
it shows me new spots
on my ceiling. How as I run from it
my legs are learning to move. Its push for me to find something other than
the dust beneath my desk. To feed off something other than a desire
to shrink so small that my room feels like a world, where I can
play with the fly on the window, and climb up and sit on the daddy-long-legs back.

I picked the card of death today, but
I could sense the refusal before it even showed its face. I am dreaming of arm-sized
propellor bombs raining down
on me and a crowd screaming:
stand out in the open, beckon them towards you
with open arms. stand beside us as we wait for their shattering explosion.
But all I could think was I DON'T WANT TO DIE.
A cog within me is stuck and I shall not drink the greasing oil.
Instead I wear my white refusal and sink lower and lower,
until I land at the gates to the underworld
and hopscotch at its entrance
teasing the guards with my play.
But it seems all I learn is that I am as fragile as my mum's old wine glasses
that keep going missing one by one
running away to hide their shattered pieces.

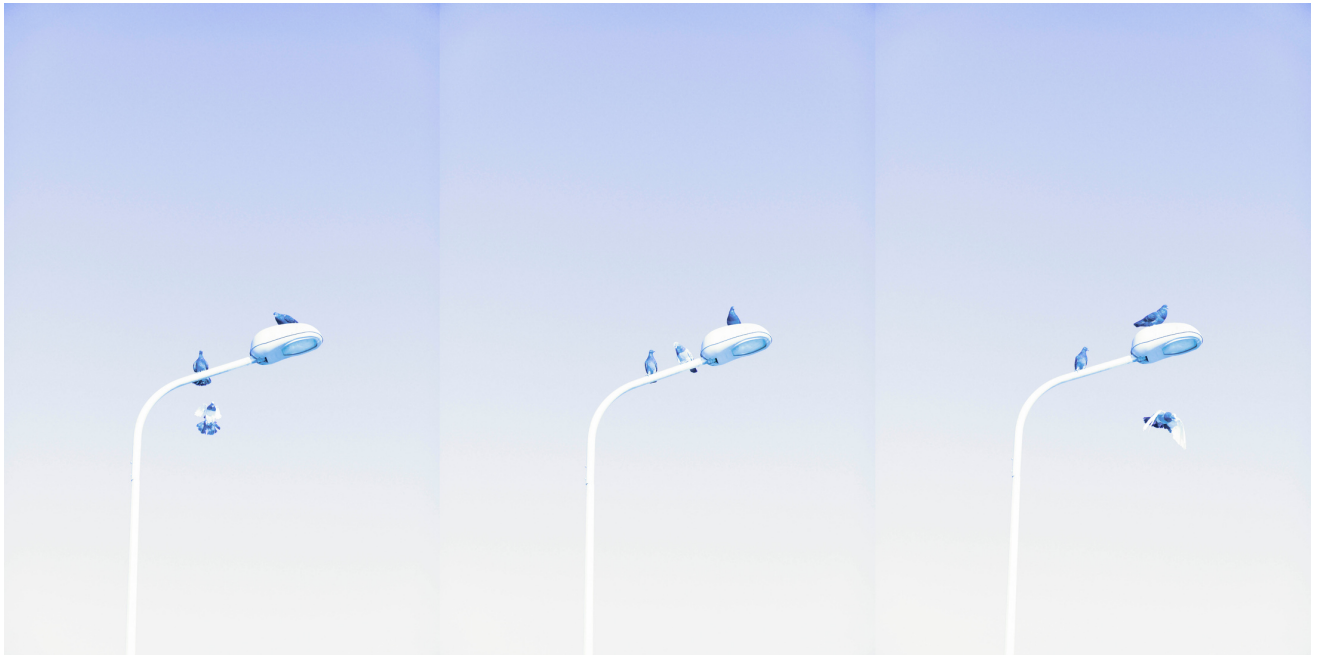
Morgana Rubini

I am a 22-year-old student, of Italian, Spanish and British heritage, my poetry is a personal exploration of sexuality, gender and queerness. It is unapologetically feminine and largely free verse, an attempt to position an uncertain identity within an uncertain world.

ART: THE MESSDECK



Messy Bun, 2022, acrylic and oil on canvas., 35.6 x 28 x 1.3 cm



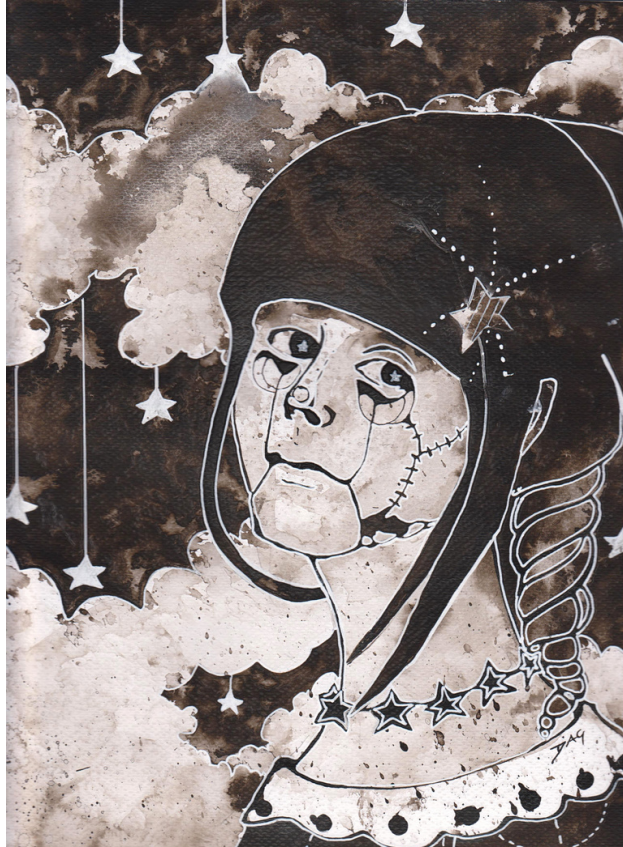
Hua Huang, The Power of Ten Seconds



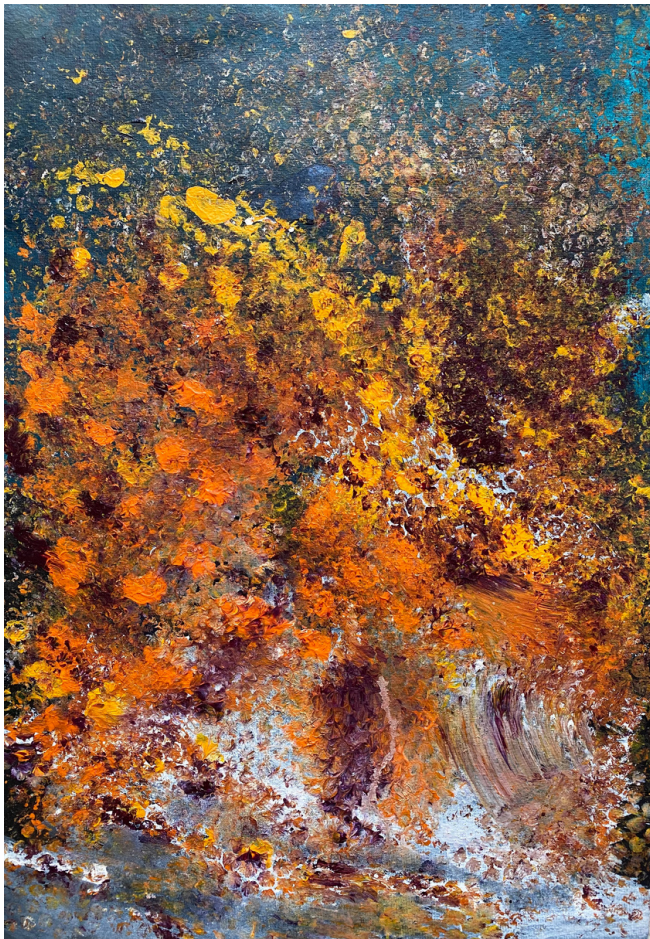
Antonis Tsarouchas, film photography



Tamir David, Perks, 2022, graphite on paper, 24 x 32 cm



Dijana Agatic, The Starchild



Debarghya Chaudhuri, Mood of the Day: Firefly (left) and Busy Bee (right), acrylic on handmade paper, 38 x 56 cm



Nina Tokhtaman Vletova
 Left: Premonition of Dark Times, 2021
 Above: Sunrise Before Long Darkness, 2022
 coloured pencil on paper, 43 x 36 cm



Tarini Ahuja, Give Your Tears, 2022, acrylic on canvas, 61 x 91.4 cm



Tarini Ahuja, Chrysalism, 2019, acrylic on canvas, 122 x 122 cm



Hadi Khani, painting



Mari Honma, Up in the Air, 2021, mixed media, 61 x 30.5 x 2 cm



Miguel Ángel Crespo, OPENING FAULT VI (left) and II (right), postcards series, mixed media on paper, 10.5 x 14.5 cm



Alina Bugleeva, Morning, painting, 100 x 70 cm



Alina Bugleeva, Shine, painting, 120 x 80 cm



Alina Bugleeva, Life, painting, 100 x 70 cm

MESSDECK ARTISTS

Dijana Agatic

is a 38 years old Croatian illustrator/artist/graphic designer based in Cologne – Germany. She came to Germany as a refugee, had some tough years in school and at home, studied Art and Graphics and then fell into a coma. While her past was full of struggles, she is now full of joy and hope that her art can make an impact. Her older works were often very sad and dark, but now they are still deep but much more positive. She wants to show the people through her story and her art that people and circumstances can change and that good things may come to you if you keep being patient and carry on with life.

IG: @dieillustratorin.dijana

Tarini Ahuja

is a visual artist based in New Delhi, India. She aims to capture the ephemeral in her paintings. Fleeting moments from every day help shape her dreamlike polychromatic works. Her tendency to romanticize reality allows her to create whimsical and abstract landscapes. She works with slowness, complete awareness, and constant reflection. She enjoys the paradox of her art where impulse and control, calm and chaos go hand in hand. Tarini explores the ideas of memory, stillness, space and restraint in her works through sensuous, luscious and often intuitive.

Website: www.tariniahuja.com

Alina Bugleeva

Born in 1998 in Bashkiria. In 2018 she entered the St. Petersburg Academy of Arts I.E.Repin, Faculty of Painting. She likes to continue the traditions of the realistic school. She finds it even more interesting to combine it with subjects close to her.

Website: alinabugleeva.tilda.ws IG: @alina0765

Debarghya Chaudhuri



Debarghya Chaudhuri, fondly known as Debu, is an energetic teenager on the autism spectrum who loves painting abstracts and landscapes. Art is Debu's way of connecting to the world around him and channelize his abundant energy.

Starting his art journey four years back in an art class in Gurugram, India, Debu has already created his dent in the professional art world.

Debarghya is versatile; his brush strokes are his strength. His natural intuition about colours and composition is unique. Debu gets bored easily, and he needs to be challenged continuously with new mediums, ideas, textures, colours, tools, toys, anything and everything available in his environment to create art.

Debarghya has difficulty understanding complex verbal instructions. But, like a sponge, he absorbs what's demonstrated and gives it a unique twist.

The fingerprint of Debarghya's art is bold strokes of bright colours and simple details.

On the threshold of adulthood, Debu is testing boundaries and exploring the world through his art.

IG: @colorsofdebarghya

Miguel Ángel Crespo

(Ciudad Real, 1989), multidisciplinary artist based in Valencia, Spain, the city where he studies and produces most of his plastic work. His last two exhibitions include a sample of his latest series of décollage and mixed media on canvas, where he seeks to put the sacralization of aesthetic canons and supposed consumer goods against the wall.

IG: @eme.crespo

Tamir David

Website: tamirdavid.com

IG: @tamirdav

Hua Huang

photographer, curator, writer

Born in 1971. He started photography in 2001 and immigrated to Athens, Greece, in January 2018.

Mari Honma

I am a Japanese mixed-media artist living in the UK. I began experimenting as a self-taught painter in my teens and put on VJ/lighting shows in Tokyo while studying as a University student. I also learned some ceramic and glass techniques in the UK to explore more classical approaches to art, and my works were displayed at international exhibitions. However, I discontinued exhibiting in 2013 due to family illnesses and shifted my career into the pharmaceutical industry, expanding my interest in the psychological aspect of life.

Through experience, I appreciate that things called Art these days may be too dependent on innovative technology, user-friendly applications and computers. I, therefore, have been keen to create artwork by hand using simple equipment and discarded materials where possible.

Overcoming challenges in life, I started releasing my works again in October 2020.

Website: www.marihonma.com

IG: @ mari.h_artworks/

Hadi Khani

Born on Earth in 1992, he began his artistic journey in Iran-Zanjan. He graduated in engineering and started painting in 2007. Hadi Khani has had more than a few group and solo exhibitions.

He seeks the depths of silence in the universe.

"A world without peace has no taste or feeling for life.

In these difficult and tense days, we humans can come together with the unique *I love you* and create a celebration to the heights of life, come and believe that all beings in peace are on the right path of human evolution. In my paintings, I try to give a taste of silence and peace to the audience with my silence, colours and subjects."

IG: @ Hadi.Khani.art

Emma Pittson

I am a professional CG Animator/Supervisor with over 20 years of experience working on various acclaimed projects for film and television. Since 2016, I have been reconnecting with my first love, fine art, to explore my artistic voice.

Website: www.emmapittson.com

IG: @ emma.pittson

Nina Tokhtaman Valetova

is a New York-based artist. The developer of Synthesis Art Style - a combination of abstract, figurative arts with cubism, surrealism, suprematism.

Website: www.artvaletova.com

IG: @ ninatokhtamanvaletova_art

Antonis Tsarouchas (Greece)

I have lived a quite amount of time as an immigrant in Germany, and I dropped out of a state university (I was studying psychology) to pursue art. My motto in life is "If everything else fails, you can always whip the horse's eyes."

These images are part of a project called "Η περίεργη καθημερινότητα μου και οι άνθρωποι - My weird everyday life and the people." All photos are shot by Zenit-E (film camera), with a 55mm Fuji lens and 200 ISO Fujifilm.



THE PURPOSEFUL MAYONNAISE

Art
Words
Ideas