

CONTEMPORARY

IDENTITIES

International Art Magazine

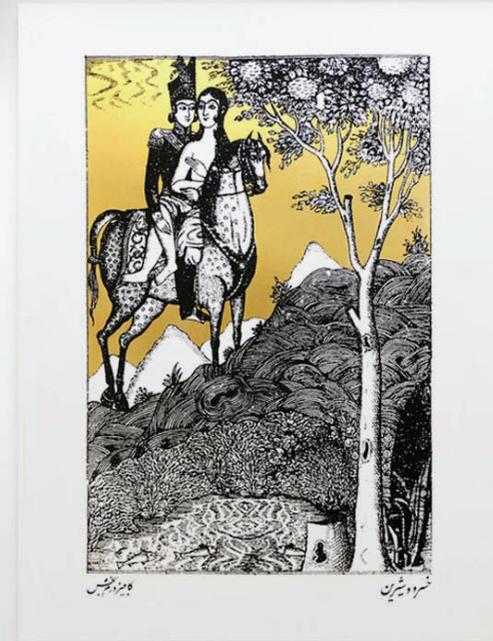
Emin Mete Erdoğan | Julia Florence | Hazem Harb | Mohammed Kazem | El Kazovszkij
Deirdre Kelly | Danny Romeril | Kambiz Sabri | Aleksey Shcherbak | Sasho Violetov | Anna Guillot



ISSUE #12 December 2021

I believe in art that is connected to real human feeling, that extends itself beyond the limits of the art world to embrace all people who are striving for alternatives in an increasingly dehumanized world.

Judy Chicago



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Kambiz Derambakhsh 1942 - 2021

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Kooobook—Deconstruction
of the Archive, 2019
Books and archive files,
fanzines, catalogs,
230 x 70 x 60 cm

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ARTISTS

6 **Emin Mete Erdoğan**
By: Tima Jam

8 **Julia Florence**
By: Sophie Kazan

10 **Hazem Harb**
By: Cima Azzam

12 **Mohammed Kazem**
By: Sophie Kazan

14 **El Kazovszkij**
By: Anna Righetto

16 **Deirdre Kelly**
By: Zoltán Somhegyi

18 **Danny Romeril**
By: Sophie Kazan

20 **Kambiz Sabri**
By: Tima Jam

22 **Aleksey Shcherbak**
By: Anna Righetto

24 **Sasho Violetov**
By: Zoltán Somhegyi

26 **Interviewed artist**
Anna Guillot

EDITORS' NOTE

Futurism, irony, metaphysic, mythology, and other topics are highlighted from our critiques in the selection of international artists in the current Issue of ContemporaryIdentities.

Issue 12 features an interview with Anna Guillot, Italian interdisciplinary artist and curator. We had a chance to talk to her about her current practice as an artist.

Furthermore, we are very much thankful to the collaborating artists in this Issue.

In addition to Zoltán Somhegyi, our board member, we also had the pleasure of working with international guest writers such as Cima Azzam (UAE), Tima Jam (Iran-UK), Sophie Kazan (UK) and Anna Righetto (Hungary-Italy).

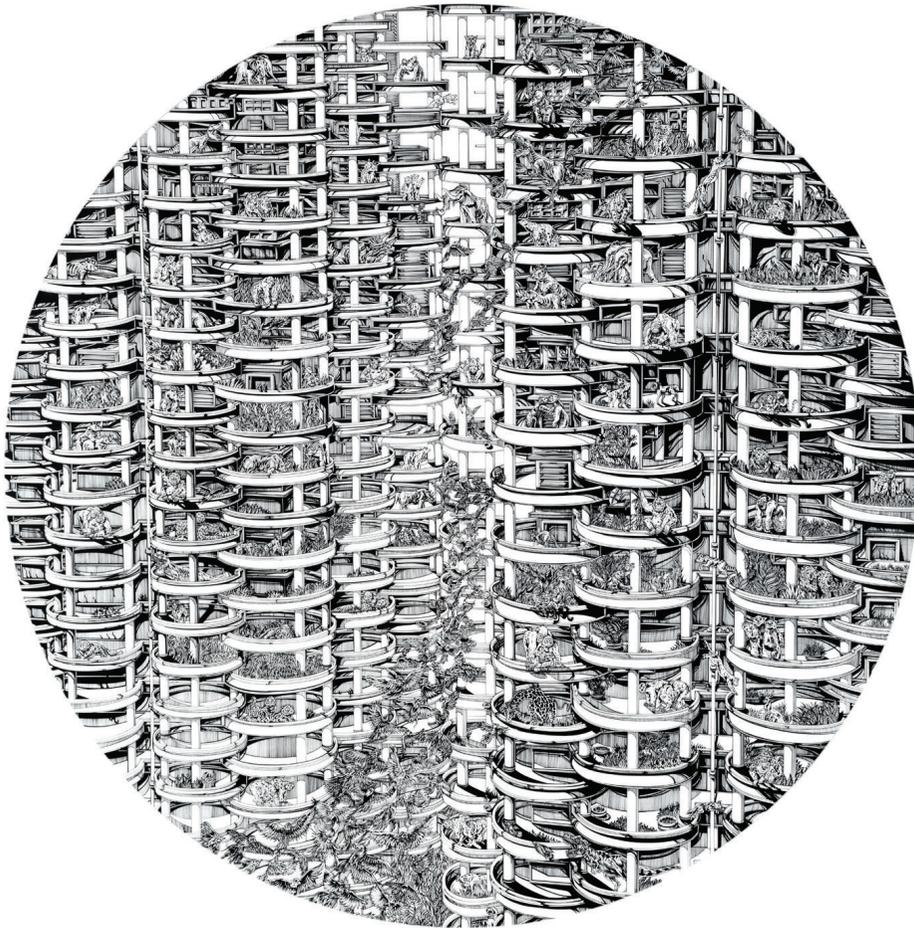
We are very grateful to enclose 2021 through discovering and featuring contemporary talents and souls. We are looking forward to the surprises of 2022.

Hopefully next year will be a step closer to the restoration of the world as we experienced before Covid-19 for the humans' relations. Artists will always be mirrors of the time and we will try to give them a window.

Take care everyone
Sara Berti & Elham Shafaei

Emin Mete Erdoğan

Malaysia Tima
Jam

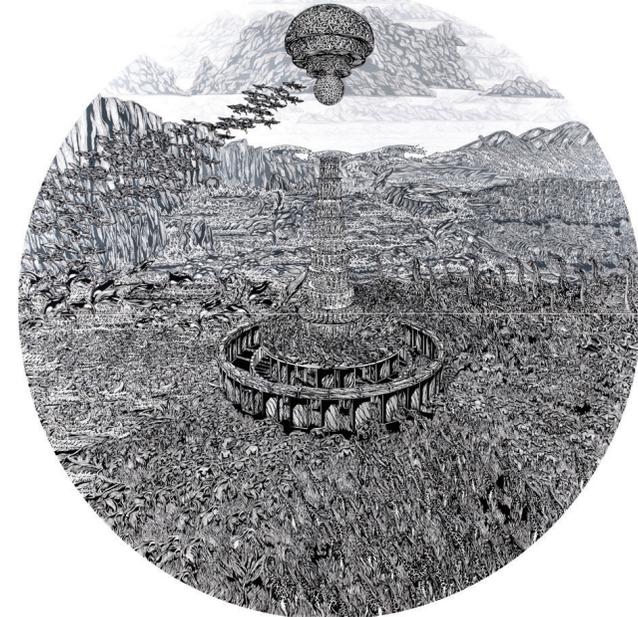


Plants, Animals and Buildings II, 2019, Acrylic ink on canvas, 175 cm diameter

Contemporary illustrator Emin Mete Erdoğan was born in Istanbul, 1982. Erdoğan completed his studies in fine art before launching a series of solo exhibitions, the first of which took place in Istanbul, 2013. Titled "Entangled Cern Plans," we are presented with a series of large-scale illustrations of Cern European Organization machines for Nuclear Research in Switzerland. This series explores a science-technology synthesis from an aesthetic point of view, with Erdoğan's mastery of intense detail evoking a sense of emptiness within the viewer.



The flood II, 2017, Acrylic ink on canvas, 130x260 cm



The flood 12, 2018, Acrylic ink on canvas, 250 cm diameter

Throughout his works, Erdoğan gathers themes of space and emptiness to be deconstructed and re-organised on his canvases with immensely detailed attention. Erdoğan is constantly searching for fresh content in contemporary art, with his signature detailed style of work, bringing the young artist to the forefront of artistic innovation.

Erdoğan's first solo exhibition is followed by "Entroforming," "The Flood," and "Plants, Animals and Buildings". The artist has also participated in a number of group exhibitions since 2014.

Julia Florence

UK
Sophie
Kazan



The artist in the Anthem Exhibition at Tremeneere Gallery, 16 Sept - 9 Oct 2021

Julia Florence is an accomplished ceramicist who combines her love of drawing, which she studied in Italy, with her natural affinity to clay and form-making. Her most recent works are inspired by the isolation of the pandemic when Julia began to feel a deep gratitude for her home and appreciation for her natural surroundings. "I use a mixture of nearby Devon and Cornwall stoneware clay," she says, "and attempt to convey a sense of celebration of the lushness of the land." Her vases' rounded, sensual shapes are adorned with strong colors, contrasts and lines. They reflect elements of the land and seascape and also the artist herself, as she reflects on nature and sees the happiness of time alone. Her most iconic ceramic is "This is my Eden," with gold lettering running along neck of the vase and a gilded serpent weaving its way around the figure and palm leaves.



Chronus, 2021, Stoneware Glaze, 23x22x22 cm



Cordyline, 2021, Stoneware Glaze, 22x20x20 cm

Hazem Harb

Palestine | Cima
Azzam



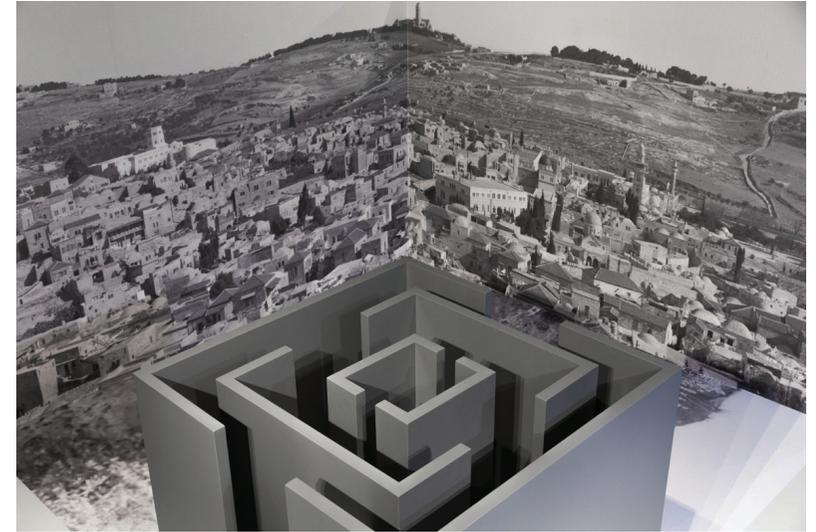
Liquid City, 500 olive oil containers, Site specific installation, 2021, Maraya Art Center, Sharjah, UAE

Palestine Through the Stereoscope, 55 stereoscopic images of Palestine from 1905, Stereoscope from 2021, 1901, Maraya Art Center, Sharjah, UAE

Born and raised in Gaza, Palestine, Hazem Harb is a versatile artist that explores the relations between a people and a land. Once a figurative expressionist painter, now taking on the role of investigator and collector, Harb focuses on the notion of home, visible in his installations and two-dimensional work. This reoccurring four-wall pattern contains memories and stories desperate to be explored and exposed.

Harb has been extensively collecting rare antique memorabilia of the history of his homeland Palestine, searching for evidence of a land and its people with the intent to resurface and repurpose. His findings date as far back as 1779.

In Hazem Harb's most recent solo exhibition, Temporary Museum. For Palestine, at Maraya Art Centre in Sharjah, Harb created a series of large-scale fragmented installations that layer his fascination with investigating and collecting—resurfacing essential documents and photographs of Palestinian history from the 1800s. This visual unearthing explores the relations between a people and a place, a complex social and cultural setting, an ever-evolving theme that is fundamental and has long fuelled Palestinian artist Hazem Harb's work, a temporary story for a permanent history.



The Labyrinth, Black and white photograph of the city of Jerusalem from 1920, Installation, 2021, Maraya Art Center, Sharjah, UAE



Palestine Through the Stereoscope, 55 stereoscopic images of Palestine from 1905, Stereoscope from 1901, 2021, Maraya Art Center, Sharjah, UAE

Mohammed Kazem

UAE | Sophie
Kazan



Directions (Zero), 2010-2021, Elm Bank Massachusetts Horticulture Society



Directions (Zero), 2010-2021, Elm Bank Massachusetts Horticulture Society

One of the latest exhibitions of multi-disciplinary artist, Mohammed Kazem's work is in the Seeing the Invisible project, an augmented reality contemporary art exhibition running from September 2021 to August 2022. Curated by Hadas Maor and virtual reality expert Tal Michael Haring, this unusual exhibition contains work by 13 artists from around the world and it is viewable simultaneously by app, in 12 different botanical garden locations globally. Kazem's gleaming metallic ring, is from his ongoing Directions series and viewers are invited to walk through it to admire its endless lines of numbers or coordinates.



Directions (Zero), 2010-2021, Elm Bank Massachusetts Horticulture Society

Directions explores themes of isolation and location, the ancient history of numerology and also growing multiculturalism, as nations are united by their coordinates. At a time when the global pandemic has forced so many of us online, could this be the future of art exhibitions, of experiencing nature, or a symbiosis of the two?

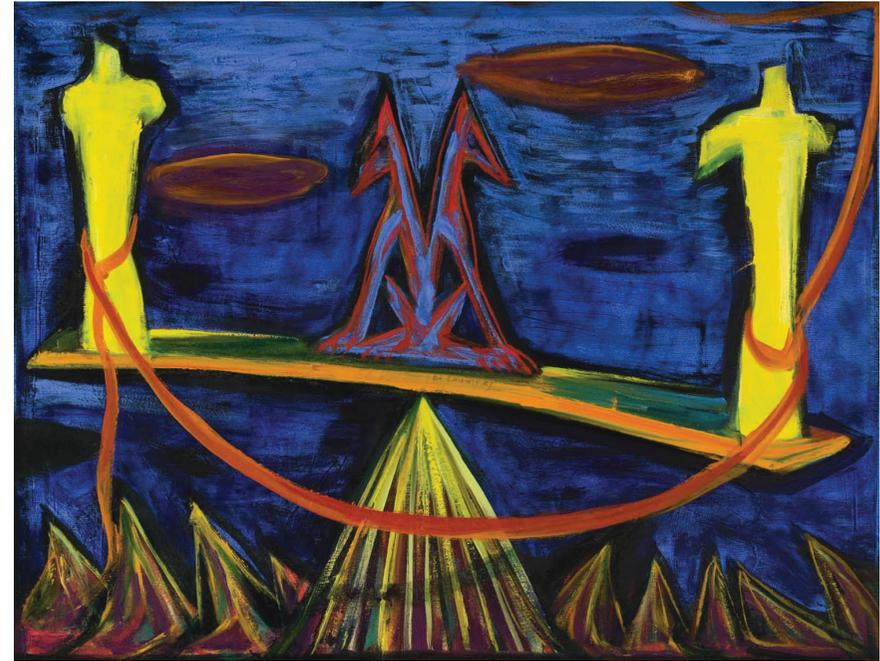
El Kazovszkij

Russia-Hungary Anna Righetto



Snow White and the seven wolves, 1999, Oil on canvas, 110x90.5 cm

El Kazovszkij (2008-1948) was a Russian-born Hungarian painter. His works originate from the necessity to cope with the pain of unrequited love and are fueled by a sense of loss and an insatiable desire. The artist obsessively reworks the motifs of his individual mythology. His artworks are metaphysical spaces where a dog-wolf, the artist's alter-ego, looks for an aesthetic satisfaction and an inner balance in the figures of the fetishes which, however, remain unattainable.



Migratory animal on the teeter, 1994, Oil on panel, 49x65 cm



The birth of Venus XI, 1994, Oil on panel, 90x110 cm

Deirdre Kelly

UK Zoltán Somhegyi



Absences and Presences: Lace Memoir', 2020, Paper cut found ordnance survey maps, 50x50 cm

In her series Déirdre Kelly combines two types of objects that at first seem to have little in common: maps and laces. However, when ruminating more on the surprising combination, we realise that they share several important features: both require accurate work, clear plans for the delicate execution, not to mention the intricate, labyrinthine final appearance. A further common point is that both are connectable to Venetian culture, where also the artist resides. The lace works of Burano in Venice are just as famous worldwide as the sailors and discoverers of distant lands coming from this magical city.



Personal Territory: A Stole for Lady Layard, 2021, Photo credit: Francesco Allegretto 100x65 cm



Absences and Presences: Lace Memoir' (detail), 2020, Paper cut found ordnance survey maps, 50x50 cm

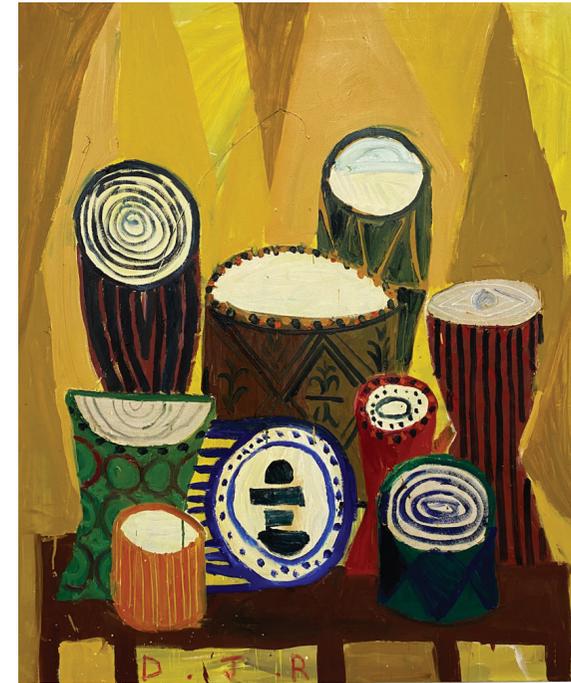
Danny Romeril

UK Sophie Kazan



The artist in his studio, 2021

"How can I paint a sound system without its ...booming bass? How would a pile of instruments sitting un-played on the stage of an empty auditorium look?" The London-based artist missed live music, during the isolation of the Covid pandemic in 2020 and 2021. "As the world fell silent from live bands so did the paintings, instead the listeners are absent and the music is only imagined." Danny Romeril's mixed media paintings draw upon the viewer's sense of a moment, its sights, sounds and even its smells as he catches the light, the smoke and color.



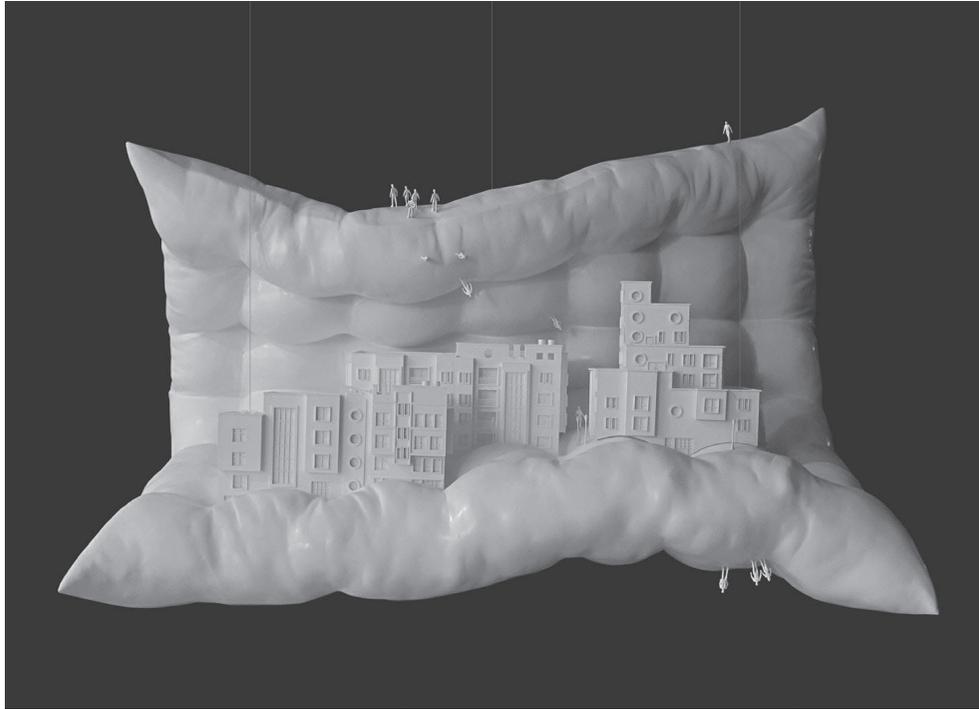
Drums, 2021, Oil and collage on canvas, 95x70 cm



Skiffle With Band, 2020-21, Oil and collage on canvas, 140x120 cm

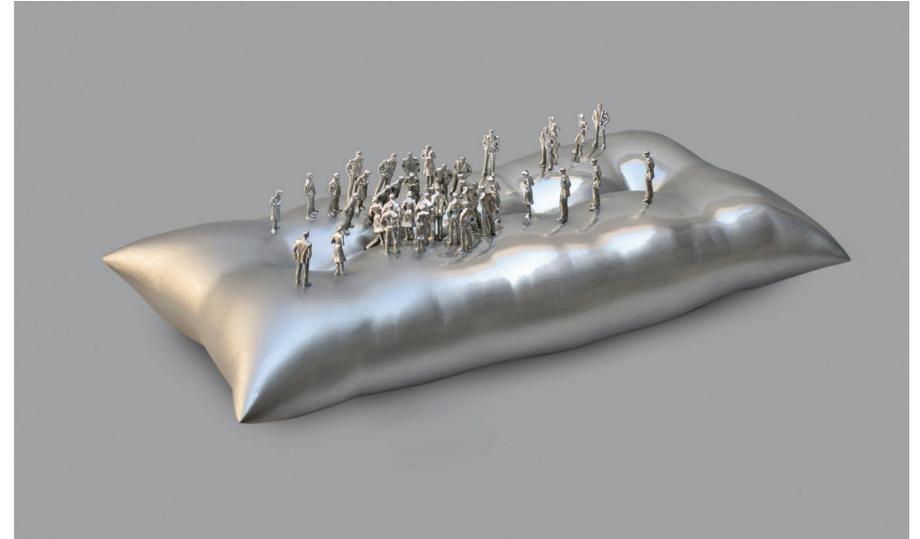
Kambiz Sabri

Iran
Tima
Jam

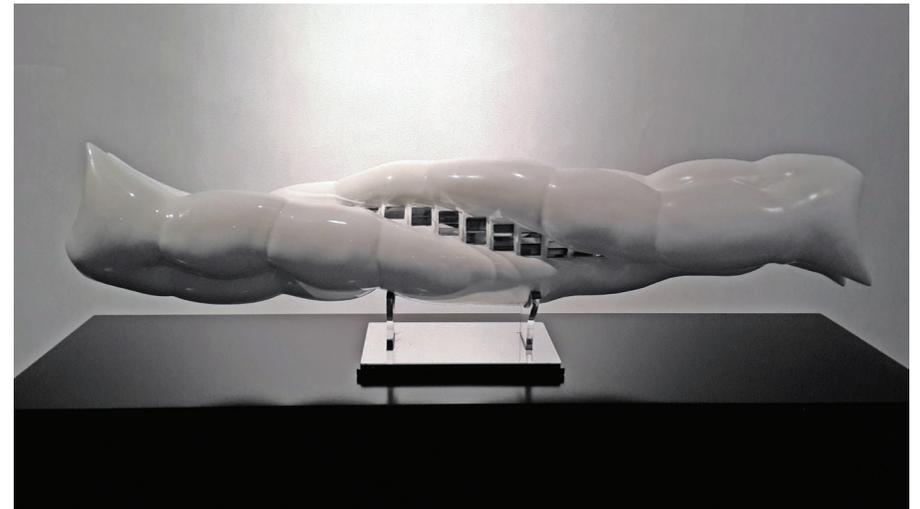


A house on the other side of the night series, 2011, Fiberglass, 80x130x80 cm

Iranian artist and sculptor Kambiz Sabri (1967) was born at a pivotal time in art history when we saw a move from once-revered modernism. Shedding the past in search of new ideas is a theme that directly affected Sabri and is apparent throughout his works. Mattresses presents a unique fusion of architecture and cushions, exploring the transition into postmodern architecture by reconstructing memories of Iran's historical buildings. Confronted with loss and nostalgia within the duality of past-presentness, the juxtapositional nature of these sculptures is both comforting and disconcerting. Memory, juxtaposition and paradox are running themes in his works Baran, Another Side and Directional Balance, amongst others. Sabri has taught at several Iranian art faculties and has held various global exhibitions. He has participated in numerous biennials and art fairs since 2005. With his extensive portfolio of performance, installations, short movies and video art, Sabri is easily recognized as one of the most notable sculpture artists of the new Iranian generation.



The world is a mirror series, 2013, Fiberglass, 25x40x80 cm



Back is the Front, Just Transformed, 2014, Fiberglass, 30x120x25 cm

Aleksey Shcherbak

Ukraine Anna Righetto



Megan, 2021, Watercolor on paper, mixed media, 21.5x28 cm

Aleksey Shcherbak is a young Ukrainian artist. His art originates from his childhood obsession for cartoons and comics, a way for him to plunge into a different dimension. In his works the artist combines fragments of figures and faces painted in a realistic style with unfilled elements and graphic lines, which symbolize the inner content of the image: emotions, thoughts, dreams, and moods. His main technique is oil on canvas but he is also engaged in book illustration and videogames design.



Gustav, 2021, Oil on canvas, mixed media, 120x100 cm



Sleeping girl, 2021, Oil on canvas, mixed media, 120x100 cm

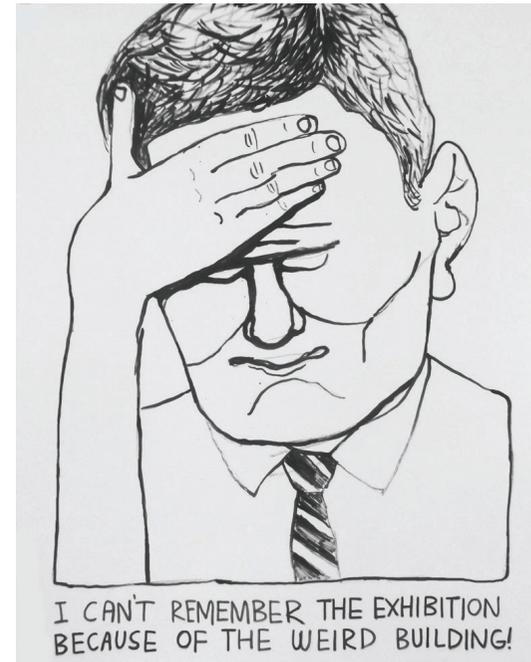
Sasho Violetov

Bulgaria | Zoltán Somhegyi

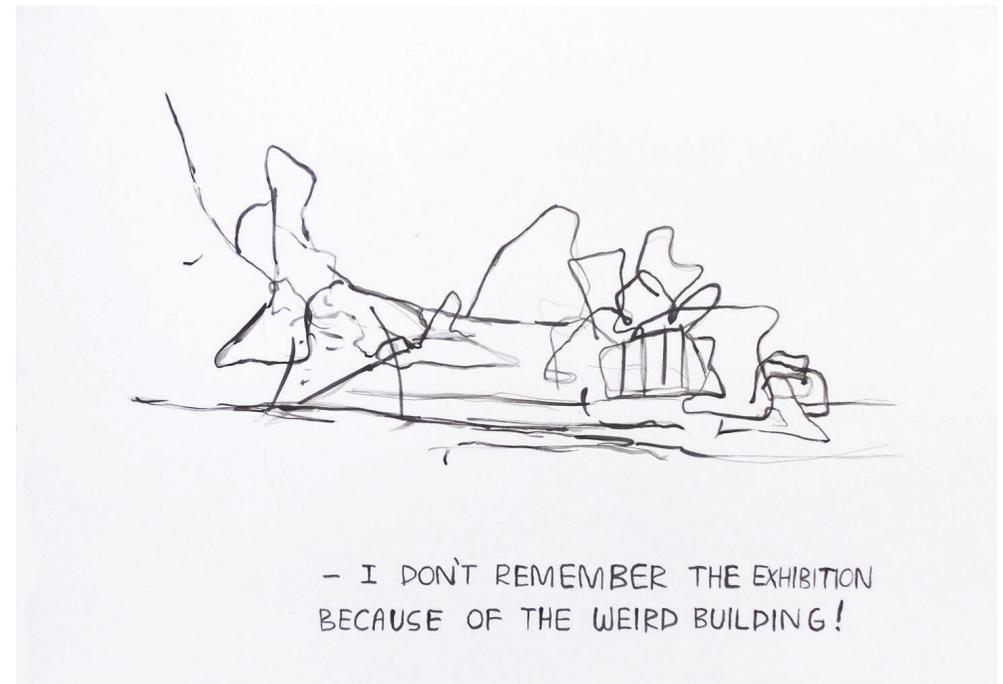


I can't draw hands, 2017, Oil on paper, 100x80 cm

Critical self-reflection is essential both in life in general and in art in particular. Its importance can be highlighted, while, at the same time, the occasionally harsh verdict can be made more acceptable when it is mixed with subtle irony. This is what we can see in the works of Sasho Violetov, who, in his pieces, investigates certain features of the creation and infrastructure of art. Therefore, although his works seem to be quick sketches merely illustrating a humorous statement, they can also be read as reflections on art by a (self)critical practitioner of it.



Untitled, 2017, Oil on paper, 70x50 cm



Untitled, 2021, Permanent marker on paper, 50x70 cm



Dislocamento, 2021, Villa Iblea Exhibition, Modica, IT

CI: Please introduce yourself.

AG: I have an interdisciplinary background. During my studies at the academy of fine arts my immediate teachers were two Italian visual artists who were clearly acclaimed – Antonino Virduzzo and Guido La Regina; later I was also taught by musicologists such as Salvatore E. Failla and anthropologists from the Palermitan school, first and foremost Francesco Carbone. On concluding my academic studies, I worked in intermedial linguistic areas, uniting visuality with textual and sound data. Between the 1980s and the year 2000 I worked, again in Italy, with Florentine and Palermitan groups and with Italian protagonists in verbal–visual research: Carlo Belloli, Mirella Bentivoglio, Giovanni Fontana, Eugenio Miccini.

I operate as an artist–researcher, at the same time for several decades I have worked as a teacher at the Academy of Fine Arts in Catania. I've concentrated on the investigation of space and the

project dimension of the object, in particular the artist's book and serial art objects. This interest for linguistic crossover and applied technological research led, in 2008, to the founding in Catania, Sicily, of the KoobookArchive and the Folio # periodical, both still active. This periodical comes out of the experience gained in the field of specialized publishing with the co-editorship of the magazine Carte d'Arte internazionale in the 1990s and a collaboration since the year 2000 with the Roman magazine dedicated to in-depth study, Arte e Critica.

Again, in Catania, a few years ago I founded On the Contemporary, a space dedicated to questioning matters related to the contemporary. This workshop on thought and the activity that arises from it, as experimentation and verification of exhibition practice as well as the natural proposition of languages and themes, have evolved as a "model of a flexible community".

"Flexible community" is precisely the terminology that defines the modus operandi that I practice in tune with small group of colleague artists and which is directed at intercepting problematics around which, in the absence of hierarchies, converging and various answers from artists of various provenances and backgrounds can come together; all of the projects for the exhibitions I have put on in this space have arisen following this procedure. The aim is to generate and maintain in life a community space for reflection and subsequent action regarding a problematic of the contemporary. The artists and the intellectuals I have contacted, together with myself, have generally provided very different responses. My own approach, as well as that of those contacted, is a propositional one within a flexible situation that acts as a dialectic point of view.

CI: What art do you most identify with?

AG: In general, my work in its ideas and organization involves participation and sharing. From the purely individual point of view, as a working artist I place myself in the area of contaminations and synaesthesia, wherein – as I've mentioned – it's possible in an intermedial linguistic environment to unite visuality with the textual data of writing without excluding sound data. I move within the field of the photographic installation that includes textual elements.

CI: Tell us about your earliest influences.

AG: Geometric abstraction, Bauhaus, ready-mades, visual poetry, gestalt, open works, European art of the 1900s, from Gropius to the optical, from Mies van der Rohe to the Bechers, from concrete music, and concrete poetry to visual music, to vocal and performative experimentation.

CI: Tell us about your current practice.

AG: The theme in my photo-graphical-objectual research is identity, from the single entity of one's own name to the Selbst and extended to places, i.e. identity with psychological-ludic and proxemic-anthropological connotations.

"Dislocamento" ["Displacing"], my recent project that is still underway, currently presents itself as an extended photographic-textual sequence on a roll of paper located in a display case, as a printing proof of the graphic project of a book. Parallel to this, some extracts from the sequence dilate onto the wall some contents from the hypothetical book, which in its actual finished form is still missing.

The verbal-visual research that I have been developing since the 1980s, a monotone painting based on the reiteration of minimal textual cells centred on the text-image relationship, from the year 2000 onwards has moved towards a special use of photography consisted of quotations and references to personal lived experience. The theme, in my current work too, is the identity of the individual and of the places investigated initially through the study of palindromes, the specific entity of my own name "Anna", to then arrive at the Selbst and open up to psychical and proxemic-anthropological connotations.

"Dislocamento" is focused on research relating to the relationship between individual and place, moving reflection towards a sort of impersonal autobiography. The narrative impersonality of the text is combined with that of the estrangement suggested by the transit and the stopping in the actual and imaginary places of private lived experience and finds expression in the personal-impersonal that is translated into the photographic images. Some "objects of affection" constitute a sort of integrated expansion of that which becomes a photographic-object installation that refers to my personal real and specious genealogy.

Currently an extract from this recent production is exhibited at the On the Contemporary space – in the Garden, at Caltanissetta in Sicily, in the project "In Dialogue – Ian Hamilton Finlay, Antonio Freiles, Anna Guillot". The fil rouge of the exhibition is interest for the word and for poetic writing, artistic experimentation, passion for the book-work, love for publishing, sharing with the most esteemed artists. Written contributions in the catalogue come from the art theoretician Luciana Rogozinski and the scholar Paolo Emilio Antognoli.



Displacement #1-2, 2021, Print on paper, Hahnemühle Photo Rag mounted on Dibond, 140x105 cm, Diptych

CI: What does your work seek to say?

AG: «Everything happens unbeknownst or is chosen carefully in the profusion of materials that are close by, it is combined with words in order to obtain a simple poetic image. There will be no need to seek those plastic qualities, those virtuositities, or the merits that one usually sees associated with artistic products. These objects should amuse, disturb, mystify or provoke reflection. The images collected here should above all captivate (in the sense of capture) – which is then the only sure road to appreciation».

Man Ray was once invited to write of himself and his readymade and he left a text from which I borrow a quotation that I think in some ways is valid as a key to my work too.



Koobook–Deconstruction of the Archive, 2019, Books and archive files, fanzines, catalogs, 230x70x60 cm

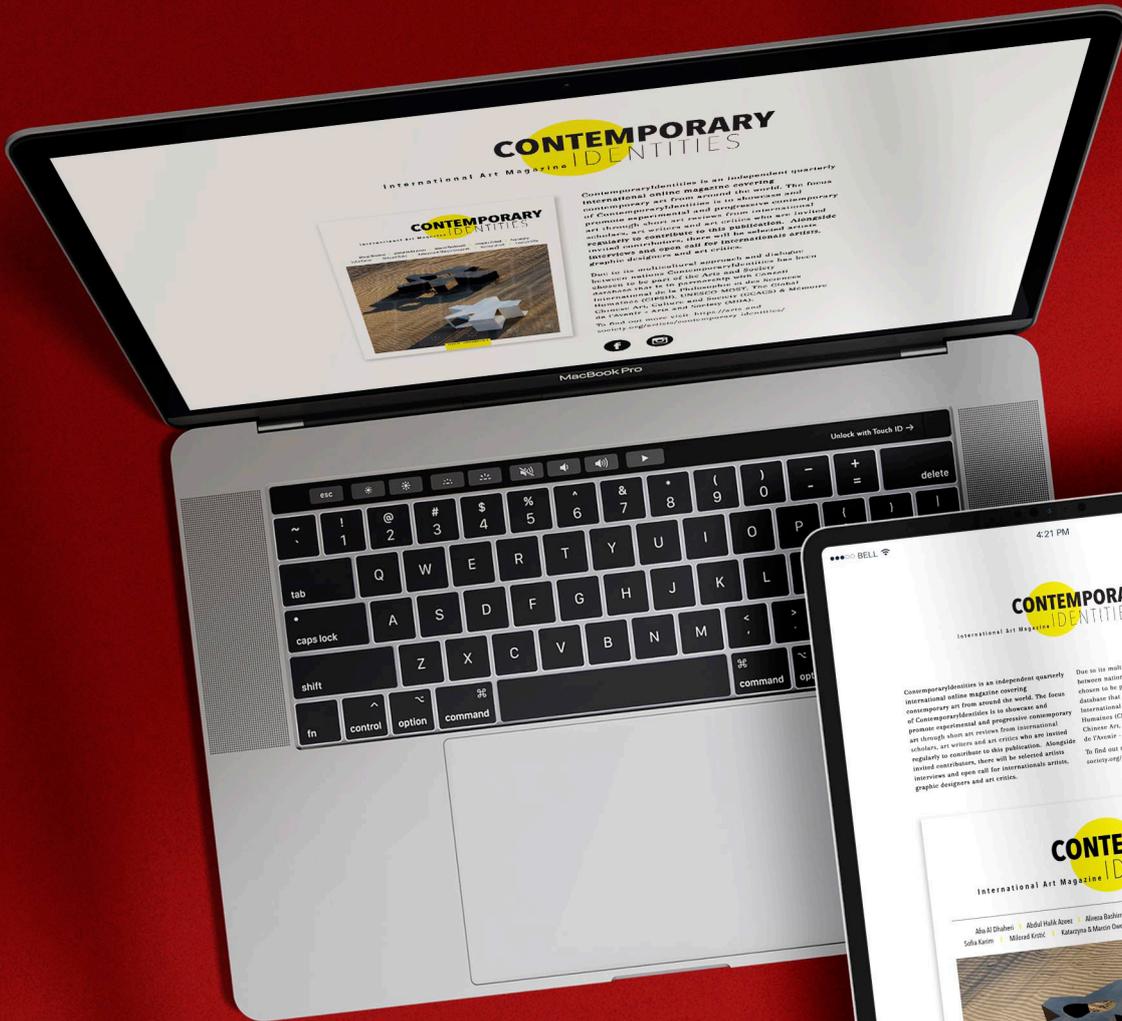


Personal Territory: A Stole for Lady Layard, 2021, Photo credit: Francesco Allegretto 100x65 cm



Elle s'est appelée
successivement
Rachel, Monique,
Szyndler,
Calle, Pagliero,
Gonthier, Sindler.
Ma mère aimait
qu'on parle d'elle.

TOM PHILLIPS THE HEART OF A HUMUMENT edition hansjörg mayer



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