

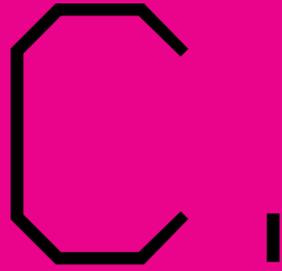
Contemporary Identities

International Art Magazine



ISSUE # 3

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EDITORS' NOTE

In the third issue of ContemporaryIdentities our intent is on the direction of the quality of the media, the differentiation of styles and of course, as usual, the internationality of the selected artists and art critics. As we wrap up this issue, we are struck by how much we learn every time we dialogue with the artist. This time we had the chance to interview Eri Kato from Japan regarding her participation in the 34th Chelsea International Fine Art Competition Exhibition at Agora Art Gallery, New York, USA. (See the interview section on the website of ContemporaryIdentities).

In addition to our board members, Izmer Bin Ahmad from Malaysia and Zoltán Somhegyi from Hungary, who write for the magazine regularly, we also had the pleasure of working with international art critics such as Massimo Fotino from Italy, Majid Heidari from Iran and Max Rynänen from Finland.

We hope our readers will be in touch and let us know how we could better use these pages to connect you with the contemporary art world.

Sara Berti & Elham Shafaei

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Front Cover:

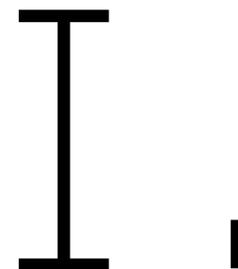
Eri Kato
(Nui ob, 2018, Used cardboard boxes, Thread, 27 x15x8 cm)

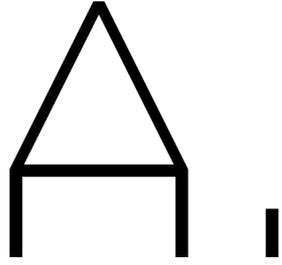
Media Consultant:

Emad Pournasiri

ARTISTS

3. Ebtisam Abdulaziz
By: Majid Heidari
7. Tato Akhalkatsishvili
By: Zoltán Somhegyi
11. Umi Baizura
By: Izmer Bin Ahmad
15. Giuseppe Barilaro
By: Massimo Fotino
19. Svetlana Fialova
By : Max Rynänen
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By: Majid Heidari
27. Nicole Salimbene
By: Izmer Bin Ahmad
33. Vidha Saumya
By: Max Rynänen
35. André Wagner
By: Zoltán Somhegyi
39. Jordann Wine
By: Massimo Fotino



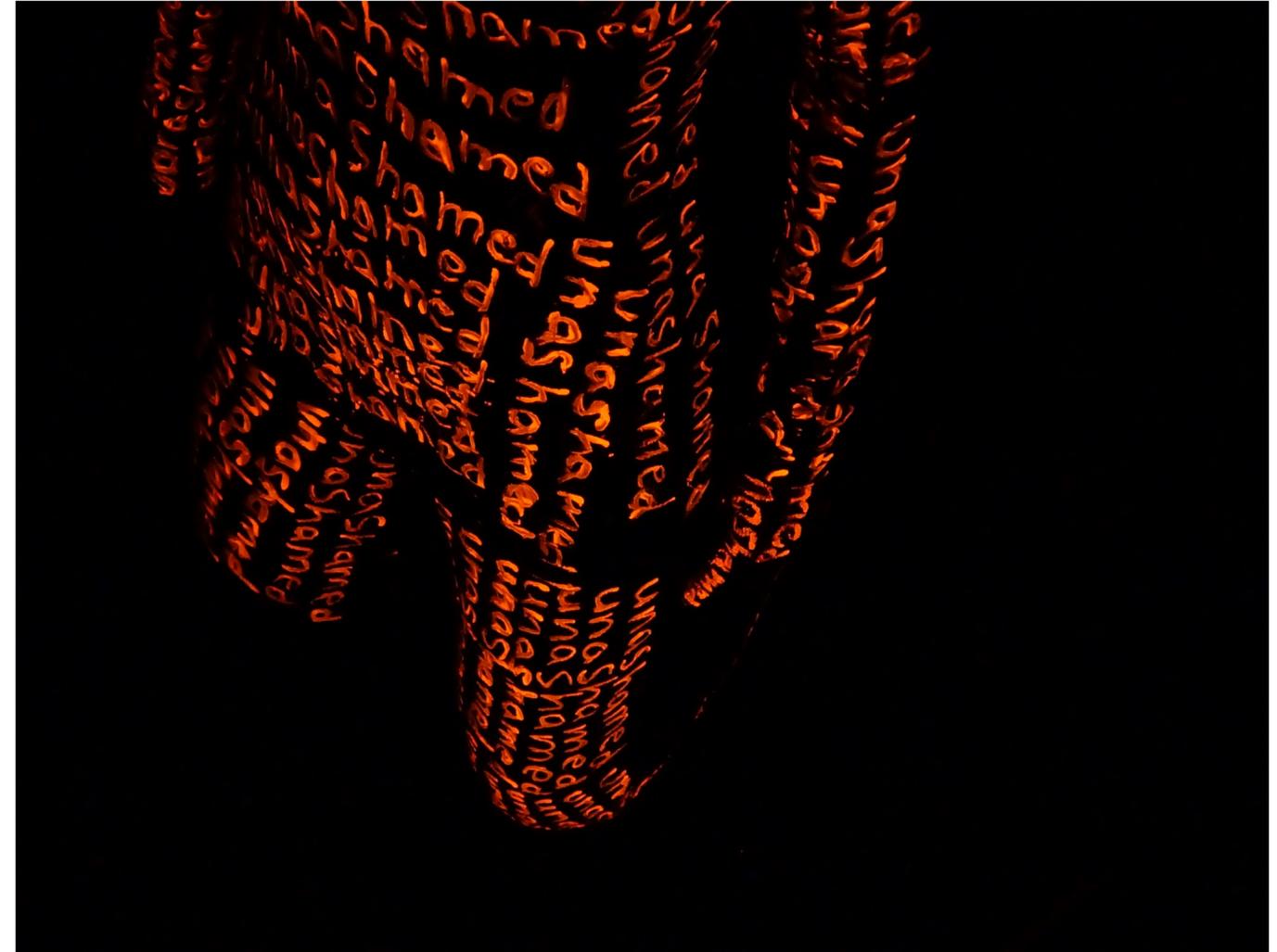


EBTISAM ABDULAZIZ

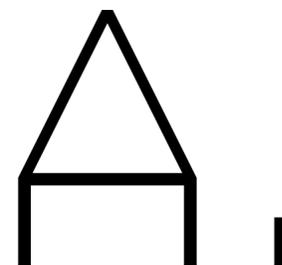
(UAE-USA)

MAJID HEIDARI

Ebtisam Abdulziz like many other artists coming from marginal world, reflects on culture and social identity. She does her best to study the tension between the mainstream art world and her own marginal one. Her performance studies the way non-Muslims see Islamic symbols like Hijab. Through her art she intends to define herself in proper relationship with her own ideologic society on one hand, and Western culture on the other. How such relations should be defined or in many cases redefined? How solidarity and empathy are possible among different communities? Her scientific and mathematical background help her come up with new ways of expression like attaching safety pins to her clothes. She attempts to surpass religions, nationalities and genders discrimination, reaching real and authentic human to human communication.

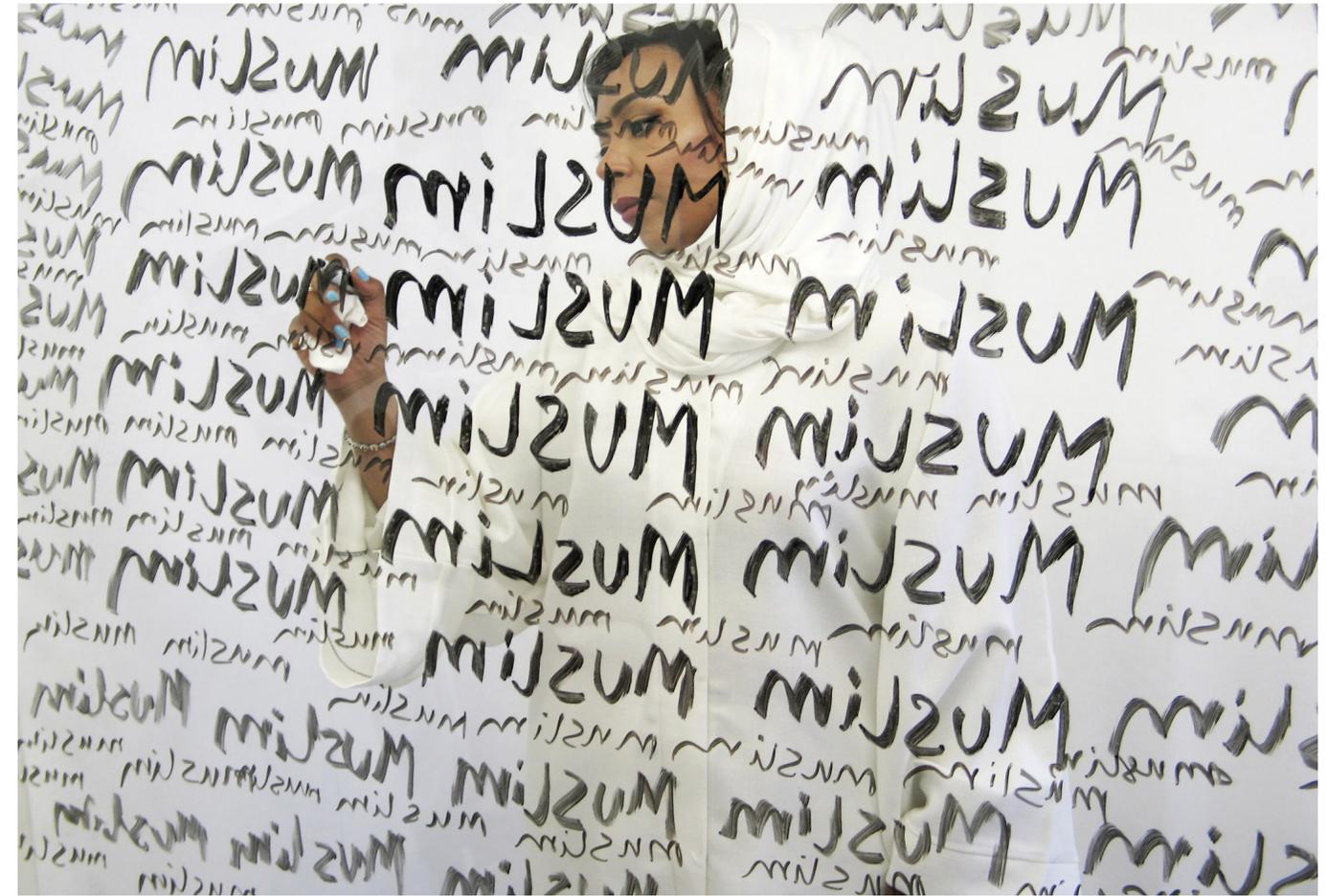


Unashamed, 2015, Performance, Photos and Video, Photo: 45x70 cm, Video: 5 min & 54 sec.





A safe person to approach, 2017, 400 safety Pins, Performance, Photo: 50.8x76.2 cm, Video: 7 min & 51 sec.



Islamophobia, 2017, Performance, Photo: 50.8x76.2 cm, Video 8 min & 38 Sec.

T |

TATO AKHALKATSISHVILI

(Georgia)

ZOLTÁN SOMHEGYI

The Georgian painter Tato Akhalkatsishvili undertakes a very difficult task in his creations, what's more, parallel to this, he intentionally makes the viewer come out of the comfort zone. The painter forces the observer to encounter questions, moods and even fears that in today's world we often tend to forget or are even urged to disregard. The seemingly serene pictorial world, and the calm landscapes always contain some disturbing elements - either a narrative element, like flames, or an added abstract pictorial sign, for example bright red lines - that create a strong impetus to ruminate on the force of memory, dreams, imagination, fears and various prospects of the future.



The fire proof house, 2018, Acrylic and oil on canvas, 115x75 cm

A |



The velvet sun, 2018, Oil on canvas, 130x200 cm



The velvet sun, 2018, Acrylic and oil on canvas, 130x200 cm

U .

UMI BAIZURA

(Malaysia)

IZMER BIN AHMAD

The artist has alluded to her works under the term toys. Given the consistent figurative referent, we may add that these 'toys' operate specifically under the trope of 'dolls'. In these series, the dolls are simulacrum of decapitated body that assert their 'thingness', alluring us monstrously and seductively. Appended to the plinth with wheel, these dolls identify sculptural signs as well as the machinic labor of the dinner trolley. The siege of hybridity is rampant throughout the work, targeting various levels of signification: body, human, thingness, life, death, play and work. Defacement of boundaries is precisely the nature of dolls, the anthropomorphized things that are simulacrum of the body that can only be composite and ambiguous. They weave the liquid logic of abjection that disturbs the order of symbolic clarity to express life and its dependency on death and objects, through metamorphosis and deformation instead of iconic stagnancy and normative certainty.



Dinner with Someone...?, 2014, Ceramic, flower metal, silicone fish, wooden-round blocks, wood cabinet, and wheel, 142x37x37 cm each

B .



Dinner with Someone...?, 2014, Ceramic, flower metal, silicone fish, wooden-round blocks, wood cabinet, and wheel, 142x37x37 cm



Dinner with Someone...?, 2014, Ceramic, flower metal, silicone fish, wooden-round blocks, wood cabinet, and wheel, 142x37x37 cm

G .

GIUSEPPE BARILARO

(Italy)

MASSIMO FOTINO

Artisan of art, as he likes to define himself, Giuseppe Barilaro crosses the artistic path as an explorer into the dense and tortuous contradictions of our time. A man of southern Italy, a land of strong and tragic contrasts, he gives in his pictorial works all the profound drama of the dichotomies of today's human existence, caught between impulses towards freedom and constraints imposed by social, emotional, economic and religious rules.

His painting are based on the alteration of both material (primarily wood) and modern consumer objects, such as Disney toys, which are deprived of lucid plasticity and allegorically manipulated by fire.

Straddling Greek influences and Asian and Middle Eastern experiences, Barilaro conducts an interesting research on the forms of identity and prophecy. His aesthetic tension directs the gaze of exemplary testimony to "salvation", conceived as survival of human authenticity and in which art is "room for maneuver" to find margins of free action within the steel cage of obedience.



Dumbo, 2019, Mixed technique, 60x40x40 cm

B .



L' insolito giocattolo, 2019, Mixed technique, 70x50x50 cm



Senza titolo, 2019, Mixed technique, 70x50x50 cm

S.

SVETLANA FIALOVA

(Slovakia)

MAX RYYNÄNEN

Svetlana Fialova lives in Eastern Slovakia (Kosice) and represents a new line of female contemporaries, which, from Bratislava to Prague (two cities where she studied) has let the vernacular and the cute enter their otherwise modernist, graphic way of picturing the world. Fialova's work has always touched me by its clean cut, adventurous but skilful drawing/painting technique - at the same time as her work echoes slightly psychedelically popular culture and the feminine everyday. Unsuccessful attempts to meditate deconstructs a kali figure into a 'cool' portrait, a cluster of cigarettes, sandals and a cut-off head - just to name a few appearances on the paper. In I keep my heart down a girlish figure evades introvertly from clear representation into a more smoggy realm, which leaves the eyes hungry to see more.



Unsuccessful attempts to meditate, 2018, Mixed media on paper, 150x220 cm

F.



Small triggers, 2019, Mixed media on paper, 70x50 cm



I keep my heart down, 2016, mixed media on paper, 64x49 cm

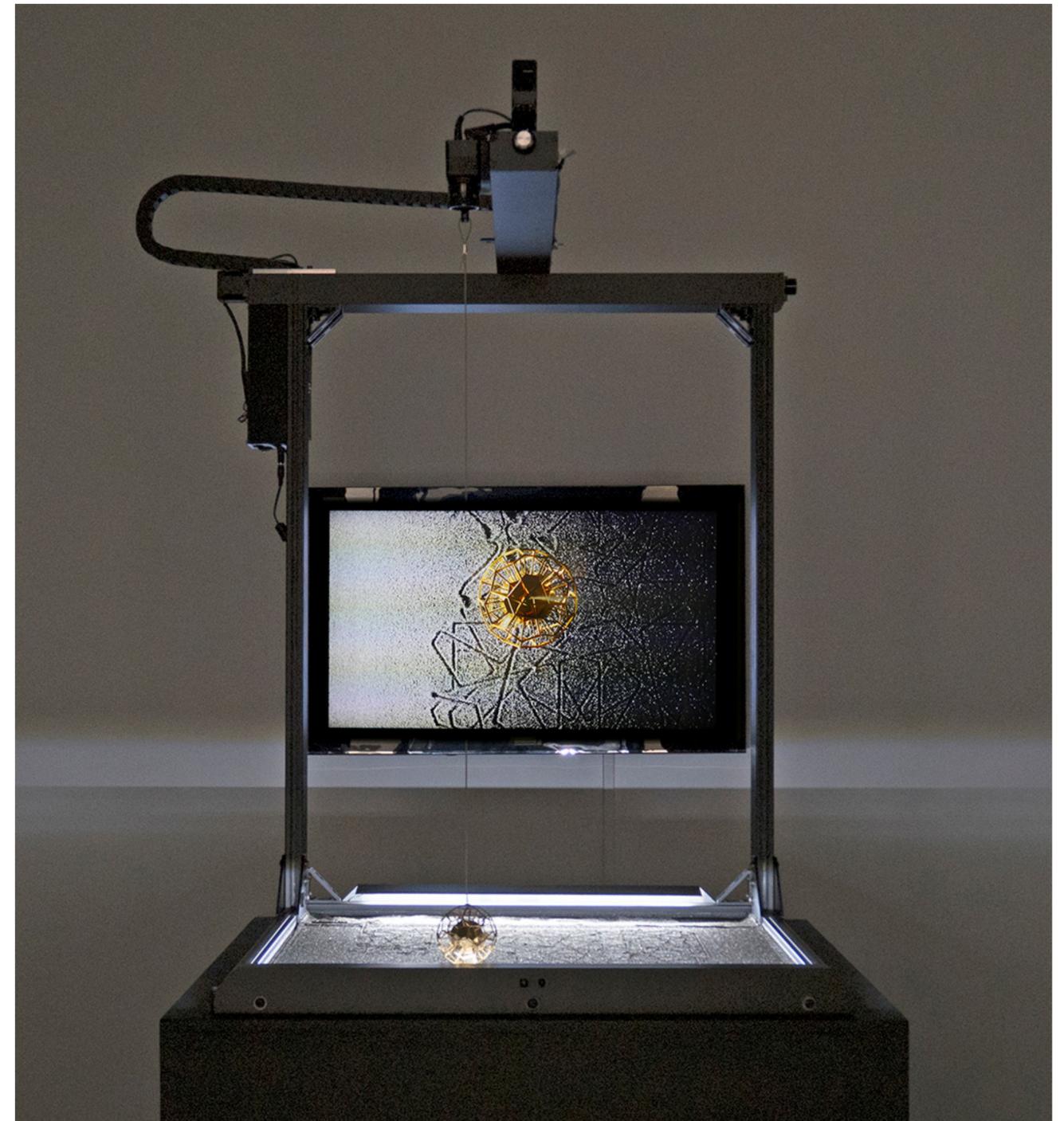
L .

LALEH MEHRAN

(Iran-USA)

MAJID HEIDARI

Varvara Guljajeva and Mar Canet observe and show us how different types of technologies play an increasingly central role in mediating our most common experiences. In these recent artworks they employ and collaborate with machine learning and different forms of artificial perception in order to voice ecological concerns using humor to tackle the legitimate fear of new and emerging technologies. As examples of this, the subtle kinetics of an art-inducing AI are employed to reproduce images of plastic bags in the ocean water, or in painted landscapes.

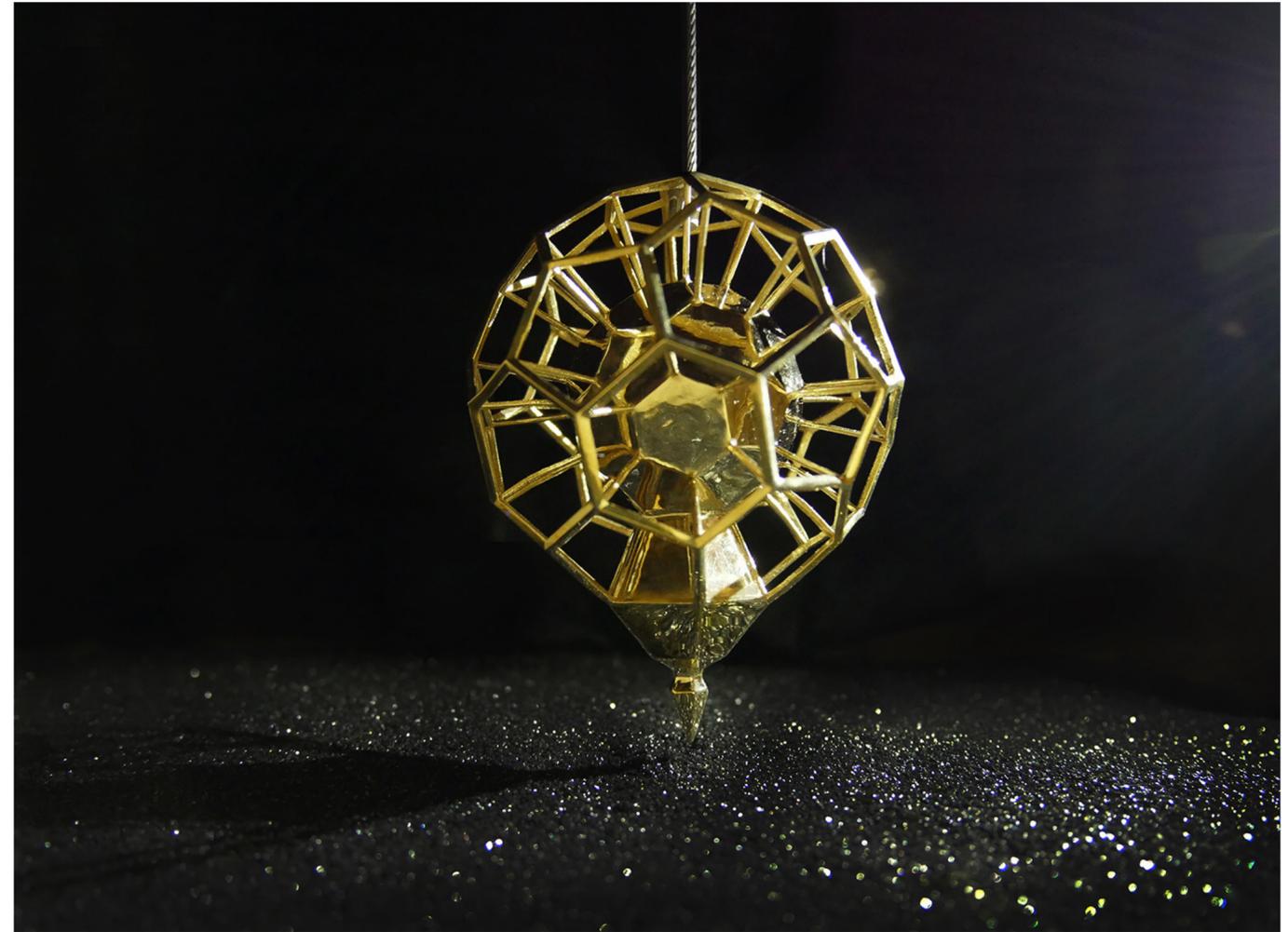


Entropic system, 2016, Interactive artwork, Approx. 92cm cube

M .



Entropic System, 2016, Interactive Artwork, Approx. 92 cm cube



Entropic System, 2016, Interactive Artwork, Approx. 92 cm cube

N.

NICOLE SALIMBENE

(USA)

IZMER BIN AHMAD

Through the subject of water, Nicole Salimbene invites us to confront and re-assess the fundamental connection between the historicity and materiality of the world with that of our own, a connection which has largely been exploitative and violent instead of partnership and care. This relationship is predicated on anthropocentric certainty that privileges the human subject with the ownership of the substance of the world rather than affirming our place as simply a part of that substance. The consequence of such “humanism” has been the irresponsible and corrosive actions that have disfigured the environment, including ourselves as part of the ecology who have also been maimed physically and spiritually alongside our non-human partners. Salimbene’s material engagement is an unmistakable address of eros, driven by a mindful practice that awakens our interiority to facilitate growth of new perceptual surfaces to reset our capitalist reflex and consumptive appetites.



Contemplating water, 2016, Test tubes, water, wood, paint, meditation cushions

S.



The Last Supper, 2019, Wood, paint, cement, plumbing fixtures

V I

VIDHA SAUMYA

(India-Finland)

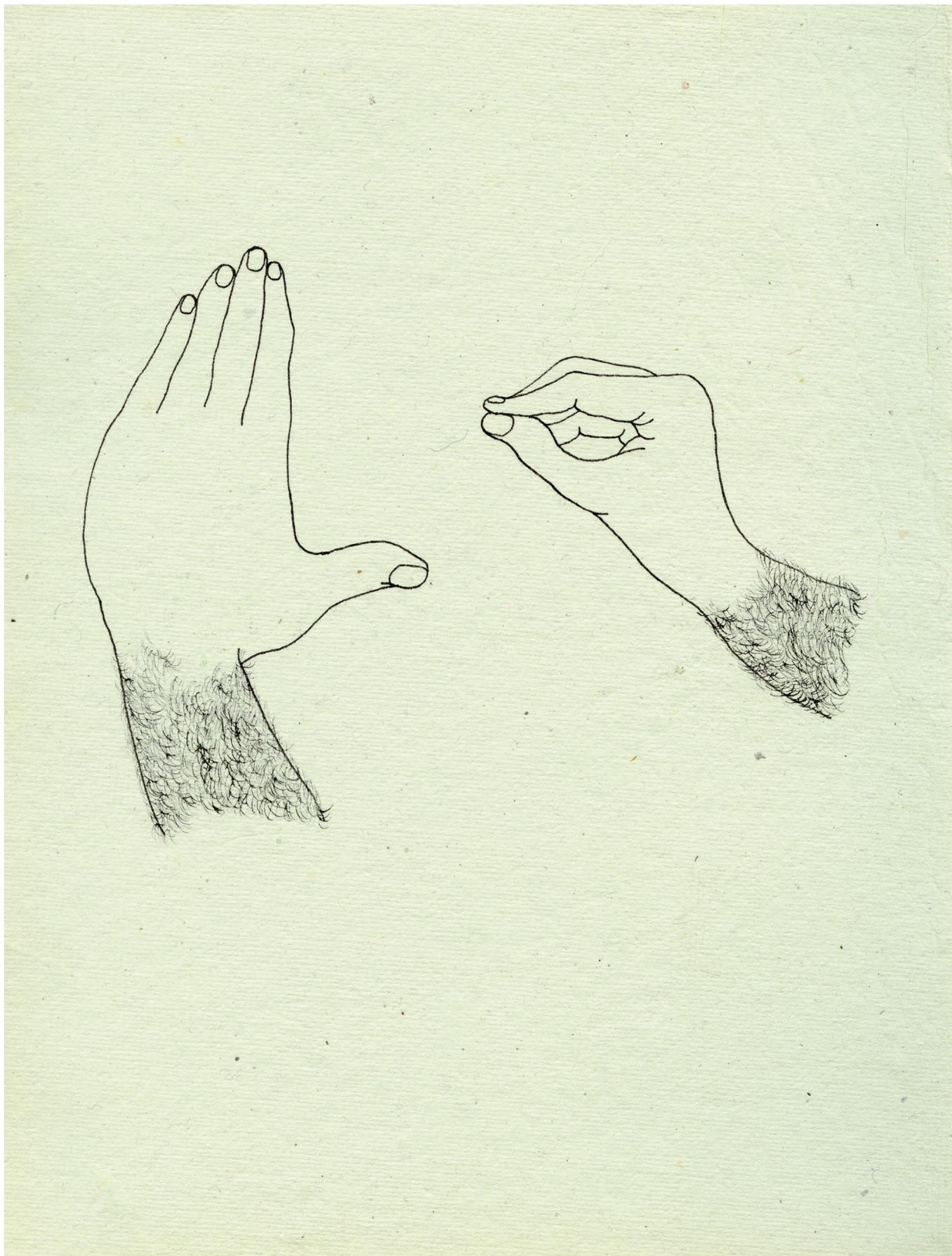
MAX RYYNÄNEN

Vidha Saumya belongs to a new Indian generation of artists, which has found drawing and craft-driven representation in a freshly ironical and softly political key. Playful, somehow formally fragile, while at the same time masterfully executed, Saumya's images stand on the shoulder of the traditions of craft drawing, comics and underground culture. The 'egg heads' of Din-din din (reflect the position of the non-Western and his/her/its automatic experience of) marginalization in the West. In my eyes the graphic excerpt from the book Naap, to measure plays around victoriously with the endless human desire/need to measure things. At the same time it portrays it with care and respect. Saumya's art is slippery enough to evade categories and ways of measuring - except for her career boost, which has made her well-known both on the Indian continent and Northern Europe. She might be slowly upgrading to stardom.

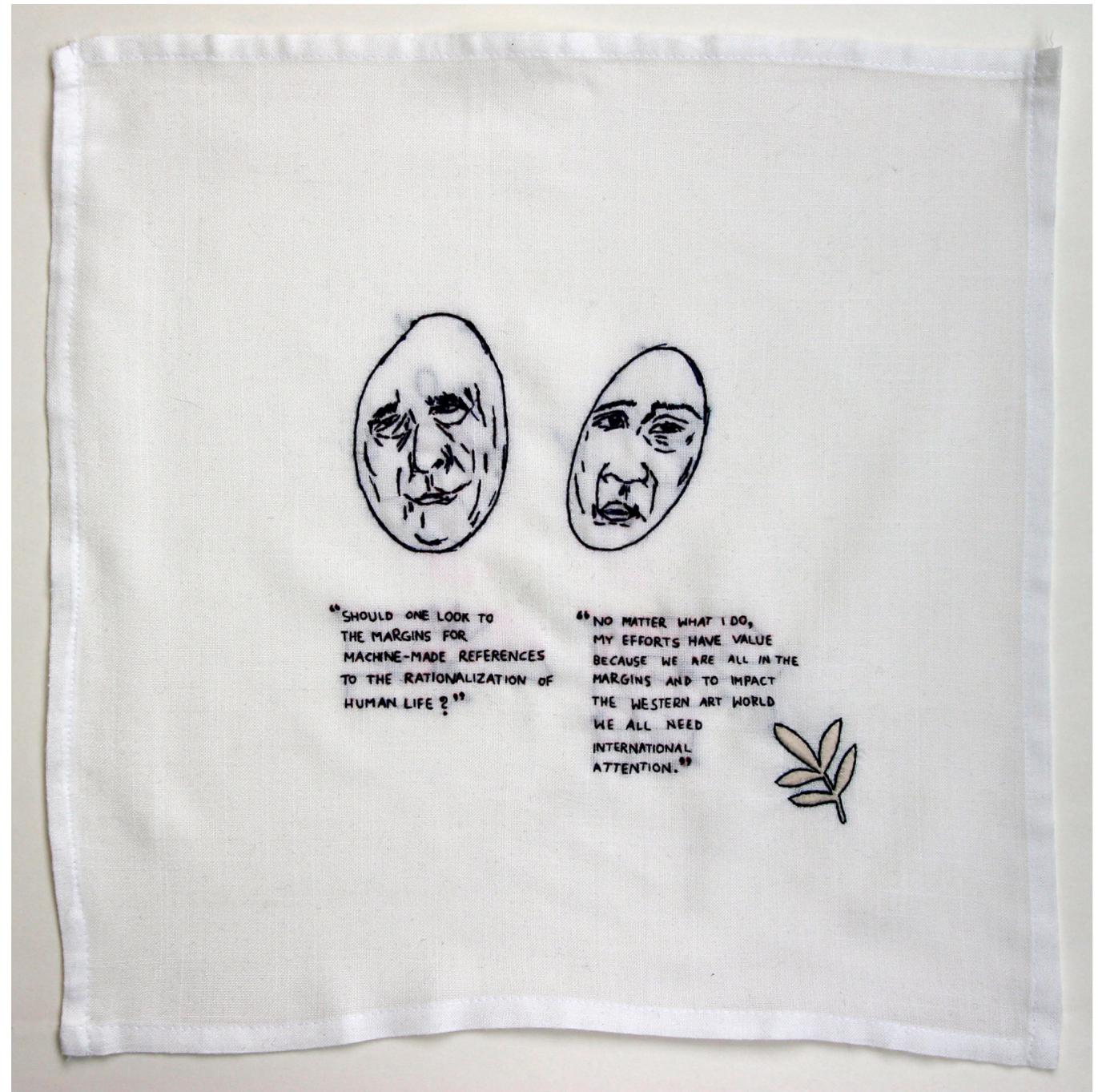


13 Anti-Sue Objects, 2017, Landing, polyurethane, hay, gauze

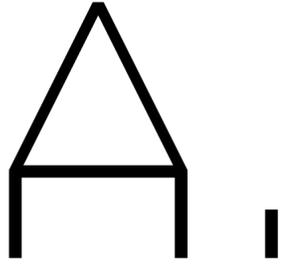
S I



From the book, 'Naap' (to measure), 2008-2019, Ink on paper, 8x10 cm



Din-din Din, 2018, Hand embroidered serviette, 40x40 cm



ANDRÉ WAGNER

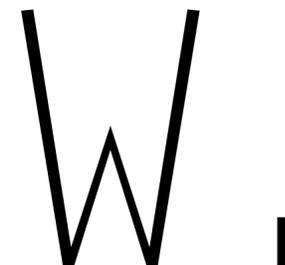
(Germany)

ZOLTÁN SOMHEGYI

Many of André Wagner's photo series were taken abroad, far from his home country, Germany. Despite the "exotic" locations however, his pictures are neither simple travel photos nor taken with objective documentary intentions. He is much more interested in finding and showing the visually perceptible traces of what makes the intellectual and spiritual complexity of the locations. Sometimes he is focusing on impressive natural phenomena, in other cases on highlighting the multi-layered social contexts or the particularities of urban aesthetics, therefore these works can be considered not only photographic but also philosophical reflections on the essence of the location itself.



Vrindavan parikrama, 2014, Diasec, 108x162 cm





World In My Pocket, 2010, Archivfester Fine Art Druck auf Aludibond im Künstlerrahmen mit Museumsglas, 108x138 cm



Lift and Skyline, 2016, ChromaLuxe Sublimationsdruck auf Aluminium im Künstlerrahmen, 108x144 cm

J |

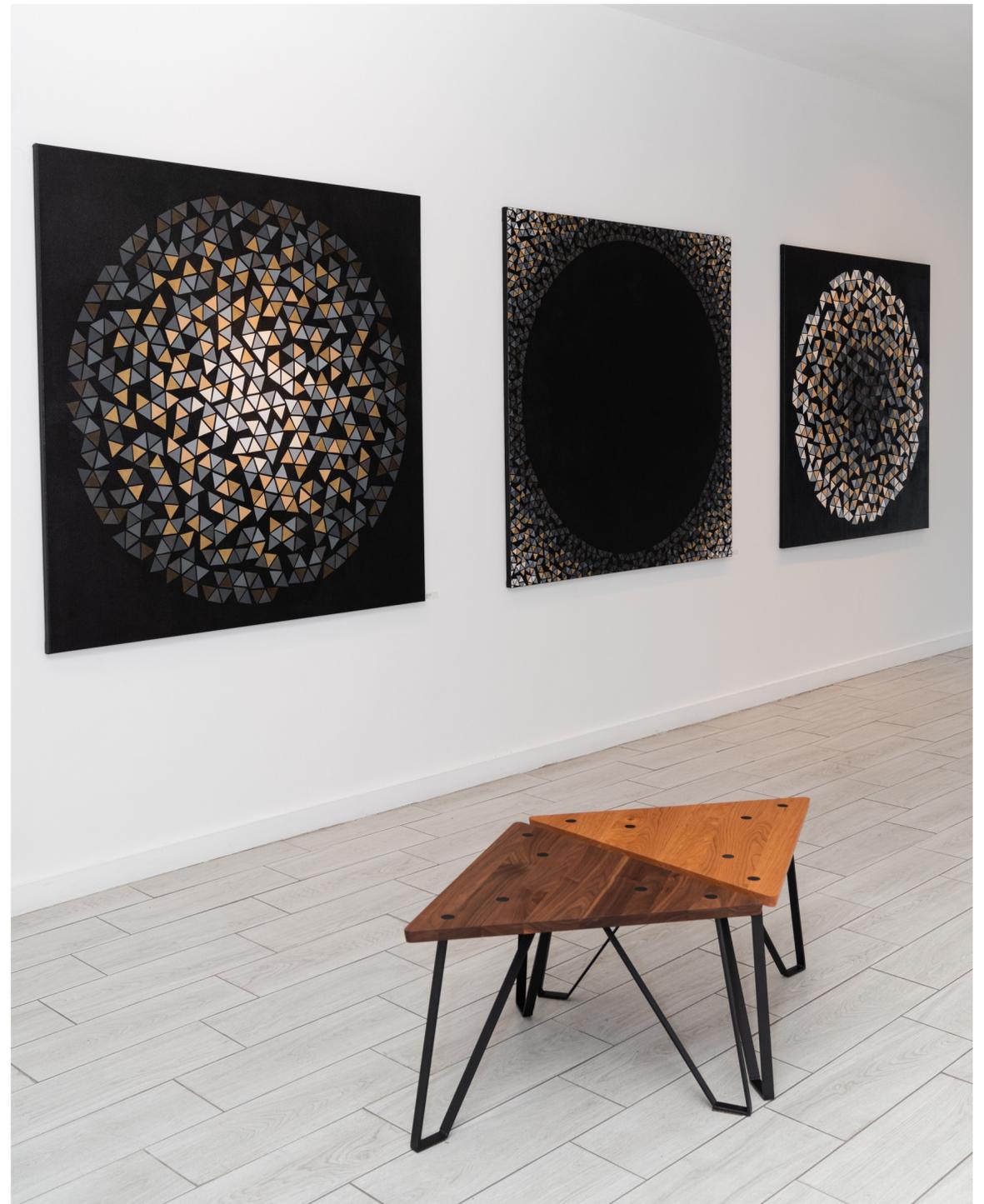
JORDANN WINE

(USA)

MASSIMO FOTINO

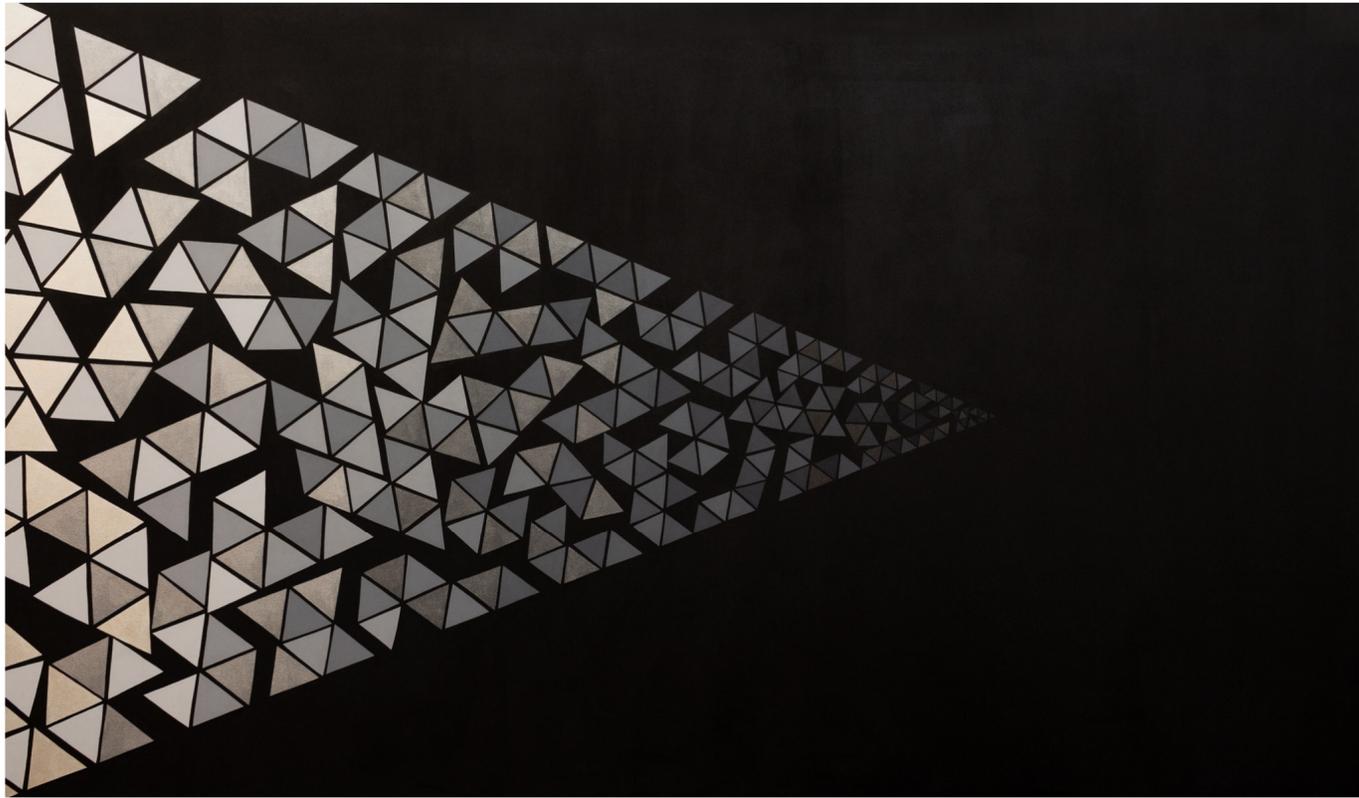
The cosmos as decomposition. This is the creation of Jordann Wine, important artist influenced by the molded (and lost) “splinters” of the Aegean vision of the matter-man relationship. Like the mosaic, art of the fragments par excellence, above all earth and air are basic components of its production. With them, these works design a personal cosmic / artistic vision that invites us to test our temperament, or even to determine it.

To see in these materials only geometry exercises would be misleading. Indeed, it is a cosmography of introspection made by individual inanimate objects having an evocative power but also influencing the motions of the soul. With this vision, Wine approaches a sort of mosaic philosophy, in which design is not as important as the “rhythm” which - as in Andalusian Exedra - encapsulates the complexity of images without imposed meaning but rather as a celestial hierarchy of symbols of an invisible world.

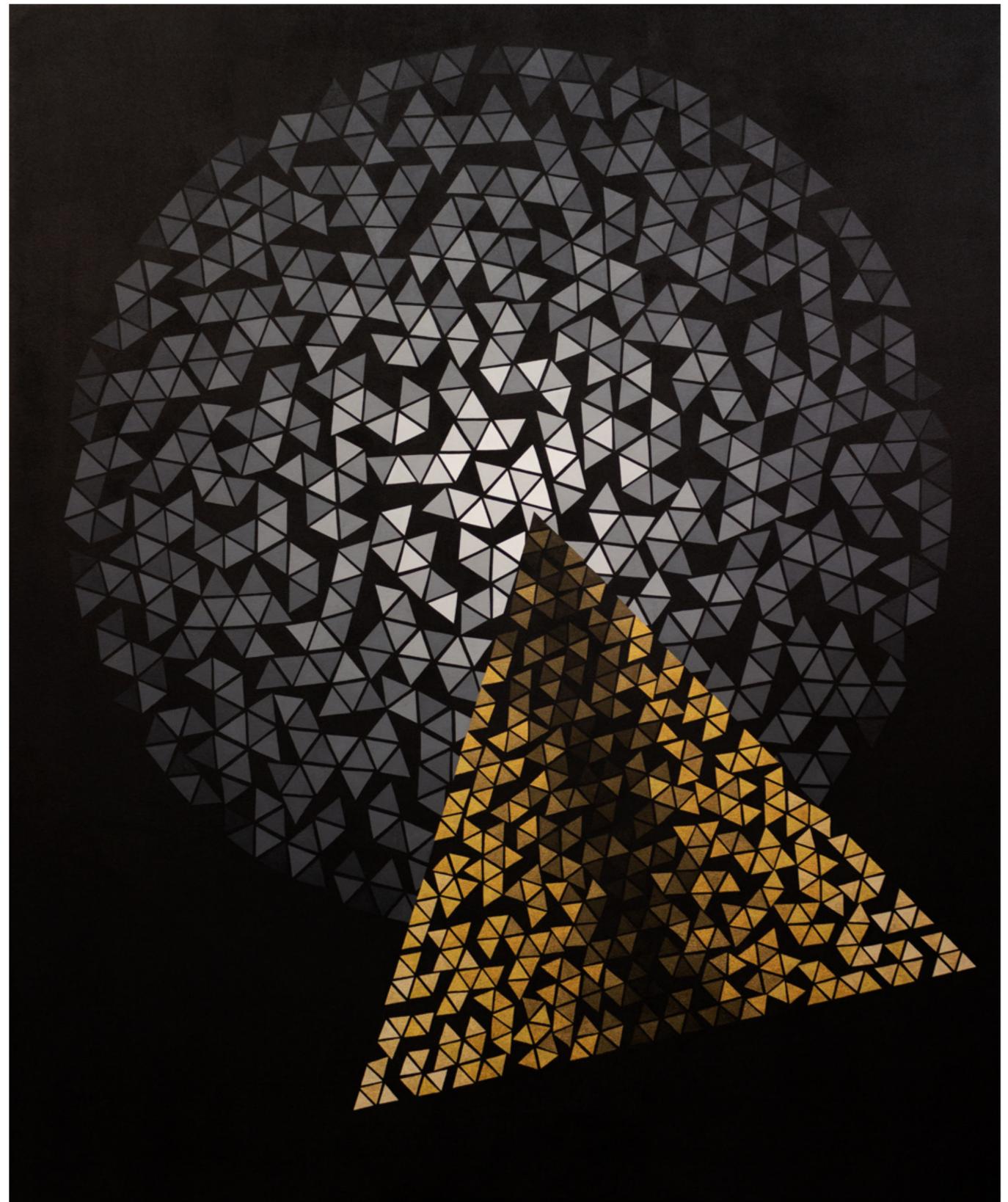


Deep Space, 2019, Exhibition view at Honfleur Gallery, Washington, D.C., USA

W |



Light Speed, 2019, Acrylic on canvas, 122x213.5 cm



Triangle eclipse, 2019, Acrylic on canvas, 127x152.5 cm



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