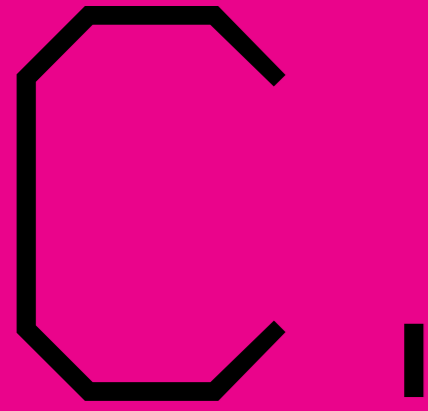


Contemporary Identities

International Art Magazine



ISSUE #6
JUNE 2020



EDITORS' NOTE

Summer has arrived at the time when almost all travel plans are affected by Covid-19 pandemic. The 6th Issue of ContemporaryIdentities is offered as an art adventure in your summer plans to overview aesthetics from different angles. ContemporaryIdentities tries to add insights and wonder to your mind through art. It's our way of helping you to view and experience the artworks, even if you can't do so in person at an event.

For the current Issue we had the chance to interview Johannes Steininger m.a. m a, an Austrian sculptor, spatial and design strategist, object artist, sound and noise consultant and designer. Steininger approaches his works with a physical formula, the AIR. The focus of his work is the experimental handling of form and materiality.

In addition to our board members, we also had the pleasure of working with international guest writers such as Lenka Bardová (Czech Republic), Aurelia Nicolosi (Italy) and Johan Othman (Malaysia).

Finally we would like to inform our readers that Sara Berti, one of the co-founders and editors of ContemporaryIdentities is moving back to Europe after few years living in the United Arab Emirates. We are sad for her departure but hopeful that this change will enrich and diversify the future of the magazine.

Take care & stay safe

Sara Berti & Elham Shafaei

CONTRIBUTORS

Art Writers:

Izmer Bin Ahmad
Lenka Bardová
Aurelia Nicolosi
Johan Othman
Zoltán Somhegyi

Editors:

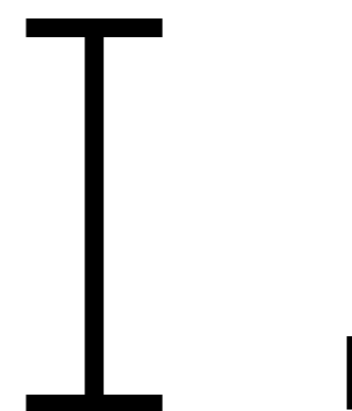
Sara Berti
Elham Shafaei

Front Cover:

Johannes Steininger m.a. m a
(OGGTLFh2404, 2017, Air, vinyl,
wood, high-relief, 82x57x4 cm)
Photo credit: Marcus Rebmann

Media Consultant:

Emad Pournasiri



ARTISTS

3. Janet Bellotto
By: Zoltán Somhegyi
7. Jakub Ciężki
By: Johan Othman
11. Francesco Di Giovanni
By: Aurelia Nicolosi
15. Anna Kruhelska
By: Izmer Bin Ahmad
19. Rebecca Louise Law
By : Izmer Bin Ahmad
23. Mal
By: Johan Othman
27. Matthew McLaughlin
By: Lenka Bardová
31. Filippo Papa
By: Aurelia Nicolosi
35. Uter
By: Lenka Bardová
39. Barbara Yoshida
By: Zoltán Somhegyi

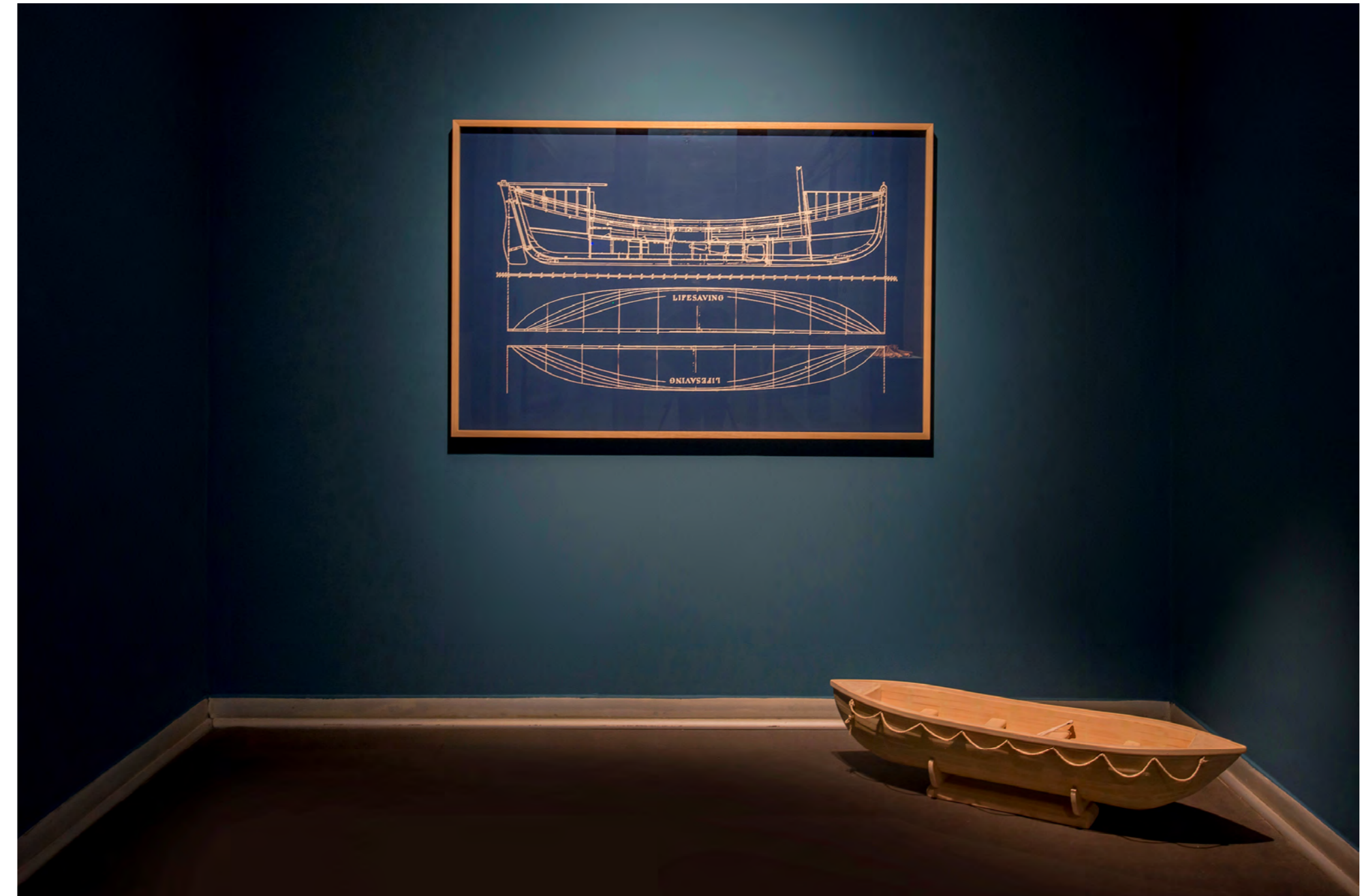
J.

JANET BELLOTTO

(Canada-UAE)

ZOLTÁN SOMHEGYI

In her series Janet Bellotto investigates the topic of water, and the numerous cultural historical references, symbolic values and environmental issues concerning this natural element that may include inspirations from ancient myths of deluges or of Atlantis, up to events and themes coming from the recent past. In the work “Lifesaving” for example she started her survey from the lifesaving stations on Sable Island in Canada, built in order to help rescuing those in shipwrecks, however, the installation then opens up to broader analyses of the future perspectives of land and water.

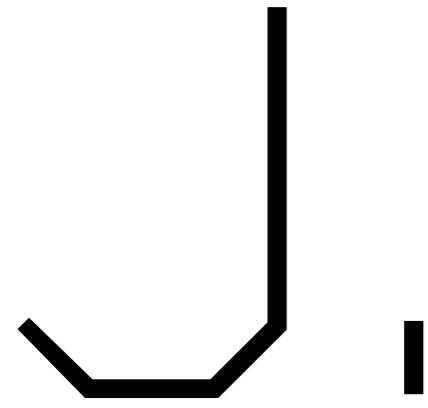


Lifesaving, 2016, Installation view

B.



Expedition to paradise adrift, 2016, Installation, video, sound. 1m 10s, Music composition: Mauro Bellotto, <https://vimeo.com/208612804>

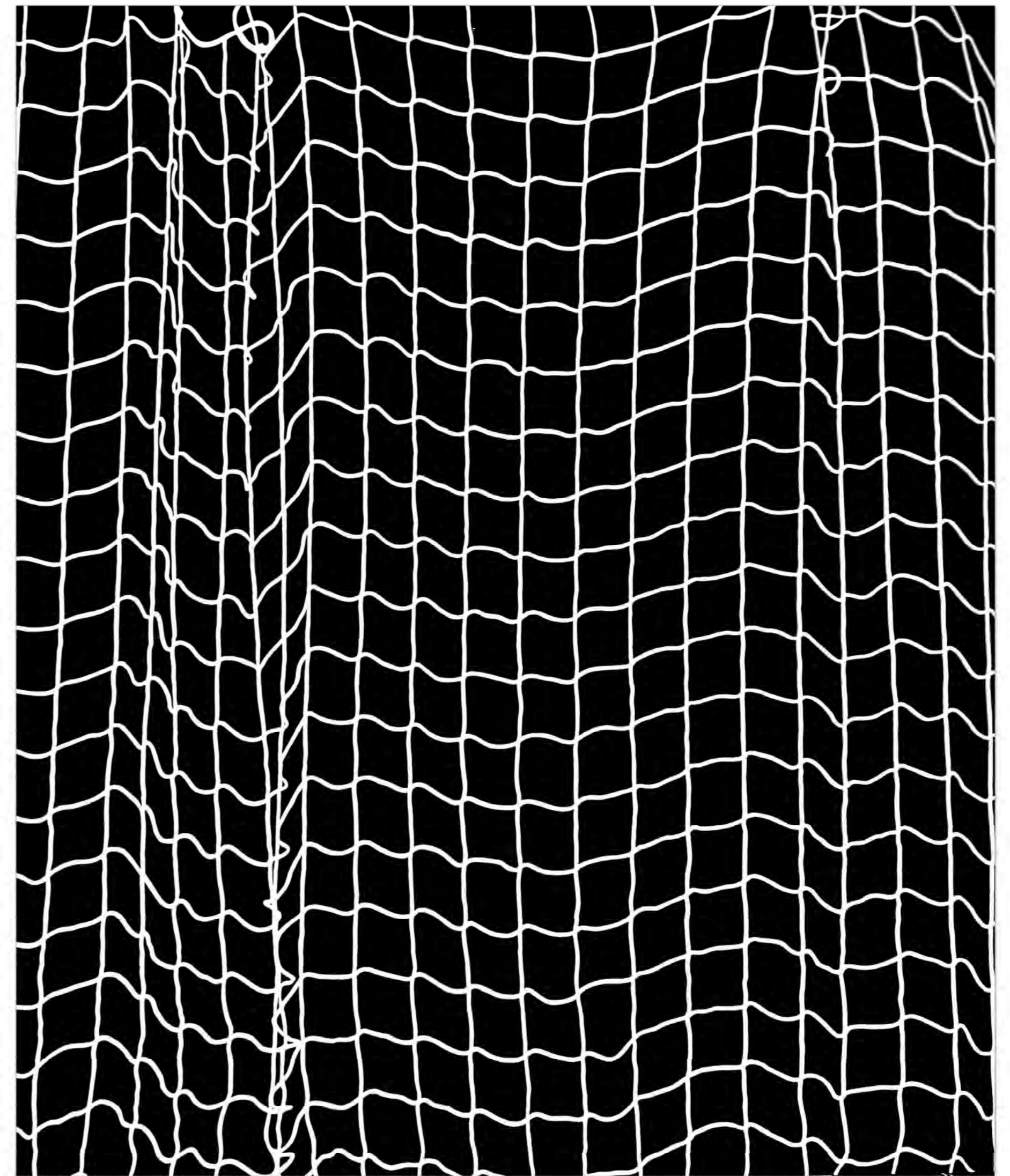


JAKUB CIĘŻKI

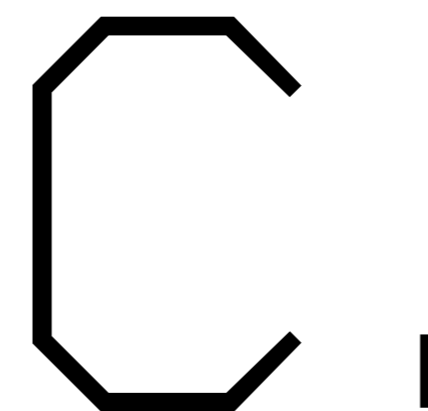
(Poland)

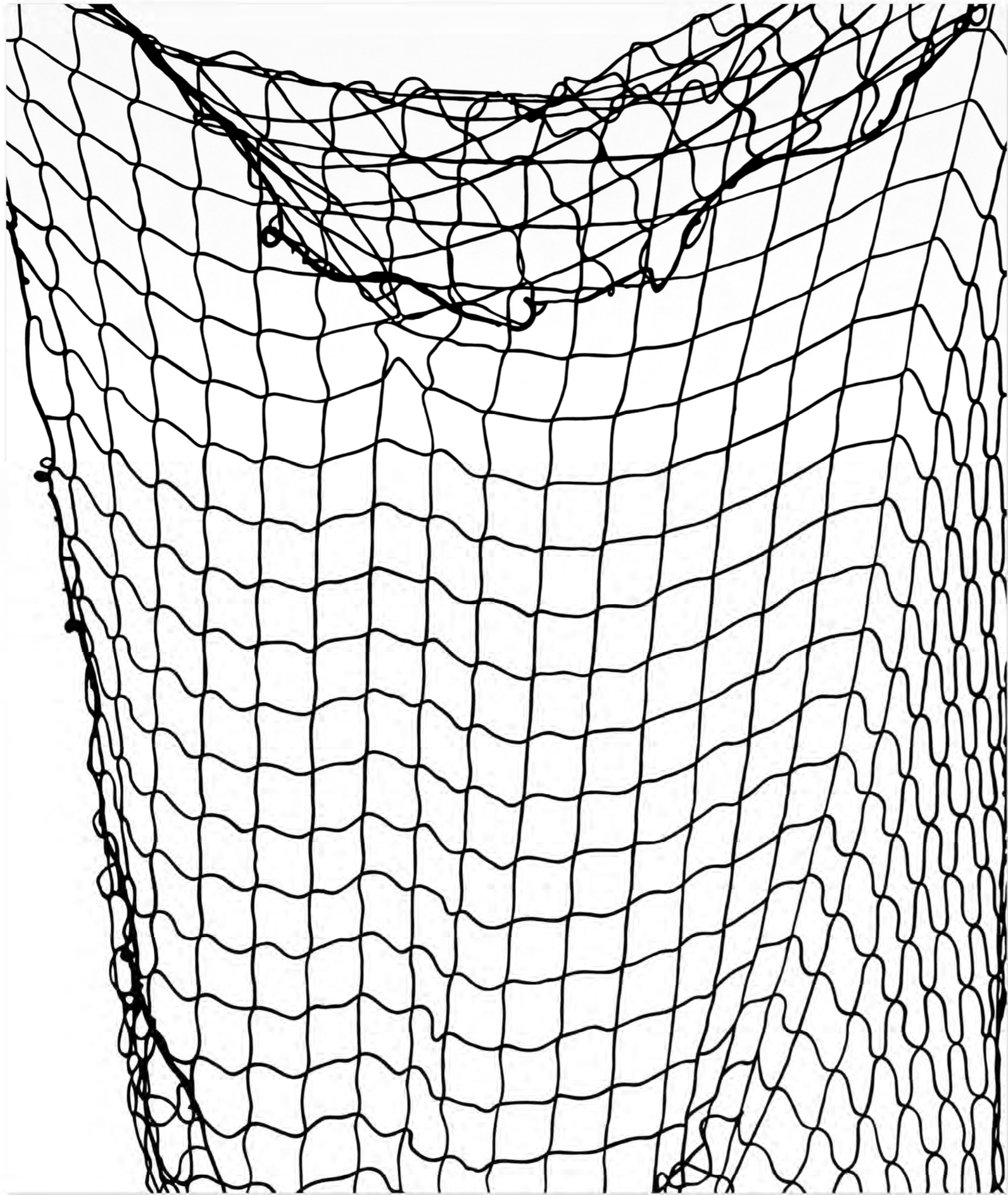
JOHAN OTHMAN

The play of abstraction of the real and realness of the abstraction in these images can be observed not as a contradiction but two opposite conditions of a definition. Each of these two states affirms the absoluteness of the real and the abstract in itself respectively whilst foreclosing one another. Although Ciężki has specifically expressed that the real and the abstract are derived from and focused on a same object, however, he also claims that these two kinds of states cannot participate within the same dimension simultaneously. Reflecting on this rhetorical structuring of image production and perception, it appears that the constitutive logic of these set of images requires the play of one marking the other as the abject. In its simplicity, the significance of these works portrays an oscillation between the two dimensions; a necessary dissociation of the object seen as real from the possibility of identifying it as abstract or the inverse.

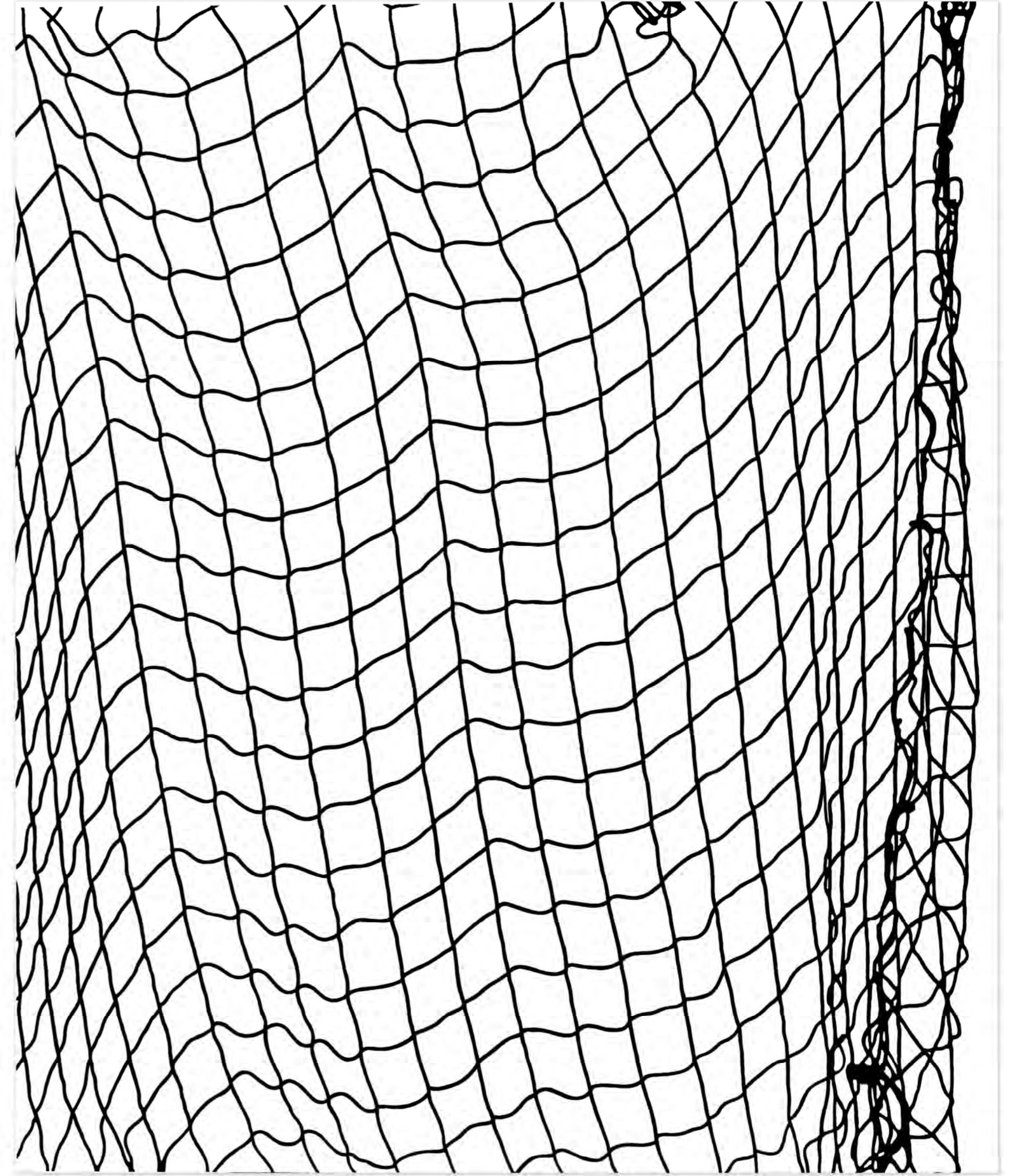


Untitled, 2019, Acrylic on canvas, 180x150 cm





Untitled, 2017, Acrylic on canvas, 180x150 cm



Untitled, 2019, Acrylic on canvas, 180x150 cm

F.

FRANCESCO DI GIOVANNI

(Italy-Poland)

AURELIA NICOLOSI

Francesco Di Giovanni (Catania, 1991) lives and works between Italy and Poland. Immigration, work, mass media and economics are the main topics that characterize his projects, against the dystopian changes of contemporary society. In fact, his distinctive series 'The Relocation' gains strength, entirely based on the metaphor of the move. In the various episodes of this research, the 'relocation' is understood as the modality of changing a 'space' that can be conceived both internally and externally to the individual. Currently his work 'The Flag Relocation' has been selected for the 'Da Guarene all'Etna' exhibition, organized by the Sandretto Re Rebaudengo Foundation in collaboration with the OELLE Foundation, curated by Filippo Maggia.

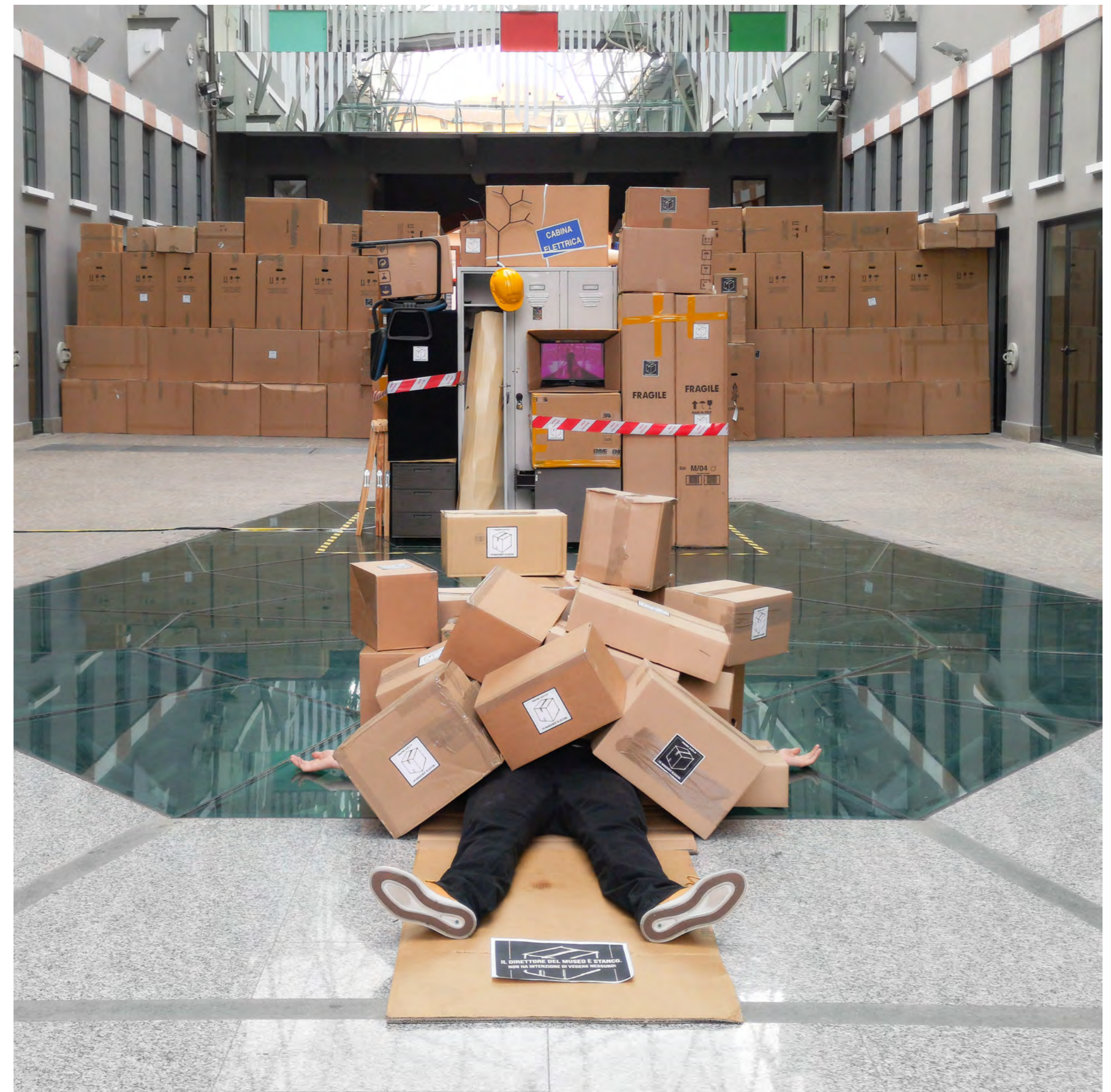


The Flag Relocation N°2, 2019, Fine art digital photography, 30x45 cm

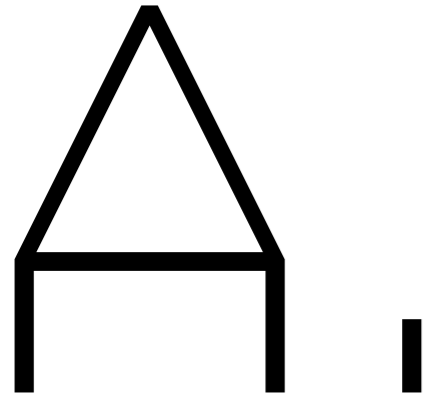
D.



Fotografia, 2017, Crystal photo, 150x100 cm



The management relocation, 2018, Installation view, Museo Macro Roma



ANNA KRUELSKA

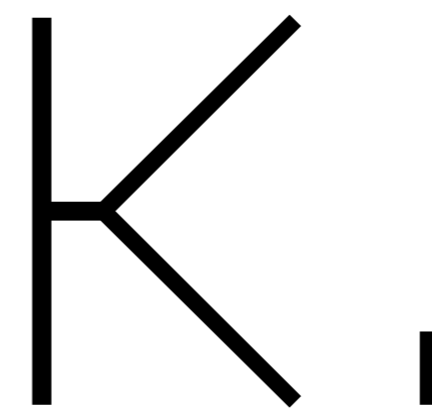
(Poland-UK)

IZMER BIN AHMAD

An accomplished architect and visual artist, Anna Kruhelska presents us with a series of paper art that is evocative in its simplicity. These reliefs of folded papers are steeped in the artist's perception of architectural composition, thoughtfully supplemented with minimalist and origami aesthetics. Looking at the static images of the works one nonetheless senses the shifting of the shadows and forms, a subtle sense of movement and duration that makes us aware on our own positioning as a factor that influences the way a given composition emerges in space. The linear simplicity of these repetitive surfaces and light patterns promote a strong sense of meditation and mindfulness, just like the artist's hands that speak tirelessly and gently to the fluidity of paper towards subduing the force of light for visibility to appear.

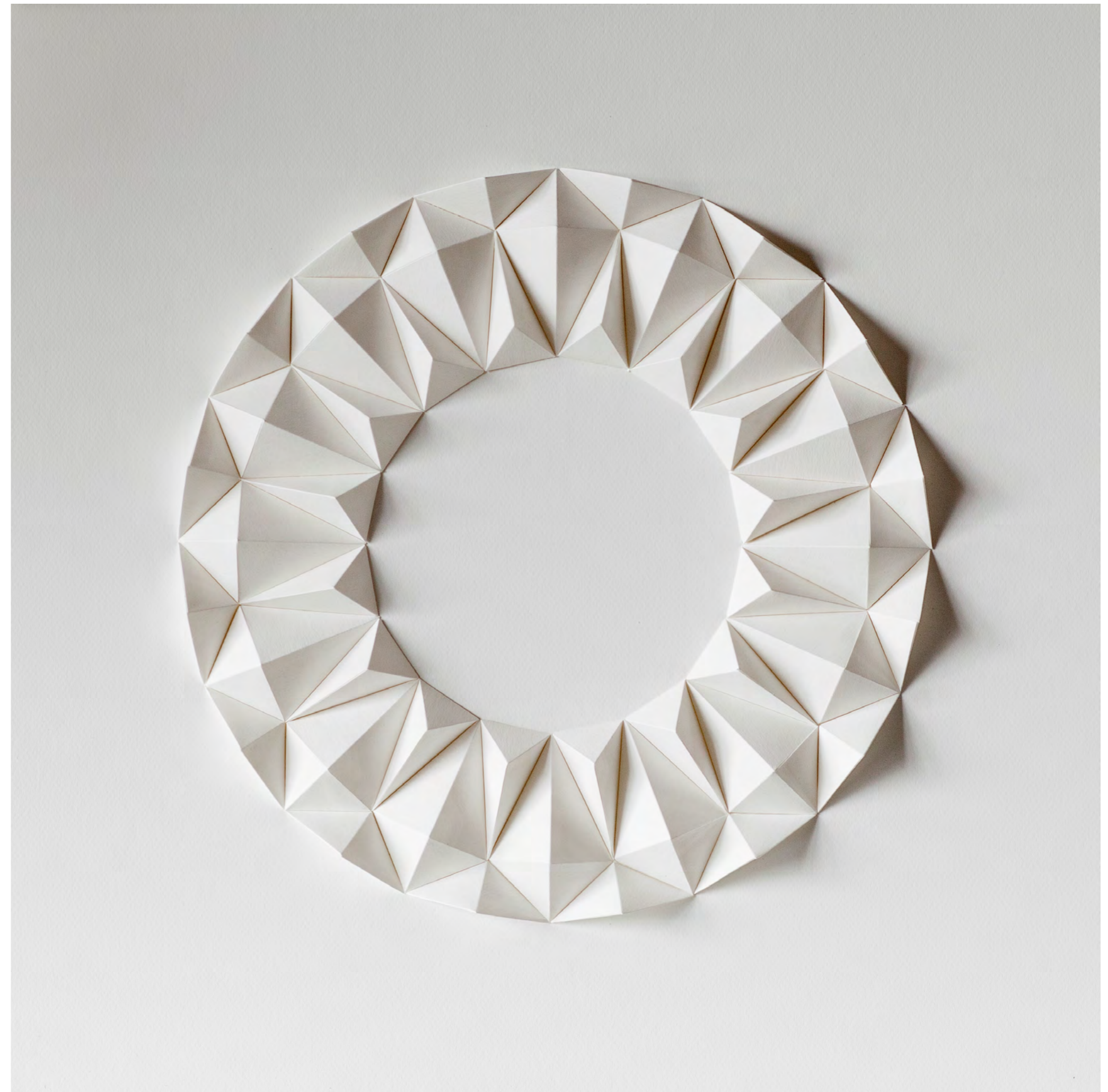


Flow series, Untitled 066, 2020, Archival paper, 100x70 cm





Affinity series, Untitled 032, 2019, Archival paper, 50x50 cm



Affinity series, Untitled 020, 2018, Archival paper, 50x50 cm

R.

REBECCA LOUISE LAW

(UK)

IZMER BIN AHMAD

Constructed out of nature's materiality that surrounds and exceeds our bodily perspective, Rebecca Law offers veil of the sublime in the sense of grandeur and awe projected by her art. One ceases to be mere spectator but rather becomes an organic part of this interior-scape of sensual experience that transforms and activates the gallery space. This architecture encompasses our own interiority that is profoundly shaped by the sight, smell, and poetry of Law's installation. Pulsation of aesthetic experience that transforms and animates these expired flowers extends the thread of life and death that punctures and weaves throughout the artist's works. One (re)members the floral anatomy as the root of humanity's spiritual expression, which continues to articulate our present being. Its fragility is perhaps the most profoundly universal and recalcitrant gesture against the promise of death contracted long ago in the womb of time.



Captured, 2019, Galerie Stihl, Germany, Installation view

L.



Community, 2018, Toledo Museum of Art, Ohio, Installation view

M.

MAL

(Colombia-Australia)

JOHAN OTHMAN

Mal's range of ideas in these sequences of works display influences relating to the notion of identity within the somatic. His ongoing confrontation with dialectical oppositions between the analog and digital, eastern and western animation, amongst others, privileging neither of the two sides, reflects in the ways the body is portrayed, further explores the vagueness of identity through hybridized and distorted bodies. The body as both flesh and mechanized limbs, stretched, disparate codes of cultural inscriptions - the Australian flag and Japanese scripts, and seemingly a mythological hybrid being, Lamassu, and an ambiguously defined squatting figure, are some examples of a varied spectrum of bodily distortions and vagueness that can be read as a site of contestations that resists the immutability of a body's claim to an identity. This possibility of the corporeal as the site of transitoriness between various cultural codings, mutation or manipulation, challenges a reading that demands premising on a non-fixed vantage point.



Susana's tale #2, For Susana's tale, 2020, Digital painting, 11.31x8.21 cm

I



Sandra, 2020, Digital painting, 18.26x17.48 cm



Everyone is a bushfire, For classicpremierco, 2020, Digital painting
17.34x17.34 cm

M.

MATTHEW MCLAUGHLIN

(USA)

LENKA BARDOVÁ

The primary inspiration for Matthew McLaughlin, American artist and curator, is the relationship between human beings and surrounding environments. The artist addresses different forms of space, both urban and natural, and the way humans interact with or change those spaces. This enables the audience to examine their environment from personal and societal perspectives.

In “Proxemics Boundaries” McLaughlin explores relationships restricted by borders imposed by humans. Angular white lines separate leaden interiors from livened backgrounds, defining the changing nature of relationships in variable circumstances.

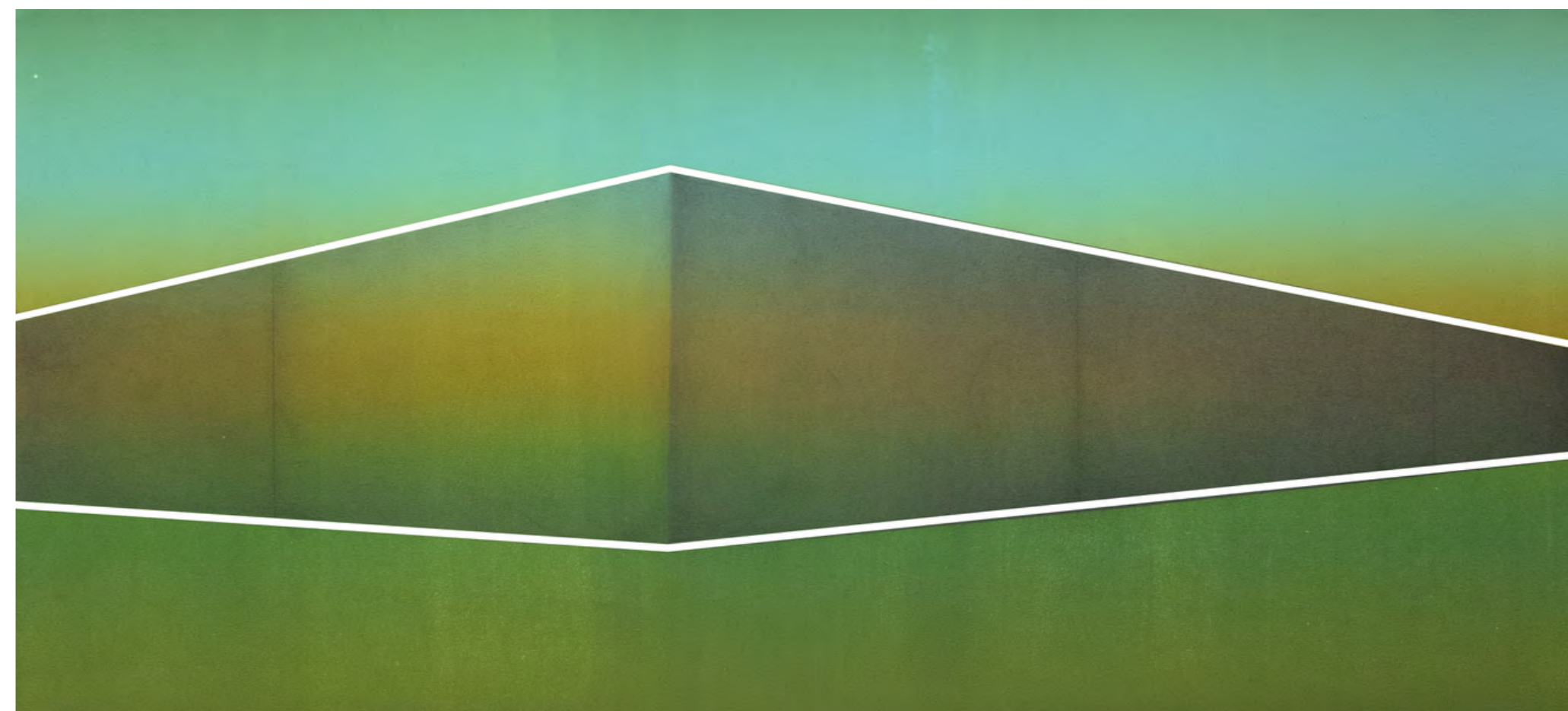


Untitled (83NOP), 2020, Mixed media monotype on panel, Each 35.5x15.25 cm

M.



Untitled (10S), 2019, Mixed media monotype on panel, 20.30x45.5 cm



Untitled (32F), 2018, Mixed media monotype on panel, 35.5x76 cm

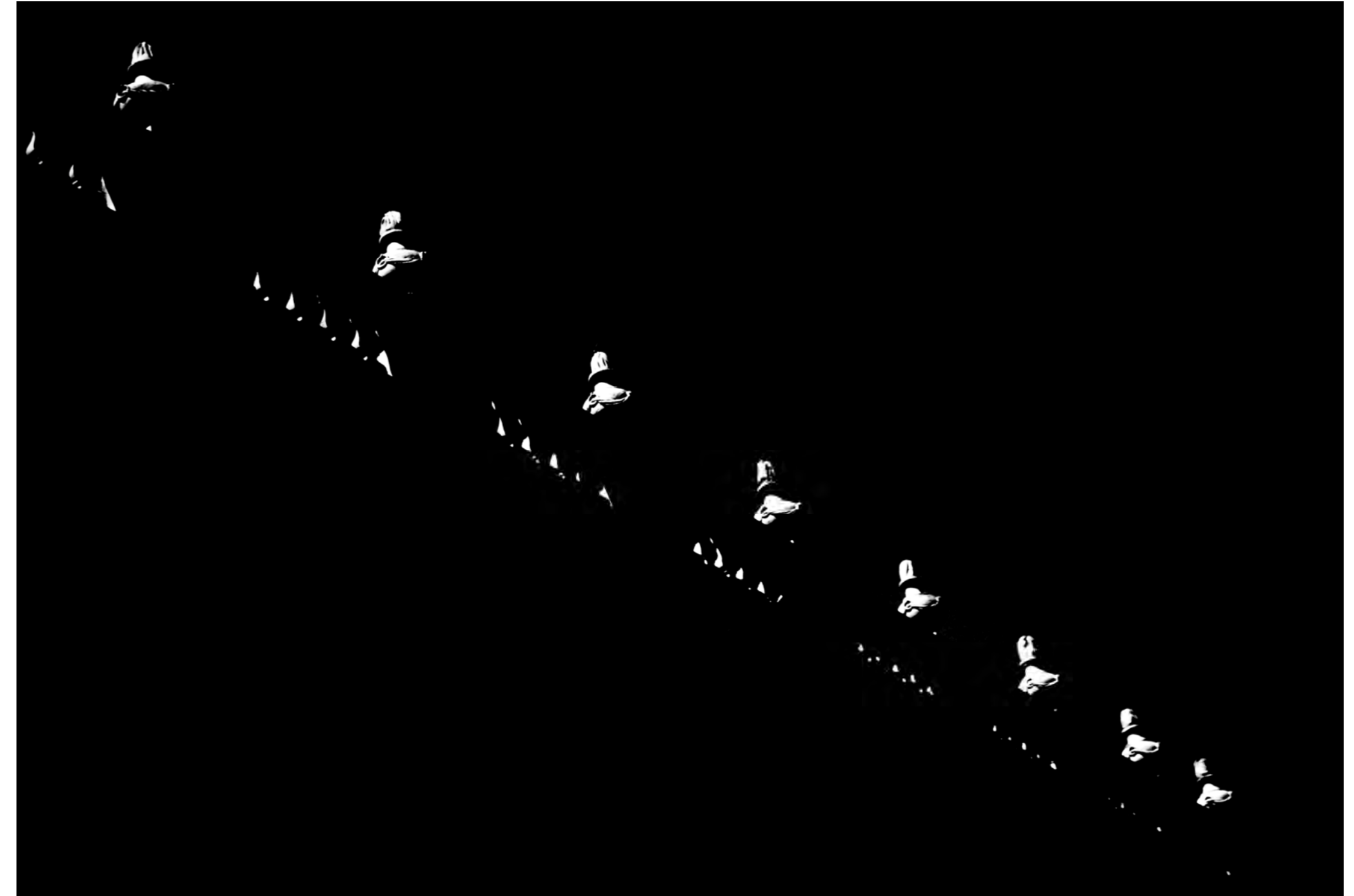
F .

FILIPPO PAPA

(Italy)

AURELIA NICOLOSI

Cities, like dreams, are built of desires and fears. And these contrasts, these contemporary oxymorons are emphasized through the choice of whites and blacks, which narrate dilapidated or evolving architecture. The man seems almost lost between the anthill of buildings and streets and, at times, appears crushed by a succession of lines that wind, unfold and unravel indefinitely. The clean geometries merge and reverberate in the baroque sinuosities creating unusual combinations that only a trained eye can grasp simultaneously.



Contrasto e contesto #6, 2017, Fine art digital photos, Limited edition, Variable dimensions

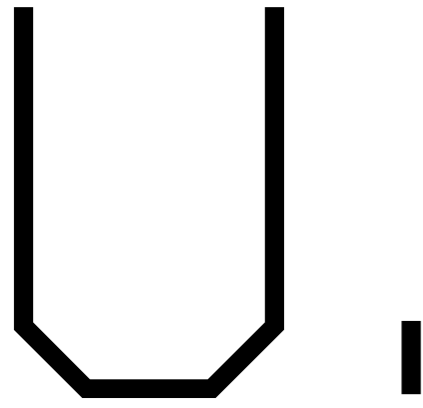
P .



Circle, 2012, Fine art digital photos, Limited edition, Variable dimensions



Contrasto e contesto #5, 2016, Fine art digital photos, Limited edition, Variable dimensions



UTER

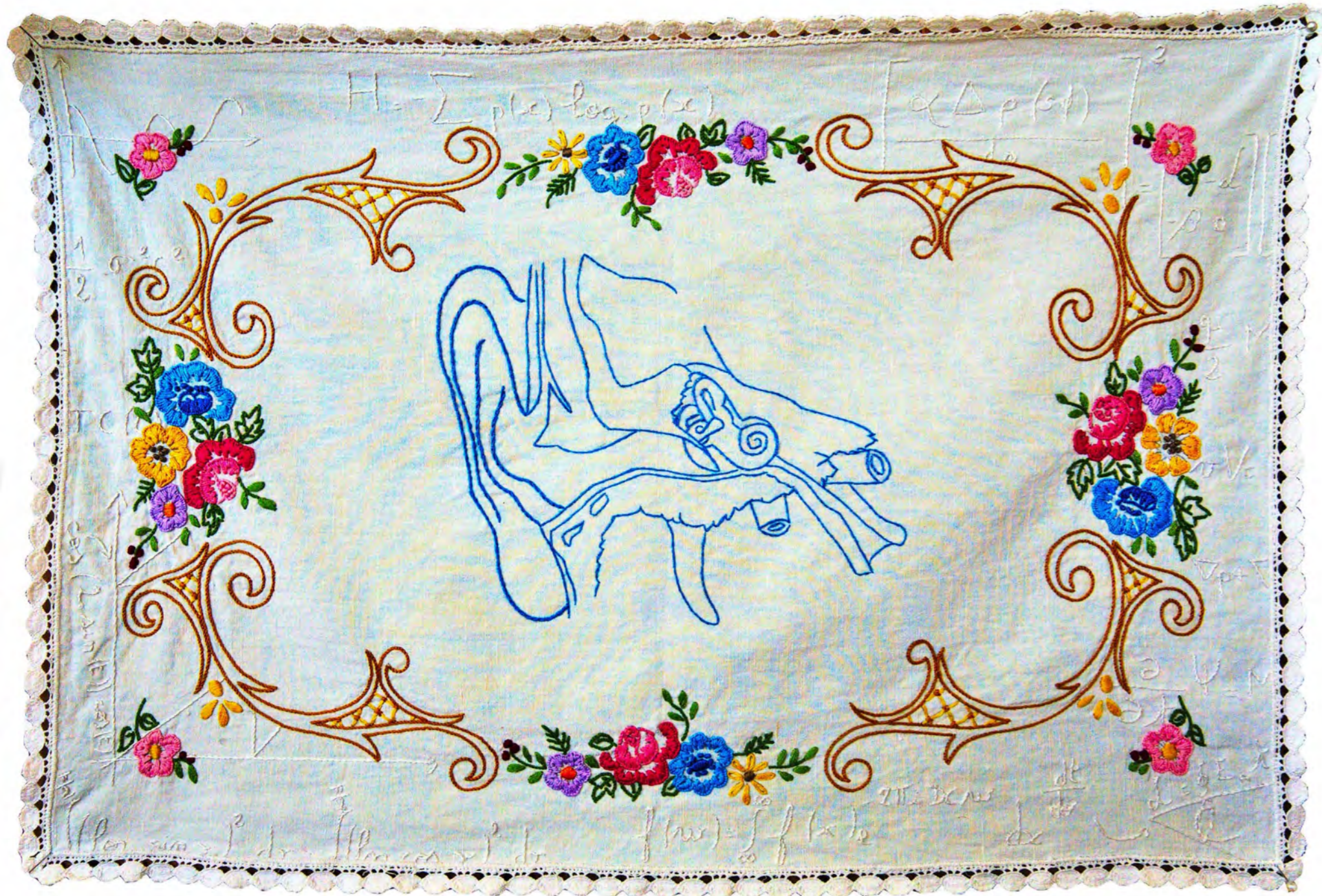
(France)

LENKA BARDOVÁ

An attempt to idealize science and hard data was the starting point for French artist Uter. Blending embroidery with motives inspired by anatomy, neurology and statistics turns traditional connotations of an old-fashioned women's activity, into powerful art. The necessary attention to detail when embroidering anatomic images and mathematical formulas provides the artist with time to reflect. Uter's artwork pushes established limits of the materials, motifs and techniques of embroidery; her artwork also transcends stereotypical uses of embroidery and examines relationships between art and science.



Ambiguïté de l'imaginaire anatomique, 2015, Embroidery on metis canvas, 44x33 cm



Surdité, 2017, Embroidery on doily, 33x49 cm



Avorton, 2017, Embroidery and sequins on work blue canvas, 75.5x63.5 cm

B |

BARBARA YOSHIDA

(USA)

ZOLTÁN SOMHEGYI

Barbara Yoshida makes a fascinating shift of attention when creating portraits of artists, showing them with their works or within their studios: we are used to the idea that – in most cases – we see the creations of an artist in a museum exhibition or gallery context separately from the “image” of the artist herself. In these works however the artist becomes the key motif, and her relationship to her pieces, to her work environment and to the physical location where her creative process takes places is the subject matter of the photographer’s series.

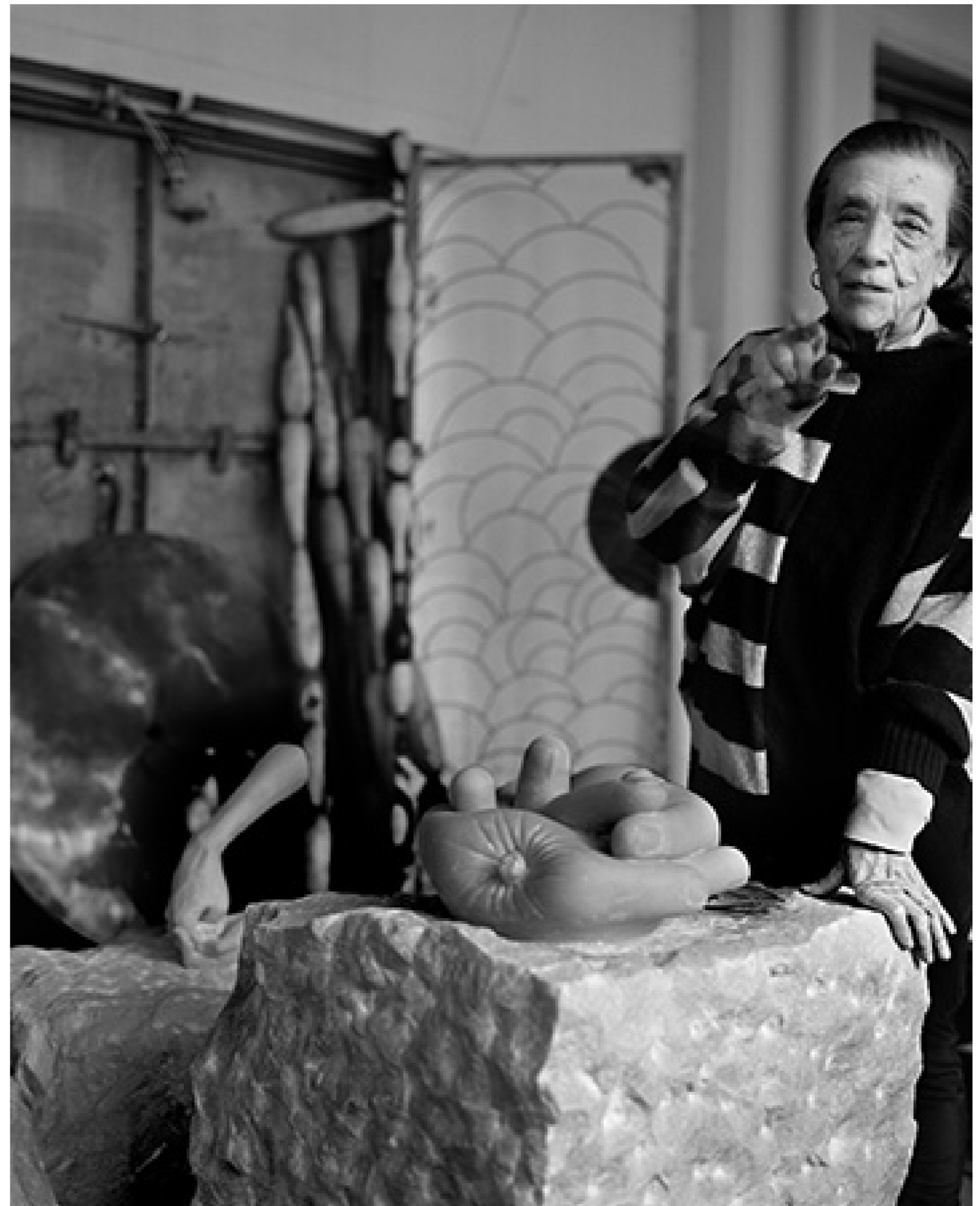


Marilyn Minter, 23 April 1991, 35.54x27.94 cm

Y |



Elizabeth Murray, 29 April 1992, 35.61x27.94 cm



Louise Bourgeois, 28 February 1992, 34.93x27.94 cm



WEBSITE: www.contemporaryidentities.com

EMAIL: info@contemporaryidentities.com

FACEBOOK: <https://www.facebook.com/ContemporaryIdentities>

INSTAGRAM: [contemporary_id](https://www.instagram.com/contemporary_id)