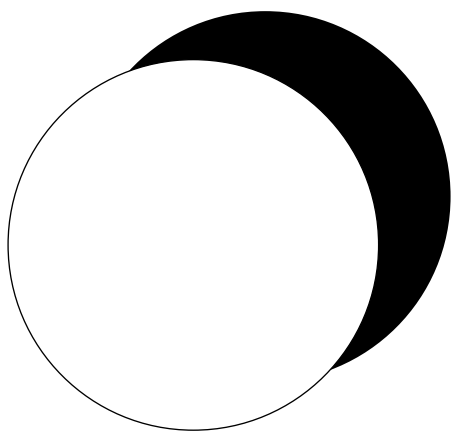


空间里与

The Space Within & Without



003

Artszine

外

Third Issue

18th of February, 2019

The Space Within & Without

空间里与外



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ISZAF
INTERNATIONAL SHENZHEN ARTIST FORUM



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Editorial



ISZAF's ArtSZine is a quarterly digital publication for connecting, conveying, and conversing about the creative pulse of Shenzhen and the Greater Pearl River Delta Region of Southern, China.

Space is one of the basic elements of art but it is also the center of what artists do. Art in its most stripped down definition is simply the manipulation of space. It is not just about the objects placed in space but also about how the unoccupied space is shaped. The negative and the positive, opposing forces bound together.

In this issue, **The Space Within and**

Without, we examine how artists think about, transform, and play with space. Some of the artists interpreted the theme as the subject matter we seek inwardly; the "microcosms" and "inner worlds". Others examined the external iterations through the power of how space can be shaped and divided.

Despite different interpretations of space and its context within art, there is universal agreement that it is a foundational part of the process of creating visual images.

This issue aims to examine the different notions and interplays surrounding space and its role in visual arts. Please enjoy, **The Space Within and Without**.

Jennifer Nicklas

编者的



ISZAF 的 ArtZine是按季度发行的数字出版物,致力于连接、传达和对话深圳和南中国大珠三角地区的创意脉搏。

空间是艺术的基本元素之一,同时也是艺术家所做之中心。艺术,剥掉所有的外壳,其含义其实只是对空间的操控。

它不只是关于在空间内放置的物体,同时也关于没被占领的空间如何被塑造。消极与积极,对抗力量的彼此捆绑。

在本期中 **空间里与外** 我们探讨艺术家如何思考、改变和使用空间。一些艺术家把这个命题理解为我们向内找寻的主题

Jennifer Nicklas

——“微观世界”和“内部世界”。其他艺术家则通过空间如何可被塑造和可被分解的力量来探讨永恒迭代。

纵使对空间和空间在艺术中的语境有不同的解读,大家对于空间是视觉艺术创造的基本元素这一点却是共识。本期尝试探讨围绕在空间及其在视觉艺术中的角色周围的不同概念和相互作用。

请享用：**空间里与外**。

- **The Space between
Painting and Metaphysics**

Sergiu Roman

● The Space between Painting and Metaphysics

Sergiu Roman

"Today painters do not have to go to a subject matter outside of themselves", is the famous statement of Jackson Pollock, also important because it marks a turning point in the history of modern and contemporary art. That means that expressing our inner world, with its life experiences, ideals, desires, hopes, obsessions, and personal idiosyncrasies, becomes more important than a descriptive view of the external world. Painting no longer represents an instrument of conveying different aspects of our objective reality, but a tool which is in itself a reality, that creates its own subjective world, and more than that, which hopefully could express the invisible, that which cannot be put into words, the ineffable dimensions of the universe and human history, the secret harmonies of the human soul.

Being a Philosophy graduate and having a true passion for metaphysics, I too tried to express the mysteries of the world, not through words, but through art. To our deepest feelings concerning our destiny, our place in this world, words are weak.

And where sentences are empty, art can and must take over.

Our most powerful feelings, intuitions, inner struggles can find a voice through artistic language. What I tried to express are not answers, but questions that all of us asked ourselves at certain moments of personal crisis:

What is the meaning of life?
Is there a destiny for each of us?
Why death and suffering?

Sergiu Roman

Sergiu Roman
"Mise en scene, Ides of March", 2018
Oil and charcoal on canvas
120x120 cm



Sergiu Roman
 "Mise en scene, Jerk System", 2018
 Oil and charcoal on canvas
 120x120 cm



I don't think there is one dogmatic answer for all of this, but many and very personal, and although it seems impossible to find them, we can't help ourselves trying to get there.

My art is a philosophical research.

It seemed only fair to me not to rush in with suggesting some answers, but to start with the beginning, with the invisible structure of our reality, on the one hand - the concepts of entropy, order/chaos, information, equilibrium, hologram (which all of us apparently are) and so on - and on the other hand with our existential feelings about sacrifice, tragedy, war, etc. - expressed through works of art like "Laocoon" or Michelangelo's "Pieta".

This inner space of philosophical inquiries evolves into intricate compositions of Baroque influence, both spontaneous and carefully orchestrated, in a theatrical staging of the pictorial elements.

For this "Mise en scene" series, I chose large canvases in order to be able to bring together charcoal drawing areas with colorful backgrounds in which are floating forms rendered in expressionist manner, drippings, graphisms and mathematical formulas.

在绘画与形而上学之间的空间

Sergiu Roman

“当今的画家们不必去自身以外找寻绘画的主题”是艺术家 Jackson Pollock 非常著名也十分重要的语录，它也标志着现代和当代艺术历史中的一个转折。这也意味着通过生活中的真实的体验，想法，欲望，希望，痴迷和个人不同特质去表达我们内心世界，变得越来越重要，可描述的外部世界。绘画不再仅是用来传递客观现实不同观念的一种工具，而是一种本身就是现实表达他自己的媒介。它创造了自己主观的世界，更不仅仅如此，它希望可以表达无形的，那些无法用言语表达的，宇宙无法言说的维度的宇宙与人类历史，是人类灵魂的和谐秘密。

作为哲学系毕业的学生并热衷于学习形而上学，我尝试很多次用艺术去表达这个神秘的世界，而不是文字。去表达我们最深切的感受，我们所关心的命运，我们在世界中的位置。要用文字，语句要去表达这些。太微弱，空洞。但是艺术完全可以代替。

我们最强大的感知，直觉，内心的斗争都可以通过艺术去找寻到一种声音。我们去尝试表达而不是去回答。但是我们大家在个人不同特定的时刻询问自己的问题：

我们生命的意义是什么？
我们每个人都有既定的命运吗？
为什么会有死亡和痛苦？

我不认为我们所有的问题都有一个教条般的答案，

Sergiu Roman

Sergiu Roman
“Mise en scene, Purple Architecture”, 2018
Oil on canvas
120x120 cm



Sergiu Roman
 "Mise en scene, Hologram", 2018
 Oil and charcoal on canvas
 120x120 cm



但是很多这些问题都是非常个人化的。尽管看起来是不可能去找到这些答案，我们还是得自己去试着找到那些。

我的艺术作品们是一种对哲学的研究。

不去急于找寻一些答案似乎与我而言是公平的，但是要从无形的所处的现实环境中开始寻找。一方面——熵的概念，有序/混乱，信息，均衡，全息图(这些我们都有)等等。另一方面——我们对于存在有关牺牲，悲剧，战争等概念。通过“Laocoon”或米开朗基罗的“Pieta”等艺术作品去表达。

这种对内在空间的哲学探究演变成的被巴洛克式影响的复杂组成。就像在绘图元素的戏剧性演出，既有自发的，也有精心的编排。

对于这种“Mise en Scene”系列，我选择大型画布，以便能够将具有彩色背景的木炭绘画区域结合在一起。使之以浮动的形式渲染出一种水滴般，图形与数学公式相结合的表达形式。

● Constructing Place with Daniel Rich

Alexei Chernock

Daniel Rich
"Hong Kong", 2013
Acrylic on Dibond
60x70 inches



Peter Blum Gallery



Constructing Place with Daniel Rich

Alexei Chernock

Alexei Chernock

Daniel Rich
"Beijing", 2014
Acrylic on Dibond
78x59 inches

Daniel Rich is a Brit born in Germany where he currently dwells today. He agreed to share his work with the courtesy of the Peter Blum Gallery in New York City. According to a 2018 interview with Juxtapoz Magazine, his early influences derived from graffiti in Germany and from his involvement in skate culture; both naturally fostering an affinity for curbs, edges, angles, and flat surfaces to either carve up and grind with a skateboard or tag with a canister of spray paint. His last year in high school was spent in America where he discovered he had talent for art and he continued on to various art colleges along the east coast of the USA.

Daniel Rich is ramping up production to distill one man-made structure after another into a collection of time-capsules, exploring the intricate interaction between time and place. His paintings depict curious compositions of structures in significant locations. Often driven by historical events, Rich investigates how architecture and city planning are influenced by a nuanced relationship between power and the people in that place, leaving an indelible mark on the landscape. In an attempt to depict the origin story and fan-fiction spinoff in a single image, you may notice that these paintings are devoid of people which solicits a response from the viewer,

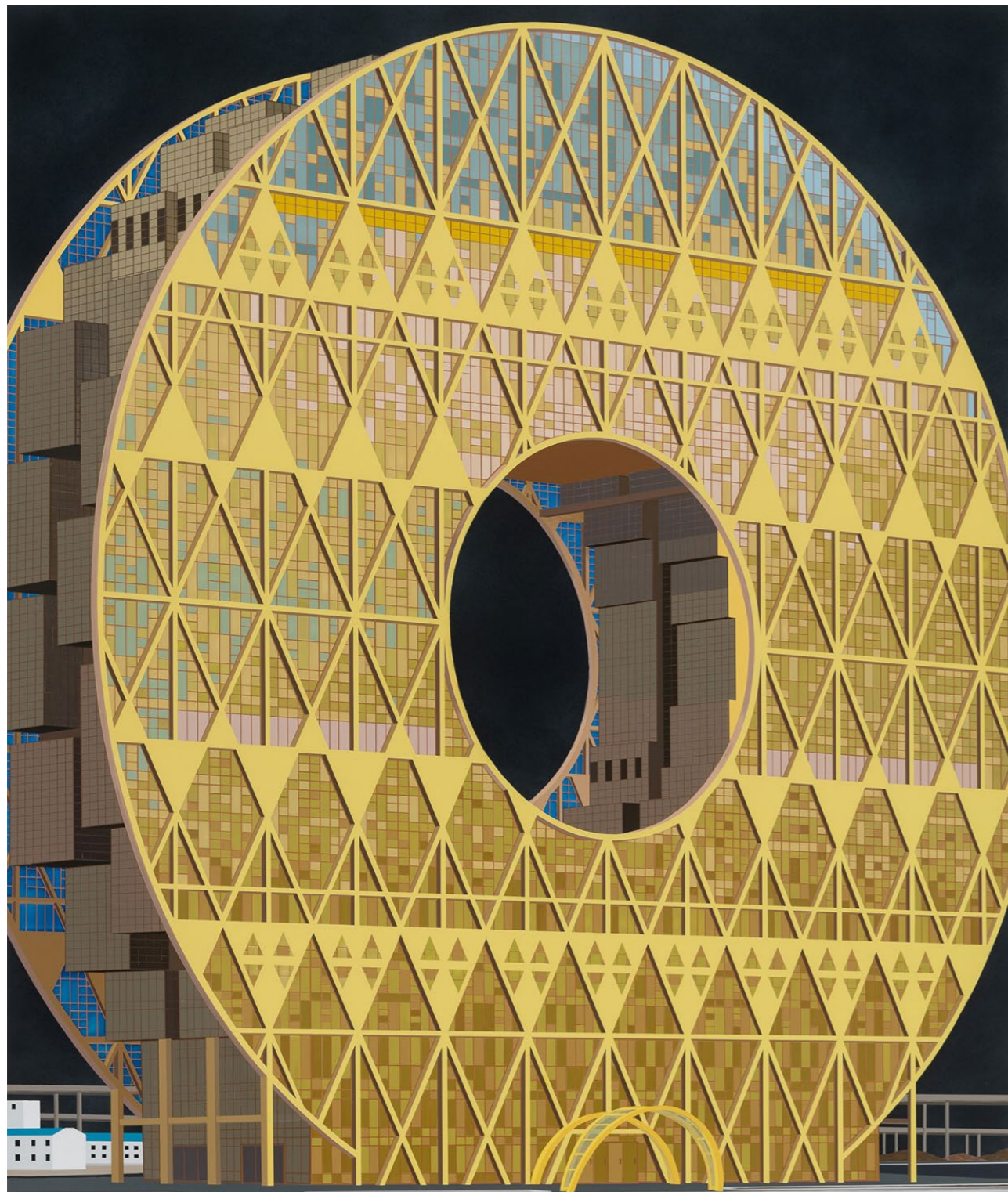
"what happened here?"

Upon first glance, one may describe Rich's work as high-resolution pixel art; the trappings of discovering art through a mobile device.



Peter Blum Gallery

Daniel Rich
"Guangzhou Circle (Night)", 2017
Acrylic on Dibond
72x59 inches



Peter Blum Gallery

Rich is a great artist to follow online because he constantly shares his latest works and takes his followers behind the curtain to reveal his process.

His methods involve detailed stencils and squeegeeing paint onto Dibond (an aluminum composite panel); not too dissimilar to screen printing minus the screen. Some of his best clips are when he peels off the freshly coated stencil to reveal new edges of paint on an already complexly layered work of art. Digging deeper into his posts makes up for not being able to see his works in person. However, nothing can replace standing in front of a work of art and I look forward to viewing his work someday.

After coming across his "Guangzhou Circle (Night)", 2017, I reached out to Daniel to see if he was in China exhibiting.

We struck up a correspondence and he explained that he has only been to Hong Kong but "Shenzhen and Guangzhou are definitely on my list of places to visit." Of course, his subject matter comes from places all over the world but I asked if I could share some of his images that depict scenes in China. He graciously agreed. Please enjoy.

To see more of his works, check out his website danielrich.net and [Peter Blum Gallery](#).

If art was food and music wine, I'd pair Daniel's art with the sounds of Future Islands and Arcade Fire for their handsome but ghostly reflections on "where is all of this taking us."



Daniel Rich
"Shenzhen", 2018
Acrylic on Dibond
60x60 inches

Peter Blum Gallery

丹尼尔里希特 (Daniel Rich) 的建筑空间

Alexei Chernock

Alexei Chernock

Daniel Rich
"Western District, Hong Kong", 2016
Acrylic on Dibond,
37x30 inches

丹尼尔李希特，英国人，出生并现居于德国。他同意与我们分享他的作品，作品由纽约彼得布鲁姆画廊 (Peter Blum Gallery) 展出提供。2018年丹尼尔李希特接受的《先锋杂志》(Juxtapoz Magazine) 的采访中提到，他早期的影响来自于德国的涂鸦和他对滑板文化的参与；这些都自然地培养出一种对边缘、棱角和平面的喜爱，使他乐于分割、打磨滑板或用喷漆做标记。丹尼尔李希特的高中最后一年是在美国度过的，在美国，他发现了自己的艺术天分，并在美国东海岸读了很多艺术院校。

李希特正在加大产出，将一个又一个人造建筑提炼成时空胶囊，探索着时间和空间错综复杂的相互作用。他的画作描绘了重要地点的奇特构图。李希特常常受历史事件的驱使，去调查权力与当地入之间的细微关系如何影响着建筑与城市规划，在景观上留下了无法磨灭的印记。试图将原著小说和同人小说的衍生品用一张图片来描述时，大家可能会发现这些画作中没有人物，而这会引起观者的注意，人们好奇，

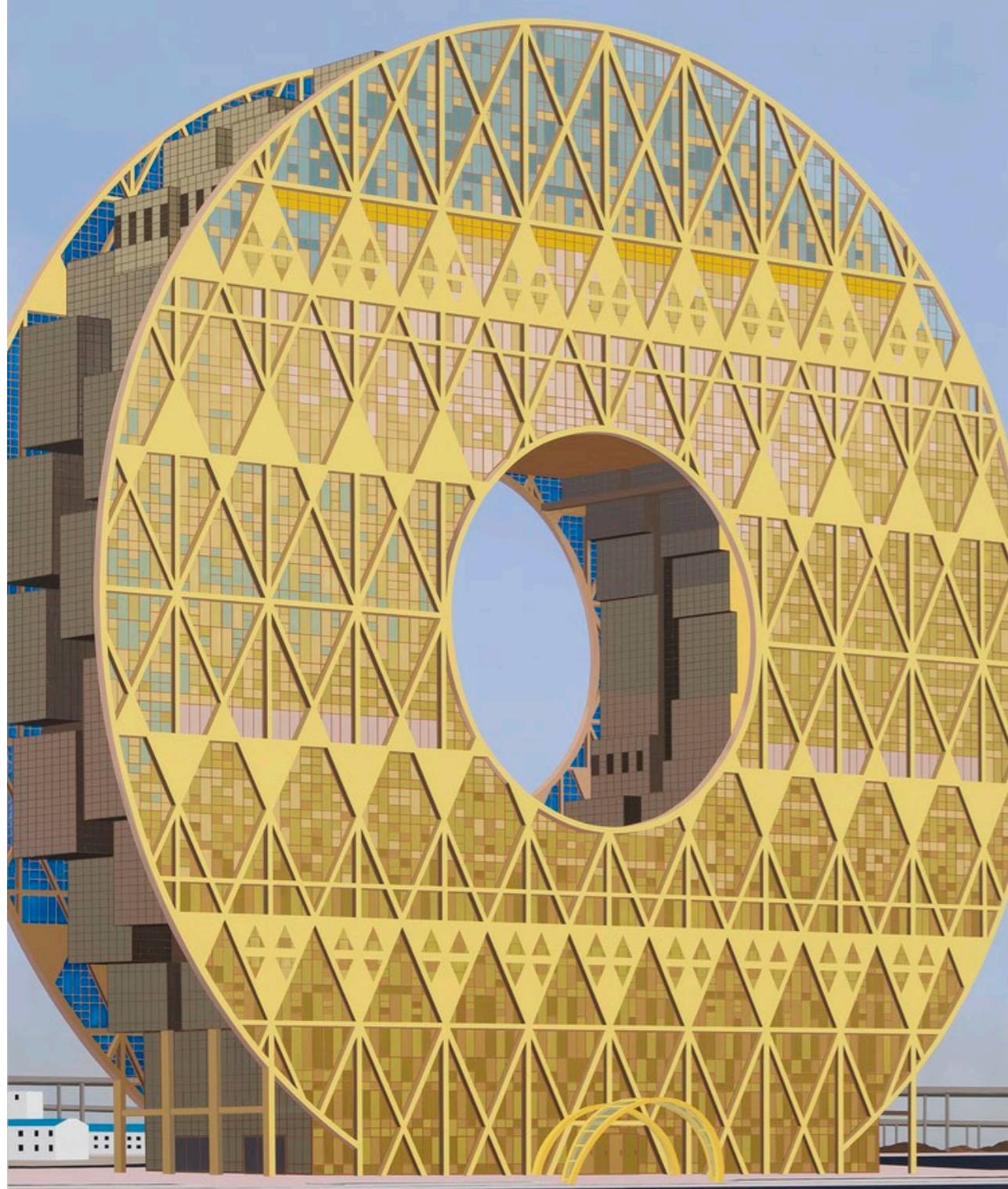
“这里发生了什么？”

乍一看，有人可能会将李希特的作品描述为高分辨率的像素艺术；通过移动设备发现艺术的陷阱。李希特是一位值得在网络上受到关注的伟大艺术家，因为他经常会分享他近期的画作，为粉丝揭秘幕后的创作过程。他的方法包括详细的模板，以及将颜料用橡胶涂到德邦（一种铝制复合板）上；这与丝网印刷除去丝网有些相似。



Peter Blum Gallery

Daniel Rich
"Guangzhou Circle, China", 2015
Acrylic on Dibond
72x59 inches



Peter Blum Gallery

一些李希特最好的剪辑就是当他剥离刚涂过颜料的模具，在一件已经很复杂的分层艺术作品上露出新的油漆边缘时。深度挖掘他发布的作品可以弥补无法亲自去看他作品的遗憾。

但是没有什么能代替站在他的艺术作品前去欣赏，我期待着有一天可以瞻仰他的作品。

在 2017 年邂逅了丹尼尔的“广州圆大厦(夜)”(在铝制复合板上的亚克力绘图, 72 x 59 英尺)之后, 我联系到了他, 看看他是否在中国的展会。我们通了信, 他解释到他只到过香港, 但是“深圳和广州绝对在我想要访问的城市名单中”。当然了, 他画作的主题来自于全世界的城市。

但是我向他询问了我们能否将一些描绘中国景色的绘画分享出来, 他非常友好地答应了。

请大家尽情欣赏。

观看更多李希特的作品, 请登录他的网站 danielrich.net 或前往彼得布鲁姆 (Peter Blum Gallery) 画廊观看。

如果艺术为食物、音乐为红酒的话, 我想要将丹尼尔的艺术与摇滚乐队 Future Islands 和 Arcade Fire 的音乐结合起来, 因为他们对“这一切将带我们到往何处 (where is all of this taking us)”有着美丽但幽灵般的思考。

- **You Si and his
Microcosmos**

Diana Roman

● You Si and his Microcosmos

Diana Roman

There's nothing more important for an artist than recognizing his roots in order to express himself through art. Where do we come from, who we are, where we grew up, our cultural and spiritual education – all these represent the values one should not forget when aspiring to art creation.

Why? Because of sincerity and truthfulness, and that was very clearly stated while talking with You Si during the opening of his "Microcosmos" solo show at IINNOO Gallery in Shanghai.

Living so many years abroad (Australia and USA), You Si's soul remains untouched by the Pop Art's glam, the Conceptualist "thinkers" of the present or the easiness of an Abstraction void of any kind of ideas. It would have been very easy for him to copy the Western art (as we frequently see that in many Chinese contemporary artists' works) he saw around him at that time, but his soul remained faithful to what he studied in China – ink painting.

His experience abroad was helpful for reaching a pseudo-abstraction in depicting the world surrounding him and for experimenting, for finding the right tools in order to achieve the best painterly expression. I say pseudo-abstraction because it is not entirely abstract, nor figurative art, his compositions showing a playful mind set for joining, juxtaposing, overlapping and hiding the forms. If earlier artworks showed a higher tendency towards figuration (depicting flowers, the Garden of Eden, the jungle, the forest – 2015-2016), You Si approaches, in his 24 ink paintings exhibited at IINNOO Gallery, over-zoomed images of the nature surrounding him or of a microscopic detail of an unknown object,

Diana Roman

游思 You Si
Untitled
Acrylic ink on rice paper
188.8x188.8 cm



IINNO Gallery

游思 You Si
Untitled, 2018
Acrylic ink on rice paper
29.5x29.5 cm

IINNO Gallery





IINNO Gallery

choosing intricate abstractions, colorful networks and powerfully inventive entrelacs like a contemporary miniature painter.

When looking at his paintings I could feel his closeness to the medieval illuminated manuscripts (his designs and forms reach the smallest dimensions), and to the Art Nouveau style (like Gustav Klimt's manner of dissolution the real into abstraction reaching high decorativeness). In his works, the lines are delicate, elegant, but also rhythmic and powerful, subordinating the space, the texture and the colour in order to enhance the decorativeness and also the depth. Sinuous, organic, asymmetrical lines and forms like flowers, petals and buds, like curvy vine tendrils or spiral snails, are present throughout the flamboyant compositions of large dimensions, giving the viewer the feeling of immersing into this beautiful and strange world altogether.

I was mesmerized by the 3D effect of his works which, together with the large sized surfaces, created the feeling of being absorbed by the paintings, entering, thus, a fantastic, wonder world, but also a transcendental, spiritual state. Describing his works as mental realms, You Si elaborates an "aesthetics" of the micro-reality that illustrates the beauty, the tensions, and the ordered chaos of the real world, placed masterly in symphonic like compositions.

Concluding, there are very few contemporary Chinese artists like You Si that show inventiveness, originality (so rare today) and desire to redefine traditional ink painting.

游思 You Si
Untitled
Acrylic ink on rice
paper



游思 You Si
Untitled, 2018
Acrylic ink on rice paper
29.5x29.5 cm

IINNO Gallery



Diana Roman

对于一位艺术家而言，没有能比让他通过艺术去表达他自己，找寻所属更重要。我们从哪里来，我们是谁，我们在哪里长大，我们的文化精神教育等，当我们在进行艺术创造时应该谨记这些珍贵的感受。为什么呢？因为真挚和真实。这也是我们之前在上海 IINNOO 画廊 “You Si 与他的微观世界” 展览开幕式里与 You Si 谈话中提到的。

在国外（澳大利亚和美国）生活了很多年的 You Si，他的灵魂却一直保持着纯粹。在非常有吸引力的流行艺术环境，以概念论的思考者呈现，而不是现实意义的。对于他来说要去复制一个西方的艺术，非常容易。（因为我们常常看到很多中国当代艺术家确这样做的）他当时看了看周围，但他的灵魂还是忠于他在中国所学 -- 水墨画。

他待在国外的经历对他很有帮助。不仅对当他在想描绘他所处的世界，表达出一种伪抽象的境界而言；对于实践而言；也为他以后能描绘出更好的开放式画风的画作，找寻到精准的工具也帮助很大。

我这里提到的“伪抽象”是因为他的画作不是完全的抽象风格，也不是具象的。他的作品表现出一种相互连接，并列，重叠，且带有隐藏形式的幽默顽皮的心态。如果说早期的艺术作品更多的倾向于具象的表现手法（描绘花儿，伊甸园，丛林，森林--2015-2016），那么 You Si 的画法，在 IINNOO 画廊里展出的他的 24 水墨作品里，过度放大他身边的自然环境，或是一些未知的微观细节，复杂抽象的选材，色彩丰富的网络和别出心裁之间手法的运用，交错，就像当代微型画家们的手法。

游思 You Si
Untitled
Acrylic ink on rice paper
98x89 cm



IINNO Gallery

游思 You Si
 Untitled
 Acrylic ink on rice paper
 29.5x29.5 cm



IINNO Gallery

欣赏他画作时,我可以感受到有一种类似中世纪作品的亲近感。(它的设计和形式是最小规格)也有一种新艺术派的风格。(像 **Gustav Klimt** 的解体方式,真实的达到一种高度装饰性作用)。

在他的作品中,线条描绘非常细腻,优雅,但又带有韵律感和力量感。从属于空间之间,纹理以及颜色的搭配使得装饰性增强,艺术性更深。

蜿蜒,有组织且不对称的线条和形状就像花儿,花瓣与花蕾一般。像是弯曲的藤蔓相互环绕,又或是螺旋状的蜗牛一般。展现出一种大维度的耀眼的组合,让观众有一种完全沉浸在这个美丽又独特的这个世界里。

我被他的 **3D** 作品效果迷住了,与大尺寸的效果相结合,营造出一种身临其境的感觉,似踏进了一个梦幻般,奇迹般,超然的精神世界。

若把他的作品视为精神领域,**You Si** 煞费苦心打造一个微观现实的“美学”形式,阐述出一种美丽,紧张,有序且混乱的现实世界;巧妙地描绘出交响乐般的作品。总而言之,像 **You Si** 这样的富有创造力,且坚持原创,并且有想重新定义传统水墨画愿景的中国当代艺术家极其稀少。

(非常罕见)。

● The Studio

Brittan Aebischer
Catarina Braga

● The Studio

Brittan Aebischer
Catarina Braga

The work "The City as a Playground" started as a series of photographs that show us several situations where yellow is used as an architectural element to solve certain problems found in our everyday living.

From warning signs to constraining structures, to strips of tape to catch mosquitoes; a simple element as a coloured line can redefine how we perceive our surroundings and make us avoid certain circumstances we might have had encountered — to not fall, to reorient our steps, to avoid staying beside certain trees or flowers, to not get too close. To learn how objects should be like and how we should behave with them. These yellow signs and lines have created a new language in the city. Where they shape it to be calculated and corrected.

The Studio as a Playground

This work has led me to experiment further with this idea of boundaries and limitations that we impose around us.

While I was in the studio of the artist Brittan Aebischer, my work there became an interplay of my own artistic vision and aesthetics into that of another artist's process and work space, making it an invasive but transformative action.

This silent performance was a processual work of imposition and composition which, at the end, led to a kind of curated exhibition within the artist work space.

Objects were moved, art tools constrained and the studio became a different playground with a new set of rules.

Catarina Braga

"The Studio as a Playground", Catarina Braga





工作室

Brittan Aebischer
Catarina Braga

作品“城市游乐场”始于一系列在数个不同情况下用黄色作为建筑元素来解决我们日常生活中遇到的特定问题的摄影作品。

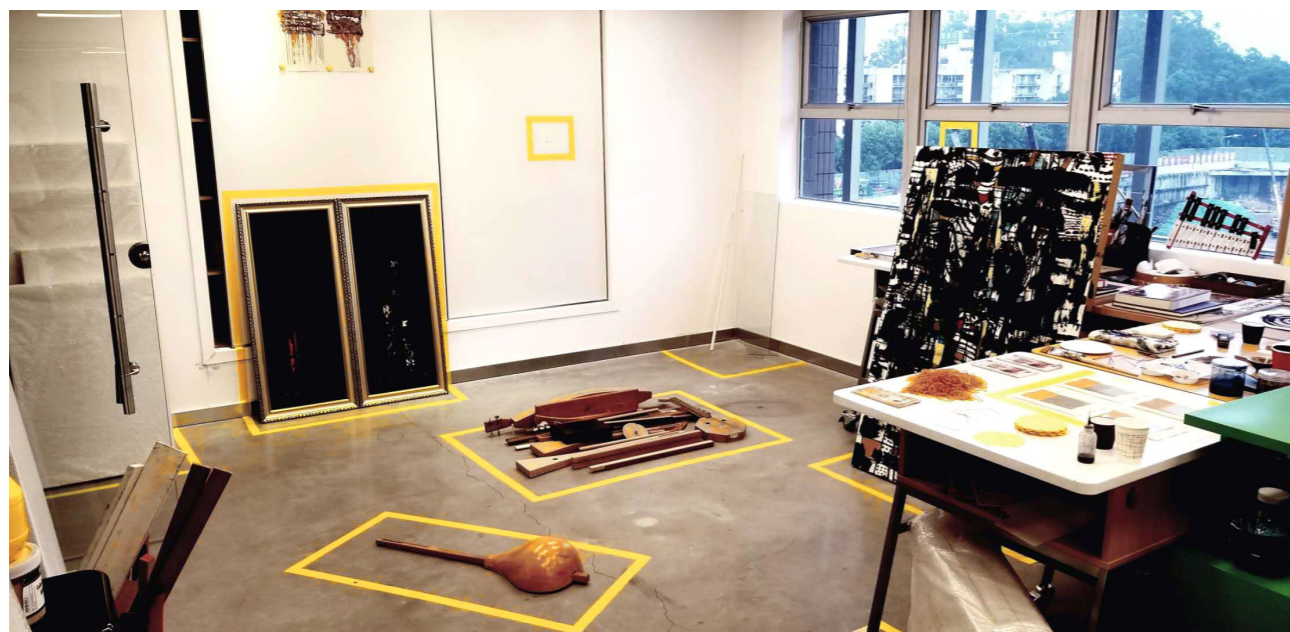
从警示标志到受限结构，乃至用来捉蚊子的胶带——一个有色线条这样简单的元素，就可以重塑我们观察周边环境的视角并让我们避免某些我们可能已经进入了的情境——不去跌倒；重新调整步伐；避免在特定的树或花旁边停留；不靠太近。

去学习物体应该是什么样子以及我们应该对它们如何作出反应。这些黄色的标志和线在城市中创造出一种新的语言，把城市塑造成可计算的，被修正的。

工作坊作为 一项背景

这件作品让我对我们自己建立的边界和限度有了更深的体验。当我在艺术家 Brittan Aebischer 的工作室里时，我的作品变成了一种我自己的艺术愿景和美学与其他艺术家工作进程和工作空间的相互作用。这个过程是入侵式的，但也是变革式的。

这个无声表演是一个关于强行进入和组构的过程式作品，并最终形成了一个在艺术家工作空间里策划的展览。物件被移动，艺术工具被限制，工作室变成了一个不同的有了一组新规矩的游乐场。



Studio: an intervention

The artist studio is often a private and intimate space where the artist or maker delves into the halls of their mind and freely meanders through their ideas both in a present state of mind and in a physical embodiment through their work. To have an intervention, or frankly, an interruption to this environment and state of mind can be abrupt and deter the artists focus.

In my studio, I tend to structure my thoughts through the organisation and layout of my materials. I create physical systems within my space that match the established mental process of my work. Thus, to have a stranger intrude my space and working process provides great anxiety. My working environment is a direct mirror to my working process.

I have asked Catarina Braga, as a friend and as an artist to interrupt my space, take control for a set period of time and intrude my space. Even with the initial thought of me asking someone to control or dictate how and where my materials will be positioned created anxiety. It is this very anxiety that drew me to make the request for Catarina to do a direct installation of her yellow tape lines as part of her "The City As a Playground" work. I wanted to let go of my sense of control out of a sense of curiosity: what would she do? How would she interpret the space? Does she really know how I work? I find that as artists we live under these questions with our own work and our perceived audiences. "The Studio as a Playground" is a direct and physical conversation between the artist and the audience, the pure reality of the artist and the intruding outside world.

Brittan Aebischer





工作坊：一场干预

艺术家工作室通常是艺术家或者创造者钻进他们的思想世界里并通过他们的作品而在当下思想状态和物质载体中自由漫步的私密和亲密空间。对这个环境和思想状态发生一次介入，或者直白点，一次打断，可能会显得唐突并改变艺术家的关注点。

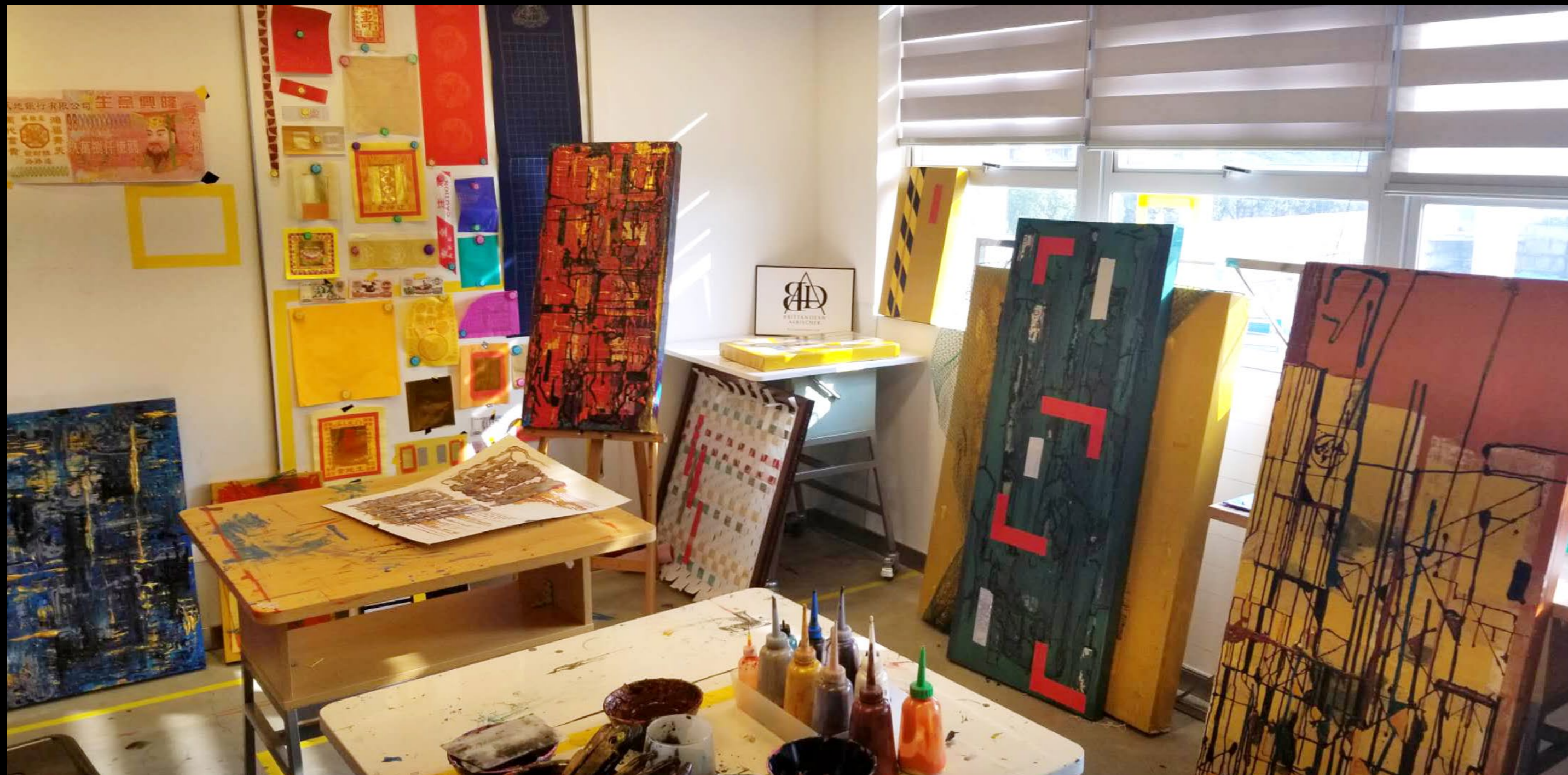
在我的工作室里，我尝试通过对我自己材料的组织和陈列来建构我的想法。我在我空间里创建实体系统来对应我在脑海中建立的关于我作品的思考过程。因此，一个陌生人闯进我的工作空间和进程，会带来很深的焦虑。我的工作环境就是我的工作进程的直接反映。

当我让 **Catarina Braga** 作为一个朋友也作为一个艺术家，来干扰我的空间，掌控固定的时间段以及入侵我的空间。哪怕只是一个最开始的想法：叫某人来控制或者决定我的材料放在哪里，都让我焦虑。正是这种焦虑让我请求 **Catarina** 直接做一个黄色胶带装置——作为她“城市游乐场”作品的一部分。我想放开我的控制感，因为我好奇：
 她会做什么？
 她会怎么诠释这个空间？
 她真的知道我怎么工作吗？
 我发现，作为艺术家，我们对我们自己的作品和我们感知到的观众都有这些问题。

“工作坊作为一项背景”是一场艺术家和观众之间直接的和身体的对话，是艺术家和闯入的外在世界的纯粹现实。

January, 2019

How the artist studio currently looks like, at Level 5
Shekou, Shenzhen.



- **Exhibition —
Transient: In Motion**

Gloria Carnevale

● Exhibition — Transient: In Motion

Gloria Carnevale

This past October, ISZAF was proud to present the “Transient: in Motion” Exhibition. The show ran from October 16 - November 19, 2018 at the ISNS Exhibition space. The exhibition was curated by ISZAF and senior level students from the International School of Nanshan Shenzhen.

ISZAF “Transient: in Motion” began with a challenge, where artists were tasked to create artworks inspired by the quote “All change is not growth, as all growth is not movement” by Ellen Glasgow. This quote alludes to the idea of movement and shadow, through both emotion and motion.

We curated this show by examining each art piece’s use of value, variety and vividness. The artworks of 11 artists whose artworks best represented the main concepts of the show were selected to create an engaging experience for the audience to connect with and enjoy.

The ISZAF Artists featured in the exhibition were Andrya Perez, Brian Dinizio, Catherine LeComte, Daniel DiGregorio, Gloria Carnevale, Guandi Wu, Kevin Jano and Kumi Legault, Marlon Villaverde, Michael Williams and Michelle Thacker.

The artworks shown consisted of photographs, painting, prints and mixed media pieces. For more information about the event or to connect with the artists involved, visit our website:

www.iszaf.com/transient.html



Guandi Wu



Sister
Oil on Canvas

Andrya Perez



Waves
Acrylic on Canvas



Fire & Water
Digital Photograph

Kevin Jano

**“All change is not growth,
所有的变化不是增长,**

Daniel DiGregorio



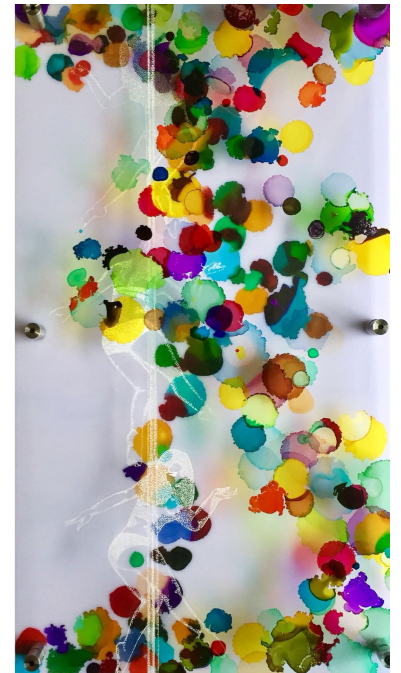
Forest Fire
Digital Photograph

Michael Williams



Wave
Digital Photograph

Kumi Legault



Translucent Movement
Mixed media

Catherine LeComte



Melancholia
Digital Photograph

Marlon Villaverde



In Doubt
Digital Photograph

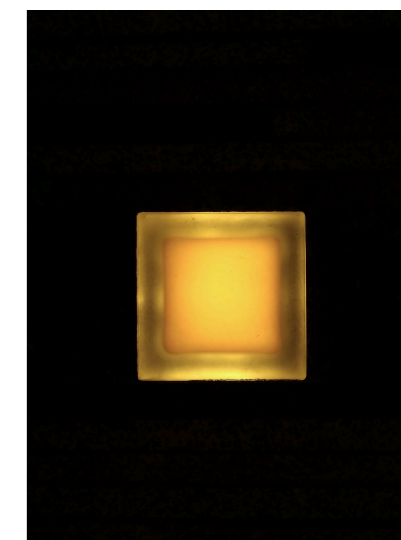
Brian Dinizio



Connections
Digital Photograph

as all growth is not movement.

所有的增长也不是运动。”



Michelle Thacker

Untitled (light series)
Digital Photograph

Shadows 1-9
Monoprints on Paper



Gloria Carnevale

“瞬息：运动” —— 艺术展

Gloria Carnevale

去年十月份，深圳国际艺术论坛有幸举办了以“瞬息：运动”为主题的艺术展。2018年10月16日艺术展在深圳南山国际学校艺术空间正式拉开帷幕，一直持续到2018年11月19日闭展。参与此次活动策划的不仅有深圳国际艺术论坛，同时也有深圳南山国际学校高中部的部分学生。

深圳艺术国际论坛的“瞬息：运动”主题展览起于一项具有挑战性的命题创作，即来自 **Ellen Glasgow** 的一句名言“所有的变化不是增长，所有的增长也不是运动”。这句话通过艺术作品的情感表达，静态和动态映射了运动和阴影的概念。我们通过衡量每件艺术品的价值、多样性和生动性来策划这次展览。此次被选出的来自11位艺术家的作品贴切地呈现了展览的主题，为您创造一场视觉的盛宴，让你与艺术品交流并享受其中。

本场展会深圳国际艺术论坛的艺术家积极参与，代表艺术家分别有 **Andrya Perez, Brian Dinizio, Catherine LeComte, Daniel DiGregorio, Gloria Carnevale, Guandi Wu, Kevin Jano, Kumi Legault, Marlon Villaverde, Michael Williams** 以及 **Michelle Thacker**。

参展的艺术作品形式也很丰富：有摄影，绘画，打印，和混合画法。如您想了解此次活动更多内容，或联系参与此次展会的艺术家，欢迎访问我们的网站：

www.iszaf.com/transient.html

Gloria Carnevale



Contributors



Alexei Chernock

was born in Hawaii and moved to the Northwest in the early 90's during the apex of the sonic revolution. The Seattle sensibility left a lasting impression on him that embraces integrity in newness — the reshaping of the existing to construct something fresh. Basketball player/coach, artist, designer, musician, connoisseur of pop culture, and a teacher of Design; Alexei is first and foremost a father of two. He and his wife Jennifer have lived in China for the last 7 years and continue to traverse the globe to make their hale aloha where ever they go.



Brittan Aebischer

is an American artist, designer, and arts educator living and working in Shenzhen, China for over six years. Founding (ISZAF) International Shenzhen Artist Forum in fall of 2016 and currently the Co-Chair of ISZAF, Brittan desires to create a platform for all international aestheticians and artists of all disciplines to connect and collaborate within the Pearl River Delta region of Guangdong for the betterment of the visual artists and the economic viability within China's arts and culture industries.

[www.brittan
aebischer.com](http://www.brittan
aebischer.com)

本版笔者



Catarina Braga

is a Portuguese artist, writer and photographer, who has been living in Shenzhen for over two years. Since 2015, she has been participating internationally in collective and individual exhibitions. Catarina has also been involved in several collaborative artistic projects, and is part of the ISZAF admin team since 2017. In her work, she's interested in exploring the different aspects of our time and society through Photography's many uses, which leads her to play with the thought of "what is our relationship with reality".

[www.catarina
braga.com](http://www.catarina
braga.com)



Diana Roman

is an art critic and curator with an artistic and cultural experience of more than 20 years. She holds a degree in Art History (Bucharest, 1995) and Art Management (Vienna, 1998). In 1994, Diana started working as a contemporary art curator at the National Museum of Art of Romania. Since then she curated and collaborated with artists and gallerists from Romania, Israel, France, Germany and South Korea.

Contributors

本版笔者



Gloria Carnevale

is an artist, designer, educator, curator and speaker who has lived and worked in Shenzhen for over six years. She is the Co-Chair and founding member of International Shenzhen Artist Forum (ISZAF), and the Head of Visual Arts and Design at the International School of Nanshan Shenzhen (ISNS). Through printmaking, photography and mixed media, Gloria's artwork explores themes surrounding the concept of identity, such as how relationships and surroundings collaborate to identify a person.

www.gloriacarnevale.com



Sergiu Roman

was born in Iasi, Romania. As a self taught artist, he started learning oil painting at the age of thirteen, exploring many styles, techniques, and areas of painting, over the years. He came to China in 2011, and since then he had several personal and group shows. In 2018 he was Art Canton's 'Recommended Artist'.

[instagram.com/
sergiu_roman_
artist](https://www.instagram.com/sergiu_roman_artist)



Jennifer Nicklas

originally hails from Kansas City but has been living and working in China for the past six years. Jennifer employs a variety of media in her own art while exploring concepts such as place, structure, functionality, and identity. Jennifer's interest in science emerges both conceptually and through her process as she is inspired by the micro and macro that surrounds us all.

— editor
in chief

Protocol for Submissions

We are always looking for creative content for the ISZAF ArtSZine, such as reviews, featured artists, interviews, or you can pitch us an idea.

With that in mind, please give considerable thought as to whether your work is going to be an appropriate fit before submitting. Due to the small scale of the ArtSZine team, only successful submissions and content proposals will be contacted. If you wish to pitch your work to the team, please touch base with our editor-in-chief, Jennifer Nicklas. We are open to pretty much anything that is not explicitly illegal.

Submit content files by email to:
jennifernicklas@gmail.com

In addition to the content files being submitted please also include a word document that contains the below listed information:

- Name
- Website / Social Media
- Short bio

* All content files need to be submitted in an editable Word document.

服务理念

ISZAF ArtSZine 长期寻求创意性内容, 例如评论, 艺术家精选, 或者好的创意或想法。

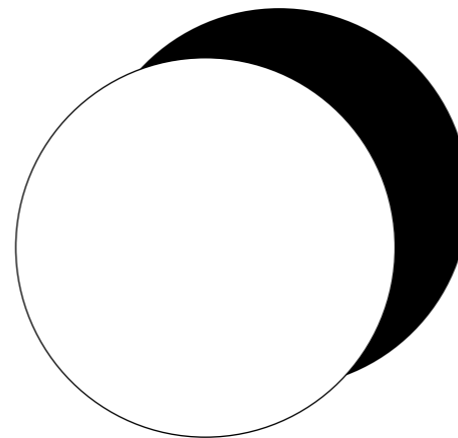
考虑到这一点, 请在提交前仔细考虑你提交的内容是否合适。由于ArtSZine 团队的规模较小, 因此我们只会联系适合的内容提交者们。如果您想你的工作内容推荐给我们的团队, 请与我们的杂志编辑 Jennifer Nicklas 联系。我们欢迎大家踊跃提交任何除非法行为以外的内容和想法。

请通过电子邮件将内容文件提交至:
jennifernicklas@gmail.com

除了提交的内容文件之外, 请附上含以下信息的文档:

- 名称
- 网站 / 社交媒体
- 短篇简介

* 所有内容文件需为可编辑的 Word 文档。



Artszine

