

# ART QA

The background of the entire cover is a complex oil painting. The central focus is a large, detailed portrait of a woman with light blue eyes and blonde hair, looking slightly to the right. Her face is rendered with soft, visible brushstrokes. Surrounding her are several other faces, some more ethereal and less defined, appearing to be part of a larger, multi-layered composition. The color palette is dominated by warm, muted tones like pinks, peaches, and browns, with the woman's eyes providing a sharp contrast.

ART QUESTIONS & ANSWERS MAGAZINE

AUTUMN 2016

## FIONA MACLEAN

ISSUE #6

# ART QA

ART QUESTIONS & ANSWERS MAGAZINE

AUTUMN 2016

ISSUE #6



# ART QA

ISSUE #6 - AUTUMN 2016

FRONT COVER: PAINTING BY ARTIST FIONA MACLEAN

INSIDE COVER: PAINTING BY ARTIST FIONA MACLEAN

BACK INSIDE COVER: THANK YOU FROM ART QA

BACK COVER: PAINTING BY ARTIST FIONA MACLEAN

EDITOR: DAVID MANCINI CO-EDITOR JONI LOWE  
CONTRIBUTING EDITOR and FOUNDER ARTIST THE MAZEKING  
PUBLISHER - ART QA

ART DIRECTION: PAIGE NEWSONE  
STAFF PHOTOGRAPHER: LOREN FIEDLER

INQUIRES FOR ADS, STORY-IDEAS OR ARTIST SUBMISSIONS SEND TO:  
[STAFF@ARTQAMAGAZINE.COM](mailto:STAFF@ARTQAMAGAZINE.COM)

[WWW.ARTQAMAGAZINE.COM](http://WWW.ARTQAMAGAZINE.COM)

Regarding unsolicited manuscripts, photographs, and other materials. If you wish to have a story considered for publication in our magazine please email us and include your contact information and please provide in the email's subject header one of the sections or topics you are interested in such as, interviews or art stories section. Please allow up to three weeks for a response. ART QA and staff is not responsible for unsolicited submissions.

Art QA Magazine, all rights reserved. No portion may be reproduced in part or in full by any means without prior written consent from Art QA.

# ART QA

ART QUESTIONS & ANSWERS MAGAZINE

ISSUE #7

**WINTER ISSUE**

*DECEMBER* 2016

FEATURING ARTISTS WORKING IN ALL MEDIUMS AND MEDIA.

PAINTING, SCULPTURE, PHOTOGRAPHY, DANCE, AND MORE

IF YOU'RE AN ARTIST OR WRITER AND WISH TO BE FEATURED OR CONTRIBUTE AN ARTICLE TO ART QA

SIMPLY SEND A BRIEF EMAIL TO [staff@artqamagazine.com](mailto:staff@artqamagazine.com)

# ART QA

ISSUE #6 - AUTUMN 2016

ART QA - QUARTERLY MAGAZINE - FOUR ISSUES A YEAR  
SPRING - SUMMER - AUTUMN - WINTER

5

EDITOR'S TEASHOP

9

ARTIST INTERVIEW

19

ARTIST INTERVIEW

27

FEATURED INTERVIEW

39

CINE SPOT

41

ARTIST INTERVIEW

51

ARTIST INTERVIEW

59

ART SPOT

63

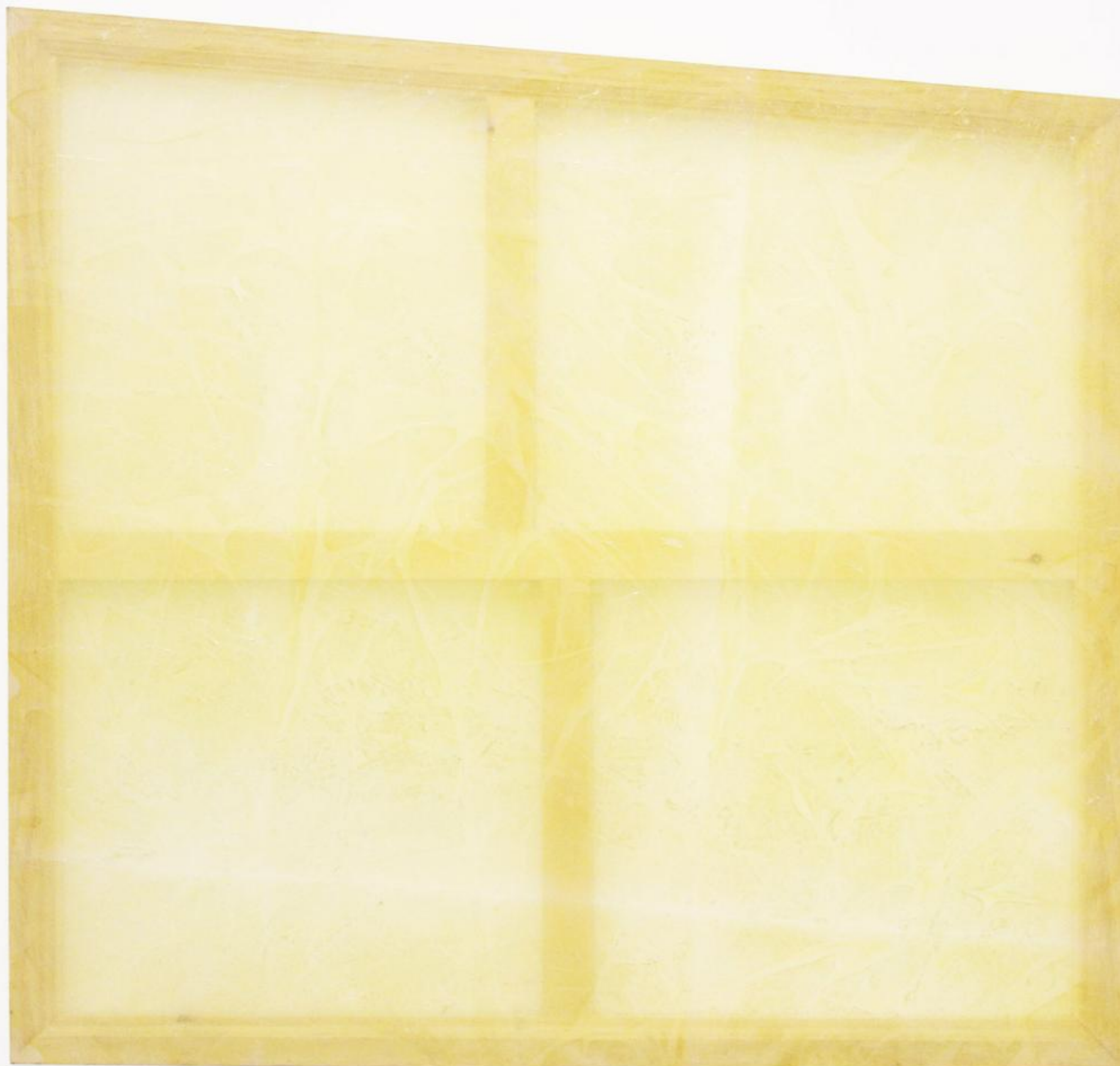
UPCOMING EVENTS

ART is inspirational. Art is insightful. Art is motivational.

**AUTUMN IS HERE!**

We thank you all for checking out ART QA Magazine.

- D. MANCINI



**Samantha Robinson**

[www.samantharobinsonstudio.com](http://www.samantharobinsonstudio.com)

# ART QA

**ART QA** is now on **FACEBOOK**

[www.facebook.com/artqamagazine](http://www.facebook.com/artqamagazine)



# THE MAZEKING



[WWW.THEMAZEKING.COM](http://WWW.THEMAZEKING.COM)

## ARTIST SCOTT EVERINGHAM

Everingham's abstract artworks are full of life and energy. They have a sense of nature to them, unlike many abstract works. So we decide it was time to ask him a few questions and get a better look and insight into his works of art and the artist.



### THE INTERVIEW

**AQA:** Where were you born and where did you grow up?

**SE:** Born in Chatham, Ontario, Canada.

**AQA:** What was it like growing up there?

**SE:** Typical white middle-class family and neighbourhood, surrounded by fields and trees and nature, high-school with only 350 people, underage drinking in bars, VW Rabbit with a good sound system, drummer in a punk band, wanting to escape the small town by 18 years old, and mostly just enjoying life with friends.

**AQA:** Your work seems to be places and things pulled apart or deconstructed, is that correct?

**SE:** My works are moments and locations that are at different states of completion - deconstructed or fragmented or rebuilding. Like my process of painting, I am acting as architect as well, inventing fictional narratives as the painting develops.



**AQA: How do you see or use color?**

**SE:** Colour couldn't be more important to the work - it tells as much story as anything else in the painting, and helps me use a giant history of colour combinations that inform not only the completed work, but the small languages occurring throughout. I mix all of my colour so that I can consider it mine when I use it. Nothing comes straight from the tube - as though each painted bit of language exists nowhere else.

**AQA: How has your work changed from when you started to now - color, subject, size or scale etc?**

**SE:** Size has always varied from small (14" x 12") up to very large (90" x 120"), yet colour and subject has taken on different meaning for me. Many are water-based, meaning the works feel aquatic and have titles that reference ideas of being unhinged, ungrounded, and in a state of continuous change. These subjects occur frequently, as do ideas around materials like wood, iron, and those that are both natural and artificial. My work in 2010 referenced specific selections of literature, or films, or the detritus of my own life. Now, after building more of a language to work from, I can make paintings without being so literal (although perhaps not perceived as literal by an audience), and by entering a self-directed and self-constructed environment for paint to exist.

**AQA: Do you have any exhibits coming up soon?**

**SE:** I currently have a large work at the Torrance Art Museum (Los Angeles) in a show called GRAFFORISTS with some excellent painters. My previous college is mounting a new exhibition in September of 8 small paintings (an image of Woods 1 is attached), and I will be preparing for a full-fellowship residency at the Vermont Studio Centre next May where I received the Jon Imber Painting Award. I am seeking a location to exhibit in the U.S. for the work I produce there. After that, a solo exhibition at General Hardware Contemporary in Toronto, Canada in the fall of 2017.

**AQA: Do you have any themes that run through all of your works?**

**SE:** Looking back at previous works is so important. Identifying your success in previous work is a difficult thing, and knowing how to use that success in new work is even more so. My work leans toward abstraction, but I've always had a desire to make a space with just barely tangible items so that an audience is picking up fragments of what I'm laying down - yet not with full clarity. I wouldn't be comfortable if people understood the work right away. It's impossible for an audience to get my narratives as fully as I might, right? I like that. Also, I'm not interested in always making a joyous or pleasant or inspiring painting. Those adjectives are boring. If I make a painting that can tap into the mysterious, the dreadful, the heartbreaking, the impending, the odd - for example - then I'm doing something that engages me while working and that's ultimately the whole point of creating.



**AQA: Where do you live now?**

**SE:** Toronto, Canada - for about 12 years.

**AQA: Why did you move there?**

**SE:** Toronto is the epicentre of arts in Canada, and even after travelling to over 20 countries, I still feel like it's the best place to be. The multiculturalism is like nowhere else, and I thrive on that diversity. Plus, family.

**AQA: When did you start making art?**

**SE:** Art school, circa 1999 I think. I had a horrible print-making professor in my first year, so I lost interest in that. My sculpture professor dealt with lead and aluminum, which was expensive and arduous at the time, so I scratched that out. At the same time, I started getting As on my painting work, so that's what kept me going.

**AQA: Did you go to art school or are you self-taught, or both?**

**SE:** Without knowing what to do with my life, I went to art school. Then I got a degree from NSCAD University in Halifax, Nova Scotia, and then a Master's from the University of Waterloo, Ontario.

**AQA: How do you see your art? Meaning, are they abstract to you or something else?**

**SE:** I realize that 99% of an artist's creativity and process is for them alone - but that the 1% is a very important percentage to consider when making a work - that we as painters and artists are producing something for public consumption. My works are individuals. They are each fictional stories that I make and can experience while constructing/deconstructing. They are escapist storylines that may or may not give an audience an insight into what I'm thinking. They are at once investigations of paint language and my ability to create illusion. About matter and time.

There are some people who just look at the surface, and that's too bad, but out of my control. Those who take their time and actually look - slow down the viewing process to see the expanded narrative of each work - will hopefully get more from it. But again, I can't control that. My ability to paint and the addition of a leading title might help it, but it's not my concern what people might feel after I've produced the piece. The important thing is that I felt it and I feel it.



**AQA:** What are your favorite mediums?

**SE:** Oil.

**AQA:** What is your favorite food?

**SE:** Pizza.

**AQA:** Who are your favorite artists, or those you admire?

**SE:** Amy Sillman, Dana Schutz, Peter Doig, Daniel Richter, Rhys Lee, David Altmejd, Laura Owens, Hilma af Klint, Julie Mehretu, Guston, Anne Neukamp, Terry Hoff - simply because they kick ass.

**AQA:** Are you signed with a gallery?

**SE:** I am represented by General Hardware Contemporary in Toronto, and Patrick Mikhail Gallery in Montréal.

**AQA:** How do you see the art world and art market? Do you like it or not?

**SE:** The art market keeps me painting, so I like it in that sense. Life truly is great. I understand the art world exists in such large and small corners of life that I aim to be a part of the one I know best - contemporary Canadian painting, which hopefully can keep me working for years to come.

I'm perpetually in a state of discovery and change, so I've seen some painters lose their ability to navigate because they start doing well on a certain thing that they are doing and selling well. Their ability to navigate becomes the priority of their dealer, or their representative. That's the saddest part of any profession I suppose: guidance by money dilutes your sense of navigation in your own work. Regardless of how much is coming in, an artist needs to continue to push themselves faster than an audience can catch up. Otherwise, I'm not a sweet-talker or an ass-kisser. I'll go to openings for the artist and their work and the wine.

– D. Mancini



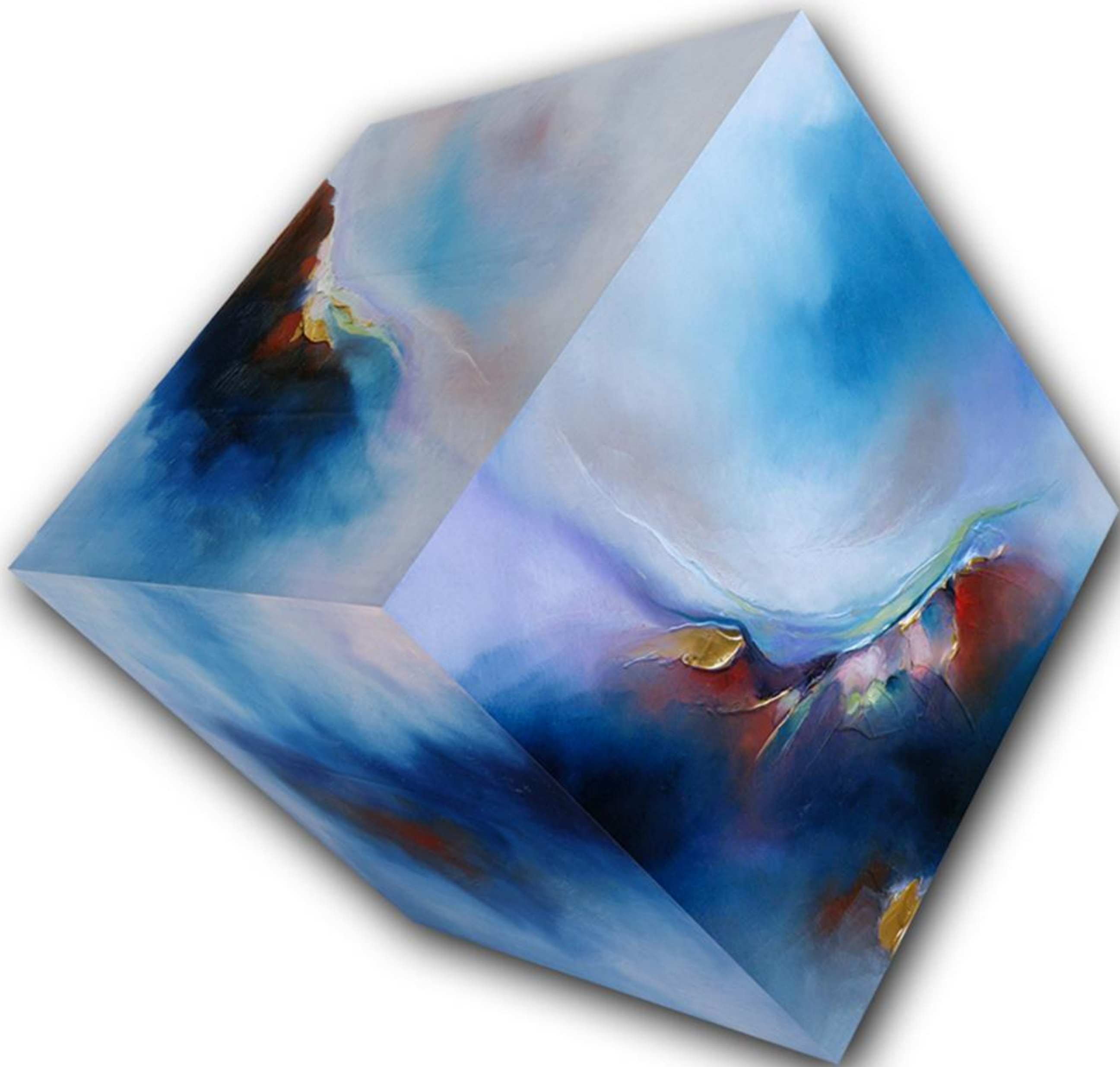


[www.scotteveringham.com](http://www.scotteveringham.com)

**VAKSEEN**



[www.vakseenart.com](http://www.vakseenart.com)



Paul McCloskey

[www.paulmccloskeyart.com](http://www.paulmccloskeyart.com)

## ARTIST MARK FEARN

Mark Fearn makes artworks that move beyond the canvas and into the visual mind of the viewer. They are abstract and yet have a grounding effect on the viewer. In short his paintings give us a strong visual from the start which then allows us to play with in our way.



### THE INTERVIEW

**AQA: Where are you from? Where did you grow up?**

**MF:** Angus, Scotland.

**AQA: What was it like growing up, living there?**

**MF:** Quiet, and adventurous.

**AQA: When it comes to abstraction, what is the key element or idea that makes it work for you?**

**MF:** It's all about shape, form and texture, making the viewer think, or not think and just enjoy.

**AQA: You do many things, design and art direction. How are they different from making fine art?**

**MF:** I feel it's all about design and expressing myself.

**AQA: How has your work changed from when you started to now - color, subject, size or scale etc?**

**MF:** It has become less controlled and more about the thought process. Size - well, it has gotten bigger, but I still enjoy the smaller ones.

**AQA: Do you have any themes that run through all of your works?**

**MF:** The main themes are architecture, landscape and mood.

**AQA: How does the place in which you live affect your art and process?**

**MF:** Open spaces, large flat areas to paint on and clean air help.

**AQA: Where do you live now?**

**MF:** Perthshire, Scotland - 30 years.

**AQA: Why did you move there?**

**MF:** For the landscape, inspiration and wonderful walks.

**AQA: When did you start making art?**

**MF:** Started even before I went to art college, influenced by my uncle.

**AQA: Did you go to art school?**

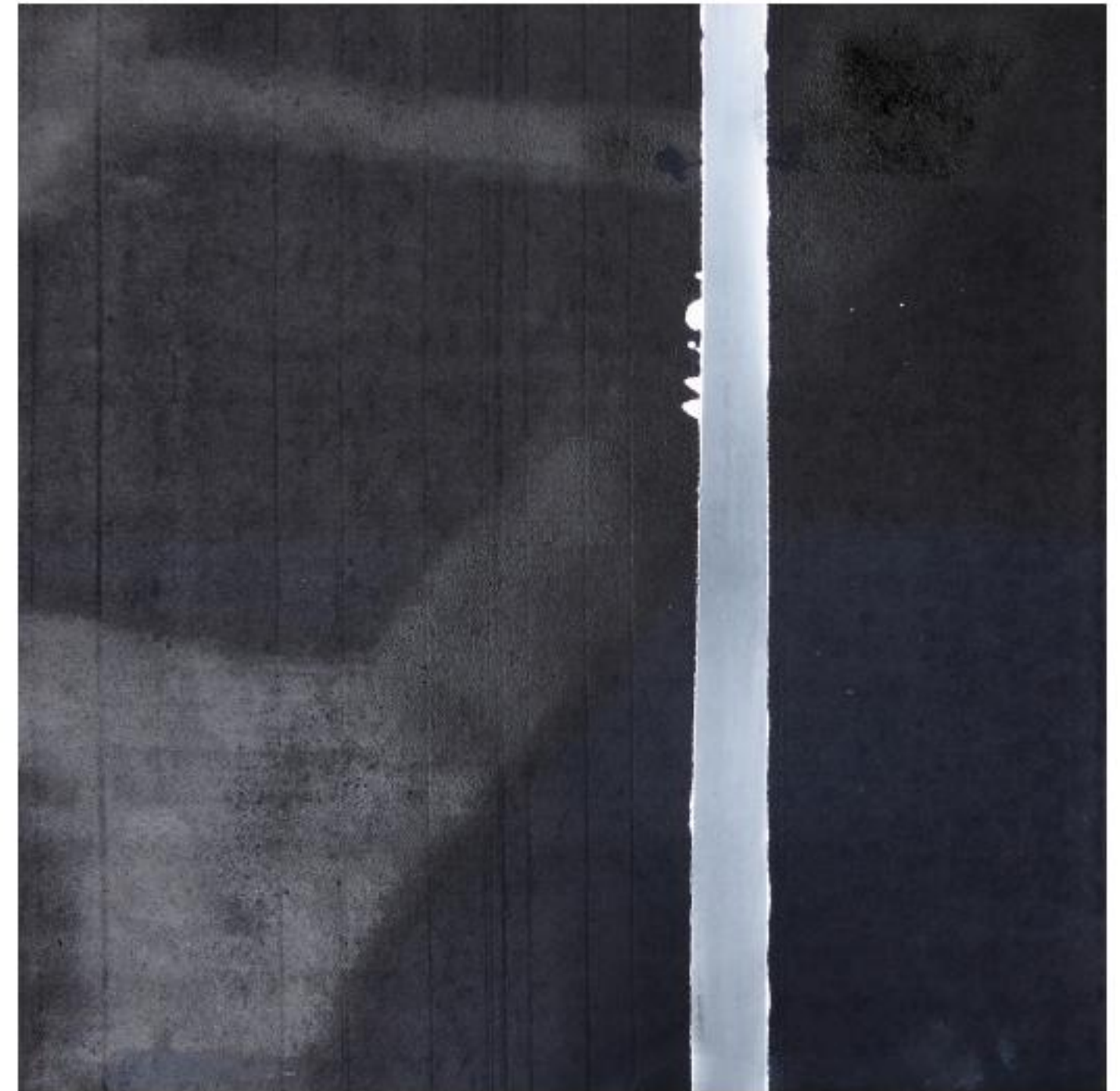
**MF:** Edinburgh College of Art, where I studied many mediums: painting, graphic design, photography and sculpture.

**AQA: What or who are your influences?**

**MF:** My late uncle, American and Scandinavian photographic images from the '40s, '50s and '60s, Kline, Motherwell, Pollock, Reinehardt, Tàpies, Freud, Bacon, de Kooning and of course the master, Mark Rothko.

**AQA: How do you see your art? Meaning, are they abstract to you or something else?**

**MF:** All my pieces mean something to me - whether it's mood or just fun, how a work can evolve as one is painting.



**AQA: What are your favorite mediums?**

**MF:** Oil, acrylic and pastel.

**AQA: What is your favorite meal or food?**

**MF:** Mediterranean food, baked sea bass with olives, garlic and a glass of wine.

**AQA: Who are your favorite artists?**

**MF:** Antoni Tàpies: For the use of his browns, blacks and yellows.

Ad Reinhardt: For the colour 'black'.

Mark Rothko: Scale and colour.

Franz Kline: Brilliance of black and white juxtaposition.

Willem de Kooning: Colour and the use of lines.

Clifford Still: Colour composition.

**AQA: Are you signed with a gallery?**

**MF:** No.

**AQA: How do you see the art world and art market?**

**MF:** Yes, I do care, but I paint for myself, to stay true as I can to my ideas. I think some collectors, galleries and viewers get hung up on the artist's name! I think each piece or collection should be viewed individually whether it's big or small, worth millions or a dollar, sculpture in gold or poster paint on cardboard. The process and the end image are what is important.

- Joni. Lowe



[www.fearnfineart.moonfruit.com](http://www.fearnfineart.moonfruit.com)

ENJOY

AUTUMN



[WWW.FABRICEMABILLOT.COM](http://WWW.FABRICEMABILLOT.COM)



[WWW.FABRICEMABILLOT.COM](http://WWW.FABRICEMABILLOT.COM)



# BARNETT SUSKIND



[www.barnettsuskind.com](http://www.barnettsuskind.com)

# BEAUTIFUL TOUCH    FIONA



Few artists make work as beautiful, strong and light in the touch as Fiona Maclean. Yes there are those who do washes or bleeds with water or acrylic paints. But few have the mix of content, form, color and mood as her work does. The work she creates is beautiful, but also has another level working, something that gives it a mood, timing and even depth. Let's hear from the artist and find out more.

## THE INTERVIEW



**AQA:** Where were you born and where did you grow up?

**FM:** I am from a little place in the Pacific called New Zealand. Antipodean! Born in a tiny town in Northland and then moved to the city of Auckland when I was about to start school. Then moved to Sydney, Australia.

**AQA:** Did you like growing up there?

**FM:** Growing up in NZ was amazing and pretty idyllic. I was blessed with the best of both worlds, living in the city and then in the school holidays staying in the countryside or going away on our boat in summertime to islands in the Auckland harbor. New Zealand is truly beautiful but very small! So, as soon as I was old enough and had the money, I was off on my big overseas experience to see the world!

**AQA:** Where do you live now?

**FM:** I live in Sydney, Australia in an amazing area called Bondi Beach. I've lived in Bondi for around 15 years, but at moment I'm travelling and have been for the last few months.

**AQA: Why did you move there?**

**FM:** It's a much larger cosmopolitan city than that of Auckland, but it's very similar to Auckland and loads of Kiwis move to the east coast of Australia as Aussie is our closest neighbour. And because it's a larger-populated city, with that comes more opportunities, scope, different types of people, creative pools to dip into, and it pushes me to my best potential. Plus, I like the lifestyle a lot more and the weather suits me, too!

**AQA: What got you started making art?**

**FM:** Since I can remember, I have always been making art, little fashion designs, illustrations, photography, make-up designs.

Professionally, I started out doing freelance fashion and beauty illustration for mostly editorial around 15 years ago. My painting career started around a similar time and then a few years later my art career was interrupted by a family tragedy, and my painting career was reignited 6 years ago when I attended School of Visual Arts (SVA) Artist Residency.

I guess what got me started making art was that I wanted to create beauty and escape into the otherworldliness and into a world where it wasn't just the 'ordinary', escape the suburbs and the sometimes mundaneness that comes with regular day-to-day stuff. I was good at art as a kid and received awards and accolades, and figured it was a good way to get people to take notice of me, too! As well as the absolute creative drive that I had, and still have, to take a blank sheet of paper or canvas and create something out of nothing, and something beautiful.

**AQA: Did you attend art school?**

**FM:** I'm mostly self taught but did go to art schools. I started out doing Graphic Design at Auckland Technical Institute in New Zealand, and then studied Makeup for Film/TV/Special Effects in Sydney, Australia. In 2005, I was briefly at Parsons School of Art in New York doing a Bachelor of Fine Arts but had to leave and didn't complete my studies there as my partner at the time got tragically ill, so I moved back to Australia and my career was put on hold for a few years. Then, around 6 years ago, I completed an Artist Residency at SVA in New York.



**AQA: Your work is very strong and beautiful. What role does beauty play in art to you?**

**FM:** Beauty plays a huge part in my artwork. I know that life isn't always beautiful, but I choose to focus on beauty and I always want to create things of beauty. At the same time, I find beauty in flaws and the not-always-conventionally beautiful.

**AQA: Did you start by creating fashion images or fine art? Which one came first?**

**FM:** I think, to be honest, fashion came first. As a kid I drew up designs for my dolls and made them into real little dresses with the help of my mother. One of my primary school best friends' mother was a milliner and so we tried to design hats together, having access to the resources to do so. Then, when I got to high school, my fine art came into play more when I excelled at art and had the most amazing art teacher, who mentored me and encouraged my talent. I am forever grateful for my high school art teacher's belief in me.

**AQA: What does the "façade" mean to you as it relates to your art and concepts?**

**FM:** Most of the time in everyday life, we put on a mask to protect or uphold a certain image we have cultivated about ourselves. So what I am wanting to achieve, especially with my portraits, is getting to the heart and soul of the person I am painting; getting past the façade and to the core, and connecting with the spirit of the person.

**AQA: Do you have any exhibits coming up soon?**

**FM:** Hopefully exhibiting in Spring, 2017 in the US. Not sure yet on the whereabouts, but possibly Los Angeles.

**AQA: I think you were interested in film, why? What was it that interested you?**

**FM:** I have a background in film and television as I am a trained makeup artist for film/TV and special effects. I love the otherworldliness of film especially, and the escapism which is similar to the escapism I experience in my artwork. Film definitely influences my artwork, as does music. I am fascinated with the layers that are involved in both film and music, and I think my paintings sometimes have that aspect to them. I am currently working towards possibly collaborating my paintings/artwork/illustration work with film, but not quite there yet.





**AQA: What or who are your influences regarding your drawings and paintings?**

**FM:** Influences for me always is that of music, other art, artists, film, fashion, photography and the artists over the years that have influenced: Toulouse Lautrec, Degas, Egon Schiele, Andy Warhol, Marlene Dumas, Elizabeth Peyton. And illustrators - Antonio Lopez, David Downton, Samantha Hahn, Richard Haines, Erte, Rene Gruau. Photographers - Paolo Roversi, Patrick Demarchelier, Nick Knight, Steven Meisel. Just some I could think of off the top of my head. I could go on and on!

**AQA: How do you see your art?**

**FM:** I hope that my artwork conveys a sense of strength, sensuality, intrigue, beauty and depth. Some of my figurative work is done intuitively, especially with my watercolour work where I let the artwork evolve and let it find a life of its own, and let the artwork lead me.

I'm fascinated by the fleetingness of youth and beauty and I try to capture this in my art. And I'm quite a shy and private person, so maybe through my painting it's my way to feel connected and in some way contribute to the world. I'm curious to discover my subjects and who they are behind the façade, trying to get to the essence of the person, trying to capture their beauty, their sensuality, who they are.

I would rather leave the viewer to decide what they feel or think, maybe a bit like what you see in an ink blot.

**AQA: Do you have a favorite mediums?**

**FM:** It depends on my mood, what effect I'm trying to achieve, what restrictions I might have; i.e. if I have use of a studio or not. If I'm travelling around, then I don't always have use of a studio, so need to adapt to, say, watercolours instead of oil and canvas. I do love oil on canvas and working really large, but I don't always have that luxury. Hopefully, that will change soon where I will have a large studio to work out of! I normally use oils for portraits.

**AQA: What is your favorite meal?**

**FM:** I love sushi! I think because it's very much like an art form; it's pretty food, and 'ordered'. I also love French food, for similar reasons.



**AQA: Who are your favorite artists?**

**FM:** I've always gravitated to artists that I think reveal glimpses of their own sexuality/sensuality, explore it, are provocative, and whose work has a real honesty to it and not contrived. Artists such as Egon Schiele, Marlene Dumas, Elizabeth Peyton, Sally Mann, Richard Prince, Toulouse Lautrec, Michaël Borremans. I also love Jean-Michel Basquiat for taking his 'street art' to the masses. He knew how to captivate, network and, ultimately, market himself. A more recent contemporary and fellow Aussie, Anthony Lister. His work is completely different from mine but I have been following his career and his art's evolution. I like his figurative work a lot and his rebel spirit, as well as his honesty.

**AQA: Are you signed with a gallery?**

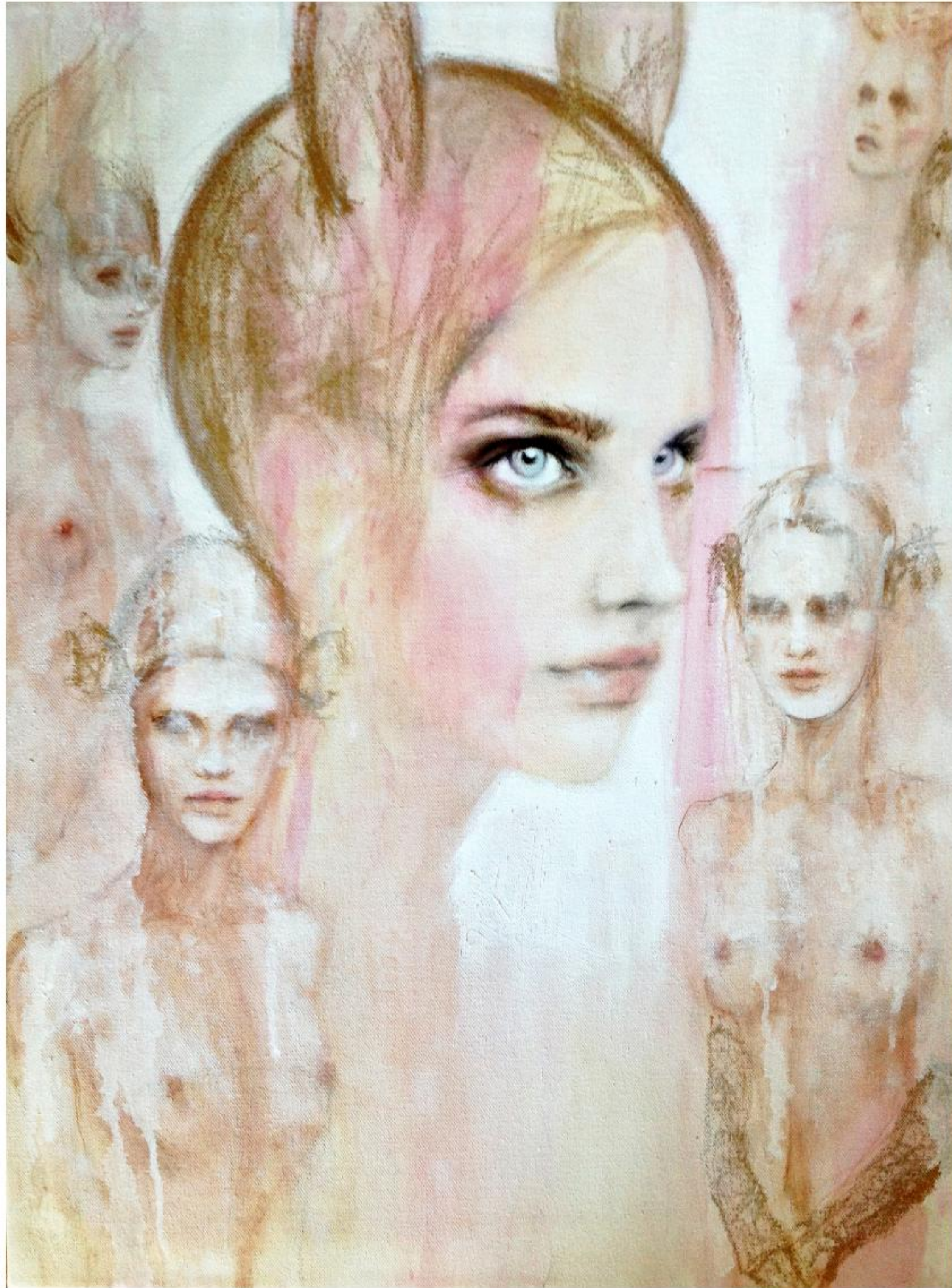
**FM:** No, not signed to a gallery. I have my artwork listed on Saatchi Art, which is where I currently sell a lot of my artwork.

**AQA: How do you see the art world and art market?**

**FM:** In my limited experience in the art world/market, it seems to be more about social media, how many followers you have, who you know, collaborations. At the same time, I think the art world is changing to be a fairer place with the advent of social media platforms such as Instagram, Twitter, etc., and online galleries such as Saatchi Art, giving everyone a fair go and having the art world not being so 'exclusive' due to the possibility of being discovered by art collectors that you wouldn't normally have access to unless you are represented by a high profile gallery. I have, from time to time, approached galleries seeking representation and so far haven't had any luck with that. So, for the moment, I've given up on that and have chosen to focus on a more positive, progressive approach - Saatchi Art - which gives me a platform for my artwork to be seen by art collectors and buyers. As a consequence, I was chosen by Saatchi Art as one of the up and coming 'Artists to Watch' in 2013, and since then I have regularly sold artwork through their online gallery. I guess my concern about the way the art world/market is going is a question of whether the art world is flooded with too many artists because of the advent of social media and online galleries, etc., and the possibility that it does in fact cheapen artwork, as there is so much out there and so many options and choices for the buyer.

Talent is not enough. You can have all the talent in the world and never be discovered. You need to be visible, marketable, on social media platforms (something I'm still learning about), business minded, a self promoter, persistent, tenacious, thinking outside of the box, collaborative. Thanks to social media and online galleries, my artwork is being seen and I would never have made the connections I have made if I wasn't, for example, on Instagram or Saatchi Art.

- *The.Mazeking*



[www.fifi-maclean.myshopify.com](http://www.fifi-maclean.myshopify.com)

# ACHRAF BAZNANI



[www.baznani.com](http://www.baznani.com)

# ART QA

ART QUESTIONS & ANSWERS MAGAZINE

ISSUE #7

WINTER ISSUE

DECEMBER 2016

FEATURING ARTISTS WORKING IN ALL MEDIUMS AND MEDIA.

PAINTING, SCULPTURE, PHOTOGRAPHY, DANCE, AND MORE

IF YOU'RE AN ARTIST OR WRITER AND WISH TO BE FEATURED OR CONTRIBUTE AN ARTICLE TO ART QA

SIMPLY SEND A BRIEF EMAIL TO [staff@artqamagazine.com](mailto:staff@artqamagazine.com)

## What films to see?

How about this cinema work by Bernardo Bertolucci



Above: Still from The Conformist. (1970)



How about this cinema work by Louis Malle

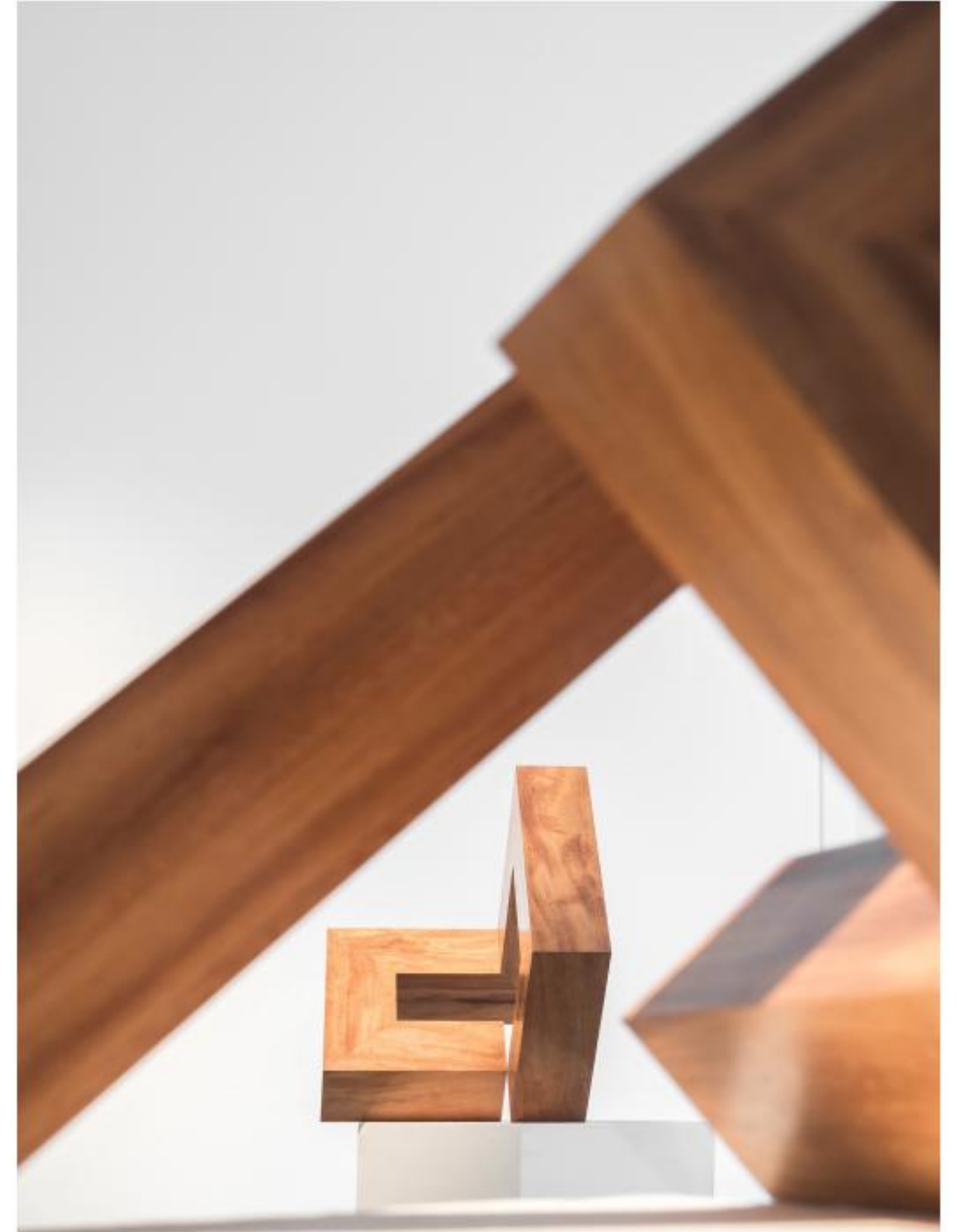


Above: Still from My Dinner with Andre (1981)

## ARTIST PEDRO LEGER PEREIRA

If you like form, space and movement, you'll most likely enjoy Pedro Pereira's artwork. His sculptures give the space around and within them a great amount of play and energy. They seem to charge the space like little electrons dancing about. If you like sculpture or are simply interested in seeing what it's all about, you may wish to check his work out.

### THE INTERVIEW

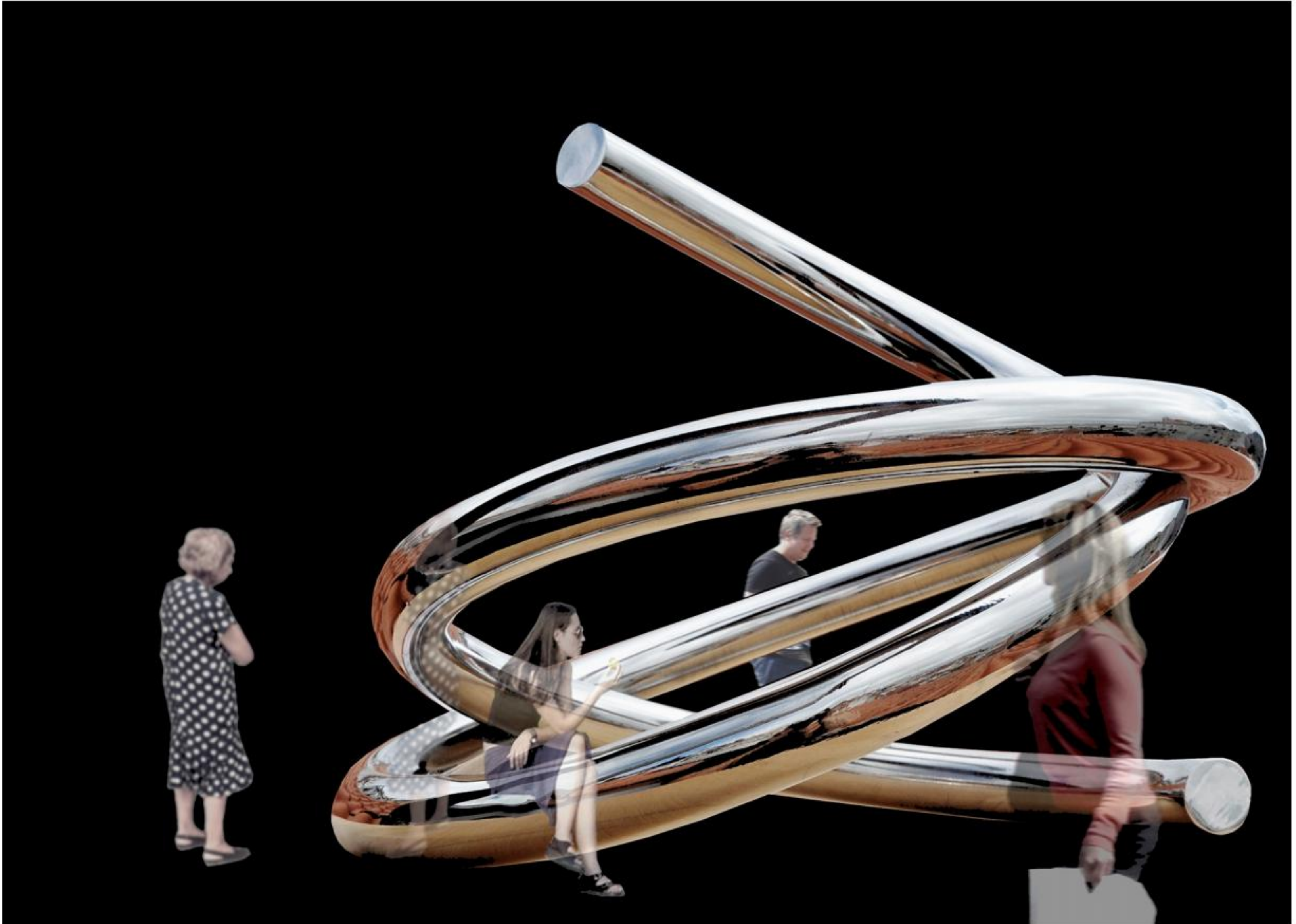


**AQA:** Where are you from? Where did you grow up?

**PLP:** I do not feel very gifted to speak/write about myself, otherwise I would perhaps be a poet. Even so, I thank you for your kind invitation for this interview and I will try to answer your questions the best I can. I was born in a beautiful city on the riverside, endowed with a unique brightness.

It is a small and peaceful city, whose tangle of streets and squares keeps a multitude of stories and traits that are still visible from successive time layers from the Roman period, when the city gained its original name of Olisipo.

I grew up in this city, certainly carrying within me all these experiences, brightness, colors, sounds and smells, accumulated over many years, which are reflected in my way of "ruminating" about the world and the works I create. This place where I come from, where I belong and that I always carry in my eyes, is now called Lisboa, the city of seven hills.



**AQA: Where do you live now?**

**PLP:** After various work experiences in Portugal and abroad, I moved to Scandinavia four years ago. I now live in Norway, a country with all the typical virtues and vices of a northern European country.

In this country, the quality of life is rather good and usually people are extremely timely and civilized, which makes me very pleased. Nature is very powerful and landscapes across the country are breathtaking. But not everything is perfect. For someone who grew up in Southern Europe, it is hard to live in a place where the sun rarely appears and where rain and low temperatures are constant throughout the year.

**AQA: When did you start making art?**

**PLP:** To answer this question, I need to travel back in my memories to when I was five or six years old. I think that was when I have begun to define my artistic tail.

I vaguely remember having won my first prize on a drawing competition. I was around six years old at the time. By then, I already spent much of my spare time drawing. I used to draw by sight, and everything around me would serve as a model - toys, objects, plants, myself (my first self-portraits date from that time). That was when I started to educate my hands and my sight. From that time on, I never stopped drawing.

When I went to secondary school, I naturally chose the Arts, and afterwards I entered the Faculty of Architecture, University of Lisbon, where I graduated as an architect seven years later, with a short detour for an urbanism course.

These early years (between 5 and 20 years old) were learning years, where I intensively trained my sight and hand agility. The interest in art itself came later. When I was studying architecture, I spent many, many hours at the University's workshops building models with several materials – from paper to cardboard, wood and metal.

That was when sculpture came. I remember an episode in my final year; I was presenting a model in wood for the project of an airport. The idea was very flattered and a member of the jury commented that the wood model was very close to a real sculpture. That was when it started - I mean, this fusion between the two arts.

**AQA: Did you go to art school?**

**PLP:** I trained as a sculptor in a conventional way. After graduating in architecture, I went to Los Angeles for a short work experience as a part of an international team. After that, I moved to the Netherlands, where contemporaneous architecture was much advanced by then (and it still is). There was much experimentation, both formally/conceptually and in exploring new materials. By that time, living and travelling across the Netherlands as a young architect made me feel like a child in a sweet shop. From that time, I started travelling more often to know the world that had been a bit closed to me until then.

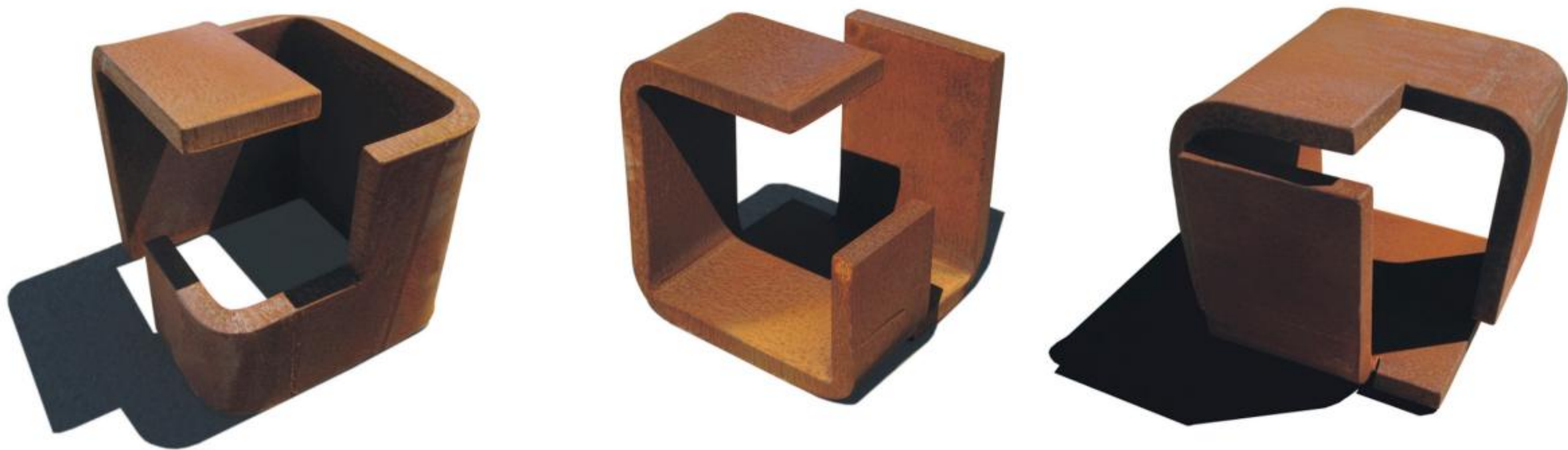
A few months later, I returned home and started working as an architect, more focused on the creative field where I felt more comfortable and I could express more easily. That was when I found sculpture, by the hands of a great master called Miguel Arruda, for whom I have great esteem and friendship. I worked with him in Lisbon for about 12 years. This sculptor-architect, who had come from an opposite journey than me, encouraged and supported me to study sculpture at university. I passed drawing exams and was admitted to the School of Fine Arts of Lisbon. After ten years, I finally concluded my degree in sculpture.

It was a rather intense decade of my life, with very little rest, where I laid my foundations as an architect and sculptor, consolidating a complementarity between an intense work practice as an architect and the sculptural studies. I also started travelling compulsively across the four corners of the world (which I keep doing), visiting the most emblematic architectural works and art museums, and drawing such works in sketchbooks that I always carry with me. These travels have been very important in my self-training, both as an individual and as an artist.

**AQA: How does architecture affect your art? What role does it play in your artwork?**

**PLP:** Nowadays, it is hard for me to tell the limits between the two arts. The architecture works that I develop always have an assumed sculptural aspiration. In my sculptures, it is evident (though not consciously) the influence of an architectural thought, both for the geometrical and conceptual discipline, and for the extreme care that I always put in the relation between volumes, proportions, the play of light and shadow and, of course, the relationship with space. I think I often borrow from architecture the famous fourth dimension (space-time) to use in my works of art, which is what distinguishes them from others.

In my practice as an architect, by constantly drawing thousands of sketches and numerous abstract/purified models (it is often how the creative process begins), I recently realized that I evaluate and analyse these volumetric studies by closely observing from various angles, especially by watching from above the object being created, in order to confirm/validate their scale and proportion relations.



The process of creating sculptures is quite similar. I often find myself watching the studies from below and from the inside, in order to test the spatial relation of the piece, always bearing in mind the ambition of scaling up the work. I usually hear the comment (which is fair, in my opinion) that my sculptures are pieces with a very high architectural content, and that, on the other hand, the buildings where I have intervened borrow much from sculpture.

**AQA:** Tell me about the drawings, they seem to be looser than the sculptures, but within the same theme or style. Is that correct?

**PLP:** I can distinguish three types of drawings within the studies that I developed in recent years. Firstly, there are the actual drawings, generally in small format, performed with charcoal or black ink pen in my small sketchbooks. These are little sketches from my travels, simple and purified, reflecting the way I see the world around me and capturing the essence of what I am watching or studying.

Secondly, there are the drawings that recently accompanied some of my exhibitions (I guess your question is about these). These are directly related to the pieces on display. They are more from the domain of painting, both for the means used (usually brush/roll on canvas or high grammage paper) and, for their dimensions, substantially larger. These studies help me during the sculptural process, enabling me to test and understand three-dimensional objects in progress. Sometimes these drawings complement my exhibitions.

Last, but not least, there is the set of three-dimensional sculptural pieces that I developed in recent years, called "spatial drawings". For me, these linear sculptures are also from the domain of drawings. These "drawings" of steel, with simple and purified lines that develop three-dimensionally in space, are in fact quite identical to the first drawings on paper.

**AQA: Do you have any exhibits coming up soon?**

**PLP:** I am uncompromisingly alert to possible sites where I could make exhibitions throughout the world. Interestingly, I have just made a first contact with a gallery in New York and I am also very interested in an exhibition site I visited a few weeks ago in Tokyo. However, I have nothing concrete at the moment, so I am completely open to proposals to exhibit soon. In my creative process, the concept of “soon” is very, very relative, since it is usually very slow. I am always developing a few subjects, but the process is time-consuming. From the first sketches, it can take months or years. I’m in no hurry; there is an attempt to reach “perfection”, whatever that means. I have to admit that I can hardly be happy with the output. It is difficult for me to stop and reach a state of mind that leads to the artistic practice, and without that, I do not dare to create. I identify myself a lot with this saying from Brancusi:

“Les choses ne sont pas difficiles à faire, ce qui est difficile c'est de nous mettre en état de les faire.”

**AQA: How do you see your art?**

**PLP:** It is quite hard for me to put labels on any artistic expression, and my sculpture is no exception. I do not think my art fits into any specific style. It may seem commonplace or even a bit romantic or naive, but I would say I do not care about what people may say about my art. I make my sculptures for the pure joy. Even if sometimes the process involves a lot of anguish, at the end I can extract much pleasure from making, from the long creative act in itself. Once finished, the work does not interest me anymore. It is not mine any longer; it should start having its own life and speak for itself. However, I must assume that the works I make are not obviously from the domain of representation/figuration. They are more from a conceptual domain, given the strong concept that is always beyond each work. I would even say that the comprehension of my work is related to a sensory (more than physical) appreciation, since the utility of an art piece has essentially to do with the activation of sensory mechanisms that produce joy in the observer (more than visual mechanisms, although such capture is made through them).

For me, the work of art has to do with feeding/activating the soul (at least that is what I seek), which in my mind is reached through the combination of two ingredients in the right amount: the concept – the most important part that you feel, that is not palpable or visible to the eye – and beauty – somehow more physical and real, although quite relative. Beauty is made of the inherent characteristics of an object, such as its monumentality, scale and proportion, or even the way it captures light and produces shadows.

Therefore, beauty becomes visible, since naturally embodied in a shape that is performed in a particular matter. This combination of body and soul will eventually result in the possible utility of the work of art, or to put it simply, as the Little Prince would say: "...since it is beautiful, it is truly useful."

**AQA: What are your favorite mediums?**

**PLP:** When I draw, I usually only use charcoal and/or black-ink pen. For sculptures, I feel comfortable working on stone or metal, taking from each of these materials the most it can give. From stone, I have to subtract (for me, the essence of sculpture). With metal, I essentially explore its flexibility and ductility.

**AQA: What is your favorite food?**

**PLP:** It is maybe not the better answer, but I could fairly say it is a good glass of red wine; especially better with a good company!

**AQA: Are you signed with a gallery?**

**PLP:** No. As I mentioned before, I currently work on sculpture for pure joy, independently and without any obligation, whether financial or with any entity. I can even be seen by many as a bit biased, but I have to assume that I am reluctant about the mercantilist and commercial world of art today. However, I think we cannot generalize, as there are a few rare galleries around the world that I deem credible, given the quality of the works and artists that they promote and exhibit. Those are the ones that I visit quite often, and I may be interested in collaborating with them later, if I have the chance.

**AQA: How do you see the art world and the art market?**

**PLP:** Nowadays, I have extreme difficulty in recognizing artworks, especially in terms of the "sculpture" being produced and exhibited in galleries, even in the world's best museums. For me, most of these contemporary objects are mere exercises in style, ephemeral, without content or concept, and with no particular interest as such. These works made by people trained in sculpture, which usually take the form of videos or "installations" (as much of the sculpture is called today), mostly do not interest me. I do not even call them art. They are certainly valid ways of expression, but in my opinion it does not make them pieces of art in the domain of sculpture.

- D. Mancini





[www.pedrolegerpereira.pt](http://www.pedrolegerpereira.pt)

# SHINGO FRANCIS



[WWW.SHINGOFRANCIS.COM](http://WWW.SHINGOFRANCIS.COM)

**GIVE  
ME**

# ASTORIA

## EAT. DRINK. LIVE.

## SHOWCASE YOUR BUSINESS

---



[www.GiveMeAstoria.com](http://www.GiveMeAstoria.com)



[info@givemeastoria.com](mailto:info@givemeastoria.com)

33-10 Broadway, Astoria, NY 11102

**(718) 956-8660**

## ARTIST ELIZABETH HARRIS

When you see an abstract artwork you want to be able to lose yourself in it and that's what Harris's work allows us all to do. Her works may be small or large in scale but the affect is the same, they offer a freeing of the mind. They offer us what lots of great artworks offer, a chance to move beyond our own time and place and into a new one.

### THE INTERVIEW



**AQA: Where were you born and did you grow up there?**

**EH:** I was born and grew up mostly in Arkansas, with two years spent in Boston when I was young.

**AQA: What was it like growing up, living there?**

**EH:** It was friendly, and a slower pace of life than what I see now, near a big city. I remember spending a lot of time outdoors, playing and swimming.

**AQA: When it comes to abstraction, what is the key element or idea that makes it work for you?**

**EH:** The key element for me in abstraction is the mood of a piece, what feeling it evokes in me.

**AQA: Your artworks seem to have a playful element or feel to them. Do you see it that way?**

**EH:** I see some of my work as being playful, but it depends on the series. The Entanglement series is spontaneous and lyrical, and reflected my mood at the time. However, my current series, Riddled, is much darker and reflects a vulnerability and depth of feeling that reflects my life circumstances. I guess it's impossible to not show our inner world when we produce art, at least it is for me. I don't necessarily want others to see the same thing that I do in my work, although it's always interesting to hear another person's experience. The viewer's reaction to art is personal and really reflects their state of mind. I think this is especially true with nonrepresentational work, so I don't want to limit a person's experience by telling them what I think a piece is about.

**AQA: Many of the paintings are chalk-related, why is that? What is that about? Yet the names of the works give a different take on the meaning, like "Gravity"?**

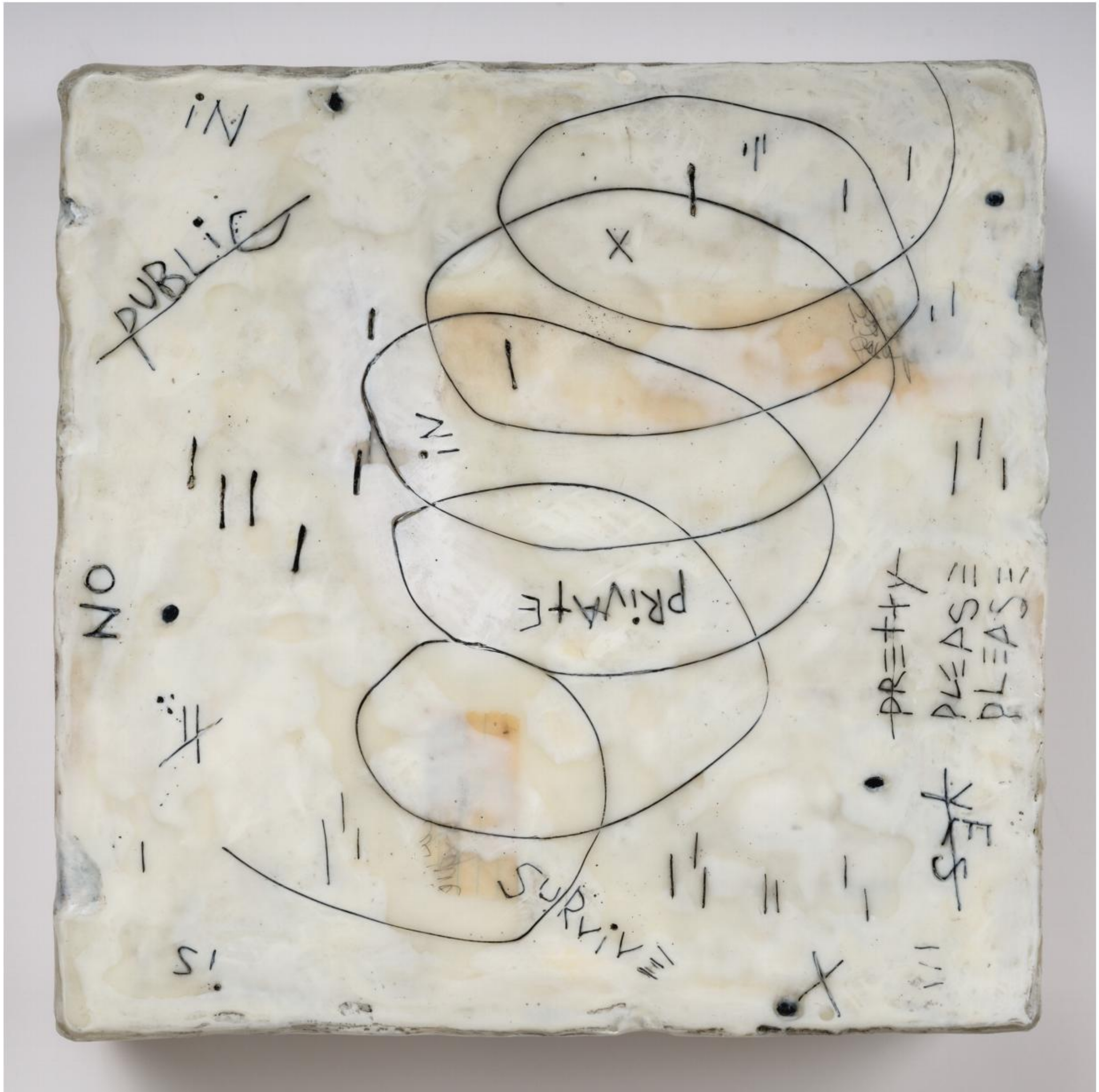
**EH:** Yes, my recent work includes chalk-like materials, like marble dust, graphite and calcium carbonate, as they give the gritty, matte surface I sought, and are a component of the lines. The titles Gravity, Entanglement and Dark Matter are taken from the world of astrophysics, and images were inspired by particle movements, but the titles also refer to relationships.

**AQA: How has your work changed from when you started to now - color, subject, size or scale, etc.?**

**EH:** It has really changed. I began seriously painting when I was diagnosed with rheumatoid arthritis. I could no longer practice medicine, had young children, and needed a positive and therapeutic outlet. At first I painted landscapes and still life in acrylic, but the more knowledge of art I acquired, the more I was drawn to abstraction. I was looking for something more, and learned how to work with encaustic, which requires heat and certain equipment. I've worked larger as time has gone by; with encaustic it's more difficult working larger, so it took a long time to get to that point. Another thing that's changed is my color palette. It has become mostly neutral and monochromatic, which helps convey subtlety and allows awareness of the surface texture. With the Riddled pieces I want to suggest skin, and the monochromatic and neutral color schemes as well as the medium of encaustic are best for this

**AQA: Do you have any themes that run through all of your works?**

**EH:** I've finally realized that all of my work is about relationships. I often start with an image inspired by science, but what is expressed is my inner world, and how it is shaped through experiences with and of others. Right now I'm working on a series about vulnerability and loss. I'm trying to convey inner damage through material form, which is challenging but rewarding.



**AQA: How does the place in which you live affect your art and process?**

**EH:** I'm lucky to live in a quiet, light-filled home, and look out on beautiful trees. The part of me that creates really craves silence and space.

**AQA: Where do you live now?**

**EH:** I've lived in Andover, Massachusetts, north of Boston, for 17 years.

**AQA: Why did you move there?**

**EH:** I was living in Boston, then moved to Andover when my children were young, for school and job considerations.

**AQA: When and what got you started making art?**

**EH:** My mother was a professional artist, so I was lucky to grow up seeing and hearing about art. I was always a dreamer, drew sketches, wrote poems, and had my nose in a book. I'm right brained and I think by sketching. I can't remember starting; it feels like I was always doing it.

**AQA: Did you go to art school or are you self-taught, or both?**

**EH:** I actually went to medical school, not art school! I'm largely self-taught in art, but have taken many classes and workshops over the years.

**AQA: What or who are your influences regarding your drawings and paintings?**

**EH:** I'm often inspired by images from science, especially particle physics. For the last few years, I've been inspired by Haruki Murakami novels and David Lynch movies. Both artists evoke dream-like images; they're so skilled at tapping into the subconscious.

**AQA: What are your favorite mediums?**

**EH:** I've been working mostly in encaustic, a wax based paint, for twelve years, but I use other mediums as well. I am currently experimenting with lead and plaster, and am moving towards sculptural pieces, even in my wall-hung work.



**AQA: Do you have a favorite meal or food?**

**EH:** Mmm.. homemade chocolate chip cookies just out of the oven. I love Indian, French, Thai and trying new cuisines. Lately though, it seem I live on green juice and espresso!

**AQA: Who are your favorite artists, or those you admire, and why?**

**EH:** My favorite artist is J.M.W. Turner, for the soft light and movement he depicts. I love Cy Twombly, and Jean Michel Basquiat, for their styles, spontaneity, and also their bravery in following a unique vision despite harsh criticism.

**AQA: Are you signed with a gallery?**

**EH:** I'm looking for representation.

**AQA: How do you see the art world and art market?**

**EH:** I believe more female artists should be represented in museums and the big-name galleries.

- *The.Mazeking*

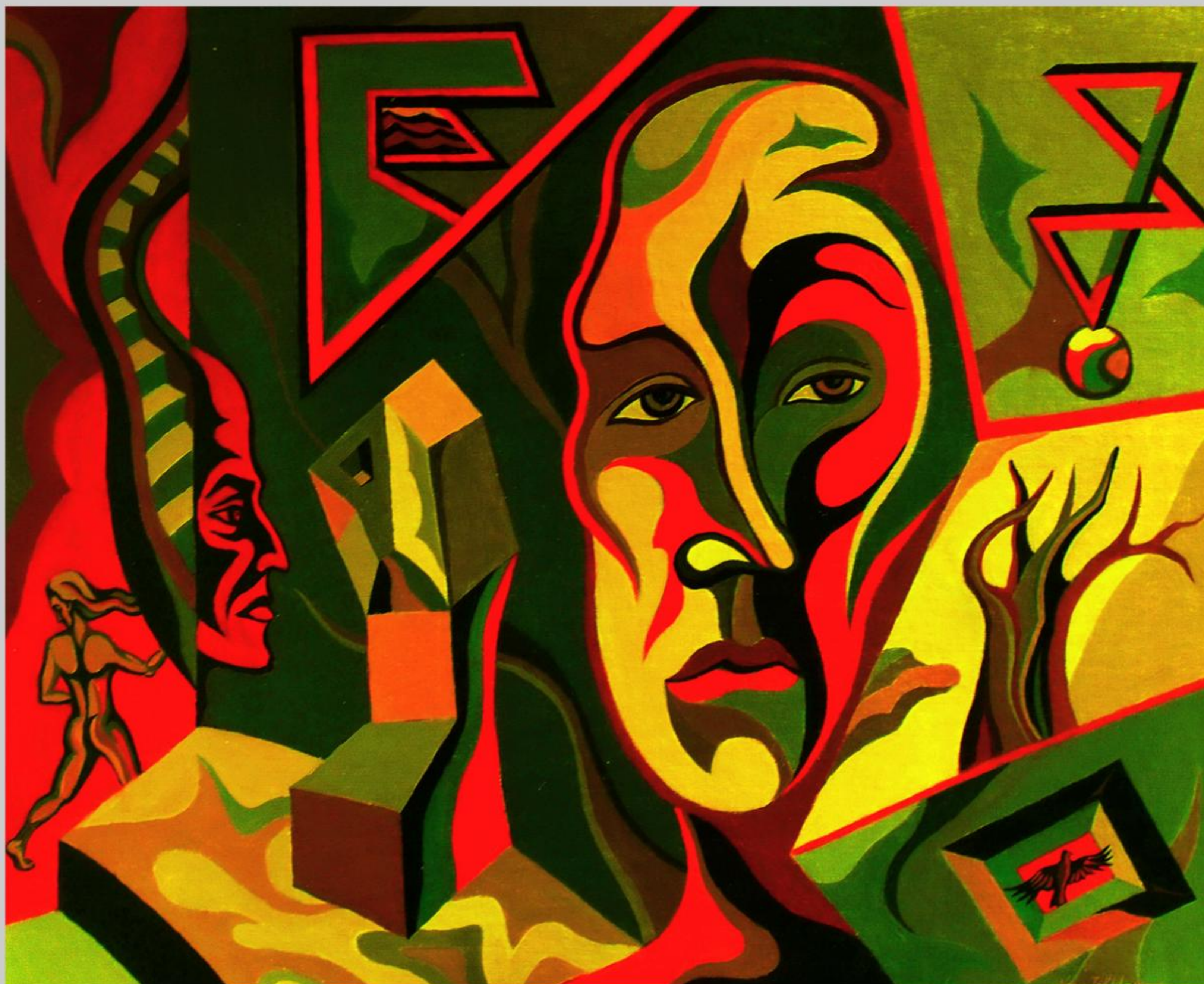




[www.elizabethharrisstudio.com](http://www.elizabethharrisstudio.com)

ENJOY  
AUTUMN

# NINA TOKHTAMAN



[WWW.VALETOVA.INFO](http://WWW.VALETOVA.INFO)

## What Artists to see?



ABOVE: "Diary" painting by ARTIST CARLOS ANTONIO

**CARLOS ANTONIO** IS ONE OF THE PICKS FOR ARTISTS TO CHECK OUT.



ABOVE: "HOLD" painting by ARTIST HELEN KNAGGS

**HELEN KNAGGS** IS ONE OF OUR PICKS FOR ARTISTS TO CHECK OUT.

Nathan's

EAMO US INC

TAKE  
HOME  
FOOD



WELCOME  
EAMO US INC

IT'S!



LOUIS VUITTON  
PARIS

# UPCOMING - THINGS - PLACES - EVENTS



## MOMA Free Friday Nights

Admission is free for all visitors during UNIQLO Free Friday Nights, every Friday evening **from 4:00 to 8:00 p.m.** Arrive early to avoiding the long lines.

[www.moma.org/visit/](http://www.moma.org/visit/)



## Cirque du Soleil in NYC

Cirque du Soleil finally comes to Broadway with its boldest, most heart-soaring spectacle ever. Prepare to get swept off your feet. Now playing ON BROADWAY at the **LYRIC THEATRE, OPEN-ENDED dates.**

[https://www.cirquedusoleil.com/new-york?gclid=CP\\_Gs83tjM8CFUYfhgodjYgM7A](https://www.cirquedusoleil.com/new-york?gclid=CP_Gs83tjM8CFUYfhgodjYgM7A)



## The High Line Events

Each month, if not every week there is something going on at the High Line. You can find everything from street parties to live concerts. So check out the events and times with the link below.

<https://www.thehighline.org/activities/calendar>



## Open House New York

For two days each October, the annual Open House New York Weekend unlocks the doors of New York's most important buildings, offering an extraordinary opportunity to experience the city and meet the people who design, build, and preserve New York. This year, Open House New York **will take place on October 15 and 16, 2016.**

<http://www.ohny.org/weekend/overview>



# ART QA

WE THANK EVERYONE WHO CONTRIBUTED TO THIS MAGAZINE.

THANK YOU!

AUTUMN 2016

# ART QA

ART QUESTIONS & ANSWERS MAGAZINE



ISSUE #6