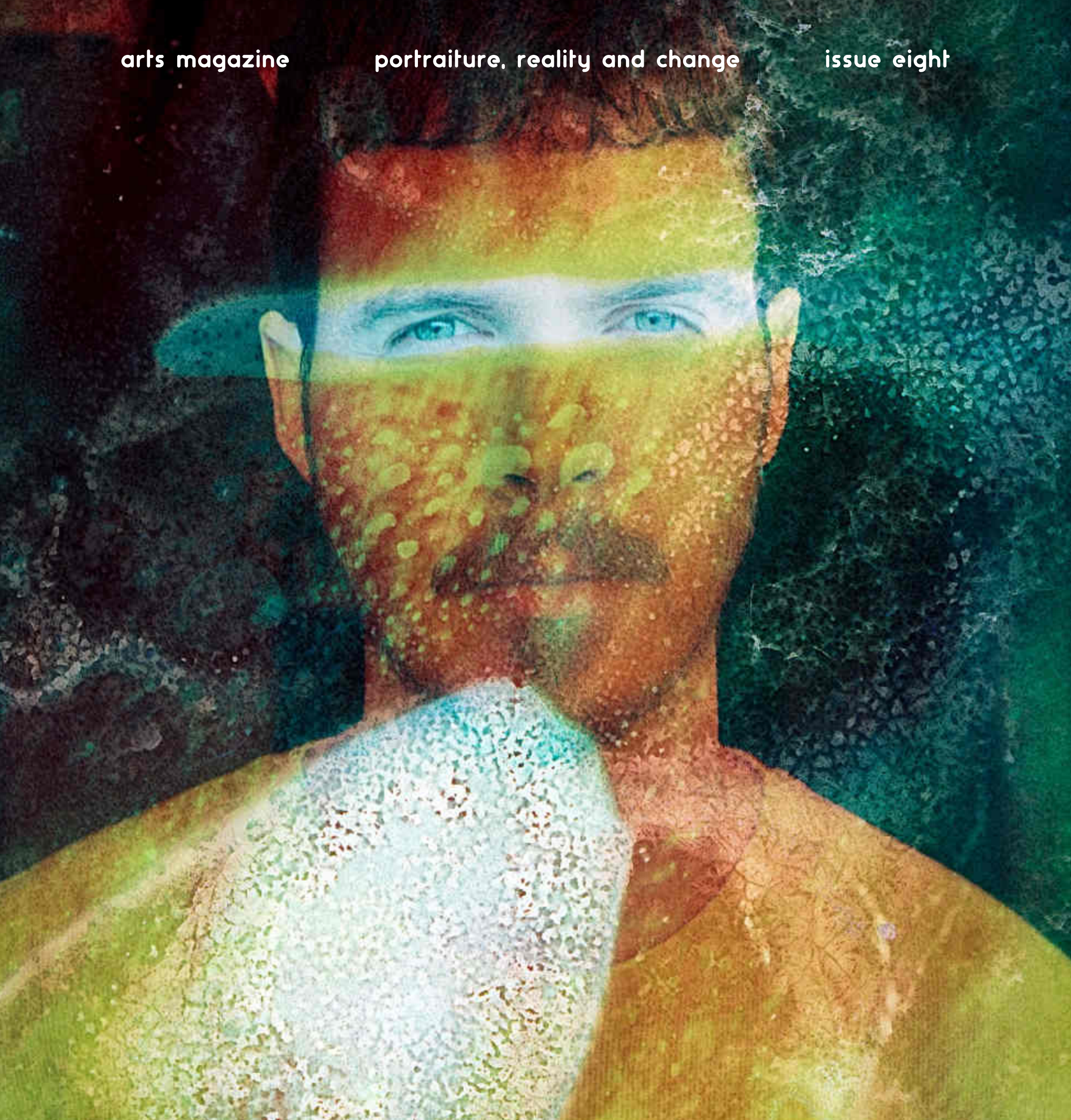


murze

arts magazine

portraiture, reality and change

issue eight





PORTRAITURE/REALITY/CHANGE
 SEPTEMBER/OCTOBER 2019
 ISSUE EIGHT
 For more work from Issue Eight and to read full artist interviews
 head to murze.org

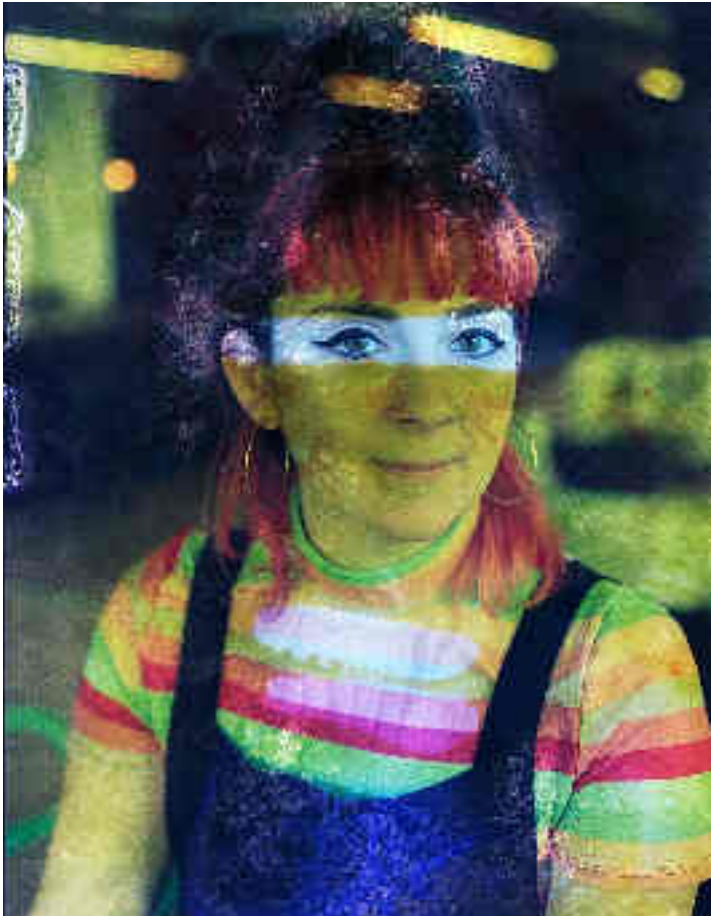
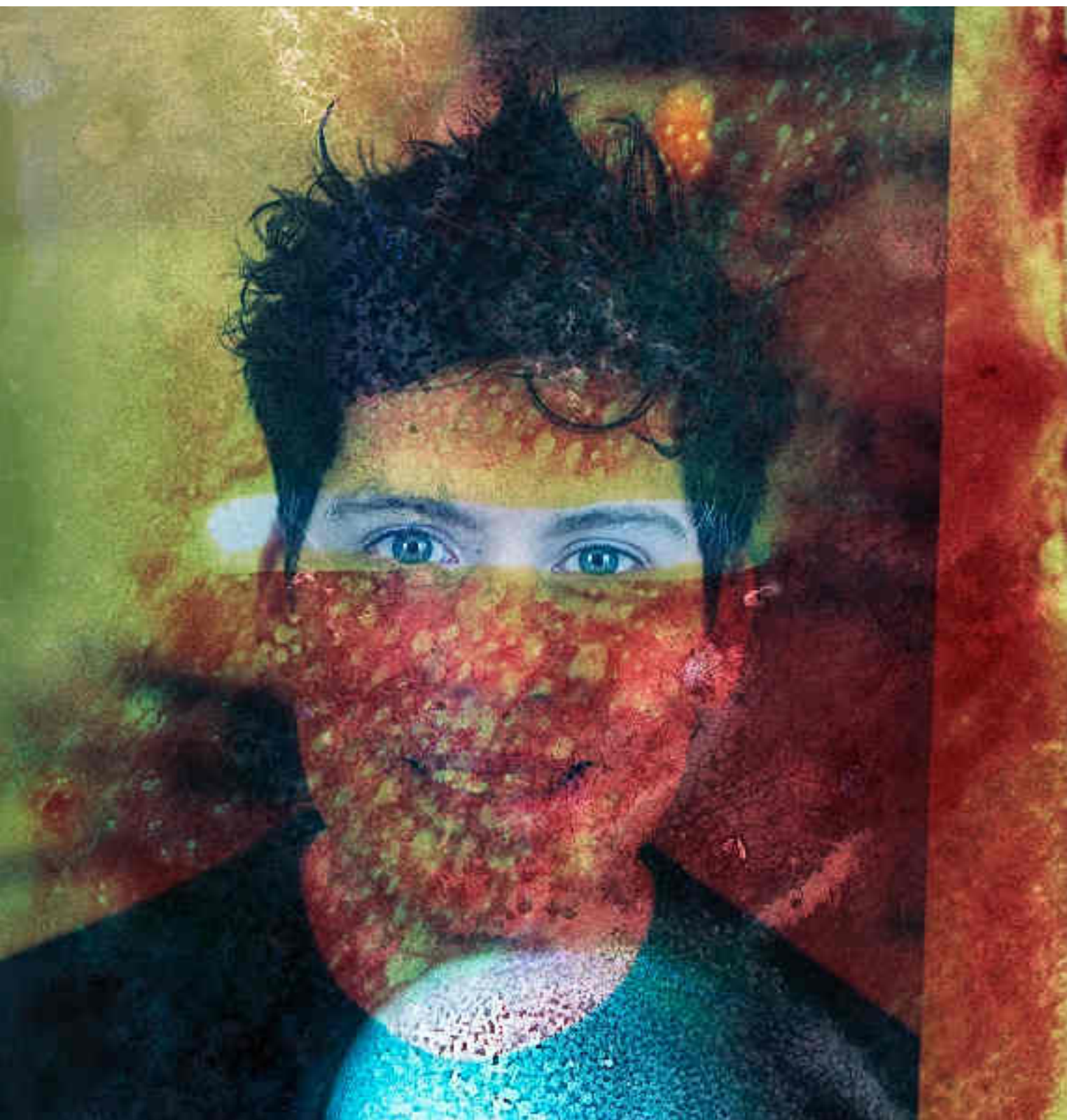
CONTENTS	Portraiture	5-34	Abigail Fook	31-32
	Change	35-54	Tarek Sebastian	33-34
	Reality	55-78	Tom Herck	37-40
	Jc Candanedo	5-8	Sarah Nance	41-46
	cover artist		Stephanie Mei Huang	49-54
	Min Ding	13-14	Christine Beatty	55-58
	Craig Hubbard	19-20	Mana Mehrabian	63-66
	Luna Y Lebron	21-24	James Hornsby	67-70
	Peter D'Alessandri	27-28	Helen Moga	76-78



James Hornsby
Queensland, Australia



(From top left) Helen Moga, Seattle | Sarah Nance, Dallas
Matt McCarthy, North Carolina | Christine Beatty, Arizona
Stephanie Mei Huang, Los Angeles | Veronica An, Los Angeles



Jc Candanedo | London
Issue Eight cover artist

Jc Candanedo | De-Stress | London

Before becoming a photographer, I was a Project Manager for 20 years, and I always felt like a fish out of the water in that industry. I had a creative side that I felt needed exploring, but I didn't know how. It wasn't until I was about to become 40, when the thought of working in project management for the rest of my life sent me on a mid-life crisis, that I decided to start exploring that creative side.

What first got you interested in photography?

I was always the relative or the friend who had a camera, so wherever we went, people always expected me to take photos. But, I never considered it as a possible career. I come from a part of the world where the arts are not valued and where family encourages you to pursue careers in science, technology or law instead.

However, in spite of this lack of support, I had the perfect teacher at school who always encouraged me to read, write and appreciate the arts. Since I was very little, I've always been an avid reader and writer, and for a long time, I thought that if I ever left my day job, I would become a writer. From poems to short stories, my early life is documented in writing, the majority of which has never seen the day of light.

What do you feel the role of artists and photographers is in society?

Our role as artists and photographers is to look around us and try to make sense of the world we are living by studying it, interpreting it and presenting it to society to offer a different perspective on the issues that we care for. We have a powerful and effective way of engaging with our audiences, and we must use it to encourage others to question their own realities.

Tell us about De-Stress

De-Stress is a project that I did in collaboration with The Trampery, a social enterprise specialising in shared workspace and support for entrepreneurs and creative businesses. I am a member of their community, and when they asked me if I wanted to be featured in their social media in the form of an interview, I suggested creating a photography project with the rest of the members. I shot the portraits on film and distressed them using household chemicals. The project title is a play on words, "distress" being the technique used to create the images about the "de-stressing" offered in the supportive environment created in the co-working space. I have been experimenting with distressing negatives for a couple of years, and this felt like the right project in which to use this technique.

After having their portrait taken, the participants were interviewed about their experience working in the different co-working spaces that The Trampery has in London. They were asked questions like how did they think that working in a co-working space affected their well-being, or if working from a co-working space made them feel less isolated than working from home.

Are there any upcoming exhibitions or projects in the works?

At the moment, I am in the middle of organising the exhibition of the De-Stress project portraits. They will go on a touring exhibition through all the sites that The Trampery has in London, finishing at the soon to be opened Trampery Fish Island Village in Hackney Wick where they will be hung permanently.

[View the full interview on murze.org](#)





Candy Joyce



Erika Barillari



Candy Joyce



Debayo Desalu



Fred Fabre



Fred Fabre



Shayan Khosravi



Dc Pae



Kristina Tonev



Sile Walsh



Bruce Macdonald



Craig Hubbard



JI Maxcy



Peter D'Alessandri



Rona Marsden



R. Lewis



Amanda Cotton



Zoe Ella



Jill Iliffe



Oliver Gingrich

E L I Z A B E T H W I T H S T A N D L E Y



Elizabeth Withstandley | Los Angeles

Artifacts, individuality, and music are all central themes in my work. The projects take on the form of artifacts by their simplification and classification, often times like relics from the natural history museum. The work questions individuality while presenting a portrait of a person, a group of people or a specific culture. My work is rooted in conceptual art, taking the form of photographic series, film, video and installations that explore contemporary culture through some sort of narrative.



Min Ding | New Jersey

What set you off as an artist?

It's because of my personality. I'm not good at expressing myself through words. And ironically my culture doesn't need me to say much about myself. So I'm becoming very quiet through all the years. But there is still a secretive voice inside me screaming about all the time. I guess that's where I got my inspirations. My work is saying things I don't know how to say or things I don't have the courage to say. It's my way out. That's also why I have been studying painting for many years, but I have never considered myself an artist. I thought I was just escaping instead of creating. But this is changed after I came to the United States. It never occurred to me that there are so many people like me. I feel comfortable and warm around them. We've been encouraging and appreciating each other. That makes me think that maybe it's not such a big deal to call myself an artist. So yeah, I'm an artist now.

What are the themes you pursue in your work

My work is expressing fears. Fears come from violence, sex, or loneliness. My previous works focus on the loneliness and confusion of youth. My generation, most families only have one child due to the one-child policy since the 80s. Parents tend to put too many eggs in one basket. Their concerns, expectations and blind love causes an excessive amount of confidence and doubt to the child.

My current works don't only pay attention to internal feelings, but also try to find out how the society cause fears to people, such as the impact of the test-oriented education system on students and the inequality between men and women.

I've been asked many times why do I have so many sex elements in my works. Due to the conservative culture, sex has been greatly suppressed through thousands of years in my country. It's still inappropriate for girls to talk about sex in public while men can make all the jokes about sex. I'm not criticizing something that has been existing for thousands of years,

I just hope that my work can bring a new perspective to the audience while entertaining them. I don't think myself a passionate feminist. But I do think women are more vulnerable in many situations. I prefer female protagonists in my work because they have the right amount of sensitivity and vulnerability I'm looking for.

What art do you most identify with?

I like surrealism works. I like the depictions of dreams and fantasies. I like the idea that dreams are better realistic reality, and everyone lives in their own world. I enjoyed watching Miyazaki Hayao, Kon Satoshi's works. Ukiyoe, Saeki Yuko, Shitaro Kago, and Takato Yamamoto brought me into the anime world. Tim Burton's works also inspired me to make puppets, and later Moebius, Leonora Carrington, Ray Man, Max Earst also have a big influence on my composition.

Is there something you couldn't live without in your studio? what is your most essential tool?

A display area of my previous works, such as a model on a shelf or a painting on the wall. I like to see my previous work when I'm gathering inspiration for new works. The one tool I use the most is the sculpture knife. My favorite tool should be a pencil. I like the feeling and sound of a pencil scratching on paper. It's all where everything started.

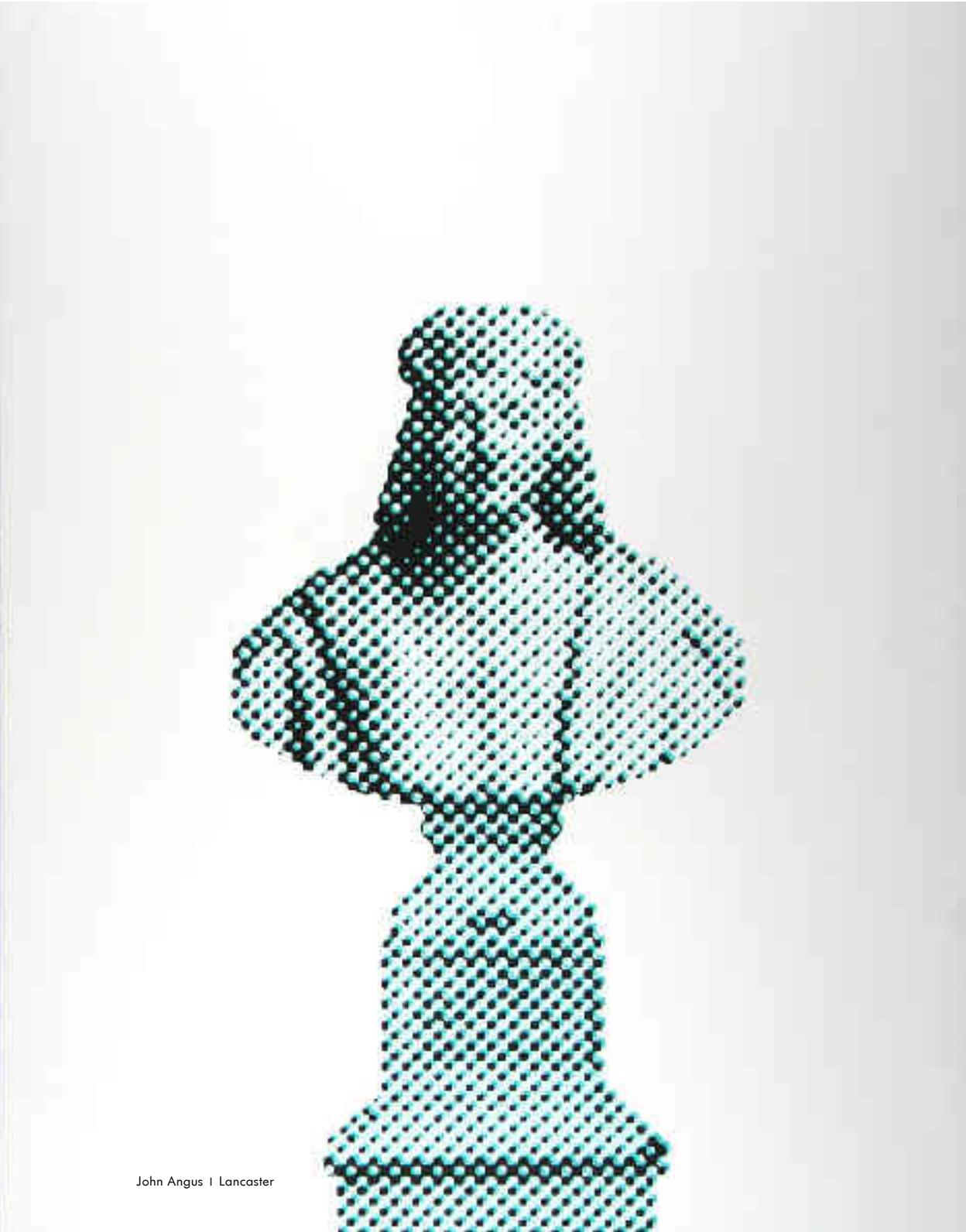
Are there any upcoming exhibitions or projects in the works?

I am preparing my solo in LA. It is a body of work about Social news in China. In China, everyone uses a social software called "Weibo", which is equivalent to ins. I often read news about normal people's daily lives. Some people use Weibo as a platform to ask for help. They might have encountered something beyond their capabilities. These stories reflect some of the current social difficulties in China. People are angry and afraid due to the lack of moral and legal support. I want to explore that fear and anger.

View the full interview on murze.org



Francine LeClercq | New York



John Angus | Lancaster



Amy Stevens | Bedfordshire

Carolanne MacLean | Toronto, Canada



Craig Hubbard | Los Angeles

What got you into photography?

I'm a sucker for the golden hours of dusk & dawn. Negative compositional space is a beautiful tool.

What are the themes you pursue in your work

Happiness in solitude seems to surface quite a bit. A symbiosis with the elements, whether it be nature or man-made.

What art do you most identify with? any specific influences or research areas?

As a design director, I identify with a spectrum of styles and sensibilities, as is a requirement of the job. That said, I love large scale sculptures. Ron Mueck is a master!

Is there something you couldn't live without in your studio? what is your most essential tool?

That would have to be my Da Vinci Maestro Kolinsky Brushes. Just kidding. It's sad to say but, my damn phone.

Describe the trajectory of your career as an artist so far

I've lived in the commercial motion graphics world for 15 years and have just recently taken a step back to create for myself.

Tell us how you organise, plan, and prioritise your work

After a shoot, I bring it all into Lightroom. From there, I look for sequences that tell a story.

How do you navigate the art world?

Not very well. I'm still new to the mindset of showcasing work and the hustle involved. It's a beautiful thing though :)

Are there any upcoming exhibitions or projects in the works?

I have a piece going up in San Francisco's Arc gallery in November. The exhibit is called Nocturne.

Luna Y Lebron





Luna Y Lebron | Los Angeles

We are two artists who have been working in collaboration for about a year. We are both queer latinx punx. We are interested in exploring relationships and cycles of nature. We are inspired by the subverse.

What set you off as an artist?

Lebrón: What set me off as an artist was a desire for a reality where I could comfortably exist, whether that reality is internal or external of the body.
Luna: Art formed in me as an act of rebellion.

Tell us about the themes you pursue in your work

Together and separately, we explore themes of community, nature, and identity.
Lebrón: I explore reality & perception.
Luna: I explore and question power structures, ethics, and the process of making.

Tell us how you organise, plan, and prioritise your work

Our work is very fluid and organic. We both have strong visions and opinions; our work is a conversation. communication is key.

Professionally, what is your goal?

We are a bicoastal collective with plans of creating gardens throughout the world.
How do you navigate the art world?

Since both of us have foundations in other practices, we find that we naturally align better with DIY spaces and nontraditional locations, rather than the traditional gallery format.
Luna: As a self-defined social practice artist, my work is where the people are.

Describe the trajectory of your career as an artist so far

We both have unconventional foundations in the art world, but have grown into community organizers, curators, and DIY innovators.

Are there any upcoming exhibitions or projects in the works?

we are both showing work in a group exhibition that luna is co-curating in culver city los angeles this october. lebrón is currently working on site-specific works in collaboration with recycling centers and scrapyards in southern california. luna is working on large-scale performances and installations, as well as community organizing, for the climate justice movement.

View the full interview on murze.org



Peter D'Alessandri | London

Tell us a bit about yourself, your background and your work

I didn't have a good time at art school. I studied for my BA at Norwich, starting out absolutely in love with art and painting. I left demoralised and disillusioned. I think I associated the creative process with some personal problems I was going through, and chose not to paint for the next twenty years!

More recently, I found myself in a Daniel Blake type benefit trap. My partner was seriously unwell after a major operation and needed assistance at home, but the powers that be decided she didn't qualify for disability benefit and I couldn't claim carer's allowance. In desperation, I tried to think of how I could earn some money working from home while caring for her. So I started painting again - small studies that I could sell online. I was surprised how well it went. Most importantly, it felt like a part of me had awoken. I was in love with painting again, and had a ravenous appetite for anything to do with art. My partner's health deteriorated, and I ended up losing her to illness. An experience like that does change you. Something inside me changed, and I now feel unable to go back to my old life, my old job. I have been painting ever since.

What the themes you pursue in your work

My work is really just about people. When younger I was chronically shy, lonely and socially inept. I felt a deep chasm, a disconnect between myself and other people, and it seemed that everyone else navigated through

life with no difficulty. As I grew older and acquired the skills and tools to overcome my anxieties, I could look around at other people and see that they were just as disconnected and isolated as I was, but they had some skills to get by. Anyway, that's what I'm interested in.

Is there something you couldn't live without in your studio?

Earl Grey tea. Electric kettle.

Describe the trajectory of your career so far

Whatever progress I make, I only ever feel that I'm just at the start of something. I suspect that I'll always feel that way.

Are there any upcoming exhibitions or projects in the works?

I've paintings in a couple of group shows coming up soon - The Nude at Candid Arts and The Death of Art at Vout-O-Reenee's, with other shows in the pipeline. I'm currently working on a series of anonymous nude portraits; almost like mugshots (for which I'm looking for models). Once you strip someone bare of their clothes and props - their carefully developed facade - what can we really tell about that person? Is it a more honest representation, or is our personality just as much about how we choose to present ourselves to the world? I'm fascinated by this dynamic relationship between model, artist and viewer: how someone chooses to pose; how I describe that; and then how the viewer interprets it.

[View the full interview on murze.org](#)





Elizabeth Withstandley



Alison Kruse



Lucille Dweck



Mary Coleman



Austyn De Lugo



Charli Forrester



Kimberley Bevan



Craig Hubbard



Carolanne MacLean



Dc Poe



Mary Coleman



Matthew Pine



Alice Motte-Munoz



Kristopher K



Melissa Patel

Abigail Phang Gung Fook | London

Tell us a bit about yourself, your background and your work

My parents migrated to the UK from the West indies. I am the second child of four daughters, we were a very private low key family. We are of mixed heritage and consequently did not fit into any particular community. We lived on a council estate in NW London, there was always a sense of not drawing attention to yourself. As a result of my upbringing family has always been important to me. Family first and solitude still reverberate.

Upon leaving school I trained as a textile designer and set up my own practice and worked in the American home furnishings industry. I took a career break as a stay at home mother and retrained as a fine art painter. I graduated from City and Guilds Art School, London in 2017. My training as a textile designer remains a strong influence on my paintings, in not only what I look at, but also how I physically produce a painting. My work is highly decorative and flat. My paintings are theatrical and vibrant, the colours are joyful and my expressive painting technique and naïve language help tell my story. There is drama and raw emotion in my work. My love of pattern and fabric continues to resonate, recently I find myself using more decoration and pattern in my work. It has become more important in my practice.

What are the themes you pursue in your work

My work is very personal. It is about my observations, events that have happened, the effects and the consequences of my decisions. My work explores love, bereavement, marriage, divorce, demanding relationships, bullying and intimidation. Although the subjects are sometimes deep and personal, the

underlying message is the everyday. Painting enables me to express my feelings and experiences. Dogs are a significant feature of my work, I use dogs as a metaphor for the people they represent, creating ambiguity. The narrative in my work is not always immediate to the viewer. I am searching for answers to unresolved issues. I have always used satire, love and positivity to help me cope with difficult situations. This is the essence of my practice, my work reflects this spirit.

What art do you most identify with?

I gravitate towards figurative and female artists. I enjoy the work that is telling a story, it has to be heartfelt, a reflection of what echoes my own sentiments. I like honesty, love and truth. In the past I have looked at Alice Neel, Frida Kahlo, Chantal Joffe, Bisa Butler, Faith Ringgold, Mequitta Ahuja and Tschabala Self. I am particularly intrigued by the use of fabric in some of the aforementioned practices, embroidery, patchwork, sewing and bonding. I like the softness and femininity of fabric and canvas.

Tell us how you organise and plan your work

I do all my preparation at home. I write a short passage for each body of work which gathers all my thoughts. Sometimes I produce a sketchbook of watercolour drawings before embarking on new paintings and quick pencil and watercolour sketches in a notebook. Therefore when I arrive at my studio I know exactly what I want to paint. I am very industrious when I am painting. I will not leave my studio until I have achieved my goal. I have to paint alone with music playing softly in the background. I hate silence. How I choose which story to paint is emotionally led.

[View the full interview on murze.org](#)



Tarek Sebastian | London

Tell us a bit about yourself, your background and your work

I'm a self taught Artist born in London to Iraqi and French parents. I did go to art school for a month but was told on more than one occasion that painting was dead so I thought it was obvious I wasn't wanted or needed there. The work is my personal reflection on history, migration, culture, east, west, war, death and sex and everything in between.

What set you off as an artist?

I used to make cartoons at school in the back of the classroom instead of studying.

What are the themes you pursue in your work?

I have made a series revolving around the gulf war. Seeing my father get frustrated at the news when I was a kid has permeated the more recent work. I've also made paintings of couples and art history study drawings.

What are your influences?

Usually have people tell me my influences after the fact. I also use a lot of found images and don't work from life.

What's your most essential tool?

Essential tools are music as I can't work in silence. Everything else is incremental.

How do you organise and plan your work?

I don't work everyday and usually wait for something good to make me want to paint. I also lost my studio as I ran out of money so work in my kitchen or living room at the moment.

Are there any upcoming exhibitions?

I am currently trying to organise a show of new paintings and drawings but no date has been set yet.

[View the full interview on murze.org](#)



Tarek Sebastian | London



(from the top left) Amy O'Meara, London | Brian Legan, Virginia
Frances Cocksedg, Los Angeles | Danika Wright, Seattle
Orianna Montenegro, Miami



(from top left) Cara Schingeck, Washington | Martina Gennaro, London
Michelle Heron, Valdagno, Italy | Debra Wright, Florida (middle right)
Claire Pope, South Carolina (lower left) | Meghan E Jones, Seattle (lower right)





Tom Herck | Belgium

My father is an artist. He paints and makes sculptures, but he never made a living out of it. When I was a kid, I grew up in a house that was one big gallery of canvasses. My father never pushed me into art, but I remember from a very young age I was always drawing comics and building stuff. Being an only child, I was a lot on my own, so I had a lot of time to be in "my thoughts" and create my own world. Later, when I was a teenager, I went to graphical high school, got my diploma and went to university, dropped out and I consider myself an autodidact.

What are the themes you pursue in your work

My work is conceptual but also pleasing esthetically. It's more famous for its monumental size. The medium or technique that I work with is not relevant for me. It can be concrete, bronze, paint or wood. I dont have 1 typical style and want to be as free as possible when I create. The main themes in my work are Vanity, society/political, nostalgia, decay and satire.

What inspired you to create 'the Wall'

First of all the burning man festival and that is so near to the Mexican border .

Most of the time my projects are society or political oriented, this served with a slice of dark humor and satire. At the Burning Man festival they normally never get into politics so it was something special, also for them. I had a lot of dialogues with people while collecting all the fabrics. Its a good setting to talk with people from all over the world and have a view on the USA situation in real life and not only what the media tells you how it is.

I think whenever you are democrat or conservative. people want a better world. the piece was about uniting and not dividing. There is no hidden agenda in it and people felt it.

What place do you think artists have in the political sphere?

The art of art is that you are able to be totally free and do whatever you want. It's important that artists can make this statement for their society and inspire people that way.

You describe 'the wall' partly as a reference to the global 'fortification' trend, what do you think has sparked this inward looking ideology?

Walls have always been present between people. Mental and physical. Walls recur in projects throughout my career (fe 'The Decline', a 60.000 kg house of cards made of concrete cards) I think it's a very interesting topic to work with because its something universal and repetitive in history.

Having just been involved in burning man with 'the wall', what is next for your artistic career?

Participating Burning man really inspired me because due to extreme weather conditions and distance of the location the festival requires an exceptional commitment from the artists. Succeeding at this has encouraged me to challenge myself even further in future projects. My ambition is to participate in an international art venues like the Biennale of Venice. It all depends on me. If I get a chance to participate in the Biennale I will, if I don't I will find a way to realise my ambitions no matter what.

[View the full interview on murze.org](#)







Sarah Nance | Dallas

Tell us a bit about yourself, your background and your work

I'm an interdisciplinary artist working mostly in fiber and installation, though I've recently incorporated photography and performance into my practice as well. I grew up in the Driftless Area of U.S., which is a geologically dynamic region in the Midwest with many caves, limestone bluffs, and disappearing streams. I worked as a tour guide in a couple caves in the area, and I think having access to geology beneath the surface of the earth had a strong impact on me artistically. My current work deals primarily with the intersection of geology, exogeology, and the Anthropocene (human geologic impact).

What potential do you feel artists have to help bring about change?

I think every artist has a different idea about what type of change they're interested in, and how their practice can contribute to that. One of the main focuses of my practice is the act of perception. How people see, interpret, and categorize the world has enormously far-reaching effects on everything from daily lived experiences, to governmental policy, to climate change. As an artist, I consider how I can offer a new perspective or way of seeing that facilitates a reconsideration of what holds value. As an example in my own work, I aim to shift from representing an anthropocentric perception to embodying a geocentric one. I believe this has substantial potential to affect how humans interact with nonhuman environments and processes.

Tell us about the themes you pursue in your work

I often place human and geologic time scales in conversation with one another, and am interested in highlighting the ways they convene as well as diverge. My recent works use

beading and weaving, both time-intensive processes that build a surface from the accumulation of one thread or bead at a time. This way of working has strong parallels with many geologic processes, and the resulting sculptures (such as to reinforce a glacier, or (emergency) (space) blanket for the moon) are often installed with found stones to draw out this connection. Personally, I think it's important to me to try and reach a perspective not based solely on my own time scale or reality—to attempt to move beyond the limitations of my own experience and consider the primacy of other objects and experiences.

What art do you most identify with?

As an interdisciplinary artist and educator, I identify with many different types of art practices, mediums, and techniques. However, I have a longstanding affinity for fiber-based practices because they foreground the meaning(s) inherent in material. I also grew up learning a wide variety of fiber techniques and love the process of working with a continuous line (thread, etc.) that can be manipulated to become a surface, form, mesh, or spatial drawing.

What place do you think artists have in the political sphere?

I think artists occupy all sorts of political roles, and it differs greatly from person to person depending on how much they want to foreground it in their practice. My research into the Anthropocene, climate change, and perception is highly political on one hand; I also incorporate that research in a very poetic way in my work. Amitav Ghosh, an author who writes novels dealing with climate change says that "we have to be able to open up those parts of our minds that can accommodate different ways of thinking about the world." I believe art can do this in a way that scientific fact and political debate often fail to do.

[View the full interview on murze.org](#)

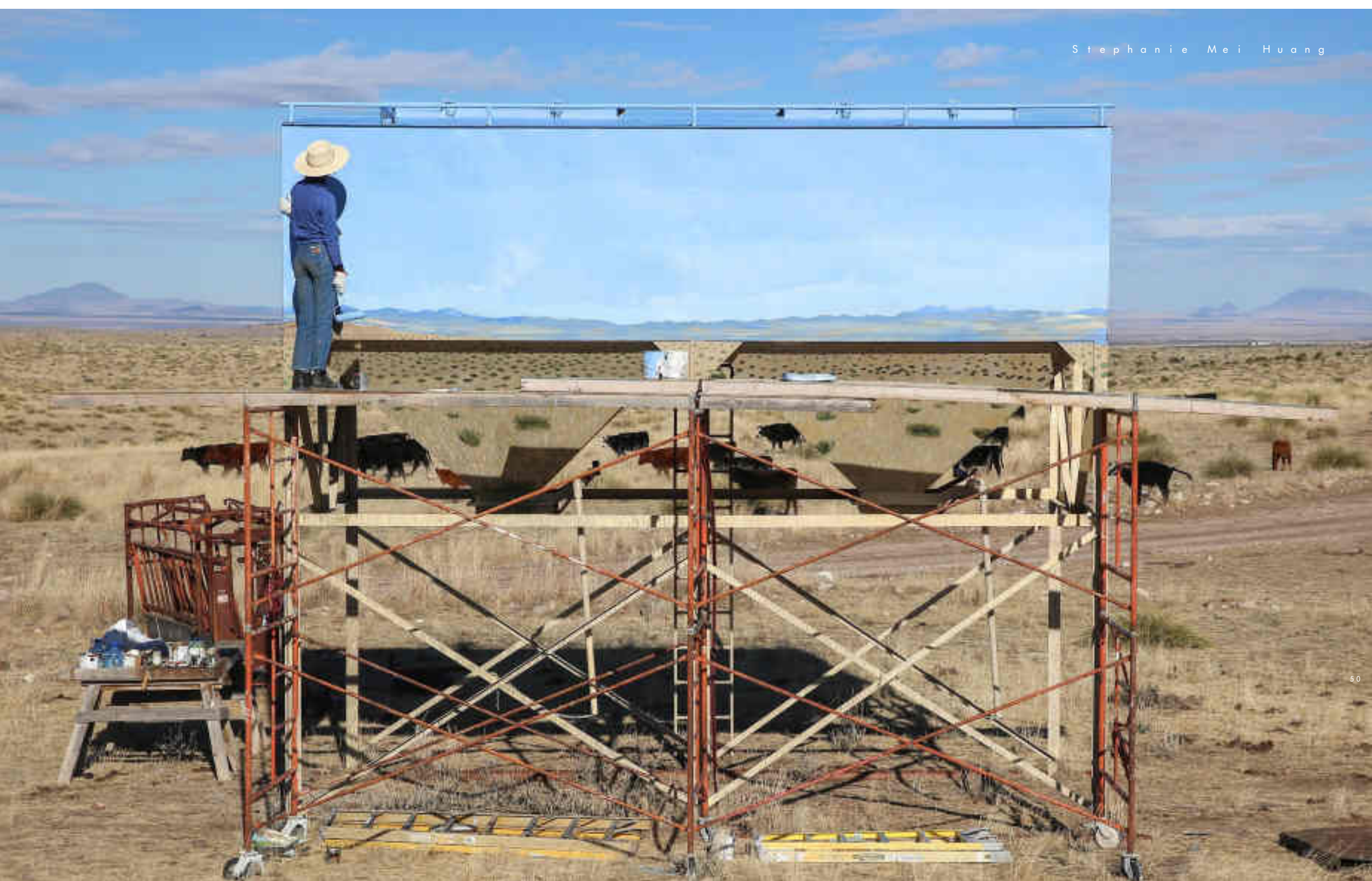


Veronica An | Los Angeles



Leah Oates | Toronto, Canada

The Transitory Space series deals with urban and natural locations that are transforming due to the passage of time, altered natural conditions and a continual human imprint.







Stephanie Mei Huang | Los Angeles

Tell us a bit about yourself, your background and your work

I am a multidisciplinary artist currently working and living in Los Angeles, CA, and an MFA candidate at the California Institute of the Arts. I had a transient upbringing—within the first six years of my life I moved from Wisconsin to Indiana, then to Yokohama, Japan, and finally to Shanghai, China. My work finds its roots in the nuances of fragmentation in regards to physical location and culture and such displacement and fragmentation’s role in changing perceptions of nationhood, loss, and identity.

Tell us about the themes you pursue in your work

My practice concerns itself with critical scripts of notions around authority, expansionism, exceptionalism and their subsequent consequences: erasure, displacement, and violence. Through research and practice, I examine the arbitrariness of the distribution of state power and the constructed narratives and fallible paradigms that uphold such power. Traversing territories of confrontation, my practice visualizes systems of control and erodes the violent mythologies that perpetuate settler colonial narratives, in the hopes of excavating partial, erased, and forgotten histories.

What art do you most identify with?

Art with urgency and potency that can be accessed for free.

Is there something you couldn’t live without in your studio? what is your most essential tool?

As it happens, my kettle is an essential tool for caffeine/hydration—thus, awake-ness, lucidity, productivity, etc.

What place do you think artists have in the political sphere?

Artists have the mobility to float in society in regards to ideological positions and class—because of this, there is a duty to dismantle ownership and power structures, reckon with difficult histories (cultural, racial, political), assist in building inclusive communities, articulate what change could look like, and ideally and ultimately, facilitate how to get there.

Are there any upcoming exhibitions or projects in the works?

It’s the last year of my MFA program, so everything I am thinking about will have some manifestation (evident or not, conscious or not) in my solo thesis show in the spring. I am expanding upon the border is a private space i to further visualize and question the illogical structure of the border (as well as other architectures of power) and violence through abstractions of lines and space.

View the full interview on murze.org



Christine Beatty | London



Christine Beatty | London

What set you off as an artist?

In seventh grade I took to the process and possibilities of photography. I loved the way that reality could be altered and photographed, forever preserving a changed moment or memory. I photographed my friends and myself often. We would tell stories with our images and craft new designs and concepts.

How do you navigate the art world?

I attend arts events and openings in Arizona, which is my favorite way to keep tabs on the art world. Networking is so valuable, and meeting other artists and art professionals in the area can bring so many connections and also open up support systems. Keeping in touch with friends and peers who have moved out of state is also very helpful to stay linked in, though I also research online through sites such as artnews.com.

What are the themes you pursue in your work

Both reality and memory are concepts I explore. I am intrigued by the way memory grows within us and entangles itself within our current experiences. My project involving digital compilations of images is an exploration in the digital process, and the way that technology allows us to blur the lines between past and present, reality and dreams. With a dreamlike quality, the resulting images reveal a stacked nostalgia, forming a new world with the parts of forgotten moments. Nostalgia and déjà vu seem to occupy this liminal space, and I enjoy

exploring that through a variety of methods. A few projects of mine involved capturing images throughout the day for months at a time. Always in a moment of pause at something that felt familiar or maybe not so. These images would then be sequenced together as I found correlating threads of symbols and meanings.

Is there something you couldn't live without in your studio? what is your most essential tool?

My notebook, I carry it everywhere with me. The pages are filled with lists, ideas, dreams from the night before, and bits of quotes that inspire me. Of course I cannot make my work without a camera, however it is having a notebook that lends to sparking inspiration and creativity.

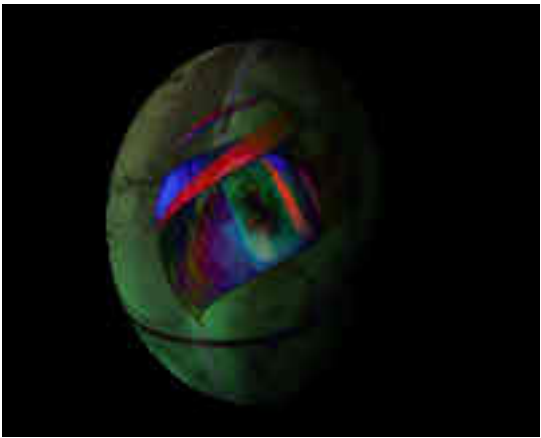
Tell us how you organise, plan, and prioritise your work

I create a lot of lists. I am always writing out lists of what I am working on, the next steps, projects in waiting, and what they mean to me. My process can differ for each project once it has started. Sometimes I will make sketches of what the final product may look like, or I will write out a list of ideas for different shots and angles. Other times, I will scour my old files and find images that I would like to bring back to the surface and start from there. An outline of the project and the steps required is very important for me to stay on track. If I am having trouble finding time I will schedule projects into my calendar to block out time.

[View the full interview on murze.org](#)



Hannah Kline, Florida (Top) | Anna Christine Sands, Chicargo (Bottom)



Brendan Eilola | Brisbane, Australia



Melissa Patel | Canada



Sylvia Royal | Staffordshire





Mana Mehrabian | Washington

‘Although I am trained as a photographer I currently work mostly in video and video installation, but always referencing photography its artifice, theories, concepts, and its interrelationship with other media that I engage. It’s better to say I create photographic video and installations.’

What set you off as an artist?

My background and my interest in this field, and also maybe a feeling of detachment to realize my own ideas and turn them to an artistic form pushed me to transform my thoughts into artwork. Although my work usually references general concepts and is created for a general audience, my work is not apart from my life, my experiences and the world around us.

What art do you most identify with? any specific influences or research areas?

I am interested in artworks that engage viewers thoughts and attention. Artworks that make me think or make me question and I am hoping that my work do the same for the viewers. In my research, I am influenced by theories and writings of Roland Barthes, Michel Foucault, Susan Sontag, John Berger, Christian Metz, and many more as well as the work of contemporary artists who have inspired me directly or indirectly.

Tell us about the themes you pursue in your work

My work engages the world of images and their role in communication and visual consciousness. I think that images need far more attention in the digital world and have caused a major shift in our attention to the visual field. For this reason, my works deals explicitly with human vision and perception. I want to create a bodily interaction between the viewer and images, asking the viewer to be an active participant with their thoughts, attention and interaction. I engage different ideas, but they

always reference several binaries such as public vs. private, inside vs. outside, far vs. near, attention vs. distraction, real vs. unreal, digital vs. analog, self vs. “the other”, etc. I use lens-based technologies, photography tools that include camera itself, photography characteristic, processes, and I treat photography, videography, and camera in general with both doubt and amazement. Overall, I am interested in calling attention to the difference between what a framed and selective point of view of a camera can represent through projected light and pixels on a two-dimensional surface of screens versus what the human eye can experience in reality.

Is there something you couldn’t live without in your studio? what is your most essential tool?

My camera, tripod, and my computer are three things that I always need. I also rely a lot on my sketch book. I am not a good drawer, but usually my ideas take form in there. Often, a sketch or an idea in my sketchbook that I thought was not developed enough to be continued comes back in another form and in a completely different project.

Tell us how you organize, plan, and prioritize your work

Making work and showing them regularly is important for me. But I cannot say I make work everyday. Sometimes the thinking process takes more time than making the actual piece. I am not sure where each inspiration exactly comes from, but research, daily experiences and concerns, or even a movie, a simple conversation, anything can be an inspiration. I usually make some small sketches to shape my idea. The project usually starts with photograph. Then I experiment and most of the time my works ends up looking quite different from where it began. I care a lot about the presentation of my works and how they will look in the space in relation to each other and maybe that’s why I twist the work several times until the final presentation.

[View the full interview on murze.org](#)

James Hornsby | Brisbane, Australia

My creative journey began as a child who was obsessed with doodling in Microsoft paint. In my high school years, I was heavily involved with street and youth culture. I gained notoriety online and in the classroom for creating videos of skateboarding slams, delinquent behaviour, foolish stunts and outrageous skits. After having videos go viral and footage being purchased by online media companies, I pursued a career in the film industry. Hoping to get my foot in the door by working as a set constructor, painter and dresser for Warner Brothers, I realised that the film industry was an unruly machine that I didn't want to be a cog in. I then found independence in photography and became more involved in the BMX scene in Brisbane. After shooting for Australia's premier BMX print magazine, I started a small BMX clothing brand and managed a team of riders from around the country. Wanting to develop my skills in photography, I enrolled in art college and after four years of study came out the other end with an open mind and an insatiable drive of becoming an artist. Since graduating art school, I have exhibited work in galleries, institutions and festivals across Australia and been awarded multiple prizes for my work.

Tell us about the themes you pursue in your work

I explore a very broad spectrum of themes in my work. These themes often change depending on the project. A notable through line in almost all my work is how we, as humans, connect and exchange with digital technologies, and how we use these technologies to connect and exchange with each other. Recently, I have been taking a more introspective approach to my work, exploring ideas closer to my own life experiences such as, personal mental wellbeing, climate crisis anxieties and my work as a commercial photographer.

In my latest body of work, I pursue these themes in a series of multi-dimensional portraits. These portraits link together to create a dystopian universe that predicts the future but also connects to themes of my late teenage years. These works are produced through a technical and labour-intensive process. Every image is carefully created in my photography studio with all the steps and techniques of a commercial photography practice. The emerging photographs are then vandalised with digital retouching software, usually regulated to the role of image correction and perfection. This misuse of these commercial techniques completely cap-

sizes my photography practice. The resulting compositions create striking, dizzying scenes of doomsday and mental distress.

What art do you most identify with? Any specific influences or research areas?

I feel I really identify with abstract expressionist paintings. Especially videos of the artists at work. I love the gestural movements of the painters and I really enjoy the process of layering. When it comes to my own work, I take on a practice led research method. Often just making work without noticing all the influences I am drawing from. Almost like osmosis my subconscious gradually assimilates ideas and it's not until after the work is created, I see how obvious the influence is. It's an exciting way to create and just let ideas flow, allowing the subconscious mind to work its magic. For instance, it has become clear in my newer work that there are heavy horror cinema influences. When wanting to communicate distress, unease or suspense my subconscious mind draws from scenes of horror movies I have recently seen.

Is there something you couldn't live without in your studio? What is your most essential tool?

I'm continuously going through phases of being obsessed with different ideas and projects, but I always need my strobes to shoot, they would have to be my most essential tool in the studio. I have a distinct style of lighting my subjects and I love to play around with lighting, so having them on deck is important. Apart from that, I can't create without my friends and family. I love company in the studio, and I love bouncing ideas around and feeding off the energies of other people.

Are there any upcoming exhibitions or projects in the works?

My solo exhibition "Flesh Car Valet" that was held in August, had an outstanding reception and was hugely successful for me. I have a few group shows coming up, and a number of fashion collaborations. I'm mainly excited about putting on a solo exhibition in Tasmania next year. Tasmania is an island state of Australia that is located south of the mainland and is extremely untouched and beautiful. It seems over the last few months, the island has been calling me and I'm really excited to experience a new place with the absolute privilege of showing my art there.

View the full interview on murze.org





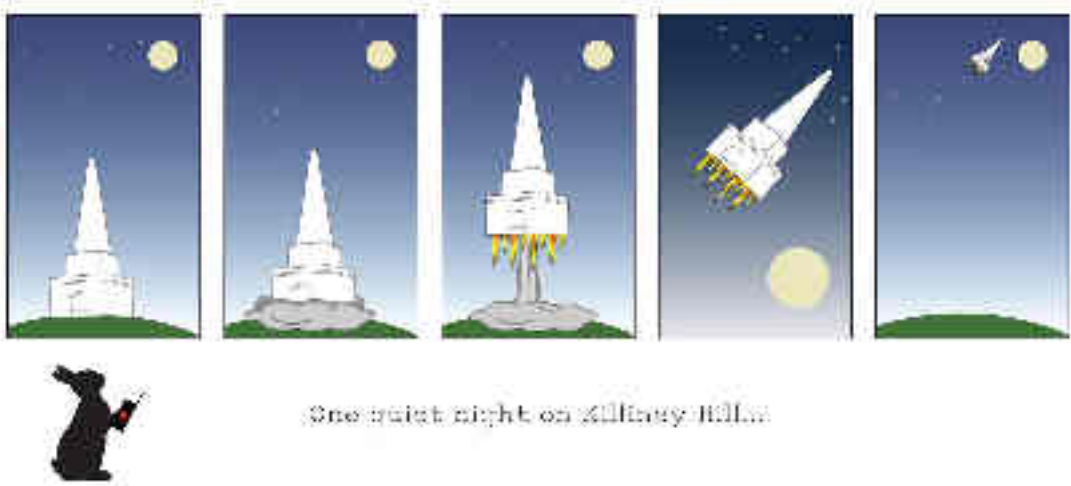
James Hornsby
Queensland, Australia



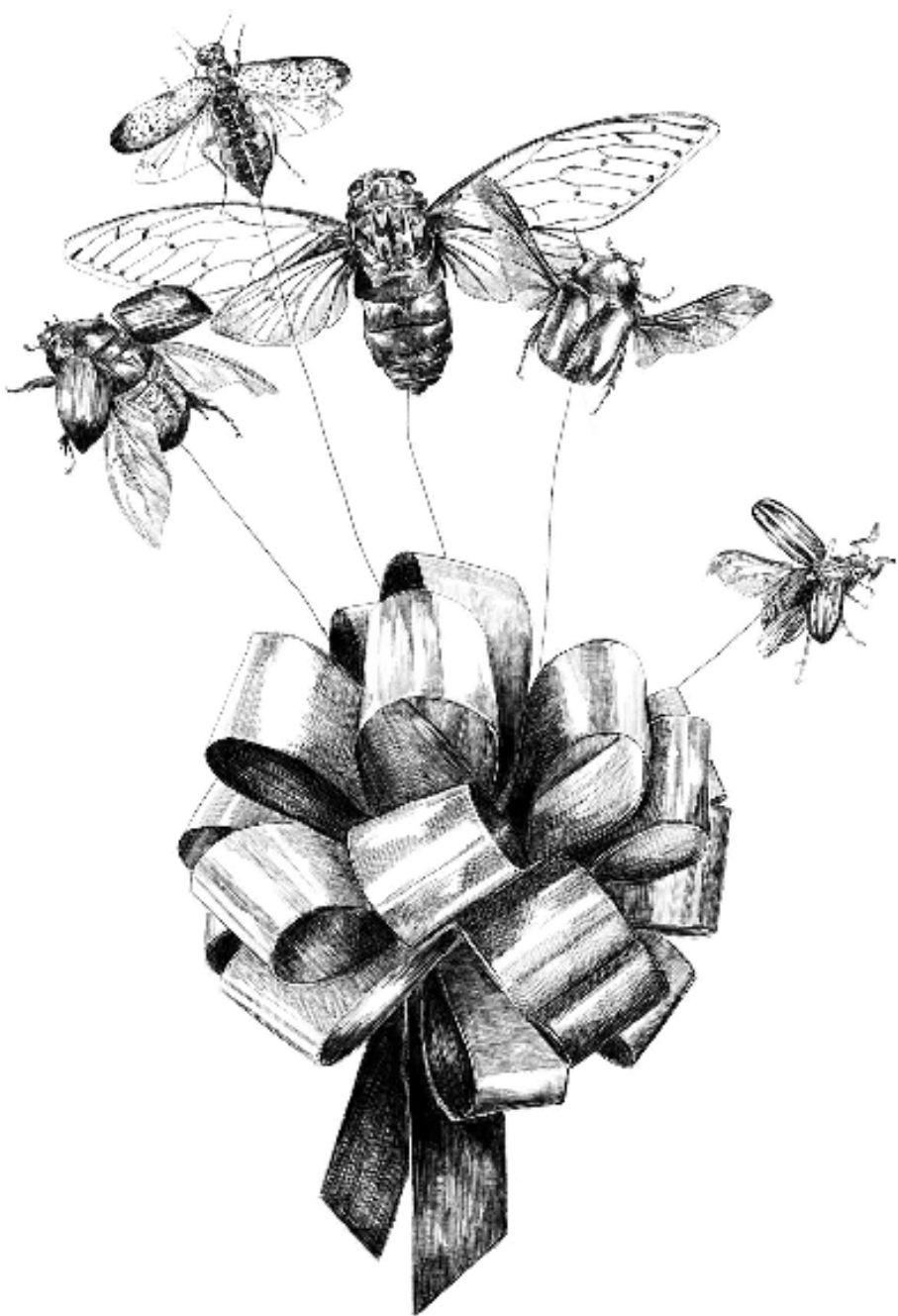


Nancy Baker Cahill | Los Angeles

Baker's goal with all her projects is to offer unexpected perspectives to new audiences that in turn provoke conversation and affect a broader cultural dialogue.



Bex Shelford | Dublin, Ireland



Laura New | Somerset



Rakhee S (Top)



Katya Granova | St Petersburg, Russia (Bottom)



Hannah Kline | Florida (Top) | Kyoosang Choi | Los Angeles (Bottom)



Helen Moga | Seattle

Helen Moga | Seattle

I've been driven to make art all my life; to paint, draw, knit, sew, write and document. I gave up creative pursuits other than bad poetry in middle school, and turned my focus to my burgeoning drug career instead. I returned full-heartedly to art-making 4 or 5 years ago, and it has been vital to my wellbeing; in making sense of my past, my psychology, fantasy, and identity. I specialize in studio portraiture photography, but don't identify as a photographer. I guess I'd categorize myself as a digital collage artist, but that doesn't sound quite right either.

What set you off as an artist?

I always felt like an artist, but until the last year or so, I was too insecure to call myself an artist. After a break-up 2016, and long-term delusion that I could will this person back to me, I realised I had sacrificed building a life and an identity based on the belief I couldn't be anything or do anything significant on my own. The pain propelled me to take make work, and make work, and through making art i found self-worth. Getting sober again helped, too.

What are the themes you explore?

Themes in my work are post-apocalyptic, post-gender utopia; spiritual anticlimax; identity exploration somewhere identity doesn't matter; building a new world where it's ok, etc.

What is your most essential tool?

My most essential tool is the human face.

What inspires you?

I'm obsessed with new, independent fashion-makers; they inspire me to not be limited by the traditional framework of any particular medium.

Tell us how you organise, plan, and prioritise your work

I am methodical in only one area: editing. I make it kind of arduous, but I go through images from a shoot about three times over before the final edits are complete. Then I return and really fuck with a few. I often return to a shoot as much as a year later, and I'll see the shoot in a new way that enables me to create something detached from that time, which usually ends up more interesting. In every other aspect, I'm not a good planner, and mostly use my skills and adapt the energy and situation.

How do you navigate the art world?

I am trying to get out there, but I'm an introvert, so I'm ashamed to say my connection to the art-world is mostly propelled through instagram. I've connected with amazing local artists and collaborators through social media.

Any upcoming projects or exhibitions?

I am working on a project right now with an artist in Portland to create a photo set made out of coloured laser cut plastic to bring to life my digital collages. Meta.



77



Christine Carr

Murze Issue Eight | September/October 2019

Portraiture | Reality | Change

CONTRIBUTES

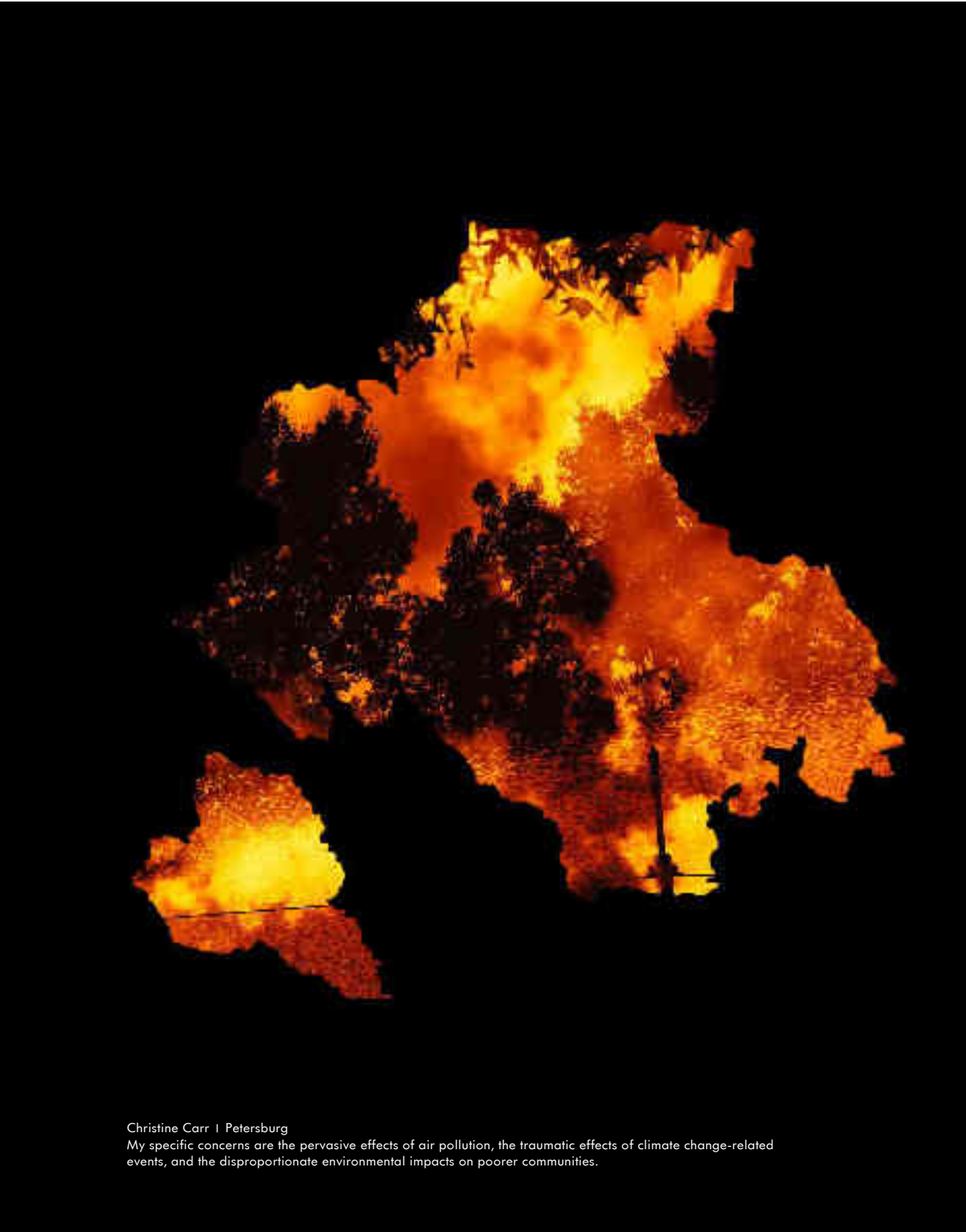
Abigail Phang Gung Fook
Alice Motte-Munoz
Alison Kruse
Amanda Cotton
Amy O’Meara
Amy Stevens
Anna Christine Sands
Austyn De Lugo
Bex Shelford
Brendan Eilola
Brian Legan
Bruce Macdonald
Candy Joyce
Cara Schingeck
Carolanne MacLean
Charli Forrester
Christine Carr
Christine Beatty
Claire Pope
Craig Hubbard
Danika Wright
Dc Pae
Debayo Desalu
Debra Wright
Elizabeth Withstandley
Erika Barillari

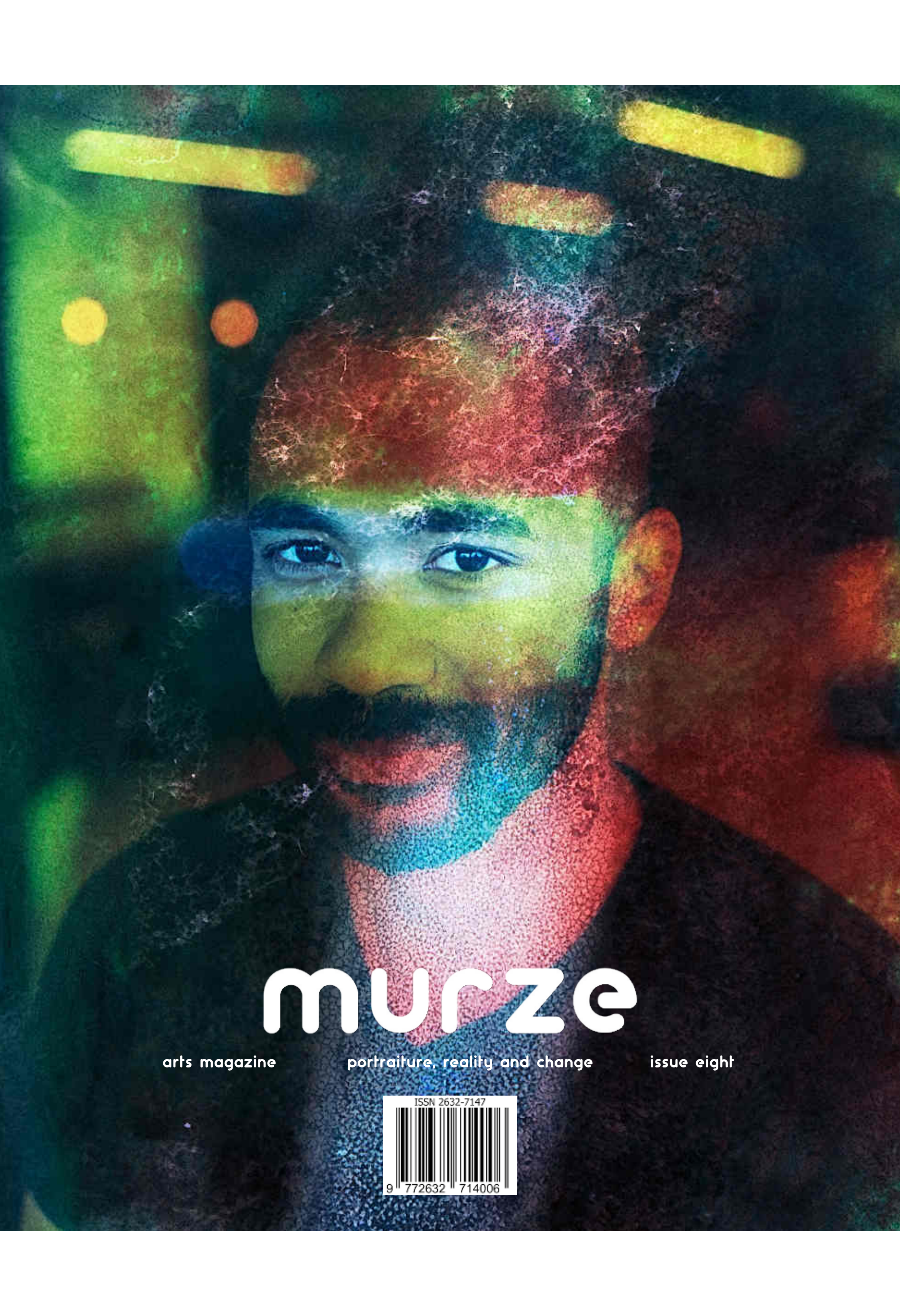
Frances Cocksedge
Francine LeClercq
Fred Fabre
Hannah Kline
Helen Moga
James Hornsby
Jc Candanedo
Jill Iliffe
Jl Maxcy
John Angus
Katya Granova
Kimberley Bevan
Kristina Tonev
Kristopher K
Kyoosang Choi
Laura New
Leah Oates
Lucille Dweck
Luna Y Lebron
Mana Mehrabian
Martina Gennaro
Mary Coleman
Matthew Pine
Matt McCarthy
Meghan E Jones
Melissa Patel
Michelle Heron
Min Ding

Nancy Baker Cahill
Oliver Gingrich
Orianna Montenegro
Peter D’Alessandri
R.Lewis
Rakhee S
Rona Marsden
Sarah Nance
Shayan Khosravi
Sile Walsh
Sylvia Royal
Stephanie Mei Huang
Tarek Sebastian
Tom Herck
Veronica An
Zoe Ella

Edited by Pierre Ehmann
Instagram / Facebook - @murzemagazine Email - arts@murze.org
Website - murze.org

Christine Carr | Petersburg
My specific concerns are the pervasive effects of air pollution, the traumatic effects of climate change-related events, and the disproportionate environmental impacts on poorer communities.





murze

arts magazine

portraiture, reality and change

issue eight

