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GLOBAL ART AND MORE



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MUMBAI BASED URVI CHEDDA WROTE FOR YOU ABOUT THE ERSTWHILE ARTIST-LED INITIATIVES UNTIL IMMEDIATE POST-COLONIAL INDIA FROM HER GEOGRAPHY... SHE JOINED ARTNESS CONTEMPORARY ART MAGAZINE TEAM AS AN COLLABORATOR FROM INDIA.

BICO STORE IS ON LOTS OF WEBSITES ! BIPOCO WEBSITE WILL BE ON SOON WITH SUPPORTING OPTION TO ARTISTS WITH DISSABILITIES... OVER THE 1000 MEMBERS HAVE BEEN COMING TOGETHER AT THE SOCIAL ENTERPRISE BY SELECTED REDBULL AMAPHIKO.



PETER EUGEN



artness contemporary

GLOBAL ART AND MORE



ARTNESS SYSTEM INVITES YOU TO JOIN TO GLOBAL ART MARKET WITH THEIR DINAMIC FAMILY ! DO YOU HAVE FUND WRITING OR PROJECT MANAGING TALENTS ? LET'S COME TOGETHER...

TAKAHIRO YAMADA JOINED ARTNESS CONTEMPORARY TEAM AS AN ARTIST AND AUTHOR. MEET HIM IN THE ISSUE. YOU CAN FIND HIS ESSAYS WHO IS BASED JAPAN IN ALL ARTNESS CONTEMPORARY ISSUE SOON.





ARTNESS SYSTEM

PERFORMANCE SHOWS

WE ARE HIRING FOR INTERNATIONAL PERFORMANCER !

DO YOU GONNA BE IN ALL OVER WITH YOUR PERFORMANCE PROJECT? SEND EMAIL US :

THE ERSTWHILE
ARTIST-LED
INITIATIVES UNTIL
IMMEDIATE POST-
COLONIAL INDIA

Author: Urvi
Chheda Length



Progressive Artists Group (PAG), Bombay.

URVI CHEDDA

THE ERSTWHILE ARTIST-LED INITIATIVES UNTIL IMMEDIATE POST-COLONIAL INDIA

A Journal on Artness Contemporary

At the auction by Christie's in 2015, one of the paintings by Gaitonde fetched a sum of 30 crores (300 million). Vasudeo Gaitonde claimed himself to be a non-objective painter. The term simply states that the viewer is free to perceive an artwork the way s/he whims. Vasudeo Gaitonde was one of the members of a very popular Progressive Artists Group (PAG) that had banded borrowing the title from popular Progressive Writers Association in the year 1947. The political upheaval and the cultural storm walked hand in hand while this initiative materialised by three prominent artists viz FN Souza, KH Ara, and S. Bakre in order to pioneer Modernism, largely influenced by the western art, in India. Bombay (now Mumbai) is a radiant product of colonial impositions. The vehement intention of gathered effort to flip the disintegrating situation had already triggered off in 1941 when Young Turks, an artist-led initiative had formed by Krishna Reddy. After PAG disbanded owing to the diaspora of multiple members, in 1956 The Bombay group came into existence. The ideologies, of propagating oneself with the help of a team apart from the socio-political motive, sustained. In the following year comprising few notable contemporary artists, Shilalekh group made the scene and it especially focused on print-making.

In India collectives or groups had begun forming since pre-colonial times, in order to revolutionise the existing traditional, rampant, stagnant practices and bring in a change of the perspective towards methodologies of expression. The artists or say individuals of these groups had been living in the same vicinity over a period of time, instructed under the common pedagogy and experienced a similar environ. Gradually the saturation suffocates the collective psyche to inspire and steer forward collective thinking. The inspiration was either influenced or instinctual. The prominent collective thinkers apparently then enabled a plan of action to materialise these artists-led initiatives. Since the early 20th century, considering the tumultuous state, the art scenario in India did see a chain of events stimulated by the emotional upsurge amongst the artists throughout the nation. On the similar lines of Bombay movements, Calcutta (now Kolkata) artists lived in the same state of fervour. In 1915, the Bichitra Studio for Artists of the Neo-Bengal School, also called s Bichitra Club, was aggregated by Tagores during the pre-colonial period with a motive to collect the practising folk and maintaining the art values. It was no longer than a decade when the values had already been deteriorating and stagnation was set. Govardhan Ash was an activist artist who switched two institutes while being disappointed by the system. It was his brainchild to form Young Artist Union in 1931 and later with new accomplices, they formed Art Rebel Centre in 1933. It was Calcutta group, in 1943, that had a remarkable image in the timeline owing to the reason of presenting the grim realities of the famine struck city. Later, in 1960 Society of Contemporary Artists sustains the modernist approach and is far until now an extant collective. Moreover in other parts of India at the same period that of PAG and Calcutta group, there assembled other significant leagues called Progressive Painters Association in 1944, Progressive Artists Association in 1948, and Delhi Silpi Chakra in 1949 at Chennai, Srinagar, and Delhi respectively. A decade later in 1956, The Baroda group paved the way to the contemporary avenue. One of the astounding Manifesto of the Group 1890 in 1962 states, "The self-conscious search for significance between tradition and contemporaneity, between representation and abstraction, between communication and expression lies at the root of all eclecticism in art. To us, creative expression is not the search for, but the unfolding of personality." These initiatives did progress by an agenda meeting at a destined location to discuss as well as practise underlining either a social impetus or formatting and resetting the priorities in art practice. They exhibited their artworks at various locations of India and abroad. Moreover, the movements had eventually impacted the followers more than anything else in. However, the disbandment was inevitable owing to the dissipation of the same collective psyche.

BILAL SIDDIQUI



I'm a Dubai based emerging artist from Pakistan and a qualified art practitioner, holds a degree in Graphic Design and a master's in Design Management from the United Kingdom. I have been exposed to various creative sectors; worked, as an event coordinator and designer, production with Disney on ice in Dubai and handled graphic design to social media accounts. Most significantly for many years I conducted creative workshops as an aspiring artist under the supervision of art therapist mainly in all age groups, but mainly with Gifted individuals to enhance their capabilities and motivate them through creative means. Besides that, I'm a freelance visual artist create paintings on orders, showcasing and taking part in the local to the international contest. My work is based on modern, contemporary and experimental art. Inspiration is mainly selected from American and European art, which depicts individuality through lines, textures, shapes, and colors. Topics covered on a wide range such as confusion, dichotomy, escapism, love of brain, what God is, symbiotic and many others. I prefer mixed mediums, with a fair understanding of soft and oil pastels, oil and acrylic paints, and ink.

Please see the updated works in the following link: <https://www.behance.net/bilie>

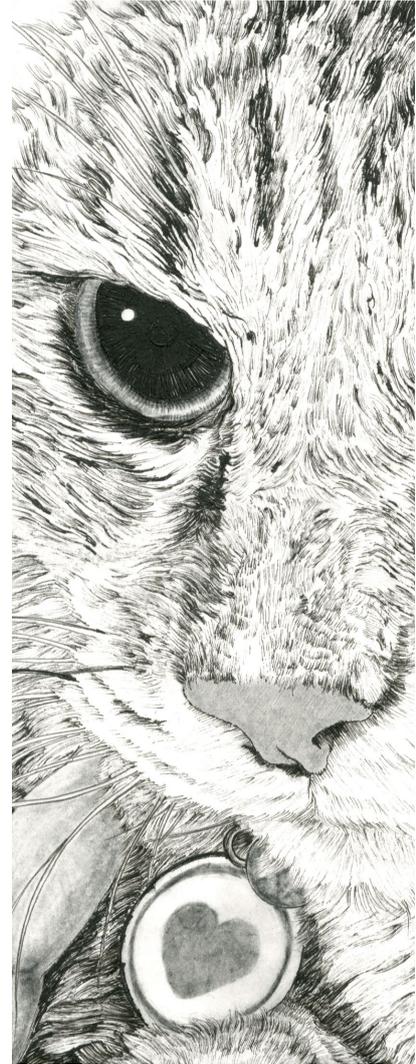
Takahiro Yamada

HOW I DRAW IN INK

Solo Exhibition Report



takasanya@gmail.com



HOW I DRAW IN INK

written by Takahiro Yamada

This time, I would like to describe how I draw and why I have been doing it for the last, maybe 8 years. Some of my cat drawing collectors say they like my work because they can simply “enjoy the subject”. The cat is there, with its fine fur strokes and characteristic lively eyes. The artist stands subtly in behind.

Broadly speaking, my drawings belong to the category of realism. I like to draw things as they are. Yet, they are not meant to be as precise as works by photorealists who draw or paint photos like photos,

and they are not as rough as sketches or symbolic as comics. I regard my works exist somewhere between realism and illustration. I use ink — mainly ballpoint pen for ink on paper, and permanent marker for ink on panel pieces. I add shadows to some parts, often to the eyes and the nose in pencil. The steps are quite simple and straightforward as listed below:

Takahiro Yamada

(i) Take/choose a photo to use as material (ii) Draw 2x2cm squares both over the photo with Adobe Illustrator and on paper with a pencil and ruler (iii) Draw softly and precisely in pencil (iv) Draw with ink over the pencil drawing. Use pencil for some parts as necessary. (v) Erase the pencil lines (vi) Make final adjustments if any (vii) Done

I think what makes my works somewhat different from other ink on paper artists lies in (ii) and (iii). Instead of simply tracing the photo or sketching freehandedly, I use the checkerboard-like lines as guides to draw in pencil for preparation, and later finish it off in ink. So, virtually speaking, I am drawing each piece twice. It takes time and patience. I taught this method at a local culture center in Kobe, Japan, for two years. Students enjoyed it as a good once-per-month pastime, but imagine following it all year long, regardless the size of the work, ranging from postcard size to sometimes 90x145cm pieces or larger. Most find it tiring and crazy, but I love it. So here, I've found a niche.

I avoid tracing photos because in my case, for some reason, it somehow takes the life out of my drawing. Most realism artists, as far as I know, trace outlines perfectly with tracing paper and go on drawing or painting like a coloring book. It saves time and if done with right skills, the piece becomes so fine. I admire them, but it didn't quite work for me. Instead, I try to sketch precisely in pencil and allow myself to only deviate within the 2x2cm squares. I choose to use the 2x2 squares because my plan to reach the level of Leonardo Da Vinci failed at junior high school and later at the age of 25. I changed plans. And so far, I like the result. By the way, I sketch daily for training, just before I go to bed. So, while this method requires extra time and effort, it boosts my drawing level to keep the piece in proportion and at the same time, secure liveliness close to a free-handed sketch, turning the subject alive. By the way, if I want to, I can erase the 2x2cm lines carefully after (iii) and go on in pencil to complete the piece as a pencil drawing as well. I'm not going to go into detail but the reason I enjoy this 2x2cm methodology, I believe, is because I have Asperger's syndrome.

Takahiro Yamada

The tendency to repeat things, concentrate for hours and persistence to detail all help. The small squares complement the inability to balance the big picture with details. And quite luckily, Artness System found me. So, this is how I have been producing my works for the last 8 years. I hope it interests you. I love this world and I like to draw what I like about it, which is, for the moment, cats. I exhibit mainly in Japan and sometimes overseas, including Paris, Dubai, Taipei, Busan and more to come. I hope to see you someday in person. Besides the above, I try different things too, such as use masking tape, brush and painting knives to paint or add texture to the background etc. Right now, I am experimenting with gold leaf and epoxy resin. If they seem to work, I might start a new series or add some new elements to my ballpoint pen cat art. If interested, please follow me on Facebook or official Instagram for weekly updates, or my sub Instagram account in which I post most often the making of my works with my favorite stuffed mouse of Fredrick by the late famous children's author/illustrator. Well, see you in the next episode.



BIPOC
BIPOLAR PROJECTS ART INITIATIVE

GLOBAL ART MOVEMENT : STIGMA

INTERNATIONAL ART PROJECTS WITH BIPOLAR
ARTISTS BY BIPOLAR PROJECTS

Founder of Bipolar Projects, Fatmagül Mutlu said : "I am proud to be among the young social entrepreneurs who have been selected for the Redbull Amaphiko Connect Program! Thanks to Redbull, Artness System and August Exhibition Space Berlin for your support! Bipolar Projects, funded by the EU Program of Sivil Düşün "Global Art Movement: Stigma" will be in March with Disneyland performance artist Plume Pacotille and talented young artist Tania Bohuslavska from Ukraine will perform production and exhibition program in Istanbul ! At the end of January we will have a busy study program with Arte Aurora & Artness System for our art festival in Barcelona. Many new projects, where the production of bipolar artists are publicized and employment studies are being carried out, are now being..."



SYMBIOTIC ART FESTIVAL BARCELONA

symbiotic
BARCELONA



www.artnessystem.com

Duration: April 5-12, 2020

Space: Ronda Arte BCN

Deadline: October 30, 2019

Application Form on our website.

Proposal Works must be sent to hello@artnessystem.com

Application is 15€ through Paypal or bank transfer.

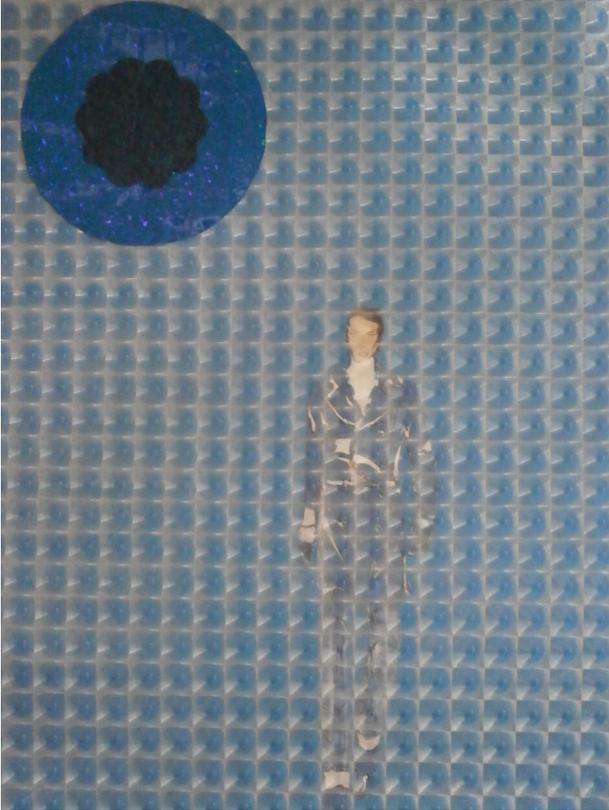
BIPOCO & BIPOLARPROJECTS

are having a

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CIRO DI FIORE



INTERVIEWS

面試

ΣΥΝΕΝΤΕΥΞΕΙΣ

مقابلات

onderhoude

インタビュー

ИНТЕРВЬЮТА

interviste

साक्षात्कार

entrevistas

ninainau 'ana

BAMFO FREDERICK



Bamfo Frederick is an award winning artist who is redefining Ghanaian modern art and architecture. He served as Teaching Assistant and Research Assistant at the Department of Painting and Sculpture in Kwame Nkrumah University of Science and Technology, Kumasi where he obtained his BFA in 2010 and MFA in 2014. He also has background knowledge in Fashion Design and Textiles from Kumasi Technical University, Kumasi. He has exhibited in solo and group exhibitions both in Ghana and abroad.

BAMFO FREDERICK

SOUL OF GHANA

AN INTERVIEW WITH BAMFO FREDERICK
BY ASYA SEVDALINOVA DZHANKOVA

Hello Frederick Bamfo. What is your background? What is the experience that has influenced your work most?

Growing up it was my utmost desire to understand, relate to things around me and try to make sense out of them. I expressed it through the play of everyday objects I changed upon in my local environment. I composed interesting miniatures of real-life forms such as houses, cars and other related forms with the found objects. By that practice, I grew up studying my environment and culture through art. After learning so much through formal education, I have since developed the desire to share my experiences through community based practice where I also get the chance to learn from other spaces and cultures.

What is the art for you?

My art is multi-disciplinary work which incorporates and negotiates between artistic concepts and disciplines such as painting, sculpture, architecture, fashion and technology. I basically create large-scale installations which deal with the intricacies of migration, memories, sustenance, surveillance and technology. My current work makes reference to traditional architecture concepts especially African traditional housing concepts to re-invent alternative architecture which reflects narratives of the 21st century and beyond.

Materials I largely source from myriad communities are manipulated: cut, joined, layered, mapped and sewn together in a playful manner to create architectonic installations with compelling histories and stories which reflect on the lives of the people and their environment through community participation.

You were selected for Artness Contemporary Interview artist. Where do you find your inspiration?

I am super excited to join the Artness Contemporary family. It has been an honour and I really appreciate its untiring effort and commitment to promote both emerging and established artists to the international audiences. I am inspired by makeshift structures – referring to houses and fabricated structures that are mostly not in the original frame of Ghana's urban plan but part of her spatial matrix. My inspiration is the point of reference to re-invent traditional architecture concepts which are still relevant in the 21st century and beyond. Sadly, these structures are largely slated for demolition because they don't count. I have deep interest in the surface dynamics of the makeshift structures: patches, fillings and faded paints. Texts or words are also an integral part of the structures. These elements tell layers of accumulated histories of the people and places.

SOUL OF GHANA

AN INTERVIEW WITH BAMFO FREDERICK
BY ASYA SEVDALINOVA DZHANKOVA

Texts or words are also integral part of the structures. These elements tell layers of accumulated histories of the people and places. They reveal transcending histories that have deep connections with mostly less privileged people -marginalized people, migrants, women, children, poor, old and afflicted. Their shared frustrations, political views, hardships and successes are all embedded in the structure. I re-invent these structures which possess these 'unique beauties' through community based practice to deal with critical issues of our time.



**Would you talk about your upcoming project?
What issues do you plan to produce?**

I am currently working on a project for the 2019 Sommerøya Festival. Traditionally, Sommerøya Festival combines music and contemporary art so I plan to work with volunteers to put up large-scale walk through installation where audiences would get the chance to add up to the work in a participatory manner responding to participatory gestures of contemporary music.

**Could you please share your messages to
global art market in your approach?**

I am an independent artist who is currently redefining the experiences of many spaces, contexts and concepts through artistic and cultural conversations with my work. I am therefore open to new opportunities from reputable art institutions, curators and collectors anywhere on the globe.

BAMFO FREDERICK





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