

# 3:

## MEDIUM FOR MEDIATION

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### STRUCTURED CHAOS

GILBERT MENASSA

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### SYNCHRONISING CONTRASTS

MANASSE RAMPINO

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### OF ICE & FLAMES

HAMED ALDEREI

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# COVER ART **ISIS LACTANS**



**Isis Lactans**  
99cm x 86cm  
Paper (Kozo) & Cotton Yarn

**Isis Lactans** is a contemporary rendition of the Egyptian goddess Isis. The goddess and mother of the universe is portrayed by German artist Fides Linien as a modern and proud woman presenting her breast – symbol of nourishment and fertility.

Temple reliefs from the New Kingdom era showcase the king nursing at Isis’ breast; her milk not only healed her child, but it also symbolised his divine right to rule. Royal ideology increasingly emphasised the importance of queens as earthly counterparts of the goddesses who served as wives to the king and mothers to his heirs.

Themes on the breastfeeding mother are also present in other cultures. Tethered to the mother’s milk are supernatural qualities and authority, which is one of the central recurring themes of the artist’s exploration. The exposed feminine breast, as well as the milk flowing from it, is regarded here as a mystery and a treasure from an intimate space which is naturally attributed to women as mothers, providers, and at their very core, pillars of strength.

## CONTRIBUTING WRITERS



**Ryan Mario Singapore**  
Managing Editor | Educator

Ryan Mario is an educator by profession and an art journalist by passion. Mario’s primary research trajectory is on the economic and cultural balance in the art business and his works mostly delve into the social and cultural impacts in local contexts. Through his writings and art education initiatives, Mario aims to fortify Singapore’s creative diplomacy with other countries within the art sector. He is the writer and co-editor for the art books of the Art Connects Women Exhibitions 2019 and 2020 in Dubai.



**Teresa Chia Singapore**  
Journalist | Educator

Initially a student from the School of the Arts (SOTA) and later Holy Innocents High School arts programme, Teresa has undergone her education in visual arts for 7 years. With her vast knowledge in the various mediums and art forms, she enjoys dabbling in painting, sculpting, film, and digital photography. As a Mass Communication student at Ngee Ann Polytechnic, Teresa teaches journalism and media writing to lower-secondary students. Due to the nature of her job, Teresa has developed an inclination towards interacting and socialising with people.



**Jaycene-Fay Ravenscroft South Africa**  
Art Marketer | Poet

Jaycene-Fay Ravenscroft works as an art gallery assistant and marketer, and is a writer, poet and art history enthusiast in her spare time. Currently completing her BA degree in Art History and Ancient History, she is inspired by symbology and the connections between everything in this world. Trained to analyse and ‘critique’ art, she is passionate about exploring the meaning behind each artwork she encounters and understanding its connection to the artist’s cultural, historical and social background. Writing is Jaycene-Fay’s way of having a finger in every pie: to research, share knowledge and to express herself creatively.



**Teesha Kooraram Mauritius**  
Artist | Writer

Teesha is an artist and educator based in Mauritius. Having recently graduated from the University of Mauritius with a BSc in Sociology with Gender Studies specialisation in 2017, she has now dedicated herself to her passion for the Arts by pursuing her second degree in Fine Arts at the Mahatma Gandhi Institute since 2018. She is currently working on several projects on art writing and Fine Arts. For Teesha, Art is not just a field of study but a powerful healing tool intertwined with a way of living.



**Xenia Bapasola Mauritius**  
Artist | Educator | Writer

Xenia Bapasola is an art educator and artist from Mumbai, India. Having moved to Singapore to pursue her BA in Fine Arts at Lasalle College of the Arts, she found her passion in teaching and connecting with others through art. Xenia employs art as a medium to unite individuals with their internal world, thus allowing them to better understand themselves and those around them. She believes that art should not be a privilege, but instead, should be an imperative as it is vital to both intrapersonal and socio-cultural development. Xenia strives to further the accessibility of art for every child and adult.

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# 3. MEDIUM FOR MEDIATION

*Humans are visual creatures -- that is why, for centuries now, art has been heavily involved in the documentation and archival processes through the course of human history. While the pedagogical senses in artworks may be most profound in their visual aspects, modern art movements have embraced yet another outlet that effects information storage and dissemination -- Mediums.*

*Most are familiar with the creative process by employing common mark-making tools of charcoal, graphite, or paint that are applied on two-dimensional surfaces. Yet, with the ever-increasing applications of art, so too do the types of mediums employed increase accordingly.*

*In this issue of **Art Herald**, we bring to the pages alternative means of art making that are adopted by artists across the continents. Aside from the familiarity of paintings, we see British artist Gilbert Menassa incorporating linear constructions through the use pigment pens. Hamed Alderei from the UAE turns his focus to a more digital medium of art as he conveys the lesser-seen natural wonders of the Earth. Of course, our cover artist Fides Linien from Germany completely alters the perception of artmaking by weaving yarn through self-made paper, thus defining an entirely new style exclusive to the artist herself.*

*Ultimately, these artists and galleries that have taken centre stage in our magazine are pushing the boundaries of art way beyond the aesthetics, and hopefully, into the realms of effecting change within society. It is my pride and honour to shine the spotlight on these accomplished stakeholders of the art industry.*



Ryan Mario



Where Did Macy Go?

**ZIYANG WU: WHERE DID MACY GO?**

SINGAPORE ARTWEEK - 21 JANUARY - 20 FEBRUARY 2021

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# THE AUTHENTICITY OF LIFE

by Ryan Mario

The 1960s saw drastic shifts in the artistic climate of Indonesia mirroring that of the country's own socio-political and cultural evolution. Even as the Social Realism style championed by the then communist party made way for a little more integrated art styles during the New Order regime under President Suharto, art, literature, and dialogues contending the realities of ethnic, racial, and sexual relations endured despite constant stifling. A quick glance at the art of present-day Indonesia is bound to leave those less acquainted with the country's historical progressions in doubt, since its current liberty in expression bears no apparent traces of oppression. On the contrary, even after its democratisation, mining through the depths of many Indonesian artworks' meanings quickly reveals that these works are often laced with social, political, and religious undertones underscoring the adversities of yesteryears, as demonstrated within the pieces of one Dedy Sufriadi.



Indonesian artist  
Dedy Sufriadi

Born 1976, Sufriadi's perspective on art was amplified towards other forms since his entry into university in 1995 at age 20. His high school years prior informed him mostly of art solely conveyed through realism; the lack of exposure to other art styles skewed his presumption towards the idea that good art should be realistic. And yet, the artworks bearing Sufriadi's signature is a far cry from what he understood art to be. Needless to say, the elucidation he achieved in his university years proved to be catalytic in putting him at the forefront of Indonesia's contemporary art scene.

Chaotic as they may seem, there is ultimately no question of the raw power that Sufriadi's pieces can dish out. Atop robust colours applied upon sizeable canvases are often scrawls of texts or evocative imageries characteristic of the Expressionism style – one that befits the rebellious and expressive nature of Yogyakarta's artists. Taking technical notes from Indonesian painter Affandi and American artist Jean-Michel Basquiat, Sufriadi proceeds to heavily concern himself with the philosophical enquiry of Existentialism that emphasises on the autonomous aggregation of experiences in every individual. "For more than 10 years, I have studied about Existentialism. It opened my mind to different views of the world, and especially of the Indonesian culture," related the artist during his interview. He further elaborated on the lack of freedom for Indonesian artists to wholly communicate their ideas before 1998, due to the former government damping down on any brand of political commentaries. While the Indonesian art scene has emerged to a new dawn, such damaging restraint on the identity of Indonesian art still has its ripple effect till this day and age, as experienced first-hand by Sufriadi himself.

Now more than ever, Sufriadi has become more invested in conflicts of the self. While he may reside in a region of rapid shifts, he has grown accustomed to the belief that motivations for external changes should, first and foremost, be initiated through introspections. "Before we can make the world better, we must first be open to criticising ourselves." Just as how his predecessors kept themselves afloat on their art through troubled waters, perhaps Sufriadi's success in grounding himself as an artist is by evoking authenticity in the meaning of life amidst an absurd world through a series of direct texts and indirect images.

Take a tour of Dedy Sufriadi's creations through his Instagram: [@dedysufriadi](https://www.instagram.com/dedysufriadi).



**Chaotic Sudoku 1**  
200cm x 150cm  
Acrylics, marker, & oil stick on canvas



**Redemption Song**  
150cm x 150cm  
Acrylics, marker,  
& oil stick on canvas



**Dalai Lama,  
Paradox Our Age #2**  
200cm x 200cm  
Acrylics & markers  
on canvas

# CHANGING THE WORLD

by Jaycene-Fay Ravenscroft



South-African artist Blessing Ngobeni

Blessing Ngobeni, an award winning thirty-four-year-old South African artist, is one of the country's most exciting contemporary artists and who is receiving growing international attention. Ngobeni works primarily in mixed media, including paint and collage on canvas, to convey strong and challenging messages regarding the abuse of power, political consequences and socio-economic as well as environmental issues. Ngobeni's works have been exhibited nationally and internationally, including London, Venice, San Francisco, Chicago, and Miami in the United States, as well as Cape Town and Johannesburg in South Africa.

At the age of ten, after an abusive and turbulent early childhood in the small rural town of Tzaneen in Limpopo province, Ngobeni made his way to the Johannesburg slums where he lived on the streets and became involved in crime. He was arrested for armed robbery and in jail for six years. It was during this time behind bars that Ngobeni decided to change his life and started making art. On his release from jail, he pursued it on a professional level and rapidly became who many consider to be the most original and thought-provoking contemporary artist in South Africa.



**The Goat of Ritual**  
184cm x 137cm  
mixed media on canvas



**House Goat**  
200cm x 165cm  
Mixed media on canvas

It is Ngobeni's past life and challenges that largely influence the subject matter of his works. He criticizes political organisations, making corruption and dishonesty amongst the ruling elite the leading themes in his art. He also confronts problems such as the Gini coefficient in South Africa, the country's failure to learn from the past and the costs of breaking with democratic principles. Often compared to Jean-Michel Basquiat, Ngobeni explores and interprets the above topics through graphic, surreal and often disturbing imagery, with hard lines and distorted figures contrasting with vivid colours, forcing the viewer to confront uncomfortable truths. He is inspired by Surrealist imagery, the figurative violence of Neo-Expressionism and chaos of Dada, producing works that are powerful in their message but with a haunting aesthetic all of his own.

In a world where inequality, violence, climate change and greed are unfairly impacting the underprivileged, Ngobeni's strident and often bitter denunciation of injustices are influential, valid and paradoxically healing. As John Butler once said, "Art changes people. People change the world."

Immerse yourselves in Blessing Ngobeni's artistic revolution through his website: <https://blessingngobeni.com>



**Demons and Nieces of the Apartheid I**  
74cm x 132cm  
Mixed media on canvas

# ART IS NON-ESSENTIAL

by Teresa Chia

## ART SEASONS

No, yes, we have heard enough of this; but have we really considered what it is to be an artist at this time?

Tucked away in one of Singapore's industrial area, *Art Seasons Gallery* is ergonomically designed and dedicated to spotlighting the unique features of each artwork displayed. White, clean, and almost surgical with no gaudy decorations, the artworks are able to take centre stage and complement one another.



**Self Portrait**  
Yeo Tze Yang  
35.5cm x 26cm  
Oil on canvas

Opening the exhibition was a small but compelling oil painting of a man donning a surgical mask by young Singaporean artist Yeo Tze Yang. With distinct painterly strokes characteristic of the artist, the piece is reminiscent of works from the 80s with its bold and contrasting colours. Titled **Self Portrait**, the confrontational glare from the subject could potentially be plastered on a poster advertising for surgical masks – an upfront allusion the adoption of a new daily essential in these trying times.

By South Korean sculptor Xooang Choi, a nude lady exuding heavy melancholic feelings greeted visitors as they entered through the glass door. The billowing mass atop her head seems to weigh her down as she broods with the worries of the world in her hair. **The Dreamer Blue** could almost be an embodiment of a Regina George's description from the movie *Mean Girls* (2004); "her hair is so big, it's full of secrets."



**The Dreamer Blue**  
Choi Xooang  
36cm x 31cm x 76cm  
Mixed media & oil on resin

These two works guarding the entrance set the moody and still tone for the heavy topic gone cold – "Art is non-essential". Brazen as the claim may be, stakeholders in the Singapore creative community were quick to defend the status of their industry, and for a good many within, their livelihood. As reflected within the Sunday Times survey, 71% of the 1,000-odd participants opted for artists as one of the top 5 non-essential job appointments. The result is a telling revelation that the creative sector still lacks its long-overdue recognition within the public domain, making the works done by galleries like **Art Seasons** even more relevant in bolstering the confidence of emerging talents or industry heavyweights.

### Essential, or not?

The Sunday Times asks some 1,000 respondents which are the jobs that are most crucial in keeping Singapore going, and also how much more they will pay for essential services so that workers in the sector may get a wage boost.

#### Top 5 essential jobs



#### Top 5 non-essential jobs



#### Jobs that I don't want to do



The Sunday Times, 14 June 2020

Poll results aside, the pandemic also brings along yet another breed of people with blatant disregard for the crisis at hand, resulting in even more satirical artworks that flood the internet and art landscapes. Singapore Artist David Chan takes a jab at the people who refuse to wear their masks properly through his work **Fully Protected**. While surgical masks are a common sight, he extended his ridicule to individuals who wore masks that were unnecessary when the virus first surfaced, such as gas masks and N95 masks. The chimpanzee is a glaring nod to the “monkeys (read: idiots)” who refuse to take such emergencies seriously or simply wish to blow things out of proportion in a bid to skew narratives towards their own interests.



**Fully Protected**  
David Chan  
85cm x 70cm  
Oil on Linen

**Luxury**  
Liu Xuanqi  
43cm x 43cm  
Oil on canvas



Wandering further into the gallery and one would find a work on the far end of the wall that was inspired by luxury brands and their products. **Luxury** by Liu Xuanqi is unsurprisingly donned with the artists' signature clouds. The depicted mask being reworked into a luxury handbag conveys how masks are now more than a protective wear; it is now a display of style and a fashion accessory. Cloudy with a chance of expensive, the iconic *Louis Vuitton Multicolore Monogram Collection* colours are not to be overlooked. The handle itself is reminiscent of the classic *Lady Dior* bag handle with its laid-down edges. The 2-D background against the 3-D subject creates a stark contrast that questions the reality and viability of the subject. Riding on the saturation of online fashion trends, the surrealistic take on masks as an article of fashion may even be actualised as a genre of luxury soon, and Liu Xuanqi's painting hangs as a documentation of this transition.

Divert focus to the work on the partition wall behind and one would notice **PHUNKED** by Singapore contemporary art and design collective PHUNK. Bold, bright, and audacious – these words are possibly encapsulating of their iconic and graphic style. The punk graphic combined with an array of dizzying colours is yet another commentary on world issues. The collective focuses on topics such as fake news, electoral issues, and governmental concerns at large. Deep diving into details reveals many notable characters who grace this piece. A myriad of deities, the Hong Kong Police, POTUS, and Disney characters; these are the hodgepodge of symbolic imageries that point to the major events that occurred in 2020, almost like a little dystopian version of “Find Waldo” for anyone who has had to go through something in the year.



**Phunked**  
Phunk  
180cm x 102cm (7 canvases)  
Acrylics and on canvas

With subtle yet strong commentaries on the situation for creatives, these exhibits speak for themselves about the oppression and complications across the world. Now, who says artists are non-essential? With much on their plates already, are scientists going to capture these historical moments in their petri dishes? Ultimately, artists are the acting archivists who will document and make lasting impressions on the world at large.

Pay **Art Seasons** gallery an online visit through their website:  
<https://www.artseasonsgallery.com>

# Mulyana

## The Messenger

Art Porters Gallery  
Dec 2020 - Mar 2021



artporters

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

# LOVE, ART, & FEMINISM

by Teresa Chia



**Breathe!**  
45cm x 90cm  
Paper (Kozo & banana fibre) & yarn

Feminism is not all waving flags and outing men, but also the silent force that uplifts and supports other women to love and care for themselves through their lowest and highest.

Full-time artist, Director of the *Xsabo Foundation*, and founder of the *Fancy Pads* initiative, Fides Linien is a fine artist that encapsulates all of the above and so much more. She advocates for feminism through confident weaves and paper backings, and movements of practical solutions for women from women.

Gentle and flowing, her artwork mediums largely consist of handmade paper and screen prints. One of her more notable series of works is *CartaStaminea* – an entirely original style conceived by the artist that is a rich blend of bold jewel-toned coloured yarn inlays between papers of complementary muted beige reminiscent of the freshly washed grains derived from banana, Kozo, or Gampi fibres. The artists' artworks are not just empowering women, but also depict women as individuals who have autonomy over their decisions. *Amazone* is the explicit distinction that promotes her idea; with the lettering “Talk to” - “my face” - “my” - “breasts” - “can’t hear” - “you” and background of deep red yarn, it is a subtle nod to feminist movements that resist conforming to “male expectations”.

All paper in Linien’s works are not to be mistaken for normal paper; every paper is self-made and handmade from vegetable and other natural fibres. Linien took great interest in papermaking since her days of education in the *Academy of Fine Arts Dresden*. One thing that delighted her most was the realisation that “paper is very versatile and (can) be manipulated in many ways.” Since 2007, Linien has been researching and developing special and unique fibre paper that is sufficiently textured and strong enough, especially transparent with the aptitude in accommodating meticulous inlays of yarn.

As an unapologetic artist, Linien expresses her support for women and her unique stand through her work, yet not fully identifying with the loosely thrown-around term of “feminist”.



German paper Artist Fides Linien



**Amazone I - VI**  
23cm x 23cm  
Paper (Kozo & Gampi)  
& silk yarn

She explained that, “Somehow art is a way of expressing yourself and therefore, it’s obvious for me as a woman to be first and foremost concerned with femininity. Time after time I learned more about “Feminism”, though I wouldn’t call myself “Feminist”, but probably “Feminist Lite”. According to this, I use my art to advocate for women and girls for gender parity, as well as for justice, but also to be curious and question what’s behind façades.”

Inspired by the world of art, design, and aesthetics, Linien’s creative interest began when she was a child who “wanted to become a fashion designer or an archaeologist.” In an exclusive interview with *Art Herald*, Linien shared a mantra she lives by – “Art is not what you choose like a profession; it’s an assignment, a mission, a way of living, and a mindset.”

Aside from her bold form of artistic self-expression, Linien dedicates her time, craft, and research to *Fancy Pads* (Instagram: @fancypads), originally a self-help initiative that develops one-time-use but eco-friendly and zero waste sanitary pads for menstruators. The products are manufactured in Uganda, and similar to her handmade paper, they are also made of vegetable fibres. Linien uses this platform to advocate against period shame and educate women and men alike about women’s menstrual poverty. The *Fancy Pads* initiative enables women, especially adolescent schoolgirls to do away with the inconvenience of staying home during their periods and continue to stay in school, since education contributes paving their way out of poverty. She achieves this all while keeping the brand sustainable and eco-friendly with biodegradable and ethically sourced materials.

By fully utilising her expertise in both science and art, Fides Linien has adeptly accomplished in facets that many have strived to amalgamate throughout their careers, ultimately raising her into the rank of what may be defined as a “Philanthropic Alchemist”.

Take a tour of Fides Linien’s online artwork showcase here:  
**Website:** <http://www.fideslinien.com>  
**Instagram:** @fideslinien  
**Facebook:** <https://www.facebook.com/artbyfideslinien>



**Immaculate Heart**  
25cm x 25cm  
Paper (Kozo & banana fibre) & silk yarn

# STRUCTURED CHAOS

by Xenia Bapasola

From 1975 to 1990, the civil war that devastated the country of Lebanon displaced thousands of families and left them fleeing from the constant struggles of the conflict. In 1986, at the height of the Lebanese civil war, a young Gilbert Menassa was 6 years old when he moved to Beirut with his family. Amidst the chaos and constant instability, the boy found his passion and security within the comforts of artistic expression, weaving creativity into the jagged insecurity of life in a frontline nation.

Through constant support from his family, Gilbert's artistic talent blossomed rapidly, and he held his first exhibition at the tender age of 14 in the famed markets of Beirut. He was the youngest exhibitor there and his exquisite drawings on display were readily sold out. His immense success at the marketplace encouraged him to further pursue his studies in art, architecture, and interior design, as a result of which he was able to look at the world from two separate perspectives. He understood the world of the free and unyielding artist – a world of chaos, colour and beauty, and at the same time, was able to blend into the realm of the structured architect who operates on stable and concrete foundations of organisation and logic. The meeting of these two seemingly opposite yet similar worlds greatly influenced Gilbert's artistic development. Endowed with a love for minimalism, he found depth and power within the simplicity and elegance of the "line".

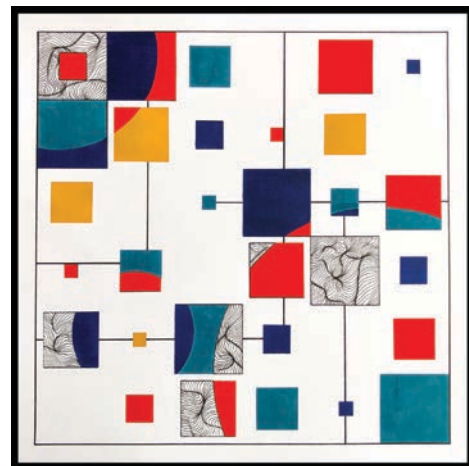
As the fundamental element of art, a single line holds the ability to divide a space into concrete sections or doodled into complete disarray. By that, Gilbert developed his own visual language; while his lines express the freedom of the spirit, geometric shapes imposes restraint to express limitations and organisation, and what ties the composition into its entirety are the colours that sets the mood. "Minimal as I like things, a line just seemed to be the most basic and simple of elements but the most diverse in use."



British artist Gilbert Menassa



**Portrait of Chaos**  
20cm x 29cm  
Ink on 200gsm cartridge paper



**Chaotic Sudoku 1**  
30cm x 30cm  
Acrylic and Ink on  
200gsm white watercolour paper



**Contained Chaos Large 1**  
36cm x 51cm  
Acrylic and Ink on  
350gsm extra white cotton paper



**Contained Chaos Large 3**  
36cm x 51cm  
Acrylic and Ink on  
350gsm extra white cotton paper

Gilbert explains that every original piece he creates by hand represents a state of mind. His works are illustrations of the lessons he learned as a victim of circumstances whilst growing up in a war zone. His safety was jeopardised by factors outside his control; this instilled into him an understanding and appreciation for "what is" rather than "what is wanted". Using acrylic paints and ink felt-tip pens, Gilbert lays down the foundation of his artwork using grids and fine shapes with the precision of the architect in him before allowing his artistic mind to pour his sensibilities into the piece. Through the chaos of line work or the constructivism of shape and structure, Gilbert's works will take form, each one unique and disparate in nature.

Artist aside, Gilbert doubled up as a director of visual merchandising who worked alongside like-minded creatives across the field. He enjoys the realm and vast reach of a digital exhibition rather than that of physical ones, showcasing his works primarily online or through social media platforms.

Discover more of Gilbert Menassa's works at: <https://www.gilbertmenassa.com> or reach out to him via his Instagram handle: [@gilbertmenassa](https://www.instagram.com/gilbertmenassa).



**Chaotic World Large**  
56cm x 56cm  
Acrylic and Ink on  
300gsm extra white watercolour paper

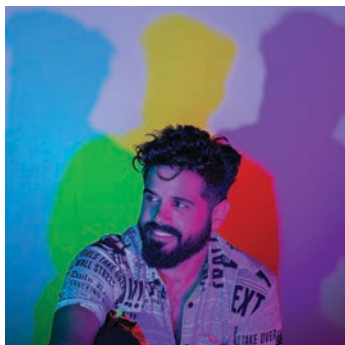


# OF ICE & FLAMES

by Teresa Chia



**Green Mountain**  
Nikon D800E, 14-24 lens



Emirati photographer & artist  
Hamed Alderei

Most of us are more than familiar with landscape and scenery photographs. From our default wallpapers to what are advertised to us in travel blogs or magazines, us city dwellers just cannot seem to get enough of natural scenic landscapes that are not readily available to us on a daily basis.

Perhaps it is the transcendental vibes and intense colours in his photographs that draw our attention, or maybe it is the novelty for many of seeing an Aurora Borealis up close. Whichever the reason, Hamed Alderei has, without a doubt, captured our undivided awe with his otherworldly frames. Armed with his Nikon D800E, Alderei sets off into the world in pursuit of his next great shot after uncovering his penchant for photography in the summer of 2009.

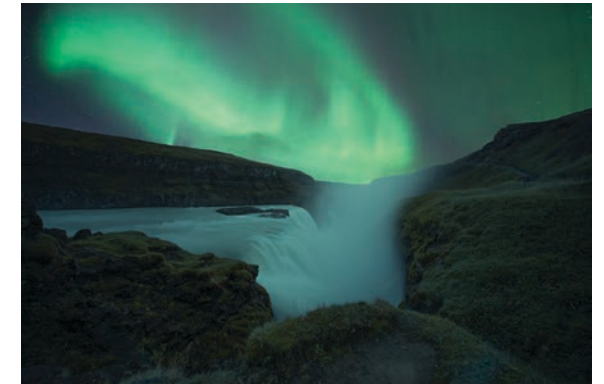
*“My heart was beating so fast from enjoyment when I took the first photo from his camera. The feeling that struck me is indescribable and contains a lot of positive joy.”*

*- Alderei in an exclusive interview with Art Herald*

The Emirati photographer started his photography journey with the expansive desert that surrounded his village back in Abu Dhabi. Having exhibited in over 4 countries, Alderei has also had works exhibited in the prestigious Art Shopping at Carrousel du Louvre. His Iceland series stands out as one of his more notable works in his photography career. Alderei shared that he opted to travel to Iceland to capture its beauty in his shutters due to his interest and fascination with the aurora borealis.



**The Beauty of the Earth**  
Nikon D800E, 14-24 lens



**The Power of Green**  
Nikon D800E, 14-24 lens

More commonly known as northern lights, the aurora borealis is a natural phenomenon of lights in the sky and can only be seen in high-latitude regions in countries such as Iceland.

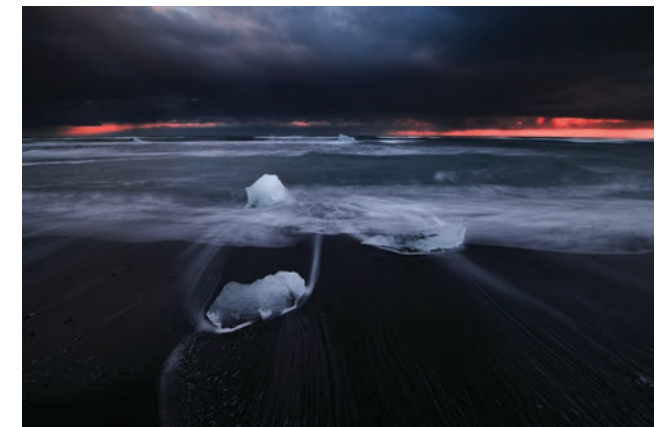
Alderei’s image of the aurora borealis was him attempting to take the bull by the horns and propel his photography skills further since these lights are one of the most complex natural phenomena to photograph. When enquired about his choice of subject, he explained that “a person needs to be highly skilled to be able to catch the aurora in a way that is distinct from others, and I found that is a big challenge for me to do it”.

By that, he produced some of the most appraised shots of the lights. With the almost neon colours piercing through the veil of the night, the contrast of the elements between hints of purples and Prussian blues of the sky and the iconic bright greens emitted from the northern lights creates a perfect complement for the composition.

While shooting the series, Alderei found himself face to face with a storm that could potentially ruin his photography objectives. The process proved to be tough and arduous with harsh weather conditions, but his persistence in waiting out the storm was rewarded with once-in-a-lifetime shots.

As the world took to a halt in 2020, Alderei’s work has also seen an intermission. He plans to continue travelling the world after the global pandemic takes a turn for the better to resume his artistic pursuit.

Look forward to seeing more of Alderei’s iconic sans urbanisation works in the near future. Meanwhile, his Instagram (@hamed\_alderei) stands in as his online gallery space for the perusal of his audiences.



**Cold & Fire 1**  
Nikon D800E, 14-24 lens



**Cold & Fire 2**  
Nikon D800E, 14-24 lens

# SYNCHRONISING CONTRASTS

by Ryan Mario

*“Ultimately, it all boils down to the artist’s orchestration of controlled renderings atop a chaos of colours that makes his pieces as alluring as they are accessible.”*



Italian artist Manasse Rampino

Sexy; gimmicky; glamorous – a letter by pop artist Richard Hamilton in 1957 had these words penned down in a letter to architects Peter and Alison Smithson outlining the qualities of the style his artworks bear. True to these traits, a single glance at Italian contemporary artist Manasse Rampino’s paintings is all that is required for one to understand that pop art is indeed designed for a mass audience.

Born 1989 in Southern Italy, Manasse entered an all-out pursuit for an education in the creative field. Upon graduating from his five years of high school with ample knowledge in classical art, oil painting, mosaic, and restoration works, he moved to Rome to study Cinema at a private academy for another two years. Now employed under an Italian fashion and luxury brand, Manasse has much more to bring to the table in both areas of art and design.

*And why the need to choose between the two when there is elegance in their synchrony?*

Since its inception into the ranks of modern art movements, pop art has always been a “people” art form, whereby its appreciation and pull factor is easily enjoyed by anyone and everyone. Peaking in the 1960s, young artists then were largely underwhelmed by what they were taught in art school and their experiences of subject matters in the museums were unrelatable to their daily lives. As a revolt against the dominant and traditional views of representational art, these artists began drawing inspiration from movies, advertising, product packaging, pop music, and comic books for their imagery.

It was certain that Manasse was well aware of the impact brilliant colours have on viewers. Coupled with his crisp and bold design-centric line paintings of iconic imageries, he was set to provide a stage where contrasts can coexist concurrently. As told by Manasse, “This series was born from mixing different worlds to which I am linked. In my paintings, there is space for everything: classic icons on modern backgrounds; delicate shades on spots of colour; abstract on figurative.”



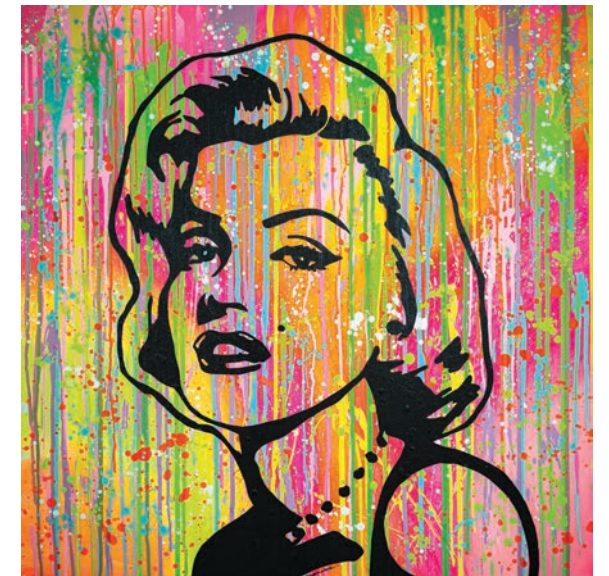
**Europa**  
100cm x 100cm  
Acrylic and spray on canvas



**N5**  
86cm x 122cm  
Acrylic and spray on canvas



**Stay Safe**  
76cm x 76cm  
Acrylic on canvas



**Marilyn Monroe**  
91cm x 91cm  
Acrylic on canvas



**NO**  
40cm x 60cm  
Acrylic and spray on canvas

Manasse’s initiation of his works are anything but delicate. An explosive zest of fluorescent colours presents a bold and unreserved backdrop that is first laid upon the canvas. That in and of itself is a painstaking process since layers of paint flows and splotches can only be applied upon the former ones which have dried to retain distinction between the colours. With the base laid out, Manasse proceeds to paint his subjects on using stark black lines. Easily recognisable by everyone, these subjects ranging from classic Disney characters and popular movie stars to luxury products were selected to invoke a sense of familiarity – a depiction of trends that once were or still are. Ultimately, it all boils down to the artist’s orchestration of controlled renderings atop a chaos of colours that makes his pieces as alluring as they are accessible.

Having only exhibited in Italy before, Manasse’s first tread into multinational recognition as a pop artist was realised through his participation in **World Art Dubai 2020**. His job posting to Dubai back in 2018 led him to discover the city’s diversity in culture and futuristic outlook, and it is there where he has currently taken up residency to further his artistic pursuits.

All eyes are trained on Manasse Rampino’s Instagram page ([@manasse\\_paintings](https://www.instagram.com/manasse_paintings)) and his website ([www.manasserampino.com](http://www.manasserampino.com)) for what is new to come.

# GIRLS JUST WANT TO HAVE FUN

by Ryan Mario



Indonesian artist Dodit Artawan

By the lyrics of Aqua's 1997 chart-topping hit single *Barbie Girl*, "life is plastic, it's fantastic." More than two decades later, Indonesian artist Dodit Artawan is here to put a dent on that proclamation with his photorealistic paintings.

Born in 1978, Dodit underwent his studies at the *Indonesian Art Institute* in Denpasar, Bali. As a student in Fine Arts, his exposure to styles and practices outside the conventions of Balinese art forms further propelled him into the epicentre of what the *Taxu Art Clinic* defined as a reluctance on the part of the Balinese art praxis to deviate from its traditional identity.

Balinese art has its initiation rooted in Hindu-Javanese origins that developed from the works of Majapahit Kingdom artisans and expanded to Bali in the late 14th century. It remained largely untouched by western influences until post World War II. Even so, the fundamental aspect of its resemblance to baroque folk art with tropical themes still distinguishes a piece as something uniquely Balinese.



Let's Start the Party  
280cm x 150cm  
Oil on canvas



Pool Party #2  
200cm x 150cm  
Oil on canvas

Perhaps it is the sheer size of Dodit's paintings that draw his viewers in, or it could have been his peculiar choice of having empty alcohol bottles and Barbie dolls as his subject matters, but one thing for certain is that the recurring imageries of these objects in his series are immediately reflective of his distaste for the hedonistic Balinese lifestyle. The excessive consumption of alcohol by the residents of Bali has been a plague of health issues for the longest time. Coupled with the touristic provision of pools and bars that accommodate to the middle-class patrons, the lack of control on alcohol consumption further becomes a question of ethics when underaged teenagers have an unimpeded access to purchase alcohols in stores. While the heaps of alcohol bottles are illustrative of his concerns, what seals the deal with his pieces in their entirety are the lewdly clad, *Mattel*-manufactured plastic Barbie dolls which are often associated with an extensive spread of social controversies – the perfect pairing of fine wine and good steak on the table of consumer capitalism.

In 2018, he furthered into the domains of rhythmic line art, or **Line Rhythm Series** as coined by Dodit, that bears the reminiscence of Pop Art. Nonetheless, alterations to his style do not skew him away from his fetishism of objects, especially those of industrialised mass production. "The fetish attitude reveals how the contemporary society often becomes irrational simply because they want to have fun, and the world

of capitalism gladly provides the fantasies attached to their products," explained the artist.

It is rather probable that we as consumers are lost amidst the sieving through of our "needs" and "wants", and Dodit's rebellion through art is a beer bottle to the back of our heads which shatters such illusions that we hold so dear to survive this capitalistic rat race.

Keep up with Dodit Artawan's artistic evolution and his all-new **Line Rhythm Series** through his Instagram page: @doditartawan



Stock Room No.4  
200cm x 150cm  
Paint marker and acrylic on canvas

# POST-COVID: RE-EMERGENCE

by Teesha Kooraram

Founded by artist Niticha Parsand Goffart in 2009 is *Gallerie Tamaris* located in Tamarin, Mauritius. Its establishment was propelled by a drive for social cohesion among artists and as an acting mediator for them and their buyers. Abiding by the intention to be a gallery by artists, for artists, *Gallerie Tamaris* comprises of more than 125 fine artists who have sold more than 2000 artworks globally through their intimate networks of decorators, hotels, tourist sites, and luxury villas. The gallery's latest exhibition showcases the **Post-Confinement Collection** by artist duo Niticha, the founder herself, and Said Hossanee. The confinement period was a challenging phase for everyone from all walks of life, and the Mauritians, too, were not spared from the tribulations posed by it. Stuck within their respective homes, the artists were compelled to innovatively employ materials that were available in their abode to create their artworks.



Niticha Parsand-Goffart



Niticha Parsand Goffart, brushed by the nostalgia of times before the pandemic, was inspired by the beaches of Mauritius and the sensuality of women. During her younger years, she delved into more detailed works that cover societal issues that later evolved into more vibrant paintings down the years. Using mixed media methods for her work *Shells*, Niticha's beach-collected shells were spontaneously painted upon to create a lively mix of sun, sand, and sea reminiscent of the iconic Mauritian setting every tourist so craves for. Her paintings are executed with spontaneity through various experimentations with acrylic pouring, nets, and tissue paper. Another theme that Niticha indulged in during confinement was the celebration of femininity. She laid emphasis on the typical Mauritian people either coming from the sugarcane fields or of those rapt in the national Mauritian music called *Séga*. The main aim of her creations is to provide a positive perspective on life while shining the spotlight on the allures of the Mauritian culture and landscapes.



La Saunière  
90cm x 120cm  
Acrylics on canvas



Coupeuse de Canne  
100cm x 120cm  
Acrylics on canvas



Shells  
150cm x 80cm  
Mixed media on canvas

Said Aniff Hossanee



Said Hossanee is a painter and engraver with deep-seated influences drawn from his multicultural environment, whereby his artistic productions mostly depict and reflect his emotional affinity to his motherland. He is committed to local and international exhibition ventures and is the President of the *Footbridge Art Association* that groups artists from Malaysia, Thailand, Indonesia, China, Reunion Island, and Mauritius. Just like their prominence within the Mauritian landscapes, Hossanee has developed a palette of pure and vibrant colours that express his personality, style, and signature as a contemporary artist. Hossanee's take on the **Confinement Collection** was conceptualised from marine subjects.

During the past 2 decades, Said Hossanee has been working on the themes **Fenêtres Chazaliennes – a Tribute to Malcolm de Chazal**, followed by the **Sails** series and finally, the **Shells** series. The fourteen paintings exhibited for the post confinement collection were consolidations of these three series. During his confinement period, Said

Hossanee was also presented with the similar predicament of having to work within the constraints of the home. To circumvent the limitations posed by the conventional medium of painting, he turned to printmaking to execute his works. As such, about a hundred wood prints and five acrylic artworks were ultimately created. Vacillating between abstract and semi-abstract works, his pieces were mostly mixed-media collages. In his emerging years as an artist about half a century ago, Hossanee's artistic outputs were largely of geometric shapes accompanied by thick black lines. Although he has outgrown his initial monochromatic phase and morphed into a colourist throughout the years, geometric forms are still retained as a reminder of his humble beginnings into his artistic career.



**Regata**  
210cm x 150cm (Diptych)  
Acrylics on canvas



**Danse des voiliers 3**  
210cm x 150cm (Diptych)  
Acrylics on canvas



**The Silent World**  
196cm x 96cm  
Acrylics and on canvas

In a world where uncertainties are imminent, it is by the very nature of artists to overcome their own uncertainties to emerge anew in a world that depends on their creations. Galerie Tamaris stands firmly as that that light within the darkness of times, and in this instance, artists Niticha Parsand Goffart and Said Hossanee are the hands that hold that light as they lead the art scene of Mauritius into a new dawn.

Browse through the gallery's online showcase through their website: <https://www.galerietamaris.com>

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SANDRINE CAPDOUZE



Reinvent Tomorrow  
140cm x 80 cm  
Oil on canvas  
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May be Under Some Other Sky  
140cm x 80 cm  
Oil on canvas  
US\$2,847



Rhapsody in Blue  
70 cm x 50cm  
Oil on canvas board  
US\$712

KIMI SHAAABI



Riding Through Spain  
(Series 1-5)  
30.5cm x 30.5cm  
Mixed media on canvas  
Set: US\$375  
Individual: US\$90



Through the Lens  
86cm x 86cm  
Mixed media on canvas  
US\$1,187



Space  
76cm x 76cm  
Mixed media on canvas  
US\$2,847



Shout Out  
64cm x 57cm  
Mixed media on canvas  
US\$2,015

## Services:

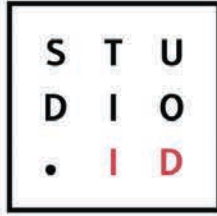
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*Serenity | 122cm x 76cm | Mixed media on canvas*

