

ART

H A B E N S

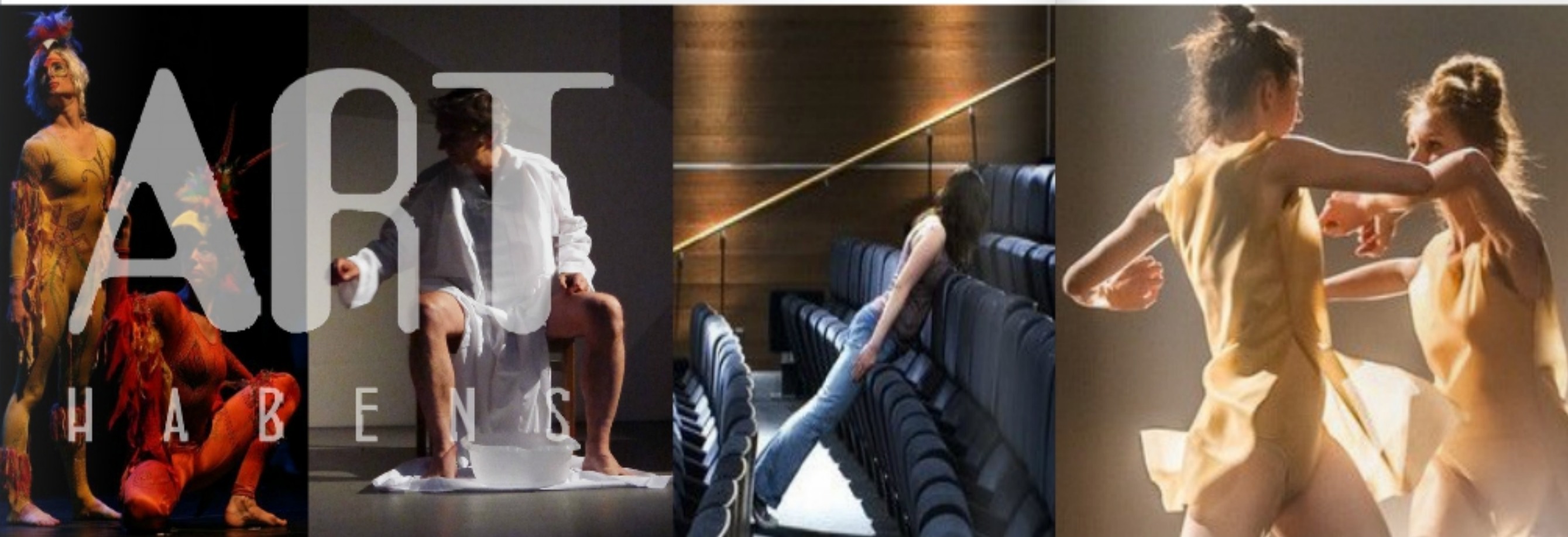
CONTEMPORARY ART REVIEW

JACK CLAYTON
MERRYL CUSTERS
TRISTAN RAIN
BELEN VELASCO
MARCUS CARLSSON
PEGGAH KHASHIAN
LORENA HERRERO
CHANTAL VAN HOUTEN
KELCI JUN

Reconsideration 2015

A work by Chantal van Houten

ART
Contemporary Art Press



C O N T E M P O R A R Y A R T R E V I E W



Belen Velasco
United Kingdom

Painting is transferring thoughts to colour and life, feminine figures are one of my basic elements, limitless expression, beauty, sexuality, shame are their words. Their stories. I paint first in my head and then build on this blank piece of reality, once it is a solid landscape the mood starts to wash it with colour. I feel this then effects the psychology of the piece.



Merryl Custers
Australia

A painter at heart, who dabbles in photography and drawing, my practice has, of late, focused primarily on a discussion around social expectation, both individually, and in a larger sense. The resultant works have taken the form of figurative-based paintings as almost visual portraits of society, exposing and discussing concepts of social expectation and cultural norms.



Chantal Van Houten
The Netherlands

Art is for me is bringing emotion, I love it when a painting really get's to you, gives you a little tickling. The image is leading to imagination and comes alive for the person who looks at it. I get my inspiration from the people around me, a long walk in the park, life and world issues. With my paintings primarily figurative I want the viewer to experience different emotions.



Marcus Carlsson
Sweden

I'm very new artist and discovered the painting rather late, I was in love and could not stop to sketch. It was just pencil and charcoal. In autumn 2011, I started painting with color and made my first color paintings called just fruit, had exhibition once in Lund.

I have no education in art, but as I said, I just follow my heart. I have also worked with photographer for over 10 years.



Peggah Khashian
United Kingdom

Peggah Khashian's work is highly influenced by surrealism, semiotics and Phenomenology. She focuses on connecting unrelated items, both organic and industrial, to create images that invoke variable meanings through their interaction and context. Her fascination with line and fluidity in her works can be trace back to the traditional techniques still used in Iran.



Lorena Herrero
United Kingdom

My current source of inspiration is geometry and concepts such as lines, forms, symmetry and asymmetry, radial symmetry, shapes and dimensions. What fascinates me about it is the use of a single unit, a line or a circle, to create complex compositions. Study the repetition of lines in regular or irregular intervals.



Jack Clayton
United Kingdom

My work is usually character or landscape based and I enjoy breaking them down, finding forms to manipulate and creating illusions that trick the eye. I also utilise natural patterns found in the grain of the wood, sometimes letting them inform and dictate the work in progress; with my drawings I create labyrinthine illustrations that unravel and reveal the more they are scrutinised.



Tristan Rain
Switzerland

Tristan Rain is an artist from Switzerland.

He is both a photographer and a painter. His main themes involve questions of perception - seeing the world as an incomplete, fragmentary, discontinuous vision of what we understand as reality.

He has had exhibitions in Europe and Asia, as well as both North and South America.



Kelci Jun
United Kingdom

My signature work consists of bright, vivid colours, simplified expression with smooth lines. The fascination with pattern images has led to my experiences and observations with my composition style. To describe my relationship with art, I would say that my art is based on journeys. I am particularly interested in the interplay between objects and unique places. The pattern journey project has now become a very prominent feature in my work

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Tristan Rain is an artist from Switzerland. He was born in 1972 in Basel and splits his time between Paris (France) and in Berlin (Germany), as well as working occasionally in Stockholm (Sweden).

He is both a photographer and a painter. His main themes involve questions of perception - seeing the world as an incomplete, fragmentary, discontinuous vision of what we understand as reality.

He has had exhibitions in Europe and Asia, as well as both North and South America.

The paintings "Mercator" (2014-2015) were conceived in Stockholm (Sweden) and finished in Paris (France), and use several concepts from cartography. The Mercator projection is a cylindrical map projection presented by the Flemish geographer and cartographer Gerardus Mercator in 1569. It became the standard map projection for nautical purposes because of its ability to represent lines of constant course (known as rhumb lines or loxodromes) as straight segments which conserve the angles with the meridians. The linear scale is equal in all directions around any point, thus preserving the angles and the shapes of small objects (which makes the projection conformal). The Mercator projection distorts the size and shape of large objects, as the scale increases from the Equator to the poles, where it becomes infinite. These facts are used for the concepts of these paintings. It is a large form in the center of the composition of distorted space and objects. It is composed by a large number of small geometrical forms. They include a complicated running line - like the expeditions of historic explorers - going up and down the canvas. It connects the two extremities of the painting and eventually the two parts of the diptychs. It is an abstract composition with basically two colors that are slightly unstable and asymmetrical in a richly-structured color field of blue-greens. Things only become visible after a considerable time looking at the painting.

Tristan Rain



Mercator F-069 (detail) ©Tristan Rain Prolitteris



An interview with Tristan Rain

An interview by **Dario Rutigliano**, curator
and **Katherine C. Wilson**, curator
arthabens@mail.com

Ranging from Painting to experimental Photography, Tristan Rain accomplishes a suggestive process of harmonization between multiple time-frames, to create works capable of walking the viewer through multi-layered experience, urging to rethink about the ambiguous relationship between the perception of space and time. While re-contextualizing the idea of motion in an attempt to look at time in spatial terms, his approach guides us into a liminal territory where we are invited to explore unexpected relationships with reality and the way we relate with it. We are very pleased to introduce our readers to his refined artistic production.

Hello Tristan and welcome to ART Habens. To start this interview I would pose a couple of questions about your background and the way it informs the way you currently conceive your works. First, you have a solid training and along with your studies of Architecture, you nurtured your education in Painting, Photography and Film as well as in Art History: how do these experiences impacts on your current process? Moreover, how does living in multicultural realities as Paris, Basel and Berlin influences the way you relate yourself to art production?

My training in painting, photography, film, art history on one side, and architecture on the other side has always been for me an important base on which I build my work. While studying art, I completed a degree in architecture. I worked in the field of architecture for a few years, as well as interior design. These were important experiences for me that are reflected in my artistic work.

Then there are several personal passions that influence my work process -- archeology, cartography, South American literature to name a few.. I think it's a good thing to never stop



Tristan Rain

learning and discovering new topics because it allows you to see things from multiple perspectives. It's always a good thing when you aren't limited by any one specialization. As an artist you should be more than just a specialist.

All of these different experiences and approaches have proved useful for my work and allow me to switch easily between the different mediums with which I work. So it often happens that an idea is developed for a photographic project, but finally leads to a group of paintings, or the reverse. For me, everything starts as a drawing. From there, my architecture training



Mercator F-069, oil on canvas, diptych, 2 x 146 x 89 cm, 2015 ©Tristan Rain Prolitteris

and my aptitude for extreme concentration (a vestige of my childhood focus on music, which almost became my profession) are very useful today. Even film plays a role in my thinking and is a major influence for several of my work series. I am particularly interested in the editing of film and the possibilities for manipulating the audience and their way of looking at things. As an artist, having at your disposal such knowledge and the ability to explore interconnections are as useful as they are stimulating.

And of course multicultural realities are fundamental. I grew up in Switzerland – a country with four official languages, countless dialects and significant cultural and topographic differences between its regions. I came to Paris in 1995 and it continues to offer pretty much everything I need. I still sometimes go to Switzerland, where important friends and collectors live. There are also those incredible art collections in Basel, which I was exposed to growing up. These regular visits are for me useful "going back to



Mercator F-058, oil on canvas, 130 x 160 cm, 2014 ©Tristan Rain Prolitteris

the roots" experiences. And as you know, there is the *Art Basel*, which offers every year the possibility to see great art, from modern classics to very contemporary works.

I often staying in Berlin, a city that has a stimulating effect on me and I create new works there during every visit. I regularly stay in Stockholm, where my wife comes from, and I enjoy being close to water and boats. It's a beautiful city, built on numerous islands, so different from Paris and Berlin!

Today we live in a multicultural society, and mankind has never been able to travel so extensively or eat ethnic food. Rarely were urban societies multicultural to such a degree. Look at the younger generation. They use very naturally all kinds of things from all possible cultures and are more global than we ever imagined to be one day. My son, Sören Phinéas, has three nationalities and inherited four food traditions. I believe that the upcoming society will be truly cosmopolitan, inter-ethnic and post-national. The appreciation of multicultural



Mercator F-057, oil on canvas, 130 x 160 cm, 2014 ©Tristan Rain Prolitteris

identity, it seems to me, is fundamental. Art somehow also reflects society. For me personally and artistically, the importance of this exchange -- this multi-layered nature of values and cultures and history, of languages, arts and culinary traditions -- cannot be overestimated. It naturally finds its expression in my creative work.

Your are a versatile artist and I would invite our readers to visit <http://www.tristan-rain.com> in order to get a wider idea of your

multifaceted artistic production, which is marked out with a stimulating multidisciplinary approach, splitting your work among Painting and Photography to accomplish a refined investigation about perceptual processes. In particular, I have really appreciated the way your works are capable of bringing a new level of significance to signs, questioning the theme of perception both on an aesthetic level as well as on a functional one. Such combination reminds me of the idea behind



Mercator F-059, oil on canvas, diptych, 2 x 146 x 89 cm, 2014 ©Tristan Rain Prolitteris

Thomas Demand's works, when he states that "nowadays art can no longer rely so much on symbolic strategies and has to probe psychological, narrative elements within the medium instead". While the conception of Art could be considered an abstract activity, there is always a way of giving it a sense of permanence, going beyond the intrinsic ephemeral nature of those concepts you explore. So I would take this occasion to ask you if in your opinion, personal experience is absolutely indispensable as part of the

creative process? Do you think that a creative process could be disconnected from direct experience?

I consider myself as an empiricist. But my deepest artistic roots are both German-Austrian expressionism and cubism, as well as the expression of sentiments but also more theoretic concepts. Emotions and conceptual considerations are balanced, they are both essential. My principal area of research is human perception in a technological, highly-

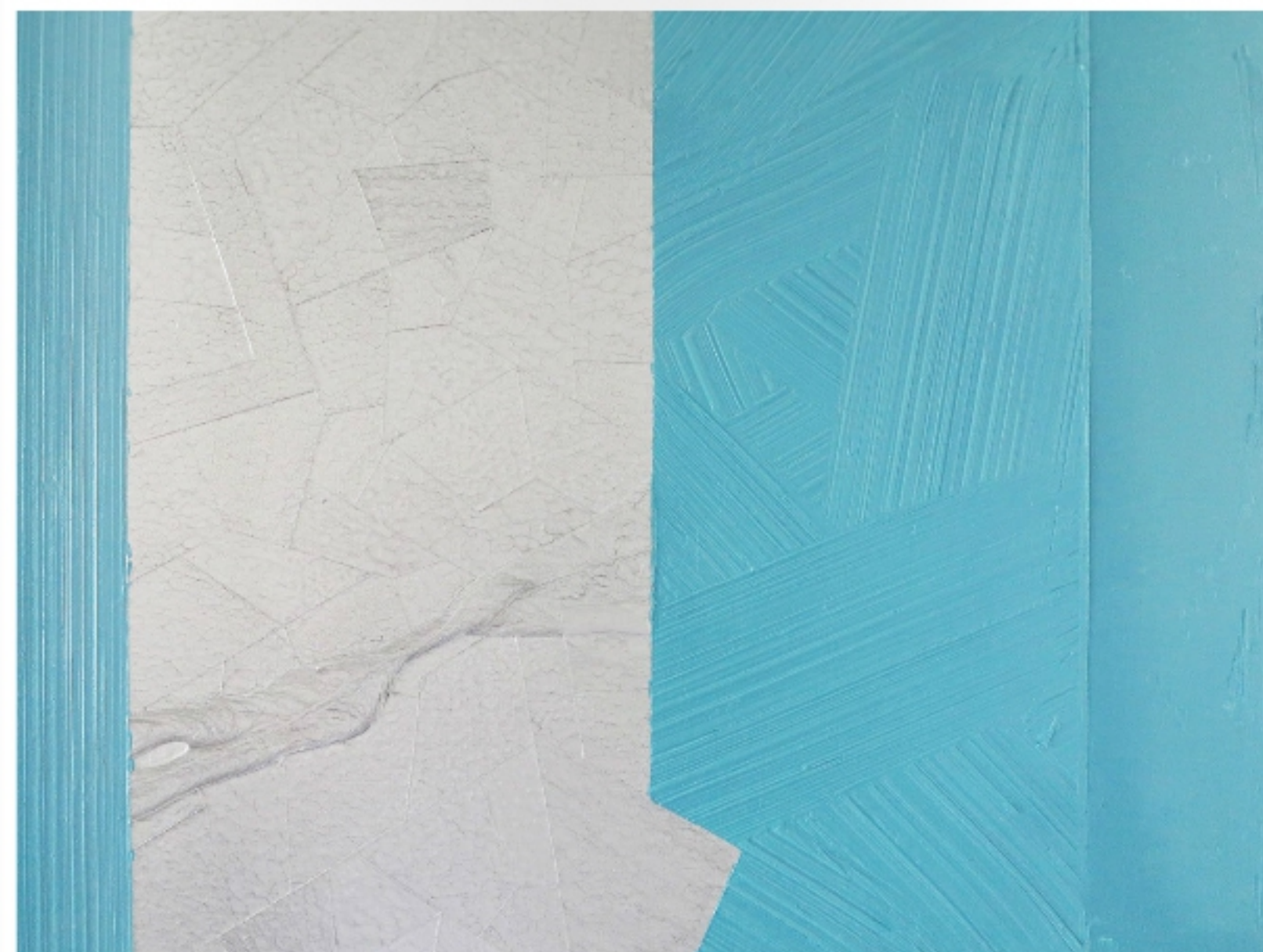


Mercator F-068 (detail) ©Tristan Rain Prolitteris

urbanized society. One of my early ambitions was to find my own artistic language, the creation of autonomous independent work. I don't want my works to make you think of some other artists or influences.

Everyone starts somewhere and is building on traditions, but it is essential to find your own way and to be free. But this makes it much more difficult for the viewer and the art buyer. Habits can be very comforting. It's assuring to find reminders of things you already know and appreciate, even on an unconscious level. My wild expressionist emotions as a young artist

became more and more rational and conceptual. I have developed over the years a kind of "vocabulary" with "words" that are repeatedly used in different ways. Some examples in my work include: the vertical orientation, the limited scale of colors, the textured surfaces (for the paintings), the multiple layers with the lower levels shining through, transparencies and multiple reflections, asymmetries and slightly unstable compositions, multiple visual elements, unusual panel-sized paintings and photographs (for example, *"Torse lent"*, *"Dialogues"* or *"Transparencies"*).



Mercator F-069 (detail) ©Tristan Rain Prolitteris

And when I switch back and forth -- between painting, photography and drawing, or between abstract, figurative and spaces -- it's not a contradiction for me. I explore the same questions of perception and overlays, of an incomplete view of the world, with invisible parts. I merely try to use the respective technique's own opportunities and limits.

I would start to focus on your artistic production beginning from Mercator, a stimulating body of works featured in the introductory pages of this article. Rather than an explanatory strategy, your abstract

approach seem to be oriented to provide the viewers of a set of fragmented but at the same time evocative images that works together as a map or I daresay an Ariadne's Thread, which urges us to challenge the common way we perceive not only the outside world, but our inner dimension. I find absolutely remarkable your successful attempt to invite the viewer's eye to spend a considerable time on a variety of patterns, which suggests me the idea that some informations & ideas are hidden, or even "encrypted" in the environment we live in, so we need -in a way- to decipher them. Maybe

that one of the roles of an artist could be to reveal unexpected sides of Nature, especially of our inner Nature... what's your point about this?

My work is a fragmented view of things, because we never see the whole picture. I have recently developed a technique that consists principally of small, geometrical, monochromatic colorfields. And I use industrial colors and road paint, enrich my oils with hair, sand, glass and stone powder. My paintings have always been very much based on *materials*, with very few *colors* at first sight. That's why reproductions of my works don't always show so well. All the richness and dimension are visible from the original and even then what you see depends on the light and lighting.

These are conceptual works, I call them "Cryptochromias." Have a look at "**Strange Behavior**" (2009) or "**Not One Less**" (2010-2011) and you may see what I mean. Most "things" are hidden, invisible or even outside the picture, sometimes encrypted in a larger structure. You need time to discover it and to complete your inner picture of it.

For a year now I have been working on the series "**Mercator**". As is apparent from the title, it's about cartography, meaning the perception of space and a scientific understanding of the environment. Maps apply different concepts of translation of a spherical reality into practical two-dimensional documents. I use this in my way to elaborate the "Mercator" series. The viewer needs time to experience this kind of paintings. It's one of my aims. We live in a world full of images, fast-moving images, images of commerce, fashion and advertising. This flood of images is reflective of many individual efforts to catch our attention. Come and buy me! Own me and you will be happy! The message has to be understandable by the potential customer in a split-second. The faster, the better. As an artist in such a world you find yourself with an urgent question -- does this world need me to produce additional images? In my opinion, it's affirmative. But when you choose so you must really redefine the images you create. You invent new images of our time, non-commercial images, images that do not sympathize with fashion trends, images that need more time, images that ask viewers to take more

time considering the work. He has to take time, to confront his own values, to project them into the artwork. This may be a chance to discover himself. A contemporary artwork offers the possibility of changing a person's view of things and inviting reflection. For me, a work of art is only in the worst case an object for speculation.

Urging us to interpret your images on a multi-layered level, you stimulate the viewer's psyche and consequently works on both a subconscious and a conscious level. How did you decide to focus on this form of painting? And in particular, do you conceive this in an instinctive way or do you rather structure your process in order to reach the right balance?

One of my private passions is archeology. I've never worked in the field, but I love the pictures and plans of excavations. They are geometrical, systematic and they dig down strata by strata. In an archeological context, it means going back in time. The deeper the older. Cultural eras are superposed. It is the same with the contemporary cities we live in. Rome, Athens, Paris, London, and Beijing are huge layers of history and of stories, of fragments and of people who re-used structures and materials. In Paris, you have more than 2,000 years piled on 105 square kilometers and there are some leftovers from every era. I find this very exciting. Even the very well-informed and attentive stroller in Paris will always discover new (old) things. Believe me, I've been doing it for 20 years now. I do the same thing in my work, both photographic and painting.

I had read long ago a quote that I still like very much. I think it is from Jack Yeats: "*A painting is an event. An event can be planned, but if it runs according to plan, it is no longer an event.*" The creative process is a very interesting and mysterious thing. You always want something in particular when you do something. There is an intent, but then there are many layers of unconsciousness too. You can't control them all.

The creative process is a very interesting and mysterious thing. It always starts with an idea. I develop a concept, then I try to reduce everything to the essence. To find the "core." I try to encircle the *problem*. In this process I make many drawings, sketches, studies, and then a series of

photographs or a painting group comes together -- sometimes both. What I do is intentional. It is critically considered and supervised, but evolves in a natural way. You have to let it breathe. You need *accidents* to happen, something more than great skill. Mastery and intuition. Yes, you are right it is a balancing act. And, at best, it becomes a work of art! It's also about experience, though. I've been working constantly for many years. My work is very complex, and my work rhythm involves drying cycles and chemical processes that are very restrictive. But I'm surprised by the ease, especially considering all of my expectations. I think I've been really lucky.

Would you like to tell our readers about your composition and about the evolution of your palette? Why these radical choices?

I reduced my colors to a very few. Blues and grey-greens, grey and black are dominant. Colors are waves that reach your brain and evoke emotions through the eyes. Every color has a different frequency, a different speed. My manipulation of color helps to make apparent things that typically wouldn't be visible so easily. For example "*Transparencies*" (2003-2014) or "*Empire*" (2004) in natural colors wouldn't show the same things. You would just recognize things you already know.

For me, however, the form of things is much more interesting and important than the color of things. I'm sure you've noticed!

Another series from your recent photographic production that has particularly impacted on me and on which I would like to spend some words is entitled *Les Bandes du Port*: while investigating about the concepts of time, space, and movement, this project accomplishes a subtle but insightful socio-political criticism about environmental pollution. It can be also considered as an allegory of the tension between Nature and the role we play in the unstable contemporary age. Many contemporary artists, as Thomas Hirschhorn and Michael Light, use to include socio-political and environmental criticism and sometimes even convey explicit messages in their works. Do you consider that your works could be considered political in this way or do you seek to maintain a neutral approach?



Les Bandes du Port #1292

C-Print, 2014 ©Tristan Rain Prolitteris



Les Bandes du Port #1293

C-Print, 2014 ©Tristan Rain Prolitteris

No one is neutral. I don't like it very much when art is too political. We are of course influenced by our world, our society, our financial and economic systems, ecological problems, philosophical tendencies. But I consider my art to be apolitical. (There are very few exceptions. Sometimes you cannot look away, even when you know that your ability to change things is extremely modest.) But of course I wouldn't be literal. No, I have more of an *aesthetic look* on the world. Often an aesthetic look is more accurate than a political one. And what influences me probably more is matters of ecological consciousness and sustainability. How we live with nature, how we use the earth's resources, how we produce, transport and consume responsibly. The pollution of the air, soil, water and even the food we consume. The massive use of synthetic products. Where does all our plastic go? Have you seen pictures of the "plastic continent" in the Pacific Ocean? But how would I translate this into my creative work? It's more a personal position that stays in the background.

"Les Bandes du Port" (2014) may illustrate my position. I was spending a few days in Granville, Normandy. It's a beautiful little town with a historic uptown, a downtown and two ports. I was hanging out at the industrial port, I like these places, the doors to the world. And I found piles of fishing nets, rusting fishing material and all kinds of rubbish, synthetic residues, rotting seaweed. All things you wouldn't be able to describe or even imagine. "Les Bandes du Port" came up quite spontaneously when I was ruminating about what I saw. It's my usual style of using multiple layers and signifiers and interpretations. And it just seems very beautiful to me.

Anyone looking at your work can recognize that your pieces have a lot of messages to share and that Art for you is an effective way to speak to the world. While bringing new messages and inviting the viewer to elaborate personal interpretations, you do not reject a gaze on aesthetics, creating a lively combination between conceptuality and beauty. How important is the aesthetic problem for you when you conceive a work?

Let me reply first to the question about "messages," before talking about "beauty," Of course when you are eccentric enough to create something, it's probably that you think you have something to say. But there are no smart messages for a better world here and I'm not sure that I would have encrypted some kind of messages in my works. These are just my reflections about perception and it's more a surface for individual projections.

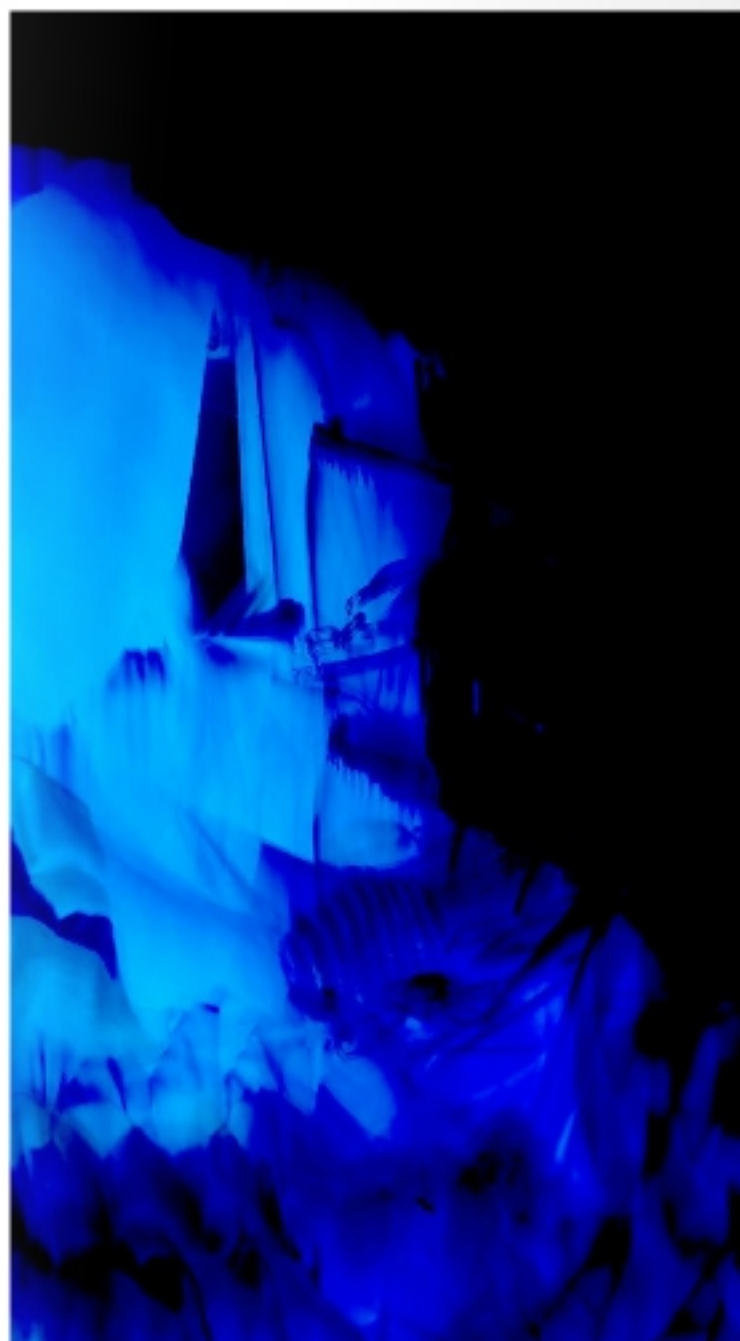
Now, about beauty (by the way "**About Beauty**" (2004-2006) is the title of one of my series): The decorative is the complete opposite of art. And beauty and the decorative aren't even kind neighbors! But art means a system of order, concepts, selections and decisions, aesthetic values. I thank you for asking about the importance of aesthetics in my work. I believe that this is almost a taboo today. There are so many very small ideas around in art, funny and amusing, poor and silly. How can so many people in the art market be satisfied with so little? Since most people think that anything that exists must be good or at least acceptable, talking about beauty, aesthetics and stuff like that appears an anachronistic! Paul Feyerabend's "Anything Goes" was misinterpreted and did not mean that anything must be accepted because there may always be someone who might find it cool. It's not all relative. Look out. It's a disaster! It's the drama of post-modernism. Yes, aesthetics are very important to me. Aesthetics, both as a philosophical discipline, as well as a search for the beauty in things. I'm particularly interested in the reflection by Shaftesbury and Hume and their consequences. Questions of beauty, taste, quality... That's what artists do. Even for scientists, the beauty of a scientific model is an important factor.

While exhibiting a suggestive vibrancy the pieces from Anaphora were shot by a camera moving in a predefined way, exploring the creative potential of repetition as well as its relation with randomness. This process seems to offer a representation of the relationship between memory and a rigorous formality, in a truly



Les Bandes du Port #1295

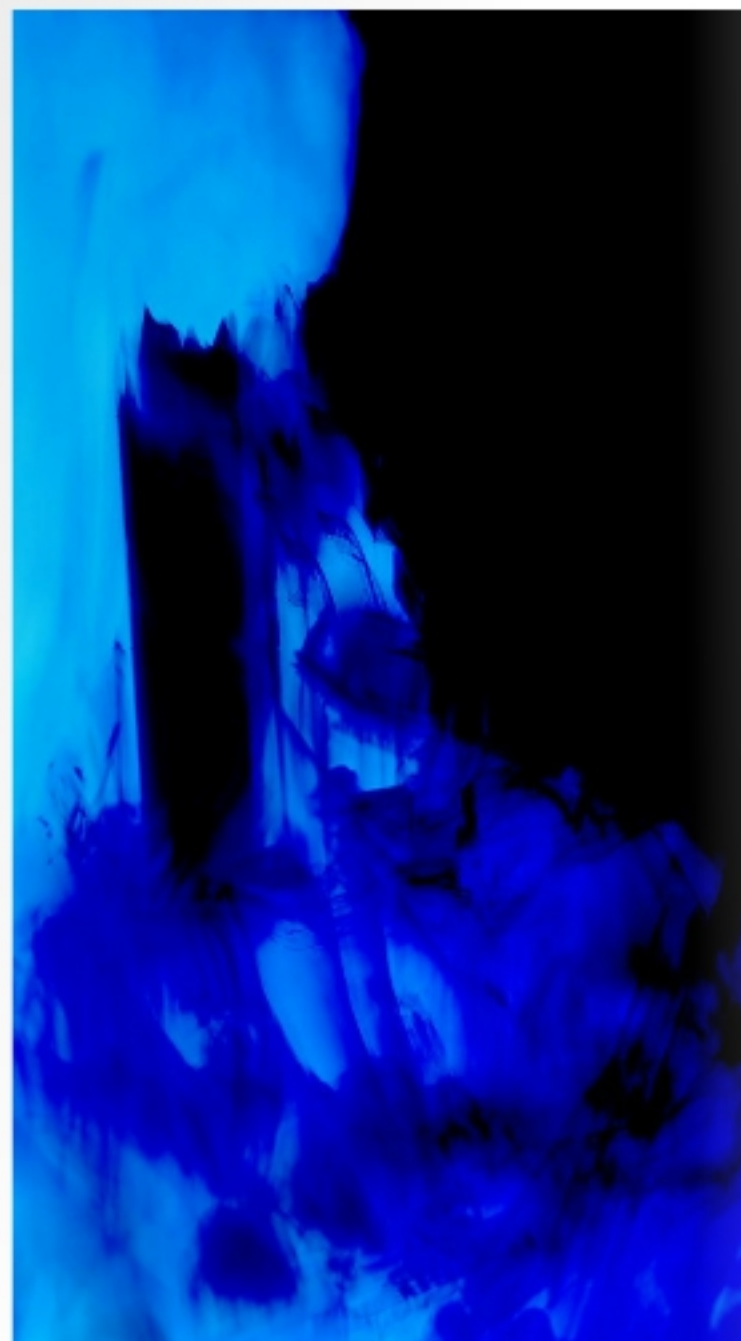
C-Print, 2014 ©Tristan Rain Prolitteris

**Anaphore #6279**

C-Print, 60 x 33 cm, 2013 ©Tristan Rain Prolitteris

engaging way. What is the role of memory in your process?

Charlie Chaplin once said that a burlesque scene becomes much funnier when repeated many times. "**Anaphora**" (2013) might be a good example to talk about in my photographic work. These pictures were shot by a camera moving in a predefined way, while collecting multiple views on the same object at different angles. It's

**Anaphore #6282**

C-Print, 60 x 33 cm, 2013 ©Tristan Rain Prolitteris

not randomness, it's a concept and it's well planned. It's the repetition of a view of a common object. Well, it's not as funny as The Kid's misadventures!

Concerning the role of memory, I invite you to look at works like "**Empire Film Stills**" or "**Transparencies**". Such series were reflections about memory, history, artistic languages through time and their reinterpretation today. In

**Anaphore #6280**

C-Print, 60 x 33 cm, 2013 ©Tristan Rain Prolitteris

the case of "**Empire Film Stills**" (2003-2004) and some other works, I shot pictures of projections of movies from around 1900 that I distort by copying multiple times.

"**Transparencies**" (2003-2015) are photographic panels (27x177cm) made through glass and mirrors inside the Louvre in Paris, the British Museum in London and the Pergamonmuseum in Berlin. Popular clay sculptures from Ancient Greece are displayed in

**Anaphore #6281**

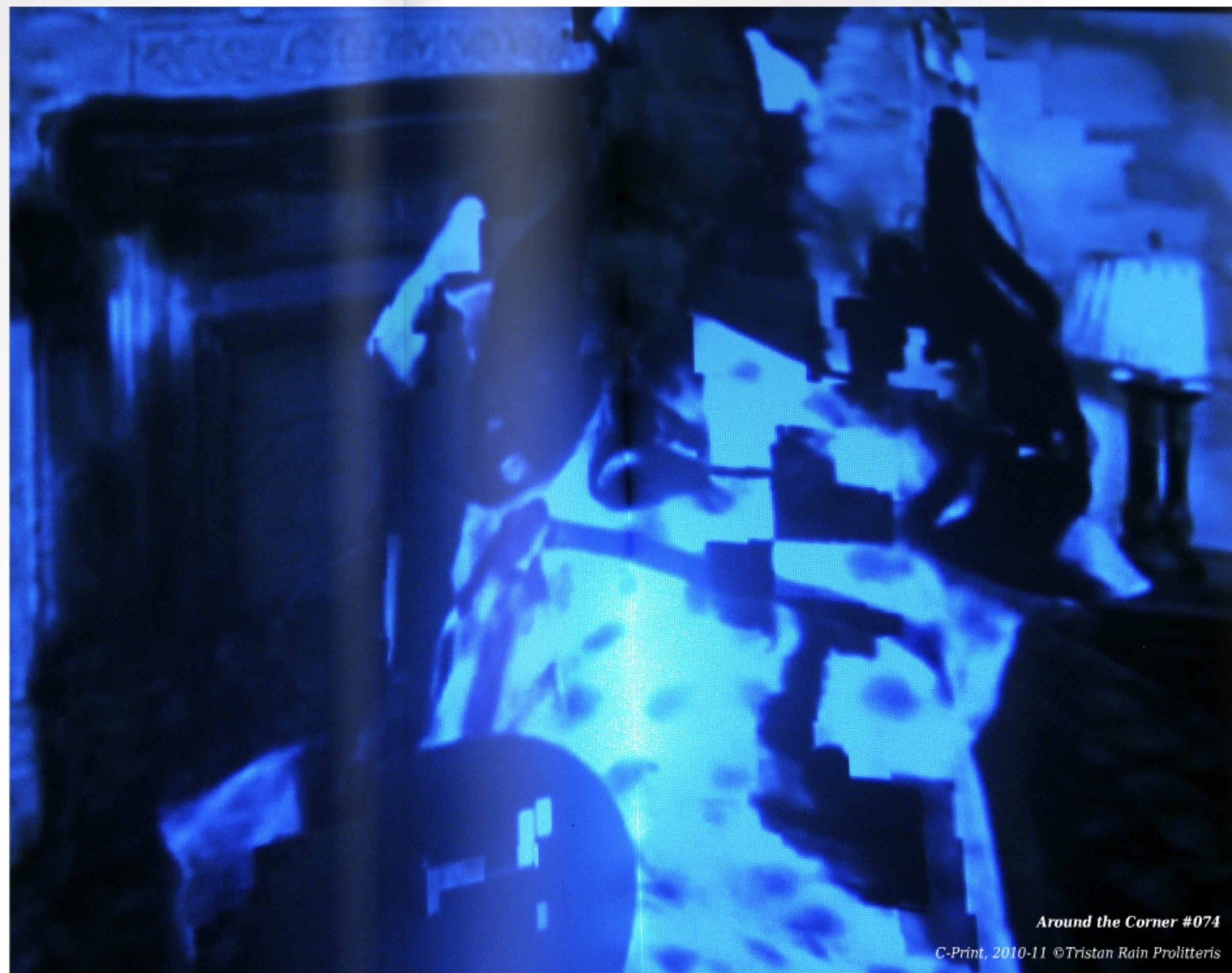
C-Print, 60 x 33 cm, 2013 ©Tristan Rain Prolitteris

neoclassical rooms (in the Louvre) and contemporary showcases and lights. Multiple reflections and transparencies as well as all types of significance, memories, cultural periods and cultural codes merge together. What's left of all this? What do we see and understand today? Think about it. It's fascinating.

In Around the Corner you show the consequences of an extreme manipulation of

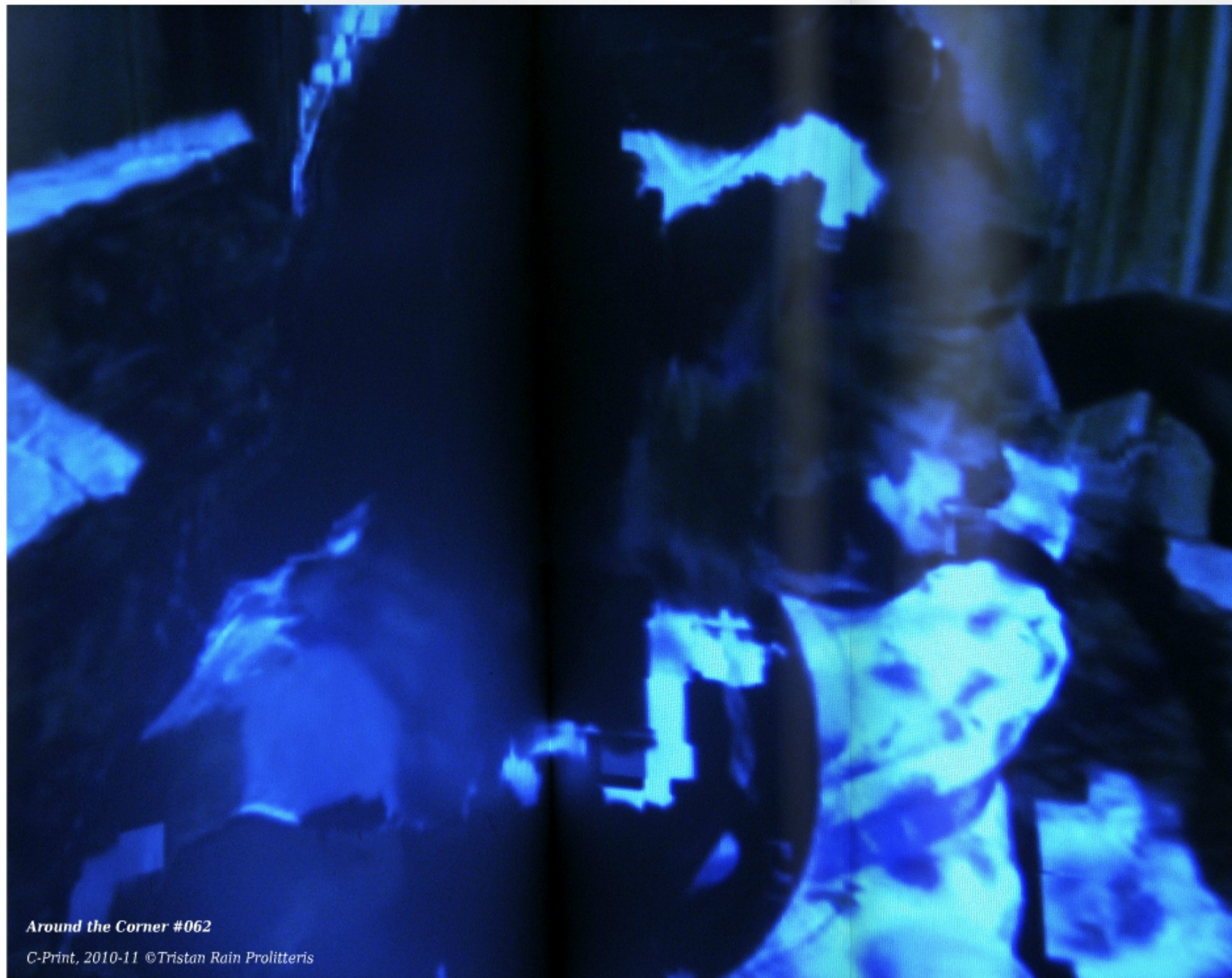
images: the recent impetuous development of digital technologies has dramatically revolutionized the idea of work of art, inviting us to rethink to its materiality, since just few years ago an artwork was first of all -if you forgive me such unpleasant classification- a manufactured article that materialized an abstract idea. I'm sort of convinced that new media technologies will eventually fill the dichotomy between Tradition and Contemporariness: what's your point about it? In particular, do you think that there's an intrinsic contrast between Tradition and Contemporariness?

For many people, the world no longer seems to be *material*, it has been broken down into a bunch of ones and zeros, and the line between reality and illusion is increasingly blurred. (The cubists must have felt similar when the existence of atoms was proven in 1905.) The new technological opportunities such as digital photography, computers, the virtual worlds of video games and computer-generated imagery just overrun us. I love the story of photography very much. The techniques of the pioneers are incredible, the daguerreotypes, calotypes, cyanotypes, gum-dichromates, albumen-prints and many others are just magnificent. And their possibilities were well explored. Then photography became accessible to everyone, easy to use (Polaroid!) and we thought that those techniques were as far as we could take it. But suddenly photography wasn't a chemical process anymore. How do we deal with it now? What are the features of digital photography? Its possibilities and its limits? I quickly concentrated on the intrinsic possibilities of digital photography. All of my recent photographic works are expressions of such interrogations. **"Around the Corner"** (2010-2011) consists of a series of photographic shots of erotic film sequences which, after undergoing extreme compression, were projected into the corner of a room. These moving and ever-changing projections include a time factor. Space and figures seem incomprehensible, objects fall apart, parasitic structures dominate, resulting in compositions that are dominated by the characteristics and limits of digital media. I'm manipulating it from the inside (I'm even writing



Around the Corner #074

C-Print, 2010-11 ©Tristan Rain Prolitteris



Around the Corner #062

C-Print, 2010-11 ©Tristan Rain Prolitteris

into the code of the file). Some other examples of this manipulations of the digital material are well illustrated by *"Pirates"* (2007), *"Hunt down"* (2009), *"A Majority of One"* (2010) or *"Ostentation"* (2013).

It's a natural development of techniques. It's not a choice between "great" traditions and "trendy" easy-to-use hi-tech. There is a new tool around? Can you get it? Use it! From this point of view, yes, new media could eventually fill the dichotomy between traditional and contemporary. It depends on what you are able to do with it. The technique does nothing, you eventually do. By the way, all artists I like tried just to continue great traditions and the result was always a very contemporary image and vision. Gary Hill simply wanted to find a way to make pertinent, contemporary works with the artistic quality of Velásquez's paintings. Pierre Boulez generalized the serial system Schoenberg had developed to finish what Beethoven didn't have the time for. There is no conflict between traditions and contemporariness.

Over your twenty years long career your works have been exhibited in several occasions around the world, showcasing in Europe and Asia, as well as both North and South America and including seven solos: your practice is intrinsically connected to the chance of creating an area of intellectual interplay with the viewers, that are urged to evolve from the condition of a merely passive audience: so, before taking leave from this interesting conversation I would like to pose a a question about the nature of the relation with your audience: in particular, do you consider the issue of audience reception as being a crucial component of your decision-making process in terms of what type of language for a particular context?

Yes, I certainly hope that my works interplay with the viewers. Earlier I was talking about my conviction that works of art, as I think of them, are destined to find their place where people live, that the public should live with them. Don't put artworks in a safe-house! I have many pieces in office spaces and conference rooms and it makes perfect sense. But my ideal public sees the work every day at home with different light and moods. It seems it works quite well, and I have received a

lot of feedback on it. Very beautiful and touching stories about how people live with it and what happened over the years.

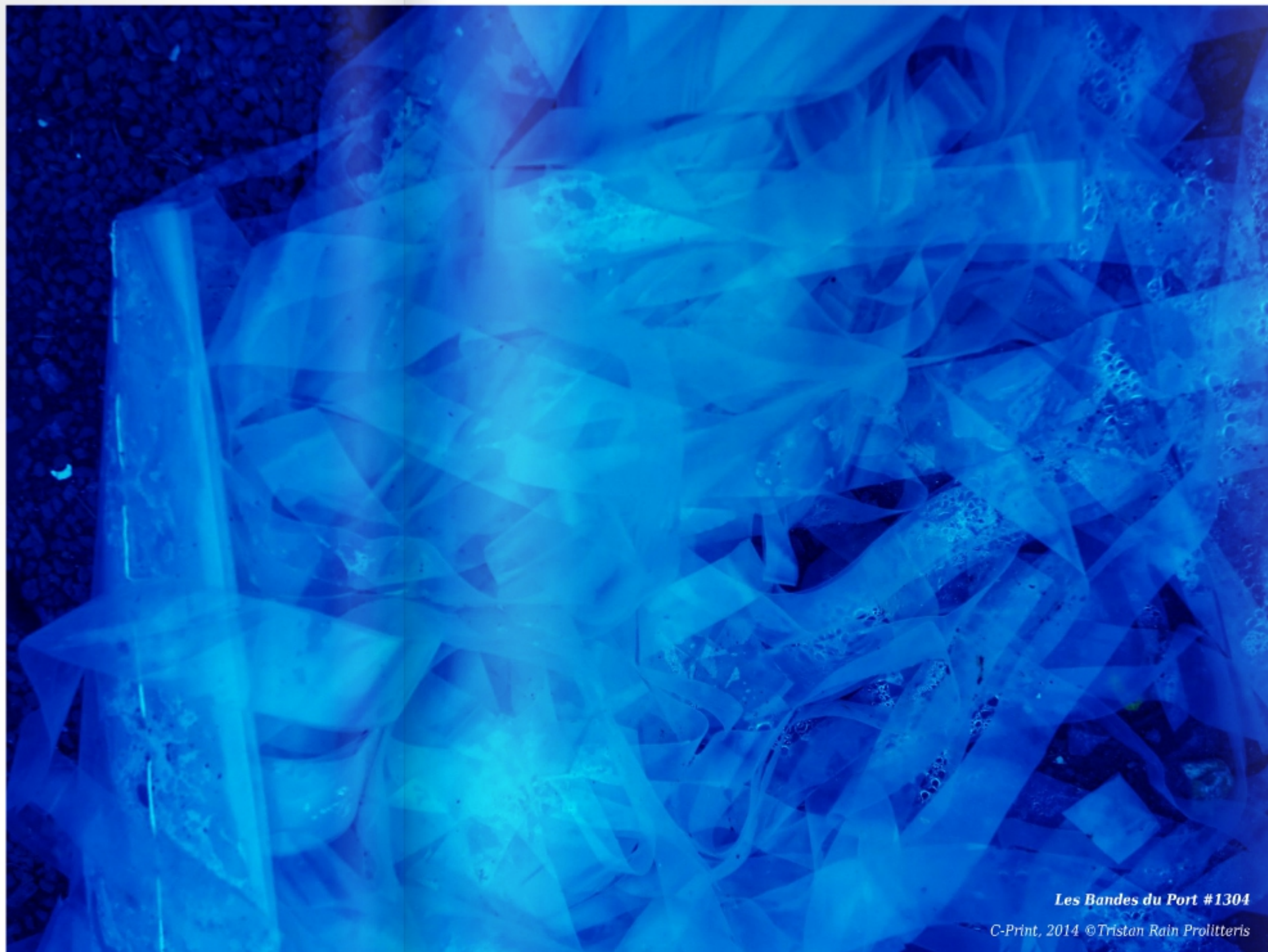
I'm happy that my works are traveling. In fact, my pieces travel much more than I do. And I have often been invited to participate in thematic shows and I like that. But I think it's time also for some new solo shows. But to respond properly to your question, during the creative process I guess I'm not reacting to feedback. I like feedback, but it shouldn't become a component of decision-making. By the way, I'm sure this approach has protected me from silly decisions, You can't imagine the things you hear during the first years of an artistic career! Here comes unsolicited advice for young artists: listen to your inner voice and never let people discourage you! Stay strong in your convictions! Everybody wants your best, ...hold it tight!

Thanks a lot for your time and for sharing your thoughts, Tristan. Finally, would you like to tell our readers something about your future projects? How do you see your work evolving?

I'm currently quite occupied with the continued evolution of the Mercator series and I just started preparing the first sketches for a next project. On the photographic side, I'm working on a project about topographic structures in Stockholm. I also would like to try working on a much larger scale. Something comparable to the 8-meter wide corner-polyptych "**Lebenswinkel**" (2004) I did for an art space. It will be interesting to see what will happen from where I'm standing now.

In the autumn, I've been invited to present a huge diptych from "**Mercator**" at the show "**Realités Nouvelles**" in Paris.

And I'm always looking forward to meeting people who appreciate what I'm doing and who are willing to help support my work. I'm not gifted in self-promotion and networking, so I depend on people who discover and appreciate my work. People who can open doors, who can accelerate things, who can make things happen. There are things you can't do for yourself.



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