



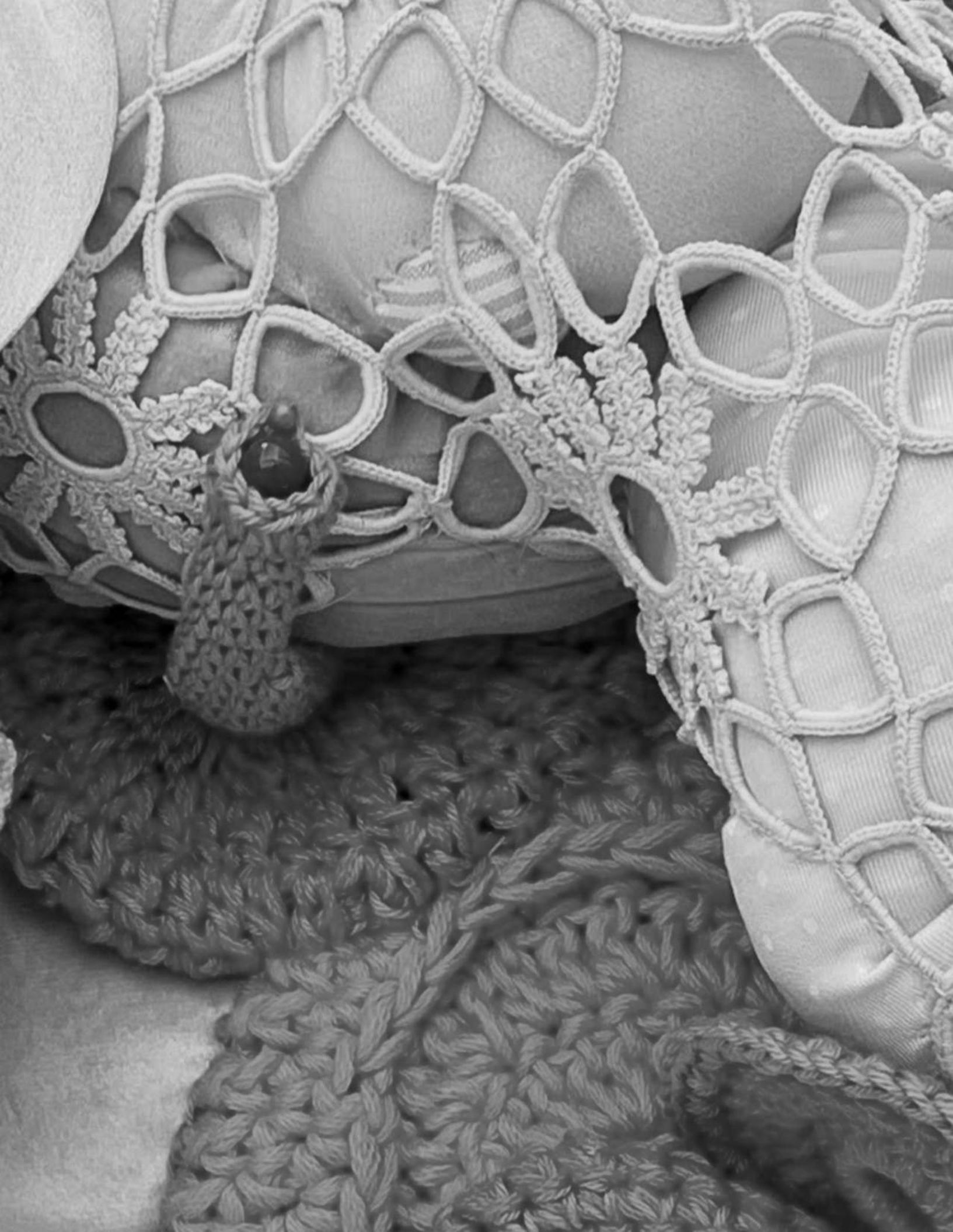
inthearts

Ariadna Pastorini
Cathy Jacobs
Cecilia Acevedo
Cristina Lisot
Ipheno
Irina Laaja
Jason Kriegler
Lara Zappa
Lia Porto
Linda Männel
Paula Ceroni
Rachael Wellisch
Vanessa Freitag

WINTER 2023



NUMBER 1



**“Art, for me, is a path that allows
you to cultivate and exercise
freedom. It’s where I want to be.”
- Vanessa Freitag**



WINTER 2023
NUMBER #1



COVER: Aninhadas II, 2023. Vanessa Freitag

from the editor



Dear Art Enthusiasts,

It is with great enthusiasm that we launch the first edition of InTheArts Magazine, inviting you on a unique journey through the fascinating and ever-evolving universe of contemporary art. In this inaugural moment, we not only explore the corridors of creativity but also lay the foundation for an experience that seeks to transcend boundaries and inspire the soul of every art lover.

From the very beginning, as we question what it means to be an artist in the 21st century, we unveil paths and perspectives shaping the modern artistic identity. InTheArts is born as a keen observer of this dialogue between tradition and innovation, capturing the vibrant essence of artists who push boundaries, transforming creation into a fusion of the timeless and the contemporary.

In this inaugural issue, we invite you to explore a myriad of voices and forms of expression, each revealing a unique facet of the kaleidoscope that is contemporary art. From thought-provoking digital installations to daring performances challenging the tangible and the metaphysical, these pages extend an invitation to question, reflect, and immerse yourself in the emotion of creation.

Contemporary art, now more than ever, reflects the ever-shifting values, beliefs, and norms of society. In this inaugural moment, we celebrate the courage of those who confront crucial issues, using their unique voices to evoke empathy, provoke deep thoughts, and stimulate meaningful dialogues.

As we inaugurate this magazine, we not only cast a gaze into the present but also extend an invitation to join us in an exciting and challenging journey into the unknown. We are honored to have you as our first companions on this adventure as we explore the beauty, struggles, and essence of what it means to be an artist in the 21st century.

With warm regards,

Rodrigo Franzão
Editor-in-Chief, InTheArts Magazine

Past
exhibition

**TEXTILE
EXPRESSIONS:
A JOURNEY THROUGH
AMERICAN ART**

Featured Artists:

Cathy Jacobs
Ruben Marroquin
Courtney Cox
Samantha Ortiz
Kristina Penhoet
Star Trauth
Mariana Porto

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Aninhadas II, 2023. (DTL.)
by Vanessa Freitag.

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Provoking Reflection on Life's Transience

With themes of life, death, and the ephemeral, Ariadna Pastorini invites viewers to contemplate the passage of time and the eternal nature of existence through her thought-provoking creations.



**ARIADNA
PASTORINI**



**“Quality of life.”
– Ariadna Pastorini**



1. Briefly describe the work you do.

Body volumetric experimentations in performances and soft sculptures.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

I am inspired by everything, what I see every day, I always look for other points of view about the same places. music inspires me a lot too, I listen all day long to all kinds of music. Dancing also inspires me, cycling in nature and singing.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

Being an artist is a path of endless searches towards the perfection of the gaze. It is fascinating to see the development of the handling of volume. the knowledge of materials, the change of aesthetic discourse.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

I believe that in my work I manage to show that handicraft and technology can be combined, I bet on these new languages from the human.

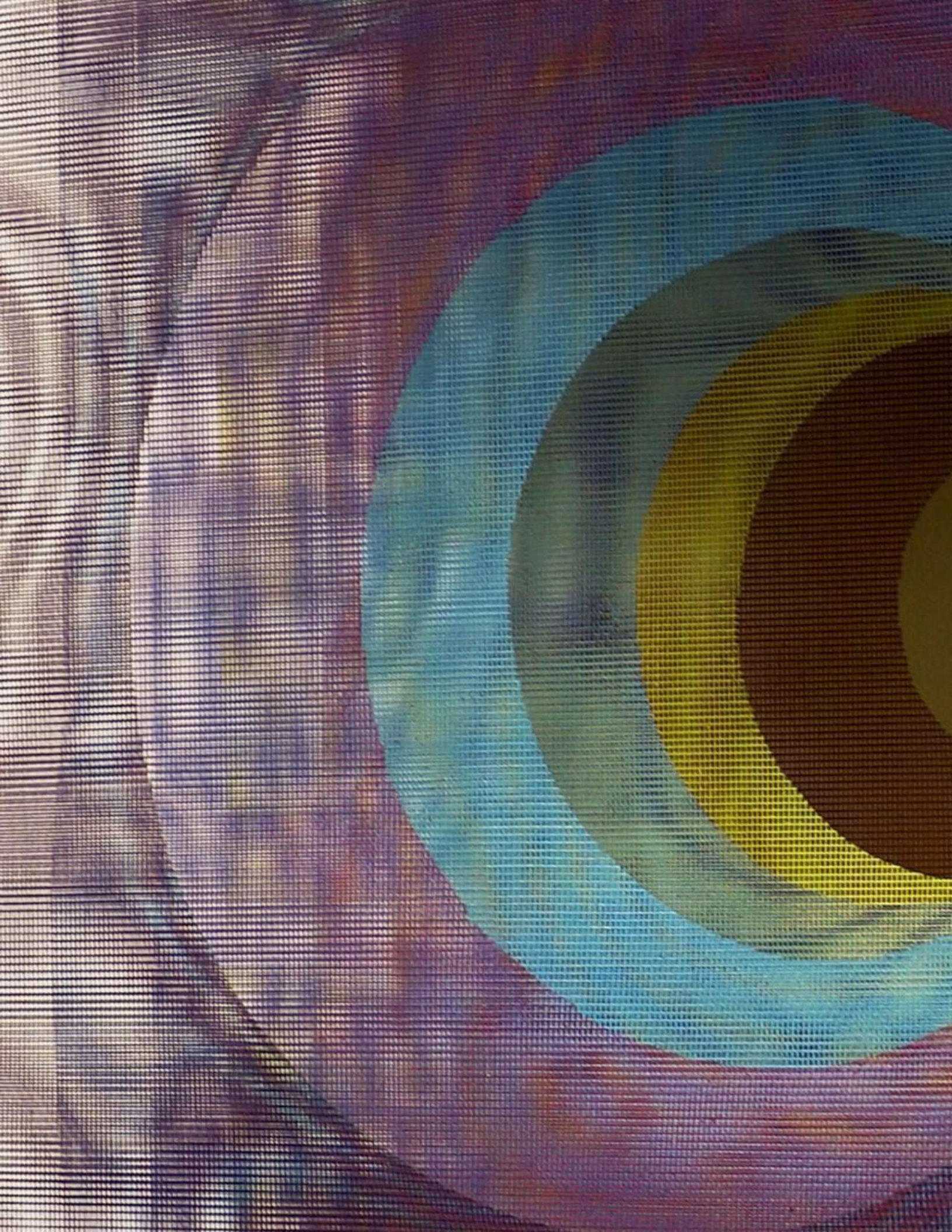
5. How do you see the future of your art and the art world evolving in the coming years?

In the near future it seems to me that the structure around art is changing. I think there is a return to artists being able to, for example, sell their work, edit their books, write their reviews.

6. Get inspired!

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**CATHY
JACOBS**

**The Power of
the Moiré Effect**

Jacobs harnesses
the captivating effect
of motion within
immovable objects,
using screens to create
wavy patterns.



“Seeing beautiful art is like taking in a breath of fresh air.”
- Cathy Jacobs



1. Briefly describe the work you do.

I am essentially making installations of overlapping colored screens for the viewer to look through. Sometimes I hand-weave large linen screens on a floor loom, other times I paint and cut up industrially woven screens. I layer the screens in ways so that the colors of the screens mix optically. I often describe the woven works as 3-dimensional color field paintings. The artworks visually vibrate because our eyes cannot make sense of the fine lines and layered grids. From further away, the layered woven panels often look like glass. A lot of the optical play can only happen when seen in person.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

The French Impressionists of the late 19th century — Monet, Degas, Gauguin, Seurat, Van Gogh, etc. — have been most influential in my development as an artist and they've given me lessons in how to use and see color. Next and not far behind is the book "Interaction of Color" by Josef Albers. Studying that book put me on a course of thinking even more critically about color. It was not until I began studying weaving and textiles as a grad student that I learned that Joseph Albers' wife, Anni Albers, was a very important weaver. Of course, she was! Now, it makes total sense that studying color theory should ultimately lead me to weaving and working with fabric as a medium.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

I could not possibly imagine that I would be making the kind of work that I do now. I always thought that oil painting would be the medium for my artistic work. But I had been, for many years, pushing myself to create something that I had not seen other artists doing before. I guess, if you keep on a path long enough, you will find that you have gone a long way from where you started. I am quite pleased to be able to work with beautiful colors every day, be it through weaving, through painting screens, or through photographing my own artwork.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

No matter how much time is spent in virtual reality, I am convinced that we still need to experience beauty in our daily lived environments — something that can be interacted with in real time and space. I strive to make artwork that is thoughtful and beautiful, something that will make me, the viewer, gasp in delight. That experience happens in-person more often than virtually.

5. How do you see the future of your art and the art world evolving in the coming years?

It's truly a blessing that I can create something in Michigan and minutes later, show it to someone in Brazil via technology. I cannot say how the art world will be evolving in this very connected environment we live in. But I do see how some constraints of this digital world affect my own work. I've come to the conclusion that I have not finished making an artwork unless I have already photographed it with an SLR camera and uploaded the files to a computer. The artwork doesn't exist unless it's digitized! So, there is a lot of pressure on me, the artist, to make work that is very photogenic. There is a tension between making artwork I know can be photographed and making artwork that is breathtaking when seen in person, but cannot be captured with photography.

6. Get inspired!

INSTAGRAM: @cathyjacobs_art

WEBSITE: cathyjacobs.com

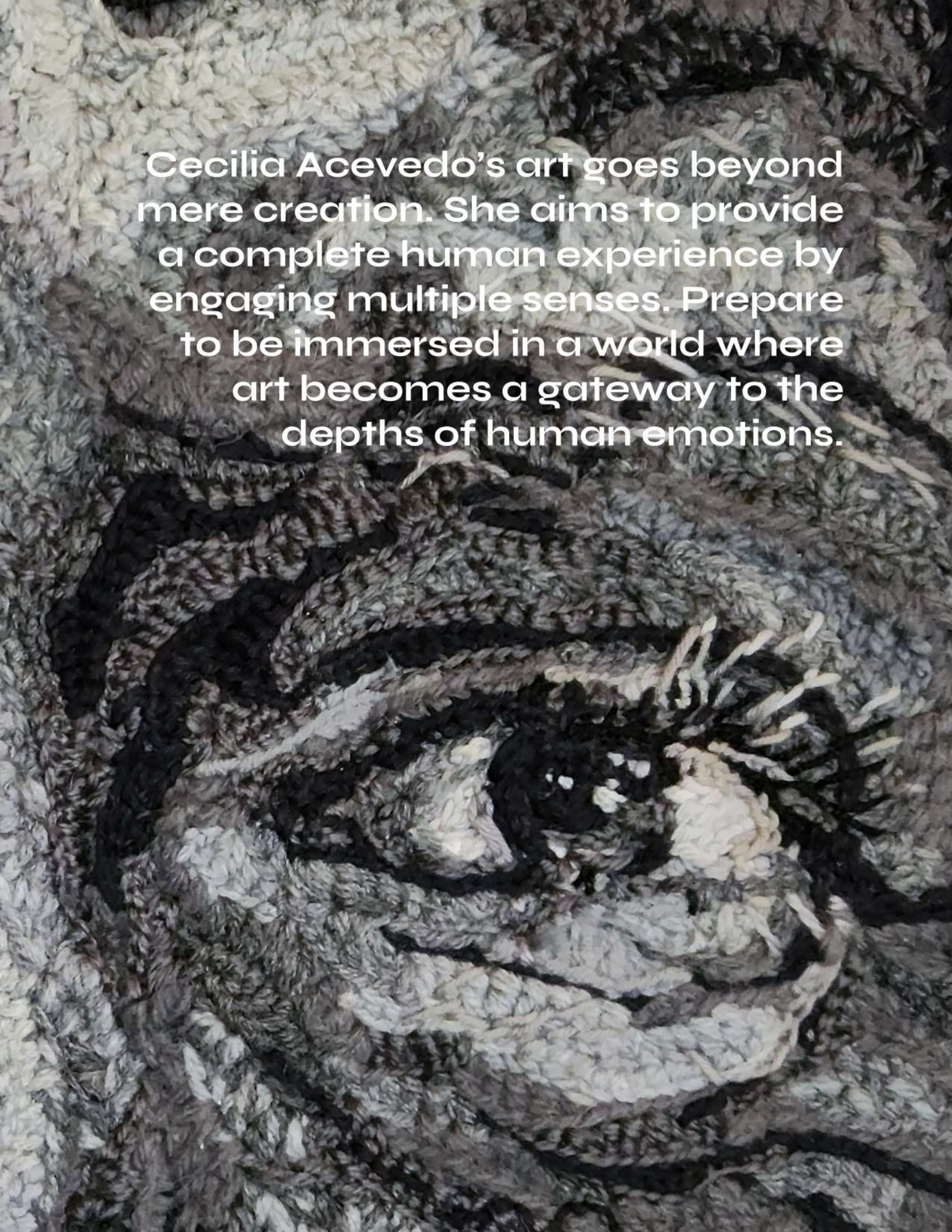
REPRESENTED BY: Flavio Dolce Art Projects - New Orleans, LA |

Embrace Creatives - Detroit, MI | State of the Arts Gallery - Sarasota, FL



**Beyond
Traditional Art**

**CECILIA
ACEVEDO**

A close-up photograph of a dark, textured, knitted fabric, possibly a hat or scarf. The fabric has a complex, multi-layered appearance with various shades of brown, black, and grey. In the center, there is a circular detail that looks like a small, dark, textured object, possibly a button or a decorative element. The overall texture is very intricate and tactile.

Cecilia Acevedo's art goes beyond mere creation. She aims to provide a complete human experience by engaging multiple senses. Prepare to be immersed in a world where art becomes a gateway to the depths of human emotions.

“Art escapes words; its essence is experienced in the heart, shaking our being. It is a source of energy that profoundly affects us, a magical power that we, who create with restless souls understand because we know how to touch the emotions of others.”
- Cecilia Acevedo





1. Briefly describe the work you do.

My work is based on enabling people to once again experience and become aware of something as noble as human emotion. This is a sensation that many have lost throughout their lives or simply cannot recognize in their bodies and psyche, which has contributed to the deteriorating health of society. Human emotion is a subtle and sublime language that has been present since our ancestors and will continue in our DNA for future generations. This language is immensely diverse, interesting to experience, and, above all, to observe. It is a language that makes us human and is crucial in our daily social interaction. To achieve this, I research daily on human emotion, neuroscience, and how all of this manifests in the body through the movement of human flesh. I also explore how I can influence the psychology and bodies of the viewers through the experience of my artworks. That's why I'm currently working on creating artworks that engage an increasing number of senses to develop immersive pieces that move through multiple sensory channels, providing a unique and groundbreaking experience in art appreciation.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

One of the facets of my life that has had the most influence on my approach to art is my childhood, marked by the emotional deprivation I had to endure for survival. Along with the experiences gained through my profession, where I observed, touched, and felt patients with various physical and mental issues, it honed my clinical eye and allowed me to identify both genuine and false emotions. All of this provided me with a tremendous source of inspiration to create artworks that do not go unnoticed, artworks that stir and disquiet viewers with simple concepts like emotions and their manifestation on human flesh. Creating artworks in the same way I used to work as a therapist to influence the bodies of patients, in this case, the viewers, is what drives me to continue researching how to create pieces that engage as many senses as possible. The goal is to deliver an experience like no other when facing a work of art. Achieving the transition of art from an object, a piece, or an installation to an "experience" is a significant challenge that motivates me to create every day in my studio. This is a defining characteristic that I believe makes me a unique artist, characterized by a profound desire to do things differently and always push the boundaries of the known.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

At the beginning of my journey, I didn't have an artist's identity; in fact, I didn't even consider myself an artist, and my sense of identity was virtually non-existent. By the time I reached my 30s, I realized I hadn't achieved much in my life, mainly because I had been following the societal expectations imposed by my family. This situation plunged me into deep depression and a feeling of emptiness. It was at this point that my husband intervened and posed a fundamental question that no one had asked me before, not even myself: "What do you enjoy doing?" This question was terrifying for me since I didn't have a clear answer. However, it caused a profound shake within my being and marked the beginning of my transformation. I discovered my passion for knitting, an activity that was merely considered a hobby in my society. Nevertheless, I decided to take this practice to new extremes and turned it

into a canvas where I could experiment, express, and release all the human emotions I had repressed. From that sense of emptiness, a process of creation began, leading me on a quest to find my own identity and what truly defines me as an individual. This journey marked the birth of a different kind of artist, shaped by tools and perspectives different from conventional art. This journey exceeded all my initial expectations, as it allowed me to uncover my authentic creative DNA, my unique style, and my personal imprint. I have become an artist with a fierce ambition to create works that connect with the audience on a visceral level and, in the future, explore the creation of multisensory and immersive art experiences with the assistance of science.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

Regarding the importance of my contribution to contemporary art in an increasingly technology-driven world, I would like to begin by emphasizing the nature of my technique. My technique is inherently challenging for a machine to replicate, as it does not follow any predefined pattern. It involves a chaotic array of stitches that intertwine in seemingly illogical ways, creating faces in countless directions with varying fiber tensions and diverse textures created through different crochet techniques. Additionally, my experience in working with patients, observing their expressions, and studying human emotions has been instrumental in refining both my technique and the way I present my artworks. In essence, I describe my work as a bridge to connect with the essence of people and what makes us human. This is something that, without a doubt, technology or artificial intelligence will never fully grasp, as they lack the capacity to feel and experience human emotions.

5. How do you see the future of your art and the art world evolving in the coming years?

My view on the future evolution of my art and the art world in the coming years is as follows: I see a continuous advancement in technology and artificial intelligence as we strive for a kind of art that aims for perfection. However, in this pursuit of perfection, we often forget that sublime beauty can be found in imperfection. I feel that there will come a point where we look back to our artistic beginnings. That's why my passion is focused on the ancestral, both in terms of technique and the universal language, focusing on what makes us human. My goal is for a work of art to truly resonate and evoke emotions we thought were forgotten. Consequently, the evolution of my art is directed towards this more primitive core. I aim to create artworks that impact the viewer's senses, and to achieve this, I blend contemporary and avant-garde concepts with a more ancestral perspective. This fusion is fascinating and eccentric, motivating me to continue exploring and pushing the boundaries between both in search of new creative frontiers.

6. Get inspired!

INSTAGRAM: @ceciliartist

WEBSITE: ceciliartist.com

REPRESENTED BY: São Rafael Galleries

**CRISTINA
LISOT**



Decoding the Language of Threads

Through her art, Cristina invites us to witness a dance of threads, unraveling the unspoken words and emotions. She delicately weaves loops, releasing thoughts that transcend verbal expression. Threads become the voice of her soul, simultaneously hidden and explicit, forming a beautiful tapestry of human experiences.





“Once, I read somewhere that a human being needs some dazzling moments to be emotionally healthy. Or better than dazzling, some glimpses of enchantment. To me, art, like nature, plays a crucial role in the existence of human beings.”
- Cristina Lisot



1. Briefly describe the work you do.

My work involves embroidering old parchment paper that has been punctured to serve as drawing guides. I also knit with wire. Through the use of these techniques, I give myself the freedom to create whatever comes to mind. Additionally, I incorporate my dance background when necessary to achieve the desired result.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

My work is born from my innermost vision. I make a conscious effort to avoid being influenced by any great references in the art field, as I strive to protect my creative process from being influenced by amazing ideas that are not my own (laugh, here). Having said that, I introspect deeply to extract what comes from references I have encountered throughout my life. My upbringing has played a crucial role in shaping who I am and my approach towards work. Despite this effort, my closest references were my parents and Sigrid Nora's work. My father showed me textiles, my mother drawings and inks, and Sigrid dance and light. The world's greatest I admire are Ohad Naharin, Jiri Kylián, and Louise Bourgeois. Brazilians I look up to are Nadia Taquary, Bispo do Rosario, and Tunga.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

When I was six, I created an embroidering community around my neighborhood. That was a seed, but, at that time I didn't know how big it could be in my life. My art career officially began performing other's dance works. Then, smoothly, I found a place for my own movement in those works, because contemporary dance was open enough to allow and absorb personal differences and contributions. Life passed, and I started to produce costumes for dance, theatre, and chorus shows. Around 2013 I decided to leave my stable place as a dancer in Caxias do Sul Dance Company. At that time, I thought I was finishing my art career. But people kept inviting me to work with costumes, and from that, I never lost connection with textiles. I also became to be invited to perform; I created my first authorial choreography. In 2019 I decided to dive again into my arts fields, but in a very exploratory and own way, so I spent 45 days studying at American Dance Festival-Duke University. My independent research, at that period, was to find where (in me) textile and movement art had its connections. This research took me off stage, in a migration straight to a hybrid language among dance, textile, and visual. Then the pandemic came, using purely the body as a form of expression was no longer an option. So, I focused on creating visual props using wire, paper, and textiles. The connections of

those fields became stronger in my vocabulary so that in 2021 I received an award from Cultural State Government to take out of paper the Jardim de Roccas project, where I put under light my whole comprehension of art, working with collaborators as a photographer, light designer, dancer, musicians and so on! Jardim de Roccas was my second solo exhibition in an art gallery, it occurred in 2023, on 07. 7th at 7 PM in a very special place that metaphorizes this migration from black box to white cube. Nowadays, I'm working to find support to travel with it in Brazil.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

I'm completely analogical. Really! This is not a rejection of technology, but rather an expression of my personal style, which is typical of people born in the 1970s. Art is a powerful tool for reflecting on human actions and their impact on our existence. It serves the vital purpose of reminding us of our identity, including the history, ancestral knowledge, and culture that shape us. I believe that the significance of my work lies in capturing the essence of a population and time through the product it generates, even in the face of advancing technology. In other words, my practical is a means of preserving and representing the unique identity of a community, which remains unchanged over generations.

5. How do you see the future of your art and the art world evolving in the coming years?

It's so difficult for me, to see the future.... I make mistakes when trying to predict destiny! (Laughs again) In life, there are instances where it's better to simply let things be and not interfere. The same applies to my creative process as a whole, whether in dance or art. While I may come up with ideas, they tend to take on a life of their own and evolve independently. I will make an effort to answer your question. I hope that my passion for art never fades away and that I can continue to work on it until the end of my days. I also hope that my art becomes more and more meaningful to those who can see through it. Lastly, I believe that in the coming years, art will play an important role in addressing social issues such as aging, racial discrimination, and war.

6. Get inspired!

INSTAGRAM: @portfolio.cristinalisot and @cristinalisot

WEBSITE: cristinalisot.com







IPHENO

The Art of Upcycling

**Striving for
sustainability, Ipheno
integrates upcycled
fabrics into her artwork,
transforming waste
into stunning
art pieces.**

“Thinking and feeling and seeing your feeling that you can only think.”
- Ipheno



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6. Get inspired!

INSTAGRAM: @ipheno_





**IRINA
LAAJA**

The practice of Self-Reflection

Irina Laaja's artistic practice revolves around exploring the relationship between our bodies and ourselves. Dive deep into her thought-provoking sculptures, installations, and performances that challenge societal norms and perceptions surrounding the 'body'.





**“The way art and culture encourages reflection, critical thinking and connection to our emotions makes its existence crucial for everyday life.”
- Irina Laaja**



1. Briefly describe the work you do.

I started off working almost exclusively with textile and mainly in the form of soft sculptures, but in the last couple of years I have expanded my practice into also working with mixed media work, using both textile as well as recycled objects and casting. Using second hand or recycled materials has its limitations, but that's also what excites me; the hunt and the creativeness that it brings.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

Almost all my work circulates around the body and I try to understand, play with and challenge this complex concept that the body is. It has then become natural for me to often use myself and my own body as the starting point. I have found inspiration in other artists working with the body and/or with a feminist perspective, such as Carolee Schneemann, Louise Bourgeois, Frida Kahlo, Jenny Saville, Ana Mendieta, Marina Abramovich, Sarah Lucas, Eva Hesse to name a few.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

My artistic journey started with studies in Fashion Design and then working as an independent designer for a few years. This has influenced my artistic practice; both in terms of materials and techniques, as well as conceptually. I questioned the way the Fashion industry related to the body as well as my own position within the industry. That internal conflict contributed to my work taking on a different direction. I needed to re-evaluate my use of materials in connection with the body which led me to, instead of working for the body, start to include the body in my work.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

I believe that the entrance of new techniques and mediums doesn't necessarily mean the end of older ones. I'm quite analog in my way of working and I take inspiration from traditional handcraft

techniques, especially in my textile works. I hope that we don't lose focus on the importance of using our hands and feeling with all our senses, and I guess that's something I want to hold on to in my work.

5. How do you see the future of your art and the art world evolving in the coming years?

In the beginning of 2023 I was invited to create a Performance piece for Bildmuseet in Umeå, Sweden. This led to a durational performance in a wearable textile sculpture in October 2023. She Wears Her Nerves on Her Sleeve is partly a performance piece, partly a portable sculpture in which I took my starting point in a nervous breakdown and what this would look like if it took its own form. Even though my work often has performative elements like the way I use my own body, this was the first time I moved it out of the studio and performed in front of an audience. Previously, the performative act has happened in the studio and what I show is the end result. I feel like I have unlocked something new, and I'm excited to develop that further. As for the art world, what I hope to see is an increase in conversations and focus on art and environment. We can see that already, and I think it's important to see that we as artists don't stand outside of this. On the contrary, as artists and creative thinkers we should be on the forefront of finding new solutions, since we also have responsibility to reflect upon choice of materials and methods in relation to climate change.

6. Get inspired!

INSTAGRAM: @irina.laaja
WEBSITE: irinalaaja.com



The background is a dark, charcoal-colored surface with a rough, fibrous texture. Several rectangular patches of crinkled, metallic-looking material are scattered across the surface, primarily along the left and bottom edges. The text 'JASON KRIEGLER' is centered in the upper half of the image.

**JASON
KRIEGLER**

Unveiling the Complexity and Fragility

Peek into the hidden layers of complexity and fragility within contemporary textile art. Through hand embroidery on paper and linen, Jason Kriegler brings these works to life, inviting viewers to appreciate the intricate details and depths that unfold with every examination.

**“Making art allows me to connect to the viewer in a more profound way. An extension of my mind and expression.”
- Jason Kriegler**



1. Briefly describe the work you do.

I am a mixed media artist, hand embroidered contemporary works on linen and paper.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

While in art school in the mid 80's, Kriegler was intrigued by the rising textile artists, contemporary art and modernism that were changing the art scene; especially Bauhaus and Black Mountain College where new ideas and techniques were being challenged and created. Influences of his work were and are abstract modernist artists; Dubuffet, Anni Albers, Bryce Marden, Anselm Kiefer, Franz Kline, Helen Frankenthaler, Sheila Hicks, Ruth Asawa and Lissy Funk to name a few. These artists influenced his work and helped push the boundaries of what textile art or contemporary art is. Painting and textiles can the both be intertwined, infused.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

I'm not done yet. My journey is in process..... I began as a traditional painter, forming shapes and abstract ideas, using inspiration around me.....currently in this stage, my identity is more clear, profound influences of textiles of the past, extracting old interpretations into modern contemporary works.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

There will always be the making of art using our hands or bodies through different mediums, expression of ideas that cultivate and push the boundaries of what is art. My contribution is about this idea, that art is subjective, how we express these ideas and put them out in the world... disruption and evoking a moment that stays with the viewer.

5. How do you see the future of your art and the art world evolving in the coming years?

The future of my work is yet to be determined.....work in progress.

6. Get inspired!

INSTAGRAM: @jasonkriegler

WEBSITE: jasonkriegler.com



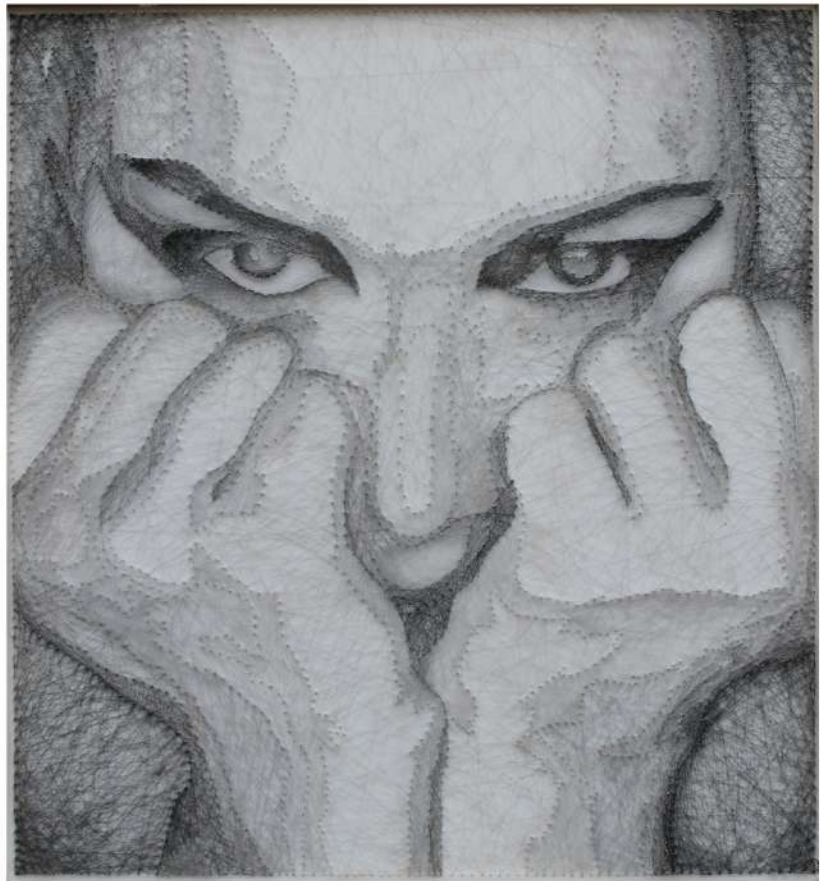


Redesigning the Notion of Textile Art

Redefining the boundaries of textile art, Lara Zappa's creations transcend the notion of craft. She pushes the medium to a contemporary edge, providing a fresh perspective on weaving as a form of artistic expression rather than a mere handicraft.



**LARA
ZAPPA**



“Following a thought by Picasso that ‘art sweeps the soul from the dust of everyday life’. My art enters my everyday life, it does not dictate time, but finds it powerfully like the roots of a tree that does not stop growing as I dream.”
- Lara Zappa





1. Briefly describe the work you do.

My creative process starts with the emotion of an image, a photograph, often in black and white. I like to play with light and dark contrasts. Starting from the real image and distorting it, making it light through threads, rethinking darkness and light to the shadows that nails and threads create as a metaphor for the emotional contrasts that govern human life.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

For several years, art remained just a dream. An aesthetic and creative need that the more pragmatic side of life failed to stifle. Constant research combined with experimentation and the pleasure of using different materials, such as wax or wire mesh as well as yarns, are my way of making art. Making art means giving form to something that does not exist and to achieve what is not there you have to have a slightly unconventional outlook on life, investigate forms and materials like investigating human emotions and then play at subverting everything. Play and try.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

I don't think I ever had initial expectations, it was a game in the making and still is, a game to learn from. I think I have had some lucky breaks, being part of Miniartextil was one of them, also starting from the fact that one of the artists I take inspiration from is Mimmo Totaro, the founder of this exhibition. The path was also dictated by the place where I was born and grew up with

an important textile history to draw inspiration from.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

I think art is an important tool for reading the world, a constant journey where the past influences the present and the present influences the future. I see technology as a tool for art both in terms of the quality of productions and in terms of the enjoyment of art by a wider audience. Art will always retain that 'flavour' of being able to allude to sensations that technology cannot give, such as the pleasure of weaving time into one's existence by making or contemplating works.

5. How do you see the future of your art and the art world evolving in the coming years?

I think of the future of my art making as something that I hope will shape my life even more, hoping that it will be part of it, not only by finding space in the folds of everyday life, but by invading every aspect of it. I believe that a strong limitation of the art world today is not technology but the market, especially for contemporary art. Putting limits on art - so that it falls within the logic of the market or so that it is attractive to a user - weakens and devalues it. I believe the use of Nft narrows the field of artistic expression and is therefore destined to fade away.

6. Get inspired!

INSTAGRAM: @zappalara

TEXTILE EXPRESSIONS: A JOURNEY THROUGH AMERICAN ART



Textile Expressions: A Journey Through American Art” invites you to explore the vibrant and innovative world of contemporary textile art. This exhibition features the works of seven artists who are redefining traditional notions of textile craftsmanship. Through their inventive and thought-provoking pieces, these artists explore a diverse range of themes and techniques. From intricate fiber sculptures challenging our perception of form and space to textiles infused with digital elements, they blur the lines between tradition and innovation. “Textile Expressions” offers a captivating window into the ways in which textiles serve as both a medium for artistic expression and a means to engage with contemporary issues, such as identity, sustainability, and technology.

By showcasing these talented artists, the exhibition not only celebrates the rich legacy of textile art but also anticipates its promising future. “Textile Expressions” invites viewers to immerse themselves in the ever-evolving landscape of contemporary textile art, where tradition harmoniously coexists with innovation, and where threads from the past interweave seamlessly with the possibilities of the present and the future. Through this journey, we aim to ignite conversations about the expanding horizons of artistic expression within the realm of textiles and the compelling narratives they continue to weave within the history of American art.



Featured Artists:

Cathy Jacobs
Ruben Marroquin
Courtney Cox
Samantha Ortiz
Kristina Penhoet
Star Trauth
Mariana Porto

 **FLAVIO DOLCE
ART PROJECTS**

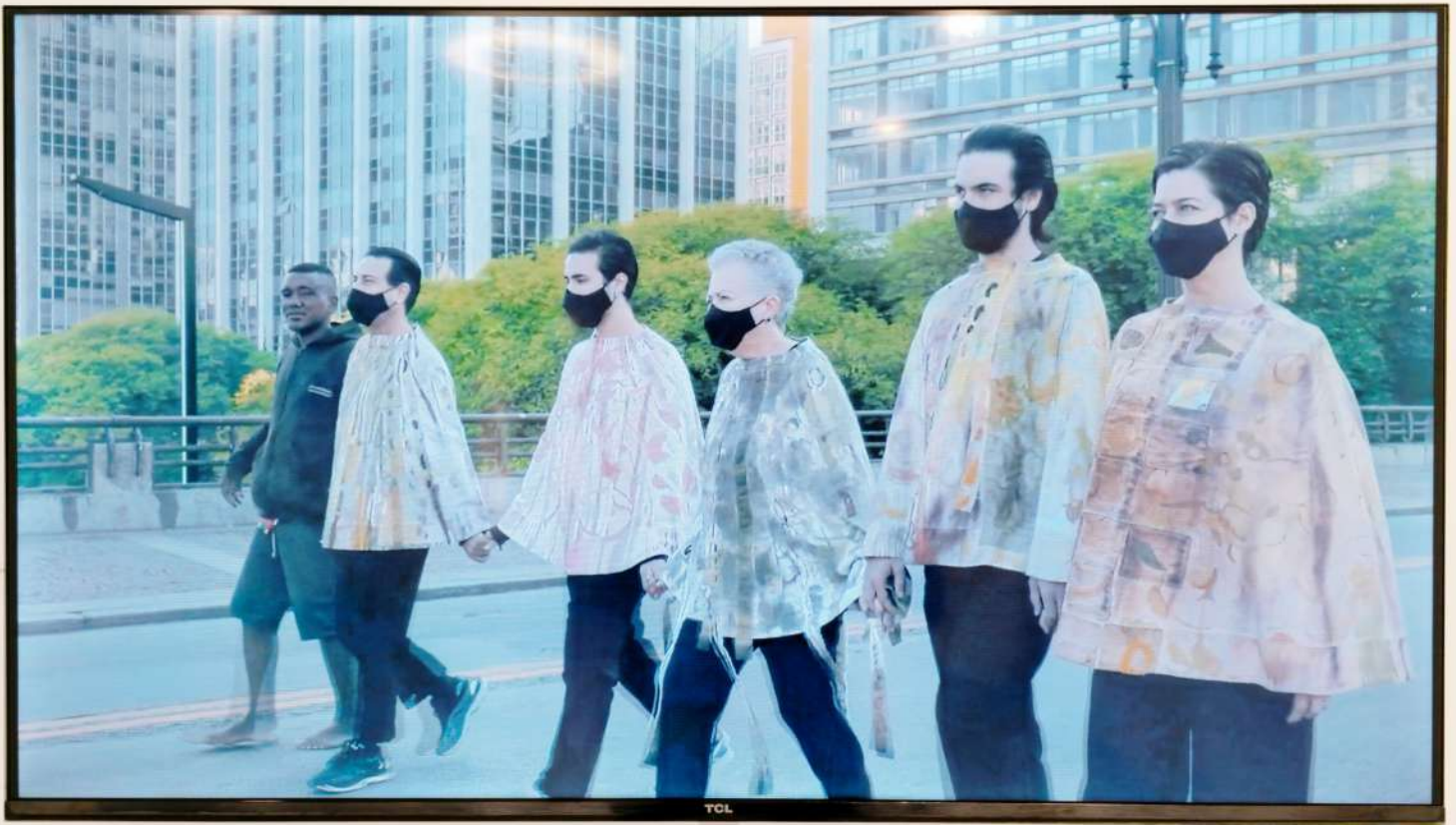
1157A Eagle St, New Orleans, LA, 70118

T +1 (917) 362 7247

info@flaviodolce.com

flaviodolce.com





Performance sobre Viaduto do Chá, 2021.
Mariana Porto

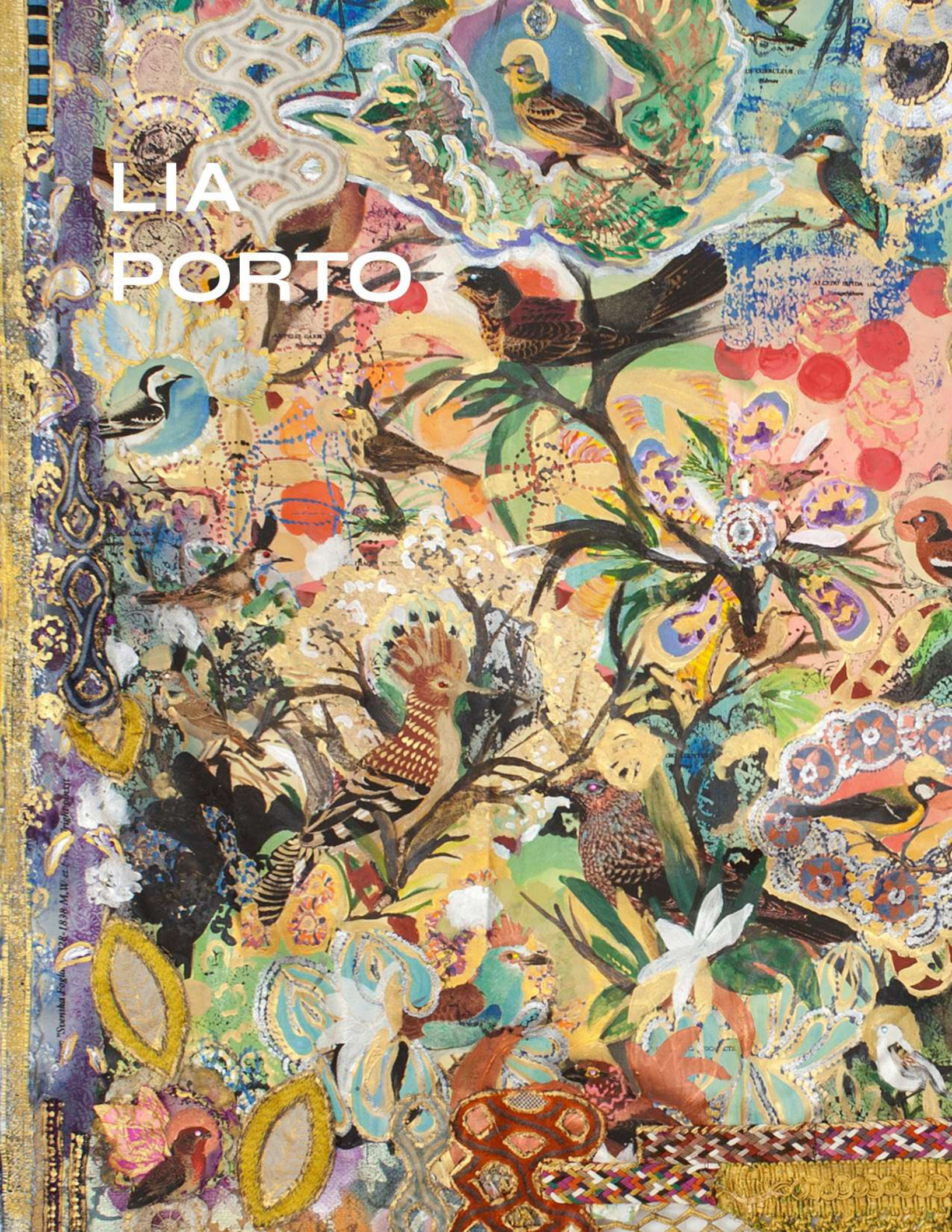


Dr. Fauci's Burden, 2021.
Courtney Cox



Within Limits, 2019.
Kristina Penhoet

LIA PORTO



Sventka Foglo, 28-1838 M, W. et. *Foglo*



From Deconstruction to Re-Construction

Using sewing, embroidery, painting, and collage techniques, Lia deconstructs and reconstructs her materials. Through this process, she creates intricate narratives that explore transcultural influences and challenge social standards.



“I understand the artistic experience as a way of inhabiting the world. Through work I create new connections with my environment, history and culture.”
- Lia Porto



1. Briefly describe the work you do.

With a practice grounded in painting and drawing I initially depicted utopian landscapes teeming with lush flora and fauna imagery. I later expanded my media choices to embroidery, collage, three dimensional objects and installations. While still referencing the natural world I now focus in the domestic scenario through domestic materials and found objects that I alter, deconstruct and eventually invade. I use this platform to trace my own investigation about transcultural influences, gender role, social standards and aesthetics.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

My action is going to find out, to search, which is the opposite of going to say or show something that is known in advance. The natural world, ornaments, dreams, landscapes and elements of everyday life, are involved in this process.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

The construction of a visual language to go beyond the limits of words and to explore the possibility of freedom, was the reason of my first approach to art. Initially, I focused on the natural elements painting utopian landscapes and scenes. Through time, I deconstructed the notion of painting in its traditional forms, going into a diversity of techniques that led me to expand and deepen my conceptual exploration. I use the word "hybridizations" for a series of works that were (and still are) in a territory that can not be consider unique, univalent or pure.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

There is something that is very sensitive in the hand made process, something that contacts in a very direct way with human fragility. The manual quality is something that I use as an aesthetic trace and also as a way to imprint some kind of aura. At the same time technology is something that affects human activity including art, right now we have the chance to be part of a project like this magazine because of that.

5. How do you see the future of your art and the art world evolving in the coming years?

We live in times where changes happens really fast. This is of course reflected in art. Maybe I can imagine many scenarios but I prefer to be grounded in the present, with an open attitude and to be attentive enough to respond and co-create a dialogue.

6. Get inspired!

INSTAGRAM: @liaporto_art
WEBSITE: liaporto.com





Rasterization and Blurred Imagery

Explore the intriguing effect of painting and embroidering in horizontal lines, creating a captivating rasterized image. With a 5 mm distance between each stitch, Linda Männel achieves a blurred yet harmonious composition that draws viewers into her artwork.



LINDA
MÄNNEL



**“Art adds color and
beauty to life, can
focus longing and
makes it visible.”
- Linda Männel**





1. Briefly describe the work you do.

The basis of my pictures are ink paintings on canvas, showing mostly landscapes in delicate shades of gray, which I apply with a brush. When the painted picture is finished, I embroider lines of colored yarn over it at 5 mm distances. These lines color the picture and give it a second, more abstract layer. Depending on the lighting and daylight, the original picture sometimes shines through more, sometimes less and the eye merges the two layers so that you often can't tell that the color is added by the yarn and not painted.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

I get inspired quite spontaneously, usually at times when I am least likely to think about art. It can be a view of the clouds, a conversation with an impressive personality, leafing through an architecture magazine, fragments of a dream or the color combination of a dress. Vague ideas that I then work out through drawings and sketches and that become more and more concrete over time. These then serve as a template for the selection of yarn, which I then procure and partly dye myself. The rest of the work process is a fairly unromantic, daily process. As I work on large pictures for up to four months, it is a game of patience, but it can also be quite meditative.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

I studied free painting at the Academy of Fine Arts in Nuremberg and during my time at the academy I worked almost exclusively in black ink on paper. There were countless attempts to paint in color, but somehow it never appealed to me. After graduating, I had a lot of unfinished ink paintings and started to embroider over them on a whim. I was fascinated by the subtle colors, reminiscent of colorized black and white photos, and I began to perfect the technique, which was the kind of coloring my paintings had been missing! I realized that I had never seen this artistic effect in any other artist's work and began to create my unique selling point from it. As my works take a long time to produce, I usually plan for years in advance when it

comes to exhibitions or commissions. At the beginning of my career, I would never have thought that being an artist would involve so much planning, organization and office work.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

I think in the flood of digital art that can be consumed anywhere, but cannot be touched, grasped, exists a longing for something material, tangible. My pictures are tempting to touch through the embroidered surface, though it is not desired. The observers see themselves pulling aside the curtain of embroidery and unraveling the secret of the technique. No exhibition passes without me not discovering the traces of this secret exploration. It is amazing at every exhibition how fascinated the viewers are of the effort involved in the pictures. This suave layering gives my work a spatial and temporal depth, rendering diverse images that arise only as the viewer changes its vantage point and light. The viewer becomes an actor of my work as he is invited to dig up personal experiences as if the memories hid beneath the textile.

5. How do you see the future of your art and the art world evolving in the coming years?

I hope that I will have the opportunity to work as I do at the moment for many years to come. My order books are full and I can see there is a lot of interest in my work, which I can hardly keep up with. Interest in textile art in general has risen sharply in recent years and I have the feeling that this will increase. The public is more and more accepting the connection between handicrafts and fine art, which was still strictly separate when I was a student. I very much welcome this, as there are so many great techniques that would otherwise have disappeared into oblivion. They are a beneficial antithesis to digital technologically produced art.

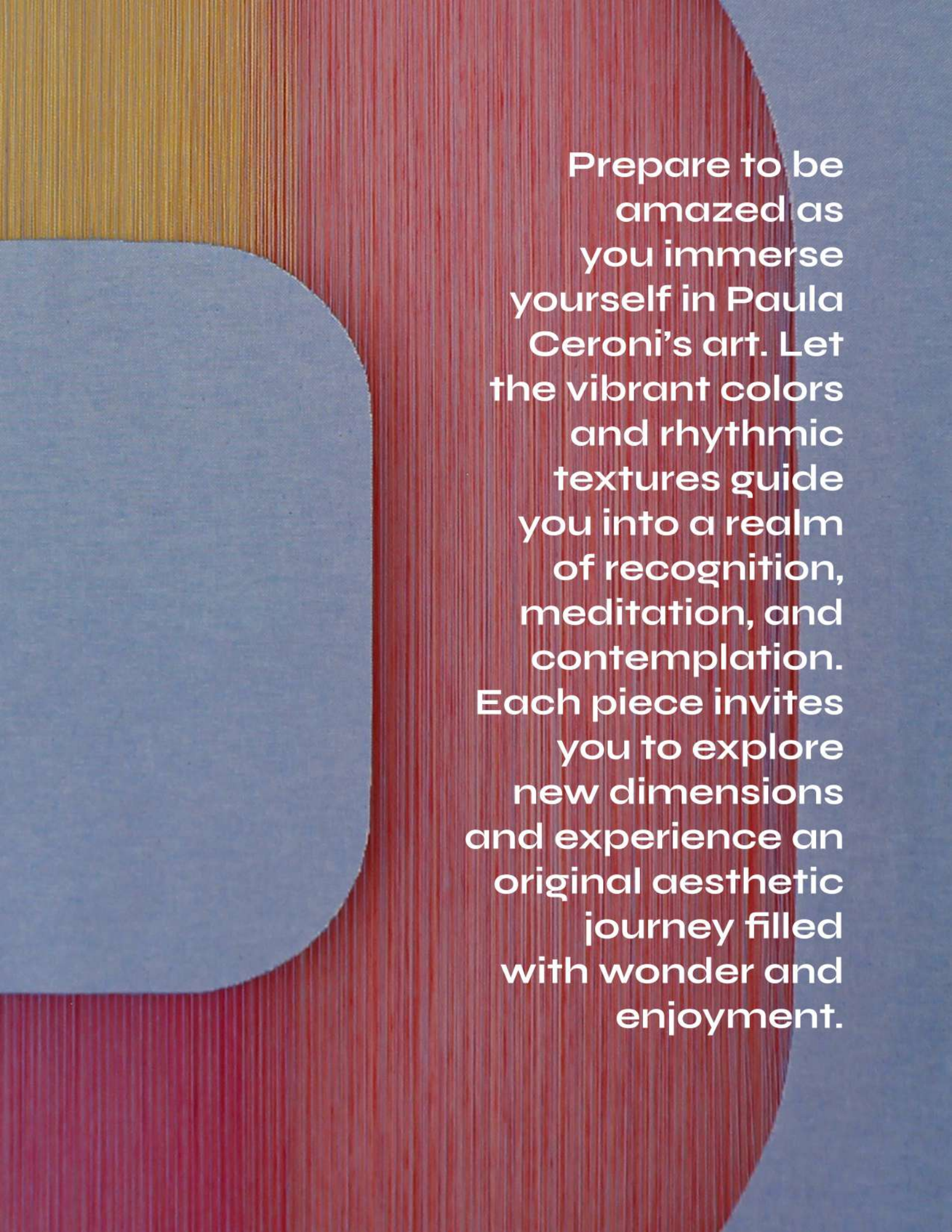
6. Get inspired!

INSTAGRAM: @lindamnnl
WEBSITE: linda-maennel.de

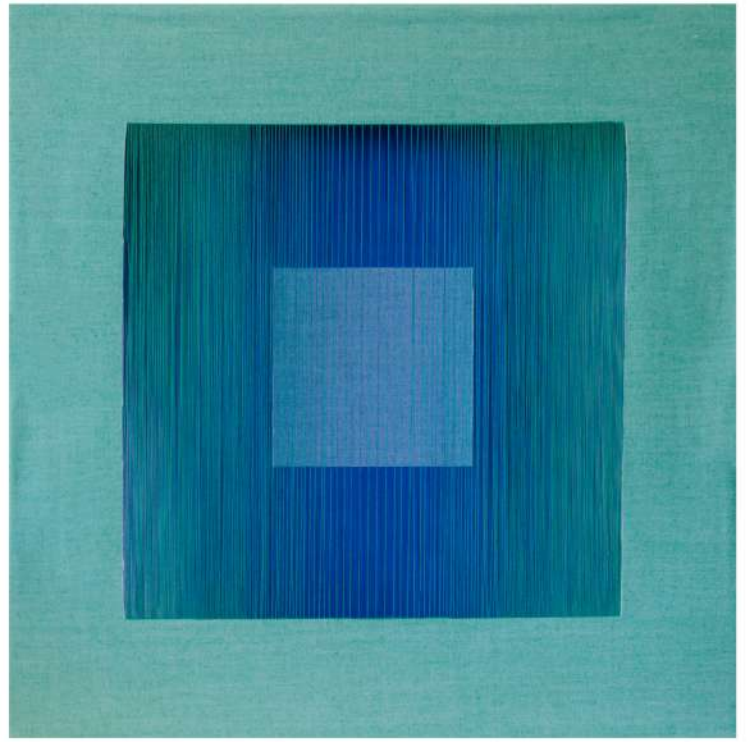
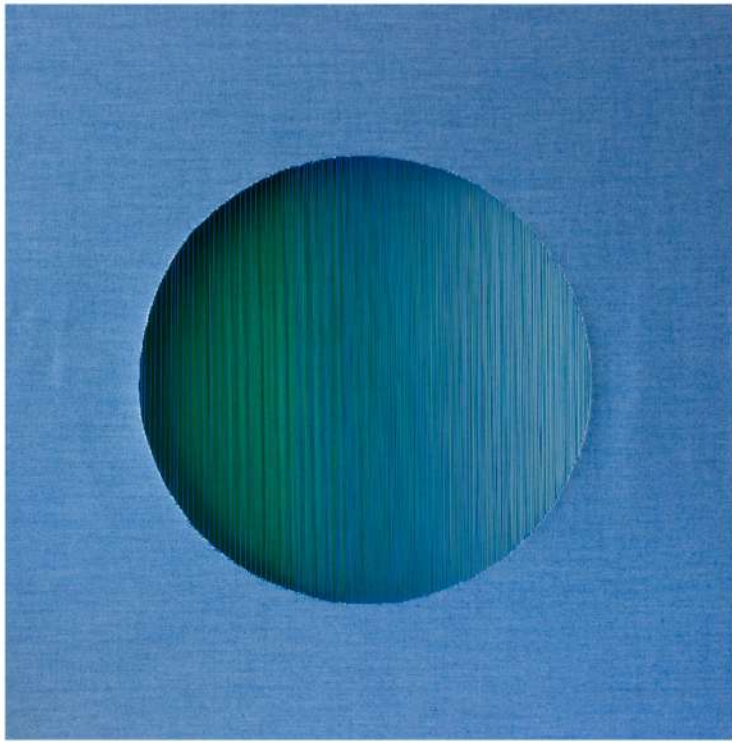
The background features a light blue base with several overlapping, rounded rectangular shapes. A large, dark blue shape is on the left. A gold-colored shape is at the top right. A light blue shape is in the middle right. A red shape is at the bottom right.

**PAULA
CERONI**

**A Journey to
New Dimensions**



Prepare to be
amazed as
you immerse
yourself in Paula
Ceroni's art. Let
the vibrant colors
and rhythmic
textures guide
you into a realm
of recognition,
meditation, and
contemplation.
Each piece invites
you to explore
new dimensions
and experience an
original aesthetic
journey filled
with wonder and
enjoyment.



“When I face a work of art, I feel like I’m transported, it reveals to me a new perspective that I had not considered before, but that I needed in a certain way. It’s an inspiration.” “Through my art, I want to create connections in the viewer.”
- Paula Ceroni

1. Briefly describe the work you do.

I am a visual artist who explores different techniques such as textile art, photography, painting, videos, and installations. I am interested in developing a dialogue with the viewer. I invite them to reflect through installation proposals such as 'fixed shadow', or to participate with elements to be part of or complete a work, as in 'Exploring the rope'. I seek to represent human relationships, identity, and ancestral traditions in Latin American textiles and the echoes that color and form produce in the pieces. In recent years, I have worked around the pulled thread technique, starting from musical representation, also addressing social identity, and lately absorbed by my imaginary universe, trying to challenge the limits of geometric representation, color, texture, volume, and movement, to evoke personal relationships with the public.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

I am inspired by music and have practiced piano for five years. I am particularly fond of classical music and enjoy attending concerts, especially those featuring pianists. Fabrics, textiles, sewing, and threads have always been present in my life, and I incorporate these aspects into the works that I compose. I also love fashion and haute couture, and I am always very attentive to fashion weeks. I am impressed by the compositional versatility in costume designs and how they have changed throughout history. Architecture has also been a part of my personal history, and I am passionate about seeing the different volumetric forms of space design. I am fascinated by creations that look like habitable sculptures. I have always been observant from an early age and was always attracted to art. I enjoyed browsing books of art history, and the images of works transported me. I marveled at the creativity. Many artists have influenced me, but the main one is Picasso. I have read

enough of his work to value the diversity of his work, the feeling through color, but above all, the movement of his figures in action. My favorite work of his is 'Two Women Running on the Beach'. An exhibition that notably influenced the way I appreciate art was one of Joan Miró (one of the few international artists that I saw in my country). The use of color and his expressive freedom marked me. Mondrian's work also influenced me. His impeccable invoice, work in suit (without apron), was a character that I wanted to imitate. I really like his work and how he evolved from the representation of the landscape to the 'boogie woogie', a great representation of movement, the city, and music. Chile is known for its great development in poetry. 'Chile fertile land of poets' has great natural monuments, an imposing mountain range, and an extensive sea. So my country is full of inspirations.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

Art is my passion, it moves me and transcends me. I wake up thinking about creating and I fall asleep, trying to solve proposals and polishing ideas. Life inspires me, what surrounds me and I am always attentive to the new, to the next, to what questions me, challenges me, I constantly ask myself questions about topics that matter to me and that touch me personally from the social and human, I also demand myself in the representation, in its possibilities, the composition, the color, the design. I want to be a real contribution from what moves me. Day by day it is a constant search and work that I believe has materialized with small and large achievements, that fill me with joy and give me more impulses to continue in this exciting career.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by

technology?

I like technology because it provides new tools and helps me in my processes. Sometimes I rely on digital sketches that allow me to visualize what I want to achieve more clearly. It's important that with the existence of new technological forms of expression, manual work is valued even more. I believe that humans will never lose their fascination or appreciation for things made by hand, especially in a world where time is becoming increasingly valuable. Investing time in creating is already a translation of value. I think one of my contributions is to showcase the value of manual work, which is a slow and constant process, almost like a ritual, working with time. By placing value on perseverance, I can generate a different rhythm of production.

5. How do you see the future of your art and the art world evolving in the coming years?

Every day, I observe the world, experiment, and learn from the textile field. I am always opening up new horizons to add more elements to my new works, whether in abstractions or known forms and themes, while also creating tension in the compositions to generate a work where aesthetics is a very important part that extends from the works I create. I see the evolution of art as a very positive thing. History has taught us that art in the hands of artists generates a search for different means to create new expressions and manifestations. As the years go by, these demonstrations of art have increased, new techniques and media have emerged, and it is very inspiring to live in these times.

6. Get inspired!

INSTAGRAM: @p_ceroni

WEBSITE: paulaceroni.cl

REPRESENTED BY: Aninat Galería (Chile), Pedro Ávila Galería (Mexico)





RACHAEL WELLISCH

**Traditional Techniques,
Modern Interpretations**



Rachael Wellisch combines traditional textile techniques with innovative approaches to transform household textile waste. Learn how she hand-dyes fabric using natural indigo and reconstructs it to create stunning sculptures and installations.



**“I feel a responsibility to consider the social and environmental impact of the materials I work with, therefore my practice is centered on the transformation of waste materials.”
- Rachael Wellisch**





1. Briefly describe the work you do.

All of my work transforms discarded, worn out, or threadbare textiles, into polymorphic objects. No longer soft, flexible and lightweight fabrics, the sculptures become rigid, dense and heavy. Stretchy, cotton, jersey offcuts, otherwise destined for landfill are transmogrified into richly surfaced paper, with translucent fragile edges, in either long sheets or pulpy, solid sculptures. Cloth and paper are not simply substrates for another medium, they are plant fibers reconstructed, and materials rendered distinctly different from their original form. Post-consumer and industry waste products are deconstructed and then refabricated within the very contemporary framework of the ecological turn, using interdisciplinary modes of making. Conceptually I use monuments and ideas around mnemonics to reflect a recalling and relocating of our place within, and care for, the natural world.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

I feel a responsibility to consider the social and environmental impact of the materials I work with, therefore my practice is centered on the transformation of waste materials, using a range of traditional and expanded textile techniques, for example, dye, stitch, rag-rug and rag-paper making, performance, photography and film. I cultivate and dye with natural indigo because its' rich, global, history and processes reflect themes of transformation, connection, consumption,

as well as slavery and colonial exploitation, making it a potent motif when considering ecological themes. Despite decades of activism protesting environmental damage, motivating cultural change still seems so difficult, however the current acceleration of impacts means it is something that I feel must continue to be re-framed and re-shared. My work, however, is not intended as a climate crisis scolding, or even an overt call to action, but rather a layered contribution to the conversation around being mindful of what we have, and how humans and the natural environment are deeply connected.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

Only in hindsight can I appreciate the breadth and depth of continuous learning there is in art making. Once objects are crafted and go out into the world, both myself and the audience will respond to them in different and sometimes unexpected ways in further layers of experiential learning. All of this is deeply enriching and provides ongoing connections to my environment, community and materials.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

The transformation of waste into something of value through slow, deliberate and hand crafted

endeavour, challenges the pace of consumerism and technological interventions. In spite of the slower pace, it still offers a sense of hope by emphasizing potential, rather than despair, which may be a critical element in an age of frustration, fear and exhaustion within climate crisis discourse.

5. How do you see the future of your art and the art world evolving in the coming years?

The debate around levels of consumption and waste, particularly in so-called affluent countries, has existed for decades, however the volume of textiles both being purchased and also being discarded into landfill every year continues to rise. This means it requires ongoing discussion. The arts help to process information and emotions, particularly in times of crisis, playing an essential part of a diverse approach towards sustainability.

6. Get inspired!

INSTAGRAM: @rachael_wellsch
WEBSITE: rachaelwellsch.com



Documenting Life Processes with Textile Materiality

Vanessa Freitag's textile art not only captures the landscapes she visits and observes, but also the intricate life processes of small and microscopic organisms. Each stitch becomes a tangible representation of these natural wonders.



VANESSA
FREITAG



“Art, for me, is a path that allows you to cultivate and exercise freedom. It’s where I want to be.”
- Vanessa Freitag





1. Briefly describe the work you do.

The work I engage in navigates between the meticulous construction of small objects, sculptures, or textile installations and the appropriation of objects, clothing, handicrafts, and other materials that I encounter/collect during my explorations of various places. The diverse techniques I employ stem from textile language, enabling me to discover specific ways to unite, join, camouflage, nest, organize, weave, and construct sculptural arrangements.

2. What or who inspires your work and how has that influenced both your work and your identity as an artist?

The botanical universe consistently nourishes me artistically more than other realms. I harbor a profound curiosity about how plants, small animals, and living beings in general function. I am drawn not only to their formal/aesthetic qualities but also to the roles they play in ecosystems. This interest stems from a deep disillusionment I feel with our human species and the widespread neglect of environmental issues that have been consistently affecting our daily

lives in recent decades. My work is connected to these ideas not only through the careful and thoughtful use of materials, mostly sourced from second-hand clothing and domestic objects, but also through the themes or subjects that are woven together. All the works seem to be in a process of gestation, proliferation, reproduction, coming into being, conceiving themselves. In this sense, they are nests or nested sculptural bodies, sometimes enveloping my own body. They incorporate very intimate elements, such as clothes and occasionally, very personal objects and articles that belonged to unknown individuals to me. I manipulate them, giving shape to these sculptural arrangements that, for me, are beings always alluding to spaces that exist within or outside our bodies.

3. As you reflect on your artistic journey, could you describe the evolution of your identity as an artist and how it has exceeded your initial expectations?

I consider the trajectory as an artist to be very challenging because you need to invest a lot—your time, energy, in every aspect! This can be

very demotivating for many people who would like to fully live off their art. In my case, it's a slow, constant, and complex endeavor. I feel an internal urgency and need to create. I experiment a lot and make many mistakes as well. I progress very slowly, believing it's a kind of work that requires constant nourishment and sustenance. I sense that my work is still in a gestational process, maturing over time. I don't wish to rush this process; I would like the work to solidify and evolve naturally with time.

4. How do you view the significance of your contribution to contemporary art in a world that is increasingly shaped by technology?

Technological advances indeed contribute to easing certain procedures, work processes, and communication among people. However, they also generate a lot of noise. Overall, I find it fascinating how artists quickly incorporate technological innovations into their creative processes. In my case, the extent of technology I employ includes social media, apps for image editing, and aspects related to videos and photographs. But beyond that, I truly feel more challenged by manual, slow-paced craftsmanship, the kind that requires time to be constructed. I appreciate the challenges that tangible, concrete materials provide, embracing them as an artist.

5. How do you see the future of your art and the art world evolving in the coming years?

I would deeply wish for a world that is more inclusive and equitable for us artists. A world that is kinder and more generous, less competitive and aggressive. Regarding my work, I hope for a life with ample time and sufficient health to create all that I still aspire to create.

6. Get inspired!

INSTAGRAM: @freitag_textileart

WEBSITE: freitagvanessa.com

THE TEXTILE CROSSWORD

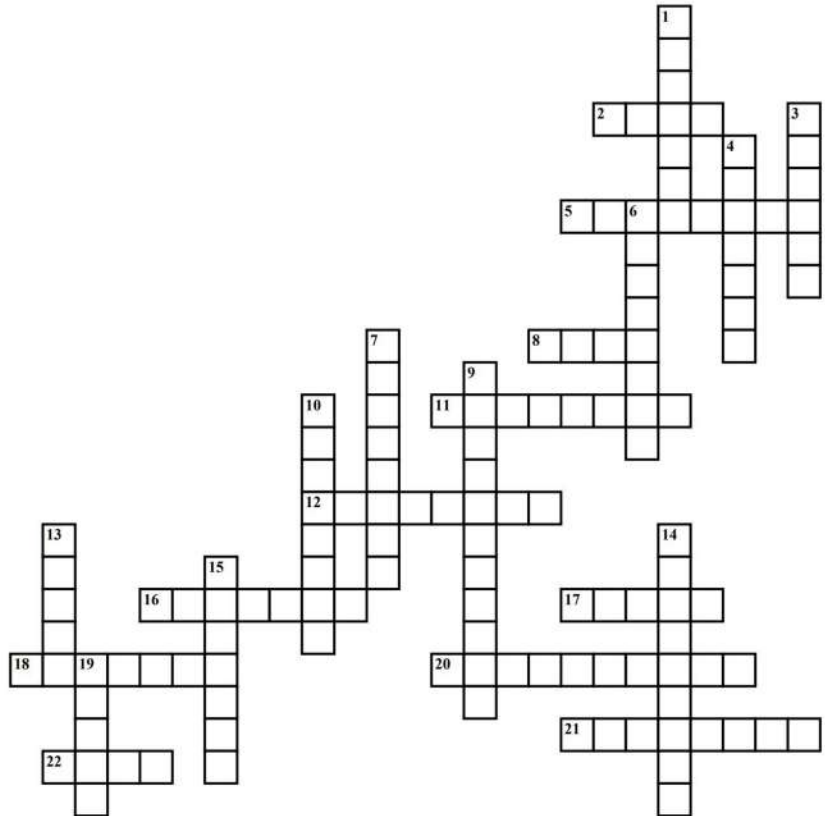
A CHALLENGING PUZZLE

Across

- [2] Delicate fabric with openwork patterns.
- [5] Creating art using fiber.
- [8] Smooth, luxurious natural fabric.
- [11] Artistic fabric with pictures.
- [12] Stitching layers of fabric together.
- [16] Japanese way of tie-dye.
- [17] Weaving style making a diagonal pattern.
- [18] Matting fibers together to make fabric.
- [20] Fancy stitches on fabric for decoration.
- [21] Creating fabric by looping yarn.
- [22] Where fabrics are stitched together.

Down

- [1] Fancy woven fabric with decorations.
- [3] Everyday fabric from plants.
- [4] Making fabric on a loom.
- [6] Artistic designs with wax and dye.
- [7] Dyeing with wax for cool patterns.
- [9] Known for her big textile art installations.
- [10] Loom for making intricate patterns.
- [13] Measures how thick fabric is.
- [14] Man-made fabric often used in clothes.
- [15] Fabric with a checkered pattern.
- [19] Fabric made from flax plants.



Solution

