

Anniversary Edition, Issue 5, 2017

ART MAZE Mag





ART MAZE Mag

Art Maze Magazine is an independent artist-run international publication which showcases experimental and progressive contemporary art, reflecting modern society and its environment, provoking conversation and action; fostering innovation and diversity of mediums which make today's art scene so intriguing and versatile.

Submit for print and digital publications

We invite guest curators from internationally renowned galleries as well as independent art professionals to help us select works for each issue. We try to give spotlight to artists and engage with our readers and followers everyday through our social media, website and print and digital issues.

Artists are welcome to submit works in any medium: painting, drawing, sculpture, ceramics, printmaking, photography, textile, installation, mixed media, digital etc. Artists or any art organisations on behalf of artists from all countries are welcome to submit.

Please visit our website for more details on how to apply for print publications:
www.artmazemag.com/call-for-art/
(or see p. 4-5)

Artists are welcome to submit works to our online blog. This opportunity also provides a chance to be published in print issues bimonthly.

Submit for online publications

If you wish to submit to our online blog, you are welcome to send us a few images of your work and a written bio and statement to blog@artmazemag.com for consideration. For more details on blog submissions please visit our website: artmazemag.com/submit-for-blog-feature/

Writers

You are welcome to submit an article, review or interview for consideration for online or print publications. Please send us an email to info@artmazemag.com

Issues

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CONTACT

GENERAL ENQUIRIES:

info@artmazemag.com

SUBMIT TO ONLINE BLOG:

blog@artmazemag.com

FRONT COVER:

Kaley Flowers and Jack Sachs
"L1nk Up" series
ceramics

BACK COVER:

Una Ursprung
"Untitled 32"
oil and spray on canvas
170 x 130 cm

Featured image:

Mark Posey
"Art Show"
acrylic, oil, spray paint
44 x 52 inches
(see more on p.104-105)



FROM THE EDITOR

We live in an exciting era where technology is revolutionizing the way the art world works. Artists from all over the world have an opportunity to stay up to date with each others' work daily and discover new horizons for their own art through influences and collaborations. This issue's cover work by ceramic artist Kaley Flowers and 3-D animator and illustrator Jack Sachs has become an outcome of two persons' teamwork where artists never met each other, but connected through social media and discovered the potential of working together, which brought both their art practices to a unique combination resulting in a series of ceramic pieces. To find more about it, read Kaley's interview on p. 38-39.

At the heart of our publication we are proud to present to you the selection of works by Jacob Rhodes from Field Projects Gallery, NYC (see p. 54-113 and read Jacob's interview on p. 46-53). Jacob Rhodes runs a dynamic space in the heart of New York's art district dedicated to giving emerging and mid-career artists a platform to exhibit their work. This artist-run gallery hosts a diverse range of monthly and pop-up exhibitions that are curated by a number of guest curators, all of which prove to be as thought-provoking and captivating as the last. We thank Jacob and Field Projects for being so actively involved in this special anniversary edition.

Our next issue's curated selection will be led by Kristian Day, an independent gallerist and curator in London, who has devoted his life to showcasing

and promoting emerging artists all over the UK since 2016 having previously had profound knowledge and experience of working with internationally renowned galleries. You can read Kris's interview on p. 14-21 and get an insight of his daily curatorial practice and vision. We currently have an open call for art curated by Kris, which lasts until November 30th, 2017 (for more details see p.4-5).

Our editorial selection of works (p. 114-145) shows highlights of the submissions we receive daily for our online blog. We are enormously honoured to receive such great interest in our relatively young publication and we wanted to thank each artist who applied to be considered.

We mark the first year in ArtMaze Magazine's history with this 5th and Anniversary Edition. It's been a fantastic journey and we are incredibly privileged and honoured to help shine the spotlight on so many talents and get an insight into their personalities behind the artworks and the challenges they went through to get where they are now.

We would like ArtMaze to continue to serve as a platform of support for emerging and mid-career artists who have an innovative and progressive approach, creating groundbreaking work and inspiring the community.

Editor and Founder,
Maria Zemtsova

Featured image:

Monika Ardila
'Wearing Polar Being on studio'
textile embroidery and acrylic paste on faux fur
120 x 180 cm
see more on p.92-93

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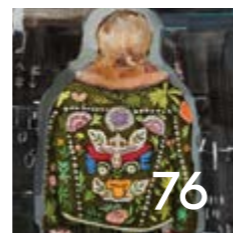
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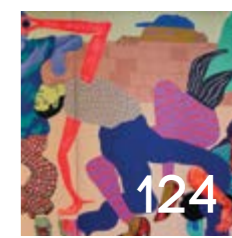
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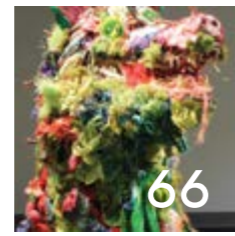
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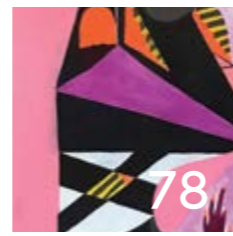
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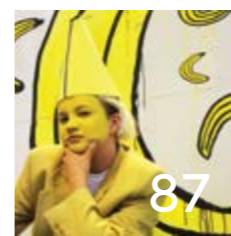
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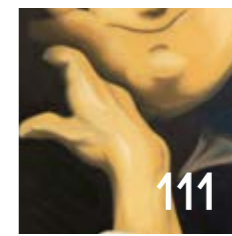
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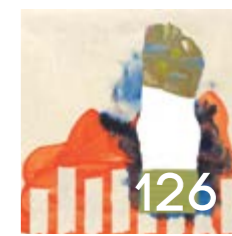
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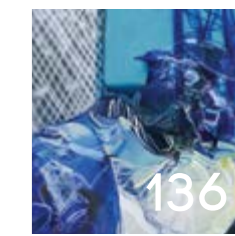
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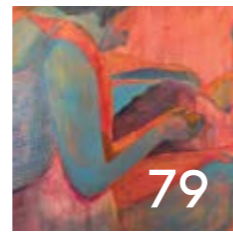
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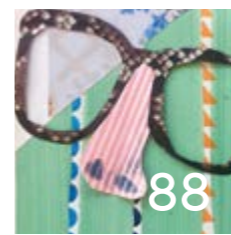
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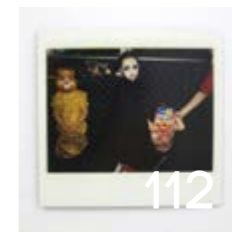
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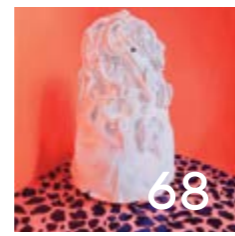
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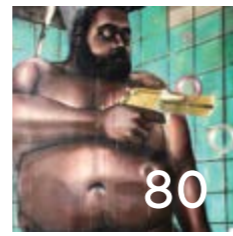
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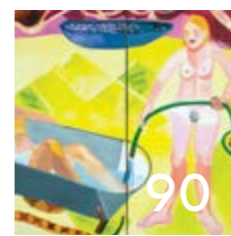
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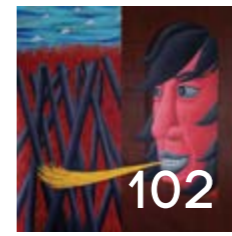
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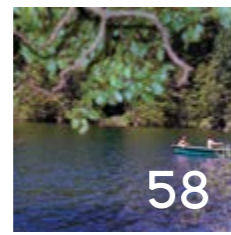
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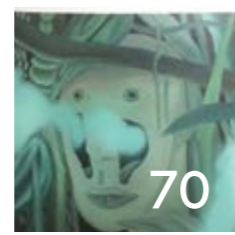
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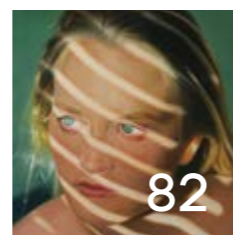
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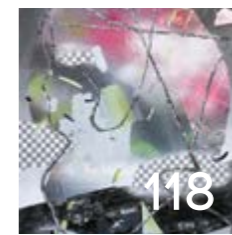
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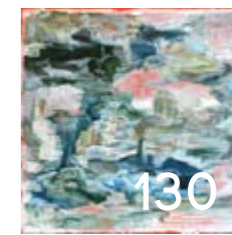
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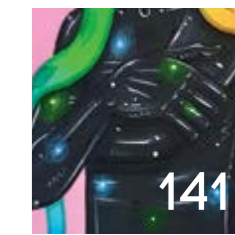
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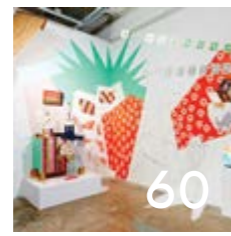
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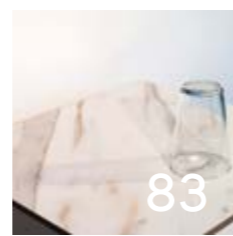
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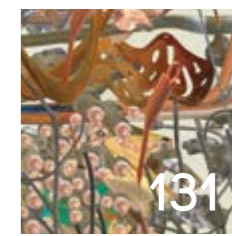
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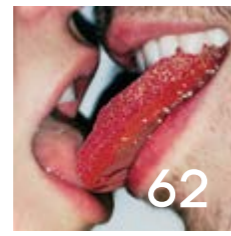
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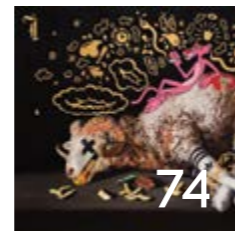
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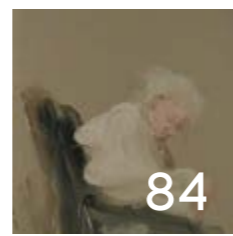
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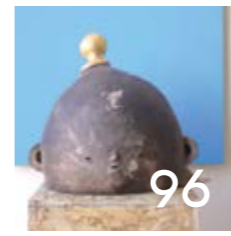
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NATASHA FRISCH

WWW.NATASHAFRISCH.COM

Natasha Frisch is an artist who employs modest materials, such as tracing paper and tape, to construct models and installations that closely approximate everyday objects and sites. Designed specifically for the site, each installation is created using photographs and measurements taken from real world objects, with the final piece constructed using a concise and intensive hand made process. Often dependent on the particular architecture of the space in which the work is being exhibited, the fragile and impermanent nature of the materials used ensures that the installations are temporary constructions existing only for the lifetime of the exhibition, if the work is to be shown again it must be re-made and all that remains of each iteration is photographic and video documentation. Inspired by urban folklore, forgotten architecture and the natural world, Natasha's meticulous constructions via stillness and spatial displacement aim to challenge our reading of the built environment, and interrogate the slippage between the real and the unreal.

Natasha completed her Bachelor of Arts - Media Arts - Honours at RMIT University, and since then has exhibited consistently both within her homeland and internationally. Her work has been presented in several solo exhibitions including, 'Somewhere In Between', Dianne Tanzer Gallery + Projects, 2010; 'Nasty Little Piece of Work', Next Wave Festival, 2004 and 'Living', Artbox at Sherman Galleries, 2001. Natasha's work has also been featured in numerous group shows, a selection of which includes 'Holiday Salon', Lesley Heller Workspace, New York 2015; 'Flora Society', Gallery Factory,



Image (p.108) :

Natasha Frisch
'Nowhere Near Here'
tracing paper, adhesive
grass 12cm, overall dimensions variable

Image (p.109) :

Natasha Frisch
'Nasty Little Piece of Work'
tracing paper, adhesive, L.E.D
dumpster 12.5 h x 18 w x 13.9 d cm

Seoul, 2014; 'The Last Brucennial', Vito Schnabel & The Bruce High Quality Foundation, New York, 2014; Paper Scissors Rock, Dianne Tanzer Gallery + Projects, 2011; 'Grow Wild', Utopian Slumps, 2008; 'Elsewhere', Nellie Castan Gallery, 2007; 'Pleasures & Terrors- The City', Blindside, 2006 and 'Papercuts', Monash Museum of Art, 2003. During 2012 Natasha was an Artist in Residence at the Contemporary Artists Centre: Woodside in upstate New York and spent a month in Murray's Cottage as part of the Hill End Artist in Residency program in regional New South Wales. In 2013 Natasha was an Artist in Residence at The New York Art Residency and Studios (NARS) Foundation and presented her first solo international exhibition 'On a Good Day' at Gallery Brooklyn in New York, the project was assisted by the Copyright Agency Cultural Fund, American Australian Association, The Ian Potter Cultural Trust, The National Association for the Visual Arts and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. In 2015 she travelled once again to the United States to participate in the Artist in Residence program at Vermont Studio Center. Recently Natasha's work was selected for the biennial exhibition CODA Paper Art 2017 at CODA Museum in The Netherlands from 5 June to 30 October 2017. Natasha's work is held in private collections within the United States and Australia and by CODA Museum in The Netherlands.



