

TRAUM NOIR

Bi-annual magazine featuring young artists and writers
#3-4 - The artist portfolio issue / 2011-2012 /
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Traum Noir is Helen Korpak and Antton Nuotio

*Contributing artists and
writers in order of appearance*

Éi Kaneko

Beth Hoeckel

Lindsay Naish

Alexander Alekseenko

Anthony Cudahy

Faye Coral Johnson

Andreas Ervik

Stephanie Gonot

Olya Leontieva

Maria Sturm

Rory Dean

Victor Nylund

Sasha Kurmaz

Celi Lee

Emily-Jane Robinson

Jaakko Pallasvuo

Amanda Jasnowski

Andrey Bogush

Introduction

We don't believe in the term outsider art.
We don't believe in creating artificial borders within which
artists that society considers real artists are contained.
We don't believe in shutting people out.

We don't believe getting a degree, receiving prizes or doing
commercial shows make an artist.
We don't believe being an artist is something that comes with age.

We don't believe in a division between fine art and subculture.
We don't believe in expensive publications as the bibles of art.

We don't believe in the art of the western society as a norm.
We don't believe in elitism.

We believe in new art, in collaborations and in communication.
We believe in everybody's right to express themselves.
We believe in inspiration.
We believe in creativity.

We believe in possibilities.

Êi Kaneko (1983)
Japan

I started doing graffiti at an early age, which somehow led me to interesting people who encouraged my art. Today I wouldn't be doing this if it wasn't for Fumihiro Hayashi, editor in chief of *DUNE*, which was the best cultural magazine in Tokyo. He passed away this summer – may he rest in peace.

For a few years now, I have been working as an assistant to a rather eccentric art collector / dealer. I never went to art school so this job has been my course in art.

I feel that art, like most anything else in life, should be an ongoing process, an open end. When you break it down, my work is just about me trying to communicate with others and myself. It's interesting to look at the work I have done and and just let it speak back to me. The entire process is as much vital to me as the final outcome itself.

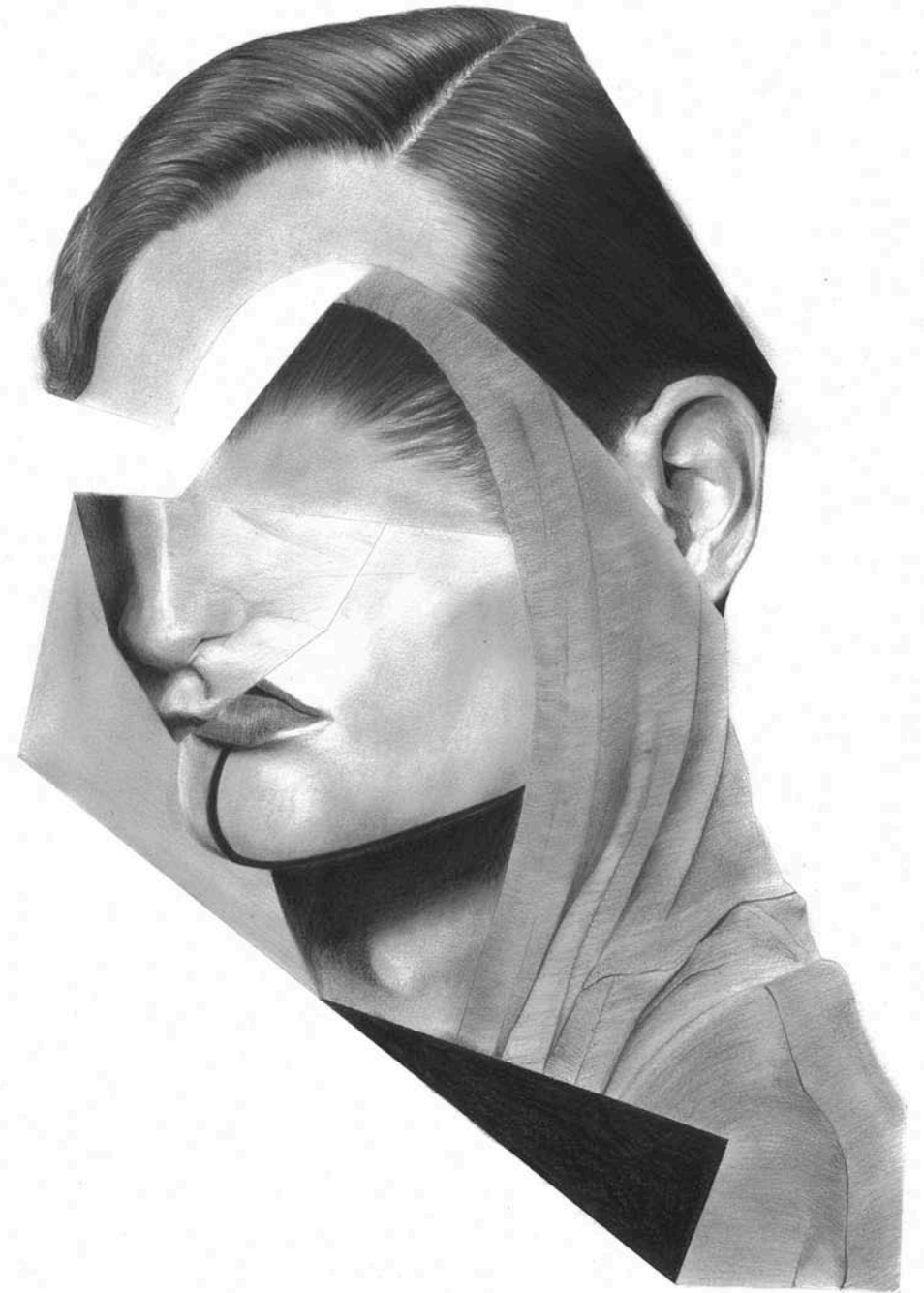
I work a lot with self-publishing – I think it's important for an artist to handle and manage one's own work before one finds a gallery or partner to work with. It gives you more perspective. I also do commissioned work, which I find challenging and enjoy very much. A solo exhibition would be nice, but right now it's not a priority on my list. I usually have people come to my place to look at the works. Salon style. No more galleries – a revival of the art salon.

I've been greatly inspired by photography, especially by silver gelatin prints. I find them extremely beautiful - the lightness, the darkness, the grays and the gradients. I think one can clearly see the influence of that on my work. It's important to understand that a photograph is not just an image, but also an object; a thing you can touch and even smell. I have nothing against digital photography but I'm really fond of the traditional approach – the films, the darkrooms, the chemicals, the negatives, the contact prints, the enlargements and the photobooks. That whole process has had an influence on how I work.

Recently I've also been cooking a lot, it's quite inspirational. A good dish is like a good picture. But what's even better is that you eat it, so it's gone but it hasn't just disappeared – it's become a part of you. The experience then goes on to shape you as a person. Complete manifestation. I wish you could eat art like that.

I guess I consider each individual piece of mine a product, more like a book or clothing than an artwork. The only aspect of it being an artwork is that it's unique. Art is weird and romantic. Some things can only be classified as art whereas others are real works of art. I can only strive to be an artist. I do have future plans but my goal is to be happy. I just want to be happy.

eikaneko.biz







Beth Hoeckel (1979)
Maryland, USA

I started drawing before I can remember. I do vaguely recall having a big bucket of crayons and pencils. I kept a spiral notebook as a child and filled it with strange drawings of people with antlers and people in swimming pools. Later I studied fine arts at the School of the Art Institute of Chicago, and right now I am trying to make art my full time occupation – I am hoping to soon not have to also work at a restaurant. I prefer not to plan out my future. I thrive on spontaneity.

In my work I try to convey a simple feeling of nostalgia. Something easily translatable but also mysterious. Something that catches your eye but also catches your soul.

The three pieces featured in Traum Noir are part of a larger ongoing series called *Point of View*. Each piece portrays a person or group of people gazing into a slightly surreal landscape. The idea is that not everyone sees things the same way. Not only beauty but everything we experience is in the eye of the beholder.

Some of my inspirations and influences include but are by no means limited to: nostalgia, ethereality, obscurity, natural shapes, negative space, solitude, nature, cycles, and simplicity. Love. Death. The mountains of the earth. Our Moon. Amulets and talismans and other lucky charms.

I work with several different mediums and I do many projects simultaneously. I mainly make collages but also do film and digital photography as well as mixed media paintings and drawings. I create things intuitively and that's all I can do.

During the year 2011 I've participated in five gallery shows, including my first solo exhibition. My work has also been published in a few online and print magazines including Dazed and Confused Korea, Dazed Digital and Booooooom!.

bethhoeckel.com







Lindsay Naish (1982)
Canada

I think I started translating my emotions into poetry when I was in my last year of university. I was having a horrible year, and needed another way of expressing myself that wasn't just telling people how I felt anymore – I needed them to understand and feel how I was feeling too. I wanted people to feel a punch in the stomach – a real gut reaction - to my words; at the same time, I wanted them to see stars, almost, to help bring the beautiful bleakness of the world to them - something they might not have noticed before. I also take photos, and this is another way of translating the way I see and feel things into something beautiful (and sometimes heart-breaking) for others to share.

I always had a problem with the word “theme” in my english classes, funnily enough – I feel it's too vague a concept to properly discuss. I like to write about darkness brought into light; fragile, beautiful things that we don't always notice, that really do need to be discussed. I'm fascinated with mythology and religion, and I love to lose myself in thinking about what other people might be thinking – I've always done this, even as a child. A lot of my work stems from a viewpoint that isn't mine, and how something odd and strange about that differing viewpoint can become beautiful and comforting, or empowering. I'd like to let people know that it's ok to be a bit weird, that sometimes it's necessary to be that weird in order to stay true to yourself.

I haven't ever been published before, and none of my photography has been shown anywhere other than on my blog. This is the first time I've been strong enough (or stupid enough?) to let people at my poetry, where they will no doubt pick at it in their minds, as I also do when I'm trying to be objective about it. It's a strange mixture of fear and excitement, knowing that people might read your words, and actually “get” them. I hope I can open myself up like this more often!

I currently work at a bank, which is pretty soul-sucking. I'd love to say that I didn't sell my teenage self out for money, but sadly my need to pay my bills and eat won that fight. I'm more of a day-dreamer, though, so at least that saves me from completely turning to the dark side! I'm also saving up to take some film photography courses, which I'm hoping could lead to some sort of photography career, even if only part time. I collect vintage polaroid cameras, and use most of them with film I've hoarded in my fridge.

My degree is in religious studies, and I often think about going back to do my masters so I can feel smart again. I've also done a year of jewellery design, and can now tell when anything is even the slightest bit askew. I've loved cats since I was a little girl; I like saying certain words and phrases in certain voices, especially to make people laugh; I often dream about living in the desert.

poladreamer.blogspot.com

they say that when it is done,
i take to the seas, the oceans,
to bathe myself in sharp caresses
and salty foam.

they say
it purifies me,
cleanses me;
it makes me whole
once more.

and if i say
i arise, just the same fragment,
with my knowledge intact,
and my senses still reeling
from the shock (or was it pleasure?),

they would scratch out my name;
eliminate me.

Aphrodite (2010)

i see your grey hairs
peeking from your well-aged head,

sneaking through the glossy brown threads that
once ruled your scalp.

naive strands push thinly out of the rolls on your neck,

straining to cover, cover;
to protect you from age,

claiming your skin as their battleground.

Lady on the bus (2009)

when i am whispering to you,
like this,

my mouth pressed into your back,
breathing in your heat,

i am reminded that
at some point
i must have chosen this.

In bed (2009)



Alexander Alekseenko (1988)
Ukraine

When I was a little boy, my every step was documented by my grandfather who was a local photographer and director. I spent most of my time with him and I ended up with my own camera. The interest was however lost until 2005, when I bought a crappy digital point-and-shoot and started to take snaps in a “diary mode”. In the beginning of 2008 I started shooting film and felt that it was my thing.

I’m self-taught with no art education degree or anything like that and I’m unemployed at the moment. I would like to study some kind of visual arts somewhere in Europe or the States in the future – I plan to change the environment that I currently live in; hopefully that will lead me to new sources of inspiration and self-perfection. I want to experience different situations and places, build a career based on the things I enjoy most and find a perfect formula of success.

I find myself being a perfectionist in everything I do, from routine housework to photography. I try to think of everything in the composition before pressing the shutter release, and that’s why I do not use any kind of post-production. Everything you see is scanned straight from film.

I am fascinated with different aspects of life and human nature. I enjoy street photography a lot, you can find various characters or just random and unexplainable things taking place just in front of you. I simply try to “catch” the moment and share my vision of the things that interest me. The majority of my pictures are taken spontaneously, with the sum of everything in them (objects, people, background, etc) being the inspiration for me to take out my camera and press the button. I try to shoot different things and actions all the time, and experiment with themes and locations. The girl in many of my photos is my closest friend Alina Senchuk who is my main inspiration, stylist and model since four years back.

My photos have been exhibited in the show *Please Excuse the Mess* curated by Stephanie Gonot in Los Angeles in 2010, and I’ve also taken part in the first *no-found_photofair* in Paris 2011. Right now I only work with photography, but there are lots of ideas in my head concerning different kinds of installations that not only involve visual context but that also interactively communicate with all the human senses.

cargocollective.com/alexanderalekseenko









Anthony Cudahy (1989)
New York, USA

Ever since I was a child I've had a fascination with drawing, and over the past few years I have been able to find my voice through making art. I got my BFA from the Pratt Institute in 2011 and I now work as an artist, selling pieces and books that I make. To make enough money I also work part-time jobs.

All of my drawings are in dialogue with each other and seem to use the same language; I try to put mood above narrative. I mostly paint on paper with gouache or oils and draw with ink and brush. My main themes come from my frequent thoughts about obstruction and about attempts to connect to others and the inherent failure therein.

I am inspired by the atmospheres created by David Lynch, by the paintings of Michaël Borremans and Marlene Dumas, and by the structural perfection of Andrei Tarkovsky. Right now, I am in the very early but important stages of making a film myself. My work has been included in several group shows in New York, but has also been exhibited as far away as England. It has also been featured in different publications like Vice and Gang Bang Bong.

Last but not least: my art's not as serious or dead-pan as writing about it makes it seem!

anthonicudahy.com





Faye Coral Johnson (1988)
UK

I was a late bloomer with art. My way was music at first. Then I realised I had stage fright, met this boy and got introduced to the world of drawing. All was cushy after that.

I have just recently graduated from Art School where I studied Illustration. Now I live back home and work from my old brothers room in the loft. Money is always tight so it's nice to have less pressure from the real world and more time to draw here. At the moment the Internet is where I'm at. I just make drawings and talk to strangers like you about them. I am just starting out in the real world and I'm trying to find a balance where I can draw and survive off it.

I like to explore the importance of scale in art. I think a lot about scale, from drawing thumbnails to making large A0 collages. It's funny how a large picture can seem so much more important than a smaller A5 drawing. Simplicity in rough ideas, thumbnails, sketchbook art, raw drawings and doodles can be a stronger visual than a big heavy rendered drawing to me.

There's no constant theme I work with. I go through phases with art. Nonsense is my most current phase. Drawing the sense out of nonsense literature, literally. I came across a short story by the Brothers Grimm, *The Ditmarsh Tale of Wonders*, a year or so ago which led me into a small but interesting world of gibberish or nonsense literature. The idea of works like *The Story of Schlauraffen Land* is to show how pictures can explain something better than words can. I am terrible at speaking and constantly feel my thoughts are ever in advance to my words. And what better way to prove I can use pictures to explain things than to draw sense out of complete nonsense.

My medium is most commonly a digital collage process. I hand draw elements of people, backgrounds, structures and textures before hitting the computer. This process keeps ideas open and gives me freedom to be me, typically indecisive not just in art but life. I can edit drawings creatively with no end. Working digitally is the greatest eraser. Eventually through this way of working I want to compile an ever-changing personal dictionary of all my drawings, with the freedom to recycle these drawings in new pieces. My website is a constant project, I like to update often with my newest works. I think it's really important in our time to have a strong Internet presence.

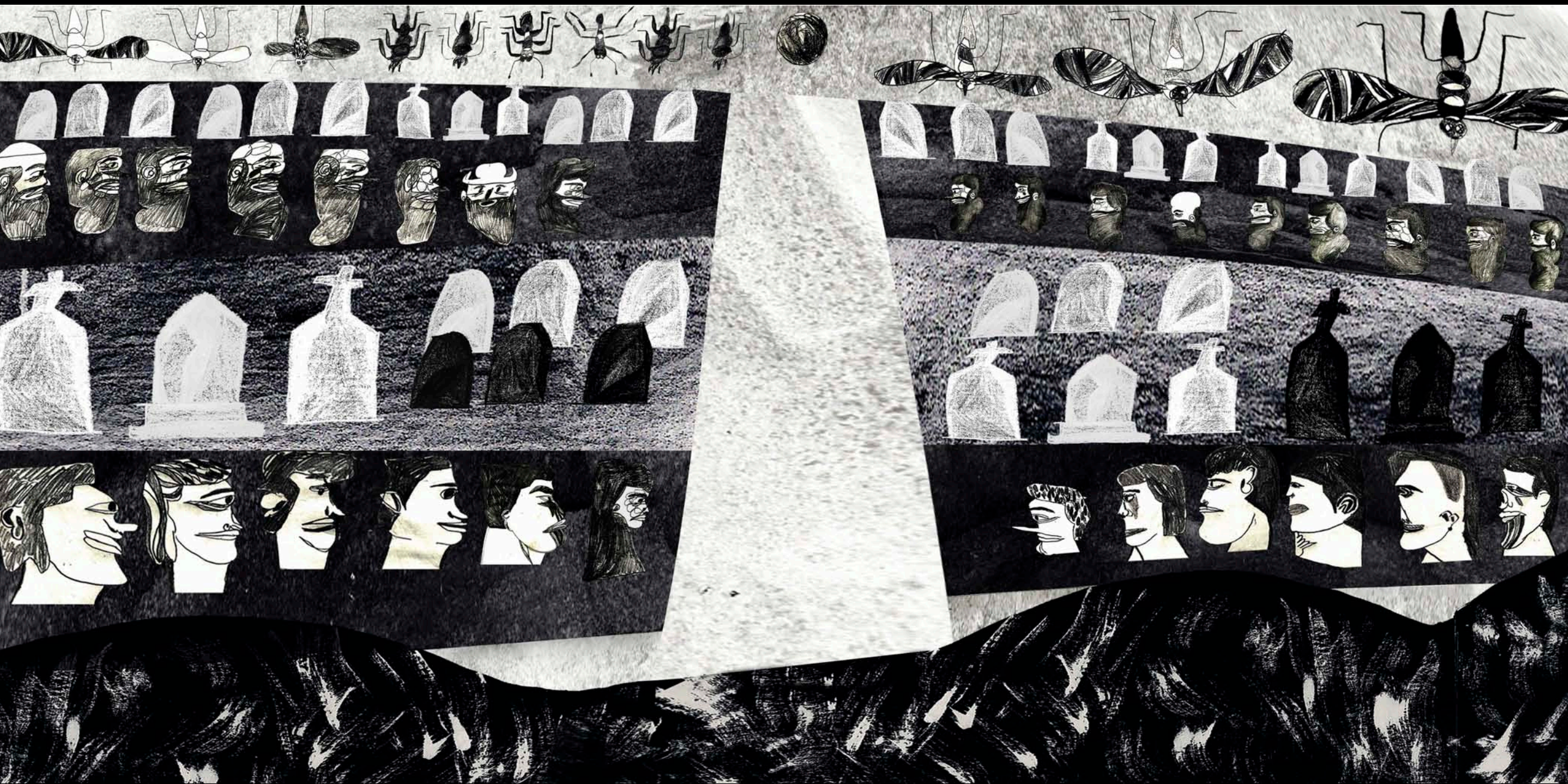
Nonsensical Thoughts is about finding value and worth in something that to others may look like nothing. I'm trying to demonstrate that these small, once raw, doodles can be as equally satisfying to look at as a highly rendered photographic drawing. In its original form the piece is a beastly A0 digital collage of doodles I did throughout my last year of art school. Mostly drawings I have no recollection of doing. All these drawings then found their place in this piece as 4 levels of living. From the bottom working upwards: we die and dissolve into earth, we grow from the seed in the ground, we survive only through the natural world living off the water and earth, people evolve and build, people ruin and destroy. *Nonsensical Thoughts* is an example of how I can sometimes start with a drawing before an idea.

The work Ghost Mansion is a collaboration between Faye Coral Johnson and Mike Redmond.

www.fayecoraljohnson.com

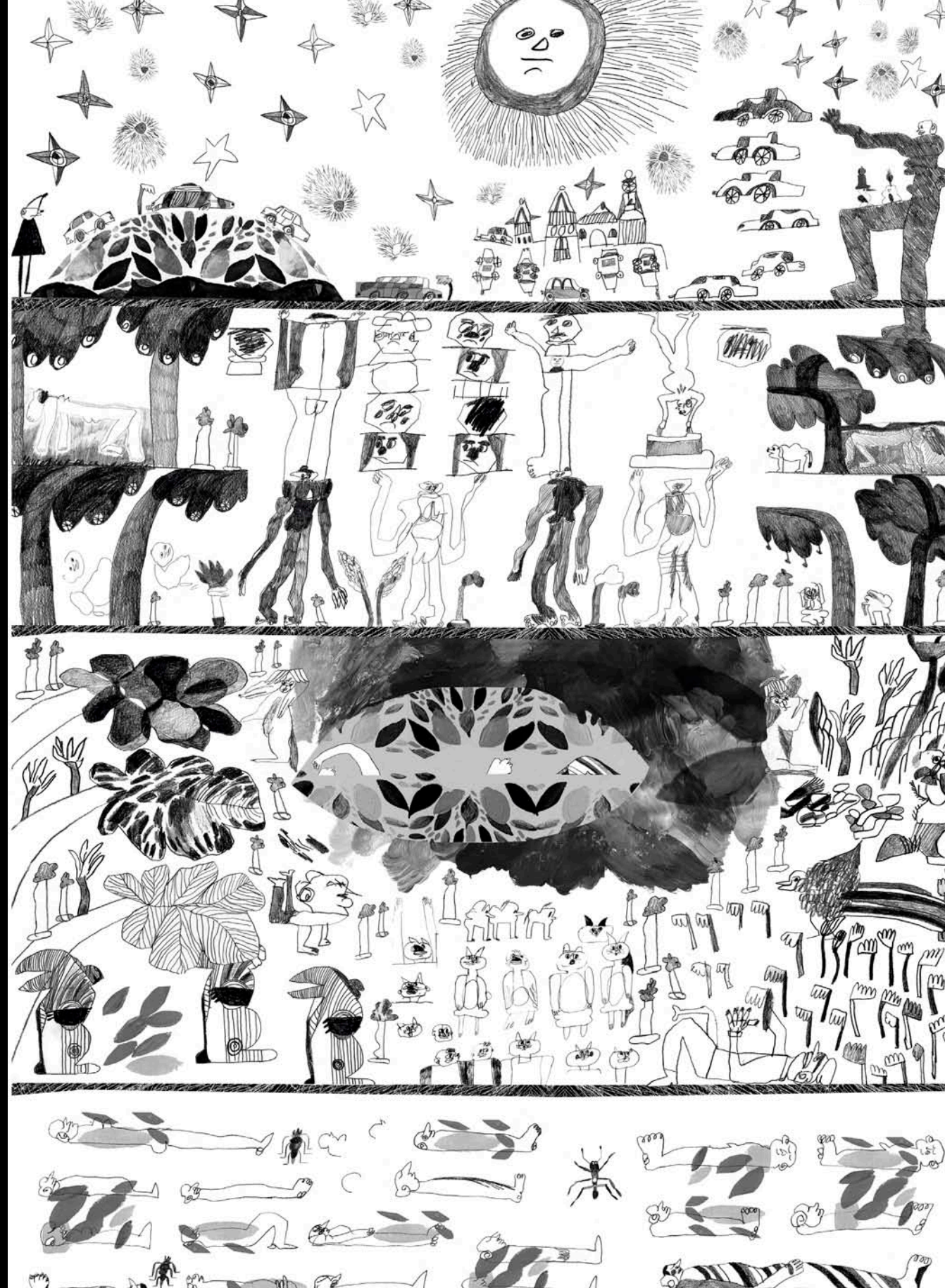
Opposite page:
The Story of Schlauraffen Land







Ghost Mansion (in collaboration with Mike Redmond)
Opposite page: Nonsensical Thoughts



Andreas Ervik (1987)
Norway

I remember reading about art in a school book that said: your drawings may be nice, but that doesn't mean they are art. I didn't really agree with that – even though I never got particularly skilled at drawing I have always considered what I make to be art.

I started messing around with electronic sounds when I was 15, without any prior musical knowledge. From the beginning I approached it in the same way as I do with visuals now: I record something I find interesting, apply digital effects and filters, improvise with that and create compositions.

All I do is digital in its creation or when it ends up online: photography, music making and collage work. Some recent-ish projects I've worked on: *Google Skills*, where stuff found by googling was turned into art, either by appropriation or inspiration, and posted on tumblr. *Ecstatic Boredom* is a quite different project. It features pictures I've taken over the last few years, trying to show how the every day and boring can be seen as something ecstatic and extraordinary.

I don't really have a single theme, except for maybe slime and goo. I like solid stuff that appears to be melting or liquid that has frozen. I work more with a sense of textures, shapes and colours rather than with themes. I like to think analytically about art, and I write and read a lot of theorizing, but when I create stuff I want something I can touch or live in.

I work a lot with collage, because I like how it disrupts the visual flow. Pictures are linked with reality, and I enjoy the weird feeling you get when you look at photo manipulations – they are real and not real at the same time.

I'm inspired by the hypnagogic phase, which occurs just before one falls asleep. I remember quite clearly – this was long before I started working with visuals – being half asleep, playing around with the visual shape of a pink skull. I was morphing it and abstracting it without using much of a conscious effort, but still being really aware of what was happening. I have also been really into surrealism, as well as forms of modernist poetry and sound making. Hanging out online has got me more interested in current symbolics, I appreciate effortlessness of a lot of what is presented on the internet.

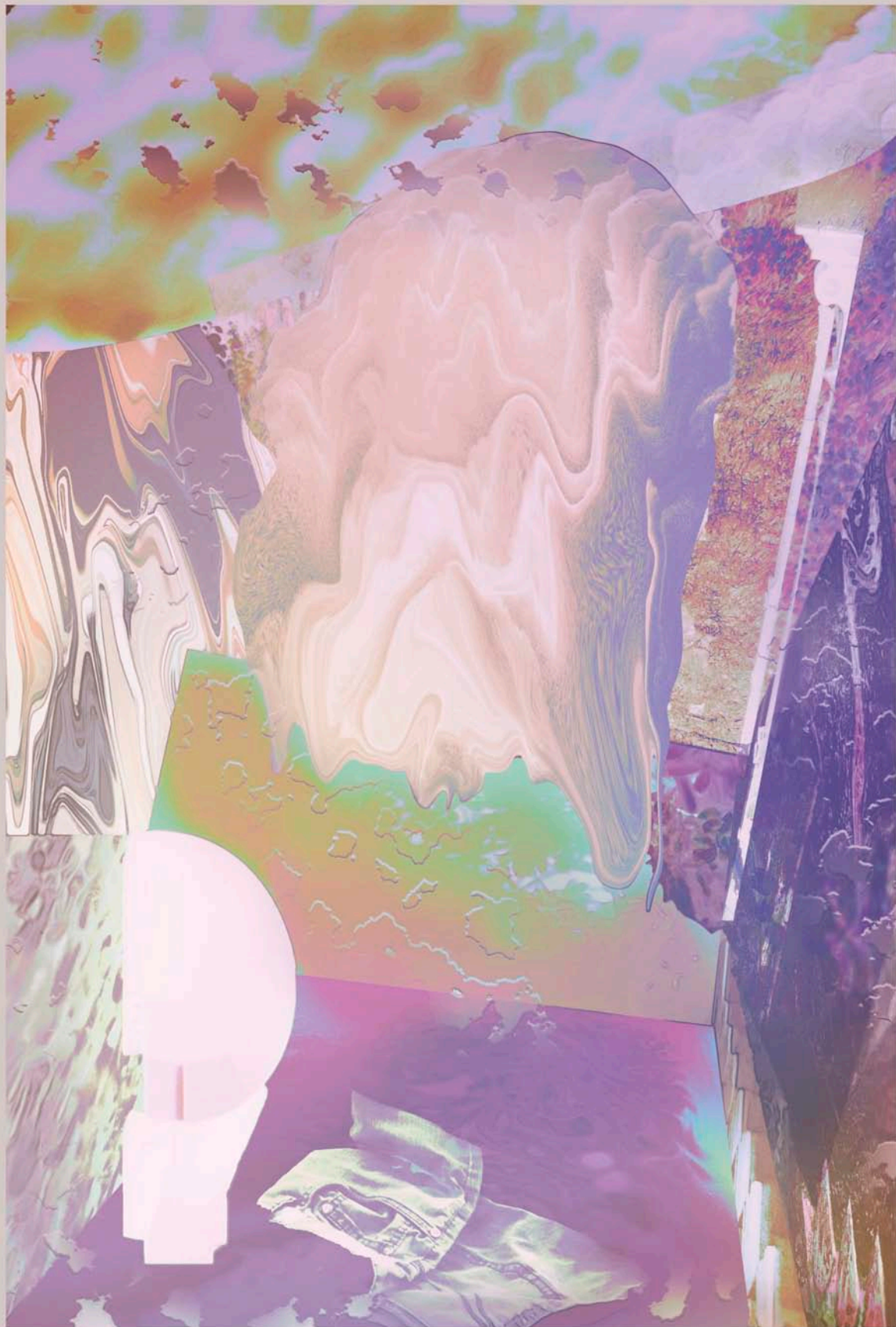
The work with the ghost in the cave is from *Philophopherph Phone*. The series was published in zine form, collecting digital work which dealt with strategies of coping with life and death. It was centered around the idea that E.T.'s desire to return home was related with Lord Voldemort's wish to use the Philosopher's Stone to regain his body.

There's so much I wanna do. I always have too many ideas. Some of them I forget, some of them I can't do because of material constraints and some I just don't have time to. But there's never any lack of future plans or goals. In 2011 I had my first solo exhibition in Oslo, showing works from the *Philophone*-series.

I currently study the philosophy and theory of aesthetics at the university of Oslo. I also have a degree in journalism and sporadically freelance as a journalist. And I love to swim. The look and feel of water has had a really profound impact on everything I do. One of my favourite things to do is to be still in water for a long while and then carefully move my arms or legs.

portalenportalen.blogspot.com
andreaservik.com







Stephanie Gonot (1984)
California, USA

I started making drawings when I was a kid and haven't stopped making things since. My grandmother was a talented painter and we used to draw on tablecloths together at family gatherings. I was all about drawing. And then animation. And then filmmaking. I now live in Los Angeles and came here with a vague idea of getting involved in the film industry. When I first moved here, I worked in TV commercial production for a while but found I was more interested in looking at the production company's photobook library than actually doing my job. I've since moved on from commercial production but can't say exactly what my occupation is now... sometimes I make photographs for a living, sometimes I curate, and sometimes I serve ice cream!

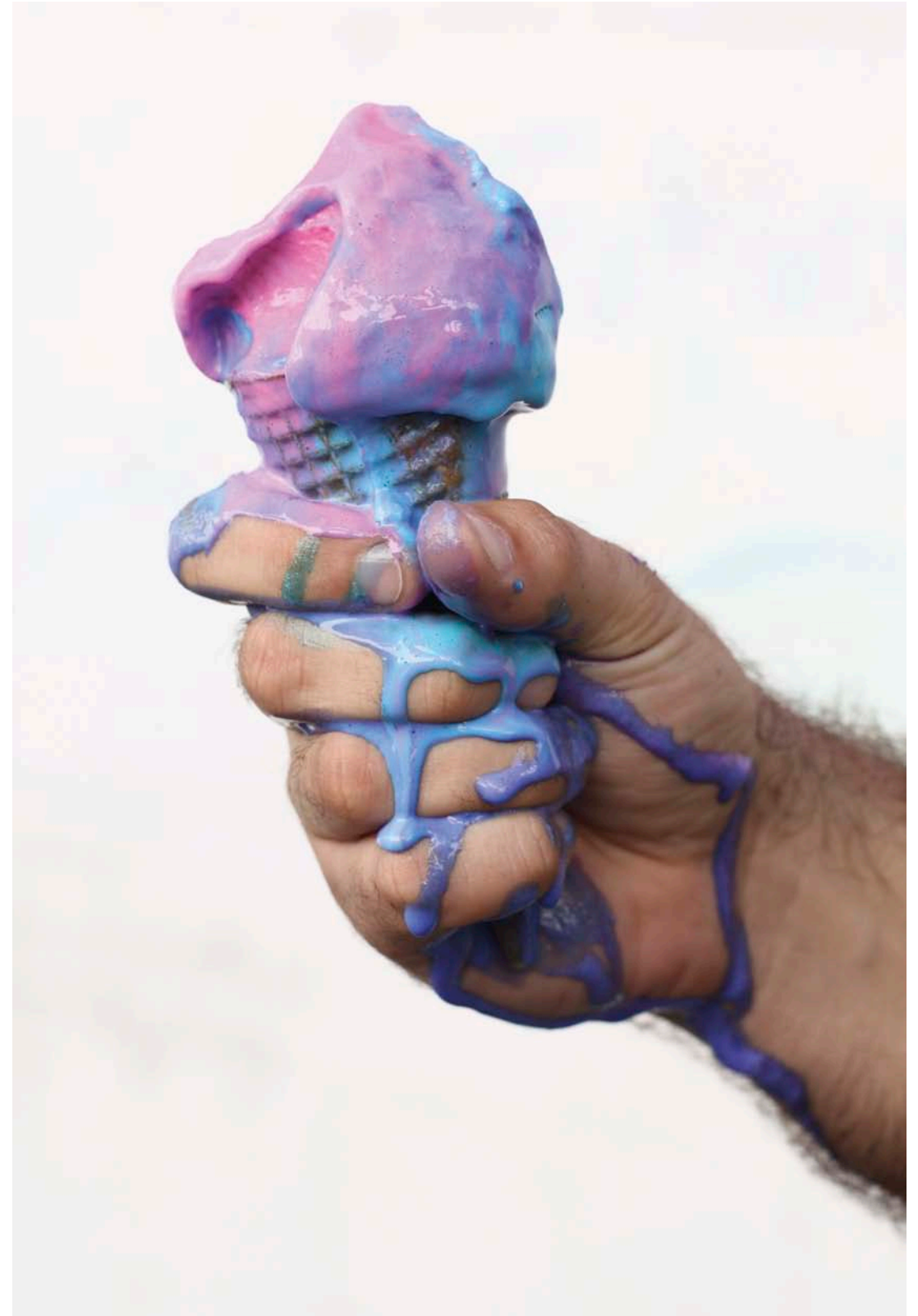
I've been taking photographs pretty consistently since 2006, starting with an introductory college course in black and white photography. Much of my photography had a snap-shot aesthetic up until 2010 when I started working for an ice cream sandwich truck here in Los Angeles. Looking at the beautiful textures and colors of the ice cream got me thinking about food as an interesting subject for my photographs. I'm not sure yet where these food images are going, but I do know that I am compelled to make them.

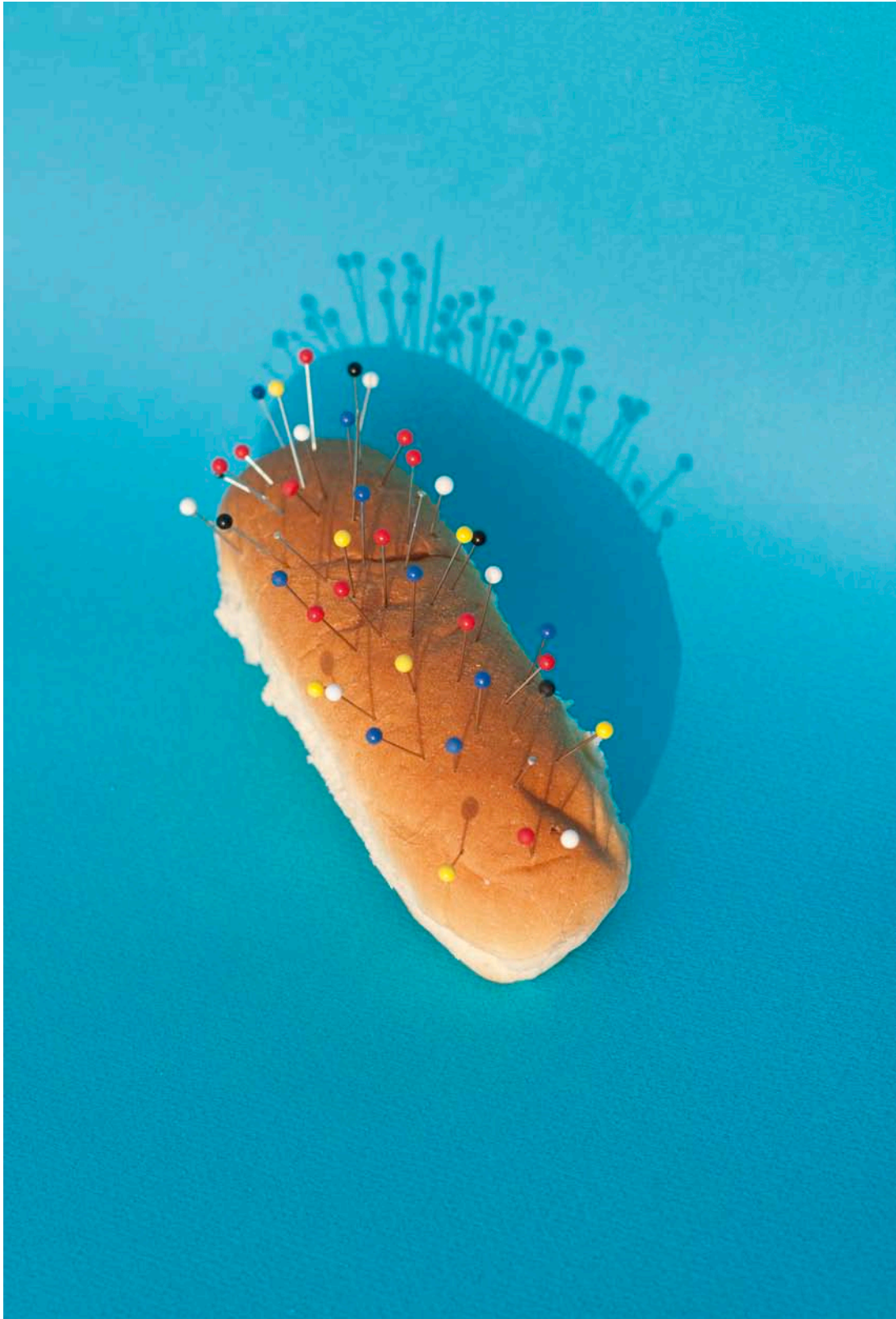
Because I've been working with food a lot lately my sources of inspiration have shifted a bit. When I first became interested in photography I was constantly looking at the work of the masters, much of it in black and white and from the mid-20th century. I still look at photobooks incessantly, but now also go to the grocery store / farmer's market / local taco truck in order to spark my imagination. Los Angeles is such a great place to experience different types of food and food situations.

In addition to my photo work I also love to curate and organize art shows. I started a little photoblog in 2009 called *Please Excuse The Mess* which has led me to curating little photo shows - I hope it will eventually lead me to curating bigger exhibitions. In September 2011 I curated a slide show called *I Like Your Face* consisting mostly of portraits, and I'm now working on a silly project called *Ugly Face Wednesdays*. The basic idea of UFW is that I project photos of friends and strangers making ugly faces in a different public space around Los Angeles every Wednesday in November 2011. It's been a really fun social experiment so far, especially since I project out of my car and don't ask for permission.

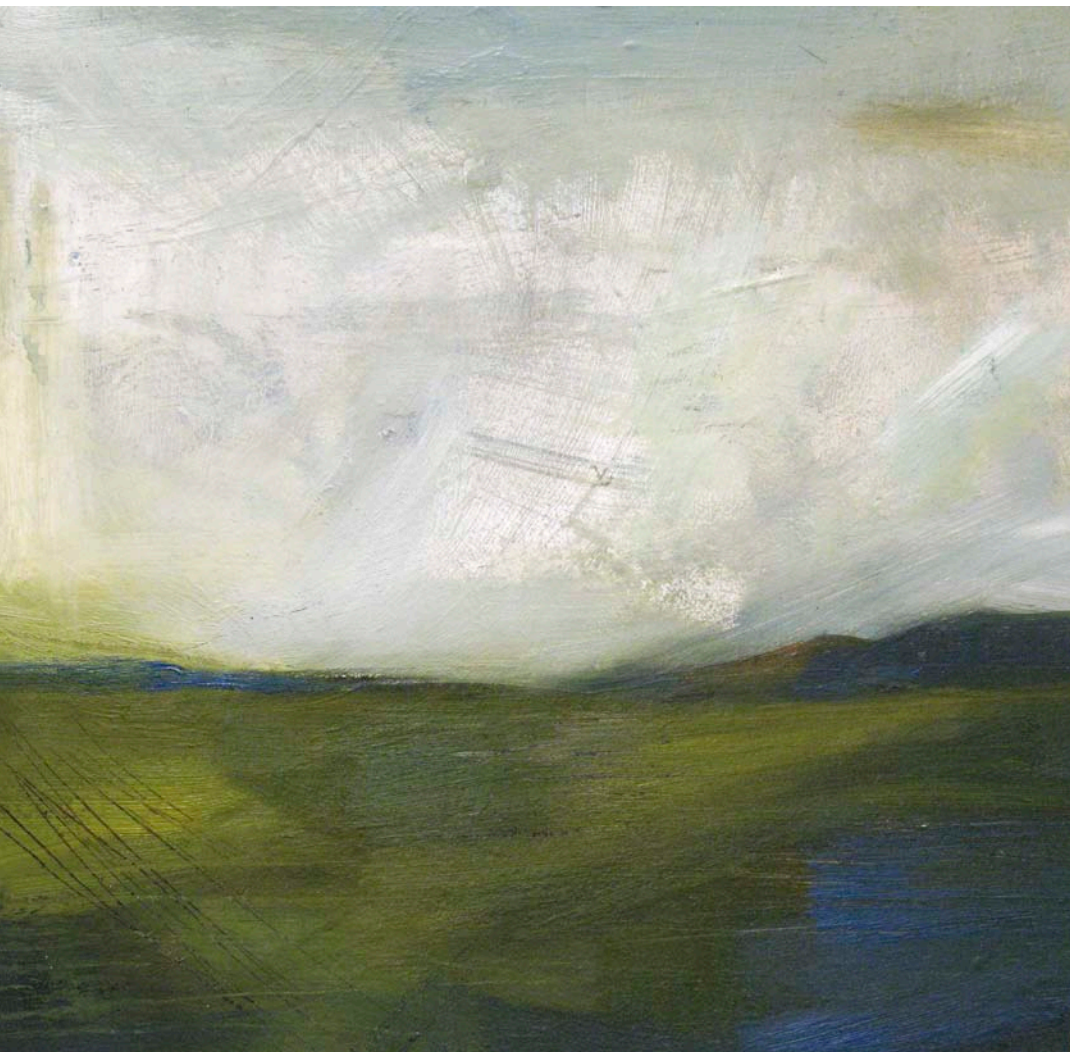
I've been fortunate enough to have some of my own work exhibited and published. During 2011 I have participated in two shows in England and have had some of my images published in a few Dutch magazines and in various independent photo publications. One of the highlights was photographing film director Paul Verhoeven (of *Total Recall* / *Robocop* / *Starship Troopers* fame) for the cover of a magazine in Holland. My goals for the future are to continue getting these exciting editorial photo gigs while still making my personal work... and of course to curate engaging art shows. And if I'm not too tired from these things I'd also like to learn how to make beer, and how to be a better gardener. 2012 is going to be good!

gomargot.com









Olya Leontieva (1991)
Russia

All my life I've been doing art as a way to try to communicate with myself. It is like a language that I create and that constantly develops... I can't explain clearly what makes me create art. It's like a force inside which is looking for a way out.

At the moment I study illustration at the British Higher school of Art and Design in Moscow, but my personal projects are closer to abstract art. I work with different mediums; drawing, painting and sometimes sculpting, and I'm really into different printing techniques like collagraphy, drypoint and silkscreen. I'm planning to work more in 3D; I'm very interested in sculptures and installations. I want to work on a really big scale – it makes me feel a crazy freedom.

My works are personal emotional responses to the world around me. They can be inspired by anything that manages to catch my attention and that makes me feel something. I usually don't work with bigger themes; new ideas and inspiration come too fast. Sometimes I do however go back to old images and continue to develop them and their themes through new work. My two landscape paintings work together like a diptych despite being created with a several months long gap in between.

In my art I try to find a way to express the emotions that I feel all the time. This is what ultimately leads me to do abstract art – it doesn't provide extra meaning. I learn all the time and constantly get inspired by the art around me. I try to be sensitive to everything – famous artists, fellow students at school, children's spontaneous drawings...

I'm always open to new projects and experiments and I never feel bored. I believe that everything is possible.

cargocollective.com/olya_leontieva



Maria Sturm (1985)
Romania / Germany

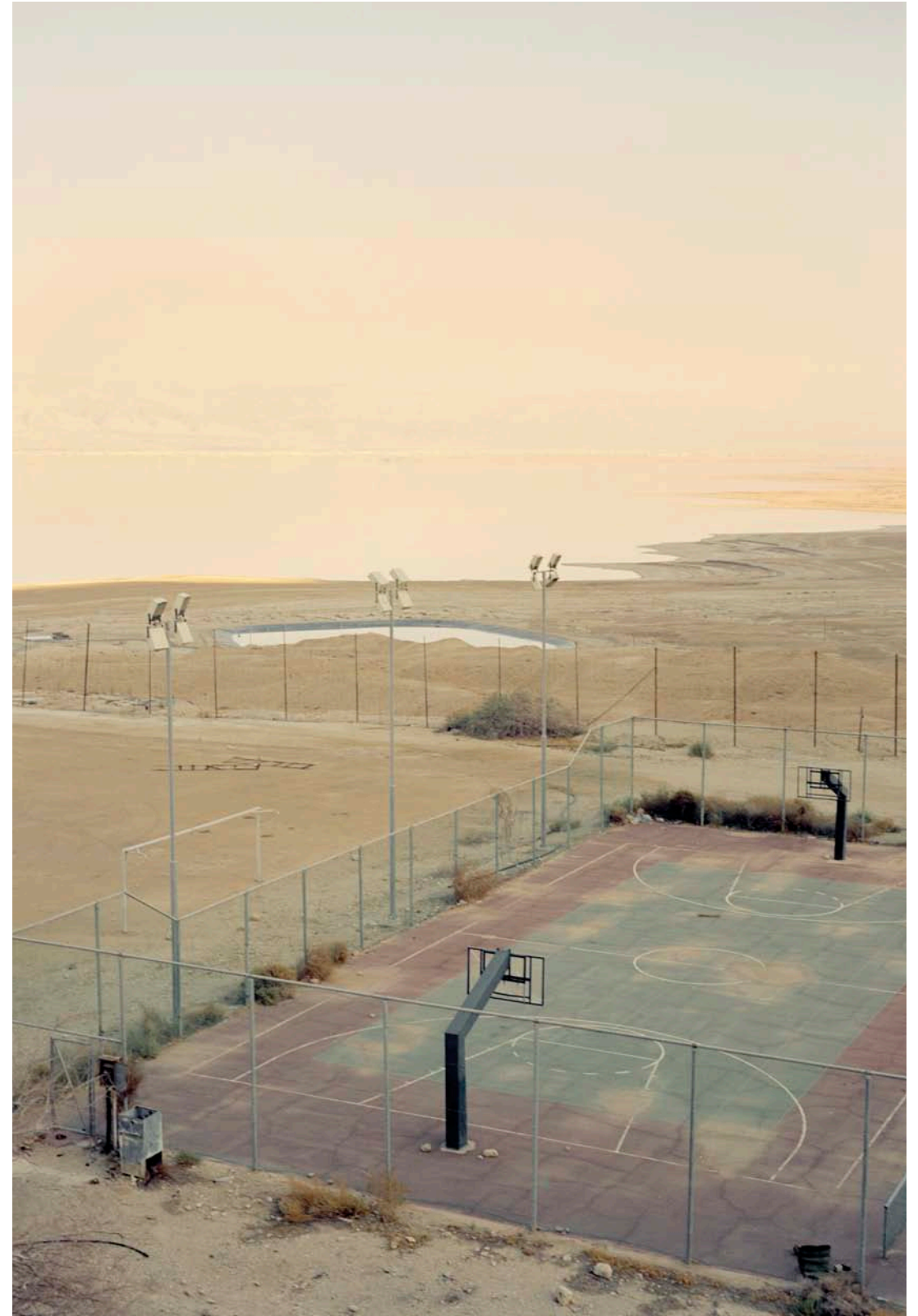
I study photography, but I wouldn't consider myself an artist – at least it sounds strange to say that about myself. Thanks to my mom, who always took me to exhibitions and museums, I got in contact with art early and I also got my first camera when I was 13. But it's during my studies that I've really started to think about photography and it's also where I've learned the most. I hope I can make a living with my photography – I've thought about doing a master's degree in curation, but first I want to try working a while as a photographer!

When I photograph I'm trying to create an image that catches the viewer's attention in some way, through composition, colors or the expression of a portrait. My photographs are taken with thought, but I like them to be open to interpretation. I'm interested in photographing my generation, and I get inspiration from daily life, from discussions, from the people I meet and that I am attracted to, from traveling... It's difficult to define.

The series *Common and Uncommon Places in Israel* was shot in April and May 2010. I was in Israel visiting two friends of mine, who were doing a semester abroad at the Bezalel Academy of Arts and Design in Jerusalem. During my stay we rented a car and did a round trip through the country. We visited the Negev, the Golan Heights, Lake Kinneret, the Red Sea and the Dead Sea, a couple of cities and a few other places, and stopped by a lot of touristy places. I started to photograph the formal and quiet scenes, the colors, the structure and geometry that caught my eye, although I wasn't consciously looking for these qualities in the first place. I took every picture very intuitively.

I'd love to do more collaborations with other artists – so, hit me up!

mariasturm.com







Rory Dean (1981)
Canada

My first introduction to art was through reproductions in books. I found the paintings the most compelling and still do. I started drawing when I was very young but I didn't take it seriously until I was about 17. I then went to art school, studying drawing and painting at the Ontario College of Art and Design in Toronto, and pretended to be an artist. When I graduated I realized that if I want to be a "professional artist" I should probably apply myself to making work and that's what I now attempt to do every single day. I now plan on applying to get my MFA in Saskatoon, Saskatchewan and Iqaluit, Nunavut.

I love paintings. Not the act of painting – that's alright although I think some do not realize how monotonous it can be – but I love getting excited when I see a painting. It's a great feeling to walk into a gallery, a museum, someone's studio or even to discover an image on the internet and to feel overwhelmed by it. To be inspired - that's why I make paintings, I want to give others that feeling too. I am also absolutely terrible at everything else so you gotta work with what you've got, right?

My themes come and go. I don't feel as if I have an overarching theme that I follow religiously. Sometimes I like to work spontaneously – the artistic equivalent of a one liner - and sometimes I like to make a more sustained painting with a larger narrative. I really like to just make whatever the hell I want without worrying "what is this about?" or "what does this mean?" or "who is my audience?" or "is this art?". These are lingering questions from art school that can sometimes keep artists from actually making work – just make the work already! That is all that really matters to me in the end, the quality and quantity of work. Just do it.

I'm inspired by anything that interests me at a given moment. The constant is painting. Paintings always motivate me to make paintings – if paintings didn't exist I wouldn't be making them. I can watch a movie, see something on the internet, hear something someone said, and it will become a reason to make paintings. I just want to make them and make a contribution to the rich history of painting.

I paint and draw whatever the hell I want. I sometimes feel as if I am Cartman from South Park. There is an episode where he appears on the Maury Povich show and screams "you don't know me, I do what I want" to the audience just to get a reaction. Wow, it just dawned on me that this probably isn't a good thing...

rorydean.com

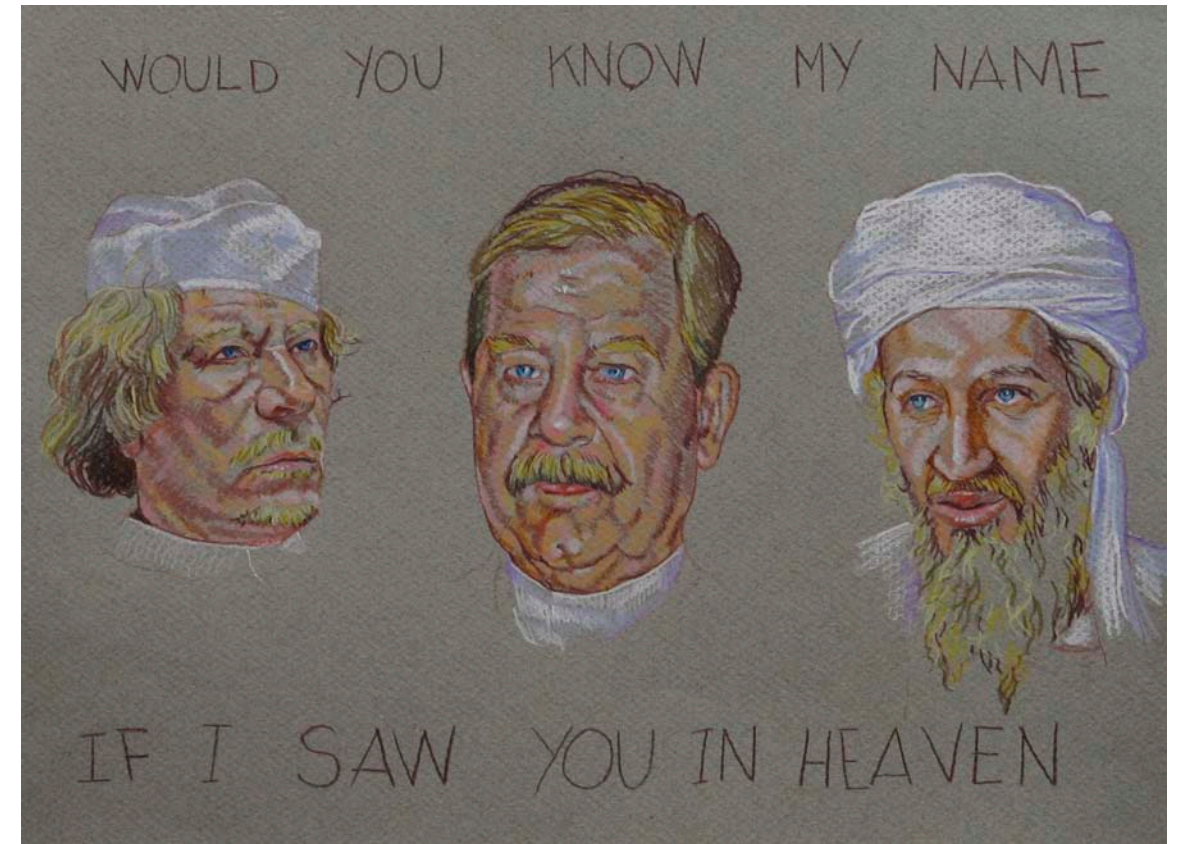
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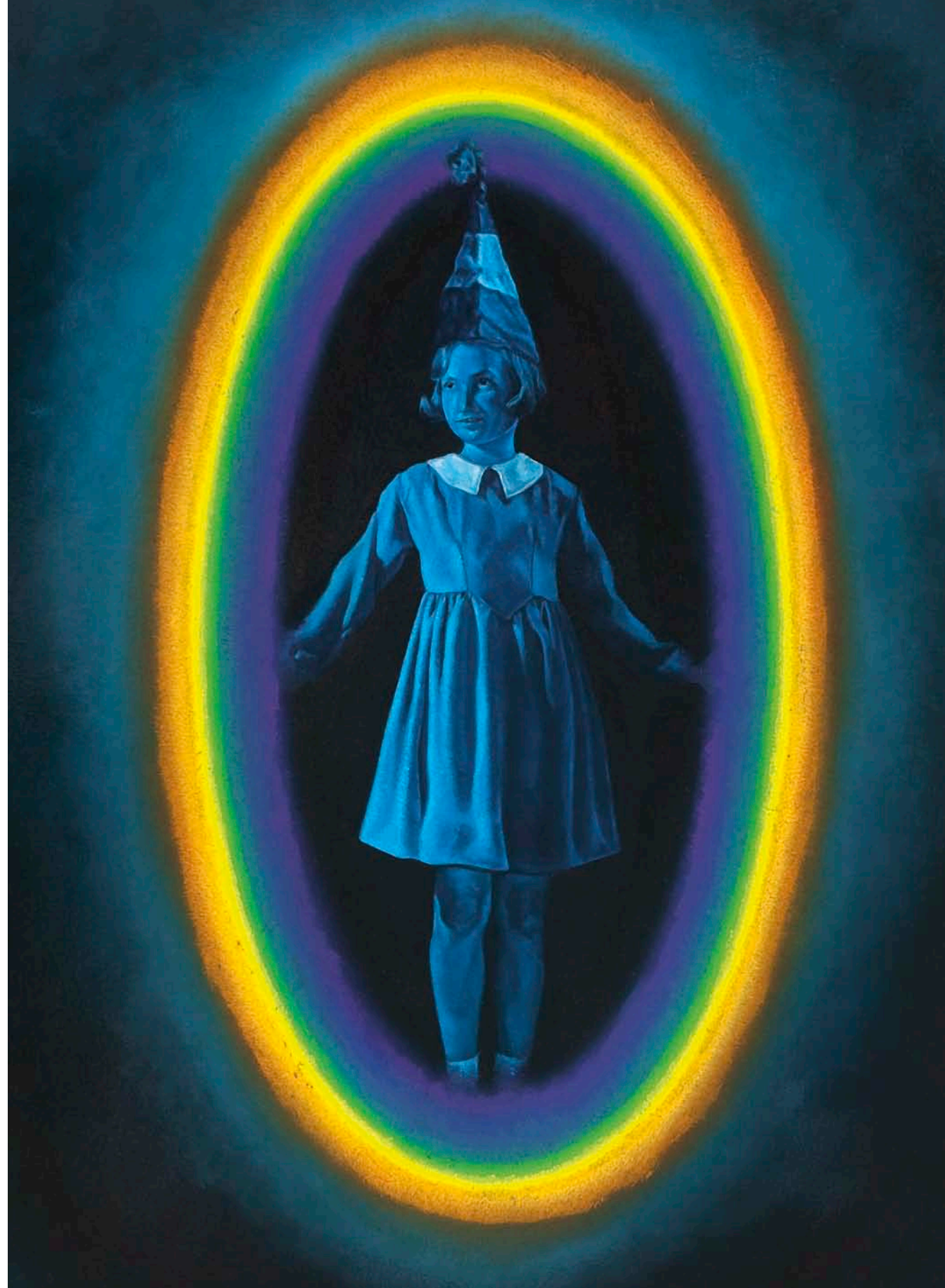
Tears in Heaven, pencil crayon on paper, 22x28cm, 2011

Next spread:

Little Lambs, oil on canvas, 40x50cm, 2010

Nathan Bedford Forrest's Racist Great, Great, Great, Great, Great-Granddaughter, oil on panel, 15x20cm, 2009





Victor Nylund (1989)
Finland, currently living in Sweden

I think that “artistic expression” always was natural to me. As a child I painted and drew. As a teenager I was into music. I think I wrote my first poem in my mid-teens. Writing always feels like starting from scratch. That I now am working seriously with art and that it could be of any interest to others than myself is something I have to remind or convince myself of, over and over again. At the moment I am studying writing in Sweden. It’s not on university level but it’s still one of the best schools in Scandinavia. I am very happy so far; I enjoy being in a creative milieu. I still draw, and I try to paint. I enjoy the immediacy of the image, and also the sustainability. Language and literature tend to change. Colours stay the same, more or less.

These poems are fragments of a larger mass of text that I am working with. The poems will probably be viewed as this only in this magazine, this once. I would say that the texts are orbitining two twin stars: Loss and Speech. I have some themes – some thoughts – that trouble me and that I am trying to pay attention to, but I don’t want to talk about it too much.

I don’t view art as a form of communication. Yes, we are, as human beings, communicating, I am too, information is flowing, eyes are open, the body is sensitive and vulnerable, the image is there, or the text, or the sound, and it might “say” something or it might not, one might like it or one might not. What’s art? I’m not sure. My point: conveying is closely related to the idea of comprehension and understanding. That is truly romantic to me: that the artist would convey some sort of insight to the connoisseur. Bourgeoise as it sounds. I don’t want to moralize about it - on the contrary, I want to get rid of the demand for morals, thoughts, political sympathies. I want to get rid of the demand for comprehensibility. I want to get rid of it badly.

My sources of inspiration vary – on one hand I tend to return to certain writers, artists and composers... Modernist poet and thinker Gunnar Björling (his uncompromising aesthetic values, his furious mind, the beauty of his poems, his almost snapshot-like method, his affirmative attitude)... Swedish poet Ann Jäderlund, French philosopher and mystic Simone Weil. Sappho. Par exemple. I also tend to return to some parts of the Bible. These things have followed me for some time now, they are part of the way I breathe as a poet, I come to them for advice, or shelter, or to be challenged. On the other hand there are things that interest me, that I am only half-acquainted with, things that I want to learn more about, that I want to get close to, that attract me in some way. This state of curiosity is truly inspiring, but it can also be exhausting. The familiar might get boring, the new might exhaust me. Often I just look out the window. I remember having had this habit already as a kid, to stare out the window for long periods of time. I’m not sure why, but I keep doing it.

I have been published here and there. I’ve been a bit shy when it comes to publishing. But I am getting there. I would like to be published. But I don’t have plans, no plans at all at the moment. I want to travel to some certain places. I think I will as soon as possible. And I will draw more. And keep on writing.

det som blivit inblåst genom näsan
lämnar genom munnen
kroppen utan ande

gråten lägger sig tätt intill ansiktet
det finns ingen fråga

och gud som stilla tiger

orden som små tyngder som faller som
regndroppar faller och slår ut på vindru-
tan som ord slår ut i den lyssnande och
sjunker som vatten som träffat marken
sjunker som ord som blir kvar efter att
lungorna tömts som när det är uppehåll
men molntäcket inte spricker upp och
det är svårt att säga

vajande strå
i ansiktets skugga

och vänder sig bort
som barn skyggar och stelnar

det bortsprungnas bortavaro
som utsläckta eldar i rummet

och sotiga streck i klar luft

fågelvinges slag ryckvis genom mörkret
och är borta

släckta lampor över möblerna och golvet
tystnaden går mellan rummen och lyssnar

inga sjungande liljekonvaljer

Sasha Kurmaz (1986)
Ukraine

When I was sixteen years I got interested in graffiti. It was a real passion; I was fanatic. I painted on everything that came before my eyes. During this period, the camera became my friend because it gave me the possibility to fix my illegal work. Eventually my passion for graffiti lead me to studies at the Academy of Art. I now work with different mediums and have had my own solo show in Warszawa in 2010.

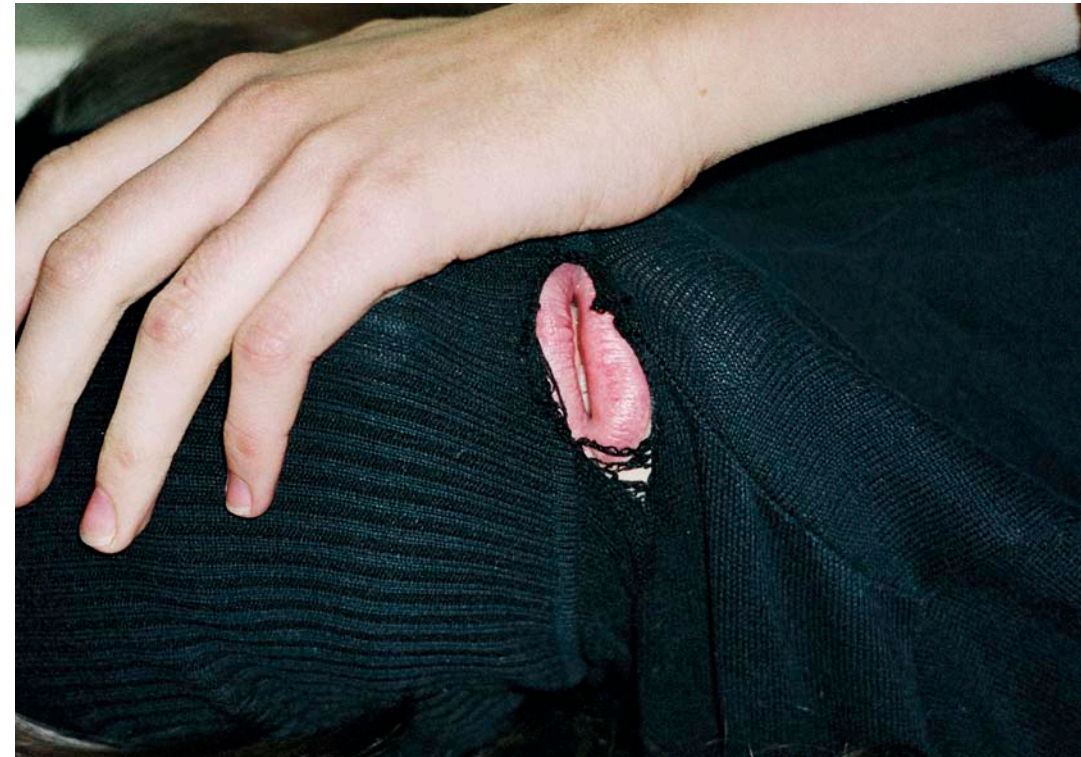
In my photos I'm being honest. This is an important part of it. I record everything that surrounds me and gives me pleasure. I record it on my film so that the magical moments could be prolonged for an eternity.

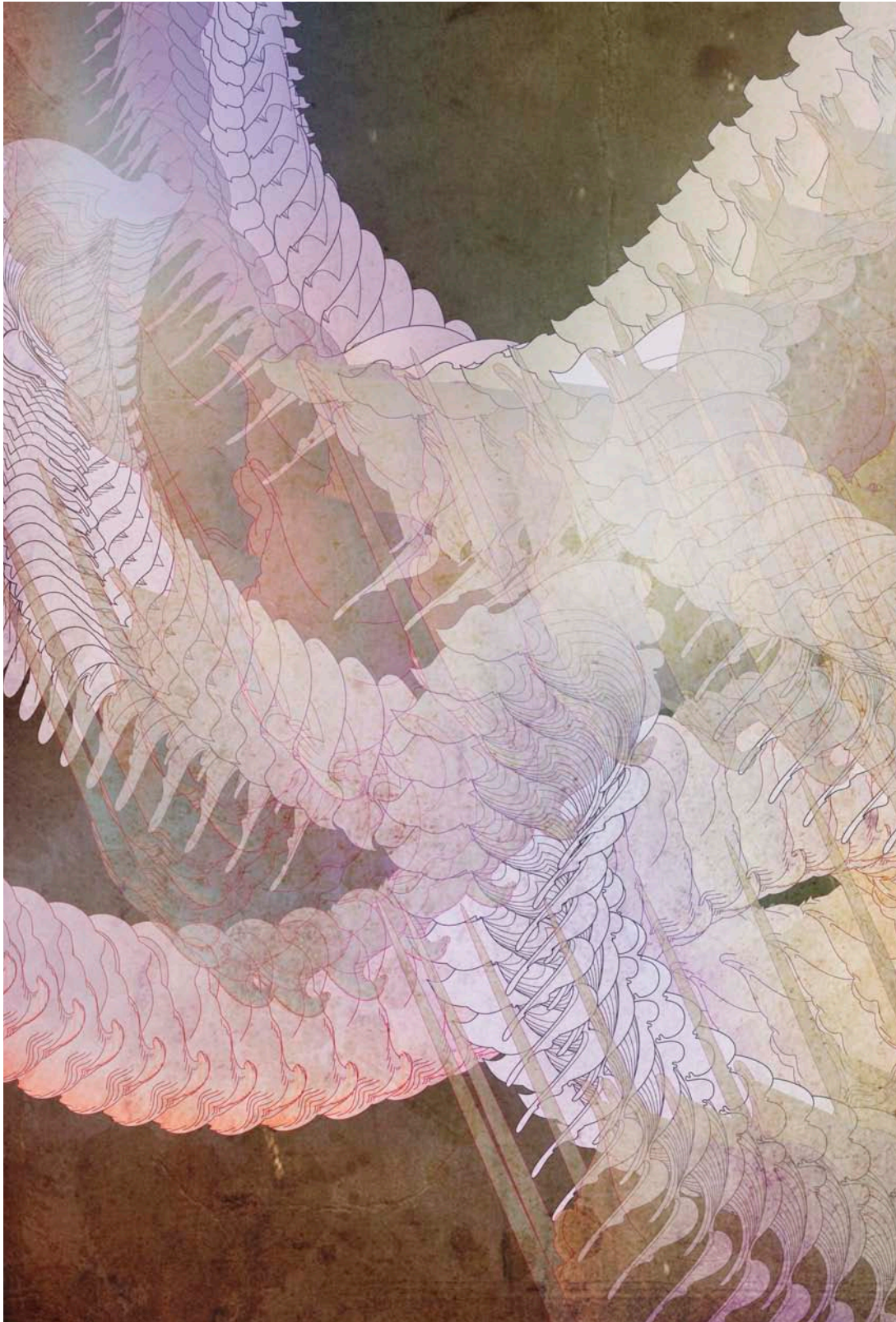
I like cold tomato juice and scrambled eggs and I love traveling! I want to leave my country. Due to the fact that I live in Ukraine, my possibilites to travel are limited. This creates discomfort for all the young blood, which tends to fly away into the sky.

www.homer.org.ua









Celi Lee (1985)
China, currently living in the UK

I'm a freelance illustrator and graphic designer, and also a part time shop assistant. I studied advertising in Beijing, then continued my further education in illustration in the UK.

I made my first artwork when I was 7 years old; it was a collage made by pencil shavings. I've liked to shape things ever since I was a kid, and I still remember how I used to steal little watermelons that I carved animal faces into from my grandmother's garden. There's nothing specific that lead me to create, I guess it was a natural thing.

The idea behind my work is to show the beauty of nature. I'm always fascinated by tiny hidden things, for instance washing liquid bubbles in the sink, the texture of an ice cube, fingerprints... I love to magnify that beauty, everything has the right to shine and maintain its unique charm. My inspiration comes from the shapes of stones, the structure of plants, histology, ancient Chinese murals, folklore and from my own imagination.

My piece *Cluster* was inspired by a mandarine skin – shadows of overlapped peeled mandarine skin accidentally caught my eye and the shape was so interesting that I got the idea to trace it. The result excites me – it's all digital and yet maintains a beautifully organic shape.

I work with many different mediums, from traditional papercrafts to digital 3D animation. It helps me broaden my vision and keep the balance between sense and sensibility. At the moment I'm collaborating with Sergio Calderon, a motion graphic designer based in London, on a project named *Impossible Fashion*. It aims to create a futuristic illusion of fashion and to show the viewer the multifunctional possibilities of illustration.

In the future, I want to start my own design studio. Before that, however, I am working on hopefully having my own solo exhibition in 2012. Apart from art, I also have a passion for gardening. It's such a simple way to relieve myself!

celilee.com



Emily-Jane Robinson (1986)
UK / California, USA

I'm a multi-disciplinary artist – I studied Design | Media Art and received my BA from UCLA in 2005 and I'm currently working towards my MFA at The Slade School of Fine Art in London. I think I've always been an artist, but it was a long time before I began calling myself that. I was taught in elementary and high school that you had to have the best and most refined technical skills when it came to drawing and painting to be an artist. What I didn't learn was that being an artist is really about feeling and seeing. It's a kind of hypersensitivity to the universe.

I was raised by my Mother and she was an interior and landscape designer and a painter. We travelled to many different parts of America together and throughout the city we lived, so she could photograph different things to paint. She was the greatest influence in my life and she was undeniably an artist. I was incredibly lucky to grow up in a home where I was told that I could do whatever I wanted as long as I put my mind to it and believed in myself.

I have always taken photographs but not seriously until two years ago. There were a few events that prompted this change. First, the death of my Mother which resulted in extensive trips back and forth between Los Angeles, my home at the time, and San Diego, my mother's home. I spent a year revisiting and preparing her home for rental after her death. Secondly, in mid-2009, I began my first romantic relationship with a man who lived in London.

I found a 20-year-old Leica point and shoot camera in my Mother's closet while I was going through her home deciding what should be kept. I found myself traveling often between Los Angeles, New York and London, and this inspired the work that was made. Meeting here and there, sometimes in the middle. I was seeing so many new places and because of the heightened emotional experience I had during the early grieving process after my Mother's death, I was seeing the world around me and the people in my life in a completely different way than I had before. It was because I was a new person. I appreciated the love in my life, but not just the people. It was the way I would look at the sky after she died and I would think that she was up there. It was just so overwhelming, all of the feelings.

I photographed everything. I wanted to document my life, to remember it, the people I loved and the things that were happening to me. I've always photographed people and I was fortunate enough to have many friends and family members who were willing to let me into their lives during this time.

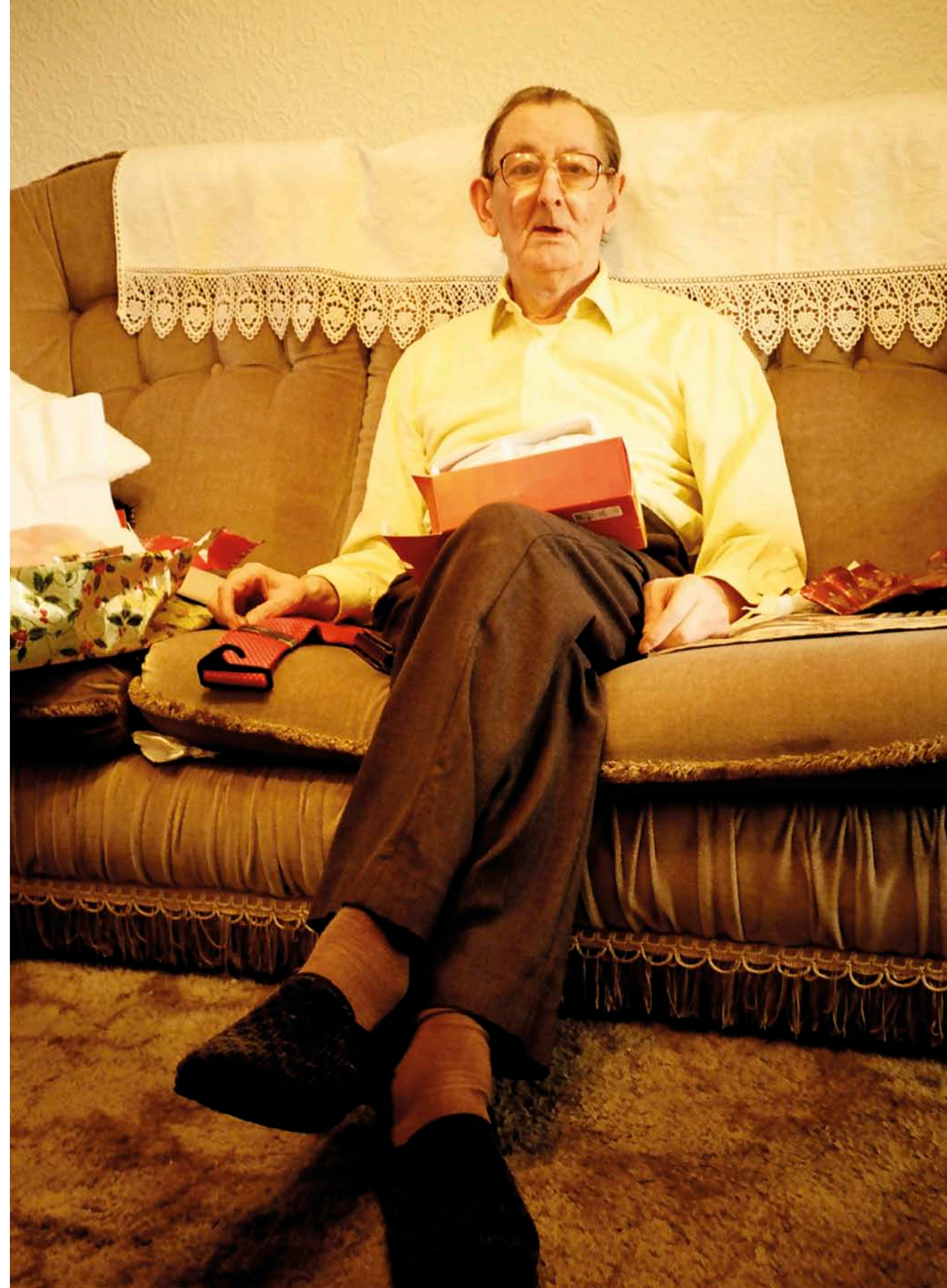
I mainly show my photographs as 35mm slide projections within large multimedia installations. Right now I am mainly concerned with presentation and creating immersive, almost participatory spaces for the viewer. I am interested in creating spaces that are quite visually obsessive and overwhelming. I want the viewer to be completely surrounded by the work so that they can transported to a new place which is outside the walls of the conventional gallery space.

For now, I am still taking documentary photographs, but I do see this changing and growing into something new as time stretches on and I continue to change.

emmyland.com

Miss Sixteen of Lexington, Los Angeles, October 2008





Grandad Rose, Gainsborough, December 2009

Jessica Dean, San Francisco, August 2009



London, September 2011



Jaakko Pallasvuo (1987)
Finland, currently living in Germany

I started painting when I was fourteen. I think I was bored and needed something to do. I was interested in images. Now I'm soon at the end of my studies at the Finnish Academy of Fine Arts and work with a lot of different mediums; mainly text, video and installations, but sometimes also with comics, drawings and internet-based things.

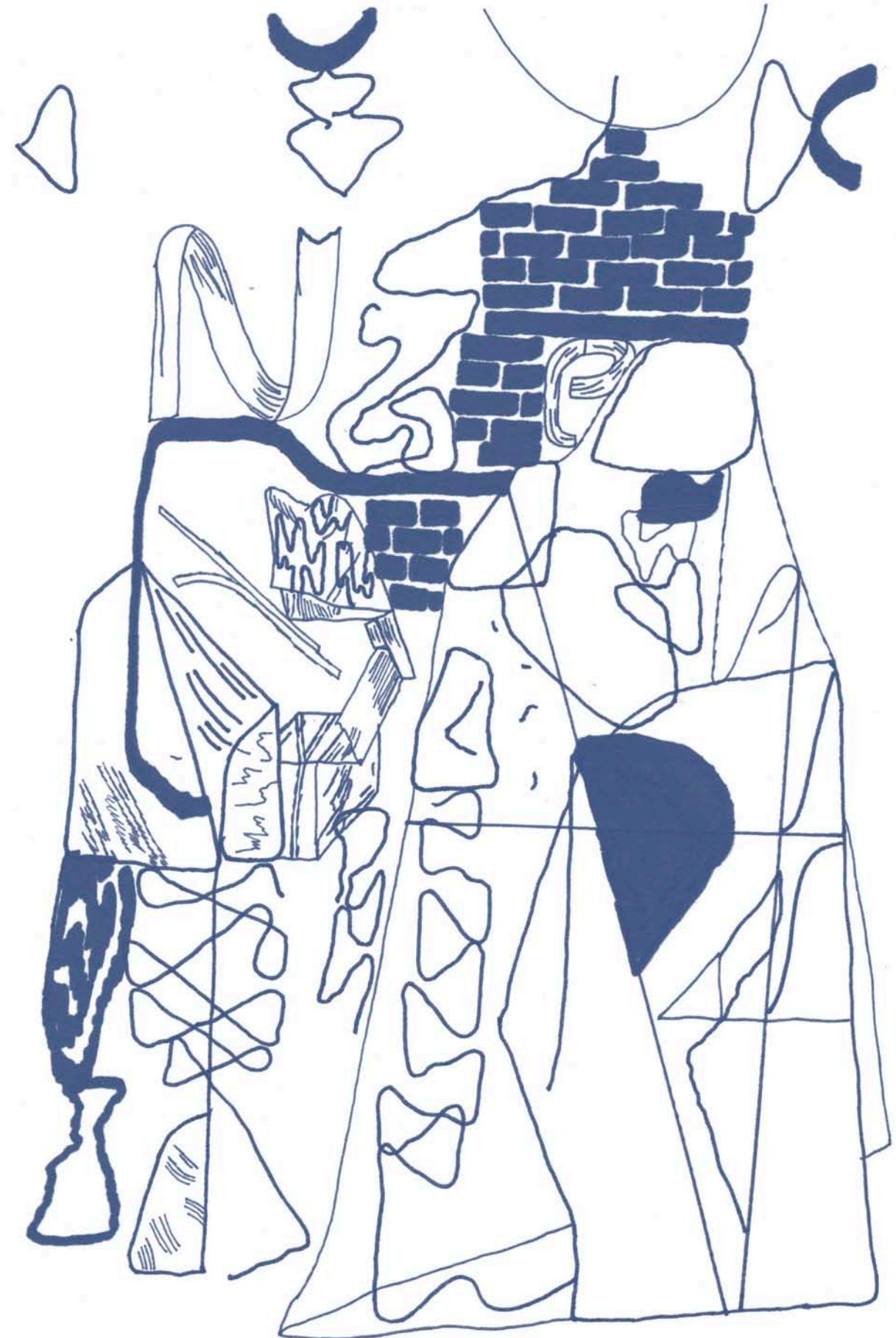
I'm currently residing in Berlin where I work on my own stuff and also illustrate for magazines. In the summer of 2011 I had a solo show called *New Sincerity* at the Future Gallery in Berlin, which I reincarnated in a different shape at the Beach Gallery in London in December 2011. I've also taken part in a few group shows and published books of my drawings and comics through Napa Books, Huuda Huuda, Landfill Editions, NSEW Press, Café Royal Books and Kaugummi Books.

I'm interested in social structures; the formal and informal hierarchies between people.

Recently, I've been looking at paintings by Balthus via Google image search and I was very inspired by Thomas Hirschhorn's installation at the Venice Biennale 2011.

At the moment I want to keep my head down, keep producing works and doing shows. Then catch my breath and see where I've ended up. Then decide what I want to do next.

jaakkopallasvuo.com







*Amanda Jasnowski (1992)
Spain / Ohio, USA*

My interest in art began in high school, probably around my junior year. I don't think I took it seriously then, or had any clue how it would change my life. I was a younger teenager with a heart swooning and swelling and diving and I needed a way to express that, and myself in general. Photography became a way to do that, and I also thought things were "pretty" and wanted to remember them.

I only recently realized (I had been hiding from it for long enough) that photography is something I need to pursue for the rest of my life. I shoot so obsessively that it feels natural to the point where people ask me "how do you shoot so much and so often?" – I really have no clue! It's just always happening. I find so much inspiration in the day-to-day things I notice. I can't think of the last time I went somewhere without seeing something I wanted to photograph and make note of. The way I see things in front of me is often the way I would see them through a viewfinder. I notice the composition, light, reflections, lines, patterns, textures. It's the same with people – I notice all the details, mannerisms, the shapes of their bones. I'll meet someone and be unable to think about stop thinking about how badly I'd like to photograph them the whole time. It used to get frustratingly annoying, but I've come to terms with the fact that it's just how I see and I should just embrace it and share it.

Themes I might touch on throughout various pieces are nostalgia, youth, light observations, honesty, intimacy, exploration and the magical and euphoric. A lot of my work is almost like a sliver of time, a memory taken from my brain. I photograph a lot of what I don't want to forget. I think the only thing I really try to convey through my work is the beauty in the world around us. The beauty in the mundane, in fleeting moments, in honesty. You can create beauty out of nothing, you can create stories and lead people's brains down crazy or vivid or intimate paths. Some of my work goes along with excerpts I've written, because photos cannot always capture feelings the way words sometimes can and vice versa.

I work with all sorts of mediums: 135 film, 120 film, digital, polaroid and large format. Working with different methods has helped me in my continuous learning process – large format in particular has taught me a lot, not just about the mechanical aspects, but also about the art itself. I really enjoy spending time in the darkroom, there's nothing else like it. I'm a sucker for (and madly in love with) analog!

Random fact: I am a triplet. I currently go to school where I am majoring in art, and work part time in camera retail. Some of my work has been exhibited locally in Ohio, and by the end of 2012, I really hope to be living in New York City, where I want to submerge myself in the photo industry. I want to do it all and see it all - the options are endless, and that is so exciting!

amandajas.com



001. teenage years

August 16
Back to the midwest. To this house, those days, these people. How odd it feels to suddenly be somewhere so familiar. I already miss the days I spent as a constant nomad of sorts. Wandering around aimlessly in towns and cities I had never set foot in. Sharing glances and thoughts with strangers. Sharing sentences and unspoken moments. brief moments. I am trying so hard to avoid this loop that teases and coaxes. It's always kissing at my feet, reminding. I have the urge to shake you by the shoulders, all of you, and tell you that it doesn't have to be like this. It really doesn't. You can pick yourself up and adventure and be okay and be content. I have seen so much, it can't be undone. All the tiny epiphanes taken in slivers from each town, tucked and stored. I am so glad and fortunate and hopeful and really trying, I feel like I am home now with a new brain.

Andrey Bogush (1987)
Russia, currently living in Finland

When I was 13–17, I started taking snapshots that I showed to my parents and friends. In 2005, when I started attending photo school at age 18, my main motivation was a desire to create “beautiful” professional-looking photographs. I didn’t know anything about what art is and how it works. However, in 2006/ 2007, while I was doing my bachelor’s degree of Psychology of Art at the Saint Petersburg State University, I started to read more and more about the theory of photography and about contemporary art. I started to attend courses in critical art and curatorship, which helped form and define my current views on artistic practice. I now study at the Saimaa University of Applied Sciences, majoring in visual arts.

I am interested in visual cultures: from high art to mass-produced things. I guess kitsch and banal subjects are the most appealing to me, but the same time, I am also quite into perception issues and Gestalt psychology. This makes my work rather formal and in some ways close to optical art. I am also interested in the photographic medium; how we perceive photographs and what changed when the snapshot became digital. I try to keep my images free of narratives and melodramatic effects, thus forcing viewers to focus on the picture itself.

I am a huge fan of the blogportal tumblr and I follow a lot of people posting images ranging from design and fashion to vernacular snapshots and commercial images. This stream of images becomes my visual culture, especially when it merges with my day-to-day visual environment consisting of things such as the Finnish nature or supermarkets.

I try to concentrate on photography and photoshop – they are mediums that I like very much and know how to deal with. My current work includes photoshop-generated 3D objects, gif-animations and videos. In the *Rainbow*-series, I digitally overlaid rainbow gradients on photographs to create a new visual and possibly also conceptual dimension. My subdued pallet splits with color, drawing attention to the question of the reliability of photography and to the hyper-reality of color processing. The series was included in the second volume of *The Collector’s Guide to Emerging Art Photography* published by the Humble Arts foundation and has been exhibited during the 26th Hyeres international festival of fashion and photography in France.

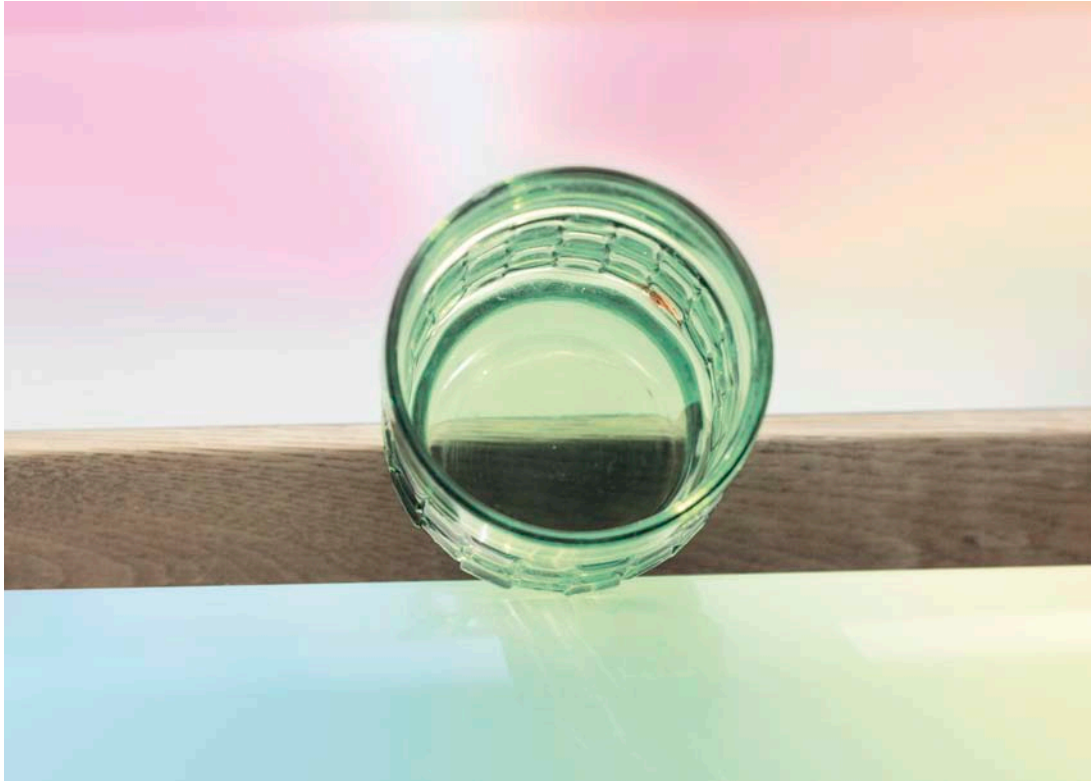
In the summer of 2011 I started collaborating with the Finnish artist Saga Vuorisalo. Together we work with different mediums, concentrating more on the concept than the approach. Currently we are working with Lars von Trier’s *Melancholia* movie – making works that are somehow connected to it, constructing installations of photographs, videos and found objects. Together we call ourselves ABSV.

absv.tumblr.com
andreybogush.com

Opposite page:
Sandwich on Plate with Flowers (flipped version), Rainbow series,
variable dimensions, 2011

Next spread:
Green Glass on Windowsill, Rainbow series, variable dimensions, 2010
Feet on Pink, Rainbow series, variable dimensions, 2010





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tack till svenska kulturfonden

