

ARTIT

**CREATIVITY RECOGNISED
AND REWARDED**

ART & DESIGN MAGAZINE

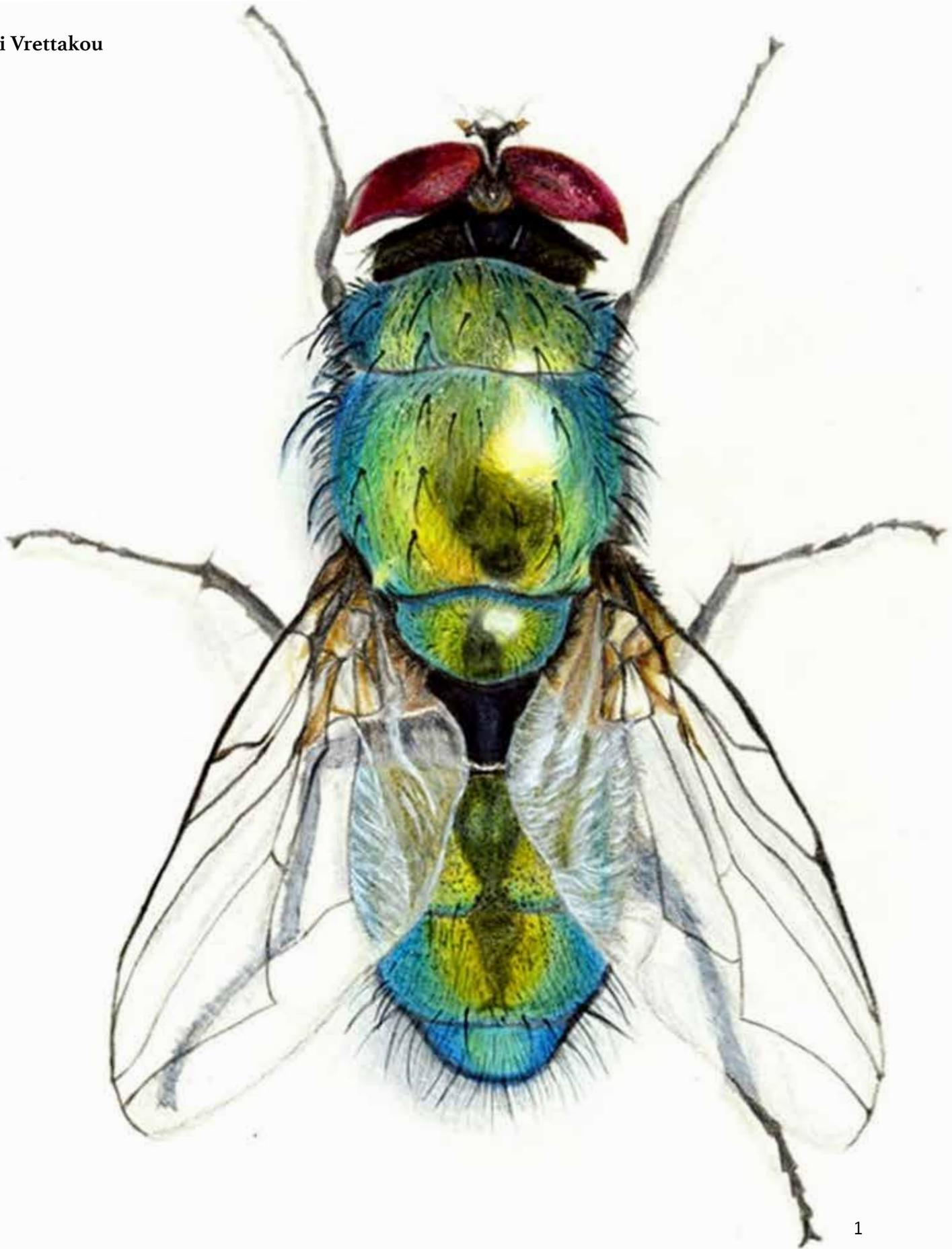
ISSUE NO.1 - SUMMER 2018

Theme: "About Me - Art as Self Expression"



Sally West
"Beach Bondi (3.3.18) - Plein Air"

Eleni Vrettakou
Fly



EDITORIAL

What makes my work different and special?

What makes what I stand for matter?

These questions troubled my mind for a long while till I finally found the answer: Creativity. That is the key. Creativity is as personal as your desires and aspirations. It so is powerful and incessant, capable of inspiring, driving and innovating. Devoid of rules, boundaries or guidelines your creativity reflects your uniqueness; It mirrors your story and defines what you stand for.

Artists express themselves beyond words. They confidently blossom ideas to mellifluously draw emotions on blanc spaces and white canvases. They feel deep and aim high. We created this magazine to discover the underlying drive that inspires, spikes and sustains your own creativity. This competition was the means to introduce your work to the world, make it shine by creating, by doing what you love and by revealing who you are. This issue is dedicated to the top entries of the Art and Self Expression Competition. As you read it, take your time to appreciate the work of all these artists who took the time to share a piece of themselves via their creations. Inform your creativity and get inspired by those of others.

Above all, enjoy it; Because thats what art is for; to create, to share, to discover and learn. It is about showing who you are in the way that best captures your story, and about discovering others through their relentless creativity.

Danai Papadimitriou Torrens
Founder of ARTIT Ltd.

The Artit Magazine
Art & Design is regularly published
following every art contest

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Our magazine is made of 100 per cent
recycled paper, made from a minimum of 75 per
cent recycled material, and printed locally

Front Cover: Sally West, "*Beach Bondi*"
Back Cover: Abigail Phang Gung Fook, "*Fragile*"

We welcome your letters and emails
about the magazine. To request a
Media Pack and for any further
request please email us at:
contact@artit.co

Laura Martínez
Cut



Laura Martínez
The Long Wait



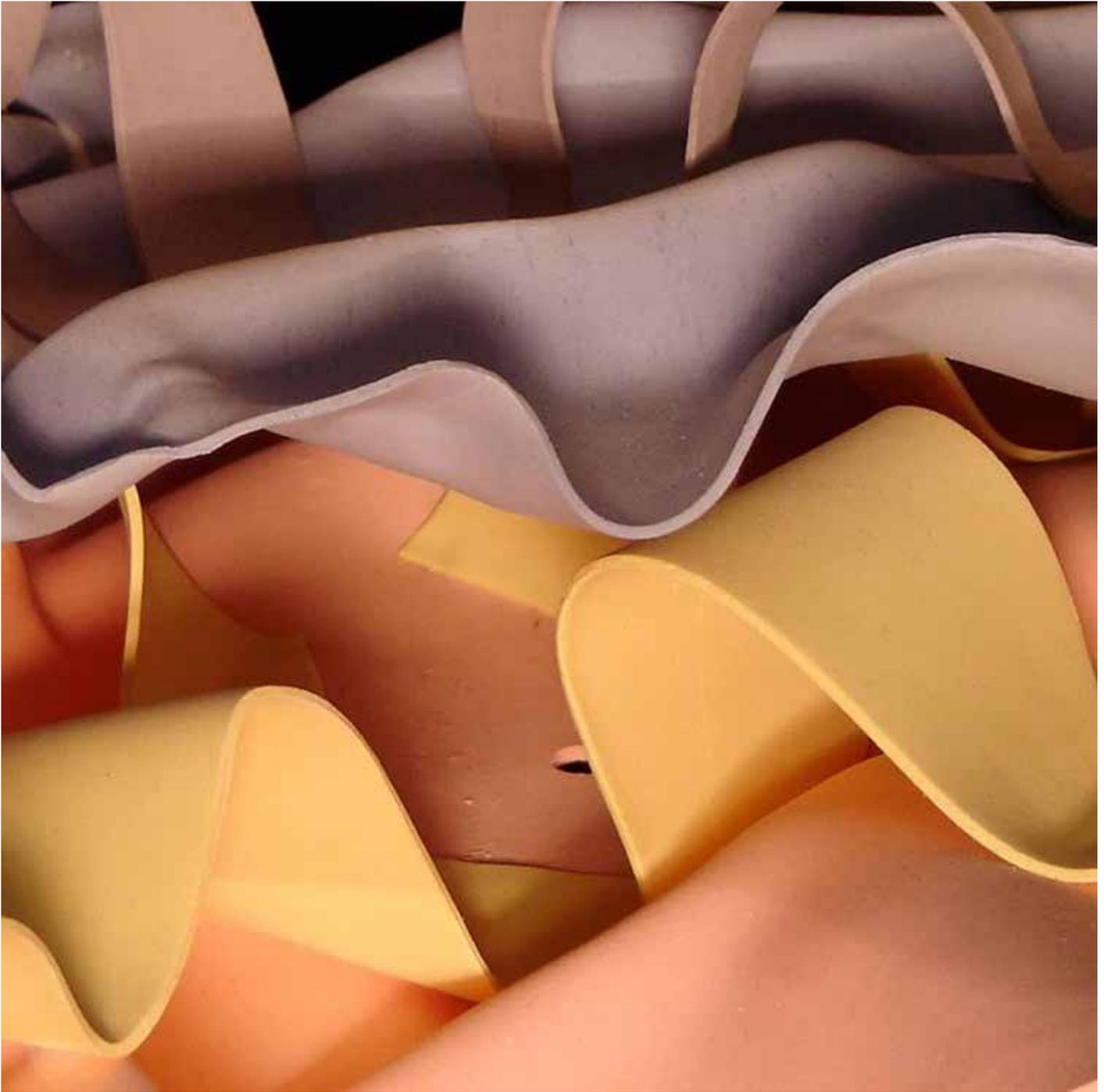


Morris Gormezano
Post-Midnight Phone-Call



This image was captured using fujifilm superia x-tra 400 negative film on a 35mm Canon AE-1 program camera. The only light sources used were a practical overhead fluorescent tube, and some diffused light emitted from the street lights that filtered through the frosted window-walls of the phone booth. The story behind this photo centres on a woman of unknown identity that seems to be trying to make a phone call late at night. We do not know who she is, who she is calling or what she is calling for. The location of the phone booth is also unknown. It could be any phone booth, anywhere in the world and it would still not affect the story behind this photo. The woman is dressed up in a vintage, 70s coat and is wearing a bandana and pink sun-glasses. Perhaps it's the whimsical style of the 70s that required an eccentric pair of sunglasses even at the middle of the night, or it could be that the woman is in a hurry to make the phone call and forgot to take them off. At night time, when sounds and noises die down, the sunlight fades out and time may seem to expand and be more generous, anything is possible. I strongly believe that the greatest stories take place during the "life-time" of a single night which most of us spend sleeping away. To me, there is something magical and mystical about night-time and the possibilities that come with it, and that is what I tried to capture using 35mm film, a real-life situation and only available light. Finally, by setting the story in the 70s and using a vibrant, high-contrast film stock instead of shooting digital, I hope to have created a nostalgic atmosphere and a more organic feel.

Áine Finan
Untitled



Layers of hand crafted porcelain paper clay representing the complexities of the human body.
Finished using a palette of pastel body stains.

IG @ainemarieceramics



My artworks explore the research and the study of the practice of visual poetry and calligraphy elements on art. This artwork is a mixed media on paper but I also explore printing techniques and digital media.

Lucas Damiani Armand Ugon
ANÆSTHESIA





This series originates out of the certainty that
losing connection with our sensitivity
is losing connection with Life.
Insensitivity no longer makes sense.

An aseptic, cold, atmosphere.
Skin and stuff surrounded by empty greyness.
An apathetic existence.
Someone who does not feel, escapes from life's intensity.
Someone who does not feel, avoids pain.
But someone who does not feel, cannot be touched, cannot be moved.
No longer can this human being cry for joy or beauty.
Drowned screams turned into glacial images.
Powerful, compelling symbols.
A numb sensitivity, which is yearned for just as much as
it is feared. Tension; an invitation to see our defense mechanisms as new threats.

This project is an approach on this self-induced emotional anesthesia
from a visual and poetic language which translates insensitivity, inner
conflicts, the burden of expectations and family affairs into physical
sensations and different object constellations.

Recognising it, playing with it, trying to represent it, looking for its
beauty and seeing it in its absurdity, in order to transcend it.

Jairo Alvarez
Overqualified

ISSUE NO.1 - SUMMER 2018

ARTIT



Jairo Alvarez
Overqualified

Through my work I explore my inner and show my point of view about society and people's behaviours. I attempt to create photographs with an atmosphere in which the chronological time is not defined, but at the same time refer to everyday situations. Much of my work is done before the photograph is taken, which allows me to portray my ideas more faithfully and authentically.

I attempt to create a space where everything is possible, where the everyday mixes with the oniric, the rational with the irrational, convinced that there are so many realities as interpreters.

Valia Kapeletzi
Orbiting Transparency





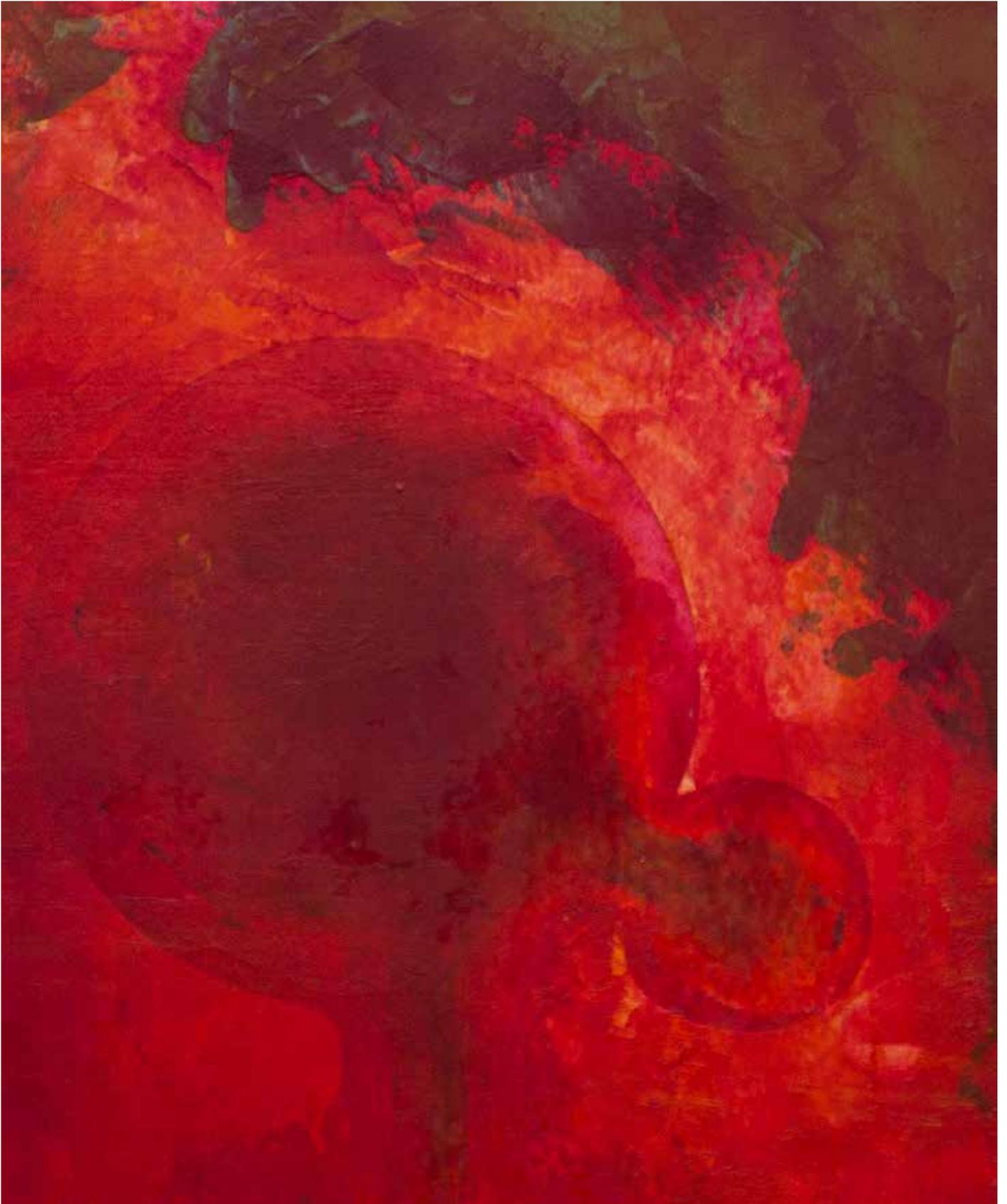
Initial inspiration:
The movement of a hammock and
its interaction with light
and the human body.

The textile sculptures are
primarily made of polyester
yarns and threads which have
been hand-woven, while the
construction holds with a
wire backbone.



IG @valiakap
www.valiakap.com

Ade Stacey
Untitled 0087



As a child raised in a religious household I was required to study the bible. As I grew into adulthood I became interested in Eastern religions and philosophies, moving away from the Christian tradition I found a new form of self-awareness and ideas about the subconscious mind. Reflection and contemplation took on a new meaning and purpose. My art practice and the desire to better understand myself have become indivisible, I have no destination in mind when I create. In a sense, I am guideless (but not lost) self-determined and drawn to resolution without knowing the final outcome. I aim to create a structural narrative that interplays with the layers I build in my paintings, creating images that reference archetypes whilst seeking to go beyond cultural or geographical limits. Visually I'm captivated by things most people walk past i.e. shadows, pavement cracks, small, overlooked, spontaneous and ephemeral beauty created by chance. I explore the concept of 'wabi-sabi' through my process, serendipity, transience, and imperfection are central to my ethos. A willingness to embrace the chosen media and allow to be true to itself. I primarily use oil and cold wax with various other media as I see fit. Cold wax allows me to create both surface texture and transparent layers that I can build and remove depending on what the painting needs.

Layne Johnson
Rainmaker



West Texas, this is the Texas of many people's imagination. The place where crowds are thinner, the sky is vast and the clouds are those most people only dream of. It's a place where you can slow down and just breathe. This painting was created for a collector who loves the wide open spaces of West Texas and big towering cumulonimbus clouds.

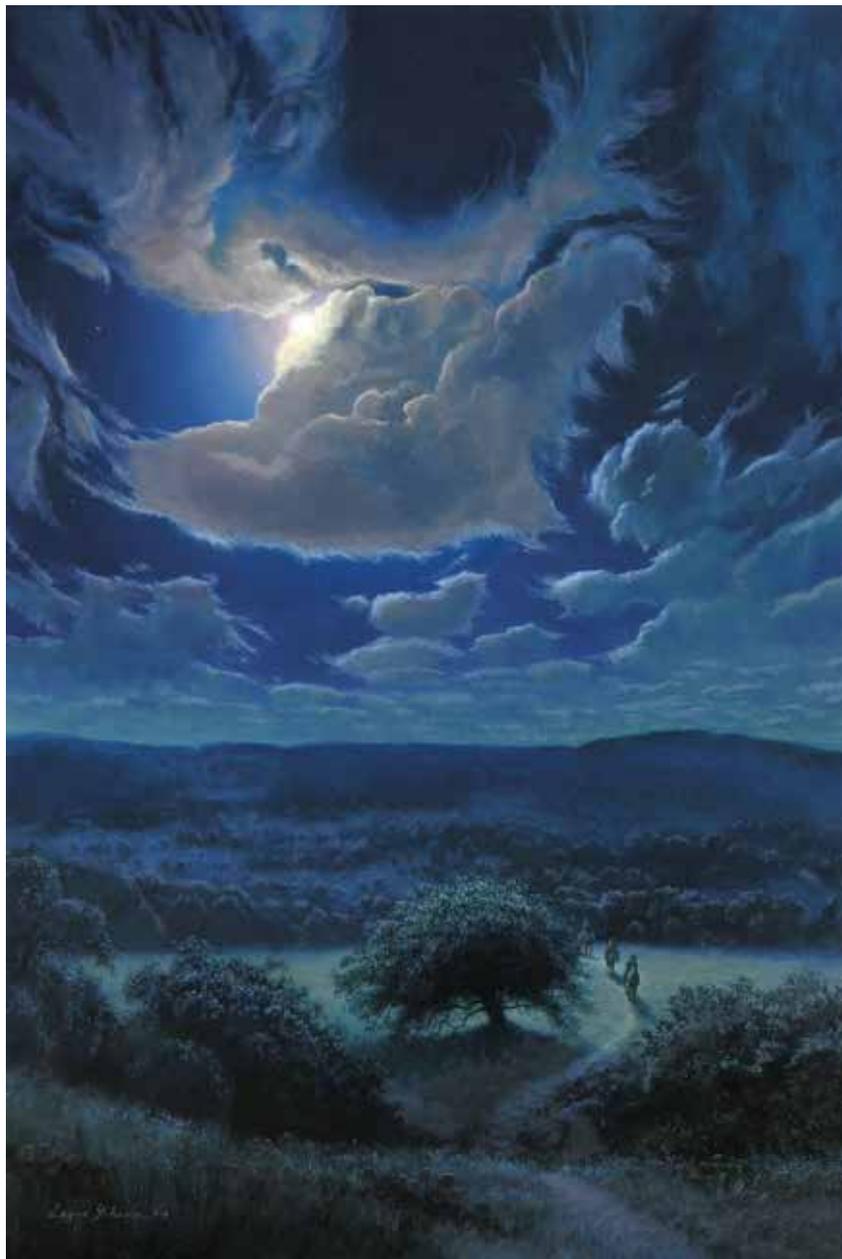


We'd been driving the backroads all day looking for those unique places that are only found in the Texas Hill Country. On an old ranch road the light was striking everything. Intense pure gold. This particular live oak caught my attention. Afire in glory it commanded, "Paint me!"

Layne Johnson
Crescendo in Blue



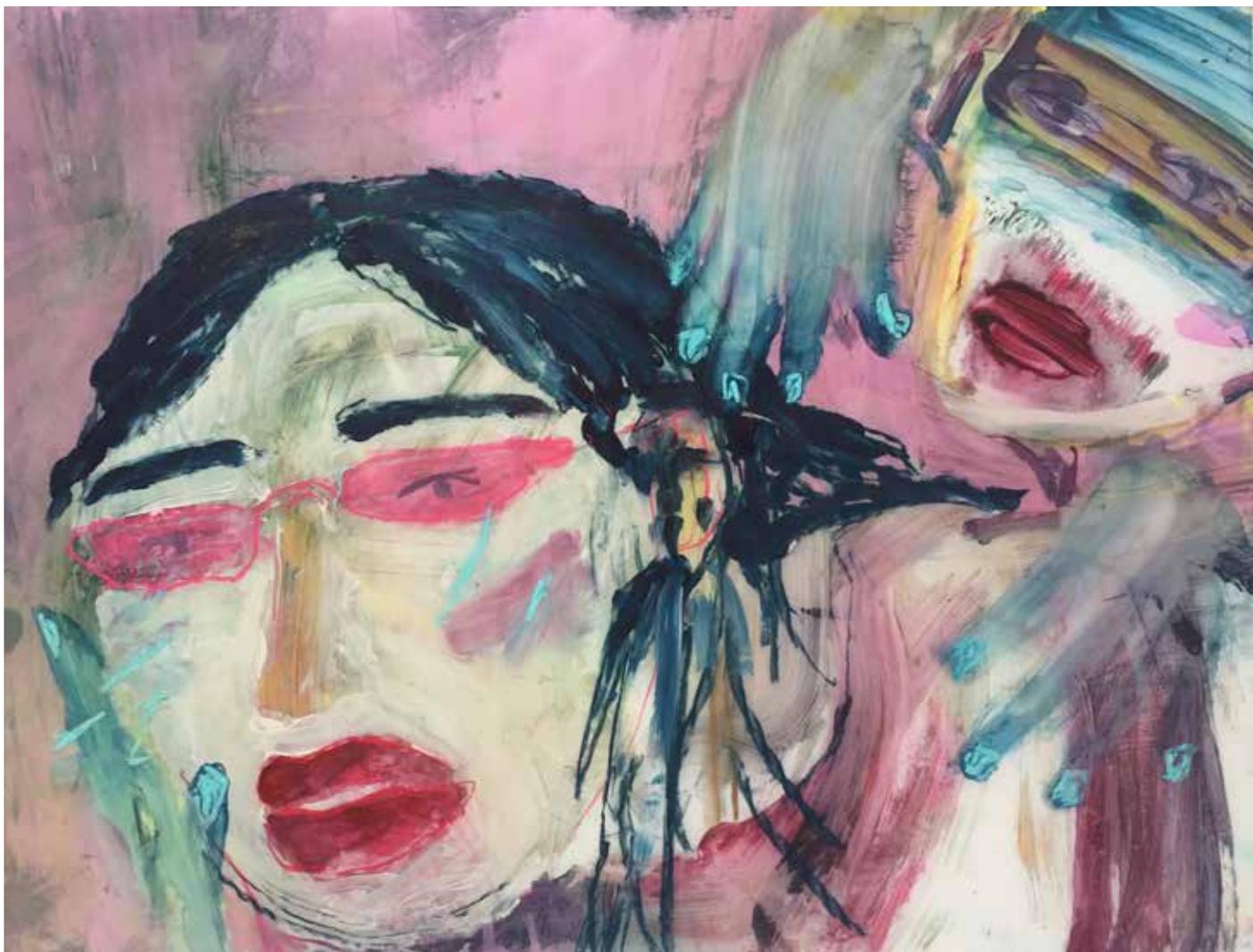
Of all my springtime paintings, this one is extra special to me.
What could Heaven be like? Maybe something like this.



There's something so serene about a moon-bright night. In the Texas Hill Country, nighttime is often very, very dark. But with a full moon, the landscape reveals itself in a most wondrous way. The ethereal moon-bright countryside is very visible, full of unusual and luminescent highlights. A canopy of luminous stars fills the sky.

Calliope Pavlides

Untitled



This work is part of a series of one-liner quick drawings with paint. Fast pace, pushing paint around, adding and extracting paint, showing and hiding parts are actions I used to create this series which draws inspiration from my personal life. Artists often stir up trauma and drama and create their most personal work in moments high frustration and anxiety. The way I experienced making these drawings -(and not paintings) was intense, with brave and fearless actions. It was at the same time a somewhat performative and therapeutic process that gave me a push to deal with some thoughts that needed to get out. I am a firm believer that the viewer is the one to decide the narrative in them. The one I chose to submit is for me the most personal and thus suitable to the title About Me. (Personal does not mean deep, serious, traumatic it can be as superficial as bougie problems.)



Daro Ceballos
The Calling



Trying to express my curiosity for UFO through my whole life, in a oniric passage "make a call" to something out there...

IG @daro_ceballos

Errorface
Neon Macro Spider



I wanted to explore the macro world in my back yard, so using my camera phone and a super cheap clip on lens, I hunted for subjects, and found many...

www.imdesigner.co.uk
IG @error.face



Daneil Turtle

Self Destructive Behaviour is a Real Bore



I'm not entirely certain as to why, but for some reason or another I draw faces. What fascinates me is how they come to exist. Oil pastel, pencils, crayons paint, etc... all these mark making tools perform a kind of ritualistic (improvised) dance upon a surface (usually card or paper) until a being looks back and says, "tell me gorgeous, where can a lover like myself find a good place to dance?"

IG @daneil_art_turtle

Ewelina Skowronska

Sunset



IG @eweello

www.ewelinaskowronska.com

Using watercolours, I've tried to recapture one of the most beautiful and captivating sights I found on my hike to Mount Everest's Base camp. The mountain, Ama Dablam, is a sight I hope to remember for the rest of my life.

IG @stephendockar



Liese Gauthier
Formal Occasion



A little glitz, sparkle, black and white... but don't take yourself too seriously. This painting feels like getting ready for a really fun formal occasion. No, it feels more like when the ceremony is over and the shoes come off for the real party to start. Mixed-media on a wood panel hand built by the artist. The materials include acrylic paint, spray paint, colored pencil, graphite and paper.

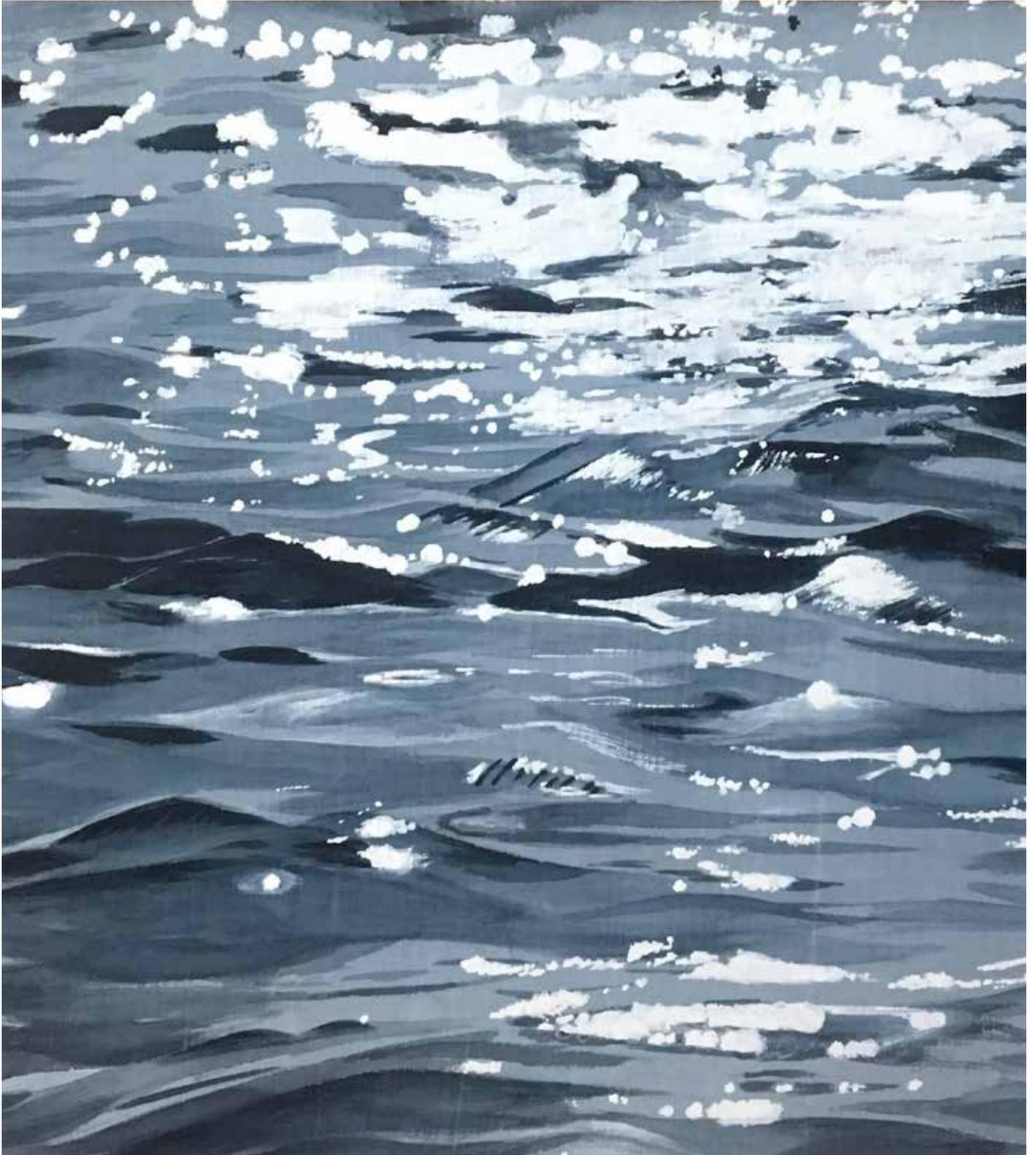
IG @liesegauthier
www.liesegauthier.com



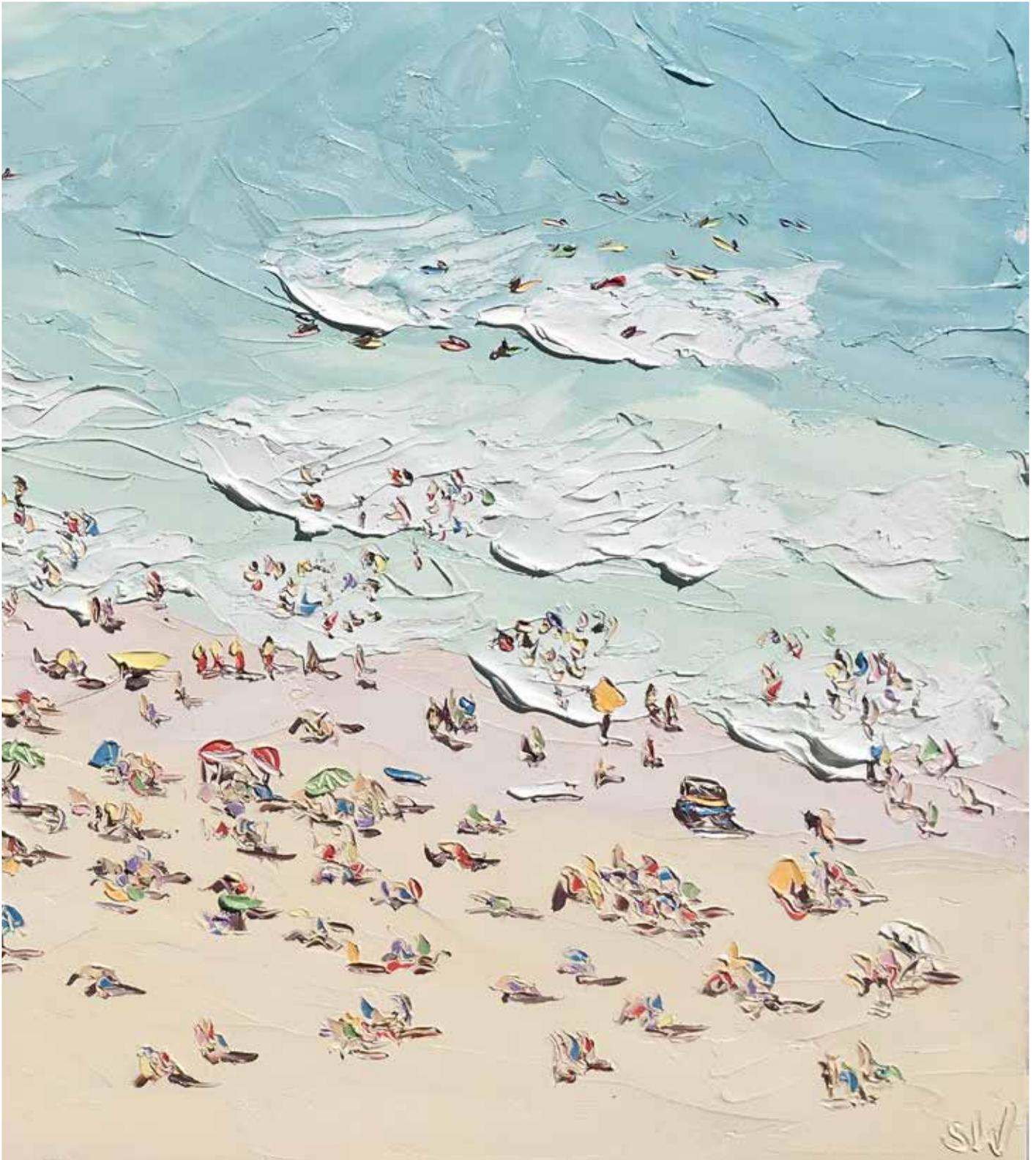
I am a self taught artist who loves to paint everyday things. I use mainly acrylics, gouache and watercolour. I love painting London at different times of the day. On 'Rainy Drive' I was on my way home and took a picture of the lights reflected through the windscreen. I tried to express these lights in my painting. I also paint wildlife, pets, flowers and seascapes.

IG @jwesty41

Laura Shannon
Afternoon Sparkle



IG @beastsandblossoms



Chariclia Pappas
Material Memories



Materials are integrated within the stories that unfold around them. They have the capability to hold prints on its surface much like deciphered memories making them witnesses of those events.

About a hundred years ago a mysterious mechanism encrusted in a layer of rust was recovered from the middle of the sea just off the coast of the Greek island of Antikythera. Conservators and scientists had to segment the mechanism open in three main sections in order to study it. In conjunction with development of new technologies we were able to unpack a series of stories that its crust contained. The object was dated around 100 BC and has been identified as calculator that predicts the motion of celestial bodies including solar and moon eclipses.

The objects we create become an aggregation of the knowledge of the culture that surrounds us. In the case of the antikythera mechanism, the metal gears become a crystallization of the joint knowledge of the scientists that studied the celestial bodies, the mathematicians that developed gear ratios appropriate to match that knowledge as well as the skillful technicians that transformed the crude metal to match that gear requirements.

We tend to take for granted the knowledge and resources that are given to our current culture. It is important, however, to understand that this knowledge does not follow a linear path. After its creation, the mechanism and its captured information laid in a shipwreck for two thousand years. Within those two thousand years, civilisation went from elaborate science and geometry to believing the earth was flat and then back again. Material Memories is a reflection on this fluctuation of knowledge.

Museums act as a concentrator of information-rich artefacts, and its visitors are the inheritors of this information.

Material Memories is reimagining the museum space as a gravity-activated mechanism where the visitor physically becomes the soul that brings the space to life. When a visitor enters the space, the mechanisms within the displays come to life and record on a metal disk that interaction. In this way Material Memories becomes an ode to the point of contact between the visitors and their cultural inheritance; an attempt to physically and emotionally reinforce and capture that moment of exchange. The mechanism becomes a cartilage between the isolated museum piece and its visitors and the metal disk a time capsule of that interaction. It is a reintroduction of a layer of interaction so the objects can continue building a patina, making the visitor a physical part of the space as well as the artefacts current history.

IG @grace_pps
www.gracepappasdesign.com

Katharina Fitz
Memory Palace



My work is concerned with subjects surrounding the city. I look at the urban space as an interconnected and ever-changing system of people and places which I explore in my own language. The project 'memory palace' is a collection of simple interconnected forms. In the installation, all components of the artistic process are exhibited raising questions surrounding the hierarchy of objects and the value we project upon them. The objects are inspired by chimney pots, whose presence and diversity are unique in the English urban landscape and significant symbols of England's industrial past. The work is a combination of natural materials such as ceramics, plaster and wood.



Chiwu Onsea
An Interesting Place



Materials: Oil colour on canvas. Inspiration: I always feel that I am one of the least needed human in this world, therefore I pay a little attention to things which are about myself; I like to observe others, observe different people and different incidents, the fact that unrelated events are happening at the same time point always intrigues me, and a sense of absurdity and humour can be found when I put these unrelated incidents in one image. Creation process: There are four different and unrelated incidents in this painting, they took place at different locations but happened in the same period of time. Since I sketch things I see everyday, I was able to select these four pictures from one of my sketchbook and combine them into one image. The choice of colours was according to my memories of these past events.

IG @chiwu_on_sea

Jonathan Joubert

Untitled



My work is a reflection of my experience with inner conflicts of spirituality, sexuality, and identity. Also social and political themes influence me creatively. Using the body as a symbol or metaphor for the condition of the human character. The use of reiterative marks on masks point to hypocrisy, self-protection, and ambiguity. In terms of materials I consider the permanent markers my favourites, with them it's so easy for me to express myself in many different ways.

IG @jonathan.joubert.art

<https://www.jonathanjoubert.art>



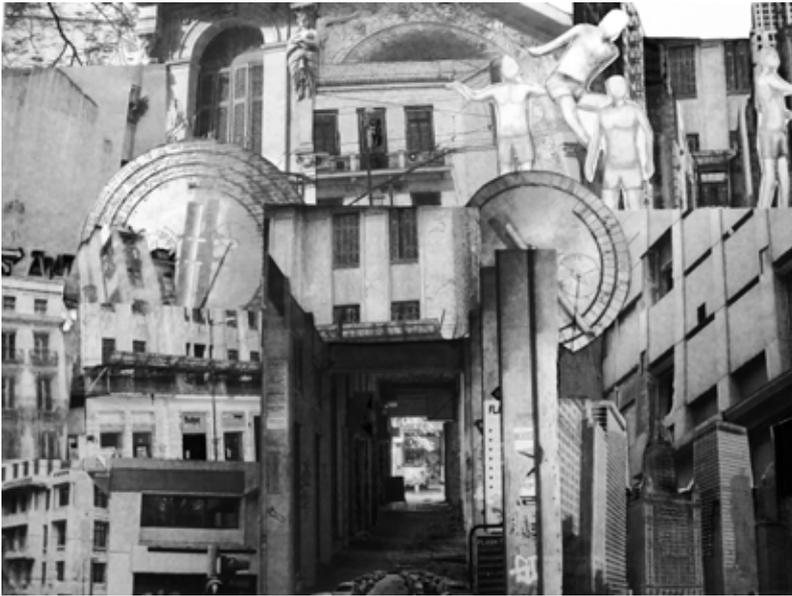
I was interested in the themes of nostalgia, longing, innocence and repressed trauma. All these lead me to create a painting which aims to highlight the repetition of trauma, loss of innocence and the process of growing up.

IG @nataliatal_

www.nataliatalamaga.com

Eny Zarakovity

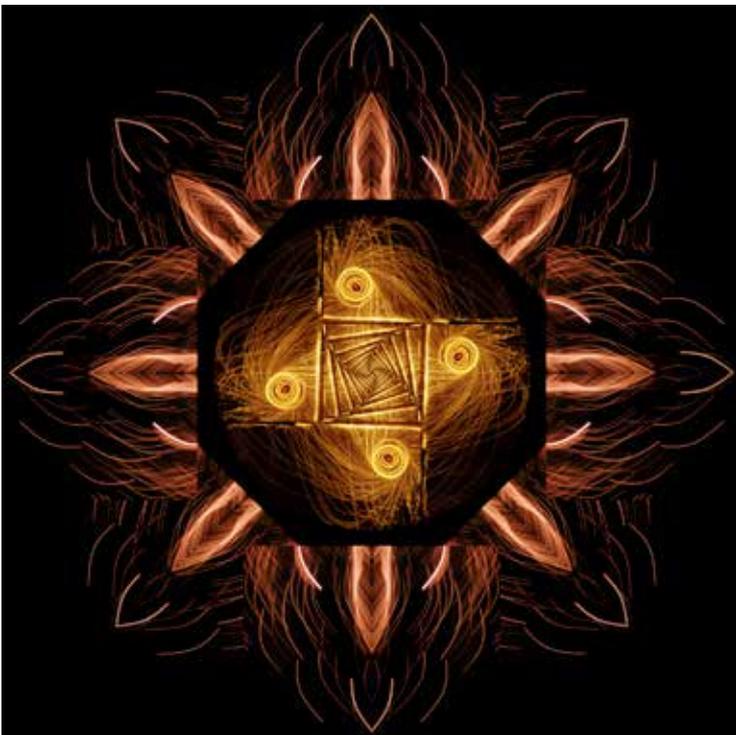
Home



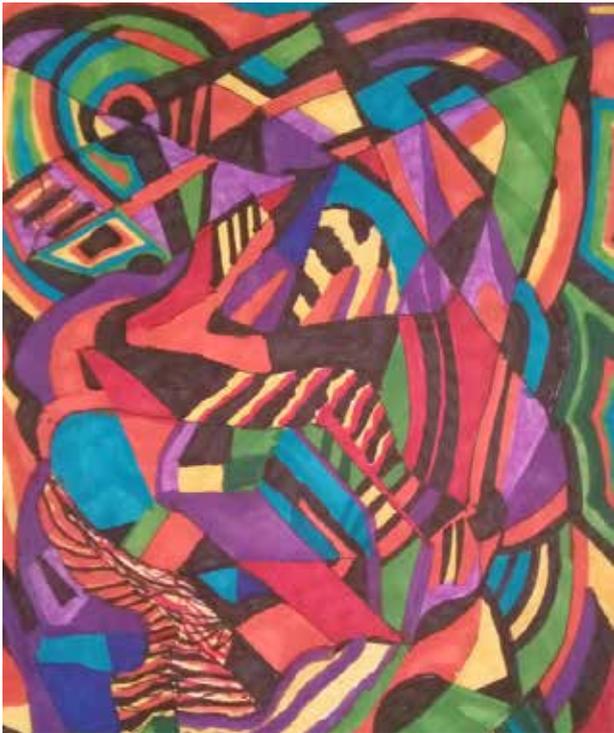
“Athens”, my beloved hometown. This piece is composed of an amalgamation of photos taken using a Cannon EOS 5D Mark II camera. The photos were taken during day time however I chose to use black and white film to suggest the richness of beauty and emotions that characterize Athens even at its simplest form, devoid of any colors or shades. To me, this composition conveys a special sort of nostalgia: Nostalgia stemming from the ruins that compose my home city; Nostalgia felt by the people who reside in it. Athens holds a special place in my heart. It is my home and it where ill always return no matter how far I go.

Philippos Tsalas

Filipponacci - Living the Light of the Lost Loutraki (L4)



The mind of an artist is surely the most complex of all. I find that when attempting to explore the omnipotent felicity behind a creator when portraying their work of art, you often undergo an overexposure of thoughts. I find this process very similar to the intricately infinite series of the Fibonacci sequence. This accumulated collage contains numerous long exposure shots, with variation in aperture, sensor sensitivity and shutter speed. The images were the photographic product of an experiment whereby oxygen catalyzed the combustion of steel wool through angular momentum. Having captured these moments in a juice factory (belonging to Loutraki, Greece) abandoned since the 1980's, we felt as though the few seconds of vigorous lux revitalized the idle edifice in a pulchritudinous way.

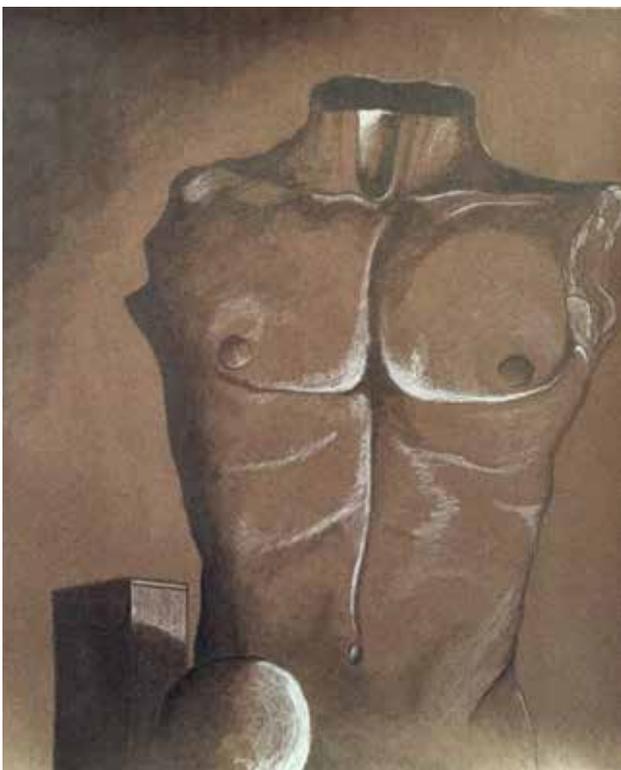


I can fairly say that art has saved me. Behind my artworks, one can see rage, fear, sadness, but also happiness, love and joy. All mixed, as a big mutant structure that discusses the order in which the things exist. The discussion against the limits, the imposed dimensions and senses. I see my art as a weapon against imposition, against boring structures, against myself but also against the reality. I bring you the most terrible feelings, mixed with the most beautiful sensations and expressed in the most colourful way. I use pencils, ink, oil colours, and acrylic.

IG @cristobal.hernandez.art

Jules Hostetter

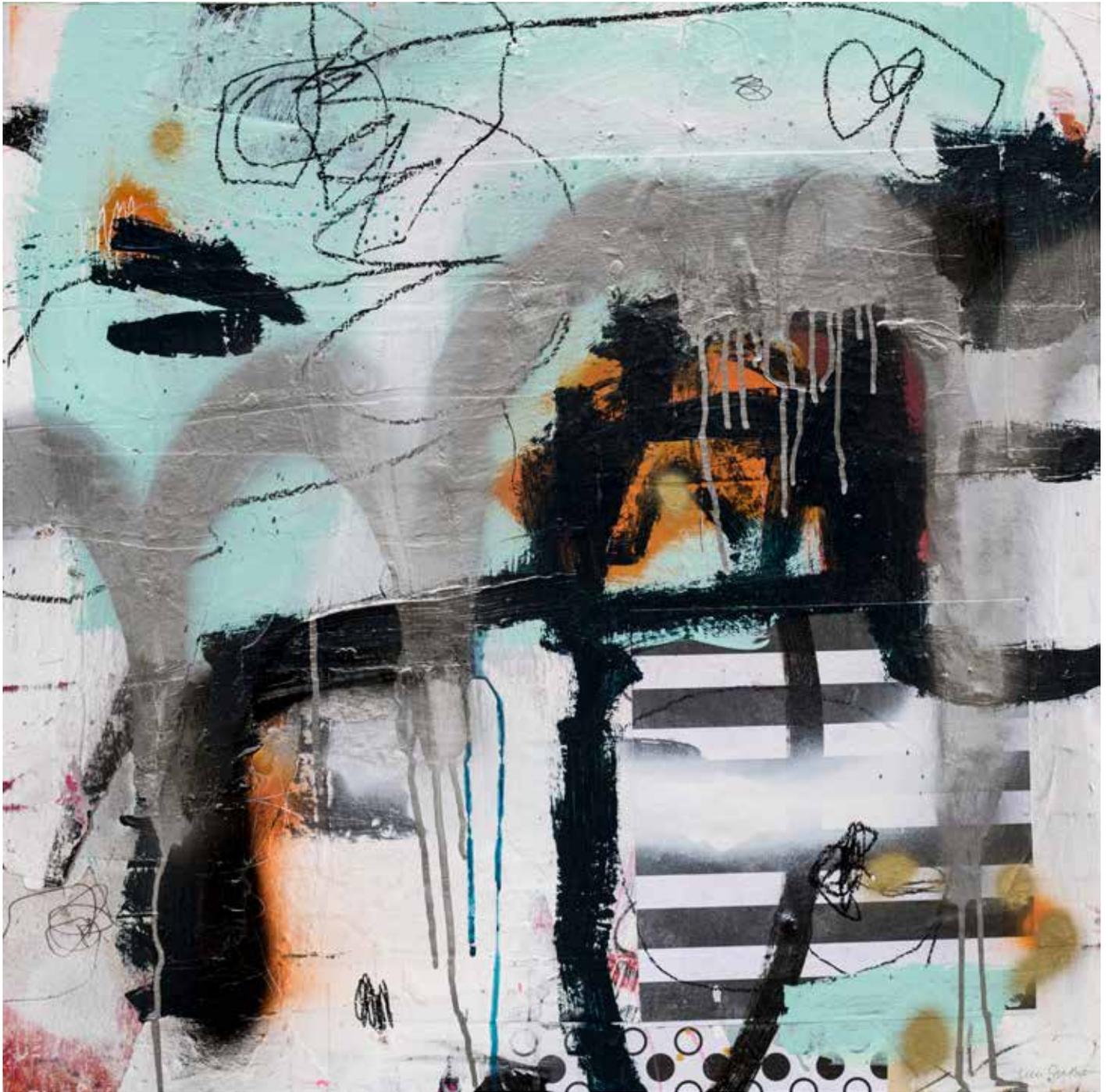
How Little I Know



This drawing depicts a sculpture of a man's chest with the arms broken off. The original purpose of this piece was an experiment in contrast and object study, but while making it, it became much more. It represents how bodies are graceful and artful, even though they are often broken or damaged in some way. It can be easy to look past the ruin and see only the easy things to see, but that is not how we should look at ourselves or each other. We should see everyone in a way that shows the beauty in happiness and the suffering compliment each other. We should be able to see both good and bad in people and keep in mind that it is not always black and white what is good and bad.

Liese Gauthier

You Got This



Energy, power, movement- you are ready to take on the day. Sometimes that extra kick comes at just the right time. This painting is a reminder that you are capable. You got this. Mixed-media on panel, this piece is build up with many layers to create interest and history- resulting in a completely unique piece. Made with acrylic paint, spray paint, graphite and collage.

IG @liesegauthier
www.liesegauthier.com



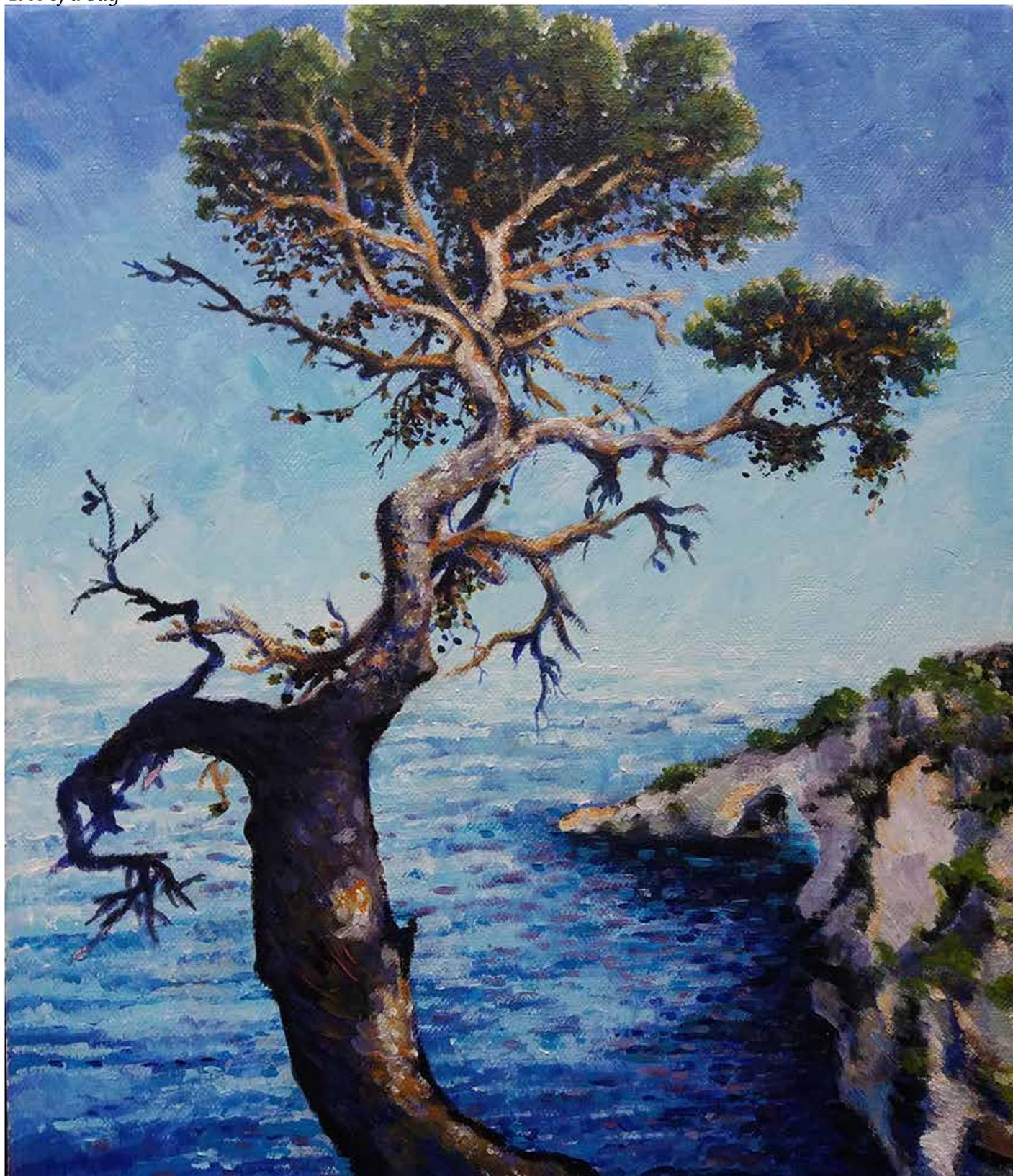
I make my art to present an alternative to the traditional approach of taxidermy. I gather inspiration from my urban surroundings, the effect of human impact on the environment as well as my love and fascination of nature. The art I create represents the importance of respect and balance of nature within an urban environment. Fusion of digital culture and man made materials with organic matter as well as dark humoured social observations curated into simplistic and minimal scenes. The craft of taxidermy is an artform unto itself as it is a complicated process which takes a long time to master. Experimentation with different aspects of this medium opens up new dimensions and allows different, contemporary understanding of this craft which has been primarily decorative.

Liese Gauthier
Charlotte's Picnic



If you love yellow, then I don't need to tell you that this painting is for you. Sunny, happy and bright, this piece is tempered with a bit of black to keep us from going over the edge of the sun. Build up with many layers, "Charlotte's Picnic" has depth and a sense of history. The materials include acrylic paint, collage, graphite, and spray paint on a cradled wood panel hand build by the artist.

IG @liesegauthier
www.liesegauthier.com





I was first inspired to create collage art after I saw the work of Eugenia Loli. Seeing her work was the first time in my life that art affected me emotionally. For much of my life I've repressed who I am, emotions and all, so this was quite a freeing experience. A year or so after discovering her work I decided to start making collages myself. I mainly use photos from old books and magazines and arrange them in ways that give them new meaning. The results are sometimes better than others, but it is the process that I love about it. It is one of the only means in which I feel I can express myself freely and unapologetically, which really means the world to me.

IG @yourfriendlyneighborhoodadam



Abigail Phang Gung Fook
Fragile



Phang Gung Fook was born in the UK, to parents migrated from the West Indies she is of mixed heritage and was raised and educated in London. Originally trained as a textile designer she is an MA graduate of City and Guilds Art School where she studied Fine Art painting. The subject matter Phang Gung Fook chooses is autobiographical. It is her observations of the people close to her, inspiration comes from intimacy shared with the subjects. Although subjects are sometimes deep and personal, the underlying message is the everyday story and experiences we can all relate to. Phang Gung Fook injects humour and subjectivity into her work, painting enables her to express feelings and experiences. Dogs are a significant feature of her work she uses dogs as a metaphor for the people they represent creating ambiguity. The narrative in Phang Gung Fook's work is not always immediate to the viewer her work describes the multiplicity of her family life, describing a raft of emotions. The brilliant, vivid colours in Phang Gung Fook's work is a mask for her to hide her emotions behind. Her work is sometimes a complex situation portrayed in a naïve cheerful style.

The dripping paint adds to the sense of immediacy, disorder, chaos and sadness. The drips and gestures both accidental and deliberate. Everything she paints has a deep emotional resonance, it is essential that the marks or drips enhance her expressive painting style. Phang Gung Fook's work is theatrical and vibrant, the joyful colour, painterly technique and her naïve language requiring quick responses. It all adds to the drama and raw emotions of her work.

IG @ phanggunfook
www.phanggunfook.com

Vera Hrubá
Sunset in Tuscany



IG @hrubavera



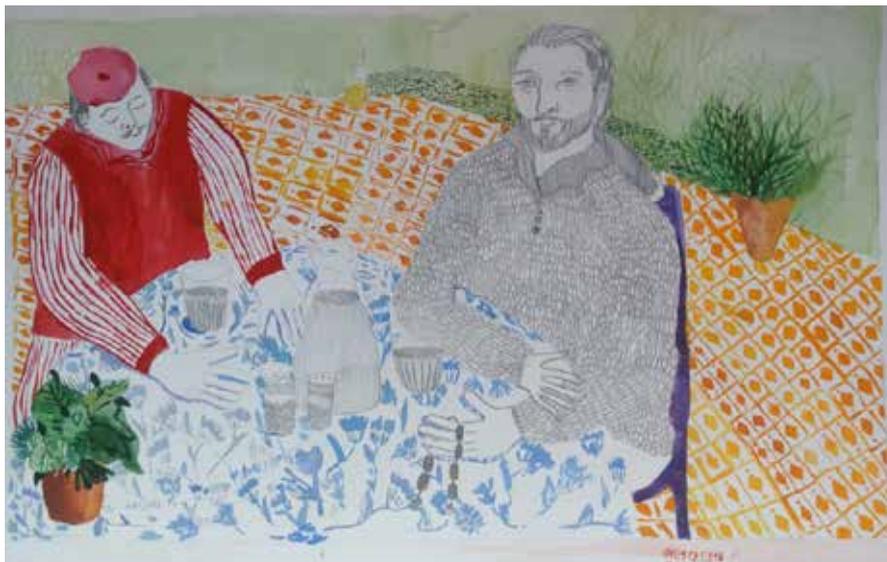
Vera Hrubá
Field in Tuscany



IG @hrubavera



Marietta Lianou
Greeks



My inspiration is Greece and the people who live there. I love the little everyday moments and the stories that every man has to say! I painted this work at such a moment with pencil and watercolours.

IG @marietta_lianou

Marianna Koulianou
Peach in a Cave



The London College of Fashion graduate specialises in textiles prints. This piece of artwork is inspired by the abnormalities and organic shapes of vegetables and how they can be perceived as sculptures.

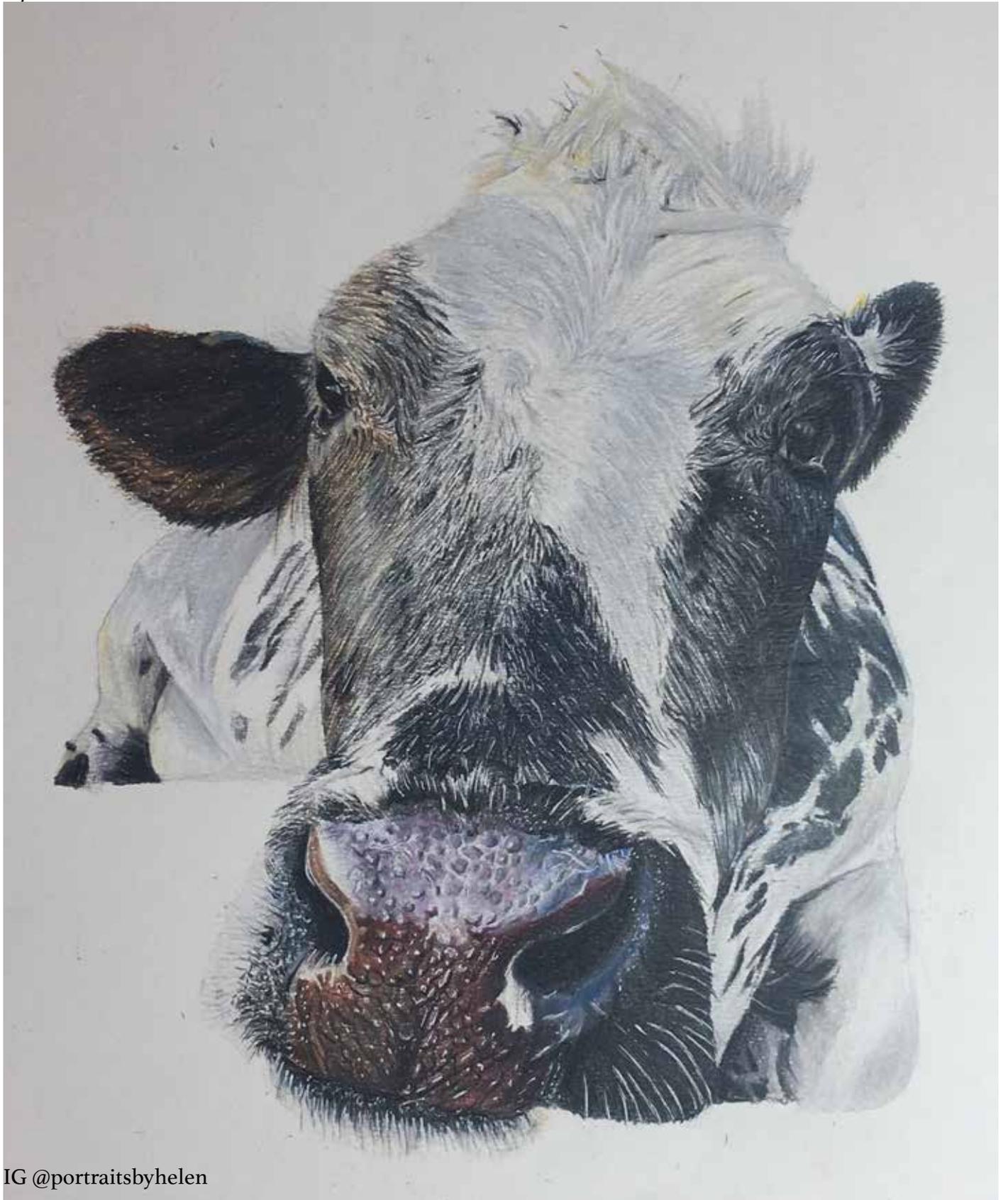
IG @mar.the.cool.print



Do people have the ability to transform their senses?
From what they hear to what they see, from what they see to
what they hear?
I made a conceptual performance in order to show a different
perspective of how human senses can be projected. My aim was
to represent and connect the sounds around me from outside and
inside. The technique I used was really symbolic since each
colour was a representation of a sound. I covered my eyes with
fabric because in order to signify the importance of
"Hearing" the absence of the sense of view was indispensable.

IG @mbampali

Helen Ambler
Opal



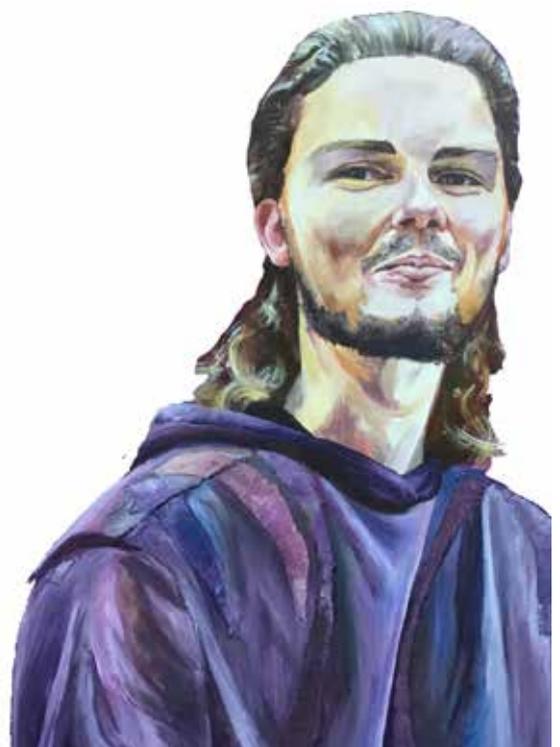
IG @portraitsbyhelen



Philip Jones
Living Nightmare



Robin Ferreira
Lavender



IG @sollollor

Philip Jones
Time flies



Blanca Meson
Soul print



IG @blanca.meson

Madhvi Singhal
Metamorphosis



IG @singhalmadhvi



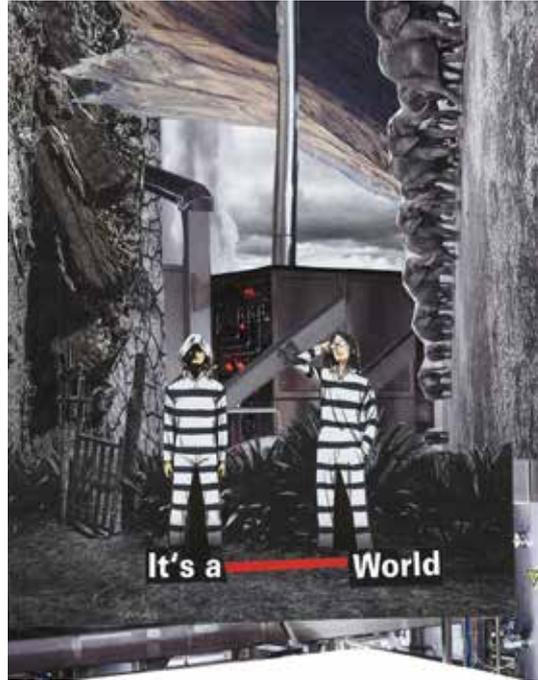
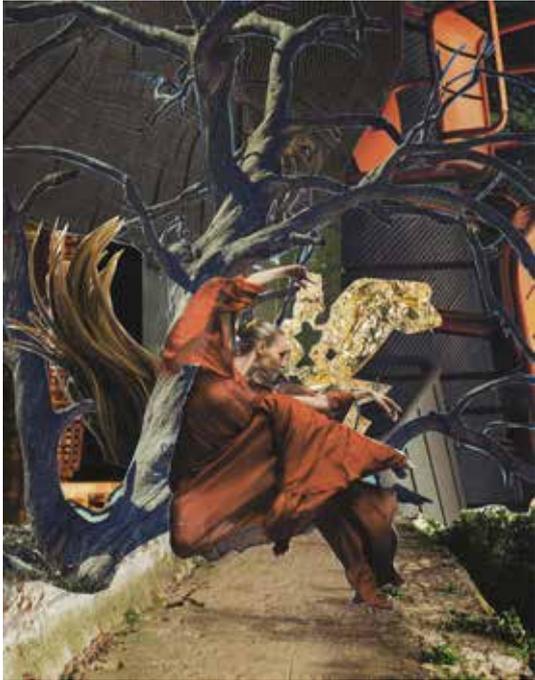
My name is Julia Dover, I'm 34 and was born in Durban, South Africa. I now live in Sydney, Australia. I started drawing when I was able to hold a pencil. My mum is an artist so I would copy and learn off her. My biggest inspirations are from nature and emotions. I'm inspired by many people but the ones that stand out for me as an artist are my mother, Van Gogh, Dali and Picasso. I think the love of art started from my fascination with nature and animals and the beautiful, bright colours the Zulus would use in their art.

Hearing that I inspire fellow creative souls fills my heart with love and happiness. For many, many years I've always listened to everyone's advice and what I should do, until last year I decided to believe in myself and follow my heart and dreams and to take my art and journey in a different angle and turn to social media to share and educate others. I want to incorporate mental health awareness and how important it is to be acknowledged and not brushed away or hidden. I want to be the voice for the people who don't have a voice, to give strength to others and let them know they aren't alone. Art is therapy for me and I want others to be able to give it a go with the budget they can afford, so I use all types of mediums and products. I want my audience to look at my art that inspires them and think, I want to try that and learn.

IG @juliadoverart



San Schaller
The Experience of Space





San Schaller (sansgone) is an Artist and a Writer, who was born in 1979 in Zürich. In 2008 she graduated at the Zurich University of the Arts (ZHdK) in visual communication in the specialization of theory in art, culture, media and design practice. In 2010, she graduated in Creative Writing at the Schule für Angewandte Linguistik (SAL) and in 2016 she began her studies in German.

“A collage is a creation of space that challenges the recipient and demands to be interpreted. As an artist I give the direction. Every collage is created by what the print media gives away and without the help of a computer. Newspapers and magazines provide the necessary basis. You do not need to change their size or color. They themselves let the world look at different perspectives. In new combinations, spaces are created and room is made for fantasy and thoughts. Every new collage inspires new ways of looking at things. It is a reproduction of the reproduction that reproduces the world in all its diversity.”

Phoebe Scott
Sliced



IG @phoebescott
www.phoebescott.com



IG @phoebescott
www.phoebescott.com

Phoebe Scott
Pressed



IG @phoebescott
www.phoebescott.com



Phoebe Scott
Work in Progress



The body as an object -- objectified, deconstructed, fetishized, weathered, worn, parsed, reconstructed -- is a living document. Our experiences are drilled into its skin. Our memories are visceral and sensual. Our DNA holds our history and often immutable limitations. In deference to the burgeoning field of epigenetics, we are just beginning to learn that, within our bodies, we carry the bodies of our ancestors and the immediate effects of their experiences as beings, one lifetime passed to another lifetime. My work is about the body and the story it tells of its existence. I imprinted on the human life cycle, and how vulnerable the body can be no matter how indomitable we seem. I was transfixed by my own body and the bodies of others, especially those who have been marginalized by our society. I am interested in how society views women, in particular, over the span of a lifetime from childhood to fertility to infertility. With clay, I am able to edit and shape what is integral to the narrative. My work is mostly slab build $\frac{1}{2}$ to life-sized works with one project five times life-sized. I've mostly used soldate 60 as my clay body but also done some works in terracotta. My finishing methods have mostly been cold finished.

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A figure is cradled in what appears to be a roughly textured blanket, pushed out through a broken plate. Everything is at an unexpected angle; yet the figure appears to sleep peacefully. Part of a series called *Our Dreams Are Not So Different*, based on relative human experience, emotions, vulnerability and brokenness. From a place of mindfulness and respect for my global brothers and sisters and with hope for a fairer society of the future.

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Sally West

25 With Light Northeasterly Winds - Beach (23.11.17)



Sally West

Dangerous Current 3-4 Foot SE - Beach Palmy Study

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Sally West

"Beach Bondi Study 3 (19.3.18) - Plein Air



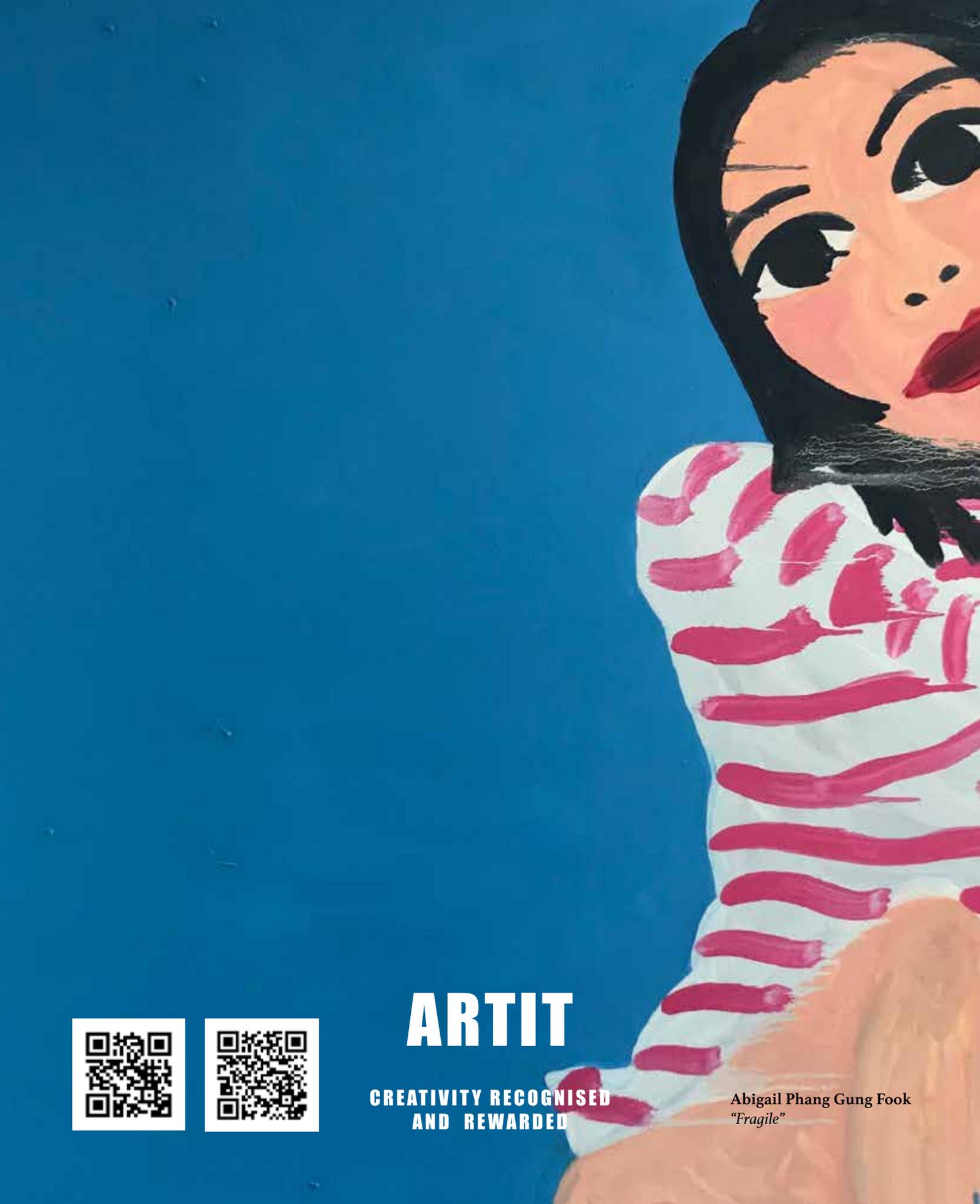
Sally West

"Fresh Onshore - Beach Study (21.9.17)

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ARTIT

**CREATIVITY RECOGNISED
AND REWARDED**

Abigail Phang Gung Fook
"Fragile"