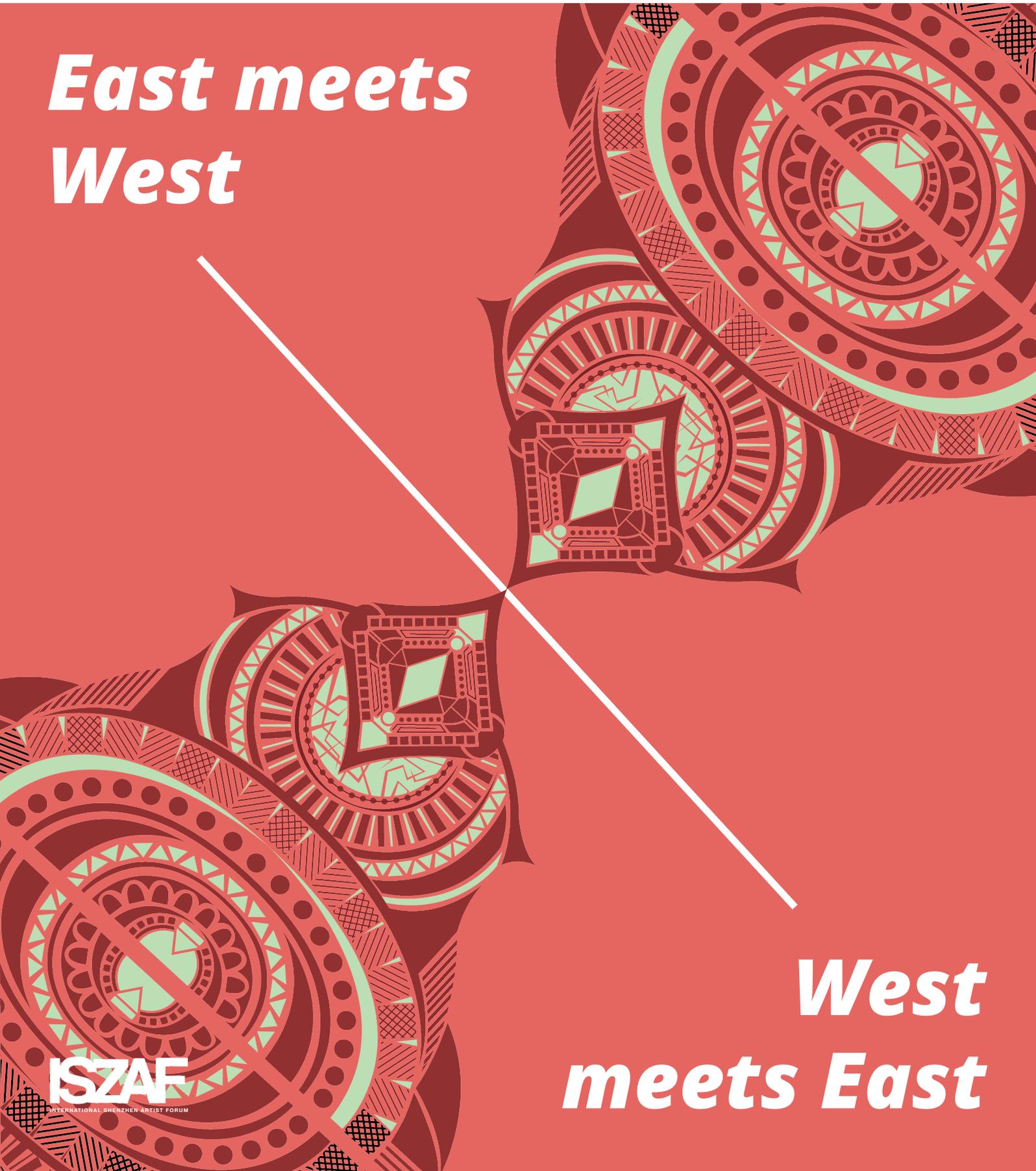


ARTSZINE

*East meets
West*

*West
meets East*

ISZAF
INTERNATIONAL SHENZHEN ARTIST FORUM



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Transference: East meets West — West meets East

ArtSZine

by:

ISZAF
INTERNATIONAL SHENZHEN ARTIST FORUM

Editor in Chief
Jennifer Nicklas

Art Direction
Brittan Aesbischer
Catarina Braga
Gloria Carnevale
Jennifer Nicklas

Lead Designer for this Issue
Catarina Braga

**Cover and inside cover
illustrations**
Nadine Esterl

Contributions:
Catarina Braga
Dani Green
Jesus Salazar
Jon Poblador

Translation
Simone Deng

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ARTSZINE

ISZAF ArtSZine is a digital publication for connecting, conveying, and conversing about the creative pulse of Shenzhen and the Greater Pearl River Delta Region of Southern, China.

ISZAF ArtSZine 是一个数字出版物，用于连接，交流和传递深圳以及其所在的中国南方大珠三角地区的创意脉搏。

ISZAF
INTERNATIONAL SHENZHEN ARTIST FORUM

ISZAF — Our Mission

Connect: connecting professional visual artists of all backgrounds, disciplines, and nationalities, ISZAF promotes international artist networking, collaboration, and professional development within the Pearl River Delta Region of Guangdong, China, while engaging the local community as well through our various programmes, professional workshops and art/gallery events.

Converse: providing various outlets for discussion, critique or for the exploration of new artistic techniques, ISZAF assists with constructive outlets for artistic conversation on all levels both within the ISZAF community and the community abroad. In addition, ISZAF works in diverse ways with artists and their galleries through their programmes for its' members and supporters, curators and arts professional, and our arts consultancy services.

Convey: creating a platform for artists and their work to have greater visibility within greater China, ISZAF brings audiences and collectors close the work of the artists through various media outlets (digital & print), individual gallery or group shows, and community art events.

www.iszaf.com

ISZAF — 使命：

连系：聚集不同背景，不同学科和不同民族的专业视觉艺术家，通过开展各类项目计划，专业研讨会和艺术/画廊活动来促进广东珠江三角洲地区国际艺术家网络的协作和专业发展。

对接：为讨论，评估和探索新的艺术技巧提供各种渠道。协助ISZAF社区和海外社区各级艺术组织搭建沟通桥梁。此外，通过ISZAF会员和其支持者，策展人以及艺术专业人员及其艺术咨询服务，与艺术家和画廊建立起多方合作。

传递：为艺术家及其作品搭建平台，并在大中华区获得更大的知名度。ISZAF通过各种媒体（数字媒体和印刷媒体），个人画廊或团体表演以及社区艺术活动，为观众和收藏家带来各类艺术家的作品。

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About smiling

▶ Jesus Salazar

Photography, as any other art medium, is a way of expression, a way of communicating; learning photography is the equivalent of learning a new language, in which the more words we learn, the more capable we are of expressing our ideas and our feelings. It's impossible to express ourselves objectively with photography; any action, word or gesture comes conditioned by thousands of experiences, books, movies, scents, flavours, joys, punishments, sufferings. The social and cultural factors that also condition our behaviours and photos are infinite.

Steve McCurry said: "My life is shaped by the urgent need to wander and observe, and my camera is my passport", but beyond our desire for observation, how do we connect with people? How do we deepen our connection with the society we try to portray? How do we convert the object as a subject involved in the photographic process?

In Venezuela, the hug is one of the simplest ways to connect, a treasure people share in the early phases of a friendship. There's not much you have to do to deserve a hug. Since my arrival to China I have forcefully learned that the hug had the same meaning but in another dimension, with another cost; being no better or worse but different, a learning along with so many others from this lovely country.

The process of learning takes time and patience, but when we add the language barrier, things get more complicated and the patience it requires needs to be doubled.

My incapacity of speaking mandarin was making my urban landscapes with no apparent subjects. The fear of bothering someone made me avoid taking portraits and even including people in my pictures. Even though I knew what I wanted, this fear, along with the absolute desire to respect passers-by, was limiting me.

关于微笑



“(...) learning photography is the equivalent of learning a new language (...)”

摄影，像其他任何艺术媒介一样，是一种表达方式，一种沟通方式。学习摄影其实相当于学习一门新的语言。我们学到的词汇量越大，我们就更易于表达自己的思想和感受。我们不可能通过摄影来客观地表达自己。我们的任何举动，用词和肢体语言，都来源于自身各种经历，看过的书和电影，闻过的香气和味道，经历过的喜悦，惩罚和挣扎。我们的行为举止和照片更是深受社会和文化的影响。

Steve McCurry说过：“对徘徊和观察的渴望，塑造了我的人生。我的相机就是我的护照。”但是除了满足观察的欲望之外，我们如何连接别人？如何更深入地去连接这个我们想要描绘的世界？如何去转换摄影过程中的客观与主观？

在委内瑞拉，一个拥抱，是连接人们的最基本方式。一个拥抱，为人们带来了初期的友谊。你不需要付出很多就可以获得一个拥抱。来到中国之后，我被迫学习到，这里的拥抱有着同样的意义，但是却有着不同的量度，需要付出更多来获取得到。我并不是说哪个更好，哪个不好，仅仅是不一样的文化而已。这是我在这个可爱的国度，学习到众多知识之中的其中一个知识。

学习的过程需要时间和耐心。但当语言障碍也在从中作祟的时候，事情变得更复杂，也需要更多的耐心。由于不会说中文，导致我的城市地标作品没有明显的主题。我害怕会影响到别人，我避免拍摄人物，甚至在我的作品里都没有人存在。

“(...) 学习摄影其实相当于学习一门新的语言 (...)”





Slowly, in a process of trial and error, I started to learn that the Chinese society is extremely open to Photography, and instead of feeling discomfort or getting rejections by people, I was getting smiles; some were nervous, others more candid, but smiles nevertheless.

Smile after smile I was exploring the other side of Photography, one that I always had my reservations about: the "Portraiture". In Venezuela, going out to the streets with a camera is not the best idea, but in Shenzhen, no matter the place or the time, you can go out and portray the people, walk, see someone, make a grimace and by provoking that first smile, I establish an unspoken complicity that allows me to connect with the people I photograph.

I don't speak mandarin but the camera translates my intention; we smile, cheer and we portray each other. Thanks to Photography I have discovered that in Shenzhen, different from the hug, you don't have to do much to deserve a smile... 📷

慢慢地，在不断尝试与犯错中，我开始意识到中国社会其实对于摄影是极之宽容的。在这里，人们给我的不是拒绝带来的不舒服感，相反，他们给我的却是微笑。有些人会紧张，更多人非常坦率，他们全都对着我微笑。

一个接着一个的微笑，我遨游在摄影的另一面。那是我一直不敢涉及的一面：人物拍摄。再委内瑞拉，人们不喜欢你带着相机在街头小巷到处拍照。但是在深圳，无论何时何地，你可以走出去拍摄各色人物。走出去，看到别人，做个鬼脸，换取一个微笑。我发现了一个与人连接的方式，不需要言语，就可以拍到他们。我不会说汉语，但是我的相机为我翻译。我们微笑，欢呼，然后我们互相拍照。

感谢摄影，我发现了在深圳，不同于拥抱，你可以不需要付出很多，就可以获得一个微笑。



The surface is on the surface

◆ Catarina Braga

This past April, the exhibition “Sketch for 20 years” in the J-Space and C2 Hall at OCT-Loft, didn’t leave Shenzhen indifferent. The exhibition featured 5 Chinese realism oil painters that have been gathering in a studio in Wuhan for over 20 years to “sketch” and create their paintings. There were long queues at the entrance. Why? The main reason were the paintings “Xiao Tang” and “Xiao Wen” by Leng Jun.

When seeing the exhibition and its paintings it was impossible to not see a contrast of time. This salon doesn’t seem to belong to the 21st century. Would we consider it contemporary? And what do we take with us, after seeing this exhibition?

Certainly a lot of selfies!

Traditionally, the photograph has always been the reference image for the painting. It goes without saying that Painting and Photography have a long history together. Even before our modern photographic cameras, the sketch for a painting would start in the camera obscura. But while walking around the exhibition from painting to painting, I could clearly see how the power between the two has been shifted and the roles subverted. The painting is now the reference for the photograph.* What happens is that these amazing realistic paintings only last a few seconds, as there isn’t anything else to look for in the work. The attention we pay is soon passed onto our cameras and our smartphones. The question of the painting is at the same time the answer; it’s all there, the object does not allow for any alternative interpretations. The surface is on the surface. The canvas has become the screen.

But there’s another layer to it.

刚过去不久的四月份里，在J-Space和C2 Hall 举办的《写生二十年》画展给深圳带来了改变。这次展览主要展现的是5位现实主义油画家聚在武汉一个工作室20多年的写生作品。你会看到展厅门前大排长龙。很多人都是冲着冷军的作品《小唐》和《小雯》而来。

看着这次展览和这些油画作品，大家可以深刻地感受到时间的对比度。这个沙龙好像是不属于21世纪而是属于另一个时代。我们会觉得这是当代作品吗？这个展览会给我们带来什么？

当然是无数的自拍！

一般来说，油画经常会参考照片。油画和照片的渊源历史不言而喻。甚至在现代照相机出现之前，油画写生也是从投像器开始的。但是穿梭在这次展览的作品之间，我可以明显感受到油画变得更为主导了。其与照片地位发生了转换。油画现在成为了照片的参照物*。人们对这些现实主义油画的注意力只有几秒钟，因为看着这些作品，他们看到的就是一幅画。然后注意力马上转移到相机和智能手机上。对于这幅油画产生的问题同时也是答案。他们看到的就全部了，没有另一种解答。表面上的认知还是停留在表面上。画布变成了屏幕。

但其实这还有另一层深度的。

表面上的认知的停留在表面上



* (I am not talking about how some photographers have translated famous paintings to photographs, or how some photographic practices are clearly influenced by a painting practice. This topic could bring us so many more thoughts on how Painting and Photography are intimately intertwined, but for the sake of the article I want to talk about the direct outcome that comes from these paintings and the actions they provoke.)

* (我说的不是那些通过给名画来拍照来诠释自己的摄影师们，或者那些作品深受名画影响的摄影师们。这个话题会为我们带来更多关于油画和摄影相互纠缠的思考。但是从文章的角度出发，我希望谈论的是这些展览作品带来的直接影响及其引起的各种举动)。



Since its development in the 16th century and its increasing use in Europe at the time, 'Oil Painting' was reserved for the royalty and the upper class as a status of power. They showed their possessions, their values, their immortality — they dictated how others would see them (even when their faces were altered and painted to be "beautified". Let's call it the photoshop of the time.)

Photography, on the contrary, has since democratized our sights, but more importantly - our experiences. Furthermore, photographic documentation has transformed the whole world into a book of pictures. And now, with a smartphone and an internet connection, the world is transformed into an online page with infinite scrolling.

Like it happens nowadays with everything, the exhibition is mediated through the spectators' views. A painting is no longer a painting; but a multitude of images around that same object.

It's interesting how we constantly forget about the remediation of mediations themselves. Art making is both a way of remediating the world around us (or parts of it) as it is a means of producing reality. Hence, the final result of the interaction with the exhibition is not only the images that we are left with, but it's how we choose to use them. The paintings are used as a medium to express our desire of seeing things. The posts and shares and likes continue to be that same relationship we have with the exhibition and its paintings. Everyone has the same power to redefine themselves through the sights of others.

We appropriate the images we like that will also be liked by the people we want to like us. ♡

从16世纪开始，油画在欧洲萌芽发展，俨然象征着皇室和上流社会身份权力地位。权贵们在油画中展现自己的财产，自己的价值以及自己的不朽。他们主宰着别人看他们的眼光（尽管为了在画中看起来更“漂亮”，他们的脸庞不尽真实。我们可以称之为那个时代的PS技术）。相反，照片让我们的眼光更平民化。更重要的是，让这种体验更平民化。如今，只需有一个智能手机和网络，这个世界就会变成网上一页无边无际的画卷。就像今时今日的所有事物一样，这次展览介导着观展者们的思想。一幅画已经不再仅是一幅画了。却是一个可以用来拍很多照片的事物。

有趣的是，我们总是会忘记这些媒介事物自身的解读。艺术创作既是治愈我们周围世界（或者是其中一部分）的一种方式，也是创造现实的一个途径。因此，在这次展览中互动的结果并不只是我们留下的图像，而是我们选择如何去使用这些图像。这些油画作为媒介，让我们抒发着事物的欲望。发在朋友圈里，转发，点赞这些行为延续了我们与这次展览及其作品的关系。每个人都有同等的权力，来通过别人看自己的眼光，重塑自己。

我们希望别人喜欢这些我们喜欢的画作，同时也希望他们喜欢我们。

Advice about getting into galleries

Jon Poblador



For a visual artist, gallery representation is not only necessary for exposure and for the sales of art but it also provides a very important step in gaining legitimacy. Gallery representation means someone involved in the art market saw the potential in selling your work and decided to make an investment on you. This, of course, is very different from simply selling and promoting your artwork yourself. A gallerist provides validation.

As my first show in Hong Kong opens this month it made me reflect on my experience about moving into a foreign country and trying to establish myself as an artist. I arrived in China four years ago to be a teacher and one of my main goals was to get into a gallery. Now that I have achieved this I thought I'd share with you some of my thoughts and experiences because the process is not always easy. I don't think there are really any established protocol or rules, so everyone is just doing their own thing - including myself, of course.

I finished graduate school in 1997 and, back then, no one told me about how to approach galleries. Sure, some of my professors gave some advice and

对于视觉艺术家而言，画廊代理不仅是艺术品陈列和潜在销售的必要条件，同时也是获得合法性的重要一步。画廊代理意味着艺术市场的参与者看到了你作品的出售潜力，并决定向你投资。无疑，这与自己简单地销售、推广作品截然不同；画廊提供了验证。

本月在香港开幕的第一场画展，让我回想起在异国他乡的自己，试图成为一名艺术家的种种经历。四年前我来到中国教书，进入画廊是我的主要目标之一。现在，我已经实现了这个目标，在这里我想分享一些我的想法和经验；因为这绝非易事。

我不认为这当中有任何已建立的协议或规定，每个人只是在尽自己的本职——当然，这包括我自己。1997年我研究生毕业，那时，没人告诉我

关于成为艺术家与进入画廊的建议

there were resources at the university that I attended, but the real world of earning a living was a more immediate necessity. I ended up getting a non-art related administrative job which provided me with a small salary that was enough for rent, food, art supplies, and going out to watch bands a couple of times a month. I was a poor artist but, at least, I was not starving. The most important thing was that I was able to make art.

My first break happened during the last couple of months in school. The director of the Institute of Contemporary Art at The University of Pennsylvania, Patrick Murphy, regularly visited the fine arts department to give critiques. We have known each other for almost two years and he liked my work enough to give me a hand. Patrick offered to introduce me to Larry Becker and Heidi Nivling, who were the owners of the preeminent, minimalist art gallery in Philadelphia: Larry Becker Contemporary Art (LBCA).

I don't exactly remember how we first met. I'm not sure if they called me or if I called them but, at some point, I was invited to come over to show my work. A visit to my studio came a few months afterwards. And then, eventually, in 2001, I was given a two-person show at the gallery. I have remained with them ever since.

Basically, the things I'm going to say here are from my own experiences and will be clouded by my own biases and personal philosophy. It will not be for everyone but I think the insight will be helpful. So, here is a list of advice for those of you who might be interested in getting into an art gallery.

该如何与画廊接洽。当然，一些教授给予了我一些建议，而我所在的大学也有相关资源。但在现实世界里，谋生更是迫在眉睫。最后，我得到了一份非艺术相关的行政工作。微薄的收入，足够我交付租金、购买食物、艺术用品，和每月观看数次乐队表演。虽然是一名贫穷的艺术家，但至少没有挨饿。最重要的是我还能够进行艺术创作。

而人生的第一次转折发生在在校的最后数月。宾夕法尼亚大学的当代艺术学院院长——Patrick Murphy定期访问美术部门进行评论。我们相识近两年，他甚是欣赏我的作品，愿助我一臂之力。Patrick主动提出介绍我给Larry Becker和Heidi Nivling认识，他们是费城里出类拔萃的极简主义艺术画廊——拉里·贝克当代艺术 (LBCA) 的所有者。第一次见面的情景已是模糊。我不确定是他们打电话给我，或是我打电话给他们，总之在某一时刻，我被邀请去展示我的作品。几个月后，他们访问了我的工作室。最终在2001年，我获得了在画廊举办双人展的机会，与他们合作至今。

基本上，下文我所提及的事情源于我的个人经历，这份经历包含了我的个人偏见与理念。并不适于所有人，但我相信，洞悉其中将有所裨益。所以，在这里我为可能有兴趣进入艺术画廊的人列出了以下建议。

BE PATIENT AND BUILD RELATIONSHIPS

From what I mentioned above, it took me about three years from my first meeting with LBCA and getting a show. I understood from the very beginning that they were not interested in taking me in right away. I just graduated and they needed to see if I would be able to continue to make art independently without the safety of a school environment. I did know, however, that they liked my art and that was a very strong motivation for me to try produce good work. You have to remember that a gallery is ultimately a business and they will only take in artists if they think the work is going to sell and/or if they see a good personal connection. Some galleries also seek different relationships with their artists. Some places are strictly business and artists in their stable come and go. LBCA prefers to know their artists a little better so, for them, building a relationship is important. Just like anybody, artists come in many personality types: Some require a lot of attention; others are only concerned about making money; some want to be famous; some are already famous; some could be very difficult. LBCA would rather not work with someone difficult.

Very, very few artists make it big right away. A lot of it has to do with luck, location, personality traits, who you know, who you meet, and the kind of work you create. Think of this as a possible long-term endeavor so be patient.

HAVE INTEGRITY

Even during art school, I placed a certain level of value in my work where that I told myself that I would never hang my paintings at a restaurant, bookstore or café. You don't have to do this, of course. This is just me. My thinking was that people should see my work because they wanted to look at art and not because they were having their latte and there just happened to be a painting on the wall next to them. I did not want my paintings to be just decoration. And, I definitely did not want them in an environment where the lighting was not right, where people could touch them, have them exposed to smoke, food, or spilled drinks. I was stubborn about this and so my only avenue was really a gallery. I guess some people might not consider this "integrity" per se, but

静心以待与关系建立

如上文所述，从与LBCA初次会面到获得展览机会，我花费了接近三年的时间。从一开始我就知道他们没有兴趣立即接纳我。他们需要看看初出茅庐的我是否能够在没有学校的安全环境下仍然能够继续进行独立创作。但是，我深知他们喜欢我的作品，这也是我尝试创作出好作品的强烈动力。

你要记住，画廊的最终目的是交易，他们只会接纳他们认为有销售市场的艺术家，或是他们从中看见了有利的人际关系。一些画廊会寻求与他们有不同关系的艺术家；一些地方仅限于商业交易，艺术家在这当中来来去去。而LBCA更喜欢了解艺术家，因此对他们来说，建立关系十分重要。就像任何人一样，艺术家性格迥异：有些需要大量的关注；其他人只关心赚钱；有些人想成名；有些已名成利就；有些人则飞扬跋扈，而LBCA宁愿不与之合作。

一蹴而就的艺术家只是极少数。天时、地利与人和；你所认识的人、遇见的人，你的作品风格都与之息息相关。要记住这可能是份长期的努力，所以请静心以待。

心怀气节

在还在艺校期间，我已为自己的作品价值定位。我告诉自己，我绝不会把作品挂在餐厅、书店或咖啡馆里。当然，你不需要这样做，这只是我的个人抉择。而我的想法是，当人们看见我的作品是因为他们想观看艺术，而不是因为他们手握拿铁咖啡，而恰巧在他们旁边的墙上有一幅画。我不希望我的画作只是装饰。而且，我绝不希望它们存在于人们随手可触的错误光线环境中，暴露在烟雾、食物或饮料中。对此我固不可彻，画廊则成了我的唯一途径。



LARRY BECKER
CONTEMPORARY ART

拉里·
贝克当代艺术

rather a form of snobbishness. That's partially true, so yeah, I was a snob when I came out of grad school and I still am. My paintings are my children and they deserve a good place to be seen so I don't want to show them in just any place.

You can define integrity in many ways but, for me, it's about not selling out. Whatever you believe in, if it's important to you, stick with it. It may not be the most effective, probably misguided, and people will misjudge who you are but I believe the people who matter the most will understand. Who you are as an artist will show in how you make your work and how you treat it.

KNOW WHICH GALLERY IS RIGHT FOR YOU

Because of the type of art that I make I have limited choices. When researching galleries I look at the kind of art that they carry. When they mostly show representational / traditional work, photography, sculpture, ceramics, or "urban art", they would not be a good fit for me. I also look into the caliber of artists in their roster. If the gallery is selling high-end work from famous and well-established artists, then they are simply out of my league. Same for the opposite end of the spectrum. If the gallery mostly shows work from emerging artists or those just out of school, I don't put it high on my list.

I'm a mid-career artist so I need a place that is capable of handling my price range. The gallery business is difficult and very competitive so, many

我想有些人可能认为这本非“气节”，更多的是自命不凡。这亦不虚假，是的，当我从毕业院校走出，我已自命不凡，而我依旧如是。我的画就如我的孩子，它们理应有好的归属，随处展示并非我所希望。你可以通过多种方式定义“气节”，但对我而言，则是不可出卖。无论你相信什么，如果对你很重要，请矢志不渝。这可能不是最有效的方法，也可能是误导，人们甚至会因此误判你是谁，但我相信最重要的人总会理解。作为一名艺术家，你的作品将呈现你是如何创作、如何待之。

知己知彼

我的艺术创作类型使我的选择寥寥可数。在研究画廊时，我会留意他们的艺术类型。当他们以展示代表性或传统性作品、摄影、雕塑、陶瓷或“城市艺术”为主时，他们并不太适合我。再者，我会查看画廊的艺术家名单。如果他们出售的是远近闻名的艺术家的高端作品，那么他们就会脱离我的范畴。反之，如果画廊主要展示新兴或初出茅庐的艺术家作品，我不会把它列在我的名单上。我是一位发展中的艺术家，所以我需要一个能够展览属于我作品等级范围的地方。

establishments come and go. I was told recently that to be considered an “emerging” gallery in Hong Kong the space needs to be in business for at least seven years. I do not approach places that are brand new. Three to four years is probably fine. Lastly, I also look at the quality of the artists’ work. Just because, for example, a gallery shows abstract art doesn’t mean I’d be a good fit. Some abstract art can be quite bad and so when I see them in a gallery it tells me a little bit about the owner’s expertise and the kind of clients they cater to. I would rather not have my work be associated with them. As an artist, you should understand this.

IT’S NOT ALL ABOUT MAKING MONEY

This will vary from person to person depending on the kind of artist you want to be or if you rely on art sales as a primary source of income. I’m a high school art teacher and so I don’t make art for a living. I would like to be a full-time artist but I’m currently not in that situation (and probably never will be). My goal right now is exposure. I have sold paintings many times before so I am confident that my work is strong enough and there is an audience for it somewhere. I would just like to get the work out and, hopefully, the paintings will speak for themselves. I am not desperate.

Desperation can also have a broad term. This goes back to what I mentioned earlier about selling out. I have been told many times that I would have more success in selling my work if I made art that was more understandable to a larger audience (like my insect drawings, for example). People need to understand that it’s not about the money and it should NEVER be about the money. Or fame. Each artist has a unique and specific message or philosophy they want to share. The audience needs to compensate and not the other way around. That’s what being an artist is about. You are still trying to communicate an idea, however, if you have to explain what you do verbally or in writing, then...

KNOW YOUR STUFF

This part should be easy if you have a clear vision about being an artist, what you are trying to do, how

画廊经营充满了困难与竞争，瞬息万变。最近我被告知，在香港一个空间想要被定义为“新兴”画廊，至少需要营业七年。我不喜欢崭新的地方，三到四年也许还好。最后，我会观看艺术家作品的质量。例如，仅仅因为一个画廊展示抽象艺术并不意味着安安合适。有些抽象艺术可能粗制滥造，画廊主的专业知识以及他们所迎合的客户类型，从中可见一斑。因此，我宁愿不与之有所关联。作为一名艺术家，对此你应该心知肚明。

钱非所有

这取决于你想成为的艺术家类型，或者是否依靠艺术品销售作为收入主要来源，情况因人而异。我是一名高中美术老师，所以我不以艺术为生。我会想成为一名全职艺术家，但并非当下（也有可能永远不会）。扬几露才是我现在的目标。我的画作多次被购买，因此我相信它们羽毛已丰，在某处有人为之欣赏。我只是想呈现我的作品，希望它们能够为自我发言。但不会因此不顾一切。

不顾一切也可以是一个广义的术语。这可以追溯到我之前提到的销售情况。我曾多次被告知，如果我创作的艺术可以让大众更轻易地理解（比如我的昆虫手绘），那么我会在销售作品方面将取得更大的成功。然而，人们需要明白的是，这并非钱的问题，也不应该是钱的问题，亦或成名。每位艺术家都有独一无二且特定的信息或哲学想要分享。观众需要做的是为之提供报酬，而非本末倒置。这是作为一名艺术家的意义所在。

然而，因为你仍在试图传达理念，所以如果你必须口头或书面解释你所做的事情，那么....

you are trying to achieve it and, most importantly, why you are making art. You need to be comfortable talking about your work and you need to be impressive -- not necessarily by being knowledgeable but by really understanding who you are and where you belong in the realm of contemporary art. People will always question what you do and could even appear hostile so you should be able to stand your ground or, at least, be used to getting criticism. This part can be difficult for those of you who are just starting out or if you are self-taught because it requires a certain amount of confidence.

HAVE A LOT OF (CONSISTENT) WORK READY

One of the reasons why it took me about two years to start looking into galleries when I arrived in China was because I brought very little paintings with me from the United States. I had to make new work here because I believe it was a way to prove to people that, even after uprooting myself from my home, I was still able to continuously produce work. I can be inspired by my new surroundings and that I was serious about making art. Have a lot of work ready even if the likelihood of getting a show right away is slim. It’s also good to have options to choose from when you do have an exhibition.

You should also be consistent with the kind of artwork that you make and that your portfolio, when seen as a whole, is unified. It’s not like applying to art school so don’t put in a wide variety of work even if they all looked good individually. Have a clear, single voice and message so that the gallery will know exactly what kind of artist you are. If you are an abstract artist, then be an abstract artist.

ATTEND OPENING RECEPTIONS

Larry Becker once told me that, for him, the best way to get artists is when he keeps seeing familiar faces in opening receptions. That tells him that the person is interested in what is regularly shown in the gallery and, because of the social setting, relaxed, no-pressure conversations are often made. If the other person reveals to him later on that he or she is also an artist, then he would be more inclined

自知之明

如果你能够清晰地意识到，作为一个艺术家，你想要做什么，你怎样努力实现，最重要的是你为什么要进行艺术创作，这部分应该轻而易举。你需要轻松自在地谈论自己的作品，并令人印象深刻——你不一定需要知识渊博，但你要真正地了解你是谁，以及在当代艺术领域里你的所属位置。人们总是会质疑你所做的事情，甚至可能表现出敌意，所以你应该要坚持立场，或者至少习惯被批判。对于那些刚刚起步或自学成才的人来说这也许很艰难，因为这需要足够的信心。

有备无患

从美国来中国时我只携带了极少量的作品，这是我花了两年的时间才开始寻找画廊的原因之一。在这进行新的创作是因为我相信，这是向他人证明即使背井离乡，我仍能继续创作的一个方式。我可以从新环境中获取灵感，并且对艺术创作一丝不苟。即使立即举办展览的可能性微乎其微，我们也需要准备好大量的作品。当你真的需要展览时，有选择的余地亦是好事。

同时，你需要考虑艺术创作的种类以及作品集的整体统一性。这并非艺术院校申请，请不要在其中放入各式各样的作品，即使他们单独存在时赏心悦目。清晰、单一的声音与信息，使画廊能够确切地知道你的定位。如果你是一个抽象艺术家，那么，请成为一个抽象艺术家。

出头露面

Larry Becker曾告诉我，对他而言，吸纳艺术家的最佳方式是在开幕式上不断看



to be interested in the work because he got to know them as a person first.

If I lived in Hong Kong I would be attending receptions all the time. Every single month. Unfortunately, most of them are held on weeknights and it's not possible for me to go. I'd attend receptions in Guangzhou as well but there is a language barrier that I'm still not able to cross and I'm not involved in the scene to know when and where they are happening. So, even if you don't like socializing, go. You need to go out, show your face, and let people know who you are.

Well, that's my advice. I operate by what I know – which is not always effective.

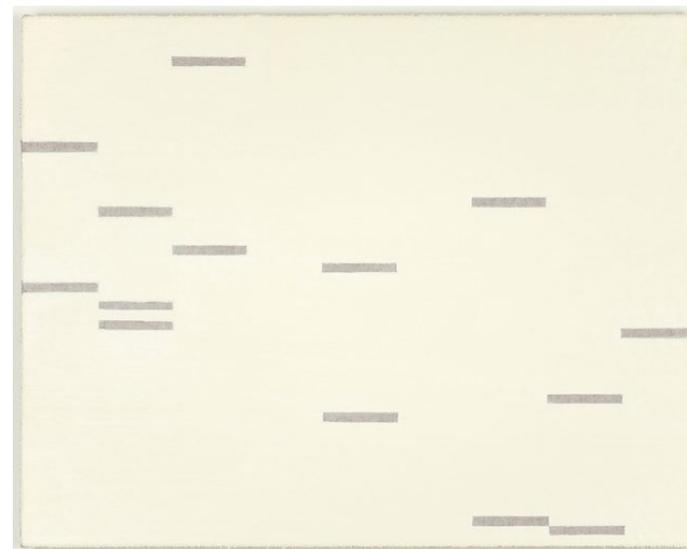
What I am realizing recently is that it's a balance of many different things: being confident; humble; technically skillful; personable; ambitious; savvy; generous; hard-working; honest; productive; and just being really passionate about art. Art needs to be a major part of your life. You need to make sacrifices for it and you need to take risks for it. Putting yourself out there to get into a gallery and being exposed to rejection is not easy. I have been rejected many times. Hopefully what I say here will make things a little bit easier for you.

So, good luck! 🍀

到熟悉的面孔。这告诉他该人对画廊中经常展示的作品深感兴趣，并且由于环境的原因，轻松愉快的交谈常常因此发生。如果他人稍后向他透露他或她也是一位艺术家的话，那么他会对该人的作品更为感兴趣，因为他早已对他有所认识。如果我住在香港，我会经常或每月参加接待会。不幸的是，因为他们中的大多数都是在周日晚举行，出席，简直是痴心妄想。我也会参加广州的接待会，但是语言仍然是我无法跨越的障碍。同时，我还没有融入到当中去了解它们在何时何地发生。所以，即使你不喜欢社交，去吧。你需要出门，出头露面，让世人皆知。

那么，以上就是我的建议。我以我所知道的方式经营我的艺术事业 – 虽然这并不总是有效。

最近我意识到的是，艺术是多种不同事物之间的平衡：自信不疑、谦谦有礼；炉火纯青、德才兼备；雄心壮志、一闻千悟；宽宏大量、孜孜不倦；诚实守信、优质高产；并要对艺术满腔热忱。艺术需要成为你生活中的重要部分。你需要为此付出牺牲，为此承担风险。接受自己投身至画廊并遭受拒绝绝非易事，我也曾被拒绝多次。希望我在这里所说的，会让你接下来要走的路变得稍微简单。祝你好运！



Sea Bird, 2018
Acrylic on Linen Panel
36 x 46 cm



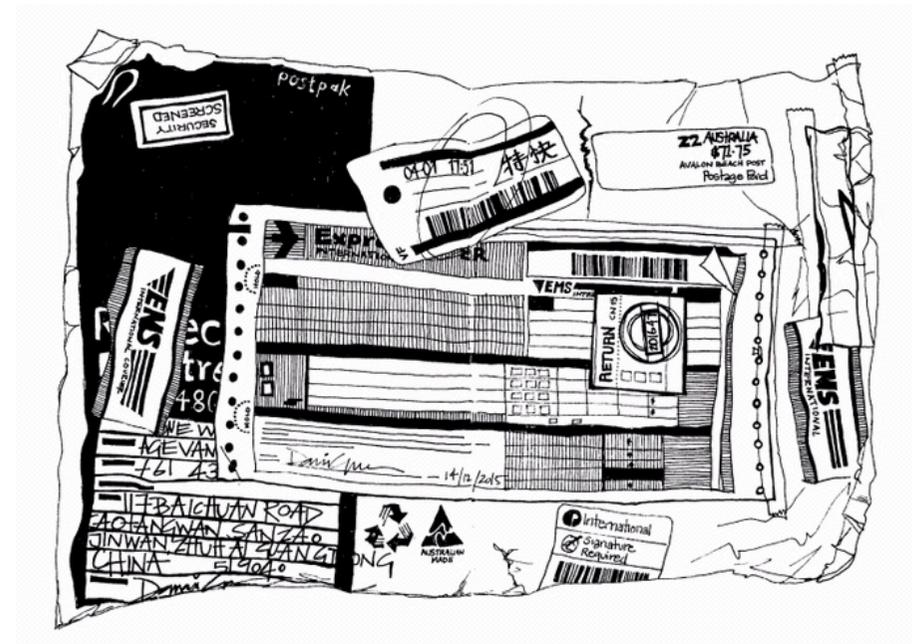
Batocera Hercules Maaki, 2016
Graphite Pencil on Paper
30" x 22" (76 x 56 cm)

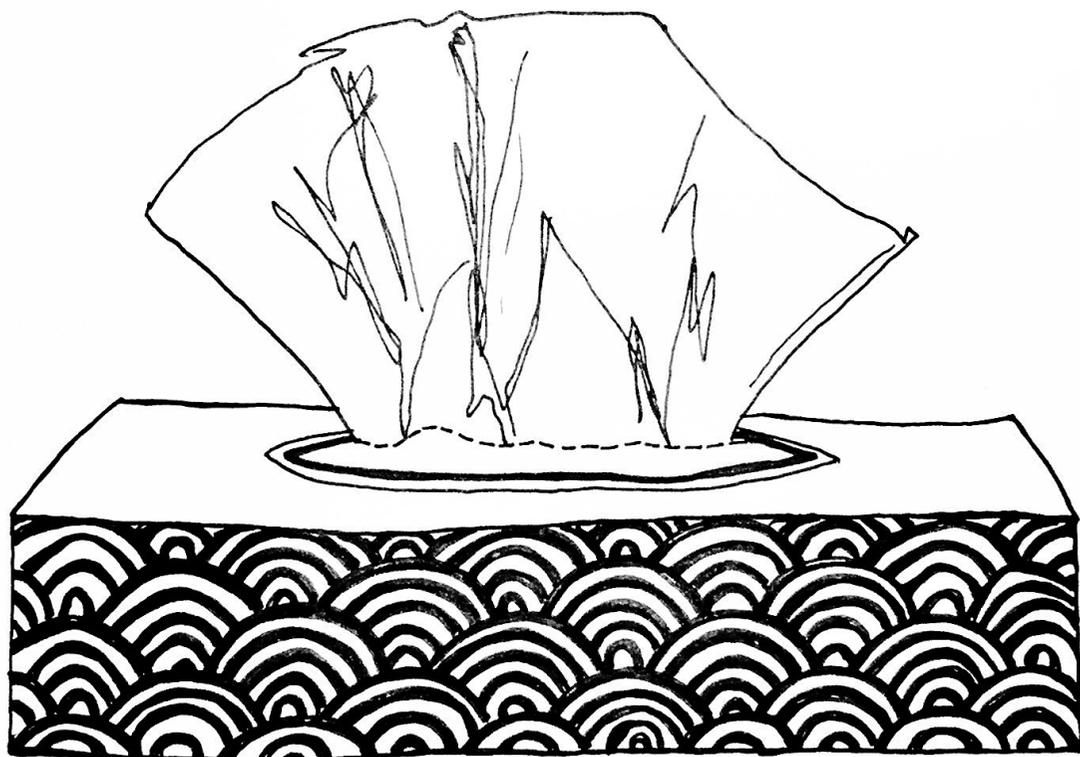
Dani Green

China Series



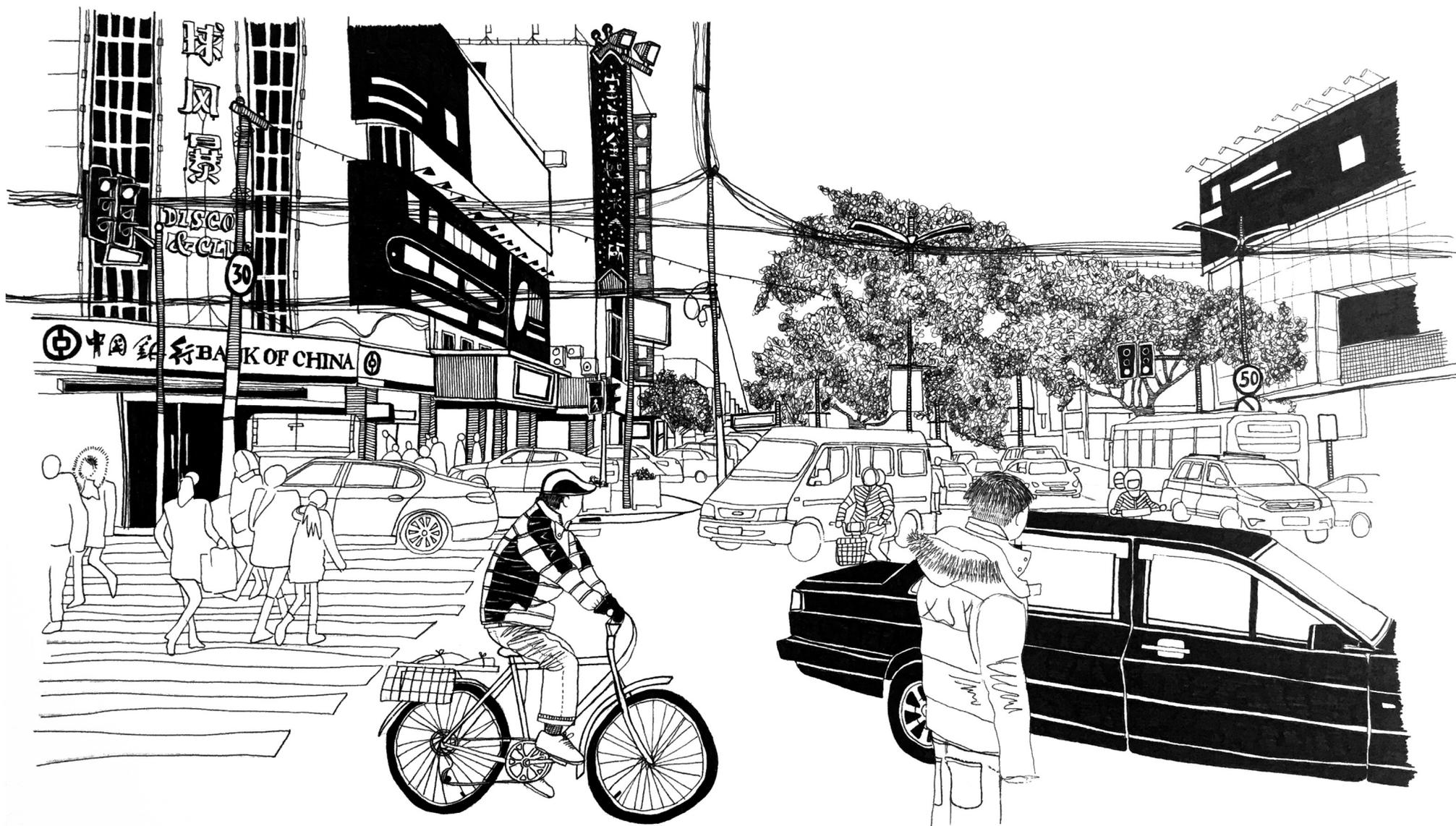
Departures Information			
STD	FLIGHT TO	GATE	REMARKS
15:40	CZ6704 义乌 Yiwu	3	起飞 Departured
16:00	DL7802 浦东 Shanghai	7	空管延误 Delayed
16:00	Z119466 南昌 Nanchang	9	关舱门
	CA3842 沈阳 Shenyang		等候登机 Waiting
16:20	HU7680 海口 Haikou	5	等候登机 Waiting











Our Contributors for this issue



Jesus Salazar

The Venezuelan photographer Jesus Salazar has dedicated his work to travel and capturing the essence of the natural landscape of Venezuela and other Latin American countries. Now based in Shenzhen, China for over 2 years, Jesus is studying through the lens and getting a closer and more personal perspective of the urban landscape and his people.



Catarina Braga

Catarina Braga is an artist and photographer from Portugal, and has been living in Shenzhen for 2 years. Her artwork deals with processual matters of Photography, thinking and exploring the medium, in relation with memory, temporal and spacial traveling in our contemporaneity.



cargocollective.com/catarinabraga



Jon Poblador

Jon Poblador is an Asian American artist and art teacher based in Guangzhou. He makes minimalist/non-objective art and is represented by galleries in the United States and Hong Kong. This summer he is taking a one-month art residency in France.



jonpoblador.com

本版笔者



Dani Green

Dani is an Australian Visual Artist currently working within Photography and Illustration. She has been involved with Visual Arts Education for the past 22 years teaching in Singapore, Australia and now Guangzhou, China. Dani's art practice revolves around documenting moments in time according to place.



www.danigreenartist.com



Nadine Esterl

Nadine is a German/Ghanaian pattern and product designer who fell in love with ancient architecture, ornamentation and the diversity in cultures. From this mix, she creates her own style of patterns. Designing them is like therapy to her, where she can express herself in her own unique way. Her style is different in a sense that it has African, Aztec, bohemian, sometimes Greek and more cultural elements mixed and matched and turned into more intricate patterns; African materials being her biggest inspiration.



Jennifer Nicklas

— editor in chief

Jennifer Nicklas originally hails from Kansas City but has been living and working in China for the past six years. Jennifer employs a variety of media in her own art while exploring concepts such as place, structure, functionality, and identity. Jennifer's interest in science emerges both conceptually and through her process as she is inspired by the micro and macro that surrounds us all.



Next issues...

Protocol for Submissions

We are always looking for creative content for the ISZAF ArtSZine, such as reviews, featured artists, or you can pitch us an idea.

With that in mind, please give considerable thought as to whether your work is going to be an appropriate fit before submitting. Due to the small scale of the ArtSZine team, only successful submissions and content proposals will be contacted. If you wish to pitch your work to the team, please touch base with our editor in chief, Jennifer Nicklas. We are open to pretty much anything that is not explicitly illegal. Submit content files by email to: jennifernicklas@gmail.com

In addition to the content files being submitted please also include a word document that contains the below listed information:

- Name
- Website / social media
- Short bio

**All content files need to be submitted in an editable Word document.*

服务理念

ISZAF ArtSZine长期寻求创意性内容，例如评论，艺术家精选，或者好的创意或想法。考虑到这一点，请在提交前仔细考虑你提交的内容是否合适。

由于ArtSZine团队的规模较小，因此我们只会联系适合的内容提交者们。如果您想你的工作内容推荐给我们的团队，请与我们的杂志编辑Jennifer Nicklas联系。

我们欢迎大家踊跃提交任何除非法行为以外的内容和想法。请通过电子邮件将内容文件提交至：
jennifernicklas@gmail.com

除了提交的内容文件之外，请附上含以下信息的文档：

- 名称
- 网站/社交媒体
- 短篇简介

**所有内容文件需为可编辑的 Word 文档*

A R T S Z I N E

ISZAF
INTERNATIONAL SHENZHEN ARTIST FORUM