

# ARTSZINE

02

The Art  
of  
Craft:  
A Focus  
on  
Technique



**Second Issue**  
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# **The Art of Craft: A Focus on Technique**

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## **ArtSZine**

by:

**ISZAF**  
INTERNATIONAL SHENZHEN ARTIST FORUM



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# EDITORIAL

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

Developing craft is an essential aspect of the creative process. Craft is often at the epicenter of our evolution as artists. It has the ability to transform, humble, and push; ultimately driven by our own impulses and experiences. Delving deeper into technique and process not only allows artists to hone their skills but also serves as a reflective exercise in which we are able to further dissect our values, perceptions, and our orientation in time and place. While often maligned for its seemingly functional purpose compared to the lofty and ambitious nature of concept, I argue that craft drives conceptual thinking for many

artists. Art, at its most elemental, is craft and our explorations through it change us; it is our voice.

This issue takes a closer look at how artists in Shenzhen approach craft and provides us insight into what informs their processes. Most of the artists featured connect their exploration of craft to evolution, both personally and professionally. In many of their reflections, it seems that the notions surrounding craft are inexorably tied to other influences such as culture, place, and identity. In this dynamic relationship, craft holds an important role; working in tandem with other influences in a continual push and pull of artistic development. Unexpectedly, a feeling of intimacy emerged in this issue as these artists allow us a glimpse into their relationship with their craft, technique, and process.

Jennifer Nicklas

# 编者的

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。

发展技法是创意过程一个基本的方面。在我们发展成为艺术家的进程里, 技法经常处于中心位置。技法促使我们转变, 让我们谦虚, 并推动我们前进。技法最终也被我们的冲动和经验所驱动。更深地去钻研技巧和创作过程, 不但可以让艺术家磨炼他们的技术, 还是一个反思练习: 让我们能更进一步细致分析自身的价值、观念以及我们在时空中的方向。虽然相较于观念那高尚和野心勃勃的本质, 技法由于看起来以功能为导向而经常蒙受污名, 但我却认为技法可以给很多艺术家带来观念性思考。艺术, 看其根本, 就是技法。我们通过技法进行的探索改变着我们。

它是我们的选择。

这期内容更近距离地来看看在深圳的艺术家如何着手技法, 并给我们提供一个视角: 是什么在影响着他们的创作过程。大部分在这里出现的艺术家都把他们对技法的探索和个人及专业上的发展联系起来。在他们的许多反思里, 似乎围绕着技法产生的概念和其他比如文化、地缘和身份等影响密不可分。在这个活跃的关系里, 技法扮演了一个重要的角色: 它和其他影响因素一起紧密协作, 持续推拉着艺术发展。出乎我们意料的是, 这些艺术家允许我们一瞥他们和技法、技巧和创作过程之间的关系时, 亲密感就此浮现。

我们希望你们喜欢这期内容。技法的艺术: 对技巧的专注。



## Two Years & Counting

The International Shenzhen Artist Forum (ISZAF) will be celebrating their two year anniversary this September.

For those of you/us who have been a part of this community of artists and enthusiasts, you will know that we started out, like most organizations of our kind, at a small gathering in a café. What began as a simple idea to connect the artists of Shenzhen, quickly grew into a pulsing virtual (WeChat) and physically communicable artist group.

A place where artists of all kinds can share their ideas, asks questions, draw, pose, photograph, show, share, and ultimately, express themselves with each other.

Originally, the idea of an artist network/organization in Shenzhen came to me in this epic, snooty, and seductive kind of thinking that it would be amazing to start a secret organization of artists who did really awesome shit.

Granted, I had just come off five years of teaching art at a local international school and had just been christened as a first-time father who was going to start the full-time venture of being a stay-at-home dad. Both quitting my job and being a new stay-at-home dad with a five month old, was quite new and abrupt. It was as if someone pushed the reset button on my life and literally presented me with a clean slate and a new baby.

After all, I was an artist, with all the apparent time in the world; what was I going to do with myself?

Two years and counting, ISZAF has become something more than just a simple café meeting to fill the need of connectedness with others of our kind. With over 300 members in our WeChat group, a seven member administration team working pro-bono, and a highly supportive extended community both in Shenzhen and the greater Pearl River Delta region, ISZAF has become a true community for artists. As an administrative team, all seven of us have commented on how the artist community has grown in ways that we would never have imagined. Of course, Shenzhen had artists. Of course, the artists were talking to each other. The problem was that the artists were not feeling empowered as a group, a whole, or as a unit.

There is power in numbers but there is more power in feeling connected.

As ISZAF turns another year and continues to grow, I am always asking the question what's next? How can ISZAF continue to grow?

When I use the word 'growth' I don't mean it to be the objective as if we have some imaginary quota to meet; ISZAF is not a business. One of the principles we as an administrative team and as an organization stress is the pure independence we have of self-operating; how we do shows, events, and activities. We are truly an artist cooperative, self-sustained by the support of the artists and cooperation of all our community members. The question of growth is pivotal when

## 两年 & 数算

深圳国际艺术家论坛即将在九月份迎来它两周岁的纪念日。

对于每一位加入这个大家庭的艺术家们和热心人士们，大家应该都很清楚，就像大部分和我们类似的组织机构一样，刚开始的时候，只是一个小小的咖啡馆聚会点。起初的想法很简单，帮助深圳的艺术家们有更好的连接和互动，很快地它便成长为一个脉动的网络交流平台和实体的艺术家交流群。

这个地方可以聚集不同风格的艺术家分享他们不同的想法，讨论，绘画，造型，摄影，展示，分享还有最终，向彼此表达自己。

起初，关于深圳艺术家网络/组织这样的机构，我的想法比较宏伟，傲慢，并且诱人，认为创立一个秘密的艺术家机构，然后呈现出很棒的作品，这将是多么的令人惊叹啊。当然，我刚在当地一所国际学校完成5年的艺术课授课任务，并且刚被命名为第一次当爸爸的角色，开启了我全职奶爸的工作。辞职和重新开始在家带5个月大的宝宝，对我而言，是全新的也是意外的。就像一个人按了我生命中的重置按钮，呈现给我一个全新的计划和新生的宝贝。

毕竟，我是一名艺术家，我现在又有很多的时间，我自己该何去何从呢？

数算这两年，ISZAF 已经不仅仅是一次简单

的咖啡馆会议，来满足我们与其他人的联系的需要。我们的微信群已超过300多个成员，还有7人组成的行政团队负责公共事务，在深圳和大珠三角地区，已经成为个高度支持的扩展社区，ISZAF 已经成为艺术家真正的社区。

作为行政团队，我们七个人都评论了艺术家社区是如何以我们想象不到的方式成长的。当然，深圳有艺术家。当然，艺术家们可以彼此交流。但问题是，艺术家们没有感觉到作为一个团体，一个整体，或作为一个整体的力量。

数字有力量，但是内在情感上的连接比数字本身是更具有力量的。

随着 ISZAF 又迎来了新的一年，而且还在继续成长，我总是问一个问题：下一步是什么？ISZAF 如何能够继续成长？

当我用“成长”这个词时，我并不是说它是客观的，好像有一些虚构的配额需要满足；ISZAF 不是一家企业。我们作为一个行政团队和一个组织强调的原则之一是我们拥有的自我运作的纯粹的独立性；做表演、项目和活动。

我们是一个真正的艺术家合作，是自我支持的艺术家和我们的社会成员的合作。成长的问题关键 在于我们的组织系统是如何运作。既然我们是靠我们自己的精力和支持来维持，我们该如何维持我们的组织？



regarding how our organizational system works. Being that we are sustained by our own energy and support, how do we maintain our organization? How do we push boundaries both in ourselves as makers and as visual orators within the community? What is the next level for us?

As an administrative team, we have many ideas but we also want to hear from you, our artist community. What do you seek from a community like ours? What kind of art leadership are you looking for? How can ISZAF be improved as a tool to better your art making and showmanship within the great city of Shenzhen we call our home?

Please, please, please, let us know in person or write to us at:

[aebischerbd@gmail.com](mailto:aebischerbd@gmail.com).

We want to hear from you both your thoughts and ideas on the trajectory of ISZAF.

Either way, I know year 3 will be full of promise for us as creators and makers! ISZAF has begun to dig deep in the community, connecting ourselves in ways we never imagined to the people and the way we make art here in China. We hope to really push ourselves this year in providing more platforms for artists to connect, converse, and convey within the community.

See you all around! Happy art making!

我们怎样可以把在这个社区里，作为创造者和视觉演说家的界限推向另一个高度呢？我们的下一个层次是什么？

作为一个行政团队，我们有许多想法，但我们也希望听到您，我们的艺术家社区。

您在向我们这样的社区寻求什么？您在寻找什么样的艺术领导力呢？ISZAF 怎样可以作为一种工具来改善您的艺术制作，以致于让您觉得在深圳这个大城市中您可以称 ISZAF 是您的心灵家园？

请让我们知道您的想法，当面谈或者写信给我们都可以：

[aebischerbd@gmail.com](mailto:aebischerbd@gmail.com)。

我们想听听您对ISZAF发展的想法。

无论哪种方式，我知道作为创造者和制造者，第三年将是充满希望的一年！

ISZAF已开始深入社区，以我们从未想过的方式将自己与人建立更密切的关系，以及在这里，在中国，我们一起制作艺术。我们希望在今年真正推动我们自己，为艺术家提供更多的平台，让他们在社区内沟通、交流和传达。

再见！  
创作艺术快乐！



# Aron Friedrich

## Where are you from and how long have you been in China?

I was born in Hungary 1983. I started to fence when I was 7 years old. I was a Hungarian National Team member and participated in many European and world championships. I started painting when I was 13 years old. Discovering new materials, mixing them together, and creating new art works. It is always a new challenge, as in fencing, like every opponent is different. I have been living in Shenzhen for 5 years.

## What are your earliest memories of being an artist?

For many years I worked with logo painting, mural painting, interior design for restaurants, offices and showrooms, canvas painting with oil and acrylic paints. I have also designed bags, jewelry, sculptures, etc. I created a brand name called: LePopp. — most of which are clothes for both men and women. The idea is that each piece is a handmade painting, each piece is unique. For me the art is not just freedom, it is also a way I can create something that is not just meaningful but also useful in daily life...

## Your current work is very topographical, what types of things inform your work, especially regarding your most recent pieces?

The idea of the RIVER SERIES comes from

the glory of nature, the clean energy of the water, the fresh air of the mountains.

The water is what is always constant and never stops. As is a life... The fresh air when you take a deep breath, and you feel... you are alive.

## What processes and techniques intrigue you as an artist? How long do you find it takes you to complete a work?

These paintings are made by mixed media, including concrete, epoxy resin, glass, sands, acrylic paints. With these materials I'm trying to represent the pure energy that mother nature has and bring these impressions to the viewer. To complete a work is always different, depends on the topic and also on the details.

## How has your experience been living and working as an artist in Shenzhen?

It is a great experience but it is a big challenge too. Shenzhen is not that "art" city as some others may be. The opportunities to find the right place to exhibit, the right people who are really interested in art, I think are harder to find.

## Please talk about your evolution as an artist regarding process, craft, and technique.

Well, it's a bit complex.





There is always something new coming up. A new idea, a new technique that I want to learn. It is a long process and most of the time I do it myself, and learn it.

It was the same with the silk-screening, making different kinds of silicon molds, discover paints, pigments, etc... The main point in the end is to use these techniques together and create something new.

This is a long process and never ending.



# 采访 Aron Friedrich

**您来自哪里？您来中国有多久了？**

我出生于1983年，来自匈牙利。  
在我七岁的时候，我开始学习击剑。我曾是匈牙利国家队的一名成员，曾参与很多欧洲以及世界锦标赛。  
我13岁的时候，开始学习画画，在学习过程中，慢慢发现新的材料，然后把它们整合在一起，最后创造出全新的艺术作品。创作每次都会面对新的挑战，就像击剑一样，每次都要面对不同的对手。  
我来深圳已经有五年了。

**作为一名艺术家，您对艺术最初的记忆是什么样的？**

很多年，我曾经从事商标绘画，壁画，以及饭店，办公室和展厅的室内设计，布面油画以及亚克力绘画。  
我也曾经设计纸袋，珠宝，雕塑等。我设计了一个品牌，叫波普-大部分是针对女士和男士的一个服装品牌。此想法来源于每一幅作品当是独具匠心，与众不同。  
对于我而言，艺术不单单是自由，仅存在于概念的层面，同时应当是可以运用在日常生活中，极具实用性的....

**您目前的作品非常具有地形特色，是什么类型的事物启发了您创作的灵感？**

河流系列专题的灵感来源于自然之颂，清澈且有活力的河水，群山中新鲜的空气。  
奔腾不息的河水，就如人生代代无穷已....

深呼吸，新鲜的空气会让你感觉到自己真实的存在。

**是什么样的过程以及技巧激发您成为一名艺术家？您用多长时间去发现及完成一部作品呢？**

这些绘画作品属于混合绘画法，包括有形的，环氧树脂，玻璃，沙子，和亚克力漆艺。  
通过使用这些材料，我试图向观众展示大自然纯粹的活力，并带给他们不一样的体验。  
因为每个作品都是不一样的，所以完成作品的时间和进度是根据作品本身的主题和细节决定的。

**作为一名艺术家，请问您对深圳的体验和工作有什么感受？**

这是很棒的一次经历，但是同时也充满了挑战。深圳也许不是那么具有艺术气息的城市，比如寻找展厅合适位置的机会，真正对艺术感兴趣的人群，我个人感觉，还是比较难发现的。

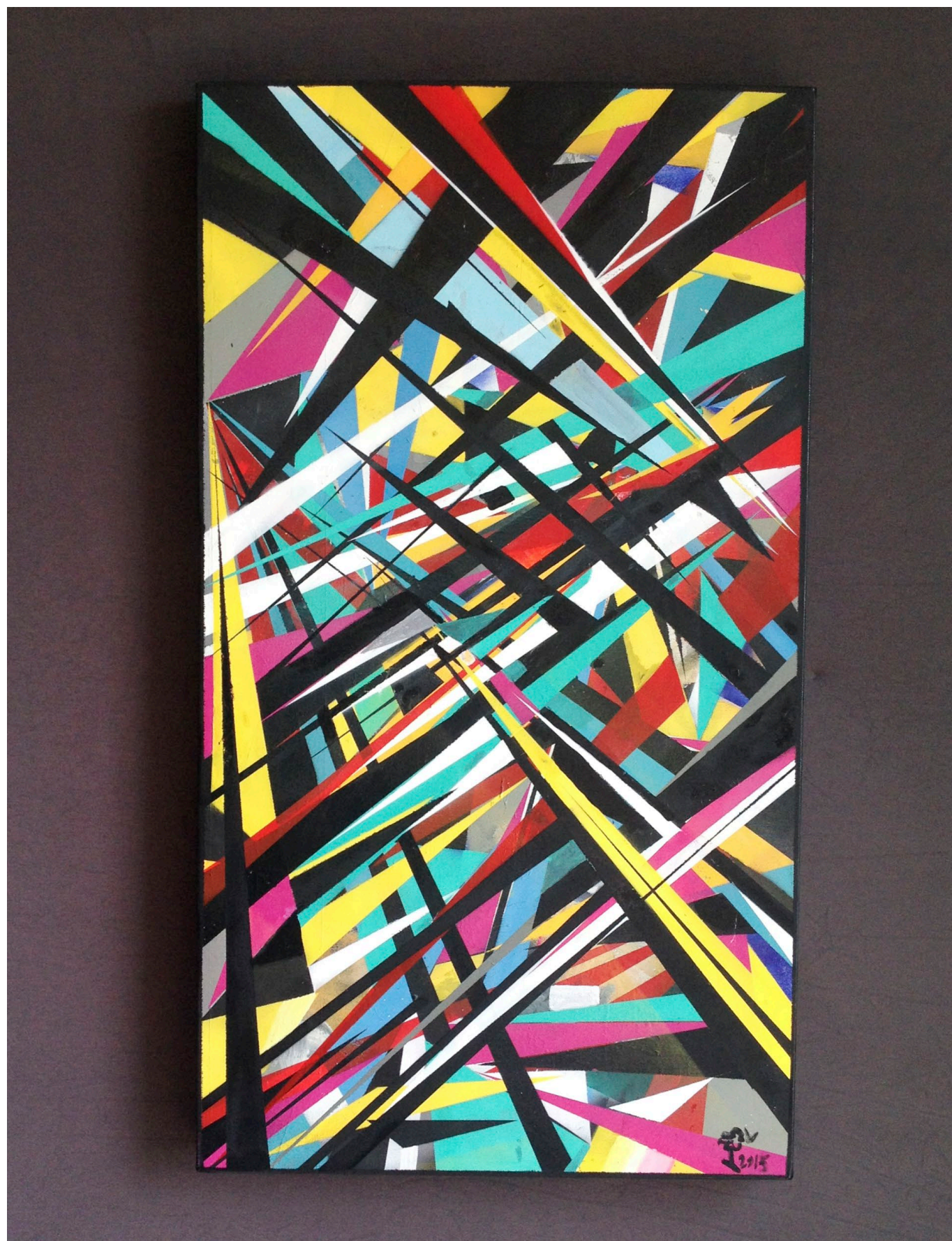
**请谈论一下您作为一名艺术家，作品进展中，其方面的制作过程，工艺，以及技巧。**

这是一个比较复杂的过程。  
因为总会有新的想法进来，当一个新的思路，新的技巧吸引我的时候，我要花很多的时间去学习，需要我自己去揣摩，实属一个漫长的过程。



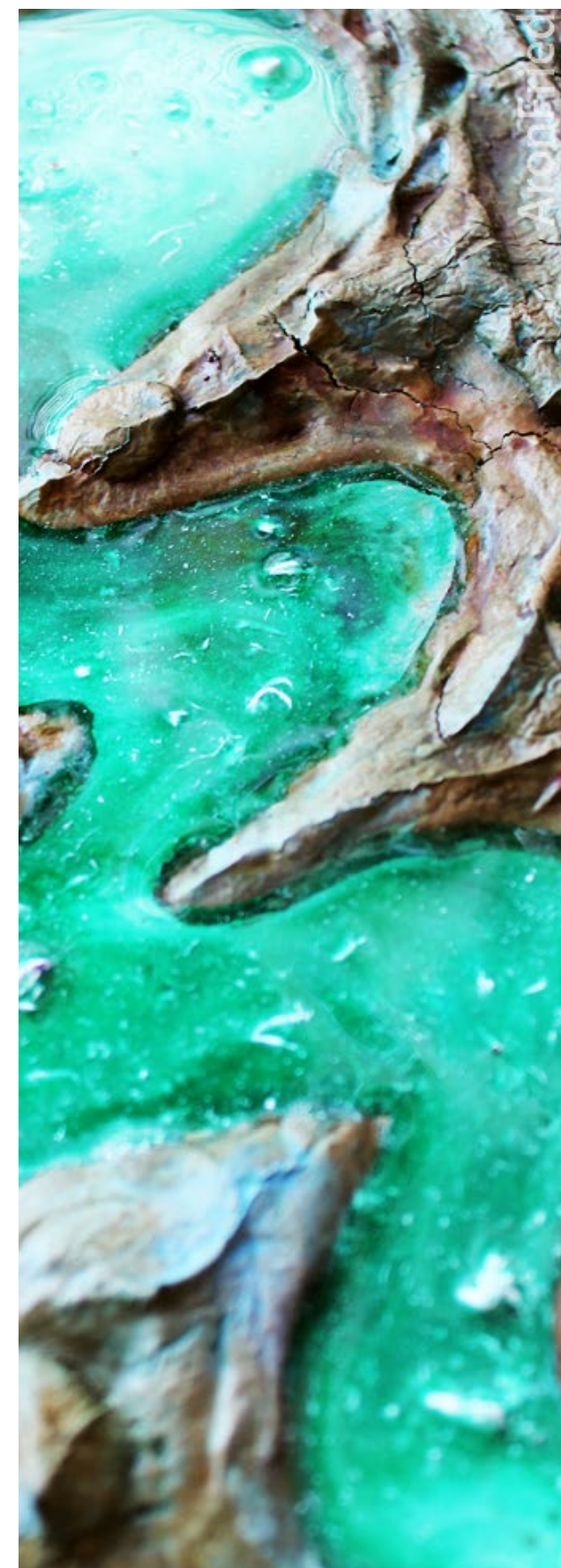






其实,和丝印工艺道理是一样的,制作不同的硅胶模型,发现油漆,染色等等...最重要的是,最终的工序要通过使用这些不同的技巧把它们整合在一起,从而创造出新的东西。

所以说:  
路漫漫其修远兮,吾将上下而求索。





## About Feeling

**Always insisting on black and white, “PURE” is my goal. The direct and shock of black and white has always fascinated me.**

**In 2018, I met Leica Oskar Barnack’s 2011 newcomer winner Huang Jing. Since then, my shooting style has changed, combining the former and the present, not necessarily beyond, but unique.**

**I believe image is not only expression, but also respect for the subjects. The image needs to restore the emotion of the subjects as much as possible.**

**Regardless of people or things, the most important thing is the emotion.**

**I have never stopped using film.**

**A top-range medium format Hasselblad 503cx is the window for me to observe the world. Using the characteristics of film to shoot the world is the way I think is the most “PURE”.**

一直坚持黑白，“PURE”是我的目标，黑白的直接、冲击，使我一直着迷。

2018 年认识了Leica Oskar Barnack 2011 年新人奖获得者黄京，从此拍摄风格开始发生变化，将以前的、现在的，融为一体，不一定超越，但独树一帜。我认为图像不止是表达，还有即是被拍摄者的尊重，尽可能的还原被拍摄者的情绪，不管人对物，最重要的是情绪。

我从未停止拍摄胶卷，一台顶级中画幅哈苏相机是我观察世界的一个窗口，利用胶卷的特性去拍摄这个世界，是我认为，最“PURE”的方式。

## 关于感觉





















## CiSTM

**Where are you from and how long have you been in China?**

I come from a pretty small town called Gorseinon on the outskirts of Swansea, Wales. I have been in China coming up on 4 years now, mostly in Shenzhen but occasionally venturing out to other provinces for pleasure and painting.

**What are your earliest memories of being an artist?**

I think my earliest memories of being an artist, if you can call it that, was when I would play my old Sega Master System. Instead of completing the games like any normal kid I would take the box and just redraw the cover over and over; games like Sonic or later on when the Mega Drive came out, Streets of Rage, Road Rash and Altered Beast etc.

I also drew some comic books and even cartoons I used to watch.

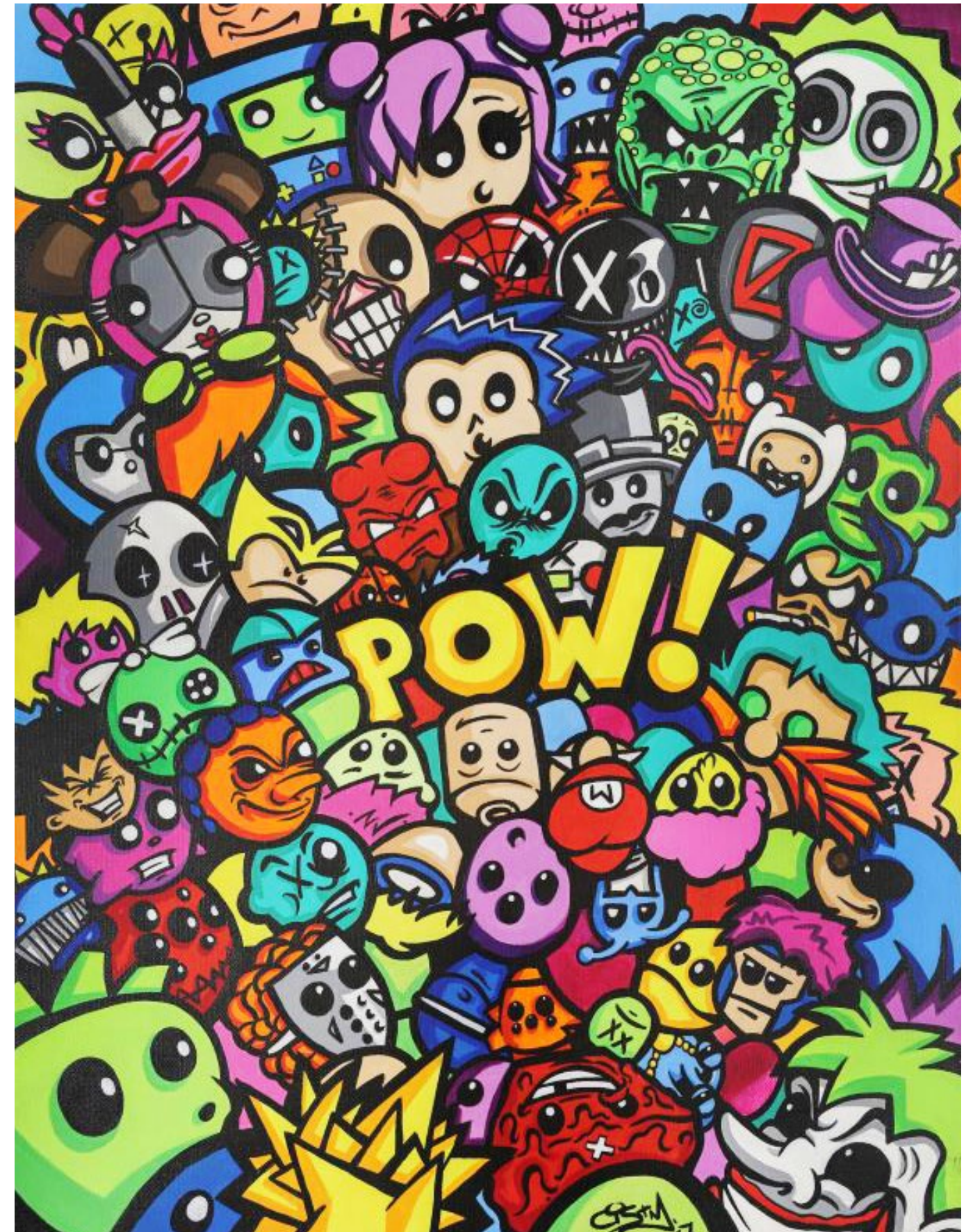
**What informs your work? What kinds of things inspire you as an artist?**

As I mentioned, I was really into cartoons and games as a kid, as I assume most children are! That drove me to study art in school and eventually 2D animation in University. Having to animate by hand is a tremendous task that requires not just drawing skill but knowing how to simplify characters so they look stylised and unique. This also helps with your workload as they are quicker to draw when they are simplified. Later on, I applied these techniques to graffiti.

People would commission me to paint their kids' walls, outside walls etc. I think 80's and 90's cartoons mixed with skateboard culture around the late 90's were instrumental to my current style; thick black lines and strong vibrant colours.

**What processes and techniques intrigue you as an artist? How long do you find it takes you to complete a work?**

I love to sit and watch the different ways people apply paint to walls, picking up tips and techniques to apply to my own style. My personal style is still evolving and it's always good to try out new things, pushing things even more. Being a relatively young artist, it is easy to become stuck in a loop doing the same thing so I definitely do my best to try new ideas even though they don't always work out! In regard to how long it takes to paint a piece, a 3x4 m wall would take me roughly two days if all planned out properly but spray paint is definitely a lot faster than canvas painting. Last year, I had a residence at Jardin Orange in Xili. I was required to make a series of canvases and that was a challenge! The first piece I made took 3 straight weeks; making sure all the colours are consistent and all the lines are perfect was hard work to say the least. I have managed to bring that down to about a week now through trial and error.

**How has your experience been living and working as an artist in Shenzhen?**





Shenzhen is an amazing place to be if you are into the arts. People seem genuinely enthused and excited about new art which I didn't really see as much back home. I suppose with the way China is evolving in both its influence and with regard to standards of living improving, people just have more time and appreciation for it. I also really like the way the graffiti community here push as much as possible with events and Jams, bringing it more and more into the public eye. On average, I attend an event once a month but there is much more than that going on and that is something that just doesn't happen back home. It's a great way to meet new artists and see their styles, plus you get to party afterwards!

**Please talk about your evolution as an artist regarding process, craft, and technique.**

I can definitely see a vast improvement in my creative ability since arriving in Shenzhen. In the UK I was self-employed as a mural painter but to be honest, it's no way to progress your style. Most of the time I would work for a client with a precise style or idea in mind that you had to adhere to. Here, I have more flexibility with my designs. I am able to be more creative and try new things, constantly evolving with every project. Being asked to create a series of canvases based on whatever is in my head at the time is great. So I'm going from being stuck in a loop of just being given a theme or style to having the ability to progress.

When it comes to technique, you are always absorbing new ways to do things but my style remains consistently bold and vibrant. Although I have been using a spray can for over ten years I am still no master.

There are always new ways you can use them, it's just through experimentation that you get there!







# 采访 CISTM

## 请问您来自哪里？来深圳有多久了？

我来自英国威尔士南港斯文西市郊的一个小城镇哥西农。我在深圳有四年了，大部分时间是呆在深圳的，但是偶尔也会去其它省份游玩绘画。

## 作为一名艺术家，您对艺术最初的记忆是什么样的？

我想最初的记忆，回想起来，是从我玩旧版的世嘉网络游戏说起了。不像玩伴们忙着完成游戏中的任务，我非常着迷游戏的封面，常常拿起盒子，在上面一遍遍画封面，乐此不疲。比如索尼游戏，还有之后的世嘉五代，街头快打，暴力摩托，兽王记等等。我也会画漫画以及我曾经看过的动画片，都是激发我绘画兴趣的来源。

## 是什么启发了您的创作？是哪种类型的事物会给您带来创作的灵感？

就如我刚才所陈述的，在我孩童时期，我对卡通和网络游戏特别着迷，我猜大部分孩子应该都是这样的！

这样的经历促使我在学校的时候特别对艺术情有独钟，最后大学专业我选择的是二维动画。动画需要用手绘制，这是一项非常繁重的任务，因为它不仅仅需要绘画技巧而且要知道怎样简化人物特点，因为只有这样才能使他们看起来具有风格化和个性化。简化人物特点同时也会提高绘画的速度以及

工作效率。后来，我把这项技能运用到涂鸦绘画中，人们便雇佣我画幼儿园宣传墙，或者是外墙等等。

我认为80后和90后的卡通里混合了滑板文化，差不多90后晚期的文化，对我目前的粗体黑线和强烈活泼色彩并存的风格是比较有帮助的。

## 是什么样的过程以及技巧激发您成为一名艺术家？您用多长时间去发现及完成一部作品？

我喜欢坐下来观看墙画，人们通过不同的方式画在墙上的作品，总会带给我不同的想法和技巧，从而应用到我自己的风格中。其实我个人的风格是一直在变化的，而且我也一直在不断尝试新的事物，推出新作。作为一名相对年轻的艺术家，是很容易陷入一个圈套而寸步难行，所以我必须尽我最大的努力尝试新的想法，即使这些想法不一定成功。其次也要评估完成一部作品需要的时间。比如一个3×4米的墙，如果有一个比较合宜的计划和准备，大概两天就可以完成。尤其是喷洒绘画的速度绝对比油画快很多。去年，在西丽 Jardin Orange 艺术公馆的一处住宅，要求我用一个系列的油画布置墙面，这真的是一个挑战！

完成第一幅作品花费了整整三周的时间；色彩的统一以及线条的完美至少是其中两项非常艰巨的任务。接下来，又花了大概一周的时间，重新尝试和修改使作品日益完善。



**作为一名艺术家,请问您对深圳的体验和工作有什么感受?**

如果你喜欢艺术的话,深圳是一座可以给你带来惊喜的城市。这里的人们对待新的艺术是如此的真诚,热情和兴奋,这些在我家乡是不常有的。我想随着中国近几年来经济快速发展,生活水平不断的提高,人们有更多的时间来欣赏艺术了。我也真的特别喜欢涂鸦社区的推进的方式,通过举办一些活动而不断的展示新的作品,把它们带进公共场所的视线,从而让更多的人认识这些作品。我每个月参加一次这样的活动,但是这仅仅是其中的一小部分,这种推陈出新的方式,在我家乡是不会存在的。我可以通过这个方式不断认识新的艺术家,见识他们不同的风格,而且之后还可以参加聚会!

**请讨论一下您作为一名艺术家,作品进展中,其方面的制作过程,工艺,以及技巧。**

自从我来了深圳以后,我可以非常明确的感受到我创作能力大幅度的提升和进步。在英国,坦白说,我只是一个被雇佣的壁画画家,在追求个人风格发展上是没有任何空间的。大部分时间我要按着客户精准的要求风格或者想法进行按部就班的创作。然而在深圳,对于我自己的设计会更加的灵活。

我有能力去创作以及尝试新的东西,保证每一个项目持续推进的状态。当我被要求创造一系列的油画,可以按自己脑海中的思路去设想时,我觉得这真的是太棒了。所以我从 赋予主题和风格的枷锁中释放了出来,可以有空间和能力发挥自己的想法,促使我的艺术之路不断成长。刚开始,要挣脱掉它,是一件不容易的事情,但是我很感恩,我可以从之前的习惯中跳出来,从而推进我自己的创作风格。当谈到技巧时,其实你是一直在吸收新的事物,但是我的风格还是保留了持续性的大胆和活力。虽然我的涂鸦喷雾器已经用了超过10年的时间,但是我仍旧不是一位大师。

**总会有新的方法去使用这些技巧,只要通过实验,你就可以实现!**

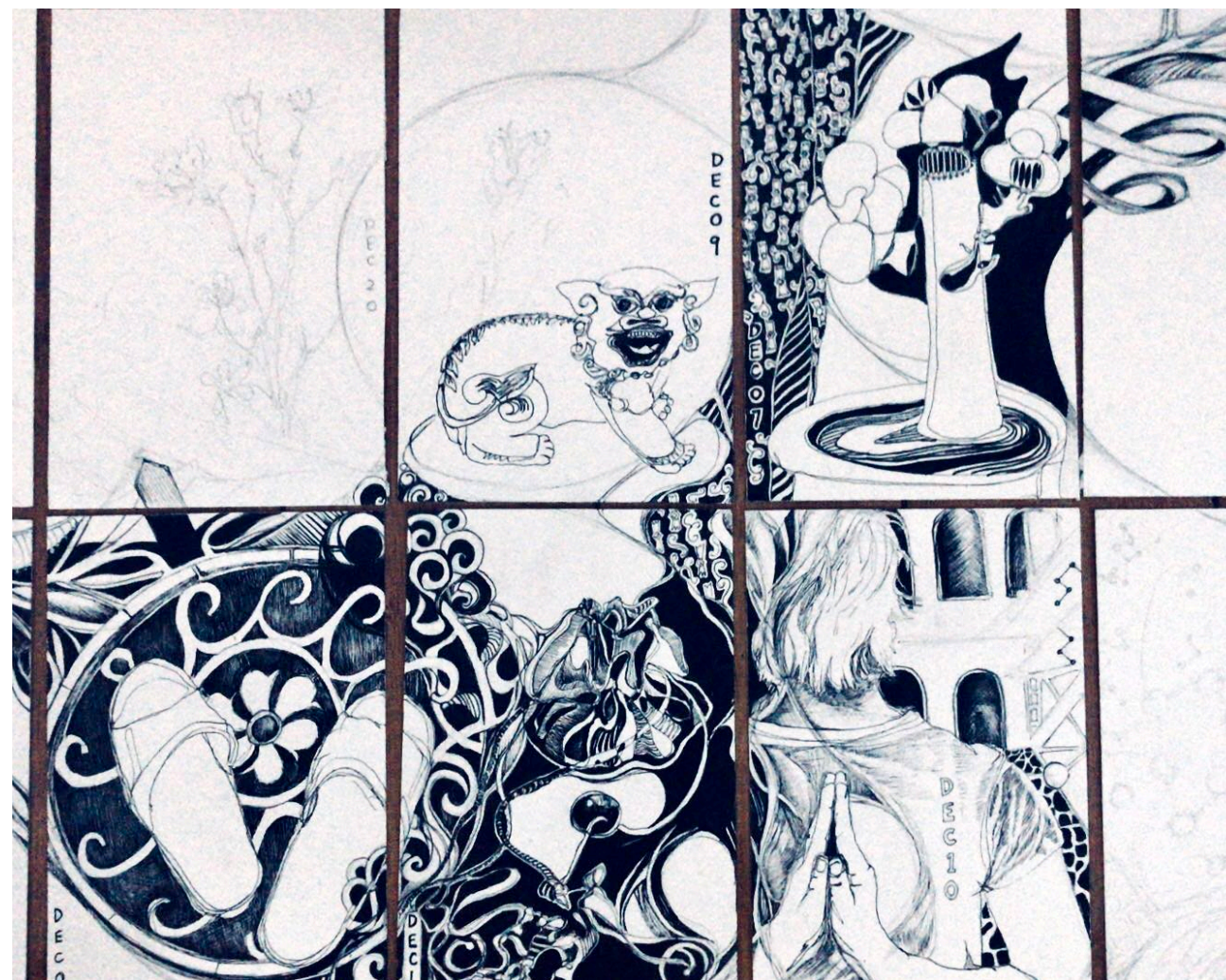




# Small Studio Spaces



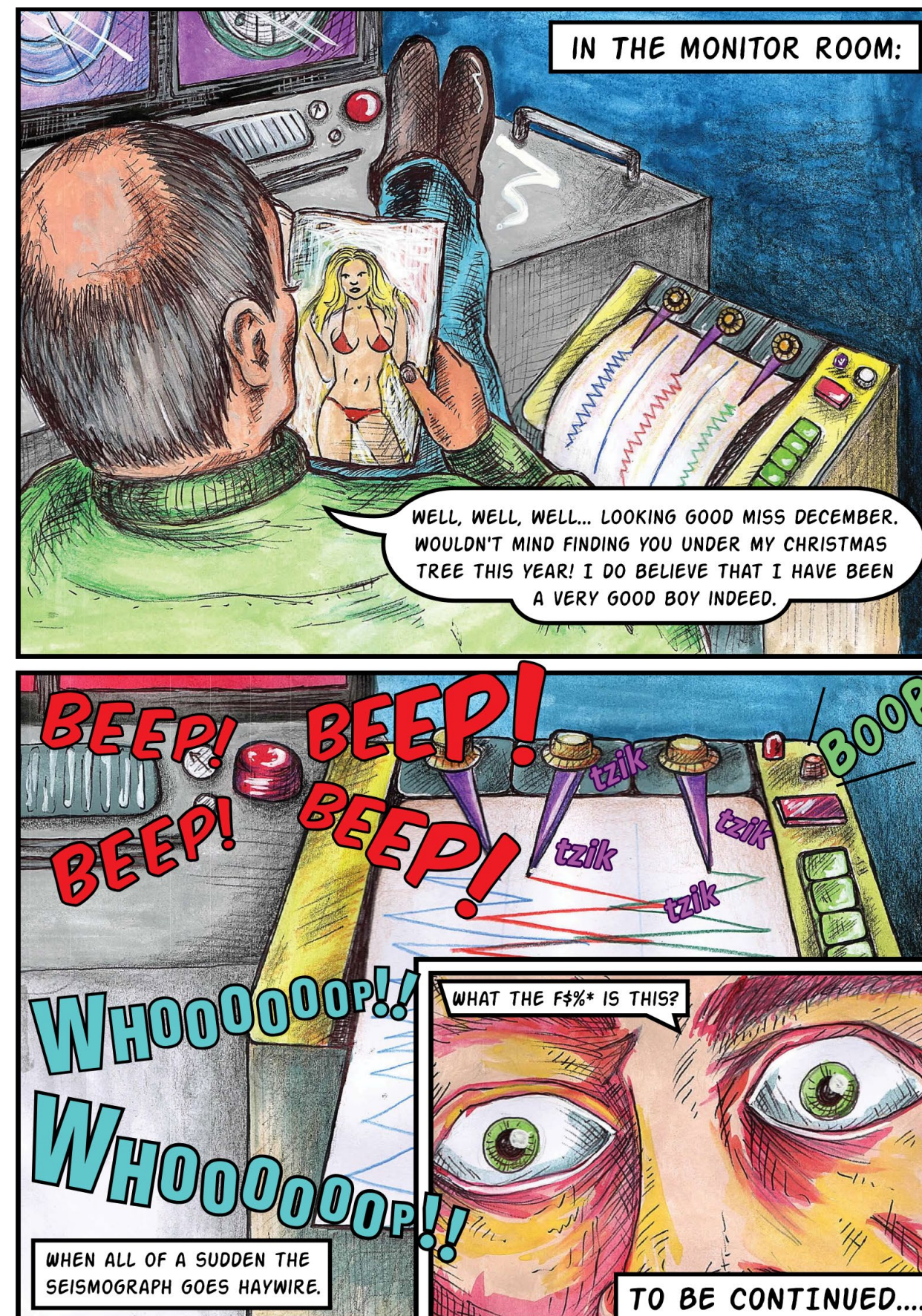
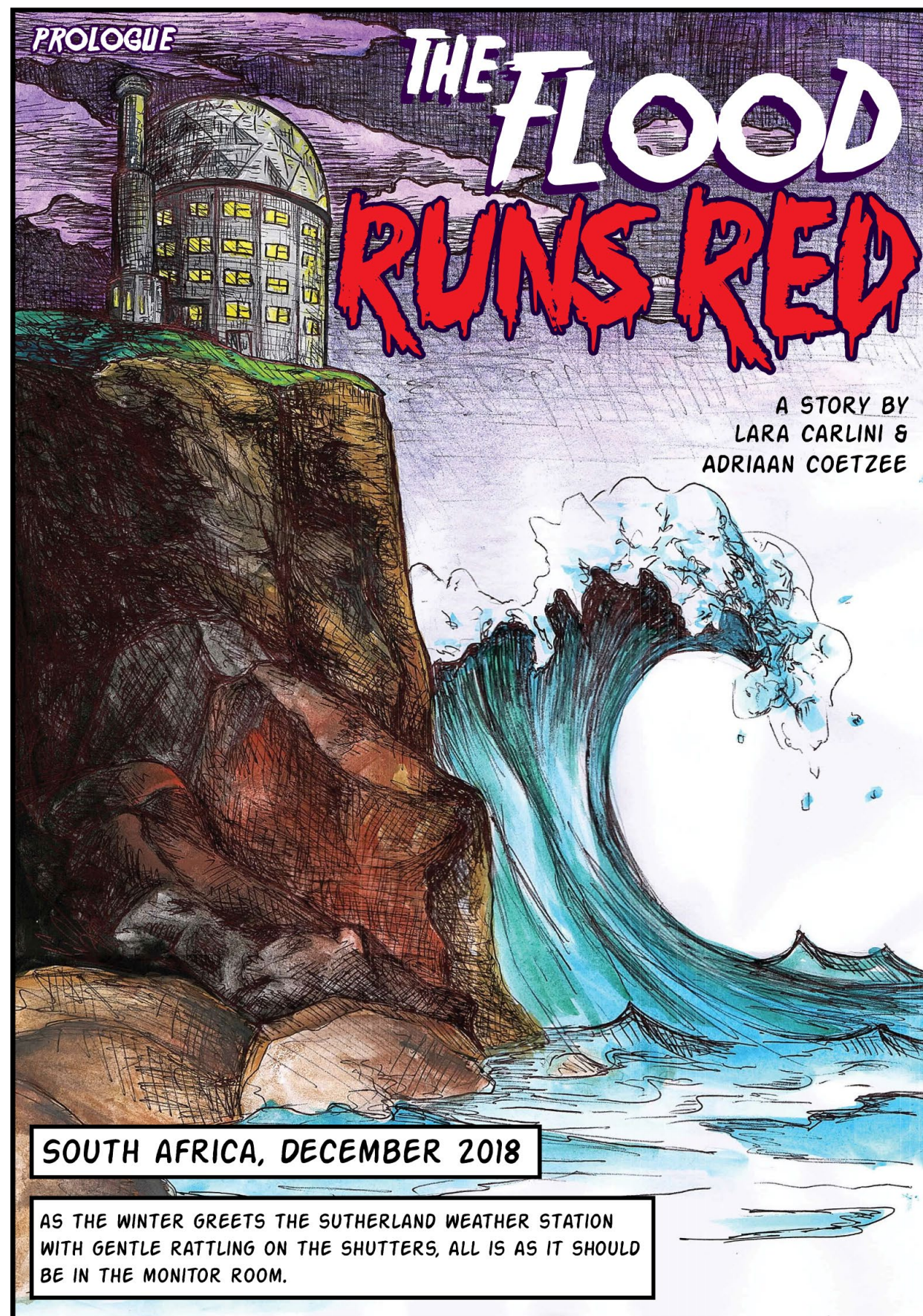
# 小工作室空间













# Contributors for this issue



**Brittan Aebischer** is an American artist, designer, and arts educator living and working in Shenzhen, China for over six years. Founding (ISZAF) International Shenzhen Artist Forum in fall of 2016 and currently the Co-Chair of ISZAF, Brittan desires to create a platform for all international aestheticians and artists of all disciplines to connect and collaborate within the Pearl River Delta region of Guangdong for the betterment of the visual artists and the economic viability within China's arts and culture industries.



**Aron Friedrich** was born in Hungary. He moved to Shenzhen in 2016. His artwork focuses on different materials, resin, acrylic, wood, glass and mixing them. Aron has had his work shown in several shows internationally such as Singapore, Malaysia, and other several countries in Europe.



**Eric Jia**, born in Liaoning in 1998. At the end of 2013, he entered the career of photography. In August 2014, he represented the Qingdao No. 39 Middle School to study in Germany. In 2017, during the university, he cooperated with the photography department of Dalian Medical University for darkroom cooperation. In February 2018, he withdrew from the university, and started to work as a darkroom printer in Memories Lab.

# 本版笔者



<http://ideolex.com>







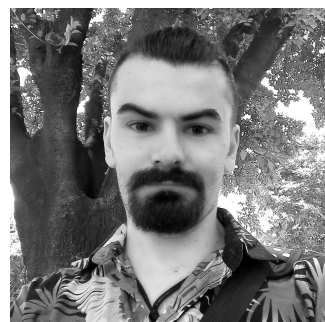
**Andy Cook — CiSTM** is an artist from Wales, UK. He moved to Shenzhen 4 years ago as an English teacher and progressed to an Art teacher when he realised he missed doing what he loved. At present, he focuses on furthering his career by working on his own style and commissions from around southern China.



**Yvette Stride** is an Australian artist and educator, drawing inspiration from nature and whatever else is lying around especially in her homes of Hungry Headland (Australia) and Baishizhou (China). She holds a Bachelors degree in Fine Art (Queensland University of Technology) and a Masters of Education (Arts) from Southern Cross University.



**Lara Carlini** is originally from South Africa with an Italian heritage, she has been actively involved in the art industry for over 15 years. Some of her most recent works include being the illustrator of a comic for a household brand magazine, completing book illustrations for a bestselling British author, and providing artworks for an award-winning movie during 2017. She has been teaching art and design theory as well as practical subjects at colleges, academies and schools for almost 10 years.



**Adriaan Coetzee** was born and raised in the Namibian desert and trained as a graphic designer in the studios of Cape Town, South Africa. He is an award winning retail fashion designer and frequent freelance graphic designer with ten years experience. He loves technology, comic books and Celtic literature, and occasionally dabble in the enjoyment of pizza.



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<https://www.linkedin.com/in/adriaan-coetzee-921393a1>



# Protocol for Submissions

We are always looking for creative content for the ISZAF ArtSZine, such as reviews, featured artists, interviews, 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](mailto: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](mailto: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。*



