

Reydel Espinosa, *Teachings to a Sloth*,
oil on canvas, 100 x 102 cm

espinosa.art



INTRODUCTION

On being seen

Conversations around art practice,
art business and exhibiting



Gita Joshi

Welcome to the Autumn 2022 issue of *Art Seen* magazine, presenting emerging and mid-career practicing visual artists from around the world.

In this issue, artist **Mel Joubert** takes us through a typical week in her art business and practice, sharing the ways in which she uses her time between creating, making, researching and connecting with other artists.

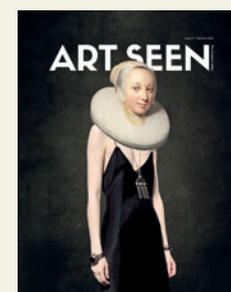
David Cass takes us through the evolution of his art practice, centred around found objects and raising awareness of rising water levels around the world, which culminated in his recent exhibition in Venice, *Where Once the Waters*.

Canadian artist **Billie Rae Busby** talks about her hard-edge abstract

paintings based on landscapes, and the influence of Colour Field artists that have gone before her.

Independent curator, **Sadaf Padder** talks to artist **Sanié Bokhari** about the influence of her Muslim upbringing on the art she creates today.

I share easy ways to market your own art show both online and offline, as a guide on how to make an impact and get visitors through the doors of your exhibition in real life. Working with artists from around the world, one of the most common questions I ask is 'what do you want?' In the essay at the back of this publication, I invite artists to set their own short-term goals to work towards in the coming months, in order to create structure, focus, and momentum, in both art making and business. 



ART SEEN



The Curator's Salon

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Cover Jessica Worrall, *Yves 1638*, digital collage
Back Cover Ana Leal, *Blurry Blues 1*, photograph, 51 x 51 cm

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Reydel Espinosa

Reydel Espinosa grew up in the countryside of eastern Cuba. Thus, nature is very inspiring to his creation. He developed his painting techniques through intense self-study of great art masters' artworks and considers the National Museum of Fine Arts in Havana his art school. He cites Hieronymus Bosch as a major influence on his art which, coupled with his own imaginative mind, has shaped his signature style in surrealism, especially with the themes of personified animals with intelligence and surrealist creatures.

He considers himself a storyteller and believes the originality of an artwork's idea is far more significant than the techniques. Metaphysics is an important branch of philosophy that plays a significant role in boosting his creative mind. He says: *"Entering the world of my painting is entering the field of infinite possibilities. I feel species in nature synchronise and coexist in harmony without the participation of human beings. I love to create characters with a sense of humour in my artworks. Animals are given life in my works with virtues and intelligence to do impossible things. In the vortex of my dream world, apes and peacocks stand out. In many of my paintings, the apes are the protagonists, as they are funny and mysterious at the same time. Mutant and mythical creatures emerge from my inner universe. I consider it a sacred mission and a necessity for me as an artist to bring these inner images to light, as they represent some unique spiritual values. In my painting, creatures living in another dimension or universe have their own customs and civilisation."*

Reydel exhibits at the Carmen Montilla Gallery in Havana and recently won an Honourable Mention for the Contemporary Expressions Award in Spain. His artworks have been exhibited in New York, Miami, Paris, Mexico City and Taipei. 📍

Right: Reydel Espinosa, *The Magic of Life*, oil on canvas, 133 x 123 cm

