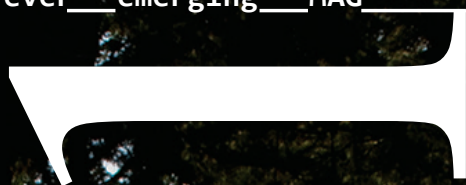


ever\_\_emerging\_\_MAG\_\_





Editorial note, first issue

There it is. Our first issue! A big experiment that I tackle giddy with anticipation and excitement, somewhat ignoring the fact that I have no prior editorial experience. But after all, it is 2020, which means a lot of things can happen.

Some years ago, we suddenly found ourselves in an era where experience or credentials no longer seemed to be a requirement for (self-proclaimed) success. This offered an abundance of opportunities, such as Kanye and Trump kick starting their political careers, me starting a magazine, and ‘everyone and their mums’ becoming a photographer, blogger, life coach, podcast maker—what have you.

On the downside, it felt like the value of experience and age became overlooked and underestimated. Having just graduated art school, I noticed how many calls and opportunities were available to my peers and me. However, I was worried that gaining experience over the years, would lead to fewer opportunities. Which felt completely counterintuitive. So then I decided, I would milk this Trumpian cow and step up as an editor to assemble great works made by senior, female, ever-emerging artists. Some of them more well known than others, some of them having more life experience than art experience. All emerging in their own right.

In art school I had a lot of female classmates, but in my experience the men mostly fulfilled teaching positions, art history, museum shows, collections and directorships. I missed the female voice in my artistic development, and I think everyone does, or should acknowledge that they missed that to some degree. Just before publishing this issue, the relevance of female voices in the art world became painstakingly evident in The Netherlands, where we are based. A successful artist was exposed after years of misconduct that he was never held accountable for. A number of female artists and journalists made a case against him and the institutions associated with him, which has led to a somewhat revolutionary reflection of the Dutch

art world on itself. A similar case, in this very week of writing, occurred at New York City’s Gagosian Gallery, where a tree shook because of a case built by women in the arts who were having their voices heard. I’m not saying our voices should be only utilized for speaking out on doom and gloom, but I do think women today can be incredibly resourceful, active and compassionate in their impact, socially as well as artistically. Something that should be praised and extrapolated.

The aforementioned ‘NY case’-builder, who is known under the alias Jerry Gogosian, wrote: “The art-world we build from here is up to us. [...] Figure out how you can manifest the reality you want to see in our near future. This is what, as artists and creatives, we are meant to do.”

I hope that ever\_emerging\_mag can contribute to a future that I want to look forward to, that I want to see. I want to celebrate and see more work of women, who have seen more than I have. In this first issue, we have selected from works of artists ranging from 45 to 75 years of age. I thank every one who submitted an entry and who was willing to take the leap with us, with this new initiative! Without your active participation in submitting your work and spreading the word, this would not have been possible. Furthermore, I want to thank Irene Brok and Giulia Bierens de Haan for advising on, and co-curating the 130 entries for this issue, making it a richer and more versatile piece thanks to your diverging approaches. We are looking forward to the Ever-emerging future, community and structure of this platform.

My best to you,

Marguerite



Selected artists

- Anna Grevenitis (US)
- April Gertler (US)
- Hanneke ter Horst (NL)
- Heng-Hui Lee (US)
- Irja Boden (SE/US)
- Jamila Mendez (US)
- Masuma Halai Khwaja (PK)
- Sherry Kerlin (US)
- Sophie Teh (UK/MY)
- Tamar Frank (NL)
- Thyra Schmidt (DE)
- Yasemin Senel (BE)
- Yvonne de Grazia (BE)



1. Mrs. Mims, 2003, acrylic and cardstock on canvas, 61 x 76 cm
2. Spanish Villa Queen, 2020, acrylic on canvas, 102 x 76 cm

**Jamila Mendez**

Having graduated in art and fashion design, Jamila Mendez has since professionally covered each facet of her education, working not only as a painter, but also as a designer, photographer and collagist. Her multi-disciplinary life resonates with the material approach to her paintings: they are art pieces that are layered, literally and figuratively speaking—a fusion of painting, photography and fabric manipulation, that is not always instantly visible. Employing this intricate combination of materials, Mendez wants to confront the viewer with its own, and society's, tendency to jump to conclusions. Conclusions about her work perhaps, but especially about people. Her heroic subject in the paintings, carrying the burden of this resolute judgment, is the melanated female. The intimate compositions reflect on the black woman's portrayal in this world, and somewhat encourages the viewer to identify the mundane and emotional common ground that we have as people. The common ground when we interact with loved ones, mourn a past we didn't physically witness, or dream of incredibly kitsch and erotic extravaganzas.

"Imagery that I see in my head and conversations I have with close friends, form a starting point for my visual work. It can be about various topics affecting the world."







Jurella Mendes



1. From the series «Regard», archival inkjet print, 33 x 48 cm, unframed

## Anna Grevenitis

When seeing the subjects in Anna Grevenitis' photographs, you realize within a split second that you are granted a glimpse into a remarkably strong and fairly mystical bond between a girl and her caretaker, most likely her mother. Next, an uneasy feeling strikes you as a viewer: Why do I not feel welcome? Why do I feel watched and somehow warned by the mother?

"I can definitely say that my daughter has been my strongest muse and photographic inspiration. To this day she remains a mystery to me, and each picture I take of her is a way for me to get closer to her truth," says Anna Grevenitis, the mother who is always pictured with her daughter Lulu who was born with trisomy 21, or Down syndrome. The rather tense dynamic between Anna and the lens of her own camera, simulates the interactions that Anna witnesses daily, when the two of them go about in the outside world: as by passers stare, wonder and question, Anna makes it known that she is guarding, by looking back at you. You are allowed to wonder, but only on her watch.

In the spirit of ever-emerging, Anna Grevenitis photography interests re-emerged at a later stage in life. As a child, she was handed a polaroid, with which she relentlessly pictured her pets, family,

friends and the home she grew up in. After years of studying and teaching English, Anna was fully occupied by motherhood and taking care of a special-needs child.

"It was demanding to an extent that it took me about 5 years to realize I had lost myself in the process. There was a void and photography naturally became the instrument to express it.

«Years after using the polaroid, the immediate image that my digital camera delivered via the LCD screen gave me the reassurance I needed as a beginner to gain confidence. In any case, photography was therapeutic and based in self-inquiry, so I effortlessly pointed my lens at my family and myself.»







## April Gertler

You know how every family seems to have a secret cake recipe, that is usually passed on from nan to nan to nan? The mere exposure to the smell and ingredients of my family-cake, evokes feelings of nostalgia and thoughts of my “pre-decessors” attempting to create the exact same item through a certain recipe, that is yet bound to taste differently each time. American-born, Berlin-based artist April Gertler explores cake recipes as a tool to reflect on power structures, feminism, representation of the female body, colonialism, fashion and history.

During the past five years, Gertler has conducted a performative series, titled “Take the cake”. The series is a combination of a lecture performance and a baking show. Gertler uses the platform of a baking show to host a lecture while baking a cake, where she discusses and presents the used ingredients.

The performance ends with both the cake being put in the oven and a cake presented to the audience that is pre-baked by April for the performance. “I always serve cake at the end of each performance. Although the performance focuses heavily on the research of the

cake being discussed, ultimately the cake is a tool used to call attention to a wide variety of contemporary issues; everything from the capitalistic pursuits of the promotion of certain ingredients.”

For example, Gertler reflects on the commercial and societal incentives behind the creation of the “Cake in a Box”- products. Or, surprises her lecturees with the Kazakhstani origins of an apple, which appear to not be North American at all, contrary to popular belief and cultural identity.

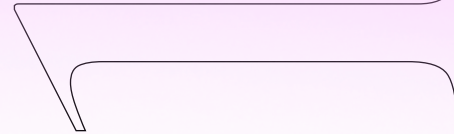
“The performance creates a space to rethink and question why and where food comes from, how our identities are shaped by what we eat and who we are and at the same time, I talk about the need for cake as a food that brings people together through the celebration and joy of eating cake.”











## Hanneke ter Horst

Hanneke can find inspiration in a shop, a street, or a common denominator between randomly selected objects, or a simple word that keeps buzzing in her head. Her work originates in free movement, meaning: while she herself moves freely, but also her process moves freely, ideas and work start to emerge in her mind and out of her fingertips. This starting point seems visible in her installation that has a rhythmical quality to it. Consequently, Hanneke recognizes the free movement in bleeding colours or music.

“Colour and music are very seductive; you don’t know where it stops and that is why it is often considered as something dangerous. For this reason, the line or written word is given more value than formless colour or music. But for me the state of free movement is about feeling one with your surroundings and freedom from traditions and dogma’s.”

Living and making on the edge of infinity, Hanneke Ter Horst lets the lines structure and properties of materials from the immediate environment guide her. “I am looking for something that feels familiar, a form of expression that is not caught between two worlds, but where worlds come

together. It is a state of mind that is not hindered by knowledge, which allows me to subject my thoughts to a sensation and only think about the sensation, while I meanwhile search to express it.”

Pictured are elements of Hanneke’s graduation installation, where she created a scenic landscape that started with the word “armour”. All the elements are connected by the different meanings of armour and this is how they fit together.









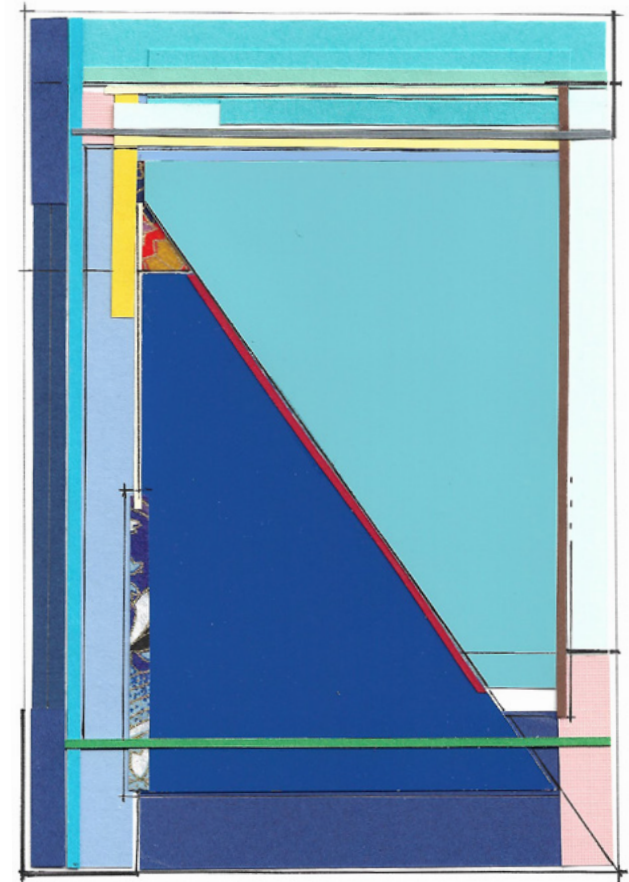
## Heng-Hui Lee

Having a background in architecture and interior design, it is needless to say that Heng Hui Lee's artistic work relies heavily on her extensive knowledge of lines, shapes and colours. Her collages have mathematically serene quality to them, designed to ease the eye whilst remaining incredibly exciting in colours and details. An architectural atmosphere is created by the usage of repetitive lines, but is antagonised by the completely abstract compositions that emerge.

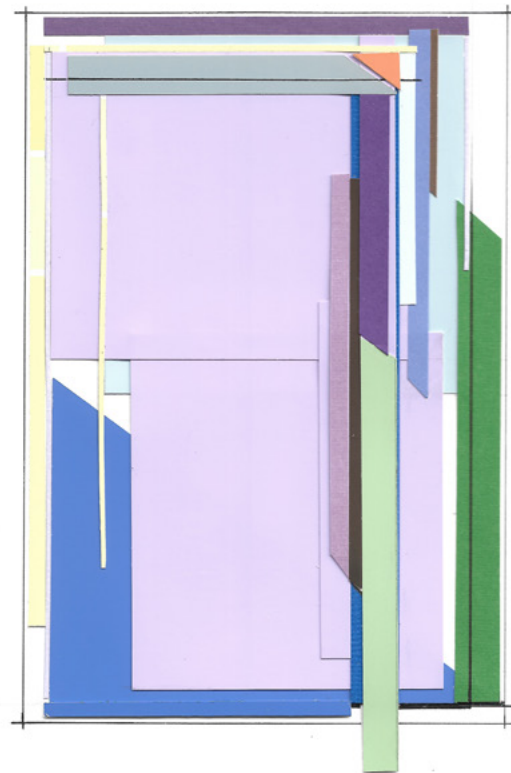
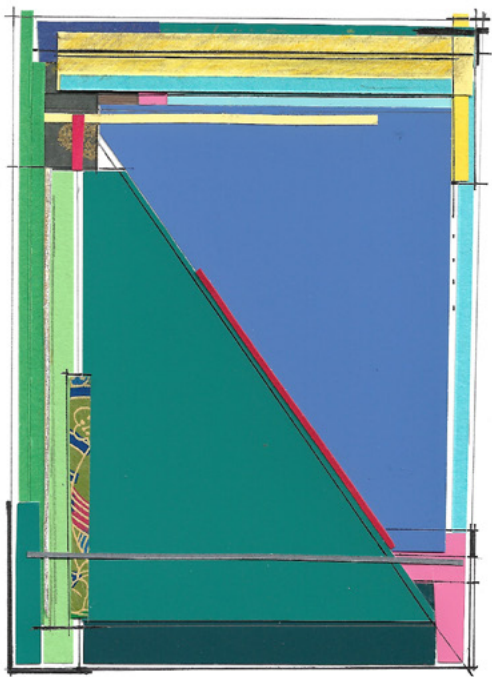
"Lines, shapes and colors capture segments of the natural landscape. They express movement and energy, reflecting the changing, unstable characteristics of nature, as well as the fragmentation and uncertainty of life."

"Recently I have focused on landscapes. The aerial view of Lavender Fields, the towering mountains in Zion National Park and the blue water found in Jacobs Well (Hayes county, Texas) are breathtaking."

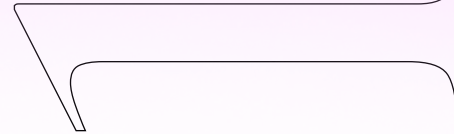
Heng Hui Lee's intention is not only for the audience to enjoy the work, but also enjoy the beauty of the natural landscapes she refers to in her work. She wants to encourage the viewer to become aware and protective of nature. "We can learn from nature. The optimum combinations of colors that compliment each other perfectly. The sequence of shapes and forms that create a mountain ridge or a flowing stream. Capturing the optimum shapes and colors that exist in nature and transforming them into paper collages allows nature's beauty to be cherished and enjoyed forever."







1. Ceramics, 25.4 x 15.25 x 15.25 cm
2. Ceramics, 35.5 x 14.00 x 14.00 cm
3. Ceramics, 24.15 x 17.80 x 17.80 cm



## Irja Boden

By all accounts sweet and inexplicably peculiar, Irja Boden's ceramics leave you with a mouth-watering longing for the memories that she has abstracted in her sculptures. Each spectacle in her sculptures looks strangely familiar: You think you spot nautical organisms, candy shop items and vegetables in baskets. Objects and images you all know of, but have never seen assembled in this way. But then you realise that nothing is familiar, and your whole interpretation was but a nostalgic personal projection.

Artist Irja Bodén is from Sweden but has lived in the United States for many years. Memories from the past, sometimes unbidden, resurface and compel her into a reflective state towards her personal history. These remind her of what she has left behind, or shed.

"To Dress a Ptarmigan," is part of a series which explores place, memory, and personal history. They are part of the ongoing project "Stacks". It echoes the impressive collection of awards that her father won as a competitive marksman when Irja was growing up as a child in Sweden. The hollow works' parts are made on the wheel, hand-build and slip-cast, with variations in texture and firing technique.

"Arranging my hollow ceramic forms into stacks is to suggest something familiar yet abstract, and I practice my ceramics upon functional and familiar forms that have been altered into abstract sculptures, to emphasize imperfection and deconstruction over function. I also investigate how these manifest the gradient between everyday objects, folk art and fine art."









1. Les Ailées 5, 2018, mixed media on canvas, 93 x 98 cm.
2. Les Ailées 4, 2019, mixed media on paper, 74 x 110 cm.
3. Les Ailées 1, 2019, mixed media on paper 74 x 11 cm.

## Yasemin Senel

It is the urgent need to work that wakes Yasemin Senel up very early everyday. This almost visceral drive is somehow very present in her works. Dream-like figures (or nightmare-like, for that matter) are easily identified in her depictions, as if they woke up with her and had to be eternalized in her artworks straight away.

Pictured are works from the series titled «The Winged Ones.» Birds often take the stage in her work. «The birds symbolize the importance of freedom and fragility to me. But I am also much inspired by the mischief and wisdom that a monkey represents. Even when you are an experienced artist as I am, you always feel young and mischievous when you are starting a new artwork.»

Yasemin often works in series. «It means I will explore a topic until I fully drain it.» Her series can be about the main character of a beautiful opera, or a book. But Yasemin also takes inspiration from shamanic and central asian cultures, where natural elements are worshipped and respected. The theatrical visual nature of Pre-columbian cultures, African tribal masks and rich Greek and Roman imagery also open the doors in her

imagination, which drive her work. Yasemin uses them as a pretext to show her own worldview. «I tend to universality more than to one source of inspiration,» Yasemin states.

Another important topic for Yasemin is fertility, because giving birth to her daughter in '85 has been a life-defining moment for her. «The intensity of birth giving, physically, mentally and socially, strongly linked me to all the women of all the generations before me. All of them until the beginning of humankind. That's why the central figure in my work is always female, strong and ageless, and there are often breasts shown with milk springing as a motif.»









1. Bride with the Skull Tattoo, acrylic and oil on canvas, 40 x 36 cm
2. The Fashion-conscious Nurse, acrylic and oil on canvas, 40 x 36 cm
3. Righteous Woman Plagued by Flies, acrylic and oil onboard, 40 x 31 cm

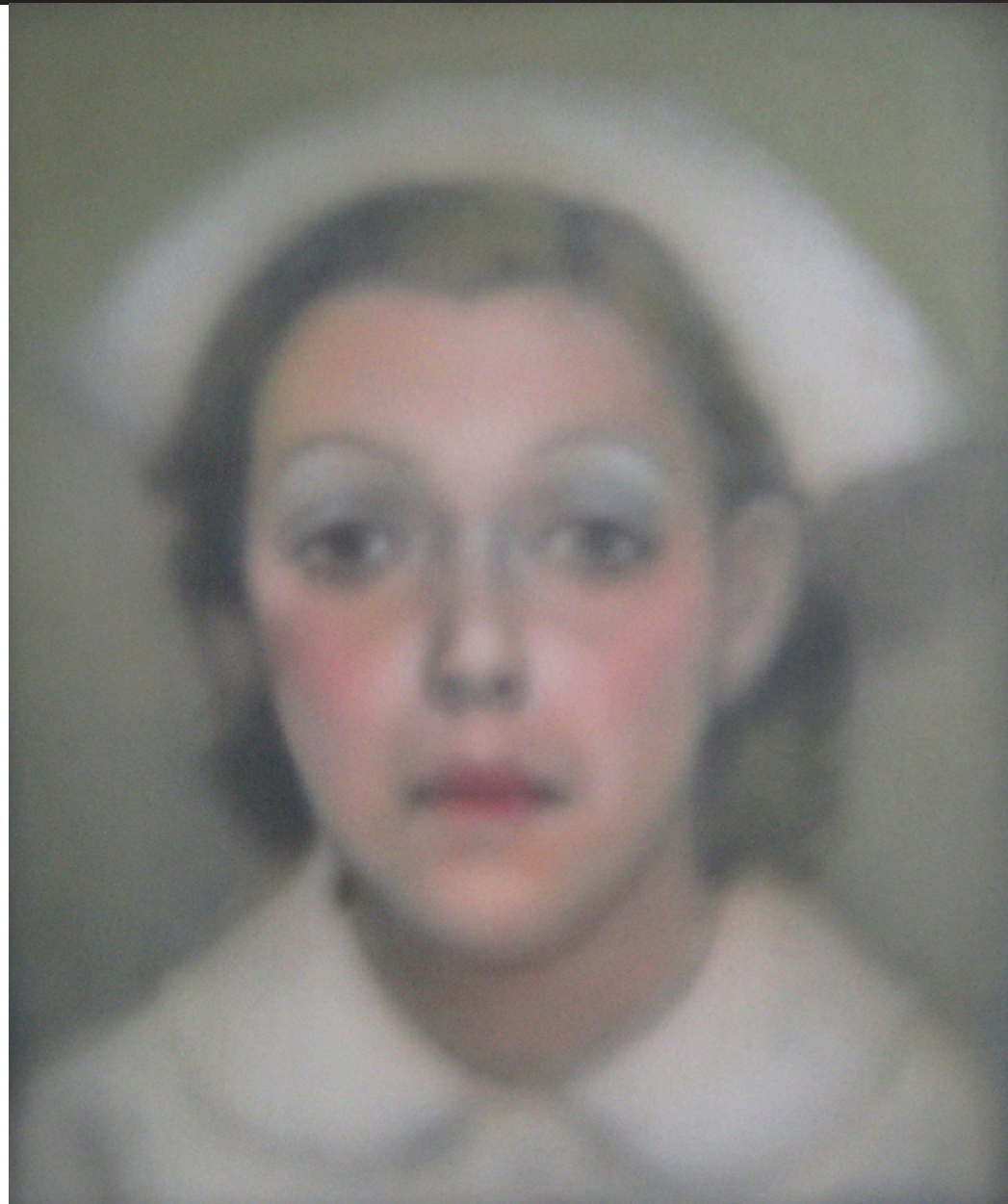
## Sherry Kerlin

Sherry Kerlin says she has given up on trying to know one exact truth. "I have discovered the pleasure of mystery," Kerlin states. "I have experienced that every circumstance has many layers to it, and paintings and drawings are dedicated to my unending search for the narratives that lie beneath what appears to be the immutable concrete surface of reality."

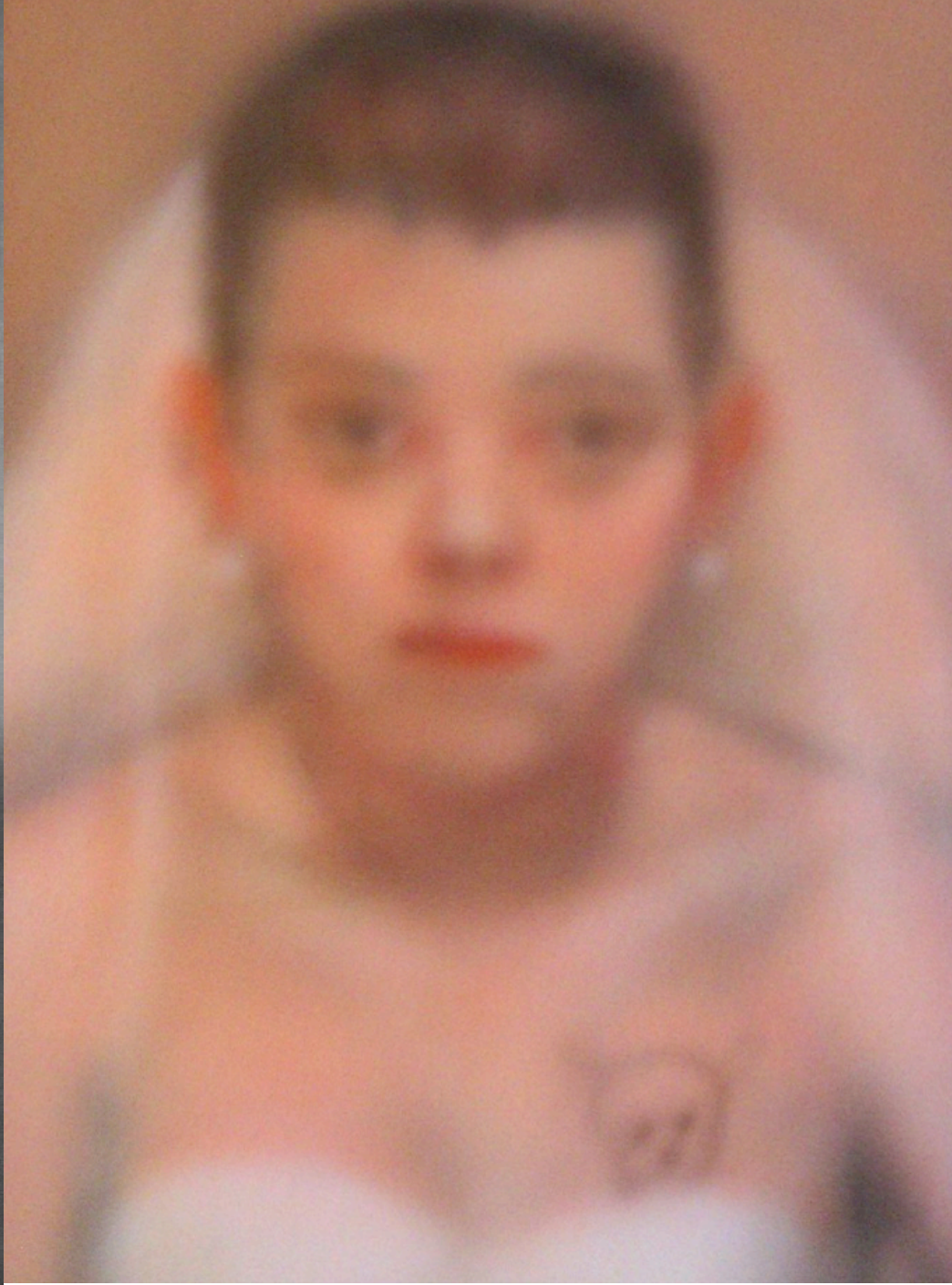
From mugshots, to photographs, from books or her personal archive or the web: anyone can be Kerlin's model. "I think mugshots are my favourite type of photo. The faces show something raw, as they are not posed or feigning some insincere emotion."

Having worked as a vintage photo retoucher, and retoucher of Diane Arbus' work Kerlin is profoundly influenced by the way a good photographer can capture the essence or soul of a sitter. "I know her work intimately, and her work has a profound influence on my work. She went past the convention of personally knowing her sitters to relating to them on a soul level. All the subjects I paint or draw are on some level personal friends of mine, even though I may not have met them."

Each work is slightly off focus and whilst your brain tells you you know exactly what you are seeing the haziness of the image is like an insisting force, telling your eye to look closer. Telling you that everything might not be what it seems, about this person's life.







1. Untitled, 2020, acrylic and oil on framed and sheet canvas, 150 x 110 cm
2. Feed, 2020, acrylic and oil bars on canvas boards, 48 x 36 cm each

## Sophie Teh

Objects, forms and patterns that are recognizable, like frames and leopard print, are repeated in different treatments and scales in Sophie Teh's paintings. Teh plays with the idea of preconception.

The visual tensions and textural contrasts in the work challenge the viewer to question whether they might be preconditioned, especially by commercial imagery. The images seem familiar as they vaguely resemble a shoppingstagrammal-ish déjà-vu, yet they are new and hard to decipher – an effect that Teh intentionally and successfully has facilitated in her paintings.

“Art is a tool to help us understand ourselves by first understanding how we react to what we see and perceive. I am constantly looking for ways to look at things differently or to set up visual relationships that create opportunities to test my theories,” says Sophie Teh.

Pictured is the series “Feed”, that Teh created this year. Feed is a fast and somehow surgically precise response to this unprecedented year, in which our perception, visually and mentally, has globally changed. The 9 paintings respond to the digital looking glass

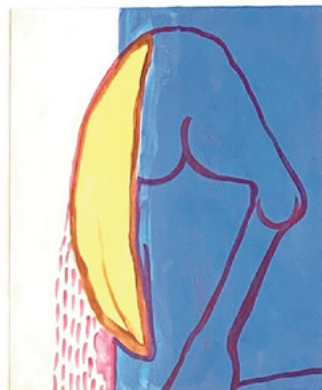
through which the world experienced overwhelming changes, such as the pandemic, WBrexit, BLM and hypertense American elections.

“They are my feelings and thoughts about how nothing we see on social media is in isolation and our attention spans are diminished due to constant bombardment of media content.”

«I am naturally curious about things and ideas and am not satisfied to keep my thoughts inside my head. So I paint, draw and make things to get these ideas out of my head and into the real world.»









1. 05\_dpi\_05\_print, print, 59,4 x 84,1cm (2020)
2. From Nevada to Belushia, digital embroidery on textile 36 x 20 cm (2020)

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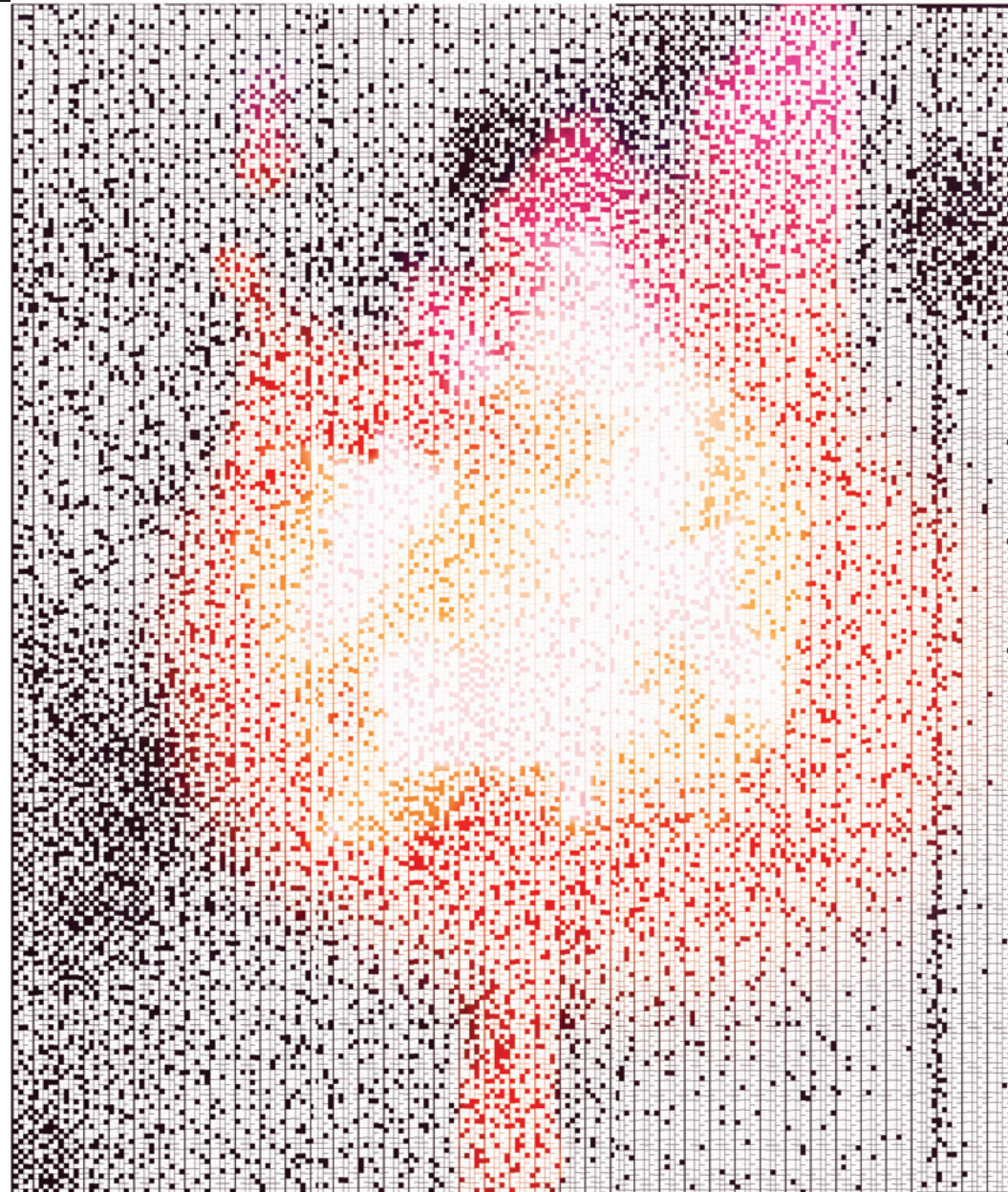
## Yvonne de Grazia

The content of Yvonne de Grazia's textiles is gathered in an almost compulsory manner – attracted by a sensation for danger, death, fear, separation, life– the fast web search or choice of specific items position the immediacy of searched results and are a contrast to a slow evolution of a collective past.

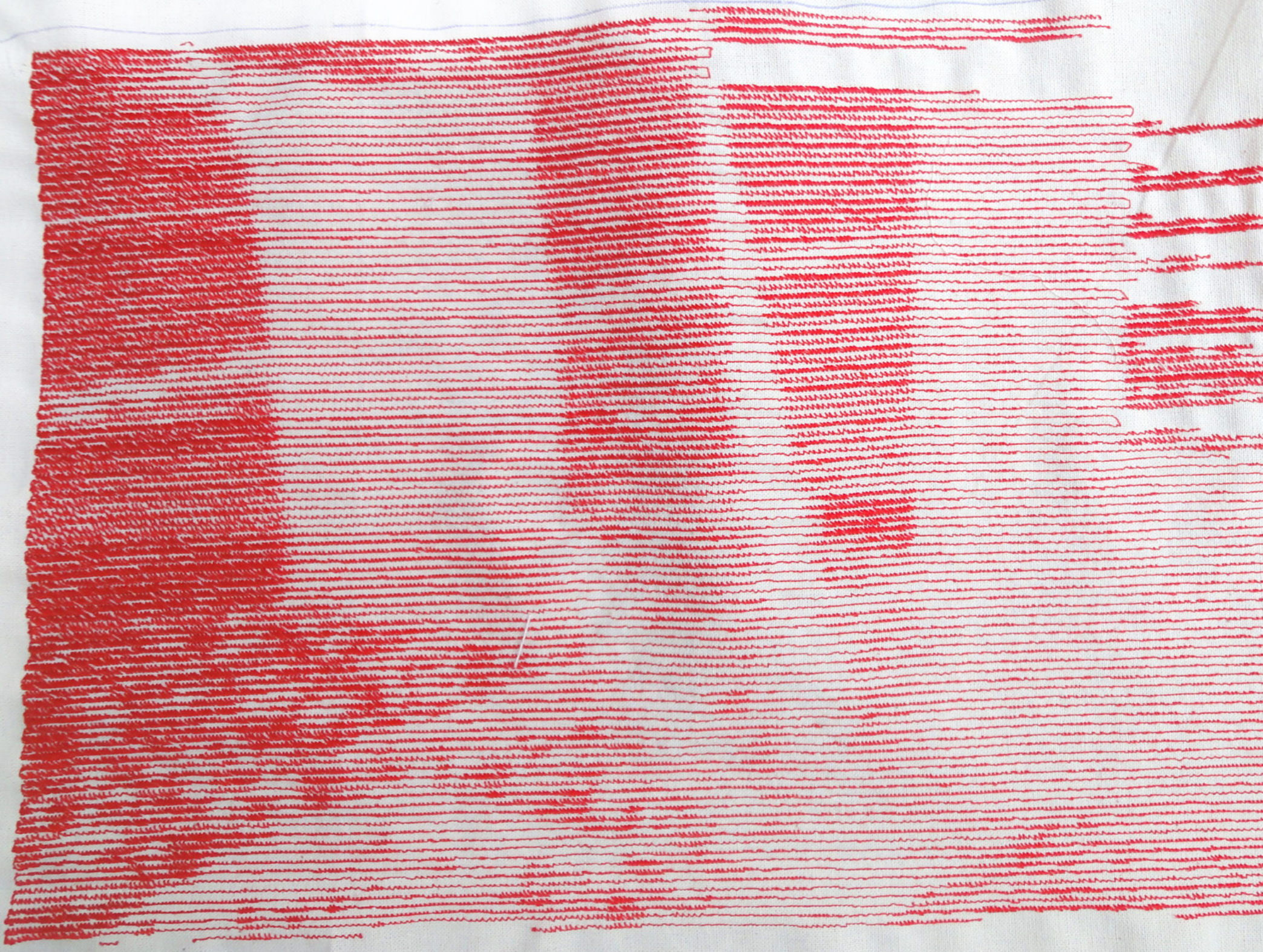
The search and found results copy the pressure, disinformation and obsolescence of content and speed of nowadays behavior and condition towards data and technology. Random imaginary and poetic relations are created, first captured as notes or schemes and then translated into a visual system. "I isolate elements and rearrange them again differently, swap colors of existing images, remove pixels of low-res images or recolor images, redraw low-res images in detail until they are deployed for new materials such as drawings, textile design and prints and video."

Pictured are textiles that show abstractions of impactful forces which, in Yvonne's opinion, have shaped our perception around the world: such as Disney movie stills and nuclear testing sites and explosions.

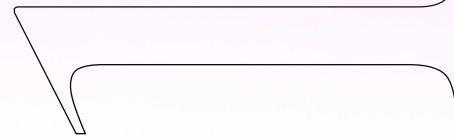
Yvonne has a strong interest for textiles, the historic role and status and the fact that it can also easily be worked whether it is with a basic weaving loom or print-on-demand – and how this technique is evolving today.











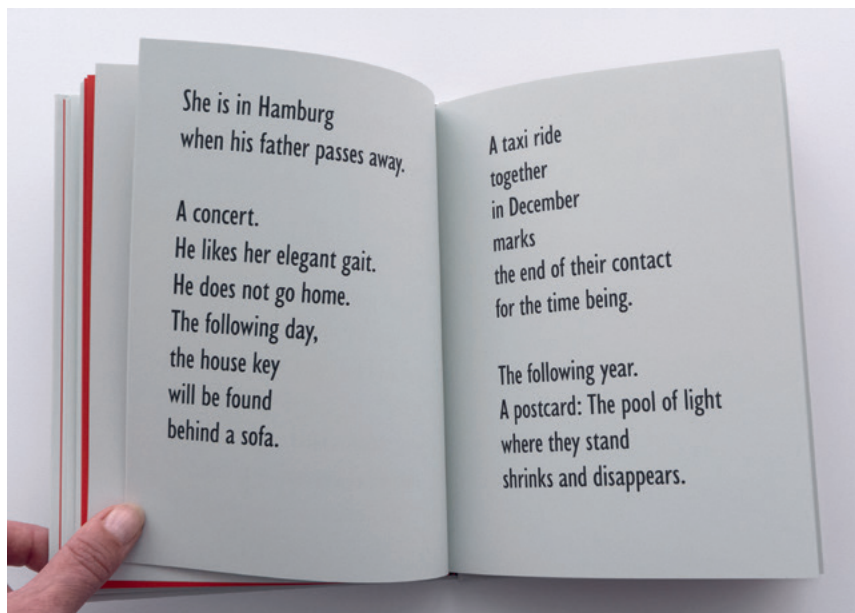
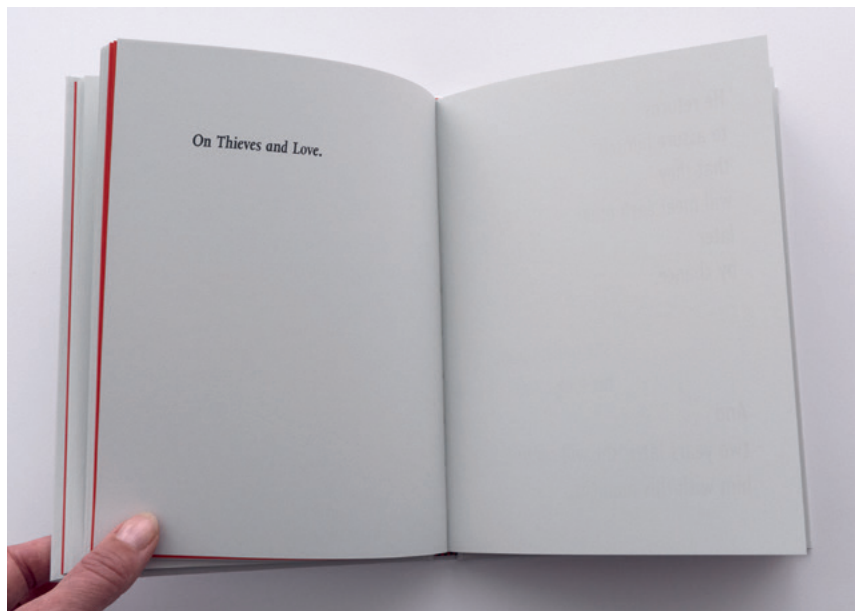
1. Über Diebe und die Liebe. On Thieves and Love, 2019, pages 84, 15,5 x 20,5 cm.

## Thyra Schmidt

On twenty-two large-format typographic sheets, Thyra Schmidt develops a narrative featuring moments in an amorous relationship. Thoughts and encounters between “her” and “him” are captured in poetically constructed, fragmentary units of meaning. Imaginary images are conjured in the mind’s eye: Close-ups and intimate insights into a delicate web of interpersonal incidents. Personal observations and experiences form the starting point of this artistic exploration of love. Yet the focus of her work is not on autobiographical rendering, but rather on the tracking down of elementary structures, a general understanding of intimacy.







1. After All It Was Just Trade, textile collage on tapestry, 160 x 86cm
2. Exodus, textile collage on kilim, 132 x 94 cm

## Masuma Khwaja

A relaxed and lavish medieval pub-scene located in Western Europe most likely, is depicted in mat colours on woven textile. The setting is covered by intricately embroidered, bright coloured textiles, that show the figures of a different group of people working. It generates a parallel universe, in which we don't know which scene came first, or if they take place simultaneously, or if one scene enables the other for that matter.

Masuma Halai Khwaja's practice relies heavily on, but is not limited to, textiles and revolves around the integration of personal memory, diverse histories and different cultures.

"I reconstitute the cut-up pieces by literally stitching an entirely different narrative that includes the stories of both, the embroidered piece and the fabric it is placed on. The ensuing narrative, while pertinent to the present, is detached from both their individual truths and during this process the original identity of the fabric has been altered by imposition of an account it is unfamiliar to. In this way, new histories and new memories have been created which have their place in the present."

Her work often responds to the state or history of the environment she finds herself in. Masuma lives and works in the Pakistani capital city of Karachi. Its edgy and somewhat volatile nature often generates encounters on socio-political, religious and cultural changes that urge and inspire Masuma to make her work. "The works reference the economic and political history of my country whether it be the after effects of colonization or mergers for economic benefits."

In a recent collaboration with an Amsterdam art-institute Mediatic, Masuma extended her approach through the medium of food. As the institute was located in the harbour that was central to the spice trade of the Dutch East India Company, Masuma worked on connecting the trade, its shipping routes and evolution of dishes. Masuma created a dish with all the spices that the DEIC had monopolized trade on.

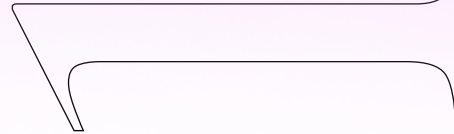








1. Licht Halo - light installation, metal frame with rubber clamp system, neon flex led light strip: warm white, circumference 860 cm.
2. Lampyris Noctiluca, light installation, 500 leds mounted on metal rods, light program, motion sensors, 200 x 1000 x 2500 cm.



## Tamar Frank

Tamar Frank's works vary from being temporary to permanent installations, but are always responding to space and sites through the language of light and natural forces.

Frank's mystical Cloud Pinetum decorates the cover of our very first edition. Frank made a hole in a green meadow, which, by combination of light, heat and depth, created a cloud that was constantly in motion.

Tamar Frank analyzed and 'invaded' the fundamentals of the green meadow. These small, nature-focused, interventions that underline a core identity of a site, seem characteristic for Tamar Frank's work.

«I analyze parameters and beacons that make them unique. The main process is visual but I also incorporate a sense of place and meaning by looking at what a space is used for or what history it holds. I strive to take over the space with minimal means.»

The other works pictured are Lampyris Noctiluca and the Licht Halo. Lampyris Noctiluca consists of 500 led lights mounted between the reeds of a forest lake. They are a depiction of fireflies. In their resting state the lights would pulsate softly. When a spectator

approaches the work, a motion sensor triggers a different program, making the lights quickly flicker around the pond like an agitated swarm of creatures, before resuming to their original pulse.

The Lichthalo's embraced trees in a park. Trees being a silent witness to time, Tamar Frank believes they shouldn't only be protected but also worshipped. «They provide us with the oxygen we breathe, give us shade and bear fruits.» By embellishing them with light, Frank elevates the trees to a divine status.

«Natural phenomena continue to fascinate me such as bioluminescence, solar and interstellar activity, tectonics and the ever changing weather. In a sense I aim to transform a childlike wonder in my work into a shared physical experience.»









## Colophon

Editor and founder	Marguerite Nolan
First edition curated by	Giulia Bierens de Haan Irene Brok Marguerite Nolan
Cover	Work by Tamar Frank: Cloud, light installation, submerged container with water, ultrasonic mist maker, programmed ventilation system to drive the mist upwards, variable dimensions.
Graphic design	Giulia Bierens de Haan
Special thanks to	everyone who submitted an entry for our first call, everyone who is following us and engaging with the platform. Thanks to Jools, Irenka, Nando.



