

interviews by **DIEGO MEJIDO**

Behind The Process
OF CONTEMPORARY ART.

in the
MAKING
magazine

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INTERVIEW WITH
YVONNE ROEB

Yvonne is a German sculptor and visual artist. Her works reference the symbolism of mythology and the rites celebrated by ancient cultures, often by combining different creatures, animals and body structures that will make the viewers question their existence and place in the world. In her unique vision, such images represent an allegory of life, people and souls transcending the common depictions and point of views, looking for the essence of humanity, but not just through humanity itself.





Could you tell us something about you and your background? When was your first approach to sculpture creation? When did you start expressing yourself as an artist?

I grew up in a family with very art-oriented parents. On the weekends we would go to exhibitions and travel across Europe to visit well-known institutions. As child I was fascinated by the atmosphere I encountered when I stepped into a museum. There was a special energy, something between silence and the exciting feeling of finding obvious treasures. I knew from the time I was very little that I wanted to become an artist.

I started to paint and sketch at an early age. During my time at the art academy, I realized that a two-dimensional canvas was not fulfilling for me. That is why I started to work on three-dimensional sculptures. This is what I do to this day.

Your work seems like an allegory of the natural world, mostly represented by sculptures of animals and human bodyparts. Sometimes the two worlds meet, as in "Maybe Forever" (2009), where a hand is holding a flying insect quite carefully. Why do you feel attracted to these themes? What do they represent to you?

My work can be seen as an allegory of the real world, but this might only be the first impression. It is correct that I use, for example, animals to express a feeling, but only because for me all creatures are equal. I combine parts which do not obviously belong together. They find their own existence or way of interacting. It is more about breaking the habit of seeing the world in one particular way, and to question why these objects are not also the way I depict them. I use archetypes in an attempt to get closer to the inner soul of humans.

And what materials do you normally use in your work?

I use all kinds of materials. It always depends on the image I want to create and the aura the work requires. There are no restrictions. I use resin, plaster, ceramics, marble, wood, and lots of other materials. In the end, the materials often get transformed in an unusual way. For example, by using paint on ceramic or by drawing on top of plaster in order to create the appearance of marble.



Are you interested in establishing a communication or a dialogue between your art and the public?

Of course I would like to create a dialogue. People often say about my work that it is so private and sensitive, even fragile, because it talks about something that can not be grasped at once. The initial attraction to my work often gives way on second glance, when a new thought or understanding emerges. At that point people get irritated about what they see. I like that.

I could explain my work through historical symbols or the codes certain cultures have used, but I think it should come along without explanation. I want to share inner thoughts and feelings, and this is always individual. I do, however, admit that knowing, for example, that a five-leaf rose was used in the Medieval times as a symbol for a pledge of secrecy would open another door.

Most of your sculptures are monochromatic, normally white-coloured. But sometimes some colour appears, like in “Next I noticed it was Spring” (2011) with red octopus arms as thimbles, or like in “Inner Part I” (2013) where some red tubes go through an organic-like sculpture. How important is colour for you and

how would you define your aesthetics?

Most of the time I use monochromatic colors because I am first of all interested in the form of the object. I also consider the space around the work and what needs to be shown.

I have only used color to highlight elements and to give the viewer a direction or suggestion of how to move their eyes across the object. It is better to reduce everything to its essence. This is hard work when you are overloaded with ideas while making the object.

What has been your biggest artistic challenge so far?

I am planning a show at the Lehmbrock Sculpture Museum in Duisburg, Germany. It is a very special place with a great art collection. The works range from Picasso to Kiki Smith. It is a wonderful challenge!

What are you doing now and what projects do you plan for the future?

I am working on a series of snake sculptures. They all have different subjects and sizes, and they are made of different materials. I like the idea of “seduction” and what connotation it has for different cultures back then and nowadays. ■



CREDITS

ARTWORKS SHOWN ARE LISTED IN ORDER OF APPEARANCE.

CASEY JENKINS

page: 08
www.casey-jenkins.com www.craftcartel.com www.knityourevolt.com
Artwork: Casting off my Womb (2013)
Pictures Courtesy of Casey Jenkins ©

VHILS

page: 14
<http://www.alexandrefarto.com/>
Artwork:
Title: MileStone (Girona, Spain) by Smart Bastard ©
Title: Fame 2010 (Italy) by Vhils ©
Pictures Courtesy of Vhils ©

YVONNE ROEB

page: 24
www.yvonneroeb.de
Photos: Markus Bachmann/ Berlin ©
Courtesy: Wilma Tolksdorf / Frankfurt, Germany
Artwork:
Title: Inner Part I
Title: Maybe Forever
Title: Potentia
Title: Veriditas II
Pictures Courtesy of Yvonne Roeb ©

MICHAEL WOLF

page: 32
<http://photomichaelwolf.com/>
Pictures and text courtesy of Michael Wolf
Artwork:
Title: Tokyo compression, 54
Title: Architecture of density, a39
Title: Architecture of density, a70
Title: Tokyo compression, 1251
Pictures Courtesy of Michael Wolf ©

JONATHAN LATIANO

page: 40
All works, plus additional details are also available online at www.jonathanlatiano.com
Artwork:
Title: Flight of the Baiji Date: 2014 Medium: Driftwood, bleach, plexiglass, halogen light and steel
Title: Colony III Date: 2012 Medium: Wood, Salt, and Acrylic
Title: Compacting Factors Date: 2012 Medium: Grass, dirt and mirrors
Title: .10 to the 34th power seconds Date: 2010 Medium: Eggshells and enamel
Title: Points of Contention Date: 2011 Medium: Wood, plastic, acrylic, styrofoam, glass, plexiglass and salt
Title: Troubled Seas Date: 2009 Medium: Synthetic fur, Synflex foam, Wood, and Glass
Title: Shattercone Date: 2013 Medium: Wood, acrylic, spotlight and drywall.
Title: Transcending Date: 2011 Medium: Wood, salt, mirror and acrylic

Title: With fond regards from the Holocene Epoch Date: 2012 Medium: Salt, steel, glass, light bulb and synthetic mouse and sparrow skeletons
Pictures Courtesy of Jonathan Latiano ©

HENRIQUE OLIVEIRA

page: 48
<http://www.henriqueoliveira.com/>
Text: FROM THE FENCE TO THE REVERSE: THE GRADATIONS OF HENRIQUE OLIVEIRA
by Luisa Duarte. Galeria Millan.
www.galeriamillan.com.br Brasil
Artwork:
Title: Baitagogo. 2013. Palais de Tokyo, Paris - France / Photo: André Morin
Title: A Origem do Terceiro Mundo (internal view) | 2010 29ª Bienal de São Paulo
Title: A Origem do Terceiro Mundo (external view) | 2010 29ª Bienal de São Paulo
Title: Urusulinens Prolapse (internal view), 2012 OK Center, Linz-Austria. Plywood, PVC, foam and pigments. Photo by Otto Saxinger
Title: A Origem do Terceiro Mundo | 2010 29ª Bienal de São Paulo
Title: Liquid Reality, 2012. Galeria Millan, Brazil Construction on stucco, aluminium, PVC, concrete and running water sound track
Title: A Origem do Terceiro Mundo | 2010 29ª Bienal de São Paulo
Courtesy of Henrique Oliveira ©

HALEY MORRIS-CAFIERO

page: 60
<http://haleymorriscafiero.com/>
Artwork:
Title: Wait Watchers: Cops
Title: Wait Watchers: Stripes
Title: Wait Watchers: Titan
Title: Wait Watchers: Hunted
Title: Something to Weigh: Donuts
Courtesy of Haley Morris-Cafiero ©

HANNA GELESZ

page: 70
http://issuu.com/hannagelesz/docs/hannagelesz_portfolio_02 / <http://vimeo.com/77924443>
Pictures displayed from the following artwork: "Alcestis", "Dandin", "Give me space" (2012), "Madamme Butterfly" (2011) and "Marat Sade".
hannah.gelesz@gmail.com
Courtesy of Hanna Gelesz ©

MIRIAM LENK

page: 76
<http://www.miriamlenk.de/>
Artwork:
Title: octopussy 2012 ceramic 40 x 40 x 38cm
Title: plant 2012 ceramic 24 x 35 x 37cm
Title: island 2009 ceramic 40 x 35 x 22cm
Title: sculpture in red 2013 ceramic 43 x 33 x 39cm
Title: pink hill 2012 ceramic 40 x 35 x 28cm
Title: tree 2012 ceramic 48 x 20 x 20cm
Title: yolanda 2006 bronze 320 x 130 x 140cm

ACKNOWLEDGMENTS

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Davis Nguyen, Paloma Feijoo, Victor Bravo, Jon William, Yoojin Choi, Jessica Cidrás and Andras Radnoti.

ABOUT THE BOOK

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Interviews by Diego Mejjido.

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