



💬 Let's Chat!



Donate >

👤 Log In or Sign Up



[Home](#) [About Us](#) [Membership](#) [For Artists](#) [Social Network](#) [Exhibitions](#) [Education](#) [Magazine](#) [Outreach](#) [Art News](#) [Contact](#) [Shop](#)

Modern Renaissance Magazine

Current Issue

Waiting for www.culturallyarts.com...

💬 Let's Chat!

CONT

04

Impressum

05

Editor's Letter

06

Political Satire

08

The Neon Museum

10

Visual Literacy in Contemporary Art

12

Glynn Vivian Gallery

14

18

20

24

Edinburgh Museum

26

Community Features

ENTS

48

Open Call

50

About Culturally

Let's Chat!

THE CONTRIBUTORS

Executive Director

Isabell Sliwinski

Art Director

Alison Chen

Editor in Chief

Aparna Prabhakar

Design

Syed Bukhari

Javier Souza

Marta Pakiet

Journalists

Mateusz Pospiech

Juan Romero

Sreya Srikanth

Dorian Shine

Zaenab Najeeb

Featured

Ilze Egle

Ece Latifaoglu

And

All featured artists and writers from the Culturally community

Culturally Arts Collective is a community for arts advocacy; we aim to increase accessibility and inclusivity in the art world. As two young artists, we are excited to be a part of Culturally's monthly art magazine, Modern Renaissance.

In this publication, we feature creatives of all ages and nationalities, exploring aspects of writing, design, and visual art. Since our first issue in June of last year, our understanding of art has been so immensely impacted. Growing up, we are taught a finite definition of art. We are told to appreciate the artwork of a select few- the likes of Monet, van Gogh, and da Vinci- and though these artists are incredible, many people never develop an artistic understanding beyond them.

Every month, we have the opportunity to listen to the voices of artists from around the globe- people who channel their life stories into creation. In putting together this magazine, we have come to realize that art is infinite. Its definition is not limited to the late painters of the 1600s; in fact, it stretches far beyond that. It touches our lives today. Art is seen in every aspect of our world, from its conventional definition to the extraordinary. It's an ever-present constant, and finding it means making the world a little more colorful and diverse than it was before.

We hope this issue of Modern Renaissance inspires you to find the art in your life.

A NOTE FROM THE EDITORS

Alison Chen
Art Director

Aparna Prabhakar
Editor in Chief

💬 Let's Chat!

POLITICAL SATIRE

HAS POLITICAL SATIRE REPLACED THE NEWS?



Sreya Srikanth

It was March of 2020. The whole world was thrown into a frenzy as this new pandemic, causing a disease called "COVID-19" had ravaged society and normal life. I, a teenager whose education and life relied on her laptop, fell into a spiral of loopiness and lethargy as eyes remained glued to the YouTube recommended page. That process repeated itself for a few weeks until one video caught my eye - "Coronavirus: Last Week Tonight with John Oliver". I had remembered John Oliver, the widely celebrated late night host and former Daily Show correspondent for his occasional appearances on my favorite sitcom "Community". So, why not give it a try?

I got hooked, and fast. Pretty soon, I was exploring a world where people in suits pick some other issue about this planet that further propagates the hopelessness permeating through this generation as done with a unique form of dark comedy.

... and I loved every second of it.

The further I idolized Seth Meyers and Samantha Bee, the more intrigued I became about this form of TV I barely heard but never took seriously. Therefore, I wanted to educate



So... let me take you through the history of one of the world's greatest forms of art.

The origins of Late Night and political satire can be traced back to 1954, a time when the United States was facing an economic boom and the media no longer had to focus on war for coverage. This was a new era - a time of freedom, optimism and color. Perhaps this is what gave NBC the new and radical idea to have a comedian sit behind a desk and humor his audience for a good half-hour, and thus Tonight Starring Steve Allen was born. The show featured monologues, celebrity interviews, sketches and became a way to provide adult audience members with a refreshing laugh before they climbed into bed. However, as it grew further in popularity, with important political movements on the rise, there was a newfound importance to lean into edgy jokes and a new direction to take TV comedy in. Saturday Night Live, became the first in 1975 to lean into the comedy sketch trope and widely popularized it.

Pretty soon, other hosts had found a way to incorporate political satire into their administered dose of nonsense, and become widely celebrated for it. Thanks to the 1950's introduction of a new form of comedy, Jimmy Fallon, Stephen Colbert and Seth Meyers have set themselves as household names in modern America.

To be honest, I completely understand why I fell in love with political satire. During a time when I was lost, demotivated, and at the mercy of the world around me, comedians like John Oliver had given me a new outlook - filling me with enthusiasm and hope instead of the numbness and despair I saw on cable news.

Political satire provided me with education on today's world by taking a lighthearted approach to this topic. Commentators having this type of mindset became especially important during the Trump era, when misinformation would be spouting left and right; as former Vox Journalist Carlos Maza puts it, political satire is "encouraging you to look behind the curtain, and recognize bullsh*t artistry and laugh at it".

That is partly what has made so many people, including me, who have grown confused and frustrated over a lack of proper news coverage, is that the information we need is delivered to us while forcing a new take on it. According to Sophia McConnel, associate director at Penn State's School of International Affairs, satire has been able to "point out what is ridiculous and absurd, to cut through the talking points and endless panel discussions and describe the world as it really is".

Satire's application to the dumpster fire of a year we call 2020 was that it was able to recognize that the world was burning down, and point out how crazy it was for us to have multiple crises dumped on America and the rest of the world while regular news outlets sit in their suits and greenscreens discuss the latest global catastrophe striking Planet Earth.

Long story short, while political satire can turn heads for its edgy jokes and appalling antics, it truly does provide a new outlook on what happens around us. It saved me from being crippled by ignorance about today's world, and kickstarted my curiosity for everything political and involving self-expression. The idea that we could be inspired from a devastating event, rather than crippling our grip on reality further, was something never possible from the suits and coffee cups we see on CNN, NBC, CBS and other three-letter abbreviated news stations. Therefore, let's thank late night for our minds - the people, and the lifeline to sustain us through these times.

Late Night host John Oliver on his show "Last Week Tonight", where he eats a piece of a 600 square feet cake to "piss off" Turkmen dictator Gurbanguly Berdimuhamedov.
<https://www.youtube.com/watch?v=-9QYu8LH2E>



Let's Chat!

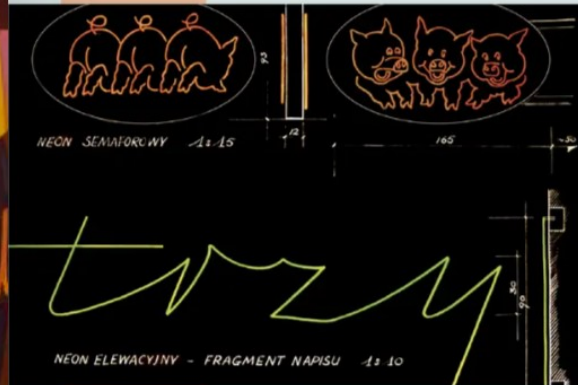
THE NEON MUSEUM

Mateusz Pospiech

Neon signs can take many forms. It can be visual or literary; it can be integrated into sound or movement; it can be flexible, static, or dynamic. However, in every iteration, one thing remains constant: its shades, colors, and shapes will never stop developing. One example is a museum located in Warsaw, Poland- a place dedicated to the preservation of Cold War-era neon signs. While some would say that it's tacky, out of fashion, or cheap, the curators of the museum maintain that the advertisements are not only a craft but also belong to applied arts. The Neon Museum was created in 2005 to keep the memory of the neonisation project alive across Poland. The museum has a permanent collection of restored neon signs and electro-graphics that have been built for over a decade by this private institution led by David S. Hill and Ilona Karwinska.

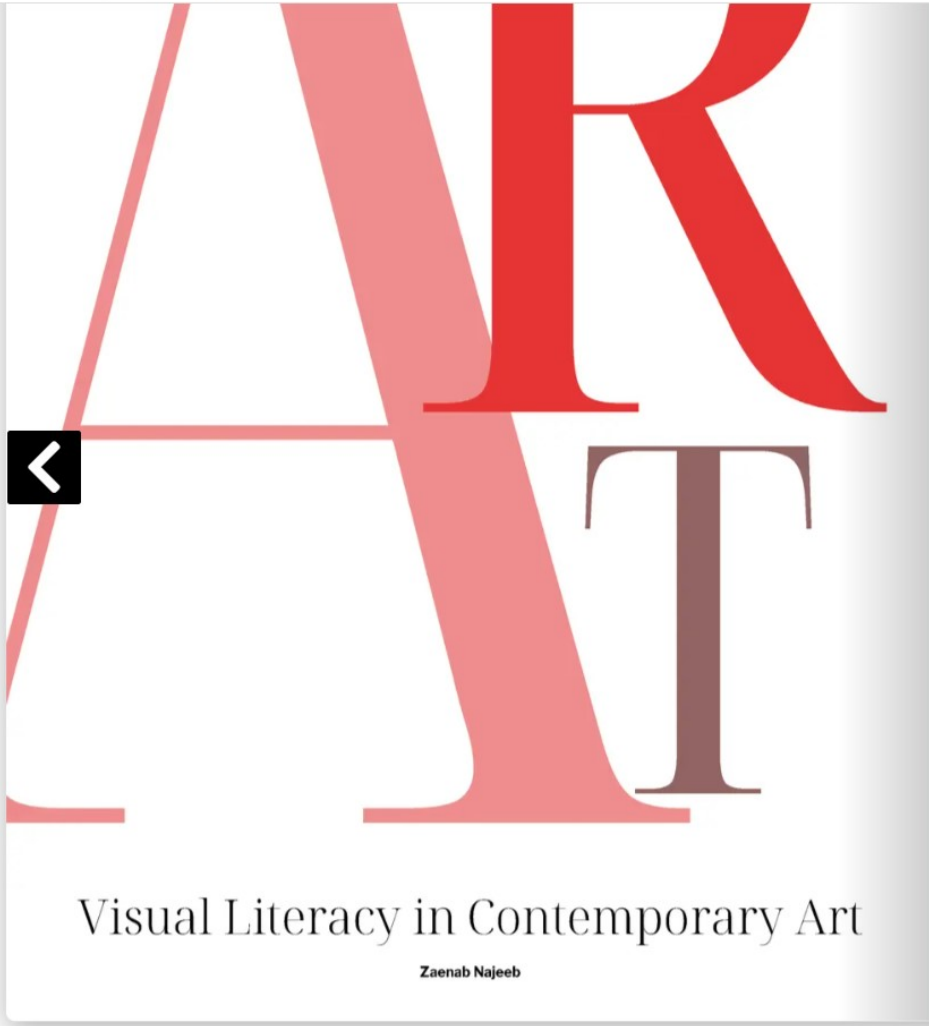


all pictures are property of the Neon Museum



WE CAN STILL SEE THE HISTORICAL BEAUTY OF NEON TODAY...

Many consider the development of the applied arts in Poland to be related to the necessity for international growth and recognition, particularly within Europe. At the beginning of the period of neonisation, advertisements were created by recognizable artists and designers, such as Jan Bogusławski and Bohdan Gniński. In urban areas, neon signs had to receive appropriate permission and approval from the architect. That requirement allowed creators to preserve the archives of the neon artists. The creation of neons had rules - yellow, green, and red were reserved for more exclusive shapes while the simple neons were represented by blue and purple. Blue signs were avoided among the skyline. Signs would usually go with black and white, green or red. Each color was reserved for certain businesses - red was for butchers, green for greengrocers, and light purple for drugstores, while bakeries were represented by yellow and paint shops by rainbow colors. The 1960s were known as a period of development for a new branch of art in Poland - neon design. It quickly became complicated by the bureaucracy because it was difficult to obtain permissions for neons. Nevertheless, neon art has become an intrinsic element of Polish arts and design. The neon artists were represented by Jan Mucharski - a pioneer of advertising graphics- as well as the Neon group composed of Tadeusz Rogowski, Maksymilian Krzyżanowski, and Zbigniew Labes, three people who monopolized the neon design market through the '60s and '70s. Other names include Stefan Bernaciński, Marek Brudnicki, and Ryszard Lech. The time of neon design terminated just 20 years after it began; during the '80s, the era of neon signs disappeared from urban design in Poland. However, to this day, we can still see the historical beauty of original high-quality designs within the walls of the Neon Museum.



Visual Literacy in Contemporary Art

Zaenab Najeeb

Have you entered a discussion led by non-artists about contemporary arts? If you do, you will immediately realize that there is a huge gulf between the common people and contemporary art; oftentimes, it seems to them either something worthless, a talisman, or just nonsense.

One of the most important problems facing contemporary art today is the lack of public understanding of it because they are not familiar with its terminology and how to express it. However, we do not need to draw a carnival to express joy, and we do not need crying eyes to express sadness. We can embody all these feelings in a different way. Many works by artists practicing contemporary art give you the impression of brutality without seeing any monsters. Translating these feelings into the recipient may reduce the gap between the public and their understanding of contemporary art. There is a large gap between contemporary art and the public, as the terms of contemporary art are not recognized by the public and are so diverse that it is possible for each artist to have his own terminology. To go on a journey to find the source, studying patterns is one of the best ways to learn, and when we study patterns, we look for a source against which to measure. If we delve into the nature around us, we would find art that looks exactly as if it

were contemporary. In nature, we find millions of formations that fascinate us. What we call contemporary is in fact found on the wing of a butterfly or on the back of a King vulture, perhaps hundreds of thousands of years ago. Millions of artistic formations are present on the wings, backs, skins, or fins of those

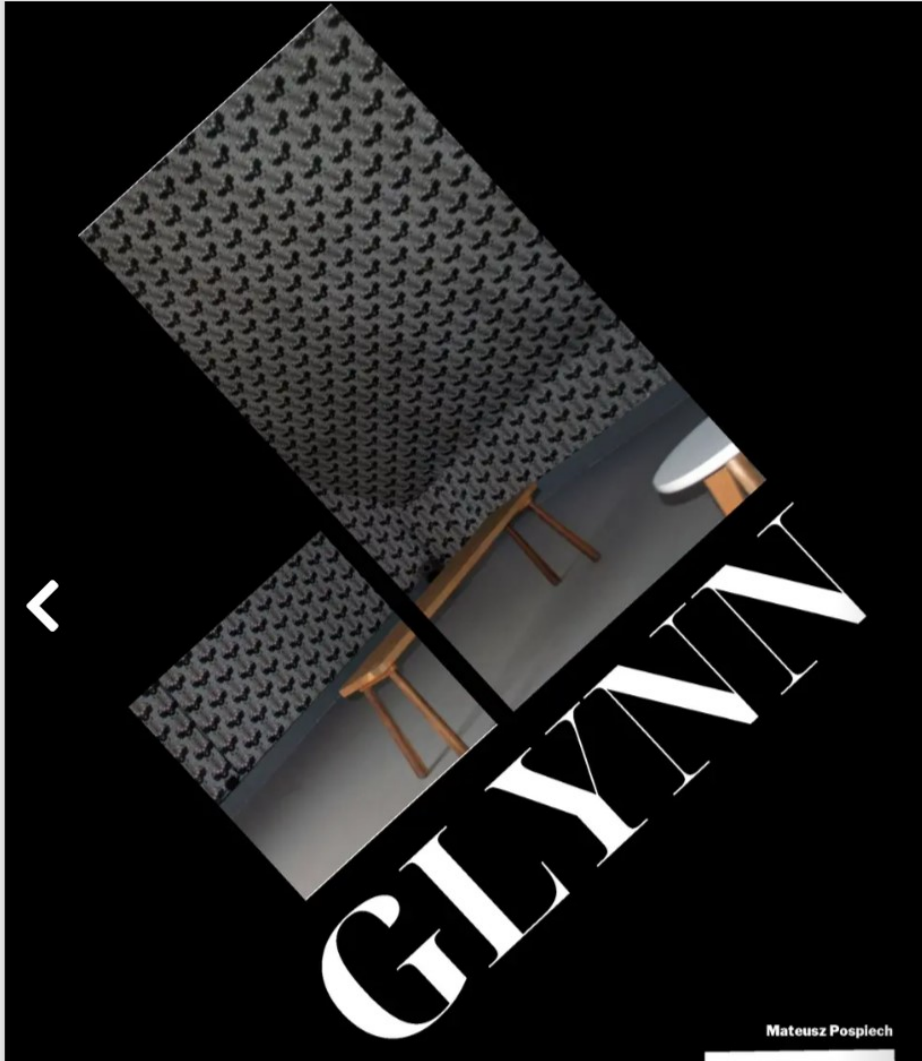
possible to create a set of terms through which we can eradicate visual illiteracy in a branch of contemporary art.

It is important to draw attention to this creates for us and the practice

By channeling the power of nature, we are extending our practice beyond ourselves and connecting to the universe- and that is what makes art extraordinary.

animals. If these animals' markings were simply created to attract a partner with his taste, how would we, human artists, benefit from learning from them? Let's look at the wing of any butterfly and exclude its external shape as a butterfly, and then delve into the shapes and drawings on it. We will not be able to compare it to any kind of art except contemporary art. It is, however, connection- the link between nature and the arts- and to notice what it

of contemporary artists. channeling the power of nature, are extending our practice beyond ourselves and connecting to the universe- and that is what makes art extraordinary.



Local galleries can always be easily missed when tourists search through travel guides. Sometimes, they are written off as rather small or not worth visiting. One thing that we can take for granted is that, in general, they are unpredictable.

One of the perfect examples is Swansea Council's Glynn Vivian Art Gallery, a local institution displaying the visual arts that play a significant role in the arts of Wales. Named after the principal benefactor Richard Glynn Vivian and originally built in 1911, the gallery is composed of exhibitions, social projects, and collaborations that serve the community. The museum not only presents exceptional artists from around the world in major exhibitions but also encourages artists, curators, and other contributors to curate exhibitions carrying the belief that art and creativity are for everybody regardless of gender, age, disability, religion, or sexual orientation.

The museum in the center of Swansea reopened on October 15th, 2016, after a major restoration and redevelopment. Current exhibitions include the art of William G. Lewis, a local artist. A particularly interesting upcoming event is an exhibition curated by Dr. Zehra Jumabhoy; it focuses on the art connected to the Swansea painting, photography, and videography industries.

GLYNN VIVIAN GALLERY

Another interesting project within the Gallery is "Thinking Green", a space dedicated partially to exhibition and partially to research in which one can explore a relationship with the environment while redesigning the gallery's garden. The project focuses on a dialogue about creating community green spaces explored by Owen Griffiths.

Recent extraordinary works include that of Cinzia Mutigli, which has been awarded The Wakelin Award 2021. Cinzia is an Edinburgh native who is now Cardiff-based; her work includes text, performance, and video with a biographical background describing interactions between environmental cues and a sense of self.

Aside from exhibitions, the gallery is currently looking for volunteers to assist mosaic artists. Weekly mosaic workshops serve as an open space to learn how to create ceramic mosaic tiled artworks for practical and decorative applications.

What makes the Glynn Vivian Gallery stand out among others is the incredible sense of inclusivity. In fact, in 2021, it was awarded the accolade Art Gallery of Sanctuary with a history of inclusive projects for refugees and asylum seekers in the local community.

It is places like the Glynn Vivian Gallery that paved the way for the future of art.



💬 Let's Chat!

ECE

“Frames of a vampire walking down the streets.”

LATIF-

AOCTU



💬 Let's Chat!



How would you like to be introduced to our readers?

I am a Director of Photography based in Istanbul. After my graduation from university, I moved to Toronto, and I earned my master's degree in filmmaking there. I practiced my skills on short films and photography. Nowadays, I'm working in the industry, shooting commercials and films as a director of photography. Most of the films that we are creating are genre films, such as folk horror and it is really fun to make dark and gloomy images for me. On the commercial side, the cinematography part... usually [has] more... high, light, and happy vibes.

Let's say I don't know who you are, and we are meeting for the first time. How would you describe the universe you are trying to portray in your work?

I like I am trying to tell a story of a person walking down the streets of big cities. My pictures are mostly nighttime scenes. And I usually choose the hidden gems of the cities and spooky allies.

contrast with [them]. And I feel the story of the image is created based on the contrast within it. The difference between the lights and shadows means also the difference between the color parts and the parts that we frame for the people to see and sense.

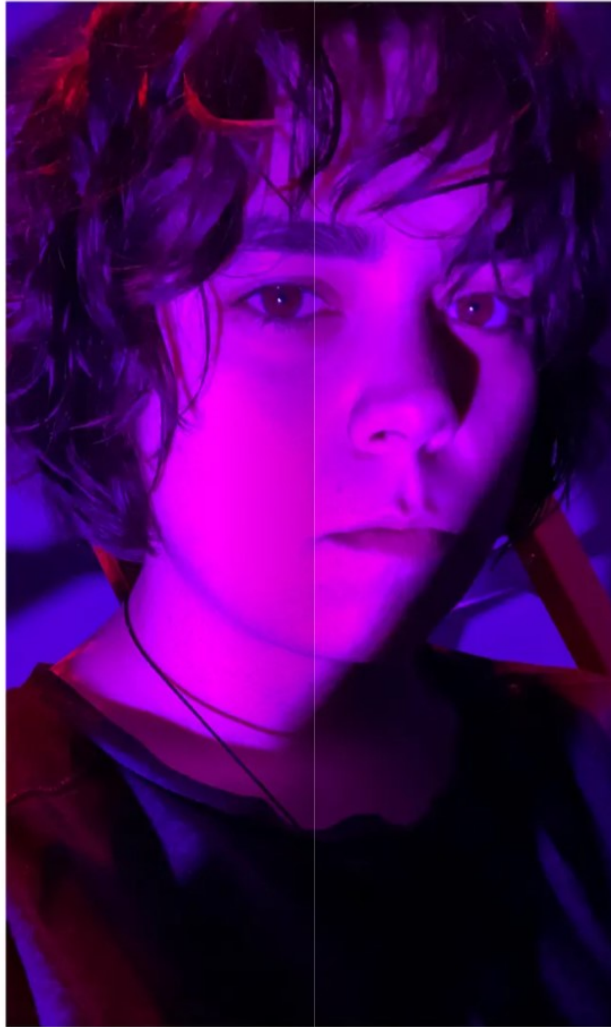
How do your cultural background, heritage, and the place you lived influence your practice?

I was born and raised in Istanbul, Turkey. Anatolia is a pretty ancient land, and Turkish culture comes from the stories of all the history of it. My culture is more of a "fairytales and legends" culture and I think because of that, I am more into meanings than the form. I always look for depth in the scenarios before I participate in the team. If the story has deep meanings, metaphors, and a message, it makes me creative as well and I start to add more meanings with my images.



How is it to be a female filmmaker in Turkey?

Basically, the filmmaking industry is patriarchal in the world. Especially in Turkey, there is a huge difference between men and women, and it's really hard to be a woman in the film industry in our industry, we have only 6 or 7 directors of photography that are women, and I am one of them, luckily. Even though the numbers are slowly increasing, it's really challenging to find jobs in the industry being a woman. Because lots of people believe in stereotypes about women and nonsense they have some problems in trusting women behind the camera. Even in 2022, people would question my physical capacity to hold a camera! It was a completely different experience in Toronto: I personally, in 3 years, [have] never felt sexism in the industry.



I am always trying to find the stories, and the more I find, the more I get creative.

Since you started holding a camera, how did your perspective change and evolve with time?

After I see the light behind the frame, I realize there is a difference between reality and being behind the camera. If you put your eye right on the glass, you directly feel that you are not in this world, but in a different state of mind, and if you go and see with your naked eyes you see the light and the life itself. So it directly affects how I am going to find the meaning. Because of the images, I am always trying to find the stories, and the more I find, the more I get creative and start seeing hidden things surrounding me, in people, architecture, and situations. The most effective thing in life is traveling and meeting other cultures. As a director of photography, architecture, and lighting, design is so important to my work. By traveling, I slowly started to see the differences between the countries in an architectural way. I started to look at city designs and the color of the street lamps. That actually made me more aware about the visual culture in different countries, and I started to mix these in my images when I filmed a story. Now, when I look somewhere, I see the light and the frame.

Put me in the picture of your first moment or experience that made you decide you wanted to do this.

I grew up with the words and info about cameras. My dad used to be a photographer in his bachelor years, and he



used to tell me about it when I was a little kid. That made me super curious about cameras and images. Then one day one of my family members got a phone with a camera for the first time. I shot a picture and I was in love with it. It amazed me that I continued shooting and since then I haven't stopped. At my first tentatives, I wasn't aware of aesthetics or how to tell a story through images. My first images were my dog, the stairs, and the tree. But by reading books about cinematography and watching documentaries and amazing films, year by year, I started improving myself and creating my style as a DOP.

I am very curious to know more about your current projects.

Nowadays, I am mostly working on music videos as a director and a director of photography, basically filmmaking. I write the scripts [for] most of them. I am collaborating with underground Turkish singers such as in Hoodies, Qubra U [and] Penny Darko. They are dark, they portray stories with monsters, rebirth topics, and journeys of [the] mind. Some of them are more classical-looking videos, mostly high, light, and colorful drag queen shots. In these music videos, I am trying to represent these stories using Greek mythology.

What is your dream?

My dream is actually to upgrade myself to direct films, fiction mostly. Gaspar Noe is one of my favorite directors and I really admire his works. His stories are not in classical script structure, and his visuals have a completely unique style. I actually want to be a director like him - making surreal films with magical images.

You can find Ece on social media
www.ecelatifoglu.com
[@eccelao](https://www.instagram.com/ececelalao)
<https://www.instagram.com/ececelalao>
<https://vimeo.com/ecelatifoglu>

Let's Chat!



PROTEST ART

Despite the various forms it takes, it is a genre in and of

When I was in 8th grade, our teacher made us look at advertisements and art pieces and present to the class an analysis of their use of figurative language. It was, without a doubt, one of my favorite units at the time because it had basically felt like "normal" literature analysis, but without staring into a barrage of words I had no chance of comprehending. Researching this article in recent days triggered those exact memories from back then as I kept looking at banners and art forms. All of these pieces expressed some kind of emotion - fear of an impending threat, rage at the elites who benefit from suffering, or simply showing solidarity for a cause. Looking into this genre further, I realized that this type of art, despite the various forms it takes, is a genre in and of itself - and it is called 'protest art'.

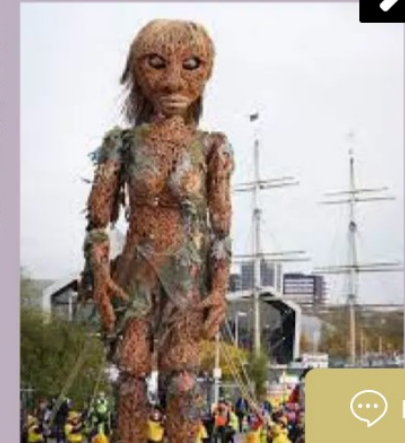
The origins of protest art can arguably be traced as far back as World War I, when artists tried to express the devastation brought forth by the fighting, or to express rage at those who would profit from it. Typically, these would be illustrated through paintings, drawings and sketches done by traditional artists. However, protest art has morphed from something about contemplation into a "call for action", using the boldly outlined sketches and empowering language of 1940s propaganda posters to forward the social movements that were gaining traction. It was these social movements from the 50s onwards that defined the bold slogans and striking imagery we see today.

The multiple famous social movements, ranging from the Civil Rights Movement, to the Second-Wave Feminist Movement and the Gay Rights Movement had all featured art that displayed protestors standing in solidarity against a system that was designed to take away their rights.

As social justice awareness expands and people start to fight for these causes, protest art only grows more prevalent in its various usages for its original purpose - a means to spread awareness about a cause, and stand in solidarity for it. Following the unjust death of George Floyd, many took to the streets to protest. Murals created in his name served as a cruel reminder of the centuries old prejudices that disadvantage the black American community. When the COP26 Summit took place in Glasgow, citizens made headlines for displaying banners, holding marches, and even playing music while dressing up as caricatures of world leaders as a reminder of who has the power to take action against such a grave threat.

In our society, one has to constantly think about the opinions they voice and how they choose to do so; people are barred from anything remotely disdaining. That, I believe, is what drew me towards today's form of protest art; the allurery, and the vagueness of this and the ability to interpret it however you feel.

As social justice awareness expands, protest art only grows more prevalent in its various usages for its original purpose.



🗨️ Let's Chat!



National Museum of Scotland

The Society of Antiquaries of Scotland was founded in 1780, very much in the spirit of the Enlightenment, to collect the archaeology of Scotland. Its collections passed into public ownership in 1851 as the original collections of the National Museum of Antiquities of Scotland.



These collections, which had had various homes previously, were housed from 1891 until 1995 in specially built galleries in Finlay Buildings, Queen Street, Edinburgh (also occupied by the Scottish National Portrait Gallery). The annual proceedings of the Society of Antiquaries provide an invaluable record of research carried out on the archaeology collection, from their first publication in 1851 to the present day.

“NATIONAL MUSEUM OF SCOTLAND”



🗨️ Let's Chat!

NATIONAL MUSEUM OF FLIGHT

NATIONAL MUSEUM OF RURAL LIFE



In 1985, the National Museum of Antiquities was amalgamated with the Royal Scottish Museum. The latter was founded in 1854 as the Industrial Museum of Scotland and reflected the impetus of Victorian ideals of education. It started international collecting and research as well as forming close links to the collections and teaching of Edinburgh University, which continue today. Renamed the Edinburgh Museum of Science and Art, it opened in its first bespoke buildings, designed by Francis Fowke, on Chambers Street in 1866. The 1985 amalgamation created the National Museums of Scotland (now National Museums Scotland), the largest multi-disciplinary museum in Scotland, with 12 million items in its collections and the largest body of curatorial and conservation expertise in the country. The building of the new Museum of Scotland, which opened in 1998, to tell the country's history from its earliest times to the present day, created a landmark museum in Edinburgh for the nation. The redevelopment of the National Museum of Scotland transformed the adjacent Victorian building into a vibrant museum for the 21st century, opening up public spaces, providing new facilities, and displaying our natural world, world cultures, art and design, and science and technology collections in innovative new ways. When the new galleries opened on July 29, 2011, the museum united the two strands of its history for the first time in a single entity, creating the National Museum of Scotland on Chambers Street.

Today, National Museums Scotland also includes the National Museum of Flight, the National War Museum, and the National Museum of Rural Life. The National War Museum was founded at Edinburgh Castle in 1930 as the Scottish United Services Museum to tell the story of Scotland's Armed Forces. In 1970, it became part of the Royal Scottish Museum and in 2000, the refurbished museum reopened as the National War Museum. In 1971, the Ministry of Defense donated a Supermarine Spitfire to the Royal Museum in Edinburgh. Due to a lack of space to accommodate the aeroplane, the museum was granted permission to acquire one of the hangars of RAF East Fortune in East Lothian, as a storehouse for aeronautical exhibits. With this, the seeds were sown for the development of the National Museum of Flight. The museum officially opened to the public on July 7, 1975. You can read more about the history of East Fortune Airfield. The National Museum of Rural Life first opened in Ingliston in 1982 as the Scottish

Agricultural Museum. In 2001, then the Museum of Scottish Country Life, it relocated to Killochside, East Kilbride. National Museums Scotland's collections are housed principally in the National Museums Collection Centre at Granton. In 2014, National Museums Scotland announced the third stage of its ambitious £80 million Masterplan to restore the much loved Victorian building on Chambers Street to its former grandeur and reveal the remarkable treasures of its collections. The project involved the creation of ten new galleries to showcase the Art, Design and Fashion, and Science and Technology collections, which opened on July 8, 2016. In February 2019, the transformation was completed with the opening of three new galleries, dedicated to Ancient Egypt, East Asia, and the Art of Ceramics, were the final part of a 15-year journey, restoring one of the Victorian buildings, revealing treasures, and creating learning to engage more visitors.

💬 Let's Chat!

EDINBURGH MUSEUM

Juan Romero

EDINBURGH MUSEUM AND GALLERIES, LOCATED IN SCOTLAND

◀ E ▶

The Museums and Galleries in Edinburgh, located in Scotland, is a collection of 13 venues and over 200 monuments throughout the city. Their vision is to inspire, provoke, and enthuse through a shared passion for Edinburgh Art and History. From 2016 to 2017, the museums and galleries welcomed more than half a million museum-goers to their nine major visitor attractions: The City Art Centre; Museum of Childhood; Lauriston Castle; Museum of Edinburgh; People's Story; Nelson Monument; Queensferry Museum; Writer's Museum and the Scott Monument. The museums and galleries house rich and varied collections relating to the historical and cultural life of Scotland's capital. Their venues also boast an exciting and vibrant program of events and exhibitions, which offer something for everyone to enjoy!

The 14 venues and over 200 monuments that make up the Museums & Galleries Edinburgh

collection provide a fascinating look into the abundant qualities which make Edinburgh one of the most culturally rich, historically enthralling, and magically beautiful cities in the world. In the morning, The City Art Centre is located in the heart of Edinburgh close to Waverley train station and offers up five floors dedicated to championing the very best of historic and contemporary Scottish visual and applied arts. The City of Edinburgh's Art collection is one of the finest in Scotland and includes works by the most important Scottish artists from the 17th century to the present day. It encompasses drawings, prints, photographs, sculptures, and paintings; it numbers over 4,500 items. The Centre presents an expertly curated and brilliantly diverse series of events and exhibitions throughout the year. Be sure to check out what's on before you visit.

In the afternoon, The Writers' Museum is located on Makars' Close and celebrates the lives of three giants of Scottish Literature – Robert Burns, Sir Walter Scott, and Robert Louis Stevenson. The museum has a fascinating collection of rare items and personal objects which provide an engrossing

INFORMATION



insight into the lives and works of three of Scotland's most famous literary figures. The Writers' rich collections highlights include a first edition of Scott's novel Waverley and Stevenson's beloved classic, A Child's Garden of Verses. Manuscripts include Burns' draft of Scots Wha Hae ('Bruce's Address to his troops at Bannockburn'). There is also the press on which Scott's Waverley Novels were printed, a chair used by Burns to correct proofs at William Smellie's printing office, and Stevenson's wardrobe made by the infamous Deacon Brodie whose double life may have inspired the novel The Strange Case of Dr. Jekyll and Mr. Hyde. More unusual items include Robert Louis Stevenson's riding boots and the ring given to him by a Samoan chief, a rocking horse used by Sir Walter Scott as a child, and a plaster cast of Robert Burns' skull!



Museums

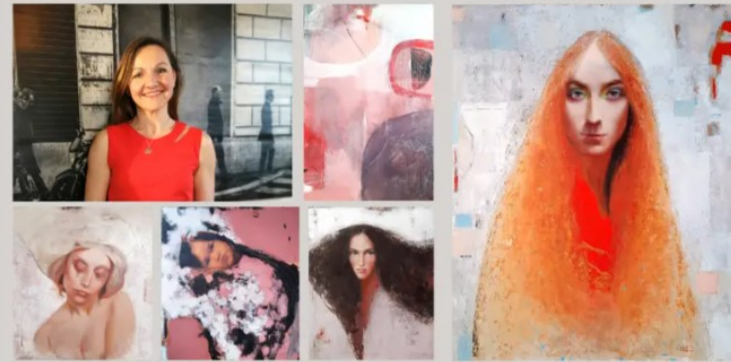
Let's Chat!

COMMUNITY

FEATURES



Ilze Egle, April 2022 Modern Renaissance Cover



We feature a variety of artists in *Modern Renaissance*, and we are always looking for more community features. If you are interested in being featured in our next issue, head to Culturally's website or Instagram where you will find the online submission form. If you are unable to find your submission, keep an eye out for the next issue!

All works are copyrighted and all rights are reserved by the artists and writers.

Ilze has participated in group and solo exhibitions since studying at the Janis Rozentals School of Fine Art back in 1990. She works with oil, mixed media and acrylic, as well as drawing, illustration, and photography. She is a member of the Latvian Union of Artists and, since 2016, she works as freelance artist, as well as teaching art. Currently, she is working on series of large scale portraits, seeking to uncover the beauty and power of human emotions. Born into a family of artists – a ceramic artist and a sculptor – I've drawn and painted since I was a young child. With my art, I capture moments and details, which show the fragility of the world. I wish to tell a story, asking the observer to stop and appreciate nature, relationships, and life. To the unhurried observer, the more detailed, intricate levels of my work are revealed, which brings it to a whole new level. By exploring details, I seek to reveal the universe in a small fragment. My art comes from where I find myself emotionally.

From Right to Left:
1. Artist Portrait, 2. Mousse With Milk, 3. I Love You To The Moon And Back, 4. Dreamer (cover), 5. Liva, 6. The Secret

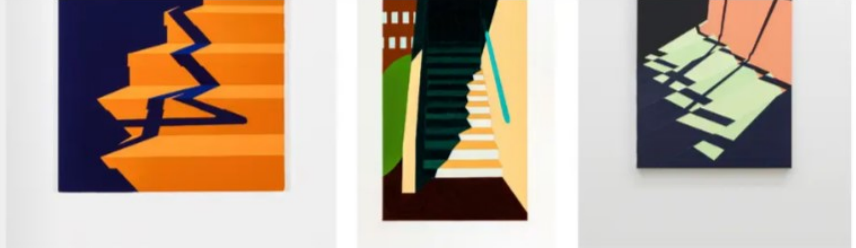
KATHERINE LUBAR



London, Instagram @katherinelubar, Website: www.katlubar.com

Originally from Dallas, Texas, and based in London, Katherine Lubar obtained a Post-Graduate Diploma from City & Guilds, London. She has exhibited at The Museum of Geometric and MADI Art in the US and in London at the Royal Academy, Vegas Gallery, Griffin Gallery, Arthouse1, and the Angus-Hughes Gallery. She was a finalist for the Evening Standard Contemporary Painting Prize in 2017, and in 2018, she was shortlisted for the Wells Art Contemporary. In 2020, she received a grant from the Pollock-Krasner Foundation.

I'm a painter interested in architecture, light, and shadows. I am fascinated by the refraction of light onto objects and the dynamic between negative and positive space. I pare down the shapes to their essential elements, using color to create the sensation of what it is to experience light and shadow. My recent series of work focuses on steps and the refracted light that creates repeated patterns and rhythms.



Wood Lane

Ziggurat



OLENA KAYINSKA

Lviv, Instagram @olena_kayinska_art, Facebook: olena.kayinska, Website: <https://en.olenakayinska.com/>

I am Olena Kayinska, an artist based in Lviv, Ukraine. I work with naive or pure art techniques, paired together with deep philosophical and psychological senses. My fields of research are finding inner peace, post-trauma recovery, inborn human kindness, and love as the driving force of the Universe. My paintings-dreams take the observers inside to the subconscious and the core. Trying to find the inner self, the observer wanders through the imaginary world, fantastic forests, filled with symbolic images and archetypal symbols, inhabited by mysterious creatures, each of which provides a guide to the final destination - our heart. My aim is to make people happier. My paintings show the endlessness of obvious and unobvious relationships in this world with the help of mysterious storylines in the metaphysical sense. Being the guide between the worlds, I mix reality and magic in a genuine meditative form of my witchcraft. The direct ascension of the flat surfaces, completeness, persuasiveness of the compositions, seamless statics, graphical coding of the deep sense into the schematic images, order, and rhythm of the paintings focus the observer's attention on what is underneath. I participated in 40+ exhibitions, contemporary art festivals, and art residencies, and exhibited 3 personal projects. My paintings are kept in museum funds and private collections in Ukraine, Germany, the United States, and Turkey. More about my practice here - <https://en.olenakayinska.com/>

My wedding bouquet 95x75, acrylic on canvas 2021

How might a woman who didn't get married feel herself in society? The reasons may be numerous: the relationship failed, she refused to give herself up to a man who could harm her, she was afraid of the weaker because she didn't want a knife in her back, or she was living a full life. The reasons are unimportant, but her feelings are immensely important. When people ask her one more time: "So what, you never got married? Are you with somebody? Such rotten luck, you, this incredible woman going to waste before my very eyes." The ribs symbolize the emptiness in the chest when you want to love, but you have no one to give your love to. And the flowers sprout to the sky right from that emptiness. The closed coffin represents this marriage and happiness, and the key to this chest also exists somewhere.

Blessed is who came, who left, and who stayed 185x82, acrylic on canvas 2021

There are people who come very close to us, touch the most painful places, and approach us with all their tenderness and love. You feel you can lean on them, show yourself as you are without any fear, and they are here with you. These people form our spine bone and stem, supporting us and giving their loving presence. And then they go away, explaining nothing, or exploding with anger and frustration. As if the black crows came flying and took the spondyls out of the spine bone. It's desperately hard to forget about these people even over time. Invisible strands continue pulling you to these people through time and space. But they are no longer over here. They're gone. It's time to grow a new spine bone, your own, and become genuine support to yourself.

Ganmushpla 175x135, acrylic on canvas 2021

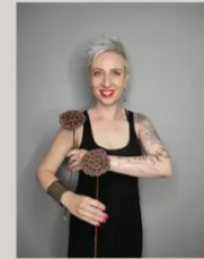
Ganmushpla is a non-existent word, which came from the abyss of prolonged insomnia. When you undergo increasing fatigue, fear, and anxiety for many hard months, you just want to go to bed, get under your blanket, and fall asleep. You want a dream that would bring you into the waters of forgetfulness. But you cannot fall asleep. There is no sleep. Your control is so strong that it doesn't let your body sleep. On these hard nights, the thought about something complicated and the memories of unresolved situations gather in masses in your head. A bunch of thoughts is illogical and unstructured, like the buildings of the castle, which pile one on another, which are ready to fall from the cranky rock every minute. Two tremendous snakes try to get inside the castle, destroy it, eat everything inside, and bring darkness and fear. They are the two snakes of the panic attack - the fear of death and the fear to let the control go.

The innocence in me 80x60, acrylic on canvas 2020

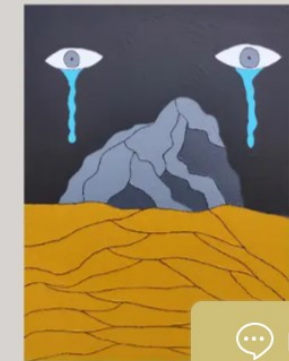
The painting conveys the feeling when a person is unfairly offended. Somebody has crossed their borders, betrayed their basic trust, said something to them, which shouldn't be said. This should have never been said and done. The person didn't expect this from a friend, but it happened. Yes. And the person turned into a stone. Immovable, solid, hard, rooted. The stone stands on the dry cracked ground. Only eyes cry in the sky.

Children Bury the Beetle 100x140, acrylic on canvas 2020

When something terrible and irreversible happens in life, like death or trauma, it's desperately hard to outlive it. Big dolor gets easier when you can carefully translate it into restrained grief. The feeling of dolor eats and destroys a person from inside, and the feeling of grief consolidates and strengthens. Grief is an adult feeling. The death of the beetle represents the manifestation of the fact, that something has happened, but it's not so easy to see as a first. Children believe in life of the beetle in the alle of the fallen leaves, not that they found about it. The death of



Right: Children Bury the Beetle
Left: Blessed is who came, who left, who stayed



Let's Chat!

ENDRI MYRTAJ

Albania, Instagram @onio13,

Endri Myrtaj was born in October 1984 in the city of Gjirokaster. In 2004, he moved with his family to Tirana to pursue his studies in architecture at the Polytechnic University of Tirana. Later, as a self-taught painter, he began to create some artworks, initially in the technique of pencil drawing and later oil paintings. After several years of working and pursuing his passion for painting, he achieved to open several personal exhibitions. These include his personal exhibition at the National Historical Museum in Tirana in 2015, with selected artworks by Prof. Gazmend Leka, the personal exhibition at the Tirana Express with the theme being its birth city Gjirokaster, the exhibition "Fall" at Destil Creative Hub, and most recently, his participation in the exhibition "Tirana of the Art of 3 quarantines in 100 years", etc. He is currently pursuing a master's degree in Monumental Painting at the University of Arts in Tirana.

I have always thought that reality is made of multiple dimensions. In its deepest levels, it swarms of signs, symbols, mythological creatures, archetypal landscapes, etc. A forgotten language by people, but a building stone of its psyche. Artists are born with a vertical relationship down to that psyche. Take, for instance, the symbol of the compass (drawing compass). As you might know, for drawing a bigger circle your hand gets lower, and the pencil moves away from the center, while the opposite happens when you draw a smaller circle- the center and the pencil get closer and the hand rises. The spiritual essence which actually is this center is very important for every artist, and it is necessary that an artist tries to get closer to it in order to reach higher levels as a human being and as an artist. With my archetypal approach, most of my paintings unconsciously relate the past, the present, and the future by an invisible mystic string, merging them into one composition. Albania, my country reflects this essence. And when I finish work and see that it resembles this essence, I feel accomplished.

Dreams



Elegy



Untitled 1



Untitled 2



Red

🗨️ Let's Chat!

EVA

WANG



UK, Instagram @evawang.photography

Eva Wang holds a Master of Letters in Fine Art Practice with distinction from Glasgow School of Art and a Graduate Diploma in Fine Art with distinction from Royal College of Art. She is a photographer using emotions to connect with the world. Common themes are emotions or situations we cannot fully control. Most work is staged conceptual photography which can involve installation and sculpture. She tries to recreate and capture abstract emotions by exploring their connections and interactions with physical objects and the environment. Eva's work explores interpersonal relationships and desire. She interprets these concepts through photographing a variety of subjects. Her choice of objects is dependent on the information they could carry. Eva's work is intended to invite viewers to associate themselves with its topic, relate their stories, and generate their thoughts and feelings.

The action of using the body to touch as many objects as possible in the space is explored in Merging, which shows how self cannot accept the distinction between the body and everything else and the desire of merging the body with all the surroundings to achieve the sense of unity.

Merging



💬 Let's Chat!



◀ SALVATORE ESPOSITO

London, Instagram @salvatore_esposito_artworks

Salvatore Esposito is an Italian artist, based in London, UK. Born and raised in Naples, south Italy, he had to live with the very concept of discarded and recycled material. The fact of knowing what is art and what is considered just discarded material has always been of Salvatore's interest. That is why he tends to use upcycled material in almost all his works, trying to picture an abstract, architectural urban view.

The proposed collection of artworks all mirror back aspects of today's urban life. Despite being abstract, these works have all been completed using urban architectural texture as inspiration. Landscapes were created as collages, using the very same elements that are utilized in the context of everyday life. In some works, you may note the use of torn-off paper pieces, utilized as a reminder of torn-off posters on city walls, all covering one another, each trying to steal the others' positions and attract more attention. A kind of street art dragging into an internal space.



Green Hat



Utopia



La Terra Desolata



Being Stupid



Non Vedo Orizzonti

💬 Let's Chat!

GAMMA THE REAPER

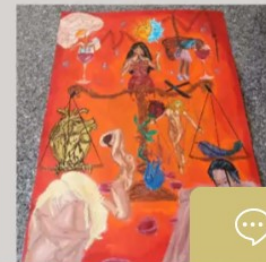
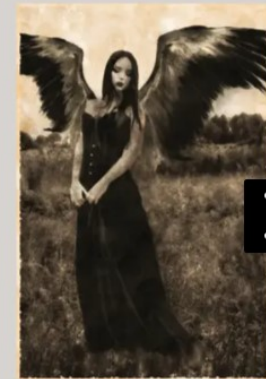


@gammathereaper (twitter, facebook, instagram, youtube, deviantart, linkedin)

Lea Della-Cerra goes by the artistic pen name of Gamma and is an expressionist and surrealist born in Manchester, England. Raised by an Italian family, Lea's childhood was heavily influenced by her mixed background and a profound cultural difference to the friends she met along the way. One of the many aspects of her life leads to the dual nature of her work. Having no artists in her friends or family, Lea's early years were self-taught, and her abilities were only recognized around the age of eleven when she did manga caricatures for her family, workshops, gallery visits, markets, and craft events allowed her to experiment in a range of media. Physically Lea was now 'normal', and able to function just like everyone else. But a burning desire and passion for expression had already been alighted in her soul, never to be quenched.

I am Lea (alias Gamma), an expressionist and surrealist who strives to explore the emotional, metaphorical, and surreal aspects of life and transliterate them into tangible objects. The purpose of my work is to explore the emotional and metaphorical aspects of life, therefore, bringing them into the physical realm. My work is not dominated by a particular style due to the risk of limiting my artistic expression and creating monotony; I believe in the concept of "using the medium required to achieve the expression desired". Emotion and Identity are my main concepts. Fiery anger, passion, determination, etc. Especially the emotions people don't talk about. Who we are as people, all individuals, and that's the only thing we all have in common - "Always remember that you are absolutely unique, just like everybody else" (Margret Mead). I also like to explore the concept of Eternity because it seems impossible and inevitable at the same time. My work intends to inspire, conceptualize, invoke emotion, and reach out by the way of relating to an individual, which I consider the greatest honor of an artist. Creating art to calm irritated minds, soothe broken souls, bring a sense of peace and clarity, also of fire and determination, of hope and prosperity, of love and life, of anguish and recovery, of flights and freedom- converting those emotions to the physical is the passionate and endless journey of my art. As of recently, using semirealistic techniques combined with the original style; my work has begun to explore worldly issues, a brave new world inspired by ongoing

Left Column: 1. Oppidan Inflorescence, 2. Salvami Tu
Right Column: 3. Always, 4. Fallen Angel, 5. The Waiting Room



Let's Chat!

CAMERON LINGS



Durham, Instagram @cameron_lings_

Cameron Lings' extensive practice combines aspects of time, data, and statistics, to create proportionally accurate and functionally readable forms. His intriguing pieces are executed with varying scales, shapes, and material choices, each with its own layers of symbolism highlighting research factors. With a belief that: 'where we can record data, a form of art can and does exist within it,' his sculptures bring forth unique and innate characteristics. Cameron has recently exhibited in 'Sculpture Show North' at the Leeds Corn Exchange, 'This is Not a Shop' in the City of Bath, 'Together Now' in the Middlesbrough Institute of Modern Art (MIMA), and the annual Cheeseburn Sculpture Gardens Exhibition in Newcastle Upon Tyne.

From the Ground Up



💬 Let's Chat!



JUDITH LUNGEN



Jerusalem, Instagram @judithlungen9238

Born in Jersey City, raised in upstate New York, from the age of eight Judith began an intense education in the world of music, art, ballet, and theatre. Invited to join a Professional Repertory Summer Stock Musical Theatre-in-the-Round, Judith's true passion was scenic and set design. She received her B.F.A. in Fine Arts from the American College of Jerusalem, completed her mandatory Israeli army service, and apprenticed with Israeli sculptor Robbie Scharf. Her first solo exhibitions (watercolors and charcoals) were in Scharf's "Galeria Ha'Ya'ar" in Central Israel. Judith set off on her extensive travels and exhibited her work in Amsterdam, Montreal, New York, and Brighton & Hove. She landed solo exhibitions in London's Women's Art Alliance and New York's Catskill Art Society's Sullivan County Museum, Beck Gallery. Settling in London and residing on her narrowboat in Little Venice, Judith prolifically sold and exhibited her watercolors. After participating in the British Royal Society of Women Artist's The Mall Galleries Exhibition, she received an invitation to work at the newly established Walker Books, a children's book publishing company. Transitioning into Graphic Design, Judith credits award-winning Amelia Edwards, founding Art Director, as one of her greatest mentors. Currently residing in Jerusalem, 20 months ago Judith shifted into digital painting. In March 2021, she released a segment of her artwork for exhibition purposes. To date, her digital paintings have been invited to participate in 38 international juried competitions and exhibitions, receiving 27 awards.

Two years ago, Judith embarked on a major multi-media project entitled, FATHER GIRI'S DIARY, A PILGRIM'S JOURNEY. After completing the narrative text, she delved into creating THE DIARY artwork that has expanded into a collection of 65 digital paintings. Father Giri is a young Catholic priest from India who in 1957 is sent to Jerusalem on Holy Pilgrimage. Born of a Hindu father and a Portuguese mother, Giri is a mystic who devotes himself to the Divine Mother. By creating the fictitious Father Giri, Judith is free to explore and blend Hebraic, Hindu, Ethiopian, Catholic, and Yoruban imagery and themes. "Transcending limitations, Art is the vehicle that transports the Observer and the Artist into the mystical realms of the seemingly impossible and unattainable." "FATHER GIRI'S DIARY breaks through old, stale, irrelevant beliefs. The Observer is given the rare opportunity to experience through "Art and Beauty" mankind's common quest to seek, find and experience love, healing, peace, and goodness." "The true essence of Art is Grace and only through

OUR LADY IN THE SKY



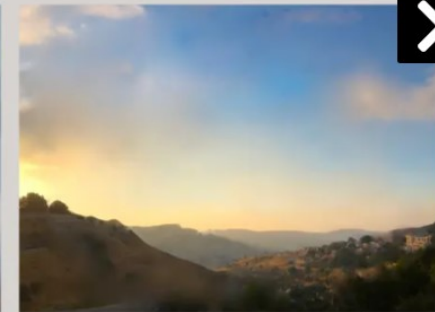
NATARAJA SHIVA SUTRA



LION'S GATE



YORUBAN GODDESS, YEMAYA & HER PEACOCK,



SUNRISE OVER JERUSALEM



💬 Let's Chat!

JOSH STEIN



Napa, Instagram @steincreates



Josh Stein (b.1973, Hammonton, New Jersey) is a lifelong multi-mode creative artist, musician, writer, professor with multiple advanced degrees from the University of California and the University of Liverpool, and an adult beverage maker, residing in Napa, California. With formal training in calligraphy, graphic design, and colorwork; more than two decades as a researcher, teacher, and writer in cultural analysis in the vein of the Birmingham and Frankfurt Schools; and a decade and a half as a commercial artist and designer for multiple winery clients; he brings his influences of Pop art, Tattoo flash and lining techniques, and Abstract Surrealism and Expressionism to the extreme edge where graphic design and calligraphy meet the Platonic theory of forms. The resulting metallic and fluorescent inks and acrylics on canvas delight and perplex, moving between the worlds of solidity and abstraction.

In my current work, I find myself drawn to the use of metallic, iridescent, and fluorescent colors in combination with textures that lift the paint from the canvas, creating what I call deep patterns, almost Jungian in a way because they seem to tap into something deep within us as people. I strive for my optical and geometric work not to be "just wallpaper" as so much in these genres has often become. Rather, particularly in my agitprop and my Four Elements series, I seek to force a reckoning with the artwork as a presence unto itself, and the use of these more exotic acrylic mediums really produces a moment of active tension both in person and via digital reproduction. I am continuing to explore where the idea of line itself creates or demarcates what the eye experiences as that is the essence of my work: fooling the eye into seeing things it never imagined could exist, and then going beyond fooling into willing participation in a different way to see the world around us, externally and internally. As such, these are primal works focusing on vision, order, and patterning, the palette-knifed metallics creating a deliberate shimmering effect, necessitating multiple viewpoints to appreciate fully and requiring active participation, which is why my most abstract of forms come alive on the canvas, imbued with an incomparable, uniquely living energy. I am thus attempting to re-orient what "wine country" art can and should be. Rather than tourist-driven imagery, I bring more formal approaches to the surroundings and equally allow them to inspire me in ways both direct and indirect. Optical Art is participatory--the viewer must contribute, and does so individually and idiosyncratically--in order for the pieces to function. That looseness constrained by interaction is the possibility-filled space I am exploring and seek to showcase.

Selections from Pebbles Series



💬 Let's Chat!

APARNA

PRABHAKAR

San Jose

space.

cloudwatching
or cloud watching

the difference between staring up at a massive stretch of the universe
feeling like a mere speck of glitter
(sparkling eyes, impossible to lose)
an ungainly splotch of brown
in the vast expanse of fated paths and delicately swirling hues

and living there
being one with the giants
observing the world below as it crumbles and grows
casting a shadowy arm over
the love and the wars
the people scurrying around in their busy little lives
watching them dance when the world starts to cry
and dissolving.

treeclimbing
or tree climbing

the difference between swinging from branch to branch
sitting in a shady alcove
cradled by the cool bark and kissed by the swaying leaves
that whisper secrets to all those who listen

and watching its arms reach up, up, up
towards the sky
the sun
the stars
reaching for the birds and the wind

the difference between feeling placed in a joyless world
life permeated by the steady rhythm of a heartbeat
knocking out the pace of the steps taken to move through the days

and being knocked into motion
into the same life dictated by the heartbeat
faster and faster
skipping steps
skipping beats
skipping songs
flying colors
flying people
watching the world cry
seeing the giants dissolve

lies in a space.



💬 Let's Chat!

OPEN EDUCATION AND OUTREACH POSITIONS

APPLY NOW

All internship positions are unpaid, but students can get service hours. All positions open to students, professionals, and anyone with a passion! People from around the world are encouraged to apply! Questions? Contact us at culturallyoffice@gmail.com or DM us on Instagram @culturallyarts

<https://www.culturallyarts.com/get-involved>

K-12 Education Coordinator

Task examples: Scholastic partnerships, educational resource development by arts teachers, virtual field trips with professionals from our network and schools, classes/initiatives for low socioeconomic areas, Evening for Educators, course partnerships with schools, and more!

International Education Manager

Task examples: Small group mentorship programs, sending educational resources under collaborations with communities, courses for schools, and more. For instance, Ballet Beyond Boundaries is our program for virtual Saturday ballet classes for an underserved neighborhood in Colombia taught by a professional dancer

Education Expansion and Recruitment Manager

Recruit educators; course creators, virtual class instructors, resource developers; conduct print and video interviews; host live Art Talks; increase partnerships with galleries, institutions, etc; and more!

Education Associate

Work with education operations with any sub-department. You'll be assigned or you can pick projects in K-12 education, international education, professional development, or expansion and recruitment.

APPLY AT THE LINK ABOVE

🗨️ **Let's Chat!**

CULTURALLY

Our mission is for individuals to embrace their creativity and ignite their passion, shaping a global platform working on tangible reform for accessibility and representation in the arts.

Our purpose is to advocate that art is for everyone and by everyone. We work to utilize the arts for social justice efforts, for students to use their passions for global change.

Our biggest advocacy effort is toward representation in the arts; we have members, branches, and communities in 60 countries on 6 continents. Culturally advocates for the inclusion of people from every background and corner of the world, regardless of level of practice or socioeconomic means.

We aim to provide a platform for artists of all ages from emerging students to established artists to develop their craft through education. We strive to provide the utmost professional development through opportunities with an international impact!

Our work is to eliminate and abolish the deeply ingrained elitist and exclusive stigmas around the arts, so we offer an artist directory, social media network, interviews, and more to increase opportunities for aspiring artists.



ARTS ADVOCACY REFORM FOR ACCESSIBILITY AND REPRESENTATION
WWW.CULTURALLYARTS.COM
CULTURALLYOFFICE@GMAIL.COM
@CULTURALLYARTS ON INSTAGRAM

- FREE LIVE WEEKEND CLASSES
- FULL ONLINE COURSES
- K-12 RESOURCES
- WEBINARS & INTERVIEWS
- BLOG & PODCAST

BECOME AN EDUCATOR: TEACH WORKSHOPS, CREATE COURSES/RESOURCES, WORK ON INTERNATIONAL EDUCATION INITIATIVES

VISIT OUR GET INVOLVED PAGE TODAY!



EDUCATION.



EXHIBITION.

- COMMUNITY GALLERY**
- SUBMIT A PIECE AT ANY TIME!
- HANBELL GALLERY**
- ARTISTS IN RESIDENCE: EXHIBIT YOUR ART IN A PERSONAL COLLECTION SPACE
- MILOTSKA CENTER FOR EXHIBITION**
- SUBMIT ART TO THEMED EXHIBITIONS FOR CURATION INTO A 360-DEGREE VIEW VIRTUAL GALLERY ROOM
- JOIN A NETWORK OF 100S OF ARTISTS FROM 50 COUNTRIES!**

GET SERVICE HOURS!

- OUTREACH ADMIN TEAM
- MARKETING ADMIN TEAM
- TIKTOK CONTENT CREATORS
- MAGAZINE DESIGNERS/WRITERS
- VIRTUAL CARDS FOR CHILDREN'S HOSPITALS
- MENTORSHIPS
- ARTS CONTESTS
- CREATE EDUCATION RESOURCES
- CHILDREN'S ACTIVITY BOOKLETS

OUTREACH.



Let's Chat!



COPYRIGHT © 2021

MODERN RENAISSANCE

CULTURALLY ARTS COLLECTIVE

MODERN RENAISSANCE

“embrace your creativity
and ignite your passion”



💬 Let's Chat!