



Expose Art Magazine  
www.exposeartmagazine.com  
\$ 18

# EXPOSE

ART MAGAZINE

## EXPOSE ART MAGAZINE

### SPECIAL EDITION

December 2014  
ISSN 2375-9275  
\$ 18

**Editor/Publisher:** Chintia Kirana  
**Managing Editor:** Anna Niebrugge  
**Designer/ Digital Manager:** Zhe Ren  
**Communication Manager:** Josh Hale

**Advertising Inquires** please contact us at [exposeartmagazine@gmail.com](mailto:exposeartmagazine@gmail.com) or call 347 766 7928

Subscriptions please visit [www.exposeartmagazine.com](http://www.exposeartmagazine.com)

Copyright © 2014. Expose Art Press. All rights reserved. No part of this publication may be reproduced in any way without written permission from the publisher.

Front cover: Xuhong Shang

#### Editor's Letter

There are not enough jobs, not enough galleries, not enough collectors, and not enough opportunities; there will never be enough. Artists face many challenges, from creative blocks to gentrification. The development of this publication is, in part, the result of these issues. We are here to serve as a bridge, connecting artists, writers, galleries, collectors, and academia on an international scale. We expose artists who we believe push the boundaries between the traditional, modern, and contemporary. Andy Warhol once said, "In the future, everyone will be world-famous for fifteen minutes." We are here to give you more than fifteen minutes of fame.

What is the role of academia in the development of an artist's style and creative growth? We have included interviews with three professional artists with academic backgrounds to offer a glimpse into this veiled subject.

My personal gratitude goes to Anna Niebrugge, Zhe (Joe) Ren, and Joshua Hale who, without their contribution and perseverance, this publication would not be possible.

To all the artists who participated in this publication, we thank you for your contribution and wish you all the best in your future endeavors.

Best,

Chintia Kirana

## Nishiki Sugawara-Beda

As a child, I learned Japanese calligraphy at school. When I was growing up, I watched my father, a calligrapher, practicing and saw how he approached his work. We talked about the meaning behind each proverb he was writing or about his practice itself. We still do. Together with Sumi-e (Japanese ink painting), Japanese calligraphy has become an activity that immediately connects me to my foundation as an individual and artist.

In my current series of work, I use this foundation as a basis for exploring the relationship between written language and visual images in both virtual and physical spaces. For painting, I start by searching for characters that embody a phrase or word expressing a particular theme. I draw the phrase in one layer and add another layer that explores possible nuances of the phrase, which creates a sense of space. I prefer paper as my surface, for the immediacy and finality with which it actively drinks up the ink. Finally, I add other elements that travel through the space, introducing more nuance, supporting the ideas, and making the space more complex or contradictory.

One of my goals is to connect emotionally to the meaning conveyed by the character or phrase, so that everything I do is a physical expression of that meaning. My mark-making is sincere and direct, a physical response to the emotion that is transferred into the work.



Equanimity, Acrylic and watercolor on paper mounted on wood, 30"x60"



Voyage 1, Acrylic and watercolor on paper mounted on wood, 35.5"x47.5"



Voyage 2, Acrylic and watercolor on paper mounted on wood, 35.5"x47.5"