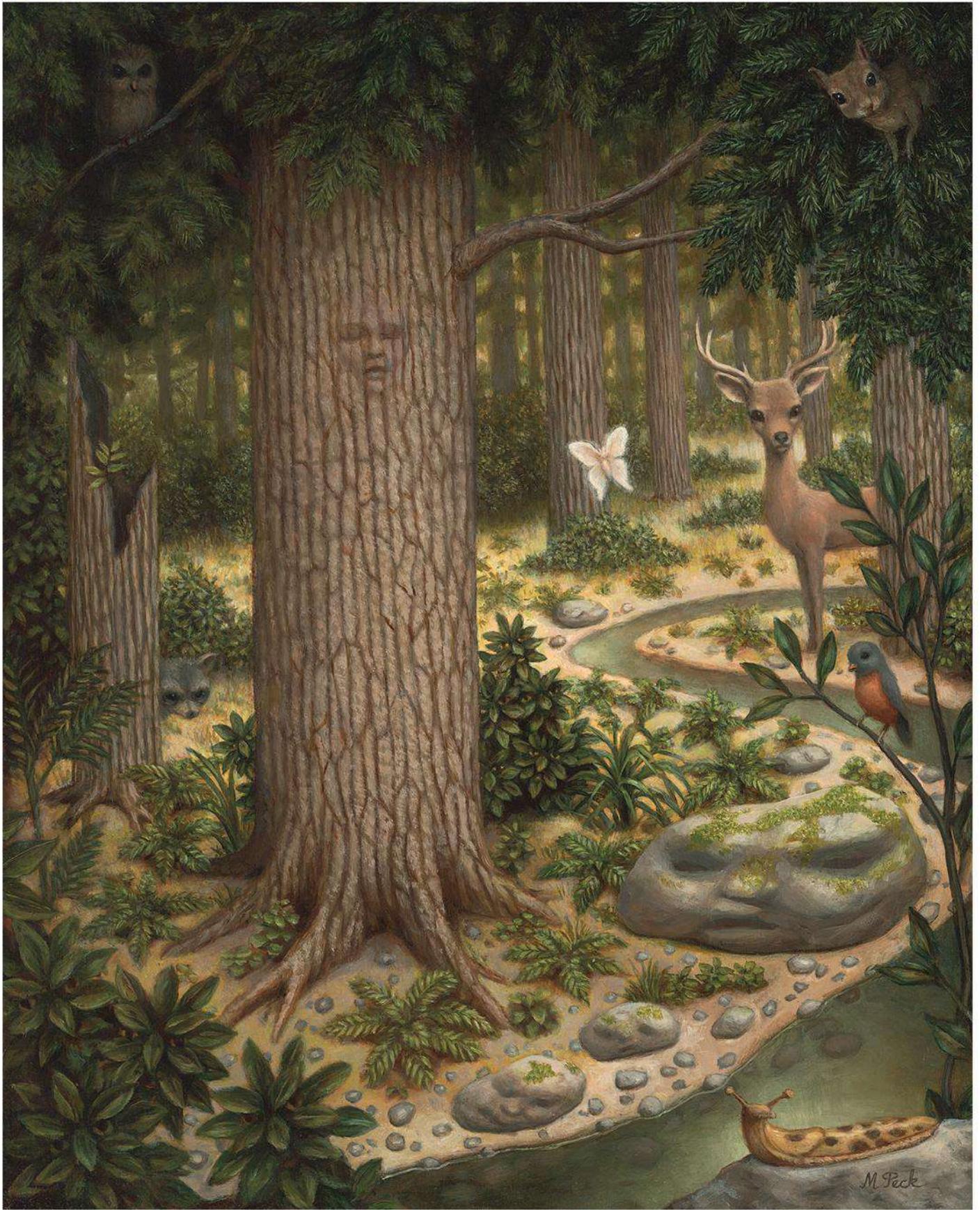


MIROIR



TERRA FIRMA



MARION PECK ~ "THE WOODS"

MIROIR MAGAZINE

TERRA FIRMA

*MIROIR MAGAZINE is honored to present the following
Featured Artist Portfolios reflecting on this issue's theme, "Terra Firma".
Visit MiroirMagazine.com for extended portfolios & artist information.*

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On This Issue's Cover

GIULIA DANESE
PAGE 132

- FACEBOOK PAGE -

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MIROIR MAGAZINE

MIROIR Magazine is an international fashion and arts magazine promoting aspiring and established creative artists.

We are unconventional, and dedicated to bringing you the highest caliber contemporary artists and the most unique presentations of current fashion, fine art, photography, film, music, and performance. Our goal is to inspire our readers by showcasing the extraordinary talents of these artist's creative genius. We wish to share the artistic vision of our contributors in hopes that you will embrace their work and find it as inspirational as we do.

MIROIR Magazine promotes existing and emerging talent by making published work accessible to artists entering the industry. Our philosophy is to inspire, encourage and endorse the artists that we love.

MIROIR Magazine curates a theme for each issue. Artists are given the freedom to interpret this theme as they wish, allowing them to visually express their unique style.

Please follow us online where you will find much more information on all of the artists we currently feature, including extended articles, interviews, photos, videos, updates, and links to their websites, current shows and events. Special online features will focus on our favorite artists and their current work and ideas.

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SARAH ALLEGRA ~ "THE COURT OF THE DRYAD QUEEN"

PHOTOGRAPHY, COSTUME, CROWN AND SET BY SARAH ALLEGRA ~ MODEL: DEDEKER WINSTON

SARAHALLEGRA.COM

STEVEN KENNY

• *How long have you been an artist? Please tell us a little about your chosen medium? Do you do any other creative arts?*

~ I've always been an artist. I believe everyone is born an artist but they are taught to grow out of it. I didn't. My chosen medium is oil paint. I paint in oil to channel my favorite Old Masters in a contemporary way. Lately, I've been dabbling in stained glass and it's been an extremely humbling experience that has made me more determined to be a better painter.

• *Have you been trained, and if so from what institution? Or are you self-taught?*

~ I went to the Rhode Island School of Design and received my BFA in illustration. In the early 1980s that curriculum was designed to expose students to as many mediums as possible which resulted in us mastering none. So I basically taught myself to paint after I graduated.

• *You have been featured in Terra Firma because many of your images depict nature elements, can you tell us a little about why you use them in your paintings?*

~ Combining the human figure with natural elements allows me symbolically to express many things including 1) how humans relate to the natural world, 2) the fact that we are animals, 3) foolishly hubristic displays of superiority and dominance, 4) symbolic glimpses into our internal emotional and psychological workings, etc.

• *Was your family supportive of your artistic endeavors?*

~ Yes. My parents and three older brothers all encouraged and supported my artistic leanings.

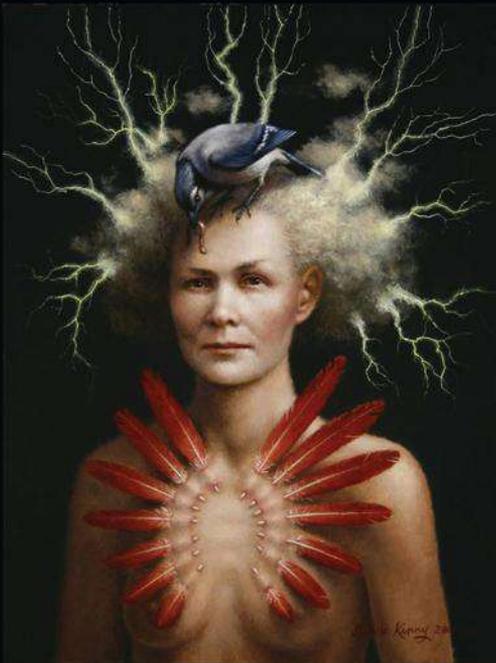
• *Is there someone special who has encouraged your work and your path as an artist, if yes tell us about this person and how they have influenced your path as an artist?*

~ Two people come to mind. My wife, who I met in high school, fell in love with me to a large degree because of my artistic abilities and mindset. Her admiration for this part of myself is an incredible gift that encourages me to follow my path and be true to my creativity. The other person is my high school art teacher who recognized my vocation, singled me out, and helped me realize that a career in the arts was a real option.





STEVENKENNY.COM

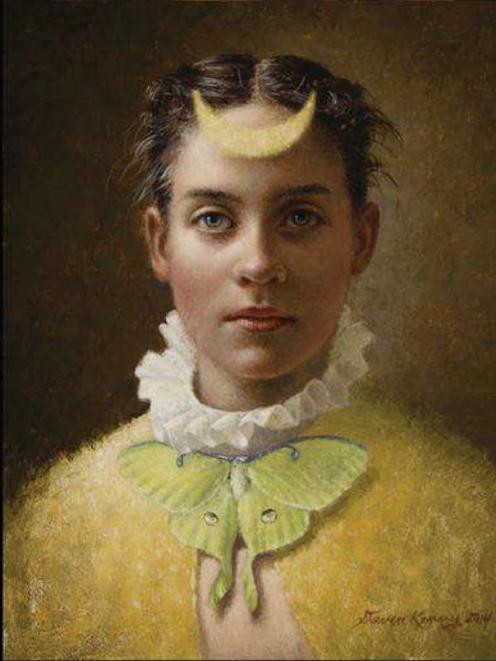


• **What are your hopes and dreams or future goals, where do you see yourself in the next 10 years?**

~ I can honestly say that I am living my dream. Every day is an adventure. Successes come unexpectedly, but regularly, in small and large doses. This tells me that I'm doing what I'm supposed to be doing. I'm always stretching and challenging myself and that brings recognition and rewards. I couldn't ask for anything more as an artist.

• **If you could do any project with full funding, what would it be?**

~ The idea of full-funding doesn't interest me. I have no grand plans or desires and always believe I'm doing my best work in the present moment. I think the best contribution I can make is to live my life as I do. Uncertainty is a great motivator. If money were no object, I think my desire to create would actually diminish. I do buy lottery tickets but part of me hopes never to win.



• **If you could meet any artist who is no longer living, who would it be and why?**

~ I think I'm satisfied with the present knowledge I have of the artists I admire. Carlos Santana once told a fan, "You love my music. You don't love me." I'm afraid that I'd be disappointed to actually get to know the artists I look up to the most.

• **Tell us your thoughts on the environment and preservation, there are many problems now for the natural environment, endangered species, global climate changes, what concerns you the most and why? As an artist do you feel there is anything you can do?**

~ Perhaps the greatest threat I see to the environment is overpopulation, yet very few people are talking about it. The idea of unlimited expansion, consumption, and growth is unnatural. Well, actually, it's perfectly natural because it happens all the time in nature, but it's eventually checked and corrected by other natural forces like food source depletion and disease. We're already faced with these dilemmas but often refuse to acknowledge and address the root causes that are staring us in the face. Political power, corporate greed and religion are afflicting the health of the planet.



• **Do you have any conservation projects currently in progress?**

~ Like many people, I do what I can every day in the choices that I make. If everyone was more mindful, we could allow the planet to heal itself in a very short time. Other than that, I try to let my artwork speak in ways that hopefully opens viewers' minds and hearts and helps them assume a more integrated role in the natural world.

(TOP TO BOTTOM) ~ THE ESOTERIC ~ LUNA ~ FIVE ROSES



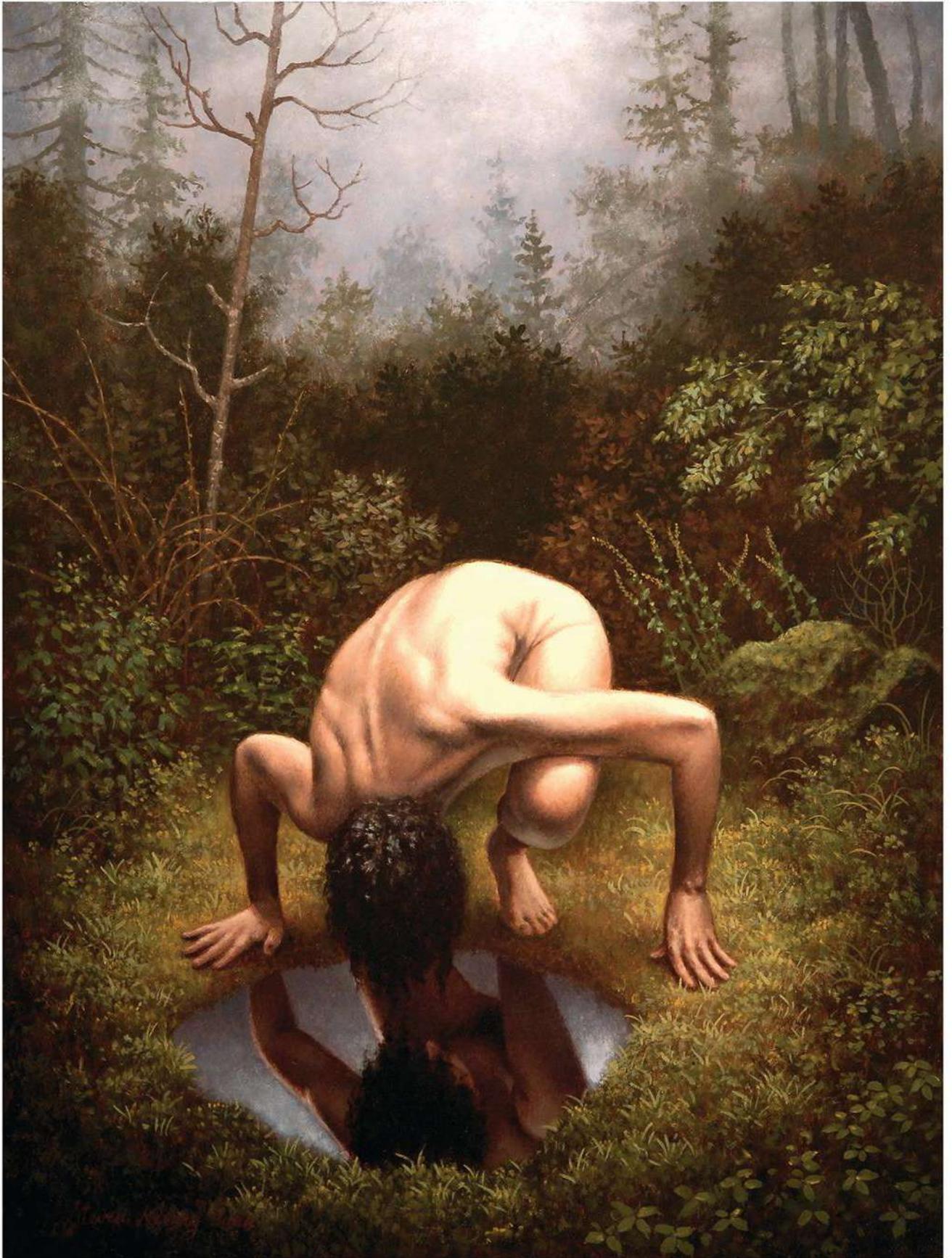
THE BREAKER





THE RIBBONS





THE MIRROR





MOONDANCE



NIKKI HARRISON
WWW.NIKKIHARRISON.CA



KINDRA NIKOLE ~ "GERMINATION"

MODEL: MEREDITH ADELAIDE

PHOTOGRAPHY, ART DIRECTION, AND MAKEUP: KINDRA NIKOLE

ASSISTANTS: CASSIE MEDER AND AUSTIN TOTT

KINDRANIKOLE.COM

Katharina Jung

Katharina Jung, a German photographic artist, has been pursuing photography since 2012. During these few short years she has developed into an artist with a voice, and a specific style.

Her dramatic portraits and fantasy landscapes each tell a story of mystery and longing, dreams and desires.





TITLE: MOURNING ~ PHOTOGRAPHER & MODEL: KATHARINA JUNG



TITLE: BEAUTIFUL FABIENNE
PHOTOGRAPHER: KATHERINA JUNG
MODEL: FABIENNE BIRK
DRESS: AVIATRIX

An artist who is willing to experiment is someone who can find a unique perspective, This is true of Jung. Every image is a separate journey into the imaginative daydreams she inspires.



TITLE: HAVEN II
PHOTOGRAPHER: KATHARINA JUNG
MODEL: LAURA ZALENGA

What is special about her is that she can share those visions through the tools of her photographic art, so we can be inspired by their tenderness, touched by the joy, intrigued by the enigma that is Katharina.



TITLE: CRUSHED
PHOTOGRAPHER: KATHARINA JUNG
MODEL: INES REHBERGER

<https://www.flickr.com/photos/indpndt>



TITLE: RIVERSIDE
PHOTOGRAPHER: KATHARINA JUNG
MODEL: INES REHBERGER

“I try to convert my daydreams into
images, dream on little dreamer,
this is how it all begins”

WWW.INDPNDT-PHOTOART.DE



TITLE: FEATHERS
PHOTOGRAPHER: KATHARINA JUNG
MODEL: SAMANTHA EVANS



TITLE: TAKE ME TO ANOTHER WORLD
PHOTOGRAPHER & MODEL: KATHARINA JUNG



LAUREN K CANNON ~ "KINDLED"



LAUREN K CANNON ~ "DHAEVA"

NAVATE.COM

ANDY KEHOE

Uninhibited by any sense of natural order, Kehoe is known for his mixed-media work of human-animal hybrids set in forested back-grounds. Greatly inspired by the Romanticism movement of the 19th century and their emphasis on individuality, emotion, and drama, Kehoe has a similar intuition when creating otherworldly landscapes. With a focus on imagination and emotional response as the source of aesthetic experience, his fantastical imagery evokes a sense of wonderment by emphasizing the grandeur of nature.

Kehoe's process is a precise method of painting on multiple layers of poured resin. This technique creates illusions of shadow and dimension, adding a deeper level of enchantment between his subjects and their environment. Kehoe continues to push the boundaries of this unique medium by incorporating a broader color palette and experimenting with different textures.

"I inhabit my worlds with strange creatures and like many of the subjects in Romantic paintings, they are often dwarfed by the nature surrounding them. Sometimes the creatures are bringing you into the scene with a straight gaze and other times they are facing away so that you can share that contemplative moment with them. There is always a harmony and symbiosis between the characters and the natural surroundings, with the giant creatures themselves sometimes acting as natural wonders. I love the idea of a living, breathing wonder roaming the landscape."

Andy Kehoe was born in 1978 in Pittsburgh, Pennsylvania, where he is currently based. In 2003, he received a BFA in Illustration from Parsons School of Design in New York. His paintings have been exhibited in galleries and museums across the country including Los Angeles, Seattle, New York, Chicago and Portland.





a. k. h. o. e.

ROAMER OF THE SUBTERRANEAN FOREST



AT THE EDGE OF AN UNKNOWN WORLD

• *How long have you been an artist? Please tell us a little about your chosen medium? Do you do any other creative arts?*

Without getting into the philosophical pitfalls of what constitutes being an “artist”, I can say I’ve been making art in some way for as long as I can remember. Professionally speaking, I’ve been able to make a living with my work for the last 10 years. My first major gallery show was in May 2007 at Jonathan LeVine Gallery and things took off from there. One show rolled into another and, not so shortly after, I was able to do it full time.

The bulk of my work is done with good ol’ fashioned oil paint but my love of experimenting with new mediums and techniques led to my work

with epoxy resin. I’ve always worked from back to front with my paintings so working with layers of resin was a natural progression. Initially I was drawn to the immense depth I could achieve with the layers of resin. Now I am more inspired by what I can create in the resin itself. I can produce amazing patterns and textures by mixing wet paint and pigments into the wet, uncured resin. There is only so much I can control during this process, so it always lends an organic and chaotic element to the work, which I really appreciate.

I dabble in other creative arts but, unfortunately, my work doesn’t give me much time for other pursuits at the moment. I really wish there were 4 more hours in a day.



CATHEDRAL OF THE FOREST DEEP

• *Have you been trained, and if so from what institution? Or are you self-taught?*

I had a meandering journey through art school and I attended 3 different schools: University of the Arts in Philadelphia, Ringling College of Art & Design in Florida, and Parsons School of Design in NYC. Though my educational path was longer and more expensive than any rational person would dare desire, I have carried very important lessons into my life and career from each school experience.

After switching majors a few times, I finally ended up in the Illustration program. That somehow led me into the art-exhibiting world after graduation. Although nothing could have properly prepared me for gallery work, the main conceptual

and procedural theories really stuck with me. For example, how I approach a vague concept and carve it down into something concise or how to avoid obvious or conceptual clichés in my work. I learned how to plan out my work, problem solve and how to improvise and adjust when my original plans get smashed to pieces.

I also continue to grow, learn, and evolve on my own. Every piece is a chance to experiment and to learn something new. Almost every technique I use in my work has come from some foray into unknown territory and many of those techniques came from serendipitous accidents. I think every artist is self-taught in a way, but it helps to have the foundation of education to stand on.



a. k. hoe



BEYOND THE FAMILIAR



INVOKING THE HEART OF THE WILD

- *What inspires your creations?*

My inspiration is from all over. Besides obvious art inspirations, most of my inspirations come from random observations out in the world: a peculiar tree, an expansive sky, an overgrown field, the way a tree is lit from a streetlamp, etc. Visually there is a lot to be inspired by in everyday life. I just try to keep my eyes open to notice it and soak it up as best as I can.

- *Was your family supportive of your artistic endeavors?*

My family was always supportive of my art endeavors, and I honestly couldn't have done it without their support over the years. There was certainly some trepidation from my parents in the beginning, sending their son to an expensive private art school with a highly uncertain career path to follow. It was not the most practical choice and they did have cause to be concerned



THE HIDDEN HEART

about my future. It's a long shot to actually make a living off of this, and it's a very tough road to get there. It takes a certain level of mental fortitude and self-motivation to make it in the art world... so dropping out of my first art school definitely did not help to ease those concerns. But I knew that I was in a detrimental situation, and I knew I had to take the leap to make the change to have any chance of succeeding. Once I dropped out my parents were extremely anxious that I would lose my motivation and become

some kind of wayward soul. Proving to my parents that I was going to follow through and that I did possess the qualities it took to succeed was a major motivation. So a year later, I applied to and entered a new school and started the next phase of education with a laser focus and a singular purpose. (Although, that did entail me changing schools one more time!)

After all the trials and tribulations, I'm extremely proud of my accomplishments and the progression



of my work, and grateful to be in the position I am in right now. I'm proud that in the end, I really did honor the confidence my parents bestowed upon me and I am forever appreciative for their constant support.

• Is there someone special who has encouraged your work and your path as an artist, if yes tell us about this person and how they have influenced your path as an artist?

My artistic path has been paved with the support of many people over the years. It's hard to pick just one. It definitely starts with my twin brother Ben. He was my art partner in crime from the onset and he continues to collaborate with and support me to this day.

Many teachers helped and encouraged me over the years. My high school art teacher, Mr. Robinson, saw something in me and told me to: "get my shit together and to stop fucking around if you want to be serious about this". He was a major reason that I decided to go to art school. Then in art school, especially at Parsons, my professors were very instrumental in guiding me to the path I am on right now. Mark Smith was the first person to introduce me to the world of exhibiting artists. He really opened my eyes to the crazy and inspiring world of art that was happening all around me. I had no idea this kind of art could be shown in galleries. Jordin Isip, another Parsons professor, got me involved in the gallery world and got me my first shows. A couple of years after I graduated from Parsons, Jordin physically took some of my work over to Jonathan LeVine gallery to show Jonathan my work in person.

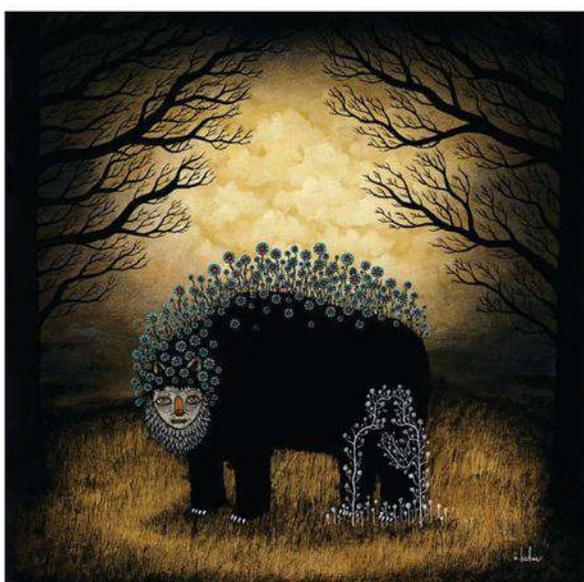
Now my greatest support and encouragement comes from my wife, Ash. We met 7 years ago, and have been married for 5 years. Sharing my life with such a smart, capable, strong figure has had such monumental effect on my life. It's a partnership that never ceases to inspire me to reach greater heights, both personally and professionally.

• What are your hopes and dreams or future goals, where do you see yourself in the next 10 years?

I have shows lined up into the end of 2019, so I'll continue making gallery work for the foreseeable future. I do hope to branch out in the coming years. Making show after show is mentally exhausting, and a pretty solitary existence. I work in a home studio so our house is my whole world most of the year. I truly miss working with and around other people so I'm going to take some digital painting classes and I hope to work on some more collaborative projects.

• If you could do any project with full funding what would it be?

I would definitely make an animated movie of some sort. When I create my paintings, I see the worlds and the inhabitants as living, moving things. It would be a dream to somehow bring them to reality. Over the last few years, I've been working on a story during my random smatterings of free time. I hope to dedicate more time to it's future. One of the other motivations for taking a digital painting class is so I can more easily work on some concept art for the story. There is no way I could manually paint it all so I hope to find tools that will help me get some of these ideas out in a more timely fashion.





MULTIVERSAL COALESCENCE

WWW.ANDYKEHOEART.COM



KRIS LEWIS



MIA ARAUJO ~ "FOREST HEALER"

WWW.ART-BY-MIA.COM



-SINKINS-

greg
Craola
Simkins





greg craola simkins

• **How long have you been an artist?
Please tell us a little about your chosen medium.**

~ I have been making art since I was a young child, later picking up a spray can when I was 18 and then added mediums as I went. I currently use many different tools to make images, but mainly focus on acrylic paints.

• **Have you been trained, and if so from what institution? Or are you self taught?**

~ I have been experimenting and training myself and learning from friends for many years, but did focus on studio art at California State University of Long Beach. I still feel I learned more from personal studies and doing graffiti.

• **What inspires your creations?**

~ The secret narratives going on in my head. Most of my work takes place in a world I call "The Outside" and I get excited to morph all kinds of creatures and elements there. It is an obvious conglomeration of a lifetime of being bombarded with images and seeking out stories, nature and anything you see in this beautiful and dangerous created order. I am really inspired by creatures, animals that we have discovered and ones that we are still uncovering to this day. What would have walked the earth millions of years ago and what lies just inside our imaginations. Being able to have a mind to even conceive these things is inspiring as well.

• **Was your family supportive of your artistic endeavors?**

~ Yes, very. My father still builds my panels that I paint on and has been a huge influence on me. My mom is my biggest supporter as well. They are great parents who put up with a lot of crap with me during my early years.

• **Is there someone special who has encouraged your work and your path as an artist?**

~ My wife Jenn has made this entire path as an artist into a lifelong dream. I appreciate her hard work and support daily, she is the machine that keeps our small business moving forward. It was her idea and planning that enabled me to cut ties with my job in video games to become a full time painter. I am still amazed I get to do this every day.



GREG CRAOLA SIMKINS WORKING IN HIS STUDIO
PHOTOS BY BRENT BROZA
[HTTP://WWW.BROZAPHOTO.COM](http://www.brozaphoto.com)



GOOD KNIGHT

• ***What are your hopes and dreams or future goals?***

~ I would really like to share this world "The Outside" with everyone in different forms. Movies, Cartoons, museum shows, more books and exhibitions. I feel like I have only began to explore this place and am consumed with ideas and a lack of time to put them out there.

• ***If you could do any project with full funding what would it be?***

~ Full length animated feature.... Or design a theme park with rides and hidden pathways and secret entrances to other theme parks which is always changing entrances and attractions.

• ***If you could meet any artist who is no longer living, who would it be and why?***

~ UbIwerks, I love his imagination and story-telling in his animated shorts. His old

cartoons inspire me a lot and it would have been great to pick his brain.

• ***Tell us your thoughts on the environment and preservation?***

~ We should be good stewards of this amazing universe we have been blessed to be a part of. Treat it with respect.

• ***Do you have any conservation interests that are particularly important to you?***

~ I believe conservation starts with respecting those around you first. It starts with people and caring about them more than yourself and wanting the best for them. You should want clean water, you should want an environment clear of pollution, you don't want to see animals go extinct because of greed. I want my children to grow up respecting our planet because we all share it as our home, and it is the ultimate sign of respect to our friends and neighbors.



STOP HAUNTING ME

Greg “Craola” Simkins was born in 1975 in Torrance California, just south of Los Angeles. He grew up with a menagerie of animals including a number of rabbits, which often emerge in his paintings. He began drawing at the early age of three and was inspired by various cartoons and books. Some standout books that still find their way into his art are *Watership Down* by Richard Adams, *The Chronicles of Narnia* by C.S. Lewis and *The Phantom Tollbooth* by Norton Juster.

Simkins’ art continued to progress to the age of 18, when he started doing

graffiti under the name “CRAOLA”. Graffiti art became his impetus for creating, and gave him the confidence to paint large works. In addition, it taught him perspective, color theory and further developed his artistic skills, which later translated into his work with acrylics.

After receiving his Bachelor’s Degree in Studio Art from California State University of Long Beach in 1999, Simkins worked as an illustrator for various clothing companies and bands. He later moved on to Treyarch/Activision where he worked on video games



MARY BECOMING ANNETTE

including Tony Hawk 2X, Spiderman 2 and Ultimate Spiderman while attempting to paint with every free moment he had.

In 2005, Simkins pursued his desire to paint as a full-time artist. Since then, he has been featured in numerous group exhibitions and had successfully sold out solo exhibitions.





A LOVELY GIFT





THE ELIL AND FU INLE



GREG CRAYOLA SIMKINS ~ 'LUNA'



IMSCARED.COM





www.natashagris.wixsite.com/photographer

PHOTOGRAPHY: NATASHA GRIS

ARTISTIC DIRECTOR/MUAH: ARTIST JENNIFER LITTLE

HEADPIECES: ROYAL DISSENSION ~ MODELS: CELESTIAL RENEE & RAPTURE

BENJAMIN VIERLING

• *How long have you been an artist? Please tell us a little about your chosen medium.*

~ I've been composing images for as long as memory serves. I have distinct recollections of drawing for hours as a child. The crayon box was eventually supplanted by the painters kit, and for many years I traveled with only a sketchbook and ink pens to capture my visions, but I've worked in one media or another for my entire life.

• *Tell us your thoughts on the environment and preservation? Do you have any conservation interests that are particularly important to you?*

~ While my work doesn't specifically allude to conservation themes in a literal sense, the natural world and the tangible forms of the earth itself are highly valued. My aesthetic principles are rooted in the idea that nature provides a model of perfection that we are already a part of, and we are further blessed with the means to be conscious of the fact. I essentially believe that spirit is experienced through matter, and therefore I advocate responsible stewardship of the earth's resources. This intention can be extended to my philosophy regarding Art in general, which is that it reflects a continuum of human consciousness. Preservation, be it environmental or cultural, encourages a reflective understanding of the past, and a sustainable approach in meeting the future. It is my opinion that Art -painting in this case- effectively bridges the paradigm between where we have collectively come from, and where we are going.





VANITAS

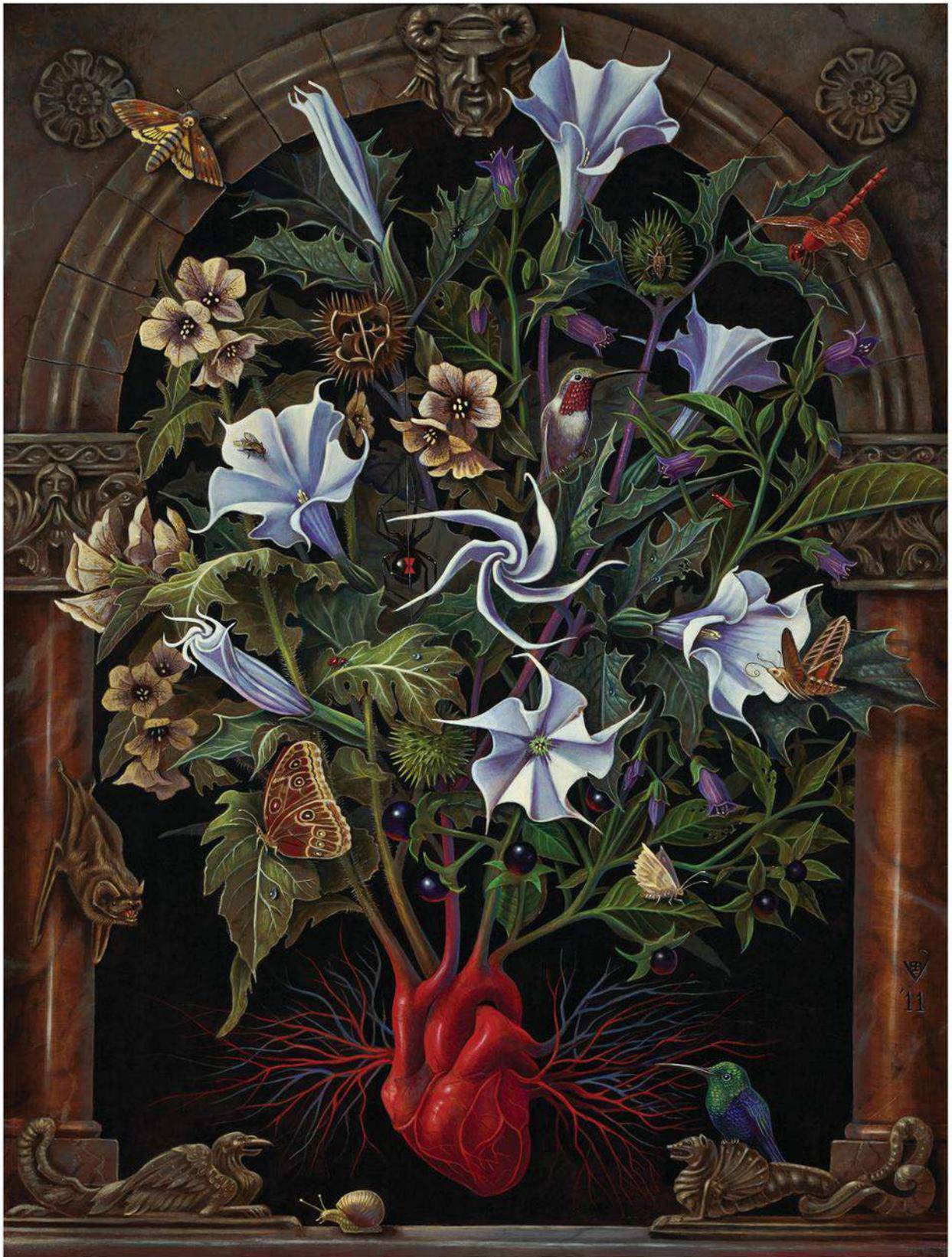
BVIERLING.COM



BIRD WITH SKULL



WOMAN BEAST









PAPAVER SOMNIFERUM



GLI AMANTI

To apply this philosophy to my working process, the extensive time that I invest in creating one static image echoes my goal of compelling the viewer to meditate on the value of stillness. In my experience the static image provides the most concrete reference point for meditative reflection, inviting one to become aware of the relationships that exist between forms. If one is willing to look, awareness of these relationships opens the door to a much deeper understanding of the world we inhabit. For this reason an intimate still-life painting can be just as profound as an ennobling portrait, or an epic landscape. I endeavor to emphasize the infinitely wondrous complexity of relationship in all my compositions.

See the full Miroir Magazine exclusive interview at:
MiroirMagazine.com



MANDRAGORA



JANIE OLSEN
"GRACIELA"

JANIE OLSEN



JANIE OLSEN ~ "TIANA"

TheStorybookStudio.com



A photograph of a woman in a white lace dress, lying down. Her hand is resting on her lap, and a large black spider is on her hand. There are flowers and a sprig of lavender nearby. The background is dark and textured.

CUNENE

• You have been featured in Terra Firma because many of your images depict nature elements, can you tell us a little about why you use them in your photos?

I find nature fascinating, with all its animals and vegetation, their presence complete and give meaning to my portraits, there's Always a symbolism behind them. Animals indeed have been present in art throughout history in every culture and period; I find great inspiration in Vanitas themes, its romantic and decadent views of the transience of life. As you can see I often put flowers and butterflies in the scene, as they are a representation of the ephemeral: they're really important in the photograph, as much as the pose of the model, or the dress she's wearing.

• Tell us your thoughts on the environment and preservation, there are many problems now for the natural environment, endangered species, global climate changes, what concerns you the most and why? As an artist do you feel there is anything you can do?

Everyone should do their little part to take care of the planet everyday: recycling, saving water and energy. As a single individual I can help educate new generations, as an artist I can spread my message to people that follow me. I'm scared and worried about climate change, we let our carelessness rule for too long, but I'm more scared by ignorance and ill-informed people who don't trust science.

See the full MIROIR Magazine exclusive interview with CUNENE at:
www.MiroirMagazine.com





THIRD EYE



SANT' ELENA



BUTTERFLIES DREAM OF THE LIFE



THE FRAGRANCE



THE OMINOUS MESSAGE



MAGPIE SISTERS

Lea Bradovich

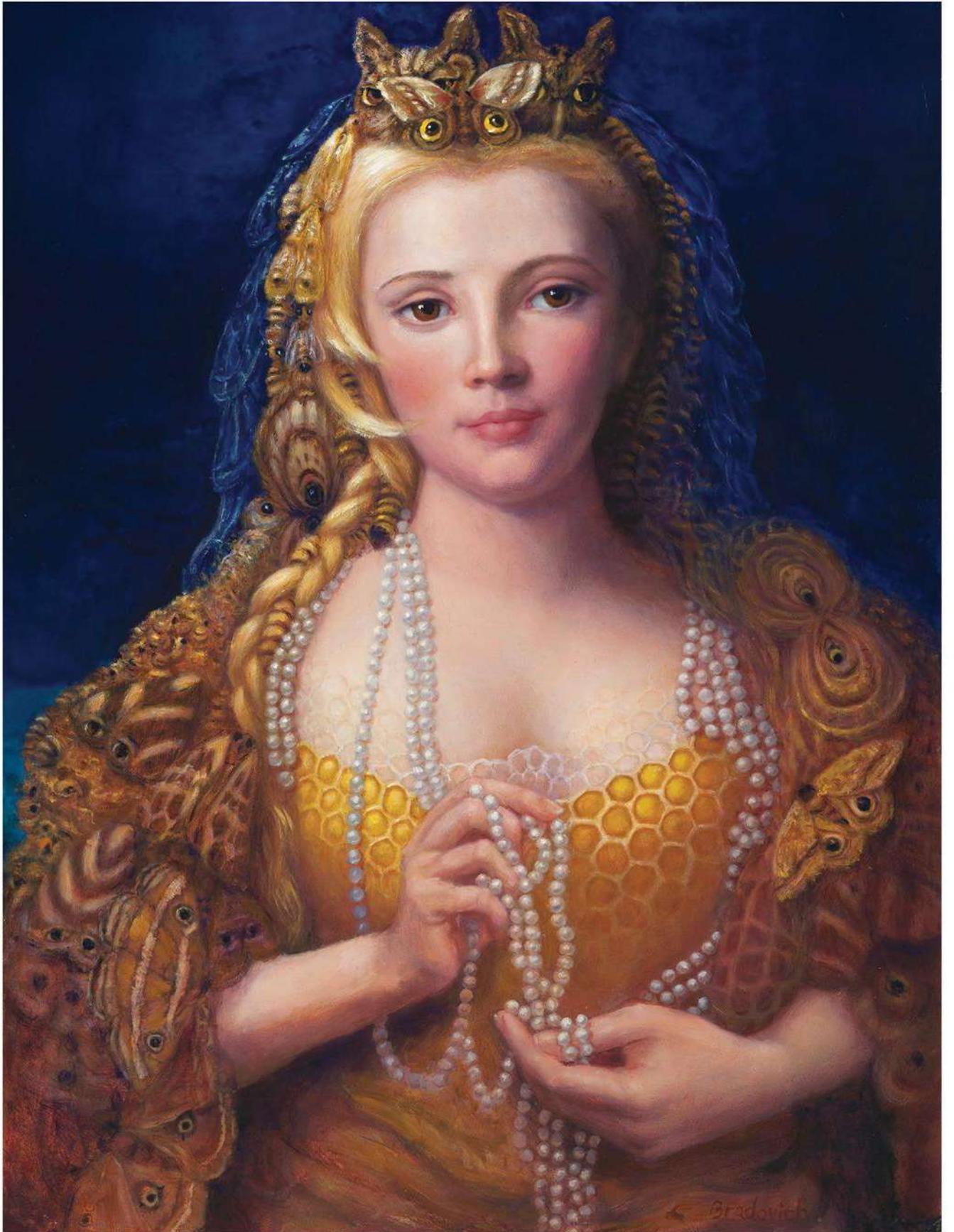


My portraits depict a playful engagement with nature in her guise as the eternal feminine. Allegorical figures wear honeycomb garb, butterfly crowns, and caterpillar necklaces. Last summer's leaves are raiment for their decorative pleasure and metaphoric compost for the eyes. Entomological hats and mythopoetic headgear display life cycles, food sources and sometimes predators as well.

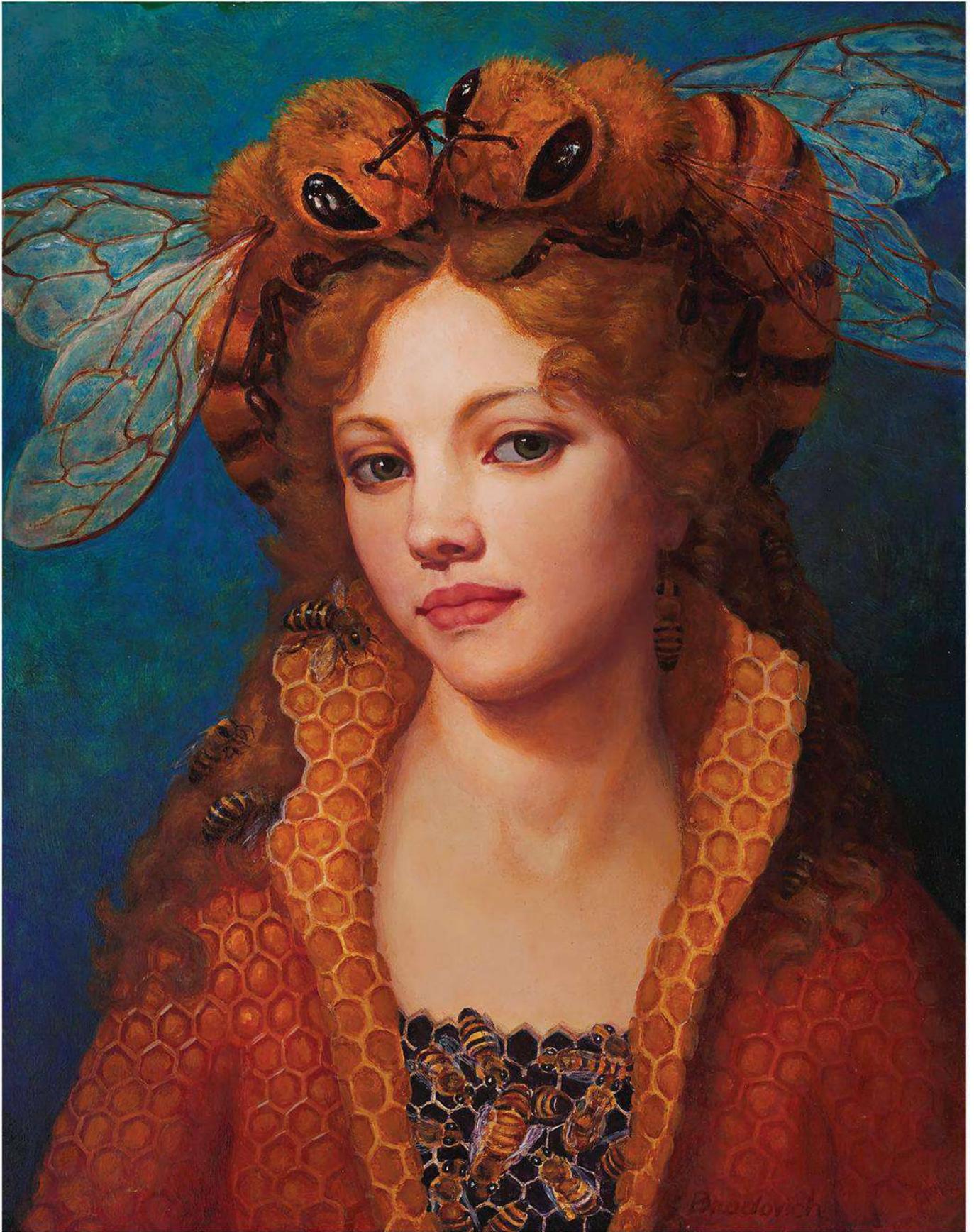
Like most children I was entranced by the tiny worlds which flourished in the back yard, realms of bees with their royal families, worm like caterpillars who sprouted fairy wings and took flight, birds who heroically reappeared every spring. Now long afterwards I share my longing to return to the mythic garden, one just out the door, perhaps, where the very small creatures are celebrated by garden royalty, the Queen Bees, Monarchs and the bird women who may roost there.

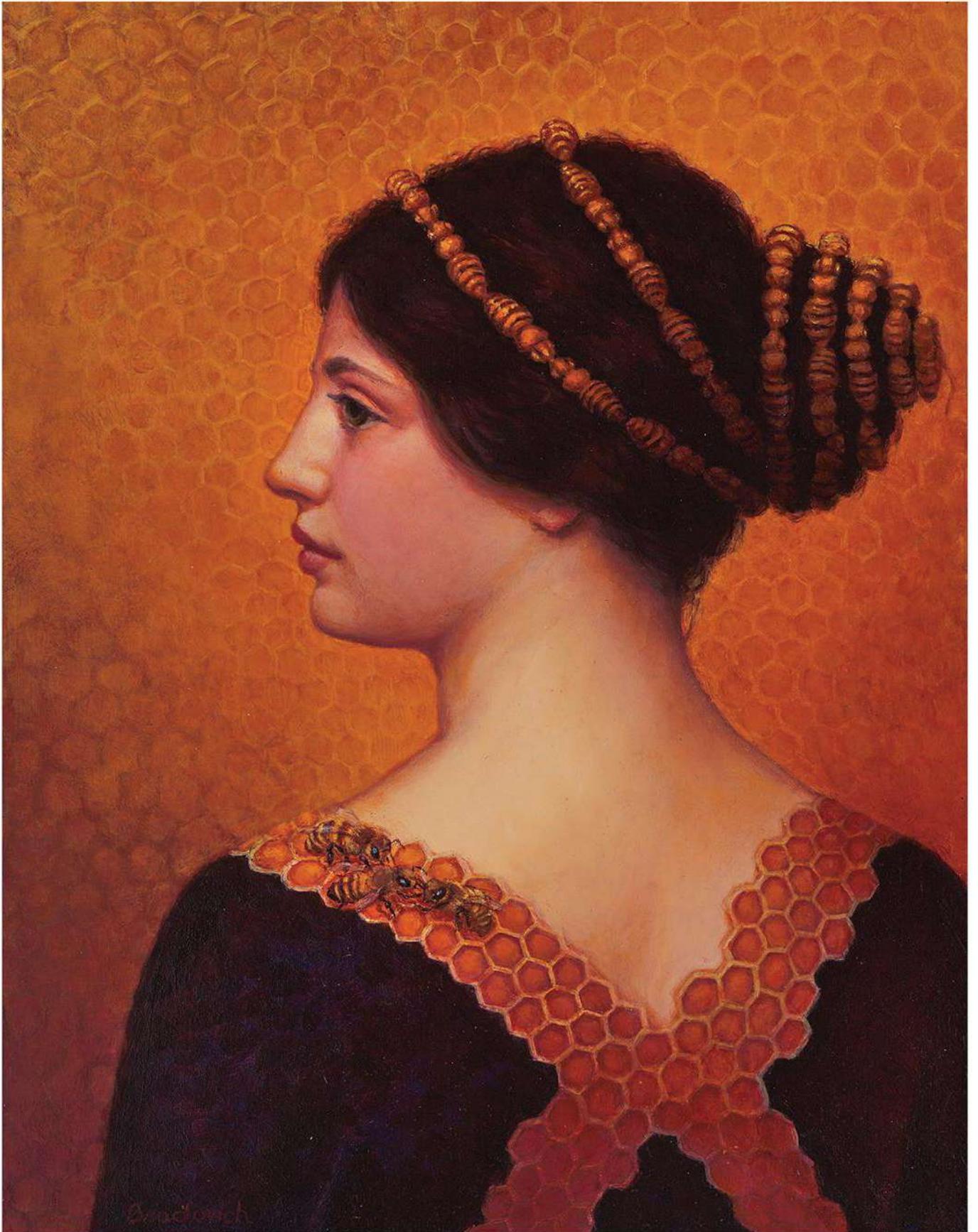
At a time when the smallest animals, the pollinators and birds are suffering from exposure to many poisons, may we make room and safe space in all our gardens for the noble Queen Bees, Monarchs and heroic birds.





MOTHLORIC MUSE





LOOK HOMEWARD QUEEN BEE



DAUGHTER OF THE HIVE



MEADOW MONARCH





PHOTO BY NANCY REYNER

“As a child I was entranced by tiny worlds which flourished in the back yard, realms of bees with their royal families, worm-like caterpillars who sprouted fairy wings and took flight, the heroic odysseys of the birds who reappeared in the spring.

Immersed in fairy tales and myth I gave these creature human traits. Years later these early fascinations with narrative, myth and wonderment reappeared in my painting.

Delight is sufficient reason to proceed, and so I have.”

< QUEEN BEE

LEABRADOVICH.COM



WWW.INSTAGRAM.COM/DAVEAHARONIAN



DAVE AHARONIAN

• *How long have you been an artist? Please tell us a little about your chosen medium, what got you started as a photographer? Do you do any other creative arts?*

~ I have been taking photographs since Grade 6 (I am now 50), when we made pinhole cameras out of shoeboxes. Seeing the paper develop into an image in a make-shift darkroom had me hooked and I have loved analog photography ever since. I began taking mostly nature and landscape photos as I did lots of outdoor activities. I still shoot mostly film, as well as my recent foray into wet plate collodion photographs. I love shooting large format and use a 4x5 film camera and make wet plates in both 8x10 and 11x14 inch sizes. Photography is my primary creative outlet. I am interested in book-making as well and hope to make a series of small handmade books of my photographs in the near future.

• *You have been featured in Terra Firma because many of your images depict nature elements, can you tell us a little about why you use them in your photos?*

~ I was always drawn to photographs of the landscape which is something I have always loved. I find black and white landscapes to be extremely expressive and represent the natural world in a way that aligns with how I tend to visualize the environment around me. About 20 years ago I began photographing the nude as well, and it just made sense to incorporate the nude into the landscape. Living here on Vancouver Island, the temperate rainforest is the dominant feature, so I have primarily been shooting nudes in the forest which to me is the perfect union of two outstandingly beautiful subjects.

STEPHANIE, KENNEDY FALLS

*See the full MIROIR Magazine
exclusive interview:
www.MiroirMagazine.com*



SARAH, MT. DOUGLAS FOREST



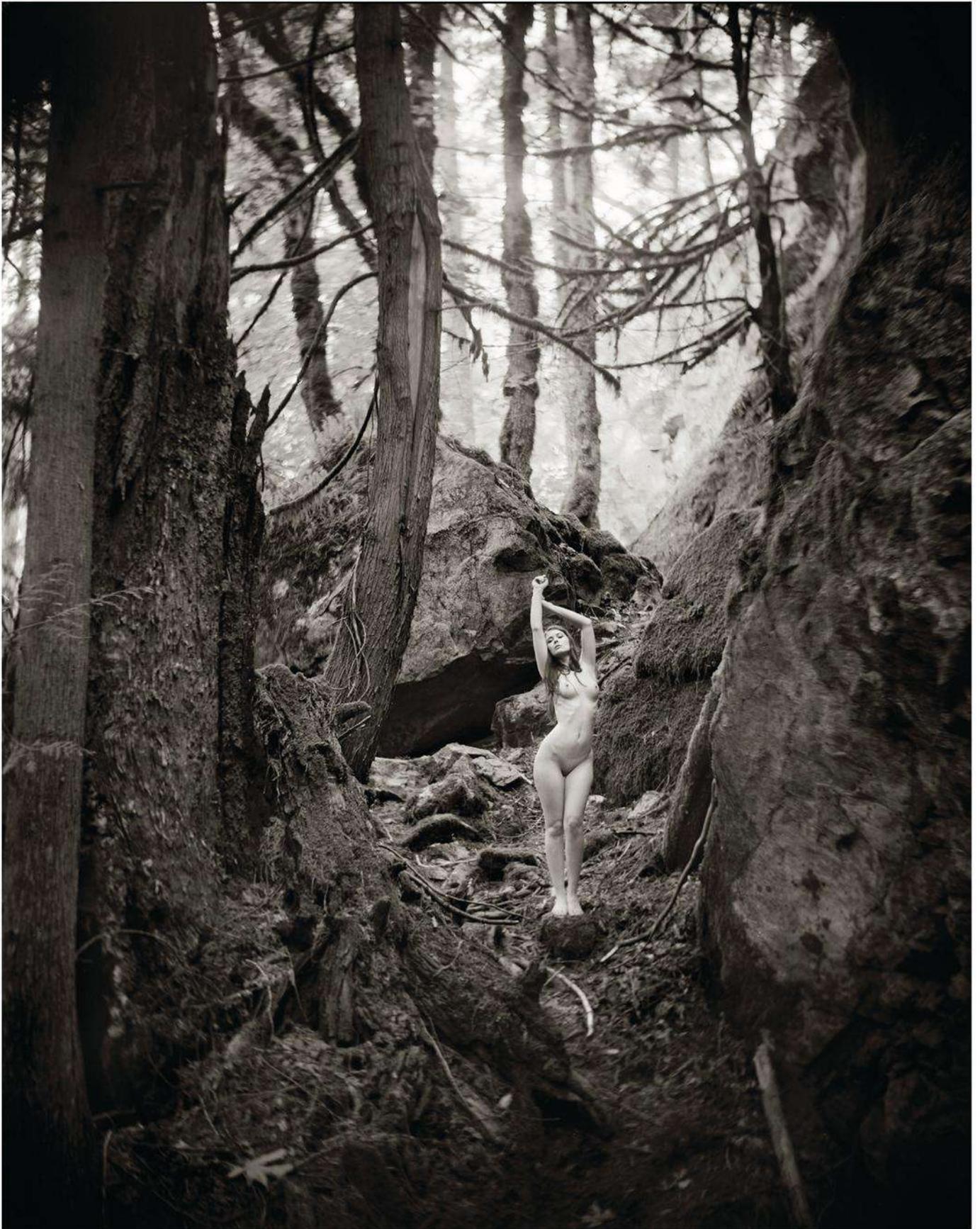
MARY JUNE, GOLDSTREAM WOODS



OLIVIA, IN THE ARBUTUS



STEPHANIE, MAPLE TRAIL



TYNA, KILLARNY PATH



STEPHANIE, OLYMPIC ROOTS



ALINA, AMONGST FERNS



STEPHANIE, CEDAR TRUNK

• Tell us your thoughts on the environment and preservation, there are many problems now for the natural environment, endangered species, global climate changes, what concerns you the most and why? As an artist do you feel there is anything you can do?

~ I could write a book on this topic! Humans have caused vast damage to the natural environment and currently, climate change threatens the planet. I now work in the area of climate change and am shocked that some people are still skeptical of it. Human activity has been pumping massive amounts of carbon dioxide and other pollutants into the atmosphere for about 150 years now and the planet is beginning to show us that it cannot keep absorbing this with no ill effects. Greed and selfishness has allowed this to go largely unchecked and despite all the information we now have, we are only making minimal changes to our actions. I do believe that as an artist I can use photographs to both show the natural world as it is (like Ansel Adams did to influence creation of the US National Parks), along with how it is being disrupted, changed and damaged (like the current work of Edward Burtinsky). Right now I do mostly the former, but I can see moving into a place where I also photograph the landscapes that have been changed by human activity as well, to help show the damage that has been done. I do believe we are near a tipping point and the more we can do to show what is being lost, the better.



Jennybird Alcantara

Jennybird Alcantara is an artist living in San Francisco CA. She received her BFA from the San Francisco Art Institute. The majority of her work is oil paintings on wood, she also creates acrylic works on paper and art dolls inspired by her paintings.

Her work has, at its core, a dreamlike narrative and through her paintings she contemplates the complex interconnectedness of opposites as seen through the prism of myth, fable and fantasy.

Jennybird uses the symbolism of duality to explore the connection of life and death and the veil in between. Her art explores the correlation between the beauty and cruelty of nature.

The anthropomorphic qualities in her characters show the relationship of our earthly paradise, contrasted with aspects of human and animal nature. These qualities remain central to the world she inhabits.

< DREAM GARDEN / LEAVING THE NEST >

JENNYBIRDART.COM





FROLIC

Jennybird's work explores mystery, transformation and the sacred. Existing between a waking and dream state, The Archetypal anthropomorphic, is nature fable and divinity exemplified.

Taking inspiration from the symbol rich mythological and religious works of the Renaissance as well as classic fairy tales and day dreams. These works attempt to weave together a landscape where newly discovered Saints heroines and martyrs are explored, canonized and exalted.

Animal bodied girls are the gate keepers as well as the key. Intuition holds the hand of mystery and endless possibility is born. Hybrid creatures and organisms inhabit this landscape helping to uncover the natural progression in the growth cycle of the heart. She examines what it might look like just below the skin or under the petticoats of extraordinary girls.



JBA

LILITH'S FINAL EXHALE



A SUBLIME ESCAPE



THE MERCURIAL HUMORS OF THE FAIRER SEX



THE UNTAMED DARLINGS



LAST GASP OF THE PETITE DARLINGS



A CHANCE ENCOUNTER



BOUQUET





Skye Davies

PHOTOGRAPHER: SARAH SOVEREIGN

DESIGNER: SKYE DAVIES, INC

MODEL: VIVIKE VAUGHAN

ASSISTANT: MARIZZA

• *Tell us about Skye Davies Inc. what are your goals and future plans for your designs?*

~ The primary inspiration for Skye Davies Inc. comes from Mother Nature and through my brand, I create one of a kind, hand-dyed apparel for women of all shapes and sizes, sourced from ethical fabric suppliers. I want the women who wear my clothes to feel at their zenith while being comfortable, empowered and free to express themselves through the colors, textures and silhouettes of my creations.

Future plans for my brand include capsule collections of hand-dyed, ready-to-wear knitwear, a line of reusable bags, satchels and purses, as well as a collection of colorfully detailed, patch worked, evening skirts.



• *Your fabrics are unique, can you share with us a little about your process of preparing the fabric and making it original?*

Bold colors, prints and striking combinations of patterns and textures are some of the most identifiable parts of my designs and therefore I want to be a part creating those and not just the garment itself. When I give the fabric a life of its own, I usually start with a base Shibori type dye technique where the fabric is bound in some way. After I see the results of the base dye, I add on 1 to 2 more layers of dye by hand, or another submerge or dip dye method, depending on the end use of the fabric. If I still want more texture, then I add hand-drawn or block printed accents using found objects or stamps I have carved myself. Sometimes the dyeing/printing portion of garment creation is the most time consuming but it is such a gratifying process.

• *You have some garments which are made with a patchwork technique, please tell us about this and how you were inspired to use the fabric in this way?*

I like to play with illusion and perspective when I design and create garments and this "patchwork technique" is an example of how I like to evoke the viewer's interest. Most recently I have been experimenting with appliquéing various remnants of my hand-dyed fabrics onto tulle, to create windows through the garment. This see-through method creates depth in the garment and allows for layering of other pieces such as leggings, tanks and maxi-dresses, to change up the look in numerous ways.

• *Many of your outfits have handmade accessories and head pieces, please share with us what inspired you to make these, how you envision the whole costume, and then proceed to create your total look?*

The original inspiration for creating all of the accessories was my desire to do something with the horrifying amount of fabric waste there is in garment production. That aside, when I visualize a costume, I take into account what kind of feeling I want the character to convey and sketch up a few possible examples of silhouettes. Balance in colors, texture and shape are important when creating the whole look. Once I have decided on the character, I pull a big pile of possible supplies, edit them down to a short list and then just play with them either on a mannequin or hat form and see how they behave. Fashion is a process and often times the outcome is nowhere near the original idea but I sure do enjoy the journey and learn a lot along the way. Though there are many elements to master, I don't think there are any set rules to wearing or making clothes and accessories. Everyone has different perspective and that is part of what keeps fashion fresh.





• Many of your outfits have a distinct “nature” influence, which is why you are being featured in Terra Firma, please tell us your thoughts on the environment and preservation, there are many problems now for our natural environment, endangered species, global climate changes, what concerns you the most and why? As an artist do you feel there is anything you can do?

I think the biggest problem facing our natural environment is people’s lack of respect and restraint for our resources. There needs to be a better balance of responsible consumption and preservation of our planet. From the perspective of someone in the apparel industry, I think there needs to be further research into more recyclable and less polluting textiles and the practices that go into making them. Being an artist gives me a platform to advocate for change and to find a better way of doing things. I feel I am responsible for representing both my voice as an artist and the voices of those whose work forms part of mine, in making a stand on putting our environment and our health before profit.

• Do you have any projects currently in progress that speak to these concerns or are you interested in doing more to bring awareness to these issues?

There is no denying that on most scales, whether it’s a natural or a synthetic fibre, making and dyeing fabric are extremely polluting processes. Whatever we can do to reduce the impact they have on our environment, needs to be done now. I believe Skye Davies Inc. can have an impact on environmentally responsible methods of the gamut of fiber and fabric production. Building farm to fiber relationships, so we know where our cotton/bamboo/hemp/wool are coming from before it is made into fabric, as well as knowing where and how our fabrics are milled, dyed, manufactured and transported are important ethical partnerships to pursue. Working with local craftsman and production facilities that have fair wage and safe working conditions, as well as proper recycling and by-product treatment, are paramount to our core values. My latest project involves a natural dye plant nursery, where it will be possible for me to grow and process the plants into natural dyes for sale and use in my own work. I’m also mad about giving new life to recycled garments and textiles that could otherwise end up in landfill. I believe the decisions we make every day, as business owners and inhabitants of mother earth, about who and what we choose to work with, should have positive impacts society and on our planet.

I try to bring that to all that I do.





• ***Have you been trained, and if so from what institution? Or are you self-taught?***

My passion for creation has fueled my desire to learn many different ways of working with fabric. There is no replacement for practice and experimentation when it comes to perfecting a new technique. My formal fashion education happened here, in Canada, at Vancouver Community College. I did a Diploma of Fashion Arts and graduated in 2012, as best designer. I've also taken some courses at Kwantlen Polytechnic University and classes from various other people working on unconventional textile manipulation and dye techniques.

• ***Was your family supportive of your artistic endeavors?***

My family always encouraged me to express myself in artistic ways. Painting, saxophone and drums were all part of my childhood. I have also sewn from a young age, having been inspired by my mother's ability to make her own brightly colored clothes, as well as ours, as kids of the 80's. I can tell you I have far more patience with a sewing machine now than I did as a novice! I have also danced and made costumes for many years and can never remember a time when I didn't have numerous art projects on the go at once. I am lucky to have such creative, encouraging and resourceful parents.



www.instagram.com/fashionbyskye/

<https://www.facebook.com/fashionbyskye/>





GRASZKA PAULSKA



CAROLINE JAMHOUR ~ "THE NEST"

CAROLINEJAMHOUR.COM

Laurie Lee Brom

Laurie Lee Brom grew up in the historical town of Charleston, South Carolina, the local ghost stories and folk tales of the swampy Low County, and rich Gullah culture stirring her imagination.

She spent untold hours pursuing pixies and tree frogs in the hollow logs and Pluff Mud of her own backyard.

Today she still pursues fairy folk along with all manner of curious ghosts and odd characters in her enchanting portraits and paintings.



CONVERSION





SNAKE WHISPERS

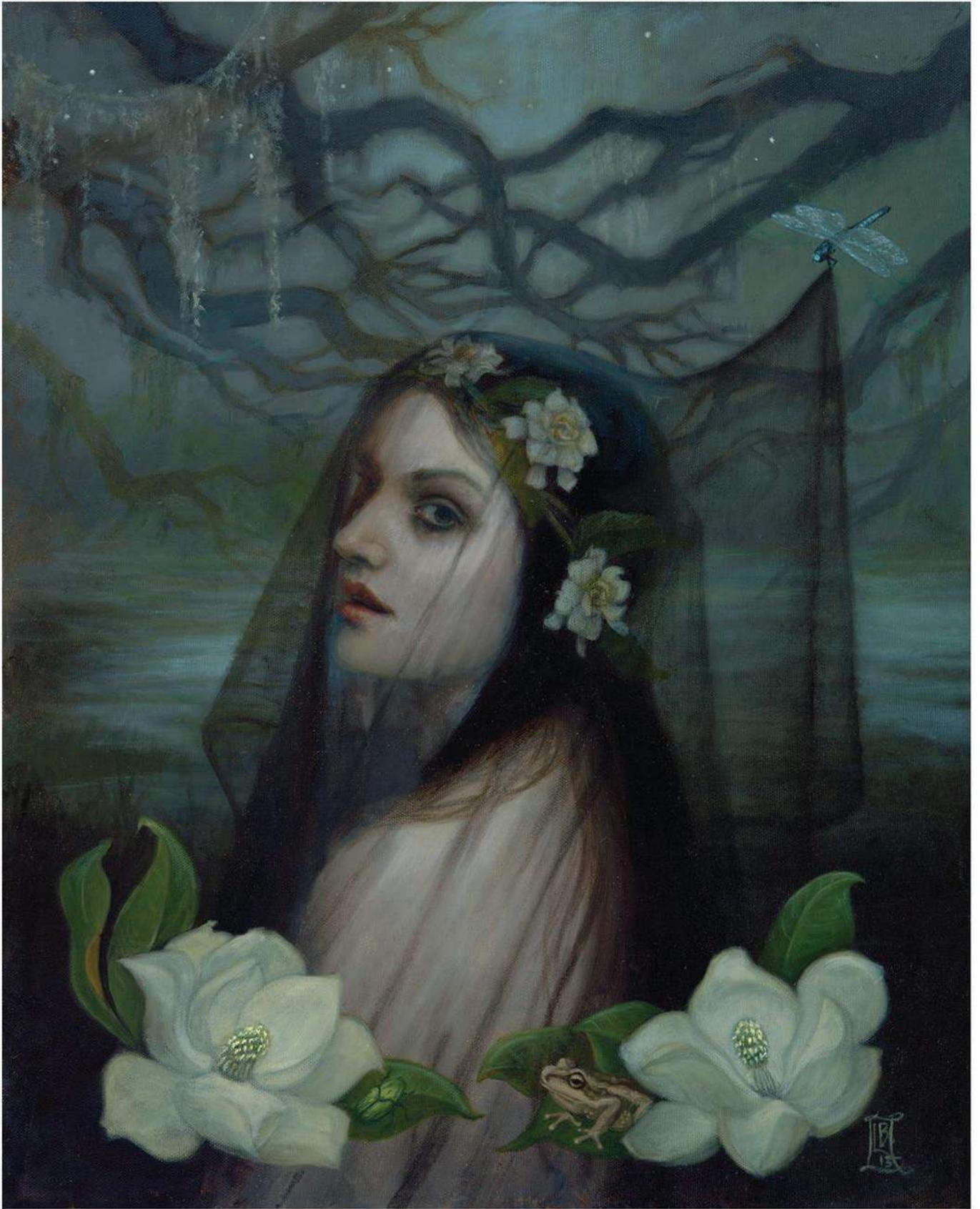


SAVANNAH



SWAMP BRIDE

IB
2013



MOON BRIDE



ABSINTHE FAIRY

18
2011



MOTH TO A FLAME



DRAFTED ELEGANCE STYLING ~ MAKEUP: ANA MARIE ~ MODELS MICHAEL POOLE, NATALIE LUNTER

PHOTOGRAPHER: DIESELEVEN PHOTOGRAPHY



WWW.FACEBOOK.COM/DIESELEVEN

• How long have you been an artist? Please tell us a little about your chosen medium? Do you do any other creative arts?

~ I decided at a very young age that art would be a unifying constant throughout my life. As the style and execution of my work have changed and grown, I've pursued a career as an exhibiting painter, working with both national and international galleries. My art is created primarily in acrylics. I find that, for my purposes, they allow me speed and accuracy that I enjoy. Recently, I've been exploring oils, as well, and will be producing more work in oil paint in the future. When I'm not painting, I occasionally also write poetry, though I rarely share that work.

• Have you been trained, and if so from what institution? Or are you self taught?

~ I received my Bachelor of the Fine Arts degree in Illustration and Art History from the University of North Carolina at Charlotte, in 2007. In the subsequent years, I've continued to hone my skills and teach myself new ones, independently. My growth as an artist has also benefited from the example of many mentors and colleagues, for which I'm very grateful.

• What inspires your creations?

~ My art evolves from a process of visual and literary free association, often featuring totemic animal characters. I find myself inspired by European fables, folklore and mythology, using a symbolic vocabulary to expand on their narratives. These symbols often incorporate the stories and visual elements of modern childhood; mementos, toys and talismanic keepsakes. Stylistically, my paintings reference the Romantic and Symbolist art of the late nineteenth century.

• Was your family supportive of your artistic endeavors?

~ My family has been a steadfast support of my endeavors since I first discovered art. I had the great benefit of being raised by parents who believed in the arts as a fundamental necessity to a well-rounded human being, and introduced me to a wealth of cultural heritage that has been an ongoing source of inspiration.

• What are your hopes and dreams or future goals, where do you see yourself in the next 10 years?

~ As my career continues to evolve, I aim to establish myself as an internationally exhibiting artist, through strong working relationships with my fellow artists and illustrators, as well as gallerists and clients. Over the course of the next decade, I'll be producing a handful of distinct, concept and narrative-driven series of personal work, for which I'm currently in the process of outlining exhibition and publication proposals.

• If you could meet any artist who is no longer living, who would it be and why?

~ Given the opportunity, I would like to spend a week visiting with and studying under Alphonse Mucha, during the time in which he was producing his greatest series of paintings, the Slav Epic. While often remembered for his work as an illustrator, it was in this series that Mucha turned his love of composition, elegance and style to another, deeper purpose; the love of his culture and heritage, as it was shaped by history, mythology and environment.

• Tell us your thoughts on the environment and preservation, there are many problems now for the natural environment, endangered species, global climate changes, what concerns you the most and why? As an artist do you feel there is anything you can do?

~ What concerns me most are the mass extinctions we are now facing and will no doubt see increase during my lifetime. Biodiversity is not a luxury; it is a necessity for our survival, mentally, emotionally and physically. While it's true that species have risen and fallen throughout our world's history, humanity is the first to engineer a culture that deliberately harms other species to satisfy lifestyle appetites that can never be sated. My hope is that my work can in some small part help to change our relationship towards our fellow animals, by building a culture that values life over sterile comfort and wealth.

• Do you have any conservation projects currently in progress?

~ Each year I make a commitment to devote several paintings to animals near extinction or recently extinct, in partnership with galleries where proceeds from selected exhibits are donated to conservation efforts.



UNBOUND

Erich J Moffitt



ERICHJMOFFITT.COM





HERALD OF ATHENA





TWO FOR JOY





THE GOLDEN TOUCH

Giulia Danese

“Within a Shadowed Forest” A tale of: Giulia Danese

My passion has always been to create fantasy worlds and fantastic scenery. I am attracted to everything that is dreamlike, mystical, mysterious and powerful and fortunately I do a job that allows me to introduce, mix and rework, all of these influences that fascinate me in all my creations.

I recently started a series of personal projects, fantastic tales, of which I recreated atmosphere, characters, costumes and settings thanks also to the participation of a fantastic team.

For the aesthetic style of the images of this project (completely shot in the studio) I wanted to imitate the style of Flemish painting with the awesomeness that arouse to us the hybrid and grotesque creatures that appear in some paintings of this kind of art and its use of very dark backgrounds in sharp contrast with the subjects in light.

Then I imagined three hypothetical entities that we will risk to encounter wandering alone in a dark forest. Mysterious creatures out of time, sinuous, graceful and provocative but, being unknown to us, they are also disturbing.

From our first encounter, the atmosphere becomes increasingly gloomy, the air and the light change and they bring us, finally, to the apparition of the third creature.

These unreal characters (perhaps spirit guides) which we encountered only thanks to the fact that we got lost, wandering “more and more in the heart of the forest”, inevitably them bring me to remember the three creatures, much more famous, encountered by Dante Alighieri in the first canto of the Inferno.

From here the title in tribute: “Within a shadowed forest”.

GIULIADANESE.COM















OVERALL DESIGN CONCEPT: GIULIA DANESE
COSTUME DESIGNER AND MAKER: GIULIA DANESE
PHOTOGRAPHER: DALIDARIA (JESSICA ZAMBELLINI)
MODEL: PEPPERMINT MIRROR
MUA AND HAIR: BIANCA MARZOCCHI
SET DESIGNERS: GIULIA DANESE—ALESSANDRO MORETTI

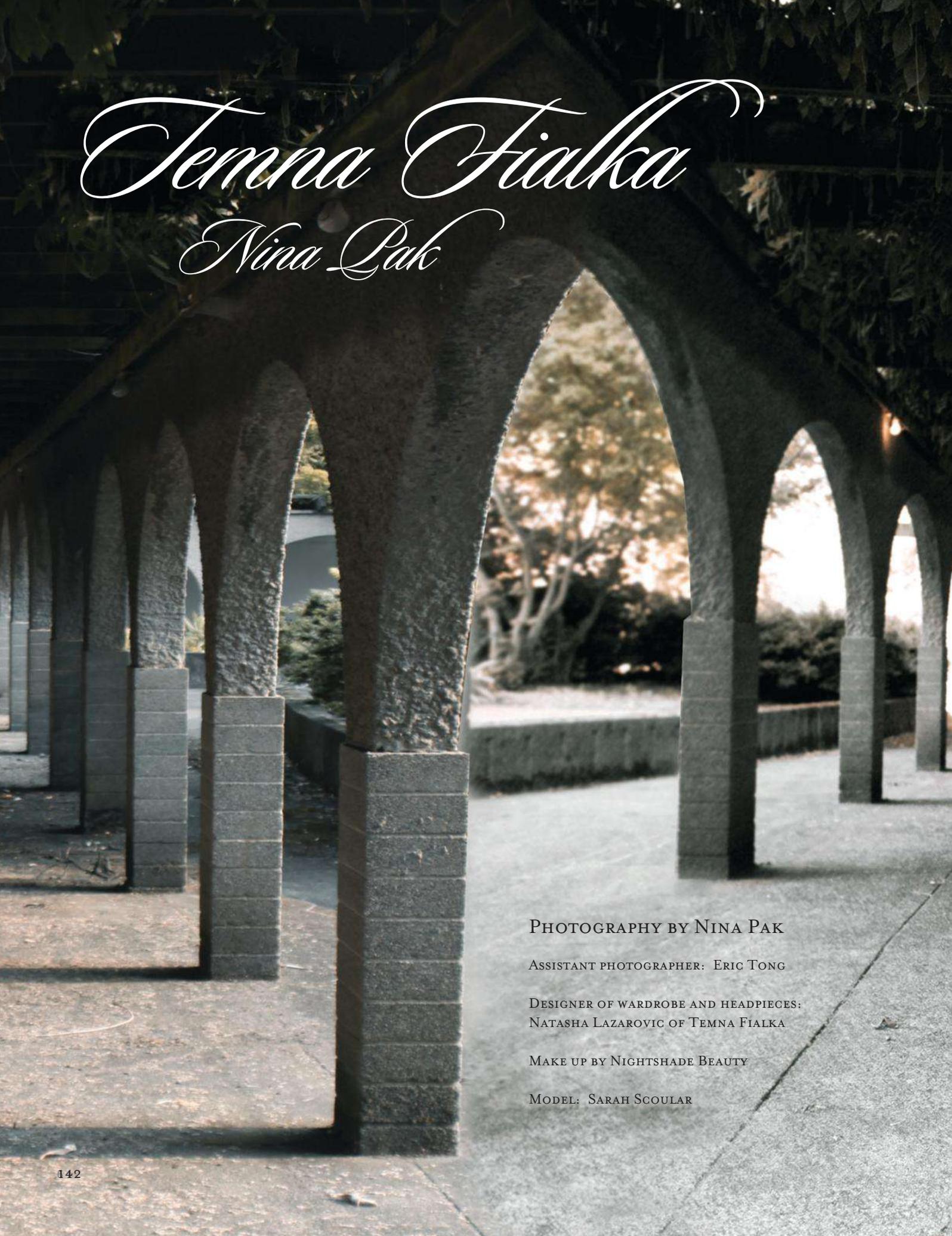


ANITA ARBIDANE ~ "FLORA"



ANITA ARBIDANE ~ "LADY EATING CHERRIES"

<https://www.flickr.com/photos/100127462@N06/sets/72157638515158744/>



Temna Fialka
Nina Pak

PHOTOGRAPHY BY NINA PAK

ASSISTANT PHOTOGRAPHER: ERIC TONG

DESIGNER OF WARDROBE AND HEADPIECES:
NATASHA LAZAROVIC OF TEMNA FIALKA

MAKE UP BY NIGHTSHADE BEAUTY

MODEL: SARAH SCOULAR

















MISS VAN ~ "BLOOMING MUSE"



LEILA ATAYA

leilaataya.com

www.dorothycircusgallery.it/



KIM EVANS ~ "THE CALLING"

KIMEVANS.COM