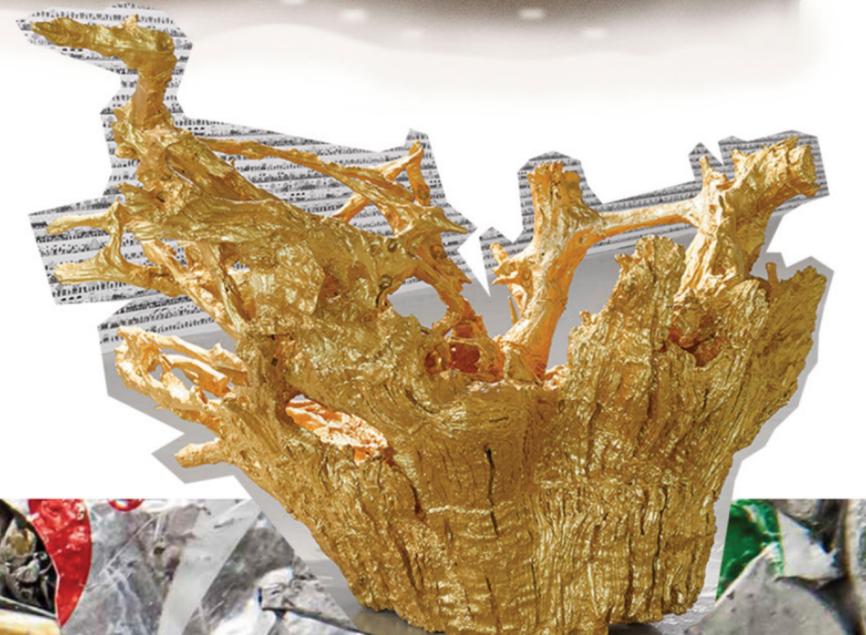


ART *mag* 014

by SYBARIS.



MATERIAL *Muse*



Editor's note 01

The
Materiality 02
of Art

Importance of
Materiality in 07
Contemporary Arts

Mediums &
Materials in 09
Contemporary Art

Featured Artist - MANUELA GARCÍA 13

Editor's Pick 15

Promotion 16

Contact 18

Index



Editor's note

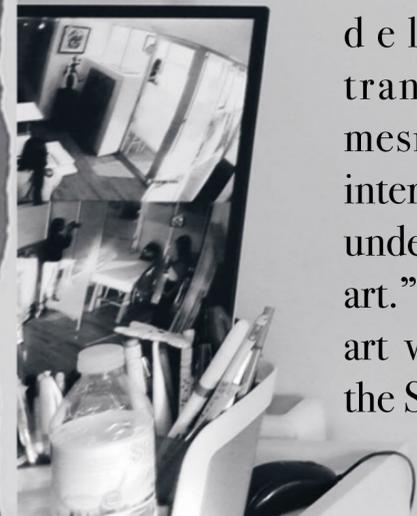
Rooted in Lavoisier's revelation "*matter is neither created nor destroyed, only transformed,*" art takes advantage of this suitable law.

Matter, in this regard, acts as a muse for the visual arts. The concept to transform applies also to the artists' duty and need, which is *to create nothing into something.*

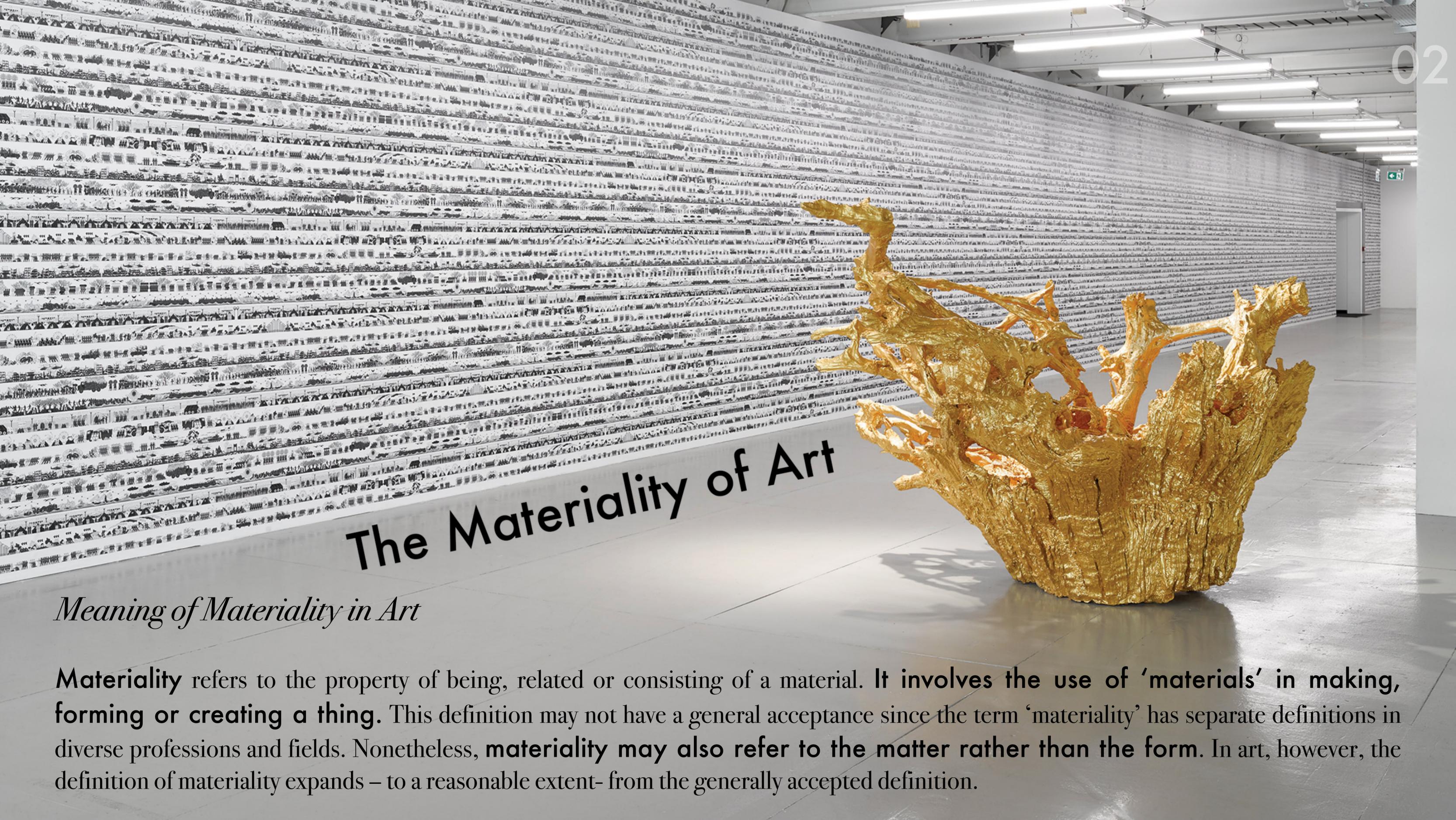
A stone is no longer a simple rock, a piece of copper is not just a simple wire, and a brick can become so much more than a simple artifact used for construction.

The marriage between the artist's impulse to transform and the flexibility of different materials to become another item, results in an original and successful relationship. This interconnection understands a crucial fact; that *nothing lasts forever and that change is only a constant.*

In this issue, we will deliberate about transformation and its mesmerizing effects this intertwining has produced under the label "material art." Is it fair to say that the art world could go back to the Stone Age?



Regina



The Materiality of Art

Meaning of Materiality in Art

Materiality refers to the property of being, related or consisting of a material. It involves the use of 'materials' in making, forming or creating a thing. This definition may not have a general acceptance since the term 'materiality' has separate definitions in diverse professions and fields. Nonetheless, **materiality may also refer to the matter rather than the form.** In art, however, the definition of materiality expands – to a reasonable extent- from the generally accepted definition.

The materiality of art

and its meaning and significance is usually argued by a host of artists and enthusiasts. The materiality of art, say a painting or a sculpture, involves that which makes up the matter of that art.



In other words,

the entities involved in the creation or formation of artwork constitutes its materiality.

Materiality is not usually associated with the form of an artistic piece
(defined as a three-dimensional composition or an object in a three-dimensional space).



04

The materiality of art speaks of the quality of being material – a product of ‘matter.’

The concept of materiality is unique to each art piece.

Let's get this as clear as possible.

According to a school of thought, **the materiality of art involves the matter used in forming art** (be it painting, sculpture or another visual art). **The materiality of any art is said to have an impact in its meaning for a spectator.** This concept implies that the purpose, information or feeling, and expression created by an artwork is a product of both its form and its matter – materiality.



05

Manifestations and meaning of art depend on the thing that is involved in creating the art. In simpler terms, **the materiality of any art is a criterion for giving sense to any art piece.**

It is not only a question of *how the substance of the art's message intersects with the society and give rise to new ideas but the revolution that comes through the medium itself.* When considering an art, we should also take into account the materiality through which it manifests itself.

The concept of materiality says that, if we are to change the matter from which an artwork is created, then we may have invariably changed its meaning (or message) and what it seeks to express.





*Importance of **Materiality** in Contemporary Art*

In the present state of the art, concerns on the significance of materiality of artwork keep coming up. The materiality of artworks seems to have or possess little to no value. *Art is now valued based on its concept* – conceptualism of art. **Conceptualizing artworks gives credit to art as an idea**, and little to no reference to the matter from which are was made. As more and more works get produced in the studio, art is merely an object in the eyes of many; a phenomenon referred to as the dematerialization of art. With contemporary art, this seems to be more prevalent. Does this imply that materiality has little to no significance in present-day art? That may be the case, with *less and less defining the message of art as a product of its materiality.*





Mediums
&
Materials
In

CONTEMPORARY ART



In the context of arts, *mediums are referred to as the materials used to design a work of art.*

Fundamentally, it is anything that is used to place a mark upon a surface.

Contemporary arts has witnessed the designs of great artworks, and we will be discussing on some of the materials used in contemporary arts.

ACRYLIC: For its versatility, it is one of the most preferred types of paints. Acrylics have the means to achieve bright and strong colors, and they are one of the most popular mediums in contemporary arts.

MIXED MEDIA ART:

A quintessence of mixed media art is when one draws with ink, paint over it with watercolors, and finally add highlights using colored pencil.

WATERCOLOR: This is one of the most recommended for artists with low-budget. Due to being water-based and non-toxic, paints are thinned with water and paintbrushes, making it easily cleanable with soap and water.



PASTEL: Due to pastel powder being pure pigment, paintings and drawings done with pastels typically glow with profoundly luminous colors and rich velvety textures. *Pastels come in soft, hard, pastel pencils, and oil pastels.*





INK: Apart from pencil, pen and *ink* drawings are arguably the most convenient, portable, and low-cost form of art designing. With just a piece of paper and pen, you are set to start designing. Ink is one of the most common mediums in contemporary arts, for almost everyone has tried creating art using pen. The different types of pens available for drawing include fountain, reed, drafting, graphic, and ball point pens.

Featured **ARTIST**

Manuela
GARCÍA



‘An increasing number of bored, caged humans could not help finding destructive things to do. “You know,” she told him, “You could become a target yourself (...)”

“If only we all could care! Really? And what would that mean?”

Octavia E. Butler-

-María Puig de la Bellacasa → “It is hard to imagine what it felt like for people to walk around with all that hurt from harming and being

harmed.” → Alexis Pauline Gumbs-

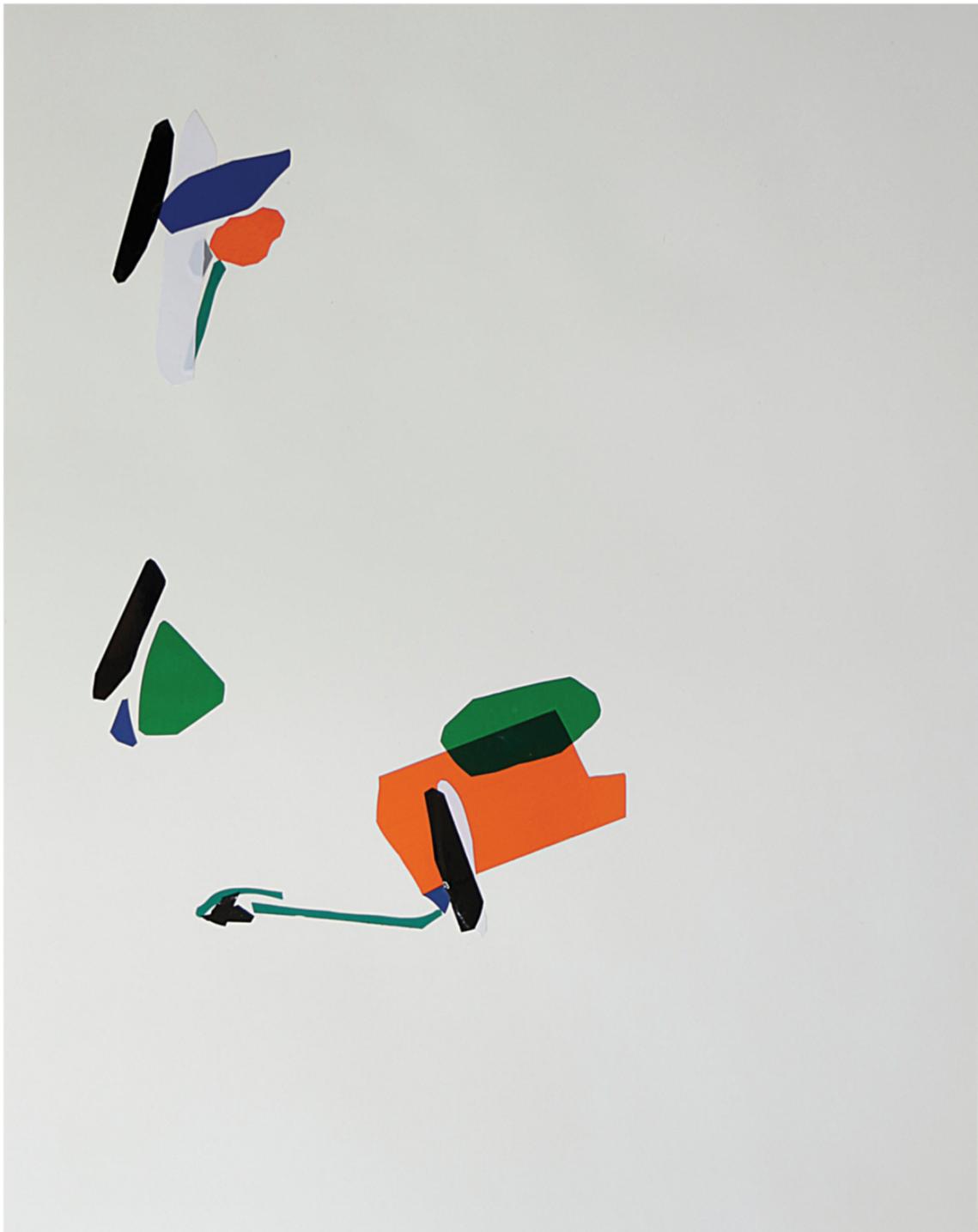
Not everything is meant to be given, you know? →

Three pieces by Manuela García in three acts

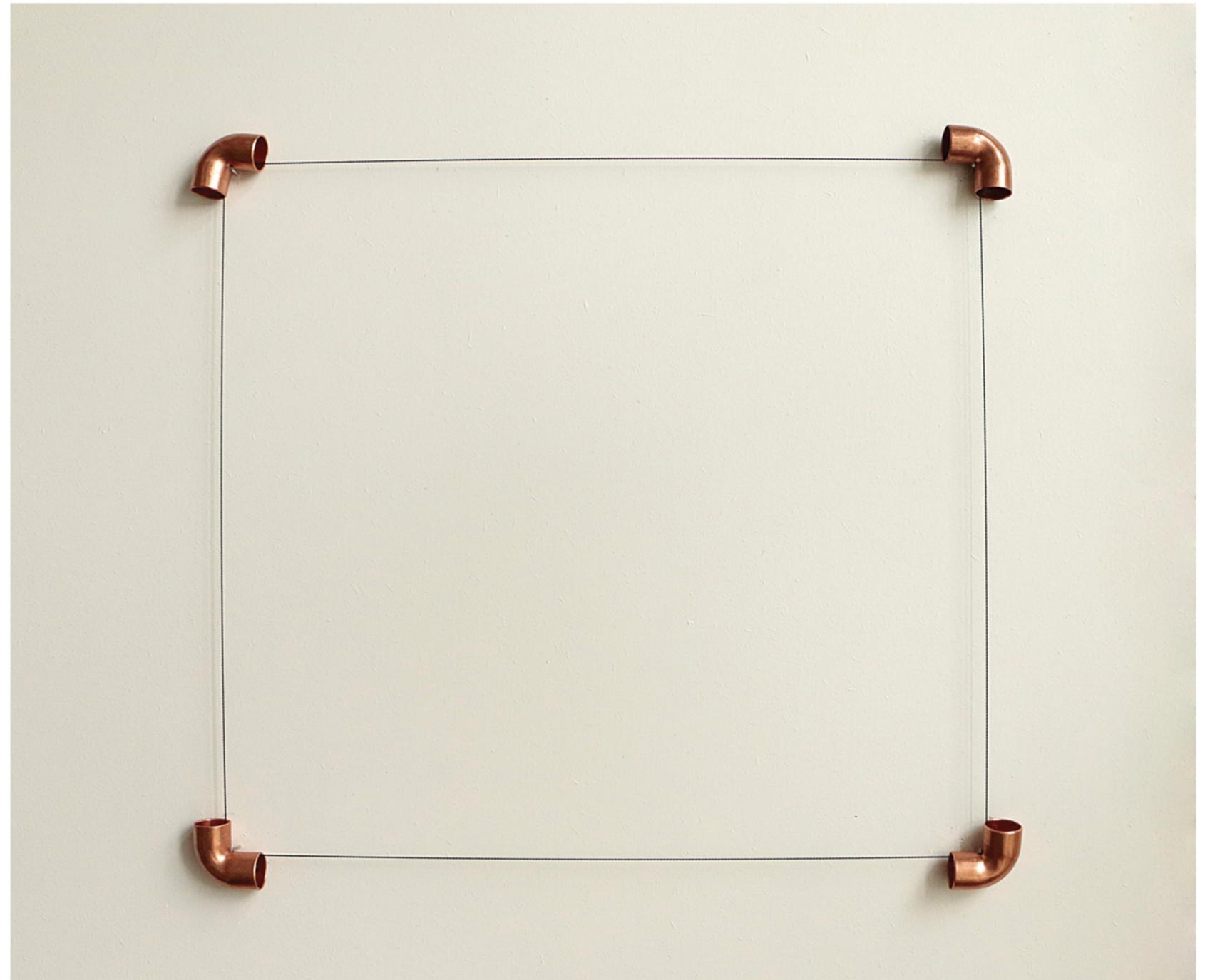
by Aline Hernández

Manuela García completed her *Bachelor of Fine Arts degree* at the National University of Colombia, graduating in 2007. In 2008, she studied at the Academy of Fine Arts of Brera in *Milan*, specializing in Visual Arts and Textile Art at the School of Arts and Crafts of Granada. In 2014, *she graduated from the SOMA educational program* and completed her master's degree in sculpture at the Faculty of Arts and Design of UNAM. Recently she has been part of the project Kiosko, of Fundación Alumnos, directed by Eva Posas. She presented *Las similitudes se ocultan en las superficies*, individual exhibition in the Brief gallery. She was part of the first exhibition of *Bodega Acme* in Mexico and of *Sal with Celta*, curated by Mauricio Marcin in the Acapulco 62 gallery. Her work has been part of exhibitions such as *Transcripciones* curated by Esteban King in the Chopo Museum, Onufri Prize in the National Gallery in Tirana, Harun Farocki: Nicht lösbares Feuer, 1969, Temporary Gallery in Cologne, Yellow Tulips, in the Efrain Lopez Gallery in Chicago and in collective projects such as cartography for Local Histories, Global Practices. MDE15 with the Cooperativa Cráter Invertido. Museum of Antioquia. Medellín.





Rhythm number 24. Tape on paper. 47 x 35 cm. 2018



Circuito numero 1. Copper and thread, 200 x 200 cm. 2017

Promotion **CUSTOM MADE**

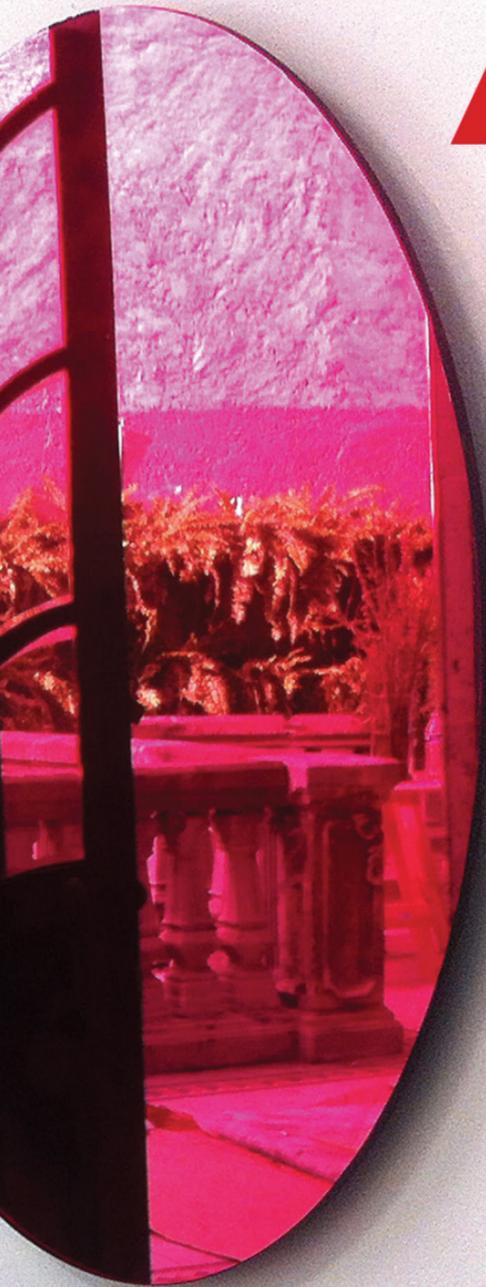
Custom made
ART PROJECTS

*Specially
Curated
Artwork to
Design the
Perfect
Spaces*

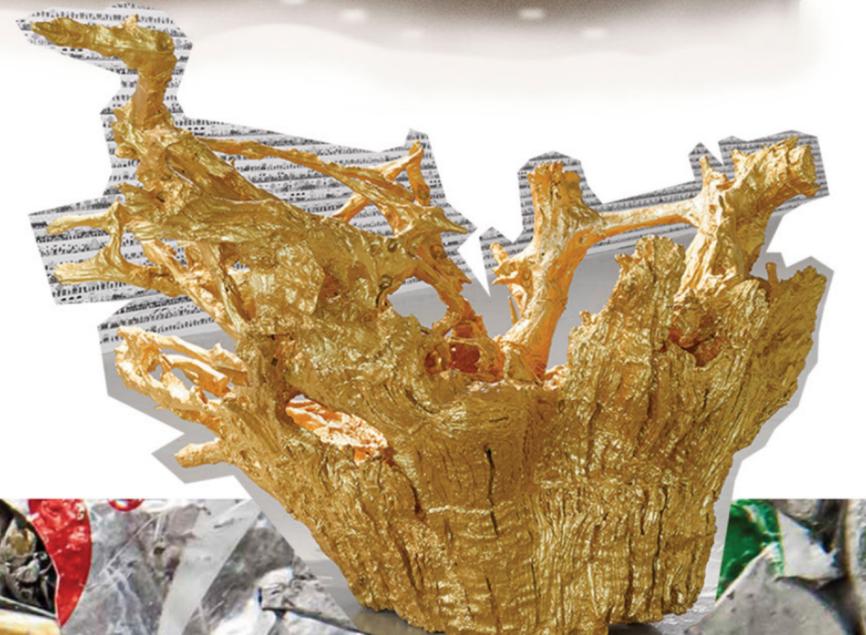


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MATERIAL *Muse*





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