

## STUDIO FLUDD POOR TOOLS

Studio Fludd is a multidisciplinary creative collective born in Venice (Italy) in 2008. The group takes its name from the alchemist Robert Fludd, sharing the aim to transmute base matter through the empiric process. Their projects experiment with mixtures: from graphic design to illustrations, from printing to installations, and self-produced designs following a global art direction. The leitmotif of their research is a very fluid approach towards visual languages and a vivid interest in craftsmanship.

The collective is active in promoting visual education with public art projects, itinerant workshops and talks. Their work has been exhibited internationally in museums and festivals like MART, Rovereto; Somerset House - London; Lustr - Prague; MaXXI - Rome; La Triennale - Milan. Studio Fludd is Matteo Baratto (1986), Caterina Gabelli (1984) and Sara Maragotto (1986).



### Poor Tools

In 2013 we were invited by the group of artists 'How We Dwell' to join their project. We spent an entire week on the beautiful La Certosa island, just in front of Venice, it was almost like a desert.

We reached our new temporary home by a row boat with strong winds. There was a green tent and an intriguing kit of tools and materials to work with in the following days. We decided to live and interpret the entire island, following the natural suggestions of the several room-like spaces. We carefully collected natural and artificial finds, relics and trash, that we put together in order to create furnishings and furniture. With found items, materials provided and tools (nails, inks, play dough, plastic strips), we rearranged five rooms: the kitchen, living room, bedroom, meditation beach, alchemical laboratory and wunderkammer.

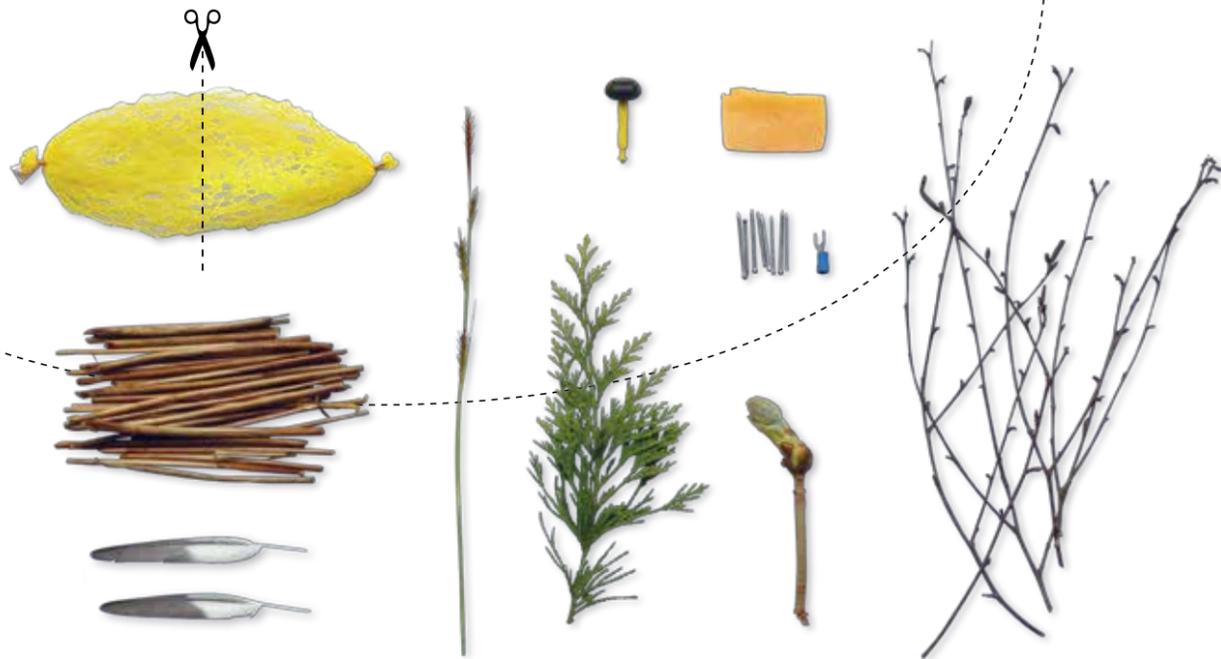
# HANDMADE BRUSHES

When making your own brushes you need three things:

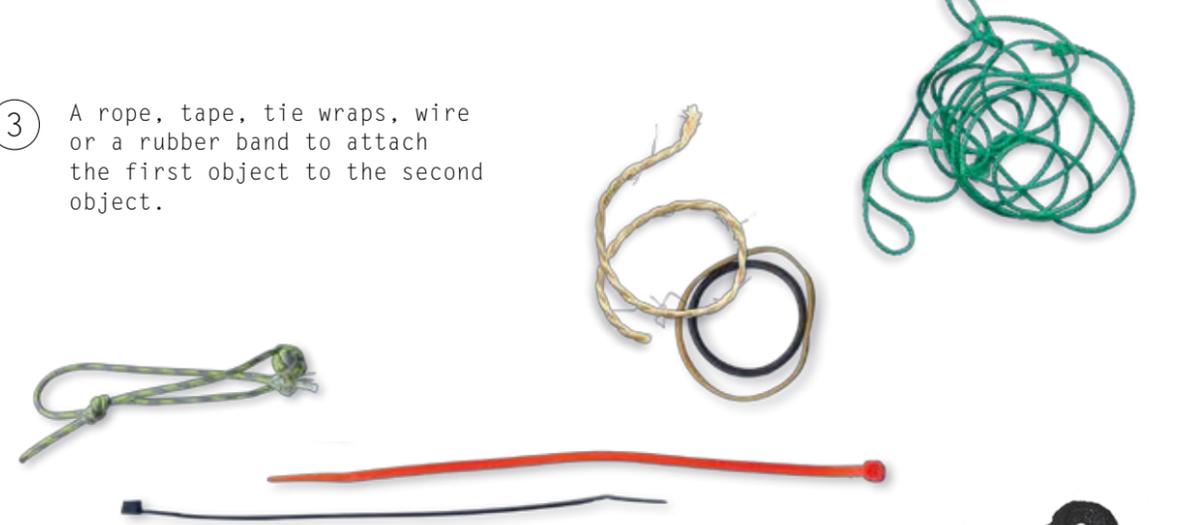
- 1 A handle, like a branch, a (tent) peg, a stick, a pencil, a straw, a clothespin and a hex key...



- 2 Something to paint with, like some wires, grass, little branches, a piece of cheese (why not?), nails and feathers...



- 3 A rope, tape, tie wraps, wire or a rubber band to attach the first object to the second object.



- 4 Experiment with all the materials and try to be inventive while making different combinations. Do not hesitate, just try.

And when your brushes are finished dip it in ink or paint and amaze yourself!

## ANNA TARATIEL COLLAGE WORKS

Anna Taratiel was engaged in the street art scene in Barcelona in the 2000s, with the tag "ovni" and chose to study mural painting in La Llotja in Barcelona. Ovni is the Spanish word for UFO and it was chosen partly because she understands her work as a scenery which she suggests with more or less implication to the viewer. This juvenile approach to her work and the tag choice is still valid although it has become more mature and sophisticated.

Using recycled material has always been a resource, first in the installations and then in her collage works. In fact, her collage works are a means to "re-use" the scraps of tapes that she uses for other works on canvas or large scale paintings. According to her, used materials provide textures, finishing and temperature that new materials don't possess.

Another reason for including found or used objects is that they often provide a good starting point to construct a new story and this exploratory approach connects her with her essence as ovni.  
(Text courtesy of cis-art gallery).



# PAPER BOWL

- You need:
- brown paper tape
  - paper scraps
  - solid ball and a small bucket
  - sponge and water
  - stamps (optional)

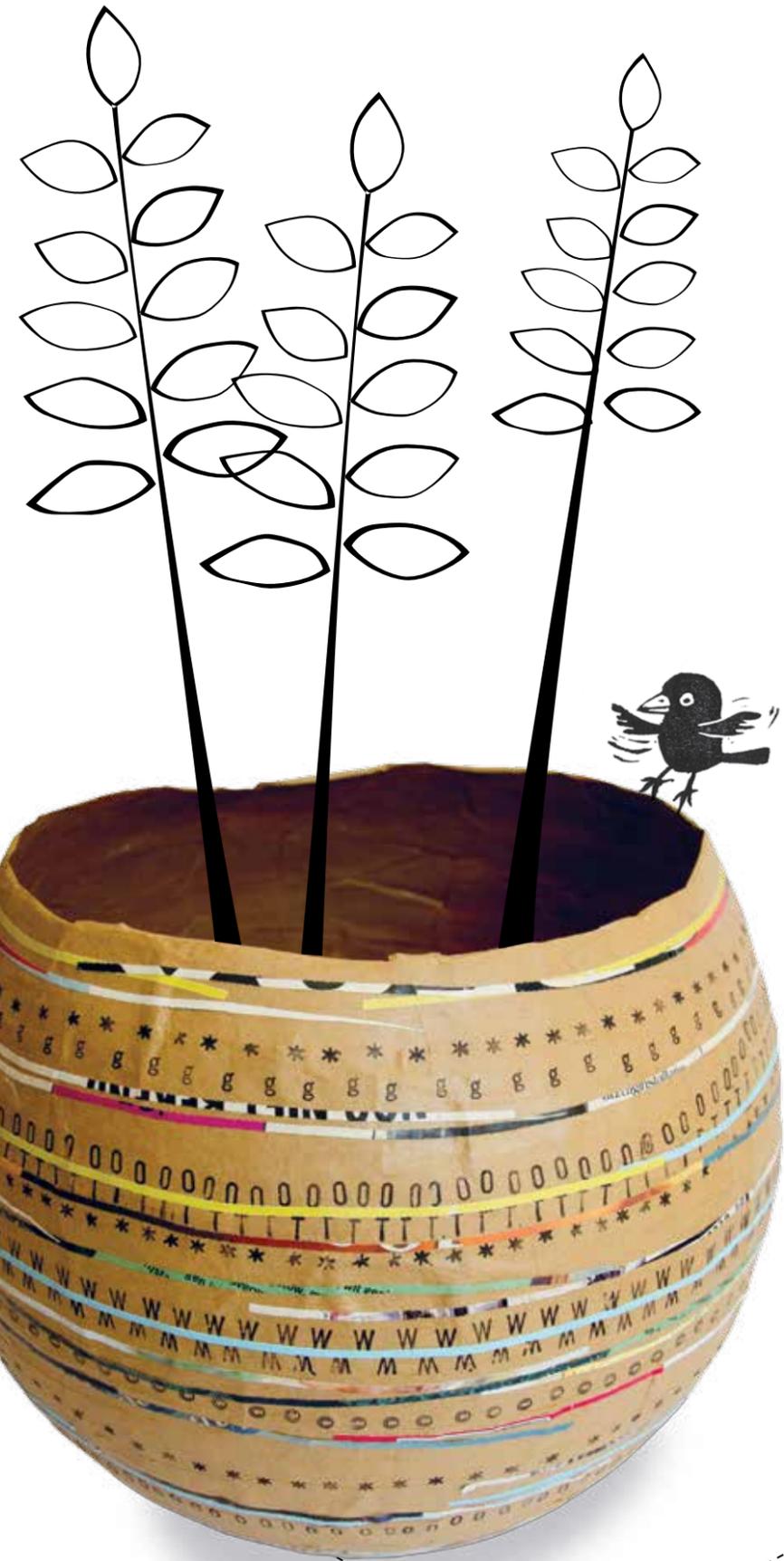
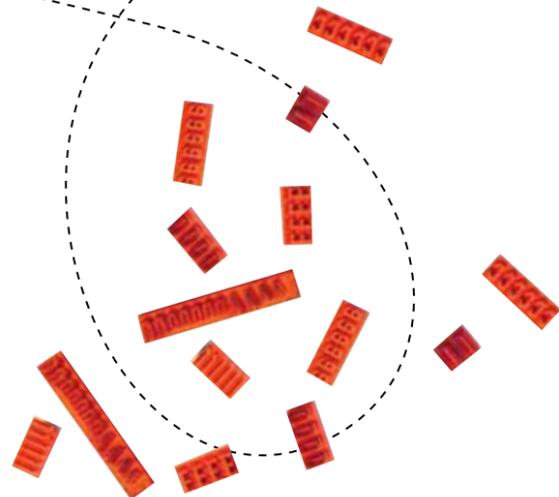
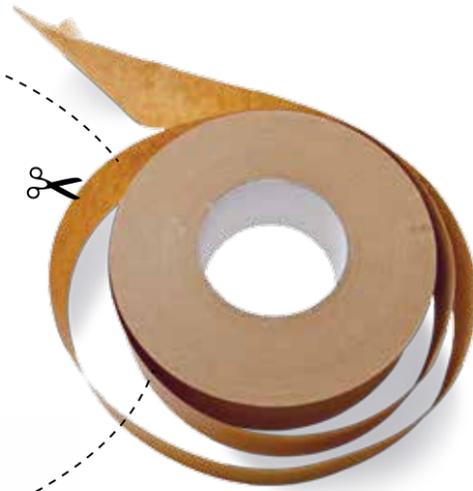
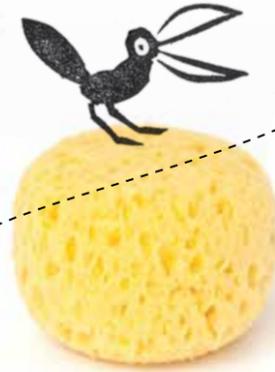
① Put the ball on a small bucket or pot to stabilize.

② Cut strips from the brown paper roll.

③ Wet the strips with the sponge and paste them horizontally around the ball. Repeat this with a few layers and let it dry.

④ Take away the paper mold from the ball by deflating the ball.

⑤ Decorate the bowl horizontally with paper, scraps and stamps.



- 1 Angelica  
(*Angelica archangelica*)
- 2 Speedwell  
(*Veronica*)
- 3 Lovage  
(*Levisticum officinale*)
- 4 Blood sorrel  
(*Rumex sanguineus*)
- 5 Valerian  
(*Valeriana officinalis*)
- 6 Nettle  
(*Urtica*)



Have you always worked on self-initiated projects besides commissioned work?  
 From the moment I started my own business, I have always realized my own projects. For me it is a natural thing to work on self-initiated projects. I always have loads of ideas and it makes me very happy to work with other people. It is great to inspire and to get inspired.

Is food your biggest inspiration?  
 Food is not my biggest inspiration, but it is the most beautiful. Food connects people. Food has its own traditions, but you can keep experimenting. I love a special combination: food=art, food=fashion, food=story-telling

Are you working on a new project at the moment?  
 My new project Queens of Sardines is about the research of a minimum concept:  
[www.queensofsardines.nl](http://www.queensofsardines.nl)

[www.tastachova.nl](http://www.tastachova.nl)

# MAKE A FACE FROM RUBBISH

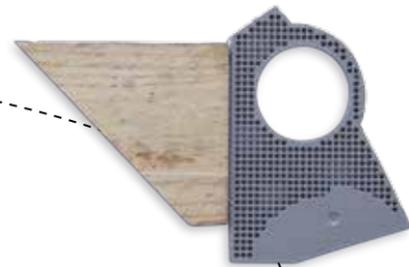
① Collect useless stuff. Look on the streets, in your drawers, take small pieces of toys, kitchen stuff, etc.



② Organize your stuff, for example, by materials: wood, plastic, iron. Or by different shapes.



③ Start with some big elements to make the basic shape of the face.



④ Then look for pieces to make a nose, mouth, eyes and so on.



⑤ Put your collage in a nice vintage frame!



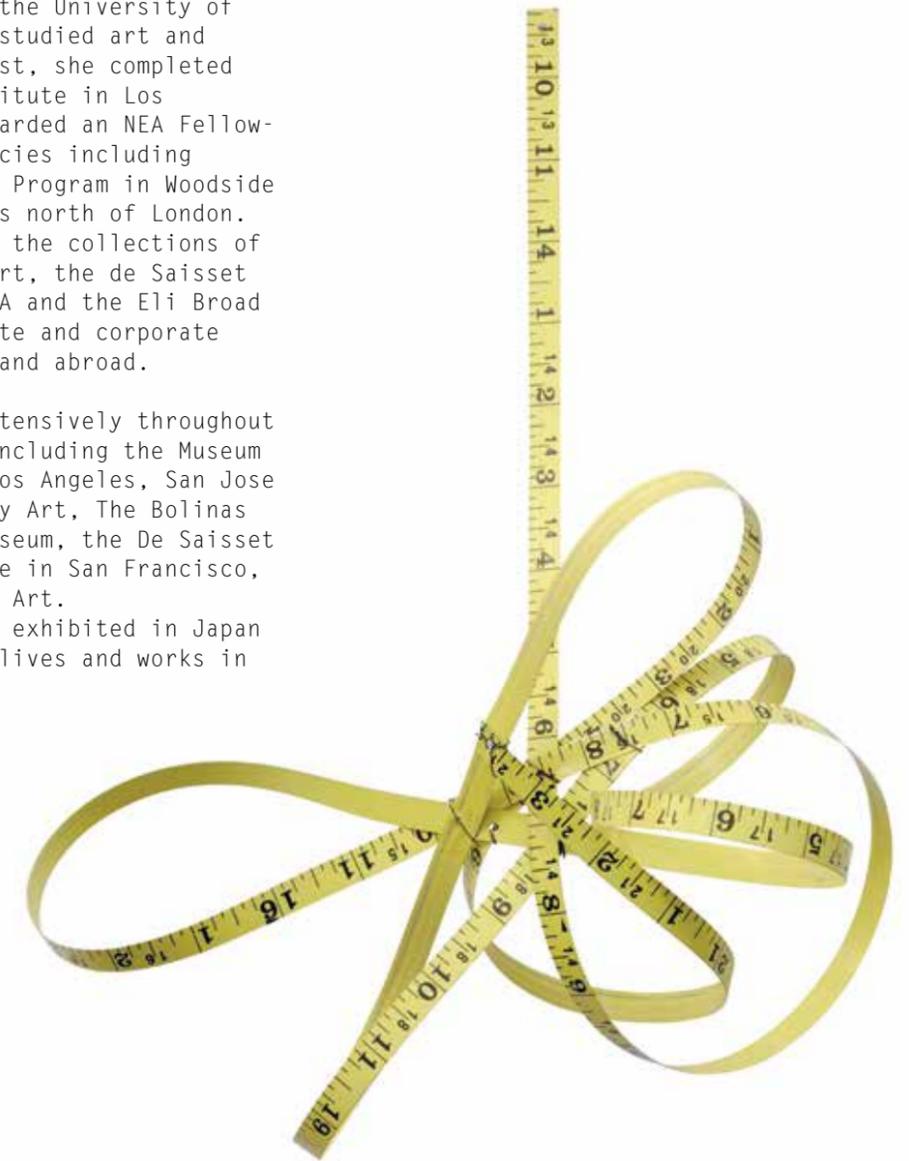


## MARI ANDREWS SCULPTURES AND INSTALLATIONS

Mari Andrews is a sculptor and installation artist. Her work is a continuation of her drawing practice and employs such varied materials as wire, lead, seeds, stones, mica, soil, salt, pods and thorns. Many of these are materials she has found and collected during her travels. Choosing amongst this diverse collection, she creates new associations and juxtapositions that awaken the imagination. Many of Andrews' sculptures are small-scale and intimate worlds, shown individually or installed in large groups. Drawing upon her fascination with nature, science, and the environment, she has incorporated both Nature's systems and Nature's randomness into her work.

She earned her BFA from the University of Dayton, Ohio, where she studied art and sociology. Travelling west, she completed her MFA at Otis Art Institute in Los Angeles. She has been awarded an NEA Fellowship and several residencies including Djerassi Resident Artist Program in Woodside CA, and at the Cold Press north of London. Her work can be found in the collections of the San Jose Museum of Art, the de Saisset Museum in Santa Clara, CA and the Eli Broad Foundation, and in private and corporate collections in the U.S. and abroad.

Andrews has exhibited extensively throughout California and the US, including the Museum of Contemporary Art in Los Angeles, San Jose Institute of Contemporary Art, The Bolinas Museum, The Los Gatos Museum, the De Saisset Museum, Southern Exposure in San Francisco, and the Tucson Museum of Art. Internationally, she has exhibited in Japan, Israel and England. She lives and works in Emeryville, California.



# MARC SPARFEL SCULPTURES FROM ABANDONED FURNITURE

Marc Sparfel was born in 1972 in Brittany in the north-west of France. He spent his childhood in the countryside, surrounded by nature and animals, and was particularly fascinated by horses and cows.

After he graduated from high school, Marc studied Commerce in Tours, in central France. He subsequently completed his civil service by working as a technician in a puppet theater in Orleans, south of Paris.

By the age of 25 he began to study Visual Communications at the École des Beaux-Arts primarily focussing on photography, drawing, engraving, and art history. In his third year he left the Art School. In 1999 he moved to Barcelona, Spain, where he still lives today.

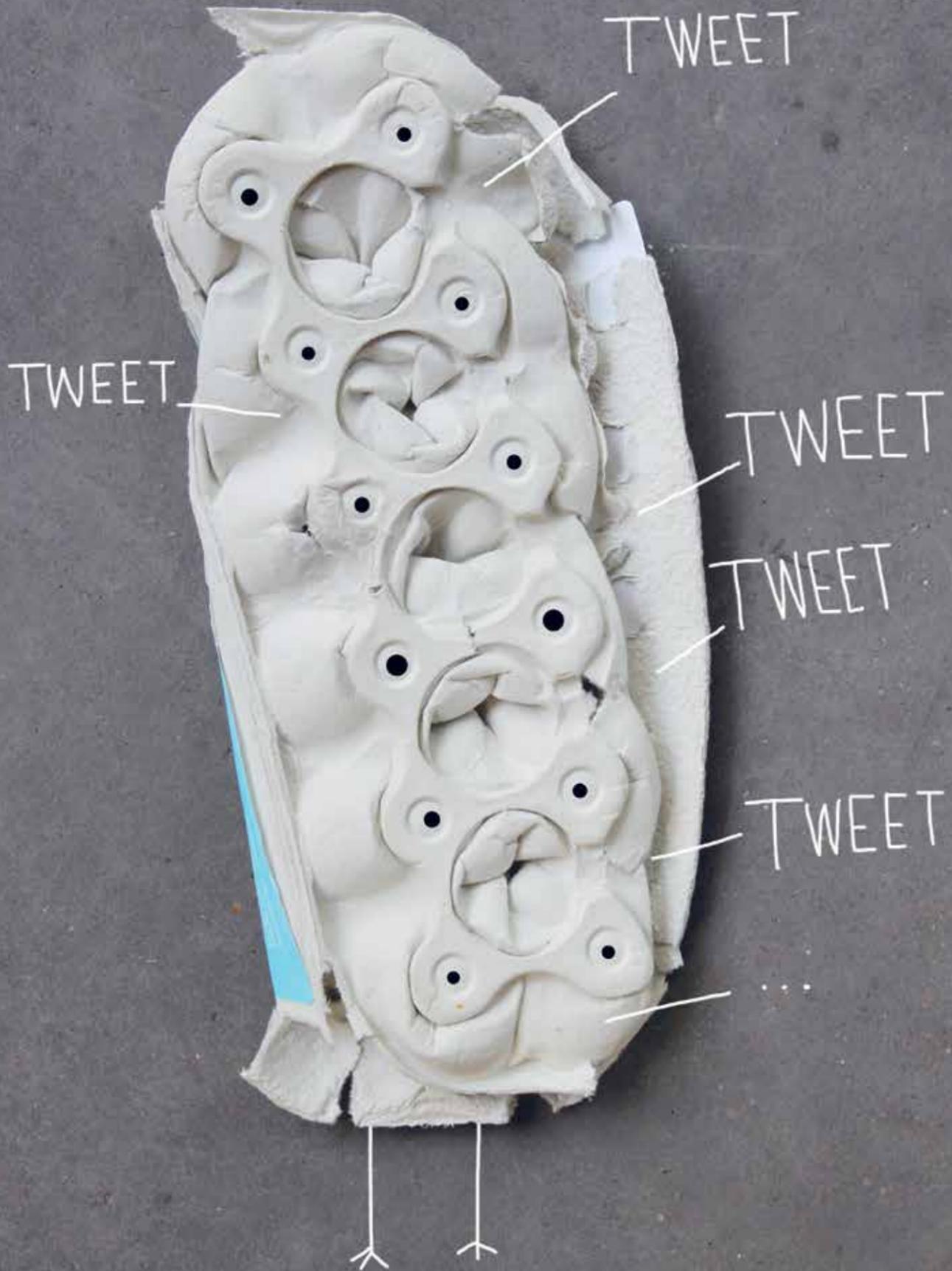
The city immediately intrigued him with the sheer amount of furniture abandoned in the streets. Gradually he began to incorporate these materials into his sculptures; first, in a long series of masks, and later in animals and fossils. Currently his work is exhibited in Spain, France, Germany, the United States and soon the UK.

## Urban forest

Abandoned furniture that has no purpose anymore or simply isn't wanted. The ever changing cycle, outdated shapes at the hour of triumph of Swedish design. Chairs, wardrobes and hat stands, a truly urban forest which grows out of the asphalt: it climbs street lamps, scales walls, and invades the streets... this is my forest, my natural habitat where I walk with pleasure, always excited by the surprises the new harvest brings, where I handpick the best pieces, select the wood, and pluck my findings like fruit off a tree.

Once in my workshop, my sanctuary, my laboratory, I start the process of transformation, sometimes slow and painful, other times less so, but always intuitive, searching for a certain elegance, a poetry made from wood.





Do you have a huge collection of found materials in your studio?  
 Yes, I have. I think of them as treasures. Most of them are very small and fragile. But I create with what I can find that day/week.

Is 'Slumbird' an autonomous project or do you work as a graphic designer?  
 Slumbird started as an autonomous project and is still growing. I use "Slumbird-thinking" in my "creative design" class and my workshops around creativity. I also started using these images in my work as a graphic designer and I hope to use them in adverts.

[www.slumbird.be](http://www.slumbird.be)

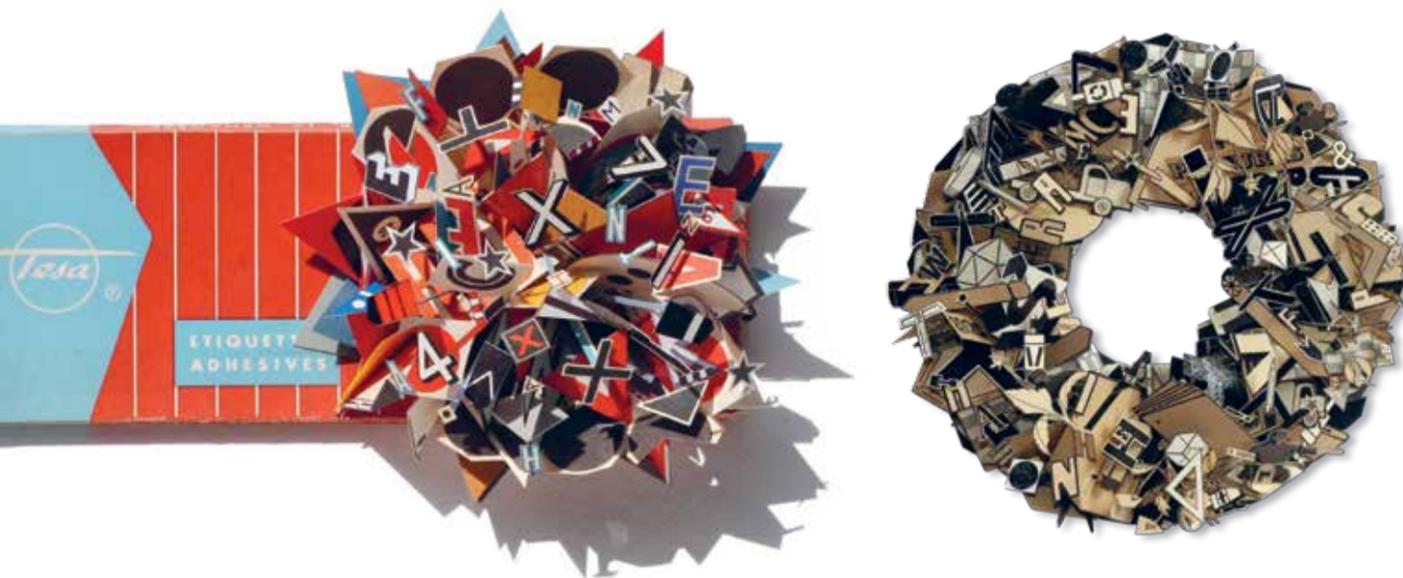




## SARAH BRIDGLAND CUT-OUT COLLECTION

Sarah Bridgland is an artist living and working in Wales, UK. She graduated from the Royal College of Art in 2006 with a Masters degree in printmaking. She is an avid collector of second-hand ephemera and in these works uses this material to create diminutive paper sculptures. With a scalpel, she cuts out shapes, typography, textures and colours that she finds interesting; and in arranging these cut-outs she organizes space by balancing the effects of different typefaces and graphics.

Bridgland is particular about the type of imagery she uses, and likes it to carry a certain nostalgic aesthetic. She often includes her own printed imagery (mainly letterpress) so the sculptures are a mix of found and man-made material, old and new. Bridgland is interested in the way things are constructed and is fascinated by the mobile paper engineering of pop-up books and toy theatres. She admires their ability to act on our imagination and transport the reader to a magical wonderland.



You mix lots of things: sculpture, collage, typography. Is this something you have always done or did this style develop along the way?

I have always mixed collage and typography, but sculpture came a little later. I originally studied printmaking and would use the traditional chine-collé technique to work bits of printed paper into my abstract etchings. I love the immediacy and playfulness of collage - and the interplay of form and the inherent energy that comes from layering imagery. I'm drawn to the formal aspects of documents, letters, receipts and packaging and my love of typography is rooted within this.

The move to 3D felt quite natural, I had piles of cutouts strewn all over my desk and my tutor suggested that I simply glue them together. I was looking to recreate a sense of energy of the piles of paper, and in doing so created what felt like a 3D form of drawing, a bridge between collage and sculpture.

Do you prefer to work on a small scale?

Most of the time, yes. I like the intimacy of the work and that when it's on show you're not sure what it is from afar - so you're naturally drawn in to find out more. I like the notion that when you speak quietly people have to move closer to hear what you say, and the idea that a whisper is more powerful than a shout. In making small work there's also a sense of control, of being a giant in your own world. If you're feeling overwhelmed in the world, then it's a place to retreat to.

Is there a certain feel or atmosphere you are looking for in your work? I like to create work that re-invests discarded items with a new-found optimism. I like it to be playful and energetic, with an inherent sense of movement; I imagine them as kinetic sculptures and it's my job to capture a moment of their movement.

[www.sarahbridgland.com](http://www.sarahbridgland.com)