

The logo for ARC ZINE, featuring the letters 'ARC' in a bold, sans-serif font above the word 'ZINE' in a similar font. A stylized grey arc is positioned to the left of the 'A' in 'ARC'.

**ARC
ZINE**

June 2015 // n4



ARC ZINE

ISSUE 4 / June 2015

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This fourth release of ARC Zine brings some changes with it and I am very pleased with the progress this project has seen in the past couple months. Plans to bring a more “robust”, art-focused magazine means that we now feature more artists, ads which make sense in here, and an over-all sense of “upgrade” and some future plans which I will explain. I really want to see more people reading and sharing this art, but more importantly I want to reach out to more artists; to feature a wider spectrum of art. We’ve already seen some artists and their art from different countries around the globe - and this excites me greatly. With this vision, I am proud to announce that ARC Zine is currently working on the creation of website which will serve as an “art forum” featuring artists, poets, bloggers, writers and their work. With the help of social media, the new website, and your support, we will be bringing you more art like never before. Please enjoy this issue. It was an absolute pleasure working with all the artists contained within. Enjoy.

Joshua Voth
(Founder & Designer at ARC-ZINE)

Joseph Brannan
(Literary Editor at ARC-ZINE)

Background:
Cavalletto Hotel. Venice
watercolor
Tony Belobrajdic

Cover:
Terminal Velocity
acrylic on canvas
Dion Kurczek



Tony Belobrajdic

“I love Impressionists too, or to be more precise, I like the way how they painted: speed and spontaneity.”

Tell us about yourself. When did you know you wanted art to be your life?

I started drawing, with pencil, very early, probably inspired by my older brother who was studying mechanics and doing lots of technical drawings. I remember being attracted to paper (still like buying paper, to this day) and did not mind to sit somewhere in a quiet corner and draw.

At my teenage years I wanted to become a sculptor, but simply, it was too complicated and expensive so I started with oils and tempera, mainly copying old masters, but somehow I did not study art but went to Architecture and Engineering. This was my “day time occupation” but any spare time I had was

devoted to drawing and painting. After about seven years of being a “weekend artist” I decided to earn living as a freelance Illustrator. Not quite “Fine Art” but still, as close as I could get to it. Now painting is becoming almost a full time occupation.

I see that you studied architecture and engineering—does this have a huge influence in your artwork? If so, what does this influence look like?

It must have, and it took me some time to get away from hard edged detailed drawings. So it was another learning curve to forget about correct perspective, finely delineated drawings and all rules of illustration, and paint freely without

Above:
James Craig, Sydney
watercolour
Tony Belobrajdic

Opposite:
At the Races 5
watercolour
Tony Belobrajdic





a client's input. This is a continuous struggle, and I hope I will get looser in time and venture towards abstract more and more. It is harder than I thought it would be.

What is the vision or goal for your work?

I have answered that above, so again, it is to paint in style that is closer to abstract than figurative. It is not easy, so at the moment I paint in figurative style, and at the same time doing some, if this is correct description, surrealistic paintings as a transition to Abstract. But, who knows, maybe pure abstract will never happen.

Your watercolours (which I can barely tear myself away from as they are simply stunning) are comprised of very dark greys, browns, and whites along with splashes of colour. This creates a huge amount of tension and atmosphere in your work. 'At the Races 5' is a wonderful example—can you talk about atmosphere in your work?

Since I don't have professional training in art I have picked master artists as my "silent mentors"

and Rembrandt was the greatest influence. Generally Dutch 17th century painters are where my palette was formed. Atmosphere is what is important for me in art, not only in graphic art, but film, music, etc.

What (or who) are your greatest inspirations in your art and in life?

Apart from Dutch masters, there are so many others, the list is endless. Just last week I came across English artist Euan Uglow, and could not believe I hadn't discovered him before. I love Impressionists too, or to be more precise, I like the way how they painted: speed and spontaneity.

From close up paintings are quite rough and basic but step away a bit and the magic happens somehow. I like to see imperfections and the fact that human hand have painted the picture, to see the artist's brush stroke. That's why I don't make pencil sketch before but paint directly with brush onto paper, hoping that this will get me closer to spontaneity of Impressionists.

As a watercolourist, what is

Above:
Gondola
watercolour
Tony Belobrajdic

Opposite-Left:
At the Races 3
watercolour
Tony Belobrajdic

Opposite-Right:
Summer Shower 3
watercolour
Tony Belobrajdic

the best advice you can give to either a student or person interested in pursuing or advancing in their experience with painting.

I have painted for years with tempera, a bit less with oils, and came to watercolours quite late. Maybe the last ten years at the most, so perhaps I am not the best person to advise on pure watercolour technique, and also my style is often not typically transparent watercolour, but somewhat more dense. Nevertheless I love watercolour for the pure simplicity of the medium, and speed with which I can work with watercolour paints. Also, there is no need to use white paint. I never use white paints but rather I scratch the paint off the paper once dry if I need some white lines, or small areas of white in my paintings. I don't use masking fluids either.

What are some integral components of art making for you (ie. travel, music, etc.)?

Yes, music is very important to me. Hardly any painting, done in my studio, was painted without music

playing loudly, or sometimes not so loudly. If I would have to pick one name it would be Miles Davis. I am hoping to transfer his improvisations into my paintings.

Is there anything else you would like to add?

I paint every day, or almost every day, and that may be the answer to your question of giving advice to a person interested in pursuing art. Art is work.

Thank you so so much for being willing to contribute to ARC Zine!

It is a great pleasure to be part of ARC Zine. Thank you very much.



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