

Creative Europe project LIBERTY – LIKfest ARTISTS STATEMENTS

Lo Milo (SLOVENIA)

Visual values of my works spring from different fields, such as minimal art as well as abstract street art and post-graffiti.

For this particular case I believe the most liberal approach would be applying the freedom of expression through the process of creation. This does not necessarily mean that I am going to paint the expressionist painting or that I will completely follow the current instinct but rather that I will interact with the surface in time. Abstract language does not speak literally but it is definitely not as undefined as it may look. For instance, if I am trying to express anxiety, I would probably paint shrunk shapes in gloomy colors and unstable composition.

In case of trying to express a serenity, the lines would probably flow smoothly and the shapes would feel light. Anyways, this should not be taken as a system of rules based on stereotypes, because curvy shapes are sometimes tense and black color is sometimes deeply positive. It would be ridiculous if I try to describe step by step of the process of abstract painting and its final look. That is actually the aim of abstraction, to stay open and visual and not defined and rational.



Eske Touborg Matthiesen (DENMARK)

Eske has his roots in the graffiti movement where he started painting in 2008 but has during the last years made a transition from being a graffiti writer, painting on the streets, into making himself noticed in the modern art world. Eske is highly inspired by the everyday life and the small things events within it. His work is simple and made from photos he takes on his phone during his day.

“Working from the word FREEDOM wasn’t easy for me to be honest. To capture freedom in a picture or even something that resembles freedom felt like a huge task where I couldn’t just jump right into it. I am hugely inspired by the everyday life we live and all the small things within it - because that is what most of us live in most of the time.

I always work from things I observe and take pictures of during my day just using my phone. I use these photos to create my images from. Some of them are ready to be painted immediately and some of them I stich together from several pictures. And it was the latter I had to do with these two pictures.

Balloons are something I have always liked. A piece of plastic you can blow air into with your mouth making it expand from nothing to a big circle of color floating in the air taking up a lot of space yet very fragile. A very visual way for us to see our outbreaths as human being’s. When I see balloons, I see freedom. And when I saw balloons tied to a chair something was provoked in me as if I instinctively knew it was wrong.

Growing up in Denmark, the sea has always been a big part of my life and thus also the beach. The warm sand, the red and white lifeguard houses, blue sky and being let loose with toys are probably where I felt the most free in my life without knowing it.”



Maruša Meglič (SLOVENIA)

The primary concern of an artist is to seek and express the truth, not a political opinion. Liberty for an artist means he is allowed to speak this truth publicly through his work, reaching out to others. Such a stance is not comfortable nor straightforward; that is why it also becomes political. Art daring to be sincere and vulnerable stands as a testimony of our human experience. Seeing, reading, and listening to such works of art resonates within us and invokes a feeling of a profound connection to Mankind, realizing our active partaking in its existential drama, pain, joy, and beauty.



Lidija Zaneripa (LATVIA)



Lidija is an artist based in Riga. She works in various fields of conceptual art. Main focus is to experiment and combine different media using large scale photography, painting and video projections.

Latest project, started late 2019. Miniature sculptures made of instant noodles, documented via photography. Each sculpture represents a story of someone's last time preparing instant noodles. This project is continuation of another series "Vegetarian Art" where author suggests a question if a vegetarian examines an abstract art work which is believed to be "beautiful" and "aesthetic", would persons opinion change when they acknowledge it is made of material containing animal parts.