

# AGUILAR

ART & NFT MAGAZINE

ISSUE Nº 11  
DECEMBER 12, 2022



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FACE  
YOUR  
FEARS



# MARÍA GAMUNDÍ

- ABBRACCIO -

 [mlgamundi](https://www.instagram.com/mlgamundi)





This is our last issue of the year 2022 and we are honored to be able to show you the work of Ezekiel, Argentine artist and researcher of human expression, showing us his findings through his drawings.

Introverted, hardworking and with determined strokes, he teaches us about perseverance, also about the importance of not giving up our dreams. It is always possible!

I take this opportunity to humbly thank all the support received since the birth of this Magazine. The receptivity of all the artists who have participated, their support and the support of our community have been invaluable.

A thousand thanks to all...

Regards!

Alejandro Aguilar  
[www.aguilar.com.ve](http://www.aguilar.com.ve)

## ISSUE N° 11

### DECEMBER 12, 2022

AGUILAR ART & NFT Magazine is a Venezuelan digital publication, with international circulation, semi-monthly (twice per month) and free distribution. Content suitable for all audiences.

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# AGUILAR

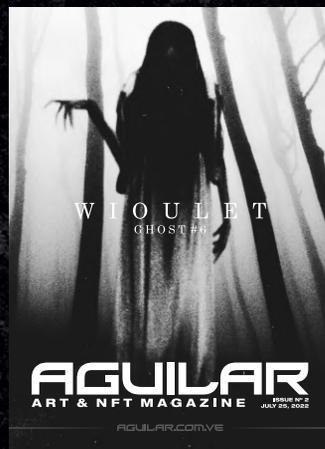
ART & NFT MAGAZINE

2022

...WE'RE JUST  
GETTING STARTED!



ISSUE #1



ISSUE #2



ISSUE #3



ISSUE #4



ISSUE #5



ISSUE #6



ISSUE #7



ISSUE #8



ISSUE #9



ISSUE #10



ISSUE #11



ISSUE #12

# AGUILAR

ART & NFT MAGAZINE

**JOIN US!** **AND BE PART OF OUR JOURNEY**

**We invite you to join our Magazine as an Advertiser...**

You will be part of our journey through the world of creation and knowledge, where we walk through different artistic aspects, both traditional and digital of last generation.

We support artists from all over the world, reflecting their concerns in our Magazine, showing their work to an audience that spans the globe thanks to the usefulness and enthusiastic support of our community.

Our audience is characterized by being creative, knowledgeable about traditional and digital arts, as well as new technologies associated with NFTs, Blockchain and cryptocurrencies.

So... What are you waiting for?

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7 EDITIONS



# PÍO COLLIVADINO



Pio Colivadino was born on August 20, 1869 in the Baracas neighborhood of Buenos Aires. He was a very influential Argentine painter, sculptor and scenographer who trained generations of artists. Thanks to this, the discipline of Engraving was created at the University of Buenos Aires, which produced the most important Argentine engravers.

He studied painting at the Italian-Argentine cultural society *Società Nazionale* de Buenos Aires. In 1889 he moved to Rome, where in 1891 he entered the *Accademia San Luca*, the *National Academy of Fine Arts*, from which he graduated seven years later. There he studied with Cesare Mariani and collaborated in the realization of the decorative frescoes for the Italian Constitutional Court.

Returning to Argentina in 1896, he became famous for his romantic lithographs. He attended three international exhibitions in Venice from 1903 to 1907, where his painting "*La hora del almuerzo*" (1903) won a gold medal.

He also participated in the St. Louis World's Fair (1904) in the United States, winning gold and silver medals.

This led him towards Post-Impressionism, a genre that had not yet found favorable terms in Argentine art standards, and he joined the *Nexus group*. It is considered the most international of the groups created by artist Fernando Fader and sculptor Rogelio Yurrúa. Greater attention was also paid to the contrast between traditional Buenos Aires and the modernity that changed everything.

Pio Colivadino received the *Order of the Crown* of Italy in 1905 and became an honorary member of the *Brera Academy* in Milan.

In full bloom, he continued to be in demand in Argentina and participated in numerous art juries.

He was appointed Director of the *Academy of Fine Arts* in 1908, and was featured at the Centennial International Exposition in 1910. The following years saw the creation of Collivadino's best known works, such as "*Usinas*" (1914).

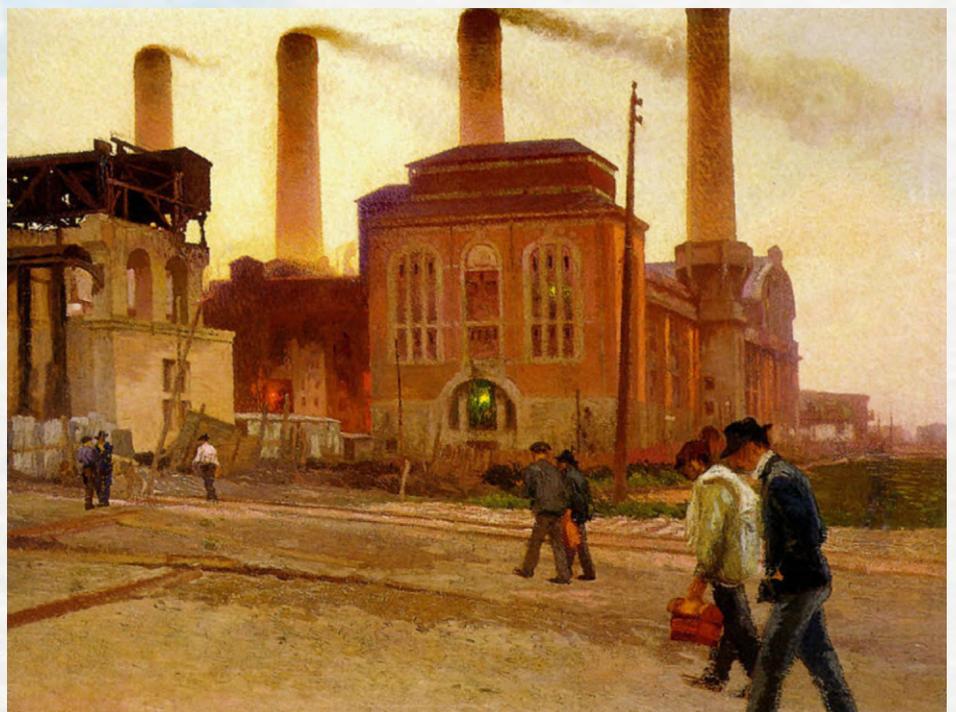
Collivadino created his own theater called "*La Higuera*". He was in charge of stage direction at the famous *Teatro Colón* and was president of its board of directors.

He remained director of the National Academy of Fine Arts, where he taught until his

retirement in 1935, some of his students being Lino Enea Spilimbergo, Miguel Victorica, Raquel Forner, Héctor Basaldúa and Benito Quinquela Martín.

He helped organize the *Escuela Nacional de Bellas Artes Prilidiano Pueyrredón* in 1939 and the *Museo de Calcos y Escultura Comparada* in 1941. He was also the founder of the workshops specialized in decoration at the *Ernesto de Cárcova School of Fine Arts*.

He was director of the *Prilidiano Pueyrredón School* until 1944, when he was forced to retire by the new military government of General Pedro Pablo Ramírez.



*Usinas, from 1914*



*La hora del almuerzo, from 1903*

Pío Collivadino died in Buenos Aires on August 26, 1945, at the age of 75.

His numerous works are in the best national and foreign museums. He never asked for anything for himself, but only for his Academy and his students.

He was an artist who discovered the signs of a language that people understand because he worked from the depths of sensitivity.

He was against all kinds of symbolism, conceptualism and other isms that he considered as a childish disease of artists.

After his death, the artist's family donated to the *Universidad Nacional de Lomas de Zamora* more than one hundred plastic works, including a variety of oil paintings, pencils, sanguines, watercolors, engravings, lithographs and sculptures.

In 1992, the University inaugurated the *Pío Collivadino Museum*, in an old house, located at 165 Medrano

Street, in the city of Banfield, province of Buenos Aires.

Since 2010 the museum remained closed. The passage of time generated the need for restoration and conditioning of the material. After several years of work for the conditioning and rescue of the Museum and some works, in 2018 the Museum was reopened.

## About the painting "La Hora del Almuerzo"

**Pío Collivadino when, just into the 20th century, he observed a group of construction workers eating lunch on a sunny midday. "La hora del almuerzo" is an oil on canvas 160.5 centimeters wide by 252 centimeters high that is now on display at the Museo**

***Nacional de Bellas Artes in Buenos Aires. What do we see in this academic, realistic, social and costumbrista work?***

**Seven workers having lunch. Some abstracted, others conversing and exchanging jokes and another, who has already finished eating -had he eaten?-, smoking a pipe.**

***"With loose brushstrokes and touches of bright light in the lime stains, the composition presents a group of contemporary popular types, of different ages, with particular attention to the study of the different physiognomies" explains critic and historian Laura Malosetti Costa.***



FloLady@FloLady\_Ochie

Flo has been creating art since she was a young child as a way to keep connected with her twin sister Yola after being separated throughout their youth. The Indonesian artist focuses on character driven pieces exhibiting her unique brand of soft and flowery, layered with subtle undertones of darkness.



## Artist Spotlight **DARKNESS**TOLIGHT

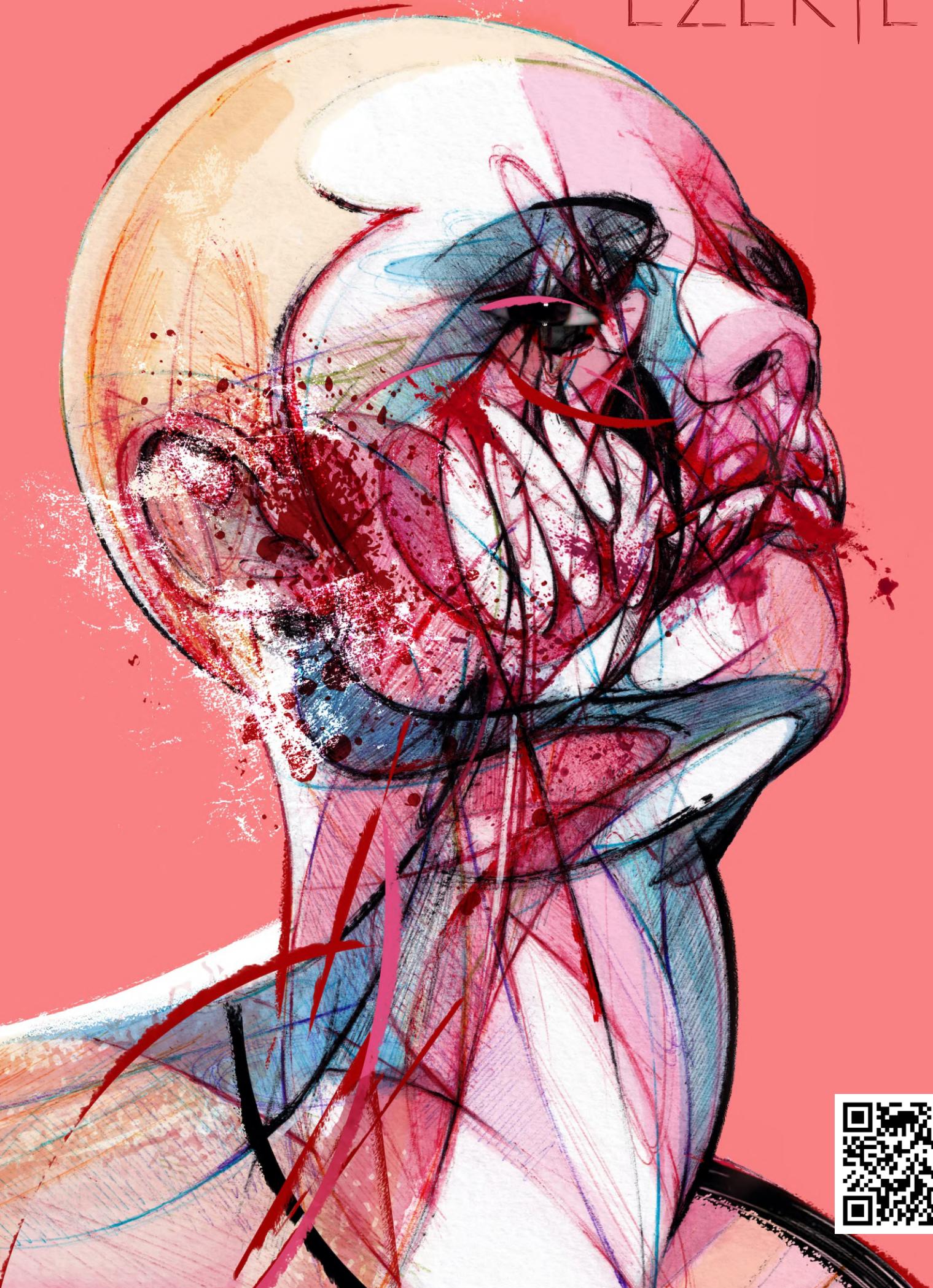


Indonesian artist, illustrator, and graphic designer Yola creates thematically dark works with a dreamy and atmospheric overtone. Her versatility shines through in every piece, as she consistently challenges herself by exploring new mediums. Yola's passion for art is only rivaled by her love for her family, and twin sister Flo.

Yola@blackenthered



# EZEKIEL





Interview by: Laura Gamundí Aranda  
E-mail: hola@lauragamundi.com

“That which doesn't kill you, only makes you stronger”. That's not just popular culture, but also the description of *Revenant*, one of the most recent artworks made by Ezekiel.

Human emotions are at the core of his works. He's a young artist from Mendoza, Argentina, who began his path in the art world on 2017, creating traditional pieces mostly with pens and watercolors.

He studied Graphic Design although his true passion has always been art. While he was in college, he learned what he considers “the basic concepts on art”,

but he kept it as a hobby until he decided to open an Instagram account to share his creations.

Since then, his work has been evolving and gaining more depth. He also made the leap of faith necessary to go from the traditional environment to the blockchain and NFTs universe. His creations can now be found on Super rare, Opensea, Foundation and Objkt.

He's been exploring the boundaries between traditional and digital artwork, figuring out the ideal way to express himself. Although he's not closed to experimenting with artificial intelligence, he seems to be very sure about one thing: in the future, the physical art market will continue to be as important as it is today.

Looking at his works you can find yourself thinking that maybe the secret of it all, the things that really matter the most, are not in technology, in scientific discoveries or in other people. Maybe what matters the most and what ignites our need to express ourselves are our emotions.



### What was the first artwork or artist that fascinated you?

The first work that fascinated me was *The Garden of Earthly Delights* painted by Hieronymus Bosch; I came across this painting as a child when I was looking through a magazine.

What fascinates me the most about this work is the amount of detail it has and the unusual style for the time in which it was created.





## Why do you define yourself as an expressionist in these times?

The gestural nature of the strokes and lines prevails in my works, as well as the exploration of human emotions. For this reason, and because sometimes we need to give a name to our artistic style, is that I define it as Expressionist. It is a broad concept that allows me to frame my work.

Sometimes I feel the need to give a more specific name to my style, and find a term that defines it better, but for the moment I prefer to define it as Figurative Expressionism.

## How did you come to the theme of exploring human emotions?

It's something that has always interested me. I'm quite an introverted person and, like many artists, in painting I found a way to express those feelings or emotions that I find difficult to express in any other way.

I feel that human emotions are sometimes difficult to define with words and, very often, a good image can communicate much more than words.

 @eze.kiel.art

 @ezekielartt

## What inspired you to create the "Visceral" series?

That series was born from a work I called "*Visceral - Connection*". At first, I hadn't thought of it as a series, but it was from that first work that all the other pieces from this series came to my mind; it was something that happened almost spontaneously.

My main objective was to work with bodies, since up to that moment my creations were almost entirely faces, and it turned out to be a series that was very well received by people, which made me very happy.

"I feel that human emotions are sometimes difficult to define with words"

## What is your process when you're creating a new piece? What materials and tools do you usually use?

If it's a face, it's much easier for me because I've worked with this theme from the beginning; but when it comes to bodies it's more difficult and I have to think a lot before starting the work.

My first works were made only with pens. With time, I added materials such as watercolors and acrylics. I always work on paper.

Lately I've started to add digital editing to achieve effects that are very difficult to achieve with physical materials.

## What does it mean to you that your work transcends the physical and takes on new life in the digital world?

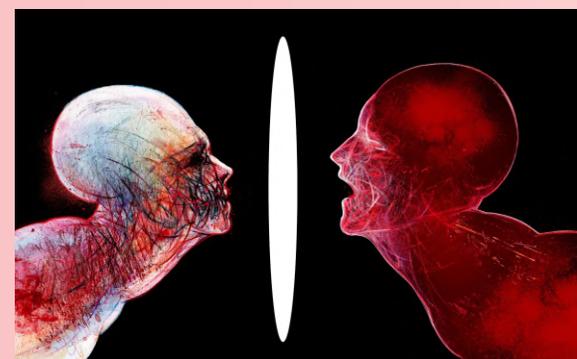
It's something I dreamed of all my life, since selling physical art is sometimes quite difficult because of the country I live in.

The digital world, and specifically the crypto ecosystem, on the other hand, allows any artist from anywhere in the world to transcend physical boundaries.

## How has your life changed, on a personal and artistic level, as you move forward in the NFT community?

It has changed completely because I can think of art as a way of life, something that a year ago was difficult to imagine for me.

I feel that as a community we still have a long way to go, it's a fairly new market and therefore very volatile; this however is something that I find exciting because we are part of the first generation of this new way of understanding art.





## What was your first NFT and what motivated you to create it?

I published my first NFTs on March 2021, but when I wanted to put them on sale I couldn't afford the cost of the fees (actually my financial situation was quite delicate at that time).

On October I came back, as I knew I could sell NFTs free of charge through the Polygon network, so I published and sold my first NFT titled "*True Colors #4*".

I chose this piece because it had gone viral on Instagram. Weeks later I ended up creating a new collection on the Ethereum network because after that first sale I felt confident enough to afford those costs.



True Colores #4  
Raw & Expressive  
Colorful & Brutal



## What was the first NFT you collected from another artist and why did you choose it?

It was a work by Jason Balducci (@jason\_balducci) and I bought it because I think he is one of the best artists in this community and also because he's a great friend who has supported me since the beginning.

“AI will play an important role in the coming years”

## Have you experimented with AI? What do you think of its use in art?

I haven't tried it yet. It's something I have pending and maybe I'll start exploring it next year. This new technology is advancing very fast and I consider it a great tool for artists.

I think that nowadays the art market is a bit saturated with artificial intelligence, and there are few artists who know how to work with this new tool.

On the other hand, sometimes I think about what happens with the databases from which the software obtains the reference images, since many of these images come from living artists and these intelligences use their works without their consent.

As it is something so new, I think there is a legal vacuum that I hope will be solved with time.

## How do you imagine the future of art?

There are things that will never change. The physical art market will continue to be as important as it is today.

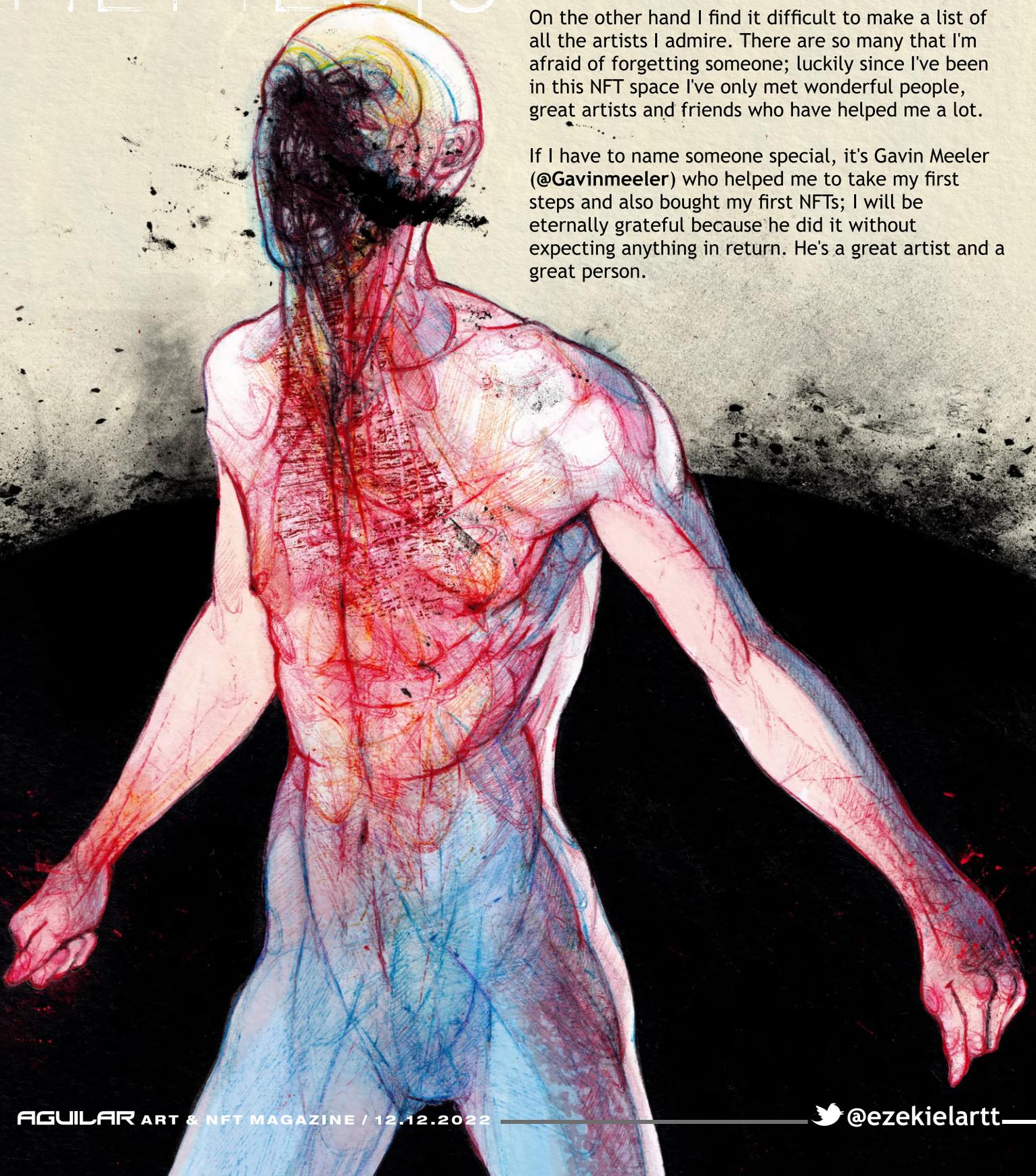
The arrival of NFTs and cryptocurrencies, on the other hand, open new doors for many emerging artists and that's something we have to be grateful for; I think this moment we are living is the kind of thing that happens once in a lifetime; it's up to us to take care of this community and make it grow.

Finally, I believe that AI will play an important role in the coming years ■





# NEMESIS



## Can you name some artists in the world of NFTs that you admire and explain why?

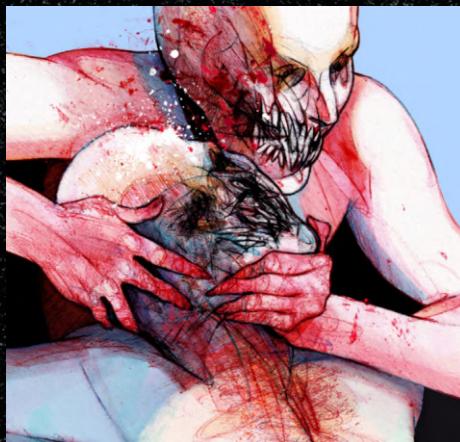
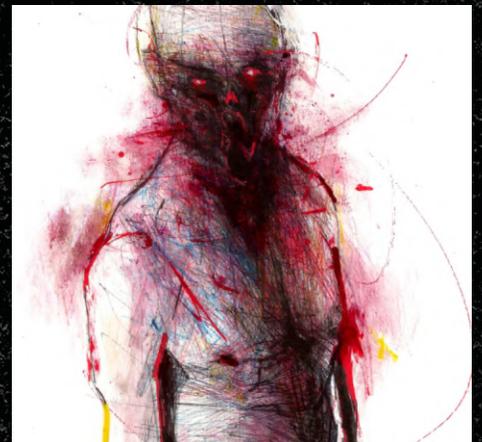
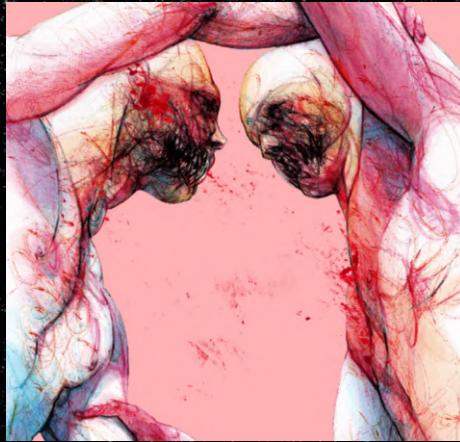
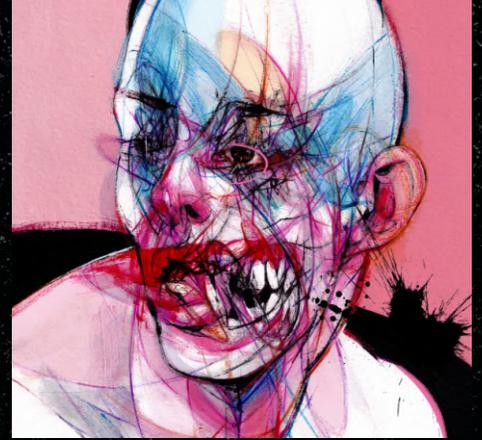
Ever since I saw the work of Tyler Hobbs (@tylerxhobbs) I was blown away because he conceives a new way of creating art from code and with his collection "Fidenza" he took generative art to another level. Perhaps it fascinates me because it is a new branch of art for me.

On the other hand I find it difficult to make a list of all the artists I admire. There are so many that I'm afraid of forgetting someone; luckily since I've been in this NFT space I've only met wonderful people, great artists and friends who have helped me a lot.

If I have to name someone special, it's Gavin Meeler (@Gavinmeeler) who helped me to take my first steps and also bought my first NFTs; I will be eternally grateful because he did it without expecting anything in return. He's a great artist and a great person.

# EZEKIEL

# Gallery



**TOOLS FOR  
AI ARTISTS**



# **invokeai**

A Stable Diffusion Toolkit

**InvokeAI is an implementation of Stable Diffusion, the open source text-to-image and image-to-image generator. It provides a streamlined process with various new features and options to aid the image generation process. It runs on Windows, Mac and Linux machines, and runs on GPU cards with as little as 4 GB of RAM.**

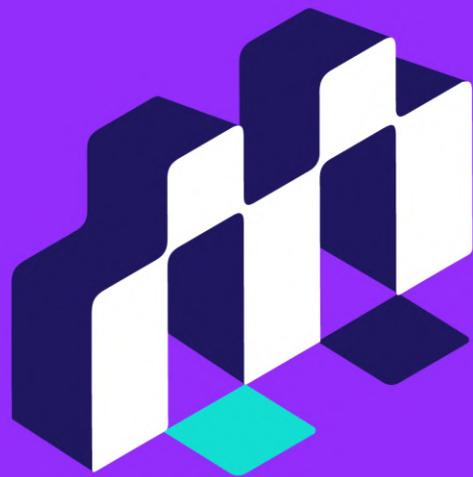


**You can see the release video here**, which introduces the main WebUI enhancement for version 2.2 - The Unified Canvas. This new workflow is the biggest enhancement added to the WebUI to date, and unlocks a stunning amount of potential for users to create and iterate on their creations.



**Latest Release Page.** With InvokeAI 2.2, this project now provides enthusiasts and professionals a robust workflow solution for creating AI-generated and human facilitated compositions. Additional enhancements have been made as well, improving safety, ease of use, and installation.

**<https://github.com/invoke-ai/InvokeAI>**



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Invitation from Alejandro Aguilar



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