

STAY
TUNED

Gallery & Projects Design

ISABELLA
LOLITA

ISABELLA LOLITA

BORN IN 1995. ISTANBUL, TURKEY



Isabella Lolita Amram is a Turkish and Venezuelan painter and performance artist living in London.

ISABELLA AMRAM ART PRACTICE IS A RITUAL.

Everything from preparing the materials, to the use of colour and scale, to a piece being reworked or left alone, to the use of her body...is part of this ritual. She uses ritual as a way of inducing and processing states of transformation and uncertainty, through material and bodily gestures of disintegration, embodiment, and enduring stillness. In this way, the work is process-oriented and of the body. Her work draws a lot of inspiration from concepts and symbols associated with the occult: death, loss, fear, emptiness, fire, sexual energy, divination, the void, blackholes, trance-like states such as sleep and meditation, myths, astrological archetypes, play, and the unconscious mind. A lot of these are realities, but the occult "storifies" and philosophises them, and turns them into concepts and ritualistic practices. Over the years Isabella has amassed a vast cosmology of diverse occult research and experiences that her practice draws from and adds to. What the subject of this library of research and all these lived experiences boil down to, essentially, is the inescapable collective experience of being alive and dying; to be alive and in a state of constant death and rebirth, and to be surrounded by a sense of mystery, the unknown.

Occult wisdom – whether from Western sources (e.g. Hermeticism, Kabbalah, Gnosticism, Rider–Waite Tarot), Eastern sources (e.g. Vedic Astrology, Buddhism), or Frankenstein-like mixtures that aim to unify them all under one umbrella (Theosophy, globalised New Age content dominating social media) – has had a way of storifying and dramatising the mundane and primordial human experience using archetypal practices, lore and art as a means to do so. Using tools for meaning-making and dramatic reenactment – primarily through repetitive and intentional ways (ritual, magic) – to connect with oneself and others, and find some comfort – is an integral part of what it means to be human. As an artist, part of what Isabella's work aims to do is to draw from, situate herself in, contribute to, critically analyse, and create a ripple in the vast ocean that is this tradition.

For example, as mentioned, the process of creating abstract paintings can be considered a ritualistic and performative act. The performance of layering materials, employing repetitive gestures, and entering meditative states during the process align with esoteric rituals aimed at reframing the mundane and accessing different facets of reality and self.

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The uncertainty she faces on her canvas becomes a surface to work through things to train for her life, and what goes on in her life becomes training for the studio.

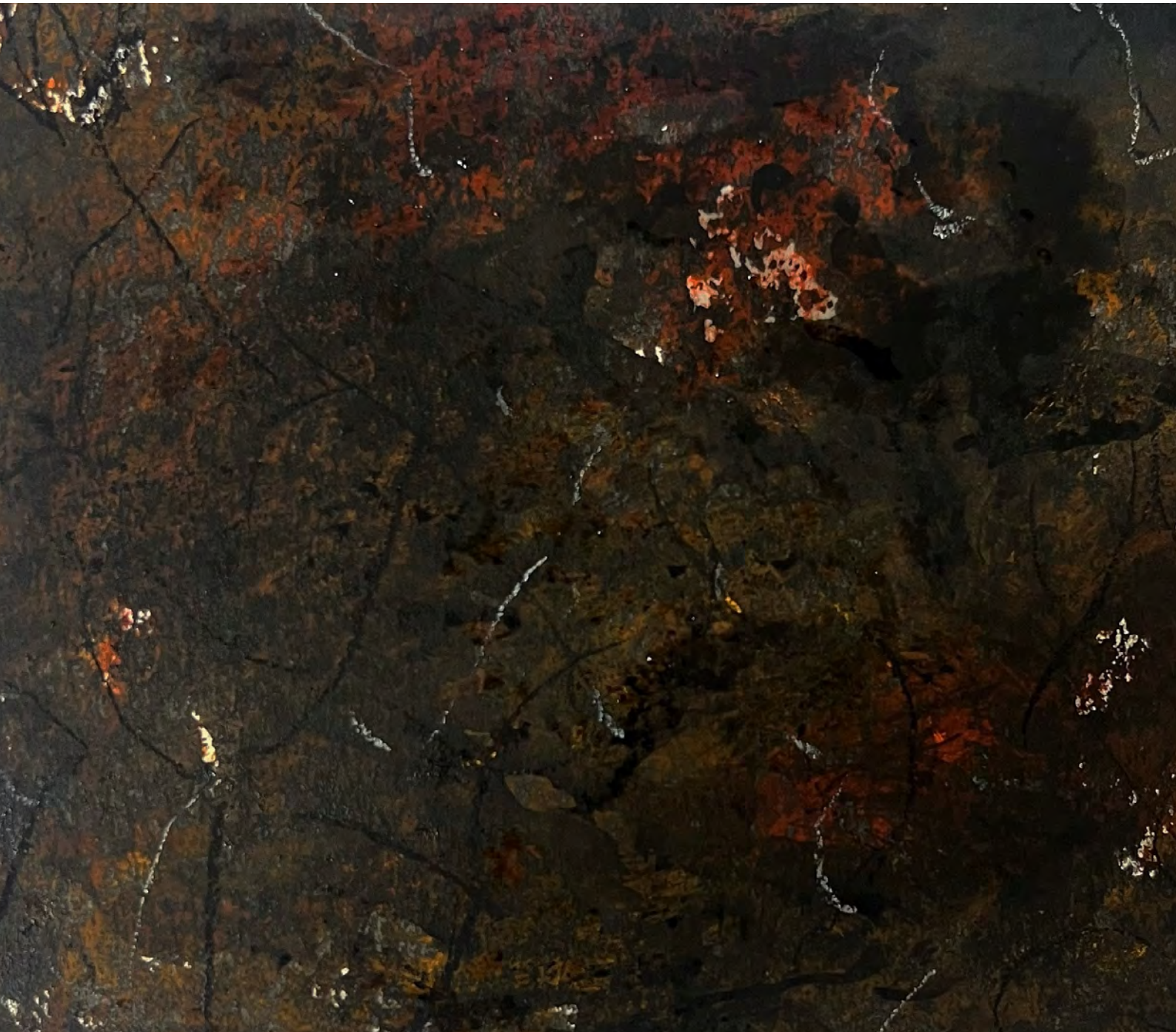
The painterly metamorphosis from wet to dry becomes a tangible manifestation of the transformations she goes through in daily life, with the passing of time. So does the rapid mark-making, the stretched time periods waiting for a layer to dry, as well the extra-large surfaces she works on with intense bodily gestures in silence... They are all ways of contraction and expansion, chaos and order, destruction and creation, growth and decay.

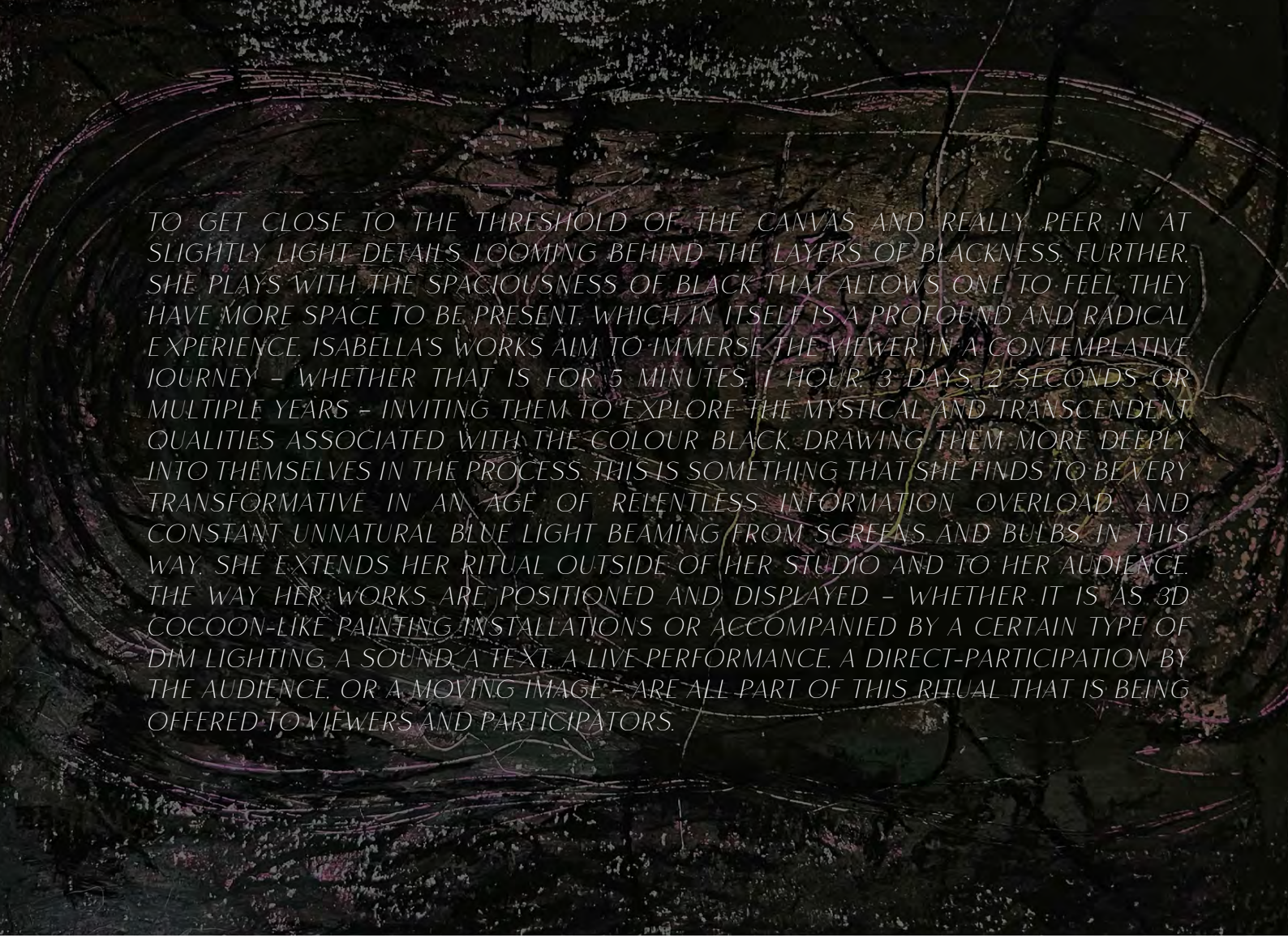
The "colour black" is the unifying thread in Isabella's work. She sees the use of colour in her art as transcending the purely aesthetic, often serving as a conduit for deeper symbolic exploration. The colour black takes on a profound significance, acting as a portal to realms of ritualistic expression. Black, traditionally seen as the absence of colour or the amalgamation of all colours, becomes a potent symbol in this context. At the forefront of black's symbolic repertoire is its representation of the void or infinite potentiality. Isabella's work leverages the starkness of black to evoke a sense of emptiness pregnant with creative possibilities, inviting viewers to contemplate the boundless potential within the unmanifested. In this way, black becomes a threshold, a canvas awaiting the emergence of form and meaning.

Isabella uses multiple different shades, textures, and gestures of blacks, as well as dark browns and dark hues of other colours, to create a sense of subtle tonal variations and movement within the void. Some of her paintings are the result of her daily meditation sessions from which she emerges and tries to directly paint the moving blackness she sees when she closes her eyes in that state of disciplined presence and concentration. Isabella finds blackness – much like the dead of the night – to be fascinating. A refuge. Something very close to "truth."

ISABELLA ALSO OFTEN STARTS OFF HER PAINTINGS WITH A BRIGHT SURFACE. FILLED WITH PHENOMENA AS A MEANS OF CREATING CONTRAST. WHICH SHE THEN OBSCURES AND OCCULTS WITH MULTIPLE LAYERS OF DARK SHADES AND TEXTURES OVER TIME – LIKE A LUNAR OR SOLAR ECLIPSE BRINGING ABOUT FATED CHANGES. SHE FINDS THAT WHAT IS OBSCURED USUALLY INVITES THE VIEWER TO BE MORE PRESENT WITH THE PIECE – TO REALLY LOOK AT WHAT'S BEYOND THE SURFACE. RATHER THAN JUST SEE.

THE ARTIST STATEMENT





TO GET CLOSE TO THE THRESHOLD OF THE CANVAS AND REALLY PEER IN AT SLIGHTLY LIGHT DETAILS LOOMING BEHIND THE LAYERS OF BLACKNESS. FURTHER, SHE PLAYS WITH THE SPACIOUSNESS OF BLACK THAT ALLOWS ONE TO FEEL THEY HAVE MORE SPACE TO BE PRESENT, WHICH IN ITSELF IS A PROFOUND AND RADICAL EXPERIENCE. ISABELLA'S WORKS AIM TO IMMERSE THE VIEWER IN A CONTEMPLATIVE JOURNEY - WHETHER THAT IS FOR 5 MINUTES, 1 HOUR, 3 DAYS, 2 SECONDS OR MULTIPLE YEARS - INVITING THEM TO EXPLORE THE MYSTICAL AND TRANSCENDENT QUALITIES ASSOCIATED WITH THE COLOUR BLACK, DRAWING THEM MORE DEEPLY INTO THEMSELVES IN THE PROCESS. THIS IS SOMETHING THAT SHE FINDS TO BE VERY TRANSFORMATIVE IN AN AGE OF RELENTLESS INFORMATION OVERLOAD AND CONSTANT UNNATURAL BLUE LIGHT BEAMING FROM SCREENS AND BULBS. IN THIS WAY, SHE EXTENDS HER RITUAL OUTSIDE OF HER STUDIO AND TO HER AUDIENCE. THE WAY HER WORKS ARE POSITIONED AND DISPLAYED - WHETHER IT IS AS 3D COCOON-LIKE PAINTING INSTALLATIONS OR ACCOMPANIED BY A CERTAIN TYPE OF DIM LIGHTING, A SOUND, A TEXT, A LIVE PERFORMANCE, A DIRECT-PARTICIPATION BY THE AUDIENCE, OR A MOVING IMAGE - ARE ALL PART OF THIS RITUAL THAT IS BEING OFFERED TO VIEWERS AND PARTICIPATORS.



"Through my work, I reach forward to touch upon moments where I can bridge the gap between body and cosmos, material and meaning, the unknown and knowledge, something and no-thing, and the observed and imagined, through the use of the physical and tactile properties of paint, surface and colour, as well as my own body. As such, I touch upon moments of individuation and transformation — both personally and collectively. My works open the door to conversations about the relationship between space and time, the unknown that exists beyond storytelling, contemporary attitudes on mysticism, as well as age-old discussions on consciousness, free will, and the cyclically patterned nature of history."

ISABELLA LOLITA

SELECTED EXHIBITIONS



EDUCATION

UAL Chelsea (September 2023 - present) — Graduate Diploma in Fine Art

City Lit, yearly course in alternative education (September 2022 - July 2023) — Developing Art Practice

UAL Level 3 Diploma in Art and Design, City Lit (September 2021 - July 2022) — Foundation in Art and Design

Brown University (September 2013 - December 2018) — Sociology and Economics

EXHIBITIONS AND AUCTIONS

'There, Yet' group show, Downstairs at The Department Store Brixton, London, UK (July 7th - 10th, 2022) **Pop-up group show, Standpoint Gallery**, London, UK (January 14th, 2023)

'Intuition Goes Before You' group show, 13 Soho Square, London, UK (August 2023)

'ONE Akaretler' group show, Bilgili Holding and Shopigo Art, Istanbul, Turkey (September 2023)

Art on a Postcard Winter Auction private view at Gathering Gallery, London, UK (November 2023)

Chelsea College of Arts Graduate Diploma degree show 1, London, UK (December 2023)

Chelsea College of Arts Graduate Diploma degree show 2, The Triangle, London, UK (January 2024)

Art on a Postcard International Women's Day Auction, The Bomb Factory, London, UK (March 2024)

Chelsea College of Arts Graduate Diploma degree show 3, Peckham Safehouse, London, UK (April 2024)

Chelsea College of Arts Graduate Diploma degree show 4, London, UK (June 2024)

PUBLICATIONS

The Horizon Magazine, Issue 06

Islington Radio interview with Rhea Michallef Gavin

Shopigo Art online platform

Group show mentioned on Haber Türk

Several works published on The Curated Eye



WORKS
SELECTION

ISABELLA LOLITA



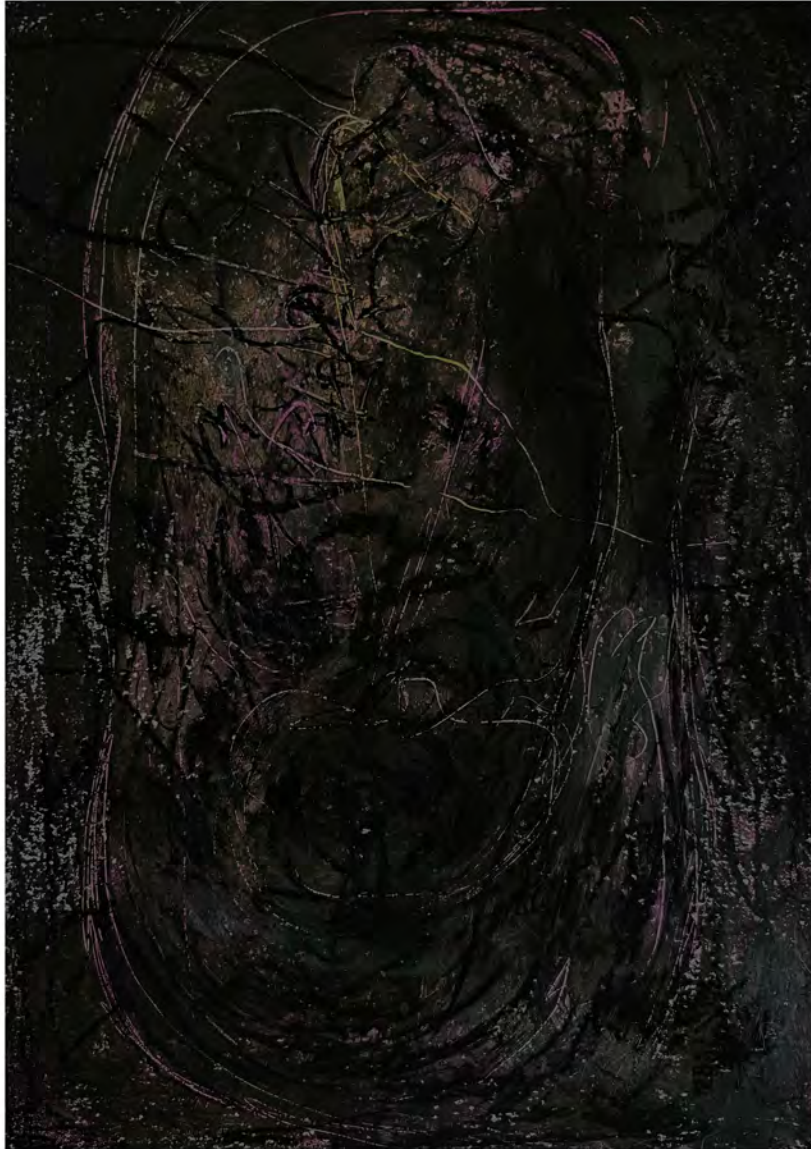
Image of Sinner Tempting Mercy

2023

Oil, charcoal, ink on canvas, unframed

30x35cm

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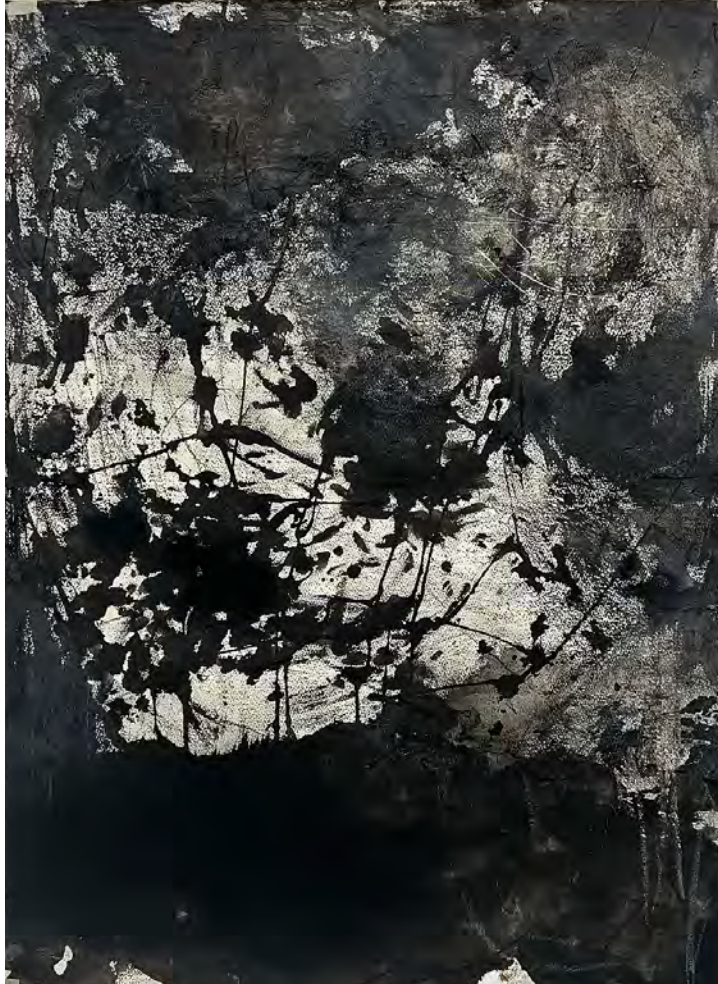
Everything Was Black and Cold

2023

Oil pastel, charcoal, ink on paper, framed

21x29.7cm

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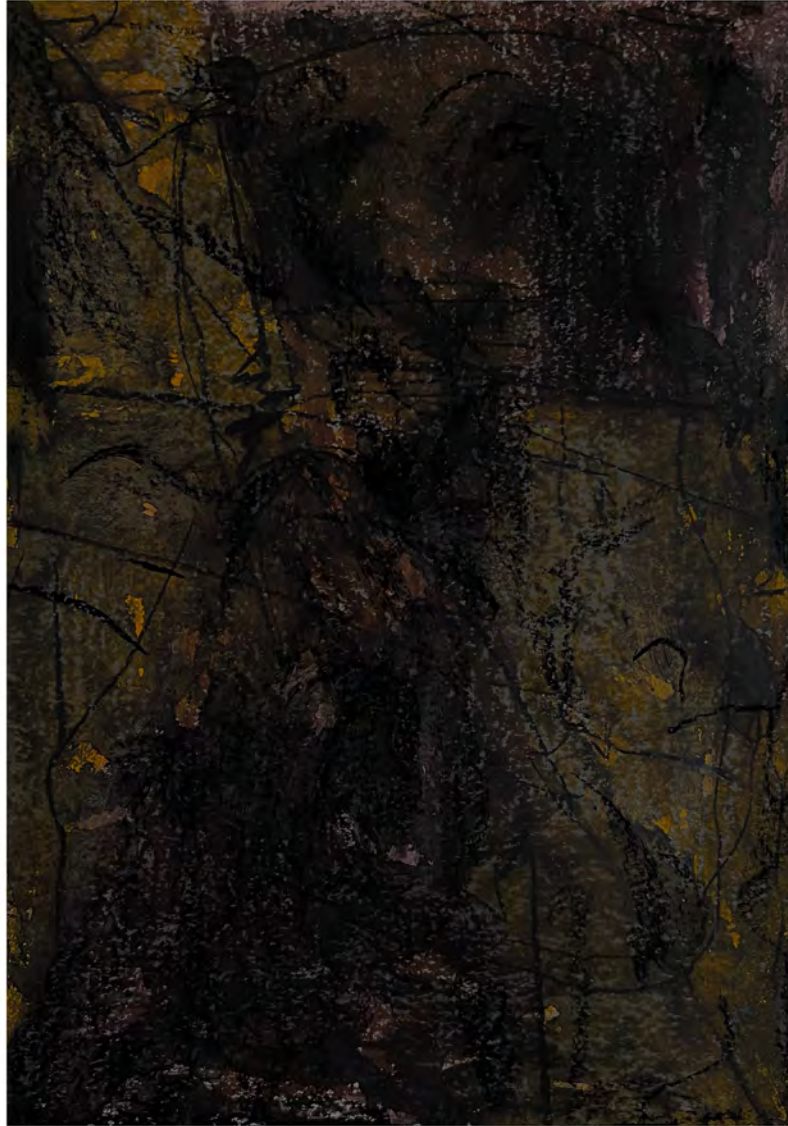
Nature Seemed To Me Benign and Good

2023

Oil and oil stick on canvas, unframed

135x75cm

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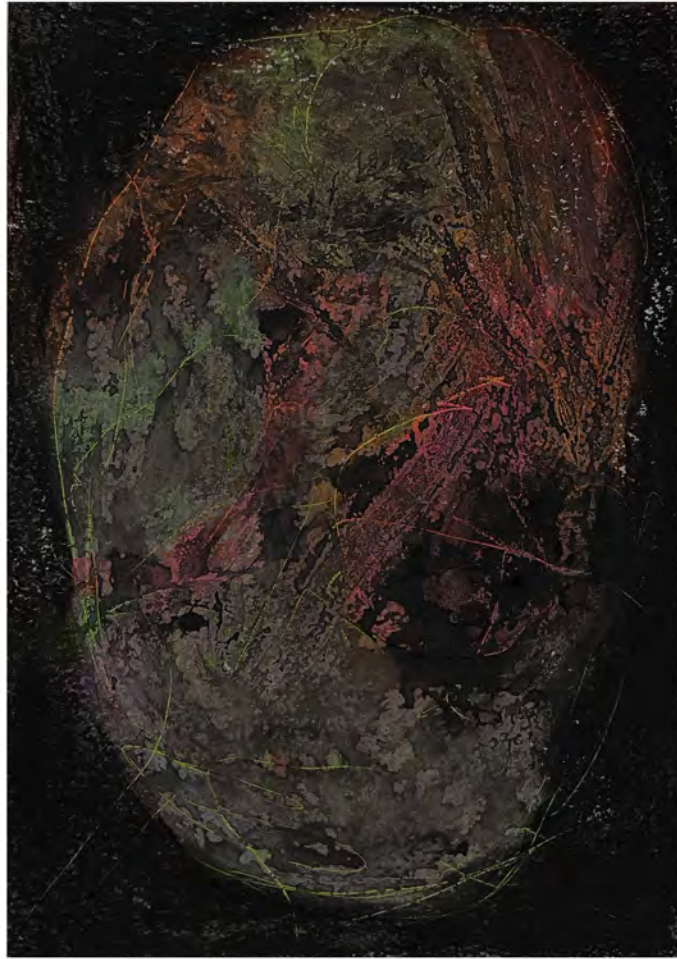
Scenery in Black

2023

Oil pastel, charcoal, ink on paper, framed

21x29.7cm

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The Embrace of Darkness Entered Their Minds

2023

Oil pastel, charcoal, ink on paper, framed

21x29.7cm



*SELECTED
PRESS*

horizon[•]

*SUE RIDGE, NIK LIGUORI,
LUCILLE MONA LING, SARAH
HUDIS, KHUSHI JAIN, ADOLPHUS
WASHINGTON, SHIN HUI LEE,
MAURICE TAN/CASPER DILLEN,
RACHEL SMITH, PETER J KING,
SOPHIE-MAI PEMBERTON,
BRIAN AUSTIN, ZACH KNOTT,
TIREE TAYLOR, REUBEN
BHARUCHA, MIKA MORET,
ROSS HOEY, RHIANNA PARKER,*

issue six

art / literature / photography

may 2023

*BENJAMIN ROBINSON,
KS REDGRITS, JENIA
DEMCHENKO, NEVA ELLIOTT,
YEEWEN WONG, LILY PETCH,
S.C. FLYNN, OLIVER TOLSON
BOXALL, FIAMMETTA DUKE,
DEVIKA PARARASASINGHE,
ISABELLA LOLITA, MARIA
MECO, YORGOS KAPSALAKIS*

see you soon

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*Joined in song, in troubled sleep. Every
thing you touch, touches you back. My Climb from
continent to another, – say if I
were water I could be grafting in skinned milk
Chewing Bubble gum, a body without
Body. Laying on a dreaming, on how
to flutter out –
Touchy objects, we Swallow, we fed to
the weathers and it gave 2 suns
you an alchemist dream on the almost
weather change that becomes a plague of the
night.*

[21]



It's April and I'm feeling romantic and uncanny
[painting] by Isabella Lolita

[22]



*SELECTED
EXHIBITIONS*

KETUS INFERNO Dyptique

by Chelsea College of Arts Graduate Diploma
degree show 1, London, UK

LONDON, Dec. 2023



In my work, the body feels and experiences. While I am painting, I am focusing on the processing process, which I built on a radical processing basis that researches on symbols that make up the astrology and the old and esoteric meaning based on Tarot. The purpose behind my work is to close the abyss between the physical and tactile properties of paint, surface and color, material and cosmos, material and meaning, mystery and knowledge, something and nothing. In this process, both personally and jointly refer to the moments of individualization and transformation.

I not only investigate conceptually, but also embody and perform my research on the symbolic archetypes of tarot and astrology -centered symbolic archetypes by knitting and performing in a gesture, circular and texture. By combining astrological maps and the tarot prophecy in a ritualistic way, the relationship between space and time opens the door to the conversations about the esoteric and centuries -old discussions about the cyclical nature of the unknown, consciousness, free will and historical

pattern.

The essence of my works are the fluent and trans-formative process that continues in my studio; The works exhibited are those who are left of these journeys throughout the place and time.

ISABELLA AMRAM

