

# TAMARA ŠENEKAR

## TEACHER ARTIST

IGCSE & AS-A Level Art & Design Teacher



### SOCIAL MEDIA

- IG: [@senekartamara](https://www.instagram.com/senekartamara)
- LinkedIn: senekartamara

### MEDIA/TECHNIQUE

Ink and Acrylic On Handmade  
Vietnamese Paper



*"East of My Name". Ink and acrylic on handmade  
vietnamese paper, by Tamara Šenekar*



## ARTIST STATEMENT & CREATIVE PROCESS



***“East of My Name”*** is an ongoing body of work that explores orientation, displacement, and the act of beginning again. It is being developed during a period of geographical and personal transition, when earlier bodies of work and familiar materials are no longer accessible. Rather than attempting to continue them, I chose to return to the most elementary gesture: the line, the mark, the movement across a surface. The works function as quiet markers of becoming – not descriptions of a place, but traces of searching for one. The recurring visual language of lines and dots operates like a personal script or score, recording pauses, directions, and moments of arrival. Each piece holds the tension between control and letting go, between intention and what the material allows. The works are made using ink and acrylic on handmade Vietnamese paper. Although ink remains the dominant visible medium, acrylic functions as a structural and tonal element within the process. The paper is an active collaborator: its fibres, absorbency, and irregular edges shape each gesture. I work by responding to how the ink moves through the surface, adjusting the amount of pigment, the pressure of the brush, and the speed of movement to influence the sharpness or softness of a line. The process is both physical and reflective. Each work becomes a record of attention, movement, and decision – a trace of presence, and of continuing.

## **“WHAT CHALLENGE(S) DID YOU FACE WHILE CREATING THIS PIECE, AND HOW DID YOU WORK THROUGH THEM?”**

*The main challenge was knowing where to begin. I had several series started in a previous country, but I no longer had access to those materials or that context. At the same time, I felt an urgent need to create – because when I create, I exist. Another difficulty was the fear of the blank surface and the pressure to make something “good” or “perfect” instead of simply starting. I also had to face an unfamiliar drawing surface and learn how the ink would behave differently from what I was used to. What helped me overcome this was letting go of control and expectation. I decided to treat the first works as a way to move again, to unblock myself. I began to observe how the ink travels through the fibres of the handmade paper and adjusted my actions accordingly – using less ink, less pressure, or faster movements to find the quality of line I wanted. By accepting the material’s behaviour instead of fighting it, the work began to open itself.*

