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**BLUE HOUR
MAGAZINE
EXCLUSIVE
INTERVIEW
REVIEWS**

**"WHAT LIES
IN THE
SWEETNESS
OF A
GRAPE?"
ESSAY BY:
SANDINO.**

FIELD NOTES

SANDINO WORX.

Introduction:

What started out as a blog has now evolved into this. I realized I was collecting and putting together this selection of articles I was going to post individually but a thought occurred to me that was that I have enough varied topics of these writings that It might be interesting to collect it as a seasonal magazine. Thoughts and notes from things I'm going through.

Brandon Aka Sandino.



I'm an artist born and raised in Calgary Alberta.

I did some travelling when I was younger.

I'm Latino. I come from a long legacy of Latino artists.

And something I always think about is...

Man, I wish I would have taken more photos.

Then the thought occurred.

A collection of notes, reviews and other fun stuff ahead. That is yours to read for free.

I think being able to document the evolution of a city's art scene through a publication goes a long way in being a cultural anchor for future generations to understand where they come from.

So I do this Magazine as a displaced Latino kid looking for people like me. The weirdos. The dreamers. The Relics and to do my part in tracking the story of something beautiful happening.

The evolution of a city through Art.

I can't wait to take you on that journey with me.

- Brandon Morales AKA Sandino

Handwritten signature of Brandon Morales AKA Sandino.



Yes, I'm going to
Sell you stuff. This
Is MY



SANDINO WORX.

Magazine.
Duh.

Visit sandinoworx.ca for more information.

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Field Notes

Alright fuckers, so you want to be artist Ey?

You think you got the vision, the sauce and the prowess to really do this?

You got the story no one has ever heard?

You are the ever mythical "HIM" AKA "HIMOTHEY CHALAMET?!"

**SANDINO
WORX.**

Alright then. I'll help you.

Well really I'm helping myself. (Understand Later)

This isn't going to be an easy road.

But one, that once you cross it.

You'll feel like you had the adventure of a lifetime.

And if you can trust me to take you there.

I'll try my best to guide you right.

And if not, then put down the fucking magazine.

I'm running a business here.

Thank you kindly,

A Sincere and Friendly Message from THE CEO/HEAD ARTIST of SANDINO WORK

Brandon Morales AKA Sandino AKA BIG DAWG AKA Komodo Dragon AKA K-DAWG AKA papi.



YOU ARE A PERSON FIRST

“Field Notes on the ethics of the field.”

By: Sandino

It was interesting when I started in this business how different it ended up being than I expected. In a good and bad way. I met some of my closest friends in life through this thing called Art. But I've also met some very deluded people.

So, in trying to figure out where best to help artists. Is to have a clear “WHY THE FUCK AM I DOING THIS WITH MY TIME.”

Genuinely drill that in your mind.

Oh did you think this was a sweet flowery book on color theory? Or that I was gonna coddle you and hand the game to you?

Oh no no. Something you learn along the way of being an artist. Is why the role of the Artist exists in society.

So ask yourself, first and foremost what exactly is my role as a Artist in this sector? Why should people spend their hard-earned money that they could most likely use towards something else and yet still give it to you.

Cause you are going to hear a million no's. That much you can expect.

But think of this... All it takes is one yes.

But who is that yes coming from? Does it come with strings?
Does it come with boundaries? Does it come with freedom?

Cause for the talented star reading this, I hope you can recognize your worth in these moments. When you see your dream life at the other side. Watch the path.

Cause what you might be creating is a prison for yourself instead of a pier.

For a long time, I didn't like the word "gatekeeping" I thought it had a pretentious and political tone to it. But as I've grown in this industry. I see more often the necessity of them.

Sorry, this article is not for the amateur hobbyist who wants to learn how to doodle. Not everyone deserves to be let through the gates. And it's not because of who they are. But they are simply not ready yet to enter new realms of operating at life.

How can I trust an artist that does not hand in their homework on time? When do I NEED them to deliver on a show in two weeks?

How can I let you have a platform if you cannot clearly define what's an "inside thought" and an outside expression?

Can they even tell the difference between Expressionism to Impressionism?

And these are valid questions for an industry that is Grotesquely lobsided.

More so than probably every other industry. How dominant the corporate culture dictates the global arts world.

That one forgets that it's not easy to run a business! Everyday things, the numbers, the boring stuff nobody wants to do, those need to get done! Simply, bluntly and coldly.

If you can't see that, then buddy, you're gonna have a real hard time dealing with the rest of the Herculean effort it is to be an artist.

But, if you can get past that initial fire of doubt. You open yourself to the possibility of development to become the artist you are striving for.

But that starts with being the kind of person that doesn't need to be told to do things.

I mentioned in the past that I work as a chef in Calgary. You know what's one thing I picked up over the years and It's going to sound lame but I think it really helped me develop a sense of standard.

Simply cleaning the kitchen. After busy services and hard days, you are so tired that very quickly one could want to throw in the towel. And many do. But for those that make sure we clean a

kitchen realize how important cleanliness is to the success of a business.

There is this thing that goes around kitchens that says, “Don’t wait for someone to clean up.”

And there have been many instances where I’ll look at a mess and be like if I leave this, no one will know.

But then another thought occurs to me.

“Yes, but I will know.”

And that created an interesting thought experiment where I had to really look at myself and examine what my own standards are that I uphold for myself.

That same intentionality goes into my Art. And I learned that in the kitchen.

You are a person first. Go and live a life, live it long and live it full. I knew an artist once that took a job being a black-jack dealer. Just for the plot. He learned a lot about people that way.

There are tons of stories like this. And what is being an artist if not a person living life and telling/showing their insights?

I think the word I am looking for is the idea of “Intentionality”. That is going to be a huge idea for artists who want to tangibly create a life for themselves as a working artist.

You're approach to thinking of the boring day to day stuff as this"

"I need to accomplish these smaller things, so I am able to do the bigger things,"

Once you internalize that and see the truth behind that. Those smaller things feel and become just as important as the big things.

That ideas of "routine" lose its connotation of "monotony" or "repeating cycle." But rather a progressive checkpoint for each goal you create for yourself.

You see how much grander and greater of an undertaking you are putting on yourself at that point. But it's okay... Because you're doing the thing you want, right? You are the artist! The visionary prophet that guides the way?

No! You are still just a person. I think that's important for people to come back to.

I don't really like the complexes we give artists. This god-like reverence that we as fans put on them. You see how much bad art gets made that way or Artists get complacent.

Or worse of all, they take advantage of their notoriety for whatever reason in whatever way.

That's my biggest gripe with the Art World, I think. The delusions of grandeur that take place when so much money and politics are thrown at a creative. When our role to the best of our ability is to speak from the heart.

Money and politics always influence Art. I think that is a dangerous precedent for something that we must consider many perspectives to make decisions.

So if you can or are able to do things independently, I highly encourage that.

Some of the greatest works in Art were by people who just did it. They made the work without all the red tape.

I truly believe in that.

I think when you remove the rose tinted glasses of the Arts and Fame. You see how much power you have in your hands if you treat yourself and this craft as a business.

Businesses are made of people and it's really important that you learn not to alienate people from your vision and them feeling involved in your process.

If and when ANYONE would give you the time of day to really look at your art is a blessing. Treat it as such. Even if you don't necessarily agree with their feedback or approach to art.

Take counsel with a grain of salt always but say thank you. Shake hands. Look people in the eye. Be a person of your word. This gets to my biggest and most specific piece of advice that everyone knows but I don't think they fully understand.

In show business there is this famous quote that goes

"It's not what you know, it's who you know."

I think people interpret this as a popularity game. By because you know MORE people, you know more qualitative people.

That is hardly ever the case.

Real relationships with people, involved and respected relationships is what defines business.

People want to help people. But they also want to make the right decision. Are you the right decision.

Are you trustworthy?

That is not for me to solve or define for you. This entry of field notes is a litmus test for future articles in this section.

The first one is asking Artists: Why do you want to be an Artist? Why do you really want to be an artist? What can you be okay with? What are you not okay with?

These questions aren't for you to answer to anyone but yourself. I feel like to that a lot of these questions you can grow in to.

Are you trustworthy? Not yet, But I can earn trust?

Do I know Expressionism vs. Impressionism? Yes, one is how the artist sees an image and the other is how an image feels to the artist.

(Lil nugget for ya)

And if you didn't, well than you can learn and grow through these processes naturally and in a timely fashion.

Time is of the essence as an Artist.

There are still important things to be said and that need to be said.

There is still life to be lived.

Thank you for reading this entry in FIELD NOTES

NEXT ARTICLE:

SO, YOU THINK YOU CAN ART... BUT CAN YOU MATH?!



INTRODUCTION

Before I begin this review, I must admit something. I am not much of a gamer. Not in the traditional sense where most of time is spent in the gaming world or advocacy for gaming. Not to say that I'm not an advocate. I am. Deeply so. But my path is another one.

Which if you're reading this. You know full and well it is a varied and layered explanation at best.

But occasionally, I like to review some of my favourite content that I've witnessed. I will attest that you won't hear me speak badly of films. I would never use the craft of art or writing to bash another person's vision. At this point in my life anyway. I've been a boy and a child and immature.

I heard teacher say to a student once "The day you can make something even half as good. Then you can have an opinion." Which honestly? Fair.

I think once you get into the factory of making the sausages that is Art. You realize just how vastly varied and different and herculean the task is to make something you feel proud of.

So, to be able to make anything is a feat in and of itself. To that, I credit every artist a gold star and a tip of the hat from one fellow creator to another.

What I hope to accomplish in doing these reviews is to do a case study of certain bodies of work that I personally connect with. To examine their ideas and processes in a way that helps me better understand the craft and the artists themselves and what I think the artists are trying to communicate with their works.

So, with that preamble let's get into the review of...

"007: First Light"

Video Game Review

By: Sandino

What a beautiful thing it is to live in an era where video games are being praised for the art that they are. That these artists, from the programmers to the writers, to everyone involved continue to strive to elevate the form.

I must admit that I do not have all the knowledge and experience to fully appreciate the true undertaking of one of these games. But I do animation and

I do know film. So, to conceptualize the scope of these projects isn't out of the realm of my vision.

So, when I heard that the studio that revitalized the esteemed "Hit-Man" games was taking on the iconic James Bond. There are many things that run through the mind of someone like me.

How? Why? And What?

We have seen adaptations before. Across both mediums and often... It's not a smooth transition. Which if you really think about it. Is kind of weird considering they are probably the most relatable to each other in terms of Mediums of Art.

But there are tons of examples where something happens where the bridging of either mediums misses something that disconnects fans or new viewers.

Over the years I've said many times that if you take one medium and convert into another, you need to be able to translate that medium into the emotions of the other.

A good example of what I'm talking about is the atmosphere that is created in things like say Stanley Kubrick's "The Shining". Stephen King famously hated the adaptation of his classic novel. But the film itself was revered despite the original author's vision. Now, maybe that isn't the best example to use. But I think it might be because it speaks to what I'm talking about in terms of translating a concept from medium to another.

How do you retain that swagger of James Bond to new players? How do you introduce the world of James Bond to people (possibly surprisingly) interacting with this franchise for the first time? How do you honour the legacy of James Bond without rehashing old ideas, cliches and tricks? While still making room for something new and exciting to build off.

Because of there were EVER a medium that intrinsically has the idea of sequels baked into it. It's video games. And perhaps that's a sign of the times and technology. Technology needs to constantly update so why wouldn't the medium?

It is a very fine balancing act that when you think about it. Could go wrong in so many ways. So, when a company like IO Interactive takes on a mission like this. There is a lot that needs to be considered in terms of how it is that you structure this game.

And I must say, what a job they did.

From the level design. To the Combat. To the Story. To the Dialogue. To almost every detail and reference sprinkled throughout.

They did something that goes beyond being a money grab from an established franchise.

They created something that fits into the legacy of the character.

There are a few different aspects of this game I want to talk about so I will clear out some important information early on so that it gives you an overarching understanding of the game so that I can then dive deeper into specific ideas.

The Story

What a treat it is when you play a game that is created by people who love the franchise. As soon as you boot the game and enter the main menu. There is a button for you to click that says, “Earn the 00”.

And that’s a good way to start this because this is a new story. And a new bond. And in fact, a story that follows the story of a man who would become legend.

The game starts where you are James Bond, a member a part of a military unit on a mission to a research site when your helicopter is attacked and kills all of your unit. Leaving only you alive. Surrounded by the attackers. Your comms are tapped by a mysterious woman who says she is here to help you but that you must reach the base and help the people held prisoner there. You quickly deduce that she might be from Mi6 but she doesn’t necessarily say. She just explains that you are doing something to serve your country.

From there, the game takes you through the tutorial of how to play the game as you take on the first mission in real time that escalates to a high-stakes pursuit as you free the prisoners and make for the hills as you blow up the compound.

Soon after you are recruited by Mi6 into a special program for your heroics on this impromptu mission and here is where the story takes off.

Now, I will be careful not to reveal too much, because I do believe this is a game people should have the opportunity to experience firsthand.

But the game does something that makes the world of Mi6 feel very small. And I mean that in a good way. It makes it small in a way that speaks to a greater theme that is

explored within the story. For all of the grandiose moments and the moving parts of Mi6. Your interactions remain between a very small and select group of characters that you grow with over the course of the game. Between friendships to mentors to backstabbers.

And I think this was a smart decision for several reasons. It creates this feeling of familiarity. Where for one, we have an idea of who our key characters are. And if you're a fan of the Franchise you know who I'm talking about. James, Money Penny, M, Q, and so on and so on. That these relationships for James are often. The only pieces of humanity that James has to interact with throughout an insane and mind shattering job.

But one that I believe through this game shows something both terrifying but also very revealing. Countries, institutions, Ideas. They are only ever held up by people.

Just people. Regular everyday folks that agree on the laurels of some but definitely not all ideas being worthwhile for the preservation of life.

In writing this, it makes me think a lot about how one should govern. How can one govern. And why I think James Bond speaks to so many people even after all this time.

The English, much like the Canadians and much like the Australians have a common discontentment with charismatic leaders. I believe in Australia they call them "Tall Poppies."

I look at it as someone who likes the smell of their farts a little too much. I don't Bond does. I think Bond farts would probably be rancid and clear a room. Like just a really... Truly. Devastating... Aroma.

And I think James Bond would agree with that. Which is kind of the point I'm making about James Bond. If that man is anything, he is imperfect. And his swagger, if anything, comes from a place of jagged optimism that I think he MUST believe that what he does is solving something cause If it isn't. than what ever, if any other job, could be doing something real and positive in the world?

It's this kind of personality disfunction that forces us to reconcile our humanity. That we have one. And that we, despite our best efforts, are a species that does not exist in isolation. I think that comes through in this game.

James is a young man at the start of this. A kid from all intents and purposes, joined the military because he didn't have any other options. Orphaned young, left him with a certain kind of rage that creates the conditions for man to be able to do a job like

that. A certain reckless abandon that might be required to be able to take on the things he does.

Mind you, I say all this about a fictional character haha. But I think we've seen enough versions of James Bond that there is enough grounded elements of the story through the pockets of science fiction that speak to what I'm saying.

James Bond is a Rebel, and he leads with his heart. He can decide for himself. Which is a good quality to have.

The Gameplay

I love when stories use their characters essence through physical things. Like for example Spider-Pig in "Into The Spiderverse". They have him pull out a comically large hammer that is twice his size to beat on bad guys.

That is some looney tunes shit if I ever heard it lol.

I say that because this game has a way of showing character with James Bond in this. The way he fights, how he takes down enemies in the shadows. How he fires a gun. How he uses guns throughout the game.

However though the game did crash a few times and that sucked.

Lots of cool stealth puzzles to work through. Actual puzzle mini games. Genuinely spectacular moments throughout each mission that feel grand. The scope of the game and details they include make the game feel alive.

It also does a lot to service the legacy of the character. With different unique locations that are similar but not at all replicas of previous iconic locations throughout the James Bond mythos.

The game feels timely while being timeless. Which sounds very flaky to say but I think I mean in that if a kid were to stumble on this game say 40 years from now. They would appreciate the novelty of it like you would games we did like Pac-Man or Tetris.

The violence isn't over the top either, I'm someone who experiences Art very physically and emotionally so I genuinely get squeamish at seeing too much violence in my media.

I think it comes from a place that I've had friends and family that served or work in health care that see real suffering and violence that I think I get actually uncomfortable when I watch life be wasted so needlessly in media.

And well, you rack up the kills in this game. But its like the bond movies. You're not seeing heads explode and guts flying everywhere. Which I like honestly. Keep it light and accessible.

In Conclusion:

I really liked what they did with this game. They made something new and risky and it pays off. I think long time fans of the series will like this game but I also think it's a great intro into the world of James Bond.

Great job guys

- Sandino



And since
it's my
magazine
and you're
reading
this. How
bout a lil
discount
code for
the.....



.....homiessssssss



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yes. This is a bit.
**There is no discount
code**

**SANDINO
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The Blue Hour Magazine Interview

Intro:

If you are someone like me who has been around the scene for a while now. You have heard of Blue Hour Magazine. Between Showcasing and platforming Artists. Rasha, the girl behind the project, met us for a day in downtown where we got to talking about life, work and art.

She brings a unique and distinct style that feels contemporary and yet rooted. From our discussions, she has always shown to be a person who puts the service first rather than the idea of the magazine. A important distinction that speaks to the kind of work they do.

In this way, she has created a unique underground watering hole for the local art scene in Calgary. Over the years you can see the evolution of a style and sentiments of a new generation of artistic youth that really believes they can do this thing.

Now if you don't know, I'm Sandino or Brandon... I was born and raised in Calgary, I became an artist because I felt that was the best way I could serve others. Mail-man was already taken I guess.

My point being that things were very different here 10 years ago to what it is today. 10 years ago was 2016, I remember 2016 (I'm dating myself). Calgary, had no motion like that at that point. And the few people that we're doing things were few and far between.

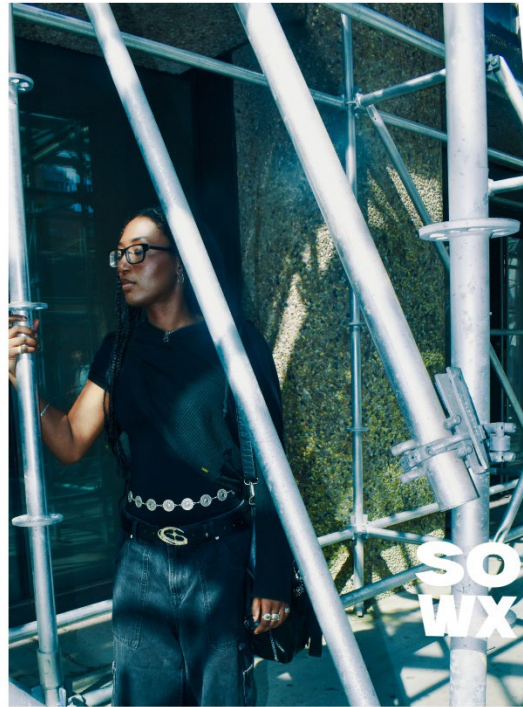
But I believe with the nexus of the internet and access a labyrinth of knowledge about the art world. We see a generation of young artists that see for themselves a real route to at the very least... A living making art in Calgary.

So it's interesting dissecting the various components of a city going through an evolution as it is happening.

I think Someone like Rasha, becomes a cultural historian. A person who years from now. We will look back and ask her what it was like during that era and track where things where at. Well, my friends... I think she would say something like this - Sandino

Tell us who you are and what it is that you do:

My name is Rasha Jules, and I'm a photographer, videographer, and founder of Blue Hour Magazine, a local publication I created in 2023 to showcase Calgary's creative community. I began my photography journey in 2019. What started as simply picking up a camera quickly became a passion. I realized that photography for me wasn't just about taking pictures. It was about telling stories and capturing people, places, and moments through my own perspective. I first started photographing while living in Ottawa, and after moving back to Calgary, I immersed myself in the city's creative scene. It wasn't until then that I discovered just how incredible the local talent was. Meeting artists from different disciplines inspired me to create Blue Hour Magazine as a platform where their stories, their creativity, and their work could be seen and appreciated. Today, photography, videography, and publishing have become



my full-time focus. I'm very grateful to do what I love, and I hope to keep showcasing Calgary's creative community for many years to come.



Where are you from and where did you grow up?

I was born in Windsor, Ontario, Canada and lived there until I was about 5 years old. In 2006, my family moved to Calgary, Alberta, where I've lived ever since. Growing up in Calgary, I lived in a few different communities, including Ranchlands, Hawkwood, and now Hidden Valley. Having spent most of my life here has allowed me to experience the city's growth firsthand, especially within its creative community. While I wasn't always involved in the arts, Calgary ultimately became the place where I discovered my passion for photography and built my career. Today, it's the city I proudly call home, and I'm grateful to be a part of its creative scene, while supporting and showcasing the incredible talent that exists here.

What were your younger years like and how did you know you wanted to pursue Art/journalism?

Growing up, I never really imagined myself becoming a photographer or videographer. What I did have was a deep appreciation for visual storytelling. I was drawn to films, cinematic imagery, beautiful landscapes, and the feeling certain places or moments could evoke. As a kid, my creative outlet was drawing and painting, not photography. That changed in 2019 when I picked up a camera for the first time. What started as curiosity quickly turned into a genuine passion. I realized photography gave me a new way to express how I saw the world. By the end of 2022, I'd started to see photography as more than just a hobby. I worked for 9 months to save enough to buy my first camera, and once I did, I made the decision to pursue photography full-time. Around that same time, I also created Blue Hour Magazine. Getting more involved in Calgary's creative community, I saw so much talent across every discipline. I wanted to create a platform that celebrated those artists and gave them space to share their work and their stories. For me, every creative voice adds something important, and that shared passion is what builds a stronger artistic community.



How did you get the Idea to do a Magazine? What inspirations led you to this point?

The idea for Blue Hour Magazine came naturally as I became more involved in Calgary's creative community. Before I picked up a camera, I didn't really know how vibrant the local art scene was. At first, I just wanted to photograph people I found interesting and share how I saw them through my lens. As I met more creatives from different disciplines, I realized there were so many talented individuals whose stories deserved to be heard. That became the foundation

for Blue Hour Magazine. I wanted to highlight not just the art, but the people behind it, giving them the chance to tell their journeys and their inspirations. One thing that continues to inspire me is seeing different generations of creatives, those who've been building the scene since 2014 or 2016, and those just beginning today. I think it's important for us to learn from each other and understand where our community has come from and where it's going. That's what keeps me excited about making space for those stories.

In doing a magazine, why showcase artists in the city? What felt important about that?



For me, showcasing local artists has always been about more than just their work. It's about preserving their stories. Calgary is home to so many talented creatives, some who've been shaping the scene since 2014 and beyond. Understanding their journeys helps us appreciate how the scene has evolved and where it's heading. Every artist has a reason for pursuing their path and choosing their medium, and I believe those stories are just as important as the work itself. One of the goals of Blur Magazine is to strengthen our sense of community by giving artists the opportunity to share who they are beyond their portfolios. When we understand each other's experiences and perspectives, we build stronger connections, inspire one another, and create a more supportive

environment. I admire people who pursue their passions, especially those who step off the beaten path to create something meaningful, and that's the spirit I try to celebrate.



Outside of the magazine, you have different creative endeavors, do you feel like a multidisciplinary artist? Or someone that is exploring?

I would say I'm still exploring. Even though I started Blue Hour Magazine a few years ago, I feel like the biggest thing I've

gained is a deeper understanding of myself, both as a creative and as an individual. Every experience teaches me something new. And honestly, I don't think that process ever really ends. Calgary's creative community is fairly small, so you do see the same people around, but every event and collaboration feels different. I'm always learning new perspectives. I don't feel like I've fully defined myself as an artist or nailed down what I'm capable of creatively, but I try to stay open to growth. Creativity feels like a lifelong journey, and there's always something new to learn, a perspective to reconsider or a lesson that shapes the next stage of your work. That's where I'm at right now.

From your perspective, How do you think the Calgary Art Scene compares to other cities?

From my perspective, Calgary's art scene has incredible potential. Since I first got involved, the most common thing I've heard is people saying, "there's so much potential here", and I believe that's true. I've met so many talented, passionate, and humble people who are building something special. But I do think there's room for growth as a community. We talk about wanting a stronger



scene, but I think we need to first understand who we are as a community and break down any little separations. I'd love to see more openness, more communication, more willingness to work together across those different circles. Rather than forming opinions based on what we've heard about certain communities, let's get to know each other and hear everyone's stories. I think that kind of openness will help build stronger relationships and a healthier environment. I believe Calgary has all the ingredients to become an even stronger artistic community. The talent is here, the passion is here, and if we keep supporting each other, listening and sharing those experiences, we'll continue to grow, as artists and as a community.

How important is the collaborative process to you? How do you choose your collaborations?

It's not so much about picking who represents Blue Hour Magazine, it's more about the philosophy of Blue Hour Magazine and making sure people who want to be featured understand what that means. So, in talking about collaborations, I'd emphasize that collaboration is about growing together as artists and as a community, and not about status or popularity. The point of Blue Hour Magazine is to go deeper into who artists are, what stories they might not have had the chance to share before. It's not about reshaping their story but showing people a more in-depth view of them. It's about understanding and respect and building a stronger community through sharing those stories.

What is something you wish would happen more often in the Calgary Art Scene:

One thing I'd love to see more of is collaboration between different creative disciplines. We often see photographers working with photographers or videographers



working with videographers, and while there's nothing wrong with that, I think there's so much potential when artists from completely different backgrounds come together. Like photographers collaborating with painters, or nail artists and filmmakers, dancers with visual artists, or fashion designers partnering with musicians. Those kinds of collaborations can spark new perspectives and amazing work. I've seen it at events where multiple art forms exist in one space. Seeing graffiti artists, DJs, photographers, painters, and musicians create an inspiring atmosphere. I'd love to see more of that in Calgary. Ultimately, I hope we continue breaking down those barriers between creative disciplines, because that's how we strengthen the arts community, inspire each other, and create work that reflects the diversity of talent in our city.



What is something that people might not know about you or your different practices:

One thing people might not immediately know about me is I'm very introspective and spiritually grounded. I spend a lot of time reflecting, researching, and studying both history and scripture. I try to live And I try to live my life in a way that honors the Most High (the creator). I don't celebrate traditional holidays including birthdays, not even my own. I observe biblical holy days instead, based on my own study and convictions. It's just a personal choice, my truth, and I don't plan to ever force that onto anyone else's. It's simply the way I choose to live for myself. probably the side of me that people don't see first. But it's at the core of how I try to move through the world.



Outside of your Art, what do you like to do? Where do you go to find inspiration for your projects? Where do you go to disconnect? What do you do to stay grounded?

Outside of my creative work, I find the most inspiration in nature. I've always been drawn to quiet places and the beauty of the natural world. There's something really grounding about stepping away from the noise and just being outdoors. I also get a lot of inspiration from other artists. Also love seeing what people create from their own imagination. It reminds me that creativity doesn't have limits. It's not about copying what someone else is doing. It's about finding your own voice. Beyond that, I think people's stories, perspectives, and experiences are huge sources of inspiration for me. I think there's something to learn from everyone

we meet. And even my own journey inspires me. Looking back at where I started and what I've been through reminds me to keep growing and stay open to what's next.

And Finally, share your socials where people can see and follow your work:

You can find Blue Hour Magazine on Instagram @bluehourmagazine. For my personal creative photography, you can find me @loanphotography. I also recently launched a separate videography page called KAM KINETTA, @kamkinetta, that's where I share more of my personal perspective, filmmaking and visual storytelling. If you'd like to follow more of my day-to-day life outside of my creative work, you can find me on my personal account @doahdoahdoah :)





“Mundiales ’26” Collection.

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**SANDINO
WORX.**

What Lies in the Sweetness of a Grape?

An Essay By Sandino.

A cross-examination of Art, Pop-Culture and Society in 2026.

You know that moment when you tell your friend a story that you know is going to really blow them away? It could be anything really. Some juicy gossip. We love that. To hear stories of the people we know and their untold secret worlds.

Or maybe a strange occurrence, something so out of the ordinary that completely recontextualizes the nature of a story.

Poignancy. that revelatory nature of a truth unfolding that grants us those transitory visionary moments.

Sometimes I wish I could simplify the idea of that. Contradiction, suspension and release.

But if I had to illustrate it, it feels more like a sliding kaleidoscope sitting on a mobius strip dilating at the whims of a chaotic universe.

Yet we continue. Making meaning of a bang against a wall.

That silence. I think that's a good place to start this entry.



See I come from a small city, in a peaceful country, from people who came to Canada while they were young that found a life here. Sure, not a perfect one.

But a life. Maybe they couldn't buy that house on the hill or drive the fancy cars. But these were people that knew themselves and knew God.



I'm not convinced of politics. Most of the time I'm not even convinced of people. But moments. That dilation of the kaleidoscope. I think I believe in that. I think I find hope in that.

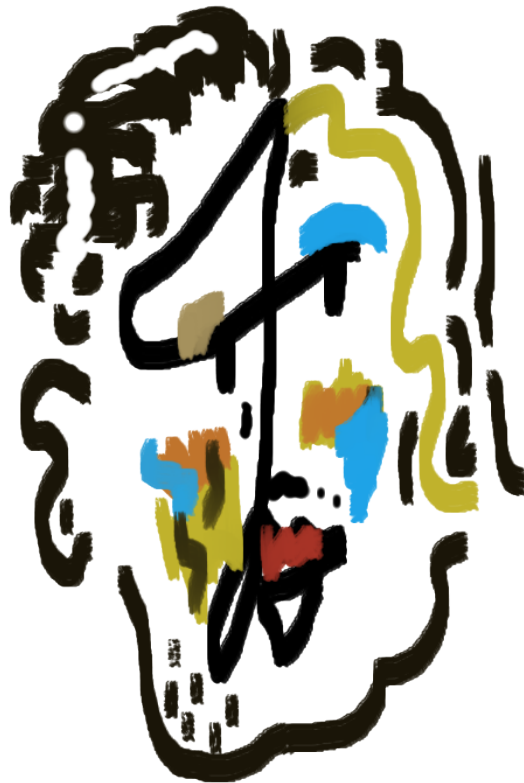
As I write this, I'm at a crossroads in my life and career. I'm 29. Broke. I work a semi-decent restaurant job that overworks me but also provides me health benefits so I survive just long enough to stay on the hamster wheel.

And at the same time, I'm working with some of the most prolific artists in my country. It's a wild contrast that feels often like skidding my knees on pavement repeatedly.

I guess what I'm trying to say is... In what, who or where does the magic lie to great art? What is the intrinsic UMPH of a piece? Your stance? Defiance? In where is the sweetness of the grape?

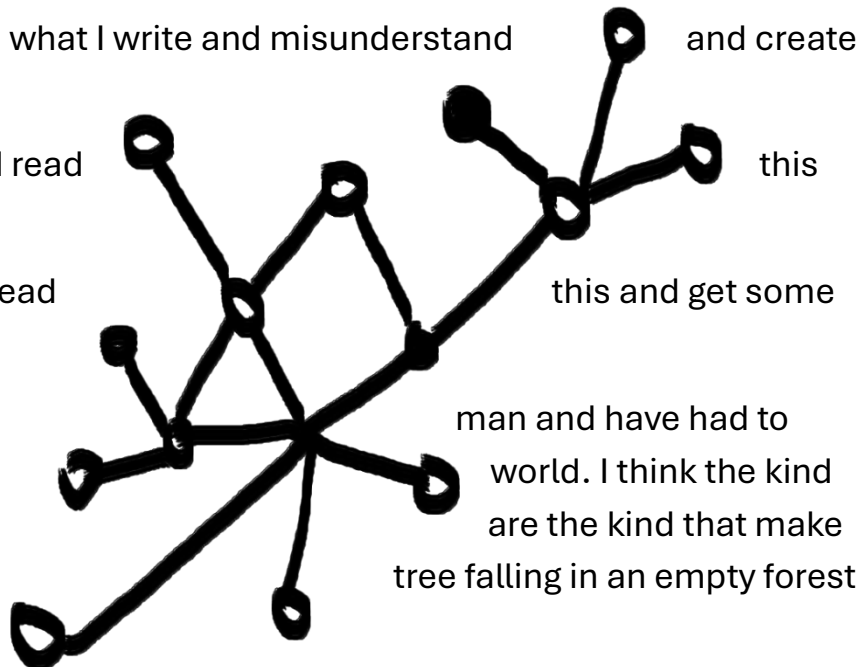
You know I thought about making this a tell-all kind of blog...

Then I thought the following in further expanding realizations.



- 1) Strangers could read the things I say and misunderstand them
- 2) People could read what I write and misunderstand and create a narrative out of that.
- 3) My enemies could read and get some ideas.
- 4) My friends could read ideas.

I think as I've grown as a now deal with the real of stories I want to tell the metaphor of the have meaning.



I know a man, that is a drunk, an addict, a cancer patient and has a tumor the size of a grapefruit in his belly. He had a hard life, But you know what else he is? Funny. Genuinely funny. Hilariously obtuse to the machinations of social dynamics that he is a through and through "Character." He laughs the laugh of the world, I think. He has a laugh that for all his flaws reminds you of a soul.

Outside of time and space. Outside of politics. Outside of trends. Outside of the boxes the world would infringe on people.

It's been a while since we've spoken. He did something that bothered me and I distanced myself. Well, honestly It wasn't one thing. It was several things that accumulated over time that eventually I had to be like... Well fuck bro...



It's messy. As is Life. I try to take moments like this and learn something from them. Add them to the tapestry of my own story. To the many lessons learned just being a guy living in 2026.

In dealing with something so subjective like Art. One cannot fully define what and how to make great art. It is in itself a transitory process. Something that you find in the doing of the thing.

Sometimes I feel like artists forget that. I heard this thing once that said you never actually get better at Art. But that your antenna becomes more

heightened to experiences.

That feels like a good barometer in an already ambiguous conversation. It doesn't make any assertion that any one kind of "Art" is superior to others. But instead reflects on a deeper truth about humanity and community.

As Cliché as it sounds, and maybe during these particularly uncertain times, naïve, I believe in the power of Art. I believe that art done right has the power to open hearts and change minds.

I'm reading some interesting books on writing recently. Particularly about screenwriting, the craft I



went to school for.

Something that has always stuck with me is the idea that Art in whatever way you create. Is an emotional device. That takes the audiences through an experience to then reach the end with something.

When I think of it that way, what I responsibility I think falls on artists to keep that antenna way high in the sky. To Dream as big and as loudly as possible.

Something interesting that happened to me a while

back was a comment an artist gave me after I

said what I think being an artist is. At the time, I

being a mirror to society. To reflect what you see.

This one artist, said to me and “what of the world

you hope for it to

talking

grateful for right now? I disagreed

probably pride and some sort of

refused to see what we he meant at

understood it as, changing the

as I get older and see more

There is no real narrative.

It is very

up with whatever you have, and I

there. What is belief if not the belief

Let me say that again... What is Belief

I think that’s something I learned from my dad.

hard situation that he did more to be a provider

This is a very common story in the Latino
with what you can. But in doing so, making the

Again, my dad.... If I could tell

had told me about

friends, he still had his fun, he just had a kid while doing it.

Life inherently didn’t stop the moment he had a kid. But life was now forced to look different. Understandably.

said being an artist is

be?” As much as your

about the art, what are you

with him at first. It was

insecurity that

the time. I

narrative. But now

clearly I think.

much people picking

guess just go from

of belief.

if not the belief of belief.

My dad came up in a

than to be a dreamer.

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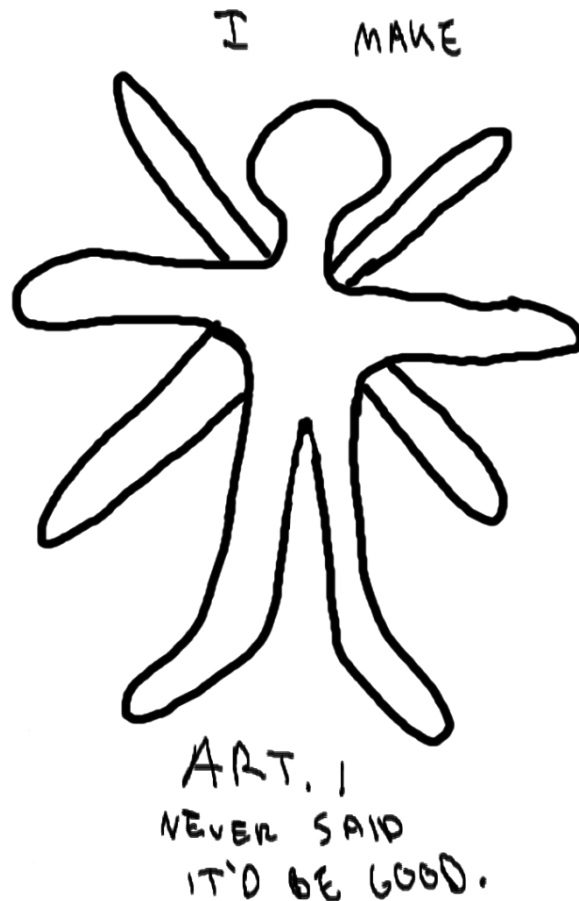
coming up... He still partied, he still had



But he carried this belief and sense of urgency that I think runs through me now. To make the most of the time I have.

I feel as though I am a man in a long legacy of my family that is being passed a baton and I need to be ready to steady the burden of responsibility. For my family. For the future of my family. Like so many around me.

That perhaps it started there for me. The idea of Work and Art being able to operate on several fronts. I started working in kitchens to learn the chef life and learn about precision at the very least. The consistency of doing something for a very long time and very often and very busy. That I had to learn to level out my work and my creativity. Working as a chef does demand all of you as



a person. People can discuss whatever they want about the Food Industry, but the chef is a role that few and far between carry well. But If there was ever an art medium that thank god retains its integrity and standard. It is the culinary world.

Of all the artists, The Chef is the familial soul of the arts family. Chefs are a tree or an anchor to his kitchen as a source of inspiration and vision.

Too bad a lot of people forget that.

Yes. That is shade at the food industry.

Side Eyes.... Anywaayyyyyssss

But assigning work to also being creative development gave me a tangible everyday process to develop my artistry. I think that magnified my education as an Artist. Though yes, I didn't start young as an artist. Not in a real way anyway. I liked to draw and sing and dance funny for my friends and family. But I took a drama class in

Junior High that I remember not telling my friends because I thought I'd look like a pussy for taking the class. When I told one friend... It felt like I was coming out of the closet in a weird way. Or what I thinking coming out would feel like.



Exposing yourself to someone to where they can hurt you and trusting that they won't. What a risk and innate feeling. But genuine.

That moment of chance that calls all of us. Like a spark. What if it IS suppose to be better than this? What if everyone could eat? What if everyone could have shelter? What if everyone could seen and heard? Doesn't need to be by everyone but by someone.

I know it's not my responsibility to say these things. But if it's not ours... Then whose is it? Collectively. Are we choosing to resign responsibility for humanity as an idea?

Or have we forgotten why we do it for? What is the nobility in an intendable responsibility for the well-keeping of 8 billion people and counting? When You constantly fail?

I think it goes back to how we teach our children. What we teach our children.

What will we tell them of the world?

What will we tell them of the grand efforts of humanity?

How will we soothe them to the painful truths of life?

How will we teach them to be okay again? For themselves? To know what being okay for them even is?

And how will we show that we take care of the sick? Of those that cannot take care of themselves?

All of these questions permeate through the mind of children. They become bedrocks to the kind of future we want to create.

For the kind of people we will need for that future to be possible.

That's an interesting thought.

"For the kind of people we will need to make that future possible."

Sometimes I must catch myself when I say things like this and really ask myself what do I mean when I say something like that?

There is that classic quote about strong men and hard times. But I don't know how much I agree with that statement.

It creates a cycle essentially. That weak men create hard times. But who are the weak men? If we are the very people we are talking about?

It's a maddening question.

There is another quote that I heard a long ago that goes "Logic is like a blade at both ends. Eventually your going to cut yourself too".



What do you take away from that? Cause I get two things for it. For one, that we must dream. We must believe we can be more than what is right in front of us.

Secondly, I get a humbling sting. That reminds me I'm human. And I won't always be right. But that I can try.

And the wheel keeps turning!!!!!!

We are left with a choice. What are we going to do right now? What can you do right now?

That looks like purpose to me. That to me is a place where ideas like integrity, humility and peace take inspiration.

But what do I know? I'm just a broke artist living off tips.

Sandino

August 4, 2026

"What Lies in the Sweetness of a Grape?"

Essay

**SANDINO
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'grapes"
-511/170
Aug 3
2026

**SANDINO
WORX.**

Thanks so much for reading issue 1
Of SOWX (Sandino Worx)!

If you have any questions, comments of concerns
Please feel free to send an email to
patron@sandinoworx.ca

We will soon feature a comment section where people give
you their opinion on the magazine.

But since this is issue 1 nobody knows who the heck we are.
So we're going to save that for future issues.

Take care and talk soon!

- Sandino

SANDINO WORX.