

Viewties

NOV 22



Joanna
Kimbook.

Info.

THE TEAM

Publisher | Editor-in-chief | Producer | Designer | Writer

Vanessa Miraglia

CONTRIBUTING PHOTOGRAPHERS

-

SPECIAL THANKS

Lucas A. Ferrara

CONNECT

Website viewties.co.uk

Email van@viewties.co.uk
advertising@viewties.co.uk

 @viewtiesmag

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NO. 159 - NOVEMBER 2022

FEATURES

A black and white portrait of a woman with long dark hair, wearing a light-colored robe, sitting in a wicker chair. The background is a soft, out-of-focus grey.

ON THE COVER
IOANNA KIMBOOK
FOR VIEWTIES

A black and white studio portrait of a woman, Joanna Kimbook, sitting on a modern-style chair with a cane seat. She is wearing a light-colored, possibly white, robe or oversized shirt with a tie belt, and dark trousers. Her hair is pulled back, and she is looking directly at the camera with a neutral expression. Her right hand is resting on her lap, and her left hand is propped up near her face, with her fingers resting on her cheek. She is wearing a ring on her left ring finger and a bracelet on her right wrist. The background is a dark, textured studio backdrop. The lighting is soft, highlighting the contours of her face and clothing.

Joanna
Kimbook.

Editor's Letter

Welcome to **VIEWTIES**, a digital magazine written for the fans, the talent, and the art lovers who loyally read every issue. Each month, we select and organize features that will resonate with you and will inspire your self-welling journey. We hope to facilitate the connection between you and your favourite artists, find the beauty behind the lens and hope that you will enjoy the experience as you read the pages of our magazine. Remember this is a fast-read digital publication to celebrate art and value the talent, to know the other side of the story, one artist at a time.

Don't miss any of our issues, as **Viewties** goes on bringing you the latest on film and television, introducing artists whose passion is to make you feel something with their work and dedication that brings a project / character to life requires. As I always say, If I can take something from my job, I believe you will take something from it too. Enjoy the ride and prepare your heart for being touched by our content.

Happy month!



Founding editor-in-chief
@vanmiraglia





Ioanna Kimbook

VIEWTIES is pleased to sit down with the lovely actress **Ioanna Kimbook** to dig into her acting career, talking all things beginnings, challenges and experiences.

In the past, **Ioanna** has done some amazing things on stage, and we bring back her first job experience when she co-starred in **David Mamet's *Bitter Wheat*** with **John Malkovich**. She says that she always felt the stage to be like a home where you invite people in, whereas the screen for her has felt like going to play at someone else's home.

Miss **Kimbook** has recently won a “Best Actress” award for her work in one of the shorts (directed by **Ella Greenwood**), called **Bibimbap for One**, for her role as *Hana*. We speak about the role and many more deep things in a lovely conversation with the star.



V: First of all, congratulations on winning the “Best Actress” award for your work in Bibimbap for One! We will discuss your experience in this short, but before we dig into it, I would like to start our conversation by going right back to when everything started. What sparked your interest in acting? Do you remember what you felt the first time you acted?

I: you know what's funny I can't pinpoint a specific moment in time, because it always felt like it was brewing there in the background. I had a habit of mimicking voices and creating characters all the time. from around the age of 5. I remember feeling so safe and held whenever I did anything on stage - whether that was a school production or singing for christmas concerts. there were always signs that performing was something that had always made me 'feel at home'. I didn't really know that acting was even a job. I remember thinking people on tv were these sort of magical entities... and then I had my very first drama class in high school and someone told me you can actually make a living out of this and now here we are.

V: Which are the things you wish someone had told you before becoming an actress?

I: To be honest I never think about that and there isn't really anything I wish to have known. The most exciting part of life for me is using my intuition and embracing my life as it unfolds with all its glorious messiness. Natural consequences have been my best teacher and I feel good that I discovered things for myself and had my own relationship with them.

V: I'm aware that at times this career can be full of rejection, expectations and pressure, so what do you do to

stay focussed and not let it affect you?

I: It has at times felt challenging of course. if I find that it's really affecting me I try to run towards the feeling instead of pushing it away. I'll sit with it and see what I can unearth from the pain and discomfort. Having said that, I always; based on my personal beliefs, have an awareness of this idea that nothing that's meant for you will ever go by you. When it feels right without forcing it or bypassing my true feelings I like to celebrate rejection and say that rejection is actually redirection and divine protection. I like to believe that rejection leaves an empty space for what is meant for you to come in.

V: I feel curious to ask actors about their acting styles because it feels like a fascinating process to me, an artist finding a voice, an identity. What helped you to forge your authenticity in an industry full of influences? Was working with other actors what sort of shape you, or would you say it's more about the discipline?

I: Absolutely everything in my life... everything and anything becomes my inspiration. My decision to commit to this craft made me look at everything I interact with as inspiration. To me the discipline of the craft forged my 'container' and my entire life has filled it with all kinds of inspiration. I collect things every single day from countless interactions with people, nature, films, stories, songs, food, clothes I find - it's endless. I like to look for stories in anything that crosses my path, and of course I look up to many artists I resonate with. I feel particularly drawn to people who are unapologetically themselves... they gave me permission to be inspired and embody my own authenticity.



V: Moving onto Bibimbap for One, I'd like to know what part of Hana's character and journey you were most ex-cited about when you got the job.

I: I was excited about the whole thing. It felt very close to home in several ways. All I'll say is it was so divinely placed in my life and everything about it felt extremely special.

V: During your process of creating this character, what was important to convey to the audience in your interpretation?

I: I never really think of what my character is trying to convey... I like to live in their shoes and respond as truthfully as I can in every moment. I currently resonate with the idea that life is 10% fact 90% perspective. We very much create our narratives all the time. In that sense I like to think that the audience does most of the work really as they interpret it through their eyes and the rich context of their lives. Everyone will see such different things... Having said that, the one thing that did cross my mind when playing Hana was that I didn't want her to be defeated. I don't think anyone is truly ever defeated. I see pain and fear as an extension of love, not separate to it. I think it's always more interesting to watch characters who are never defeated no matter what the circumstances. There is always a need.

V: How does it make you feel when your work gets recognized with an award or nomination? Does this make you think you're in the right direction? How do you receive such a compliment?

I: Well I suppose 'right direction' for me would be anything that makes me feel satis-

fied, at peace and loved. It certainly is very humbling and I feel immensely grateful that it came my way on this occasion... so in that sense it's a wonderful addition to my journey.

V: On stage, you co-starred in David Mamet's Bitter Wheat with John Malkovich. I thought this was such a hell of an experience. Tell me about this time in your career, and in what way do you believe working in this production helped you grow as an actress?

I: I was lucky to be working with an in-credible cast and with David. It was very surreal because I remember 'Oleanna' being the first play I ever read and now here I was with the man himself supporting me through my first job. It was a rich experience on many levels. I was treated with so much love and respect by everyone involved. I remember walking into rehearsals the first day and it was just me and John that morning, and the way in which he spoke to me made me feel as though I was in the industry for as long as he was. I felt so safe and that allowed me to discover a new layer of confidence and belief in myself.

V: As you have an amazing background in theatre, I was wondering, which elements do you think you add to the screen that comes from your discipline as a stage actor?

I: The magical thing about stage work is that you have such an expanded sense of awareness. I never feel like I'm blocking anything out. Everything around me becomes part of the show, especially the audience. There's also so much playfulness that comes into the theatre, whether that's in the rehearsal room or onstage. I've always felt it to be like your home where you invite people in whereas the screen for me has felt like going to play at someone else's home. >>>

<<< There was always an element of 'being careful' and suddenly I felt a lot more self conscious in that space - but actually transferring the playfulness and awareness I have on stage to screen has made everything so much easier. Simple things like asking what props I could use and how I could use them so I could bring more life to a scene. For some reason film sets all felt so carefully placed and the energy is always a bit more fast and furious on a tv/film set, that initially I didn't know I can be just as playful and that I could ask things like "can I break anything for this scene?" or "what props can you give me for..." etc. I started exploring and playing around on sets more like I did on stage and I made sure to invite the camera into my awareness and work with it, just like I would with an audience, rather than try and ignore it, and that's been super helpful.

V: Before we wrap this interview, I wanted to ask you something that's been on my mind lately. In your opinion, what does it mean to be respected as an actor?

I: I think more than ever it's particularly important that every artist out there takes their time to define that for themselves. We have always had such prescribed notions of success within our society. For me personally it has a lot to do with my interaction with the cast and crew and the quality of the storytelling at the end of the day. Also the feeling that my work is pulling focus out there rather than my personal life. It's a me thing but I just feel like I'm shooting myself in the foot if I give too much of myself away (for what 'i'm' trying to achieve) but again like I said I love seeing everyone around me defining this for themselves and what it is they want to experience in their careers.



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IOANNA KIMBOOK

V: This last question is a little bit personal to me, as my nationality is Argentinian; I like to ask the people I interview what they know about the country, you know, its art and culture. So, I was wondering, have you ever seen or experienced any type of art/culture from Argentina?

I: Well now that you've said that I would love to know more... actually one of my favourite things to do is just watch endless videos of The Argentine tango on Youtube. I think it's SUCH a mesmerising dance. I also know quite a bit about Argentinian street food thanks to Chefs' Table on Netflix. I do go down 'research rabbit holes' quite a lot so now you've just sent me down another one!



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