

Biography-

contemporary art

International book



Kenan K.



Edizioni La Notizia

On the cover:

Kenan K.

Feeling like Birds, 100x73 cm, Oil on MDF

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On the back cover:

Elena Cavanna

Quando il sole sorride ai fiori, acrilico su tela, 20x20cm, 2020

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Biography - contemporary art

First volume

Artists present

ALENA ARTGAR (GAREEVA) - ROBERTO BALDUCCI
JEAN-MICHEL BASQUIAT - ELENA BELLOTTI - ALDA BOSCARO
FERNANDO BOTERO - MARTINA CAPOCASA - ELENA CAVANNA
MARIA PIA CONTENTO - BRUCE COWELL
GIORGIO DE CHIRICO - CHRISTIAAN DIEDERICKS
DONELLI J. DIMARIA - DAN FLAVIN - IVANA GAGIĆ KIČINBAČI
ROSSELLA GENTILI - PIERO GIANFRANCESCHI - SIMON HAFELE
HULLA HASEN - ATOM HOVHANESYAN - HANS JOHANSON
KENAN K. - AOMI KIKUCHI - CARLA KLEEKAMP - PAOLA MARCHI
KAZIMIR MALEVICH - MARIA MARGHERITA MARTINELLI

LUCIEN MARTINI - HENRI MATISSE - CHRISTY MITTERHUBER
JOAN MIRÓ - EDDIE MOSLER - BRIGITTE OBERLIK BURTSCHER
ROBERT OLSZOWSKI - JULES OLITSKI - MIMMO PALADINO
TATYANA PALCHUK - LUISELLA PARISI - RUGGERO PLUTINO
ROBERTO PRESTARINO - JACKSON POLLOCK OSVALDA PUCCI
CAROLIN RECHBERG - MARK ROTHKO - RAMÓN RIVAS
MOUSSA SALMAN - CHRISTA SCHMID EHRLINGER - URSA SCHOEPPER
GINO SEVERINI - JEAN PAUL SOUJOL BENEDETTI LUANA STEBULE
ORIA STROBINO - OTELLO TURCI - LAURA VITALI - VICTOR VASARELY
FRANCO VOLPI - ANDY WARHOL - SHUAI XU - YVES KLEIN

Preface

"Biography" is born from a revolutionary idea that considers tradition and history as an indisputable value. Our concept arises from the desire to offer a collection of biographies of contemporary artists, much like Vasari did in his work "Le vite de' più eccellenti pittori, scultori, e architettori," which is the first comprehensive book on the history of art and a primary source for understanding the biographies of artists who have left their mark on the art world. With humility, we decided to create a publishing product inspired by Vasari's "Vite."

Within "Biography," you can discover a selection of international contemporary artists who enrich the global landscape with their diverse artistic languages and styles, ranging from abstract to figurative, conceptual to intriguing sculptures. It's a treasure trove for all art collectors, where they can find high-quality artistic gems and gain insight into their place in today's artistic context.

We want to express our gratitude to all the artists who contributed to our book, entrusting their art into our hands.

The Editorial Staff

***Good vision
Good art***

Alena ArtGar (Gareeva)

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Driftwood

Recycling of materials and sustainability

She creates paintings, night lamps, and decorative items from driftwood, a tree that drifted into the sea.

The main idea of the works is sea cities, magical worlds, flying whales and sea animals. Recycling of materials and sustainability are also important goals.

Born in 1988 in Kazakhstan. Since 1990 she has lived in Russia. She started working in the Driftwood Art technique in 2019. She had never studied carpentry before and has no art education; she worked as a manager in an energy company. The start of creativity was the move from cold regions to the Black Sea. The bizarre shapes of wood found on the beach became the impetus for the creation of fairytale islands.

In 2022 she moved to Montenegro. She has created a training course in which she shares her experience and knowledge on working with driftwood. Wood from the Adriatic Sea changed the look and nature of the work. New shapes and characters appeared, in particular, an octopus hand-carved from ash.



Space whales, driftwood (wood that has drifted at sea), nails, wire, acrylic paints, gold leaf, two types of lighting - on the back - a lamp with a cord and a switch, on the front - a battery-powered garland, 44x33x8cm, 2020

Roberto Balducci

"Sindonism"

energetic and instinctive use of the spatula

Roberto Balducci, son of art, founder of a new expressive form defined as "Sindonism", has been indicated by critics as an exciting Italian promise. From his beginnings, Roberto has faced a pictorial path that has led him to find a personal form of expression based on the energetic and instinctive use of the spatula. His painting is emotion, his colors are forms of communication, his canvases, apparently chaotic, reveal upon closer inspection places and characters that leave nothing to chance. Everything is calibrated, everything is balance. But the particularity of Balducci's painting lies in the materiality that comes out of the canvas: the fresco, the superimposed color entices the viewer to caress the painting to understand a play of shapes and thicknesses that the human eye perceives deceptively.



Ppf a Piacenza, 80x100cm

Jean-Michel Basquiat

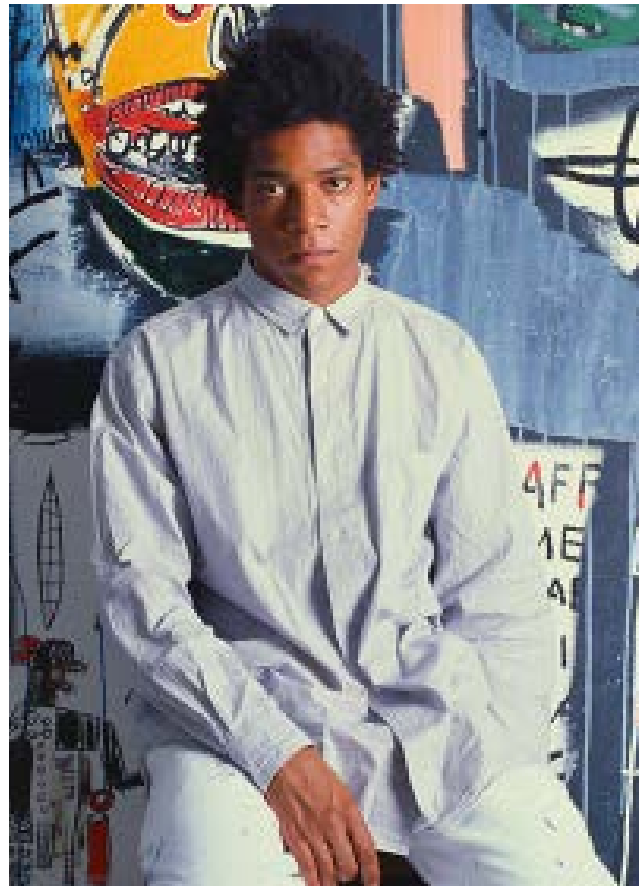
1960 - 1988

Neo-expressionism

"My work has nothing to do with graffiti", Basquiat repeated, "it is painting and always has been". The statement is typically polemical and so at odds with the work itself that it leads the reader to meditate on the meaning of the words "graffiti" and "painting". This was obviously one of the main purposes of graffiti art, it was the challenge launched by the outsider to the comfortable elitist world of conventional art. In Basquiat's art one can find not only the influence of the street graffiti artists of his hometown, but also that of a primitivism that owes much to the Art Brut of Jean Dubuffet (1901 -85) and Africa.

Basquiat himself was half Haitian and half Puerto Rican and felt like an ambassador for these marginalized groups. From his violent imagery, works are born that often refer to Haitian voodoo traditions.

Despite the attack on institutional art, Basquiat was absorbed by it, becoming, many reproach him, its spoiled son. After four successful years he became a martyr, dying of a heroin overdose. But he had already left an indelible, if controversial, mark on American art.





Untitled, acrylic and oil stick on canvas, 81x69, 1981

Elena Bellotti

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Lucid look at the world

Drawing, painting, photography

Always passionate about drawing/painting and photography, since 2013 she has been able to resume dedicating herself to these passions with continuity. From 2015 she began to participate in exhibitions and competitions, both in painting and in photography with encouraging results. Her first official recognition comes in 2016 by participating in the "CONTEMPORA BASILICA DI SAN MICHELE 900 Years of Art" organized by the Touring Club of Pavia. She presents photographic triptych and oil painting, the triptych finds a buyer, while the oil painting wins the 1st Prize. In the following years she participated with satisfaction in other competitions: in Milan (AUPI International Prize for painting); at the BIANCOSCURO Art Contest of photography with two photographs (one finalist, the other winner of the "Popular Jury Award"). You participate in PAT by presenting the photographs of the previous competition and the two related oil reproductions, which are chosen for the January 2018 competition - 1st Prize for Great Firms of Contemporary Art in Cesenatico, one of the two works presented is awarded. 2018 is an intense year with various participations.



Un occhio nel marmo, olio su tela, 2017



Tra sabbia e vento, olio su tela, 2019



Battigia, olio su tela, 2019

Alda Boscaro

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Ethical and aesthetic programme

Existential condition of the individual

Alda Boscaro was born in Oderzo, and completed her studies at the Academy of Fine Arts in Venice and the Faculty of Medicine in Padua. She currently lives in Montebelluna (Treviso) and Rome. A former teacher of drawing and history of art at Licei Scientifici and of Pictorial Disciplines at Licei Artistici and Academies of Fine Arts, she has been active since 1968 in Italy and abroad with around 80 personal exhibitions and numerous participations in important shows. Numerous segnalazioni, significant awards. Her works can be found in public and private collections. One of her graphic works is kept at the Museo Nazionale delle Stampe in Rome. She has been present and mentioned in various Bolaffi-Mondadori painting and graphics catalogues since 1973. A solid cultural background and a consistent focus on the existential condition of men and women in today's society strongly characterise the production of this artist from Treviso. Alda Boscaro in fact lives immersed in contemporary issues. The happening does not remain as such, it becomes an event, it is experienced profoundly, in an original way, it becomes the substance of the work of art. Thus, by scrolling through his paintings chronologically, it is possible to grasp the great collective concerns, hopes and sufferings of the last thirty years. Of particular interest are the cycle of paintings and engravings on the themes 'Man and Environment', 'Man-Nature-Culture', 'Woman: Identity in Transition' and 'Bathers'.

"Alda Boscaro's art is dense with content, which does not admit of a superficial or purely emotional approach, because it arose and developed on a precise programme, ethical and aesthetic at the same time, of which specific phases and moments have been authoritatively identified as having intimate internal coherence. The painter has a strong and decisive character, imprinted in her painting that eschews any intimist dimension in order to address, in no uncertain terms, crucial issues of human behaviour"

Salvatore Italia
Dir. Gen. Ministero Beni Culturali
Head of Department of Archival Assets



Ritratto, acquaforte, 35x45cm



Nudo, carboncino su carta, 100x70cm



Crocifissione, tecnica mista su carta, 38x30cm

Fernando Botero

1932 - 2023

"Boterismo"

Colombian painter and sculptor (Medellín 1932 - Principality of Monaco 2023). In 1952 he undertook study trips to France, Spain (where he attended the Academia de San Fernando in Madrid) and Italy, where he studied fresco technique at the Accademia di S. Marco in Florence. From 1960 he settled in New York. At the beginning of the 1960s his work was influenced by abstract expressionism, but in the following years B. defined his style, characterized by the use of rounded and inflated shapes, in often ironic or subtly caricatured figurations. Since the Seventies he has also dedicated himself to sculpture, re-proposing his style in the third dimension. Thanks to B.'s substantial donations (works by him and the artists he collected), in 2000 a museum in his name was inaugurated in Bogotá and the cultural project known as Ciudad Botero was inaugurated in Medellín, which also includes the renovation of the Museo de Antioquia. More recently, in conjunction with the eightieth anniversary of his birth, the exhibition *Fernando Botero: designer and sculptor (2012)* was set up in Pietrasanta, in which eighty works from the artist's private collection were exhibited, while at the Museo de Bellas Artes of Bilbao the Colombian artist was celebrated with the anthology *Fernando Botero. Celebration*.



Dancers at the Bar, 2001



Bather on the Beach, 2001



Martina Capocasa

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Abstract imprint

Painting as a therapeutic medium

The whole pictorial history of Martina Capocasa began in 2016 when she learned about Art Therapy following a psychological path. She began not knowing how to hold paints, brushes and not knowing how to behave in front of a canvas. Gradually, Art Therapy has allowed her to approach drawing and expressing emotions. She became passionate and began to buy all the necessary material following private painting courses for beginners. She now she expresses her emotions through colors and concepts that she would like to be understood, intuitively or explained, through her paintings of her on canvas. You have participated in various art collectives.

Martina Capocasa's works are full of energy, charged with sometimes violent force. I have personally become acquainted with her artistic corpus, and my critical analysis will not stop at the works here. With her abstract imprint, Martina narrates meanders and hidden, dark sides of the earth, of the personality of individuals, of actions. This is also evident from the titles she attributes to the works, which amplify and clarify the already intense meaning that emerges independently from her canvases. I admit, by the way, that the names of her works are magnetic, capable of attracting the audience to the work even more. She also uses the power of colour, the communicative power of colour, to create vivid images before our eyes. Martina's works are also her introspective journey shown to us through pictorial metaphors. Martina shows us how painting is a therapeutic, liberating medium, through which we can get to our roots, discover our darkest and deepest parts, giving them to others without too many words; she shows us how to tell the story of the abstract style, without being outdone by the rest. Atlantis, with its turquoise blue, is a brilliant legend hidden by the depths of the sea, and the moon has a dark side of its own that we would like to discover. Arrogance is like fire, vivid red fire that stands out in the black of anger, and finally drops of ghosts, perhaps of our memories, break in the sea of our life, of our present.

Beatrice Cordaro
Art historian and curator



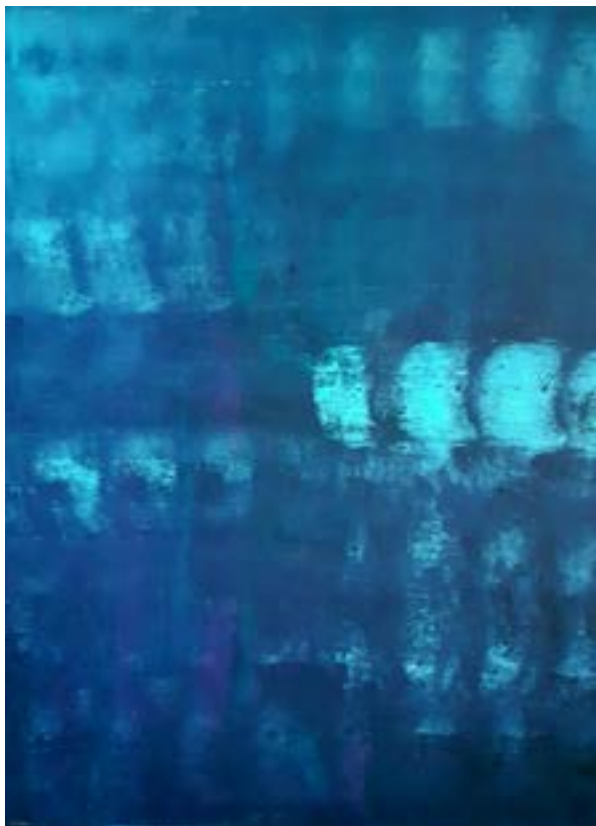
Calore, acrilico, 80x90cm, 2020



Donna dai pensieri confusi, tecnica mista, 80x60cm, 2020



The dark side of the moon, olio su tela, 60x80cm, 2021



Le mille bolle blu, acrilico, 60x80cm



Atlantide, acrilico su tela, spatola stratigrafica, 50x70cm, 2022



Gocce di fantasmi, acrilico su tela, 50x100cm, 2020

Elena Cavanna

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Deep reflection

Stylistic uniqueness

Elena Cavanna's works, in their essentiality, are works full of sentimentalism, of profound reflection, of a pure interior essence that translates into painting. Elena Cavanna does not use full backgrounds or multitudes of colors and infinite shades to impress on canvas what her soul tells her. Elena's works tend to be abstract, and in this nature one can perceive three characteristics in particular: stylistic uniqueness, aesthetic beauty and a significant silent message, but so strong as to be capable of engaging the public. In this white sea that is the canvas, Elena's brushstrokes become sea water that crashes into the rocks, now with impetus, now with serenity. Her works are placed on the border between the dreamlike and the need to give voice to her spirit, to her psyche. Nature becomes almost constant in her works, and this nature - precisely - becomes a dream, a fantasy: like an agave in the sky, or like a breeze of blue wind; like a daisy that steals colors from the sky and the earth, or like the depth of the sea that turns the color of the sunset. And if Voltaire said that «The secret of the arts is to correct nature», I would venture to say – taking all responsibility – that the secret of Elena's works is to correct nature by dressing her in more beautiful clothes, giving her places safer where we can all take refuge.

Dr. Beatrice Cordaro
Art Historian and curator



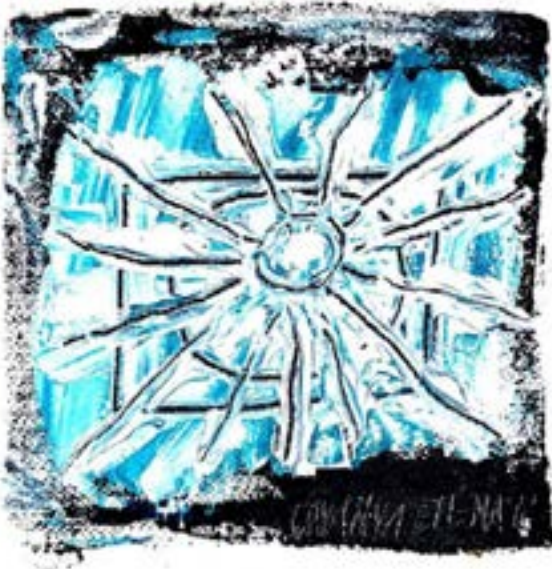
Esprit III, oil, pigments on canvas, 30x30cm, 2021



Infinito ci racconta il futuro, acrilico su tela, 20x20cm, 2020



Germoglio di luce, acrilico su tela, 20x20cm, 2020



Sole azzurro nel cielo di luce, acrilico su tela, 20x20cm, 2020



Volo di farfalla nell'alba rossa, acrilico su tela, 20x20cm, 2020

Maria Pia Contento

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Dualism of orientations

Figurative architecture of characters

Maria Pia Contento was born in Trieste on 12/11/1942, lives and works in Udine. Graduated from the Liceo Classico Stellini, her works are present in public and private collections. Permanently at: Artitalia - Milan, Collector's Club - Milan, Centro San Matteo - Genoa.

The artist insists on the emotion conveyed by colour, spreading it in large backgrounds and declining it in such a way as to give the subjects represented strong emotions.

Maria Pia Contento invites us to follow her on that journey that leads figuration to express the beauties of this world. On that journey that makes feelings tangible reality. In the artist's pictorial textures we can find a compositional elegance that seduces the bystander.

Real melodic symphonies make their appearance on a stave that is gradually getting richer. Strong visual arguments go to "inhabit" the canvas which is transformed into a window on the world.

Happy through his Art he communicates pure, real feelings, devoid of any man's wickedness. His compositions are aimed at a sensitive audience that wants to get excited.

Salvatore Russo



La Sibilla, 2000



Separazione del sale, 300x170cm, 2011

Bruce Cowell

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Fine-Art Photography

"Found" images

Born in 1950 in Brisbane, Australia, Bruce Cowell became interested in photography in his early teens. He abandoned studies in industrial chemistry to study photography at the Brisbane Art School where he achieved high marks. He worked in a number of photographic darkrooms for printing companies until his employment as a photographic assistant in the Photography Department of the Queensland Museum. On becoming department head he worked on a series of natural and social history books. One of them becoming a best seller in the state of Queensland. He became the senior photographer and picture editor for the natural history magazine "Wildlife Australia" and was also coordinator and judge of the "Australian Wildlife Photographer of the Year" competition.

Throughout his professional career he was committed to pursuing photography as an artist and was commissioned to produce a series of images for projection onto the giant sun-sails that covered much of the site of World Expo 88 in Brisbane.

Some of his photographs were used to illustrate the Australian governments world heritage nomination document that was delivered to UNESCO in Paris to gain world heritage status for the Australian wet tropical rain-forests. His artistic portfolio consists mostly of "found" images from real life rather than staged ones.

He received an Artistic Excellence award at the CFA Artist of the Year Awards and was featured in Spotlight Contemporary Art Magazine.

In March and April 2020 he participated in a collective exhibition at the Marziart International Gallery in Hamburg, Germany.

He was a finalist in the in the online art competition hosted by Circle-Arts for ArtExpo New York.

He has twice been presented as a Featured Artist on the web site of the Circle Foundation for the Arts.

In 2020 his photography was presented at the WWA Pavilion in New York.

His work has appeared in the publication "Who's Who in Visual Art" published in Leipzig, Germany and in the German publication "International Kunst Heute" (International Art Today) and has been included in the WeContemporary Art Catalogue published by Musa International Art Space in Palermo, Italy. His photography has been exhibited at the Blank Wall Gallery in Athens, Greece. He won second prize in the Artrom Gallery's "Consequence of Light" photographic competition in Rome, Italy, and in the Hasselblad Masters of Photography competition. In 2019 he received an Honorable Mention in the CFA Artist of the Year Awards in Lyon, France.



Canberra Airport, 62X45cm



Father and Daughter, 56X37,5cm, film photograph

Giorgio de Chirico

1888 - 1978

Metaphysical painting

"But we who know the signs of the metaphysical alphabet know what joys and what pains are enclosed within a porch, the corner of a street or even in a room ..". De Chirico built a city of symbols in his works. The "classical" arches, columns and statues, which have always been emblems of order and regularity, are used by the artist to ironically reveal the limits of human reason and the unknown beyond. It was up to art to explore this realm, he thought. Around 1913 De Chirico formulated his philosophy of metaphysical painting. "For a work of art to be truly immortal", he wrote, "it is necessary that it completely go beyond the boundaries of the human: common sense and logic damage it". Carlo Carrà immediately abandoned Futurism due to his firm will to follow De Chirico, even if the two would separate again a few years later.

"Mystery and melancholy of a street" is an absolutely extraordinary work, inexpressibly haunting, despite the fact that all the elements of the composition are familiar. Poised between figures and shadows, between physical reality and thought, the painting offers a disturbing and fascinating glimpse of infinite space.



The disturbing Muses, oil on canvas, 100x70cm, 1960



Mystery and Melancholy of a Street, 1914

Christiaan Diedericks

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Ideal vision of the world

Rediscovery of distant horizons

Fine Arts Cum Laude graduate from the North West University (NWU), Christiaan Diedericks has created an impressive body of work over the years. He completed his master's degree in Fine Arts Cum Laude (practical component) at the University of Pretoria in 2000.

Diedericks has exhibited extensively throughout Southern Africa, as well as internationally. His work has been exhibited in the USA, China, Japan, Finland, Argentina, Tanzania, Spain, Germany, Turkey, Poland, Belgium, England, Sweden, and France, where he worked, as artist in residence, at the Cité Internationale des Arts in Paris on nine different occasions since 1994. Diedericks has also worked in New York, after receiving the prestigious Ampersand Foundation Fellowship in 2006, where his work was exhibited at the gallery 5+5 in Brooklyn to critical acclaim in the New York Blade newspaper, in December 2007.

Diedericks, amongst his many achievements, has been awarded twenty-nine artist residencies to date at the Frans Masereel Centrum, Belgium; The Halka Art Project, Istanbul, Turkey; The Venice Print Studio for large format printmaking, Italy and the Il Bisonte Printmaking Studio in Florence, Italy awarded Diedericks with an AIR in June/ July 2013. In 2013 the artist was invited to live and work at the Guanlan Print Base in Shenzhen, China for two months - to name only a few.

Christiaan Diedericks, a journey full of charm

His pre-eminent dreamer nature Christiaan Diedericks feels a need, that of establishing and fixing an ideal idea and vision of the world to the extent of his sensitivity. Behind it there is the measure of a sort of rediscovery of distant horizons, where moments and glimpses of a metaphysical order intertwine, surreal dimensions almost as if to read with the sensitive interpretative vein a whole hinterland of remote images stopped for a moment in a distant creation, as if we were entering a reality that perhaps does not belong to us in the painful uncertainty of existence. It is a fascinating journey that opens up unthinkable glimpses and urges our exploratory reading, as if to open up ever new horizons and remote fantasies that stimulate our memory and our imagination.

Calogero Cordaro



The re-enchantment of beauty (The queen of la la land)



*The re-enchantment of beauty IV (The consequences of time),
Archival pigment/Ciclee print on 300gsm Hahnemühle etching
paper, 107 x 78cm, Ed.10, 2023*



Redemption-small high res



Let us Prey I - V (full suite)

Donelli J. DiMaria

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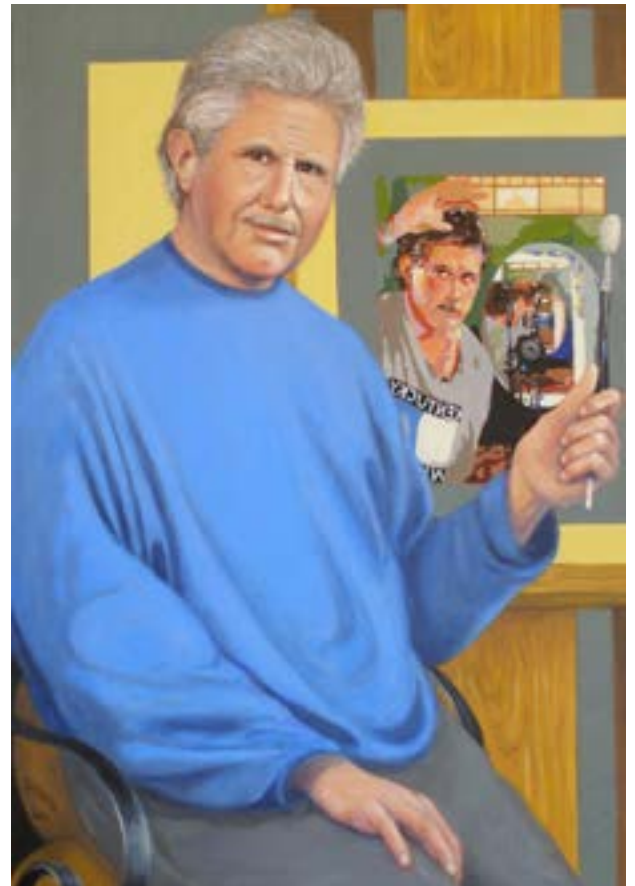
Contemporary Realism

Vibrant colours and lighting effects

Although Donelli has drawn and painted his entire life, he first pursued a career in science. He received a Ph.D. in Physics from Lehigh University, Pennsylvania, and went on to work as a Physicist for IBM's T. J. Watson Research Center in New York for many years. Prior to retiring from IBM, he studied classical painting and drawing at the Reilly League of Artists in White Plains, NY under Cesare Borgia for 12 years.

Donelli has developed a distinctive painting style most appropriately characterized as Contemporary Realism. To this end, he blends the classical techniques of line, form, edge, and value with the brushstrokes, vibrating colors and light effects of the Impressionists. However, the distinctive contemporary nature of Donelli's unique style is in his compositions and paint application.

For the past 22 years, Donelli has been a full-time artist and teacher in Santa Fe, NM. Recently, he has been in 16 museum shows across the country (twice in the "Contemporary American Realism" show at the Fort Wayne Museum of Art in 2008 and 2010). Also, he has shown his work in galleries across the US (NY, CA, AZ, TX, CT, and NM) for the past 30 years. His four drawing and painting video courses on "Udemy" have more than 136,000 subscribers, and his drawing manual loosely based on the "Reilly" technique is available through Lulu, Amazon, eBay, Barnes & Noble, and numerous other venues worldwide.



Paint-by-Number #3: oil on canvas, 24x36 inches, 2023

"In my art, I try to represent objects of beauty that each carries their own story whether the painting is figurative, still life, or landscape. This is accomplished using classical painting techniques with contemporary themes. Color theory of the impressionists and compositions reminiscent of the modernists are incorporated into my work to further enhance the drama generated by the underlying strong value pattern I use."



Starving Artist: oil on canvas, 24x36 inches, 2015



Pinup #5: oil on canvas, 24x48 inches, 2020



Bath #5 – Nude with Rubber Ducks: oil on canvas, 48x24 inches, 2021



Bug #3: oil on canvas, 24x30 inches, 2022



African Strings #7: oil on canvas, 30x40 inches, 2021



Boxer #1: oil on canvas, 30x40 inches, 2022



Paintball Wizard #1: oil on canvas, 30x40 inches, 2022

The development of a chromatic fabric

It is a condition extremely full of tensions perhaps precisely due to the presence of the sign which has its own substantial reality in the drawing plot on which the color comes to carry out a sort of endogenous vitalisation: the brushstrokes with warm and intense tones, almost full-bodied, or explosive for an internal magma or due to an internal violence that subsides in the overall structure, in the complete vision of which the chromatic material has marked the terms of the visual rendering in an extremely solid operation. Let's observe for example the canvases that have as their subject visions of women, toys, in the varied range of its colors and its warm, lustful and lively hues: placed in a theatrical dimension. The yellows and reds, the turquoises and the greens in the synchronous mix or in the irregular combinations, are the terms of a discourse that Donelli carries with him with personal,

profound conviction in the elaboration of a chromatic fabric that has musical values, modulations and rhythms as frequencies or explosions as «solo». Behind it there is a path that the restless nature of man follows in the places of a mystery that makes the female figure a mythopoetic projection; not, therefore, the female figure, but the profile of a soul, a certainty in the vague panorama of existence, which nature triggers and makes functional with a view to a dreamed evolution projected into the existential dimension.

Calogero Cordaro

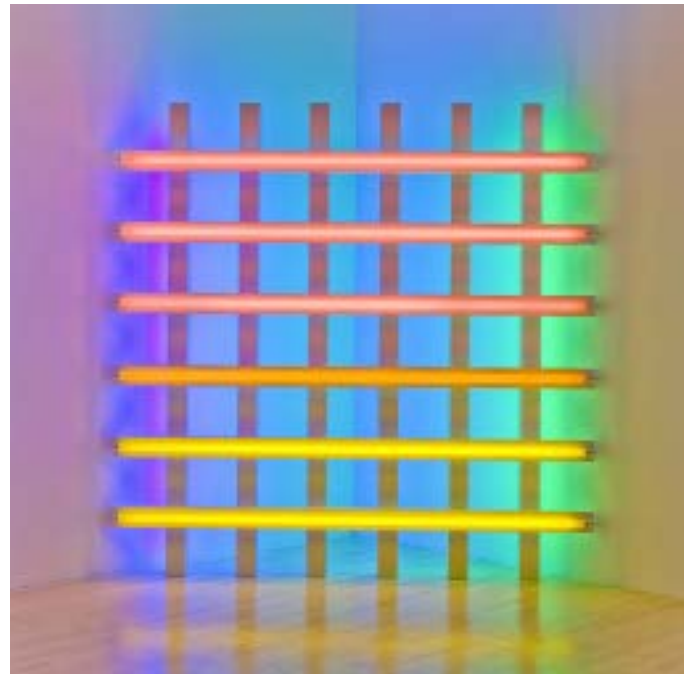
Dan Flavin

1933 - 1996

Minimalism

Minimalism's debt to 20th-century Russian models is evident. However, in a work like this one by Dan Flavin the affinity with contemporary Post-painterly abstraction is also perceptible. This work in particular is reminiscent of the sook-stain paintings of Helen Frankenthaler or the spray paintings of Jules Olitski. While the light may seem dim and enchanted, this is clearly a hard-edge work, because in its simplicity it offers no room for interpretation: no meaning, no spiritual content.

Post-painterly abstraction left no room for individual initiative or the creative touch of the artist. Minimalist sculpture also makes a virtue of impersonality. Flavin's work would not fulfill his purpose better than if he had made the fluorescent tubes himself, the artist is willing to resort to industrial materials. Concept is everything: execution is just a matter of assembly. This is abstraction at its purest.



Untitled (to the "innovator" of Wheeling Peachblow), 1966-68



Untitled (to Sabine and Holger), 1966-71



The nominal three (to William of Ockham), 1963



Untitled, 1974

Ivana Gagić Kičinbači

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Croatian contemporary artist

Intuitive search for knowledge

Intuitive experience of reality

Ivana Gagić Kičinbači (1980) is a contemporary artist from Croatia with a focus on drawing and printmaking.

An intuitive search for knowledge and an intuitive experience of reality are at the heart of Kičinbači's work. She explores the interference and coherence of soul and body, spiritual and material, space and time, and the struggle for inner freedom in the contemporary realm.

She participated in a number of juried printmaking competitions and biennales in both the traditional and contemporary printmaking disciplines. Her works were shown at solo and group exhibitions in Europe (including Great Britain, Spain, Germany, Bulgaria, Croatia, and France), the United States, the United Arab Emirates (Dubai), and Japan. After obtaining an MA in graphic arts from the Academy of Fine Arts of the University of Zagreb (Croatia), she earned a master's degree from the postgraduate study of painting at the Academy of Fine Arts and Design in Ljubljana (Slovenia). She is working as an Assistant Professor at the University of Zagreb.

Kičinbači was awarded the International Prize Leonardo da Vinci in 2023 at the National Museum of Science and Technology "Leonardo da Vinci" in Milan, Italy. She received the International Jury Award (2nd place) at the International Art Competition Lounge 2022 in Germany as well as the Amber Award – Print in 2021. In 2022, she was awarded the Bernstein Prize for printmaking.

Beauty and wonder

Observing the works of Ivana Gagić Kičinbači, one has the sensation of an ideational path that seems to oscillate between ambivalent elements, as if to fix the terms of a dialectic of reality, as manifested and expressed on the plane of what we have defined at other times as psychological variables or genetic motivations oscillating between beauty and astonishment according to a flow of intuitable ideal tension.

This redefines a world and a space that has restless human virtuality between bumpy paths, dreamed fantasies, escapes from an immediate reality. At the root of Ivana's Art there is a constant search in the becoming of expressive design, almost as if she wanted to scan the times of a music that is connected to the flow and the (balance between truth and imagination), in a sort of exploratory spell of a world that belongs to the restless threshold of the spirit where every truth has its own vibration. It is then that the pictorial surface acquires its own autonomous explication, becoming dense with



Artist in studio making drawing Story from the Beginning, Indian Ink on paper, 570 x 220 cm, 2019

magmatic figurations and spherical variations. Everything is realised in a space that seems to challenge the immobility of representation: then one has the feeling that this space is composed as if by sound vibrations where colour reveals its ineffable and composite nature. His art can be read as a sort of confession narrated according to the scans of memory, which has what we have sometimes defined as a precise role as chromatic pigment with its own dimension emerging from an inner evolutionary tension. Memory, outside the flow of history and existence, relates to a magmatic exploration, adding a datum to the concept of sign-colour and surface relationship. It is like a threshold that amounts to an impalpable line between the inside and the outside, an almost mythical veil between the real and the fantastic as in a virtual transhumance that takes place in the field of a conceptual exploration.

Calogero Cordaro



Direction, Digital Print on Hahnemühle Photo Rag Satin, 100x100cm, 2019



Blessed are Those Who Endure in Peace, Digital drawing, 70 x 70 cm, 2022



Archer, woodcut in a wooden frame with LED lighting, 110x70cm, from series Insights, 2018

"Her works captivate with their subtlety of diffuse light, attentiveness of performance, layered meaning, rendering the entire network of existence and evanescence, degradation and genesis, while everything is reflected in hyper-aestheticised motifs of minimalist formal visual and artistic elements. They simply become and remain permanent symbols of the zeitgeist. The works, in absence of figures and "saturated" content, reflect mystical, spiritual and extremely personal experiences of the world, life, man and nature, illustrated on a symbolic level."

Asst. Prof. Enes Quien, PhD

Rossella Gentili

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Multifaceted artist

Figurative art and portrait

Rossella Gentili, born in Rome in 1957. After having traveled various paths, she arrives in the world of yoga, where she finds her dimension and studies to become a teacher. But she, at the same time she cultivates her passion for art. Her expressive language is simple, she loves figurative and portrait art. She uses various techniques: charcoal, sanguine, oil, acrylic, watercolor. Thanks to her frequent trips to India, she too creates works inspired by Indian art, which reveal the sensitivity of this multifaceted artist.



Girandola blu



Tramonto a New York, 40x60cm



Senza titolo

Piero Gianfranceschi

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Very strong authorial tone

Keep together real and imaginary

Born in Bologna in 1967. He graduated from the Faculty of Architecture in Florence. His passion for the figurative arts, in particular painting, leads him to undertake studies on the various pictorial techniques, until he develops, after various passages between styles and languages, a personal technique in which the synthesis of shapes and colors describe the canvas a completely personal vision of the reality that surrounds him. In 2020 he opened an "Architecture & Art" studio in the historic center of Bologna, where he works as a freelancer and painter.

Witness and singer of this world

Piero Gianfranceschi transposes a very personal mythobiography into his canvases. The geometric figures, which characterize the artist's paintings so singularly, become ancestral objects, archetypal objects, which transform the representation into a pure inner story. The figurative elements, often geometric, take on a symbolic value in the artist's works and become the mantra of an immobile existential vision, of a very personal myth-poetic, which tells us about a fairy-tale and surreal world. Gianfranceschi thus becomes both a witness and singer of this world and indeed an extraordinary storyteller. His very original canvases denote a very strong authorial tone, which unfolds in a fantastic tension always careful not to lose the real dimension and, above all, the impulse

that comes from the artist's inner life. The chromatisms develop from the infinitely small to the infinitely large. And the colors therefore stand out on the canvas, in an emotional and structural story to keep together real and imaginary, reason and feeling, in a dreamlike vision that guides a stressed contemporary man in a suspension that goes beyond space and time. The external reality is transferred to the canvas through a different, vibrant, dreamy and surreal vision made up of geometric figures that sometimes remain triangles, sometimes take on the allusive value of trees or other objects in the colorful landscapes. Thus Gianfranceschi not only dreams of artistic beauty, but returns it to us intact.

Calogero Cordaro



Campanile Rosa, olio su tela, 80x60cm, 2018



Casaglia notturno



Porretta



Il rumore della neve



Pietracolora



Luci nel bosco, olio su tela, 80x60cm, 2021

Simon Hafele

psy_pix@yahoo.de

Visionary Psychedelic Art

Vast horizons of the present

Surrounded by the majestic mountains of the Austrian Alps Simon Hafele was born in 1985 in western Tyrol where he found inspiration in the picturesque beauty of nature's fundamental elements. As a child he couldn't keep his hands off his crayons, a passion he continued to cultivate by attending Elbigenalp, a 4 year carving school. After traveling extensively in India, Cambodia, Nepal, Thailand and Laos, Simon brought back the kind of inspiration that would prove vital to his evolution. His style is unique: a visual language that translates the middle ground, the transcendental experience of (yet) non-existent worlds into intriguing paintings with bright and often fluorescent colors, leaving behind an unmistakable trace of recognition. Simon's "Visionary Psychedelic Art" is a practice in which the artist reveals his soul and shares his insights into a non-mundane reality. In Simon's paintings the vivid colors reflect the artist's desire to be colorful in all aspects of life, which he then transforms into an invitation for the viewer to access alternate realms and otherworldly dimensions. The enigma of his breathtaking work is revealed by surrendering to feelings: as in life, love, the mother of all emotions, is all viewers need to decode the rousing scenarios in Simons' paintings. His works consume the viewer, offering a tender relationship between artwork and viewer, where they can get lost, wander the multiverses and simultaneously travel back to the present moment, only to find further paths to the essence of life: the truth.



God Particle, acrylic on canvas, 200x180cm



The Hive, acrylic on canvas, 200x180cm

Ulla Hasen

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Poetic virtuality

Music and rhythms

Ulla Hasen was born in 1966 in Wiener Neustadt, south of Vienna.

At the root of Ulla Hasen's work is a poetic virtuality that is welded in a certain sense to the sign, the gesture and the chromatic matter to open glimpses or to search for fades that almost indulge in images that have the capacity to transform themselves into poetic truths in a variety and multitude of signs and impressions that seem to flow pictorially into atmospheres. Then we can speak of an initiatory journey towards ever-changing and variable dimensions. Ulla's painting is therefore proposed as the evolutionary platform of a continuous, symbolic apparition that can be deciphered because behind it we can easily find a series of visions that solicit our sensibility, destining even the shortest breath to a sense of germination in the suggestion of the apparent indefinite, in the cosmic concept of nature itself.

Composure, colour in the variety of its hues and tones, and the sensitivity of the sign are in a certain sense the characteristics of her painting, which tackles imaginary and fantastic spaces and seems to intuit their almost poetic possibilities and hidden rhythms. The result is balanced inventions that open up like glimpses of unusual atmospheres. Her is thus an inner journey in a sort of incessant imaginary voyage, driven by an intimate logic, a sort of dream that demands the outcome of a form, albeit in the unpredictable flow of colours.

Calogero Cordaro



No tilte (1700), acrylic on paper, 40x40cm, 2023

Atom Hovhanesyan

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Art as a measure of one's life

Pieces of thoughts, emotions, memories

(August 19, 1981 in Yerevan, Armenia – May 10, 2018 New York) was New York based artist working in oil and ink. Atom refined and continued developing the post divisionist technique. His creations attempted to tell a story or a path that the eye would take through the painting. As he wrote in his biography on artbyatom.com, he painted in *"not so much in a sense of a narrative but bits and pieces of thoughts or emotions/memories, at times accidental, at times directed consciously, unified in one mood or an atmosphere providing a kind of epilogue that's open to interpretation."*

Atom lived a life many wouldn't understand. To this day, his family and friends still don't understand the struggles and depression he faced for the past decade nearly, but his art spoke volumes. As a faithful and respectful learner, then successor of legendary master's vision, style and performance, loved very much traditional choice of medium and ground his own colors. And after colossal dedication to art, some times, 72 hours non stop painting or drawing, unintentionally or maybe subconsciously created unique, unrepeatably style and technique in post divisionism and ink drawings, never observed before.

A precise operational methodology

In underlining and highlighting the characteristics of Atom's pictorial technique, the undoubtedly original aspects of his operating methodology can be noted, which seems to be linked to a figurative balance of almost archaic or slightly classical intonation. There is even talk of a sort of return to a forgotten world, as if to rediscover an atmospheric dimension and a vibration that enhances the vitality of the figures in a balance and in a sensitive perception of undoubted charm.

Atom constitutes a world of its own, certainly linked to values, not only artistic ones, which are not reflected in today's reality. It must be said that the approach with his introspections is not easy; the images that Atom carries on the canvas describe environments and characters of a dreamlike dimension. We move in a sort of imaginative transfiguration that enhances the elements depicted, almost as a sign of a genuine form of deepening the author's poetic world. We are truly in the passionate climate of a painting that we can indicate and define as a measurement of one's life. Even that insistence on figures often in a landscape without Fondo, almost as if they wanted to destroy the representative motifs of everyday life, are interesting aspects of a "grammar" that has increasingly become personalized in an environment where calm and suggestions reign supreme, sometimes crossed by clouds of persuasive intuitions.

THROUGH DIVISION TO EXPRESSION

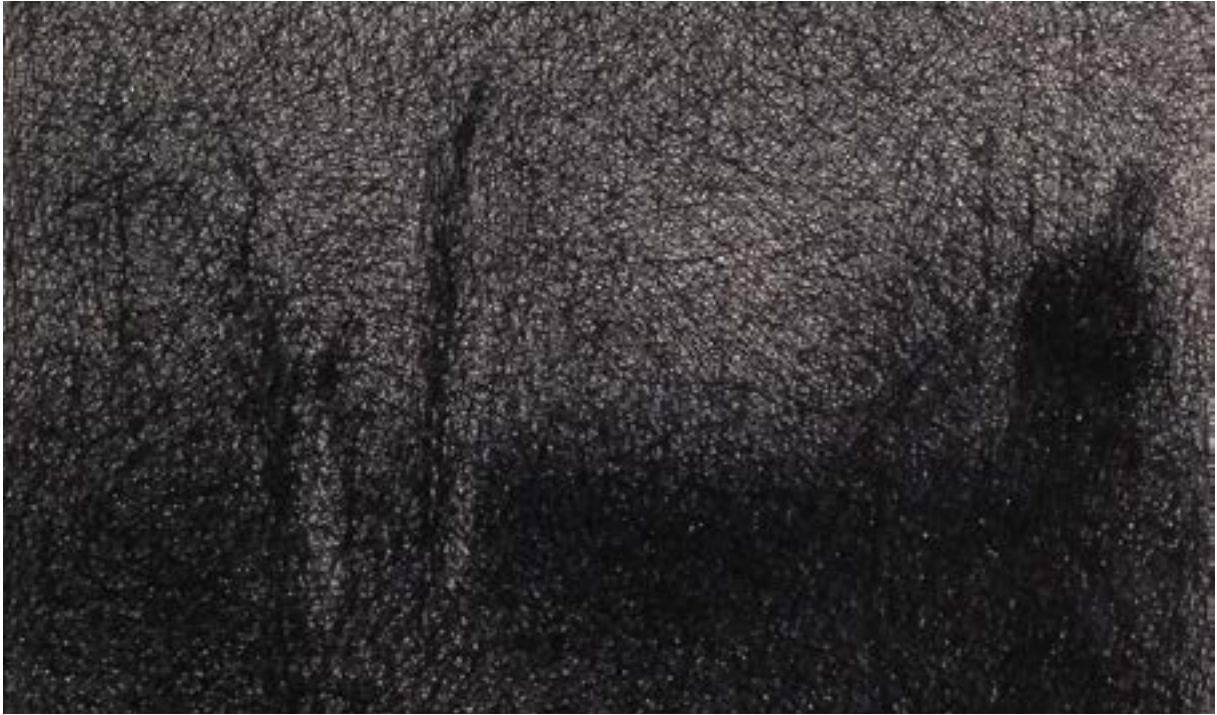


DIV 100-30x48x1.5 in, Study after Giorgione's Sleeping Venus



Homage to Cezanne's Mount Saint Victoir and Chateau Noir, Oil on Canvas, 40Wx30Hx 1in

LINE, PATTERN IN CHAOS



Outcast, Drawing (Ink on Paper), 26Wx19H in



Study After Leonardo's Burlington Cartoon, Drawing (Ink on Paper), 30Hx22W in



Madonna, 30x20cm

MOVEMENT AND RHYTHM



Untitled (M&R 18), Oil on Canvas, 30Hx24Wx1in

Hans Johansson

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Emotional experience

Painting is colourful and experimental

Hans Johanson was born in the north of Sweden. Today he lives in a small village called Tommarp in the south of Sweden. He studied at several art schools, had several exhibitions, some of them in New York at the Broadway Gallery and at the Florence Biennale in Italy, participated in the Pilsen Drawing Biennale three times and was the winner of the first round of the Saatchi Showdown 2009. His works can be found in several Swedish museums, such as the Modern Museum of Art in Stockholm. Internationally, he is represented at the British Museum in London and the World Gallery of Drawings in Skopje, Macedonia. Before he began his artistic training he worked in the classical style, but today his work has become more modern. He works with painting, where he finds a wide range of possibilities to express his intentions; with graphics, where he can work with drawing; with drawing, the basis of his works. His painting is colourful and experimental. In his artistic work, the most important thing is to create an emotional experience. Experiences that can inspire people to new ideas and create curiosity.

"I am fascinated by what I see around me, the environment, my dreams and also, of course, by what I see in art exhibitions and museums. But the historical perspective, the mysterious myths of imagination that man has created are also significant. Both historically and in our time."

Metaphors of contemporary reality

Looking at the works of Hans Johansson it is natural to grasp the meaning of a pictorial operation having its own characteristics. His visual combinations are implemented almost as an existential choice, in the sense of an acceptance of the world as an authentic foundation of sensitivity. His works become almost vast metaphors of contemporary reality, a privileged place in which the fantastic comes to lively intertwine with an acute, thoughtful reflection on the circumstances that today define man, his emotions, his problems and his hopes. In reality, Hans speaks to us about reality without being a realist in the strict sense and urges the imaginary and the oneiric towards the formulation of images, figures and actual representations capable of being charged with a universal and evocative meaning that is always suggestive. The moment of realization is characterized by a sort of extraordinary transport that leads his constant research as an absolute incandescence of his sensitivity and his imagination, especially when one notices in his works the echoes of the mystery of a certain type of symbolism or the exclamations of certain gestures of his characters. Then we can affirm that his relationship with the imaginary and with the fantastic is a profound and intimately founding relationship, because it is an authentic expression of a happy creative station intimately experienced by the artist.

Calogero Cordaro



Sfinx



Triad



The Wolf



Blues

Kenan K.

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"Constructive Freedom"

Exploring the inner world

He was born on 11 August 1956 in Çorum/Turkey and started oil painting in June-2006. He has worked in Hızır Teppeev's atelier in Ankara/ Turkey for two years during the weekends. Now, he works as a freelance artist in an old house-1926; at Edremit/ Balıkesir- Turkey; restored as an atelier in September 2010.

"It seems that Life is an illusion to be fulfilled as joy and/or pain in line with an individual's purpose in the World. Then, Art, as a higher level of illusion, should be able to contribute to advance or increase the degree of consciousness for all. In terms of motivation, "Constructive Freedom" is the essence of my works for energy transfer per se, since I believe that destruction is one of the biggest issues to be tackled in today's world.

In terms of technique, I try to explore my inner world for the harmony of means and ends, using experimentation through the door of intuition.

Since artworks have their own paths while coming to fruition, they become separate and independent entities when completed and/or finished, so giving them an opportunity to express themselves may be desirable. The more you get into them, the more they will communicate. Please let them speak silently and be ready to explore their adventurous music."

Kenan K.: a dive into color and matter

It is the fantastic that dominates unchallenged in his works, a fantastic that opens radially, translating every expression into polymorphic symbols that create a new universe every time, which hypothesizes fascinating realities, forms in the making that acquire features like live seeds of continuous variation. Kenan K. is in a certain sense far from any mimetic temptation of reality, indeed he makes use of certain naturalistic ancestry to pave the way for a sort of truth-dream, dream-unreality, res extensa- imagination circuit, along a process of endogenous modification that goes beyond any external reference to take place on the level of a narrative that is different every time, according to that arbitrariness that underlies the operational event of artistic creation, which knows no limits or canons. Then the sense of beauty springs from a continuous rediscovery of a eurythmy that does not crystallize in formulas, but in a sort of leavening, all done in an explained voice, in a dive into color and matter, or in the sign that does not preclude the evolutionary lines of art, but opens up to grasp the assonances we were talking about. It is clearly a language that can only avail itself of an expressive autonomy, along a path that is truly free in its enunciation and explanation.

Calogero Cordaro



Entanglement, oil on MDF, 65x45cm



Bridge, oil on canvas, 100x66cm



Ego, mixed media on plywood, 60x40cm



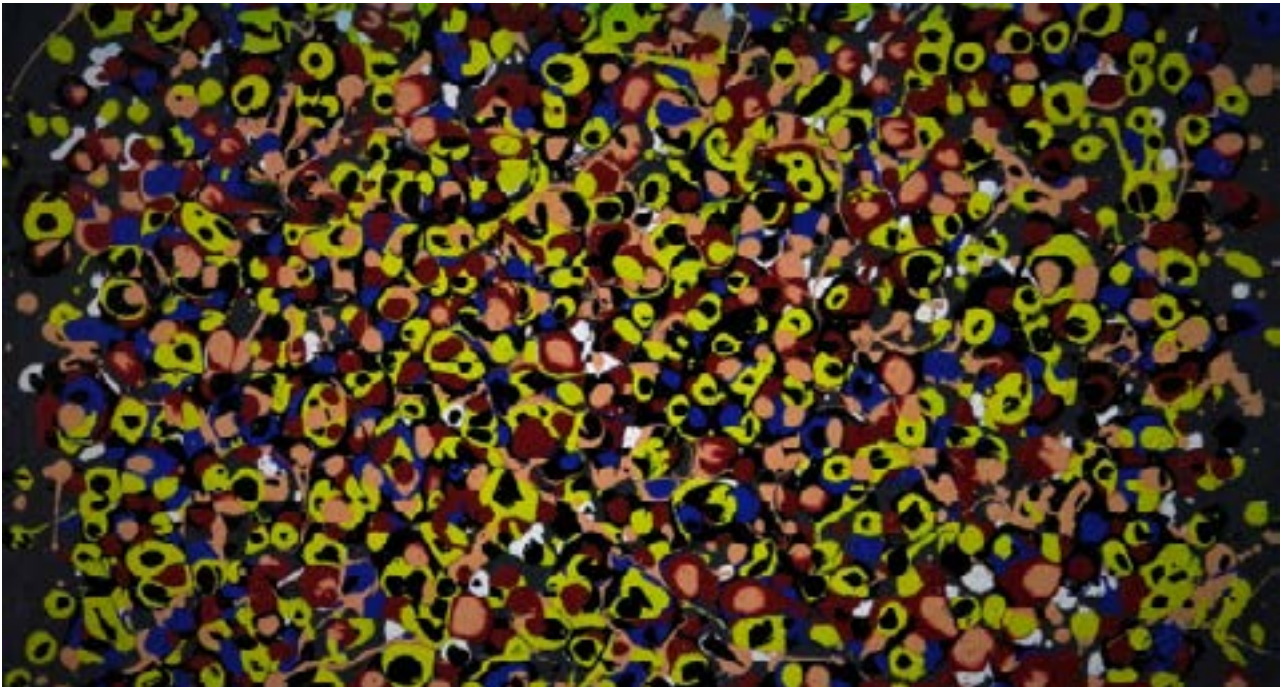
Different Story of a Sunny Country, mixed media on canvas, 35x50cm, 2022



When the Crow flew away, Enamel on canvas, 50x70cm



Woman (the Air), oil on canvas, 66x100cm



Personas, mixed media on plywood, 50x70cm, 2023



Traveler, mixed media on plywood, 50x70cm



Suffocation, mixed media on plywood, 50x70cm



Anima Animus II, mixed media on plywood, 80x60cm (two pieces)



Sunrise, Enamel on MDF, 69x104cm

Aomi Kikuchi

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Textile Art

Japanese aesthetics
and Buddha's philosophy

Aomi Kikuchi is a textile artist based in Kyoto, Japan. She holds a BFA from Kyoto University of Art & Design (Japan) and an MFA from Pratt Institute (USA). Aomi has exhibited her work throughout the world including at Woman's Essence Show 2023 (Berlin), The First Suzhou Craft Biennale 2021 (China), Art Laguna 2021 (Italy) and Art Laguna at Villa dei Cedri 2022. Her work is based on Japanese aesthetic principles and the teachings of the Buddha. Wabi-sabi, a well known philosophy that beauty is found in imperfections and "Mono-no-aware", the feeling of sympathy for that which changes or perishes such as the seasons and all living things. The Buddha state that life is impermanent, insubstantial and suffering.

People feel suffering when they seek something everlasting yet while existence is not eternal, the activities of matter and life are conceptually infinite.

Aomi takes inspiration from the fragility and fleetingness found in natural cycles and in textiles such as extremely thin fibers, goose down, and wool fiber.

She explores impermanence and infinity through the use of biology and nature with textiles and waste. Over 30 years, Aomi has dedicated extensive and immersive practice to various textile materials and techniques including Traditional Yuzen Kimono Dyeing, Japanese Embroidery, and Weaving.

The whirlpools of matter in the works of Aomi Kikuchi

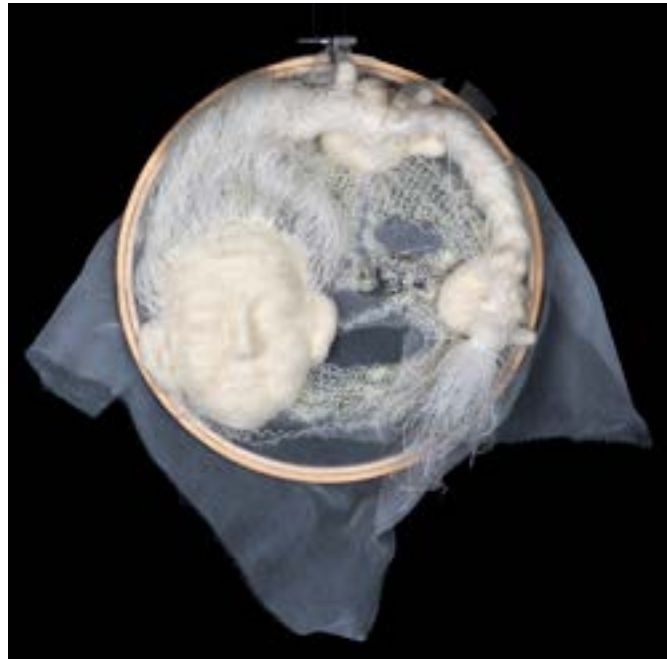
Aomi Kikuchi virtually reaches out to seek new morphological configurations, whereby pigments, traces, are placed, grown and arranged in a spatiality that is always open to unpredictable interpretations. The surface is as if overwhelmed by informality in a variety of effects. So the eddies of matter, its extreme thickening and slight irritations, its smoothness or slight foams, its nuances, its brown or impure mottling suggest indecipherable, involuntary appearances that seem destined for the shortest breaths.

But it is a territory that is both real and imaginary, real in the material dimension of its technical support, i.e. various materials, fabrics and waste; imaginary in its expressive value, in the tension of the flow that suggests it with a load-bearing, internal structure that is such that the conjugation of the chromatic module always takes place within a genetic code of broad refraction.

Calogero Cordaro



Woman 2022, 70x 12x 10cm, Weaving



Infinity Life and Death, 23cm round, Needle Punch, Lace Making



Memory Sneaker 2022, 26x10x10cm, Needle Punch



Nevel Cord, Weaving, Lace Making, 8x8x50cm



Six Peaches, Actual Peach Size, Needle Punch



Shed Bosom, Knitting, Lace Making, 25x30x7cm



Suffering being Born-3, Needle Punch, 38x20x20cm

Carla Kleekamp

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Pure line

Etchings, collages, waterpaintings nijimi and drawings

"My work consist mainly of etching, collages, waterpaintings nijimi and drawings.

The making of these is for me possibility to express my deepest feelings.

In my work, the pure line remains for me the most important medium. Both a scholarship for a visit to Japan and lessons of a Chinese teacher have been very helpful in this aspect.

The questions about the truth of images, news, is for me a continuous effort to express, my own vision in themes that concern me. Which values, of me and others, define our interpretation of reality. The human standard is based on interests, money, and I try to express the consequences of these in my work.

Most of the themes in my work are focused on the continuous suppression and exhaustion of nature by human beings. The effect of our overbearing economy-Thomas Rau- has daily consequences, which we can see and feel, climate change, plastic soup, fine dust, disappearing of the Bio Diversity."

Carla Kleekamp



Dance of the Green Revolution, etching/ dry point, drawing, 70x20cm, 2023



The imaginative tale in the works of Carla Kleekamp

In Carla Kleekamp's works we catch the breath of nature in a prodigy that arises not only from the sign, but from the chromatic symphony, whose range now sonorous, now impalpable hints at indefinite thoughts and feelings, almost the recreation of an atmosphere that presents suffused with a thousand sensations, suspended inside a faint breath of wind, as if the light breath of the air carried the artist's thoughts on its wings to cradle themselves towards infinity. The show is rich in the range of its chromatic variations, in the fantastic elaboration of a nature that prefers pure colors with immediate vibrations, even when they become impalpable and poetic. At the root of Carla Kleekamp's technical process there is a sort of imaginative fable, the same that prompts the artist to be directed towards transcription in a figurative key of the salient aspects of the real landscape according to a transposition that takes into account the natural data.

In this way she works by «suggestive» selection, taking into account the poetic intensity of certain images. It is precisely the technical features that give the final elaboration a touch of unmistakable expressive vitality according to a criterion of naturalness. In this way the chromatic language has this genuine presence, this emotional and sentimental value, which in some visions can appear more intensely vibrant.

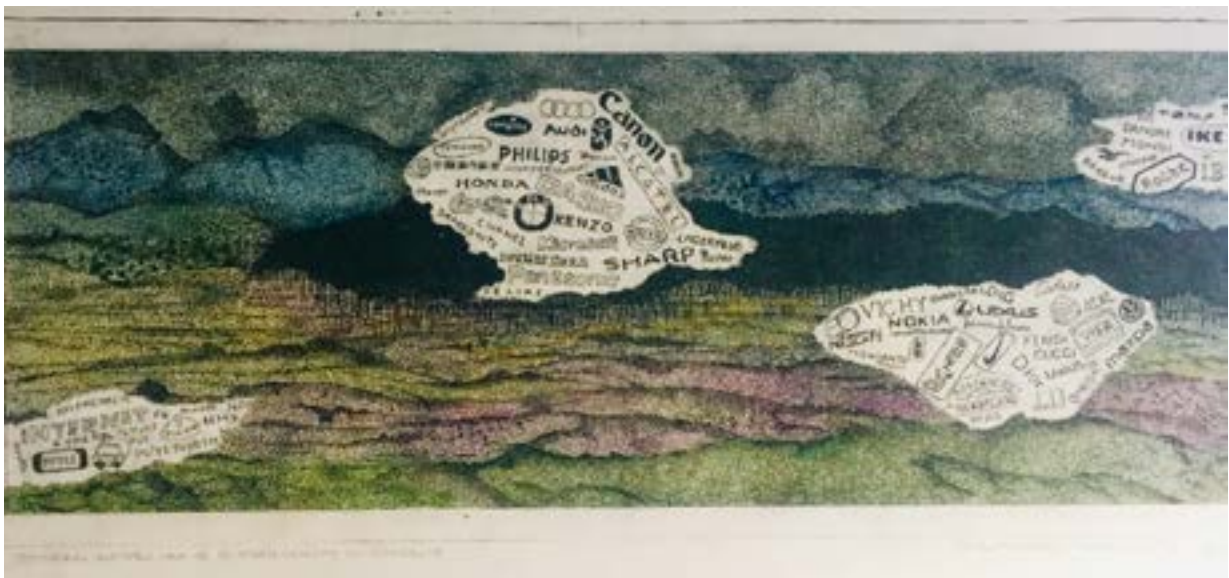
Calogero Cordaro



Trop d'Hommes, etching/ aquarel, 40x60cm, 2022



Dead End of the Antropocean, etching/aquarel, 38x21cm, 210



White Clouds of the Globalization in Khakasia, etching/ aquarel, 20x60cm, 2007



Save the Seas, Japanese pencil on Rice paper/ collage, 22x20cm, 2018



The Real and Artificial Intelligence, Nijimi/ drawing, 25x23cm, 2017

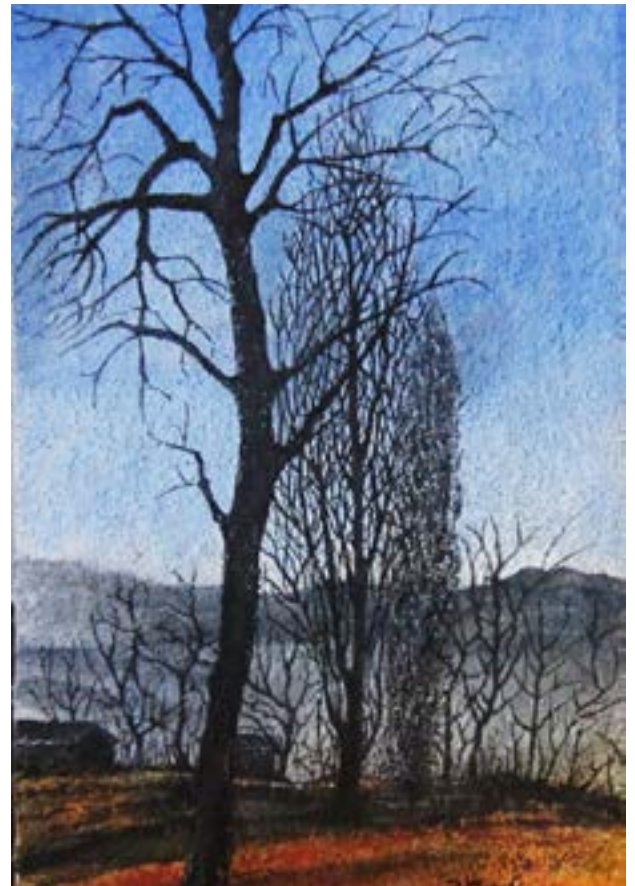
Paola Marchi

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Feel and see reality

Presence of the territory in which it lives

The artist was born and lives in Vergato, a town in the Val del Reno, in the province of Bologna. From a very young age you have shown interest in the humanistic field, especially being passionate about literature, philosophy and art. She graduated from the University of Bologna and has taught literature in middle school for over thirty years. Her teaching activity went hand in hand with her dedication to painting, which then became the privileged moment to express herself, her way of feeling and seeing reality. Nature and the landscape, in particular the large visual spaces of the Tuscan-Emilian Apennines, will be the recurring themes of her art. In fact, in her works the presence of the territory in which she lives prevails, to which she had already dedicated herself, as a teacher, outside of her artistic activity, but it was through painting that she was best able to express the deep bond. Cultural training and professional activity have greatly influenced her works, but they are above all the result of a constant and demanding self-taught work, matured through a passionate and constant application. Over the years she has made herself known in wider fields, participating in numerous solo and group exhibitions in Italy and abroad, both in presence and in video exposure. She has published her works in art books and magazines, both on paper and online. On her personal website (www.paolamarchi.com) and on the web in general, it is possible to have a more detailed view of her artistic activity.



Luci di inverno, olio su sabbia, 40X25cm



L'ulivo, olio su cartone telato, 40X50cm



Autunno, olio su tavola e sughero, 35X30cm



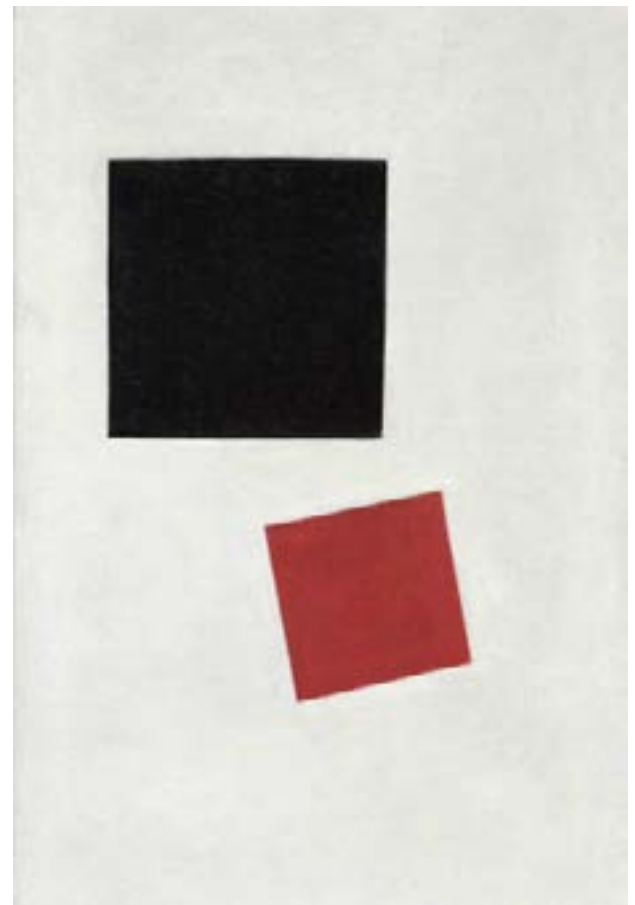
Calanchi a Sabbiano, olio su tavola, 35X50cm

Kazimir Malevich

1879-1935

Suprematism

Malevich, another veteran of the Jack of Diamonds school along with Larionov and Goncharova, separated from his comrades to go it alone. In 1915 he had already founded his own art school, which he called Suprematism. Limiting itself to geometric shapes and juxtapositions of pure colors, Suprematism anticipates the De Stijl movement in a certain way. For both currents, in fact, the regularity of the forms used, even if it apparently alludes to a rationalistic approach to art, in reality in its rhetoric approaches mysticism. "By Suprematism," said Malevich, "I mean the supremacy of pure feeling in creative art." And flat figures were the best vehicle for such a feeling because they did not present any irregularities or details which, for Malevich as for Piet Mondrian (1872-1944), could give the impression that something was being painted. A completely black square was the true "formal zero", while the white space extending behind it was the empty space. "Only when the habit of reason to see pieces of nature, Madonnas or cheeky nudes in paintings disappears, will we be able to appreciate a composition of pure painting," Malevich argued.



Black Square and Red Square, Oil Paint, 71x44cm, 1915

Maria Margherita Martinelli

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Painter

Requirement of the soul

Maria Margherita Martinelli was born and lives in Rome. Her origins are Marche, a region in central Italy close to Umbria and Tuscany. She attended classical high school in the public school system and then attended medical school, graduating at the age of 24 and becoming a cardiologist. She has been drawing and painting since childhood and adolescence. Her website www.mariamargheritam.com was shown on television on 22 April 2003 (TG NEAPOLIS). She participates in art books such as 'Current Masters 2' by World wide Art books (USA) and 'Art Retreat-living with pictures' (EnterintoArt vol.6 Germany). She also participates in many art exhibitions such as 'TecArt' in the exhibition space 'La Vaccheria' in Rome's City Hall 9 (EUR).

Her painting is a strong need that comes from his soul. Her favourite technique is ink with tempera colours on paper or canvas board. In the past, she has also produced works in mixed media with photographs and acrylic colours.



My Mother, tempera and acrylic colours on canvas board, 30x30, 2022



Schizophrenia, ink and tempera colours on canvas board, 30x30, 2023

Lucien Martini

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Le graveur sur bois suisse / Graveur suisse

Les liens aussi forts / Strong emotional ties

êtres visibles et les êtres invisibles / Visible and invisible entities

Le graveur sur bois suisse Lucien Martini est né à Genève en 1934. Il y passe son enfance et sa jeunesse et y fera deux ans d'étude d'art à l'Ecole normale de dessin de 1956 à 1958. Le jeune homme poursuivra son apprentissage à Paris ; il y étudie la gravure à l'eau-forte à l'Ecole des Beaux-Arts.

En 1959, Lucien Martini obtient la Bourse fédérale des arts appliqués. Il pratique à la fois le dessin et la gravure et va, à partir du début des années 60, enchaîner les expositions personnelles et collectives. L'artiste enseignera le dessin au cycle d'orientation à Genève jusqu'en 1999. En 1963 il participe à l'exposition « la jeune gravure genevoise » au Cabinet des estampes de Genève puis, dès 1967, se voit organiser assez régulièrement des expositions personnelles dans sa ville natale.

Lucien Martini adhère à la société de graveurs sur bois « Xylon » en 1968 ; il participe à des expositions collectives : ce sera à Puerto Rico avec Xylon international, en 1970 puis en Suisse, à Glaris en 1972, à Yverdon en 1986, à Winterthur en 1989 et à Bulle en 1990.

L'artiste exposera également à la Galerie Art et Vision de Berne (1988, 98 et 2014), galerie spécialisée dans la gravure sur bois. La musique jouera toujours un grand rôle dans l'inspiration de l'artiste et dans son imaginaire créatif. Pratiquant le piano et le chant, Lucien Martini dès sa jeunesse et encore aujourd'hui lui donne une grande place. En tant que graveur, il illustrera « Le voyage d'hiver » En tant que graveur, il illustrera « Le voyage d'hiver » de

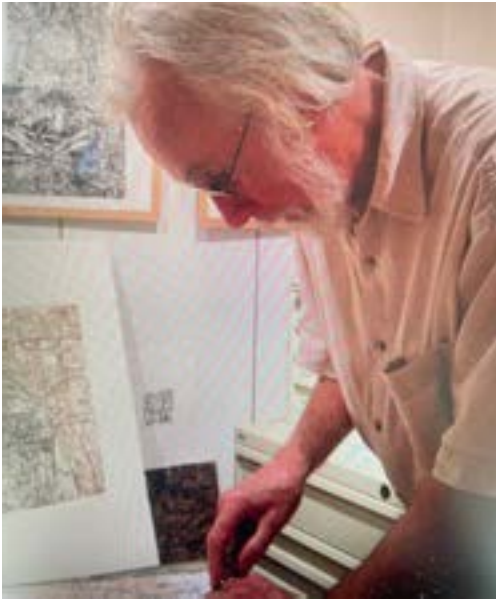
Schubert qu'il chante. D'autres cycles de Lieder comme « les amours du poète » de Schumann, « Die vier ernste Gesänge » de Brahms qu'il chante également ont fait l'objet de séries de gravures sur bois.

La lecture des ouvrages de Stan Grof le chercheur d'origine tchèque (psychologie transpersonnelle), puis de C.G. Jung, accompagneront Lucien Martini dans sa quête de sens et de réalisation de soi. On comprend mieux ainsi l'œuvre de l'artiste telle qu'elle apparaît dans ses développements actuels.

L'artiste travaille essentiellement par séries successives. Après sa grande série sur des cycles de lieder, Lucien Martini fait, dès 1998, des compositions touffues, denses, pleines de mystère, évocatrices d'un monde parallèle minéral ou végétal, monde parfois peuplé d'êtres entrevus dans le réseau de traits, petites ombres douées d'une vie légère, apparaissant pour se cacher à nouveau

L'œuvre graphique de Lucien Martini porte sur les liens aussi forts que les liens de l'amour, de la haine, qui forment un réseau immense, complexe, entre les êtres visibles et les êtres invisibles, liens puissants, bénéfiques ou ambigus.

L'artiste travaille à Rolle (Canton de Vaud, Suisse), petite commune au bord du Lac Léman entre Genève et Lausanne.



Swiss wood engraver Lucien Martini was born in Geneva in 1934. He spent his childhood and youth there, studying art at the Ecole Normale de Dessin from 1956 to 1958. He continued his apprenticeship in Paris, where he studied etching at the Ecole des Beaux-Arts.

In 1959, Lucien Martini was awarded the Federal Scholarship for Applied Arts. He practised both drawing and engraving, and from the early 1960s onwards he held a series of solo and group exhibitions. The artist taught drawing at Geneva's cycle d'orientation until 1999. In 1963, he took part in the exhibition "La jeune gravure genevoise" at the Cabinet des estampes in Geneva, and from 1967 onwards held regular solo exhibitions in his home town.

Lucien Martini joined the "Xylon" society of wood engravers in 1968; he took part in group exhibitions in Puerto Rico with Xylon international in 1970, then in Switzerland, in Glaris in 1972, Yverdon in 1986, Winterthur in 1989 and Bulle in 1990.

The artist also exhibited at the Galerie Art et Vision in Berne (1988, 98 and 2014), a gallery specialising in woodcuts. Music has always played a major role in the artist's inspiration and creative imagination. Lucien Martini was a pianist and singer from an early age, and still is today. As an engraver, he illustrated Schubert's "Le voyage d'hiver", which he sings. Other song cycles, such as Schumann's "Les amours du poète" and Brahms's "Die

vier ernste Gesänge", which he also sings, have been the subject of series of woodcuts.

Reading the works of Stan Grof, the Czech-born researcher in transpersonal psychology, and then C.G. Jung, accompanied Lucien Martini in his quest for meaning and self-realisation. This gives us a better understanding of the artist's work as it appears today.

The artist essentially works in successive series. After his major series on lieder cycles, from 1998 onwards Lucien Martini produced dense, bushy compositions full of mystery, evocative of a parallel mineral or plant world, a world sometimes inhabited by beings glimpsed in the network of lines, small shadows endowed with a light life, appearing only to hide again.

Lucien Martini's graphic work is concerned with links as strong as those of love and hate, which form an immense, complex network between visible and invisible beings, links that are powerful, beneficial or ambiguous. The artist works in Rolle (Canton of Vaud, Switzerland), a small town on the shores of Lake Geneva between Geneva and Lausanne.



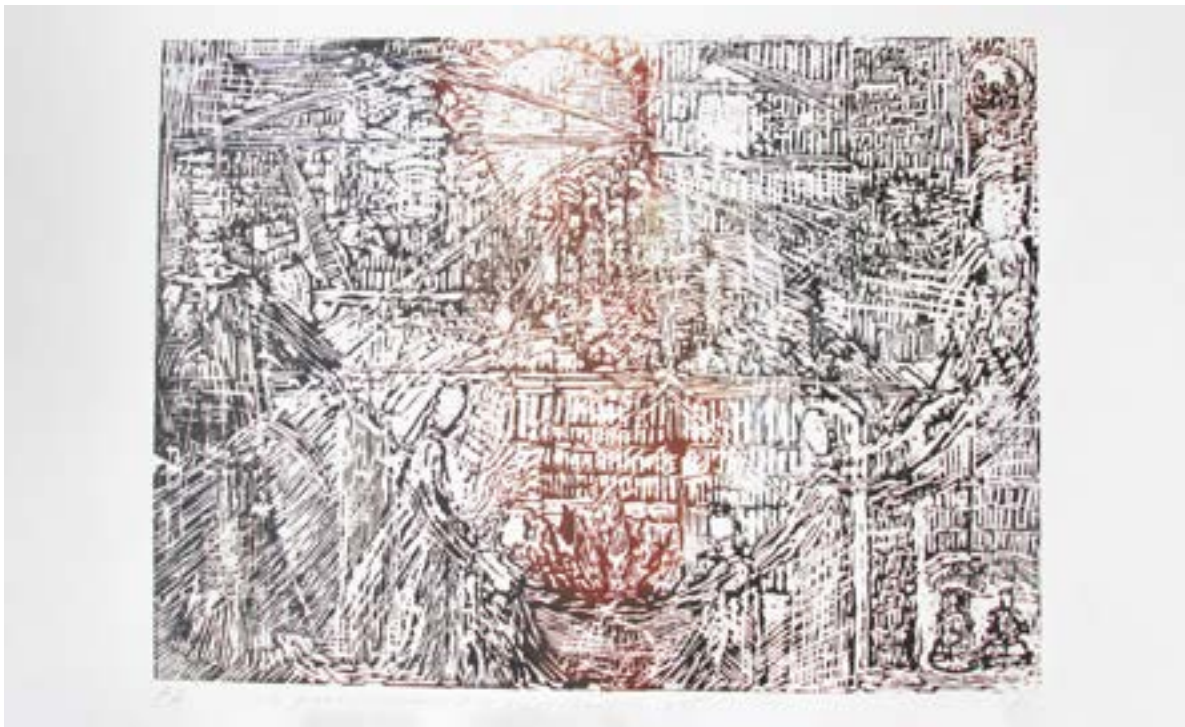
EA Couple d'alchimistes JM

245 Couple d'alchimiste, 18x23cm



EA Arbre lumineux JM

291 Arbre lumineux, 26x30cm



511 La grande bibliothèque et le grand chauderon, 60x45cm



Détail: 569 Calme la tempête, 33x24cm

La poésie comme fait créatif

Lucien Martini préfère la plupart du temps s'appuyer entièrement sur l'œuvre qu'il livre aux yeux des autres et aime s'enfermer dans sa propre intimité réservée pour ruminer ses propres fantômes poétiques, car il traite la poésie comme une activité créatrice totalement autonome. Lucien fait partie de ces personnages qui aiment transmettre son monde enchanté d'images, en s'appuyant sur une ligne graphique précise et minutieuse, suivie d'une technique (gravure) tout à fait maîtrisée et astucieuse dans l'identification désinvolte d'un monde d'évocations fantastiques. Ce sont des images silencieuses dans lesquelles les lignes se fondent idéalement dans une symphonie qui donne à l'ensemble un ton vaporeux, comme empreint de nostalgie et de mélancolie, mais sans agitation ni incertitude, presque avec une connaissance et une conscience précises des valeurs sentimentales, entièrement possédées et dominées par cette vision. La vue sur la mer est dominée par un frémissement d'ailes, comme pour souligner les notes d'harmonie entre réel et rêvé. D'autres fois, se déroulent sous nos yeux des images vaporeuses et élégantes qui semblent capter le souffle de la nature dans un prodige qui naît non seulement du signe, mais aussi de la symphonie chromatique, dont l'étendue tantôt sonore, tantôt impalpable fait allusion à des pensées et des sentiments indéfinis. , presque la recreation d'une atmosphère aux mille sensations, suspendue dans un léger souffle de vent, comme si le léger souffle de l'air emportait sur ses ailes les pensées de l'artiste pour les endormir vers l'infini.

Calogero Cordaro

Poetry as a creative fact

Lucien Martini most of the time prefers to rely entirely on the work that he delivers to the eyes of others and loves to close himself within his own, reserved intimacy to ruminate on his own poetic ghosts, because it deals with poetry as a completely autonomous creative fact. Lucien is one of these characters who loves to convey his enchanted world of images, relying on the precise, meticulous graphic line, followed with a technique (engraving) entirely possessed and shrewd in the casual identification of a world of fantastic evocations. They are silent images in which the lines blend ideally into a symphony that gives the whole a vaporous tone, as if imbued with nostalgia and melancholy, but without fussiness or uncertainty, almost with a precise cognition and awareness of sentimental values, entirely possessed and dominated by that vision. The view of the sea is dominated by a quiver of wings, as if to underline the notes of harmony between real and dreamed. Other times, vaporous and elegant images unfold before our eyes that seem to capture the breath of nature in a prodigy that arises not only from the sign, but also from the chromatic symphony, whose range now sonorous, now impalpable hints at indefinite thoughts and feelings, almost the recreation of an atmosphere that is suffused with a thousand sensations, suspended within a faint breath of wind, as if the light breath of air carried the artist's thoughts on its wings to lull towards infinity.

Calogero Cordaro

Henri Matisse

1869 - 1954

Fauvism

"I am above all expression," wrote Henri Matisse in 1908; it was a goal that he set out to achieve above all with the use of colour. But it was also important to make a living, as we can see in this extraordinary example of product placement in which "La danse", an earlier work by Matisse, appears almost by accident, in the background of the scene. Self-advertising indicates how decisive the art market was in the life of the painter, now under the control of private collectors and no longer of ecclesiastical patrons or aristocrats. Eager to own the last piece and, when possible, to outdo each other in the originality and audacity of the purchased works, such collectors exerted a significant (if not immeasurable) influence on the development of 20th-century art.

Matisse was notoriously the beacon of the circle of Parisian painters known as the "Fauves" (wild beasts), an impressive label that doesn't explain much. A wild connotation certainly comes out of this palette that strikes the eye and releases such energy as to make this still life anything but "dead".



Blue Nude II, 1952



La Danse, 1910



Still life with "La danse", oil on canvas, 1909

Christy Mitterhuber

mitterhuber.christa@gmail.com

Chromatic modulation

Air of informal experiences

Christina Mitterhuber is an independent Austrian painter, born December 29, 1975, in Wels, who mainly lives and works in Vienna, Austria. She is also a professional make-up artist since 2001. Since her early childhood, she painted her first oil painting at the age of twelve, she painted over 1500 oil and mixed media paintings in different sizes on canvas. www.christinamitterhuber.at/ / works. She studied during countless museum and gallery visits worldwide, her favourite painters are old masters like Leonardo da Vinci, Raphael and Monet, among others. She also lived some years in Australia and North America. She did not show her works to the public until 2018 when she held her first exhibition in one of the best galleries in Vienna. Since then, she has participated in over 100 group exhibitions and international art fairs, physically, virtually and online worldwide. She also held 4 solo exhibitions, physically and digitally, in Austria <https://www.youtube.com/watch?v=EDqQfTx3b6g>, Italy <https://www.exibart.com/evento-arte/christina-mitterhuber/> the UK https://issuu.com/artnumber23/docs/solo_show_christina_mitterhuber and Canada <https://www.exhibizone.com/p/we-in-red.html?m=1> since 2018. She got selected and participated in the XIII Rome Biennale 2020. Looking back, she feels happy to wait until she felt ready to show her work publicly.





Mystic paths II, oil, pigments and glitter on canvas, 30x30cm, 2022



Maybe, oil, pigments on canvas, 50x50cm, 2023

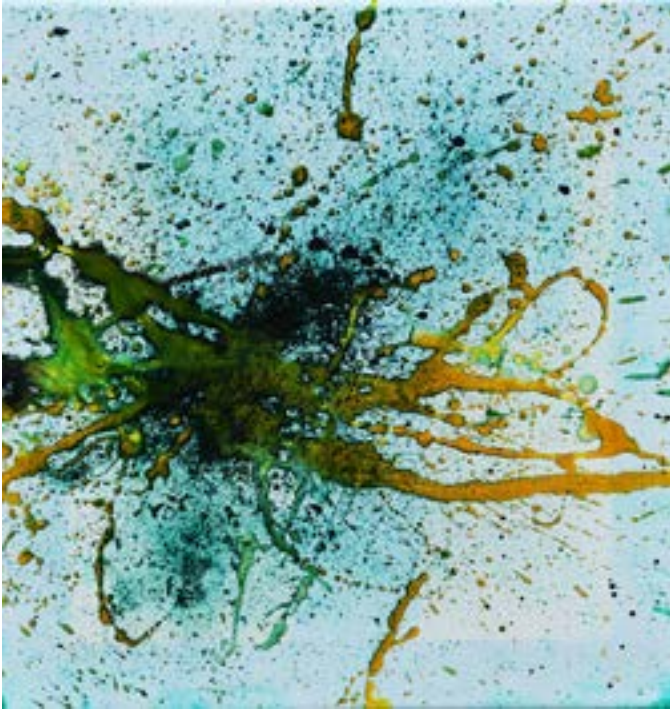
Christy Mitterhuber's chromatic modulation

Christy Mitterhuber with her works created in mixed media almost seems to refuse any easy immediate expressiveness because she fits into an air of informal experiences as the dominant emerging line of a research situation. In the most recent works the chromatic modulation is almost conducted at the service of a system that seems to be built at the service of the color which has its own lively presence. The compact chromatic texture sometimes seems to suggest luminescent halos and expansions having their own vibration as in a sort of fantastic path. At the root there is evidently a deeper and more secret aspect in a sort of transparency that seems to oscillate between surface and depth or between visible and invisible. The pictorial stratifications seem to rely on the shadowy fading in the continuity of the background as if to make fragments of images emerge from the surface and from the very stratification of the chromatic material, which seem to emerge from the whirlpools of memory, in a sort of fantastic translation. Sometimes they seem like gray areas that remain hidden on either side of language or perhaps as a desire to attempt an escape from reality in the almost poetic form of an escape.

Calogero Cordaro



I'm happy, I got sunshine, oil, pigments on canvas, 40x30cm, 2023



Esprit III, oil, pigments on canvas, 30x30cm, 2021



Opposites, oil, pigments and glitter on canvas, 80x80cm, 2022



Rolling in the deep I, oil, pigments on canvas, 40x30cm, 2023



Rolling in the deep II, oil, pigments on canvas, 40x30cm, 2023

Joan Miró

1893 - 1983

Surrealism

The Catalan genius Joan Miró was “the most surrealist of us all”, said André Breton, but he was also among the least doctrinaire and most rebellious members of the movement. The oneirism of his canvases makes the label of “surrealist” inevitable and justifiable, which turns out to be more or less fitting, depending on his point of view: his individual talent was independent of the impositions of each school; while remaining essentially indifferent to the elaborate theories of the “true” surrealists, he was willing to “cheat”, in surrealist terms, to obtain the desired effects. His integrity was his master: “What really matters is to lay bare the spirit,” he once said. But that “spirit” was a calculating and cumbersome spirit: while serious surrealists resorted to techniques such as frottage and automatic painting to evade the mechanisms of the conscious mind, Miró worked with fanatical precision according to a precise plan. Despite his apparent freedom and innocence, his most important works are exquisitely disciplined: “calculated to the millimeter”, he declared with pride.



Maravillas con Variaciones Acrosticas, Litografía a colori su carta, 1975

Eddie Mosler

eddiemosler@hotmail.com

Origin of color

Connection with the universe

Eddie Mosler was born in Quito - Ecuador on January 17, 1975; he began his first sketches at the early age of five. Being a self-taught plastic artist, his unique and original artistic vision along with his abstract style has led him to be recognized in Ecuador, America and Europe. All his collections have been outstanding, being these: Infinite Harmony, Astral Perception, Cosmic Observation, Light Expansion, Dimensional Consciousness, Spirit of Gold, Auric Pyramid, Portal 22 and Portal 33.

"Throughout my artistic career I have focused on the origin of color; as a result of this work, portals were manifested to me and I have been able to design dimensional structures to have a better connection with the universe, this connection guide me to create the design of an artistic structure of astral ascension and to the auric frequency for the humanity evolution in light. This artistic structure is based on an auric portal of creation composed of 9 auric colors, 9 geometric figures and 9 light pillars connected with the frequency of the Astral Gold in the 17th dimension."

Recent awards and Recognitions:

- European Award Best Latin American Artist of 2023/ European Association of Industry, Technology and Innovation /Spain
- Doctorate Honoris Causa of the New Generation of Human Rights 2023 awarded by UNECH Mexico and ACILEF / Ecuador
- International Career Awards Talents and Professionals 2023 / Costanza Foundation / Palermo – Italy



Divine Supply, oil and glitter on canvas, 100x100cm, 2022



Dimensional Frequency, oil, gold and glitter on canvas, 100x100cm, 2022

Brigitte Oberlik-Burtscher

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www.oberlik-burtscher.at

Personal color compositions

Combination of painting and writing

She has lived and worked in Vienna since 1982 and has been a freelance interior designer since 1984.

Her carries out continuous training in the field of painting (calligraphy, oil painting, monotype, pigments, abstraction, photography).

Since 1977 she starts exhibiting, since 2019 she focuses on painting and since 2020 she is active on Instagram with @oberlikburtscherbri (and @oberlikburtscher, the account was hacked in 2022).

"I love writing, I love painting. The combination of these two passions, these two ways of recording my thoughts, my feelings, my visions and my memories are - beside my travel notes and my notes about painting - painted pictures. These paintings are on the one hand gestural, rhythmic, calligraphic and wild, sometimes structured and neatly lined up, and on the other hand they play with color, with color compositions, with very personal colors that appear again and again and whose message I myself do not really know. My paintings are like notes in a diary, but in which everyone can find his own story. Sometimes the title of a picture reflects something about the "written", sometimes it is the movement with the brush, which is more reminiscent of writing than painting. Stories that are told always change a little - from reader to listener, from painter to viewer. Thus they remain alive, fit into the passage of time and can always be seen anew."





After the rain, watercolor on Fabrianopaper, 27x35cm, 2023



Atmosphere, watercolor on Fabrianopaper, 27x35cm, 2023

The formal essence of Brigitte Oberlik-Burtscher

At the root of Brigitte Oberlik-Burtscher's works is the sense of a life-giving experience of the palette which makes the optical-visual details rich in their own dense vitality linked to the vicissitudes of the colors themselves. So we can well say that Brigitte, wanting above all to reach the formal and tonal essence as an expressive means of more direct communication, without losing anything in inventive genius, with extreme naturalness, dedicates herself to these visual representations which see the naturalistic reality faced under the expressive profile with a color intensity that seems to enliven the details in the sense of a lively and current atmospheric creation. It is like a deliberate and instinctive research that seems to dynamize the complementary values of the atmospheres, of the lights thanks to the colors that come to cadence the chromatic notes in an almost

inseparable role of that world of visions loved by the Artist who gives us the immediate representation of a almost mediated and reflected dream, as if to underline the terms of a relationship between art and feeling in an atmosphere that appears entrusted to a sort of compositional dynamics.

Calogero Cordaro

Robert Olszowski

robert-olszowski@wp.pl

"My paintings are the key to life"

painting
graphics

Born in Paczkowie (Dolny Śląsk).

A graduate of the **Academy of Fine Arts in Krakow at the Faculty of Graphics**. He obtained his diploma in the studio of prof. Andrzej Pietsch in 1995. For many years he has been dealing with **painting and graphics**. For her works, she uses both **classical techniques** (acrylic, canvas) and **experimental techniques** (foil, collage).



Time-and-space

Jules Olitski

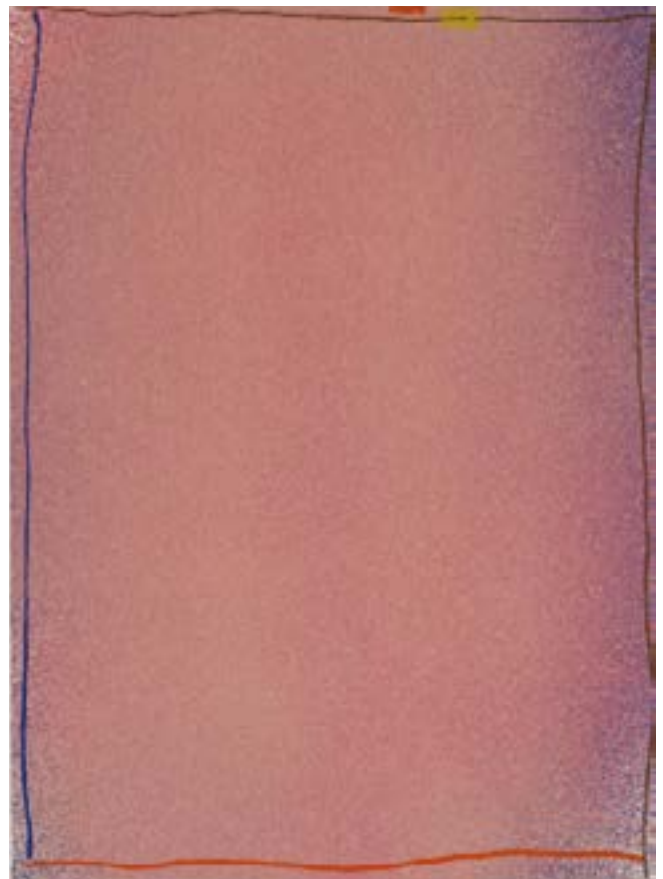
1922- 2007

American painter

Jules Olitski once stated that his ideal painting would not even need a canvas, but would be “nothing but colors sprayed in the air and suspended there”. In the best works he comes close to such an effect. Wanting to describe their essence in one word, one could define them as “incorporeal” or perhaps “evocative”, but neither adjective perfectly expresses the intent of Olitski’s art. His is not a romantic mist, but a cloud of color in which the viewer wanders without penetrating it: he holds his gaze with the same firmness as a hard-edge wall.

Brought to America in childhood, Olitski enlisted in Abstract Expressionism in the early 1950s but, like many others, found himself yearning for art that was less rich in association and clearer in its integrity. Like Helen Frankenthaler, Olitski appreciated the play of different colors on a flat surface purged of any idea of artistic action.

Olitski also experimented with soak-stain techniques before starting to use a spray gun in the mid-1960s.



Pink-Blue I, Screenprint on paper, 1970

Mimmo Paladino

1948

Transavantgarde

Domenico Paladino, known as Mimmo (Paduli, 1948), is an Italian painter, sculptor and engraver known for being one of the main exponents of the Transavantgarde and for having created large-scale installations placed in various Italian cities. His style is recognizable by the presence of elements taken from different cultures such as masks, animals, hands and heads. The artist is well known abroad, where numerous personal exhibitions have been dedicated to him.

Paladino is an artist of great curiosity who experiments with various techniques that are very different from each other. In the 1980s he tried his hand at the engraving technique, in collaboration with other artists such as Giorgio Upiglio and Alberto Serighelli, achieving notable results. He created several object books and artist books, including EN DE RE (1980) and others, up until the 2000s. He also created sets for theatrical performances, concerts and various types of events.

His sculptures and installations, whether permanent or temporary, also lead to the architectural field in collaboration with great Italian architects, including Roberto Serino in the 1980s and Renzo Piano in the 2000s, are renowned. Finally, he was also the director of the feature film Quijote (2006) created within a macro project dedicated to the figure of Don Quixote, whose protagonists also include the singer Lucio Dalla.



La montagna bianca, olio, matita e garza su tela e legno, 210x210cm, 1991

Tatyana Palchuk

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Inspirational life

Harmony and the beauty of the world

Tatjana was born 1954 and has been living all her life in Riga, in a small area between the Art Academy and Elizabeth Street. Already during the kindergarten teachers predicted the little drawer an artist's destiny. Although, nobody was connected to arts in the family, she was constantly drawing in sand with a stick in hands. Tatjana lost her father at an early age and has been growing independently as other 50ies - 60ies kids, and she was the eternal engine and captain of the yard kids. Tatjana enrolled Rozentals Art School by herself even not informing her mum. The artist tells that becoming an artist was not as easy as a pie for her and she had drawn on to the level of the more talented school and academy members, in her opinion, only by thorough and accurate work. Her teachers are indisputable stars of Latvia and Europe art - Imants Vecozols, Pēteris Postažs, Boriss Bērziņš, Edgars Iltners and academic Eduards Kalniņš. She has been among the few who have done the postgraduate course or workshop with the academic Eduards Kalniņš. Tatjana is proud to have had the honour and uncommon confidence to visit and grow artistically at the academic's home, studio and also have him at her small studio in Elizabeth Street apartment. The experience and knowhow given by these art grands has been invaluable and it has helped Tatjana to grow the one and only art figure, which she has become.



Morning Still life, oil on linen, 50x60cm, 2020

Luisella Parisi

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Between visual and linguistic

Exploration of the figure and consciousness

Luisella Parisi was born in Milan and trained at the Istituto d'Arte. Her techniques are watercolour, oil, acrylic and mixed media; several critics have written about her, including G. Falossi and U. Zingales. She has exhibited in group and solo shows in Italy and abroad.

At the heart of Luisella Parisi's artistic endeavour is the need to say through images, relying on a technical-expressive process, but beyond operative methodologies Luisella wants to depict figures that represent truths, almost as if to establish a very precise link between the silent exploration of the figure, reflected in the very tension of the landscape, and the artist's conscience, whereby "the burning themes of the various moments of life enter Parisi's paintings, shouting their right to exist even at the level of a work of art". This way, a pictorial dimension emerges in which characters and environmental situations are as if framed, thanks to the particular technique we have mentioned, in a series of perspective planes for a dual reading: objective and ideological. It is to this expressive process that Luisella Parisi entrusts the message of her poetic intuitions, then the pictorial operation can straddle the visual and the linguistic as an unusual space that comes to transcend the very appearance of reality.

Calogero Cordaro



Luna Rossa con Eclissi, 80x70, 2019



Omaggio a Raffaello Sanzio - la Scuola di Atene, 80x60cm



Alla ricerca del Mito di un' Età perduta, 70x80cm

Ruggero Plutino

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Weaving of limpid creations

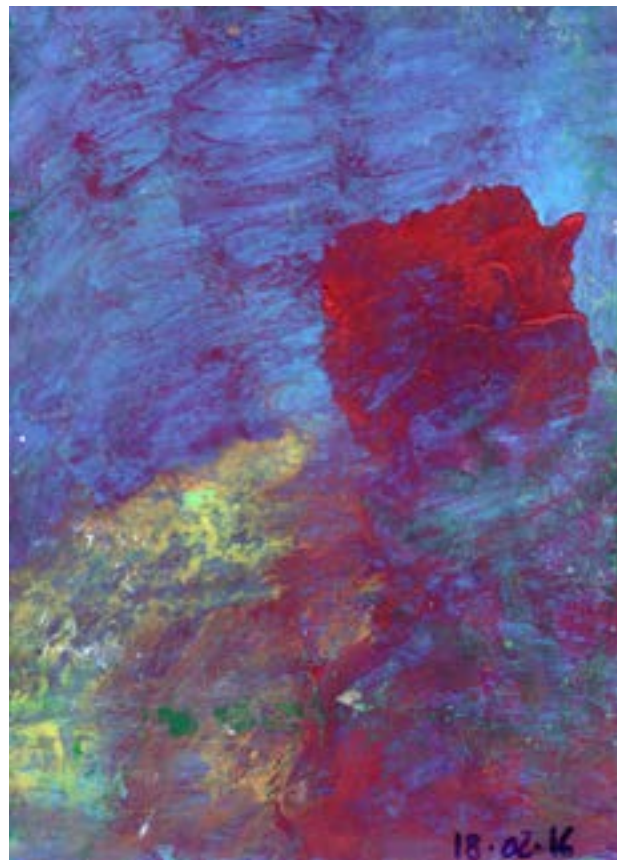
Perfectly homogeneous complex

The works of F. G. Ruggero Plutino are characterized by nuances that meet and merge, creating unitary planes in which the color gradations are perfectly distinguishable. In their simplicity, however, the technique used demonstrates awareness of one's own doing, a rule within which the hand moves so as not to create brushstrokes that may clash or create disturbance. Everything is relaxed, linear, and any abrupt passages of color are absent: the complex is perfectly homogeneous.

Dott.ssa Beatrice Cordaro

In Ruggero's watercolors it is the color that brings back the sensitivity of the artist who tries to temper the immediacy of emotion with a sort of aptitude for observing reality, seen not in an elegiac key but as a sensitive motivation. It is in particular the watercolor technique that gives life to this weaving of limpid creations that seem to melt into an atmosphere of intense vibration almost on the edge of evanescence, like a path of intuitions between poetic and dreamy.

Calogero Cordaro



Senza titolo



Senza titolo

Roberto Prestarino

icaro66@gmail.com

Telling stories

Communicate what is important to you

Roberto Prestarino was born in Alessandria (Italy) in 1966. Since 2004 he has lived in a small town in the province of Alessandria, without television and in the countryside. In his life, he had never photographed:
"One day of 2010 I saw a sunflower still in bloom among many others buckets and ran to buy a camera, I haven't stopped since."

He began by photographing flowers and insects with a small toy camera. In 2012 the first awards arrive:
- A photo permanently exhibited in the national library of France in Paris.
- Three photos awarded at the anniversary of the I.P.A.

What gives him the most pleasure is telling stories, being able to express what he can't say in words. He finds it wonderful to be able to communicate what is close to his heart.



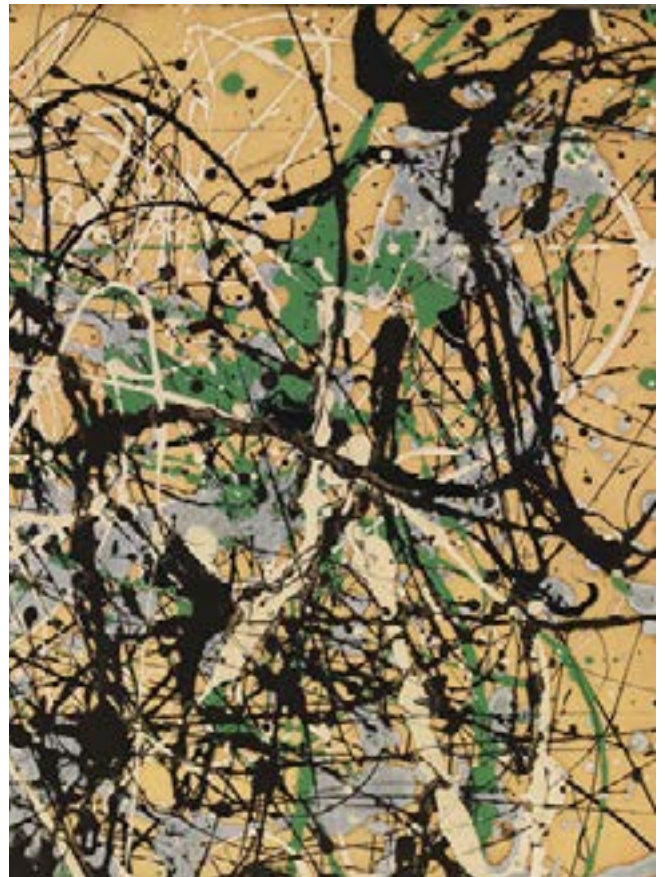
La caduta della geometria, 2014

Jackson Pollock

1912-1956

Action painting

"The new arts need new techniques," Jackson Pollock declared in an interview in 1950. "The contemporary artist cannot express his age, the airplane, the atom bomb, the radio, with the old forms of the Renaissance or any other past culture". To what extent these claims are confirmed in the sketches and scribbles of "Dripper Jack" has been open to debate ever since. The artist's real aim was not to portray his own era, but to express his anxieties and his energy. The medium that Pollock chose for this purpose was Action painting, so called because, even more than Informal Art, it attributed importance to the actions and gestures with which color was applied and the picture was created. By spreading the work surfaces on the ground (so that he could relate to them without favoring a particular orientation) Pollock dripped the color with a rod or directly from the jar. He has often been accused of making meaningless works, because his paintings do not communicate any articulated message. However they are full of energy, tension, passion and pathos.



Number 17, oil paint on fiberboard, 1949

Osvalda Pucci

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Mysterious paths

Dense and rarefied symbology

Osvalda Pucci, born in Siena, now lives in Arezzo.

Approaching painting from a young age, Osvalda Pucci conducts research under the banner of the power of color, a distinctive trait of her entire production. Her artistic training takes place in her hometown, Siena, under the guidance of Plinio Tamaro, (Professor in Pictorial Disciplines) Painter and Sculptor and Teobaldo da Vinci of Florence (leader of Scultopainting). After studying various practices, the Artist recognizes in the ancient technique dating back to the 1400s, "spread or spread oil" is the ideal means of expressing one's messages on canvas and is dedicated to its reworking and renewal. Her personal artistic experimentation is manifested through abstract subjects and intense symbolic expressions, which often have dual or multiple meanings, such as to detect a timeless world, in an almost metaphysical context. The testimonial strength of Osvalda Pucci's personal form of painting lies in the transposition of emotions, sensations and intimate reminiscences, which do not dematerialize over time; it is the desire to express herself that drives her to fix on her canvas from time to time, just like a no longer secret diary, her own experiences to live or relive, interpret or reinterpret, simply by leafing through a page (from the book "Tiltestetica" 2014 a curated by Daniele Radini Tedeschi, Triennial Exhibition of Visual Arts in Rome 2014).

Her career and the journey of her art has allowed her the privilege of receiving many awards and recognitions, thanks to the appreciation aroused by her works, the artist has participated over the years in prestigious exhibitions and exhibitions both in Italy and abroad. Abroad among which we can mention: International Traveling Exhibition in Europe with the Sponsor "TY NANT" by placing one of his works "Metropolis" in the TY NANT private collection, in the National Museum in Cardiff - Wales (1998). He is present in Nice at the Art Junction Fair (1998), in the same year she is on display at the Niederhauser Art Gallery in Lausanne. In London at the Contemporary Art Institute of London (1999), in Paris with an exhibition at the University of Paris-Maison De L'Italie (2000) and in the same year it was exhibited at the Fad Plaza Los Angeles (2000). From the art of Osvalda Pucci we grasp depth of content and continuous refinement together with the balance between tradition and emotional strength (text by A.Mazziotta from the book "Last Paradise" 2014 edited by Daniele Radini Tedeschi).



Visione del mondo, olio su tela, tec.colore spanto, 60x70cm, 2020



Tra cielo e Mare, olio su tela, tec. colore spanto, 70x60cm, 2020



Holy Fire, olio su tela, tec. colore spanto, 60x40cm, 2009



Resume Life, olio lacca su tela, tec. colore spanto, 70x70cm, 2015



Attesa, olio su tela, tec. colore spanto, 80x80cm, 2021

Carolin Rechberg

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Interdisciplinary work

Cognitive and sensory learning through art

Carolin Rechberg, born in Starnberg, Germany, is a female artist interested in the importance of cognitive and sensory learning, initiated through the encounter of the artistic process. She places most value in the multi-sensory experience involved in creating, the embodied insights which are generated and how these transfer to a way of life. Rechberg states that “alerting the senses through creating, is an opportunity to ground in the present moment. The art process, and the artwork, is a vehicle to harness instinct, stimulate creativity and gather awareness, information, and insight, emerging through heightened sense perception, in the communion with art and presence.”

Growing up in Europe, she was immersed in contemporary and traditional art and culture. At an early age, exposure to the Montessori School System encouraged her natural instinct to learn playfully through the expression with the arts and to harness a creative practice, as a tool to digest and understand life. A pivotal experience of temporarily losing her sight through an accident, at the age of twelve, influenced her pursuit to focus on visual arts, while throughout her life independently studying and maintaining an interest in all forms of the arts.

After living with her mother in Italy as a child and attending the Florence International School for a year, she specialized in Art and Design, in the IGCSE and IB, at the Munich International School, before continuing

her international education in the United States. There she attained an Interdisciplinary Bachelor of Fine Art from the California College of the Arts, a Master of Art in Drawing and Painting from the San Francisco Art Institute, and an Master in Art Education from Teachers College, Columbia University.

Rechberg also taught Drawing and Painting as a Teaching Assistant in her 1st Master at the San Francisco Art Institute, and Etching, Lithography, Silkscreen and Woodcut during her 2nd Master at Teachers College. Simultaneously to completing her education, she managed the Printmaking Studios at Teachers College and, facilitated individual instruction of adult students and, assisted in workshops such as the ‘Making and Knowing Project’, an initiative from the Center for Science and Society at Columbia University, that explores the intersections between artistic making and scientific knowing.

Carolin Rechberg’s interdisciplinary body of work comprises of drawing, installation, painting, performance, poetry, photography, printmaking, sculpture, and sonic voicework. Her artwork has been exhibited in Solo and Group Exhibitions, in America, Asia and Europe. It has been published internationally, received awards and residency. Recently she returned to Europe, where she is now working from her ‘studio C’ close to Murnau am Staffelsee in Germany.



Carolin Rechberg in Communion with Presence



Birth, painting, canvas, house paint, acrylic paint, construction brackets, cord, 183 x 1829cm, 2014



Karuna, painting installation, mixed media, 183x366x229cm, 2011

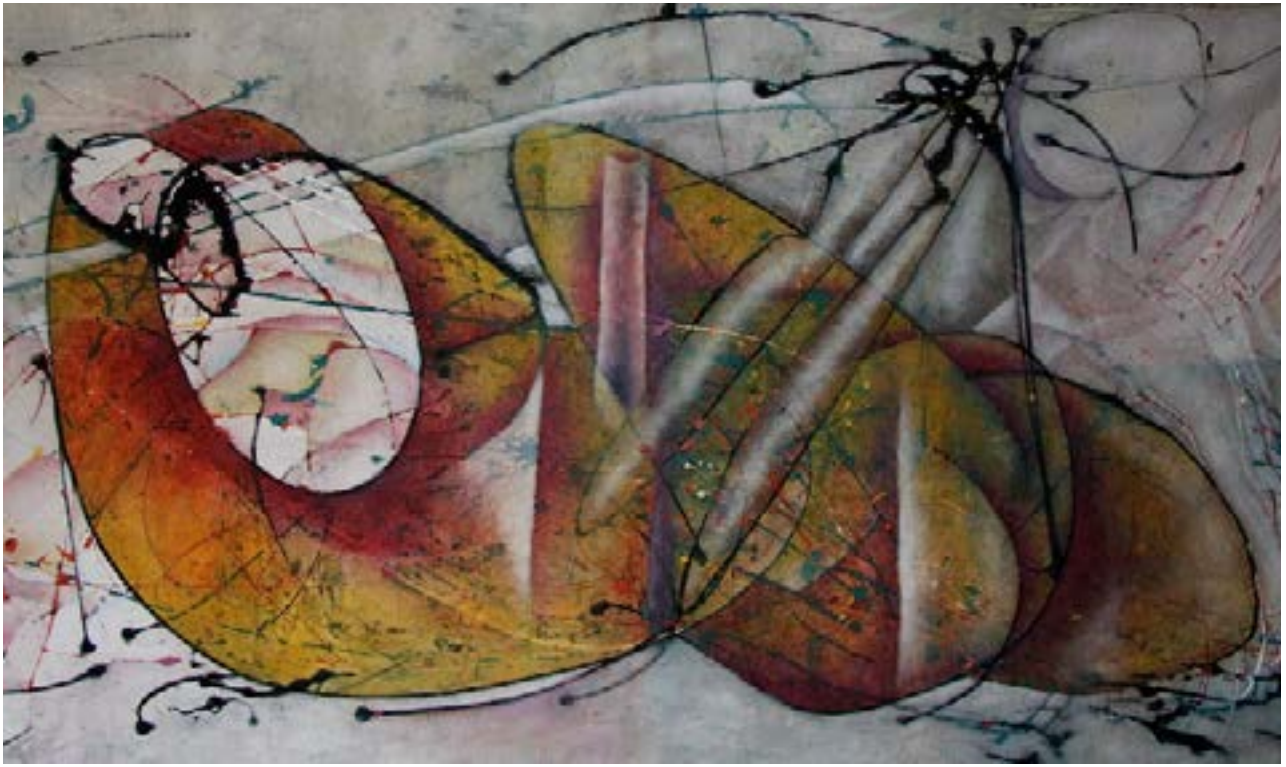


Between mystery and fairy tale in Carolin Rechberg's works

Certain lights and certain forms traceable to the foundation of the syntactic structure of an artist's secret language are probably not invented, but rather possessed deep within one's spirit and sensitivity, within the logic of one's inner measure through which a personal visualization of things, landscapes, and figures is achieved, beyond often ephemeral and transitory trends or sectorial logics. Art is born from the fascination with the elusive, from an almost instinctual need to express this psychological depth. Therefore, the path along which this need becomes evident and resolved can sometimes appear arduous and difficult, especially if the linguistic tool being used has its own complex structure. Carolin Rechberg relies on color in her effort to highlight her own world of images and inner impulses. In reality, it is as if there is something mysterious and fable-like at the root of her process, an intimate spiritual turmoil that manifests itself on two levels: on one hand, the agitated tone of the chromatic timbre, almost expressing a vibrant force from which the ideative and fantastical input originates, and on the other hand, the almost visionary outcomes of her

painting, which lend themselves, among other things, to multiple interpretations, as if it were possible to identify on the screen of the mind images whose reading allows for varying realities. In Carolin's works, albeit in significant semantic alternation, this particular condition is felt, this movement towards discovering a "fantastic reality," an imaginative transfiguration. In this way, the artwork then lives in a double tension, between expressive flow and its annihilation, following a discernible search for dimensions and evocative spaces destined for broader breaths. The painting then settles, layer upon layer, "in the time of the magical consciousness of being," with a surreal scanning of space, outside the usual coordinates.

Calogero Cordaro



Cellaxium, painting, canvas, acrylic house- and oil-paint, 183x411cm, 2010



Absurdity, painting, canvas, acrylic house- and oil-paint, 183x411cm, 2010



Finding stillness in the Inner Chaos, painting, gesso, ink, and tempera on raw canvas, 203x304cm, May 26th 2021



Practicing Presence, painting, tempera on canvas, 203x284cm, 2021



Strive for Freedom, painting, mixed media, 152x282cm, 2010

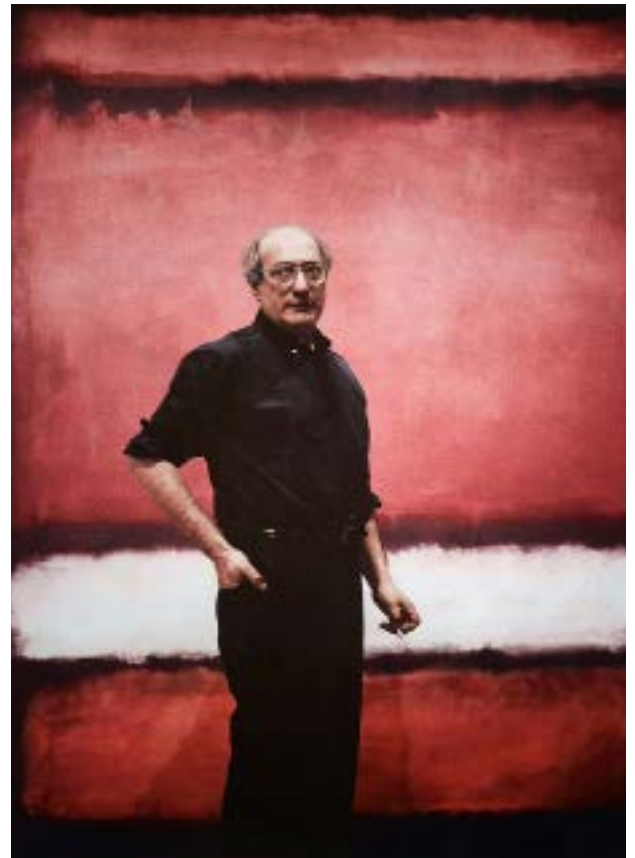
Mark Rothko

1903 - 1970

Abstract expressionism

Coming face to face with a Mark Rothko painting means feeling involved in a real confrontation. Critic David Sylvester has noted the "emphatic frontality" of the artist's work. "We are faced", he writes, "with a highly ambiguous presence that seems, on the one hand, ethereal and empty, on the other solid and imposing like a megalith". It has, Sylvester concludes, the kind of sublimity found in a wild landscape and which clearly springs from the romantic tradition of Western art.

Technically, such paintings are called color field painting because the work is seen as a single continuous field, without a defined focal point or compositional hierarchy. The term comes from field painting, which sought to achieve a similar effect through abstract forms. Helen Frankenthaler's stain painting represents the development of this style in the 1960s. However, Sylvester is absolutely right: Rothko is a romantic and the essence of his art defies similar analysis. No true work of art can be satisfactorily qualified by a technical definition. This is especially true in the case of Rothko.





No. 8, olio e tecnica mista su tela, 228,3x167,3cm, 1949

Ramón Rivas

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Rivismo, Experiential Brushstroke

Painting as a walkable space for the viewer

He was born in Lands of Don Quixote (Ciudad Real / Castilla-La Mancha / Spain) in 1953. His family environment and the multidisciplinary influence of his professional activity; in sports, music, engineering, inventions and art, in Castilla-La Mancha and Madrid, was decisive for the artistic creation of a very personal and different style, called Rivismo, based on the application of the Experiential Brushstroke. During the last eighteen years, his research has managed to reinforce the Concepts and Philosophy that predominate in Rivismo and that have given prominence to the material elements to which he has assigned aspects, functions and values of people.

"My work is very personal. I use my creativity to be different and look for artistic proposals that surprise and excite. I apply my imagination to develop creative, innovative works that interact with the viewer. My work is orderly and methodical. I supervise the good execution and composition. I incorporate scientific subjects. I make the painting a walkable space for the viewer. I create images of precision, density and depth that are visually captivating. Art professionals have valued my work, certifying that my works show unique originality and extraordinary aesthetics.

My works provoke the viewer, turning them into an accomplice and a creative artist during their visual journey and while the images recorded on their retina last."

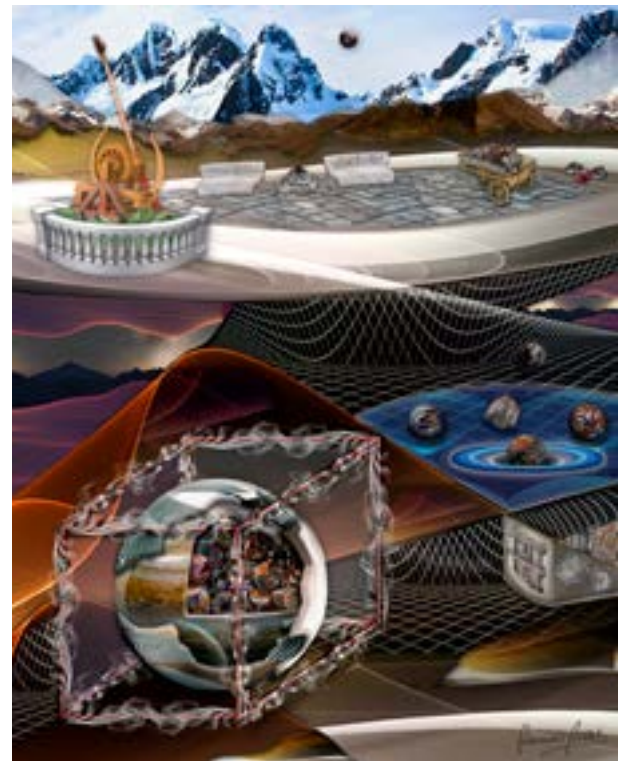
The creative capacity in the works of Ramón Rivas

Ramón Rivas's painting was born out of a sort of impulse that responds to certain psychic and intellectual solicitations, solicitations understood as terms and as premises of poetic consequences, almost as if to trace an ideational and fantastic path which in some respects seems to refer to a surreal rereading. A disturbing world of images emerges from his painting in which the explicit figuration of buried archetypal forms and emerging from the unconscious seems to take charge of a multiple scale of sensory events and of intellectual depth. The eye of the observer is as if subjugated by an intimate, vibrant and intense force. Now it is a "Habitat Experiential Cosmos" to suggest anthropomorphic images of mannequins that a dream has released in a kind of psychic automatism, now they are "Experiential Spawning in the Multiverse" as objects abandoned on the theatrical scene of the universe, as if to suggest the plot of a mythical tale



with the depth of its dream evocations. Perhaps the artist wants to give an account of his intimate fantastic discovery, of his dreamed ideational itinerary in a time that has its own explicit value and its own thickness that emerges from coded signs and hermetic formulas typical of dreams. The reference to the dream actually determines the gaze, the wait and the opportunity to grasp this sensory intensity: it is a discovery and represents what the dream has released perhaps in the abandonment of an abysmal void. The images are loaded with meaning, lucid intellectual tension takes over, this sort of ideational capacity that easily pushes us to probe and go beyond the very dimension of reality in the inscrutable space of meanings that are welded to the reflection of the imagination and to the reverberations of memory.

Calogero Cordaro



Art between the Catapult and Relativity. Da Vinci & Einstein, Mixed media-Rivismo, 170x200 cm, 2022



The Protector, Mixed media-Rivismo, 180x195cm, 2023



Art Explosion, InOut, Mixed media-Rivismo, 180x195cm, 2023



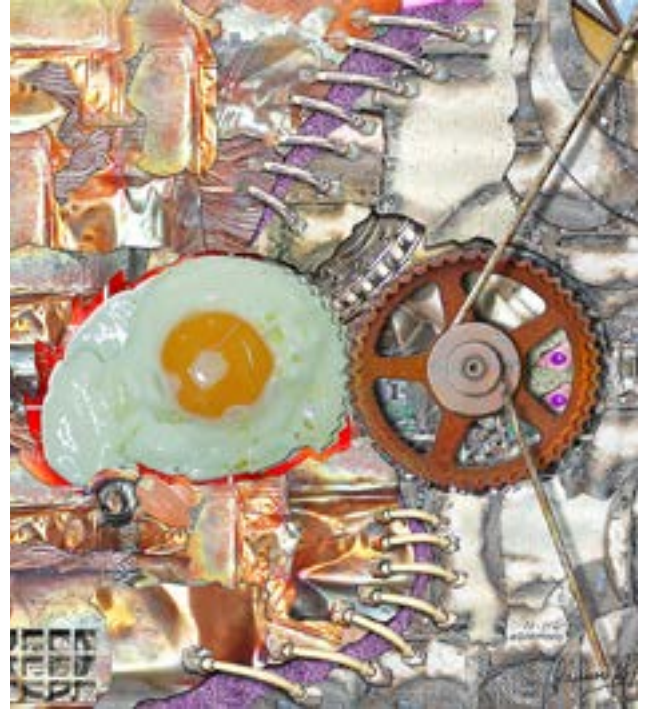
Seams for Concord and Peace in the World, Mixed Media-Rivismo, 195x195cm, 2022



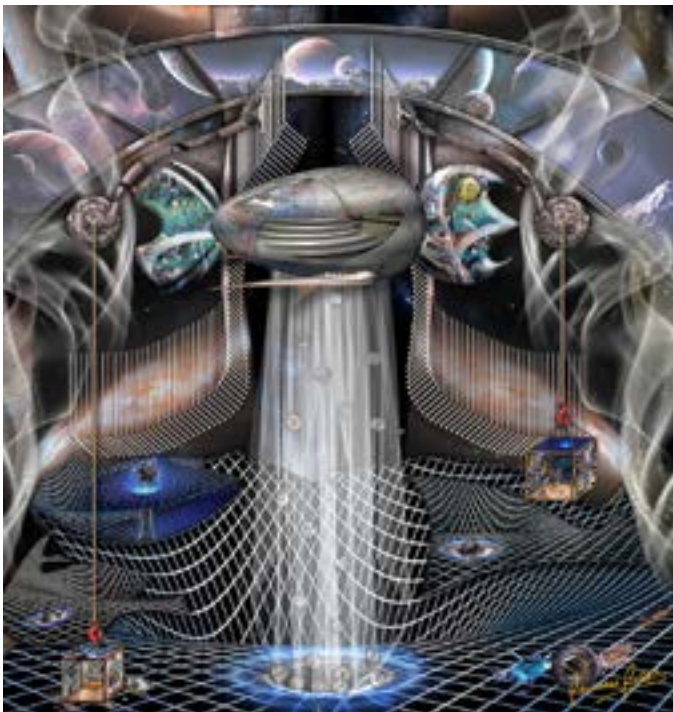
Exhibition on the Universe with Art Drones, Mixed media-Rivismo, 177x195cm, 2023



Beethoven & Gauss. Music+Science, Mixed media-Rivismo, 195x195cm, 2020



Organic Transmutation, Mixed Media-Rivismo, 195x195cm, 2009



Experiential Spawning in the Multiverse, Mixed media-Rivismo, 195x195cm, 2019



Experiential Paradise, Mixed media-Rivismo, 150x200cm, 2021

Moussa Salman

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Beauty in chaos and despair

Global challenges and social problems

Moussa Salman is a self-taught Egyptian/Dutch artist based in Amsterdam, the Netherlands. Born in Cairo in 1952, he studied Economics in Cairo, Egypt.

He holds a Bachelor's degree in Education in Amsterdam, the Netherlands, and a Master's degree in Contemporary Arabic Studies. His journey as an artist began in 2000, when he and his family experienced immense pain due to his daughter's chronic illness.

"In 1999, my daughter was born with epidermolysis bullosa (EB), one of the most challenging diseases characterised by fragile skin. Although I had never drawn or painted before, I started creating these special drawings on my daughter's first birthday. Since then, she has become the focus of our attention and the driving force behind my art."

In 2017, he decided to turn his painting hobby into a professional career. Two years later, he expanded his artistic repertoire by turning to mixed media photography. He currently expresses himself mainly through these two different techniques, but is also constantly evolving.

His works present a controlled randomness. Each work is an expression of itself, conveying its vision and creative intent. However, many viewers perceive different elements in his paintings, providing them with multiple perspectives. In any case, all his works embody the search for beauty in chaos and despair.





Poverty, 2020

Beauty created by sensitivity

With a strongly colouristic tendency, Moussa Salman's pictorial images tend to be imbued with emotions that are sometimes contracted, sometimes relaxed, depending on the tensions he feels and senses in the creative moment. In each of his works, there is a spark of truth perceived in experience and processed within a vision that is extremely open to expressiveness. All of his works are as if dominated by yellows, reds and blues in a kind of fantastic transposition that ends up resulting in a vibratory ignition. Observing the ascending path of Moussa Salman's artistic development, one can discern a crescendo in the consistent note of the chromatic base. On the other hand, we know and it is quite well known that the work generally is as it is: that is, it must be a bond that feels and concretises the location and spirit of one's inspiration because it is that unifying process that

tunes the colours. Just by looking at the works (mostly mixed media), one can see that Salman possesses the intelligence and sensitivity of a well-defined ideational phase. The canvas thus becomes interesting because the colouring is resentful, uncovered and fantastic as if by a sort of ideal transposition, in the stylisation of a manner that is undoubtedly the happiest. It is like a soul reaching out towards the search for a beauty created by his sensitivity and imagination through what could be defined as wincings and trepidations that break the consecrated moulds, almost as if to evoke a dream world with some symbolic veins in an imaginative pictorial tale amidst evanescence and refined, subtle intonations.

Calogero Cordaro



Just confused, 2021



Sea of love, 2020



Magic of nature, 2020



Nature call, 2023

Christa Schmid-Ehrlinger

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"Painting is searching"

"Constructed" randomness

Christa Schmid-Ehrlinger was born in 1948 in Backnang, Baden-Württemberg, Germany.

"Searching is a central concept of my artistic expressions. So I create my objects and paintings in a process of searching: movements, playing with fixed signs, graphic elements, traces, „constructed“ randomness and striving for form. I am fascinated by materiality, special material, threads and strings for example . And then: Materials find its ideas and ideas find its materials. In my artistic act I understand and practise in a symbolical way the connections, the orders and relationships between things.

Therefor: Painting is searching. It is moving. It is writing your own signs. It is moving in your inner life. It is wrapping around, linking up, making gestures and rhythms. The way of proceeding ist the way of transformation. Life is: To transform oneself and to be transformed."



Untitled, thread, acrylic paint residue, hot glue, canvas-100x100cm, 2012



Untitled, threadprint, threaddrawing, acrilico su tela, 180x180cm, 2005



Jaune, threadprint, threaddrawing, acrilico su tela, 100x100cm, 2005



On magenta, acrilico su tela, 100x100cm, 2018



Line of sight, acrilico su tela, 100x100cm, 2019



Evocation automne 4, acrylic on canvas, 100x100cm, 2022

A color palette that speaks

Christa Schmid-Ehrlinger's painting is linked and welded to a color accentuation which gives the set of expressive details an atmosphere of undoubted charm, like atmospheres having the sign of an intimate transposition, particularly suited to the sensitive world of the artist, made of exquisite poetry.

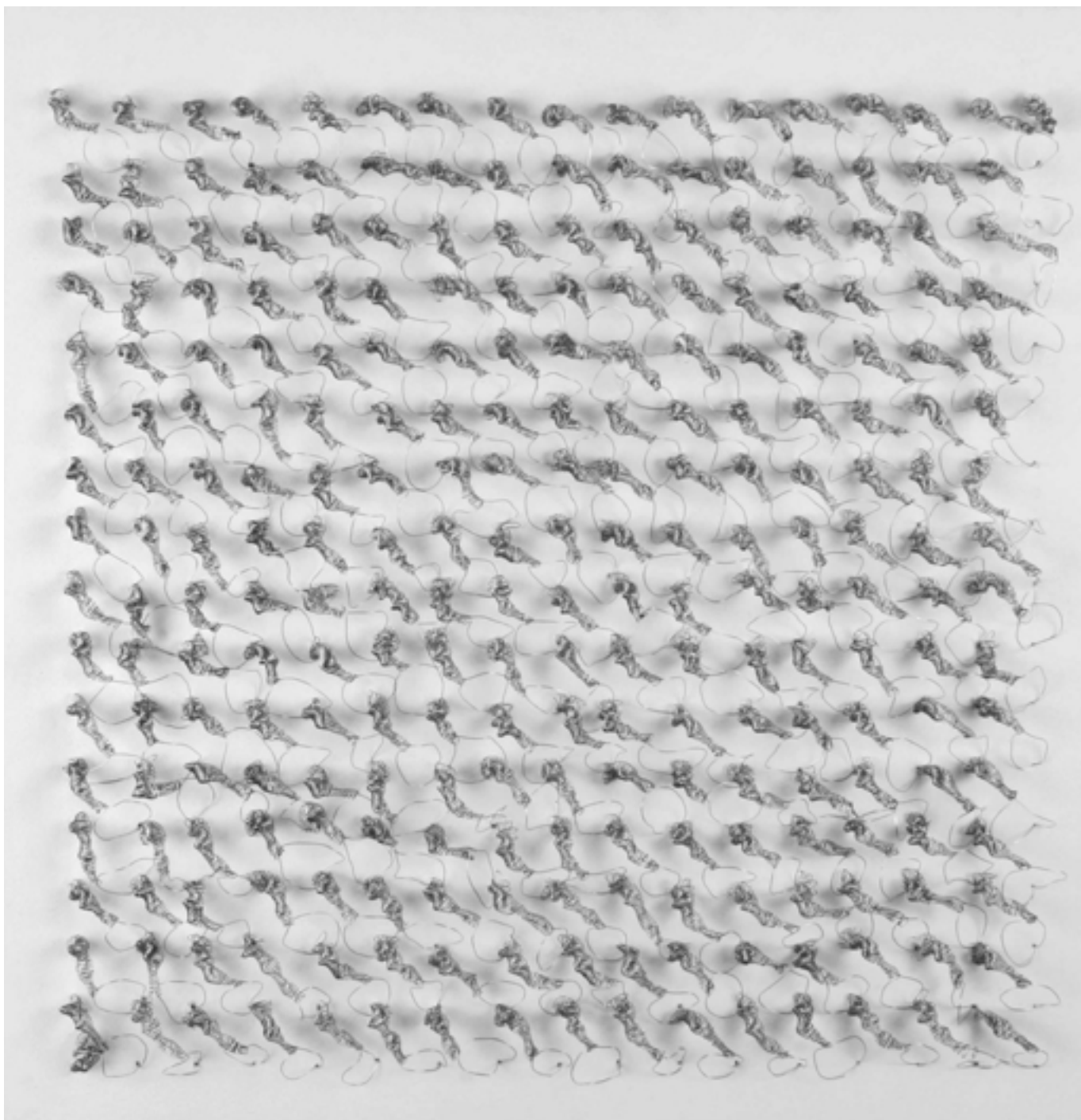
At the root there is the sense of a vivifying experience of the palette which makes the optical-visual details rich in their dense vitality linked to the story of the shades themselves.

So we can well say that Christa, wanting above all to reach the formal and tonal essence as an expressive means of more direct communication, without losing anything in inventive genius, with extreme naturalness, dedicates herself to these visual representations which see reality faced from the expressive with a color intensity that seems to enliven the details in the sense of a lively and current atmospheric creation.

Calogero Cordaro



Été (Sommer), acrylic on canvas, 90x90cm, 2022



Untitled 6, thread in canvas, 50x50cm, 2015

Ursa Schoepper

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Algorithmic sorting structure

Photography as malleable matter

Ursa Schoepper lives and works near Bonn. She completed her studies in natural sciences, then completed a study in 'cultural management' focusing on fine arts, new media. In her agency Virtuelle Denkraeume she conceived and realised projects for cultural educational institutions. In 2001 she received the media prize of the German state of North Rhine-Westphalia for 'Das Museum der abwesenden Bilder'. Since 2003 Ursa Schöpper has been working as an experimental photographic artist. Her works have been exhibited internationally and she has received major awards. Her works can be found in interesting collections. Her monograph 'Ursa Schoepper experimental fine art photography a metaphor of change' was published in 2022.

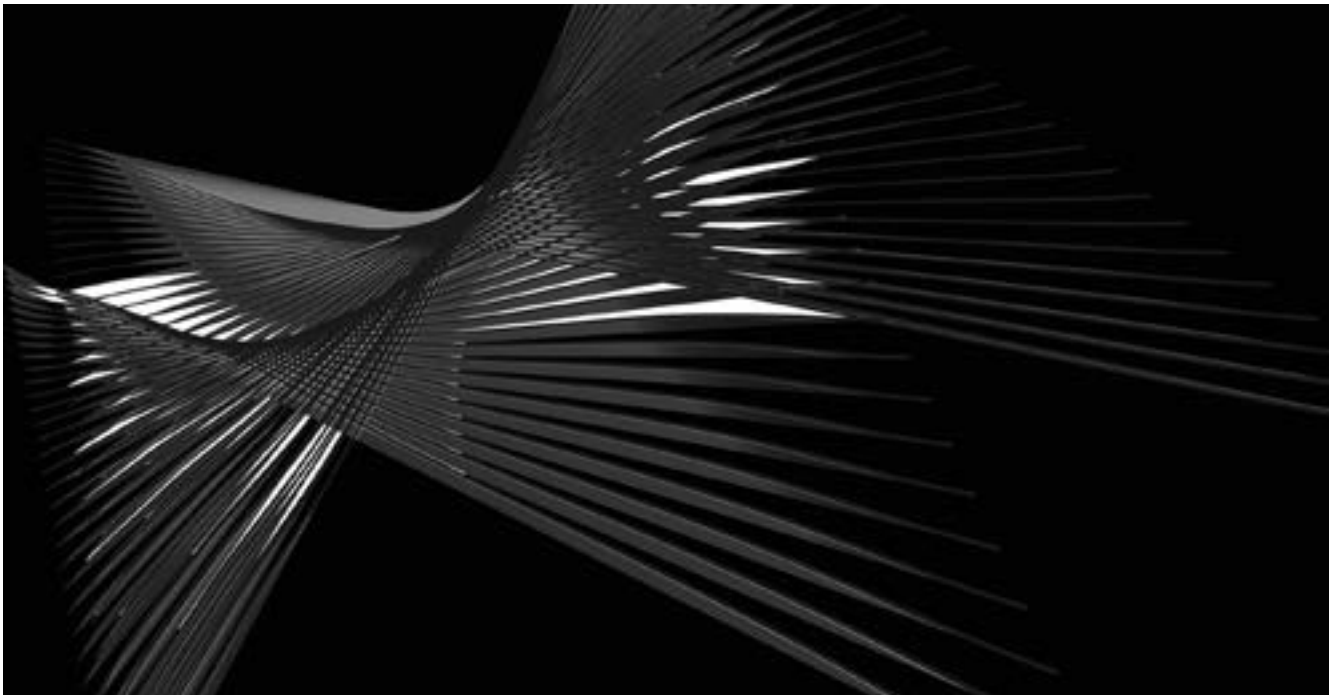
Her experimental fine art photography is not dedicated to realistic reality, but to a virtual reality. It is the result of an observation of the environment and an opportunity to break the routine of perception.

To gain new perspectives, it is sometimes useful to destroy familiar ways of seeing in a figurative sense, to think visually in processes, not states.

The artist destroys the image he has taken in order to transform it. In other words, through a new structure of algorithmic ordering, he arrives at a new way of seeing and a new visual order. It is first and foremost a search for the ideal of the formula of internal order.

An internal order that holds everything together, that describes an ideal whole. Photography thus becomes malleable matter. Creatively following an artistic idea, Ursa develops autonomous photographic images. He creates conceptual works with photographic material. He mainly deals with the ordering principles of various types of landscape, including colour landscapes taken from nature and surrounding cityscapes.

"Photographing what has not yet been photographed is not interesting for me. It is exciting to discover what photography can also be, to perceive its material, as a light image and data image, a foil of an image perception. The beauty of the world, its inherent formal order, makes me search for the formula of its perfection. Is it the synergy of their inner order? Is it the irrational that is in every reality? I would like to find out"



Entangled, colorpigment on aludibond, 90x60cm, 2014

Guide the observer

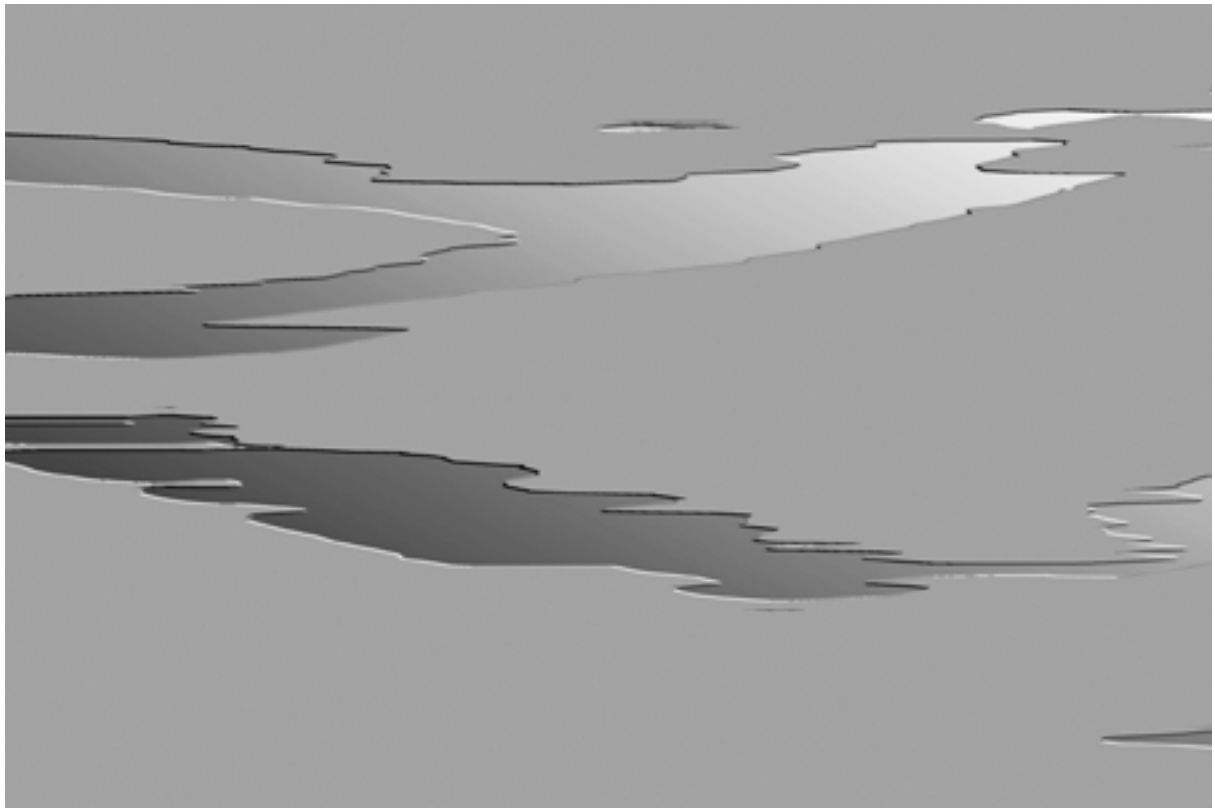
His is a conceptual photography where the environments created contribute to staging apparent, surreal, dreamlike situations, often drawing surreal visions, sometimes looming and at the same time ephemeral. In these contexts Ursa Schoepper explores, without external influences, her own emotions and the sensations that those settings arouse in her. She intervenes on the scene with light effects and mutations. To strengthen the narrative or guide the observer, Ursa Schoepper considers space as a sort of stage in which a slight shift of the lens would destroy the illusion created and highlight the true context of the scene.

Calogero Cordaro

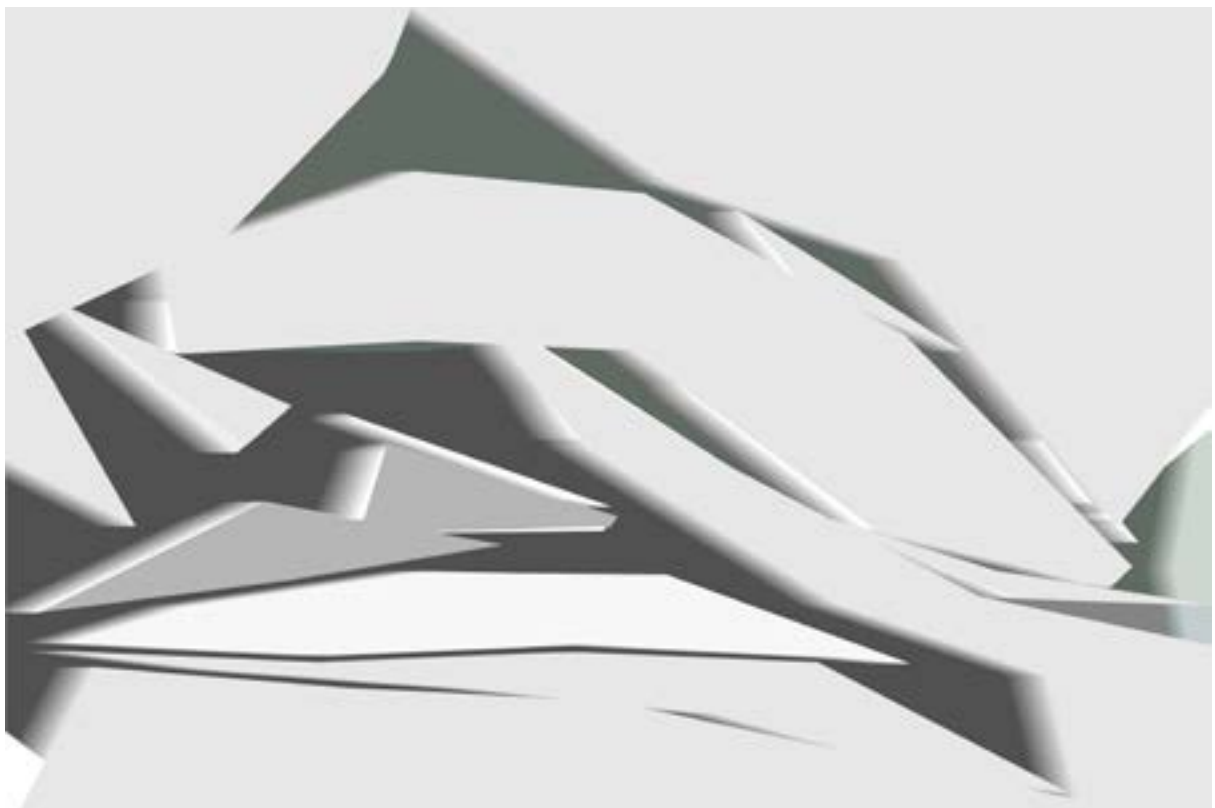




Space in Process, Colorpigment on Aludibond, mat, 120x72cm, 2023



Waterscape, Colorpigment on Aludibond, brushed, 75x50cm, 2022



Canyons, Colorpigment on Aludibond, brushed, 55x75cm, 2020

Gino Severini

1883 - 1966

Futurism

Coming face to face with a Mark Rothko painting means feeling involved in a real confrontation. Critic David Sylvester has noted the "emphatic frontality" of the artist's work. "We are faced", he writes, "with a highly ambiguous presence that seems, on the one hand, ethereal and empty, on the other solid and imposing like a megalith". It has, Sylvester concludes, the kind of sublimity found in a wild landscape and which clearly springs from the romantic tradition of Western art.

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Self-Portrait, 1912



Danseuse articulée, 1915

Jean-Paul Soujol Benedetti

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Minimalist photographer

Pursuit of purity in lines and forms

Jean-Paul Soujol Benedetti is a minimalist photographer deeply influenced by the world of contemporary painting. His artistic vision revolves around the pursuit of purity in lines and forms, with blue serving as a dominant and ever-present element. In his minimalist compositions, the horizon is his guiding line which gives his photographs a notion of infinite space. Inspired by renowned contemporary painters such as Pierre Soulages, Mark Rothko, and Yves Klein, Soujol Benedetti's work showcases his meticulous aesthetic research.

"The work lives from the way we look at it. It is not limited either to what it is or to the person who produced it, it is also made of the person who looks at it."

Pierre Soulages

Linguistic experimentation

We confirm with our catalog our attention to the young masters of world photography, our initiatives are also dedicated to this wonderful art form.

Artists who deal with history, with symbols and mythologies, with scenographic apparatus and abstract compositions, in a suspended time, between reality and illusion, all elements that return consistently but with different weights in the individual choices, and which however give the overall figure of an extraordinary photographic adventure. An adventure that is still far from having exhausted its driving force, despite the years and the incredible social, technical and cultural changes. Jean-Paul Soujol Benedetti, an author dedicated to underlining a linguistic experimentation that goes beyond the genre of composition with figures to reach the limits of pure abstraction, is one of these, who stages a journey through a game that seems to provoke the spectator and invite him to reflect on the boundary between reality and one's projections.

Calogero Cordaro

LE NOIR

The aesthetics of black



The aesthetics of black, digital photography, Print on Hahnemühle Photo Pearl 310gsm on Dibond 3 mm Certificate Of Authenticity (COA) very limited edition (3max), 150x75cm, 2023



The aesthetics of black#1, digital photography, Print on Hahnemühle Photo Pearl 310gsm on Dibond 3 mm Certificate Of Authenticity (COA) very limited edition (3max), 100x100cm, 2023



The aesthetics of black#2, digital photography, Print on Hahnemühle Photo Pearl 310gsm on Dibond 3 mm Certificate Of Authenticity (COA) very limited edition (3max), 100x100cm, 2023i

ESPACE INAUGURAL

An imaginary, minimalist, aesthetic and infinite world.

An absolute search for deep blue



Espace Inaugural, digital photography, retouching, editing, Print on Hahnemühle Photo Pearl 310gsm on Dibond 3 mm Certificate Of Authenticity (COA) very limited edition (3max), 100x100cm, 2021



Espace Inaugural #2, digital photography, retouching, editing Print on Hahnemühle Photo Pearl 310gsm on Dibond 3 mm Certificate Of Authenticity (COA) very limited edition (3max), 100x100cm, 2021



Espace Inaugural #3, digital photography, retouching, editing, Print on Hahnemühle Photo Pearl 310gsm on Dibond 3 mm Certificate Of Authenticity (COA) very limited edition (3max), 100x100cm, 2021



Espace Inaugural #4, digital photography, retouching, editing Print on Hahnemühle Photo Pearl 310gsm on Dibond 3 mm Certificate Of Authenticity (COA) very limited edition (3max), 100x100cm, 2021

CONTEMPORARY

The realm of the abstract, of the imaginary, of design



Contemporary, digital photography, retouching, editing, Print on Hahnemühle Photo Pearl 310gsm on Dibond 3 mm Certificate Of Authenticity (COA) very limited edition (3max), 150x75cm, 2023



Contemporary#1, digital photography, retouching, editing, Print on Hahnemühle Photo Pearl 310gsm on Dibond 3 mm Certificate Of Authenticity (COA) very limited edition (3max), 150x75cm, 2023

Luana Stebule

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Spirituality and uniqueness

Among the 74 most influential contemporary artists to watch out for

Luana S. has been working as an artist for about 35 years. She has been living and creating in the UK since 2013. She has created 11 stage sets for theatre performances, 7 wall paintings, as well as 24 solo and 62 group exhibitions in Europe: Italy, Spain, Portugal, Switzerland, Lithuania, Hungary, Poland. Also, England, Canada and the United States. The A. Martinaitis School of Art and Academy of Art. taught her artistic techniques, styles and the finer aspects of painting. However, she believes that the most important thing in the process of creation is the spirituality, uniqueness and power derived from the unified fields of consciousness.

In the creative process she uses different media: oil on canvas, acrylic on canvas, mixed media, oil pastels, acrylic, watercolours on paper and collage. For many years, her favourite technique was collage. She uses wood, mirrors, textiles, sawdust, photographs, to achieve richness and dexterity of the surface. With these materials she creates the main structure of the work and finally paints with oil colours. The physical body of the image juxtaposes and suffuses every part of the work and truly forms a visual performance jazz. Over the past ten years, she has been inspired by impressionism, pointillism, a rare type of orchid and the shoe-shaped houses, and has created around 50 oil paintings and 70 mixed media works: watercolours, oil pastels, acrylic on paper. To achieve a specific expression and show the interior and spirit of the object, she stylises, reshapes and

simplifies the forms of nature. She never sticks to one style or technique for long, she tries to express herself in different ways.

"If you only focus on the technical aspect and sell very well, you run the risk of becoming a boring craftsman".

Since 2020, her style has changed. She now focuses on similarity, observes nature and objects and transfers them into works of art through signs. Most of her works are multi-layered, some paintings combine versatility and minimalism. She likes to integrate calm tones with contrasting saturated colours.

Since 2018, she has received numerous awards. In 2019, she was awarded by International Art Market Magazine to be included in the Gold List as one of the Top Artists of Today. In 2020, she was awarded the 3rd Leonardo Da Vinci International Prize and the New York City Prize. Her works have been included in the art anthologies "Important World Artists 2020" and "International Contemporary Masters 2021" by the US publishing house "Artavita". Her paintings were selected in the art books "The Great Masters of Contemporary Art 2020" and "Best 2021 Modern and Contemporary Artists". Furthermore, in 2021 she received the "International Dante Alighieri Prize". In 2022, she received the ATIM'S Top 60 Masters Award and the Collector's Choice Award in New York. In July 2022, her works were selected and published in

the Art Anthology V. Madrid Edition, edited by Guto Ajayu Culture. Edited by World of Art Magazine her paintings were selected in the book 'La Biennale di Venezia 2022'. She is among the 74 influential contemporary artists to watch and collect. Her works were selected and published in the book "Excellent Art" "Exzellente Kunst. Germany 2023". In addition, this year, by Contemporary Art Curators Magazine, her works were published in the art book 'Voices of tomorrow'. Edited by World of Art magazine, she was selected in the book 'Top 10 Contemporary Artists 2023' volume VI. In March 2023, she received the Collectors Art Prize, International Art Award. This honorary award is for outstanding achievements in contemporary art and celebrates the work of extraordinary artists whose practices are among the most innovative and influential of our time.

"Each time my inspirations come in different ways; from outside the world: travel, books, nature, music, art and from within; sensitivity, intuition, meditations".





Whispers of immortality, oil on canvas, 91x61x2cm, 2017

The luminous energy in the works of Luana Stebule

In Luana Stebule's works, at the root there is a secret and dense vitality that sustains her between earth and sky, a luminous energy that soon resounds in color and sign: true testimonies of a *vis poetica*. They are like a series of genetic motivations of her painting which «transfer from a real narrative situation into a singular perspective». It is like a dialectical need that lies at the root of her pictorial proceeding as if to underline the lines of a metamorphosis which leads to the affirmation of the presence of an inner sensitivity which resolves itself within the imagination. It is as if Luana were trying to merge the two antinomic aspects - reality and fantasy, silence and emotional intensity in an absolute vision, in which the terms of the arcane, for that much memory it contains, and of the fabulous, for that much invented that exists in the formal symbols of the image, play a role of liberation which relies on the thickness of the image captured in its essence, full of subtle, insinuating motifs, of disturbing ambiguities. At the root there is always a sense of amazement and submission

to nature that seems to have something magical and impenetrable. It is like a relationship between memory and restlessness: only in this way are myth and chronicle, dream and reality, magic and metamorphosis united in a certain way in the unity of the spirit which unfolds them within itself and places and places them in function of the creative moment of the form. The chromatic sign then tends to wrap itself almost in search of a spiritual center to discover, as if to animate the sensitivity of restlessness and expressive tension without effusive or romantic indulgences, but in a control of processes, in a lucid, conscious narrative cut. The result is precisely the thickness of the image captured in its essence and full of disturbing ambiguities of subtle motifs.

Calogero Cordaro



Religious of solitude, oil on canvas, 91x6 x4cm, 2018



Evening in Brooklyn, oil on canvas, 91x61x4cm, 2022



Windy Morning, oil on canvas, 76x51x4cm, 2017



The keeper of the lost dreams, oil on canvas 76x51x4cm, 2018



Behind you, oil on canvas, 76x51x4cm, 2022



A gift to the Earth, oil on canvas, 60x42x2cm, 2019



Radiant orchids, oil on canvas, 56x46x2cm, 2018



The Earth laughs of flowers, oil on canvas, 56x46x2cm, 2018



Silent poetry, oil on canvas, 76x51x2cm, 2017



Rare orchids, oil on canvas, 56x46x2cm, 2018

Oria Strobino

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Emotional sincerity

Virtually effective space

There is a constant in the pictorial world of Oria Strobino who entrusts a sort of figurative need to her warm and decisive palette: the constant is represented by the world of her graceful and sometimes suspended female figures as if inside an unusual atmosphere in which everything dominates a chromatic corollary in the liveliness of the colors and in the combination of shades, as if to suggest caressed inflections. There is in fact a controlled order of chromatic relationships which make the vision seem to be pervaded by a serene poetry. In this way his pictorial world seems to draw on a poetic source of an inner nature in which what matters is a continuous conversation in the silence of his women, to re-attempt the story of love and the unmistakable charm of their faces and bodies: everything is as if placed inside a virtually effective space and almost illuminated by a suggestive inner energy. The pictorial constructiveness seems, at its root, to be linked directly to a justified expressive concentration, precisely as a sign of a conception that wants to privilege the world of femininity with its grace and with the stimulus of its adventures that do not fall apart in tormented visions, but they have their own ease of great sincerity. Oria Strobino is a soul reaching out towards this search for female beauty, collected in clear schemes, sought out and almost lived with an almost poetic background. Where she lets herself be carried away by the happiness

of color in the variety of combinations, one glimpses the foreboding of a sort of mystery which, although not fully discovered, is intuited with an entirely feminine sweetness. So the primary quality of her painting is linked to an emotional sincerity within a sort of tempered amazement, like a story that the author whispers to our sensitive reading along a visual mutation which in any case is authentically sincere and true, without delay, but if anything, made of trepidations and tender sentimental abandonments, in a virtual juxtaposition of chromatic hues that unite an impalpable prism of light to the scanning of space. At the base there is a sort of variable between poetry and painting which has the comparison between the material and spiritual conception of oneiric aesthetics and real beauty. The pictorial vein of Oria Strobino then we can say that it is her poetic strength.

Calogero Cordaro



Melagrane, olio, scagliola e juta su tavola, 30x40cm, 2021



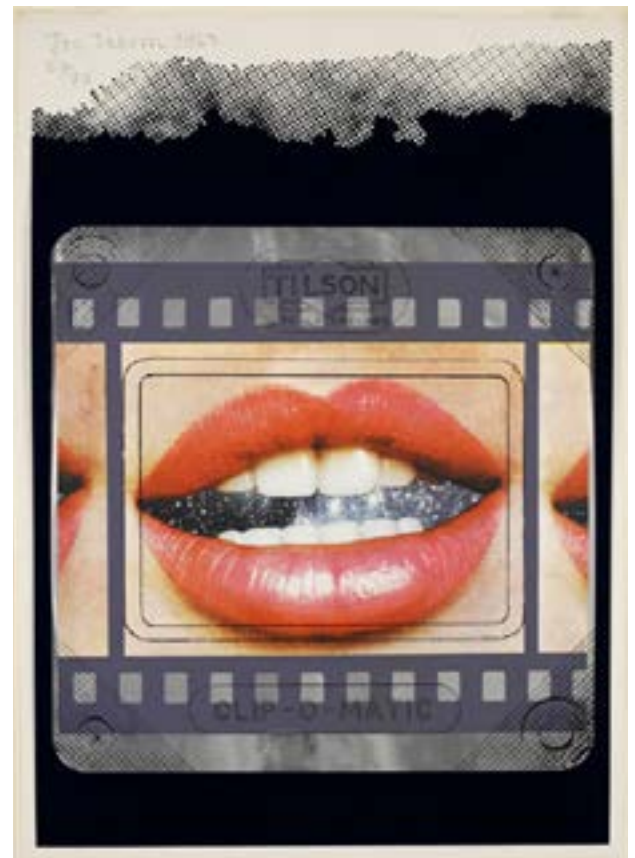
Vibrazioni di pensieri in libertà, grafite, smalti, foglie metalliche su tavola, 75x90, 2019

Joe Tilson

1928

Pop-art

Cinema and photography have long been held responsible for making many of the functions of art redundant, but Pop Art was able to integrate the two spheres by using them together as artistic tools. There is also much more: according to today's critics, Pop Art anticipated the "postmodern" interest in the way in which the image is reproduced and disseminated with new means. Artists have often taken as their mission the representation of representation itself: images of "images within images" have been very frequent in recent art. Here we see a pair of seductive lips framed by the rectangular frame of a film, preceded and followed by similar frames. The result is particularly interesting, because it reveals an interest in exploring the place of the image, not only on a spatial but also temporal level. Classical art is usually appreciated for its timelessness and uniqueness, while Pop Art rejoices in the ephemeral and reproducible: this image shows a moment that, although fleeting, can be captured infinitely.



Clip-o-Matic Lips, 1967

Otello Turci

otello.turci@alice.it

Matter becomes life

Look beyond everyday life

...from those Turci woods all life truly takes shape. In his sculpture we capture the soul of the child who evokes memories of the past from his memory, the man who experiences the contradictions of everyday life, the artist concerned with representing reality, but also with escaping it with formal choices where even those who compare with his work you can imagine with him beyond reality. Indeed, under his skilled hands, matter becomes life. His is thus an art with deep religious roots, but not in the sense that many of his works are of religious content, but in the etymological meaning of the word which underlines a relationship open to another reality. The works of Othello Turci really help us look beyond everyday life. This is often the subject of his artistic research, but those who deal with it discover that each subject of his works is only a moment, an invitation from the artist to look beyond. His work invites us to that beyond which is at the origin of every human search, that is, God. Some of Turci's works seem marked by desperation, but in reality they are open to hope because if you look closely, they are always a I invite you to go further.

Mons. Roberto Zagnoli
Consultant to the Vatican Museums



Legno 1

Laura Vitali

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Technical and design mastery

Themes of mysterious poetic magic

Laura Vitali lives and works in Bolzano Vicentino (Vicenza). Painter and poet, her works can be found all over the world, mainly in Italy and the United States.

There are numerous awards, prizes and mentions that she receives on the occasion of solo and group exhibitions in Italy and abroad. Her works are permanently at the Pinacoteca d'Arte Moderna, S. Francesco di San Marino, European Cultural Center of Parma.

Laura Vitali is endowed with technical and design mastery, she masters and mixes color generating chromatic combinations that soften the material. Her works express peace and serenity, sea ends, wooded areas, landscape expanses reveal a romanticism that comes alive through a brightness that covers shadows and obstacles. With extraordinary creativity, the artist elaborates themes of mysterious poetic magic: squares, architectural visions, solitary natural elements are pervaded by silent atmospheres and an immobile stasis. Metaphysical characteristics appear in the allegorical works of Laura Vitali who, through a warm colouring, interprets visions of a luxuriant nature communicating strong sensations, the same emotions, expressed in a fluid and profound way, we find them in her poetic verses accompanied by the works of art by she. Laura Vitali is a great interpreter of vibrant images where water, trees, skies and buildings meet through impressionist color combinations.



Il castello, acquarello, 40x50cm, 2015



Incomunicabilità

Victor Vasarely

1906 - 1997

Op art

The name of Op Art (Optical Art) is due in part to the optical effects it used and in part to Pop Art, the movement after which Op Art was the "best thing". In the first case the name makes perfect sense, while in the second the association is less fortunate because originally the two movements had very little in common. Victor Vasarely, generally referred to as the founder of the movement, had worked at the beginning of his career as an advertising artist and loved to play with optical devices, but Op Art developed concretely only following a serious and protracted project by he undertook in the 1940s. His was a moral and utopian vision: he aspired to make beauty accessible to all by formulating an artistic style that could be produced by ordinary workers, or even by machines. The artist would therefore have lost the privileged position hitherto reserved for genius and not only because production would have been taken away from him. Vasarely's works, designed to be completed by the viewer's cerebral perception, made the users of art the true creators of the work they were looking at.



Duo-2, 1967

Franco Volpi

Inspiring nature

Human figure and the landscape

Franco Volpi was born in 1952 in the province of Bergamo. He forms himself artistically following a personal study path, with a careful analysis of ancient and modern masters, with a predilection for works and artistic currents where color, alive and expressive, is the pulsating part, as in Matisse. He participates in training courses and in-depth study of drawing and oil painting techniques, with particular attention to the study of the human figure and the landscape.

His creative path leads him to combine commercial photography with his pictorial vocation. The world of photography becomes for him an opportunity to confront the thousand nuances of the human soul, taken up and told in his daily experiences as in a long and rich street photography reportage.

A wide range of human types that will be a source of inspiration for his pictorial life, increasingly active and fertile over the last few years. The artist paints the nature that excites him, however preferring the portrait fascinated by the search for the interiority of the subject.



Adolescenza

Andy Warhol

1928-1987

Pop Art

Warhol was born in Pittsburgh, Pennsylvania, on Aug. 6, 1928, the last of three children of Ondrej Warhola (1889-1942), who legally anglophonized his name to Andrew Warhola shortly after his arrival in the United States, and Júlia Justína Zavacká (1892-1972), both modest Lemchi immigrants originally from Miková (a village located in today's northeastern Slovakia). Warhol showed his artistic talent early on, and studied advertising art at Carnegie Institute of Technology, now Carnegie Mellon University in Pittsburgh. After graduating in 1949, he moved to New York City. The city immediately offered him multiple opportunities to establish himself in the advertising world, working for magazines such as *Vogue* and *Glamour*.

On June 3, 1968, a radical feminist as well as an artist frequenter of "The Factory" (The Factory, Andy Warhol's New York studio), Valerie Solanas, shot Warhol and his then partner, Mario Amaya. Both survived, although Warhol's very serious injuries had led to fears of the worst. Warhol's public appearances after this affair diminished dramatically: the artist refused to testify against his assailant, and the affair faded into the background because of Bob Kennedy's assassination two days later. He died at age 59 in New York City on Feb. 22, 1987, following gallbladder surgery after making *Last Supper*, inspired by Leonardo da Vinci's *The Last Supper*, a

work displayed at the opening exhibition of the Credito Valtellinese Gallery in Milan's Palazzo delle Stelline.

The funeral took place in Pittsburgh, his hometown, and a suffrage mass was celebrated in New York. In the spring of 1988, 10,000 objects owned by him were auctioned at Sotheby's to fund the "Andy Warhol Foundation for the Visual Arts." In 1989, the Museum of Modern Art in New York dedicated a major retrospective exhibition to him.

After his death, the fame and listing of his works grew to the point that Andy Warhol became the "second most bought and sold artist in the world after Pablo Picasso." His brother Paul Warhol, a chicken farmer who had never possessed "a particular talent for art, used Andy's technique of making prints from photographs." In this way he was able to sell posters of bean cans and "a series of artworks bearing his signature, made by having chickens walk on canvases after dipping their feet in acrylic paints."



Marilyn Diptych, 1962





3 Coke Bottles, 1962



Michael Jackson



Liz Taylor



Campbell's Soup I, 1968

Shuai Xu

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Unseen realm

Self-discovery

The artist's current endeavors revolve around the unseen realm, drawing significant inspiration from his dreams. He displays a profound fascination with how humanity relates to the vast cosmos, especially in the context of our interactions with the natural world. In his quest for self-discovery, he aspires to delve deeper into his inner world while simultaneously expanding his horizons to engage with society and beyond.



OJ 287, Oil on canvas, 48x36 inches, 2023

Yves Klein

1928 - 1962

Nouveau réalisme

Yves Klein was an art entrepreneur who even patented his own color, IKB or International Klein Blue, and it cannot be denied that he was also something of a showman. Ant 50 belongs to a series of monochrome works made with what Klein called "living brushes", in this case the naked body of the model Héléna. The girl was covered in paint and then placed on top of the paper, while a piece of music by the artist (the "Monotone Symphony" a single note held, alternating with prolonged silences) served as the background. The painting shows, below, the model's legs apart, her breasts in the center of her and, above her on her sides, her hands, as well as a barely perceptible trace of lipstick.

A gimmick? Perhaps, yet similar anthropométries were a logical product of what Klein's friend, the critic Pierre Restany, had baptized as Nouveau réalisme. Rejecting the tendency towards abstraction which, according to Restany, Klein and their circle, meant separating art from life, they sought new ways to get to reality. Despite his quackery, Klein's quest for an art that was free from subjectivity puts him on a par with many other more "serious" contemporary artists.



Ant 50, blue pigment, synthetic resin, 1960

Biography - contemporary art

International book



Elena Cavanna, Quando il sole sorride ai fiori,
acrilico su tela, 20x20cm, 2020



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