

2024

THINKING TO THE FUTURE IN PARIS

Art
exhibition

Curated by
Vanessa Viti & Giulia Zanesi

3F GALLERY, PARIS

THINKING TO THE FUTURE

5-15 MARCH 2024

CURATED BY

VANESSA VITI & GIULIA ZANESI

ETTORE ALBERT
ANNALISA TESCARI APPUHN
LEONARDO BARONTINI - IL BARO
MAURO BURSI
MANUELA CLARIN
PIERRETTE CLEMENT
ANTONIO DELL'ISOLA
YUNA GALEJEVA
MARIKEN HEIJWEGEN
FEDERICO MERIGGI
HIKARINO MIKA
RITA ROZINEK
ANETTE STEEN
DANIELE TIBULLO
TONI TRAGLIA

DIGITAL ART EXHIBITION
MICHELE BERLOT
CAMILLA FRANSRUD
PAT GREGSON
MARIA MAKSAKOVA
HIROMUNE OTAKE
SUZY PORTER
ANAISABEL RIBEIRO
KATHY RUSH

GALLERY 3F
58 RUE DES TROIS FRÈRES,
75018 PARIS

CONTEST

GALLERY 3F
58 rue des Trois Frères, 75018 Paris
5-15 MARCH 2024
Thinking to the future in Paris
A cura di Giulia Zanesi & Vanessa Viti

Un proverbio aborigeno recita le seguenti parole: "Prenditi cura della Terra e la Terra si prenderà cura di te, distruggi la Terra e la Terra ti distruggerà" un pensiero importante da cui partire per un'attenta riflessione. Prendersi cura dell'ambiente è argomento di grande importanza ed estremamente attuale, in che modo si può parlare di sostenibilità e come possiamo essere sostenibili? Sicuramente il primo passo per proteggere l'ambiente è conoscerlo ed avvicinarci il più possibile alla Natura, quanto spesso entriamo in contatto con essa? Gli artisti selezionati avranno l'opportunità di avvicinarci agli elementi della natura, rappresentando come meglio credono e come interpretano l'ambiente, scegliendo gli strumenti che ritengono migliori. Colori e materiali, qualunque essi siano, saranno i protagonisti insieme alle idee di ogni artista. Una mostra che pone l'attenzione alla sostenibilità, alla sensibilità degli artisti e dell'osservatore, dove l'arte diventa il punto di partenza per un'accurata riflessione.

Vanessa Viti

Una mostra nata per porre una riflessione sull'emergenza climatica, il ruolo che ognuno di noi svolge per contribuire ad un cambiamento funzionale in cui ogni singolo individuo nel suo piccolo può decidere di attuare. Sensibilizzare attraverso la cultura, gli artisti e la loro arte al cambiamento culturale.

In questa esposizione parliamo di sostenibilità, ambiente, sviluppo attraverso le opere di alcuni artisti selezionati che attraverso il loro linguaggio artistico sono in grado di farci percorrere un ricongiungimento agli elementi della natura, alle vibrazioni che nascono dentro di noi nel momento

in cui sentiamo e percepiamo il linguaggio di ogni singolo artista sensazioni che ci riportano alle nostre origini, ma che ci permettono di riconnetterci con il mondo creando progresso, evoluzione, empatia tra gli esseri umani.

L'arte svolge un ruolo fondamentale in tutto questo perché aiuta a riflettere, a dialogare, a comunicare attraverso nuovi approcci, linguaggi diversi significati e forse a proporci un mondo interiore ed esteriore un po' più "green" in cui abitare.

Giulia Zanesi

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An Aboriginal proverb recites the following words: "Take care of the Earth and the Earth will take care of you, destroy the Earth and the Earth will destroy you", an important thought from which to start for careful reflection. Taking care of the environment is a topic of great importance and extremely current, how can we talk about sustainability and how can we be sustainable?

Surely the first step to protect the environment is to know it and get as close as possible to Nature, how often do we come into contact with it? The selected artists will have the opportunity to get closer to the elements of nature, representing them as they see fit and how they interpret the environment, choosing the tools they deem best. Colors and materials, whatever they are, will be the protagonists together with the ideas of each artist. An exhibition that pays attention to sustainability, to the sensitivity of the artists and the observer, where art becomes the starting point for careful reflection.

Vanessa Viti

An exhibition born to reflect on the climate emergency, the role that each of us plays to contribute to a functional change in which every single individual in his small way can decide to implement.

Raise awareness through culture, artists and their art to cultural change.

In this exhibition we talk about sustainability, environment, development through the works of some selected artists who through their artistic language are able to make us go through a reunion with the elements of nature, with the vibrations that arise within us when we feel and perceive the language of each individual artist, sensations that take us back to our origins, but which allow us to reconnect with the world by creating progress, evolution, empathy between human beings.

Art plays a fundamental role in all of this because it helps to reflect, to dialogue, to communicate through new approaches, different languages, meanings and perhaps to offer us a slightly greener internal and external world in which to live."

Giulia Zanesi



Title: MOLOTOV

ETTORE ALBERT

Born 1979, Halle/Saale, Germany
Currently lives and works in Tobaj, Austria

Studied under:
Lex Drewinski, Potsdam, DE
Lucas de Groot, Potsdam, DE

Selected Exhibitions

2024 Rote Blaetter, Galerie Rundkirche Tempelhof, Berlin, DE (solo)
2024 Thinking to the future, 3F Art Gallery, Paris, FR (group)
2024 Word-Catching, International Art Exhibition, Bologna, IT (group)
2023 Colours and Sounds, Galerie MS Le Havre, FR (group)
2022 Miami 3.0, Artbox Gallery, Miami, US (group)
2022 Die Macht des Mythos, Stadtmuseum Düsseldorf, DE (group)
2022 Swiss Art Expo, Zurich, CH (artfair)
2018 Art of Makava, Bakerhouse Gallery, Graz, AT (group)
2009 Northern Lights, Schloss Kussewitz, Rostock, DE (solo)
2008 Summer Heat, Club Banane, Berlin, DE (solo)
2005 ohne Titel, Aagaard Galerie, Berlin, DE (group)
2005 Art Innsbruck, Innsbruck, AT (artfair)
2004 Art Salzburg, Salzburg, AT (artfair)
2002 ohne Titel, Café Kleisther, Berlin, DE (solo)
2002 Ein Bild vier Augen, Städtische Galerie Wollhalle, Güstrow, DE (duo)

Publications
Al Tiba9
Aesthetica Magazine
Juliet Art Magazine

Collections
Works held in private collections in Germany, Austria, Russia and Turkey.



"Molotov" is a piece of art that burns in the soul of the viewer. This artwork is a visual representation of tension, protest, and rebellion.

It exudes a powerful rebellious energy, embodied in its palette of vibrant colors and bold use of shapes and sharp lines. Dark hues contrast with brighter marks, reminiscent of fire and passion, dominating the composition and evoking a sense of urgency and turmoil.

Its form is not defined but rather evokes the controlled chaos of a demonstration, suggesting an idea of constant movement, as if the artwork is in constant expansion.

Through its dynamic structure and visceral intensity, "Molotov" transforms into a visual ode to the strength of rebellion. It is a call to action, an invitation to explore the depths of one's own outrage and to channel it into positive change.

Overall, "Molotov" is an artwork that cannot go unnoticed. It is a silent yet powerful cry of protest that creeps into the soul of the viewer, inviting reflection on the injustices of the world and finding the strength to fight against them.

Vanessa Viti



ANNALISA TESCARI APPUHN

L'artista Annalisa Tescari Appuhn nata a Legnago (VR) decide durante la sperimentazione del suo linguaggio artistico di trasferirsi a Roma dove attualmente vive e lavora.

Dal 2007 inizia ad esporre le sue opere presso la Galleria Rilievi a Roma dove crea attraverso un processo di sperimentazione artistica un linguaggio artistico sempre più definito. Così nel 2008 partecipa alla mostra d'arte presso lo spazio aperto della Fondazione Versiliana a Marina di Pietrasanta. Nel 2009 apre e gestisce un work shop con Galleria in Via Ostilia 3b dove espone le sue opere in modo permanente e continuativo.

Dal 2012 al 2013 espone presso la Galleria Uno di Daniel Capitanu.

Successivamente l'artista si classifica tra i primi dodici finalisti del Primo Concorso Internazionale di Exibart Arte e Laguna. In questi anni di grandi sperimentazioni pittoriche Annalisa Tescari Appuhn decide di svolgere l'apprendistato come restauratrice di dipinti presso la Bottega dell'Arco di Andrea Carfagna.

Dal 2017 l'artista decide di riprendere e approfondire l'attività scultorea creando opere di straordinario impatto visivo.

Dal 27 al 29 agosto del 2021 partecipa con la galleria - Van Gogh Art Gallery all'International Contemporary Art Fair – art3f di Monaco

Dal 1 al 15 aprile 2022 espone nell'ambito della mostra "COME WITH ME" – Esposizione internazionale d'arte contemporanea a cura di Divulgarti presso Palazzo Ducale di Genova.

Nello stesso anno espone le sue opere in digitale presso Tana Art Space Gallery durante la Biennale di Venezia

Dal 28 Novembre al 4 dicembre 2022 espone le sue opere in digitale nell'ambito della mostra "Adrenocromo for dinner" a cura di MADS GALLERY Milano e Fuerteventura

Espone alcune opere ad Art Basel Miami 3.0 a cura di Artbox Projects.

The artist Annalisa Tescari Appuhn was born in Legnago (VR).

While establishing her extensive artistic language she decided to move to Rome where she currently lives and works.

She began exhibiting her works in 2007 at the Galleria Rilievi in Rome where her already well defined artistic language continued to evolve through a process of constant experimentation. So

In 2008 she participated in the art exhibition at the open space of the Versiliana Foundation in Marina di Pietrasanta

In 2009 Annalisa opened and managed a work shop and permanent gallery in Via Ostilia 3b where she exhibited her works continuously. From 2012 to 2013 she exhibited at Daniel Capitanu's Galleria Uno.

Subsequently, Annalisa was ranked amongst the top twelve finalists of the First International Competition of Exibart Arte e Laguna. In these years of great pictorial experiments, Annalisa decided to carry out an apprenticeship as a restorer of antique paintings at Andrea Carfagna's Bottega dell'Arco. Since 2017 the artist decided to return to and deepen her activity as sculptor, creating numerous work of extraordinary visual impact. From 27 to 29 August 2021 she collaborated with the Gallery - Van Gogh Art Gallery at the International Contemporary Art Fair in Munich

From 1 to 15 April 2022 she exhibited as part of the exhibition "COME WITH ME" – International contemporary art exhibition curated by Divulgarti at Palazzo Ducale in Genoa.

In the same year she exhibited her works digitally at Tana Art Space Gallery during the Venice Biennale. From 28 November to 4 December 2022 she exhibited her works digitally as part of the exhibition "Adrenocromo for dinner", curated by MADS GALLERY Milan and Fuerteventura. She exhibits some works at Art Basel Miami 3.0 curated by Artbox Projects.

Un susseguirsi di mani, una dopo l'altra, ognuna dotata di una propria anima. Mani che lavorano e plasmano la materia, mani che esprimono e comunicano a gran voce. "Hands" è il risultato della sensibilità e della forza creatrice dell'artista scultrice Annalisa Tescari Appuhn. Ognuna di queste esprime a gran voce una propria identità, un racconto intimo di vita, uno stato d'animo su cui soffermarsi e riflettere. Queste opere evocano la forza e l'energia della materia che una volta lavorata e plasmata dall'artista rivela la propria essenza. Un invito forse al pensiero, alla profondità dei sentimenti o forse alla salvaguardia delle relazioni. Un filo sotteso scorre e unisce queste mani verso l'alto, un susseguirsi di emozioni e di profonda delicatezza. Uno stile intenso, ma allo stesso tempo delicato creano una scultura unica nel suo genere. Ogni mano è orientata in modo diverso trasferendo nell'osservatore un senso di inclusione e accoglienza, guida e coinvolgimento attivo. Un'opera che cattura lo sguardo dell'osservatore attento ai piccoli dettagli e un invito ad andare alla scoperta del proprio sé più autentico.

Giulia Zanesi

A succession of hands, one after the other, each with its own soul. Hands that work and shape the material, hands that express and communicate loudly. "Hands" is the result of the sensitivity and creative strength of the sculptor artist Annalisa Tescari Appuhn. Each of these loudly expresses its own identity, an intimate story of life, a state of mind on which to dwell and reflect. These works evoke the strength and energy of the material which, once worked and shaped by the artist, reveals its essence. An invitation perhaps to think, to the depth of feelings or perhaps to safeguard relationships. An underlying thread flows and unites these hands upwards, a succession of emotions and profound delicacy. An intense, but at the same time delicate style creates a one-of-a-kind sculpture. Each hand is oriented differently, transferring a sense of inclusion and welcome, guidance and active involvement to the observer. A work that captures the gaze of the observer attentive to small details and an invitation to discover one's most authentic self.

Giulia Zanesi



DETAILS OF THE WORK OF ART
“HANDS”



Title: HANDS



Title: "OBSESSION DU REVE"

LEONARDO BARONTINI -IL BARO

Sono nato a Pistoia il 10 dicembre del 1973
Sono sposato con Gianna dal 2002 e sono padre dal
2003 di una figlia di nome Bianca
Vivo in una località presso Pistoia che si chiama
CIREGLIO, paese in una zona che rimane tra
Abetone e Pistoia e quindi dove inizia a farsi "viva"
la montagna
Amo infatti ritirarmi lontano dalla città senza
naturalmente scapparne
Il mio percorso scolastico si è concluso nel 1999 con
la laurea in LETTERE E FILOSOFIA presso l'Università
di FIRENZE

Ciò che mi ha da sempre contraddistinto è però una profonda e intima passione nei confronti dell'Arte

Oltre a dipingere sono anche infatti bassista dall'età di 16 anni e suono attualmente in due gruppi

La pittura la ritengo però come il mio personale mezzo di espressione più intimo attraverso la quale riesco esclusivamente e veramente ad esprimere quelle che sono le mie controversie e angosce più intime e anche nascoste.

La ritengo parte di me e cerco di esprimere nelle tele o in quant'altro riesca ad utilizzare o riciclare quello che i miei occhi vedono nella realtà che ci circonda e non solo "en plen air" ma anche isolato nelle mie emozioni che questa suscita o credo che susciti nell'uomo nei momenti di solitudine e riflessione

Non ambisco a riportare nei miei dipinti quello che potrebbe essere contraddistinto come simile ad una fotografia ma cerco con tutte le mie forze di distanziarmi dalla pittura realistica perché come spiegavo prima ho desiderio di andare oltre a quello che può sembrare o apparire cercando nei limiti del mio possibile di dare vita alle emozioni

Una delle mie mostre più importanti la intitolai appunto "ARTE COME FORMA DI SUGGESTIONE"

Stilisticamente mi ritengo piuttosto poliedrico non avendo tecnica scolastica e non avendo soprattutto un indirizzo ben preciso

E di questo sono ben felice in quanto la realtà che mi circonda la ritengo appunto in continua evoluzione e assai mutevole

Anche per questo aspetto della realtà rinnovo il mio impegno nel cercare di esprimere e dare vita ai sentimenti più reconditi

Arte oltre che suggestione è per me "Pathos"

"Pathos" nel vero significato etimologico della parola intesa come Passione ma anche come Dolore

Da quest'ultimo, che ognuno di noi ha dovuto o prima o dopo affrontare almeno una volta, nascono ferite a volte molto profonde ma proprio da queste filtra sempre una luce anche flebile che ti permette di ricrearti e rigenerarti vedendo magari cose che prima non avresti mai notato

E per me la Luce si è sempre espressa attraverso la pittura ma anche attraverso la musica che ritengo essere un altro fenomeno espressivo fondamentale

Il mio stile di pittura lo ritengo spesso molto fisico e gestuale perché spesso derivante da un utilizzo del pennello (ma anche di altri strumenti in quanto amo come per le tele, riciclare qualsiasi oggetto della realtà si presenti al mio cospetto) irruento e molto emotivo

Tema del riciclo e del riutilizzo di cartoni, legni, tele o quant'altro altrimenti sarebbe stato rottamato è per me un fattore di prioritaria importanza in linea soprattutto con un pensiero di rispetto nei confronti della natura e di disprezzo della cultura del consumismo

Ecco così che in questo contesto si unisce all'arte un atteggiamento di sensibilità e impegno "sociale" anche se ne parlo con profonda umiltà

L'arte la ritengo infatti oltre che come sublimazione della mia personalità colta in tutte le sue contraddizioni e profonde emozioni, anche come veicolo fondamentale di riflessione tra l'uomo e la realtà circostante

Vanto alcune mostre nella mia provincia di nascita, una esposizione a Miami, una pagina Instagram e diverse vendite di mie opere sia su commissione che no.

I was born in Pistoia on 10 December 1973

I have been married to Gianna since 2002 and have been the father of a daughter called Bianca since 2003

I live in a place near Pistoia called CIREGLIO, a town in an area between Abetone and Pistoia and therefore where the mountains are starting to come alive

In fact, I love retreating away from the city without naturally escaping it

My school career ended in 1999 with a degree in LITERATURE AND PHILOSOPHY from the University of FLORENCE

However, what has always distinguished me is a deep and intimate passion for art

In addition to painting, I have also been a bass player since the age of 16 and currently play in two bands

However, I consider painting as my personal, most intimate means of expression through which I am able exclusively and truly to express my most intimate and even hidden controversies and anxieties.

I consider it part of me and I try to express on canvases or in anything else I can use or recycle what my eyes see in the reality that surrounds us and not only "en plein air" but also isolated in my emotions that this arouses or I believe it arouses in man in moments of solitude and reflection

I do not aim to bring back into my paintings what could be characterized as similar to a photograph but I try with all my might to distance myself from realistic painting because as I explained before I desire to go beyond what may seem or appear by searching within the limits of my possible to give life to emotions

I titled one of my most important exhibitions "ART AS A FORM OF SUGGESTION"

Stylistically I consider myself rather multifaceted, having no scholastic technique and, above all, not having a very specific direction

And I am very happy about this because I consider the reality that surrounds me to be constantly evolving and very changeable

Also for this aspect of reality I renew my commitment to trying to express and give life to the most hidden feelings

Art as well as suggestion is for me "Pathos"

"Pathos" in the true etymological meaning of the word understood as Passion but also as Pain

From the latter, which each of us has had to face at least once before or after, sometimes very deep wounds arise but from these, even a faint light always filters through which allows you to recreate and regenerate yourself, perhaps seeing things that you wouldn't have before. never noticed

And for me Light has always expressed itself through painting but also through music which I believe to be another fundamental expressive phenomenon

often consider my style of painting to be very physical and gestural because it often derives from the use of the brush (but also of other tools as I love, as with canvases, recycling any object of reality that comes before me), impetuous and very emotional.

The theme of recycling and reuse of cardboard, wood, canvas or anything else that would otherwise have been scrapped is for me a factor of primary importance in line above all with a thought of respect for nature and contempt for the culture of consumerism

This is how in this context a attitude of sensitivity and "social" commitment even if I speak about it with profound humility

In fact, I consider art not only as a sublimation of my personality captured in all its contradictions and profound emotions, but also as a fundamental vehicle of reflection between man and the surrounding reality

I boast some exhibitions in my province of birth, an exhibition in Miami, an Instagram page and several sales of my works both commissioned and not.



Title: "RITRATTO"

L'artista presenta due opere in esposizione "Obsession du Reve" e "Ritratto", il primo rappresenta l'adesione e l'approfondimento dell'artista ad un linguaggio astratto, in cui dialogano a gran voce ragione ed emozioni, colore e movimento, energia ed equilibrio. La rappresentazione del ritmo della vita, una linea bianca in movimento che sprigiona forza, tenacia, determinazione e volontà. Del suo linguaggio artistico fanno parte anche materiali di recupero a cui l'artista dona nuova vita e significati diversi introducendoli nelle sue opere attribuendoli, in questo modo, una nuova identità. Un dialogo intimo tra ragione e cuore, materia e colore, forza e movimento. La descrizione di un'emozione attraverso uno stile deciso e di grande impatto ottenuto dall'artista grazie ad un equilibrio compositivo notevole, ricco di rimandi alla tradizione e allo stesso tempo di grande innovazione.

"Ritratto" ci regala un istante unico di eleganza, semplicità e amore per l'arte. L'espressione delicata e curata del volto di questo giovane fanciullo, forse simbolo di speranza e fiducia verso il futuro ci aiuta a riflettere su quanto l'artista senta, viva e condivida un profondo sentire interiore e sensibilità nei confronti del mondo che lo circonda. Un'opera come simbolo di crescita e di evoluzione intima, delicata e di straordinario valore introspettivo.

Giulia Zanesi

The artist presents two works on display "Obsession du Reve" and "Portrait", the first represents the artist's adherence to and in-depth study of an abstract language, in which reason and emotions, color and movement interact loudly, energy and balance. The representation of the rhythm of life, a moving white line that releases strength, tenacity, determination and will. His artistic language also includes recycled materials to which the artist gives new life and different meanings by introducing them into his works, thus attributing them a new identity. An intimate dialogue between reason and heart, matter and color, strength and movement. The description of an emotion through a strong and impactful style obtained by the artist thanks to a remarkable compositional balance, full of references to tradition and at the same time of great innovation. "Portrait" gives us a unique moment of elegance, simplicity and love for art. The delicate and well-groomed expression on the face of this young boy, perhaps a symbol of hope and trust towards the future, helps us to reflect on how much the artist feels, lives and shares a profound inner feeling and sensitivity towards the world around him. A work as a symbol of growth and evolution, intimate, delicate and of extraordinary introspective value.

Giulia Zanesi



Title: "METAMORFOSI"

MAURO BURSI

Nasce a Modena dove tuttora vive ed opera; la città e i luoghi d'origine sono i paesaggi spesso "fotografati" nei suoi lavori.

Già nell'adolescenza emerge quel talento artistico che – seppur senza un adeguato percorso accademico – ha sempre fatto parte della sua esistenza con alterni periodi di dedizione ed altri lunghi momenti di silenzio.

Le profonde e dolorose esperienze hanno infine sollecitato l'artista a donarsi completamente a quella che è la sua originale urgenza e cioè espressione vitale di emozioni e impressioni prodotte da eventi, paesaggi, luoghi, persone.

Di rilievo l'attenzione di amatori e collezionisti d'arte per la freschezza e l'immediatezza del suo eloquio pittorico fondato su sensazioni cromatiche pure; le sue opere sono presenti in numerose collezioni private e pubbliche.

Ha alle spalle diverse mostre personali, soprattutto nel comprensorio provinciale e regionale,

nonché alcune presenze in collettive di ambito nazionale.

Solo negli ultimi anni ha però ripreso con rinnovata intensità l'attività espositiva partecipando a selezionati eventi organizzati da Gallerie e curatori.

L'ultima presenza di primaria rilevanza, l'invito alla Biennale di Venezia 2022 – Padiglione Grenada, vissuto come riconoscimento di un talento fino ad ora praticato sottotraccia nonché stimolo verso una piena e libera espressività, scevra da impacci e ritrosie. Nel 2023 l'invito all'Esposizione Triennale di Arti Visive a Roma

Was born in Modena where he still lives and works; the city and places of origin are the landscapes often "photographed" in his works.

Already in adolescence, that artistic talent emerges which - albeit without an adequate path academic – has always been part of his existence with alternating periods of dedication and other long moments of silence.

The profound and painful experiences finally urged the artist to give himself completely to what is its original urgency and that is the vital expression of emotions and impressions produced by events, landscapes, places, people.

The attention of art lovers and collectors for the freshness and immediacy of the art is notable his pictorial eloquence based on pure chromatic sensations; his works are featured in numerous private and public collections. He has several personal exhibitions behind him, especially in the provincial and regional areas, as well as some presences in national group shows. However, only in recent years has it resumed its exhibition activity with renewed intensity participating in selected events organized by galleries and curators.

The last presence of primary importance, the invitation to the Venice Biennale 2022 – Pavilion Grenada, experienced as recognition of a talent that until now had been practiced in secret as well stimulus towards full and free expressiveness, free from hindrances and reluctance. In 2023 the invitation to the Triennial Exhibition of Visual Arts in Rome



Title: "ARMONIA"

"Metamorfosi" ed "Armonia" sono due opere molto rappresentative di un processo; quello della vita, il cambiamento per poter raggiungere un certo equilibrio con sé stessi o forse il riferimento al ciclo della natura come fonte di ispirazione. Il linguaggio dell'artista Mauro Bursi ci invita alla riflessione più profonda, uno stile in cui colore e gestualità entrano in profonda relazione tra loro fino a delineare un racconto cromatico ricco di piani, sovrapposizioni che donano equilibrio alla composizione in entrambe le opere. Un linguaggio astratto in cui emerge una profonda sensibilità e una certa padronanza della scelta cromatica. Dalle tonalità viola dell'opera "Metamorfosi" in cui la luce dona una profonda energia e forza all'opera, alle tonalità azzurre e verdi di "Armonia" espressione e voce di equilibrio, pace e determinazione. Il lavoro dell'artista Mauro Bursi è sempre in grado di stupirci e di aprire un dialogo con noi stessi attraverso la potenza dell'aspetto cromatico vero e proprio protagonista della sua arte. Velature cromatiche, intensa gestualità emergono dalla tela a gran voce per delineare un racconto pittorico ricco di ispirazione.

Giulia Zanesi

"Metamorphosis" and "Harmony" are two very representative works of a process; that of life, the change in order to achieve a certain balance with oneself or perhaps the reference to the cycle of nature as a source of inspiration. The language of the artist Mauro Bursi invites us to deeper reflection, a style in which color and gestures enter into a profound relationship with each other to the point of outlining a chromatic story rich in planes, superimpositions that give balance to the composition in both works. An abstract language in which a profound sensitivity and a certain mastery of the chromatic choice emerges. From the purple shades of the work "Metamorphosis" in which the light gives a profound energy and strength to the work, to the blue and green shades of "Armonia" an expression and voice of balance, peace and determination. The work of the artist Mauro Bursi is always able to amaze us and open a dialogue with ourselves through the power of the chromatic aspect, the true protagonist of his art. Chromatic veils, intense gestures emerge from the canvas loudly to outline a pictorial story full of inspiration.

Giulia Zanesi



Title: The Girl and the Crying Fish

MANUELA CLARIN

1952 Manuela Clarin was born in Munich, Germany. During highschool she already attended numerous drawing courses with a wide variety of graphic artists. After the graduation of highschool. She made a 9-month traineeship for stage-building at the „Bayerische State Opera“.

Then she visited the „painting- and drawingschool Alois Huber“ für one year. Simultaneous she took modeling-lessons from the german sculptor Rudolf Wachter. In autumn she started her professional training as a wood sculptor in the Munich school for constrution, art and design „BBZ“ (director: architect and caricaturist E.M. Lang).

Since the final exam till she is working up as a self-employed sculptor (works in wood, plaster, bronze and stone).

she began her training as a pupprteer at the „Munich marionett theatre“ and was there employed until then she joined the marionett school of the „Munich Biennale“ (director: composer Hans Werner Henze). In the same time bis she worked up in the „pedagogical action“ with children (building sculptures and puppets with children).

She founded, together with her partner the own „Munich Gallery Theatre“. Till there are realized 23 productions, with more than 1600 performances for adults and children. In her theatre she is responsible for designing and building stage sets, costumes, posters, masks and puppets.

Also for other theatres, of the free theatre scene, she designed stage sets. From till the project „children makes theater“ was realized (building puppets with children). Since she intensively practises painting . Her main-themes are the equality of all cultures. Often these pictures refer critically to present events. Often these are events which she had really seen and watched. Since she leads several sculpting- and painting-workshops. In her husband died and all activities were sleeping for a long time. She has two daughters and one son. She is member of these art artist associations: „BBK/München OBB“, „Kunstrefugium“, „VBK“



"The Girl and the Crying Fish" is a work of art that eloquently and provocatively addresses the current issue of plastic pollution in the oceans, through the classical iconography of the mermaid. This sculpture evokes a sense of beauty and despair simultaneously, as a gracefully sculpted female figure emerges from the waters, riding atop a majestic fish, surrounded by a sea of plastic.

The depiction of the woman, with her sinuous lines and elegant forms, invokes the imagery of mermaids, mythological creatures often associated with the beauty and purity of the seas. However, this mermaid is different: her environment is contaminated, and her presence becomes a symbol of how pollution has compromised the natural beauty of the sea.

The fish upon which the woman is perched represents marine life, but it is also a symbol of vulnerability and interconnectedness with the marine ecosystem. The presence of plastic around the fish and the mermaid underscores the pervasiveness of plastic pollution and its devastating impact on marine life and the environment at large.

Manuela's work prompts deep reflection on our relationship with the marine environment and the consequences of our actions on the global ecosystem. Through its combination of artistic beauty and environmental message, it invites us to consider our role in protecting the oceans and to reflect on the actions necessary to preserve marine life for future generations.

Vanessa Viti



Title: Volkan

PIERRETTE CLEMENT

Pierrette Clément is a painter artist borned in Gabon, Africa, then lived in France, New Caledonia and actually in Reunion Island. After years of spanish teaching and an intense professional and social life, the attraction for the art led her to fluid abstract painting, that perfectly corresponds to her passion for bright colors, for imagination and poesy, for interpretation of the marvels of the Universe and the Nature, influenced by her travels and the places she lives in. On the one hand she sees her art as a sort of meditation and therapy in which one she likes that colors get tangled, bump into each other or are in contradiction. On the other hand she wants to invite the viewers in her universe, to give them joy, pleasure, dreams or to make them think about our world, its weaknesses and its strengths.

« I also like that viewers dive in my paintings and mentally escape, according to their imagination and feelings ». « Fluid abstract painting allows me to let fate acts in some places of the canvas and regain control in others ».

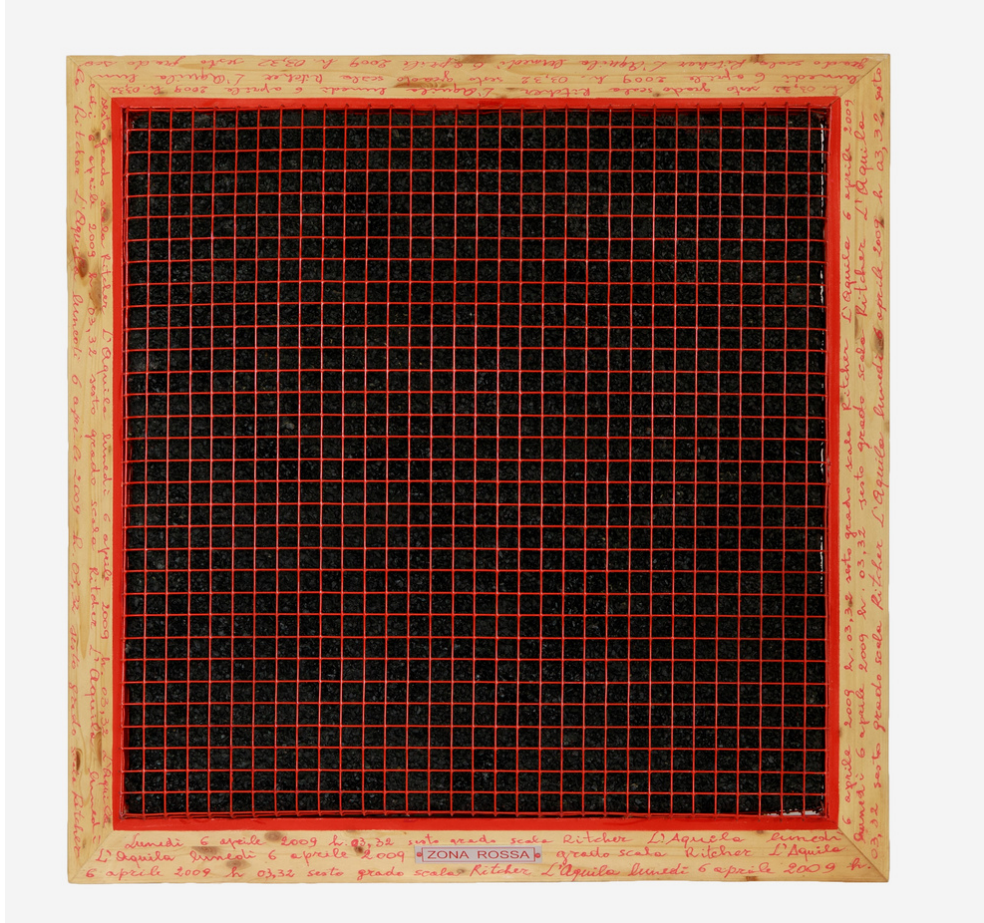
She also runs introductory workshops in Acrylic Pouring so that everyone, young or old, can discover this fulfilling technique and be introduced to art.

Pierrette's artworks convey a powerful message about environmental respect through evocative forms and colors. The canvases are a whirlwind of vibrant colors intertwining and merging, creating an explosion of energy and vitality. The composition suggests a dynamic balance between natural and human elements, representing the need for harmony and coexistence between humans and the surrounding environment. Earthy tones and accents of reds and blues evoke nature, while abstract forms evoke the complexity and diversity of ecosystems. It invites the viewer to reflect on the beauty and importance of nature and to consider their role in preserving and protecting our environment. Pierrette captures the essence of nature and its fragile balance. The canvases and their colors become a dance of lines and shapes intertwining in a harmonious and melodic rhythm. The changing colors evoke the variety and richness of life on Earth. Abstract forms suggest the complexity of ecosystems, while contrasts between lights and shadows create a sense of depth and mystery. The artist invites us to contemplate the beauty and fragility of our planet and to recognize our role in protecting and preserving its precious biodiversity.

Vanessa Viti



Title: Emergence



Title: "ZONA ROSSA"

ANTONIO DELL'ISOLA

L'opera presentata dall'artista in questa mostra celebra il valore e l'importanza delle proprie radici rappresentate attraverso il linguaggio dell'artista dalla materia: una griglia rossa, un quadrato, il catrame, la scrittura, un ritorno alle origini. Un tributo agli abitanti dell'Aquila, un segno di fiducia e speranza dopo il terremoto del sei aprile 2009, Ecco come l'arte possa simboleggiare una rinascita e un segno di fiducia dopo eventi così tragici. La scrittura presente sulla cornice dell'opera identifica un evento e allo stesso tempo lo incide per sempre. La scelta dell'artista di utilizzare i materiali non è un caso, tutto riconduce alla semplicità dei gesti, delle azioni umane e della forza di ricostruire le basi, per il futuro. Ecco come un'opera d'arte possa evocare più cose e diventare un vero proprio simbolo, ispirazione e punto di riferimento. Ognuno di noi davanti a quest'opera può scegliere di farne parte o di essere un semplice spettatore, ma è importante ricondurre all'essenza delle cose per non dimenticare quanto è accaduto. L'artista attraverso la materia crea un rapporto e un dialogo diretto con tutti noi riuscendo a conferire semplicità e unicità al suo linguaggio artistico.

Giulia Zanesi

i
The work presented by the artist in this exhibition celebrates the value and importance of one's roots represented through the artist's language by matter: a red grid, a square, tar, writing, a return to the origins. A tribute to the inhabitants of L'Aquila, a sign of trust and hope after the earthquake of April 6, 2009. This is how art can symbolize a rebirth and a sign of trust after such tragic events. The writing present on the frame of the work identifies an event and at the same time affects it forever. The artist's choice to use materials is not a coincidence, everything leads back to the simplicity of gestures, human actions and the strength to rebuild the foundations for the future. This is how a work of art can evoke multiple things and become a true symbol, inspiration and point of reference. Each of us in front of this work can choose to be part of it or to be a simple spectator, but it is important to bring it back to the essence of things so as not to forget what happened. Through the material, the artist creates a relationship and a direct dialogue with all of us, managing to give simplicity and uniqueness to his artistic language.

Giulia Zanesi

"OPERE INOGGETTIVE"

di Antonio Dell'Isola "io, anonimo".

Nell'ultimo decennio ho maturato la necessità di una profonda analisi del mio operato e la volontà di superare lo sviluppo del "profilo artefatto", simbolo ed icona di "io, anonimo". La ricerca geometrica, rivolta all'essenzialità più marcata, si rifà ad artisti quali Kazimir Malevich (con il quadrato nero), Josef Albers, il grande Mark Rothko (per i suoi colori) ed al maestro Carlo Ciussi, che sono stati fonte di ispirazione per il mio studio e mi hanno impregnato totalmente. Penso che, oltre al quadrato nero, sia possibile prolungare ed espandere la ricerca, sviluppando altri linguaggi in merito. Giocando sulla percezione e lo sviluppo della figura quadra si amplia il concetto di movimento, pur non perdendo il suo linguaggio di massima sintesi. Il quadrato quale supporto esce dalla linearità della superficie portante, in un'ipotesi di movimento variabile nella sua dinamica, sviluppando opere

I N O G G E T T I V E .

La mia ricerca si basa su volumi dinamici (quadrato dinamico, destrutturazione del cubo, quadrato al cubo, cubo cubista, frazionamento di un volume, volumi fluttuanti, ecc...), con l'utilizzo di vari materiali che vanno dal cemento al bronzo, al ferro fatto arrugginire per creare l'effetto cromatico della gamma dei rossi, al legno e carta rigenerata con opere pittoriche e scultoree. L'Arte è per me un irrinunciabile bisogno, quello di viverla anche come forma ludica.

Antonio Dell'Isola "io, anonimo". 2020

"INABJECTIVE WORKS"

by Antonio Dell'Isola "I, anonymous".

In the last decade I have developed the need for a profound analysis of my work and the desire to overcome the development of the "artifact profile", symbol and icon of "I, anonymous".

There geometric research, aimed at the most marked essentiality, refers to artists such as Kazimir Malevich (with the black square), Josef Albers, the great Mark Rothko (for his colours) and the master Carlo Ciussi, who were a source of inspiration for my studio and they totally soaked me. I think that, in addition to the black square, it is possible to prolong and expand the research, developing other languages on the subject. Playing on the perception and development of the square figure expands the concept of movement, without losing its language of maximum synthesis. The square as a support emerges from the linearity of the load-bearing surface, in a hypothesis of variable movement in its dynamics, developing works

I N O G E C T I V E .

My research is based on dynamic volumes (square dynamic, deconstructing of the cube, square cubed, cubist cube, fractionation of a volume, floating volumes, etc...), with the use of various materials ranging from concrete to bronze, to rusted iron to create the effect chromatic range of reds, to wood and regenerated paper with pictorial and sculptural works. Art is an indispensable need for me, that of experiencing it also as a form of play.

Antonio Dell'Isola "I, anonymous". 2020



YUNA GALEJEVA

Painter and musicologist, member of the group of painters "Nine Winds".

Born in Siberia (Krasnokamensk) in 1972, now living in Vilnius, Lithuania.

Editor for LRT Klasika, a Lithuanian national radio channel dedicated to culture and classical music; also lectures on History of Opera at the Lithuanian Academy of Music and Theatre.

More than 30 group exhibitions (Lithuania, Italy, Spain, France, Japan, Holland).

For me painting is like composing music on canvas. I like to improvise and strive to make the painting "sound": to make colours and their interrelations as expressive as the chords and tones in music, and the brush strokes and lines a sense of melody and rhythmic pattern. I try to keep the painting open to the viewer's interpretation, so that each time there is something new to see. Just as when listening to music, people hear it differently each time and it is always very individual. I endeavour to make the picture dynamic, with a musical movement, expressing a flow of time and thought. But 'music on canvas' is not an end in itself. The main aim is to express feelings, to transmit an emotional state and awaken associations.

Yuna's artwork, aptly titled "Winter promise," is a mesmerizing exploration of the winter season depicted through abstract expressionism, primarily characterized by cool blue tones. Through a masterful interplay of hues and brushstrokes, Yuna creates a captivating visual narrative that evokes the serene beauty and icy elegance of winter.

The canvas serves as a blank slate upon which Yuna orchestrates a symphony of blues, ranging from icy cerulean to deep indigo, imbuing the piece with a sense of chilly tranquility. The cool palette conjures images of frost-kissed landscapes and snow-laden branches, transporting viewers into a realm of crisp winter air and pristine snowfall.

What makes Yuna's work particularly striking is her ability to convey the essence of winter without relying on literal representations. Instead, she captures the essence of the season through abstract forms and evocative brushwork, allowing viewers to immerse themselves in the subtle nuances of the winter landscape.

The composition exudes a sense of calm and stillness, with delicate brushstrokes suggesting the gentle sway of snow-laden branches or the soft whisper of a winter breeze. Yet, amidst the tranquil blue tones, there is a hint of dynamic energy, as if the canvas itself is alive with the quiet majesty of winter.

Yuna invites viewers to experience the magic of winter in a fresh and abstract way, encouraging them to contemplate the beauty and serenity of the season. It is a testament to the artist's skill and creativity, as well as a reminder of the profound beauty that can be found in the most frigid of seasons.

Overall, the painting is a captivating masterpiece that captivates the imagination and stirs the soul, offering viewers a glimpse into the ethereal beauty of winter through the lens of abstract artistry.

Vanessa Viti



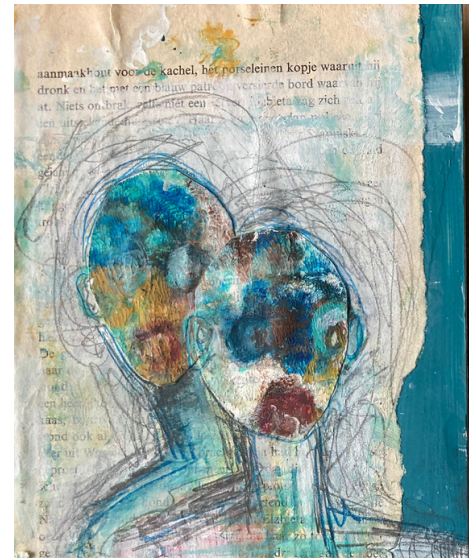
Title: Winter promise



Title: Can you find me?



Title: Unlock



Title: Talking heads

MARIKEN HEIJWEGEN

"All my work comes from unknown places in my head"

I paint heads. Self-portraits. My hands help me transform my emotions on the canvas. My language. Sometimes an awful lot happens in your head and no one knows, except you, what's going on there. It can be dark, scary, filled with fears and doubts, obstacles and everything that, I think, is human. Last month I was in a dark place and it was very scary. It was dark in my head and it felt like an explosion of all my fears. Every day I painted a portrait during that time. My paintings reflect feelings like panic attacks, fear, anxiety, insecurities and all mixed emotions. Slowly the paintings are less capricious and less vague. There is slowly coming a person in front of the painting. That person is me. Creativity saved me and helped to deal with my anger and aggression about the whole situation and can I slowly accept who I am. I want to show the world that you don't have to be ashamed about a mental illness and I hope to break taboos. It makes me vulnerable and I think that's a good thing. I want to make the invisible visible.

Welcome to my mental journey and let's start a dialogue.

The artworks of artist Mariken represent a deep dive into the human soul through a series of introspective self-portraits that explore the inner turmoil and universal emotions we all face. With astonishing skill, Mariken captures the complexity of our inner worlds, offering an intimate and profound look into the full range of human experiences.

Through the adept use of color, light, and composition, each self-portrait serves as an open window into an inner universe rich with emotional nuances. From moments of radiant joy to the depths of sadness and loneliness, Mariken fearlessly confronts the most complex of emotions, creating works that resonate with universal sincerity.

What makes these works so powerful is Mariken's ability to convey an incredible range of emotions through subtle expressions and delicate gestures. Each brushstroke seems to vibrate with the emotional energy of the artist, transporting the viewer on an engaging and moving emotional journey.

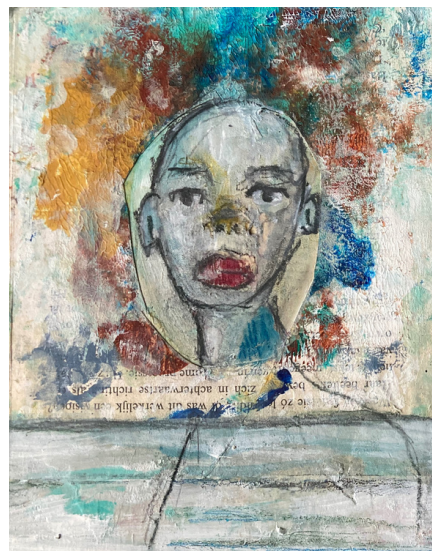
Furthermore, Mariken's series of introspective self-portraits invites viewers to reflect on their own inner selves and emotional experiences. With extraordinary sensitivity, the artist reminds us that we are not alone in our struggles and joys; there is a profound connection that unites us all in our shared humanity.

Ultimately, Mariken's artworks are a bold and poignant exploration of human complexity, offering a mirror to the soul and a path to universal emotional connection. An extraordinary collection that not only enchants the eye but also nourishes the spirit.

Vanessa Viti



Title: Time is a rock



Title: Blur



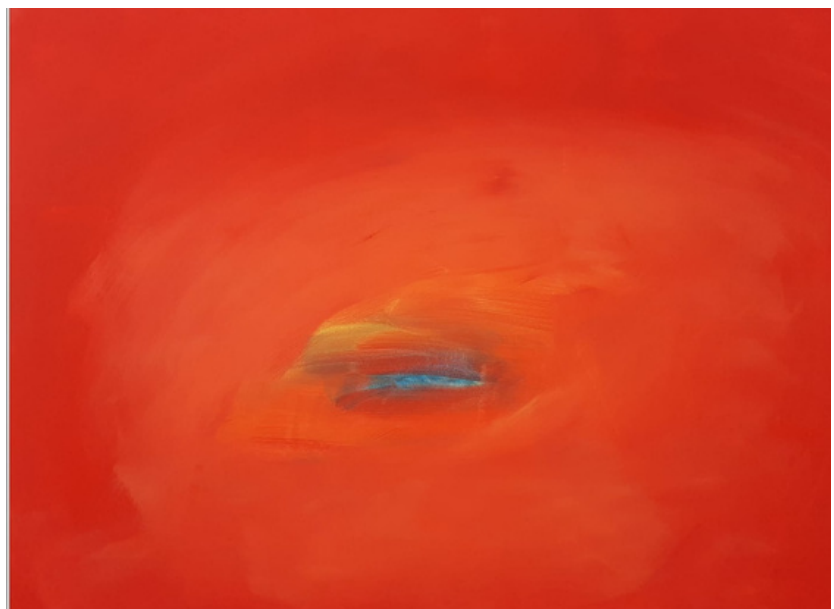
Title: Hearth

FEDERICO MERIGGI

Federico Meriggi è nato a Ivrea (Torino, Italia), nel 1970. E' geometra libero professionista con la passione per l'arte tramandatagli dal nonno materno il quale possedeva quadri di Dalì, De Chirico, Morandi ed altri pittori, soprattutto italiani e, da buon toscano, dipingeva lui stesso. Gli stessi genitori hanno coltivato la sua passione che è scoppiata solo qualche tempo fa con la necessità di provare a dipingere di suo pugno. Sposato e padre di due bimbe, anch'esse appassionate alla pittura, vive e lavora a Ivrea. Non appena si presenta un momento libero, si immerge nella pittura ma spesso questi momenti sono cercati a spallate fra un impegno lavorativo e l'altro. Come per arrivare a tutti i costi davanti ad una tela e far esplodere con forza il sentimento lanciandolo fisicamente sulla tela. E' particolarmente attratto dal surrealismo e dall'astrattismo di Mirò e Kandinskij, da Sam Francis ma anche dall'action painting di Pollock e prima ancora da Georges Mathieu. Ammira Emilio Vedova e sogna Picasso. Tende a mescolare le tecniche di tutti questi pittori, ma nei suoi dipinti emerge sempre il suo inconscio, la sua intuizione, la sua improvvisazione e quell'istinto che prevale nel momento in cui inizia a dipingere. Infatti i suoi dipinti spesso sono differenti uno dall'altro e in questi non si distingue uno stile marcato e ben definito perché ogni suo dipinto ha una sua storia, una sua memoria emotiva e una sua energia.

Quando alcuni si assomigliano è perché lo stato d'animo era lo stesso in entrambe le occasioni. Raramente i suoi sono dipinti sono prima studiati e pensati ma crescono sotto i suoi occhi durante la lavorazione delle pitture e la sovrapposizione dei colori. La tela diventa il suo ricettore di energia. Spesso la sensazione emotiva è lasciata agli occhi e l'immaginazione di chi lo guarda, come se i suoi dipinti fossero opera della fantasia più profonda dell'osservatore, come se provassero a tirare fuori l'immaginazione di chi li guarda e consentono

Federico Meriggi was born in Ivrea (Turin, Italy) in 1970. He is a freelance surveyor with a passion for art inherited from his maternal grandfather, who owned paintings by Dalì, De Chirico, Morandi, and other painters, especially Italians, and, being a good Tuscan, painted himself. His parents also nurtured his passion, which only erupted some time ago with the need to try painting with his own hand. Married and father of two girls, who are also passionate about painting, he lives and works in Ivrea. Whenever a free moment presents itself, he immerses himself in painting, but often these moments are sought between one work commitment and another. It's as if he must reach a canvas at all costs and explosively unleash his feelings physically onto it. He is particularly drawn to the surrealism and abstraction of Mirò and Kandinskij, to Sam Francis, but also to the action painting of Pollock and, before him, Georges Mathieu. He admires Emilio Vedova and dreams of Picasso. He tends to mix the techniques of all these painters, but in his paintings, his unconscious, intuition, improvisation, and instinct always emerge, prevailing when he begins to paint. In fact, his paintings are often different from each other, and in them, there is no distinct and well-defined style because each painting has its own story, emotional memory, and energy. When some resemble each other, it's because the state of mind was the same on both occasions. Rarely are his paintings premeditated and planned beforehand, but they grow under his eyes during the painting process and the overlay of colors. The canvas becomes his energy receptor. Often, the emotional sensation is left to the eyes and the imagination of the viewer, as if his paintings were the product of the observer's deepest fantasies, as if they attempted to draw out the imagination of the viewer and allowed it to flow.



Title: HeartH 2/2

Le opere astratte di Federico Meriggi sono un'interpretazione emozionante e audace del nostro pianeta e dei cambiamenti climatici. Attraverso una serie di dipinti, Meriggi cattura l'attenzione dello spettatore sull'importanza di preservare la Terra e affrontare le sfide ambientali che ci circondano.

In una delle sue opere, il colore rosso dominante e le pennellate che richiamano l'occhio creano un impatto visivo potente e immediato. Questo dipinto sembra gridare urgenza e passione, richiamando l'attenzione dello spettatore sulla necessità di agire rapidamente per proteggere il nostro ambiente.

D'altra parte, il fondo scuro insieme alle pennellate più brillanti creano un contrasto suggestivo, evocando un senso di mistero e speranza. Questo dipinto sembra riflettere sulle sfide oscure che affrontiamo mentre ci rivolgiamo verso una luce di speranza e cambiamento.

Ciò che rende le opere di Meriggi così significative è la loro capacità di suscitare riflessioni profonde sul nostro rapporto con il pianeta e sulle azioni che possiamo intraprendere per preservarlo. Attraverso la sua esplorazione dell'astrazione, Meriggi ci invita a considerare la bellezza e la fragilità della Terra, mentre ci incoraggia a prendere consapevolezza e ad agire per un futuro sostenibile.

In conclusione, il lavoro di Federico Meriggi è una collezione potente e coinvolgente che ci spinge a riflettere sulle nostre responsabilità nei confronti del pianeta e ci ispira a compiere azioni significative per proteggerlo per le generazioni future.

Vanessa Viti

The abstract works of Federico Meriggi offer an exciting and bold interpretation of our planet and climate change. Through a series of paintings, Meriggi captures the viewer's attention on the importance of preserving the Earth and addressing the environmental challenges that surround us.

In one of his works, the dominant red color and eye-catching brushstrokes create a powerful and immediate visual impact. This painting seems to shout urgency and passion, drawing the viewer's attention to the need to act quickly to protect our environment.

On the other hand, the dark background along with the brighter brushstrokes create a suggestive contrast, evoking a sense of mystery and hope. This painting seems to reflect on the dark challenges we face as we turn towards a light of hope and change.

What makes Meriggi's works so significant is their ability to provoke deep reflections on our relationship with the planet and the actions we can take to preserve it. Through his exploration of abstraction, Meriggi invites us to consider the beauty and fragility of the Earth while encouraging us to become aware and act for a sustainable future.

In conclusion, Federico Meriggi's work is a powerful and engaging collection that urges us to reflect on our responsibilities towards the planet and inspires us to take meaningful actions to protect it for future generations.

Vanessa Viti



Title: Harmony and peace living on earth. A mirror of prayer that reflects the light of the soul

HIKARINO MIKA

Hikarino's work is an abstract piece that captures the very essence of light through a palette of bright and vibrant colors. The canvas is a kaleidoscope of brilliant hues dancing together in playful and lively harmony. Hikarino employs a variety of fluid brushstroke shapes to create an effect of movement and dynamism that captivates the viewer's gaze.

The luminous colors, ranging from solar yellow to fiery orange and vibrant pink, evoke a sense of warmth and vitality. The different shades and intensities of color blend and overlap, creating a piece that seems to emanate its own light. The artwork speaks to our emotional sensibility and transports us on a journey of joy and optimism.

Through its lively palette and dynamic composition, this piece invites us to celebrate the beauty and joy of life. It is a hymn to the light and vitality that resides within each of us, reminding us to fully embrace our existence and cultivate happiness and positivity in our lives. It radiates energy and optimism, inspiring us to look at the world with fresh and open eyes.

Vanessa Viti

Title: Blue spiral obsession



RITA ROZYNEK

Collage artist, linguist and freelance translator, born in Zielona Góra in Poland in 1981.

I am currently living in Hannover, Germany, with my partner and two cats. For the creation process I use only scissors, glue, old magazines, and my imagination.

My visions are inspired by surrealism, symbolism and the psychology of C. G. Jung. They are meant to speak to the subconscious, and they often represent universal symbols and archetypes. And lots of spiral shapes. For me personally, they have always been a form of self-therapy.

As a linguist, I initially created collages solely from words – texts in my native language, a kind of automatic writing or weird poetry. But for several years now I have been creating collages from images. They opened the way to my own inner as well as outer world.

I also play piano and sing a little, I love spending time in nature harvesting herbs and I practice urban gardening on my balcony.

Welcome to my Universe.

Rita's works are a fascinating and engaging celebration of the spiral as the main theme. Through the use of collage, the artist sheds light on the beauty and complexity of this intrinsic geometric form, offering viewers a unique and stimulating visual experience.

In one of her pieces, dominated by shades of blue, Rita captures the essence of tranquility and harmony. The spiral gracefully winds its way through the composition, evoking a sensation of fluid and serene movement. The blue tones create a refreshing and relaxing atmosphere, inviting spectators to immerse themselves in a journey of contemplation and reflection.

In the other collage, bright yellow colors dominate the scene, creating an explosion of energy and vitality. The spiral manifests with intensity and dynamism, capturing the viewer's attention with its powerful visual impact. The vibrant yellow conveys a sense of optimism and vitality, encouraging observers to explore the depths of the form and to be carried away by the enthusiasm of artistic creation.

What makes Rita's works so captivating is her ability to transform a common geometric element into an engaging and meaningful artistic experience. Through her collages, the artist invites us to reflect on the cyclical nature of life, growth, and transformation as we venture along the path of the spiral.

In conclusion, Rita's works are an ode to the beauty and complexity of the spiral form, explored through a vibrant blend of colors and textures. A collection that enchants the eyes and stimulates the mind, inviting us to explore the depths of the geometric universe that surrounds us.

Vanessa Viti



Title: Yellow spiral obsession



Title: CITRON II - "HOPE AND OPTIMISM"

ANETTE STEEN

Anette Steen, born in 1973, is an artist and graphic designer from Oslo, Norway. She has had a passion for drawing and painting since childhood, and these art forms have always been a path into a creative world where time and place could cease.

Steen is educated in Arts and Crafts, Fashion Design and Graphic Design.

Although she has worked as a graphic designer and art director for many years, the longing to express herself through drawing and painting has always been present. However, this longing was repressed for almost 30 years, until now.

Anette Steen is particularly concerned with form and colour, as well as the graphic expression. Her artistic focus has been on graphic design and art direction, but now she has returned to her original desire to express herself through drawing and painting.

Nature is an important element and a great source of inspiration for Anette. She finds joy in organic and graphic shapes and has an attraction to green plants. The beauty and diversity of the natural world seems to influence her artistic expression, and this is clearly expressed in her works which are executed in acrylic on linen canvas. Anette Steen's connection to nature is reflected in her choice of motif and color palette, and this gives her art a sense of being rooted in a living world. Her curiosity and willingness to explore new techniques and art forms leads Anette towards her desire of constant development in the future.

Anette has participated as an artist and designer of the Norwegian book: "Stopp galskapen!" ("Stop the Madness!") is a special release and a spontaneous counter-reaction to France and Jacques Chirac's nuclear tests in French Polynesia in the 1990s. The book presents texts by well-known personalities and political illustrations by Norway's most skilled cartoonists and artists at the time. Anette has assisted well-known artists in Norway in putting ideas and thoughts into concrete form. Everything from digital original work but also assistance with the actual concretization of the execution. A challenging and exciting experience that she values highly.

Anette Steen
Instagram: @art_by_astone
Original acrylic paintings on linen canvas.

Energia e luce caratterizzano l'opera "Citron II - HOPE AND OPTIMISM" dell'artista Anette Steen. Equilibrio compositivo e cura per i dettagli conferiscono alla rappresentazione immediatezza e semplicità. Il legame dell'artista con la natura emerge a gran voce attraverso la celebrazione degli elementi che la caratterizzano, in questo caso i limoni. L'aspetto cromatico è di notevole rilevanza dove il giallo guida il racconto, la trama descrittiva dell'opera, contornato dal verde delle foglie, i fiori. Una composizione che celebra l'importanza e il valore della natura e dei suoi frutti. Un invito alla cura, al rispetto e alla contemplazione più intima. L'opera ci regala un sorriso di fiducia e di speranza verso la vita e uno sguardo diverso sul mondo circostante di profonda riflessione interiore. Un invito all'ordine, alla cura e al rispetto nella vita di tutti i giorni.

Giulia Zanesi

Energy and light characterize the work "Citron II - HOPE AND OPTIMISM" by artist Anette Steen. Compositional balance and attention to detail give the representation immediacy and simplicity. The artist's bond with nature emerges loudly through the celebration of the elements that characterize it, in this case lemons. The chromatic aspect is of considerable importance where yellow guides the story, the descriptive plot of the work, surrounded by the green of the leaves, the flowers. A composition that celebrates the importance and value of nature and its fruits. An invitation to care, respect and more intimate contemplation. The work gives us a smile of trust and hope towards life and a different look at the surrounding world of profound inner reflection. An invitation to order, care and respect in everyday life.

Giulia Zanesi



Title: "RESILIENZA"

DANIELE TIBULLO

Daniele Tibullo è nato a Siracusa nel 1977.

Dopo aver conseguito la laurea in Scienze Biologiche, ha intrapreso un percorso professionale dedicato alla ricerca scientifica e all'insegnamento, diventando oggi professore di Biochimica.

La sua passione per l'ambiente marino lo ha spinto a fondare nel 2012 l'Ente Fauna Marina Mediterranea, un'organizzazione dedicata alla salvaguardia dell'ambiente costiero e alla conservazione della fauna marina.

Attraverso questa iniziativa, Daniele Tibullo si è impegnato attivamente nella sensibilizzazione pubblica riguardo all'importanza della protezione della natura e della biodiversità marina.

Parallelamente al suo impegno nell'ambito ambientale, Tibullo ha sviluppato un profondo interesse per la fotografia naturalistica e di paesaggio. Attraverso le sue immagini, ha cercato di catturare e condividere la bellezza della natura, evidenziando il suo valore e l'importanza di preservarla per le generazioni future.

Con il passare del tempo, la sua passione per la fotografia si è estesa ad altri ambiti, tra cui il reportage di matrimoni e lo street photography.

Attraverso questi diversi stili fotografici, Daniele Tibullo ha ampliato il suo repertorio artistico, documentando non solo la bellezza della natura, ma anche la complessità e la ricchezza della vita umana e delle sue manifestazioni quotidiane.

Oltre alla sua attività professionale e artistica, Daniele Tibullo continua a dedicarsi con passione alla difesa dell'ambiente e alla promozione della consapevolezza ambientale attraverso le sue fotografie e le sue iniziative. Il suo lavoro riflette un impegno costante verso la tutela del patrimonio naturale e la diffusione di un messaggio di rispetto e responsabilità nei confronti del pianeta.

Daniele Tibullo was born in Siracusa (Italy) in 1977.

After obtaining a degree in Biological Sciences, he embarked on a professional path dedicated to scientific research and teaching, eventually becoming a renowned professor of Biochemistry.

His passion for the marine environment led him to find the Mediterranean Marine Fauna Organization in 2012, an organization dedicated to the protection of the coastal environment and the conservation of marine fauna. Through this initiative, Daniele Tibullo actively engaged in public awareness about the importance of nature protection and marine biodiversity conservation.

In parallel with his commitment to the environment, Tibullo developed a deep interest in naturalistic and landscape photography. Through his images, he sought to capture and share the beauty of nature, highlighting its value and the importance of preserving it for future generations.

Over time, his passion for photography extended to other areas, including wedding reportage and street photography.

Through these different photographic styles, Daniele Tibullo expanded his artistic repertoire, documenting not only the beauty of nature but also the complexity and richness of human life and its daily manifestations.

In addition to his professional and artistic activities, Daniele Tibullo continues to passionately dedicate himself to environmental defense and the promotion of environmental awareness through his photographs and initiatives.

His work reflects a constant commitment to the protection of natural heritage and the dissemination of a message of respect and responsibility towards the planet.



Title: "SILENZIO D'INVERNO"

L'artista Daniele Tibullo celebra attraverso la fotografia l'importanza delle immagini. Le sue fotografie diventano vere e proprie opere d'arte che sottolineano tematiche tratte dalla vita quotidiana in particolare, "Resilienza" e "Silenzio d'inverno" esposte qui, evidenziano il coraggio e la speranza di affrontare la vita nonostante tutto. Uomo e artista attento alla cura dell'ambiente e alla sua salvaguardia porta alla luce attraverso le sue fotografie, tematiche importanti e degne di nota: la cura per ciò che ci circonda, la terra, la natura, l'ambiente. Opere che raccontano atmosfere, sensazioni, concetti da cui partire per giungere sempre più in profondità. Ogni scatto esprime un mondo interiore ricco di sentimenti e rimandi alle tematiche che caratterizzano la nostra società. In "Resilienza" in uno spazio ampio come un territorio deserto emerge una pianta, vera e unica protagonista dell'immagine e voce, simbolo di crescita, fiducia e speranza nonostante tutto. In "Silenzio d'inverno" siamo messi in dialogo con il silenzio attorno a noi, avvolti in un'atmosfera rarefatta e di grande riflessione. Ogni aspetto riconduce alla contemplazione più intima. Un percorso di consapevolezza che cresce e si evolve attraverso le opere fotografiche di Daniele Tibullo capace di creare qualcosa di unico e particolare, la consapevolezza della propria unicità nell'essere al mondo e in dialogo con la natura. Tutto questo è importante. Speranza e forza emanano le due opere e aprono un dialogo intenso tra le persone che si soffermano ad osservare ciò che accade davanti a loro, senza rimanere alla superficie delle cose.

Giulia Zanesi

The artist Daniele Tibullo celebrates the importance of images through photography. His photographs become true works of art that highlight themes taken from everyday life, in particular, "Resilience" and "Winter Silence" exhibited here, highlight the courage and hope of facing life despite everything. A man and artist attentive to the care of the environment and its protection, he brings to light important and noteworthy themes through his photographs: care for what surrounds us, the earth, nature, the environment. Works that tell of atmospheres, sensations, concepts from which to start and reach ever deeper. Each shot expresses an inner world full of feelings and references to the issues that characterize our society. In "Resilience" a plant emerges in a space as large as a desert territory, the true and only protagonist of the image and voice, a symbol of growth, trust and hope despite everything. In "Winter Silence" we are put into dialogue with the silence around us, enveloped in a rarefied atmosphere of great reflection. Every aspect leads back to the most intimate contemplation. A path of awareness that grows and evolves through the photographic works of Daniele Tibullo capable of creating something unique and particular, the awareness of one's uniqueness in being in the world and in dialogue with nature. All this is important. Hope and strength emanate from the two works and open an intense dialogue between people who stop to observe what happens in front of them, without remaining on the surface of things.

Giulia Zanesi



Title: "CANNE AL VENTO"

TONI TRAGLIA

Sono un graphic designer professionista, specializzato e pluripremiato nel corporate brand e packaging design. Ho la passione per le arti visive da quando ero bambino. Disegno da sempre, dipingo sempre meno e scatto appena posso. In effetti negli ultimi anni la fotografia occupa parecchio spazio del mio lavoro artistico. In particolare sto svolgendo una ricerca che interpreta le immagini fotografiche come se fossero delle opere pittoriche.

Artista digitale per caso.

Non mi considero un fotografo, forse un artista digitale. Sfrutto la fotografia per i miei fini artistici, Mi piace l'idea di piegare la tecnica alle mie aspirazioni. Non voglio essere dipendente dello strumento ma bensì lo utilizzo per tirare fuori dalla tecnica una sua anima, pittorica appunto.

Motivazioni della ricerca "Scatti come dipinti "

Questa ricerca parte da un premio che ho ottenuto con uno scatto al concorso "Fotografare l'Adda" a Villa Gina nel 2009. Vinsi il primo premio con un'immagine inconsueta in quel contesto di foto naturalistiche. Rimasi sorpreso, non me lo aspettavo.

Così volendo migliorare quel risultato, ripresi a fotografare l'Adda ma era inevitabile che la fotografia mi stesse stretta. Piano piano, i riflessi del fiume mi fecero capire che uno scatto fotografico poteva apparire come un dipinto. Fu una rivelazione, i riflessi si esprimevano come dei pittori! Non fu facile però affermarlo con delle foto convincenti. Poi un giorno arrivò lo scatto "Movimento quadrato"; mi sembrava un dipinto. Fu il capostipite che aprì la via a numerosissimi tentativi, quasi tutti sbagliati! Ma ormai la strada era segnata, bastava raccoglierne i pochi frutti migliori e procedere oltre.

Fusione tra fotografia e sensibilità artistica.

Tutte le opere di questa ricerca, che inizia con la serie "Riflessi dell'Adda", sono nate dall'incontro tra la fotografia e la sensibilità artistica che vede dietro ad uno scatto il potenziale pittorico. Le capacità dell'artista permettono di intuire la grande espressività di questa fusione e ne catturano l'immagine portando così allo scoperto le grandi doti artistiche di un'immagine fotografica. Una specie di rivalsa dell'arte sulla tecnica, dove è l'uomo a decidere della tecnologia e non il contrario.

La reflex e la tecnologia digitale servono a catturare un attimo impossibile da riprendere senza il loro contributo, ma è l'artista a decidere quale situazione fermare e come elevarla ad opera d'arte.

Fotografo con l'anima del pittore.

Da questa prima serie seguono altre serie dove l'intento è di imprimere sull'opera anche le doti pittoriche di un artista. Se andate sul sito <https://www.tonitraglia.com/miart/OF/scattiDipinti/>, vedrete che non mi baso più sui riflessi ma su scatti comuni sui quali intervengo cromaticamente con Photoshop. L'obiettivo però è sempre lo stesso, fare esprimere uno scatto come se fosse un dipinto. Non ho fatto uso di filtri, effetti o manipolazioni, ho solo agito sull'interpretazione dei colori. In sostanza, oltre all'occhio del fotografo, ho voluto che si sentisse l'anima del pittore che trasforma la realtà in opera d'arte.

Un processo digitale per dipingere come una volta.

Le serie successive nascono dallo stesso comportamento messo in atto fin dalla ripresa degli scatti fotografici, cioè vedere le foto come se fossero opere artistiche, anzi pittoriche se possibile.

Un'attitudine che segue un processo tutto digitale che gestisco interamente partendo da immagini riprese da una reflex Nikon per proseguire con l'interpretazione artistica con Photoshop e per finire poi in produzione con stampe Inkjet Epson.

Lo scatto originale risulta determinante per l'esito delle interpretazioni, la macchina fotografica deve avere dunque un'occhio da pittore oltre che da fotografo.

I am a professional graphic designer, specialized and award-winning in corporate brand and packaging design. I have had a passion for visual arts since I was a child. I have always drawn, I paint less and less and I shoot whenever I can. In fact, in recent years photography has occupied a lot of space in my artistic work. In particular, I am carrying out research that interprets photographic images as if they were pictorial works.

Digital artist by chance.

I don't consider myself a photographer, maybe a digital artist. I use photography for my artistic purposes. I like the idea of folding it technique to my aspirations. I don't want to be dependent on the tool but rather use it to bring out one technique his soul, pictorial indeed.

Reasons for the research "Shots like paintings"

This research starts from a prize I obtained with a shot in the "Fotografare l'Adda" competition at Villa Gina in 2009. I won the first prize with an unusual image in that context of nature photos. I was surprised, I didn't expect it.

So wanting to improve that result, I resumed photographing the Adda but it was inevitable that photography was too tight for me. Little by little, the reflections of the river made me understand that a photographic shot could appear like a painting.

It was a revelation, the reflections expressed themselves like painters! However, it was not easy to affirm it with convincing photos. Then a

day came the "Square Movement" shot; it looked like a painting to me. He was the founder who paved the way for numerous attempts, almost all wrong! But by now the path was marked, it was enough to collect the few best fruits and proceed further.

Fusion between photography and artistic sensitivity.

All the works of this research, which begins with the "Riflessi dell'Adda" series, were born from the encounter between photography and the artistic sensitivity that sees the pictorial potential behind a shot. The artist's skills allow us to understand the great expressiveness of this fusion and capture the image, thus bringing to light the great artistic qualities of a photographic image. A kind of revenge of art on technology, where man decides on technology and not the other way around.

The reflex and digital technology serve to capture a moment that is impossible to shoot without their contribution, but it is the artist who decides which situation to freeze and how to elevate it to a work of art.

Photographer with the soul of a painter.

From this first series other series follow where the intent is to also impress the pictorial skills of an artist on the work. If you go to the site on the site

"<https://www.tonitraglia.com/miart/OF/scattiDipinti/>",

you will see that I no longer rely on reflections but on common shots on

which I intervene chromatically with Photoshop. The objective, however, is always the same, to express a shot as if it were a painting. I didn't use filters, effects or manipulations, I just acted on the interpretation of the colors. Basically, beyond the eye of the photographer, I wanted you to feel the soul of the painter who transforms reality into a work of art.

A digital process to paint like it used to be.

The subsequent series arise from the same behavior implemented since the taking of the photographic shots, that is, seeing the photos

as if they were artistic works, or rather pictorial if possible.

An attitude that follows an entirely digital process that I manage entirely starting from images taken by a Nikon reflex

to continue with the artistic interpretation with Photoshop and then end up in production with Epson Inkjet prints.

The original shot is crucial for the outcome of the interpretations, the camera must therefore have the eye of a painter as well as a photographer.



Title: "CANNE SU FONDO ROSA"

Il linguaggio artistico dell'artista Toni Traglia diventa sempre più riconoscibile, frutto dell'elaborazione grafica attraverso la fotografia tanto da trasformare dei semplici scatti in vere e proprie opere d'arte. La celebrazione del territorio, in cui vive e lavora diventa protagonista dei suoi lavori, della natura, in tutte le sue manifestazioni generano un'interazione diretta e profonda con l'osservatore che ne rimane avvolto e rapito tanto da domandarsi se ciò che vede è un quadro pittorico oppure una fotografia? L'importanza del processo artistico qui identifica una svolta per l'artista in grado di scrutare e rappresentare l'essenza del mondo che ci circonda attraverso una sensibilità del tutto intima e personale.

Davanti ad una sua opera sembra di essere quasi trasportati in una dimensione onirica di profonda interiorità. L'arte di Toni Traglia ci regala momenti di condivisione, sospesi nel tempo e avvolti da un piccolo istante di delicatezza e raffinatezza rari. In "Canne al vento" e "Canne su fondo rosa" l'artista sembra aprire un dialogo tra le potenzialità della fotografia e dell'elaborazione grafica per creare un linguaggio artistico ricco di sfumature, autenticità e poesia.

Giulia Zanesi

The artistic language of the artist Toni Traglia becomes more and more recognisable, the result of graphic processing through photography so as to transform simple shots into real works of art. The celebration of the territory in which he lives and works becomes the protagonist of his works, of nature in all its manifestations generating a direct and profound interaction with the observer who remains enveloped and captivated so much as to wonder if what he sees is a pictorial painting or a photograph? The importance of the artistic process here identifies a turning point for the artist capable of scrutinizing and representing the essence of the world around us through a completely intimate and personal sensitivity. Looking at one of his works seems to be almost transported into a dreamlike dimension of profound interiority. The art of Toni Traglia gives us moments of sharing, suspended in time and surrounded by a little moment of rare delicacy and refinement. In "Canne al vento" and "Canne su Fondo Rosa" the artist seems to open a dialogue between the potential of photography and graphic processing to create an artistic language rich in nuances, authenticity and poetry.

Giulia Zanesi

DIGITAL ART EXHIBITION



Title: "...NELLA VAGHEZZA CALDA DEI SOGNI"

MICHELE BERLOT

Architetto, classe '63. Nasco, vivo e lavoro a Firenze.
Non mi definisco "pittore"... Faccio "altro"
Qualcosa che innanzitutto serve a me, una forma di
espressività, tangibile, che ti impegna
anima e corpo ma che riesce anche a darti quel
senso che spesso cerchiamo inutilmente.
Esprimo stati d'animo, che spesso si modificano
nell'arco della realizzazione di un quadro e
a quel punto, nascono i lavori migliori.
Ecco, qua sono nel mio centro.
Perché la pittura. Mi ci sono avvicinato con molto
rispetto, provenendo da studi prettamente
tecnici e avendo realizzato per anni grafica digitale,
un approccio quasi naturale al mondo artistico,
usando i mezzi che utilizzo tutti i giorni per la mia
professione.

Ma la potenza di lavorare con le mani, sperimentare, fare e disfare, sovrapporre, incollare, sporcare, graffiare, annusare, godere e dispiacersi... tutto questo ho capito fin dal primo tentativo, che poteva arrivare solo in questo modo. La mia pittura può essere definita informale, ma è un informale sicuramente non gestuale; ha bisogno di una preparazione di fondo su cui poi lavorare, stendendo il colore in modo che non sia percepibile la pennellata.

E il meccanismo è lo stesso, sia quando i lavori comportano l'uso di carta e colla mescolata al colore sia quando lavoro in modo più canonico: attraverso numerosi passaggi e sovrapposizioni di materiali e colori, arrivo a quell'equilibrio formale che mi consente di considerare "chiusa" un'opera.

Architect, born in '63, living and working in Florence.
I don't call myself a "painter" I do "something else"

Something... mainly for me, a form of expressiveness, something tangible, that engages body and soul but that also manages to give you that certain sense that we often look for, in vain.

I express moods and spirits, often they change during works-in-progress and that's when magic happens and the best works are born.

That's where feel centered.

Why do I paint? I approached with great respect, with a background of purely technical studies and years of creating digital graphics.

An almost natural approach to the artistic world, using the tools that I use every day for my job. But the power of working with your hands, experimenting, creating and undoing, layering, straying, gluing, dirtying, scratching, smelling, enjoying and feeling displeasure... from the very first attempt.

I understood that this could only be achieved in this way.

My works can be defined informal, but certainly they are informal without the "gesturalism" of action painting; I need to prepare the base coat to work on, applying the color so that the brush stroke is not perceptible.

The mechanism is the same, either when the work includes the use of paper and glue mixed with color, either when it's a more canonical way of working: through numerous steps, layering materials and colors, I arrive at that formal balance where I feel that I can consider a painting to be "finished".

L'artista sviluppa un linguaggio pittorico come si può notare dall'opera " ...nella vaghezza calda dei sogni" titolo tratto da una poesia di Hermann Hesse e una produzione artistica parallela di tipo digitale nell'opera "HOME ASTRACT 2023_4 " .

La prima rappresenta una ricerca artistica che vede protagonista l'essere umano e la materia in tutte le sue componenti. L'approfondimento di questa componente e di tutti i suoi strati riflette esattamente ciò che accade nella vita in tutte le sue sfaccettature. L'anima di Michele Berlot è in grado di mettere in luce la psicologia umana attraverso un linguaggio astratto di notevole intensità emotiva e psicologica. Un'indagine approfondita sull'esistenza umana attraverso uno stile in cui i protagonisti sono i materiali, i colori, il processo attraverso cui si porta alla luce il pensiero, un concetto, un istante, l'animo umano.

Il potere dell'arte di Michele Berlot è quello di creare opere-specchio in cui ognuno di noi può leggere qualcosa di sé stesso, ma allo stesso tempo scoprirne tante altre. La seconda opera appartiene al processo di elaborazione digitale utilizzato dall'artista. Una serie che si discosta totalmente dal processo pittorico per esplorare il digitale, in particolare la rielaborazione grafica. Un artista poliedrico che è riuscito a creare un linguaggio del tutto personale e ricco di ispirazione. Ogni opera di Michele Berlot appare diversa ad ogni sguardo più attento, frutto di un sentire profondo che mette in moto nell'osservatore le sensazioni più profonde.

Giulia Zanesi

The artist develops a pictorial language as can be seen from the work "...in the warm vagueness of dreams" title taken from a poem by Hermann Hesse and a parallel digital artistic production in the work "HOME ASTRACT 2023_4".

The first represents an artistic research that sees the human being and matter in all its components as protagonists. The in-depth study of this component and all its aspects reflects exactly what happens in life in all its facets. The soul of Michele Berlot is able to highlight human psychology through an abstract language of notable emotional and psychological intensity. An in-depth investigation into human existence through a style in which the protagonists are materials, colors, the process through which thought, a concept, an instant, the human soul are brought to light.

The power of Michele Berlot's art is to create mirror-works in which each of us can read something about ourselves, but at the same time discover many others. The second work belongs to the digital processing process used by the artist. A series that totally deviates from the pictorial process to explore the digital, in particular graphic reworking. A multifaceted artist who managed to create a completely personal and inspirational language. Each work by Michele Berlot appears different with each closer look, the result of a profound feeling that sets in motion the deepest sensations in the observer.

Giulia Zanesi



Title: "HOME ASTRACT 2023_ 4"



Title: You exist in the light

CAMILLA FRANSURD

Camilla Fransrud born in Oslo in 1974, is an Norwegian Contemporary Painter. She moved to Trondheim, The Heart of Norway at the age of 20, and has lived here for 29 years. She started painting in 2017, and she paints on canvas with acrylic, mixing her own colors. To create depth in her paintings she uses chalk, palette knife, various textures and mixed media.

Her creative process begins in the beautiful landscape that surrounds her studio. She is living in the countryside with the sea nearby. She seeks to break through the barrier that separates us from nature and try to exceed the conventional boundaries between nature and art in her abstract landscape paintings. She is strongly connected to the nature and her work is evocative and she is inviting the viewer to explore their own emotions and interpretations. To her it is important to paint with the heart, she works intuitively with colors and derives inspiration from the light in nature.

Camilla's artwork is an abstract piece that captures the essence of balance between light and shadow, presenting an intriguing and engaging composition. Through the skillful use of dark and thick colors contrasted by light brushstrokes, the artist manages to create a work that emanates a unique brightness, despite the apparent predominance of darker hues.

In this piece, Camilla appears to challenge the common perception of darkness, infusing it with a sort of vital energy through the luminous brushstrokes that stand out against the dark background. This interplay of contrasts not only lends depth and dimension to the composition but also a sense of movement and life.

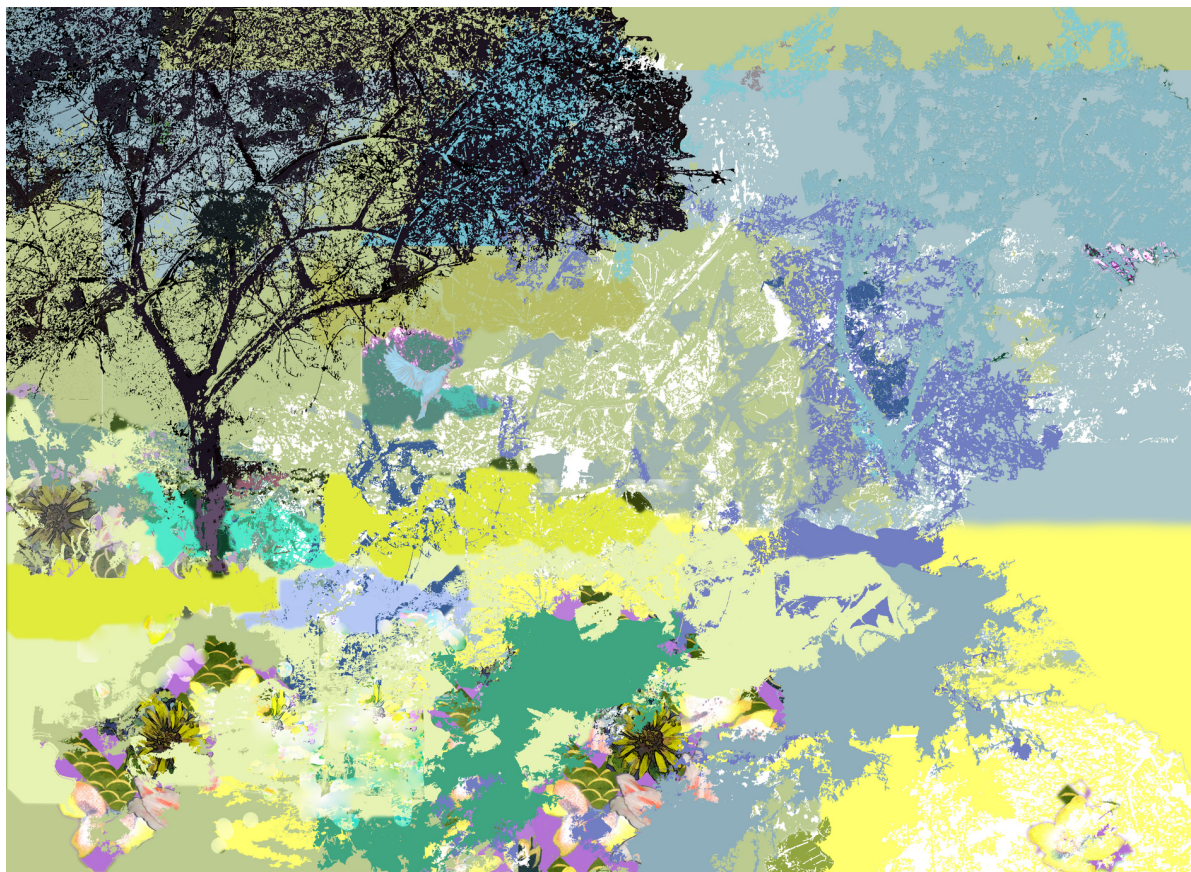
The pasty colors used by the artist give the artwork a tactile consistency and emotional depth, while the light brushstrokes add a touch of lightness and luminosity that attract the viewer's gaze, creating a fascinating visual balance.

What makes the artwork so intriguing is Camilla's ability to convey a sense of hope and rebirth even in the darkest of situations. The artwork seems to invoke the presence of an inner light, ready to shine even in the moments of greatest darkness, offering a perspective of optimism and resilience.

In conclusion, it's an abstract piece that enchants with its ability to balance light and shadow, creating an engaging and meaningful visual experience. A work that invites the viewer to reflect on the nature of balance and light within darkness, offering a positive perspective even in the darkest moments of life.

Vanessa Viti





Title: Royal crescent tree

PAT GREGSON

Pat Gregson is a textile design artist and teacher. Pat works across a broad range of media, producing digital collage, watercolours and applique embroideries.

She uses drawings, paintings and photographs to produce the collage works, combining her art approach with her design techniques.

The works are developed through drawings of the natural world and a process of experimentation.

Gregson embroideries of imaginative landscapes use applique with recycled fabrics.

These pieces are mostly hand stitched as Pat enjoys the calm of such.

Each piece is unique.

Pat obtained her degree in Textile Design 1976 and her P.G.C.E in 1992.

Her work has sold in the UK and America.



Title: Tree with lace



Title: The dizziness of freedom

Pat's digital artworks are a vibrant celebration of natural landscapes, particularly focusing on trees. With a palette bursting with brilliant colors, Pat creates immersive and captivating scenes that transport viewers to the heart of nature's beauty.

Each piece is meticulously crafted, showcasing an impressive attention to detail and a keen eye for composition. Through Pat's skilled use of digital techniques, the landscapes come alive with vivid hues and intricate textures, inviting viewers to lose themselves in the splendor of the natural world.

What sets Pat's artworks apart is the way in which they capture the essence of trees and their surroundings. Whether it's the majestic silhouette of a lone tree against a fiery sunset or a dense forest teeming with life, each artwork evokes a sense of wonder and reverence for the beauty of nature.

The use of vibrant colors adds an element of dynamism and energy to the scenes, infusing them with a sense of life and vitality. From lush greens to vibrant oranges and deep blues, the colors pop off the screen, creating a visually stunning experience for the viewer.

Beyond their aesthetic appeal, Pat's artworks also serve as a powerful reminder of the importance of preserving our natural environment. Through their breathtaking beauty, they inspire viewers to reconnect with nature and appreciate the intricate ecosystems that sustain life on our planet.

In conclusion, Pat's digital landscapes are a testament to the beauty and majesty of the natural world. With their vibrant colors and meticulous attention to detail, they offer viewers a captivating journey into the heart of nature, leaving them inspired and uplifted by the splendor of the world around us.

Vanessa Viti



Title: Broody

MARIA MAKSAKOVA

Born in 1977 in the northern city of Murmansk. In 2018 I moved to Kemi, Finland, where I am managing my own hotel. I devote my leisure time to drawing, which has captivated my interest since early childhood. In my art works, I like to use different techniques, such as watercolour, acrylic, soft pastel, as well as different graphic materials. I get my inspiration from the nature of the north, narrow streets of small towns and architecture.

The magic and beauty of northern nature, the silence of the moment and the air purity - all these I want to show in my artworks. I get my inspiration from the beauty of the North, I love its conciseness, austerity and stern character. I especially adore winter landscapes, snow and frozen beauty. I mainly use a limited colour palette to emphasize restraint and sophistication. The nature of the Lapland is the main motive in my art. Through my paintings, I would like to acquaint people with the beauty of the North and let them feel its spirit.

"Broody" is a work of art that captures the majesty and grace of the swan through a rich expression of detail and emotion. The canvas conveys a sense of calm and serenity, while the swan, depicted with precision and delicacy, stands proudly against a dark background.

Maria uses a palette of whites, grays, and shades of pink to create an ethereal and dreamlike atmosphere, which almost seems to transport the viewer into a world of tranquility and contemplation. The swan's bright and piercing eyes capture the viewer's attention, conveying a sense of mystery and wisdom.

The regal pose and elegance of the swan's feathers are rendered with extraordinary precision, highlighting the beauty and perfection of nature. The artwork is an ode to the beauty and grace of the animal kingdom, inviting us to contemplate the wonder of wildlife and recognize the value of preserving and protecting the species that share our world.

Vanessa Viti





Title: "THE MARRIAGE OF A FOX"

HIROMUNE OTAKE

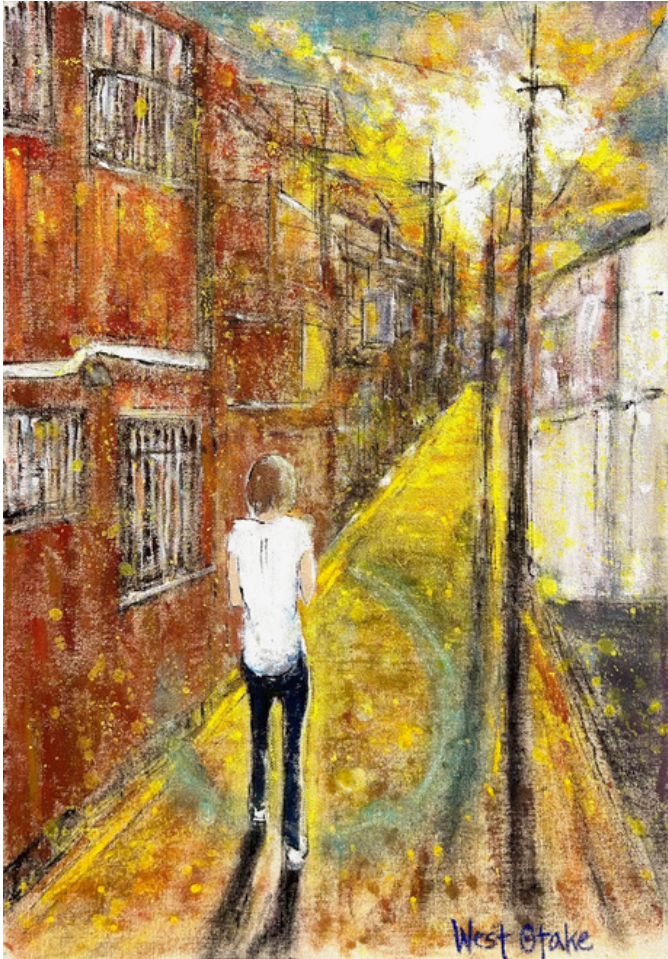
I was painting oil painting between the ages of 13 and 17, but I became a technician of interior construction and left the painting. After years, I went to a Japanese roll screen training school at the age of 57 and revived my creation by drawing pictures of the task. The theme is to look at the Japanese view of religion and the inside of human beings.

Artista giapponese di notevole sensibilità artistica capace di immortalare e di farci riflettere su tematiche legate alla nostra quotidianità. Queste sono tre opere ben rappresentative del suo linguaggio artistico pittorico figurativo caratterizzato da diversi rimandi ai momenti della vita quotidiana, ai rapporti familiari, al trascorrere del tempo, alla psicologia umana. Opere che delineano uno stile preciso e curato attento al dettaglio nei suoi aspetti compositivi. Un linguaggio che si avvicina molto all'illustrazione per la sua delicatezza e raffinatezza compositiva. Emerge a gran voce, l'opera realizzata come omaggio alla madre dove si sviluppa una grande interpretazione realistica da parte dell'artista, caratterizzata dalla rappresentazione della donna, la madre, attraverso la cura e lo studio dei dettagli. Così nelle opere dell'artista Otake Hiromune è evidente la rappresentazione della vita in tutte le sue sfaccettature. Natura, essere umano e tempo caratterizzano le sue opere esprimendo una notevole delicatezza compositiva frutto di una grande sensibilità interiore.

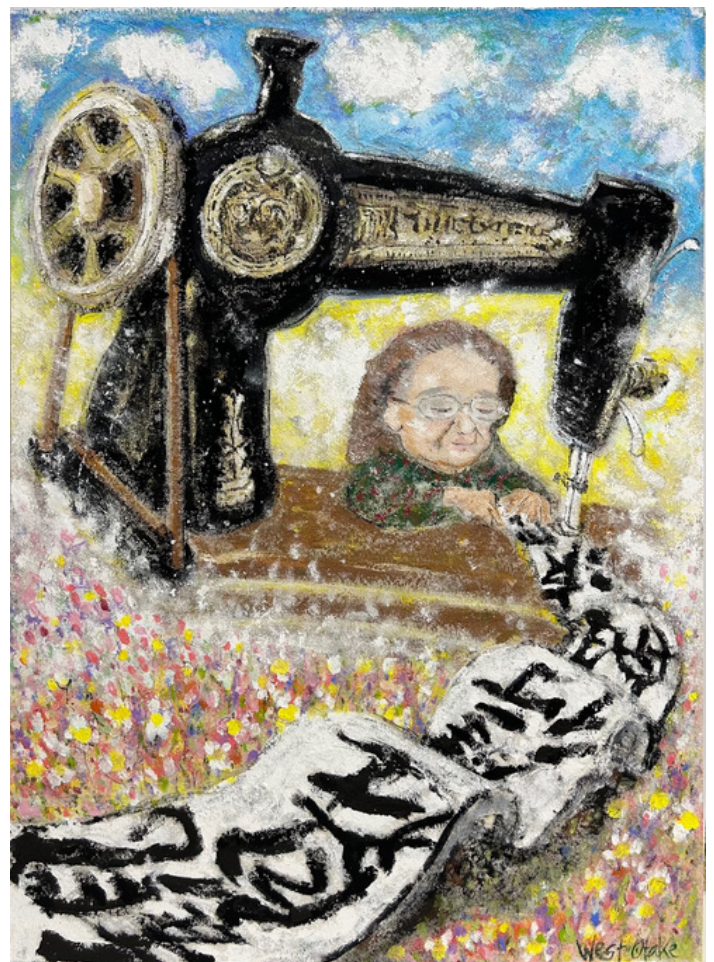
Giulia Zanesi

Japanese artist of notable artistic sensitivity capable of immortalizing and making us reflect on issues related to our daily lives. These are three works that are well representative of his figurative pictorial artistic language characterized by various references to moments of daily life, family relationships, the passage of time, and human psychology. Works that outline a precise and refined style, attentive to detail in its compositional aspects. A language that is very close to illustration due to its delicacy and compositional refinement. The work created as a tribute to the mother emerges loudly, where a great realistic interpretation is developed by the artist, characterized by the representation of the woman, the mother, through the care and study of details. Thus in the works of the artist Otake Hiromune the representation of life in all its facets is evident. Nature, human being and time characterize his works, expressing a notable compositional delicacy resulting from a great interior sensitivity.

Giulia Zanesi



Title: "BLUE JEANS ROAD TO HEAVEN"



Title: "MEMORIES OF MY MOTHER"



SUZY PORTER

My favourite subject in school was always art but I didn't start painting full time until I was in my mid thirties. I started drawing paintings in pastels and spent a year with an art teacher in Warrandyte back in Australia. Then went on to oils and acrylics. The best thing about painting is time slips away as you explore different thought processes and go into another world. It's a lovely way of communicating feeling and emotions.

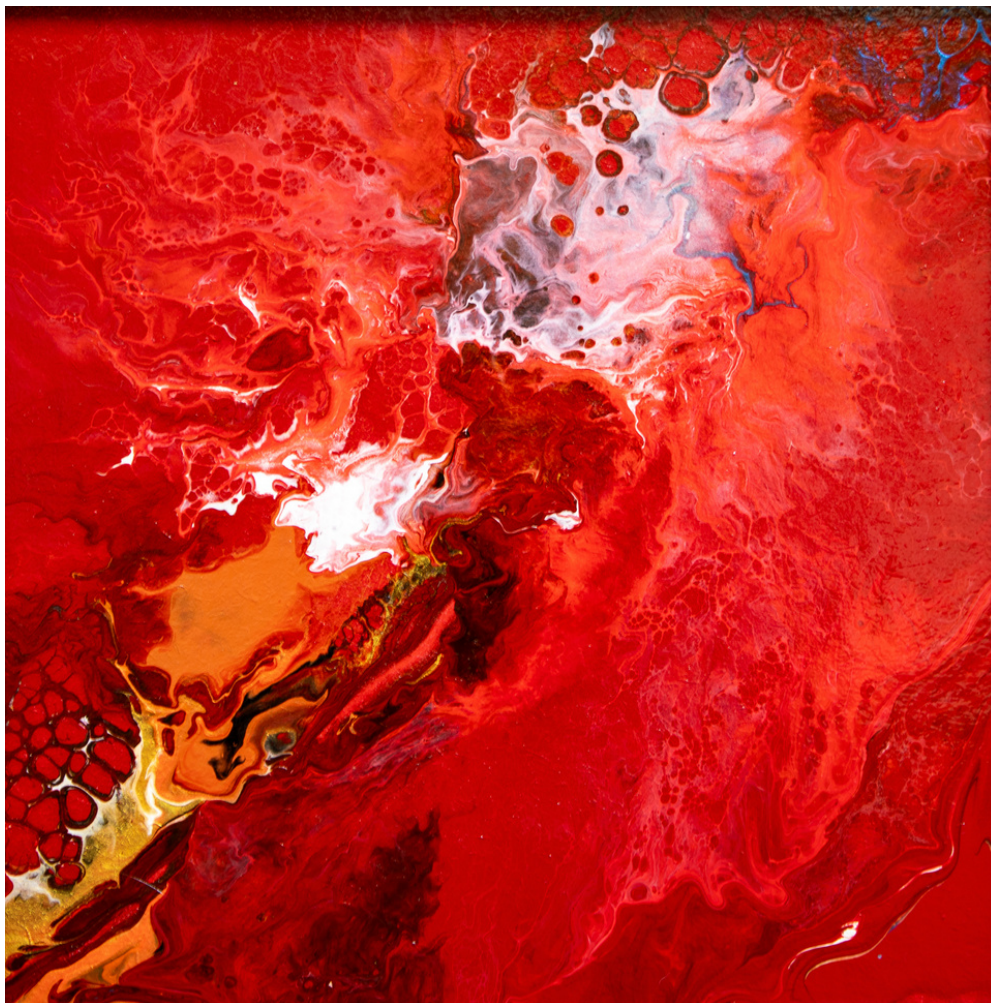


The artworks capture the ephemeral beauty of flowers in full bloom. The canvases are an explosion of vivid and vibrant colors, with each flower painted with extraordinary precision that captures its uniqueness and delicacy. Suzy employs a variety of techniques and brushstrokes to create a three-dimensional effect that makes the flowers seem ready to bloom from the canvas. The pastel tones and contrasts of light and shadow add depth and dimension to the composition, creating an atmosphere of freshness and vitality that transports the viewer to a blooming spring garden. The works appear as an ode to the beauty of nature and the rebirth of spring, inviting us to contemplate the wonder of life and recognize its precious value.

The artist is able to capture the timeless beauty of flowers through an elegant and sophisticated representation. The palette of delicate colors and subtle shades creates an atmosphere of grace and refinement, while the intricate details of the petals and leaves add a touch of realism and complexity to the composition. Suzy employs a variety of techniques and materials to create an effect of depth and dimension, bringing the flowers to life in a surprisingly realistic way. The artist celebrates the perfection and harmony of nature, inviting us to contemplate its timeless beauty and reflect on our relationship with the natural world around us.

Vanessa Viti





Title: Red invasion

ANAISABEL RIBEIRO

I'm Portuguese, I'm 46 years old.

I always liked painting very much and from a very early age I made many attempts to learn to paint and as an amateur I was painted since I was 17 years old. I seriously started painting mandalas in 2018 and since then my passion for painting has never stopped, in 2021 I organized several online mandala courses, and organized international events and started teaching. At the same time, in 2021, I also started the study and practice of fluid art and alcohol ink, which I maintain until today, having in 2023 decided to set up my art studio and start selling my arts and holding exhibitions.

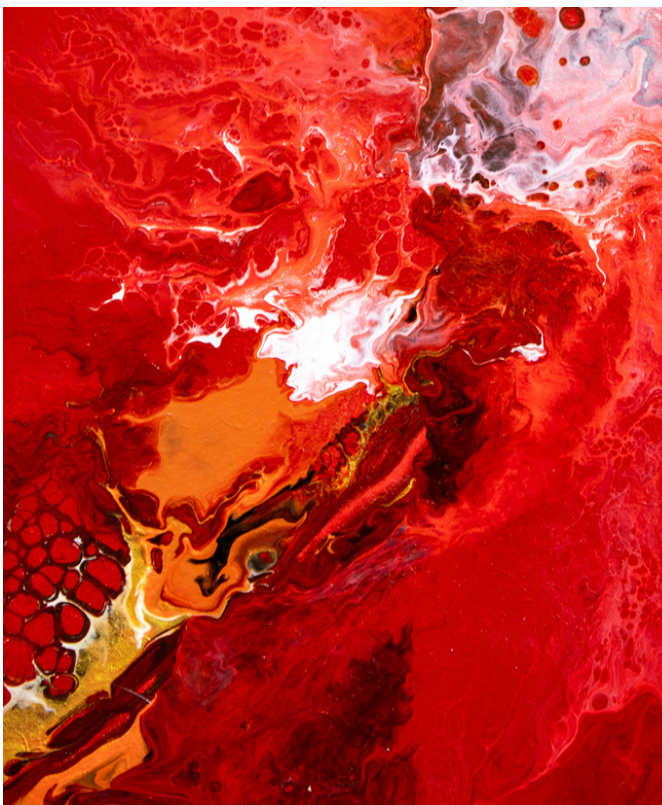
"Red Invasion" is an abstract work of art that captivates the viewer with its emotional intensity and visual depth. The dominant palette of fiery red evokes a sense of passion and vitality, which emanates from the canvas with overwhelming power.

Ana Isabel employs a combination of dynamic shapes and fluid lines to create an atmosphere of movement and energy that seems to pulse through every inch of the composition. The skillful use of contrasts and shades adds depth and dimension to the work, while accents of black and white enhance the overall dynamism and intensity.

Though devoid of a recognizable form, the artwork speaks directly to the viewer's soul, inviting them to immerse themselves in an emotional journey through the overwhelming power of passion. It is a piece that challenges the conventions and restrictions of reality, transporting the beholder into a realm of pure and intense emotions.

"Red Invasion" is an ode to the strength of human passion and its ability to transform and enrich life. Through its fiery beauty and unstoppable energy, Ana Isabel's work invites the viewer to celebrate passion in all its forms and to be swept away by its transformative power.

Vanessa Viti





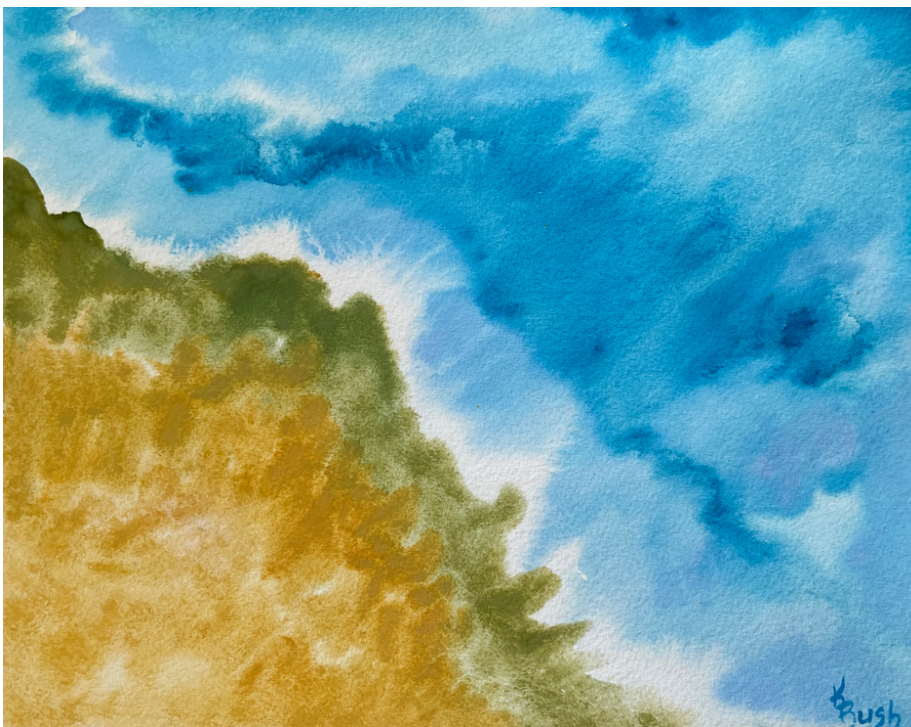
Title: Olympic Splendor

KATHY RUSH

An untraditional artist that creates from the world around. Hiking, camping, and paddling through nature is what inspires me. Traveling around the world influences what will go on the canvas, paper or wood. Painting in the wild is the biggest kick for me. I'm able to surround myself with nature, breathe it in and show what my inspiration is. Use of materials, techniques and styles to show impressions of landscapes, wildlife, flora and folk. The fusion of color and palette knife or brush can enhance the effect that I want to express. Some of the landscapes can be classified as abstracts, so texture and movement is imperative. It is that movement, color use that I use to grab those who see my pieces of work.

Born in New Mexico, raised mostly in Southern California, moved to Oklahoma as a junior in high school to be with family. Went to college at East Central State University / Oklahoma State University. Graduated and started teaching special needs students in Tulsa, Oklahoma. Moved in the early 80's to Portland, Oregon. More training and schooling at the University of Portland and Portland State. Had a family, retired from teaching 2018. Moved to Loveland, Colorado in 2022.

I've been doing art all of my life, it is my passion. As a preschooler – crayons, finger paints and colored pencils were my speciality. Through my formative and teen years, my art was full of moodiness and angst. As I grew to an adult, my art reflected in what spoke to me. As a brain cancer survivor/patient, my art has taken a different direction, it is more fluid with the illusion, more than the specific details. I still love the details, but it is not the most important thing.



Title: Shore



Title: Spring on the Ridge

The artworks capture the serene and majestic beauty of the sea on a calm day. The canvases become a moment to admire nature. A spread of deep blue, gently blending with the endless sky on the horizon. The fluid and delicate brushstrokes recreate the gentle movement of waves breaking on the shore, conveying a sense of tranquility and harmony. The soft tones and gentle contrasts create an atmosphere of peace and tranquility, enveloping the viewer in a reassuring embrace. The artist invites contemplation of the grandeur and beauty of the sea and to find refuge in its eternal calm.

The artworks capture the dynamic energy and enchantment of the sea in all its grandeur. The canvas is a mosaic of vibrant colors and sinuous shapes, evoking the incessant movement of the wind and almost smelling the sea. Kathy employs a bold and decisive palette, with deep blue, emerald green, and foamy white tones, to create an image that seems to exude life and vitality. The energetic brushstrokes and interplay of light and shadow lend depth and three-dimensionality to the composition, creating an engaging and captivating visual experience. The entire artistic work is an ode to the overwhelming energy and eternal enchantment of the sea, inviting us to immerse ourselves in a world of wonder and discovery.

Vanessa Viti

