



M.A.D.S. MILANO

# CATALOGUE

SHINE

Landscape Award  
MMXX

Curated by Art Directors Greco Carlo and Magni Alessandra  
Edited by Dottoressa Scaccia Elisabetta

Critical texts by Art Curators  
Dottoressa Abbuonandi Erminia  
Dottoressa Bianchi Maria Cristina  
Dottoressa D'Avanzo Federica  
Dottoressa Grassi Silvia  
Dottoressa Scaccia Elisabetta  
Dottoressa Viti Vanessa  
Dottoressa Zanesi Giulia

*Incipit curated by Carlo Greco, Art Director*

*Let us turn to the luminescence and spirituality of the artists, whether they are sculptors or photographers, painters or video artists, of centuries ago or contemporary. Shine wants to be the gathering. The works seen as liaison between the immortality of the act of creating and its interlocutors. Artists seen as so many Charon, who pass from one world to another. Carriers of new conceptualities, trends, fashions, languages; new ideas and lifestyles. We are looking for a way to survive, we have lost the purity and the one that resists, persists in the bowels of our memories. Landscapes, sunrises and sunsets are nothing more than nuances. Fine touches of souls kissed by love towards creation, towards everything in it, inside. The material light merges with the spiritual one. The perception of immensity crossed in a work, is the gift of a true artist. Being an artist for many can last an eternity, until death, for others only a small moment that echoes to infinity and this last echo does not necessarily have to be listened, seen and/or lived by everyone. Just a single heart is enough. In which to make a breach.*

*Concept edited by Vanessa Viti, graduated in Visual Arts and Art Curator*

*Life is a great adventure towards light  
(Paul Claudel)*

*According to Schelling's philosophical thought, art is the most suitable instrument for capturing the Absolute, it becomes that activity in which it's possible to trace the unity of spirit and nature, the conscious and the unconscious produce. Art represents the synthesis of a spontaneous and unconscious moment (inspiration) and of a conscious and meditated moment (conscious execution); in fact it is a spiritual production in a natural way or a natural production in a spiritual way. The artist's work is a continuous striving towards the infinite, and to the gleam of the sublime, is an expression of inner spirituality, it's the will to create something immortal. Light and darkness, opposite but strongly close terms, one exists only because the other exists. The light that has always been a symbol of the divine, of the good, of positivity, darkness belongs to the world of the underworld, of evil, of the negative; the artist who turns to these two different worlds begins a mystical search, a spiritual journey. The Byzantine masters use golden and luminous backgrounds, pure representation of an otherworldly and divine world; a dark figure on a sea of luminous fog (Wanderer above the sea of fog) has to do with the sublime that manifests itself in nature and that allows the traveler to come into contact with God. In the landscape works of Turner, the artist captures the power of light in an unexceptionable way, investigates the sublime through the disruptive energy of the latter, the images expand in color and light that recall a transcendental dimension.*



*In more modern times the artist Rothko creates the work "Yellow and gold" with which he transmits his spirituality and his style oriented towards transcendence. When in 1918 Malevič created the "White Square on a White Background" he reached total abstraction, approaching an extreme spirituality. Not only them, but an endless number of artists have created works from which emerge the brightness that belongs to the mystical and spiritual sphere. If on one side there is the exaltation of light as a means of spiritual research, on the other side there is darkness, which investigates the spirituality and the unconscious of man. Fussli inserts the nocturnal world of dreams, darkness and restlessness into his artistic activity, anticipating the themes that will be treated by the expressionists and surrealists. Precisely in the context of Surrealism, in particular the cinematographic context, the short film "An Andalusian dog" is remembered: the cut of the eye becomes a symbolic gesture of knowing how to see beyond, to want to know, to launch into something that we do not see with rationality but that exists. Talking about music, for example, the exponents of psychedelic rock brought their art to a particularly profound level, sometimes taking inspiration from native American shamanic traditions, giving their music a spiritual and metaphysical importance. An important example is the group The Doors, founders of psychedelia but above all supporter of sublime music, which through a melancholy sensuality and a rock soul, they create unique and unrepeatable pieces. Later Pink Floyd with their historic album "The Dark Side of The Moon", they turned their look to darker themes. The title itself refers to darkness, to the unconscious, and focuses the human life on a psychological, philosophical and anthropological level, focusing on the negative aspects. The group talks about these issues in a universal and objective way, so a dark side is in the life of every common mortal, we are all subject to negative moments, but also to positive ones and then we will talk about brightness. In short, the elevation of himself, of own art, to a higher condition, which stretches out towards immortality, which caresses the divine and sheds light on the path, is what a true artist search for life.*

# Aase Birkhaug

*There is nothing more difficult for a truly creative painter than to paint a rose, because first of all he must forget all the other roses that have been painted before.*  
(Henri Matisse)

*In these two figurative landscapes by the artist Aase Birkhaug, the soft and soothing color and the pastel shades make a sense of peace. Large flowering roses dot the entire canvases as if they were starry skies. The outlines are given only by the color and the pistils which seems to shine like many small stars. Thanks to the pink color, which generally influences feelings by converting them into something of gentle, the canvas has a calming effect conveys of affection and protection. Our Norwegian artist and physiotherapist knows these peculiarities well and she has always believed in the therapeutic power of flowers, especially roses. Through her studies and projects she combines neuroscience and neuroplasticity with her passions in a scientific study on the brain's ability to change if exposed to positive impacts of art and nature.*

# Aase Birkhaug



Princess of Healing Roses



# Aase Birkhaug

*Believing that the surrounding environment can influence one's health and mind, she combined art and nature by painting roses in order to release a calming power on human beings. She immortalizes them in an enveloping way as they had never been painted before, as a warm protective embrace in an attempt to make them eternal on the canvas. As said by her source of inspiration, Frida Kahlo "I paint flowers to not make them die", she does the same with roses. Birkhaug abandons the mannerism of the traditional floral representation that is inspired by the Flemish Baroque and interprets the roses from a more impressionistic aspect. For example, despite they were always the same, Claude Monet was able to give to his water lilies such a delicate touch that made them a divine gift. In the same way the artist transports the visitor to an almost celestial parallel world with this perception of serenity. The calm and softness that have a universal healing effect as in a collective meditation in search of peace.*



# Aase Birkhaug



Rose in Universe III

# Alma Oliar

*"Landscape photography is the supreme proof of the photographer" (Ansel Adams)*

*The first landscape photographs were limited to portraying views of the cities or places around the photographer's studio due to the need for long exposure times. The ulterior technical advances allowed teams of explorers and archaeologists to replace the sketch pad with the still bulky camera. Over time, landscape photography obtained an increasingly independent dimension, separating itself from documentary or reportage photography, becoming a true contemporary art. What makes photography art is the planning, the work, the idea, the construction of every single shot, with the aim of communicating something. Each photograph is a unique piece, because the artist's final manipulation makes it so. What makes photography contemporary art is the desire to create, beyond the technical taboos of photographers. Whether it is the desire to immortalize a project and document it, or to denounce, to raise awareness on a topic, photography is today communication and expression. The ultimate goal is to get an emotion and that a story is told. Art is indeed an aesthetic sense, but art is above all when you give meaning to things, when you communicate, when you tell a story, when you get excited. This is exactly what the young artist Alma Oliar creates with her photographs: telling a story and communicating a mood or emotion.*

# Alma Ollar



Good as new



# Alma Oliar

*Alma tells stories of young women who dialogue with the landscape around them. A natural landscape contaminated by abandoned everyday objects, as in the shot entitled "Good as new", or a totally urban landscape, observed from a privileged point of view, as the title "Rooftop rebellion" underlines. The inhabitants of her landscapes catalyze the attention of the observer: they are the protagonists of the story told, which with their gaze, their clothing and the position taken by their bodies dialogue with the landscape and, in the overall photographic composition, dialogue with the viewer, while not looking directly at him. A gaze instead turned towards a distant point, as if the girls wanted to look for something beyond the landscape, that is shown in front of them. Alma, with her shots, tries to show a part of reality that many times remains unnoticed, through an unusual and completely unique point of view. She tries to show a new way of experiencing the city and enter into it in a relationship, occupying a unique and particular place of observation. Alma's shots are unconventional from all points of view, thanks above all to her young gaze and the way she sees reality with an innovative photographic cut.*

*Art curator Silvia Grassi*



# Alma Ollar



Rooftop rebellion

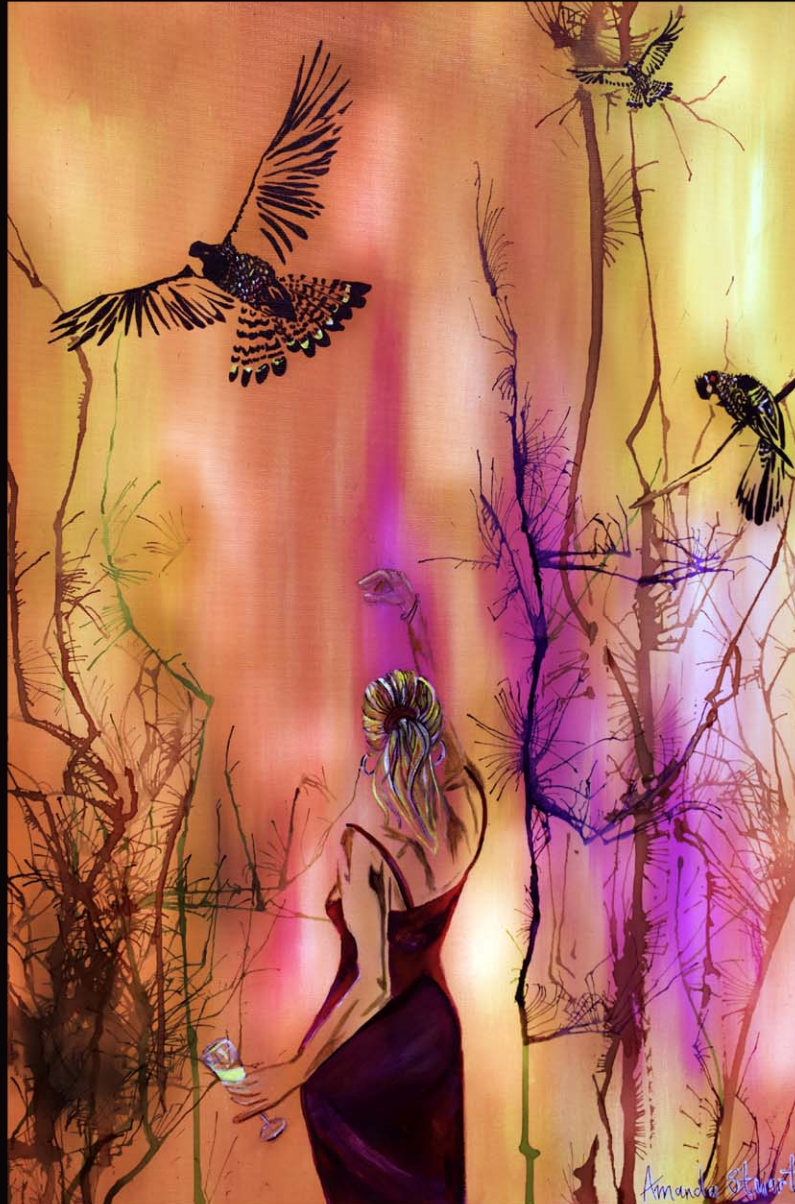
# Amanda Stuart

*"You are totally at the mercy of nature in this country, it is a fact"*  
(Bill Bryson)

*The Australian artist, with her work tells a page of history too hard to accept. Amanda is able to carry the fury of fire on canvas, the dismay and fear are there ready to overwhelm us. The colored backgrounds make the flames flare up perfectly and the viewer becomes the protagonist of the work itself, it is in the same position as the woman portrayed from behind. Birds, recurring elements in Amanda's painting, with spread wings seek salvation, their black color takes on the characteristics of drama, in the same way the lines that give life to trees. The thin brush strokes that draw the branches are full of tragedy, it seems that they are trembling aware of what is happening. If on the one hand the work "Burning up" is highly realistic since it tells an episode that really happened, it is certainly a work of great romantic intensity. The strong emotions that the work is capable of arousing, the colors and brushstrokes have a "Turnerian" component, a similarity is easily shown with the work "Fire of the House of Lords and Municipalities" by the great master Turner. Amanda is a contemporary romantic, she shakes the mind of the viewer; in front of her work one cannot remain helpless. The artist knocking on the door of the sensitivity of those who meet her artistic work, awaken consciences and send a message: the environmental catastrophe is underway and we must do something.*

*"The fire has always been and, reasonably, will always remain, the most terrible of the elements"*  
(Harry Houdini)

# Amanda Stuart



Burning Up



# Brígh Strawbridge

*"In cities without sea, I wonder where do people go when they want to regain their balance"*  
(Banana Yoshimoto)

*Brígh's art is the gathering of energy, if there is an invisible force that creates movement in the spirit, it is found in the artist's work. The sea has an unique power; Golden wrote "water can carve its way through stone and when trapped, water makes a new path", in fact its strength cannot be stopped. The work of the Irish artist tells us about this great energy and transmits it to the spectator. The lapping of the waves of the sea translates into the movement of the sensations that the work arouses. Brígh takes inspiration from the irish wild nature and she creates a work strong and full of emotions. Clearly, in her work flow the inspirations that she draws from nature and folklore. In some ways Brígh's art recalls that of Turner, not only for the themes addressed, but above all for the emotional power they possess. If Turner has been called the "painter of the sublime", the Irish artist manages to trap on the canvas those feelings of dismay and disturbance typical of the romantic era. Ultimately, the artist Brígh breaks the canvas through her great capacity of expression, her work is not a mere representation of the sea, but in it all the energy of the god Lir is conquered.*



# Brígh Strawbridge



Deep Down Dark

# Deborah Joy Bormann

*“So then my brush goes between my fingers as if it were a bow on the violin,  
and absolutely for my pleasure!”*

*(Vincent Van Gogh)*

*A thin red thread leads the viewer to the art of Deborah Joy Bormann. Teacher, art therapist and artist who loves reading, writing, thinking and creating. The thread, which replaces the brush, is combined with different techniques and materials, telling the story of an abstract landscape. It is a tool for narration, that stands for connection, path and dialogue. It shows life and death, hope and despair; love and pain. The artist uses the canvas as journal pages, where the days that pass and the events that follow, yarn after yarn, tell the story of life. It's quite clear, in this work, the reference to the technique of assemblage, a technique in which a three-dimensional composition is produced by putting together objects, or parts of them, generally applied to a support. In 1914 Picasso began to use the assemblage in his cubist productions, followed by Duchamp and others, until he discovered a new concept of space and a more refined approach. These features manifested in Italy in Alberto Burri's works. The vision of the landscape was identified by threads, papers and paintings, differently from the first meaning of this term, used by Giorgio Vasari in 1550. That only refers to the pictorial techniques, hence the term picturesque. In Bormann's work the chromatic intensity of the red thread, that defines the rough sea in the foreground, blends well with the blue of the sky. This implies the intention of the artist to display a night place, where the viewer lets himself be carried away by the research for a starting and ending point. But beyond the gaze there's only a distant, infinite, unreachable horizon. The intense blue, which prevails in the canvas, gives a good concept of depth and memory. A color so loved by contemporary artists like Chagall or Yves Klein that, in the second half of the twentieth century, tried to invent their own blue. Overly saturated, bright, unique. Bormann in Il filo rosso, through the material, synthesizes an intense and strong vision of life, that, figuratively speaking, recalls the power of the sea waves.*

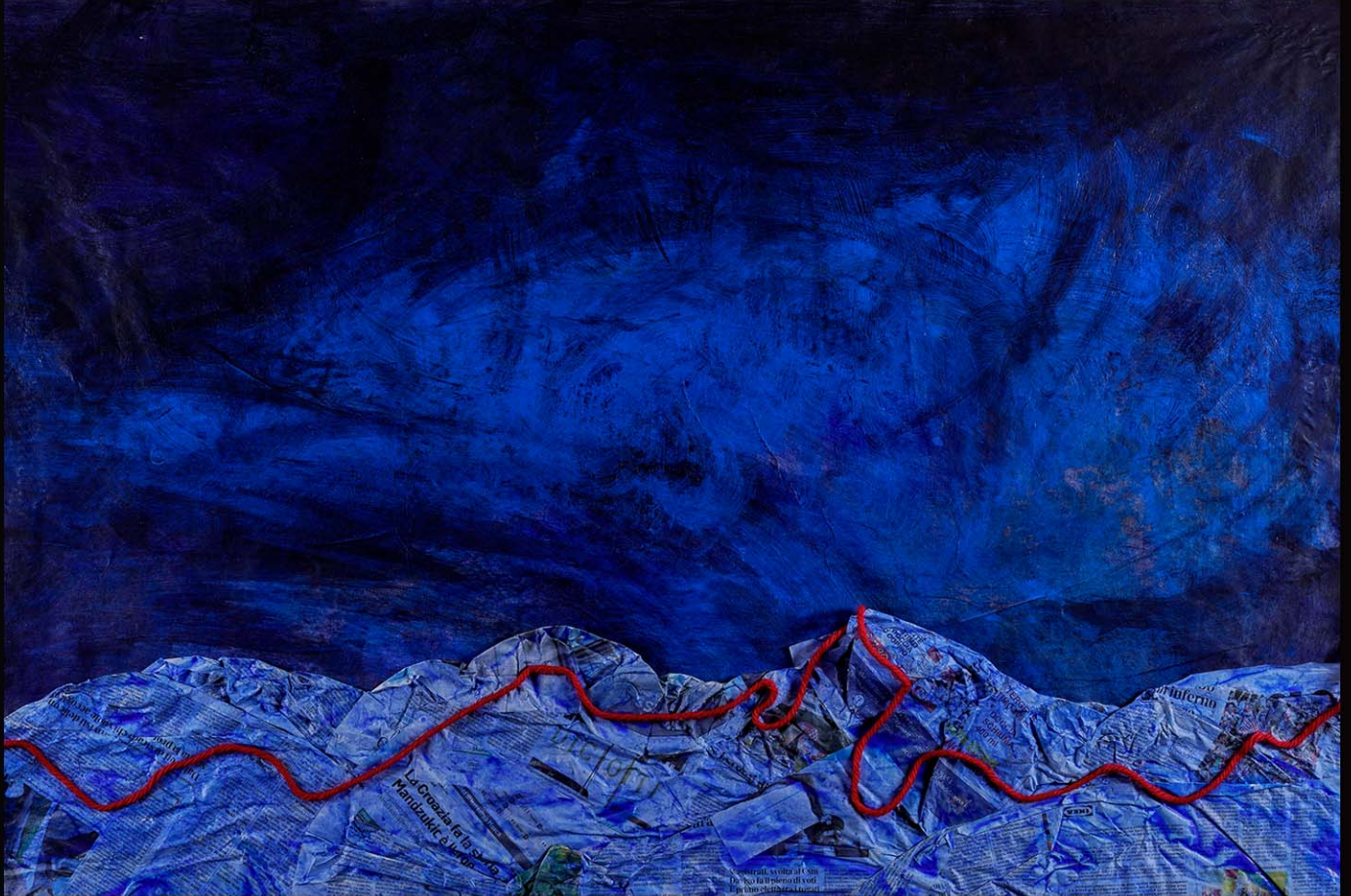
*“Colour is a means of exerting direct influence of the soul. Colour is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul”*

*(W. Kandinsky)*

*Art curator Federica D'Avanzo*



# Deborah Joy Bormann



The Red Thread Number 2

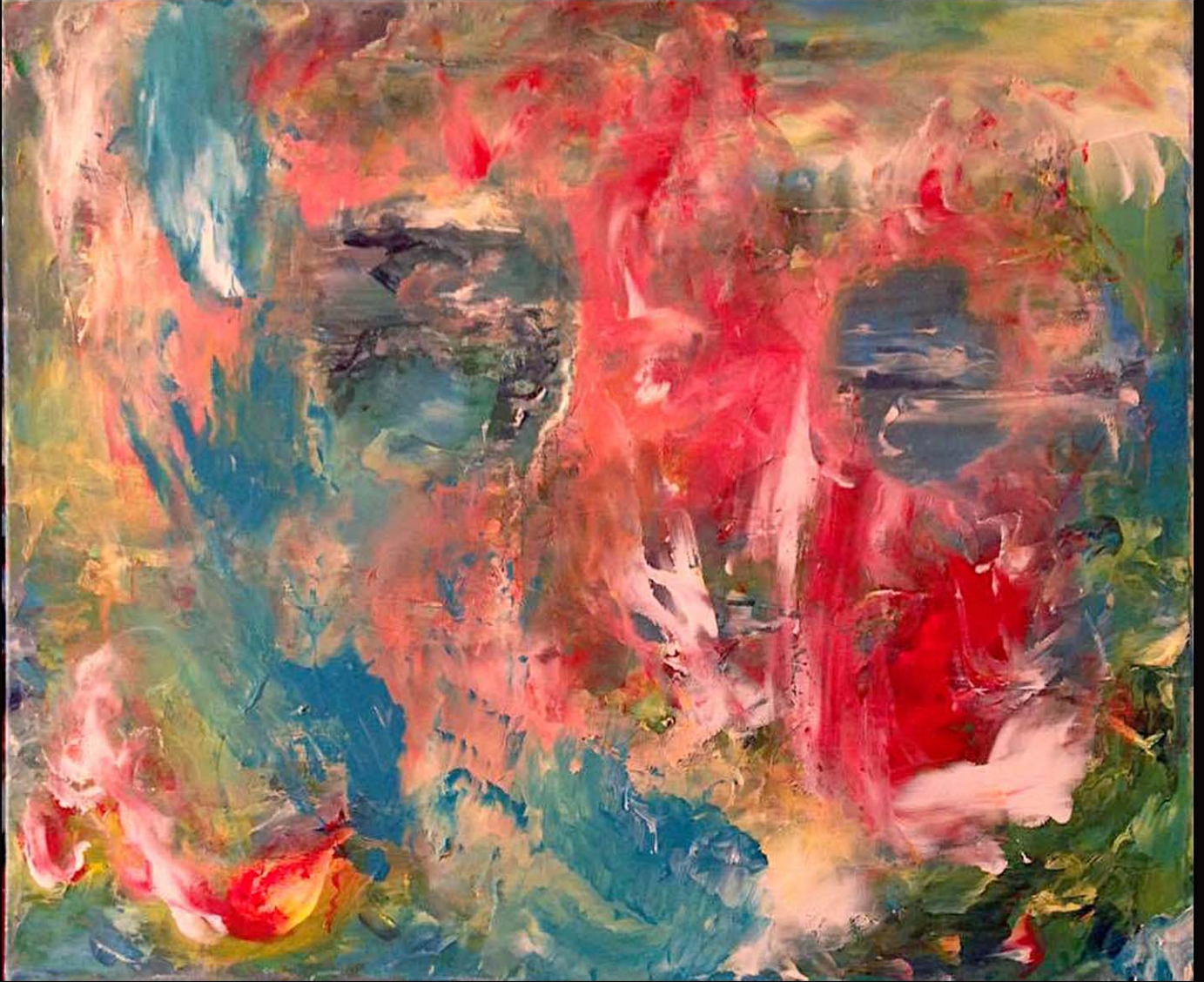
# Florence Taveau-Cazebon

*“For an impressionist, painting nature does not mean painting the subject, but realizing sensations”  
(Paul Cézanne)*

*Florence Taveau-Cazebon is a French painter and writer who has a very original and particular modus operandi, she paints exclusively with her fingers. Using directly the color on the canvas she leaves her imagination free to create from the instant in which the finger is placed on the panel. No preparation or sketches only instantaneousness in the artistic gesture, like the Impressionists did, real rebels of the pictorial rules and the contours, privileging the sensation and the instantaneousness. In this canvas the artist makes the color protagonist of the scene more than the shape, a sort of maritime landscape, a jungle of colors with a free interpretation. In addition, the artist's mentor was Raymond Mustacchi, an Italian-French artist whose concern was light. Florence in her work puts these two aspects first, color and light especially on the left side of the picture as an imaginary diagonal that starts from the up right corner and ends in the bottom left corner. It seems a wave that forcefully refracts on the rocks. The color, however, remembers a particularity of the early twentieth century movement, Fauvism. Fauvist painters used to paint with very strong shades of color to give even more strength and dynamism to the painting. This avant-garde use of color combined with the en plein air description of nature makes the canvas incredibly full of life, it is the "magic of beauty", i.e. “La magie du beau”.*



# Florence Taveau-Cazebon



La Magie du Beau

# Florie Adda

*The French artist asks herself questions about the world around her and the perception of it, trying to give answers creates a work full of hidden meanings. The landscape that Florie represents is not easy to understand, the viewer must look at the work carefully and must discover what the artist wants to tell us. Observing Florie's art means query ourselves, in any case the artist gives to the viewer a new interpretation, a new look at the world. Thomas Campbell said that "understanding that there are other points of view is the beginning of wisdom", so being able to look beyond the things that appear allows us to have attention and sensibility about life. In the work of the French artist we can see a certain similarity to the work of the great master Georges Braque, in fact synthetic cubism consents the recognisability of the subject, equally happens in Florie's work. Synthesizing shapes and making them simple and identifiable is what both artists have transposed on canvas. If in the work "Houses to the Estaque" houses and trees are clearly visible, in the work "Yawning mountains" the profile of the mountains is recognized, the user has the task of investigating further and digging under those colors and those shapes. Ultimately Florie's artistic work is a gift, the artist gives to the viewer a different point of view, an innovative look at life, an access key for undiscovered suggestions, it is also a treasure full of questions, answers and reflections.*



# Florie Adda



Yawning mountains



# Jane Gottlieb

*“Art is the unexpected encounter of shapes and spaces and colors that were previously ignored”  
(Fabrizio Caramagna)*

*Jane Gottlieb was born in Los Angeles and graduated in Art and Painting History at the School of Visual Arts in New York. She began her career as a painter, then evolved as a photographer. Her work is full of colour; which for Jane represents energy, evokes sensations and makes you feel good. For her the use of colours is a perceptual phenomenon and its physical origin and aesthetic function have always interested artists and scientists of all time. Colour clears up with impressionism, illuminates Secessionism, triumphs with Pop-Art, degenerates with Expressionism, vents itself with Abstraction, suffers in Arte Povera and stabilizes with the Transavant-garde. Artistic movements follow one another, centuries go by, but colour always lives. En plein air or within the walls of a studio, therefore, the artist with his palette of colours is a travelling workshop: there is no painting that does not contain in itself a careful chromatic study. There are those who, like Caravaggio, use color to recreate light and darkness and those who like Picasso use it as an emblem of change (think about the blue period and the pink period). Jane, in her works, uses it to give strength and chromatic harmony. She chooses a bold and brighter pink than ever. This colour was used for the first time in the late 17th century, often associated with charm, education, sensitivity, sweetness and femininity. All components perceptible in Grand Rio, where the sky is tinged with a magical and suggestive atmosphere that arouses tranquillity and peace to the spectator. The artist chooses to represent in her works an artifact bucolic landscape, altering reality with images that surprise and intrigue. The vertical lines also give the composition a rhythmically structured stability that creates a hidden geometry of the image, which is so reminiscent of one of the protagonists of geometric abstraction, Piet Mondrian, particularly in spooky Pink trees.*

*(I don't know where the artificial stops and the real starts)  
(Andy Warhol)*

# Jane Gottlieb



Miro Playground



# Jane Gottlieb



Monet Bridge



# Jane Gottlieb



Rio Grand



# Jane Gottlieb



Spooky Pink Trees



# Jane Gottlieb



Stairs to Hotel du Cap



# Jennifer Payne

*"Painting is a blind man's profession: one does not paint what he sees, but what he feels,  
what he says to himself about what he has seen" (Pablo Picasso)*

*Jennifer is definitely a researcher, she goes in search of known places and moments and carries them on the canvas. Her work does not intend to be only a representation of a landscape, but it is the description, perhaps of a memory, that the artist wants to tell us, it is her way of getting in touch with that place. The work "Everglades" is the meeting of styles, techniques and emotions. Through the spatulas of color, the American artist inserts a strong emotional charge into her work. The spectator is captured by a succession of spots of color, green or blue, a chain of images, water that fits between the grasses and bushes, in a continuous gasp of the soul. Between the colors and the spatulas, the observer can feel the artist's sensations. Jennifer through her technique give new life to landscape painting, which has ancient roots, making it extremely contemporary, she renews a style by creating new suggestions. For the colors, the brightness and the subject represented, Jennifer's artistic work refers to the French impressionists, in particular to Monet's "Water Lilies". The same freshness is evident and in both cases, the works are halfway between impressionism and abstract painting. Amit Ray wrote "Looking at the beauty of nature is the first step to purifying the mind", it is precisely what happens in Jennifer's work, she becomes a link between canvas, nature and spectator. The artist gives a moment of joy and shakes the most intimate emotions that only nature is able to reveal.*

# Jennifer Payne



Everglades



# Juliet Napier

*Throughout the history of art, the theme of landscape is recurrent in all art movements, almost always with the same function: to represent reality. But the turning point is at the beginning of the last century and the artistic revolution that has brought with it. Painting becomes expressionist, an expression of one's mood and so also the pictorial genre par excellence of representation of reality bends to this new logic. The theme of the landscape takes on emotional functions: the colors are more saturated, and they don't correspond to reality. The compositions are free from traditional perspective rules. The images are irregular and disconnected from the objective data, but they are very intense from the expressive point of view. The contents can be autobiographical: expression of a mood or feelings in front of a landscape scene, or, for example, of social denunciation. Artists have never abandoned the theme of landscape, because we are immersed every day and every moment of our life in different landscapes: whether they are natural or emotional. The young Scottish artist Juliet Napier offers us her very own vision of a landscape, an absolutely unique vision, which departs considerably from an objective representation, but which wants to be a way of representing herself and her emotions. For Juliet the landscape is the canvas itself, which she treats as a place to be animated and filled with herself, in all its depth and extension. In fact, the work presented here, entitled "Crossing paths", is a real concentrate of energy and emotions, given by the bright colors and their chromatic contrast. The artist's works are works of abstract painting, in which shapes and colors are used to express emotions and moods. Incredibly, however, Juliet manages to transform an abstract painting into a landscape painting, because the elements that make up her works are distributed in the space, at first and second plan, so creating depth to the work, through a play of overlapping and nuances of the color.*

*"A landscape is a mood" (Henri Frédéric Amiel)*



# Juliet Napier



Everglades

# JustOh

*"Leave me, oh let me immerse the soul in the colors, let me swallow the sunset  
and drink the rainbow"*

*(Khalil Gibran)*

*Just Oh's works literally inebriate with color; looking at his photographs means letting himself be contaminated by these shades, at times almost psychedelic. Like a kaleidoscope, Just Oh's works catch the eye and excite the soul. The careful eye of the photographer creates works that have a remarkable aesthetic value, in every photograph there is that beauty that digs into the hidden corners of the soul and memories. Just Oh gives eternal life to what he sees, immortalizes places and objects that he meets on his way, if apparently his artistic work seems to end with the shot, the reality is completely different, he gives the viewer innumerable ideas for reflection and imagination . When you come into contact with the works of the Korean artist, stories, perfumes, flavors and fantasies meet, his work arouses a strong desire for discovery in the observer. The desire to touch and open the door of the artwork "Door & Handle" to see what is beyond, or even to know who has sat and who will sit on the "Wooden Chair", induce the viewer to fantasizing about places, people, objects that the artist has trapped in his photographs. Although in a different way, the art of Just Oh can have points of encounter with the idea of ready-made, portraying common objects and places (a chair, a door, roofs), accidentally gives them a new value, whoever observes them does not remain impassive and creates a succession of thoughts and emotions in the soul of the beholder. In conclusion, it can be said that the artistic work of Just Oh is not a mere representation of figures and places, through his shots he unawares becomes a storyteller and passes the word to the imagination of the observer; which daily life silences.*

*Art curator Vanessa Viti*

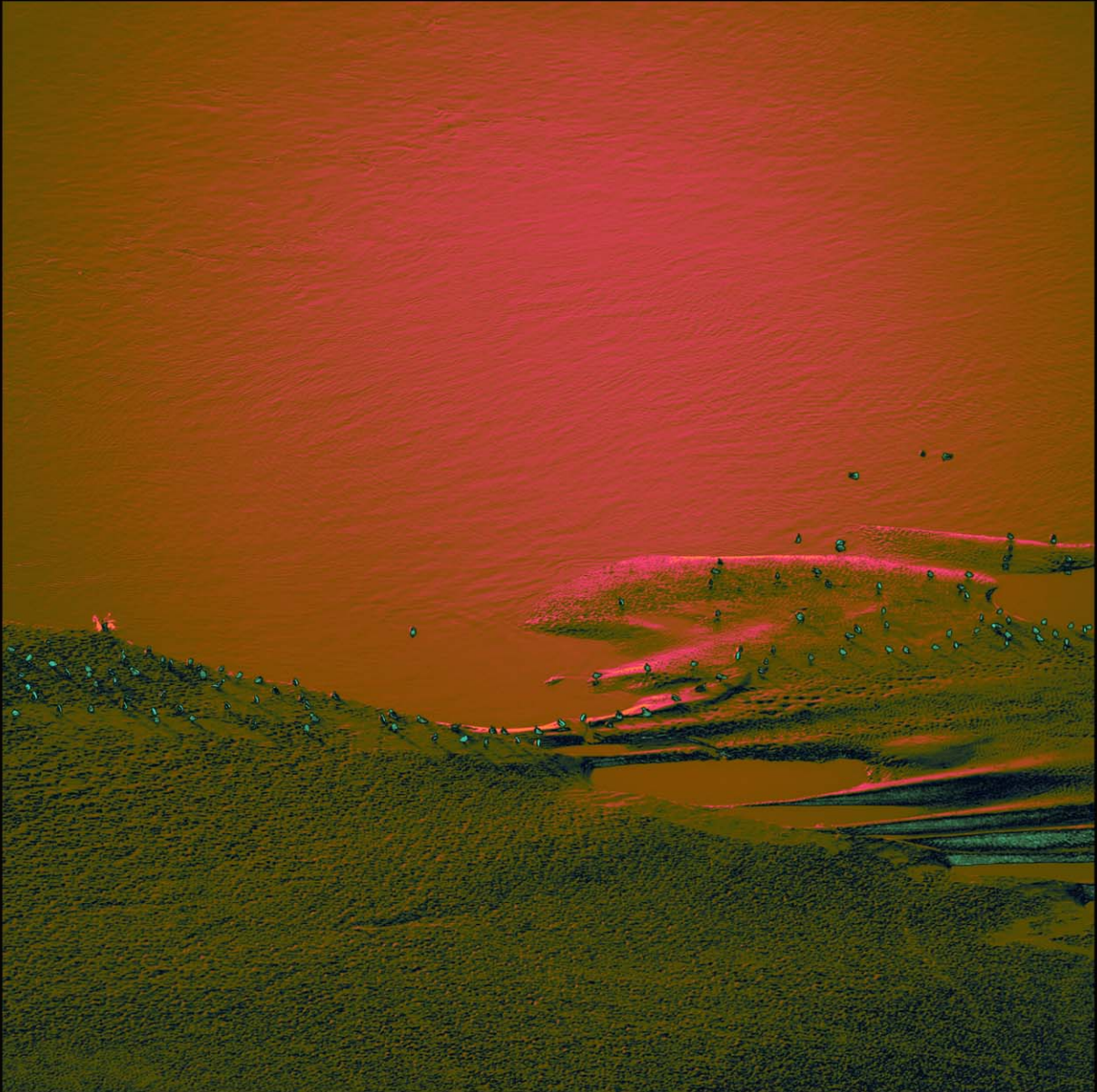


# JustOh



Door & Handle

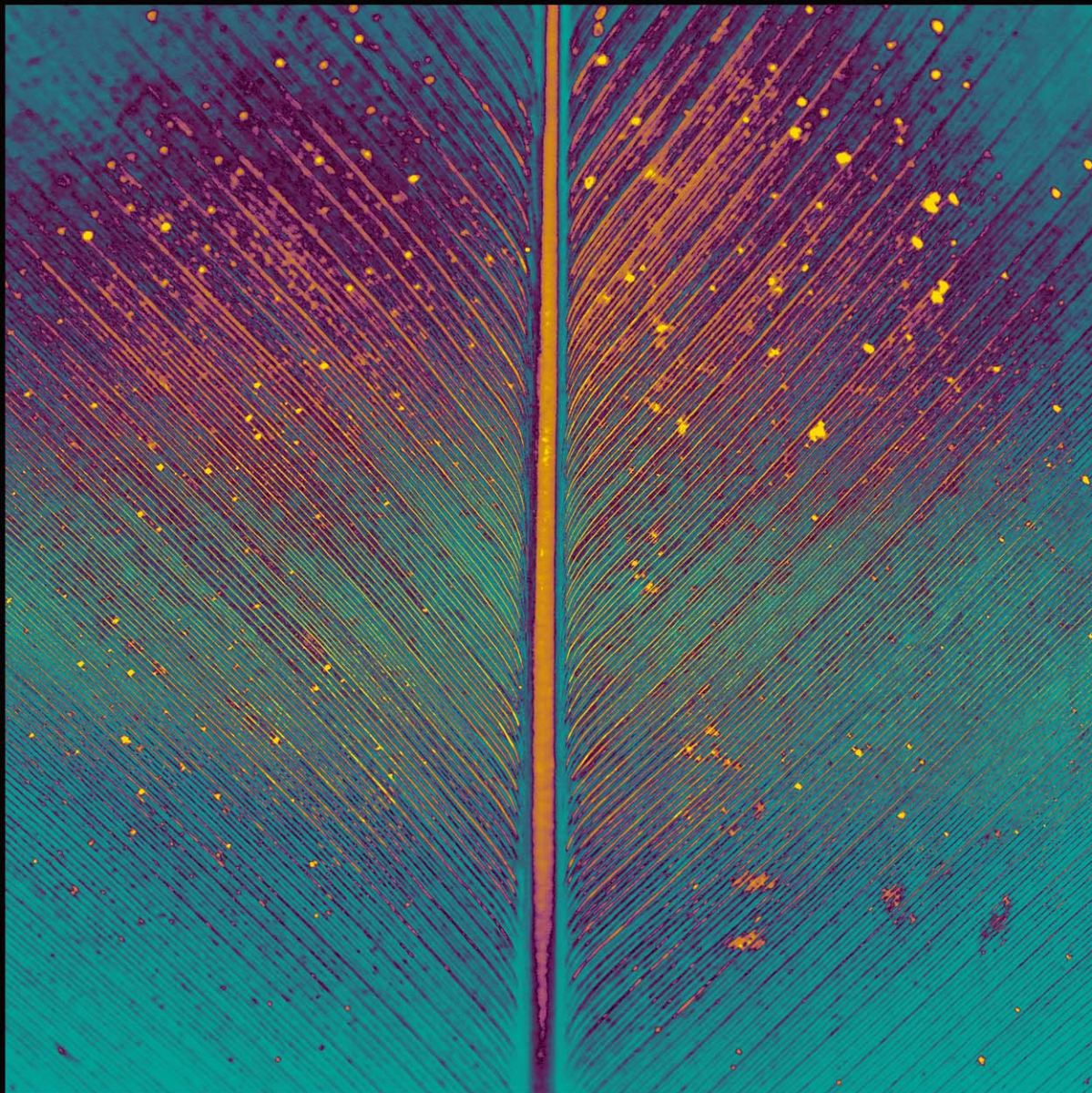
# JustOh



Geese and Mudflat



# JustOh



Stars on the Leaf



# JustOh



Window (Blue)



# JustOh



Wooden Chair (Golden)

# Lika Ramati

*“One eye sees, the other feels”  
(Paul Klee)*

*Lika Ramati is an Israeli artist, photographer and designer. She studied fashion design at Shenkar TLV and moved to New York, founding and decorating the legendary Yaffa Café and Simone Martini Bar. Today she appears in the Gold List of Art Market magazine among the most influential women in the world. For Ramati, art is the only form to express truth, transforming energy into forms and colors. Her works are full of joy, dynamism, strength. A tornado of tonal games that elaborates and dismembers the concepts on the canvas. The protagonists of her works are almost always female figures, who master the space with a proud and conscious attitude. Often these are depicted in contact with nature, to symbolize the evocative force of it, as happens in “Tulery garden”. Her landscapes are two-dimensional and completely alter the perception of space. A similar spatial doubling effect originated in the Renaissance, in the Flemish area, when the painting ideally crossed the threshold of the canvas, projecting the “on this side” of the scene. It was almost impossible, in fact, to determine whether it was a mirror or a real scene, as it was seen from a window. A similar feeling also echoes in “Urban Sky” and “Metropolis”, where architecture blends with nature and city buildings generate an optical and perceptive illusion. A trend consolidated already in the course of the twentieth century, when different artists began to create dream scenarios or inexistent worlds, experimenting the most imaginative solutions. Acute investigator of the singular possibilities that hide in the structure of space, was the Dutch graphic Maurits Cornelis Escher, inventor of visual paradoxes and representations far from any gravitational law. The purpose of such an operation is often provocative and playful: it hides the attempt to show how the world we know is less obvious than it may seem at first sight, and that, behind the appearance hides a more complex reality, often lively, as well as it is in the works of Lika Ramati.*

*“If paintings could be explained and translated into words, there would be no need to paint them”  
(Paul Courbet)*

*Art curator Federica D'Avanzo*



# Lika Ramati



Fantasy land



# Lika Ramati



Hot Pink



# Lika Ramati



Metropolis

# Lika Ramati



Tulery garden



# Lika Ramati



Urban sky

# Luisa Barba

*"Choose only one master: Nature" (Rembrandt)*

*Nature is an inexhaustible source of inspiration for artists who find the greatest beauty in its simplicity. Luisa Barba, daughter of a famous Spanish artist, imitates in her works the greatness of the masters of art history who have represented the landscape over the centuries in magnificent masterpieces. The landscape is a reflection of the soul, as in the paintings of Romanticism, and also the result of a scientific investigation, as in the paintings of Impressionism. Water is a recurring theme in Luisa Barba's works and one of the main subjects of the Impressionist painters. Before creating his most famous paintings, Monet dedicated many years to the study of water, fascinated by its constant change. "Dunes", the only work of Luisa Barba where there is no water, but the desert as a natural element, actually reproduces the movement of the waves and becomes a sea of sand. However, the Impressionists were mainly interested in the reflection of light, that the artist inserts in all her canvases. Cool white predominates and the use of acrylic reinforces the shining effect of the other colors. Light is the undisputed protagonist of her art, where the simplicity of nature is reflected in the simplicity of the subjects: an uncontaminated landscape without artificial elements. Wild nature reveals the emotions of the human being: from the tranquility of a sunset over the sea to the destructive force of a wave, reminiscent of the Hokusai's famous work. Luisa Barba represents through the use of colors the emotions that move her creativity: "Siempre busco arte, belleza y equilibrio en la pintura y la profunda espiritualidad del ser humano". In each of her works she always adds black brushstrokes, a touch of melancholy and white brushstrokes, a touch of hopeness. Negative and positive feelings coexist in our soul, just as light and dark coexist in the artist's canvases. In fact, nature is the first to teach that beauty exists in the balance between quiet and storm.*



# Luisa Barba



Palmtrees

# Luisa Barba



Dunes

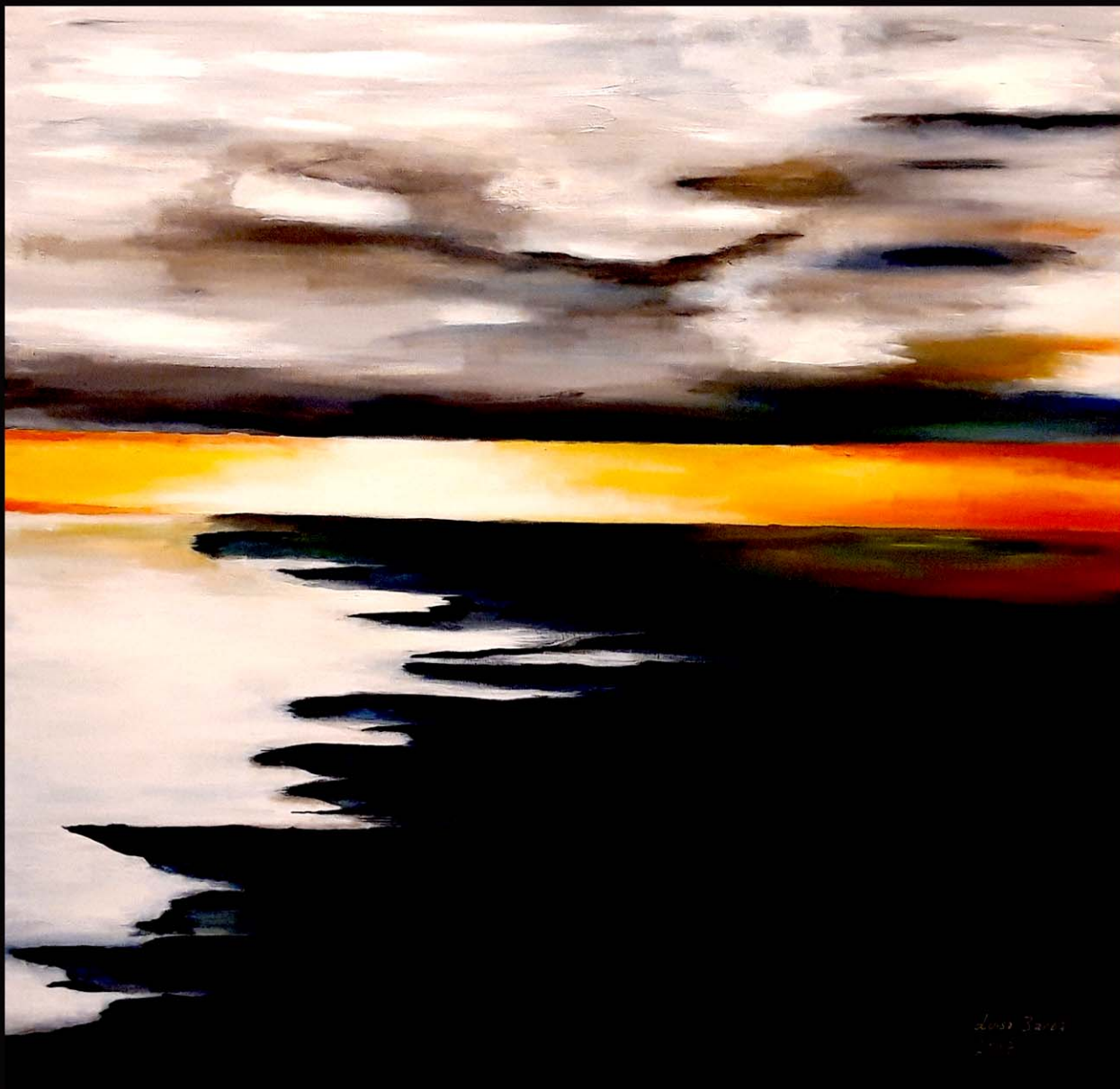


# Luisa Barba



Continuity waves

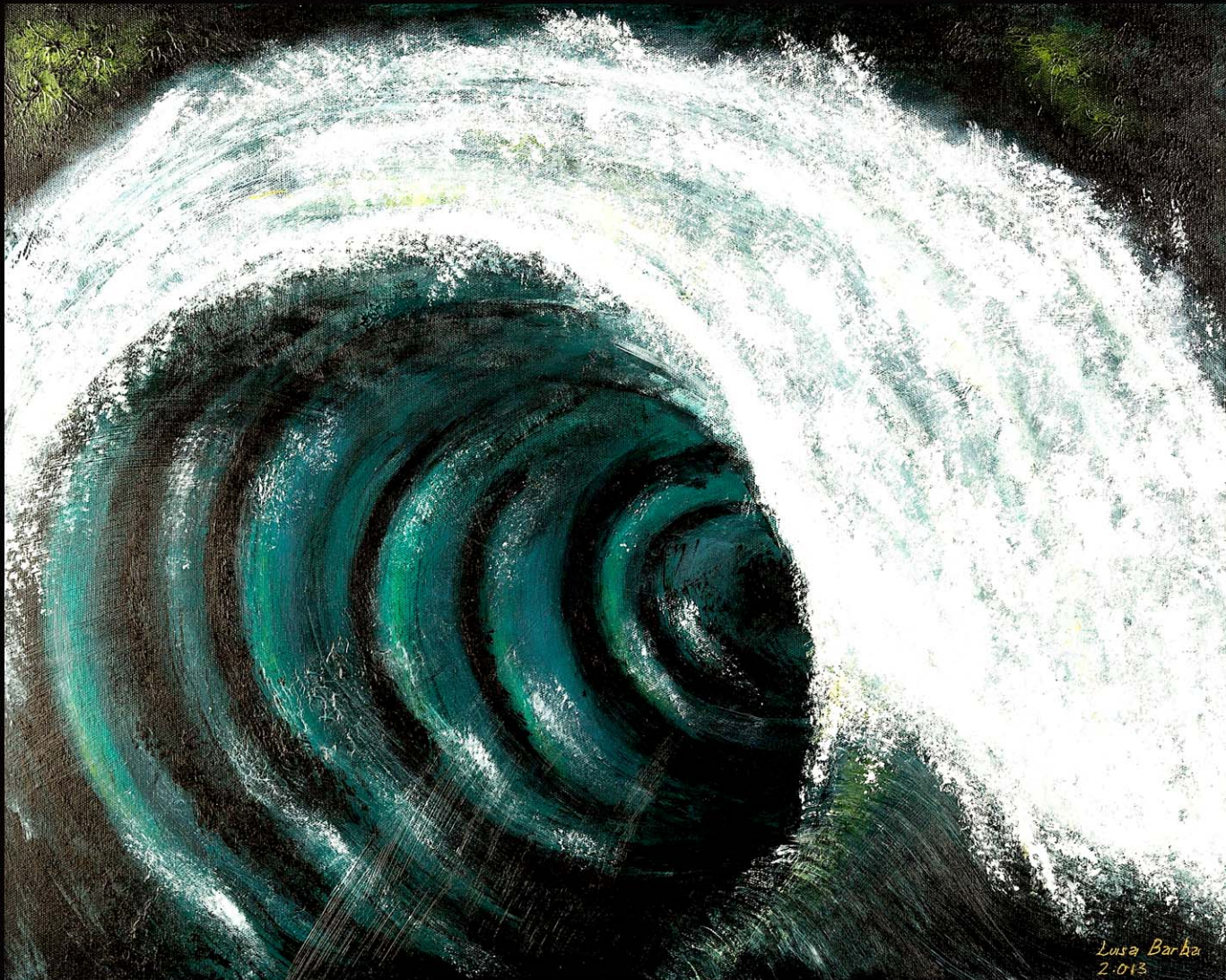
# Luisa Barba



Melting



# Luisa Barba



The great wave

# Luz Sanchez

*“Color is a power which directly influences the soul”  
(Wassily Kandinsky)*

*Luz Sanchez was born in Montevideo, Uruguay, in 1950. She painted since the early years of her life. She attends several art courses to perfect her painting skills. She paints on canvas with mixed technique, about her relationship with nature. The artist is strongly attracted by the sea, in which the human eyes are lost in the immensity of it. Starting from the first decades of the 19th century, the sea became one of the favourite subject of romantic painters. For centuries the sea had been confined to decorative backgrounds - like the rest of the natural scenery— and was depicted in a rather improbable way. But the romantic artists Friedrich and Turner saw in it the emblem of absolute freedom and solitude, able to unleash strong and contrasting feelings and to amaze for its profound immensity. Sanchez moves completely away from the nineteenth-century romantic concept, reinterpreting her vision in a contemporary key. The sea for the artist represents a happy and joyful place, where the portrait subjects move in a space almost free of perspective.*



# Luz Sanchez



Destellos de mar

# Luz Sanchez

*The pastel colors represent the idea of a calm world, the figures are defined by little lines and the contours of the subjects appear to be superimposed by the blue of the sea. The artist chooses to give prominence in her works to turtles and fish, admired for their qualities and freedom, loved for their fidelity and friendship, always full of meaning. In the art of all civilizations, animals have always a prominent place: they are a representative genre suspended between naturalism, science and fantasy, sources of inspiration for the beauty of their shapes, colors, lines and movements.*

*“There is a logic of colors and it is with this alone, and not with the logic of the brain,  
that the painter should conform”  
(Paul Cezanne)*



# Luz Sanchez



Movimiento en el azul



# Merle Soolo

*“Love is a fixed pole that hovers over the storm and never swings”*

*(William Shakespeare)*

*From the beginning, the theme of the relationship with nature is central to artistic research. The relationship with nature is therefore closely linked to the context in which man lives and from which he draws physical and spiritual food. Nature is therefore considered as an inexhaustible source of inspiration for art, which investigates the meaning of life and death and their ineluctability: in fact, everything that is natural subject, to laws that cannot be ignored. Each epoch tells and investigates this relationship in a different way, until it considers the nature in positive or negative sense (mother or stepmother) and to choose the aspects more suitable to the instances of the time in which the creative act is placed. Estonian artist of great thickness, Merle Soolo, through her refined and expressive painting (acrylic painting) transports us in scenographically surprising, fantastic and sometimes surreal landscapes. Starting from a natural representation of a simple storm we can see how it can be the opposite of banal. In the opera “The world so Great in front of me” the natural element is the stormy sea, the man is represented by a mighty sailboat that tries to face the best ocean navigation, running into a storm, represented in a sublime way, with a romantic influence. The sky and the sea become one and the same, the colors of these two elements merge with a total balance, leaving room for a giant moon overlooking the scene. Another element on which to dwell are three works of art, among the most famous in the world, which are overwhelmed by a stormy sea: the Colosseum, the Eiffel Tower, the Statue of Liberty. The meaning of this metaphor is that we live a wonderful world, we are surrounded by works of art and we must safeguard what history has bequeathed to us, protecting and valuing it before it is too late. The rebellious nature can become an expression of the artist’s state of mind, can represent an image of the providential order that governs the world or be a manifestation of the cold mechanical law that advances indifferent and imperturbable to the suffering and fragility of the human being. In this specific case we are helped also by the title that Merle suggests us: therefore, a positive representation, read in a reflective key.*

*“What happy mornings I spent at the Colosseum, lost in some ampoules of this immense ruin!”*

*(Stendhal)*



# Merle Soolo



The world so great in front of me

# Nathalie Plaasch

*"I go to nature to be soothed and healed, and to have my senses put in order"*  
(John Burroughs)

*Nathalie is above all an observer, she proves capable of scrutinizing nature and take from it a great inspiration, which translates into a profound energy that her works emanate. Observing Nathalie's art means being taken by the hand and following her on a walk among nature. The artist cleverly tells the special beauty that only nature has, that beauty made of imperfections, which however find a perfect balance with everything. Landscapes that change clothes and colors with the changing of the seasons, but above all, Nathalie paints emotions. Every single brush stroke is imbued with feelings, her works seem to be in constant movement, the landscapes appear alive. Nathalie's artistic work refers to abstractionism, nature gets rid of materiality to become sign and color. We perceive a similarity with the great masters, in particular with Mondrian, for example in the work "The Gray Tree" the lines that draw the tree we find, in some way, also in Nathalie's painting. The work of the French artist has an important role, that of transmitting sensations that come from nature and that Nathalie interprets. The observer suffers with power the charm that the works emanate, what the artist does is a strong gesture, she succeeds in exemplary way in immobilizing the sublime. The viewer is sometimes impressed by the vision of the work, other times he is dismayed.*



# Nathalie Plaasch



Hiver



# Nathalie Plaasch



Dyptique



# Nathalie Plaasch



Série Carré dyptique 1/17

# Saori Kashimura

*"Does progress mean that we dissolve our ancient myths? If we forget our legends, I fear that we shall close an important door to the imagination"*

*(James Christensen)*

*Art, religion and philosophy are the three moments of the Spirit's revelation theorized by Hegel, one of the greatest philosophers of the nineteenth century. They are the highest expressions of the human intellect that interpret the existence and try to explain the impossible, through speculation, faith or imagination. In the history of art, religion and philosophy, different cultures offer their contribution to the progress of humanity, working on tradition and innovation, celebrating the ancient and experimenting new ideas for the future. Oriental art has a deep spiritualism connected to the mystical and religious dimension and commonly opposed to Western materialism. Saori Kashimura proposes in her works the myths of ancient civilizations combined with futuristic themes, in a mysterious and unusual way: "My work combines the contemporary with the ancient to explore themes that transcend time. [...] In order to explore my Japanese roots, I began looking at history, folklore, and myths, which led me to become interested in how these things have been passed down and become integrated with contemporary culture. As a result, I create work that experiments with visually connecting the past, present, and future". The Japanese artist is not interested only in the origin of her personal culture, but she believes in the principle of the universality of art, therefore she represents in her works elements that belong both Western and Eastern traditions. Saori Kashimura's characters live in a fantastic reality, which recalls the past, but on the whole suggests a futuristic vision. They are science fiction, enigmatic and hypnotic images, which capture the attention of the viewer with indecipherable signs and the energy of colors. However, the artist's talent consists in finding the right compromise between past and future, telling stories and ancient myths through the use of contemporary techniques and the potential of technology at the service of creativity. Technology survives the passage of time and communicates to the new generation the secrets of ancestors about the origins of humanity. Saori Kashimura's art fights for the creation of a civilization that believes in the international dialogue and the knowledge of its origins, because only by rediscovering the past we can imagine the future and rebuild our identity.*

*Art curator Elisabetta Scaccia*



# Saori Kashimura



Oracle

# Stephan Janssens

*"Although you may still not be fully aware of the vibrational nature, you are a vibrational being who lives in a vibrational universe. In fact, everything is vibration!"*

*(Esther and Jerry Hicks)*

*Stephan is the artist of vibrations, his work emanates waves of emotions. With the great use of color and brush stroke he creates forms full of feelings. The viewer has the sensation of being suspended between dream and reality, between the memory of a distant moment and a feeling asleep. The red color becomes the protagonist of the work with great energy, the observer is dazzled by it. The work "The Bloodflower" is of great emotional impact, the gesture of the artist is perceived in creating the flowers that seem to be overflowing with blood. Blood is an element charged with interiority and energy. Stephan's work is experimental and evidently draws on abstract painting, in which shapes are lost to give space to gesture and color. In his work there are affinities with Kandinsky's art, especially with the first watercolors of the great abstract artist. In "The Bloodflower" sonorities emerge, and it is here that Kandinsky's idea is fulfilled, on the close relationship between painting and music. Stephan condenses in his work technique, expressiveness, vibrations and musicality. In conclusion, Stephan's artistic work can be defined as a concentrate of strength. The artist charms the viewer with the great emotional power of his work, which translates into vibrations that the viewer brings home and with which he is able to bring back dormant memories and feelings.*



# Stephan Janssens



The bloodflower

# Timo Sailaranta

*"The memory has five entrance gates: the five senses; and only one exit door: imagination"*  
(Malcolm de Chazal)

*Timo Sailaranta's art is the poetics of memory and its antithesis. Memory is something that derives from the observation of the surrounding reality, takes shape in the mind and disappears among images, sounds, perfumes, sensations that we usually confuse with imagination. Faces lose their appearance, voices become unrecognizable and the veil of time hides every moment of our existence. What remains is a pleasant nostalgia, ready to resurface when an unconscious association removes that veil. Suddenly everything becomes clear, without any doubt: an unexpected epiphany. Then, everything disappears, once again. In the works of Timo Sailaranta there is no melancholic and dreamy atmosphere, typical of the Romanticism, nor a desire to investigate "in search of lost time" as in Proust's work. The artist's creative act is dictated by the desire to fix the memory, like an indelible page that tells not the vision of reality, but how it is elaborated by our mind: "Suddenly a memory may appear in my head when I wake up in the morning and then I can try to paint it some time. However, the image in my head changes little by little (the shape and the colors) and finally vanishes quite soon and then there is nothing to do but wait the next to come". The artist's words reveal a surrealist attitude, an automatic writing that derives from the sphere of the unconscious and he wants to complete his work before the image disappears and stops dictating emotions, sensations and impressions. A challenge against time that erases memories, while art draws them and makes what is abstract concrete. The colors are bright and shining, the shapes are almost recognizable, the pasty and dense brushstrokes of matter give concreteness to something that becomes increasingly blurred. The strength of his art is impressed on the canvas just as the impact of an experience is impressed on his mind. The canvas becomes a chromatic expression of the unconscious where Timo Sailaranta holds his memories: the material represents the proof of existence, the shapes represent the dissolving of memory that remains faithful only in some details. If at the end of our experience only the emotion remains, a set of sensations, in the same way the artist recreates a synaesthetic experience that starts from reality, dissolves in his mind and lives in the viewer's imagination.*

*Art curator Elisabetta Scaccia*



# Timo Saileranta



Containership

# Tjeerd Doosje

*“There is no abstract art. You must always start with something.  
Afterward you can remove all traces of reality”  
(Pablo Picasso)*

*Tjeerd Doosje, founder of the Tjeerd studio, was born in Harderwijk in the Netherlands. His activity has been brought to the attention of the world of contemporary art exhibitions over exhibitions all over the world. His love for photography begins very early, he prefers that instead of portraiture and beauty, sometimes going beyond the boundaries of landscape photography. Landscape and portrait photography was in fact one of the first fields in which this art developed. Thanks to this discipline, the great photographers of the past have begun to experiment with new paths, abandoning the role of surrogate painting. Photography in the digital era, like Tjeerds, is distinguished by the ease of representation that is always dictated by the search for details and the extreme nature of the image. Doosje's photography specifically investigates the relationship between figures and space. His photographs play with light and color. In 1676 Newton empirically demonstrated that the white light was composed of seven fundamental colours and it was thanks to this discovery that the real “age of color” began. “Laura” is chromatically in line with every element of the photo. Her complexion, her clothes, the landscape. Everything is in place and everything is harmonious. The protagonist doesn't seem to be posing, she appears very natural instead. To make the atmosphere of the magical photo is the sleight around it, that makes Doosje able to capture through the lens details that are not always visible to the naked eye.*

*“Everything that is deprived of its freedom loses substance and goes out quickly.  
In a figure, look for the great light and the great shadow, the rest will come by itself”  
(Edouard Manet)*



# Tjeerd Doosje



Laura (0106-3)

# Ursa Schoepper

*“To take a photograph is to align the head, the eye and the heart. It's a way of life”  
(Henri Cartier-Bresson)*

*Ursa Schoepper is a German photographer with an academic background in cultural management, visual arts and new media. The first photograph in history dates back to 1826 and captures the attempt to fix the view from a window, using the blackening abilities of the bitumen of Judea on a slab on pewter, for a total pose of about eight hours. It was a scientist that confirmed the advent of photography and his name is Sir John Herschel. Today it is the most used instrument of inner expression. A form of contemporary art in its own right. To Schoepper, photography is a soft image, an icon; and taking a picture, means perceiving the process. Landscape photography typically captures nature, sceneries, views and is based on personal observations or experiences. The artist, in her snapshots shows no human activity, in order to immortalize an uncontaminated representation of nature, focusing on morphology, ambient lighting and atmospheric phenomena. Many landscape photographers experienced the same sensations, including Ansel Adams, Mark Gray, Galen Rowell and Edward Weston. Schoepper, through her shots, studies the landscape, which represents the draft of the world we live in. Human beings are spectators of a simplistic nature that does not have to make efforts to be perfect. It's perfect in its imperfection, where light is color and color is light. All the elements are complicit and harmonious and the land represents our happy refuge.*

*“You don't take a photograph, you make it”  
(Ansel Adams)*



# Ursa Schoepper



Frozen Lake

# Ursa Schoepper



Foglandscape



# Ursa Schoepper



Painted with light

# Varda Levy

*"We shall not cease from exploration and the end of all our exploring will be to arrive where we started and know the place for the first time"*

*(T. S. Eliot)*

*Art is a long introspective journey that starts from life experiences and ends in the depths of the soul. Each artist is first and foremost a great explorer who goes in search of himself, looking for answers in the external world to resolve questions generated by the most intimate thoughts. The unknown can reveal unexpected truths; people and places can change our lives, like when we observe an artwork for the first time and it leaves an indelible mark. Varda Levy's works are journeys on the road, scenes from a film lived on her skin that narrate characters and landscapes encountered along her way. The colors of nature and the scenes of everyday life become the source of inspiration for her creativity: "I express myself through realistic images, human characters, still life and views of nature, you can see in my work a merging of the spirit and substance of reality and dream, that tell my inner intriguing story of my personal awakening". The figures are elusive, in movement, looking for the same dynamism that we can see from a car window. The details remain confused and become shades of color that form the backdrop where a few elements stand out. The images reproduce reality but resemble a dream, they tell about the world of the artist who transforms her canvases into the most exciting pages of her travel diary. Anonymous elements are loaded with meaning and become the key to read her art. For Varda Levy, traveling does not mean going away, escaping from reality, but investigating it to look with new eyes inside yourself. Each artwork is an open window on the world, an opportunity for the viewer to follow the artist in her research and get in touch with her soul. The artwork is the meeting point between interiority and exteriority, reality and fantasy, the artist and the viewer. Art has the power to answer our questions and question our certainties. All that remains is to continue the journey in search of new answers, finding the stimulus in Varda Levy's works to start looking at the world with different eyes and letting ourselves be overwhelmed by emotions. Curiosity and imagination indicate the way to understand the meaning of life or simply give us the pleasure of discovering the world inside and outside us.*

*Art curator Elisabetta Scaccia*



# Varda Levy



Bicycle

# Varda Levy



Landscape



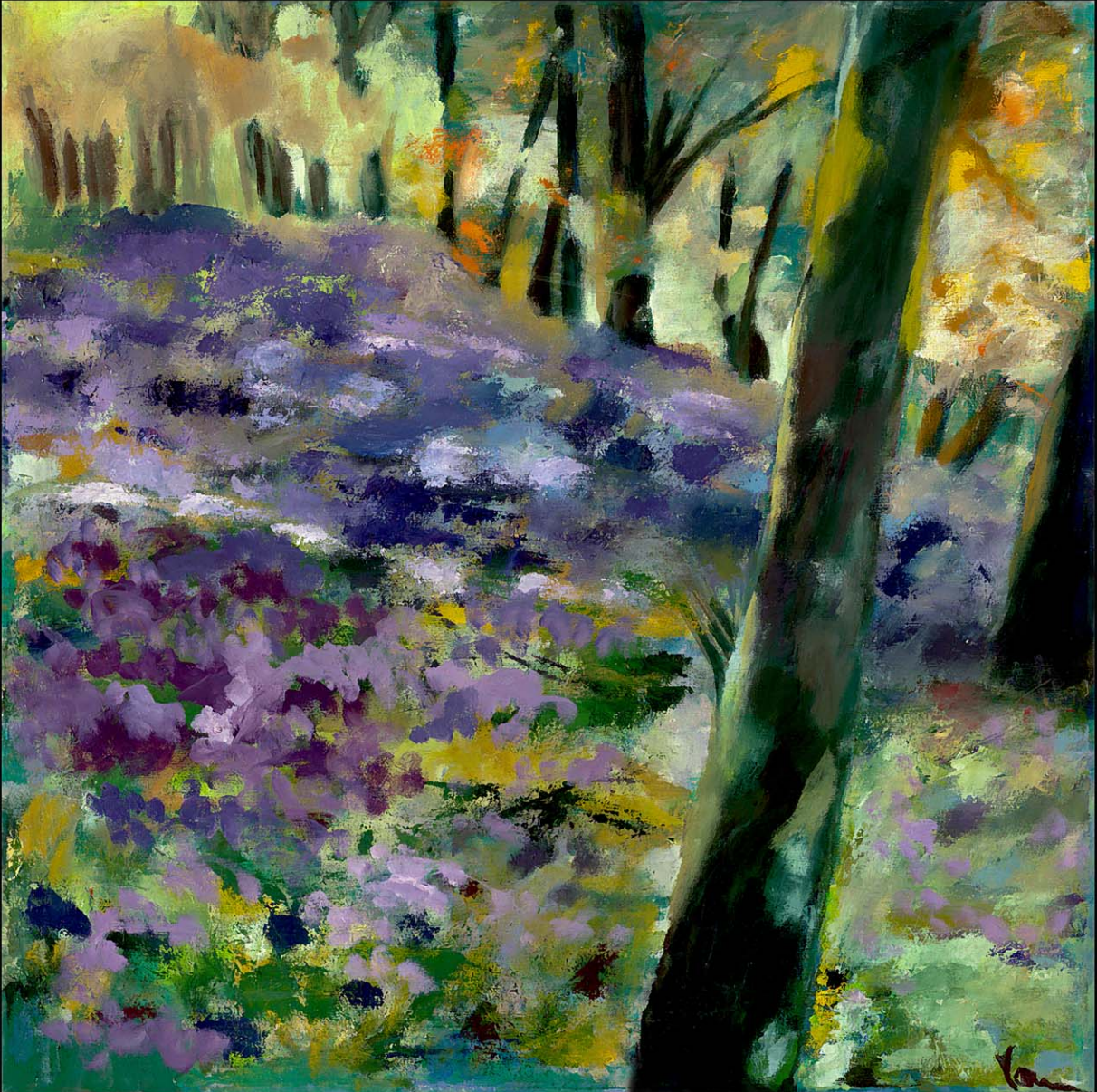
# Varda Levy



Orange



# Varda Levy



Purple nature



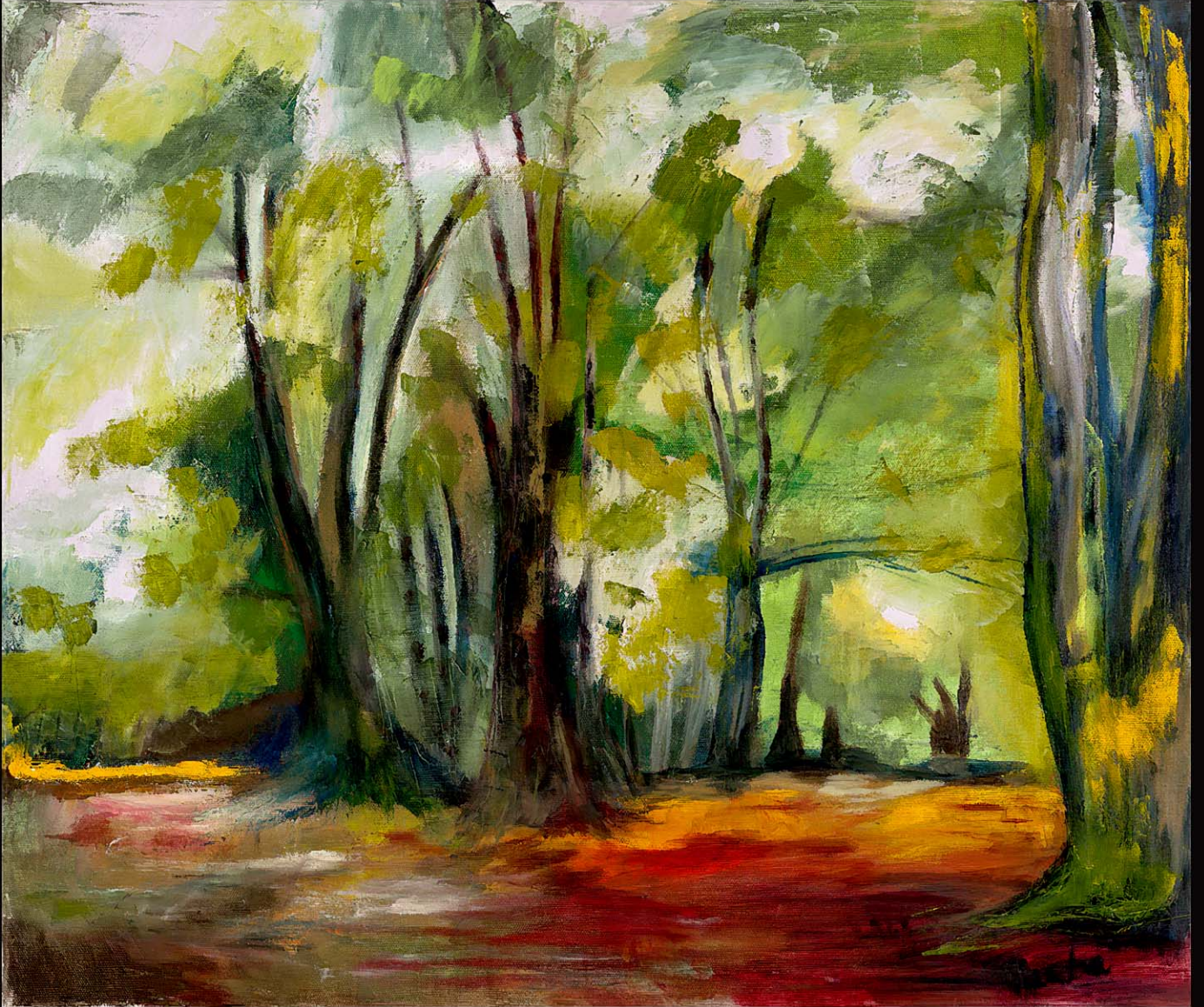
# Varda Levy



Red nature



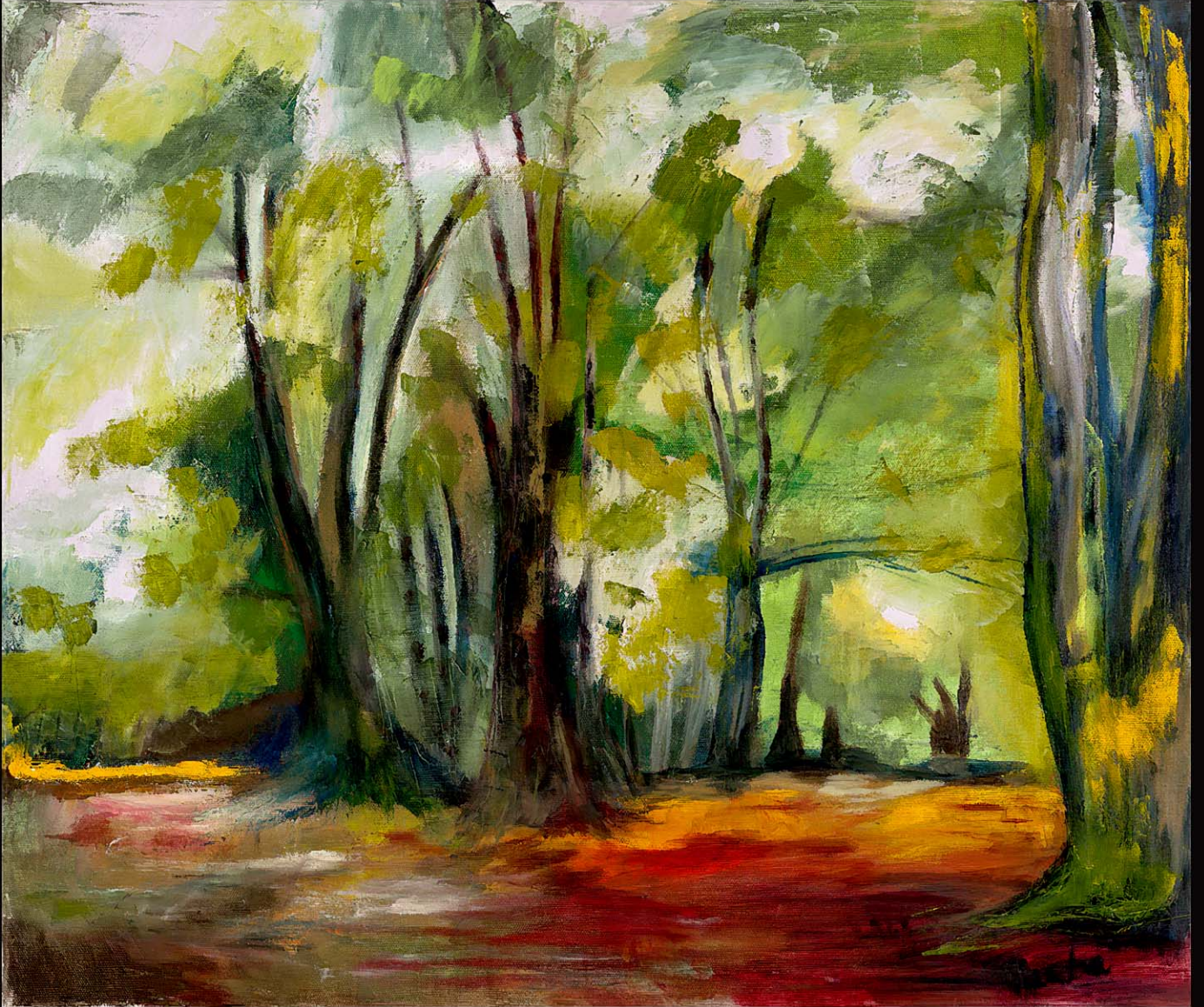
# Varda Levy



Woods



# Varda Levy



Woods

# Wanlop Hansunthai

*Telling stories through art, here's what we discover through the work of the artist Wanlop Hunsanthai. Choosing the real work of art "code" means that it ensures an autonomous and complete linguistic system, equipped with a phonetics and a syntax, as well as a minor useful for "saying" and for telling the reality. The artist harmoniously blends past and present in the visual idyll of the union between artistic tradition and social context, between nature and human being, placing man and his history at the center of his research. In a poetics of contrasts, the artist renews the language of the visual arts through a universal embrace of being, its history, place and care for the social context in which it lives. A tribute to the warm and solar essentiality of his culture as an outpost of humanity and civilization. The invitation to immerse yourself in his work and in his enchanted world of telling himself by virtue of a quality art that will have to save and rebuild, with an unmistakable style. An artist who uses his imagination together with his sensitivity indispensable components that respond to the needs of immediacy for a compositional ensemble full of impetus. His artistic research provides to perceive the new balances achieved, essential elements of the pictorial synthesis; his work is nothing more than the single piece of a personal mosaic, where each "card" is an episode of life lived or single instant, moreover his painting is measured and pleasant, never monotonous or superficial. Return to the Origin, to the uncontaminated nature, to the primordial harmony capable of arousing the good, the sense of authenticity. A reconciliation with the senses, with the feelings and the social context in which we live.*



# Wanlop Hansunthai



Banana & Me