

INTERNATIONAL ART EXHIBITION

LOVE MY BODY

WE NEED DIFFERENT EYES

MILANO

19-28

FEB

2021

CATALOGUE

Curated by Art Directors Carlo Greco and Alessandra Magni

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“Fresh eyes are needed, free from any prejudice. Fortunately, art has a great gift, that of being inexhaustible. It’s a never-ending process, in which you never stop learning.”

(Fernando Botero)

Freedom of expression represents a fundamental and unequalled right, a conquest that man, and even more the female gender, has won after countless conflicts and injustices. The power of speech must be exercised in an absolute way, but at the same time the awareness of the value of words must be fully understood. Words, words ... a double-edged weapon of which power is often not known and is not considered. The famous expression body shaming coined by Americans concerns both genders and indicates the mechanism by which the prey, victim of severe and cruel abuses, is ashamed and feels a sense of inadequacy towards his own body and the context in which he lives. Seneca, Roman philosopher, playwright, and politician, already in the first century A.D., affirmed that who is a slave to his own body cannot be considered free: a farsighted analysis if you examine today’s society. Some dangerous and inadequate questions often knock on the mind of many. It is essential that you ask yourself: why am I a prisoner of a shell that torments and causes anguish to me? I do not like myself or is it perhaps the judgment of others that leads me to think this? Stereotypes, canons: two terms that are popular in everyday speech, in television programs, on the web. It is amazing to think how fashions change and tastes, judgments unconditionally go hand in hand with them. The history of art allows us to test this phenomenon which has changed widely during the centuries. To begin the long journey, we can start from the era of the Sumerians and the Babylonians, in which the small statues of Inanna and Ishtar, modeled with sinuous shapes, symbolized ideals of prosperity. In the sixteenth century Sandro Botticelli painted a Venus with a soft silhouette, example of grace and beauty. If in the first half of the seventeenth century the Flemish painter Pieter Paul Rubens represented female figures with a shapely body, in the second half of the century the protagonists of the works of Diego Velázquez are women of the high aristocracy that wear tight dresses to shape their physique. In the nineteenth century, Édouard Manet’s Breakfast on the grass and Olympia caused a stir: the works depict women who show their “healthy imperfections” with ease and shamelessness. During the Belle Époque, elegant female figures with a slim silhouette become the subjects of many works, while at the beginning of the twentieth century the cubist movement places women in the foreground whose inner discomforts and torments are reflected in their faces and broken bodies. From that moment on, the representation of women no longer respects the limits that until then characterized the vision of the female universe. A clear testimony are the twisted bodies of Schiele and the self-portraits of Frida Khalo who made her being out of stereotypes her peculiar trait. Finally, the protagonists of the works of the contemporary painter Fernando Botero are overweight and satisfied women who are opposed, instead, to those of Lucian Freud, famous for the depictions of women with neglected bodies and sad souls. The evolution of the vision of women in works of art is clear proof of how open-mindedness can ignore certain patterns that are erroneously established and much praised. The exhibition identifies itself as a spokesperson for body positivity and pursues the aim to halt this phenomenon (recognizable as a real form of bullying), not by dialogue but using the tool of art. On this occasion M.A.D.S. wants to represent the starting point of a path aimed at becoming aware of oneself and of one’s physical appearance, conferring the right value on its uniqueness. Transforming our weaknesses into our distinguishing mark, converting the demons that make us fall into a dark tunnel in charge of energy. LOVE MY BODY represents a tribute to self-esteem which, if well preserved and nourished, is the winning arm in order to face important challenges and, at the same time, the secret to being in harmony with oneself, both in front of a mirror and surrounded by a crowd.

Concept edited by Art Curators

Camilla Gilardi – graduated in Cultural Heritage Sciences, Master in Art, design, cultural enterprises

Silvia Grassi – graduated in History and Art Criticism

Aase Solem

The Norwegian artist spent 12 years in Denmark; she learned the fundamentals of fine arts in Paris and then she consolidated them in the academy in Oslo. In her large canvases we can always see a great number of people, of bodies, but this mass is grouped together in a confused way only in appearance because if we look at it more carefully, we can always see how each person fit together perfectly, as if they were exactly where they supposed to be. However, the faces we find in the works are faces without faces, because what allows us to recognize each other is missing and above all what allows us to see, to hear, to smell, to speak, to live fully. In this way the artist expresses the sense of human disorientation, the human research to find their place, and to whom they belong, the same sensations that we end up feeling too looking at the lithe and pure figures of the painting expertly represented by Aase Solem. Through her artworks, she is able to perfectly express the humanity's drama, through the sinuous lines of the bodies and through the different shades of colors – some lighter, some darker - that are juxtaposed without annoying the viewer but rather accompanying him towards a better vision and understanding of the artwork. Women, men and children too of different sizes float throughout the space of the artist's large canvas and in some works in their figures we can see a reference to those by Matisse in "Les Capucines (Nasturtiums with The Dance II)", in other works, however, the sense of movement is not centrifugal, like in the Matisse one, but rather expanding, like the universe, a bodies' universe.

Aase Solem

This sense of expansion is given by the fact that some figures come out from the limit of the canvas, go beyond the edge, and in this way the whole artworks are crossed by a sense of dynamism. It is a very used expedient in painting, but here the artist was able to use it effectively. In these painting, the bodies' anatomical structure is not well defined and it isn't perfectly adherent to reality, but instead they seem elongated, precisely to highlight the sinuosity of the movements. Aase Solem shows, effectively and naturally, the human nature as she sees it. A human nature in which the physical aspect takes second place, reminding us that it is not what is really important because, challenged with the storms of life we all want someone - a family member, a friend, a partner - who holds our hand firmly, someone who goes and sees beyond our physical appearance - our weight, our stretch marks, our flaws, our height - and helps us fight against that wind that wants to drag us away; because everyone knows that together everything is easier, more tolerable and life is better and that basically we are a congregation for the affinity of our souls, our desires and our doubts, not for our body's aspect.

Art Curator Francesca Catarinicchia

Aase Solem



The Congregation

Aase Solem



Diving for the one

Aase Solem



Holding hands

Aase Solem



The getaway

Aase Solem



The Grip

Aase Solem



The Puzzle

Adam Shea Lancaster

Since ancient times, female beauty has been evaluated and measured on the basis of an aesthetic model of reference, recognized by society in a given historical, social and economic context. Throughout history, every people has defined beauty according to the canons of its own culture and has always had the pretence of setting a criterion recognized at a universal level, but this has inevitably always changed at the turn of time. Every historical epoch has had its model of ideal beauty, documented by literary and iconographic sources, which have always been inspired by the female figure. The way it is represented and the symbolic role it plays have changed over the centuries, in parallel with the variation of aesthetic taste and with the different way of conceiving the role of women in society. Initially, female beauty was linked to fertility and in classical art, to respect for proportions. Elena, a biblical figure in Greek mythology, has always been described as the most beautiful woman in the ancient world, but also the most loved and hated. Guilty of the ruinous condemnation of the Trojans, but also victim of the gods and its own beauty. Musa contests artists from all over the world such as Adam Shea Lancaster, a lover of neoclassical art, whose pictorial themes explore the mythical beauty of the Greco-Roman tradition. The artist, using the composure of the forms, is able to express deep feelings and actions to the viewer. “Helen” represents precisely that ideal of perfection, in which the delicacy, the softness of the flesh and a modest sensuality triumph. The use of pastel body colors and veil that covers its soft and curved shapes, make this work magical and romantic.

Art Curator Federica D'Avanzo

Adam Shea Lancaster



Helen

Ade Blakey

“Be like the bird who, pausing in her flight awhile on boughs too slight, feels them give way beneath her, and yet sings, knowing she hath wings.” (Victor Hugo)

The gift of flight has meant that birds, throughout history, have been associated with a symbol of spirituality of the soul and seen as mediators between heaven and earth. The lightness that characterizes them and the freedom to hover in the air, have inspired man to undertake great feats in an incessant search for imitation. Ade Blakey, Australian artist, fuses this symbol with the female figure, opening us to a new interpretation. In *Ladybird*, our gaze is suddenly overwhelmed by a myriad of colors, which dance, approaching and getting lost in each other, accompanied by the brush. The details are shown at times more defined and at others softer, helping to generate an abstract figure, which expresses strong sensitivity and sweetness. The background, in shades of bright yellow, brings out the shapes of the subject, giving, at the same time, a divine aura to the whole. The female figure assumes a fundamental role in this work: in addition to being Mother Earth, generator of her own children and protector of all living beings, she also becomes a mediator between the known and the unknown world, the place where life begins, but also comes to an end. Graceful, she inhabits both Heaven and Earth and, with her big blue eye, observes us carefully, following us on our journey of life. Hades speaks to us of a free soul, which hides great strength and independence in its thinness. Here the woman becomes a symbol of courage and infinite energy.

Art Curator Francesca Brunello

Ade Blakey



Ladybird

Adele Abet

Adele Abet is an Italian artist who dedicated fifteen years to the study of the sculpture crib. In recent years, the artist begins to approach contemporary art, creating large canvases with the use of gold and silver leaf. The artistic production of Adele Abet focuses mostly on the realization of works with a female subject, in which evidence of her figurative ability. The great attention to detail contrasts with the feeling of “unfinished” that the artist leaks from her works. A clear example of her art are the two works that Adele Abet exhibits at M.A.D.S. art gallery, entitled “AYAN” and “MAJE”. Both depict a feminine face and in both the attention is placed on the eyes. They are the element that most captures the gaze of those who admire the works, made with great attention to detail and with pure realism. With the same technique the artist creates the nose and the mouth, but leaving everything around them less defined. Rapid brushstrokes of color make up the face of women, in which the brightness is given by touches of white and blue. The peculiarity and shine of these works is given by the gold leaf, used with skill by Abet.

Adele Abet

The gold leaf surrounds the faces of women, almost to invade them and try to overwhelm them. The feeling is that women are trying to emerge, not to be swallowed from the outside. Not to be erased from the world around them. As already mentioned, what is striking is the combination of the perfect execution of the facial details and the feeling of unfinishedness of the rest of the canvas. Almost as if it were a wall encrusted by time, decorated with shiny touches of gold. The non-finite technique is a purely sculptural technique, used among many also by Medardo Rosso, which, however, Abet makes its spectators live through painting. As for the use of the gold leaf, it inevitably brings to mind the artists of the Viennese Secession, in particular Gustav Klimt and his refined decoration. So Adele Abet's art is a unique art, combining the refinement of gold and the accuracy of details with purely instinctive and bold brushstrokes, creating unique and bewitching works.

Art Curator Giorgia Massari

Adele Abet



AYAN

Adele Abet



MAJE

Adriana Banari

In her collages, the artist Adriana Banari transforms feelings, emotions and thoughts into characters and symbols capable of telling a story to those who observe them. Adriana writes a story through images. In the works presented here, Adriana tells us three very different stories, but shared by the strength and incisiveness of the images, and the narrative power they have when they are combined to create a story. The work “Tame your fear” tells the story of a woman who finally manages to get rid of her fear after a long time. The woman, only thanks to her own inner strength, also represented by the objects in the work, is she able to tame, control and therefore fight her fear. In the work entitled “Whisper” the protagonist is instead the artist herself, who draws herself in the center, but in reality she appears in the role of observer of this world that appears torn and confused. The metaphorical representation of the world in the background of the work is particularly incisive: it is represented by the written and printed texts which are however torn by confusion and misunderstanding. In all this, however, there is a whisper, a faint voice that represents a dark temptation and the illusion of pleasure, which tempts her. The objects chosen to flank the face are very symbolic for Adriana: the moon is chosen as her witness, because she observes the world from the sky, the crow, which has always been a symbol of battle, is her ally and the flowers represent her beauty, through which can combat all this uncertainty. The beauty of art and people can in fact fight and lighten the darkness of the world. Finally, with the work “The maze of wonders”, Adriana shows us her representation of a lost magical paradise, full of colors, capable of attracting anyone inside and capturing them through its spell: a magical place, where man, nature and animals are finally able to live in harmony, creating a place of happiness and tranquility. It is the artist herself who asks the observer: would you be willing to enter this magical place, without being sure of being able to go back?

Art Curator Silvia Grassi

Adriana Banari



Tame your fear

Adriana Banari



The Maze of Wonders

Adriana Banari



Whispers

Agnieszka Gosciniak

In all her artworks, the Polish artist focuses her attention on colors, with particular consideration to those that enhance the emotions portrayed, thus accentuating the role of color as a privileged means for the expression of the spirit; like the Fauves did before and Kandinsky then. She prefers oil painting, but also likes to experiment using watercolor techniques and a mix of other media and for this artwork she skilfully mixes oil and acrylic painting. “Well” is characterized by a painting with large and soft brushstrokes and, as I said, with great attention to color relationships; a portrait of a man played in shades of pink, brown and blue, with a prevalence of the latter which refers to feelings of spirituality and evokes the idea of infinity, as Kandinsky says in his “Spiritual in art”. A man with a half-covered face who crosses his arms upwards, making us remember the great limestone Telamons of the Temple of Zeus in the Valley of the Temples in Agrigento, Sicily. The pose is very similar and both exude great strength, internal and external, but while the colossal statue of Magna Graecia physically supported part of the temple, the muscular and toned man in the painting appears to be carrying an inner weight. Against an ethereal but dynamic and full of tension background, with fast purple brushstrokes, the man in the painting is aware of his physical appearance and shows it to us, but perhaps this awareness becomes too much for him, even perhaps it becomes a burden. Contemporary society is not lenient even with men’s bodies, as is the case for women, they too are judged on the basis of weight, measurements, imperfections, and the man in the painting is aware of all these standards and all these expectations. The Polish artist sees art as something that is or should be within everyone’s reach and for this reason she fully agrees and feels the following words of Kurt Vonnegut Jr as her own: “The arts are not a way to make a living. They are a very human way of making life more bearable. Practicing an art, no matter how well or badly, is a way to make your soul grow.” With this work Agnieszka Gosciniak elevates the soul of the viewer and brings him, regardless of his past, his vocation and his thoughts, towards a greater awareness of the body and well-being.

Art Curator Francesca Catarinicchia

Agnieszka Gosciniak



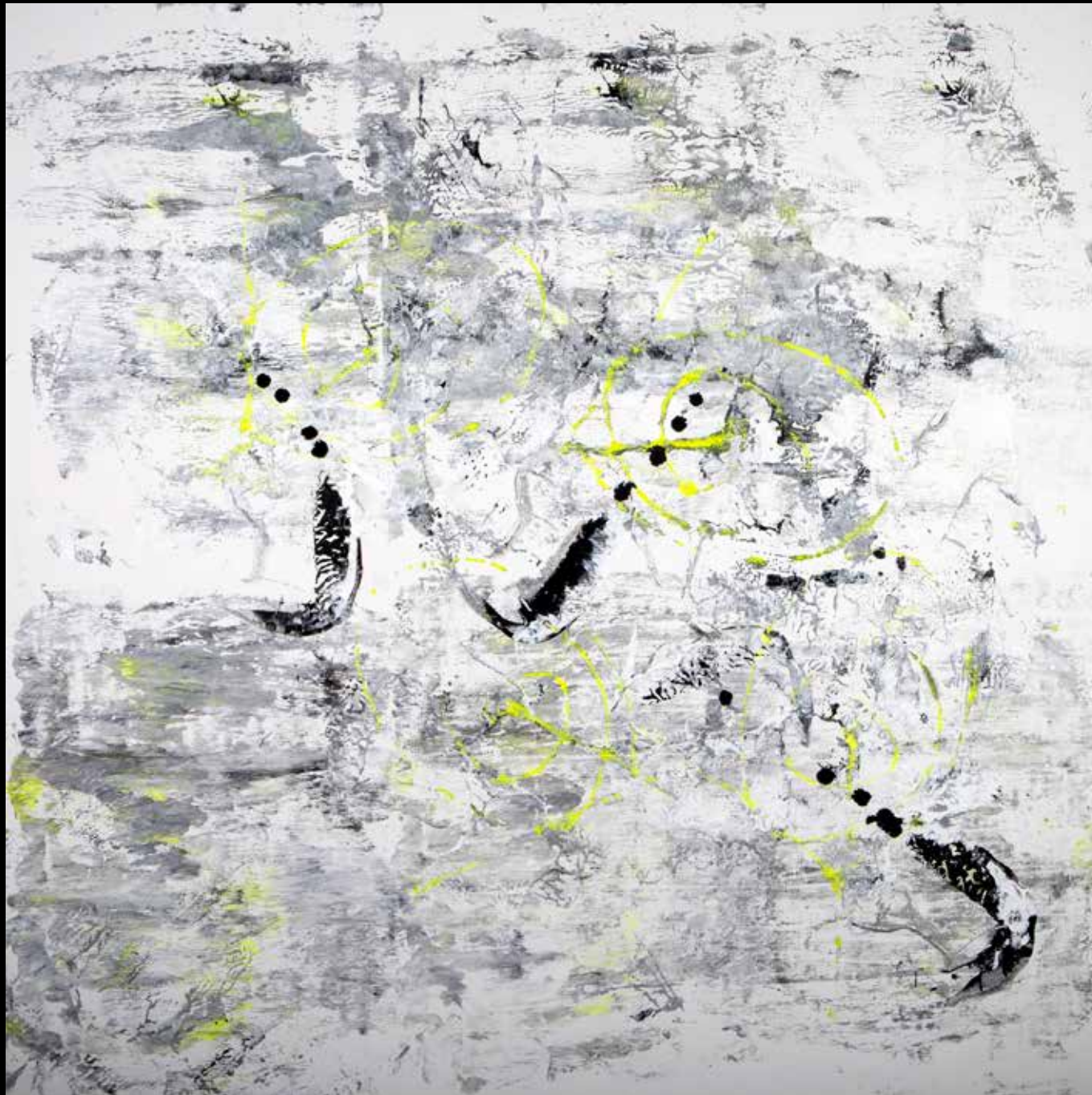
Well

Aisling Holian Lawlor

Aisling Holian Lawlor is an Irish artist living and working in Galway, in the West of Ireland. Her art is totally free from the patterns and driven by her emotions. The artist herself says: “My paintings are personal reflections on a moment in time and interpretations on memories past and present; they are always an evolving process. When I start a new project I usually let my mood dictate the direction of the painting along with the medium I use.” Aisling Holian Lawlor exhibits at M.A.D.S. art gallery the work entitled “Christmas Eve 2020” made mainly of acrylic on canvas. This abstract work reflects the artist’s emotions at that precise moment. The square composition encloses a great feeling of emptiness, mainly due to the use of white and grey. However, the sensation is “broken” by the sketches and the black brushstrokes in the center of the canvas. These strong dark signs, immediate and free from any pattern, bring to mind the art of Zen Buddhist monks. This evokes a great intimate reflection, a desire to unite one’s mind and body with the canvas. In this sense, the work reflects the intent of the “Love my body” exhibition: to abandon external judgments, to erase every thought and to focus only on one’s own person. The work thus conveys a feeling of calm to the viewers, incites them to reflection and to search for their own inner balance. The positivity is accentuated even more by the fluid and circular yellow brushstrokes, which barely emerge from the surface, bringing light to the composition. Aisling Holian Lawlor creates canvases deeply connected with her personality and at the same time brings out her design studies, making her canvases suitable for furnishing.

Art Curator Giorgia Massari

Aisling Holian Lawlor



Christmas Eve 2020

Alba Bruun

“He who conquers himself is the mightiest warrior.” (Confucius)

“Shape” means the particular physical form or appearance of a particular person or thing. This term is often associated with certain standards of beauty which, over time, have changed and in particular in recent years, have become a source of inspiration and despair. In today’s society, the importance of external appearance, of one’s physical form and of how one appears in front of others, often causes severe discomfort and relational insecurities. Alba Bruun, a Danish artist, expresses this discomfort on her canvases, transforming them into an inexhaustible source of revealing visions. In *Don’t mind what*, a female body stands out in front of us, completely foreign to the canons of beauty we are used to. An alien body, deformed and twisted, moves in space giving us back a sense of trembling instability. Twisting lines and deep chiaroscuro describe this figure, whose face declares contrasting emotions, while she rests the gaze on her right hip gently touching it with her fingers. The left arm raised upwards, whose hand formed by crooked and gnarled fingers, seems to want to grab something. The purplish skin has been carefully traced in a uniform color, making this figure, with apparently unknown features, statuesque. The background, on the other hand, with complementary colors and full of irregular spots, allows our gaze to focus on the subject. The language used for the creation of this work shows clear references to Surrealist art which is expressed here by touching on a very topical issue: the inner conflict caused by the imperfections of the body. The fear of looking in a mirror and touching, strongly emerges from the restless features of the face and from the gaze of this deformed shape. Discomfort, instability and malaise, are just some of the terms that describe the psychological state, which many people suffer today. Alba’s art wants to raise a greater awareness of this social disease, which must be fought and told, because it is too silent.

Art Curator Francesca Brunello

Alba Bruun



Don't mind what?

Alenka Vrhovnik Težak

“One Is For You” is the painting with which Alenka Vrhovnik Tezak - in art Art Vivianne - wants to share her optimistical consideration of the act of painting. Being inherent with the concept of the exhibition the artist depicts natural subjects, the roses, that since always have been the symbol of purity; passion and love. On a dark background, the two roses stand out for the brilliant red brush strokes that compose the flowers, giving them a great vitality. Long and thin are instead the stems that seem to fluctuate in the painting; in a light hue of green and brown they must be strong to support the corolla. What leaps out is the way in which Art Vivianne has painted the leaves. Green, shining and very bright they embrace each other as they recall the meaning of abundance, solidarity and compassion that everyone deserves and needs in these difficult times. Through this painting exhibited at M.A.D.S. Art Gallery for “Love My Body” exhibition, the artist’s motto <<I Love Beauty> is immediately visible through the use of light and colors that is studied in detail, just to give the artwork a realistic scene, as to represent the real nature.

Art Curator Martina Stagi

Alenka Vrhovnik Težak



One is for you

Alexandra Laura Stanca

Alexandra Laura Stanca is a Romanian artist, who divides her life between art, landscape architecture and dance. Her artistic production sees the use of soft lines and shapes, as well as the exploration of abstract art. In this case, the artist presents to M.A.D.S. art gallery three works in which prevails the theme of the exhibition, entitled “Love my body”. Two of them, “SELF CARE IS SELF LOVE” and “YOU CAN’T JUDGE ME”, are made of acrylic and pastel, they are in fact more delicate than the third, “BE YOUR OWN KIND OF BEAUTY”, made in mixed media. The titles already suggest to the viewer the theme of these paintings: focused on love for themselves and self-esteem. The first two paintings mentioned above, depict a naked woman, almost in the same position. In the first one, “SELF CARE IS SELF LOVE”, is represented a naked woman who embraces herself. The title suggests the importance of loving yourself and taking care of yourself. The technique used recalls the Austrian painter Egon Schiele, in particular his famous work “Hug”. The heavy black contour lines suggest a post-impressionist influence. The background is delicate, light, made only by spatula of pink. The second work considered, “YOU CAN’T JUDGE ME”, is even more delicate in its features. Here the figure of the woman is barely mentioned and the use of black is non-existent. The pastel colors predominate. The woman’s face is outlined only by slight lines and the features of the face are not visible. The title suggests to the viewer a desire for freedom. A freedom devoid of judgment. The absence of facial features indicates precisely this concept: without seeing her expression it is not possible to perceive her emotions. The judgments of others do not touch her. The last work, “BE YOUR OWN KIND OF BEAUTY” is different from the previous ones, both for the technique and for the colors. Here the colors are bright and intense. Yellow predominates the composition, although the eye is attracted by the heavy black trait that outlines the figure of a kneeling woman. The works of Alexandra Laura Stanca fully reflect her personality, as she says: “My presence can be seen in the fragility of the lines, in the colors that I use, in the power of the stroke and in the elements”.

Art Curator Giorgia Massari

Alexandra Laura Stanca



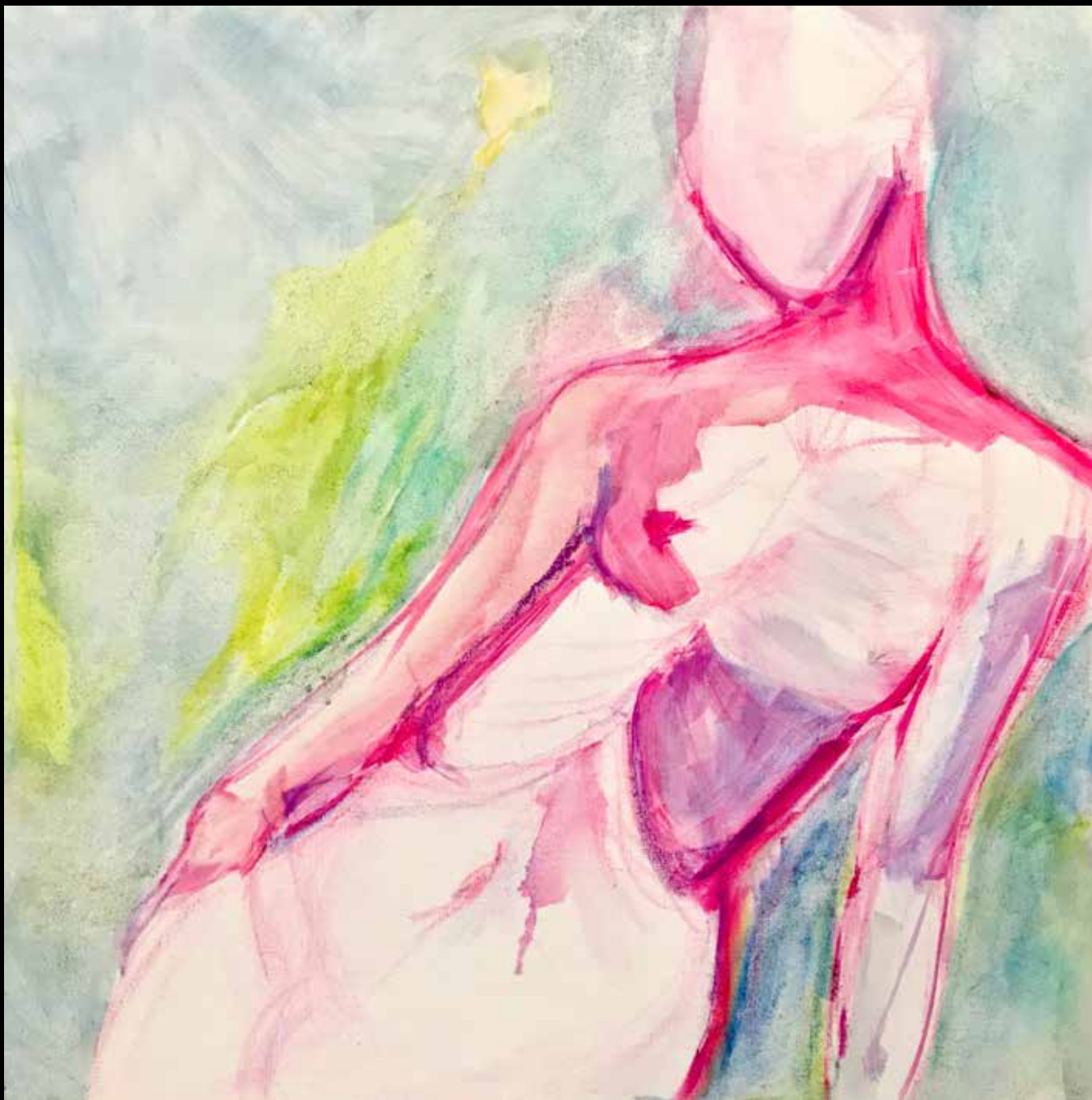
BE YOUR OWN KIND OF BEAUTIFUL

Alexandra Laura Stanca



SELF CARE IS SELF LOVE

Alexandra Laura Stanca



YOU CAN'T JUDGE ME

Alicia Quigley

*“And those who were seen dancing were thought to be insane
by those who could not hear the music.” (Friedrich Nietzsche)*

Since ancient times, all cultures have lived the tradition of dance as something supreme and divine, an art that allows man to reunite with himself and with the nature of the universe. The movement and rhythm of the music cause a frenzy throughout the body, making it almost impossible to give up dancing. In this painting by Alicia Quigley, an artist from Berlin, dance is shown in all its beauty, through the representation of a slender female body in a classical dance pose. With a style very close to street art, the colors that describe the dancer are assembled together in light glazes, giving the whole great strength and dynamism. A series of writings surround the dancer, as if a constant stream of thoughts came out of her mind, as she moves her body in space. A combination of elegance and transgression emerge from the work. The half-naked body contrasts strongly with the elegant pose and with the traditional idea we have of classical dance and ballet. An aggressive language, but at the same time refined, which here becomes a metaphor for the freedom of female expression.

Art Curator Francesca Brunello

Alicia Quigley



The Masked Entertainer

ALM

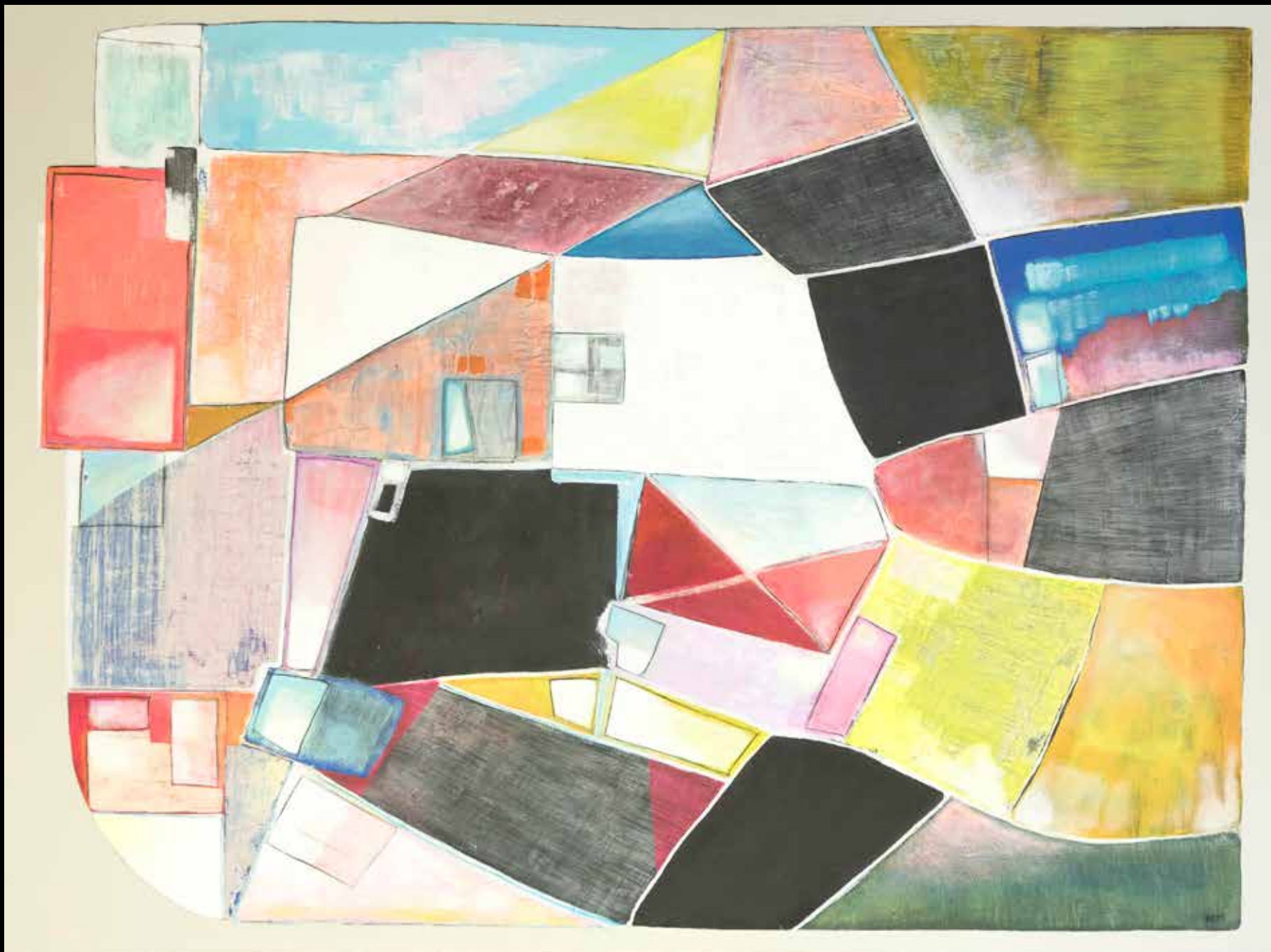
ALM's artworks through their mixed materials and artistic techniques reflect the artist's movimented life. Both the paintings exhibited at M.A.D.S. Art Gallery during "Love My Body" exhibition are the results of ALM's travels all around the world. Full of colors and geometrical figures "Sensitivity" and "Inside" are the result of her ability to visualize in colors her feelings, deeply bounded in sounds, meetings, places, moods, words and lights of places she experiences. Of a light tone colors "Sensitivity" recalls to mind the native land of the artist herself, the province of Provence that, with its fields gives a feeling of calm, piece and purity.

ALM

We can read the geometrical and almost regular figures that compose the painting, as a map of the artist's feelings and personality: made up by different tiles that represent ALM's numerous trips. "Inside", the second work, with its bigger and irregular elements accompanies the viewer into the artist's soul. What jumps out immediately is the use of the black and its hues for some pieces that compose the whole painting. This use of a darker color that contrasts with the pleasant atmosphere given by the others tiles, can be read as ALM's instability, the feeling that encourages her to move from a country to another. Concerning the concept of the exhibition, these paintings show the artist's will to travel in search of herself and finding her own stability.

Art Curator Martina Stagi

ALM



Inside

ALM



Sensitivity

André Desjardins

*“My soul cannot find any ladder to Heaven other than the beauty of the Earth.”
(Michelangelo Buonarroti)*

The art of André Desjardins can be considered as an art in the round, manifold, multiform, eclectic art. It is pure energy and sweeps from the physicality of anatomy to the spiritual evanescence of nature. Looking at the artworks in vogue, you can feel the flow that inevitably binds body and space, creating a spiritual atmosphere given by the use of neutral, natural colors, and given by gestures of a free, vortical and expressive sign. The artist introduces an essential, clear, prophetic art, full of synergies between the human figure and nature, to scout around the original essence. The subject shown in the first painting, named “Origine”, is a woman with her bowed head, with her look down, who looks something that we don’t see, but we can feel. She looks at her roots, at the origins of her existence with melanchony eyes, whose has lost the native union with the nature. And that is what it is. The art of André Desjardins goes to heal that sacred bond that every being has with nature and with its elements. Actually we consider the body as an absolute consumer good to be model to our liking, and that frequently refers to the beauty standards idolized in a world where the law of appearances is in force. But actually, long ago, the body was considered as a manifestation of the spirit, as it belonging to the sacred dimension. Every body is brighted by the light of the personality, of the vital energy that since the beginning every being takes from the nature. The works of André Desjardins show exactly that, asking to humanity to make up the original contact with the spirit. “Origine” is a call for humanity that is incited to look at its roots, at the origins, at its existence, to restore a contact with own deep nature. This message is carried by an original painting, a tribute to Leonardo’s nuance and to the whirling sign of expressionists, made in harmony by the compositive balance matured by the artist. It is not a casuality that one of greatest mind of art is homaged. Leonardo Da Vinci, one of the first scientists who was interested deeply to the nature and to the anatomy. Reconnecting with the nature is essential to bring back the true, real, authentic contact that made us free and original. This thought is reflected on the second work of the artist, named “Headwaves”, in which a female nude is depicted, that results tangled on herself, and that takes a malinchronic and clinical attitude. It is not a casuality that this figure appears anonymous, as the artist paints yes a nude, but this body could belong to anyone, in which each of us could identify. The female figure represents a regretful humanity that faces the clones’ age, in which everyone aspires to pursue an appearance that reflects the models of an empty beauty, in which life goes by quickly, in which we lose the connection with ourselves. “Headwaves” shows a pressing necessity for the recovery of truth, of real sensations, of the different shapes in which the being expresses himself. This recovery happens through direct contact with the natural world and with the elements that characterize it and nourish our vital energy. In “The elements” this contact is shown. The human figure is not the absolute protagonist of the painting, but it takes part in the connection with the natural elements. In an upward reading, we can see it being born out of the water, grow from the earth, spread in the wind and give off light into the fire. The body joins to the sacred dimension in which it is reconnected with the spirit, manifesting its brightness. This harmony also reflects in the composition of the artwork in which a dynamic balance is achieved, given by the technical knowledge of the artist, both in the pictorial and sculptural field. Making use of different styles and materials, the artist creates a bridge between painting and sculpture, between vision and contact, expressing his own expressiveness and creating a dialogue between the artwork and the self and between the artwork and the audience. By the use of neutral colors and material views, the artist shows an hedonistic vision, in which the soul and the body recognize each other and become being. Before the artwork of André Desjardins, the watcher reflects himself, his own nature, in the hope to find again that primordial instinct in a slow time marked by the pleasures of life.

Art Curator Alessia di Martino

André Desjardins



Heatwave no.5

André Desjardins



Origine

André Desjardins



The elements

André Romijn

On the occasion of the “Love my body” exhibition, André Romijn exhibits, for the second time at M.A.D.S. art gallery, three of his portraits. This time, concerning the theme of the exhibition we can see three women, the subject of the artist’s inspiration, in a sensual but natural behavior. This effect is given also by the technique that the artist uses to compose his works: oil and cold wax that gave a rich texture. Beside building up in layers, the viewer discovers all sorts of effects like graffiti and partly scraped off paint in the background. A final layer of cold wax gives the painting a seductive nearly matt sheen. “Window To The Soul” is the only portrait here presented whose main character is a girl portrayed on an extreme close-up that recalls the previous paintings shown in the gallery. This first painting presents a pale woman whose bright face is emphasized by the light that seems to come from the right of the painting, in opposition with the left part that hides, with its darker colours, the woman’s hairstyle. Sensual is the effect given by the iced gaze of the subject that transmits a feeling of self-esteem and solidity while watching the painting. The red lips, usually known as the symbol of the women’s pure are matched with the hair of the lady as to highlight the nobility and the attention that she shows in the care of her appearance. In a less cold attitude is depicted the woman in “Second Thoughts’ ‘. Compared with Romijn’s previous exhibited paintings, here the attention is not focused on her face but on the act of adjusting the shoulder strap of her white dress. This particular gesture of the lady gives to the whole painting a sensation of movement that can be easily visible throughout the free hair strands. In this work, the colours also have a fundamental role. Three colours only compose the painting: the gold; the black and the white with their hues and, each one gives a sensual feeling that clearly defines the feminine figure. More sophisticated in her appearance is “Undine” the ginger hair woman that gives the title of this painting. In the way of painting and in the choice of subjects and elements that animate the scene, André recalls to mind the impressionist artist Claude Monet. Here, in fact the subject of the main character of the painting is not only the feminine figure but, of great importance assume the natural elements too: water and the water lily. The effect of the mirror given by the reflection of this mythical creature in the dark surface of the pond, lets us imagine that we are looking at a self-confident person. The artist’s will to use the same colour (white) to depict the water lily and the woman’s skin lends to the image a deep meaning: women have to be treated with care and attention just as flowers because, only a simple word said in a wrong tone, can dishearten them.

Art Curator Martina Stagi

André Romijn



Second thoughts

André Romijn



Undine

André Romijn



Window To The Soul

Anit Kaur

Anit Kaur is a self-taught abstract artist, based in Singapore. Her inspiration comes from nature and from the faith that is found during the dark periods. Anit Kaur participates in the “Love my body” exhibition, organized by M.A.D.S. art gallery, bringing her point of view on this theme, with these words: “The journey that a woman goes through to accept herself is unique and different for everyone but often, pain is the biggest catalyst to growth and self acceptance”. With these words the artist anticipates what her work shows: the pain that a woman overcomes alone until she reaches acceptance. The title “Speak your truth” invites women to say their own, to express their feelings in the face of negative comments or unwanted behavior. The painting, made in a mix of medium and acrylic, represents a woman of which you can see only the bust and half face. Her neck is surrounded by a barbed wire, as if her voice were blocked. Part of the face is covered with spatula of red, white and gold. They start from the face of the woman, until they spread horizontally throughout the canvas. The abstractionism of Anit Kaur meets in this canvas with a hint of figurativism. The contrast of colors is fundamental: the red, which predominates in the canvas, is in strong contrast with the black and white that make up the woman’s body. The most prominent element on the canvas are the lips. The gaze in fact focuses on them, accentuating even more the message that the artist wants to convey.

Art Curator Giorgia Massari

Anit Kaur



Speak Your Truth

Anita Dalen Johansen

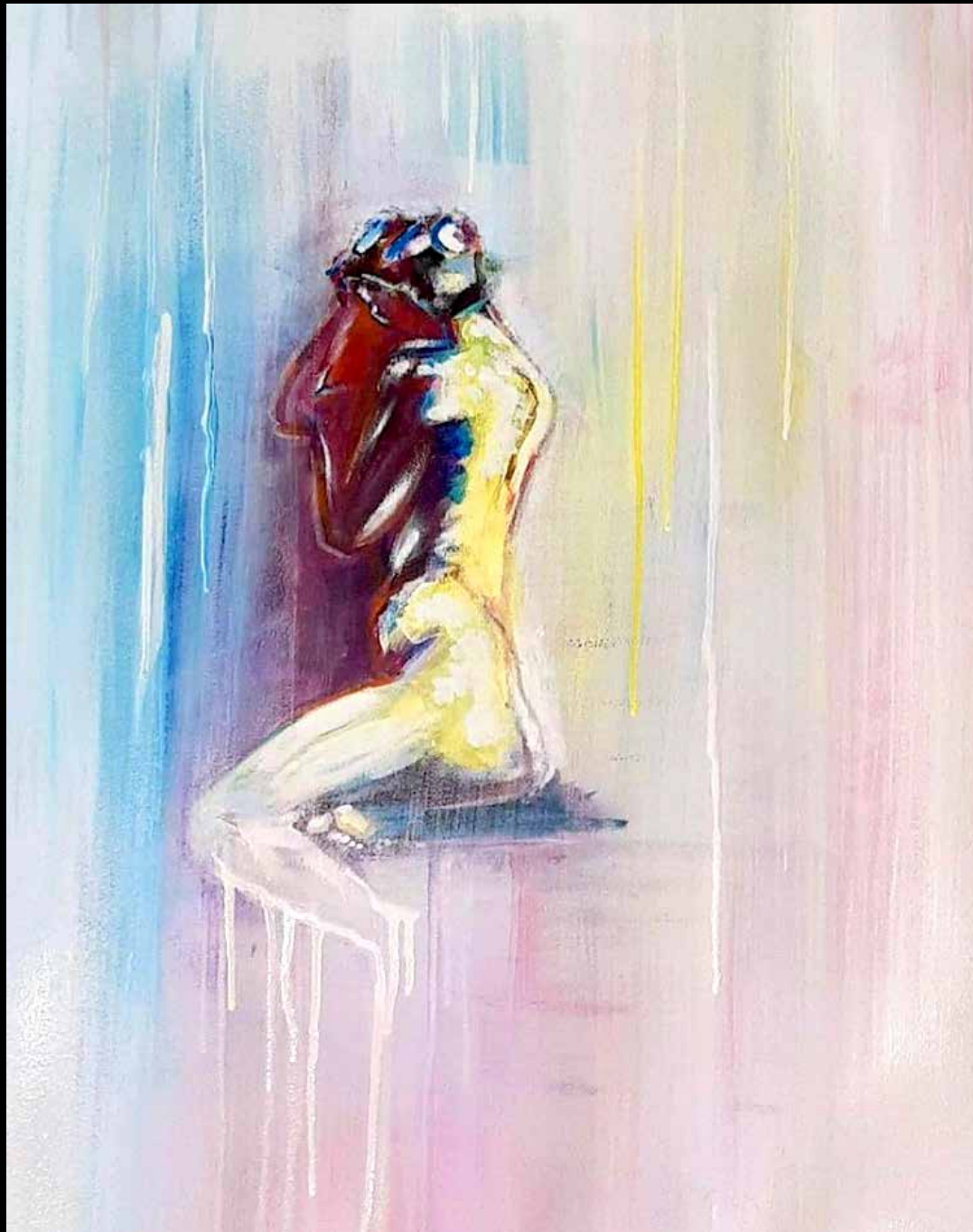
Anita D. Dalen artworks here exhibited for the first time in M.A.D.S. Art Gallery are the artistic result of a bad period the artist lived. Even though they are different, both the artworks are full of natural and necessary feelings that Anita wants to share and face up to with her public. «Avoidance» made up of soft colors and pleasant composition shows a mature body that experienced the need to be alone and to deal with strong emotions. The colorful brush strokes that are visible on a monochrome background are the intentional effect of Anita's hands. Maybe done to hide the pain that overcomes the body that seems to be distant from the whole scene and almost as a whole with the foreground itself. In spite of the feelings that, looking at the scene can be understood, the piece is serene and pleasant to look at. More colorful and with a different colour rendering is «Dormant», the second painting here exhibited.

Anita Dalen Johansen

The subject here depicted is an angel, the representation of the angel that has followed the artist during her recent life and that represents the artist's soul. The position in which this angel is represented shows a tired figure, almost without any force but that is trying to stay alive. The big wings, that shine thanks to the light that comes from the left part of the painting, are pointed out as a symbol of vitality, changing behavior towards life and its destiny, and hope. The artist's aim to come back to life is so visible through this colorful painting.

Art Curator Martina Stagi

Anita Dalen Johansen



Avoidance

Anita Dalen Johansen



Dormant

Anna Romero

Anna Romero is a Spanish artist who focuses her artistic production in the creation of works strongly connected with her two greatest passions: dance and fashion. The artist presents again two of her creations at M.A.D.S. art gallery, on the occasion of the “Love my body” exhibition. Anna Romero realizes two works tailored to this theme. The first one is entitled “Imperfection vs perfection” and has the intent to launch a strong message to the new generation. The beauty canons present on social media and on television today, are not reality. What we see is not always true. Not everything that glitters is gold. This is the great message that the artist aims to give: Anna, in fact, places at the center of the work the figure of a perfect body inscribed in a square, typical format of Instagram, thus recalling the images that we see every day.

Anna Romero

Around the “perfect” body the canvas is composed of a material pink painting, strongly left to dry, thus creating heavy layers of color. This technique, typical of the Informal painters of the Second World War, in particular Alberto Burri, allows to create a visual effect similar to the aging skin and full of imperfections, as it appears in reality. The second work, entitled “OUTPACE”, shows the silhouette of a female body hidden half by numerous instinctive and full of gestures brushstrokes. The fineness of the stroke contrasts with the violent brushstrokes, emphasizing the contrasting feelings about our body that inevitably are created within each of us. Anna Romero took a step forward in her art, experimenting with new techniques while remaining faithful to the figurative and delicate traits that distinguish her. Femininity and elegance are the basis of her works, reflecting her energetic and positive personality.

Art Curator Giorgia Massari

Anna Romero



IMPERFECTION VS PERFECTION

Anna Romero



OUTPACE

Anna Sisto

“It is spring again. The Earth is like a child that knows poems” (Rainer Maria Rilke)

<<It is spring again. The Earth is like a child that knows poems>>. This verse written by Rainer Maria Rilke becomes illuminating to describe the painting of the artist Anna Sisto. Intense colors, vertical lines that rise from the bottom towards the top of the painting, they reveal the power of a gesture, the tension up wards, the sky. This tension, this revival is the secret of spring, a season that colors and illuminates everything. The painting presented to us by Anna Sisto becomes the story of this revival, of this rebirth. As if it was a notice to be addressed to the viewer, and referring to the verse of Rilke: -it's spring again!-. The power of Anna's gesture and the colors used in relation to her desire to speak and communicate with the observer, as she says: <<I believe artwork, especially in the abstract, communicates without words or pretense, without bias or judgement, it is pure in its creation and its presentation. Received by the viewer in their own individual unique and honest perception>>. The artist aims to create a joyful and empathetic contact with the visitor. She leads him tenderly into the lines and spring colors. In this the artist's painting becomes a sweet sensation that radiates and envelopes the viewer. She doesn't need words or big descriptions to persuade the observer, she only alludes with the gesture and the colors. With the power of the rebirth of flowers, as if the canvas was a poem. If we wanted to relate Anna's painting to the concept of the exhibition, we could say that the artist wants to tell us about a good and joyful relationship with yourself. A relaxed, serene relationship, like the sensations that the spring season communicates As she says: . My work is pure joy flowing onto my canvas just for you.... to playfully enjoy- Anna's painting becomes the exact attestation of serenity, of joy. Anna's painting gives us the opportunity to close our eyes and feel in perfect harmony with the world and with ourselves. And to feel when you wake up like children struggling with poetry!

Art Curator Elisabetta Eliotropio

Anna Sisto



Spring

Anna Zubets-Anderson

Anna Zubets-Anderson is a self-taught artist who defines her art as a means to deeply understand social problems. One of the aims of Anna's art is to celebrate the figure of the woman, contrasting the patriarchy that for centuries defined the woman and denigrated her importance. The art of Anna Zubets-Anderson fits perfectly into the theme of the exhibition organized by M.A.D.S art gallery, entitled "Love my body". The artist, in fact, mostly depicts naked female bodies, depicting them with great naturalness, making nudity totally normal in the eyes of the viewer. The artist with her works overcomes the prejudice of people, she returns to the origins, to when nudity was all that human possessed. The primordial sense that her works evoke, are clearly visible in the work "Know thyself" in which a woman is depicted inside a bitten apple. The apple can only bring to mind the biblical account of Adam and Eve, in which Eve grasping the apple from the tree, originates original sin. The bible therefore already blames the woman for having originated sin, thus defining the woman as a sinner, as easily influenced without going beyond appearances. A possible different interpretation leads to freedom: the woman chooses to carry out that action without obeying the laws of anyone, affirming her free will. From an iconographic point of view, the work is close to the surrealist works, in particular those of Salvador Dalí, free from any pattern and logic. On the same waveline the artist realizes the work "Surrender" in which a woman floats free in space, accompanied by two huge butterflies. Space is by far man's greatest question mark, something infinite and unexplored. The artist places on the right of the composition a large eye, fulcrum of the picture, and on the left a musical keyboard. They are elements that refer to the universe, to the entity that regulates the world, but leaving free interpretation to the viewer. The last work on display is entitled "Invigorating unknown" and is apparently the least enigmatic. A woman floats in the air, surrounded by faded dandelions. No doubt freedom is the prevailing emotion but it is also perceptible a feeling of bewilderment, accentuated by the hair that covers her sight. Anna Zubets-Anderson's art is strongly inspired by tarot cards, female deities and Jungian archetypes; accentuating the psychological research behind her works.

Art Curator Giorgia Massari

Anna Zubets-Anderson



Invigorating unknown

Anna Zubets-Anderson



Know Thyself

Anna Zubets-Anderson



Surrender

Annamaria Johansson

“To lose confidence in one’s body is to lose confidence in oneself.” (Simone De Beauvoir)

Annamaria Johansson is a Swedish painter with a very particular style. In her works of art she encloses the feelings left by the many travels she has done and her experience as a human being. She lets herself be inspired and does not like to plan her canvases. She is guided by instinct and pure emotion. In her work “Stand my body” it is impossible not to notice the harmony in the composition. The oil painting that Annamaria uses, is perfect to emphasize the musculature of the man. This technique allows to make the whole more plastic and gives solidity to the body. The light breaks on the dark skin and creates a sculptural effect. The man who is the protagonist of the work is writhing. Through his movement and the play of light, the beauty of the human body is highlighted. It is as if the man is studying himself. His back is turned, in a position of reflection. He is writhing, touching himself, studying himself. He becomes aware of himself and his strength. The beautiful and delicate flowers in soft colors contrast with the dark skin of the Afro man. A play of lights, colors and shapes that give harmony to the whole composition. The light and delicate flowers contrast with the strength and plasticity of the human body. The work invites the viewer to become aware of his own body, its potential and its limits. Men live in the ambiguity of being sometimes strong and powerful and sometimes sensitive and delicate. Everyone hides sides of himself to others. It is right to investigate one’s own being, to know and love oneself for what one is. “Stand my body” is an invitation to know and accept ourselves, strong and fragile. Just as we are. The composition is plastic, realistic and true. Authenticity and awareness are the key words. The contrast of colors in the work helps us to immerse ourselves in the right atmosphere of reflection. Annamaria proposes a work full of suggestions and food for thought. The subject is very interesting and the viewer is led to wonder about the continuous contrasts proposed. An invitation to be oneself not to be ashamed, to become free human beings able to express ourselves as we want. Art helps us in this and Annamaria knows it well. Through shapes and colors we can express emotions and feelings better than we can with simple words. The human being is complex and it’s difficult to understand the relationship that he has with his own body because each one is different. Especially in today’s society where every day we are compared with standard models of beauty. But beauty is not in a cover photo, magazines or photos on social networks. Beauty lies in accepting yourself as you are. It lies in knowing and loving yourself for who you are. As Annamaria suggests, our body is like a canvas, a pure art form.

Art Curator Ilaria Falchetti

Annamaria Johansson



Stand my body

Anne Darby Parker

*“We can only know what we can truly imagine. Finally what we see comes from ourselves.”
(Marge Piercy)*

The entire artistic research of Anne Darby Parker, an American artist from South Carolina, develops around the female figure, studying and enhancing the many and different facets that characterize it. Her approach sees strong references to the current of Expressionism, in particular with the style of the German group Die Brücke, exhibiting considerable technical skills. These influences show above all a link with Ernst Ludwig Kirchner, but with a use of color that is more earthy and less violent. In *Acceptance*, a portrait of a woman played in shades of green, yellow, brown and blue, we see a female body, with delicate curves, sitting on a chair. Wide, soft brushstrokes and with great attention to color relationships, are distributed on the canvas, showing great affinity with Kirchner's technique. Even the pose probably wants to be a reference to a well-known painting by the master, who, in 1910, created *Marcella*. Darby Parker, however, offers us a different interpretation, giving us a contemporary vision of today's woman. A reading that tells the insecurities towards one's own body, due to the stereotypes imposed by today's society. We note, in fact, how this figure is closed in on itself, hiding the breasts and pubis and looking downwards. Sad eyes of a woman in constant struggle with herself, in a path of acceptance of her external appearance, with a red lipstick which, however, asserts a deep desire for redemption. *Acceptance* is a profound description of invisible feelings, of an incessant clash between one's self and the desire to appear in a different light, that of utopian beauty.

Art Curator Francesca Brunello

Anne Darby Parker



Acceptance

Anne van de Steeg

Anne van de Steeg is a young artist from the Netherlands. All her art is based on the human body combined with design. Her painting “No Object” is a clear manifesto against the objectification of the female body. The artist uses strong and contrasting colors giving the body a certain abstraction. The latter gives strength to the woman, expressing enormous power through the pose. A play of strong colors comes to life that stands out from the background, enhancing all the pride of the woman portrayed. All of Anne’s more recent paintings focus on shame and feeling of guilt; she tries to help abuse victims with her art. “No Object” sends a clear and direct message, opening a great debate on the psychological effects that this problem may cause on young women. The abstract protagonist of the painting, however, doesn’t hide, not even after the heavy injustices caused by society, which observes and judges her. However, contrary to what one might expect, it doesn’t mention the slightest willingness to change for anyone. Just like the strength that every woman has within herself. The difficulty in being able to bring it out, comes at a time when dehumanization behaves so suddenly and overwhelms us heavily. The artist feels the problem firsthand and it’s thanks to painting that she can find a way out. As the artist says “There is nothing good or wrong in painting”. Even in real life as in this artwork, the feeling of guilt and shame must be swept away by the inner strength, taking a step forward against these abuses. Hoping that one day not too far this will all end.

“Whenever a woman fights for herself, she fights for all women.” (Maya Angelou)

Art Curator Elita Borgogelli

Anne van de Steeg



No Object

Antonio Sai Linde

“To be an artist is to believe in life.” (Henry Moore)

The Spanish artist Antonio Sai Linde to give life to his works, takes inspiration from the world around him, especially from the atmosphere he breathes in Barcelona, the city where he was born and still lives today. Attentive observer to important topical subjects, his art in addition to expressing his magical inner world becomes the spokesperson for moral values that are so praised, but often not put into practice. “La Venus de lo diferente” is a painting from 2021 made with the technique of acrylic on canvas. The protagonist is a woman who, suffering from vitiligo, shows her body without shame and embarrassment, as it always should be: curvy body, long black curly hair, two large and expressive eyes that turn their gaze towards us. The artist, for the canvas, drew inspiration from Winnie Harlow, a famous Canadian model with vitiligo who has made the diversity her distinguishing mark and strength. He decides to represent an ideal of beauty different from those so much advertised by contemporary society in order to sensitize viewers to themes full of meaning: diversity seen as an added value, going beyond the appearance of people by cultivating curiosity to discover their true essence. In the foreground, a black swan, different from those we usually see in white, steals the show. The animal wants to be a metaphor of the protagonist woman: their particularity must not be synonymous with discrimination and racism, rather it wants to represent an invitation to open the mind, to think that there are no correct or wrong ideal canons, but simply different types of beauty. The background is populated by other human and divine figures, a colorful parrot, and a large bright sun. Warm and cold colors mix to create a strong, but at the same time pleasant chromatic effect. “La Venus de lo diferente” if on the one hand it wants to be an invitation both to those who are “different” to accept and love each other for what they are, on the other it represents an exhortation to see the unusual with eyes that are not suspicious, but curious. Antonio Sai Linde, thanks to the combination of his great artistic skills and his strong personality, is able to create works as beautiful as they are emotionally intense.

Art Curator Camilla Gilardi

Antonio Sai Linde



La Venus de lo diferente

Aristos Christoforou

*“Every artist dips his brush in his own soul, and paints his own nature into his pictures.”
(Henry Ward Beecher)*

Aristos Christoforou is an artist from Cyprus who demonstrates his versatility by giving life not only to paintings, but also to sculptures and installations with the human figure as the predominant subject of which he studies forms and features in order to communicate their true essence. His works of extraordinary beauty shed light and conceal deep meanings related to the analysis of the inner world of man and the study of today's society. “Touching Souls” was created in 2021 with the oil on canvas technique. In the foreground we see a man on the right and a woman on the left who, when they meet, create a harmonious movement and a perfect union. Their semi-lie bodies are statuesque, and their perfectly proportioned shapes demonstrate the artist's great technical skills. Behind the two protagonists you can see faces which, having a physiognomy similar to that of the subjects in the foreground, represent the many facets of the human being who has a soul with a thousand shades and a complex personality, sometimes diabolical. The figures are outlined by black brush strokes, while the bodies, inside them, are the same color as the white-gray background. The extraordinary chromatic balance makes the work extremely graceful, reminding of the stylistic refinement of Greek art. “Touching souls” is a hymn to the beauty of man, in all its forms, in all its particularities. If everyone is at peace and in harmony with their body, they can color their soul, raise it, and consequently offer it to the other. By uniting, they give each other wealth, knowledge, and love. As the quote from the famous American politician Henry Ward Beecher states, Aristos in order to give life to his masterpieces, immerses the brush in his soul so that his works are exactly the mirror of his ideas, his emotions and his magical world.

Art Curator Camilla Gilardi

Aristos Christoforou



Touching Souls

Arnaud Verhulst

“Your lips should be in the Louvre” (Woody Allen)

The mouth of a woman, red lips and white teeth, tapering fingers that have beautiful red nails, this is all we know about the woman that Arnaud portrays. His work is definitely suggestive, the protagonist of the whole composition is certainly the mouth that has a bewitching power on the viewer. If on the one hand the lips are a symbol of sensuality and therefore this aspect appears well defined, on the other hand, however, there is a great mystery. The spectator does not know the woman's eyes, the viewer cannot perceive her gaze, we are not given to know what she is looking at, and what feelings are leaking from her eyes. The lips are certainly a means of seduction, in many ways, both related to aesthetics but also to the intellect, it is through the mouth that one's thoughts are expressed. The mouth in this work has a strong value since it is the highest expression of sensuality, combined with the ability to speak, smile or even make faces, it represents a characterizing element of the face. In a historical period upset by a pandemic that sees us forced to wear masks to protect our health, Arnaud's work certainly amplifies the emotions of the viewer. This half-represented face, that half of which the view is deprived due to the use of masks, becomes an icon of the contemporary era, the emblem of a hidden desire. How many smiles are we losing? Definitely too many. The work of the young French artist is a wave of positivity and somehow gives us the gift of a smile. As always Arnaud is able to combine different painting styles, he creates a composition fluid and dynamic. His work clearly refers to Pop Art, somehow it recall of the artwork of Lichtenstein, in particular the work with the women, it's a Pop Art with abstract echoes. In fact the great mastery of the young artist Arnaud consists precisely in giving resonance to those completely abstract signs, without a precise demarcation, but which have a well-defined role. Definitely, the “Bubble Me” artwork represents freshness, lightheartedness and sensuality, awakening memories and feelings of simplicity and serenity in the observer.

Art Curator Vanessa Viti

Arnaud Verhulst



Bubble Me

Audrey Schintu

Audrey Schintu is a French artist based in Marseille. Her style mixes Pop Art and Graffiti revealing an optimistic and spontaneous approach to painting. Inspiring joy, positivity and self-love, Audrey's paintings propose an idea of beauty which is far away from the models we are used to. In fact, not respecting the aesthetic canons proposed by the media, the women depicted by the artist claim their right to be attractive as they are. On the occasion of this exhibition she proposes a selection of three artworks whose subject is the woman, or rather, an idea of femininity. It is expressed through a smiling, lively and joyful attitude in *Beautiful and crazy* and *Beautiful and joy* and through a spontaneous, strong and determined body language, a clear reference to the female icons of the past, in *Beautiful and rebellious*. Audrey uses colors, which she defines as her vitamin, to try to express her personal vision of the world. By playing with a bright and pungent palette and restoring the desire to smile through her paintings, the artist tries to oppose to a reality that she feels increasingly harmful. Her compositions are reminiscent of Pop Art in the choice of color palette and reference to contemporary popular culture. But Audrey's style is not reducible to a single influence. Her artistic style mixes different inputs and techniques, as can be seen in *Beautiful and crazy*, in which a part of the background is made with a combination of newspaper collage and graffiti. The letters, far from being a mean of communication, are rather reminiscent of typographic accumulation. The artist uses them to represent the multitude of ideas that constantly intersect in our minds, but she does not allow us to enter these personal thoughts. Her words become unreadable or barely decipherable. This way, the colors and the graphic traces transform the space of the canvas into a typographic pattern that attracts the viewers while remaining mysterious and that directs attention to the spontaneous and joyful female characters. Free and self-confident, Audrey's women perfectly interpret the message of this exhibition, that identifies itself as a spokesperson for body positivity, representing "the starting point of a path aimed at becoming aware of oneself and of one's physical appearance, conferring the right value on its uniqueness".

Art Curator Marta Graziano

Audrey Schintu



Belle et fofolle - (Beautiful and crazy)

Audrey Schintu



Belle et joie - (Beautiful and joy)

Audrey Schintu



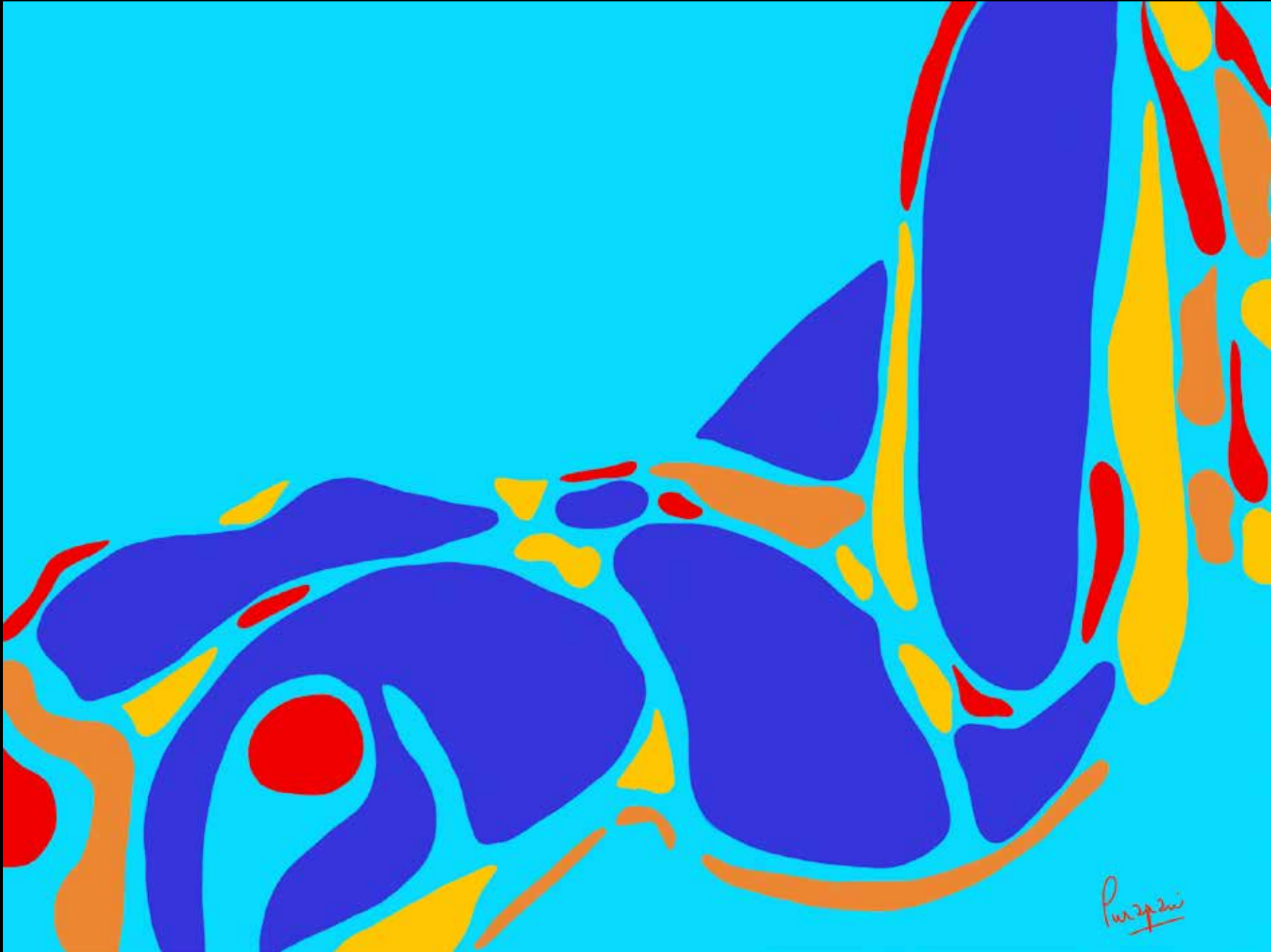
Belle et rebelle - (Beautiful and rebellious)

Aurore Phipps aka PURAPARI

PURAPARI, also known as Aurore Phipps is non-binary femme, and French Caribbean artist, writer, and teacher. After focusing on sketch art, she found her highest expression in digital art. The use of forms for the construction of the image recalls the works of Ryan Hewett. “Fragmented body” is the representation of the sensuality of a female body, the absence of the face eliminates the identity of the represented figure and allows to focus on shapes and lines. The body is lying down and the colors create a visual impact on the observer, who feels captured first by the blue color with which harmony is identified and with it the light blue used for the background, and then by the red which by contrast steals the show, harmony in this way gives way to passion, to ancestral impulses. As Henri Matisse wrote “A certain blue penetrates your soul, a certain red affects your blood pressure”. The orange and the yellow provide a sense of brightness and energy, in fact the yellow is the color of the sun, therefore of light, but it is also the color of the gold, therefore of the preciousness, a sense of vitality and warmth is experienced, while orange is often associated with the unconventional, with the extroverts. The color is anything but uniform, it is in fact possible to focus on each shape individually, without confusing them, these small forms of color could symbolize the defects of a body, scars, stretch marks, spots. The anatomical parts are not defined in a realistic way, leaving the action to the imagination. What is perceived is a divided body, not uniform, as symbolizing the commodification of the female body in the society of the twenty-first century, that about women wants every piece, but not their essence.

Art Curator Martina Viesti

Aurore Phipps aka PURAPARI



Fragmented Body

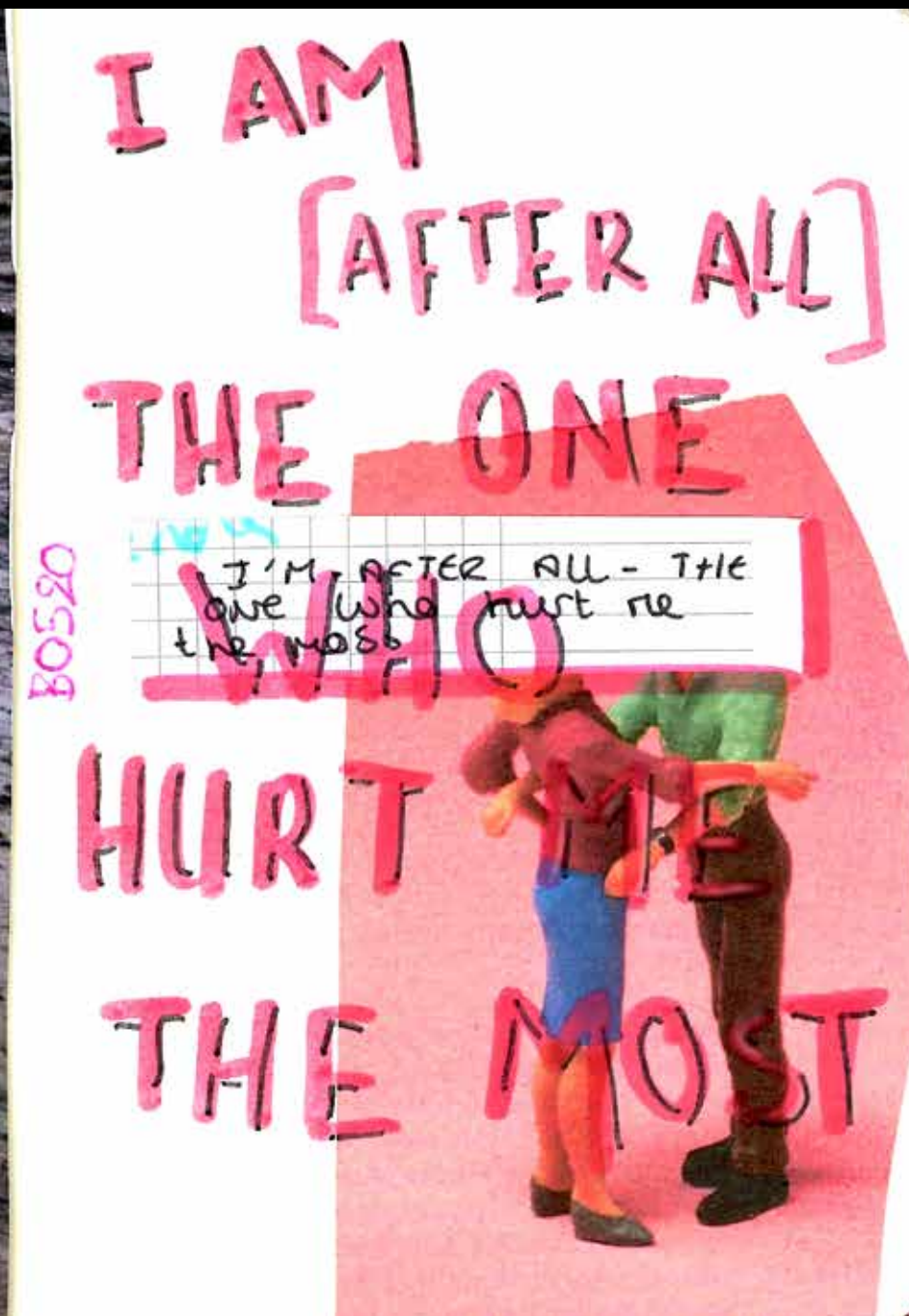
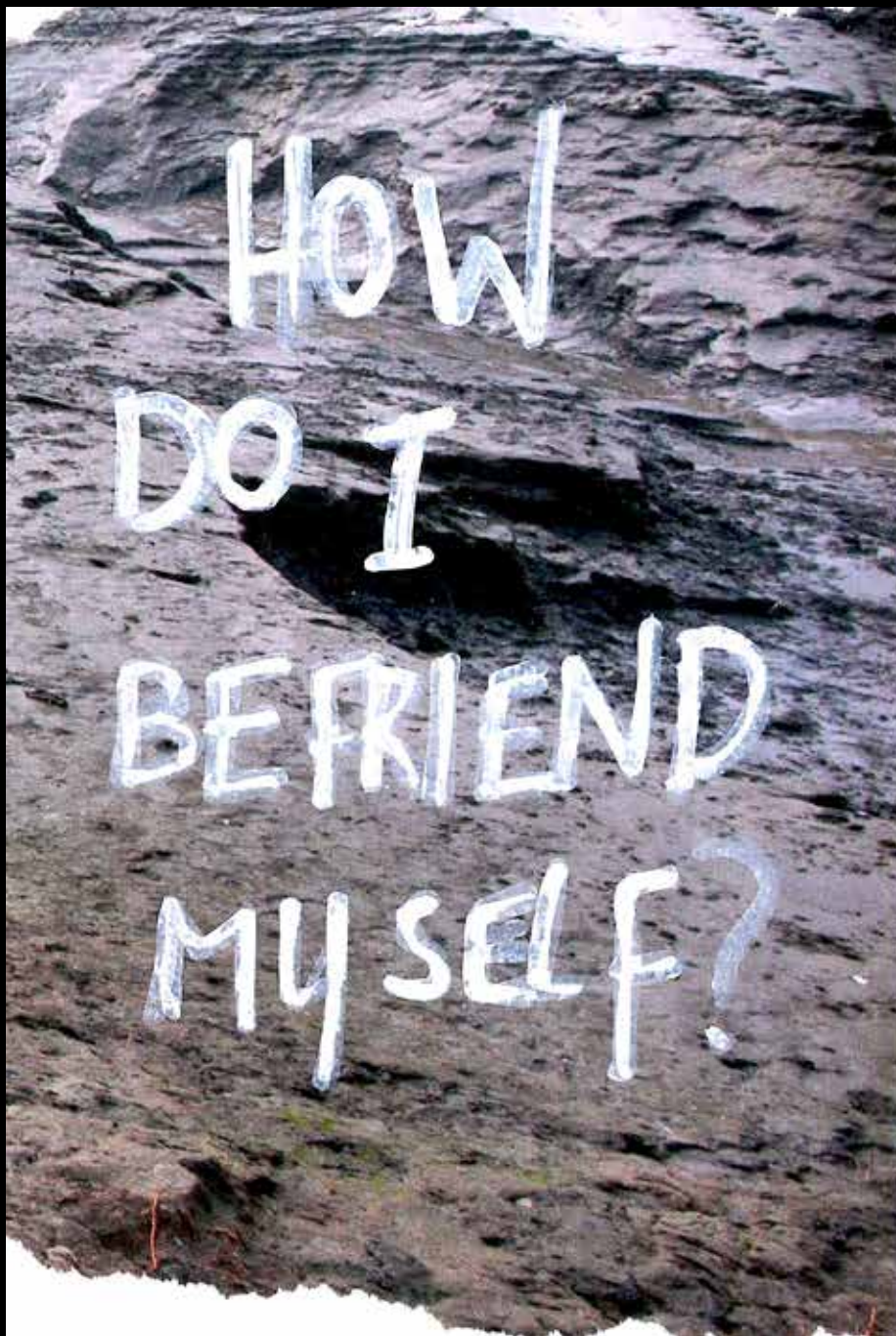
B. (hel717)

“Art is the meeting ground of the world inside and the world outside.” (Elinor Ulman)

There is a lot of talk about the visual impact that images and photographs can have, how bodies are shown and considered by society. In this case, the artist decides to focus on another communicative method, at the same time extremely effective: pieces of newspapers joined together to give messages that in some way point to the consideration of oneself, of the body, of the person, of the mental state. B (hel717), a young creative Dutch artist, considers it an essential element to speak, communicate, get in touch with the outside world. How do I befriend myself, when I am the one who hurt me the most? Expresses exactly this: a difficult situation in the concept of acceptance. How hard it can be to be accepted by others if we are not able to accept ourselves first. The exhibition “Love my body” focuses precisely on this very delicate and still very complicated theme, especially for those who are at an age of growth where they are more fragile and sensitive. Not everyone deals in the situation in the same way, and as they say, it is not “all a fairy tale”. Mental isolation is more difficult than physical one and playing it down with these newspaper clippings is perhaps one of the first steps to address it. The art of collage, born with the intention of inserting the materials within the canvas (considered the emblem of elite art), later became necessary to divert the political propaganda, and to be able to express yourself in an incredibly free and effective way. This idea of freedom - later became an integral part of Pop Art and at the basis of the concept of reproduction, sampling, post-production, of which the works of art were nothing but “reassembled” pieces - needs to be spread and continue, so that everyone, even those who cannot, would unwittingly find their form of communication and contact with the outside. “The one who hurt me the most” tends to focus attention on this touching theme of self-pity, of non-acceptance, showing oneself to the other. If we usually tend to use art thinking that it is only an aesthetic surge, here it becomes a necessity. Art, “created” with materials, always remains such, in contrast to those who instead aim for portraits or photographs as emblem of their personality.

Art Curator Ylenia De giosa

B. (hel717)



How do I befriend myself, when I am the one who hurt me the most?

Becca Drach

“The most courageous act is still to think for yourself. Aloud.” (Coco Chanel)

Before being able to find her own freedom of expression, women had to face a long path, that has not yet ended. In the past, her image, always associated with the male will, has forced her within a limited space, preventing her independence and expression. The desire for redemption of women has manifested itself under different facets throughout the history of art. What we see in Becca Drach's paintings is a free woman. Most of her artworks are self-portraits, a personal research in continuous development aimed at investigating her own body, in an ever new interpretation. From her canvases, the female body emerges completely wrapped in a moment of intimacy, which lets itself be guided by its thoughts, appreciating every moment spent with itself. The home environment becomes a place of estrangement from the outside world, where it can show itself in all its beauty. In a fusion of impressionism and expressionism, the viewer can not help but abandon himself to the vision of these moments, with ethereal settings. In *Am I Just Dreamin'*, Becca sits on the edge of the bed and her gaze is engrossed as she observes a bouquet of flowers. The form, seductive in its simplicity, at times blends into the backdrop. Textured brushstrokes mix with more homogeneous backgrounds, letting the colors with soft and light shades evoke a feeling of peace and bliss. Again the female figure is reinterpreted. Becca speaks to us of a free spirit, who shows strength and independence, making her art also a warning to remember how important it is to love themselves.

Art Curator Francesca Brunello

Becca Drach



Am I Just Dreamin'

Becca Drach



Mirror Mirror

Becca Drach



The Song

Benjamin Carminio

Concerning the concept of the exhibition, Benjamin Carminio exhibits in M.A.D.S. Art Gallery, a piece that refers, with its numerous symbols, to human life. “Corpo Etereo” is the result of the artist’s studies: the light that comes from the left corner of the piece emphasizes the face of the main character that seems to concentrate himself on his purification. The elements that made up the artwork are in contrast between them and show the human fragility to fall in the tentations of life. The snake, the first symbol of temptation, that lies on the head of the human being and that intertwines itself with the red apple, calls to mind the first sin committed in history. As to recognize the mistake committed, the snake points his gaze on the darker background, highlighting the difference between itself and its negative essence and the purification to which the human being is striving for. The presence of the lotus, in fact, recalls to its magical power that permits to forget all the negative acts executed in life. The fish depicted on the low foreground, the symbol of the thoughts and the subconscious, gives to the scene an optimistic end. The artist’s aim is to share the awareness that, thanks to the will of the human being to find a solution to the negative actions, we all are capable of finding peace and confidence. The use of the red, that is the symbol of purity, is an additional element of the artist’s purpose.

Art Curator Martina Stagi

Benjamin Carminio



Corpo Etereo

Bri Yvonne

Creativity is in Bri Yvonne, not on her. She is proud, a creative, a woman, an engineer, a thinker, a solver, a lover. She prides herself in her ability to find the beauty in the ordinary and for this reason she feels Eric Overby's words as hers: "It's the simple things in your life that make up the bulk of it. The mundane is where we live and we end up missing most of it. We find it again in the silence and in attention of everyday life." Her goal is to enjoy this creative journey, and whistle while she works. Above the woman on the canvas, we can see a background that recalls the sky. The broad brushstrokes leave curving and swirling streaks that create a calm but dynamic psychological motion that reminds us, with the due differences, to the moving skies of Vincent Van Gogh and Edvard Munch. The pose of the protagonist, on the other hand, does not refer to any previous model in the history of art; it is an innovative, unusual, contemporary pose. With her face, torso and thighs turned upwards, she seems to be offering herself to the whole world and at the same time welcoming it within herself. Pure, free, in peace. The color that predominates the entire composition is purple. It comes from the mix of blue and red, colors that embody wisdom and love. Consequently, purple symbolically represents metamorphosis and spirituality, two concepts that blend perfectly with the mood of the woman represented. "A huge source of inspiration for me is the woman's body," the artist says. "I am intrigued by the many ways in which we change, emote, contort, and carry the weight of the world with grace. I'm also inspired by the freedom required for some of us to wake up everyday and simply exist. Our societies tell us that we aren't beautiful enough in many ways. We minimize ourselves to make others feel more at ease, not realizing that it makes us resentful, when we could choose the alternative. To confidently show up as our authentic selves, no matter the judgement. Who has to live with the consequences of your choices? You do. So your opinion of yourself is the one that matters. The woman in this painting is free from the shackles of others' opinions. Well-meaning or not. This painting is one in a series [the Shameless Series]. My intention was to captivate the viewers attention using color, in order to draw them into the subject. I created this painting as one in a series, to express my point of view on how beautiful it is when you let a woman be exactly who she is. Perfectly imperfect, without judging. Instead seeking to understand."

Art Curator Francesca Catarinicchia

Bri Yvonne



Be Careful. You'll Love It Here

Brigit Law Loman

“I am human. I am messy. I’m not trying to be an example. I am not trying to be perfect. I am not trying to say I have all the answers. I am not trying to say I’m right. I am just trying — trying to support what I believe in, trying to do some good in this world, trying to make some noise with my writing while also being myself.” (Roxane Gay)

In the course of her life, the woman often finds herself alone to face moments of great difficulty. The changes that the female body has undergone over the years are incomprehensible and far from the mind of those who have not shared the same experiences. Brigit Law, a Dutch artist, develops her artistic research around this theme, making the female body her main objective of analysis. Large movements of charcoal, alternate with lights and details left by the pastels, describing figures tormented, and often sad, in their solitude. In COMPLEXITY, a feminine silhouette, in all its delicacy, sits with her back to us. The setting dissolves into space to complete abstraction, transforming the background into pure feeling. Long vertical signs with a rough corporeality, given to us by the choice of a soft pastel, look like scratches on a brick-colored wall. The shades of blue and gray outline and fill the woman’s body, making it appear like a ghost suspended in an indefinite space, full of contrasting emotions. The pivotal point of the work is, however, in the bent arm that hides her face. Discomfort, anguish, instability and despair emanate from this painting by Brigit, leading the observer to a deep and intimate reflection. In this work, the female body becomes a place of affluence of sentiment, where the story of a continuous inner struggle and a great moment of fragility takes shape, showing the woman in all her complexity, but also beauty.

Art Curator Francesca Brunello

Brigit Law Loman



Complexity, 2021

Bronagh Genovesi (Wyld & Womanli)

Bronagh Genovesi is a young self-taught artist, based in UK. She developed her love for painting through lockdown, with more time to herself to reflect, she finds her love for the use bright and vivid acrylic paint and studying the female form. Her aim is to celebrate and empower the everyday female form and eradicate this taboo surrounding the female naked body. She wants more women to become comfortable and confident in their own wonderfully unique bodies, so they feel empowered to do whatever they set their mind to. The style shown by the artist in the female nude “Sasha” refers to the Polynesian nudes by Paul Gauguin: a soft style, with more modelled shapes, warmer colors and less heavy contours. On the other hand, Gauguin was self-taught like Bronagh and consequently both are free to create without external conditioning and moreover both make use of a chromatism that is not the naturalistic one, but rather a means to express something else. In the case of the British artist, she is aware of the difficulties we have all faced in recent months due to Covid-19 and she knows that we all need a bit of hope and a bit of life back into our lives and to do this she fills her canvases with colors. Just look at the wonderful shades of pink and purple, yellow and orange on which then stands a light and bright blue that seems to be made of pure joy. The brushstrokes of color are full, wide and well balanced and they, placed side by side with each other, thanks to their difference in tone, give three-dimensionality and vitality to the figure. The woman rotates her torso slightly to her right, raises her arm upwards and carries her left leg slightly forward. A pose not at all static; “Sasha” appears alive, dynamic and stands out against the neutral background of the canvas. Bronagh Genovesi, thanks to a round and soft female body, has created a work full of life, able to transmit the joy of living to others. Thanks to this, she reminds us that all bodies are full of life and our weight or our silhouette won't be what defines who we are.

Art Curator Francesca Catarinicchia

Bronagh Genovesi (Wyld & Womanli)



Sasha

Camille Vallotton

*“If you ask me what I came to do in this world, I, an artist, will answer you:
I am here to live out loud.” (Émile Zola)*

Camille Vallotton is a young Swiss artist whose recognizable style and the use of different techniques make her works unique and extremely special. Expressive faces, broad strokes and strong colors characterize her creations. “Primitif” has as its protagonist a large angular face with marked features: straight nose, full red lips, two white rhombus-shaped eyes without pupils and large ears. The work was created with an innovative technique: scotch tape that outlines the traits, making them even more prominent and acrylic pen on cardboard. His expression is serious, but the colors make his face witty and gritty. The white background sets off the subject creating a pleasant color effect. “Reality = yellow” was made with the acrylic and glitter technique on canvas cardboard. The protagonist is a female figure whose face can only be admired: her mouth is smiling and her big eyes radiate joy. She is surrounded by a yellow background because it is this color that she sees the universe. Yellow as a symbol of happiness, light, knowledge, but also of madness and lies. A world characterized by great contrasts that is illuminated by a large full moon which, surrounded by blue glitter, illuminates the segment of black sky. In “Respirer”, made with the technique of acrylic on wooden canvas, we see in the foreground a skeleton whose horns on her head make us understand its evil nature. Behind her two faces appear that could symbolize the different personalities of the protagonist that come out into the open. Meanwhile, two other slender figures, a man, and a woman, observe her transformation with curiosity. As the title says, you are breathing new air, you are freeing yourself: everyone’s secrets come to the surface, they release their emotions, everyone lays bare oneself showing their identity. Camille is a talented artist with a sparkling and energetic personality capable of creating works that, although apparently funny, conceal deep meanings.

Art Curator Camilla Gilardi

Camille Vallotton



Primitif

Camille Vallotton



Reality=yellow

Camille Vallotton



Respirer

Carly Tyll

Carly Tyll is a Canadian artist. Her degree in Fine Arts from OCAD University and her specialization in Photography made the artist change the way she sees things and the world around her. From this moment on Carly decided to go beyond the knowledge of realism and delve into expressionism and surrealism. Carly Tyll exhibited at M.A.D.S.art gallery, on the occasion of “LOVE MY BODY “exhibition, a series of three works entitled “Luna”, “Eclipse” and “Repose”, made with charcoal on paper. In addition to the technique used, the subject matter is common to all three works: a naked woman whose face is never shown. Looking at the three works, it is not only clear how the two artistic currents mentioned above inspired the young artist, but also how the study of Philosophy and Psychology played a primary role in her artistic creation. In the first work, “Luna”, we recognise the naked body of a woman on all fours, almost slumped. Silent and resigned, with her head bowed and her face covered by thin silver threads, she seems to be kneeling before someone or something. Perhaps of the moon, which high and cold illuminates and embraces the figure who, alone, faces the darkness of the unconscious: “It exists in both light and darkness, hovering between the abysses, turning on and off its rays of illumination among those who dare to challenge the dark”. In the second work, “Eclipse”, the woman is lying prone on the ground, communicating sadness and despair. With her body, the figure generates a horizontal cut of light across the entire width of the drawing. While the areas of shadow create furrows, deep silences that lead the observer to focus on them. In the third and last work, “Repose”, the artist shows us a detail: the tired arms, abandoned on the woman’s belly, cover her soft breasts while a bent leg gathers the figure like a shell. In all three works, Carly renders light and dark in a clear and precise manner, emphasising the importance of light and shadow in her art. There are also clear references to Mannerism with Caravaggio and Paolo Veronese, who used ‘chiaroscuro’ to achieve a more dramatic effect. Carly’s art is sensitive and profound, full of precise references. Her works are the representation of a poetic reality characterised by her capacity for the beautiful and the sublime.

Art Curator Elisa Acquafresca

Carly Tyll



Eclipse

Carly Tyll



Luna

Carly Tyll



Repose

Carmen Ruiz

The work of Carmen Ruiz “I sometimes wake up in a foreign body...” is elaborated in a symbolic way, just as the title lets imagine. Like an automatic writing dictated by her unconscious, far from the rational thought, strongly influenced by her Spanish roots, Carmen mixes her emotions with her dreams, to give birth to dreamlike characters, living in the reality of the moment. This is what she calls “the emotional surrealism “. Not a main character but different subjects are here depicted in a colorful and dark background that highlights the human’s character’s body. It is the union of colours, matter and spirit that forms a singular whole. The artist’s aim is to create a unique emotional connection with the visitor’s soul and spirit and this is why, while painting she creates element of strong impact, such as the red savage fox that comes out from the head of the woman as a sort of flame; the necklace that recalls to the fox and her sparks; the two hybrid subjects that the woman holds close to her. The thin, nude and sad girl sat on the right side of the painting is an allusion to the feminine fragility. The red high-heeled shoes worn by this woman are instead the symbol of the women’s fight against all sort of violence and, here are used to give to the scared subject a feeling of strength and hope. Unexpected characters, often women, whose strength lies in their fragility and capacity to transcend their wounds and go beyond everyday appearance, are the effect of the artist’s constant dialogue with her imagination.

Art Curator Martina Stagi

Carmen Ruiz



I sometimes wake up in a foreign body...

Catarina Diaz

Catarina Diaz is a London-based analog collage and mixed media artist. The Catarina Diaz art is a hybrid between realism and surrealism, the creation of collages allows her to create works using hyper-realistic elements thanks to old magazines clippings , combining them in order to create representations that are completely detached from reality. “Joy” is an emblematic work from this point of view, the model used as the central element of the work stands out against the black background thanks to the shadows and lights that create an aura of warmth and vitality around the image, accompanied by the dress of a warm yellow tending to gold that infuses royalty and nobility. The model’s face is covered by a bouquet of pastel-colored flowers illuminated, instead, by a white and colder light. The use of flowers recalls the works and personality of Frida Kahlo, while the posture of the model and the panther recall Leonardo da Vinci’s “Lady with an Ermine”. The whole work is immersed in an atmosphere of power, security e serenity, although the model’s gaze is covered, her sense of self and her strength are perceptible, accompanied by the panther, which has always been a symbol of detached power and mystery, whose inscrutable gaze reinforces this perception. The viewer is conditioned by these emotions and feels identified to the point of wanting to feel the same security and strength. The proud position, the shoulders carried forward, the relaxation of the animal with an attentive look deeply affect those who look at the work, one feels pervaded by a sense of visceral self-esteem and by the instinct to want to show themselves equally safe and strong to the world.

Art Curator Martina Viesti

Catarina Diaz



Joy

Christina Walsh

Christina Walsh is an American Contemporary Abstract Artist born in Hollywood, California, she spent part of her childhood living in Sweden, lending to further influences from a family of painters and sculptors, always encouraged to explore different methods of artistic expression from portrait and landscape work, to the more abstract ideas. Christina Walsh participates again in an exhibition organized by M.A.D.S. art gallery in Milan, inspired by the theme of the exhibition entitled “Love my body”. She herself says: “This exhibition, “Love My Body” speaks to me, through the lens of the American female body expectation. While some expectations have evolved, acceptance continues to be limited in so many aspects of the female American experience, especially when moving outside the traditional female roles in society”. She presents two paintings, both realized in acrylic on canvas. The first one is entitled “Peace of Mind” in which is clear the influence of Cubism, in particular Pablo Picasso, whose undoubtedly the artist refers to the famous work “Weeping woman”. Another reference to Picasso are the colors: the orange lobster and the blue are the protagonists, just as in the work “Les damoiselles d’Avignon” of 1907. Three faces are represented, joined together, as if they were part of the same face.

Christina Walsh

Three faces of the same medal, just like the archaic Hindu representations of Tridevi, the trinity of female deities. The intention of the artist, as she stated, is to “depict the many sides of self that we hold, both inwardly, as well as what we show to the world. The aspect of gender identity is two-fold, where the spiritual and physical gender can differ, as well as how we express our best selves to the world around us”. The second work exhibited here is entitled “American Dream Revisited” and is a clear message that the artist, always inspired by the world of politics, launches to her fellow citizens and the world that looks with hope at the USA. In addition to the title, the artist once again inserts the crown of the Statue of Liberty, making clear the bond of the work with America. Here, too, the cubist influence is clear, although the work is more impulsive and free from the patterns. The brushstrokes are quick, probably dictated by the non-specialization of the situation that America and the world lives today. With this work the artist wants to highlight the inequalities between man and woman and announce that the American dream must be revisited in a more inclusive way, “we need different eyes” to mention the subtitle of the exhibition. A heart creates itself visually, uniting the feminine and masculine subject of the work, allowing a glimpse of hope.

Art Curator Giorgia Massari

Christina Walsh



American Dream Revisited

Christina Walsh



Peace of Mind

Claudia Werth

What color has happiness, the most absolute, pure and perhaps unspeakable of human feelings? The history of art has always dealt with the whole range of emotions of the soul. And happiness often occupies the first place. Henri Matisse with his bright colors, was the painter of wild and decomposed happiness. Paul Gauguin called it “Arearea” which, in Maori language, refers to happiness, that simple and natural way of being in the world, in harmony with creation. But, often happiness is a much simpler thing, made of bright colors, everyday and familiar gestures like the look of a person who loves you. “Jane” by Claudia Werth chooses this kind of happiness. Dazzling colours obtained through both figurative and abstract painting represent a true chromatic explosion of extraordinary intensity. The combination of red and yellow, the obvious dynamic tension of the line, release an incredible vital energy. In art, family love is considered a metaphor of values and feelings intrinsic to man, which in “Jane” culminate and strengthen that sense of intimacy and love towards the subject portrayed. The artist affirms with deep intensity the relationship of kinship that binds the two subjects, the portrait and the artist, effectively rendering the complicity and warmth. A work, able to communicate to the viewer great harmony and pure love.

Art Curator Federica D'Avanzo

Claudia Werth



Jana

Colleen Carstensen Peterson “CECE”

“If there is a wart or a scar, this can be beautiful, in a sense, when you paint it.” (Jenny Saville)

The American artist, Colleen Carstensen, “CeCe”, rediscovers herself and her strength through painting: “My artmaking process thrusts me into a place where I can truly realize and celebrate the growth and progress made from believing in myself and proud of who I have become” she states. Just as “Love my body” exhibition at M.A.D.S. Gallery aims to give positivity and strength to women, away from preconceptions and gender homologation: an ideal of beauty that goes beyond the approved and obsolete ones and directs us towards something new. *Pretty girl in the boxes* is a diptych: it shows a female body divided in two parts. The girl seems almost caged in the frame of the painting, the box can represent a metaphor of her life, something that chains her: something she would like to detach herself from but simply cannot because it is part of her. In fact, freeing herself from that, she would inevitably lose a part of herself that she cannot give up, as opposed to the coveted freedom. It could symbolize many situations in which a lot of women find themselves due to their malaise, victims of violence, abuse but unfortunately cannot find a way out. In *Power to Choose* we see the same girl in a different position. This subject can resemble to the one represented by Henri Matisse in 1905, during his fauvism period in *Portrait of Madame Matisse*. Here the woman, his wife, is depicted with several patches of colour dividing her face in two and various in the pattern, like Colleen’s girl. Or the portrait *Tête blanche et rose*, 1914 which testifies the influence of cubism on Matisse: dividing the painting as if it were a collage. These two artworks by Colleen are characterized by colours that constitute pieces which almost build and compose the female subject. As if her body were made up of several pieces that can be assembled and reassembled as required. Colours, in effect, can correspond to organs, parts, limbs, muscles with a different tonality and importance. There is a great tendency to classify based on their beauty, when through art we can compose and recompose ourselves as we please. As distinct from the other artworks, that recall attention or visibility, in *Goddess* we find a more reserved scenario. The woman represented, in fact, is seen from behind, naked as her profile suggests. Through azure, blue, cerulean blue shades mixed with the outline and golden hair. A sort of new Venus, Olympia, Maja in a different key whose task is not to show herself in her entirety, naked, captivating, provocative or simply as a symbol of beauty, but through the dark shades to conceal herself, to assert this representation and self-imagination through outlines. Each artwork has its own story, a motivation that pushes and stimulates the artist to tell it through creation, CeCe, in this way, tells us her story, exposing herself by sharing her emotions in which we can find ourselves and feel close.

Art Curator Ylenia De giosa

Colleen Carstensen Peterson “CECE”



Goddess

Colleen Carstensen Peterson “CECE”



Little Girl in Pretty Boxes

Colleen Carstensen Peterson “CECE”



Power to Choose

Cristina Rago

“The idea that others saw in me one that was not the I whom I knew, one whom they alone could know, as they looked at me from without, with eyes that were not my own, eyes that conferred upon me an aspect destined to remain always foreign to me, although it was one that was in me, one that was my own to them (a “mine,” that is to say, that was not for me!) - a life into which, although it was my own, I had no power to penetrate - this idea gave me no rest.” (Luigi Pirandello)

The art of Cristina Rago, a Filipino-American artist, is expressed in all its strength in the dissolution of the female body. A body that, in her paintings, shows itself restless and troubled, wrapped in swirls of color that surround it impetuously. In *Undone*, brushstrokes of overwhelming dynamism overlap each other, merging into patches of cold shades, ranging from purple, to blue and light blue. The sensual curves of a female body in warm colors stand out to the eye.

Cristina Rago

It seems to be lying on a blanket of clouds which, almost absorbing it completely, cover its face and part of its legs. A surreal vision that has a lot to reveal. Rago tells us about the woman's struggle with herself and the acceptance of her self, an inner conflict caused by a constant confrontation with the stereotypes imposed by contemporary society. She also speaks to us of the difficulty and fear of showing one's true identity, in dread of disappointing or being disappointed. Provided that, in the meantime, one's identity has not yet been lost.

Art Curator Francesca Brunello

Cristina Rago



Exposed

Cristina Rago



Undone

Dajana Drozdowski

*“The true journey of exploration does not involve discovering new territories,
but seeing through new eyes” (Marcel Proust)*

<<The true journey of exploration does not involve discovering new territories, but seeing through new eyes>>. This phrase, made by Marcel Proust, becomes more meaningful in front of the Dajana Drozdowski painting. The artist in occasion of the international contemporary art exhibition Love my body wants to reflect on what is really important in life, and what can be considered natural beauty in reality. Starting from the colors she decided to use: light blue, white, black thin lines. This chromatic range reminds me of something that wants to be washed, clean. Referring on what she says: <<For a female performing artist you always have to look great, wear fancy clothes and use make up. It's like a mask you wear every day>>. With this painting the artist is like someone that wants to throw away this mask and clean her face from every filter and superstructures of society. She wants to appear how she really wants, and reborn in a new conception of herself. It's like to say: <<I want only to be who I am>>. No mask, make up, this is the natural beauty that reflects the beauty of nature. <<I remembered I walked through the woods to keep me calm and focused on what really counts>> as she says. With this painting the artist wants to demonstrate what really counts in life. Referring to the concept of the exhibition this speech seems to be really fitted. We need to wear new eyes to watch inside yourself and the reality around us. This is real travel. The title of the painting reflects this consideration. 'Inside travel', means that we need to change our mind. The black lines of the painting that seems to go up the painting mean this volition to rise forgetting what is unnecessary and useless. To arrive in this way to the real beauty of the things and of yourself. Only along this road you can discover new land also near you, because you have changed your mind and above all your eyes.

Art Curator Elisabetta Eliotropio

Dajana Drozdowski



Inside travel

Daniela Jacques Aviñó

“I found I could say things with color and shapes that I couldn’t say any other way – things I had no words for.” (Georgia O’Keeffe)

Daniela Jacques Aviñó was born in Germany, lived most of her youth in Chile and then moved permanently to lively and colorful Barcelona. The joyful and sparkling spirit of the Spanish city is reflected in the original creations of the artist whose subjects with expressive faces turn their gaze towards the viewer, perfectly transmitting their emotions and sensations. “My hearts” is a work created in 2021 with mixed media technique on canvas in which the protagonists are two women who, side by side, hold their hearts in their hands. The eccentric and unconventional look is undoubtedly due to their strange hairstyles, strong make-up, and colorful and decorated clothes. Despite these similarities, the expression of the two women appears different: the eyes of the one on the left are melancholy, she appears pained as if someone had stolen her heart and then returned it broken and bleeding. The woman on the right, on the contrary, is smiling, with a serene gaze full of light. She is probably ready to give her heart to someone she loves; someone she wants to place her trust in without fear. The extraordinary skills of the artist are demonstrated by the great abilities in drawing, by the alternation of different techniques in a single work and by the mastery in the use of color, capable of creating surprising chromatic effects. Women, often rivals when envy and competition get the upper hand over, should show themselves more loving towards each other. The work can be interpreted as a great example of female solidarity and pure friendship. Despite everything, both in joys and in adversities, true relationships resist, strengthen, and grow. Daniela, a woman with a strong personality and an artist with an unmistakable style, manages to combine works of great character with important themes, reaching the goal of emotionally involving and making the viewer think at the same time.

Art Curator Camilla Gilardi

Daniela Jacques Aviñó



My hearts

Dany Gouttiere

Dany Gouttiere is a non-binary, gender-fluid artist who was born and grew up near to Medellin, Colombia during the time of war often referred to as La Violencia. Inside Colombia, Dany is known for exposing issues such as: poverty, homelessness, hunger, sexual violence and prostitution; these are topics Dany knows all too well. Together with an alter ego, Acida De Gouttiere, Dany has also written songs about the nameless victims of Colombia's decades long war. Social inequality is a persistent theme in Dany's art. He/She wants to use art to start conversations about injustice, even if - and especially when - those conversations can, in the beginning, be very uncomfortable. This is what happens in his/her first ever work to be publicly exhibited in a gallery. He/She describes what we are observing in his/her artwork in a direct and crude way, because this is the reality of the facts: "Man seen through the eyes of his 14-year-old prostitute". No misunderstanding is therefore possible. A similar unscrupulousness can be found in Egon Schiele's paintings; in his works he used to represent naked bodies, female and male, without half measures, often in "obscene" poses. He, as well as Dany, show the bodies crudely, both unwillingly remove the clothes from their subjects, face taboos openly. The title of the work is also quite explicit. If we read the two words separately, something like "she-ass" comes out, but if we read them together, as one word, we can read "ejaculation". As in a photograph, Dany accurately reproduces the physical features of the man on the small sheet of paper, while the acrylic colors, some bright, others dark, allow the underlying texture to be glimpsed in some points, making everything more real. The fast and almost convulsive brushstrokes, with a wide range of colours, are placed on the flesh-coloured base, thus making the work exude a sense of agitation. In his/her small work, the Colombian artist is able to bring to light a reality that is still too present today, a reality that only with "different eyes" can cease to exist. Through works of art such as Dany's, we can be aware of the importance of the body, and, thanks also to the movement of body positivity, transform our weaknesses into our distinguishing mark and convert the demons that make us fall into a dark tunnel in charge of energy.

Art Curator Francesca Catarinicchia

Dany Gouttiere



ELLA-CULADA

Dave Thomas

Dave Thomas at the exhibition “LOVE MY BODY - We need different eyes” exhibits the work “Tranquility”, a hymn to serenity and tranquility. The past year forced us home, loaded our lives with further worries, doubts and anxieties. “Tranquility” represents the relaxation of all tensions, a work whose realistic inspiration is evident and from which an aura of harmony, calm and tranquility springs. The woman is lying on the edge of a swimming pool, or on a shore near the sea, it is easy to imagine the boundlessness of the ocean, the peace that derives from it, looking at the work, the sensation of warmth on the skin and the smell of water pervades the viewer. The figure is voluntarily left in shades of gray, thus metaphorizing the lack of vitality, which will return thanks to the heat of the sun and so also the color will be present again in her life. The blue of the water is dominant, a color that gives harmony by transmitting calm and peace, the girl lying down, then, transmits security thanks to the deep red of the costume. Dave, with this work, wants to convey the feeling of relaxation and peace. “With the world in the grip of a pandemic, forcing people into a life of lockdown and worries, I wanted to create a piece which captures and portrays a longing for freedom, relaxation and normality. The simplicity of this piece is the key as worries and concerns are stripped away, leaving only the subject relaxing in the sunshine lost in her own thoughts” stated Dave Thomas.

Art Curator Martina Viesti

Dave Thomas



Tranquillity

Elahe Jalili

Elahe Jalili is a self-taught artist based in Stockholm. Her main interest is to create realistic paintings, especially she focuses on landscapes. She uses acrylic as main pictorial technique. The artist presents at M.A.D.S. art gallery the work entitled “Sunset and silence in the forest”. Elahe focuses on the theme of the “Love my body” exhibition and creates a work that depicts a forest, whose vanishing point is the light of the sun at sunset. The artist accommodates the theme by choosing not to represent a naked body, a stereotype or to exalt human defects, but chooses to represent a place, a state of mind. She represents a place that for her means calm, a place where her body and soul find peace. The connection with nature is an important point for the artist, especially the sunset is the moment of the day that gives peace to her soul. It’s the moment when the day ends and the evening begins, the moment when we let ourselves go and welcome the calm within us. From a technical point of view, the work recalls the landscapes of the seventeenth-century painter Claude Lorrain. Elahe Jalili takes up the same colors of the work exhibited at the National Gallery of Canada “Landscape with shepherds”. From Lorrain, Jalili also resumed the technique with which the painter performed the trees. In other places instead, Jalili resumes the impressionist technique of giving colors to patches, especially in the center, where the light becomes more intense, the artist creates small white patches, just to enhance the feeling of light that invades the darkness of the forest. However, she mainly draws inspiration from the work painted by Viktor Yushkevich. With this work, Elahe Jalili invites viewers to find a balance, to find mental and physical peace through nature.

Art Curator Giorgia Massari

Elahe Jalili



Sunset and silence in the forest!

Elisabeth Sofie Wiggen

“As if you were on fire from within. The moon lives in the lining of your skin.” (Pablo Neruda)

The art of Elisabeth Sofie Wiggen is able to blend an ethereal beauty with a strong, sometimes superb, presence. There are many artistic influences that combine on her canvases, starting with a Pre-Raphaelite echo, where the woman rose to the role of inspirational muse, to the art of Klimt and Franz Von Stuck, where instead she was the femme fatale. In *In the sound of silence II*, the female beauty rises to its maximum splendor, embodied in an evanescent body with soft curves. The subject is sometimes lost in the background, giving the whole a dark, cold and humid aura. Instead, the light and delicate skin and long red hair that stretches along the body stand out, showing references to Elizabeth Siddall, Dante Gabriel Rossetti's muse par excellence. The Pre-Raphaelites were opposed to the official Victorian academicism, which was increasingly anachronistic and rigid in its canons, and the women they painted presented themselves in all their beauty. The loose hair and soft poses manifested, for the first time, a new female figure, overturning the standards of the time. Taking advantage of these teachings, Wiggen, with a more contemporary vision, instead, tells us about a new woman, with a stronger body and a serene face, despite the rigid atmosphere. Metaphor of freedom and peace, she becomes Mother Earth, the goddess of beauty par excellence, red with passion and white with grace. She rests peacefully with her head wrapped in one arm, while she welcomes the world, in her delicate nudity.

Art Curator Francesca Brunello

Elisabeth Sofie Wiggen



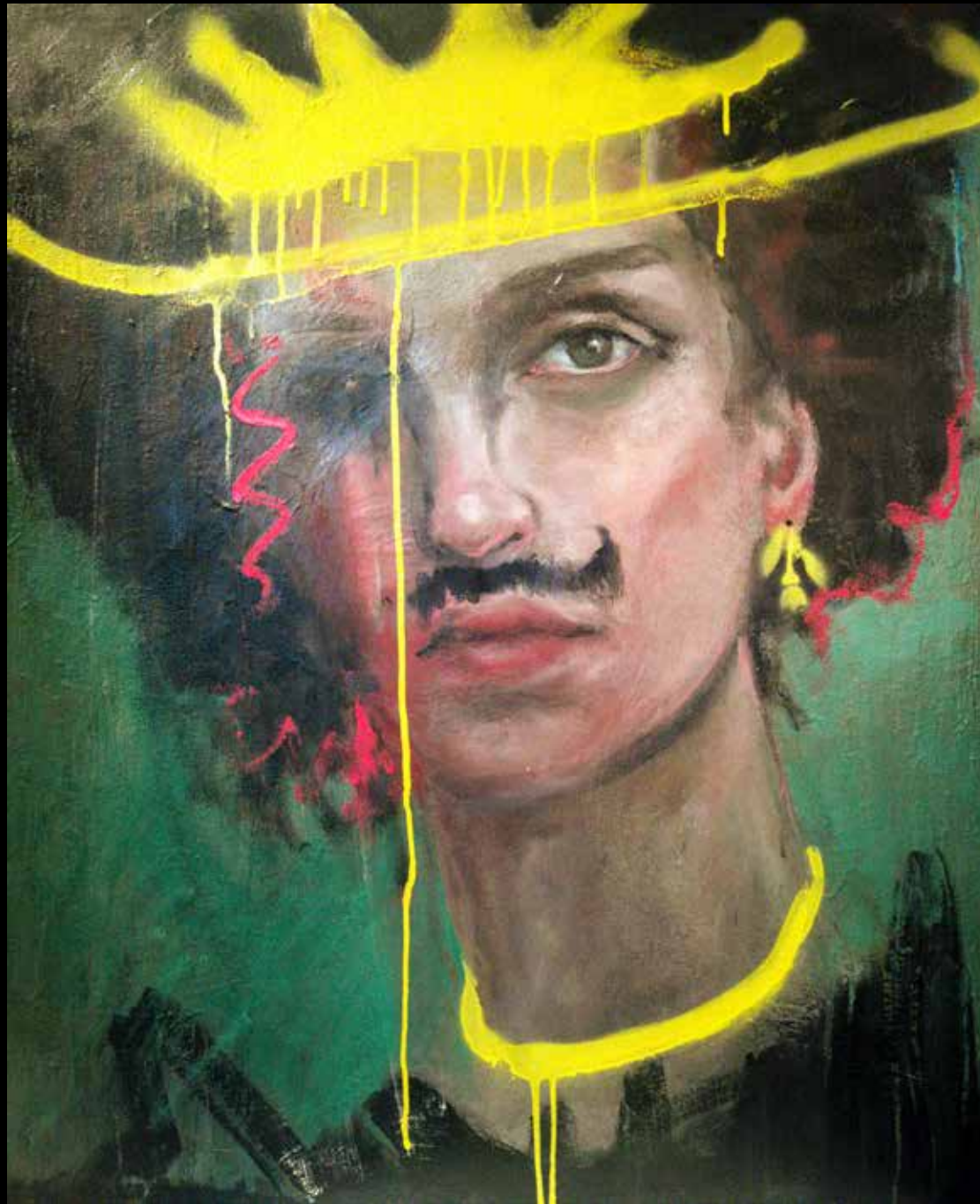
I was too young

Elisabeth Sofie Wiggen



In the sound of silence II

Elisabeth Sofie Wiggen



There's a saint in every bitch

Emelie Pettersson

Since ancient times, female beauty has been evaluated and measured based on an aesthetic reference model, recognized by society in a specific historical and cultural context. The greater the similarity of a woman with respect to the defined parameters, the more she is considered very attractive. To date, we are considered beautiful only if we are suitable, in compliance with the criteria of social media and mass media, now an integral part of our life: all the same, thin and sporty, without distinction. Fortunately, for some time, however, we are tried to counteract these canons and support diversity, as the true and only criterion of beauty. This includes the three women portraits presented by Emelie Pettersson, Swedish artist, for “LOVE MY BODY” exhibition at M.A.D.S. Gallery. She wants to transmit a positive message, outside of all those ones that tend to influence those who want us to be flawless and all the same. Nothing more wrong. True beauty will not come by following a manual, or by pursuing perfection. On the contrary, we will have it through diversity, without being confused or compared to others. Perfectly Imperfect can be considered the emblem of the exhibition. Using oil and mixed media on canvas, the women face characterized not only by various colours but also from fragments of newspapers that tend to give her a different vision, as if behind each face there was something other than the appearance: a story not revealed, written but not yet told that not everyone is able to grasp. Her lineament might look like the masks that inspired Pablo Picasso: as a medium to return to an original state. It is through them that man abandons his real identity, free himself from human pains and find peace. What they evoked had attracted the attention of many other artists as Modigliani, Klee, Ernst, Brancusi, Carrà, but especially the expressionists. This pasty brushstroke, the soft colours and its features recalls the same enigmatic anxiety that Ernst Ludwig Kirchner portrays in Fränzi in front of Carved Chair, 1910. In expressionist art predominates the deformation, the simplification of forms, some aspects of reality to enhance expression and emotions, using vivid and bright colours; the same way Emelie depicts her woman, that appears with a coarse – impressive face. In Proud Mary, once again the Kircherian imprint is very present: this girl reminds Marzella, 1909-1910 innocent but concurrently visibly attractive. The contour lines are not perfectly defined. There are no lights or shadows: mix of colours between pastel and white, all characterized by this strong black outline. But this one is made up and communicates an aggressive and somewhat hesitant feeling to the observer. In the glow of satisfaction, the influence of primitivism remains: it can refer to Constantine Brancusi’s sculpture, The Sleeping Muse, 1910. A different beauty, the woman appears proud, happy to show herself. Her features, however, can also refer to oriental ones as the one represented by the Japanese artists like Hokusai/Hiroshige or some more exotic women of Paul Gauguin. Frequently, one of the most common obstacles is showing oneself freely for fear of not being liked, of not having approval. This is the real problem: we very often live for what others think rather than giving the true vision of ourselves.

Art Curator Ylenia De giosa

Emelie Pettersson



Perfectly imperfect

Emelie Pettersson



Proud Mary

Emelie Pettersson



The glow of satisfaction

Emily Tatford

Emily Tatford is a young British contemporary artist specialising in Body Art and more precisely in the representation of the female form. The artwork that the artist has chosen to show at the “Love my body” exhibition is the first piece of her “Body Image Series”, a series of works focused on femininity and sensuality, but above all focused on the normalization of all types of bodies, of all the dimensions and forms, deliberately contradicting the societal norms of the ideal body, thanks to a range of anonymous muses of different ethnicity, shapes, ages, sizes, genders, sexualities etc. “Body Image, Strength” represents a woman who turns her back to the viewer, but she does it with such grace that it reminds us of the retouched photograph by Man Ray, *Le violon d’Ingres*, with the equally graceful Kiki de Montparnasse, pseudonym of Alice Prin, queen of chaotic Paris between the two wars. Both women are however as graceful as they are strong. Theirs is an inner strength, the strength that all women own within them and carry with them throughout their lives. The strength they must also have to love themselves and their body despite the rigid impositions of society, the culture of diet, of impossible perfection. The absence of a concrete and tangent background allows the artist to express herself freely through the softness of the outline, the sweetness of the nuances, the perfect compositional balance, even and above all in the chromatic relationships: see the use of light, bright and bold such as straw yellow and peach pink. We find these shades, spatially inverted, in the woman’s body too: an excellent game of colors performed by the artist. The woman’s arms appear angular and they are raised in the air in an undoubtedly sensual way, but this pose also gives the subject a sense of freedom, of victory, of independence. In this artwork, Emily Tatford was able to bring to light a female figure capable of being both delicate and strong at the same time.

Art Curator Francesca Catarinicchia

Emily Tatford



Body Image, Strength

Emma Lineham

Emma Lineham is a London Based Artist. Her work is absolutely modern, a figurative art that tells the stories of the world of the 21st century, with its differences, disputes, complexities. The protagonists of Emma's works are women, of every shape, orientation, religion, ethnicity, they are women in their bursting power and strength. "Hear Us" is a scream of rebellion from women who want to affirm themselves, with their needs, desires, dreams. The women of "Hear Us" are many, all different, each with its own story, but they are united, they support each other and protect each other. It is a story of current generations who are fighting for women's freedom, to achieve this goal today and leave a fairer world to the new generations. This can be seen from the little girl, who at the top is supported by all the other women, whether they are young or not. The women represented by Emma are real, each with their own principles and values, individuality, in this work is perceptible but is experienced with a sense of collectivity and unique responsibility, which belongs to everyone. Some of the figures have their mouths shut by force, but they still find a way to send "My Body My Choice" and "We Will Not Be Silenced" messages, others tell their story or communicate their identity. Each of these women represented affirms herself in a unique way, exactly as it happens in the world we live in, but Emma represents them without prejudice or judgment. The viewer feels involved in the transmitted message, the emotions that are experienced are those of deep understanding, desire for freedom and individual expression, without any limit or obstacle. For every woman it is important to fight for herself and for all the others, although it is often prevented, it is necessary to do everything possible in order to be heard.

Art Curator Martina Viesti

Emma Lineham



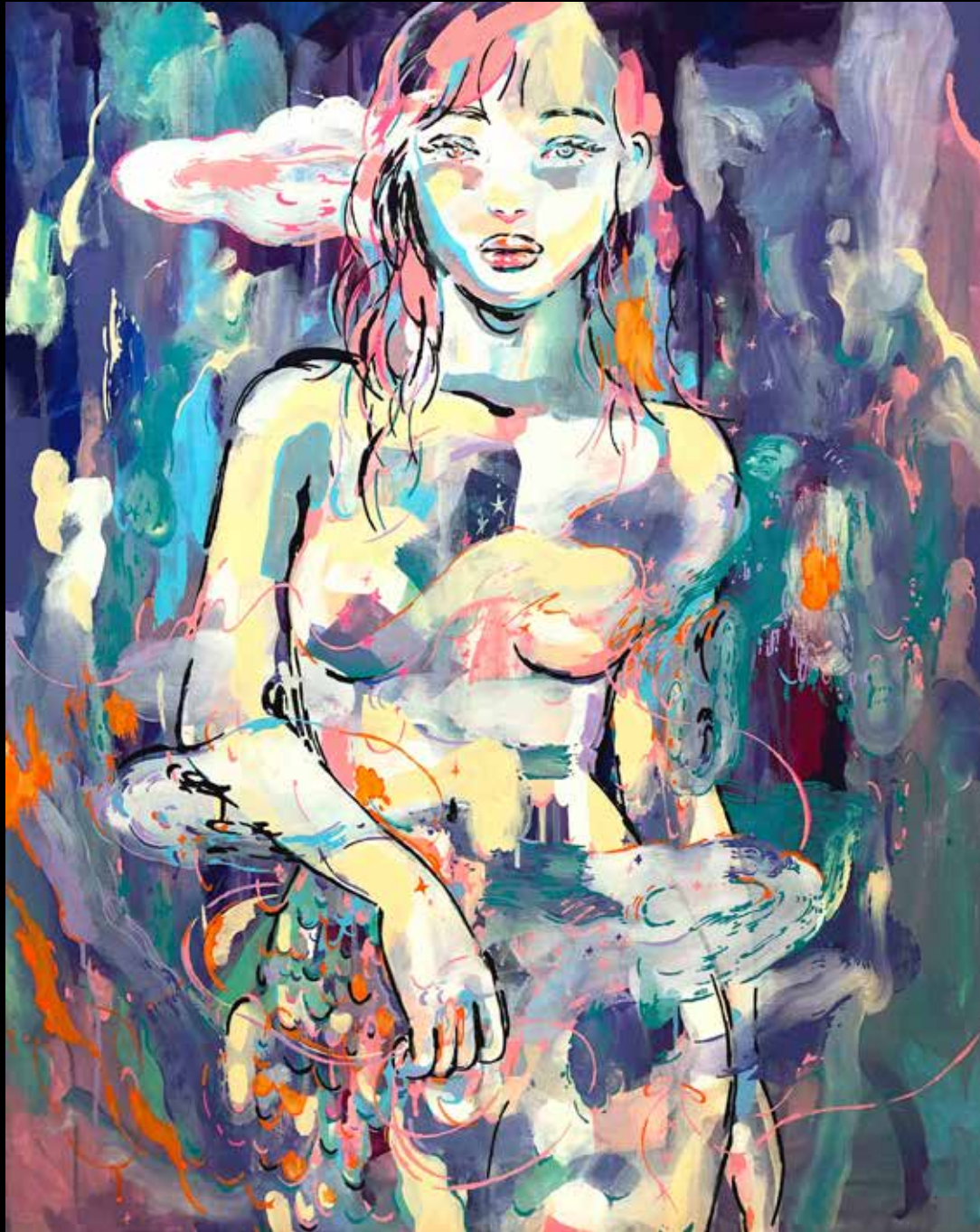
Hear Us

Eri Kiwa

The female figure and its essence are the basis of stylistic research of Eri Kiwa, a Japanese artist. She explores art with acrylic colours, and she gets inspired by what she feels with the human contact. Eri conveyed her feelings and emotions in *Mermaid, 2021*, presented at “Love my Body” exhibition. The subject is a woman represented as a siren, proud and confident of herself. A mystical beauty, mixed with iridescent colours, between light blue, green and pink shades, which can recall the scales of their tail. This painting is very reminiscent of some realized by Miho Hirano, one of the most influential Japanese artists: which takes her cue from the force of nature and turns it into the female one, depicted as ether or a girlish beauty. Mermaids have accompanied humans since the dawn of time. Over the centuries, they become the mythological beings whose name, par excellence, is associated with both good and evil: in which sexual desire, the power of eros, deceptive seduction, attraction and repulsion coexist with the maternal element and the pride of the woman capable of loving and subjugating others. This association with the female figure, identifies her as “wicked” one, able to make fun of man, capable of, through “powers” such as parts of the body, voice, charisma, attract attention. In today’s reality, however, the siren is synonymous with strength, supernatural quality, which, obviously, the woman herself is provided. A real symbolic revolution that invades and distorts the art, culture and imagination that surrounds these creatures for which, even today, we nurture a mixture of fear and attraction.

Art Curator Ylenia De giosa

Eri Kiwa



Mermaid

Farmer Teut

“I don’t think about art when I’m working. I try to think about life.” (Jean-Michel Basquiat)

Farmer Teut is a Brazilian visual artist whose works are undoubtedly the mirror of his original and creative personality. Starting from simple scribbles, then moving on to the world of graffiti, he never stopped experimenting with new styles and techniques. Among his influences, we certainly find the American artist Jean-Michel Basquiat, who loved to define himself as an “illetterate artist” for the immediacy of his strokes, sometimes almost childish. He takes inspiration from him to create works that do not follow precise patterns, characterized by marked lines and strong colors. “Faith” was created in 2020 with mixed media: acrylic paint, pastels, and marker on corrugated cardboard. The protagonist is a female figure whose large face occupies almost the entire surface. Straight nose, made-up mouth and eyes that seem to be hinting at a crying: two light-blue tears set off the warm colors of the features and skin of the face, going to refer the color of the background, half light-blue, and half pink. The perfectly neat, short black hair contours the round face. The color contrast is strong, but at the same time pleasant and perfectly balanced. The title, as short as it is evocative, embodies the deep meaning of the work: faith as hope in the future, faith as salvation from the evil that populates the world, faith as a help to face difficult situations with strength and determination. This theme is graphically depicted by the cross in the background which emanates light and optimism. Under the face, however, we find a heart, a universal symbol of love and passion. Farmer Teut is an artist who, through the representation of subjects with apparently simple strokes, manages to give life to works that, in addition to being of great impact and unique in their own way, are able to speak to the viewers, to transmit important messages of life to them.

Art Curator Camilla Gilardi

Farmer Teut



Faith

Fernanda Marques

“Art must be an expression of love or it is nothing.” (Marc Chagall)

Fernanda Marques is a Portuguese artist whose abstract works express her magical and profound inner world. Taking inspiration from music and poetry, she gives life to creations that, as the quote from the famous painter Marc Chagall states, are the result of the love she feels for art. Painting is her passion, it is one of the activities that makes her feel free and completely herself. “Whirly girl” is part of the Mascherate collection and was created in October 2020 with the mixed technique - chalk and acrylic - on canvas. The work is made in black and white, two of Fernanda’s favorite colors. Wide brushstrokes meet with other thinner ones, large spots are combined with others of small dimensions. Taking inspiration from the songs of the singer The Legendary Tigerman, the artist created a work with a strong evocative power capable of transmitting several emotions in the viewer. To describe the soul of the canvas, she uses the words spoken by the great Leonardo da Vinci: “After tasting the flight, you will walk forever on earth with your eyes turned to the sky, because you have been there, and you will always want to return there”. The protagonist of the work is a dreamer girl who, thanks to her imagination and moments of absolute happiness, managed to take off, reach the sky, and look at the world from above. Once she returned to earth, however, her desire to return to the clouds was stronger than her: from that moment on, her gaze is always turned upwards, towards a sky full of hope and light. “Whirly Girl” is a story that speaks of love: love for oneself, love for the things that are good for our heart. Fernanda, thanks to her continuous experimentation and dedication, is able to give life to unique works capable of capturing the viewer and making him completely immerse in an amazing journey.

Art Curator Camilla Gilardi

Fernanda Marques



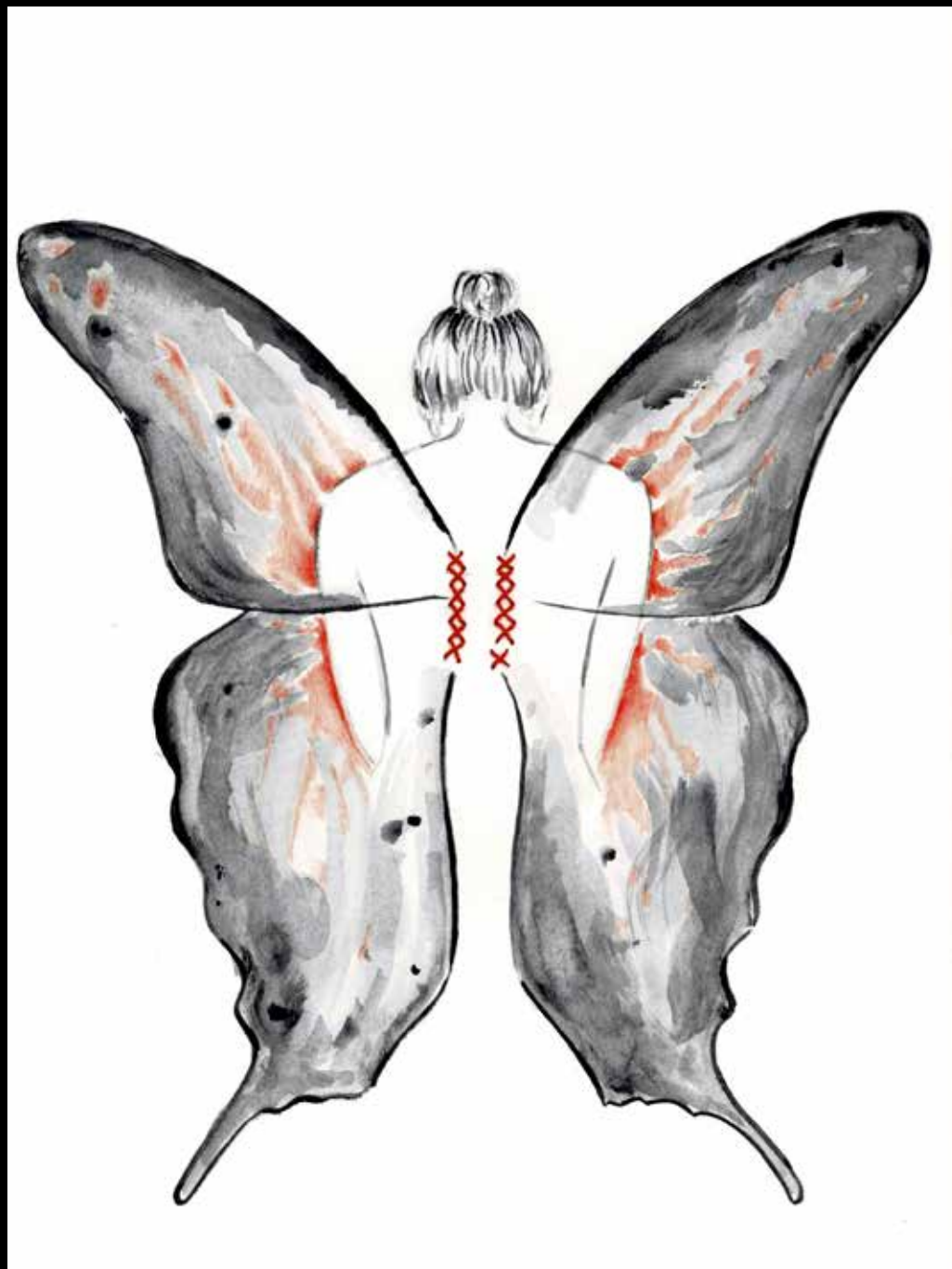
Whirly Girl

Fernanda Quiñones

Strength and faith, what distinguishes the woman represented by the artist Fernanda Quinones, in the work of the same name. A strong woman who, thanks to her faith in herself is reborn, she sews on her butterfly wings and finally learns to fly and feel free. The symbol of the butterfly, from ancient times and in different cultures, has often been associated with the inner transformation which, as in the case of this wonderful being of nature, starting from a very limiting caterpillar condition, reaches the full manifestation of its beauty, becoming precisely a butterfly. The beauty of the butterfly is already inherent in the caterpillar, although apparently there is no trace of it. The same destiny must belong to man: in each of us there is all the splendor of what we are and that consequently we are called to be able to show it to the world. The focal point of the work is the stitching, made with embroidery thread, with which the wings are attached to the woman's back, as if to underline this will of her and this strength of having decided to be reborn and to see herself with different eyes. The choice of colors weaves the story of the work. The wings are slowly and gently starting to color. The sad, black and white world of before is now turning the intense red of passion and love for oneself. In her work Fernanda succeeds in perfectly representing the fragility, but at the same time the strength of the woman who decides to be reborn. A woman who changes her way of looking at herself and now she finally sees herself as beautiful.

Art Curator Silvia Grassi

Fernanda Quiñones



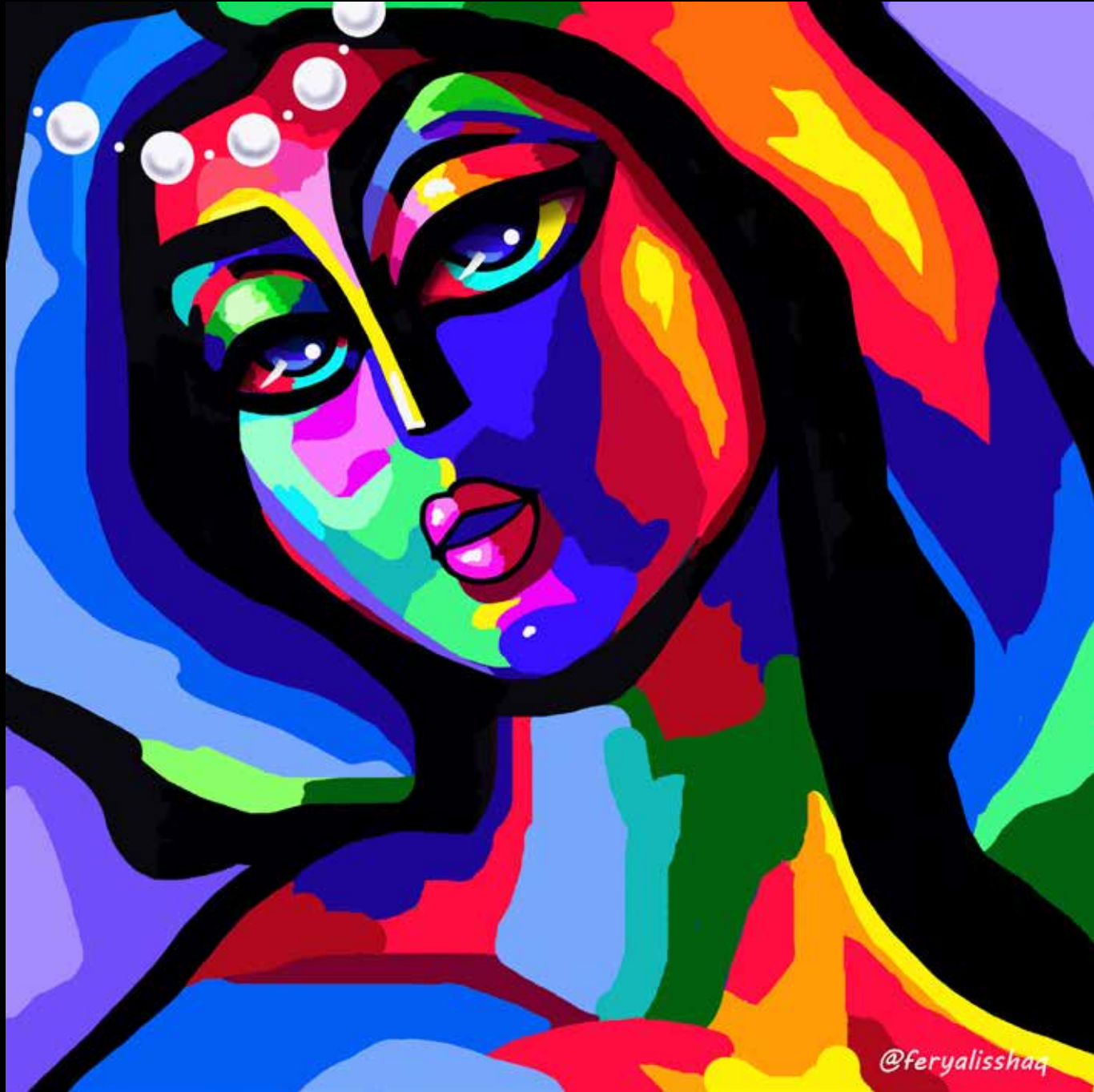
Fuerza y Fe

Feryal Ishaq

Feryal Ishaq is a versatile artist from Bahrain. The artist celebrates her nationality through her works. In fact, Feryal has recently started to produce works that highlight the beauty of Bahrain culture, especially women. It depicts women with henna tattoos, adorned with beautiful gold jewelry and highlights the typical features of the face, including almond eyes and beautiful dark hair. The style of Feryal Ishaq is purely Pop, she uses bright colors in her digital works, taking advantage of the chromatic contrast between the primary colors. The use of bright colors inevitably recalls Fauves' artists. These French painters, in fact, preferred the use of bright and unrealistic colors. The painting took on an aspect far from reality, precisely using colors inconsistent with it. An example of Feryal's art is exhibited at M.A.D.S. art gallery, on the occasion of the "Love my body" exhibition. The work is titled "Bored Lady" and is digitally made. The Fauves Art Reference is immediate. The predominant use of blue and red is combined with the works of Henri Matisse, as well as the clarity of lines and simplicity of forms. The work shows a bored woman, as suggested by the title. This is perceptible by her eyes, which are about to close. The lips are ajar, the nose is thin, almost rectangular. The details of the face are contained by soft lines, surrounded in turn by hair. Feryal Ishaq digitally translates Pop and Fauves styles, while at the same time highlighting the beauty of Bahraini women. The mastery of this artist consists in creating images of strong impact, which arrive straight to the eyes of the spectators; and parallel manages to make appear in mind the "real images and the real colors" of women, filtered by bright colors.

Art Curator Giorgia Massari

Feryal Ishaq



Bored Lady

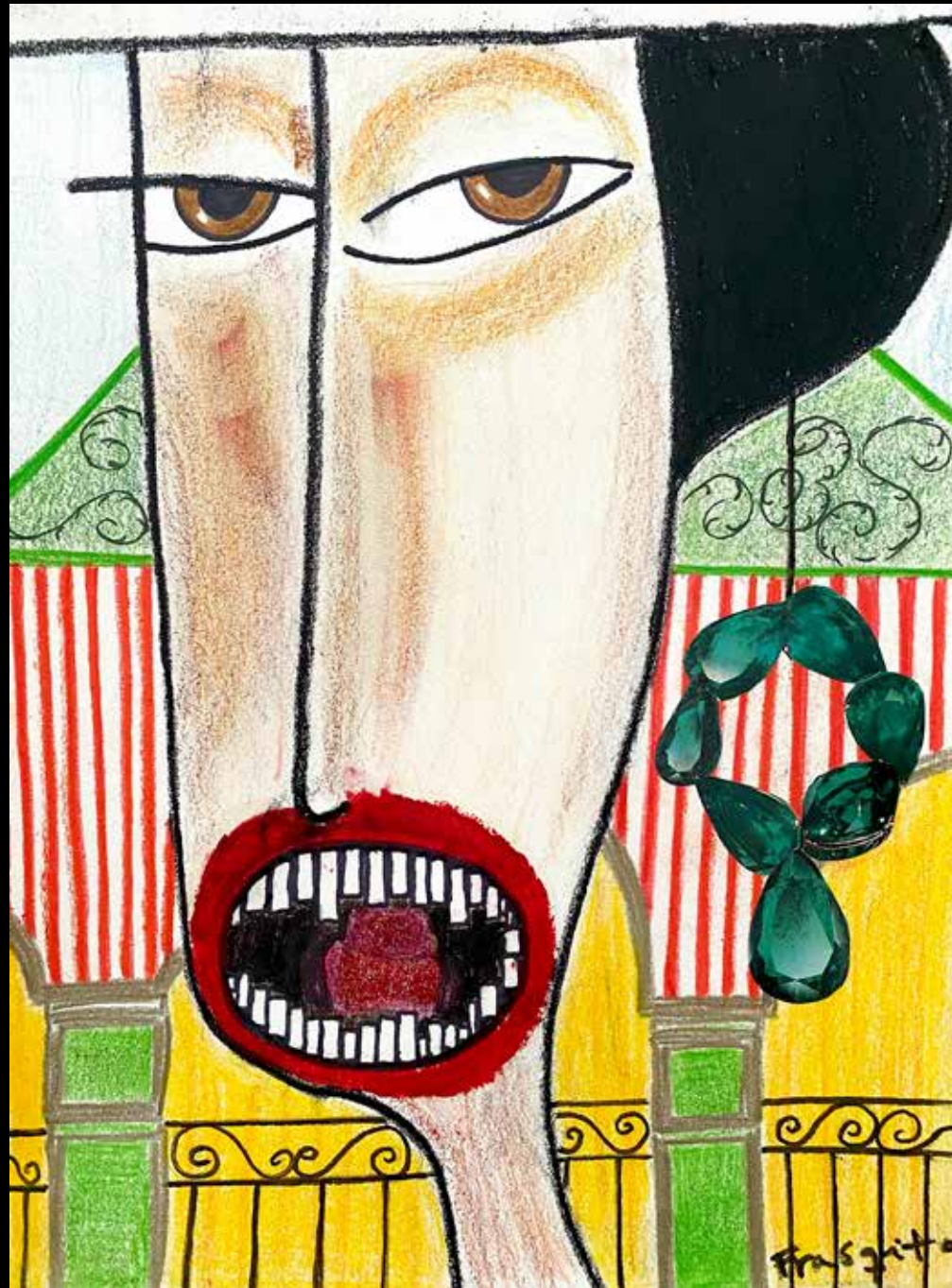
Frasquito Raymond Gil-Urquijo

“Art evokes the mystery without which the world would not exist” (René Magritte)

Frasquito's painting is one of "Frasquito Family" series, a fantastic novel about the unique Don Frasquito Raymond Gil- Urquijo, a fiction character born in "La baja Andalucia" in the beginning of the 20th century. In "La nueva dentadura postiza de mi prima Adela la de Carmona" we discovered the story of Adela, recovering from a beaten to death in the old hospital of the blood of our Lord Jesus Christ, right after debuting her new false denture. She had spent the last 18 years eating mush and purees, since a lethal pyorrhea took 26 teeth ahead. The portrait therefore represents Frasquito's cousin debilitated in her new body, jagged again, trying to experience his "new skin" as a new home. The portrait is made with a simple and immediate style: the lines are elementary, the colours reminiscent of the childish age, while the intention recalls the surrealism and the cubism motif. The image is two-dimensional but effectively represents the portrait of a woman deprived of her body. Infact, Adele's portrait belongs to Fransquito's family series, the series tells the spectator specific moments and details of situations of Frasquito's life, including immediate family, relatives, acquaintances and whoever coming across with him (or not). This is what the series is about: surreal life, celebrating it, fun, colours, subtle irony, lifestyle, Andalusia and wherever life takes us, that's still to be written in Frasquito's case. Most of the artworks are A4 format, pencil colours over paper with collage. As this surprising drawing demonstrates, the author is a visionary, a novelist, a painter capable of conveying on the canvas stories, moments of life as relics of a parallel reality, full of life, full of surprises, full of exciting events.

Art Curator Cecilia Brambilla

Frasquito Raymond Gil-Urquijo



La nueva dentadura postiza de mi prima Adela la de Carmona

Garance Studio

Garance Studio, born Fabien Fournier, is a French artist based in Paris. Self-taught, he dived into photographic creation during Fall 2020, shaping his digital worlds through his sensibility, experiences and cultural influences, ranging from 80's aesthetic, underground culture and independent art. Sensuality, authenticity and passion: the ideals Fabien intends to express through his artwork. Garance Studio joins the exhibition "Love my body" promoted by M.A.D.S. art gallery, presenting five photographic works that aim to enhance the female body in all its beauty and sensuality. The common denominator of his works is undoubtedly music: each work is accompanied by a song from which the artist himself draws inspiration and which uses as a means to convey certain emotions and feelings. Music is at the very core of Fabien's creative process and assists him seeking aforesaid ideals. His greatest muse is his girlfriend, present in two of the shots that the artist exhibits at M.A.D.S. art gallery: "Δανάη" and "Love". The first is the Greek inscription of Danai, the name of his Greek-born girlfriend, and portrays the woman from behind, in swimsuit, among the waves of the sea. The sensual position is accentuated by the graphic choice of Fabien: a bright pink contrasts the blue of the shadows. The second one, titled "Love", portrays once again the woman from behind, capturing her in a moment of nudity. Sensuality is once again the fundamental component. Here Fabien uses "oscilloscope" effect accompanied by the fuchsia color that invades the composition. The presence of this color in most of his works explains his stage name "Garance", a French translation of a gradation of red with which the artist begins his artistic production. The artist, however, experimented with new colors, choosing for the following two works, entitled "_0033" and "_R_u_still_in_it", to use black and white. Both have a strong post-production, in which sensuality is once again the undisputed protagonist. Black and white gives a statuesque look to the subjects, especially in the second work above mentioned, in which the focus are two beautiful legs. The influence of the sculpture is evident in this work also from the heavy drapery of the dress of the woman who, sensually, discovers the legs. Following this path, the artist begins a new project "Romane studio" in which he makes more traditional black and white photos. Garance studio thus reflects his quest to exalt the female body in all its beauty and sensuality.

Art Curator Giorgia Massari

Garance Studio



_0033

Garance Studio



_put_on_a_show

Garance Studio



R U still in 2 it

Garance Studio



Love

Garance Studio



Δανάη

Gustavo Sámano

The artist Gustavo Samano exhibits at M.A.D.S art gallery his work called “Lost. It represents the artist’s aim to create a piece in which the viewer can see something real but that, at the same time, can bring in another dimension. The scene seems to present a theatrical setting with black, dark background and yellow curtains that fit well with the atmosphere and match with the mask of the central figure. In the foreground the artist depicts a feminine figure, a nude girl with long and red hair that cover her right shoulder. Everything is here depicted in a magnificent way, with clear brushstrokes and pure colors that define the contours of the figure. The element that can bring the viewer to see over the real is the mask that hides the woman’s face, giving to her an expression that maybe is not the one that denotes her real feelings. Showing her nude body, the woman seems to be confident with herself, and the artist too shows it in its perfections. The long pearl necklace; the red nail polish and the rich and adorned mask made with gold decorations allude to the beauty and the sensuality that have always inspired the artist and his artistic works.

Art Curator Martina Stagi

Gustavo Sámano



Lost

Hale Aydar

In the works of the artist Hale Aydar, matter, gesture and color take shape through her art. Every little sign becomes meaning within her works, nothing is left to improvisation, everything is taken care of in every detail, from the use of color to outline concepts; to the strength and energy of every single gesture imprinted on the canvas to represent feelings, emotions and concepts of life. Light, color, energy impart preciousness and care to her works. A sensitive and attentive soul who finds the most precious expression of her person and her being an artist in matter and gestures. A delicate, careful hand capable of imprinting small expressions of one's personal daily life on canvas. Being able to observe and admire a work by the artist Hale Aydar live means being able to have a profound and cognitive experience of oneself.

Hale Aydar

A rich and stimulating narrative takes shape in her works from her deep feeling. The energy of each single gesture imprinted on the canvas reveals the identity of an artist who is sensitive and attentive to everything around her and cares for every aspect of daily life. Thus, even in the most difficult moments of our life, through the works of this artist we can grasp a small light entering us to infuse us with a small hug, a gesture that envelops us and instills hope towards a present and a future to be experienced. So in her works we see just all this witness all this, an intimate and profound celebration of the artist's everyday life transformed into a pleasant artistic tale full of ideas and reflections.

Art Curator Giulia Zanesi

Hale Aydar



HERE COMES THE SUN

Hale Aydar



LIGHTNING

Hale Aydar



MIRROR EFFECT

Hale Aydar



SPIDER

Hugo Guerreiro

“Art can permeate the very deepest part of us, where no words exist.” (Eileen Miller)

Hugo Guerreiro was born and raised in a non-artistic environment in Portimao, Portugal. His source of inspiration comes from a particular attention to human psychology: he is fascinated by the behaviour of the people around him, he observes the use of rationality in individuals as well as instinct and animality. He cares about how people express affection to their loved ones and their individual and collective wounds. Driven by his instinct, he decides to enroll in the Faculty of Painting of the Fine Art University of Lisbon. From the very beginning of his career, his drawings and sketches are a great source of interest for him, sometimes more than the processes that are applied later to the sketches. His passion for drawing brings him closer to different forms of art such as sculpture and video making: the result of this experimentation will make him understand how much his drawings can be three-dimensional and express a variety of emotions through different artistic methods, unified in a single process. Hugo works in a flow of eternal present: his characters are just born when he actually begins to draw the first lines. Charcoal plays an essential role in the creative process because this material, compressed or powdered, is perfect for the definition of the forms, the depths and the shadows. During the process, he draws on several pieces of paper. Soon the characters absorb and take possession of their emotions and at this moment the artist decides to intervene, joining the various pieces of the bodies like a surgeon, organically composing and separating: now each character assumes its own individuality, they develop unique features. Their appearance may seem a mixture of Frankenstein and ancient statuettes: the characters have no identity or gender but their forms and traits express strong emotions and tensions. The result is that these works of art appear extremely human. Even if they were conceived at a time when the artist was present to himself, they have surprisingly anthropological and futuristic details at the same time. The viewer in front of them can only feel a primordial empathy, his wounds are reflected on the body of these characters.

“One person’s craziness is another person’s reality.” (Tim Burton)

Art Curator Elisa Garosi

Hugo Guerreiro



Beaten (why do we fall?)

Hugo Guerreiro



Untitled

Hugo Guerreiro



Untitled

Ilia Azarov

“Surrealism does not aim to subvert realism, as well as the fantastic, nor does it seek to transcend it. Look for different means by which to explore reality itself.” (Michael Richardson)

The work of Ilia Azarov is a deep research through shapes and shades and his task is to invite the viewer in his world to interact, think and analyze. The characters that he uses have mythological names from the Scandinavian, East European or Germanic traditions in order to emphasize the characters: Onandr is a Norwegian name and means “the triumph of the ancestors”, Olaf means “heir” in Scandinavian. In this picture they are inhabitants of a world that reflects the nature of human feelings and thoughts. The picture shows us the elder Onandra, giving something to young Olaf. That symbolizes experience and wisdom, but also something contradictory. Olaf accepts only part of the gift with suspiciousness. In this painting the body express the suspiciousness of the world between the human beings. A gift can be given only to get something in return? We have lost our faith and we do not trust anyone no more. The painting is a deep research in what the human being is nowadays. The stereotype of giving a present is so traditional that it is seen like something of unnatural and forced. The gift could be some advice that the old Onandr gives to Olaf about how to behave and how to deal with the world with conservative and ancient advice, the young Olaf, for his part, looks at the gift with suspicion because he would like to express himself freely. What is the right path nowadays? Express yourself without filters or to listen an advice due to the experience of our predecessors but which inevitably lead to seeing the world from a more closed perspective? Ilia Azarov depicts the suspiciousness of the human being in a utopian landscape where dream and reality meet men’s unconscious fears like the Surrealist did.

Art Curator Erminia Abbuonandi

Ilia Azarov



Onandr's gift to Olaf, in the middle of the deserts, lands and waters

Ilze Helgeland

Ilze Helgeland is an artist from the Republic of Latvia. Her artistic production focuses on showing the different color schemes, simplicity and shapes. This is clearly visible in the work that the artist exhibits at M.A.D.S. art gallery, on the occasion of the exhibition entitled “Love my body”. The work is titled “Breaking in the Light” and depicts a naked woman in the middle of an undefined space. Cubism is evident in the choice to dissect the background in geometric shapes, as did the great Cubist master Pablo Picasso. The same pattern is repeated in the realization of the woman’s body, although the artist maintains the soft and sinuous shapes of the female body. The choice to use geometric shapes is exploited by Ilze Helgeland to divide the different intensities of light. White, green and blue are used by the artist to create depth, despite the total absence of perspective. The depth is given by the lines and the geometric sections help the eye of the observer to perceive the woman in a three-dimensional way. In this sense the comparison with Tamara de Lempicka is evident. Nudity here is not vulgar, it is expressed in a completely natural way. What is in fact perceptible from this painting is the need to get used to female nudity, without understanding it vulgarly. Accepting defects and celebrating differences. What is disturbing is the face of the woman, painted as if she were a mask. A mask that protects us from external judgments. Even more, the work takes on a connotation of protest. Ilze invites us to show ourselves for who we are, without fearing the others’ judgments.

Art Curator Giorgia Massari

Ilze Helgeland



Breaking in the Light

Inger Fuglebrend

Inger Fuglebrend is a Norwegian artist based in Oslo whose poetics is mainly conveyed through an abstract and conceptual style. Her artwork “The shades of faces” - now exhibited at M.A.D.S. gallery - brings the viewer on an introspective journey through layers of different tones and contours. We can clearly observe a feminine silhouette as main subject of the canvas, painted mostly in gold, as an expedient to exalt femininity itself. At the same time, shades of brown, black and grey crossing the woman’s bust, stand perhaps as a symbol of those dark and strenuous elements of what means being a woman in the everyday society, still in a struggle with a patriarchal system. “The shades of faces”, placed on a candid and light frame depicts the women’s preciousness, highlighting at the same time delicate “scars” inflicted from life’s experiences and the condition itself of being a woman nowadays. Inger therefore succeeds to give shape to a visual poem made of chromatic contrasts, able to prompt a reflection and a celebration of the woman’s body, in all its multifaced shades.

Art Curator Cecilia Terenzoni

Inger Fuglebrend



The shades of faces

Irena Mihova

My body is a rainbow. My blood, my sea. My skin is salt. A heart, love-healed.

Irena Milhova is an artist all-round. She produced paintings, movies, narrative stories presented in different parts of the world. This is the turn of Italy: she exhibits for M.A.D.S. Gallery in Milan Healing, painted in 2020. The title it is really impactful: What is healing? It could have different feelings, meanings and goals. Healing is a long, personal process that is not the same for everyone. As to make healthy, whole, free from ailment. In this case, one can even venture to say that true healing occurs through creation, art: a real instrument in which you can channel your energies and recover a part of yourself that you thought was lost. Since art was defined as a means of communication in ancient times, over time it became a requirement: a need through which to freely express oneself with any kind of techniques and methods. This version did not always correspond to reality in prehistory: in the long term, has changed more and more up to contemporary art. An example is the abstract expressionism of Willem de Kooning: in fact, the figure depicted in Healing looks like the one painted by the Dutch artist in his women's series, Woman 1964. That embodies the despair and dispersion of artists in the post-war period: consequently, the "contradiction of the common ideal of female beauty", leads them to a transformation of emotions and sensuality into colours, with a rather transfigured femininity that frees them from the classical and suffocating dichotomy of holy icons or objects of desire. There is an almost contemptuous ideology, dictated by his violent relationship with colours and the definition of figures, but here, the non-presence outlines a deeper, arched meaning, which attracts attention. In these women, more than a hint of the reality, may recall Francis Bacon, whose central theme of his works is the human figure, who undergoes a gradual process of fading and dilation, deformation and distortion, certainly in an expressionist key, but with a fundamental difference. Unlike the expressionist artist who represents a suffering that derives from his interiority, the despair and anguish of Bacon's monstrously twisted bodies comes from the confrontation with the destructive power of a ruthless reality, a world ravaged by violence, injustice, cruelty. In Irena's artwork, following the Bacon line, the female figure appears to us ethereal: elusive even if it is before our eyes. In this, the watercolours make everything more effective, easier, as a less tactile, elusive figure, so the meaning of Healing itself.

Art Curator Ylenia De giosa

Irena Mihova



Healing

Isabela Oshida

*“I want to touch people with my art. I want them to say ‘he feels deeply, he feels tenderly’.”
(Vincent van Gogh)*

The young artist Isabela Oshida, as the quote from the famous Dutch painter says, strongly desires that her works, as well as being appreciated for their beauty, enter the hearts of the viewers leaving them a memory, a trace. She would like people who look at them immerse themselves completely in the atmosphere, managing to identify with the subjects she represents. “Where being free, is possible” wants to be a tribute to the woman who, at any time and in any place, has the right to feel free to do what her mind and heart tell her, without any fear. Feeling in harmony with yourself, with your body both when you are alone and with other people around: this is the important challenge that the artist wants to invite the female gender to win. In the work there is a group of happy and carefree women who dance naked in a circle on a large pink cloud which occupies most of the canvas. In the blue sky illuminated by a full moon, the protagonists show their sinuous shapes without shame. Three angels, of which only the face and the halo can be seen, spy on the scene from above with happy eyes, but at the same time incredulous. The bright colors of the women’s bodies and the pink of the clouds contrast with the midnight blue of the sky creating a strong, but at the same time pleasant, chromatic effect. Through this work, the Brazilian artist demonstrates that, in addition to possessing extraordinary artistic skills, she is committed to supporting and promoting important current social themes to which the right value is often not attributed. Isabela feels free to represent what makes her feel good, what comes from her heart without being afraid of any other people’s judgment. This spirit is the same with which she invites viewers to live their lives to the fullest, accepting themselves and always aiming for improvement.

Art Curator Camilla Gilardi

Isabela Oshida



Where being free, is possible

Jamie Shaw

Jamie Shaw is a British artist. Fascinated by the intersection of digital and physical processes, he creates utterly original works. His works are open to different subjective interpretations based on the forms that each viewer identifies within them. The human subconscious is stimulated by Jamie's fascinating art. In his works, people are led to identify familiar shapes that have to do with their past life experiences. The series of works under the name 'Susy' contain images such as 'Jomon Unfurled'. This work is symmetrical and psychedelic in colour. In the centre, a wide range of blues and blues create a focal point of light. The colours in the rest of the work are arranged geometrically, marking out the space. The combination of colours and shapes is completely new. The central body seems to open up to create an almost zoomorphic shape. In "Mimetolithic" we always find symmetry. The geometric shapes appear mirrored, reflected. The combination of colours is very decorative and elegant thanks to the use of different shades of purple. In the centre, the symmetry of the images forms an almost monstrous, enigmatic and mysterious figure. On either side are two elliptical shapes crowned with decorative elements. The lines create polygons and crosses in the centre. In 'Solar Reflex', colour is the protagonist. The symmetry of the images creates a very pleasant and perfectly balanced decorative motif. The colours range from green to blue to pink. They are arranged in bands. The geometric shapes, still present, are partly concealed by the exuberant colour scheme. The whole is harmonious and the symmetry creates balance in the composition. The intensity of the lines and colour varies, offering details that seem to belong to different levels of depth. Jamie is a very original artist, his works are never obvious. They are something new. The artist focuses his creative process on the human being's instinctive tendency to find structures (both artificial and natural) in random and chaotic images. The viewer is captivated by the chromatic and geometric compositions Jamie creates. The image is exaggerated and man, based on his previous experiences, associates every apparently random shape with an object or a profile. A subconscious illusion that makes Jamie's works absolutely unique. Bodies, faces, animals and other forms are recognised within his compositions. They float in colour and light. Jamie's works seem to conceal hidden messages, unseen images to be sought within the human being. These suggestive combinations appear to be extremely engaging and fascinating.

“Art is not what you see, but what you make others see.” (Edgar Degas”

Art Curator Ilaria Falchetti

Jamie Shaw



Jomon Unfurled

Jamie Shaw



Mimetolithic

Jamie Shaw



Solar Reflex

Jane Gottlieb

Jane Gottlieb is a sparkling woman with a particular style. She is not only a painter, but during her life she also became a photographer and a post-production coordinator, expert in editing programs like Photoshop. She screams creativity and an uncontrollable power that makes everyone part of her idyllic own world, the beautiful world that she wants to live in, because the “real one” is too ugly and grey. In fact, her works are glimpses of reality changed and reinterpreted in a Pop style like Andy Warhol and Roy Lichtenstein did between the 50s and 60s, but unlike them, on an iconographic level, all her works are united by classical figures and style of the architectonic context of sixteenth century, distorted and reinvented in style, colours and communicative emotions. Everything is overturned and wants to communicate revolution, changes, and incompleteness: white marble statues become psychedelic and eclectic colour palettes from her mind. In “French lady and dog”, “Girlfriends”, “Lady with her dogs”, “Self-portrait” and “Woman in the wall” we can find all these features, but in “Rodin lady in pond” and in “Picasso’s dancer” (as the name suggests) we can see two explicit quotations, dedicated to particular historical artists (Rodin and Picasso). Especially the second one, is definitely clear thanks to the geometric figures that appear as subjects in this artwork, faithfully set in a classical space. Another distinctive element of this particular work is the unusual use of black in the silhouettes that are the protagonists of this static dance, however softened by unreal turquoise shades, definitely more familiar for Jane. To conclude, we can say that this artist always shows herself consistent with her stylistic vein, but never ceases to amaze us with small surprising details.

Art Curator Carola Antonioli

Jane Gottlieb



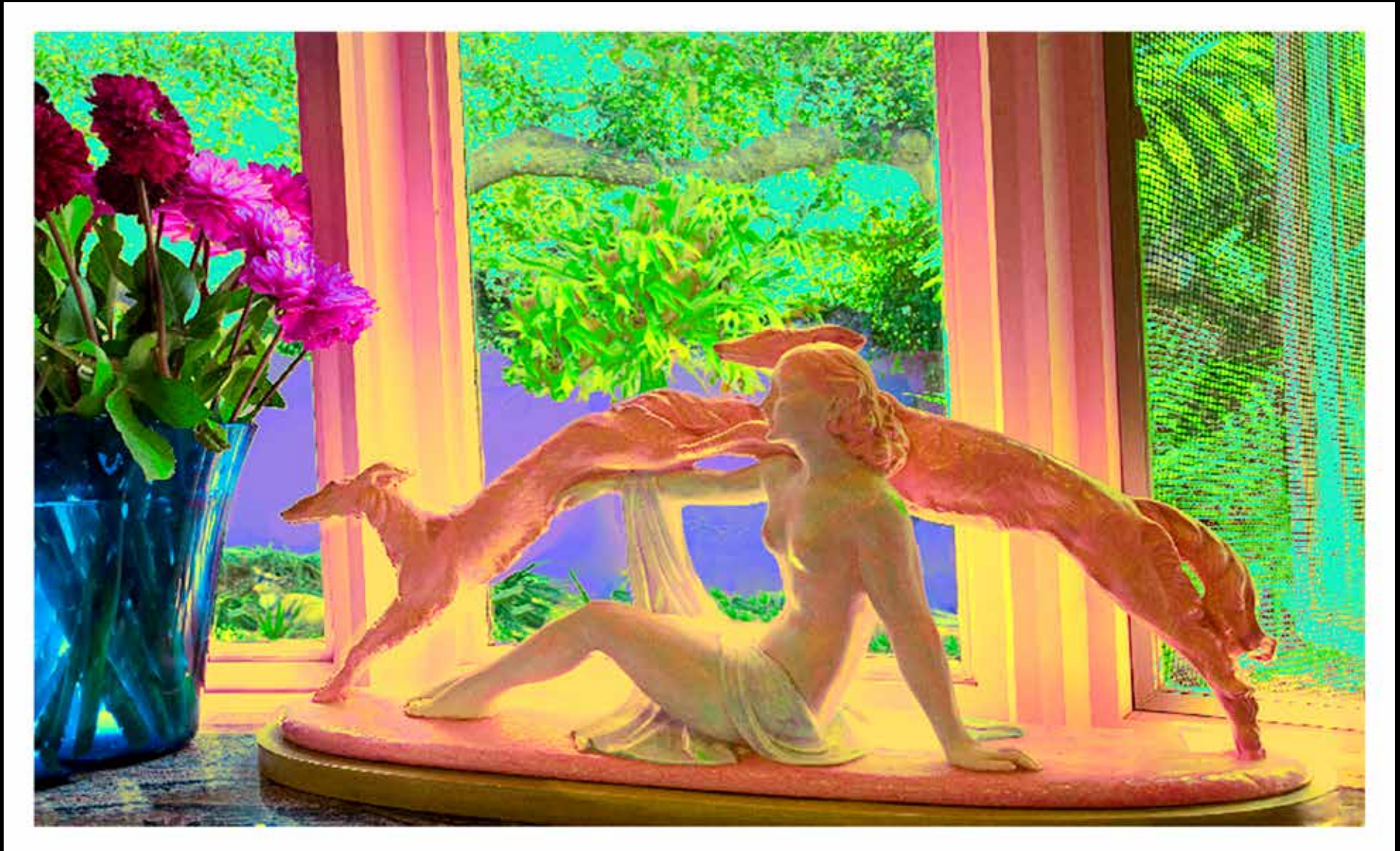
French lady and dog

Jane Gottlieb



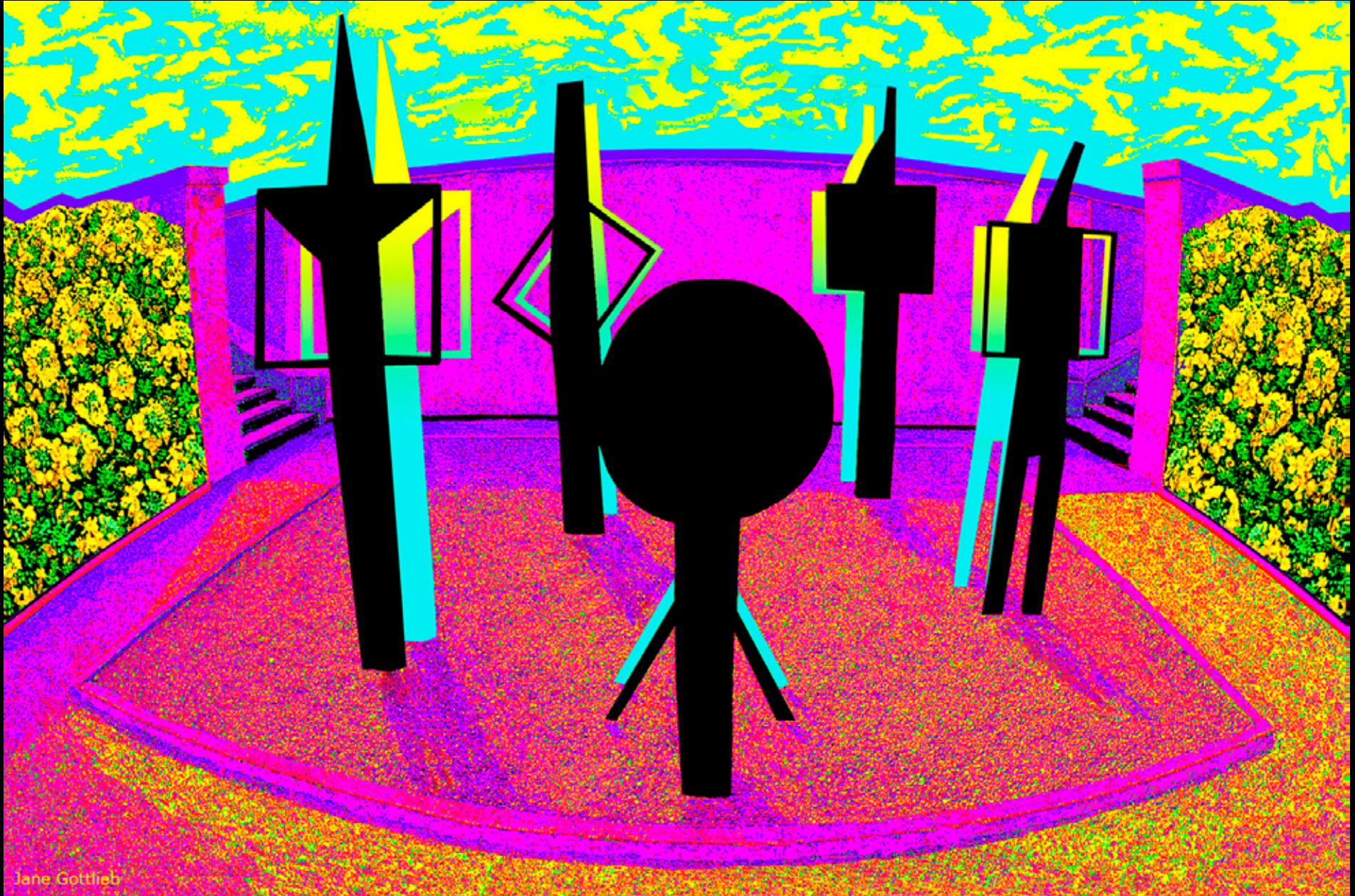
Girlfriends

Jane Gottlieb



Lady with her Dogs

Jane Gottlieb



Picasso's Dancers

Jane Gottlieb



Rodin lady in pond

Jane Gottlieb



Self portrait 1986-2020

Jane Gottlieb



Woman in the Wall

Jarmila Novakova

Jarmila Novakova presents at the international exhibition “Love my Body” at the M.A.D.S. Art Gallery in Milan an absolutely overwhelming and dynamic work: “Threads of Relationships” is a hymn both to feelings and to one’s own being. From the pictorial surface emerge two distinct figures separated by an intertwining of branches: they are represented with numerous shades ranging from pink to deep red. By admiring the work, the two bodies seem to merge together into a single passionate embrace, with an energy that strikes the viewer. The branches twist around themselves, underlining their natural and harmonious movement, highlighting every color of the two characters. Jarmila juxtaposes and merges in a single entity the love and passion of a couple with the predominant figure of nature. Everything revolves around two important characteristics: the first one is given by the tree, which is connected to two realms, the sky and the earth, representing the exchange and the intimate need for completion, marking a path of growth; the second one is expressed by the two figures, which move themselves together, as well as the branches feed on the “celestial immaterial” and the “terrestrial material”, generating life and evolution. Every living being is united within a mystical and luminous aura of celestial color. And like the lime leaf that seems to be heart-shaped, the artist represents such a figure that goes beyond a mere sentimental projection: it is first of all about love for human life and nature, bringing out strength, determination, and sensory depth. The work is pervaded by an atmosphere which is so lively that the viewer can perceive that fresh scent, that ardor that radiates directly to our souls.

*“It is in the heart of human being that the life of the spectacle of Nature exists;
to be able to see it, one must feel it.” (Jean-Jacques Rousseau)*

Art Curator Alessia Perone

Jarmila Novakova



Threads of Relationships

Jasmin Omar

Jasmin Omar is a German-based artist. Her artistic production is focused on the realization of works through the acrylic pour painting. This technique allows her to express her ideology that “colors are the best way to express ourselves”. The artist is particularly inspired by Henry David Thoreau’s quote “It’s not what you look at that matters it’s what you see”. In this sense, Jasmin Omar uses abstract art to convey messages of the subconscious. Each of her works has a different interpretation depending on the person watching them. Through her works, it is in fact possible to get in touch with one’s imagination, dig inside oneself and look for new meanings. On the occasion of the “Love my body” exhibition, organized by M.A.D.S. art gallery, the artist realizes the work entitled “Wonderland”. The use of purple and blue prevails in the composition, in strong contrast with the white in the center, which divides the two colors as a stretch of sand divides two seas trying to meet. This probably reflects the two versions of each person: the way we see ourselves and the way others see us. However, the artist realizes this work with the intention of encouraging viewers to always see the best side of themselves, to look in the mirror and think “I’m wonderful”. She herself said: “You are so much more than just a reflection in the mirror. The next time you look into the mirror, try to see with different eyes, look deeply, see the wonderland you truly are.”

Art Curator Giorgia Massari

Jasmin Omar



Wonderland

Jennifer Gregory

Jennifer Gregory studied and graduated from the University of the Arts in London. Since that she has worked as an assistant costume designer for both the West End and Broadway and has exhibited her work at the Victoria and Albert Museum in London. She is interested in the bodies and the many wonderful forms that come in and to represent them she uses predominantly a mix of thin coating and pastel. She likes to work quickly while remaining in an almost meditative state, trusting her instincts and allowing the pen to run on paper. This technique means that his work evokes the vitality, purity and often vulnerability of each subject. These characteristics can all be seen in the small, but no less powerful artwork, “IN THE BATH”. “I wanted to take away the physical walls of a bath tub and focus on how the dimensions of the tub, force the body into certain shapes. This way we can become entirely focused on the human body and how it becomes folded and manipulated by the physical world. There is a fragility and tension to the figure as we observe her bathing – normally a private activity, and one we would associate with being relaxing. You can feel her almost contorted restraint to not only the suggested walls of the bath but also to our intruding eyes.” However, it is good to remember that it is not the first woman in the art world to be caught in the intimacy of a bath. Edgar Degas loved to represent the woman and the female body as it was, without resorting to classical canons, and the best way to represent them was to paint them while they were intent on brushing their hair, soaping themselves in water basins and drying their body as we can see, for example, in “Le Tub” and “Femme s’habillant”. Before him, Jean-Auguste-Dominique Ingres had also painted some female nudes intent on washing themselves. The theme is therefore not new, but Jennifer Gregory was able to go beyond mere representation; her woman appears so real, so pure and so beautiful that we are fascinated by her at first glance. As for the technique, the artist uses with great skill, fine liner for the drawing and crayon to achieve the shading. The green and blue tones refer to both shadows and the water, while the more flesh-like tones are used by her closer to the surface to emphasize the body. The use of color is carefully considered and reduced to a minimum, but enough to make us move; often beauty lies in the essential. Jennifer Gregory shows us a female body not suited to contemporary beauty canons, but on the other hand these canons are transient and above all they do not really and universally define what beauty is.

Art Curator Francesca Catarinicchia

Jennifer Gregory



IN THE BATH

Jenny S. Jonsson

The Swedish artist, Jenny S. Jonsson, is attracted by the use of color and the possibility of creating new forms, giving ample space to emotions. She paints mainly in watercolor and acrylic, and through the use of certain materials, the creation emerges from her works in a very natural and decisive way, emphasizing every detail on the pictorial surface. Jenny manages to impress feelings to the viewers, as well as everyday life and everything that most capture her artistic conception. In this way, art is understood as an idyllic place where time, space and every negative feeling disappear to leave a wide space to imagination and the sensory and perceptive process. A fundamental element that can be noticed in the three works presented at the exhibition “Love my Body” refers to the chromatic combination: between green and purple, red and its variants certainly stands out. She manages to immerse the viewer in a whirlwind of feelings and moods, as a symbol of lively emotions, passion and movement. In fact, every sensation is emphasized to its fullest, stimulating both physical and mental energy. Red recalls attention by awakening the immediately the senses, bringing our mind back to the present time. In “Happydancing”, the artist gives the viewer the opportunity to enjoy a beautiful theme: the dance is united with an indissoluble bond to the dynamism and joy of living that stand out from the work itself. As individual, collective and spontaneous expression, this performance emphasizes the most playful and convivial aspect, freeing itself from any concern, drawing exclusively on the new sense of movement and emotions. Jenny emphasizes the young girl’s silhouette, and as in the fairy tale of “Alice in Wonderland”, the girl dances together with everything around her, among plants and flowers: everything expresses vitality and energy! Moreover, the artist also aims to reconfirm the innovative use of colors and the union that is born between the earth and the sky, where the girl and her dance are just the medium. While in “I am here now”, Jenny stages the moment of waiting: the portrait of the young girl seems to be confident, representing that space of time in which what needs to be accomplished is still an idea and our heart is suspended between a place and an elsewhere. The girl’s face is relaxed and every single detail of it is being skillfully highlighted with red, which once again reaches the mouth and hair with a more nuanced shade. The absorbed face, with the eyelids closed to welcome thoughts, is surrounded by a suspended atmosphere, suave, rarefied, in which the spirituality of the human being comes to life and becomes strengthened. In the lower right-hand corner, there is a clock: it is precisely this that helps to scan the sense of waiting within the work. Finally, in “Naked Mind” two bodies blend themselves with the background, catching the attention of the viewer, who can admire all the movements of the characters. Here the nude has found its original function, pursued since the birth of art: that is to show all the elegance and harmony of forms. Therefore, the artist invites the viewer to immerse himself in these three works, sharing a unique and inimitable experience, where every color and form become a pure and creative source of expression.

Art Curator Alessia Perone

Jenny S. Jonsson



Happydancing

Jenny S. Jonsson



I am here now

Jenny S. Jonsson



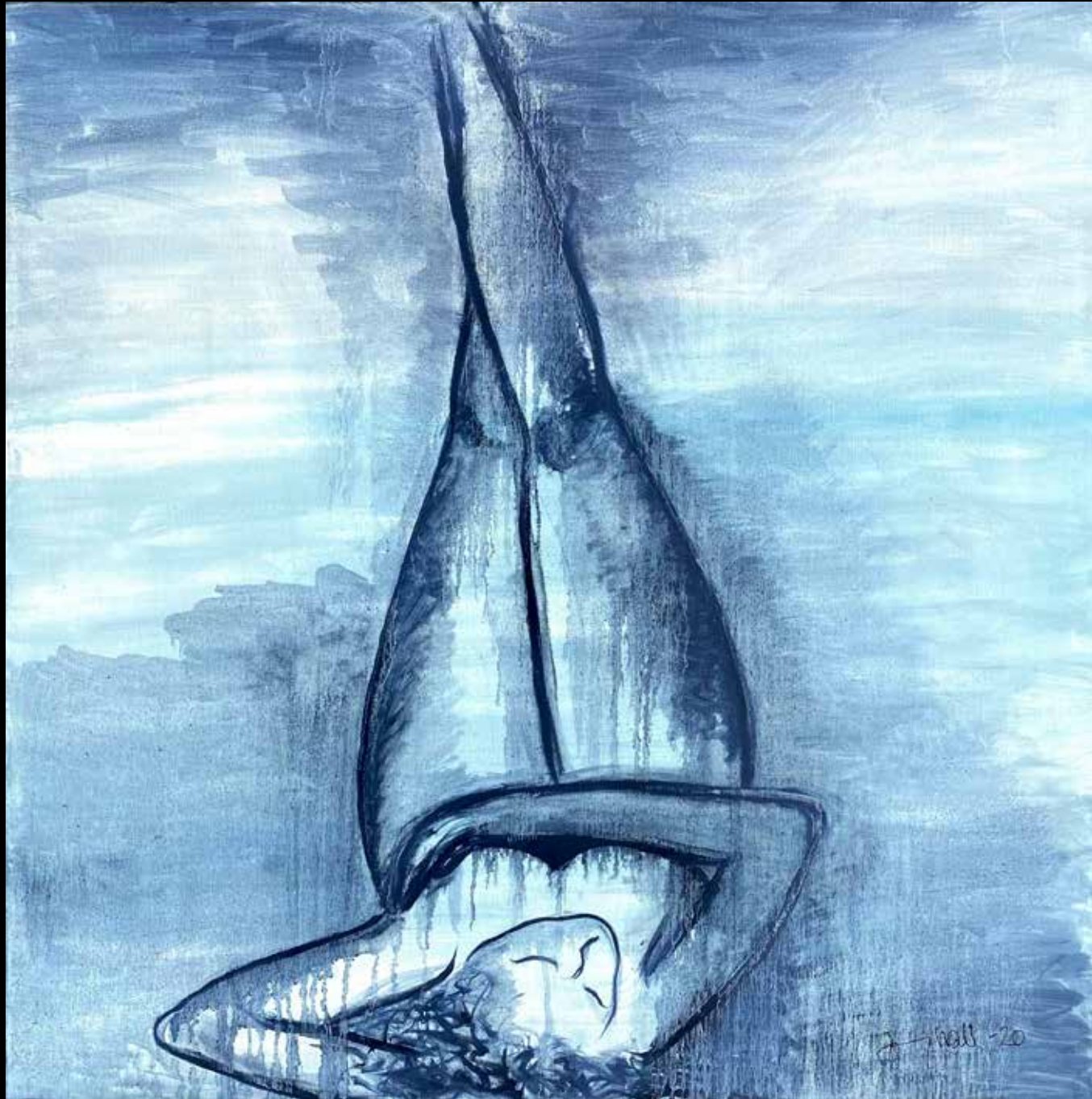
Naked Mind

Jenny Wall

As a primordial archetype and abstract concept, the female figure is one of the first signs traced by human hands. The most ancient statues with characteristics that enhance the attributes related to fertility date back to the Paleolithic. They show that the need to build an “idol” of feminine form accompanied the first steps of human evolution. Since then, the transposition of women into art has characterized every historical period. The feminine beauty has been, therefore, repeatedly enhanced, reinterpreted and represented in intense and refined evocative works. They have exalted at the same time the aesthetic canons, dreams, aspirations, the psychological, unconscious and dreamlike dimension of women, so as to document their evolution. The woman as such immediately became a symbol of eternal and pure love, and the artists have enhanced the harmony and grace of the forms. The same soft and enveloping ones we find in Jenny Wall’s work, “Amazing”. The protagonist is a woman with a deeply seductive attitude and a look, although hinted at, provocative. Hidden breasts, wide hips and generous curves immersed in an upside down and blue atmosphere.

Art Curator Federica D’Avanzo

Jenny Wall



Amazing

Jens Puschmann

“The longer you look at an object, the more abstract it becomes, and, ironically, the more real”, Lucian Freud’s quote is a perfect starting point for a reflection on Jens Puschmann’s artwork “Woman in bathtub”. In fact this object-related reflection can be transposed into a consideration connected to a physical subject. The lady portrayed by the artist appears to be at the same time an abstract figure and a real person. The representation of a daily-time moment of life and an unachievable beauty coexists in the same body, cleverly drawn by the artist through a palette of oil colors, among which the fundamental ones are red and yellow. These colors are the main protagonists of the painting, standing out in a definite way against the green and flat background. The work recalls the female portraits typical of the artistic production of Amedeo Modigliani and Moïse Kisling, two masters active in the first half of the twentieth century, mainly in Paris, who devoted their artistic production to the female body and face portrayal. It is clear the attempt in their masterpieces not to represent the simple exterior appearance but rather to depict the soul. In the same way the artwork of Jens Puschmann is not limited to a mere outward analysis of the subject, instead tries to investigate the reality at a deeper level, moving the observer to do the same and to immerse himself inside this work, releasing his gaze from any pre-established canon of beauty but rather grasping the essence of the smallest details. The German artist has succeeded in representing an idyllic moment, irradiating the observer of an incomparable quiet and tranquility, a time of intimate meditation. The artwork exhibit on the occasion of Love my body exhibition provides a powerful and fundamental message, perfectly in line with the concept of the event, highlighting the inner and meaningful beauty of each person.

Art Curator Anna Panizza

Jens Puschmann



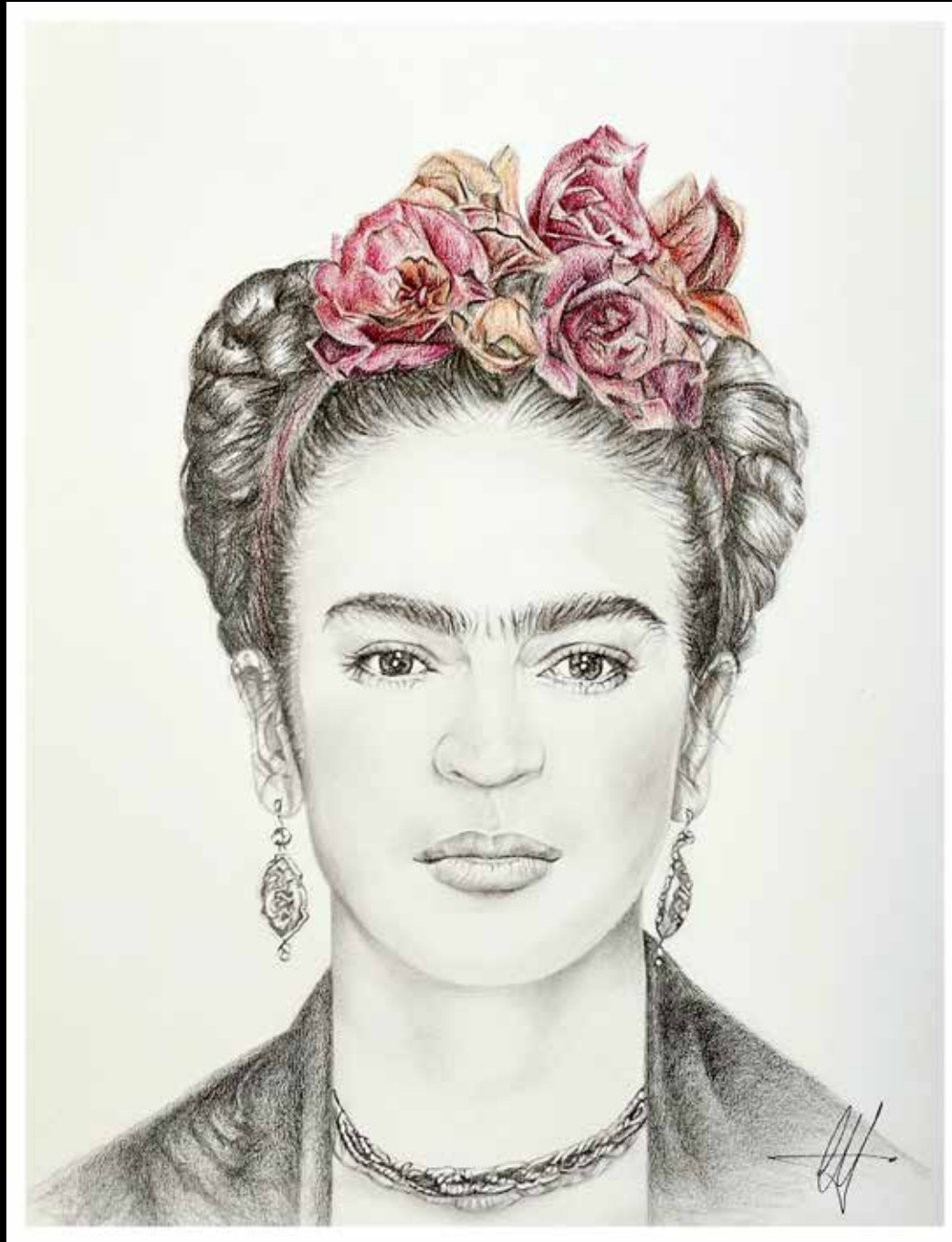
Woman in bathtub

Jessica Gómez

“Since my subjects have always been my feelings, my mental states and the deep reactions that life has been producing in me, I have frequently objectified all of this in images of myself, which were the most sincere thing that I could do to express what I felt inside and outside of me”: with these words the Mexican painter Frida Kahlo tried to define her art. In her works, his face and her body are often protagonists: her body bore the marks of a bad accident she had at a young age and of her consequences. However, it was in the long period of convalescence, confined to bed for almost a year, that Frida began to approach painting, representing her emotions through the representation of her body and her face. Her numerous self-portraits are in fact the works in which she has put on canvas all the inner chaos and existential suffering that she has experienced throughout her life. In her work “Frida”, the artist Jessica Gómez wanted to depict the face of the Mexican artist and thus represent her personal vision of the one, who most of all, made her body a symbol and a tool for express herself. Frida fully embodies body positivity, because she managed to transform the defects and sufferings of her body into pure and authentic art, capable of releasing all the emotions she herself felt. Jessica with her portraits always manages to capture the expression on faces in that instant and the emotion that lies behind her gaze. Through the portrait, she is thus able to tell a story and convey that emotion.

Art Curator Silvia Grassi

Jessica Gómez



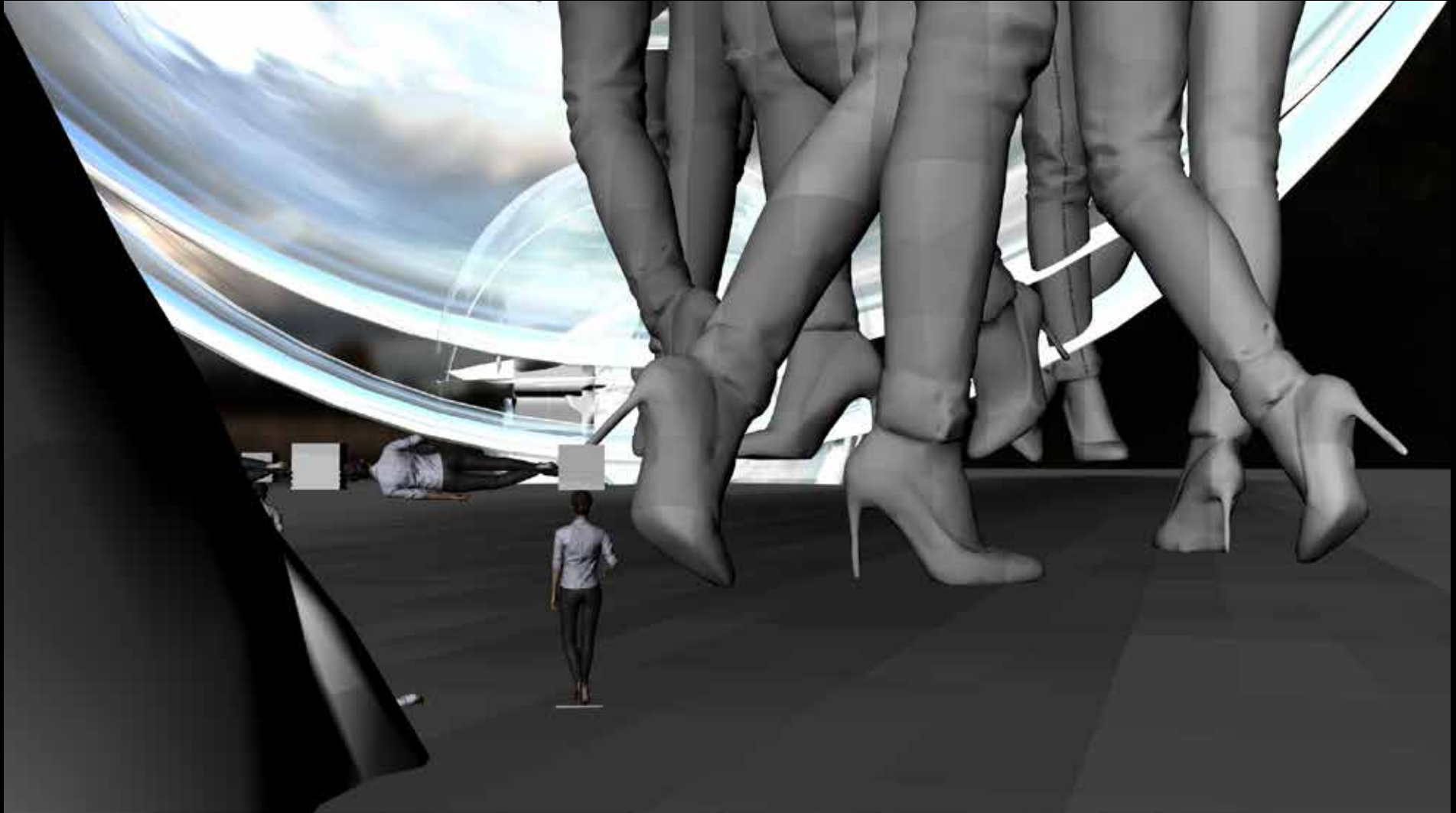
Frida Kahlo

Johann Neumayer

Johann Hannes Neumayer is a complete artist. After many years of studies at the Art School of Vienna, he became an illustrator, designer and an art teacher of numerous courses. He works also as a carpenter and glazier, but he's first passion is his artwork. In general we can admit that the works we are going to show you are particularly elaborate: this characteristic is probably evidence of the artist's particularly rich cultural background. Every artist, famous or novice, wants each work to come "to life". Johann did this with his tridimensional works, thanks to increasingly advanced technologies, which offer unprecedented expressive possibilities. The creation of works of art and 3d sculptures has led to new artistic frontiers and Johann is an expert on the subject. The sculpture is reminiscent of Frank Gehry's design methodology, who crumpled the paper to create his architecture. In particular, the reflection recreated by the faces is very similar to Guggenheim in Bilbao. His artworks are full of intertwined lines, which together give life to realistic and imaginative shapes and bodies. The figures represented are predominantly female of big stature and to accentuate their presence are large high heels. In this specific selection of works, that come from his series titled "The space and dream imaging machine", the artist prefers the use of black and white, with sudden and unexpected chromatic effect. Their body models find similarity in the works of Federico Clapis, but unlike them, the tension is not given by the body, by the pose or by the facial expression, but by the context itself and by the unbridled repetition of shapes and lines. So, we can admit that is necessary a long reflection on the artist's intention.

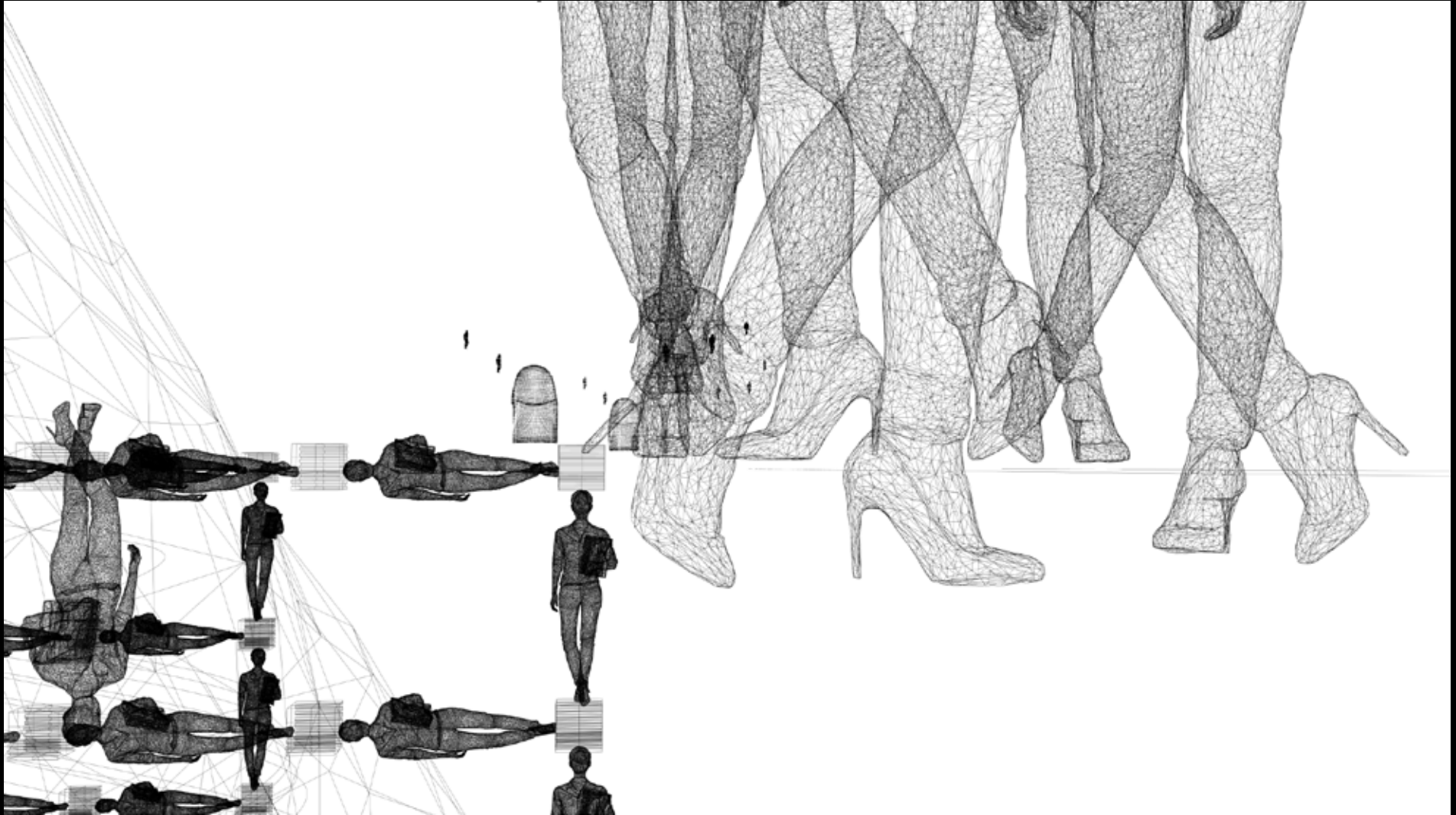
Art Curator Carola Antonioli

Johann Neumayer



The space and dream imaging machine - 1

Johann Neumayer



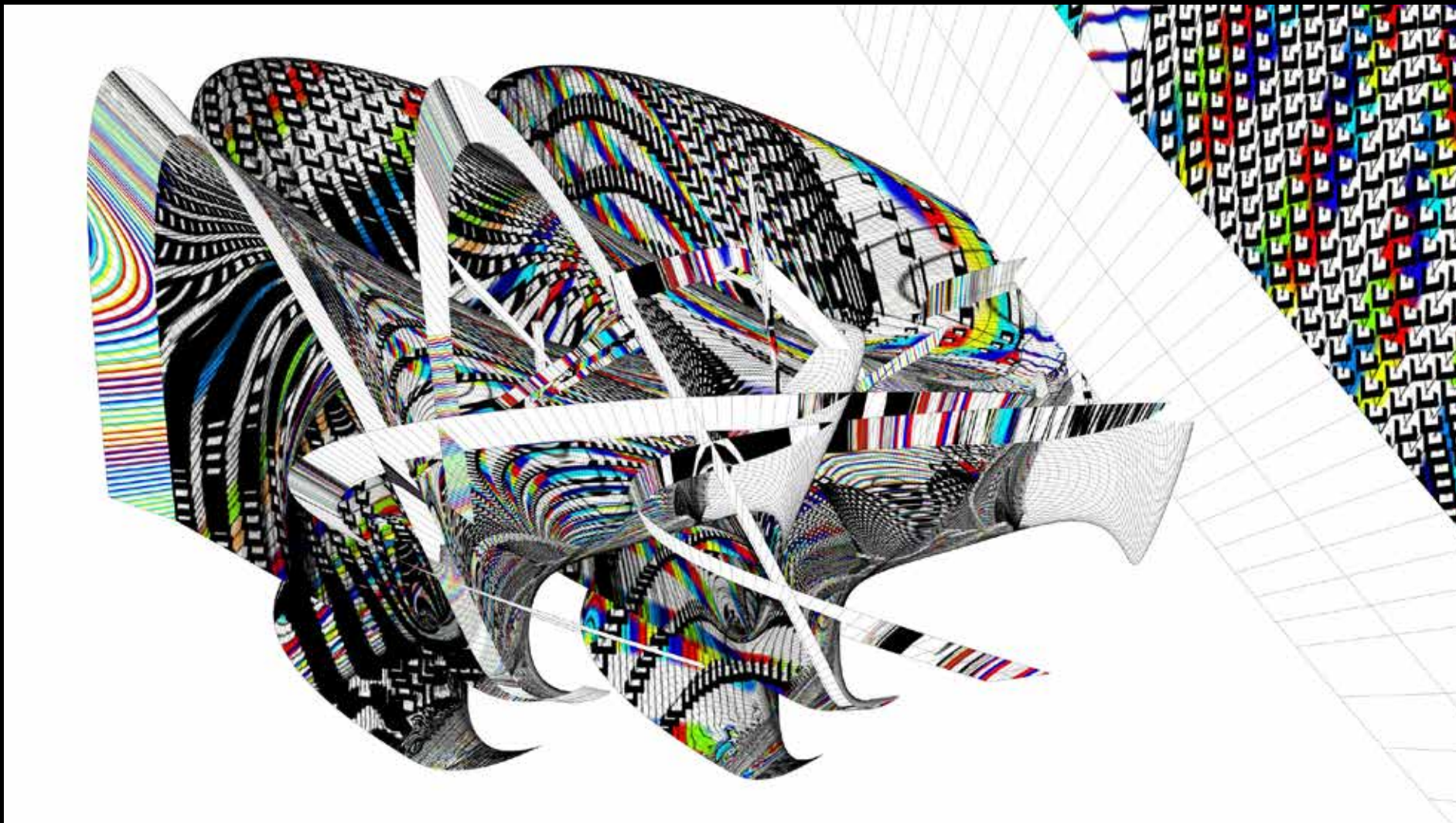
The space and dream imaging machine - 2

Johann Neumayer



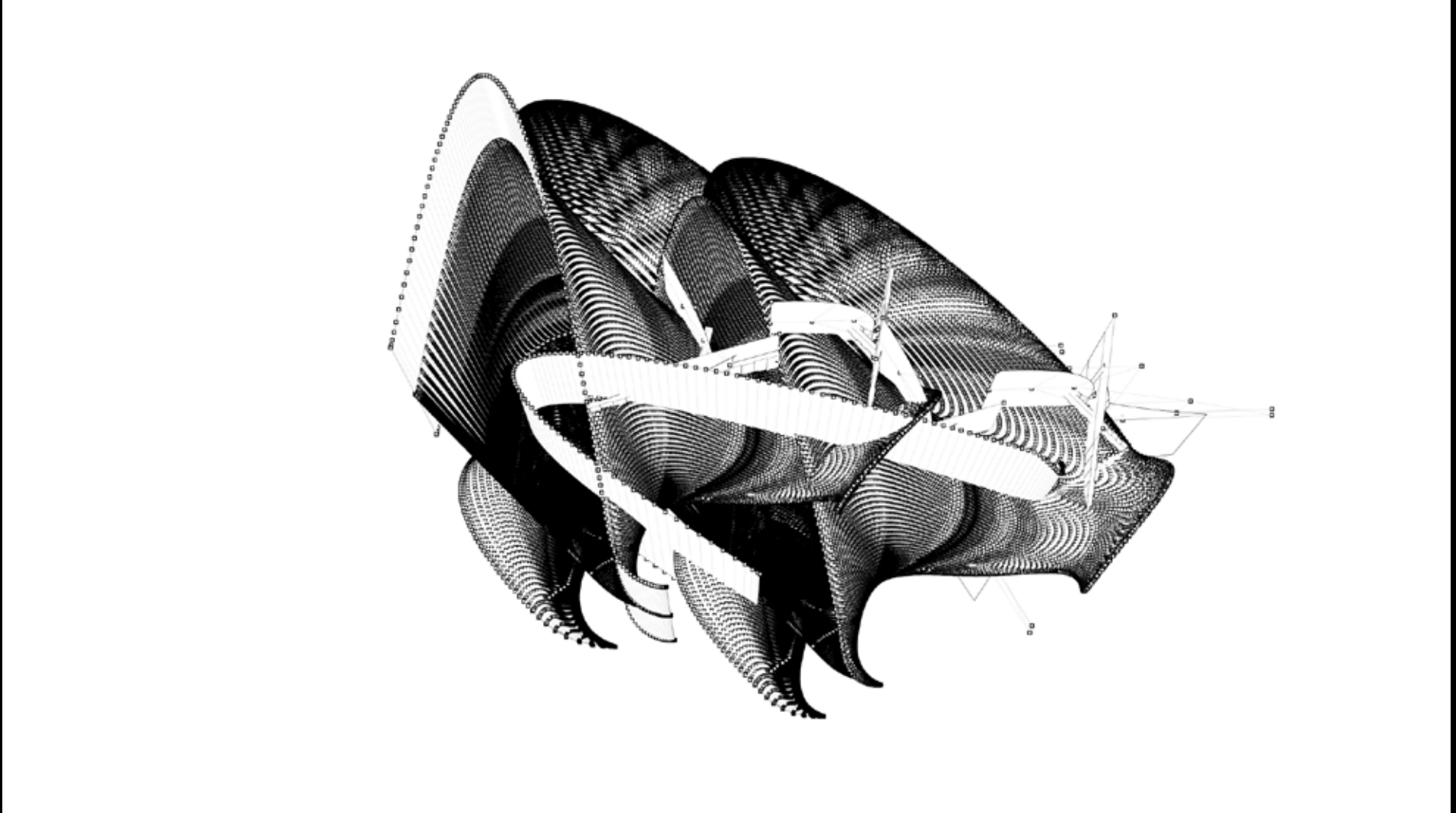
The space and dream imaging machine - 3

Johann Neumayer



The space and dream imaging machine - 4

Johann Neumayer



The space and dream imaging machine - 5

John Benedetto

*“The cosmos is within us. We are made of star-stuff. We are a way for the universe to know itself.”
(Carl Sagan)*

Over the centuries, the female figure has taken on different meanings in art, showing great changes from a representative point of view. From the curvy women of Édouard Manet, to the seductive and animalistic woman of Franz Von Stuck; from the nudes of Amedeo Modigliani, to the Anthropometries of Ives Klein. There are many interpretations to which the woman's body has been subjected. Softer shapes alternated with more angular and elongated shapes, reflecting the trend of the relative historical periods. In John Benedetto's work, the female body shows itself in all its pride, prosperous and seductive. It opens to our gaze as rich in life and energy, communicating us serenity and warmth. The influences with cubist and surrealist painting are evident, which here come together in a unicum with great skill and technique. The colors are distributed on the canvas leaving the brushstrokes not to hide from the eye, giving the surface a vibrant sensation.

John Benedetto

The multiplicity of symbols here present, make his work a world to be explored. In *The World Moves on a Woman's Hips*, a woman with sweet and welcoming features turns her gaze downwards, while placing her left hand on her hip. In the background, a blue-azure sky, allows the woman's body, in other tones, to stand out from the eye. We often encounter this chromatic choice in John's paintings, by which the observer easily feels captured. Almost hypnotizing us, he leads us to an inner calm, taking control of our emotions, bringing us back in time, directly to the womb, a place-emblem of tranquility and safety. A large eye placed at the level of the left ovary watches us, while a large moon shines in the sky. The female figure we see here rises to be the Mother of the world, creator of life and protector of her children. Below, to the left, a door that hides the artist's signature, "Benedetto", opens. The door represents the passageway between two states, two worlds, between light and darkness, the known and the unknown. Where do we come from?

Art Curator Francesca Brunello

John Benedetto



Everything

John Benedetto



Farmess

John Benedetto



It's Complicated

John Benedetto



The World Moves on a Woman's Hips

Jules

“I found I could say things with color and shapes that I couldn't say any other way - things I had no words for.” (Georgia O'Keeffe)

Jules is a young German artist. Her unique and harmonious style instills calm and serenity. Enterprising and dynamic, she creates multi-material works that reflect her inner being and leads the viewer to do the same, to be reflected in the art. In her work “Moves” the color is left free to express itself. In the center the protagonist is the color white. On the right side, cold colors alternate in shades of gray and blue. These colors are soft and delicate. On the other side, the left, there is a range of warmer colors: reds, oranges. Black interrupts the rhythm of the work and manifests itself in the form of lines and patches that create balance in the composition. Different textures are created on the canvas. Not only acrylic, also wax crayon breaks on the canvas creating shapes and delimiting spaces. The colors are intense, full, textural. An authentic mix of movement and dynamism. The canvas takes consistency from the combination of colors so intense and alive. A stratified, three-dimensional color creates movement and makes the composition particular. Depth is also rendered by the use of different materials. The composition appears harmonic and very pleasant. The white that pervades the surface reassures the viewer allowing him to enter into symbiosis with the work. White gives security, hope. It is a color that exudes positive vibrations. The viewer is lulled by the purity of white that accompanies him in reading. The painting becomes material, it is left free to create volumes and free to drip. The viewer is immersed in an atmosphere of peace and serenity. The thin black lines open new horizons to the viewer and divert attention from the white, leading him to interact with the other colors present. The attention of the person looking at the work is in fact inevitably captured by the reassuring white color. Only the most audacious turn their attention to the intense colors. The figurative loses consistency, what is really important is the inner aspect, the soul. Jules uses an abstract painting that is influenced by action painting. The colors are in fact layered and superimposed. The result is a pleasant tangle of trails and trajectories. The work has no perspective or figurative elements but is capable of bringing out the deepest part of the human soul. Jules combines creativity and a multitude of emotions. In this way the works capture the viewer and force him to enter into a symbiotic relationship with the canvas. Gestures take over from rationality. Jules invites us to see art as a means of expressing our inner selves. An invitation to go beyond, to explore ourselves.

Art Curator Ilaria Falchetti

Jules



Moves

Julia Cassia

“A woman’s beauty could only be felt from her eyes, as that one is door of her heart, the place where love lies.” (Audrey Hepburn)

Julia Cassia is a contemporary Swiss artist who is able to bring out emotions and moods in her works, through the skillful use of color for the representation of the image on the pictorial surface. Just as in the painting presented for the exhibition “Love my Body”, in “Intimicity” the artist emphasizes the depiction of the portrait, enhancing both the beauty and eternal girl’s youth. By being placed almost in profile, she seems to turn her gaze towards the observer, inviting him to participate in her thoughts and feelings. Her bright eyes, of which only one has been made visible, are projected towards infinity, in search of something that has probably been lost; however, they appear to be absolutely deep and full of passion. Each element is depicted with a sharp detail, such as the mouth slightly half-open, as if the young woman wanted to confide a secret to the observer. The entire face is illuminated by a beam of light, coming from her own soul. This is a mysterious girl who tries to escape from that set of bright brushstrokes, in order to interact with the observer. The choice of certain shades such as pink, purple and gold make even more evident the magnetic gaze of the woman, just like in Leonardo da Vinci’s famous painting “La Gioconda”. Conversely, black and white provide both depth to the numerous elements and additional brightness, radiating the entire canvas. Passion, charm and beauty represent a visual poetry full of emotions, capable of catch the most inner side of the observer. The work conveys a sense of perfection thanks to the accurate composition of every part of the painting, from her face to the background. Julia Cassia expresses all her artistic and aesthetic conception, in which the very understanding of the work becomes immediate and empathy facilitated. By harmonizing the combination of lines and the bold symphony of colors, the artist makes the girl’s intimate humanity exciting, extremely charming and elegant.

“The future of art is in the face of a woman.” (Amedeo Modigliani)

Art Curator Alessia Perone

Julia Cassia



Intimicity

Juliusz Kegel

The paintings of the artist Juliusz Kegel are the result of an existential research, a path that starts from the unique relationship between the artist and his work, with the aim of discovering and emphasizing the structure of the entire pictorial surface, making it a tangible piece of art. Juliusz focuses on diversification and the use of different elements in his representations: by focusing mainly on the texture and color of the material, the artist tries to safeguard the overall harmony of the image. Without a predetermined form, the improvisation that comes from the wave of emotions is highlighted, allowing the nuances and materials to become the real characters on the canvas. Passions, tensions and sensations emerge in a completely way, outside any pre-established scheme: as if the artist “built” a work, letting the textures, the chromatic gradations and the consistency of the structure express their meaning autonomously. It is an art guided by an expressiveness and an immediate gesture, which goes beyond the traditional conception of painting. The works of this artist are interpretations of every aspect of nature, from its beauty to its strangeness, reaching its most hidden and mysterious parts. As, for example, in “Fly Away”, the different pastel colors give a source of light of their own to the painting, which penetrates the canvas and radiates the surrounding atmosphere. One can see the presence of a high level of penetration of the matter, since it is the matter itself that, melting on itself, creates a miscellany of ripples. The intertwining between cohesion and transformative power of the forces of nature finds representation in this chromatic expanse. In “Inside” the viewer’s attention is drawn to the three primary colors, to which a bright green is added, as they run across the canvas and emerge with their vibrancy from the all-gold background. Conversely, in “Ocean Peace”, “Tropical Wood” and “Turquoise Stone” the essence of the material and the uncontaminated environment is exalted: an immense expanse opens up, following the numerous shades, taking into account the different natural elements, such as the swaying of the sea, a thick forest and a crystalline mineral. From all the ripples one can glimpse golden details that emphasize more blue and bluish tones of the three works. All this can open the doors to a parallel universe, a three-dimensional space composed of an infinite galaxy of species, whether marine, vegetable or rock systems: each composition is so vivid that anyone who observes the work is amazed by them. The artist’s chromatic and structural experimentation is dynamic and proves to be a powerful means to be applied to develop an abstract and “informal” aesthetic. The viewer feels the need to completely immerse himself in the works of Juliusz Kegel, in order to begin a journey into his own introspection and deepest emotions.

Art Curator Alessia Perone

Juliusz Kegel



Fly Away

Juliusz Kegel



Inside

Juliusz Kegel



Ocean Peace

Juliusz Kegel



Tropical Wood

Juliusz Kegel



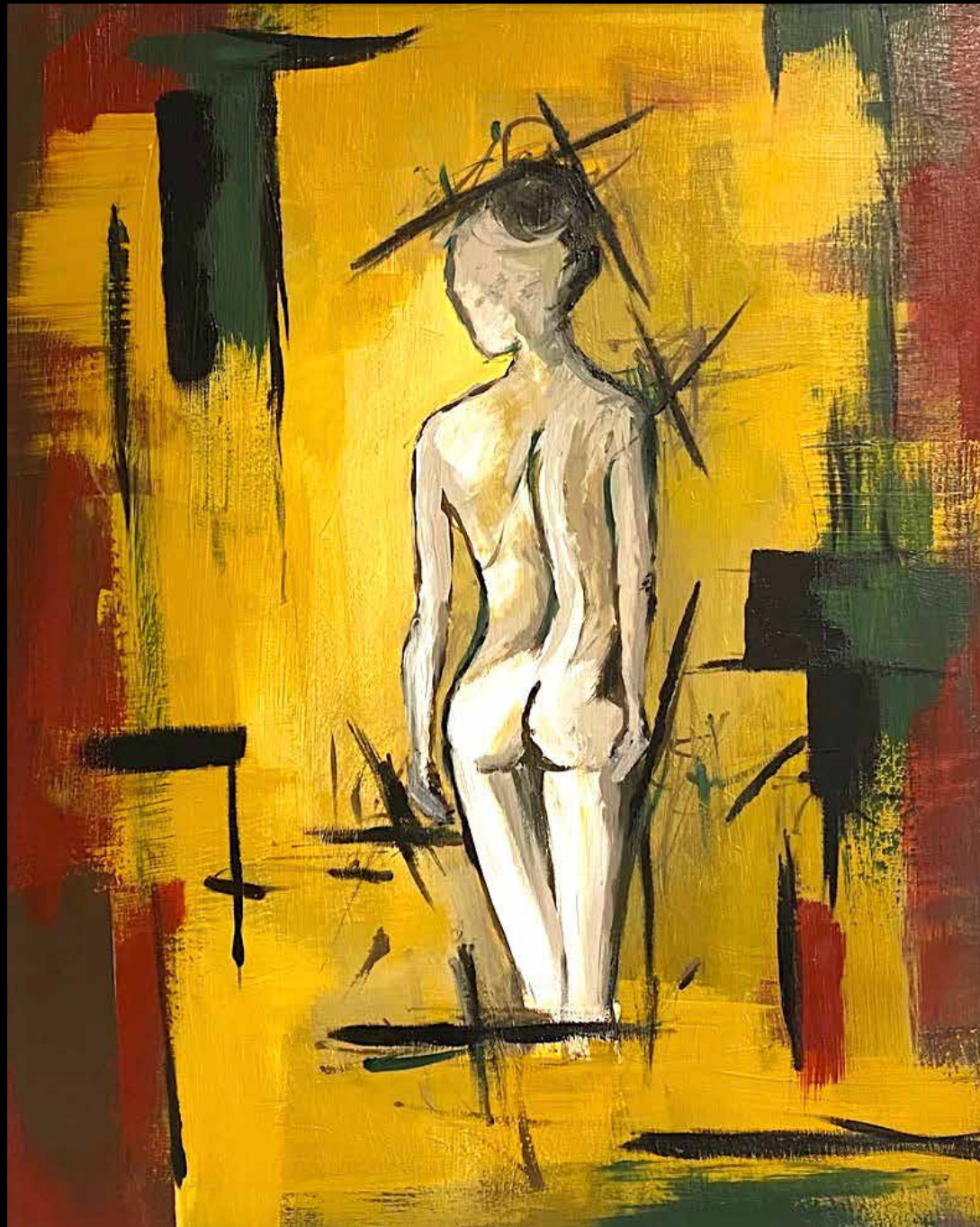
Turquoise Stone

Karine Grazia

Karine Grazia is a freelance artist who lives and works between Italy and Estonia. Karine paints abstracts with acrylics and draws minimalistic pictures. She is in constant flow, movement and development. As a result, different styles can be found in her portfolio. One of her goals is to create works that bring feelings to the room in which they will be placed, certainly influenced by her studies of interior architecture. Karine Grazia presents at M.A.D.S. art gallery, the work entitled “Silhouette” made of acrylic. The work represents the silhouette of a naked woman seen from behind. The figure is in the center, leaving a large empty space for the realization of the background. The yellow, green and red used for the background evoke distant lands, as well as the perpendicular lines surrounding the figure. The latter, in particular, give an oriental note to the painting, especially the lines placed on the chignon recall the typical hairstyle of geisha. The statuary bodily figure, made mainly through the use of white pearl, refers to the works of Giorgio de Chirico in which the artist used to represent people as statues, just like in the case of the work “The prodigal son” of 1922. On the other hand, the trait used by Karine Grazia inevitably brings to mind the works of the painter Georg Baselitz. The peculiarity of this work is the lack of facial features, so the woman assumes a mysterious and anonymous character. Karine Grazia with this work expresses at the same time the safety of a woman and her fragility.

Art Curator Giorgia Massari

Karine Grazia



Silhouette

Katerina Stavridis

*“The body of a beautiful woman is not made for love; it is too exquisite.”
(Henri de Toulouse-Lautrec)*

The body has always been the fulcrum of our communication. The facial expressions, the language we use in the way we pose and move, how we dress, how we present ourselves. There are a myriad of details that characterize us on the outside, but above all they are essential to send the right message. The red carpet painted by Katerina Stavridis in *Exposure* becomes the showcase place par excellence, a meeting place between the mass and the famous, unreachable idols. Occasions in which the body becomes the main meeting point with the eyes of the public and, for this reason, is elevated to a work of art, transforming itself thanks to the skilled hands of the best stylist. In this work, Stavridis puts a female figure in the spotlight, making the woman a symbol of beauty, elegance and sensuality. The face, hidden by a hat, loses its importance, to shift attention to the shape of the body half covered by a dress, as elegant as it is provocative. Red, a symbol of passion, dominates the background, bringing out the superb protagonist in her pose, full of colors, which run along her side. The public, far behind her, can only admire her beauty, remaining aloof, where light and colors cannot reach it. Once again the female body takes on an almost divine role, becoming a source of inspiration for artists of all ages and from all over the world. Continuously reinterpreted and studied, it has allowed and still allows an escape from reality thanks to its bewitching power.

Art Curator Francesca Brunello

Katerina Stavridis



Exposure

Kathy Stanley

The artist Kathy Stanley shows at the exhibition “Love my Body” three works (“Emergence”, “Freedom”, “Shaman Queen”) in which the epicenter turns out to be the “visionary art”. Her paintings focus on thoughts and sensations that stimulate the observer’s optical-perceptual process; her works are true celebrations of Mother Earth, woman and her benevolent feminine spirit, invoking joy and vitality. After several years of study, Kathy has developed her personal style, and above all, her artistic and aesthetic conception, focusing on spirituality, as well as on creative and imaginative expression in her works. She has managed to find a magical connection between painting and the pure feminine essence: this is clearly visible in her extremely beautiful works, where the characters emerge from the backgrounds with a peaceful, relaxed and fulfilled aura. Her method is certainly a new, meditative and innovative one, capable of placing art at the center of numerous mental and sensory processes. Just as in the work entitled “Emergence”, in which the artist manages to emphasize the emergence of a woman not only from the animal placed in the background, but also from the canvas, as if she were about to embrace the observer, inviting him to actively participate in her liberation and evolution. The phoenix has a pivotal role in the painting: symbol of rebirth, youth and purity, rising from the ashes to begin a new cycle of life. The element of fire is linked to this bird: in fact, its presence is clearly visible in the work, but through different colors such as petrol blue and gold, shades that recall the royalty of the phoenix. The woman then emerges from the flames, full of hope and brightness. While in “Freedom” the strong existential bond between man and nature is absolutely tangible. The young woman is meditating in a quiet tropical landscape, as if she was born directly from the earth. Moreover, she blends completely with the surrounding atmosphere: her relaxed face recalls the chromatic nuances of the background, while the rest of her body has nuances of the ground from which she was emerged. The artist wants to help the observer to love nature, to deeply look up at it for its protection. Finally, in the painting “Shaman Queen” the feminine essence is being invoked, as the woman brings peace and purification to all human beings. She is a bridge between spiritual and earthly energies, a channel of the divine will and the forces of nature that she makes available to humanity through love and understanding. The artist represents the woman as if she were in a state of trance, as if she were making a journey into her own introspection, until she reaches her own soul, purifying it from evil. Only in this way she can be free and protected from the spirits, in order to heal others as well. In this canvas the details are crucial to better understand this character: from the wide tunic almost damask to the large crown on the head, open in that starry sky, which is projected to infinity. The colors recall green of nature and blue of the night. Through these three works, Kathy Stanley takes the observer on a journey through art, imagination and spirituality, giving rise to a unique and inimitable experience.

Art Curator Alessia Perone

Kathy Stanley



Emergence

Kathy Stanley



Freedom

Kathy Stanley



Shaman Queen

Katrien Cuyvers

“Painting is just another way of keeping a diary.” (Pablo Picasso)

Katrien Cuyvers is a Belgian artist whose works with both aesthetic and expressive value, communicate the story of her life, her thoughts, and emotions. The most recurring subjects of her paintings are female figures of which, often, she represents only the face. The artist, through her works, wants to give voice to important themes that, especially in today's society, there is a need to talk about: every body has its own beauty and what some people call defects may turn into distinguishing marks. “Lighthouse” was created in 2020 with the technique of acrylic and oil on canvas. In the woman represented it is possible to recognize the real face of Katrien: tied back long red hair, full lips, cheeks strewn with freckles and large green eyes which, shiny, seem to cry slightly. The penetrating gaze turns to the viewer involving him totally in the atmosphere of the work. The black background brings out the figure giving light to the rosy complexion of the protagonist: the chromatic contrast is strong, but at the same time pleasant. The face appears sad and thoughtful: its diversity is often synonymous with marginalization, gratuitous insults, derision. As difficult as it may be, Katrien is the demonstration of how ignorant and wicked criticism can turn into strength, of how the mirror from rival can become a special friend able to increase our self-esteem. As the quote from the famous Spanish painter Pablo Picasso states, by painting you give free play to your emotions by writing a page of your life diary every time. Each work is special and unrepeatable, precisely because every emotion felt during its creation is such. Katrien, an artist with great talent and a profound soul, through her works gives viewers not only beauty for their eyes, but also great emotions and teachings.

Art Curator Camilla Gilardi

Katrien Cuyvers



Lighthouse

Krzysztof Tarnowski

*“Nature is not only all that is visible to the eye... it also includes the inner pictures of the soul.”
(Edvard Munch)*

Krzysztof Tarnowski is a Polish artist whose unique style and the representations with a deep meaning make him recognizable among many others. The French painter Théodore Géricault in the portraits series with alienated people as protagonists paints a suffering humanity: the journey towards the discovery of the mysterious inner world joins the theme of unhappiness and social condition. For Krzysztof, as for Géricault, painting identifies itself with a means to thoroughly analyze man and his soul through a severe and cruel vision of reality. He wants to attribute the right importance not only to the man at peace with himself, in health who leads a peaceful life, but also to the most pained, oppressed, problematic part of society. The representation of mental illness by the French painter is transformed into Krzysztof's works in the attention to important themes such as the difficult situation of refugees, the tragedy of war, ethnic persecution.

Krzysztof Tarnowski

The expressions on the faces of the protagonists are identified with the moods and feelings caused in man by the social and political situations that afflict him. The untitled works want to invite the viewer to immerse themselves completely in their atmosphere, giving vent to a free interpretation. Two of the painted subjects let out a scream of pain, despair, anger towards a world that does not understand them. The other two protagonists keep their mouths shut, perhaps because they are tired of talking without being listened. The hypnotic gaze of the elderly man seems to be observing what is happening around him, hoping for a change. The colors of the faces are strong and contrast with the background, always dark and homogeneous. Krzysztof is an artist who, with his works, in addition to giving an incredible demonstration of his technical skills, is committed to leaving important messages on which he wants the viewers to reflect in order to create a better world.

Art Curator Camilla Gilardi

Krzysztof Tarnowski



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Krzysztof Tarnowski



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Krzysztof Tarnowski



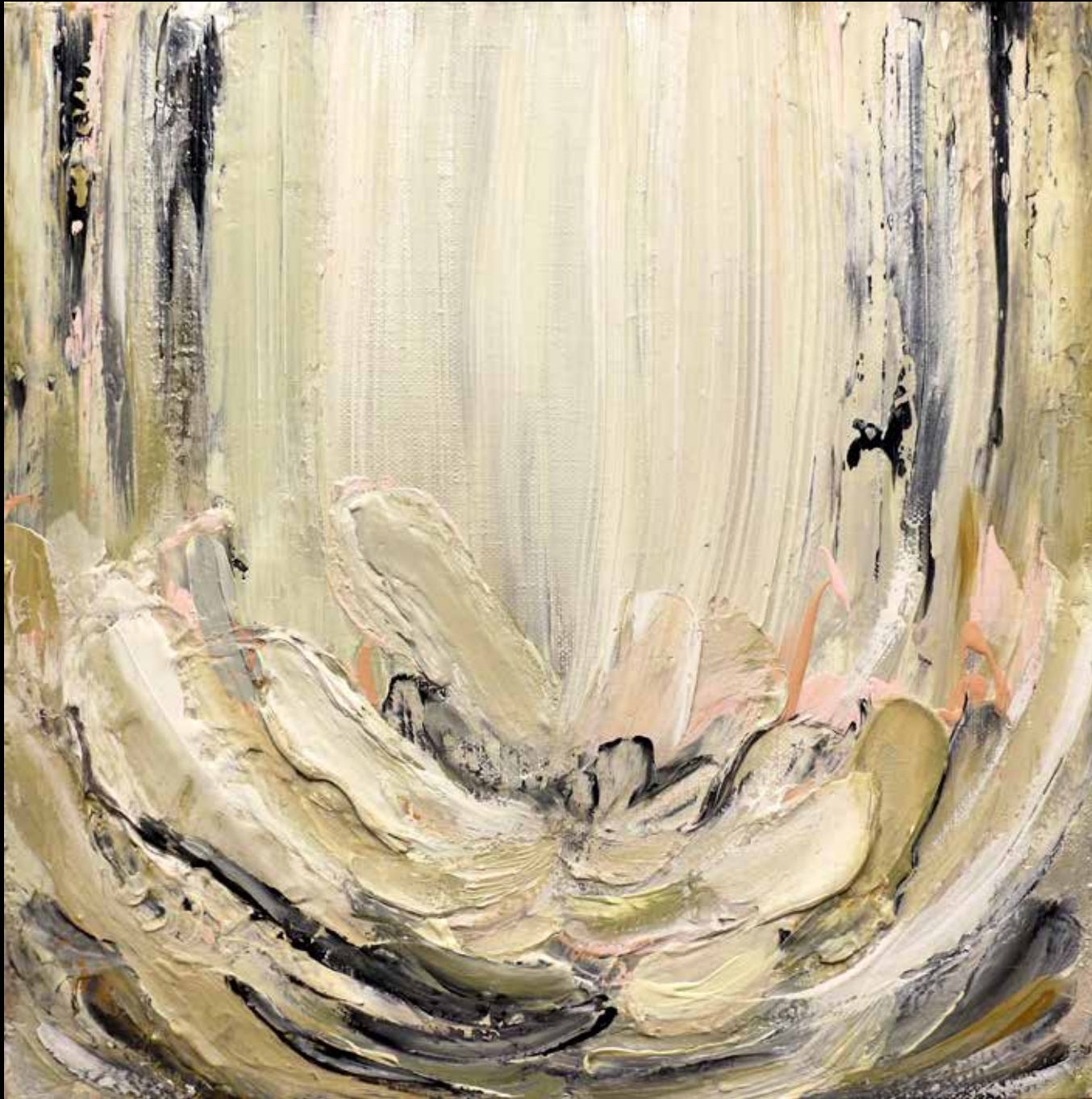
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Lahja Kumpula

Lahja Kumpula is a Finnish self-taught artist who paints mainly abstract works. Her inspiration comes from nature and different kind of places. Her artistic process is deeply linked to feelings and to her emotions, she herself describes it in this way: “I throw myself into the power of intuition and let it take me. I look at the work from further afield and from different perspectives, and during the process I look past the board. The imprint arises from my physical feeling. In the finishing phase of the work, I often refine the details. I like that the different stages of my work get to be seen. Incompleteness speaks to me.” Lahja Kumpula presents at M.A.D.S. art gallery one abstract work entitled “Lap of nature” made by acrylic on linen canvas. The title itself describes the deep connection with nature: the soft colors and large brushstrokes seem to refer to a flower in bloom. Lahja Kumpula created her work with the aim of creating a strong connection between nature and the body. The form of the womb represents nature, which welcomes us as we are. In fact, the artist wants to send a message to her audience: don't let society and its standards define you, but perceive your body and that of others as nature does. She says: “we are all part of nature”. The work in fact represents in the center a lap ready to welcome us that symbolizes nature and, on the sides, the dense forest that symbolizes the fears and judgments that affect us. Lahja Kumpula pushes us to find ourselves through the connection with nature.

Art Curator Giorgia Massari

Lahja Kumpula



Lap of nature

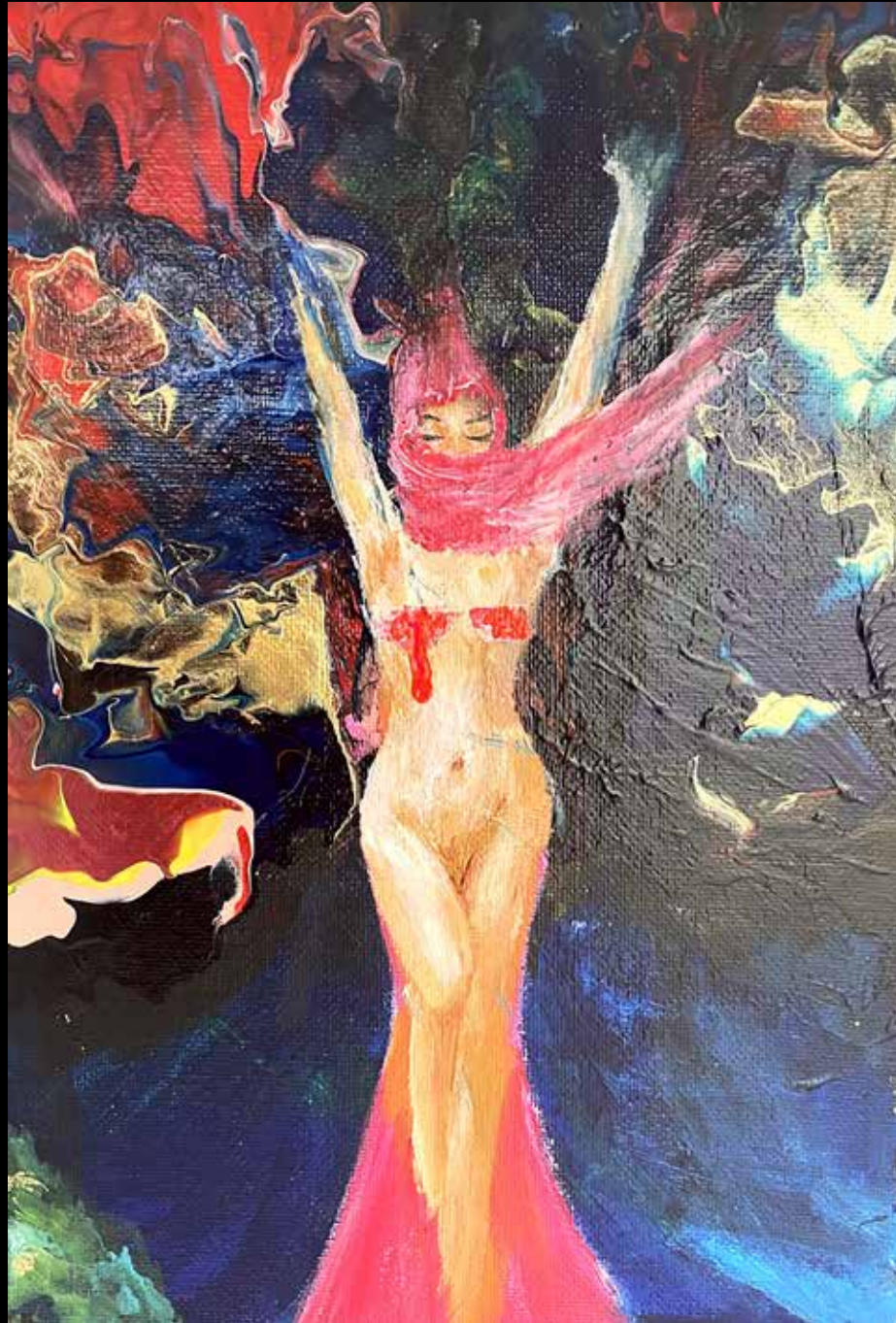
Leni Acosta Knight

On the occasion of this exhibition Leni Acosta Knight proposes three paintings whose theme is directly connected to her personal story. In fact, being a breast cancer survivor the artist brings on the canvas her traumatic experience, using art as expression of her deepest feelings. Perfectly interpreting the concept chosen for this event, according to which we can transform “our weaknesses into our distinguishing mark, converting the demons that make us fall into a dark tunnel in charge of energy” the artist offers a poetic and hopeful interpretation of the body. Part of a unique series titled “Butterfly Women”, especially dedicated to women breast cancer survivors, all three canvases represent a sensual and harmonious female figure. The reference to the cancer is visible in the detail of the blood dripping from the breast. The presence of this element in all three compositions allows to reflect on this significant theme without compromising at all the harmony of the painting and the beauty of the women depicted, who express the true essence of femininity: elegance, freedom and inner balance. The reference to a peaceful state of mind often returns in Leni’s works and here it is symbolized by the women’s closed eyes, the arms raised looking for external but also internal balance and finally by the expressionist rendering of colors. They surround and embrace the depicted woman as in *Ascending Into the Future* or become a soft surface to indulge in as in *Loving and Losing my Past* and *Bold Steps In the Present*, enveloping the female figures in an atmosphere of freedom and spirituality. Leni’s style often combines classical realism of human figures, and abstract expressionism, in these paintings precisely represented by this multicolor luminous trail that give dynamism, energy and harmony to the composition, at the same time recalling the shape of butterfly wings and thus the title of the series. These artworks are an opportunity for Leni to face, to rework and to overcome her trauma, demonstrating that a shocking experience “if well preserved and nourished, is the winning arm in order to face important challenges and, at the same time, the secret to being in harmony with oneself”.

I love the fact that the word “humus”—the decayed vegetable matter that feeds the roots of plants—comes from the same word root that gives rise to the word “humility.” It is a blessed etymology. It helps me understand that the humiliating events of life, the events that leave “mud on my face” or that “make my name mud,” may create the fertile soil in which something new can grow. (Parker Palmer)

Art Curator Marta Graziano

Leni Acosta Knight



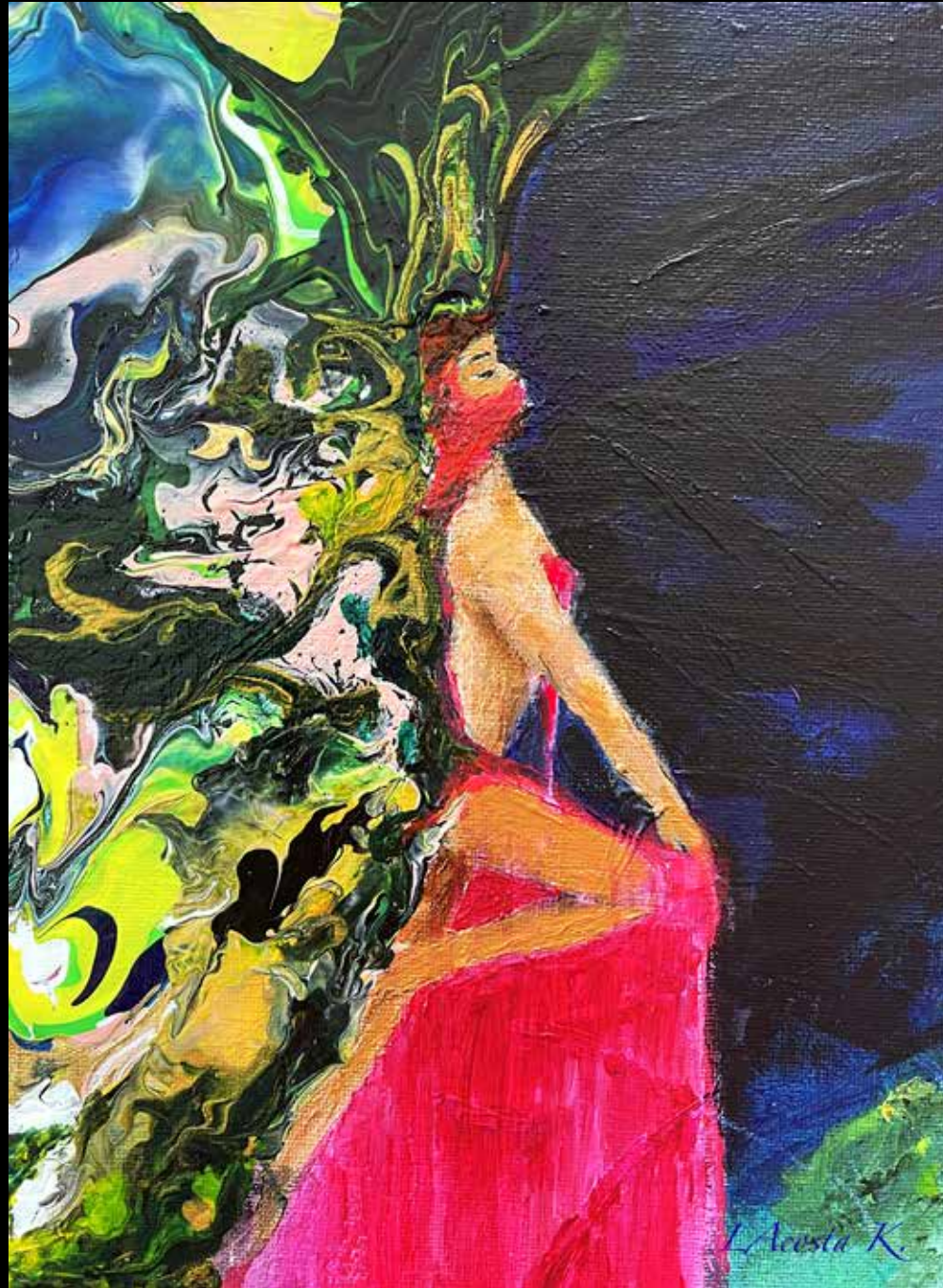
Ascending Into the Future

Leni Acosta Knight



Bold Steps In the Present

Leni Acosta Knight



Loving and Losing My Past

Li Rou Foong

The perception of art and its effects is closely linked to our emotions, colors and memories. Two great philosophers, Alain de Botton and John Armstrong, firmly believe that art has an impact on our intimacy and our everyday life, helping us to think outside the box. Every shape, every trait and every color, transmits a message, with an always different effect on our feelings. Mark Rothko, in most of his masterpieces, simply wanted to highlight the colors making them the main subject of the work: simple, subtle but evocative. Li Rou Foong uses chromatic use to fully narrate a storm. Her work, dominated by cold colors, blue, white, black probably represents the violent emotional disturbance of the artist, empathic and sensitive soul. Her work is transfigured into abstract forms to raise the vibrations and musicality of the colors of life, in a path aimed at capturing the essence of becoming. The subject of her canvas is transformed without respite, emanating a multiplicity of feelings and emotions. Immune to formal and cultural preconceptions, the artist freely but sensibly portrays what she meets, generating creative enthusiasm. In doing so, the emotions are then left to pass through the canvas in a more concentrated way and without intermediaries. It is a different and more inner language, which concerns emotions and the very idea of life. In conclusion we can say that the artist chooses the abstract form to communicate, trying to break down all recognizable natural forms, to introduce a meaning made of colors and shapes that follow a design made of visual sensations.

Art Curator Federica D'Avanzo

Li Rou Foong



That's What This Storm is About

Lika Ramati

*“I love to create through the use of fantasy, turning my dreams into images.”
(David LaChapelle, 2018)*

I wanted to start with a quote from Davide LaChapelle, as the photographer expresses his creativity in a unique and incredibly innovative way, just like Lika Ramati. She has an amazing career as a visual artist, fine art photographer and also, designer decorator of the legendary downtown’s Yaffa Café and Simone Martini Bar in New York, considered as one of the most influential Woman of the World. In the last period, she is dedicating as much time as possible to her art with the desire to definitively complete her figure as a successful Woman, keeping with the times and always updated on the latest trends (artistic and otherwise). As the photographer LaChapelle also admits, Lika wants to transform her thoughts and ideals into her works with some female figures who can best represent her concept of beauty, nature and power, which goes beyond any female emancipation we studied in the books. These same figures are the personification of vital force that floods Lika’s mind and body in every period of her life, in every day and in every moment and which she undertakes to bring out in his works. If we look to the complexity and the wealth of her style, we can remind some works by Gustav Klimt: the use of colour, the symbolism and allegory intrinsic to each character and the abundance of details, for example present in “Dream”, in “Flamenco Beat” or in “Dance”. Another interesting feature of her works is the perspective factor, often masterfully studied to emphasize the message in a liberating and revolutionary scream.

Art Curator Carola Antonioli

Lika Ramati



Betty in the Woods

Lika Ramati



Dance

Lika Ramati



Flamenco Beat

Lika Ramati



Flying Dream

Lika Ramati



Medina of Marrakesh

Lisa Lee

“Starting a new path frightens. But after every step we take we realize how dangerous it was to stay still.” (Roberto Benigni)

Lisa Lee is an American artist who lived part of her childhood and adolescence in South Korea. Painting has always represented, on the one hand, her way of expressing her inner world and her most hidden emotions, while on the other, a means to give voice to important themes that involve her closely. With “Towards a Freedom to Be Oneself” she decided to represent the critical situation that has affected South Korean women for many years: their bodies often do not conform to the standards of Korean beauty and, for this reason, many of them they feel compelled to modify it in order not to be bullied and discriminated. In the background a building was painted illuminated by some signs advertising plastic surgery clinics. The canvas is filled with characters, each with a different story to tell. Among these, in the left corner, we see the patriot and activist Yu Gwan-Sun, who after having fought hard for the independence of her country, was captured, and killed. Bottom right, a girl dressed in typical clothes used during the independence movement in 1919 is painting a sign. At the top of the canvas, two “Tal-Corset” women are spray-painting the other signs: in South Korea, “Escape the Corset” movement was born giving voice to a protest and a struggle in order not to adapt to the aesthetic standards imposed. In front of Yu Gwan-Sun, on a sign it is possible to read: “Nose surgery specialists” and, to emphasize, a nose which does not respect the standard canons was represented next to it. In the center, a large black spot embodies a metaphor: Lisa’s freedom to paint without respecting the standards that involve the world of art, parallel to the Tal-Corsets who claim their emancipation. Lisa, an artist with a strong personality and a woman with a warrior spirit, through her art wants to transmit strong messages and continue to fight so that her contribution can help in the suppression of serious injustices.

Art Curator Camilla Gilardi

Lisa Lee



Towards a Freedom to Be Oneself

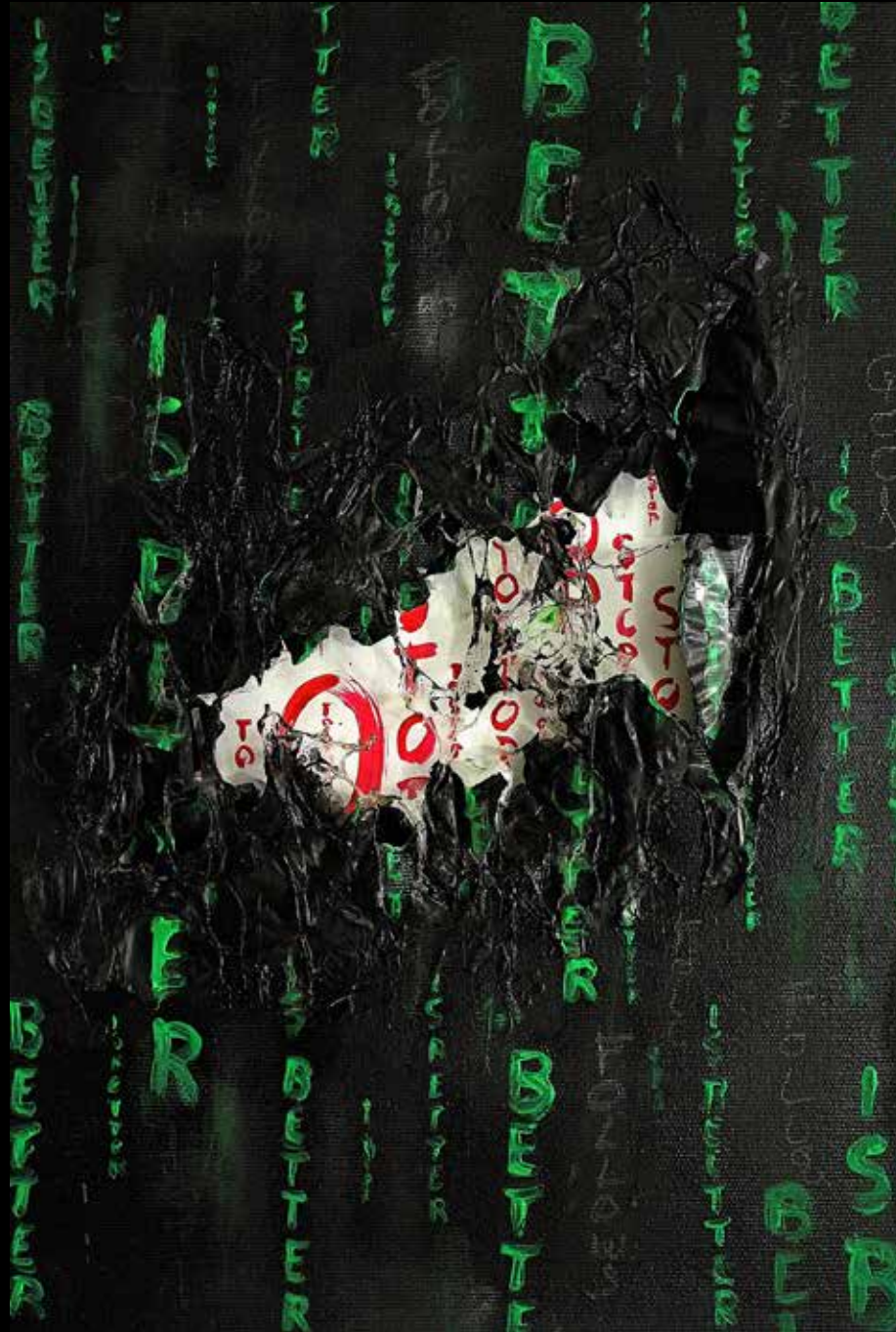
Lorenzo Guarnieri

“Maya is the deceptive veil, which envelops the eyes of mortals and makes them see a world that cannot be said to exist, nor does it not exist. “ (Arthur Schopenhauer)

The artist Lorenzo Guarnieri in some way represents the veil of Maya and breaks it, burns it, giving the viewer the opportunity to see beyond it and discern the truth. If Lorenzo does not represent any body on the canvas, it is equally true that he portrays many, that is, all those who belong to the social community around the world. As in Matrix, a black background on which it continually falls like rain, a green writing “is better” that wants to draw attention to the images of social networks that are retouched and adapted to what is best for society, that is what they are more accepted. For the artist, this continuous alteration and modification of reality, of bodies that aspire to be perfect, a perfection imposed by a social system but which is far from real life, can be stopped. The artist breaks the canvas, he gives a cut to this fiction, a message leaks beneath it, the extreme request to stop turns into red letters that make up the word STOP. Lorenzo’s work takes on a strong value because it highlights a problem of contemporary people and launches a warning, it is necessary to stop everything that becomes body shaming and which often has dramatic consequences. Guarnieri’s work recalls conceptual art, in fact the fixed point of the work is the thought and the message, the aesthetics have a secondary value, in the same way his is also a material work, the burnt canvas becomes pure and living matter and somehow reminds the Italian Burri. Lorenzo gives the observer a starting point for reflection, art must in a certain sense awaken souls and shake consciences, the artist with this work puts this thought into practice. Anyone who finds himself in front of the work “In case of emergency, burn this canvas” should try to tear that veil of Maya and should seek real beauty inside and outside himself.

Art Curator Vanessa Viti

Lorenzo Guarnieri



In case of emergency, burn this canvas

Louise De Buck

Louise De Buck, based in Brussels, finds her inspiration in post-apocalyptic films from the 80's and 90's and in horror and mysterious movies soundtracks. This component is evident in De Buck's works, which often depict female subjects mostly represented naked and with intriguing and mysterious looks. The female figures that Louise De Buck depicts reflect her personality and her image, almost as if they were all self-portraits that, piece by piece, reveal something of her essence. The work that the artist exhibits at M.A.D.S. art gallery is entitled "Presence", made of acrylic on canvas. The work once again depicts a woman with long black hair, naked and kneeling. She is about to cover her breast, nothing is discovered, just her soft silhouette. What attracts attention, however, is her gaze: big black eyes stare at the viewer, instilling a certain fear. The mystery behind this painting is accentuated even more by a decontextualized element: a diamond floats in the air next to the woman, recalling the surrealist style. On the other hand, the look and the setting of the face recall Frida Kahlo's self-portraits, from whom Louise takes up the audacity and firmness with which the Mexican painter enhanced and accentuated the distinctive features of her face. The woman's face in "Presence" is in fact a unique face, there are no standards of beauty from which the painter draws. It is free from any preconception: the dark circles are underlined, the accentuated moles, the eyes differ in size and the eyebrows are clearly marked in an enigmatic expression. The title accentuates even more the sensation of mystery: the artist refers to a dark presence or alludes to the strong presence constituted by the woman itself?

Art Curator Giorgia Massari

Louise De Buck



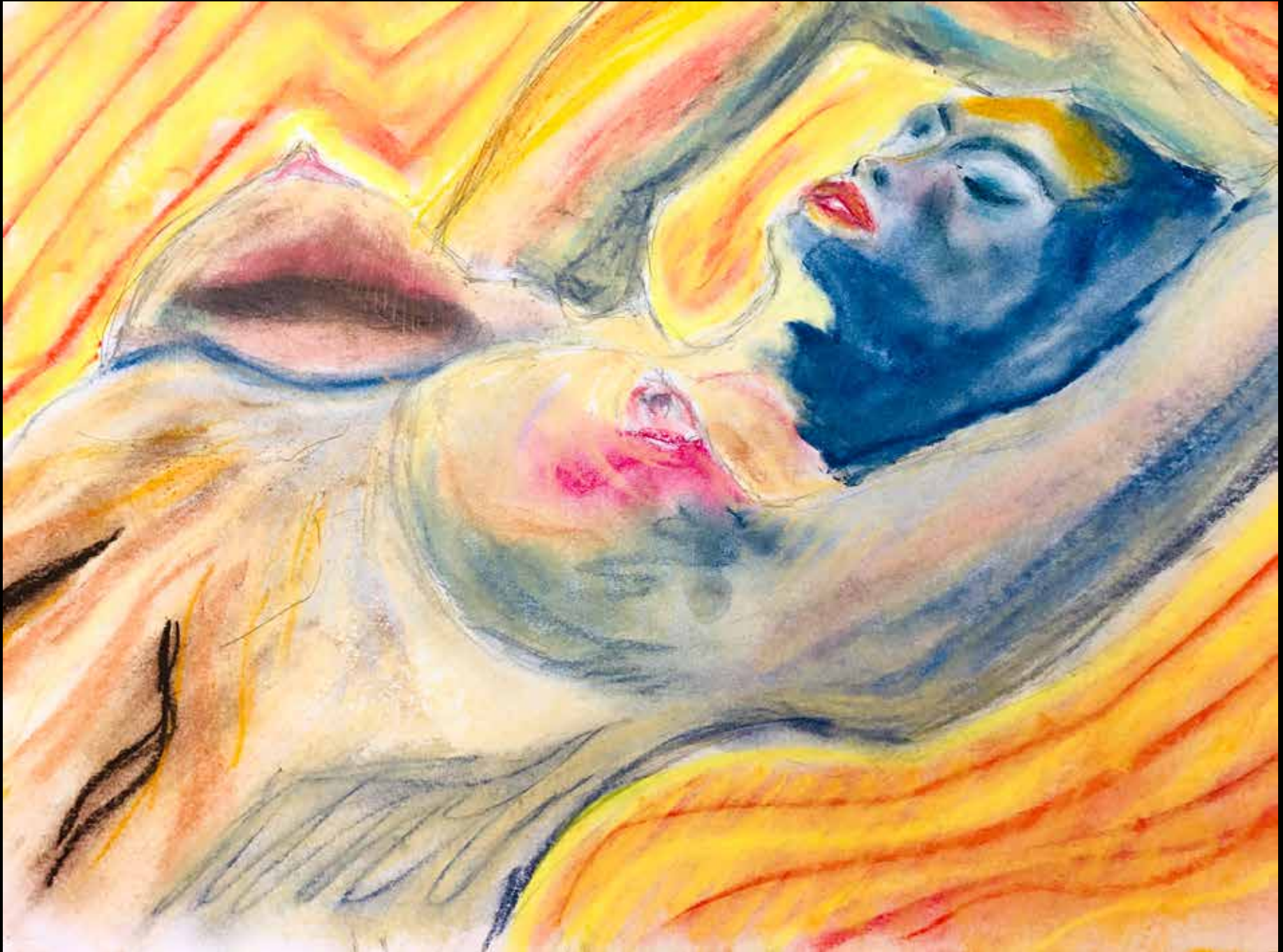
PRESENCE

Lucie de Gentile

Lucie de Gentile is a Parisian self-taught artist, a student at the University of Oxford, who likes to experiment in art, preferring, however, the use of pastels to create her artworks. She focuses on the beauty and joy of the female form through bold colors and she is able to create a safe energy from her works. “Blue Face” is the artist’s first ever work to be publicly exhibited in a gallery. When it comes to blue faces, we cannot help but think of the works of Marc Chagall. The blue in his paintings is something overwhelmingly present and the blue in the faces he represents is equally so. The blue of Lucie’s artwork, on the other hand, is an intense and nuanced color, it is mellow, it is dreamy. Blue, for its historical refinement - in ancient times it was made with lapis lazuli dust - and for its association with the divine, is also the symbolic color of balance; that calm balance that the protagonist of the work seems to feel. She has her eyes closed, face and chest turned upward, arms raised above her head; she emanates and transmits to us a feeling of calm and serenity, but it is not a flat, monotonous calm, because all around her we can see red arrows fade into yellow, flashes of color that excite us, wake us up, make us feel alive. The traits of the preparatory drawing emerge in some points of the work, showing themselves nervous perhaps, but undoubtedly sinuous, and contribute to giving the work a whole sensation of movement. The creation of this sensation is also due to the flickering yellow, black and blue strokes of color present in the abdomen of the woman. Lucie manages to perfectly describe the pleasure of living, of feeling, of exercising the power to get excited and at the same time makes us aware that each of us can experience the same emotions as the blue-faced woman because we are all beautiful in our own way. Beauty does not reside in the physical aspect or age; it resides within each of us.

Art Curator Francesca Catarinicchia

Lucie de Gentile



Blue Face

Luisa Barba

“...Picasso’s art is extremely young. Endowed with a spirit of observation that does not forgive the weaknesses of the people, he manages to extract beauty even from the horrid, and notes them with sobriety of which he who draws because he sees and not because he knows how to make noses in a manner...” (M. Utrillo – Review of the exhibition at the Pares Hall, Barcelona 1901).

The subjects of Luisa Barba are made by nerves, panache and fervor: by dint of vehement brushstrokes, hurled on the canvas, she barely keeps her inspiration behind. She builds solid and geometric works, a joy for the eyes attracted by showy painting, in shades that are bitterly brutal and calculatedly unusual. Particularly reminiscent to Picasso’s style, for the technique and for the shots, but not only: the raw and angular features of the faces painted by Luisa, in many respects resume those of this artist in the so-called pink period. For example, I would dwell on “Portrait of Gertrude” from 1905. Here too, like in “Manuel” and in “My memorable Doctor”, the colour that dominates the whole composition is brown, repeated in many different shades. Picasso also spontaneously chose to give great importance to Stein’s eyes, highlighting them with a strong black. This portrait in fact, considered as a sort of precursor to the cubist phase of the Spanish painter: in the features of the subject’s faces it is possible to trace the angularity typical of African art in vogue in those years, and which would subsequently be transformed into real cubism. Speaking about “Maternity”, we must do a different speech. In addition to the very different expressive technique, also the iconography seems very different from previous works, while the thing we can notice being in common, is the use of the colour and the style of painting. Luisa is all of this. She has a strong artistic education and this is evident. She is an extremely creative person, active not only in the world of figurative art, but in creativity itself.

Art Curator Carola Antonioli

Luisa Barba



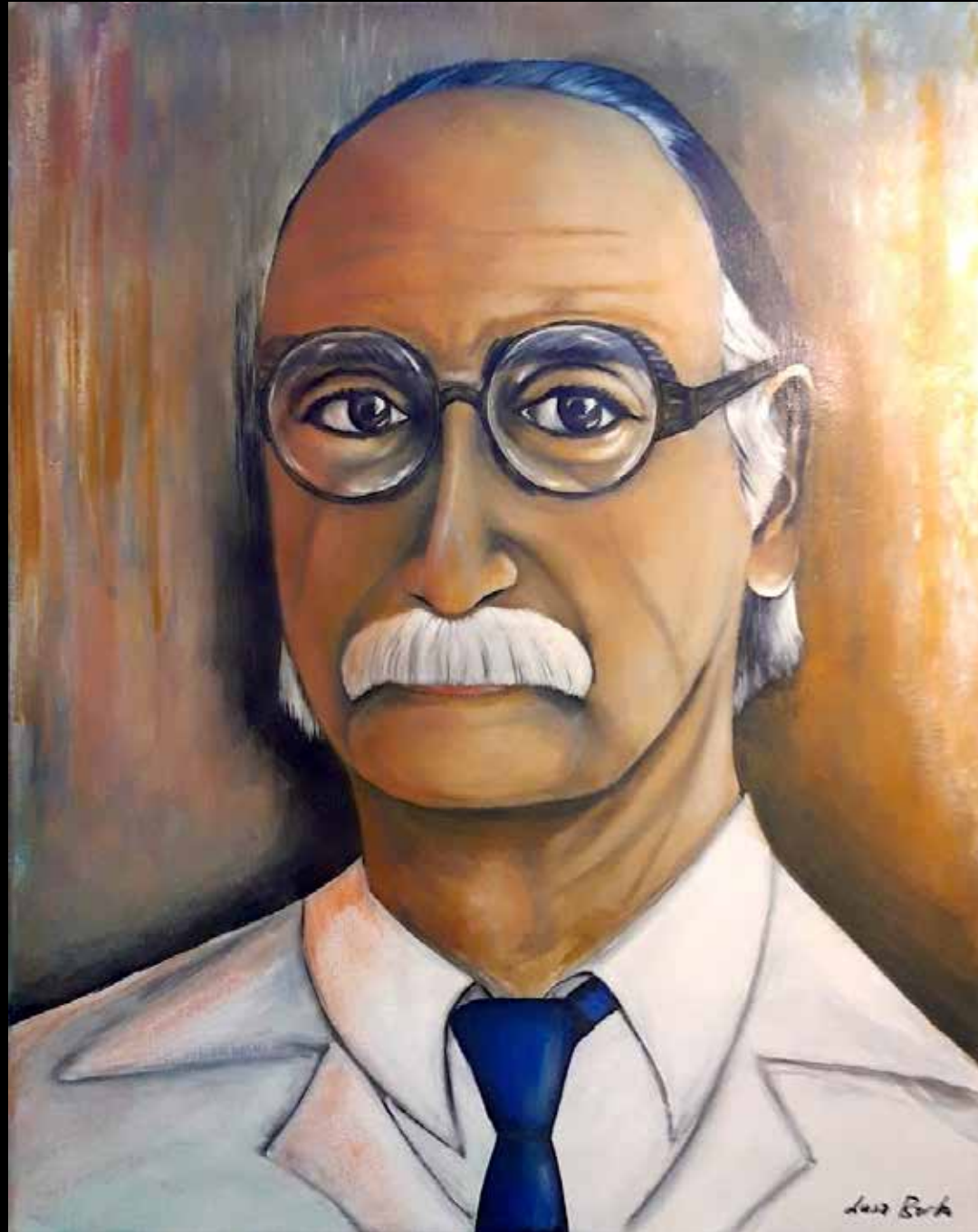
Manuel

Luisa Barba



Maternity

Luisa Barba



My memorable Doctor

Luz Sanchez

Luz Sanchez is an Uruguayan artist, who loves to represent the world through her art. She had a very solid artistic education and has participated in numerous exhibitions and activities in the art world. For this exhibition “love my body” she wanted to show us these amazing representative works. She was able to interpret the theme in the best way, with the immediate body language of these four pieces of art: the care of the body (Ejercitando), the proud exposition of it (Amandome) and the precaution against a specific female disease (Temor). Her style is recognizable. The use of bright colour, applied with long and full-bodied brushstrokes, the naked faces, the study of lights and the use of unrealistic backgrounds. The palette usually used by Luz, which we also find in these works, seems to be the one used by the architect and surrealist painter MATTA (1911 – 2002) in “Psychological Morphology” 1939.

Luz Sanchez

Also, the haunting of the forms is reminiscent to his works, soft and expressive lines that have the arduous task of transmitting emotions and sensations deliberately absent in the faces of the subjects. But unlike the artist that we mention before, Luz chooses communicative and explicit subjects, human figures, touches of still life and concrete themes. While “Amandome” shows a pose like Goya’s “Maha Desnuda” (albeit in modern way), the subjects of the other paintings are decidedly modern and contemporary. Photographic shots and daily actions such as those of sports training. So, we can notice, once again, a particular bivalence between the particularly emotional and unrealistic style, combined with communicative and modern subject.

Art Curator Carola Antonioli

Luz Sanchez



Amandome

Luz Sanchez



Ejercitando

Luz Sanchez



Temor

Luz Sanchez



Tres generaciones

Lydia Peinado

“Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen.” (Leonardo da Vinci)

The works of the Spanish painter Lydia Peinado perfectly demonstrate the veracity of Leonardo da Vinci’s quote: they are a sweet poem that silently enters the heart, touches the soul in the depths and sets our emotions in motion. A fairytale atmosphere can be breathed while admiring Lydia’s works who, thanks to her great skills, is able to give them magic and evocative power. “Reverencia de Color” was realized in 2021 with the technique of acrylic on canvas. Its subject is very dear to the artist, so much so that we can see it reproduced in several of her creations. The protagonist is a dancer with a slight figure who, performing a pli e, bends her body forward by turning her left arm towards the ground and the right one upwards. Her harmonious movement restores lightness and serenity, the same sensation we experience when we observe the many dancers painted by the famous French painter Degas. The white shoes and the almost transparent tutu create a strong, but at the same pleasant chromatic contrast with the purple body and almost black hair. The background comes to life thanks to the combination of large indefinite pink, white, light blue spots and does not allow the dancer to be placed in a specific situation. This offers the viewer the opportunity to immerse himself completely in the work to give free rein to his imagination: by closing his eyes he can let himself be carried away by his emotions, placing the dancer into a ballroom, on the surface of the water, on a cloud or in a huge prairie. Lydia is an artist who, thanks to the combination of her technical skills with the great passion that has always bounded her to art, is able to create works of extraordinary beauty and extremely communicative.

Art Curator Camilla Gilardi

Lydia Peinado



Reverencia de Color

María Judith Cardin

María Judith Cardin is an Argentinian artist. She has always had a passion for the arts, from painting to music. Her artistic training began in Santa Fe at the School of Visual Arts where she learned the basic techniques of drawing and painting. Later, she moved to the city of Buenos Aires, where she trained as a fashion designer and began her career in the textile industry as a designer. The artist is exhibiting at M.A.D.S art gallery the oil painting “Carnaval de Tilcara”, one of the many works that make up the “Curvy” series, which perfectly reflects the theme of the exhibition: loving and accepting one’s body. At the centre of the painting we recognise the soft curves of the hips and breasts of the stylised body of a woman. The areas of shadow and light, barely hinted at by flat brushstrokes, make the three-dimensionality of the nude figure stand out harmonious and sophisticated, enveloped as if in an embrace by coloured geometric shapes. The warm temperatures of the reds, yellows and oranges and the cool temperatures of the purples and blues are highlighted by a monochrome background. The eccentric colours are reminiscent of South American culture and the artist’s homeland. Looking at the work, one can see that María Judith Cardin’s work is influenced by the avant-garde movements of the 20th century, Cubism, Constructivism and Russian Suprematism. Indeed, looking at the colourful geometric composition in Cardin’s work, we cannot help but think of the “Suprematist Composition” created by the artist Kazimir Severinovič Malevič in 1916 or El Lissitzky’s “Untitled” of 1920. The female figure also bears similarities to Pablo Picasso’s oil painting “Les Femmes d’Alger (O. J. R. M.)” from 1906-07 in terms of the design of the body. María Judith Cardin’s art is full of precise and recognisable artistic references which she manages to mix together to create works full of passion and feeling.

“Many people think that Cubism is a transitional art, an experiment that has to produce further results. Those who think like this have not understood cubism. Cubism is not a seed or a fetus, but an art that is essentially concerned with forms, and when a form is realised, it is there to live its own life.” (Pablo Picasso)

Art Curator Elisa Acquafresca

María Judith Cardin



Carnaval de Tilcara

Mariko Kumon

Mariko Kumon is a Japanese artist living in Spain. Sculpture is her most common form of expression, at the exhibition “LOVE MY BODY - We need different eyes” she exhibits “Para chula yo!” which is a bronze work with a strong evocative power. The sinuous and abundant lines recall the Paleolithic Venuses, but unlike the Venus of Willendorf, for example, the anatomical parts characteristic of the female physicality are not so pronounced, moreover the figure is not static but in movement, in a dancing position, an element that leads to feelings of freedom and independence. The soft lines and the position given by the artist make the figure light, as if it were about to soar in flight; the features of her face are not defined, in fact, the crucial elements of this work are the physicality, the dignity of the body and the pride of the woman, free to move, dance and fly. The emotional force leads the viewer to feel pervaded by this sense of freedom, which becomes visceral, almost like a need. The position of the limbs creates a sense of pride and feminine self-determination, a freedom of expression as well as behavioral. “Para chula yo!” It is the ultimate representation of female beauty and dignity, embodied by female strength and nobility, just like all the Venuses in the history of art. Mariko Kumon’s work cannot be linked to the vision of the women in classical or prehistoric iconography, but creates a new meaning which is free from stereotypes and prejudices, the image of a woman unique in her essence, a woman able to express herself and show herself freely.

Art Curator Martina Viesti

Mariko Kumon



Para chula yo!

MARINA

*“Curiosity about life in all of its aspects, I think, is still the secret of great creative people.”
(Leo Burnett)*

The Japanese artist MARINA, thanks to her incredible technical skills, her imagination and attention to important social themes, creates works that are as beautiful as significant and profound. “Shine of the beginning” was realized in 2021 with mixed mediatechnique: pen and paper on a wooden panel. Her precision is formidable, almost maniacal: around the main subject revolve small shapes and floral motifs depicted in the smallest details to seem real. The protagonist is a round-faced girl whose large black wings take the place of her arms. Her eyes are different from each other in order to express the change in her mind when discovery and communication with others come into play. Her nose is almost imperceptible, her mouth is absent, and her short hair is partly tied back with flowers. Like several of the artist’s works, this one is also in black and white: two colors to express a theme characterized by a thousand facets and meanings. Wings as a symbol of freedom, of peace with oneself, of not being conditioned by the judgment of others. Self-esteem, which should be increased and guarded with care, is often damaged and erased forever due to bad relationships, misplaced speeches, words spoken without thinking about the consequences. Self-esteem is the light that must shine in our eyes and in our soul and we cannot allow anything or anyone to wield power over it. You have to be strong and have good will to get up even after defeats and griefs, you have to fly higher than before. MARINA teaches us how art can be an important vehicle for transmitting not only great beauty, but also important values and meanings.

Art Curator Camilla Gilardi

MARINA



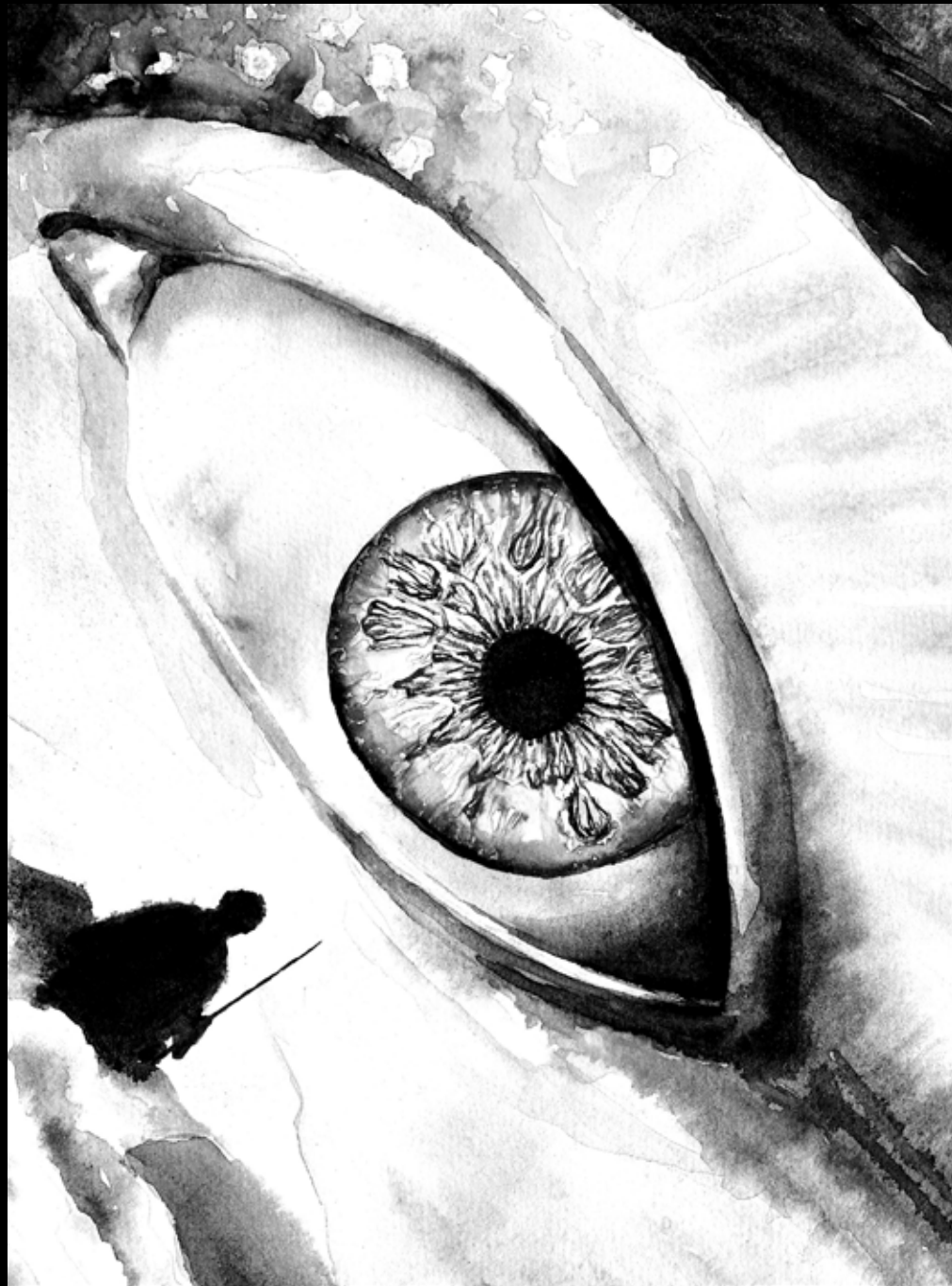
Shine of the beginning

Mario Vaccaj <<mr WAVE>>

Mario Vaccaj <<mr WAVE>> presents in exclusive for “I love my body” exhibition his latest artwork, entitled “Sguardi Futuri”, literally “Future gazes”. The key word “Futuri” (Future) recalls his constant of offering to the contemporary art scenario a futuristic contribution, both stylistic and conceptual. In fact, Mario’s piece aims at offering a progressive message. We can notice a huge eye as nerve center of the painting that could symbolize the universe - another recurring element of Mario’s poetics - that is observing us from above. At the same time the eye is represented in a very human and intimate way, as a giant feminine eye facing a hunter, or perhaps a fisherman. This woman’s look is immense and small at the same time, and inspect the men on earth and hoping for a positive change in the nowadays society. The choice of painting “Sguardi Futuri” in black and white is a novelty for Mario’s style, perhaps a way to stand strongly his position on this topic dear to him: the hope for a better society, less sexist and unequal, and permeated with more kindness and forward thinking. Last but not least, Mario tenderly dedicated his artwork to his mother Paola.

Art Curator Cecilia Terenzoni

Mario Vaccaj <<mr WAVE>>



Sguardi Futuri

Marlen Flatsetø

“No man is free who is a slave to the flesh.” (Lucio Anneo Seneca)

Marlen Flatsetø is a young and creative Norwegian artist. She uses a mix of different styles with each other creating an absolutely unique and original concept. In her series of works with the title “Kylie”, Marlen creates, on a dark black background, details of a female body. The soft, graceful forms are those of a woman. The feminine beauty is put in the foreground. In “Kylie 1” the forms are well highlighted. Lines and color blend together and shape the body, caressing it. The gestures are fluid and instinctive, the body appears solid. The color white and different shades of gray help to give three-dimensionality. In “Kylie 2” we have an almost frontal view of the female body. The breast is highlighted by touches of light that also emphasize the forms. The plasticity is evident and the body is rendered in a figurative and at the same time abstract way, due to the choice of technique. Also in this case the black-white contrast creates volume and makes the body real, alive. In “Kylie 3” the body is rotated to the side and comes out all the elegance and femininity of the woman. The sinuous curves, the muscular tension are disruptive. In this work, touches of pink and brown acrylic are also added to make the subject interesting and varied. The compositions appear fluid, soft and harmonious. The chromatic contrast that is created between background and subject is pleasant, so much so that the two elements often blend together. This suggests that the body is pure matter and at the same time ephemeral magic. Accepting and loving your body leads to feel good psychologically. Marlen creates a focus on female curves. The woman’s body is presented free, free to express and be itself. Free to show itself. A woman’s curves are often proudly displayed and emphasized. But often they are also a source of insecurities and fears on the part of women themselves. Unfortunately, the woman’s body is often objectified and we forget that it is the means through which we express ourselves. Between the three works is created a common thread given by the use of color, the fluidity of the stroke and dripping. The shapes are harmonious and balanced, universal symbols of bodypositivism. The artist’s style is a mix between figurative and abstract. The choice of contrast between black and white brings out many reflections. The white, symbol of purity, freedom. The black symbol of mystery and refinement. Black and white as hate and love, feelings that everyone feels every day towards his body. The essentiality of the stroke that caresses the body makes these works a universal symbol. The bodies are works of art, with their curves and imperfections. Marlen wants to invite the viewer to see our body as it is: a work of art.

“I finally realized that being grateful to my body was key to giving more love to my self.” (Oprah Winfrey)

Art Curator Ilaria Falchetti

Marlen Flatsetø



Kylie 1

Marlen Flatsetø



Kylie 2

Marlen Flatsetø



Kylie 3

Martin Bergeron

Martin Bergeron is a Canadian artist who met his artistic talent after leaving behind a problematic existence and embarking on a journey to discover his psyche. Despite its soft colors, giving to the viewer reassuring vibrations, *Blurred Vision* is an artwork expressing this difficult but cathartic path. The artist's palette uses a limited selection of tones with a fondness of pink, spread by means of a paint roller. Perfectly interpreting the concept chosen for this exhibition, Martin uses his canvas to tell a story of love. It was born as a feeling for another person initially, but it soon turned into the purest expression of self-love. In fact, although he met an angel able to vanish all his problems and sufferings, Martin soon realized that the gratification he felt was actually unable to fill his void. Therefore, as soon as he understood that self-love was a feeling coming from the depth of every human being and the precondition for loving other people, the artist started working on himself, managing to defeat his inner demons through the help of art. Martin's art is intense. In fact, he makes use of a strongly communicative gesture through which he sends subliminal messages to the subconscious of his viewers, inspiring in them moments of epiphany. Believing in an art capable of making better the world we live in, Martin conceives his painting not only as an expression of his thoughts and feelings but even and especially as a way to go beyond the limits imposed by life.

Art Curator Marta Graziano

Martin Bergeron



Blurred Vision

Martina Sacheli

“Drawing is the artist’s most direct and spontaneous expression, a species of writing: it reveals, better than does painting, his true personality.” (Edgar Degas)

Martina Sacheli is a polyhedric artist: she has been drawing and painting since she was a child, influenced and supported by several members of her family who supported her in her research. She obtained several degrees and diplomas, passing from Event Organization and public relations, to dance and training as an actress. Her path is certainly unique but with the time she realizes that there is a common thread in her personal and artistic research. Drawing and painting accompany her from an early age and with them, Martina is able to deepen the theory of colors: she is fascinated by the holistic disciplines around them and is able to perceive with fluidity the different emotions that colors can absorb or express in human beings. We can say that color is one of the keys to understanding her works, with time the artist will develop others. She feels the need to draw outlines for these colors to guide the viewer. During her formative years as an actress, she studies in parallel figurative art: she will ask her companions to pose, working on the movements and tensions of these bodies. Later she will create a project on the changes made within each of us due to the quarantine, all described through the expressive power of hands: the protagonists of the artworks. In this project called “The InsHide - quarantine stories”, her attention is focused on gestures, rituals and the new habits born during this particular period of life.

Martina Sacheli

Later she will create a project on the changes of the hands during the quarantine, focusing her attention on gestures, rituals and new habits. The color and the body are two elements of continuous research and experimentation but the element that has the most impact on the viewer is certainly the third: the perspective. How does she make a subject three-dimensional and capture the widest range of sensations in two-dimensional art? The knowledge of a human being is multifaceted, varied, and the time it takes to get to know someone deeply makes Martina feel alive, vibrant, empathetic. Soon, her visual research led her to adopt a wide-angle perspective on her subjects to bring them closer to us, often deforming them to enhance their aspects. Nothing is left to chance in her artworks: each subject has its own colors, its vibration, its impact and its influence in the world. Her subjects always tell us something: they do it by whispering or screaming, stretching or crouching, showing their face or hiding it. The result of working on these key elements is that her works of art come out of the canvas, leaving something to the viewer and are often the subject of dialogue and comparison between the spectators.

“Mistakes are almost always of a sacred nature. Never try to correct them. On the contrary: rationalize them, understand them thoroughly. After that, it will be possible for you to sublimate them.” (Salvador Dalí)

Art Curator Elisa Garosi

Martina Sacheli



Guardami

Martina Sacheli



LetMeBe

Martyna Ziolk

Martyna Ziolk, known as Marty_art, is a Polish contemporary artist based in The Netherlands. Her work is mainly focused on nudes, however in many different styles, including string art, which she takes to the next level. Every piece of her art shows emotions and tells a little story about a lesson she learned during the process of creation. She says that art is a powerful tool for her that helps to share her soul with the world. Martyna Ziolk participates in “Love my body” exhibition, organized M.A.D.S. art gallery in Milan, with the work entitled “Higher magic”. The work defies any kind of provocation by showing a completely naked woman in a position of power. The two large breasts are undoubtedly the focal point of the work, made of acrylic on canvas with a black and white effect. The subject is in contrast to the geometric background which represent the flower of life, consisting of gold overlapping circles that are spaced evenly apart from one another. Iconographically, the position of the woman leads back to childbirth position: the legs are spread and the head is backwards. This position alludes to a strong release of energy charge. This painting reflects how important it is to be the consciousness behind our thoughts. Following the artist’s statement that “Everything is connected. Every thought we have is tangible energy with the power to transform. Every minute of every day, our body is physically reacting, literally changing, in response to the thoughts that run through our mind”. The artist’s intention is therefore to celebrate the body that is for her a manifestation of art.

Art Curator Giorgia Massari

Martyna Ziolk



Higher magic

Mary W Edwards

“The human body is the best picture of the human soul.” (Ludwig Wittgenstein)

Mary W Edwards is a self-taught artist who lives and works in England. In the artistic production of every era, the human body has always been the object and subject of the most diverse practices and disciplines, the undisputed protagonist of paintings and plastic works, a medium of creative and conceptual expression. Mary treats each character differently, eliminating any need for a unitary canon, mixing abstraction, geometry and figuration. It is no longer a question of expressing a feeling, but a proposal to the observer to a new way of perceiving reality, a way that is no longer visual, as it had always been until then, but mental, aimed at representing everything that exists and not just what you see. Her art is not a faithful copy of what she is, but traces and reiterates the internal artistic experience, therefore the reality that Mary saw and experienced through her mind and creativity. The representation does not put on paper what she sees in a single instant, but all the knowledge that she accumulates with respect to the subject she represents. She draws and paints exploring contemporary themes by stripping bodies to reveal their soul using intuition and chromatic sensitivity. Her works are largely made up of resumes of the drawing in progress, altering each sketch until the decisive stroke and reaching the end of the scene. Traits that dance and incorporate the rhythm of the music, an essential element in her creative process where a link is created between them. This union allows her messages to be both powerful and fascinating.

Art Curator Erika Gravante

Mary W Edwards



Heroes

Mary W Edwards



What's Love?

Mary W Edwards



Perfect Imperfections

Maryia Skarakhod

Within the work of art of the artist Maryia Skarakhod we find the foundation of our roots, our uniqueness as people, our origins and our history. A delicate, sensitive and attentive artist who reveals a deep soul expressed through the abstract narration of colors, intense but at the same time delicate, pure manifestation of her essence. What is your story? Traces, color, free expression. An original and careful synthesis created by the artist through the deeply investigated relationship between roots and body, origin and artistic creation. Two processes linked to the life path of this extraordinary artist and which take shape here in this work “Roots”. Observing this work is like having an experience within yourself in search of your most intimate self, of your life to fully understand who we are and where we come from, giving us the preciousness and importance of a moment. A work of art that outlines a life path with the extraordinary ability to induce us to reflect on our existence rich in meaning and to share that inestimable value given by making art to give the world a deep and special meaning that starts from personal experience of each of us and that the artist in this case celebrates very carefully with her work. “Roots” is much more than a simple work of art, it is research, care, love, growth, creation and hope towards the discovery and search for a personal self. It induces us to go to the deep discovery of ourselves, to free our essence and treasure it. A harmonious and particular style worthy of note on which it is worth pausing to observe.

Art Curator Giulia Zanesi

Maryia Skarakhod



Roots

Maya Beck

In the history of art, the figure of the nude has always had a prominent place, a privileged realm full of feelings from which to draw stimuli and suggestions. Every work of art made by previous artists (such as Botticelli, Titian or Courbet) has allowed the observer to enter into the magical world of women, inverting and interpreting their reality, emphasizing, through chromatic skills, the carefree and youthful beauty, just like in the six wonderful works of the artist Maya Beck for the exhibition “Love My Body”. They are a reminder to the pure and simple beauty of the human body, where every detail is emphasized through bold lines. Through an informal pose, the models are shown as the artist were actually standing in front of them while she was depicting on the canvas. Each brushstroke restores form and substance to each painted element, among faces, limbs and clothing, bringing out a sense of depth produced by the foreground subject matter and color contrast. In addition, an in-depth study of the individual predominates, without forgetting a great attention and ability to combine figurative art with the use of light and shaded tones, giving the paintings an extreme delicacy and a pleasant harmony. Maya’s desire to free her emotions is evident, making some interesting stylistic choices: selecting the shades to be used, the artist begins by drawing a few strokes on the sheet; then, before continuing, it is like she felt the need to pause in order to better admire the work in its making. And it is in this way that in “Big Girls you are beautiful”, “Miss U” and “Dream On” feelings and moods are mixed as if the three women were completely abandoned to the ecstasy of emotions experienced between the real and dreamlike dimension.

Maya Beck

While in “Jalet” the observer remains intrigued by the graceful movements of the young woman while she was removing her emerald green dress, a slow motion and bewitching effect is unleashed. In “Love & Peace & Happiness” emerges the great nonchalance and sensuality typical of the goddess Venus/Aphrodite and, as in a Greek sculpture, Maya enhances a slight dynamism of the woman’s body; Moreover, the transparency of the red dress highlights all the passion and synergy of the young woman, following her movements and her thick hair. Finally, in “Walk the line” the girl, almost completely standing in profile, seems to be in movement: she is about to turn towards the viewer to let him admire the beauty of her harmonious body; it is incredible how with few signs Maya is able to emphasize the perfect quality of the young woman. As in the portraits of the Belle Époque period, the poise and graceful gestures of these female silhouettes emerge from the neutral backgrounds with all their physicality and charm. Intimate humanity is imbued with an inner light, making these works incisive. The attention to the female image emphasizes the beauty of being a woman, where art and emancipation are absolutely united.

“The beauty of a woman does not depend on the clothes she wears nor on the appearance she has or the way she combs her hair. It must be perceived by her eyes, because that is the door to her heart, the place where love lies.” (Audrey Hepburn)

Art Curator Alessia Perone

Maya Beck



BIG GIRLS YOU ARE BEAUTIFUL

Maya Beck



DREAM ON

Maya Beck



JALLET

Maya Beck



LOVE & PEACE & HAPPINESS

Maya Beck



MISS U

Maya Beck



WALK THE LINE

MAYU

Art as a healing tool. As a container for the will to love and joy to spread. Art as a track to follow, a road to follow in order to live one's life to the full. And to give that same life in the service of art. The power of imagination and expression through the representation of what we like most and what inspires us to do better and better while stimulating the imagination of others. Painting and drawing are true languages made up of an alphabet of signs, strokes and nuances that are recognisable throughout the world. This is the strength of art: it has within it the power to be understood and at the same time to be approached by everyone. Such a democratic system of communication does not need an unambiguous, fixed and uncompromising meaning. Drawing is open to change, to the reworking of the reality that we perceive with our own eyes and to the interpretation that everyone wants to give to that mass of shades, lines and graphic signs that we call art. Mayumi knows this and in her works of art is tangible the desire to get to the heart and feelings of people by creating a connection without geographical and temporal boundaries. The expression of something within oneself, of a generating idea or a flash of inventiveness is such a fascinating phenomenon that it has to be shared with the world in the hope of bringing joy and perhaps, understanding oneself more through art. In Mayumi's work all the attention is focused on her feline lying on a comfortable dark fabric armchair. Samuel - this is the cat's name - stares with his large, wide-open irises at his mistress and faithful life companion, giving her a sly look. Mayumi is there, present in the painting. She is with Samuel, even though at first glance her presence may not be apparent. Portrayed in the shiny, dark, dilated pupil is her, the figure of a human being standing in front of the cat, giving the feline a sense of protection. Her seraphic calm, her soft paw resting on the dark fabric, her relaxed ears and languid gaze catapult us irrevocably into a dimension of boundless sweetness, absolute trust and harmony that Samuel and Mayumi are privileged to experience.

Art Curator Lisa Galletti

MAYU



Samuel

Mihai Haita

“You don't have a soul. You are a soul. You have a body.” (C.S. Lewis)

Mihai Haita is a young abstract artist from Bucharest. His works are inspired by everyday life, feelings and past experiences. They are tangible testimonies of life. Through the use of unusual and bold colours, he encourages the viewer to question himself about the soul of the person depicted, not about his body and what it looks like aesthetically. This concept is expressed very well in her work “Sensual aNd Mauve” in which the body represented does not have a specific face because it is destined to become a symbol, an allegory of the female physique. The protagonist of the canvas is a woman's body represented in all its harmony and beauty. The body is lost in its contours, becoming infinite. Perfectly amalgamated with the canvas. The dominant colour is mauve, as the title suggests. Light and shadow are emphasised by white, green, blue and various shades of purple. The use of these colours makes the body even more solid, three-dimensional. The subject appears plastic and at the same time devoid of matter. The brushstrokes are fluid, soft and caress the forms. The work appears as a hymn to being free. Free to dare and to feel good inside our bodies. The artist chooses the female body as her subject and exalts it, both through the choice of colour, so sensual and daring, and through the plastic and at the same time evanescent rendering. The body does not appear as something material, but the effect given by the brushstrokes suggests a deeper and more reflective reading. Mihai goes beyond mere appearance. He speaks of acceptance, indeed of exaltation of our bodies. It tells others a lot about us, but not everything. The reading of the work goes far beyond the simple physical aspect. It is a universal symbol of emancipation. The oil paint used is spread, dripped, shaded. This demonstrates the artist's skill in using the technique. The mauve colour is also an expression of pure energy. It is formed by combining the vitality of red and the depth of blue. It gives the viewer a sense of calm and at the same time a desire to feel free. The body itself suggests this, just look at the movement it is making, intent on raising its arms to the sky. Mauve is a shade of purple that creates a contrast between calm and energy and at the same time appears as a refined and elegant colour. Characteristics that perfectly describe the female body. Mihai paints with an instinctive gesture, colouring the canvas with fluid and soft marks. He lets himself be guided by his emotions, by his vision of the world. The result of the work is a mix of sensuality and refinement, an invitation to love one's body and enhance it.

Art Curator Ilaria Falchetti

Mihai Haida



Sensual aNd Mauve

Mike L'Antigua

“If there is a sacred thing, that is the human body” (Walt Whitman)

When an artist creates a portrait, he performs an important act, namely that of opening a window on eternity. In fact, a body or even just a face will remain there forever, the artist gives them immortality, as if through the brush he could block the hands of the clock, time is stopped and everything remains chained to the canvas. The portrait condenses in the work emotions, sensations, gestures and actions that will remain etched forever, immobilized by colors and brushes. The artist Mike L'Antigua gives eternal youth to women, whose faces we never see clearly. What appears before our eyes is certainly a gesture, light, almost imperceptible movements that are blocked on the canvas. A young woman holding the cloth that covers her in her fingers, and her face again, which tilts as if to hide, letting a tuft of hair slip. Delicate lines, precise and simple brushstrokes give life to long-limbed figures and create a certain type of fluidity within the composition. The works of the artist Mike recall the artistic work of the great master Ingres, especially for the sinuosity of the lines that describe the bodies of women, it appears as if those figures are outlined by continuous lines, it seems that the artist never detaches the brush from the canvas. There is similarity with Ingres' work in the representation of the arms, appearing long and almost oversized. The work “Broken Vessel” which has as its protagonist a seated figure who shows his back to the viewer, also in this work the mind immediately recalls the work “La baigneuse”. Mike's women possess a simple, genuine beauty, their perfection is found in the balance of colors, in the harmony of gestures, in the shyness that pervades the entire composition. The viewer encounters, through Mike's artistic work, the calm composure and gracefulness of women who perhaps unwittingly become icons of elegance and beauty.

Art Curator Vanessa Viti

Mike L'Antigua



Anne

Mike L'Antigua



Broken Vessel

Mike L'Antigua



Wrapped

Miles Davis

*“In the middle of the journey of our life I found myself within a dark woods
where the straight way was lost.” (Dante Alighieri)*

Captivating, dazzling and theatrical is the work entitled *Slave to Vice* by Miles Davis, an American artist from Atlanta. A complex painting in its striking beauty, rich in details and above all in symbolism. The figurative language used shows great knowledge of surrealist art and a defined and mature technical mastery. The colors are spread with almost maniacal precision and the choice of combinations is well balanced and studied. The subject is a figure with female features that has wings on the back very similar to those of a bat. Her bright pink skin stands out against the landscaped background of blue-green tones. This seductive body is emerging from a hole in the ground, which seems to hide a mysterious universe, carrying four different things, each supported by her four hands. Every object and every detail of this painting allows it to be read. The cup of wine, a fish far from its native place, the hourglass, the ankle chain, are all elements that tell a story of extreme perdition, now irrecoverable. Sin has almost taken over and the time to turn back is running out. Gluttony and lust emerge from the face of this figure, whose gaze rests carelessly on the sand that descends, more and more, inside the hourglass. The extremity of chain ends with a heavy-looking anchor from which blood flows, a clear symbol of imprisonment. What enchanting ease does it take to surrender to sin and vice, letting our mind lose control of itself, but at what cost?

Art Curator Francesca Brunello

Miles Davis



Slave to Vice

Miranda Hawley

In the occasion of the contemporary art exhibition 'Love my body', the artist Miranda Howley wants to tell us her way to intend art. An explosion of colors and shapes intersect with each other to compose a fluid and magical whole. Starting from the center, the focal point of the painting: a light blue seems to creep into the lines, as if it was water. The observer loses his gaze in the flow of color, leading his eyes through the flow of the composition. The bright shades of gold and green capture the attention, like an ancestral shape that radiates, infuses sweetness, calm, radiance. What emerges from the bottom of the painting? The colors become darker and seem to create a denser, harsher grid. This is the way that the artist Miranda has to tell us the relationship with art. A fluid flow of a gesture, that seems to listen to the sound of the canvas and now wants to describe an emotion that comes from the artist's soul. When she paints, Miranda seems to meet herself and then with colors and her fluid art she tries to tell us what happened in this encounter. As she says: - I began painting as therapy and a creative outlet and found that I'm once again able to bring joy to others while doing something I love-. In this way her art becomes a gift for those who observe. In fact this way to listen to this impulse that comes from the soul becomes a pretext to meet the other, coming from the other side of the canvas. Like two friends who meet and decide to keep company. And they want to talk about the joys with bright and luminous colors, but also about the harshness of some moments. This dynamic also filters the theme of the exhibition, namely the body and the relationship with it. This relationship has a dual nature. Sometimes radiant and sometimes harder, harsher. And after all, thanks to the visual therapy given by Miranda, we also understand how the relationship with the other is nothing more than the reflection of the relationship we have with ourselves. This argument is like to say that the double truth of the relationship with others reflects the relationship that we have with our body but also perhaps towards our entire existence. The tolerance and acceptance we have towards others reflects the acceptance we have towards ourselves. In this suggestion, Miranda's painting gives joy to observers, because she presents herself as she was a friend to accompany us towards acceptance and love for ourselves.

Art Curator Elisabetta Eliotropio

Miranda Hawley



Living in Vein

Monika Gloviczki

Monika Gloviczki is an artist with French and Polish origins, living in the United States, after having spent most of her life in Paris. At the exhibition “LOVE MY BODY-We need different eyes” she exhibits a triptych of works clearly inspired by abstract expressionism. Her works recall those of the artist Richard Diebenkorn. In “Nirvana” the prevailing color is the orange, a color that expresses energy and vitality, accompanied by the blue symbol of harmony, the yellow synonymous with light and life. “Nirvana” is a work with a strong emotional impact, the viewer feels involved in a series of conflicting emotions that push him to go deeper into his emotional sphere. “King of Fools” sees purple as the central color, in different tones and shades, a symbol of nobility and royalty, the colors present, however, are multiple to indicate different emotions, feelings, needs. “King of Fools” is a work that allows you to have different perceptions and enter different moods, the colors seem to come out of the dark, as if a light welcomed them. “Perspective” is a luminous work, rich in contrasting elements that form a sort of chiaroscuro, on the one hand the surface is more regular, smooth, clear, the colors are not completely superimposed, on the other hand, however, the surface is more irregular, the amount of colors thickens, changes and becomes more dynamic. The upper part of the work is lighter, brighter and gradually darkens, making the work a succession of contrasting emotions. If you look at it carefully you can imagine a canal, boundless lands and cliffs.

Art Curator Martina Viesti

Monika Gloviczki



King of fools

Monika Głowiczki



Nirvana

Monika Gloviczki



Perspective

Mouna Rharmili

“Art is not a handicraft, it is the transmission of feeling the artist has experienced” starting from the quote of Lev Tolstoy, one of the most influential and acclaimed writers of the nineteenth century literary production, author among others of “Anna Karenina” and “War and Peace”, I would like to analyze the artistic production and artworks of the Moroccan artist Mouna Rharmili. As she herself affirms, her paintings are the product of the emotions that accompany her days, in fact, art cannot be separated from life but it is its material and concrete representation. An expressive vehicle that allows not only the artist to get closer to the observer but in turn the observer to put himself in the place of the painter. It enables the viewer to identify with the feelings and sensations of the other, creating new ones, unexplored until then, becoming a whole. The first artwork proposed on the occasion of Love my body is “Different reality”. It is the clear exemplification of the concept of the exhibition, the need to look at the world with new eyes, releasing us from a preconceived vision embracing diversity, hence the visage made by the artist Mouna Rharmili looks like a real one, a realistic look that seems to grab the viewer and draw him into the canvas. The use of bright colors such as the various declinations of blue, green and pink contribute to create an effect of tranquility. All the elements proposed by the artist appear to be in balance, nothing is left to chance but rather the artist searches for a composition of lines and colors on a flat surface that vaguely recalls the approach to the canvas typical of the artistic production of De Stijl, an artistic movement born in Holland in 1917 to which are associated artists such as Piet Mondrian and Theo Van Doesburg. The second work exhibit at M.A.D.S. Milano “Eternal embrace” is characterized by a chromatic intensity and an expressive force that makes it unique within the artistic production of Mouna Rharmili. The balancing and juxtaposition of two chromatically vivid colors such as blue and orange has allowed the artist to let the figures stand out from the black background beneath. The two faces appear to be embedded in each other, a fusion of color and reality, at first glance it seems impossible to define where one begins and ends the other. The use of dense and soft brushstrokes contributes to define a sense of precarious stillness, the color not only defines the shapes but creates them, transporting the viewer inside a reality produced by the artist. The painting is a vague reminder of Pablo Picasso’s Cubist-period artworks, in terms of the chromatic combinations aimed at stimulating the viewer’s gaze. The last work of Mouna Rharmili in the exhibition is “Waves of the tenderness” in this case the artist focuses on the use of a limited range of colors, purple and blue in the main, immersing the viewer in a sentimental and reflective dimension. The work seems to refer to the production of the blue period of Pablo Picasso, both for the intentional use of a colors palette that implicitly transports the viewer in a contemplative and fraternal tenderness, in particular I would like to recall “Mother with Child” made in 1902, for the gesture of sweetness that is evoked in both paintings.

Art Curator Anna Panizza

Mouna Rharmili



Different reality

Mouna Rharmili



Eternal embrace

Mouna Rharmili



Waves of the tenderness

Mt Connolly

“The body says what words cannot” (Martha Graham)

Mt (Mary Theresa) Connolly, is native to Northern Ireland, although she lived in California for twenty years. He is a dance teacher, and his profession is fully reflected in his art. The body, in fact, has always been one of the main sources of inspiration for her. Watching and teaching the movement of the body has managed to convey lines, passion and feelings in his painting. Her rich experience allowed her to choose which ideas were “human” to become interesting subject of his art. His works on paper are characterized by the use of mixed media (charcoal, soft pastel, acrylics and gold ink) and the colors that characterize them define the feminine lines of her body of its protagonists and make us perceive the emotionality associated with them. If we look at her works, we can immediately feel that sense of empathy that the artist has with the body and as she herself says: “when drawing the female body, you make a connection to the life source and it is deeper than the mind or the brain. That ‘flow’ is a full body awareness and connection to spirit, to emotion and to energy”. Mary’s art teaches us to re-evaluate the “sense of body” and therefore the “sense of space” and movement, which is the basis of dance. Mary shows us the body as communication, as language, as gesture. The body as painting. Focused on his loneliness, his fragility, his emphasis and in its subjectivity. Through its protagonists, we can reflect in that fragility and at the same time in that enormous strength that every female body encloses in itself.

Art Curator Giulia Guasti

Mt Connolly



Anna in the Gold Chair

Mt Connolly



Blue Naomi

Mt Connolly



The Golden Fleece

Mune Atsushi

Flat backgrounds, strong, full colours applied to the medium without delay. An outline that makes definition its representative weapon. Everything is extremely defined and concrete in Mune Atsushi's art. Shades of colour are not allowed as well as second thoughts and uncertainties in the contour line. The composition is extremely studied and receives vital force from its own materiality impressed on the canvas. A large tree stands out in the centre of the composition in World Tree. It is a mastodontic tree with the appearance of a majestic Baobab, yet its intrinsic characteristics go beyond the level of representation of reality to reach a higher and more abstract level of representation. It is a tree that, represented by taking up its natural structure in the smallest terms, is decoded in its forms, acquiring totally new degrees of meaning. Fleshy, tuberous roots unfold from the large plant stem and, endowed with a life of their own, they resemble tentacular arms that intertwine with each other and develop in the environment. Counterbalancing the roots is the foliage, which rises majestically from the top of the tree. The foliage is treated through the use of pure colour applied in large flat areas. The foliage is reminiscent of a set of multicoloured clouds that seem to rise up from the tree, to break away from the earth and reach for the sky. A tree as a microcosm, a universe inhabited by small beings with a simplified human physiognomy.

Mune Atsushi

These little figures associate with each other, they seem to communicate; they lie down among the soft, colourful branches of the tree and thus spend their days, their lives. It is the tree of the world, the essence of the rules and balances that determine our existence. Large, tapering hands rise from the sylvan peak. Imposing and solemn, their size is enormous compared to the dimensions of the small beings: a warning to the inevitable transience of life? The extremely clear, well-defined line, the strong point of this composition, can be found in *Wrath*, a successful attempt to give life and a recognisable physiognomy to the feeling of anger. At this point, the influence of Japanese art of past centuries, particularly Ukiyo-e, is notable. The total absence of perspective, the graphic sign as the first and fundamental tool for creating the composition, the simplification in pure forms devoid of any superfluous elements, the extreme care in the arrangement of solids and voids and the absence of shading to favour block colour, remind us of the tradition of art prints that flourished in Japan in the Edo period. Mune Atsushi's is a full-scale journey into the aesthetic culture of Japan. Aware of the weight and importance of tradition, the artist reworks the stylistic features and peculiarities of the art of the past to give it a new meaning and new characteristics, managing to adapt it to the society and aesthetics of today.

Art Curator Lisa Galletti

Mune Atsushi



World Tree

Mune Atsushi



Wrath

Natsuko Takekoshi

A journey of self-discovery, a wandering to discover and grasp the generating force within one's own soul. There is a scent of nature in these works, nature understood as an inestimable and inexhaustible power that jealously guards the secret of life within its own limbs. There is the vision of a flourishing universe that creates and destroys itself in an infinite and self-disciplined cycle. We tend to forget how each atom, each molecule of matter is inextricably linked to the others. We destroy and recompose ourselves and become dust that generates new life and then return to dust again and again, as long as matter exists. Yet there is a fundamental force underlying this cycle of generation and decomposition, the driving force behind change: the force of life. Natsuko Takekoshi throws all her rediscovered generative force onto the canvas, moulds and regenerates it in shapes and shades that recall the feminine universe and the vital energy that resides in a woman's body. There is the warmth of the body, the softness of the skin, the gentleness of shapes with sinuous and curved contours. At the dawn of humanity, God was female. Every single woman was considered a divine incarnation, representing the creative power of the Mother Goddess and manifesting herself as a living instrument of her power in the world. Only they could communicate with the invisible, acting as an intermediary between humanity and the divine dimension. Archaeological finds, starting with the Venus of Hohle Fels, found in Germany, tell us about this devotion.

Natsuko Takekoshi

They show that already 35-40 thousand years ago the divine feminine was at the centre of social balances based on matrifocality. Women, recognising their own individual divinity, had a loving relationship with their bodies in whatever condition they were in and whatever phase of their lives they were going through. This is evidenced by the depictions of goddesses with drooping breasts, folds of skin, swollen bellies and large hips of bodies criss-crossed by time and pregnancies. An image that today we would associate with decadence, while once it was celebrated as a manifestation of the sacred cyclical nature of life. A bright pinkish red is the embodiment of the spark of life and the generative force of women within Natsuko Takekoshi's works. Flecks of bright pigment stand out on the support in different forms each time, confronting each other first with white paint made from the shells of ancient molluscs, then with precious gold leaf and streaks of charcoal, the last stage in a process of decomposition of life - that of giant trees that lived millions of years ago. It all exudes creative force, ancestral powers rising from the depths of the earth that have been generating new life for billions of years. Natsuko's journey in search of the origin of the innermost force within her leads back to the mystery and ceaseless motion of rebirth of the universe. A universe of matter in continuous regeneration, constantly changing and modifying its motions and peculiarities.

Art Curator Lisa Galletti

Natsuko Takekoshi



Lieu sacré

Natsuko Takekoshi



Love my body

Natsuko Takekoshi



Rose d'amour

Natsuko Takekoshi



Sentiment doux

Nawel Aubert

Nawel Aubert is a French artist who focuses her artistic production on the making of portraits, she herself states “I have this memory of always trying to grasp the contours of these faces without knowing why or how, with this probably unconscious will to grasp a soul in all its complexity”. The artist in fact focuses not on the aesthetics of her subjects but on their soul. Nawel Aubert tells stories through faces, expressions and colors. The portrait she presents at M.A.D.S. art gallery is entitled “Quintessence” made with watercolor, spray and acrylic on canvas. The Oriental woman is the undisputed protagonist. Her elegance is perceptible by the delicacy of the lines behind which lies the mystery. The gaze is melancholy, thoughtful. Magenta invades the composition, accentuating at the same time suffering and sensuality. The background is made of watercolor with the addition of lettering, flows of colors and gold leaf. In this sense, the background recalls the technique of the painter Giuseppe Pinot-Gallizio, in particular the work « Collective Operation » realized in 1957 in collaboration with Asger Jorn and Constant, in which numerous writings are inserted. On the other hand, the union of images with texts can only make us think of Japanese art and its emakimonos, horizontal scrolls in which stories were told through illustrations and texts. In addition, Nawel’s painting unintentionally brings back the delicacy and grace of Japanese works, arousing a sense of peace in those who observe it.

Art Curator Giorgia Massari

Nawel Aubert



Quintessence

Nicholas P. Kozis

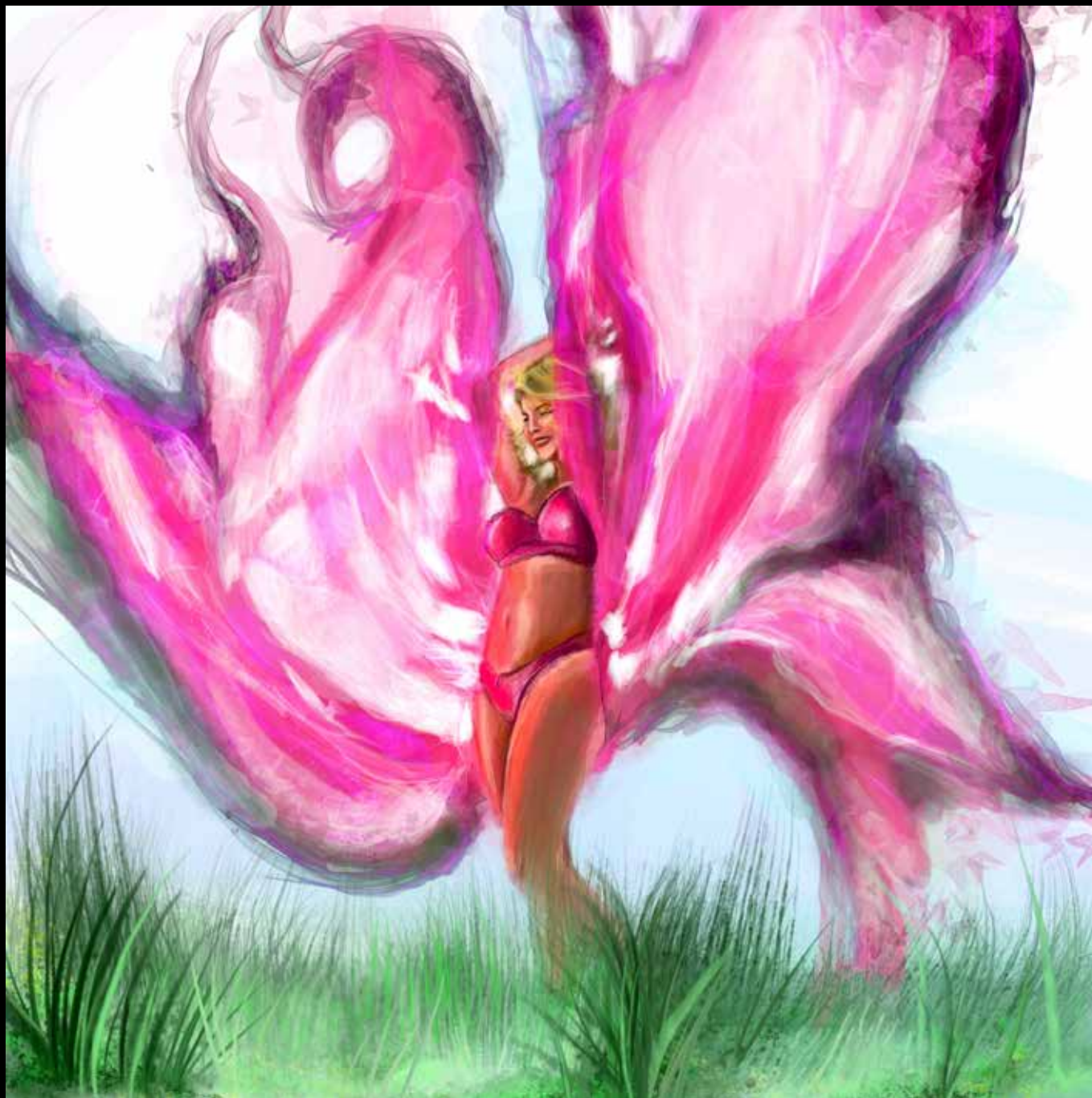
“Reality makes a part of art, feeling completes it.” (Jean-Baptiste Camille Corot)

The artist Nicholas P. Kozis presents at the international exhibition “Love my Body” at M.A.D.S. Art Gallery in Milan the artwork “Bellina #8”, exalting at its best and in the smallest details the ethereal figure of the young woman depicted. This painting is part of a series in which the artist emphasizes the beauty and sensuality of the main character. In this specific case, Nicholas is interested in placing the representation of Bellina in a specific space: In fact, the girl turns out to be placed exactly in the center of the work, developing the scene vertically so that the viewer can fully admire her statuesque body. Another fundamental characteristic is the chromatic choice on the pictorial surface: the artist essentially uses three shades, that is green, blue and pink in all its violet nuances. It is this color that becomes the driving force of the entire painting, as it gives an energetic dynamism, accompanied by the movements of the young woman. In fact, from her perfect silhouette emerges several brushstrokes that completely irradiate the canvas, as if it were an explosion capable of catching the attention of the observer, involving him in a perceptive and sensorial process. Bellina’s light-heartedness relieves the mind from any kind of worry, managing to get in touch with everything that surrounds her and hovering in that almost dreamlike atmosphere. The color, so decisive and brilliant, is means full of emotions which merges with the girl’s nonchalance, giving rise to an extreme instinctive happiness of living, in a vision where man and nature live together in a bound of absolute harmony.

“One should experience the joy, the beauty, the color, of the life.” (Oscar Wilde)

Art Curator Alessia Perone

Nicholas P. Kozis



Bellina #8

Nicolette Van den Hadelkamp

Nicolette van den Hadelkamp is an artist living in The Netherlands. As a young free spirited woman she felt restless and ready for some adventure. She started travelling to different countries all around the world. These life changing travels still have a big influence on her art. She presents at M.A.D.S. art gallery three works in mixed media and oil on canvas. All three works have female subjects made with great realism. The artist prefers poses and shots typical of the world of photography or rather, cinematography, rather than painting. In this sense, it is clear the reference to the cinematic shots of the film “The Mildred Novel” directed by Michael Curtiz. At the same time, the works of Nicolette van den Hadelkamp assume a science fiction connotation. This is given by the backgrounds that the artist realizes: she chooses to place her protagonists in cosmic settings in which the sky, stars and planets compete to replace themselves as protagonists. Exemplary is the painting entitled “Queen of hope”. The horizontal course of the canvas places two subjects at the two ends: on the left there’s a woman’s face who is wearing a striking crown, and on the right the moon. The focal point is on both subjects, which visually occupy two circles. The moon serves as a harmonic element in this composition, balancing the weight of the woman’s face. The colors are soft and delicate: the purple and gold are the masters. Even more “cosmic” is the setting present in the work “Cosmic Woman”. Another crowned woman is the protagonist, here her body is more in sight, the clavicle is the focal point of her sinuous body. The last painting differs from the previous ones by iconography but not by style. “Stay with me” has two women embraced as protagonists, the deep bond is perceptible and even more accentuated by the soft and pink colors. The work, in the words of the artist, wants to communicate that: “I am here to hold you tight during the Cosmic storms, I am here to love you, to love your body, to love your soul, to love your entire being. I am here, I am you”.

Art Curator Giorgia Massari

Nicolette Van den Hadelkamp



Cosmic Woman

Nicolette Van den Hadelkamp



Queen of Hope

Nicolette Van den Hadelkamp



Stay With Me

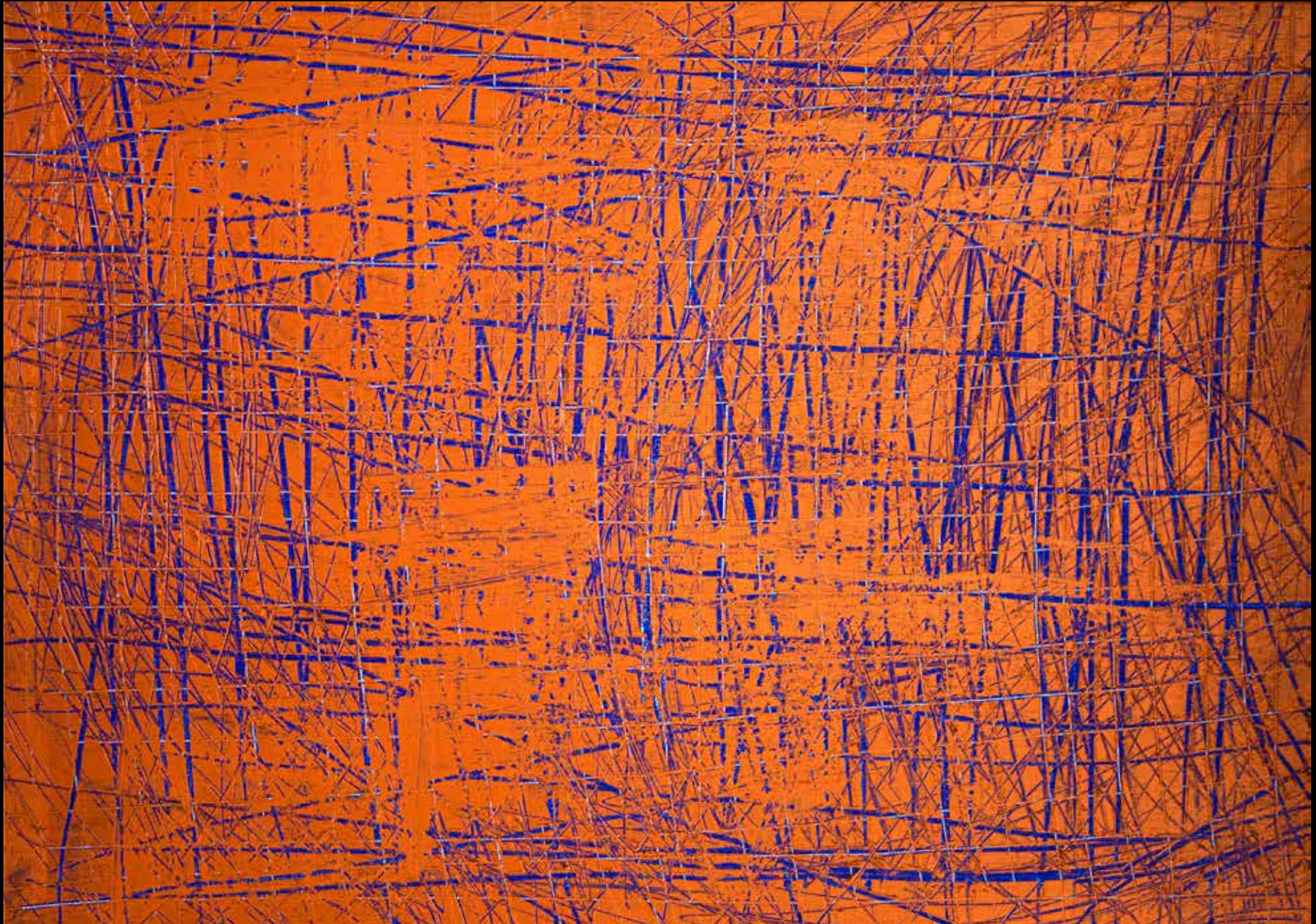
Octavie Boeckx

*“Nothing is created, nothing is destroyed, everything is transformed”
(Antoine-Laurent de Lavoisier)*

<< Nothing is created, nothing is destroyed, everything is transformed >>. This law discovered by Lavoisier, initiator of modern chemistry, becomes enlightening to tell and define the picture of artist Octavie Boeckx. Starting from the orange backdrop which seems to recall the colors of the earth, of a sunset, the end of something. At the same time the end in ontological meaning, often coincides with the beginning, the birth of something else. In fact, the lines appear to lean against the orange background. At first this line seems to be lighter and thinner. It seems to cut the canvas to create small slits from which to filter more light, other colors. If we investigate the intersection of the lines, it is easy to give a shape to this first composition: it seems to mark a grid, which emerges slowly, latent from the backdrop. An elegant abstract passage meaningful. If we want to relate the painting to the concept of the body, the network could be a metaphor of hindering experiences, something that binds and harnesses. The subtle geometry wants to tell us the harsh experiences, which struggle to disappear completely. How it would be something that remains in the unconscious to reveal itself one day in a dream or now on the canvas. Something that comes from the past, now accompanies the gesture of the hand on the canvas and becomes the pretext for the artist to create a contact with the observer. If we proceed in the exploration of the composition, emerge other lines, these one more decisive. The geometry of these intersections is less defined, more accidental as if it were a confused gesture. Something that concerns duration, a gesture that lies in becoming, in changing things. That's what Octavie wants to tell us in occasion of the international contemporary art exhibition 'Love my body'. A gesture that stays inside the experiences, that is always true and has a disarming energy. As the artist says: - I use my personal experiences as a starting point and my emotions are reflected in my work-. In this, Octvie's composition becomes a lucid tale of the artist's emotions. A pretext to facilitate the encounter with the observer and to share past experiences also in their harshness. In this suggestion the opening incipit now becomes clear. It's like to say everything remains for taking different forms, transforming itself and becoming a wonderful story.

Art Curator Elisabetta Eliotropio

Octavie Boeckx



Transformation

Oculus

“I try my hardest to forget the outside world... of course I fail at this every time” (Oculus)

Portrait Of The Big O is an impact image which wants to represent the medium take over the canvas. It is a portrait of Oculus's deathbed engulfed in flames and also a reflection of human being life. Between beauty and death, the artist represents a world dominated by thought, emotions and state of minds confused and constantly changing. This is the goal of his art: represent the unspeakable that inhabits the world. Oculus has a few rules that must not be broken. They are very simple and they guide his work. They are kind of mundane, and because of this he has opted out of divulging them. This rigid mechanism allows Oculus to create concise and effective works. As we can see from The Portrait of The Big O, he uses few materials and few colours and its line tries to stay clean and simple. His poetic and aesthetic remind the simplicity and essentiality of the minimalism imbued with a poetic and expressionist soul. As he revealed in a conversation “Portrait Of the Big O” is a story about an alien named Oculus”, and so we should live this artistic experience as a change from our current state and as a reunion with our embryonic thought.

Art Curator Cecilia Brambilla

Oculus



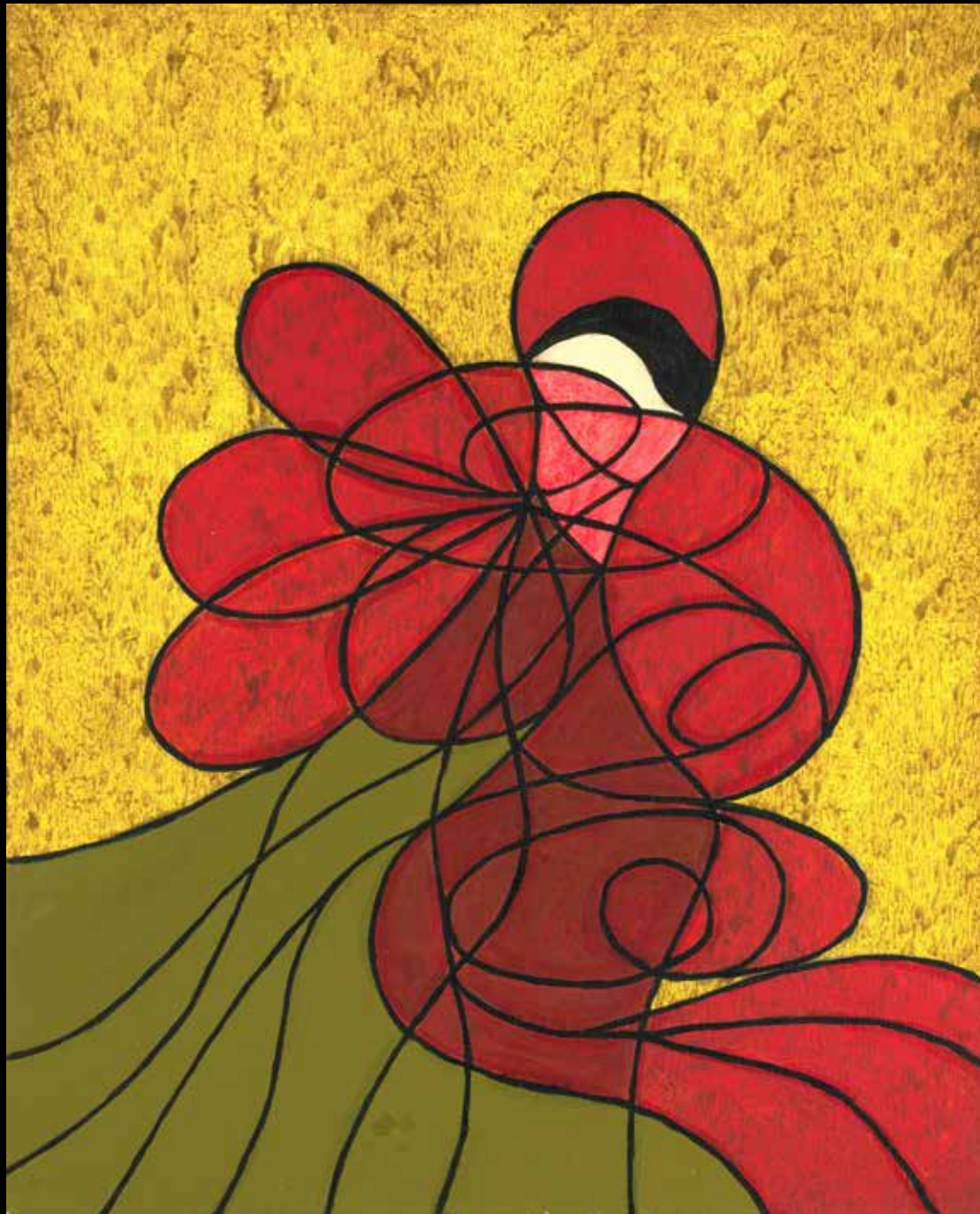
Portrait of the Big O

Olga Abolmasova

“Mind Game” is the personal artistic style of the Russian artist Olga Abolmasova. At M.A.D.S. Art Gallery, on the occasion of “Love My Body” exhibition we have three examples of this chaotic but elegant technique that every time lends the painting an unexpected result. To find the subject is not as simple as it seems; the artist plays with curvilinear lines that give birth to a light figure on a monochrome background. Clear and orderly are the artworks that have the same subject, a woman, represented in different habits. Most elegant and with noble features seem to be the woman depicted in ‘Red Flower’ painting. What immediately stands out here is the red flower that recalls the red lips of the feminine and pale figure with a long and thin neck that wears a big and light blue hat that matches with the suit. The thin and white lines that fluctuate around the woman give the painting an atmosphere of cold dynamism that fits well with the entire piece. In “Delight in Talent” the red color takes over the whole artwork but the artist, in order to mark the difference between the background and the gown of the character uses two different hues of the color: more brilliant for the first element and darker for the second one. The strong atmosphere, in spite of the red background is broken, thanks to the gold and small lines that embrace the subject. The traditional clothes give a soft movement to the figure who seems to fluctuate in the scene. The thin and long neck that seems to be a characteristic of the artist’s female figures disappears under the red scarf in “Colors of Autumn”. Here the dynamic movement of the lines is filled up by the colors who create a real object: the veil that covers the subject. It is this element that gives the scene a sensation of hurry. The ease that accompanies the piece, stands out against the gold background that highlights the entire figure and its black outlines. The ‘game’ to which the name of the style appeals to, refers to the viewer at the moment he - or she – looks at the piece.

Art Curator Martina Stagi

Olga Abolmasova



Colors of Autumn

Olga Abolmasova



Delight in Talent

Olga Abolmasova



Red Flower

Olga Hassan

*“I am no bird; and no net ensnares me: I am a free human being with an independent will.”
(Charlotte Brontë)*

The figure of the femme fatale has always been present in the mythology and folklore of many cultures, not to mention the interest it has received among artists throughout history, particularly between the end of the nineteenth century and the beginning of the twentieth century. Among the best known we can remember Edvard Munch, Gustav Klimt, Franz von Stuck and Gustave Moreau. The main characteristics of the femme fatale are recognized in a provocative beauty, combined with a ruthless coldness and an extremely seductive presence. The women protagonists of the works of Olga Hassan, a Swedish artist, show themselves proud in their bodies, self-confident and at the same time dark and mysterious. Deep and intense gazes provoke in the viewer a sense of strong attraction, but at the same time of fear and disquiet. These moods in continuous oscillation between insecurity and enchantment are also given to us by the choice of color and the technique used. The brushstrokes are distributed in space, imprecise and rich in materiality, describing the forms in a series of layers. Strong chiaroscuro allow the reading of these paintings with vibrant surfaces, stimulating visual hypnosis. In *The Empress*, a young woman challenges the taboo of nudity, showing herself in all its forms, as she sits in a disturbing pose looking us in the eye. The chair can only immediately transform itself into a throne, elevating the female figure to queen of the world, erected in her bewitching strength and her enchanting power over men. The serious and seductive face is narrated with brush strokes in an incessant conflict between light and dark and between colors of opposite shades. Day and night, dark and light. A powerful duality characterizes this painting, making the woman the emblem of strength and independence. A duality that has always characterized the archetype of the femme fatale, modifying and redefining the role of the female figure throughout history.

Art Curator Francesca Brunello

Olga Hassan



Last days of summer

Olga Hassan



Reflection

Olga Hassan



The Empress

Olga Zadoroznaja

“Women are a vine that everything revolves around.” (Lev Tolstoj)

Olga Zadoroznaja is a Belarusian artist and from a very young age she showed her passion for the visual arts. All her paintings are characterized by abstraction and feminine beauty and in the painting “Cosmic Energy” these themes emerge clearly. The protagonist of the work is the abstract body of a woman, reproduced by the artist with different painting techniques. The contours of the figure, as well as the hair are blurred but sharp and they give movement and lightness to the woman. The artist creates a perfect chromatic explosion, switching from warm colors to cold ones. Shades and traces of denser color highlight the materiality of the artwork and of the body itself. The depth of the color palette praises the artist’s admiration for women, for their grace and energy. Her style is very personal and she finds within herself the inspiration for her creations, searching among her emotions giving vent to great creative freedom. The use of such chromatic amplitude in her works is also given by her great passion for fashion and her experiences abroad have allowed her to find a particular pictorial style. Especially in this painting, we immerse ourselves in the vast female world, made of contrasting sensations and important feelings. Passion, strength and energy are the cornerstones of the work but also of the female nature so extraordinarily praised by the artist.

Art Curator Elita Borgogelli

Olga Zadoroznaja



Cosmic Energy

Paige Cherry

Paige Cherry is a freelance artist and designer based in the south coast of the UK. She takes inspiration from the everyday beauty around her, female form and the idea of normality and perfection that have always fascinated her. Her body portraits are painted from pictures she has been sent of women from all over the world, she did this to prove that every body shape is perfect and every woman is WORTHY. In the work presented on the occasion of the “Love my body” exhibition, the first exhibition in which she participates, the brushstrokes in cold shades appear faded but well thought out and they, juxtaposed with each other almost to the point of mixing, make the figure alive and dynamic; the only thing that puts a brake on it, is the occasional black contour line. The artist makes a particular and not at all trivial choice as regards the background: she chooses not to leave it neutral and uniform, but she fills it, balanced, with drops and splashes of color that fall free on the canvas and that reminds us of the “dripping” by Jackson Pollock. This dripping is also taken inside the female figure and it creates a pleasant contrast with the brushstrokes below. Small free drops of colour overlap with the wide and elongated brushstrokes. The woman’s body does not appear statuary, smooth, perfect, but on the contrary Paige manages to represent the woman’s skin and body as they are in reality: full of curves, grooves and overabundance, always in motion and evolving. Female nudity is no longer interpreted as a classical abstraction, like an ancient goddess, but as a daily reality, finally starting to uncover the taboos. The woman’s body represented is no less worthy of the ancient models because of its roundness or for its hip dips and skin folds, but thanks to them it is purely true, it is completely worthy.

Art Curator Francesca Catarinicchia

Paige Cherry



WORTHY

Panorapide

Guilhem and Matthieu decided to create Panorapide during their travels to Mexico, noting that they share the ability to dislocate time and space through their mastery of speed. Their art since then reflects these specific abilities, which with the help of a use of colors and symbols important to them, are transformed into digital and art works. Decomposed and superimposed images, lightened by floral elements, games and contrasts of light, whose shapes and gestures appear suspended, out of time. It is not a trivial escape from reality but atmospheres that recall the poetic and humorous. At the same time, mystery has a central role and exceeds any space-time limit.

Panorapide

The fundamental stages that have seen the overcoming of the limits imposed by the canvas for the creation of a total work of art, are the ideal path in the reconstruction of a temporal dimension of art. Some of the fundamental stages of the 20th century saw the gradual introduction of time and space in figurative art: from Picasso's brilliant intuition, then passing through surrealists and futurists, to the creation by the hands of great Italian names of the total work of art, a hymn to the purest abstraction. Some of the greatest Italian artists are responsible for the introduction of the dimensions of time and space in figurative art: a brilliant intuition that germinates with Picasso but that is developed in its purest and absolute forms by local designers.

Art Curator Federica D'Avanzo

Panorapide



Pacoranova

Panorapide



Passiorama

Parisa Keramati

“The soul, fortunately, has an interpreter - often an unconscious but still a faithful interpreter - in the eye.” (Charlotte Brontë)

The art of Parisa Keramati, an artist from Dubai, in recent years has put her emphasis on portraits, focusing in particular on the female figure. An in-depth research into the details and the characteristics that can be hidden behind each face, making painting the means to investigate each subject she transposed onto the canvas. A communication made of colors that, applied with awareness, tell us the characteristics of every woman. The density and the materiality are also studied in detail, in order to give the perfect interpretation of the subject's state of mind. Often, in her paintings, the woman is associated with an insect which, in the case of *All of me*, is a butterfly.

Parisa Keramati

The butterfly has a strong symbolic power, linked to the processes of the metamorphosis it performs: the transition from the caterpillar to the chrysalis, and from this into a butterfly. This is a second birth, who has flown away is a new creature. The choice to associate the female figure with the butterfly is very strong and further opens the reading of the painting, directing us towards the vision that the artist has of the woman. A strong and resilient woman, like water, capable of adapting to any change. The eyes also play a central role in her paintings. Always an emblem of the mirror of the soul, here they become the catalysts of our attention, so much so as to provoke a sense of strong awe. Keramati's canvases become the place where the artist's vision and the soul of every woman merge into a unicum, full of sentiment and profound awareness.

Art Curator Francesca Brunello

Parisa Keramati



All of me

Parisa Keramati



Beauty in the Pandemic

Patricia Langrand

Patricia Langrand is a Paris-based French artist whose passion for colors and painting has become an irreplaceable constant in her life. The three artworks presented at the exhibition “Love my body” clearly refer not only to the imagery of dance but also to that of music and nature. Art has no fixed boundaries but creates a continuous circle with what is around it. Patricia Langrand’s artworks are a clear example of this concept: sinuous figures that seem to have established a flawless dialogue with the natural and abstract elements proposed by the artist. The first canvas, “Touching the light”, lucidly demonstrates how a few clear, defined lines are enough to convey the idea of motion and fluidity of gestures. The painter has succeeded, through the use of a limited palette of colors, in giving the observer the sense of a dance, a clear and floating movement, playing with the chromatic combination and the flatness typical of acrylic color. The second artwork proposed is called “Dancing with birds”. In this instance we can observe two figures that create the impression of an ideal pattern surrounded by three birds that appear to be released into the air. It is impossible not to underline the artist’s capability to create recognizable forms thanks to the use of simple yet bright color amalgamations. In addition to that the usage of sketched figures recalls the artworks and the pictorial style of the French artist André Derain, one of the most well-known artists of the first half of the nineteenth century who distinguish himself for a unique style close to the artistic current of Fauves. In particular I want to recall the canvas depicted in 1904 called “Music”, a tribute to one of the highest expressions of life. The last piece exhibit is “Dancers in an abstract landscape”. In this case the artist resumes the colors used to depict the figures in the artworks previously analyzed, red and orange, and mix them together in order to create a unique chromatic mixture. The canvas portrays three couples of dancers hovering in the air while holding hands, their faces are barely outlined and so are their bodies, which, however, convey a strong dynamism with their movements. The viewer is free to fantasize, moving interpretations about what is depicted. He is free to release his thoughts from pre-established references being transported into a two-dimensional dream world. The accurate selection of colors and the rhythm transmitted by the movements of the protagonists, convey a strong freedom. As in Matisse’s masterpiece “Dance” the lightness of the figures depicted by Patricia Langrand is grasped at first glance.

“The object of art is not to reproduce reality, but to create a reality of the same intensity.”

(Alberto Giacometti)

Art Curator Anna Panizza

Patricia Langrand



Dancers in an abstract landscape

Patricia Langrand



Dancing with birds

Patricia Langrand



Touching the light

Pav Szymanski

In physics, time is one of the fundamental quantities that contribute to dimensional analysis. For man, time can be defined as a characteristic that the human mind attributes to movement or, more generally, to change. According to human thought, it is the phenomena, the material and spatial changes of human experience that apparently determine the course of events in succession. Everything that moves in space locally and/or transforms is described by the human mind at a temporal level, producing the concept of the 'passage of time'. Yet we often have the feeling that time does not move at all and, stuck in an infinite present, there is nothing left to do but watch impassively as the world around us continues to change. Bodies suspended in the void of repeated gestures that are always the same, individuals held in a limited space-time with well-defined boundaries. Although it is human experience and action that generates the flow of events, in Pav Szymanski's paintings the ceaseless progress of time seems to have stopped, frozen in a precise moment. It is not the processing of a snapshot of life, the capture of a particular moment worthy of being represented and reworked. The temporal suspension to which Szymanski's artistic production is subjected is far removed from the concept of the moment to embrace a temporal parenthesis that is much broader and more complex than the ordinary capture of a vital instant on canvas.

Pav Szymanski

The figure of a large man stands in the centre of the composition. Around him, traces of spatulate colour emerge and take possession of the living space. The air is dense, all crammed into the one space devoid of important pictorial contaminations. A claustrophobic atmosphere pervades the bus driver, a sense of stasis develops in the representation of a human essence that resolves its days by dragging its heavy body between a point A and a point B of the space. Departure and arrival always the same, always resolved in the same miles that separate them, in the same curves and depressions of a bumpy road. And this is how a billiards player in a club shows herself to the patrons in all her peculiar athleticism. Suspended between frivolous and theatrical attitudes, she cannot afford to miss any shots and so, squeezed into the time of the evening, she continually mimes contorted and spectacular positions. A performance that is always the same, identical in its combined and emphasised gestures; frozen in the time lapse of an evening and in the amazement and wonder aroused in the spectators. And so it is that in Malaika Mzuri the wonder and beauty of a fraction of time is frozen - once again -, a particular happy period that no longer exists, swept away by the impetuous flow of events. The face of a beautiful woman with deep, shining eyes rises like a divine effigy from a golden background. It is Malaika's beauty in all its vital splendour, a frozen memory of distant and precious moments of life that are now nothing more than dust and thoughts in the harsh reality of the present.

Art Curator Lisa Galletti

Pav Szymanski



Coach To Myek

Pav Szymanski



Little Girl with Butterflies

Pav Szymanski



Malaika Mzuri

Pav Szymanski



One Legged Pool Player

Pedro Mazzinghy

Pedro Mazzinghy is a Brazilian emerging artist whose art is a postmodernist expression of his feelings and experience. “Amnésia express” is a powerful and colorful piece whose inspiration can be found in the works of Jean-Michel Basquiat and just as the artist Mazzinghy himself reworks the references of society and criticizes them. The bored expression of the subject of “Amnésia express” symbolizes the lack of attention and interest to which generations are increasingly subject, the geometric patterns and thick lines become confused, making each other indecipherable, confused. This confusion is the same as that which is created in the minds of people, subject to constant stimuli and never truly attentive to their surroundings. The background colors are superimposed, there is no a predominant color, it is therefore possible to say that the use and choice of colors is mainly aesthetic and instinctive. The representation is anything but realistic, some elements of the face are deliberately made larger than the rest, this makes the perception of the expression even more marked. The viewer is involved in this state of mind, an apathy that leads to deeper questions and the body language of the figure confirms these feelings. If one looks at the work from another point of view and focuses on the upper part, what previously could have been the hair, now could become a crown of thorns, this would lead to a completely different interpretation, a questioning of traditions, dogmas and society.

Art Curator Martina Viesti

Pedro Mazzinghy



Amnesia Express

Peter Martin

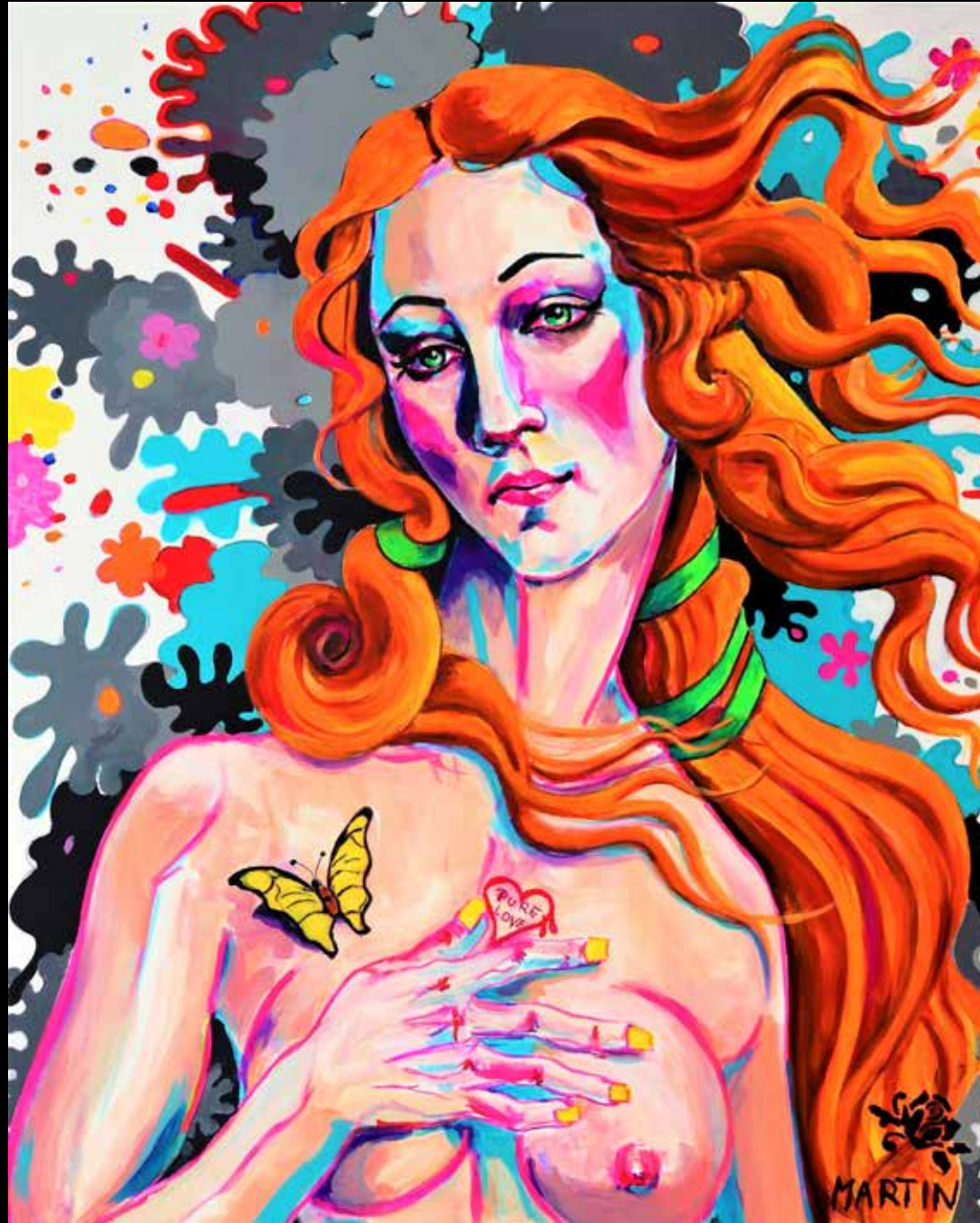
Peter Martin is an Austrian artist. He is inspired by Andy Warhol and, like him, depicts famous people such as Marilyn Monroe and Audrey Hepburn in his paintings. Martin exhibited at M.A.D.S. art gallery, on the occasion of the “Love my body” exhibition, two works: “Birth of Venus” and “Feel Good”, both with bright colours in common. The artist has chosen to exhibit “Birth of Venus” because Venus is one of the canons of beauty of the female body that most enhances the beauty of women, modifying certain features and underlining diversity at the same time. Peter Martin took up the work of the same name by Sandro Botticelli, painted in 1485-1486, and now in the Uffizi Museum in Florence. The artist retains Botticelli’s subject matter, disrupting it with strong, vibrant colours. The Venus’ thick hair turns red, the light and dark are given by the same fluorescent colours that cover the background with spots.

Peter Martin

In addition to the bright colours, the artist also introduces elements of modern culture, such as the yellow nail varnish on the Venus' nails. On her chest, Martin draws a heart with the inscription 'Pure Love'. In the second work, "Feel good", an unknown subject is portrayed. However, we recognise a woman who is given a bold air by the crown on her head. She is perhaps portrayed in a moment of intimacy indicated by the roll of paper on the left of the painting. Once again, the brushstrokes create a three-dimensional effect. The bright green eyes pierce the canvas like lightsabers, while the loose make-up drips onto the face and marks it. Despite her tears, the woman wants to appear strong without caring about the judgments of others, which is suggested by the message behind her "Give a fuck".

Art Curator Giorgia Massari

Peter Martin



BIRTH OF VENUS

Peter Martin



FEEL GOOD

Rafa Tom

Rafa Tom is an established and talented artist living and working in Dubai. With her works she infuses many feelings that feel the need to be explored. Her life experiences have allowed her to create a unique style given by the mix of different cultures she has assimilated. Always fascinated by the world of art, in her works she does not limit herself to using only one painting technique and style. In her work “Flamenco” she places at the center an enchanting dancer dressed in a red dress who dances to the rhythm of the music played by the guitarist behind her. She moves gracefully, elegantly. She expresses her freedom through music. The dress is voluminous and with its flounces gives the impression of movement. The fan is richly decorated, very refined. The other dancers behind her move so sinuously that Rafa depicts them with barely sketched outlines, as if they were lost in the rhythm of the music. The guitarist is well finished. The colors are balanced and harmonious. In the background Rafa creates a play of light and shadow using different shades of purple and blue. The bodies move sinuously, expressing their love for the dance that makes them feel free. In his work “The magical swan” the protagonist is again a beautiful dancer. This time she is dressed in a light and soft white dress. Her hair is gathered and she is dancing on her toes, a ballet dance. In the background, there is another dancer. The stroke is quick and very studied. The background is enriched with blue, purple, orange brushstrokes. All embellished with the use of the color gold. Rafa paints with ease, he lets himself be guided by the sensations and feelings that art creates. The freedom in the strokes and the color combination reflects the freedom to be oneself. Dancing is an art form that expresses, more than others, the freedom of the body. The mind is transported into a magical universe. The style clearly refers to modern impressionism. The elegant subject of the dancer recalls the paintings of Degas and the instinctive trait, the evanescence of the object recall Manet and Renoir. Rafa’s creativity and unique style are clearly evident. The colors are juxtaposed and give rise to spectacular chromatic contrasts. The image does not appear clearly finished as Rafa wants to convey something deep, a reflection. Finally, in his work “The star” we find once again a dancer who seems to be suspended. She moves in a fluid, elegant manner. She appears light and her multicolored dress flutters. She dances barefoot, expressing her idea of freedom to the utmost. The background is marked in geometric spaces that recall some paintings of the avant-garde of the ‘900. The colors are harmoniously juxtaposed, creating unusual combinations. Rafa interprets the theme of love for one’s own body using the allegorical figures of the dancers. Dance frees the body and allows you to become aware of yourself. Dance allows you to fly to other universes, to relax and think about the positive emotions generated by music. Rafa brings together different facets of art: painting, dance, music. This is to say that art is the means by which a person can feel fully comfortable with himself and his body.

Art Curator Ilaria Falchetti

Rafa Tom



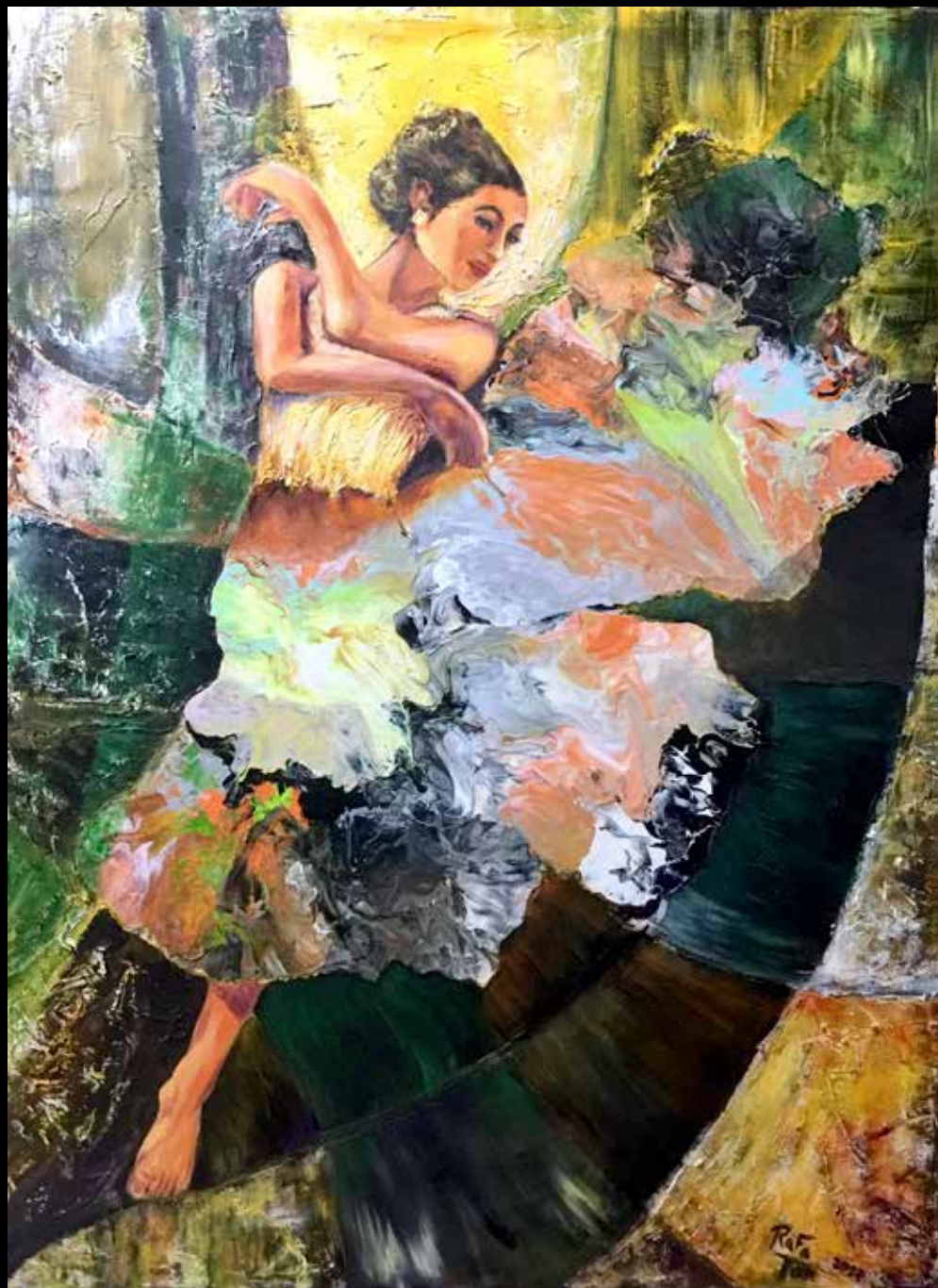
Flamenco

Rafa Tom



The Magical Swan

Rafa Tom



The star

Raiza Sawit

A naked female body of shoulders, immortalized by the artist Raiza Sawit, is able to transmit through the figurative language the subtle motions of the soul. The woman, between form and life, in her most intimate dimension, as a naked, defenceless presence and as an image of grace and beauty, becomes the embodiment of the poetic essence of the artist, the emblematic figure of her aesthetics. For centuries, nudity in art has generally reflected, with some exceptions, the social levels of aesthetics and morality of the time. In fact, it is the only theme that has accompanied us from the beginning, since the dawn of civilization. The naked human body in figurative art has origins in prehistory, and then unfold over the centuries as one of the major themes of art. The Aphrodite Cnidia, bronze sculpture of Praxiteles, datable to 360 B.C. is the first female nude of the Greek art. For the first time a goddess is represented naked and in intimate and personal attitudes. From this moment the human body and the divine become the same thing. "Helix", in the same way embodies this ambivalence, representing the exaltation of a real woman, free and satisfied, rendered with vivid colors, amber. A splendor of flesh that is healthily naked and a longing to fix for eternity an archetype of feminine physical beauty, immersed in a rainbow of bright colors.

Art Curator Federica D'Avanzo

Raiza Sawit



Helix

Rakhila Bernikova

“The human body is the best work of art.” (Jess C. Scott)

The human body, in the artist's works, becomes a fundamental means for conveying precise emotions. This, in addition to the movement of the subject's body, is emphasized by the use of color and the addition of small objects within the work itself. In the painting “Love”, for instance, the romantic emotion is conveyed both by the half-closed gaze of the woman that expresses shyness but at the same time deep sensuality, and by the addition of the bouquet of red roses that have always been the symbol of passion. The blue and green background, moreover, highlights the figure, bringing it closer and closer to the viewer. In the painting “Happiness”, instead, the figures represented are two: they are two women, looking at each other, who seem to be united in a dance that recalls a moment of joy and happiness, as suggested by the title of the work. The dynamism of the movement is given by the soft, curve-like brushstrokes that outline the women's bodies. There is no doubt that the recognizability of the artist in her three works is due to her peculiar style, as faithful to itself as it is not difficult to read, based on the use of the so-called dilated forms that give life to the distinctive feature of Rakhila's art. Smooth women, with pronounced curves, captivating in their exuberant fullness: there is no shame in these bodies but only sensuality and harmony. Classical art has always portrayed shapely women, while in more recent times attention to them has almost disappeared: there are only exceptions, such as Picasso who loved women with all the right roundness, while artists such as Boldini or Schiele, just to mention two, turned their attention to ethereal and thin women. Rakhila's artworks are a demonstration that the approach to the female body does not change, whether it is historical iconography, allegorical, religious themes or just a mere representation of human emotions; they are always real women, represented with the roundness and flaws that make them unique.

“My mind is blown every time I think of how my body is designed. I'm built with such divine mechanics to think, feel, look, and breathe. It's insane!” (Hele Edwards)

Art Curator Lorenza Traina

Rakhila Bernikova



Happiness

Rakhila Bernikova



Love

Rakhila Bernikova



Untitled

Rebecca Light

“Mystery is the basic element of all works of art” (Luis Buñuel)

Rebecca's series is an introspective and intimate journey into the bowels of her identity. She wants to talk about how she loves her body and it's also a investigation path to discover the essential nature of having a body. As she said: “There is responsibility with having a body, for the works that we create with our body in our life time, the creations of our being have a karmic trail. That is a trail of cause and effect. What we do with our life matters unto ourselves and unto others”. The atmosphere that dominated the paintings remember the lights of De La Tour where the darkness of the scene meets the glow of the images. Hands, skin, colors and the rhythm of the scenes are reminiscent of a delicate and personal situation full of faith and hidden meanings symbols. Most of this objects belongs to Rebecca's life and that's way the series represent a a glimpse into the artist's personal life. In the images we notice a frequent presence of metallic materials, hands, fingers and dark colors; they are details seen by neighbors like distant fairy tales that want to be told. We should read this creations with Rebecca's eyes: “The body is the vessel that carries us through the most harrowing journey we will ever make, the journey of our life. And that is absolutely amazing”.

Art Curator Cecilia Brambilla

Rebecca Light



I am the Universe

Rebecca Light



Value Study #1 Healed

Rebecca Light



Value study #2 Vessel

Rebecca Light



Value Study #3 Service

Rebecca Light



Value Study #4 Heart star

Rebecca Volkmann

*“Learn to relax. Your body is precious, as it houses your mind and spirit.
Inner peace begins with a relaxed body.” (Norman Vincent Peale)*

Rebecca Volkmann is a talented artist who decided to change her life by immersing herself in the world of art, her greatest passion. Her works are instinctive and she is always looking for answers. She experiments, creates, elaborates. He observes the outside world and uses color and shapes to represent his emotions towards it. In his work “Aura” his unique concept is very evident. The instinctive and colorful strokes create an unusual combination, a silhouette with human features that is dancing, free in its movements. Free to express itself. The protagonists are the bright and bold colors. Brushstrokes of intense yellow, deep blue, purple, pink, sky blue. a game of color and light. The white color helps to define the subject. The stroke is quick, slender and creative. The colors create volume while making it evanescent. The color is used in a subjective way, very personal and recalls the dream dimension, the dream. The human figure at the center of the work is devoid of any kind of characterization, therefore embodies the human condition. “Aura” arouses positive emotions, emanates a feeling of freedom and lightness of mind. The work is a true hymn to life. A dreamlike vision that emanates positive feelings. Art is investigated in depth. The artist is inspired by various artistic influences. Very recognizable is the influence of abstractionism as the art is free from the traditional idea of imitation of things and expresses itself without any reference to the real world through free combinations of colors and shapes. The work takes shape from spiritual, almost mixed influences and reveals a continuous search for truth. Rebecca expresses the desire to use new languages, to experiment. The stroke brings to mind the works of Kandinsky. Like him, Rebecca creates a non-figurative painting while retaining, however, a link with it. Pure graphic strokes and areas of color. Rebecca enriches her style, which is based on abstract painting, with other artistic influences such as action painting. The latter aims to bring out the unconscious and deep impulses of the human being. With “Aura” the viewer is led to look inside, to ask himself important questions. He is dazzled by the brightness of the color and at the same time immersed in a reflective atmosphere. The color spread on the canvas with its many facets creates a whirlwind of emotions. Rebecca wonders about the origin of feelings and creates a composition that refers to her personal and emotional experiences.

“I paint objects as I think them, not as I see them.” (Pablo Picasso)

Art Curator Ilaria Falchetti

Rebecca Volkmann



Aura

Rebecka Forbes

“I think that little by little I’ll be able to solve my problems and survive” (Frida Kahlo)

Rebecka Forbes is a young artist from North England who started to paint as long as she had memories of life. “Self-reflection” is an intimate and feminine portrait of a woman sitting in front of a mirror, a Freudian symbol that recalls the moment of psychoanalysis, of fluid thoughts and liberation from one’s own image. The colours are monochrome, sad, melancholic, nostalgic as the taste of the absence that dominates the scene. The painting is inhabited by two figures: one who does not accept herself and the other who offers her his hand. In the act of reunion, mind and body make peace and return to the same vital core. The image recalls the expressiveness of Frida Kahlo, her poetic delicacy, her inclination to represent the female world dismayed by the pain and beauty of being a woman. As she said: “Art is my way of expressing my view of the world and capturing singular moments and feelings in a physical manifestation, while being able to quietly appreciate the natural beauty of the images during the process of creating”. With this artistic ability Rebecka turns out to be an emerging artist full of talent and emotional capacity such as to catapult us into her world with extreme grace and spontaneously.

Art Curator Cecilia Brambilla

Rebecka Forbes



Self Reflection

Rintaro Sekino

Earthy hues stand out against the support with incredible power. Sometimes the pigment is dense, at other times so watered down that it drips inexorably downwards, overcome by the force of gravity. Stains of colour are interrupted, scratched and abused by scratches that literally shape the human figure represented. Hues ranging from grey to ochre, from deep black to rusty brown dominate a composition that occupies much of the painting's vital space. A majestic female figure rises from a misty background. She is self-confident, her legs crossed and her face lowered as if in a meditative state that renders her estranged from the events of the world. Impassive and powerful, she takes all the compositional space she needs, aware that the expressive power and meaning are all within her. A creative genesis confident of the strength of a soul enclosed within a body with powerful limbs so massive as to be almost stone. An immovable boulder, full of meaning and content. The contrast between the woody body and a flower that the human figure holds between its scarlet lips with extreme delicacy is striking. Small, fleshy lips full of colour peep out from the woman's indistinct face. A daisy with a thin, long stem, a figurative image of the delicacy and fragility of life, requires a certain sensitivity and balance to be handled without the risk of being broken. In a certain sense it is as if the body represented here, aware of its vital power, manages to brilliantly modulate its energy so as not to spoil such a delicate fruit of nature.

Rintaro Sekino

It is, to all intents and purposes, a body that exudes strength and a sense of refined balance in every line, every nuance and every drip of colour. A monolith that rises from the neutral background; a present and confident image that has understood its physical space in the world and the personal inner world it holds within itself. This human figure is in effect a proposed representation of the inner power of the human soul, a reinterpretation in the form of backgrounds and colours of something, the soul, which we cannot see with our eyes, we cannot feel with our senses, but of which we have knowledge. We know that it is present within each of us, we have to find the violin key to represent it. And Rintaro has found it, he has flushed out the physiognomy of the soul and given it a face, arms and thighs. A body with peculiar characteristics, different and deformed with respect to reality; a figure endowed with its own constitutive autonomy and an intimate meaning that goes beyond the direct capture of reality, of the fine and meticulous representation of reality. It is a painting of the soul, a symptom of the power of people's vital energy; it is the pictorial representation of the existence of being in a world that is constantly changing and mutating. A security, that of the awareness of the nature of one's own soul, precious and essential for not being overwhelmed by the heavy weight of reality.

Art Curator Lisa Galletti

Rintaro Sekino



After the rain #1

Rintaro Sekino



After the rain #2

Rischelle Brooks

“Art is not a mirror held up to reality, but a hammer with which to shape it. (Bertolt Brecht)

Rischelle Brooks is an Australian artist whose strong background in Personal Training, Life Coaching and Weight Loss Coaching has made her gain even more awareness of the importance of accepting one's body. She knows how much the canons imposed by society can represent a strong obstacle to the well-being of many people and, precisely for this reason, her works want to be an invitation to reflect on yourself and on what really is good for the heart, going beyond any judgment or criticism. “Reflection”, “Acceptance” and “Devotion” could be considered as a sequence of scenes that go to make up a story with a happy ending. If in the first the protagonist reflects deeply on what troubles her and on what makes her feel good, in the second she finally begins to make peace with herself by accepting her true nature and starting to see what she previously considered defects as distinguishing marks. Finally, in the last one, she thanks life and to what it has given her, starting to attach the right value to what is important. The woman has a curvy body, long wavy hair and her face is characterized by full lips, straight nose and closed eyes that help her look better inside her. Although the subject is always the same, the scenery varies from work to work: in “Reflection” the pink background makes large room for the figure of the woman; in “Acceptance”, the full moon in the blue sky illuminates the subject surrounded by green leaves. In “Devotion” a yellow crescent watches with serenity the magical moment of prayer. Warm and cold colors merges to create a pleasant chromatic effect. As the famous quote from the German playwright Bertolt Brecht states, the Australian artist gives shape with her creativity to an ideal worldview for which she struggles to make it real. Rischelle creates works with a strong evocative power that combine her great passion for art with the transmission of important values.

Art Curator Camilla Gilardi

Rischelle Brooks



Acceptance

Rischelle Brooks



Devotion

Rischelle Brooks



Reflection

Rmoo

A painting that goes straight to the soul, stinging the human interior at its most sensitive point. Backdrops of intense tones accommodate ethereal and evanescent figures with clear anthropomorphic features. The features of the portrayed subjects take shape through the application of an extremely dense and opaque pigment, a strong materiality takes possession of the work of art. Rmoo tells us of an inner, personal world, a hidden place that struggles to emerge from the layers of bone, flesh and blood that make up human physicality. What emerges from these representations is the energy of a vital breath that has found its point of contact with the world, its method of depiction and confrontation with reality. Rmoo carries out a catharsis within herself to bring out the areas of shadow - and light - enclosed in the deepest ego. The result is physiognomies bubbling with creative energy, bodies and features outlined by brushstrokes that are not at all dry with pigment. The colours mix, blend and get to know each other. One shade penetrates into another and together they shape new and innovative colour gradations. An endless dance between pigments and feelings, between the material of colour and the ethereal essence of Rmoo's soul. The contour line is never present, it is abolished and overwhelmed by the power with which the colour is outlined on the canvas. There is no glimpse of drawing or anatomical study. It is pure instinct and fine juxtaposition of colours which, in all their majesty, produce an extremely expressive result. The faces depicted capture the gaze of the viewer, leading him to confront himself and analyse his exposed nerves. The invitation to reflect is clear and there is nothing more right than to know one's own abyss in order to realise one's own limits and the innermost depths of one's soul. Rmoo's paintings shout all this. They are a powerful representation of that magmatic mixture of sensations and contradictions that, present within ourselves, usually struggle to escape and find a representation that we can perceive through our senses. Pain, Passion, Tranquillity is an act of pure feeling, of pure spirit thrown onto the canvas. A faintly hinted female physiognomy is lost among the countless touches of intense colour that the artist applies to the canvas. A cold, dark purple, black, green and pink streaks, an imperceptible touch of yellow pigment on the lips and an intense red stain make up the essential features of the physiognomy portrayed and the work of art itself. Against an almost flat background of neutral tones, a storm of colours unfolds before our eyes, evoking remote feelings and original sensations that pervade our souls. It is a painting that does not want to be looked at with a fleeting glance, it is an art that requires an attentive gaze and participation in every change of tone of the pigment, in every jolt of colour caused by the modulated pressure of the brush, in every fragment of heart and feeling revealed within the image.

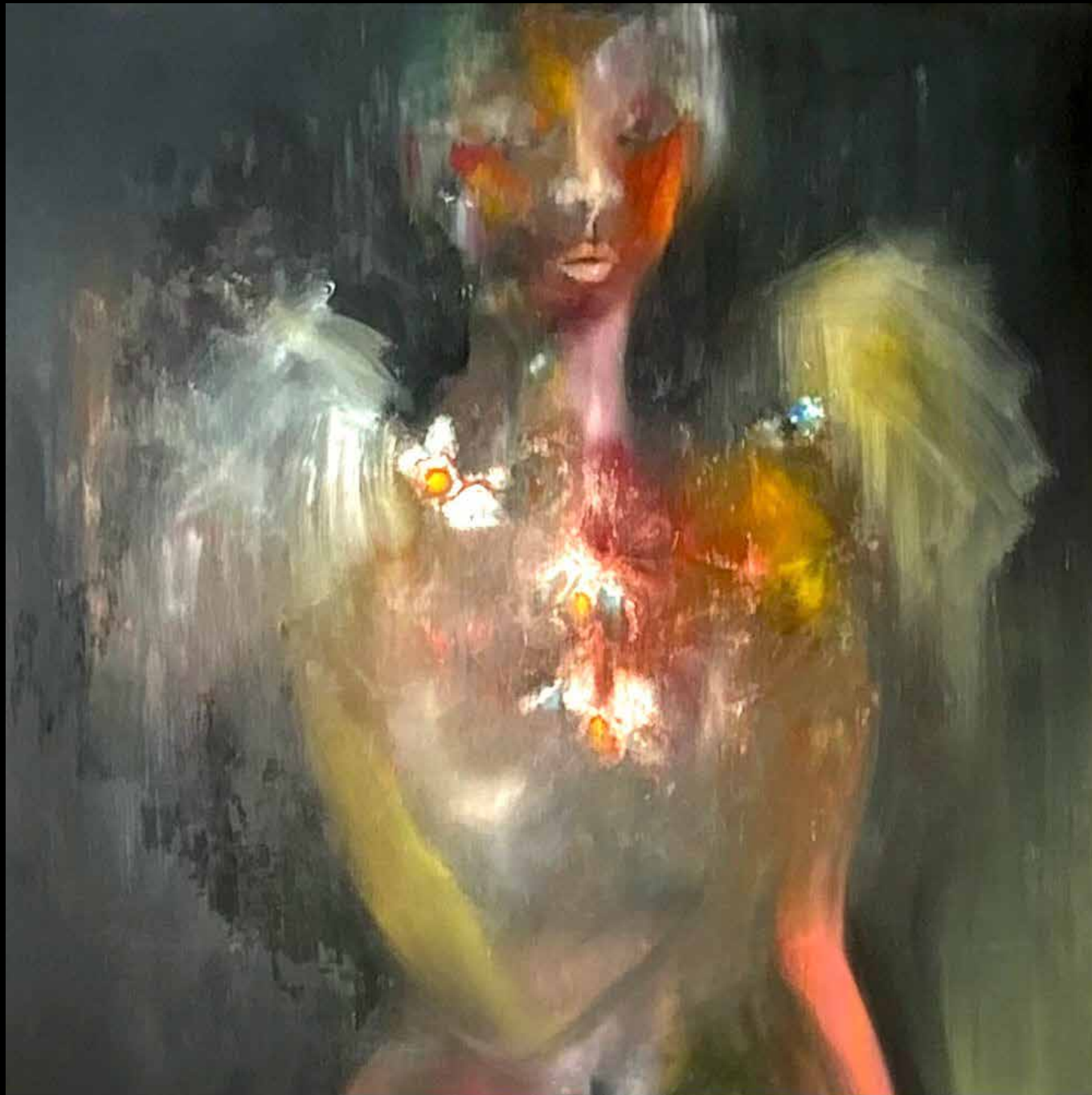
Art Curator Lisa Galletti

Rmoo



Angel

Rmoo



Orchid

Rmoo



Pain, Passion, Tranquillity

Rob King

Rob King is an American digital artist, based in Madison, Wisconsin. He specialized in dynamic digital portraits drawn in a style of loose contemporary realism. Through digital, Rob manages to recreate the effects of oil painting in an amazing way. The artist participates again in an exhibition at M.A.D.S. art gallery in Milan. On the occasion of the “Love my body” exhibition, the artist realizes the series entitled “Brazen Anonymity” composed of five works in which the artist shows himself naked in front of his audience. The works are in fact self-portraits in which the artist himself shows his body after losing 55 kg. The works in fact show the loose skin and stretch marks, the remains of when he weighed 145 kg. This series is an act of courage. Rob King shows the audience that you don’t have to be afraid to expose yourself. The work “Undressing” is the work that best represents this concept: the artist portrays himself in the intimate act of undressing. A daily act, an act common to all of us. The moment in which we come into contact with our body and in which insecurities emerge. But what most characterizes these works and that differentiates King from others is the choice to cover his face with masks, thus accentuating the habitual behavior of people to hide, to present oneself in other guise and to lie to others and to oneself about one’s true identity and personality. At the same time, the use of these masks creates an exciting and terrifying feeling. Let’s consider the work entitled “Fantasy”: here the artist wears a unicorn mask, celebrating the world of the absurd that can be found in all corners of the internet. Opposite is the mask that the artist wears in “Creeping Darkness”, calling himself the work as “representation of the shady corners of the internet, always in your periphery as your dark secret. The shadow crawls toward you seductively”. Rob King, with this series, shows himself to the world, bold and without fear. It deals with difficult issues that very often people hide out of shame or fear of being judged. All this is done with great technical skill and with the wish to normalize certain issues in the eyes of all.

Art Curator Giorgia Massari

Rob King



Bared Back

Rob King



Creeping Darkness

Rob King



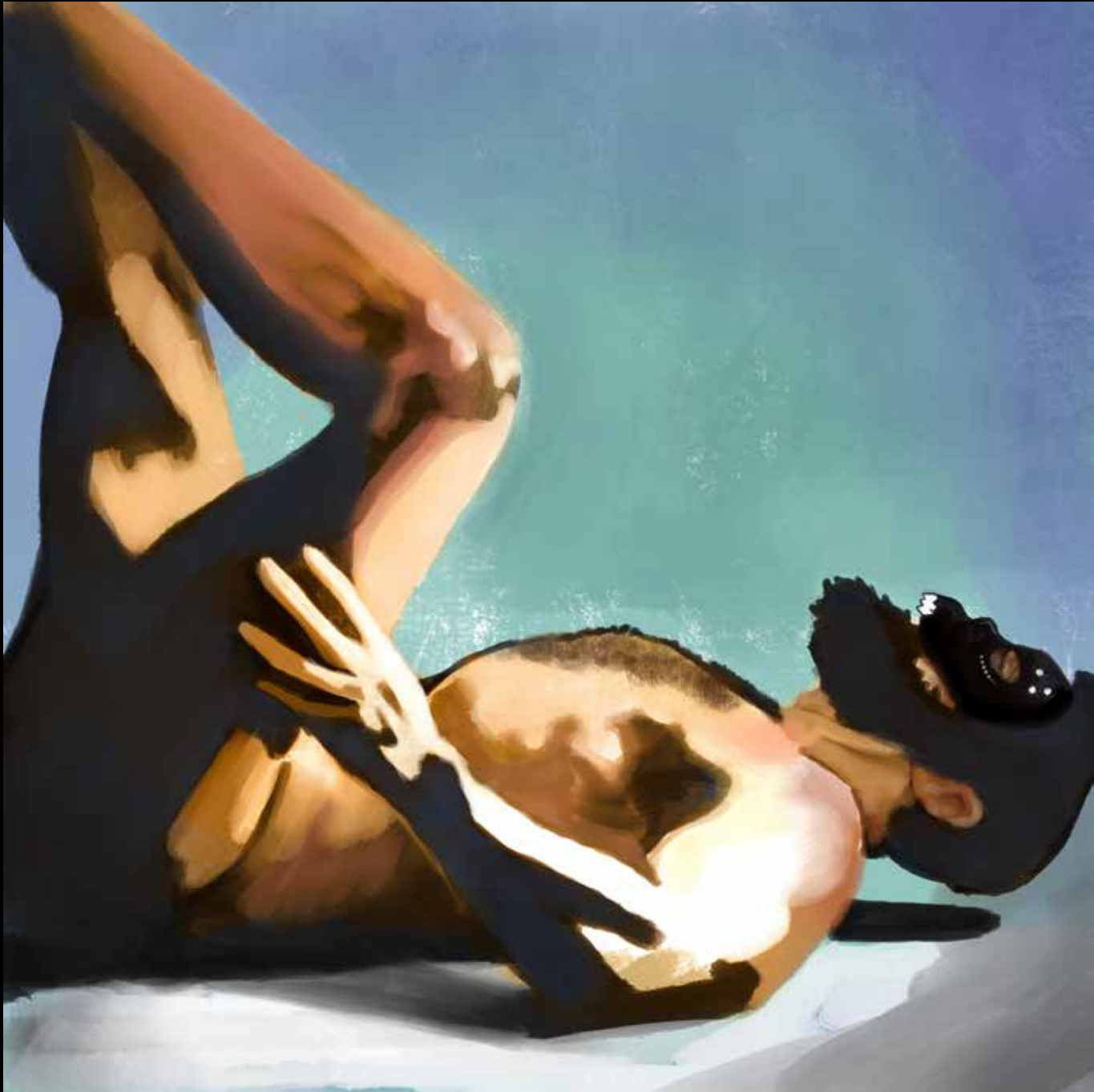
Fantasy

Rob King



Undressing

Rob King



Voyer

Romana Meissner

Romana Meissner is a Czech-born visual artist and currently living in Germany. Her inspiration comes from everything around her: the people she loves, the people she meets, the people she observes, music, literature, nature, politics, the cities and landscapes she feels attracted to such as Amsterdam, Hamburg, London, Istanbul, the ocean, the canals, the hills of her Swabian exile. Romana exhibited at M.A.D.S. art gallery, on the occasion of the “Love my body” exhibition, the abstract work “BEWARE”. In this work, impulse and improvisation prevail. The background is composed of blue, a colour that conveys peace and tranquillity but which contrasts with the warm tones of the reds and yellows. Looking at the work, can be seen the strong connection with one’s own emotions and the connection between mind and body. There are clear references to Abstract Expressionism, in particular to Willem de Kooning’s “Compositions”. The choice of colors is also studied, echoing the work of Arshile Gorky in “Water of the flowery Mill” and Franz Kline’s “Yellow, Orange and Purple”. The vibrant colours are also a reminder of the bright colours of the avant-garde Fauves movement. Examples are Georges Braque’s “La Ciotat” or André Derain’s “Estaque”. Romana Meissner’s art encompasses emotions and feelings translated into an instinctive and intuitive gesture.

Art Curator Giorgia Massari

Romana Meissner



BEWARE

Rupert

Donna-Giraffa is the title of the work proposed by the Italian artist Rupert. The painting has a classical setting that places the subject portrayed at the centre of visual attention. The female figure occupies most of the pictorial surface. Behind her a background of a bright, fiery red shade, able to highlight the dark skin of the protagonist. The half-length female figure characterized by a collected hairstyle and illuminated by rhinestones charms. The warm light and strong colors highlight the decided features of the painted subject, through which the artist has managed with mastery to characterize the face of the subject gently describing the sweet shape of the eyes and eyebrows, the nose straight, slightly flattened and the lips fleshy well marked and defined. What is also striking is the lost gaze of this woman who does not look with confidence at the viewer, but it is as if she was absorbed, portrayed in her private intimacy, at ease and relaxed. Its anatomical forms are proportioned and compact, and the entire work is characterized by a clean and orderly application of the color that shapes the volume of the anatomies. A sense of formal cleanliness that finds stylistic matches with the artist Marie-Guillemine Benoist (1768-1826), in the painting "Portrait of a Black Woman". A work with strong contrasts and tonal games, black and white immaculate dress, which in those years upset the Parisian public of high society. A young woman, seen three quarters, sitting on a chair, covered with a blue fabric, richly draped, in an elegant pose. He wears a sort of tunic with a classic style then in vogue, held at the waist by a thin red belt. The background is bare, the tone austere, the presence of accessories reduced to a minimum, as in the fashionable portraits of Jacques-Louis David.

Art Curator Federica D'Avanzo

Rupert



Donna-giraffa (Nina Simone)

Ryan Harmon

“The artist’s world is limitless. It can be found anywhere, far from where he lives or a few feet away. It is always on his doorstep.” (Paul Strand)

Ryan Harmon was born in Florida and currently lives and works in Dallas, Texas. The artist creates works of which the original and unmistakable style has allowed his participation in national and international exhibitions. Ryan is extremely versatile: his numerous creations range from simple sketches to special interactive three-dimensional paintings. One of his favorite subjects is the human figure, of which he studies shapes, facets, features in order to create highly expressive works. “With Rhythm and Flow Round and Round and Round We Go” was realized between 2020 and 2021 with the technique of acrylic on wood. The protagonist is a woman with sinuous shapes whose body is reproduced many times from different perspectives: frontally, in profile on both sides, from behind. She is always represented semi-naked, with her legs covered by a long skirt of different patterns that blends with the background, created by the combination of vertical stripes that recall the themes of the clothes. She has a toned and well-proportioned body: slender arms and voluptuous bosom are colored with blue and purple. Short blond hair contours the thin face characterized by large eyes, straight nose, and full lips. Her expressions are different: at times she smiles slightly, at others she is more serious, in some cases her attitude is winking. The woman always turns her gaze towards the viewer, and she is aware and pleased that someone is admiring her shapes. The protagonist merges with the background to become one and the same: image and form mix, stimulating the viewer’s different perceptual modalities. The woman is not in a specific context: this intrigues the eyes of the beholder and allows him to give free rein to his imagination and be able to place her in different situations. Ryan is an artist who, thanks to the union of his great creativity and his desire for continuous experimentation, is able to give life to innovative and unique works.

Art Curator Camilla Gilardi

Ryan Harmon



With Rhythm and Flow Round and Round and Round We Go

Sabine Ortner

Can colors constitute the driving force of a painting? Can they bring out its essence and incorporate the observer into a narrative conveyed by their nuances? Starting from the previous questions, I would like to analyze the artworks of Sabine Ortner, Austrian artist who currently lives and works in Spain. The answer is yes, colors can do this and more, as a means of expression they can convey always new states of mind, creating narratives through the expert hand of the artist who applies them on the canvas. Sabine Ortner's works are characterized by an expressive force and a fragmented composition of figures that makes them unique. The three paintings proposed on the occasion of the exhibition *Love my body* are a clear exemplification of Sabine artistic production, where colors and shapes are the protagonists of narrative which is not only aesthetic but also emotional. The first work on display is "La Primavera", the viewer's gaze focuses on the central figure of the painting, whose face is outlined by thick black lines, as if to encompass in some way a framing piece of beauty and simplicity. The colors used by the artist, in particular the various shades of pink and the blue-green background, help to generate a feeling of tranquility in the viewer, who finds himself not only inside a state of mind but also in a period of the year: spring. The second piece in the exhibition is "El traspatio en verano", in this case the artist accentuates the irregularity of the forms using short and broken lines, creating a composition that reminds an artwork tracing back to the Cubism period. In particular I want to recall the portrait that Pablo Picasso made in 1937 in honor of his beloved Dora Maar. The protagonist stands at the center of the painting, through its magnetic gaze manages to capture the observer glance. The artist succeeds in creating a dreamlike dimension within which the viewer feels transported, a reality that has no time or space. The last work displayed by the artist Sabine Ortner is "El carpin amor". Through this painting the artist reminds us once again how it is not necessary to draw clear and defined lines in order to give back the idea of a body, just a few strokes are enough to convey the impression of a unique reality, as it happens in this case in the ideal dialogue that is established between the young woman and the goldfish. They seem to merge with each other, creating a vortex of colors and shapes. Sabine's artistic production reminds us how art is not bound to fixed rules and dictates in the reproduction of reality. It is a simple medium at the disposal of the artist to render what surrounds him, not as it appears to the eye but as the artist perceives it.

"I paint objects as I think them, not as I see them." (Pablo Picasso)

Art Curator Anna Panizza

Sabine Ortner



El Carpin Amor

Sabine Ortner



El traspatio en verano

Sabine Ortner



La Primavera

Sanaz Mousavi Dillard

Sanaz Mousavi Dillard is a Persian-American artist and writer. She herself says: “I love people. I seek to have authentic interactions--each of these interactions has the potential to become the subject of my works. My works are often inspired by literature and philosophy. I explore themes of mysticism, love, dreams, and philosophy.” Sanaz shows at M.A.D.S. two works made in acrylic, during “Love my body” exhibition. The first one is entitled “Ear-Mouth” and it features an abstract female figure with an ear-shaped mouth and a book for her body. Inspired by a line from Jalal Al Din Rumi’s “Masnavi” and depicted in abstract Persian calligraphy on either side of the figure’s head: “Human beings grow from the way of the ear, animal beings grow from the way of the mouth.” In other words, humans grow more from listening than from speaking (mental development). Animals grow from eating and drinking (physical development). The artist herself says: “With this work, I am expanding the concept of body to include mind. Next to the question of the meaning of life, the elegantly baffling relationship between body and mind is one of humanity’s great remaining mysteries. A similar relationship exists between ear and mouth. The mouth is the primary organ for auditory expression, providing information, kissing, and accepting physical sustenance. The ear is the primary organ for auditory reception. It receives information from spoken words, the environment, and our own mouths”. From an artistic point of view, Sanaz’s work takes up the teachings of Marc Chagall, in particular the reference to the work that the artist dedicated to his wife, entitled “Bella”, is clear.

Sanaz Mousavi Dillard

The second work on display is entitled “Hair Down”. Once again, a psychological and spiritual influence is clear. In particular, the Yin and Yang symbol is visible on the left side of the composition. The subject, however, is an upside down woman, the head is facing down and her wonderful colored hair appears, at first glance, like a voluminous skirt. The focal point of the composition are the bare breasts, the central theme of the work. The artist chooses to pay homage to women who have survived breast cancer. The artist herself worked for years with patients afflicted by this terrible disease, enduring with them fear and pain. Sanaz herself says: “The five different colored locks of hair represent divisions of consciousness; the figures within these waves represent additional ideas, emotions, memories, and whimsical fantasies. For example, the birds are spiritually significant animals in much of ancient Persian literature, but they also represent the fears of women with breast cancer, as I personally have a phobia of birds. The heart and pomegranates represent love, fertility, and intimacy. The woman’s scar under one breast represents pain, loss, and healing. It is juxtaposed next to a healthy “normal” breast, to suggest the unbalanced state of life or one’s self.”

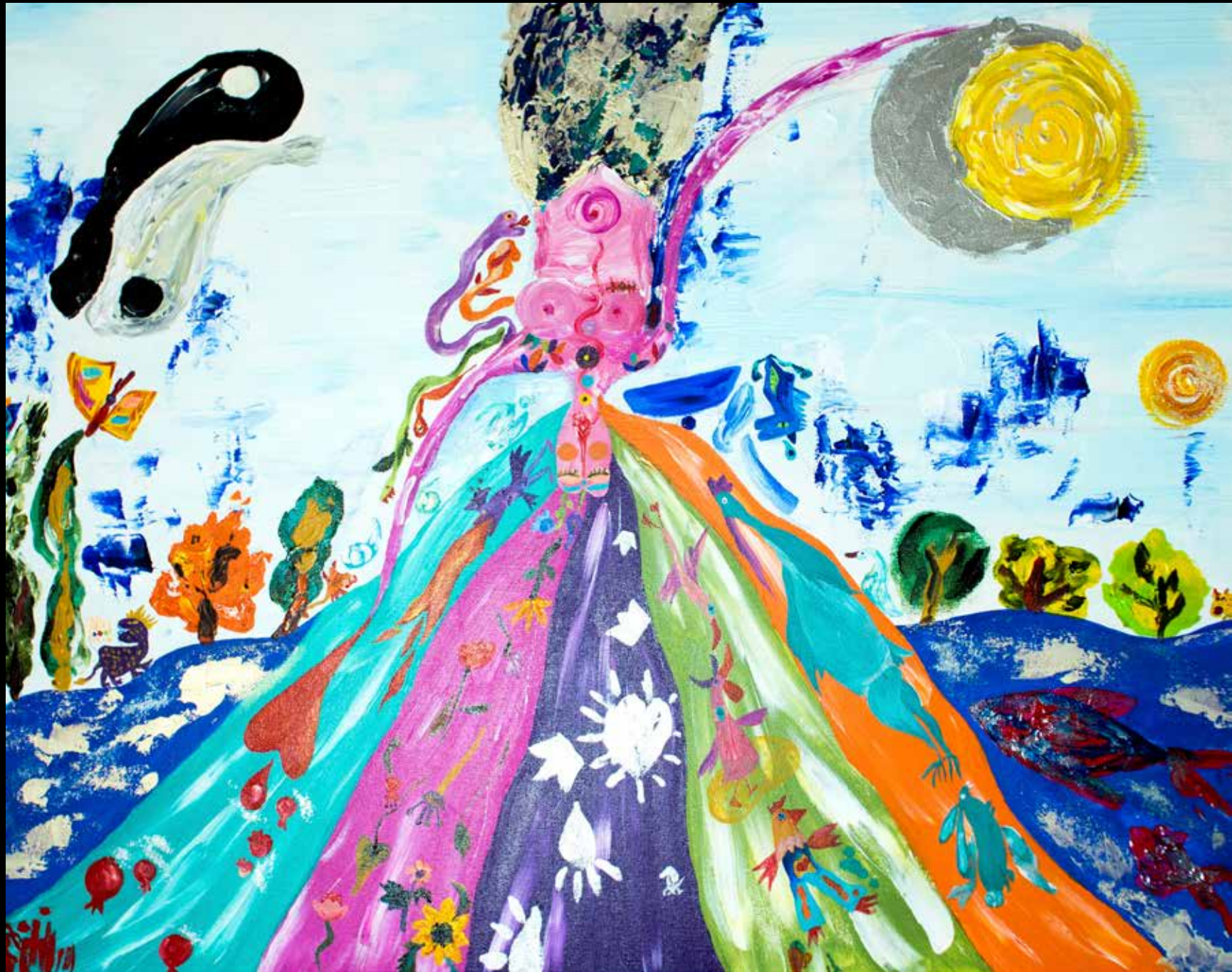
Art Curator Giorgia Massari

Sanaz Mousavi Dillard



Ear-mouth

Sanaz Mousavi Dillard



Hair down

Sandra Lages

“If I could say it in words there would be no reason to paint.” (Edward Hopper)

The Brazilian artist Sandra Lages, as the quote from the famous American painter states, communicates through her works what words would not be able to do: a profound inner world, a multi-faceted personality. Among the most recurring subjects of her representations, we find human figures who, through the expressions or the movement of the body, convey strong emotions. In the work “Esboço do Paraíso” the protagonists are two children who, on the seashore, jump happily and carefree. The work gives off peace and serenity, the same ones you feel when walking on the beach with the foam of the waves that wets your feet and the silence of a hot summer morning. The heavenly atmosphere of the canvas is also created thanks to the perfect chromatic balance created by the combination of pastel colors. In “The boy” the serious and thoughtful face of the young protagonist dominates the center of the canvas. His oval face is characterized by a straight, long nose, full lips, and large brown-green eyes. The dark colors of the background and the shirt set off his fair skin creating a strong and at the same time pleasant contrast. His gaze is aimed straight, perhaps because he is listening to someone looking into their eyes or perhaps because he is carefully observing something that catches his attention. “Vergüenza” is a work that, as you can guess from the title itself, wants to send a strong message: shame for your own shapes, fear of not being liked by others because your body does not respect ideal standards, little self-esteem. Its protagonist is a woman who, covering her face with her hand, reveals her breasts. Although it is not possible to see the facial expression, the movement of her body is able to speak: “Don’t look at me”, thinks the woman. Sandra with her works, in addition to demonstrating her great artistic skills, wants to make people understand how art can be a means of transmitting important concepts: do not be afraid to show yourself for who you are, diversity is wealth, it is not a defect.

Art Curator Camilla Gilardi

Sandra Lages



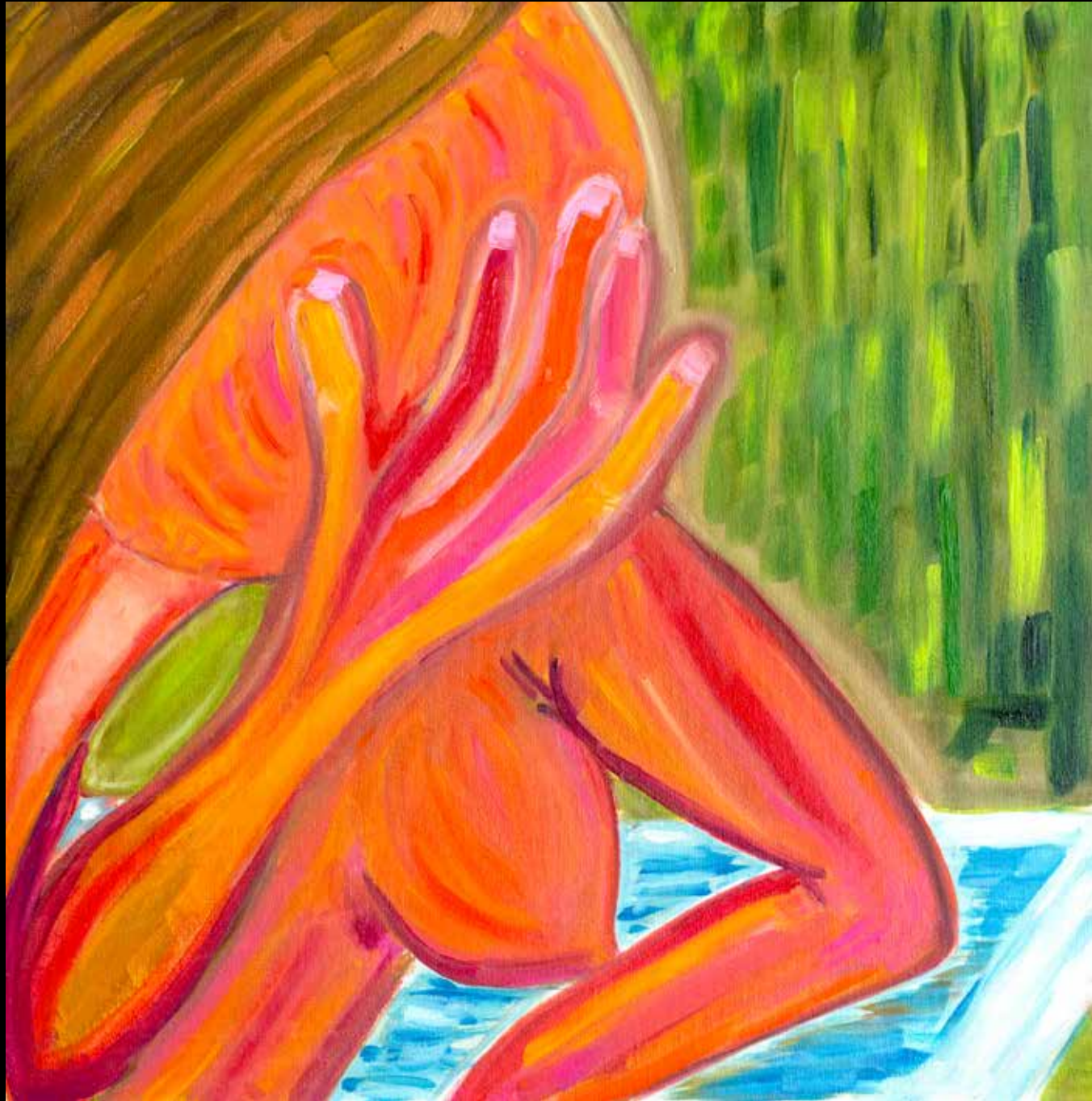
Esboço do Paraíso

Sandra Lages



The boy

Sandra Lages



Vergüenza

Sara Bartolomé Solés

In occasion of the international art exhibition 'Love my body' the artist Sara Bartolomé Solés presented the painting titled 'two eyes, two looks, two sides of the same life'. It's more important to understand the meaning of this painting, starting from the title because at the first look this artwork can be seen as a portrait of a figure. At the same time the truth that wants to communicate the artist with this work is more significant. In fact if we think at the title we understand that this portrait wants to refer not only to the woman reported on the canvas, but also at the relationship between the woman and the artist from the other side of the canvas. But also the relationship could be that, between the portrait and the observer. Watching at the face of the character represented, it seems to affect with the glance and blend in the observer. The face wants to make contact with the visitor from the other side of the canvas and communicate with him. In this way we can understand the meaning of the title: two sides of the same life. Is like to say that the portrait becomes a mirror that wants to reflect the other side of the canvas. The artist Sara Bartolomé Solés constructs a story through the expressiveness of a face. If we consider one painting by Annibale Carracci called The bean eater, we could see any connection with this portrait: the protagonist is a man surprised in the act of eating when unexpectedly his expressiveness collides with the indiscreet observer. Or we could think of Moroni's Tailor: in the painting, a tailor is surprised while he is working. The element that connects these portraits to the figure of the artists is the relationship between the protagonist of the picture and the observer. The anthropological factor consists in the artist' desire to create contact with otherness through an expression that becomes instantaneous of a reaction. We could see a story articulated on lights and shadows. This means that the artist doesn't want to represent only a face, but she wants to describe the story of this relationship between the observer and the painting, or maybe her relationship with the woman of the painting. In this way the portrait seems to reflect our expression, and our feelings. Watching to Sara's painting is like talking to someone and to say: -I'm feel like you, we are the same person-

Art Curator Elisabetta Eliotropio

Sara Bartolomé Solés



TWO EYES, TWO LOOKS, TWO SIDES OF THE SAME LIFE

Sara Delic

“Creativity is contagious, pass it on.” (Albert Einstein)

Sara Delic is a young Austrian artist. Starting out almost by chance, she has found in art a pleasant escape from the stresses of life. Painting means distancing oneself from the world, immersing oneself in a peaceful, meditative atmosphere. An enchanting escape. Spontaneity and gestures are the key to his success. His style is exuberant, lively. This can be seen in her work ‘Autumn Passion’, where colour is left free to express itself. The composition is not rigid but creates a whirlwind of positive emotions. Strong, bright colours such as red, pink and blue contrast perfectly with softer, nuanced, soft colours. A pleasant, cheerful composition that does not use rigid schemes but focuses on the artist’s positive vision of the world. The colours are reminiscent of the many shades of autumn, a season of warm, intriguing and evocative colours. Nature changes, involving all our senses. Autumn infuses the human being with new stimuli, as does ‘Autumn Passion’. The viewer of the work is led to reflect on the abundance of nature and its versatility. It is a season of change, especially inner change, which aims to find balance and serenity. In the work ‘Enclosed’, colour becomes material. On a petrol-green patch, brown, white and black brushstrokes are arranged. The result is an interplay of touches of light. Here Sara creates an unusual, decorative combination. The colour is concentrated in the centre of the canvas, the background remains white. The viewer is led to direct his gaze to the colour and is captivated by the minute details created by the spontaneous juxtaposition of variegated brushstrokes. Once again, the composition appears harmonious and conveys positive vibrations. In “Blonde Fiction” three dolls become the protagonists. They have different hairstyles but all have the typical perfect body in common. Sara arranges them at the same distance and decides to paint them, with extreme gestures and spontaneity, in different colours. Black, pink and green splashes daub the dolls’ perfect bodies. Pure colour hides the perfect, stereotypical shapes. Dolls with identical faces, blond hair and perfect bodies present a standard of beauty that society imposes on us. But beauty is not only in this. Beauty lies in diversity, in the love of one’s own body, in accepting one’s own imperfections and knowing how to enhance oneself. The artist therefore tries to make the spectator reflect on this aspect. Sara is able to express herself fully through her art. She frees herself and is able to instil a mix of emotions in the spectator. The colours she uses are sometimes bright, sometimes subdued. She is extremely versatile. She proposes different themes. Sometimes her canvases conceal deep meanings and reflections. At other times the compositions are purely decorative and pleasant, thanks to the spectacular colour combinations. Sara gives the viewer a harmonious and unique visual experience.

“Imperfection in beauty, madness is genius and it’s better to be absolutely ridiculous than absolutely boring.” (Marilyn Monroe)

Art Curator Ilaria Falchetti

Sara Delic



Autumn passion

Sara Delic



Blonde fiction

Sara Delic



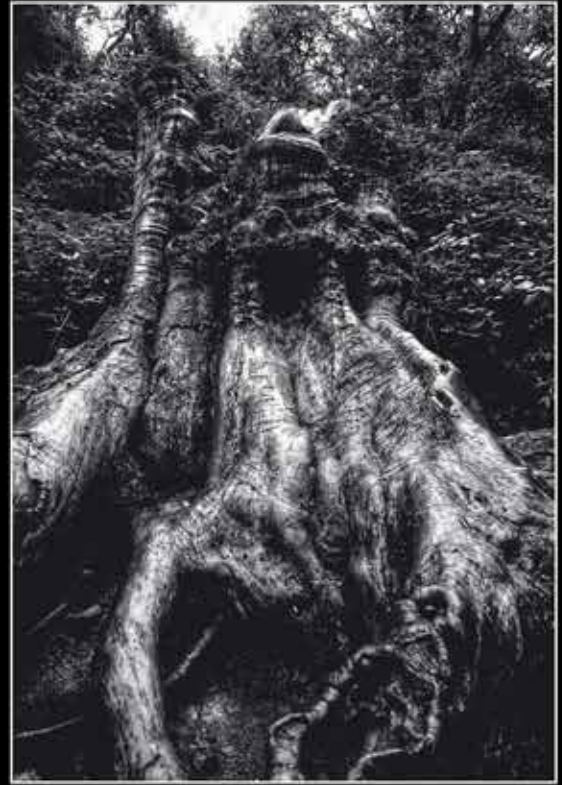
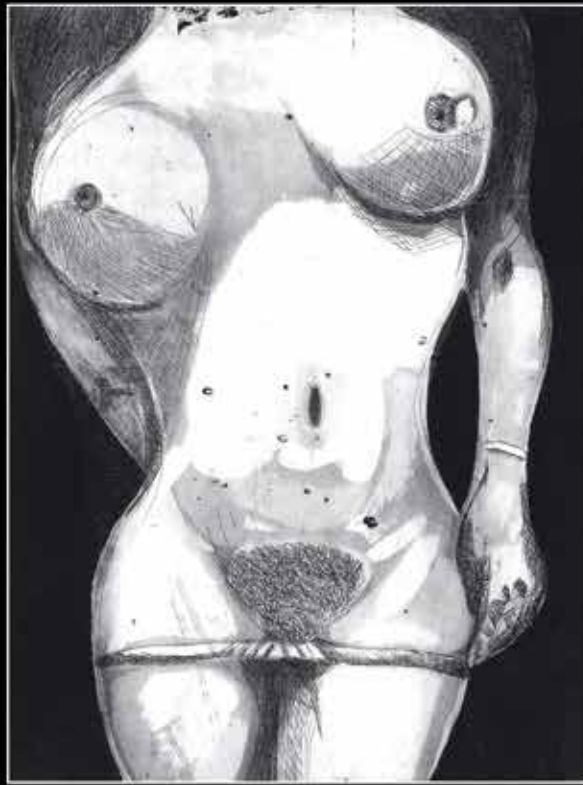
Enclosed

Sarah Rashidi

Empathy distilled into nature, infused spirituality, and a flesh-made female body participate in Sarah Rashidi's subaltern narrative. The artist through the work entitled "The Nurture of my Dark Feminine Power" expresses the female power, crossed by the timeless charm of the one who attracts and abducts with the emphasis of gestures and nudity of the body. Sensual bodily abandonment and its intrepid exaltation penetrate the bewitching power of nature. The artist's intention is to put herself and the viewer in relation to a universal energy that crosses everything; where the body swings gently, surrounded by nature. Landscape and female body, placed side by side, with delicacy and with strong chiaroscuro contrasts, tell the performative nature of this oscillation of perfection. In the centre, this cycle of life closes and opens, the first image of a female breast, without ever losing sight of the exaltation of the same power that, in the triptych, remains the undisputed protagonist. Black and white, chosen by the artist, generate an immediate tension, disorient; they have the power to communicate without the need for additional intermediaries who are not themselves; there is no need for clarifying words, We need do nothing but let ourselves be invested by the pure message entrusted to the light. These two colors are the "ends" of the chromatic circle: white contains all the colors, and recalls the idea of fusion and luminous union; black is instead an absence of color, and is therefore linked to the idea of emptiness, darkness, emptiness, absence, precisely. The eye and mind of the spectator, before this work, interact with the unconscious search for deeper senses, worlds, intimacy, mysteries revealed by the perfect fit of white light and black light, nature and femininity.

Art Curator Federica D'Avanzo

Sarah Rashidi



The Nurture of my Dark Feminine Power

Sari Holland Alvarado

“La Fuerza Femenina” is the title of Sari Holland Alvarado painting exhibited in M.A.D.S. Art Gallery during “Love My Body” exhibition. Always recalling to mind her different origins – as we saw in the works exhibited during “Kromatic@rt” exhibition last month - the artist realizes her artworks with deep brush strokes on canvas, rich in light and colours. Concerning the concept of the actual exhibition, Sari has used just two colours, pink and blue with their hues, that are respectively associated with the feminine figure and the male one. The subject of the piece, the leaf, is the artist’s distinctive. Here, a deep foliage composes the painting’s background, made up of more blue leaves that give a brilliant light to the composition and that highlight the purple ones that lie on the foreground. The whole composition wants to pay tribute to the feminine figure and her strength and ability to face up to life and its difficulties. Sari’s aim, through this painting is to convince women that they can confront their lives and each situation by being determined in their position. This painting is a way with which the artist tries to sensitise towards eliminating prejudices related to women’s weaknesses. The big and violet leaf, that represents here the main character of the piece, is sustained by two other leaves, an allusion to the feminine solidarity.

Art Curator Martina Stagi

Sari Holland Alvarado



La fuerza femenina

Seda Ozture

“She is a wild, tangled forest with temples and treasures concealed within.” (John Mark Green)

The word “geisha” in Japanese means “person versed in the arts”. Exercising the profession of geisha requires years of rigorous preparation for learning various Japanese noble arts, including singing, music, traditional dances and tea ceremony rituals. The geishas are therefore professional entertainers, endowed with marked intelligence, education, culture and talent, who are paid to revive and facilitate social occasions. In this painting by Seda Ozture, entitled Geisha, large fields of color with a rough texture occupy the entire surface. The palette used is very wide and extends into space, between material intertwining with horizontal and vertical lines. Blue, purple, green, red, orange, mix and overlap, surrounding the subject of the painting in the center: a woman, proud of her body, turns towards us, with no expression on her face, wearing only a red dress that, resting on her shoulders, falls down her arms, revealing her breasts. Her hair is pulled back to the left and a pearl necklace adorns her neck. Directly around her figure, an explosion of white contrasts with the red of the dress, telling the complexities of the woman, here, at the same time, a seductive goddess, but also a sensitive soul. Through a figurative language, but with a strong abstract component, Ozture raises the female figure as an emblem of wisdom, elegance and beauty, exploiting the oriental imagination of the geisha, a woman of many virtues.

Art Curator Francesca Brunello

Seda Ozture



Geisha

Sharon Klausner

The artworks created by the young Israeli artist Sharon Klausner masterfully interpret the central theme of “Love my body” exhibition, which focuses on awareness of individual physicality and the substantial importance of accepting any body, regardless of its physical features and connotations. The artist has deliberately placed a strong emphasis on the female figure, represented in all the works on display as a single recognizable figure without clothing, reflecting on what is often an underlying dynamic of contemporary society in which the female figure must struggle within a duality and a sense of isolation due to being a woman. The artist explores the female body in all its variants and differences, using digital technology to create unreal and atypical atmospheres, focusing the viewer’s attention on the female figures presented naked and alone, in a mixture of reflection and challenge. The first piece on show is “Solitude 4”, in this case the feminine figure, whose features are deliberately exaggerated in relation to the context in which she finds herself, is represented at the center of the picture with her gaze turned directly towards the observer. The use of neutral, unreal colors for the representation of the environment helps to accentuate the prominence of the woman, accentuated in turn by the chromatic combination of yellow, white, grey and various shades of orange, which allow her to stand out from the background. The second work exhibited at Love my body is “Solitude 16”, in which the female figure is represented in a position of meditation, in a moment of reflection in which the woman is reflected in what appears to be a surface of water. The colors used by the artist to represent the woman combine perfectly with the hues used to illustrate the surrounding environment, creating a chromatic continuum that characterizes and enhances not only the composition but also the feeling of meditation it evokes. The third and last image by Sharon Klausner exhibited at M.A.D.S. Milano is “Solitude 13”, in this work the female figure is portrayed in a supine position with her legs gathered together. Perhaps even more than in the other works a sense of solitude is perceived, but at the same time there is also a profound feeling of self-love and awareness of the inner self and body. Sharon Klausner’s works are definitely an important starting point for a reflection concerning the role of women and how they are perceived in today’s society; it is only by addressing and talking about these issues that they can be eradicated at their roots.

“Art is a line around your thoughts.” (Gustav Klimt)

Art Curator Anna Panizza

Sharon Klausner



Solitude 13

Sharon Klausner



Solitude 16

Sharon Klausner



Solitude 4

Shaula Schaham

Shaula Schaham is an Israeli-born artist who studied design. Her taste for combinations of colors and shapes is very evident in her works. She uses a mixed technique and prefers collage. Her refined and elegant eye leads her to compose unique and original works. In her work “My golden isle of Dreams” Shaula creates an original and pleasant composition of geometric shapes. The space is marked by black lines. Two human figures are recognizable, one from the front and one from the side. The color seems to have a life of its own. It breaks on the canvas without a premeditated order, following instinct and spontaneity. Many shades of purple, pink, red, yellow, green color the canvas creating a dynamic and suggestive effect. The two figures are presumably a man and a woman. The man, on the side, wears a top hat with a flower. The woman, frontal, is very elegant, both in clothes and makeup. They are stylized and blend in with the bright, vivid color. Evident is Shaula’s taste in decoration and combinations. The colors are perfectly juxtaposed together, blending into each other, creating striking mixes. The canvas has several interesting textures. The work thus takes on texture and becomes material. Flowers, lines, dots, solid color. The composition appears well balanced and very precious. The brightness of the colors is wonderful and perfectly matches the different textures that alternate in the work. Shaula expresses very deep and contrasting feelings. It is almost a magical vision, a dreamlike atmosphere. An abstract vision of reality where you can be free and yourself. Bodies lose consistency and importance is given to the varied and colorful soul of people. There are many artistic references used by Shaula that she revises and re-proposes in a modern and original way. Certainly the influence of the avant-garde is recognizable, especially cubism. The scanning of space, the simplicity of the forms and the use of different textures recall the works of Picasso or Braque. In the work we find closed two-dimensional surfaces, flat backgrounds with colors that blend together without creating volumes. The work therefore appears as something evanescent, dissolvable. The synthesis of the work emphasizes the mental and not the physical aspect of painting. The work lies somewhere between figurative and abstract as the real forms begin to lose consistency. Shaula proves to be very adept at juxtaposing pleasing colors and shapes that contain within them different meanings and generate multiple emotions. The viewer is overwhelmed by the beautiful color combinations and the sheen produced by the canvas.

“The principles of true art is not to portray, but to evoke.” (Jerzy Kosinski)

Art Curator Ilaria Falchetti

Shaula Schaham



My golden isle of Dreams

Shun Kakegawa

Architecture took its first steps at the same time as the advent of society. It has always been an integral part of human life and itself a focal point and prerogative for the development of civilisation. Within artificial constructions, man protects himself from the aggressiveness of nature, from extreme temperatures and atmospheric phenomena, and lives his everyday and social life. Architecture, born as a need and placed at the service of mankind, is a silent observer of the slow changes in civilisation, of the sudden progress or decline that characterises man's life. It stands motionless for very long periods of time - centuries - as a witness to human life and changes with the changing characteristics of the community. It is built, revisited, destroyed, rebuilt and each time it presents within itself and in its constituent parts the trace of the human being and the intrinsic characteristics of the historical period in which it comes to light. Man spends a large part of his life inside buildings, gives them a name - workplace or home -, produces experiences and continuously generates memories. Public and private buildings are used on a daily basis, take on meaning and become part of people's lives. An architectural building made of bricks and reinforced concrete, always the same in its solemn immobility, is inevitably shaped in man's mind according to his feelings and memories. And so it is that there are days when the spaces - and the rooms - present a limpid and extremely bright atmosphere; other days when the ceiling seems to sink inexorably downwards into a dark atmosphere with a cold, damp air.

Shun Kakegawa

Days when the architecture makes us feel protected and sheltered, lulls us away from the fast flow of events to reassure us with its embrace of brick and concrete, lulling us into sweet memories in a warm, muffled atmosphere. At other times, these gentle walls come down on us, crushing us, distorting and moulding us by the human mind, becoming constituent parts of a prison generated by the mind of those who live inside it. Shun Kakegawa's art is about the multifaceted relationship between architectural space and the human being. In the pigment traced on the support with a painting knife, one can see all the power and solidity of architecture. The environments described are reduced to geometric shapes and synthetic spatial volumes which, with their expressive force, define the entire composition. Man peeps out of these representations, small in the presence of a high windowed wall, insignificant compared to a wall tinged with all the hues of sunset. Yet he is always there, and it is perhaps the latter that, with the power of the mind, perception and memory, moulds, changes and generates new forms, new characteristics for the architecture which, always immobile, observes the individual and allows itself to be moulded as it pleases according to the sensations, emotions and memories that the human mind has the privilege of creating.

Art Curator Lisa Galletti

Shun Kakegawa



BEDROOM - Lost in thought

Shun Kakegawa



LOSER

Shun Kakegawa



RESTAURANT - After meal coffee

Shun Kakegawa



TWILIGHT - Sunset

Silvia Caimi

Silvia Caimi is an Italian artist, based in Mantua. Her passion for painting and her natural talent drove her to rigorous and methodic artistic research, with a particular interest in the human figure. A keen attention to drawing and composition allows her to achieve sculptural effects of fluid volumes fading into emotion. This reveals a continuous tension leading to an inner investigation, a suggestion that “I’m the center of this mysterious, dream-like yet real world”. She presents at M.A.D.S. art gallery her work entitled “JUMP 101” made in oil on canvas. The work consists of three panels, designed to be displayed separately, leaving a void between each of them. The work represents a swimmer in the act of swimming. The position accentuates the dynamism of the body and its sinuosity. The choice to create the work in black and white on a white background, gives the work the photographic aspect, this is also thanks to the technical ability of Caimi, able to realistically reproduce her subjects. The work in fact recalls the photographs of the great photographer Robert Mapplethorpe. Just like him, Silvia Caimi pays much attention to the lights, making the subject appear as a marble sculpture. She herself says: “Through my work I seek to discover human nature through a reflection in the beauty of figures and bodies in motion where the athletic gesture represents a temporal passage and a moral evolution of man”. Silvia Caimi with this work therefore enhances the beauty of the body in one of the most natural acts possible, that of swimming.

Art Curator Giorgia Massari

Silvia Caimi



JUMP 101

Silvia Yapur

Silvia Yapur is a mixed media artist who uses textiles as well as paper, various inks and even magazines in her paintings. She says: “My natural creativity pushes me to experiment with different techniques allowing me to materialize creations with collage, engraved printmaking, etching and textiles”. She presents her series entitled “Dressing and Undressing with my cats” composed of five works at M.A.D.S. art gallery. All five works have as their subject a curvy, naked woman, in the act of dressing or undressing accompanied by her cat. The cat symbolizes lust, accentuating the sensuality of the woman. The backgrounds are neutral with textured brush strokes recalling the style of the Dutch painter Vincent Van Gogh. From an iconographic point of view, Yapur refers to Henri Matisse’s “Bathers with a turtle” from 1908. Ms Yapur’s style is considered unique: the artist combining acrylic paint with textiles to depict the heads of the cats. This series is meant to show confidence and self-esteem, the central theme of the “Love my body” exhibition. The act of undressing and dressing are intimate acts, in which insecurities emerge. Here the subject is quite at ease with herself although her body does not reflect society’s standard of female beauty. The most interesting work of her series is the last, Number 5, in which the artist inserts a collage component: the cat’s eyes are replaced with a cutout from a fashion magazine of the eyes of a runway model. Silvia Yapur is always searching for new media, always ready to amaze with her unconventional works.

Art Curator Giorgia Massari

Silvia Yapur



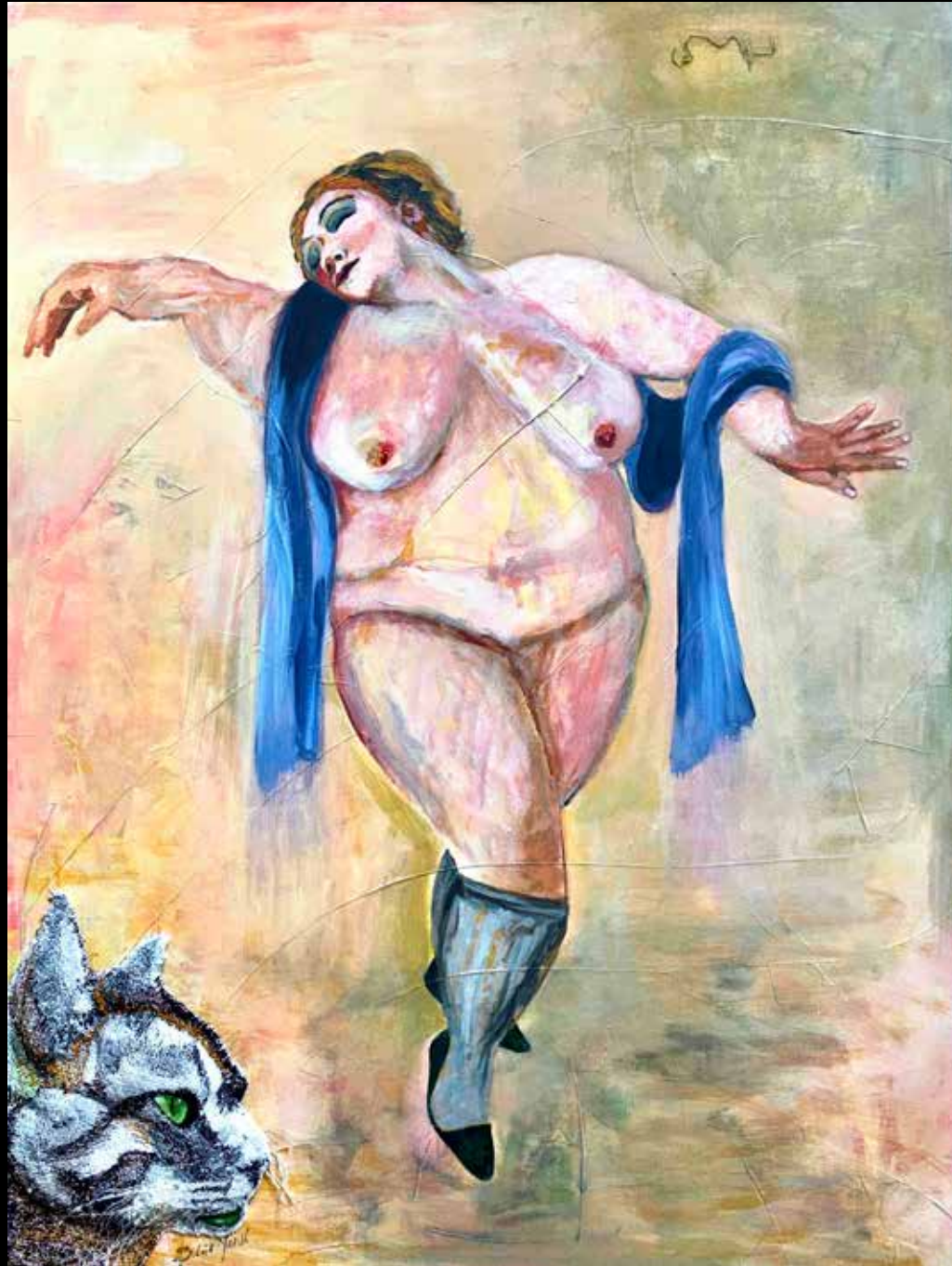
Dressing & Undressing with my Cats - 01-05

Silvia Yapur



Dressing & Undressing with my Cats - 02-05

Silvia Yapur



Dressing & Undressing with my Cats - 03-05

Silvia Yapur



Dressing & Undressing with my Cats - 04-05

Silvia Yapur



Dressing & Undressing with my Cats - 05-05

Süreyya Cinggiray

Édouard Manet in the painting *Olympia* proposed a new interpretation of the female nude, a genre belonging to the tradition of Western painting. The artist in fact resorted to a direct and uncompromising representation with bourgeois morality of the time. The woman is then represented in a prosaic way without veils and with a raw language; a cold and realistic image of a young courtesan. Her figure is not revisited with mythological, allegorical or symbolic filters but only represents a naked prostitute. Today it seems absolutely shocking that one of the strongest criticism was made to Manet because of the woman's body. Art lovers of the time were accustomed to seeing in the works, rounded and idealized women figures. Thus it was not for *Olympia*, whose body was judged too realistic at the time. The feminine gesture of Venus covering her nudity was widespread in classical-inspired academic art. The woman has no intimidated look at all, on the contrary she is confident of herself and her actions. The technique adopted by Manet inspired artists from around the world such as Süreyya Cinggiray, whose *Olympia* is immersed in an extremely perspective space. The dark walls and windows suggest the importance of a surrounding space for the artist along with the few background details. This only prompts the observer to focus exactly on the provocative sexual connotations of the woman and her pose. The scene is in fact constructed through realistic filiform but precise brushstrokes that acquire a realistic effect. The chiaroscuro is simplified to the maximum and the contrast between light and dark shades appears very clear, so that the ivory color of the skin of *Olympia* stands out decisively on the background almost black. The woman with the plump breasts and round shapes is standing there with the firm and decisive attitude. In contrast, in front, a slender and perfect body can be seen in the round on the easel. Is it an unconscious will of the subject, or is it another woman?

Art Curator Federica D'Avanzo

Süreyya Cinggiray



Olympia's Ornaments

Sylvia Falkiewicz

“Where the spirit does not work with the hand there is no art” (Leonardo da Vinci)

Sylvia Falkiewicz lives in Canada, and her artistic interest was born during childhood. Her artistic and creative process is inspired by intuition, the beauty of everyday life, nature and photography. In her oil work, the elegance of the female figure, marked by soft and light colors, gives us back the beauty of simplicity and purity of the female body. Idealizing or realistic tendency of the human body? There is no unambiguous answer to the question, indeed it is precisely the question itself that leads us to reflect on the various facets of body vision. The technique with which the artist realizes her works, recalls that impressionist: eliminates all pictorial artifices in favor of a painting made of brushstrokes, streaks, with the use of only pure colors, juxtaposed and contrasting. All this underlines how also the work of Sylvia represents a type of reality that is no longer and stable but in continuous becoming. It is a reality filtered by the subjectivity of the artist. The painting also represents the mirror of the society in which we live, a society that prefers precise canons of beauty, but we also see that the face of the woman is sketched, little visible, does not show us the interiority, the expressiveness, the thought that we could see in her. It is a warning, as if Sylvia wanted to tell us: the body tells us but there is also an essence in this. Being in harmony with one's body is almost always an essential value for both physical and psychological well-being but it can become an imposition when society demands changing aesthetic canons, to which you adapt to be able to more easily in the society in which you live, all this is reflected in the work of Sylvia.

Art Curator Giulia Guasti

Sylvia Falkiewicz



Untitled

Tim Flagg

“Because she competes with no one, no one can compete with her.” (Lao Tzu)

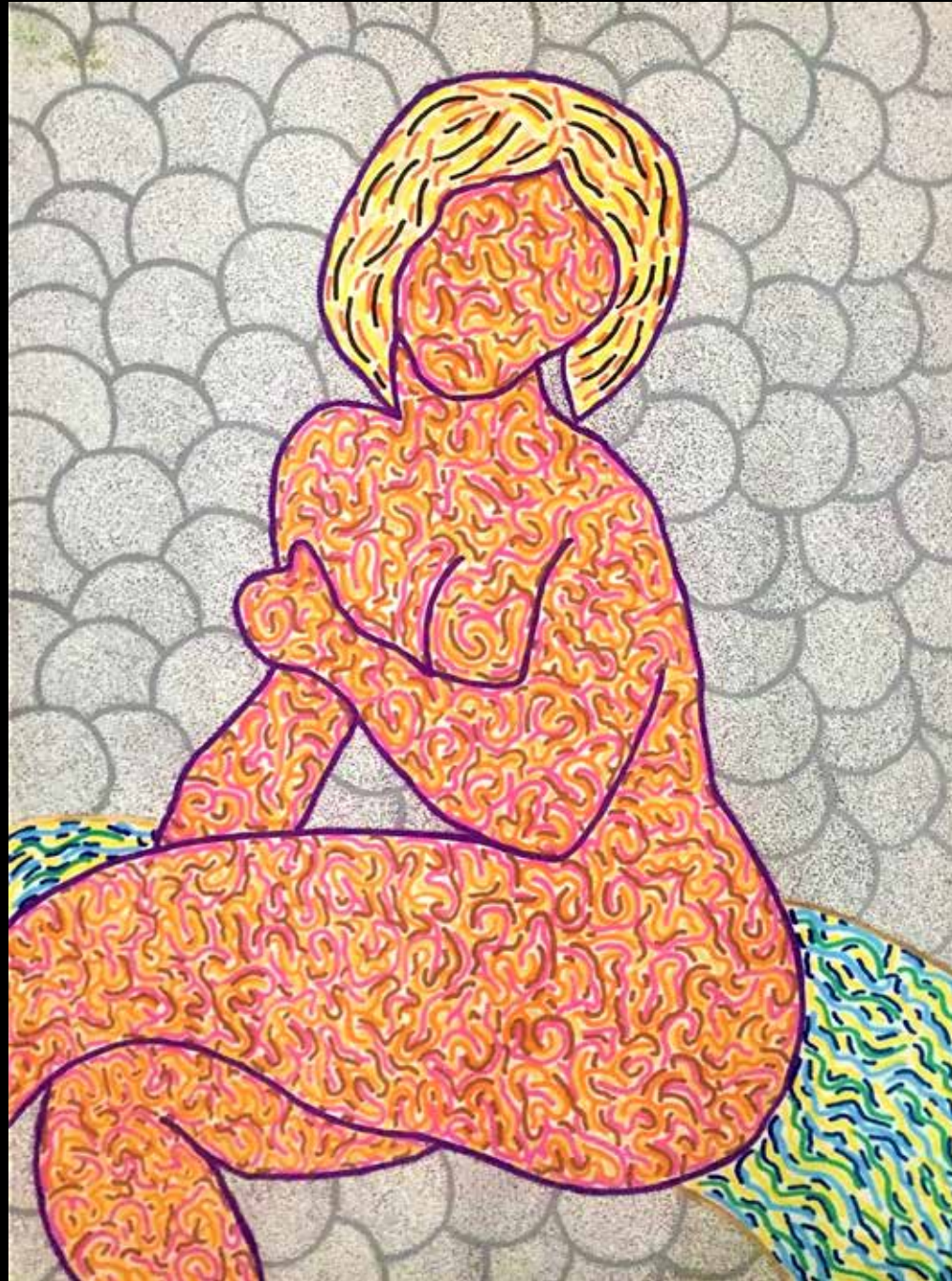
An explosion of color, energy and movement, this is what the works of Tim Flagg, an American artist from Indiana, are about. Vibrant surfaces mix with geometry, giving the painting a pop, decidedly explosive air. The artist indulges in his own visions, letting the imagination be free to spark. Forms of all kinds are repeated in the space, with great attention and care to detail, giving these works an unusual and captivating aspect. The space is thus engulfed by swirling lines, dissolving the idea of a background of color, deliberately replaced by an interesting, overbearing and provocative visual research. Contrasting colors compete with each other in a spasmodic search for their own space. Sinuous lines, circles and strokes of color break up the space into a myriad of fragments.

Tim Flagg

In *The Body Electric*, a female nude gracefully covers her breasts, while her body vibrates violently, invested with red, yellow, fuchsia and burgundy lines. A purple sign slides into space, describing the softness of her body, while in the background, a texture of circumferences filled with a myriad of colored dots, gives a sort of three-dimensionality. The circle symbolizes the beginning and the end, alpha and omega, the perfect representation of wholeness, expresses fullness and harmony. It also becomes a stylization of the sun, fundamental for all life on the planet, but above all, a symbol of the maternal feminine principle, which refers to the great Mother Earth. Tim, takes us on a journey towards the female body par excellence, showing the woman as a divinity with powerful vibrations.

Art Curator Francesca Brunello

Tim Flagg



The Body Electric

Tim Flagg



The Source

Trine Lund

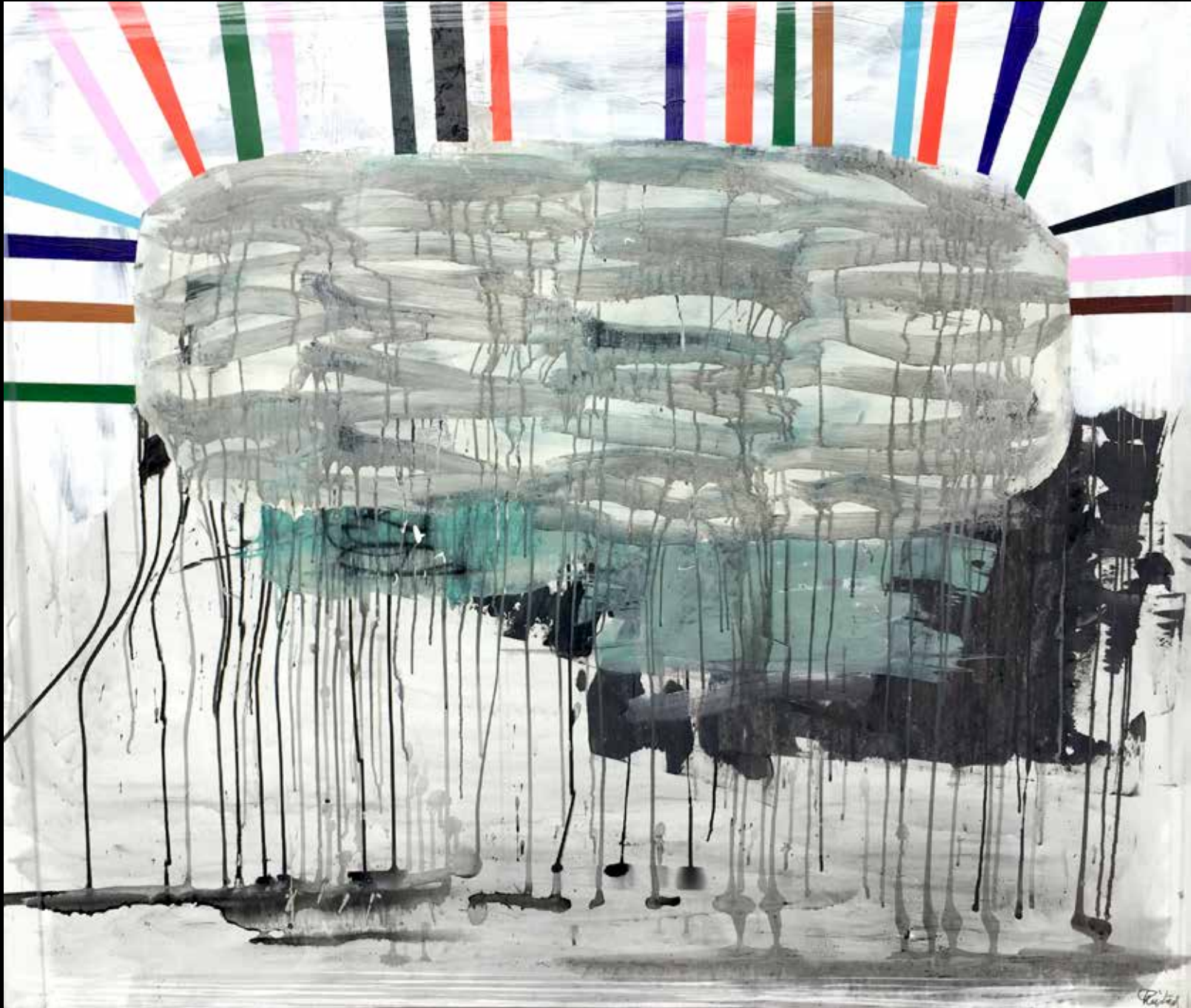
“If I could say it in words there would be no reason to paint.” (Edward Hopper)

Trine Lund is an innovative and creative artist. In her art, she combines different materials to create unusual and striking combinations. She does not limit herself to using just one technique. By assembling everyday materials, she creates original and very special works. He brings out the hidden beauty in raw materials, giving them new life and creating very interesting artistic compositions. In his work ‘Spirit Within’ his style is clearly evident. A geometric sphere shape divided into two parts, rough and studied brushstrokes make space on the canvas. The materials take control. The chromatic contrast of black and white prevails. The lines that are created have different dimensions and intensities. The artist’s refined and decorative taste is evident. The extreme elegance given by the use of a few simple colours instils peace and harmony. The interpretations are manifold, as are the emotions concealed by the canvas. The viewer is struck by the intense black colour and at the same time reassured by the presence of white. The two-tone effect is then softened by the use of ochre, which is left free to slide across the canvas, creating unusual combinations. In her work “Inner Circle”, Trine uses a wider range of colours, without however taking away space from the real protagonists of her work: the bank and the black. In the centre are three large patches of colour that resemble clouds in shape. Behind them are coloured rays of blue, red, green and brown. The composition appears studied and well balanced. The colour is arranged in an orderly manner, while the shapes in the centre are left more free. Matter takes over. The colour is free to move on the canvas, to drip, to create shapes. In his work “Soul Asylum”, gesture is the protagonist. The background drawing seems to have been deliberately concealed by a series of black, energetic marks. Trine’s mix of techniques makes the composition dynamic. The lines express strength, anger, power. The work engages the viewer, who is overwhelmed by many conflicting emotions. Trine makes the viewer wonder why those lines are there. She invites them to explain themselves, to look inside themselves. The artist likes to draw beauty out of different raw materials. This is evident from the colour and material combinations he uses in his works. The undisputed protagonists are black and white, complemented by other colours that enrich the composition. Trine lets the colours take possession of their space, and the materials take on creative forms. The viewer’s soul is laid bare. A few essential strokes and the extreme freedom of the marks on the canvas lead people to ask themselves existential questions. Trine creates works that are new and full of beauty.

“I don’t say everything, but I paint everything.” (Pablo Picasso)

Art Curator Ilaria Falchetti

Trine Lund



Inner Circle

Trine Lund



Soul Asylum

Trine Lund



Spirit Within

Valentin Girard

Valentin Girard exhibits his work entitled “Multiverse” at M.A.D.S. Art Gallery, during “Love my body” exhibition. This work reflects the artist’s willpower to create while being in harmony with his inner self, his emotions and his thoughts. Simple black lines highlight the contours of the subjects of this crowded scene. The main character of the piece seems to be the feminine figure that is laying down with her body to the ground and her head and left leg holding a big and pink balloon, while a man’s face is watching her through a sort of window. We can also read the scene as a symbolic one: the woman is a river that from the tunnel, surmounted by small figures, harmoniously flows reaching the city on the background and the man with the small eyes is attempting to assist this divine scene. Even more the piece represents an Olympic scene in which the big face is Neptune, the water’s divinity who is watching his creature, always the river represented by the young girl. All the elements that fill up the piece seem not to be so real. The soft sun; the big water lily that is visible almost at the point in which the slanting lines that divide the scene, merge. Valentin uses four major colors to describe this abstract scene: the yellow for the persons; the blue and its shades and the pink that brings a cold and pleasant atmosphere to the scene.

Art Curator Martina Stagi

Valentin Girard



Multiverse

Valeria Hannig

Valeria Hannig is a promising artist. Her works are full of elements, a whirlwind of emotions that take on different guises. Her art makes its way between poetry, music and painting and all of this shines through in her style. Valeria creates compositions that express freedom, balance, beauty, awareness and self-acceptance. In the work “Matriz” her concept comes out in all its glory. It is a work of digital art, which shows the artist’s ability to continue to experiment, the continuous research from art that conveys emotions. The colors are very bright. The background, from which flowers and butterflies emerge, is deep blue, which creates a pleasant contrast with the blue of the wings and the bright colors of the flowers that sometimes blend with the blue, creating a harmonious whole. In the center emerges a circle of bright pink color, surrounded by a beautiful round golden frame. The color gold is a symbol of light, prestige. Light that every woman gives off with her bright personality. Women are the light of the world. The composition placed in the center refers to the female body. It is placed in the center because it is from here that life is generated, the beginning of everything, the center of the world. Dancers dance creating harmonious combinations and seem light and wonderful, dressed in flowing skirts. They blend perfectly with the whole composition giving balance. Two pomegranate halves are placed at the end. The pomegranate represents, with its sweet red kernels, fertility and prosperity. The heart of this composition is a beautiful sparkling diamond, a symbol of power, affection and fidelity. Closing the composition is a beautiful delicate flower with soft, reddish colors. The flower expresses elegance. The colors used go together perfectly and give the viewer both positive and reflective feelings. These colors, so bright, give life to the entire composition. The details are amazing. The rendering of the diamond crystal, the robes of the dancers and their supple bodies, the blue wings of the butterflies. Everything is finished in the smallest details until it looks realistic. The variety of flowers represented is vast and makes everything harmonious and rich. The whole work leads the viewer to meditate on his own being. It is an invitation, especially to women, to become aware of themselves, of the enormous strength and elegance that distinguishes them. The entire work represents an allegory of being a woman. Woman is not only body and shapes. Being a woman is many things. It means being strong and at the same time fragile like a crystal. It means being delicate and elegant like a ballerina and at the same time resourceful and fickle like a flower. There are many emotions that Valeria, with her work, arouses. A journey within the feelings and the awareness that “being a woman” is a complex mixture of many different elements. Every woman is different, as evidenced by the variety of flowers used in the work, but what we must never forget is how valuable is her contribution to humanity. In this work Valeria encloses feelings and experiences varied and universal.

Art Curator Ilaria Falchetti

Valeria Hannig



Matriz

Vanesa Iurca

<<This painting represents the strength of a woman. In a world where we tend to be objectified, we should never forget that we are strong and precious. We are GOLD>>. The muse of this special painting presented by the artist Vanesa Iurca in occasion of the international contemporary art exhibition, Love my body is the woman and the power of the woman. What does the body mean to the woman? An object, something that has to be cured and valorized? The answer coming from the painting of the artist. Starting from the background: intense blue. The body of the woman is like the sea, the sky. With a pervasive power that can winding all things. And if we take a look at the other color used in the painting is the gold, that refers to something precious. The relationship with the body is the pure acceptance of this power in his deepest life force. Only a woman can understand the power of her body and use it to affirm herself in the world. Another important thing that emerges from the painting presented by the artist, is the element of the emotion. She uses the abstract language to tell us how she works. As she says: << so in the end the artwork is a multitude of emotions accumulated through out many days of creation.>>. It's like something that wants to be expressed by the subject and waiting for the canvas to tell the feelings and the emotions. It's like being quiet for a long day, and accumulating the emotions inside the soul and in the end trying to express them. This is a responsibility that Vanesa has with the observer: using the canvas to express every feeling she has and the way she looks at the world. Therefore, this is a mission that the artist has with her way to intend the art, and the painting. Thus, the language used by her to tell and say what she wants. Using colors is her way to make a speech in a very simple way. And the observer, from the other side of the canvas, wants to listen to this special language. When we observe the painting made from Vanesa is like to listen: -I want to tell you about me and my truth-. Using her worlds: - I started painting as a way to escape the noise of the world, but I discovered that in the silence of the process, there is so much to say-. In this way she expresses the freedom to recognize our way to feel sensations and emotions. Not need to be afraid of our reality and our life, if we have courage to say what we want to say we can have a big and precious power. This is the message sent to us by the artist. And is like to listen our friend that seems to say: -this is how I feel, let me know what you think about it. Because your emotions are gold!-

Art Curator Elisabetta Eliotropio

Vanesa Jurca



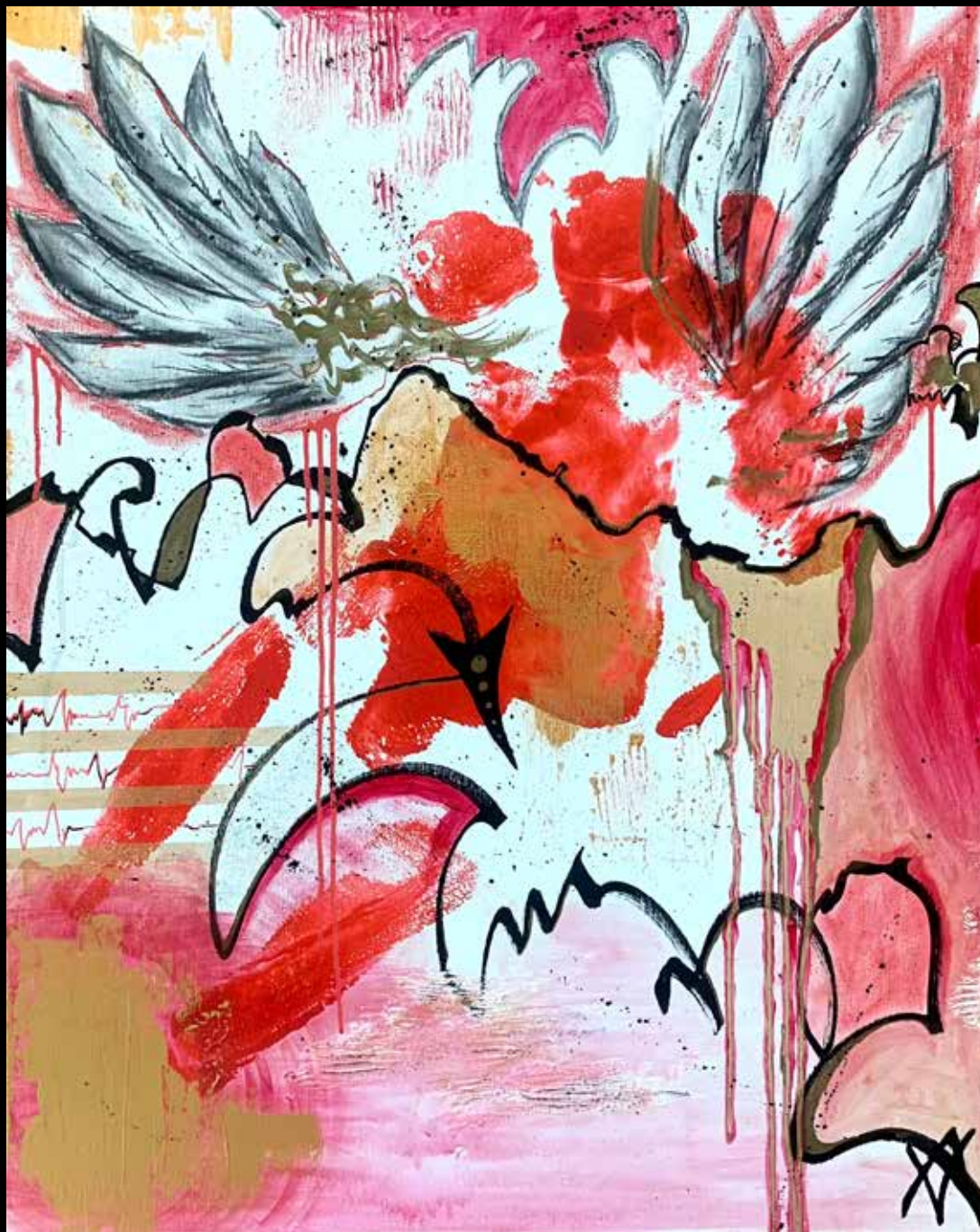
Acceptance

Victoria V.

The artist Victoria V. shows at the exhibition “Love my Body” at the M.A.D.S. Art Gallery in Milan three works (“Be My A.”, “Be My D.”, “Thinking of You”) through which she is able to emphasize the best techniques and different artistic concepts, with a focus on the use of certain colors and the representation of the human body. As for the materials used during the execution of the paintings, Victoria uses watercolors, acrylics and inks, combined with other tools such as wire and papier-mâché: all this helps her to experiment with new ways of her personal artistic practice, up to the point of enhancing the creative act. In fact, it is precisely the creation act to be the fundamental principle in her art, in a way that the artist can completely immerse herself in her own imagination and fantasy, reaching a parallel world that is free and at her complete disposal. She makes a journey into her introspection, inviting the observer to participate in the process of ideation, with the task of inserting feelings and moods inside. In these works, we can see connections between energies, meanings, signs, lines and colors. In “Be My A.” and “Be My D.” it is possible to admire the artist’s imprint with her own body in red and black, undoubtedly recalling Yves Klein’s famous “Anthropometries” series. By posing herself as a symbol of the concept of alter-ego of a personality, Victoria transforms her own image into a living brush, becoming an active part of the painting, a work of art under all aspects. A true expressive means capable of catching immediately the viewer’s attention, thanks to the skillful use of shades such as red, gold and pink that represent all the romanticism that exists at the beginning of a love story, pure and without contrasts. In the first work appears a demon’s tail, as to predict an imminent storm in the couple’s relationship. While in the second painting the footprint left by Victoria is surrounded by a bat’s wing (which is part of the fantasy sphere) that ends on the right side, alluding to the man’s will to be accepted by the woman; on the left side an arm emerges from which a golden liquid comes out of the hand, symbolizing the gratitude for the full acceptance. Finally, in “Thinking of You”, the artist wishes to recall not only such romance, but also the more passionate aspect: in this way, the observer can let himself go, without being intimidated by the painted body. On the contrary, he can use that red dripping to better study the whole figure, dwelling on essential elements such as the head placed between the breasts, a red hand holding one of them and a red mouth above the pelvis. The body is the center of both physical and spiritual energy, capable to connect it with another dimension, mysterious and magical, where the artist and the observer can fully enjoy every pure and genuine emotion.

Art Curator Alessia Perone

Victoria V.



Be My A.

Victoria V.



Be My D.

Victoria V.



Thinking Of You

William Atkinson

American artist William Atkinson presents his work again at M.A.D.S. art gallery. After having exhibited three works mainly in black and white, the artist exposes the work “It’s Not For Everyone” in which red and blue prevail in the composition. His style is immediately recognizable, the combination of his street background and abstract expressionism join the assemblage in a totally unique way. In this work there are two images, one central, almost protagonist, which remains however in black and white, allowing the other, positioned in a corner, to emerge thanks to the bright colors. From Atkinson’s beginnings as a street artist, re-contextualization of imagery and inclusion of text are used to create public discourse about how we, as society and individuals, process information and make decisions. Sometimes Atkinson lives with images in his studio for years before they transition into a piece of work. And sometimes, the images find him the very night they are added to canvas. The images are surrounded by black and red tags, which the artist realizes as if he were in front of a wall, creating disorder and chaos on the canvas. To make this work, Atkinson uses the blackest paint ever made, with which he makes some tags. The feeling of disorder is contrasted with the perfection of the blue rectangle surrounding the image positioned in the center. It creates a feeling of emptiness, of infinity. Like a big ocean whose end cannot be established. Like a black hole. Something that attracts the eye until it swallows you. Immediately below this color space, the artist inserts the phrase “I could not feel better”. The phrase is probably related to the title of the work “It’s Not For Everyone” alluding to the fact that the vastness to some may frighten, the void may swallow. But not all people. Those who feel comfortable with the unknown will not be trapped.

Art Curator Giorgia Massari

William Atkinson



It's Not for Everyone

Yolanda Cecilia Valásquez Herrera

<<Las Fantásticas Tres tells the story of the years of youth, those years in which the liveliness of adolescence blends in perfect harmony with a body that never tires>>The words used by the artist to describe her work are more meaningful for understanding what she wants to tell us with her painting. Starting from the colors used. She decided to use bright colors: that's to communicate the idea of youth's freedom. The blue, red, yellow and green, seem to come from the canvas to tell us a story. What kind of story? Referring to what she says:- It tells the story of friends who remain united despite the distance and who continue to be connected as the years go by, even though kilometers and oceans separate them.>> So the message refers to the idea of the connection that can have two persons despite the distance. The feeling that have two bodies collocated in different places. The geometry of the shapes used, can indicate this distance that seems to be an obstacle. However, if we think about the concept of this exhibition, 'the body', the story becomes a message of hope. Although the bodies are in two different places the minds and the feelings can stay together. So we understand how the body doesn't matter in front of the power of the feelings and mind. Body can change through the years, but the affection for one person doesn't change. In this way we need different eyes to see the body and not need to feel imprisoned in those ones. If the mind wants to stay together the distance becomes only one shape put in the painting, but the power of the colors wind the eyes of the observer and fascinating is attention. In this way the artist Yolanda, tells us the freedom from the body, and the power of the love that unites the persons. Watching her painting is like saying: -no matter where you are, I feel your soul, and this is enough to stay with you-. Thanks to the work made for this occasion from the artist, we can understand another special story, another special way to intend the body and friendship. That's what art produces, that's the magic of the art.

Art Curator Elisabetta Eliotropio

Yolanda Cecilia Valásquez Herrera



Las Fantásticas 3

Yulia Cohen

The artworks of Ukrainian-born artist Yulia Cohen, who currently lives in Israel, are a perfect illustration of the theme of Love my body exhibition, a hymn to female beauty in all its different shades, a strong message of self-esteem and self-awareness. The choice of subjects is not dictated by chance but rather by the artist's desire to emphasize the strength and charisma of every woman, openly taking sides against the rhetoric and logic that underestimates and discredits the female figure, portraying women as they are: strong, intelligent, mysterious and independent. The first painting on show at Love my body exhibition is "Africa Passion". For this canvas the artist uses a range of bright colors, in particular the pink background and the gold details help to give the viewer a sense of balance and tranquility. The work seems to radiate with its own light, creating a pleasant aesthetic balance to the eye, playing with the potential of light and dark and shadows, giving the piece an aura of mystery that contributes to enhancing its beauty. The second work on display at M.A.D.S. Milan is "African Dream". Again, the artist uses a bright and brilliant palette for this work, focusing in particular on the details of the turban that match the color applied above the eye and stand out perfectly against the blue background of the painting, creating a sort of poetic vision. In addition, the background is not uniform, but is varied in color and shade, giving a sense of pleasant harmony. The acrylic colors are applied in a flat and defined manner, all the details are enclosed within lines created with the help of the paint itself. Yulia Cohen's latest work on display is 'Black Panther'. In this case, the artist's aim of depicting strong and independent female figures is expressed even more clearly and explicitly. The gaze of the woman depicted is not directed towards the observer but is rather distant, turned in the direction of a presumed subject beyond the viewer's sight, generating a sense of mystery. The work is reminiscent of Leonardo da Vinci's 'Lady with an Ermine' in terms of its distant and lateral gaze, which is not directed directly at the viewer. In both works, the subjects are covered by a veil of mystery due to the lack of direct contact between the viewer and the subject. The use of brilliant nuances helps to generate a sense of pleasant aesthetic harmony and brilliance, accentuated by the chromatic juxtaposition of different brushstrokes on the subject's face and neck. Yulia Cohen's creations manage to combine not only a strong propensity for beauty and aesthetic pleasure but also an underlying message of awareness and strength, reminding us that art is not only a vehicle for visual pleasure but also a receptor of reflections for the mind, leading to an awareness and fundamental reflection.

*"The aim of art is to represent not the outward appearance of things,
but their inward significance." (Aristotele)*

Art Curator Anna Panizza

Yulia Cohen



African Dream

Yulia Cohen



African passion

Yulia Cohen



Black Panther

Zen

A story through images of the contemporary world. Night glimpses of streets, silent and almost deserted cities portrayed in the darkest hour of the night. There is no natural light, no glow of the moon or the shimmer of distant stars. There is the scent of rain and cold wind, the rumbling of a few cars passing by and the metallic, occasionally interrupted hum of neon lights bathed in raindrops. Zen's is a calm and muffled world, a universe in which the physiognomy of things, the profiles of objects and the elements of the landscape blend into one another as if captured in a snapshot by a camera with a lens wet with rain. The atmosphere is silent and calm, one can almost hear the gurgling of the rain emphasising the pavements and street lamps. Vivid yellow flashes with blurred contours suggest the presence of cars. A few lights are still on in some inhabited flats in the skyscraper in the distance. A man with a broad stride crosses the street, heedless of the pouring rain. He walks briskly towards who knows where. The perspective of the representation coinciding with the street level emphasises the uncertainty of vision on this dark night. The reflection of the neon lights and city lights breaking in the puddles and the heavy raindrops falling on the asphalt transform this glimpse of the metropolis into a dreamlike city.

Zen

The plane of reality merges with that of the dream where the elements present may not be what they seem and where distances and sizes do not have a clearly defined autonomy. Imagination takes over and shapes the world of reality, injecting into it the flicker of invention, of dreams, of the idea that generates meaning. If Neon has a strong human component, Haze is the portrait of an uninhabited place, a place full of physical and mental distance. Everything is enveloped by the damp winter rain that falls imperceptibly on the ground and on the lampposts, producing a glow that emphasises their light. There is silence. There are no cars to be seen, and there is not even the sound of the rain falling lightly on the ground. It is the stillness of a rainy new moon night, a night that has forgotten about the human being. There is no trace of him and, were it not for the bright street lights, one might go so far as to suggest that what is depicted in this work is a world without a trace of man. And yet the lights are on, the asphalt is manicured and the plants are neatly trimmed, not obstructing the passage of people on the pavement. It is a genuine representation of the stillness of the night that comes undaunted after the daily chaos. It is the hour when lives rest and lose themselves in their dreams. It is the hour in which those who are awake savour the slowness of nature, the rhythm of the world and tranquillity, stretching their limbs.

Art Curator Lisa Galletti

Zen



Haze

Zen



Neon

Zoe Aguerreberry

“Your body is none other than your thought, a form of your thought, visible, concrete. Break the chains that imprison thought, and your body will also be free. “ (Richard Bach)

Looking at the artwork of Zoe Aguerreberry, we are wrapped by an intense chromatic light. The artist shows a portrayal of herself, of her body, of her ego, laden with experiences that have shaped her and made her so shiny and original. Love your body, love yourself and your being is the utmost exaltation of love that characterizes a human being. Self acceptance, of own power and weakness, represents all our originality. Talking about body expressions we usually think on figurative art, such as the mighty Egyptian statues, that aim for divine perfection, the Greek figures, expression of ‘‘the sound mind in sound body’’, the Renaissance glories, fruit of flexuous curves, symbols of fertility. It’s right to think how these ideals result from western philosophy that considers body as an esthetic container that satisfies senses, that moulds relative to some principles. On the one hand it’s right to highlight union between body and spirit, which create being; on the other hand it’s clear to establish how in the history this has been influenced by the contest, in which some principles concerning to the beauty are nourished. But what is a principle? And then, what is the beauty if not some of inseparable from truth? And what is the truth if not the reality with which we are in contact in intimacy of ourselves? In the contemporary age, the body has become a wrapper to venerate in image and likeness of false ideals. All that pours into historical and social contest in which widespread phenomenous ad body shaming and racism are nourished. Thankfully exist some crosscurrent warriors, heroes of the idea, guardians of thought who wearing the boldest armour, their own body, fight every day a war to defend that little bit of humanity and originality that remains for us. Zoe is a brave artist, who takes up position against the modern ideals by representing herself and her story through a bold, strong and dynamic artwork. These characteristics are fruit of a compositive choice in which the background and the body of the painting become entwined, filling the scene in foreground. The reference to Pop taste is the holder of a social reflection that exposes an alarmism towards contemporary aesthetics, the body marketing and the death of the personality, in the face of a wild race to ideal puppets implanted us by the contemporary age. Before this the artist opens our eyes showing a change in progress, a metamorphosis of her physical but also psychological self, a new knowledge and awareness of her body that belongs to us and not at the same time, precisely because it is constantly changing. ‘‘Cambios Myelitis ‘‘ is an explosion, a renaissance, a new life that expresses itself in its greatest florescence. It’s a metaphysical garden that show itself to us and to itself. It is an opened window on a psychedelic and surreal beauty, but that the artist decides to show us by tearing the veil that exists between reality and fantasy. Looking at painting, we are inured by a oneiric vision, in which we are leaded by these eyes that attract our attention and reflect the true chromatic beauty resident in every human being. The body becomes a map in which to identify oneself to better understand the change in progress. Zoe get undressed before us and shows the spring that lives inside of her, her body that becomes butterfly, giving out such energy as to want to consider her as a descendant of Expressionism, of the Fauves. Moving away from the reality, the artist leaves space to artlessness, painting the emotions that she has felt during this change. And she shares them with us through the use of morphologic references and unreal bright belonging to the unconscious. The body is shown from a spiritual point of view, aimed by an explosion of joyful vitality of self and of truth. The artist wriggles out from any type of modern principles and goes beyond, introducing a social art, an emotional art that impresses with force our being, moving in us some questions. Zoe shows us how true beauty resides in the things, in unique bodies, in the expressive lines that reveal a unique and original memory of time. We are as we are, with regard to our experiences. All this describes our beauty.

Art Curator Alessia di Martino

Zoe Aguerreberry



Cambios Myelitis

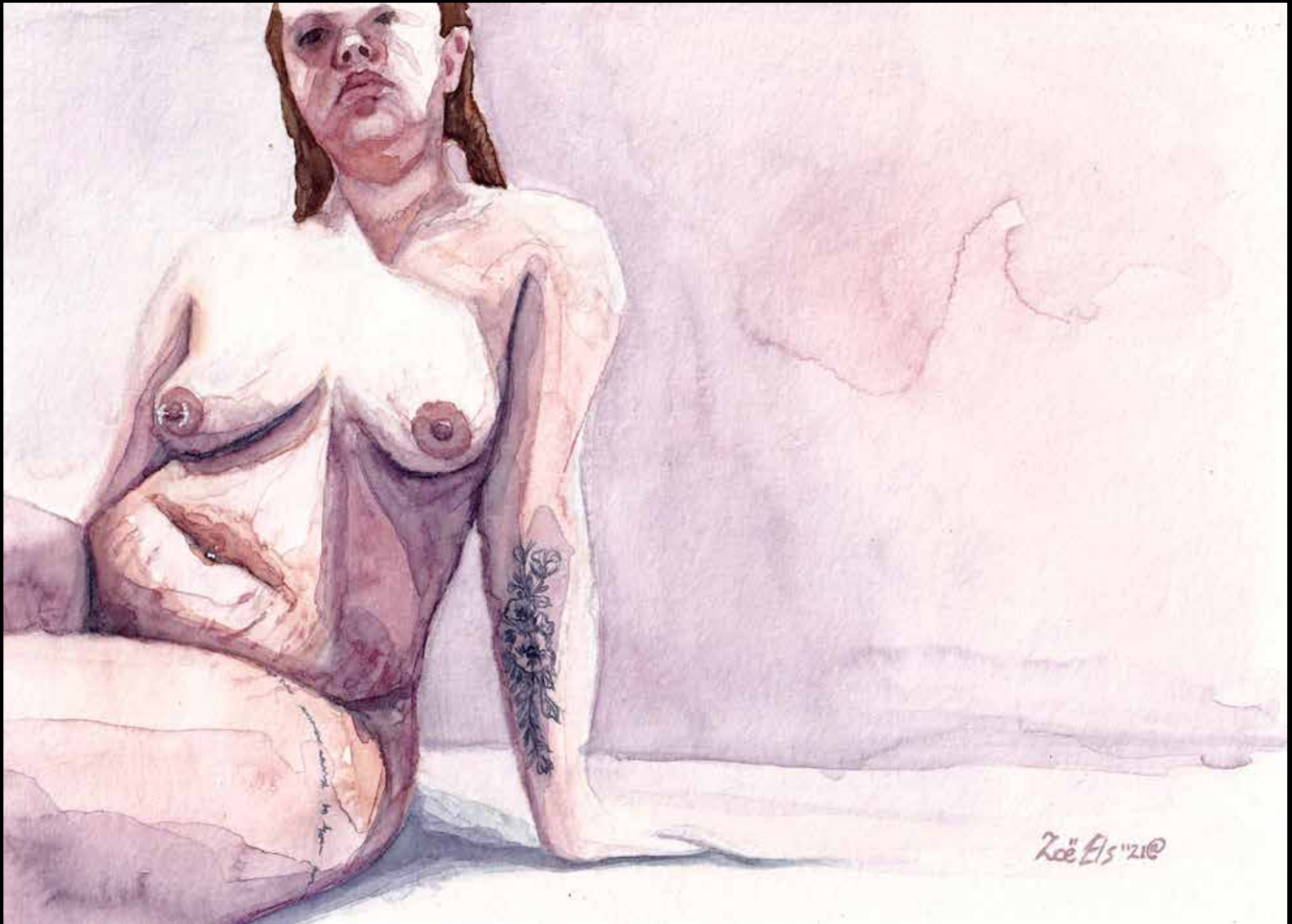
Zoë Els Tsomondo

*“Bodies have their own light which they consume to live:
they burn, they are not lit from the outside.” (Egon Schiele)*

Zoë is an only-child born in South Africa. Her art is a story based on two narrative schemes which, while running on parallel and distinct tracks, cannot create joy and beauty without their antagonist; pain. The body is the filter through which Zoë sees reality in her own poetic: the power that springs from the poses, especially from the most extreme, is the result of the energy that moves the world. Her works best convey all his maturity and artistic creativity full of interest in the human figure in all its expressiveness, accompanied by a decisive and refined brushstroke. Naked bodies of imposing women, master of their body and of themselves. A journey in search of the inner experience of each character and of himself, communicating to the public the internal discomfort that every human being has but also the very acceptance of our shell, of our wholeness. At the age of 16 she was diagnosed with a disease for which she will never be able to become a mother and since then the great challenge in search of love for oneself has begun. Loving our uniqueness can become the greatest test of our life. Zoë likes to experiment with different techniques but what distinguishes her is the use of watercolors, managing to rise questions and memories to give hope to overcome any difficulty. And while the music is the background to her creations we can immerse ourselves into them tasting the feeling they bring with them. Each work that represents the body is directly related to each individual. A continuous investigation about forms up to its transfiguration, from a political to a social or individual value, from the attention to carnal and sexual impulses to the metaphysical transcendence, from the epic narration to the everyday life up to the loss of identity and so on continuing with the innumerable themes to which the body is continually see as a symbol.

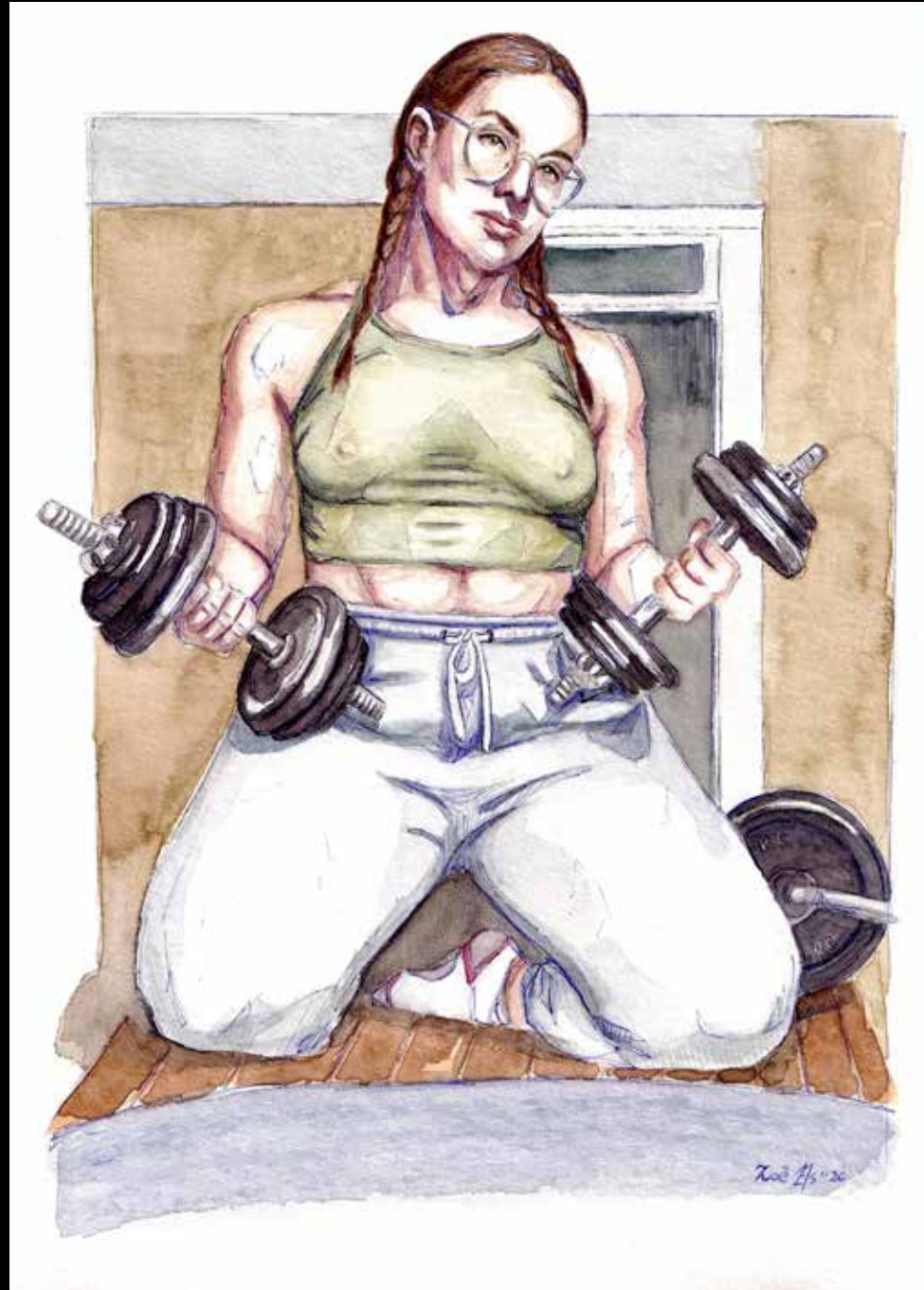
Art Curator Erika Gravante

Zoë Els Tsomondo



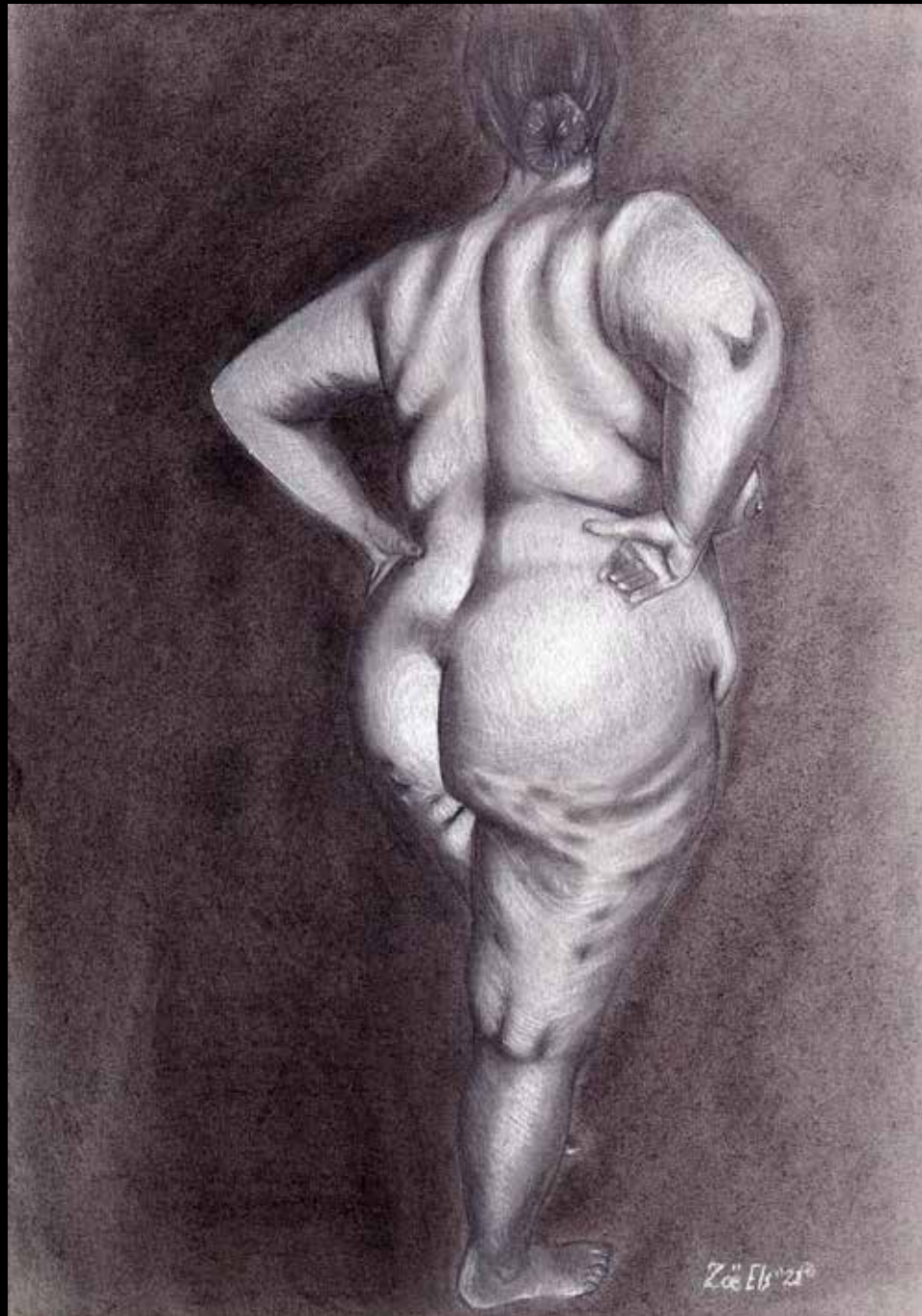
Acceptance - Roberta age 23 first time Mother

Zoë Els Tsonondo



Change - Zoë self portrait age 24

Zoë Els Tsomondo



Contentment - 52 Mother of one

