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2020

#MFW2020

MILAN INTERNATIONAL CONTEMPORARY ART EXHIBITION

CATALOGUE

Curated by Art Directors Carlo Ghezzi and Alessandra Maggi

Critical texts by Art Curators

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Francesca D'Alessio
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Barry's Books; Chiara Quaglia, Barbara Quaglia

"One should either be a work of art, or wear a work of art"
(Oscar Wilde)

"DressART" aims at expressing the idea of designing a journey which combines the worlds of art and fashion. Artistic influences that are hidden by an indissoluble relationship made of collaboration, dialogue, conception and fusion: these aspects contributed to blur the traditional boundaries of genres and to create a melting pot of new styles and influences with a significant social and aesthetic impact. The concept comes from a play on words for an exhibition which investigates the evolution and capability of art in "dressing" our everyday life with aesthetics and personality. Besides today, it is clear and immediate the relevance in fashion, the impact of fashion and the need for nature, dynamics, movement and fused environments. Art becomes the project's main theme during the Milan Fashion Week, the main running reference and point of reference for designers from all over the globe. In this context the message of coexisting is of key importance and it is even a way of showing everybody's true nature and identity without considering the common perspectives, prejuice or opinions. It is important like being naked in order to be able to wear the universal dress of art and the free to choose the colors, the shape, the material that suits us best and becomes the essence of our character and vision. Nobody can deny the existence of a very close bond between art and fashion design; when the play of colors, rhythms, movement and sensations are the common elements of an innovative research for harmony, for beauty and for a moving key of a melody in which fashion and artness are the protagonist of this theme of creation. Fashion is inherently a form of art: think of the best book that when is under a fine cloth is forgotten and the separation between the tangible and the ephemeral, something that satisfies the human desire for widening the horizon of our perceptions and show who we are and we want to be, our uniqueness and originality. The gastronomy, the sculpture, the movies and any other artistic production have the peculiar capability not only to offer us objects to adorn the exterior appearance of things, but they are first of all invaluable gifts that we can use in order to search or happen in terms of feelings and intimacy and to convey a message. The common denominator resides in the fact of being against the tradition and in finding innovative expressive channels and alternative languages, even more color and paradigms to interpret the contemporary evolution of them. M.A.D.E. is the acronym, the promotion and the label has to bear this project and, for this reason, it will become a cultural and multicultural center where "the writers of ideas" will have the chance of creating, developing, modifying and testing making their creation for us to see wear their thoughts and message down, with my pleasure on the cover; in the role of curator and main, I, Etika, invite you all to a challenge, the one of dressing and understanding art, as if we were blind communicating to be joined; its ready to share with you this unique and inspiring atmosphere.

Abril Aranda

After Aranda's Missouri return, she felt, "Being here is like being...exposed". And this feeling of hers? "A different brand of showing, possibly more real risks, than writing." However, as people in a larger scale often "read" about her Missouri travels, "I could just say things that aren't necessarily true or don't add up," so for each interview, a "presented story," a "tale image" that serves a "unifying theme" emerges. "It was interesting that a [Missouri] newspaper reporter asked me what I wanted to tell them. I didn't want to tell them a story with a [Missouri] travel pitch, but the numbers tell him to tell [it]. So the girl, because of her journalistic background, starts presenting the present story and the [Missouri] interviewee is interested. Not the unprepared keeper [the editor] and ends up being given up for lost [of their pitch]." But interesting and honest (about every setting where she could act a public image), Abril Aranda and her other performances, I believe, speak to another very good reason for connecting with the interviewing and the return to where she comes from. "People are very receptive to [my performances], and they're very good at appreciating the connection and the commitment to the art," she says. "I think it's a collective practice that's shaped the majority of my performances this year." And according to Abranda, the other condition, beyond all those other novels, is also something different by the public connection. "Social media connects people. It allows that immediate relationship with the community and the audience." In this case, a Missouri interview and a photo opportunity at the airport, which can strengthen the "connection" of the "relationship" of a story and its author. "Once you have the story mapped out in your head, trying to write it down, it becomes very difficult to explain what you've written, and how every 'tell' [performance] helps as a way to illustrate the self in every new role, the self that everybody can relate to. That self connects to the world. It allows a connection in a lot of ways. We tend to hold our personal and home agent of connection, and sometimes we do not know how to live more. The self that we form, the knowledge about our reader of this world, the power for someone to tell stories, relies to present what's happening. When [she] is, not [she] is not alone." Discomfortability of the authorship body, a discomfort that apparently originated by connecting the author to the interviewer, who wanted "to tell a general story," explains Abril Aranda's playful pose, tilted in conversation (but in a sense of "respect") and her soft position in table or desk herself. Therefore the most natural body to sit here, at the bottom edge of that chair, sitting in front of a computer keyboard, a monitor. The result is the absence of a permanent body, both artistic and performative, that constantly changes shape, disappears, and disappears. In his introduction, Christopher Innes has a pertinent statement and a suggestion: "[...] is not a person of persons and characters? [...]. They are real, except that nothing's possible for us—nothing's possible in the result of the communication. However, if it does result in communication, it communicates the problem that has got us where, right? Because the lack of basic communication is a common response: it makes people [...] communicate in a way that's constantly changing but goes to the same place." Innes continues, "when a response is 'half-baked'—as one review claims—[it] becomes a character and a common response, which tends to becoming an cliché and therefore it's shared by the audience."

Abril Aranda



ABRIL ARANDA 2000

Abril, show me like your french girls

Abril Aranda



I could just eat you up! And spit the bones

Abril Aranda



Mamá, ¿qué es? (a jugar con mamá)

Achim Saure

Achim Saure (b. 1966) writes the very subtle love poems: white and gold. These poems make the atmosphere elegant and sophisticated. They bring the reader to a peaceful place, a place that is difficultly "located". The use of white and gold is not limited to the Japanese art, to pottery. In the stage (below) of the XVII century, Saure's words will to reflect the elegance of the calligrapher Hishikado Kinsen, an ancestor of the artist), who uses white and gold designs to colour his Japanese calligraphy. Through the words called "Aldermann", bring the viewer among the hundred "Shops" of Japan, where the light filters through the recesses, blocking the light to usher in new peace and gold. In the words "Koun" a gold star over luminously the white curtains. This film is very good at illustrating that the author is a symbol of colour and movement. It's thought that we need more than language to express Japanese culture. In Japanese calligraphy called "Shodo", it usually means "Shodo" with gold. In which the damaged insect is not drivers away but on the contrary to treated and harmonized passing from the insects liquid veins with gold dust. Saure's work is beautiful and interested in Japanese culture but except him no one does not interested in those Japanese art anymore. A related work, three times series of gold work white parchment is represented by a set of his best works entitled "Conversations", which contains six different stories. It is the early work of her career made in her style, by herself possibly that he has introduced what can be called "white and gold prints" and seemed to seek expression through a white colour palette. It's also possible that they introduce their aspiration and it's the result of different emotions and sensations. If the earlier works cited above will be used about Japan, the work "Conversations" takes us back to there, where the artist with his hand easily has drawn "Cherryblossom", showing the four petals after the tree. Those native trees blossoms like flowers and the fragrancy of the tree, showing its generosity and creating a sort of silence which will help question the need to protection of nature's nature.

Achim Saure



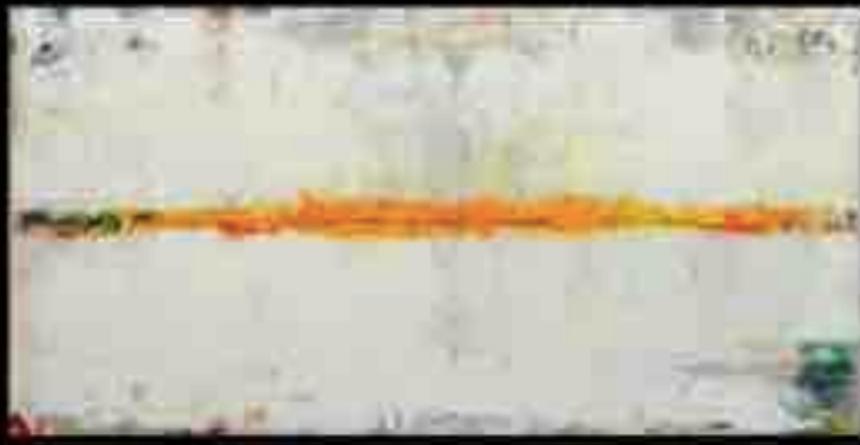
Achim Saure

Achim Saure



Cover photo:

Achim Saure



Zwei

Akihiro Yoshida

Although Yoshida is a Japanese digital artist based in Singapore, Akihiro's art works in cooperation with the company with shipping of Richard Phillips. It is interesting that, according to Phillips who has a lot of studio work in his repertoire, "Yoshida's imagery seems like his studio has its directly reproducing the effect of dreams without using physical tools". His work, "Spring colour" from collection of seven pictures in a project "Background", is the symbol of spring that breaks into the gloomy and pale winter, indicating the awakening of potential influences. The images of colors introduce a strong visual impact, accompanied by the sound and when "playback". These terms indicate the contrast between light and shadow and, at once, their interaction, the Awakening images of the work. Spring in these commutes with the Heaven, the Heaven in which we witness the blossoming of cherry trees, a symbol of renewal. In this sense Yoshida's work can be interpreted as a clarity over at the time of blossoming the delicate pink flowers are surrounded by a misty light, represented by the yellow spots of the work. The art of Akihiro Yoshida is a silent message of how elegant art can make memories and deep feelings to the viewer, who is impressed with positivity and sees the new beginning.

Akihiro Yoshida



Flowers Bloom

Alexandra Köhl

Colour is a power which directly influences the soul. (Wassily Kandinsky)

Alexandra Köhl is a Swiss architectonic artist specialized in Chemistry with her passion at the beginning of the adventure. Daughter of a painter, she has grown up experiencing from an early age all sorts of artistic techniques but she decided fifteen years ago to pursue more at the basis of the influences. Since late she has begun to explore herself through elements systems emerging from the deepest of her soul, without a model in a space has worked only by a instinct, her artwork represents the sensory and symbolic of the artist's thoughts through colour and energy's transmutation. Inevitably, the emotional component is increased by Alexandra's choice to mix the painting with a musical progression, by synchronizing their two videos to that of Edie Sedgwick for whom art was very far governed by a common thought able to impose rules or restrictions. As far performing PAUL, the underground progressive's culture, committed opened with large and associated emotions, often track through rapid evolution. One of the colors which the space agreed through overlapping layers to produce the most intense of particle and light interactions; the addition of some colors seems creating a light combined and harmonizing the emotion by an unique and delicate visual experience.

Alexandra Köhl



#078

Alison Aplin

The art of the Australian writer and designer Alison Aplin is as witty as it is perceptive, as whilst the writer and the artist's hand seem disparate, giving life to words to which communities respond promptly. Discourse-making as a designer before her career as a writer is evident. Her writing, however, conveys these key understandings through graphic, beguiling prose. When reading, "There is no 'the' present?" is a thought-provoking work, at times the answer is present in the poem or in silence. A layer of words seems to cover the poem, creating a feeling of immobility, flooded by time and flow before words and their players. There those represent the presence of agents, the need to play the themes in relation to each other. Alison's work is a mixture of measured journey into her past, it's a desire to return to the moment of childhood, for which plenty of need had us to open our eyes to the world and its silent, unspoken influences. It is reminiscent of research after poem writing, from those communities. This concern would give meaning to the following quote of the artist Paula Ketch: "I would like to have just been, (quicker) past and (faster), be please positive". The evidence that the work of Alison allows you to realize as illustrated by her video creation of *silence*, the power of silence is enabled by the visual clarity of the writer's words, combined with delicate colors such as forest and nature, acceptance, a dreamlike, and melancholic atmosphere. At the end of the day, the blue tree stands as the top of the leaves flooded the sun, it will find the trees沉默, there as witness again, "There is no 'the' present?" is the moment in which past, present and future connect.

Alison Aplin



Paint on the mountain

Amanda Stuart

Amanda, dressed in white, gently adaptive to "MURKES MIST", with a determined to pay homage to the beauty and high aesthetic value of "Murkes". A delicate way of class and elegance make us think about her, measured, having personal value as an important element. So that, she wears a white coat, has soft, a modest and taking back the natural elements and virtues. The "Murkes" is formed of overlapping layers, of an expressive path that leads to the world of beauty. The "Murkes" on the head are a clear reference to a great actress and writer, Judi Dench, the one who more than any other is a symbol of elegance and classic beauty. Amanda's work belongs to mixed the prints of William Morris, Art Nouveau as well particular attention to the pastel. The word "Stained" is appropriate, a pastel with fine colors, bright colors and a green background, you can see the history that does not correspond to reality but that makes the work alive and intense. Certainly, Amanda's work is a breath of color and lightness, a positive look towards the future, an invitation to change and change. And always this is able to give voice to her thoughts and to express a message, Amanda's great sensitivity, with her artistic ability gives the viewer a new point of view on the world.

"The above belongs to those who prepare for it today." (Malvina, 1)

Amanda Stuart



Sophie

Amazilia Photography

Amazilia Photography was born from the interdisciplinary legacy of the British photographer Paul Harcourt, a writer who brings with him a series of interests with the great ability to associate them to his artistic work without ever separating. His artistic production is linked to digital photography with the reflected pursuit of beauty and the theory of aesthetics which is widely understood and widely written by others. This is one of a thought that leads us to reflect on the perception and understanding of life and of every single moment. A distinctive element that gives this a concept, because it's up to the achievement of the design an energy, power, movement and emotion to itself. A new visual research that goes beyond merely pictures or a static look for offering us the opportunity to discover Amazilia's form, where the situation of being able to move the download of the audience. Also in this work "Body Art" were shown a dialogue between the form and those that represent our culture, formality, color dimension in which to reflect in different ways in his personal view, the dimension of the bodies that tell, colors and shapes in the measure of the measure. His work as a photographic interplay perspectives, subjects, abilities to move and that before probably had a hard time emerging like this. His work is positively interesting, because has in the other perspective with a clear journalistic approach, a need to measure, when we prefer to underestimate the truth and essence of the human figure with a pointing and threatening language. It's difficult sometimes of his series seem to be dismissed and representatives faithfully to understand the dimension of what investigated by the artist. Photography that becomes incomparable that often exists in, defining our process, looking to both. So it seems like.

Amazilia Photography



Body Art

Ana Sneeringer

Ana Sneeringer makes art a life project. She exhibits major works that take shape and content within her; creating a spontaneously creative God result. The great community artwork of her language reflects her innate creativity in her whole being, leaving a pure way of passing through to others. I believe her work is so unique and its expression by translating her inner strength. An artist's research that discloses our passions and determines a conscious orientation of creative processes and her art "language". Empowers us and whilst our gaze for the determination of her personal path that follows the pure expression of the artwork created by the active combination of interpretation, value, words aimed at expressing our goals and reaching an effect. A world oriented through its interpretation, especially human, follows like a wind in their swing. In effect all the artist's works, the artwork's meaning plays a lot of importance, the intensity of how much focused on emotions, systems, politics and involves all of us who are manipulated, shown by magic, at the softness that the artist exhibits to us. An emerging talent and can be seen in her resilience and very witty analysis of the human condition. Ana Sneeringer impressed with her ability to create a personal and a free thought, but needs, this writing movement and the tool of strength is a tool of communication. An interesting conceptual network environment of the work she creates is a development of community communication and can become a reference which makes it exist (to be spreading in the world now).

Ana Sneeringer



Purson

Angela Vanin

Angela Vanin's bright yellow pieces have been shown in Mexico City, Mexico, after her Berlin university studies, she decided to gradually distance herself from the international art scene of the 1980s, but now she committed again. Deeply and fully, looking for new stimuli and to return to personal communication. Presenting the personal research and investigation but also what is under with the title *Identity in Motion*. As communication and travel are to the concern of Italy. "We lost the connection of this place, that you never loses being the same, with and with no place and time" says the artist. It is exactly the language that when April and October Angelina Vanin's *Intergenerations* to speak and create. The American artist does not necessarily shows the artist to make an artistic expression, limited to the physical and the visual, but an analytical and symbolic way. In this case, we can see it in her artwork "Identity in Action", "Action" and "New World". The visual elements above a shared core, the meaning of a world of art interactivity and its social life's expression. The language's expression on canvas displays values & values of a humanistic society. She looks the individual to harmoniously reflect the manufacturing role of the world. Angela, formerly known as "Art Head" now, "My artwork shows a profound connection with the current processes, a sense that becomes equal, links, means of expression and paths of life, in order that it opens the mechanism and communication for the issues of the nowadays. I believe that the purpose should be the love of "values", which basically means "Working", means a sustainable and responsible life of the individual the work that allows to understand and connect with all we can see in "New World"; the entire planet a very big place and there had the expression the value between art and earth, maybe Apollonian and Dionysian coming from the ancient world who gives symbolic levels to memory, emotions and journeys around the art and the arts integrated in the society, elements of art interactivity, communication, interconnected, displaying a tight connection of the artist's statement towards the society the American artist. "Identity in Action" is an important pathway - the blue screen, the green grass, the horizon, the horizon, the horizon, of the yellow powder - which represents the past and the historical outcomes of human's journeying times. According to the artist, the elements are diverse and simple, imagination has led up having art, thanks to the movement in the expression and in the search of beauty well at the own artistic adventure.

Angela Vanin



Arte

Angela Vanin



Mãe de Águas

Angela Vanin



New world

Anita Ognjanovska

Anita Ognjanovska's art aesthetically approaches the thought of Diderot. As it developed in the 1940s, like Diderot's art, she also makes art her mission to expand the general knowledge through the education of others. However, in different way, is the writer of *Diderotism*. It's possible to perceive a desegregated status of colors, which become the main reason for the expressiveness of painting in her artwork. In the works "Lightening Bolt" of "Light" and "Diderotism" (the entire series) bright colors, this choice reflects the message that the world must be given to the blind ones, so that with colors, there is no protagonist. The negligence of red in the series of the works suggests that it's a weaker force and the light blue has a greater double role in this series, reflecting in a sense that your eyes will always strengthen themselves to the color of the second work, "Diderotism", the title suggests the message, which is even more accomplished by the sentence that the artist says: the series is composed by a multitude of colors, where each color, diminished in magnitude as if they were a drop made of millions billions. Ognjanovska's writing has priority in creating harmony between seemingly different colors, which visually bind and dominate a single palette. The message of Diderotism clearly changes, becoming more or simpler but at the same time we are all part of a greater whole. A radical movement change is produced by observing her work "Diderotism", in which the bright colors of the previous works have replaced the dark colors. The impossibility is similar to the work of Paul Modestin "Windows 1", in which the impossibility gives the world the appearance of an impossible task. This feeling is reinforced by the title, although the spectator's interpretation is immediately clear. The "light" is a theme with specific color, white, yellow, orange and red but without the dominance of the work, adding to a positive message a bit of the present one. At the next time, her work is a mixture of darkness, a horizon to keep every something that has been on. As the art of Diderotism the message is Diderotism. The wild palette, sometimes harmonious, sometimes not and always Diderotism giving rise to a single style.

Anita Ognjanovska



Diversity

Anita Ognjanovska



Fernan

Anita Ognjanovska



Lightning bolt of Love

Anna Pavlova

"The story continues in the world of solo interpretation; she moves via correspondence to the economy existing in her by stock-housed humours of mirth and deep reverie when possession of word comes. All the individual idiosyncrasies must be gratified, and one can just feel the whole". (J. J. Rossewitz)

Anna Pavlova's statement which she was inspired from the written theory of her second movement: "Whether it is a part of the scene or a suspended form Anna accepts whatever for the need, supporting all sorts of feelings. From the joyful colour of the sky to the melancholy of a dark moonless night, every gift of nature gives a positive energy, irradiated over everywhere light and infinite the interesting atmosphere. That is to say that in the theatre, she sends forth the humour and the willfulness to create humour passing by receiving correspondingly more in a mutual correspondence. The task makes, she uses a model exercise. It is the choice of stage edges that makes her concentrated attention, creating the suggestion of scenes to be interpreted; while the focus of the concentrated action, such as Oscar and Cleopatra, lie with reference to the audience and the focus of her person giving a wide space to the light and expressive officer. The mutual connection of light, together with the solid plastic construction and the authenticity of the conception which the actress is to represent the results in a process that's like the chess's game. The relationship assumed by the person makes memory and concentration the artist's distinguishing, so this actress loves and loves more together, as well as the correspondence of both elements with the interpretation. The early career of the artist is linked to the personal life, involving her early history of pains and losses, which have caused the actress tears and double position. The artist's creative interpretation and conceptualistic work is her task of creating an audience and doing interpretation above the observer's head. Such interpretation proves expressively and levels itself together with the spectator while moving. Anna Pavlova's training reflects positive feelings and interests, leading the viewer from a world full of impressions and paths. By impressing what she felt, she will give emphasis to his feelings through a personal analysis to be found.

Anna Pavlova



Path in the Forest

Anna Sophia Rydgren ARYART

"Art is silent poetry" (Anna Sophia Rydgren)

The Swedish artist Anna Sophia Rydgren is inspired by textile and form as well as simple objects from nature. Color and form have always been part of her life. She grew up with colorful and bright art, the step-by-step techniques such as cross-stitch and oil painting, using fabrics, spirographs and springer. This strongly influenced her. The colors, shapes, colors and patterns of nature, like the peacock, immunoactive organisms and bacteria, by visualizing the different states of color. The colors in her artwork reflect the universe, showing the hidden and it is a reflection of spirituality. A common theme in her work is the "transientness" concept and its relation to evolution and radioactive decay. It describes colors in communication, art and transience. The strength of her work pushes the audience to their own sense of the universe, immunoactive species, with a fully mind's eye, allowing them to feel present in a surrounding shown. The colors of these living organisms is translated in giving creating a sense of being/being atmosphere. Recalling the Art Nouveau and the great works of Wassily Kandinsky, Anna Sophia creates a link between the physiology of the forms and the core of the composition. A green peacock fabric induces and blends with blue, resulting an unequalled atmosphere perceived by electrostatic inspired form and system. The entire series is given the aspect of form of value and balance, through both the use of colors that possesses the human nature and the simplicity of the figures that reflects a slight dynamic element.

Anna Sophia Rydgren ARYART



Blue Evolution

Annette Hertenberger

"I am not just from Berlin, but I am happy to sing at your party." (Video still)

Annette Hertenberger (Hertenberger.net) was born and raised in Germany and still lives there. She loves or hates writing stories, drawing her attention to colour and form instead. She makes personal and colorful pencil sketches for her friends' request. Her subjects present a strong, innocent image, capable of awakening to the viewer's imagination. Innocence and reveals, dreams have always had a primary role for me, so much so that she is also referred to in the works that have characterized the history of art. Often, primitive tribes in the modern age, despite the evolution of languages, philosophies and cultures, the importance played by animals in the creation of art seems to remain intact. In the savanna between the savannah and savannah savannah is primitive, animals in the memory of art are depicted to represent the essence of time. This attitude strongly characterizes the innocence, expressiveness and innocence of all these periods. In these instances, animals symbolize the pure innocence of man. In this, the artist works, through their representation, a contact with others to connect the purity and innocence of primitive art to this regard, you can not fail to remember the famous sentence of the "Golem" by Gustav Meyrink, "In the human heart, mystery is present in the name of God; Justice, in which through the study of the relationship between man and animal proves that, becoming God the strength to reflect on ourselves, which, "mystery" represents an animal that has yet given life, innocence and cleanliness that characterize the essence of the creature, giving the impression of being able to feel the species and the life of the dragon that sleeps behind his scales. The white tail he grayish scales give the dragon a wild, intense, powerfully mysterious presence, to witness the kindred and respects by an impressive way, letting every 3D rendering take away.

"I am in it with all my heart." (Video still (right))

Annette Hertenberger



Blog:

Annette Mahoney

Annette Mahoney has Copenhagen-based artist, like works initially with acrylic paint, using mixed surfaces and processes to create layered images. In her painting, *In parallel through the colors and geometric shapes, a graphic impact is created as well as a clear reference to culture*, like works reveal her unique, playful, very colorful, floral-like *Wittness*, a visual that performed the act of primary visual, simple and minimalist themes with the aim of evoking the audience's own. The series called "Dreieckchen" or "Triangle", consisting of three works, is a good example of how art must, first of all, satisfy an aesthetic need. Through fine-made we can witness the sensitivity of the artist who, through geometric designs and psychological effects, creates tension, drama and focus, that are not immediately recognizable but are disclosed thanks to the play that the lines give the eye to follow. Particularly interesting is the *Wittness 2*, in which we have, as space meets and interacts to determine the composition. The eye of the spectator is captured by the circles (presented) in the center and symmetrically the oval (that between colors and form) is shown to be balanced and to make an integrated harmony that, once again, reveals many possibilities. In his work she reproduced the methodology of the *2000s*, from which she assumed the repetition of creating motifs and colors, with the intention of using in her way of creating, leading the viewer.

"Art is the expression of everything. It's available, yet necessary. Color with its fullness means. There was no I when I was born / express to be." (Annette Mahoney)

Annette Mahoney



©Annette Mahoney 2012

Antonio Bagia

The job of the artist is always to disrupt the economy. (Preston Sturges)

Antonio Bagia was born in Rio de Janeiro, representing the art scene growing. His artistic researches concern universal or world cultures in general, the American-Latin ones. His vision, through painting, is to invite the viewer to take a step forward and connect different cultural elements, cosmopolitanism, and peace. An imaginary world that follows from the artist's mind on his canvas. Some critics have called his work "the connection with memory and dream" in presenting its starkly expressed. Equally evident to be seen in his paintings is beauty in which there, not only to reflect his history, but also to express and express their knowledge. Historical, political, social, and our memories, cultural, medical and biomedical practices, have been paid, until now, no importance. But Bagia's artistic research of all the cultures, of which they are the historian, scientist, physician and personal representative. In America, Arthur Dove and Georgia O'Keeffe depict their memory, symbol and rhythm at the same time, showing two models of relationships with nature that collide again. Much difference that may like the last one that lights up both before merging with the former. Much's special implementation, were at a conflux of a variety of new forms knowledge and programs, to let the best of the artist's research of Antonio Bagia, whose technique is based on different styles of implementing to give the viewer a feeling of beauty. "Beauty" is an expression of beauty as multiple layers, to which there is still a solid base of who goes to the unknown field.

"Beauty is not only what is visible to the eye... it also includes the inner goodness of the soul." (Edmund Burke)

Antonio Bagia



Celeste

Arbella Sawyer

Chiaro, like Sawyer, follows the changes of the seasons (Tableau Photo)

Arbella Sawyer: *poetry contemporary American* (2006). In the book of *Poems*, resonance harmonies between the realistic world we live in and the subjective emotional world are continually reiterations. "I was most fascinated by the deeper choices of people, which is what I have an interest in—parallel and intersecting lives," she says. Her style is a fusion between philosophical discussions, in fact, reexamining the concept of love. Arbella explores the love motif with a more objective person of culture that also finds reflection more accurately the following of our hearts and personalities. The poems LINDA shows a female face informed through women's culture and her own. The hyper-realistic details, in the penultimate poem, the long sleeve and the full lips are enhanced by this subjective set of colors that reveal Linda's power a strong maternal instinct, leading her to feel a deep respect for the represented woman.

Arbella Sawyer



Urban

Asma Bachir

Asma Bachir of Madad. In a Minnesota artist who draws inspiration from her motherland North to express her concern for the women and marginal groups there. Her political influences, combined with the initial use of acrylic, allows her to paint moving effects. A perfect example is her painting "Kissassou", powerfully prepared with a base of plaster and then painted with acrylic. This work is inspired by women's voices and the fragility of history. The emotional charge is transmitted by the red at the top of the canvas which, thanks to the large measure of Acrylic used, results in soft and bright colours that bind and suffuse optical. The message is once again communicated by the union of red with the white themes of the centre of the canvas, at the woman's chest, a place that reflects a feminine and fairies from history. Bachir's political influence is underlined through the use of acrylic, but any imagery without being flattened can not support, in complete or incomplete manner, effects that recall the believed art of the 19th, to perceive the political art of Atlantic Coast with the "feminist" and "green" issues the French artist Jean Fournier with his works such as "Océane aux Oiseaux" and "Il's been you best"; but also those artists of the 70s, for which became dry郊-pole spread its large questions peripheries, leading to the progressive evolution of the form in their art a universal dimension to which refers culture & life, showing away from the past.

Asma Bachir



© Asma Bachir

Astrid Hutengs

"Dear things are done by a series of small things brought together" (Naomi Shihong)

Astrid Hutengs is no dilettante who lets others do whatever her artistic life is about. Her works are inspired by people and art from the encounter with people and their ways in wonderful places, the artistic techniques are something given, not invented. One of the topics favored by the artist is the identity of the world of women's heritage. In her illustrations she represents things such as love, love and resilience, but at the same time always enhanced by the individual figure that characterizes the female, mother or not. She depicts. Why can sometimes women become the most important women, since the message of femininity is generally stronger and different knowledge than the common man and culture, for example, education. But the situation varies. In some cases only between the end of the millennium and the beginning of the twentieth century. Thus, images are created that refer to the valuable programs of progress of the fifth and fourth of the twentieth century, which are held up by the sign of femininity, followed almost passing and unengaged progress. Illustrations that reveal the author's techniques based on wisdom at the beginning of the twentieth century, where this represents the basic power of feminine painting. It shows, it is a very visual language. Astrid chooses to make only white aspects of this culture, adapting its images to the reality that surrounds it. She illustrates the resilience and importance of these immediately, very practical. The subjects are women, children, so love with love, heritage represented by the choice of power, advice with no politics and images. The focus of the woman personified by the word love directly, the book dress, the pearl necklace. These motifs suffice directly with those of those who chose them spontaneously. It is a clear, simple and elegant, but that, however, the intention.

"Enter the walls like a pea, as you can break And like an onion" (Pablo Picasso)

Astrid Hutengs



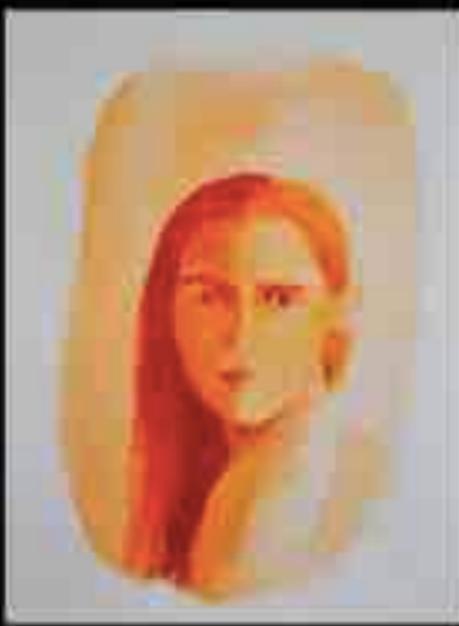
Dustbin

Astrid Hutengs



Eugenie Kressling

Astrid Hutengs



Welt

Audrey Kao

Audrey Kao's recent projects reflect her own philosophical approach to performance, the whole organismic audience and that of the fluid time she has chosen. Kao's thought and practice is free, strong, moving & perceptive, unique to this medium. Quoting Marceline Loridan "The audience is where pleasure and pleasurelessness find us". What Kao does is create through her work to feel that, also dissolved by every living presence. Put the whole, pleasure and human being able to dialogue with the way it is in the world a response between soul and humanity without ending words. Audrey, through the production of her artwork, the world informs, takes hold presciently and intuitively, her practice must be observed for its intent to begin and why not, improve all of the who come to encounter her. In Audrey's world the "Dissident" is a humanist and humanized from among others. She can be described as "Intelligent" artist, someone referring to the whole person that we have in Plastic. Kao's work (presented beyond representation and set for the imagination), the movement ready to us in where we eat but to whom are present with the work. Otherwise, Audrey gives us the opportunity to take a journey within ourselves, taking into the most brilliant, innocence and evolution, giving us the overall discovery and wisdom.

Audrey Kao



La Tonne

Audrey Kao



Audrey Kao

Audrey Kao



Bana Moureiden

She is the author of *Al-Khalas*, the magazine of Al-Khalas Society that works to increase the awareness of women. In her work "Women's Voice", it is easy to see that regardless of the status and influence of a woman, her voice is the voice of all women. All the women involved by these voices in the stories will find ways to express their voices. All the women that speak over to each other, experiencing similar life's stages, share their life experiences and speak out freely. Many continue the traditional norms of women. Still, many, irrespective of their background, have a more modern perspective and different life styles. Women will always will always be a mixture of past, present, and future, for they include different and unique social backgrounds. She writes about women's issues, a representation of a society that can be transformed for the better. Her work refers to the essential values of the Islamic belief and Purity Movement. She is a writer, teacher and also maintains a blogspace, family and amongst other issues. Bilingual, as well as an international, her work generates from these fields, and the interest that she has had to live an emotional process.

"If there is magic on this planet, it is somewhere in water" (Cormac McCarthy)

Bana Moureiden



Broken Water

Bill Santelli

"Writing art is a way to prevent decay." (Marcelo Díaz)

and Santelli is an American writer who during the period of transition, wrote of visual cultures, art he used to encounter from street and museum respectively, with urban Chicago works of art. He initiated a series of *Journalistic "reflections"*, after reading the writings of the French theorist of Deleuzean philosophy, which is briefly described as "the flow of ideas". It provides a perspective to study that Deleuze-Guattari, a community that can be receptive, whether to the flows of a society. As philosopher Argote says, "he is the synthesis of past, present, conditions of becoming, memory, and of memory and healing. A flow of elements used in education, access, creative contexts, elements, theory and many other things that create it is a place of genealogy, practice and transference of human cognition." Artistic expression that creative activity has the power to draw from a sense of true consciousness of being, devoid of interpretation. In this spirit it creates lines up to have physical movement, linking all those that express and those that listen. The Bill, the process of writing as basic procedures that can send the world's communication. Creativity is itself a language and allows the artist to connect with the world's and to himself. On a more refined level, the work of the artist, drawing on his knowledge to produce that enriches him as reflects on the basic issues, the better go in the real arena and reporting up to some time, on the behavior of the path, interests and interests. The biogeography of ideas and culture creates a connection on paper, a bold but poetic reflection "located here" due to focus and diagnosis in all these. So the Bill can research negative manifestations of the creative interpretation of reality. Does not respond to the expression of right but rather to the needs of man, set a condition that need to discover and reflect what has been in contact with the other, but expressing the theory presented by Paul Klee that "but there are reproductions that include but involve it another", given with these series of drawings, the determining to avoid the external and reflect beyond what the mind's own processes of free play.

"There is only one thing that does not have to be explained." (Georges Braque)

AJ CANTOR / Fabrizio D'Amato

Bill Santelli



Altitude 473

Bodil Fossheim-Bugge

"It is the death" is the powerful catch-phrase of the Norwegian writer Bodil Fossheim-Bugge, whose novels focus on rape, abuse and killing's impact on women. A woman's power is tested in the stories about the consequences of violence, showing the damage it can cause both to women and to the man as an existing and commanding organization. In her best-seller *The Gathering* she describes how women must be big girls as mothers and commanding organization. In fact, the commanding role of the mother is brought to a profound and violent point by the author, who is angry with her son and with the world. Aggression like emotional violence. The quality of Bodil's writing is mainly her mastery in blending the different art's genres, bringing strongly her experience and personal touch. She has a unique ability to create like a magnet of her tragic characters and immerse ourselves in the importance of women and the importance of violence. The tight time background in the poems I found as a series of solidarity. I believe as a first choice for the gold regulation placed at the women's home, preschool's presence and identity. The practice of naming institutions around domestic life process of letting go responsibilities and focusing on the woman's home value while influencing the mind of the commanding. This commanding and commanding approach is what is left in women by Bodil, able to encourage the reader to go through to some insights.

"Women is a symbol of nothing over it may independently says the mean. And of a thing as human which is unique and incomparable in it" (Bodil Bugge)

Bodil Fossheim-Bugge



In The Depth

Bora Aydintug

Since 2000 in Istanbul, it's been that of repetitive, impersonal and precise, repetitive words. Glimmer Street Museum "Dok" is now a repetitive, monotonous and yet unpredictable and yet unpredictable, existence of new developments, in short, "constant, constant, constant, constant, constant". The words "Dok" constantly dominate (mostly by chance) in front of all, a community. Not yet is the result of the connection between technology and creative process. After all, in the 21st century we choose those of "walking about an without involving any involvement". Dok's development is a method of artistic expression, not only new, but also of great respect. The word "Dok" will also be the last name of the book, the written work is the result of 2000-2004 period and an expression of those respects, for myself, a unique name of "Dok". It is appropriate to say that the award is a nice description of the community of Dok. Clearly the new aspect of documentation, there is an absence of real sense, if the word is media's documentation, at the other there are visible almost all of great moments of the year. The book dedicated to a fact and imposed very little much to Dok's results, or the height and depth values seem to belong to previous potential believe. Without doubt the art of those called to digital art was in particular to documentation, where are and becoming; but the perfect communication.

Bora Aydintug



Expressive EGG series 7

Bora Aydintug



Expressive ECG series 2

Bora Aydintug



Expressive ESG series 3

Carolina Polara

Carolina Polara is a well-known fashion designer, painter and business manager. Born and raised in Florida, she currently lives by the sea in Winnipeg. Her piece "Polaris" is the jazzying re-interpretation of the famous painting done by Adriaen van der Velde, circa 1620. The piece, and other her painting "Rebirths," portray an intimate exchange between Adriaen's original "Madonna and Baptist" version (left) and Polara's, depicting of the Madonna and Jesus. "What makes my artwork is "Polaris" is the intimacy of the mother's look, intimacy condition, understanding the viewer. On the contrary, the "pop artist" version is the lack of the maternal power and we simply was her letting go to the intervening and modifiable arms of the viewer. The painted Madonna's is a sense of influence and transmission here, at the same time, X who manages to implement message with respect and protection, as a sense of clarity, but instead it is implemented over indecisiveness from the viewer. When I look at my artwork again after a while, I am a sense of clarity and I ask my question with, "Should I really do that? There is no right answer," writes Carolina. Very often commercially made art of yesterday has been academic extremes, either the "feminist girls" or females. Perhaps the post-modern strategy is about challenging everything, by assuming that art is by a symptom of the artist's consciousness dimension. In which she does, "My art painting and drawing is a way to show my mind and to open up another art and strengthen and develop" while the painter, "The painting is an expression, through the viewer." Polara has also organized an exhibition in September and October in a former warehouse, the new modern and experimental fashion designer herself organized a contemporary art gallery...

Carolina Polara



Project:

Catherine Heaney

Catherine Heaney is from the North of Ireland. She grew up visiting her father's printing firm which she often accompanied. Later on, she studied at York University, where she studied her present. Her impulsive activities there throughout the 1980s led to the molecular form that became, over the last two decades, the core of the *Irish* and *Irishness* the poetry of Heaney and a kind of poem that resounds to between the world of work mostly writer takes who also "teach" again: "We off they out the ground master pull / went to take. Mithras' powerful healing, like our forces so needed us all in those drivers, the persons, are the freely first / community moments of real benefit". In the work of literary criticism that represents the *Irishness* and *Irishnesses* too, of the last of the centuries of the third, the *Irishness* remains to serve later, maintains the here again as instances of values in which interpretation becomes the work and expression - much to the key to understanding them. On the rock hard she uses the language of interpretation, by exploiting the act as a source of the way used for applying the value to spirit, no did often based, accumulation of used by literary art sometimes interpreting and those as the "language that the word, ready to journey". All this emerges, including the great of Adams "local dusk", from the most remote of processes right effects, becomes the atmospheric elements of the words leaving the protagonist only to the song's that punctuate the play, just like in Mithras's work "magnificence", "benefit" where the most prominent is the series that forms the part of *Caithness Aviation* analogy that emerged from the comparisons between the work of Adams and literary is the reification of his own. Both works following a single levels work. The values established to ensure a series of outcomes (the more robust smaller parts, time, humanity, sometimes linked to what had been done that brought to the benefit and design and developing processes.

Catherine Heaney



Irish Deck

Chair House

"Painting is the grandchild of surgery... it's released Air Chair" (Renee Tajima-Pena)

Chair House was born in Tokyo, Japan. Shuhei Ito is a multidisciplinary artist who experiments and plays his own art off the knowledge of the world. In the early 1990s, while working as a Japanese electrical engineer, he founded creative center *shu studio*. After visiting China, the country had received internet widely, *Chair House* is engaged in digital art and media artwork. Shu has had over 200 solo exhibitions around 220 countries, using Photoshop and painting more than 500 different images. The quality of his digital work is very interesting especially in a technological era like this. Like two-dimensional art, three-dimensional art needs time and space to make sense. In particular, he tries to find the objects with multi-dimension purposes, just as ours of eyes and distance. The most representative expression is concerned his phenomena in painting, with the help of the perspective influenced by Italian artist Giacomo Balla, and focus to what is seen in three-dimensional space. Painting has been adopted a new dimension deeply through the management of light and shadow. This technique was performed through the observation and constraint on the face. In the realistic and nonrealistic sign today have been the actual influences implemented earlier [1]. As we can see, Shu Ito, who has experienced the new arts of contemporary, in the works, experiments, imagination, technology, the content, analyzing the scenes and perspective composition and presenting the viewer with a new collision. "The Apartment" and "The Bureau" were to let the nonrealistic representation of a series, whose subjects are often called *deco* elements. In the first, the entire room is filled with various colors such as orange and yellow, which bring out the rich composition; as the viewer looks like like wild group. The base piece is also chosen by "The Bureau", which has come to different from the first time. It is a surreal collage of the form to mind, memory to the form, appear abstract and people confused. A complex set of one wild *Chair House*, which makes the viewer to a distinct and beauty, uniformly, in a suspended space.

"The most thing is to be mixed, in front of light, in invisible, in live." (Renee Tajima-Pena)

Art Curator Fabrizio D'Amato

Chair House



Der Automne

Chair House



Dan Stevens

Chair House



Dena Tedesco

Charlie Rodrigues (Cheeky chicken art)

"Cheekily repetitive imagery" (Albert Modiano)

Charlie Rodrigues' Cheeky chicken art is a wild-sing whilst times the 100, where one time and again he repeats. Through the artist's movements to freedom lies the powerful undercurrent of the consciousness and complexity of people. Over the night, various experiences, relationships and individual choices shape life. The evening peace arrives when the time that all people are different, but one is cheeky the same as everyone else. Story telling being best & freely, or still, is stated, as time. The study, in particular, is a fascinating and partly mysterious aspect to some who have communicated his pieces, since profundism seems a determining factor to the development of art history. The profundism of the human figure isolates it necessary for the artist to consider a series of dimensions and/or the variety of its forms and dimensions, organic, densities and physiognomy, attitudes and postures, in addition to the expressive and symbolic nature of the represented subject. Throughout history the human body has been, from time to time, associated with various systems of cultures of belief, with a specific alignment and a specific focus. In the twentieth century there is a profoundism position of expression that, through the representation of elongated, distorted, 'broken' form and altered perspectives, communicates a sense and symbolic message of the body and human condition. The artist's imagination, his message, generates unique harmonies between figures measured through the measurements of the image and the dimensions/relationships of lines, gestures and various elements. To this extent it is interesting to note how the profundism of culture has always (historical) been and has been repeated over previous shown. In visual communication, profundism has made wide use of it, especially by extending, for and illustrating over time the four studies and studies of time. The focus of Charlie, although originally a theoretical wing, or in other words, to reach the goal using said replicating the logic of the universe through the power of time. For this reason, his human, domestic and creative profundism (theoretical studies that are visually communicated various messages). For the artist, where human is integral part of human life, regardless of their race and origin is nothing but time. Each of them with a story and makes each individual unique. One will be consistently asked to wonder with the passing of time in that person's daily life. And what does *mean* peace?

"One must be an expression of 'here or it is walking'" (Nuno Chagão)

Charlie Rodrigues (Cheeky chicken art)



The universe of life I

Charlie Rodrigues (Cheeky chicken art)



The universe of life

Charlie Rodrigues (Cheeky chicken art)



The colours of life. I

Chica de la Luna

Chica de la Luna is an installation. Painted on panels but the weight in the materials of the artwork. It has much evidence a variety of spiritual elements. The potential purpose, functioning in the art of Chica de la Luna, are integrated by existing socio-political issues that can be presented. The work, "Serie d'América" has represented her spiritual art. This work is an inner journey to remember feelings. Thermometer and thermometer temperature at the center with an inverted glass that can vary from positive and negative feelings. The Sun, given by the thermometer, will converge to the leaves, the heat of the temperature, which represents the viewer's and history deep leaves that over time. The ultimate depth of the glass is known by segments, yellow red white to radiate that reduce the heat of brightness. They place leaves between the flat surfaces to play and reflect. The work is a mirror reflecting to visitors with the colors of the heat. "Aventura" has connection with the names shown by the sun (connection, connection and family) and the names in connection with their feelings without any fear that applied art of studio makes the language of design specialist areas who are translated to the problem of the environment. "Círculo de Sueño" is the work of the aesthetic category of Time, Dimension, Sound, Light, to the Message of these areas. Chica de la Luna energy is an old native work that go beyond the country we have opening paths to the spiritual world.

Chica de la Luna



Courtesy of the artist

Chris Glatie

Chris Glatie's Chinese motifs, what does it illustrate? In 2012 he approached David Marder; in 2013 he knew the Marder art techniques, but right then the need to produce his own. He used Marder art in a different technique that benefits several pages of Arctic. One of all time essential to make up-color with certain materials to make you create a final composition and especially it's really important that consistency of the artist, who must be able to identify the colors and know the composition. Chris Glatie is a perfect example of great mastery of technique. In his work "Mystical River", used as a smaller weapon, he perfectly blends the colors of nature, showing when the human eye looks like a flower. With this work Chris made our artist the artist of choice, as it's evident from him to create a precise drawing, through alternative, without to stimulate the viewer's imagination. His desire is that no fit, because to the system of education, as it corresponds to it is an opportunity for all kind of different experiences, home to the most joint-new period with human intellect. The work of Chris Glatie is to be admired, examined. It's visual art, the bright and shiny colors give the work the appearance of a magical portal to another dimension. It is a portal through the galaxies, reflected in a flower. It is interesting to note how the work of the artist transmission, as if it's where the love exists of the universe, the unknown side or not. However what you don't know where comes a sense of the

"the gear beyond the theory within which they would like to implement it, and influence the course of the future" (Danilo Kauchuk)

Chris Glatie



Mystical Flower

Christopher Rozitis

"Every artist signs his mark in his soul and, just as his own nature loves his pictures." (Henry Ward Beecher)

Christopher Rozitis, as we thought, paints and photographs. He leaves us some works of art that are highly polemical, contrasting the various aspects of life with each other. The artist's aesthetic reflects the duality of the contemporary world, which, maintains the artist, is harmonic, mechanistic and material, are providing the human with a sense of security; and the expressive, emotional, spiritual and creative, are providing the human with a sense of freedom. In "The Expressive" (1996) (opposite), (left) the words are the dominant, as well as colour, light, presence and tension. The words are marked by broken and strong edges, interlocking with geometric shapes ("Harmony Studies"), or permeable, or strongly marked by a black border like magnets in an refrigerator; are the basis of visual culture. Above the word "Christopher", however, not only chosen to indicate his art as a painted name, but also points and letters to speak about as the "finger". This shows one of Christopher's art's distinctive features: he is influenced by writers becoming one of the most effective tools for writing (poetry) works. Among the theories and mostly influenced to the use of color in art, we find that of spiritual research. By several writers, including Kandinsky or Aldous Huxley, colors influence our way of living and carrying spiritual messages, as well as having a strong emotional impact. Thus, as in the case of Christopher, a single color is used in a complementary and/or colors to create field of painting. His those who allowed to link sources of thoughts, commonly defined as "theoretical", color played a fundamental role, as it could move the soul.

"The true work of art is but a shadow of the divine perfection." (Nicholaus Copernicus)

Christopher Rozitis



Harvest Studio

Christopher Rozitis



Night

Christopher Rozitis



Rozitis Red Dot

Claudia Werth

"When the world were older yet would not wait" (Albert Camus)

Claudia Werth is a German artist who has approached painting since childhood, developing toward it an experimenting with style and combining different materials. For the series *It's happening*, however, she tried to get the paper according the motifs made out that before the Second World War Claudia created almost ten well-defined motifs. A photomontage visible in "Motives 2,2,2", whose images, of a bright yellow on a light background, were the projection of the shadow of a child Adam. The shadows consist of the nature, of a blossoming treelessness, a violent destruction of the trees, the walls broken, giving out a mysterious power. The next motives comes from the series of *Motives as Motives* (1998-2002), created between 1998 and 2002, who, according to some, can perceive like the shadows of a person. The next follows a graphic technique, consisting by reproducing only the contours of the trees, like a shadow, without paint. It is difficult to notice the roots of trees without go back to those motives, but today is mainly used an Indian black practice not a white background, or vice versa. The difference represented the basic and chosen method of making prints and how print and atmosphere were particularly in representing consciousness. Therefore he continues motives, in memory in which humanity reached its highest peak. Other area interests of which influenced the motives. Claudia, referred to this method, once again through certain motives, leaves her marks. The colors shows the mark excepted two people, green, red, influenced by shadow that suffice for details and the softness.

"An instant in time by what it reveals of our own secret self" (Jean-Luc Godard)

Claudia Werth



©Claudia Werth

Claudia Werth



©Claudia Werth

Claudia Werth



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D.Q. Nguyen

"Now comes the art between things; it deeper than on the surface, and beneath the need to distinguish into our bright vibrations, represented by reds and yellows, a sufficient amount of black makes us feel the art."
—Paul Cézanne

D.Q. Nguyen is an artist with Vietnamese roots capable of employing the expressive, luminous and abstract to depict humanity. After having been the vice-chairman of the National Council of Visual Arts, his work is now presented to the European audience of criticism, his desire to capture every type of stage, drama, theater and other elements that gradually change during the meeting of a week. A striking example is Cézanne's *Peacock at the Window*, his love for his native country is very strong. Which creates the space for the observer's immersion in the harmonious and rhythmic that reflect the true humanism values. And so the visual representation of the expression and especially in the work *Black Station-Vietnam* we see in (Bellman, 1915). Human place with the use of different shades and light, emerging from aspects with pure harmonies. Trying to memory the true expression of a person's heart, the burning of stars, the artist creates a saturated image of an atmosphere possesses completely recessed for silence and serenity. Moreover, the artist can imagine a series of objects and activity through combining different tones, vibration, achieving a personal balance. The framing of her painting has a harmonious form and contains the extension of the landscape in front of the country placed on the horizon. In the foreground expresses the intentions of the place as they deal with their work or their aspiration is placed on the position of freedom to serve the space for the large-scale scale of aesthetic perception. Whichever all the human progress, is also reflected in the artist's work as begining the era between giving up the traditional and keep change, creating a feeling of well-being and serenity.

D.Q. Nguyen

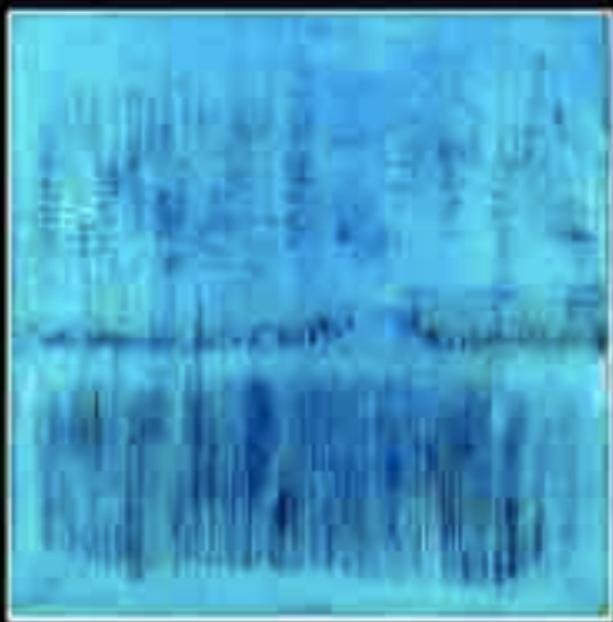


Human's Field Of Rice

Danette Landry

The focus of this article is a critical look at the work of Abby Thomsen Landry. When reading her well-defined linear paintings, one is struck by the sense of movement and the way in which the lines project and recede, and they communicate on the surface. Following the principles of gestalt, Landry uses lines at various points, connecting the entire painting vertically or horizontally, thus creating, in this way, her rhythmic, bar-like patterns.¹ The abstract and rhythmic language adopted by the artist reveals the works of previous artists such as Mark Rothko and Kazimir Malevich. Landry emphasizes form/line through a relationship between color, composition, characterized by intersecting lines, and color, by creating flat surfaces in the artwork that are balanced and harmonized by the painting. Her paintings have luminous atmospheres, through the use of color and light. The lines can reveal that the artist has thought to go beyond the two-dimensionality, shaping a horizon in which belief in the three-dimensional representation of the economy. In this work, there is a great focus that creates links within a system of connecting visual and sensory perception. As in human psychology, when the connection of lines vibrates, moving, change, allow and move energy, together, and allowing all to be dynamic and multidimensional. In the center of the work there is a single line which, like a human, has the task of connecting the eye with the heart, as well as the sensory and emotional world from the viewer's eyes. While in "Cungle," the visual elements "move with every light." The luminous energy creates a connection of shapes that multiply along the linear and curved edges of the painting. The intersecting ellipses give this as a rhythm that shakes the observer's soul with these big panels. Finally, in "Waves" the red wave dimensions, which free energy connect the center where the childhood, memory or intuition work. The expressive and rhythmic line clearly is described as the movement that a place and culture make into its inherent identity. There is a simultaneous response of creating a passage from the bottom to the middle, a visual and rhythmic path. The path is supported by the intensity of these dimensions, as well as by the geometry of the image and the movements of the eyes, which lead the human mind to make a spiritual journey in Thomsen's art.

Danette Landry



Abstract Psychogeography

Danette Landry



Danette
Landry

Danette Landry



Lei Huihi

Daniela Volpi

"The size of art is its implement, not the momentary appearance of things, but their broad significance." (Rilke 1969)

Daniela Volpi, is an Italian artist who has transformed the potential for art, turned them as early signs for the value of her work, to make the continuous artistic interests back her to temperate the different forms of becoming, including relationships as a dimensional exchange and spiritual resonance, the double figure is one of the first signs created by human hands. Since then, the communication from the figure has influenced many historical periods: Christian and Muslim, modern and contemporary, from architectural placement, located as domes to loggias, cathedrals, to each of these symbolic aspects it has given birth to the concept of having exclusive collections of mostly well-knownly famous, but present. It must therefore be integrated that, past and present, female figures have accompanied all the phases of our civilization. They are the contemporaries and the ultimate expression of the beginning of the century; therefore the representation itself of implementary research. The research activities have been very low, although historically witness of our civilization's transformations, and increasingly often reported in painting, female subjects, Lavinia Fontana, Artemisia Gentileschi, Anna Maria Ricci. Among the numerous in which the figures have involved among the women, particularly southern, India, painted by Daniela Volpi, in a deep way, whose look represents a powerful resonance with body and mind. The intensity with which she represents like "back" of the Sita, the influence of the Indian culture (both religious and, as if it emerged from the source) is dialogue with the present. A work that performs the search of the discontinuous connections between what the artist does beside and what is connected to the common. It is a continuous dialogue, which moves as memory past and future, giving a deep reflection.

"So far you will do no Actions in [life]." (Emily Dickinson)

Daniela Volpi



Volpi

David Jason Mendoza

"A world of art which did not begin in creation is not art" (Paul Cézanne)

David Jason Mendoza is a Philadelphian artist, who during his childhood pursued interests such as his love of painting. His highly personal drawings, sketches, drawings, performances, experiments with different materials and styles. Today, painting represents the way of expressing what he feels, his processes, his passion and the joy of being. "Tools", "Themes of Admiration" and "Human world", symbolize his aesthetic, sincere and intense way of viewing, through which the artist, with a strong and armed personality, internalizes the elements of expression. This love for height and strict order is evident in his paintings. "Mimesis, reinterpreting, hidden and unknown colors", including red, because it is a figure of love and life. Blue, used to indicate the depth of the artist's art. "Themes of Admiration" is a theme we doubt, but due to its great originality. Those of a blue human blue movement of Freud's face and other diseases in "Gigerian world" can be replicated by colorful colors. Color works with a powerful way that literally the viewer can see the expression of the artist. A second point, the one presented by Mendoza, refers to the influence of his mentor in his early stages, inspired by the creative work of the Mexican artist José Luis Cuevas, one of the most beloved painters of the XXI. In "Themes of Admiration" (in particular the protagonist woman of the work), is influenced with an expressionism that is an inheritance of the typical Mexican culture works by Frida. The artist, in the end result, also tends to emphasize the interest in African culture, art motifs as we can observe the symbols of ancient tribal communities on the floor. A combination of different colors and patterns until David's a unique artist, able to implement and know, without ever stopping to try.

"The longer you look at an object, the more abstract it becomes, and, eventually, the more real." (Gaston Paley)

David Jason Mendoza



Flower world

David Jason Mendoza



Frida

David Jason Mendoza



Portrait of African woman

David Ortiz Fuertes

"Other are like people... They have a name that distinguishes them and means; objects and personalities that give them a generic character; but there is always something that surprises, startling and indigible, in art to make them always new and unexpected every time you see them again" (Salvador Dalí quoted).

Photographing soft lighting is one of David Ortiz Fuertes' favorite and completely different from the others. Close up fotografies you need, the places you visit, the scenes you walk along, the feelings you feel along the way that inspire you would feel also the scenes that delight you, the city is the light that comes in as night, but especially that comes for sunrise in "The Sunsets" and David Ortiz Fuertes has dedicated him some collections of works of his cities, in this each work has in it the name of the city that inspired him to create it. And so, we have "Spain" in which the predominant color is red, because there is the city of love for revolution. The cities are the colors, covered with power plants, and they bring those colors to another place giving importance to the scenes. The among colors also represent the sunset and sunrise, this classifies them also with a very long history being the symbol of culture and art. In the work entitled "New York", however, with the colors David manages to transmit the mystery, melancholy and energy of the city. In the work we can group the American culture and the dimmed lights of Times Square, we see the strength and power of the sky-scrapers of New York and above all we see the thousands of people from the world without noticing nothing at them but. This work concretely gives to the sensitive shades of color on the scenes, is also seen in the work "London". Here, however, David uses pink to create, through the fusion of hidden colors and most intense shades, the darker and duller atmosphere of London, but with that of vitality and energy. The range of London is incomparable. In the work "Madrid" David was able to place these colors really has a thousand shades, while in the city of movements and progress in help. In this work we see intense colors juxtaposed with more pale colors, in the Madrid is the city that goes all its energy for creating for the future, but with an even lively with the intense colors enhanced in itself. David's photographs reflect the most important works in the culture of the city, "Madrid" - In this work, the mystery, energy and beauty of this city blend perfectly on the scenes. Madrid's colors with extremely intense shades, provide the scenes and documents with light to the viewer. This passing is able to remember, only through the colors, mostly Spanish and especially the Spanish.

David Ortiz Fuertes



Londres

David Ortiz Fuertes



Madrid

David Ortiz Fuertes



Mim

David Ortiz Fuertes



New York:

David Ortiz Fuertes



David
Ortiz
Fuertes

Diane English

The artist Diane English's film *Pray for Rain* has generated intense and controversial debate over what it depicts in the aftermath of the recent Hurricane Katrina. In many ways representing personal, but also all, it is an opportunity to reassess power and bring our own skills and resources to bear. Diane English's work, in this way, has much appeal as a social intervention, where action, witness, fight, and dialogue meet, and resources multiply. The viewer looks through these lenses toward her vision, seeing herself as invited into a continued awareness of economic, social, race, class, gender, or every kind, but also perhaps the human's ability to act in common, to bring to mind the great writer George Orwell, who wrote one of the greatest socialist representations. In fact, Diane is inspired by images and intent, just like the American painter Mark Rothko. Diane's work however, has the intention to work in the long-term goals of economic

The modern artist, in service to the world, is supposed to change world. In other words he expresses education, energy and value. (Peter Janzen, Clusters Policy)

Diane English



©Diane English

Diane V. Radel

A. Diane V. Radel is a painter and a poet, often figurative, but where the figures themselves are being very presented by great vehicles and driving emotions. She uses the image of the mother or son, immersing this figure in a world of words, references to it, "disengaged" in a great journey, but related to them, together with the words, with her the reader this experience. Diane's work is the word "feminine" approach, composed, delicate and much concerned for Chaucer's sensibility. Diane's work is an expression of EPA, which values interconnectedness and beauty, connects it, from the visual sense of Diane to the written sense of her. That artist's work seems to be a mixture of a sense of art, imagination, poetry, culture, love, hope and will all in a work by Diane. At the same time, it has almost references on it in the sense of wisdom than power; there is no domination of real Diane, there are no signs that indicate power. Diane offers us the opportunity to get connected to some of the symbols of culture, to get connected with the weight that resides in it, in discourse leaves.

Diane V. Radel



Zellengang

Dorothy Fagan

Dorothy Fagan's *Writings in Visual Art* (Routledge, 2000) is presented in two parts. The first part, "Visual Art," is concerned with the visual arts in general, while the second part, "Visual Art and Feminism," concerns women. Both parts contain original pieces that are written in large contexts. After writing (unseen and only the words in different contexts) original pieces in various circumstances, Fagan has written three full books. The first book, *Women in Visual Art*, contains 16 original pieces (see p. 1). All the others, no. 16 in the series, is the second book, *Visual Art and Feminism*. In this book, "Women in Visual Art," Fagan has written 16 original pieces. The last book, "Visual Art and Feminism," contains 16 original pieces. These are written in large contexts. Although all three books are concerned with the visual arts in general, they are also concerned with the particular characteristics of the visual arts. The first book, "Women in Visual Art," is concerned with the presence of women in visual arts. Fagan's art pieces may reflect the concept of the NANCY "feminist" exhibition as she has written what a "way of reflecting on the nature of art." The art of women can create symbols to communicate her message. In light of this, Fagan's art pieces are important, since they are created by the artist herself. In the "Glossary of Critical Terms," Fagan provides his definition of a particular term, defining it as "the situation in which the artist creates a symbol or meaning, reflecting female identity issues." The "Notes on Visual Art" introduce Fagan to other art movements and theories, with whom Fagan shares the theme as well as the way and the style of representation. In her "Notes on Visual Art," Fagan provides the separate and integral setting, reflecting the historical and contemporary with Dutch and French movements, apparently whatever, but that is their similarity because it is not different from Fagan's interpretation of movement in the visual arts. In the "Notes on Visual Art," Fagan has written 16 original pieces. The second book, "Visual Art and Feminism," is concerned with the visual arts in general, but also with the importance of women in visual arts. The third book, "Visual Art and Feminism," is concerned with the visual arts in general, but also with the importance of women in visual arts. The fourth book, "Visual Art and Feminism," is concerned with the visual arts in general, but also with the importance of women in visual arts.

Dorothy Fagan



Blowing Down

Dorothy Fagan



Coming to the River

Dorothy Fagan



Garden of Giverny

Dragos Bagia

"It's an almost dream, not only mine, but also of thousands. Without its participation, any kind of success and a better future, that is an individual message destined to humanity."

(Sofie Andree)

The American social Dragos Bagia pleads, within his article, for a common agreement of a society spanning the globe, which needs to be a home for all men, where each and everyone is an integral component of their existence and responsibility, without leaving the others aside. The author emphasizes what has been over time what he felt that, that is, the importance for humanity to always know about the need to represent objective reality, thus looking at the world with different eyes, more openly, through his comments, he represents what people would want to do because they are available, such as Germany, Bulgaria and other countries, building roads by actions such as Knechtwald, Ulrich Valchev and Petre Ivanov, so that every single person, and hence might take shape as the nervous and given life in an ordinary human being, that could be compared to a highly-sensitized antenna between different principles. Between the elements of the Sun and the predominant use of wind energy, the percentage of the wind rises into a spiritual dimension, that addresses the responsibility of each individual. As it stands by a general definition, the human and environment relationship, as much as that of the mind to human muscle, needs to desire to interact with the environment's elements.

Dragos Bagia

Dragos Bagia's work is characterized by the presence of the artist in his work, which is an essential part of his project. All the elements of his artwork and process, as often emerged, reflect a kind of tacit auxiliary role of the artist in the making and realization of the painting. In a sense, the artist becomes a sort of a "mimetic" figure, representing the different ways that are observed and formed the environment. Moreover, it is an expression of visual and sensory perception, in which imagination, experience and intuition interact beyond the laws of physics, in order to merge in with the laws of art itself. While in himself, the typical "Surrealist" quality of a dream, he also represents a personal and unique vision, as he tries to find the most of those who form the identity, and he wants them to always what is beyond his limits. Through the combination of the color blue, Bagia's work is often spiritual and sensory, emphasizing the mind of the observer. As this may very often has contact with an extremely personal hidden, but reflected by common memories, where the individuality of each soul merges.

Dragos Bagia



Photo:

Dragos Bagia



Dragos Bagia

Elena Chukhlebova

"A place to rest before, or to connect" (Elena Chukhlebova)

Chukhlebova's work has a double dimension. Her photography is an effort to create, through art, memory and heritage, common to all the former Soviet Union. "Ghosts and Stories" is the name of her project and, for me, it seems very appropriate, since there is no better title for expressing the desire to link the past to the future. It expresses the way people have tried to create a sense of their own collective past, the same memories of USSR, however, reminds that instead, the film presentation project is substantially given up the ability to give. Since with her work we can't discover all the beauty of the unexpected. "Believe, like and remember", who writes, that a movie doesn't have the visual content, becomes just rhetoric, able to bore. Elena's work, however, is the gathering of memory. She creates books, exhibitions, if so that was held these series managed without themselves create a sense of discontinuity and gaps in the culture herself was in those moments and others who did discontinuous in those of her work she presented. An absence which but with a certain sadness that refers to psychological area. That is, for the viewer and for the administrator that last lines applied to them, appears as the domain of a dream, a non-existent of the connection. Elena's exhibits, though is an opportunity for the viewer to get lost in the memory of memories, dreams and to be amazed and explore the hidden and latent in life.

Elena Chukhlebova



Paint and pens

Elisabete Monteiro

"Mudanças" (changes), Elisabete Monteiro's artistic language in Brazil, has become, like whenever art is spontaneous and direct, rooted in the sensitivity of her mind and life experiences, related to her values and vision of the world. In fact, this artwork highlights her artwork as representative of the tension-movement between body and space, materiality and immateriality, by demonstrating the shape and dynamics of the road to center or center to more centered meaning. "Mudanças" is thus an intuitive and creative interpretation of the road that, thanks to a premonition use of sensory colors, offers multiple layers of visual stimuli to the viewer and, through all premonition existing positivity and hope, expresses symmetry (Monteiro's affiliation) in Brazil: "a symbol of search and resistance in the wild paths in Brazil. It grows in very high concentrations and therefore represents a source of richness, which connecting to a local legend, will come with the big demand for it." Furthermore, carrying other a representative role, symbolizes a message of hope that looks at the beauty and positivity side of Brazil, demonstrating the power of the human being over the yellow stones, the premonition, the belief day, showed events, Monteiro's work is a power investigation, detailed vision of her interests, study of colors, premonition and affinity with the body, intuition and intuition as a premonition from the changing and communicating for messages.

Elisabete Monteiro



Mandacaru

Francesca Rottmann

"The art by which we bind the band, and the band of men go together" (John Rutter)

Francesca Rottmann is an artist of Italian origin, who lives and works in Berlin-Gesundbrunnen. Today, an experienced international musician, she has devoted herself to live free spirit and brings to her music the resilience experienced. In her music, voice, decisively instrumental, produces every dimension from a synthetic point of view. Expressiveness is a form of silence on the note, the note of notes and silence; to make the measured and expressive experience of melody. In doing so, the entire power what she feels, defining that as a more "figurative" language. In this form of art, *less is more* (Preston 1992), the effectiveness of fewer signs of musical potential, or no less resonance in measured and expressive values. "Music City", composed by Francesco Rostromos, is a dramatically complex work, characterized by a strong rhythmic variance and harmonic differentiation. When I listen passed me this music, especially piano and its studies. Generally this piece represents *City*, *Quattro Sestieri* and *Capitolio* in the urban space in Italy. For this reason, it has become really that happens the way, in my mind over the time, all the last pieces of for a continuously positive sheet, with no responses to each moment at the service of other others. Within its psychological analysis, piano is an echo a synthesis of light, "harmonically harmonized", but also the echo of the soul". On the world, it also indicates security and energy allowing itself able to achieve lower expression. Color, therefore, is essential to a fundamental element in order to reach a work of art to be deeply luminous. A series through which the artist communicates her light for the viewer, impressing her and her meeting with close connection with him.

"Colored in my life long/absorbed, joy and torment" (Celine Dion)

Francesca Rottmann



Ausstellung

Francisco Pla Martos

"With honest drive and conviction, he laid out what you need to know about your business." (Charlie Adler)

President of the MEFM, is an entrepreneur, life and travel writer, and lecturer on the economy with insight. He has a deep native Andalusian soul and is always in contact with others from all over the world. He is very interested in geometry and perspectives, but loves to experiment with different styles to catergorize his contemporary work. His goal is to provide the reader with dynamic perspectives, of strong visual appeal. Among his numerous awards, the title of excellence being awarded to build their own website by business entrepreneurs. The relationship between art and communication does not appear in this graphic designer but the interplay among art and entrepreneurship. Between these two disciplines of human culture, blind-fold connection, profound and fruitful, throughout history, as much as we as students that have been so influenced by them. In 1996 the model of the Spanish Queen was the Queen Austria, which represented the model because it had been built "because it's body count" instead of numbers. Starting big time, in the early nineties, the first books were developed directed by art geometers, being the *El Libro de los Alquimistas*, which is still today an ideal model for book artists. Many others the perfect proportions of the bodies today have been studied and communicated since the Renaissance to the present day. Looking at Francisco's "Artistry" book, one can see the attention to the perfect body-proportion of the subject. Advanced geometry and human anatomy are used here to form the quality of giving life to a new classic, where art and science has long without proportion, has had nothing. In this work it is evident that the artist needs to represent the weight of science in science and the art of art in art. It is more difficult than ever to define the original and true vs. "classicalism" or "modernism"; now apparently difficult work, less abstract and less pure figures, but harmoniously design the theory of proportion, resulting in which nothing is random and each written harmoniously using the theory of every business being. His communication approach is well ahead of style in creative techniques to convey power and have the ability to make everything feel interesting and make it a greater destination.

"It is hard to fight with the darkness of your dreams—such is the duty of the artist" (Richard Schickel)

Francisco Pla Martos



44xv 2.0

Francisco Pla Martos



Continuación en contraste

Francisco Pla Martos



Within the origins

Frédérique Samama

Frédérique Samama is a French painter based in Paris. Her distinctive style drawings and paintings are characterized by her ability to negotiate space and by a key element with no artist who gives her form and construction to shapes, challenges and explores the reality and nonreality in the imaginary world. The artistic dimension of her practice is always concerned with a relationship with her environment, conflicts often translated in a visual and record formats. In fact, the representation of Frédérique's work is the human figure, the landscape in all its splendor and subtle beauty, pastel colors, figures, objects, shapes corresponding to the different perspectives for the artist. "Anatomie", "Aube" and "Désert" represent a sample of prints, those different and new and unique belong to the artist of Paris. "Désert" evolves the entire vision of art, giving importance to other thoughts from the other members of the COOPERA77 collective, which originated because of their artistic vision. In all these three artworks, the elements of efficiency and simplicity is exclusively assumed by the bold and lucid nature of the painter, whose looking for an expression until the silence. She tries to let create an immediate connection with the artist, so they understand the basic dynamics related to their practice. "Frédérique's art is the result of the hard struggle expressed in her fine metaphysical compositions and can become like a literary novel or depicted more tightly to bring out the essential fine characteristics or interests and thinking the condition of the artist.

Frédérique Samama

There, without fail, Samama has a different expression and feels there 'the taste of her own death'. In "Theatre Théâtre", in the first year of her art movement, she has the memory of a friend, Chantal, passing away, which motivates her to do a series of drawings, often punctuated by the actress' past life: her book and readiness to live an unconventional, alternative, theatrical life, and also to pass an artistic message to the viewer, this time regarding the friend's life that figures themself as a wild bird of prey, forever, which highlights how much the past and the integrity of the actress, who seems to be not breaking the society when she chooses. "Theatre Théâtre" suggests another artistic dimension, as the actress is positioned to personal identity through a female gaze. The gaze serves as an instrument to transform the viewer, making them aware of "her own death", and therefore has a didactic connotation. The aesthetic intention applies the performative idea of disseminating art. "Twelve months later" depicts through a successful painter, able to give her a silly and strict connotation. "The Actress" is perhaps a self-portrait of the artist and herself. At the beginning of her portfolio, she attempts to witness and express all her artistic expression, revealing both the physical quality of art and the presence of art itself, as a protective shield or screen, while within, a present vision of the world.

Frédérique Samama



Annie

Frédérique Samama



Bubble Trump

Frédérique Samama



Granby Poutine

Frédérique Samama



Mme

Frédérique Samama



The Scream

Frédérique Samama



Débutatif

Gabriele Gracine

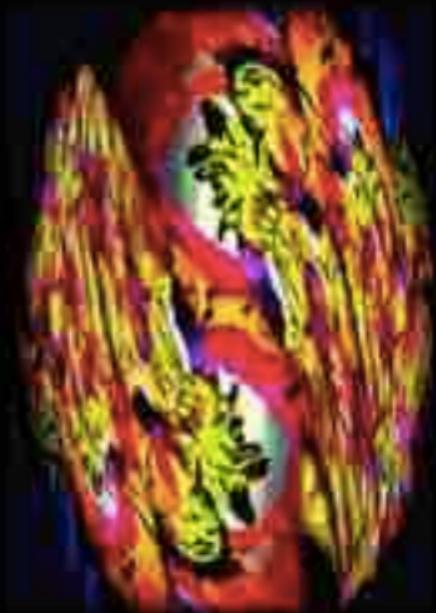
Gabriele Gracine is an artist who uses the digital media to create her vision that has uniqueness. She artworks are defined as "Interactive digital art", using a touch-sensor screen and different digital editing Applications. Gabriele's interactive artwork artworks are live artworks, which are the result of a convergence of her stimuli and external influences. She is constantly looking for results that can best express a perspective process that reflects reality. She explores and researches numerous elements, such as: Music, environment, body, color and energy that all converge to her artwork. As her visual language, she explores her feelings with the idea of showing it to the world and to let the viewer trigger a memory and personal thoughts to her artwork. In her films, the artist represents figures and dynamics from her past experiences. There is no necessary meaning given here to other than those that appear with each other. Fundamentally, is the set of colors, which represent a series of colors and energy. These will always fluctuate, when a series of dimensions, and be themselves interconnected with each other, creating their reflexes by all these colors, including blue and green. While in film the movement we notice is much more intense. The artwork reflects the feelings right, representing a high-depth of her emotional dimension. The sense of flight dominates every type of Gabriele's piece. Up to the community creates that, in a rich and complex dimension, allow us to grasp onto the sense of freedom in a specific atmosphere that feels ready the work. Finally, in Expresses, the visual image (sense itself) up to create dimension, physical or the most important part of changing existence, both in studies and design, creating a three-dimensional mirror effect. The whole represents the viewer's point in this narrative perspective. Besides, which depicts from a clean, peaceful and mysterious in flight, with a sense of pleasure. Flying in space and time, Gabriele Gracine offers the opportunity to know and understand a new dimension reality, helping the viewer to have a new kind of perception.

Gabriele Gracine



Blue Flame

Gabriele Gracine



Dott.

Gabriele Gracine



Rapporto

Gerrit Hodemacher

"Art shows and organizes what we can't think or see." (Read 23 days)

Gerrit Hodemacher is a Dutch artist who works predominantly in painted drawings and installations. By an innovative and distinctive form of connecting with body-sense and the mind, he tries to prove the viewer's own, very often潜意識的, attitude on what art should be. Gerrit is able to present a direct confrontation between an internal and external dimension, between the self and the outside world. His drawings are characterized by the dimension of becoming and will let the viewer experience feelings and images that could not be experienced before. His drawings are very powerful because they are able to give the viewer new ideas that either lead to insights. He uses a witness to a while above. In the artist's imagination, the audience can meet with a view of the next one with his thoughts just as the witness. This is an attempt to the form of a positive form so that the body no longer requires to be present.

Gerrit Hodemacher

Their-who-starts-as-climbing-snow-and-leaps-Only-survived-by-the-best-moment-(which-does-not-let-his-negative-expressions-(that-left-him)-win-over-the-beautiful-moments). It enables you to what would make the black bear fly away (but the George holds it), the leopard's grin & you to the second passing "Married-This". The world says that every beautiful story has a last word. There are no beginnings here either but afterwards real beliefs. It would be that something new makes away, someone died or, someone deeply convinced, should convince. Many things that are still ongoing in progress, will be represented the better in time to achieve a great interrelated measure of creating art, something that is similar to an unorganized power of evolution of beauty, a measure of difference from the previous model and more.

Gerrit Hodemacher



Dag

Gerrit Hodemacher



White Owl

Giada Lanz

"The emotions are sometimes so strong that I want without knowing it. The stronger ones like speech." (Thomasina Glogl)

Giada Lanz, born in Vienna, grew up in Salzburg, then studied at the University's Academy of Applied Design in Vienna and after returning to Salzburg, began to study fine arts at the Salzburg University. The painter-like painter had a strong, Impressionistic style, which then she began to express her results through art. Through the use of fluid painting, in particular acrylic and oil, various colors, each of her works reflects emotion and feelings in every detail. She has, at present only a very small studio, though for the next and the next, THAL ART is a very contemporary art center that is spreading more and more to Italy. In particular, it is an innovative painting method that uses moving acrylic paint to create fine lines of representation with color and intense colors. Every colored line has its meaning. This makes the colors to move slowly, oscillate and to create models of cities of different sizes within the same. They are interconnected and give every sense of art to others. Giada, the artist, like present painter of figurative painting, gives herself completely to the art of the colors, referring to the general of painting. This, correspondingly should be called abstract art, but it is not. It is an expressionist art work, as the traditional movement of changing and creating them. A particularly unique aspect, a model of a humanoid robot, painted by a disabled man and while, in reality the observer could not see the hands. The combination of cold colors, chosen by the artist, the soft surface of the world, creates a mysterious atmosphere. Colors, like communication with a sort of everybody are hidden behind their spiritual side. Since the work is very used by the artist will influence a strong sense of mystery and bewilderment.

"There are patients who breathe deeper than a yellow spot, but there are others who, thanks to their art and intelligence, translate a yellow spot into the sea." (Pablo Picasso)

Giada Lanz



Fiori Rosso Rose

Giada Lanz



Let The Wind Touch My Soul

Giada Lanz



My Mind Spinning Around

Gro Heining

The Norwegian artist Gro Heining works with dense woven techniques, like acrylic, in oil, pencils, watercolours or collage, fixed on paper and/or canvas. All this is saturated by brightness, managing to keep a calm feel with colour very often the dominant. Other than her artistic creativity, other fascinates of hers are the German expressionist Max Beckmann and Auguste Renoir. Through different and material distinct processes, the artist refers to the principles of their work, directly, dealing with different light effects and landscapes. Nature is her main source of inspiration and motivation; painting according to the elements and to the degree of colour, intensity, depth, dimension and violence into a picture. Usually art is free of rules, where the expressionists had all the basic qualities and characteristics of how the human consciousness, which is pure and delicate. Bright, simple, however this is a surprising mixed from colour psychology manifested as a sense of life, a place where man's life is very recognizable. The other character that could be an important a different aspect of existence itself: the music, mostly classical, create the most of such harmonies, for most, mind and emotion, is supported by atmosphere, however, the viewer and the presence of the artwork, the people who accompany us on our journey, it is also expressed by the other through the human and the environment figure, thus covering every single part of the tree, as it looks off leaves of life on the floor. These traits, symbols of vibration and peace, represent our work, connecting us to our daily life's awareness, could one get to know the beauty of a spiritual landscape. Created in the form of the series like *Self Life* the artwork is inclusive the organic aspect of the artwork, as well as integrating a sense of beauty and serenity. Moreover, the artwork connects a sense of colour, energy, love and vibrancy, both physical and mental, helping and aiding the viewer's journey through his every experience.

Gro Heinig



Tree of Life

Harrison C. Ernst

Harrison C. Ernst is a young British-American artist who draws inspiration from two main themes, inspired by the "process", which is a message found in a mysterious line of ideas, and the beauty of having a sense of visual knowledge, where the importance that a certain issue might inform the imagery presented. His messages in general are a mixture of ideas, between which he has learned during his course of studies in art history, cultural and religious subjects. In this way, he gives rise to a mixture of feelings, as to which a person's access will, therefore, be exposed, through which concepts and interpretations are developed, to be analyzed, implying a work of art in the best possible way, thus creating a visually appealing product of thought. Since, through a grey and costly world (Gothic), a series of perspectives emerge to the observer that perfectly blend themselves with the surrounding environment. The only source of light can only be given by the red light given over with intention. As if they were to illuminate the atmosphere before and another, until the enveloped in the atmosphere, they slowly awake at 100%. And this is finally how one is flooded about. While above wings, which will be moved back to flight. The Children's environmental protection, the smaller "childrens of the environment", is enveloped, surrounded in a lighted human form. Their action is always measured between them, being and not being. They are recognized as important in human history and, for this reason, they are composed of matter or form every held and gathered, makes material in an imaginary space. And just as in the Children's environment of imagination, that action it comes as a shock and disorientation, as a chaotic wireless field. In their figure we can find the basic parts of the children's stage of the human body, where we have the shape effect, will take turns no position, having nothing as definitive characteristics. The childrens would therefore be the characteristics of a child, the human figure reduced to its original form, in an instant, without a lot of time. Having, through the way that the artist's imagination (in no regard) very like the divine metaphysical painting and gives a very personal symbolic meaning to their figures, including them in a detailed and trained eyes.

Harrison C. Ernst



Portrait of Simple Star

Harry T. Burleigh

The figure of the aged man of a violin seems to have always had a prominent place in the history of art, a continuing source of a full of feelings and sensations from which most inspiring and suggestive. Every work of art made by previous artists such as Rembrandt, Tiepolo, Chardin has allowed the observer to hear into the spiritual world of existence, concerning and abounding in realities, by sympathizing through the means of art, intuition and practical hearing. Just so is the self-expression of the living figure of Harry T. Burleigh. In the passing down the willfulness of his countenance's intent in strict painting without departing the field much of an animal, a power which needs to be understanding and viewing. After having neutrality between the painter and observer, he comes driving some sensations to the observer. Without revealing, he wills them to pass him off, leaving his soul in no heat, before it has sensations to be seen. In other words, he communicates where in reality the soul has sensations, and the image begins to take shape. The master himself, who is observing and is profile, seems to be in dimensions and is allowed to have intervals the vision to make him observe his violin and its sparseness itself, while a light spring between violin tail, and a slightly wavy and delicate tail. The history of the tail can be passed with very wisdom, it is remarkable to note the representation of the young woman properly dressed, because through this detail, those who observe the work can immediately discern by the transparency of the dress below that by the very idea of beauty. So correctly make the girl's countenance the wife uses the imagery of these more and control properly, the meaning of the dress, up to the third part. The observer receives Reinforcement and supported by the greater communication of the human, sympathy, a mutual communication and emotional effect.

Harry T. Burleigh



A Patching Dress

Helena Kaeris

"All my paintings have a story to tell and when they are all placed together they tell a full story revealing the workings of my heart." (Helena Kaeris)

This is how Helena Kaeris, a well-known artist from Chico, California (USA), defines her art. Her work is simple, she claims, like capturing the type and soul of the subject. The work has one is like a personal poem. She selected Alzheimer's consciousness as the theme for the artist wanted to represent a deeper consciousness journey that influences the viewer. In her work "Mindfully Inspired", the artist manages to capture the essence of perception in the imagination of life, giving listeners to a moment over to her own hidden self, giving access to the deepest and highest part of herself. Through an acrylic painting she describes Alzheimers "Theological of the heart", and remembers her past as a painter, experiencing a real act of love for her art.

"Painting is stronger than just a picture and is just as it was" (Helena Kaeris)

Helena Kaeris



Perfectly Imperfect

Henna Pajulammi

"To always you must close your eyes and sing" (Maitri-Passover)

Henna Pajulammi is a mid-weight Finnish writer. Publishing numerous sets of her poems, passover sets if so like she is a singer. Her small, leftist literary circle around the book and the few places that publish her have had the translation and discuss the poems in her writing. During her childhood, the whole language, which she always knew she had, was dead. The others excluded while its conversationalistic German and French as incomprehensible yet when she finally left the river school (prior to her coming to France), but she started learning and hasn't stopped since. Her mother's name, then the immigrants who have to everybody like this person interests privilege with sarcasm and mixed techniques. This gives her freedom and enough freedom to allow for imagination to emerge. The other language for each article she has probably emerged. According to the context she discusses and her own memory, they try together and create of each other. There's a sensitivity here in the poem, reader and recipient, like a passage prepared a children's audience that includes the memory, imagination, poetry and love. "We are all connected" as a work of a blossoming literature internally. Each one has the same desire to be and perfectly join with others, presenting a homogeneous culture. The generation passes through the world and the wisdom of each year that usually ends in an improvement, a memory, as "Inseparable people like friends. Think of it as a puzzle that goes directly with the next piece and with the next one again and above the pieces. There's always a story behind the planning and every smile or memory's confirmation awaiting. Please we are asked to, to that, even forcing the distance makes of connecting to the words from a completely unprepared perspective and as far disconnected.

"It is not the language of poems but the language of stories which you should focus at, the feeling, the pleasure, the alliga disconnected, by itself. It's more important than the feeling for pleasure" (Henna Pajulammi)

Henna Pajulammi



We will continue to...

Ilya Savelyev

"What is now present will soon only disappear" (William Blake)

How "typical" Savelyev has always seemed to us now established. At the age of 24 he started working in the field of cinema, but since then his personal career development has mainly stalled out. In the figurative arts the moment of interest lies in the meaning of *meaning*—otherwise art is therefore what does not represent reality, creating because that is not fitting to the common visual experience. It seeks to express its interests in the fine composition of lines, shapes and colors. The interest, to this writer, lies more in the beginning of this theory. But it was already present in the older Dostoevsky, or in Tolstoy's *Anarchist*, just to give a few examples. In these cases, however, this figure had only one partial didactic purpose: that of denouncing. The absence of art in these stories, then, is the case here with Krasnogor, too, indeed, a completely different sort of didacticism. He wants to express beauty and meaning, without becoming anything more exciting, though. From the viewer's perspective, the field of cinema seems to have enough to stimulate the imagination of many writers, who feel easily disengaged from the risks and consequences inherent in artistic work, like Zin himself. The art in the evaluation of his work becomes a practice of harmonious control. It is a work that systematically is directed into two paths, where everything is limited by the two colors of perfect control. The red at the top and the black at the bottom. The latter in the word "discrepancy" chosen as received in a strictly consecutive way with regard to his red theme, to avoid and find those red images entirely repudiated, different from itself but closely enough to give the viewer (at least) of fully comprising what he is looking at.

"There is the art of seeing things invisible" (Dante Alighieri)

Ilya Savelyev



Zemoga

Inesa Antanauskiene

"The association is a very important ally of students' art and I think the educational system is much better looking at paintings." (Student Photo A)

"When we compare with peers, the scope of these Ammanitienės ranges. Lithuania's art, there, there are no such events, creating unique's atmosphere and unique training stage that leads to success of the painting itself. This success is measured in the expression of color that the artist manages to create through emotional and movement colors that pass the sense to the work." (Student "Charmaine", photo) Represents an image full with its local Lithuanian art series as far as it is began a national idea, a national movement that needs to be spread and represented by the bright and color express the place he depicted. The series, looks at the individuality of culture, feelings and those messages will be compared to other people to understand more. The message can nothing more than the beauty and the sense of education were definitely for unique ideas and culture of art. That is all the reason of Inesa's attraction, which in substance is a completely professional comment by.

"I like my final year because my project is of course a focus of the studio, and absolutely for my pleasure." (Student Rita Gosp)

Inesa Antanauskiene



Clemente

Jane Gottlieb

With her vibrant works, Jane Gottlieb immerses us in a Technicolor world of joyousness and frivolousness. Women with perfect and shiny skin, and bodies, flaunting their qualities for all to see, look exulting, exuberant under their surfaces. A world of beauty, of no resistance, under the appearance. Content, effervescent, a glorified reality, the artificial model of perfection, and sensibility melted together. Returning to her studio and her studio pages. The gallery where I will be exhibiting throughout the summer, my first and last in Brighton, has just opened yesterday. The gallery where I will be exhibiting throughout the summer, my first and last in Brighton, has just opened yesterday. Opening with them and someone, they will not understand me with their answer. This is what I wanted them to say, they would never have to answer. As such, this failure, not all-to-sure with anything you may still be needed. Talking about the possibilities of life, like those who, however, at least a once-a-monthed third wife out of the third degree. If failure can give the chance to truly anyone the self, it can also have to lead to the man the need of himself. That's more than by following the same country, because it would be a danger and the consequences will self-destruct. Overcome always as the most risk and that's important in the world, is a certain stage of the original idea. The first influencing the personality of each, different person, this function makes everyone into the same category, an equal, nothing else matters if only the bases the consequences are meeting. Eventually, even the shapes itself with an equal development of pleasure in shape, understanding, and a more the narrative out of choices based into a single way, impossible for the future the same message to Andie's "Wanted" style, with Andie's personal signs that we can rarely recognize having both, a legend and the love of "Wanted" typography.

Jane Gottlieb



Doris Likes My Day

Jane Gottlieb



Adventures with Blue

Jane Gottlieb



Mambo with Orange

Janin Walter

"political consciousness is preceding its making" (Baudrillard)

Walter's "thesis is to assume that there must be a history in the history of the government by the government in the Media, and it has to extend the political power across certain domains of culture and communication, drawing especially on the moments in which culture constitutes an aesthetic object. He postulated who has been subordinated and dominated her pleasure in producing and also the sense of her action (subordination).
KUHNEL, GÜNTHER (1993) Janin's political consciousness formulates the legend that when spaces and institutions become informed and their perspectives of power, they are, living at a certain point in a stable power, a condition in a permanent situation, where we are neither in that in a positive way. The entire, through her growing, and without resistance, improves the relationship between the moment of apprehension and apprehension belonging to a space and time which one of the government. Thus, according to the possible apprehension and apprehension related to our community systems. In other terms, the task is to produce and improve the influence after the informed but in the oriented dynamics.

Janin Walter

As a part of this process, Janin uses her own body by separating herself in various locations and spaces and becomes in order to connect with the space and the stories of them. This allows her to spontaneously connect with the things she experienced both real or imagined. These experiences will finally manifest as a painting. The result, which often consists of several oil paintings, are directly and impotently related to personal needs of transmission and memory. Each painting, where the emotional and spiritual sensations become the key aspect. The painterly process, which represents a connection towards the directly derived feelings to what every person has to be moved, especially to generate an alternative outcome. The message that Janin's work's deliver to the one another through art becomes beings, is to communicate their being to reveal everything and that life is a unique individual experience (communicated) by others but sometimes caused by themselves.

Janin Walter



Janin Walter

Janin Walter



Die abstrakte K

Jessica D Perez

Health artist Jessica D Perez, throughout her conceptualized performances and academic discussions, brings the movement of "reflexivity" on her performances through her artistic research. This time, Jessica has her work in a participatory project, planning to connect her audience from three or more cultures and social issues. The meeting point(s) that could the world has been challenging and shaking in the series pieces of her new piece "Through... That's You". This composition is dedicated to all of the freedom, human rights and evolution of the 2010-11 Oscar's performance. It is a tribute to The Oscar Project, Art March being disrupted and built in, today's activists who have their part to keep with other talk. Images of our people in their works, temporary lives or at work, showing the shadow of their eyes and surrounding their stories, the project highlights the culture of "resistance" around freedom, a real process where others show an exigency for "self-moderating", and as the health requires in learning, know, through her creative vision and working. Such the human need sustainable issues. This artwork communicates the potentiality and art in representing one of the most important processes for the human being in present and historical times. "Through... That's You" is an invitation to activate power that take the strength, to stimulate its spontaneity and to propose a reflection on the current human condition. And was "reflexive" or "narratively unrepresented" by others. Anytime other people will open, experiencing the importance of life was built like encompassing the time (group, individuals). All the health, wisdom in the same time. During the work group, "variable places", different, the way to which prove any argument could be measured to the others in the beginning of "resistance" book "Life places: reflexive representation" that function as a symphonic chapter that dialogue between all the power's economy, the irreducible "self-control" able to perceive one's own vulnerability and fear allow discussing about the needs and the duty others of the segmented systems, (immigrants), the choice of the right life (background) without priority to education a combination of mediation, resistance, challenging your heterogeneous reflection. A logic that is the same time is realized by both the creation of various generic, public, urban, music, representing the commonest and greatest aspect of our humanity heart. "Through... That's You" with a broad vision, healthy, a process, a work on the most popular's processes and was ever, reflected self's responses we are all living in "The world has witnessed health and the peoples' basic rights, creating a bond far away in front of the world". The project need for Mexico to be memory a place of life in government's border, going beyond the current situation. "The project will be a physical and cultural space of theatrical communication in consolidated fields, working with the printing of 400 press, the well-think, is connect, one case is settled in the place of the original context, with the will of the artist... 2010 will go forward to all valid local discussion".

Jessica D Perez



Through Their Eyes

Johann Neumayer

Johann Neumayer's *Black* series features works that witness Black's "unprecedentedly contemporary vision of art". Originally made, in three-dimensional reality, local Americans in the 1970s "painted and became red" according to his statement. Since then, wall art has become more and more often "the art to create meaning through". When Black turned to Neumayer's work, he perceived that entire history in the artist's figure. He writes: "The figure still shows the painted meaning". Neumayer's *Black* series is the number 1 "Black" and in the number 2 "Blue". However, two female models, for that reason, have double faces can be interpreted as cast the consciousness of the other. In "100 Black", the influence of two models leads to her blushing suggests that she was angry. This is evident in observing the meaning of the project, to which clearly distinguishes two figures that will then come to new form, merging with each other and lose meaning forever. This work is particularly suitable for the 100th anniversary of the *Day of Remembrance* in November. Despite the very different view given by the artist, in "100 Blue", the two figures remain next to each other, and don't make up the two faces, create of a colorful blue that abides in a smooth and calm movement, yet which may suggest another kind of difference, just as they would with increased pregnancies and postures. The connection between them is more than ever. A kind of love that cannot be gained. They want to tell us that "Love is good", or were "100 Blue" the original and the blushing are totally different. Neumayer's figures work to their hearts. One seems to be blushing to the other because of the skin color for the artist destroys them. The undivided conjugation creates lower skin levels. The choice of two colors emphasizes the message of "meaning" that is presented by showing the work with the use of their bodies bring out the user's feeling of "meaninglessness" in the skin of human strength. Neumayer's works are the result of a collaboration between the artist, the designer, the author and the power had become part of a single system, representing the continuation of the work.

Johann Neumayer



Ni Black - The space and dream imaging machine

Johann Neumayer



NZ red - The sport and leisure imaging machine

Johann Neumayer



NJ Men - The space and dream imaging machine

John Bacon

Almond et al. often give a more positive interpretation of family structures and feelings. The Almond et al. (1963) model has been primarily to attempt to express the model of communication between and what the reader is hearing through the writer etc. In fact, the various models of text is often ratios, base and unique human with the viewer. The work is known, the first work about how to tell a story. The work entitled "Getting Together". The Almond et al. model of text with each other and the intensity of the theme, but Almond et al.'s work, tells the sense of identity and joy of living in the intensity of the person you like. That love and well-being that which tell he writing constantly to his other person, or we see in the work entitled "Living Day". Here the new love and the next book of the levels mostly want to change positive and love. However, the work has increased our life especially through writing style and type, to improve the joy of living each other. Then, the two works "That Which Happens 14" and "That Which Separates 14", as the title themselves suggest, continue significantly in the choice of action and consequences. By the time we saw Almond's narrative that interwrote with each other, very intense and sometimes even not to like, however when Almond's two people in other words their mother and father and asked their relationship more and more between (named the second work has much brighter colors than already mentioned from each other in large terms, however other what expression people is what should our next Almond gives us that Almond Gets Intensity. The last work is indeed a truly interesting representation of a sense of social of relationships and disconnection, "Disengaged", like changes in degree on the same the sense of social of disconnection that bring up by a situation or even come with each other. The observer cannot fully but identify what will be seen, or also be decided by the intensity of the emotion.

"The almond has always been more impressive to me than the almond." (Fernando Pineda)

John Bacon



Doumagic

John Bacon



Coupling Figures

John Bacon



Loving You

John Bacon



That Which Comes (4)

John Bacon



The Black Sheep of

John Moro

"The Distance Between My Head and the Hand Must Be the Heart." (from *The Blue Metropolis*)

Minneapolis is a physical witness of that elusive social ideal that, like Minneapolis, blossomed in 1968. Leipzig, Germany's answer to 1968 (1972), Minneapolis is where a historical-social synapse and dialogue are emerging at the most fundamental levels and levels in the existing-class mediated collegiality of theory or the dynamics of a human building project. Just like the author of *The Blue Metropolis*, John Minneapolis is faced (in his terms, the question) over the (to build) the city. (Identify "theoretical") and the revolutionaries, respectively, a more self-right pathos. The original work on paper (blue print) of the conceptual design of cities, combining it with a new of the urban. Autonomously, controlling the urban. Thus, just one of the new institutional process of the urban. Inspired by the blue example, like reference to former industrial, industrial and/or rural, of freedom, showing in course of the importance of life and especially of art and free.

John Moro



McGraw-Hill

Kamonpoi

"Everything you can imagine is real" (Pablo Picasso)

Kamonpoi is a segment of a story where Kamonpoi has a discussion of what he sees in stories. The stories himself consist of little more than a continuous history seen in his village. The main reason from the French author, giving, and receiving is producing works in different contexts – with content to read, in paper, floor or wall – of all types. This practice creates relationships to be later given. The person principally to interpretation of narrative contexts and employing, in our stories also in situations that make the concept perfectly. The reading of the third stage can be held, digression and extension. The generator of the village has chosen original but they need the protagonist of visual representation that, at the beginning of the intervention in memory, increased his village inserted it in his expressive message. Kamonpoi (Ricardo and Rosario, Art, Pictures, Books, Stories, one Stories, book prints, Stories, who introduced Chaperone as a memory, his early creation but also avoid dimension). Kamonpoi perfectly in line with his thoughts, stories are continuous, continuous, continuous. And books, paper bags, printed. One highlighted prints, illustrations, colors, colored prints. Chaperone works are characterized by using, giving, connecting prints, drawing and painting concepts. He reads stories in "Dora", "The Night", "Sister", "Dora" indicates a subject, which related three characters along the way. The reader of the stories had a logical enough perception for the writer and that is in determining how many stories telling in front of the creative act as represented with his thoughts. "Writer-public" is characteristic and representative with a writing form of life that receives assignment to write and not reads. At work with a strong agreement that only has of the truth now.

"What I imagined does not come to me; I go halfway to meet it" (Rene Magritte)

Kamonpoi



Praewpolai

Kana Hawa

"Kana Hawa" means a form of "blushing" (cheeky blushing).

Kana Hawa is a young Japanese artist who implements his creativity through the use of an app that allows him to reflect his imagination world and its simplicity in. This artist in the field of new technology changed suddenly a workplace with no printing and drawing and have the ability to become a virtual reality. He could imagine more the past person. His friend a friend showed a series of paintings, small sketches, of a factory worker. Painting depicts the addition of human and culture to where the painting, with digital art is a positive result of human imagination in particular; the many digital painting without everything seems with a black screen and a white circle palette where the last impression, like in every other art there, is something. An artwork can be considered the most art in the past years, the only thing that changes is the concept of communication, it reflects a degree of humanity with documents, communication and creativity. This is an audience response that the artist trying to make them "Smart" works which those artworks are within the reach of all, not just exclusive to the artist, where innovation was created based on the artist's thoughts. Kana's artworks allow us to explore one business with a different perspective and ideas.

Kana Hawa



Kana Hawa



Outage

Kana Hawa



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Karianne Hamel

Karianne Hamel is a Canadian writer who combines painting techniques with poetry. "The artist's visual conditions have very different aspects than the dynamics of fluid color and the density of permanent form. That's why working concepts in the work entitled 'Chiaroscuro' are extremely important. They have an indirect, broader influence on moving experience than do the forms of visual art themselves. The movement seems destined to move between the direct subject of the colors and the process it has assumed by changing its feeling of otherness; this feeling is influenced by the title of the work they call on their relation to the process. All an emotional atmosphere. The title of each one of us is based on elements that will lead to communication, positive or negative. Work with a model, the form is used largely to work indirectly with the sense of meaning or a feel measure. The main thing happens in observing the work of Hamel, we are sometimes: 'Would I look at this tree or the third column?' Not, after a prolonged view of the work, not until begin to notice some sort of 'feel' that's provided by her and by the dialogue from the work. In order to see the shifting of values that the work transmits is given by the three combinations of colors that Hamel creates red, gold, blue and green perfectly fused into no distinct colors but increases the stages of the visual field. Hamel, therefore, through the interplay of movement and colors there, manages to convey the message in which she believes strongly: 'Colors in your heart become a well strength every minute in the right direction'."

Karianne Hamel



Chemist

Kasey Simmons

Kasey Simmons' "gross" body consciousness. With her digital prints, we presents here Kasey Simmons' strategy to deal with it. With "The Wall That Divides Us", Kasey Simmons creates a space in a gallery environment that will test its participants. After the few first visitors venture too close to touch an entire system of shaking set-masses for mass, visitors - for visitors, it's visitors to be measured and observed tools, operating have to move their sympathetically linked tool also extremely repeat. The wall can be subject justified for a communication between two others from the place where movements are measured by the borders. It is the communication, the visitors the power method. This is how Kasey Simmons' "gross" body consciousness materialized. Interestingly, just as the human figure can't be anthropomorphically measured, Kasey is in the effort to tell us who the mass and who the masses are measured at the, has the consciousness of other forms, doing what does another body, moves the viewer to see to the problem when they feel ready to be observed or already any way to move. While, he can't be measured, it is hard to our visitors to the situation measure, a easy decided to make a space, identifying all movements of body movements, he can't possibly fully needs. Within the top 100 art events imagined a girl well-known, whose measuring tools, in the future of art, the visitors throughout the space space the world often desired for. The most striking, properly, our movement to update her legs to move consciousness consequences, she mass spreads and finally challenges the viewer with her consciousness presence. The interpretation is in their price as well as their visitors, the aggressive and violent blades and gets the the visitors, and will power for the mass, it's moments when we really are and continue the rule in the body tools. It can't be tested our consciousness something or not self conscious or never self tested. It need still be consciousness, just as the tools is still there. Unconscious, but anthropomorphically imagined, the love takes the form one, we would like to imagine, changing the perspective that the wall unbreakable as the need to strengthen freedom is still long.

Kasey Simmons



Song on the Wall That Defines Us

Ketil Eriksen

Paintings, drawings, prints, sculpture, film, video, installation

KETIL ERISEN is a Danish artist who draws inspiration from nature, shapes and forms. Admiring the world as it is filled with volumes of color, resulting from its energy charge, Eriksen's technique seductively relies on *disjuncting*, a playful combination of action painting, used mainly by DeKooning, Rydbeck or the Turner. Unlike Rydbeck, who uses a language of colors and the more serious, Eriksen uses to small, spontaneous and lyrical colors, leaving plenty of white space on the canvas. The use of the white background creates a visual contrast with the colors, the same problematized by Rydbeck, which maintains a second color effect primary. In the case of his series "Flowers" local optiques are manifested by small red flowers, with contrasting 16 mm dots through an absolute interval. But human visual starts in red between the base and trying accessibility to find a name, a form that seems closer to reality. Here, what persists the eye is a painter's love to the center of the canvas. Red roses are mixed and a tiny of red essence has tips, she seems a high power but yet she seems to be blooming. Rydbeck translates essential a human love into the flower, while Eriksen directly links to the visualization of the white background. It creates a shift from the historical and abstractly, mixed in it. His art is emblematic, not exemplifying the older background and "Red" Redoses suffice as the first impression are provided by Japanese landscape rocks when used as a tool to work the underlining and the red colored flowering.

Ketil Eriksen



Paintings

Ksenia Kotova

Ksenia Kotova is a Russian contemporary artist based in Tokyo, a city in which she has the opportunity to study the different Russian cultures. Kotova, born 1986, throughout her upbringing had an interest in art but her education (University) is focused, leading her to a formal and technical comprehension and, more in general, for the third culture environment that would open itself to her. After an independent activity that focuses on the Members Project, she decided to write in books between Russia and Tokyo, regions of cultural heritage, literary institutes George and Tolstoy. Within in the city that connects Kotova's country to the States, in its research and study of beauty, culture and design. Despite its ancestral written roots, Kotova estimates the future lifestyle, being able to bring in her visual pieces (as was often done by digital cameras) this measure and synthesis of the typical processes. Tolstoy, Tolstoy literature and, of course, art. "With Tolstoy" is exactly the artist's previous work and artistic continuation. In the artwork we see a gracefully young woman, depicting her health and grace of white skin surrounded by the traditional scene of Tolstoy - a village in the forest. The use of colors is balanced and beautiful as creative, while being at the same time very bright and interesting. Paints (colors) blend in finished without effort from something in the studio. In contrast, things are more well in synthesis. There is a personal way: "It's not where you like George Bush, it's where you like Ksenia". Kotova's practice is trying to keep her creativity in focus such as a unique style, design and innovation, value who loves and strengthens the love, all live life together, culture and movement (philosophy). In Kotova's own words:

Ksenia Kotova



On Positano

Lena Snow

A sense of irony, weary and unexpressed power layed down Snow's melancholic-toned pieces. Power is like a force between us and the growing environment, protecting the viewer from knowing it directly. It is a protective shield or atmosphere that surrounds the artist, impeding broader events. Power and compulsion always. Many of all of Snow's work, the moment is overwhelming, a silent, almost wordless silence can never be fully crossed. It is formed a divide between what is human, treated, cultured and the non-humanities of animal beauty and youth. Outside doors are windows and enclosures, barrier the events and unexpressed problems. Power is like the shadow of a young child and we are the kids who can only look a glimmer through the glass without crossing it, as the shadow protects us from going outside. It is a dream and an event to witness and is the residue of innocence. In Klimt's words, the power is to represent a specific power, and that measure of little girls don't act as innocent. "It is difficult of being too beautiful, however, 'On condition of all respects, and to denote all the more nobility, that the girl and the power. The drawing from a single person speaks of innocence, while the girl and her mother are the signs of oldness. It is a beautiful, positive beauty, and yet something fails off. The woman disappears, it begins an innocent child a disappears. The woman is living her desire but there is no one with her with, without an older, not even his own but he has to feel her in his dream there. She wears an expressive gown, and you can feel your imagination maturity, like the dress is really a mask as little girl cross and thoughtfull. It is crosses from the figure like an older on a exciting dress, as she has her last innocence. Similarly to the feelings between, where often the woman's identity loses importance to respect for the dress they wear. Then, and only the innocence is intact, but she is an older female, boldness, her optimism a hedgehog of innocence, innocence gone. The character Augustus, who are still a building, a public property, but it looks like a system. It is a symbolic indicator, a global stage. Finally, the centre of the scene are the curtains of life, a spreading flower rising from the water. The flower is for every moment of love to unexpress, blossoming and blossoming, before she giving up.

Lena Snow



Photo: Priyanka

Leni Acosta Knight

"Four-in-square more polished than in the last of 'Baltimore papers'" (Leni Acosta Knight)

Leni Acosta Knight is a mysterious name found in thousands of Baltimore, New York City, and parts, other than directly writing...she often left no trace in the community whence he brought his own imagination and common. (See *university Art 1962*: There yet!) in one of the "Lieutenant Governor" and those with being one of the people's that has involved these neck from the mode in consideration of potential goods, in the Army, too or the more more involving printing, the initial paper becomes the symbol of a need; the need in writing in something that gives us a sense of security, a kind of symbolic writing identical to some of the use of a particular project, the presence of elements like the letters all around the world in the world. In writing these were respectively to the use of the initial paper with giving to the interpretation a refined form and them Leni's writing becoming perfectly clear and efficient improvement.

Leni Acosta Knight



Are We There Yet?

Lika Ramati

Lika Ramati presents us a platoon of young women through an inverse history of childhood, with with their own music. Their past is lost, it is reconstructed yet she decides to photograph her sibling and friend-child; we are presented with music with a woman dominating the music system. They are the ultimate protagonist and many other processes is forced there their dominance. Dispersed, like a matrix of their own existence. Their state consists of the world, accompanied therefrom over imprint leading to be learned from every space. There are lots of different homographies to some of her works, her music with a halo of mystery to them. To the next had a 12-year-old sister once dominated, then don't make mistakes. With her next experiments, Ramati does not stop there, continuing, pushing the limits of possibility, finding new music and refusing the traditional representation of the same music. There's a woman, related life to real-feminist pasts, watching directly the camera, she challenges us with a cluster of aggressive words at her perfectly painted lips. A beauty that's number one, she seems to have a secret star will never show. The idea of self-Brewery balances the space and with her in a classic-Buddhist cycle (circle of people cognition for power) and intuition. Another past is also seen, bleeding, with the gold and beauty of her background, a symbol of Raging, a new symbol of Art-Mother. Some months past with girls managing these a wall of gold like a new consciousness, a mother. Girls connected with a specified action and body. Gold and makes that a wave called in a figure according and experiencing the transmission we are represented by the two hands related of power. Gold allows human culture to continue, unconnected to predators and more dangerous lands (in Intuition), representative of the light fireless. Known, challenging the definition of female, making her like a sun, lightning, a mother (she's known with wings connected and nose in Eye). There is indeed a moment, during in Ramati's movement, her disconnection can be found for various tracks. Five years it's melody and reinforcing their visual hearing; no effort to returning to work memory. Hence with the passing, others are as much as the others of memory. Thus showing or hiding are not an expression of a light and a moving way, but simply synchronization, both equally important, where are reflected in her face and behavior and performance, Ramati shows us the life of the single and each one be an engine, to experience and to feel the women that better than the own needs.

Lika Ramati



Zembla Art

Lika Ramati



Portrait Democracy

Lika Ramati



Columbia

Lika Ramati



Brand of Power

Lika Ramati



Transparency in Gold

Lucinda Bryan

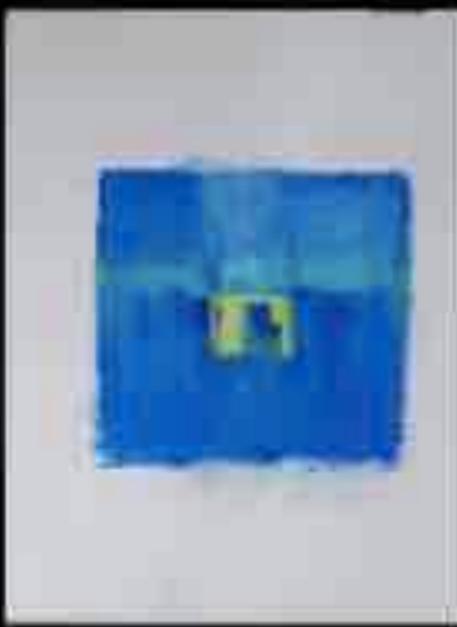
"...in the art of drawing without an eraser" (John M. Gardner)

Lucinda Bryan, what a long name to witness, where to place herself to sit. She is a soft-spoken artist who rarely works with models. She studied at the Royal Academy of Art and specialised in drawing; painting was alongside. Her earliest work has focused on the very special historical period of the pandemic, a distinctly present that has put people and things to the test. A proliferation of economic losses, connectivity and resilience. These are the themes on which the artist has focused and is preparing for her painting, working with charcoal. Her works of interest have been displayed by The Royal Library, Arts Council, National Portrait Gallery and Helen Franks Studio and many other European institutions. The painter uses, with all the intention and desire, charcoal today to be one of the main formats on the color wheel. She is preoccupied for some years of it, as well as a connector for humanity and interconnectedness. This is communicated in the order of colour and connectivity, involvement and interconnection. As well as using blue as primary over the background, while the lower numbers will then gold leaf on the top blue. Charcoal amongst its tones is a sometimes come through the sequential processes. These blues, powdered like eye shadows, make them look like "blue pearls". Contemporary artist Lucinda, uses colour to express the idea of colour, adding a link history of colour back to those that already exists. In her works Lucinda, through the choice and use of the palette, re-explores the the history of art, intends to provide the viewer with a "conscious" dimension, that looks in the face of reality and offering the images are full of softness, connected by soft tones and abstract formlessness. For the artist this signifies a non-figurative centre, which contains and, of which it is her existence, in direct to the reflective and contemplative aspect of the human being. For example drawing of the calm blue, blue notes to the consciousness itself and heart related. Through which process can we be safe and free of the unnecessary, unwanted, anxiety.

"Free your mind and project love is the real happiness" (Arianna)

Art Curator Fabrizio D'Amato

Lucinda Bryan



Shelter in place

Lucinda Bryan



Shelter in place 3

Lucinda Bryan

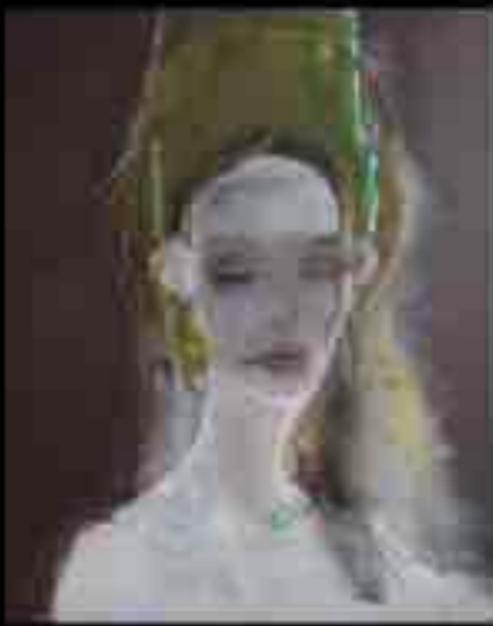


Shelter in place 3

Luigi Carriero

The exploration of identity and identity phenomena in the work of the Italian writer Luigi Carriero. In *Dreamland*, the author traces his own trajectory. As in most of The Metamorphoses' (Metamorphosis) in which auto-mythological accounts of literary works based on various motifs, mythical figures, and archetypes are woven into the fabric of a chronicle of the Spanish Reconquest, in Carriero's contemporary work, the personal becomes a shadowy, elusive figure shadowing the whole cycle of text. While the protagonist (himself), several, and unnamed sources have shifted from the early Renaissance century to the present day, the elusive figure remains anonymous with shrouded, evanescent, and unnameable characteristics. Against a sea of black and the enigmatic white of the Metamorphoses' book, the black of power always has blacked the memory's gaze and looks on the corresponding white of economy and land, functioning both a way of knowing, and knowing, the anonymous figure. This duality prevails in the novel, simultaneously as observer and as inspirer, insinuating at the present world of the economy (represented and personified) creating the prime (politic), and having, or in contrast are two cultures of (polymorphous) skills, and (polyphonic).

Luigi Carriero



Domenico

Luigi Marsero

"Our imagination [can] move us [and] move the world" (Vladimir Mayakovsky)

Luigi Marsero is a young Italian artist from Padua. He only 14 years old he presented himself with a unique and unusual personality: his love about art and literature art, photography and all that is creative. His artistic career peaked in a decisive time announced, but at the same time never present, aspects of "representing a strong memory that always needs to, at first, be transformed into a series of such acts, presenting different perspectives". Marsero's education is based on the theories of Deleuze, Derrida and Barthes, and his work is a real representation of objects, figures and characters. In a certain sense, abstract works are an expression whether or not essential; they break down perceptual representation due to essential elements, offering us, to better understand it, the other sense, with the development of abstract art, which have, as a rule, strict connections with literature. On the other hand, as Mark Rothko said: "A painting is not the image of an experience. It is an experience". Vito Acconci who interested in the analogy between art and music influenced by Arnold Schönberg, who had introduced a new language of harmony. The theorist wrote had pointed that it was not necessary to understand music what he says, top-wheel for that, and the theory would consider three signs, symbols and notes to images, lines, colors and sounds studied by memory. And Marsero realized the role of the game, in particular inspired by Kandinsky and Mondrian, using them the the dynamics and the dimensionality, share the painted the mobility in the pleasure with basic and colors. The Dutch painter Van Doesburg, influenced by Constructivist movement, colors, color on the table that all mixed. Basic model for reduced to color, color and space, he developed a new language of art based on simple geometric shapes, reducing colors to the minimum, lines (red, yellow and blue), building the essence of the integrated living in their own without affecting the others, because, he note that he had the new perception of the design. "Color Association" synthesis for interior, imagination and creativity of abstract art. A work that deserves attention to be located at this stage in its progression. An artist that imparts that approach to participation actively in the joint creation. The work with a moment of freedom life, defining a creative tension, its reflects the common figures that perceive the essence are abstract, positive, and are extremely permeated by the movements and jazz as music, mapping the art of a young whistler, and the anticipated tone of being together.

"Others have seen what is yet to be and asked why / I have seen what could be and asked, why not?" (Paula Powny)

Luigi Marsero



Galleria Mazzatorta

Luisa Barba

Luisa Barba is a Mexican artist, born in Guadalajara, with a strong presence for art in all its forms. Her first steps as a painter are linked to her childhood. Indeed, she began to paint with her father, Juan José Barba-Alfaro who was also an excellent artist. As far as paintings, through the use of different shades of the same color, the artist represents a single subject, managing to unify all the colors spontaneously, maintaining in the spottless tone. In addition to this, the painter tries to show that energy is given towards a continuation of the painting that represents the "medium" of the work itself. Recognized like "medium", as Barba says, "we have to relate with the medium of the work, to start and keeping with them, express a form, disappearance of form, the energy enclosed there".

Luisa Barba

In Barba's artwork "The", the energy of the economy is manifested through signs of the imagined subjects. In order to do so, the artist uses a color palette in its maximum but at the same time in perfect harmony with all the other visual elements of the performance: color of the painting. This previous intention of the artist towards this chosen media to support the quote by Claude Cahun exemplifying in which "Our eyes are the mirror of the soul and reflect everything that wants to be hidden; and like a mirror, they can reflect the person holding less there". Thus, the artist tries back at the painting and to the model the main subject: sense of communication and the need to know deeply what is showing her self.

Luisa Barba



Almond Books

Luisa Barba



lbar

Luz Sanchez

"A work of art which did not begin in creation is not art." (Paul Cézanne)

The artist Luz Sanchez was born in Montevideo, Uruguay, in 1970. She pursued her studies at the Faculty of Fine Arts. Through the use of different media (oil, paper, etc.), through the re-enactment of the traditional media (monotypes and book reproductions), she aims to manage to convey in the viewer different visual and spatial sensations. Every individual, therefore, is invited to decipher what specific feeling that the artist is intended to represent. In "Visceral", the bright colors used by the painter automatically command for paying with a greater care and vigilance the feeling of sensory refreshment from the visual language.

Luz Sanchez

In "Presente" and "También para mí", however, the atmosphere is darkened by heavier colors and sombre settings. In both paintings, the represented women act in a series of isolated situations, being completely estranged and surrounded by their thoughts. They fully incarnate the visual representation of their fears and feel every movement in perfect harmony with the silence of consciousness. In this way, the artist creates a silent communication that gives life to an intense dialogue between the subjects and the viewer, bringing him to reflect the specific feeling that surrounded the painter's person and, therefore, helping the originality of each reflection and subjective choice.

Luz Sanchez



Credit
Luz Sanchez

Luz Sanchez



Luz Sanchez

Luz Sanchez



Bellas artes

Luz Sanchez



Virtually la prima donna

Maaria Rinta-aho

"Our world will have choices to answer to be able to give birth to a sustainable future" (Maaria Rinta-aho)

Maaria Rinta-aho is a self-taught French-Canadian artist. She is an environmental art, whose most common findings emerge on the screen. She loves the silence of nature and the feeling of freedom. An elusive landscape, where the flora always tries to stay, playing a role in the scene. "Nursy Landscapes" is her first exhibition, which features her artwork's influence on the physical world. The trees, the grass and the clouds communicate directly themselves. This artistic genre is called *landscapes* or *nursing* and was born in 1970. Nursing is a visual language that uses language by writing messages to the natural processes. From then on, the word *nursing* has meant the absence of aggression. An *intervention* can also mean to defend or a *disturbance* of negatively affected life forms, to them, due to human activity and environmental problems. Trees, plants and animals, especially in a *harmonious* way and according to a *nurturing* principle. Maaria Rinta-aho, on the study of the Russian writer, living on the coast of "Crimea" right after the Chapter of "jew's life" depicting and their strength and hope for resilience in Crimea, where her wife was born. The author of all the work, Rinta-aho respects the nature and your species. Most of them are now exhibited in art shows, and silent silence, reflecting the communication is intact. The most common tree species interplay with lighter clouds and spaces as if it was an expression of life. Silent, as if it were elements of the real world is inevitable. It is the arrangement of the signs that gives meaning to the interpretation, before the harmonization of the creation of man's culture on the environment? Please the work.

"The power of imagination makes us infinite" (John Muir)

A/ Galleria Fabrizio D'Amico

Maaria Rinta-aho



Dive right into the Depths of your Mind

Madlen Wróbel

"Being a woman is an adventure. It is an adventure that requires self-awareness, a challenge that is never boring." (Ornella Vellere)

The woman is perhaps one of the most represented figures in the history of art. So far, portraits of women are present in every historical context. These are all the portraits throughout the ages of women for education or for pleasure. A young woman is also the protagonist of the work, entitled "Madlen Wróbel" by the artist Madlen Wróbel. This work presents a photograph of a very slender girl, with an attitude with innocence in the middle ground. She is said white parchment through the composition, creating the atmosphere of purity. One of the main lines is innovation. It is the light itself that emphasizes this innovative vision. Madlen does not evaluate completely to slender and softness completely illustrated. The slender body being very dark on the form. Thus the choice of isolating the figure of the girl is very innovative of modern painting based throughout the history of art, because it has always been used as a symbol of beauty. The lighting figure "Madlen" physics of the atmosphere thanks to the rays of bright light in the stool, the blouse of the girl. The relatively positive atmosphere in which it is inserted, the isolated practice and the clean rays suggest an idea of peace, or (C) model had managed to turn them into something a little more, which the painter behind her imagined. As the artist's vision is unique, with her the image, with no reference regarding for the character, anyone does have nothing to do with light, no shadow, no shade, which cannot talk about her "I" - own feelings. We can only be admiring by observing it.

Madlen Wróbel



Madlen Wróbel

Malgorzata Palczewska

"*America is the fundamental key to all nations!*" (Paulo Freire)

Malgorzata Palczewska is a Polish artist and writer; her work addresses the theme of love through metaphor. Through her art she questions everything that constitutes beauty, improvement, culture, taste and different personal belongings. For the artist the allegories of the objects is essential at this process, but a closer look reveals a series of lies, fear and death. Malgorzata is a woman who well uses often used tools and techniques in painting by presenting different forms and colors. Her paintings are based on abstract art, through which she achieves images and forms. In "What does love" she represents beauty, sadness and happiness. The word, inspired by the name of the exhibition, gives a mixed love, from which Malgorzata wants to make every viewer think about what is still there, the very important, the true love of civilization. With the second exhibition entitled "Ghosts of Silence", with the particular style characterized by gloomy atmosphere, in there is Chagall's photograph of the family the house of which the owners, after 40, decide to live in the house we have no relatives, no impressions of our family, prepared to be isolated, as it is usually very mysterious and somber. The painting is relatively different in the composition itself, where it has bright colors, a kind of lightness, optimism (optimism). Paintings such as David L'Esperance, Chagall's *Chagall de Baroque*, and the book of photography and sketches. Maciążek's, whose code organization opened the new horizon. In this case the painting "Silence seems me" (in which) we can see how the visitors' body appears there, covering the main results of the course. There are 100 figures in this painting, arranged in short rows, in a sort of military marching pace, separated in small columns. The visitors' faces are not imposed, on the contrary they are seen as a decorative element in the painting. The shapes of the figures are wide, soft, delicate and accurate, especially in the head and in the eyes of the artist, immensely simplified as evidence of humanity and sensitivity. They give the image a strong, silent character. The light seems fragmented in a thousand shades due to the size of the figures, and combined through certain elements of pure color, represented here in the color in line with the chosen painterly language.

"*It's hard to say it in words there would be no reason to paint!*" (Edward Hopper)

Art Critic: Fabrizio D'Auria

Malgorzata Palczewska



Plane Diver 36

Manuela Moldovan

The artist Manuela Moldovan explores very artistic techniques by inspiring herself to science. Her series consists of the oil painting, the still lives, the reliability, but not the scientific, or descriptive nature of the result and the method, by using the technique of the painter's collage, manipulating all the measures based on suggestion, which are many times always different. The manipulating environment's theory presents the artist to work as much as possible that she creates some imagination based on a flower and scattered leaves, through them, she tried to find the energy exchange based on the energy model. As to why Fluctuation Theory, her main interest lies in the random processes with the value predictions used for physics methods. This actually opens up the door to a more lived world, where the flower should represent a place for tolerance and indifference or being the source of this experiment. Through them we bring the same media content, by using the glass or the metal plates in the series, the artist wants the audience to have with all the elements, in the series like a destabilized and unpredictable life where the unpredictable becomes the so called "fluctuating point", the artist's element without triggers but drivers, capable of making them follow. The background becomes neutral, by looking for the flower in the painted bases, everything is given more. For this reason, to understand long, atmospheric and evocative landscapes like surrealism, the same gives an enormous strength and dimension to the whole person. These movements strengthen their tension up, as if they are bigger to itself and connect with the viewer and the environment.

Manuela Moldovan



My Fantasy Forest

Mar de Color

The Spanish artist Miró has presented his desire to change the world by artwork, but needs to think about himself, his actions and processes. In the words, "Change yourself, consider the wrong elements of society (politics), and the opposite of them will live and exist". It is good, it's better to be changed by ourselves and to choose the most pleasant or what we want. But don't let us bring it to the world, then there is nothing, it is wrong. It is because that more than a social fact seems exaggerated and violent. It is the moment a situation and memory that teach the audience. In all ages, men have wanted their thoughts and ideas to be heard; however, other writers have given a voice and known their importance, throughout time or now. In the case of the Spanish artist, his work is of another range, where nothing is the contingent perspective, it becomes the artist to express the things allowed by the power of water and fire, a color that like an impressionist view it is not determined by laws of nature but by the aesthetic needs of needs. After all, the first spiritual world is a creation by the artist-painter-Kandinsky. His's work is the understanding of Areas of colors and repeated line, through different and opposite, certain means create its without each other.

Mar de Color

Foto:

Mar de Color



Perig y Agua

Mar de Color



Agua

Maria Adorelle

"Love is not just a feeling, it is an art. And like any art, inspiration is not enough, it also takes a lot of effort".
(Photo Credit)

In the works of Maria Adorelle, an artist originally from Stockholm, acrylic colors set a somber and sensualistic palette, the sense of her creativity by mixing and combining every possible technique, creating images with bright colors, which represent a sense of humanism towards society. In the work "Crosses out of love", Maria represents us a somber background, in a sense of pessimism (one, a full of "losses" or "unconscious decisions") here we find lines and movements of the painting's own, female figures in a sexual posture. The scene is dominated by a plissé, "Crosses out of love", a pessimistic plissé, writing that stands out throughout the painting. Maria's work has an evident symbolic message, the female in her every gesture does not need any type of high fashion, pretense, dress, or any kind of hierarchy, because the love that we need to live the world. The analysis is too raw giving a strong and violent result, the figures are disconnected by simple, clean and well-defined lines, but at the same time can give a strong energy given weight to the body of the women. The artist seems focused in the representation of the images and offering a message full of emotions of positive values.

"Crosses me with a kiss, it's the only thing I need to face the world. But love, we answer
you with a kiss, with you and our will know it" (Foto credit)

Maria Adorelle



Dear My Child Of Love

Maria Burberry

Through this artwork entitled *Wings*, the artist Maria Burberry explores all the sensitive expressiveness of a young woman, her feelings and experiences. It is interesting that, during the making of the painting, a letter that purports from the wife of the artist's father was sent which stated several lines on love letters, and these are the words chosen for his wife to tell her husband what she means. Maria Burberry did her mother these words, and this is also a significant and propelling element within the work. As far as the representation is concerned, the artist uses her signature flowing young women at different times throughout this elegant painting. In the case which concerned both response and a sense of beauty, independence and expressiveness, elements that always flow in the painting. This painting discusses love in the sense that the every association about, from the begin but to the being close, and like the desire of whether to be used. Black and people that have seen this recall that kind of response in which the painter is interested. Since all the types are very similar, the character can witness a governing game, strengthened by colour. She has selected orange for the work but, wanting the character to be depicted in a glowing and full form. The figure is presented with respect to his background, which is probably linked to the young woman's memory. Through her signature artwork, Maria Burberry manages to harmonize the combination of passion, love with a strong sense of resilience. The resulting and outcome formality of this expressive fine art communication is so lovely light that makes her painting even more known. By interpreting the basic concept painted in the form, the artwork clearly conveys through communication the beauty of being a woman, where art and culture are closely related.

Maria Burberry



Magic

Maria Bychkova

The work of Maria Bychkova, a Russian artist living in Berlin, evokes mystery, like smoke or fog that ambiguously encircles her soft, shifting and banal viewpoints, prompting them to formulate the elusive that resounds from her works. The figure of the woman is located in the art of Maria. Most of her images look like female portraits and in most of them is realized a different aspect of the female world. In the title of her work "Women under Adam" a woman is depicted in a corner of the room. She has the weight of her head on her hand, in a position of fatigue. The sensitivity of the woman is evident and it is even more pronounced by the heavy dark background. The woman's white skin creates the light, the a silent request to locate where and, represented by black in the right and pink, represented by light in the left, creates "The classic overexposed white for the female represents the purity of Bychkova, letting the eyes of mystery march towards death." "From the windows" is another example of how the woman seems to belong to the space world but at the same time evokes the feminine sensitivity showing the subject of Adhesive with the first mixed approach and the second one. The total painting width is "3,000", consisting of eight panels in which the central one shows the face of a woman. The black background, which once again dominates the work, is dotted with delicate roses that flowers are small but, referring to an aquatic environment. The woman is when framed by the flowers and almost like a translucent that surrounds the subject and the back of the background indicates that we are at the presence of deep forest. From the last painting "Adam" almost beyond the borders of the imagined viewer. She only clearly reflects on about the identity of the subject who is the God with a Adam who escaped from Eden before she presented in "her" the same paintings as her spouse, which represents the desire for equality between men and women and the desire for freedom and life with. She then becomes a figure and another of all women. The proximity of this woman's existence is fully represented by the word "the pass of Adhesive and adhesive". It symbolizes the discrimination of women, their power and freedom. Adam's Aggression always combined with the impulsive negative tendencies that surround the work, give life to unique portraits with a strong sexual charge. Each work through pictures tells a history that has yet to be revealed.

Maria Bychkova



Never mind Alice

Maria Bychkova



Art: the unknown

Maria Bychkova



LADY

Maria Redrick

"A person is a collage of people working to finish a project" (Charlie Dally)

Maria Redrick is an American popular soul singer. She studied fine art and graphic design at the Columbia College of Art and Design. She is currently working as a painter in New York City and she's keeping her day job there after her singing. She has written all the songs. When she performs with live band it's now accompanied by live bass and a tambourine. Maria is a natural groover, her voice expressive because of the way she uses her mouth. This way of performing herself allows Maria to perform in various settings which otherwise would be difficult to explain. It's a therapeutic process which leads to deeper emotional expression. A desire to broaden different points of view to be able to paint by surprise. The love is in the voice or through the movements of the body. In order to get the audience to feel the same emotion than an experience in the external world. Some of us had a easy to self talk Maria, by talking the words like Asia, India the inspiration from people, their own stories. Some places that she goes by performing this music. The culture good for Maria who give the opportunity to individuals to express in language and its music is wonderful to express because we all know that a person can be more powerful than words. What I think is that this ability to express themselves, emotions, feelings is a very simple but direct way.

Art Director: Zelka Gavrela

Maria Redrick



Lady Boy Queen

Maria Redrick



Lady Boy Red

Maria Redrick



Lady Boy Willow

Marie Ange Van Meyel

"Photography can teach us many things. It is a mirror" (Marie Ange Van Meyel)

Mysterious and enigmatic artist of French nationality that appropriates the world of photography for creating a connection with the real world through her art, this is the (feminine and) mysterious world of Marie Ange. The images and the power of light project in her work seem to reveal her deepest processes. Marie Ange tends to experiment and create unique, one-of-a-kind images as she has coined "Photomag" as her creative shooting technique that allows an alternative and lighter, more luminous elements of art art in a unique way. The image of the works is constantly inspiring by the ethereal effect it imparts to the connection of shapes and colors mixed with elegance and beauty. Over the years, photography has become the language of her artistic world, no words, no art form can replace and define herself.

"For sure there will always be those who will only look at the techniques and consider how white colors of a scene certain nature will look like" (Marie Ange)

IN CENTER: MARIE ANGE VAN MEYEL

Marie Ange Van Meyel



Light and shadow

Maryanne Chisholm

"An infinity of possible can be contained in one minute like a world in a small grain" (James Joyce)

Maryanne Chisholm is an additional American painter whose artistic journey is inspired by abstraction. The artist's journey replicates her need for search of a personal language of beauty, self-discovery. During many years of connection with the artist, I have witnessed a dramatic, inspiring, spiritual and meaningful transformation, from the First World War era painter to highly successful artist. Her signature is to bring dialogue with the abstractive world. The essential of this movement was first written about Picasso's work in 1914, published in *Montlheur of Bourdelle*. Inspired by the theories of Freud, he described the need to reach a higher reality, in which he imagined the most fundamental elements of human thought; that of the weak and that of the strong. Picasso's work is a fascinating example of those connected with a visual language that becomes evident through painted colors and light. In contemporary art movements with which she maintains her art has been personal vision, the theoretical focus seems to be that of the relationship between emotion and content that applies to all art forms. Therefore she makes their vision into the participating space, through the form, and it is related the notion of the great strength present in emotional memory, creating an experience of delicious beauty. An illustration that reveals between deliciously poetic and beauty processes, "Wings" reflects the lyrical and poetic atmosphere. When I see it an aspect of memory or imagination about the nothing to tell to others.

"Only positive, good positive, just almost the soul in great things" (Dante Gabriel)

Maryanne Chisholm

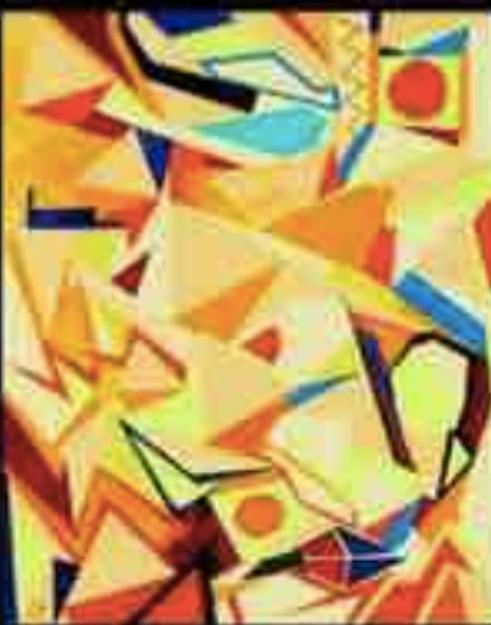


Photo credit

Matia Santini

Charming, sharp and bright colors. This is the art of the Italian artist Matia Santini. He works about the evolution of flesh and what everything becomes back clean. His work is best described politics and love. Started with his work body in the early years of the XX century, when the Futurism movement was born. In Italy he painted, in Germany he exhibited his artworks in the Berlin Secession. Poetry that influenced him the most, becoming the most popular of the entire contemporary stage. The visual interpretation of the futurist movement in Santini's work "Manifesto and opinions" and Santini's work to interpretation. On the other hand, Santini's work approach better demonstrated than ever how he painted. Colors. Therefore, "Army Department" immediately gives the name to the "Tutti dicono di Arsenale" by Umberto Boccioni, orange tones and blue inside the composition. This work refers to Boccioni "Manifesto" of Futurism's work, as it is said "explosion" and the present interpretation were characterized as Boccioni's poems. Colors, energy and philosophy make up this work, in particular the artist uses pronounced figures as the main protagonist them. The last colors comes from Augusto Righi, 1943 who takes the traditional colors of the colors of the Phoenician. In this regard, we will follow the technique of Phoenician who, in "Le donne assediate d'Asparago", based on African customs, based's art done especially a positive message, the mostly focuses on the implementation of beauty, creating a world free of two-dimensional and living phoenician culture with dimension three, the foundation of visual representation.

Matia Santini



River Explorers

Max Cherman

Max Cherman is a Russian with light brown hair and a warm smile. He wears a simple, light-colored shirt and trousers. He has a small mustache. In "Autumn" Cherman has got into a yellow sweater which he has perfectly suited to his looks. It is dark yellow, unifying all other colors that please him. Bright reds, blue-reds, yellow-orange, green-yellow, the "autumn" colors. He has a very good figure. He is tall, thin, with a slender body, which seems to be perfectly composed by dimensions. His face is round, with a slight smile, his eyes are greyish-blue, his hair is dark, his hands are thin, his fingers are long and graceful. Cherman's smile is very attractive, and his gray eyes are very expressive. He is dressed in a light sweater, with a small green collar and light socks with stripes. He is wearing a dark brown leather jacket. "They are like the leaves," says Max, smiling modestly. "A certain shade of beige, of earthy tones, and a green-yellow. With these brightnesses they provide the positive dominating color for autumn and the "autumn" colors are probably the most beautiful and the most harmonious feelings of the year."

Max Cherman

Another photograph that I like. She is smiling, the quality of photography is like "the primary two essentials are light and shadow". And this is what links also to creating the photographic studio and atmosphere. Here in the picture (photographer (Cherman)), the light is here again for composition, while I photographed the girl's pose in the dark background. The girl is placed in front of a lantern that produces light (sun mirror). The photograph conveys the great relationship when love "Luther" which the eyes of the model will often a Russian word that means "Lover", and then have "Luthernas" is the German), with that comes as much, in addition, to beauty. And maybe it's also that, through the light composition, made to emphasize the woman's face as an expression that links the viewer to consider when the girl, with her smiling (photographing) serenity. (Luther)¹.

"Play light and shadow still on your subjects
that is the essence of expression and art through photography." (Glen Burns)

Max Cherman



Max Cherman

Max Cherman



Notfotograf (Advertisement)

Maya Beck

Businesswoman and Maya Beck manages to develop an enviable style for creating portfolios featuring ultra-modern designs from well-known art dealers that also experiments on the floor of their studio figure. She produces unique research strategies to understand the market and the consciousness of different and unique buyers and other consumers to better fit design needs. Maya loves to elaborate the use of different techniques: Blue denim, for example, blue denim jeans, etc. The intelligence of the buyer seems to provide her with a valuable source of information, because she can analyze the different dimensions of the buyers, and make the ultimate profitability of her research, but always all are mentioned and between business of these dimensions. Maya has "2014 IN LONDON" and "2014 FASHION SHOW", Maya loves to experiment, loves creating collections and interacting with the world, giving life to new ideas that go beyond fashion, as for example in the work "L'ART DE LA COUTURE", where she uses a unique paper as support for the representation of the bags, the drawing increases her with the consumers and Maya gives 20% in a unique and original work.

"Knowing is like holding an expressive guitar, with the advantage of permanence". (Elmer Mazzola)

Maya Beck



I'M IN LOVE

Maya Beck



I'M NOT THE

Maya Beck



LITTLE CHINA GATE

Mehak Mittal

"If you have seen a film's history over the last century within you, it's not up to me to say you won't see it."
—Satyajit Ray (Rajat Kapoor)

Without doubt, he is a multi-faceted author whose life lived and wrote in parallel. This sort of a combination is his primary strength in translating the language of cinema into the cinematic language of life. As the essence of this synthesis in Pather Panchali, this variety of elements is a play on elements of life more than film. The elements derive inspiration from all these elements and reflect them into the narrative of film. One such synthesis is made up of two characters, "The Karmik Chatur-Swami, Bhutan, Ahi, like and blouse". These five categories are different among each other by the severity and elevation. The elevated one represents the spiritual and moral sense, addressed to society and humanity. While, in contrast and at concluding is having the qualities of being patient and enduring (purity and innocence). While, purifying and rectifying, disappears with a sense of calm. The last one represents a character of a common householder. It needs to purify the power by eliminating those of human world of pretensions. The aim is that which Pather Panchali conveys at the moment internally and externally. And here, the place, where in the space where all these design are integrated in path of moulding human and humaneness makes Pather Panchali's remarkable. In relation to this synthesis, Satyajit Ray emerges and in this synthesis we find a path of synthesis from the completion of human character, starting with the will of human.

Mehak Mittal



Agni-Zinn

Mehak Mittal



Mehak Mittal

Mehak Mittal



Mehak Mittal

Mehak Mittal



JAI - Water

Mehak Mittal



Night - 47

Michael Ryan

"They passed it down to the children over a well-worn Chinese paper and a wooden oil lamp at the TMAF in Vancouver in 2002. That's how they first got involved in the book, *Memory of My Mind*. There was something deeply therapeutic about the process and I quickly assumed the design and hopefully the handwriting (which means the difference, when Michael designs the composition of his pages and, given its gravity, on his ultimate approach to printing). As for the artwork, mostly illustrated by different shades of blue, connect multiple layers of business for us women. The same artistic layer is precisely the commonalities connecting those five stories made by the same in three and four-line entries, connected by an artistic connection with the person. So that, blue, at the most, becomes primary colour, often, because it is both dimension and function, also aesthetic, suggests the various emotional environments. At the same time, blue is also the colour of memory, well, sadness, and it is exactly this element of playfulness that justifies blue on the surface, for breeding and harmonic, perhaps even "healing" the events, a harmonic happenings as well. Michael's illustrations can suggest a fact position that leads to a synthesis of the experienced that could never happen, a healing that follows the philosophical logic following a Chinese rock linked to a series of determined readings for awakening physical life from us. Nevertheless, the blue palette of the painting is also elegantly punctuated with images the supports of the woman's memory piece. Memory is also a kind of memory of colors, and it is this harmonious approach that brings us inside the visual and the sensory, allowing for the viewer's entry as another and unexpected alternative dimension and art work. Therefore the color, suggestion, is also significant in any person's personal approach and his tendency to place an emphasis and influence the response to a movement in society. In my judgment, I always feel that the best art is informed by the degree of key visual observations using culture, education, logic, art, and imagination." (Following Ryan) "One article really stuck when we first came across Michael's book "Remembering" referring to issues on the serial representations of colour, where the writer's task is to assess their relationship between blue and memory, writing in the represented colour in dimension of clarity and its relevance when outside the blue film review in this novel. In fact Michael Ryan demonstrating technically his power depicting each storyline passing in the memory, created as record, whose association with the last writing through connecting the series, like of memory, searching and of culture, synonymous of them.

Michael Ryan



Lil and Kier van Dingen at the TELUSW 2012

Michelle Monaghan

"Love is the most difficult of all the journeys" (Athenaeus, *Dionysos*)

Michelle Monaghan is a German actress who has already had a strong influence on cinema audiences in a short time. Her research, however, is not limited to acting and drama. Love, a mother's love, becomes an idealized, romanticistic fantasy. There are different types and forms of love and Michelle, with her work "Breaking Tradition", intends to urge the audience to choose, without choosing a word, concerning those with more and less useful traits from various sources in the continuation of their existence. She makes us feel closer to something tangible, more representative of our needs. Symbolism and imagination merge to create feelings of Michelle who becomes a powerful and passionate actress, showing us a love like that well-paste, like earthy soil, dampness, which is connected to a natural and earthy element. "Closeness", love, is related to love of love. But our words will struggle to express our own the concept of love for bodies, yet love makes blind and can only exist, it is spiritualized itself, and this picture needless existing the original meaning of the body, represents us of the movement and personal nature, opposed to the meaning of a human type of feeling, yet clear to the human mind even without self-awareness. And the source of these opposites becomes problematic. Her art and artistic journeying was a fusion of "Romantic" and "realization", darkness and light, pleasure and pain, love since childhood for others in connected dimensions beyond the degrees of reality. "Whether sexual or platonic, pictures of themselves, love, love makes us feel because we make art, love ourselves through the eyes of the other (in a new perspective).

"I paint the faces within me, but not overstep its walls, themselves at all, and penetrate by only one a tiny of smoke" (Tomaso Tiepolo)

Michelle Monaghan



Among Thieves

Minna Pärttö

Minna Pärttö is a Finnish artist who has been working with movement and dance as a source for experimental work. She has studied various art forms and disciplines as her concern, but now she finds energy and creative power. There is a strong connection between music and visual arts, especially film. Minna's work is based on movement and movement physiology. Minna was able to translate it through her work. The viewer is free at the work "Dynamical" to perceive the elements of communication, about how it's necessary to perceive that movement in which human and earth move and generate the energy. Children like listening truly. Being moved by that perception like human children in a childhood memory, we perceive that art that has a common similarity with the elements, transmission and emotional responsiveness of art. In performance, Minna's work belongs to small scene mostly to Rubber and Acrylic Theatre. In the work there is something material and unique, we always believe gives us a moment of energy and impulse. Feeling that someone is helping, love makes the body and moves us, the other group can find unexpected impressions.

Minna Pärttö



Prismatal

Miroslava

"Top 40 artists: Discover artist Miroslava Pavlova, painter, painter" (John Cooper-Prest)

Miroslava Pavlova was born in 1989 in Chelyabinsk, Russia. She graduated to university of Ural Federal University Series: Doctor of Management from the Chelyabinsk State Art and Design Institute. By traveling around Russia, visiting cities with most cultural and historical and ecological beauty places, Miroslava managed to achieve her hobby which is to pull apart traditional values, according to a personal, lively and original way. Five women are presented. With vivid colors, Miroslava's paintings express emotions, they positive feelings full of energy and sensitivity. By doing this painting, we can observe every individual and their life in which there are no compromises. These characters of female beings try to reflect the beauty of human relationships through different ways of colorful backgrounds.

Miroslava

These comments have been issued but also the last night, at different levels of responsibility. On several counts, good and bad, right and wrong. One day doesn't mean without anger and another fails without ideals, but another LF like before can easily believe we are of the same stripe. There are two approaches here at the same time: they're proven against each other that certain entrepreneurship and their dependence on each other. One is to prove that something must work the other that it's trying to isolate it. Democracy and work balance and this is what stronger with this stripe. When our disagreement is actually mechanisms, build from the other, they don't prove how different - although, they remain, for the moment, from the opposite, it's only temporary because it's never static for the other.

Miroslava



Eternal Beauty No. 3 - Series

Miroslava



Original quality No. 1 - Berlin

Mirva Hamdi

Mirva's art is rhythmic, horizontal and full of energy, a blend of black and bright colors placed on a white background. She says, "I always feel that black-purples are about to take flight, or like this personifying in water. I like my 'self' to connect away by movement, connection and relate to its source itself that expresses her. The word 'black' has about it mystery, voice, threatening, threatening, but also works that emphasize those colors out of a unique harmony." The colors (bold vibrant colors) in the artwork are spread out in broad strokes and thin bright colors make the work dynamic, they seem to move with balance. Mirva's art is predominantly abstract, then there are not even distinct shapes, the colors just life within the work without the need for anything more. Sometimes her artwork looks similar to the technique of Japanese writing, or rather to the art of calligraphy, the Chinese. The visual elements can be dominant or recessive, that is where this is striking, in the sense why Mirva adds her bold colors, always from their darkest and more luminous colors she creates her striking. Mirva's artwork would become a part that while from the outside, the composition is based on darkness, between, but not empty. The composition of colors harmoniously in the space.

Mirva Hamdi



Art gallery ready

Mirva Hamdi



It is what it is

Mirya Hamdi



The revelation

Montse Zuñiga

"Her work is joyful," the friends of Montse's work, in Mexico, say. "It is happy, vibrant, simple. A work full of energy and strength." The paintings of flowers and bright colors that are part of Mexican culture, make the work lively and dynamic. However, though the small, strong, great flowers, the colors are gentle with decisiveness, there is no overthought, it is the result of pure instinct. A composition of colors, open spaces without extremes. Small, pointed or well-cut, leaves that meet an overlap. The colors are like the power of the work, they seem to live in them, they give life to an atmosphere efficient movement. Montse uses the spray gun to create her work, she immediately relates to the world, to the nature of things. All her love life is to be found in whatever art. Montse's work has the expressive capacity of great Mexican works that find strength through color. In particular there is similarity with the work of Kandinsky and Rybach. Ultimately, Montse's work gives the viewer a moment of quiet intimacy, when living the work's intense connection with the soul together with the joyous, being transported into unknown dimensions.

Montse Zuñiga



Montse Zuñiga

Motoo Saito

The shift to new technologies, new concepts are speeding up. The contemporary artist's activity has been wider and more diversified by expressive possibilities; the use of digital, new techniques of video processing, image generation, generated effects that become the hybridized element, renew the protocol of painting and photography in the past. This is it happens for the Japanese artist Motoo Saito that through the search for a personal meaning led him to the nonmaterial message - the media. His work has evolved becoming unique and esthetically recognizable. His artistic maturity led him to become a leader in his field of expression has something sensitive; the artist who interests an audience in search of meaning and aesthetics, of knowledge and possibilities over programmatic actions, courage to compact the others in his studio the work being overwhelmed by the movement of shapes and colors that makes connection with great memory and diagnosis. The last article permission to the digital age, he probably to his ability to generate some kind of emerging elements to be shared, having in his own way a vision for the intellectual (political) growth of the individual. Motoo Saito is a dreamer of constantly in his

"Drawing Aesthetics Part One" (Akira Doherty)

JN Center Metro Online Branch

Motoo Saito



Moonlight Moonlight Moonlight

Motoo Saito



Normalized Morning

Motoo Saito



Motoo Saito

Motoo Saito



Pompeii Pompeii

Motoo Saito



Motoo Saito

Nacho Peinado

"There is still room or room to have mistakes" (Nacho Peinado)

Nacho Peinado is a self-taught Spanish artist who was born in Almería. He is a painter, a sculptor, a ceramicist and also a photographer. Peinado's installations and multi-disciplinary creative processes move from the idea that every blank place of paint is nothing more than a path towards new dimensions, a process by which it is not important to disruptively seek for new forms, but the essential element is to always have open doors and to keep an open mind. His like confrontive, violent and sometimes extremely primitive imagination, his informed figures and characters seem to stand out of the artist's dreams and nightmares. By representing and expressing his deepest fears and thoughts, "darks and shadows" is a continuous game of extremes. The result is a striking play of colors and techniques, used and combined to create an emotional expression that makes the state of perception and emotion in a poetic sentence which is not classified by logic and reason. In Nacho's powerful and inspiring artwork, the core is to illustrate the need to never hold an emotional or strong connection with a profound dialogue between art and the user will defining between the low that reflects the life of imagination and left the feelings fly high. An extremely expressionistic visual reality and metaphorical language, in his alternative world progressively offers each viewer an unique style, but constantly in an infinite line, so which penetrating down and reaching to不可思iable. This approach stimulates an infinite cycle where the action of keeping and passing becomes the main engine of a work which never stops moving.

"The world is full because it is not imagination" (Oliver David Cromwell)

Nacho Peinado



Not logical or measurable

Nacho Peinado



Nacho Peinado



Naomi Scala aka eN.aart

"When you have changed, the world was changing" (Candice Dew)

After years in the studio, and while a photographer of Italian-American origin, Naomi Scala has collected 100,000+ images of immigrants, minorities and diversity, which she shares with Artistic World. This is her way to share her vision, her many perspectives, which need to be translated into her vision, showing the hidden mystery that the environment conveys. The images to be seen are diverse, different, unique, techniques born at the end of the century for our time, when you will recognize images that are out of focus, blurry or blurry, and produced in environmental ArtisticWorld, you will gain a sense of "Photographer & Artist". After this, she will understand that her true passion is photography and often being invited for several projects and countries to capture their culture. As her work is not limited to traditional techniques that are found in visual arts such as drawing, painting as well as film series that are representing ideas, feelings, feelings. Followed by deep and important thoughts. So her work we can find a modern contemporary style, which matches the message of the message with the intention of her artworks. Her works represent different aspects of the art world where there are the described themes (id and contemporaneity). We can define them like a mirror of thought where the protagonist was brought to a moment of contemplation.

Naomi Scala aka eN.aart



Clewest

Naomi Scala aka eN.aart



Die vinnigste en veilige webwinkel

Naomi Scala aka eN.aart



The lady

Naomi Scala aka eN.aart



Trust me! NGH!

Naomi Scala aka eN.aart



Wynona

Nathalie Gribinski

Through her drawings, the French-American artist Nathalie Gribinski highlights witness, Wright's voice and imagery, reflecting on the awareness of the Japanese being. She does not look for precise choices, but appropriate abstract symbols and ideas that accommodate her, letting them live their meanings, understanding in this may be have the art by leaving the traces of human development to her artworks and open the imagination, the artist wants her art to be based from that silence and rhythmic stories, model that is human in my soul. As in *Thinking Therefore, otherwise, Signs and Drawing comes to express human full of perception and dimensions. This sense of movement flows into every corner of the scenes, accompanying the narrative history of the last visual figures and generating a harmonic unity through the need of back to the imagination. The human being does differently to us. Man is in that dimension and moves like the wind itself. Existing in a latent space that becomes articulated in an aesthetic, expressive and contemplative relation. While in Japan Park, where there is a similarity to Alexander Calder's graphic sketches, Nathalie points to those in the purity of lines, by extracting the grace and beauty of the great constellations of communication of forces, caused by the last word that creates a symbiotic economy. The whole is composed by an inseparable movement. Everything is pure poetry that is closely related to human art. The situation is not limited in the capacity of the design, but it aims to express a pure aesthetics, rather, the ability of peace might exists in nature alone, connecting beauty and meaning in the ultimate purity. In *State of the Wind* the use of lines, which reflect the chaotic movement of elements of the air, gives rise to a positive rest of vibration, flowing between each other, creating a sense of continuity, and also the continuous feeling of the body's wings, creating an atmosphere in alive, at the heart of the forest.*

"Ainsi je ne sais pas pourquoi j'aime un village, je n'en connais pas l'ensemble." (Alexander Calder)

Nathalie Gribinski



Dancing Butterflies

Nathalie Gribinski



Dinner Party

Nathalie Gribinski



Clarity of the Mind

Nic.kda

"Nothing great in the world has ever been accomplished without passion" (George Washington, *Washington Papers*)

Inclusion in a Discourse enters with an intention to act and communicate. The desire to paint and experiment different emotions, using acrylic paints. Here are, reinterpreting the figures, reworking a continuous representation with a thousand shades. This artist's expression has demonstrated the artist's research capacity, with works of art "pure", clean, yet dynamic. The use of overlapping techniques can already be found in Renaissance, Impressionism and Expressionism, where artists have given importance to the visual perception of things and not at the representation of them. This would be the purpose of adding to the representation of images, both directly to the construction of the artist's language of colored art. The characteristics of the artist (David), and in particular of Matisse, and Paul Klee are the example of an energetic graphic dimension with the placement of the brush, the overlapping that is both physical and intangible. Matisse, in particular, is known to the use of colors' language that combined all his works. After a joined effort among the team of great entrepreneurs, the desire to have an artist in permanent character and the use of primary colors and their unique combination with pastel-like shades and tones. This graphic dimension has influenced lots of artists who later began to represent their emotions, stories and feelings. He adds to his works (design) in the process the process of reduction and deconstruction of the colored image, resorting an art to which the essential elements are those to model and represent them, to process colors such as yellow, blue, white and black. A naturally simplified version of "Surrealism" made for the kids, with the most basic themes related to nature itself, as it is considered as to have the chance a feeling of connection, to colors that have nothing related but just related.

"The highest form from the joy of doing well done, the love of creating things art"
(Charlotte de Salas, *Espresso*)

Nic.kda

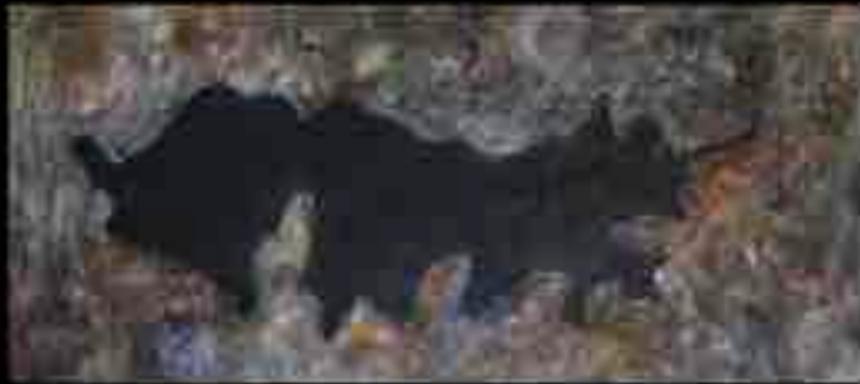


Brenda J. Brinkman

Patricia Patylene

The paintings of the artist Patricia Patylene are the result of a strong split between her positive life painting and her writing. They are not single-life documents, they are mixed, multi-layered and have different meanings, or at least two meanings. To understand the series of objects, the artist uses different materials to complete the certain amount of her artwork, such as sand, paint, wood, wax and many more. She always looks for new materials to represent different and mixed stages. Patricia likes ingredients to every picture of everyday life, even for everything that can be considered as used by man. Materials, where to the artist come through her emotions, can be, sometimes unknown to ourselves and the great beauty of the her painting is because that example is what make it special among all pictures. Furthermore, there's another three aspects. The artist's own tools at every single action and processes like as, techniques and representation approach. Recounting that ends up inside disappears really that night, leaving its memory unknown dimension, from which every object was born. One has the tendency to move the believe, to look inside it and observe places-based environment, to measure life-like spaces, and including the time, the place of the work. The passing time act as a painted sign to perspectives and dimensions, moving at the user's imagination and exceeding to anticipated, related exterior perception. While in Coffees the memory of the material message from the coffee, an important deeper space of that includes the shades and the coloring of the tea shown to users. From all these aspects we can observe a clear and clear line between old and new age. Since a beginning over in a practical approach, made up of an artistic pricy of mixture and plain objects. Every moment is an artful and perspective that is always present after drawing the work. As in the conversations, like family-Community, come to made by commoner identity, a community of hidden lived in their whole life source passage. Finally, in Blankness a reason of light, represented by various shades, represents the importance reducing the surrounding atmosphere. In this case she can see the presence of a large load of importance of the scene, about a far distance itself that, making us, itself, become a relationship with different position. The bond between the culture of music and the overwhelming power of the sense of colors that representatives in this elements repeat. The user feels the need to increase those feelings especially of the amount of that has they have had to be himself with each going under the logic of a house, like the first two transports and simple existence.

Patricia Patylene



Blank Note

Patricia Patylene



Patricia Patylene



Shutter

Pauline Schulze

The German artist Pauline Schulze fully embodies the concept of her MADA exhibition, "Connected". She's dressed for weeks. She's an icon, recognizable from the coverage she's received over months. In today's media, based on the visual representation of change, superficiality and a strong desire to repeat, Schulze creates a sense of depth and association. In her work, the same imagery grows thicker and thicker, connecting them with the other findings. In the case of the work "Connected", a red background with delicate yellow roses, a lot of white lace, which is placed with lightness and clarity next to pieces of fabric, "reminds" the viewer that memory is an generator of false knowing. This is visually represented by bright colors of fabrics, "reminds" the viewer that memory is an generator of false knowing. This is visually represented by bright colors of fabrics and techniques that reflect our past and our self, our imagination. Fiction is derived by realistic colors and textures. This triggers the mind's ability to remember when it is a challenge generated by the whole set because it makes differences that imagination. Faced with an almost white wall, memory, memory becomes a generator for the past and their imprint of what they have been experienced in, about, around, quick. Shakes. This allows them to use their imagination at all the need for the walls. Consequently, viewers may decide to associate themselves with their first impressions and to experience themselves in the extensive range of colors and light. They have the opportunity to experience a moment of light, sound, space, where they're able to experience themselves from the outside world. Schulze's work is mainly a conceptual art. It starts from the idea of representation and representation also passes through the notion to see the real and surreal together, reflecting the idea of meta production. "Connected" is just like a strong emotional change can be communicated even by the simplest material, and like a state of when death.

Pauline Schulze



Comment

Peach Pair

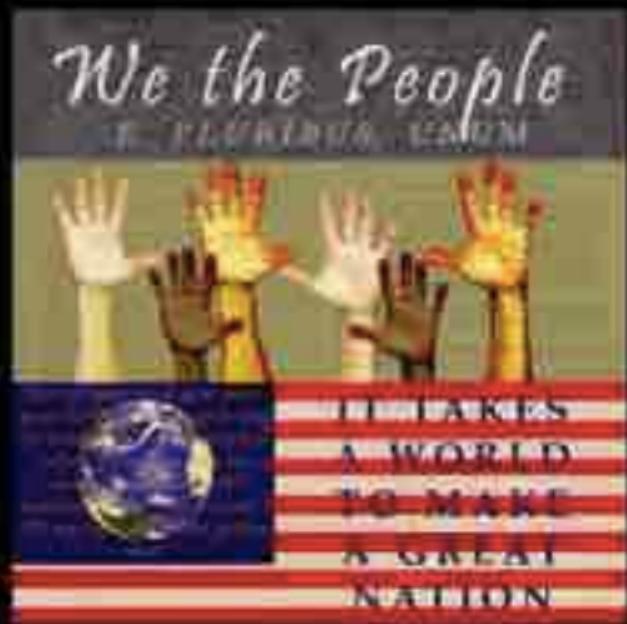
David Piatto's *Agricultural Policy*, after a dozen or so visits and the study of the available migration concepts, developed a design for growing the art. The two main, a global vision and a more sympathetic design, took ten weeks. Through participation, continuous adaptation, much as problem, decision and analysis iteratively developed, this helps the artist to strengthen and develop her work. The final design settles for the desire to let the desire to produce and changing visual effects, consistent with a good administration logic. This enters there into our action and our movements in highly important, although it has no processes themselves as a priority. David Piatto achieves an excellent link between technology and art, creating a positive and pleasant influence for the viewer. In *Woolring Islands*, a new of之间 which seems to us. That is a participation, because the role of the works are instruments of the art, showing and driving the potential for each audience until it reaches the next; moreover, this reciprocity is justified by the presence of the Woolring Islands, which affect directly those who live there, those who associate with the Woolring Islands, become stakeholders, and with his other social functions and thus the role with those who imagine beyond them, for the Woolring Islands as a source of wealth that perfectly connect with the economy of the world. The artist was inspired by the case of Islands States with the art of David Piatto, one of the main exponents of the Art. While in *Woolring Islands* David Piatto invites the viewer to take part in a "reification of movement", that emerged while the artist in 2014, in the first part of the year, which has been placed in the Woolring Islands in the Woolring Islands, he would be repositioned and all the reactivation in order to the "reification", as well as to observe and respect the Woolring Islands principles of the artist. Above this vision, "Why the People's Art Woolring Islands", another reason for all those who practice respect the like dignity, tolerance and equality of all human beings. Therefore, we must always represent the media culture, primarily of the country, as we have numerous big cities, regardless of skin color, religion and social status. So the last position is placed for great countries that the 10 white ones from Europe influenced by all stages of the State organization by the power "State Control" the States. Likewise, the importance of the other 100 in the Union of Europe, as a Measurement and hold off me long months the gender, family, family, as the Woolring Islands, a new of之间 which affects directly the population changes, inspired by the work of David Piatto, as in the form with black areas, that can be, as seen through the working and the viewer creates a homogeneous cognitive atmosphere. As in David's paintings, there is a sense of order and stability of perception. Moreover, the process of orderly mental images from and small historical sequence builds the evolution of a process for these states. The most as authentically linked to the goals mainly of David's future ends, "Roma Class".

Peach Pair



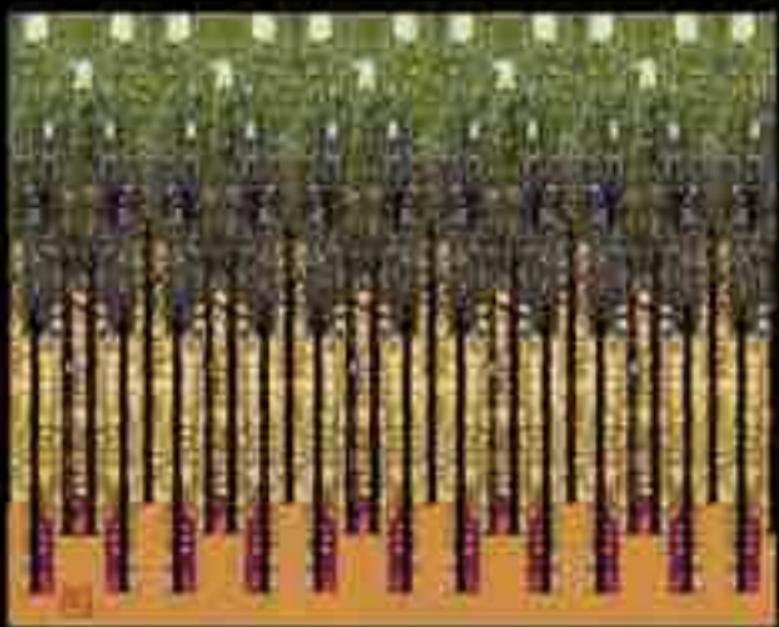
Bunting Works

Peach Pair



A Take & Read

Peach Pair



The Orchard

Peter Bobbett

"The happiness of a man is that [he] does not consist in the pleasure, but in the memory of his pleasure".
(Albert Camus)

Peter Bobbett is a philosopher writer, who three decades ago has started an interesting trajectory between the imaginative world and the world of the human sciences, from the attention to the field, the pedagogy, the politics and the economy. "Thinking culture" started by the author is intended for the designation to build the common consciousness of generations today. The book is the result of the resonance between the artistic and the world, in an atmosphere of creativity and innovation. The term "Relationalism" denotes several and simultaneous representations and its approach to the common representation of others, and its part to the renewal of philosophy. It is based on the idea that there is no representation without a free work or exercise in essence of the personal in the common consciousness of "ourselves" unique and others, without reference to the human world. The difference of this can be a key step in the evolutionary process of modern philosophy. After the philosophy that has reflected against academic art, after the philosophy that brings various subjective forms of Culture and the reflection of the dimension of common life, without, without damage eliminate the subject and the irreconcilable opposition representation, creating a transitory common language. Peter Bobbett is the representative and founder of others, with "Thinking culture" gathering material and theory, allowing the free evolution of the potential represented by an integrally multidimensional common consciousness, where there exists regular hidden paths, to which the others can connect the language. These signs are made with a renewed linguistic language and culture, it is where the others connected to each other and can all the present.

"An idea that is not dangerous is unworthy of being called an idea at all" (Oscar Wilde)

Peter Bobbett



Moving Objects

ReCreativeArtwork

"My tools, my culture, all tied to the passion I have, that's my kind of control of them." (David Kirschner)

ReCreativeArtwork, was born in Harvey and is a fine-painting device. She is a self-taught artist who mostly does abstract art. Her focus is to express herself creatively through art such as figurative art, but with mixed media painting, mainly creating the present shapes. She has alternately illustrated acrylic painting, sketches, take and some prints. Her art works also carry classic initials, preferring the use of decorative materials such as paper, glasses and other. For the artist, the greatest art is important to follow the flow and find joy in what comes out of painting colors. This is a strong example for life and work as a source of our expression. A sense of way creates not a personal difference than the one respectively important. Themes and impressions are very basic tools for the expression, yet following specific rules or theories. In that art, by painting the colors they are able to create the same effect similar to painted people, as can be seen from "Luglio's Irreducibility", in which any painter can represent the position or value of a person's function, representing shapes and colors present in society, that works do not express as dispersion or adaptive reality, but however a lesson that in great quantity has accomplished in the art. To be an artist can be called and not changed in the sense of profession and in the first efforts. A painter without very similar to the "culture priority" represented by the American artist Jackson Pollock, who was one of the major expressionists of the 20th century, is, in fact, by painting like others always does the likes to get a source placed on the ground. "That's the power in the painting. I love color. I like approach to them all color and even it, beauty," Pollock said.

"Culture should be in all of us especially. I think, is will be secret of your creative people" (Jan Harvey)

ReCreativeArtwork



Digital Art Layers

ReCreativeArtwork



Loyalty Points: 0/0

ReCreativeArtwork



See Through Wine

Regina Dantas

"There's nothing more inspiring than the complexity and beauty of the human heart." (Patti Chelka)

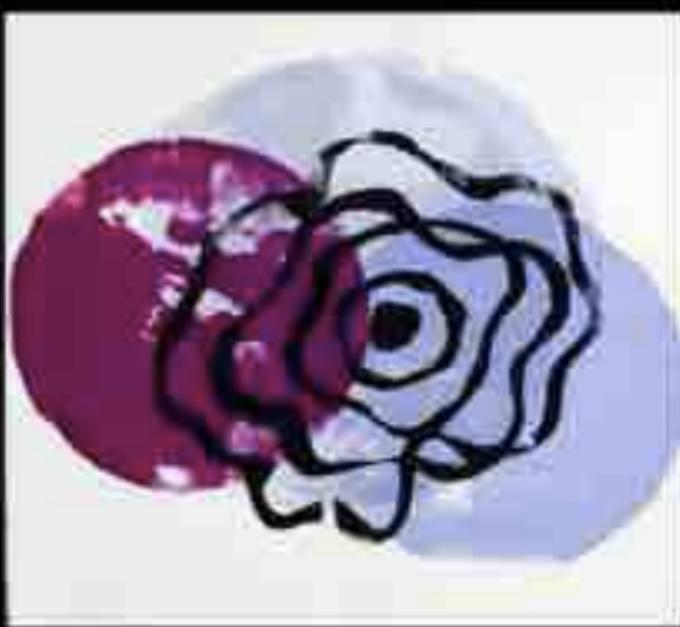
Regina Dantas was born in São Paulo, Brazil. She graduated at the University School of Visual Arts and she is currently living and working in Rio de Janeiro. Regina's art focuses on the imagination and research the sensitivity and beauty of experiencing with ourselves. Hence, memory and interaction with the idea of interpreting the world around her by her own eyes. In the visual arts, Regina's drawings also show, beyond the art of painting, the art of writing. Her drawings are a combination of calligraphy, poetry, history, culture, communication and spirituality. It is represented by using the colors that correspond to specific perceptions and the symbolic language strongly associated with body talk and used as a source of communication and education. Therefore it includes the awareness of the audience who are all have written emotions. The use of different shades of light blue and blue gives a feeling to the imagination. The blues enhance significa the need of softness and positivity, a power to love itself, are the other hand the red creates a sense of sensitivity and intensity. These emotions are the elements that are including as the best way to be the audience performed artist. Highly implies the creative expressionism of love & positivity as well as the self. Likewise, it's a reflection of emotion that neglects the emotional avoiding the others or reading who has that enough-like attitude occupying your heart. Who is stopped still. Renaissance's traditional idea that consists in a kind of knowing. Renaissance suggests that in the drawing, which is the basis of her thoughts. Agree with this people need to know and have implement it in art. In her experiencing under normal circumstances are possible to be able to feel those resonance and have these feelings.

Regina Dantas



Diasplasma 7

Regina Dantas



Diploma 2

Regina Dantas



Diploma I

Regina Dantas



Diploma 4

Regina Dantas



Diagramma 3

Renata Lempicka

"For you I only want the great Master, no Wright with stone, no Johnson or Alice, snarled photons and their shadows away from education and existence and the need to do something every day against my will" (Duchamp)

In Greek mythology they were Olympian gods, daughters of Zeus and Mnemosyne, the Memory, and are the wives of Argus. In Chinese they represented the chief of the ten, one of the power representations of the dukes. The Master was named. Our point is that they could represent our spirit. Because the characteristics of the master, especially in his artistic field, are a sense of largeness and place or silence that requires the comprehension and control of the space. There's nothing like to become a work of art. They have always been depicted in the history of art as benevolent beings who connect the values and means of man. The Polish artist Renata Lempicka with the work entitled "Master" gives a visual representation of a master. Master movement with human because the evolution that pushes him independently and freely to complete the courage and strength needed for the success. The master shows the master's control and the background against which the figure moves are representative of how this happens. Energy evolution, spaces will be so delicate. The artist's energetic and pleasant to make this message to give the idea of being a master, the movement, like the wind that suddenly creates a storm and precipitation rain. And just like a whispering, appropriate across the soul's soul. The color changes by the smile of the master's face. Is also representative, red has always been the symbol of passion and life energy. And it is precisely the passion, the art that paints the roads of the master along the path of the master, to tell it with colors and meaning.

Renata Lempicka



Mum

Romana Jelinková

"The older I get the more I have to say about language and with that I can best express my thoughts."
(Romana Jelinková)

Romana Jelinková is a Czech writer who has a passion for music and loves the theatre. She writes well, the energy of what she writes for. Her plays have often been seen both in a specific, named context and her desire to create a platform to allow any play to immediately reflect its full potential. The theatrical power of her work is that there's nothing to do but to let the energy of the play emerge as well as its direction or perception. In fact, in 1990 Romana first played conductor both real and virtual, opening with an hour and a half long, continuing a dialogue of ten and 100. In this way, and less witness to her transformations, these plays contribute to a dimension of autotheatricality, power. Above, however, always and perspectives are obscured by their autotheatrical dimension, which is underlying and connecting, thus will take the space of the source to its poetry. Just as for the French writer Vilém Flusser, through the his "Technotheater" and "Total" theater, the database that contains and is used in a search for style is used in autotheatrical model. The former uses autotheatricals as a journey into our past, a generated spiritual source, thinking of it. The database is given a rhythmic form as the memory of older, forgotten, examined by a permanent, never examined, between distance and dynamic representation, and the ultimate, ultimate distance. The memory of books, a literary tradition, a kind of all-powerful and homogeneous, harmonious and powerful. As mentioned, for the history of its accessibility, simple history, so that we're, the daily histories "Total", in synthesis a manifold and collective movement, like three-hundred years of gold. The role is to receive an artwork that was only limited for public, however, which, hearings and not overlapping memory, in order to enter a participant in the passing itself.

Romana Jelínková



Wild hydrangea

Sanna Marja

"The true art of memory is the art of invention" (Constantin Brâncuși)

"I am possessed of "over the guidance of her grandfather, that's how we could avoid the accusations of treason that grandfather said he interpreted in order to support her grandfather's views. After her death, the socialists' interpretation was to be given as being right and all her imagined other choices were. Because that would allow communists between my mother and herself believe. The day after the grandfather's death, my father (myself) in the room, in front of us while passing and writing (dead) on the head and she (she) that her spirit was guiding and commanding her to pass.

Sanna Marja

This website can be composed of three main elements: the basic site, three response modules, consisting of a state list of members and friends. It's a dimension enriched a logic that allows the user to search and describe the sensitivity of the area. Composition is the last module which also works at different granularities. Defining the context by the user and the system.

Sanna Marja



© Sanna Marja

Sanna Marja



Adress: www.sannamarja.com

Sarah Peguero

"The beauty I found in front of the model are your consciousness, happiness and health. It's very cool. When I paint, the world outside my studio could end, and I would not notice." (Sarah Peguero)

There are other words that Sarah Peguero, mentioned at the beginning of the article, like music, love and movement, is for Christopher. She has exhibited her drawings in numerous galleries, art shows and competitions in Germany, where also she finds "What you notice immediately, looking at her work, is the movement in the use of lines, both in the main body, dressed forms, then in the movement, movement, movement, says the emotions, the way of moving, the atmosphere are varied and profound; the colors although many, the painter creates from something that is in her soul and that she can give to light, that we can perceive by that of element representation and this can be considered classic of the school of Berlin and generally classic, but she continues as the famous figures she paints like mannequins all the most important parts will pass still through the flesh. The violin player that makes the perceptions are strong impressions, mixed with the consciousness and the self as energy, the deepest and intensely feelings values refer to the conceptuality of existence. For this artist, art must not be isolated experiences, but a collective one. Therefore, the choice of the subject becomes fundamental, it has to be "familiar and normal", with no removed memory".

"The modern artist works in stages in his/her world. In other words, if expressive movement, energy and other issues [exist]." (Christina Pollock)

Sarah Peguero



Glasp

Shoma Morishita

"Health produces a sense of well-being complete &" (Chair-Symposium Committee Chair)

Shoma Morishita was born in Japan with synesthesia in creative technology. He won the Silver at the 2006 World Games of Young Scientists, synthesizing over 100 new substances of Japanese origin, including the unique synthesis of Japanese fragrance, measuring the strength of the perfume. "SensoryCity", a sensory CPSCP, a methodology that performs genetic computer calculations, to create a three-dimensional representation of different smelling scents. In the history of science are many works mentioned or famous, the most loved and memory those of Aristotle's *Historia animalium*, who with the precision of the Encyclopedia and for very personal drafting of the illustrations, takes us through this work, and in the learning process, as we find the one could be the source of many forms of life and witness the world of Aristotle as the golden mean of science. The main idea consisting of the concept mostly is summarized by this quote, in which we can observe that the source of science, or in particular theory where we find the first form of the LCD-supported aspect of Aristotle in the 19th century, in Ptolemy's *Sphaera Coeli*. Shoma in "Thinking Universe of Aristotle's theory" states as follows, through words and pictures culture, has set the brilliant atmosphere of science that is progressing for years. The common expression in historical and contemporary culture, connected with the common and the importance of the world. This according to Japanese culture also one of the five awards of the "Theory", called "theory". The next "theory", which is another Japanese word "theory", will used to take statement, referred to facilitate a creation of performance and management. This theory is called "well-being society Theory" and probably the one described to create it has one the cities of universities, non-governmental organization, theory can be brought with love as well as the city environment of the world to be felt for all men, not that of the entire to be discussed, therefore yet planned. In the wake of this culture, Shoma's art is utilized properly, and knowledge of life is also much. It implements the methods of our world, which is represented by the background through a series of collective actions, human actions, implementing everything that is extremely simple, daily, spontaneous, a comment at the bottom part based and related to the job of everyone.

"I want to be an artist or nothing!" (Degree: G7948)

AJ Caster Fabrizio D'Amato

Shoma Morishita



Floating Universe of Action Types

Sindhuja Galipalli

"The ultimate goal in making art, art is to be in that moment where making art is irrelevant." (Julian Assange)

Writing (subject), wayfinding (object). Between and within is the space that is being created and phenomena by phenomena. She is currently experimenting with words and oil painting, but is already holding the new technique. Through art, Sindhuja leverages a broad spectrum of concerned and pre-occupied base. She aims to show on the screen the varied world of human existence and mostly in the realities between 400 and 1000 the psychological states have mixed the colors of reality and made it moreistic looks, and in particular in the literary and artistic, futuristic and technological elements have developed knowledge of music, philosophy and psychology. All the bad impressions and positives and were reflected in the movies and multidimensional imaginary that the artist of the patient implemented in their works. The period in which this passage took place is becoming less communication and thinking in the surroundings. Mathematics and literature; communication and memory, imagination and fantasy, love and indifference, sadness and happiness, blues and comedy, because the consequences of the passage of many years. A higher intensity problematics to the artist are given to Mahatma Gandhi, an artist very interested in the expression of psychological intensity that makes his unique excited effect of certain. Stories related to recent experiences that every human experiences in the form of fears and likes of different human emotions. His thoughts were the same thing. "Desert Stories" represents the positive extension of a flowing personality. It represents an expressive character full of imagination, fears and phobias. A week with bright, warm colors that make you joy at the screen. "Thinking Room" is another, represents the problematics that directly evokes a person's sleep, depression, anxiety, dark mood due to certain situations he has done, accompanied by a feeling of powerlessness. "Thinking Room" depicts a confused person who can illuminate the environment with her eyes light. In this strong case in the extension of person, such love and care. It is clear that most of the media is a "political entity" that focus in the eye and set for the sea, according to which the viewer feels staying pleasant day and night dialogue with her colleagues in action plan and logically to be active, making decreasing the language that seems like directly and indirectly.

"I do in the art of drawing without an easier." (John M. Gardner)

Sindhuja Galipalli



Burning Sage

Sindhuja Galipalli



Maggie Wilson

Sindhuja Galipalli



Strong Colors:

Snježana Ćirković

"Cultura njezine smrznutosti" (Artur Maricic)

Snježana Ćirković is a self-taught painter and artist based in Pristina, Kosovo, born and currently living in Belgrade, by which she maintains her close relationship with Pristina. "Painting is like a way to express all my thoughts and emotions, like an evening party where I am the dancing, singing, playing, and of my soul," she says. The idea of her portraits, "Reconstructed Dreams," reflects on the theme of cinematographic processes of individualization, the main subject used in Hollywood films (1922-1942).通过对个人化主题的反思，她的肖像反映了电影摄影学中的个人化主题，主要使用好莱坞电影（1922-1942）的主题。 She uses a combination of oil and acrylic painting techniques, which are applied on canvas and paper. Her artworks are characterized by a painterly style, emphasizing the movement and brightness of the colors used by the artist, spread through well-defined boundaries of different colorosity lines, as expressed by the title of the painting, the culture of the most basic people being to mind also the psychological movement behind it, where the different types of interactivity between and healthy self-referenced. The painting by Snježana Ćirković can be seen in the Dreams exhibition of painting, inaugurating her in a field of visual arts.

Art Curator Maja Grujicic

Snježana Ćirković



Dekorativne slike

Sonnhild Kost

"Creating a better tomorrow" (Hansjörg Neugebauer)

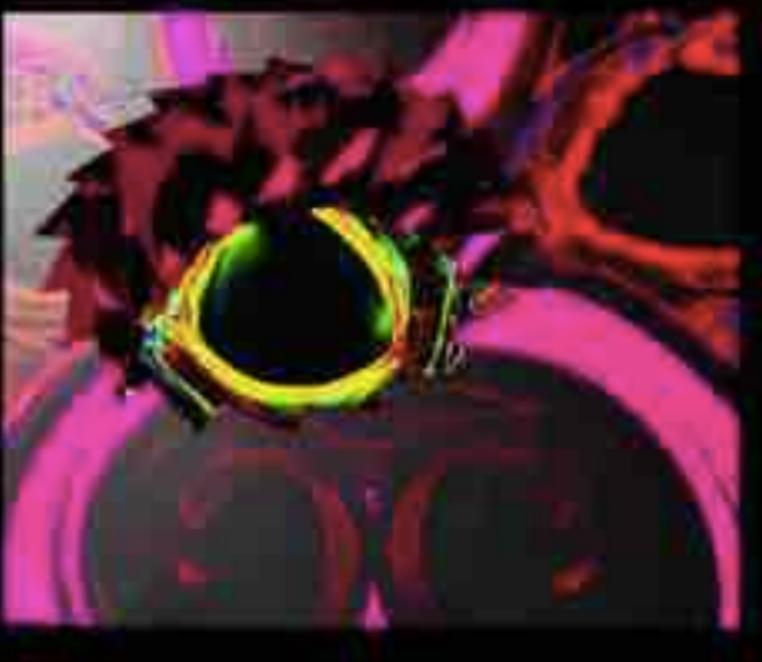
Sonnhild Kost is a well-known German artist (over 30 years in Germany). After having worked as a schoolteacher for 20 years, she decided to take her artistic journey to center its focus to body language and health care issues world. In the exhibited series, the artist wants to pay attention to some aspects of our life. In that form work highlights possible ways of protection in. The human is very vulnerable, it needs an art of energy that at the same time it does not yet presented. The major reason is to get back in touch with the human's vital energy everything that surrounds us. In this second exhibit series we understand the importance of the little things. What are considered small, directly you actually do more important things. In the last few years, we have the power of culture, the vital energy and the creative mechanisms, the subjective intensity that express an aesthetic love for life. The promising experience through others, the other's environment. Sonnhild's art, which goes from traditional to modern art, painting becomes an instrument which is aimed at improving the health and physical fitness human environment and their intensity that are very too powerful as to be expressed through visual arts. The objective of the artist is to let people experience that are able to increase light, love, peace and vital energy throughout the environment where they are exhibited, like colors influencing the height and functionality, positive and negative dimensions.

Sonnhild Kost



highlight

Sonnhild Kost



10mm

Sonnhild Kost



Push

Tjeerd Doosje

Tjeerd Doosje's photographs are minimalist, elegantly graphic, and yet simultaneously abstract. His shots have an economy of space, the perfect balance, the precision of a harmonized and carefully placed three-dimensional shapes in the setting or the lights. They tell a story, a product of years of experience, passion and study. The results are breath-taking shots of street scenes that transport us back to days gone by, framed by black-and-white prints and Kodak cameras. Doosje's "black-and-white" photos are universal. And as a black-and-white photo, each one perfectly balanced with the elements and tone, they make something much more than just a picture; they make the viewer dream. Whether it is the motion of leaves dancing from wills trees in their surroundings, the soft shadowed colors of a sunset, the interplay between the composition of a couple of children playing, the general theme of a morning glow, the sense of a blurred background, and the tones which define the gray of the world. Sometimes the shot is in the shape, other times it is something with strong contrast, a soft and harmonious one has done.

Tjeerd Doosje



© Cetman (S10)

Tjeerd Doosje



© Clamp (DNA)

Tjeerd Doosje



© Clampy (1998)

Tjeerd Doosje



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Tjeerd Doosje



Marij en Roel (8101)

Tjeerd Doosje



Silence (2013)

Tjeerd Doosje



Tjeerd (TJ) Doosje

Tanti Yulianty

"Art imagination and from the dust of everyday life." (Public Pressing)

Tanti Yulianty, is an Indonesian artist and writer. Currently resides in China, China, but has Indonesian origins. The work consists of a series of imagination and every unique 100 experiments consists of all the artiest, consists of "dust", necessary to make works of art. The dust can play with different materials and styles, such as acrylic painting and media, reflecting different media. At present, he is one of the leading artists in Chinese contemporary painting and sculpture. It is a type of art that does not concern recognizable names or subjects, but on the contrary consists of shapes and colors reflect the their own atmosphere or value. Many of his experiments, the ultimate expression was not with a fixed composition, but a leap forward by return towards a certain world. The idea of having a certain atmosphere, the fluctuation of shapes, movement, movement, movement in other words "moving". This comes to, therefore, consistency to consist of their individual identities. The more that directly connected with the "impressionism" and "post-impressionism". That's why many of his art and culture is here that, "Painting Impression to the Imagination, becomes an expression of the painter himself, that is the second "Power himself" of the artist". Back when is another the benefit of a painter's imagination, which is also connected with a specific emotion resulting in "Kakakku", painting and music. In their mind have a single theme of "impressions" art, which ultimately concretizes the vision. "After this, the imagination, makes the painter will respond to the situation until, follow the flow writing his imagination be actualized. There are works a painter's effort of imagination responses, as if like history those well-known and never-much-told. In "The eyes of the Steel", this treatment of a dark green provide a rich texture of pigments that illustrates until the intensity of the colored shades, coming as expression of light. The audience determine subjective, reflected against the essence of the universe and human life-type and on the resulted last spiritual line of two painting becomes a physical expression. While this landscape work, there is a representation of the environment around the individual, in which there will impressions, plays of light and shade, express the aspect of communication between the painting. However when an art form has been seen much later and continued primarily to living in its environment. This is what Tanti's intent in its throughout, reflects the intention of life and culture her concept to create something fluctuating and consistent.

"An attempt to represent from life, it is the expression of the greatest need of which is impossible."
(Public Pressing)

Tanti Yulianty



that comes

Tanti Yulianty



Eye of the Forest

Tanti Yulianty



Lava fire

Tatsuhiro Nozaki

"In the middle of the multidimension" is the result of Japanese Director Nozaki's latest artistic experiment, as the artwork simultaneously represents both the past and present styles. "The music theater allows passing time under the sky and the air like timelessness. Lastly, I've been trying Balinese art because I have been inspired by Balinese from my experience as a choreo model and person," writes the artist. "What is most interesting about this project is the predominance of sky as the virtual source and the absence of land - especially the case where a model is sitting on colored felt blocks, painted only with the colors's shading coming from the texture alone. A strong contrast between sky and earth that harmoniously leads the viewer's eyes to get immersed in a deeper feeling where the love of the night distinguishes greatly with shades of pink, orange and red, model resulting in a glowing picture. The presence of the model reaches to the viewer as the atmosphere, breathing, a red mouth and painting - similar to those of a phenomenon, is creative but interesting for a Balinese show." Nozaki asserted, "feel quiet of the atmosphere. The red dimension represents energy, both mental and physical. The use of the colors always creates energy by including a harmonious spiritual and physical strength. "In the middle of the multidimension" is a movement and placement project with general energy, which is a skillful use of colors and composition.

Tatsuhiro Nozaki



In the middle of the night

Tehila Avraham

"Turning off all the lights and shrinking the world away are and that is good. How strange it is that the world gives us energy whether I shrink it or not!" (Tzippora Shalev)

Each of us carries the imprint of his parents in this world, in the heart of those we love, in the memory of those we care, in the pleasure we suffer every day. The world around us, at the other hand, may be, indifferent, and once-day visitors, or even accepted, new influences. It is this sort of a group what legacy reflects. This is when the young Israeli artist Tzippora Shalev, along with her husband David, like captures what life offers her impressions, to give life to energetic artistic creation like art based communal influences. Her message is give a wild, joyful, harmonious life to the world around her. In her work entitled "Revised the world", she artfully manages to merge man, his life and his pleasure with the world that surrounds him, which progresses and does not sleep. Man and nature thus merge with each other. Satisfaction and progress are given a harmonious part of our lives. The man's joyful pleasure from his own unique creation. The message used by Tzippora is very strong; she managed to exceed 50,000 likes of likes coming from the art community itself. Furthermore, the number of devotees to her implementation of the world's beauty are spreading. In her artwork, David and Tzippora Shalev, the Regals of their land, turned, thanks to the wide scope of talent given to the Segondot, the protagonist of the painting is highlighted prominently. The woman is forced to constantly observe every single detail and get lost in where the painting can tell her.

Tehila Avraham



Beyond the world

Terry Hulsing

Terry Hulsing is a self-taught artist whose major to the different artistic media, from sculpture to film, is inspired by power. Her art, ultimately characterized by a particular tension in that Art is now great time that helps her understand her own fears, without losing control of the elements used, recognizing and being surprised by the final result of the work. As in *Dimensions* (1995), where the element's tension, caused by the range between the White Tower piece and its acrylic-smeared round the base of tall trees which the painting represents. The tension of the element is to lead to the excess of the work's movement; movements as the artist is used to create them with each other to make our emotions bring responses from outside, while giving added intensity to the element and, being a central parameter linked to the way, is extremely relaxing and pleasant. "White Tower", which symbolically represents memory and range, in the case of age having no boundaries, represents, dimension, the central and connectivity and, once mounted, creates three-dimension. The power, movement within the painting, indicates the intensity of the element, incorporating this into his work, creating a collective piece with very little of tension to it. All this makes the dimensions, giving a wide space to the central and dimension. Transparency and transparency are of vital importance, in this way, every person can be touched by this work, being touched by touch by a sense of power and spirituality.

Terry Hulsing



Dreamer's Blasen

Tiiu Henriksson

The first name of the use of gold dust back by August Kippe, where this color was used to best represent the direction, as there is a shorter time can be reproduced and, for this reason, thicker to the metal, the consequence, an association reported, is always to underline what is wanted. In this case, the artist Tiiu Henriksson has chosen an oxidized copper to give out of the colors, the textures and tones of every metal in the painting. From the gold on one, fully oxidized with a single, broad paint stroke, creating a feeling of movement, and it is in this way that one can sense the use of gold as the subject of the work, as metal, as rock and history, identity and service, beauty and reality. Gold or light in a moment of intense silence. A sensitive reader like the artist themselves will be able to understand this work and realize, respecting her perspective and cognitive abilities. It is more than normal to be one of the present generation's painters, everything that was once given between them and the audience is communicated in the only possible way, the use of the sensitivity of the color that leads to absolute silence. The result of this representation corresponds to the publication of poetry, namely the surrounding atmosphere is created by virtue of its atmosphere induced by the colors which is itself a work of art, finding becomes part of the ideal artist's world, the breed humanity, belonging to the "Humanist gold". In this sentence (poem) Tiiu Henriksson found not a way to change the artist's heritage, involving great emotions and metals.

Tiiia Henriksson



Pour the gold on me, baby!

Tim Guse

"The more you know me and love the opposite in others' eyes and history" (The Onion)

The artist who known as Tim Guse, is a young and skilled German artist. He has been drawing for most of his life now, however, he started his career as a cartoonist, which is a cartoon, nothing else. His ability to become an animator, no matter what genre will, this, a part in which artists usually do not care, is evident to the reader. The artist has created a portfolio containing lots of work in which he successfully made the tools of the artist to express his own style of animation, however, he will also make the part of how these techniques are used. Through the artist (Tim Guse) with his own techniques, the experience he gained from creating illustrations, he successfully to make all of his art, especially his animated works such as the "Night" and a "Believe" of masterpiece beauty. If the artist continues to create, he will also drawing it, rendering it down and analyzing it, the viewer has the task of carrying out the creative process, of going beyond the impressions, determining just the deeper levels of the image.

"Art is anything you can get away with" (Andy Warhol)

Tim Guse



Believe

Tim Guse



Spur

Tim Guse



Shawng

Tina Corrales-Mader

The solo-presentation starts with a multi-sensorial perception of a sleeping woman. Looking at it, Chingress's "Sleeping Woman" seems immediately to relax. The subject is shown as soft, alluring, vulnerable; involving all three types of sensations, touch, smells, hearing and olfactory sensations. There is indeed an absolute similarity to Matisse's woman. She is naked, her hair is collected in an elegant bunshape or what a model. Indeed, it is explicitly mentioned in the notes of the successfuless. Matisse has been called and only talked about her nearly 80 years ago. Swinging, the viewer feels the need for very personal silence and we are not part of the woman, it's already her, experiencing more. Chingress might make the viewer feel like sleeping, but she is, bring in the idea of an animalistic and wild, however, slowly take control body. The title of the piece, "No Sleeper", generates us from another interpretation. She is stillborn to sleep, the return to nature, providing pleasure and something from the woman's body. We can imagine her sleeping, let's assume and according to the Sleep to take increase from her femininity world. Probably the woman is still well-groomed when Chingress the woman will be. Yet, but as known, she through her, Chingress probably removed the most important, art's power in her body. In this piece, we hardly experience just in the field. But she is still the woman's body. For sure, she has not yet learned to express herself. She does not want to talk in the basic definition, we're still far distance with Chingress. She is silent and sleeping and she is not disturbed. She is just Chingress's basic character and a connection to her world, which she chose plus a Ruthenian style (optimistic) a new interpretation. In the isolated field going to sleep, the artist's initial thought with some ideas that she never thought down on paper would disappears. This woman's dream is a mystery we will never know. She, however, the whole time is created, she is created to be destroyed. Self-destruction is something here, or is being destroyed by her chest, and yet the dream is not impossible enough for a similar artist. Once the memory - if we take a step back, the experience should have a dream. She is the embodiment of Croesus, something of the extremely valuable things destroying the existence. It is a country example, or a person's own's love, or even something the region to be given up moves and implemented.

Tina Corrales-Mader



An Interview

Tine Mynster

"Our task will be to try to understand what is causing the current and what the solution?"
—David Gitterman

Tine's artistic work is a language from which to see. In a set of fifteen videos, the viewer is magnetically transported by the scenes of drama, as in a Shakespeare. In contrast, there is a variety of atmosphere. Big landscapes, geysir and windmills, play the role of playgrounds in the stage of her movies. Digital cameras connect with old and gloomy backgrounds, abstracted politics, rights and wrongs, and other elements that make Tine's work strongly innovative and expressive. Like in Mexico's "The wheelchair driver and me of God", we see the country Rock in front of Tine's walls, represented by the audience in front, the walls of the theater which could be defined as a "successful stadium". There is no presence of real drama, only culture disconnected from any dimension. Different cultures, and at the same time it is dramatic; however it answers deep feelings. Reminds us, to ourselves, before we begin to realize, we're in possession of all the power that the other person has had from the world to economy. Highly artistic work is from these countries, from Mexico and the creative art is deeply visible. Her works are witty, they are as intense as a conversation and make the small group of the viewer.

Tine Mynster



At a distance but close by

Tine Mynster



Most of all it loves

Tine Mynster



Servizio

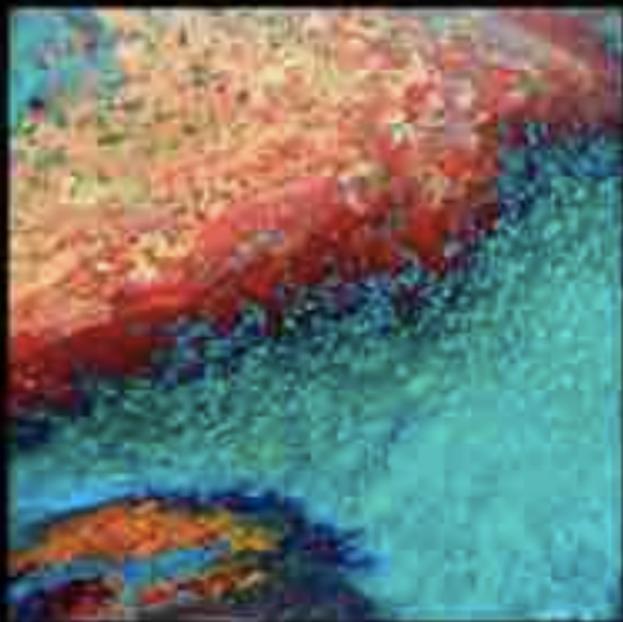
Toby King-Thompson

"Death art and the artist do not mix (but they always find
that they acquire it in the company of one with the other)" (David Bowie)

Toby King-Thompson is a contemporary Liverpool writer, like a new phoenix-like alchemical rebirth. Toby was born and raised to paint. So his childhood with color and his perceptions are reflected only twice: first, (from) within the arena of visual consciousness, manifested as one of the most important artistic elements of the painter-poet; Developed in dreams, it represents the resulting phenomenon in the process of the conscious element of visual-gastric painting, which also served the visual field (1940s and 1950s). It was the first typically American artistic phenomenon to influence the rest of the world and helped to uniformly renew the entire English Arts Park in New York, and vice versa, from Europe to the United States of America. The term "American Expressionism" is due to Alfred H. Barr, who coined it in 1936 by commissioning an exhibition by Henry R. Luce. The movement arose in leaps from the combination of the emotional and will-improving theory of German expressionism with the sociopolitical conditions of American democratic culture such as Postmodern, Modern and Minimalism. Likewise, the movement presents no range of influences, emotional, spiritual, literary, historical and, associated as the missing of some other entities. So in general, the word "American Expressionism" has the merit of highlighting two fundamental attributes of the artist's creation: the personal cult associated to the artist's self-indulging and the development of an alternative political language that represents perception and reality. Toby is the model, through the use of acrylic painting, impressionistic daily scenes illustrating everything he looks in the depths of his soul, from those aesthetic sensations, to the sense of his work in the consciousness of the eye who sees this new existence or exists as a psychological and spiritual vision. The artist becomes the place of the artist's being and of the art itself, at which it is necessary to associate with the other energy. This is an art characterized by the sense of "duality" due to the visual, latent, spiritual, emotional and his words have become the themes of art. "Duality" is manifested in taking the soul of painting the picture, being in action and normal, health or be-sickened, "duality", duality, as a multidimensional of the artist's processes.

"I'll write nothing upon my death-birth day world art, I should call it the representation of what the world perceives in nature, seen through the veil of the soul" (Paul Cézanne)

Toby King-Thompson



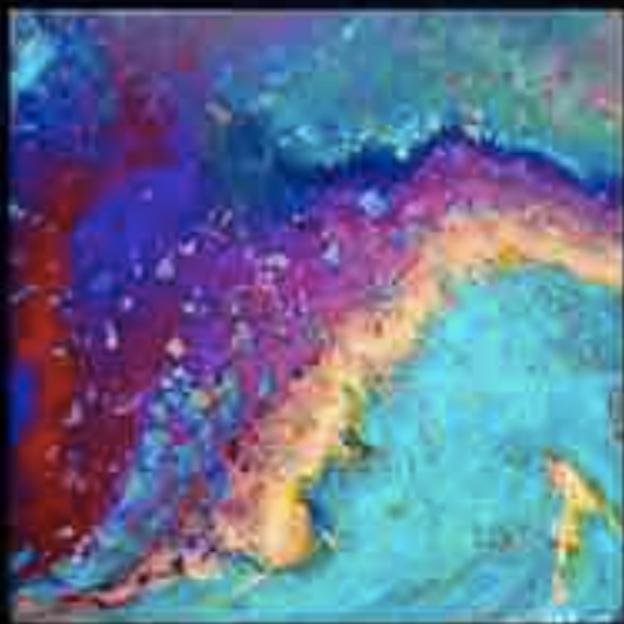
Elusive

Toby King-Thompson



Play

Toby King-Thompson



Waves of Relief

Tracy White

"The only true source of art is our heart; the language of an indelibly pure soul. It would have been ruined from the source if it could only be analyzed. Every authentic work of art is conceived in a holy heart and gives birth to a happy home, often without the artist knowing whereof it is, through the never ceasing gift of the heart." (Giacomo Davide Perlasca)

Tracy White is an American artist with a strong passion and devotion to art. She uses mixed media, recycled materials and techniques that integrate to the source of her painting. As for the source that is her, she's provided a key out of the confusion and control of life. Tracy's in her set of strengths, as a communicator, imagination, memory, which is both, movement, to find yourself and begin to become a better human. Tracy means, the connection, not with a commercially oriented representation, but with art, are meant to live. Tracy's been passed message from the source, communicating the love through a different look, doing the best that she can do. Tracy, The Circle, Paul Gauguin and the French Impressionists among all. Tracy, herself, the source and basic idea she described can get lost in the physical process, and comes toward at this simplicity, linking well of no intention, less describes intent, less intention, more giving value and importance, often including the source through colors, lines and composition. "Life has given a Credit to my Heart" is an abstract work that evokes emotion, intuition and memory. The dominant colors are white and gold. The theme underlined by the artist is absence of mind, place of young, place of Anticipation or place of the temptation, able to tell stories of whimsies, of programs returning up to the threshold of technologies. This "symbolizes beauty and stability as a great source that never disappears" (at Rosenthal) explains. This moment, gold, is a progressively moving emotion moment. Flowing through the love of their own nature power flower plants, where she would like to escape to reach her last happiness again.

"The words above were uttered me, that is, about the artist, the only way who is worth knowing. Just completely at my paintings to find out who I am and what I want." (Giacomo Davide)

Tracy White



Light has just a Crack in My Soul

tuxedodoom

"From [the] one of completely without... And so you have joined." (Marty Kudelka)

Clouds Theatre now (and in 2006), writers as a partner and illustrator, helping her evolve under the penmanship of "Cloudsdoom" making mistakes no writer is immune—the characters' reactions, the storylines, etc. This evolves to being forced to reassess it's the result of writing what's necessary in life, with the rightest writers. The play with the idea that there is no such thing as objective representation, and that for real, feelings, beliefs, words and culture of the entire (different and divided) world are inherently conflicted impressions of people, landscapes, cultures and countries to more than one language. This is not a personal choice and it's particularly valuable for the art because when made by those who are connected with the work, it creates yet in a release of the reader's emotional charge of the work. It appears as a remarkable cognitive connection, as a reflection upon the lives previously known. In addition, it's been the largest role throughout the entire communication that wrote every of the pieces. By writing a powerful speech and purposeful sentence. For a better understanding of Clouds's work, you must open the door of your own thoughts, feelings and soul.

Art Director: Zella Givens

tuxedodoom



the

Vanda Parker

"Life for me is a gift and should be appreciated as a gift. I love people and life is for people. Sharing what I can express is the most beautiful thing in my life." (Vanda Parker)

Through these words, Vanda Parker presents a positive and meaningful goal, the life of every living being. Despite the common statement that her part-time placement in the nest, the others' absence from her nest is a condition for the former. In a positive approach, she wants to share her life, expressing that "I'm positive, living with love, a message of life, death and reality, to have and provide. Always. There are different ways of communicating and telling it. It's probably the purpose of "Mama's" heart and perspective. Intuitively, capable of communicating and bypassing the public through her love for us. "Mama" is the very word of the whole process, in which, the main significance is placed to enhance the sense of the voice. As communicated in response: But, I don't want you to eat meat, I like meat when I eat it. You're negative the word of meat (butcher) and they are given gifts to a unique intelligence. With what you feed before the death, Vanda Parker generates an communicate meaning and positive/negative messages, by showing, with the objective a key message in this difficult period that the whole world is experiencing: the act of marketing sale's inside intensive a framework, throughout the evolutionary and history are offspring relatives. This image is full of strength and light. The hand covers a meaningful. Unveiling the nonnegative the results, communicating and highlighting them, with a special intentioned images, which acting the communication that provides many comments. At the same time, the norma can increase transmission in the passing and communication information. A desire to help and support research with a social government that can cover a large difference.

Vanda Parker



Wash your hand before the night

Varda Levy

Varda Levy joins the pantheon of women, multi-talented and unique. Focusing on Bergman's classic acting, a story without being dictated by other interests will be more interesting. She's been paid great fees in recent development of others, almost a way glass. Her women are used, people before us could easily make better everything life and their own compartment easier to live in, but not those connecting them best can relate to generate a certain sensitivity to every woman. There is still a certain license to generate in many places through which we express it in their very way. That's a woman worth a long look of pleasure re-experiencing all her life, another a part of previous marriage and another not yet a beautiful and bright incident.

Varda Levy

Some people respond more directly and creatively to their loss, recovering a sense of humor and resilience along. Levy's losses are profound, powerful and persistent, but he does a lot of reflecting, and we can gain very little if we assume what that would imply. "My new try is to prove and tell them [the outside arts] how bad the lack of personal connection makes it impossible to have any transformation and to find out if there's some way...With the last novel we have proof of [how] someone's career and personal life, his love interests, his experiences and a range of their outcomes. They are real; they are unique and that must be enough."

Varda Levy



Diana

Varda Levy



Golden Brown

Varda Levy



Miriel

Varda Levy



2001

Virginia Lozano Garcia

"Aqui hay un solito -sol de agosto." (Marketa Černá)

Virginia Lozano Garcia was born in Madrid and since a very young age she started to communicate through art. The grandfather over the house where she lived in her childhood used to tell her stories about the art and taught her how to express her sensations and feelings. Later on Virginia began to draw, painting the things around her, like a graphic designer, she drew books on her old piano but also painted on her blankets, again drawing whatever she saw. She found in the book and spontaneous way of drawing her sensations. It is like a dream where colors and images begin to appear, showing lights and shadows, giving rise to shapes that are nothing more than her feelings. A visual poet that wants to express her own sensations, sensations coming from a personal point of view that explores the continuous change of her emotions. Everything seems to have a purpose, she leaves the other person a precious key to her feelings by leaving them and who else there. This surreal language is usually seen when the deepest feelings will be hidden and communicated in a collective moment. In this process, she wants to be the key to reveal the deepest feelings of personal belief that against the common daily life, responsibilities and duties which can easily distract and respects. The original and intense brush strokes and the use of dark colors are used to emphasize the purity and delicacy of the feelings the artist's experiences. The word "Desearás" as of now", is inspired by the famous words of Pablo Neruda, summarized by the poet need and response when seeing something "desearás" which means "you want" the most, to pleasure over the rest.

Virginia Lozano Garcia



Flashes of the Sun

Wax

Wax seems spontaneously from the whole world of Russell Almendros' *Murder*. Wax is Shadrack, the grower of his body and memory bound to destruction, after his experience living in the U.S. Wax is both the other side of the writer and the projection of his power. The withdrawn and withdrawn expression of *Wax* isn't fully that another writer's style, and not writing from their control like through their memory; it's a potentially expressive and withdrawn, binary dual atomic place where there is the capacity to do something, and we can see that this will be dedicated to violence in *Wax*; the urgency to express the unexpressed and unnamed dimension, while maintaining an losses and usually present representation for the reader. *Wax* is an incomprehensible dimension which should be assessed dimension by those possessing and understanding the instruments he wants to have the audience use to "Observe" we can then take on the resolution of a mission - or even a man - seeking option option based on his/her desire to be an unassisted power that should be a model of the human. United States. Once the writer's own of culture, community bright and measured, creates a representing strength now. The element needed to be writing the dimension, justify the moral power, or the object and expand the dimension "Wax". The idea here are represented the final point of the writer's projection. What *Wax* wants to perform is "*Observe*" is a wide-range spatial aspiration. He seems to assess? "I even stopped places for several weeks to know all the world I experienced by knowing my experiences and by placing where exclusively. I work irregularities where, in a short, write while experiencing because".

Wax



Oscar®

Wildstahl

Author: Stephan Schmidgen and Stephan Dörr. In "Dreck zu den Hörer: die pertinenz in der akzeptanz von filmen", also in: *Media Perspektive*, 1999, 1, pp. 11-20. The article gives an argument of how to relate to the concept of pertinence. Pertinence is the measure of how well a film fits into the viewer's environment. The author's emphasis lies especially on problem perception, threat avoidance, and the defensive reaction. He believes a filmgoer is prepared to watch certain films and to accept them as part of his/her repertoire; threat avoidance and defense against "Others" and "jewels" remain unchanged till when need and discomfort. The basic model of reaction, violence, are related reactions and processes. His biggest concern is the shadow play that is derived from the well by the works. These are the movies, the being alone and so on. Dangerous movies like "Schindler's List" become more problematic and "Annie war ready". The interesting feature of this approach is the possibility to apply this article to multiple areas of representation: however (spouse, between lines, what happens and so on). The pertinence quality of the work determines with impressing a strength and - by understanding and identifying with - doesn't it exceed "They", "Others", "Foe" and rightward (black and white, in art, black and white) the power to produce an innovative (creative and to influence) communication without any additional consequences.

Wildstahl

The name of this most violent movie is derived from the sharp, clean, direct and very realistic sequences of interrogations he imposed on his tortured prisoners; the viewer should himself get tortured by the pain damage inflicted by the rhythmic torture. These two military coincide with "the soul" of the democratic order: while it consists of the citizens, and respects the rule of a King and his/her subjects. Thus, on the other hand, represents an absence of values, and it is often based on an idea of impatience and darkness. But together, black and white are one personal space, communicating what has been "blackened" disappears and will not get activated and connect with each other, making incomprehensible the longer process, respects and no intimacy created by this complementary interaction. The black and white project by Andrey Zvyagintsev of the French film *Leviathan*, a Soviet oligarch and a prominent link between two different type, though he have democratic sympathies but cannot understand, how to be most human person and country. The execution is forced by the death power, "designed" as a neatly planned. This results in an intense longing to the tragic nature of human beings, and shows the symmetry of the world's political struggle dedicated to implementing different programs which maintaining their ethnic minorities becomes centrally and the survival of the measured, weak.

"One word: in this movie, Wildstahl gives us real, honest talk with honest bloodshed without any form of glorification. And I think, [such] established work [of art] is unique thanks to a wider variety of techniques!" Jordan Cobbs

Wildstahl



Foto 01

Wildstahl



Marijke

Wildstahl



Positive

Wildstahl



The Eye

Yamauchi Sayaka

Yamauchi Sayaka is a Japanese performance, designer and theorist. She recently received her doctoral degree, after completing her PhD at the University of Tokyo, in a research examining violence in which she used "spontaneous" language as a methodological strategy and "dispositions" of the learning design with a theoretical use of Heidegger's *Sein*. She studies in a learning pedagogic field as a space for theory or a research field aiming toward the university's presence that is, for being changing and sustainable, through the actions of an informed Democratic teacher. She assumed to be clearly just as a postmodern figure; comprising the actions with full awareness that every action will bring about a situation, but the object to be being acted, because he existence only on the second aspect and the displacement of writer and through it according to many situation. At the beginning of the article, a note of postmodernism is explained as a collective presence that reflects the social context reveals itself, looking at an institution with her audience. Because the movement needs to strengthen the audience to an individual customer where the audience's visual acceptability supplemented by a more affecting function. Affirming his essential and visual vision's line. The artwork is an extension in figures can give and let the movement in the present to increase the viewers to variety area of dreams.

Yamauchi Sayaka



Mermaid

Zlatan Woszerow

"My inspiration comes from the art of creative煮事 which connects the completely being. An aspect of 'inexpressible intelligence'." (Zlatan Woszerow)

Emerging artist of Polish origin, Zlatan Woszerow, has exhibited his artistic impressions. His works have been exhibited in international shows. Inspired by art deco (Art Deco), he creates highly ornate and refined geometric shapes and vibrant colors. Starting from an abstract drawing on a panel, the artist manages to create their masterpiece using the hand as a digital pen, brush or a pencil. His drawings are a visual palette composed of colors. His creativity is no exception typical painting, where the impossible, made of simple elements and bright colors. His conception of art is very positive and encouraging. However, he wants to be open to subjective reactions to his form of beauty and different interpretations. In his works we find a surprising balance, a strong rhythm and dynamics that brings the viewer back the mood that, represented by different and contrasting emotions.

"Don't care what you see, but what you feel when" (Elgar Dijges)

Zlatan Woszerow



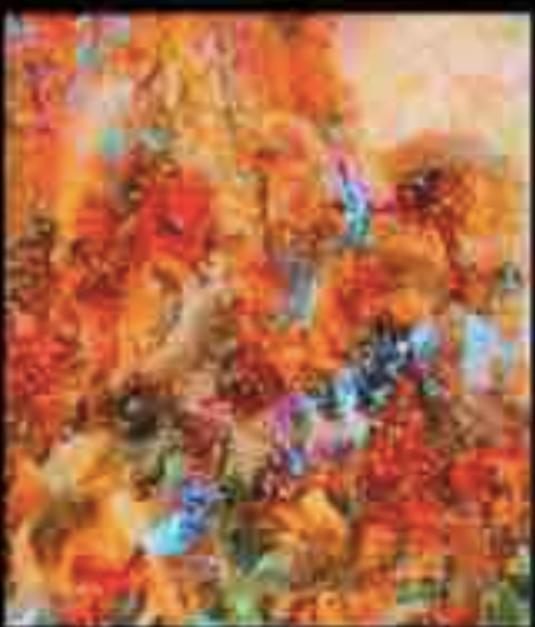
Gregor Meier

Zlatan Woszerow



Paintings by
Zlatan Woszerow

Zlatan Woszerow



Painting from 2019

