



Philo

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CATALOGUE

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The word “Philo” comes from greek φιλεῖν (phileîn), “to love” or “lover of”; “poetry” instead comes from greek ποίησις (poiesis), meaning “creation”, “to make”. The combination of these two words creates the compound word “philo-poem”, which literally is: “lover of creation, lover of producing.” Love and create are two human prerogatives and two indispensable and intrinsic needs in human nature. The term, even more, refers to the union of two disciplines: philosophy and poetry, whose concepts arise from the real issues that involve humans and which, at the same time, influence their being. Both of them are related to the keyword “lògos”; however, philosophy and poetry differ in the approach with which they intervene on human consciousness. On one hand, philosophy, thanks to Pre Socratic thinkers of VI-V sec B.C who have made this discipline move away from ancient theories characterized by myth beliefs and they began to constitute the first steps of rational thought. It will then become the identifying feature of this matter, attributable to Hegel’s principle according to which “All that is real is rational, all that is rational is real”. On the other hand, as if it were the dark side of the moon, the poetry reveals itself as an emotion that finds his thought and thought finds its words, as Robert Lee Frost states, thus declaring the irrationality of this art form. Therefore, we could define the “Philo-poem” term through an equation that combines two terms which are equally influential on humans but in an extremely different way and that let act much the emotional sphere as that of consciousness. Their voyage is parallel but at the same time they coexist, relying on each other. Both operate in a non-material way on the world, focusing on subjectivity. Philosophy and the thoughts of philosophers, submit poetry to existential questions that arise in the poets’ emotions, lending them into producing verses. Conversely, the indirect questions of poetry and the human emotions that the poets bring on paper, inspire philosophy to question human behavior and the functioning of the world. Philosophical thought questions itself through poetry and develops a discourse in which the words are questioned in their historical and present role, in order to provide again a reflection to philosophy, which with the only use of his arguments it cannot find, but only thanks to poetry. For this reason, it is not possible to consider this relationship as subordinate, on the contrary, it is a relationship in which one gives to others what is lacking, in the common attempt to understand reality.

Philosophy and poetry are born as a necessary response to human restlessness. In the first book of Aristotle's Metaphysics the philosopher says that the origin of philosophy comes from wonder. Wonder is not to be understood as a "simple" wonder but refers to the dismay, the anguish towards pain. There is a continuity between philosophical and mythical-poetic knowledge: poets in fact, like philosophers, are lovers of truth, because the myth is built by things that arouse wonder and to which you try to make sense through the word (mythos). It is precisely in this that the presocratics are the first to approach the two disciplines because with the introduction of reason within human thought, they lay the foundations for a conscious assessment of reality. The connection of philosophy with poetry is dramatic because they are confronted with the same object and both claim their supremacy, that is the ultimate meaning of reality. The poem reflects on humans, just think of the tragedies of Aeschylus in which suffering is a vehicle for knowledge or those of Sophocles in which man is marked by unhappiness. Therefore, both subjects, philosophy and poetry, have arisen from questions that are asked to understand and research the reasons for pain to which man is subjected. Even the love implications that poetry undertakes for the most part come from the negations, just think of Dante and his unrequited love for Beatrice, or Leopardi and his beloved Silvia. Philosophy and poetry are indispensable to art, which also springs from the emotions and existential questions. Subjectivity predominates, in a search and in continuous need of being able to express oneself. Let's talk about Expressionism, Abstractionism, Surrealism, Futurism, Conceptualism, Figurativism... art in all its forms is united by the artists' need to represent their own truth, their own vision of reality and their own thought. Many thinkers have questioned the role of art in the world, emblematic is the thought of Schopenhauer according to which the world is unknowable, only our body is knowable, but this knowledge produces pain, as the will to live inevitably collides with death. According to the philosopher, in fact, art can lead to a state of disinterested contemplation, which can suspend, at least for a few moments, the pain of living.

It is clear that none of these disciplines is disconnected from the others, it is not even a unique relationship, but rather a neural network of feelings, questions, answers and ideas. The relationship between arts and poetry was already considered by ancient poets, an example is the latin poet Orazio who, in XIII th century b.C. expressed the sentence “ut pictura poësis” that literally means “as in pictures such in poems”. During the centuries artists have created a lot of artworks inspired by epic poems: “Didone’s Death” by Guercino from the IV book of Virgilio’s “Eneide”; “Dante’s boat” by Eugene Delacroix. Dante himself can’t be considered only a writer but his reflections such as “De Vulgari Eloquentia” have something to do with philosophy too. In that sense Surrealism is the perfect example of how philosophy and poetry regain possession of artists’ mind driving them into visual production. René Magritte said: “being surrealist signifies to go beyond the visible searching for the invisible”. In the very well-known “The Persistence of Memory” by Salvador Dalì are depicted clocks in a fluid and deformed texture that we usually define as “flaccid”. The artist with his work asks himself about the relativity and the perception of time: each clock marks different times while dissolving as if they want to say that time doesn’t exist it is only a mere human creation and a necessity for everyone to seize the moment. In this sense M.A.D.S. propose to captivate artists not only asking them to present their artworks as something ‘already done’ and ready to be exhibited but encouraging them to reveal their artistic essence with transparency and to permit the viewers to catch the emotions and the feelings that chipped them to the realization of their pieces. The aim of this exhibition is to push the artists to listen to themselves intimately and reveal their own personality by their art permitting themselves to be driven by poetical words or philosophical concepts. Thoughts become the main characters of this event; different realities will be presented on the screens of MADS Gallery each one with its own interpretation.

Concept edited by Art Curators

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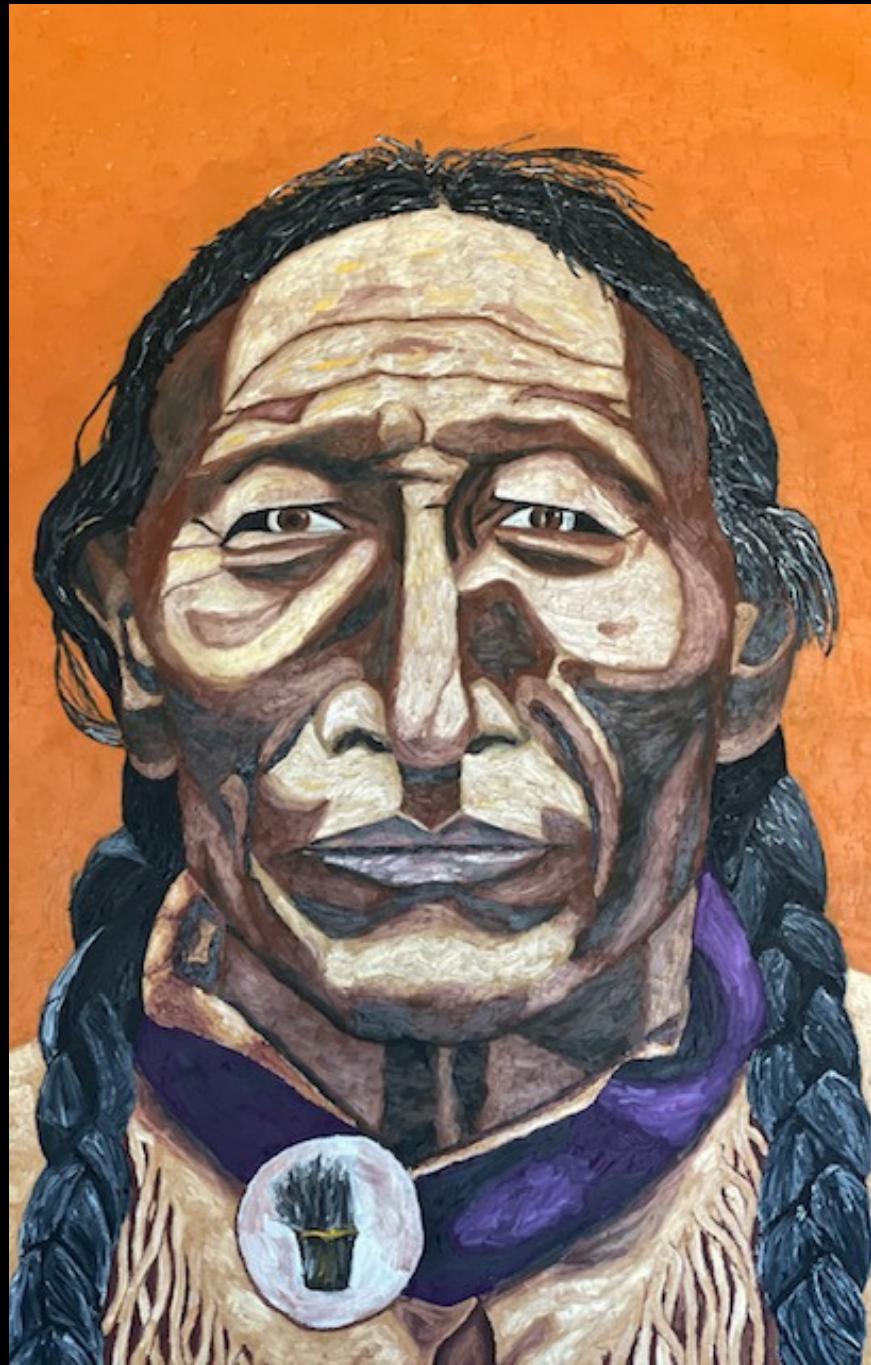
“Philo-poem” term coined by Carlo Greco, art director

Adam Wit

Anger, fear, disgust, surprise, happiness and sadness, these would be for the scholars the six primary emotions of man, corresponding to as many typical facial expressions. This information could be important to analyse the paintings presented in occasion of the international art exhibition Philo-Poem by the artist Adam Wit. Starting from the first titled *Native America with orange background*. In this artwork, we can see the face of the protagonist who is a Native America that seems to be indifferent and impassive. Not expressionless, beware! Conversely, the protagonist of the artwork wants to communicate with the observer. He seems to follow his eyes to say: -I want to look at you too-. There are no doubts on the intention of the artist to represent not just the image of the protagonist but also his expression to describe his cryptically feeling. The eyes of the figure thin out on the observer who now seems to be mesmerized by the image in front of him. Also the second work presented by Adam Wit titled *Native America with red bandana*. In this painting like in the first, the image wants to fix the observer, to convey his emotions while his gaze seems to be stiff and impassive. As the artist says: << To me, the face is a personal landscape, and I strive to capture the topography of a mood, outlook, or state of mind at a point in time. My goal is to create art that is genuine; work that is honest and personal>>. About that, the last painting presented titled *Strung out* wants to communicate just with the gesture of smoking cigarette and the gaze of the figure the feeling of tension and suspicion. About this painting we can say that the artist tries to represent with his art not just the figures but also the story of their feeling and their emotions, as if it was a landscape that more you look, and more you seem to discover new details and nuances. To come back at the beginning of the review this means that the artist Adam Wit tries to investigate into the human spirit to discover more than those six emotion theorized by scholars. He wants to try to research in the emotions of others something that perhaps could also belong to himself, as if painting was a pretext to look at others and understand something more about ourselves. Maybe another more emotion.

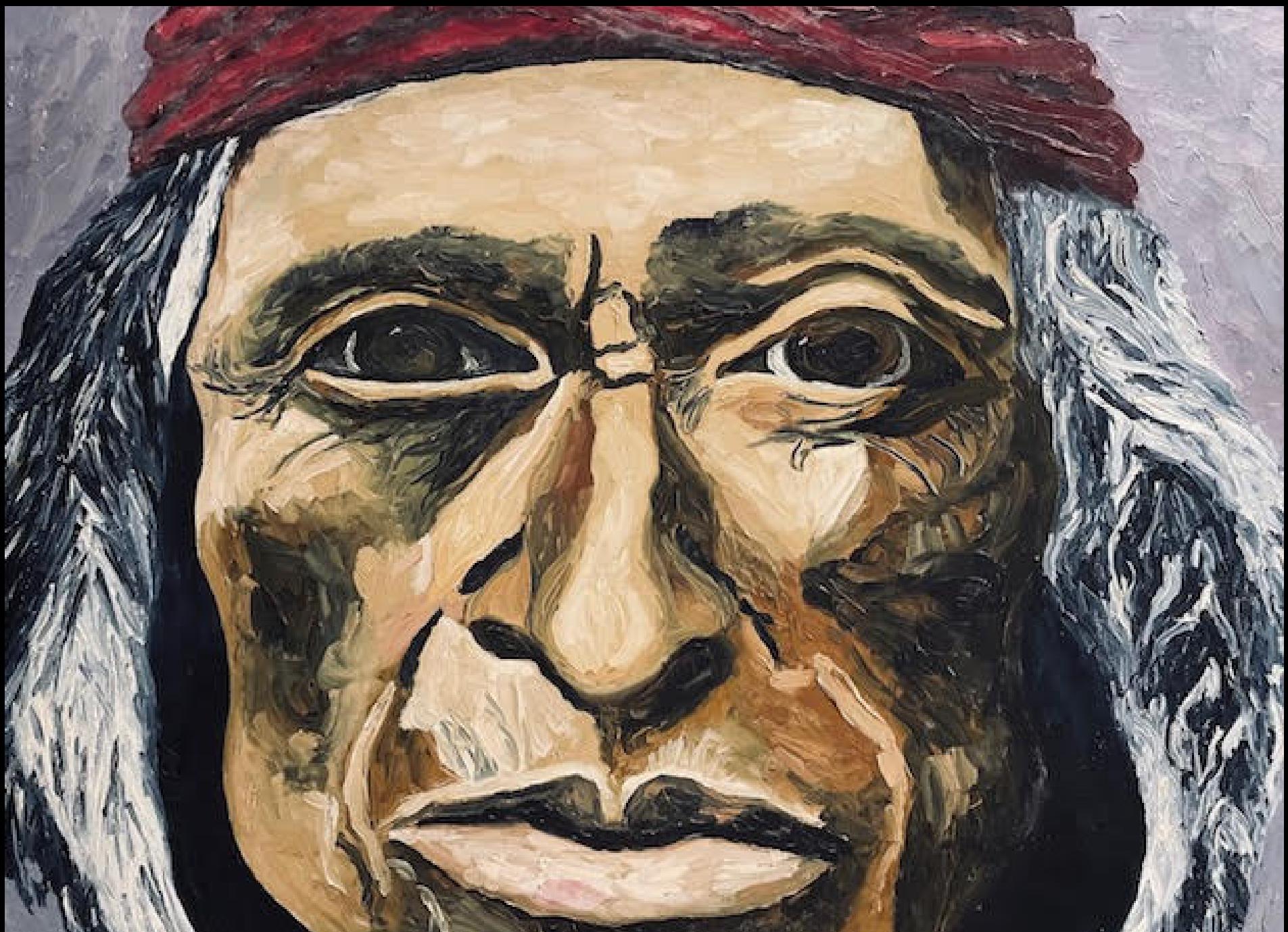
Art Curator Elisabetta Eliotropio

Adam Wit



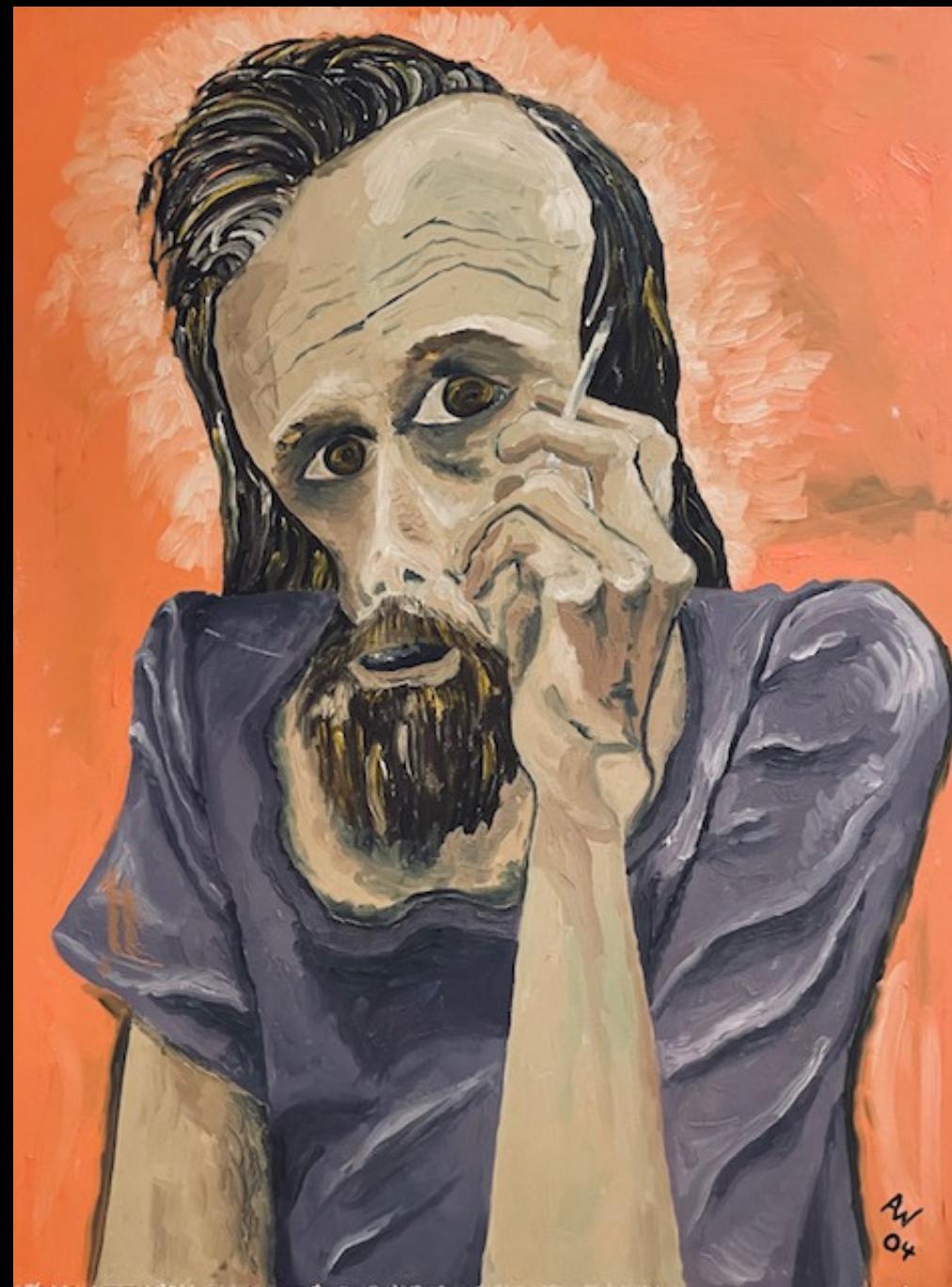
Native america with orange background

Adam Wit



Native America with red bandana

Adam Wit



Strung Out

Aida Golzadeh

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

Aida Golzadeh is an extremely original eclectic artist. Art is essential in her life, the guide that leads her to experiment, to investigate the human soul. Through creative artworks she gets rid of hidden feelings, she opens up completely to her audience. She is not afraid to be daring, she lets herself be carried away by her emotions that seem real and uncontrollable when they come into contact with the canvas. She sees life as a sort of prison from which she can only escape with the help of art, experimenting with languages, shapes and colours. For Aida, art has therapeutic effects, it is able to calm her down and show her the most hidden and purest sides of her soul. Art makes her free, the canvas is her safe place in which to feel herself. For the exhibition 'Philopoèm', she is proposing something new that does not include paint or brushes but is nevertheless part of her artistic concept. The artwork "Voiceless" is a photograph taken by photographer Reza Afshar. The protagonist is the artist herself who is not afraid to show herself and does so by experimenting with a new artistic language. With her face slightly shifted to the right and her raven black hair deliberately blending into the background, the artist's mouth is closed by small wooden plates nailed together. A strong and clear message emerges from the artwork. On the one hand, man has the will to express himself, to be himself, to give his opinion and contribution; on the other hand, society, today's world is a prison for the soul. Too often voices are ignored, forcing us into silence. We cannot speak, we cannot be ourselves. A strong artwork of denunciation. Light shines through Aida's long hair, which blends into the black background, creating sinuous waves. The contrast is given by the light colour of the skin and wood with the raven black hair. Few colours, simple elements and a play of light and shadow. A mix that creates a remarkable and provocative impact on the viewer. The harmony created by this mix of elements contrasts with the strong message launched by the mouth closed by nails and wood. The concept behind the artist's artworks is clear: the desire to feel free, to communicate with the public, without taboos or secrets. This is what art is. It shows itself for what it is, it is not afraid to be seen as a human being. You can be fragile, vulnerable and still have the desire to speak. Today's society silences us all too often and Aida denounces this situation. The world changes every day and something has certainly been done, but it is not enough. Art is the medium through which Aida can make her contribution, can send clear and eloquent messages. The viewer, in front of this photograph, asks himself questions, identifies himself in the same artist who becomes a symbol of the whole humanity. Aida's versatility makes her a creative and daring artist. She transposes on canvas important, conceptual messages that inevitably lead to questions.

“Freedom is being you without anyone's permission.” (Anonimo)

Art Curator Ilaria Falchetti

Aida Golzadeh



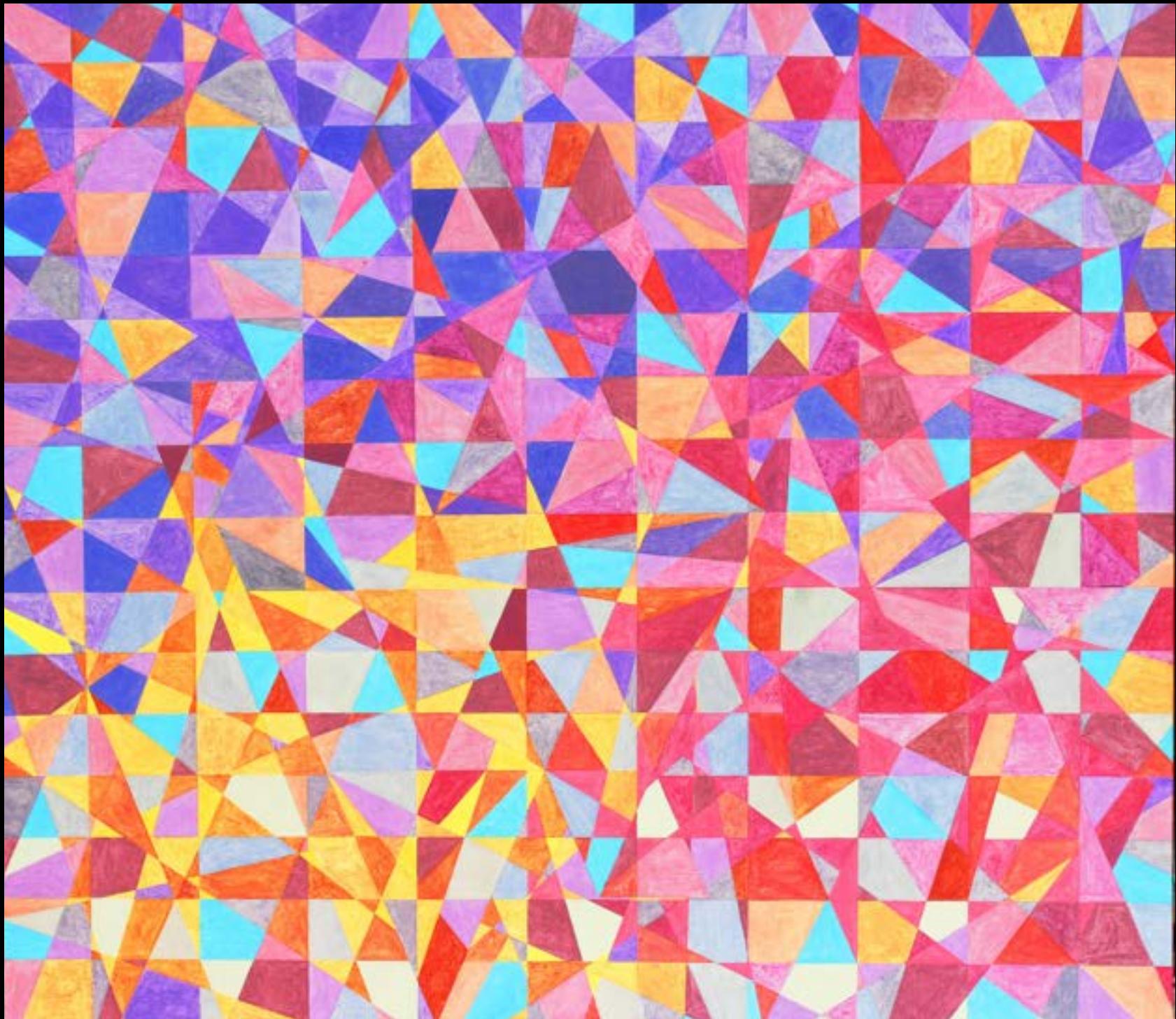
Voiceless

Alan Lacke

“My art is based mainly on scientific information, mathematical laws, cosmic energies and the history. I use the simplest elements to represent my ideas, so the most basic forms and above all color are essential in my works.” With these words the artist Alan Lacke explains his vision of art. His words are in fact perfectly translated into the work that Alan decides to exhibit at M.A.D.S. Art Gallery on the occasion of the art exhibition entitled "Philo-Poèm". The work, made of acrylic on canvas, is entitled "Insta" and is clearly inspired by the social network Instagram. The reality today is more and more linked to the virtual one, to that of social. The positive aspect of this situation is undoubtedly the encounter and cultural exchange that takes place within a wide network, formed by people with different cultures and different origins. Alan Lacke shows all this through a canvas of lots of pieces, as if it were a puzzle. Different geometric shapes and colors are combined in an elegant harmony. The prevailing colors are red, purple and yellow, among which stands out the turquoise that visually brightens the composition. The artist has the aim of seeking the essential, he himself says: “There is always a search for the essential in my work, of the spirit of things, of what is beyond the surface, of the visible. I try to bring the viewer to a silent contemplation that conveys to him an almost mystical sense of seeing the world”. From a stylistic point of view, many components are present: from Cubism and therefore the sinterization of reality to Futurism and its search for dynamism and, even more, a strong abstract component affects the composition.

Art Curator Giorgia Massari

Alan Lacke



Insta

Alannah Anderson

"The painting usually communicates back to me on completion, a much deeper meaning than I could have thought of with my conscious mind. It is a partnership with the Muse, a dance with the heavens, creating art brings out the best of my soul, so I pursue that magic each and every day."

(Alannah Anderson)

Alannah Anderson is an Australian artist, designer and creative director based in Huntington Beach, California. Alannah is a full time artist, lead by intuition, symbology and concepts that move the heart, inspiring positivity and hope. Alannah's creation process assumes a fascinating connotation, she herself claims to be guided by the painting, by a Muse. This creative moment, so important and decisive for her, leads her to experiment with different techniques. On the occasion of the "Philo-Poèm" exhibition, held by M.A.D.S. Art Gallery, Alannah exhibits three works, all made with mixed media and oil on canvas. What unites the three works, entitled "Rising Woman", "Toward The Light" and "Trust", are definitely the elegance and the delicacy, dictated by the choice of colors: the turquoise and the blu dominate in all the three works but, above all, the light is the dominant element. The artist is able to create works that capture a heavenly, magical light, such as the light from the northern lights or the sun rising over the sea. This feature helps to create a strong connection between the painting and the spectator, who feels totally involved in admiring the works of Alannah. The first painting examined here is "Rising Woman": the work depicts the face of a woman in profile, facing upwards. Inside the woman there is the figure of another woman floating upwards. Both rise to the light, both follow a vocation, a destiny. The second woman must be interpreted as the soul, the spirit, the inner guiding voice that resides in each of us. "Rising Woman" generates a sense of revenge and rebirth; it conveys confidence and courage in the soul of those who admire it. Different feelings are evoked by the work "Trust", in which a woman with hidden eyes is surrounded by floating jellyfishes. The title, as well as the position of the woman, immediately leads one to think of the phrase "trust is blind". This is precisely what the work transmits: letting oneself be guided by his or her own intuitions without being afraid to be guided by the heart. From the stylistic point of view, it is worth noting the beauty and the delicacy with which Alannah Anderson realizes the woman's right hand: the Caravaggesque light and the heaviness of the arm raised on the head, denote the artist's abilities. Finally, the only horizontal work is titled "Towards The Light" and appears as the most spiritual of the three. If the other two were more conceptual and linked to a philosophy, here it is evident that the artist is completely carried away by the moment. Alannah's surrealism becomes more evident. The woman seems to float in space and at the same time is underwater, as is suggested by the presence of marine animals in the background. The bright lights and colors are reminiscent of the galaxy. The artist herself states: "Her focus towards the light is her compass, her heart is pulled upward - and she is not alone. Masters of the ocean come alongside her journey and she goes confidently into her destiny."

Art Curator Giorgia Massari

Alannah Anderson



Rising Woman

Alannah Anderson



Towards the Light

Alannah Anderson



Trust

Alban Fréneau

"Untitled N3", "Untitled N4" and "Untiled N8" are the three works that Alban Fréneau has selected to be presented at the international exhibition "Phìlo Poem" organized by M.A.D.S. Art Gallery in Milan. The artist was born and raised in Paris and through the works of him - paintings and not only - Alban wants to raise questions about the conception of perfection and the passage of time. The two themes addressed, albeit in an abstract way and reminiscent of artists such as Kandinsky in the skilful use of space and colour and Mondrian in the geometry of the subjects, are perfectly in line with the essence of the exhibition. In philosophy, in fact, both issues have been faced by many thinkers: Parmenides said being perfect because it is not subject to mutation and generation; Aristotle identified it in the entity that has reached its end; while the same concept is reaffirmed and in modern philosophy, becoming the ability to be qualitatively distinct. In contemporary thought the traditional concept of perfection has now faded, or at least in the rational component that characterizes our mind, but art loves to strike and influence the emotional and illogical part of the psyche. To do this, Alban wants his paintings to appear infinite, washed, torn, and hiding an interpretative mystery, referring to a random technique, masterfully mastered, which consists mainly of overlapping the paint, gluing cards found randomly, washing the painting and sometimes wax or sand to relieve what lies beneath. The works, just like our psyche, are composed of geometric, clean, and rational parts, but also of curved, irregular and random shapes, dictated by instinct.

Art Curator Carola Antonioli

Alban Fréneau



Untitled N3

Alban Fréneau



Untitled N4

Alban Fréneau



Untitled N8

Aleksandra Ketrys

The work of Aleksandra Ketrys, Lithuanian artist, represents a particular chess board and its reflections. At the first impact you see a diagonal mirror image of the board that on one side has golden chess, on the other has silver chess. But there is more. "Reflection of moves and thoughts" contains a game of transparencies of the checkers that have golden and silver reflections under the chessboard. Almost as if these were alive and those reflected were their souls. As if the chessboard reflected their thoughts and feelings, as if it were a mirror. The protagonist of this work is the chessboard: the playing field of a chess game. In fact, this represents life and the many reflections are the different ways in which this is experienced by the pawns who live their game. The pieces were made with gold and silver on canvas: precious materials that indicate the preciousness of every human being with his own history and thoughts. The surrounding environment is completely black, the only colors are the white of the chessboard, the gold and the silver of the checkers that, positioned in this way, seem to look at each other. The black background makes us understand that in the picture there is a mystical silence full of meanings, concentrated. The games played represent lives, every move is a moment, every pawn a character in someone's story. With this mysterious, fascinating and philosophical way Aleksandra Ketrys represents the life of different realities, different visions and different worlds that interact with each other.

Art Curator Sara Giannini

Aleksandra Ketrys



Reflection of moves and thoughts

Alena Fadeeva

"Mirrors are used to look at one's face, and art is used to look at one's soul."

(George Bernard Shaw)

Alena Fadeeva is a self-taught artist who works mainly on abstract paintings. All her artworks go through a process of meditation and intuition, taking inspiration from nature, music, travel and street art, but also from emotions, feelings and impressions. In her paintings she especially uses acrylic, but she also enjoys experimenting with other materials such as ink, watercolor, spray paint, oil pastels and other mediums. In addition, to make her artworks she uses brushes, putty, fingers, sponges and other improvised tools to create very interesting effects in her paintings. Each work is a new fantastic adventure for her, just as fantastic is the artwork that Alena exhibits at the "Phìlo-Poèm" International Art Exhibition, entitled "Firework". The painting is made up of bright and eccentric colors. The color affixed to the canvas is made to drip until it reaches the lower part of the surface, through the famous "dripping" technique. Just as the title of the work itself mentions, it seems that fireworks, colored fireworks have just broken out on the canvas. But not only because emotions play a fundamental role here too. The words that make up the title of the exhibition presented by M.A.D.S. Milano Art Gallery, represent an equation that unites two terms that are equally influential on man and that let both the emotional sphere and that of conscience act. In this artwork, the artist has exploded her most intimate emotions on the canvas, finding in it a perfect medium through which to express herself and feel free. Sometimes it is difficult to find someone with whom you can feel totally free to express all your emotions, even the most intimate ones, and art can very often represent a means through which to express them.

Art Curator Francesca Campanelli

Alena Fadeeva



Firework

Alexandra Piras

Alexandra Piras is a French artist of Italian origins, whose art has its roots in that artistic current called abstract expressionism. At the international art exhibition "Philo-Poèm" hosted by the art gallery M.A.D.S. she exhibits "Variation on blue distortions." An oil work that recalls the style of the master Clyfford Still, in particular in relation to the work "1953" in which blue, just like in the work of Piras, is the central color. The true master of blue, however, was Yves Klein, another cornerstone of abstract expressionism, to which the work "Variation on blue distortions" can be deeply connected. Piras' intention is to dig deep into the canvas, representing lines and shapes that provide a strong impact dynamism. The stroke is impulsive, disconnected from any prior decided intention, the ability to represent with such spontaneity and freedom allows the artist to come into intimate contact with the contemplators who feel overwhelmed by the calm and immensity of blue, but at the same time, the blacks strokes bring them back to reality, leading them, in this way, to dance with the canvas, in a waltz of intimate emotions and reflections, unleashed by the artist. "The keys form distortions. They represent a poetry, a passage, a reflection." The artist said. The lines appear to be suspended in the painting, disconnected from any background, unique and free, they represent the poetic element of the work, thus reaching the artist's goal.

Art Curator Martina Viesti

Alexandra Piras



Variation on blue distortions.

Amanda Kramer

“Music expresses that which cannot be put into words and that which cannot remain silent.”

(Victor Hugo)

Painting and music. The creative process that brings Amanda's works to life is characterized by the meeting of these two magical elements. The artist of New York origin based in England since 1994 moves the brush to the rhythm of music, graphically reproducing symphonies that echo in her mind. Kandinskij painted “Impression III” after watching a concert by the Viennese composer Arnold Schönberg; Gustav Klimt was inspired by Ludwig van Beethoven's Ninth Symphony for the realization of the Frieze of the Secession Building. The combination of painting and music represented the winning key for the creation of works by great artists of the past and, in this case, for those of Amanda. "Adagietto" was created in 2021 using the acrylic technique on a sanded wooden panel and is the last painting in a series of five on classical composers. The title takes its name from the symphony n. 5 by Gustav Mahler from which the artist was inspired. Broad horizontal brush strokes overlap each other. Light blue, blue, green, and white merge creating a magical effect that reminds the movement of the sea waves. Nature and music are two passions of the artist which, combined in a single painting, ensure that this conveys feelings of serenity and peace while giving off strength and energy at the same time. Amanda has an original personality and great creativity: she is surrounded by art, music and nature and art, music and nature live in her.

Art Curator Camilla Gilardi

Amanda Kramer



Adagietto

ANDREAS KLOVOULOU

The knight, the princess, the dragon. There are stories that have all the ingredients to be immediately fascinating. That of Saint George is one of the most striking examples, so much so that his legend has been one of the most widespread throughout the Middle Ages, and beyond, dominating over the centuries the collective imagination with its immediate and powerful symbolic charge. The legend of Saint George exemplifies the struggle of good against evil. Traveling backwards in the collective memory, we find the traces of this legend in Mesopotamia, then in Egypt, in the Greek world where the Dragon was feared even by the gods of Olympus, while, during the era of the Roman Empire the figure of the monstrous animal discoloured, almost to disappear, to come back to life around the year 1000 in Europe. A theme that has fascinated and intrigued many, including historians, writers, but above all artists, from Giotto to Raphael, from Paolo Uccello to Dalí. We have always been used to seeing this mythological character accompanied by his greatest enemy, the dragon. But in the contemporary vision of Andreas Kleovoulou, good has already won over evil and in his work "Saint George and the triangle of evil" of the act of killing the ferocious animal there is no trace. The artist has chosen to give further emphasis to the story, now secular, telling the victory of the Saint without halo; the brave knight with shining armor, represented at the time of his greatest triumph. Figurativism, color and history, therefore, three essential components to describe this legendary moment whose compositional balance is given by the presence of diagonal ideals that accentuates the duality between good and evil. The thin spear that holds Saint George creates a perfect diagonal generating a particular energy and awareness of his own strength that transmits to his rider and the observer, in a perfect compositional harmony.

Art Curator Federica D'Avanzo

ANDREAS KLOVOULOU



SAINT GEORGE AND THE TRIANGLE OF EVIL

Anita Pearce

Everything flows (Eraclito)

Life is in motion, in continuous transformation, in a flow of existential magmas that flow in every living being, dialoguing with the surrounding nature. It is a perpetual race towards the unknown, towards something new, to be discovered, which can satisfy our thirst for knowledge. Man is constantly looking for new emotions, new horizons, new colors. If the task of philosophy turns to the search for the reason that governs every substance in motion, that of art lies in revealing this reason to the sensitive eyes. Like a flash of light, Flying horse, the work of artist Anita Pearce, becomes the bearer of this message, tearing the veil of the visible to lead us into the spiritual lymph. Since ancient times, art and philosophy have always been children of the same matrix, one asking us questions, the other giving us the answers. It is the task of the most sensitive souls to become aware of existential doubts relating to being and bring them to light through their own language. Looking at the Flying horse, one immediately perceives a luminous, emphatic lightness that flounders in the aerial atmosphere of the composition. Between pasty brushstrokes and color contrasts we see a blue spot, which stands out on the yellow mantle, capturing the viewer's attention. An essential moving spot suggests the figure of a horse, also identifiable by the title. The noble steed is drawn in motion, and involves everything around him in his gallop, dragging the observer into his perpetual fury and taking him beyond the physical support of the canvas. Starting from the beginning, we know how much the figure of the horse has been the subject of different interpretations. In Greek mythology the horse carries divine chariots, like that of the Sun God, which travels from East to West; or again, the sea chariot of Poseidon is pulled by sea horses. But the most common Hellenistic iconography refers to the four winged horses leading the chariot of Apollo, under whose command is Pegasus. At the center of each of these interpretations is the relationship of reciprocity between man and horse, his noble companion, a symbol of strength, power, fidelity and freedom. Furthermore, the figure of the winged horse highlights that sense of liberation, of breaking chains for which we do not give free rein to our expressiveness, to our being. And it is precisely in this light that one reads the Flying horse message. The artist paints allowing herself to be overwhelmed by the senses, on an inner journey aimed at seeking the unconscious, pleasure, unbridled freedom. The blue figure squirms in the sky and lets himself be carried away by instinct and passion, into a spiritual dimension in which to find her own artistic and poetic inspiration. The spiritual origin of the horse was born in Celtic culture, according to which the noble steed represents the bridge between the two worlds, the earthly and the heavenly. The horse becomes a guide for the spirit of man, who is invited to renew himself, to rise, to aspire to Heaven, in a continuous flow in the world of ideas. The horse becomes the contact between Heaven and Earth, between thought and matter, between spirit and soul. It is no coincidence that the artist chooses blue as the key color to represent the spirituality of this animal. Another point that sheds light on this philosophy is the material choice made by the artist. Anita Pearce uses primary colors given by the pigmentation of powders, paints, sand, which juxtaposed according to the sensitivity of the artist, create a constructive metamorphosis, formed by cracks, traces and signs, giving the work dynamism. Harmonizing the materials is the artist's sign, made up of broad brushstrokes that interact with primitive signs, creating different visual spaces placed in perfect balance with each other. The sense of dynamism and emphasis is crowned by the use of light and opaque spaces which, in contrast to each other, allow the observer to identify himself in the various places of the work. These are places of the dream, of the mind, belonging to the imagination of each of us, which start from the real and go beyond, crossing the boundary between the sensible and the reason. The passage, the senses and the spiritual are the three paths that lead us in the reading of the work. The horse becomes our guide that leads us into the world of thought in total freedom and naturalness, in order to recover the renewing energy of our spirit. Everything is manifested in an informal and essential language, given both by a thoughtful use of the material and by a high sensitivity like that of Anita Pearce. Enchanted by the glow of light coming from the entire work, we are immersed in a multisensory journey that crosses the threshold of reality to lead us to a world of new possibilities. Everything is in the making, everything is movement, strength, energy, renewal. With a view to ascent, Anita Pearce invites us to welcome change and make it ours, shaping our existence by virtue of the sensitivity of art.

Art Curator Alessia di Martino

Anita Pearce



Flying horse

Anki Linderoth

Anki Linderoth is a Swedish multidisciplinary artist. The triptych of works, exhibited by Linderoth at the international art exhibition "Philo-Poèm" hosted by the M.A.D.S. Art Gallery, evokes the atmosphere of impressionist works of art, that moment suspended in time that only artists like Monet, with his water lilies, he could create. The series, entitled "Fragile", was developed through the digital photo collage technique, a technique that allows the artist to tell a story by almost representing time that passes in a tangible way. "Fragile" is the representation of beauty, the fragility and splendor of it. The central theme is that of life, of its transcendence and volatility, in this way the fascination of what is temporary is represented, such as life and its delicacy. "Fragile II", "Fragile V" and "Fragile VI" are incredibly dynamic works, the serie is pervaded by the movement that creates a dreamy atmosphere. The artist's ability to represent the moment in an extemporaneous way leads the viewer to experience the emotions that surprise him without prejudice or intentions of any kind. It is an observation that captures the moment, the experience of beauty in its most intimate form disconnected from any artifice or decision taken a priori. "I have also searched for the beauty in all what is withering and the brittle expression of what is about to evanesce, like in a final swan song" writes the artist about the works.

Art Curator Martina Viesti

Anki Linderoth



Fragile II

Anki Linderoth



Fragile V

Anki Linderoth



Fragile VI

Anna Brandt

I do not believe that there has ever been an artist who has remained completely untouched to the charm of flowers and nature in general, because in fact, as Anna Brandt says, "Nature gives us energy, then the colors of nature are absolutely incredible". The Swedish artist has focused all her artistic style on flowers and nature; she has made them her own poetics, her own poetry and her own philosophy of art. In "French garden", however, we do not see a mere realistic reproduction of a French garden, but rather an evocation of it. Anna Brandt, in fact, paints completely based on her own emotions and the final result is an explosion of pastel colors: it seems to observe the figurative representation of Spring. The blue sky in the upper half of the canvas gives viewers a feeling of spirituality and evokes the idea of infinity, like an infinite Spring. In the lower half of the work, though, we find an intricate weave of petals - made with small rapid brushstrokes of color - and of flowers - made instead in such a way as to give them an effect of softness. Between green, white and pastel pink, gold stands out, and it embellishes and illuminates the whole composition. This is a color close to light and for this reason it was considered close to the divine nature and had the highest consideration during the Middle Ages. In the centre of the composition the flowers and petals rise in the air, as magically sighed by Zephyr, the gentle spring breeze for the ancient Greeks. Anna Brandt proves to be a talented artist with a strong sense of harmony and "French Garden" is an indisputable proof of this.

Art Curator Francesca Catarinicchia

Anna Brandt



French garden

Anna Zubets-Anderson

Anna Zubets-Anderson presents three paintings on the occasion of “Philo-poèm” Exhibition held at M.A.D.S Art Gallery. Once again, the artist proposes three artworks with a surrealistic and magical connotation, almost approaching Frida Kahlo’s Surrealism, a characteristic that distinguishes her. The first work analyzed here is entitled “Open” and depicts a woman from behind, naked, looking out of the open window. A panorama opens up in front of the subject, just like in Salvador Dalí’s “Young Woman at a Window.” On the other hand, the setting recalls a romantic painting “Wanderer above the sea of fog” by Caspar David Friedrich: the face is not visible, therefore, it could be anyone, and in this way, it is easier for observers to identify themselves with the subject. The theme of love is evident: the boat that plows through the blue sea painted by the artist presents an enormous red heart instead of the sail. Perhaps the girl is greeting or waiting for the return of her love. The subsequent works are instead two triptychs. The first, “Still like air I rise”, represents one of Anna’s customary women, the shades of the yellow and blue body are taken from the painting “Inspiration”, circling hanging from a vine of the central painting. The two lateral paintings depict large trees with a light trunk, probably birches, with the same colors used in the background. Lightness and the sense of freedom are the protagonists. At the same time, the refinement of colors and contrasts bring to mind the elegance of Japanese art, transporting the viewer away in time and space. The second triptych entitled “One soul” instead presents warmer colors: the sunset is the protagonist; the sun is about to set behind a mountain and is placed on the right side. On the left, the silhouette of a flying bird creates visual contrast with the background. All these paintings give the sentiment of freedom, lightness, and the desire to escape. With her sensitivity, Anna manages to excite the observers, who are easily transported inside the painting.

Art Curator Giorgia Massari

Anna Zubets-Anderson



One Soul

Anna Zubets-Anderson



Open

Anna Zubets-Anderson



Still like air I rise

Anna-Paulina Räisänen

"An old key is hanging next to a heavy windswept gate on an 18th-century chapel on an island far away from the mainland. A key worn by many hands seeking shelter from harming storms and icy winds. On the chapel wall, people have carved their marks. The desire to leave an imprint lies in human nature, that we were here, we leave a piece of us, and that particular moment that is captured in what the hand created, even long after the memories fade away, as a piece of art, just like this. " (Anna-Paulin Räisänen)

Anna-Paulina Räisänen is an emerging artist of Finnish origin, born and raised in Sweden, in a village south of the Arctic Circle, where there is the midnight sun in summer and the bitter cold and lots of snow and northern lights in winter. In this landscape the works are born in which Anna-Paulina wants to capture these contrasts, sharing the quiet but at the same time powerful nature of the Nordic area. The artist wants to capture quiet emotions and give the viewer a moment of reflection, which is usually what attracts her to brushes and paper. On the occasion of the international art exhibition "Philo-Poem" held by M.A.D.S. Art Gallery in Milan, Anna-Paulina decided to present a watercolour on paper, entitled "The old key to the chapel". The symbolism of the key is, for both Western and Eastern cultures, an expression of power and command, clearly, in relation to its double role of opening and closing. In Japan, the key is a symbol of prosperity, as it opens the "granary of rice", understood in a metaphysical sense and referring to a spiritual nourishment. The soft and gentle colours frame a clear and concise image, but which at the same time carries with it every doubt of the case: everyone is free to interpret the key as the beginning or as the end of something. Certainly, what Anna-Paulina would like to convey to her interlocutors is to be able to find that silence and stillness so that we can hear our thoughts and listen within us, in such a way as to find our keys that give us protection from our storms, the keys to our most intimate rooms and our personal happiness.

Art Curator Carola Antonioli

Anna-Paulina Räisänen



The old chapel key

Anne Felicie Nickels

Anne Felicie Nickels was born in Sweden and she is a self-taught artist best known for her kiln formed glass sculptures. Anne's Art explores the themes of cultural heritage, human identity and nature. At the international contemporary art exhibition "Phìlo-Poèm" hosted by the international art gallery M.A.D.S. she exhibits "RA Large no 3 'Hieroglyf' # 12" a work clearly inspired by Egyptian art. The use of symbols referable to hieroglyphs expresses a sense of communication, a deep and ancient language that aims at the intimate soul of the observer. The connection to ancient Egyptian art and its culture is tangible thanks also to the eye, traditional representation of the sun god Ra, symbolism also taken from the circular shape of the work and the color used, the yellow. The eye, however, is also a representation of the gaze between the external world and the interior, the power of the eye in Nickels' work is also due to the contrast created between the transparent glass of the disk and the opacity with which the eye has been made, in this way it seems to come out of the glass, urging the viewer to observe the work. The contemplator feels overwhelmed, the eye explores the inner self of the viewer, the Nickels' ability to push the viewer to reflect allows her to create works with incredible impact and depth.

My art has no intention of directly addressing any issue but more to open our mind. Life science and humankind fascinates me and inspires my creative pursuits.

(Anne Felicie Nickels)

Art Curator Martina Viesti

Anne Felicie Nickels



RA Large no 3 'Hieroglyph' # 12

António André Martinho Almeida

António André Martinho Almeida is a Portuguese artist with an artistic passion that originates very early. The artistic production of António André has its roots in expressionism, at the international art exhibition "Phìlo-Poèm" he exhibits "In Heaven" a work of inexplicable intensity and power. The characteristic element is the dripping of color, which brings the work back to the informal style typical of Raimondo Sirotti. The crow, the figurative element protagonist of the work, leads back to Vincent Van Gogh's "Wheat Field with Crows", the symbolism of the animal is full of complex meanings and different interpretations. The crow has always been associated with a passage from one state to another, it symbolizes a metamorphosis, a transformation, a passage, in fact. Emblematic in the work "In Heaven" is the chromatic contrast between the depth and intensity of the black with which the crows are painted and the mix of blue and white that allow the protagonists to emerge from the background. The work is full of dynamism and movement, in some points this movement is almost tangible, for example, the crow located at the top left has been represented in such a way as to underline the wing movement, an imprint, almost a shadow, that indicates where the wings were a moment ago. The center of the work was built in an impulsive way, the vortex of wings and bodies leads the viewer into a disorienting but captivating atmosphere, the emotions are at times distressing, but relaxing at the same time.

Art Curator Martina Viesti

António André Martinho Almeida



In Heaven

Aranka Székely

Aranka is a doctor by profession and a self-taught artist by passion and creative mind. On the occasion of the international exhibition "Philo-Poem" organized by the M.A.D.S. Art Gallery in Milan, the artist decided to present three different works, but united by a conceptual thread of femininity, nature and abstraction. They are called "Italian Idyll", "Happy bouquet" and "Sensuality" and address the main themes of her art, which uses bright and harmonious colours in watercolour, acrylic or pastels. Aranka, has great technical ability and has indeed participated in many exhibitions and been recognized with international awards, but the most important thing about her remains her passion for art, which gives her enormous joy and helps her to cope with daily stress. . Looking at the three works, it is clear Aranka's intention, to vent her creativity, her colours and her emotions, on the canvases and dedicate to us observers, the most joyful side of her and of her life, which thanks to the brushstrokes material and lively it purifies and cheers the soul. For all these reasons, we are honored to host his works, and in particular to discover the idyllic impression of the Italian landscape in the impressionist scene of daily life of the great Hungarian artist, where the objective reality of the lakeside villages is imprinted exclusively in the consciousness of the attentive visitor. On the sheet of paper, the spots of colour create atmospheric vibrations and chromatic reflections given by pure and fresh colours. The photographic cut makes everything even more exciting, like a perfect "en plein air" memory.

"The real voyage of discovery consists not in seeking new lands, but in having new eyes" (Marcel Proust)

Art Curator Carola Antonioli

Aranka Székely



Italian Idyll

Aranka Székely



Sensuality

Aranka Székely



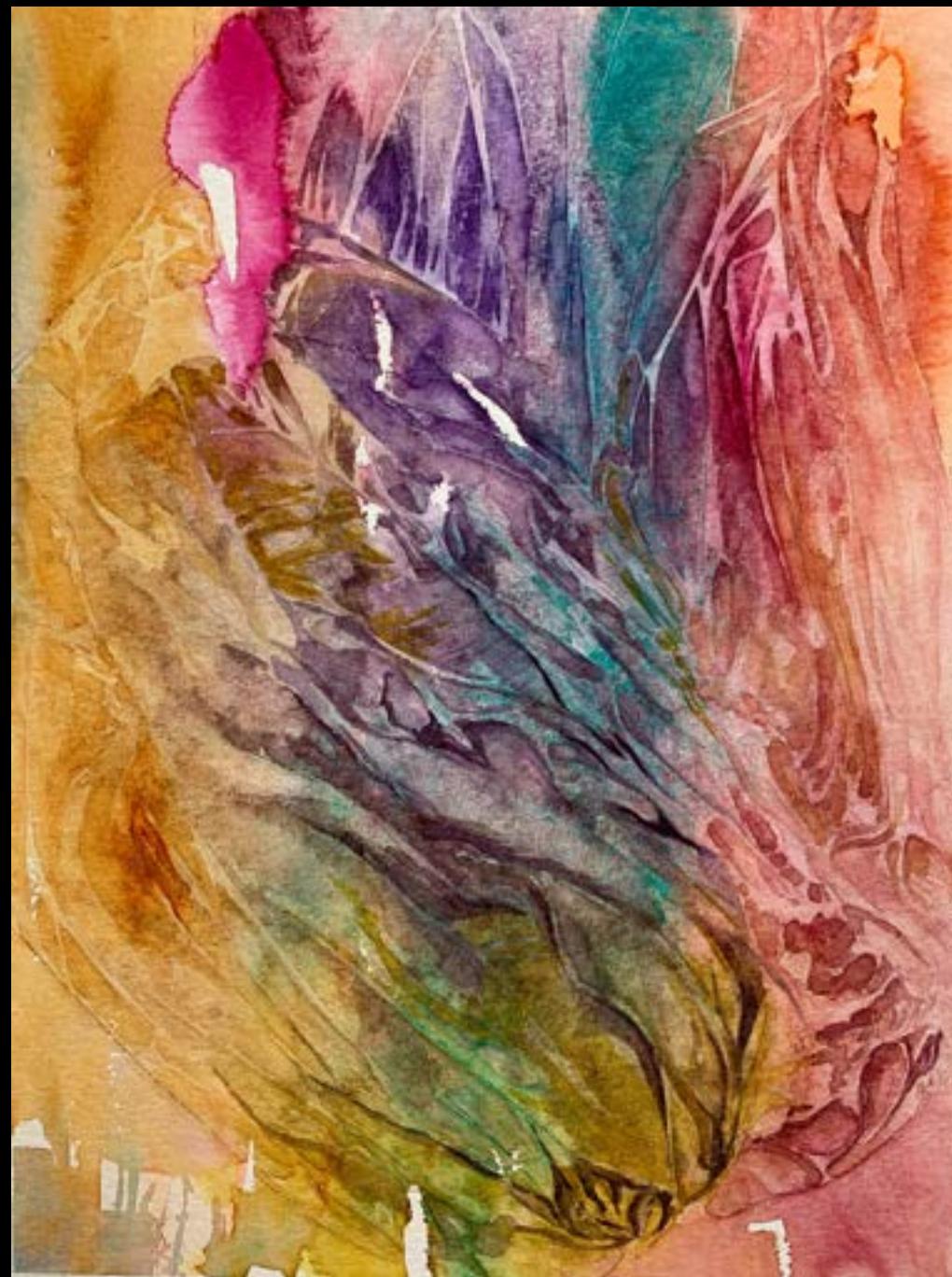
Happy bouquet

Arianna Painter

In occasion of the international art exhibition the artist Arianna painter present the artwork called *Blossom*. To understand her language could be useful starting from the colours used. They seems to be involved to create a game of shape and sheds. The colours that seem to be more defined in the edges reach the central part of the design to blend, perhaps moving towards a new monochrome. As if the artist's intent was to discover a new form, a new colour. The brush seems to rise in the cracks in the background, the chromatic blanket stretches and contracts as if it was a stretched sheet moved by the wind. This movement creates visual dynamism in the composition, the curves in which the colour creeps create an energetic force that communicates with the visitor to capture his gaze so that he discovers the moment of stillness, of peace. The title *Blossom* remind to this movement. It remind to the theme of spring, of flowering as if it was not a stable, fixed image to contemplate. But rather a dance in which to discover the beauty of natural shapes and colours. To understand where his instinct for painting and the need for figurative language begins, we should consider to his considerations: <<Arianna prefers to devote herself to the lightness and impalpability of watercolor to express the randomness of life in all its different shapes, akin to the shadows created on the water by a ray of sun or by the sudden movement of a bird wing>>. This means that the artist starts from contact with natural elements to translate this contact into the shapes and colours used in the composition. So a few simple elements are enough and the artist can be said to be able to give them back a great evocative power, achievable in the gesture behind the colours. This means that the artist starts from the contact with natural elements to translate it into the shapes and colors used in the composition. So a few simple elements are enough and the artist is able to give them a great evocative power, achievable in the gesture behind the colors. This practice also exists behind the poetic gesture. To start from an element and translating the suggestion that it causes into words, like it happened into the figurative composition. *Blossom* is therefore nothing more than the result of these suggestions caused by flowering, by coming out, a movement that in a maieutic sense summarizes this emotional dimension in the colors and shapes of Arianna Painter.

Art Curator Elisabetta Eliotropio

Arianna Painter



Blossom

Ashley Joan

"Vision is the art of seeing what is invisible to others."
(Jonathan Swift)

Ashley Joan is a young artist based in Long Island, New York. She has always been an art lover, and she has continued her passion in the academic field, presenting her works in numerous Long Island exhibitions and in prestigious publications. Ashley combines artistic expression with a deep interest in the biological composition of the human body. This translates into the creation of works of great visual impact and rare originality. The artist, in fact, with her works seems to try to answer a singular question: what effect would it have if the cellular processes were visible on our bodies? Ashley projects the observer in her personal response, as in her works presented for the exhibition "Philo-poém". The artist creates a dialogue between what happens inside and outside the body, superimposing human figures on domes of painted cells, as happens in "Release". The female face, painted in profile, reveals itself as a diaphanous apparition of poignant beauty, and seems to be placed in the background with respect to the cellular compositions, which are in the foreground, more defined and clearer. The - apparently adapted - juxtaposition of the two levels is combined in a harmonious whole: the circular motifs representing the cells give the impression of wrapping the woman's body like a crown, giving the whole composition an almost regal appearance. In "Rise Above" we find a similar logic, although in this case the complex of cellular formation is painted in red, and occupies a lower part of the painting as a symbolic meadow of flowers from which the female figure emerges. The transfigured expression of the woman always expressing a liberating detachment from the sanguine earthly carnality to rise to a higher level, yearning for heaven. "Acceptance", finally, perhaps shows the juxtaposition between the two levels present in Ashley's art to the fullest extent. However, here the boundary between the two floors is less clear: the female figure is caressed from the motifs in the foreground as if from a pouring rain, projecting itself into a much deeper dimension than the biological one. We have more and more the impression that the elements that represent the movements, functioning and malfunctions of cells become the occasion to express something even more profound in material, as intimate as a state of mind and as powerful as an emotion.

Art Curator Chiara Rizzatti

Ashley Joan



Release

Ashley Joan



Rise Above

Ashley Joan



Acceptance

Autodidatta AS

Autodidatta AS this is the art name chosen by Arkadii Sevumian to focus the attention on his artistic vocation that has brought him in starting his own career. Autodidatta AS joins M.A.D.S. Milano with three paintings that perfectly denote his frame of mind and his love for nature and natural landscapes. What is most important here, watching at the three artworks, is the great space reserved for the sky, instead of the single subjects, represented on a small scale. “Way Home” is here, in fact, the only one to present a character, we can think of a noble figure riding his white horse, drawn on the lowest part of the canvas. The title of the piece itself refers to the man’s act of reaching his house after a journey or a workday, but what transpires by looking at the picture, is the tired sensation and the effort to join it, at the end of the day. The small houses depicted from afar, help in giving the distance between the boy and his home. The colours used by the artist, assume here -as in all Autodidatta AS paintings - the main role and permit to read the scene just as the artist has imagined it while creating it. The end of the day can be heard also from the small houses at the end of the road: the silence of nature, and the murmurs coming from the families having dinner and describing their days. The same soft atmosphere can be perceived by watching at “Rye Field” where a small field, at the centre of the scene, gives the name to the piece. The different hues of yellow and light brown that compose the landscape contrast with the dark sky, covered by cumulus clouds that overlook the scene. Not only a contrast between nature, but also in the perception that these atmospherically agents create is what transpires by watching at the painting. A contrast that is more visible in “Boat at the Moonlight”, a painting in which the darkness created by the night fights against the light of the moon, illuminating the landscape. Not a storm but a calm summer night is what the artist imagines and wants to remember. We are here in front of three paintings made up with the use of oil that, thanks to the artist’s ability in using the colours, seems to bring the viewers inside the scene and to feel alive in a past age. Taking inspiration from the Impressionist artists of the 19th century - although he never paints ‘en plein air’ - Autodidatta AS paints on the basis of instant impressions, memories and his inner perception of nature.

Art Curator Martina Stagi

Autodidatta AS



Way Home

Autodidatta AS



Rye Field

Autodidatta AS



Boat At The Moon Light

Bárbara von Sury-Koenig

“Art is the set for my well-being. It allows me to express myself, to feel good, to fully enjoy the present time.” (Bárbara von Sury-Koenig)

For the international exhibition “Philo-Poèm” at the M.A.D.S. Art Gallery, Bárbara von Sury-Koenig exposes the work “Las flores que bailan” (Flowers dancing), in which numerous colorful flowers lie on a wide golden expanse. A close look at the painting reveals its similarities with the works of the Impressionists and especially to those of Claude Monet: the very idea of painting shows the desire to represent the impression of a precise moment within that image. The various changing moments, such as the reflection of light on a sheet of water, constitute fleeting and unrepeatable subjects, impeccably painted by Bárbara, giving joy and vitality to the depiction of flowers which are in motion. This is about of a light and harmonious dynamism that immerses the viewer in a colored vortex, helping him/her to create a perfect balance between the different shapes on the artwork’s surface. Exactly for this purpose, by refining a particular compositional technique, the artist makes innovative steps with reference to the technique of “en plein air” (in the open air): the action is unique, a flow of emotions and moods that converge into the painting, composed by defined chromatic choice, impressions and intimate feelings. By changing the gestures, brushstrokes and the way to stand in front of each flower, Bárbara manages to simplify their structure, by capturing their essence and releasing them into the light emanated from the golden background. From Impressionism to Abstractionism till reaching the figurative art, the artist emphasizes the representation of light, colors and nature, where each element connects with movement and emotions felt in the observers’ souls.

“Probably, I owe to flowers the fact that I became a painter.” (Claude Monet)

Art Curator Alessia Perone

Bárbara von Sury-Koenig



Las flores que bailan (Flowers dancing)

Bart Misantoni

<<I don't always know what I'm doing I do know what I'm feeling>>. To introduce the artworks presented in occasion of the international art exhibition Philo-Poem by the artist Bart Misantoni, could be more interesting starting from his consideration about the way to produce art. As he himself claims, the compositions created do not reflect a precise intention existing before the creative act. But the combination of colors and the direction they take on the canvas reflect an emotional dimension inherent in the gesture on the canvas. Starting from the painting titled *City Blues*, The colors settle on the backdrop and almost seem to be dripping as if they wanted to tell about a gesture that starts from above to let itself be led by gravity. This element of abandonment signals an authorship that is different from that of the artist Bart Misantoni, almost traceable to that emotional dimension mentioned above. However, the shapes and colors, instead of settling on the passing part of the painting, seem to reduce into an ethereal and vaporous blanket, as if a source of heat from below were returning them to the upper part of the drawing in an almost cyclical way. In the second painting titled '*No need to grape about it*', although the style and way of proceeding in the composition appears similar, we can say that the differences emerge in the gesture that creates the action. We can say that in this picture the feelings are different. In the first painting the enchantment of the blues lets the colors drip from above, in this painting the action becomes more decisive. Traces the space horizontally and then again from top to bottom, it stops to create almost regular strips arranged in a row. The imagery in this painting becomes much clearer and more decisive as if the feelings and thoughts of the artist in the moment of creation became more calibrated. We can see prudent action however decisive in its action. The third painting titled '*I forgot to titled this*' becomes almost the summary of these two approaches just outlined. One, the first, more instinctive and the other more calibrated. Dividing the work into two parts, from the left the color seems to clump in a more homogeneous and defined way, on the right it seems to shatter in the blocks in which it thickens. As if there was a more rational part and another more susceptible to the emotional sphere of the creative act. As if painting were the result of a partnership, in which color was abandoned in the hands of the artist and vice versa.

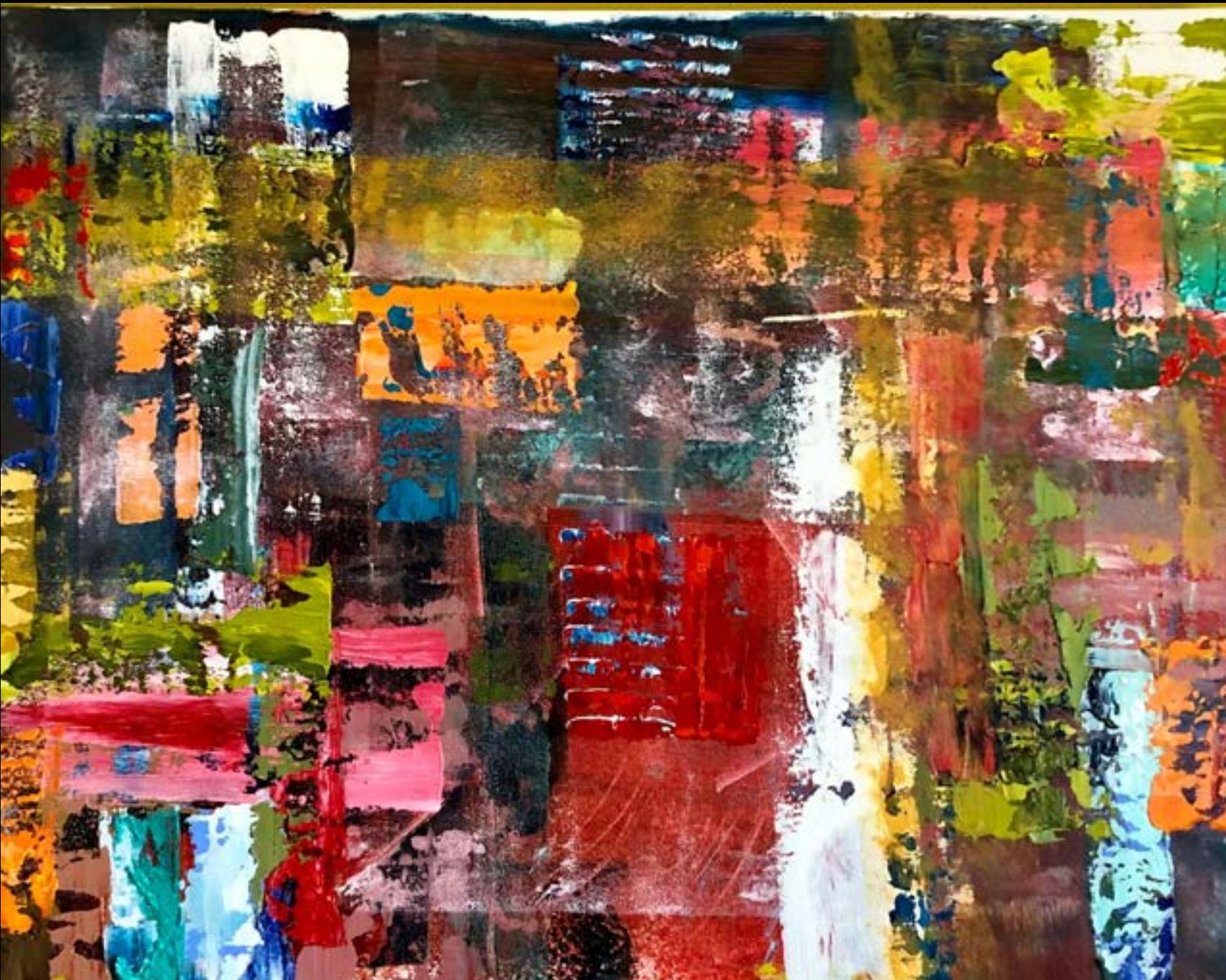
Art Curator Elisabetta Eliotropio

Bart Misantoni



City Blues

Bart Misantoni



No need to grape about it

Bart Misantoni



I forgot to title this

BEAMT!ME

“The creation of something new is not accomplished by the intellect but by the play instinct.”
(Carl Gustav Jung)

BEAMT!ME is not really an artist, but rather a concept. Hir art wants to show itself through the eyes of the observer, free from the presence and interpretation of the artist himself. Hir work becomes a recreational space for the imagination of the viewer, offering playful visions where form and colour can take on ever different meanings. These works of art, characterized by monochromatic backgrounds on which undefined lines, dots and geometries run, show clear references to the Surrealist art of the Catalan artist Joan Miró. The absence of perspective and abstract shapes, linked to a childlike expressiveness, become a great source of inspiration for the poetics of BEAMT!ME. The overall effect is one of innocent and vital joy. With a technique that blends traditional painting and digital art, they compose new worlds that open up to the eye of the observer, free from any predefined visual exegesis, awakening and stimulating creativity and imagination. Artworks that, over time, as they travel from one space to another, gradually take on multiple meanings, becoming containers of emotions and magical utopias. The result is an ever-changing and brilliant universal fusion, which carries with it infinite meanings derived from thousands of different gazes. In "Mythical Bowlers", thin, delicate lines stretch out into space, accompanying the rhythm of the gaze that dances playfully, resting first on one shape and then on another. Small coloured details tell of an unknown ready to be discovered, wrapped in an intense orange background, the colour symbolizing creativity and harmony. BEAMT!ME, is faceless art disconnected from the system. It is a desire for play, fun and freedom. Art that becomes so, as a gateway to a slumbering universe, a place of encounter with the child ego.

Art Curator Francesca Brunello

BEAMT!ME



Ghost Rider

BEAMT!ME



Gravity Wave Party

BEAMT!ME



Mythical Bowlers

Bernadette Maria Moore

Western art is rich in symbols drawn from the wisdom of the past, of which the key to reading has often been lost. Over the centuries, the cultural references to which artists have drawn to convey particular meanings are manifold: from mythology and philosophy of the classical world to cults of oriental origin. Bernadette Maria Moore in "Déntro Skiás (Shadow Tree)" uses naturalistic symbology to tell a state of mind. Her subjects, although far from the naturalistic precision, transport us inside the soul of the artist. A pictorial representation that is enriched by a wide range of colors, through which the nature, great muse, is elaborated and synthesized to the point of abandoning its characteristics, its particularities and every pretense of realism. The fluttering leaves of the trees suggest the nostalgia of an autumn season, in which the air after summer becomes clearer and cleaner and the sun still gives incredible and brilliant lights. An interesting solution of continuity, marked by the dark hues of the gnarled tree in the foreground, which imprisons the observer in the canvas until the far-fetched, so as to get in some cases to embrace it with colors and brushstrokes. An experience that, with its long impressionist roots, goes so far as to touch expressionism, while always maintaining the usual grace that distinguishes it. In this work, we can go beyond the suggestions of psychoanalysis and fully identify with the human complexity and nature itself.

Art Curator Federica D'Avanzo

Bernadette Maria Moore



Dentro Skiás (Shadow Tree)

Bex Wilkinson

The fact is that those who want to study painting obviously ask themselves: How can I be as expressive as possible in my work? Then forms develop (Franz Kline)

Bex Wilkinson is an American artist whose artistic production can be linked to that of the great masters of abstract expressionism. At the international contemporary art exhibition "Philo-Poèm" hosted by the M.A.D.S. Art Gallery, Bex Wilkinson exhibits three works, with an evident expressionist influence. "Happy Face" is an emblematic and powerful work, the red that dominates the work allows you to focus attention on the shapes that make up the face in the center, the obvious protagonist of the artistic work. The brushstrokes are impulsive, as in the other works on display, there is no intentionality decided in advance, the work is built and created in a visceral way and these are the same emotions that the viewer experiences, the emotional impact is such for to hold the contemplator. The red conveys energetic, powerful feelings and emotions, the contrast created makes the work balanced, despite the harshness of the stroke. "Petite Struggle" has extremely contrasting elements, on the one hand the inspiration of abstract expressionism, on the other the central circle that recalls "ENSŌ", the Zen circle, the metaphor of the absolute. "Petite Struggle" is an incredibly deep and emotionally powerful work, the handprint transmits suffering, restlessness, loneliness, the delicate hand, small in size, dominates the work, rises above the color and of the form, the simplicity of the gesture conveys the whole message. Another contrast is due to the color, from the white in the center, the black, the yellow, the hint of red, the colors define the ambivalence of the work, the black, the absence of color, while the white is the set of all colors, the dark and the light. "Hope" appears as one of Franz Kline's works, a set of quick and decisive brushstrokes combined with Jackson Pollock's typical action painting technique. The communicative power is such as to lead the observer into a world totally different from the one in which he finds himself, the sense of strength and courage is expressed with every brushstroke, the strength of the message pervades the work and the viewer.

Art Curator Martina Viesti

Bex Wilkinson



Happy Face

Bex Wilkinson



Hope

Bex Wilkinson



Petite Struggle

Bianca Buck

A whirlwind of forces and colors, entangled one to the other and unfolded on the canvas to make it flat but at the same time in motion, an apparent stillness that captures the eye of the observer and relegates him to a unique and personal artistic production, extremely recognizable and at the same time able to speak to anyone. It is this and much more that characterizes the artwork of the young American artist Bianca Buck. Her production distinguishes itself for a use of color in a psychological key, investigating how certain colors are able to evoke and arouse complex and unspeakable emotions, feelings that can turn into stories that need no explanation, which unfold on the canvas and communicate to the viewer through a non-verbal and extremely subjective language. The use of the color blue generates a well defined and well sought contrast to the background, the color is free and appears as an entity somehow alive compared to the rest of the canvas, in a harmonious dance with the other colors used, especially with yellow and white. The strength and ability of the American artist Bianca Buck lies precisely in this, in her ability to generate a story and a narration through the simple use of colors and brushstrokes. The true artist is able to make color speak without necessarily adding anything.

Art Curator Anna Panizza

Bianca Buck



Prometheus's Sapphire Sword

Borg de Nobel

“All that we see or seem is but a dream within a dream.”

(Edgar Allan Poe)

From the outset, the art by Borg de Nobel, a contemporary Dutch artist, is clearly linked to a research, where the tendency towards the abstract becomes the main expressive key. Her paintings open up the observer to a surreal world that is at the same time disturbing and playful. In fact, her interest in the unconscious and the incongruity of the resulting visions, make dreams the artist's main source of inspiration. The language connected to a childlike expressiveness allows a rapid communication with the unconscious, in the will to translate the images produced, without forgetting the details. The dream is changeable and unpredictable, difficult to remember clearly and, for this reason, the technique used does not want to be rigid and static, but wants to leave room for chance and allow the work to evolve on its own, even once it is finished.

Borg de Nobel

The artist's intervention is therefore limited, allowing the different materials chosen, such as oil, acrylic paint, spray paint, charcoal and oil pastels, to find their place and adapt over time. In "Wrap Your Troubles In Dreams", a face suspended on a beige cloud seems to be absorbed in its own thoughts, overwhelmed by a world of fantasies far removed from reality. While a castle of geometric shapes floats above the subject, a few pink drops slide down the canvas, like rain running down a window pane. An intricate vision, where the pastel colours are in some places tainted with black, providing contrasting feelings in a balanced background. Born de Nobel's artworks are real journeys in the mind, disconnected from mere reality and strongly linked to a delicate and intense expressiveness of the soul, where time seems never to stop.

Art Curator Francesca Brunello

Borg de Nobel



Track & Trace

Borg de Nobel



Wrap Your Troubles In Dreams

Bronwyn Whittle

“We are all like the bright Moon, we still have our darker side.” (Kahlil Gibran)

Bronwyn Whittle is a young and talented Irish artist currently living and working in NY. Her versatility is one of her main characteristics. She combines colours and shapes impeccably, creating original and creative compositions. Working mostly on commission, each artwork she creates is a unique piece, adapted to the client. She asks him for a few words from which her imaginative mind can then start with the artistic process. She prefers abstract and geometric compositions that embody chromatic harmony and mathematical balance. The artwork "Praising moonfalls" was created especially for the Phìlopoèm exhibition, paying homage to the moon and its attractive, mysterious and magnetic power. On a chequered background she paints two large three-dimensional shapes with soft lines that are supported by darker structures that project them to the ground. The two forms that are the protagonists of the artwork meet, creating a sort of passageway that is completed by three round platforms also supported by pedestals that project them downwards. They seem to float in the void and at the same time seem to be anchored to the ground. There is no background, the figures seem light thanks also to the chromatic play of blue. The colours used are different shades of blue, from ultramarine to turquoise. The outlines of the figures are yellow and contrast with the other colours, giving light and three-dimensionality. The geometric shapes create an abstract, geometric landscape. Lunar waterfalls that recall the natural element of water by their colour. All around a frame that delimits and encloses the artwork. Bronwyn is very good at putting together contrasting concepts and enclosing them in harmonious combinations. In "Praising moonfalls" she combines natural elements, relying on geometric and mathematical laws and applying them to art. The artist is inspired by the moon, its energy and the projections onto the world it provides. It also represents the link between the moon and water, the eternal, the infinite. The geometric figures create a reflective surface where the sun can be mirrored. The moon embodies purity, dreams, mystery, feminine power and mysticism. It is an emblematic figure, energetic, powerful. Bronwyn spreads the colours with flat, homogeneous backgrounds, occupying surfaces delimited by sharp edges. The artwork appears meticulously studied, the arrangement of forms in space is not random. She succeeds in rendering the irrational, the mysterious as something rational and calculated. Bronwyn is a multifaceted artist and this work proves it. The artwork appears orderly and balanced. In its rationality, the artist encompasses deep emotions and meanings. The viewer cannot help but be captivated by these games of shapes that lead his mind to wander, to create new combinations from what he sees drawn. Due to the structure of the artwork and the use of a limited range of colours applied in flat backgrounds, this work seems to be inspired by Mondrian, the founder of Neoplasticism. Bronwyn's work seems to be aimed at extracting from nature its constant and fundamental structures that reflect a universal order. It is impossible not to be captivated by this apparently calm artwork, which is however rich in symbolism and hidden meanings. An intriguing work, mysterious but at the same time clear, clear and powerful.

Art Curator Ilaria Falchetti

Bronwyn Whittle



Praising moonfalls

Bryan Chadwick

Bryan Chadwick is a brilliant artist working and living in NY. His artworks are varied, he is a multifaceted and versatile artist who likes to explore different artistic worlds and who likes to always seek new stimuli for his creative processes. Bryan is inspired by his surroundings and his life experiences, pursuing creative artistic paths that produce original and intriguing results. His work encompasses many different aspects, including photography, sculpture, installation, music and literature. He is a complete artist who produces very interesting artworks. Among his artworks is "Year of the Jelly Fish" which is part of the "Constellations" series, works that maintain the same basic concept. The inspiration for this series came before the outbreak of the Covid 19 pandemic, while walking through Chinatown during the Chinese Lunar New Year. Bryan was immediately captivated by the festive and glitzy atmosphere that he has captured in these artworks. The photographs taken on that occasion, seemingly at random, inspired him. He decided to name the artworks after animals new to the Chinese calendar. In this work, against a flat black background, there is a chaos of colours as if streamers, firecrackers and festoons. A joyful mix of blues, yellows, greens and reds draw indissoluble bonds on the paper. Touches of light create movement and dynamism, making the composition lively and magical. Hidden figures, dictated by the subjectivity of the viewer, can be read between signs and lines. We can read animals, constellations, objects and symbols. Bryan leaves open the interpretation closely linked to life experiences and the subjectivity of the individual person. The photographs taken during the Lunar New Year celebrations that seemed seemingly random and taken for fun, without any real intent, inspired him to create 'Constellations'. In fact, references to astrology can also be read in the work. The lines intersect, creating links, filaments, tangles. A dance that spreads through space. The bright colours are in perfect contrast to the black background and give the viewer a unique experience. It is reminiscent of Pollock's action paintings, which record his movements in space through tangles and drops of colour that freely occupy the image. The expressive value of movement and the artist's gestures are important. Bryan let himself be guided by his artistic instinct, by chaos and improvisation, in reality governed by his knowledge of the craft and his ability to construct the image. The imaginative character of the artwork is given by the quality of the palette which orchestrates blues, greens and yellows with sudden flashes of pink, purple and red. Bryan's "The Year of the Jelly Fish" contains an unexpected mix of emotions that explode as joyfully as the blue and yellow strokes on the support. Emotions marked by time that constantly changes, creating new and unexpected combinations. Emotions overwhelm us like this rain of colour that Bryan represents in his photo. One of Bryan's many talents is to be a complete artist, to be interested in different artistic fields that lead him, during the creative process, to achieve unexpected but extremely beautiful results that are able to capture the viewer's attention and leave him speechless.

Art Curator Ilaria Falchetti

Bryan Chadwick



Year of the Jelly Fish

Bucket Listers

“I am intrigued with the shapes people choose as their symbols to create a language. There is within all forms a basic structure, an indication of the entire object with a minimum of lines that becomes a symbol. This is common to all languages, all people, all times”.

(Keith Haring)

Bucket Listers is the stage name of Sujin Lee, a young illustrator and Educational Designer for Children. These coordinates allow us to understand Sujin's artistic project which comes to life from bright colors and almost comic shapes. The Bucket Listers stories are tales of distant, almost fairy tail episodes that want to address sentimental and intense moments in anyone's life. The artworks exhibited are in fact images of tender sweetness. In "Dandelion of Love" the artist wanted to express the love between a young couple who is crowned by the natural world. Breeze (the female figure) and Peace (the male figure), find a dandelion in the park during a weekend walk. "They wished that they could spread far away in the spring breeze and deliver love to tired and tired people" writes the artist.

Bucket Listers

The shapes are two-dimensional and the colors are bright, just like those of cartoons or illustrated books. These are stylistic choices that lead the viewer to enter a pure, innocent and serene dimension. Also in the second image we are faced with a love scene. Inspired by reading "Starry Night" by Korean poet Kim Nam-bok, Sunshine and May flew into the night sky on a boat labeled "Forever Love" to reach space. There they dance and fly towards a planet where they can love and be happy forever. Sujin Lee's illustrations live in dazzling colors: yellow, pink, red, blue and green. They are simple but reach directly to the heart, especially to the uncontaminated of children. The themes he often deals with are: love, parties, moments of play and hilarity. That's right, they want to be a moment of estrangement from reality, an experience of happiness and sharing.

Art Curator Cecilia Brambilla

Bucket Listers



Dandelion of Love

Bucket Listers



Starry night

Caity Salamanca

“And wherever I go, there I will always find the Sun, the Moon and Stars; I will find dreams, and omens, and converse with the gods! ”(Epictetus)

Caity Salamanca is a young artist based in California. Art is a constant in her life since she was a child, becoming her main interest. Caity's creativity focused on ceramics and photography, but found its ideal dimension in fluid acrylic painting for the infinite possibilities that this technique allows. complement each other. Caity's painting is the result of not only artistic but also personal growth, which has changed the very perception of her art to the point of making it an expression of her personality, free and not bound by rigid structures or rules. Art becomes for Caity a way of surprising herself first of all, with magnificent celestial visions, as happens in the works presented by the artist for the exhibition “Philopoém”. The interest in nature and its extraordinary combinations of textures and colors is expressed by the Galaxy series, in which the artist addresses the celestial vault in particular to the constellations of Andromeda, Bellatrix and Elara. The compositions are an extraordinary vivid set of bright colors, which transport the observer into an almost dreamlike dimension. The vibrant blue background is sprinkled with gold and pink, which embellish the paintings and recall the splendid color contrasts of cosmic clouds. The stars themselves appear almost like precious glass murrine resting on a precious cobalt-colored fabric. The abstraction of these constellations allows the observer not to dwell on the visual aspect: the artist seems to suggest to go further, and to be involved in the sensations that the colors convey. It is an invitation to welcome the positivity and energy that the artist herself felt during the creation and, also taking the observer an active part in an artistic process of rare intensity and beauty.

Art Curator Chiara Rizzatti

Caity Salamanca



Andromeda

Caity Salamanca



Bellatrix

Caity Salamanca



Elara

Camille Tsai

“Thought once awakened does not again slumber.” (Thomas Carlyle)

Everything around us reminds the ancient time – as Greek and Roman period: we can find our roots in the past. The artist Camille Tsai, during her artistic career, travelled around the world to discover new places that could give always new suggestions for her art. Following the classical themes, searching inspirations in modern and contemporary artists – passing from the paintings to the sculptures, Camille Tsai finds her own way to interpretate the world and the human being. The artistic investigation of the painter Camille Tsai is focused on the human figures, made possible by the guide of God. He gives her the devotion and the passion to transform the reality in artworks full of colours.

Camille Tsai

Camille Tsai doesn't limit her creativity and she feels free to experience different shapes of art. In her paintings and sculptures, through a feminine and soft touch, she is able to lead the viewers to an otherworldly and fantasy atmosphere, where – with references to daily aspects – she analyses the human condition. The colours – sometimes in odds with each other – that Camille Tsai mixes together can remember a stream of thoughts: the powerful nuances with soft shades create a result full of quiet and strength, that reminds to what happens in human mind.

“The soul becomes dyed with the colour of its thoughts.” (Marco Aurelio)

Art Curator Manuela Fratar

Camille Tsai



Firework

Camille Tsai



Re-creation

Candace Wilson

Candace Wilson presents chromatic artworks for the first time at M.A.D.S Art Gallery that are entitled “The Liquidity of Light”, “The Love Affair”, and “The Summit”. They are in abstract-expressionist style or, in other words, Action Painting, in which the movement and action of the painting are the main tools that convey the meaning of art. The title implies a representation of abstract thoughts in the work, however, with Wilson’s attempt to express and minimize such thoughts on the canvas, the artist used fewer elements which are known as a universal language – colors. With the attempt to go beyond the representation, Wilson managed to associate colors with emotions. In all her presented works, colors are not only the protagonist of her works but also the expressive medium through the adjustment of temperature. The main colors used in each work are yellow, red, and blue respectively, and are placed on multiple layers, covering the entire surface of the canvas in two tones to intensify the colors and enhance the conveyed messages. A sign of a rigid spatula used to spread colors is visible and shows the artist’s harmonic movement while creating. The technique in which the medium becomes the subject of expression, creating an immersion in a dimension without space and time, recalls the one introduced by Barnett Newman in “Onement V”. In “The Liquidity of Light”, Wilson painted the yellow color on a pink and fuchsia background. The contrast creates a golden effect on the base color and represents shades of yellow as different shades of warm light. As the title suggests, in this sense perhaps the movement of multi-layered colors is liquid, as something that flows, as if it were liquid gold. The use of warm color intensifies in the second painting entitled “The Love Affair”. Here, Wilson associates colors with the title: she used shades of red to fuchsia to symbolize love and passion. The sign of rubbed colors creates a spasmodic movement, feverish in transmitting the trepidation of passion. The warm tone implies the moment of sharing in a love affair. While in the other work called “The Summit”, Wilson instead chose a cold tone, predominantly light blue with lighter and darker shades, to mimic the shades of water that recall a sense of infinity and depth. On symbolism, blue color brings the sense of tranquility, peace, and spirituality, as well as melancholy, restlessness, and estrangement to observers.

Art Curator Giorgia Massari

Candace Wilson



The Liquidity of light

Candace Wilson



The Love Affair

Candace Wilson



The summit

Cara Van Miriah

Cara Van Miriah is a Singaporean artist whose artistic production is located within what is historically defined as conceptual art. The mental aspect of the work of art is central, the intellectual dimension and with it the philosophical one. At the international art exhibition "Philo-Poèm" hosted by the M.A.D.S. Art Gallery, Cara Van Miriah exhibits "Electra N ° 8", a work of art that is part of one of the "Electra" series of multilayer die-cut panels. The work of art is built on a recycled wood panel, an element that characterizes the artist's artistic production. The central element of the work are the roses produced using paper, the black color makes the work emblematic, imbued with pathos and mystery. The viewer feels overwhelmed by a sense of charm and disquiet at the same time. The artist's intention is to tell the world, looking at it from different points of view, revealing it to the viewer, involving him in the story. A very important characteristic element that must be considered is the presence of invisible elements that hold the work together, screws and nails, which, although not evident, allow the work to exist. The reference to conceptual art is obvious, just think of the master Piero Manzoni and his series of "Achrome" works, in particular the work produced in 1962. The mysterious beauty of Cara Van Miriah's work and the mastery of being the master of such particular and complex artistic techniques make the artist powerful and impactful, from an emotional and communicative point of view.

Art Curator Martina Viesti

Cara Van Miriah



Electra N°8

Carmen Högger

The artist Carmen Högger presents at M.A.D.S. Art Gallery two works on the occasion of the exhibition entitled "Philo-Poem". The artist presents two particular works that invite reflection through the use of animals that, in a certain sense, acquire human connotations. The first work is entitled "The Lion King" and is made in mixed media and acrylic on canvas. From a stylistic point of view, the work has fast and immediate brushstrokes, some lines are like a draft, following the teachings of the Impressionist painters but, on the other hand, there are details taken care of, like the eyes of the lion that attract the attention of the viewer. The title is given by the artist in the lower left part of the canvas and is accentuated by the crown that the lion has on his head. The message of pride and power is perceptible by the observer, who is as hypnotized by the fearless gaze of the lion. The message behind this work is certainly powerful, Carmen Högger highlights how it is the most regal animal par excellence and how often men join it as a source of pride.

Carmen Högger

Also the second work, "Mr Rotpeter", has as subject an animal, in this case a monkey that assumes the human characteristics. He holds between his lips a large smoking cigar and wears glasses, so the viewer feels close to the animal and identifies it as human. From a technical point of view, here too, Hogger proposes the Impressionist technique, combined with a wise use of realism with which she makes the cigar and the monkey's eyes. The two "human" elements are destabilizing in a certain sense: at first, looking at the glasses, the viewer is led to feel sympathy towards the animal but, looking at the cigar, the feeling is that of stress and captivity. The feelings are right: the artist is inspired by the short story written by Kafka and entitled "Ein Bericht für eine Akademie" which tells the story of a monkey who is captured and taken to Europe. During the journey the monkey desires freedom and therefore begins to copy human behavior to understand how to get out of the cage.

Art Curator Giorgia Massari

Carmen Högger



Mr. Rotpeter

Carmen Högger



The Lion King

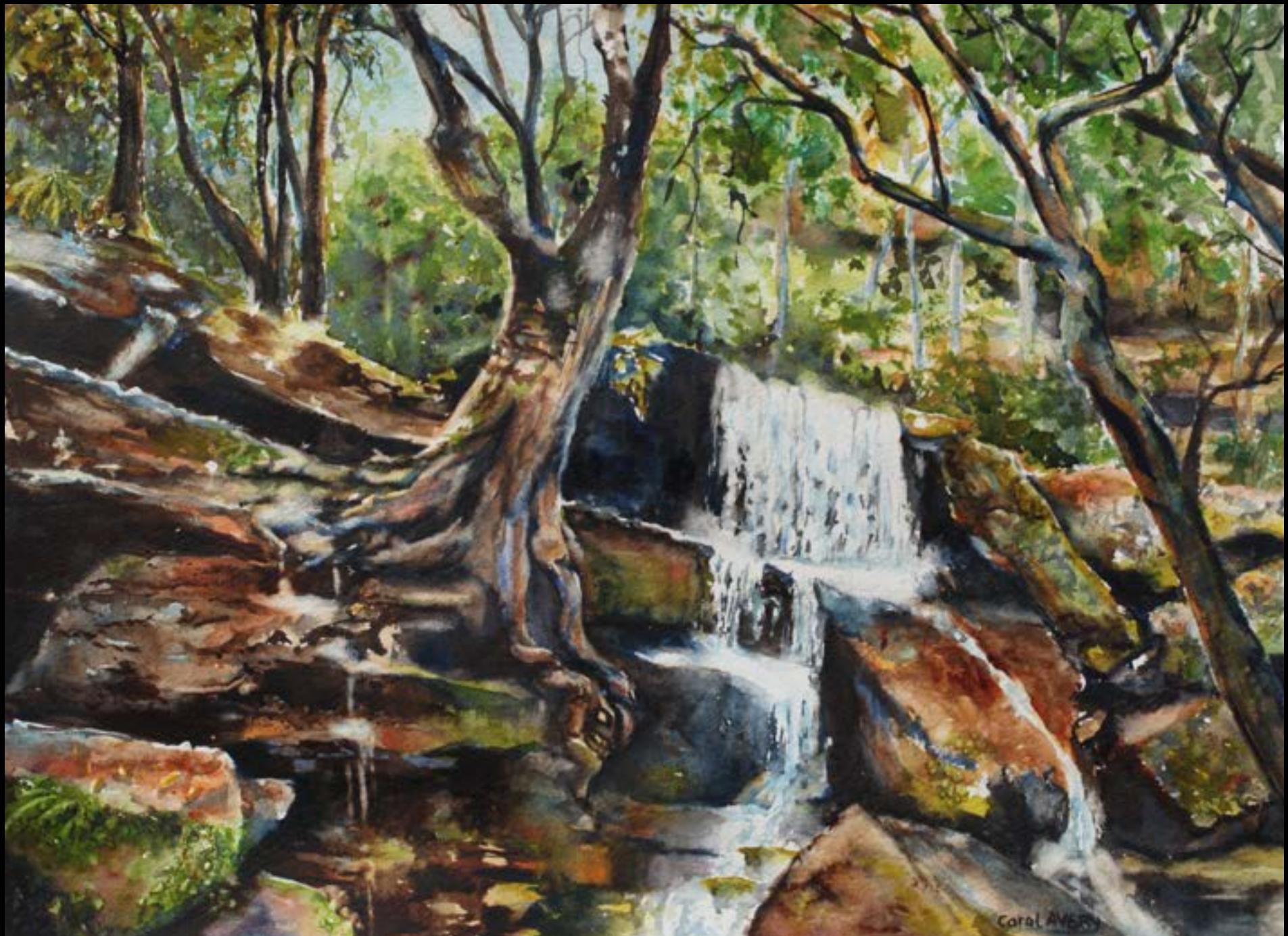
Carol Avery

“Nature is an infinite sphere of which the center is everywhere and the circumference nowhere”. (Blaise Pascal)

Carol Avery is a self-taught artist who lives in Australia. She has rediscovered her passion for art in the last years and she takes inspiration from travelling and from her own landscapes photographs. Her art aims at communicating a sense of calmness and tranquility and she describes the process of painting as a meditation: it requires focus and concentration, while sometimes it helps changing perspectives and it provides a delightful experience for both the artist and the viewer. In the artwork “Refreshing Flow”, representing Somersby Falls (in Central Coast, NSW Australia), we suddenly become deep involved in the scene, as we were part of the painting. The artist shows us the beauty of the landscape, as the waterfalls are flowing and the sunlight breaks through the trees, with delicacy. The viewer has to stop and pause, in order to observe the nature and feel her poetic soul. This concept is also extensively expressed in the artwork “Calm reflections” (which takes place in Barrington Tops, NSW Australia), where we feel the quietness of the scene: a sense of peace that invites us again to contemplate, think and wonder. Each detail has its importance, as the glowing water, which reminds us about what lies underneath the surface, or the smooth rocks, speaking about time and history, to emphasize that humans are just a small part of the natural world. In “Guiding light”, depicting Norah Head Lighthouse (NSW Australia), the main subject is the sea, meeting with the cloudy sky, thanks to the wind. The natural elements are strong and vigorous, fighting, clouds against clouds, waves against waves. Standing still, the lighthouse is the solid and stable component of the artwork, observing the forces of the natural world as the human does, trying to give light to the secrets of nature.

Art Curator Maddalena Corbini

Carol Avery



Refreshing flow

Carol Avery



Calm reflections

Carol Avery



Guiding Light

Catarina Diaz

Catarina Diaz is a London-based analog collage and mixed media artist. The Catarina Diaz art is a hybrid between realism and surrealism, the creation of collages allows her to create works using hyper-realistic elements thanks to old magazines clippings, combining them in order to create representations that are completely detached from reality. At the international contemporary art exhibition "Phìlo-Poèm" Catarina Diaz exhibits "Pure passion", a work in which the central feature of the artist's artistic production is always present. The theme of the woman is the common thread that unites all the works of art by Catarina Diaz. The chromatic contrast and a palette made up of a few colors make the work direct, the sinuosity and elegance of the movement of the tiger is in common with the pose of the model, thus describing the sensuality and the same majesty of the woman and the animal. The bright orange of the fauna and floral elements are highlighted by the black and white of the background photograph.

Catarina Diaz

The combination of the feline animal and the woman is numerous in the history of art, from "Le Carezze" by Fernand Khnopff to "Oedipus and the Sphinx" by Gustave Moreau. Another work on display is "so pop", clearly different from the previous work. The representation in bright colors, a warm red and a cold indigo blue, creates a chromatic contrast that allows the model, the protagonist of the work, to emerge from the collage itself. The blue provides the deep element, and the model, thanks to the light, is emphasized, also thanks to the red frame, given by the carps, the lipstick and the pochette. The symbolism of the carp recalls dynamism, energy and lightness. The same pose of the model recalls a calm but energetic temperament, self-confident, involving the viewer in this sense of affirmation and self-esteem.

Art Curator Martina Viesti

Catarina Diaz



Pure Passion

Catarina Diaz



so pop

Chandra Kettlewell

The softness of the trait through which Jungle Gem was designed by the American artist Chandra Kettlewell makes it a unique painting. The artist has managed to free the colors on the canvas allowing them to dance and speak, to take on a value not only aesthetic but also communicative. The colors, although at first glance may seem randomly arranged without a valid formal and stylistic order, are actually harmonious and perfectly balanced both in tone and visual impact. The work recalls, for the expressive strength and intensity given by the use of color, the paintings of the American artist Joan Mitchell. The latter, a leading exponent of American Abstract Expressionism and later of Action Painting, has produced over the course of her career a series of fruitful works in which gesture assumes a fundamental value, becoming the driving force of the piece itself. In the same way, Chandra's painting sees in the gesture given by the artist its reason for being.

“It is through art, and through art only, that we can realise our perfection.” (Oscar Wilde)

Art Curator Anna Panizza

Chandra Kettlewell



Jungle Gem

Chen Eric

In occasion of the international art exhibition Philo-Poem the artist Chen Eric presented three artworks titled: '*Love*', '*Corner*' e '*Concert*'. Firstly we can say that at first glance the paintings have a similar style. Starting from the painting titled '*Love*', the composition tends towards a realistic representation as the intention that moves the artist's technique wants to represent the landscape in its immediacy. As if the painting was, the mirror of what the artist sees in an exact moment of his life. Thus, the shadow of a city is revealed from afar. The distance is marked by the presence of the hills in the foreground, with a fence of trees that seems to indicate the clear division of the two environments. The speed of the stroke that describes the environment reminds the impressionist technique. What is important is not only the representation of the landscape itself but above all its immediacy. The lights and colors therefore help to restore this rarefied atmosphere in which the elements are arranged in spots to evoke images in their instantaneity. The observer finds himself immersed in an almost dreamy atmosphere in which the color give to the painting visual power. So also in the second painting or *Corner* is used this technique; however the composition is summarized in a few elements. What emerges for this artwork? We can see the image of a tree in the foreground and a figure next to it. The lights seem to communicate an atmosphere of the dusk. Also in this painting, the visual immediacy of the representation becomes the protagonist. The last painting titled *Concert* departs from the intentions of the first two analyzed. The colors tend towards homogeneity and mono-color. The composition of the shapes mentioned tends towards abstractionism. As if it was not the concert itself that wanted to be represented but what evokes the concert into the artist. The observer in this stylistic choice does not seem to observe the performance of a concert, but seems to be involved with the artist in the listening. The required action is therefore not only to look, but to listen together with the artist Eric Chen to be surprised not only by the images but also by the sounds.

Art Curator Elisabetta Eliotropio

Chen Eric



Love

Chen Eric



Corner

Chen Eric



Concert

Christelle Grange

Christelle Grange is a French self-taught artist based in Lyon. The artist realizes sudden works, driven by emotions, sensations and especially by music, her great muse. She herself says about the music: "it is essential for me, guides my gestures and my body on the canvas". On the occasion of the art exhibition "Phìlo-Poem" held by M.A.D.S. Art Gallery in Milan, the artist is selected to present her work entitled "Le doute", literally "the doubt". Through the observation and analysis of this work, it is evident that the artist belongs to the abstract current: her works do not represent real objects allude in any way to reality but leave freedom to the viewers who navigate with their gazes in the canvas, in search of an intimate meaning. This "freedom" is certainly dictated by the blue color, which dominates the composition and drives the observer to calm. The sensation previously described is, somewhat, "broken" by the orange that induces curiosity in the eyes of the viewers. The quick and liquid brushstrokes, in the manner of Pollock, converge in the center that is also the visual center of the composition. Here there are red sketches "extraneous" to the world that Christelle created. In a certain sense, it is as if the artist created a vortex that converges at the center, leading the observer to question these red sketches that some may lead back to the shape of a stylized face and for others to two maternal breasts. What is certain is that Christelle's work is enigmatic and interesting thanks to the use of different techniques all combined, the artist in fact uses pure pigments, acrylic, nan king inks, coffee grounds, sedum acre flowers and ground turmeric on canvas.

Art Curator Giorgia Massari

Christelle Grange



Le doute

Christina Walsh

American artist Christina Walsh has always challenged herself in finding new ways to elaborate the external influences of the society and of her natural surroundings through energetic brushstrokes. Similar to Georg Baselitz's Neo-Expressionist approach, Christina Walsh combines figurative and abstraction bringing the viewers' attention on the confrontation between material painting and metaphor. The continuous evolution of her pictorial language highlights the visible, but also allude to abstract, yet human driven, values. The artist's personal acknowledgement of significative and contemporary topics is often eloquent and sometime more subtle. In the work entitled "American Anthem", the two faces of the Statue of Liberty are equally vigilant and authoritarian, suggesting perhaps the dual nature of the political status quo, or better, the need for a change in the actual political discourse. Quoting Pagan Logic's lyrics, a musical inspiration for the artist, the painted subject wonder "Would you set me free?". Two paths, unfolding in opposite directions, offer a different solution but it is not clear or important where they lead, rather in Walsh's perspective it is fundamental to make a choice and take a stand for our human and civil rights. The work "Young Marie" is a colorful homage to Polish and naturalized-French physicist and chemist Marie Curie. Young as the fresh and unique gaze that Curie demonstrated in her deep research on Radium. The portrait emerges from the canvas with decisive strokes, but remains suspended in between the background and the foreground, half-finished and in the process of becoming clearer to the viewer. An additional eye, painted over Marie's inquiring gaze, highlight the scientist's beliefs and devotion to research as well as radium's magical nature, one that can reveal and register reality on the photographic plate: "If radium can bring to our vision those things which we cannot see (as it does the atom) its influence cannot be measured on materialists who say, I'll believe it when I see." Through her "under-painting process lending to structure and place" the artist is equally determined to discover an invisible layer of reality for the sake of human kind. Influenced by Fauves and German expressionist, Christina Walsh's impulsive and dramatic brushstrokes can also evoke nature in all her powerful beauty. "Tree" is an abstract materic painting as well as a lesson to present to the future generations: "We can learn much from the splendor of nature and the tree that give us continued clear air we strive for breath of a new day". The blue sky, the green tree foliage and the earth overlap in thick layers of color as an uninterrupted landscape in becoming, a universe in balance in which the artist herself proudly feels as an important part. In the "Philo-Poèm" exhibition Christina Walsh's artworks convey, through light and color, a new perspective, not only on her artistic journey but also on her moods and thoughts.

Art Curator Flavia Montecchi

Christina Walsh



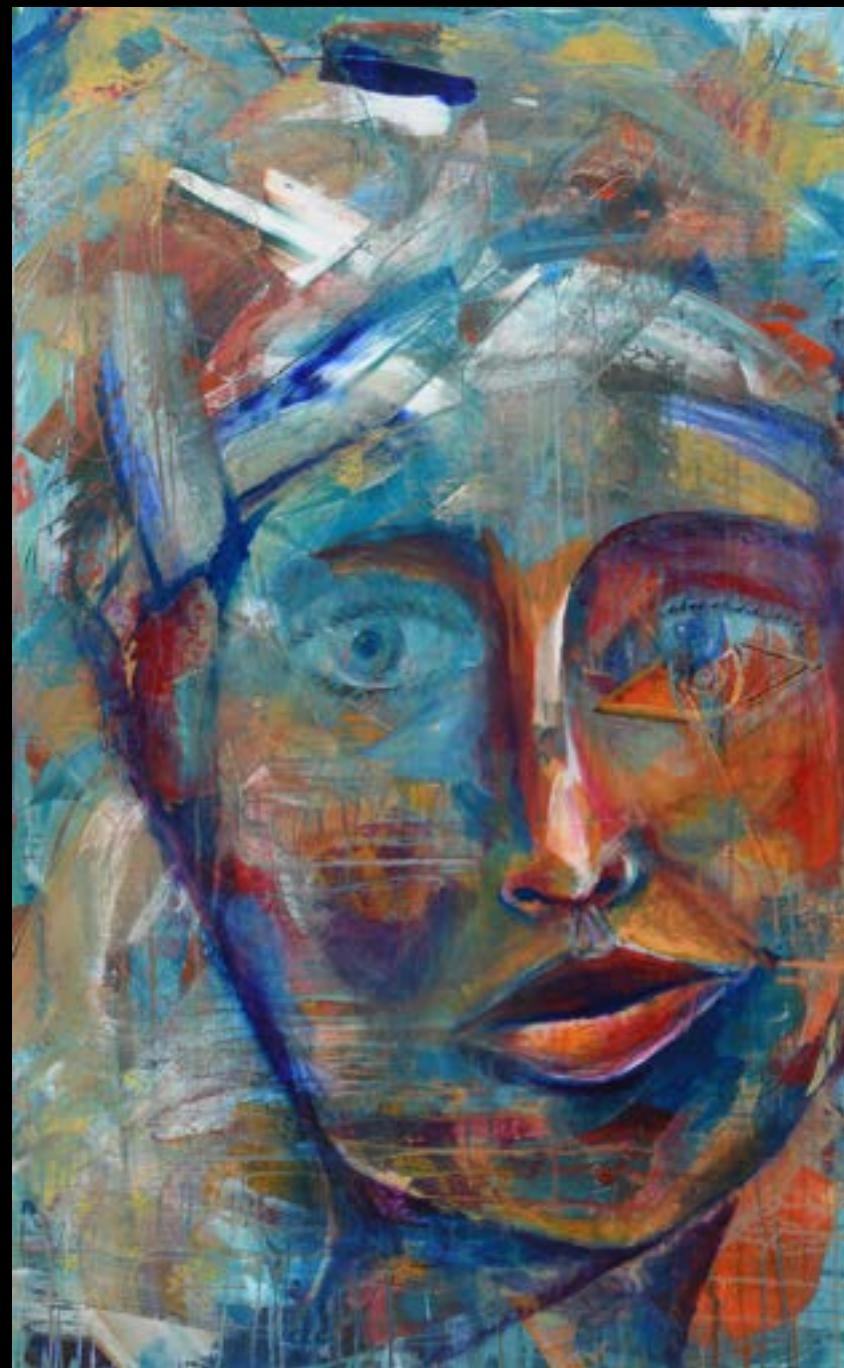
American Anthem

Christina Walsh



Tree

Christina Walsh



Young Marie

Christopher Snarr

"Surreal is the reality that has not been separated from its mystery" (René Magritte)

The young artist Christopher creates works steeped in mystery that oscillate between the real and the surreal. Opposing elements contrast and become the protagonists of the entire composition, almost geometric figures stand out against fluid and abstract backgrounds. The result that comes out is a balanced composition, made by colors that complement each other, that overlap, shapes that create full and empty, shadows and lights, reality and mystery. Christopher defines his art as "contained abstract" because by superimposing a layer of spray paint and stickers on the fluid background, he manages to contain everything. In fact, the elements that he applies, which possess geometric shapes, become an insurmountable border, a limit that stands between the work and the observer. In this way, the viewer's mind and imagination are able to fly, to make immense journeys, becomes the protagonist together with the work itself. Christopher's artistic work becomes the means to acquire the freedom to imagine and fantasize.

Christopher Snarr

If the works of the young artist are clearly abstracted, there is mystery, dream, magic and as if we were in a dream, colors and shapes that are not real appear before us, therefore they appear surreal. Christopher creates an ambivalence, a double work and therefore the sensations that the observer manages to experience multiply. The elements of pouring art arouse calm, serenity and evoke positive emotions, while the elements that are inserted with the sprays break up these sensations, creating emotions in the viewer that enter into contrast. Although the artist does not have any pretensions, he does not intend to teach, but simply his work is an expression of himself, he wants to give the viewer the opportunity to feel free to think and feel emotions, the contrasts he creates ensure that the observer ask himself questions and reflect on himself and the contingent reality.

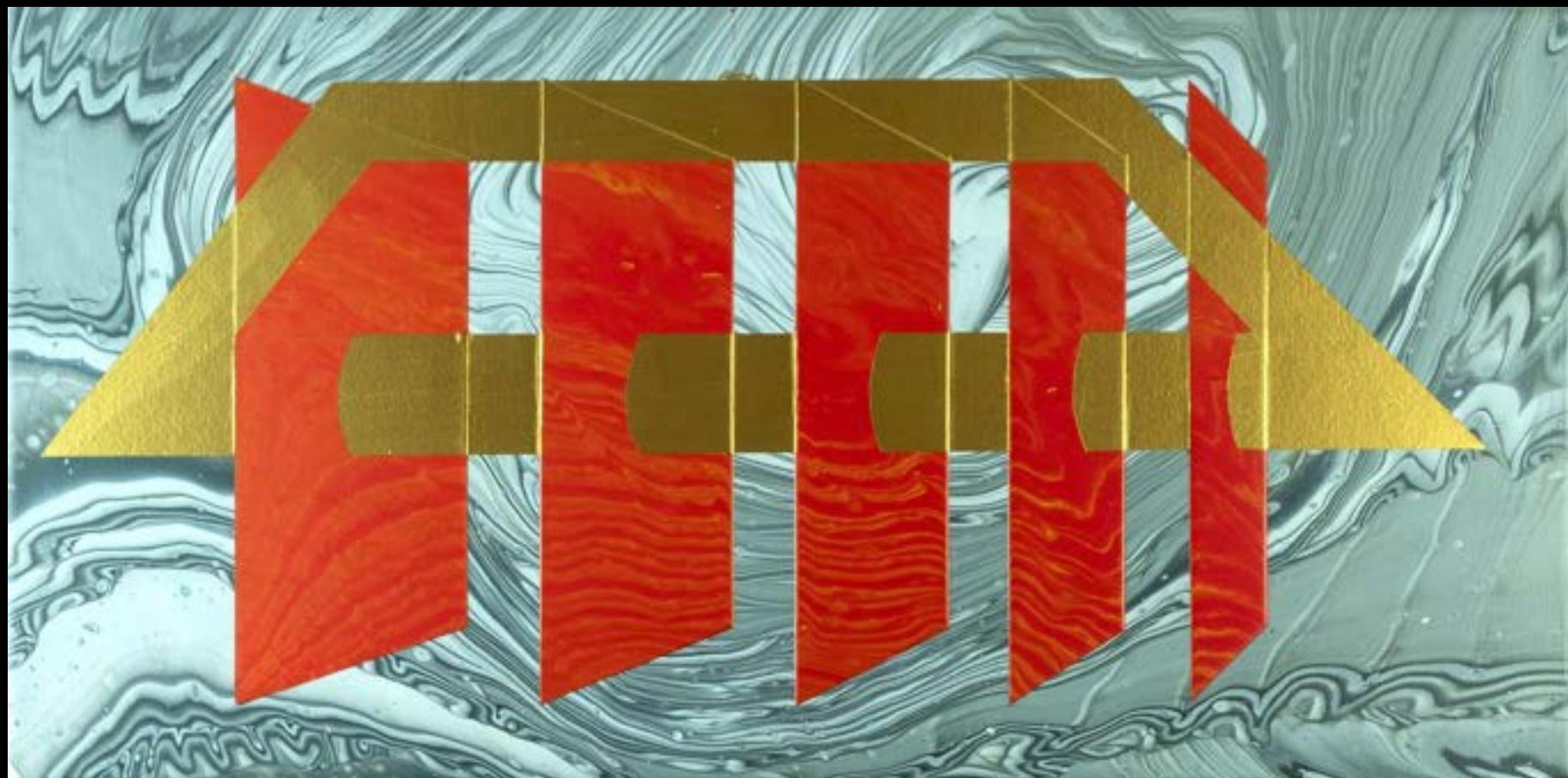
Art Curator Vanessa Viti

Christopher Snarr



In

Christopher Snarr



Finite

Christopher Snarr



Corpus Callosum

Christopher Snarr



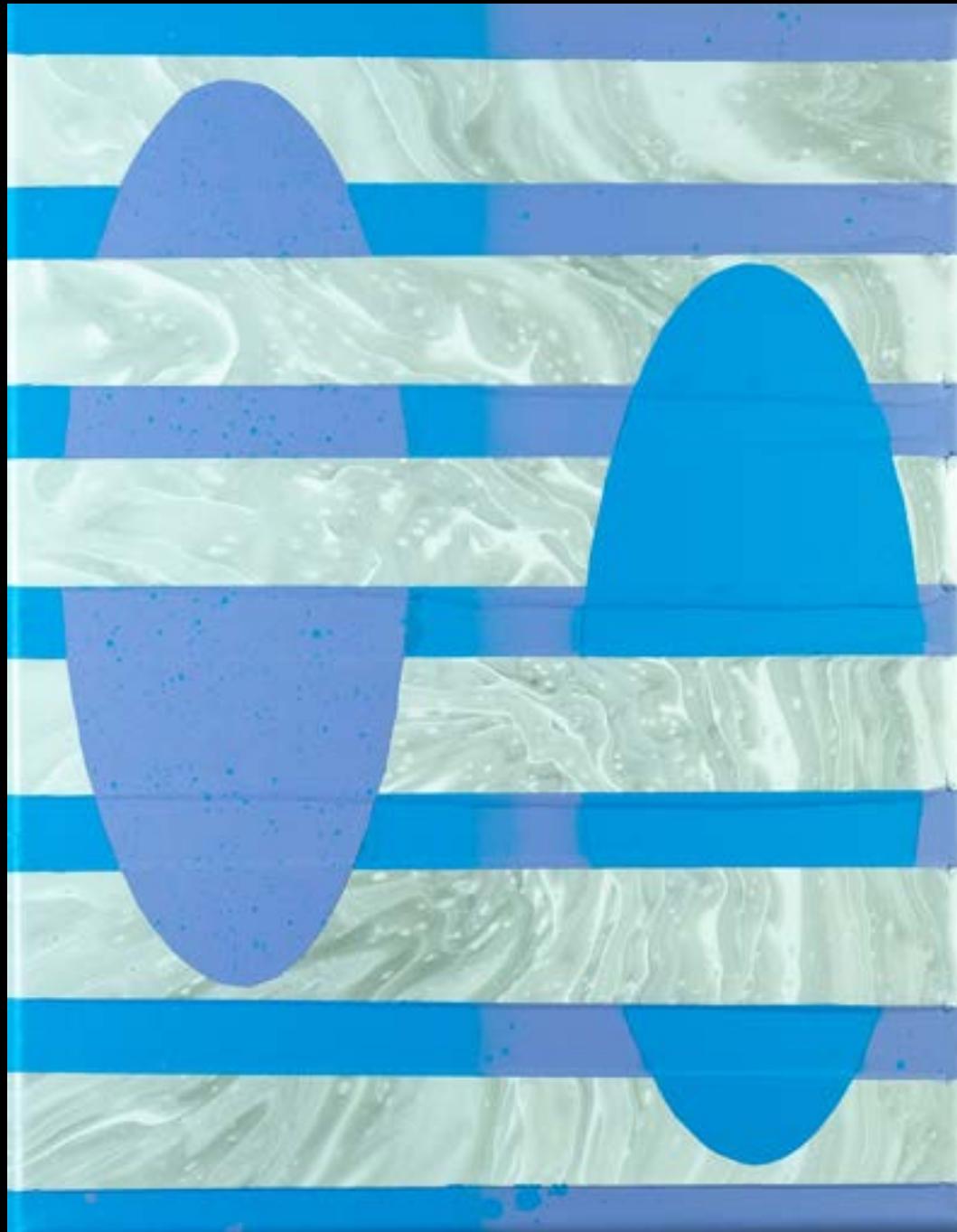
Emerge

Christopher Snarr



Intertwine

Christopher Snarr



Sound

Cindy Y. Lam

A landscape painting is essentially emotional in origin. It exists as a record of an effect in nature whose splendour has moved a human heart, and according as it is well or ill done it moves the hearts of others.

(Walter J. Phillips)

Cindy is an emergency artist who lives in toronto. Her painting is configured on the border between the abstract and the figurative. Although her brushstrokes tend towards softness and abstract expressiveness, over time the artist has chosen to remain faithful to the representation of reality. Cindy paints predominantly in acrylics on canvas as she loves the immediacy and flexibility of acrylics. She is particularly interested in gestural brushwork to create movement in her works. Most of her paintings are born from memory and referencing personal photos. As we can see in her creations, she is most intrigued when painting landscapes, especially seascapes and animals from the canine family both domestic and wild.

Cindy Y. Lam

We can say that there are two phases in her creative act: photography and painting. Two artistic forms that meet and mix with each other. Both represent two temporal spheres: the past of memory sublimated to painting; and the present of a place that remains intensely alive and tangible. Her brushstroke seems to recall Turner's watercolor landscapes, where the boundary between the celestial and the marine world is totally defeated, where the air that blows on the crisp waves seems to mitigate their anger and indomability. For Cindy paintings means joy and calm and daily reflection to her life. She really hopes her paintings evoke and inspire these same feelings and reflection, whichever might be pertinent to the viewer at that moment in time.

Art Curator Cecilia Brambilla

Cindy Y. Lam



Changing Winds

Cindy Y. Lam



Distant Shores

Cornelia Bargull

Cornelia Bargull artistic production is characterized by the use of different medium and materials, such as acrylic, concrete, bitumen or coffee. The multifaceted nature of the materials used makes it possible to create canvases that are extremely different from one another and at the same time unique. On the occasion of Philo-Poem at M.A.D.S. Art Gallery Milano Cornelia Bargull has decided to exhibit three artworks. The first canvas, entitled "Shadows" distinguish itself by the use of a restricted range of colors (gray, gold, black and white). The surface of the canvas does not appear as a flat background, but underlies a granularity and a material consistency that make it extremely alive. The second work in the exhibition, entitled "Romantic", is played on the tones of gray and pink declined in different shades. The use of the color gold allows to create a hazy background that recalls the surface of an amethyst. The last work on display at Philo-Poem is "Awaking", the work is composed, like the first one, by three different color stripes (white, gold and black) which define an aesthetically attractive chromatic pattern. The artworks of the German artist remind of the canvases made by Cy Twombly, an American artist who exploits the capacity of the canvas through a gestural approach, and those of Alberto Burri, leading exponent of Italian informal art whose artistic production is characterized by a unique material consistency. Cornelia Bargull's works present a combination of these two elements, a material and at the same time gestural approach.

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

Art Curator Anna Panizza

Cornelia Bargull



Shadows

Cornelia Bargull



Romantic

Cornelia Bargull



Awaking

Coşkun Özçakir

Turkish artist Coşkun Özçakir presents at M.A.D.S. Art Gallery his work entitled "Delightful" made of acrylic and ink on canvas. The theme of the May exhibition, entitled "Philo-poème", leads the artist to a reflection: "Poetry is what happens when your mind stops working, and for a moment, all you do is feel. Intuitive, by nature I love the boundless freedom of letting go of rules and allowing my intuition to take over my painting technique. A deliberation with colors, layouts, compositions, textures, luscious energy of paint blending together on tabula rasa large white canvas. Once the manipulated white canvas gets its first mark then high-energy adrenaline kicks in." The artist is inspired by the white canvas: just as during the writing of a poem, the artist is guided by feelings and instinct. The work, with its horizontal composition, is an explosion of colors: blue, yellow, red and purple invade the canvas, mixing at times. The composition conveys joy, happiness and immediacy. The technique and style are very similar to that of the American artist Georgia O'Keeffe, a member of the Modernist movement. In particular, the composition of the work "Red canna" is an inspiration for Coşkun. On the other hand, an informal influence is also evident, just think of William De Kooning's works, in which the representation of a distorting and violent vision extracts the external reality.

Art Curator Giorgia Massari

Coşkun Özçakir



Delightful

Dalia Abdel Ghany

"If I take green it does not mean that I intend to paint the grass, and if I take blue it does not mean that I will paint the sky. The color expresses the mood of the artist" (Vasily Grossman)

Dalia's artistic work is pure expression of the artist's feelings and mood. The works are characterized by well-defined signs, you can perceive the gesture that the artist makes to draw them, and together with the gesture also the power and feeling. Another undisputed protagonist is certainly the color that in Dalia's works possesses and stands out on the sheet with vitality, making the work intense. The bright red, almost the only protagonist of the work "The scar" impeccably renders all the intensity of the work, like blood flowing from a wound, a red of pain and passion, daze and infinite love, just what you trial for the coming into the world of a child. If "The scar" is a work of very strong visual and emotional impact, surely "Roundness" is the work of joy, somehow emanating a profound vitality and harmony. A softly shaped belly welcomes a new life, all around it is magic and joy, the colors become bright and it almost seems that they move on the sheet. Dalia has the great ability to let herself be carried away by her emotions, in the work "Anger" it is evident, the marks of the pencils and the splashes of color are the symbol of this emotional transport. The observer cannot remain helpless in front of his works, in fact he is overwhelmed by them, encountering Dalia's artistic work means coming across his own feelings and emotions. After all, works of art must have the role of provoking reactions and shaking souls, and undoubtedly Dalia succeeds perfectly in this. Through the use of purely abstract signs and the use of color she manages to evoke feelings and emotions, giving the observer a moment to dive into a whirlwind of sensations, moods and memories.

"They don't remember the days, they remember the moments" (Cesare Pavese)

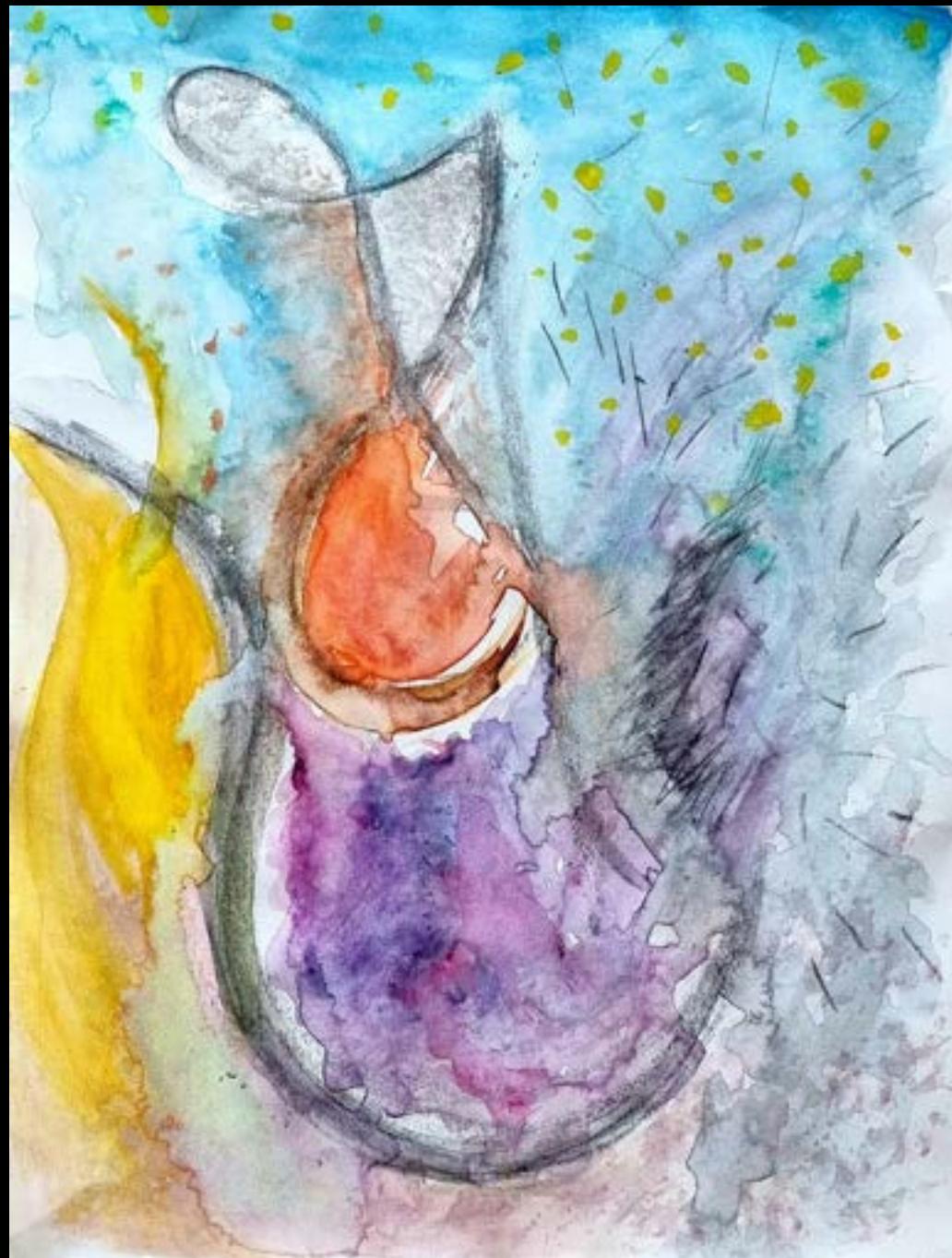
Art Curator Vanessa Viti

Dalia Abdel Ghany



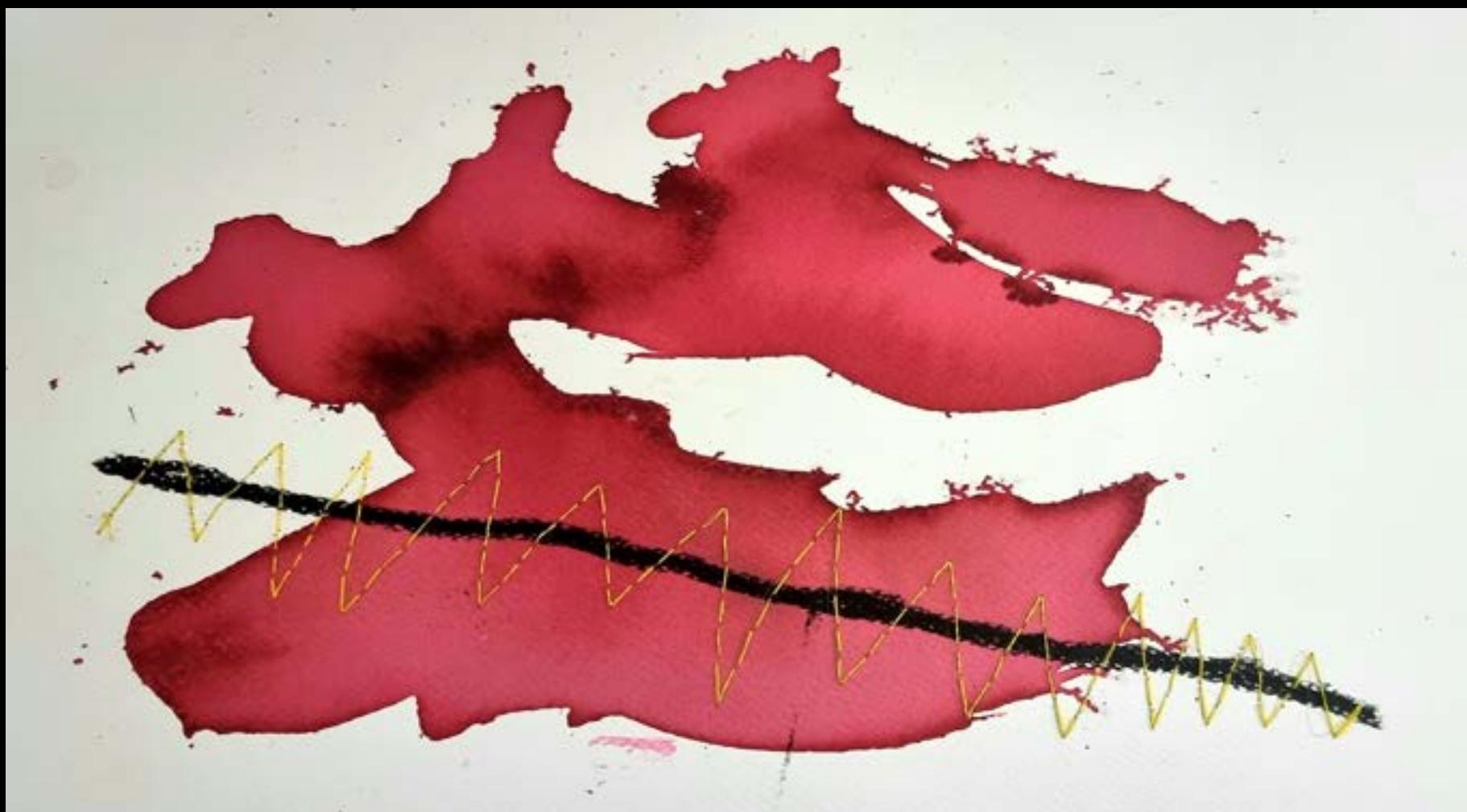
Anger

Dalia Abdel Ghany



Roundness

Dalia Abdel Ghany



The scar

Dalia Pugatsch

The importance of a personal style in painting continues to play a fundamental role today. The recognizability, the pictorial personality are rare commodity that you are always looking for, in any age, under any tendency or movement has the temporary upper hand. Having one's own vision of the Art and therefore of the world that surrounds us is always primordial element of distinction between the many artists. To go beyond movements, existential philosophical discernments, conceptuality, contemporary artistic research and to focus pleasantly on oneself is already sufficient and satisfying. Dalia Pugatsch found her own pictorial world that she pleasantly cultivates and illustrates in her canvases. Characterized by wide spatula, which start from the description of landscapes and then often get lost in pure abstraction, with bright colors, festive that from the center of the canvas seem to explode and then thin out up to the edges, almost surrealist atmospheres, shows us how it is possible to combine the classicism of the subjects with a happy contemporary stylistic research. Her canvases are explosions of joy and colour that magically form, thanks to skilful brushstrokes, trees, flowers, landscapes, and then bring us back to the abstract backdrop or, as if they described the moment before creation, they remain abstract, full of all intentionality, the gestures and chromaticity necessary to carry out the definitive pictorial act and for this reason already sufficient, already completed. In these works, through the choice of a palette of warm and cold colors well calibrated, we feel the symbolic power, and we see the possible evolutions, the metamorphoses and we are given the space necessary to complete with our imagination what is not yet there. It is almost possible to linger and get lost on the intensity of those pen sentences or stamps mentioned under the brush stroke, to empathize in a world distant from us but complete, which makes us understand the nostalgic and romantic soul of the artist.

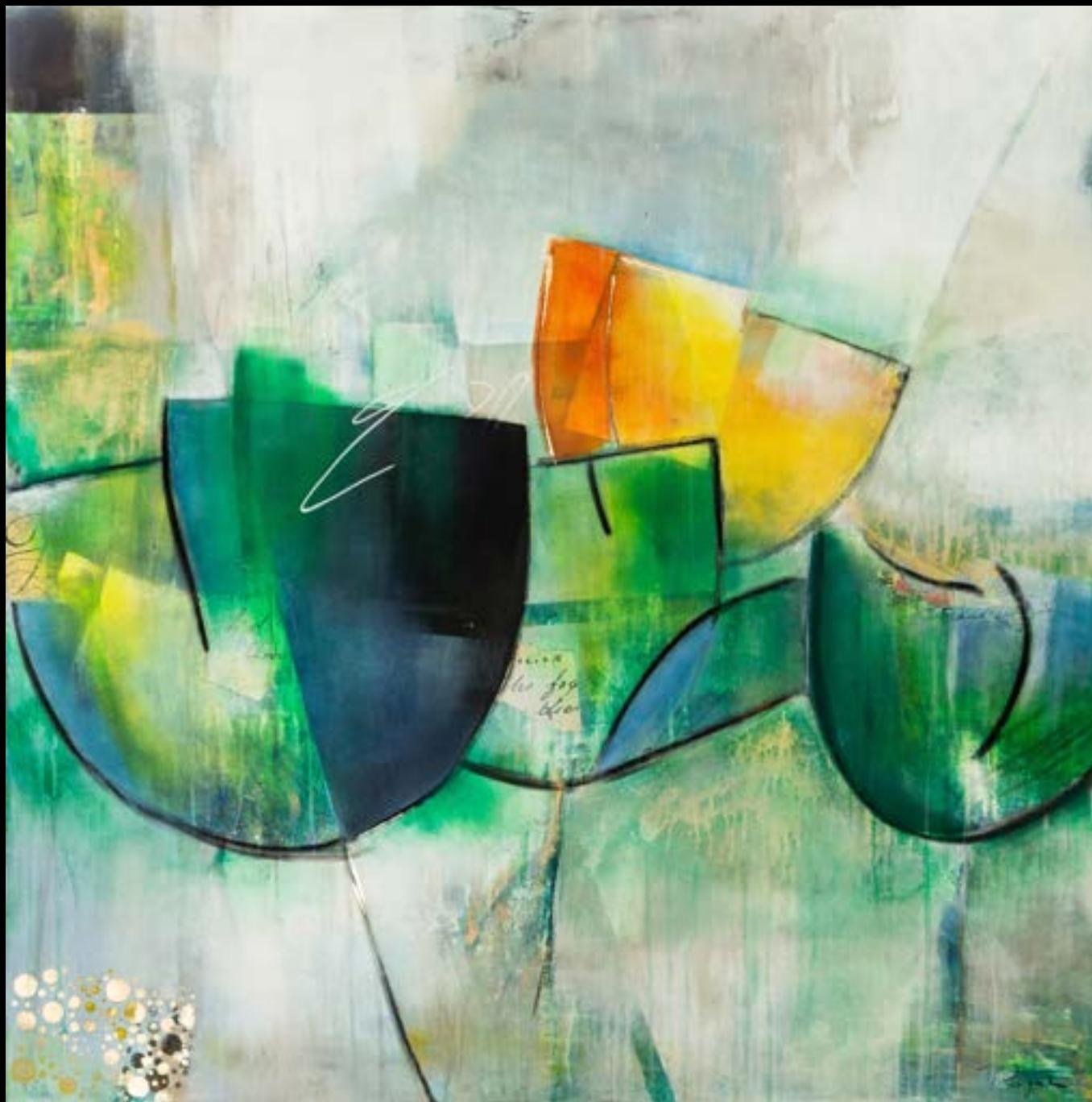
Art Curator Federica D'Avanzo

Dalia Pugatsch



Touch the sun

Dalia Pugatsch



Be yourself and something special!

Dalia Pugatsch



Starters of spring

Daniel Vesterbacka

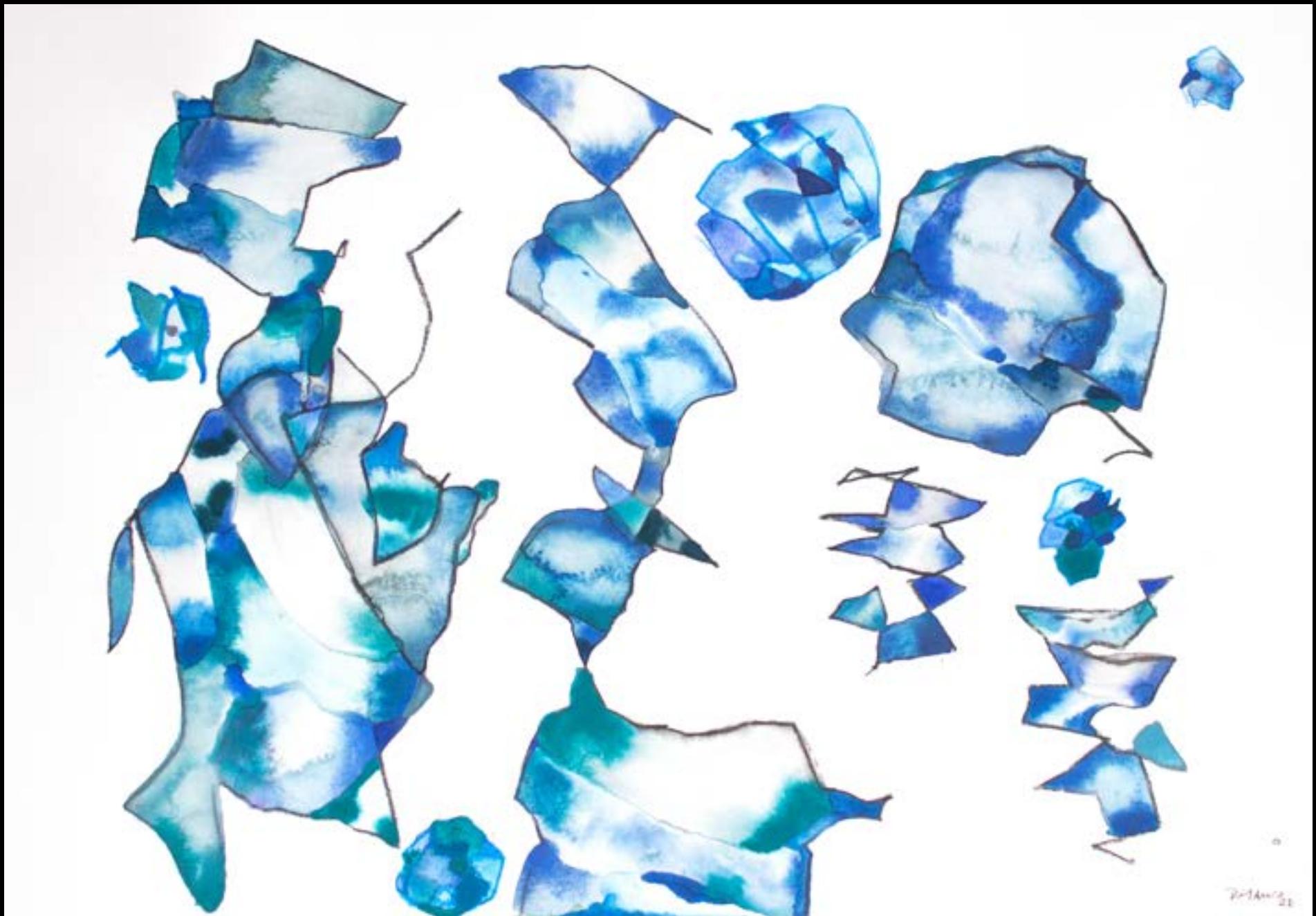
“The world of reality has its limits; the world of imagination is boundless.”

(Jean-Jacques Rousseau)

Daniel Vesterbacka is an artist based in Stockholm whose works are the result of a creative process that takes inspiration from the world around him, from the nature he observes and the sounds he hears. Instinct controls his hand which, with quick brush strokes, creates geometric shapes that he paints with colors and emotions. If he sometimes cannot find the answers he is looking for, Daniel takes refuge in his extraordinary imaginary world which, as the quote from the famous Swiss philosopher Rousseau says, is grandiose and boundless. “Blue Winged” was made in 2021 with mixed media on paper. The abstract painting appears as a large puzzle of which the pieces, fitting together, would give life to something magical. It is up to the viewer to suppose the result by giving vent to his imagination. Precisely for this reason art can be defined as free: free from any fixed pattern, from any imposed interpretation, from rules dictated from the top. The eyes see what they want, the mind wanders where it wants, the heart feels conflicting emotions. The different geometric shapes float in the void: colored with different shades of blue, they stand out against the white background. The color contrast is strong and pleasant at the same time. The title is very evocative: blue, the color of the sky, is combined with the element of the wings that symbolize flight and freedom. Starting from the title, the viewer can travel with his mind to a world that he had never explored and that from now on he will always remain in his heart. Daniel, when he paints, becomes one with his works and the viewers, looking at them, immerse themselves completely in them.

Art Curator Camilla Gilardi

Daniel Vesterbacka



Blue Winged

Danielle Vishnever

Strength, color and expressiveness: these are the peculiar characteristics of the artworks produced by Canadian artist Danielle Vishnever. If, on the one hand, the works are united by the common thread of color and graininess of the surface, on the other hand, each work is a stand-alone, presents itself as a new world in which to plunge and rediscover new sensations. On the occasion of Philo-Poem at M.A.D.S. Milan, the artist has decided to exhibit five canvases, varying both in the choice of formats and in the range of colors used. The first piece on display is "What do you see", the canvas is characterized by a set of lines and color shades that contribute to create a visual pattern, in addition the yellow background allows to perfectly counterbalance the pink shades. Similarly, in the work "Sunrise" we see the chromatic combination of two intense colors, the canvas looks like a counterbalance of sky and earth, a unique visual and chromatic combination. The color is exploited to its full capacity, the surface of the canvas is not smooth but rather becomes a rough surface. A chromatic palette similar to the previous one is also taken up for the realization of "Skynight", the canvas is presented as a tangle of signs, a skein of color that is released, transforming the canvas into a set of lines in motion. The fourth work presented on the occasion of Philo-Poem is "The wave", the title clearly allows to give back the idea of color, which is played in its various shades ranging from blue to light blue, allowing to stand out from the white background. The canvas is created by the color and the color is itself the canvas. The last work presented at M.A.D.S. is "Horizon", also in this canvas the colors are fundamental, they are mixed and tangled, green and blue are perfectly combined with yellow creating a vortex of color. The works of the artist Danielle Vishnever recall the typical production of the abstract period within which color plays a primary role as a driving force of the painting. Color is matter and movement, expressive force and light, a world that unfolds on the canvas and gives itself to the viewer.

"Art is not what you see, but what you make others see." (Edgar Degas)

Art Curator Anna Panizza

Danielle Vishnever



Skynight

Danielle Vishnever



Horizon

Danielle Vishnever



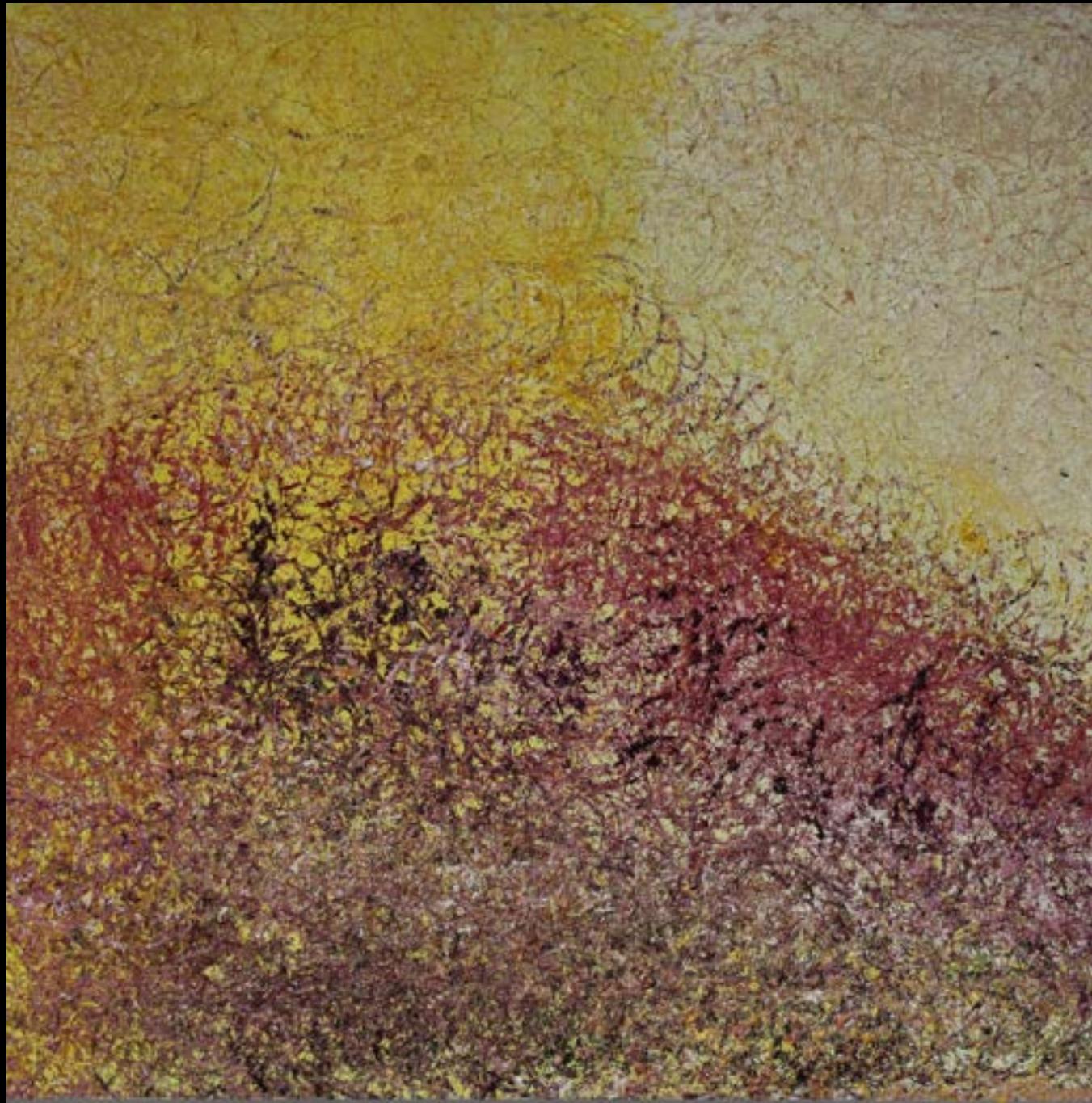
Sunrise

Danielle Vishnever



The wave

Danielle Vishnever



What do you see

David Parra

“A hero is someone who understands the responsibility that comes with his freedom”.
(Bob Dylan)

David Parra is an artist who was born in Madrid, where he developed his passion for both Art and Architecture, and now he lives and works in London. His art is mainly focused on Classic Life Drawing and Oil Painting, with the aim of exploring his imagination, in order to openly express his creativity. The artworks “Reaching Freedom” and “Allowing Freedom” are two parts of a series, in which the main concept is the importance of being free: the artist wants to communicate how our perception of liberty has changed since the pandemic in 2020, where the individual's independence has become dangerous to others. In both artworks, the colors are intense and vibrant, with a predominance of yellow and orange in the first painting, making the picture look profoundly dynamic, while the second painting evokes more calmness with the predominance of white.

David Parra

In the first painting, the artist's hand is reaching out towards the viewer, in a desperate attempt to escape from the condition of isolation; furthermore, the hand is a symbol of the work a million hands did in hospitals, trying to save people's lives. In the second artwork, fear and trepidation are no longer present: the arms are resting, laying on the windowsill, waiting. This scene represents the patience and perseverance of all people that stayed home during the pandemic, helping saving lives. Therefore, the artwork can be seen as a mirror, where everyone can look and find his personal experience, the one of the terrible pandemic, in the same experience of all the people of the world. In this sense, we can say that both of the artworks are great tributes to all the heros: the ones who worked hard to save who needed to be saved and the ones who waited and deprived themselves from freedom, in order to save all the others.

Art Curator Maddalena Corbini

David Parra



Reaching Freedom

David Parra



Allowing Freedom

Dayanarah D. Ali

“Color is all. When color is right, form is right. Color is everything, color is vibration like music; everything is vibration.” (Marc Chagall)

Dayanarah's works speak to the eyes of the beholder: they are alive as the artist paints emotions, thoughts, and experiences on the canvas. As the quote from the famous painter Marc Chagall states, colors are the key to everything: they have a thousand meanings, they arouse magical sensations in us, they animate our lives. The artist knows this well so much that a distinguishing mark of her creations are precisely the strong color contrasts that characterize them. "Madness" was made in 2020 with the acrylic on canvas technique. The artist describes her work with a phrase from Phaedrus who argues that the consequence of seeing too much is to go crazy. For this reason, the protagonist of the work of which the naked body is visible from the breast up, draws our attention to a specific detail: she has only one eye. From it falls a tear of pain, anger or disappointment towards the fierce world that surrounds her. The green eye symbolizes growth seen, in this case, as an awareness of sad reality, while other colors are identified with vigilance, anxiety and fear. The title of the work itself suggests the state of mind in which the woman is in the grip: madness that brings out of herself, madness that makes us see things that do not exist, madness that makes us do things we would never have done. The background painted with two bright colors such as blue and orange creates a pleasant color contrast, which sets off the fair complexion of the protagonist. Dayanarah is an artist capable of creating works of precious aesthetic value that conceal deep meanings capable of involving and making the viewers reflect at the same time.

Art Curator Camilla Gilardi

Dayanarah D. Ali



Madness

Debbie Moore

"The viewer can see what only they can see, shaped by their own life's events and feelings. That is what art should do, be an individual gift" (Debbie Moore)

"Family affairs" is the title of the oil on canvas that Debbie Moore has selected to participate in the international art exhibition "Philo-Poem" organized by M.A.D.S. Art Gallery in Milan. The issue addressed, namely that of inter-family relationships that concern each of us, fits perfectly with the philosophical theme of the exhibition: there are many thinkers and poets who in the history of literature - Italian and not only - have faced this problem, analysing it from a deeper and more personal point of view. This is a topic that is particularly close to the artist's heart and that he loves to deal with by introspectively analysing but leaving the observer the possibility of identifying with the same problems and thoughts, letting himself be carried away by the power of art to allow each of us to be protagonist of every work, albeit in our own way and in a different way. The infinite complexities of family issues and the bonds that unite us with our loved ones are here symbolized and personified by the figures of Cubist reminiscence, connected, and interconnected with each other. Poor in features and deviant features, but rich in strength and emotional charge, they move all kinds of repressed feelings in us. Tension and love, rupture and union, a continuous overlapping of conflicting feelings, each of which is interpreted by a different shape and colour, by a different story. To do this, Debbie uses bold colours and expressive signs to tell a story through large but at the same time material backgrounds, which leave room for imperfect details of the colour itself.

Art Curator Carola Antonioli

Debbie Moore



Family affairs

Denise Dunant

The common thread that connects all the works of Denise Dunant is the search for the colors and vibrations that they transmit, and also in this work, "Vibrations", we can find this search. The bright colors, especially the warm shades of orange and the modulations of light, are what interests the Swiss artist the most. Only with Abstractionism the colour itself, and no longer the colour of the things, has gained full dignity, and it is in fact in Abstractionism that she finds full freedom of expression. In "Vibrations", spots of color with warm tones (red, orange and yellow) are juxtaposed with others with cold tones (blue), and with achromatic colors (white), thus going to enhance each other. Orange is, in fact, for example, the complementary color of blue and consequently, Denise Dunant, combining these two colors, makes them vibrate. The brushstrokes of color are not made in a single sense, but we find them equally, alternating, vertically and horizontally, thus making the work appear as a dynamic chessboard. At the same time, the effect of dynamism is created by the fact that the warm tones give the sensation of advancing and attract the viewer, while the cold tones, oppositely, give the sensation of receding and keep away the viewer. But it is not finished here: the work is, in fact, crossed horizontally by curved and wavy lines. If on one side these lines determine an effect of calm and tranquillity, like waves of the sea, on the other side they take the color of the spot on which they are located, and then they drag and mix it with others, thus creating new shades. Denise Dunant has created a unique work, a work that expresses life. She claims to observe the world around her and to convey her emotions in her paintings, and we can say without doubt that in this work she succeeded in a unique way.

Art Curator Francesca Catarinicchia

Denise Dunant



Vibrations

Didi Dobbs

"In nature, light creates color. In painting, color creates light" (Hans Hofmann)

Didi's artistic work is pure strength that finds form through the skilful use of colors, which give the works light and vitality. In a continuous succession of lines and spots of color, the observer's gaze is lost. As if we were taken by the hand, so Didi's brushstrokes accompany us on a journey through colors, emotions and discovery. In front of the work "Blue planet in a celestial sky" the observer gets lost in the infinite vortex of moods that it evokes, the colors that mix and sometimes overlap with each other, become a metaphor for human passion . In the work "Memories of a place unknown" the combination of colors, blue and yellow, white and black, lines and brushstrokes that have a curvilinear trend, give a feeling of great balance. In a succession of ups and downs, of circular movements, harmony and calm find a home. In both pictorial and digital works, Didi completely escapes from the figurative, her artistic work has a common denominator, that is color, which becomes the protagonist together with her hand. In fact, her works bring to mind action painting, where the artist's action and creative gesture are evident. Another very clear aspect is the emotional drive, Didi expresses herself and her moods, thanks to this, her works appear intense. The great sensitivity that Didi possesses is evident from the artist's work. She appears attentive to memories, even those moments lived but which remain etched in the heart and mind, and through her works the observer is also able to retrace the path to his own memories. Didi's bright colors stand out, not only on the canvas, but also in the heart of the beholder. As always, the artist gives us a moment to listen to ourselves and our unconscious.

Art Curator Vanessa Viti

Didi Dobbs



A little magis a little kindness

Didi Dobbs



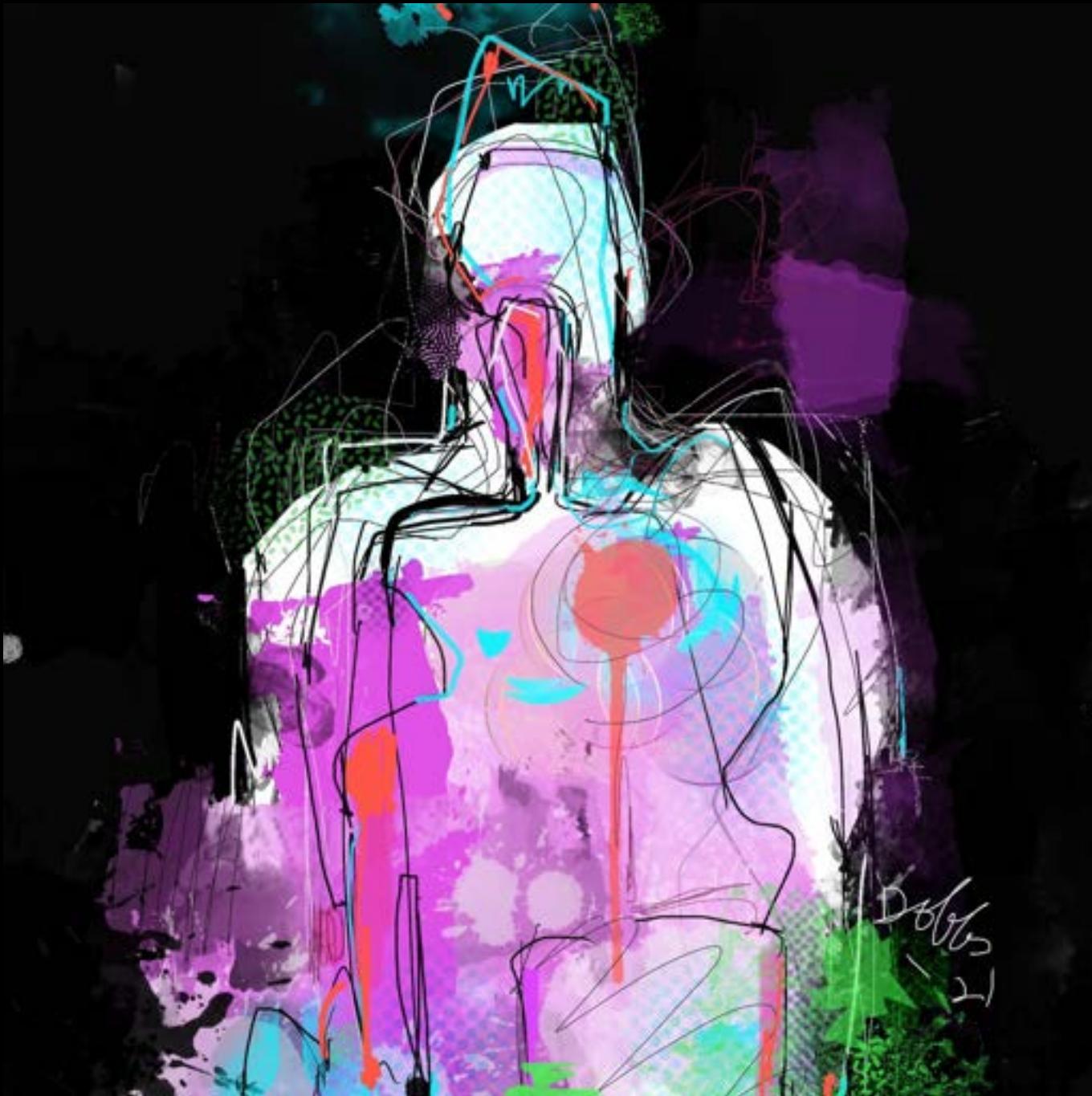
Blue planet in a celestial sky

Didi Dobbs



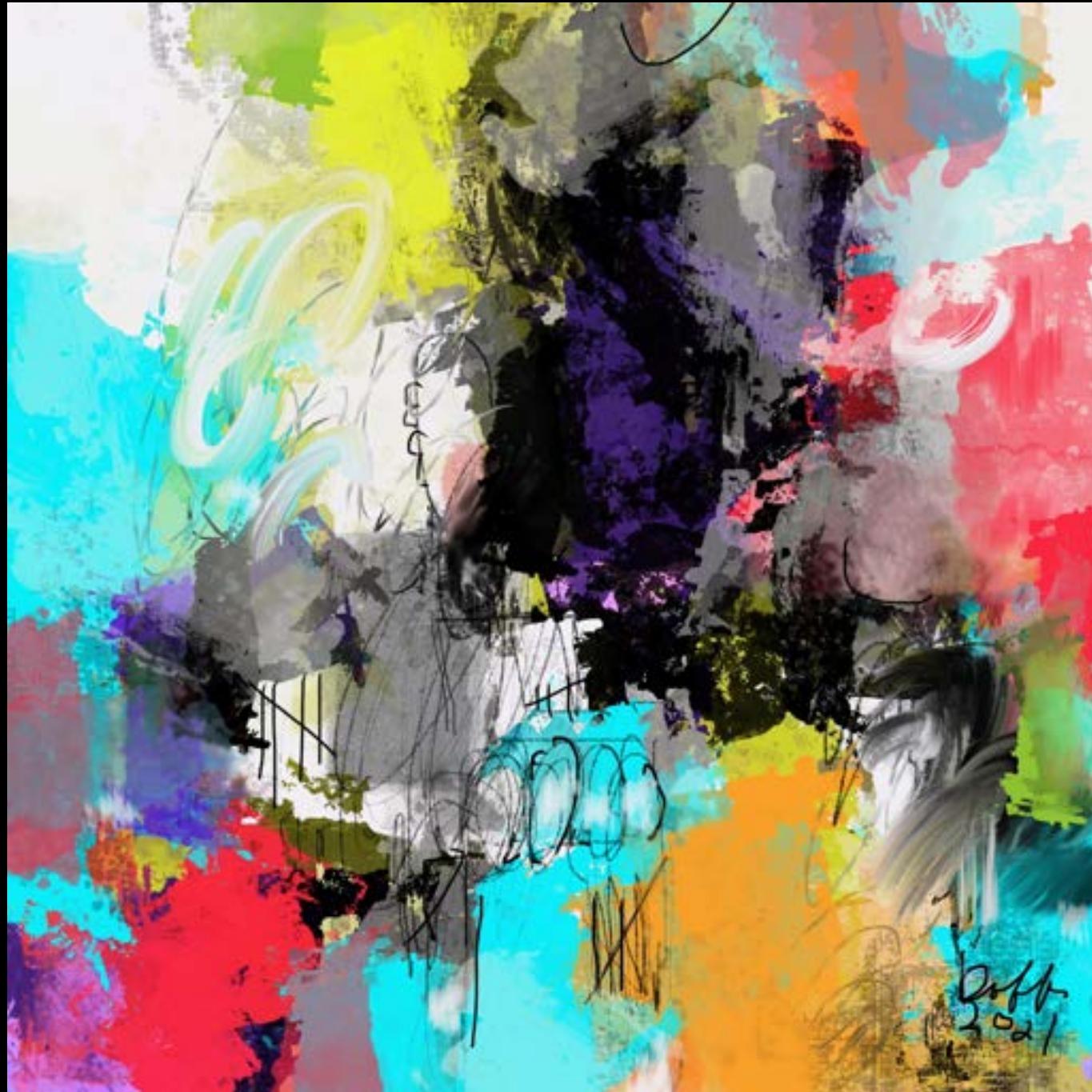
Memories of a place unknown

Didi Dobbs



Selves

Didi Dobbs



Sunny side of the street

Dwi Putera

“Wonder is the feeling of a philosopher, and philosophy begins in wonder.” (Socrate)

The infinite universe is ruled by laws that come from the human mind. Without thoughts and a critical view, the human being would not be able to understand what moves the world and why. These subjects are at the heart of the artistic investigation of the painter and illustrator Dwi Putera. The artist lets himself be surprised by the past, digging in the art history to find a pretext to focus and analyse the present. Dwi Putera transforms himself into a storyteller, collecting relationships – with feelings, nature, compassion and love as the main characters; so, they will become alive on his canvas. The painter's research finds its climax in Italian Renaissance: the artist takes a cue from the Greats of the Past and the culture of Italian cities full of history and charm. With a revival of the classicism, Dwi Putera portrays the human condition, embodying it in the figure of the philosopher, to explore the world around him. In this painting – a celebration of the “Philo-Poèm” expression – the artist wants to underline the human and natural need, that is an intrinsic characteristic of the living being, for external revelations and arts are the maximum expression of them. Everyone needs art and culture in life to be a unique individual.

Art Curator Manuela Fratar

Dwi Putera



Philo's revelation

Eleni NeoBenyon

*“My wings are spread, But the wind knocks me down,
I’m struggling to fly, Fear pulls me down.” (Eleni NeoBenyon)*

A British-born Greek Cypriot artist Eleni NeoBenyon finds the Philo-poem’s proposed interconnection between philosophy, poetry and art completely relatable. For the first time, an independent artist and graphic designer NeoBenyon presents a watercolor painting entitled “Hummingbird 1” to M.A.D.S. Art Gallery in Milan. The painting depicts a hummingbird in an action of flying back towards the wind, perhaps to change its flight direction. The tiny hummingbird is positioned at the central part of the frame as the protagonist, surrounded by vivid colors such as red, yellow, blue, and green. From a stylistic point of view, the splatter technique NeoBenyon used in this work recalls the effect created by actions, known as Action Painting, by abstract-expressionist artists such as Jackson Pollock and Hermann Nitsche. The combination of primary and secondary colors in the background gives a fairytale connotation and enhances the subject painted in green. By characterizing the painting with animals and vibrant colors in the background, it also gives a reference to the works by contemporary Texan blind painter John Bramblitt. Hummingbird 1 is a part of her Fantasy Land series, in which she has been working on developing her works on a larger scale. The artist intends to use high-saturated colors, texture, marks, blending and bleeding effects on a canvas in this collection that was inspired by her own subconscious, which she discovered through meditation that helps her to listen to herself. She also keeps an art journal, which serves as a diary where she expresses her emotions, brutal reality, and, most importantly, philosophical and poetical thoughts as a sketch for her artistic creations. For Eleni, art has served as a form of therapy, especially during her recovery from illness. Art transports the artist to a fantasyland where she can escape from the harsh realities of life and enjoy a moment in which creativity takes over all rules and her mind, just as a tiny bird's wings that bring it to a magical land of beauty, serenity, and freedom.

“Fantasy is hardly an escape from reality. It’s a way of understanding it.” (Lloyd Alexander)

Art Curator Trithida Trising

Eleni NeoBenyon



Hummingbird 1

Eleni NeoBenyon

Hummingbird 1

*"My wings are spread,
But the wind knocks me down,
I'm struggling to fly,
Fear pulls me down,*

*Philosophy and poetry,
Examine me,
So emotionally,
Who was it,
I used to be?
Who was it,
You used to see?
Who is it,
That you say is me?
Why can't I see,
That version of me?
The one everyone else can see?*

Eleni NeoBenyon

*I try to change the things in me,
Which I feel are wrong or damaged in me,
But what if all those parts of me,
 Make me,
 Me,
 All of me,
 The honest,
 True,
Real version of me?*

*If I kept it all?
All those parts of me?
The broken parts of me?
The – not working so good – parts of me?
The true, honest, raw, bruised version of me?
And I learned to accept all of me?
To appreciate all of me?
To love all of me,
Would I soar through the colourful skies again?
Would I fly high in the notion,
Of colourful love and creative devotion?"*

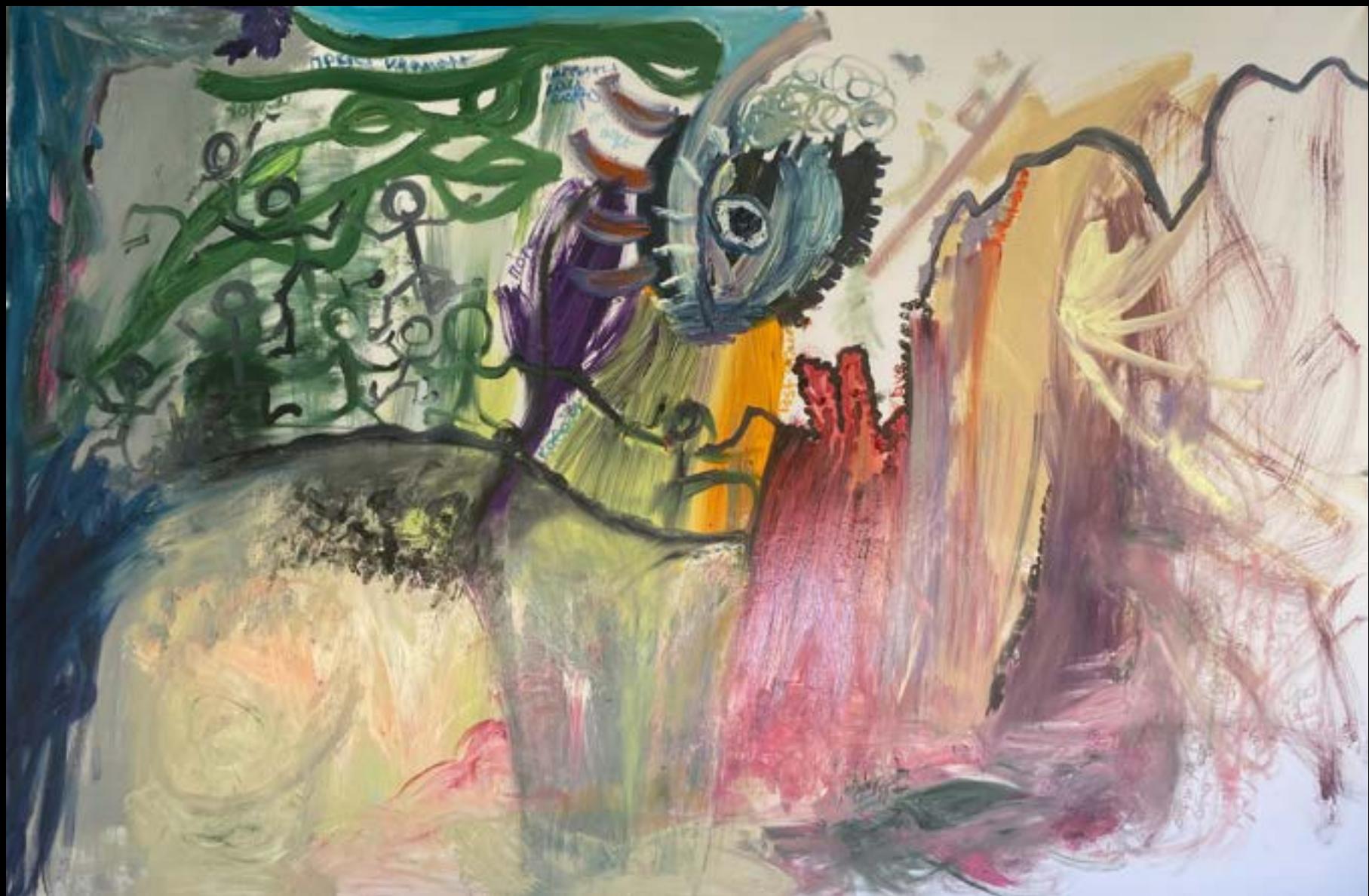
Eleni Simoni

“We are such stuff as dreams are made on, and our little life is rounded with a sleep.”
(William Shakespeare)

Eleni Simoni is a young and talented Greek artist from Thessaloniki. Her time at Covid allowed her to devote more time to art, inspiring her to create her first series of paintings. Her style is unmistakable. Through a synthesis of colours, lines and shapes, she manages to explore new universes that connect to different emotional spheres. Each of her creations is a unique piece that comes from an original idea linked to the artist's feelings and emotions. Eleni is strongly inspired by dreams and her dreamlike visions lead her to explore worlds that she is able to share with the viewer through magnificent combinations that she creates on canvas. Eleni is a young and talented artist in whom an original and creative profile is already visible. In her work "Dance of Life", the artist's creative concept is clearly evident. The colours range from pink to blue to green. They are delicate colours, sometimes shaded and sometimes stronger. A perfect mix of figurative and abstract. The painting is as if it were divided into two parts by a thin line that draws a boundary. In the upper part, a figurative subject from the world of nature is clearly visible. From above comes a blue fish that loses definition as it approaches the edge. It seems to be interested in the figure of a stylised man leaning on the border between the upper and lower parts of the painting. This is not the only stylised human figure; on the upper part of the painting, on the left, small, simply stylised men intersect with forms of nature resembling green algae. The figures are painted with a fine, almost decorative stroke. Nature dances, creating new and unusual combinations. The lower part of the artwork is more abstract. The protagonists are the colours that mix and blend together delicately. Light is a fundamental element and allows for unexpected and creative combinations. "Dance of Life" expresses joy, life. Eleni succeeds in recreating a dream world that takes up elements of nature intertwined with human figures that seem to be ornaments of the artwork itself. What attracts the viewer most is certainly the reference to the world of childhood combined with the obstacles and worries of the adult world. It is as if the artist wanted to get an important message across, and she does so by using colours and shapes that recall the world of childhood, thus allowing the viewer to encode it in a simpler and more immediate way. The choice of colours captures the eye of the viewer. The stroke is instinctive, spontaneous and linked to the artist's feelings. At times the marks are more precise and fine, at other times they are full of energy and spontaneity, giving dynamism to the composition. With regard to the choice of subjects, the oneiric sphere and the world of childhood, it is impossible not to notice a reference to surrealist art, in particular the playful artworks of Mirò. Eleni is very good at creating stories with her beautiful works. She also explores new and unknown universes. She loves to experiment, especially with her subjects that draw on dreamy worlds and deep emotions. With her artworks, she takes the viewer back to explore unconscious and hidden worlds that are inherent in human nature. And she does this through simple shapes and intriguing colours.

Art Curator Ilaria Falchetti

Eleni Simoni



Dance of Life

Eli Synnøve Øvrebø Lidal

"The emotion that can break your heart is sometimes the very one that heals it."

(Nicholas Sparks)

Eli Synnøve Øvrebø Lidal is a young Norwegian artist. She is actively involved in Mental Health. During her studies, Eli was fascinated by the history of art, in particular by the artists who expressed themselves with abstract painting, and she decided to learn it too, experimenting with different techniques. She works with her interiority through the act of painting: her workflow consists of choosing some starting colors and creating many layers on her canvas, mixing the starting colors for creating new ones, directly on the canvas. She also mixes the techniques and uses different materials such as glaze and glue. With a careful analysis, we can say that for her the act of adding is equivalent to entering into her different emotional states. What happens in this process is that each added level brings with it a strong archetypal symbology and can bring the viewer into different levels of reflection. In A poem can open a door, we can see that the brushstrokes are reminiscent of access doors to a hidden world. The layering and creation of new colors are not the only interesting element in her artworks as they often hide annotations, poems, small fragments like time capsules imprisoned in the canvas. Each artwork hides a fragment of her personal, intimate life. These elements are not always visible to the viewer. Their discovery will depend on the time and it will symbolize the presence and soul of the artist.

"Every canvas is a journey all its own."

(Helen Frankenthaler)

Art Curator Elisa Garosi

Eli Synnøve Øvrebø Lidal



A poem can open a door

Elke Jungbluth

German artist Elke Jungbluth creates her own style called "movement-painting". The style follows the concept she coined: "movement follows shapes", it is in fact evident, in observing her works, that the artist puts the strength and energy of body movement first. In this sense, this recalls the underlying concept of Action Painting, a movement developed by the American painter Jackson Pollock. As for the Abstract Expressionism's painters, also for Elke the gestural charge becomes important but in a technically different way. The German artist, in fact, creates works that follow the circular movements of the body and arm in particular. Two perfect examples are the works exhibited at the M.A.D.S. Art Gallery in Milan, entitled "Move on". The artist chooses to use a square support that better supports the random geometry that is created on the canvas. The colors are bright: yellow, pink and orange prevail in "Move on 20210105" while in the second work, "Move on 20210108", more dark colors emerge, despite the brilliance "pop" remains the protagonist.

Elke Jungbluth

On the one hand, Elke's painting therefore refers to the improvisation of the gesture but, on the other, hides behind them a study of color: the choice to use bright colors and to approach them together undoubtedly wants to convey a positive message to the public. In this sense, it is good to mention the work of the Abstract painter Kandinsky "Study of color: squares with concentric circles": Elke Jungbluth inevitably is influenced by this work, both with regard to the use of bright colors and with regard to circularity but, in some way, the artist is as if she continued this study leading to chaos, not to be understood in a derogatory way indeed, shows the public how the randomness and spontaneity can be harmonious.

Art Curator Giorgia Massari

Elke Jungbluth



Move on 20210105

Elke Jungbluth



Move on 20210108

Ellinor Moan Agersborg

“Art is to me both what keeps me grounded and what allows me to dream.”, says the young Norwegian artist, and this is precisely the incredible ability of art, its “superpower”, and Ellinor Moan Agersborg fully understood it. She is an artist far from monotonous, in fact she loves to experiment with different mediums and techniques to find the best ways to express what she is feeling at the moment of the realization of the work. The common elements of her works are, however, the bright colors, because of their positive energy, and the subjects represented: the human figure. It’s in portraiture that she manages to make the best of herself and bring out the best of art. In “Erasure” the brushstrokes of color are light and reduced to the essential. The protagonist looks proudly, haughty and imperturbable outside the canvas, to our left. The woman’s hair and especially her body are only sketched; they are reduced to simple contour lines. In this way all the attention of the viewer is first captured by the red band placed on the woman’s forehead, and then by her own face, on which stand out precious jewels that add a further touch of preciousness and modernity to the work. In “Náufrago”, Spanish for “Castaway”, Ellinor places the human figure metaphorically under water, thus making graphically visible the feeling of disorientation and isolation. However, the protagonist of the work does not express fear or sadness, but rather is linked to the serious and composed expression that we have already observed in the previous work. In this work there is an excellent rendering of light. The face is illuminated from above and a cold white light strongly illuminates the nose, chin, cheekbones and some strands of hair. In the background, instead, the Sun rays pierce the surface of the water enlightening with dancing flashes the aquatic depths. Finally, Ellinor Moan Agersborg once again changes her style to “Sundown Stillness”. The work is defined by the artist herself as a “Cubist portrait” and in fact there are undoubtedly elements that refer to this artistic current. The desire to oppose the mechanical reproduction of the real, the starting point of Cubism, is visible in this work especially in the back. The colors so bright and so different from each other contribute to accentuate the game of joints where the crowding of geometric shapes arouses a multi-directional dynamic motion and where, on the apparent disorder, reigns instead, a harmonic rhythm, a cheerful rhythm. A window opens violently allowing the Sun to enter the room with all its power. The green curtains break and the wall and the whole room are pervaded by the sundown breeze. “I love exploring how to convey stories through my work,” says the Norwegian artist, “and my hope is that they can both have an impact on and inspire the viewer.”. For her, art is at the same time a way to express her emotions and to arouse emotions in others.

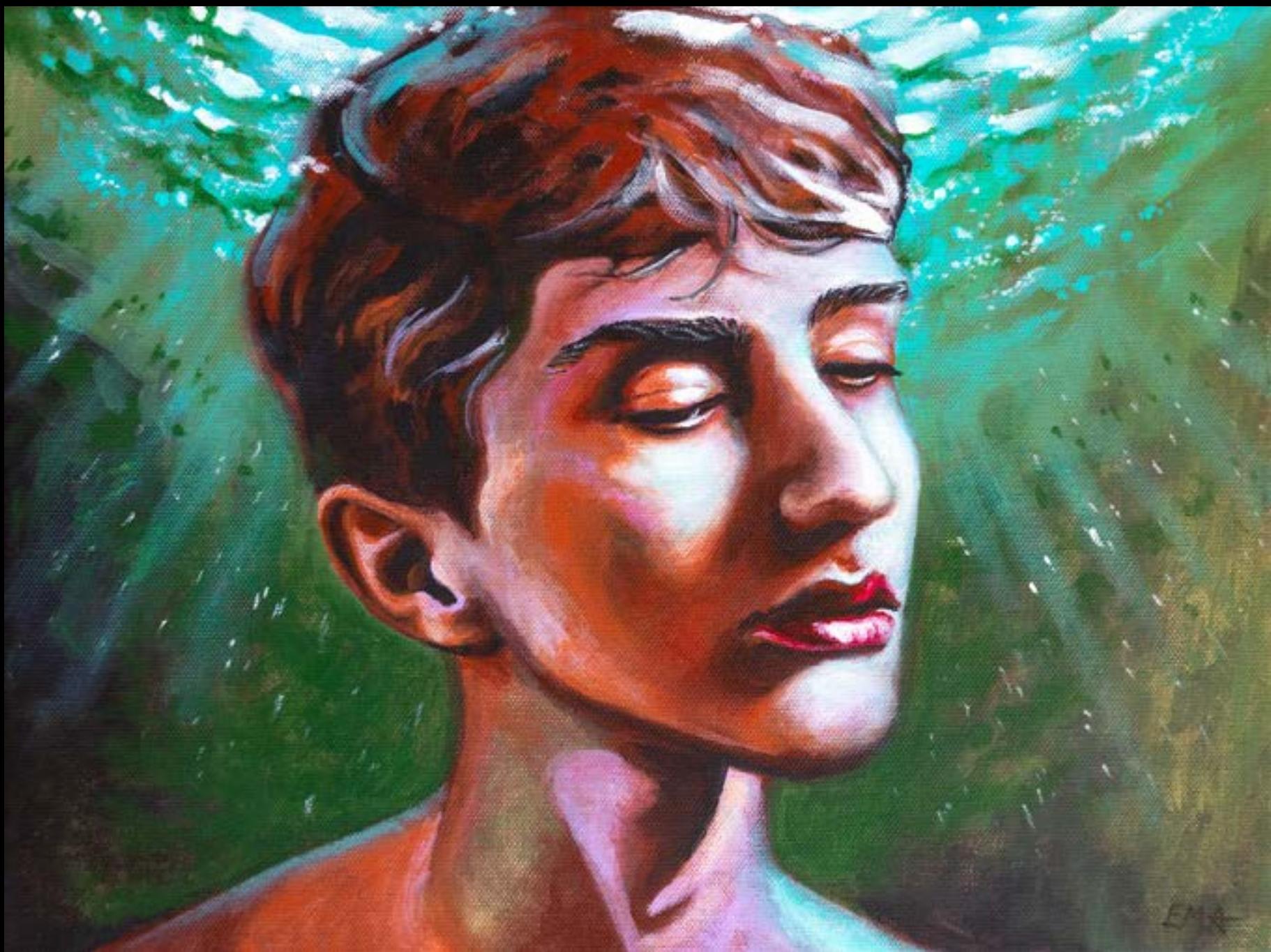
Art Curator Francesca Catarinicchia

Ellinor Moan Agersborg



Erasure

Ellinor Moan Agersborg



Náufrago

Ellinor Moan Agersborg



Sundown Stillness

Elly Voogt

The artwork created by the Dutch artist Elly Voogt is characterized by a granularity and material texture that recalls the marble surface. The painting plays on shades of orange and brown, the surface of the canvas is not flat but rather has ripples and veins. The rough and material consistency allows the painting to take on a tactile and dynamic aspect. The work recalls, for the use of other materials to be added to the canvas, the typical production of the Informal period. Among these are fundamental the pieces by Alberto Burri, a leading exponent of the Italian Informal movement and an expert in adding materials to the canvas, transforming the latter into a living material.

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

Art Curator Anna Panizza

Elly Voogt



Golden Journey

Emelly Velasco

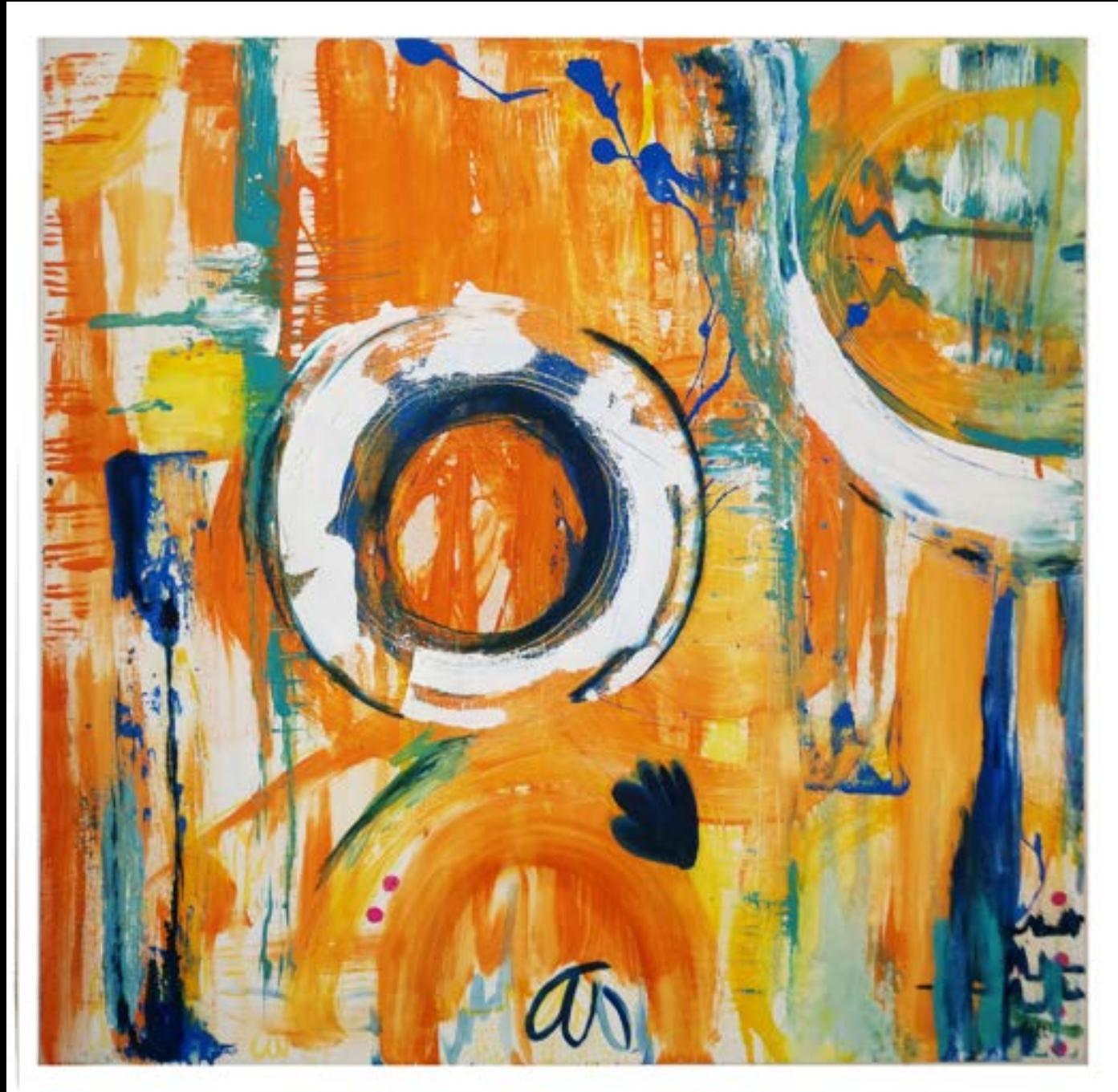
Have you ever wondered what happens when an artist places colors on a canvas to create a work of art? I'm not talking about technique, but about that strength and power that is created just when the colors enter into relationship with each other. How to explain it? Maybe it is impossible. But maybe it's not even necessary. This is the power and, I dare say, the magic of abstract art: it does not need explanations! It simply speaks through its shapes and colors. As the title given by the artist Emelly Velasco suggests, what is created between the colors is a real synergy. Indeed, synergy is defined as a combined action, collaboration and cooperation of several elements to achieve the same purpose, which involves a greater yield than that obtained by the various separate elements. Yes, because the colors on Emelly's canvases merge, unite, interact with each other to give life to the tale of a unique story. In the works entitled "Sinergia" and "Sinergia II" in fact orange expresses itself in dialogue with blue and its shades, in the first work, and, in the second, it is blue that expresses all its communicative power with orange at its side: we can thus observe a dialogue and a story of different shades of sensations and emotions in two acts.

Emelly Velasco

The figure of the circle is also the protagonist in these works: it has in fact always been a symbol of continuity and infinity, here it is a point of reference in the continuity of the movement of energy created by the chromatic power of colors. In the work entitled "Retina" instead, we seem to observe a meeting of opposites, the colors par excellence of femininity and masculinity meet through the preciousness of gold and begin to merge into one another. Here Emelly is expressed above all through the brilliance of colors, also represented in the brilliance of gold. In addition to the colors, even the drafting of the paint suggests an almost indescribable power and intensity. Finally, in the work entitled "Ambiguos Julibe Francisco", Emelly gives us a splendid example of how different techniques and tools can come together on the canvas to give life to a work with a powerful expressive intensity. Here oil colors, acrylics, ink and silver blend on the canvas with different intensities, shades and layers. The shades of color draw the eye towards the center of the canvas and make you want to push further, you want to go completely inside the canvas and be overwhelmed by the sensations it causes.

Art Curator Silvia Grassi

Emelly Velasco



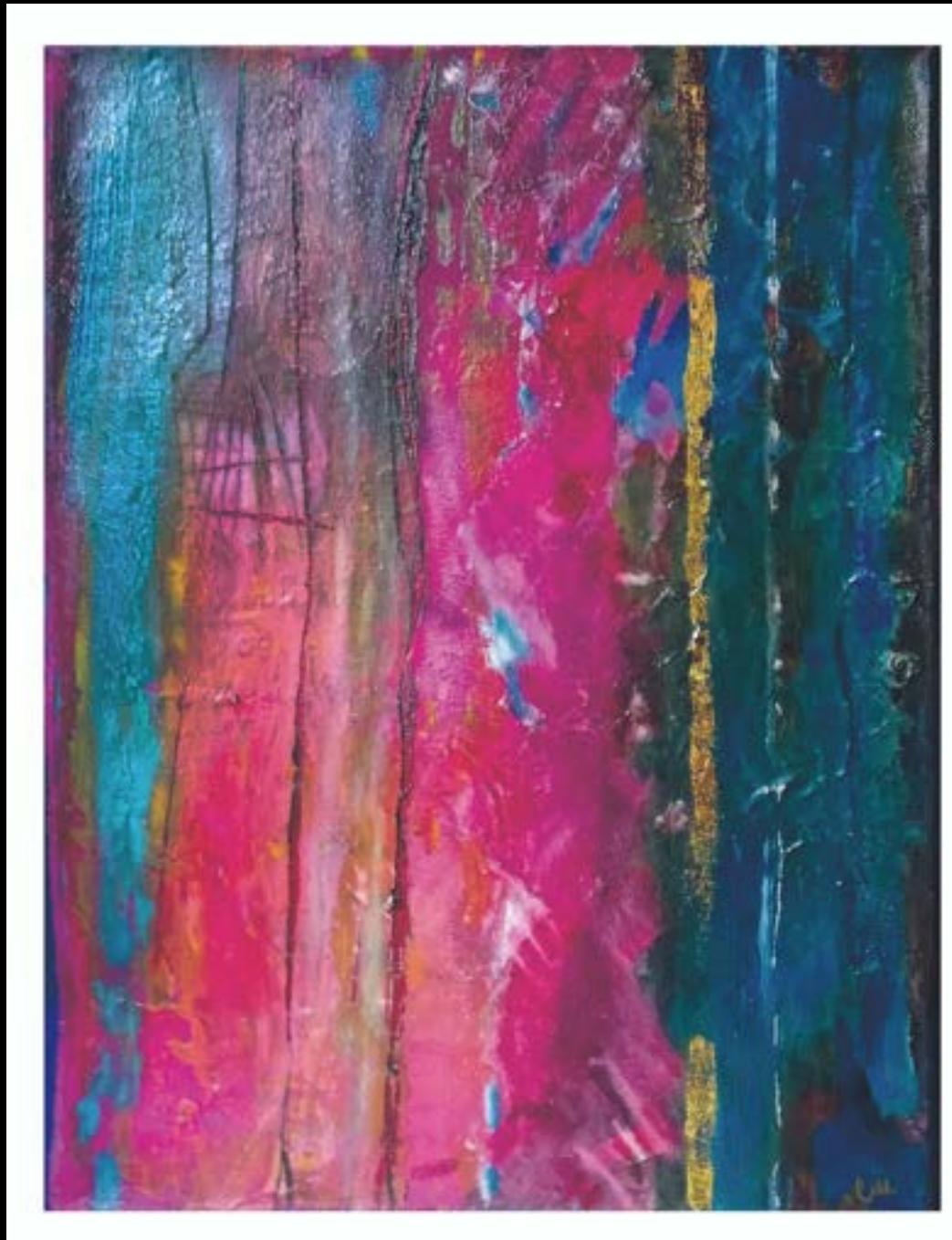
Sinergia

Emelly Velasco



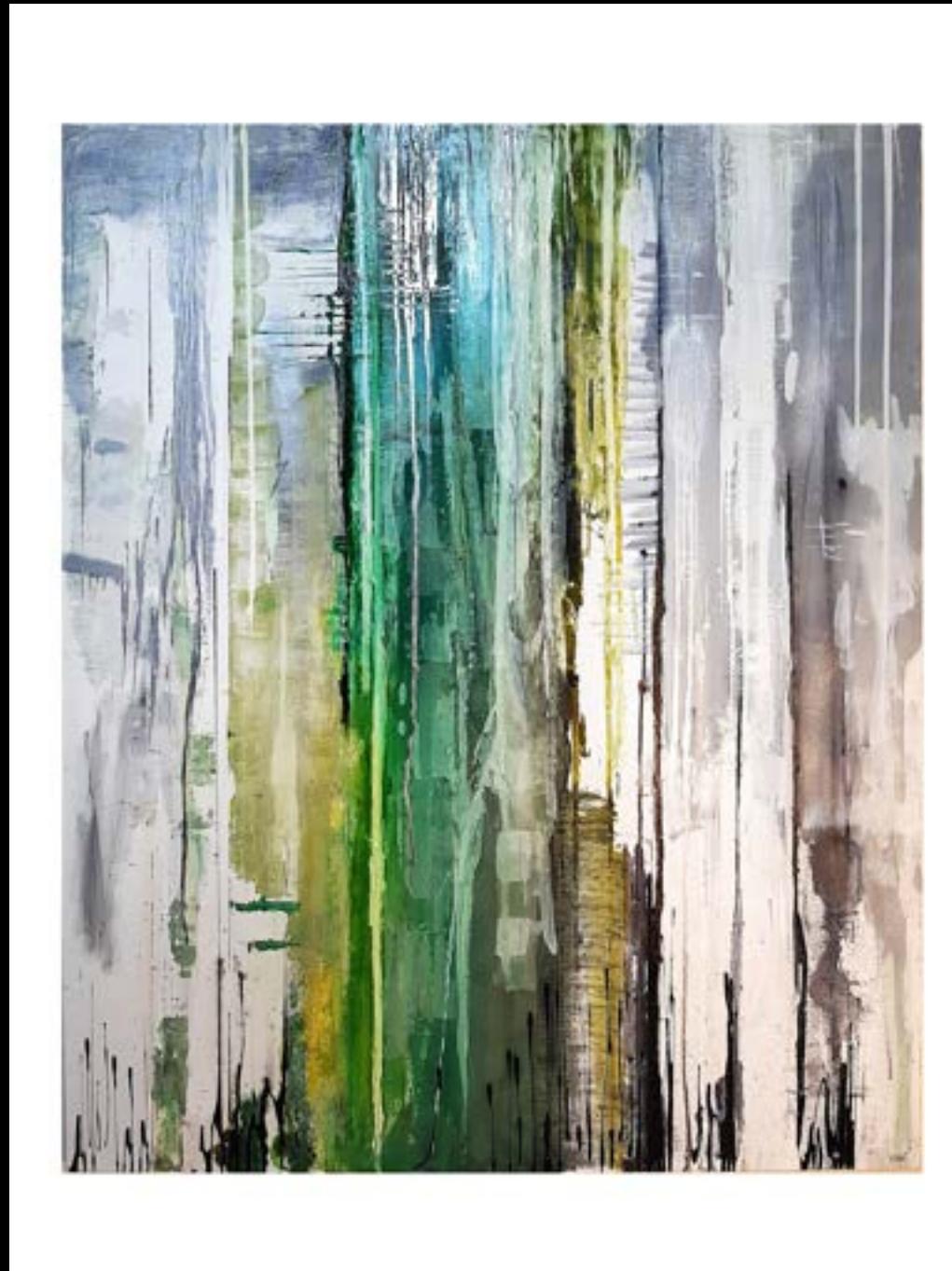
Sinergia II

Emelly Velasco



Retina

Emelly Velasco



Ambiguos Jubile Francisco

Emily Guilbert

Emily Guilbert is an American visual artist and expressive arts therapist. She currently works as an artist, psychotherapist and creative wellness instructor. She distances herself from the traditional techniques of painting and finds her artistic path in collage. Just like the avant-garde artists at the beginning of the last century, Emily Guilbert also feels the need to escape of the usual canons of creation and explore different materials and processes in order to create innovative works. The collage on display "Possibility" is a harmonious combination of shapes and colors, composed by the artist in an intuitive and spontaneous way. The background of the blue paper contrasts perfectly with the more vivid colors found in the foreground: pieces of cut and glued materials that give life to a pop and abstract image. The largest shape that we find on the right side of the work, refers to our memory, the silhouette of a female body, enriched by other elements, which we find instead in the center and on the left side of the support. In this artistic journey, every form put on paper influences the artist's subsequent action, resulting in faster and more impulsive creations that encounter other more studied ones, she decided after careful meditation. Her work hinges on synesthesia, or on the association of multiple sensory spheres that consequently give rise to other perceptions, in this case related to the visual components of her collages. Her compositions communicate kinesthetic and musical elements; the abstract forms move in the space of the surface and the final result that is created gives the artist a sense of completion. We can consider these works as hybrids, the result of various expressive techniques and different materials that convey in a single artistic artefact. They break the mold of the traditional art system also thanks to their original contents, giving the viewer the pleasure of imagination and fantasy.

Art Curator Elita Borgogelli

Emily Guilbert



Possibility

Erica Nystrom

"Ice is water that has been left out in the cold and fallen asleep" (John Garland Pollard)

A breath of cold air escapes from Erica's work and comes to wake up our souls. The artist perfectly conveys the idea of frost and purity that belong to the element of water. The fulcrum of the work is positioned laterally, where we witness a sort of explosion, the color is more compact and intense, it radiates and gradually becomes clearer. Relief lines branch out from the center towards the sides of the work, recalling the movement of water or cracked ice, just as if someone had thrown a stone. The work "Scent of ice" tells the perfect calm and tranquility that belongs to those snowy landscapes, in this case the ice has immobilized everything, everything rests under the eye of the frost, the water is asleep and still, it finds its rest through transformation into ice. If frost and snow give a precious silence, if everything appears as if asleep, there are at the same time some sounds that are emphasized, through Erica's work it seems to be able to hear the crunch of footsteps on the snow, of the breaking ice or even of some drop of water. Erica's work thus becomes a tale made up of moments, places to describe and scents to smell. The title of the work "Scent of ice" recalls one of the five senses: the sense of smell which has a very important role in the life of each of us, it is able to bring back remote memories, in some way also the work of Erica has this ability. In fact, meeting the artist's work means being carried away by memories, it gives us the opportunity to travel backwards towards hidden memories and feelings. Erica's work is totally abstract, lines and shapes do not exist, nothing has to do with reality, the absolute protagonist is color, it is itself capable of evoking emotions, the artist wisely uses the right colors, creating a work full of evocative power. Erica's work is imbued with strength that radiates over the entire surface of the work and emerges from it. The observer in front of this work is pervaded by the great power it possesses and absorbs its vital force. Erica's work certainly breaks the mold of classical painting, but above all it breaks the barriers of the observer's feelings who cannot remain helpless and let themselves be carried away by emotions and memories.

Art Curator Vanessa Viti

Erica Nystrom



Scent of ice

Erika Cadiz

"If everything on Earth were rational, nothing would happen."

(Fëdor Dostoevskij)

Erika Cadiz is a contemporary artist residing in Saudi Arabia. Erika's art is guided by an experimental creativity, which deliberately places the viewer in the image of logic, with real and irrational chromatic contrasts. This approach conveys the artist's personal vision of reality, which she wishes to involve, and to make those who approach her painting a participant actor, and not just a passive spectator. The white canvas becomes for Erika a field of infinite expressive possibilities, dominated by a fervent desire for freedom that cannot be contained within the rigid boundaries of a limited rationality. The artist's challenge is to induce to go beyond logic and to find a balance even in the midst of a composition, apparently pervaded by chaos and lack of harmony. This idea was closed in an exemplary way in the work presented by the artist, "Disharmonious Harmony". The oxymoronic title of the painting prepares the observer to look at a dance scene, "photographed" in the moment of maximum dynamism, in which the bodies of the dancers are strained in the effort of a choreography that seems to transcend gravity. The composition - mainly based on shades of gray and black - lights up the unpredictable notes of red and white just around the heads of the dancers. Their faces are hidden by a dense tangle of colored motifs, which seem to be wrapped around their faces like a cloth. The indeterminacy of the place and the anonymity of the two characters ignites the imagination of the observer with an instinctive curiosity, and allows anyone to project himself into the scene represented even before dwelling on the real details of the composition. The artist uses figurative art to highlight what has no form (unspoken words, and emotions, fears) and manages to cross the filter of logic with a whirlwind of bizarre and unusual elements, that shake the accustomed mind to canonical representations, and lead her into a universe full of stimuli, in which what is irrational and outside the box is more eloquent than any word.

Art Curator Chiara Rizzatti

Erika Cadiz



Disharmonious Harmony

Ethan Freeman

For me drawing is an attempt to understand what I feel about the world I live in.
(Brian Froud)

The American artist Ethan Freeman has always dedicated his life to art in all its shades. He moved to Europe to continue and evolve his career as a stage actor, but constantly feeling a need to get reconnected with his greatest passion: painting. Thereby in the past few years he decides to completely devote himself to art, finding in it an unequalled mean of expression. His inclination to range between different disciplines, is paralleled by his experimentation with different pictorial techniques, such as the abstractism, the impressionism and the figurative art. This array of styles can also be noticed in the three pieces presented at M.A.D.S. Art Gallery. “Savasana” is an artwork with a predominant abstract character. A mixture of light pink, hazy off-white and pale orange strokes and lumps of paint, forms the entire setting of the scene. The one and only figurative element is represented by the head of a person lying on the yoga pose of the savasana, from which the piece draws its title. The body of the figure is completely absorbed and blended with the smooth flow of colours. This expedient has been used by the artist to enhance and transmit at best the effect and the message of the artwork. Body and mind are free and altogether relaxed to restore and rediscover their inner balance, especially needed during difficult times. On the same philosophical concept and with a similar technique, Ethan realized also the second piece, “Brain Waves”. The consistent strokes of paint in different tones of blue turn the canvas into an impressionist-like deep sea. The layering and rippling of paint on the left side gives movement to the composition up to reproduce a full-fledged tide. In the central portion of the artwork stands solitary a stylized and outlined face painted in relief, willing to depict the stream of thoughts and emotions that overwhelm every human being. It is intended to be an invitation to get lost in the boundless sea of thoughts and find in it calm and peace. In the third item exhibited, “Eve-Olution” the tendency towards the figurative art is clearly manifest. The protagonist of the painting is Eve, the one who give birth to the human race. The scene depicted is ideally set on the very next moment to the bite of the forbidden fruit, when Eve, until then a heavenly creature, becomes herself a human being. The vortex of light but vibrant, almost neon colours behind her shoulders are symbolizing an otherworldly reality, of which Eva was once part. The plant that shrouds the woman, close and tight around her neck and shoulders, divides the scene in two narrative halves showing and being a symbol of her transformation. All the three artworks want to be the exemplification of the artist’s aim, to be the mean with which he can tell stories about the human condition.

Art Curator Ginevra Fisco

Ethan Freeman



Savasana

Ethan Freeman



Brain Waves

Ethan Freeman



Eve-Olution

Eva Lagerbäck

Eva Lagerbäck comes from Malmö in Sweden. She is a self-taught artist, with the aim of transmitting joy, humor and also seriousness on her works. She declares: "I paint the joy of my soul, my sorrow and my happiness" and this corresponds exactly to what she proposed for M.A.D.S. Gallery exhibition. Just as the concept of PHÌLO-POÈM was directly inspired by philosophy and poetry, Eva through art evokes these themes to reinterpret them. Specifically, she focused on the emotions she mentioned: transmitted by her subjects, for the most part women and especially children, who show the strength of simplicity, a pure happiness and tenderness. A way to escape - and to remember with their eyes - the magic of life that we can see in Light and love: the first as jauntiness, and love, the innate feeling that keeps us alive. According to the French philosopher Gilles Deleuze, joy is precisely what being produces: a consequence of what it is. This means that the more joy we show, the more we receive and therefore the more we produce it. In short: becoming joyful means becoming active. Bliss is equivalent to movement, a sensation that Eva has specified in the painting's title and which is indirectly revealed by the face of the subject; another demonstration is Dance your life where ever the fire is. Perhaps a different way of saying "every cloud has a silver lining" in many difficult situations. It is as if through this dance there was a backward path between the difficulties and the various obstacles to overcome, in which, in the middle, there is a child (with the appearance of an angel). In the background - surrounded by red flames alternating with darker shades - we notice some symbols and passages: starting from the figure of a stylized body up to moments of mental evasion shown in the clouds and then ending with a semblance of clear sky, demonstrating the happy moments. This fire to which Eva refers, in addition to the possibility of representing a sort of obstacle and a vital and destructive force, we could add, following the doctrine of Heraclitus, that its perennial movement causes it to change and at the same time remains identical. Like ourselves and life itself: in contrast with invisible forces that fight and influence us. In My own kingdom, instead, the girl seems to be portrayed as a princess in a modern way, in which her whole world is enclosed in her room. The artist has chosen to reflect in this painting her need to find a private moment with herself: sometimes in a dream or in a fairy tale but also through reading, listening to music or dedicating to art.

"We are all of us obliged, if we are to make reality endurable, to nurse a few little follies in ourselves."
(Marcel Proust)

Art Curator Ylenia De Giosa

Eva Lagerbäck



Dance your life where ever the fire is

Eva Lagerbäck



Light and love

Eva Lagerbäck



My own kingdom

Eva Lamaignere

“Color is a means of exerting a direct influence on the soul.” (Vasilij Kandinskij)

Eva Lamaignere is a South-West French artist who has developed a strong interest in art since her childhood, experimenting drawing and painting, to consequently be focused on the portraiture. As a self-taught artist she had experienced different painting techniques, from the spatula, which allowed her to have a more intense approach with the canvas making her feel completely free to express herself, to the brush, with which she has realized the most colourful works. Despite she doesn't follow any specific artistic movement, it's unavoidable to notice in her paintings a straight reference to the vivid and brilliant colours used in the most famous composition out of the Pop-Art era. The three artworks exposed at M.A.D.S. Art Gallery for Phìlo-Poèm exhibition are from her portraiture series. The first one, titled “IRIS”, is an homage and the portrait of Iris Mittenaere, elected Miss Universe in 2016. The choice of using lively but cold toned colours, has been made by the artist to reproduce all the facets of the subject's personality. The soft and smooth nuances of this piece can be juxtaposed to the warmer tones used for “WAX”, her second item. The artist has been inspired by the homonymous African wax fabric, in which figure multicoloured floral and geometric patterns, the same effect and style that Eva wanted to recreate in her work. To her, the colours used in the woman's face are a pure reminder of the Africa's warm and sunny days. The same colour choice is present in the last of the three artworks exhibited, “LASCIVE”. Here the real protagonists are the woman's gaze and her pose, which, along with the strength of the warm colours, are the mean to express seduction and lasciviousness. The depth of the gaze directly addressed towards the viewer, aims to involve and catch him up in his colourful shades. This is the real purpose behind Eva Lamaignere's artworks, to transmit emotions through the gazes and the faces of her subjects.

*“What the voice can hide, the eyes will set it free.”
(Georges Bernanos)*

Art Curator Ginevra Fisco

Eva Lamaignere



IRIS

Eva Lameignere



WAX

Eva Lamaignere



LASCIVE

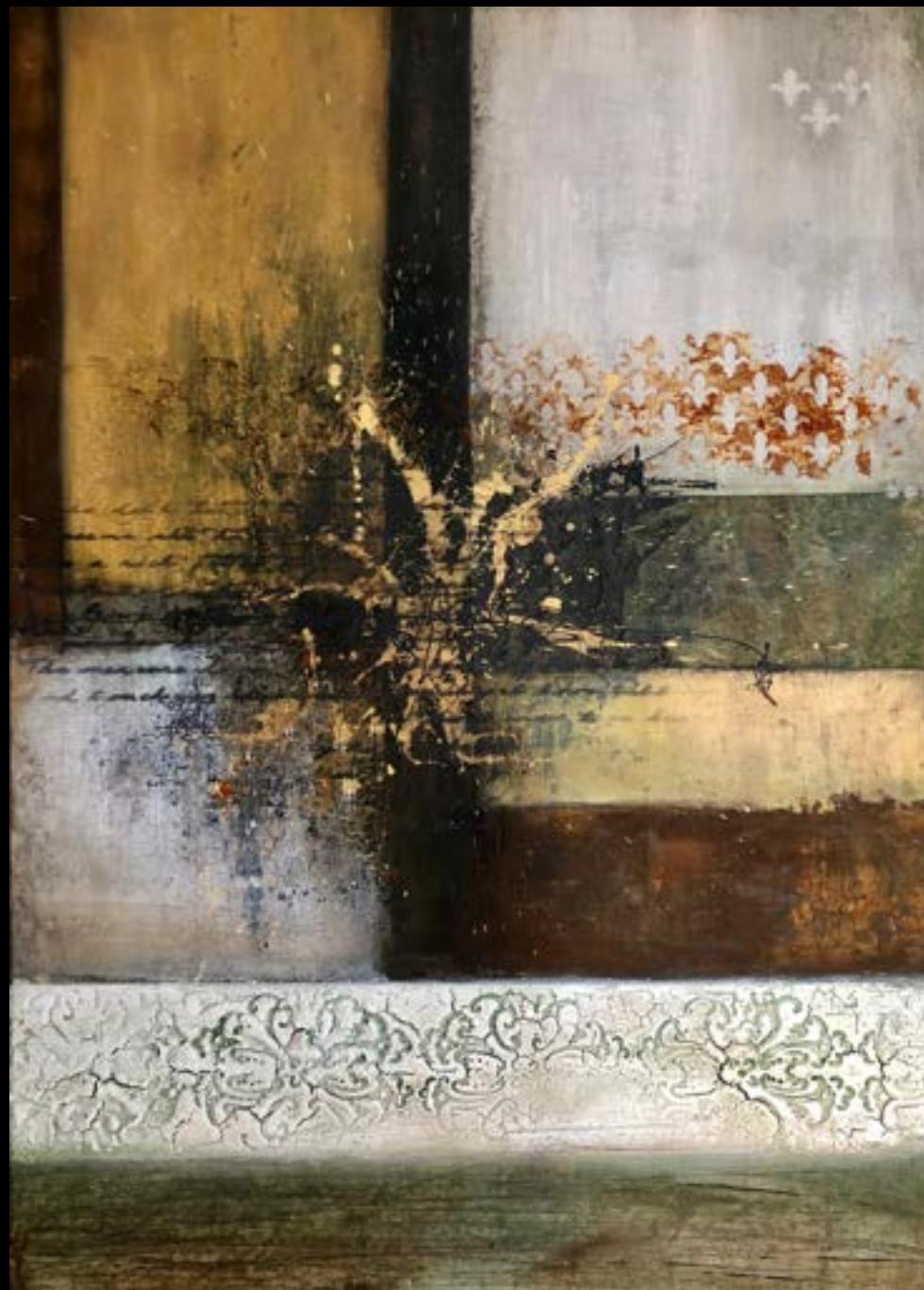
Evelyn Fasch

The artwork “Hidden beauty” conceived by the Austrian artist Evelyn Fasch presents itself as a harmonious composition of shapes and colors. The planes are well balanced within the painting and the use of a color palette bound to brown and its shades does not diminish the expressive charge and strength of the painting, on the contrary it accentuates its particularities. The center of the canvas appears as a real blast of color, the latter is released from within dialoging with the canvas in a harmonious way. The material consistency given to the painting is evident, nothing is left to chance and all possible residual spaces are exploited in order to make it full in its entirety and balanced at the same time. The canvas recalls the artistic production typical of the abstract period, in which the focus of the painting is left to color, the leading protagonist of the canvas due to the absence of a subject.

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

Art Curator Anna Panizza

Evelyn Fasch



Hidden beauty

Flavia Ocando

Flavia Ocando is a Venezuelan-born psychologist and artist, currently residing in Uruguay with her family. The union between her two formations makes possible the connection between knowledge and artistic passion, highlighting the importance of introspection, reflection, analysis and interpretative acuity in her works. On the occasion of the "Phìlo-Pèom" art exhibition, organized by M.A.D.S. Art Gallery, Flavia decides to present a canvas entitled "Sempiterno", rich in colors and shapes of all kinds, ready to spring and arouse contrasting sensations in the observer. The combination of reason and passion, rationality and impulsiveness, balance and vertigo is perfectly represented in her work, separated into two clear halves, each of which characterizes one of the two character faces that make up each of us, albeit in different percentages. All this can only be associated with the Abstract Expressionist current, which finds a great manifestation in a particular artistic period of Franz Kline. As previously described, even in the works of the famous American painter, we are based on the use of strong lines and ambiguous figures. His first works are made with pure black and white tones, although over the years he introduced some shades of color, up to the 1950s, where this element plays a fundamental role, allowing him to get to the most important only in performance. The work is a manifesto of dynamism and uniqueness, the same uniqueness that characterizes each of us and that makes Flavia's work readable and interpretable in a different way, but at the same time useful for everyone.

*"Mira de cerca que está allí, En todas partes por dónde vas, Mira bien dentro,
donde nadie ve Y te darás cuenta de lo que es.*

*Un sentimiento que llega a ti! Es amor, es pasión, Es la fuerza que vive en ti!
Camina de cara siempre al sol Y deja atrás tu sombra y temor"*

(Flavia Ocando)

Art Curator Giorgia Massari

Flavia Ocando



Sempiterno

Florinda Guerrato

For her second time in M.A.D.S. Art Gallery, the Sicilian artist Florinda Guerrato presents two paintings that have a lot of meanings in common with the concept of the current exhibition “Phìlo-Poèm”. Both “Innalzarsi” and “Internare” have been created with the use of cold colours soften only by the use of gold foil that shines the scenes, giving light to the subject. With “Innalzarsi” the artist has transmitted her existential time, where the love for colours and material was part of her life and thought which she was able to reflect herself, her emotions and feelings. The scene seems to reflect a chaos, the chaos of this period where each of us is captured by a flux of thoughts. The fact the Florinda has given to the piece a colour atmosphere, alludes to a sensation of hope and vitality.

Florinda Guerrato

As the artist herself explains: << Art nourishes the soul, involves the emotions and frees the spirit, it is a form of energy that spreads in space>> and this is why, the main character of the piece is a feminine figure trying to raise. A psychic and emotional state is what transpires also from “Internare” a softer scene in which the artist has depicted herself. Immersed in her thoughts, represented by the green and light blue spots, the artist is able to look over the appearances and see her internal emotions and her soul. What we can earn from these paintings, and from Florinda’s techniques is that the composition of matter and the surface of the painting - with its thickness - make it possible to ignite a plot of life and memory that is told through colour.

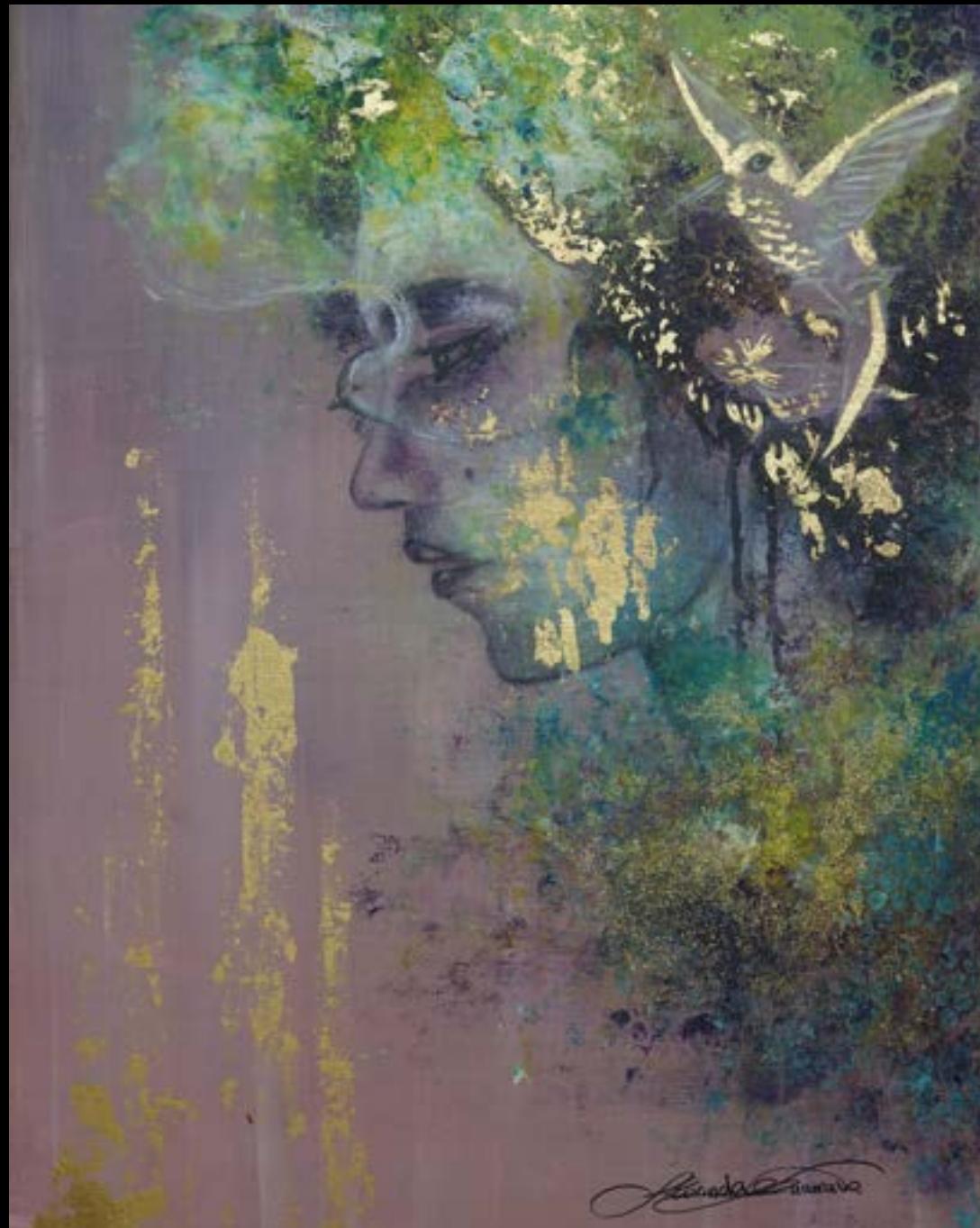
Art Curator Martina Stagi

Florinda Guarato



Innalzarsi

Florinda Guerrato



Internare

Francie Evans

Everyone knows that the first love is never forgotten and so Francie Evans has returned to it after a long period of estrangement. Art is her first love and always will be. In her most recent works, she is looking for a way to express human experience and consequently her oil portraits explore the contradictions of life's journey: beauty and trauma, love and heartbreak, self-compassion and pain. "Broken, but Still Breathing" fits perfectly in this context, as the title itself shows. We can admire a young woman seen from above with her head bent back against a reflective surface. An ambiguous, different, definitely unusual pose in the history of art. The Australian artist took a photograph as a model, but turning the frame upside down compared to the original, she gave her interpretation to the scene. What Francie Evans is interested in highlighting are human feelings and emotions, and in the representation of the woman's gaze, she manages to show them off. The woman is alive, she breathes, as the title says, "her lips are still pink, her skin still bright", but at the same time she is broken, an internal broken. The artist explains: "Sometimes all we can do is take one breath after another, and try and find joy and comfort in the small things.". We all know what she's talking about. With well-defined and well-balanced brushstrokes, Francie Evans has created a work that has nothing to envy to a photograph. In the same way as it, in fact, if not more, the work of the Australian artist manages to touch the soul of the viewers and to talk with them. In some points of the canvas the brushstrokes are more blurred and allow the underlying texture to be glimpsed, while in other points they become thicker, more material. "Broken, but Still Breathing" is not a simple portrait, but it is a deep, poetic work.

Art Curator Francesca Catarinicchia

Francie Evans



Broken, but Still Breathing

Frank Walkenhorst

Frank Walkenhorst is a German artist with extraordinary artistic gestures. His passion for acrylic painting spills over into his beautiful artworks, which are subject to a multitude of different artistic influences. It is also impossible not to notice references to the world of electronics and cybernetics in the electrical installation business that Frank owns. The artist is able to create orderly compositions according to a precise organisation of space. He builds the structure of his canvases in a geometric and orderly way, obtaining symmetries, parallel and perpendicular lines that give harmony to the artworks. In "Arrival", against a primary yellow background, Frank orders the space into three sections by drawing two dark black lines. Each section has within it different elements that are composed in different ways. Horizontal lines meet vertical ones, creating rectangles and surfaces. A game of shapes and combinations that seems like a labyrinth in which the viewer is invited to immerse himself. The colour is shaded and soft on the background while more studied and rigid brushstrokes are arranged to create new shapes. Two curved lines perpendicularly intersect the lines that create the sections, producing a sort of wake that gives movement and dynamism to the artwork. The other main colour, after yellow, is green, which is placed at the corners to give a shaded curvature to the surfaces. The artwork is lively, energetic and presents a tangle of lines that appear to be perfectly sweaty.

Frank Walkenhorst

In the work "Labyrinth" the lines intertwine like a labyrinth in which it is impossible not to be fascinated by the colours and geometric shapes that are created. Frank has the ability to put highly abstract elements into his artworks while maintaining an order and balance. He manages to rationalise even that which, like art, is not rational. The dominant colour in this artwork is yellow ochre/orange, which forms the background to a brighter and more varied palette of blues, greens, reds and pinks. A few lines, drawn in black, create geometric shapes, squares and rectangles that intertwine with each other. Touches of light are reflected scattered throughout the artwork. Here, colour is fundamental and also creates dynamic and animated lines. Frank represents a twisted mental mechanism while remaining rational and ordered. Finally, in the artwork "Oasis", the artist uses a horizontal format. Along the length of the canvas, he develops a decorative motif that again involves the intersection of lines, this time deliberately less defined, which blend in with the coloured background. The colour shades occupy the entire surface of the canvas in a soft way, mixing with each other and creating unexpected combinations.

Frank Walkenhorst

The black and white colours also contribute to dynamism by drawing boundaries and contours. An oasis of coloured hues, a geometric balance of symmetries and segments. For this artwork, Frank uses a broader palette and proves his versatility by creating more nuanced and softer lines than the sharper ones in his previous works. Here, the spaces are open, the sections of the artwork are not clearly defined and the colours deliberately blurred. Frank is influenced by 20th-century German Expressionism and moves away from figurative painting completely to depict new and imaginative abstract worlds. It is a kind of painting that is free from preconceived schemes. Cubism, with its decomposition of space, and Futurism, with its continuous movement, are also present in Frank's artwork. The artist is influenced by the world around him and transposes it through a geometric and colourful language. The volumes he creates and the architectures he encloses in his artworks are based on the dynamic tension of the acute angle, the straight line and the spiral. A synthesis of light and movement emerges between the acrylic colours applied to the canvas. Frank invites the viewer to lose himself in his artworks and then to find himself again in them.

Art Curator Ilaria Falchetti

Frank Walkenhorst



Arrival

Frank Walkenhorst



Labyrinth

Frank Walkenhorst



Oasis

Frederico Lacerda

Frederico Lacerda is a Brazilian film maker and producer. On the occasion of the art exhibition organized by M.A.D.S. Art Gallery, entitled "Philo-Poèm", the artist decides to exhibit his work "Sea Pollution" in which he shows a world without pollution. The exhibition certainly invites reflection and Frederico chooses to reflect on a current issue of fundamental importance for humanity. The work, from a technical point of view, is a graphic work carried out on an aerial photograph depicting a boat in the middle of the sea. The sea takes on bright and intense colors: blue, green and orange dominate the composition. From a certain point of view, the heaviness of the colors conveys a sense of suffocation as dictated by pollution. Speaking of this work it is inevitable to speak of Surrealism as the artist uses objects vaguely recognizable but manipulates them to express a concept, an operation also implemented by the surrealist photographer Kyle Thompson. On the other hand, Lacerda's work transports the viewer into a magical, surreal world, almost as if it were a parallel world, in which pollution is an entirely unknown concept and the sea is colored by nature. The artist, Frederico Lacerda, comments on the work by asking a question to his audience: "If you could replace all the pollution in the sea with colors, would you do it?". Perhaps the question is mostly rhetorical or in a certain sense provocative: the colors (paints, acrylics, inks..) are pollution themselves but, on the other hand, the question can be interpreted as a desire to "color" all that is evil in the world and restore beauty.

Art Curator Giorgia Massari

Frederico Lacerda



Sea Pollution

Fredrik Alfredsson

“I have a vision in my head. If I ever achieve it, I really hope my art can influence many people. Because I believe that art should be exhibited for everyone to see it.”

(Fredrik Alfredsson)

Fredrik Alfredsson exposes at the exhibition “Philo-Poèm” at M.A.D.S. Art Gallery the incredible work “Metamorphosis”: starting from an abstract expressionistic style typical of Jackson Pollock to Neo-expressionist, Fredrik uses different materials to create a totally dynamic and energetic representation. His painting stands out from any pre-established form, where strong feelings are fully represented through lines and colors that are freely blended and combined out from a rational order. Instinctive impulses prevail over reason and its structures, thus capturing the viewer's attention with all the dynamism generated within the painting. As if the artist always wanted to transform himself into something new, and this continuous evolution manages to strike every perceptive faculty of the viewer. Through such an immediate and spontaneous technique, free from any scheme, a bond is created between the artist, the artwork and the viewer, allowing a close proximity with the pictorial matter, where each element becomes part of it. This interweaving of strokes and nuances is the result of an impetuous and vital gesture, through which both the abstract and chromatic themes come from the deepest parts of the mind, bringing out the most unconscious motivations of each individual. The splashes of color of different vividness are constantly assembled and mixed, while at the same time they emphasize an intense harmony. By expressing all this energy, Fredrik creates an explosion of contrasting feelings in the viewer. The dynamic action and the different moods generate a powerful and expressive language in the canvas, in which the viewer is carried away by the artwork's impetuous atmosphere.

“The big moment came when one decided to paint... Just to Paint! The gesture on the canvas was an act of liberation.” (Harold Rosenberg)

Art Curator Alessia Perone

Fredrik Alfredsson



Metamorphosis

Galia Ron

Galia Ron is an incredible woman, full of light and positive energy. She loves to paint our planet in the form of an enchanted landscape, giving her works a fairy-tale atmosphere. On the occasion of the international art exhibition "Philopoem" organized by the M.A.D.S. Art Gallery in Milan, Galia decided to present three works that perfectly represent her vision of a happy place and a creative moment. With the explanatory titles "At the foothill of the snowy mountain", "Dance of the moon" and "Corona time painting", the acrylics on canvas all represent magical and idyllic places, in the first two cases populated by happy and cheerful people, while in the third case the vegetation is suddenly abandoned. The title is a fundamental clue to understand what happened to the population of these colourful landscapes, but despite this, the world does not lose its bright colours of hope. The technique, especially in the first two works of art, seems to be similar to the Impressionist "en plein air", with small material and dotted brushstrokes, which create atmospheric vibrations and masterful chromatic reflections. Galia has that incredible gift that few people have, namely that of growing up, keeping our "inner child" that allows us to see things in their sweetest, most emotional and most colourful version. Working on the child in us helps us to accept and cushion our adult personality, allowing us to have a more balanced point of view on ourselves and on others. What better way to get it out than through art?

"When you are no longer a child, you are already dead" (Constantin Brancusi)

Art Curator Carola Antonioli

Galia Ron



At the foothill of the snowy mountain

Galia Ron



Corona time paintings

Galia Ron



Moon Dance

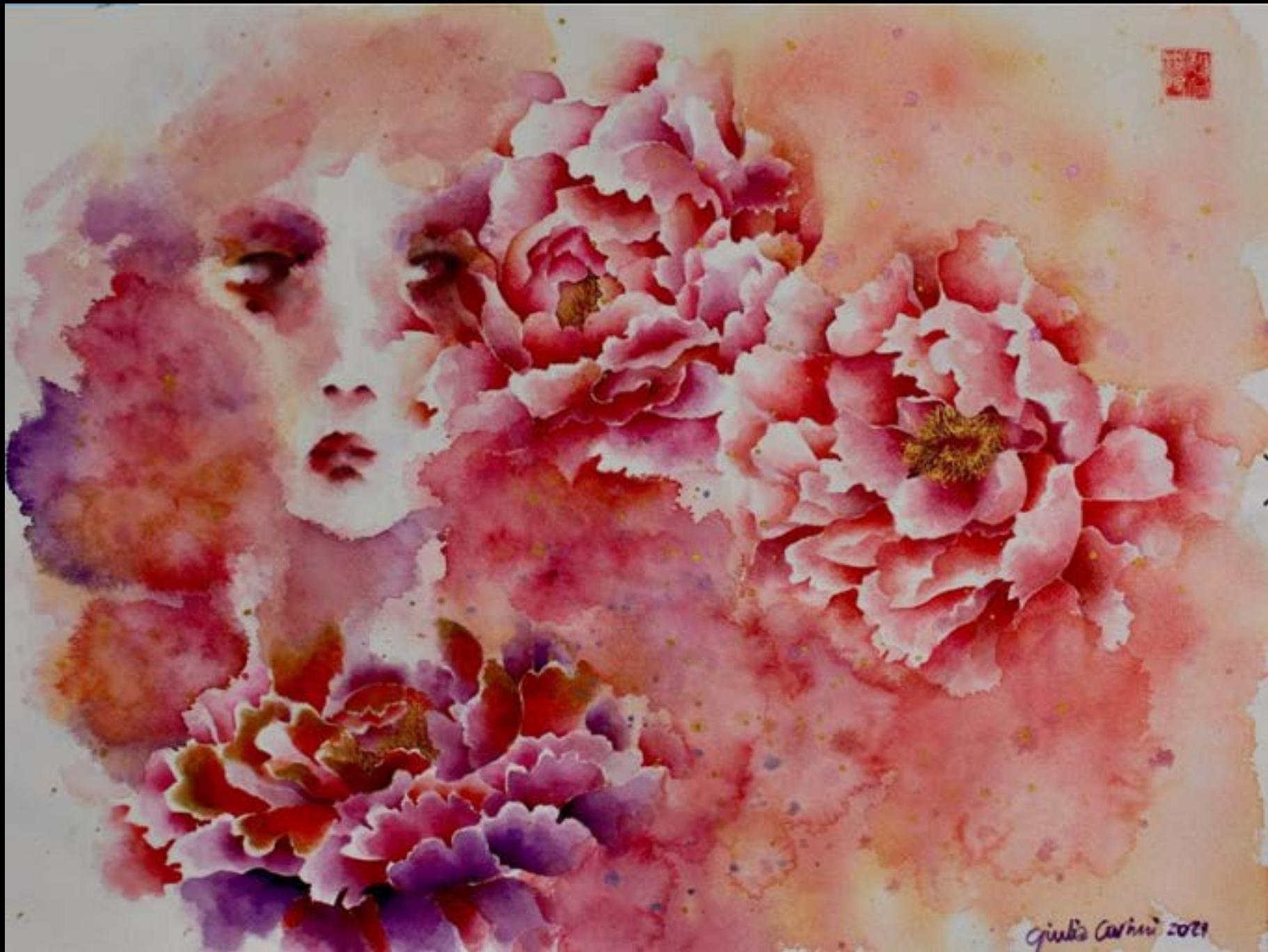
Giulia Carini

"When men and mountains meet, great things happen." (William Blake)

Giulia Carini is a watercolor artist living in Parma, Italy. Always fascinated by the delicate and light shades of watercolors, she has come to deepen this technique and to concentrate completely on it. Giulia's works resonate with a vibrant and ever-new chromatic range, which leads the viewer to enter into an ecstatic contemplation. She makes the colors the absolute protagonists of the paintings, and it almost seems that it is their enjoyment and dripping on the canvas that gradually suggests the shapes and figures. Far from being compositions of only aesthetic value, Giulia's works are permeated by profound reflections on the relationship between man and nature, which she feels of interest in oriental philosophies. "Dissolving in Nature" represents a perfect synthesis of Zen and Buddhist principles that see the artist as an integral part of nature: the communion with nature makes the artist a privileged contemplator of the sublime harmony that surrounds her. The work shows the total annihilation of the individuality, who realizes itself when it mixes with the splendid flowers that envelop him in a tender embrace. The dissolution of the ego corresponds to the blurred contours of the face: the delicate features of the face flow into the petals of superb pink and purple peonies, which seem to shine with the artist's inner light, which is illuminated by the vibrations of her inner world. Giulia realizes the moment in which the soul and nature become one with the rest of the universe, with a distinctive spontaneity proper to a deeply inspired conscious mind, which she loves to surprise first of all herself. Color combinations and contrasts are sometimes considered for a long time, and sometimes the result of an untiring love for experimentation.

Art Curator Chiara Rizzatti

Giulia Carini



Dissolving in Nature

Greg Wyszynski

Greg Wyszynski found his true calling as a fluid artist after working with various mediums and techniques. As the artist himself stated, the colors and their flow on the canvas but also on the wood, glass and discs, represent his Zen moment of him. When the call of paint arrives, that's where Greg goes to his studio and begins to bring his works and color compositions to life. The artist found in painting a way out of reality, producing a calming effect on him, as if he were in a meditative trance state. The fantastic artwork that Greg exhibits at the "Philo-Poèm" International Art Exhibition is entitled "Kaleidoscope". The kaleidoscope is an optical game that consists of a tube inside which two or more mirrors are placed longitudinally, reflecting fragments of colored glass that generate pleasant geometric images, which change continuously. Just like the kaleidoscope, the artist was able to reproduce this optical game on the canvas, making magnificent colors flow on it in order to capture the viewer and lead him out of it, in that famous trance state, through these fluid movements. The color in this painting becomes changeable, impregnated by the emotional flow, symbolic but at the same time fleeting to the codes of interpretation. These colored fluid movements will provoke in the viewer an energetic thrust that will project on the ascending path that connects the Earth and the Sky.

"There are painters who paint the sun as a yellow spot, but there are others who, thanks to their art and intelligence, transform a yellow spot into the sun."

(Pablo Picasso)

Art Curator Francesca Campanelli

Greg Wyszynski



Kaleidoscope

Grethe Kjøsnes

“Nobody can bring you peace but yourself.”

(Ralph Waldo Emerson)

The artworks by the contemporary Norwegian artist Grethe Kjøsnes, immediately lead the observer towards a deep otherworldly universe, whose chromatic vibrations capture the gaze, giving rise to contrasting feelings. Through a language with strong links to the currents of Expressionism and Abstractionism, Kjøsnes tells us of distant worlds enveloped in impalpable atmospheres. Subjects with vague contours are lost in each other, tinged first with light and then with darkness. Souls surrounded by a coloured mist evaporate in the dense air of these enchanted places, hovering aimlessly in space. In "Stumbling around in different corners", intense reds alternate with blues, purples, greens and azure, providing a highly emotional visual experience. In the centre of the painting, a house emerges from the background illuminated by bright colours while, over it, a female figure seems to fall from above.

Grethe Kjøsnes

The entrance leads to a bright and welcoming afterlife, and a silhouette with open arms waits for someone to cross the threshold. All around, the turbulence of life is manifested in the dynamism of the brushstrokes that blend the darkest colours into one another. This artwork is the eternal conflict between the tranquillity of what is already known and the insecurity and fear of the unknown. Grethe Kjøsnes' visceral chromatic research, made up of complementary colours, opens up the gaze to a visual antithesis, in order to tell the metaphor of life in its becoming.

Art Curator Francesca Brunello

Grethe Kjøsnes



Secret contact

Grethe Kjøsnes



Stumbling around in different corners

Hacer Ercan

Philosophy and poetry are born as a response to human restlessness. Art responds to the artist's need to express his own truth, his own thought, his own vision of reality. Through painting, Hacer Ercan, a Turkish artist mother of three children, expresses her concern for all children orphaned by the war and who are affected during each Ramadan. She expresses her maternal instinct, her solidarity and moral closeness to all the small and innocent victims of war who lose everything. They lose their parents, they lose their home, they get hurt and they can't heal. These children lose their serenity and are inevitably wounded even in the soul. Hacer Ercan chooses to paint in her work "Orphans Iftar" a strong image, the scene of the explosion of a bomb seen from a balcony. From here, she witnesses the cancellation of the life and serenity of so many people and communicates it clearly, but without depicting dead and wounded. Using the technique of oil on canvas, Hacer represents an event that will last a few seconds and in a few seconds will cause devastation and consequences that we do not see, we can only imagine. The artist portrays a cruel reality and shows it to the world like this, with the will to denounce what happens during every Ramadan. She represents a scene that speaks for itself, puts us in front of a reality that cannot leave us indifferent. The artist chooses to use her artistic talent to tell a cruel and sad truth and to launch a message of denunciation, in defense of all the innocent people who are affected every year.

Art Curator Sara Giannini

Hacer Ercan



Orphans Iftar

Halyna Mur

"Mirrors are used to look at one's face, and art is used to look at one's soul."

(George Bernard Shaw)

Halyna Mur is a talented Ukrainian artist living in Poland. Her refined and unique style soon led her to obtain recognition and prizes both in Ukraine and abroad. The fact that makes her works immediately recognizable is the Fantasy inspiration, which leads her to create visually striking compositions of a sublime, almost dreamlike, beauty. The protagonists of Halyna's works are often female figures who recall myth, legend, ideal representations of moods and feelings. Among the works presented by the artist for "Philo-poém", we see both trends, united by the common thread of a refined pictorial technique masterfully executed. The painting "Leda and the Swan" re-proposes the famous episode of Greek mythology in which Zeus, seized by the passion for the irresistible charm of a mortal woman, Leda, hides his divine likeness in the guise of a swan. Against the pearlescent background of a velvety night sky, the swan seems to wrap its wings around the figure of Leda, as it approaches her lips, which are sensually parted. The representation captures the swan in the moment in which it clings to the young woman, and follows the circular trend of the canvas, emphasizing the idea of a fluid and dynamic movement. In "The Dream" the artist projects the viewer into a more personal dimension, derived from the passion for stories and tales of fantastic creatures. In this work a beautiful woman - perhaps the artist's alter ego - is lying on a soft bed, which seems to float in an imaginary dimension, the result of the amazing creative action of dreams. Together with the woman, is represented a small dragon (real and imaginary?), which leans on the sleeper, and recalls the pictorial representation of a dream performed in Fuseli's "Nightmare", although in this case the disquiet leaves space has a deep feeling of serenity. Finally, "Ecstasy" embodies the full awareness of love, which is able to lift the soul and the body in a static and abandonment of oneself. The female figure seems to float in the depths of an iridescent multicolored sea, and is pushed upwards by a flock of small luminescent birds. They guide the woman towards the light of the surface, just like the sweet notes of love, to which she surrenders unconditionally. The sexuality of the composition joins a splendid metaphor of the unstoppable power of sentiment, which leaves no alternative but to go along with it, abandoning itself completely to it. The visually evocative suggestions inspired by Fantasy become for Halyna an opportunity to give the body and shape images, stories and heroines taken from her life, elevating them to universal paradigms in which anyone can identify.

Art Curator Chiara Rizzatti

Halyna Mur



Leda and the Swan

Halyna Mur



The Dream

Halyna Mur



Ecstasy

Hanan Bouanani

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

Eyes that radiate a light, faces time-worn, silent mouths that communicate more than words can. Hanan Bouanani is a Belgian artist whose works surprise not only for their great aesthetic value, but above all for their strong evocative power. Her paintings are exactly the mirror of her thoughts, her emotions, her experiences: taking inspiration from the famous Austrian painter Egon Schiele she creates expressionist style paintings in which the protagonists tell us their intense life stories. Each viewer, in front of her works, begins a deep journey within himself that will carry him towards an understanding of their deeper meaning and a personal reflection. "If he knows how to be intense, words wear out" was created in 2021 with the watercolor, ecoline technique on paper. The protagonists are two human figures who turn their gaze towards us. Deep blue eyes, straight noses and full lips characterize their faces with a serious, at times suspicious expression. There is a strong chromatic contrast due to the colored faces in contrast with the white of the background and of the bodies. The title is significant and leaves the viewer the opportunity to give a free interpretation of the work. Sometimes words are superfluous; a look, a simple movement of our body, an expression on our face are enough to make others understand what is happening inside us, in our mind and in our heart. Two faces close cheek to cheek come together, their thoughts merge, their emotions chase each other. Hanan through her works not only gives beauty, but leaves an indelible trace, a unique memory in the mind of viewers.

Art Curator Camilla Gilardi

Hanan Bouanani



If he knows how to be intense, words wear out

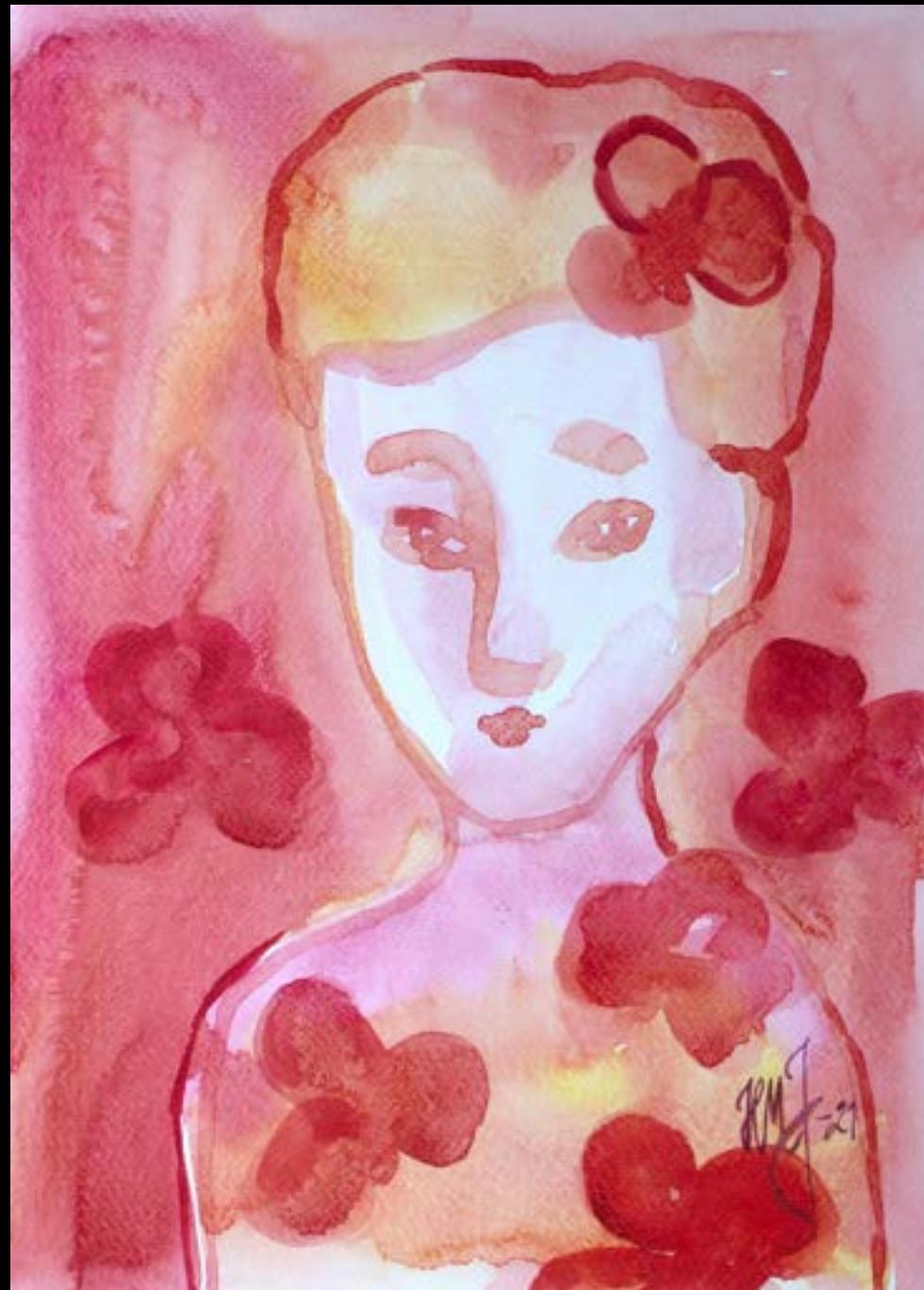
Hanna Maarit Jauhiainen

“Serenity is the balance between good and bad, life and death, horrors and pleasures.”
(Norman Davies)

The artworks by the contemporary Finnish artist, Hanna Maarit Jauhiainen, making watercolour technique her main form of expression, give rise to gentle tales of distant, delicate and enveloping dreams. Veils of colour embrace each other, blending, giving life to new colours that describe figures and imaginaries of great refinement. Linked to a figurative style, Hanna Maarit Jauhiainen takes us into a world whose protagonists live in symbiosis with Nature and its elements. In "I am a big lion and I will protect you from everything", this intense bond is immediately perceptible. A lion with human features, whose face surrounded by leaves is reminiscent of the sun, touches some plants with his hands, while little birds are circling in the sky. The choice of using such dark colours to depict the background contrasts with the subject, who expresses serenity and light. With this work, Hanna Maarit Jauhiainen succeeds in conveying the philosophical concept of "polarity", that is, the relationship of mutual dependence between two opposing elements: light-dark, hot-cold, black-white, male-female, love-hate, rich-poor, health-sickness. The blotches on the purplish-red background give a sense of instability and unease, which, however, are immediately compensated for by the presence of this creature, whose gentle face communicates a pleasant calm. Hanna Maarit Jauhiainen's art speaks of balance. An ancestral spiritual equilibrium where, despite the unpredictability of the Nature and its unstoppable power, life continues to evolve without disturbing our souls. These are small tales of great sweetness and profound mysticism, in which the observer can do nothing but be lulled.

Art Curator Francesca Brunello

Hanna Maarit Jauhiainen



How much longing weighs

Hanna Maarit Jauhiainen



I am a big lion and I will protect you from everything

Hanna Maarit Jauhiainen



The Moss Princess and her Snowy Owl

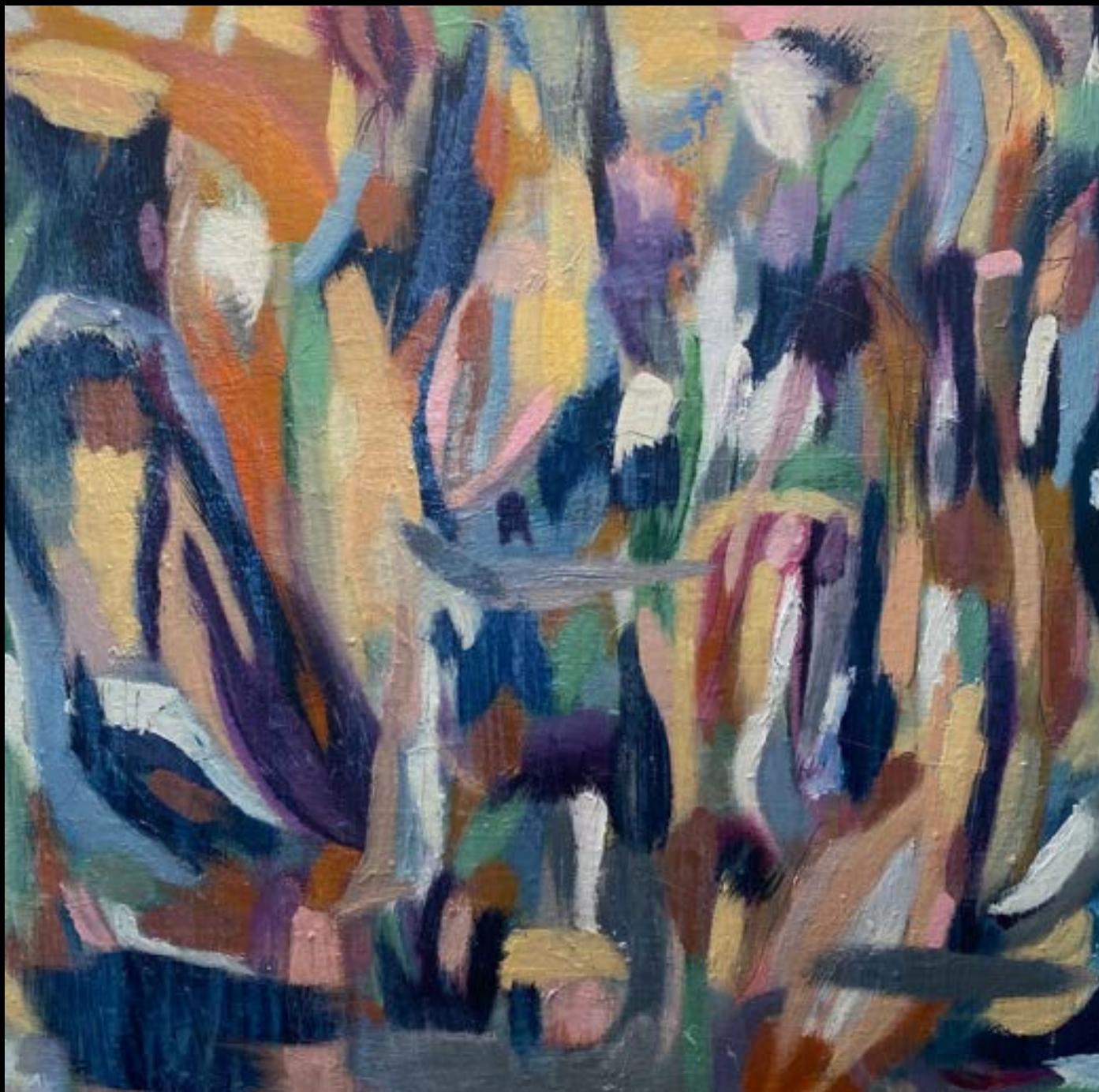
Hannah Rosengren

On the occasion of Philo-Poem exhibition at M.A.D.S. Milano Hannah Rosengren has decided to exhibit three artworks: “My Gardens Grows”, “Out of Winter” and “Sea Meanderings”. The paintings of American artist Hannah Rosengren are characterized by an expressive force and a use of color that makes them unique. The first work on display is “Gardens Grows”, the canvas is characterized by a palette of colors ranging from blue to yellow through ocher, purple and green. The different shades of color are spread on the canvas in a flat way, going to create a vortex of movements that allow the strokes to stand out from the background. The second work in question is “Out of winter”; the canvas, like the previous one, presents a small number of colors that are spread in a flat manner. These works are reminiscent of the typical production of Piero Dorazio, an artist of the abstract period and Emilio Vedova, who was active in the first half of the 20th century, both masters in the use of color and strokes as a vehicle of meaning. The third and last work presented in occasion of Philo-Poem exhibition is “Sea meanderings”; the artwork presents a black central part that stands out from the white background, the composition recalls the typical production of the Spanish surrealist painter Joan Mirò.

“Abstraction allows man to see with his mind what he cannot see physically with his eyes.”
(Arshile Gorky)

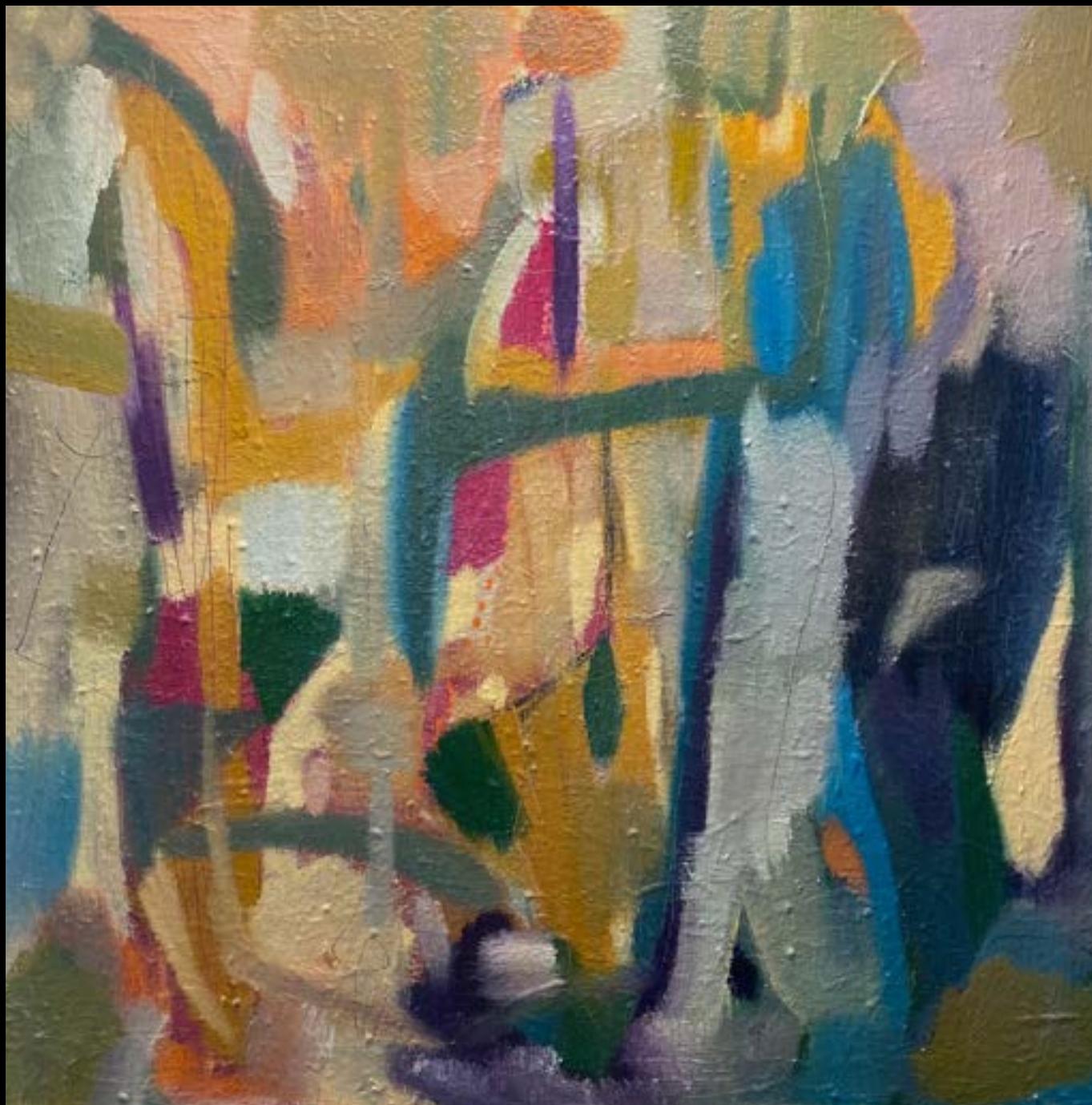
Art Curator Anna Panizza

Hannah Rosengren



Gardens Grows

Hannah Rosengren



Out of winter

Hannah Rosengren



Sea meanderings

Hélio Boechat

In occasion of the international art exhibition Philo-poem the artist Helio Boechat presented three works titled: ‘DNA’, ‘*Gold Mud*’ and ‘*Saure*’. To understand his particular technique could be important to investigate into his way to intend art. As he refers: <<The question for me is, what is life anyway? My newest work are based on this Question. From microcosmo to macrocosm >>. This consideration becomes enlightening to analyze the three paintings presented. Starting with the first titled *DNA*. Through an abstract language, the artist intercepts the concept of *DNA*, perhaps to answer the question mentioned above. On a celestial backdrop, in fact, we can see a wound from which the colors gush out. There is a tension towards the concept of the spiral that reminds the representation of *DNA*. However, the helix, the peculiar figurative element of *DNA*, seems to be dissolved, untangled as if the observer was in front of its decomposition, perhaps to better understand the function of the *DNA*. The second painting is titled *Gold Mud* although presenting itself with a style similar to the first tries to answer the focal question in the artistic production of Helio Boechat. In fact, as in *DNA*, the composition is concentrated in the center of the picture, the more intense colors at the edges of the canvas become lighter on the center of the painting. The golden veins intercept the theme expressed in the title in order to communicate the juxtaposition of two elements, which are different, and opposites. So the mud becomes the synthesis, the icastic element that represents life, the starting point of the movement that goes from the microcosm to the macrocosm. For this reason, the artist decides to give this peculiar element an auratic blanket, in order to enhance it visually. Also in the third painting presented is an element that is valorized. This is '*Säure*'. Also in this painting the composition and the dynamism of the picture is concentrated in the central part. The intense colors in the edges flake off in the center. The lines and veins that branch off from the central wound communicate the idea of an element capable of creeping in and dissolving. The visual power in the paintings of the artist Helio Boechat has a tactile energy on the observer capable of capturing his attention in every nuance, involving him in a concept that stands as an answer to all the questions or perhaps to one question full of fascination and mystery.

Art Curator Elisabetta Eliotropio

Hélio Boechat



DNA

Hélio Boechat



Gold Mud

Hélio Boechat



Säure

Hilde Jansson Imislund

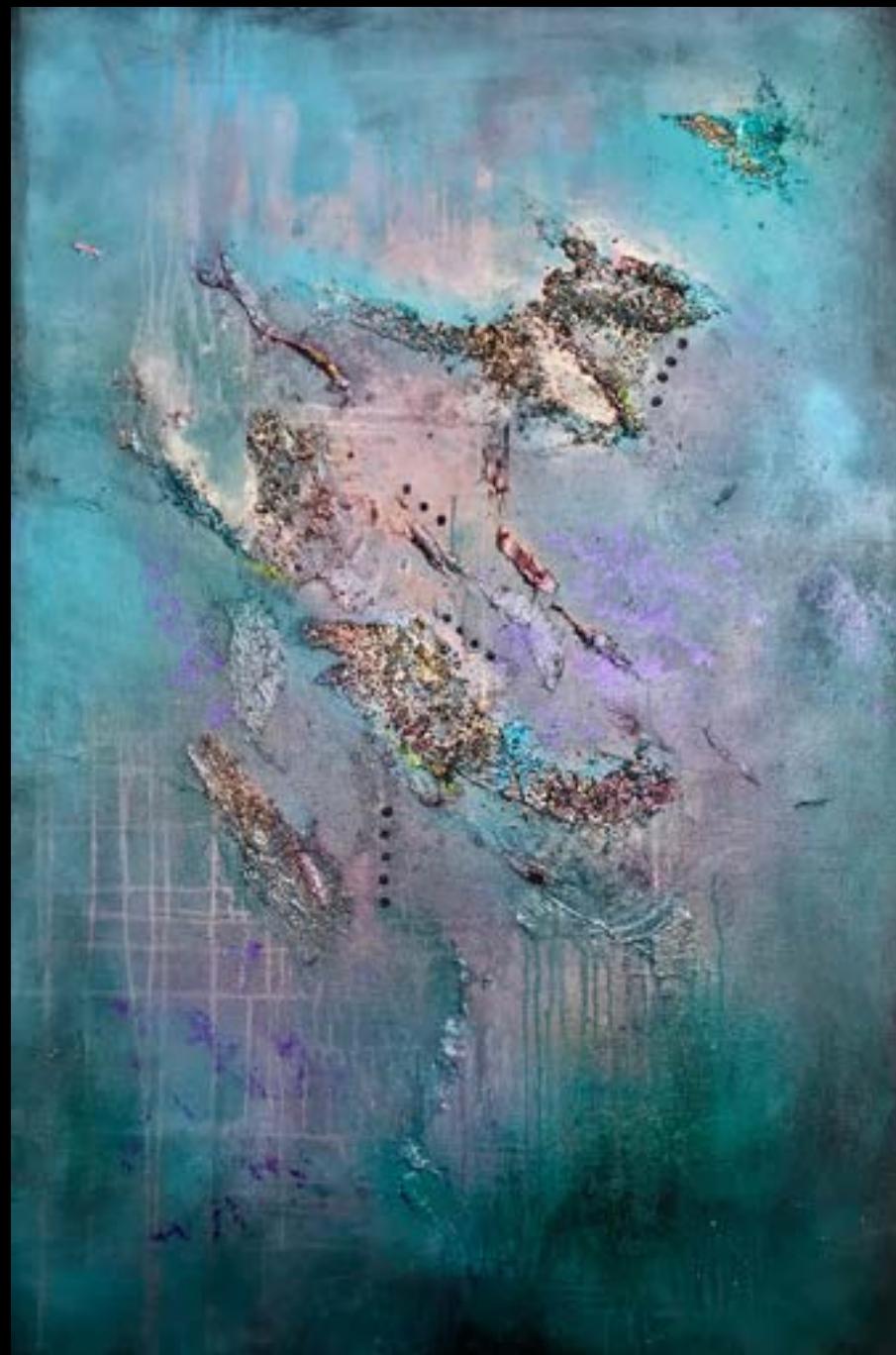
Islands of matter emerge from a placid and smooth seabed. Self-confident, they rise from the chromatic sea to rise with all their power from the linear horizontality of the support. Emerged lands, memories that emerge from the abyss of the mind; points of vital impulse generated by fertile waters of intuition. And so, through Hilde's creative process, two-dimensionality disintegrates, flatness changes to make room for an extra spatial dimension. Intuition is greedy for pigments and matter; it is something that needs specific means of expression to be represented. It does not want any compromises or mediations: the flash of genius expands and takes all the space it needs, all the colour and matter necessary to be represented in its entirety. The breaking through of the plane - through these reliefs that punctuate the entire composition - is a direct consequence of the artist's intuition. The generative idea is formulated within Hilde's soul, it is shaped and changed according to the circumstances, feelings and sensations that the artist receives from the outside world. Metabolized and processed, this information then completes and gives form to that primordial and raw intuition formed like a lightning bolt in the innermost part of her soul. Decanted from superfluous elements and refined with elements from the world of reality, the idea can now be thrown onto the support, free to be expressed in the manner that suits it best. And so it is that a sea of iridescent pigment stands out on the canvas.

Hilde Jansson Imislund

Warm, earthy tones, intense blues that veer from violet to more orange tones come together, get to know each other and blend. An oil slick floats placidly on the water. Illuminated by light, moved by faint currents and waves, it presents itself to our eye as an iridescent treasure, a multi-coloured liquid composed of a myriad of reflections. This "iridescent" execution of the support floods the composition with preciousness, a refinement that is enhanced by the incrustations of material applied here and there in the representative space. Islands emerging from the sea or mineral or ferrous concretions that come to life and slowly change with the passage of time, with the passage of millennia. In Hilde's works there is all the power and transformative capacity of matter in its purest sense. The refined and iridescent bluish sea, endowed with a disarming docility, gives way to violent incrustations, hollows and reliefs that change the spatial composition, giving it a new representation of meaning. The artist makes the techniques of representation her own, takes possession of the peculiarities of the material, accepts its transformative capacities and uses them to represent her flash of genius. Hilde's works are a hymn to transformation, a reminder that everything is constantly changing and that each element has the possibility and the means to change its physiognomy, its identity and its sense of being in search of the purest representation of itself.

Art Curator Lisa Galletti

Hilde Jansson Himislund



Continents

Hilde Jansson Himislund



Creation

Hilde Jansson Himislund



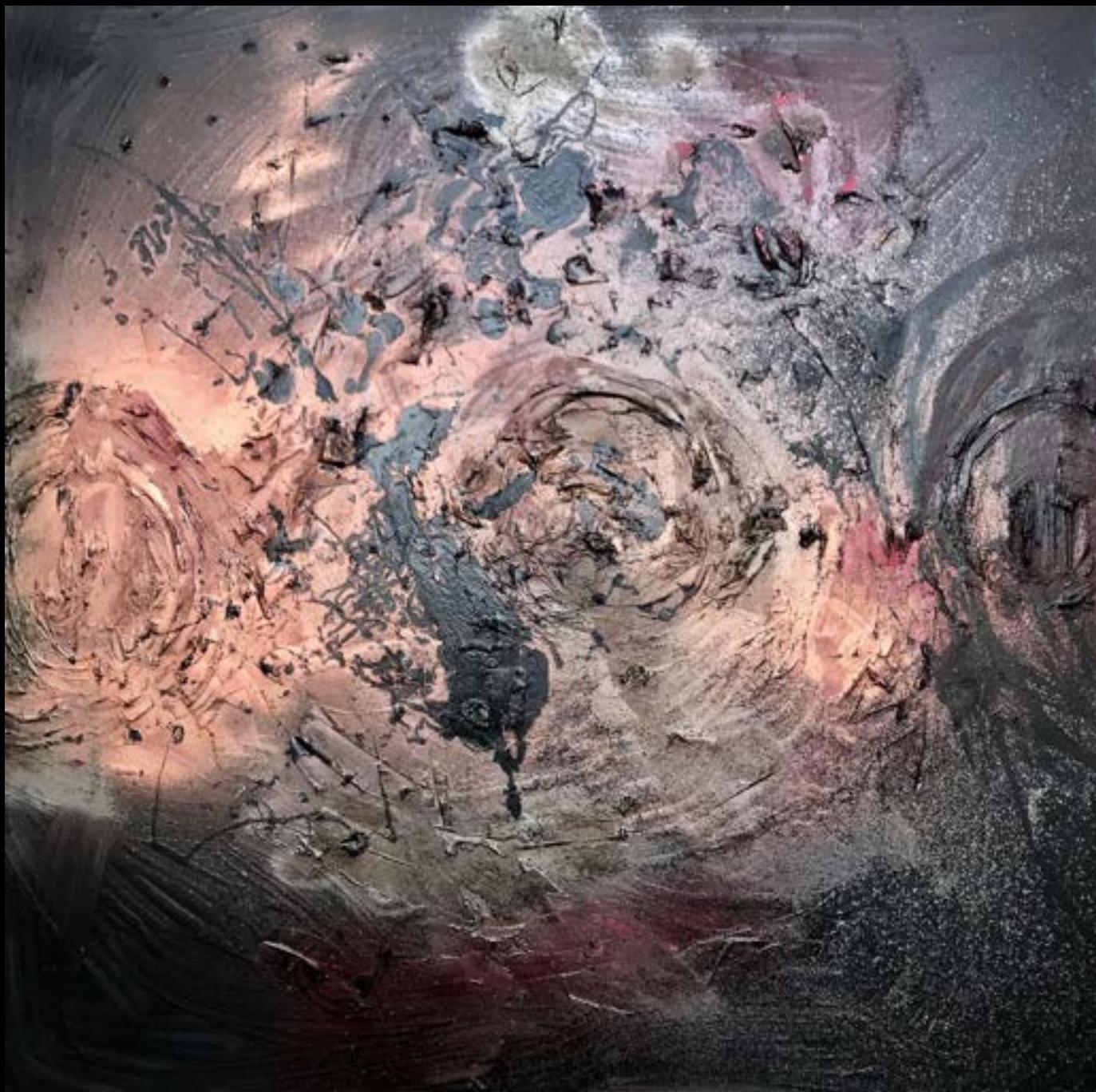
Moments

Hilde Jansson Himislund



Secrets of the forest

Hilde Jansson Himislund



Space

Hilde Jansson Himislund



Watermirror

Hiroki Yamamoto

On occasion of the international art exhibition Philo-Poem the artist Hiroki Yamamoto presents the artwork titled *The word of trace*. This suggestive title reminds the idea of the traces that remain over time. In fact we can see a composition of signs that intertwine and create a network of pen traces. The observers remain mesmerized and trapped in this lattice. It loses the flow of thoughts through the veins created by the pen and the porosity of the sheet of paper. He discovers every little fragment and detail that creates the entire composition capable of a suggestive and impactful power. And it's easy to become fascinated by this painstaking work made by the artist Hiroky Yamamoto and in this visual trap letting go and feeling good.

Art Curator Elisabetta Eliotropio

Hiroki Yamamoto



The world to trace

Hirosi Ban

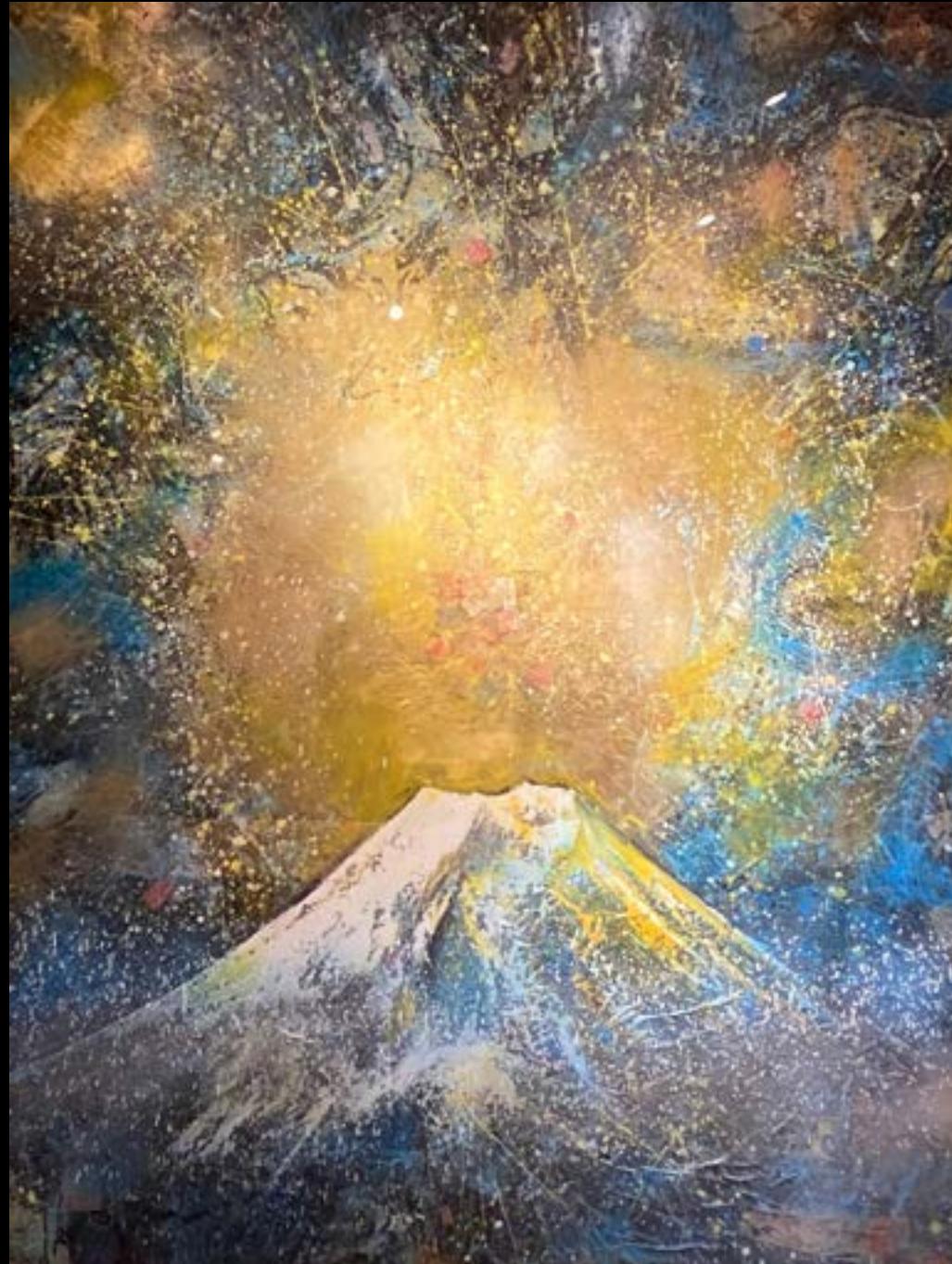
A golden glow rises in the centre of the representation. It illuminates the space revealing a known symmetry. The golden light rises from the summit of Mount Fuji, borrowing some of the spiritual power of the mountain. The Immortal Volcano stands with all its silent authority in the composition, austere and intimidating, taking up the space it needs in the work. Yet there is nothing disturbing, nothing threatening that transpires from its snowy peak and its slopes so regular as to seem unnatural. The sacred mountain exudes an aura of solemn energy, millenary atavistic vigor that never ceases to be perceived, to be heard. Fuji is there, impassive to everything that surrounds it. With its stones and its slopes it scrutinizes the world of small men, it observes the labors of human beings and remains motionless. He is impassive to the passing of events and cataclysms, he is calm before the transience of life and the earthly problems of the lives that swarm at his feet. The time of his existence is not comprehensible to human beings, so much so that his figure always seems to be the same, a safe and immobile point in space-time. The golden glow illuminates him and will continue to do so for a long time to come, a spiritual light that reaches us. An incomparable symbol to any other peak and an infinite sacred element for human beings.

Hiroshi Ban

Mount Fuji attracts, draws us in, makes us look at it and at the same time makes us fear it, making us perceive its innate power, its sacred existence. Hiroshi Ban knows this mountain, its porous, volcanic rocks, its soft, slippery gravel. The artist has understood the peculiarities of this giant and the diversifications of the mountain over the years, over the seasons, during days of a clear breeze or during a storm. He is familiar with the clouds that cling to its summit; he remembers the summer haze that obstructs its view, just as he can make out the sacred slopes on a clear, icy winter morning. Protagonist of a series of thirty works, the mountain is painted in the most diverse ways. If Scared Mountain retains its golden, sacred and millenary aura, Angry Fuji shows us the violent vigor of the mountain, suggesting the fury of the volcano and its boundless power. The mountain is red, the brushstrokes are energetic, the guttural color tones emphasize the profound inhuman energy emanating from the slopes of the mountain and its summit. Every stone is red, every grain of sand is on fire. The mountain has awakened and, in waking up, has awakened us all. Hiroshi's love for his mountain has led him to examine Fuji in all its peculiarities. Hiroshi Ban spent an interminable amount of time observing the sunburnt slopes or the snow-capped peak. The artist looked at Fuji but from its summit, the Holy Mountain never stopped scrutinizing Hiroshi Ban

Art Curator Lisa Galletti

Hiroshi Ban



Scared Mountain Fuji

Hiroshi Ban



Angry Red Fuji

Hiroshi Ban



La Symphonie du destin

Hiroshi Ban



Angel Dance

Houssam Ballan

"When I painted an icon, Christian painters no longer cared about history or the sacred idea over other aspects of the work. I like this spontaneity in painting "(Houssam Ballan)

The canvases of the Syrian figurative painter Houssam Ballan are continually embellished by the frequent technical experiments and by the great academic and research commitment that the artist dedicates every day to his artistic career. On the occasion of the new international art exhibition, entitled "Philo-Poem" and organized by the art gallery M.A.D.S. Art Gallery of Milan, the young artist, presents an oil on canvas entitled "Clay", in which the expressive references seem evident not only for the technique of flat and uniform backgrounds separated by marked lines and by the figures from the sculptural bodies of cubist reminiscence, but by the conception that the representation cannot be based exclusively on what one sees, but rather on the understanding of what one feels and perceives from the feelings that material objects, specific moments, attitudes, words or places, can evoke differently in every single person. The artist minimizes the dimensions of the bodies of the figures, ignoring the original dimensions, a typical characteristic of the artistic current mentioned above, recalling iconic figures such as Gauguin's Bathers, Matisse's Dancers and Picasso's Demoiselles. As dimensionality is given to the bodies of his subjects, the artist interprets their clothes as evident lines, motifs and brushstrokes with a stylization that alludes to the passage of time and the presence of an ongoing narrative, which only the eye more interested, he can choose to understand at will. Even the neutral and almost heavenly setting favours the free interpretation of the observer, free to identify with and identify his own experience in a harmonic canvas.

Art Curator Carola Antonioli

Houssam Ballan



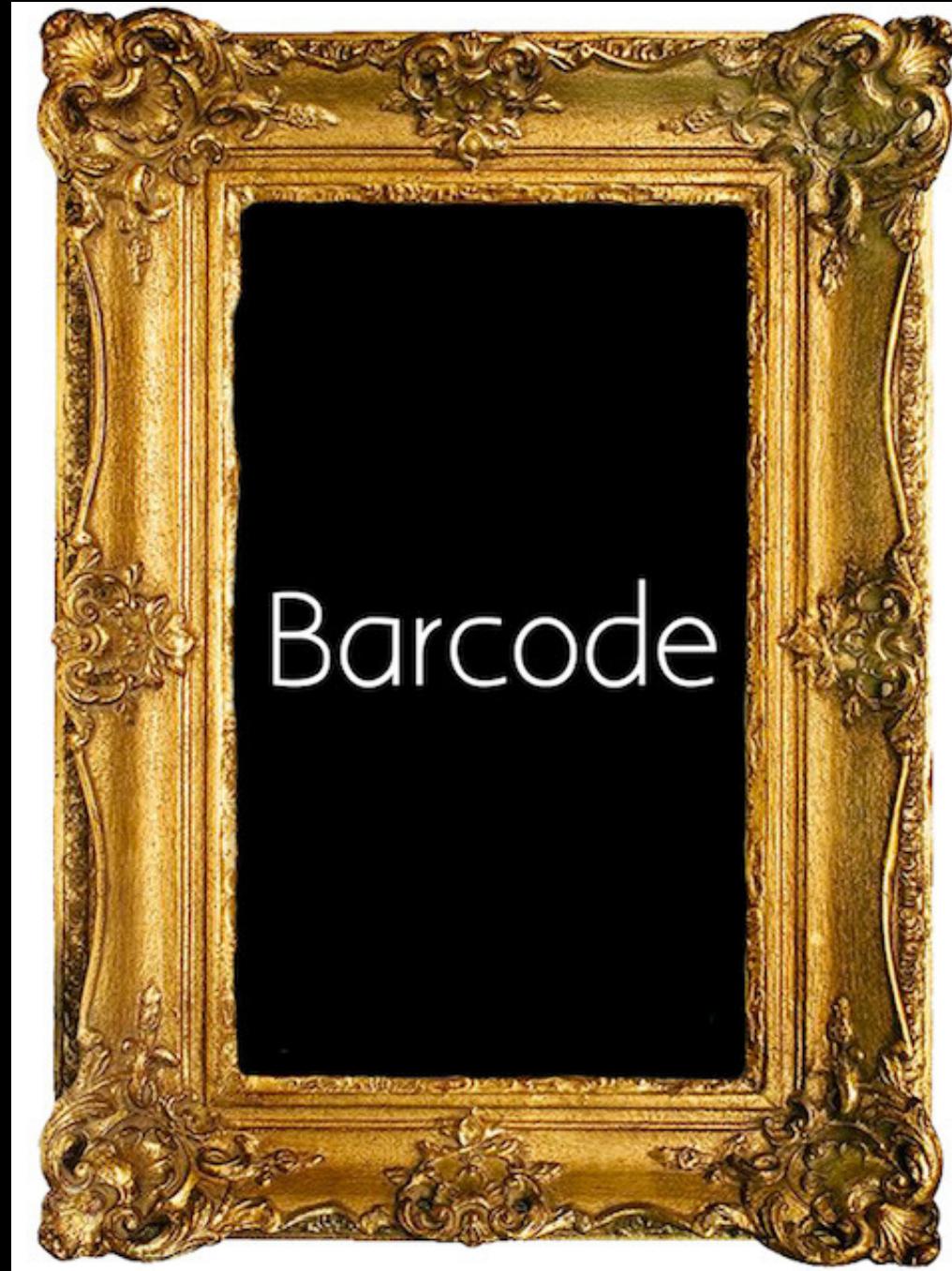
Clay

Ilan Cohen

Ilan Cohen is an Australian filmmaker whose films allow for important reflection. On the occasion of his new participation in the international art exhibition "Phìlo-Poèm" hosted by the art gallery M.A.D.S. he exhibits "Barcode" a film that investigates production and materialism, through poetry. The opening of the work reads "If the human race is not careful we shall all become a number and lose our individuality". The work is an open critique of everything that denies individuality, which leads humanity to homologate itself, to not think with your own head. Capitalism, globalization, the media make the world crazy, "The world has gone mad". Ilan L. Cohen cites the Matrix in his work, the representation of a humanity that is enslaved and unable to think, reflect, rebel. The waste of raw materials, the indiscriminate use of polluting materials, such as plastic, is criticized, Ilan Cohen underlines the little importance given to central issues, as that of human rights. The metaphor is that of selling out, according to Ilan, humanity is selling out for convenience, for money, for the absence of worries and problems. The human being assimilates to food products, a sense of disillusionment is expressed due to the absence of healthy values and principles, lack of ideals. Apathy and the pursuit of appearance deflect people's mentalities, we want to show ourselves off, in the window, without taking care of our soul, our mind.

Art Curator Martina Viesti

Ilan Cohen



Barcode

Barcode

Ildi Krasznecz

The Hungarian artist has a sensitive and abstract perception of artistic expression and this has pushed her towards mythology, allegory, spirituality and subtle sensuality as subjects of her works. The protagonist of this work, in fact, is Persephone, daughter of Zeus and Demeter. She was the goddess of rebirth and of Spring, but also Queen of Hades, the kingdom of Underworld for the ancient Greeks. Ildi Krasznecz represents her with some of her main attributes: the narcissus, the flower through which she was dragged into the Underworld and the pomegranate, the fruit that Hades made her eat by deception and that forced her to remain with him. However, Ildi Krasznecz goes beyond the simple mythological representation; she represents the goddess in a new pose, completely innovative and contemporary. Persephone - magnetic blue eyes and dark hair loose and wavy - appears to us half-bust, naked and partially immersed in the water of a pond on whose surface many leaves of water lilies float. The brushstrokes are not compact and dense, but allow a glimpse of the texture of the canvas below. Because of the roughness of the canvas, the light, not being able to flow freely on the surfaces, illuminates the reliefs and leaves in shadow the furrows, determining a sense of movement. "The symbolic meaning of her mythical personality is quite extraordinary for me." the artist says, "She's possessing an introverted temperament with issues of her inner world control and is profoundly passionate about the world of spirits and matters.". The Hungarian artist tried to visually represent these aspects of the goddess's personality and I think she succeeded perfectly. She gave birth to a figure with a deep look, a woman divided internally. Persephone has her lips open as if to express amazement while with her left hand she touches her face in a sensual way. The drop of pomegranate juice dripping on her forehead is, finally, a really nice touch from my point of view, it adds preciousness and elegance to the entire composition. Ildi Krasznecz, as a self-taught, brought back an ancient goddess.

Art Curator Francesca Catarinicchia

Ildi Krasznecz



Persephone

Inese Dzervinika

"It's a joy without fault to discover a pure soul. They are souls that resemble children's first books: they contain few words and are full of colors" (Christian Bobin)

Surreal, dreamlike, colorful images that come from the purity and sensitivity of the artist Inese. Feelings and imagination are the infinite characteristics that make the human being special. In Inese's works we witness the perfect combination of these aspects, the great sensitivity of the artist transpires from it. The undisputed protagonist of all Inese's artistic work is color, the observer finds himself in front of real color palettes, where the various colors are placed side by side giving life to rigid and compact figures. A whirlwind of well-balanced colors distributed evenly, tangible materials become part of the figures themselves, giving them a certain corporeality. Real or imaginary figures come to life within Inese's works, they are there to remind us of the importance of observing, of moving and understanding each other. In fact, the figures of Inese are motionless there but it seems that they contemplate the viewer and give him a look of understanding, somehow Inese's work teaches us empathy. The multiplicity of colors and materials make the works lively and the observer is pervaded by a strong sense of joy. But on closer inspection, the characters portrayed by Inese do not express lightness and those sparkling colors hide faces and perhaps intense moments. The artist's work is of great impact, both visual and emotional, the characters seem to come out of the work, possess depth and therefore a soul. Meeting Inese's work means meeting her sensitivity, she gives us the opportunity to see with her eyes and to experience unique emotions. Through Inese's works, dormant memories and forgotten feelings peep out and the viewer is able to enjoy moments of pure harmony and peace.

Art Curator Vanessa Viti

Inese Dzervinika



Fantasy portrait

Inese Dzervinika



Recycled body

Inese Dzervinika



Summer snowman

Ingrid McMillan

"To work, to serenely create a work, a great work, one should see no one, not be interested in anyone, not love anyone, but then for what reason to do a work?"

(Georges Duhamel)

Ingrid McMillan is an artist whose work is about the human experience. Her collections are meditations on idealism and compassion. As the artist herself stated, she constructs her artworks as if they were narratives, using figures and nature to metaphorically describe our interior. Each body of artwork is made up of several oil paintings grouped around specific themes of relational harmony. Her work is influenced by Jungian psychology, spirituality, and psychological nuances in the artwork of great painters. Ingrid intuitively plays at making the intangible tangible. She generates her paintings from an image and from words she hears or reads, which forces her to investigate the matter. In the "Philo-Poèm" International Art Exhibition, the artist exhibits an artwork that fully reflects the concept that has been described above. The painting is titled "Candelabra" and what is depicted seems to be a tree, which the artist has made animated, at the ends of which are represented what appear to be flowers, which however have the appearance of lanterns. In fact, the title of the artwork itself literally means candlestick, an oil lamp that usually consists of seven arms. The colors used are mainly those of green, white, and yellow and their various shades. As you can see in the painting, the tree is animated and this gives the painting a certain dynamism, a movement that makes the tree seem about to come out of the canvas and invade the space surrounding the viewer. The artist stated that the animation that she often gives to her trees represents a symbol for people, to express human vulnerability and resilience. All our desires, our fears, our desire to connect and to be loved.

Art Curator Francesca Campanelli

Ingrid McMillan



Candelabra

Inushima

On occasion of the international art exhibition Philo-Poem the artist Inushima presented his work titled ‘*Recollection*’. To understand the message that he wants to send with this vision could be useful to start from his consideration. In fact he affirms: << I use drawing works that express my inner world and collages of photographs taken in various places as means of expression>>. So this consideration could be really useful to understand the way he produces art and his peculiar technique. He tries to juxtapose a lot of photos taken in various places. This technique reminds the function of the memory in the human’s mind. Where every important moment is kept. In this way the artist gives to the observer the key to enter into his mind and in his memory to understand the importance of the recollection and maybe to give the possibility to find into the composition that comes out something that belonged also to us.

Art Curator Elisabetta Eliotropio

Inushima



Recollection

Isabel Castelló Ocampos

“A thought, even a possibility, can shatter and transform us.”
(Friedrich Wilhelm Nietzsche)

Isabel Castelló Ocampos is an Argentine artist who tries to shape her thoughts and communicate messages of feelings to the world. Each of us has knowledge, thoughts. This is a foregone conclusion. Furthermore, our thoughts can have an important impact on emotional tone and behaviour as if they were a flammable fuel. There are so many ways of thinking and live life. To play seriously, to really laugh at it, to rejoice as if having a reason was not necessary, as if we could skip all that series of events that suggest the brain to produce a substance that gives a certain sensation in the body! That body, which like a dance troupe needs understanding, synergy, harmony, connection between all its members. Isabel in her work "I can't stop my thoughts" intends to make us observe this vortex of accelerated thoughts by slowing down our mind and taking the perspective of the observing Self, stop and be aware of whatever happens at that moment, what we are thinking, feeling, perceiving. The artist gave shape to her abstract reflections in an explosive way; a profound and suggestive creative adventure generating connections between thoughts and fears by substituting colors for weights. Its dimensionless center is the need to see what it has inside, emotions, thoughts, fears or desires. From the center you start and stop only when you "feel" that it is time to look and understand.

Art Curator Erika Gravante

Isabel Castelló Ocampos



I can't stop my thoughts

Isabel Nieto-Dietrich

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

“Morir de nostalgia” is the Isabel Nieto-Dietrich's gorgeous artwork for the international exhibition “Philo-Poem” at the M.A.D.S. Art Gallery. The artist succeeds in bringing out deep emotions through the skillful use of color, representing at its best the expressive gaze of the woman within the pictorial surface. In fact, in this work Isabel put emphasis on the depiction of the portrait, enhancing both the beauty and the eternal youth of the girl with some freckles. Each element is emphasized through a series of decisive strokes that contrast with the discomfort of the young woman, whose face appears slightly contracted and sad. The choice of certain shades such as green and gold make the woman's magnetic gaze even more evident, giving intensity to the different elements as well as an additional luminosity, which lights up the whole painting. While green symbolizes pure, unconditional love and stimulates the noblest of feelings, gold represents the light that radiates the heart and conveys warmth, strength and a slight dynamism. Passion, charm and beauty represent a visual poetry rich in feelings, capable of capturing the observer's soul. Isabel expresses her entire artistic and aesthetic conception, in which the understanding of the work itself becomes immediate and empathy is facilitated. By harmonizing the combination of lines and the bold symphony of colors, the artist connects the girl's heart with the one of the viewer, making an indissoluble bond between them.

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

Art Curator Alessia Perone

Isabel Nieto-Dietrich



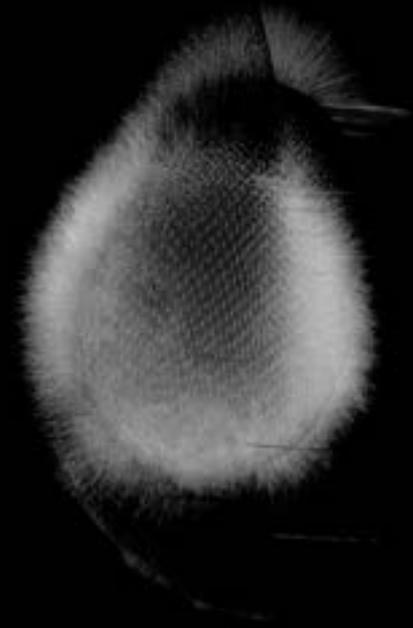
Morir de nostalgia

Iskra Velitchkova

The word technology comes from the Greek "techne", art understood as the know-how, and "log", speech, treatise. It is the etymon of the term technology that carries with it and defines the close intertwining of its relationship with art. Artists have always relied on technological knowledge and ingenuity to find the right materials and tools to best express their dreams, thoughts, visions or beliefs. Technology not only influences artistic creation by establishing artists' possibilities of expression, but also determines the transition to different functions of art, also changing the modes of use. Iskra Velitchkova, a Bulgarian artist, uses art to explore the different interactions between man and machine. The purpose of this type of experimentation, halfway between a real scientific experiment and the creation of a work of art, is to push the observer to the debate through an extreme simulation of the repercussions of techno-science on society. Since the Stone Age, the relationship with technology has played an important role in the development of artistic activity and over the centuries, form and awareness of this relationship have been alternating, culminating in a more decisive form in the Renaissance. Just think of Filippo Brunelleschi or Leonardo Da Vinci, whose entire work of art is a dense interweaving of art, science and technology at the service of knowledge and representation. The same intertwining that we find today in Iskra's works, which creates new media by combining digital formats and physical nature, in order to make technology more human, pushing ourselves to better understand our limits.

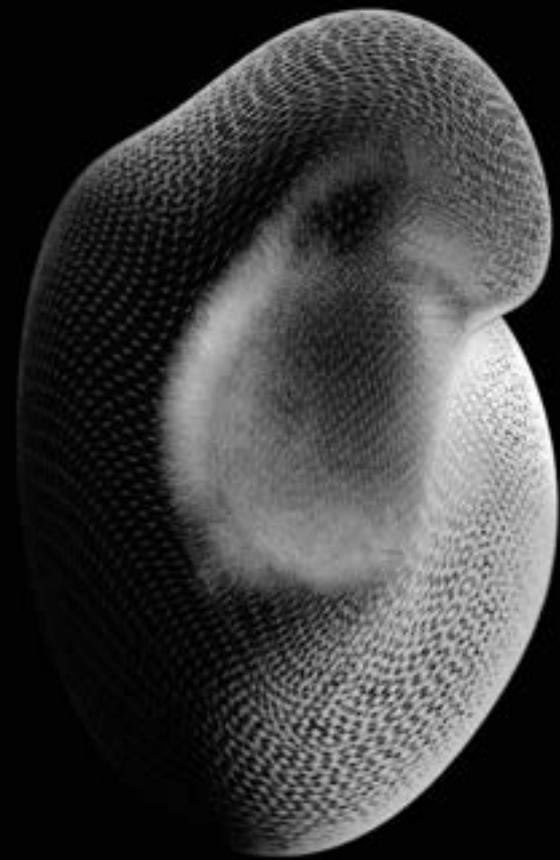
Art Curator Federica D'Avanzo

Iskra Velitchkova



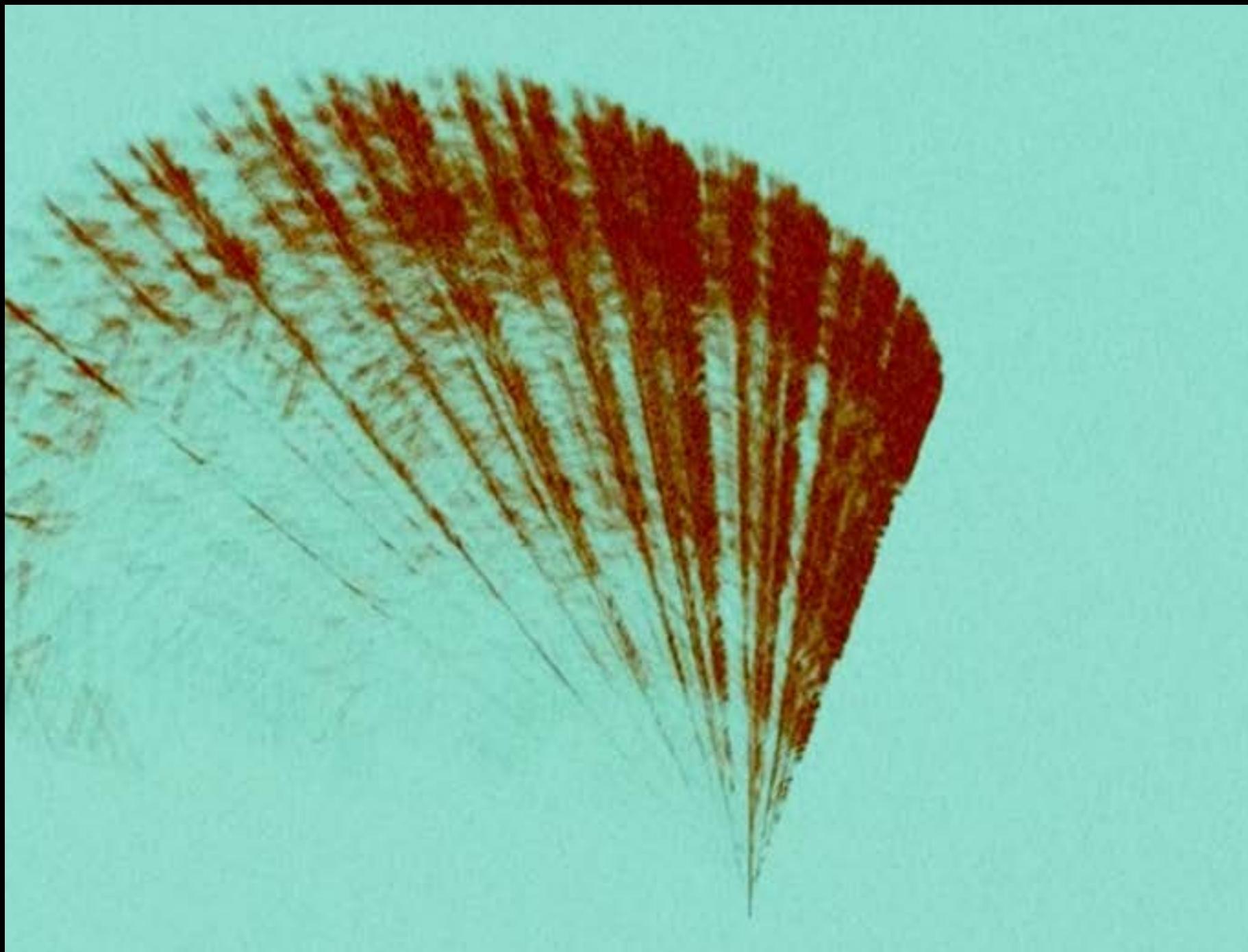
Birth ii

Iskra Velitchkova



Birth i

Iskra Velitchkova



Jivφ Perö

Jan Hönnecke

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

The Berliner artist Jan Hönnecke deepened his interest for art during the period of his Architecture's studies. After which he has become familiar with colours and has started to refine different combinations and methods to use them. The innate passion for art has increasingly become a constant in his life, bringing him to decide that it should have been no longer only a hobby, but his aim in life and his main occupation. He had experienced many types of painting techniques, such as watercolour, acrylic, spatula and brush, finding in each and every one of them a significant mean of expression. His peculiar use and study of colour can be seen reified in the three artworks presented for "Phìlo-Poèm" exhibition at M.A.D.S. Art Gallery. The first one titled "Vulcano Milano" reproduces a volcanic eruption. A hazy but glowing atmosphere forms the background for the main subject of the artwork: a volcano, made up with thick expressionist-like strokes of paint, and depicted with darker shades at the bottom. These gloomy and heavy tones get intertwined with the vibrant and brilliant colours of the lava that become vibrantly vivid in the explosion, creating an outright multicoloured phenomenon. The layering of paint and the sinuosity of the strokes of the entire composition, make it to be visually intense and suggestive. The expressiveness and the communicative skills are the distinctive features of the second artwork exposed: "Small talk". It is realized through a collage of pages from the homonymous book by Jürgen Hesse and Hans Christian Schrader, glued through wallpaper paste onto the canvas, becoming a second substrate and the background of the painting itself. The surface on which the artist with tiny strokes and tiles of paint hints the lineaments of a face, depicting more in the detail a dark green eye, the one and true protagonist of the painting. The gaze is directly addressed to the viewers, as if it's trying to communicate and have a "small talk" with them. In contrast with these first two artworks, where it can be noticed the inclination of the artist in combining abstract and figurative art, the last one steers towards Realism. "Berlin Life" portraits a half-naked young woman, seated on an armchair, casually framed in the act of smoking a cigarette. As the title suggests, it presents a scene and a subject from the everyday life; realized according to the artist's strong belief that the human connection and socialization with the models of his artworks are sources of great inspiration. The mimetic reproduction of the figure is mixed up with the rough shapes and shaded colours of an out-of-focus door in the background, proposing in a new different key the contrast between figuration and abstraction which is, as the artist himself declares, the strongpoint of his production.

Art Curator Ginevra Fisco

Jan Hönnbecke



Vulcano Milano

Jan Hönnbecke



Small talk

Jan Hönnbecke



Berlin Life

Jane Gottlieb

American digital artist Jane Gottlieb turns her colorist approach into an example of philosophical interest in color perception. At “Philo-poèm” Exhibition, Gottlieb presents five works titled “Daydream”, “Daydreaming”, “Disney Hall Curves”, “Disney Hall Wild Night”, and “Miami Déco” in which she retains her distinctive style characterized by the use of vivid colors to arouse viewers’ emotions. Magenta, violet, and yellow are the dominant colors used to create highlight and shadow in all of the featured works. In comparison to her previous exhibited works at M.A.D.S., the elements in this collection are simplified and the color range is minimal, giving a clear reference to the American Pop Art movement, as well as a Post-Internet art movement known as Vaporwave, where magenta and violet are used as prevailing colors. The philosophical topic of color perception is exemplified by “Daydream” and “Daydreaming”. Both paintings portray a small balcony with a view of the sea, surrounded by colorful curtains hanging on both sides. The subject of “Daydream” is a traditional-style chair in the central-right corner, while “Daydreaming” features a classic round table in the middle with a boutique vase decorated with Chinese art on top. In both works, a gradient sky and a blue sea can be seen from the balcony. The concept of color perception is clear: while the colors for the gradient sky and the sea in both paintings are the same, the visual perception produced by the use of different tones in surrounding elements gives different recognition of time and emotions. Gottlieb uses subtle changes in hue and saturation in “Disney Hall Curves” and “Disney Hall Wild Night”, where the famous architecture of Frank Gehry is the subject. “Disney Hall Curves” is a close-up of a side of the hall with an abstract and surrealist connotation, whereas “Disney Hall Wild Night” depicts the architect as a whole in a cityscape manner. Jane used a warm palette of dark yellow, magenta, and violet in “Disney Hall Curves” to reflect sunlight while painting the night sky with a cool tone in an Impressionist way. In the other work “Miami Déco”, a minimal palette of red, dark yellow and violet is used in depicting a house with Art Deco exterior design, which is characterized by geometrical shapes on windows and modernist windows and door frame. Overall, the artist has managed to arouse viewers’ sensations and, at the same time, raise the topic of visual perception through her artistic creation.

Art Curator Trithida Trising

Jane Gottlieb



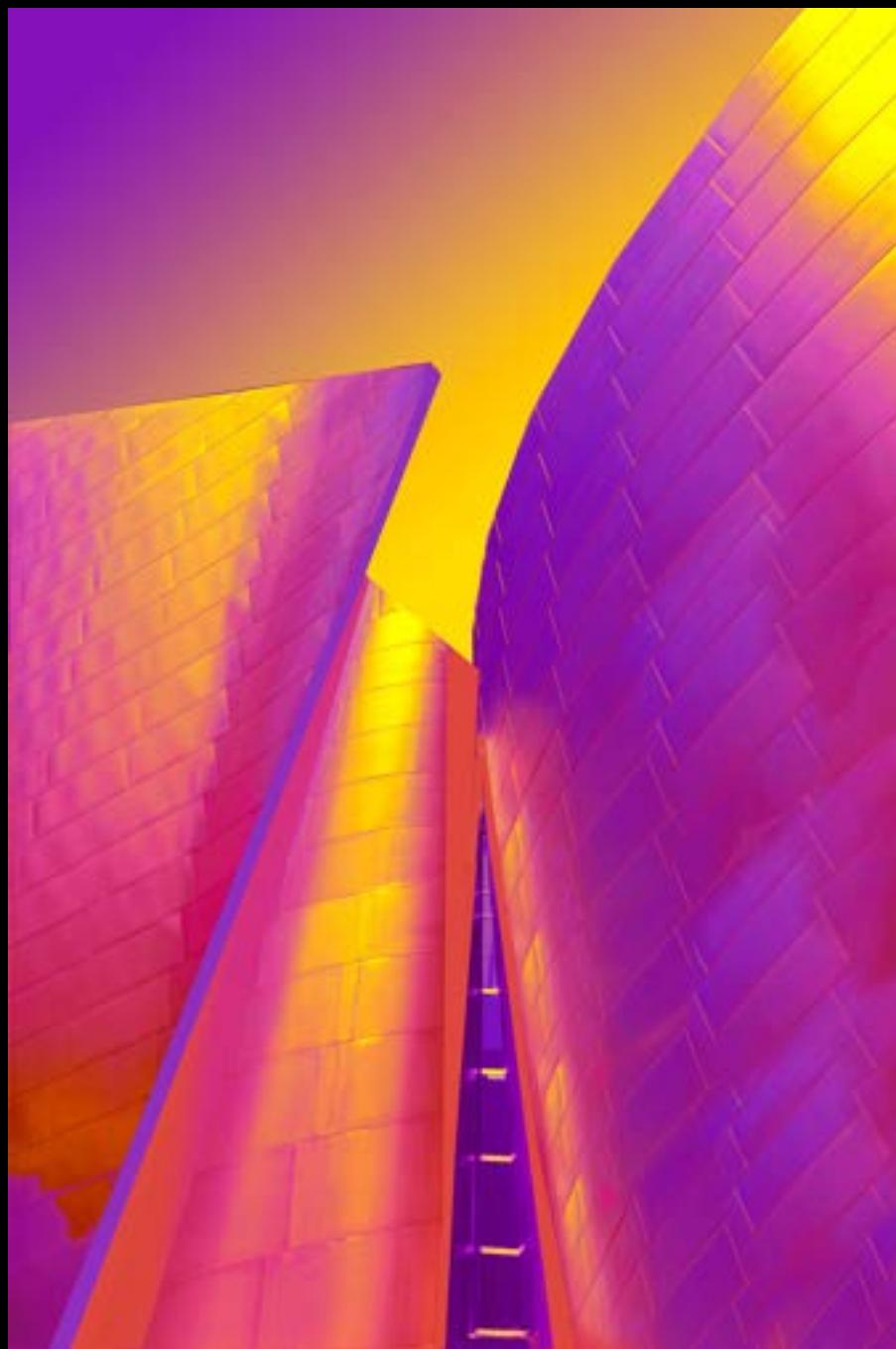
Daydream

Jane Gottlieb



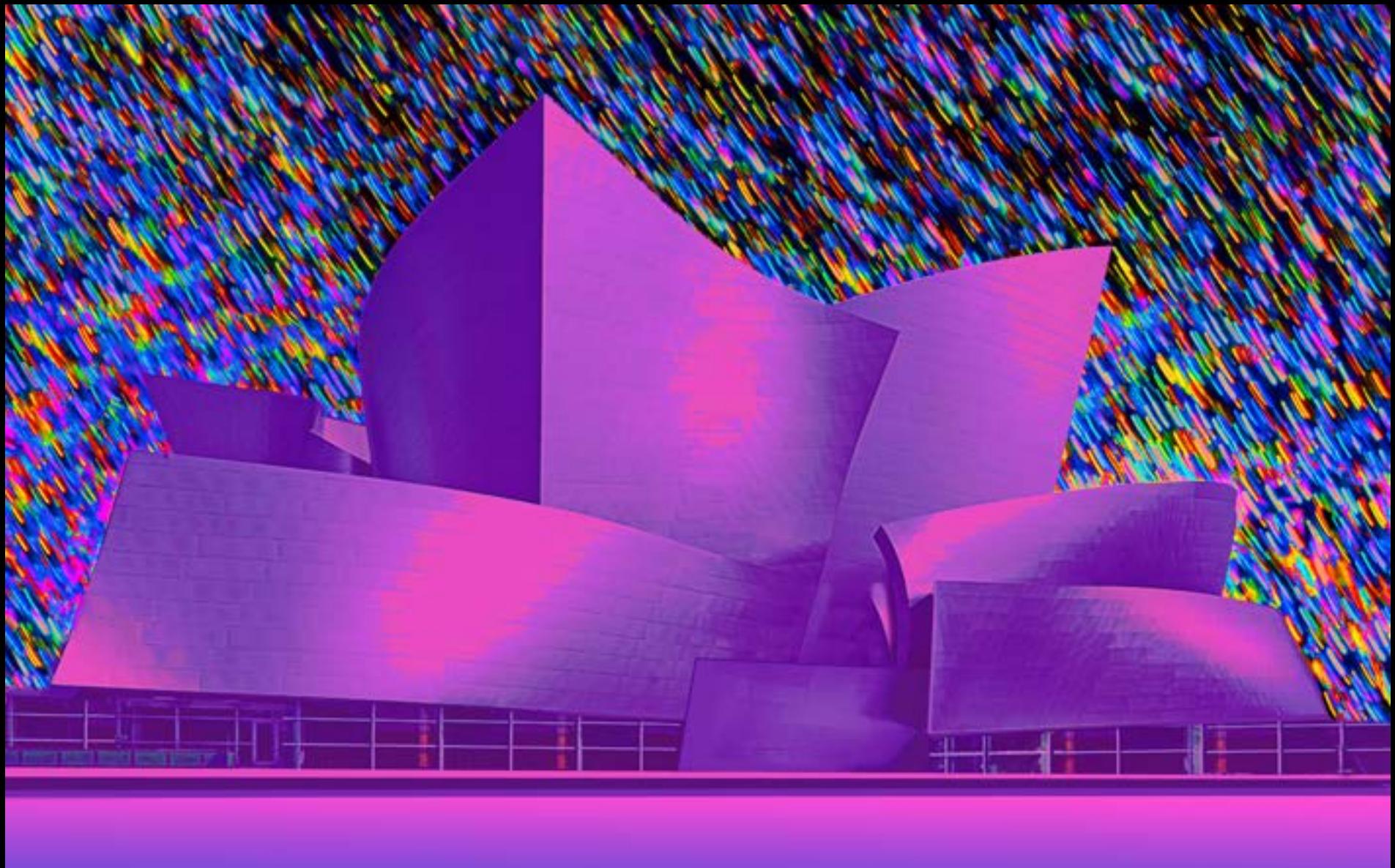
Daydreaming

Jane Gottlieb



Disney Hall Curves

Jane Gottlieb



Disney Hall Wild Night

Jane Gottlieb



Miami Déco

Jasmin Anderleit

<<For me, painting means a time to not have to think and not have to pay attention to everything around me. Just do>>. To introduce the paintings presented on occasion of the international art exhibition Philo-Poem by the artist Jasmin Anderleit, could be useful to consider her way to intend art. As she refers, the artistic creation is a moment in which the artist can stop feelings and thoughts to put her concentration on the composition and in the painting. Starting from the first painting titled '*Highlights*' we can see homogenous background lines and shapes that tend towards a geometry of forms and shapes. The artist seems to create into the space some lines in which to focus attention. It almost seems to want to give order and definition to the space. The artist seems to communicate the volition to find some shape and forms into the freedom space. As she refers. << It reminds me of power and strength and how small highlights can still be seen through them>>. This means that the concept of Highlights refers to the desire to find a geometry where to focus the attention. Into the second painting presented titled '*Square dance*', the artistic language used is the same used for the first painting analysed. We can see however some obvious differences. For example, the background is not homogenous but is like that the colours flowed smoothly and broke off in some points. Also in this painting, the artist Jasmin wants to create in the fluid flow of colors and art some geometries in which to order the composition. The last artwork titled '*Red came by*' presents at first glance a different style. At the same time, we can see different shapes but also on this occasion the artist wants to communicate the importance of creating some shape in the space. As she says: << The picture shows the synergy between supposedly opposing things and how they harmonize despite the differences. Black and white in harmony...and then red came by...>>. So this is the focal point. The desire to create harmony. The tension towards the harmony of the shapes and the forms. This also concerns the consideration mentioned above. The artist during the artistic creation wants to stop any thoughts that go towards the pace and the harmony. And the observer watching Jasmin's art is enveloped in this peace to feel relaxed and free.

Art Curator Elisabetta Eliotropio

Jasmin Anderleit



Highlights

Jasmin Anderleit



Square dance

Jasmin Anderleit



Red came by

Jenni Jussila

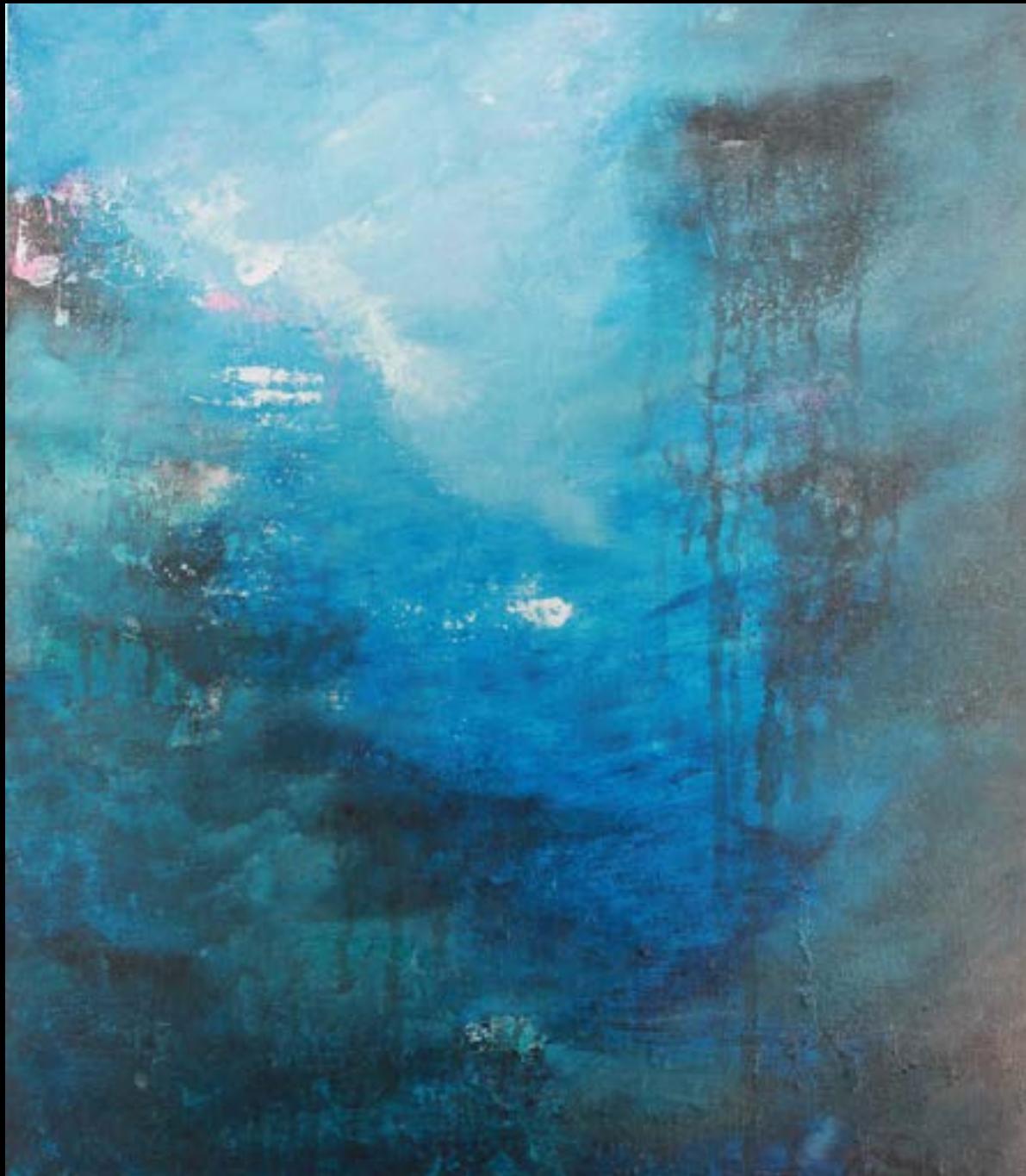
Finnish artist Jenni Jussila presents, at M.A.D.S. Art Gallery, two works on the occasion of the art exhibition entitled "Philo-Poem". The artist, who fell in love with art during her thirty years, painted abstract and figurative works, thus demonstrating her versatility and her pictorial ability. Jenni exposes an abstract work and a purely figurative one. The first, entitled "Save me", is special and important for the artist: it is in fact her first work and fully expresses her need to paint. The work expresses how the artist seeks help and refuge in art, then finding a faithful companion, through which to express her most intimate emotions. The act of painting has a poetic and magical connotation, here it is evident: Jenni Jussila uses blue and black as the main colors transmitting, on the one hand, the feeling of abysmal depth, as if she was lost in the darkness of the ocean and, on the other, a desire to find the way out, represented by the light positioned at the top of the canvas. The pain is accentuated even more by the black painting that runs down, as if it were coming out of a cut, a wound.

Jenni Jussila

We then make a time jump from her first work to her most recent work: "Unfragile", thus being able to observe Jenni's artistic progress and maturity. In fact, this work is completely different: a face is placed in the center of the canvas and is represented as if it was a sculptural head. The background is flat and material at the same time. The choice to use yellow is dictated by the need to focus attention on the subject. The focal point of the composition is in fact the look of the woman, who looks straight at the viewer with pride and confidence. The title of the work suggests this feeling - "unfragile", the opposite of fragile - the opposite of what Jenni transmits with her first canvas "Save me". Feelings have changed and art helps the artist to rediscover and analyze herself, reaching an awareness of herself and her abilities. The work is in fact a mature work, the artist takes a path almost Surrealist, painting a woman-statue, almost in the manner of the Italian painter Giorgio De Chirico, showing how, sometimes, humans can turn off their feelings, thus becoming impervious to suffering.

Art Curator Giorgia Massari

Jenni Jussila



Save Me

Jenni Jussila



Unfragile

Jennifer Awad

Arshile Gorky, an exponent of abstract expressionism, a current born in 1929, explained that "Abstract art allows man to see with his mind what he cannot physically see with his eyes". More concretely, abstract painting, born with the Russian artist Wassily Kandinskij, is that painting that does not want to represent reality, creating images through the combination of colors, points, lines and forms, to express messages and concepts. The artist's individuality plays the central role in the work, which is realized through the development of a different pictorial language. A particular abstractionism, in which no definite forms appear and which is distinguished by the sense of freedom from tradition and a wider scope. Jennifer Awad, an artist of Palestinian origins, uses the foundations of the abstract current to best express the encounter between man and the world, in an alternation of empathy and abstraction. In her works, shapes, signs and colors are intertwined, curvilinear and circular, wrapping the bottom and highlighting the colored traces. The surface is evenly covered by the artist's intervention. Among the concentric circles are strongly stylized images, as in "Defiance No.1" or "Emergence". A timeless dimension from which you can enjoy a different image formed by lines and colors, something that does not flow instantly but that is still in time, that communicates poetics and an emotional force of its own. It is something primordial, which does not refer to experience, indeed rejects it. Looking at these works we feel a mysterious familiarity with these traits, remaining attracted by a code of feelings and moods. The artist works unceasingly in search of pure and abstract forms, investigating more and more in her own interiority.

Art Curator Federica D'Avanzo

Jennifer Awad



DEFIANCE NO.1

Jennifer Awad



EMERGENCE

Jennifer Awad



HOPE, FREEDOM, AND THE FIGHT

Jessica Héritier

"The spiritual in the art of Wassily Kandinsky (1866-1944) completed in August 1910 and published in September 1911, is considered in contemporary culture a prophetic book that marked the artistic poetics of an entire century. A document steeped in secular mysticism and philosophy of art, whose central idea is to consider the harmony that flows from the work of art in direct relationship with the harmony of the cosmos, the universe all in when the soul of the artist, Often and willingly, it is in contact with the soul of the world and therefore represents its essence. We feel these laws unconsciously, if we approach nature in a way that is not exterior, but interior - Kandinsky says - we must not limit ourselves to looking at nature from the outside, but we must live it from the inside. From the approach of this philosophy starts the artistic research of the artist Jessica Héritier who investigates the spiritual aspect of reality "exploiting her creativity as a spiritual and unlimited experience and a powerful way to connect with others." An artist with a sensitive soul, a dreamer who lets herself be guided by feelings and emotions. Using abstract brushstrokes, she traces the principle of inner necessity that knows how to speak to the soul and knows how to reach the essence of things. In her works, it can be noted with extreme clarity how much the color is the personification of a feeling and the form is the individuation of an inner necessity of the painter. Influenced by the energy of its places and environments, art is nothing more than the language to express its being. In her works, the splendor of the living, the light that emerges and the vertical dimension of life that meet, communicate a perfect combination of colors and shapes.

Art Curator Federica D'Avanzo

Jessica Héritier



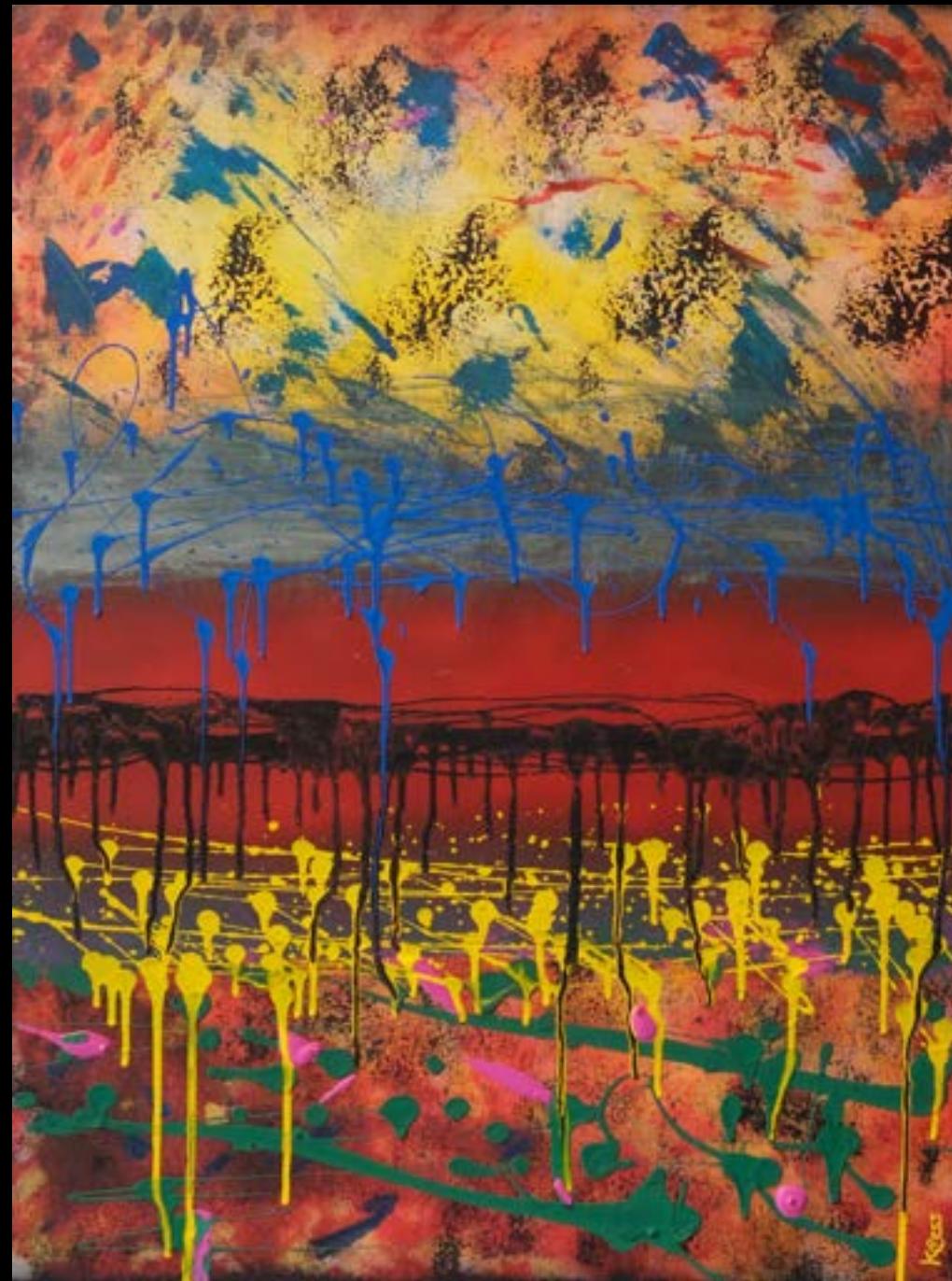
Dreams

Jessica Héritier



Rapture

Jessica Héritier



Deliverance

Johann Neumayer

In Johann Neumayer's kaleidoscopic works, the scope of the artistic knowledge and skills acquired during his education emerges. Johann's art is the artistic expression of an aesthetic sensibility proper to one who seeks to create new forms and dimensions, experimenting with matter. Using the Rhino program and 3D modelling tools, Johann plays with three-dimensionality, restoring plasticity to the subjects he chooses to create, drawing heavily on his experience as a carpenter and glassmaker. As a permanent artist at M.A.D.S., Johann never ceases to amaze with his creativity, transmitting different messages conveyed with the same psychedelic and futuristic intensity. The complexity of Johann's works gives room for a variety of interpretations, leaving a subtle halo of hermeticism hovering over the artist. In the series "Play Bendglas", the artist manipulates shapes, immortalizing the different three-dimensional combinations with multiple shots, offering the viewer different points of view of a single abstract and indecipherable subject, making the subject itself a sort of performance, creating movement in the subject itself. In this series, the bright colors of some works contrast with the black and white of others: the light seems to project the colors of the solar spectrum on one side, on the other it seems to play with the shadow, creating empty spaces now thin now thick. The general character of fragmentation gives the sensation of being in front of a real construction, as if the artist had assembled the various parts of the final model along the lines of the architecture of Casa Batlló by Antoni Gaudí, now sinuous and supple, of a dizzying continuity, expression of the highest modernism of the nineteenth and twentieth centuries, now distorted, indecipherable and chaotic, to trace the current of deconstructivism of the 80s. The series "Play Amazing" is tinged with a scarlet red on which move silhouettes of men and women who stand out from the background only for the silver light that highlights the three-dimensionality giving it thickness. The silhouettes traverse a chaotic, monochromatic space filled with broken lines, blurring and blending together different perspectives that are adopted simultaneously into a single vision. An architecture of forms without a real geometry or a univocal plane of reference, but the attempt to deconstruct the fullness of space by returning to the void the parts that compose it. The repetitiveness of the forms gives rise to a mirror-like texture. The dynamism is accompanied by contrast and a high degree of color saturation, creating an experience of strong visual impact, dizzying, as if the viewer were witnessing a part of a whole in continuous evolution; a transformation that is manifested in the different perspectives adopted and therefore in the eyes of the observer, offering the possibility to experiment with the observer's perceptive sensitivity.

"Art is not what you see, but what you make other see."
(Edgar Degas)

Art Curator Martina Grassi

Johann Neumayer



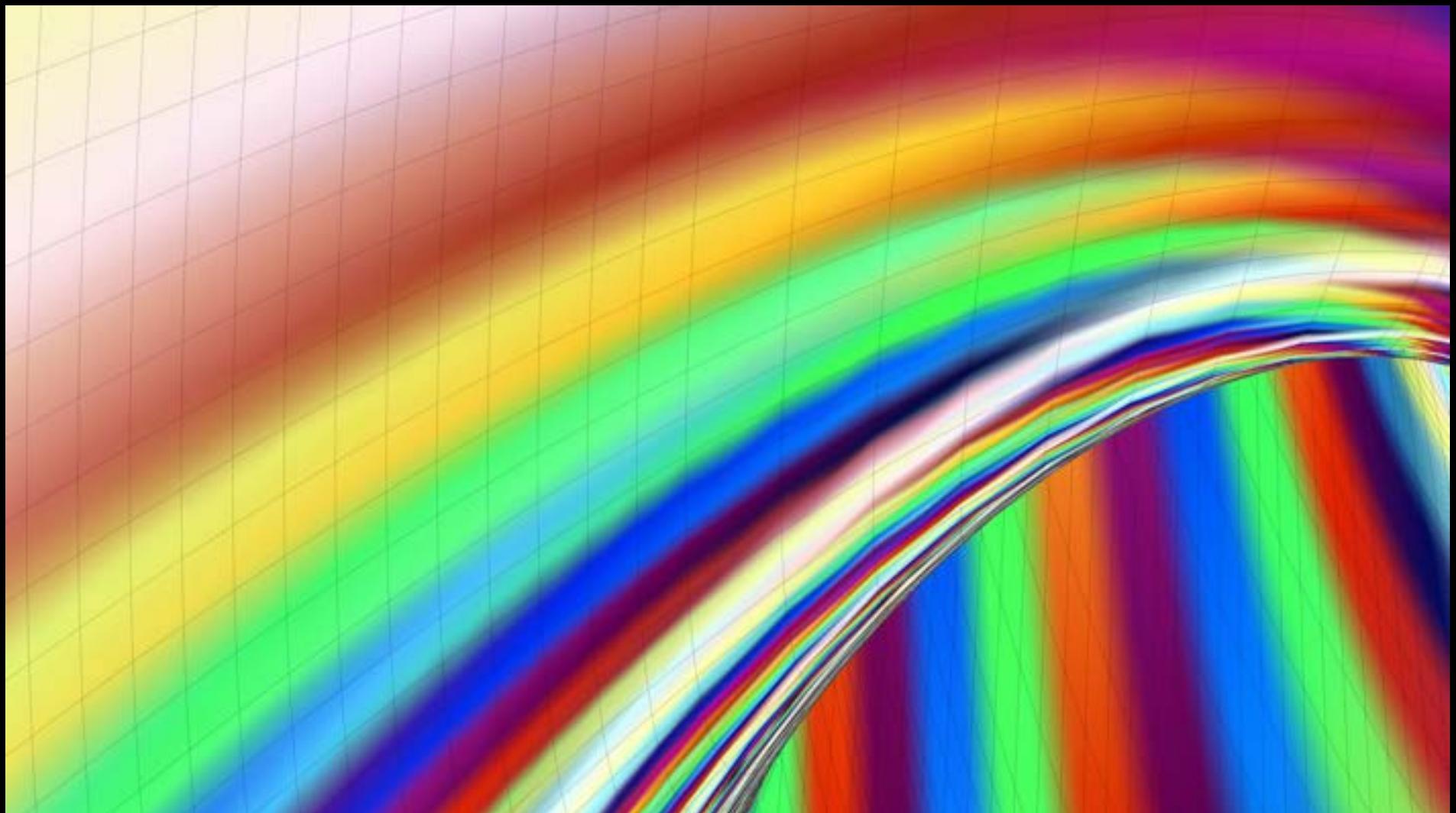
Play Amazing 009- series

Johann Neumayer



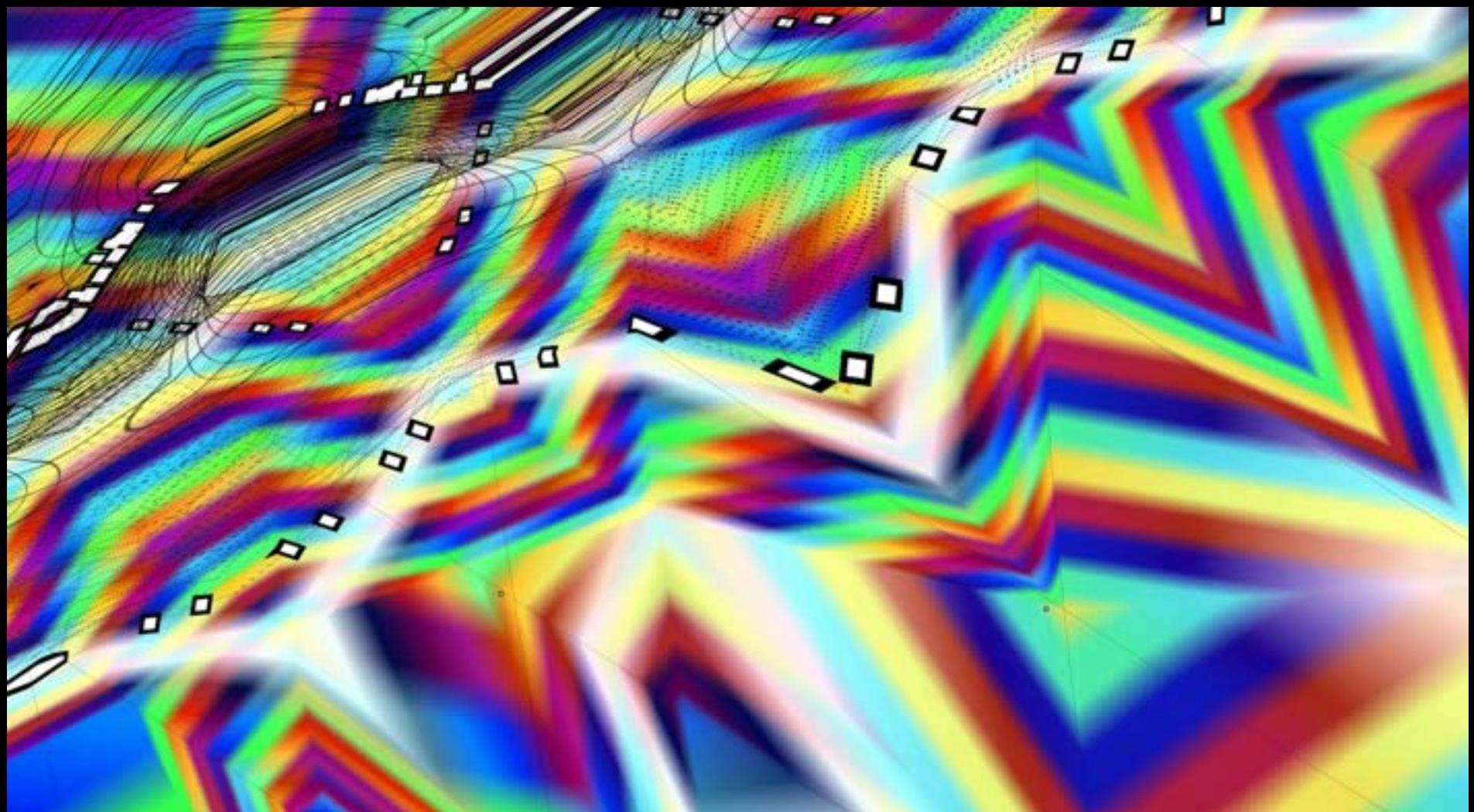
Play Amazing 010- series

Johann Neumayer



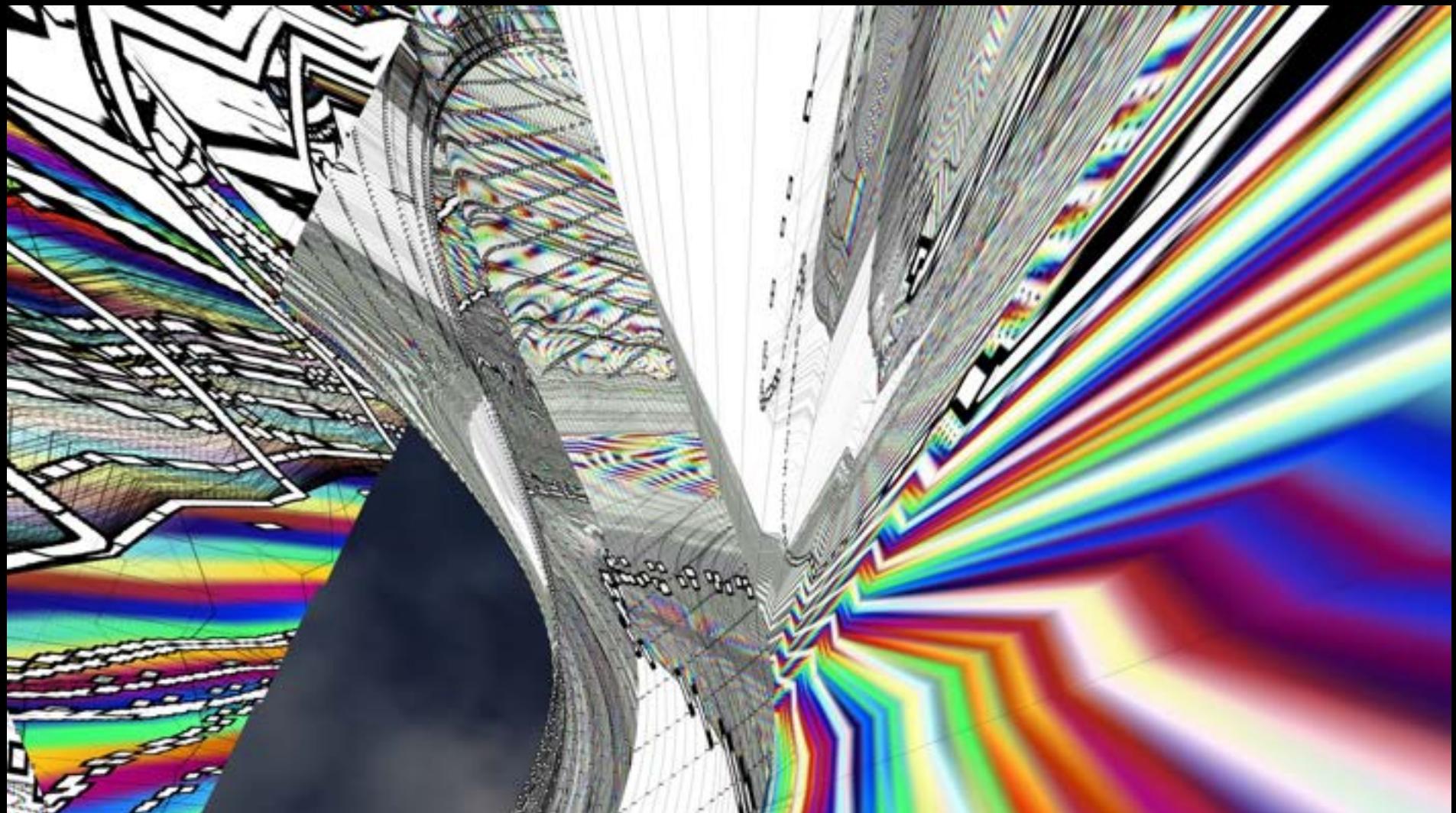
Play Bendglas 001- series

Johann Neumayer



Play Bendglas 006- series

Johann Neumayer



Play Bendglas 010- series

John Indino

In 1913 with First Abstract Watercolor Vasiliky Kandinskij expresses his inner state, is abandoned every figurative element. Painting becomes a triumph of forms and colors free from any mimetic function. The colors used are not circumscribed and take different shapes and shades. This painting represents the artist's first fully abstract work and the birth of abstractionism. A visual language of shapes, colors and lines born with the aim of creating a composition that could exist alone. Essential philosophy of pure abstractionism. From that moment on many artists have chosen to express their deepest self through the foundations of this artistic current. A new way of making art, using a new language, able to communicate beyond the visible. Today, as in those years, abstraction flows in the veins of many contemporary artists who through the canvas rework the precepts of the founding father of the Russian painter. John Indino is one of them. "Divided by the rivers" is an all-round work, which can be viewed from any point of view, being composed of spots of color and white signs that give life to precise and recognizable forms. The line is free and disposes the colour with absolute freedom, arranged in a space where curved, straight or angular lines coexist. A work that has a reading time. Starting from each single fragment, small or large, this imposes its own aesthetic value, which is attributed to color with the task of soliciting inner sensations in the viewer.

Art Curator Federica D'Avanzo

John Indino



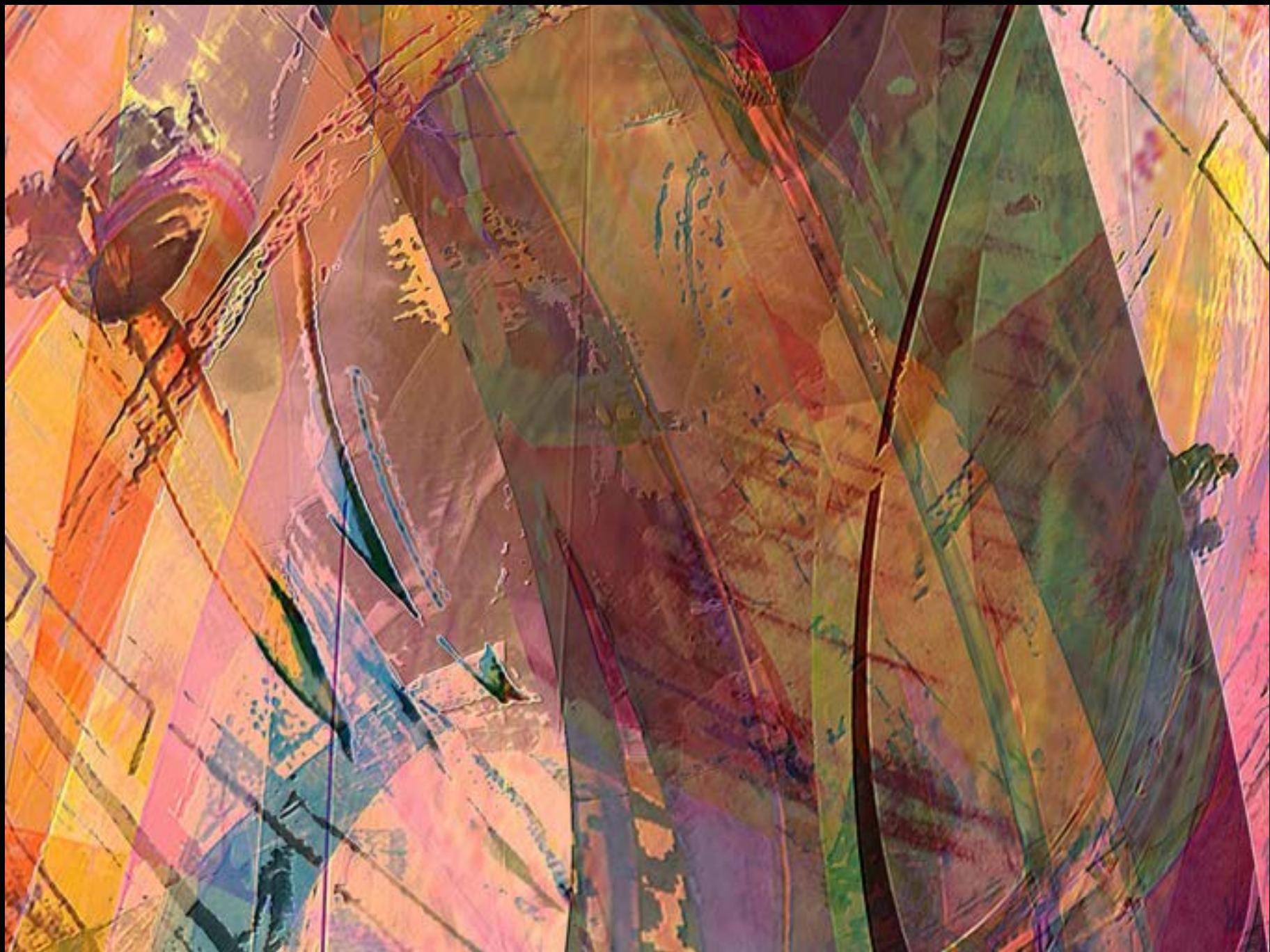
Divided by the rivers

José Ángel Fernández Gómez

<<Painting an abstract painting is a collaboration between the artist and the person that contemplates it>>. To introduce the artwork presented on occasion of the international art exhibition Philo-Poem by the artist José Ángel Fernández Gómez could be more useful starting from his consideration. As he affirmed, the language abstract is able to connect the observer with the artist. In fact in the artwork titled *Springtime has arrived*, we can see different shapes and forms that are put together to create a game of shadow and light which seem to hypnotize the observer. This relationship with the observer gives the opportunity to get out of ourselves and abandon ourselves to the flow of light created by the composition. So the artwork made by the artist Josè Angel is not only a way to express the intimate personality of the artist but also is a pretext to make to create an encounter with the observer trying to ask him if he has time to listen to this flow. Because watching to Spring time has arrived, we have the opportunity to understand more about other sensibilities and in this way understand more about ourselves.

Art Curator Elisabetta Eliotropio

José Ángel Fernández Gómez



La primavera ha venido

Josué A. Cornejo

“Collage is the noble conquest of the irrational, the coupling of two realities, irreconcilable in appearance, upon a plane which apparently does not suit them.” (Max Ernst)

The artist Josué Cornejo finds in art a faithful companion with which he can share all the periods of his life; through his artworks, the artist is able to bring out his feelings, his fears, his emotions. Josué Cornejo discovers his passion and his talent – his artistic bent – in an unexpected and spontaneous way: he feels attracted by this huge and always changing world, as if a magnet would entice him. With the collage’s technique, the artist can mix different materials together in order to make them communicate with each other – as the expression of the different facets of Josué Cornejo’s essence. The selected material - that the artist uses for his collages - comes from a large and personal collection of posters, from the streets of different cities. Moreover, the artist does not make use only of posters’ cutting but also of magazines’ papers and pieces from canvas, creating a real scrapbook. All Josué Cordejo wants to do is to give an urban dimension to his artworks, retracing those that have been the most important stages of his personal and artistic growth.

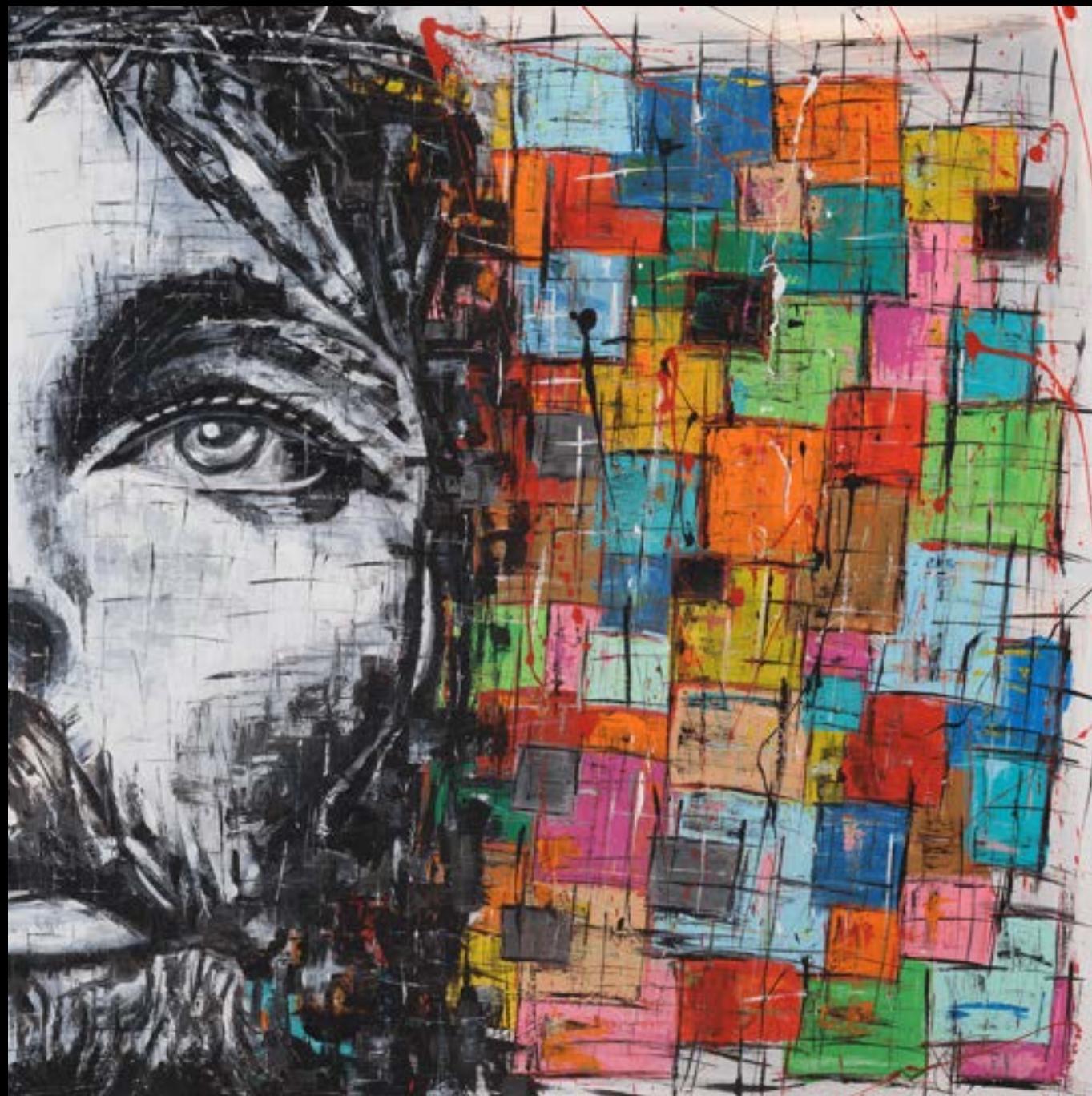
Art Curator Manuela Fratar

Josué A. Cornejo



King Of King - Left

Josué A. Cornejo



King Of King -Right

Josué A. Cornejo



Not Today Diego

Josué A. Cornejo



Pure Love

Jousé A. Cornejo



The Dreamer

Juan Luis García

The artwork that Juan Luis García has decided to present at the international art exhibition "Philo-Poem" organized by M.A.D.S. Art Gallery of Milan, is entitled "Un gioco di mani" that means "A game of hands". It presents us with a dreamlike philosophical poetics in which love is represented as a card game, a game of poker in which the card that counts is the ace of hearts, symbolically represented by its suit and by a visual game that gives shape to White paper. The whole painting in oil on canvas strikes us thanks to this sensation of mystery and amazement, typical of the surrealist works, inaugurated by Breton in 1924, with the phrase reported as the incipit of the following text. The work is divided into two clear and precise layers, separated as two worlds apart, but which somehow begin with each other and complete each other through a story. On the upper part, the flat and uniform background of the sky appears to us as a witness to the games of kites, where the child Dalí and the three friends in the upper right symbolize the past time that could seem better to us. In the lower part, however, which occupies most of the painting, we meet a woman of Hispanic tradition and a patient dog in transparency, next to her owner who sits on a bench waiting for the final outcome of the game. The astute observer will deduce that it is a simple sleight of hand, in which the die is cast. The art of freeing the imagination and desires of the unconscious is the superpower that struck Juan Luis, and that accompanies him on a very successful artistic path.

"Surrealism is based on the belief in the omnipotence of the sign, in the disinterested play of thought" (André Breton)

Art Curator Carola Antonioli

Juan Luis García



Un gioco di mani

Julia Brodshaug

“Without freedom, there is no creation”. (Jiddu Krishnamurti)

Julia Brodshaug is an Abstract fluid artist from Norway. She started focusing more on her art during the lockdown in 2020, in order to overcome isolation and to show the world her creativity and inventiveness. Her art is free and impulsive, as she feels the need to express her imagination by reflecting her own emotions of the moment: in fact, the artist's goal is to inspire different feelings, following her personal intuition. In the artwork “Dismantled”, we are able to see multiple waves, moving and fluctuating in a swirl effect that represents chaos and anarchy. The colors, with the predominance of an intense blue and the white drops, remind us of the artist's homeland, Norway, and its beautiful and iconic landscape: the one of the Norwegian fjords. Likewise, the influence of Norway is discernible in every piece of art, as the artist feels a deep connection with the predominant elements of Norwegian landscapes: sea and ice, two different elements, merging together in one painting. The most important thing that the artist wants to show is the uniqueness of the sensations she wants the viewer to feel: forms and shapes have to be imperfect and inexact, in order to be extraordinary. Art has a crucial role: to show things as they really are. Therefore, imperfections and flaws are essential, because only if we take down something perfect and dismantle it, we will be able to see its singularity and its true nature.

Art Curator Maddalena Corbini

Julia Brodshaug



Dismantled

Jyl Bonaguro

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

Sculpture is a medium by which nature, the world and emotions can come to life. Jyl Bonaguro, a sculptor and playwright, converts her thoughts into art through the carving of marble, specifically the Italian variety. Starting from the ancient technique of sculpture, the artist uses an innovative and modern approach, detaching from the classical aesthetic canons, preferring a more personal form of carving. For Jyl Bonaguro, the research for the perfect piece of marble is a fundamental step in the entire process of creation: the sculptor spends time exploring large archaeological areas that are carefully selected, as sites genuine and untainted by human beings – as holy places where history can survive. Marble is a material that is dual by nature: the hardness, that distinguishes it, becomes overwhelmed with the malleability that makes it possible to transform the raw material in sculptures so that it captures all the essence of the artist. Jyl Bonaguro, through her art, wants to tell a story and the marble artworks are her favourite medium; the 3D shapes can give the viewers an interactive way to explore the artwork and identify themselves in it. Looking at all the faces of a sculpture, everyone is free to create their own story and to complete it in a personal manner by interacting with the marble. In doing so, the artist is also able to create a connection between who is participating in this sensory experience.

Art Curator Manuela Fratar

Jyl Bonaguro



Modern Athena

Kame

Self-expression through art is an atavistic, millenary impulse. The representation of the soul and of experiences is an action born before the great civilizations, before the development of human society. Art, in its meaning of expressing something through a tool or pigment has always been part of the human experience. In those days, man had not yet invented the wheel, could not write - the alphabet did not yet exist - and did not live in houses. But art was there. To experience art is to experience life. By introducing the aesthetic dimension, the senses regain their central function, they are - as in childhood - placed at the centre of experience as promoters of thought. Art offers this possibility of inner harmonization. Through the aesthetic experience, art puts our senses into action and touches certain inner chords, allowing us to understand ourselves and the reality around us or to get to know new ones. Sometimes provocatively, sometimes more subtly, art imposes itself on those who are predisposed to hear it with its questions. Perhaps they are the same questions that drove the artist in her research to produce the work, perhaps they are questions that run through mankind from its origins or perhaps they are questions that resonate with our way of being, our desires, our needs and our fears. And so Self-expression is the mirror of Kame's soul, a synthesis of her emotions and feelings. Excerpts of memories and reminiscences are sublimated through the touch of the brush; fears and desires, hidden and protected by the shell of interiority are revealed through the expressive power of color. Color and shapes like letters in an alphabet to tell the story of Kame's inner world. The eye is captivated by the gentle nuances in Self-Expression, lulled by the wave of bluish pigment that spreads vertically across the entire surface of the painting. The eye is then amazed by the red-purple explosion at the side of the representation. It is a continuous succession of emotions and sensations. And yet, the feelings we experience at the sight of the work have always been embedded within Kame. Closed in an impregnable bubble, they were hidden for a long time from the sight of everyone, from the sight of the artist herself. Yet, at a certain moment, the need arose to express an impulse, something that had been lying inside her for too long. Little by little, the shell cracked, the cracks began to become important and Kame freed herself from the interiority that had been inside her for a long time. Her soul then underwent a sort of catharsis through color and pigment. An act of sublimation that allowed us to look apprehensively at the feelings within her soul and allowed her to be aware of the multitude of sensations, emotions, memories and impulses that dwell within her.

Art Curator Lisa Galletti

Kame



Self-Expression

Kathrin May

“Look deep into nature, and then you will understand everything better.”

(A.Einstein)

Kathrin May is a german artist who experiments a lot with different colors, shapes, textures and materials, to represent in the best way possible what she feels. “N°66” is a cyanotype on canvas modified with acrylics, and this is a particular and very difficult techniques that was born shortly after photography. In this work we can see different types of plants and leaves, with a background of various colors, in a representation of an impalpable nature and it seems almost a vision or a dream. We perceive the presence of a veil between us and the reality of the painting, that keep us from seeing what is happening, and it could be some sort of mist or a semi-transparent fabric. The colors used are not gaudy and bright but rather soft and relaxing like violet and the shades of blue, while only in the center we find warmer yellow and orange colors, which give the impression of a ray of light that breaks the calm or of the first rays of the sun at dawn. For the artist nature is always in motion, in a continuous evolution through the circle of live, and by observing with patience how it moves she tries to comunicate her emotions. Her style recalls the tests of John Herschel, the first to develop this technique, but also Anna Atkins, who created works dedicated to plants and nature using cyanotype. To conclude this work leaves the viewer with a sense of peace and tranquility, as if we put ourselves in the shoes of the peaceful observer to admire the world that evolves around us, and thanks to the restful colors we allow our mind to enjoy the details.

“There is something infinitely healing in the repeated refrains of nature - the assurance that dawn comes after night, and spring after winter.”

(R.Carson)

Art Curator Irene Vettori

Kathrin May



N°66

Kaya Matsuda

*"Nature educates us into beauty and inwardness and is source of the most noble pleasure".
(Karl Blossfeldt)*

"While wondering about what existence is, I make artworks using natural objects such as plants, minerals, and shells, and artworks inspired by natural objects. Looking at the connections between people, plants, animals, insects, flowers, the earth and the universe , I imagine fictional plants ". These are the words with which Kaya chooses to describe her art and creativity. Born and raised in a highly artistic environment, Kaya has developed a certain kind of propensity and passion for artistic disciplines since her young age. To date, her artworks are presented as macro photographs of flowers made with various types of fabrics and genre tools which, assembled together, build these micro floral sculptures.

Kaya Matsuda

This aesthetic research embraces a naturalist reflection, a patience that tries to unhinge the world in small fragments until it shows us a flower: the emblem of life and beauty, of the mystery and power of nature. Her creations recall the experience that Karl Blossfeldt had with his photographs. By breaking down the floral structure into small photographic puzzles, the artist returns to the microcosmos to reproduce its beauty. In the infinity, simplicity and fragility of a petal, the world is represented and immortalized. And so Kaya's works want to reproduce: as a tribute to life, to the reproducibility of the natural world and to the essence of existence itself.

Art Curator Cecilia Brambilla

Kaya Matsuda



Niwa 24

Kaya Matsuda



Niwa 25

L. JOSS

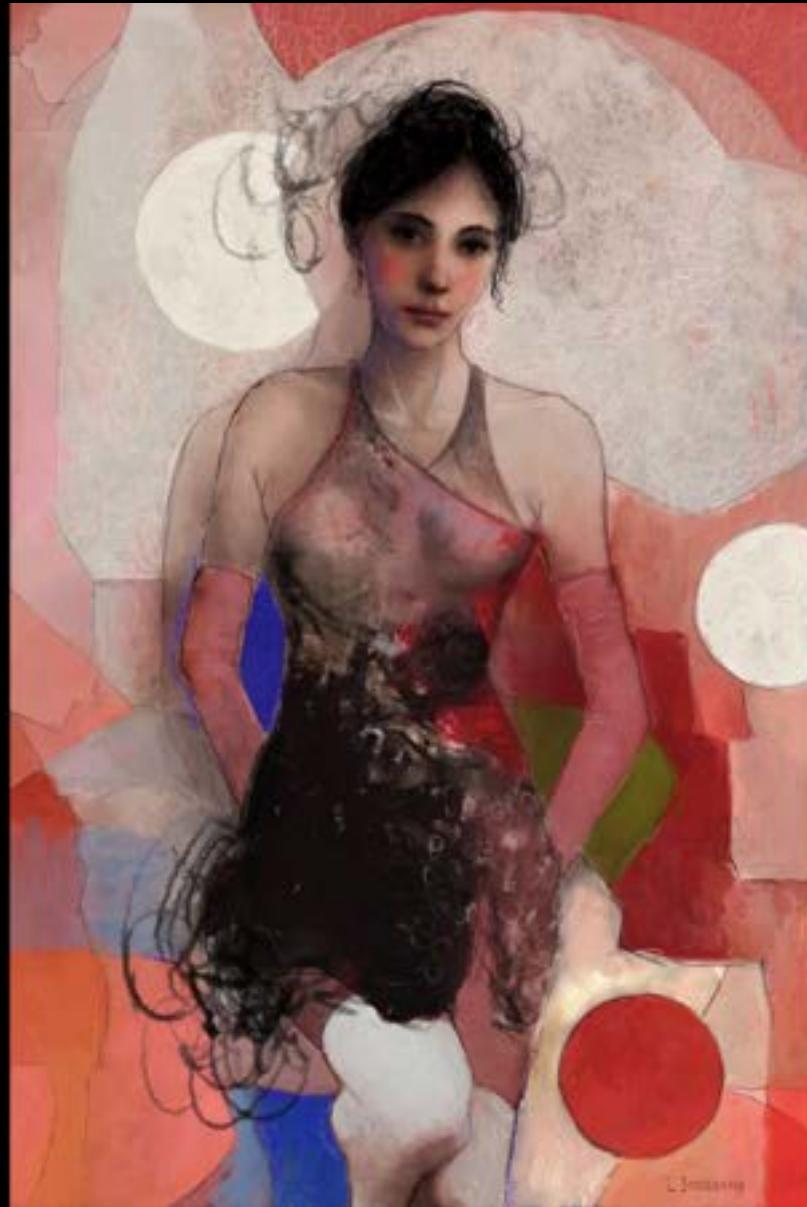
The French artist Luc Josserand whose artistic name is L. Joss, presents for his first time in M.A.D.S. Art Gallery two of his digital paintings. Looking like oils, L. Joss realizes digital paintings whose main characters are feminine figures often representing artistic women as in “Le Lac des Cygnes” and “Louise l’Artiste”. Colourful and undefined are the abstract backgrounds from where these subjects stand out. A big contrast between the top of the painting and the room’s ‘floor’, is visible in “Le Lac Des Cignes”, where a blue floor focuses the attention on the red sofa on which the dancer lies. It seems as if the artist has portrayed the moment after the performance, and from which transpires a tired atmosphere or, on the contrary, the moment just before, where the young lady shows her tension.

L. JOSS

In both the interpretations, the lady's eyes focused on empty space let imagine of a thoughtful girl. The artist himself has captured this moment, transforming the thoughts in visible elements such as the thin and curved filaments that fill the scene all around, as if the thoughts were too much to be kept in the dancer's mind. The same style, with soft colours, almost transparent is visible also in "Louise the Artist". Here, the young lady, maybe a cabaret's dancer, softly leans against the wall. Her dark eyes, as dark are also her hair that recall the tutu worn, look at the viewer in a seductive way, increased by the red cheeks, symbol of youth too. The abstract elements that compose the scenes of the two paintings, are here important for the attention focused on the main characters, individual subjects giving meaning to the pieces.

Art Curator Martina Stagi

L. JOSS



Louise L'Artiste

L. JOSS



Le Lac Des Cygnes

L. Rae

LaToya Rae is a self-taught artist based in Texas, she define herself as a "seer of sort". From an early age she developed a strong empathy and curiosity that she rediscovered in the middle of her thirties. This force brings her closer to the art that becomes the vehicle to express herself. All her works are immediate, sudden, she herself says: "I don't plan out my works. I'm constantly evolving and surprising myself." On the occasion of the "Philo-poem" exhibition, held by M.A.D.S. art gallery, the artist presents two of her abstract creations. What is perceptible in observing these two works, "A love letter to pink and red" and "Xanadu", is the energetic charge that the artist transmits through the gesture, recalling in this sense the power of the Action Painting developed by Jackson Pollock. The first work, "A love letter to pink and red", is a conversation between the artist and the color red. The color red for L. Rae represents lust, desire, anger and passion. She herself says: "Like poetry, we are enamored and allured by a single color... drawn in like a moth to a flame". The artist dampens this impetuous feeling by adding white and thus getting pink, softer and sweeter color... and romantic.

L. Rae

The second work, entitled "Xanadu", loses the clarity of the message. It is no longer the monochrome that conveys emotions but chaos. Here there are a multitude of colors: red is predominant, the lightness of blue and green are the background and orange tries to conquer power within the canvas. As the artist says, the work resembles a magical landscape of light and shadow: black and white are in fact used in small quantities but contribute to create visual contrasts. L. Rae comments on the painting with this statement: "It is the wheel of abundance gradually gaining momentum towards a life of beauty, manifestation, illumination - and power!".

Art Curator Giorgia Massari

L. Rae



A love letter to pink and red

L. Rae



XANADU

L.aUra

Philosophy and poetry are indispensable to the art that springs from emotions and in which subjectivity predominates. Art is a continuous quest to satisfy the need to express oneself. Through the painting L.aUra, young artist resident in Belgium, expresses her interiority. She uses art to explore the world of feelings that she has inside her and to look at them closely, as if she were in the mirror. She uses different techniques with which to spread the color and express itself. "Desperate to have fun" has mostly cold colors, from the feeling of being underwater, in a different element, in a different reality. The brushstrokes are impetuous and wide like the waves, the spots of black ink remind the shadows inside the water, shadows that let glimpse of the red forms. Red shapes blurred, distant, flaming that constitute the only warm note of the painting. The combination of these colors on the canvas gives the idea of something passionate, conflictual, complicated as the soul. It represents a feeling of apparent calm that hides the torment. L.aUra then represents in "Suddenly" a different kind of passion, with contrasting colors, pink, white and black tones. The forms represented here give the idea of visceral feelings of strong, abrupt, sudden feelings, lived with the stomach. L.aUra with this painting conveys the force of the impact of feelings on each human being. "Splashed mind" is the clearest example of its abstract expressionism, the colors mix: there are warm colors, cold colors and neutral colors. The application of acrylic and unusual painting, buffered and conveys a sensation of lively agitation. Through her paintings the artist lets us look into the depths of her soul and makes us discover primitive feelings as strong and impetuous as a storm.

Art Curator Sara Giannini

L.aUra



Desperate to have fun

L.aUra



Suddenly

L.aUra



Splashed Mind

Laura Strēle

Laura Strēle is an emerging Latvian artist, who uses various artistic means to produce her works such as painting, drawing and digital media but has always had a preference for photography. In her shots of nature, landscapes and urban environments prevail, capturing the beauty of each place and creating delicate and personal images, such as those exhibited for "Philo-poème", where natural landscapes are the protagonists and the captured scenes reveal their details. In "Sense of calm" the artist photographs a pond's portion, in which aquatic plants emerge from the surface of the water and the clouds reflect their shapes on it, transmitting calm and rest. The natural details that the photographer captures with her medium also bring to the viewer's mind the noises and smells of the place, giving a scenario of an ethereal tale. In "Quiet landing" the landscape described in the previous work is completely blurred, transformed into a chromatic mixture and in the foreground, we find a dragonfly that gives rigour to the shot. In every image, the photographer, finds a way to appreciate the little things in life and tells the viewer about her vision through her shots. Short moments, which may go unnoticed, are captured by the artist, becoming precious. In the latest work "The gaze of longing" we find an evening panorama, a twilight, where the moon is already high in the sky but the latter is not yet dark. The moon is the protagonist of the photograph; it is so grand but the shot makes it look small, a detail in the sky shining above the world. The saturated blue dominates and makes the moon stand out in the center of the image, even more. Laura Strēle communicates with her photographs, with the intention of connecting to the viewer and absorbing every emotion she feels in the moment of the shot and not letting it go away, turning it into an image. All this makes her perceive and see the world with different eyes, allowing her to explore new places and different techniques and inviting the public to do the same.

Photography for me is not looking; it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures.

(Don McCullin)

Art Curator Elita Borgogelli

Laura Strēle



Sense of calm

Laura Strēle



Quiet landing

Laura Strēle



The gaze of longing

Leida Gola Pinoja

For the international art exhibition Philo-Poem the artist Leida Gola Pinoja presented the artwork titled ‘Primavera d’inverno’. The artistic language used is the abstracts. What emerges at the first glance? The artist circumscribes the space of the composition through a border that follows all sides. As if there were an internal frame to signal the space of creation. The colors in fact gather in the central part as an expressive force. It almost seems that they want to leave the painting to reach and absorb the observer. This also gives a tactile aspect to the composition as the fluidity of the colors creates bas-reliefs on the canvas. Color spots that also come out from the frame guarantee this effect. To give a sense of escape, of an art’s attack that does not want to force itself into a defined and limited space. This is an abstract aesthetic, as the artist tends with some details to communicate a precise emotional dimension. The colors are bright, reminiscent of the season spring but in the same way contrast with others that are darker and less intense such as those of the frame within the design. This contrast effect reflects the title of the painting, which is winter spring. The intention to put together two distant and different seasons harmonizes well with the combination of light and darker colors, creating a homogeneity in the image but above all in the coexistence of opposites in a defined space. The observer finds himself wrapped in this chromatic amalgam in which, as in spring as in winter, the seasons take on a visual and tactile power, as in the painting by the artist Leyden Gola Pinoja. The painting is covered with a sensorial and at the same time hypnotic power, so as to filter the porosity of the thickening of the colors, the cold of winter and the scents of spring.

Art Curator Elisabetta Eliotropio

Leida Gola Pinoja



Primavera d'Inverno

Lena Lindstrand

Lena Lindstrand is a Swedish artist with an academic background in social science but art has always been an important factor in her life. She herself says: "My work in art explores a colorful mind in action and the result is often an explosion of experimentation and colors. In my creative process the colors and patterns tell me where to go and if I am lucky - a magic moment tells me a story!". The "Phìlo-Poèm" international art exhibition, held by M.A.D.S. Art Gallery, houses her work entitled "Blue Heart" made of acrylic on canvas. The work presents a multitude of colors, although it is evident that blue dominates the composition. The focal point is undoubtedly the eye positioned in the left center of the canvas. The observer's gaze inevitably converges on the blue circle which thus becomes the pulsating heart of the work. Around it, circular, soft lines develop, echoing throughout the canvas, like the beating of a heart, like the waves of the sea or like a sound in an empty room. From a stylistic point of view, Lena's work approaches Abstractionism. The influence of Kandinsky is evident, just think of the work "Circles in a circle" and it is clear the influence that is at the basis of this work. On the other hand, Lena Lindstrand adds her particular abstract reflection: the forms are not precise but are dictated by immediacy and improvisation; the cold colors that prevail suggest a certain melancholy and nostalgia. Finally, it is clear that Lena is also inspired by the Surrealist concept of exploring the irrational world through art.

Art Curator Giorgia Massari

Lena Lindstrand



Blue Heart

Leni Acosta Knight

The concept of this exhibition aims to encourage artists to let themselves be carried away by the words of a poem or a philosophical concept in search of their deepest selves. Demonstrating great creative versatility, Leni Acosta Knight chooses to accompany each of the works presented with a poem she has composed for the occasion. The three artworks belong to her first collection 'Abstract Florals'. Started in 2015, on her return from a difficult working adventure in Sierra Leone, this series marks Leni's first encounter with art. Having initially approached painting in an attempt to process her own suffering, she ended up finding in it a powerful means of self-expression. The subject of all three canvases is the hibiscus, Hawaii State's flower but thoughts are the real protagonists of these paintings, inspired by the verses accompanying them. The poem Flowers in Twilight describes a disclosing. The opening of the flower becomes a metaphor for the discovery of a human nature made up of strength and weakness, security and insecurity. The painting associated with the poem, which bears the same title, depicts a flower painted in soft shades of pink. It expresses delicacy and its petals seem to dance, tending towards a light of liberation. Whispering the Light tells a story of acceptance and freedom. The poem and the painting are inspired by a friend of the artist and his difficult journey to gain understanding and acceptance from his family about his homosexuality. The poem describes the metamorphosis of a flower into a human being. Leni thus alludes to a metaphorical journey that ended happily, as the last line of her poem indicates: 'he is free at last'. In Whispering the Light, the muted tones also return. The composition develops from the center, where the flower's corolla is clearly recognizable, towards the edges of the composition. Here the colors mix, blurring the edges of the petals and alluding with their movement to the transformation taking place. The last poem and its corresponding painting are entitled Sleepless Until Dawn and were inspired by the feeling of fear caused by a succession of violent storms on the islands where the artist lives. Kept awake by the terror of having to leave her home, Leni spent these nights painting. It was in this context that her flowers were born. They are a perfect blend of realism and abstraction. While representing a concrete subject, the artist uses color (acrylic, colored pencils and watercolors) to transform the petals into luminous trails that give dynamism to the composition and immerse us in a delicate and exciting visual experience.

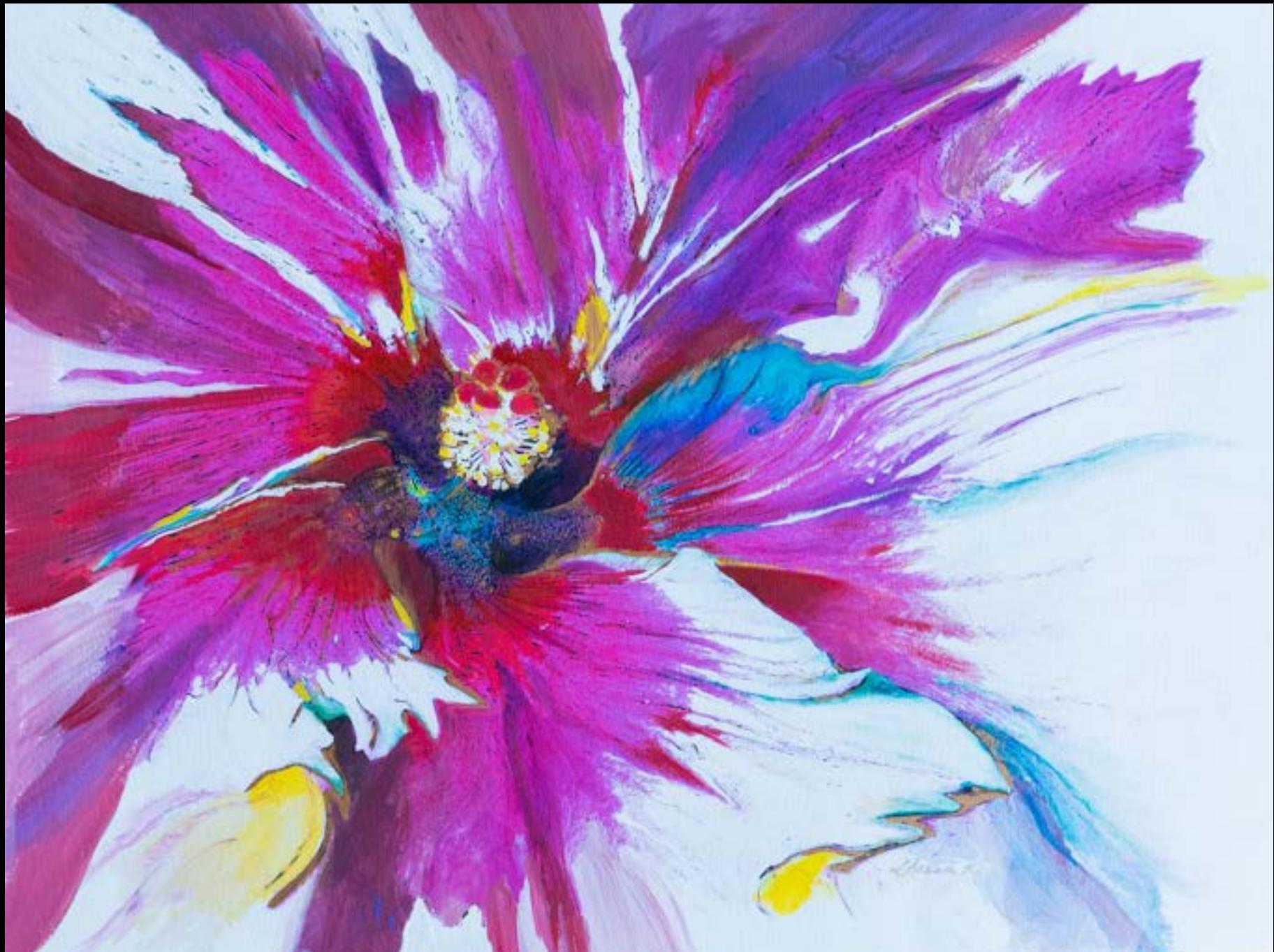
Art Curator Marta Graziano

Leni Acosta Knight



Flowers in Twilight

Leni Acosta Knight



Sleepless Until Dawn

Leni Acosta Knight



Whispering the Light

Liana Paraschiv

Liana Paraschiv is a Romanian self-taught artist, whose passion led her to exhibit at the international art exhibition "Philo-Poèm" hosted by the M.A.D.S. Art Gallery. For the occasion, Liana exhibits "Spring Feeling" the representation of a still life similar to Van Gogh's "Sunflowers" and comparable to Hans Bollongier's "Tulips in a Vase". The pictorial style, however, is extremely reminiscent of the impressionist one, the absence of outlines and the immediacy due to the color represent a still moment of time, the light coming from the right, some flower bulbs facing downwards, tell the story of a moment. The bright but soft colors induce relaxation in the observer. The simplicity of the elements makes the representation direct, the seven cut roses, placed in a vase, resting on a flat surface that cannot be defined, have as a background a completely unadorned wall, this allows to focus exclusively on the roses, represented with circular and immediate strokes. The background and the surface on which the vase rests are flat and uniform, the element of depth is created thanks to the line of the table, just like in the series of "Sunflowers" of Arles created by Van Gogh in 1888. The seven roses don't look in the same direction, some are facing downwards, another is placed at three quarters, there are three, however, that look straight towards our point of view as observers, thus the fruition space. The romanticism of "Spring Feeling" pervades the soul of the observer, feelings of calm and relaxation accompany the viewer

Art Curator Martina Viesti

Liana Paraschiv



Spring feeling

Lika Ramati

"Women artists need to break barriers in order for women's experience to be valuable."
(Liz Phair)

In Lika Ramati's art, opposite and contradictory elements seem to fit together perfectly, giving shape to an original composition, thanks to Lika's experience in different fields and areas of art. The artist portrays the female subject, trying to combine juxtaposed concepts in different ways. Pulling a common thread between these elements - chaos, beauty, harmony - is the goal that Lika sets herself. In her works, the artist brings the ideal of a woman who no longer needs the feminist struggle to assert her right to be one. In the first work, "Blue Moon" in the foreground we find the face of a young woman, on the eyes she seems to wear a see-through mask, adorned with a tiara and dangling earrings with precious and luminous stones. The face is at the center of the scene, dividing the background: although the landscape depicted is the same - a night with a full moon, probably in winter, given the bare branches - the violet color emanating from the woman gives two different shades to the landscape. Violet is the color of mystery, and associating it to the face means wrapping the subject with a mysterious aura, of supernatural power, as if to exalt female power and strength. In "Juliette and the Sfinx" the artist uses different media, acting on two spatial planes: in the foreground a young woman, in Renaissance clothes, with her gaze fixed in the void; in the background, a sphinx, looking in the opposite direction, elevated, symbol of protection. The two subjects are surrounded by tongues of fire that burn, completely enveloping the woman and the sphinx, who remain impassive.

Lika Ramati

With "Ophelia", the artist seems to take up a classic theme of art, that of the Shakespearean Ophelia of "Hamlet", represented by John Everett Millais; in this case, the young woman, covered by a thin milky veil, holding a pen in her barely visible hand, is huddled in a small pool, itself floating on a mirror of grass, leaves and flowers. A star hovers over the young woman's head, giving her an ethereal, evanescent air. "Poppies are Red" has a completely different style from the previous ones: a stroke similar to that of comics, a style dear to pop-art, with marked strokes. A woman with fiery red hair, the color of strength, decision, resourcefulness, in the foreground; behind her a field of poppies that, blurred, seem to mix with the locks of her hair. Here the artist seems to suggest an analogy between the strength of poppies, known for being able to grow in any condition, and the strength of the female subject as such. In the last work, "The Doors", a woman, covered in luminous jewels, almost 1920s, with a questioning air seems to invite the observer to cross the threshold of the doors visible in the background, almost challenging with her cunning-looking eyes, giving the impression of laying a trap. An invitation to overcome one's own limit, to go beyond what is allowed, to choose to dare.

*"Nearly a half-century on from feminism, simply being a woman artist is still a revolutionary act.
And getting one's work shown continues to be met by enormous inbuilt resistance."*

(Jerry Saltz)

Art Curator Martina Grassi

Lika Ramati



Lika Ramati

Blue Moon

Lika Ramati

Blue Moon

*"She walks in beauty, like the night Of cloudless climes and starry skies;
And all that's best of dark and bright Meet in her aspect and her eyes"*
(Lord Byron)

Lika Ramati



Juliette and the Sfinz

Lika Ramati

Juliette and the Sfinx

*“Painting is poetry that is seen rather than felt,
and poetry is painting that is felt rather
than seen.”*

(Leonardo Da Vinci)

Lika Ramati



Ophelia

Lika Ramati

Ophelia

*"I dreamed about you baby
It was just the other night
Most of you was naked
Ah, but some of you was light"*
(Leonard Cohen)

Lika Ramati



Poppies are Red

Lika Ramati

Poppies are Red

'In Flanders Fields'

*In Flanders fields the poppies blow
Between the crosses, row on row
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.*

*We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie*

In Flanders fields.

*Take up our quarrel with the foe:
To you from failing hands we throw
The torch, be yours to hold it high.*

*If ye break faith with us who die
We shall not sleep, though poppies grow*

In Flanders fields.

(John McCrae)

Lika Ramati



The Doors

Lika Ramati

The Doors

*“There are things known
and there are things unknown
and in between are the doors.”
(Jim Morrison, Letters from Joe)*

Lily Dimcheva

“The more sensitive the soul of the contemplator, the more he/she lets himself/herself be lulled by the ecstasy aroused in him/her by this harmony of nature.” (J. J. Rousseau)

The artist Lily Dimcheva exposes at the M.A.D.S. Art Gallery for the exhibition “Philo-Poèm” three very special works in which the energetic use of color irradiates every part of the pictorial surfaces. Her chromatic and aesthetic research has directed her towards a skillful use of different shades, drawing inspiration from the natural environment and managing to extract what strikes her most, both perceptually and sensorially. Every gift that nature offers brings us positive energy, a lifeblood that emanates light into the surrounding atmosphere. The artist immerses herself in the freshness and liveliness of her palette, highlighting the rendering of the luminous and expressive effects depicted. In these naturalistic and abstract artworks, the theme of nature is so decisive that it also recalls an otherworldly dimension, where everything is realized in an interweaving of colors and shapes. As in “Fire Dance” where the combination of all kinds of nuances and the movements of the various textures represented are highlighted. One can see the interest in creating a strong and clear image through vibrant colors, encouraging both the artist and the observer to immerse themselves in that harmonious dynamism from which optimism and joy can be obtained. An enveloping luminosity from the inside to the outside of the painting, combined with a rich and complete chromaticism that allows even the shadowy areas of the surface to be read, producing an evocative atmosphere. In “Solar Storm”, instead, Lily uses blue and yellow to create a strong connection with green, blue, white and a touch of silver to give depth and brightness to the whole. Shapes, movement, light, colors and energy are combined with the continuous undulation of brushstrokes and lines that help the viewer to come into direct contact with the painting itself, uniting the artist's creative process on the one hand and the viewer's perception on the other. Finally, in “Waterfalls” the woodland aspect is made up of a rich variety of green, blue and turquoise that outline the contours of the lush and unspoilt nature. The presence of the waterfall, emphasizes the artwork's vertically through white strokes and streaks, making evident the intimate, emotional and deep transport of the viewer's soul, as if one could actually hear the sound of the flowing water. By playing on the visual superimposition of changing surfaces, both in tone and form, Lily creates and highlights a three-dimensional optical effect.

“Art is the creation of an evocative magic that embraces both the object and the subject.”
(Charles Baudelaire)

Art Curator Alessia Perone

Lily Dimcheva



Fire Dance

Lily Dimcheva



Solar Storm

Lily Dimcheva



Waterfalls

Linda Österåker

“Art enables us to find ourselves and lose ourselves at the same time.” (Thomas Merton)

Art is grand, powerful, and boundless. It gives the strength to find answers that otherwise we would not be able to find, and, at the same time, it makes us completely lose in its immensity and beauty. Finnish artist Linda Österåker creates abstract paintings in which shapes and colors blend, creating a magic that enchants the eyes of the viewers. Instinct and improvisation characterize her works never made with a pre-arranged scheme and fixed rules. “Someone says hello” is a painting from 2021 made with mixed media on canvas: Linda, in fact, used both acrylic paint and paste texture. The cold colors are perfectly match and create a perfect chromatic balance: blue, light blue, green merge, making room in the center for bright white brushstrokes. The title is very evocative and leaves the viewer free to interpret the work in a personal way by being completely carried away by his emotions. “Someone says hello”: we could imagine someone who re-emerges from our past in a dream to stay and never desert us; someone we do not know who, stopping in the middle of the crowd, smiles at us; "someone" could be a thought, an emotion that, taking life, greets us and begins to speak to our soul. Art is free just as the mind is free to wander looking for meanings in front of the works. Linda, an artist with great technical skills, invites us through her paintings to enter her deep inner world, revealing precious secrets to us and inviting us to dig into our soul looking for our true essence.

Art Curator Camilla Gilardi

Linda Österåker



Someone says hello

Liubov

Liubov Kolbina is a very skilled and talented Russian abstract artist. Her artworks are inspired by her life experiences and emotions. She creates abstract compositions of magnetic colours and intriguing shapes that lead the viewer to explore new worlds. The oil painting technique allows the artist to create luminous canvases where the colours mix and blend in perfect harmony. Sinuous shapes occupy the canvas, establishing creative relationships. Liubov is an artist who loves life and during the creative process is guided by this strong energy she feels towards the power of destiny, the universe, the unknown. Her art is constantly evolving, changing. Each artwork is a representation of the subconscious mind exploring different mental worlds. In her artwork "Creation #U2", the technique chosen by the artist allows her to achieve this splendid result in which colours play the leading role. Most of the surface of the canvas is occupied by shades of blue, blue and violet, and at the top, like a glimmer, a luminous fragment opens up, like a sun breaking through the sky. The artwork contains a message of hope, a new beginning. It is as if natural forces were enclosed and synthesised by Liubov through brush and pigment, releasing pure energy. Touches of light illuminate and create movement in the work. The concept for "Creation #U4" is different, highlighting Liubov's versatility. The artwork, in horizontal format, is divided into different coloured sections that create a sinuous rhythm. It appears as an abstract, subconscious landscape to be explored. The viewer's imagination is free to wander through the work. The colours of the sections repeat harmoniously: blue, red, yellow, pale pink. The brushstrokes are sinuous, soft and guide the eye to unexplored horizons. The colour is fluid and brilliant. Lights and shadows give three-dimensionality to the sections, transforming them into something real and perceptible. Finally, the work "Creation #u17 - The River of Life" presents a similar basic concept to the artwork analysed above. The horizontal canvas is divided into sections, but less outlined than "Creation #U4". The contours are blurred in that central off-white that highlights the distance between the elements and at the same time creates a bridge of union between the forms. The artwork is harmonious and balanced. The colours are light and warm, giving a sense of peace and tranquillity. Once again Liubov represents a kind of abstract landscape, a place of the mind. The viewer is invited to wander, to let himself be carried away by the passing of time, by the emotions that overwhelm him. It is a landscape that abstractly schematises a surface of water, a river flowing undaunted, surrounded by brown rocks. Liubov also plays with transparencies, creating veils of colour superimposed in several layers. In this artwork, the landscape seems colder than in the previous one, which exuded energy and strength. This conveys positive emotions and a feeling of protection and security. Liubov takes a number of cues from contemporary art movements and makes them her own. The bright, energetic colours and the stylisation of the landscapes into abstract shapes echo the concepts of expressionism and abstractionism. The artist's works detach themselves from the real world, giving the viewer a different view of reality. Liubov is inspired by her surroundings and creates what her soul inspires her. She encapsulates the power of the universe, the versatility of destiny and the uncontrollability of emotions in her large canvases.

Art Curator Ilaria Falchetti

Liubov



Creation #U2

Liubov



Creation #U4

Liubov



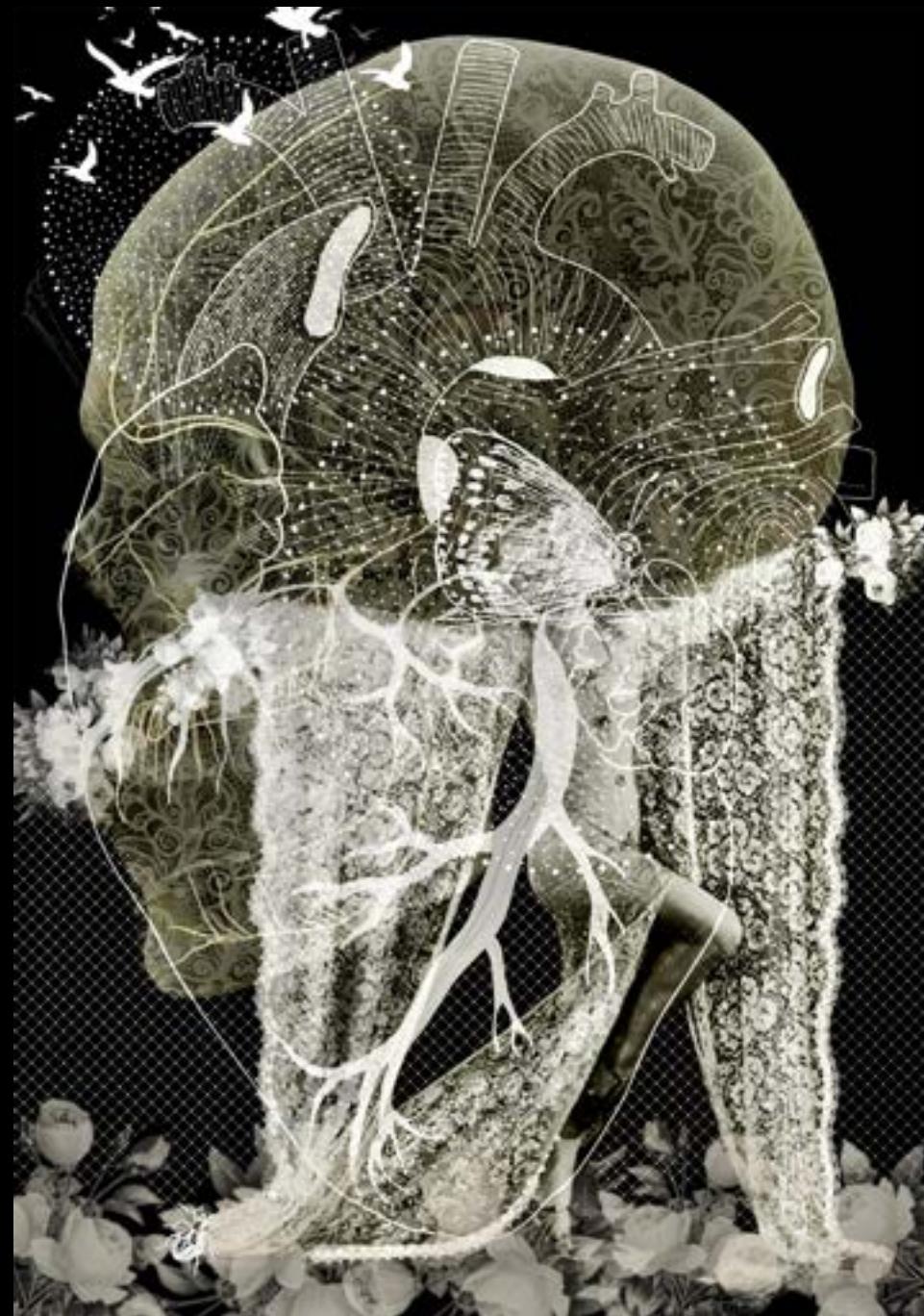
Creation #U17 - The River of Life

Lize Krüger

Lize Krüger is a digital artist with an incredible artistic experience. The theme of surrealism in the artist's works is constant, the combination of completely different elements makes Lize able to create unique works. At the international art exhibition "Philo-Poèm" she exhibits three works with clear assonance with the world of surrealism, Pop Art and the European avant-garde. "GIVE THE FLOWERS IN TIME ..." seems to be a representation inspired by an avant-garde vision of the works of Raoul Hausmann. There is a strong contrast between the black background and pastel colors, in stark contrast also with the use of bones, in this case a pelvis bone, which have always played an emblematic role in the history of art. In the work "GIVE THE FLOWERS IN TIME ..." the element of the human body used represents the center of the anatomical space, it is what supports the body, the element that allows the body to move, thanks to the legs. In the history of both ancient and modern art, the use of bones is aimed at representing the volatility of life. The viewer feels dropped into a vortex of contrasting emotions, from anguish to the serenity given by the flowers and soft colors."EXPLORING MY RESILIENCE I" has the skull as its central element, although its position is in the background emerges in the work of art, there is also a heart, a butterfly and a model in a position that can be traced back to a dance step, they fill the work. The skull, in a specific way, represents the brevity of human life, but not only that, the skull would also have an important function as an amulet. In this work we perceive the need to live intensely as an alternative to death, an affirmation of being, of rebirth, of resilience, in fact. "THE DAY HIS HEART AND MIND BROKE AT THE SAME TIME II" has the heart as its repetitive element, the organ representing life and passion, par excellence. Bright red, the heart is the symbol of feelings and emotions, positioned above the young man in a position of relaxation or passion, but also sadness, restlessness. LIZE KRÜGER's works tell human emotions, the story of feelings, and lead the viewer to relive them, together with the protagonists of the works.

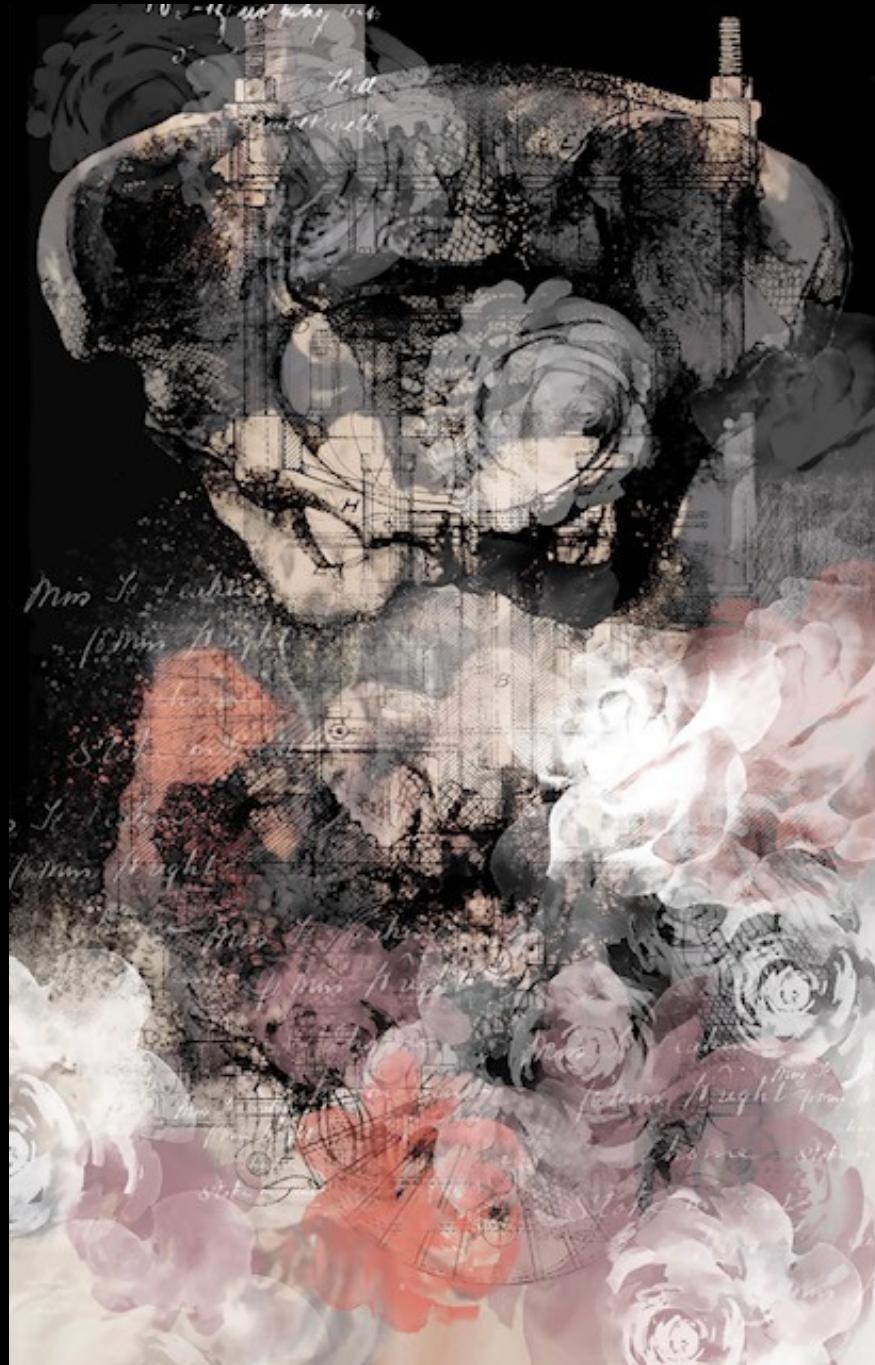
Art Curator Martina Viesti

Lize Krüger



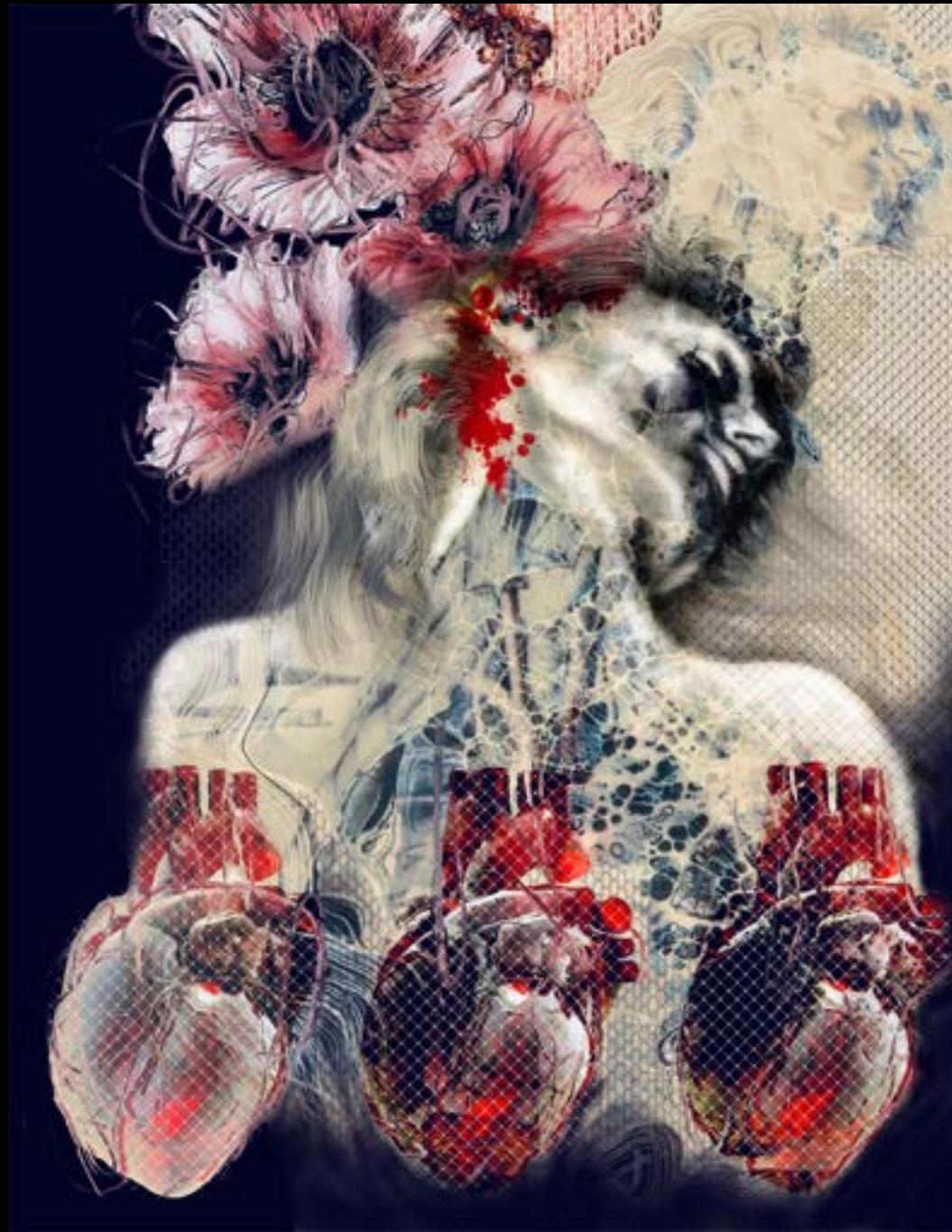
EXPLORING MY RESILIENCE I

Lize Krüger



GIVE THE FLOWERS IN TIME...

Lize Krüger



THE DAY HIS HEART AND MIND BROKE AT THE SAME TIME II

Logan Schneiderman

In occasion of the international art exhibition Philo-Poem the artist Logan Schneiderman presented three artworks titled *Great Expectations*, *Make Believe in the rain*, *Potential Space*. At the first glance, we can say that the paintings present a similar style and the same language. In fact starting from the artwork titled *Great Expectation* we can see juxtaposed color layers. This peculiar technique reminds the idea of something that wants to be preserved. As if it was the logic of the unconscious. The colors and the shape seems to be covered by other spots of colors. However the image in front of the visitor seems to be homogeneous and harmonic, he feels that there's a message beyond every detail put in the composition but at the same time wants to enjoy the whole artwork in its entirety. Also the second artwork presented uses the same technique. At the same time in *Make believe in the rain* we can see more lively colors and less spots of colour and shape. This homogeneity in the vision, interspersed with only a few splashes of color, conveys a soothing and relaxing feeling to the observer, who seems to contemplate a feeling of hope in front of him. *Make believe in the rain* becomes a very evocative painting: it recalls pleasant moments or perhaps refers to the idea that even moments of rain have the opportunity to turn into sunny days. The last painting seems to incorporate the techniques used in the first and second paintings. However, it consists of several details in which to focus the concentration almost trying to break down the drawing. This technique refers to the title of the '*Potential space*' painting as the space in which the artistic act takes place becomes a place in which memories can emerge so as to create a great evocative energy. It is still the idea of the dream that comes back, as a place where disparate things happen, where images are a faded and blurred reflection of reality and yet they seem so true in their making. The observer looking at the paintings of the artist Logan Schneiderman finds himself immersed in this dreamlike and rarefied atmosphere, without nervously seeking the sense of every little detail or nuance to enjoy the moment and abandon himself to those images with confidence and relief.

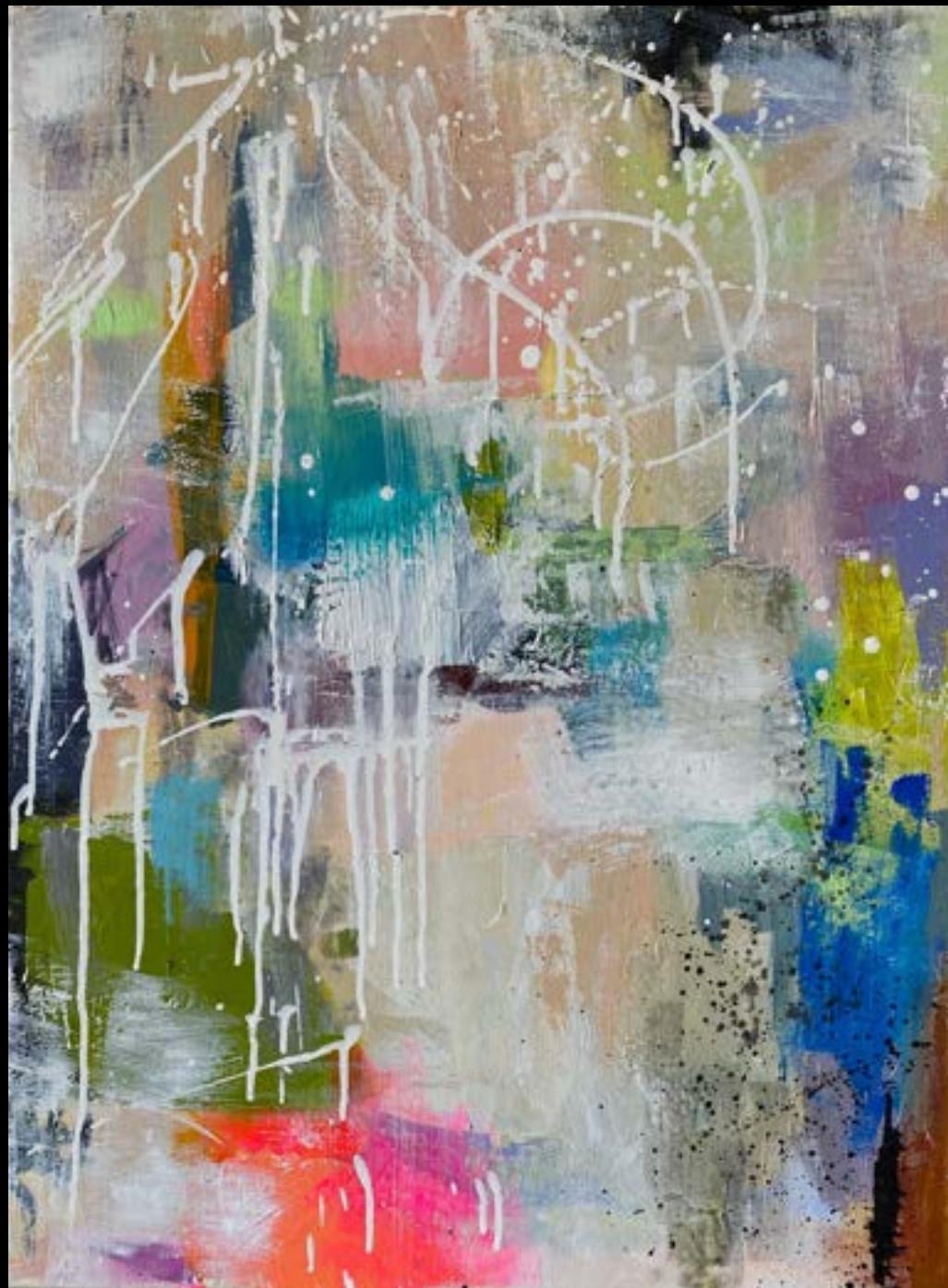
Art Curator Elisabetta Eliotropio

Logan Schneiderman



Great Expectations

Logan Schneiderman



Make believe in the rain

Logan Schneiderman



Potential space

Lorella Mastropasqua

Lorella Mastropasqua is an Italian artist based in Paris, her passion for art was born at a very young age and led her to develop collaborations and participate in exhibitions right away. Between Pop Art, illustration, and Street Art, Mastropasqua's works of art are disconnected from any historically defined artistic current, but, on the contrary, the informal style and artistic independence allow her to create works unique with a strong contrast that create deep emotional impacts. At the international art exhibition "Philo-Poèm" she exhibits "powerful love" a work whose colors and shapes create a visual impact in the mind of the viewer that leads to lively and bursting emotions. Some figurative elements, such as the lines of color in the upper part of the work, recall the same bundles of color present in Shepard Fairey's work "Guns and Roses", an artist who is known by the stage name Obey. The textual element directly expresses the theme on which the work is built, emblematic is the position of the two protagonists, on the one hand the woman who looks straight ahead thinks of the beloved man, not communicating him directly, on the contrary, the man communicates love with his eyes. In Mastropasqua's work, relationships, communication and the nuances of relationships are told. The strength of feeling is represented in a particular way by the hands, united and tight, which, thanks to the use of red and lightning bolts, express the power and strength of union, sharing and closeness. Extremely recognizable, Lorella Mastropasqua art creates a world in which to get excited and reflect becomes the prerogative of observing the work itself.

Art Curator Martina Viesti

Lorella Mastropasqua



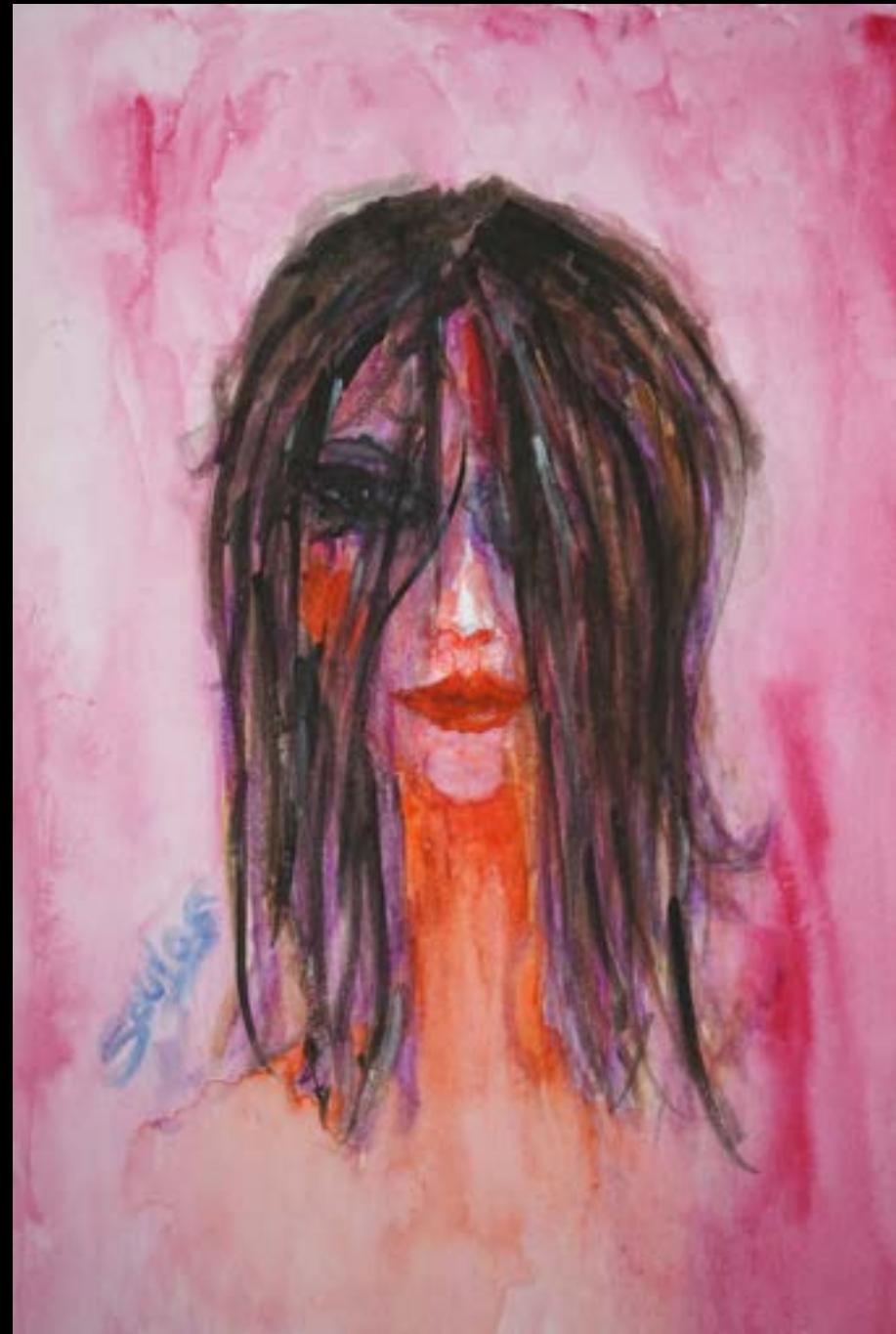
powerful love

Luca Soullos

The artist Luca Soullos exhibits again at the M.A.D.S. on the occasion of the "Phìlo-Poèm" art exhibition. The work entitled "Wild Nights ...", made in watercolor on paper, has a vertical trend and sees as the protagonist the face of a woman positioned in the center framed by a sweet-looking pink background. The face, on the other hand, has more marked and decisive features, a typical element of the faces represented by the artist. Her hair covers most of her face, bringing attention to the intense red lips and to the nose, which are the most noticeable features. The left eye is completely hidden by wild hair while the other is more visible. From a stylistic point of view, the artist approaches the immediacy of the impressionist painters and, instead, from the emotional point of view, the expressionist artists. In particular, Iconography refers to Edvard Munch's "Puberty": as in the case of the Norwegian painter's work, there is also a highly dramatic component here, but Soullos almost seems to create a sort of continuity and development of this work: the girl became a woman while maintaining childish characteristics accentuated by the pink used as a background. Another emblematic element of Soullos's works is the representation of the neck with a thin and elongated shape, a characteristic found in Modigliani's works. What is certain is that the work conveys an enigmatic feeling that tells a story to be discovered. The observer will be fascinated by the chromatic contrast present, the aura of mystery and beauty leaves the eyes entranced and elevates the artist also thanks to his ability to convey discordant emotions.

Art Curator Martina Viesti

Luca Soulos



Wild Nights...

Luisa Barba

A light touch, a warm embrace, a powerful emptiness. Luisa Barba's artworks invite the viewers on an adventurous and romantic journey across distant land and primordial feelings. The artist offers a voyeuristic, privileged gaze over not only her surrealistic universe, but also its unfolding. “Creación” is a very symbolic piece in the way it offers Barba's personal interpretation of the Creation: this ancestral meeting, the first encounter and perhaps the last between Creator and Creation, is represented by two hands, slightly touching each other, reaching and slipping away at the same time. From above, the delicate, straightened fingers caress the lower hand in a warm-hearted, maternal way. This touching exchange is suffered and, at the same time, celebrated in all its glory by a mighty, golden whirlwind that frames the significance and intimacy of the event. The powerful brushstrokes that encircle the subjects are passionate and raw, while the hands are painted carefully in detail: influenced by the Expressionist style, Barba used a dark tone for the human skin and strong lights and shadows to convey a three-dimensional feeling of the flesh. A warm, sepia color palette recurs also in her empty landscapes “Dunas” and “Dunas en la cruz”. Comparable with Salvador Dalí's deserts, the portrayed Nature is stunning, mysterious and it answers to its own laws of physics. The dunes stand high as mountains, apparently insurmountable and equally distant as if they were respecting a precise hierarchy. An exception occurs in “Dunas en la cruz” where a cross, made by two geometric elements, is included in the natural, empty surrounding. The absence of the human figure as well as of other familiar elements conveys a sense of uncertainty and puzzlement before the power of Nature, where once can easily get lost but also find a deeper, primordial truth. Like the metaphysical paintings, Barba's dreamlike artworks present sharp contrast of light and shadow that give to the subject a mysterious, almost threatening quality. However, the warm palette and the carefully planned detail of her artworks are appealing in a familiar way that is both comforting and exciting: there's a balance even in chaos and potential where there seems to be none, time and solitude are necessary to comprehend the larger picture.

Art Curator Flavia Montecchi

Luisa Barba



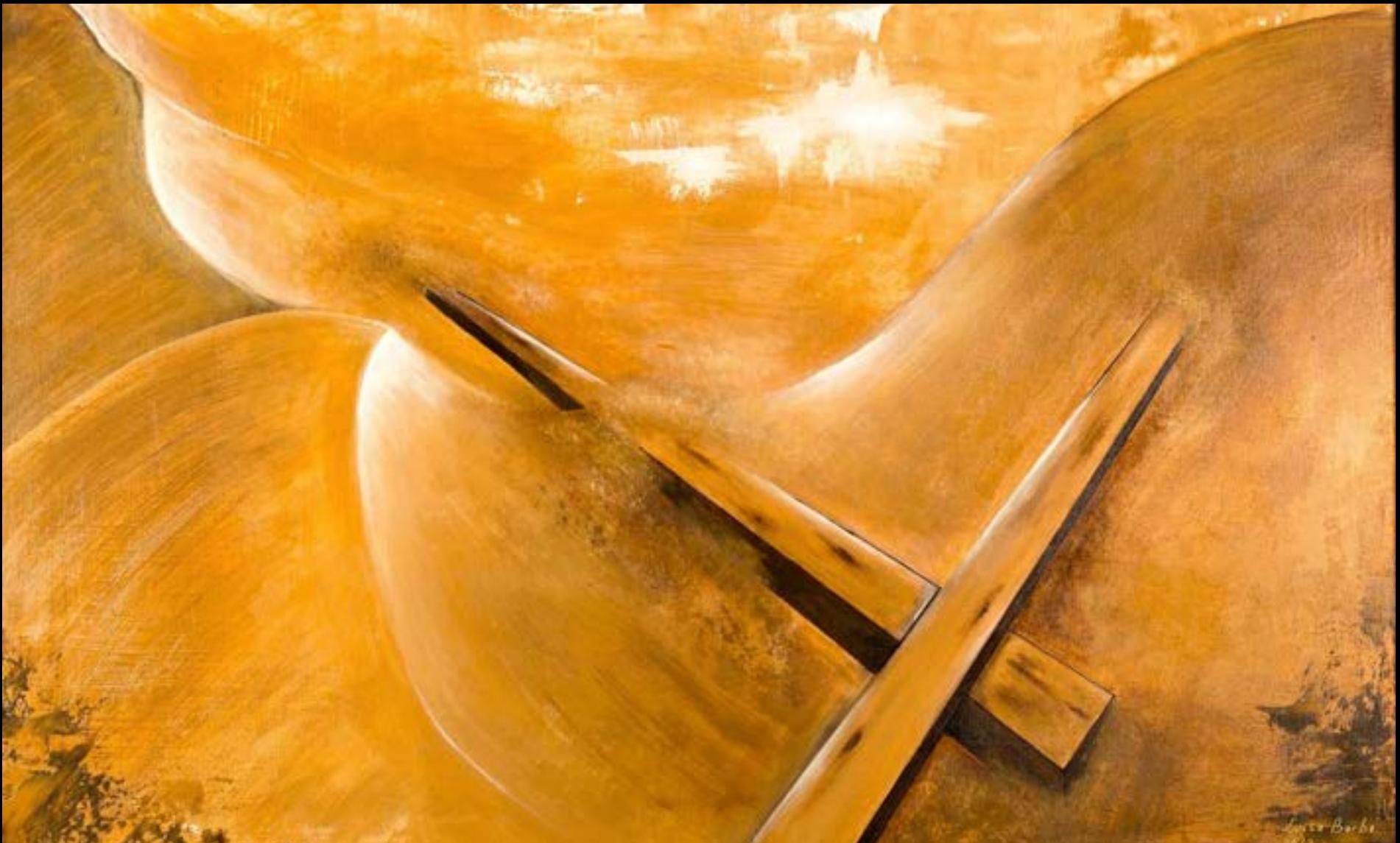
Creación

Luisa Barba



Dunas

Luisa Barba



Dunas en la cruz

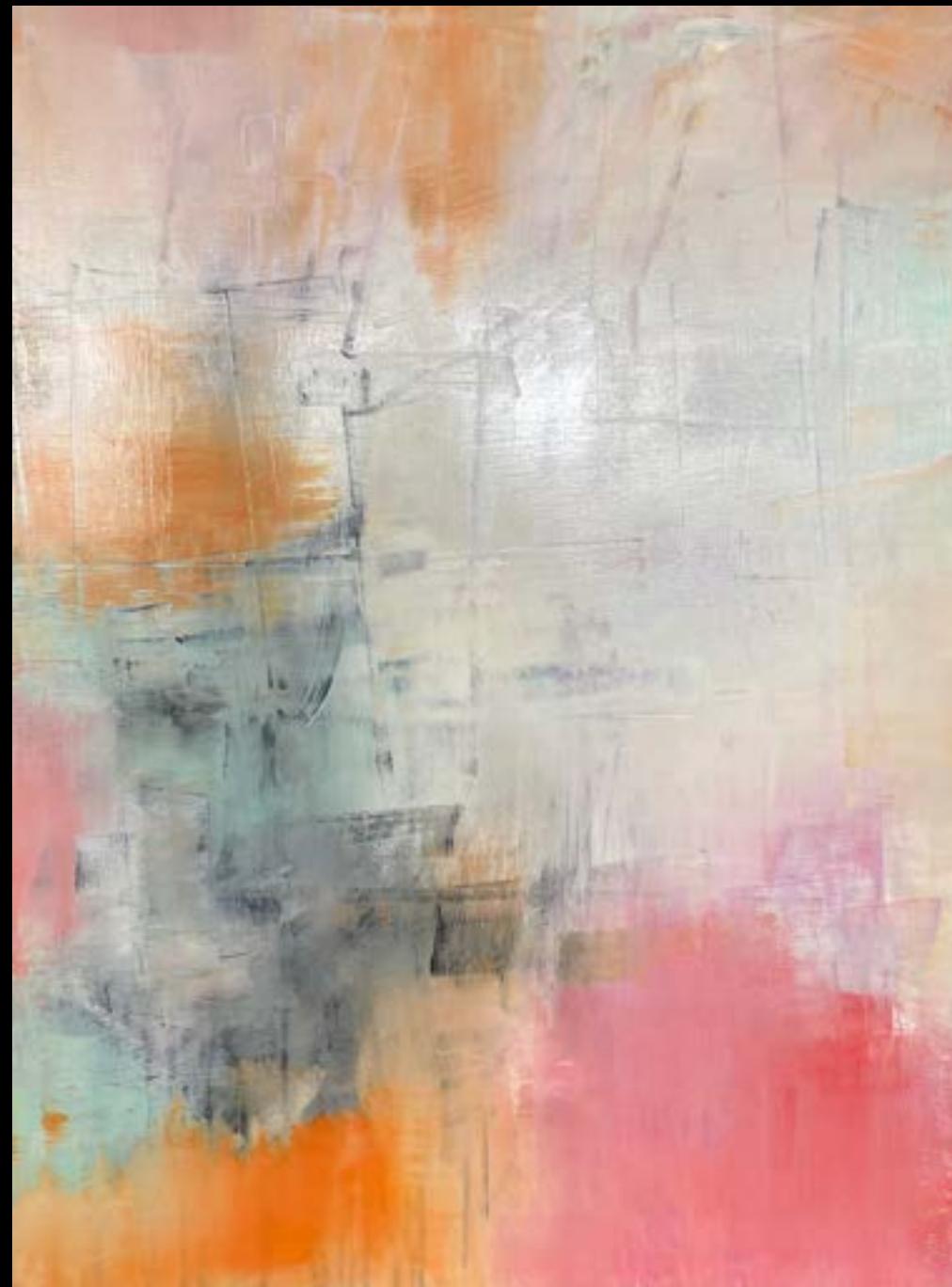
Luise Ellerbrock

“Thought once awakened does not again slumber.” (Thomas Carlyle)

Thoughts are a source of inspiration; they are small seeds that grow and bloom to bring to life to magical ideas. Luise's works are the transformation of her thoughts into colorful shapes created thanks to the combination of accurate brush strokes. "Unspoken" is part of the "Unspoken Thoughts" series and was made in 2021 with the technique of acrylic on canvas. Through this work, the artist wants to give voice to thoughts that crowd her mind, but of which she has never spoken out of fear, confidentiality or simply because in some cases it is better to keep quiet and keep some opinions for themselves. Warm colors such as orange and pink merge with purple spots and white which, meeting rays of light, looks like silver. Art is precious because it conceals secrets, precious reflections, joys, and sorrows disguised as sometimes instinctive, sometimes studied brushstrokes. Art is special because every artist can transform those secrets into strength, those reflections into teachings, those joys, and pains into indelible memories. Art is universal because everyone, artist, or observer, in front of a work can set off on a journey from which he will return with different eyes and a richer heart. The quote from the Scottish historian Thomas Carlyle states that once a thought awakens it does not fall asleep again; the same goes for art: once it enters your life, it becomes the essence of your every day. Luise Ellerbrock writes on the canvas what she cannot say in words, giving the viewer unique and unforgettable emotions.

Art Curator Camilla Gilardi

Luise Ellerbrock



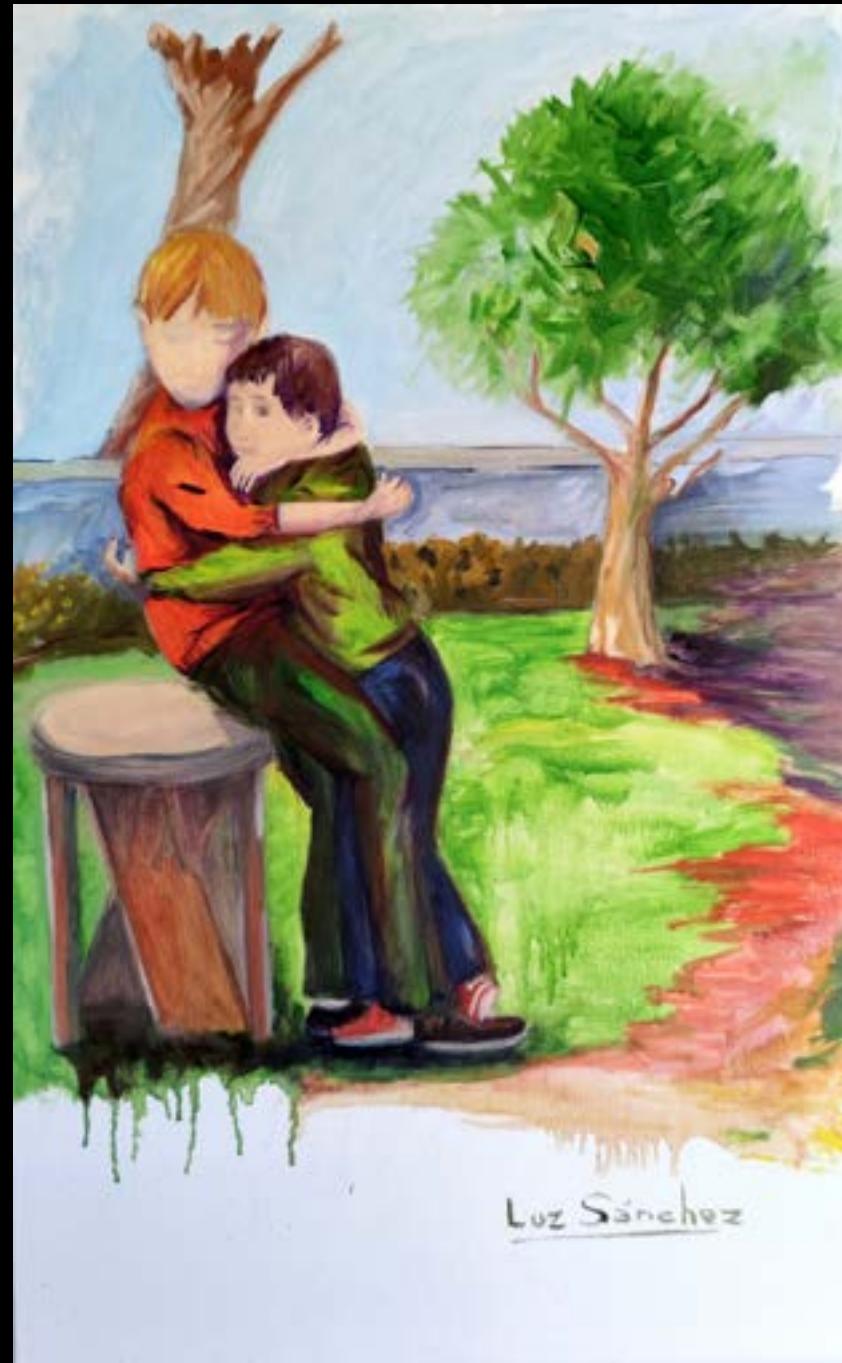
Unspoken

Luz Sanchez

Colors dominate Luz Sanchez's artworks, conveying to the viewer a colorful palette of emotions. This is exactly what she offers in "Poem of life and death", a modern revisit of still life painting. A feast of plants, leaves, underripe and ripe fruits is eaten by an ensemble of insects that are smartly hidden in the composition. Like an abstract painting, the artwork is crowded with elements of the richest colors, which create a powerful contrast between the vibrant palette and the portrayed subject. The outlines are strongly marked, the foliage and the fruits overlap on each other, making it difficult to understand where they begin and where they end, like the endless cycle of life and death captured by the artist. A touching, brotherly embrace is the subject of "Hermanos, love". The composition consists in a couple, portrayed leaning over a structural element, slightly bended over the left in balance with the tree on the right. The background is a blue sky over green, red and purple grass that gently drips to the bottom of the canvas. The artist's brushstrokes are soft and delicate, but more pronounced on the human figures giving them depth and consistency. Sanchez leaves to the viewers' imagination the boys' expressions and appearance, focusing rather on a universal representation of a brotherly love exchange. The colored bond between the two brothers is warm and sweet but it also stands strong as the trees in the background. "Por qué" conveys a totally different emotion with the use of a colder palette. A woman is portrayed sitting on the bedsheets with the legs crossed, a hand to the head and a doubtful look on her face. The background is animated by different shades of purple, symbolic to the confusion and puzzlement of the subject. The carefully planned shadows give a realistic quality to the woman, suspended in the abstract composition as well as in her thoughts. The feminine body is protagonist with her gracious shapes and most of all with her body language that speaks directly to the viewer, posing a question that seems to have been unanswered for a long time. The suspension of the human figure elevate her in a state in between the abstract and the figurative. Once again, Luz Sanchez's colors are the real subjects of her artworks in the way they directly, almost violently, appeal to the viewers' emotional sphere.

Art Curator Flavia Montecchi

Luz Sanchez



Hermanos, love

Luz Sanchez



Poem of life and death

Luz Sanchez



Por qué

Lynda Arcos Cortada

Nature paints for us, day after day, images of infinite beauty (John Ruskin)

How not to be surprised by the beauty and majesty of nature?! Every day really gives us inimitable and infinite beauty shows. Nature appears so beautiful and absolutely perfect that it is impossible to think that there is no real divine plan. Perhaps it is also for this reason that it arouses astonishment that nature has always been one of the main inspiring sources of art, be it painting or poetry. Nature has always inspired man and pushes him to want to represent it through colors on a canvas or the lines of a poem. The artist Lydia Arcos Cortada, with her work "Caperucita Transparente", offers a tribute to the majesty and at the same time to the delicacy of nature. But she doesn't stop there: she sends a message of strength and spirituality. The woman is depicted with transparent features, the light passes through her and now she is dressed only in the colors of nature. The woman has now created an indissoluble bond with the nature that surrounds her, a bond so strong as to make it an integral part of it. Through the intense colors and energetic and dynamic brushstrokes, observing the work it seems to us to hear the rustle of the leaves and branches of the trees moved by the wind and the roar of the water of the waterfall. And in this way, we too are able to let the beauty of nature cross us and be overwhelmed by it. In general, there is something in transparency, which attracts and captures the attention of anyone who tries to put their thoughts in order and to see beyond emotions, prejudices and preconceptions. Being transparent, therefore going beyond all this, should be what each of us should strive to become.

Art Curator Silvia Grassi

Lynda Arcos Cortada



Caperucita transparente

Ma. Guadalupe Drumgoole

“A man travels the world over in search of what he needs and returns home to find it.”
(George Moore)

Ma. Guadalupe Drumgoole is an extremely talented Mexican-born artist who now lives and works in the United States. She creates original artworks that are closely linked to her personal experience. Her studies in architecture and her taste for shapes and colour combinations are clearly evident in her works where she mostly creates places linked to her childhood, to her memories. She captures corners of the city, portrays hidden places, provincial and everyday environments that smell of real life. She traps reality in the canvas as if it were a photograph. She stops time and with it encloses within the image a mix of contrasting emotions that she feels every time she goes back over those places in her mind. In her artwork "PARROQUIA", Guadalupe depicts a church linked to her childhood, to her birthplace. There are various feelings that lead her to recreate familiar environments, which she has seen many times and which have remained in her soul. Thinking back to those places and putting them on canvas brings joy, nostalgia, peace and love to the artist's heart. In this artwork, the building seems to be in front of us. Made with an accidental perspective, the structure appears solid before the viewer's eyes. It is a provincial landscape, probably in the early afternoon, with a clear sky and no human presence. Guadalupe makes a pictorial photograph, trapping sounds and sensations within it. It is possible to perceive the silence around the construction. The blue sky contrasts with the light colour of the simple, solid architecture. Bricks decorate the building, which is surrounded by trees, plants and a lamppost. The light colour of the walls reflects the daylight. The brushstrokes are soft to realise the green foliage of the vegetation and more precise and outlined to realise the architectural profile of the structure. The acrylic technique makes it possible to create surfaces with different textures. The perspective construction is constructed so that the viewer focuses on the dome of the building, which seems to touch the sky. Peace and silence, gratitude and balance are perceived at a glance. The artist is closely linked to this place and this is clear from the meticulousness of the details, the chromatic harmony and the shapes she chooses to paint. The solid structure inspires protection, security. It is as if the artist encompasses all five senses in the artwork: the scent of the flowers, the warmth of the clear day, the peaceful silence, the roughness of the bricks. Guadalupe's passion for architecture allows her to create detailed buildings with the right perspective to enhance them. The construction of the artwork makes use of vertical lines reaching towards the sky and oblique lines. It is impossible not to be overwhelmed by the love the artist puts into the interior. Not only love for a place linked to her childhood, but also love for art, for architecture, for everything that has inspired protection and security in the past. She tries to instil these positive feelings in others. On the one hand, the viewer is fascinated by the landscape and, on the other hand, perceives the scent of home, of love.

Art Curator Ilaria Falchetti

Ma. Guadalupe Drumgoole



PARROQUIA

Maan Umotoy-Premacio

An art free of all constraints. Splashes of intense colour, thin and delicate pigment veils, chromatic scratches and drips that cross the canvas. Maan's art is free from any constraints of form, emancipated from any representative imposition. Colour is treated as a veritable chromatic alphabet, it tries to say something, it makes you understand something. Clouds of pigment literally unfurl, filling the surface; they are fluffy, soft spots, long silk veils that move in the breeze. Their materiality is fragile; it seems impossible to touch their consistency. Impalpable and light, they articulate in the composition, among other representative elements, acquiring sense and representative legitimacy. And yet their boundary, the edge of these very light silk veils, is evident and consistent. A symptom of their presence within the space of the composition, it is a clue to their character and firm identity. Although they are as evanescent as volatile gases, the presence of these chromatic veils on the canvas is decidedly strong and holds up well to the expressive power of the patches of colour thrown violently onto the support and onto the veils themselves. Superimposed on these clouds of pigment and chromatic scratches imposed on the background, these stains are the fruit of the most instinctive part of the artist's soul, they are the consequence of creative genius in the purest sense.

Maan Umotoy-Premacio

The arm moves the hand that throws the colour onto the canvas. It is never a process defined in advance, a procedure programmed by clear compositional rules. The percentage of randomness is definitely present and, like a flash of lightning, creeps into Maan's gestures, going to influence the chromatic composition implemented on the canvas. Chromatic alphabet then, colour and shapes as letters that the spectator has to interpret. It is an art that wants to get inside souls, wants to know and examine them. It wants to insinuate itself into the recesses of interiority to become an instrument of knowledge of oneself, of the deepest layers of one's ego. Through the vision of the chromatic composition, the human soul is unveiled, divided into layers and laid bare, making visible the pulsating nucleus of the Ego. The analogy that develops between the artistic representation and its intent is therefore evident. The chromatic play thus becomes the figuration of the process of knowledge of the inner self. The veils that unravel in the composition, the dots of bright and vivid colour, the multiple layers that make up the play of shapes and colours are the visual expression of the work of introspection of the viewer's soul. Maan's works are a tool for getting to know ourselves better and at the same time a mirror of our soul. We open our consciousness to colour and form, to this universal chromatic alphabet that has the power to examine and at the same time represent our deepest selves.

Art Curator Lisa Galletti

Maan Umotoy-Premacio



Salient

Maan Umotoy-Premacio



Vibe 2.0

Maan Umotoy-Premacio



Skittles

Maan Umotoy-Premacio



Rave version 2

Madcake

“Logic will get you from A to B. Imagination will get you everywhere.” (Albert Einstein)

Madcake is the artistic name chosen by Madelene, a promising young Swedish artist. What most characterises her artworks are the bright colours she uses and her extraordinary ability and taste in combining them. She paints on a variety of media, which gives her works with different textures and effects, but all characterised by this distinctive gestural trait. Her art is abstract; it does not represent reality but what is inside her. Her artworks express joy, vivacity and energy. A mix of passion, talent and expressive power that is impossible to ignore. Madcake loves contrast and it is evident in her creations. She plays with different colours and experiments with techniques, achieving creative and original results. Like her artwork "Ladybug Hood". The protagonist is an abstract animal that looks like a mix of many different animals, a vision of the subconscious that materialises. The work is created from several layers, from a basic drawing which is then enriched with spray paint. There is no preparatory drawing, Madcake throws herself completely onto the canvas, letting the colours and her emotions overwhelm her. This makes her feel free and conveys this feeling to the viewer. She lets her mind wander and realises ideas with the use of felt-tip pens and spray cans. The artwork "Steven" again features an animal that is the result of various influences and is perched on a branch. It may look like an owl, sometimes an owl. It is dressed in an eclectic outfit, a colourful hat with flowers and a colourful dress. The animal is tilted to the right and draws a diagonal line that contrasts with the horizontal and vertical lines drawn in the background. A mix of different elements that appears as a playful, fun, irreverent and imaginative explosion.

Madcake

The colours strike the viewer, who can only smile and feel carefree in front of this wonderful composition. The artwork "Crackerjack" is also amusing, with this cute animal in the centre, which looks like a mix between a frog and a ladybird. On his body It has iridescent, coloured wings that open up, triggering a movement that makes the crown fall from its head. The colours are bright and the bright green contrasts perfectly with warmer colours such as red and orange. A playful combination of different shapes creates harmony and a light-heartedness. In the artwork "Apple Pie", a series of objects surround this friendly figure, which at first glance resembles a rabbit with its long, soft ears. Each element represented encompasses a world of its own. Madcake is a highly original artist whose gestures are inspired by the world of street art and graffiti. The black colour frames her subjects, creating contrast with the bright, fluorescent colours. It is impossible to get bored with her artwork. The viewer is so involved that he would like to go inside and have fun with the rabbit, fly with the insects, put the crown back on the frog's head. Madelene's imagination has no limits, it is unleashed during the creative process. What she paints is something new, fresh and lively. She is inspired by her surroundings and combines those impulses with those dictated by her psyche. Her hand seems to be governed by subconscious, moving through space completely free. Free to create and free to let off steam. Free to be.

“Creativity is intelligence having fun.” (Albert Einstein)

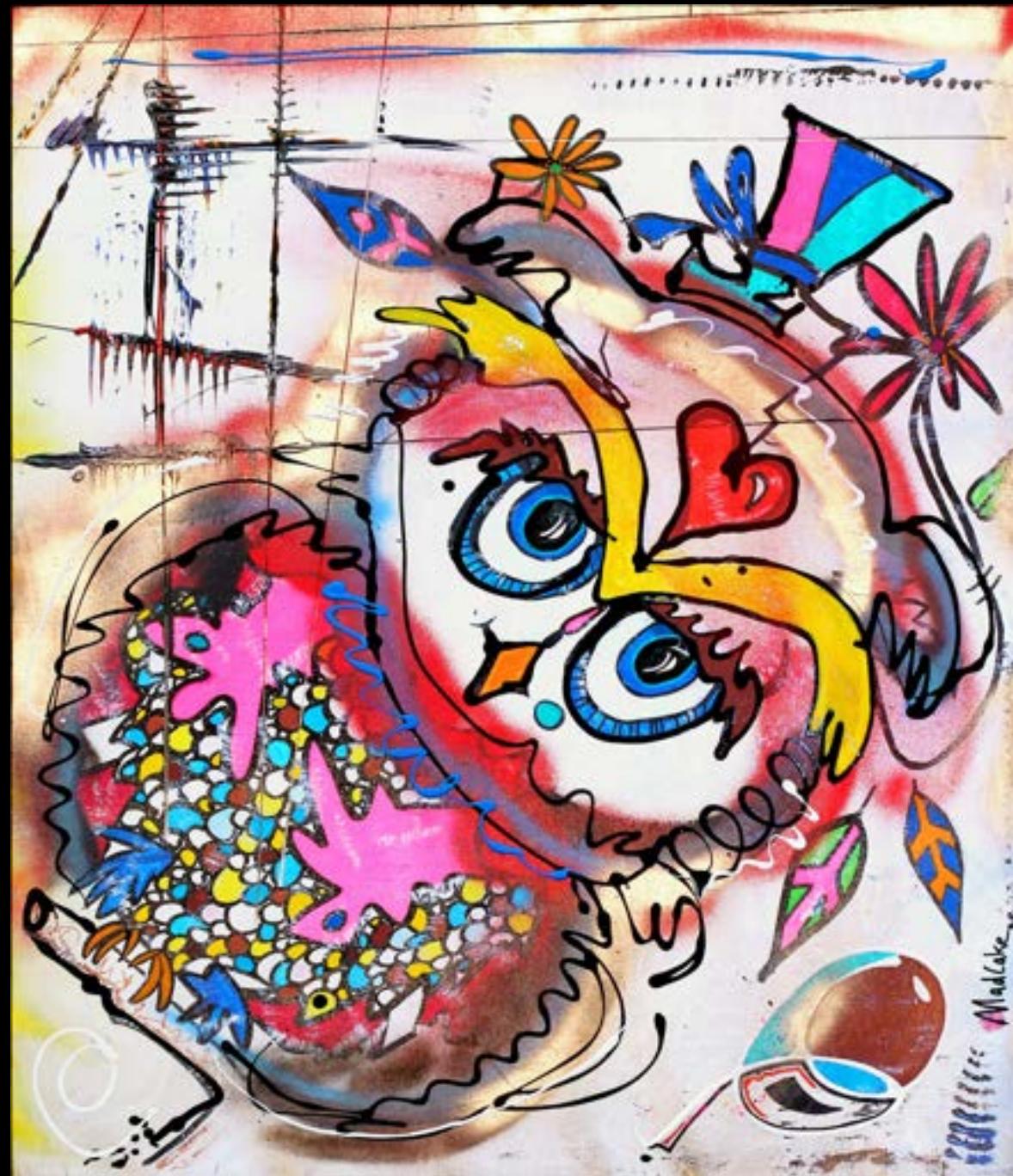
Art Curator Ilaria Falchetti

Madcake



Ladybug Hood

Madcake



Steven

Madcake



Crackerjack

Madcake



Apple Pie

Majd Kurdieh

Majd Kurdieh is a figurative painter, whom we are honored to host in the international exhibition "Philo-Poem", organized by the M.A.D.S. Art Gallery in Milan. His works are characterized by an enchanted and fairy-tale charge, whose childish drawings speak to the soul: a combination of art and literature, inspired by his imagination, mixed with the nature of the place where he lives, on the edge of a forest in Lebanon, away from civilization. He expresses his idea of the world in an alternative way, with the eyes of a child, but the awareness and maturity of an adult: he gives life to characters similar to those we find in cartoons, which over the years have transformed into a real "cast", where the two absolute protagonists are the Fasaeen (in Arabic "tiny ones"), to talk about the current state of the world, knowing how to deal with complex and articulated issues. Usually accompanied by other fantastic and colorful characters, always smiling despite living in a world full of difficulties, leaving an incredibly emotional teaching engraved on the canvas. They do not refer to specific episodes of the personal experience of the artist, but rather prefer to fall into the generic, to give space to the personal interpretation of the attentive and curious spectator. Artist Majd Kurdieh's practice incorporates painting, drawing and literature using recurring figures who are about to tell a story, usually bringing strong moral and positive reinforcement that the artist projects into the world and mostly of his artworks are accompanied by his Arabic quotes that translate them into positive or powerful messages.

Art Curator Carola Antonioli

Majd Kurdieh



Putting the Sun to Dry

Maki

A place that warms the soul, a journey to a place where everything is quiet and muffled; warmth that embraces us, heartening us. We look at the painting, the view is reassuring and calming; an illusory burst of calm in an increasingly hectic everyday life. Small circles unravel throughout the composition. One on top of the other, they take up all the space given to them without embarrassment. Each one has its own place: some stand on top, some stand under larger circles, some stand inside the spheroidal elements causing a certain concentricity. Maki's is a world of bubbles or flowers, or of simple balloons hovering in the air. It is a multicoloured and delicate universe in which the eye can wander, lost, among the various spots in the composition. The sensation is to enter the work and float among its elements. Gravity is not such that one's feet remain firmly on the ground. We are not on planet earth, we are in another place that does not respond to the physical laws of the world. We are swimming - unsure of the weak force of attraction - between these multicoloured balloons, we touch them and they move away a little, then return to their place. They are very light and the space is full of these spheroidal elements, so much so that we cannot see the horizon line or a point in the landscape to take as a reference for orientation. In fact, there are not even any cardinal points because - let's remember - we are not on earth. The great constellations and the North Star, the fixed point in our sky and the pivotal point of man's orientation for thousands of years, do not exist here. If you look up, you only see spheres and concentric shapes, one on top of the other without ever clustering. There is no water, just as there is no land or vegetation, and yet we live without effort. The air is light, almost helium-like, and this is perhaps what makes us able to swim through the circles with disarming ease. Wandering around, the eye stops, studies the delicate colour tones and is reassured: hints of violet are juxtaposed with such a fresh and delicate green. Shades of pink with a spring scent are juxtaposed with a blue that somehow reminds us of the clouds, often silent spectators of human life on our earth. A soft yellow colour runs through the whole composition, uniting the different colour shades and creating harmony between the various parts. We are not on earth, we understand that. We do not have the coordinates of this world, nor the map to get there. It is a secret place that must be imagined for what it is. It is Maki's interiority that reveals itself through colour and form, a soul that gives us the opportunity to be looked at with wonder and amazement. It calms our souls, detaching our attention for a moment from the grey hectic life of everyday life.

Art Curator Lisa Galletti

Maki



Warm Place

Makoto Oshima

Unlike all other animals, man inhabits the world by building networks of meanings over a neutral environment, nature. He intervenes in a pre-existing physical environment, modifying it at will and even destroying it. Our incessant need for expansion promoted by continuous technological and engineering innovations has resulted in a radical change in the balance of our planet. The Anthropocene is a term coined in the 1980s by biologist Eugene F. Stoermer. Stoermer in the 1980s, a word that still arouses interest and causes debate in international geological organisations. For the first time in history, the term is being considered to denote the transition into a new geological epoch, an era that has the peculiar characteristic of being shaped by humans. Yet humans have always lived in symbiosis with nature and are themselves part of nature. Human beings, like all other animals, are sensitive to the day-night cycle, to changes in the seasons and to changes in climate and vegetation at certain times of the year. We live in concrete boxes but we cannot erase, suppress the bond that binds us to nature itself. And this is how Makoto Oshima, with his series of works Reclaimed Land, translates into images the relationships and connections between nature and man. The protagonist of his works is the Japanese countryside, his birthplace and a territory in which nature and people have lived in reciprocal relations for a millennium. In the artist's works there is a confrontation between man and nature, two worlds that came into symbiosis a long time ago, two universes that are still transforming and shaping each other; each following its own peculiarities, each adhering to its own needs. According to the needs of cultivation, man shapes the earth, modifies it and moulds it to his liking. The landscape changes as a result, new reliefs and depressions are formed, tree species are preferred over others, and new sensations are formed in our souls, new emotions at the sight of new land reclamation. And so it is that in Reclaimed Land - Pink you can see the clear reflection of pools of water illuminated by the pale morning sun. Large streaks of colour dictate the rhythm of the composition. Large pinkish-white patches of colour stand out against the support, creating real light zones, clear reflections of light. Gradually, greenish stripes appear. They mix with the pink pigment and blend their arboreal, herbaceous tone with the reflected light. Through shapes and colour, the artist tells the story of his land, its characteristics and the feelings and moods it arouses. Nature itself has become the rhythm of his artistic expression, the meaning and the signifier of Makoto Oshima's representation.

Art Curator Lisa Galletti

Makoto Oshima



Reclaimed land - Brown

Makoto Oshima



Reclaimed land - Orange

Makoto Oshima



Reclaimed land - Pink

Manami Rikuno

An art that has the capacity to cross boundaries; the expressiveness of the painting is like an enormous wave that breaks on the shoreline of the interiority of the person looking at the work. The hand moves, the brush sometimes traces lines with sharp contours, sometimes sketches clouds of vaporous colour that expand on the surface. Precise attitudes that the artist carries out as the final step in the process of representing her creative moment. Manami Rikuno has a determined procedure to follow, an articulated sequence of actions that allow her to finally elaborate her painting. There is an object, the protagonist of the representation; the fulcrum from which everything begins. The artist does not dwell on the salient features of its physiognomy, but delves into its history and studies its innards, its most hidden parts, that which cannot be seen by the superficial human eye. We are not talking about an art designed for the purpose of mimesis, but an art capable of sublimating material objects. A rock illuminated by the rays of the sun shows its most daring shades, evening falls and what remains is a jagged, dark, sometimes disturbing silhouette. Perceptions of something change throughout the day, influenced by the morning breeze or the heat of the afternoon summer sun. The cicadas sing, the asphalt burns, the contours of the elements become sharper and the shadows become as sharp as blades. Yet the objectivity of the object is also challenged by other factors: the emotionality and feelings that constantly contaminate the vision. All those sensations, those fragments of memory come into play; gentle waves of nostalgia or flashes of reminiscence with an ancient flavour. There is a contamination of the objective datum accompanied by a surplus of information that inextricably entangles itself with the element of reality. And this is how the work takes shape, is moulded, is enriched with meanings that the objective datum cannot give. What we see of the object represented is no longer the superficial skin, the container that at first objective glance jumps out at us. What Manami represents is the sublimation of the object into "something else", into something that unites the real with its inner world, its ego and its innermost feelings. And this is how Harukaze takes shape, a work of ethereal, languid and lunar pigment. The cold winter gives way to timid rays of sunlight eager to warm the earth. The light of the cold, diaphanous spring morning has the power to awaken souls and shake the spark of life within living beings. The blossoming trees glow with a silvery glow, almost shining with their own light; they have come back to life after the harsh winter. In Harukaze, spring is told through forms and images, the real element does not exist, or rather, it has changed its appearance and sublimated into pure, impactful forms. The silver spring has merged with Manami's soul, they are now two indissoluble elements. We look at the work and we look into the artist's soul, we go beyond the surface to enter the boundless world of human interiority.

Art Curator Lisa Galletti

Manami Rikuno



Spring wind-Harukaze

Margaretha Gubernale

For the international exhibition “Philo-Poèm” at the M.A.D.S. Art Gallery, Margaretha Gubernale exposes “The Ash”: a work through which a profound transcendental link between the human being, mythology and nature immediately emerges. This union is represented by an intense symbolism and the central figure of the tree, an indisputable sign of the connection between the earthly and the otherworldly. This painting emphasizes Margaretha's artistic and aesthetic conception: it shows her desire to extract pure and sincere feelings from the viewer's soul, combining them with an art that aims to be both figurative and surrealist. By investigating both the subconscious of the observer and his/her own introspection, the artist carefully selects the themes to be addressed within the pictorial surface, taking religious and mythological aspects as a point of reference. In addition to all this, there are various elements reminiscent of philosophy and literature, reflecting the concept of this exhibition. In fact, Margaretha depicts one of the Norns which are part of the Norse/Scandinavian mythology. This Norn depicted is about to throw a spear, symbolizing strength and determination. It seems to be surrounded by a magical aura, as the whole setting is: the large, sinuous tree represents everything that is most precious in the world, namely life. It appears to be fed by a pool of water that blends perfectly with the deep blue sky, thus creating an enchanted atmosphere. The Norns and this tree are the repositories of all kinds of knowledge: from the past, through the present and up to the future, determining the fate of all living beings. This effect is also given by the power of the moon, which illuminates and brings harmony to the heart and mind of the observer, inviting him/her to maintain his/her own perceptive and spiritual integrity.

“This is the Ash with the three Norns which gathers the warriors around. They carry the spear of water, they put the spear of earth in the root and they carry the spear of light. And on the tree, they throw the spear of fire, which symbolizes the strength of the will, which after the throw must fall into the net of the good Norn.” (Margaretha Gubernale)

Art Curator Alessia Perone

Margaretha Gubernale



The Ash

María Crepi

<< My first love was the word, messenger of all that we are and show, of our inner, real and metaphorical world>>. To understand the peculiar artistic language of the artist María Crepi, it would be useful to begin with her consideration of her artistic and creative sensitivity. Her consideration could be connected to the theme of the Philo-Poem exhibition. Mostly for the juxtaposition of these, two words that refer to philosophical and poetic suggestions capable of bringing visual images. The artist María Crepi seems to follow the same creative process, as the word is capable, in its poetic meaning, to connect the artist with an alternate world to the real one, 'our inner world, real and metaphorical'. Starting from the first painting presented '*In Society*', each element form inserted in the composition represents a micro world introduced into a community. This is why the differences in the choice of forms used, yet each element communicates a tension towards harmony. Each geometry seems to want to find the way to harmony and visual homogeneity. This suggestion also emerges from the use of vivid and intense colors. Also in the second painting titled *Massification*, we can see the same aggregative sensation of the community communicated by the forms that thicken and overlap in the central part of the composition. Yet a soothing and homogeneous part tending towards monochrome stands up of them. The shapes seem to want to tend towards that monochrome, amalgamating by breaking down the boundaries that define them, to return to blue or rather to the sky. The same dialectic between sky and shapes is also used in the third painting presented entitled *Family meal and party*. This diptych incorporates two paintings. The desire to combine the two paintings corresponds to the intention to tell of the festive scenes, therefore to give to the vision a narrative development. *Family meal* in fact tells through the shapes and the blue of the sky that dominates the composition, the typical affective gestures of the family, immediately following Party, in which you can see a moment of celebration where the shapes interact in a playful way. The observer follows the thread of the discourse with his sight, looking at the movement of the composition to hear a new story or perhaps that word full of fascination and mystery from which the artist started to give birth to a new play of shapes and colors.

Art Curator Elisabetta Eliotropio

María Crepi



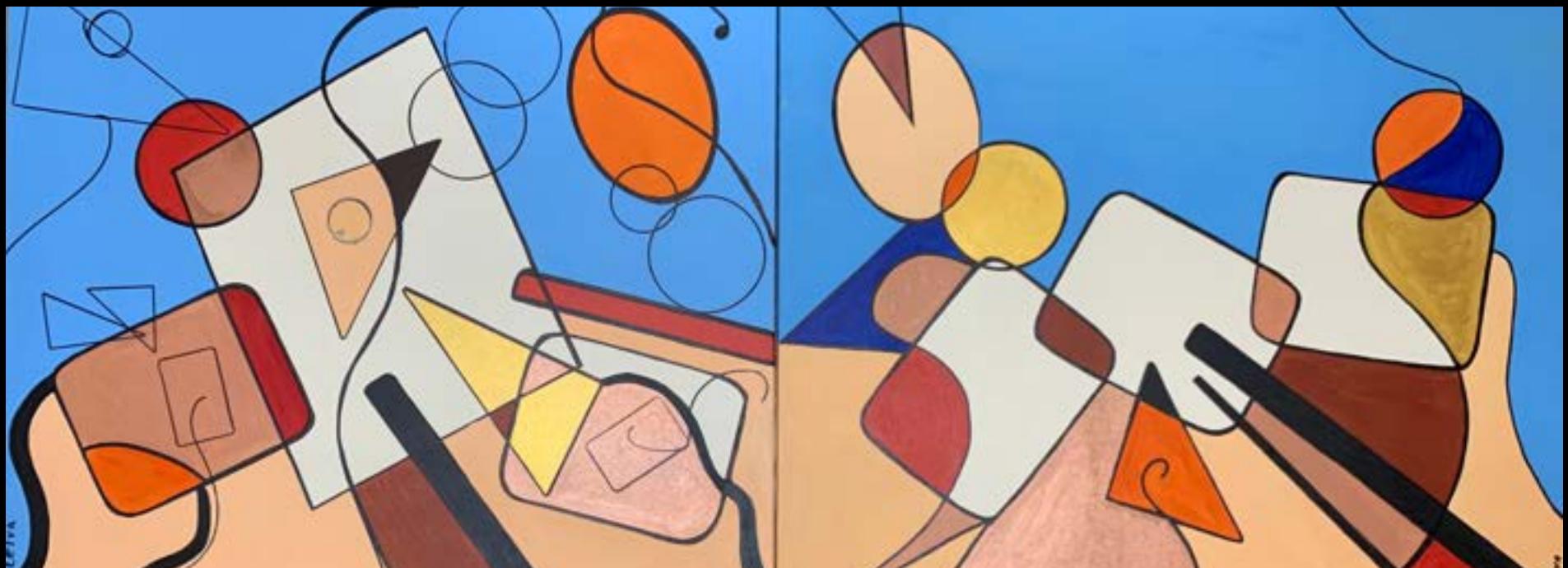
In Society

María Crepi



Massification

María Crepi



Family meal and Party

María del Carmen Galván

María del Carmen Galván exposes at the international exhibition “Philo-Poèm” at the M.A.D.S. Art Gallery the work “DIÁLOGO DE EMOCIONES”, through which art, forms and colors combine together to create a vital and at the same time dynamic optical-perceptual experience. By reflecting on human psychology, her artistic conception focuses on the revelation of expressive elements, conveyed through tones, light and gestures. Being reminiscent of the Abstractionism, the impressions she receives from the outside are linked to those of her inner world. This canvas is the result of a combination of nuances and symbolic signs that communicate with the viewer, inviting him/her to participate in the creative act. The artist deepens her interest in the research of free color: she does not represent the reality around her, but she tries to bring out her feelings through shapes and shades, extrapolating them from the canvas and involving the viewer in a whirlwind of emotions. In fact, through this painting María evokes both physical and mental serenity, inviting the viewer to relax mentally and spiritually. She wants to help the viewer to distance himself/herself from negative moods, by embracing only positive feelings. In order to enter into this purification process, the artist alternates three main shades: white, black and red, which are then combined with a golden background. She places color and its dynamic function as the center of gravity for the entire work, where the numerous tones patches, arranged all over the canvas, float in the air. The viewer's perception is determined by a great gestural and tonal energy, which produces a wide-ranging effect of vitality, enabling him/her to experience new emotions thanks to this creative work.

“The modern artist works to express an inner world. In other words: he/she expresses movement, energy and all other inner forces.” (Jackson Pollock)

Art Curator Alessia Perone

María del Carmen Galván



DIÁLOGO DE EMOCIONES

Marie Demiz

The intuitiveness of the works of Marie Demiz, a M.A.D.S. permanent artist based in Sweden, emerges in all its expressive power, leading the artist to layer and add elements on the support, in an attempt to capture the intensity of the moment of artistic inspiration. Marie exhibits five works, unique in their complexity and intrinsic expressiveness. In "Alina," through a skillful use of oil paint, a young sleeping woman holds a small bird in the palm of her left hand, close to her face. The contrast is played out between the background, with its cold colors - blue that lightens to become lighter in a progressive manner, proceeding from right to left - and the warm tones that tint the face and hand of the young woman, as well as the small bird, around which small yellow spots suggest it had just flapped its wings. The dress seems to blend in with the background allowing the viewer's gaze to focus on her face with its serene and calm expression. In the compositions of "Stardust" and "Within" the complexity is rendered by the use of mixed techniques - ink, acrylic, gold leaf and oil paint - which contribute to create movement and give depth. In "Stardust" the colors are cool: the purples and pinks of the two flowers in the foreground contrast with the greens and blues of the background, giving the illusion that the flowers are floating on the surface of a pool of water. The cheetah seems to perform a symbolic function of uniting multiple elements into one, joining the woman, the subject, to the incorporations made by Marie. A scrap of musical score, a handful of faded words, a few numbers, undecipherable signs. The colors are warm, on the tone of red-orange, with some touches of apple green in a few points that gives light to the composition. All the collaged elements constitute the basis of various types of language, various ways of expressing human thought. The last two works, "Luminus" and "The veil" - the latter in collaboration with Ester Franchuk - are both done in oil paint. In the first, a female face emerges from the shadows of the background, illuminated by the pearly outline of a few petals. The look of astonishment tinged on the pronounced features of the young woman, turned 3/4, whose shoulder is covered by large magenta and fuchsia flowers, which cast a reddish shadow over part of her face and seem to overwhelm her. In "The Veil" the different shapes and colors, in a pure Abstract style, perform an intuitive dance warm colors alternate, or rather chase each other, hindered by a thick layer of white paint that absorbs the movement, giving, for an instant, the feeling of stasis.

"All creative art is magic, is evocation of the unseen in forms persuasive, enlightening, familiar, and surprising."
(Joseph Conrad)

Art Curator Martina Grassi

Marie Demiz



Alina

Marie Demiz



Luminus

Marie Demiz



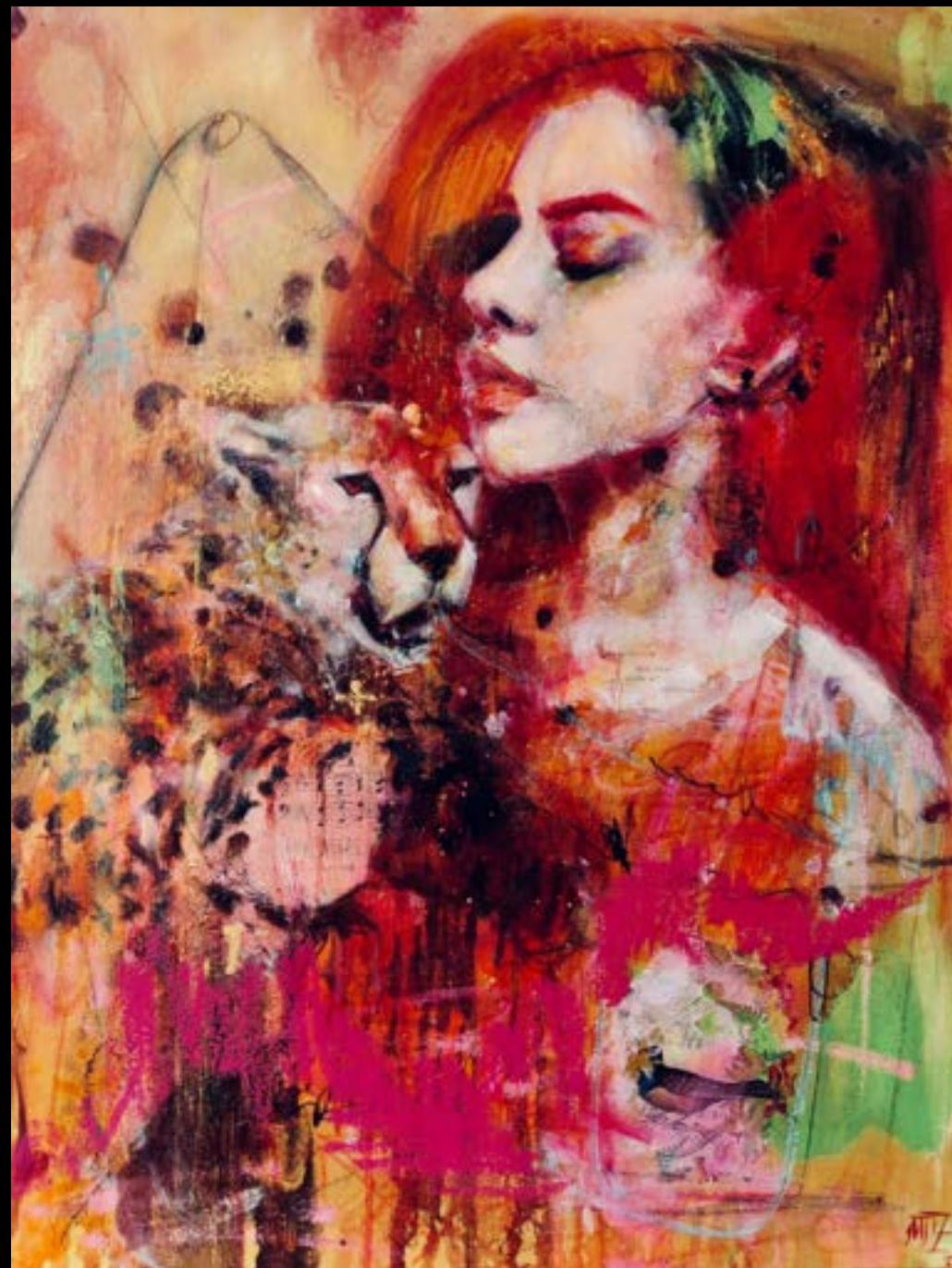
Stardust

Marie Demiz x Esther Franchuk



The veil

Marie Demiz



Within

Marijke Lambregtse

“Hope is the thing with feathers That perches in the soul And sings the tune without the words And never stops at all.” (Emily Dickinson)

An abstract language that reveals references to an aesthetic figuration with a surreal flavour. This is the art of Marijke Lambregtse, a contemporary artist of Dutch origin, who focuses her artistic research on the relationship between man and the world, in its most hidden aspects. Her paintings are often characterized by the presence of human-like figures, whose facial features vanish overwhelmed by fields of colour, annihilating gestural communication and leaving the latter in complete control of emotions. In "Waiting for a Miracle", a series of silhouettes gathered in the centre of the painting seem to observe and study us with curiosity. All around them stretches a dreamlike natural landscape, where the colours turn from blue to purple. Acid greens and yellows stand out in the foreground, delicately studied to highlight the subject. An alternation of more gestural brushstrokes and more detailed and sharply described elements, give the work a pleasant dynamism.

Marijke Lambregtse

Looking at Marijke Lambregtse's paintings, we feel out of place, in awe, as if we have crossed the threshold into another world and we are suddenly strangers. These non-faces look at us, wondering about our presence, as if waiting for an answer. Once in contact with the painting, the dynamism of the brushstrokes becomes a distant echo and everything suddenly remains suspended, leaving only a feeling of eternal waiting wrapped in silence. Silent souls with whom each of us can identify. Motionless bodies, waiting to breathe again. The recent period of isolation due to the pandemic has become a great source of inspiration and reflection for Marijke Lambregtse, particularly with regard to an unpredictable future that is often taken for granted, in the apparent conviction that we can know it.

Art Curator Francesca Brunello

Marijke Lambregtse



Waiting for a miracle

Marijke Lambregtse



Wicked

Mariki Jones

For her second time in M.A.D.S. Art Gallery, the artist Mariki Jones exhibits two paintings that invite the viewers to imagination. Natural landscapes that differ for the subjects and the light, are the characters of the artworks chosen for the current exhibition: ‘Phìlo-poèm’. Both of the creations are little in dimensions, but full in meanings and symbols. “Us and Our Yellow Boat” shows an old and small fisherman’s cottage in Struisbaai (SA) giving a peaceful sensation in the nature’s silence. The coloured oils used to create the scene, are helpful in conferring to the paintings a defined atmosphere through which the single elements are easily recognizable. The blue sky alludes to a sunny day which sunbeams light up the stone field, covered for a while by the tree’s crown. The main character of the painting, that is the one that gives the title, is the yellow and small boat resting abandoned under the tree. A feeling of solitude is what transpires from this panting – at the first sight - however, there are some other elements, such as the little stone table and the curated grass and rocks surrounding the cottage, that create a comfortable place and. Last, but not least is the meaning conferring to the piece by the word written on the boat: T-Same, that is ‘together’ that contrasts with the solitude landscape, giving to the piece a positive vibe.

Mariki Jones

Different in colours and in the emotions transmitted, “Storm Rolling In” presents a dark and noisy but always natural atmosphere and, in its whole, the scene confers contrasting sensations to the viewer. The cliff seagull at the central top of the canvas as the tufts of grass here and there, help in giving the scene a dynamic and windy atmosphere, as to alert about the storm coming. The artist’s ability in using the colours permits to make a comparison between the sea and the sky, linked between them by their movement, as if they were one the mirror of the other. Mariki Jones’s aim to transmit her memories in her works, is the characteristic of these paintings, animated by unconscious emotions and the feelings and resemble the Romantic masterpieces of the German artis Caspar David Friedrich.

Art Curator Martina Stagi

Mariki Jones



Us and Our Yellow Boat

Mariki Jones



Storm Rolling In

Mario Vaccaj <<mr WAVE>>

Poetry is one of the greatest forms of art, which has always been one of the most intense expressions of the human being, of what man feels and experiences. Indeed, when something hits us straight in the heart and makes us move, we always say that it is pure poetry. Poets are able, like no other, to transform words, to associate them with each other to give life to something new, to a new meaning that was previously unknown to us. Poetry makes us discover new ways to express what we feel. Art also has this power, but through images and colors. Whoever says that only classical or traditional art possesses this magic, has never seen the digital art works created by the artist Mario Vaccaj, aka Mr Wave, who here uses this new innovative means of expression to pay tribute to the quintessential subject that inspired the most beautiful, intense and timeless poems: the woman. Mario with the first three works presented wants to show the world the beauty and feminine qualities, which have always been a source of inspiration for all the arts, from the past to the present, but which will be increasingly so in the future as well. Mario offers a special tribute to two women who collaborate with him in his life as an artist: the artist "Emelly" (Emelly Velasco) and the singer "Elisa" (Elisa Rosselli).

Mario Vaccaj <<mr WAVE>>

Mario thus pays homage to their external beauty, but above all internal, which is expressed through their immense talent. Finally, Mario represents the woman of women, the mother of all of us in the Christian conception, perhaps the most represented woman in the history of art: she creates a very personal reinterpretation of Michelangelo's piety. The young and angelic face of the Madonna is rendered by Mario with an amazing candor and sweetness, thus managing to make it stand out among the overwhelming colors and shapes that characterize his works. Mario also presents a painting resulting from the collaboration with the Russian artist Tatiana Matuev. She painted with a brush and revisited a digital painting of Mario, giving life to an amazing work of art, which is a perfect dialogue between the two artists and their art. As Mario himself says, this work talks about interstellar communication, how the universe dialogues with us and how we can dialogue with the universe. It is a truly sensational image of how man feels so small in front of the immensity of the universe that he observes, but this pushes him even more towards a desire that has been discovered to be inexhaustible.

Art Curator Silvia Grassi

Mario Vaccaj <<mr WAVE>>



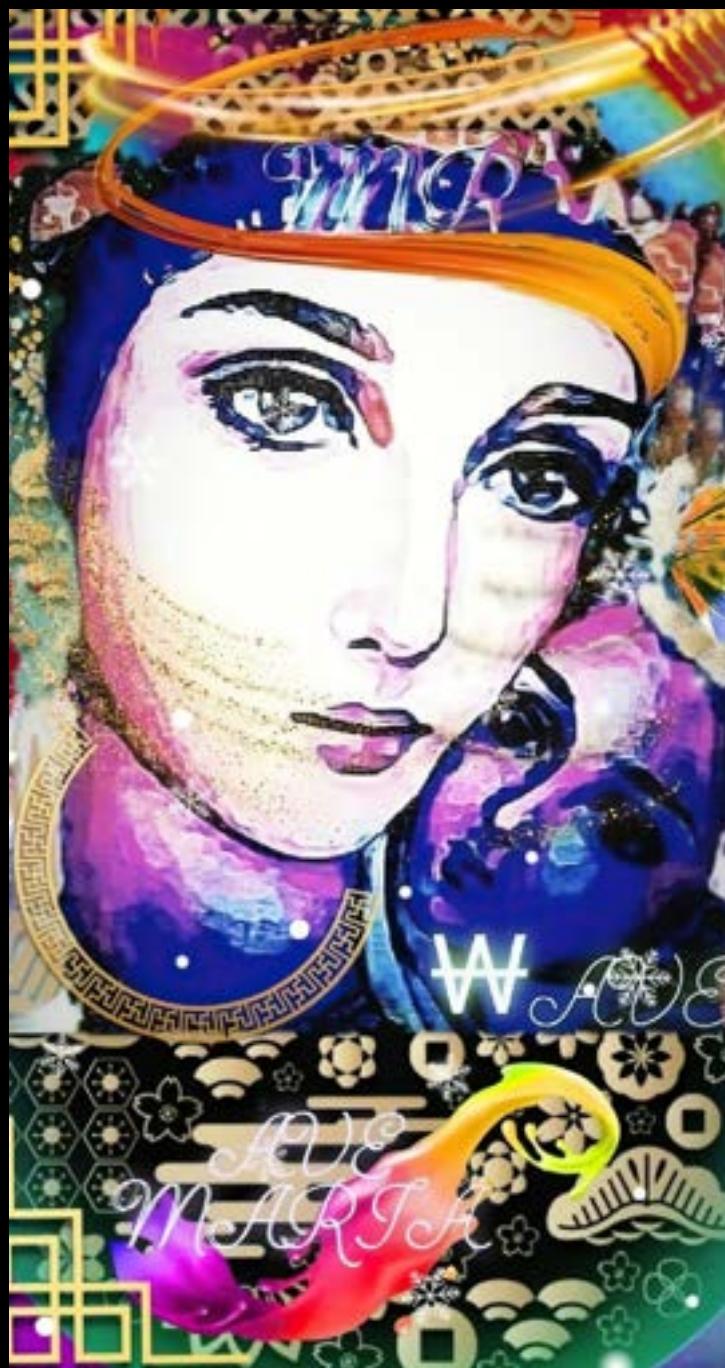
Emelly

Mario Vaccaj <<mr WAVE>>



Elisa

Mario Vaccaj <<mr WAVE>>



Ave Maria

Mario Vaccaj e Tatiana Matuev



Interstellar Comunication

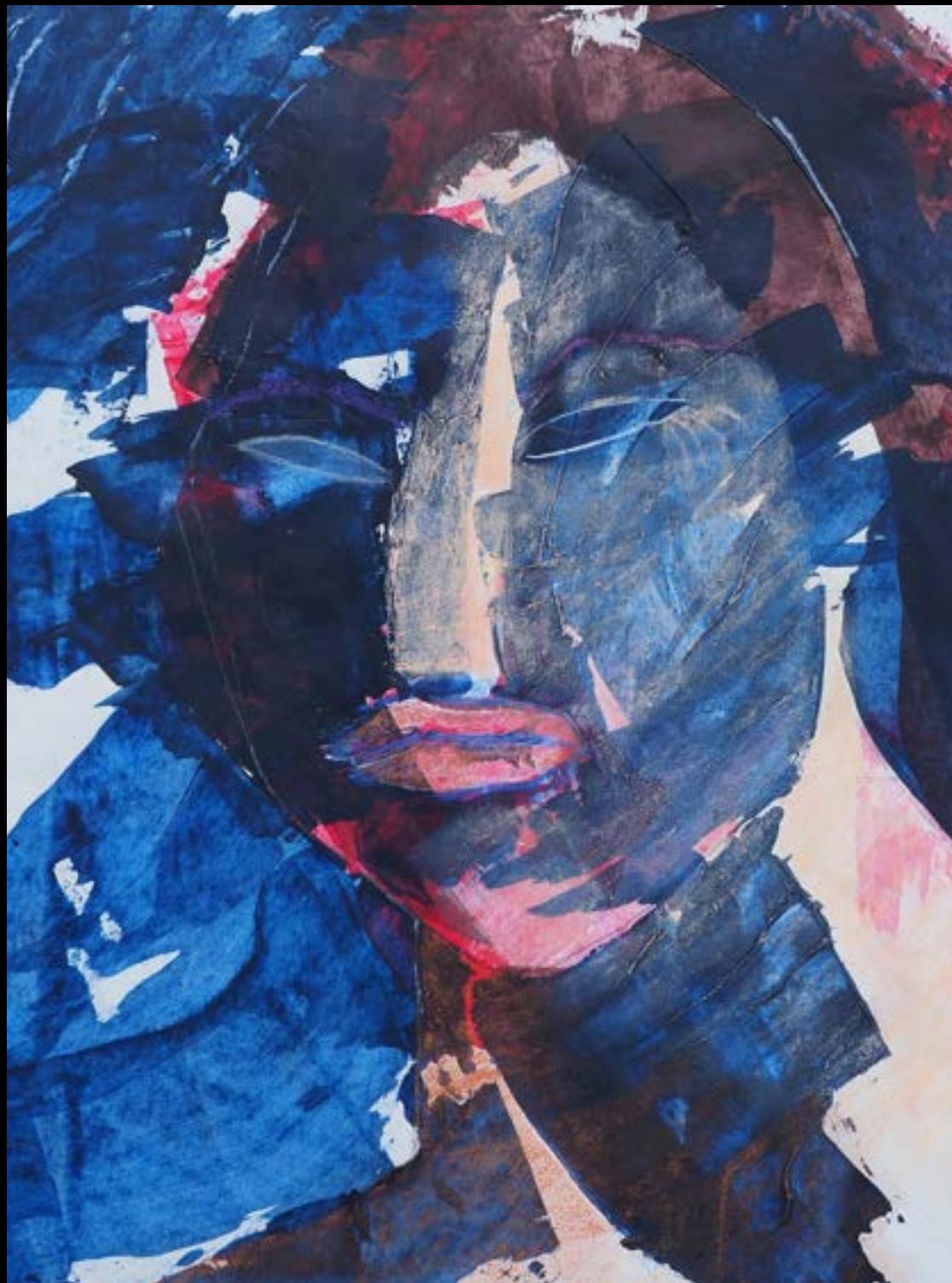
Marja Hassinen

“Humanity is a journey to depth and extent. Art is a journey to where words end, and silent knowledge begins. What is silent knowledge? It is up to everyone to figure it out.” (Marja Hassinen)

Marja Hassinen is a Finnish visual artist whose secret dream from childhood was to become a professional painter. She graduated in Fine Arts and graduated as a ceramist, today she becomes a complete artist. Sculpture and three-dimensionality were her first passions, but in recent years she has returned to acrylics, oils and canvases, from which she had had a long break due to personal inner processes. The artist herself says that her encounter with her dark side freed her and helped her find the joy of doing it again, leaving her as a real calling. The artist generally draws inspiration from the nature of the small village in which she lives, by the lake and on the edge of the forest, but also from human beings, who have fascinated her for some time. The latter were never the subjects of her works until a few years ago, when she painted some figurative portraits with oil. It is precisely for this reason that "My scars is visible" "Surprised a little frightened" and "Tourquaise mind" are the three works that Marja has selected to be presented at the international art exhibition "Philo-Poem" organized by M.A.D.S. Art Gallery in Milan, two of which are abstraction of faces. Of Picassian reminiscence and both photographic cuts in the foreground, constructed with different types of spatulas on paper, they give life to a few strips of color that manage to masterfully define the features of a face and its expressiveness. Probably as for the famous Spanish artist, recently mentioned, Marja too paints using the shades of blue not only as a phase of artistic production, but as a real feeling. As the history of art teaches us, in the deep and gloomy shades of blue, the complex periods of our life and the unconscious repercussion of a mature, uncontrolled and spontaneous flow of thought are often condensed: it expresses raw pain through human figures, but also an opportunity for hope.

Art Curator Carola Antonioli

Marja Hassinen



My scars is visible

Marja Hassinen



Surprised a little frightened

Marja Hassinen



Turquoise mind

Marjolein Haecker - de Bruin

“My paintings don’t have titles, just numbers, so that everyone can think for themselves what they see or feel what they feel without getting directed by a title.”. With these words, the Dutch artist Marjolein Haecker - de Bruin explains the choice of the title of her work, a choice that is therefore conscious and deliberate. It is not a new expedient in the history of art, but few artists choose to take this path because it requires a considerable dose of courage and maturity. In doing so, the artist shows that she has understood that the artwork, once completed, no longer belongs to his creator, but becomes of everyone, and each person comes into contact with it in a different way. The work under examination is characterized by spots of strong and liquid color, positioned on an empty and white field, making us think, for these aspects, the works of the Californian Sam Francis. Besides, the artwork of Marjolein Haecker - de Bruin, as well as Francis’s, is not born from a project, or at least not totally, but rather is the result of a process often unpredictable because of the use of liquid colors. In fact, she says: “What I love about fluidpaint is that I have no absolute control, the end result is always a surprise up to some point.”. However, her works are not only this. In the smallest and most filiform stains of colour, the artist shows an excellent compositional ability and harmonic sense, in addition to the voluntary and wise acceptance of the suggestions of the case, which is a quality possessed by a few. The Dutch artist thus shows that she is a lover of creation, a lover of free creation from all points of view; and it is thanks to this freedom that I can say that personally, this is how I visually imagine the origin of life: fluid, dynamic, colorful.

Art Curator Francesca Catarinicchia

Marjolein Haecker - de Bruin



Nr 407

MarriBi

"Nessun maggior dolore che ricordarsi del tempo felice ne la miseria; e ciò sa 'l tuo dottore."

(Dante Alighieri)

MarriBi is a young Italian artist. She has been fascinated since childhood and to painting, she dedicates herself to art, investigating in particular the relationship between man and nature, and the impact of technology in daily life, freedom, civil rights, love. The artist lives art in a spontaneous way, ready to welcome any occasion of inspiration. The work "La coppia" - presented for the exhibition "Philo-poém" - is a perfect example of the artist's ability to grasp an external situation and make his own through a subjective perspective. Following a very strong storm that had hit part of the secular forest in the province of Arezzo, there was nothing left of the ancient wood, except for a couple of trees, adjacent to each other. The two majestic giants seem to almost support each other after having survived an atrocious devastation without mercy. On the suggestion of the episode of Paolo and Francesca of the fifth canto of Dante's "Inferno", the two trees remain inseparable in life as well as in the bleak scenario of death, that tells when precisely the extraordinary atmospheric event becomes an opportunity to reflect on the unpredictable harshness of life, who with their continuous lashes, reverses and offenses try to prostrate even the strongest and most valent of souls. Despite the profound melancholy that permeates the entire composition, the artist recognizes in the tenacity of love the solution that allows us to resist any opposition, because it is precisely in the inevitable unpredictability of existence that sentiment takes its deepest roots. The merciless energy of the wind seems to have revealed its limits: she has not been able to erase everything, and indeed the situation has done nothing but make evident what really cannot be scratched. As soon as she returns to stillness, the secular, virtuous trees seem to wait patiently for life to take them, like the memories of a distant time the enemy - envious - time will not be able to break.

Art Curator Chiara Rizzatti

MarriBi



La coppia

Mary Ann Amos

"Artworks are always the result of having been in danger, of having pushed, in an experience, to the extreme limit beyond which no one can go."

(Rainer Maria Rilke)

Mary Ann Amos has tried to express her creativity throughout her life through various ways, by drawing, taking pictures, singing, or writing. In the past, most of her work was created with charcoals, colored pencils, and pastel chalks, with few inks. In recent years, instead, she has extended her love for art through the use of acrylics, and this has represented a real joy in her life. There are three artworks that Mary Ann exhibits at the "Philo-Poèm" International Art Exhibition, and the first is called "Beyond the Nebula". The nebula is an interstellar agglomeration of dust, hydrogen, and plasma. Most of these works of art are formed thanks to the gravitational collapse of the gas, while others are the result of the explosion of a supernova. The magnificent colors of the painting and their fluidity transmit a strong energetic but also emotional charge that invites the viewer to ask himself questions, invites him to look through the eyes of the artist, the cosmos we inhabit and the meaning of the life we live within it. The second painting is titled "Coral Tide" and here the colors give life to a magnificent stormy sea that hurls itself against what appears to be the coral reef. The colors are phenomenal and the use of white to represent the sea foam is truly fascinating. There are many factors that make coral reefs real spectacles of nature. The shape and variety of colors are undoubtedly the main characteristics of these formations, which, due to the perfection of their shapes and the brilliance of their colors, often look like real sculptures. The latest artwork exhibited by the artist is titled "Cosmos" and here you seem to see a piece of Earth seen from Space. Green could bring to mind the flora, and blue and white instead reminds the oceans that surround the lands. And finally, the carmine red and the purple, could recall the mainland. On the other hand, Mary Ann said that she has always been enthusiastic about visiting new places, hiking in nature, and capturing all the beauty that surrounds us. In this case she may have offered the viewer her vision of the world around her, of what she saw with her eyes, of the nature that she observed and breathed deeply. Nature always has a way to remind us what is most important in life. Being able to reflect on those moments through her art is a constant reminder of all the abundance and beauty that our planet has to offer.

Art Curator Francesca Campanelli

Mary Ann Amos



Beyond the Nebula

Mary Ann Amos



Coral Tide

Mary Ann Amos



Cosmos

Matthew Mark

"I have erected a monument more enduring than bronze and taller than the royal bulk of the pyramids." (Horace)

Matthew Mark is a promising Canadian resident artist. Always guided by his passion for art, Matthew has experimented with sculpture, installation, drawing and painting, constantly seeking a refined style that allows him to create works of great visual impact and considerable technical value. When one approaches a work by this artist, one must be ready to be surprised and to be led into a dimension that is only apparently familiar. The works presented by Matthew for "Philo-poém" fit perfectly into this perspective. The city scenery in "Radiance in Manchester Square" deceives the observer with a glimpse of buildings in front of which passers-by normally walk. Looking up, the composition becomes more and more unpredictable: the top of the buildings merges with an almost fiery sky, painted with dense black, red and gold brushstrokes, creating an ensemble of extraordinary visual strength. The indefinite and blurred outlines of the sky break the geometric balance of the vertical and horizontal lines that form the street, the street lamps, of the buildings, similar to what happens in "Aurora Lights". In this case, the composition highlights the chromatic contrast between the white, black and gray tones of the forest and the whirling swirl of the starry sky, pervaded with intense yellow and green lights, which catch the eye and have movement and dynamism to the whole composition. "Inside the Goldmine" represents a further aspect of Matthew's art, which in this case approaches point abstraction. By alternating the use of liquid and solid acrylic, Matthew creates a bursting work, material of great technical skill, which envelops the heart of the observer of strong and visceral sensations, in a sort of chromatic crescendo that passes from the indistinct mass of black and gray of the lower part, to the powerful golden veins on the top of the painting. Nevertheless, the eye focuses on the central part, where fleeting strokes of red break in the composition like menacing gushes of vermillion blood. The artist's goal is to create memorable and powerful works, which leaves and does not remember immortal. To this, however, is added the rare ability to speak directly to the interior of the beholder and to fill him with unexpected beauty. This is perhaps the greatest merit.

Art Curator Chiara Rizzatti

Matthew Mark



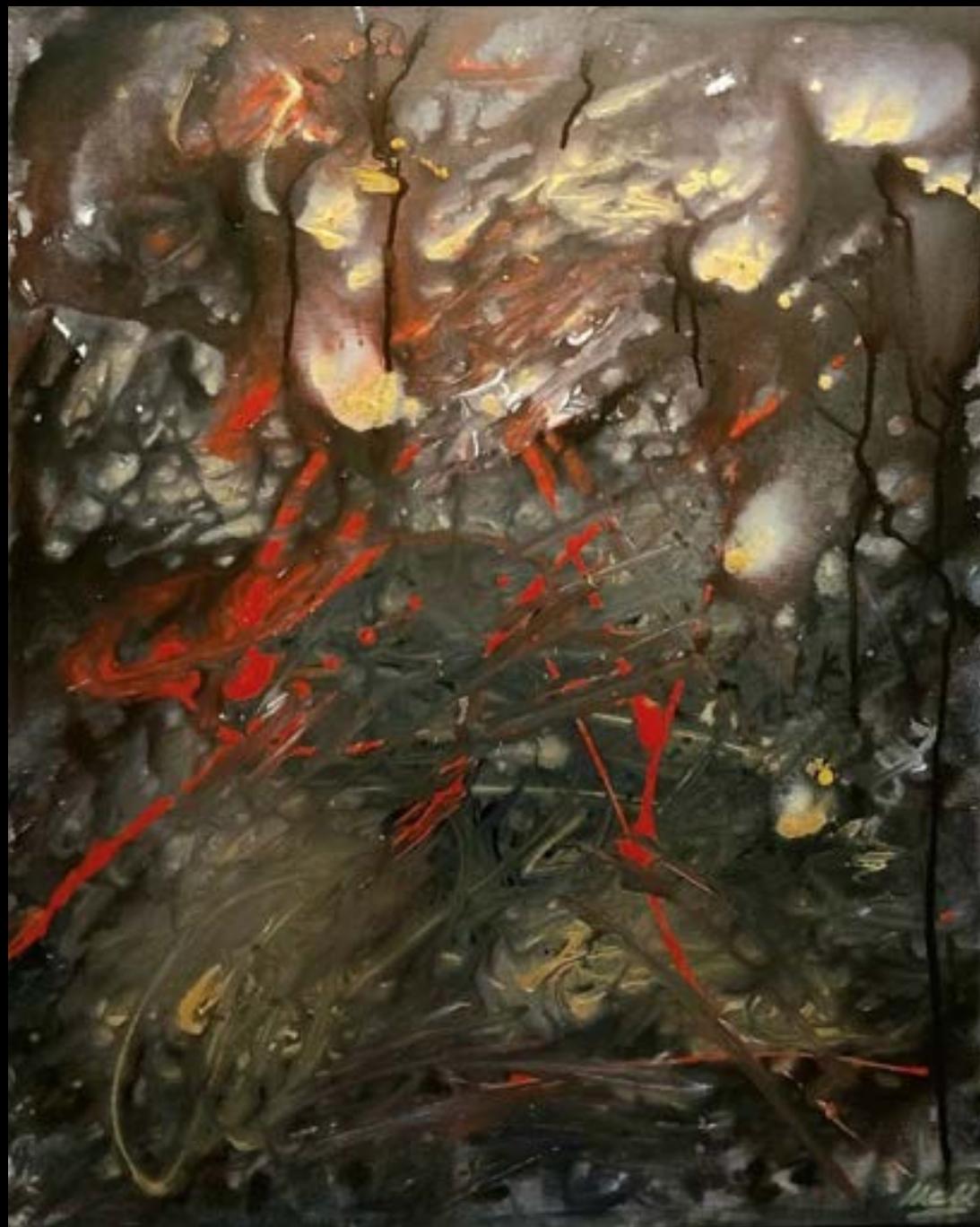
Radiance in Manchester Square

Matthew Mark



Aurora Lights

Matthew Mark



Inside the Goldmine

Mau

The artist, originally from Chile, is always looking for different styles and techniques for the realization of his works and for "Resentimiento y desafío", Resentment and defiance, he used latex paint water based, an environmentally friendly material. Mau had the opportunity to travel a lot and thus came into contact with different cultures, ancient and modern; hence the intention of his works which is to transmit and create awareness of ancient, in some cases extinct, native cultures all while adding a modern twist. In the work under examination, he portrayed the model in a pose without doubt particular and contemporary. The bust, of which only one shoulder is visible, is represented in profile, but the face of the young woman is facing the viewer and is framed up and down by her own hands. The right hand is leaned under the chin, covering part of the right cheek and lips, while the left hand is placed above the head. The background disappears, it's not what the artist is interested in, and instead we find some wide stripes of color. Mau skilfully mixes, with the brush and the spatula, different shades of red, a color symbol of strength par excellence and that in its darker shades is usually associated with strong emotions such as anger. This color is the real protagonist of the composition. Even the hair, eyes and skin of the young woman are of a different shade of red so as to better represent the feeling of resentment and defiance. The latter, however, is also given by the intense look of the girl. Mau, in fact, was able to visually and immediately represent these strong and corrosive feelings also through the expression of the model, an expression worthy of the Realism of the mid-19th century, a realism that eliminates idealization and embellishments and makes faces appear as they are. Human faces have no secrets for the Chilean artist.

Art Curator Francesca Catarinicchia

Mau



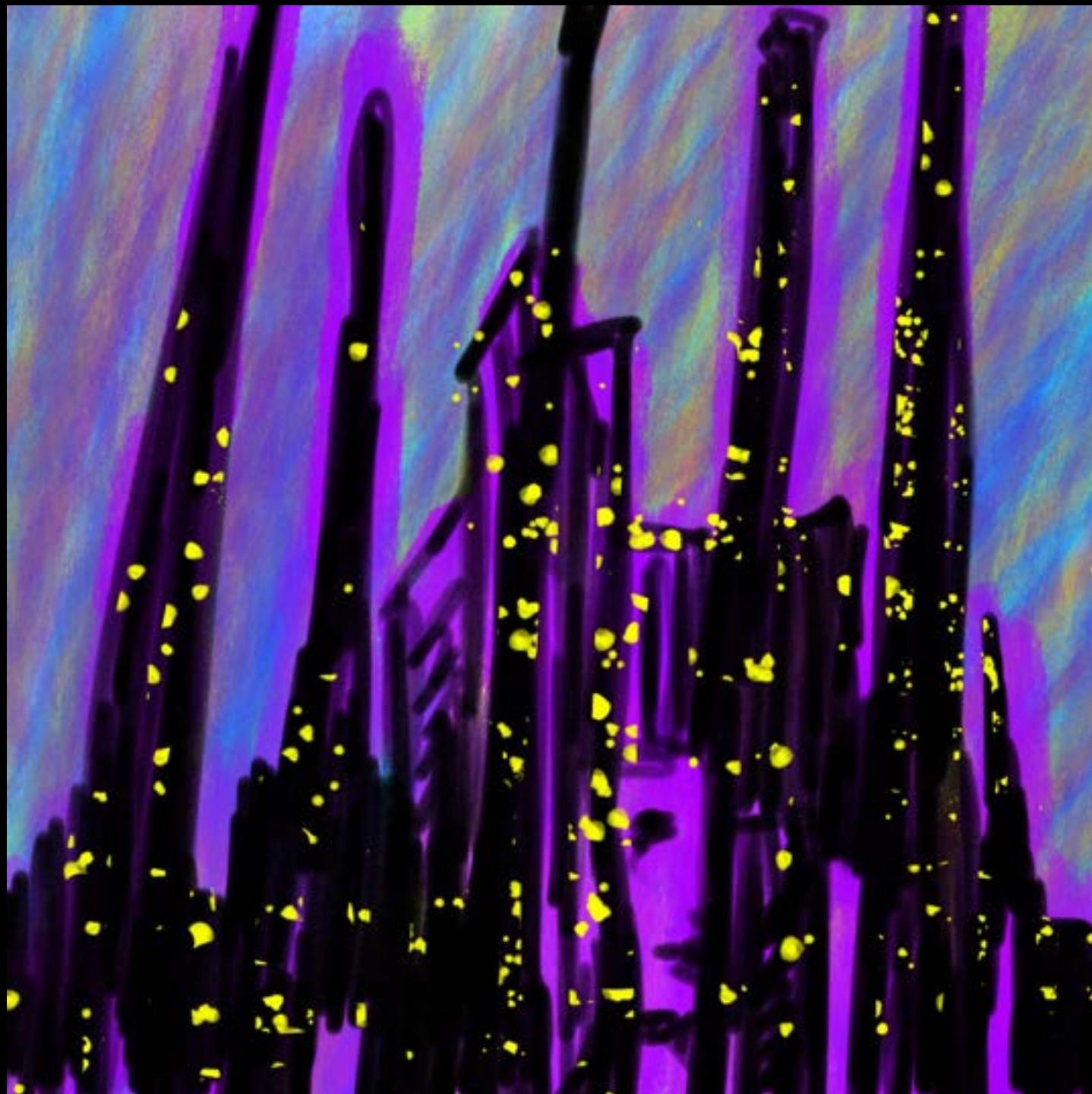
Resentimiento y desafío

MAXIM GORSHKOV (NEVAL)

"Rebuilding the universe by rejuvenating it, that is, recreating it integrally, giving skeleton and flesh to the invisible, to the impalpable, to the imponderable, to the imperceptible": on the basis of this objective the futurists have founded their style that echoes in their main masterpieces. As if it were a simultaneous reproduction of photographic shots, through rapid brushstrokes, allow the artist to make in his works the movement. Speed, sounds, are rendered through the dynamic succession of intersecting lines, which allow some of the most typical elements of Futurism to emerge, such as the exaltation and importance of progress. An artistic avant-garde of great success, both within our borders and outside, was futurism, founded by Filippo Tommaso Marinetti in February 1909 through the publication of a Manifesto through which he proposed to exalt the progress of science, the speed of technology, the roar of the engines, the light of electricity, that is to say all those novelties that in a few decades had upset and were still upsetting the lives of the men of time. On such a powerful futuristic and sci-fi imaginary are based all the illustrations of the Russian artist MAXIM GORSHKOV (NEVAL). Immersing ourselves in his works we find ourselves traveling in a future dimension - or simply parallel - full of lights and governed by different physical laws. Cosmic space is the setting for geometric architectural structures and a metaphysical atmosphere envelops us in the very moment in which we let ourselves be dragged into this fascinating dimension. An overwhelming dynamism captivates the observer in works composed of multicolored and polyphonic masses of daily actions, made alive by showy and vibrant brushstrokes.

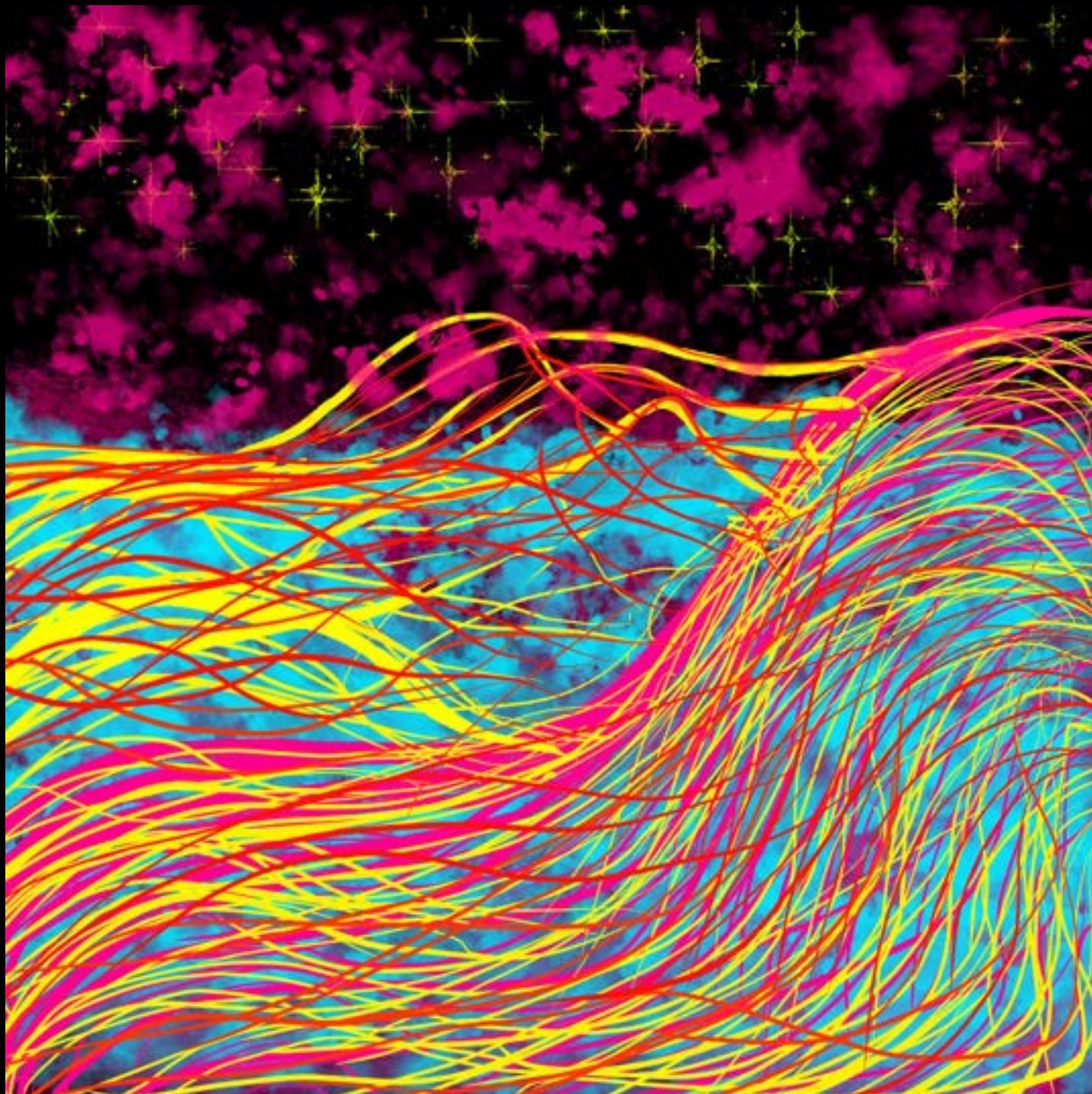
Art Curator Federica D'Avanzo

MAXIM GORSHKOV (NEVAL)



City 5.0

MAXIM GORSHKOV (NEVAL)



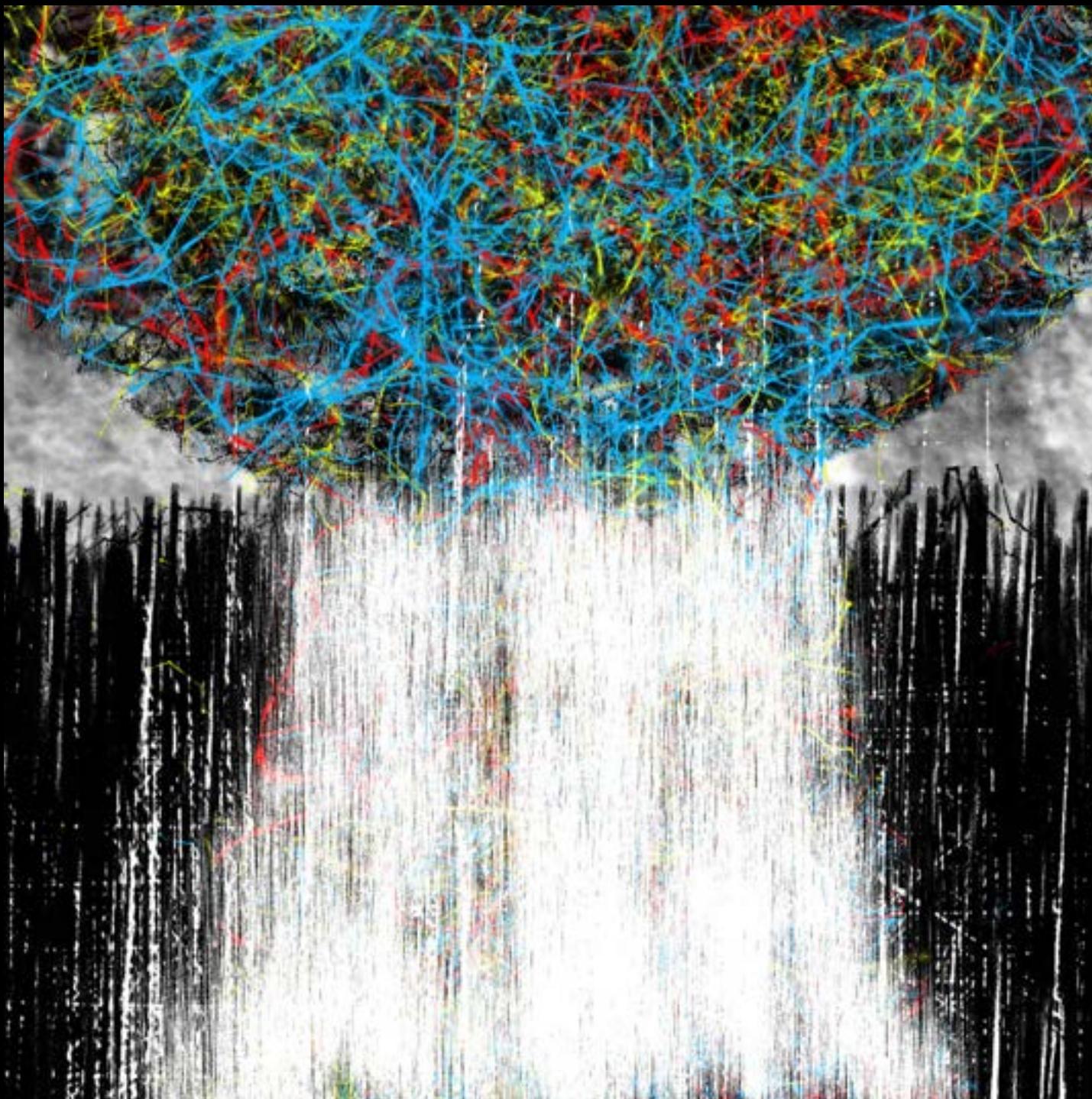
Night, Icy Mountains

MAXIM GORSHKOV (NEVAL)



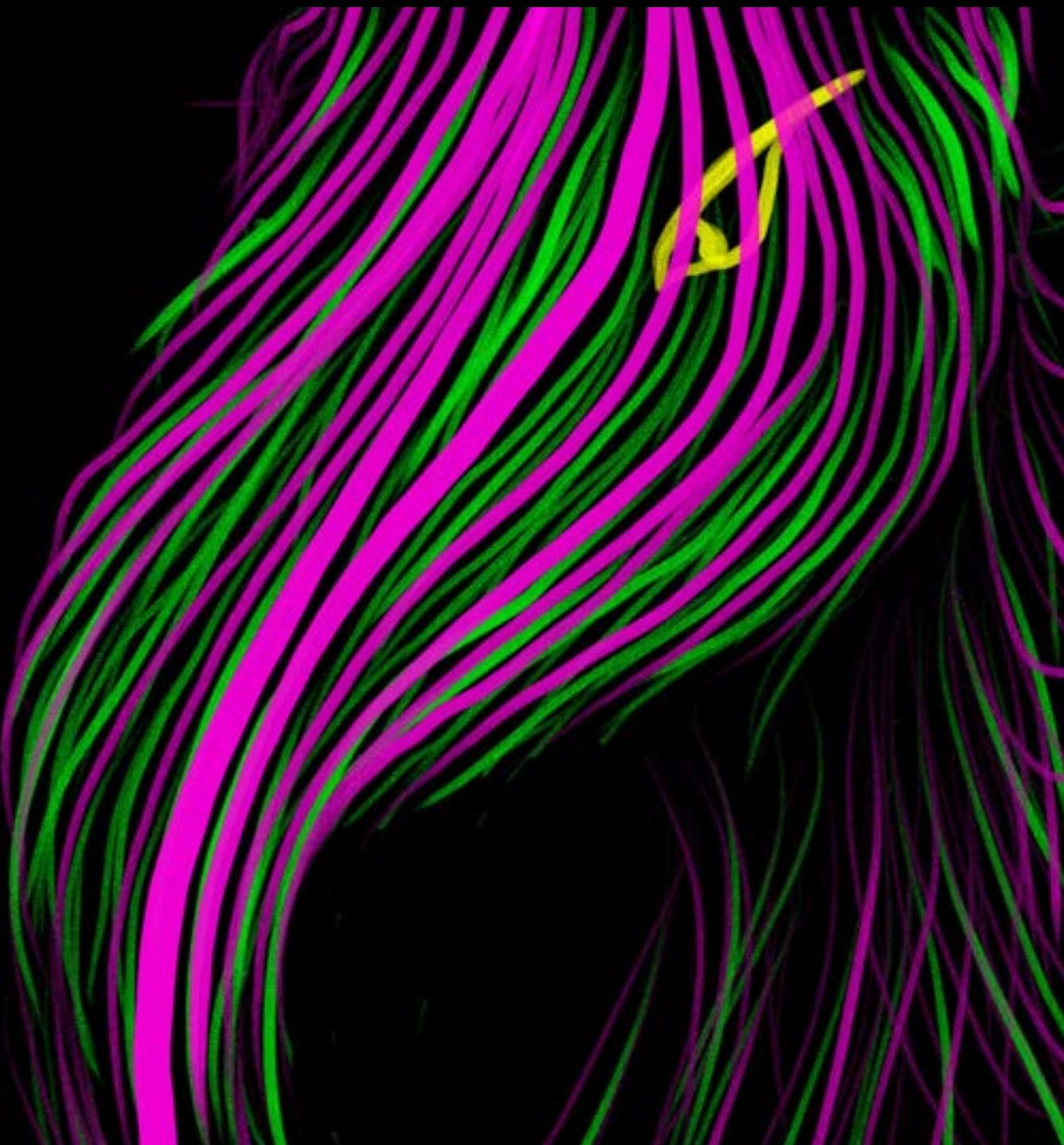
Fancy rabbit

MAXIM GORSHKOV (NEVAL)



Intrusion

MAXIM GORSHKOV (NEVAL)



Mammoth

Melissa Schainker

"If there is on earth and among all nothingness something to adore, if there is something holy, pure, sublime, something that favors this boundless desire for the infinite and the vague that they call soul, this is art. "

(Gustave Flaubert)

Melissa Schainker has been creating art since childhood: from creating sculptures of found objects with scrap metal and fasteners found on the floor of her father's carpentry shop, to large-scale paintings at sworn exhibitions. Her artwork in the last year is very marked by her experiences as a parent and artist at the time of the pandemic. The painting that Melissa exhibits at the "Philo-Poèm" International Art Exhibition is titled "Fortitude" and portrays a completely naked woman, with her legs folded and embraced towards her chest. The woman has a gloomy expression, her face appears thoughtful, and she also seems to have a slight melancholy in her eyes. On her chest is clearly visible a red stain and a small heart, her heart, from which all her emotions come out. Just read the title of the work to understand the feelings and emotions of the woman depicted in the canvas. The strength of mind or, to use the version in psychological terms, resilience, is the resistance that people employ and which they resort to face and overcome the countless difficulties of life; resilience according to the ancient philosophers is what the philosophers Epictetus and Marcus Aurelius called "strength of mind". The artwork seems to have been made especially for the exhibition proposed by M.A.D.S. Milano Art Gallery, whose goal is to push the artists to listen to themselves intimately and reveal their own personality by their art permitting themselves to be driven by poetical words or philosophical concepts, as in this case. The symbols depicted around the female figure, the lightning bolts, the tentacles, the carnivorous plants, could represent the complexities of our existence, which we have encountered, which we encounter today and which we will encounter in the future. But the strength of mind we will never have to lose.

Art Curator Francesca Campanelli

Melissa Schainker



Fortitude

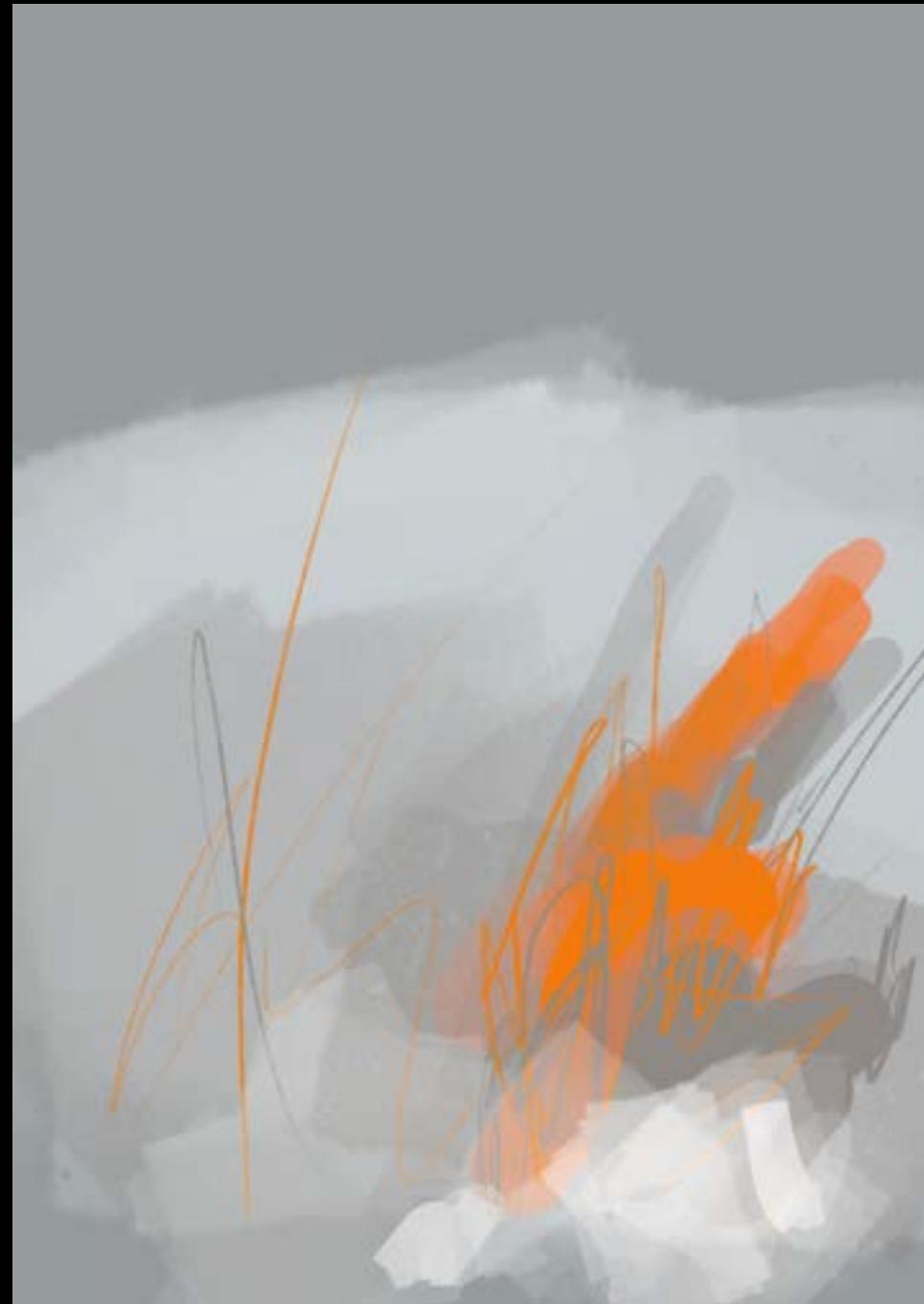
Michael Stokely

"Colors, like features, follow the changes of emotions." (Pablo Picasso)

In Michael's works it is possible to see the features of emotions, in them there are colors and shapes that give a face to feelings. The artist produces his works under the guidance of instinct, he is guided by the emotional hand of inspiration. Michael's works appear like a lighthouse in the night, they are a light that allows you to see and discover sensations and emotions. The viewer is struck by the evocative power of the colors, by the strong vividness of the colors and is pervaded by the positive energy that the works emanate. There are no dreams, no lines that give life to real shapes or figures, the only protagonist of Michael's entire work is color. The artist through the use of color manages to create works of intense emotional value, they manage to assume a significant role for the observer. The expressive ability is a characterizing element, the works appear free, nothing is built or fake, there are no architects, there is only the hand of the artist who expresses himself and lets feelings and emotions leak out. Michael's abstract artistic work frees itself from any form and becomes pure essence, leaving the observer free interpretation and emotion. Quoting Carrie Jones: "The secret of happiness is freedom, the secret of freedom is courage", a phrase that contains a great truth and describes the work of Michael, whose works arouse feelings of happiness and freedom, the artist succeeds to evoke these sensations thanks to his courage to express himself without hesitation and without conditioning. Encountering Michael's works means enjoying moments of vitality, joy and freedom, but above all it means opening the drawers of one's memory and the unconscious to give freedom to hidden memories and the ability to express oneself and get excited.

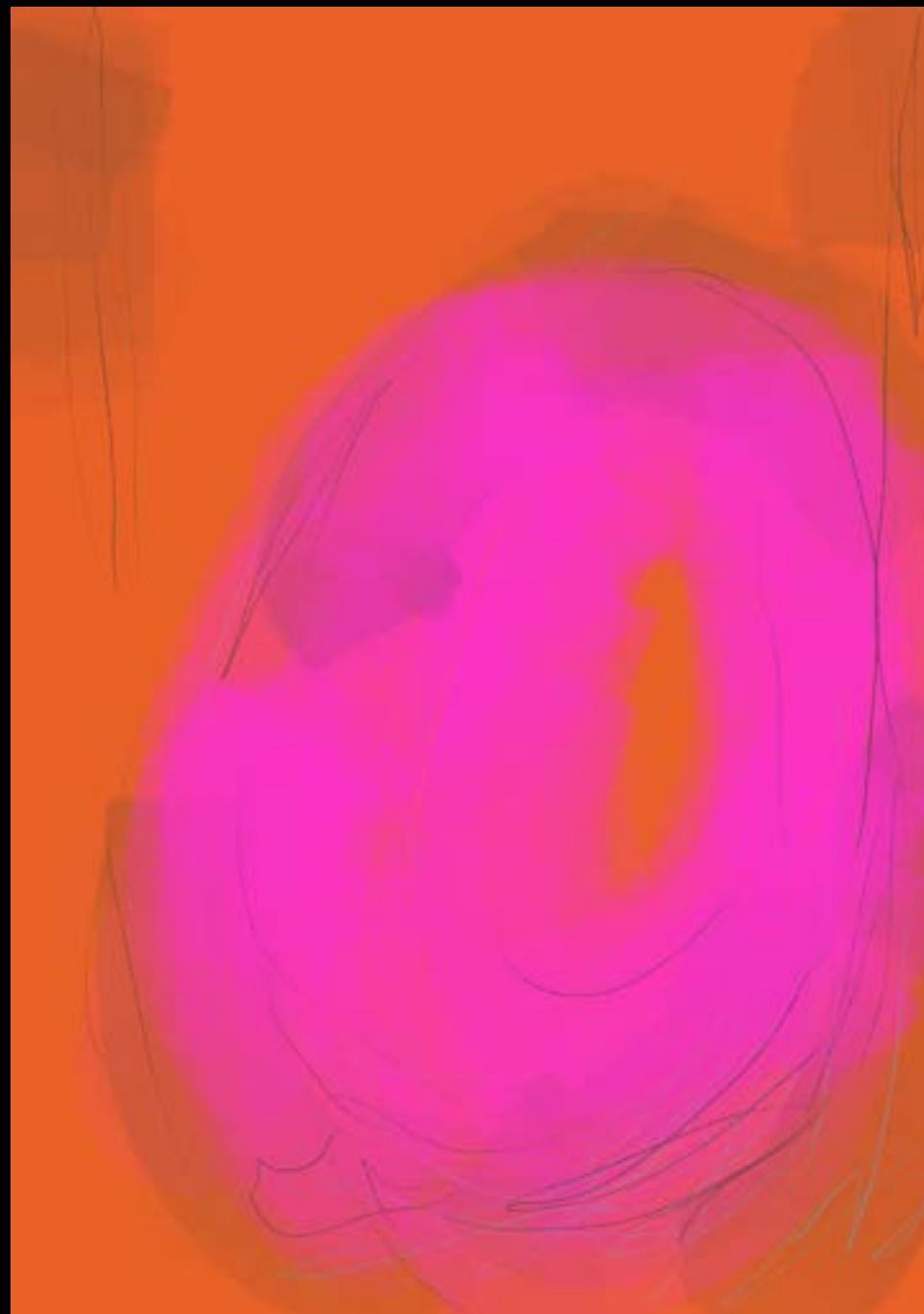
Art Curator Vanessa Viti

Michael Stokely



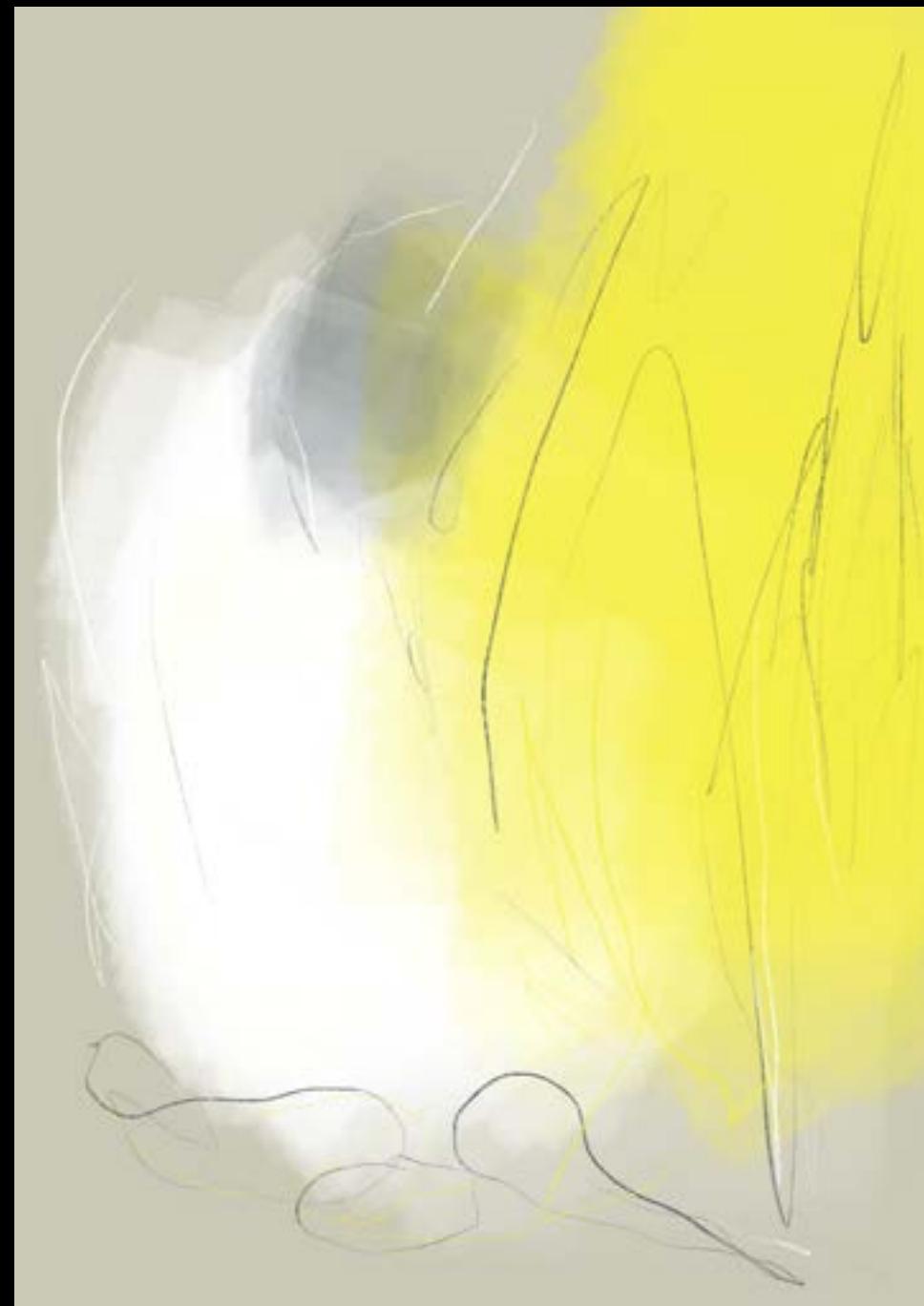
Painting_46

Michael Stokely



Painting_55

Michael Stokely



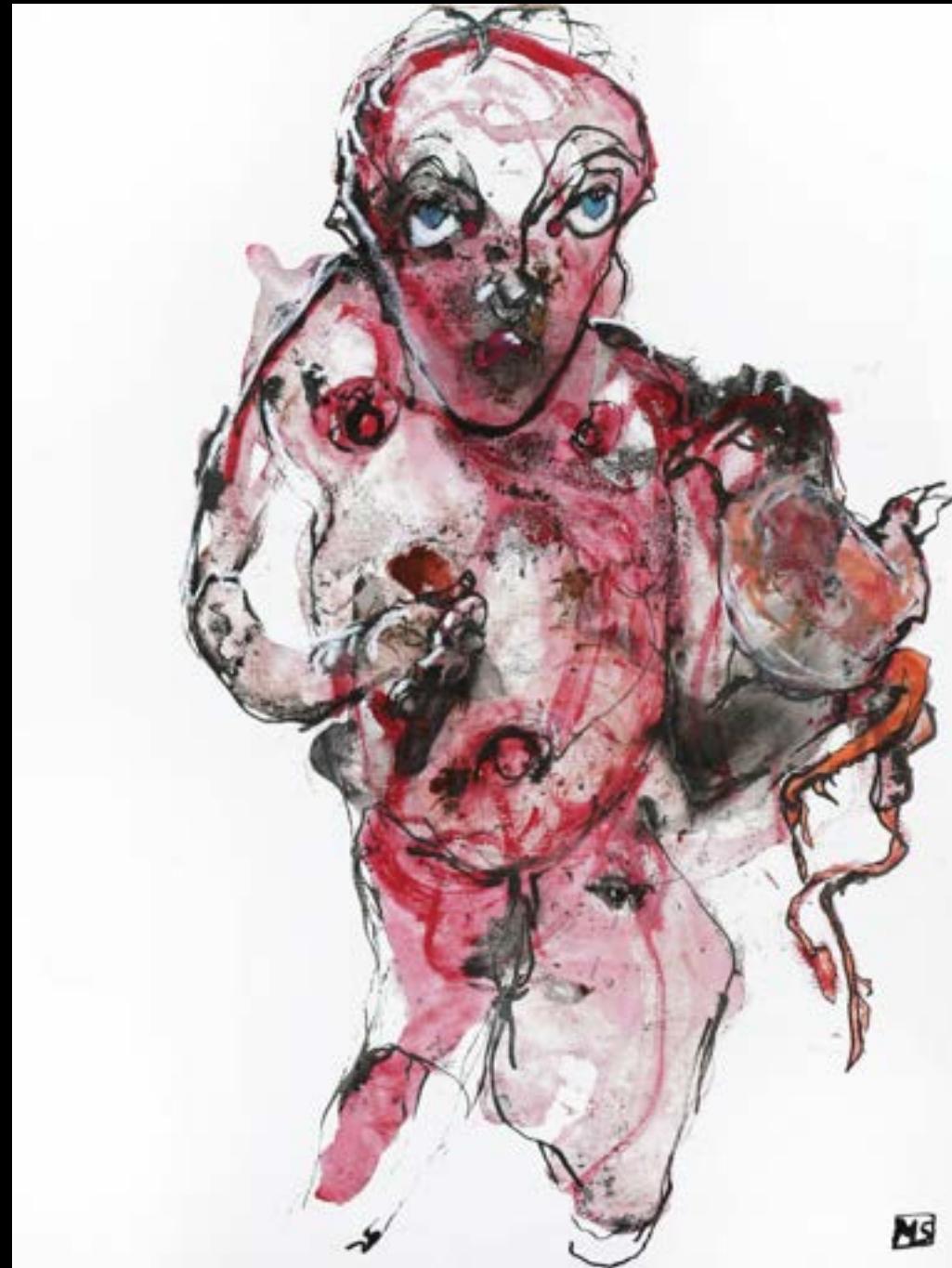
Painting_96

Michel Smekens

Who is the real animal on this planet? What we humans call animals or man himself? This is the question that the artist Michel Smekens asks himself, but that each of us should ask himself in the face of a constant inhumanity towards animals. With the work presented here, entitled *Qui du coq ou de moi?*, Michel wants to give a testimony of the dignity to which animals would have a right. Philosophy has always tried to find answers to the deepest questions of the human soul. It would be necessary that all, precisely with regard to the theme of animals, should know this passage from the *Parerga and Paralipomena* of the Philosopher Schopenhauer: «This total dedication to the present, typical of animals, is the main cause of the pleasure that pets give. They are the present personified and make the value of each hour of peace and tranquility accessible to us, while we with our thoughts more often than not go beyond it and let it pass unnoticed. But this property of animals, of being satisfied more than us with pure existence, is abused and often so exploited by man's selfishness and cruelty that he no longer leaves them anything, nothing outside of pure existence». I believe that there can be no better words to describe the message that the artist wants to give us with his work. This work is also an extraordinary representation of the artist's art, who over the course of his career has developed a unique and expressionist contemporary style. Here we can see different painting techniques merge to give life to a work of art with a truly powerful impact: the choice of colors and their shades, as well as the expressionist trait makes it capable of striking directly at the conscience of those who are observing it. The artist has the ability to make his hand travel on the canvas guided only by the inspiration and the message he wants to communicate, giving life to works of art that cannot strike the viewer.

Art Curator Silvia Grassi

Michel Smekens



Qui du coq ou de moi?

Mihaela Robu

“These are colored paintings in the shades of my sadness.” says Mihaela Robu. She, in fact, with different shades of pink and green, and especially through nature, was able to paint her soul. Those that apparently can appear as simple artworks of natural inspiration, are actually revealed to be deeper works, works that speak of the rebirth of the human being in nature. Through this key we can better see the works and understand, for example, the pose of the “Girl with magnolias”. The young woman is represented with her face in profile and her eyes closed, as if she were in meditation. She gently raises and joins her hands with each other while she touches her face with one finger. She seems so quiet and relaxed, but at the same time so focused, as if she was fully savoring the moment and enjoying the scent of magnolias. The features of the face are rendered with grace, with elegance and with extraordinary lightness of tones, such as to allow the Romanian artist to achieve a particularly expressive artistic performance. As well as in the rendering of magnolias, symbols of dignity and perseverance. “True face of nature” is a more introspective and more symbolic work. Mihaela Robu does not simply give human appearance to nature, nor does she associate human elements with natural ones, but instead she superimposes, unites and amalgamates the two worlds. Then to a human face, with nose and lips, she joins a lush bouquet of white lilies. All this generates surprise: what mystery is hidden behind this double-sided figure? The lilies are the flowers symbols of royalty and innocence, and the artist, placing them in the head, the center of human intelligence, is giving these two qualities to nature. Finally, “Tulips” is the work with the most decisive and darkest tones among the three works of the Romanian artist. This difference can be seen already and especially from the background. All three works have shaded and undefined backgrounds, ethereal, but while the first two works have light colors, here the background is black. Yet this black, this darkness, seems to retreat to leave room for vigorous dewy tulips. It is the night that goes back to make room for the day, the death that makes room for life. Among the flowers we can admire two bees, accurately represented by Mihaela Robu, while at the bottom of the canvas, the tulip leaves waving, giving movement to the scene. “There are thoughts caught between these flowers,” says the artist, “there are desires that stands at their roots, hope that nothing dies forever and that it can be reborn in any form of nature. It's kind of a portrait of the soul.”

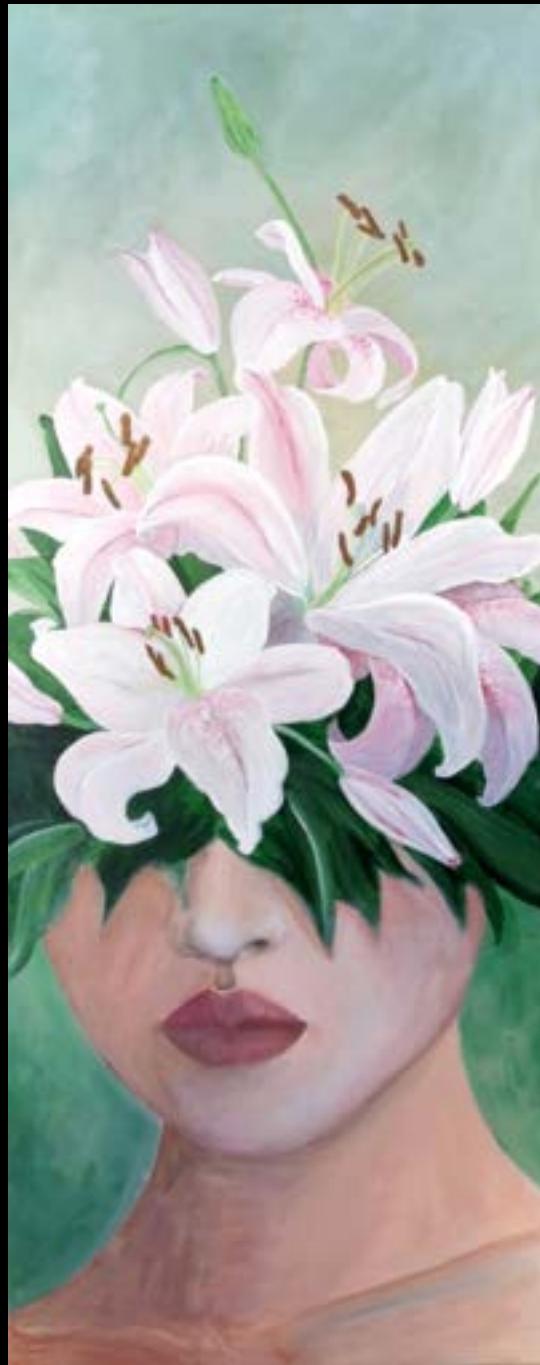
Art Curator Francesca Catarinicchia

Mihaela Robu



Girl with magnolias

Mihaela Robu



True face of nature

Mihaela Robu



Tulips

Mike Miller

"The arts are the rainforests of society. They produce the oxygen of freedom, and are the first alarm system to go off when freedom is in danger."

(June Wayne)

Mike Miller is an artist who specializes in oil paintings of animals and wildlife. He first became interested in comics and only a few years later he decided to revisit his passion that led him to develop skills with acrylics and later switched to oils. During this period, he worked with various subjects such as portraits and landscapes, before combining his love of nature and art and developing his own style. In the "Philo-Poèm" International Art Exhibition, he exhibits a masterpiece entitled "Dark Thoughts" which depicts the muzzle of a lion and its beautiful mane, looking upwards, on a black background. The precision with which this artwork was created, and the attention paid to the details and facial features of the lion is disarming. The lion's expression looks worried, and just as the title of the painting implies, the lion is having dark thoughts, and maybe that is what worries him. Mike tried to capture the idea of a lion contemplating life and he succeeded perfectly. The viewer feels totally immersed in the painting, an integral part of it, thoughtful exactly as the lion appears, creating a close and indissoluble bond between them. The process of creating the artist's works is direct, he dives directly and paints directly on a white canvas. In this way the shapes and proportions fall into place on their own and the character constantly evolves. A step appears very important in the process, namely the expression and the eyes of the figures are fundamental as these are precisely the areas that allow their personalities to emerge. Precisely in this way Mike captures their main essence. The artist is inspired to use a slightly more vibrant color palette within the work and aims to give extra depth to the color, conveying strength and quality to the animals. To top it off he adds layers of glossy paint to give the character his lively and vibrant look.

Art Curator Francesca Campanelli

Mike Miller



Dark Thoughts

Miles Davis

“For art to exist, for any sort of aesthetic activity or perception to exist, a certain physiological precondition is indispensable: intoxication.” (Friedrich Nietzsche)

The artworks by the contemporary American artist Miles Davis are dreamlike journeys into the deepest self, described through a figurative language strongly linked to Surrealist art. Every detail of his artworks is meticulously studied and narrated, placing the observer as if in front of an enigma to be solved. Our gaze opens up in front of extremely complex and wonderfully conceived otherworldly narratives, until we lose ourselves in analyzing element by element. The human subconscious and mind are a great source of inspiration for Miles Davis' art, which examines every reflection and every movement of thought in order to give them a visual interpretation. In "Creator's Sacrifice", a male figure, taking shape from a Greek column, points the finger of his right hand at his temple, as if intending to shoot himself. From his left temple, on the other hand, a blue explosion emerges, which is completely reminiscent of a universe of stars and planets. In the background, atoms and molecules are moving through space, joining together to create new matter.

Miles Davis

The colours used, mainly gold and blue, are symbolically linked to light and knowledge. A perfect representation of the complexity of the human mind, in the purest moment of creativity. The Greek column broken at the height of the bust, narrates the earthly detachment due to mental elevation, while the keys, suspended in the void, are held only by a small balloon, which could explode at any moment. This work by Miles Davis succeeds in conveying the delicacy and balance required during the act of creation, through an imagery rich in symbols, which leads the observer into a spasmodic visual quest. A transcendent journey beyond matter, in the very instant in which it originates.

Art Curator Francesca Brunello

Miles Davis



Creator's Sacrifice

Miles Davis



Elevating the Aura

Miroslav Modev

"A painting is a terminus: it is an arrival (for those who did it) and a departure (for those who look at it)" (Salvatore Mangione)

Miroslav's works for the Philo-poèm international exhibition are intense, true, real and mellow. Signs, lines and colors become one, giving life to lively and balanced works. Miroslav's artistic work becomes full-bodied, the forms come to life and almost emerge from the work, they are living matter. In the work "Conception" the colors are lively and bright, the whole composition seems to have come to life and appears in motion, the signs and lines of color are frenetic, splashes of paint that move in space make the whole composition active . A certain stillness and firmness, on the other hand, appears evident in other works such as "When the earth opens", in which the color seems blocked and glued, a work of great visual impact, since the material entirely dominates the composition. Layers of color overlap and perfectly convey the idea of land, power and strength that belong to it. Miroslav's abstract art works recall material and informal art, where color and its softness become the elements through which to express oneself and the gesture is the creative moment. In the work "The six moons of paradise" the contrasts between light and dark are the main feature, they are the protagonists, in fact the observer is captured by the alternation of black with bright colors, where black appears flat and empty, and color has shape and size. Miroslav through his works manages to evoke feelings of awe and wonder. Encountering Miroslav's artistic work means rediscovering the ability to be amazed, to experience new sensations or perhaps remember forgotten emotions. The evocative power of his works put observer and artist in contact, they are a bridge between Miroslav and spectator.

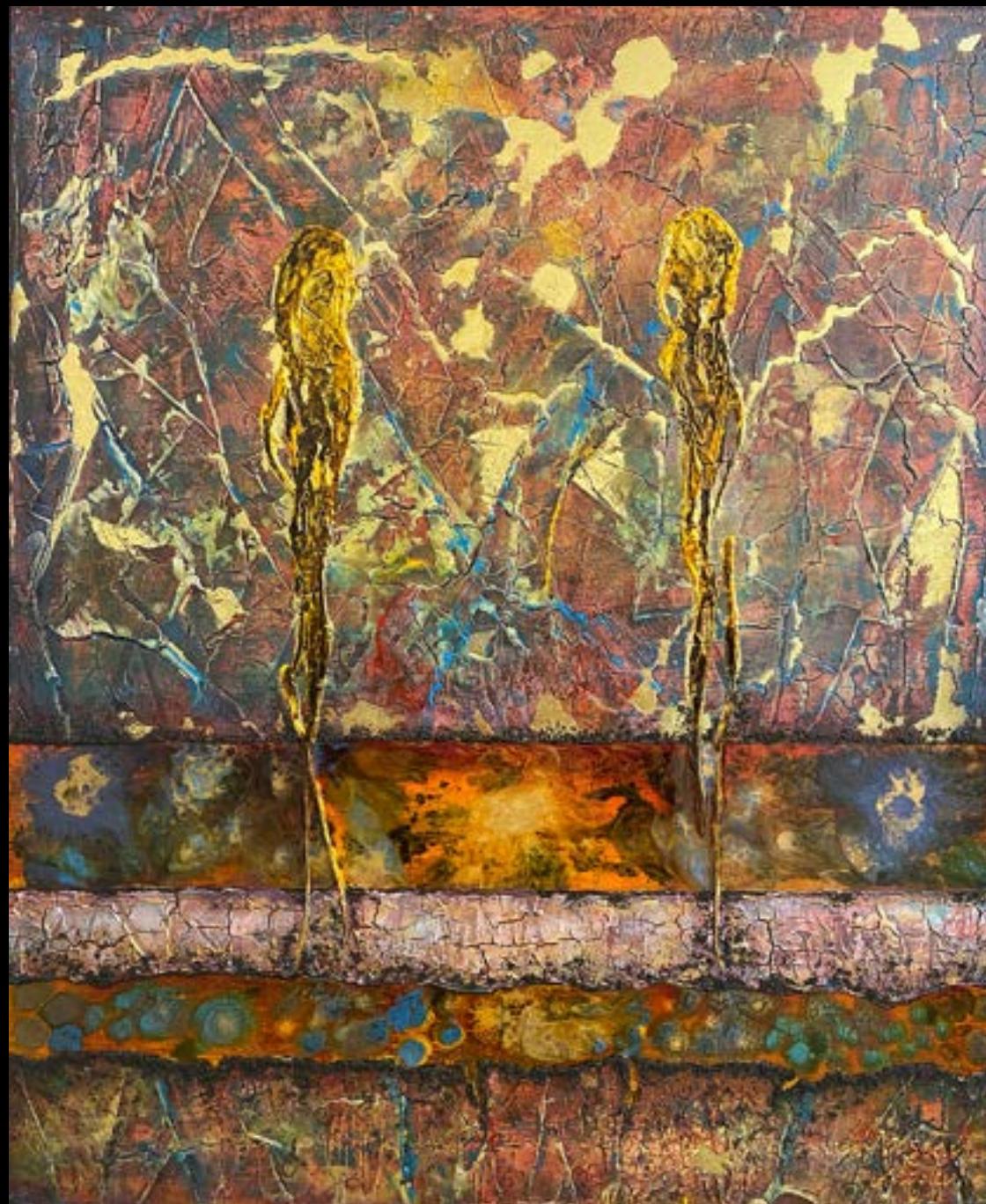
Art Curator Vanessa Viti

Miroslav Modev



Conception

Miroslav Modev



Rendez-vous

Miroslav Modev



Talking trees

Miroslav Modev



The six moons of paradise

Miroslav Modev



When the earth opens

Mohammad Zarezadeh

"Each artist is an explorer."(Henri Matisse)

Mohammad Zarezadeh is an Iranian artist. Mohammad's art expresses the awareness of being a child of his time, and of proposing a vision of the world that is influenced by the familiar places where you grew up. This link goes far beyond conscious thought, and they become an unconscious lens through which a unique and unrepeatable creativity develops. Mohammad offers a perspective filtered through his own culture and thought, but leaving the viewer free to search for their own truth, equally unique, in the works. As artists change, Mohammad doesn't impose univocal responses to those who look at his paintings, but rather stimulates reflection. The works presented by the artist reflect this assumption, and are proposed as original works of rare intensity. "Aban in Iran" is a representation of great impact that builds a whole made of chromatic contrasts and geometric structures that give strength to the figure of the young man, painted in three quarters. The observer's eye focuses on the boy's gaze, turned upwards. His face, surrounded by a golden circle similar to a halo, seems to be illuminated by an unearthly light. The almost hieratic representation surprises the viewer with the apparently contradictory cut of the deep wound on the boy's chest, transporting the entire composition onto a sinister plane, which seems to echo the horrors of war. "Beyond singularity" proposes a very singular self-portrait of the artist, who paints himself in an indefinite space, made on two floors: in the upper part of the artist is represented in his physicality, with the bust wrapped in plants, whose branches fade on his chest reminding almost an apparatus of veins. The upper part is left almost entirely white, and extends up to the face of the artist: a clear line of color cuts the forehead of the figure, as if to suggest the passage from a physical dimension to an essential one, dominated by a white blinding in which the only notes of color are the small monochromatic circles. In this new perspective, the only bodily and sensitive element are the eyes, wide open in an astonished amazement of who knows admiring a higher awareness. "The night of" is built in a complementary way, inserting the figurative part in the upper band. The lower part of the artwork, however, is not simply white, and completes the male figure in a series of essential features, to which others are added, apparently inconsistent with a realistic representation. The artist seems to take the opportunity to propose more variations to the same subject, although the viewer's attention is inevitably captured by the gaze of the male figure, of extraordinary expressive power.

Art Curator Chiara Rizzatti

Mohammad Zarezadeh



Aban in Iran

Mohammad Zarezadeh



Beyond Singularity

Mohammad Zarezadeh



The Night of

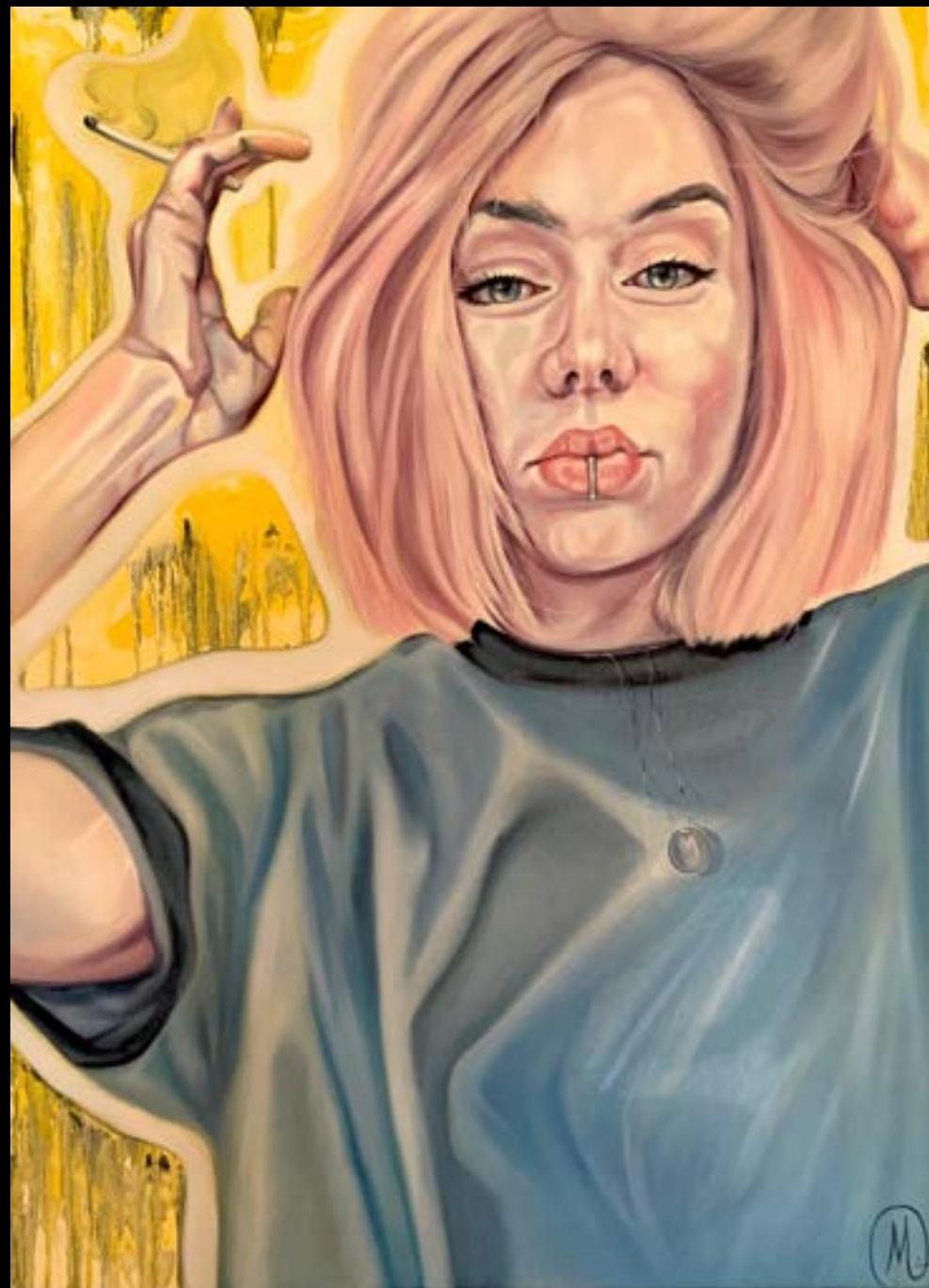
Monica Meilstrup

“Who sees the human face correctly: the photographer, the mirror, or the painter?” (Pablo Picasso)

The life is marked by the time; everything can be defined by the hours that pass. Everyone is made by moments, instants, that change the future, without anyone knowing. This soft and sobering philosophy is the foundation of the Monica Meilstrup's art. The painter allows herself to be inspired by little daily things and situations that characterize the human life, including her. Using a traditional approach – painting with oil on canvas – the artist embodies the reality where she lives, transforming it in talking artworks. Behind the faces, the gazes, the shapes, the colours, the shades, Monica Meilstrup hides some personal messages, that addresses to all. In doing so, the artist becomes also a narrator that draw from her life experiences to tell stories about what holds people together. Relationships are the moving force which allows the mankind to live - to be full of life and joy - and not only merely to survive. The artist Monica Meilstrup, through her paintings, would propose to the viewers to stop a moment and getting involved in the characters of the canvas; the natural and realistic portraits are able to convey a sense of peace and quiet. In this manner the audience can feel free to question about the deepest and the most inner emotions of the heart.

Art Curator Manuela Fratar

Monica Meilstrup



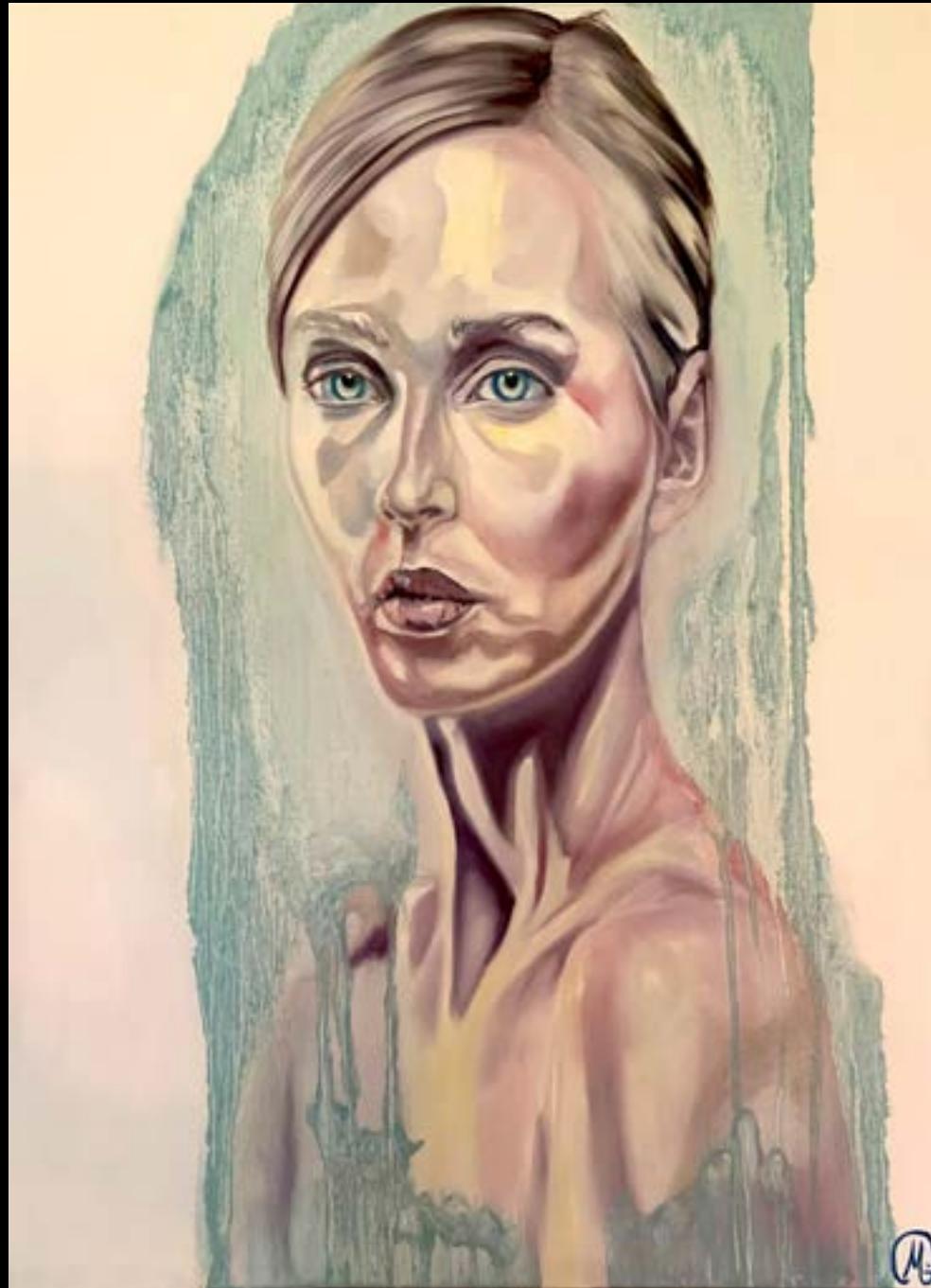
As I am

Monica Meilstrup



Just a second

Monica Meilstrup



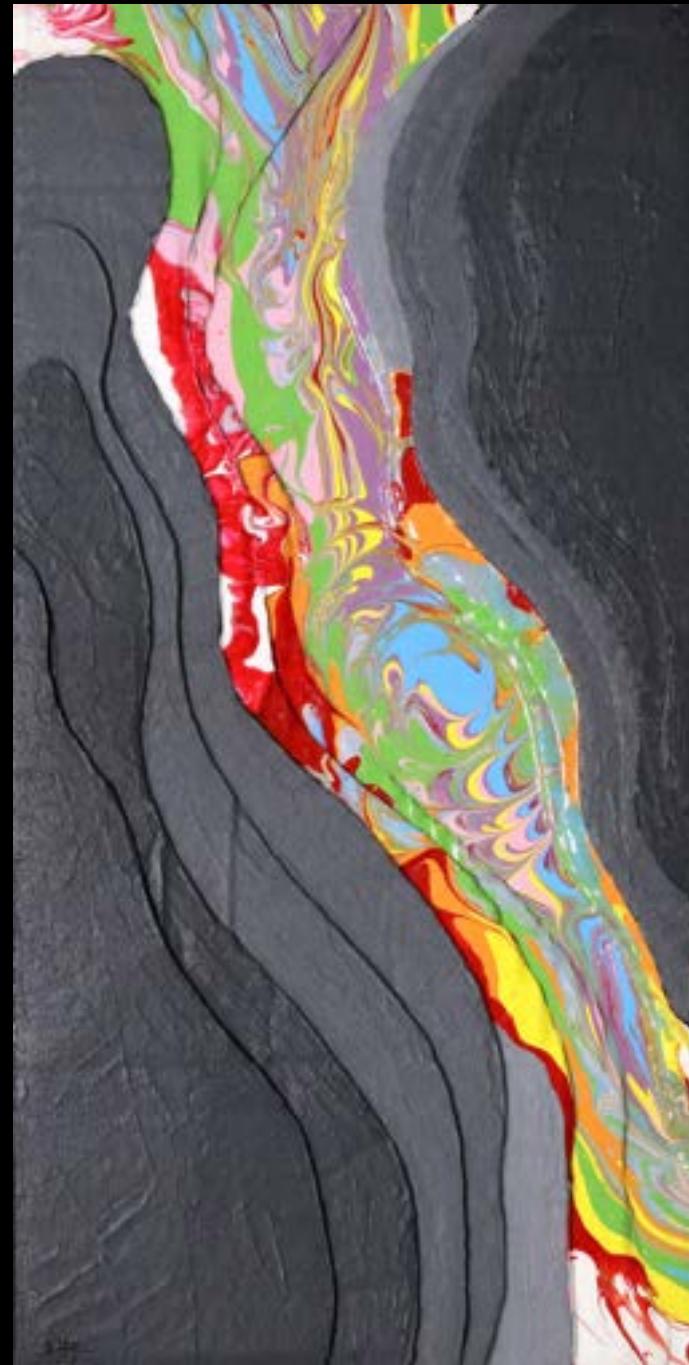
The Aftermath

Ms. Miko

Love and creation are two prerogatives of the human soul. Through the creation of works and the study of different creative processes the artist Ms. Miko expresses the vivacity and the deep sweetness of her soul. The artist works on the research of volume, on the contrast of materials and on the use of different techniques to give life to unique artworks, multifaceted, multiform. Through the use of cardboard, acrylic paint and sand Ms. Miko brings us in her dreams realizing "Flowing cliff". This work depicts a colorful river, a creative river that we see from the top of the two cliffs. The feeling of looking at a river from above is real and at the same time the vortex of color makes the vision surreal and hypnotic. Realizing "On the road of dreams" she communicates the importance of choosing the path that each of us must take. The artist depicts an indicative path, a path that the car chooses not to follow. In fact, the driver chooses to venture off-road and climb the mountains. It is very important the choice of UV paint that allows us to see the painting even in the dark, giving a magical touch to the work and the constant cycle of the moon, treated with two different techniques. The second very important element is the volume of the work, obtained with clay to model, cardboard, polyester and plastic. Finally, realizing "Scars of life", Ms. Miko shows us the incredible strength and beauty of a proud woman who does not hide the scars of the fight against cancer. We see an authentic woman, who shows herself to be fearless: a fighter. The artist used a cardboard structure, acrylic paint and UV and red LED that cross the body of the woman, bringing to mind the "Holes" of Lucio Fontana. Holes that are not only graphic elements on the canvas, but openings to another space, the woman's interiority.

Art Curator Sara Giannini

Ms. Miko



Flowing Cliff

Ms. Miko



On the road of dreams

Ms. Miko



Scars of life

Myra Dwyer

“What I like about creating a painting is that I start with a blank canvas and I alone get to interpret my ideas, visions, and dreams by letting the paint and textures direct me.”

(Myra Dwyer)

At the exhibition “Philo-Poèm” at the M.A.D.S. Art Gallery, Myra Dwyer exposes a profound and overwhelming work: with “Destination” the artist emphasizes every detail of the canvas, highlighting the purity and vibrancy of the color green and all its associated nuances. Several strong marks prevail and the whole creates a great enveloping fusion. Myra works with the layering of colors in order to bring out an abstract explosion, which can often give the tactile feel of touching skin. The viewer's perception is inextricably linked to this work, giving free rein to movement, a dynamism that immediately captures his/her attention by involving the soul. With a targeted selection of colors (given by black, green, turquoise, and white) Myra emphasizes every nuance, forming an infinite mixture and suggesting spatial depth. She comes into contact with the essence of the material, where each nuance, spread evenly over the pictorial surface, invades with its strength both the real and the mental side, creating a fusion between art and life. In this way, one can witness its transformation from a pure color to a moment of indescribable poetry. The viewer is immersed in a whirlwind of emotions and vital energy, embarking on a journey into his/her soul: a spiritual and personal quest, through which the viewer's gaze is lost into infinity and all this chromatic harmony is animated by a permanent inner movement. The aim is to create a work of art that actively interests the public and make them participate in the painting itself.

“Revolution is the harmony of form and color, and everything exists and moves under one law: life.” (Frida Kahlo)

Art Curator Alessia Perone

Myra Dwyer



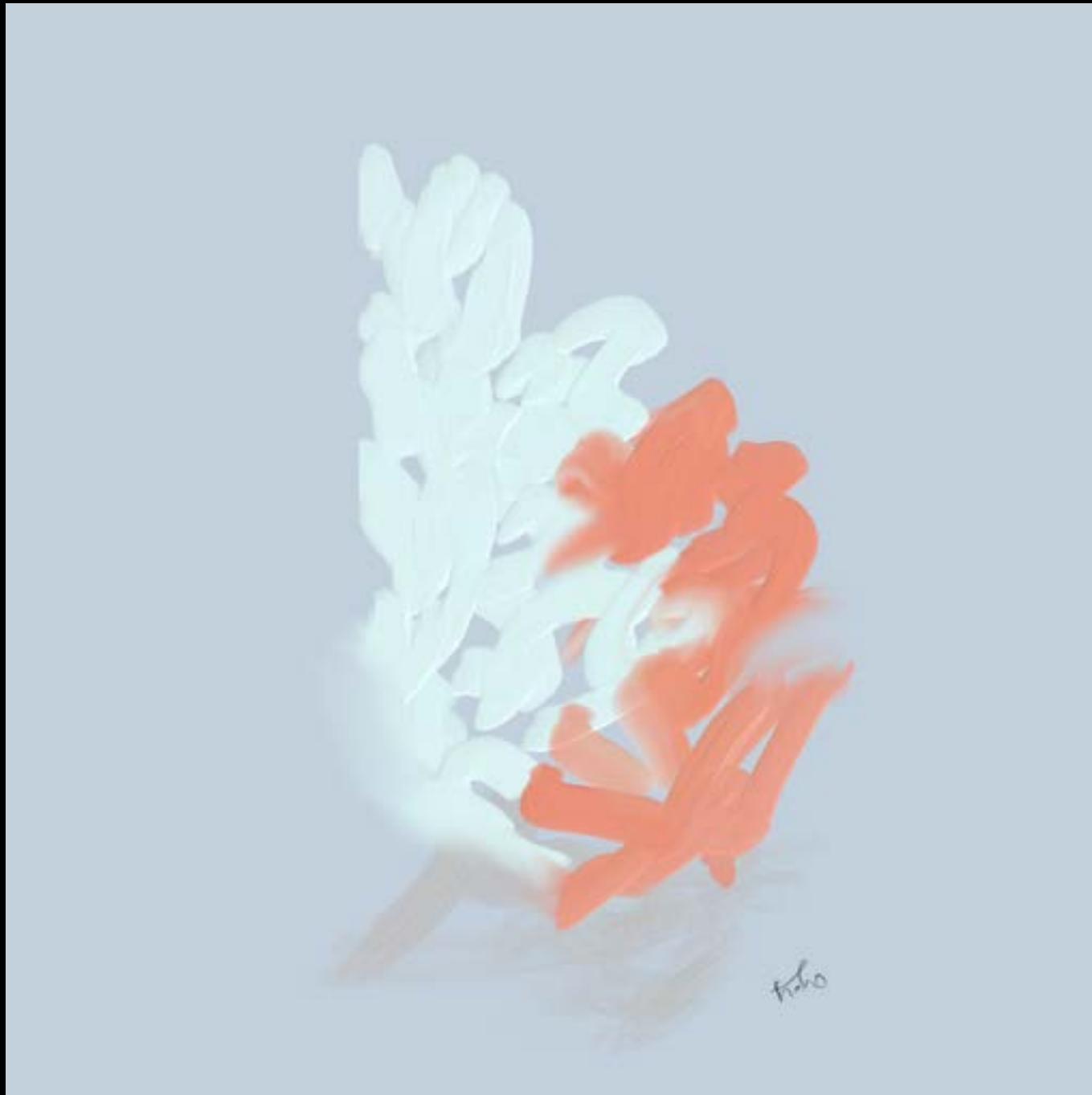
Destination

Naho Awaji

Colours applied on the spot to the composition, in the noblest and highest moment of creative intuition. There is no time for planning, no time for a priori analysis of the elements that will form the work. One cannot have this privilege if Naho Awaji's intention is to represent the creative experience in the purest way possible. The idea is something fresh; spring dew ephemeral in its existence. It bathes the tree leaves in tiny drops until the sun warms our earth with its rays. This is the moment of inspiration, one cannot wait. Engaging in preparatory drawings or even worse, understanding the intuition and the reason for the impulse to pick up the brush is a mistake. The risk is that of a sweetened and unnatural representation of the parent idea. Naho picks up the dewdrop while it is still wet, at the moment when the boundless reflections of her mind are still mirrored inside her. She grasps it delicately, does not hold it or modify it: what we see is literally the transposition into shapes and colours of her flash of intuition. The - digital - brushstroke lets go of instinct and the hand travels automatically, making space between memories and fragments of dreams, between flashes of episodes that happened in real life and sweetly nostalgic feelings. Bluish and pinkish brushstrokes rest gently on a lavender background. Blue flore is the emblem of this mixture of nostalgia and the revival of elements from reality. There is a clear desire to represent a simple world reduced to the bare minimum. There is no realistic or even mimetic intent; it is something that clashes - in fact - with the instinctive process described above. Reality is reduced to the bone, to its purest part, to representative essentiality. Sometimes instinct takes over and the act of painting becomes pure gesture, pure instinctive expressive force of the artist's soul, an authentic and uncorrupted image of the innermost self. Motivations are superfluous. There is the desire to create, to expel towards the world what one has inside one's soul. At other times, the woodworm of an image drives one to represent it, to make it one's own through brushstrokes. This is the case with Egg sandwich. Against a bright yellow background lies the colour. This smooth, perfect background is contrasted by extremely textured brushstrokes. The developed colours range from whitish to various shades of yellow, what is represented is self-evident. It needs no explanation. And yet - here too - there is an incredible sublimation of reality, a reduction to the minimum of the elements of our world. The sandwich is elevated to an extremely balanced composition of shapes and colours, the sandwich is elevated to art. This is the representative power of Naho Awaji: an art that is so essential as to be extremely expressive, exaggeratedly powerful in its simple, pure lines.

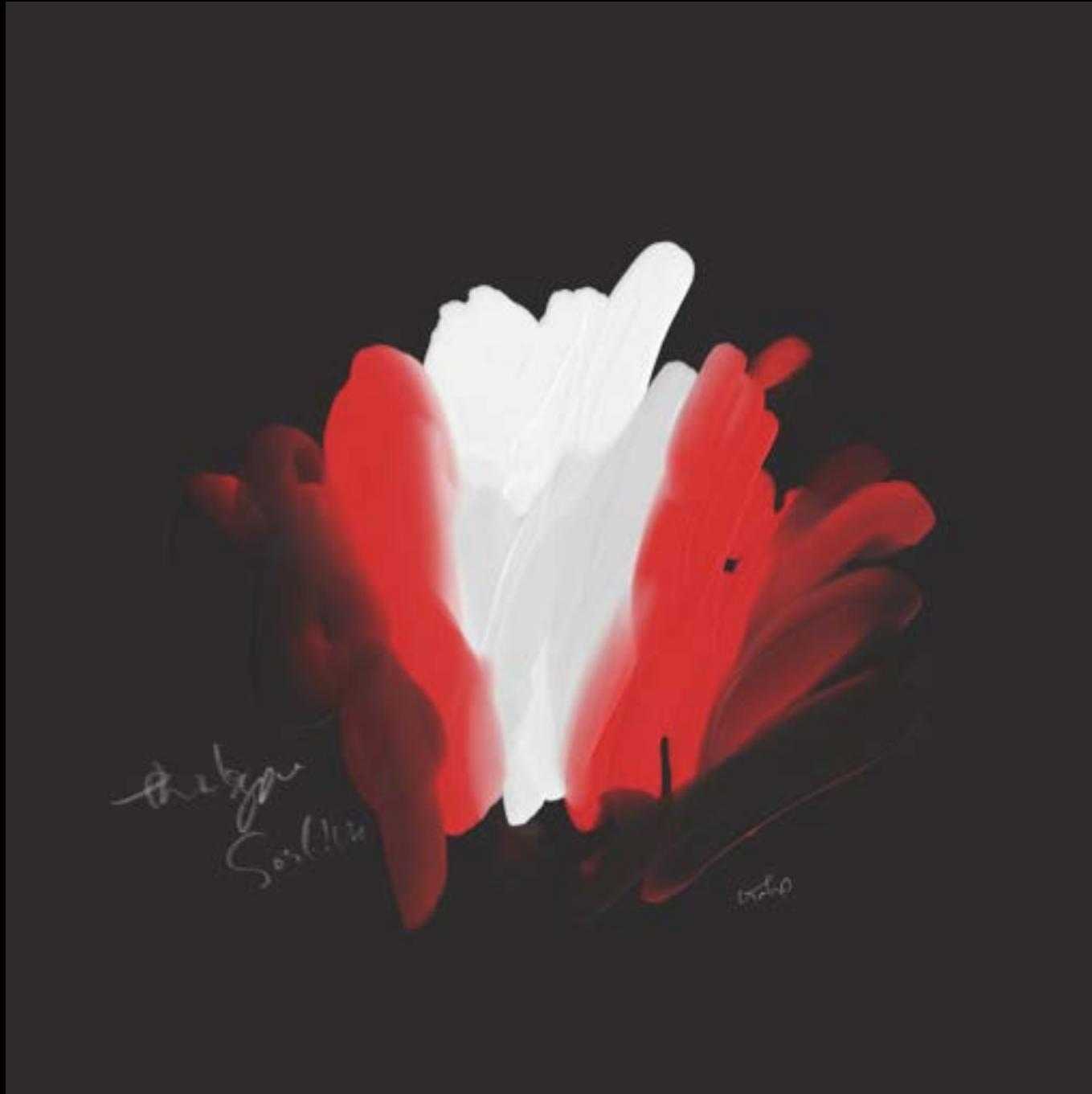
Art Curator Lisa Galletti

Naho Awaji



Blue flower

Naho Awaji



Darkness

Naho Awaji



Egg sandwich

Nana Kawamura

There is always something extremely fascinating about the sight of colour. It changes, it changes hue and colour tint; it blends, it joins with other pigments to form a new gradation. It merges with the support and literally moulds it, giving it a sense of existence, giving it a new meaning. Colour is a fundamental part of Nana's work. Pigment is literally used in all its potential: it is sprayed, applied with a brush, printed and even scratched while it is still fresh, while it can still receive and accept modifying stimuli from outside. Colour is treated as a living material and, as such, it is represented in the most diverse ways with naturalness, with the nonchalance typical only of those who have understood the potential of the material. The composition is decidedly complex, the eye is lost in the sight of the various shades and textures that give meaning to the composition. A dark cloud stands out in front of the eyes, something sinister and difficult to interpret. The black pigment is scraped, scratched in its softest parts, abused to the point of allowing a glimpse of the underlying orange tone. Yet it is there, it has not lost its identity and has not merged - or been erased - by being placed alongside other colours. It is there at the centre of the composition, a superb bearer of mystery and disquiet. Is there something ominous and ominous about that cloud, or perhaps it is the combination with the other colours that gives rise to this feeling? A little higher up, a smear of colour with blurred edges unfolds, an intense splash of fluorescent orange that captures the viewer's attention. Its presence is important, the length of this strip reaches half the work, it is an overload of sensations and intuitions. The mind wanders and compares the orange stain to lava regurgitated from a volcanic mouth. As it comes to the surface, the magma is cooling down, causing darker stains within it, almost purple arabesques that tint the pure colour. Nana's art is a painting of stratification. Layer upon layer the work acquires a sense of existence, crust upon crust here is a new sensation, a new uncertain feeling. The tones, which are therefore vivid, are rather dark, and the influence of the Japanese artist Mitsumasa Kadota is clear in this respect. There is no luminosity, even though rather bright and saturated colours are used; rather, there is a constant claustrophobic sensation dictated by the colour that cannot go away, the eye remains glued, as if trapped in those chromatic stratifications, it cannot escape, it cannot look away and direct its gaze to another, quieter place. What we see is the expressive force of colour in its purest form, a force that drags us with it to the centre of the work and, capturing us, consumes us.

Art Curator Lisa Galletti

Nana Kawamura



Non-logical

Nancy Dimiceli

“It's on the strength of observation and reflection that one finds a way. So we must dig and delve unceasingly.” (Claude Monet)

The art by Nancy Dimiceli, a contemporary American artist, is immediately linked to a figurative representation where the language adopted has strong connections with the Impressionist movement. The decision to paint 'en plein air', which means 'in the open air', is a fundamental characteristic of the artists belonging to this artistic movement, who revolutionized the approach to painting, until then confined to the atelier. Nancy Dimiceli decided to do the same in her landscapes, describing atmospheres, lights and settings, with a particular focus on seascapes or lagoons. One of her favourite subjects here is Venice. A lagoon city, painted by artists of all ages, each time told and reinterpreted differently. Nancy Dimiceli's style, however, is not limited in its form, the artist wants to break away from tradition leaving space for a more contemporary research. In "Venice Ways", the description of the details often tends towards an abstract language, making the subject almost merge with the context. The floating gondola in the foreground seems to melt with the water of the lagoon, magnificently described in its greenish colour, which is mirrored on the hull, almost annulling its presence. A view of this typical boat moored in Piazza San Marco is once again told through new eyes. The continuous alternation between a more traditional painting and a more avant-garde stylistic research, allows Nancy Dimiceli's paintings to amaze the observer, thanks to the visual rhythm that derives from them. Her art is a bridge that connects apparently distant epochs, a sensory experience in balance between past and future.

Art Curator Francesca Brunello

Nancy Dimiceli



Burst of Bold

Nancy Dimiceli



Venice Views

Nancy Dimiceli



Venice Ways

Natalie Forrester

In the abstract art of Natalie Forrester there is always a conscious combination of colors because the artist, through the psychology of color, wants to represent and arouse human emotions, from the most exciting to the calmest. In the work under examination, we find a clever combination of blue and yellow. These two colors stimulate the viewer in different ways: blue arouses calm and spirituality, yellow excitement and dynamism. However, in "Sunshine Days are Coming", Natalie Forrester does not limit herself to combine and overlap the two primary colors, but she projects on canvas a joyful day of youth. The artist, originally from Ireland, abolishes the real forms of things to visualize with shapes, lines and colors, the complex of feelings and memories that agitates within herself. In doing so, however, she acts on the unconscious of the viewers and so they, through the view of the work, can feel the same emotions felt by the artist. Here is the fresh blue water that bathes us, here are the rays of the Sun that embrace us, here is the red strength that we feel. To allow the viewer to enjoy the work and fully identify with it, Natalie Forrester also wrote a poem for it. Poetry and art are therefore intrinsic to each other in a relationship of mutual necessity; we cannot fully understand the painting without reading the poetry, and vice versa. In this way the artist has shown how poetry and art, in the same way, flow from emotions. Moreover, she has shown to be a full-fledged lover of creation and a skilled creator since she has been able to express emotions, both through words and rhymes, and through colors and brushstrokes.

Art Curator Francesca Catarinicchia

Natalie Forrester



Sunshine Days are Coming

Nathalie Hernández Sánchez

Since Palaeolithic times, man has felt the need to express himself through forms that he would later define as 'art'. The animals painted with great accuracy in the Lascaux caves, whatever their intentional function, responded to the typically human need to relate to the world, including through forms of representation of it. Of course, from the great bovines of the 'hall of the bulls' to the great theriomorphic puppets of Jeff Koons, the distance may appear - and indeed is - sidereal. But in its essence, the need is the same. The fact that this 'need' dates back to ages long before the birth of 'civilizations' - which essentially coincides with the transition to pastoralism and agriculture, and the consequent birth of cities - allows us to say that art, artistic expression, is a primary need of the human being. It is not a product of cultural evolution - if anything, it is a constitutive element of it. Indeed, since time immemorial, art has been a formidable tool for the transformation of reality, insofar as it can act on the consciousness and sense of self of each individual, and on the environment that surrounds us. Art is the tool available to anyone to get to know themselves, to discover and confront monsters and worries within us, to get to know our most intimate and hidden side. The intention to make the journey inside oneself is the first step towards the realization of the work. Nathalie performs a kind of ritual in making her work. She does not want to do it, she needs to do it. She is afraid, but at the end of the day it feels good.

Nathalie Hernández Sánchez

She looks inside her mind, inside her cells and swims in her boiling blood. Her stomach is in turmoil and her intestines are in spasm, the journey within herself is long and sometimes painful, full of pitfalls and traps. The monsters appear before your eyes, they are there, you can touch them, feel their physiognomy under your fingertips. Her gaze rises and she can look them in the eye, she takes a deep breath and faces them. And again her hands tremble, her breathing quickens and her state of anxiety increases: little by little Nathalie discovers new entities within herself, new forms of herself appear before her. There is a need to distil this experience, the artist feels the need to purify the elements in order to be able to understand what she has just seen, what she has just perceived. And this is how experience is transformed into graphic signs so powerful that they resonate like explosions. From raw sensations, the process of purification through colour and form produces new and pure graphic elements, dry in their physiognomy and extremely direct in their expressive meaning. The catharsis is complete. The raw material has been sublimated; the monsters, the ferocious beasts within the soul are now travelling companions, docile and tamed, standing there among the powerful graphic lines. Let us take a good look, let us observe the chromatic depth of these spots, let us watch the line break and then rejoin: we can feel their regular breath.

Art Curator Lisa Galletti

Nathalie Hernández Sánchez



Feelings in Blue - Sentimientos en Azul

Nathalie Hernández Sánchez



Running away from pain - Huyendo del dolor

Nelli Braun

Philosophy and poetry are finalized, like art, in search of truth. A truth that sometimes does not correspond to the common reality but that each of us lives differently from others, in an unique and individual way. Through the painting "Out there" Nelli Braun, a young artist living in Germany, shows us her dimension and the search for her truth. Free, without boundaries and without limits. Using modelling paste and acrylic on canvas the artist represents her own dimension in which time is suspended point the brushstrokes of white paint form some particular, ethereal, light clouds crossed by a black shape, golden and white of a different consistency made with different brushstrokes. The golden element gives the work a precious and lively character. The black and white lines give a dynamic touch to the work as if that shape moved and was crossing the cloud. Nelli, realizing this painting, puts us in front of an enigmatic, mysterious and fascinating work. It seems that here time is suspended as in a dream, as in our thoughts. "Out there" arouses wonder in its users and pushes them to go beyond rationality, beyond reasoning, bringing them into a suspended dimension where the irrational reigns supreme.

Art Curator Sara Giannini

Nelli Braun



Out There

Nicholas P. Kozis

For the international exhibition “Philo-Poèm”, Nicholas P. Kozis exposes five paintings created through the digital medium: with the series entirely devoted to the famous Pompeii, the artist wishes to leave an indelible mark on the viewer, helping him/her to relive the splendor of the ancient Roman Empire. With these artworks, Nicholas also retraces the Neoclassicism movement, which developed around the second half of the 18th century, when the first archaeological excavations were carried out in Herculaneum and Pompeii, Italy. Exactly as the artist who founded this movement, Anton Raphael Mengs, who first studied Raphael's style and then the one of antiquity, it is possible to see even in Nicholas this desire to make up compositions of noble simplicity and taste. Those representations are balanced and symmetrical thanks to a sharp drawing, with a palette composed of very bright and vivid colors, from where one can see both an aesthetic and moral aspiration, combining the beauty and grace of Roman patrician women with reason and passion. Each female presence is depicted in classical clothing, and the viewer is immediately able to admire their elegance and sensuality. As in “Pompei 1”, “Pompei 3” e “Pompei 4”, the women demurely display their perfect silhouette; While, in “Pompei 5” their lofty rank emerges, with an innate nonchalance; finally, in “Pompei 2” the young woman is caught playing one of the most popular instruments of the time, the lyre. The artist makes his representations dynamic and harmonious, capable of attracting the viewer's attention, involving him/her in a sensory and chromatic vortex, by fully respecting his artistic conception. The way in which each woman is portrayed and the symbolic role she plays has changed over the centuries, with the evolution of artistic techniques and styles, as well as the change in aesthetic tastes and their role in the society. For these reasons, the works of Nicholas P. Kozis emphasize great naturalness and passion, features that can also be seen in the Roman sculptures. He enhances bodies in their entirety through creative skill and poetic transfiguration, highlighting a mixture of looks, stories and emotions, where a balance between figuration, history, mythology and art certainly stands out.

“The main characteristic of Greek/Roman masterpieces is a noble simplicity and quiet grandeur in both position and expression. As the depth of the sea, which always remains motionless without being affected by how agitated the surface is, the expression of the Greek/Roman figures, even though animated by passions, always shows a great and quiet soul.” (Johann Joachim Winckelmann)

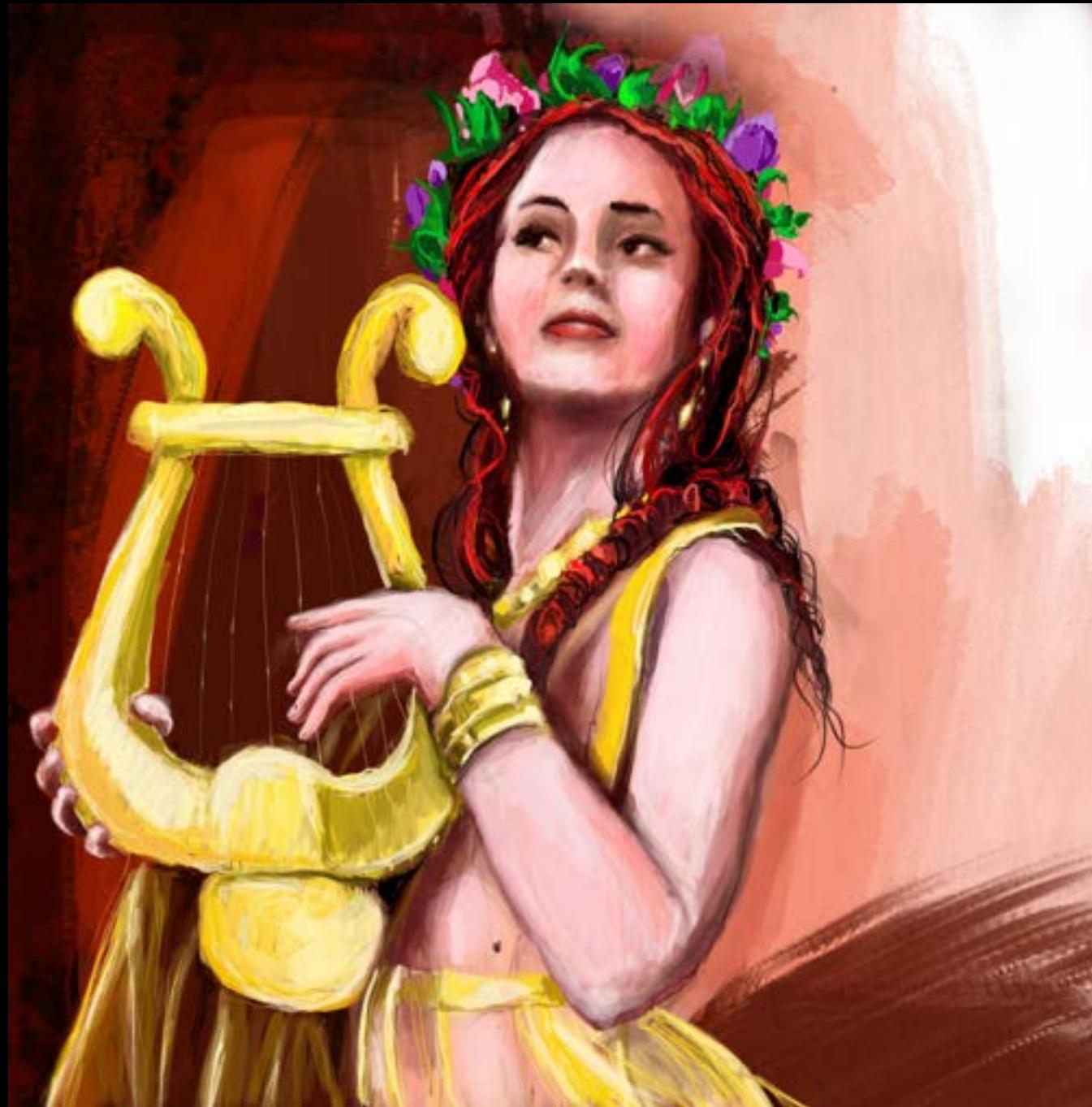
Art Curator Alessia Perone

Nicholas P. Kozis



Pompei I

Nicholas P. Kozis



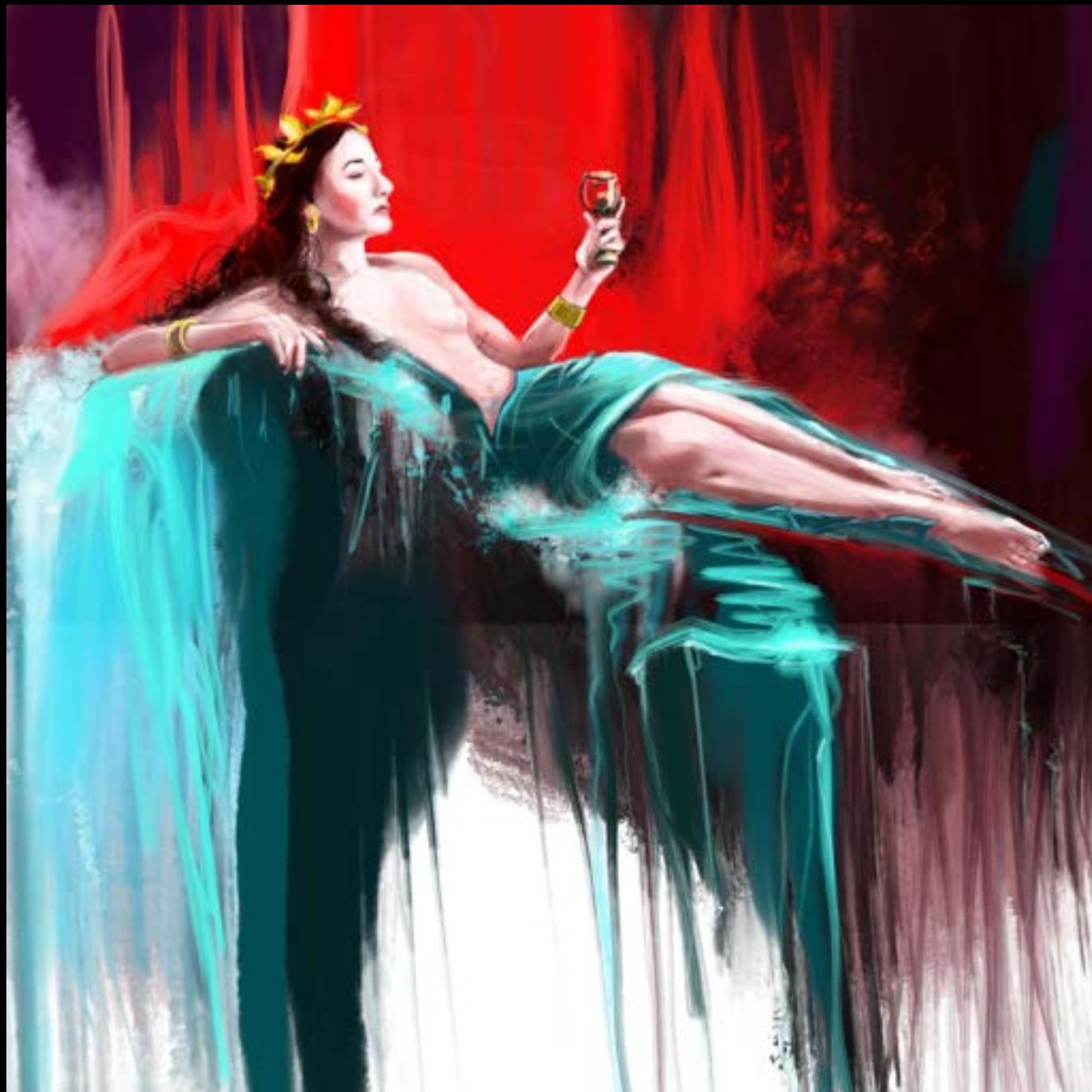
Pompei 2

Nicholas P. Kozis



Pompei 3

Nicholas P. Kozis



Pompei 4

Nicholas P. Kozis



Pompei 5

Nico Ramon Kastner

Nico Ramon Kastner is a young artist that, for his first time in M.A.D.S. Art Gallery decides to exhibit a painting in which he reflects a woman's intimate moment. "The View from Behind the Glass", this is the title of the painting – presents a dark scene in which prevails the sense of dark colours, in particular black. We can consider the artist's choice in using this oil palette of colours, inherent with the intention of the scene represented. The woman portrayed is caught in a moment of introspection and self-reflection, visible also through the woman's face, with her eyes closed, gesture that characterises a thinking mind. Several are the reasons of a similar behaviour but, what immediately transpires by watching at the painting, is the perception of a sad and reflected woman, maybe who needs to be alone. Another important element that stands out at the sight, is the red dress that gives to the woman a sensual essence, but that on the other side, can be the reason of the loneliness she is trying to reach. The glass in which the artist reflects the lady, is a symbol, it is the way through which each of us can find the answers to what is happening inside us. Not only physical facts but emotionally and sentimentally. And this is why, "The View From Behind the Glass" perfectly fits with the concept of the current exhibition: Philo-Poèm.

Art Curator Martina Stagi

Nico Ramon Kastner



The View Form Behind The Glass

Nina Boeing

“Color is like music. The palette is an instrument that can be orchestrated to build form.”

(John French Sloan)

Nina Boeing is a German artist whose works are exactly the mirror of her strong personality: curious shapes and bright colors give off her great creativity and energy. The analyzed works were created with a particular technique, which gives them originality: acrylics on paper/ on foamboard 0.5 cm/ on acrylic glass. With "Freedom is to think what you want" Nina wants to communicate an important message to those who look at it: everyone at birth received the enormous gift of freedom, a right that no one should ever be deprived of. Feel free to do what you like without shame and without fear of the judgment of others, feel free to be yourself. "Soulpainting" is a work that, as the title itself says, speaks to the soul of the viewers. The subject is a large pink heart, the pre-eminently symbol of love and passion. Nina invites us to make life decisions not only with the right rationality, but also letting ourselves be carried away by our emotions. "Wonderful resilience of children" is a tribute to the strength of children: despite the difficulties they run into during their journey, they always know how to get up and face the challenges that life makes them meet with positivity and the right spirit. The style that distinguishes Nina's works is unmistakable: different geometric shapes outlined by black profiles and painted with cold and warm colors, bright and soft colors fit together like pieces of a puzzle creating amazing subjects. Her playful and amusing creations conceal great meanings on which she invites viewers to reflect. Nina is a great artist able to create works of great aesthetic and semantic value thanks to her extraordinary skills.

Art Curator Camilla Gilardi

Nina Boeing



Freedom is to think what you want

Nina Boeing



Soulpainting

Nina Boeing



Wonderful resilience of children

Olga Abolmasova

For the second time in M.A.D.S. Art Gallery, the artist Olga Abolmasova exhibits two paintings, both of them with an important meaning and a symbolic title. “Illusion” and “Tree of Hope” are part of the ‘Mind Game’ technique, with which the artist likes to represent her scenes. Some simple and thin lines are able to give life to stylized subjects. According to the theme of the exhibition, “Illusion” – the title of the first painting – opens the viewers’ mind and let think about what is here represented, just as the philosophers with their thoughts and the poets with their poems do. Olga too, with her art, is able to ‘play’ with her abilities and create an illusionistic atmosphere. A plant on a windowsill or on an interior shelf is what is represented here, in a way through which the artist wants to create different types of illusion. Starting from the volume and the space, it is the colour solution that reinforces the whole scene. The blue leaves as the fact that the plant is not planted into the vase, allude to the fact that is it a ‘false’ plant, and so used just as decoration one.

Olga Abolmasova

At the same time, the light blue wall behind, occupies a little part of the vase, and the brown of the others two walls can be seen as the dirt. So, with a game of colours, the artist has been able to give to the viewers the possibility to imagine and to go over the appearance. Different in the meaning, but always simple in the composition and in the use of soft colours, is “Tree of Hope”. In a green and fresh lawn, Olga has drawn a big and flowering tree. The red spots in the sky, almost covering the typical light blue, are the essence of the red leaves on the tree, as a symbol of hope for what is provisional, just as the blooming season. Watching at the painting, what immediately stands out is the lightness of the foliage that gives a soft essence also to the whole tree. This elegant technique every time lends the painting an unexpected result, where find the subject is not as simple as it seems.

Art Curator Martina Stagi

Olga Abolmasova



Illusion

Olga Abolmasova



Tree of Hope

Olivia Stocheci

What we're looking at is a painting or were we suddenly catapulted to another planet and we are the protagonists of a futuristic dream? This is the feeling that provokes us the artwork of Olivia Stocheci, Romanian artist who speaks through the colors. "Sometimes at night paintings are revealed to me" said the artist, "other times I draw inspiration from nature or fables.". And here is the result, a magnificent spectacle before our eyes. The protagonists are jellyfish, ancient animals present in all seas and oceans; however, here, they do not seem to swim, but rather fly. To create this sensation is the presence in the background of a night sky covered with shining stars. We can also see the Milky Way in the center, cut diagonally the artwork, and at the top right the trail of a falling star. Olivia Stocheci manages to unite, as if they were one, the sea and the sky, the Earth and the Universe. She realizes this union using bright colors, even more than those used by the Fauves in the early 1900s and that had shocked the public so much that they, in fact, attributed to them the name of Fauves: wild beasts. In the lower part of the work, we can see flowers (or perhaps algae?) swaying in the wind (or perhaps in the waves?). This is the magic of the emerging artist's works: with her tiny brushstrokes of colour, so skillfully juxtaposed, she succeeds, as she wanted, in "to convey emotions, states of mind, or ideas disguised as symbols, which you can decrypt in many ways.". "Celestial Jellyfish" is a work full of movement, dynamic, but it is above all something new, something that captures the viewer and does not allow him to look away. At the same time, however, it is also a work that expresses the entire artistic essence of the artist. A magical, active, optimistic and contemporary essence.

Art Curator Francesca Catarinicchia

Olivia Stochecci



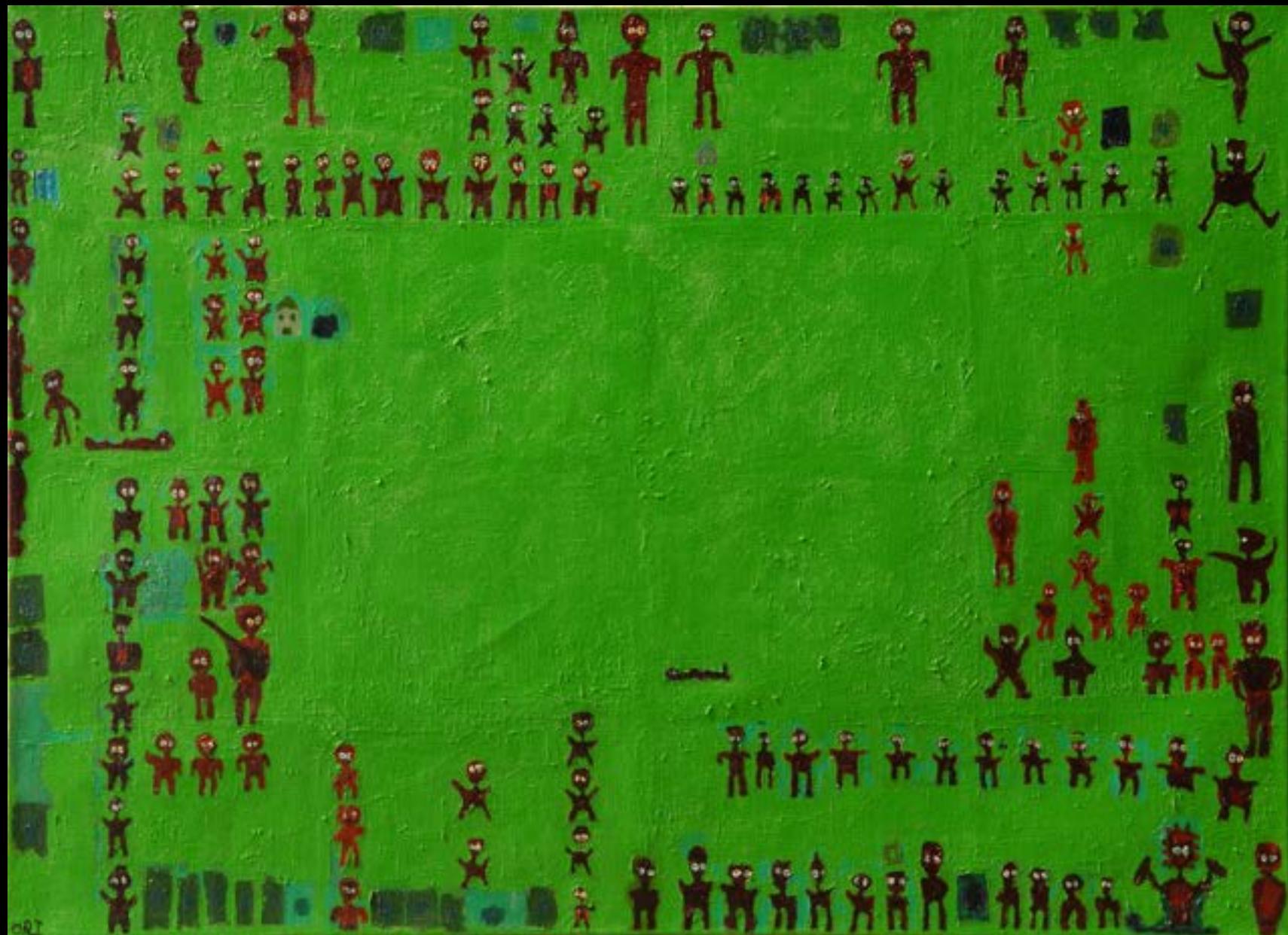
Celestial Jellyfish

Ori Aviram

It was not until the early 1500s that Julius II commissioned the young and brilliant Michelangelo to decorate the vault of the Sistine Chapel in the Vatican Museums in Rome. The most extraordinary work ever accomplished until then. This gives Michelangelo the title of genius, expressing not only an appreciation of his art, but formulating a real historical judgment. Genius, in the thought of the sixteenth century, is an extra-natural force that acts on the human soul; it is everything that in the Romantic era will be called inspiration. Michelangelo is a genius because his art is _ 'inspired'. In fact, many artists have tried to depict such a theme, each emphasizing one aspect rather than another. Ori Aviram, Israeli artist, is inspired by the theme clearly reworking it in a contemporary key. Small figures, alternating with other larger stretches on a grassy surface. The narrative center of the scene is man, who, like Michelangelo, represents contact with the religious world. A composition of extraordinary beauty that reflects perfection and divine power. The color, laid on the canvas creates a meticulous drawing to guide the observer in reading the work. The artist is not by chance defined as "a colorist, attracted by abstract and basic forms and their relationships with colors". Colorism is a technical-pictorial mode that allows to reach outcomes of greater fluency and lesser monumentality derived generally from the shell line of drawing matrix. The greatest results of colorism in Italy are reached by Tiziano, in his maturity, with drafts so jet that foreshadow the looseness of sensing the reality of the impressionists, they too can be counted - although the term is more historically referred to sixteenth-century than to modern painting - in the context of the colorist phenomenon. Referring to the precepts of this current, the artist puts color as the main element of his expressive language.

Art Curator Federica D'Avanzo

Ori Aviram



Generations of Adam

Orna L. Brock

Israeli artist Orna L. Brock presents two abstract photographs from “The Hieroglyphics of Light” series at M.A.D.S Art Gallery of Milan. Both works are untitled and have a magical connotation, and they were created in 2017 and 2021. The distorted golden light generated from a long exposure shot is the main subject of the first photograph created in 2017. It is enhanced by the color gradients in the background: the upper part of the photograph is characterized by the colors of a vanilla sky at sunset, while the lower part is the brown-to-black shades of the ground. The pastel colors serve as a cradle for the golden light, which, via its tones and movement, gives spectators a psychedelic experience. The dynamism of lights creates movements and rhythms in photography, as seen in the Futurism movement where the repetition of lines and curves arouse viewers' excitement and a dreamlike sentiment. The light painting technique with long exposure is reminiscent of “Untitled” by American photographer Gjon Mili and the light installation practice by Olafur Eliasson.

Orna L. Brock

The light subject in "Untitled (2021)" is instead projected in a bigger motion and occupies the majority of the frame. The lights are white and deep yellow in tone and blend with the color gradients of a twilight sky in the background. The tone and the heavier layers of bright lights in this work highlight yellow as the dominant color, conveying the sense of hope. The lights as the protagonist can thus be interpreted as the energy that drives us to new beginnings for the era we live in, as the series' name refers to "hieroglyphics," which are one of the first ancient writing systems that gave birth to the history of humanity and are considered sacred in Ancient Egyptian culture.

Art Curator Giorgia Massari

Orna L. Brock



ORNA L BROCK VISUAL ARTIST All rights reserved ©

Untitled (The Hieroglyphics of light series) 2017

Orna L. Brock



Untitled (The Hieroglyphics of light series) 2021

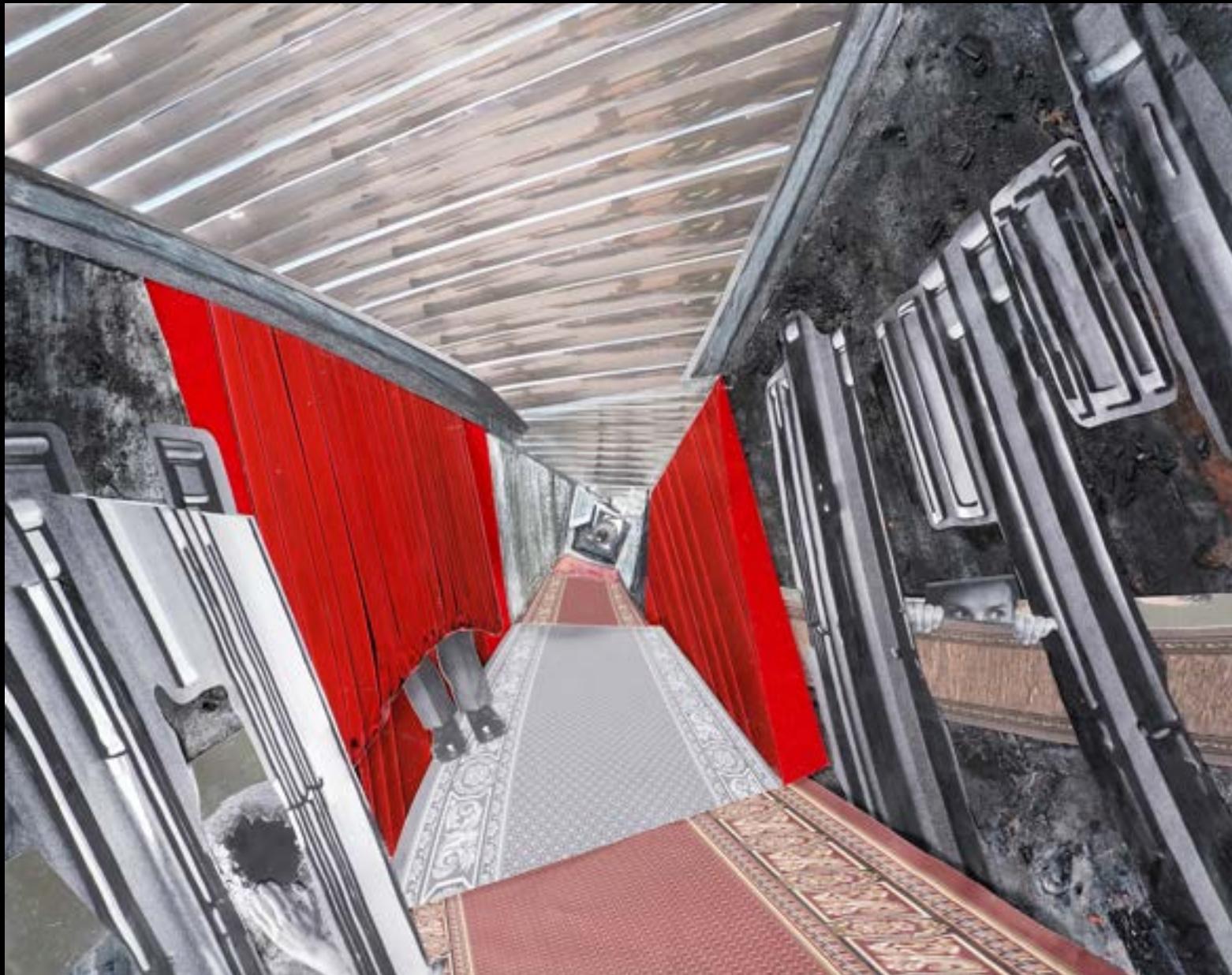
Oxana Kovalchuk

“You are remembered for the rules you break ”. (Douglas MacArthur)

Oxana Kovalchuk is an artist from Russia, currently living and working in New Jersey. After her formation in Psychology and Economics at Omsk State University in Russia, she has completed her MFA in Fine Arts from the School of Visual Arts in New York. She has participated in local and International shows, while also being a founding member of StartaArta, an organization that curates and organizes pop-up shows and panels to support artists. Her creations are mainly mixed media collages, using a cardboard base and all sorts of materials to cover (gouache, pastels, decorative paper, images from magazines, parts of domestic objects), in order to express her creativity by giving each piece a new meaning. In the artwork “Moving the walls apart” the viewer is led to imagine a scene where usual standards of normality, as edges, angles and perspectives, are turned upside down. The artist alters the structure of the ordinary world and forces us to imagine something different, a universe without restrictions and limitations: even the rules of geometry can be distorted. In this sense, the mixed media collage technique is the best way to reflect a composite order and accentuate the sense of movement and rotation that the viewer feels while looking at the artwork. If existent rules can't be broken, the only way is to create a new system and then be free to change and deform everything. Art is the place where a brand new reality can come to life, without fears, without limits: with one change and a new point of view, there can be the impulse of a revolution.

Art Curator Maddalena Corbini

Oxana Kovalchuk



Moving the walls apart

Patricia Rubano

<<I have always just been a girl with a paintbrush and a passion for everything art...>>

Patricia Rubano's artworks are inspired by fleeting moments of her life that are infused with her emotions and surrounding energy. "Cammino della Vita" and "Toska" are the two paintings that the artist has chosen to exhibit in M.A.D.S. Milano Art Gallery during "Philo-Poèm" exhibition. Apparently different, in style and colours – both the scenes refer to something emotional from the artist's point of view, but that reaches the whole society. "Cammino della Vita" presents a flux of words visible at the centre of the painting, that are emphasised by the blue foreground that gives to the piece a colder atmosphere. This work was created to showcase the struggle with infertility and miscarriages that so many women suffer in silence with. Patricia, for this reason, has decided to give importance and voice to a critical theme, hoping that this act could help.

Patricia Rubano

This work shows the light of hope and comforting words of faith that she held onto to emerge from that difficult moment in her life. On the other hand, more colourful and closed to the action painting's style, there is "Toska", an untranslatable Russian word that embodies the idea of great spiritual anguish, heartbreak and melancholy for no apparent reason. Letting her guide by her emotions and feelings, the artist has created this artwork during part of this period, surrounded by an overlying feeling of sadness and anguish. However, what stands out by watching the painting, is the double lecture that the painting has: a happier and lighter atmosphere is, in fact, visible in the background. Made up by brilliant colours, the background alludes to better times, as to remember that there is always hope, and light.

Art Curator Martina Stagi

Patricia Rubano



Cammino della Vita

Patricia Rubano



Toska

Paul Hartel

New York-born artist Paul Hartel exhibits again at the international art gallery M.A.D.S. on the occasion of the contemporary art exhibition "Philo-Poèm" in which he exhibits five works with a clear reference to abstract expressionism and postmodernism. "Arbiters" is part of that heterogeneous world that cannot be labelled in stylistic categories, like Albert Oehlen's artistic creations. "Arbiters" is a work of vivid and brilliant colors, which conveys emotions of amazement and wonder. The sharp black lines provide the dynamic and contrasting side of the work, which develops horizontally. On the right side of the painting, in a light blue color, you can see the profile of a face, whose features have been made with a bright orange color. The eye seems to be wide open and the mouth ajar, as if an expression of astonishment was imprinted. Paul Hartel's artistic production, "Chasm" with the use of bright colors, recalls the works of Jean-Michel Basquiat and is also reminiscent of the physiognomic representation of Picasso, emblematic for its unstructured depiction of faces and bodies. The predominant color is an acid green, a color in which yellow meets green, giving coolness to the work, balanced by the strong presence of orange. "Mind, Artist and Easel" is a work created with mixed techniques, an emblematic feature that provides dynamism and movement. The colors are dark, with a prevalence of black, combined with pastel colors and chromatic contrast, allowing the work to express the emotions that the artist desires. The scene depicted expresses the mood of the protagonist. The work develops horizontally, on the left side, in the foreground there is a face with a clear hallucinated expression, on the right side, however, the artist with his easel. The work conveys restlessness and confusion, destabilizes the viewer, who feels similarly agitated. "Rak" was made with vivid colors, purple, pink, white, accompanied by yellow, orange and black, an inevitable color in Paul's works. The last work on display is "The Pensive Past" which turns out to be a reflection aloud, terms such as "Humanity", "Know", "Can" and "Will" lead the viewer to ask questions, to reflect on a deeper level. At the bottom left is a stick figure with a heart positioned in place of the head. The message that can be interpreted is about will, strength, courage and love.

Art Curator Martina Viesti

Paul Hartel



Arbiters

Paul Hartel



Chasm

Paul Hartel



Mind, Artist and Easel

Paul Hartel



Rak

Paul Hartel



The Pensive Past

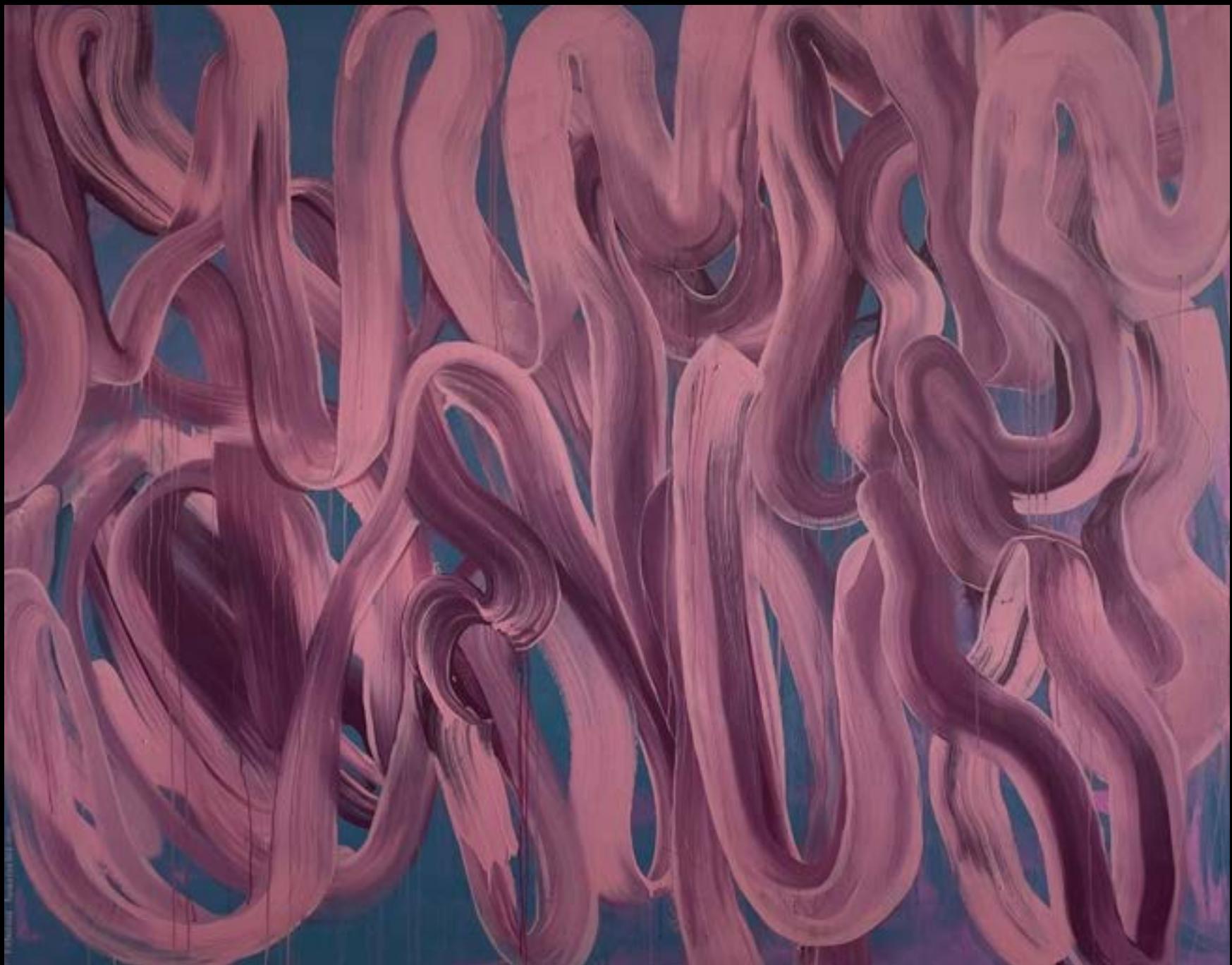
Polina Kamenskaya

"Art is a human activity whose purpose is the transmission to others of the choicest and best feelings to which men have been able to rise." (Lev Tolstoj)

Polina Kamenskaya is a young Russian artist living in Moscow. Despite her young age, Polina has founded her own brand for artistic paintings and carries on her career as an abstract painter with considerable success. Her love for art was born in childhood as an instinctive, unconscious but extremely powerful means of expression. Spontaneity has remained the hallmark of her works, which are born without a model, a project for established, but always follow the artist's inspiration. The true protagonists of Polina's art are the colors, which suggest to the artist always different shapes and textures, making each painting an extraordinary opportunity for creativity and introspection. Her works presented for "Philo-poém" are based on sometimes delicate and sometimes more marked chromatic contrasts, and constitute a real universe of emotions of vibrant intensity. The shades of violet and pink of "Fabulous" project the observer in an intricate vortex of brushstrokes, which guides the eye from the outside - in which clear colors prevail - to the inside: the increasingly dark lines twist in a bewitching rhythm dynamic, intangible expression of great strength, which is balanced with an ineffable tenderness. In "Snakes" the chromatic contrast becomes brighter, and immediately captures the attention of the beholder: the artist imagines taking a look at a box full of snakes. Just as the red color instinctively warns of a danger, so the snakes can arouse restlessness and fear, but only at first. Looking more carefully, you can discover the wonder of magnificent creatures. Snakes become a metaphor to express the complexity of the human soul, whose even negative characteristics can have their revenge, if seen from the right perspective. Polina's art also demonstrates that color associations, combined with particular shapes, can generate a feeling of serenity and well-being, as in "Watermelon", which immediately transports the imagination to the delights of the warm season. With her works, the artist makes a journey between the outer world and the inner world thanks to the universal language of abstract forms. "The soul" represents the bewitching splendor of the soul through an extraordinary technique of layering of colors, which flow on each other in soft shades. The work seems an invitation to be enchanted by the sublime purity of the painting, which seems to fluctuate with the imagination of the beholder. Emotions again become the protagonists with "Dance", but this time they are associated with dance: the evolutions and physical acrobatics are reflected in the emotional whirlwind that stirs during the music, releasing a set of uncontrolled joyful sensations, which translate in a composition made of seductive warm colors the wavy lines, stirred by a rhythm that cannot be heard, but that one has the sensation of seeing.

Art Curator Chiara Rizzatti

Polina Kamenskaya



Fabulous

Polina Kamenskaya



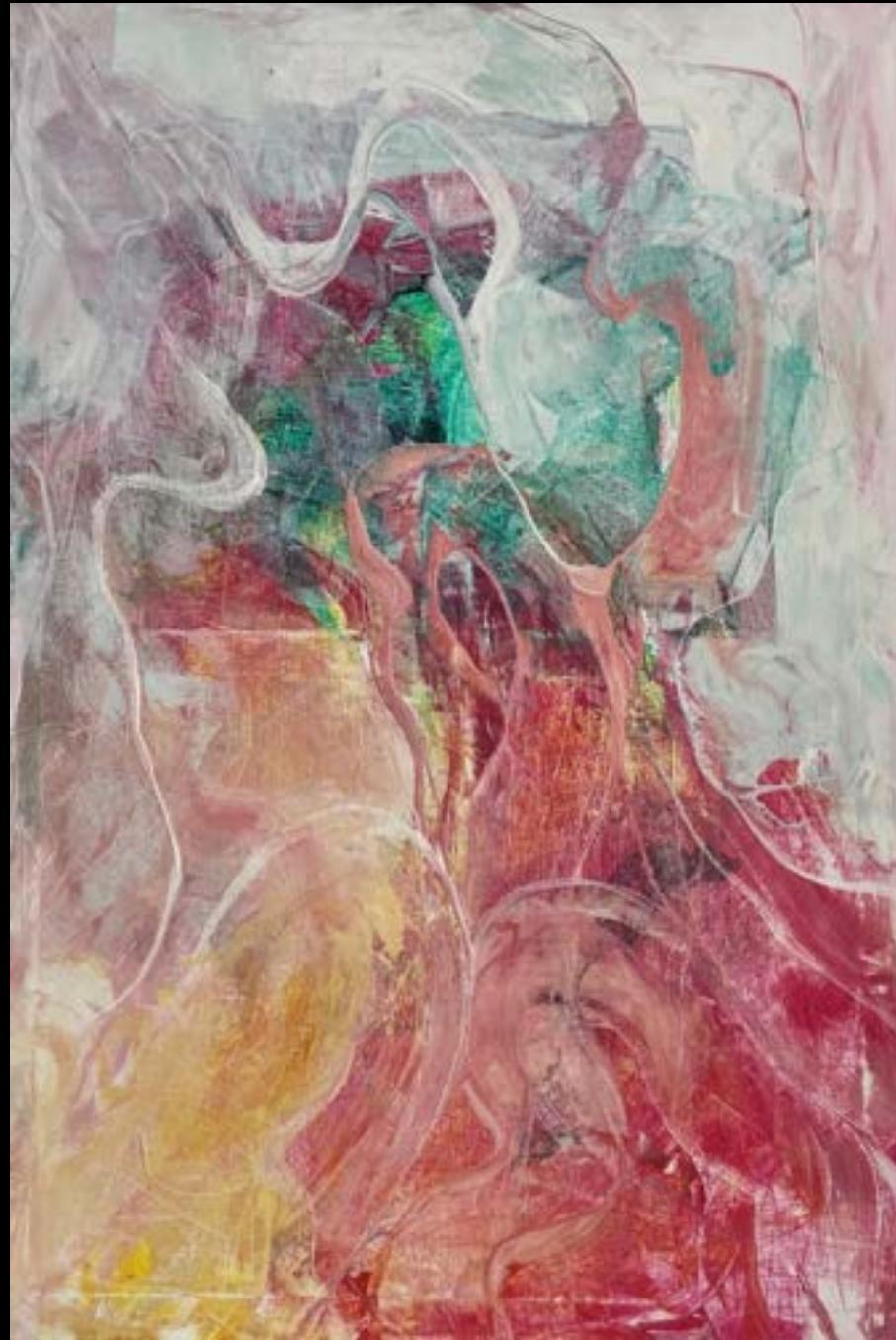
Snakes

Polina Kamenskaya



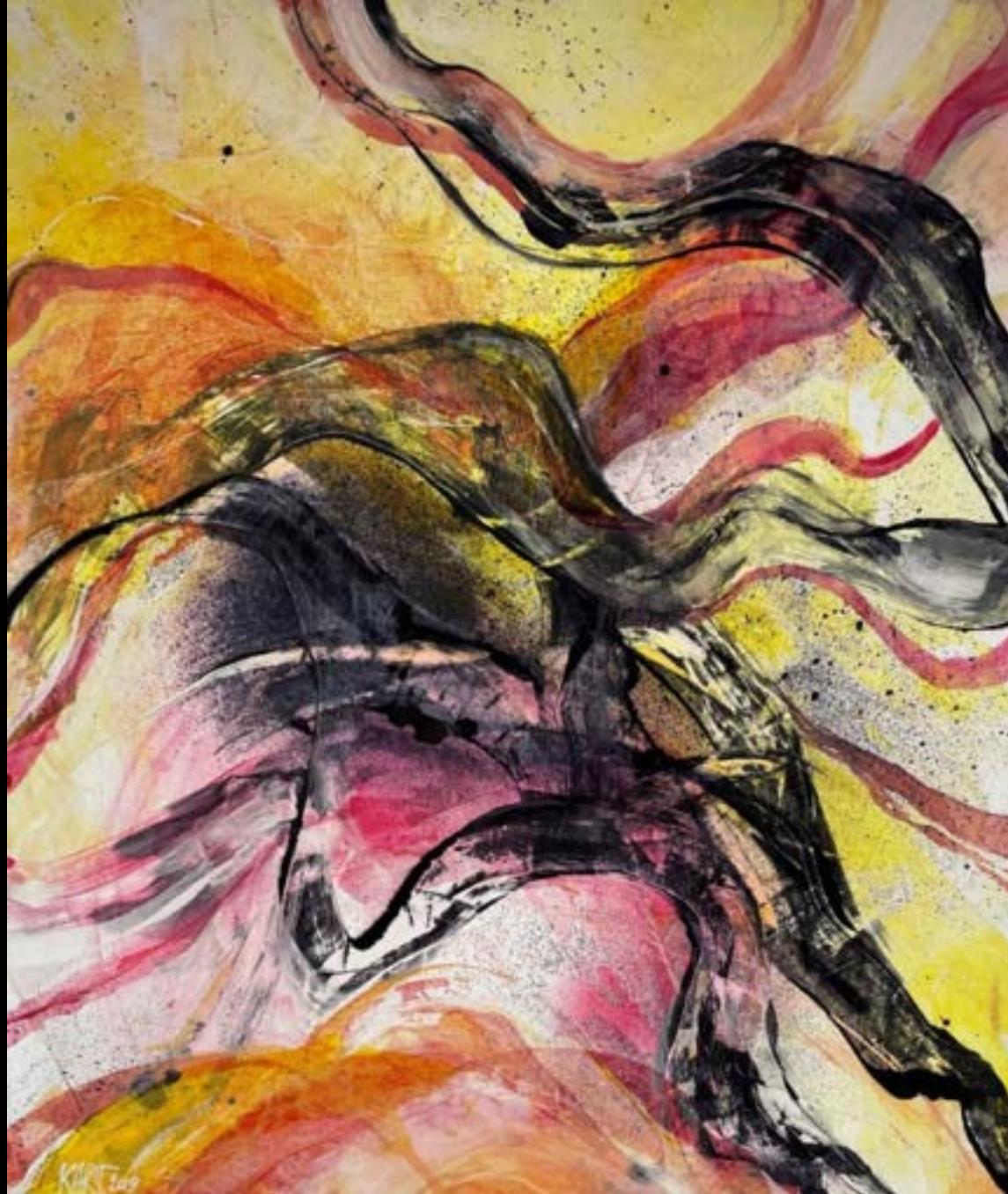
Watermelon

Polina Kamenskaya



The soul

Polina Kamenskaya



Dance

Rafaela Loncan

“Light in nature creates movement in color. The movement is provided by the relationships of uneven measures, of colors contrasts among themselves and constitutes Reality ”

(Robert Delaunay)

Emotions, life, feelings, moods, and the succession of events - significant or marginal - are the nerve center, the search engine, through which Rafaela has chosen to represent his art. An art that does not know precise patterns, rigid rules and aesthetic obligations, a creativity that regenerates itself every time it decides to manifest itself. An aesthetic possibility that knows no limits and decoding. When we are faced with its immersive universe we realize that we are faced with "layers", layers of existence itself dominated by reason and feeling, pleasant moments and others tormented. So the artworks decide to show their essence, as a succession of events which, transformed into an ecstatic and aesthetic experience, choose to paint themselves on canvas.

Rafaela Loncan

In Rafaela's artistic research, common emotions, such as happiness but still the sense of emptiness and loneliness, are a cathartic moment to produce artistically. "Although having a beautiful life, there are moments, we seek for answers and inexplicably it is there, the VOID. The emotional void can be described as a sense of nothingness, lack of excitement, lack of purpose and feelings of being disconnected. I was inspired by my personal void and created this piece of art" says the artist, and again: "How many layers have your life? How are you chasing your dreams? Can you feel the miracle of existence? It is all about being. Be your best self" he suggests". Between Delaunay's geometrism and the ability to deal with different materials, Rafaela creates a universe of works where art meets the most intimate meaning of life and where its result frees the artist and reaches directly to the heart and emotions of the viewer.

Art Curator Cecilia Brambilla

Rafaela Loncan



Void Within

Rafaela Loncan



All About Being

Raffaella Suaria Rajatsa

“Figurative and installation works make me focus more on conceptual projects, while I find the purest freedom to express myself the most in abstract arts.” (Raffaella Suaria Rajatsa)

Raffaella Suaria Rajatsa, an Italian artist based in Milan, exhibits three works from her abstract landscape series entitled "La grande onda di plastica," "Tell," and "Untitled" at M.A.D.S. Art Gallery's "Philo-poèm" Exhibition. Starting with the first work titled in Italian "La grande onda di plastica" which means "The great wave of plastic", Rajatsa created a reproduction of the 19th-century Japanese painting by Hokusai called "The Great Wave off Kanagawa". The artwork is a response to the ongoing environmental crisis caused by excessive plastic use and ineffective waste management, which has resulted in a massive amount of plastic in the ocean. Rajatsa used real plastic material such as plastic bags, single-use gloves, and plastic bottles in her reproduction while staying true to the iconic paintings' composition and its sublime concept. The artist emphasizes the potential upcoming disaster caused by plastic waste, as the great wave iconography reflects the imbalanced power between nature and man. Unlike Hokusai's woodblock print, Mt. Fuji in the background has turned into a landfill of waste. Rajatsa used a dark brown color for the sky and the ocean to represent air pollution and water contamination. Apart from a seagull made of a plastic straw over the horizon, there are no other living creatures, perhaps to imply that the ocean is no longer inhabitable. In the other works, Rajatsa expressed her thoughts through her abstract works. In "Tell", she painted yellow, red, blue, and white on a black canvas. Despite the abstract nature of the work, viewers can feel the dynamic of colors that mimics a rhythm of a city at night, with yellow, red, and blue representing the light from signs and billboards, and white for the streetlights. A light layer of black that covers the vivid palette resembles a work by Norman Lewis called City Night, while the rhythmic connotation and color scheme are reminiscent of Mondrian's abstract works. Black and grey characterize the other work "Untitled" from the abstract landscape series as its dominant colors. It portrays a futuristic setting, possibly an industrial area as shown by the inclusion of a highway, electric poles and a bridge in the foreground. In this work, Rajatsa used mixed media including a palette knife and a quilt that add chromatic elements to the clouds and the flower field in the background. Overall, Rajatsa uses a variety of techniques, styles, and versatility to express her critical thoughts on canvas.

Art Curator Trithida Trising

Raffaella Suaria Rajatsa



La grande onda di plastica

Raffaella Suaria Rajatsa



Tell

Raffaella Suaria Rajatsa



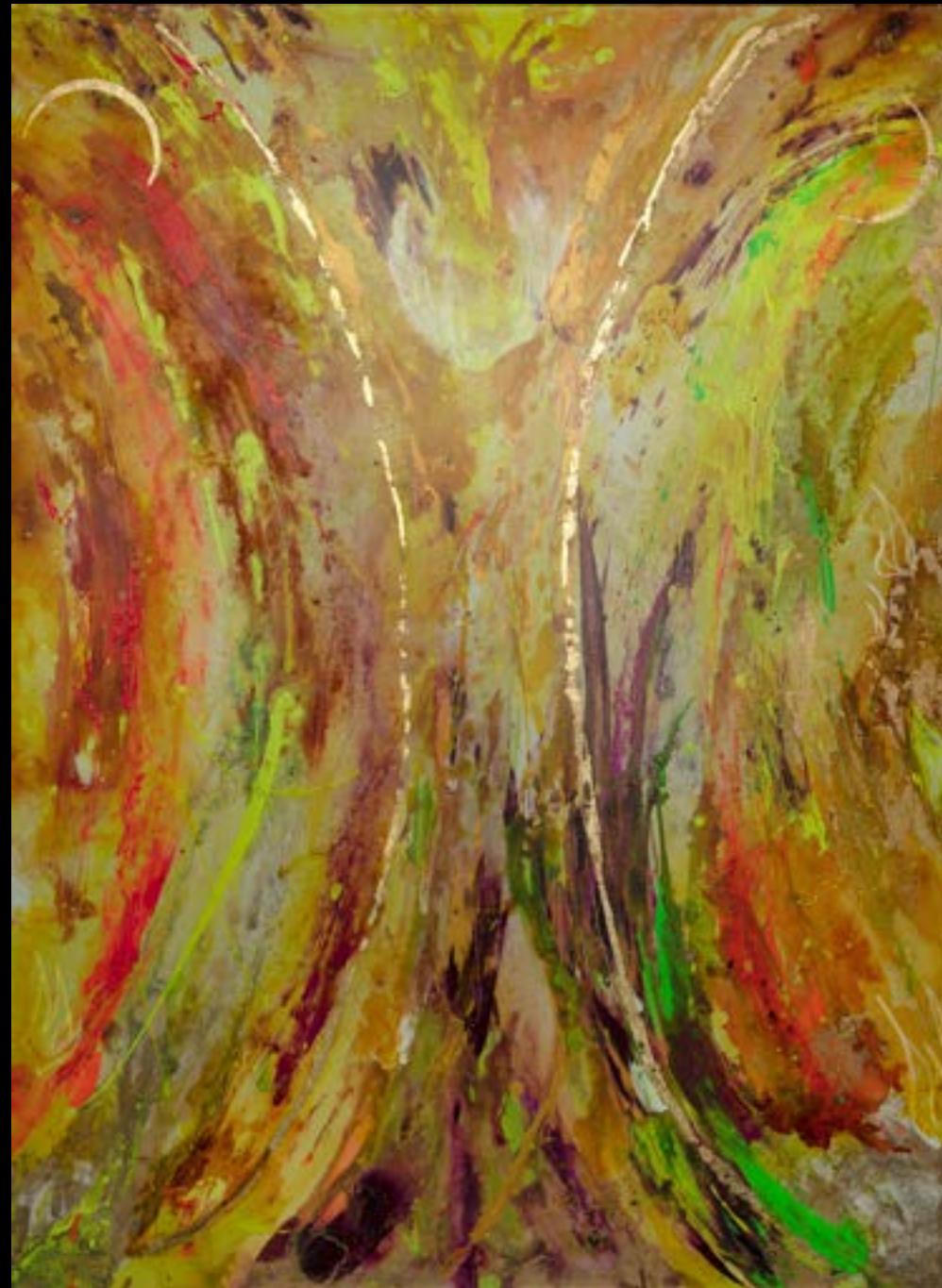
Untitled from paesaggi astratti series

Raven Zeller

Raven Zeller is an intuitive experimental abstract artist of American origins and she defines her works as "transmissions of living energy". Each work is a connection between vibrations, given by multiple energies that emerge during the creation of her pieces, characterized by metal elements and different media. The works presented for "Phìlo-poèm" conceal various references such as the artist's curiosity towards the great mysteries of the Universe, strong colors and optimism towards the emotional evolution of humanity. In "The Human Grail" the artist initially covers the canvas with long brushstrokes of acrylic and then adds acrylic paint and alcoholic ink in variations of yellow, green, red and gold, using the brush as a palette knife and moving the paint to create a game of contrasts and colors. Finally with an oil pen, she draws various shapes, always guided by her intuition and applying golden leaves that we can find in various points of the canvas. Raven Zeller drew inspiration for her painting from gold and yellow; the mixture of these two colors celebrates the true Grail that is in each of us, which is the sacred temple of our body. The artist's inspiration for "Activation" is very personal and refers to a vision of very important symbols to Raven and she wanted to reproduce them on canvas using black and bronze colors, giving life to an intimate and abstract creation. The latest work on display "Lay All Your Love On Me" is a celebration of the Divine Feminine and at the service of the Divine and the Earth; it is also a tribute to Sveva Caetani, a great Italian-Canadian artist from whom the artist draws inspiration after being admitted to the Caetani cultural center and thus having a studio where she can continue her artistic pictorial process. Also for this work, the artist mixes various acrylic paints, incorporated with ink and other mixing agents that lighten the colors and help sprinkle the color all over the canvas. Subsequently, the addition of more ink helps to give a strong shine to the canvas and finally the shapes are always drawn using an oil pen. In the central part of the work, we find a splash of gold that clearly differs from the blue, green and purple colors. It represents the flow of the Spirit and the Divine, which moves freely like a dance. Raven Zeller's experimental art ensures that her paintings are innovative, attempting the aggregation of different techniques that usually should not be combined. Her art is free and abstract, summed up in visually strong and bold works, bringing the viewer into his own experience as a flow of movements made up of colors and shapes.

Art Curator Elita Borgogelli

Raven Zeller



The Human Grail

Raven Zeller



Activation

Raven Zeller



Lay All Your Love On Me

Reinhold Hahn

“The best men are not consistent in good, why should the worst men be consistent in evil?”.

(Wilkie Collins)

Reinhold Hahn is an artist who lives in Berlin, in Germany. He is professionally involved in business and finance but has a great passion for art, which he developed many years ago when he began to be interested in photography and he discovered the importance of color in both artworks and photographs. He keeps expressing his creativity in paintings, photos and sculptures. In his artwork “Walter White”, depicting the character from “Breaking Bad” series, played by Bryan Cranston, the figure of Walter stands in front of us, with a magnetic gaze, his eyes half-closed. The artist’s aim is to reproduce the complex personality of the character: he is a father and husband, who wants to protect his family, but he is also a criminal, and he has contradictory feelings. In “Lady with kissing mouth”, we see a woman, with her hair dishevelled, and her lipstick a little smeared: her seductive image makes the viewer feel that she probably had a meeting with her lover. The allure of attraction is visible also in “Dancers on the Green”, where we are able to see two dancers, caught in a sinuous movement while the colorful and intense background makes a deep contrast. The viewer wonders if, maybe, one is just the shadow of the other? It could even be the artist’s portrait, dancing with his own art.

Art Curator Maddalena Corbini

Reinhold Hahn



Walter White

Reinhold Hahn



The Lady with kissing mouth

Reinhold Hahn



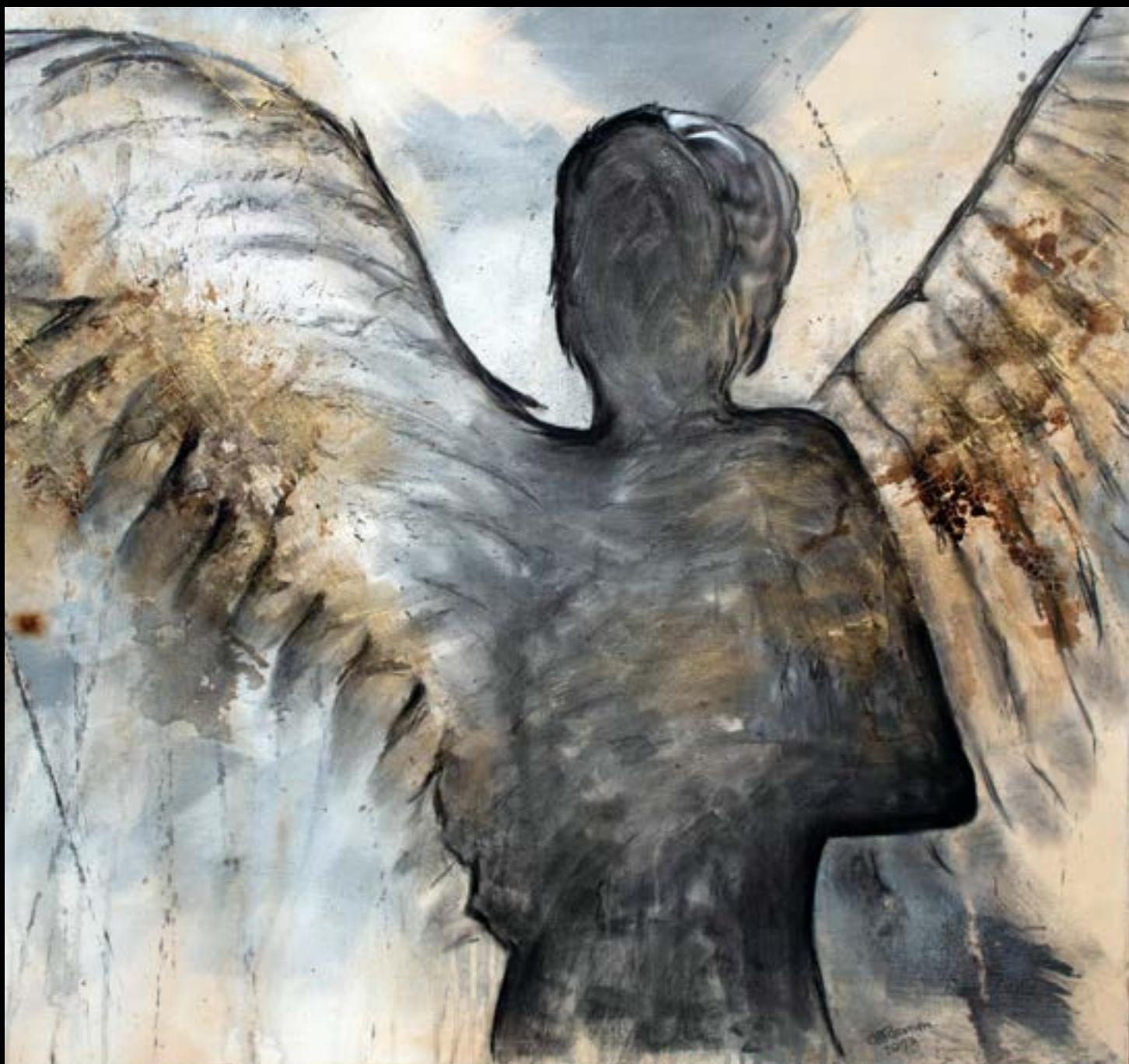
Dancers on the Green

REMMember. Monika M. Remm

REMMember, is the artistic name of Monika M. Remm, who for the first time exhibits in M.A.D.S. Milano Art Gallery three of her emotional paintings that, according to the theme of the current exhibition ‘Philo-Poèm’ show hidden meanings. The first two of them, with similar subjects, differ in colours. “Fallen Angel”, in fact, presents a figure that can be interpreted as a human figure, seen from behind or as an angel’s shadow. Dark in the sensation but brilliant at the view - thanks to the white and the light grey used by the artist - the scene can be read as the representation of hope: <<Life is not always bright. Everyone has to cope with difficulties. It is worth struggling through ...>> as REMMember herself explains. As a continuous, that brings to a positive vibe, there is “Angel” in which the bright and shiny background alludes to the power spread by the woman, the personification of an Angel. This time, to the celestial figure have been given human features as to remember to the viewer that, sometimes desperation lets down, but there is always a way to never give up, nearer than what we think, and it is called hope. With “Carnival in Venice”, the artist gives to the viewers another way with which to fight against negativity. REMMember, links the fact of being someone else, with her love for Venice, a city in which, especially in a determined moment of the year, all of the negative thoughts and the difficulties given by life, can disappear thanks to the masks. Symbols of self-confidence, safety and hope are all of the characters represented in these three paintings. With her ability in using the colours and the brushes, the artist creates defined and outlined figures that acquire a mysterious meaning.

Art Curator Martina Stagi

REMMember. Monika M. Remm



Fallen Angel

REMMember. Monika M. Remm



Angel

REMMember. Monika M. Remm



Carnival In Venice

Renata Athanasio

“Fantasy is hardly an escape from reality. It's was a way of understanding it.”

(Lloyd Alexander)

Renata Athanasio is a very original Brazilian artist. Her architectural studies have led her to explore the world of art, drawing and geometry. Renata is an artist with exceptional artistic taste, using colours and shapes that strike the viewer and enchant him. Her life experiences have brought her closer to the world of art and led her to embark on a path as an artist. Her artworks are well balanced, extremely harmonious. Her taste for colour and shape combinations is evident. In her artwork "The Thinker - QUASI POETA" her interest in architectural forms combined with her love and passion for art are evident. The famous Thinker by Auguste Rodin, of which there are several copies scattered around the world, plays the leading role and is placed in a central position slightly shifted to the left. The beautiful sculpture has been transposed by the artist onto canvas. The study of shapes, light and contrasts behind this meticulous work is evident. Renata reveals herself to be a skilled observer as well as an extraordinary artist. The light highlights the man's musculature and pose. The point of view Renata chooses to transpose it into painting is very interesting and particular. The three-dimensionality is given by the contrast between black and white, the statue seems plastic and real. It is clear that the artist observed Rodin's statue for a long time and from different points of view, capturing every detail and being fascinated by this marvellous artwork. From the top right-hand corner starts a geometric tile motif inspired by the mathematician Roger Penrose, whom the artist came across during the creation process and by whom she was fascinated. Penrose's tessellation is a pattern of geometric figures based on the golden section capable of filling an infinite space without symmetry. This discovery is linked to quasicrystals, intrinsic shapes in nature. The artist fills Penrose's tessellation by colouring the geometric shapes with graduated warm colours. She starts with yellow, then orange and finally red. The succession is interrupted by leaving part of the background white. This combination, which seems endless but is interrupted at the same time, creates a veil of mystery in the artwork and makes it as enigmatic as it is interesting. Renata's aim is to explore the human limits of the imagination and lead the viewer to reflect. Rodin's thinker and Penrose's geometric motif are closely linked like a rebus on this canvas. The viewer cannot help but wonder, being both fascinated and captivated by the work. The colours are striking, bright and evenly spread. Even the shadows that create three-dimensionality occupy precise spaces without mixing with each other but at the same time obtaining a gradual and studied nuance. Every detail of the work, from the choice of subject to the use of bright colours in contrast to the range of blacks and greys, is calculated and meticulous. Renata expresses herself in her works by opening up new horizons to those who look at them. She loves to experiment but does so in a studied way, documenting herself and letting herself be inspired. She is not content to remain on the surface, she wants to dig deep, to free her artistic inspiration in a thoughtful and reasoned manner. Her artworks are intriguing and original.

Art Curator Ilaria Falchetti

Renata Athanasio



The Thinker - QUASI POETA

Renata Maroti

There are heroes and then there are legends, heroes get remembered but legends never die.

(B. Kapoor)

Renata Maroti is a Hungarian artist who does soul painting art, where art becomes a therapy, a way to heal the heart, she lives in Szeged and this work has a special meaning and a foothold on her origin. "Witch. Legend of Szeged" represents a woman with closed eyes and she is the symbol of a Szeged legend, about a witch trial that culminated in tragedy with fires. The image almost gives the idea of a woman who is finally in a place full of peace and this contrasts with the legend, which is a story of violence. The only clues to the sad event are the woman's hair that looks like crackling flames and the cracks on her face, almost as if her skin was porcelain breaking from too much heat. The colors are dark, such as brown, black and ash grey, the only hint of liveliness given by the yellow, which is not a joyful color, but rather dull and smoky. The brush strokes are very heavy and loaded with material, wide and not very precise, as if the artist had been taken by emotion while she was panting, that everything ended up in the background. Using myths and legends as a starting point for creating works was typical for a lot of artists and many artistic periods, and we can see some examples in the "Danae" of Gustav Klimt, and also in Botticelli's "The Birth of Venus" and how to forget the statues of Canova. Looking at this work the viewer feels a sensation of sadness, as in seeing a tragedy without having the power to do something to stop it, and at the same time we are full of questions about the woman protagonist of this event. So we need to know more about the legend, to understand human nature, and the protagonist becomes a way to tell a story and remember events that happened years and years ago.

All the great legends are templates for human behavior.

I would define a myth as a story that has survived.

(J. Boorman)

Art Curator Irene Vettori

Renata Maroti



Witch. Legend of Szeged

Ric Conn

Ric Conn is an internationally known award winning expressionist artist, on the occasion of his new participation in the international art exhibition "Phìlo-Poèm" hosted by the M.A.D.S. he exhibits five works of great inspiration and depth. "Breaking the glass ceiling" has a woman as its protagonist, represented in a surreal way, the green skin is completely detached from reality, the face has no features, this leads to a total absence of identity. The absence of presence, remembers Giorgio de Chirico and his work "Il Trovatore", the absence of the face, of the expression, and with them of the emotion is emblematic and very strong, as in the case of Matisse and the face without face, there is therefore a denial of the ego, of the presence. Another very particular element is the absence of hands, the absence, therefore, of the gesture. "No more eggshells" depicts a woman in the foreground, the surreal and expressionist stylistic line is not abandoned, in fact her flesh is represented in blue and the other subject in green. In the background there is a man, with his arms folded and a frowning expression, the anger is perceptible, the representation captures a moment of tension, restlessness, but the face of the woman in the foreground is relaxed, almost relieved. "Opening doors" leads back to the negation of the face, in this case the direct reference is Magritte with "La reproduction interdite", in "opening doors" women turn their backs intent on going through a door and entering another room, the sense of openness is livable, despite the closure due to the view from the back. In this context it is interesting to consider Salvador Dalì's "Girl at the Window". As spectators you feel restless, and this is due to the awareness of never being able to know the identity of the subjects, the sense of mystery is however accompanied by a sense of freedom and possibility. "The sky's the limit", on the other hand, offers a close-up view of the face of a girl intent on moving upwards, as if she were intent on reaching something above her. There is no effort in the woman's eyes, only intention and confidence. "The unwanted visitor" is in line with Conn's communicative style which aims to express and lead to profound reflections from both a psychological and social point of view. Also in this case, faces and hands are not present, absence is the denial of identity, a sense of non-recognition of oneself that is transmitted to the viewer who feels involved in the discomfort that the protagonists of the works experience.

Art Curator Martina Viesti

Ric Conn



breaking the glass ceiling

Ric Conn



no more eggshells

Ric Conn



opening doors

Ric Conn



the sky's the limit

Ric Conn



the unwanted visitor

Riitta Hellén-Vuoti

Riitta Hellén-Vuoti is a Finnish artist, she herself says: "I am interested in – and inspired by – the human being and the never-ending complexities of life. In art it is possible to deal with all the questions and concepts in a more intuitive way." The theme of the exhibition "Philo-Poèm" perfectly marries the artistic expressiveness of Riitta, she is in fact a painter and poet. Two of the three works displayed in the art gallery are accompanied by two poems written by Riitta. It is not clear whether it is the painting that inspires the poem or whether it is the poetry that inspired the painting, or simply whether both are born in parallel, but what is certain is that the artist expresses her message all-around, defining her works "poempainting". The first work analyzed is "Cosmic Fragments" made of acrylic and oil, accompanied by the poem that reads: "When a human forms his relationship with nature with himself he seals his fate". The circularity of the work alludes to the destiny of which the artist speaks in her poetry. Is man the creator of his own destiny or is destiny already marked by nature? The work is enigmatic and leads to reflection. The immediacy of the gesture alludes to a chaos and to a randomness of life. The second "poempainting" is entitled "The Splendor of Life" and the poem reads: "Equality is the acceptance of this enables change. The freer one is inside the more one can endure, withstand difference oneself and the more responsible one is in words, in deeds, in what remains unsaid and undone. Paramount is how you live." A man and a woman are represented in charcoal and oil pastels, she on the right and he on the left. The woman slightly in front of the man. We talk about equality. We talk about gender equality. Riitta says: "Acceptance leads to change" and this is the message that she herself lets pass through this work: a desire for change, the man behind the woman, with his eyes closed, serene in accepting the position of the woman. The last work, however, the only one without poetry, is entitled "On the way of Life" made of oil on canvas. The dominant colors are gold and black that create an elegant contrast, bringing on the one hand the highly decorated by Gustav Klimt and on the other to the eastern world, Japan in particular and his Rinpa school's artist: Korin.

Art Curator Giorgia Massari

Riitta Hellén-Vuoti



Cosmic Fragments

Riitta Hellén-Vuoti

Cosmic Fragments

*"When a human forms
his relationship with nature
with himself he seals his fate"*

Riitta Hellén-Vuoti



On the Way of Life

Riitta Hellén-Vuoti



The Splendor of Life

Riitta Hellén-Vuoti

The Splendor of Life

*"Equality is the acceptance of difference
this enables change.
The freer one is inside
the more one can endure, withstand
understand
difference oneself and
the more responsible one is
in words, in deeds,
in what remains unsaid and undone
Paramount is how you live"*

Rikka Kauppila

In occasion of the international art exhibition Philo-Poem the artist Riikka Kauppila presented three artworks titled *Garden II*, *Pond* and *A pair*. Starting from the first presented *Garden II*. We can see different shapes and images that create the composition. Some of the images that make up the painting reflect the motifs of nature, thus reflecting the theme expressed in the title, that is, the image of the garden. However, the image of a face positioned almost in the center of the composition communicates the idea that the garden we are talking about is nothing more than a metaphor for an interior world. A place to retreat and to feel safe and free. Abstract language therefore become the channel to describe a hidden space but at the same time existing in all of us. The second painting presented is titled *A pair* and at first glance presents a different style from the first. The colors are less intense and the composition is more defined geometrically divided into two clear spaces although specular. The title as well as the two faces communicate this sense of duplicity. As if to be represented is the idea of double, in which to resemble and differentiate. The desire to place the two figures on different levels conveys a sense of incommunicability between the two faces. The observer is enveloped in this suggestion of duplicity and incommunicability. The abstract language is relaxed and simplified in the last painting presented titled *Pond*. The shapes and colors used tend towards homogeneity and monochrome. The composition melts into less defined and simpler geometries that communicate the purity of the water element. The visitor looking at the artistic production of the artist Rikka Kauppila finds himself surrounded by colors and shapes all called into question to communicate a precise message. In this way the observer can internalize it and carry it with him as if it were a gift made by the artist.

Art Curator Elisabetta Eliotropio

Rikka Kauppila



Garden II

Rikka Kauppila



A pair

Rikka Kauppila



Pond

Rinata Shaka

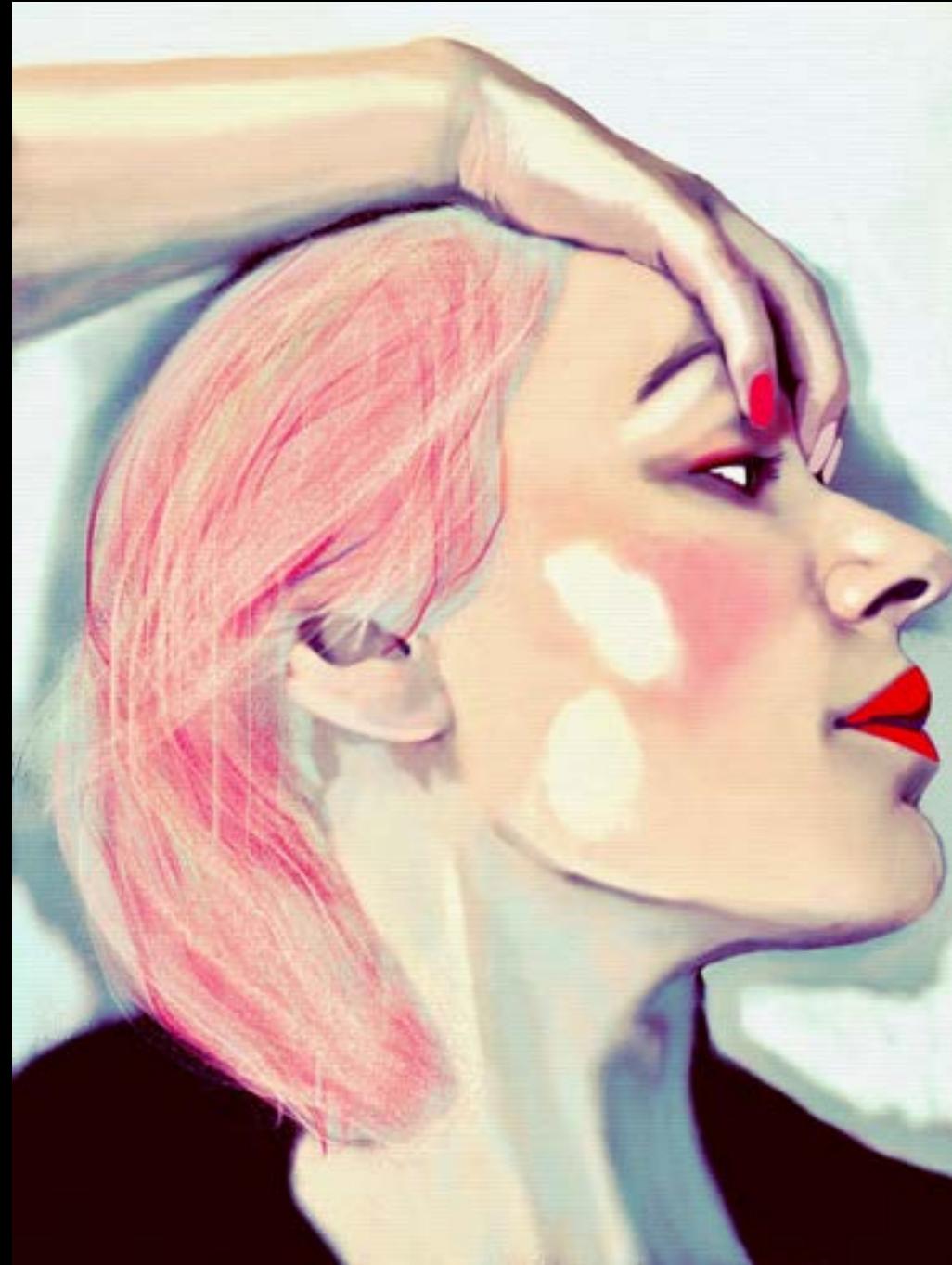
“There is that indescribable freshness and unconsciousness about an illiterate person that humbles and mocks the power of the noblest expressive genius.”

(Walt Whitman)

Rinata Shaka is both an artist name and the name of a project: keeping a diary of her emotions and further drawing the portrait (s) of all human emotions. She made of her face her canvas and the object of an instinctive, sensitive, carnal exploration of facial expressions. Corsican and Swiss artist born in Paris, her works are tools to deepen her life and pave the best way towards the future. In this exhibition, "Philo-Poem" she exhibits three pensive portraits with sensorial colors, faces of the soul, a synthesis of her character and her thought. These works highlight the materialisation of the idea and therefore its manifestation. Idea and reality, conscious and unconscious activity, inspiration that the artist dominates by letting herself be dominated by it; a particular affective state, which begins to be conceived on a philosophical level as the source of emotions. Identities that find a privileged place in Reneè's mind. Her portraits are immersed in their thoughts, as if the earth is missing under their feet, she uses art as a line of reflection in which reality is a container of stimuli that revolve around us, in the sense of embracing us. When we look into this container and let ourselves be involved, our whole inner being enjoys it. And we feel 'free'. Each person if he looks out his window can seize his own opportunity. The line becomes our infinity.

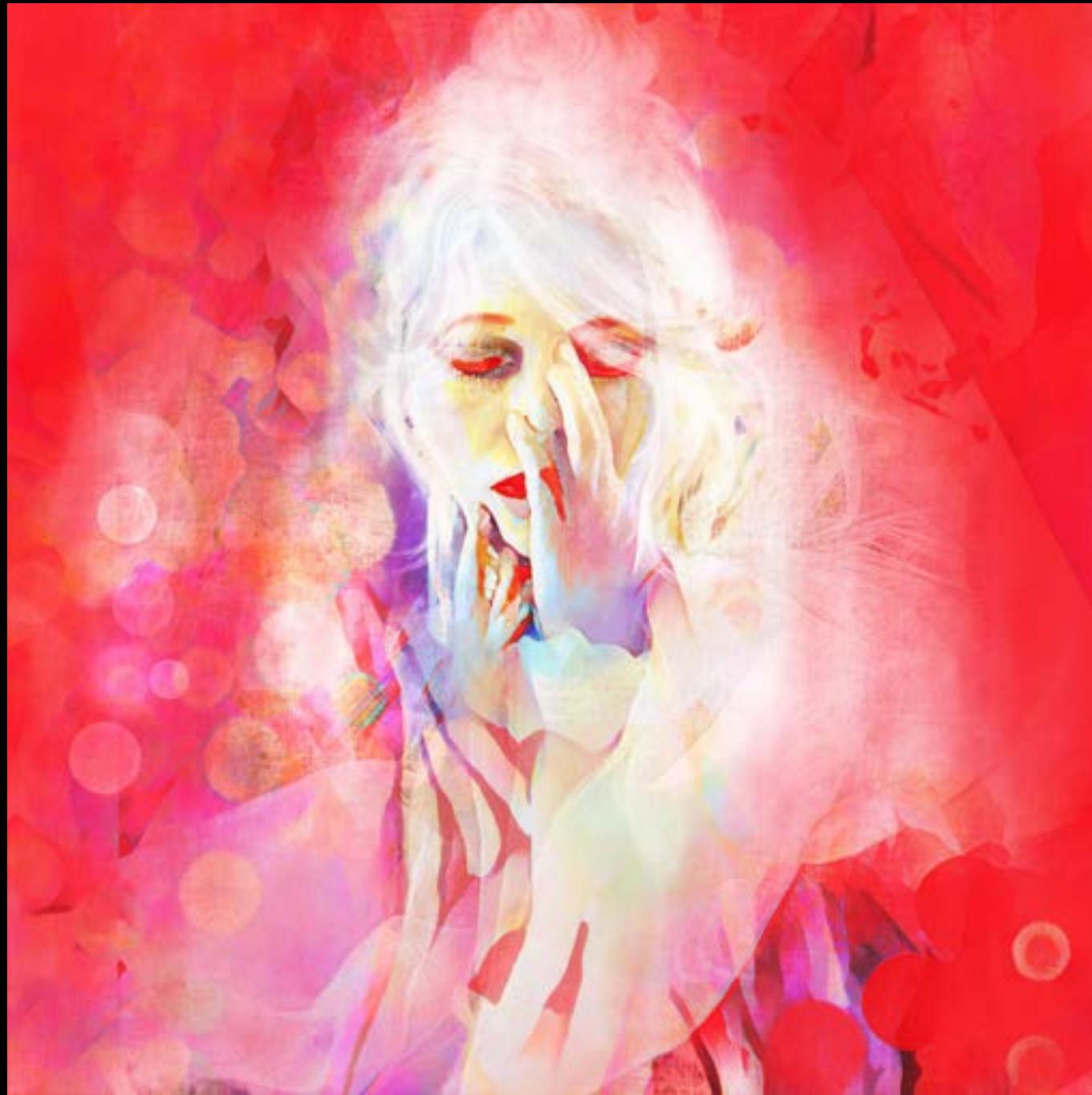
Art Curator Erika Gravante

Rinata Shaka



Emprise

Rinata Shaka



I still think about it

Rinata Shaka



LUNA

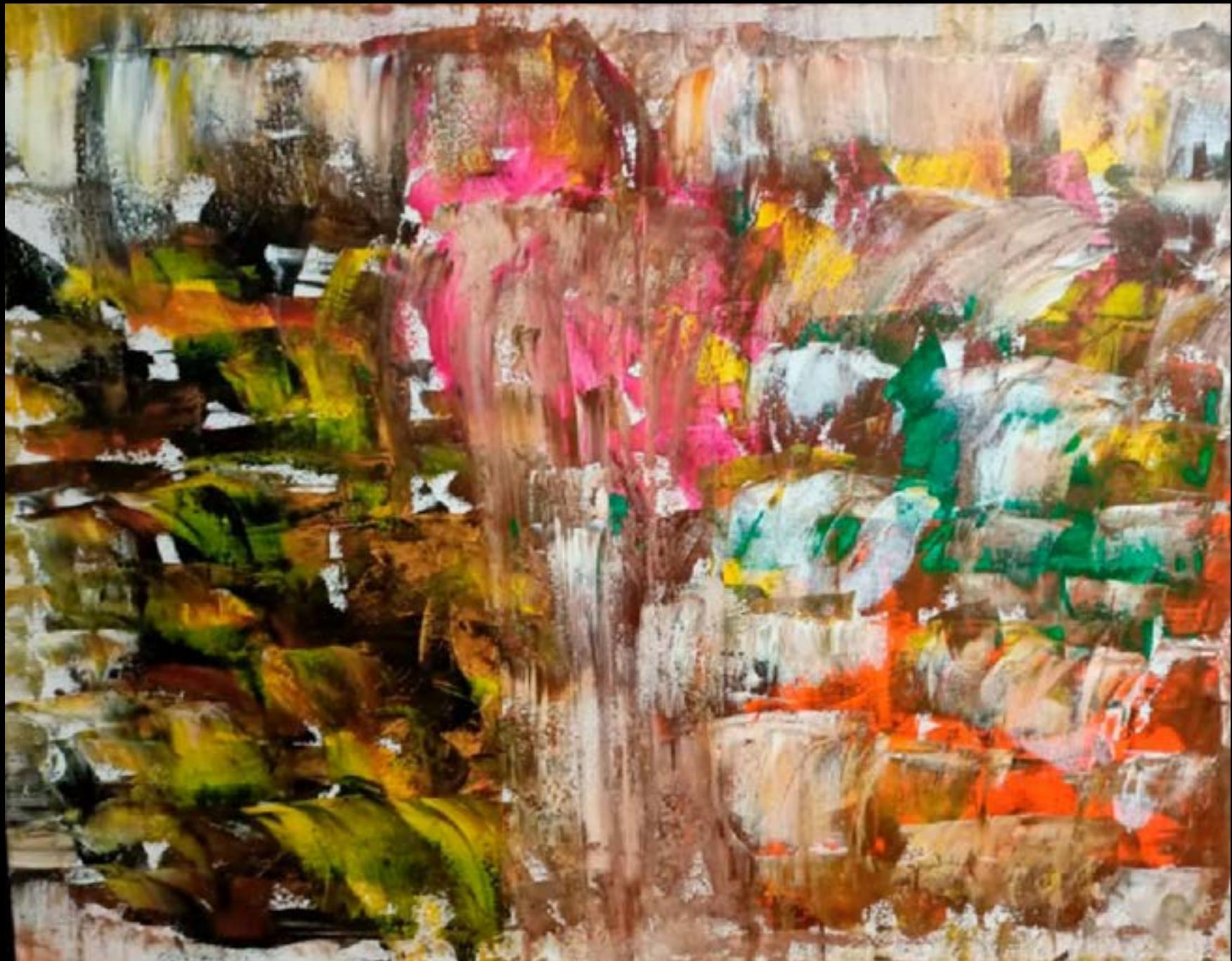
Rosa Piernas

“To me colors are living beings, highly evolved individuals which integrate with us and with the whole world. Colors are the true inhabitants of space.” (Yves Klein)

Rosa Piernas presents at the “Philo-Poèm” exhibition at the M.A.D.S. Art Gallery seven lively and colorful artworks, bringing out all the deep feelings of the viewer, involving him/her within each canvas. Rosa’s creative spirit is clearly visible in every brushstroke and nuance, by energetically awakening the viewer’s soul: she invites the viewer to dive into another dimension filled with love, light and joy. By being fascinated by the shapes, colors and textures of the pictorial surface, the artist way of representing the world around her undoubtedly recalls the works of past artists, such as the famous paintings of Expressionism and Fauvism. Her style encompasses inventiveness and imagination, allowing the mind to interact in the unknown and endless possibilities of a universe made up of authentic pictorial matter. Based on chromatic harmony and the symbolic value that stands out from the surface, she depicts and serenely conveys positive emotions and thoughts. Everything is included into her three collections: starting with the “AlineARTE” series, Rosa presents figures that emerge from almost every painting, where the numerous lines alternate and overlap one another, creating in this way a musical symphony. In fact, as in “FEUILLES” and “MUSICALIDAD – MUSICALITY”, the contrast of shapes and lines that are connected one another clearly stands out, capable of overcoming the boundary of the work itself and generating a surprising and engaging dynamism. The sense of abstraction is indissolubly linked to the concepts of creative freedom and the desire to express one's own state of mind without any kind of external conditioning factors: in this way, the artist aims to capture the observer's attention, inviting him/her to enter into that vortex which affects the optical-sensorial sphere. Whereas, in the “ColoreARTE” collection, which includes “CATARATAS – WATERFALLS”, “EL SER – BEING” and “PROFUNDIDADES – DEPTHS”, Rosa Maria emphasizes the presence of color to its utmost, making it the absolute protagonist. As if they were real “poems without words”, through these paintings the artist tries to move the viewer with a precise chromatic selection and with the several combinations that arise from the fusion of the different shades. The aim is to trigger positive feelings, both in the mind and in the heart of those who observe them: this is the only way to create that union between art, nature and poetry. Finally, in the “EmocionARTE” series, there is a strong reference to the oil on canvas “Las meninas” by Diego Velázquez: with “LIVE EMOTION - VIVIR - Menina Emotions” and the 8 works of the “Meninas of the Emotions”, in which each girl represents a different nuance, closely linked to a different feeling. Through the collage it is possible to admire an expressive and chromatic evolution enshrined in each of the characters depicted, by emphasizing at its best the royalty of their suits, their postures and that predominant color which perfectly merges with their bodies. Pablo Picasso’s phrase “Colors, like shapes, follow the changes of the emotions” reflects Rosa Piernas’ willingness to catch the eye of the observers as much as their hearts and souls while admiring these exceptional works.

Art Curator Alessia Perone

Rosa Piernas



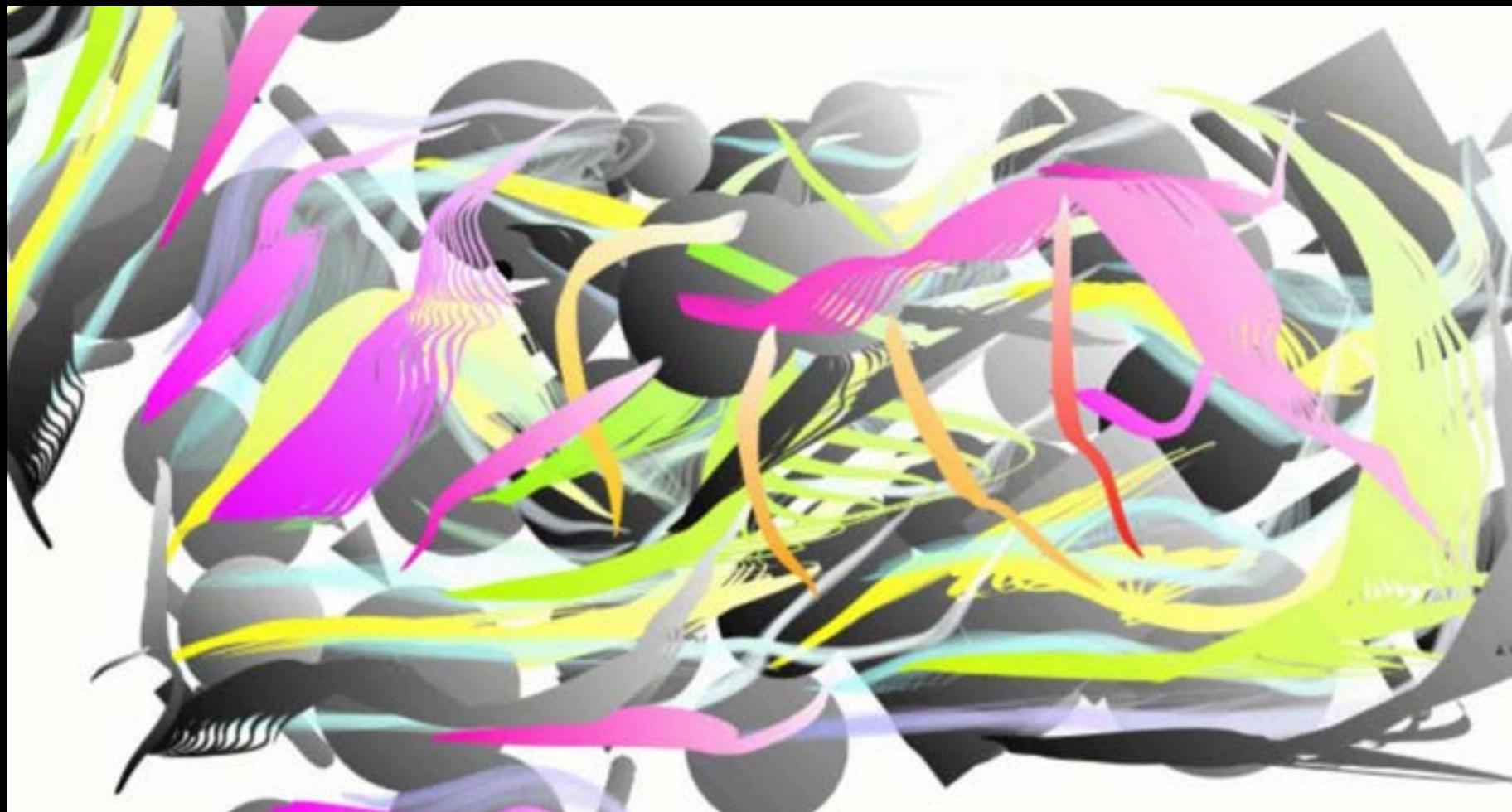
CATARATAS – WATERFALLS

Rosa Piernas



EL SER - BEING

Rosa Piernas



FEUILLES

Rosa Piernas



LIVE EMOTION – VIVIR – Menina Emotions

Rosa Piernas



Meninas of the Emotions

Rosa Piernas



MUSICALIDAD - MUSICALITY

Rosa Piernas



PROFUNDIDADES - DEPTHS

Roxana Savu

“I never made one of my discoveries through the process of rational thinking.” (Albert Einstein)

Roxana Savu is a versatile artist who has loved experimenting with shapes and colours since childhood. Her studies in industrial design have given her a more practical and pragmatic approach to art. Roxana's art is closely linked to the feelings and emotional impulses we are confronted with every day. Every feeling can give the impulse to start the creative process. The important thing is to treasure one's emotions and transpose them onto the canvas. In her artwork "Heaven meet Earth" made of flowing acrylic with bright colours, she explores the primordial balance of things. Here she represents heaven and earth, the end and the beginning of everything. The concept of universality is encapsulated in these fluid colour lines that occupy precise spaces but sometimes blend into each other. Roxana represents a concept of balance both in form and colour and in subject matter. A big bang of emotions that explodes in the artist's heart and that she decides to represent without veils, without secrets. A mix of emotions that the brushstrokes express through sinuous, fluid and involving lines. The spectator cannot but feel involved in this emotional whirlwind that completely overwhelms him. In the artwork "Infusion" Roxana maintains a vertical format. The background is blue with hints of pink and white. On it, brushstrokes and drops of colour draw irrational relationships, moving freely on the canvas. The hues match perfectly together, creating a chromatic play that is pleasing to the eye. In this painting there is the influence of Pollock's action painting, which records the artist's movements in space. Roxana traces spontaneous lines dictated by the mix of emotions that colour her soul and which she brings back to the canvas. An infusion of colours left free that becomes a metaphor for the different contrasting sensations that each of us holds within us. Lines representing an intricate chaos of thoughts and words that are graphically translated onto the canvas. Finally, in the artwork "Darkness", the artist uses a mixed technique with fluid acrylic and spray to always render a concept of balance of Ying and Yang. Geometric shapes meet at a point on the canvas that is the beginning and the end of everything. Art allows us to lay ourselves bare, to unleash all our emotions, even the darkest and most hidden ones. With this artwork, Roxana invites the spectator to accept even that part of himself, the most hidden and concealed. A darkness that also has positive sides, dangerously beautiful and intriguing. The technique used is capable of rendering these sensations perfectly through that typical effect of iridescence and the play of transparencies and light. On a dark background where black and gold mixed together prevail, the artist draws four geometric shapes, two veiled in purple, one in orange and one in blue. Roxana is a daring artist with extraordinary manual dexterity. The canvas is her safe place where she feels herself and where she is free to indulge in all the emotions that overwhelm her every day. No choice of colour is accidental, they have a fundamental importance in her artworks. Moreover, the choice of using fluid acrylic to render abstract concepts that are close to figurative and real forms is an extremely interesting one. She invites the viewer to take part in the artistic production process, making him participate and representing balances and inner chaos typical of any man. Her works are universal, true and bold.

Art Curator Ilaria Falchetti

Roxana Savu



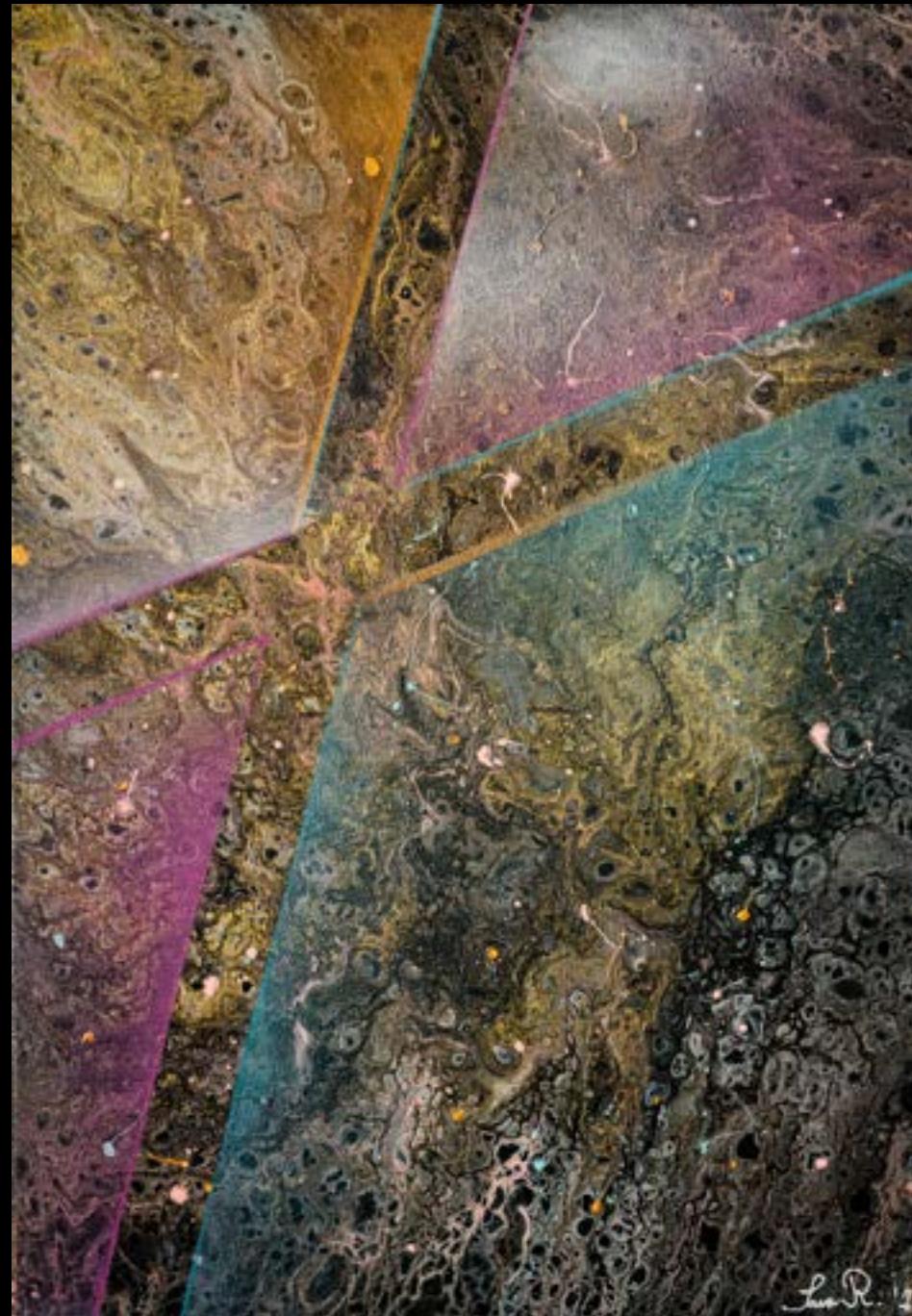
Heaven meet Earth

Roxana Savu



Infusion

Roxana Savu



Darkness

Roya Ebrahim

“What would life be if we had no courage to attempt anything?” (Vincent van Gogh)

Life does not offer certainties, but it is up to each of us to find them and make them grow within ourselves. As the quote from the famous Dutch painter Vincent van Gogh states, in a life worth living you must take risks: this is the only way to succeed in great enterprises and achieve results that we never thought we would achieve. Roya Ebrahim does not simply paint faces on the canvas, but deep reflections, life experiences, emotions that come from her heart and go straight to that of the beholder. "Probable" was created in 2021 with the oil on paperboard technique. The protagonist in the center is a young girl, who turns her gaze towards us as if she wanted to tell us something with her eyes without saying a single word. Gathered up hair, straight nose, full lips, and large eyes make up a face with a puzzled and at the same time reflective expression. Warm and cold colors merge to create a perfectly balanced chromatic effect. In a reality in which always keeping the situation under control and being aware of everything that happens around us makes us feel calmer, the artist does not want to provide absolute certainties through her works, but simply her testimony. In the uncertainty that governs the world, everyone looks for holds to which they cling in order not to be overwhelmed by the storm of reality, sometimes too harsh. This hold, for Roya, is painting. Through her works, the artist proves that she has not only surprising technical skills, but also a deep inner world in which she wants to invite us to enter and share with us.

Art Curator Camilla Gilardi

Roya Ebrahim



Probable

Ruth Egon

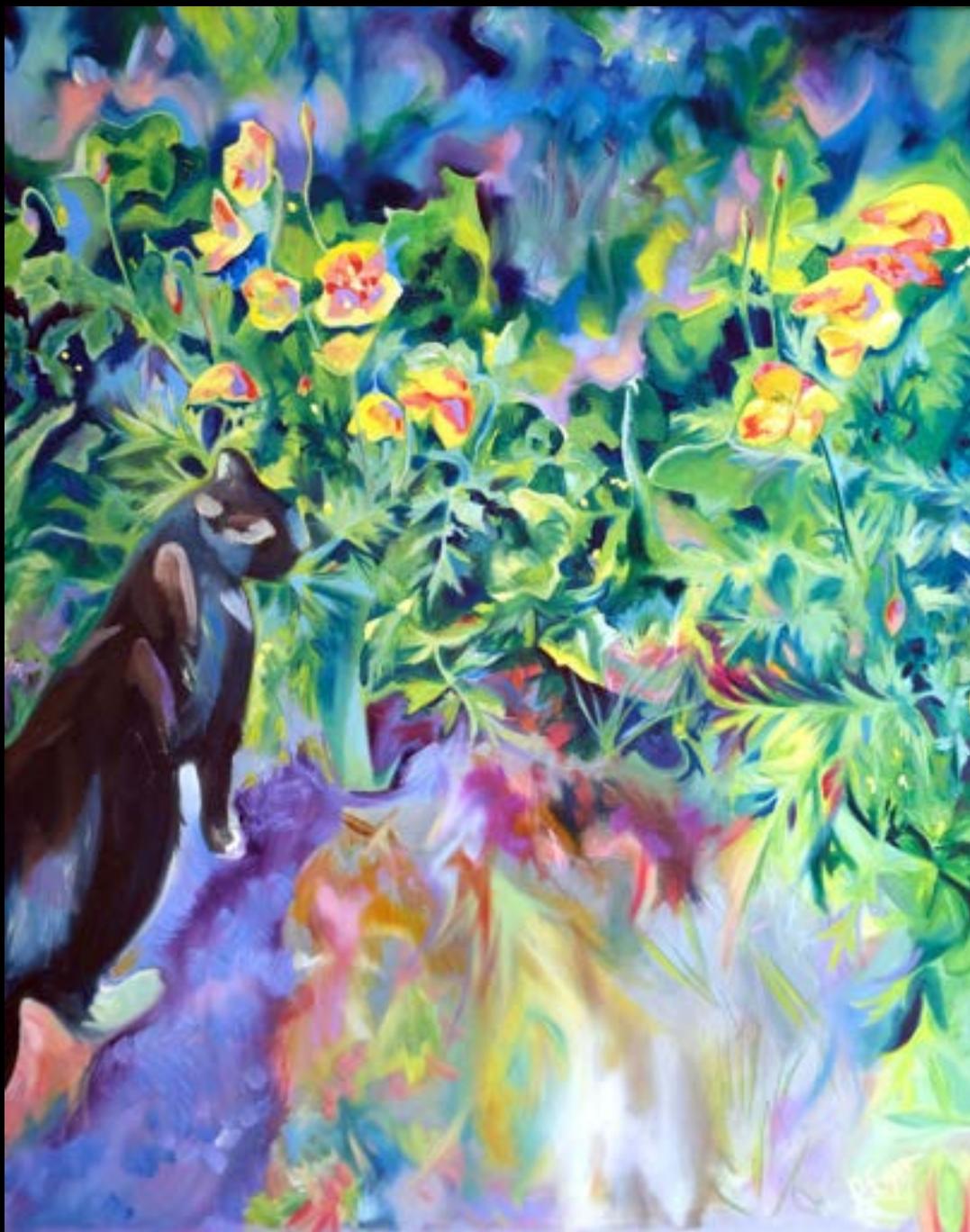
Ruth Egon was first inspired by art at an early age, and this is where her passion for how art can transport you to another place began. Ruth creates artworks that are atmospheric, have a spontaneous and vivid energy and manage to capture a particular expressive state. In her works she uses a bold palette of colors, enhancing and inspiring people, just like in the artwork that she exhibits at the "Phìlo-Poèm" International Art Exhibition presented by M.A.D.S. Art Gallery. The painting is titled "Bonnie" and depicts a black cat slowly approaching a field of flowers. It is a representation of quiet contemplation in the garden. It represents the abundance of love and creation in nature and the passage of time. This piece was created with oil paint and a combination of soft mixtures of colors in an impressionistic style is used through the use of the wet-on-wet technique. The clearer definitions of the artwork bring the lights and shadows of the foliage into focus with a thicker application and a particular layering of the paint. The loose and spontaneous brushstrokes reflect the informal naturalistic relaxing environment, giving the painting a certain quiet and lightheartedness. I can imagine with my mind a bench near this garden, where I can sit and enjoy those vibrations; there would be nothing more sublime. In her artworks, the artist makes a clear reference to abstract artists such as Morris Louis, Miro and Mark Rothko, with the extravagant nature of Anime, fascinated by natural beauty and human experience.

"With an artwork, you need to have the behavior you have with a great gentleman: stand in front of it and wait for him to tell us something."

(Arthur Schopenhauer)

Art Curator Francesca Campanelli

Ruth Egon



Bonnie

Ryan Andrew Bogedin

The American artist Ryan Andrew Bogedin on the occasion of Philo-Poem at M.A.D.S. Art Gallery Milano has created a unique canvas. The painting is characterized by dynamism and strength, creating a composition that floats on the canvas. Blue, light blue, black and gold, these are the main colors of the painting that stand out clearly against the white background. The sinuosity given to the strokes and brushstrokes of color on the canvas allow the artist to create a composition with a life of its own. Anyone who is lucky enough to observe the canvas created by Ryan can see that this is not only a work with a strong aesthetic value. The colors are the medium for a somehow poetic creation. The canvas is reminiscent of the artistic production of Emilio Vedova, a painter active in the 1950s and 1960s, who made the pictorial gesture his strong and peculiar feature. Vedova's works emanate color, they are themselves color that is carried out on the canvas, in the same way the artworks conceived by Ryan Andrew Bogedin are a combination of shapes and tones.

“A picture is a poem without words.” (Horace)

Art Curator Anna Panizza

Ryan Andrew Bogedin



Ouro Lagosta

Safa Elouijdani

“Whatever you can do or dream you can, begin it. Boldness has genius, power and magic in it. Begin it.” (Johan Wolfgang von Goethe)

Safa Elouijdani is a talented artist whose artworks convey strong and powerful messages. Through her academic career, she approached art in an initially rational way. The study of architecture has brought her even closer to this wonderful world, leading her to explore different and creative worlds, touching at first hand that artistic world that fascinates as much as it frightens. The creative process that accompanies the creation of the artwork is fundamental for Safa. What lies behind the pictorial elaboration is often more interesting and worthy of research than the artwork itself. The canvas is an instrument that helps her to free herself, to feel free and understood. In her work she seeks duality: a clash of light and shadow that finds balance in an original and creative result. In her artwork "The debate of thought" her concept is perceived. The colours are essential, emblematic of the contrast between light and shadow. Black and white chase each other, creating links, moving apart in a dance that releases energy, passion and movement. The work is as dynamic as the irrational path of the mind. An infinite flow of thoughts represented in black and white. The artwork is multifaceted and can be explored from different angles, leaving the viewer free to wander with his thoughts. It is impossible not to wonder whether it is light that traps darkness or the opposite. Or whether it is two elements that only together can bring about a perfect balance. The colour is applied, leaving instinctive, energetic and spontaneous marks on the canvas. A dance of contrasting emotions performing on a stage which, in this case, is the canvas. Impossible to contain, impossible to control. Art is pure emotion, sometimes inexplicable but wonderful. Safa paints an abstract artwork that implies countless meanings depending on the emotional state of the viewer. It can represent conflict, anger, passion, irrationality, rationality. All this at the same time. Safa proves to be a skilled artist with a fluid and spontaneous gesture. Art leads man to feel free and at the same time at the mercy of emotions that he cannot control and this artwork demonstrates this. Although it is an instinctive abstraction, it contains a creative process thought out and calculated by the artist. The artist takes various influences from the avant-garde art scene of the 20th century and reworks them, making them her own. Safa moves through space recording her movements like Pollock with his Action Painting; she lets herself be guided by the power of art and music like Kandinsky in his compositions. A chaos of brushstrokes and marks that the artist leaves on the canvas, drawing shapes, creating textures and releasing energy. The spectator is invited to look inside himself, to ask questions about his innermost being, his soul. "The debate of thought" seems to be a visual representation of the human subconscious. An explosion that spreads across the canvas without needing an explanation. This duality between the rational and the irrational characterises Safa's extremely original and daring art.

“If passion drives, let reason hold the reins.” (Benjamin Franklin)

Art Curator Ilaria Falchetti

Safa Elouijdani



The debate of thought

Sai Pattaraporn

"In a drop of water you can find all the secrets of the oceans" (Khalil Gibran)

The work of the young artist Sai contains, in some way, the intimate secrets of water and gives the observer the ability to discover them. The artist manages to make us completely immerse in the work, it seems to be there and hear the roar of the waves, one crashing against the other. What appears before the eyes of the observer is a rough sea in a night, the colors she uses are very dark so they recall the darkest hours of the day. The element of water contains not only mysteries and intimate secrets, but above all it possesses a great energy. The great charm of water is precisely this, its undisputed strength, it can reach anywhere even when it seems calm and "dormant". Quoting Margareth Atwood "Water offers no resistance. Water flows. When you dip your hand in the water you feel only a caress. Water is not a wall, you cannot stop. It goes where it wants to go and nothing can oppose it. Water is patient. Dripping water consumes a stone." Sai's "Mysterious" work is certainly emblematic of what water represents for mankind and other living beings. Encountering Sai's work means confronting the great force of nature, the artist manages to evoke this force to perfection. The observer perceives the turmoil and the power that the work releases, it is pervaded and the result is the encounter with one's self, Sai's work manages to recall intimate emotions and feelings, somehow shakes the soul and consciousness, a whirlwind of sensations follow one another and make the spectator's heart tremble. The artist Sai creates her work without making use of signs or lines that portray figures, she relies solely on color and its body, a perfectly successful work of "pouring art", in which the protagonist in addition to color is the feeling. Sai's artistic work is imbued with passion, it is clear that what the artist brings into play are above all emotions and her feelings, it is through them that she is able to give life to works of great impact and high value.

Art Curator Vanessa Viti

Sai Pattaraporn



Mysterious

Sameera Janahi

“True happiness comes from the joy of deeds well done, the zest of creating things new.”

(Antoine de Saint-Exupery)

Sameera Janahi is a self-taught artist who through her works wants to give not only beauty, but also joy and lightheartedness. For her, art is not just a simple pastime, but represents a real form of generosity: she supports orphans in Bahrain by showing and selling her works of art; the profits of which are destined for a care society where they reside. Her colorful works convey joy and serenity: different geometric shapes meet and fit together giving life to the protagonists of original works. "Pearl Sands" was created in 2021 with the acrylic on canvas technique. Warm colors such as yellow, orange, and brown merge with pure white, creating a perfect chromatic balance. The alternation of broad brush strokes with thinner lines makes the canvas dynamic and lively. The title is very evocative and leaves the viewer the opportunity to give free rein to his imagination: he can imagine himself lying on an immense beach while listening to the sound of the waves breaking on the rocks. At the same time, the title could be a metaphor: beach as an infinite expanse, pearls like the grains that compose it: an immensity that is made up of small precious things, each of them with a different and unique value. What is this if not a definition of everyone's life? Existence is special, during his journey man encounters treasures that he must be able to recognize, grasp and make the most of. Sameera's world is magical: through her works the artist communicates important messages and deep teachings on which she invites viewers to pause and reflect.

Art Curator Camilla Gilardi

Sameera Janahi



Pearl Sands

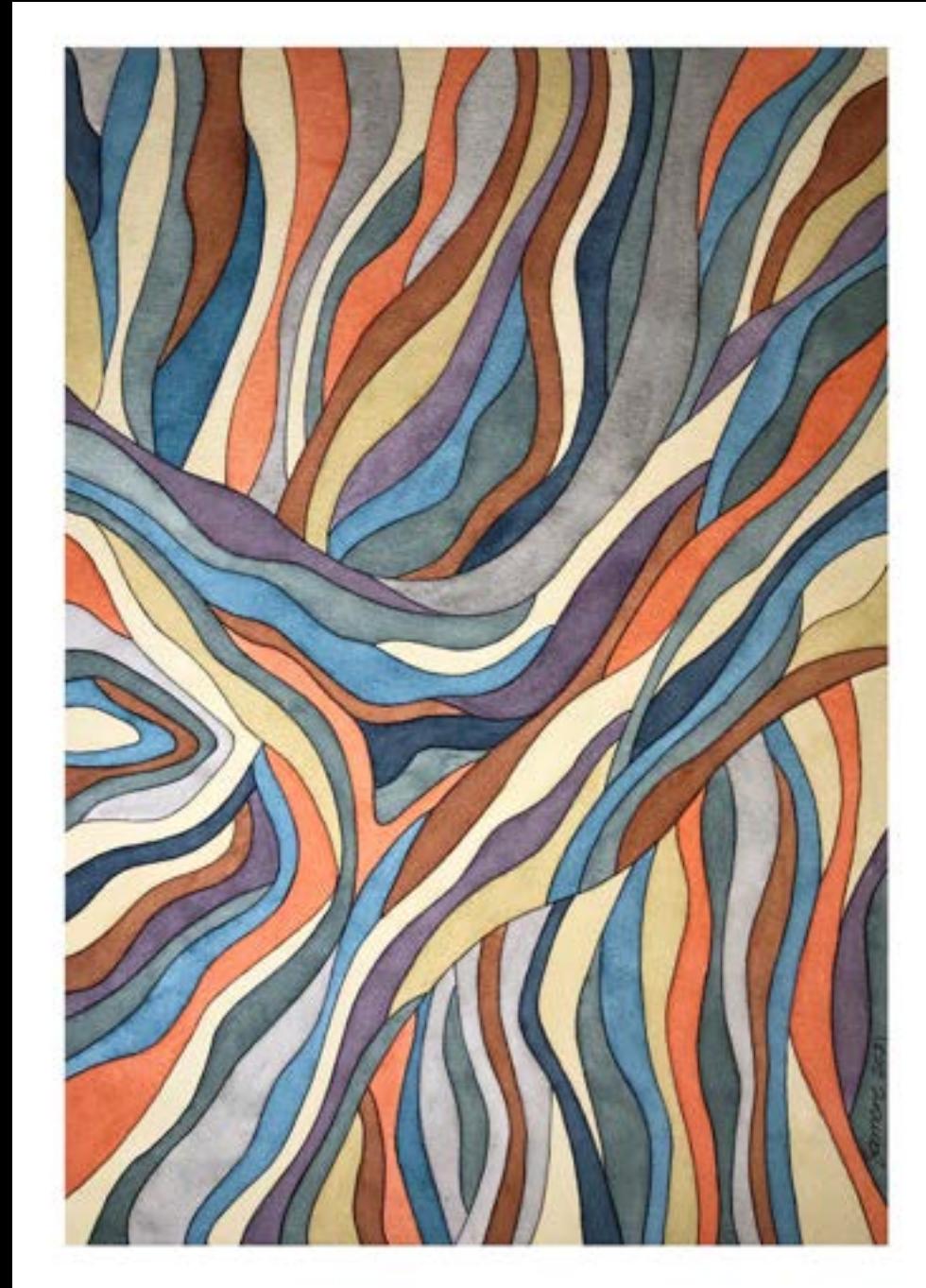
Samore

“Trees are poems that the earth writes upon the sky.” (Khalil Gibran)

The artistic spirit that characterizes Samore finds its roots in the cultural knowledge and in the background of the abstract painter. The artistic and personal growth of Samore was punctuated by a constant investigation about the real purpose of the human being, the deep meaning of life and about the individuality and/or the community of the society. Drawing from the philosophical studies, the artist tries to answer to some questions about the human condition, entrusting to the colours the responsibility to explain an universal situation. Everything could be a source of inspiration for the artist; Samore is attracted to whatever is around her and by what could be transformed in art - as an expression of the world. Her main subjects come from the most disparate, varied and unusual situations and elements; what really captures the painter Samore is how nature, architectures and also the smallest and most spontaneous daily objects can convey an aesthetic and delicate sense - through a reinterpretation of them – as a symbol of awakening. So, the artist feels free to explore the human mind and all those situations in which the psyche and the intellect can be the protagonists – both consciously and unconsciously. The human being is moved by passions, feelings and emotions that involve the entire life; without them nobody might feel alive. The artist Samore, through her artworks, wants to remind it to the viewers, allowing them to find their way, dedicating themselves to the research of a meaningful life.

Art Curator Manuela Fratar

Samore



The tree

Sandra Hutton

Sandra Hutton is an artist, collector, arts advocate and art educator. She is guided by the philosophy that art is a universal language and her artwork reflects hopeful themes, with a focus on connecting to the natural world. In "Yearning" we can observe a landscape entirely played with shades of blue. The canvas is divided horizontally into two parts by the dark line of the horizon that separates the water from the sky. The latter, however, does not appear clear and serene, but on the contrary is occupied by numerous leaden clouds that are mirrored in the water. There is no perspective in the strict sense, however we can find a chromatic perspective within the work since the space is rendered only by the combination of colors, as the French Paul Cézanne used to do in some of his works. Sandra Hutton states that her artwork "[...] represents the deep desire to return to the natural world and engage in an interchange of energy with our natural resources.". The Canadian artist, in fact, analyzing the contemporary situation due to the pandemic, highlights the fact that now more than ever we all understand the value of nature and feel the need to connect with it, with its freedom. "The brooding sky, with its hints of light, reminds us of the philosophical shifts inside us all.", Sandra Hutton says, "We must have dark to see the light and vice versa. Periods of darkness are highlighted by periods of hope. And, like clouds parting, we gain an awareness of clarity.". These truths are expressed by the Canadian artist also with rapid and unequal brushstrokes, denser at the top, more razed at the bottom. The starting point is the deep contact with nature and the overcoming of the representation of it as something immobile and far from us, but, on the contrary, it is precisely through it that we manage to get in touch with our yearning. With a limited and playful palette, as the artist herself defines it, Sandra Hutton has succeeded in creating a deeply poetic work.

Art Curator Francesca Catarinicchia

Sandra Hutton



Yearning

Sapo - GrègJomain

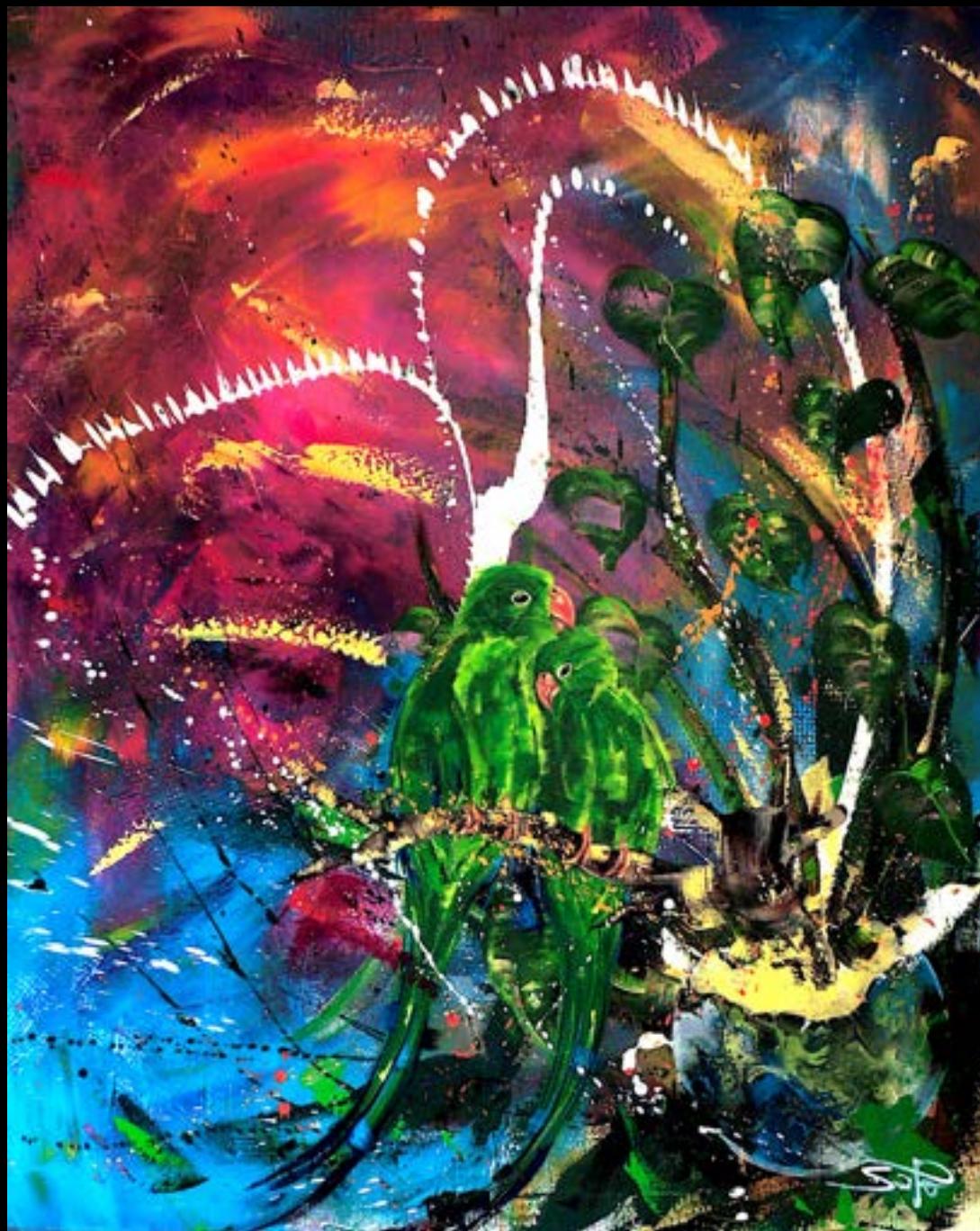
"The most beautiful experience we can have is the mystery - the fundamental emotion that underlies true art and true science."

(Albert Einstein)

Sapo - GrègJomain takes inspiration for his works mainly from nature and travel. His works are mostly painted with acrylic on canvas, with the use of different techniques such as brushes, palette knives and others. His works always begin with very narrow, colorful, and indefinite forms. But at a certain point, as the artist himself declared, the moment of reflection arrives, and he begins to paint figurative elements that will eventually connect everything. At the International Art Exhibition "Philo-Poèm" Sapo exhibits three enchanting works. The first is titled "Amiamoci", which literally means "let us love each other" but which at the same time could also mean "we love ourselves". It depicts two green parrots on a tree branch, one gently leaning against the other, intent on enjoying that magical moment of intimacy. There is a particular detail that surprises: if you look at the bottom right of the canvas, you can see the presence of the world and the branches of the tree where the two parrots are resting emerge from it. This means that the two birds are experiencing this private, out-of-this-world moment in space. This detail emphasizes even more the strong emotions that the two birds are feeling, so strong that they feel out of the cosmos, away from everything and everyone. Bright and eccentric colors are the background to this magnificent scene. Finally, the white sketches that create a heart give greater dynamism to the work. The second work exhibited by the artist is titled "La danse du soir" and depicts two magnificent bright orange fish, which seem to dart out of the water performing a perfect pirouette. The title of the work, in fact, literally means the evening ball. Here, too, the work transmits a particular dynamism, given by the vaulting of the fish but also by the intelligent use of white and blue that create what are the splashes of the water. Also, in this painting the fish have been depicted in a way that almost creates a heart with their movements, a symbol of love and the special and unique bond that unites the two animals. The latest work is titled "Life in pink" and depicts a beautiful and fascinating pink flamingo, surrounded by nature. In all three works, colors represent the dominant element of the canvas. Beautiful colors, with bright and brilliant tones, transmit not only to the work, but also to the viewer, a particular energy and vitality. Large pink brushstrokes create the animal's feathers. As in the other two works, here too there is a white sketch in the shape of a heart that frames the flamingo.

Art Curator Francesca Campanelli

Sapo - GrègJomain



Amiamoci

Sapo - GrègJomain



La danse du soir

Sapo - GrègJomain



Life in pink

Seohee Ko

The scent of a sudden burst of life. The image of all the strength of the human soul compressed within the representational space. Pigments and brushstrokes as a vehicle for the inherent feeling of the human soul. A thick, intense, almost suffocating bluish vortex stands out on the canvas. What we see is only the surface of a representative process that involves a greater gestural expressiveness, the latter being the accomplice of a varied chromatic palette. The colour is thrown violently onto the support, it is then scratched and battered with fast bodily movements, an agitated dance fuelled by the motions of the soul. Layer upon layer, the representation takes shape, is moulded in its peculiarities at every throw of colour on the support, at every pouring of dense pigment that floods, with its almost suffocating presence, every white space, every empty surface of the work. Seohee's soul is thrown into the real world. Discovered, turned upside down and then reconstructed through pigment and brushstrokes, it shows itself to the world, to our perception and our interiority. It is an extremely variegated soul, multifaceted in its most hidden peculiarities. In Turn a guttural yellow dazzles our eyes, the sensation of a wheat field bathed in sunlight. In Same Thing a vortex sits in the space of representation.

Seohee Ko

It is the protagonist of the compositional space, it is the container of Seohee's sensation and feeling. Its centripetal motion does not invite us to look into it, it forces us to gather our gaze into its circularity. We find the dense bluish pigment covering an almost erased multi-coloured strip. And more scratches, incisions in the fresh colour, soft and receptive to being moulded. A bluish space dotted with purple and yellowish spots now invites us to silence, to a meditative moment before being catapulted into the eye of the storm, into the vital core of the vortex, the place of Seohee's most hidden soul. Observing the work, we are able to grasp the invisible, to perceive what our senses cannot grasp, what our mind cannot comprehend. Let us dive into this animated soul, sense its motions and sensations, taste Seohee's soul and listen to it. Let us accept her invitation to introspection, to discover the most hidden sides of our soul. Let us let ourselves be carried away by that golden glow, that blue so deep that we lose our bearings. Let us follow that whitish drop falling downwards subjugated by gravity and take inspiration to make the journey within ourselves, to throw our feelings onto the canvas, to make them visible, palpable and comprehensible. Seohee invites us to this, we assimilate her emotions to understand our own.

Art Curator Lisa Galletti

Seohee Ko



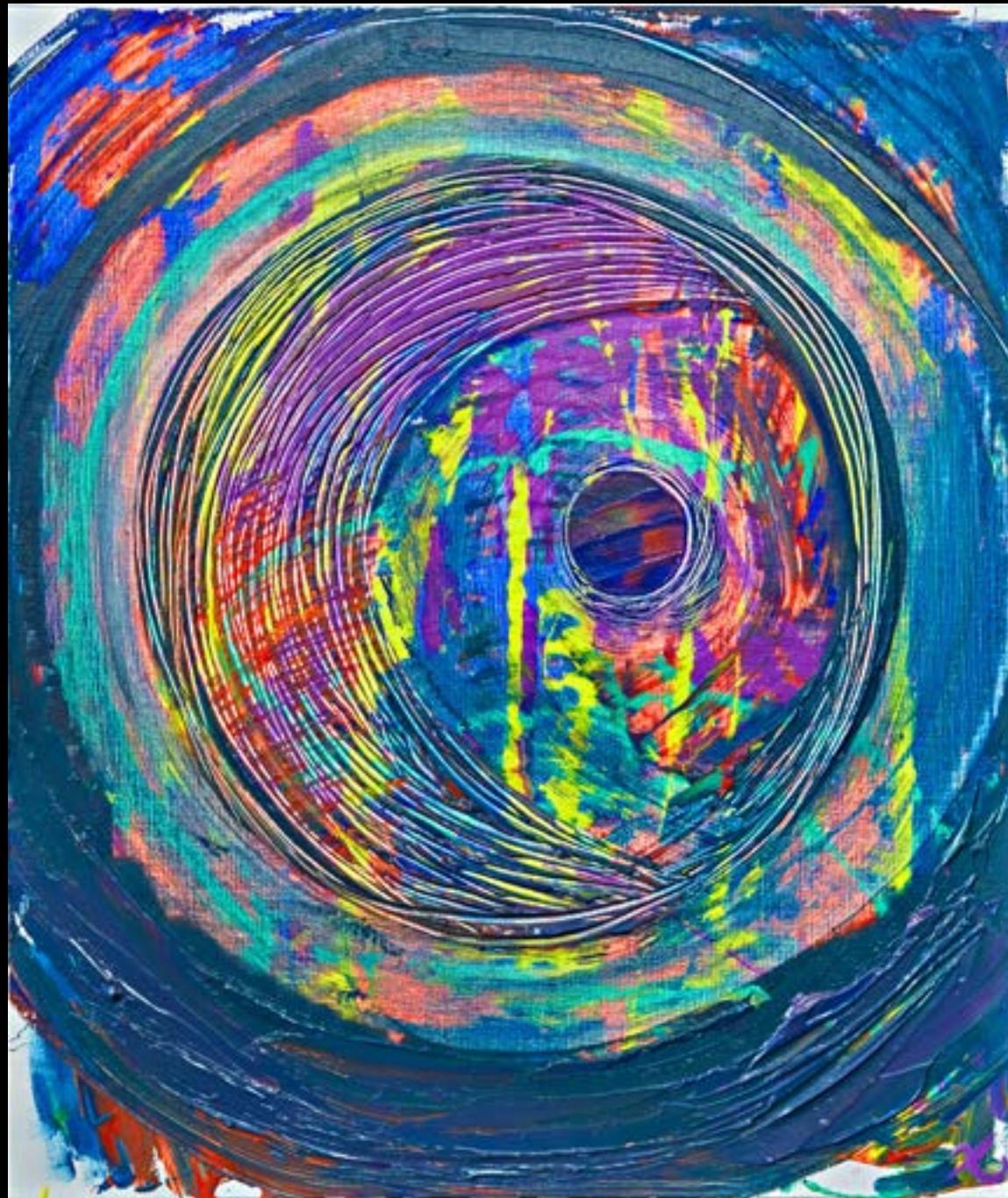
Blue Valentine

Seohee Ko



Encase

Seohee Ko



Same thing

Seohee Ko



Turn

Sharon Perris

Sharon Perris presents again two of her creations on the occasion of the "Philo-poème" exhibition, held by M.A.D.S. Art Gallery. For the occasion, the artist presents two works inspired by poems. The first, titled "Green is gold", is made in mixed media on board and is inspired by the poem "Nothing Gold Can Stay" by Robert Frost. The work is a celebration of nature, a tribute to all the beauty that surrounds us. Once again, Sharon's style is unmistakable: the delicate background, rendered by small brushstrokes in the manner of the Impressionist painters, and the most marked feature in the foreground, in a completely decorative way. Nature climbs into the canvas' space: green is the protagonist color, despite the majority of the painting is occupied by the blue background. Two halves of a green apple are distinguishable at the center of the composition, attracting towards itself all the brightness of the canvas.

Sharon Perris

The second work, "Hope", features the same colors. Sharon Perris here is inspired by the famous English writer Emily Dickinson and her beautiful homonymous poem "Hope". Hope is represented by the dove, one of the religious emblems of hope and spirituality. The dove is represented four times as if it were in motion and the artist captures the various moments of movement. In the lower right, the bird is in the company of another dove, his companion, crowned with a heart of gold. The two paintings are to be understood in a correlated way as if they were one continuum of the other. Here the sun, which in the first painting was barely visible, is more intense; the background becomes darker and the lawn takes on a more dynamic connotation as if it were a stormy sea. Once again Sharon Perris shows us her versatility and her ability to combine different techniques and styles in a single work.

Art Curator Giorgia Massari

Sharon Perris



Green is gold

Sharon Perris



Hope

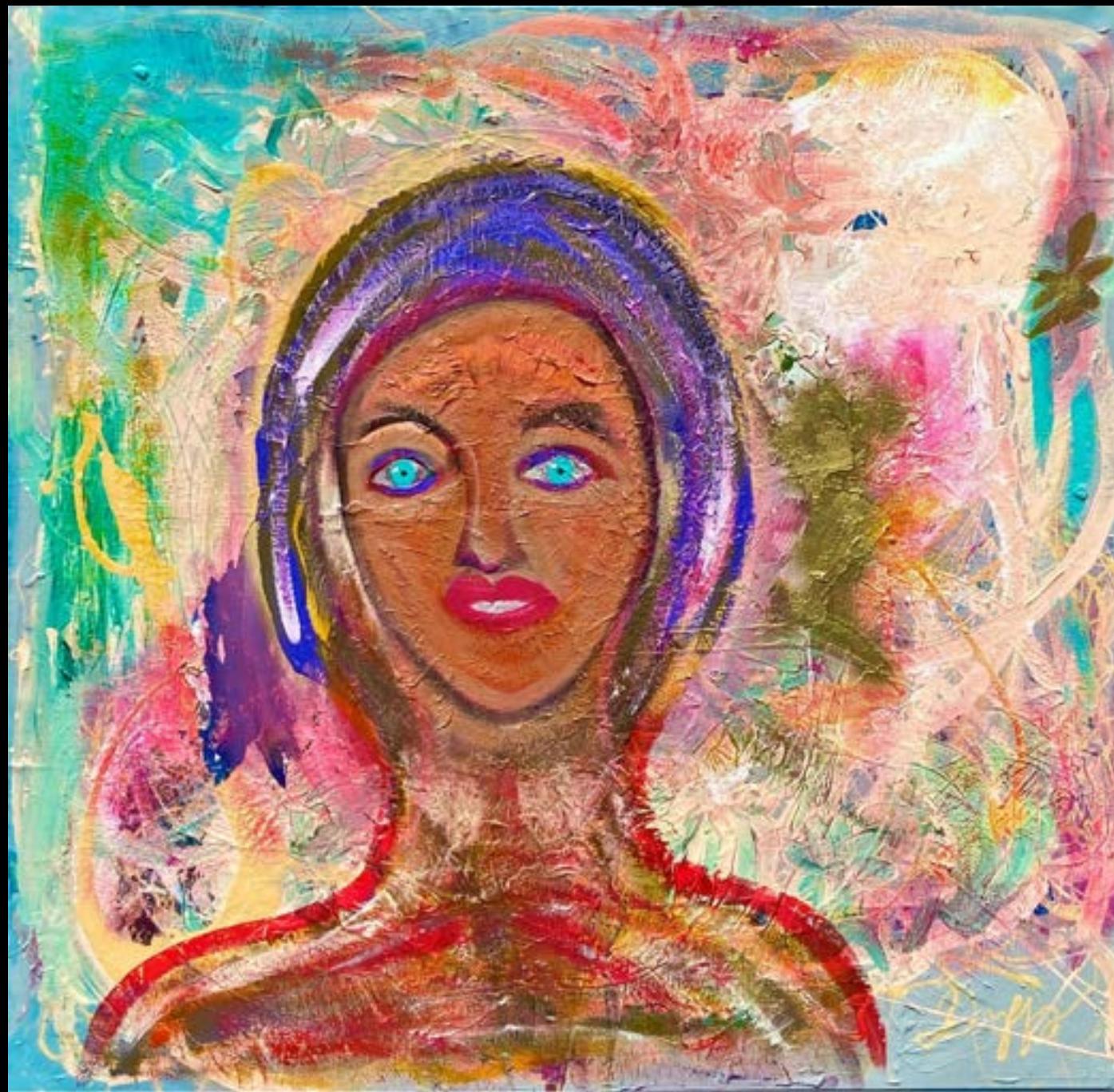
Shaun Duffy

“The Eyes are the window to your soul.” (William Shakespeare)

Eyes are not only sensory organs, but they also serve as a gateway to the soul. By looking into someone's eyes one can know the truth, and more closely can sense their emotions and souls. On the occasion of the Philo-poèm exhibition, American artist Shaun Duffy presents a work entitled “Love at First Sight – The Moment of Truth” at M.A.D.S. Art Gallery for the first time. The painting portrays a woman positioned in the center as the subject, without doing any actions but giving viewers an intense gaze with her light blue eyes. No clue is given for one to recognize her identity. Although the headscarf she wears may imply that she belongs to an Islamic community, one can see her as a representation of Madonna suggested by the blue and red colors on her clothes and her delicate face. With the ambiguity of identity, especially in terms of religion and culture, the artist attempts to take away all the prejudice and instead convey the key message about “love” through the protagonist's eyes that are the window to her heart, her true value, and soul. In this sense, Duffy's portrait is reminiscent of the famous photograph “Afghan Girl” by Steve McCurry, in which the focal point is on the girl's green eyes as she stares intensely at the camera. From a stylistic point of view, a lighter tone of pink, blue, and green in the background strengthens the main subject which is also tickled with dark red and blue. In the same way that the girl's green eyes are caught against a backdrop of the same color by McCurry, a light blue color adjusted with higher saturation makes her eyes stand out from a dark brown color on her skin and takes the same color as in the background color. In terms of color combination, the painting also refers to “The Green Stripe” by Fauvist artist Henri Matisse where the use of complementary colors distinguishes the protagonist. At the same time, the technique of layering the painting with vinyl glue harkens back to major works by Italian artist Alberto Burri. Duffy managed to express crucial messages and feelings through the eyes of the protagonist in "Love at First Sight – The Moment of Truth," connecting us to her heart and the artist's soul.

Art Curator Trithida Trising

Shaun Duffy



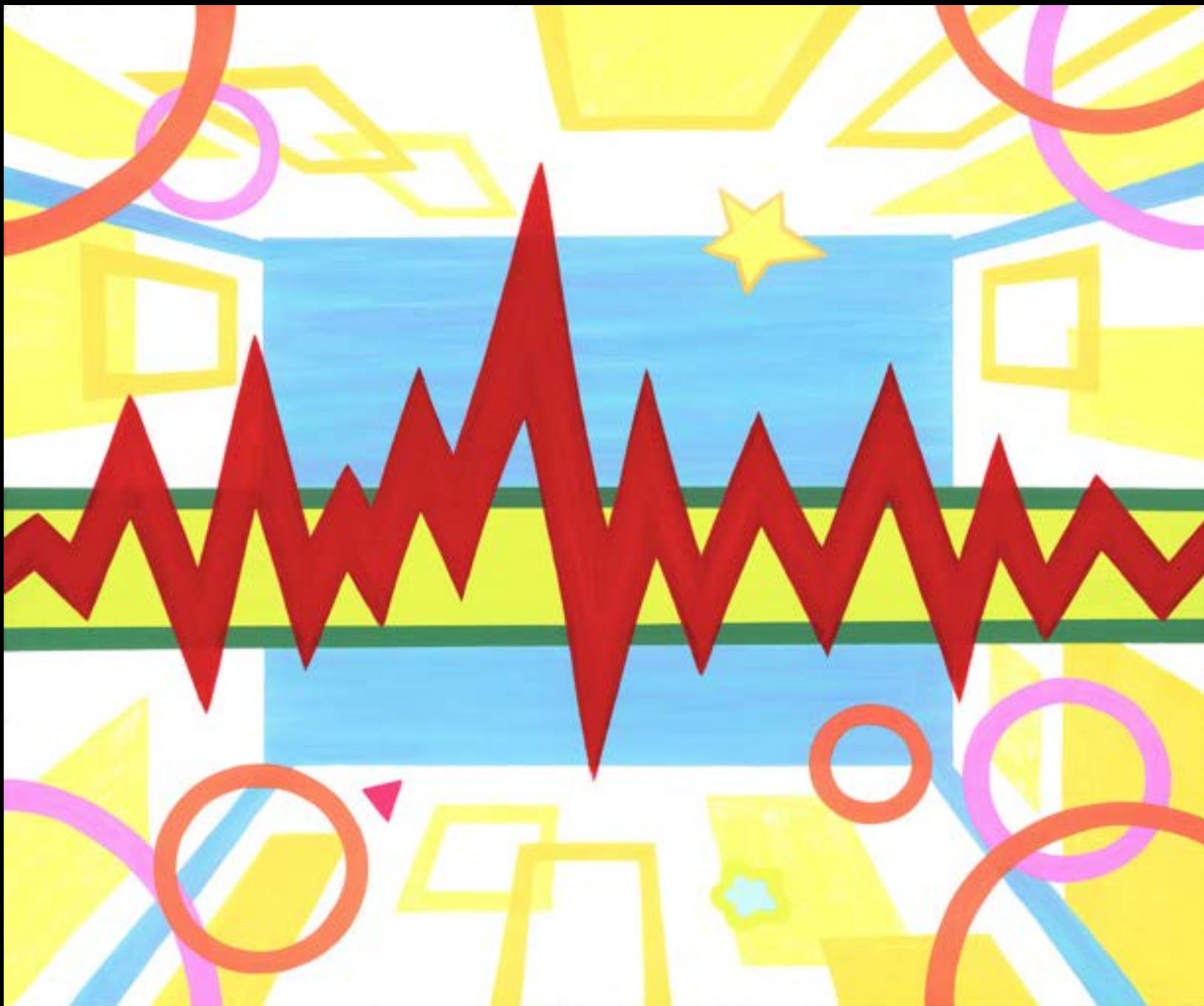
Love at First Sight - The Moment of Truth

Shiho

You get used to everything. That's how we humans are. We adapt to momentous or sudden changes, we make a cramped flat our nest, we disrupt our circadian rhythms for a job or a child, we forget to eat lunch, we react to dramatic shocks by getting on with our lives, we push ourselves beyond our physical limits in sport, we learn to live with loss and we welcome new things with not too much friction. We are probably the most adaptable species on the entire planet. From minor changes, such as an altered breathing pattern due to something that has taken our breath away, to more complex and intricate ones, such as a move, a loss, a new relationship, change is a constant of existence. "Change is the only thing that is unchanging" said Schopenhauer. Although we often tend to try to preserve the balance we have achieved in the different areas of our lives, we have all experienced the need to re-adapt, following internal or external changes. Ascertained, therefore, that change is a constant of the human being and, in a broader sense, a constant of our reality, there is that moment, that precise lapse of time in which an individual is aware of the change taking place but has not yet implemented it. It is that phase of uncertainty, that moment in which one does not know whether to walk or stand still, to wait a little longer in the quiet of the pre-established habit. And this is how Alive is constituted. It is a work that is structured and elaborated by the vital impulse of a human being about to enter adulthood. Fears and possible weaknesses; uncertainty about the future and curiosity that drives one to observe the world; the instinct to go as opposed to the rationality of staying. And yet the 'maybes' and 'don't knows' are suddenly dismantled and the fear for the future is transformed into a vital impulse, the boy has become a man. Then there are sudden changes, epochal upheavals that no one ever wanted to consider. The Covid-19 epidemic has hit and is still hitting the whole world. Governments are put to the test, markets take a nosedive. The deaths are unspeakable. Human beings are faced with enormous change; there is a gap between 'the time before Covid-19' and the future, between 2019-20 and the coming years. This fracture is emphasised in *Dividing*, a work in which black pigment dominates, interspersed with a thin, violently red stripe. Beyond is white space. We do not yet know what tracks, what roads the future holds in store for us. We find ourselves exactly in the middle of that red line, attached to the past - perhaps because we don't want to realise it - but looking towards the future, towards recovery, towards reuniting with family and acquaintances. Time is passing - the only sure and inescapable fact - but when will this fracture heal?

Art Curator Lisa Galletti

Shiho



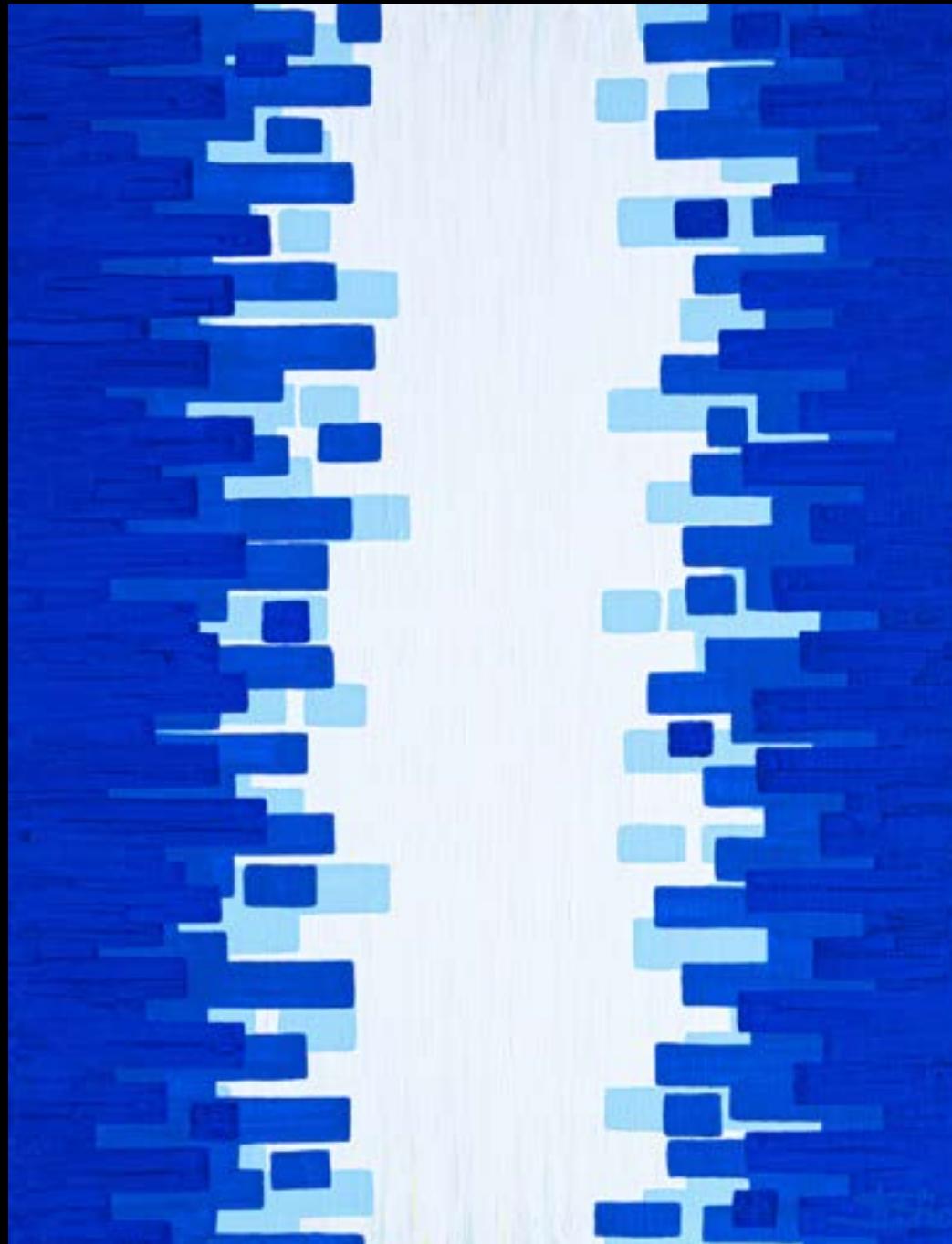
Alive

Shiho



Dividing

Shiho



Up to you

Shown Yamamoto

The sound of the waves crashing on the shoreline, a constant, rhythmic sound that lulls the soul. It is a cold sea, silent in its background noise. The water is deep, you can't see the seabed, and at times the blue gives way to an icy grayish hue. When you look at it, you can perceive all the force of the wave motion, all the vigour of a boundless watery surface that expands as far as the eye can see. Man is insignificant compared to the sea, a grain of sand in a gale, defenseless against the force of the water crashing against the reef. Now we shift our gaze. A whitish cloud rises from the summit of the mountain; slow and vaporous, its movements are influenced by the wind blowing, by the quantities of gas escaping from the chimney. Its motions are unpredictable, the human being is once again helpless before the wonder of nature. And here comes a more violent explosion, a heavy grayish cloud is ejected into the atmosphere, it is vented from the heart of the earth to be visible to the present day. Vapours, gases and particles of metal and molten rock are ejected into the air, free from the pressure that held them captive in the bowels of the earth for too long. Now they show themselves to the surrounding nature in all their nebulous power, in all their destructive force. Collapsing under its own weight, the cloud tumbles and rolls along the surfaces of the volcano, still bubbling, still whispering. And this is how Shown transcribes the fortuitous event onto paper, capturing all the vital flicker expelled by the volcano. This is how the ink, at first dense and opaque, then more diluted and lighter, moulds and mutates, behaving like the vaporous volcanic cloud. Small whitish stars surrounded by deep black spots contaminate the composition. Resembling pyroclastic material rather than stars, they are heedless of the composition represented and take up all the space they need to be represented. Solid rock expelled by the volcano's regurgitation, rejected before our eyes and then accumulated to form new land and new reliefs. In Eruption there is all the magnetic power of nature, its wonder and its destructive force that often bewitches us. Watercolor paper becomes the horizon; charcoal, ink and white paint contribute to the formation of the tumultuous sacred mountain. Shown's is a play of forms in an almost monochromatic world, a glimpse of reality with an almost tactile, tangible sensation. We are amazed at the sight of the volcanic explosions, we are captivated by the sublime power of the earth. And yet the sea is always there, concentrated in its wave motion, silent and busy regularly beating out the waves. The sea watches the mountain, scrutinizes it in silence. It watches the mountain's agitated motion, but its astonishment is not perceptible. Dark, deep and atavistic, it is aware of the power of mother earth. Let us learn from it and explore with our gaze the whitish cloud and the slopes of the mountain, let us do so in silence.

Art Curator Lisa Galletti

Shown Yamamoto



Eruption

Sonja Neumeyer

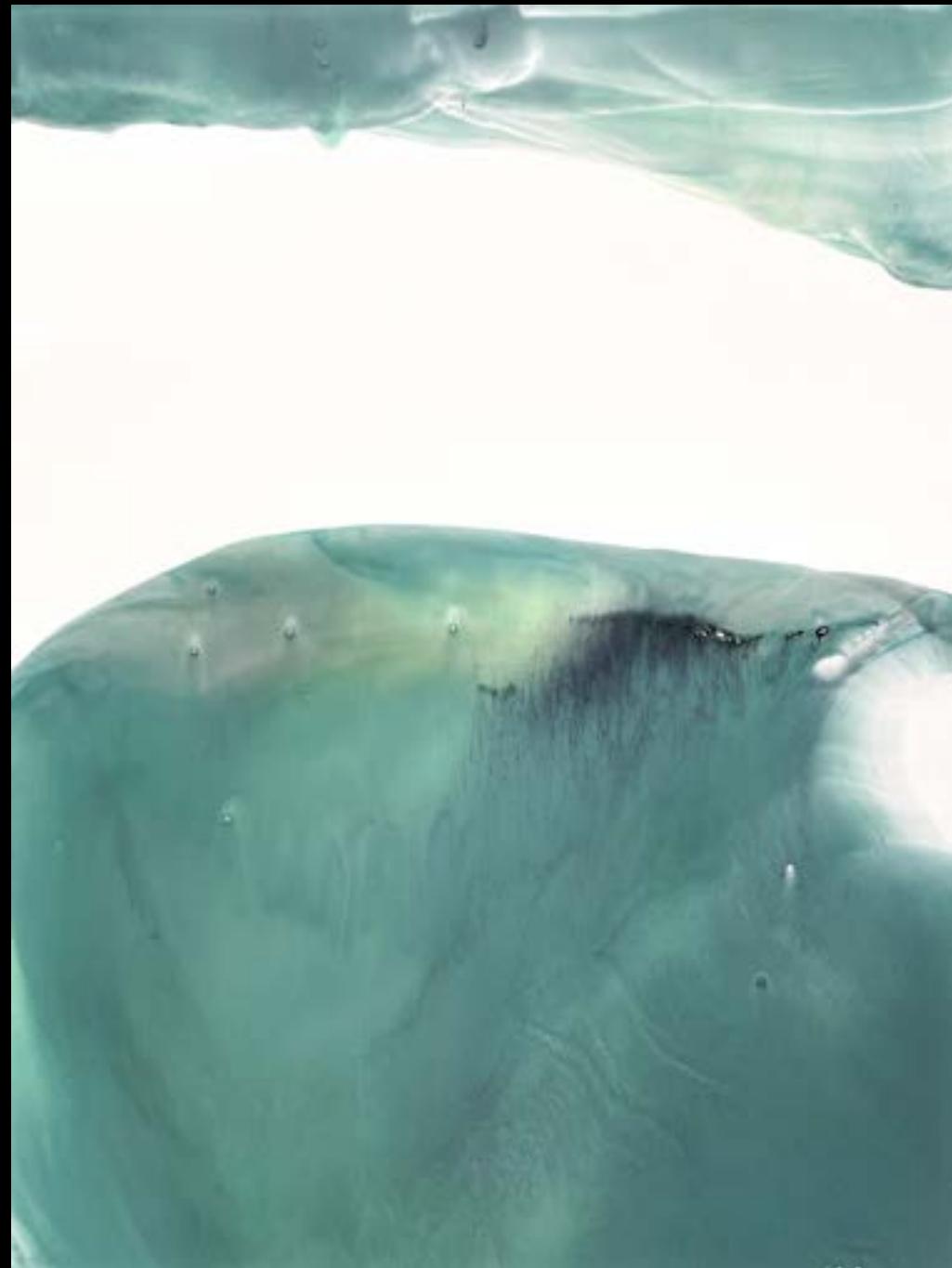
“The object isn’t to make art, it’s to be in that wonderful state which makes art inevitable.”

(Robert Henri)

Sonja Neumeyer is a Serbian artist based in Munich. Her apparently simple and minimalist abstract works hide deep meanings: using pleasant chromatic contrasts and soft shapes, the artist through her paintings wants to give the viewer a moment of calm and serenity that allows him to forget the deafening noises that populate the world around him. The protagonists of her works are shapes that, reminding natural elements, look like beautiful landscapes, clouds, or waves. “Devotion” is part of the “Soul Sensations” collection and was created in 2021 on encaustic paper. Energy and delicacy meet in the same work giving life to a magical effect: from the top and bottom of the painting two large waves come alive: the first, the one that occupies half of the sheet, reminds a calm sea on a hot summer morning. The second, at the top of the sheet, appears in motion as on a windy winter day. Movement and firmness. Contrasts that in this case do not give rise to a fight, but only to a peaceful encounter that could turn into a metaphor: diversities are not always a reason for clash, but in some cases, they blend creating something new and unique. The artist's skills allow her to represent the natural elements, in this case the waves, in a realistic and detailed way: accurate brush strokes of different shades of blue and light blue create a play of movement that makes the work dynamic. Sonja is an artist with an unmistakable style capable of giving life to works that can excite and at the same time make those who look at them reflect.

Art Curator Camilla Gilardi

Sonja Neumeyer



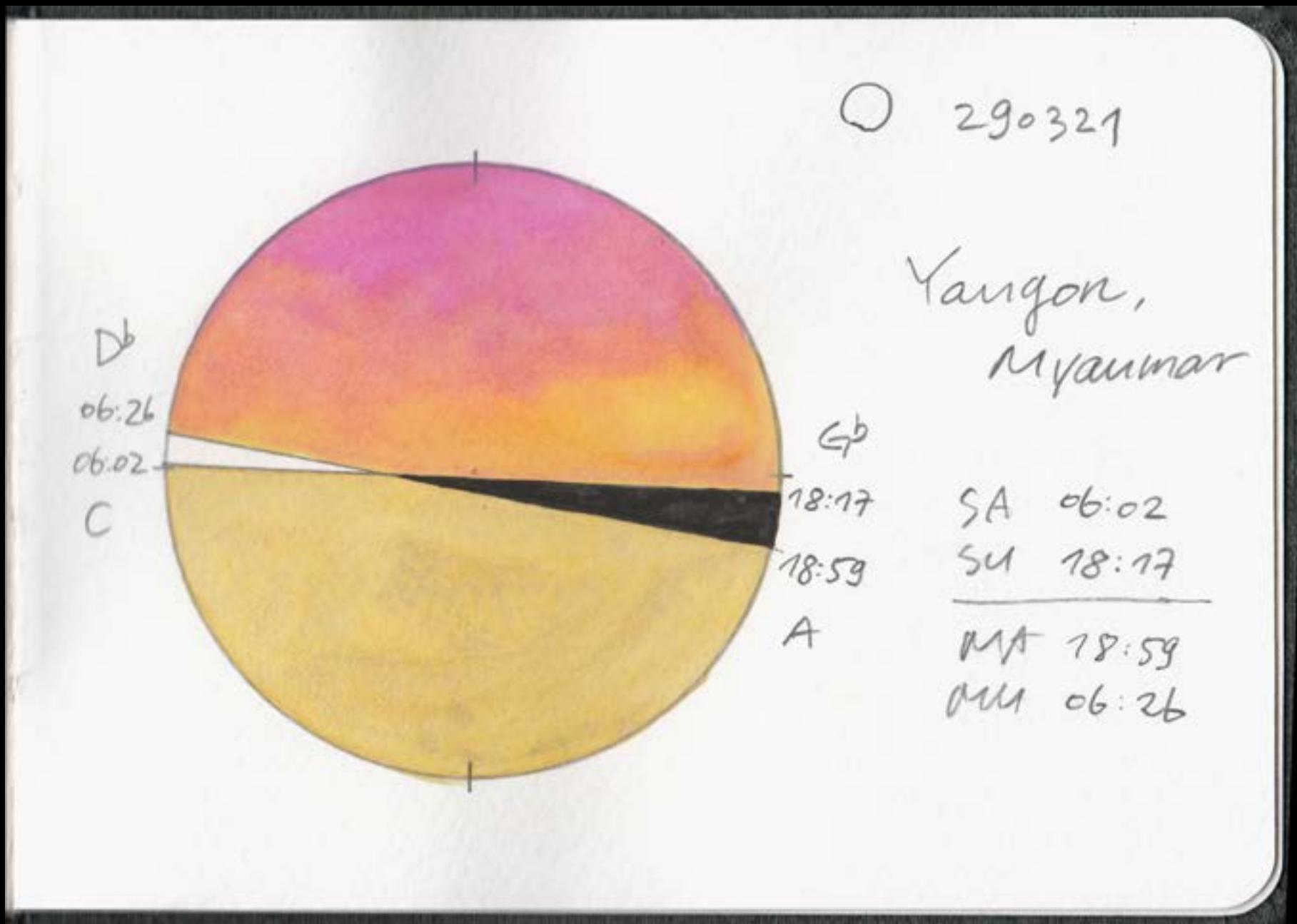
Devotion

Soo Youn Kim

Soo Youn Kim is a young South Korean artist who expresses herself through an artist style and production that cannot be placed in any of the historically defined artistic currents. It is possible to include the works of Soo Youn Kim within the great world of conceptual art. An emblematic element of his artistic production is the association between colors, shapes, sounds and time, in this sense it is essential to consider the color philosophy of Vasily Vasil'evič Kandinskij according to which it was possible to achieve total abstraction through musical construction. With "Sound OF MARCH 2021" exhibited at the international art exhibition "Phìlo-Poèm" hosted by the M.A.D.S. ,Soo Youn Kim makes concrete the concept of music and color as the supreme vehicle of messages. Time and sound, in Soo Youn Kim's work, are the fundamental concepts of artistic research, as the artist herself explains. "If the second hand turns once, one minute has passed. If the minute hand turns once, an hour has passed. If the hour hand turns once, half a day has passed. If this is repeated again, a whole day has passed. This double circle repetition is due to the fact that the clock circle we are used to is divided by 12. In order to keep this circular motion uniform, I drew a clock divided by 24. The interesting thing is that this circular cycle can be found in music theory again: The so-called 'circle of fifths'. What the sun and moon give us is not only the light of day and night, but also sunrise, sunset, moonrise and moonset. These four points in time can be converted into certain tones using the circle of fifths. Since the combination of these four moments is new every day, it also sounds different every day. Time flows, time is audible." Emblematic of this work is the union of time and sound with places and moments. Soo Youn Kim, for the work "Sound OF MARCH 2021" took into consideration places and moments that occurred this month, scattered around the world. The artist has the ability to tell the history of the world between music, colors, shapes and time.

Art Curator Martina Viesti

Soo Youn Kim



Sound OF MARCH 2021

Stefanie Schairer

“We are a landscape of all we have seen.” (Isamu Noguchi)

Stefanie Schairer is a versatile artist who creates not only figurative works, but also videos and installations. Color is the key through which she expresses moods and thoughts: shapes of different types meet and come to life through different shades which, placed close to each other, create magical chromatic effects. "Landscape D" is part of the "Experimental landscapes" series of which the paintings, created by overlapping different coat of color, are characterized by curious plays of perspective and light. The work was created in 2020 with the technique of acrylic and pencil on Yupo paper. In the foreground we see a plain of coral color and above it a green hill. In the background the blue mountain meets the lilac/gray sky. The color contrasts, despite being strong, create a very pleasant glance and can stimulate our imagination. The viewer, in fact, looking at them can set off on an imaginary journey in which he finds himself exactly in that landscape full of peace and fairytale colors. The quote from the famous sculptor Isamu Noguchi states that we are landscapes of what we have seen in our life: the stratification that we see in the work could therefore be a curious metaphor of how everyone's life can be a whole of numerous experiences of different intensity. Stefanie is an artist who, through her works, leaves traces in the minds and hearts of those who look at them, making them feel magical emotions.

Art Curator Camilla Gilardi

Stefanie Schairer



Landscape D

Suhun Kim

“The true art of memory is the art of attention.”
(Samuel Johnson)

Suhun Kim is a Korean illustrator, she writes and draws the emotions and thoughts encountered in her life, talks about the memories and the connections we have with them. We can define her as a narrator of memories, since ancient times man has felt the need to use stories and myths to communicate, educate and share significant values and experiences. Hers is a visual language where illustrations become images and these are transformed into narratives. Suhun's art reflects the need to develop experiences to make sense of what happens. The memory of a story always starts from our memory and from the sharing of values and fears for the construction of knowledge and sensitivity; for this reason the artist, through individual re-elaboration, tries to materialise it, by sharing and exchanging its content. In the work on display "Memory of Only One" represents the frame of all her work, it is an illustration about cherry blossoms which she particularly likes. Being a beautiful memory, she wanted to tell it through this finished line that seems like a sound sculpture intoxicated by the scent of those flowers. In this work the artist says: "There are people who live their whole life with only one memory".

Art Curator Erika Gravante

Suhun Kim



Memory of Only One

Susan Wachter

“The job of the artist is always to deepen the mystery.” (Francesco Bacone)

She draws shapes and paints them in color quickly in her mind before taking the brush and giving life to a work in which improvisation and instinct to get the upper hand. No studied structure, but a free creative process leads the artist to the creation of unique paintings. Susan Wachter, as she herself says, loves to "destroy" the canvas in front of her. Destroy in the sense of revolutionizing it, of giving it a new and magical life. Her works, made with the acrylic on canvas technique, are distinguished by large brush strokes and perfect chromatic balances. In "Lion Tales" we see in the center a bouquet of flowers in which pink, purple and blue petals meet creating a wonderful play of colors. "On the way to the zoo" is an abstract painting in which warm and cold colors are combined with ability. The title leaves the viewer the opportunity to leave for an imaginary journey in which he finds himself on a way to a zoo: zoo like a metaphor for a set of ideas, different thoughts that coexist in a single person without merging. "When 2 become one" is a riot of cheerful colors. Again, the title is very evocative. Union and fusion of two things that blend to form a new, more powerful, and more beautiful one. For Susan, art is not just a way to vent her emotions and thoughts, but it is a means she provides to those who look at it to understand the world in a personal way and to experience a magical adventure within themselves.

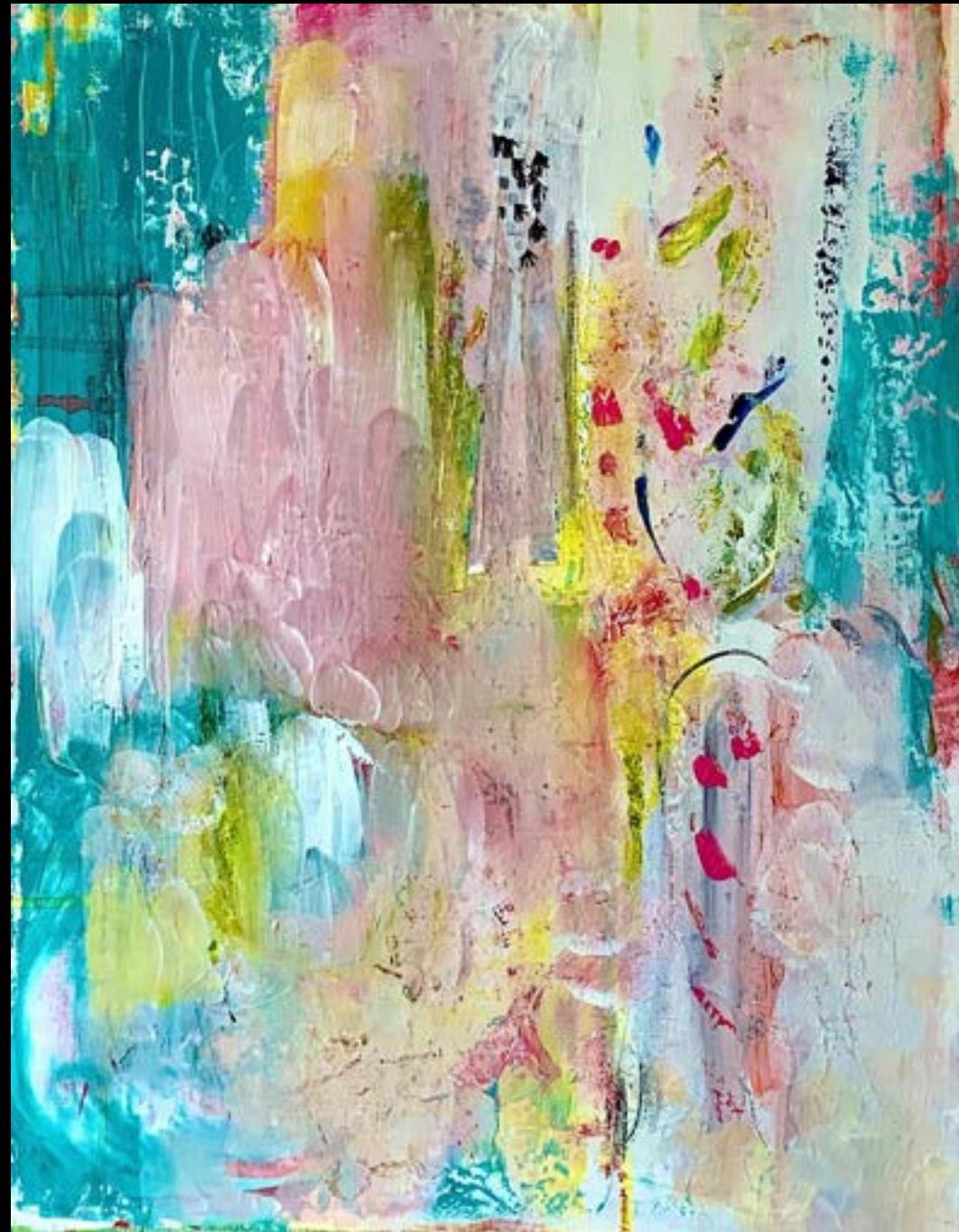
Art Curator Camilla Gilardi

Susan Wachter



lion tales

Susan Wachter



on the way to the zoo

Susan Wachter



when 2 become one

Susanna Schorr

“Art is not a luxury, but a necessity.” (Rebecca West)

Instinct and improvisation guide the brush giving life to abstract works full of emotions and meanings. Susanna Schorr is a German artist who during creative processes is inspired by the reality that surrounds her: nature, the colors of the world and personal life experiences. As the quote from the famous British writer Rebecca West states, for Susanna, art is not simply a pleasant pastime, but a real necessity. Painting is a means to give voice to her emotions, to give shape to her precious inner world. "Yin and Yang" was created in 2021 with the technique of acrylic on canvas. Broad brush strokes of different colors stand out against a gray background: black, pink, and blue meet creating a magical contrast. The title of the work is very evocative: everything has its opposite, but its opposite also contains a small part of it. In fact, yin and yang have a root in the other and one cannot exist without the other. The colors of the painting can be a metaphor for it: in the dark there is always a glimmer of light; in the light there is always a hint of shadow. Contrasts are a recurring element in life as well as in art. Susanna is an artist with an original personality, who through her works wants not only to give beauty, but also to stimulate viewers to important reflections and make them feel great emotions.

Art Curator Camilla Gilardi

Susanna Schorr



Yin and Yang

Susanne Jarlskog

“Angels are love in motion. Love that never stops, that struggles to grow, that is beyond good and evil.” (Paulo Coelho)

For the “Philo-Poèm” exhibition at the M.A.D.S. Art Gallery, Susanne Jarlskog exposes one of her famous angels: in “Haniel - In happiness there is love and the will to create what you want”, the artist clearly gives prominence to all grace and light that the entire work emanates from itself, bringing out an intense emotional and chromatic charge. The name “Haniel” has a very profound meaning: alluding to God's benevolence, it is the Archangel of Becoming and Longevity and is the manifestation of a fundamental element in religion, namely it represents Eternity. Also known as the Master of harmony, joy and love, this angel helps the soul to perceive its own inner beauty and to develop creativity. She emphasizes material reality to make it available to the observer, highlighting all the energy of that pure and sincere desire inside each human being: she invites him/her to express himself/herself in the best possible way and to channel and release his/her emotions into the Universe. Haniel illuminates the path that the observer can take, by accompanying him/her in an ultra-sensorial journey, managing to find joy in any circumstance, as each element turns out to be vital for the evolution of the soul. Only in this way one can get the Knowledge! After creating a hole in the sky, making space for herself in the clouds, she soars through the air and moves her large, regal wings, causing a dynamic vortex above a city. Her feminine features are highlighted by the contrast between her snow-white complexion and the red details: in this way, her purity emerges from the work itself. Through this angel, the viewer can aspire to the Grace of Heaven, eternal life, and infinite peace.

“If beauty is intrinsic and essential to the soul, then beauty appears wherever the soul is.”
(James Hillmann)

Art Curator Alessia Perone

Susanne Jarlskog



Haniel - In happiness there is love and the will to create what you want

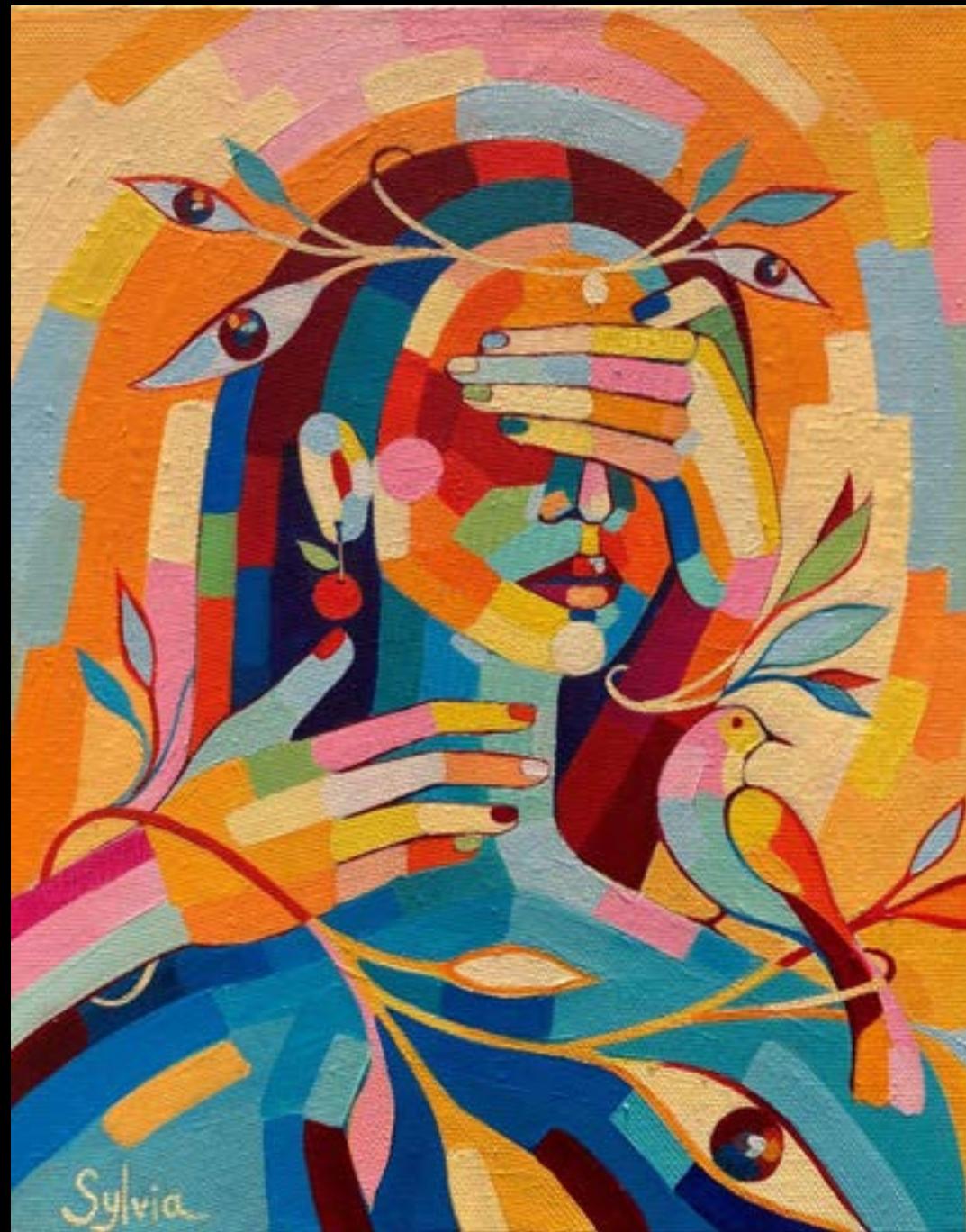
Sylvia Solovyeva

"Everyone's true vocation is one, that of knowing oneself."
(Hermann Hesse)

Sylvia Solovyeva is a young artist from Kamchatka living in Moscow. After a period of pause in which she finished her university studies, Sylvia recently returned to painting, and she has already made her own solo exhibition. Her art covers the canvas with bright and gaudy colors, spread with dense, almost material brushstrokes. The vibrant and surreal notes of color reflect the artist's exuberant imagination, who draws her inspiration from the ardent desire to express his own inner, luminous, wild and unpredictable reality. The instinct that moves her brush is animated by the attempt to portray the emotions of the human soul, which are released in an extraordinary composition in which colors and shapes combine in perfect harmony. The artwork presented for the exhibition "Philo-poèm" reflects this logic, and transports the viewer into a colorful universe of rare beauty and effectiveness. The work depicts a woman, her eyes are closed by a person without a body, of which only her hands can be seen. The figure is surrounded by plant elements, which frame her head and torso. The leaves lengthen and take on the same shape as the eyes, almost as if to allude to the gaze of the soul, which guides people even in the dark. A graceful bird resting on the woman's shoulders - perhaps the artist's alter ego - looks to the right, and seems to indicate the right direction to take, filling the observer's perspective with hope and positivity. Sylvia's art projects into an intimate and personal universe, in which there is no space for the middle ways. The chromatic contrasts are strong, and the features of the drawing are exaggerated: the painting is dominated by a sort of horror vacui in which colors flow into each other, just as emotions continually influence the human soul. The artist's work seems to be the universal representation of the passions, which on the one hand belong to the human being, but on the other which contain a divine and inscrutable principle, common to all men.

Art Curator Chiara Rizzatti

Sylvia Solovyeva



Resistance

Tadas Zaicikas

Tadas Zaicikas is a Lithuanian artist living and working in France, on the occasion of the international art exhibition "Philo-Poèm" hosted by the M.A.D.S. Art Gallery he exhibits "Lines # 28" a work obviously influenced by the current of Street Art and the world of Graffiti. The bright and brilliant colors, obtained thanks to the use of spray on canvas, evoke vitality, the use of bright colors and "violent" signs refers to the ideology of Fauvism. TedyZet's work is autonomous and extremely direct, the immediacy deriving from the color sanctions the autonomy of the painting in which the iconography is not so much fundamental, but the sensations, emotions and feelings that derive from it. From a certain point of view, "Lines # 28" is placed within abstractionism, the absence of directly figurative elements allows the viewer to provide a personal interpretation of the work, not sought after and above all unintentional on the part of the artist. The predominant color is yellow, a warm yellow, a controversial color, on the one hand it is a symbol of energy and strength, but on the other it is a symbol of anxiety. Symbols and shapes make the work extremely powerful, the black lines create the main contrast with the vivid colors, in this way what is unconscious take over, an impulse, a visceral and intimate gesture that allows the artist to express himself and the viewers to read inside oneself. Subjective interpretation is the goal that the artist sets, not the message to be conveyed and not even pure aesthetics, the creation of Tadas Zaicikas has the purpose of allowing the contemplator to investigate himself and learn to know himself.

Art Curator Martina Viesti

Tadas Zaicikas



Lines #28

Tugba Kuvvetli Yurtisever

"This grand show is eternal. It is always sunrise somewhere; the dew is never all dried at once; a shower is forever falling; vapor is ever rising. Eternal sunrise, eternal sunset, eternal dawn and gloaming, on sea and continents and islands, each in its turn, as the round earth rolls. "

(John Muir)

Tugba's creations are canvases that keep changing shape and expression even when the color dries up and could seem invariable. This is one of those artistic experiences close to mystical and transcendental dances. Although a part of the figurative remained in the artist's painting, the arrival of the abstract, of the abandonment to form, allowed Tugba to feel freer: "Every mistake on canvas brings me closer to the right one and I reach the finished projects while I'm trying to correct brush strokes". Much of her acrylics are depictions of one of the most delicate and beautiful expressions found in nature: flowers. These expand with multicolored casts on the canvas. They are a constellation of elements that meet each other like a dance of celestial elements.

Tugba Kuvvetli Yurtisever

Broken down into small fragments every corner of her artworks could compose an artistic universe in its own right. Her research seems to rely on a type of "contemporary abstract expressionism" that is the whole series of artists who nowadays use different acrylics, letting them play on the canvas. Although the method may seem somewhat haphazard and unpredictable, this action seeks out exactly something unexpectedly creative. Precisely in the act of letting the color express itself freely, Tugba allows creation to surprise herself. Fields of color take over the pictorial space in a precise form, that of the flower. The chaotic and indomitable universe of the world is sublimated to an artistic gesture. The circle of life is imprinted and left suspended for what it is.

Art Curator Cecilia Brambilla

Tugba Kuvvetli Yurtisever



Poem

Tugba Kuvvetli Yurtisever



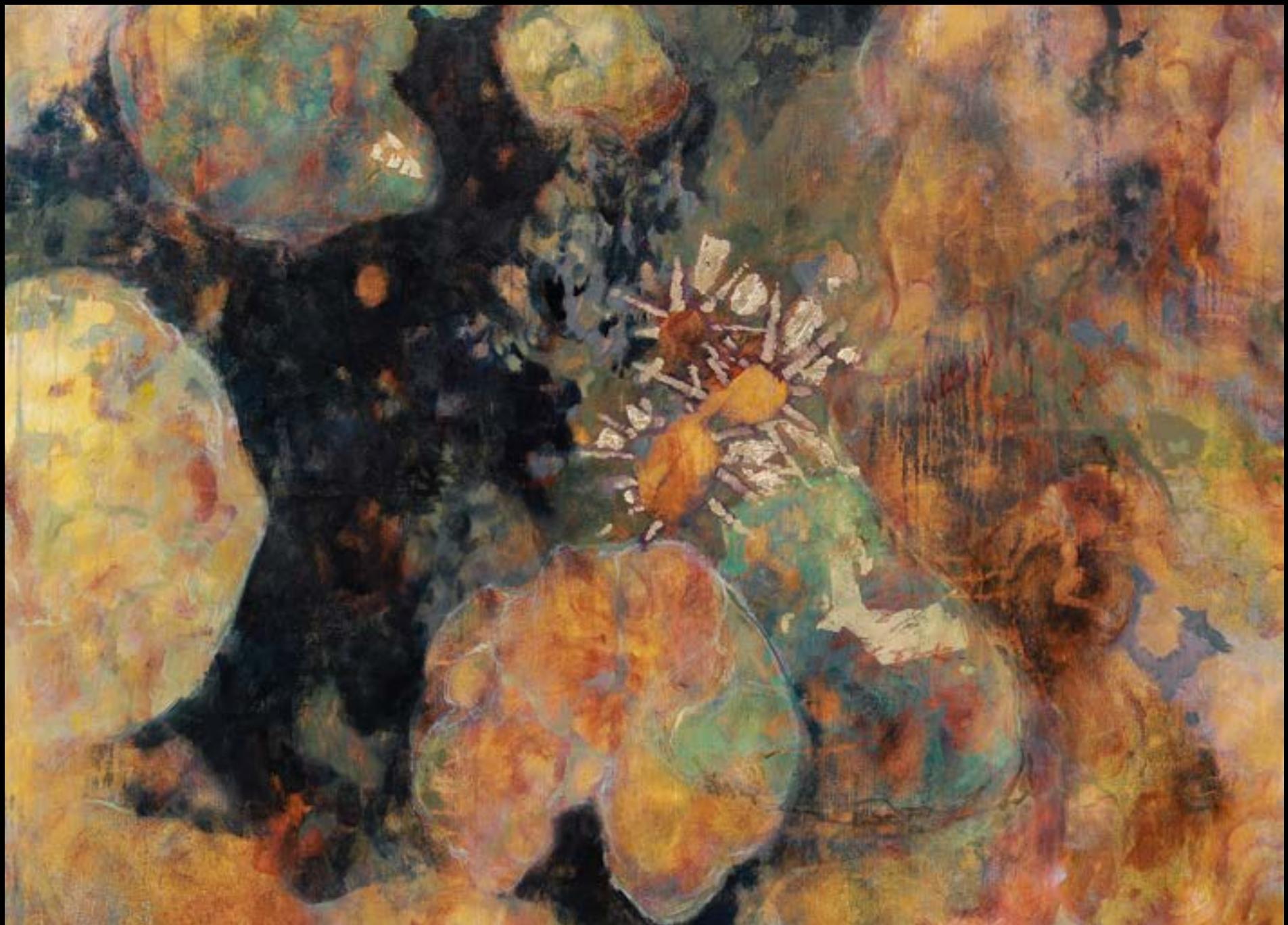
Love flowers

V. Valima

V. Valima joins M.A.D.S. Art Gallery with “Beginning in the Middle”, a painting full of meanings that goes from the abstract to the figurative. “Beginning in the Middle” is – as all of Valima’s paintings – the result of interesting surfaces and colour harmonies, that differ between them also from the coloured spots, created with brushes and printing techniques that allow to create different kind of organic texture. According to the theme of the current exhibition: ‘Philopoem’, Valima, the artist, realizes a painting with which he examines the material processes called “life” and the boundary between living and non-living matter. A process difficult to define with words, just as the philosophical concepts are. Watching at the painting, what immediately stands out is the dark blue spot on the left part of the canvas, that alludes to the non-living matter to which the artist himself refers to. Not seen as negative element, but as a symbol and artistic interpretation of his question: <<at the end of the day, is there really any meaningful difference between the living and the non-living?>>. However, considered in its whole, the painting reflects a positive atmosphere thanks to the light given by the hotter colours that seem to cover and go over the negative side. A sort of mechanic wheels at the centre of the piece, seem to regulate the entire process. With this painting, Valima reproduces the humans’ mind, a sort of colourful brain representing a fight between rational and irrational, positive and negative thoughts.

Art Curator Martina Stagi

V. Valima



Beginning In The Middle

Vaida Kacergiene

“Now nature, for us human beings, is deeper than on the mere surface. Hence there is the need to introduce into our bright vibrations, represented by reds and yellows, a sufficient amount of bluish colors to make us feel the air.” (Paul Cézanne)

For the “Philo-Poèm” exhibition, Vaida Kacergiene exposes the work “PRAYER”, inviting the viewer to delve into his/her own soul. By emphasizing her intuitions and emotions through the medium of creativity, the artist evokes the enchantment of nature and memory, reworking every input coming from the surrounding environment. The eye of the reason of the one of the heart come together to create a representation where each element merges within a meditative context. Vaida highlights the use of different tones and lights, being able to merge these aspects with pure naturalism. The realistic depiction of the light together with the solid plastic construction and the authenticity of the composition catch the viewer's attention, all supported by the harmonious use of color and the respect for this immense nature. Infinity is accentuated by the wide golden expanse from which the Sun seems to emerge in all its beauty and perfection. By being wrapped by a flame, this could evoke a purely sacred symbolism. In fact, according to the Catholic religion, the element of fire is ascribable to the descent of the Holy Spirit to Earth. For this reason, by alluding to an otherworldly and mystical dimension, Vaida skillfully creates a calibrated image of a magnificent landscape completely enveloped in silence and serenity. She also focuses on that sense of depth and solidity through the representation of extremely delicate tonal variations, enabling her to achieve a pictorial balance. Regardless of any element depicted, in this work the artist wanted to capture the connection among perception, meditation, representation and knowledge, spreading a feeling of well-being. By expressing what she perceives, Vaida Kacergiene gives voice to her feelings through a personal aesthetic that can absolutely be shared.

“I see everywhere in nature, its capacity of expression and a soul.” (Vincent Van Gogh)

Art Curator Alessia Perone

Vaida Kacergiene



PRAYER

Veronica Ann Berry

There are not many artists who can boast works made on black canvas, but Veronica Ann Berry is among them. She loves the way all the colors, and in particular the white, stands out against the black background, and specifically in the work under examination she has succeeded perfectly in rendering the opposition between these two extreme colors. The protagonist of the canvas is a deep-sea fish, also known as the Black Sea Devil. It is a strange and elusive creature that lives in the deep dark waters and it is equipped with an organ capable of producing light, used to lure prey. Here then explained the title of the work: "Be Attracted to the Light, be Engulfed in my Darkness". The American artist, however, transporting in artistic form this marine creature, not only reproduces it in a realistic way, but filters the entire scene under a dreamlike lens. The seabed is thus transformed into a landscape full of mystery, hallucinated, and at the same time static, placed outside of time. The brushstrokes of color are not flat and uniform, but they tend to mix and to fade with each other, creating effects chiaroscuro really noticeable. Between the rocky walls, placed on the sides of the canvas, we find some filiform algae, while in the center of it the deep-sea fish makes its appearance in all its majesty. We seem to have been catapulted into "Twenty thousand leagues under the seas", the novel by Jules Verne of the end of the 19th century, and, like the protagonists of the book, we look through the portholes of the submarine and we observe, amazed, the unexplored abyssal landscapes. Art has always been part of Veronica Ann Berry's life, and in the black canvas she found her strength, thus creating works of great charm, capable of striking the viewer.

Art Curator Francesca Catarinicchia

Veronica Ann Berry



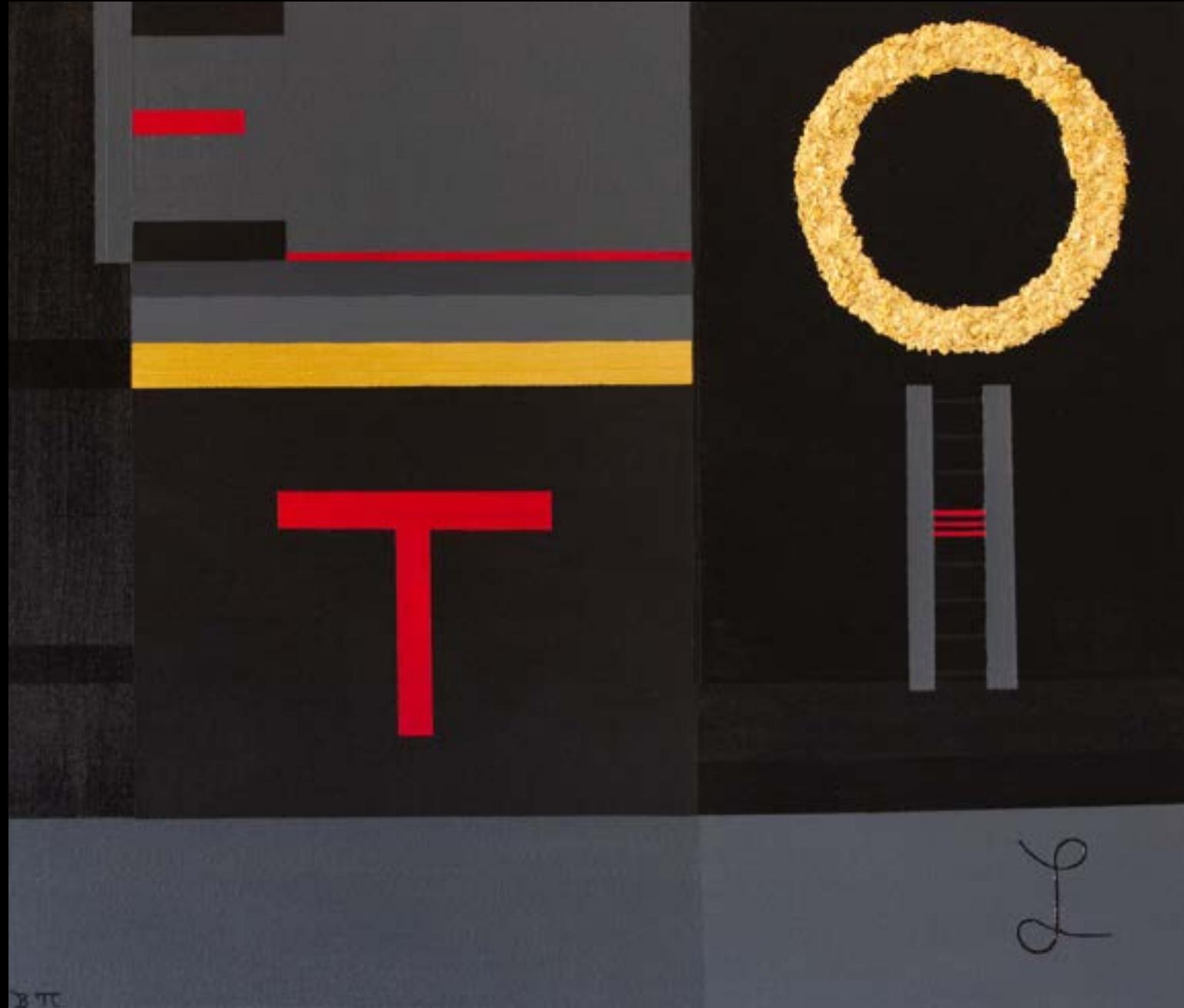
Be Attracted to the Light, be Engulfed in my Darkness

Vicky Porfyri

At “Philo-Poèm” international art exhibition, a self-taught abstract and conceptual artist Vicky Porfyri presents the work titled “Ethos” to M.A.D.S Art Gallery in Milan. Starting from the idea suggested by the title, Ethos is a Greek term that means beginning, appearing, and temperament. The usage of Ethos in Hegelian philosophy and modern society refer to a set of values and norms, codes of conduct, and ethical qualities including justice, sincerity, consistency, knowledge, empathy, and sense of humanity that guide common beliefs of a person, groups, and institutions. Porfyri adopted the principle of simplicity in her work: “Ethos” is made of acrylic on canvas of which the surface was painted black and was divided into two columns. The artist used simple lines to geometric shapes with a color palette composing of three main colors - black, red, and yellow, to which she adjusted brightness and saturation to generate lighter and darker shades. The geometric elements placed on the canvas can be the artist’s experiment on Surrealist composition as in Joan Mirò’s works, in particular in his Lithography series, or on Abstractionism inspired by masterpieces of Piet Mondrian in terms of the formulation of lines, shapes, and color scheme that prompts playful emotions and confusion to observers. Furthermore, it can be interpreted as Porfyri’s attempt to create typography from geometric shapes giving meanings to it through the order and her material choice. As we can see, the elements on the upper left panel are two red horizontal lines and two rectangles in black that are vertically ordered, forming a simplified version of the “E” alphabet, while on the bottom left part horizontal and vertical lines are united, creating a t-shaped graphic representing “T” alphabet. Moving to the bottom right corner, a ladder formed with two vertical lines with multiple thin horizontal lines in the middle also visualizes the “H” alphabet. The circular shape made of gold leaves on the upper right part of the canvas can be simply seen as an “O”, and a circle. According to the Ancient Greek thought of the circle as the perfect shape, Porfyri intended to visualize ETHOs as a ladder that can lead us to the “expensive gold” of perfections which was depicted in a form of a golden circle, and the golden “O”.

Art Curator Giorgia Massari

Vicky Porfyri



Ethos

Wacaco

Wacaco's is a multicoloured universe in which elements of reality mingle with the mental imagination. A myriad of heterogeneous elements floods our gaze; vibrant, full and bright colours shock our retinas. Rhomboidal patterns, squares intersecting with smaller quadrangular shapes, segments of stripes running parallel to each other. Flecks of abstract colour punctuated by surreal elements; flowers in bloom and a kitten, both mirroring a memory of reality that is reworked on the rough surface of the canvas. In the middle of a journey to shine is literally a voyage of discovery of fragments of memories and sensations to which the flickers of intuition and creative idea are added. It is a world in which reality mingles with fantasy, one taking on the representative methodologies of the other in an unprecedented, stunning combination of shapes and colours. The bright fuchsia of the flowers contrasts with the vivid blue of the background; a white kitten is about to land on a mound of pink and orange pigment, a soft bed on which it will later sink into a peaceful sleep. The cat, having dozed off, closes its eyes for a few moments. It is a small moment of rest, perhaps its eyes are tired from the sight of so many colours, so many shapes to observe, to inspect. Because that's just how it is: the painting is a labyrinth of shapes and colour variations that attracts the eye and does not let it go. The nature of the eye is to wander in the field of vision, observing as many details as possible, and In the middle of a journey to shine has the capacity to trap attention, to make the eye linger on every small detail. And so it is that we see a series of dashes at the top of the painting: coloured elements that recall a light falling rain, or perhaps it is wet rain that is depicted. And again, rhomboid purple elements swirl in the top of the representation: they look like leaves moved by a light breeze, perhaps emitted by the greenish, windy whirlpools that lie next to them. If we move further to the left, our thoughts run directly to the image of a marine world: a blue seabed houses forms resembling purple fish. In Wacaco's work everything blends together without losing its physiognomy. It could be said that the elements represented are not governed by the rules of space-time common to humans. Here the real planes are superimposed, they are arranged side by side without the intention of imitating reality. Elements from the world we know are thus united through a representational methodology of juxtaposition and superimposition, a methodology that can literally create a new, unprecedented world; a universe free from the boring rules and principles that limit our world.

Art Curator Lisa Galletti

Wacaco



In the middle of a journey to shine

Wendy Alber

For her second participation in the international exhibitions organized by the M.A.D.S. Art Gallery in Milan, this time entitled "Philo Poem" and therefore dedicated to the binomial "Philosophy and Poetry", we touch a world particularly dear to the figurative artist Wendy Alber. Inspired by the romance of poetry and the literary world, this time she presents two acrylics on canvas, entitled "Grace and mercy" and "Mama", strongly characterized by her style, her artistic trait and her eye trained in recognizing shapes and colors. harmonics. In the first case, we are faced with the announcement of the arrival of spring after a long hard winter and the hope that it will bring with it better days. The blue of the sky reveals the state of mind of peace and quiet in which the artist began to take refuge, rediscovering faith in God, the only source of salvation and liberation that each of us has within us, to cope with. to the infinite obstacles of life. A separation is very clear and decisive: the dry trees on the left turn to the leafy ones on the right in search of grace and peace. The symbolism of the tree, as strong, beautiful and harmonious in its parts, represents for Wendy a fundamental personification, both in the dry and bare version - however, struck by a strong light of hope and faith, once again underlined by the various revelatory figures, eyes, hands in the sky, moving figures and more - than in the luxuriant one, which is dedicated as a personal wish. In the second case instead, we are talking about a celebration of life: a mother's body is the interpretation of love that has no barriers and knows no boundaries and even if marked by life, it is a beautiful and sensual, caring and loving body where we feel safe. A mother breastfeeds with love and her body is synonymous with love.

Art Curator Carola Antonioli

Wendy Alber

"Grace and Mercy"

Poem

*In my brokenness, You saw me
And You filled me with Your grace and love
You changed my dryness into beauty
And You comforted me with Your unconditional
love*

*I can feel the touch of your loving Hands on me
As I feel my emptiness is replaced by Your mercy
Now my feet are rooted in your presence
Can lift up my hands and bow in reverence*

*None can ever change that feeling of serenity
I feel comforted knowing You hear, see and care
about me
I'm seeking You more than ever, I am so thirsty
What an amazing Grace, you changed my mourning
into glory*

*I am forever anchored deep in your Love
Heading to the sky, always going up and above
You've been so good to me even if I'm not worthy
I will always be grateful for Your grace and mercy*

(Wendy Alber)

"Mama"

Poem

*I was knitted together in my mother's womb
With love, you breastfed me
Your love for me has no borders
And knows no barriers*

*Despite my imperfections
You have always been there for me
Your body has changed... the years have marked it
But the beauty of your soul remains eternal

You always have a place for me in your heart
Your warmth can be felt distance apart
Since I came on earth, I have taken your beauty
But you will always be the most beautiful to me*

(Wendy Alber)

Wendy Alber



Grace and Mercy

Wendy Alber



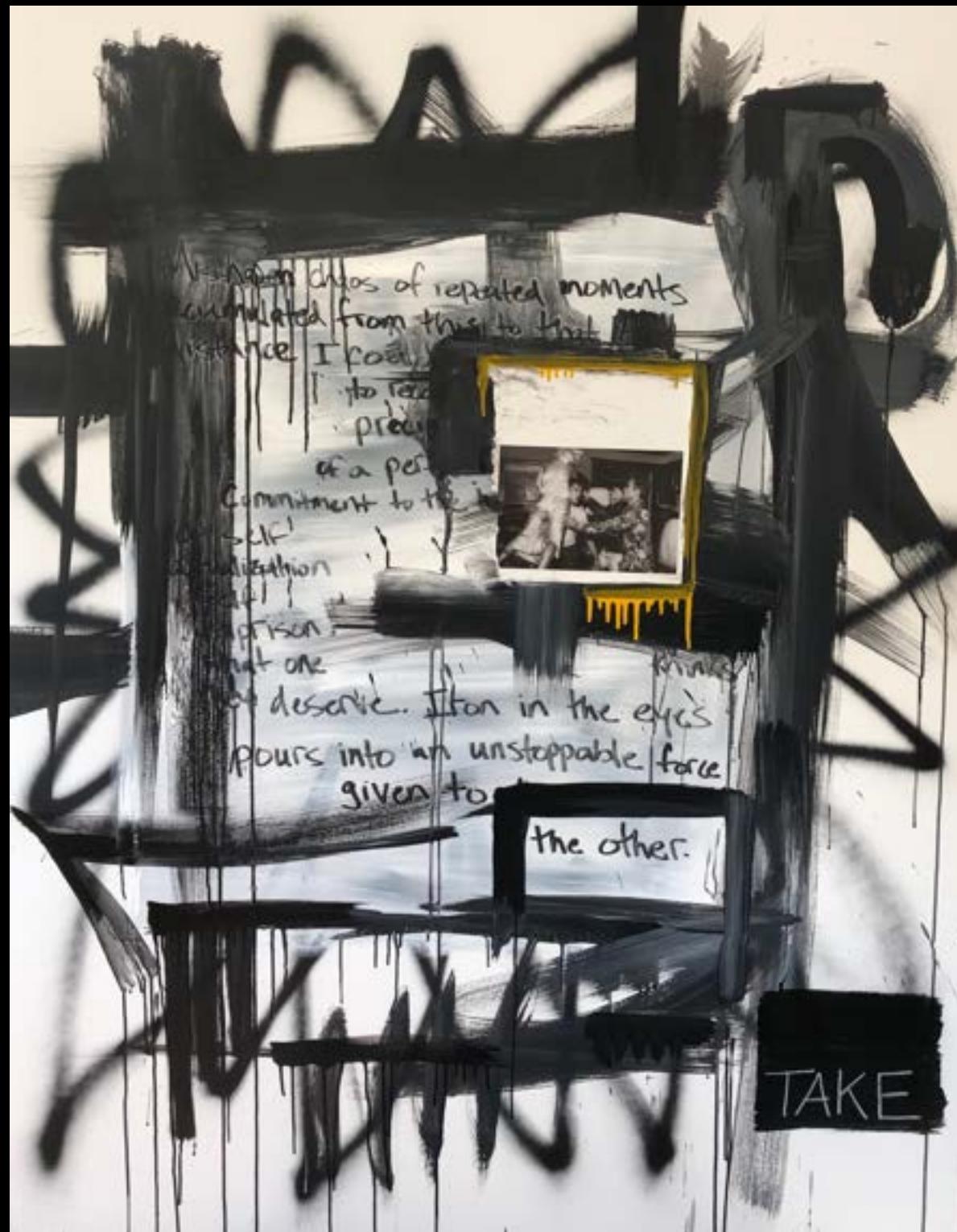
Mama

William Atkinson

William Atkinson presents three works entitled “A+ Drink”, “Through+Fruition” and “Talent” to M.A.D.S Art Gallery’s “Philo-Poèm” exhibition. Atkinson’s works are recognizable by his distinctive collage technique that creates a Surrealist composition through juxtaposition. In most works, William puts graffiti overlapping texts accompanied by photographs in a sketchy manner as if they were unfinished. By merging different objects from various contexts, the artist can create new meanings, as complex as an encrypted message, for observers to decode. To convey the message more powerfully, he applies decontextualized images by the text as a visual supportive argument. A sort of puzzle using multiple media to convey conceptual thoughts recalls the techniques of Hanna Höch in “Dada Rundschau”, where a chaotic composition leads observers to a sense of precariousness and individualism through an unspecified visual path. The work titled “A+ Drink” has certain Street-Art elements: the prevailing components are the black graffiti and handwritten texts resembling a poem in free verse. The tone is monochromatic, where black is used to highlight the key messages, as in the black box around the word “the other” and “TAKE” at the bottom-right corner. The only chromatic element is the yellow paint applied around the photograph to attract the eye of the observers. The photograph is in an animated attitude portraying three boys and an inflatable doll probably to visualize human relationships. Another work called “Through+Fruition” also has black as a dominant color, painted with thick brushstrokes to frame the key elements, while yellow chalk trickles around the image, which is the protagonist of the work. Unlike “A+Drink”, the photograph is chromatic and depicts two dancers in a plastic pose. As bodily movement is also a form of artistic expression, the image of two trees in the background refers to the two subjects that formed a single body through the dance. “FEAST” is the only word that appears on the panel and is not handwritten, but die-cut. It gives an ambiguous meaning for further interpretations. Unlike the first two works, “Talent” is composed of a paragraph, cut out, without an indication for the beginning nor the end, perhaps to give the idea of something suspended. Words move fluidly, as water in the photograph on top of the text. The idea of fluidity presented in this work invites viewers to rethink the meaning of talent and to reflect on the function that art should serve society.

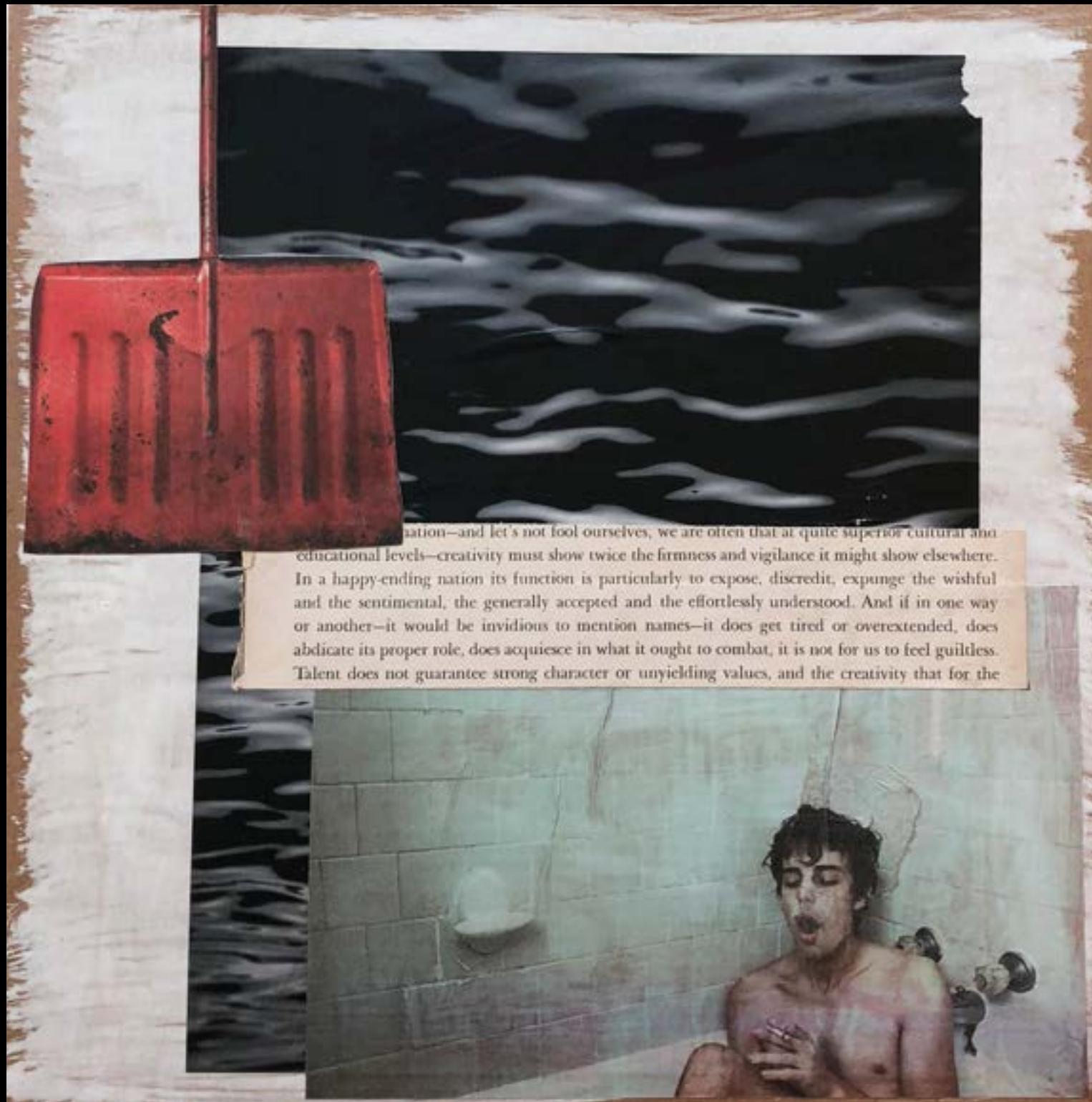
Art Curator Giorgia Massari

William Atkinson



A+Drink

William Atkinson



In our nation—and let's not fool ourselves, we are often that at quite superior cultural and educational levels—creativity must show twice the firmness and vigilance it might show elsewhere. In a happy-ending nation its function is particularly to expose, discredit, expunge the wishful and the sentimental, the generally accepted and the effortlessly understood. And if in one way or another—it would be invidious to mention names—it does get tired or overextended, does abdicate its proper role, does acquiesce in what it ought to combat, it is not for us to feel guiltless. Talent does not guarantee strong character or unyielding values, and the creativity that for the

Talent

William Atkinson



Through+Fruition

Xris

Christiane Duflos, aka Xris, is a child of art who has always lived surrounded by canvases, paintings, colours and brushes. A lover not only of the artworks themselves but also of the extraordinary messages they contain, Xris is a skilled painter who is mainly inspired by the wonderful forms of nature. Nature hides a beauty and artistic potential that brings beauty to the viewer. Through incisive colours and compositions that deconstruct the forms of nature, Xris is able to create original and creative artworks that contain profound messages. The use of oil colour is an apt choice for the effect of perdition and immersion in the natural world that the artist wants to achieve. Strongly linked to her emotions and feelings, the artist is driven by spontaneity and extraordinary gestures. Among her artworks, the diptych "Antelope canyon" encapsulates the artist's concept. The colours are striking. Warm, reassuring colours dominate in the centre, surrounded by cooler, darker colours. It is impossible not to see in this splendid work the concept of the decomposition of reality that lies behind many cubist artworks.

Xris

The construction renders the perspective space and the volume of the forms that refer to a natural rocky environment. It is a visual synthesis of forms that intersect and create movement. Light is the key to understanding the work. It makes space between the rocks, creates glimpses and gives hope and security. It is as if the artist had frozen an instant, as if she had captured a moment, a snapshot. In painting this picture, the artist feels in perfect harmony among the rocky joints that give off a warm and reassuring light. In the artwork "Lava fusionna" we find the play of contrasts between warm hues and cooler colours. The oil painting technique makes the work luminous and allows the colours to blend in a soft and pleasant way. In the centre, the protagonist is a strip of incandescent lava that breaks the ice, revealing a new world that has been hidden beneath the surface for too long. The artwork becomes a metaphor for the artist's innermost feelings, which she conveys to the viewer through colour games that capture his attention. Xris' artistic gestures are evident, and she manages to recreate an intriguing environment through soft, spontaneous brushstrokes. It is a artwork that gives hope and invites the viewer not to stop at the surface, to believe in his goals and to pursue them in order to release the spark that is present in every human being.

Xris

The artwork "Au creux de la vague" has a different atmosphere from the two previous works. This demonstrates the artist's extraordinary versatility. The subject is always from the natural world, but the element in this case is the disruptive force of the sea. The waters are agitated, creating waves and crashing into each other. An agitated sea that holds doubts and fears, but at the same time the water is able to carry them away. The bright colours create so many variations of blue. The closer you get to the shore, the clearer the sea becomes, tending towards green; the further away you go, the deeper the water becomes and turns ultramarine blue. The artwork is dynamic and suggests a mix of contrasting emotions. The viewer has no choice but to immerse himself in these crystal-clear waters and ride the wave of his life. It is impossible not to notice the references to the Romanticism movement, with exponents such as William Turner and Constable who started from nature to create splendid works full of light, contrasts, torment and joy. Xris proves to be a versatile and highly skilled artist who combines influences from Romanticism, the 20th century avant-garde and her own personal experiences into unique and powerful works. Strong emotions, primal instincts and conflicting feelings make their way into her art. She reflects everything she feels in nature, which she revisits and recreates in her own way.

Art Curator Ilaria Falchetti

Xris



Lava Fusionna

Xris



Antelope Canyon

Xris



Au creux de la vague

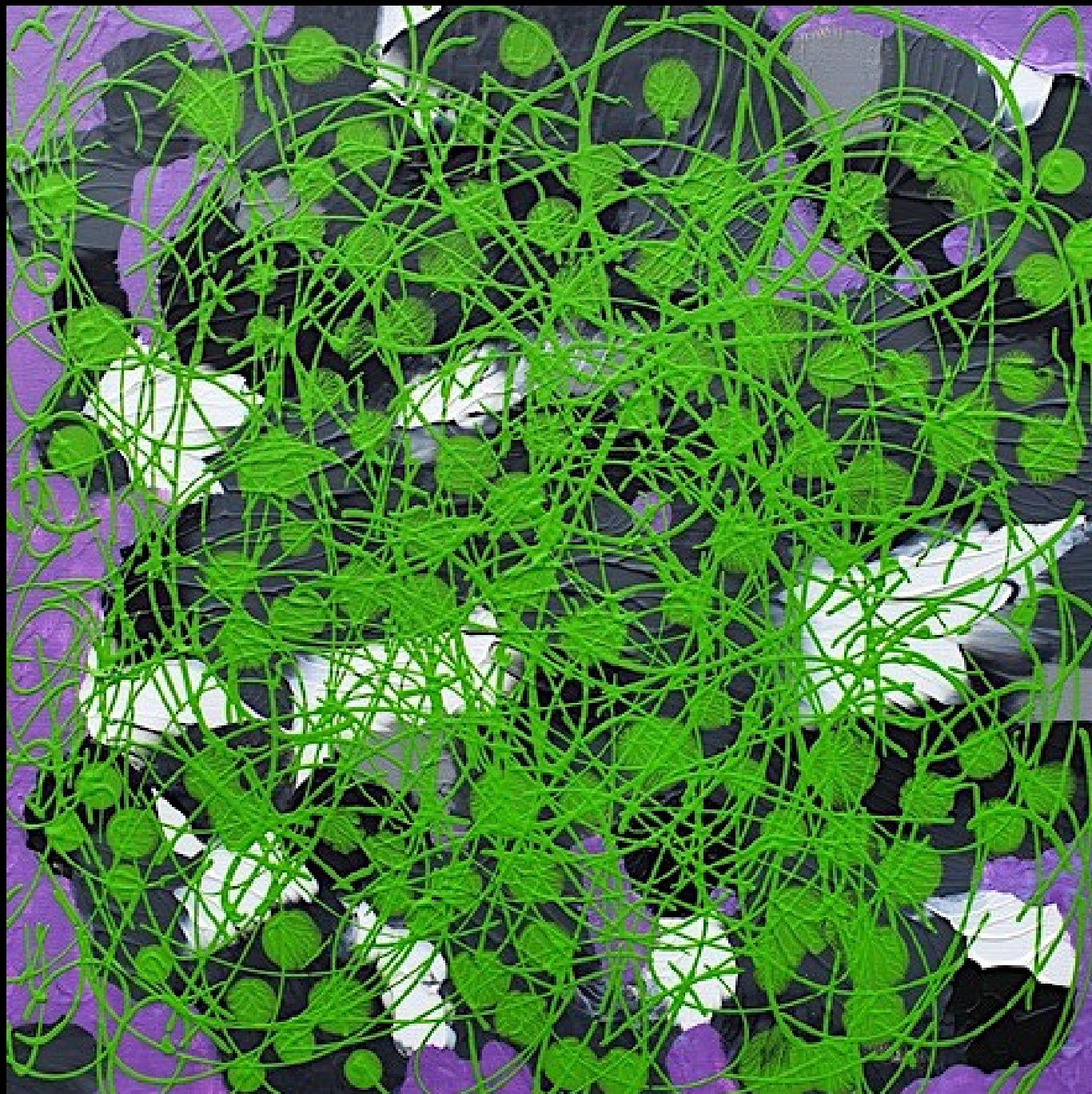
Y1

The creative act aims to express its artistic essence by making transparent the feelings felt during the realization of their works. Y1, a young French artist, expresses his passion for creation and art in various forms through vivid and lively colours. The artist creates simple works, very colorful, full of vitality and deliberately in contrast with the society and the gray urban environment with which he must live. "Dirty green" is a chaotic and dynamic work. The green paint has been spread with circular movements reminiscent of the humming movement of insects flying in the green lawn. The reference to nature is strong, the white and purple elements frame the chaotic, instinctive and passionate character of the work. In "Love story" we perceive a different kind of dynamism: the colors are very bright as well as the technique used that gives the title to the work. In fact, the color was laid on a first canvas that was then pressed against a second, giving rise to the love story. The colors, the result of an instinctive painting, are cheerful, strong and bring to mind childhood memories and happy. They recall playful moments of experimentation with colors. The pictorial technique used during the realization of "Nail art" is different, more calm, more defined. The nail polish on the canvas leaves a smooth effect, obtained with lens and sensual brushstrokes that have clearly traced the boundaries between a stain of color and the other, defining the limits.

"The limit is what gives a form to matter, allowing matter to be given a specific individuality and defined. Without limit we would not have the form and without the form we would not have knowledge." (Aristotele)

Art Curator Sara Giannini

Y1



Dirty Green

Y1



Love Story

Y1



Nail Art

Yonah de Beer (INSI art)

"If you want to have true freedom you must make yourself a servant of philosophy" (Seneca)

The artistic work of the young artist Yonah is the result of free thinking, critical thinking, ability to interpret reality and a great sensitivity. Yonah somehow embodies the idea of an intellectual artist, one who uses art as a means of expressing his thoughts about the world, society and life. The entire artistic work of Yonah touches on important issues, on which mankind has always wondered, to which the great thinkers of history have tried to give answers. The idea of creation becomes the metaphor of existence, creating a personal identity, creating to have the ability to perceive reality. The artist himself states that "existence implies creative construction". The works, in particular "Echo cosmos" and "First person", are characterized by main elements such as color and brushstroke, often there is no trace of reality, and could be defined as works of abstract inspiration. In them the sign, the gesture of the brush, and without doubt the idea and the study are evident. Yonah's style is strictly personal, he is the "contemporary symbolist", every element, every sign is never dictated by chance, every detail has meaning and a precise value. The whole composition, all the lines, the colors, the figures play a role and the main task of all Yonah's work is to give food for thought. For the viewer, Yonah's works are an open window on reflection, a gaze on the infinite path that is existence. Encountering the work of the young artist means putting one's life path, one's experiences into play, it means giving a shock to conscience and knowledge. As the colors move on Yonah's canvases, so the thoughts, reflections, doubts and questions, one after the other, chase each other and intertwine in the mind of the observer.

Art Curator Vanessa Viti

Yonah de Beer (INSI art)



Builder

Yonah de Beer (INSI art)



Echo-cosmos

Yonah de Beer (INSI art)



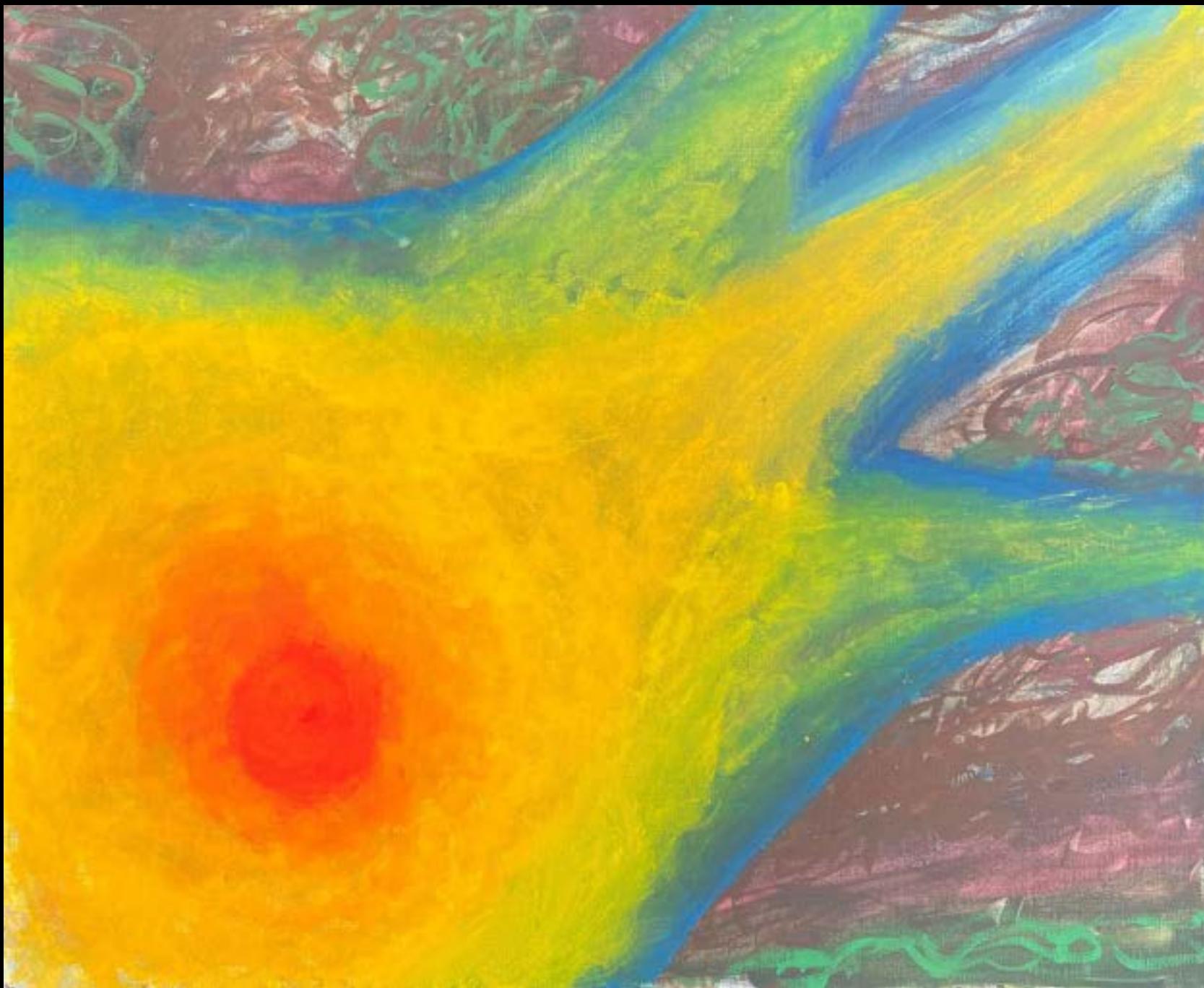
First person

Yukihiro Inada

We live in an ever-changing world. Countless images flash before our eyes in the blink of an eye, a myriad of sensory inputs flood us constantly and inevitably during our daily lives. The sound of an alarm clock, the trilling of a text message; an advertising slogan running across the television screen. Images, sounds, tactile perceptions. In cities - reinforced concrete - we have shaped our existence, our way of life and our habits. The rhythm of the clock is fast and pounding, the sensation is that of an abnormal time, a time that flows at a dizzying pace, too fast to be the time of nature. Sensations and emotions are cancelled out, removed from the soul and annihilated in an instant: elements that are too difficult to process in a fast-paced, constantly changing world. The motions of the soul are silenced, there is too much effort to examine them, too much time to spend tangling with the sensations of the innermost self. The result is a vital automatism, a sort of superficial and objective existence spent in a rapid and reproducible world. Yet our existence is closely connected to nature, to the 'other world' that exists outside our cities. We are sensitive to light, our circadian rhythm is based on the alternation of day and night. We are sensitive to a sunny day, to the first rays of spring flooding our skin after the quiet winter. Our senses awaken and so does the plant world; the trees are in bloom, the world is teeming with life. Yet there is an underlying incongruity that makes it difficult to reconcile the modern human being with the natural world: time travelling at a different pace. Nature is slow, gradual in its incessant motion of change, imperceptible in its variations of state and change. From the seasons to the complete motion of the earth around the sun, from geological eras to the orogenesis of reliefs. Movements and changes constantly in progress, so slow as to be imperceptible. Yukihiro's work invites us to stop, to savour the caress of the morning breeze and smell the air that smells of life. He urges us to observe in silence the boundless panorama at the top of a peak. Communications do not take, we listen to nature and slow down our time. We become fully aware of our sensations, touch the vortex of 'Melting of delight' and become conscious of our motions of the soul. A bright yellow appears before our eyes, punctuated by patches of pinkish and bluish colours, a pictorial metaphor for the emotional whirlwind that makes up the human soul, such a complex and irreproducible entity. We close our eyes and breathe in silence. We can feel that vortex inside ourselves: it moves slowly, it is in no hurry. Emotions remain, all that remains is to take time and go looking for them.

Art Curator Lisa Galletti

Yukihiro Inada



A Feeling

Yukihiro Inada



Fusion

Yukihiro Inada



Melting of delight

Yves Magnenat

"There's a blue nightingale in my heart - who wants to come out - but I'm too strong for him - I tell him - stay there - I won't let anyone see you ." (Charles Bukowski)

Yves Magnenat is a Swiss artist. Always linked to art, he has experimented with painting and sculpture, and creates his works for a lofty purpose, which transcend the idea of art intended as decoration or ornament. Yves's works aim to stir the conscience on important social battles, and to make their own contribution to improve the world. The artworks he presented for the exhibition are digital works that offer an opportunity for reflection both on the intimate and private universe and on a whirling world in which civil injustices can no longer be silenced. “Gina” represents the first of a series of works that portrays a young woman in different stages of age. Inspired by Bukowski, “Gina” is also an expression of the evolution of Yves' technique, which, just like the woman, improves herself with experience. “THE MAN FROM MUOTATHAL” is inspired by an isolated region of German-speaking Switzerland where the artist saw a man carve a barometer from the wood of a fir tree in a snowy forest. The particular circumstance gave rise to the production of an extinct and direct work, in which the face of man, surrounded by a white beard, turns the horizon in a representation of inspired intensity. The literary inspiration of Bukowski also returns in “Alexandra Aldridge” who refers to a young student at the University of London who is an expert in criminology and specializes in drug abuse and sexual consent. Her field of study led the artist to imagine the girl inside Bukowski's favorite bar, and those texts seem to recall - albeit in a more uninhibited and direct way - the themes of her research. In “The Eagle of the Constitution trying to defend George Floyd”, the artist takes sides in a story that has deeply shaken his sensibility. He decides to carry out a series of works that underline the harsh reality of a social injustice of ineffable cruelty, combining the real image of murder with that of the eagle, a bulwark of balance and justice. Social battles are again the center of attention with “NO TO FASCISM - CAPITOL - APPARITION”, a work that recalls a protest by pacifist demonstrators against fascism, when they are evacuated in a prison bus. The gaze is focused on the figure of the mother, Humana, known personally by the artist. The woman strongly committed against the resurgence of fascism, and she suffered greatly from government abuses of her in her youth. The works of Yves are thus configured as a set of extremely varied ideas that suggest an attentive and acute, sensitive and versatile creativity.

Art Curator Chiara Rizzatti

Yves Magnenat



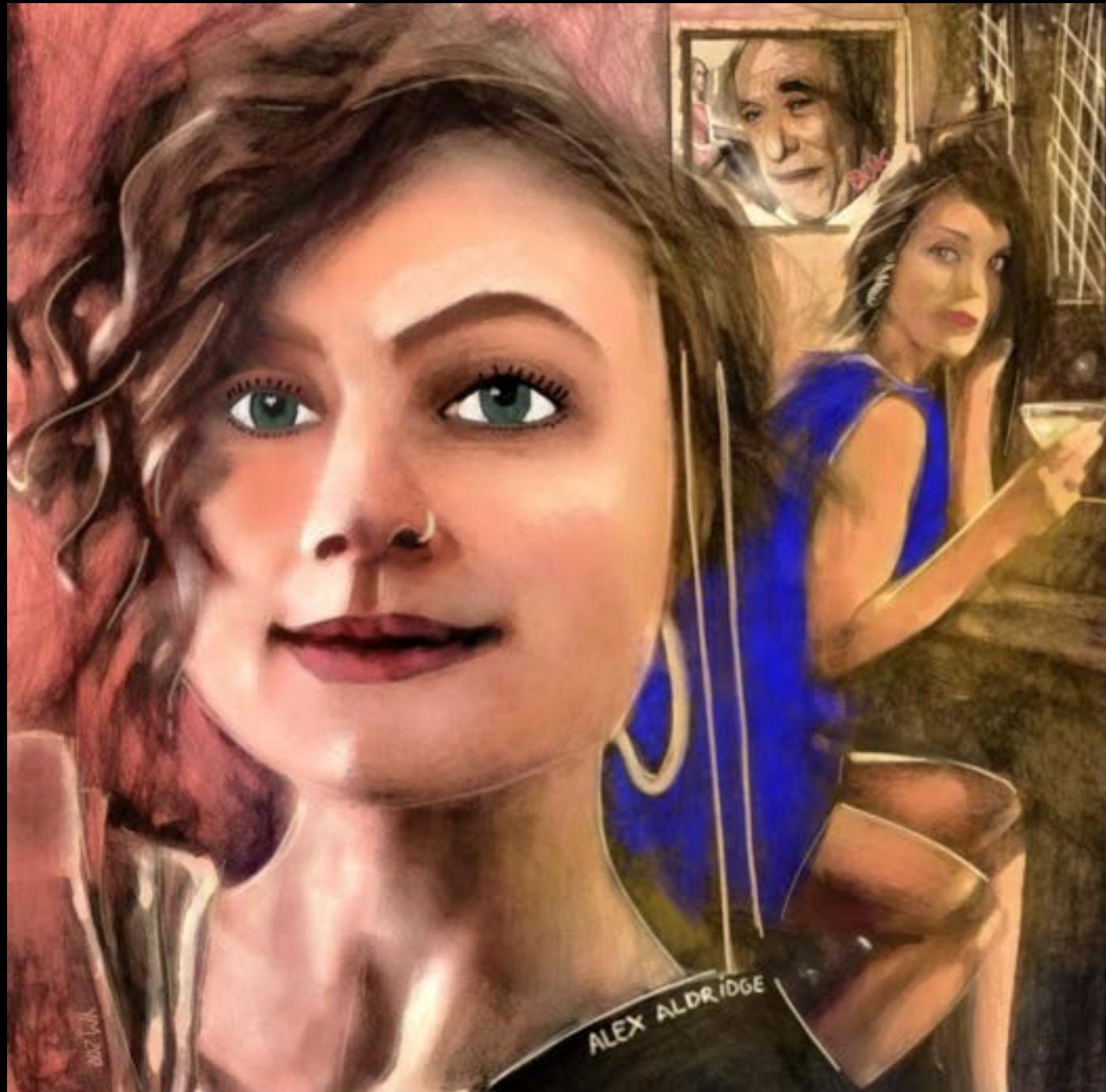
Gina

Yves Magnenat



THE MAN FROM MUOTATHAL

Yves Magnenat



Alexandra Aldridge

Yves Magnenat



The eagle of the Constitution trying to defend George Floyd

Yves Magnenat



NO TO FASCISM - CAPITOL - APPARITION

Zff

Sensations like rapid flashes of lightning that burst from the human soul. Emotional intuitions of very short duration inflame Zff's mind. Memories, sensations, fleeting mental associations. Whitish spheres rise upwards, beings or souls rising to the sky. Emphasised by a dark blue background, white spherical elements dot the surface of the composition. They are light, they seem to float. In my mind's eye, I am reminded of a hot flame with a bluish-white colour spectrum, a blaze that rips through the oppressive darkness. And yet, on closer inspection, we are able to calm our souls and give an opposing interpretation. In H.E.L.P. everything takes us back to the depths of the sea, to the iridescent and glassy beings that populate that part of the earth still unexplored. The sun's rays cannot penetrate, the water is freezing cold and no man has ever ventured down there. Everything is silent, everything moves slowly. Wasting energy in such a desolate, dark place could cost you dearly. There is no perception of space; in the abyss, darkness swallows everything, even space and time. It is a different world from the one on the surface, a piece of reality that is metaphorically and physically alien to what we are used to, to what is part of our common perception. Yet, these whitish spheres retain all their vital motion and light up the composition, illuminating the endless darkness. Large, clear spheroidal elements can be seen accompanied by smaller bubbles.

Zff

Ethereal jellyfish elegantly swimming in the abyss; slow and sinuous, they glow with their own bioluminescence. The movement of the representation is only one, these jellyfish all turn in the same direction in a claustrophobic journey towards calmer waters. They are all swimming upwards. Zff takes possession of his memories, processes them, mixes and associates them and then spits them back onto the canvas in the form of a composition of shapes and pigment. It is a game of mind and sensation, of flash of intuition and reworking of the past. His painting is a labyrinth between reality and mnemonic association. And this is how Valentine's Day acquires a new meaning, a new expressive autonomy and is coloured with acid and harsh pigments. A lysergic celebration of a feeling hat is almost perverse and degenerate. The languid and vicious atmosphere is all expressed in the representative methodology through peculiar chromatic tones. They range from violet to bright pink, from ashen blue to black, and then encounter greenish-yellow spots that punctuate the composition. They are made with a pigment that evokes a feeling of nausea and decay, as if one could almost perceive a cloyingly sweet smell escaping from those streaks of colour throughout the composition. This is Zff's painting. A painting that represents sensations that itself causes violent sensations in the viewer. And yet our gaze, even though disturbed and disoriented, does not stop observing these works for a moment.

Art Curator Lisa Galletti

Zff



Chaucer

Zff



H.E.L.P.

Zff



Clover

Zff



YANDERE