



ROMANTICA

SHAPE OF MY ART

CATALOGUE

Curated by Art Directors Carlo Greco and Alessandra Magni

Critical texts by Art Curators

Alessia di Martino	Francesca Catarinicchia
Alessia Perone	Ginevra Fisco
Alessia Ventola	Giorgia Massari
Anna Panizza	Ilaria Falchetti
Camilla Gilardi	Lisa Galletti
Carola Antonioli	Maddalena Corbini
Carolina Troccoli	Manuela Fratar
Cecilia Brambilla	Marta Graziano
Cecilia Terenzoni	Martina Stagi
Chiara Rizzatti	Martina Viesti
Elisa Garosi	Roberta Laratro
Elisabetta Eliotropio	Sara Giannini
Elita Borgogelli	Silvia Grassi
Erika Gravante	test
Federica D'Avanzo	Trithida Trising
Francesca Brunello	Vanessa Viti
Francesca Campanelli	Ylenia De Giosa

***“Whoever says Romanticism refers to Modern Art, that has the meaning of intimacy, spirituality, colour and aspiration towards the boundless world expressed with all the means that the arts offer.”***

*(Charles Baudelaire)*

*Nowadays, the term “romantic” refers to people or sentimental situations that evoke a particularly suggestive atmosphere typical of a loving relationship lived with an enchanted trepidation. In reality, historical, literary and artistic Romanticism embodies true passion, struggle, love of country, the “storm and the rush” (Sturm und Drang). A new way of seeing nature was born with it, no longer considered as an object to be studied and controlled, but as a creative force that escapes from all the rules. Closely related to this there is the concept of “genius”, as the one who creates free from rules, and therefore driven by his own feelings. This is how, from 1800 onwards, the adjective romantic has been used in literary genres as chivalric novels, to depict fantastic events in a given historical setting. Alongside this initial meaning, the meaning of “picturesque” was developed, referring not only to what was artistically depicted, but also to emphasize the feelings which could be taken from an artwork. In this way a different trend was enhanced based both on imagination, modernity and past values. In fact, philosophers like Schlegel and Nietzsche consider Romanticism to be one of the hinges on which the spirituality of the so-called romantic man revolves, embodying boldness, striving towards an unattainable utopia up to the point of merging himself with nature and history. An arduous task, but by no means impossible! His sensitivity to the infinite and to reality coincides with what surrounds him, and every material and immaterial element becomes the objective manifestation of his distress, where feelings are the engine of deep states of mind that stimulate the spirit to open up towards the Universe. The direct consequence of what man experiences refers to a feeling that afflicts the individual and pushes him to go beyond the limits of earthy reality, now become oppressive and suffocating, to take refuge in his own introspection or in a dimension that goes beyond space-time limits. A remarkable progress is made with the exploration of the irrational, including feelings, madness, dreams and visions which all take a crucial role to help both the artist and the viewer to escape from reality. Every feeling is even more emphasized within the art: artists like Caspar David Friedrich, with his natural landscapes which tell about the “sublime” better than a thousand words; or William Turner, who is defined as the “master of light”; John Constable with his poignant country landscapes; Eugène Delacroix, who embodies all the tension and melancholic sensuality of the romantic spirit in Freedom Leading the People; and finally Francesco Hayez, who recounts the past in a modern key, as in his work The Kiss, underlying the values of nation, freedom and courage. From the 19th century until today, artists have developed and promoted an artistic practice consisting of contemplation of the infinite and the symbolic power of the forces of nature. With “Romantica - Shape of my Art”, M.A.D.S. Art Gallery of Milan invites each artist to plunge into the heart of his or her own soul, with the aim of extrapolating and bringing out a new sensitivity, evoking passions and emotions, stimulating the mind and heart of the viewer, pushing them beyond the known limits up to the origin of memory and remembrance. Unity, vigour, instinct, individuality and the ability to perceive the surrounding environment are exalted in order to give ample space to a single great Love... that of Art! Because no one can stop the impetus and the storm of a romantic heart!*

*Concept edited by Art Curators*

*Alessia Perone – graduated in “History and Criticism of Art” and in “Sciences and Cultural Heritage”*

*Ilaria Falchetti – graduated in “Sciences and Cultural Heritage”*

# Aaliyah Ebrahim

*“Life is short; should hope be more? In the moment of our talking, envious time has ebb’d away.  
Seize the present; trust tomorrow e’en as little as you may.” (Horace)*

Aaliyah Ebrahim is a young artist based in South Africa. The focus of Aaliyah’s art is a continuous experimentation that allows her to reflect on the nature of emotions through material works, building layers and layers of texture with paste, ink and tissue paper, and paint to blend together. Dense painting and vibrant colors are the means to represent the artist’s feelings and inspire the viewer. Abstract art therefore becomes the privileged choice to visualize something that has no form: it bases its strength on bright and gaudy colors, which speak directly to emotion without passing through the filter of rationality, like in “Elemental” and “Goddess of Love and Beauty”. The aesthetic harmony between colors also translates into a personal “manifesto” of an overwhelming *joie de vivre*, an invitation to savor the satisfactions that lie behind uncertainty, just as a colorful universe of emotions can flare up from a blank canvas. It is an invitation that brings to mind the *carpe diem* of the Latin poet Horace, albeit brighter and more optimistic. It is no coincidence that the *fil rouge* of Aaliyah’s works is the gold color, which represents an inseparable constant of her paintings. The material mixtures, dense with textures and colors, are always pervaded with gold (in the form of leaf or powder), which even drips from the upper part of the canvas as in “Raindrops on Roses”. Aaliyah Ebrahim uses gold to blend the colors on the canvas together in a refined whole that perfectly reflects the meaning conveyed by the artist. Among the disruptive emotions suggested by the chromatic range, the nobility of gold softens the contours, and acts as a unifying element between one color and another. The omnipresence of gold refers to an almost supernatural, hieratic dimension, and seems to embody a wish from the artist, who aims to spread a precious message of harmony and positivity, as well as testifying to a goodness of spirit and intentions that few people (endowed with “a golden aura”) know.

*Art Curator Chiara Rizzatti*

# Aaliyah Ebrahim



*Elemental - The Passionate One*

# Aaliyah Ebrahim



*Goddess of Love and Beauty*

# Aaliyah Ebrahim



*Raindrops on Roses*

# Abraham Aronovitch

*“This tremendous world I have inside of me. How to free myself, and this world, without tearing myself to pieces. And rather tear myself to a thousand pieces than be buried with this world within me.”*

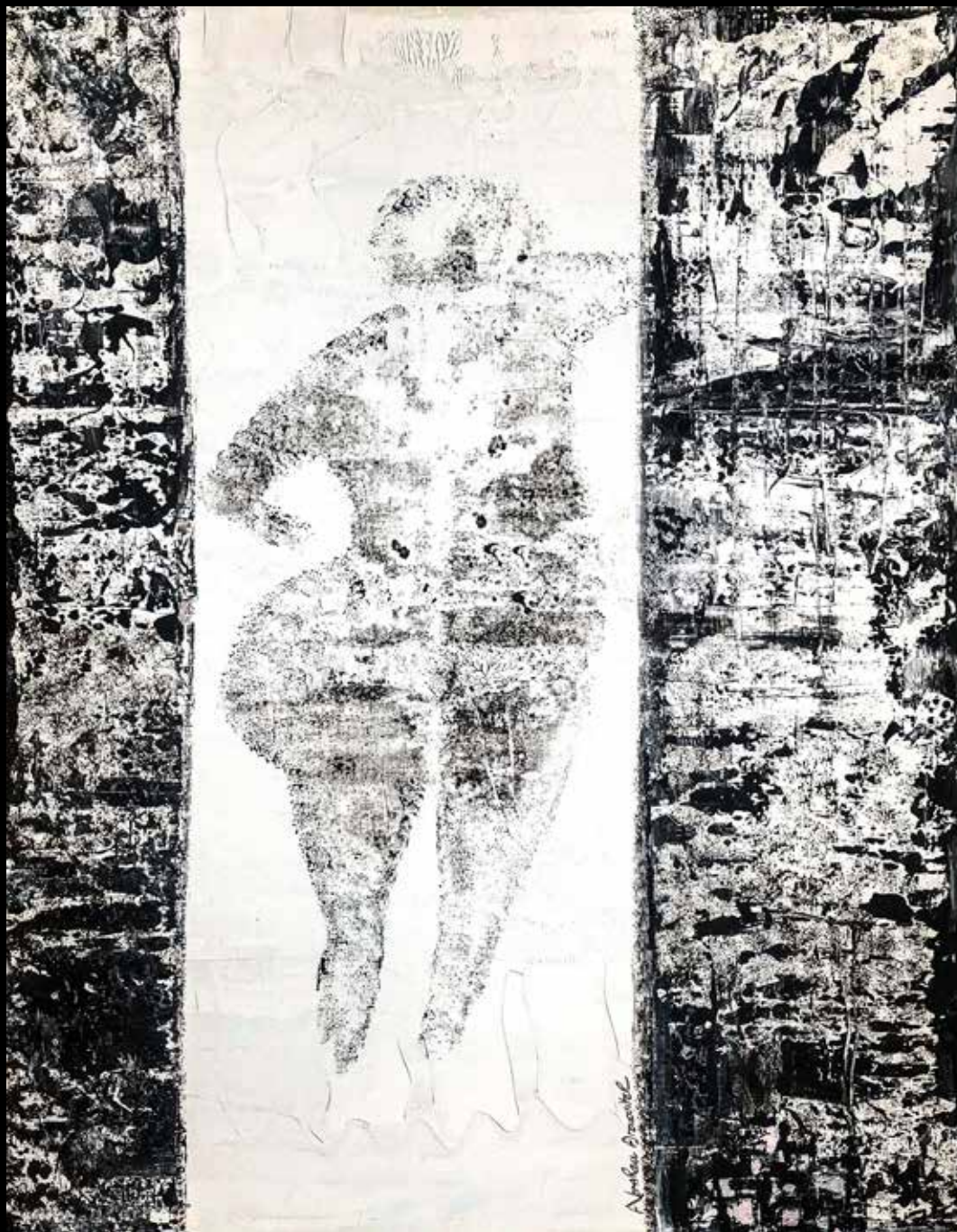
*(Franz Kafka)*

Abraham Aronovitch is a French artist, whose works open the viewer's gaze to the depths of the human soul, so changeable in its infinite forms. A visual research, which places man at the center of the cognitive universe, developed through a very contemporary language. An investigation of the body in relation to the inner world, in its most unknown and hidden complexities, translated into a figurative style persuaded by a line tending to abstractionism. In “We're gonna get out of this”, an asexual figure walks almost dancing among the trees. The blue color chosen to describe the shapes communicates spirituality, life and rebirth. The trunks of the trees are magnificently described, thanks to a technique reminiscent of frottage. This technique, which consists of rubbing a pencil or a pastel on a sheet of paper resting on a rough surface, was already known in ancient China and classical Greece and was later reused in modern times by the German artist Max Ernst. An inconstant vision that seems to crumble before our eyes, showing us a completely surreal landscape, where the two-dimensional description is interrupted by the passage of a thin brown tube, which crosses the canvas transversally, catapulting reality into the unconscious. A rather turbulent scenario, characterized by a geometric expressiveness, whose regularity is broken by hollow contours. In Aronovitch's work, the insecurity of life takes the form of a dancing body, which moves sinuously in the undergrowth. A place usually dark and impervious, becomes here, instead, a place full of light and hope. A visual antithesis, where everything merges into a unicum, with strong sensory vibrations.

*Art Curator Francesca Brunello*



# Abraham Aronovitch



*Peaceful Thoughts*

# Abraham Aronovitch



*Reflections in the night*

# Abraham Aronovitch



*We're gonna get out of this*

# Abstract Artist Sir

Abstract Artist Sir, born Matthew S Robertson is a self-taught abstract expressionist who works mainly with acrylics on canvas. His work “A vivid sunset, before a starry night” is full of details that enhance the material by which it was created. The background painted by the artist is very dark, interspersed with small portions of white color and parts of red color emerge decisively, from the lightest to the darkest, alternated by yellow. The work is full of energy and every single piece of the canvas is not left to chance by the artist, as we can see from the infinite details. He produces this piece as an attempt to capture the thrill of watching the sunset as night approaches, at the top of a mountain. The red and yellow portions that predominate in the painting seem to tear each other apart, just as the sunset leaves room for the night, dark and silent, where only the twinkling light of the stars prevails. Just like in any abstract work, what is emphasized is the artist’s intentionality to put on canvas his most intimate sensations, in relation to the world around him. This is possible thanks to the excellent use of color, which strikes us as soon as we come into contact with the work, overwhelming ourselves with contrasting emotions and leaving room for our imagination, with the curiosity to perceive and enjoy every single pictorial detail.

*Art Curator Elita Borgogelli*

# Abstract Artist Sir



*A vivid sunset, before a starry night*

# Akko Tera

The word mandala, from Sanskrit, means sacred circle and appears for the first time in ancient Vedic texts. Geometric designs follow one another side by side symbolically representing the universe. Fundamental forms are the circle and the square that, through their physiognomy refer to the spiritual sphere. In Asian cultures the mandala has represented for centuries a means to reach a higher degree of awareness and concentration and this can be interpreted in two ways: as a visual representation of the universe or as a guide for various spiritual practices that take place in many Asian traditions, including meditation. In Hinduism and Buddhism the belief is that by entering the mandala and proceeding towards its center, one is guided through the cosmic process of transformation from a state of suffering to one of joy and happiness. The mandala is therefore the bearer of universal messages, it is the emblem and the vision in images of the power of life and of the entire existence. Nature and the succession of events, space and time are enclosed in it, concentrated within its lines, sometimes straight, sometimes curved and sinuous. Akko Tera draws heavily from Indian culture, reworks the mandala and integrates them to show us what is true and beautiful in nature, in what surrounds us. Our gaze, often fast and furtive, has lost the habit of resting on the beautiful things that surround it. There are too many stimuli, too many inputs that reach the human retina. Too many distractions, commitments and thoughts. Yet let us stop for a moment and observe the slow flow of nature, its intrinsic beauty common to every living being. Let's listen to its age-old song and impregnate our souls with its inexhaustible vital energy. Strength and Grace is a hymn to nature and its many faces. Above a dark background stand whitish mandalas that wrap with their sinuous lines the snout of a proud and energetic tiger. The animal looks us straight in the eyes, its aquamarine irises are turned towards ours, for a certain instant it seems to see the flicker of life passing through its glassy eyes. It is the pride of nature in an image, a nature that certainly has its rules - crude and objective - a sequence of principles elaborated over the centuries and millennia to reach us in its present state. The tiger still looks at us, so proud and proud. We steal energy from its eyes, its moist pink nose and its soft sky-blue fur that blends into the background. We grasp her survival instinct, we grab her vital impulse, we learn from her to live our existences in nature and with nature in a game of symbiosis that nowadays we have forgotten.

*Art Curator Lisa Galletti*

# Akko Tera



*Strength and Grace*

# Alastair E. Blain

His journey in art began in 2012 in his native land, Scotland. He then developed it for three years in New Zealand, where he came into contact with traditional crafts and with the use of natural materials, and then moved to Vienna for just over a year, where he acquired the techniques of oil painting, and finally returned to home, devoting himself to the representation of his beloved land and its breathtaking landscapes. Since his youth the artist has had a strong appreciation for the beauty of nature and, in fact, in his works we see represented the rugged hills, the woods, the rivers of his area and the ever-changing light that illuminates them. Alastair E. Blain's works appear romantic in many respects. Man, in the romantic conception, is immersed in nature and consequently the landscape, for them as for the Scottish artist, becomes one of the favorite themes to represent. However, the Romanticists tended to portray the landscapes in an idealized way, filtering them through their feelings; Alastair E. Blain, instead, represents them as they appear before his eyes, observing and studying them with humility. The Scottish artist often paints "en plein air", in front of the free nature, to receive with immediacy all the infinite shades of light, colors, reflections, movements, spaces. This, however, does not mean mere realism; in his works transpires all his passion, love and appreciation for nature, history and the landscapes. "Bearradha Na Dùchalmuir", Gaelic for "Wild Hill of Duchal Moor", is the brightest of the three. The bare soil appears arid also because of the cracks on the pictorial surface, but these at the same time make the work even more real, more material. In the sky there is a large white cloud that seems to detach from the horizon and rise strongly upwards. Always in the sky, on the right, playing to guess the shapes of the clouds, we could see a human face. "Craig Mòr Na Aireach", or "Watch hill of Big Craig", shows us a rocky landscape. A path meanders among the stones and shrubs, while on the right we can see a mountain range with rounded peaks by the weather, and on the left a grove of trees. In the sky, grey, blue, white and pink clouds make spectacle, dancing harmoniously ancient melodies. "Cháilean Na Abhain a'Calder", "Maiden of the River Calder", is the most evocative of the three. The choice to place on the central vertical axis all the main elements of the composition, overloads the viewer by showing him the majesty of nature and making him feel the smallness of man in front of it. In the centre, a mountain hurls solitary on the glade; at the top, the gloomy clouds, full of rain, branch off, showing us a slice of sky with a thundering shape; the same shape that we find inverse, down, in the motion of the stream that descends downstream. In the wonderful works of Alastair E. Blain, we can feel the happened reconnection with his land and his poetic vision, constantly evolving, but always able to arouse powerful emotions in the viewer.

*Art Curator Francesca Catarinicchia*



# Alastair E. Blain



*Bearradha Na Dùchalmuir*

# Alastair E. Blain



*Cháilean Na Abhain a'Calder*

# Alastair E. Blain



*Craig Mòr Na Aireach*

# Alenka Vrhovnik Težak

For her second time at M.A.D.S. Art Gallery, the artist Alenka Vrhovnik Tezak - in art Art Vivianne - presents two paintings that, according to the exhibition's concept, "Romantica – shape of my art", open to a new sentimentalism given by the pleasant and the sensual atmosphere. Both the paintings, in oil on canvas, are created with the use of soft colours and delicate subjects that seem to fluctuate in the middle of the scene. "Secret Garden" shows the artist's ability in conferring to the painting a real and physical essence, as if the viewer could catch the flowers that lie on the canvas. Although red roses are the symbol of love and passion par excellence, Art Vivianne has given to them a different meaning blending the red of the petals with the pink of the background and conferring, in this way, a softer perception.

# Alenka Vrhovnik Težak

The flowers themselves seem to be fragile with their thin stems and deciduous petals scattered through the canvas by an imaginary breeze. The same perception of grace and elegance is perceivable in “Waiting for you” where a young woman, seen from behind – is sitting on the bank of a brook. What immediately stands out by watching at the painting are the sunbeams that illuminate the nude body of the woman conferring to her a pure essence and beauty. The brushes that compose the water flow create a dynamic scene that follows the riverbed and that seems to embrace the blond girl. The fact that the viewer cannot see the face of the female subject is inherent with the artist’s aim of a free interpretation and imagination of the subject, immersed in her thoughts, as the Romantic souls are.

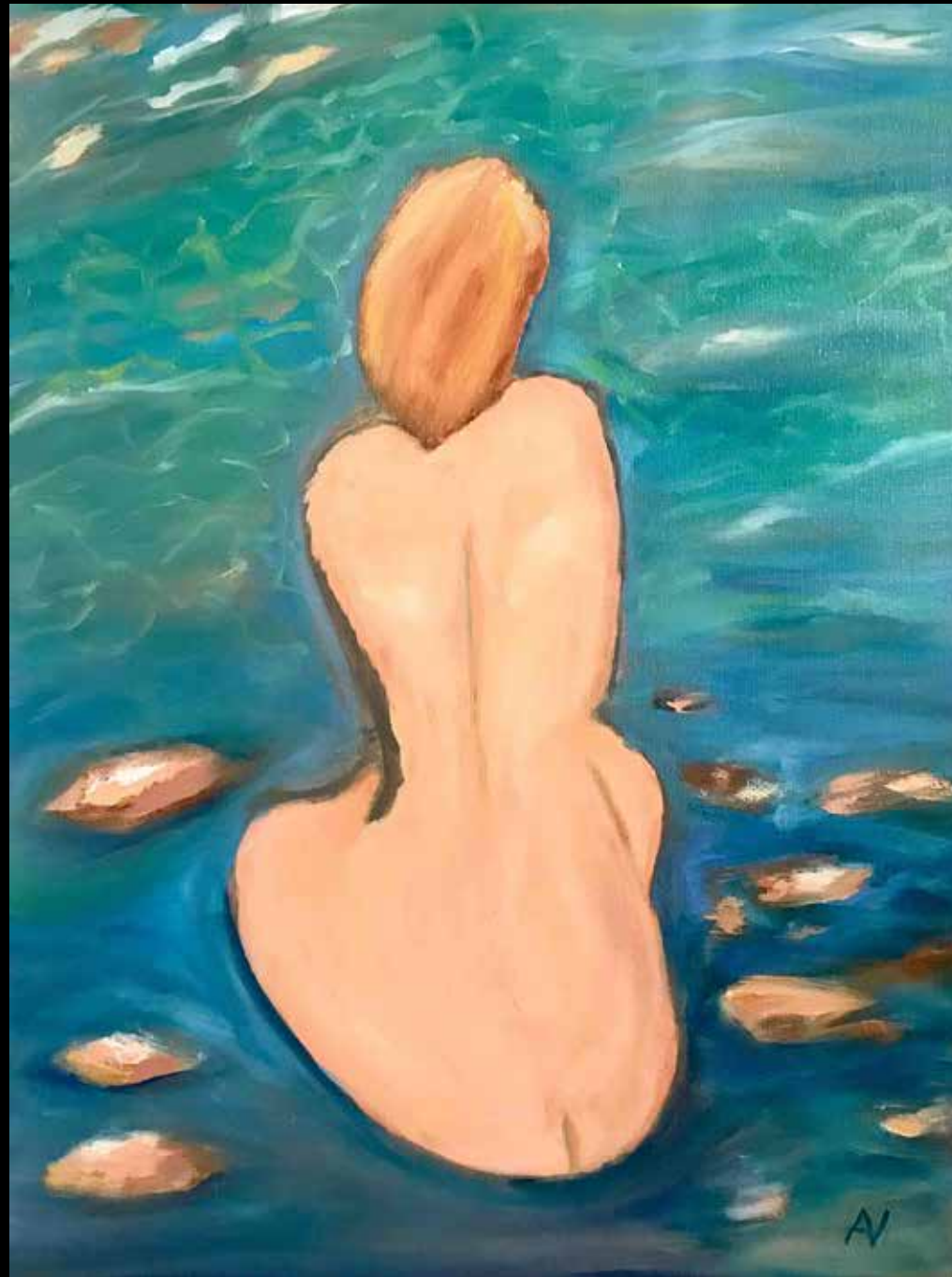
*Art Curator Martina Stagi*

# Alenka Vrhovnik Težak



*Secret Garden*

# Alenka Vrhovnik Težak



*Waiting for You*

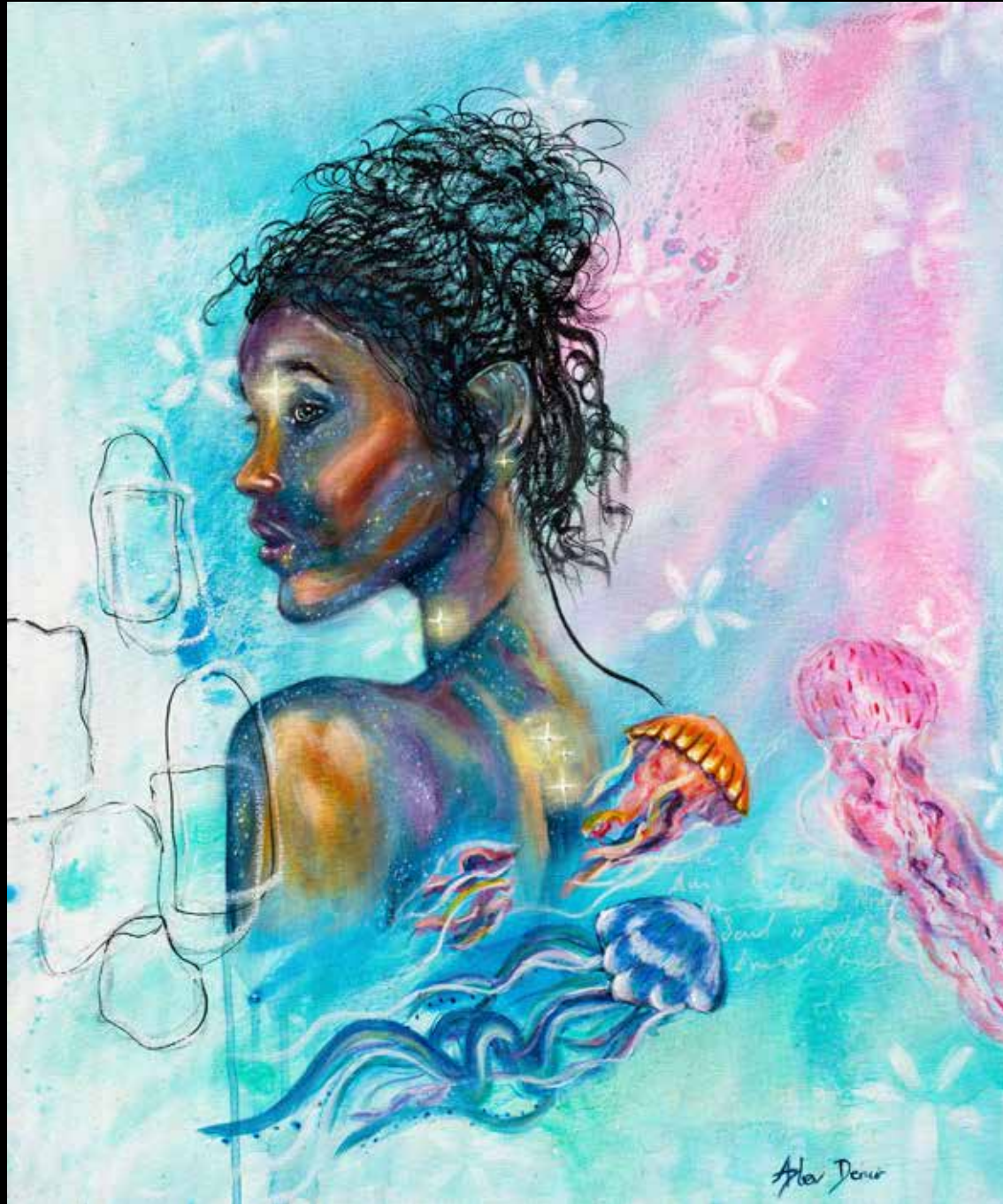
# Alev Demir

German artist Alev Demir always wanted to express herself through her art, wherefore in 2020, she made the decision to pursue her dream by enrolling in a contemporary Mastery Program at Milan Art Institute, USA which taught her the skills of old masters and various techniques. Alev describes her artistic goal with these words: “I want to connect with people all over the world through my art and empower them not just to dream but also trust themselves and take action to live their dream.” Alev Demir presents at M.A.D.S. Art gallery in Milan three works: “Child of the Cosmos”, “Moments” and “Resting”. All three works have as a main colors the light-blue and the pink that give the paintings a delicate and elegant look. The three works have as their protagonist a girl, shot in different ways in the three canvases. The first, “Child of the Cosmos”, is the only one in which you can see the face of the girl, depicted three-quarters. Chiaroscuro is strongly accentuated on the skin, rendered in multiple shades of brown, green, orange, blue and white, in the same way as the Impressionist painters. Around her float delicate colored jellyfishes that place the scene in a marine setting. In the other two canvases, the subject is accompanied by butterflies in one and a dragonfly in the other. “Moments” certainly depicts the fleeting nature of happiness, time and life that flows. All this is perceived by two hands, the main subject of the work, which interact with delicate butterflies in flight. The butterfly has a short life, is delicate and at the same time symbolizes change and transformation into something new. The work, thanks to the bright and delicate colors, conveys a feeling of hope. The last work, “Resting”, has darker colors than the others: blue and purple are predominant and dominate the delicacy of white. The woman, from behind, is like immersed in soft clouds, in a fairy-tale setting. Alev Demir’s works are a journey into the world of dreams, where anything is possible. It is therefore right to say that the artist succeeds in her intent to encourage people to dream and to pursue their dreams, to make them come true.

*Art Curator Giorgia Massari*



# Alev Demir



*Child of the Cosmos*

# Alev Demir



*Moments*

# Alev Demir



*Resting*

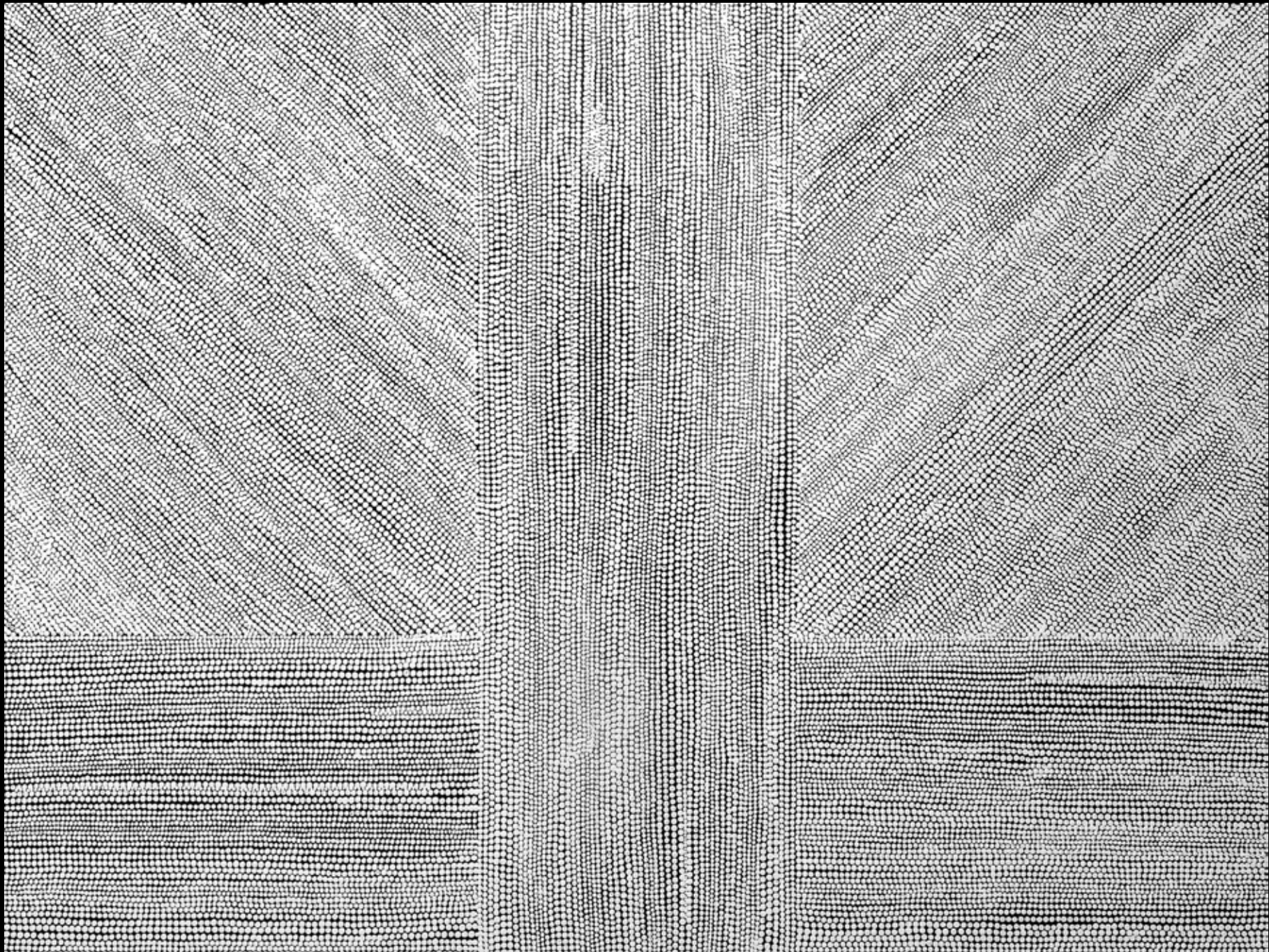
# Alex Birdfox

*“Although we all share the same space within reality and place in the universe, it is each individual’s internal experience that makes our existence powerfully immense and entirely unique.” (Alex Birdfox)*

This work in acrylic on canvas, entitled “Individualistic Perspectivism” was selected by the young contemporary Aboriginal Artist Alex Birdfox, within his artistic repertoire, in the occasion of the international art exhibition “Romantica - Shape of my art” organized by the M.A.D.S. Art Gallery from Milan. The style of the work is a traditional Aboriginal Dot Painting, revisited in a contemporary key, thanks to the contribution of innovation and contamination with artistic forms of European origin, such as the use of acrylic paints. A new interpretation of one of the most ancient forms of art, branched out in the most specific and technical artistic practice, called “Dot Art”, which to the western eye, appears abstract, but in fact they make use of a complex symbolism in which precise meanings are assigned to different geometric shapes. Originally used in drawings on the sand, it is now transposed into canvas using complex geometric patterns made with numerous points, roughly equidistant from each other and of different colours. This piece is the representation of the Australian artist’s philosophy of life, which is a combination of two schools of thought, “perspectivism” and “individualism”, each of which helps to better understand reality with its own limited, relative, particular, and specific and essential personal contribution. It is the idea that an individual’s perspective and perception of an experience and the thoughts and emotions that follow are unique and infinite. This is shown in this piece with the vertical line representing the self, the diagonal line representing the infinite spectrum of thought and emotion, and the horizontal line being a reminder to stay grounded while processing those experiences.

*Art Curator Carola Antonioli*

# Alex Birdfox



*Individualistic Perspectivism*

# Alexandra Rabineau

For the international art exhibition Romantica-shape of my art the artist Alexandra Rabineau presented three artworks titled: 'Hommage à Matisse', 'surveillance = sécurité covid ?' and 'confinement, enferment, confort'. Starting from the last one: the background seems to be divided in two parts. Starting from the bottom, this first part for the colours used remind the motifs of the earth but also the blood. The second part reminded the motif of the sky in fact we can see the colour is not presented in a homogeneous way but interspersed with spots that refer to the idea of clouds. The protagonist element of the composition is spiral placed in the centre of the painting. This element refers to the idea of something capable of hypnotizing the observer, almost blocking his observation and his reflections. The artist wants to communicate the emotion about the pandemic period that we are living. As she says : << I do not want to represent the situation that the media exposes to us but the representation through the emotions.>>. In the second artwork presented titled 'surveillance = sécurité covid ?' refers to the same concept. A non-homogeneous red interspersed in the lower part by a light blue spot creates the background. The predominant element is the eye collocated in the centre of the painting that reminds the idea of the observation. The viewer feels observed by the painting, by the art. Also this relationship with the art becomes a reflection on the reality we are experiencing in this period. This element postpones the idea of feeling constantly monitored. The mission of the artist is to create suggestions in the observer, something that with the emotions evocate thoughts about our reality. The last painting presented has a different style from the other ones. The title in fact is 'Hommage à Matisse'. The citation to the artist Matisse, is mostly for the technique used. Matisse used to start from the representation of reality, then transforming it into simplified and flattened forms through the combination of pure, bright, luminous primary and secondary colours. The artist Alexandra Robineau starts from the perception of the reality and translates her feeling in perfect shapes used in the composition trying to erase the background to underline the forms used. In fact we can see the image of one stylized woman in the foreground that could be seen as the protagonist of the artwork. The artist wants to use her art to communicate feelings, emotions and tell us stories that could have different shapes and meaning depending on the observer that her art meets.

*Art Curator Elisabetta Eliotropio*

# Alexandra Rabineau



*Confinement, enferment, confort*

# Alexandra Rabineau



*Hommage à Matisse*



# Alexandra Rabineau



*Surveillance = sécurité covid?*

# Alexandru Popa

Alexandru Popa is a Romanian artist, whose art recalls the iconographic spirit, figurative art combined with the mythological and religious tradition creates works that evoke emotions of the past. At the international art exhibition “ROMANTICA - Shape of my Art” of the Art Gallery M.A.D.S. he exhibits “The Spirits of Wickedness”, a piece of art whose inspiration rooted in the symbolism of the late 19th century is evident, it is not a precise style, but rather it is the use of different stylistic registers to convey a certain symbolic message. In “The Spirits of Wickedness” the main subject is a mystical figure, whose features are not detailed, surrounded by other, smaller figures, representing the spirits of what is wicked and malignant. The central figure appears to be besieged by “demons” who pull it from side to side as if they wanted to drag it. The representation stands out against the dark background, illuminated with a red light that recalls danger and darkness. On an imaginative level, the scene would be held in the sky which, thanks to the colors used, appears to be stormy. The whole work leads the observer into an atmosphere of anguish, almost existential, the impossibility of freeing oneself from what is evil lets fall the mind of the beholder in a world made of doubts and fear. The “demons” that besiege the human soul can be represented by temptations, ephemeral pleasures, sins, which lead to the loss of oneself.

*And without drums or music, long hearses Pass by slowly in my soul ; Hope, vanquished, Weeps, and atrocious, despotic Anguish On my bowed skull plants her black flag.. (Charles Baudelaire - Le Fleurs du Mal)*

*Art Curator Martina Viesti*

# Alexandru Popa



*The Spirits of Wickedness*

# Alla Struchaieva

Alla Struchaieva is a Ukrainian artist whose works allow you to fly in a parallel way, a world made of colors and romantic emotions, a romanticism that tends to the mystical. The works that Alla proposes belong to the artistic avant-garde and immerse in the world of mythology. At the exhibition “ROMANTICA - Shape of my Art” Alla exhibits three works, the first is “At the edge of the Universe” which has as its subject two angels, a man and a woman, who hug, in an embrace in which she is protected by his wings. The title of the work recalls the journey that the two souls have undertaken to reach the farthest point from the earth, the journey that two deeply in love people make when they rise above everything. The background is represented by an abstract representation, which allows it to be interpreted as something unknown, a universe in fact. In addition, the branches of the trees, which from one side to the other come close to each other, recall the concept of union, represented by the protagonists of the work. There is a complete absence of depth and, consequently, the loss of importance of “foreground” and “background”. The construction of the work recalls those of Japanese woodcuts. The same goes for “Serenity”, in this case, the protagonists of the work are a female figure and a male figure, perhaps a god and a goddess, or two angels. Represented completely in white they convey peace and superiority, shining with a light completely of their own. Also in this work the typical pattern of “grounds” is missing and the work appears to be built on flat surfaces. In the work “At the edge of the Universe” the relationship between the two figures is represented by protection, in “Serenity” the bond is symbolized by veneration and respect, it is enough to glimpse the way in which the male figure is kneeling and looks at the female figure. The third work exhibited by Alla is “Rain Man” whose dominant colors are red and purple, the first represents energy, movement, but also passion, while the second is the symbol of transformation, metamorphosis and magic. Alla Struchaieva’s works allow you to enter a universe opposite to ours, the observer has the opportunity to completely detach \*self from what surrounds him and experience brand new and surprising sensations.

*Art Curator Martina Viesti*

# Alla Struchaieva



*At the edge of the Universe*

# Alla Struchaieva



*Rain Man*

# Alla Struchaieva



*Serenity*

# Ana Kiss

*“Symmetry consists in grasping with a glance; it is founded on the fact that there is no reason to do otherwise; and it is also based on the figure of man, and that is why we want symmetry only in width, but not in height or depth.” (Blaise Pascal)*

Ana Kiss is a Brazilian artist. Her path in the world of art was born just for fun, after receiving the gift of a painting course. From that moment on, she alternated her profession as a teacher with a future as a painter, which was not long in being recognized. After a few months of practice, Ana Kiss was invited to participate in an exhibition of the Salvador gallery. A short time later, Ana did her first solo show. The element that distinguishes her works is a great attention to proportions and symmetries, and her painting “Symmetry and Confluence” is an example of this characteristic. The background - painted with light strokes of acrylic - contrasts with the set of flowers in the foreground. The composition is designed to emphasize the balance between shapes, sizes and colors, giving the viewer an impression of harmonious serenity. The vertical lines of the flowers are contrasted with the circular shapes of the corollas, while the warm colors (red, yellow, orange) alternate punctually with the cold tones of blue and green. The result is an interesting game of symmetries, which nevertheless are never taken for granted. They represent the basic scheme on which the artist elaborates a remarkable play of colors with a dreamy and impalpable effect. Each petal, each stem, each central disk of the flowers also contains part of the colors of the other elements of the composition, thus also creating a chromatic balance that dialogues with the geometric apparatus of the lines.

*Art Curator Chiara Rizzatti*



# Ana Kiss



*Symmetry and Confluence*

# Ana Klanac

*“The more space and emptiness you can create in yourself, then you can let the rest of the world come in and fill you up.” (Jeff Bridges)*

Ana Klanac has always been fascinated by art from a young age exploring her creativity painting after painting using psychology as a means of inspiration that opens the doors to a new way of interpreting art, putting the human sphere as a priority such as perception, memory and emotion. All this allows Ana to find her channel and her form of freedom by interpreting situations and people, a complex combination of lights and shadows, taking care of the emotional universe. In the work represented, the pain of abandonment and the melancholy in which they find refuge in this bed are the protagonists, a symbol of intimacy and familiarity where the subject can listen to himself and swim in his abysses of uncertainty and merge with his own black holes to come out strengthened and relieved. Representation of a reality, not seen from the outside but from an internal critical eye, capable of giving it a much deeper and more introspective reading. State of mind metabolised and told on the canvas through brushstrokes and nostalgic colors. A single figure with a static body that reminds us of the distance of human relationships and physical love. We can see in this painting the sense of torment expressed by the empty side of a bed, the lamp on the bedside table is still on and us recreating lonely expectations and symbolising the light of our heart. We still keep the memory alive, but we don't necessarily have to look for an explanation or a single solution to everything we observe; rather, leave room for the unconscious by letting ourselves be guided beyond the empirical reality and getting lost in the existence of a romantic dream.

*Art Curator Erika Gravante*

# Ana Klanac



*Gone; emptiness*

# André Romijn

M.A.D.S Art Gallery houses, during “Romantica – shape of my art” exhibition, two female portraits made by André Romijn, its faithful artist. According to the theme of the exhibition, André has created “La Fioraia” and “Reading a Book”, both of them with a woman on the foreground, with different elements that recall to mind a Romantic atmosphere. “La Fioraia ” – as the title lets imagine – refers to the lady’s job that, together with her soft features, assumes a noble behaviour. The way in which André creates his subject confers to the piece a real essence and the woman herself assumes vitality. She stares at the viewer with a seductive and almost sad gaze that gives value to the whole scene. The gesture to hold the bunch of peonies closed to her breasts alludes to the lady’s fear to lose romanticism and love, as if the flowers could assure her. Self-confidence is instead the sensation that transpires by watching the girl portrayed in “Reading a book”.

# André Romijn

By watching this painting, we can travel with our imagination and enter in an autumn afternoon in the English countryside where a young lady is immersed in her novel. The gesture that she makes with her right hand, lightly touching her red hair shows the artist's ability in catching the exact moment, just as Impressionists artists' characteristics. Not a defined background but some solid and compact brushes create the natural landscape in which the young girl is immersed. The long braids and the light blue dress confer to the lady a pure and elegant essence that give birth to new sentimentalism. With these two paintings André approaches Romanticism in different ways that correspond to the subjects' maturity and experiences. A passionate and almost sensual romanticism is what transpires from the first painting, while the second one represents a moment; the moment in which absorbed in her activity, the lady is able to feel her emotions letting her guide by them.

*Art Curator Martina Stagi*

# André Romijn



*La Fioraia*

# André Romijn



*Reading a book*

# Andrea Kainer

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

Andrea Kainer is a very talented Austrian artist. As well as being a very creative and original painter, she is also an art teacher and tries to pass on her enthusiasm to her pupils, accompanying them through the colourful and imaginative world of art. Her taste for colour combinations and colour is very evident. With a preference for acrylic and abstract painting, the artist creates unprecedented works with bright, vivid colours that immerse the viewer in the canvas. In her work ‘Rising’, the artist’s concept is clearly evident. Andrea paints with extreme gestures and awareness of her potential. She plays with colours and compositions, with shapes and combinations. She creates unusual combinations that appear pleasant and intriguing. The use of acrylic contributes to making the artwork even more lively and energetic. The colours blend, unite, distance and mix. A play of shapes and colour combinations that enrapture the viewer’s eye and transport him into the magical world of art, where everyone is free to be themselves. Orange, pink, blue meet in the centre of the painting and try to prevail one over the other. Black and white trigger plays of light and shadow that create movement and dynamism. The technique used makes the canvas dynamic, evocative and energetic. What transpires from this artwork is the energy and feeling with which it was created. Andrea paints without constraints, letting herself be carried away by her emotions. Through art she feels herself, she enters a meditative dimension in which everything superfluous disappears and only she and her canvas remain. The viewer is invited to immerse himself in his inner world, to ask himself questions, but at the same time he feels free to express his creativity. The energy that “Rising” transmits is a strong emotion that captures the mind and heart of the viewer. Like a whirlwind of emotions, it is impossible not to be captivated by the beauty of the colours and the play of shadows and light that seem to draw the contours of the work. There are many suggestions that this work creates. As it is an abstract work, the viewer is given the opportunity to see familiar shapes and combinations within it. For example, it can be interpreted as an invitation to hope, to get up every day with the intention of improving oneself, of changing for the better. An invitation not to give up, to see the light at the end of the tunnel. Because even in the darkest moments, we need to find something that never makes us lose hope, that can illuminate our path and give us energy. During the creative process, Andrea is guided by her creativity, she is at the mercy of her emotions and feelings. The artist tries to transmit this enormous passion to the spectator. She invites him to enter the imaginative world of art with joy and enthusiasm. In this world, man can feel free and unencumbered. Through art, man is able to express his true being.

*Art Curator Ilaria Falchetti*



# Andrea Kainer



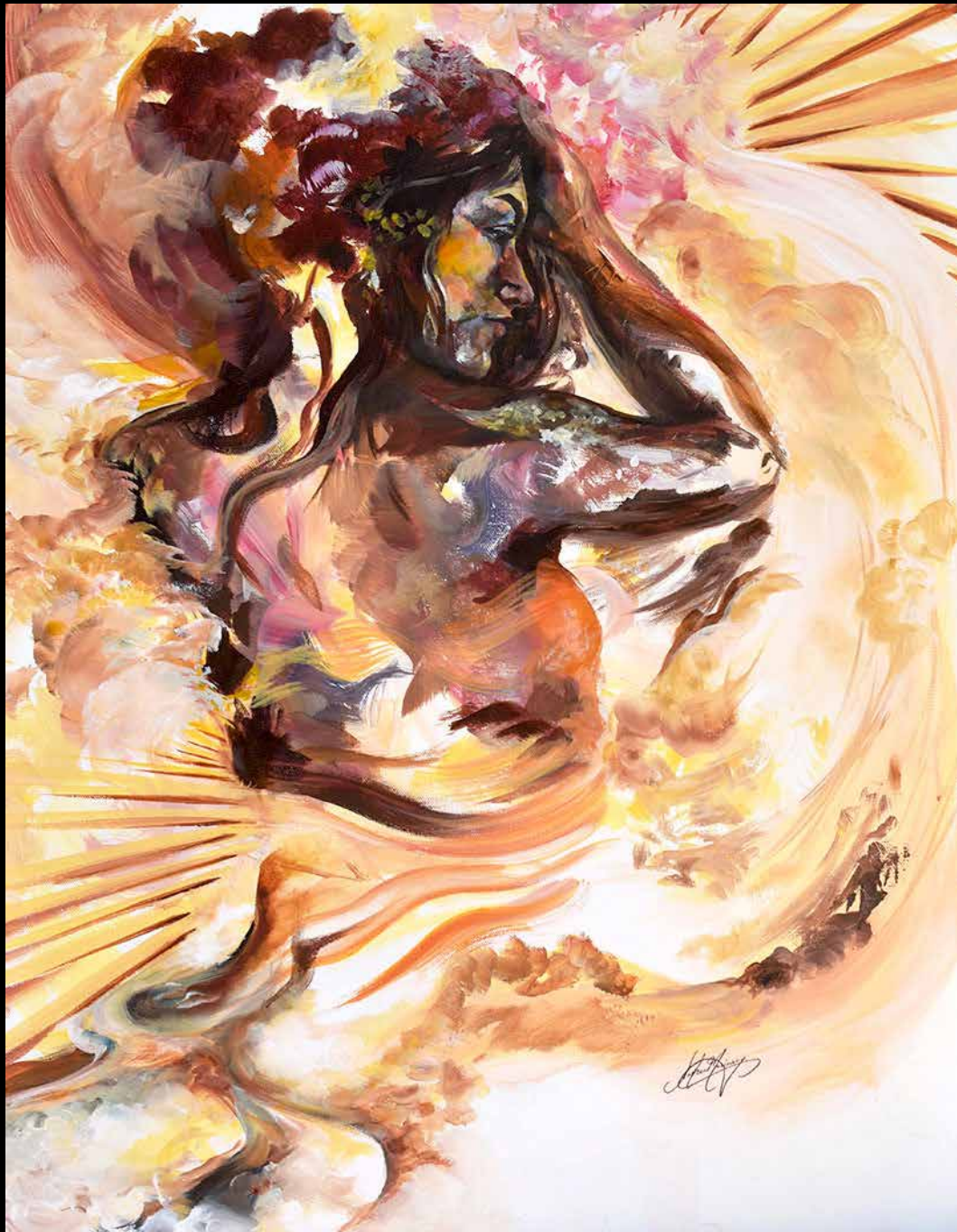
*Rising*

# Andrea Merinsky

Each of us has a wealth of experience, and the emerging artist Andrea Merinsky is very attached to her own. Born and raised in Venezuela, she cherishes within herself the happiness and beautiful memories from when she was a small girl in Venezuela, and the moments she spent with her mother and her family before she moved to South Florida, United States. In her work “Roots” we can see all this. In the upper half of the painting, we find a woman placed centrally. She gives her back to the spectators, but turns her face towards us, turning her chin to her right shoulder and lifting her right arm to touch her hair. An unusual and particular pose, rather contemporary and sensual, that shows the desire to experiment and the audacity of Andrea Merinsky. The woman in the painting doesn’t smile, but she’s not even sad, she’s thoughtful, she’s focused, she’s aware. Around her the total disintegration of the shapes takes place: rapid brushstrokes rich in curves alternate with others with a soft appearance. The artist does not overload the canvas, but wisely places the elements on it because they, in fact, are not only a mere external and ornamental medium, but also an expressive tool of the painter. “Roots” represents, in fact, at the same time the past, the connection with the Venezuelan roots, European and Middle Eastern, and on the other hand what the future holds. “I paint my home and where my family is, around the world and in heaven; showing the home inside of me, in the earth, and in the sky. And allowing those roots to flourish and build new paths.” says the artist. Her works are often first sketched “en plein air”, in sketchbooks that she always carries around, and then, later, in the closed of the atelier, she puts together all these ideas, filtering them through her memory and emotions, just as Degas and Manet did. When she paints, she often feels like she is transcending into a new environment, full of mystery and wonder, trying to represent a new way of seeing. “Many things can be seen through art”, the artist says, “but the most important is what stands out to each one of us and speaks personally, which is what makes the most special pieces special.” There’s nothing truer than that. A good artist, in fact, must put all of himself within his works, so that they transmit and arouse something to the viewer. There is never a single key to reading; art, before it is explained, must be felt, and Andrea Merinsky’s work is undoubtedly so.

*Art Curator Francesca Catarinicchia*

# Andrea Merinsky



*Roots*

# Andreas Kleovoulou

The woman has always been the object of representations in art, covering different roles and symbolic meanings. The way of representing it has changed not only because of the advancement of pictorial or sculptural techniques, the change of aesthetic taste and the variation of artistic currents, but also because of the way of conceiving the role of women in society. In ancient iconography, the woman was always associated with fertility and nature, she was a vehicle of the principle of life, a symbol of motherhood and procreation. The work of Munch *Madonna* (1894-1895) is indicative to explain the evolution of the female figure over time. In “*Madonna*” Maria is represented in a totally opposed to classical iconography: she is in fact painted naked, in a languid position that accentuates the sinuous forms, the skin is white, almost cadaveric, while the long black hair is loose and seems to refer to the tentacles of Medusa. The halo is not the classic golden one, but it is red that recalls the color of blood and connoting it an air much more profane than sacred. A very clear reference to eros and thanatos, love and death. Two sides of the same medal that tell a woman now free. But has the woman really become free? Andreas Kleovoulou, uses art as a tool and asks himself precisely on this subject, wondering if women really are today. His interpretation is in fact an absolutely opposite to the one previously described. A woman entirely chaste and not at all sensual but of great effect, whose figure appears surrounded by wavy lines that further emphasize a lack of feminine freedom. The artist with the work “*The kiss*” in fact intends to show that the woman is still stuck in a social substrate from which he can not get out.

*Art Curator Federica D’Avanzo*

# Andreas Kleovoulou



*The kiss*

# Angie Antonakis

*“Everything you can imagine is real.” (Pablo Picasso)*

Angie Antonakis is an artist born in Greece but raised in Montreal, Canada. Angie combines influences from the New York surrealist movement of the turn of the century and automatic painting, mixing them with her personal taste and creating unusual creations. Her artworks describe, through visual language, an inner state that is projected into reality. Angie has great artistic gestures and a great taste for colour combinations. She uses bright colours to attract the viewer's attention and draw them into the emotions triggered by the canvas. She creates highly original and creative abstract compositions that convey positive vibrations in the viewer. She lets herself be carried away by creative intuition, by the force of her subconscious that is projected onto the canvas. She creates imaginative, sometimes bizarre and intriguing, almost provocative worlds. In her work 'Perennial Garden', her concept is clearly evident. It is a kind of abstract landscape that can be traced back to the artist's imaginative mind. It can be compared to a garden full of colourful flowers, lush vegetation and intoxicating life. An idyllic, positive place that is created in Angie's mind during the creative process. She intends to convey strong emotions and impact to the viewer, an experience that involves not only their gaze but also their inner soul. The colours mix, overlapping as in a dance, on the canvas. Blue, yellow, green, pink and purple animate the artwork and paint it, occupying all the space available to them. They are bright, intense, energetic and very saturated colours. Angie's artistic gestures are clear and evident. As she paints, she gives in to her emotions and explores her hidden inner worlds, allowing herself to be fascinated and captivated. She explores her emotions in a courageous way, letting go of the power of colour, line and form. The result is a colourful, lively, well-balanced abstract artwork. The signs of colour cover the entire surface, creating unexpected combinations that capture the viewer's curiosity, involving him personally. The use of the palette knife in the creation of the work is evident. This is a painting technique that allows the colours to be mixed in a dry but, at the same time, engaging way. The strokes created with the palette knife are unpredictable and defined. This allows the artist to create contrasts, overlaps and transparencies that appear to be scanned on several levels. The colours thus manage both to blend together and to retain their own identity. Angie proposes an exuberant and innovative visual language of instinctive signs and shapes. She conveys energetic and contrasting impulses and vibrations. Abstraction allows the viewer to identify with the artwork. The viewer is free to find personal letter keys, hidden images, messages concealed in spatula strokes of bright colour. Angie represents the images of her inner world, she projects her subconscious onto the canvas and does so with great talent and control of gestures. The canvas immortalises a moment frozen in time, immortal and ethereal, which corresponds exactly to the artist's state of mind during the creative process. Her artworks are emotionally provocative. Angie vents her emotions with colours and lines, creating abstract, imaginative compositions. She invites the viewer to identify with her and to enter her world through the recognition of images that lead them to become one with the artwork.

*Art Curator Ilaria Falchetti*

# Angie Antonakis



*Perennial Garden*

# Anna Zubets-Anderson

American artist Anna Zubets-Anderson presents at M.A.D.S. art gallery, during the “Romantica – Shape of my art” exhibition, two works strongly connected to each other. “Metamorphosis 1” and “Metamorphosis 2” each stand on their own, but together they find a special harmony. The first painting, placed on the left, depicts a naked woman, taken from the shoulders in the typical statuesque style that distinguishes the artist Anna Zubets-Anderson. The chiaroscuro is masterfully made and the body is outlined by a thin line that gives the woman a strong presence in the composition, despite being placed marginally. The woman walks on a rock towards the sea. The colors indicate the time of the work: it is the moment just before sunrise. The sky is pervaded by the beautiful shades of purple and pink, the sea acquires a purple color and in the sky fly seagulls.



# Anna Zubets-Anderson

Confirmation is there from the second canvas, in which it is clearly visible that the sun now rises beyond the calm waves of the sea. The details of the light that are reflected on the waves of the sea are to be considered for their beauty and for the reference to the Impressionism that the artist probably does unconsciously. Here the protagonist is a seagull in flight, painted by the artist with particular attention to the wings. As previously said, the paintings take on meaning together. It is evident that the seagull is the metamorphosis of the woman who in the first painting was ready to take flight, naked and free. Freedom thus becomes the main theme of the work and the sensation is clearly perceptible by the spectators who feel overwhelmed by the feeling of calm that the work transmits. Anna Zubets-Anderson manages to carry the spectators on a sensory journey: a warm sea breeze that caresses the skin, the sound of the croaking of seagulls, the eyes dazzled by the sun and the smell of the sea in the nostrils, all accompanied by a desire for freedom.

*Art Curator Giorgia Massari*

# Anna Zubets-Anderson



*Metamorphosis I*

# Anna Zubets-Anderson



*Metamorphosis 2*

# Anna-Lena Johansson

*“I want to convey joy and a colorful dance, and open one’s eyes and notice that there are no boundaries. Life is like a painting and sometimes consists of many layers of paint.” (Anna-Lena Johansson)*

In the artworks by Anna-Lena Johansson, Swedish artist, patches of color in pastel shades, describe movements in space, creating an ethereal three-dimensionality. Reinterpreting the teachings of the great William Turner, she transforms her works into landscapes of the soul. The colors blend into each other, evolving along the canvas and narrating the subjects through delicate veils, which make the vision uncertain and seductive. In a language that oscillates between the figurative and the abstract, the female figure is shown in the fullness of her strength, as an otherworldly and divine being. In the work entitled “Romantic”, three women wrapped in long dresses, are shown in their simplicity, serene and majestic. Their barely recognizable bodies seem to disappear wrapped in a colorful fog. On the left, roses emerge proudly from the volutes of color. The rose is a complex symbol, which contains in itself meanings that are totally contrasting. An ambivalence between heavenly perfection and earthly passion, time and eternity, life and death, fertility and virginity. Moreover, because of its rounded shape, it has always been considered a symbol of completeness and rebirth. Layer after layer, brushstroke after brushstroke, this work of Johansson’s wants to be nothing more than a sweet awakening of the romantic soul, a discovery in front of the deepest self and in front of the world. An evanescent desire for love, here so delicate but, at the same time, complex. A changing and overwhelming feeling. A mystery that moves the world.

*Art Curator Francesca Brunello*

# Anna-Lena Johansson



*Romantic*

# Ansje Visser

*“The camera is an instrument that teaches people how to see without a camera.” (Dorothea Lange)*

Ansje Visser is a very talented photographer. Her creations take shape from everyday life, from what she observes around her and what fascinates her every day. The world around us is full of insights, of glimpses, of details that we don't always notice. Ansje has a critical and artistic eye that enables her to grasp hidden sides of disarming beauty. For the exhibition “Romantica”, Ansje presents her photograph “Magic Forest”. The photographer's skill lies in bringing out the areas of shadow and light, creating artistic combinations that immerse the viewer in a magical and enthralling atmosphere. As the title suggests, Ansje takes the picture in a landscape where nature reigns supreme. The perspective she uses is ambiguous and open to multiple interpretations. It allows the viewer to see two different perspectives, two points of view. The image can be interpreted as a kind of reflection on a water surface or as a photograph in which the camera has been placed horizontally with the lens pointing upwards, thus creating a view from below. Both theories are supported by the view from below of the trees, their crowns and the rest of the vegetation. The image seems to be divided into two parts, one left empty where the protagonist is the sky or its reflection; on the left, however, the surface is occupied by the thick, coloured foliage of some trees. The colour of the leaves is warm and intense. Ansje's ability to convey strong emotions through her shots is evident. The viewer immediately finds himself involved in them as they capture situations, places and landscapes that are familiar to him. Everything around us is interesting, you just have to find the right angle to observe it. Ansje lets her feelings and her experienced eye guide her during the creative process. What inspires her most is nature, the world in general. For her, photography is a form of meditation, a moment in which she becomes one with the earth, the sky and nature. Through her photographs, one can perceive a sense of peace, tranquillity and silence. Everything favours the viewer's immersion in an intimate and reflective atmosphere, cuddled by the rustling of the wind. “Magic Forest” takes us into a harmonious and meditative world, where we are welcomed by the gentle forms of nature and its colours. Ansje creates her photographs as true artwork, where the thin line between the art of painting and the art of photography is blurred and almost imperceptible. Seen from afar “Magic Forest” is a harmonious natural landscape, but if we get closer we discover interesting details. Up close you can see how the lines create games of overlapping, intertwining, becoming sinuous, dynamic and varied. This play was achieved by Ansje probably through a long exposure of the camera. Her ability to capture beauty in the everyday is spectacular and gives the viewer a unique feeling.

*“Photography is the story I fail to put into words.” (Destin Sparks)*

*Art Curator Ilaria Falchetti*

# Ansje Visser



*Magic Forest*

# Antonia Theo

The art of the painter of Bulgarian origin, but Canadian by adoption Antonia Theo, is visually characterized by a strong classical training, fuelled by years and life experiences, which, as the painter herself affirms, were necessary to develop her profession's continuous evolution. With a master's degree in engineering and a life spent working in different areas of expertise, she has been able to achieve success and immerse herself in different cultures. At the international art exhibition "Romantica - Shape of my art" held by M.A.D.S. Art Gallery of Milan, Antonia decides to bring three canvases entitled "Contrivances", "Three" and "Twin Flame". These are all female subjects, with splendid shapes and angelic essences. It seems clear from the following works, the vision of the artist, who treats the figure of the woman, as was done in the medieval literature of the "Dolce Stilnovo", between 1280 and 1310. It is the image of the so-called "Angel Woman" from which the poets draw inspiration, which is not described as an earthly figure but as a mythical creature that is brought to its maximum sublimation in the verses of the stilnovisti poets. The freedom with which her brushstrokes are used on the canvas moves the viewer to a place of rich memories and beautiful experiences. Rich in symbolism, the art of the artist in question also shows in the title "Three" a reference to a number that she had broad historical and biblical meanings. The painting speaks of a deep and relaxed connection with the self, healing from the inside out, exploration of the unknown or the unconscious, shifting the focus of attention of the subjects, on themselves. We are therefore not witnessing an act of seduction towards the male gender, but rather a personal reading of each woman, as such. She is the personification of the projection of what we perceive, think and feel at a given moment in our life. As Antonia herself admits, with this painting she wanted to honour women.

*"My paintings are not stories but the nameless time between stories. They do not show an emotion so much as a complex of emotions. They are not of an individual but speak to a sense of us all. They are not of a place in this world, but a place of memory". – Edward Povey*

*Art Curator Carola Antonioli*



# Antonia Theo



*Contrivances*

# Antonia Theo



*Three*

# Antonia Theo



*Twin Flame*

# Aparna

“ I paint flowers so they will not die”, it is starting from the quotation of Frida Kahlo, one of the most well-known artists of the twentieth century, that I would like to analyze the artwork “Eternal Sunshine” created by the Indian-born artist, currently living in Indonesia, Aparna. The ultimate goal of the realization seems in fact the same, the artist has managed to trap a moment of life that will not be repeated in the same way, to represent the flowering of Tebubia, whose yellow flowers can evoke a sense of peace and tranquility, reminding us of the beauty of small things. The mellowness of the color used to represent the blossoms contrasts with the flat, uniform background, further emphasizing the expressive power of the flowers. Several artists throughout the history of art have questioned the strength of natural elements, their potential and have chosen them as favorite subjects of their artistic production, including Van Gogh and Monet. Similarly, Aparna has captured the importance and expressive power of a daily but at the same time unique subject, representing a fragment of life to which we are all accustomed but that extrapolated from its context assumes a unique potential: an eternal sunshine.

*Art Curator Anna Panizza*

# Aparna



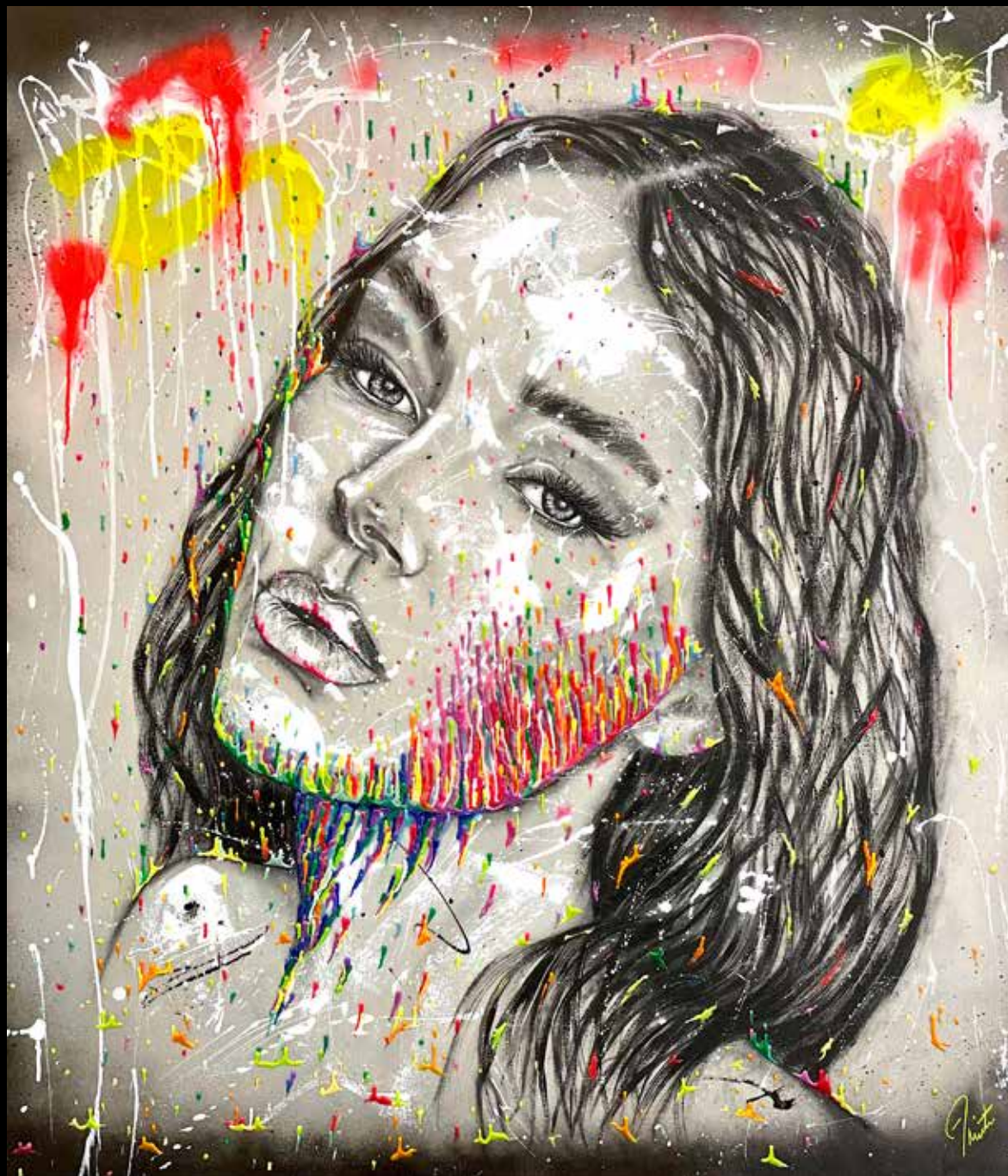
*Eternal sunshine*

# Armita Hüsecken

Armita Hüsecken spends twenty-five years of her life experimenting with different artistic techniques that lead her to develop her latest “figurative” collection. This collection combines her photographic and pictorial studies, who uses her skills to create a series of works to female subjects, starting from the photographs that she herself takes to her models. Armita, on the occasion of the “Romantica - Shape of my Art” exhibition , organized by the art gallery M.A.D.S., exhibits one of “her faces” belonging to this series. The work is titled “GRAVITY” and is made of acrylic and mixed media on canvas. The beautiful delicate face of a woman is the protagonist. The work is made in black and white, with a delicate chiaroscuro, in purely figurative style. The realistic style and neutrality of the work are broken by splashes of intense color: red and yellow are predominant, then accompanied by a wide variety of colors belonging to the rainbow palette. In some places, the technique used seems to recall that of the spray can, for the way the color drips on the canvas. In others is used the acrylic drops, distributed in large quantities and then left to dry, resulting in relief. This methodology refers to dripping, a technique coined by Jackson Pollock in the late 1950s. However, in other places, the artist seems to refer to the Franz Kline’s technique: white traits are given with speed and immediacy, just like the works of the American painter. From the emotional point of view, the work conveys a certain melancholy, dictated by the gaze of the woman, who looks at the viewer with a confident look. Black and white strengthens the melancholy that, however, as mentioned above, is dampened by colors, leaving a message of hope. On the other hand, observing carefully the drops, you notice that some follow gravity, others challenge it, going in the opposite direction. The drops, therefore, seem to attract one another. The artist herself, with regard to the work, states: “when opposite forces attract each other”. In other meaning, when a woman’s beauty is so irresistible, there’s a magnetic force drawn to her that is undeniable.

*Art Curator Giorgia Massari*

# Armita Hüsecken



*GRAVITY*

# Art by Tar (Tarja Vandergoot)

Art by Tar born Tarja Vandergoot is a self-taught artist from the Netherlands. At the international contemporary art exhibition “ROMANTICA - Shape of my Art” she exhibits three artworks with an incredible aura of splendor and mystery. Her art is a unique celebration of beauty and women. The union between different techniques and medias lead her to create pieces which have a wonderfully contemporary style, which strikes the viewer by transporting him into a universe made of colors and beauty. The use of face belonging to gorgeous and famous women recalls the Pop Art and in particular one that of Andy Warhol, with a new interpretation. “Behind her eyes” sees the representation of the face of Irina Shayk, her gaze is tremendously direct and mysterious, the viewer feels involved to the point of wondering what the model was thinking. The presence of the mandalas makes the work mystical, almost spiritual, the gaze penetrates into the depth of the soul making the whole work powerful from an emotional point of view. “Pixel M.” Has different colors, which are more powerful and vivid, the street art influence is evident thanks to the use of spray. The two yellow lines that come from Marilyn’s chest are reminiscent of the lines from Shepard Fairey’s work “Guns and Roses”. The last artwork is “Sst. Don’t tell” which see the face of the model Cara Delevingne who is keeping her finger on the lip. Again the colors are vivid, bright and impactful, the power that comes from the work fills the gaze and the mind of the beholder. Art by Tar has the ability to take something static and make it dynamic, fluid, real and alive.

*Art Curator Martina Viesti*



# Art by Tar (Tarja Vandergoot)



*Behind her eyes*

# Art by Tar (Tarja Vandergoot)



*Pixel M.*

# Art by Tar (Tarja Vandergoot)



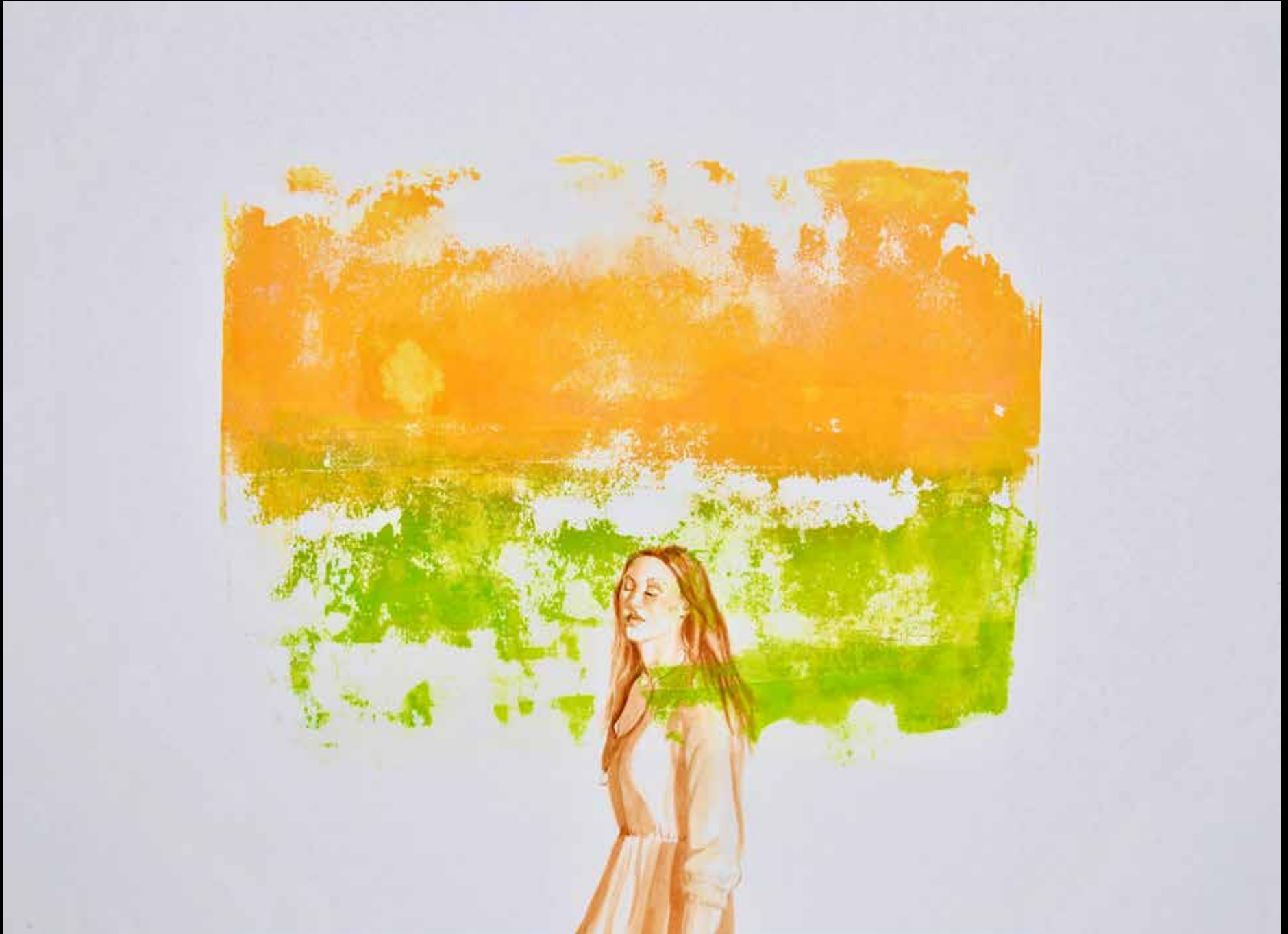
*Sst. Don't tell*

# Astrid Huthengs

Marc Chagall used to say, “It is in the deep meaning of falling in love that we find the main reason to live in the most secret hope of our happiness. “A phrase that recalls the tender and pure love, that between Chagall and his wife Bella, his only muse and the only woman in his life he immortalized in every canvas. A feeling that has been repeatedly recounted by artists of every era. Hayez, Klimt, Magritte in a touching and timeless way and that, even today, attracts the attention of contemporary artists like Astrid Huthengs who through her romantic and dreamy works speaks of love. From the sensual suggestions of the lovers in the scene of the kiss in “les bouches” to the gaze firm and seductive in “intermediate space” these dreamy canvases catapult the viewer in a dreamlike place, made of lightness, freedom and fluidity. Each work, in fact, manages to make us detach from reality and enter another, more intimate and harmonious, even for a few minutes. Few brushstrokes sketch sometimes detailed profiles, others just hinted at, that transform a force and a power of her design. The kiss is definitely the culminating event of a story that Astrid wanted to tell, illustrating very well the power of love and the twist to which you submit to join. The two profiles in “les bouches” whirl in a state of romantic bliss, mutually celebrating this moment. The painting, together with the others, radiates the true strength of a powerful but at the same time peaceful love.

*Art Curator Federica D’Avanzo*

# Astrid Huthengs



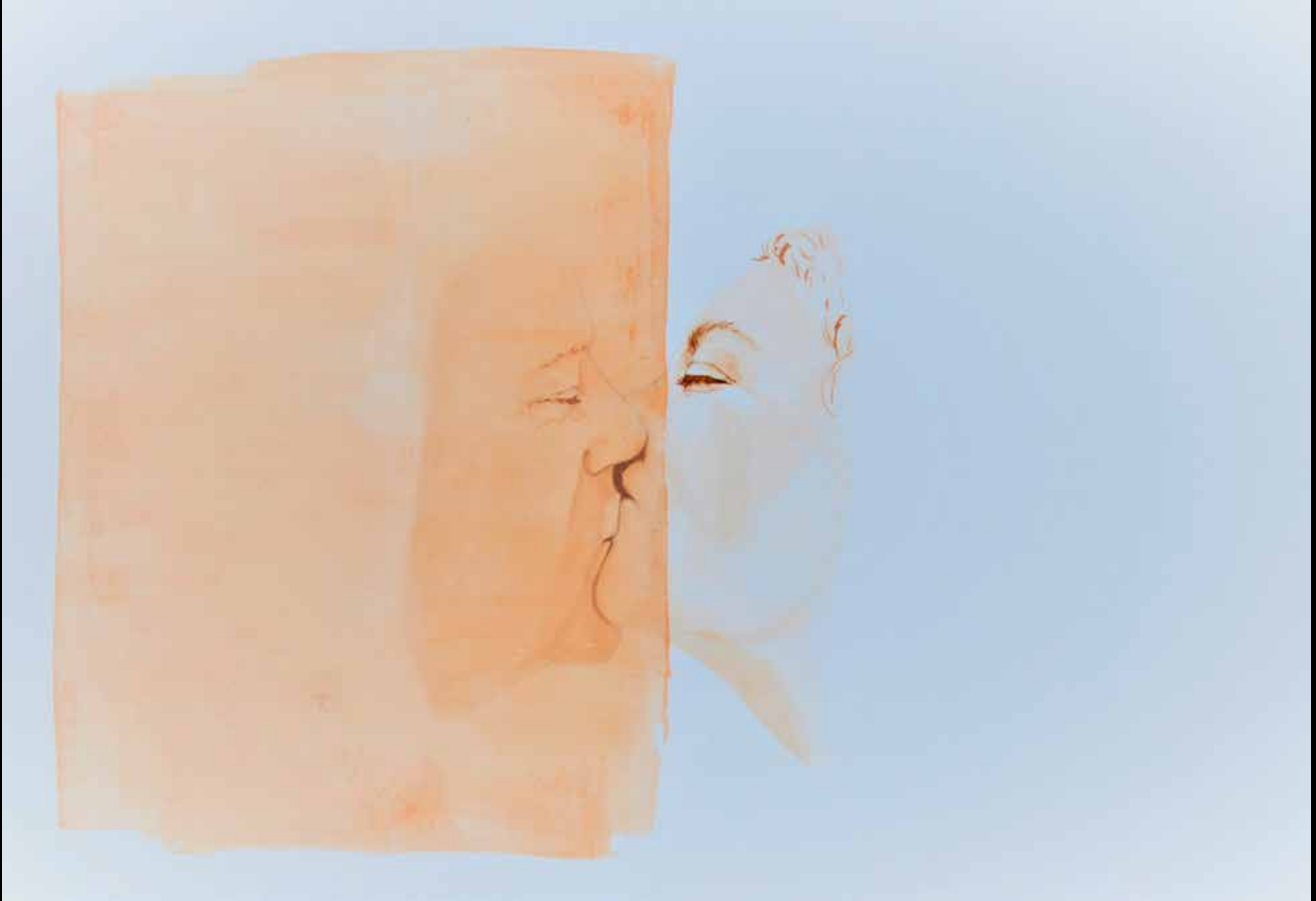
*Fields of Feelings*

# Astrid Huthengs



*Intermediate space*

# Astrid Huthengs



*Les bouches*

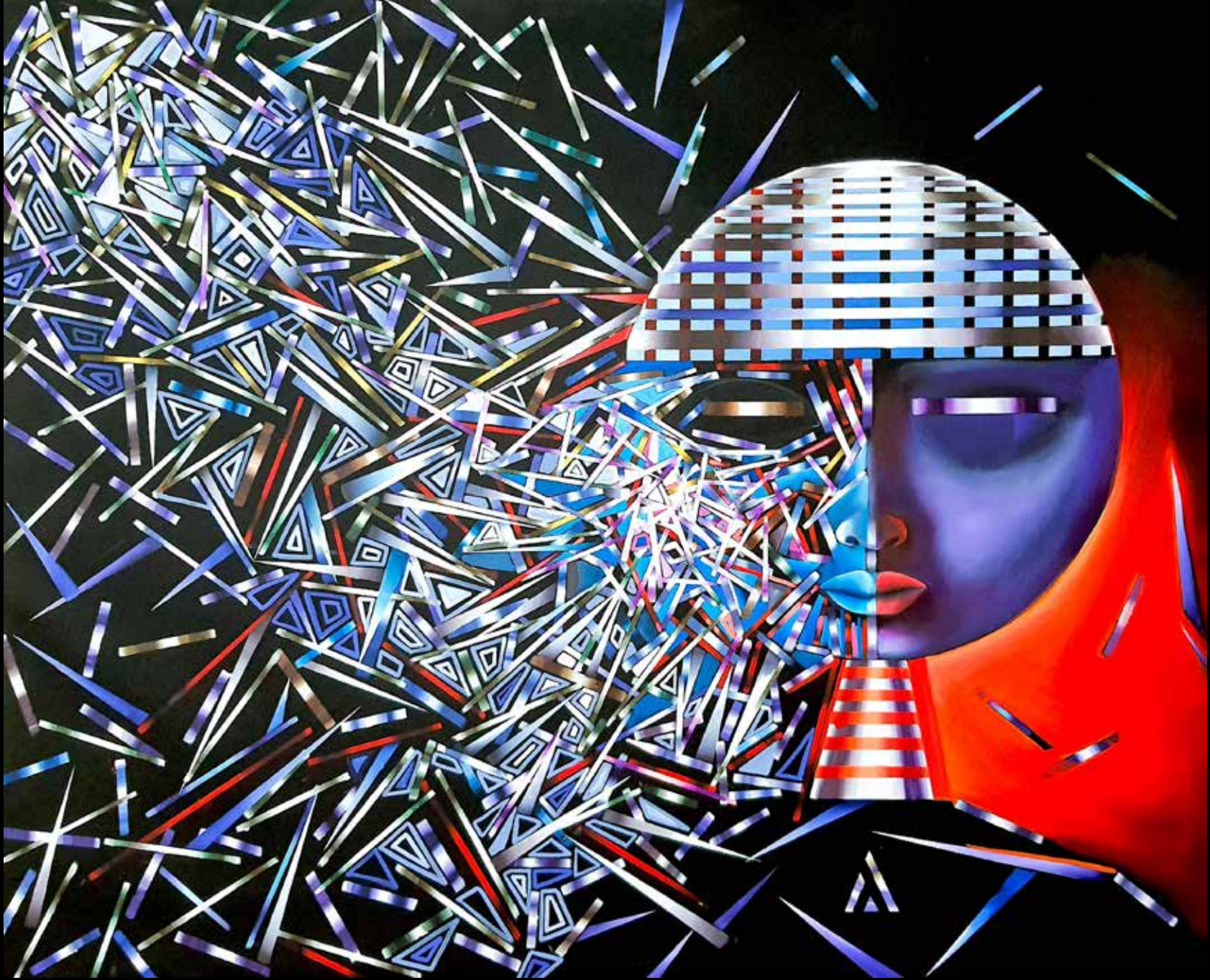
# Atila Akcagöz

The work that the contemporary Atila Ackagoz wanted to present at the “Romantica - Shape of my art” exhibition at the M.A.D.S. Art Gallery in Milan is called “Dönüşüm”, a Turkish word that means “Transformation”. The work is an oil on canvas, which not only best represents the particular and unmistakable artistic imprint of the author, but also widely interprets the theme chosen for the April exhibition, with an extremely profound and personal interpretation. The painting reveals the dualism of romance and love itself, showing us two “sides of the coin” that anyone who has ever loved knows perfectly well. In fact, each of us can be identified in the humanoid figure represented on the right of the work, which is captured in an extremely intimate and personal moment of reflection. On the right we let ourselves be moved by a tender, comforting and reassuring thought, of a soul in love and carefree, ready to amaze us with irrational acts that the most fearless of us have tested on their skin. The serene, however, is immediately interrupted by a metallic rain reminiscent of the geometric constructions of Kasimir Malevic, coming from the left side of the work, that is, the one ready to bring us back to reality and describe a tremendously dark side of love. The palette used contributes to the image that the artist bole outlining. It is extremely simple, but also immediate: a black background preludes us a not too happy vision of the subject, enhanced by the metallic colours of grey, silver and blue in its various shades. A red patch of hope and vivacity, positioned on the right side of the painting, makes us also test what is most passionate about love, reminding us, however, that it is only a first momentary illusion.

*Art Curator Carola Antonioli*



# Atila Akcagöz



*Dönüşüm*

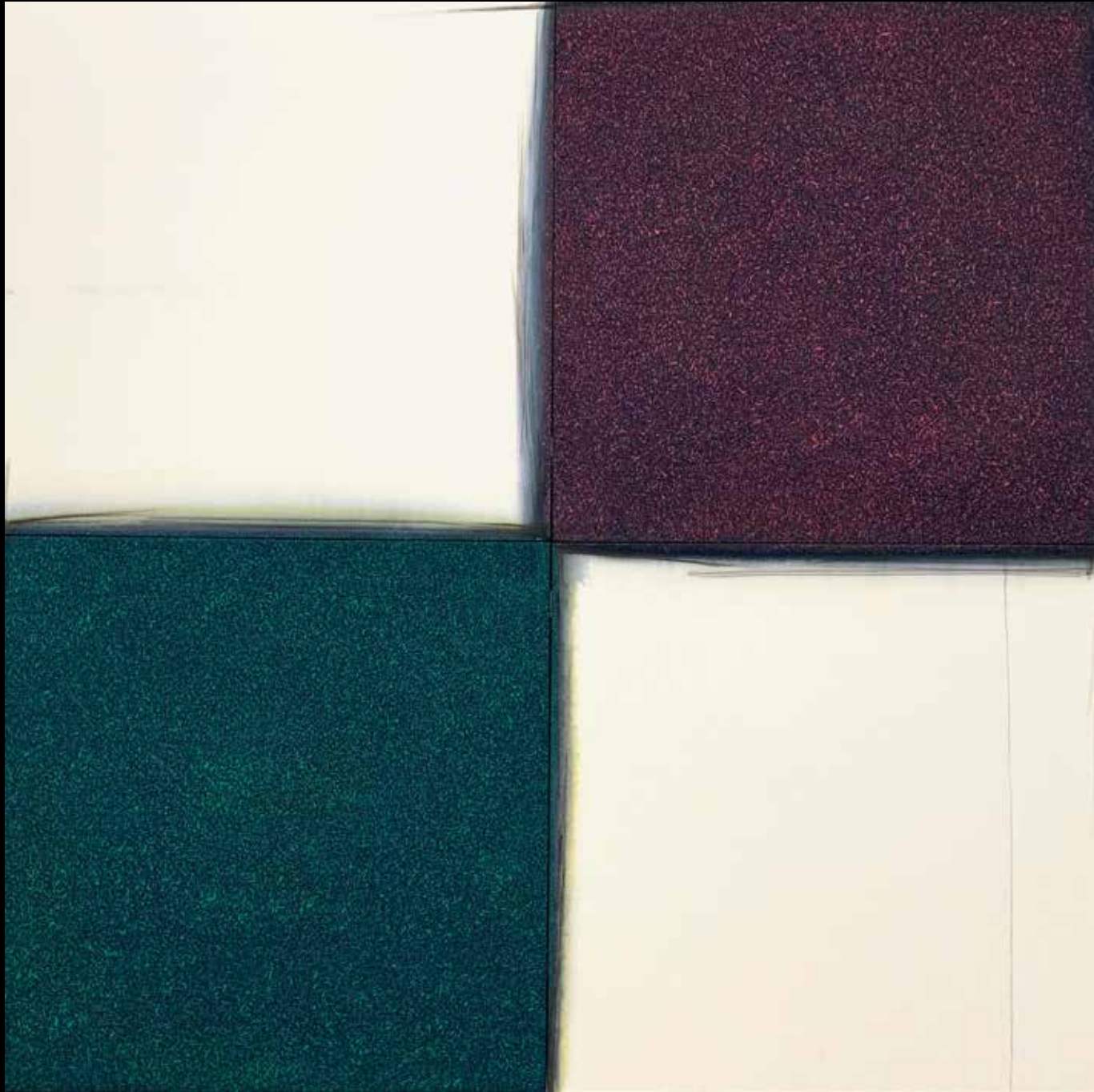
# Atsushi Ohta

At the exhibition “Romantica - Shape of my Art”, the artist Atsushi Ohta is exposing five works (“Drawing a square. c.p.47”, “Drawing a square. c.p.48”, “Drawing a square. Essential. c.p.51a.plus”, “Drawing a square. c.p.51b”, “Drawing a square. c.p.57”) through which he carries out a rigorous and fascinating study, fuelled by a search for the essential. In his attempt to represent the changing world, he opts for an entirely philosophical and mathematical path that leads to the absolute: this is a more intellectual meaning that adds a mystical and noble significance to the painting, through a synthesis of straight lines and colors, all characterized by extreme authenticity and linearity. The geometry and abstraction that are crucial components of Atsushi Ohta’s works, and they can be better understood with a comparison among the practice of constructing a textile pattern, the shapes and the tones that constitute his art essence. Through a new relationship among tonality and plastic dynamism, as well as the spatial-light technique that determines different rhythms and vibrations, the artist approaches the shape of the square in a clear, understandable and harmonious way. The observer is able to discover a different reality by looking at the evolution of figure and color: as in the works of Theo van Doesburg, in Atsushi Ohta the deeper nature of the surrounding reality and the totality of human experience can only be expressed through this type of geometric abstraction, taking the entire pictorial surface to its most extreme limits. By combining green, blue and purple with black details and an absolutely neutral background, the artist succeeds in giving energy to canvases that would otherwise appear two-dimensional: aiming at the purity of figures, Atsushi Ohta represents a universal and logical balance capable of emphasizing the construction, function and denaturalization of matter. An art driven by equivalent relationships through which new forms are freed and evolve themselves, demonstrating the independent existence of a new artistic and spiritual conception.

*“I believe it is possible that through consciously constructed horizontal and vertical lines, guided by high intuition, and brought into harmony and rhythm, these basic forms of beauty can become a work of art, as strong as it is true.” (Piet Mondrian)*

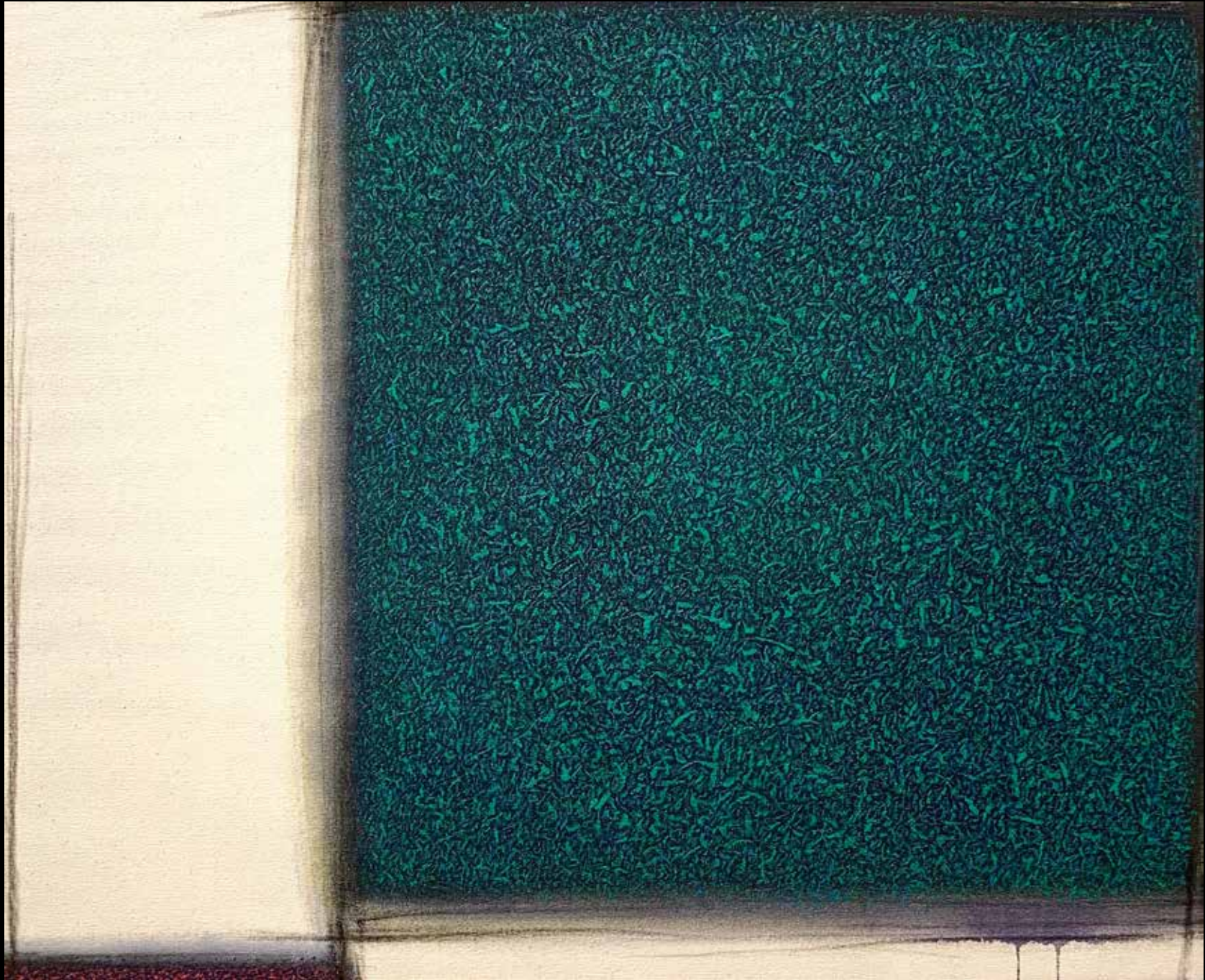
*Art Curator Alessia Perone*

# Atsushi Ohta



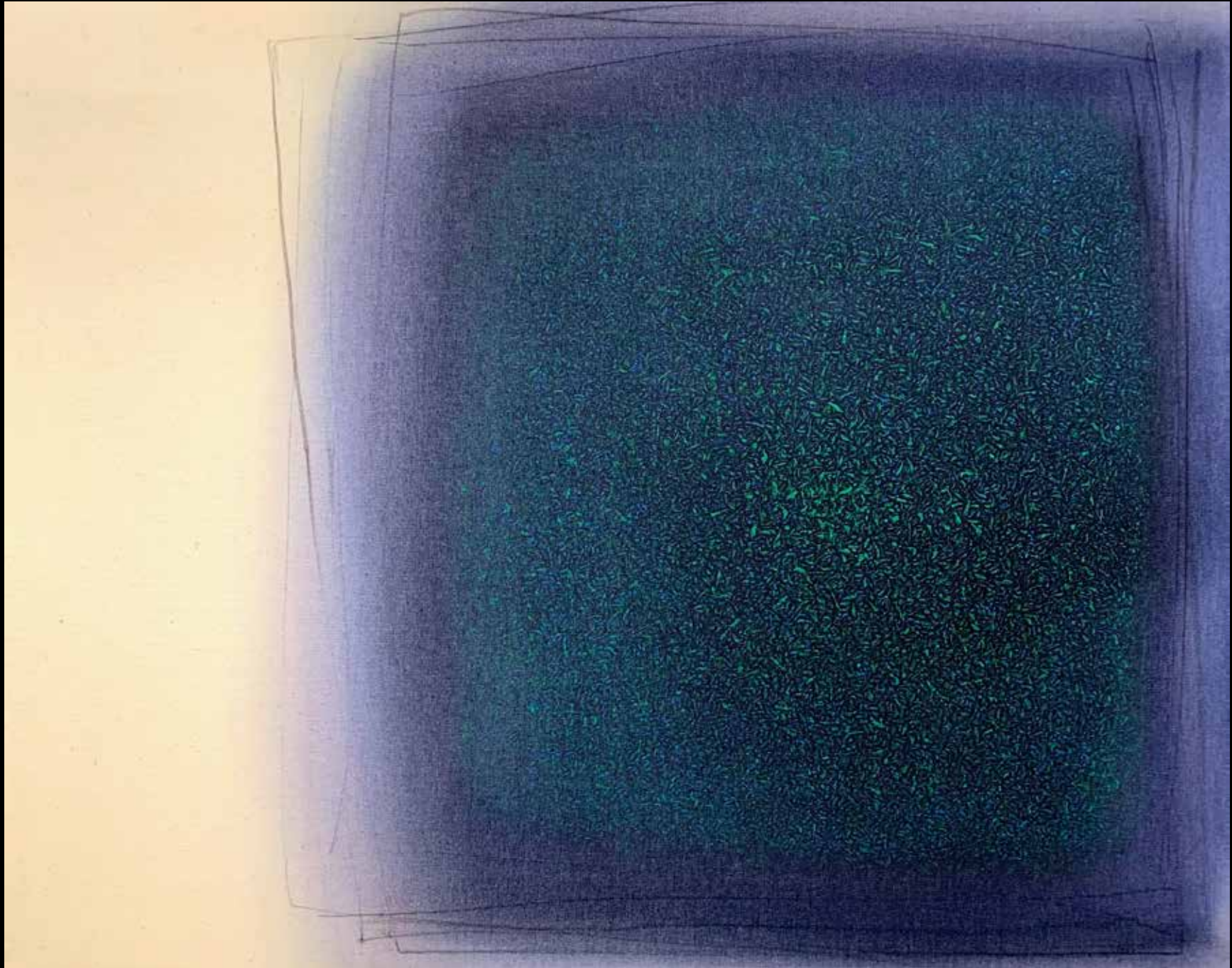
*Drawing a square c.p.47*

# Atsushi Ohta



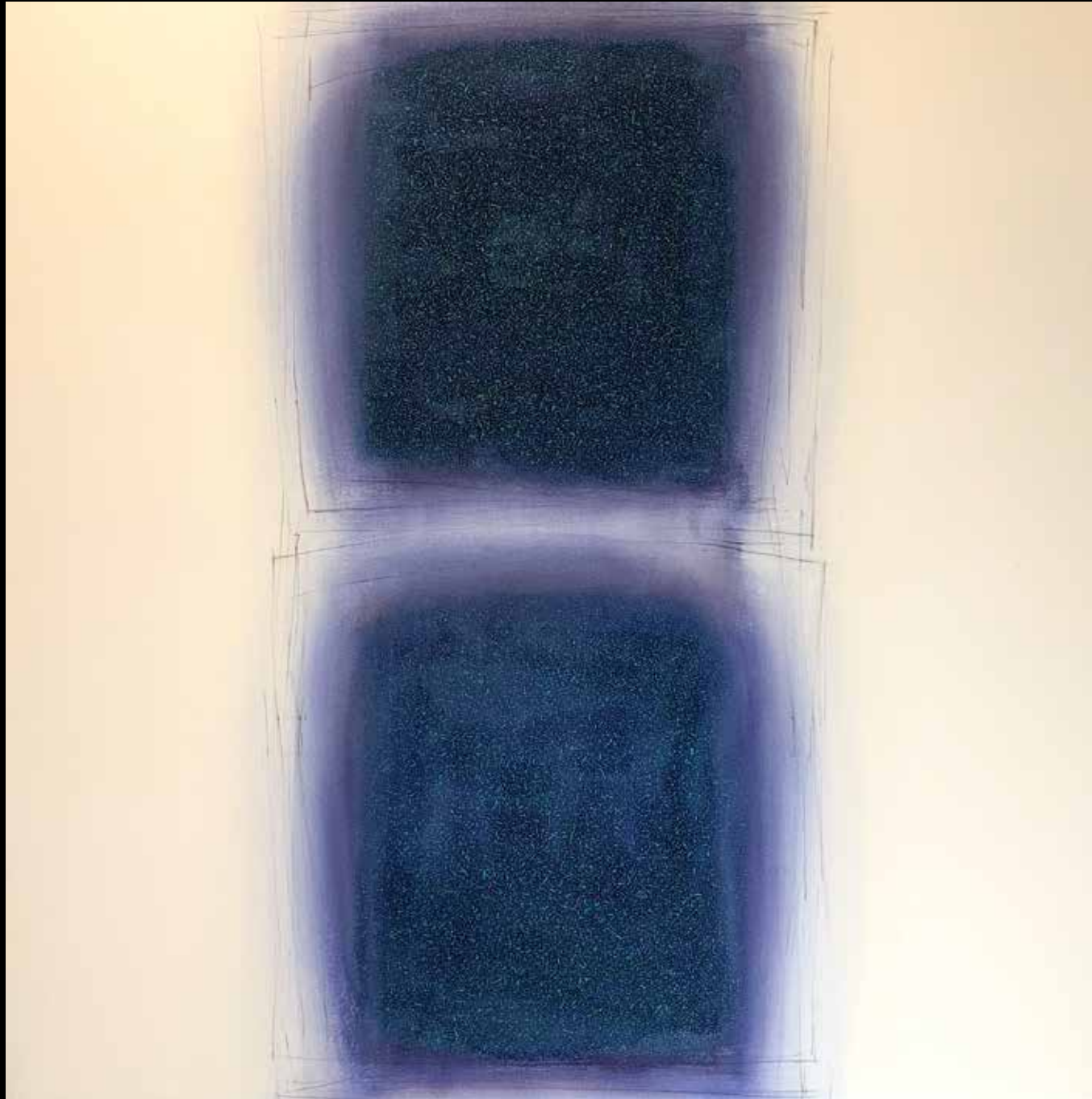
*Drawing a square c.p.48a*

# Atsushi Ohta



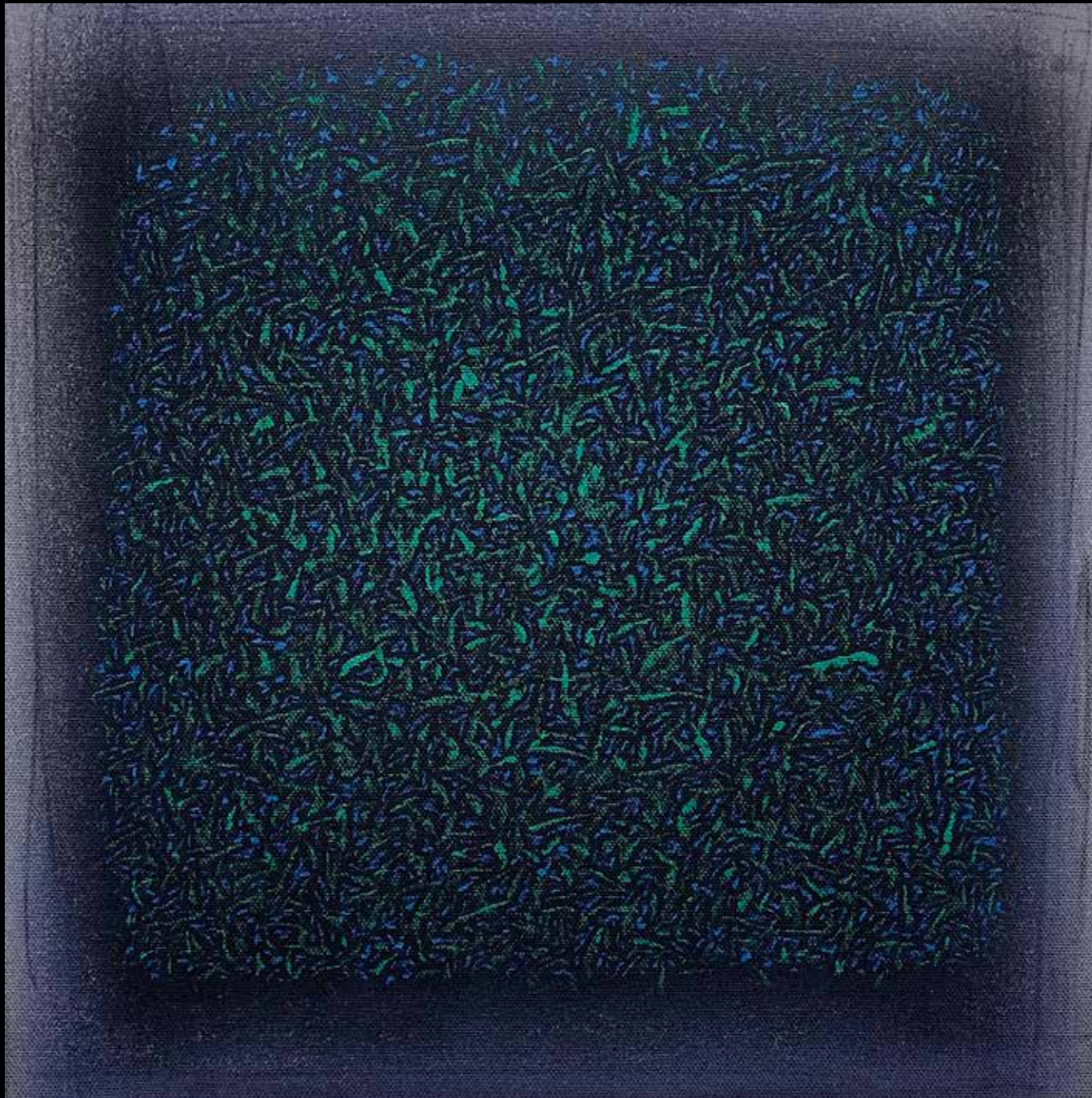
*Drawing a square c.p.51b*

# Atsushi Ohta



*Drawing a square c.p.57*

# Atsushi Ohta



*Drawing a square. essential. c.p.51a.plus.*

# atta

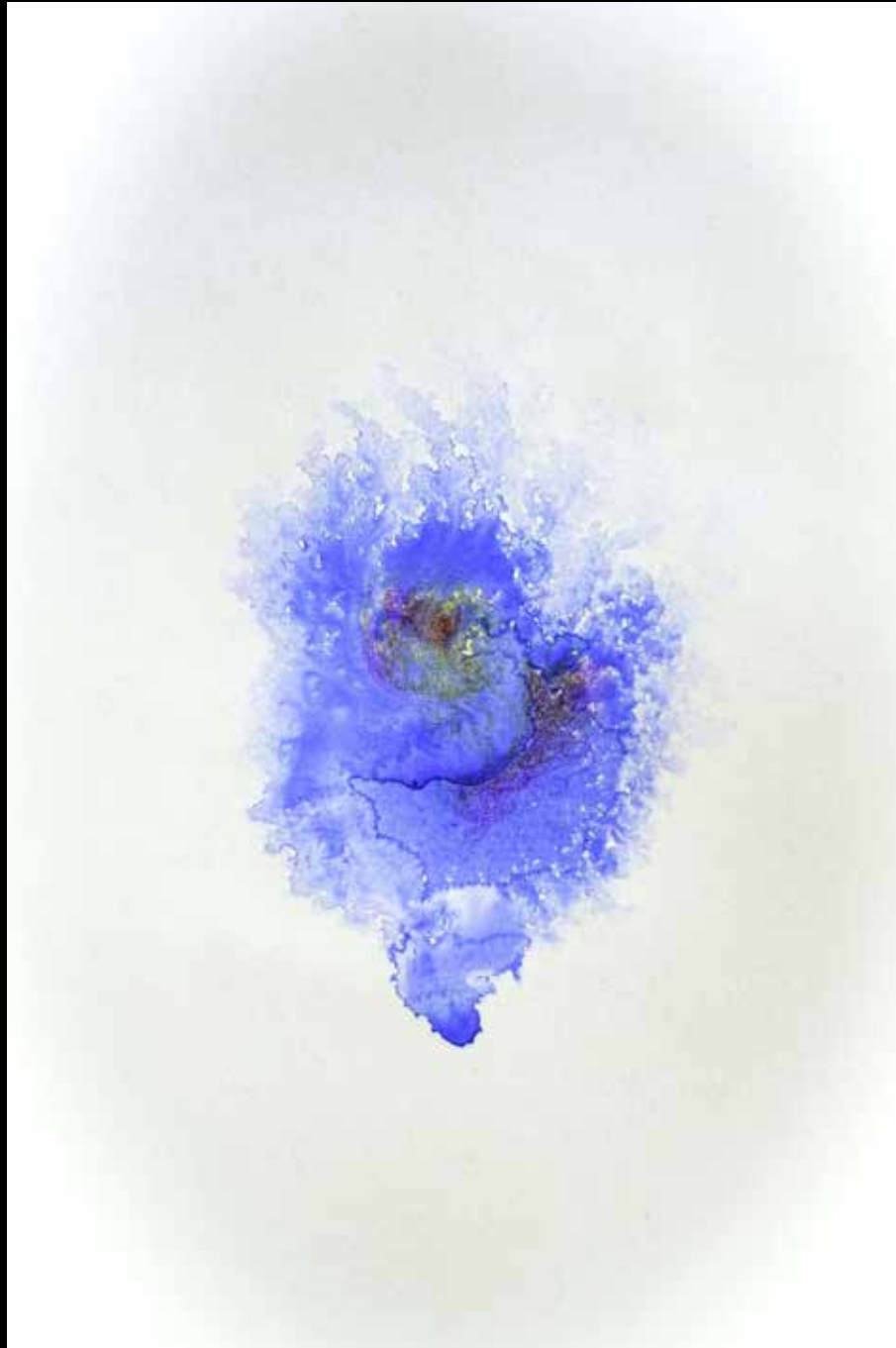
*“...Are you the one who has changed? Or am I the one who changed? I even hate this moment that runs away I suppose we have changed, I suppose everyone changes sooner or later...” (Spring day-BTS)*

Atta is a Japanese artist born and raised in Tokyo. During the period of the lockdown every day she turned her gaze to the sky as a sort of routine, a ritual in which she found in that blue space the shape of her heart, of her feelings, of how she felt. Music is the frame and indispensable companion in her moments of work, as if she were the muse in her creative process. It is no coincidence that her work is entitled with a date because at that moment Atta gave shape to her feelings and emotions, giving life to her inner world. Its blue is soaked with a suggestive charm as it brings to mind two natural elements linked to the vastness of creation: the sky and the ocean. It goes beyond all dimensions since it has the ability to take the viewer out of the drawing itself. This blue speaks to us and like a vortex captures us until it reaches the beating heart of the work, Atta abandons the notion of subject; she does not paint reality but on the contrary surpasses it in favor of pure form. It is not enough to put the colors, even if beautiful, next to each other. The colors must react with each other and the artist through the capture of her inner sound, she manages to make us see the invisible.

*Art Curator Erika Gravante*



atta



*16/03/2021*

# Belmudés

The historical, literary and artistic Romanticism embodies the true passion, the struggle, the love for the homeland, the storm and the impetus. Romanticism urges men to immerse themselves in their feelings and live them to the full, going beyond what is rational, exploring their soul to the full. Belmudés, actor, poet, screenwriter, painter, represents the essence of the romantic spirit depicting a transparent woman who takes on the colors of the landscape that surrounds her, because in complete harmony with it. The sky is almost completely clear, there is only a cloud in the distance, a symbol of past storm or perhaps yet to arrive... The woman smiles as she leans on her shoulder, near her face, a sunflower. She holds it in her arms as if it were a child, gentle and sunny, as if it were as dear to her as a son. The sky is completely blue and there is no sun, it is the sunflower that must take the place of it. It is the true protagonist of the painting, the only note of a different color from the background, the only solar element and at the same time the only vegetal element: sunflower is indeed symbol of life, hope and soul. This is not the portrait of a woman in the flesh, it is something more, it is the portrait of her spirit, in all its forms.

*Art Curator Sara Giannini*

# Belmudés



*Untitled*

# Bente Halvorsen

“L’amor che move il sole e l’altre stelle” (“The love that moves the sun and the other stars” - Paradise XXXIII,145 -) writes Dante referring to that feeling to which humanity relies and on which rests its roots. All the great artists have talked about love and passion over time. Art tells love and does it in a thousand different ways and with different shades of color; from Renaissance paintings with Canova, to modern ones, with Hayez, Munch, Klimt, Schiele, Magritte. Even contemporary artists have approached the theme and have given its own interpretation as Bente Halvorsen whose works represent the ecstasy that provokes love. The man and woman made by the artist, seem to belong to a single body that in turn becomes one with the universe. The flowers and buds between which the two lovers walk in “Romance and Flowers” represent the vital charge that is generated by love. The setting of the painting is neutral and bucolic to focus the attention of the viewer on the scene of the two lovers, transmitting passion and transport. Different is the visual perception of “The Mirror”, whose image represents an undefined domestic interior and reproduces an intimate representation of the half-naked woman who observes her own image. The aesthetic philosophy of the artist in this work tends to unite classicism with the attention to reality and nature, in which the naked woman comes out of the sublime and distant world of historical-mythological paintings, assuming more real and everyday attitudes. In this representation there is no masking in the characters of myths and legends of classicism or religious iconography. There is only one young woman, intent on styling her hair to the fashion of the time, caught in a moment of intimacy, unaware of being seen, almost spied on in secret, surprised in a moment of daily domestic life, in the room of a bourgeois house. The cold light gives the painting that brightness that contributes to its tone of composed sobriety. In this serene and silent domestic intimacy lies all the charm of the painting, able to give back, free from any superstructure, a female image of pure and naked beauty; the same that is evident in the third work “Waiting for”. All the range of colors chosen by Bente, serve to tell with a very complex symbology painful images of a daily reality and romantic, going further to understand the meaning and essence of life itself.

*Art Curator Federica D’Avanzo*

# Bente Halvorsen



*Romance and Flowers*

# Bente Halvorsen



*The Mirror*

# Bente Halvorsen



*Waiting for...*

# Bernadette Maria Moore

*“It is the time you have wasted for your rose that makes her so important” (Antoine de Saint-Exupéry)*

What captures the most the artist Bernadette Maria Moore is how different kinds of art can communicate together, mix themselves and give a deceptively soft image but at the same time with a powerful and harmonious result. From this combination of polyhedric elements, the artist gets to convey a deeper soul investigation. Also the design and the creating arts have an important role in the artworks realized by Bernadette Maria Moore. In doing so, the painter is open to discovering new methods - including also the innovative digital art - always growing and changing, to represent whatever surrounds her. Bernadette Maria Moore allows herself to be inspired by daily things and ordinary gestures - persons, flowers, feelings - to transform them in abstract and surrealist artworks. So, a simple rose, caught in its natural surroundings, in a first moment catches the eye of the painter to let itself change by the hand of Bernadette Maria Moore; therefore, the beauty of the rose comes to light thanks to a soft and delicate touch. Through her art, the artist wants to deepen some aspects of the human conditions: she feels free to explore the thoughts of the mind, also the deepest and the most inner one. In doing so, she can also discover a personal way to express herself and her own personality, as an unique individual and also as an artist.

*Art Curator Manuela Fratar*



# Bernadette Maria Moore



*Irish Rose*

# Birgitta Ahlberg Larsson

Romanticism corresponds to that phase in which the artist begins to look towards himself to project his own emotions and aspirations in his works. This current is to be considered an artistic and intellectual movement that developed between the end of the eighteenth century and the beginning of the nineteenth century in Europe, contrasting with the ideals of the Enlightenment, which laid reason as the foundation of any aspect of life. The artists who adhered to the romantic movement emphasized the importance of emotions and imagination, rather than reason, rejecting blind faith in the latter and reassessing the strength of passions. This is why the romantic artist, not finding inspiration in the reality that surrounds him, focuses on himself, realizing works that explore the most mysterious part of man and his emotions, also investigating new aspects such as dream, madness and irrational.

# Birgitta Ahlberg Larsson

The same ones investigated by the Swedish artist Birgitta Ahlberg Larsson who gives space to her heart on canvas. Her works capture the expressive intensity, psychological introspection and communication, blending incredibly the dream and the affirmation of individuality, subjectivity and feeling. The female subject of the two works “No beginning, no end...” “Dancing to freedom” is free. Free to love, free to dream, free to be. The palette of soft and warm colors chosen by the artist makes this atmosphere magical and sentimental, amplifying the love for themselves and for life. It is precisely this that emerges to the viewer by looking at these two works, a deep sense of lightness.

*Art Curator Federica D'Avanzo*

# Birgitta Ahlberg Larsson



*Dancing to freedom*

# Birgitta Ahlberg Larsson



*No beginning, no end...*

# Bogdalena

Bogdalena is a highly original and creative artist whose artworks evoke different and contrasting sensations, prompting the viewer on the one hand to ask questions, and on the other hand conveying a sense of joy. Her creations evoke suggestions, leading people to an immersive and reflective attitude. Her taste for compositions, the combination of shapes and colours, the realistic but evocative drawing are among her most outstanding features. Her creative paintings radiate positivity, energy and well-being. Her favourite subjects include some linked to the world of abstraction, others more real and tangible such as animals and landscapes. One example is 'Early morning appointment, a pair of swans in love'. It is impossible not to be enchanted by this evocative landscape that is halfway between abstract, given the colours and atmosphere, and realistic, given the swans, the vegetation and the little temple that seems to float lightly in the calm waters. The technique used, oil painting, is perfect for creating such landscapes. The water is fluid, the light is only subtle, the shadows marked but at the same time soft. Bogdalena presents the theme of romanticism in different ways. "Romance" is not only understood as love between two human beings but also between animals and nature. Nature evokes strong, energetic and powerful emotions. The painting is symbolic and reproduces the meaning of 'romance' in all its nuances. In the foreground, the pair of swans in love form a heart with their beaks and are framed by vegetation. The swans are rendered in a very real way, the details are meticulous. The couple floats gracefully in the seemingly calm and peaceful waters. There is also a small temple with oriental architectural forms which takes the viewer further into a meditative and reflective atmosphere of calm and peace. The coastline is far away and this is underlined by the mist and the soft contours of the forests. The real protagonist of the work is the beautiful sunrise, which creates a contrast with the blue of the painting, painting the sky in warm colours, pink, orange and gold. The sunrise is a symbol of a new beginning, a symbol of hope crowned by the romantic gesture between the two swans. It is impossible not to notice the influence of artistic currents such as Impressionism with masters such as Monet, Renoir and Manet. Bogdalena painted this artwork relying on her feelings. Light and shade chase each other in this romantic and suggestive atmosphere. The brushstroke is soft and fluid, accompanying the shapes. The viewer's eye is caught by the calmness that the work produces. She is lulled by the calm waters and turns his gaze dreamily to the first rays of the sun painting the sky. Bogdalena is inspired by nature, by the harmonious relationships between living beings and their surroundings. It conveys joy, hope for a bright future full of strong, positive emotions.

*"Every particular in nature, a leaf, a drop, a crystal, a moment of time is related to the whole, and partakes of the perfection of the whole." (Ralph Waldo Emerson)*

*Art Curator Ilaria Falchetti*

# Bogdalena



*Early morning appointment, a pair of swans in love*

# Boney Davis

“Join me” is the title of the work of art performed by Boney Davis, an emerging artist who has been invited to participate in our international art exhibition entitled “Romantica - Shape of my art” held by M.A.D.S. Art Gallery in Milan. The young woman interprets her art as a personalized version of the Pop genre of the late fifties and early sixties of the twentieth century, but I find that the definition may be too simplistic. Pop art artists wondered about the problem of the reproducibility of art in the industrial age, about how and whether to maintain the exclusive character of the work of art, or whether to reconcile consumerist reality with their own language. Given the crossroads, on the one hand the artistic creation became mechanical, but on the other hand the lessons of the main avant-gardes were recovered, such as Dadaism which first mixed art and reality, Cubist collages and artistic performances of incredible innovation. Boney’s work is all of this put together, as she recovers each of these arts in a new and personal way. Furthermore, the work is not “naked”, but is accompanied by four small canvases placed on two opposite corners, which masterfully complete the composition, with perfectly balanced and perfectly studied visual weights. In the POP works, a colourful world is shown, full of joy that actually hides the anxiety and anguish that is eclipsed behind the full and vivid colours and the artist’s interest is directed to the hidden images that grow in the visitor’s mind carefully.

*Art Curator Carola Antonioli*



# Boney Davis



*Join Me*

# Brigit Law Loman

*“Love must not be implored or even demanded. Love must have the strength to draw certainty in itself. Then it will not be dragged, but it will drag.” (Herman Hesse)*

Bridgit Law Loman is a Dutch artist, who lives and has his studio in The Hague. Her art is distinguished by the creation of pictorial works in raw colors, in which figures painted in essential lines stand out against an indefinite and almost suspended background. Her work presented for Romantica, entitled “The Lovers”, takes up this pattern. The faces seem to emerge from the blue brushstrokes of the background thanks to the white outlines that define the silhouettes, and a few, effective, black lines that make up the details of the eyes, nose and mouth. The choice of the blue color is not necessarily casual, and responds to a specific intention of the artist: to go against the trend of the classic representations of a love theme, which are usually distinguished by bright and warm colors, aroused by an overwhelming passion and brought to the excess. The representation of love according to Brigit banishes the extreme impulses (anger, obsession) that figurative representations often attribute to the sentimental world, and amazes the viewer with an unusual vision of two lovers, surprised in an intimate and private dimension. The blue hues of the composition support and enhance the poignant sweetness of the painting, which is fully realized in the female face, absorbed in the tender contemplation of the beloved. The essentiality of the somatic features makes the access to the expressive potential of the painting even more effective and immediate. Love is depicted in its simplest form, and perhaps for this reason even truer. The faces of the two lovers - without body - are suspended in a serene mutual contemplation, making themselves universal bearers of an ideal way of being to strive for. Brigit’s subversive spirit is thus combined with a dimension already known from romantic art: in “The lovers” the sensation of sweet nostalgia seems to hover, the *Sensucht*, infinite inspirer of sublime works.

*Art Curator Chiara Rizzatti*

# Brigit Law Loman



*The Lovers*

# Carina Jäger

*“Guys who love each other kiss standing up Against the gates of the night [...] The guys who love each other are not there for anyone They are elsewhere far farther than the night Far higher than the sun In the dazzling splendor of their first love.” (Jacques Prevert, The guys who love each other)*

The passion, the tension and the excitement of the first touch and the first kiss of two lovers, but also the explosion of a thousand emotions and sensations: this is what the artist Carina Jäger managed to recreate on the canvas The first touch with her art and her talent. Love, especially the romantic one, made up of small gestures that ignite great emotions in us, has always been the driving force of art: think of Renaissance portraits of beloved women or love songs that are part of our lives or again the poems that manage to perfectly describe this strong feeling. Carina in this work has managed to transform a sensation and an emotion into lines, shapes and color: magical and amazing! The predominant color of the work is precisely red: the color of love and passion par excellence. The dynamism of the brushstrokes manages to transpose on the canvas the feeling of being literally overwhelmed by passion and emotion, when you kiss the person you love for the first time. Just as the materiality of the painting revives, in those who observe it, the sensation of that touch of touching each other for the first time and feels that same thrill rises on the back. Our heart beats fast, just like the heart painted on the canvas beats.

*Art Curator Silvia Grassi*

# Carina Jäger



*The first touch*

# Carla Pennant

Since she was a child, Carla Pennant, pursues the artistic passion and vocation. Today is a visual artist, who majored in art, exploring her creativity through different methods. Including, recently, also the Zentangle. This method is meant to be a way to “get free”: helps her to establish an inner non-verbal language of figures and proportions, which opens the door to new perspectives that are usually hidden, blocked. Allows her to create in a wonderful way always new subjects such as her various landscapes and floral paintings. It is not a coincidence that she herself claims that her work reflects who she is: as well as many artists express themselves and find their essence in their own creation. In Floral Zen, the mix of watercolor and ink give the idea of those made by some Japanese artists with ukiyo-e: converging as an art form that focuses on creation and the thousand shades of nature. In fact, it can remember the painting Hibiscus and Sparrow, realized by Katsushika Hokusai in 1830. The flowers, as if they had just blossomed, could symbolize spring, which has always been a representation of rebirth, in which nature awakens after the frost of winter. Perhaps, the same metaphor of feelings reaffirmed after a certain period, of how, through a simple painting or drawing they can awaken and make us understand how important it is to experience the strongest emotions dictated by beauty. Carla, with her artworks stimulate precisely this: attract the viewer into her floral, colorful world and make him feel serene, happy and directly involved in what he is observing, spreading positive vibes and optimism. She therefore inspires us to feel, try and let ourselves be freely taken by sensations.

*Art Curator Ylenia De Giosa*

# Carla Pennant



*Floral Zen*

# Carmen Högger

Carmen Högger is a contemporary self-taught Swiss artist. She develops and creates two painting techniques, called “painting with plastic” and “ironing technique”. On the occasion of the “Romantica - Shape of my Art” exhibition, organized by the art gallery M.A.D.S. in Milan, Carmen exhibits the work “Sensual longing” made in mixed media and acrylic on canvas. The rectangular composition, tending to the square, shows us the figure of a woman in profile. The title anticipates the subject of the painting: the sensual longing is the overwhelming emotion. The woman turns her head upwards, caressing her face with a delicate white flower with a long stem. White is nothing more than the main color: the hair, the dress, the flower, the nails and even the background are made through a brilliant white pearl that is in strong contrast with the olive skin of the woman. The background is made by vertical and immediate spatula of white and gray, while the hair by gentle brushstrokes of pure white pearl. White, the color associated with purity par excellence, makes the desire delicate and cancels the vulgar component. The work celebrates the desire and pushes the spectators to abandon themselves to it. Many artists created works with women in white clothes, such as Frida Kahlo, James Abbott and Claude Monet... all associated with moments such as marriage, virginity and innocence. Carmen Högger “breaks” this association by showing us how, even white, can be associated with sensual longing.

*Art Curator Giorgia Massari*



# Carmen Högger



*Sensual longing*

# Carmen Ruiz

The French artist Carmen Ruiz joins M.A.D.S. Art Gallery for the second time, after “Love my Body” exhibition, with other paintings that present her artistic traits. According to the concept of the current art exhibition “Romantica – shape of my art”, Carmen Ruiz shares her extreme idea of Romanticism with two pieces made up with strong and passionate colours. Both “Love... jealousy, madness and other side effects” and “Othello Syndrome” are the representation of the dark side of love, the one that blinds and pushes to act with aggressivity, often fatal. The first painting puts its attention on the female figure with her head that ends with a bird, holding in its mouth one of the woman’s eyes. This element alludes to the ambition of the woman to control his lover’s life and behaviour at a distance that, together with the paper boat held in her hands, symbolize the caducity of the relationship and the woman’s power.

# Carmen Ruiz

The little man, almost represented as a sort of baby, is trying to keep himself anchored to her engaged' heart, as to implore her. The same madness that strikes the lady's emotions can be seen also in "Otello Syndrome", where the woman in the foreground is the female interpretation of Otello, the main character of Shakespeare's work. The dark atmosphere given by the purple and red background, made up of deep brushes, creates a scaring scene, in which there are some elements that lets imagine about a murder. In this representation of one of Shakespeare' masterpieces, it is the woman the one who, scared about her lover's unfaithfulness, assassinates him with the long and big dagger that she keeps in her hand, representing the symbol of her power. The small house that the artist draws in the middle of the lady's stomach, can be read as an allusion to the crime scene, not a familiar place but a place of insecurity and madness. The artist's abilities in creating touching scenes, stands out from the attention on the details and their colours; the black and visible contours of each subject define the figures and their essence.

*Art Curator Martina Stagi*

# Carmen Ruiz



*Love... jealousy, madness and other side effects*

# Carmen Ruiz



*Otello Syndrome...*

# Caro Ramonde

*“If the sight of the blue skies fills you with joy, if a blade of grass springing up in the fields has power to move you, if the simple things of nature have a message that you understand, rejoice, for your soul is alive.” (Eleonora Duse)*

The art by Caro Ramonde, artist of Uruguayan origin, shows a clear and strong link with the natural world and with the power and strength that it has always brought with it. Her artistic research, strongly influenced by the poetics of American Abstract Expressionism and in particular by the current of Color Field, shows a deeply emotional painting, made of backgrounds that blend into vibrant colors. In “Blue River,” different shades of blue fade into one another, describing the stillness of a nocturnal seascape in an interpretation of strong mysticism. The color blue carries many meanings, but above all, it is a symbol of immortality, life and rebirth. Here, associated with water, the element of purity par excellence, it leads us on a meditative journey, to the discovery of our inner self.

# Caro Ramonde

The upper part of the painting, characterized by a more linear use of color, clashes with the lower part, where instead, clumps of color have been deliberately left to describe the movement of the water. A visual incongruity, which expresses the complexity of the human soul, constantly tormented by the existence. A romantic landscape with a strong contemporary flavor, where our gaze falls victim to the hypnotic power given by the color and the circular shape, a recurring element in Ramonde's work. Vibrant spheres, which look like huge eyes, cause in the observer a sense of peace and estrangement at the same time. The work of Ramonde, is the unceasing self-seeking in the endless cycle of life, death and rebirth. That swirling sense of peace, which accompanies every pilgrim on his earthly journey.

*Art Curator Francesca Brunello*

# Caro Ramonde



*Blue River*



# Caro Ramonde



*Dorian*

# 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 “ROMANTICA - Shape of my Art” International Art Exhibition of the Contemporary Art Gallery M.A.D.S. exhibits two works “A pop of a perfect color” and “Who’s a flower?”. Catarina Diaz’s trademark is the use of flowers, just like Frida Khalo, their masterful use makes her works iconic. Another characterizing element of Catarina Diaz’s works is the chromatic contrast present, the use of opposite and complementary colors aimed at creating a striking visual impact. “A pop of a perfect color” frames the face of a woman, a model probably from the 60s judging by the makeup, framed by a very intense ochre yellow background that creates a surprising chromatic variation with the face in black and white, the pink flamingos and the flowers on the face, the shades of which recall the background.

# Catarina Diaz

The chromatic coherence makes the work capable of striking the viewer at first glance, an immediate flash in the eye of the beholder. “Who is a flower?”, on the other hand, concerns the representation of a full-length woman, whose face is completely covered by the petals of the flower, which becomes the protagonist of the artistic construction, the symbolism of the work recalls the idea of the beauty proper to each of us. The background, in this case, does not move away from the chromatic values of the female subject but enhances the flamingos and the flower letting them come out completely out of the work. Catarina Diaz’s works celebrate femininity and self-esteem, the strength not to take oneself too seriously, but to be aware of one’s own value.

*Art Curator Martina Viesti*

# Catarina Diaz



*A pop of a perfect colour*

# Catarina Diaz



Catarina Diaz

*Who's a flower?*

# Chat des Rues

*“Art is something that happens inside us. We look at things in the world, and we become excited by them. We understand our own possibilities of becoming. And that’s what art is.” (Jeff Koons)*

Maayan Bachar known as “CHAT DES RUES” is a modern Israeli artist recognised for artworks dealing with popular and street culture that combines humor with graffiti motifs, executed with various techniques. She works as a painter and sculptor and in commercial media such as fashion and jewellery. Chat Des Rues sculptures are made from various materials including fibreglass, bronze and steel. Her influences come from street art and pop art where she understood the boundary between commercial art and art. Chat Des Rues manages to absorb a wide range of sources and at the same time creates her own language to express herself, investigating the carnivalesque and the real by exploiting the imperfections or invisible aspects of humanity, giving space to the most significant moments of her art. Unlike other artists, she is characterised for her informality that is reflected in the transformation of our society. Through her works we can see her geometric scaffolding of forms that radiate us and explore the extremes of the human psyche. Fractured portraits, sculptures that unveil feelings by tracing thoughts in each character, capturing their moods.

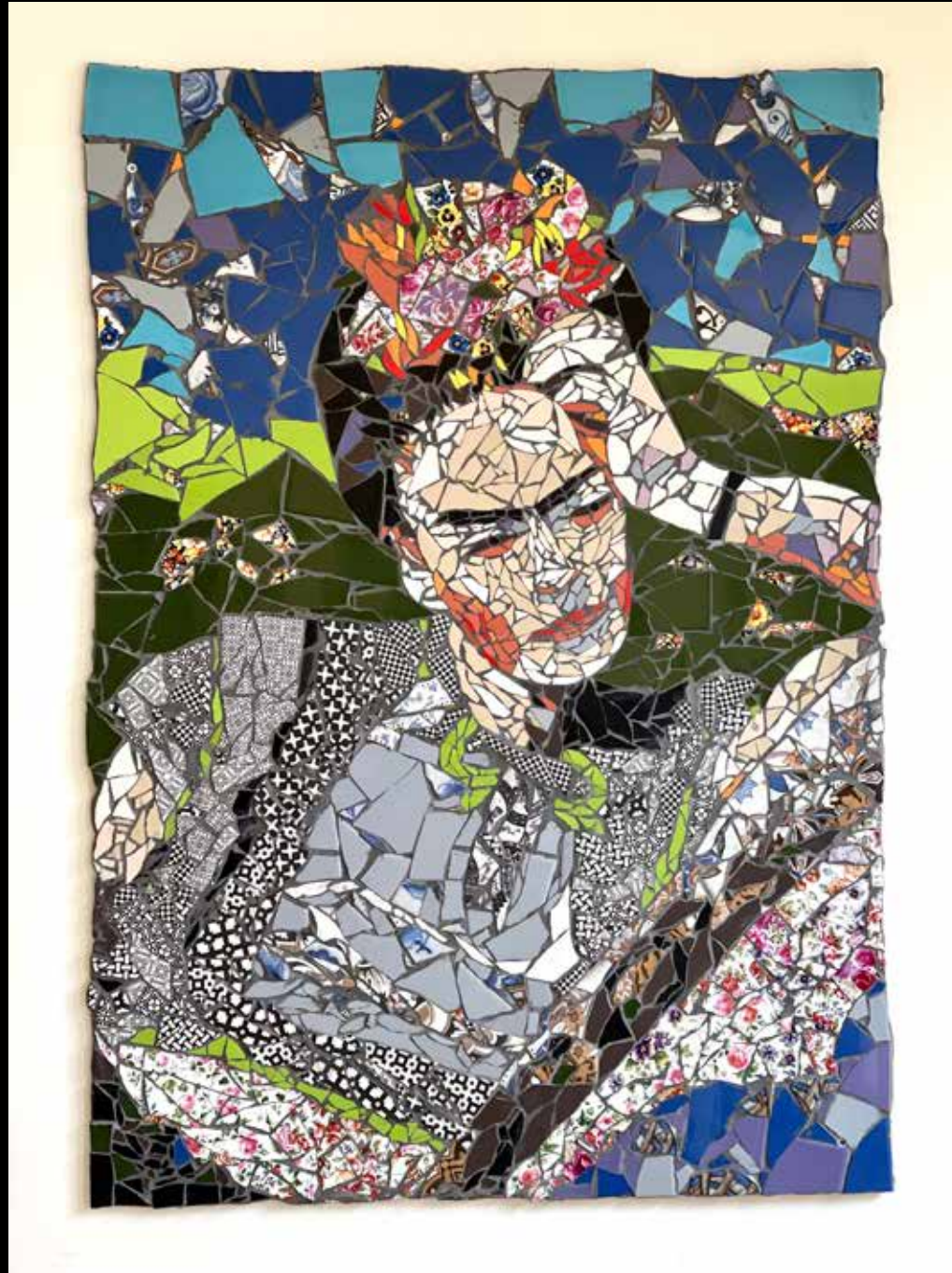
*Art Curator Erika Gravante*

# Chat des Rues



*CHAT DES RUES*

# Chat des Rues



*Frida Khalo*



# Chat des Rues



*Tattoo Girl*

# Chihiro

In the history of Japan there is a period particularly shrouded in iron and flames: the Sengoku Jidai also called “The period of the belligerent states”. This is a span of history that covers a period of time that goes from 1467 to 1603, when the country was reunified by the Tokugawa clan, which will dominate Japan until 1868. 136 years of infighting inflamed the country: each Daimyo founded its own state, at war with all the others, armed with its own army of thousands of men. The wars, increasingly bloody and devastating over the years brought an unprecedented avalanche of destruction throughout the country. Chihiro with KATANA tells us through images the reality of that period. The destruction, the bloodshed, but also the victories and defeats; the division of the territory into numerous small states, the internal wars and the sought-after peace that came only decades after the beginning of the Sengoku Jidai. In KATANA there is all the power, all the strength of a sword slash. Unlike the two-handed sword of Western origin - created specifically for the lunge - the katana acts of cut, wounding the body of the enemy with its sharp side. And that’s how dripping comes into play. Chihiro echoes the moment of the cutting wound with these splashes of pigment thrown violently onto the canvas. Indelible stains of a possibly fatal wound, black patches recalling a past of violence and devastation. The technique of dripping is used here for the purpose of mimesis: the dark, dense pigment behaves exactly like the blood that flows in streams from a serious wound that has just been inflicted. There is nothing romanticized, nothing sweetened in Chihiro’s personal imagery. Beneath the dark patches of blackish color is a backdrop that - skillfully - balances the energy of dripping with the inherent strength of spatulated color. Pigment is thrown onto the canvas and stretched in layers through the use of a knife. A pattern of roughly horizontal blocks takes shape and purple, red and yellow pigments with golden highlights stand out along the entire area of representation. The backdrop thus created acquires considerable depth and suggests a shocking insight. The multiple layers of spatulate colors displace the two-dimensionality of the work, appropriating an undefined and certainly not limited space. It is a backdrop that refers to the entire time span of the Sengoku Jidai, to the countless years spent in war and to an inordinate amount of broken lives. In KATANA the period of the belligerent states is condensed into a single work, it is the story in images of a past era and of the cause-consequence relationships that determine the balance and breakdown of political and economic events. KATANA is Chihiro’s personal interpretation, a work without sweetening or censorship, subtle in its reference to the historical peculiarities of the period and insightful in its use of dripping as a representative weapon and mimesis.

*Art Curator Lisa Galletti*

# Chihiro



*KATANA*

# Christian Kunze

Wide brushstrokes and different shades sculpt a woman's nude with sensual shapes and a provocative position. "Awaken-2" is the title of the work that Christian Kunze wanted to present at the April art exhibition held by M.A.D.S. contemporary Art Gallery in Milan, entitled "Romantica - Shape of my art". With this painting, the artist certainly wants to highlight the sensuality and carnality of the romantic feeling that at least once in a lifetime overwhelms us all, making us helpless and vulnerable. The nude is presented in an ambiguous pose. Represented from behind, with his arms raised and intertwined, in an unequivocally provocative and winking pose, it recalls the oil on canvas entitled "Half-length nude with raised arms" from 1910 by the expressionist master Ernest Ludwig Kirchner, now part of a private collection. The very nature of Expressionism, understood as the immediate projection of subjective feelings and moods, is rich in raw, dramatic contents, a testimony of reality, but also exciting and compelling. In this case, Christian Kunze wanted to foment the erotic atmosphere, with an aseptic and dark background, characterized by the brushstrokes of a penetrating black, perfectly in contrast with the skin pink shades of the woman represented. Here, therefore, also explains the perceptive hardness of this art, in which realization all the illusory artifices of the previous Academic art have been banned, which although more precise and detailed, carried us less and above all, did not make us identify and interpret the same art to our taste and pleasure.

*Art Curator Carola Antonioli*

# Christian Kunze



*Awaken-2*

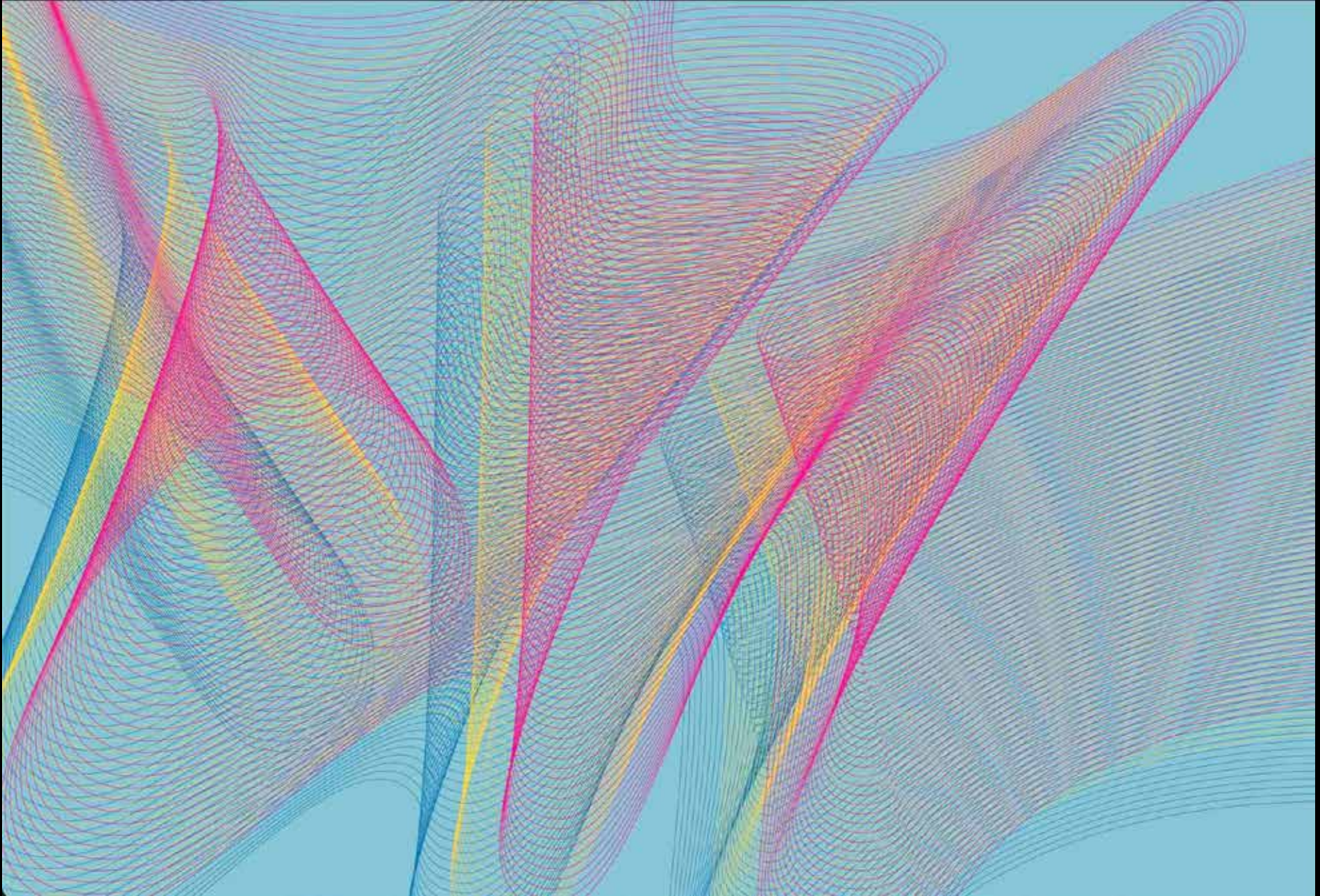
# Christoph Pauschenwein

*“For me, living and working means constant transformation, constant learning, discovering new possibilities, eliciting fascinating variations from the familiar and well-worn.” (Christoph Pauschenwein)*

Christoph Pauschenwein is a Swiss artist living in Lenzburg. After many years of career in his communication agency, Christoph decided to experiment new ways by founding his Atelier Pauschenwein, specializing in contemporary art and transforming his passion for drawing and painting into a full-time job. Christoph Pauschenwein's artistic creations are extremely varied, and include considerable experimentation with different techniques and materials to obtain evocative and expressive images. Christopher's experience as a graphic designer is very significant in understanding his abstract works of him, such as those presented by the artist for Romantica: Emotion # 01, Emotion # 05, Emotion # 12. The artist's intent is to give shape, color and dimension to what has no body, and this research began with the study of the graphic structures produced by sounds. An experience with the Bern Symphony Orchestra allowed him to take the next step, visualizing the lines produced by the music. The fascination for what is invisible to the eye at this point turns into an irresistible search, and perhaps represents the true inspiration of Christoph's art. The graphic technique is combined with an irrepressible artistic verve, which leads the artist to visually represent human emotions, in a very original way. The chromatic choice is a fundamental part of Christoph's creations, and is the result of a precise study, based on the sensations aroused by the contrasts of colors. The sought-after sensations are of joy, serenity and positivity, and are expressed graphically with soft waves that overlap in a delicate and harmonious composition. The thin lines of color alternate and chase each other in a continuous flow that suggests the idea of movement, and disintegrate on the canvas like the folds of a fabric languidly shaken by the wind. The graphic virtuosity - optically spectacular - of Christoph Pauschenwein is far from being a simple exercise in style: it is at the service of study, experimentation and especially a daring, personal and poetic imagination.

*Art Curator Chiara Rizzatti*

# Christoph Pauschenwein



*Emotion # 01*

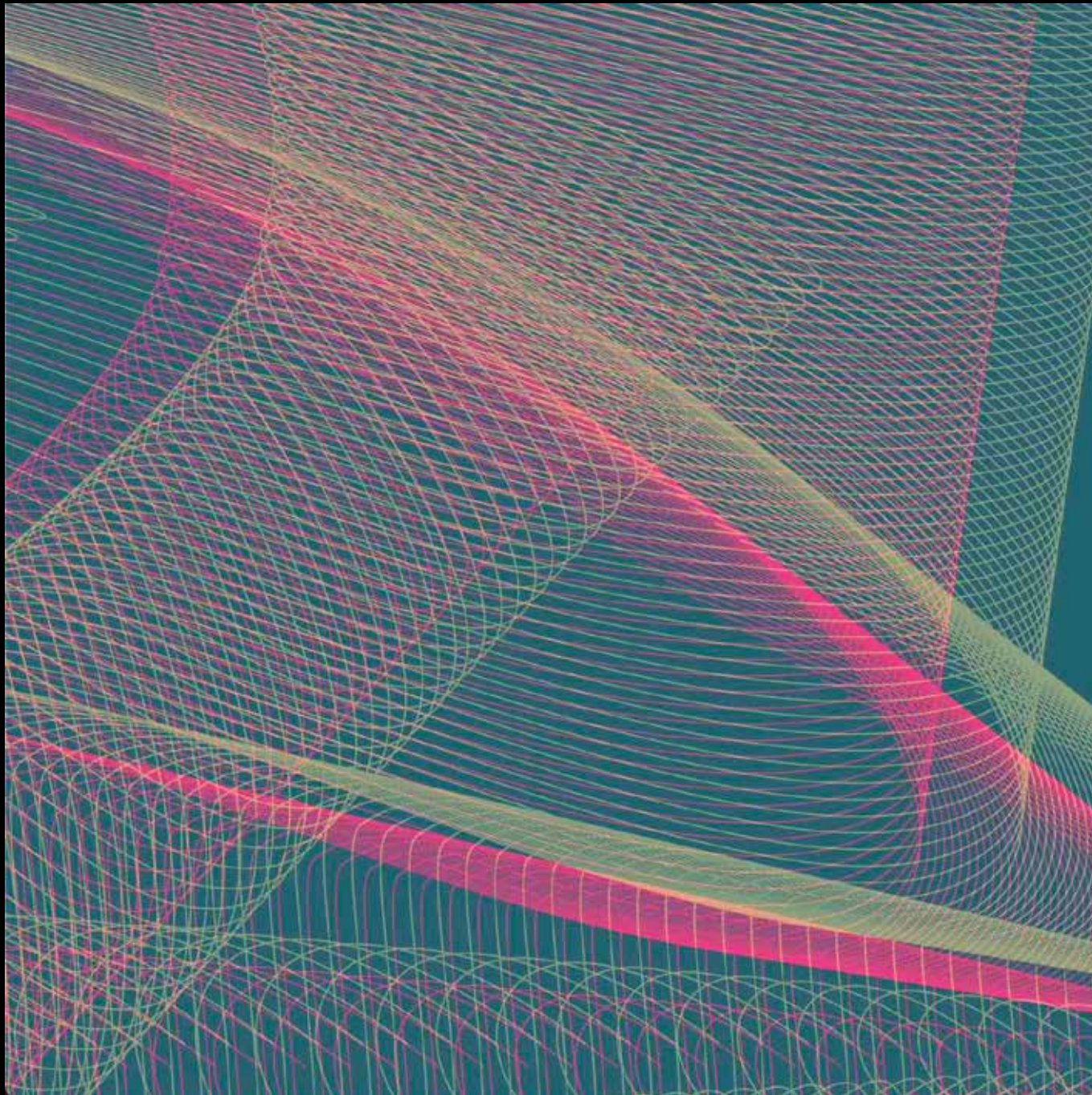
# Christoph Pauschenwein



*Emotion # 05*



# Christoph Pauschenwein



*Emotion # 12*

# Cissy Spoelstra

Cissy Spoelstra is a very original Dutch artist. The pandemic has allowed her to find free time to devote to art and to take a temporary break from her work as a photographer, but without abandoning it altogether. Her works are mostly cyanotypes. This technique allows her to combine her two great passions: art and photography. UV rays allow certain chemical products to remain imprinted on the paper. Cyanotyping allows her to produce works in Prussian blue, cyan in fact. Cissy is a talented photographer who has reinvented herself, entering the world of art but revisiting her works through the techniques closest to her style as a photographer. Through her completely original and creative style, she creates unique works that have the characteristic of being a brilliant Prussian blue with different plays of light and contrast. Each work she creates is unique, unrepeatable, as the cyanotype technique is absolutely unpredictable. And it is precisely this feature that has most inspired the artist to approach this world. The unpredictable imperfections caused by this process give the work a very strong personality, closely linked to Cissy's character and passions. One example is her work 'Resurrection'. In the centre is a kind of explosion of colour created by the superimposition of the colour blue. An explosion that indicates a new beginning, sweeping everything away to start again. This sort of explosion is detached from the blue of the background through a play of transparencies that allow the creation of a white outline. The background is not homogeneous, although the colour used is the same. The result is a very harmonious artwork that contains within it a disruptive energy. The work is a message of hope, an invitation not to be afraid of new beginnings but on the contrary, it instils courage and energy to embark on a new path. Hope allows us to look to the future by freeing ourselves from the past, it gives us the hope of resurrection, of changing our lives by eliminating everything that does not allow us to embark on a new path. 'Resurrection' is a strong, energetic, courageous artwork. Blue represents truth, constancy, harmony. The technique used allows for this play of contrasts that takes the work away from monotony, making it unique and original. What fascinates Cissy and the viewer most, when looking at her works, is the fact that the result is unpredictable. The combination of sunlight and colour escapes the artist's control but at the same time is dictated by her movements. It is clear that the artist loves to experiment, is not afraid to use new techniques. Cissy is a courageous artist who loves knowledge. Through the use of new techniques she is fascinated by discoveries, by the combinations created by the superimposition of blue layers, by the play of light and contrast. The artist moves between photography, art and design, following a path that allows her to synthesise her passions into artworks with an impact that strike the viewer. Works that are apparently simple due to their monochrome but which contain unique, unrepeatable elements and meticulous details. Expressive and energetic artworks.

*Art Curator Ilaria Falchetti*

# Cissy Spoelstra



*RESURRECTION*

# Cornelia Lindblad

*“It is only through mystery and madness that the soul is revealed.” (Thomas Moore)*

Cornelia Lindblad is a self-taught artist from Sweden who creates both physical and digital artworks. Her art is free and unplanned, as she likes to improvise and follow her emotions of the moment, with the aim of provoking contradictory feelings, mixing sadness with happiness, melancholy with joy. The artist wants the viewer to be surprised and confused at first and then to find the key to understand, which is often to find in a recurring element in her art: mysterious and penetrating eyes. In the artwork “The optimistic mind”, we immediately perceive the ambiguity of the face, with an enigmatic gaze in her eyes. The third eye, standing under a giant rainbow, speaks about optimism, while the two others are in some way challenging us in discovering the truth. The image in “Dysmorphia” has the same rebellious look and we can see how bright colors and synuous, dynamic lines are overcoming physical limits, as if they wanted to absorb the figure. Again, in the artwork “Melancholic May-Day”, we feel the paradox of different feelings at the same time, while giant eyes confront us: they keep asking contradictory questions that will last in mystery.

*Art Curator Maddalena Corbini*

# Cornelia Lindblad



*Dysmorphia*

# Cornelia Lindblad



*Melancholic May-Day*

# Cornelia Lindblad



*The optimistic mind*

# Dana Mesesan

*“Only what is delicate and conceived with delicacy can nourish Love.” (Oscar Wilde)*

Dana Mesesan is an artist born in Romania and based in Canada. After building a successful career as a mechanical engineer, which allows her to start experimenting with her own creativity, she decides to indulge her full-time love of art. Dana's works perfectly reflect her two vocations, which find an ideal combination in 3D installations. The search for beauty is combined with a particular choice of materials including old jewels, recycled plastic, used pc components. Although Dana defines herself as a self-taught artist, in a few years she has found her ideal dimension in an original and visually striking art form. The work “Remebering myself” encloses the two souls of Dana in an ensemble of considerable technical value. For its realization memory chips, plastic lid, fabric flowers, metal rings, and recycled items were used. These elements, applied on the canvas, create a dense decorative apparatus of lines, hearts and leaves with an exquisitely art nouveau taste, embellished with lilac stones. They are combined in an elegant row of flowers that rests on the circular archway in the center of the installation. Inside appears a delicate female face with closed eyes. The composition seems to be marked by two times: the first stops on the outside, technically very elaborate and refined, in which an aesthetic research with attention to every detail prevails. The second, on the other hand, lingers on the evocative force of the innermost part. There is no abundance of external decorations here. The ethereal simplicity of the face, represented in an essential way, breaks the rhythm of the technical virtuosity to allow the viewer to linger on the expression of the face, which reveals an inner awareness that is self-sufficient. The two components of Dana's art - technical and artistic - are realized in a harmonious whole of poignant aesthetic beauty; but what is perhaps most admirable is the feeling that one of them - the artistic one - has prevailed.

*Art Curator Chiara Rizzatti*



# Dana Mesesan



*Remembering myself*

# Dana Park

*“It was not the feeling of completeness I so needed, but the feeling of not being empty.” (Jonathan Safran Foer)*

Dana Park is a self-taught artist who lives in South Korea and her two greatest passions are Art and Aerospace Engineering, different ways with the same ambition: reaching for the Universe. In her artworks, she feels the purpose to communicate her inner self in the most spontaneous form, expressing her sensations through vivid colors. This is well visible in her artwork “Empty skin”, where we stand in front of a young man, who is staring at the viewer with an intense gaze. The chromaticity plays a fundamental role: we feel the deep contrast between the figure and the background, which is very bright. The artist shows the desperate attempt of the boy to communicate his emptiness, his feeling of a void so deep, that his skin is just a reflection of the universe. The vacuity in his eyes displays his empty heart, a sense of worthlessness that only the viewer can perceive, in order to connect with the young man and get through and beyond his solitude.

*Art Curator Maddalena Corbini*

# Dana Park



*Empty skin*

# Daniela Jacques Aviñó

*“The main thing is to be moved, to love, to hope, to tremble, to live.” (Auguste Rodin)*

Love is life, it is hope, it is happiness within our hearts. Daniela Jacques Aviñó is a German artist based in Barcelona whose works emanate great energy and positivity, the same ones that characterize the spirit with which she faces life. The heart is a recurring subject in her creations, small colored sculptures that can be hung on the wall to furnish our home or transform into brooch capable of illuminating our face. In this case, Daniela wanted to paint a romantic canvas by placing a huge red heart right in the center of it. A heart that beats, that is moved and that thrives on emotions. A rich heart that contains millions of things that we do not see with our eyes, but that we are able to perceive with other senses. “Inside” was created with a mixed technique on canvas in 2021. From a background where black and white spots overlap creating a magical movement, bright red and gold emerge with all their strength. The meeting of cold and warm colors creates a strong and at the same time pleasant color contrast. The artist’s original personality is fully reflected in her art: never predictable, always innovative and above all ready to make people think and at the same time excite the audience. Love for oneself, for what we like to do and what makes us feel good, love for the people with whom we have an indissoluble bond and who are worth. This is the artist’s message: do not be afraid to feel strong emotions if they are sincere and real. Daniela is the clear demonstration of how a skilled artist can create not only beautiful works to see, but also able to set in motion our imagination and our feelings.

*Art Curator Camilla Gilardi*

# Daniela Jacques Aviñó



*Inside*

# Darius Aroganttus

*“You may say I’m a dreamer, but I’m not the only one. I hope someday you’ll join us. And the world will live as one.” (John Lennon)*

Darius Aroganttus, French contemporary artist, makes the digital medium his main means of communication. He exploits the moment of artistic expression, to enter deep trance states, during which he creates works completely disconnected from reality, giving the viewer grotesque and surreal imagery. Fundamental is the use of bright colors, which combined together, are psychologically deviant. In “hinbewegung (to move there)”, some characters interact with each other while floating wrapped in a coil of glittering dots, which look like light trails left by a magic wand. The colors are distributed in large fields, leaving the entire work on a two-dimensional plane. In some places, the light trails seem to transform into clusters of cells, ready to generate new life. A tumultuous and delirious vision, with a strong pop flavor, in a language that is very close to the cartoon style. Some characters are more timid, others instead, already at ease in the situation. This psychedelic scenery, is a journey into the interstellar space, a place where energies expand in the Universe, wrapping us in a space-time interconnection. In the art of Darius Aroganttus, each of us is linked to the other, creating a bright and playful unicum, which at times also becomes crazy and illogical. Aroganttus, opens us to a hallucinogenic world, seemingly meaningless, which in reality reveals itself, as a deep investigation into humanity, so infinitely interdependent, so intimately magical.

*Art Curator Francesca Brunello*

# Darius Arogantus



*hinbewegung (to move there)*

# Darius Arogantus



*Nichtsein (Not be)*



# Darius Arogantus



*We-got-your-point-Sophie*

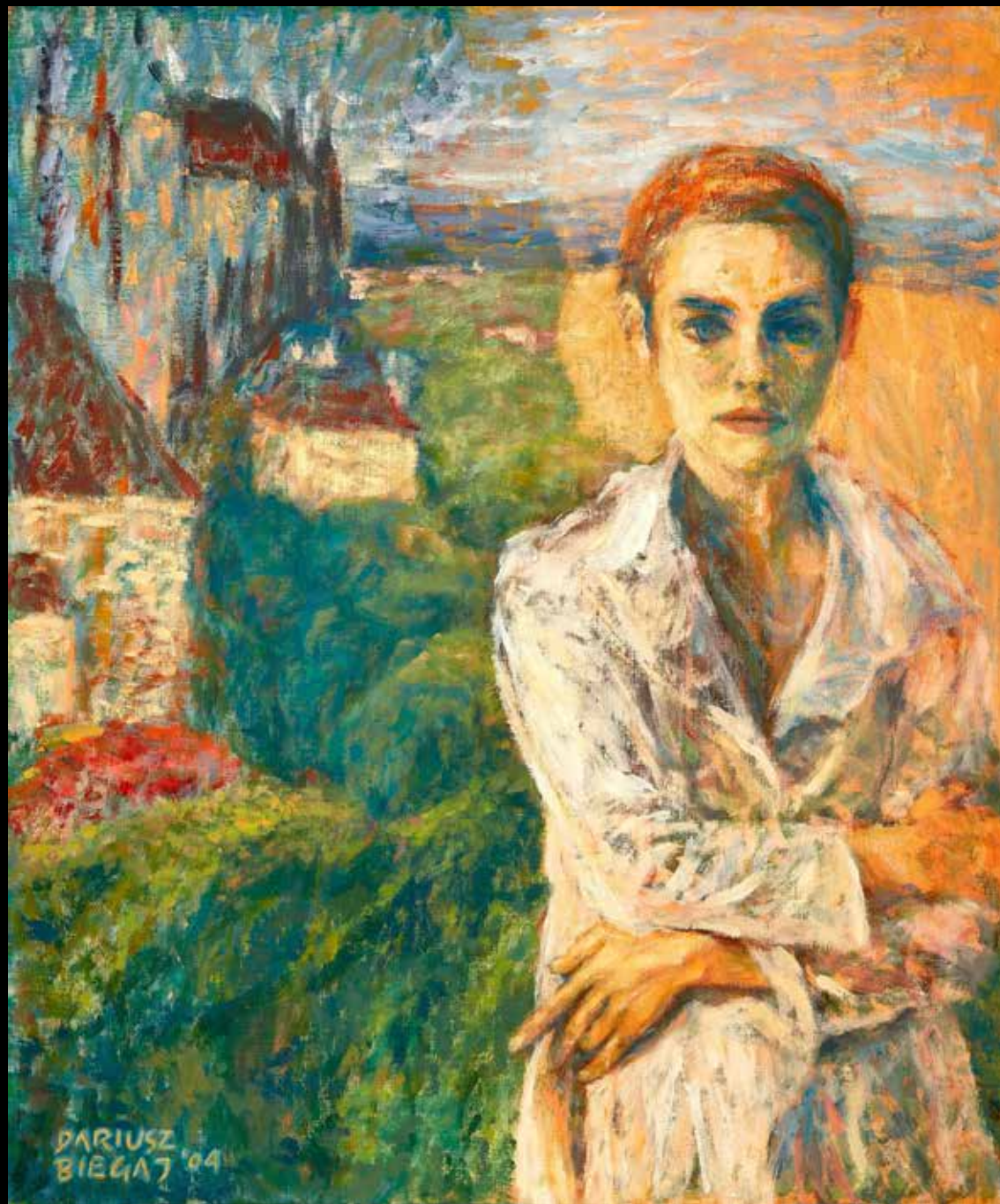
# Dariusz Biegaj

*“Our imagination flies, we are its shadow on the earth.” (Vladimir Nabokov)*

Polish artist Dariusz Biegaj creates original works of which nature, the undisputed protagonist, is painted in all its beauty and delicacy. Thanks to careful observation and deep analysis of the world around him, Dariusz represents nature in a real way, leaving space, at the same time, for personal interpretation. Man, and landscape meet and merge, creating an indissoluble, magical, and eternal union. Man seeks answers from nature, he thinks of it as a haven of safety in which to take refuge from the daily confusion, an earthly paradise where peace and serenity reign. “Angel 03” was created with the acrylic on linen technique in 2004. The protagonist of the painting, represented in the foreground, is with folded arms and looks straight at the viewer. The fair skin and white shirt create a nice contrast with the orange hair. In the background we see a countryside landscape, characterized by houses, meadows, and large fields. The work is endowed with a great evocative power: the boy seems to want to communicate something to us, but it is up to the viewer to set his imagination in motion and set off on a journey to discover the meaning of the painting. In “Eva 03” and “Eva 08” female legs are completely immersed in the flowers depicted in the smallest details. In the first work mentioned, the woman is in a standing position and her legs are painted with brushstrokes which, placed side by side, form stylized flowers. In this way, the protagonist becomes part of nature itself painted in the background: infinite pink and purple petals create a magical carpet of flowers. The work “Eva 08” is divided into two parts: on the left, we find flowers with large pink petals painted on a green lawn. On the right, the legs of the woman half lying down gracefully stand out against the blue background. Delicacy and harmony characterize the works of Dariusz, an artist capable of creating works as beautiful as they are exciting.

*Art Curator Camilla Gilardi*

# Dariusz Biegaj



*Angel 03*

# Dariusz Biegaj



*Eva 03*

# Dariusz Biegaj



*Eva 08*

# Dave Thomas

Dave Thomas' artistic production can be immersed in the realistic representation of the world, accompanied by a veil of surrealism, impressionism and magic. At the contemporary art exhibition "ROMANTICA - Shape of my Art" he exhibits five works with an indisputable contemporary influence, but also impressionist. One of the most striking elements is the contrast of the background style, certainly impressionist, and the style with which the subjects are represented, certainly realistic. Another element characterizing Dave's works is the chromatic contrast between the protagonists of the works and the background that hosts them. The leitmotif of this capsule collection is red, the focal point of each work, an emblem of passion, love and romanticism. The use of red recalls Banksy's street art pieces for which the red is an element of recognition. "Demure", "Elation" and "Gratitude" have a clear reference to Degas' dancers, in Dave's works they express a sense of security and elegance, they are ethereal, disconnected from the world around them and overwhelming compared to everything else. Different is "Red Dress in the Rain", in which the theme of red is always present, but there is a sense of loneliness and distancing given by the position of the figure that turns away and goes towards a light that can represent a different life. Finally, "Together Forever" is the representation of a pier at the end of which a couple of lovers kiss under an umbrella, also red. The bridge is suspended in the sky to symbolize the elevation given by intimacy and the union of two hearts and two souls. Dave's expressive ability allows him to tell unique stories thanks to his works, the observer feels empathetic with the protagonists, experiences the same sensations and emotions by reflex.

*Art Curator Martina Viesti*

# Dave Thomas



*Demure*

# Dave Thomas



*Elation*



# Dave Thomas



*Gratitude*

# Dave Thomas



*Red Dress in the Rain*

# Dave Thomas



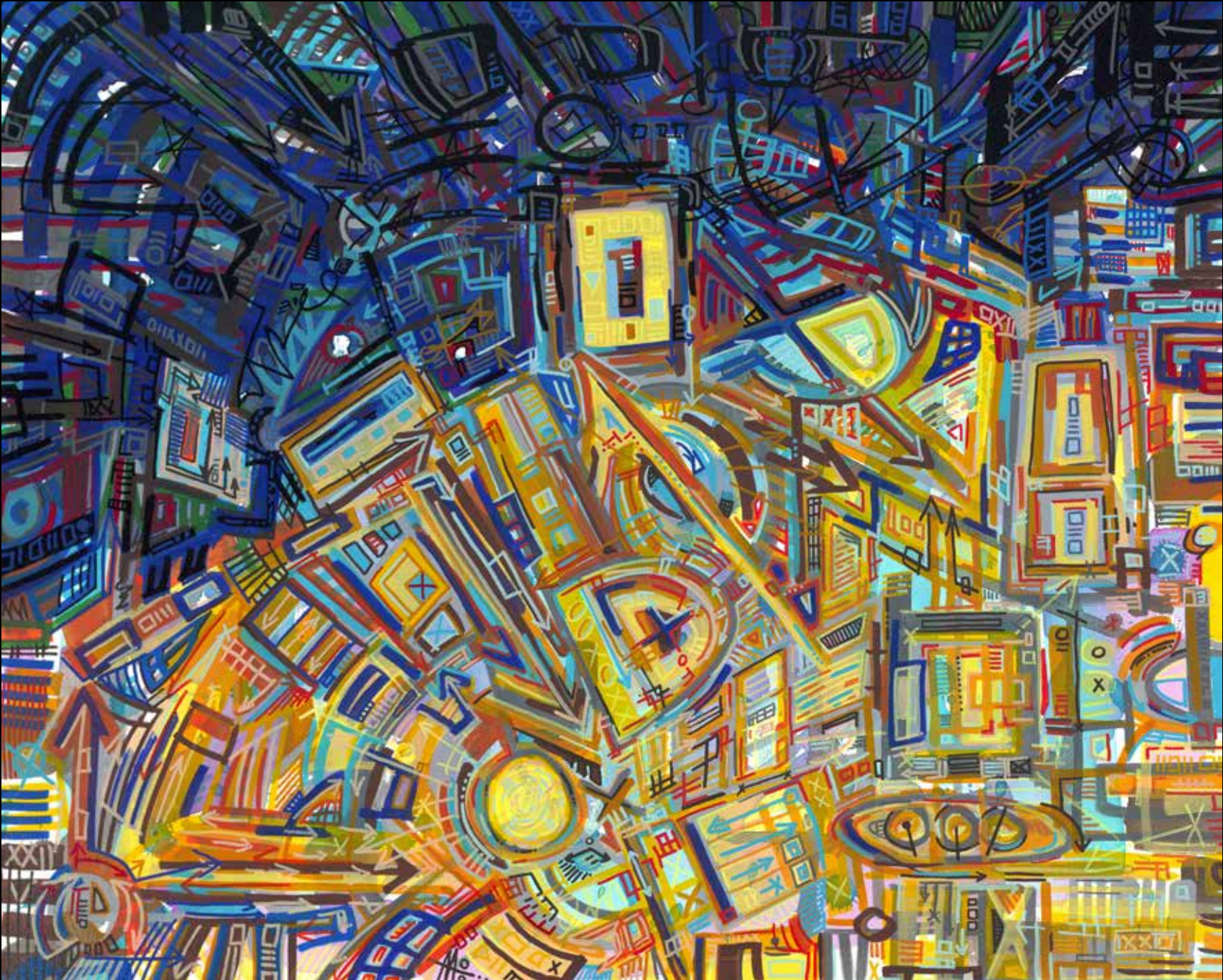
*Together Forever*

# David Gomez

David Gomez is a Mexican-born artist who has been inspired since his youth by the colours and shapes of his homeland. His artworks contain clear references to Mexican mural painting, an artistic movement of the last century that encompasses shocking beauty and hidden messages. For David, art is a means to express himself, to communicate his emotions and is closely linked to his cultural identity. This passion has profoundly changed him and in a short time he has made the courageous and admirable decision to make art his reason for living and pride. His works reveal an inner chaos made up of difficult life experiences, half-hearted dreams, passions and insurmountable obstacles. In his beautiful and intricate artwork “Cosmopolis Nocturne” the chaos is very evident. It is an intricate canvas, a tangle of emotions that turn into lines, geometric shapes, random forms, colours relegated to small spaces. David does a meticulous job that takes its cue from mural painting. Tiny details, squares, arrows, crosses, symbols, all enclosed in a canvas. On the one hand, the colours are cooler, tending towards blue and light blue, while the other part of the work is more colourful and varied. This abstract-symbolic composition depicts a kind of urban landscape made up of light, road signs and buildings. The bright, energetic colours lead the viewer into the shoes of a young adult who sees the city as a set of new opportunities, of intoxicating experiences. A place full of love, with possibilities for growth, a new beginning. The artwork “Galactic Lullaby” is also an abstract-symbolic composition with references to the canvas described above. The technique is the same, a chaos of perfectly juxtaposed details that create a well-balanced composition tending towards blue and purple. The symbols create a sort of vortex and lead the viewer’s eye towards the deep opening in the top left-hand corner. A leap into the void, an invitation not to be afraid of the unknown. David creates this work by playing on the contrast between tranquillity, offered by the intense blue colour, and fear, created by the vortex and the black hole. The artist often uses a mix of techniques, paints, acrylic gauche and then goes on to apply the symbols using acrylic markers and the graffiti technique. In “Principia Crescendum” the concept varies slightly from the previous two works. It is a more instinctive and gestural canvas, but still abstract and with the presence of symbols, lines and shapes. Looking at it, one perceives a loss of gravity, as if the viewer feels tossed about, at the mercy of lines and colour. The spaces are contoured by thick black lines. The composition is colourful, with bright, energetic colours. The structure is reminiscent of a roller coaster and allows the viewer to enter the artwork and feel as if he or she is being thrown off the merry-go-round. The concept of the relativity of gravity lies at the heart of it. It was commissioned for the museum ‘The Amazeum’ in Arkansas. While the first two works focus on the emotional and expressive sphere, this artwork is about the desire to know, to know, to open one’s horizons. David assumes that chaos, inner conflict, is inevitable in the life of a human being. That is why he offers the possibility of becoming aware of this side of existence through colour and shapes. It creates a glimmer of light, of positive feelings that bring beauty and splendour into the daily chaos we are subjected to. Art is a kind of therapy that allows man to distance himself from reality and at the same time become aware and conscious.

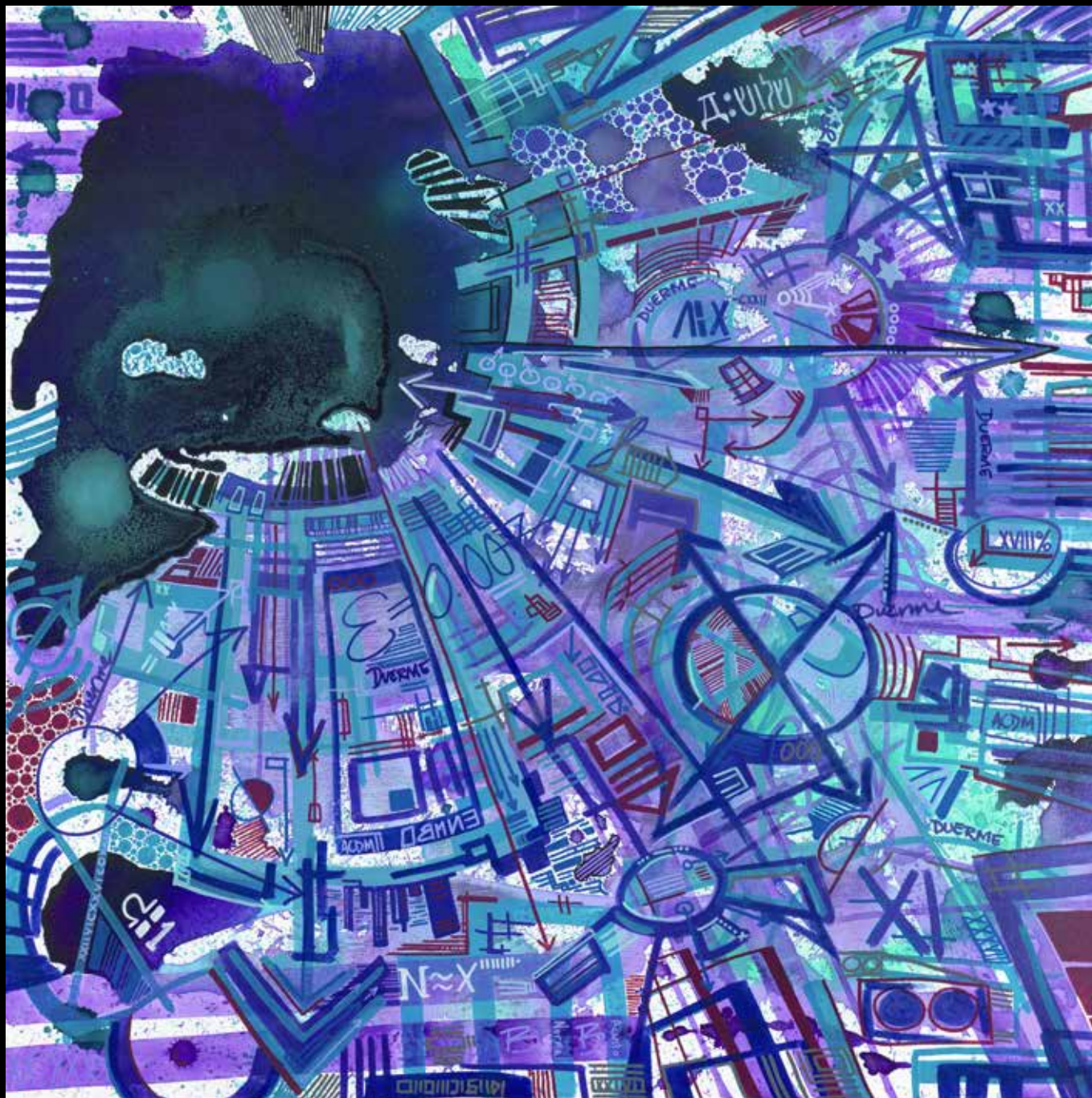
*Art Curator Ilaria Falchetti*

# David Gomez



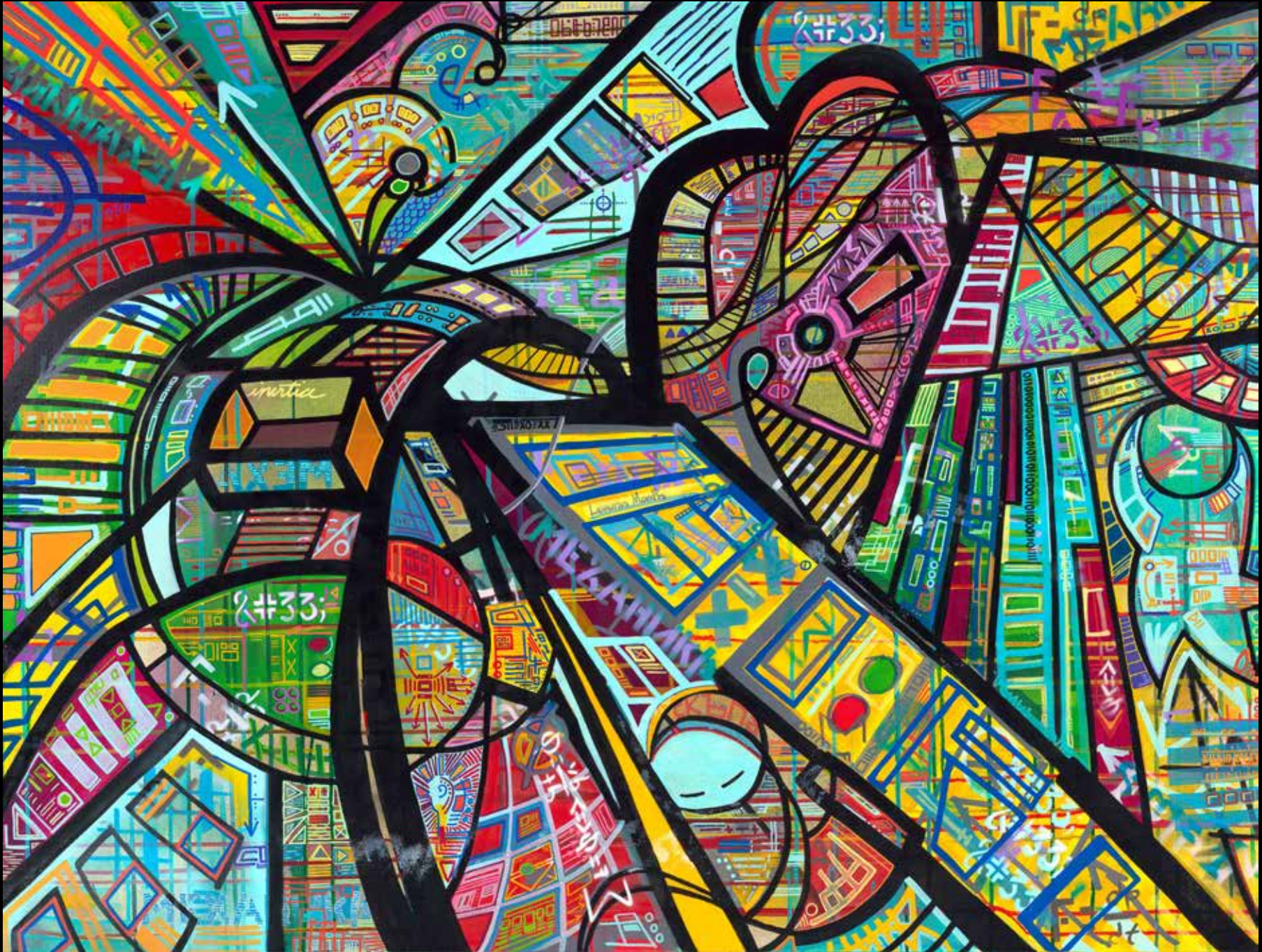
*Cosmopolis Nocturne*

# David Gomez



*Galactic Lullaby: Analogous*

# David Gomez



*Principia Crescendum*

# David Pou

David Pou has chosen to participate in the International Art Exhibition “Romantica - Shape of my Art” with three fascinating artworks that praise the female figure, her beauty but also her fragility. The special thing about these three artworks is that each is made with a different technique, as the artist likes to experiment and try different methodologies and textures. He often uses new materials such as graphite, charcoal, pencils, markers, acrylics, and watercolors. The first artwork entitled “In love with myself” was made with acrylic on canvas and depicts a woman intent on gathering her hair with a natural movement. Her arm folded behind her head creates a shadow on her face which is achieved through the excellent use of chiaroscuro. Probably the woman is in front of a mirror and observes her reflected figure, savoring every second of that moment, appreciating and loving the person who is reflected in it. From the title of the artwork derives the romantic explanation of love for oneself first of all. The second artwork that David exhibits is entitled “Relax and sensual” and is made with pencil and depicts a young woman in a very intimate moment. Her figure is seated with her torso slightly turned back and with one arm bent behind her head. Closed eyes give the artwork an exceptional intensity, which perfectly explains the intimacy of the moment that the woman is experiencing. She wears a top that reveals her round breasts, giving the work that sensuality that the artist was looking for. In the latest work exhibited at the gallery, David shows “Feeling the moment”, an artwork made with markers. The woman is depicted standing, gently turned to the left and this female figure is also captured in a private moment in her life, wearing only a black top and a white shirt that leaves her left shoulder bare. Very often in the context of Romantic thought, the woman embodies the poet’s aspirations, his illusions or turns out to be a traitor and a bearer of misfortune for men. Love, the purest of feelings, in the Romantic theme is often a source of bitterness and torment, due to the poet’s inability to live with his beloved due to social conventions. Like the man in the era of Romanticism, presumably also the artist through these three feminine artworks, he wants to personify his aspirations.

*“Art is not the application of a canon of beauty but what instinct and the brain elaborate behind each canon. When you love a woman, you certainly don’t start measuring her limbs. “ (Pablo Picasso)*

*Art Curator Francesca Campanelli*



# David Pou



*Feeling the moment*

# David Pou



*In love with myself*

# David Pou



*Relax and sensual*

# Debbie Lavo

In occasion of the international art exhibition Romantica-shape of my art, the artist Debbie Lavo presented his artwork titled The Awakened Dragon, Friend or Foe. Firstly, to understand the deepest meaning of the painting could be important to investigate into the technique used by the artist: fluid art and pour painting. With this technique used in abstract art the colours seem to spill across the surface of the canvas, they seem to have their own energy and power. They seem to have the autonomy to create a shape, figures and an exact meaning. The role of the artist is to understand and listen to this energy and give guidance at the colours. In the painting made for the international art exhibition The Awakened Dragon, Friend or Foe the artist, Debbie Lavo wants to tell us about this listening of the colours used. On a black background, the fluid of the colours want to create an exact shape that reflects the feeling and the emotions of the artists. She seems to come back to childhood in the years of the story and fairy age, in which are animated in the mind and in the imagination characters of the fantasy like the image of the dragon. And in fact on the canvas takes shape the figure of the dragon coming from the imagination of the artist. As she was, a child Debbie Lavo seems to have aimed this figure and talked with him to understand if he wanted to be a friend or foe. Watching the painting presented by the artist is like entering in the mind and in the imagination of the artist to understand what she feels and in which way she intends and looks at the reality. As she says : << As a very small child, I immersed myself with animals and played barefoot in nature. I know that this experience in growing up is at the root of the ethereal elements that present themselves in my paintings>>. So the deepest meaning of the art and the artwork made by the artist is the contact that she has with the elements of the nature. Referring to the contact with the colours, she seems to communicate the dialogue she has with the colours and the story that she listen from this elements. With her the observer has the opportunity to kid again, and come back to the fantasy and aimed the characters of the childhood, give them the fluid forms and different shape, and maybe in this way walking in a dream and in the magical word of the imagination.

*Art Curator Elisabetta Eliotropio*

# Debbie Lavo



*Debbie Lavo*

*The Awakened Dragon, Friend or Foe*

# Deepti Talwar

*“Perhaps I owe having become a painter to flowers” (Claude Monet)*

Deepti’s young artist focuses on a pictorial subject that has ancient origins and that painters of all times have experienced. A vase of flowers occupies almost the entire composition, perhaps they are wildflowers, it seems to glimpse poppies, no doubt they have bright colors and make the work lively. A blue vase divides the composition in two decisively, the upper part dominated by warm colors and the lower part which has cold tones as protagonists. Deepti manages to insert different styles in her work that at times almost contrast each other, the only well-defined and clear element is the vase, the flowers are rendered by the color but do not have a very clear design, the brushstroke becomes the medium through which the artist manages to express the concept of flower. The background is purely abstract, they are pure and mellow color, there are no lines or drawings, nothing to do with reality, any shape is deconstructed by the colors, shadows and lights are lost in total abstraction. It is clear that Deepti’s work is by no means a mere representation of reality or a simple vase of flowers, the artist describes emotions and sensations, the flowers, albeit motionless, are imbued with vitality, they come out of the vase with force. In the same way, the colors that Deepti chooses arouse emotional reactions in the observer, the blue that contrasts with the warmth of red or the liveliness of yellow create a dynamic composition and the feelings of the beholder find space in this movement. The artist was able to combine different and opposing elements, styles and colors, creating a unique and authentic balance: calm and vivacity, warmth and coldness, and quick brushstrokes trapped in pasty colors. A real whirlwind of shapes, colors and sensations is what appears before the observer, the blue vase becomes the container from which hidden memories, emotions and feelings come out. Somehow Deepti manages to make her soul shine through her artistic work, she perfectly combines a great spirit of observation with immense sensitivity and the result is a work of strong impact. Quoting Kandinskij who stated that “color is a power that directly influences the soul”, we can say that the artist’s work is an expression of her soul and those colors she uses influence the soul of the beholder.

*Art Curator Vanessa Viti*

# Deepti Talwar



*A colourful and happy life*

# Diana Lyon

*“No struggle can end victoriously if women do not participate alongside men. There are two powers in the world: that of the sword and that of the pen. But in reality there is a third, stronger than both, and that is the power of women.” (Malala Yousafzai)*

The woman has always been a subject that has taken on different roles in the history of art. In ancient iconography, woman was associated with fertility: the giver of life, she played the essential role of perpetuating the species. In the Egyptian and Cretan civilisations, the beauty and harmony of woman as an object began to be discovered, but also as the inspirer of love. The Cretan female figure already prefigured the canons of beauty that we will find in the early 20th century. But the Greeks came even closer to the modern image of beauty. And it is important to remember that they gave us the fundamental modules of philosophical, aesthetic and political concepts. From the mother woman or the clothed virgin, the Greeks moved on to the pure nude. With the profound renewal of culture and art, starting from the Renaissance period, there is a turning point in the representation of the model of woman who, evolving over the centuries, is seen in all her physical and introspective aspects ranging from sensual and disturbing nonchalance to disarming grace and simplicity; from exuberant vitality to psychological depth and so on. Aphrodite. Roman art depicted the woman covered in flowing robes and with a dignified expression. Diana Lyon expresses herself in three works representing women: a chained woman, an abstract vision of her, and the symbiotic connection between two women carrying a child. A work, that of Diana Lyon, that brings in itself the reflection on the woman and that makes us think about how fragile and at the same time strong she can be. Drawing has been a visceral mode of expression since childhood for the artist. It was through drawing that she cried out her revolts. Revolts that were inside boxes that accumulated to form a tower of babel over time. They were made of pens, pencils, chalk, watercolors; sometimes with lipstick. They changed over time, with new color and shapes; sometimes more aggressive, sometimes more muted. The concept of “imprisoning” his protagonists, with chains, with ropes, with circles that prevented them, from the right to “come and go” is always present in his works. That culminates with the understanding over time that it has always been so that a woman, as a daughter of Arab emigrants, as a professional who felt the clear pressure in her work to be a woman and finally as a wife and mother.

*Art Curator Carolina Troccoli*



# Diana Lyon



*Fragmentation II*

# Diana Lyon



*Mona Lisa*

# Diana Lyon



*Symbiosis*

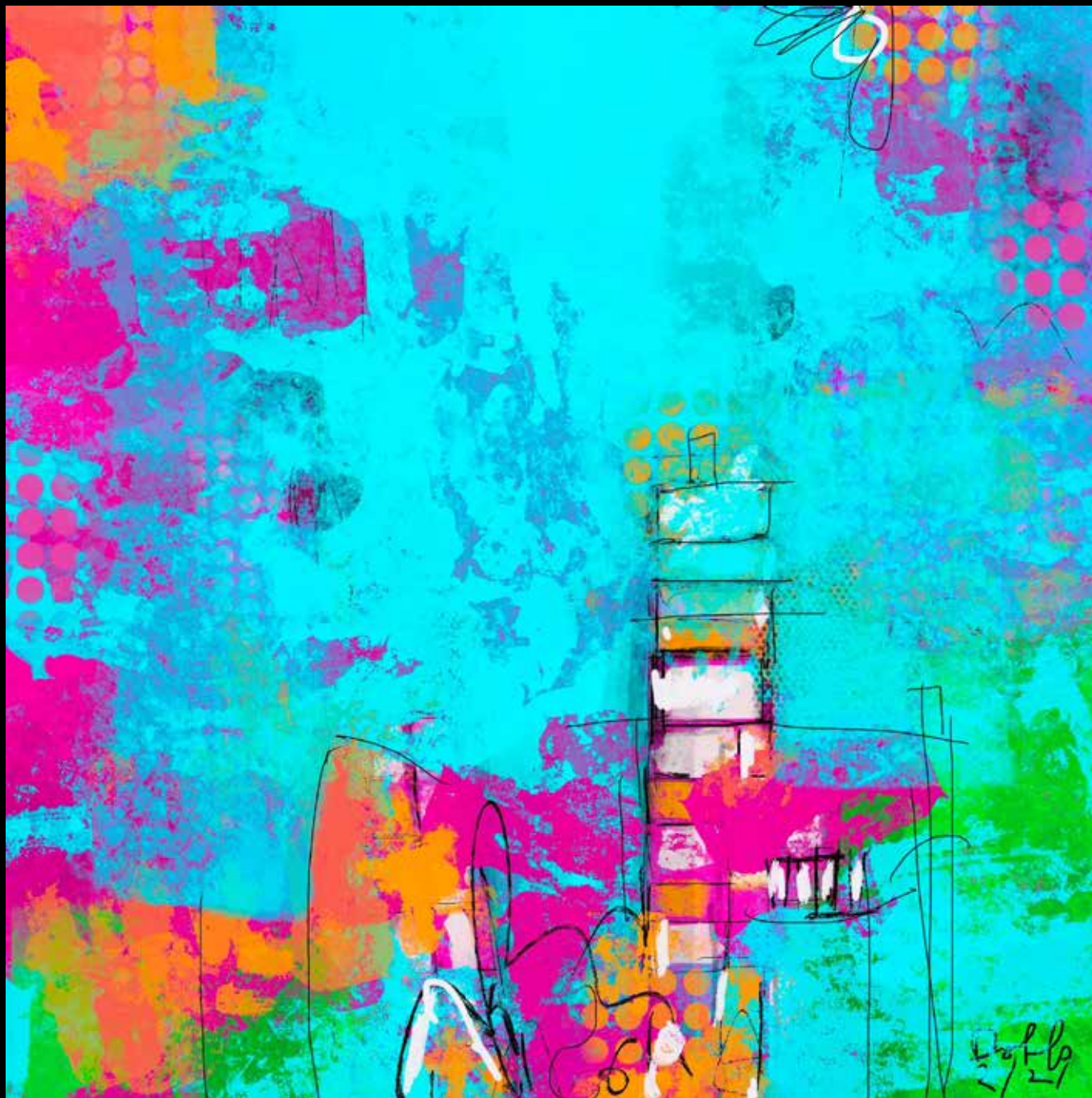
# Didi Dobbs

*“Surreal is the truth that has not been separated from its mystery” (René Magritte)*

How many worlds, how many roads, how many stories and how many emotions we could experience if only we let ourselves be guided by instinct or the unconscious. The mind and soul allow us to experience unique sensations, but often we do not let ourselves go and remain still, surely the artist Didi is not afraid and goes on fantastic journeys through the guidance of the unconscious. The artist explores unique worlds and tells us about her travels through her works characterized by colors and figures with surreal outlines. Didi's works are the result of a strong artistic inspiration, which the artist does not shy away from and lets herself be guided, and a great creativity and freedom of expression. Didi's artistic work is characterized by large splashes of color, one next to the other, which sometimes intertwine, mix or overlap. Bright and lively colors in some works, while in others such as, for example in "Lone figure", dark and black shades. The protagonist element is certainly color, but the artist inserts traits that outline figures as in the work "Some of us" we see highly stylized human figures, which do not possess true measurements or even features that recall reality, like a dream the images run fast, follow one another and mix continuously. The observer finds himself in front of works certainly full of vitality that pervades the soul of those who observe them. Meeting Didi's artistic work means having a new experience, of knowing new emotions or simply hidden within ourselves. Didi to create her works uproots herself from reality to let herself be carried away by instinct, and somehow she makes a journey inside herself, she manages to awaken intimate and forgotten memories in the viewer. The strength of color and the dynamism that characterize Didi's artistic work are the elements that captivate the observer. The artist's works refer to abstract art but with surrealist echoes, the form of reality is totally lost and the abstract signs touch and stimulate the strings of the soul, the artist's works become the bridge between the observer and their own unconscious, they are the means to discover oneself.

*Art Curator Vanessa Viti*

# Didi Dobbs



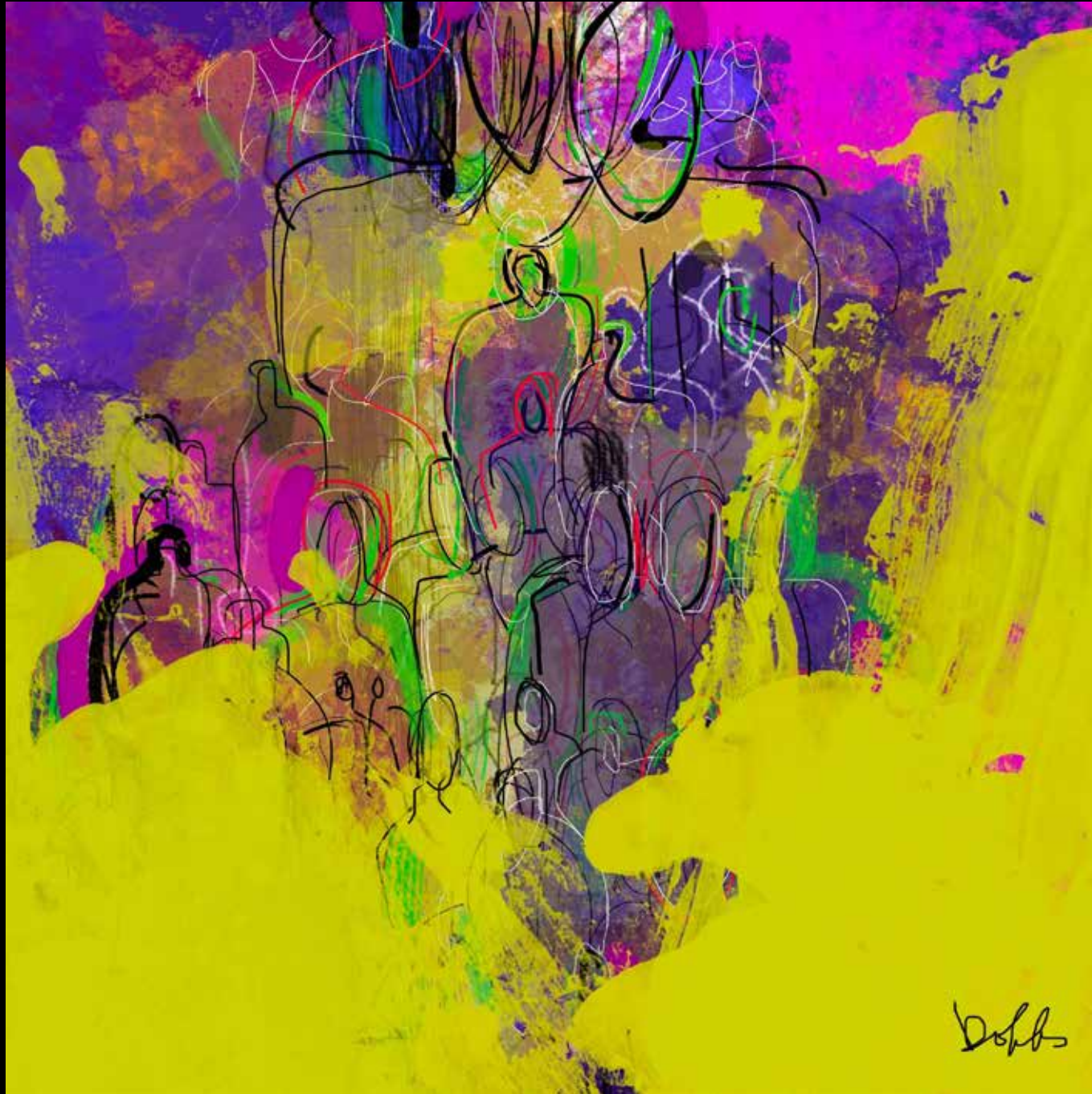
*Cloud nine*

# Didi Dobbs



*Lone figure*

# Didi Dobbs



*Some of us*

# Dottie Stanley

*“To say the word romanticism is to say modern art - that is, intimacy, spirituality, color, aspiration towards infinity, expressed with every artistic means available.” (Charles Baudelaire)*

Dottie Stanley participates in the “Romantica - Shape of my Art” International Art Exhibition with a truly sublime painting, entitled “An Ocean of Clouds Chases Sea below”. The artwork depicts, as the title itself states, a wonderful coastal landscape, where the sea stands out vehemently against the rocks of the mainland and above it a blue sky with foamy clouds is reflected. What is most striking is the particular attention to detail, which makes the artwork incredibly real. The artist herself declared that she loves painting dramatic lights and shadows to achieve great atmospheric quality, which portrays the time of day, temperature, and mood. This painting brings to mind the great paintings of the Romantic era, which had natural landscapes and endless views as their main subject, such as Caspar David Friedrich’s “Wanderer on the Sea of Fog”. In this artwork we find most of the typical features of that era. Dottie through the spectacular view of this painting, she wants us to escape from reality, taking us into a supernatural world, where mystery, feelings, passion, freedom, and the sublime play a fundamental role. The sublime, that feeling that arises from fear and terror generated by the infinite and by the boundless grandeur of creation with respect to man, finds fertile ground here. Ruin is also depicted in this painting; that hill that has deteriorated over time is a further characteristic element of the Romantic era. It represents a tangible sign of the civilizations of the past and, at the same time, of the destructive power of time on the creations of man. Like the romantic man, the artist in this painting is also in search of darkness, involving and dramatic sensations.

*Art Curator Francesca Campanelli*



# Dottie Stanley



*An Ocean of Clouds Chases Sea Below*

# Drafty

*“We are never further from our wishes than when we imagine that we possess what we have desired”. (Johann Wolfgang von Goethe)*

Drafty is a digital artist who lives in Grenoble, France. His art is a combination of digital and analog tools, including macro-photography, GIMP, Blender, and machine learning. The series “Les Fleurs Perdues” (Lost Flowers) represents the path that the artist had to follow while losing a great love. The flowers stand in front of the viewer, in bright and extravagant colors, and their shape is highlighted by a deep black background which reminds us of the contrasts in Still life paintings of 17th and 18th centuries. Each flower once was a symbol of love: now the artist shows us the metamorphose that altered them forever, changing the flowers into bizarre entities. This conceptual transformation recalls the process of artistic creation, in which the natural element, as the flower, is forced to confront the digital world and art becomes a constant quest for harmony between machine and artist. The flowers are now floating traces of what they used to be, as once true love was. A reminiscence of memories, forever lost and forever alive, still.

*Art Curator Maddalena Corbini*

Drafty



*Choqué*

Drafty



*Perturbé*

Drafty



*Réconcilié*

# Elise Mendelle

Inspired by the simplicity of everyday moments and how they link to a deeper understanding of what is going on behind a person's outer veneer, the artist Elise Mendelle reveals her paintings for the M.A.D.S. Art Gallery during 'Romantica – shape of my art' exhibition. Both 'Facing it head on' and 'Lost in Thought' present women as the main focus within a soft and peaceful atmosphere. With a hazy presentation, the young woman in 'Facing it head on' seems to be at whole with the scene: the pink and light blue colours are perfectly aligned with the wall behind the subject, and interact in an easy way with the figure herself. The title of this piece alludes to the pose of the young woman – she is ready to face the future and approach a new beginning. Small white flowers stand out immediately in contrast to her hair, conferring purity, youth and hope.

# Elise Mendelle

The same youthfulness is perceived in looking at 'Lost in Thought', where another young woman is alone in her own company, while soaking up the atmosphere. Fresh air, passion, sentimentalism and peace is evoked by the brushstrokes and colours used by Elise. The mouth of the woman hints at a smile, alluding to positive thoughts that flow from her soul through the reflection of her body in the water. According to the concept of the exhibition, the artist has given, with a few colours and textures well applied, new sentimentalism to the viewer. The artist has involved the viewer in the scene and getting them to truly understand what it means to be Romantic and apply this to everyday life.

*Art Curator Martina Stagi*

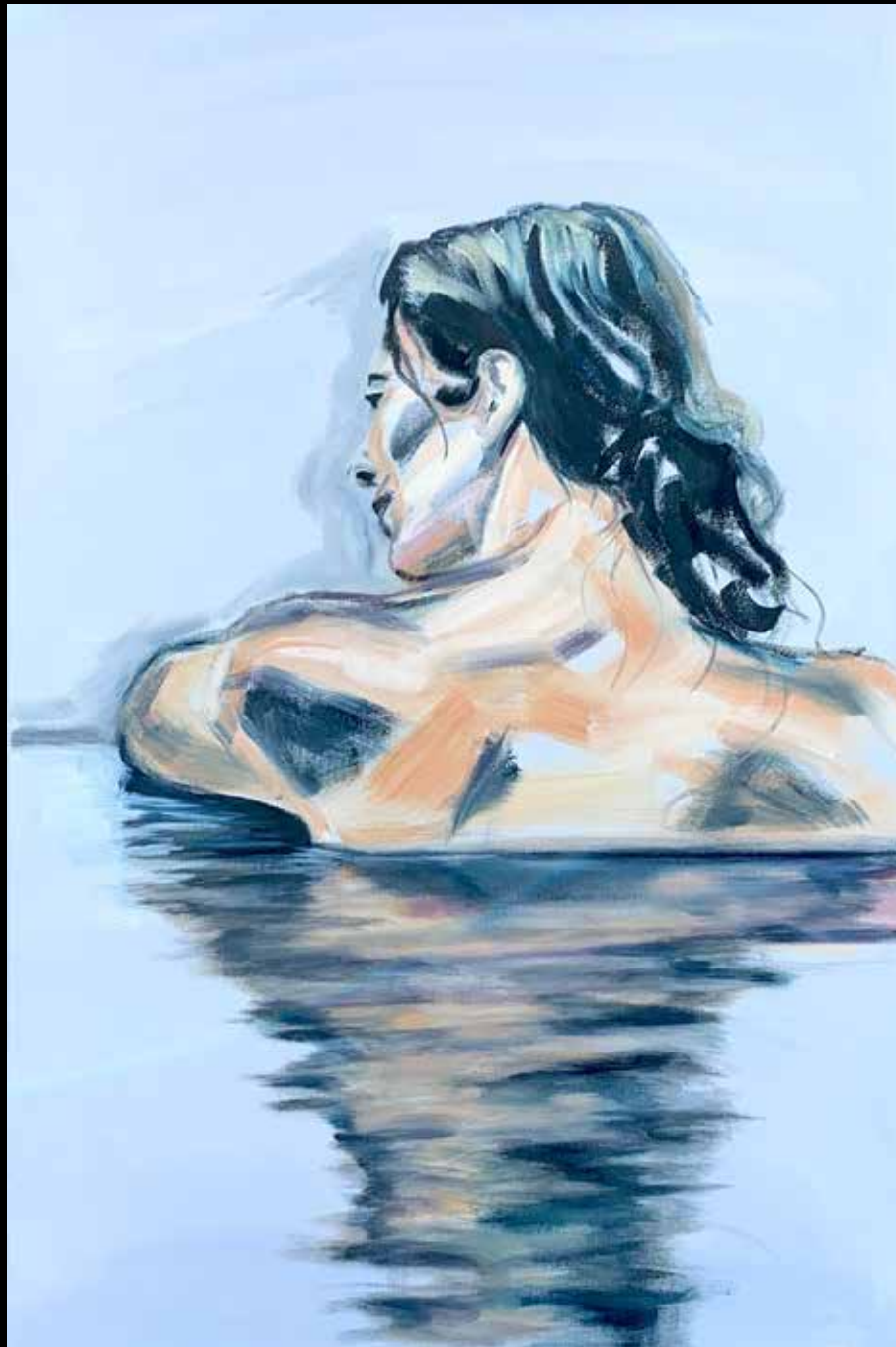
# Elise Mendelle



*Facing it head on*



# Elise Mendelle



*Lost in Thought*

# Elsa Mizrahi

*“When we lose the right to be different, we lose the privilege to be free.” (Charles Evans Hughes)*

Elsa Mizrahi is an artist of Colombian origin. Working for a long time as a jewellery designer, she has transferred her taste for design and combinations of colour and shape into her work. She often uses simple geometric compositions that she enriches with bright, pure colours and the inclusion of precious colours such as gold. Gold we find as the protagonist in her work “Freedom with the wind”. Against a neutral background there is a network of vertical and oblique gold lines that create an orderly and rhythmic composition in the background. In the centre, the star composition looks almost like a floral arrangement, natural and floating in the atmosphere. Circular and teardrop-shaped shapes, reminiscent of jewellery stones, make their way into the centre of the work. Each form is a subject in its own right, full of energy and meticulously designed by the artist. Each form is created as a small work of design, as if it were a piece of precious jewellery. Brilliant acrylic colours adorn the surfaces with detail and detail. Warm colours triumph, thanks also to the use of gold, which embellishes everything and makes the work elegant and unique at the same time. Each circle or drop is enriched inside by semicircular, concentric and spiral decorations. Elsa plays with colours and her extreme taste for colour combinations is evident. The work is refined, clean, studied and at the same time very suggestive. The shapes enclosed within bring us back to the natural universe. The elements move free of all constraints, in space, like petals scattered in the air by the wind. The artwork conveys a sense of lightness to the viewer, it lifts the soul of the viewer and projects him into a harmonious and familiar atmosphere. The viewer is overwhelmed by a mix of positive, simple and pure emotions. The structure is simple but at the same time evocative. Elsa plays with primitive forms and transposes them into modern and contemporary elements through the use of colour. She uses an iconography linked to previous civilisations but reworks these artistic impulses, tuning them to her own taste and extreme creativity and originality. Colour is absolutely the protagonist of the composition. Gold refers to the warmth of the sun, a symbol of energy and life. Under the reflections of the sun, nature comes alive, the leaves follow the wind, the flowers bloom, the vegetation grows. The sense of freedom conveyed by the artwork is very strong. Elsa conveys in her art her great skill as a jewellery designer, her refined taste and her extreme elegance. Her art expresses freedom, joy, hope and positivity. Her works sweep away life’s seemingly insurmountable problems and focus on the positive, freeing the viewer from their problems and taking them to a dimension where they can be themselves without constraints. Elsa teaches us that we must take life with awareness but also with lightness, letting ourselves be carried like leaves in the wind.

*“One touch of nature makes the whole world kin.” (William Shakespeare)*

*Art Curator Ilaria Falchetti*

# Elsa Mizrahi



*Freedom in the Wind*

# Emmanuel Nim

The eternal duality between thought and feeling. Illuminated by a Caravaggio-like light - bordering on the mystical - two bodies writhe animatedly, escaping from a dark background, at times infinite. Their mouths are wide open, perhaps out of pain, perhaps because they are aware of the inevitability of destiny. Both witness the inescapable force of feeling and thought. Mind and heart, reason and feeling is what individualizes us as living beings and the human person is an indissoluble whole, composed of reason and feeling and cannot be divided. We cannot exclude our emotional sphere because it is our instinctive part (the primordial one, connected to our right hemisphere), and it is decisive in a rational process of choice. It's our feelings that mark our path, but it's our head that chooses the way to travel it. The heart tells us where we want to go, what we want to achieve, while reason tells us how to get to what we want. The actions necessary to achieve our goals will be guided by our rational sphere, by our thinking "I". And so it is that the human being is caught between instinct and reason, between feeling and reasoning in an eternal confrontation that often results in tragic and dramatic episodes. In *Sending Out Love* a standing man places his hand on his chest. Just above an open wound from which the feeling comes out.

# Emmanuel Nim

Watching the process impassively, the man with the twisted, open mouth perhaps cries out - in pain - or perhaps he sighs again, freed from a burden that he has long kept enclosed in his deepest self. The face cannot be seen, the eyes are obscured by greyish, heavy wings: sight is not necessary, the sensory organs play a secondary role in the struggle between man and feeling. What man has just got rid of has never been visible or perceptible, it is something that had genesis and developed in the most intimate part of the individual. Becoming then an unbearable boulder, the feeling has metaphorically escaped from the soul of man, free at last to be shared. The strength of ideas, the insistence of thoughts inside our heads can be seen in *Uncontained Thoughts*: again, a man outlined by an intense chiaroscuro shouts, contorts himself, bringing his hands to his head. If before the presence of wings on the man's face gave us the benefit of the doubt, now the gaze does not exist, it has merged and become an indistinct mass of thoughts that come out of the painful body. Man struggles - or perhaps he has lost his strength - with his woodworms, his thoughts and his worries; he lets them loose while sensing the pain of this cathartic process. The human being is an agglomeration of feelings and emotions, of thoughts and anxieties. Let them escape freely into the world around us, let them be interpreted by those around us, by the addressee - unaware - of our innermost thoughts and feelings.

*Art Curator Lisa Galletti*

# Emmanuel Nim



*Sending Out Love*

# Emmanuel Nim



*Uncontained Thoughts*

# Esther Kroon

Esther Kroon is a multimedia artist from the Netherlands. She has always been surrounded by art since she was a child and driven to express herself with great creativity by her family. To compose her works, she takes inspiration from several elements such as nature, altered materials and the body; mixing them together, from origins to her story, also perfected by her artistic studies. All the works presented for “Romantica” refer to the human body, in particular to the nervous system and how the stimuli we receive give fundamental information that will also alter our level of stress. Mixed media works are all created on wood, mainly through acrylic use. In “Incentive”, we have a dark blue and green background, with lighter gradient ranges and an emerald trend in other places. In relief, we notice filaments reproduced by the artist that branch out throughout the breadth of the work and in the center, they differentiate by color passing from orange to other green and yellow areas. Similarly in “Pressure”, a green background, alternating from dark to lighter areas, is contrasted by white and red filaments that expand throughout the work, emphasizing the reference to the functioning of our nervous system. These fibers are also found in “Underneath”, the artist’s only round work, divided into two zones, one of a dark blue and the other lighter and brighter. The recall of the human brain is evident, with the simulation of nerve connections, painted in lighter colors. Esther Kroon’s work sums up the nervous process that happens when a stimulus runs through our senses and muscles, managing to abstractly recreate what happens inside our body. The large number of details in the works translates the artist’s idea very well, stimulating the user to want to get in touch with the work, to almost admire its operation.

*Art Curator Elita Borgogelli*



# Esther Kroon



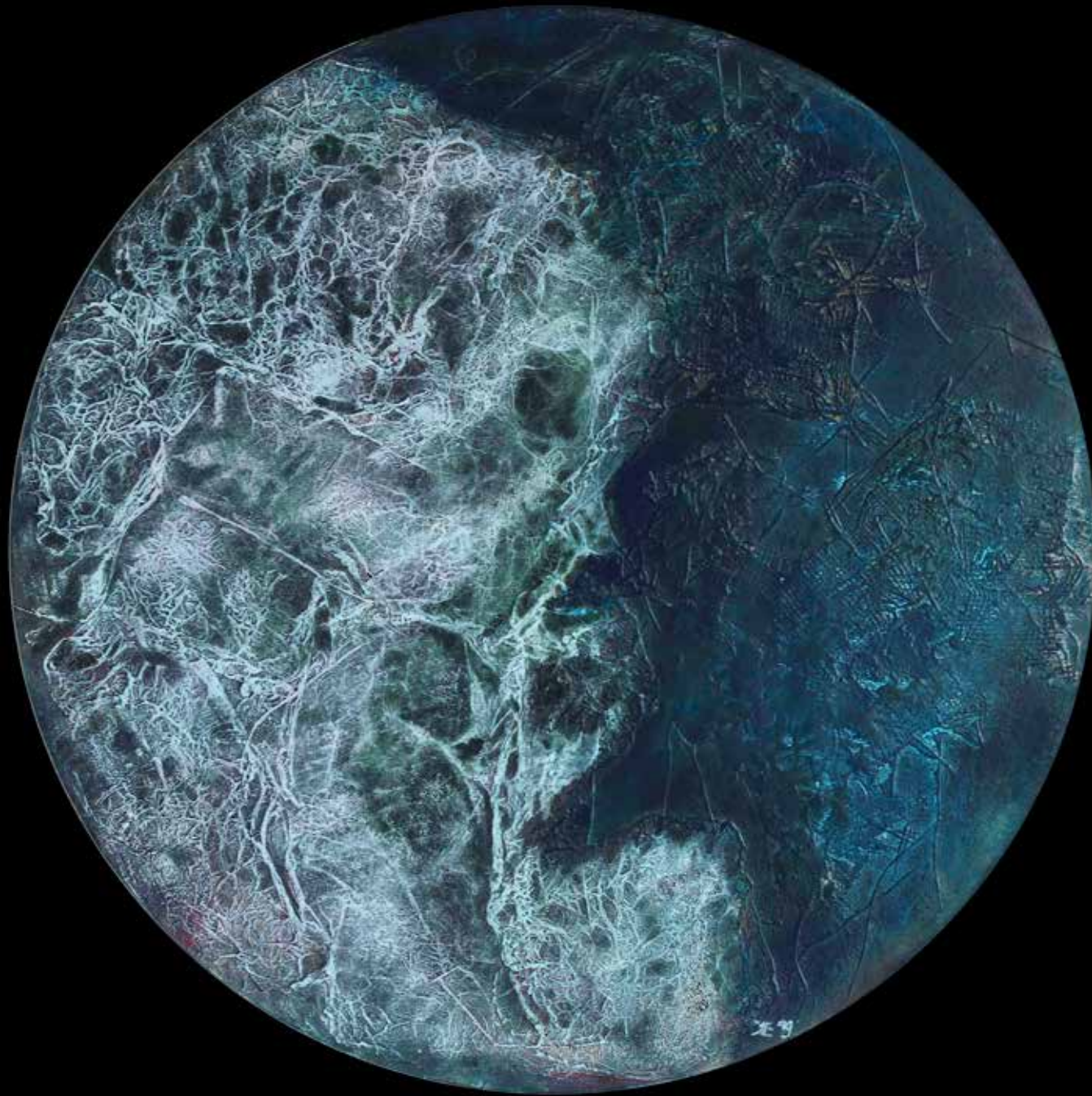
*Incentive*

# Esther Kroon



*Pressure*

# Esther Kroon



*Underneath*

# Eva Bratopoulou

*“The world of reality has its limits, the world of imagination is boundless.” (Jean Jacque Rousseau)*

Eva Bratopoulou is a young Greek artist who has experienced the contact with art since she was only a child and pursued this passion until she was finally able to make it her main form of self-expression. She finds in art the medium through which she can be carried away in her enchanted world, where she can express her emotions and feelings, the mysteries hidden in her heart. The creatures and the scenarios of her paintings come from her passion and connection with the nature and its forms of life, which are her main source of inspiration. The three pieces presented at M.A.D.S Art Gallery are the forthright exemplification of this magic world. In particular the piece “Everything within you” depicts a Galaxy Queen spreading out from her heart all the elements which are part of her inner universe. It is a deeply symbolic and fully descriptive artwork, designed to express the introspective reality that hides in every human being. It is an invitation for everyone to let out the magic and be rejoined with their own happiness. The use of brilliant colours and cold tones enhances the surrealistic effect of the entire composition, enrapturing the viewers in a galactic dream. The same magical aura can be found in the second piece titled “Stardust”. A mimetic and sensuous portrait of a woman surrounded by glimpses of colour, obtained by a mix of spray-paint and acrylic, opening once again a gate to the unreal world into which the female figure merges. The last piece presented, “Lost In Your Eyes”, is the purest expression of love, an instant frozen in time anticipating the passionate kiss between the two lovers who are completely lost in each other’s gaze. They are surrounded by a vortex of paint drops, an explosion of colours, evocative of the whirlwind of emotions, into which the two subjects take the viewers. Eva reaches in this way her aim as an artist. That one of creating inspiration into her audience and letting them start a journey towards the discovery of their deepest passions and “a life full of wonders”.

*Art Curator Ginevra Fisco*

# Eva Bratopoulou



*Everything Within You*

# Eva Bratopoulou



*Lost in Your Eyes*

# Eva Bratopoulou



*Stardust*

# Eva Chelmecka

Eva Chelmecka is an artist who lives and works in Warsaw. Her works have been shown in several exhibitions and are part of many private collections around the world. Eva is a complete artist who, in addition to painting, also works on mosaics and sculptures. Her taste and extreme elegance in the combination of colours and shapes are evident in her works. Rich in oriental and precious influences, Eva's canvases present very studied combinations, down to the smallest details, precious details, refined and original shapes. In her work 'Interface' her style is very evident. On a background with different shades of purple and pink, almost taking on the appearance of a galaxy, two square light green figures make room, outlined by a darker line that gives three-dimensionality. The two elements are decorated on the inside with precious golden lines that make the work refined and elegant. The hazy background evokes a spiritual and at the same time mysterious aspect. It is impossible not to notice how Eva takes her cue from the world of technology, microprocessors and mobile phones. The artwork seems to reproduce, but on a larger scale and with imaginative and saturated colours, a microchip. The gold plates are very reminiscent of the metal parts that make up microcircuits. A great metaphor for our time, for the steps forward that are being taken nowadays. Eva therefore presents herself as an artist who is not afraid to dare, to experiment with different techniques and subjects. She is fascinated by what surrounds her and is not afraid to pursue different artistic paths. For Eva, the creative process never ends, it is a constantly evolving path that leads her to explore terrains that seem to have nothing to do with art. But everything around us is art, you just have to know how to observe it from the right point of view. And in this, Eva is very skilled. She observes the world with the eyes of an artist, looking for creative inspiration in everything. She creates, as in this case, very strong and impactful colour contrasts that force the viewer to wonder why those shapes are so familiar. She takes her cue from new technological and cybernetic inventions and turns them into subjects for her original and refined works of art. With her art, Eva creates imaginary worlds, mysterious atmospheres waiting to be investigated. She invites the viewer to see the reality that surrounds him with a different gaze, projecting him into new and original worlds. Looking at "Interface", the viewer cannot help but be enchanted, both by the complementary green-purple contrast that catches the eye and by the two elements that are the protagonists of the artwork and that are familiar to people of our time. There is also a clear reference to the artistic current of surrealism, both in the evocative forms and in the mysterious and irrational atmosphere. In her works Eva elegantly mixes the past, represented by the oriental influences in terms of colour and refinement, and the present, represented by the extremely innovative and unusual subjects. The artist mixes everything with bright, clear, vivid colours.

*“The main thing is to be moved, to love, to hope, to tremble, to live.” (Auguste Rodin)*

*Art Curator Ilaria Falchetti*



# Eva Chełmecka



*Interface*

# Eva Eggensperger

*“A work of art which did not begin in emotion is not art.” (Paul Cézanne)*

Eva Eggensperger is an artist of German origin based in Switzerland. The world around her is her source of inspiration: of everything, whether it is nature that she can see with her eyes, a symphony that she can hear or a perfume that she can smell, she captures the essence, and transports it to the canvas giving free rein to her creativity. For her, painting is a way to express emotions and sensations, so much so that her art can be defined as the mirror of her strong personality. Her abstract works have a unique style that is the distinguishing mark of the skilled artist: thin brushstrokes meet broad brushstrokes, warm and cold colors merge to create surprising and original color contrasts. MINI-MONOCHROME is a work created in March 2021 with the technique of acrylic on canvas. The delicate white background makes room for different carefully matched colors such as black, gray, and bronze. From below, from the left and from the right, a wave bursts towards the center of the canvas, releasing all its strength and energy. The effect is magical: Eva, thanks to her great technical skills, was able to give rise to a movement of the canvas that makes it come alive: it speaks to our heart, to our soul, it sets our thoughts in motion. The viewer is completely immersed in the work and, letting himself be carried away by his emotions, can provide a free interpretation. The brush is the artist's faithful friend: it imprints indelible traces rich in meaning and splashes of colors that become metaphors of her moods. Eva lives surrounded by art and art has always lived within her.

*Art Curator Camilla Gilardi*

# Eva Eggenesperger



*MINI-MONOCROME*

# Evi Catrin Wifling

German artist Evi Catrin Wifling presents again at M.A.D.S. Art Gallery two different works, showing us her different artistic skills. During the previous exhibition, “Gaia - The origin”, Evi Catrin presented the cubist work “Clay”, this time the artist proposes a similar composition, made however with the shades of green and entitled “Grass Court 19”. Both works have as their subject a racquet and tennis balls. In the first work, as reported by the artist, she uses red to indicate clay tennis courts; this time instead, she uses green to refer to grass courts tennis. Even more, the artist approaches the green with the purple color, increasing even more the symbology and referring to the English Wimbledon’s court. Once again, the decomposition of the racket is the protagonist. The effect is that of a broken glass in a thousand pieces, on which the various components of the object are reflected. The second work on display here is entitled “Frida” and is a clear tribute to the Mexican painter Frida Kahlo. The work differs from those previously exhibited by Wifling, abstract and with cubist influences.

# Evi Catrin Wifling

This work is simple, pure and figurative. In portraiture the artist seems to refer to Impressionism technique, especially for the free brushstrokes. The chiaroscuro is rendered in a marked manner especially under the neck. Red prevails over the composition, colouring the lips and the beautiful flowers typical of Frida Kahlo. The artist, through her vast artistic production, shows us how art is constantly evolving for her. Evi Catrin Wifling shows her audience that she doesn't want to close herself in a certain pattern but wants to explore different styles, going to study and draw inspiration from the artistic currents of the past, that inspire her and make her fall in love every day with art in all its facets. To the subtitle of the M.A.D.S. exhibition - "Shape of my art" - Wifling responds with these works, hinting that her art has not a single form, but multiple.

*Art Curator Giorgia Massari*

# Evi Catrin Wifling



*Frida*

# Evi Catrin Wifling



*Grass Court 19*

# Feryal Ishaq

Feryal Ishaq, a digital artist from Bahrain, is again selected to participate in the International art exhibition of M.A.D.S. Art Gallery entitled “Romantica - Shape of my Art”. The romantic atmosphere inspires the artist to create two digital works entitled “Pearl Merchant’s Daughter” and “Beach Love”. Like most of her creations, here too the subjects are beautiful women with typical traits of Bahrain. In “Beach Love”, however, the woman assumes the characteristics of a mermaid: the hair is light-blue and she is lying on the beach, between beautiful shells and a starfish. The dominant color is undoubtedly the light-blue that is proposed in the hair, in the sea and marine objects arranged on the sand and that, in contrast with beige, creates a relaxing environment.



# Feryal Ishaq

The colours can be found in the work “Bagnante al sole (Arianna abbandonata)” by the Italian painter Giorgio de Chirico, made in 1931. The second work, “Pearl Merchant’s Daughter”, represents in a more faithful way the beauty canons of the Bahraini woman: the long brown hair, the almond eyes and the beautiful olive skin. The woman seems to be hiding behind a door and is adorned with glittering jewels, especially pearls that she holds in her hair. The title of the work and the use of the pearl as an accessory immediately refer to the work “Girl with the pearl earring” by Jan Vermeer. Once again, Feryal enhances the feminine beauty of its fellow citizens through works with bright colors and strong visual impact.

*Art Curator Giorgia Massari*

# Feryal Ishaq



*Beach Love*

# Feryal Ishaq



*Pearl Merchant's Daughter*

# Fotis Kaimas

What is art if not the transposition of a feeling? The gestural and artistic expression of a sensation, a state of mind or a moment of life. This assumption seems clear and well internalized when one observes the artwork “Weakening” of the Athenian artist Fotis Kaimas. The artist has trapped within his painting a sensation, a feeling of precariousness and fragility that touches every observer indiscriminately. The painting is strongly linked to the theme of the exhibition Romantica, which in fact does not include the exaltation of romanticism in the strict sense of the word, but rather an awareness of the feelings of each individual. The production of Fotis is close in this sense to what was the typical consciousness-raising of the nineteenth century when they begin to be fielded themes never explored such as the unconscious, dreams, visions and irrational passions, in this sense the work of Fotis can be approached to a sort of Dark Romanticism. The use of the color red, beyond the semantic associations with the latter as the color of passion and blood, allows to create a strong contrast combined with the blue emerging for brightness against the black background. The work recalls the artistic production typical of informal art, in particular I would like to recall the figure of the French painter George Mathieu and his canvases characterized by a sign-based and gestural approach to the canvas.

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

*Art Curator Anna Panizza*

# Fotis Kaimas



*Weakening*

# Frida Leiding

Frida Leiding approached painting as a self-taught, while writing her bachelor's thesis in art history, between pages, to clear her head a bit; but since then, her perception of the world has changed, obviously in a positive way, "in the most beautiful way", making her fall madly in love with painting and its therapeutic powers. Currently she is exploring oil painting and she is focusing on the representation of landscapes, mostly marine or cloudy. In "Soft Edge" we can admire a glimpse of a dark sky, perhaps nocturnal, where, from the right end of the rectangular canvas, a cloud with a well-defined density and fullness, advances undisturbed. We are far from the clouds represented by the Romantic artist John Constable. He rendered nature, and therefore clouds too, with immediacy, using colored spots in mutual relationship, focusing on how the human eye perceives natural phenomena, the relationship between colors and shapes. Frida Leiding also starts from these principles - she in fact focuses on the contrast in lightness and darkness when she paints – but, nevertheless, she also captures the magnificence of nature, the bewilderment of man before it and the majesty of its phenomena. "I like my art to have a softness and simplistic look to them, but still have an element of that striking contrast." says the Swedish artist. In fact, in the work under examination, the cloud that only apparently is simplistic, has some blurred edges and, inside, some soft "folds". But, above all, the viewer is enchanted by the light emanated at the meeting point between the grey cloud, laden with rain or snow, and the sky rendered with small dark brushstrokes. The absence of stars, or birds, or any other natural or human element in this dark sky, provokes in the viewer conflicting feelings. On the one hand, Frida Leiding manages to arouse a sense of disorientation, of referential fear in the observer, but on the other hand, at the same time, she manages to make the work attract the viewer irresistibly, as from a primordial call. He would want nothing more than to be under this unspoiled sky. Here is the shape and strength of her art.

*Art Curator Francesca Catarinicchia*

# Frida Leiding



*Soft Edge*

# Gabriele Fitze

The artworks of the German-born artist currently living in Switzerland, Gabriele Fitze, are the perfect exemplification of the theme of the exhibition Romantica. The three paintings on display are characterized by a clever use of shapes and colors that recreate a joyful and childlike atmosphere. The first work exhibited, entitled “Geliebt, so wie ich bin”, is distinguished by the use of a limited palette of colors, in particular pink, red and blue declined in various nuances and degrees of intensity. The juxtaposition of these colors creates a pleasant and light-hearted atmosphere in which a figure is depicted from behind. The second work on display is “Jungle of Love”, a canvas composed of two parts overlapping each other, the painting has a set of shapes and lines that create a recognizable visual pattern. The last work exhibited on the occasion of Romantica is “Stadt mit Herz”, just a few chromatic strokes and the combination of meticulous details are enough to give a clear idea of what the artist wants to represent, the absence of a main subject does not affect the expressive power and the visual balance of the painting, on the contrary, the various elements are framed and combined masterfully in order to return an overall view that is aesthetically pleasing and at the same time allows the viewer to fantasize and imagine.

*“Drawing is vision on paper.” (Andrew Loomis)*

*Art Curator Anna Panizza*



# Gabriele Fitze



*Geliebt, so wie ich bin*

# Gabriele Fitze



*Jungle of Love*

# Gabriele Fitze



*Stadt mit Herz*

# Gamze Gökçen

*“What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter - a soothing, calming influence on the mind, rather like a good armchair which provides relaxation from physical fatigue.” (Henri Matisse)*

Gamze Gökçen is an artist from Istanbul, whose artistic research finds strong connections with Nature and with the lifeblood that springs from it. She moves between abstract and figurative art, along the threads that connect man to its origins, weaving her canvases of intense colors and vibrant shapes, constantly connected by a visual geometry. Balance and harmony flow from her paintings, leaving the viewer in a timeless limbo. In “Kundalini Rise”, thanks also to the title of the work - Kundalini is a Sanskrit term used to indicate the divine energy that is believed to reside in a quiescent form in every individual - we immediately understand the importance of spiritual balance in Gökçen’s work. Using a highly symbolic figurative language, the artist paints a naked woman immersed in the water up to her hips and surrounded by lush green plants. Two doves cover her breasts, while from her hands and forehead, three luminous beams spread upwards. An almost fairy-tale imagery, where every detail is transformed into a symbol, aimed at communicating the artist’s research: water, symbol of purity and rebirth; the dove, symbol of peace and salvation; the woman, goddess of nature and spirituality, divine source of every birth, who gives and sustains life. An intense communicative power expands along this canvas, where symmetry reigns undaunted, marking the rhythm of the gaze. A combination of colors, a path traced by hidden meanings, which accompanies the viewer on a journey in search of a new balance.

*Art Curator Francesca Brunello*

# Gamze Gökçen



*Kundalini Rise*

# Garance Studio

French Artist Fabien Fourtier, in art Garance Studio, presents at M.A.D.S. Art Gallery five digital artworks in which he blends his photography and digital abilities. The theme of the exhibition, “Romantica - Shape of my Art”, inspires the artist in presenting five works to express his concept of romanticism. The works, all with very “digital” titles, follow the same common thread: the play of light and shadow, which creates a sensual and romantic atmosphere. Three of them, “\_heaven”, “\_one\_minute\_to\_midnight” and “\_wandering\_star”, have a more marked play of light and shadow. Fabien captures parts of the body of a beautiful woman in twilight and, through an elaborate post-production work, creates sensational effects, using certain colors to converge certain emotions. Temptation, sensuality, desire and passion are some of the feelings perceived by the observer who is kidnapped by this “see through”. The last two works, “/0048” and “/0042”, are different from the first three. “/0048” gives space to the setting: a woman is portrayed from behind, half immersed in the waters of what looks like a lake. Calm is perceived by the delicate waves that are created around the woman, the shade of “garance”, typical of the artist, characterizes the photo and makes it easily attributable to him. “/0042”, instead portrays the silhouette of a woman, hidden behind a curtain. What undoubtedly characterizes the artistic production of Garance Studio is the use of bright colors always on the shades of the “Garance”, thus managing to accentuate the sensuality of shots already provocative. The femininity and beauty of the woman are undoubtedly the dominant characters of her works, thus bringing on the M.A.D.S.’ screens the passionate aspect of romanticism. Fabien used light and shadow techniques to describe the woman’s physical appearance, however; all five artworks have one thing in common: her identity is unknown, provoking the perception of secrecy which is one of the dominant characteristics of Romanticism.

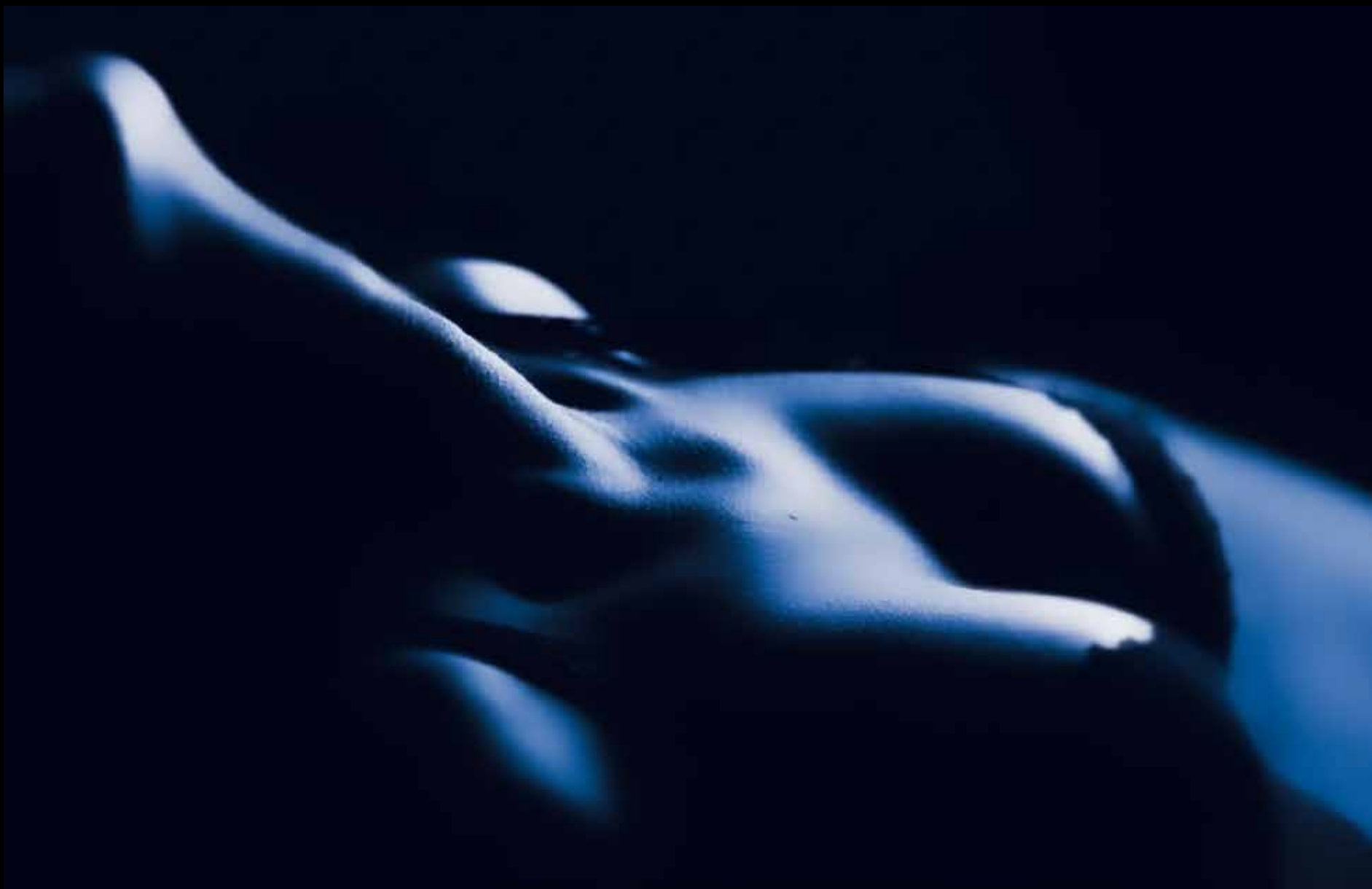
*Art Curator Giorgia Massari*

# Garance Studio



*\_heaven*

# Garance Studio



*\_one\_minute\_to\_midnight*



# Garance Studio



*\_wandering\_star*

# Garance Studio



/0042

# Garance Studio



/0048

# Garrick Lam

As a self-taught artist, Garrick Lam likes to experiment with various techniques on canvas, letting himself be guided directly by his moods and his soul, thus dedicating to various subjects, both landscapes and abstract paintings. Among these, *Where light touches*, presented for Romantica international art exhibition, appears to be a work full of enigmas. The term light has different meanings, in the etymology we find one in particular: “show” - “make manifest”, interpreted not only as a means of seeing but also as a light that emanates the truth reached through knowledge, to better understand what it appears distant to us. In the artwork we could glimpse an analogy: what we observe is in fact something that reminds us of a celestial body, more precisely a nebula. An element that, if usually observed with the naked eye, or with low-powered telescopes, can take on the appearance of bright points with soft edges: given in this case by the glare of contrasts between the dark background that highlights the shades of blue and those of the bronze coming from the left. But it could also symbolize the speed of light itself, that intensity produced by the propagation of an electromagnetic wave. What is really surprising, is that time appears suspended, as if at the centre of the canvas there was nothing but a transformation, an evolution of several elements that meet and manifest themselves, creating an incredible effect, described precisely by the title itself. Garrick was able to involve us in this directly and ensure that through the symbolism of light, perhaps one of the fundamental elements for the human being, we were captured as if we were personally facing it.

*Art Curator Ylenia De Giosa*

# Garrick Lam



*Where light touches*

# Giovanna Ferrari

Giovanna Ferrari exhibits at the International Art Exhibition “Romantica - Shape of my Art”, an incredible work entitled “The birth of Icaro”. Giovanna has experimented with visual arts all her life, but her style and voice really came alive during Covid times as the lockdown gave her time to dedicate to her art and writing, which is her real passion in life. Giovanna created her own technique of mixing media which she calls Entropica, from the word entropy. She thinks of entropy as intelligent chaos, as something that is meant by design, therefore chaos as per definition of the word itself doesn’t really exist; it is just a germinal state of something that is evolving. Most of her paintings start with an image or a feeling that she wants to capture on canvas. She puts her headphones on and immerses herself into a feeling as she tries to transfer it on canvas. “The birth of Icarus”, the Greek myth of Icarus is widely known as a metaphor that signifies inescapable death when trying to fly too high, trying becoming one with God or acting God-like, infallible, omnipotent, wrapped in one’s inebriating human delusion created by power. According to the myth, Icarus escapes the labyrinth he is trapped in by constructing wings made of wax and feathers in order to fly above and out of the complex maze; however, during his escape, he flies too close to the sun, melting his wax wings and inevitably falls into the ocean and drowns. Icarus dies because he ignores his father’s advice to maintain an even course between the heavens and the sea and instead tries to transcend his father by becoming symbolically linked to the sun, which represents God or the ultimate father. It is a painting that transmits a particular energy, full of irrepressible vibrations and sensations. Icaro is represented with colors ranging from yellow to red, colors that mainly recall flames, fire. As the artist herself stated, in her painting, “The Birth of Icarus”, she transformed the father into a mother. In the painting, what is perceived as Icarus’s melting wings is actually the mother’s womb melting in the act of giving birth to her child. During his birth, Icarus separates from his mother as he falls from the womb, putting in place the first trauma of human existence and becomes the same entity as her. This new Icarus develops his identity from the trauma of abrupt separation from his mother. Through this sudden exit from the protected environment of the womb, and the awareness that he will never again be united or will no longer be one with his mother, Icarus is reborn and transforms himself into a new man.

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

*Art Curator Francesca Campanelli*

# Giovanna Ferrari



*The birth of Icarus*

# Glenn Hidalgo

*“The appearance of things varies according to the emotions; and so we see magic and beauty in them, but, in reality, magic and beauty are in us.” (Kahlil Gibran)*

Glenn Hidalgo is an American artist. His art is distinguished by an extraordinary search for aesthetic beauty, which immediately captures the viewer’s attention for a prodigious accuracy in defining every single detail. The female figures are the absolute protagonists of his works, and allow the artist to best express his remarkable stylistic refinement. The paintings presented for *Romantica* embody the grace of shapes, proportions, colors and shadows that few artists achieve to the utmost. “Queen of Parrot” presents a remarkable chromatic choice based on the juxtaposition of contrasting colors. Against a background of shadows and fleeting golden brushstrokes, the enchanting figure of a lady of eighteenth-century inspiration stands out, on whose hand a gray parrot rests. The blue-gray brocade fabric of the dress contrasts with the blush of the cheeks and pink flowers, placed on top of the elaborate tanning. One can perhaps glimpse the same chromatic structure in the ashy feathers of the parrot from which a splendid red tail emerges. The mannerism in the floral decorations of the fabric is also found in the very delicate “Emerald Gaze” lace. A young woman in her prime observes the viewer with a slightly frowning expression, which gives strength to her eyes, the focal point of the picture. In this case the meticulous details of the collar are balanced with the simplicity of the hairstyle and the ivory complexion in a stylistically harmonious whole but rich in suggestive artistic choices. Light bursts from the left side of the painting, partially illuminating the figure, who towers in her candid splendor against the black background. The green feathers of the hummingbird next to her face recall the emerald of the earring, giving a touch of color to the neutral tones of the painting. In this series of paintings the animals almost seem to be the alter ego of the young women depicted, such as the superb parrot and the delicate hummingbird. This interpretation becomes even more significant when applied to the last work of the triptych, “Beauties Decay”. The composition focuses on a female nude, depicted from the back, while her long hair covers her face. Here the luxurious embroideries and the complex arabesques of fabrics and laces leave room for an essential, unadorned and exquisitely “decadent” image, which plays on the parallelism between the prostrate figure and the small butterflies, supported by a thread. This expresses a symbolic association between the transience of beauty and the brevity of the life of butterflies, elevating the technically spectacular works of Glenn Hidalgo to a complex and ambivalent art form, capable of representing universal themes of rare depth.

*Art Curator Chiara Rizzatti*



# Glenn Hidalgo



*Beauties Decay*

# Glenn Hidalgo



*Emerald gaze*

# Glenn Hidalgo



*Queen Of Parrot*

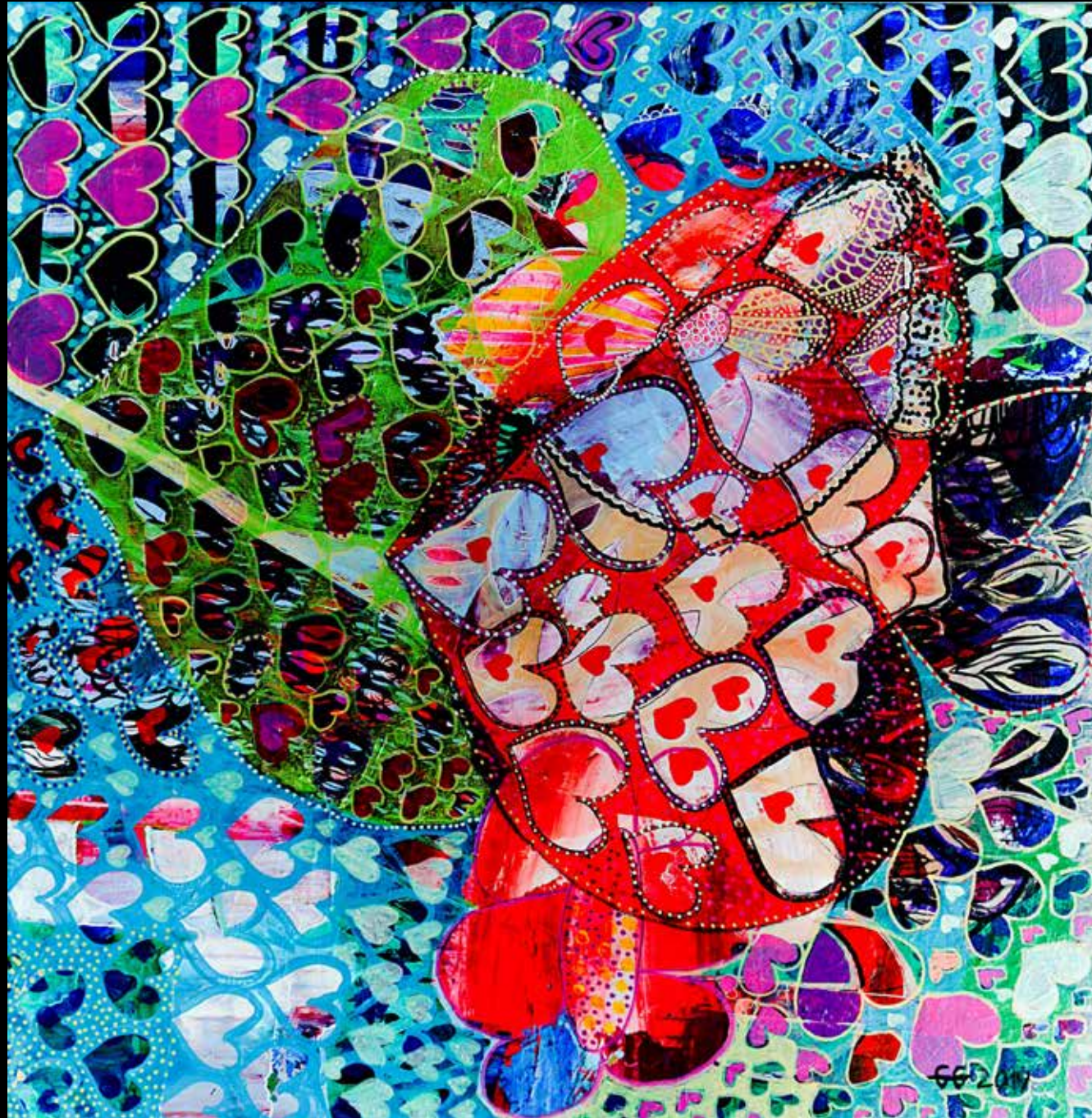
# Gro Glomnes

The Norwegian artist Gro Glomne exhibits her artwork “Hearts Together” for “Romantica - Shape of my art” at M.A.D.S. Art Gallery in Milan. She paints in a very intuitive process in which elements are added and removed. In this artwork she has applied layers upon layers of acrylic paint. In the foreground she offers the viewers a red flower looking like a heart in the corolla of which smaller colored hearts are painted. On the petals there are other little hearts in different vibrant colors. The flower lies on a green leaf in the shape of a heart full of little colored hearts. The combination of the two complementary colors, red and green, totally livens up the painting. The vivid composition stands out from the background, almost as if the artist wanted to put in contrast the bright warm colors and brilliant light blue in the background which is full of other small colored hearts. In the composition there are no empty spaces because love can fill your life completely and love is so strong that the red heart seems to be coming towards the viewer. The exclusive use of curved lines leads the viewer into a world of feelings and emotions. Some of the shapes are surrounded by little bright dots looking like a precious embroidery. Several of the artist’s works have a rich focus on detail and pattern, all born from an extra attention to small joys and the love that enriches life. It is not with the eyes but with the heart that the viewer can see this painting rightly.

*“And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye.” (Antoine de Saint-Exupéry, The Little Prince)*

*Art Curator Roberta Laratro*

# Gro Glomnes



*Hearts Together*

# Hans Täckenström

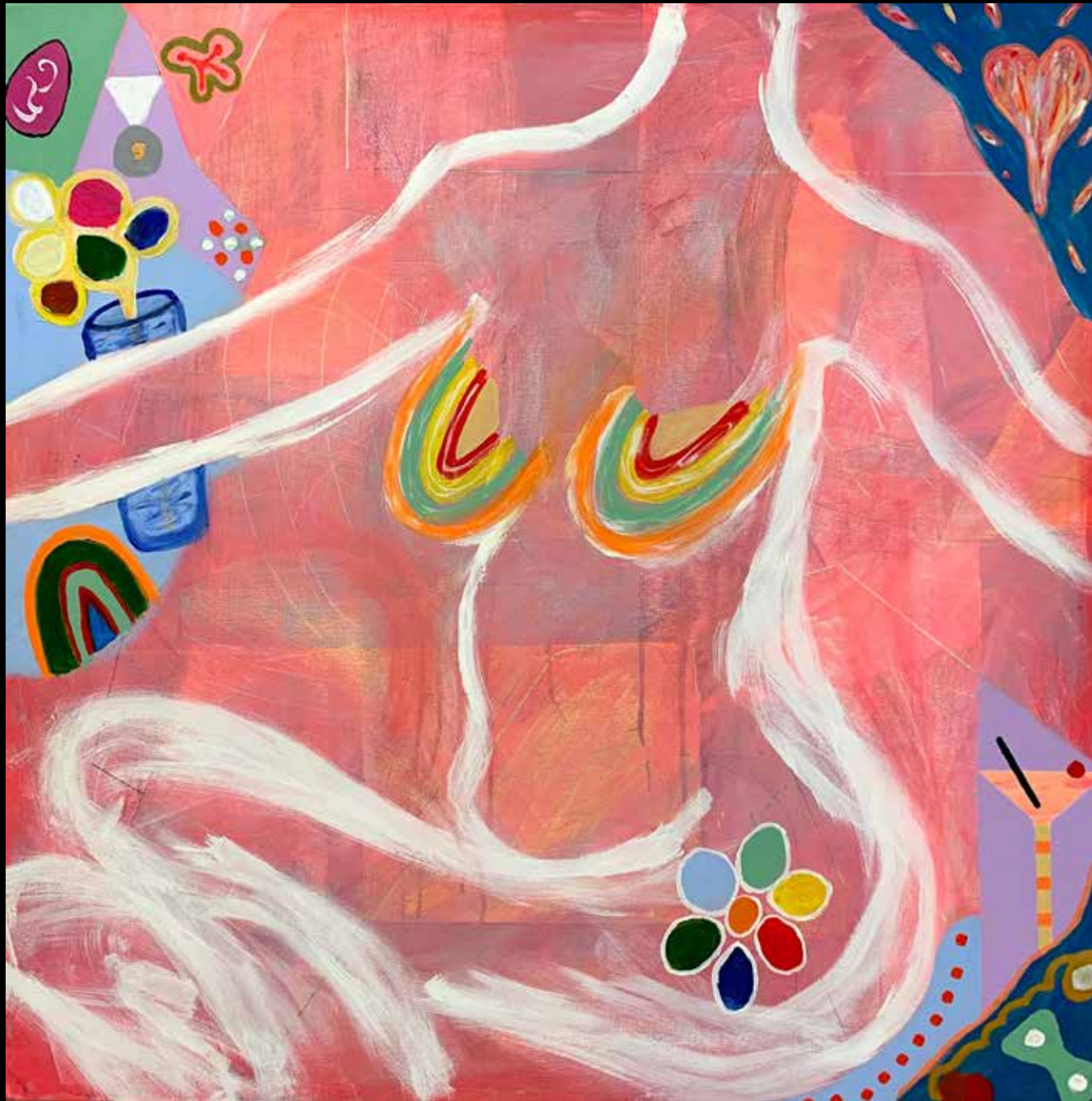
*“Color above all, perhaps even more than drawing, is a liberation.” (Henri Matisse)*

For the exhibition “Romantica - Shape of my Art”, Hans Täckenström exhibits three works through which color becomes the absolute protagonist of his artistic and aesthetic practice. Through his art, characterized by a chromatic scale typical of the artistic movements of the first half of the 20th century, Hans investigates the dynamics of the relationship among human beings, matter and surrounding environment, with the aim of representing completely new experiences. As in “Cocktail and flower”, where the artist’s stylistic language is translated into an exaltation of bright colors that go beyond any objective of verisimilitude. It is precisely for this reason that Hans seems to recall the pictorial tendencies of the Fauves and the Expressionists, placing interiority and emotions in the foreground and paving the way for a lively movement created by the use of color in its fullness. There is a satisfaction in underlying the different chromatic nuances, as if the creation of the work was driven by a primordial impulse. The figure portrayed by the artist, with its white outlines highlighting its shape, is in harmony with the rest of the composition. An absolutely convivial atmosphere emerges from the canvas, happy and free from any preconceived scheme, emphasizing the joy of life and peace during a moment of relaxation. Finally, with the two paintings “Power heart” and “Romantic heart”, the artist explores the soul and the deepest feelings of the viewer: love, in fact, is the pivotal element that guides each individual in his/her life choices, helping him/her not to give up in face of difficulties, hoping for global well-being. The pictorial surface is filled with warm tones that infuse vitality and luminosity; moreover, the numerous brushstrokes that alternate on the paintings confer an involving and energetic dynamism. The artist wishes to visualize different contexts beyond what the eye can see: for this reason, one can see a transcendental and mystical aspect in the representation of the two hearts, managing to grasp and efficiently communicate the various dimensions of human existence. Hans wants to transport the observer into a colorful and enchanted universe, in search of that love which gives the whole world serenity, positive emotions and feelings.

*“We need a great love, capable of inspiring and sustaining this continuous effort towards truth...  
But isn’t love at the origin of the creation?” (Henri Matisse)*

*Art Curator Alessia Perone*

# Hans Täckenström



*Cocktail and flower*

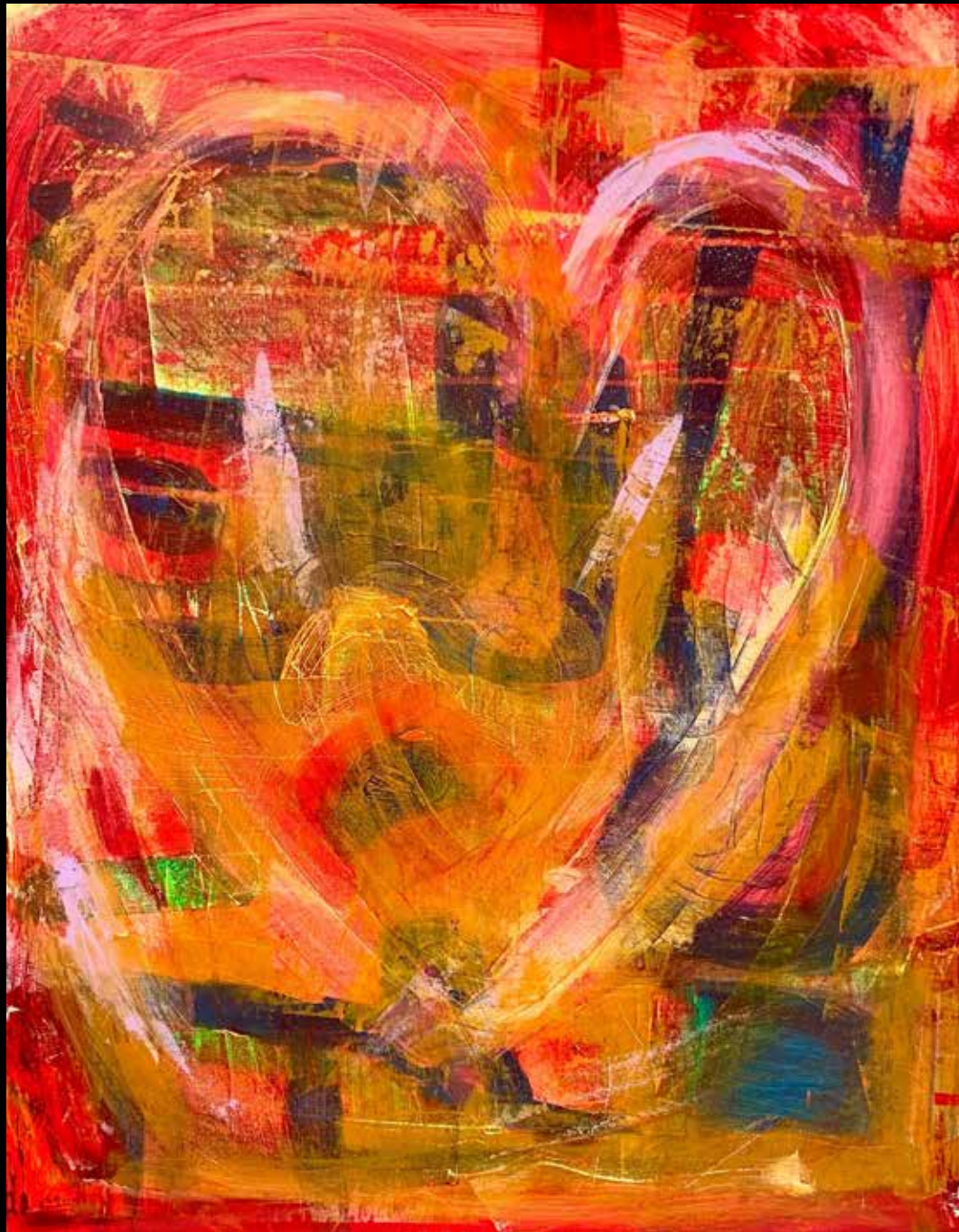
# Hans Täckenström



*Power heart*



# Hans Täckenström



*Romantic heart*

# Harry T. Burleigh

*“What are the two qualities of art? It must be indescribable and inimitable... The work of art must grab you, envelop you, transport you.” (Pierre-Auguste Renoir)*

Harry T. Burleigh exposes five very peculiar and interesting works at the exhibition “Romantica - Shape of my Art”. In “Cakes and Ale”, “Cashmere Liling”, “Elation”, “Ravishing Embers” and “The Enchantress” the most important aspects of his artistic conception stand out clearly, as the colors applied to the canvas with such fluid and spontaneous brushstrokes, or the contrast between complementary tones in order to reinforce the chromatic effect. It is also noteworthy the desire to free each figure from the typically academic drawing’s standards, bringing out the harmonious dynamism and the numerous reflections of light, admirably capturing their constant changes. Those colored shadows and the abolition of traditional light and shade effects are used by the artist to create works in which form and color are shown as an indistinct whole. The use of yellow is crucial here: it symbolizes light and creativity, the desire to act and to transform a thought into matter, through the positivity, vitality and the most vivid imagination that lies in all human beings. However, every nuance that Harry prepares on the pictorial surface is evident and emanates energy, which emotionally involves not just the observer! Because the artist allows himself to be completely and unrestrainedly carried away by sensations and by those barely noticeable faces of the women depicted. His works emphasize an ideal and bewitching beauty, surrounded by a lively and deliberately vibrant atmosphere. His delicacy of spirit leads him to perceive and capture different moods: the sweetly smiling faces, the gracefulness, the surroundings, highlight the ability to imprint the joy of life. There is a light-heartedness mixed with cheerfulness that make these paintings overflow with happiness. Through the power of the nuances of light that shape each element on the canvas, Harry succeeds in immortalizing those moments of tranquility and peace that every individual tirelessly seeks, inviting the viewer to immerse himself/herself and be lulled by the swaying movement that his painting technique skillfully brings out.

*“What I want is that there is not, so to speak, no beginning and no end to the form, but just that it gives the idea of a harmonious whole, that of life.” (Vincent Van Gogh)*

*Art Curator Alessia Perone*

# Harry T. Burleigh



*Cakes And Ale*

# Harry T. Burleigh



*Cashmere Lilt*

# Harry T. Burleigh



*Elation*

# Harry T. Burleigh



*Ravishing Embers*

# Harry T. Burleigh



*The Enchantress*

# Haubi Haubner

*“The meeting of two personalities is like the contact of two chemical substances: if there is any reaction, both are transformed.” (Carl Gustav Jung)*

The different personalities change, they merge with each other to become one. In some cases, this does not happen, they live forever apart, sometimes clashing, sometimes coexisting peacefully. Haubi Haubner is a German artist whose works are able to set in motion in the viewer a circle of emotions and reflections on various important themes: the human being, his existence and the meanings that are hidden in the world around him. Life is a journey in constant evolution: people do not remain the same forever, but change according to their choices, the path they decide to take when they reach a crossroads with no possibility of returning. The three works analyzed were created in 2021 with mixed media on paper. The protagonist of „ICONmeditation” is what the artist defines as a modern Yin and Yang in which the contrast between opposites is returned thanks to the representation of a skull on one side and a laughing face on the other. In „METAMORPHOSIS - IT’S A BEAUTIFUL LIFE” the theme of the splitting of personalities is taken again. The colorful skull in the foreground painted with floral motifs leaves behind four faces of which we see the profile, each representing a facet of the man he was during his past life. The colors of the subjects stand out in all their light, contrasting with the homogeneous orange background. „METAMORPHOSIS - WHAT GOES AROUND, COMES AROUND” shows the magical and indissoluble connection that unites everything to the other. Every action has a consequence and causes a chain of infinite reactions of which we are often not aware of the destination. This relationship is visually represented by a set of colored threads that meet each other while traveling. The first face represents the man at the beginning of the change: the succession of actions will transform him into a different person, the one depicted on the right. Haubi is a brilliant artist with an unmistakable style capable of creating unique contemporary works with a strong evocative power.

*Art Curator Camilla Gilardi*



# Haubi Haubner



*ICONmeditation*

# Haubi Haubner



METAMORPHOSIS - IT'S A BEAUTIFUL LIFE

*HAUBI* [www.haubihaubner.art](http://www.haubihaubner.art)

*METAMORPHOSIS – IT'S A BEAUTIFUL LIFE*

# Haubi Haubner



METAMORPHOSIS - WHAT GOES AROUND, COMES AROUND.

HAUBI

[www.haubihaubner.art](http://www.haubihaubner.art)

*METAMORPHOSIS – WHAT GOES AROUND, COMES AROUND*

# Heike Matulla

*“I prefer to work from within, from my own fantasy world. In this way I can work very spontaneously and freely” (Heike Matulla)*

The Austrian artist Heike Matulla presents, during the new international art exhibition “Romantica. Shape of my art” curated by the contemporary Art Gallery M.A.D.S. in Milan, three paintings entitled “Floating Red”, “Italian memories” and “Maybe September”. In general, Abstract Expressionist forms of different shades of color intertwine and seem to float on the canvas. The artistic movement of the same name takes its name from the combination of the emotional and self-expressive intensity of the German Expressionists with the anti-figurative aesthetics of European schools of abstraction such as Futurism, Bauhaus, and Synthetic Cubism. In addition, the movement possesses an image of rebellion, anarchist, highly idiosyncratic and, according to the thought of some, rather nihilistic. Original is the choice of combining pastel colors that can thus create a lively play of colors, but at the same time relaxing and soothing. Also, in this case the color plays a fundamental role, especially accompanied by abundant brushstrokes or as generous as those found in this triptych. The bright white areas give the impression of emptiness and of free interpretation, while dark elements in the background support the vibrant composition. Layers of color in various shades of blue, green, and gray create a landscape, dusting the drawer from memory. Red and orange tones instead give warmth to the rich image, developing an aesthetic sense not restricted by traditional European standards of beauty, but an impulsive design directed exclusively by feeling.

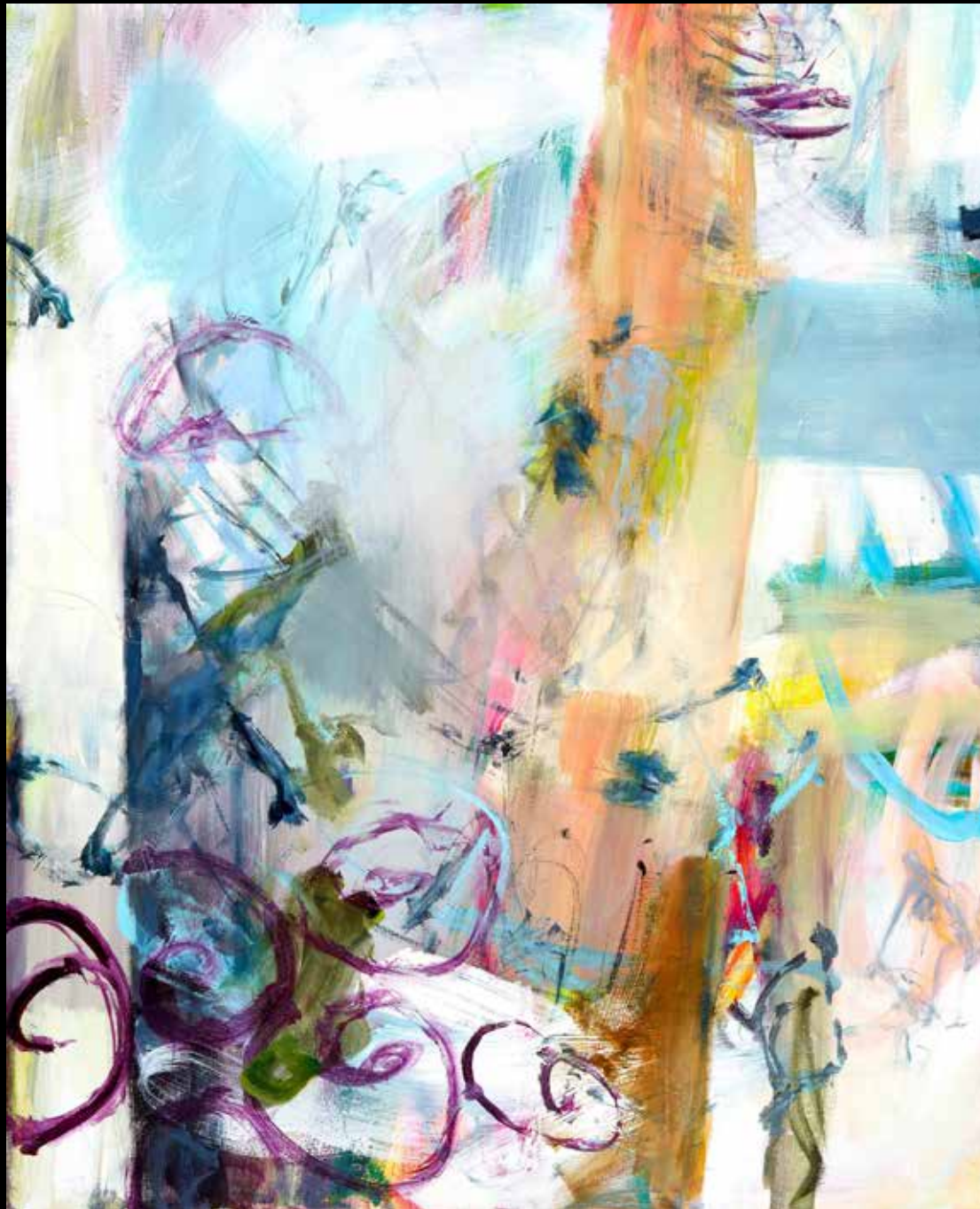
*Art Curator Carola Antonioli*

# Heike Matulla



*Floating Red*

# Heike Matulla



*Italian Memories*

# Heike Matulla



*Maybe September*

# Igor Solomko

*“When I paint, I am at one with my imagination. Imagination brings me to places and emotions that cannot be described and I find inner peace and harmony. It brings me joy and that is invaluable to me.” (Igor Solomko)*

With the series of three works entitled “From the ruins I rise”, Igor Solomko shows us an interesting interpretation of the theme “Romantica - Shape of my Art” proposed by the contemporary Art Gallery M.A.D.S. in Milan. The works evoke in an incredibly immediate way the trend of a heartbeat, proposed in different shades and colours and perfectly in line with the topic to be treated. The choice of these colours plays a fundamental role: informative, seductive, explanatory, iconic and expressive. Different colours with a mainly positive meaning, to be alternated with black, representing instead the dark moments and the darker sides of a troubled and poignant love feeling. Analysing them one by one, we find a feeling of passion, eroticism and irrationality given by the red colour, a more “terrestrial” vision of energy, optimism, youth, and emotion, given by orange, up to the last of mystery, fantasy and imagination given. purple colour. Igor’s sign is agitated and restless, full of anger, but also of hope. He is not a puritan of art, like the abstractionists: he accepts inspiration from every occasion and has no intention of denying it. As the art critic Lionello Venturi said, referring to the “Group of Eight” Italian painters of the early 1950s, among whom we find the best-known Emilio Vedova, “If the image of a boat or any other object of reality, they do not deprive themselves of the enrichment that that object can give to their expression. If they feel the pleasure of a precious material, of a lyrical accord of colour, of tone effect, they do not give up. “ Venturi had already described the theoretical position on the so-called “abstract-concrete”, indicating an abstraction that does not reject the relationship with nature and the artist’s interiority, differentiating itself in this from geometric abstractionism.

*Art Curator Carola Antonioli*



# Igor Solomko



*From the ruins I rise nr 01*

# Igor Solomko



*From the ruins I rise nr 03*

# Igor Solomko



*From the ruins I rise nr 05*

# Ilan Cohen

Ilan Cohen is an Australian filmmaker whose films allow for important reflection. At the International Contemporary Art Exhibition “ROMANTICA - Shape of my Art” he presented “The Moon Shadows”, a filmic work developed as if it were a poem accompanied by images that tell that story. The incipit of the film is “I enjoy the kiss” and continues “It is beautiful”, the theme of the work is deduced to be love, pleasure and passion. Each sentence of the narrator is repeated in French, a language which, by definition, is associated with romanticism, thanks to the sweetness of its sound. The most intimate union is represented by Ilan using a unique symbolism, the use of red, which represents passion, accompanied by the appearance of the pomegranate, represented by the greatest artists in history, from Botticelli with “The Madonna of the pomegranate” to Rossetti with “Persephone”. Another interesting element of the pomegranate is the myth according to which it was given by Venus to man, who planted it in Cyprus. In ancient Greece, the pomegranate was a sacred plant, both to Venus, the goddess of beauty and love, and to Juno, the goddess of fertility and marriage. A very engaging passage from “The Moon Shadows” is the moment in which a brush soaked in red is immersed in water to symbolize the sweetness and lightness of a moment spent together between two lovers. Ilan’s ability to represent a moment of intimacy through symbolism, words and music makes the work the story of a unique story, full of love, passion and sharing.

*tuoi germogli sono un giardino di melagrane, con i frutti più squisiti [...] (Il Cantico dei Cantici)*

*Art Curator Martina Viesti*

Ilan Cohen



*The moon shadows*

by Ilan L. Cohen

*The Moon Shadows*

# Inge E Gijzen

*“We travel, some of us forever, to seek other places, other lives, other souls.” (Anaïs Nin)*

Inge E Gijzen is an artist of Indonesian origin based in the Netherlands. Continuous experimentation and a great desire to learn are two characteristics that distinguish her strong personality. A recurring element in her life is travel: while traveling she had the opportunity to deepen new painting techniques and to take inspiration for her creations from great artists such as Picasso, Van Gogh and Monet. The expressionist style characterizes several of her works, including SUNSHINE CHARM. The protagonist is a man with an original personality: a large hat and sunglasses give him a serious but at the same time curious and intriguing aspect. The dominant color is yellow, a symbol of light, for intelligence, but also for madness and jealousy. A color with a thousand meanings that could coincide with the many facets of the protagonist's character. The black of the glasses, the hat and part of the background creates a strong, but at the same time pleasant chromatic contrast. Large brushstrokes meet creating a harmonious and engaging movement on the canvas. The artist, thanks to her skills, gives the viewer the opportunity to travel with his own imagination, imagining the man as the protagonist of a novel, a film or identifying himself directly with him. Inge's art does not only speak to the eyes of the beholder, but also to the heart that is moved and to which it leaves an indelible trace. This is possible because she herself uses the brush not only to create shapes and color the canvas, but also to permanently impress her experiences and moods. Painting is at the center of her life as the heart is at the center of her works.

*Art Curator Camilla Gilardi*

# Inge E Gijzen



*SUNSHINE CHARM*

# Ioana Cobzaru

*“Youth is happy because it has the ability to see beauty. Anyone who keeps the ability to see beauty never grows old.” (Franz Kafka)*

Beauty and appearance have always been relatively fundamental in representing the personality of each of us. In the recent years, especially with the advent of social media, the younger segment of the population has become a victim of the incessant comparison with the stereotypes on the web, very often causing major internal conflicts. Part of the photographic work by Ioana Cobzaru, an artist who lives and works in the Netherlands, sees this issue addressed through a very contemporary look, where the portrait becomes the main form of expression. In “Frozen dreams”, a beautiful young woman in the prime of her life looks us straight in the eyes. Her pale skin stands out, illuminated by a soft light, while her red lips make her icy gaze even more intense. A beauty, however, blurred, filtered by a thin and crumpled veil of transparent plastic, which blurs the contours, making the perception inconstant. The beauty of youth, so ephemeral and transient, is shown here in all its vigor, wrapped in plastic, which seems to tell of a body preserved in a vacuum. The result is a wonderful body, but without a soul, narrated by a serious face and an absent look. An overshadowed beauty, that without breathing, floats touched by a mantle of water, almost on the point of dragging it into the abyss. The incessant search for external perfection and the exhausting inner insecurity that derives from it, become here, a warning to remember the real importance of life and the transience of youth. The right eye of the young woman, perfectly visible, leads us towards a new awareness, facing an unexplored and changing future.

*Art Curator Francesca Brunello*



# Ioana Cobzaru



*Frozen dreams*

# Irina I. Agoulnik

*“There is a colorful logic: the painter must only obey her, never the logic of the mind” (Paul Cezanne)*

The artist Irina with her art undoubtedly follows the logic of color, she lets herself be carried away by instinct and emotions that find concrete form in the various shades of color. The fluidity of the color on the canvas creates unique, unrepeatable weaves and details and the viewer, getting lost, travels through those streets traced by the color that mixes with the water. Paths not yet traveled, bordered by sensations and memories is what the observer finds in front of him looking at the artistic work of Irina. As on the artist's canvas, the colors mix, intertwine, sometimes they separate from each other, or come together giving life to new shades, so it also happens for human emotions, and Irina's work becomes a metaphor of life and his feelings. A white and neutral background becomes the place where the explosion of color takes place, where different elements meet and give life to a story, a story whose protagonists are fluidity, colors and movement. Certainly Irina's work is not static, on the contrary, it is in continuous movement and the observer seems to see the colors that move and mix continuously, in a continuous motion. Irina's work is alive and through the dynamism it possesses, its intrinsic magic is perceived. The work “Peacock shine” in the style of pouring art is totally abstract, the colors move freely without constraints and without boundaries delimited by signs, there is no figure that recalls reality, color as the only protagonist is able to write an entire story and transport the user into a parallel reality, made of freshness, joy and vivacity. The sensations that emerge from the work are certainly positive, the brightness of the composition gives the viewer a moment of sincere joy. Abstract art, more than any other art, shakes the soul and Irina with her artistic work perfectly manages to shake the heart of those who observe her work. Van Gogh stated that “color in a painting is like enthusiasm in life”, without a doubt Irina's work is imbued with enthusiasm and the viewer is inebriated.

*Art Curator Vanessa Viti*

# Irina I. Agoulnik



*Peacock Shine*

# Isabel Nieto-Dietrich

Isabel Nieto-Dietrich is a Spanish/German artist who loves to represent her state of mind, to skillfully evoke deep emotions in the observer. She prefers to use oil pastels and her fingers to best portray her feelings, in a way to forge an indissoluble bond with the material that shapes itself under the heat of her movements. By making an initial sketch without looking at it, she continues her work by selecting different tones and always following her instinct: and this is how she creates new and immediate paintings, capable of conveying spontaneous feelings. In order to emphasize her drawings and to make them three-dimensional, Isabel likes using particular details, such as flowers, as in “Kissed by the world” and “Tristeza” artworks. These two works are also joined by “Endless love” and “Romantica”: the artist highlights precise aspects of a female face, such as the red lips, since it is through the mouth that the whole body can express emotions, experiences and moods. Moreover, another crucial point are the eyes and eyebrows: both are symbols of transcendence and spirituality, they define the entire gaze, by underlying the very reflective soul of any individual. Each line restores form and substance to the elements, by enhancing the sense of depth produced by the subject in the foreground and the chromatic contrast among the neutral background and the use of strong colors and shades. Isabel carefully combines bright tones with an in-depth study of the human being, creating an extreme delicacy and pleasant harmony.

# Isabel Nieto-Dietrich

The intimate humanity is imbued with an inner luminosity, which makes these works incisive. The focus on the female image underlines the beauty of being a woman, where art and emancipation are absolutely united. While in “El alma” and “Siempre me acuerdo de ti” there is a concrete attempt to free the drawing from a geometric and preconstructed form, with the aim of attracting the viewer’s attention and giving importance to his/her interpretation. Moreover, the entire surface of the work takes a fundamental role: it is understood as an aesthetic, expressive and compositional variable. It’s about unravelling from the old-fashioned way of thinking of art in order to express oneself in a completely new and absolutely effective way. Finally, in “Pandemie 2020” and “Sin Palabras”, drawing once again allows the artist to give space to her inner world and to those thoughts that are often difficult to communicate verbally. Isabel shows a life experience through expressive force, colors and accentuated minimalism: an immediate emotional charge emerges from these portraits, so concrete and dynamic that they best describe the difficult period that humanity is facing. Her profound stylistic research succeeds in harmonizing the combination of sinuous lines and colors, even monochromatic ones, to give life to drawings that are free from all preconceptions, being fully independent and intense.

*Art Curator Alessia Perone*

# Isabel Nieto-Dietrich



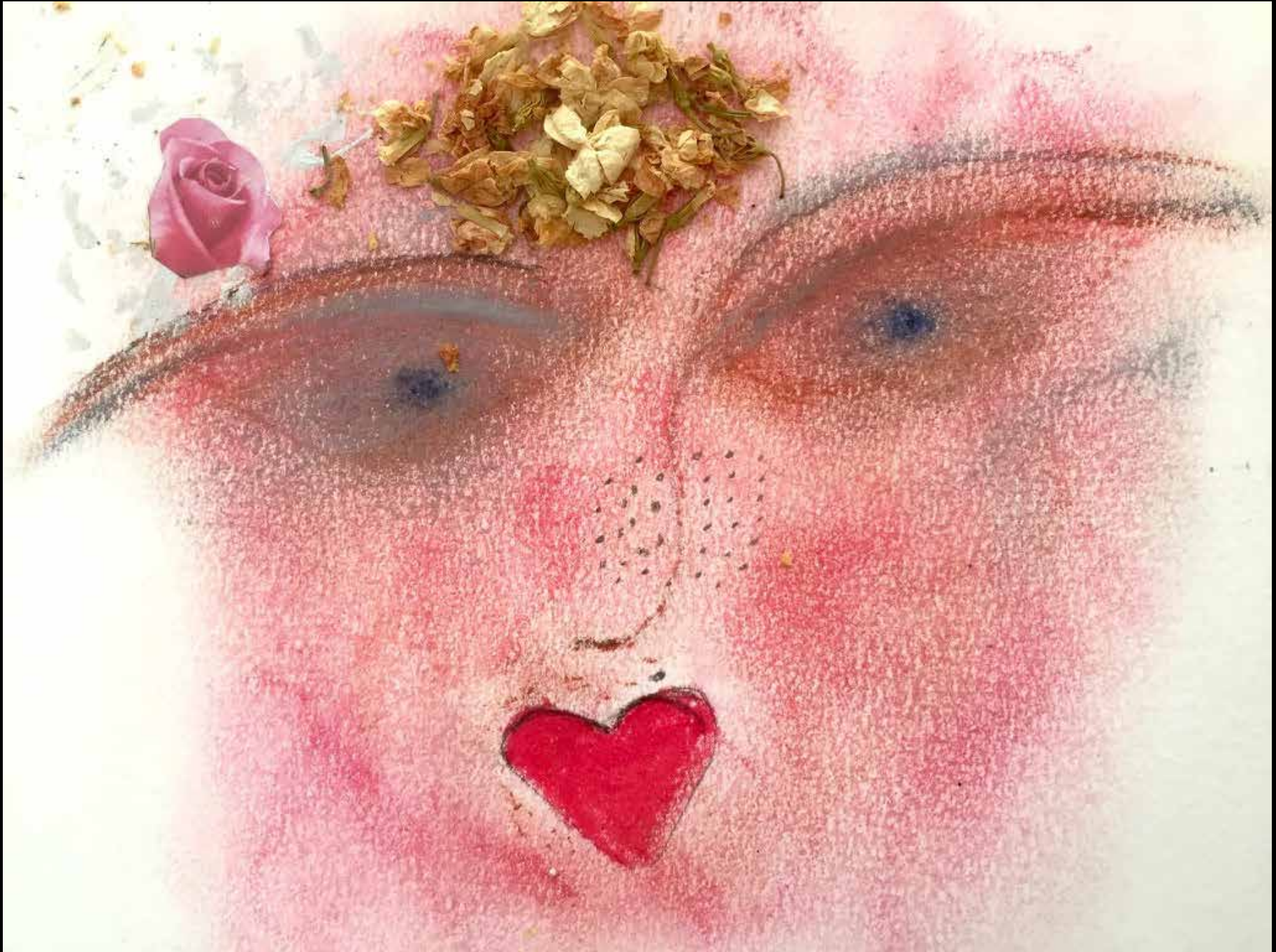
*El alma*

# Isabel Nieto-Dietrich



*Endless love*

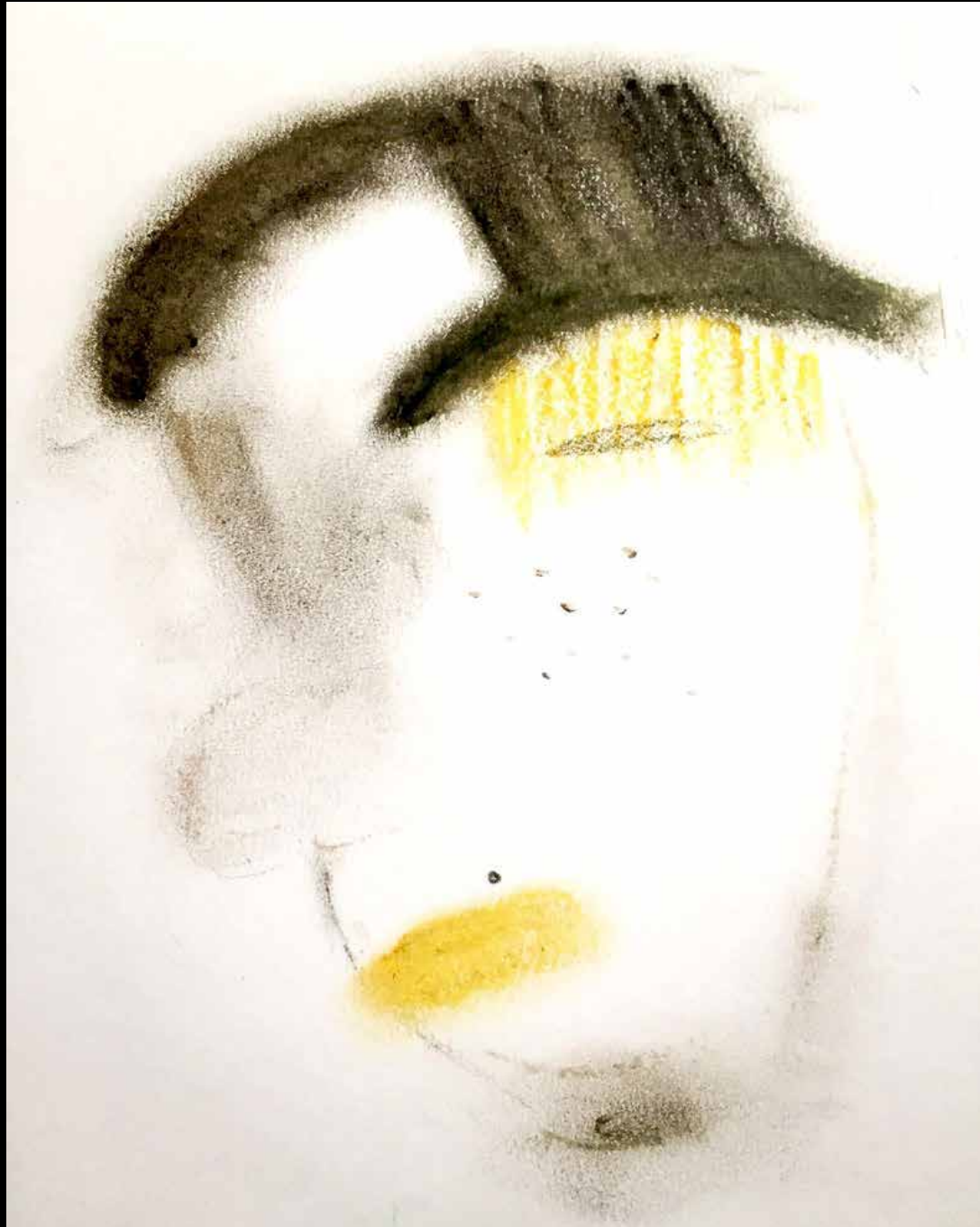
# Isabel Nieto-Dietrich



*Kissed by the world*

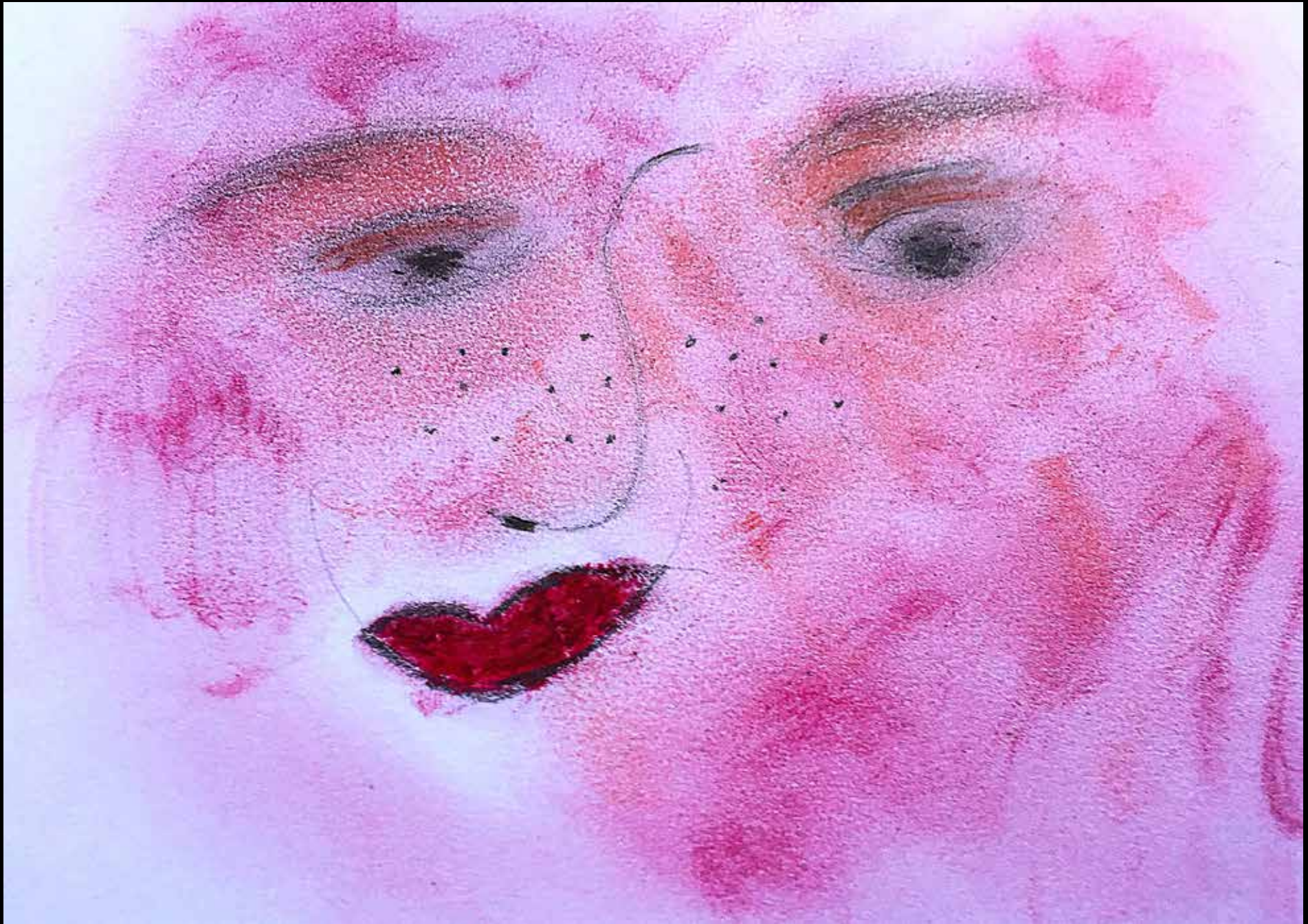


# Isabel Nieto-Dietrich



*Pandemie 2020*

# Isabel Nieto-Dietrich



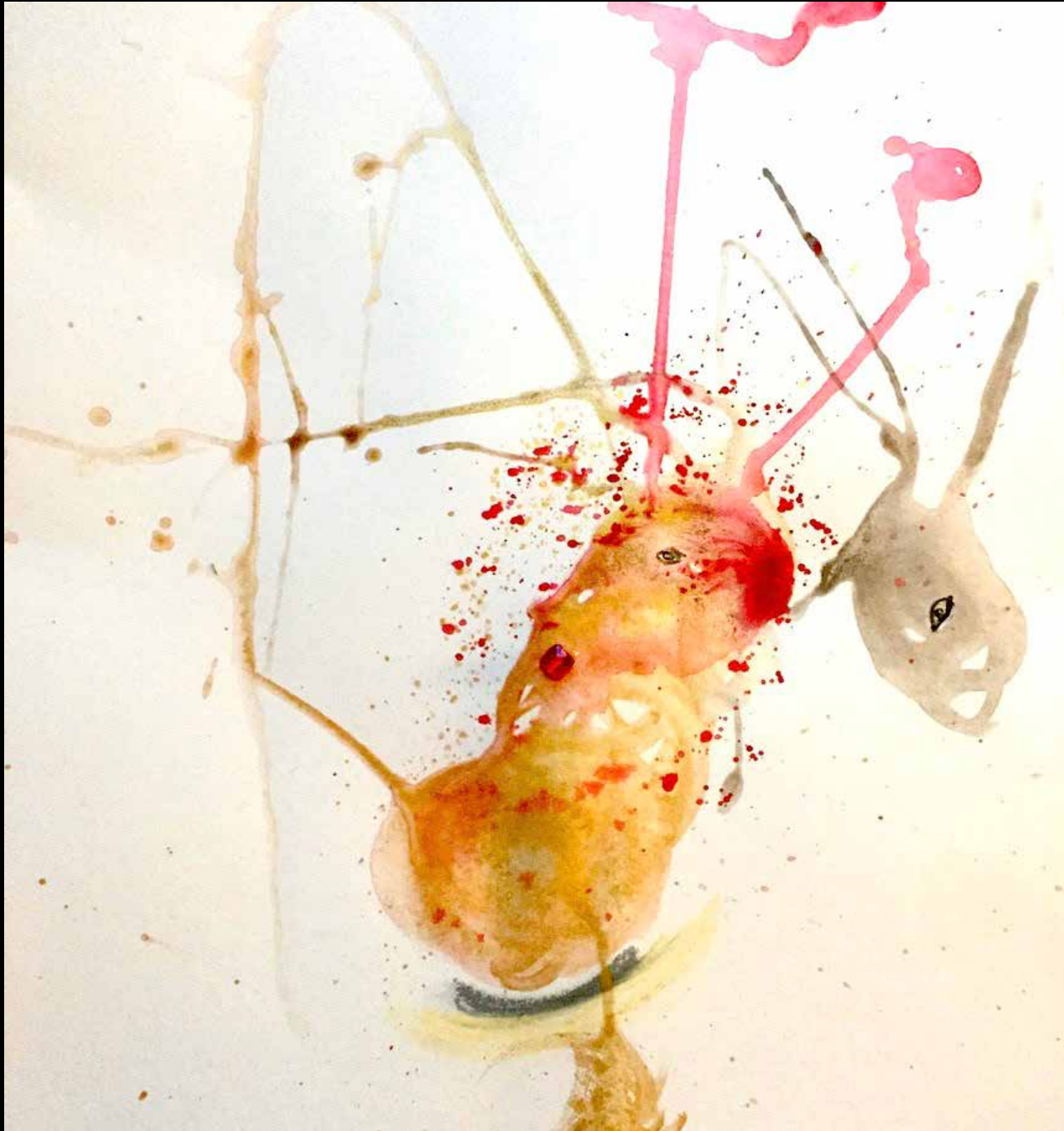
*Romantica*

# Isabel Nieto-Dietrich



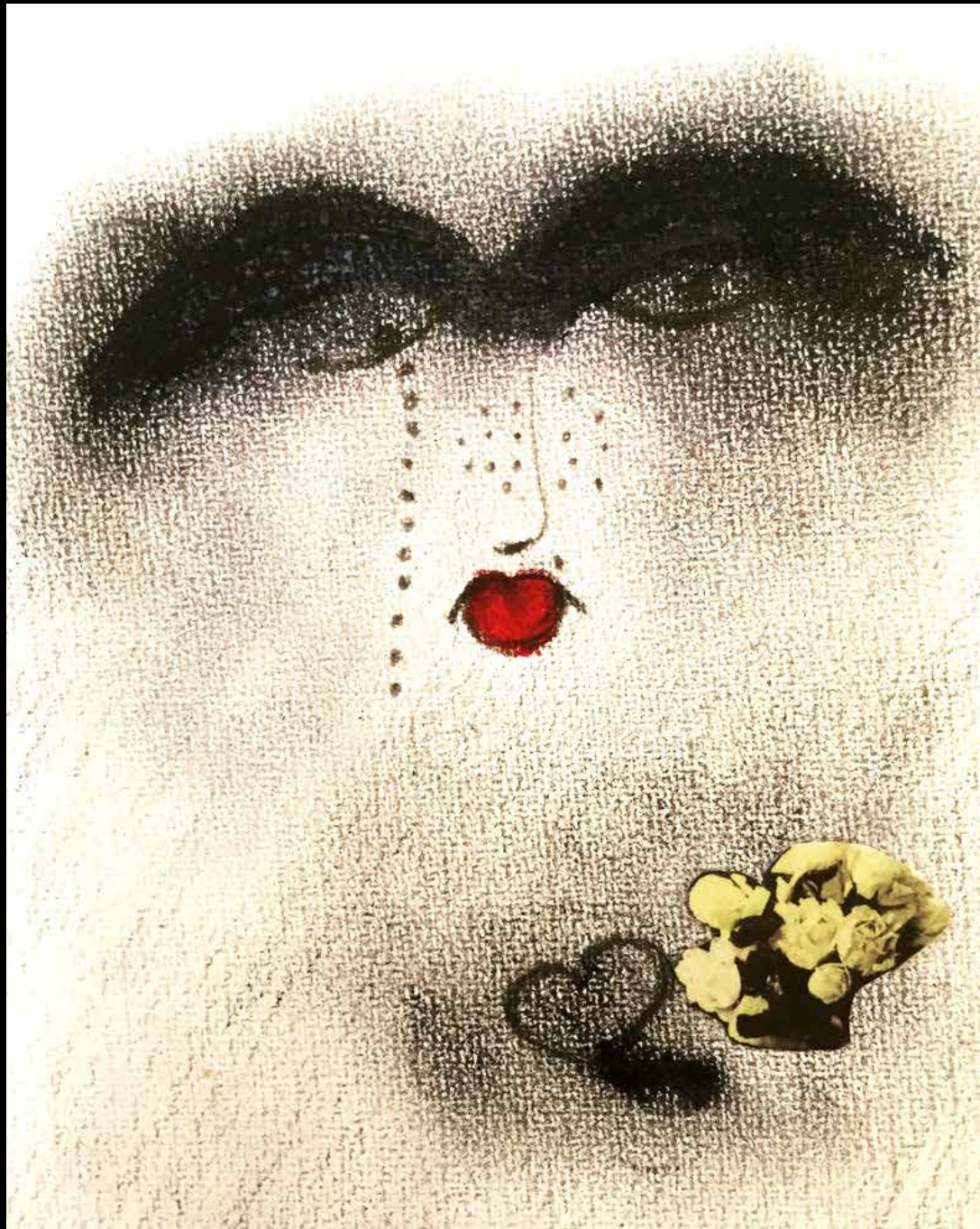
*Sin Palabras*

# Isabel Nieto-Dietrich



*Siempre me acuerdo de ti*

# Isabel Nieto-Dietrich



*Tristeza*

# Jaanika Bavhal

Jaanika Bahval is an Estonian artist who paints with clay. The work that she has decided to show during the International Art exhibition “Romantica - Shape of my art” at M.A.D.S. contemporary Art Gallery in Milan, is entitled “Heart that explodes 2021”. Performed with the contemporary pouring technique, it appears as a primordial explosion of extraordinary elegance, born from the depths of the earth, with a balancing and pacifying energy. The combinations of purple colours with gold and white create a feeling of well-being, safety, and harmonic energy in our unconscious. With the strong intention of inventing something completely new and revolutionary, Jaanika realizes her highest ambitions, using materials and techniques that no one else has used to create in this way before. Clay paintings are the art of pouring liquid clay, where different pigments react with each other, creating an abstract expression and a rough surface of curious impact. This material is also called “the skin of the Earth” precisely because everything that passes through the clay becomes new and pure. Marrying the poetry of these concepts with the theme of the exhibition, we reveal a romantic vision of the sentiment of love theme, which according to this fantastic young artist, is experienced in the best way, in the most extreme positivity and in the most profound conception.

*Art Curator Carola Antonioli*

# Jaanika Bavhal



*Bursting heart*

# Jane Gottlieb

*“Colour is a power that directly influences the soul.” Wassily Kandinsky*

The works with which the American artist, Jane Gottlieb, is participating in the “Romantica” Shape of my Art exhibition are an amazing collection of places where the shape of romantic art comes to life. Jane Gottlieb is a colorist and thanks to her vibrant art she allows the observer’s imagination to be stimulated. The imagination is a fundamental theme for the Romantic artists. “Easy Living” is a perfect representation of it. Imagine yourself in this red hammock located in a natural landscape, swayed by the wind and immersed in profound silence as opposed to the chaos of the city. Above you there is a sky full of clouds which, as they move, stimulate your imagination by showing you objects that do not exist in reality. Is this not the very emblem of Romanticism? Isn’t this a way of escaping from reality? In her works, the multitude of colours - wisely selected and matched - give us a visual universe of emotions through the description of wonderful views. In the work entitled “Back Door”, the artist underlines the contrast between reason and instinct thanks to alternance of cold colors such as violet, blue and of warm colors like red and yellow. Another typical theme of Romanticism is passion, inner struggles and love that stimulate us to give voice to our burning heart. In Jane’s work “French Garden”, a window reminds the existence of the strict edge between the knowledge and the unknown. In the romantic conception, in fact, the genius is someone who does not conform to society or even to the rules. This is why the romantic artist has a strong desire for knowledge and freedom. The window underlines the idea that reality is not what we have been told for years, but there are multiple realities. Everyone can create their own. This is her one. Another characteristic element of Romanticism is shown through “Monet’s Home”. Romantic poets did not talk about cities, but about Nature. Nature is idealized and life in the country is considered more virtuous. Jane Gottlieb gifts us an unparalleled wonder: flowery fields, trees, plants and hills in the background. Nature is a source of poetic inspiration and gives a spiritual dimension to life. Finally, the artist touches on a very profound subject related to this artistic and literary current: the individualism and the idea that human beings are the universal creators. As the title suggests - “No Waiting” - the subjects of the work are a table and two benches, symbol of waiting, in contrast to the red color of floor that suggests the feelings of passion, action, irrationalism. The instinct to do something rather than to wait that something happens.

*Art Curator Alessia Ventola*



# Jane Gottlieb



*Back Door*

# Jane Gottlieb



*Easy Living*

# Jane Gottlieb



*French Garden*

# Jane Gottlieb



*Monet's Home*

# Jane Gottlieb



*No Waiting*

# Jarkko Sjöman

*“On life’s vast ocean diversely we sail, reason the card, but passion is the gale.” (Alexander Pope)*

Finnish artist Jarkko Sjöman defines himself as a sailor. The sea fascinates him, both because it has always been part of his life, and for the magical characteristics that this natural element has. The sea is immense, it is mysterious, and it is infinite like the freedom that Jarkko considers fundamental for a happy life. His works do not respect pre-established schemes but are made through a creative process dominated by instinct and energy. Using mixed techniques, he manages to give life to creations with a unique style. In “Imagine Us Engaged In Ice” the color that gives character to the painting is undoubtedly blue which, as the title suggests, represents ice. It is cold, at times it is an immovable obstacle, but this is certainly not what can stop a skilled sailor, ready to overcome any difficulty he encounters during his voyage. In “Last Heart Will Rise” red, the color of love and passion, symbolizes the heart, the undisputed protagonist of the work. The mind is the engine of our choices and our reasoning, but the heart almost always has the last word. What makes man alive is the power that emotions, happiness, but also pain is able to give him. “She Was Dressed In Red” is the story of a memory. Memories are precious, sometimes they are a source of nostalgia, but it is important to keep them carefully. Pink, used in a strong shade, is precisely the memory that bursts and upsets the quiet. In the three paintings we find a constant: a color, be it blue, red, or pink, is used to contrast black and white. Black and white are the calm sea, strong colors are the wind that brings havoc and animates the storm. Jarkko’s works want to upset the soul of the beholder, they want to set the viewer’s imagination in motion by making him go on a journey that will leave a trace inside him.

*Art Curator Camilla Gilardi*

# Jarkko Sjöman



*Imagine Us Engaged In Ice*

# Jarkko Sjöman



*Last Heart Will Rise*



# Jarkko Sjöman



*She Was Dressed In Red*

# Jason Collins

*“The modern artist, I think, works to express an inner world; in other words: it expresses movement, energy and other inner forces “(Jackson Pollock)*

The first act that the artist Jason Collins performs is to listen to his inner forces, to free them and create works of art in which what transpires is the great passion he possesses. Fast movements and intense colors are the undisputed protagonists of the young artist's works, the gestures behind the work are certainly energetic to emphasize the impetus and thrust of pure passion that spur the artist to create the work. The entire surface of the painting becomes an area of experimentation, in which Jason expresses himself and his emotions in full autonomy. Observing the works of the young Jason means being able to imagine him during the creative act, he could move like a dancer, turn around the canvas and leave behind traces of color that intertwine with each other, merge and finally give life to an expressive abstract structure. Of clear abstract inspiration is Jason's artistic work, in particular his style refers to Pollock's "dripping", in which color is free expression and the action of letting the color drip represents the freedom to move and intervene almost with randomness on the canvas. Color and action are the main elements of Jason's art, there are no shapes or figures that refer to reality, the artist reaches complete abstraction, his colors and his brushstrokes have no limits, they are not bound by contour lines, the only boundary they cannot cross is the canvas. The inner forces, quoting Pollock, that Jason puts into play to create his art are undoubtedly intense and full of passion feelings, they are energy, the kind of energy that allows you to express great feelings. The observer in front of the young artist's works perceives this enthusiasm, somehow Jason gets in touch with the viewer by stimulating sensations and feelings in him. If Kandinsky stated that there is an affinity between colors and music, more precisely between certain instruments and very specific colors, then surely Jason's works represent a true performance and a symphony. The young artist plucks the strings of the observer's unconscious and makes his soul vibrate.

*Art Curator Vanessa Viti*

# Jason Collins



*Complexities of darkness*

# Jason Collins



*The beauty of conflicting colors*

# Jason Collins



*The beauty of red*

# Jeannine Cini

*“Colors, like features, follow the changes of the emotions.” (Pablo Picasso)*

Jeannine Cini is a young and talented artist of Maltese nationality. In her works, the protagonist is colour, which is left free and which, without constraints, occupies all the space it wants, mixing and combining with other colours, creating combinations that are as unexpected as they are original and pleasant. For Jeannine, art becomes a means of channelling her energy and emotions. She loves to share the feelings that her artwork triggers with the public and tries to transmit her passion and energy to those who look at her work. In “Temptation” this mix of strong emotions emerges in all its splendour. On the background, the canvas is divided into two colours: black and orange, as if to symbolise day and night, right and wrong, two opposite poles. On one side we find a warm, reassuring colour that becomes a sort of comfort zone for the viewer. On the other is darkness, the unknown, mystery. The line dividing these two opposing characters is not clearly defined, but consists of an explosion of red in all its shades, right up to bright pink. Then there is white, which gives light, three-dimensionality and dynamism to the whole. The boundary drawn between light and darkness is deliberately ill-defined, almost as turbulent as the human soul. The colour is bright and full. The technique used, fluyd art, makes it possible to create harmonious compositions that animate the canvas in a strong and disruptive way but at the same time, fluid and soft. The colour is left free to tell its story on the canvas, free to flow and create unexpected shapes and combinations. In the artwork there are no straight or sharp lines to symbolise that the human soul is made up of both light and dark. The border is never clear-cut. The temptation lies in that explosion of red and white between right and wrong. It is a feeling that is part of man, part of his nature. An emotion, a stimulus, always in the balance, indefinable. Temptation and all that follows is perfectly rendered by this canvas. Every day man is tempted and every day he is faced with a choice, a path to take. Jeannine is very skilful in her use of this painting technique and it is evident from her mastery in handling the colours with awareness but at the same time letting herself be guided by her instinct. The artwork therefore appears very spontaneous even though there is a strong message within it. The whirlwind of emotions that is triggered when man is tempted by something is inexplicable and inevitable. Jeannine manages to render this feeling perfectly. Even the choice of an abstract subject succeeds in rendering this irrational feeling with more expressive power, inexplicable in words but explainable with colour, with art. The viewer cannot fail to be enraptured by this artwork. Jeannine invites him to ask himself questions, to investigate his feelings and also his emotions which he tries to dominate with rationality. The artist is very skilful and her gestures convey a mix of emotions in the viewer, who is led to reflect, to look inside himself.

*Art Curator Ilaria Falchetti*

# Jeannine Cini



*Temptation*

# Jenna Myllykoski

Jenna Myllykoski is a Finnish self-taught artist. Her artistic production is focused on abstract art. She mainly uses acrylic paints, inks and special effects mediums to create abstract pieces which are characterized by strong colour-contrasts. Jenna presents at M.A.D.S. Art Gallery three works entitled: “All is not what you think”, “Mind of a feline” and “Like lemon and liquorice”. The first two works mentioned here are predominantly white, while the last one, “Like lemon and liquorice”, is purely black. All three works, according to Jenna’s style, are elegant and refined. The technique differs in each canvas. The first, “All is not what you think”, has blue and black cracks that stand out against a white background. The scrotum effect undoubtedly recalls the material effect of the Italian painter Alberto Burri and his famous land art work “Grande Cretto”; while, at the chromatic level, it undoubtedly refers to the work of Piet Mondrian “Composition No.9 Blue Facade”. The second work, “Mind of a feline”, also presents strong chromatic contrasts. Here, too, white dominates the background but black and pink seem to emerge from the back of the canvas and invade the white, as if there were cavities from which the color emerges and drips on the canvas. A closer look lets perceive the materiality of the canvas, also proposed here by Jenna. The last work examined, the only black of the trio presented by Jenna, is very similar to the Pierre Soulages’ style and that of Franz Kline, especially for the heavy black traits. Jenna approaches the black of the yellow components, just to recreate the effect of licorice. In general, the works of Jenna Myllykoski aim to excite viewers. They are totally free to try what they wants and to interpret the painting in an individual way.

*Art Curator Giorgia Massari*



# Jenna Myllykoski



*All is not what you think*

# Jenna Myllykoski



*Like lemon and liquorice*

# Jenna Myllykoski



*Mind of a feline*

# Jenny S. Jonsson

Jenny S. Jonsson exposes three artworks at the “Romantica - Shape of my Art” exhibition, through which she takes the viewer on a journey among art, imagination and spirituality, creating a unique and inimitable experience. As in “Avatar Kundalini”, the artist succeeds in immersing the viewer in a timeless atmosphere, going beyond the third dimension. “Kundalini” is a Sanskrit term from ancient India that identifies the rising of a form of energy and consciousness that remains at the base of our spine from birth, and it is the source of the life force that people hold inside them. As soon as this power is released, it can involve all the vital organs, especially the heart and mind. This event can be surprising, triggering new sensations and changes in the person who awakens this energy. This practice is very significant for one’s spiritual path. By depicting the woman in a meditative position while she is trying to get access and release the energy from her body, Jenny gives the whole work a great dynamism, being emphasized by the white brushstrokes that surround both the figure and the famous “Winter Eye”, which is her distinctive mark, also identifiable in the other two paintings. The young woman hovers in the air, in complete harmony and peace with herself. While in “Starlight” the artist takes the viewer into an absolutely mystical world, by intriguing him/her to enter in that mysterious universe. In the center of the work appears a girl, as if she was a woodland sap, who observes the viewer and bewitches him/her with her gaze. The observer’s challenge is to fantasize with his/her mind and hover with the fairy, to admire everything from a superior perspective. Thanks to creativity it is possible to overcome the laws of physics, dancing in the air and distancing, by doing so, from reality. The fairy-tale and surreal elements, halfway between dream and magic, are emphasized through the use of chromatic nuances that underline the purity and harmony in the representation. The surrounding environment seems to be composed of many benign spirits, which form a harmonious movement within the pictorial surface. Jenny’s fantastic dimension and her great creative vein give a different light to the canvas, like a beam of light coming from space and giving it vigor and vitality. Finally, “You can’t start a fire without a spark” highlights three fundamental elements that are linked together: a couple in love, a woman’s face and a cat. The young woman’s face, in a frontal position, appears absolutely relaxed and echoes the nuances of the background. Her sole large eye, which remains visible, tries to connect with the viewer’s mind, conveying strong and deep emotions. The cat, instead, represents the link between the human and spiritual worlds, connecting each human being with the whole Universe, up to the point of perceiving that sense of Unity. This last aspect is evoked by the presence of the two lovers who, fused in an eternal embrace, release their energies and feelings, creating a magical and idyllic setting.

*Art Curator Alessia Perone*

# Jenny S. Jonsson



*Avatar Kundalini*

# Jenny S. Jonsson



*Starlight*

# Jenny S. Jonsson



*You can't start a fire without a spark*

# Jill Moody-Ledbetter

*“In art, the hand can never execute anything higher than the heart can imagine.” (Ralph Waldo Emerson)*

The American artist Jill Moody-Ledbetter is completely dedicated to make each of her artworks unique, with unrepeated details and features within each series. In every piece she adds details and features in order to intensify the emotion she has felt while she was painting and transmit these sensation to her viewers. For her second consecutive exhibition at M.A.D.S Art Gallery she decides to exhibit two artworks which are the pure expression of her soul. Her innate passion for the abstract production distinguishes an entire series, among which the painting “Deep Emotions (D4 of a series)”. The hazy off-white, mixed with the blue colour on the background, emphasises and brings the eye to the central portion of the artwork. Here a multicoloured sky opens up, made by strokes of shades of vibrant blue navy, brilliant azure, and warm teal. The surge of the artist’s soul is notably manifest. By combining and layering every stroke of paint, she has opened to the viewers her most sensible and vulnerable side, her heart, allowing them to access to the most intense of her emotions. The second artwork presented for “Romantica – Shape of my Art” exhibition is titled “The Yellow Butterfly”, a painting with an enormous symbolic value.



# Jill Moody-Ledbetter

The aim of this painting is to be inspirational and a source of strength for other women. The abstract element is featured once again, placed on the left side of the composition, depicted with a series of geometrical figures and compact and thick strokes of colour, but as a mean of a negative connotation, being the representation of the uncertainty. On the right, behind the figure, a field full of lively and vibrant coloured flowers enlightened by a radiant sun, symbolizing happiness. In the central section a female character with no physical details, catches the eye. The plain white figure stands for the purity of women and their strength. The lack of specific features on the subject, purposefully deprived of any aesthetic standards and canons, leads every woman to empathize and identify in it. Yet the real protagonist of the painting is the yellow butterfly, an homage to all the women suffering difficult times, as a symbol of new life and hope.

*Art Curator Ginevra Fisco*

# Jill Moody-Ledbetter



*Deep Emotions (D4 of a series)*

# Jill Moody-Ledbetter



*The Yellow Butterfly*

# Joan Scheibel

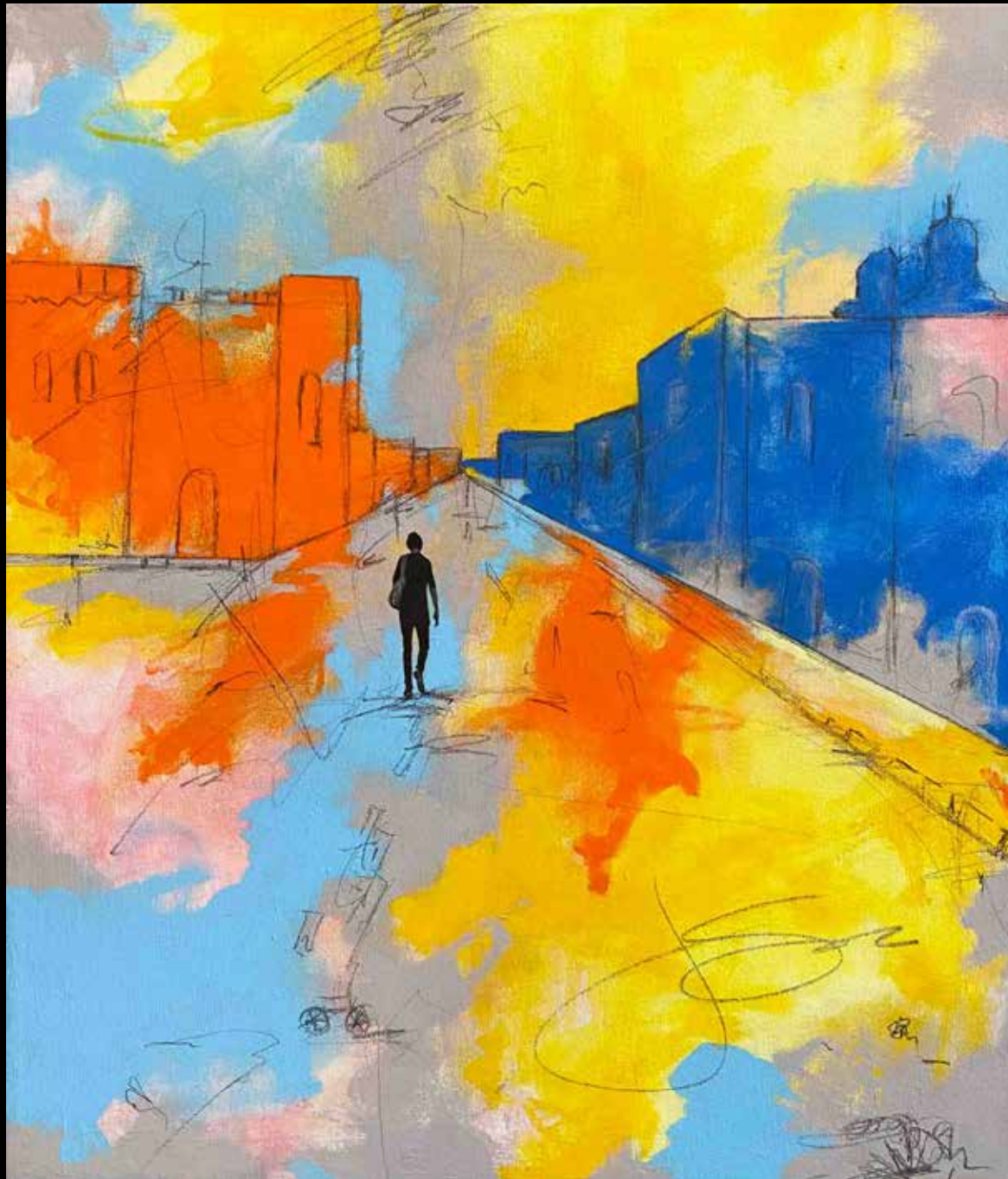
*“Living in remembrance is the most complete way of life; the memory satisfies more than all reality, and has a certainty that no reality possesses. A fact of life is remembered has already entered eternity, and no longer has any temporal interest”. (Søren Kierkegaard)*

Joan Scheibel is an abstract and contemporary artist who works and lives in Los Angeles. Her career as a graphic artist is accompanied by a promising activity as a painter. Her work has received numerous awards from US collectors and galleries, leading her to obtain important awards for emerging artists, such as the Art Slaut Showcase. Joan's art draws inspiration from every aspect of daily life: objects, buildings, lights and shadows can be elements that - seen in a given moment - ignite the artist's imagination with a real creative “furor”, which it remains dissatisfied until it has fully expressed itself on the canvas. With a mixed technique of acrylic, collage, graphite and stretched canvas, Joan creates paintings like “It depends where you're standing / Nunca realmente solo - Never really alone”. The background scenario, a street with buildings on either side, is a colorful palette of bright colors that cancel the boundary between heaven and earth, past and present. The suggestion for this painting comes from a reflection of the artist on the places she visited and on the meaning they have had for other people over time. The viewer's eye - guided by the perspective lines created by the road borders - converges on the black figure in the center of the painting. Her features are deliberately ambiguous, to allow the observer to identify with the artist's pictorial alter ego. The solitary character is surrounded by figures and objects with sketchy and indefinite outlines: it seems to recognize a wheelchair in the foreground and vague figures of people along the road. In them we can glimpse an allusion to situations, people, moments of life that over time have followed one another in that same place; just like memories, their outlines have thinned to be barely recognizable. Once the memory of the details fades, what remains is the vivid memory of colorful emotions: it floats in the air in the seemingly common and unimportant little things. But the artist recognizes them and manages to make them his own, giving them a beauty and a poetry to share with others.

*“My Shadow appeared and I started painting. Guess we can never escape ourselves”. Joan Scheibel.*

*Art Curator Chiara Rizzatti*

# Joan Scheibel



*Nunca Realmente Solo - Never Really Alone*

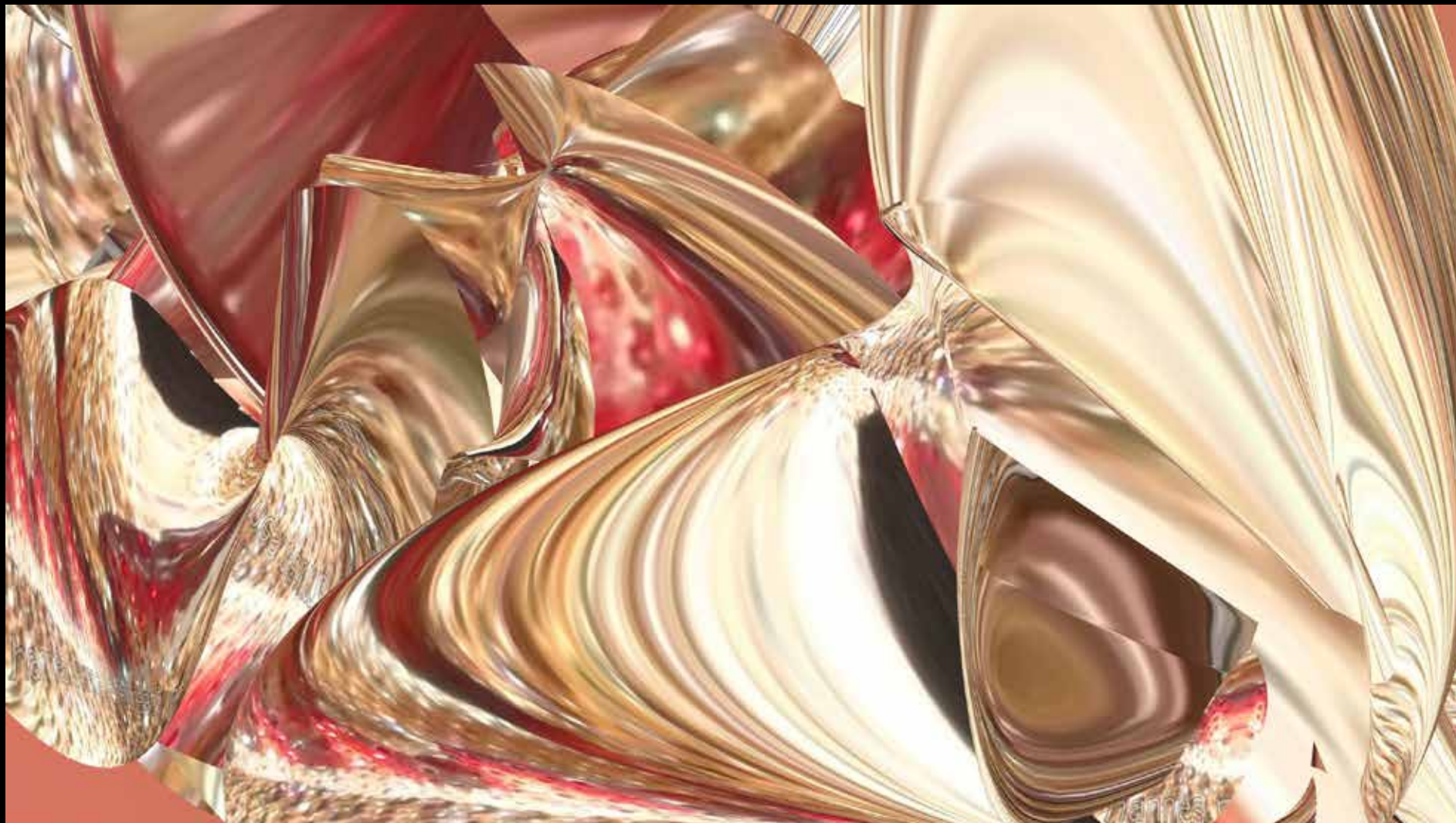
# Johann Neumayer

*“..If you can change your perception, you can change your emotion and this can lead to new ideas...”  
(Edward de Bono)*

The “Play My Pic” series is composed of a lot of images created and shot by Johann Neumayer, an Austrian permanent artist at M.A.D.S. Gallery, applying CAD software to artistic creation. The shiny, metallic main subject of the artwork is rendered from Rhino 5 software that allowed the artist to create a three-dimensional model digitally. Not only did he create digital art, in this series, he “played” with his creation by taking shots on different parts of the 3D model, offering different meanings and emotions with various perspectives. The series begins with a closer shot of the subject on a dark pink background. It is a landscape of an isolated, unknown space with a huge architect of the Deconstructivist movement. Such architectural style reminds us of the Weisman Art Museum building in Minnesota by Frank Gehry. As the series continues, other shots portray delicate details of the subject. It is amazing to see a narrative playing with perspective and illusion that changes our sentiment. Zooming out at a mid-range, the abstract, distorted, mysterious setting has turned into a set of images portraying vines and a lily flower. The curve lines formed a dynamic that makes it proportional to the ratio of Hokusai in the Great Wave off Kanagawa. At the end of the series, Neumayer took some shots of the model fully zoomed out. As the background color intensifies from dark pink to red, it reveals what the model the artist has been played with throughout the series is. Thanks to the advanced technology and his creativity, the “Play My Pic” series invites viewers to interpret stories from different perspectives of a model of a small ornamental piece, and “play” with it.

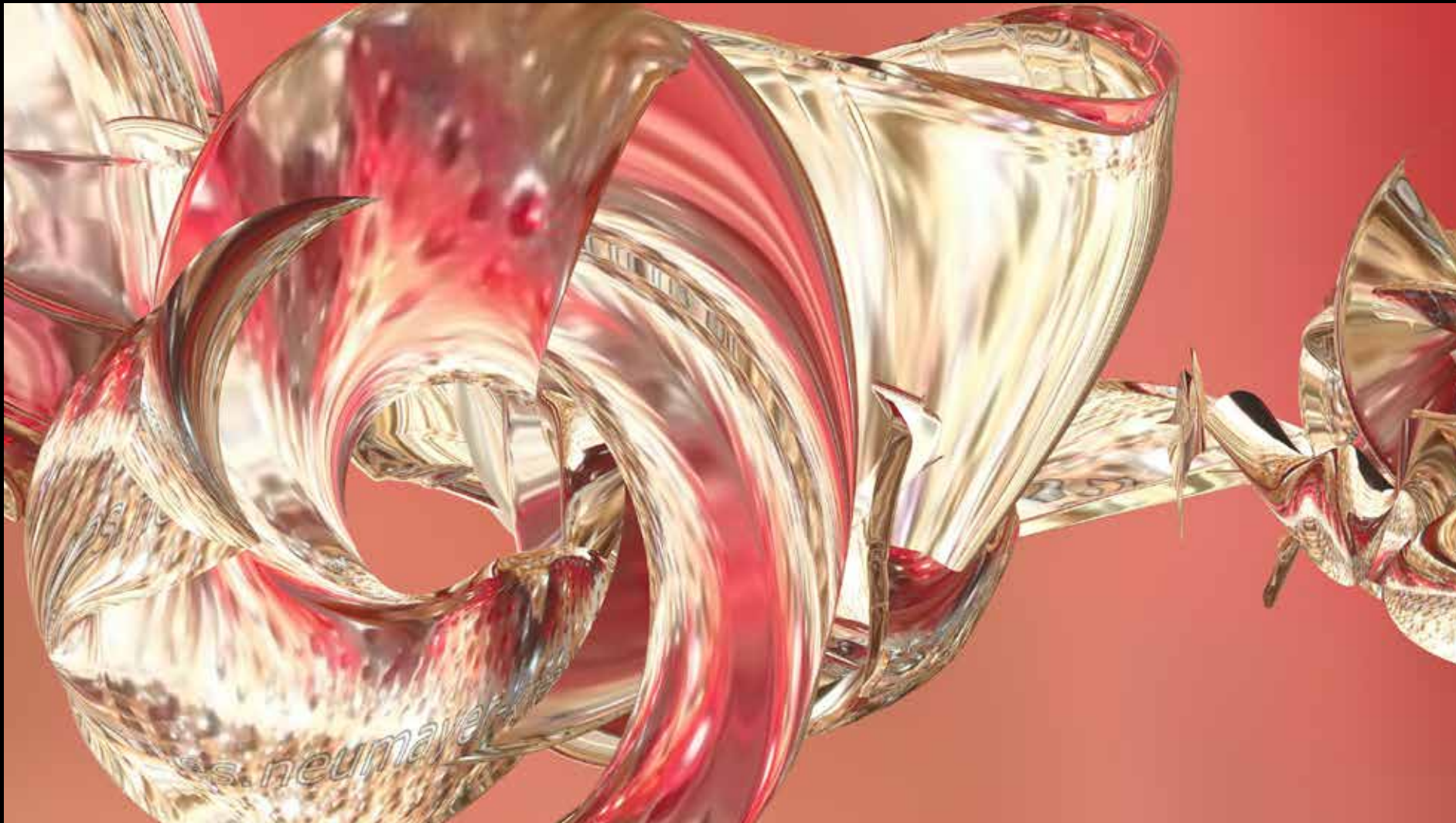
*Art Curator Trithida Trising*

# Johann Neumayer



*Play My Pic 002*

# Johann Neumayer



*Play My Pic 004*



# Johann Neumayer



*Play My Pic 011*

# Johann Neumayer



*Play My Pic 015*

# Johann Neumayer



*Play My Pic 016*

# Judith Vitense

German artist Judith Vitense focuses her artistic production on the creation of abstract works and declares to be inspired by emotions and everyday life situations. Judith exhibits at M.A.D.S. art gallery of Milan, the work entitled “Galaxia” made of acrylic on canvas. The prevailing colors are red, blue and less yellow. The dark background creates a strong visual contrast, accentuated by the materialism of the canvas. The artist, in fact, lets dry large quantities of color in order to result in relief. According to the title - Galaxia - the work takes the viewer to another dimension, between the stars and planets. Iconographically, the colors are attributable to certain emotions: blue to sadness, red to passion and yellow to joy, or the main human emotions. These analogies suggest that the painting is a double journey: to discover the universe and parallel within the human mind and the emotions that derive from it. The colors used by the artist refer to those used by Piet Mondrian in his famous work “Composition with red, blue and yellow”. The Dutch artist used them as a vehicle of harmony, placing the three primary colors inside a perfect grid; Judith Vitense instead uses them improvised, without premeditation, giving way to chaos. In fact, she follows the Abstract Expressionism’s teachings, leaving room for the power of gestural expression. The style is similar to that of her fellow artist Gerhard Richter, in which you can find some peculiarities such as the randomness of the brushstrokes, the strong contrast of colors and the use of black as a vehicle to make the colors shine even more used. Judith Vitense uses only spatulas for the realization of the work and the creative process is more elaborate than it appears: the artist previously applies a film on the canvas that she paints and then rips, thus leaving some pieces of plastic still on the canvas, accentuating the materialism of it.

*Art Curator Giorgia Massari*

# Judith Vitense



*Galaxia*

# Julia Trost

What immediately strikes our minds and our sights is the masterful and skillful use of color within the artwork. It is “Home”, the canvas made with acrylic colors with palette knife and spatula by the young and talented artist Julia Trost, during the international art exhibition entitled “Romantica. Shape of my art” held by M.A.D.S. contemporary Art Gallery in Milan. The intense cyan blue covers the central part of the work, while the sides and especially the corners of the same canvas act as a springboard for the light which, reflecting on the golden surface, bounces in space and is therefore delicately perceived by our sight. The strokes of the palette knife are clear and concise, creating a rectangular scale texture, which makes up the entire material surface of the work. It evokes memories and gives me the emotions of a “starry night”, a soft and silent light, suddenly interrupted by strokes of golden light, total abstraction of the homonymous work painted by the expressionist master Van Gogh, from 1889, now preserved in the Museum of Modern Art by Ney Work. Perfectly in line with the title of the exhibition, the artistic forms of the work and the feeling of “safe refuge” create an aura around the romantic sentiment, which the author evidently lives in the sweetest and most comforting way or which he wants to convey to us. sensitivity and fragility.

*Art Curator Carola Antonioli*

# Julia Trost



*Home*

# Juliane von Witten

What immediately strikes our minds and our sights is the masterful and skillful use of color within the artwork. It is “Home”, the canvas made with acrylic colors with palette knife and spatula by the young and talented artist Julia Trost, during the international art exhibition entitled “Romantica. Shape of my art” held by M.A.D.S. contemporary Art Gallery in Milan. The intense cyan blue covers the central part of the work, while the sides and especially the corners of the same canvas act as a springboard for the light which, reflecting on the golden surface, bounces in space and is therefore delicately perceived by our sight. The strokes of the palette knife are clear and concise, creating a rectangular scale texture, which makes up the entire material surface of the work. It evokes memories and gives me the emotions of a “starry night”, a soft and silent light, suddenly interrupted by strokes of golden light, total abstraction of the homonymous work painted by the expressionist master Van Gogh, from 1889, now preserved in the Museum of Modern Art by Ney Work. Perfectly in line with the title of the exhibition, the artistic forms of the work and the feeling of “safe refuge” create an aura around the romantic sentiment, which the author evidently lives in the sweetest and most comforting way or which he wants to convey to us. sensitivity and fragility.

*Art Curator Carola Antonioli*



# Juliane von Witten



*January... Light of the Universe*

# Juliane von Witten



*Lightness of being*

# Juliane von Witten



*WARMTH*

# Juliusz Kegel

Juliusz Kegel exposes five exciting and engaging works at the international exhibition “Romantica - Shape of my Art”. His artistic and aesthetic practice of exalting matter continues in these paintings, making a boundless journey around the true essence of art and form. He helps the viewer to interpret the works freely, becoming part of the artist’s own creative process. Through this process, he probes the energetic and evocative potential of natural matter, making it completely autonomous to emerge from its support: it becomes the bearer of great meaning, as well as representative effectiveness. Juliusz’s research includes the study of the composition of shapes and colors, awakening creativity. By externalizing emotions and feelings through spontaneous and immediate gestures, these features have affinities with psychoanalysis, just as in the movements of Abstractionism and Expressionism: interpreting and painting through the unconscious means activating all those perceptive processes capable of expanding the viewer’s imagination. For example, in “From my heart” and “So Dark” the artist best embodies the double meaning of the typical German Romanticism. In the first work, the presence of the pure and unconditional feeling of love and passion is clearly present. His sensitivity to the infinite and reality coincides with what surrounds him, and every material and immaterial element become the objective manifestation of emotions, which are the driving force behind profound states of mind that stimulate the spirit to open itself up to the Universe. While, in the second painting, the direct consequence of what human being experiences refers to a feeling that afflicts the subject and pushes him/her to go beyond the limits of earthly reality, now oppressive and suffocating, to take refuge in his/her own introspection or in a world that goes beyond space and time. A remarkable progress is created in the exploration of the irrational where sensations, madness and visions take on a role of primary importance to help both the artist and the viewer to escape from reality. In “Violet” Juliusz focuses mainly on violet and gold: the fusion between them generates other different shades, which extend from the center to the sides of the work, while the different strokes create an incomparable dynamism, as if all the signs were in constant movement and evolution. Finally, in “Raining” and “Wonderland” the artist conceives abstract and gestural painting as a link to a new, mysterious and attractive dimension, through which the viewer can be fully involved, both physically and mentally. An extension of the earthly world where dreams and fantasy have the freedom to cross all boundaries. Freedom, peace, purification, all represent a new beginning: Juliusz Kegel succeeds in unleashing numerous dynamic sensations that rekindle the energy of those who admire these paintings.

*Art Curator Alessia Perone*

# Juliusz Kegel



*From my heart*

# Juliusz Kegel



*Raining*

# Juliusz Kegel



*So Dark*

# Juliusz Kegel



*Violet*



# Juliusz Kegel



*Wonderland*

# Jupiter Türe Güven

Turkish artist Jupiter Türe Güven wants to convey strong emotions and her opinions through her art. By emphasizing the dynamism, capability and strength of colors, using a unique and complex technique and materials, the artist creates extraordinary works to a great extent. Her artistic output is purely abstract, although her interest in the female figure is evident. Jupiter, in fact, creates works in which she portrays beautiful women through a style in which an impressionist influence is evident and in which her unique trait is clearly perceptible. The brushstrokes are spontaneous, devoid of premeditation and the strength of her gesture is perceptible. The artist does not use demarcation lines but only dynamic brushstrokes that go in different directions. The nuanced effect gives the work a light look, as if its women are not real but only a beautiful vision destined to disappear. Jupiter presents at M.A.D.S. Art Gallery in Milan, one of her beautiful women. The work is titled “Flame” and is made of acrylic and mixed media. The title certainly refers to the woman’s wonderful red hair, which occupies the entire canvas. The red of the hair and lips are in strong chromatic contrast with the eyes, of a wonderful navy blue. The work certainly conveys a sense of strength and feminine power and, at the same time, represents sensuality and passion. The theme of the exhibition, entitled “Romantica - Shape of my Art”, aims to research works in which there is a romantic search and “Flame” is the emblem of this research.

*Art Curator Giorgia Massari*

# Jupiter Türe Güven



*Flame*

# Kalena Leigh

Artist Kalena Leigh spent the earlier parts of her life living in culturally rich, diverse regions of the world before settling in the idyllic coastal area of the southeastern United States. Her works focus on the delights of the soul in response to the romantic wooing of the Ancient of Days. Each of her works begin with mixed media collage and spray paint before finishing with oils in a painterly expressionist style. She presents, at M.A.D.S. Art Gallery in Milan, the work entitled “Through the waters”. The work is presented on the occasion of the “Romantica - Shape of my Art” exhibition and fits perfectly with the concept. A man and a woman are the protagonists. Their two big faces are placed in a marine setting, of which the waves of the sea are rendered in an impressionistic way. The woman, placed on the left, looks far away, looking away from the man who, instead, looks at her with desire. The woman is depicted as a Renaissance Madonna: the face looks like porcelain, the traits are delicate and the face is framed by a kind of veil that adorns her hair. The eye seems to refer to the way the Egyptians painted their eyes in profile. The man, on the other hand, is more “rude” and the chiaroscuro is accentuated on his face. Between the man and the woman is placed a sailboat. The anomalous element consists in the fact that the boat is smaller than the faces, thus making the almost surrealist painting resound. Blue, white and purple are the dominant colors, placing the scene on a summer night in the light of the full moon. Kalena Leigh’s work conveys sweetness and passion, associating all this with the romance of the full moon.

*Art Curator Giorgia Massari*

# Kalena Leigh



*Through the waters*

# kamonpoi

Conventionally, the birth of the artistic technique of collage dates back to 1912, when Pablo Picasso created the work “Still Life with Stuffed Chair”. Since that day, a hundred years have passed and the collage has continued to fit more and more into the artistic landscape. The poetics of this technique focus on the importance of fragment, assembly, synergy, empathy and symbiosis, but also on the concept of citation and recovery of pre-existing materials that acquire a new life. Kamonpoi is a highly specialized artist in the art of assembly, usually composed of different material. Pices (GOLD BLEND) changes the rules of the game and is based on the use of only paper drawn, like a puzzle, through which tells a story. With a light touch the most disparate elements merge plausibly into a sort of blender with a poetic look. Unexpected solutions, composed of fragments that detach themselves from unity and then reorganize themselves through figurative or abstract compositions, according to a working methodology that can be carried out instinctively, through randomness, by gestures in freedom or conceptual way, following some rules. The work created by Kamonpoi then studies the relationship between lines, shapes and colors, responding to the same principle of art, that is, seeking that balance that defines the work of art itself.

*Art Curator Federica D'Avanzo*

# kamonpoi



*pieces(GOLD BLEND)*

# Kanjo Také

With a Japanese father and a German mother, the background of the multifaceted Kanjo Také becomes familiar with two diametrically different cultures, both of which combine, guaranteeing the artist to form an incredibly original cosmos and artistic personality. As we all know, Japan's mysticism and aesthetics complement Europe's rational and technological cognitive framework. On occasion of the international art exhibition "Romantica. Shape of my art" of the contemporary Art Gallery M.A.D.S. in Milan, Kanjo decides to exhibit three complex works, entitled "AMADEUS" and "MONEY TU", two Photo Fine Art Prints, Alu-Dibond and "BEYOND SHOJI", a video Installation. The assiduous studies and the great experience of this artist are evident, who after studying traditional painting and sculpture, was introduced to conceptual thinking and the study of photography, continuing both artistic methodologies with other advanced and contemporary means. The resulting media technique is totally new and unique; whose pictorial concept is the very concept of painting. The bodies and subjects of his works are "The visible emerging from the invisible" through the continuous experimentation and transformation of reality, unknown images that come to life in the artist's subconscious and float in the air until they are transformed into covers and colours in movement. The work process, in Kanjo more than in any other artist, starts from his imagination, his thoughts and his emotions, while rationality comes into play looking for a more or less earthly form, capable of declining all this hidden treasure.

*Art Curator Carola Antonioli*



# Kanjo Také



*AMADEUS Triptych*

# Kanjo Také



BEYOND SHOJI

*BEYOND SHOJI*

# Kanjo Také



*MONEY TU Triptych*

# Kaoruco

Works that smell of gentle breeze that pours from hills with a gentle slope. Deep and brilliant blues, yellowish and golden hues that taste of sun and light. Kaoruco takes inspiration from her surroundings. Nature is often the protagonist of her works, nature that influences the body, the movements, the state of mind. We are human beings, animals that are part of the larger design of Mother Nature. Even though we seem to have forgotten contact with her, to have taken refuge in our concrete cathedrals, the primordial instinct indissolubly linked to nature and its phenomena has not faded, it has simply become dull. Incessant visual stimuli, information on information, the boundless horizon impossible to see in our gray cities has blurred for a moment our connection with the earth: what created us and what we will become. Yet the natural instinct is always there. We are imperceptibly susceptible to seasonal changes as well as the restless nights of the full moon. We open the window to smell the air that smells of spring and life about to blossom; we look at the sky and the sun to find a moment of relief and recharge our energy; we close our eyes when it's dark outside: it's our circadian rhythm, the biological clock inside each of us that is affected by natural changes, light and dark. We are connected to the grand design of nature and are part of it in every way. Kaoruco knows this and in her works there is all the power of the connection between her and nature, between instinct and her daily life. Spring Happens, Time to Fertilize translates into chromatic patches a process of artistic representation that matches the long processes of nature. Speed and interconnection. Immediacy and uniformity. These are the adjectives that go well with the representation of the contemporary world. Information travels from one end of the world to the other in a matter of seconds; ever faster and more efficient means of transport allow intercontinental travel in extremely short times. Mass production and the laws of the market produce an infinite quantity of objects whose lives are - often - too short. Kaoruco's painting relies instead on the rules and processes of nature. The chromatic patches, juxtaposed in the space of the composition, are the result of slow thinking, of a quiet elaboration, detached from what is ephemeral. Begun during the cold winter, the painting is resumed in spring following the seasonal cycle, following its natural instinct. There is nothing forced or constructed: the inspiration is fortuitous, it is a flash that floods our mind after a period of stagnation. By listening to her innermost instinct, Kaoruco has managed to complete the gestation of a work that does not respond to the fast laws of modern society. The artist takes strength, intuition and energy from nature and Dance calmly...go mad is the proof: a whirlwind of chromatic spots stands out on the support: the rhythm is excited, the narrative is energetic and vigorous. There is the energy of the sun, the wind and the earth in this work. An invitation to look beyond the glass of our windows, to get out of our concrete nests to find empathy with what we belong to: nature.

*Art Curator Lisa Galletti*

# Kaoruco



*Dance calmly, go mad*

# Kaoruco



*Fluctuation*

# Kaoruco



*Spring happens, time to fertilize*

# Karen I. Coates

*“Art is the mirror of our betrayed ideals” (Doris Lessing)*

Karen is an artist born in San Jose, Costa Rica. She entered the artistic world from a very young age thanks to her family. She tends to see things from a different perspective. Her style shows her insights using a blend of classical art combined with murals and faux craft techniques. Karen’s different styles are abstract, modern, contemporary and expressionist. The important keywords to keep in mind when admiring his works are: Emotion, Feeling, Sensation, Inner Spirit, Mystery and Nature. She loves to explore the whole emotional sphere through her vital attitude in which her subjective and personal vision leads us within her painting to go through a journey with very different stylistic characteristics. Her works are characterised by extroversion and theatricality with a “romantic” vision of life. She defines her art “StrataLife” because it investigates the vast layers of experiences that we carry around, representing them with different shades of colors, textures, reflections and movement with the aim to reflect ourselves in each of her works like they were a mirror of our soul. Each of us has a very powerful and incredible self-assessment tool, accessible and immediate; Karen tries to stimulate this part of us and to represent the reflection of our emotions, of our blocks, of our inner truths.

*Art Curator Erika Gravante*



# Karen I. Coates



*80's LOVE*

# Karen I. Coates



*Beauty In The Darkness*

# Karen I. Coates



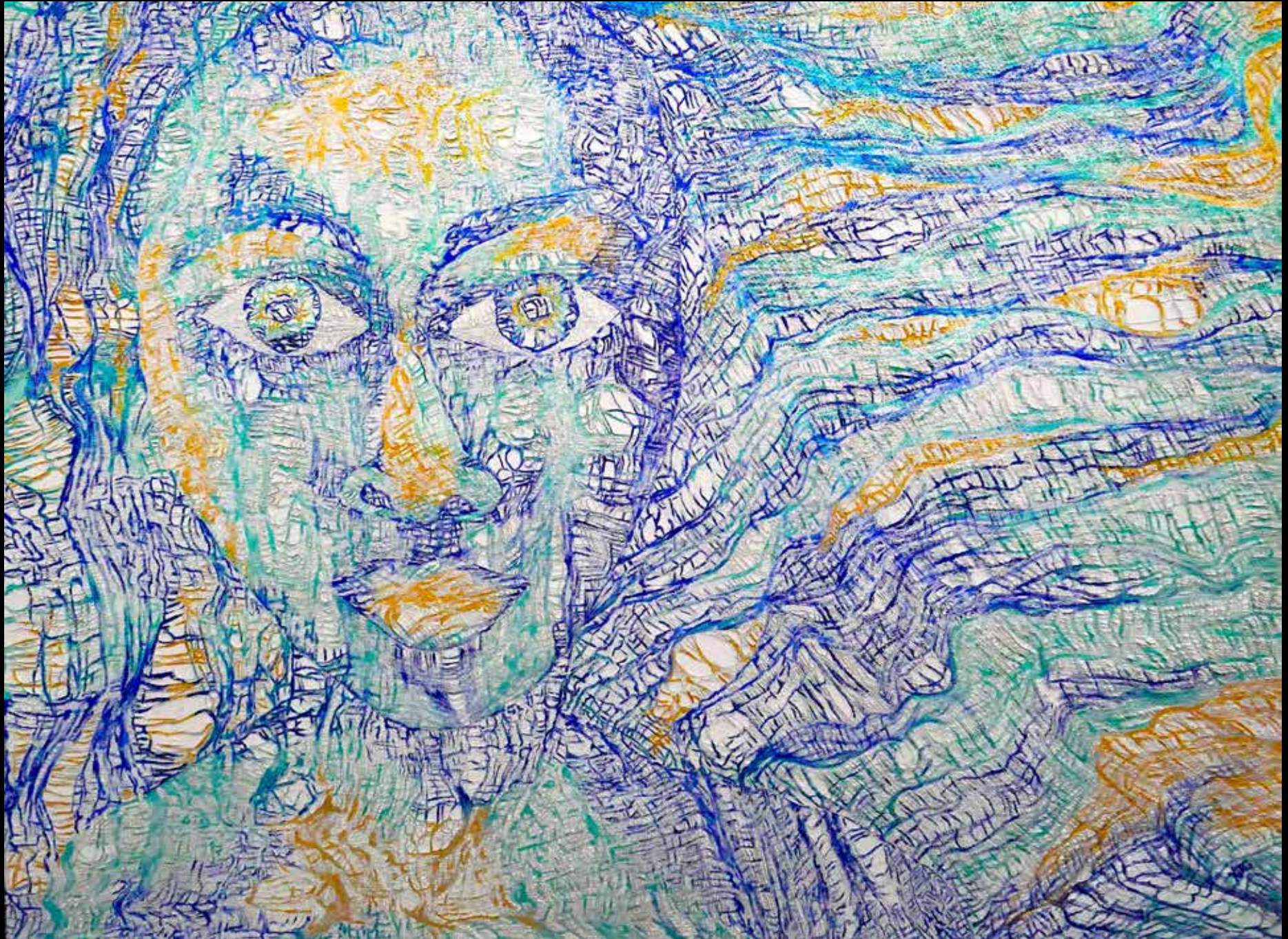
*Caged Dreams*

# Karen I. Coates



*Dreaming Of You*

# Karen I. Coates



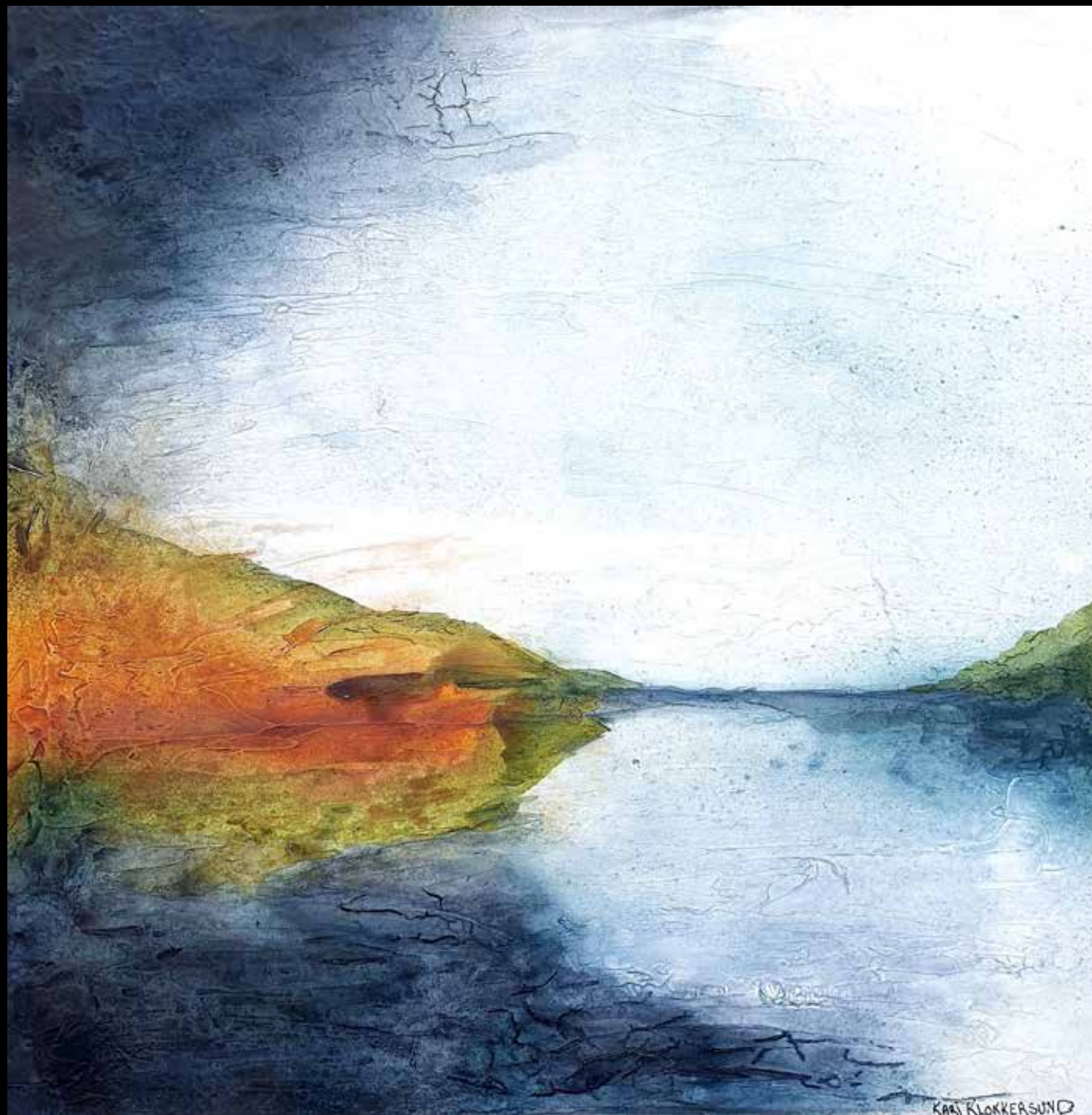
*Hidden Emotions*

# Kari Klokkersund

The Norwegian artist, Kari Klokkersund, loves art and loves to mix on canvas different materials and different colors for the creation of her works. She started painting in 2017, but soon reached a certain awareness and artistic maturity. Her works always start from a figurative base, but then they are detached, resulting in abstraction and giving life to evocative canvases with a unique style. The brushstrokes become “oily”, making visible the different contrasting paths made by the artist’s hand (vertical, horizontal, oblique). However, they are not lumpy and striated because of the bristles of the brush, but rather wrinkled, rippled, sobbing. In this way, the inner feelings of the artist are transmitted not only by the impact of the chromatic spots, but also by the incidence of natural light that, not being able to flow freely on the surfaces, illuminates the reliefs and leaves in shadow the furrows, determining a continuous motion in large waves, an unstoppable motion that seems to continue beyond the limits of the paintings. “Autumn Abstract Landscape” is the most figurative of the three, but at the same time, as Kari Klokkersund points out in the title of the work, it is an abstract work. The landscape is given by two shoreline that end gently in the water, while the reference to autumn is in the earthy and dark colors that characterize the canvas. At the same time, however, the play of reflections and the dazzling light that occupies much of the work, revive the entire composition. In “Autumn Storm” the Norwegian artist cancelling the consistency of the forms, managed to make the immediacy, the movement and the agitation of the storm. Patches of shapeless color - yellow, orange, blue - overlap each other to form a circle, in the center of which we find a flat blue, motionless, like the eye of a hurricane. Finally, in “Evening Light 62’ North” is more visible than ever the multi-materiality of the elements used in the realization of the artwork. In specific points of the canvas, the color dries, leaving room for cracks well visible; arid spots that make the viewer think of small deserts, causing in him ambiguous sensations. The title of the work refers to the parallel, 62 degrees North, in which the hometown of Kari Klokkersund, Ålesund, particularly loved by the artist, is located. In light of this, it is clear more than ever how the Norwegian artist manages to combine everything she loves: places, seasons, colors and materials. Kari Klokkersund uses art as a means to unite, and art as a union is poetically romantic.

*Art Curator Francesca Catarinicchia*

# Kari Klokkersund



*Autumn Abstract Landscape*

# Kari Klokkersund



*Autumn Storm*



# Kari Klokkersund



*Evening Light 62' North*

# Karina Irma Andersson

*“The beautiful work of art brings consolation in sorrow and affirmation in joy. It shows human life to be worthwhile.” (Roger Scruton)*

After more than ten years of activity in Sweden, Karina Irma Andersson always creates something different and new. Such as events that she has experienced in first person or subjects that inspire her and arouse emotions, transferring them to the canvas as one of the most important things to feel and show. The pandemic has made it much less easy for us to live them fully. This is what the artist has tried to represent in her artworks: a little bit reminiscent of what was like our life before. Exposed to M.A.D.S. Gallery for Romantica with two other paintings, *Escape from the pandemic* is a mixture between a marine landscape and a surreal scenario, as if it were in a dream. Actually, in sleep, the control of consciousness over man's thoughts is lost and his unconscious can freely emerge, disguising himself in symbolic images. The interpretative function is necessary to understand the message that comes from the unconscious, in terms of desires, drives or discomfort. What is difficult to translate into words, the dream transmits in images, giving it a very particular meaning and in an immediate way. In this case it evokes a place far from the pandemic reality, where everything is peaceful and possible, without problems or complications, as she defines “far from threats”. For representing a moment of joy, thinking she is having fun with her friends, in fact she used different shades of blue: the color of calm, infinity, peace, emotional serenity and harmony; unlike the tonalities in *True Love*, much stronger and in which the black color of the characters stands out. An intertwining, between a man and a “duck hare”, therefore between man and animal, a love without limits and distinctions. It is not always easy to put into words what you feel, but art can go beyond these limits, spreading love and passion unlimitedly. We find the same will in *A priest also needs comfort* with a more provocative and almost playful tone, as the title suggests. The priest is represented in the form of a statuette in the hand of a sensual woman, as a joke and a romantic tribute. A symbolic representation of those who give love but are afraid to show it completely: even them should receive it, because being united by love is the best feeling in the world and makes us strong even in the darkest situations, especially in this where we are forced to put social distance.

*Art Curator Ylenia De Giosa*

# Karina Irma Andersson



*A priest also needs comfort*

# Karina Irma Andersson



*Escape from the pandemic*

# Karina Irma Andersson



*True love*

# Kasia Krawczyk

Kasia Krawczyk has been drawing and painting since she can remember, she has art inside her. She graduated in Fine Art in Poland, her homeland, but for 16 years she has been living and working in London, England. To paint, she prefers the technique of oil on canvas, but she also creates works by using pens, markers, chalk or acrylic paint - as in the case of "Rhapsody in Red". Canonically speaking, "rhapsody" is a musical composition created by a set of melodies different from each other, which, however, together, give life to a composition that seems improvised. In Kasia Krawczyk's work, the rapid brushstrokes, with quick and short gestures, are interrupted continuously juxtaposing with others of different colours, thus giving the work a sense of immediacy, rapidity and improvisation. These sensations are also given by the fact that the Polish artist puts all her feelings on the canvas. Indeed, she says: "I often paint what I feel, the inspiration comes from the confusion, beauty, chaos, wonderment and joy that I see all around." The result is a glimpse of a forest crossed by a natural path that seems straight out of a magical fairy tale. There is no trace of man and human structures; the light, filtered by the leaves and branches of the trees, touches the ground in several places, making it vibrate. The whole scene seems to be moving. It seems that a magical wind is blowing through the forest and the viewer is suddenly dragged into it, as Dorothy is suddenly dragged into the magical world of Oz. The enchanted forest created by Kasia Krawczyk, is a forest of a thousand red shades. Red is the ultimate color that symbolizes action, energy and strength and, as a warm shade, gives the feeling of advancing and attracting the viewer, as Kandinskij explains in his "The spiritual in art". "Rhapsody in Red" is, in conclusion, a work created with passion and that emanates passion. The artist, drawing from her heart, managed perfectly to stimulate the one of the viewers. Her art is magic, it is romantic magic.

*Art Curator Francesca Catarinicchia*

# Kasia Krawczyk



*Rhapsody in Red*

# Kat Hamilton

Kat Hamilton is a fine artist based in Pennsylvania, originally from New York City. She herself expresses her aim with these words: “I want to invoke a feeling. I want you to be inspired. I want you to ask questions and look deeper because life is too beautiful to ignore. As an artist, I’m beyond grateful to have the ability to see life this way and put it on a substrate for everyone to see.” At M.A.D.S. Art Gallery, she presents two works which are connected with each other in a special way. Both works, “Giant Strides” and “Then It Happened”, have a bolt of lightning as the subject. Although the real subject is, in both paintings, a woman, the lightning covers a strong visual component that accompanies the subjects and relates them to energy, force, light and electricity. Both paintings are made of acrylic and oil on canvas. In both, dark colors prevail, allowing the artist to create chromatic contrasts that allow the light trails to stand out. The first one, “Giant Strides”, is the perfect representation of the phrase “only in the dark you can see the light”. The artist represents a woman in what appears to be a dark cave. She is not afraid, she does not feel alone, she seems to fly, she is free. The woman follows a small light, as if it were a lightning bolt.



# Kat Hamilton

The artist herself tells the inspiration of this work: “Native Americans go through this ordeal to find out what their calling is. They go into a cave with just a blanket and a medicinal herb for three days. They begin to see visions of what the spirits need them to know.” Kat emphasizes the importance of listening to oneself. The work conveys a great sense of freedom that drives the observer to desire it for himself. The second work, “Then It Happened”, is more colourful and gives observers greater visual movement within the composition. A storm surrounds a woman, completely at ease within the chaos, as if she herself were at the origin of it. The energy surrounds her, the passion invades her soul. It is a painting that expresses strength and self-awareness, and it is precisely this for the artist, who states: “It has a great significance to me. It marks a moment of change in my life. A moment where I felt a great sense of clarity. This painting represents my immense love for creating and finding my purpose in life.”

*Art Curator Giorgia Massari*

# Kat Hamilton



*Giant strides*

# Kat Hamilton



*Then it happened*

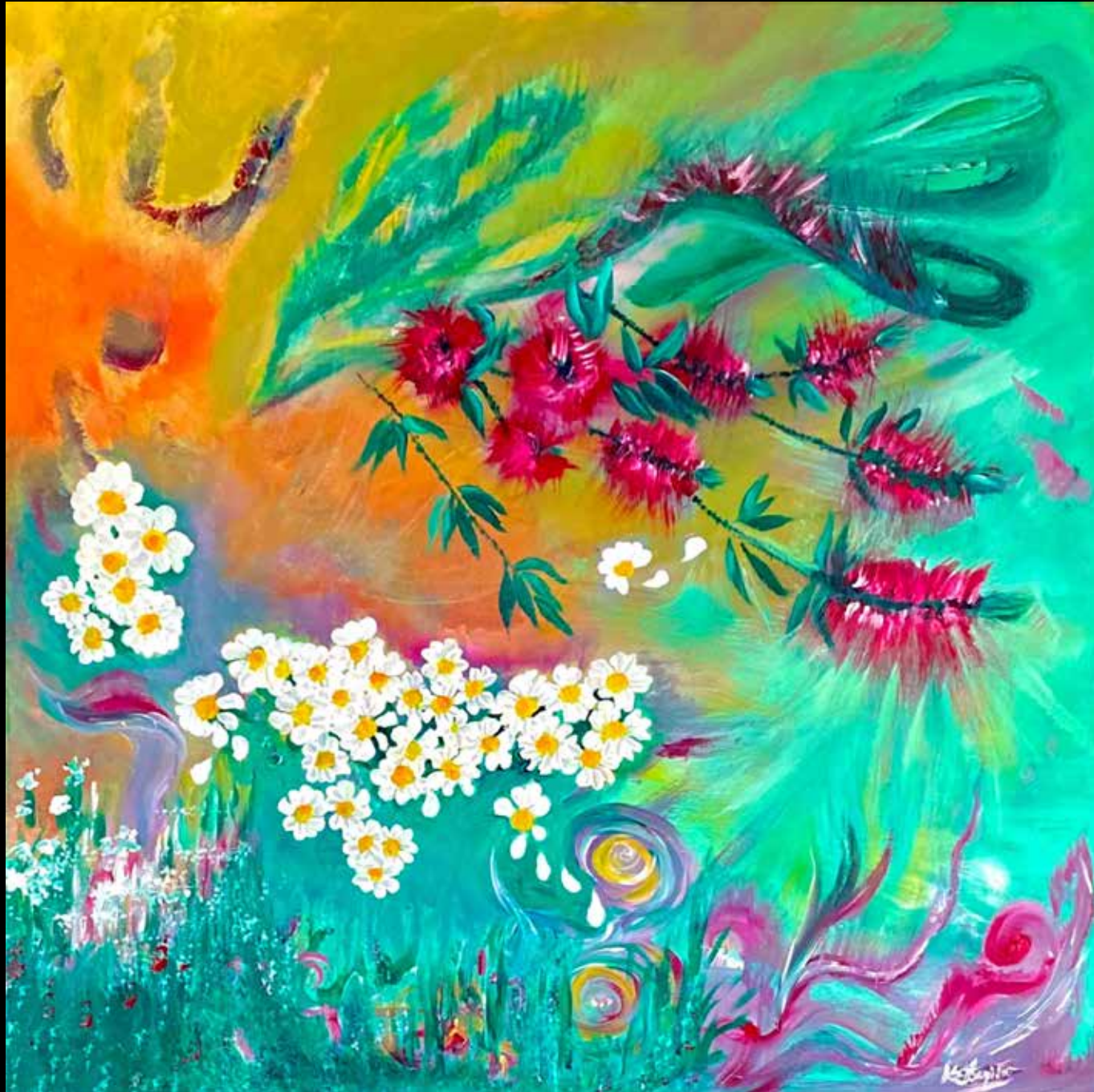
# Katerina Stavridis

*“Color directly influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul.” (Wassily Kandinsky)*

Katerina Stavridis is a Greek artist, who focuses part of her artistic research in the study of the beauty and power of Nature. Flowers, plants and colors are mixed on her canvases, through a language between figurative and abstract, in an incessant visual transposition of the emotions generated by the experience in the natural world. In “Love me, love me not”, a whirlwind of colors ranging from yellow, orange and then blue, wrap bouquets of flowers that seem to twirl in the air, carried gently by the wind. Dynamic brushstrokes unfold along the space, giving a feeling of well-being and tranquility. It was Vasilij Kandinskij, who between the end of the nineteenth century and the beginning of the twentieth century, in his theories on the use of colors, established a close link between the work of art and the spiritual dimension, stating that the soul and art influence each other. Following the teachings of the master, Stavridis, composes this canvas giving it a visual rhythm and a compositional sequentiality, in order to communicate directly with the observer and influence his soul. Always, the author and the observer, live a relationship of platonic interdependence, where art becomes the place of common investigation. An immortal connection between author and viewer, where the work of art assumes the role of intermediary, telling the sensations caused by the vision of the subject. Stavridis, accompanies and guides the emotions of the spectator towards a meditative and deeply immersive experience, made of light, joy and pleasant introspection.

*Art Curator Francesca Brunello*

# Katerina Stavridis



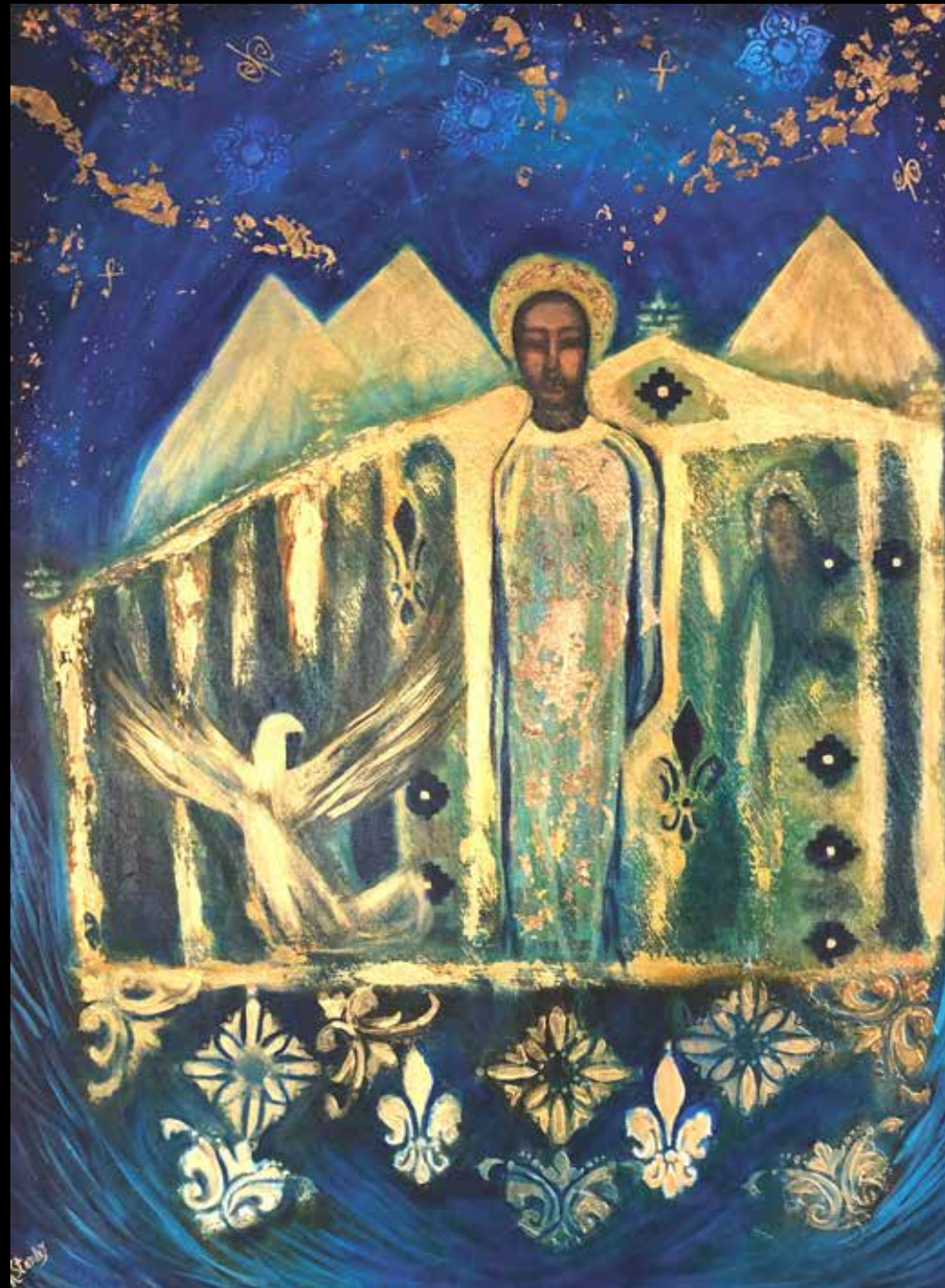
*Love me, love me not*

# Kathy Stanley

For the international exhibition “Romantica - Shape of my Art”, Kathy Stanley exposes a large work with a precious symbolic and allegorical meaning. With “Sanctuary”, the artist skillfully combines different myths that are still in vogue today: from China to Egypt, she brings out their cultural ancient spirituality directly from their essence. In fact, the canvas features a woman, like a priestess, who occupies a median position within the painting. This figure can be ascribed to Kwan Yin, the protector of women and the emblem of wisdom and compassion, known as the one who hears the cries of the world, and is one of the most represented figures in China and throughout Asia. The task of this spiritual character is to alleviate the suffering of human beings: her central location could refer to this desire, which act as a mediator between the celestial sphere and the earthly world, in order to alleviate the negativity of all humanity. Another key aspect is the presence, on the left-hand side of the painting, of what appears to be the winged Isis. She is one of the Mother Goddesses, and she taught how to cultivate to women of the ancient Egypt. However, thanks to her exploits and attributes, she represents the archetype par excellence of the soulmate: her devotion to Osiris was such intense that she alone managed to save him from death twice. For this reason, the goddess represents the supreme search for the soulmate, as well as the conscious use of the feminine power of love and mysticism. Another decisive aspect is the fact that Isis herself was a virgin and mother: this element links her inextricably with the figure on the opposite side, the Madonna. Moreover, to further emphasize the presence of the three women and the strong union between the different cultures, a typical Chinese architecture appears in the background, recalling the Kwan Yin. Moreover, the pyramids of Isis’ Egypt are also clearly represented, and finally a sort of hut, which is emblem of the Christian Nativity. All these elements give the painting a supernatural power, as by drawing inspiration from the main places of worship from the Mediterranean to Asia, the artist tells the viewer one of the most important stories of humanity: namely that one of the mystical, benevolent and holy woman, capable of freeing the viewer’s soul and opening it to a new world. Through the use of blue, a color which best express royalty and infinity, as well as gold throughout the pictorial surface, Kathy Stanley infuses a great luminosity with a symbolic value: she highlights the radiant and transcendental path by giving a sense of harmony and serenity to the whole composition.

*Art Curator Alessia Perone*

# Kathy Stanley



*Sanctuary*

# Kay Gibbons

*“I’ve never seen the waves give up, which is another reason why I love the sea.” (Anonymus)*

Many have sailed it, many, perhaps too many, have been swallowed up by its waters, everyone has been hypnotised at least once by the sound of the waves breaking on the shore, the most sensitive have sung about it, some have portrayed it. The most sensitive have sung about it, some have painted it. William Turner also loved the sea, perhaps for its precious silence or for the sunlight refracting on the surface of the water. The English artist loved the sea, even when it turned nasty. Legend has it that one day he had himself tied to the top of a ship’s mast during a storm, in order to admire the sublime power of the sea from a privileged vantage point. “Passion of the sea” the work of Kay Gibbons that amazes and leaves you speechless. A majestic wave that stands out in the center of the watercolor work and the rough sea below it, recall the rush of emotions so much cited in the period of Romanticism. The contrasts between colors such as orange, blue and green that follow the black strokes of the line art give life to a sophisticated work and able to convey to the viewer the same astonishment that you feel in front of the sea in a storm. The work developed in such a way that the ‘Seahorses’ seemed to disappear amidst the crushing waves to be replaced by a whale/ dolphin bursting out of the ocean to dance upon the waves . The artist process starts with an idea , it takes a creative stroll and meander and ends its journey in a quite different place . A movement of the pen, of the brush , of the hand as a response to the artistic energy within . Many paths are laid bare on the one journey and plentiful stories for the onlooker to behold. Kay Gibbons communicates in a perfect way thanks to the delicacy of the watercolor in contrast with the lineart of the black ink on the paper. The perfect expression of the artist journey: an inner compulsion to create as a response to the pull of outer inspiration.

*Art Curator Carolina Troccoli*



# Kay Gibbons



*Passion of the Sea*

# Keisha Lopez

Keisha Lopez is an artist who brings a breath of fresh air to the current art scene. Her artworks contain strong messages related to her difficult and formative life experience. Having experienced poverty and racism, she tries to bring her cultural and ethnic identity to light in her art through compositions rich in colours, shapes and lines. She conveys pure emotions to the viewer as Keisha draws on her personal experience, making choices in both colour and technique that belong to her, that she feels are her own. In her work “Meet (Me) at the Grand Canyon” all her artistic gestures and great creativity come through. It is a diptych made up of two canvases in close relation to each other. Two canvases that constitute a sort of story. Both feature the same colours and colour combinations. Keisha plays with the contrasts between warm and cold colours, evoking a suggestive atmosphere, a kind of abstract landscape. The bright, intense colours are reminiscent of Mexican mural painting. The artist moves with agility on the canvas, her brushstrokes are soft, sinuous and gestural. In some places the colour is left to drip, in other places there are very fine and delicate lines, in other places the lines become thicker, more energetic and nervous. This creates a chaos of emotions, of conflicting feelings that cannot be controlled. A chaos of insurmountable obstacles, of goals, of truths. In both artworks there is a sort of gap, as if the artist wanted to draw the horizon, a division between heaven and earth. The upper part is therefore more nuanced, softer and the colours are lighter and softer. The lower part, on the other hand, is made up of a tangle of different lines. The canvas on the right is distinguished by the presence of this red and yellow element, characterised by warm colours that emphasise passion, strength and energy. Keisha develops themes in her artworks that often refer to her cultural identity and are reflected in her stylistic choices, as in this case. She creates a kind of therapeutic work where the colours and their colour combinations bring out positive emotions of well-being in the heart and soul of the viewer. Keisha’s art contains important messages that she does not express in words but through her great ability to mix colours and shapes to create harmonious and intense works. Her art generates a real inner whirlwind in the viewer. Her desire to express herself, to tell the world what she thinks, to denounce difficult situations that are still put aside nowadays, shines through. Keisha is a spokesperson for problems such as the suppression of cultural and ethnic identity and the difficulties of being a woman today. This is why her artworks are so strong and impactful, because they contain strong messages that cannot and must not be ignored. Art is her means of expressing them and bringing them to light.

*“When we lose the right to be different, we lose the privilege to be free.” (Charles Evans Hughes)*

*Art Curator Ilaria Falchetti*

# Keisha Lopez



*Meet (Me) at the Grand Canyon*

# Kennet Wik

*“The true artwork is born from the artist in a mysterious, enigmatic and mystical way. By detaching itself from him it takes a personality of its own and becomes an independent subject with its own spiritual breath and concrete life. It becomes one aspect of being.” (Vasilij Kandinskij)*

Kennet Wik is a Swedish artist who has found digital painting to be an excellent tool for experimentation. This research has led him to emphasize at their best colors, the combinations originated among them as well as the movements of the various textures represented. The interest in creating works from which a strong and clear image emerges through vibrant colors, encourages both the artist and the observer to immerse themselves in the pictorial surface, who can get optimism, positive energy and joy. Moreover, by stimulating the imagination, Kennet wishes to trigger a sensory and visual process. Exactly as in “Before the Rain”: the process based on a dynamic expressive structure is highlighted so much that the work comes to life. He creates a connection among numerous elements, such as form, movement, light, color and energy, all of which come into contact with the viewer. The perpetual swaying of brushstrokes and lines gives rise to new figures that blend into one another. Through the means of this visual language and nuances such as blue, azure, yellow and violet, a sensory increase is extracted from the work in order to make it available to the world. An enveloping luminosity is irradiated from left to right, succeeding in underlying that harmonious dynamism even more: all this is combined with a rich and complete chromatism that allows us to read even the shadowy areas of the surface, creating an evocative atmosphere that leads directly into the work itself. This image is so vital that drives every direction of the painting: by playing on the visual overlapping of the changing surfaces, both in tones and forms, a three-dimensional optical effect is created. The viewer’s attention and curiosity are drawn like a magnet to this continuous illusion of perspective. Kennet Wik offers the opportunity to immerse oneself in it, and to contemplate a different dimensional reality, helping the viewer to internalize a new ideology of imagination.

*“I’m not afraid to make changes, nor am I afraid to destroy the image, because I know the painting has a life of its own and I just try to get it out.” (Jackson Pollock)*

*Art Curator Alessia Perone*

# Kennet Wik



*Before the rain*

# Kersti Pia Runland

The three square-shaped acrylic paintings on canvas, entitled “It is not about”, “This is my time, This is my life” and “Together we can make it”, which Kersti Pia Runland has chosen to present at the new international art exhibition held by M.A.D.S. contemporary Art Gallery in Milan, entitled “Romantica. Shape of my art”, are of incredible visual impact. Extremely colourful, lively and expressive, with figures with features that play as protagonists, crowned by encouraging slogans and life mottos. Not surprisingly, the colours are bright, decisive, and charged, precisely in the will to transmit security in the message and firmness in the intention. The painter’s creativity was fuelled throughout her life and exploded in the health emergency period of Covid 19, with a message of hope and strength. She has made 100 A3 posters, some of which are now in a museum in Holbæk / Denmark, with the text “together we can do it”, for first responders and others fighting in the battle against the world enemy. The works are not only a tribute to those who fight against illness or the difficulties of life, but above all to those who look at every day with a smile ready to face emergencies and any difficulties. Kersti has an evident passion for the thick line, typical of expressionism which highlights the confidence in speech, and the curved one, typical of the art Nouveau of the beginning of the last century, used for artifacts, embellishments, and perceptive games. The art of this artist is both simple and superfine, very “pop” for the simplicity of the images, very “expressionist” for the importance of the intrinsic message.

*“The bravest decision you make every day is to be in a good mood” Voltaire*

*Art Curator Carola Antonioli*

# Kersti Pia Runland



*It is not about...*

# Kersti Pia Runland



*This is my time, this is my life.*



# Kersti Pia Runland



*Together we can make it.*

# Kerstin Alice Hartfiel

The art of painting is one of the most powerful means of communication that exists, it manages to express a message and excite, it is the only way to speak to others without the need for any words. “To me, painting is a gift. I always feel that I am painting not only for myself, but for someone else, or for many people. I have to paint and show others what I am doing. Maybe to leave a footprint somewhere, in someone else’s heart”: with these words the artist Kerstin Alice Hartfiel speaks of her art and what guides her in creating it. In her works, figurative and naturalistic painting meets round and square geometric shapes to create harmonic compositions. The lights and shadows interact with the transitions of shades of color, giving life to a unique pictorial style, with bursting dynamism. In the work Adam and Eve, the first man and the first woman, represented through geometric shapes, meet in an ideal world, dominated only by beauty and harmony between man and nature, which live in symbiosis with one another. This work is therefore a hymn to the beauty of nature, but also to the beauty of human nature, which can coexist with it in full harmony. Another hymn to the inner and outer beauty of nature and life in general is the work Mermaid Sage. The protagonist is a mermaid, a symbol of fertility in ancient times, a representation of the mother goddess, protector of creation, immersed in creation and in the natural world that she is responsible for protecting. The energy of nature and female strength explode on the canvas. Finally, Kerstin, in her work entitled David Bowie, wanted to pay tribute to the star who revolutionized the world of music. Bowie, indeed, with his music and his truly unique way of seeing the world has always inspired the world of music and art, and beyond. Kerstin represented on her canvas all the colors and shades of Bowie’s music.

*For me music is color. Not the painting. My music allows me to paint myself (David Bowie)*

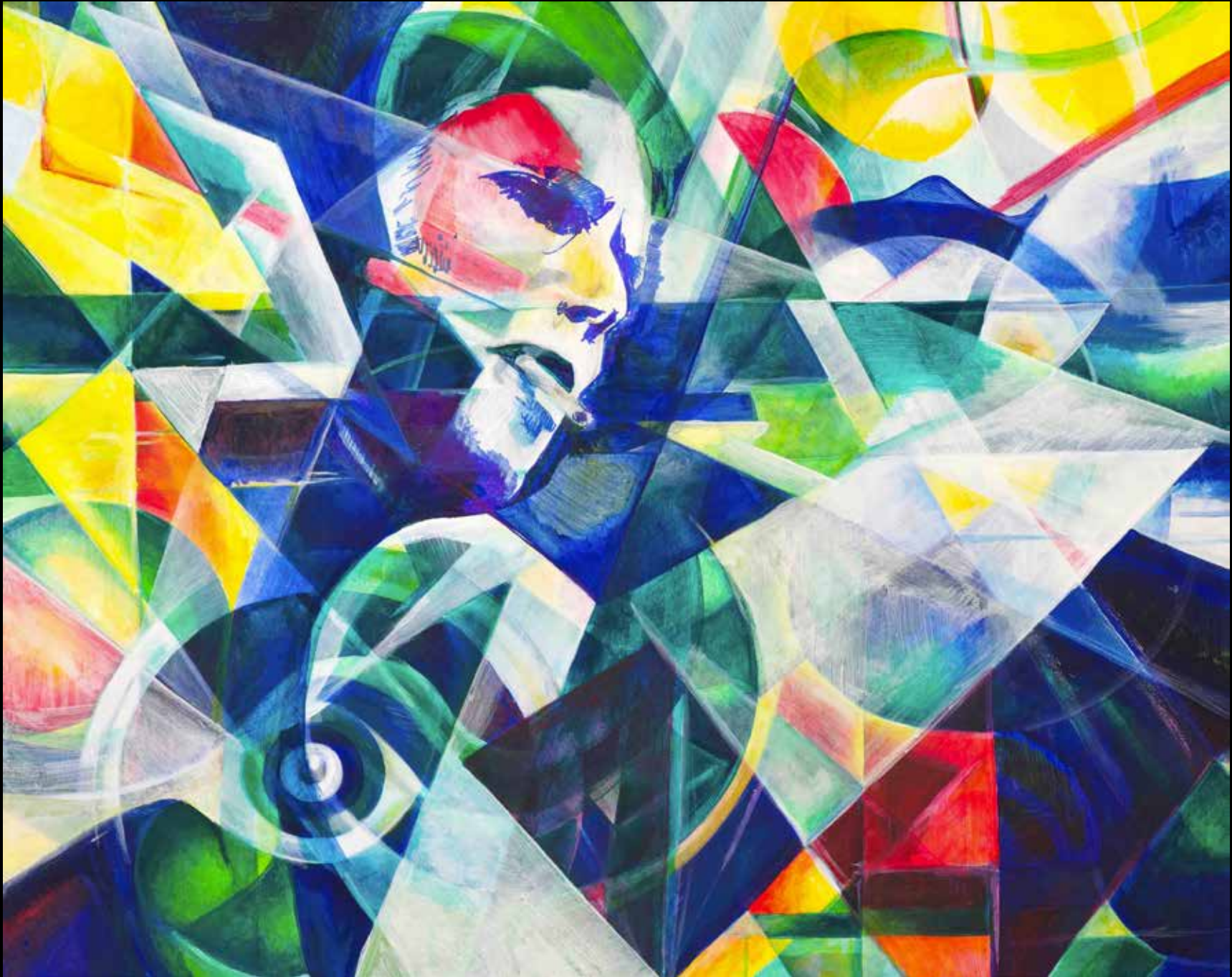
*Art Curator Silvia Grassi*

# Kerstin Alice Hartfiel



*Adam and Eve*

# Kerstin Alice Hartfiel



*David Bowie*

# Kerstin Alice Hartfiel



*Mermaid Sage*

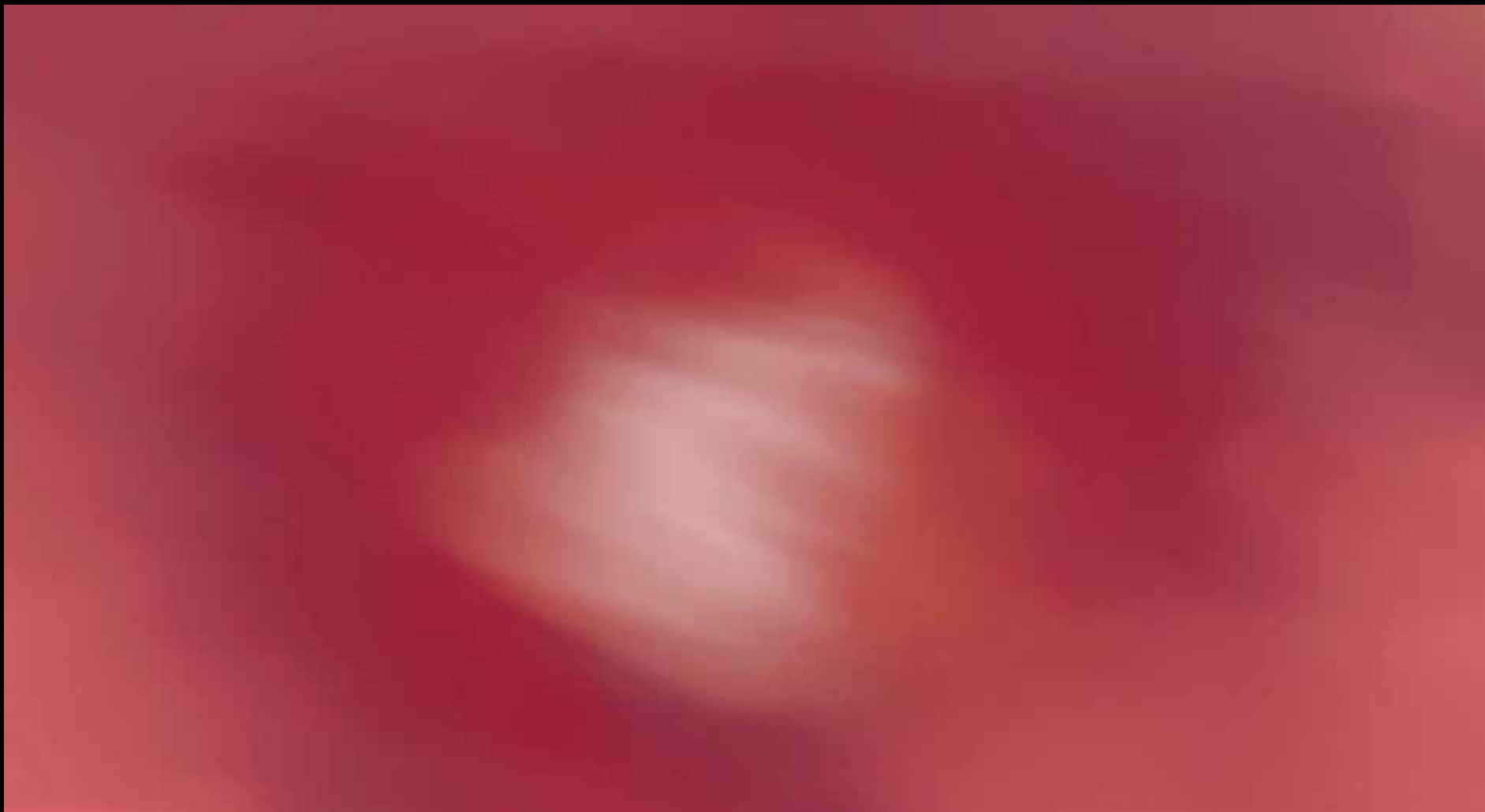
# Kirsten Cater-Casey Martin

*“The circle, which I have been using so much lately, can sometimes be called nothing but romantic. Future romance is really deep, beautiful, meaningful, and it makes you happy, it’s a piece of ice in which a flame burns.” (Vasilij Kandinskij)*

Kirsten Cater-Casey Martin exhibits at the International Art Exhibition “Romantica - Shape of my Art”, a work created through the use of iPastel digital medium. The artwork that the artist shows is titled “Comet into the Light” and can be made in various sizes on request, up to 1540 x 2360. The artwork depicts, as the title foretells, a comet in the light. Through this artwork, the artist wants to express the sense of freedom that the comet of a distressed mind feels by transcending into a calmer space. The white light placed in the center of the painting depicts a comet that leaves the place that hosted it until recently, a place that no longer felt its own, to enter a place that instead makes it feel good, where anguish, the fears and disturbances that he felt previously, are no longer there, everything is flat, everything is calm, everything is peace. The comet has always fascinated man for its spectacular appearance that varies over time. Comets make their appearance in the sky in the form of luminous stars, with their shape gradually more elongated over the months, and then shrink again and disappear within a few months. The ancient interpretation recognized the star as the symbol of an angel, a visible manifestation of the divine announcement. It was Giotto who inserted it for the first time, with its luminous trail and its vivid color, in a scene dedicated to Adoration: more precisely in the Adoration of the Magi in the Scrovegni Chapel, in Padua. In this artwork, the comet can be compared to the man who in the romantic era, distances himself from reality by going in search of the unknown, an unknown who could change his condition bringing him into a situation of stability and calm, unknown to him before then.

*Art Curator Francesca Campanelli*

# Kirsten Cater-Casey Martin



*Comet into the Light*

# Klaudia Seber

*“You use a glass mirror to see your face; you use works of art to see your soul.” (George Bernard Shaw)*

Klaudia Seber is a self-taught Polish artist who lives and works in Germany. She approached art as a therapeutic and spontaneous act in which she is able, through it, to express and communicate the need for her soul and spirit; a direct language that leads to the expression of one's emotions, a resource for growth and self-knowledge. Her artefact is emotionally significant and contains many elements, albeit in a symbolic form and therefore in a certain way they need to be decoded. It represents an access key to our inner world and for Klaudia, painting has a playful aspect that is fundamental for the attention of the here and now, almost like a meditation. It is established that exposure to beauty, in a broader sense, produces benefits for psychophysical health: first of all nature with all its sensory suggestions, but also everything that being beautiful is good for the soul and this is how Klaudia nourishes through “Magical Moon”. For the artist, nature is an excellent starting point for telling stories and letting us discover sensations and emotions that we did not believe could be hidden in our soul, giving life to personal reflections and making the deepest chords vibrate in us. Lastly, Klaudia Seber's mantra is as follows: “Only the call of your inner voice is important for shaping your life. My life is art. Therefore, with deepest intuition and sensitivity, I bring my inner expression to the canvas.”

*Art Curator Erika Gravante*



# Klaudia Seber



*Magical Moon*

# Klaus Nordhoek

*“All lives are difficult; what makes certain lives successful is the way suffering has been dealt with.” (Friederich Nietzsche)*

He is a self-taught artist who lives near Copenhagen. The passion for art has been part of him since childhood, becoming a fundamental expressive tool in every moment of his life. Raised in a suburb of Copenhagen, Klaus is fascinated by graffiti scattered throughout the Urban territory. Although Klaus's works are oils on canvas, the colorful world of graffiti seen on stations and fences, still seems present as a distant and recognizable echo. Klaus's art stands out for its instinctive approach to forms that come to life on the canvas, as we can see for “Run for Cover”. The contrasting colors are the absolute protagonists, and combine with each other in bundles of matter with curved and sinuous lines that almost give the impression of chasing each other on the canvas in a single, fluid movement. The chromatic contrast, one of the focal points of Klaus's work, can be seen as the result of the particular low light conditions with which the artist usually works. But above all as the direct consequence of an art which is not predetermined, and which does not move along the path of a precise project, mediated by reason. The key to approaching the work is undressing the clouding filter of prejudice to collect the positive message of the artist, who wishes to make his Art an opportunity to express a unifying energy and a bearer of joy. The artist lets himself be guided by a fervent imagination at the service of the inspirations of everyday life, and seems to invite the viewer to embrace his own, autonomous interpretation. “Run for Cover” sees the light during the first wave of the covid pandemic. Despite the privations and the upheavals generated by the situation in our lives, the work also seems to suggest a powerful need for hope is a bold exhortation an optimism that goes beyond the logic of the present condition, to seek the essence of what is really important, constructive, bearer of a splendid and heady courage.

*Art Curator Chiara Rizzatti*

# Klaus Nordhoek



*Run for cover*

# Kohlben Vodden

Kohlben Vodden is an Australian London based and Self-taught artist who defines himself as a psychological artist. At the international contemporary art exhibition “ROMANTICA - Shape of my Art” he exposes “Blue River” a piece of art with a deep emotional and reflective impact. Kohlben’s artistic production recalls different artistic currents, from Enrico Prampolini with his “Portrait of F. T. Marinetti” which allows us to enter the dimension of futurism. But still, Kohlben’s art is inspired by abstract geometric art which in Vodden becomes figurative, creating a portrait, “Blue River”, which also recalls the technique of color field painting. “Blue River”, therefore, turns out to be a hybrid that is placed in a totally new context, combined with the psychology of art. The title as Kohlben states “The piece is titled Blue River because the subject’s name is River and he says blue is the colour that most defines him. In this series of abstract portraits I name each piece by the subject’s name and the colour they believe most defines them”. The palette sees blue and its shades as central colors, then there is red and pink. Blue is the color that most of all expresses relaxation and detente. The red, by definition, is the color of passion and love, consistent with the heart positioned in place of the mouth. On the subject it is important to reflect, the choice to represent a heart instead of the mouth can be interpreted as a need for goodness and kindness. In a world where too often we hear criticism and negative comments against people, Kohlben draws attention to the importance of expressing and transmitting love to others. Some elements of the work recall an extremely impactful artistic symbolism, the right eye is represented with a square that recalls the works of Victor Vasarely inside which there are other smaller squares, on whose lines are superimposed circles of descending dimensions, which they are widely reminiscent of Robert Delaunay’s “First Simultaneous Disc”. The symbolism of these two geometric figures is extremely interesting, on the one hand the square that represents space, on the other the circle, which instead represents time. The latter is also taken up by the left eye, represented by a circle from which tears seem to fall, also in the shape of circles, which represent the 7 visual phases of the moon culminating in the eighth that arises behind and is not visible. The moons and the stars balance themselves. The face represented is not human, on the contrary, it seems that of an artificial, almost robotic being, perhaps indicating the utopia according to which mankind can be good towards people in an unconditional way. The work “Blue River” exhibited by Kohlben Vodden is a perfect example of art that leads to reflection, the emotional impact is striking and aesthetics remain central to the artist’s artistic experimentation.

*Art Curator Martina Viesti*

# Kohlben Vodden



*Blue River*

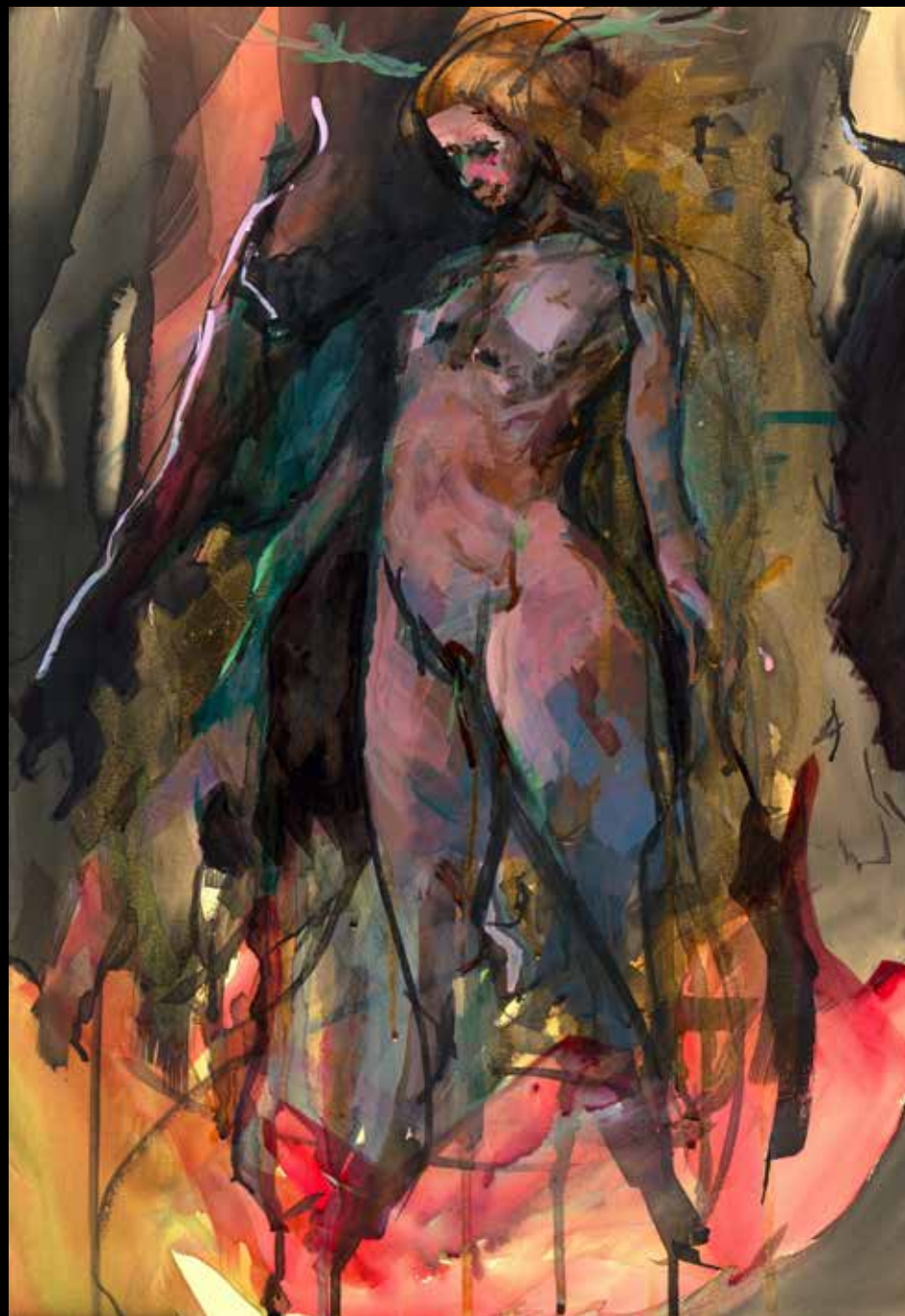
# Koko Deranteriassian

*“It is only when we are no longer fearful that we begin to create.” (J. M. W. Turner)*

Imagery reminiscent of idyllic scenes in which naked bodies delicately touch each other in search of pleasure. Shaded and impalpable atmospheres, where men and women love each other wrapped in a scented fog. Veils of light colors, bring with them environments full of feeling and pathos. This is the art of Koko Deranteriassian, a contemporary artist from Los Angeles, who places carnal passion at the center of her artistic research, translating it visually into spots of color that quiver full of emotion. Places where reason abandons itself to perdition and enjoyment, not only of the body, but also of the soul. The bodies show themselves without shame, distracted only by the desire for the other. The sets, are characterized by a profoundly dynamic style, and the backgrounds of color blend together in a whirlwind. In “Still-Lake”, brown and golden tones, in some points light up with violet and blue, describing a natural landscape, in a language that dissolves into abstractionism. Two couples, at complete ease with each other, enjoy their natural surroundings, totally absorbed by the context and enveloped in pleasure. The color, in the work of Deranteriassian, becomes the means to communicate the pleasure of love in the complete loss of the sexual act. Tortuous brushstrokes, where the liquid color expands on the surface incorporating the adjacent ones, form a flow of veils that dissolve the bodies, making them appear as souls. They seem to reach the point of abandonment of the flesh, the moment when reality recedes and everything becomes evanescent and, for an instant, two souls become one. Deranteriassian, appropriating different pictorial techniques, analyzes the moment in which the body recedes from reality, accompanying the observer inside indefinite landscapes, with faded contours. Inside overwhelming and mystical views, where the perception of reality dissolves in the air.

*Art Curator Francesca Brunello*

# Koko Deranteriassian



*Elk*

# Koko Deranteriassian



*Still-Lake*



# Koko Deranteriassian



*Still-Lake, Arrival*

# KonKa

The beauty of a work of art lies also in its uniqueness, in the recognition of the style of the artist who creates it, in its intrinsic poetics that is poured into the work. It is evident the uniqueness and the style of the Greek artist KonKa. Those who have the fortune to observe her artworks are attracted not only by an unquestionable aesthetic value but especially by an expressive force and a vigor given to the paintings that make them recognizable and extremely personal. On the occasion of Romantica, the artist has decided to exhibit three works linked by the common thread of the anatomical representation of man, although they differ in their poetics and in the medium used. The first work is “Armor in Dreams”, this is characterized by material aspect provided by the plaster that gives relief to the canvas. The use of gold leaves allows to create a strong contrast against the black background highlighting the details of the bust, also the use of plaster as a material applied to the canvas not only gives two-dimensionality to the canvas but also affects the boundaries, allowing the bust to expand outside the painting. While for this work the artist has decided to use traditional materials such as acrylic, the other two pieces are characterized by a different approach. “Temptation” and “Starlight in Distant Skies 3”, these are the names of the two photographs exhibited on the occasion of Romantica, present a double artistic approach: KonKa has not only photographed the subjects but has directly handled and painted them. The human body is no longer just a subject to be represented, but becomes a representation itself, the canvas on which the artist moves her brush, bringing back feelings and sensations. Both photographs have trapped an unrepeatable moment, this feeling of a fragment of life trapped in a shot is made explicit in Temptation, the sinuous figure that is free in the air and releases a trail of color that seems to escape from the bottom of the canvas. The use of the human body as a support recalls the artistic production of Yves Klein, exponent of Nouveaux Realisme, who created several works thanks to models and the direct use of pigment on their bodies. In this sense, KonKa’s work differs from Yves Klein’s as for the French artist the body was a means to realize his final works, called Anthropométries, in which the figure was later printed on the surface of a canvas leaving an impression, in the case of KonKa’s works instead the body is itself the canvas.

*“The painter has the Universe in his mind and hands.” (Leonardo da Vinci)*

*Art Curator Anna Panizza*

# KonKa



*Armor In Dreams*

# KonKa



*Starlight in Distant Skies 3*

# KonKa



*Temptation*

# Kristy Stout

Close to the ocean, physically and with her heart, since her childhood, Kristy Stout managed in 2005 to become a marine mammal trainer, thus entering into direct and deeper contact with the marine world and its creatures. From it she draws inspiration for her art, playing with light, movement and bright colors. She believes each artwork takes on its own personality, just like the animals in her life. The protagonist of “Out of Darkness” is an octopus; an animal present in all seas and oceans, it is famous for its ability to take any shape and change color very quickly. The one represented by Kristy Stout, as the title of the work suggests, is just advancing “out of the darkness”, moving the tentacles, wisely represented by the artist, towards the light. The latter branches off from the far right with curved brushstrokes, made gradually darker and wider as it proceeds to the left. The work under examination is actually a triptych, a single pictorial work divided into three canvases. Although the triptychs boast an ancient tradition, however the artist, in the realization of “Out of Darkness”, makes a bold choice. Usually, the three works that form the triptychs present a thematic continuity, but are however separated from each other. Here, instead, Kristy Stout, treats the three canvases as if it were a single long one, continuing the drawing of the first canvas perfectly in the second one and then in the third. In the right canvas we find the head of the octopus animated and illuminated with small dots of blue, white, yellow and fuchsia. These details, if on the one hand distance the scene from realism, on the other they bring it to a more personal, more passionate, more romantic representation. And that, in the end, is what’s important in art. She wants to share her love for the ocean and all the creatures that call it home. The goal of Kristy Stout is, in fact, to help the viewers to connect with these amazing beings just like she did, through her art.

*Art Curator Francesca Catarinicchia*

# Kristy Stout



*Out Of Darkness*

# Lacie Michelle

Lacie Michelle is a young artist who makes her feelings and emotions her passion. “Ruby”, the painting here exhibited in M.A.D.S. Art Gallery during ‘Romantica – Shape of my Art’ exhibition, is the reflection of what the artist herself is. Romantic, as the title of the exhibition itself, is the young girl who lays in the water, surrounded by water lilies and her long and red hair down. The scene is full of elements that make the painting a ‘treasure’: the little but luminous point of light that comes out from the hair and the sky, in the background, allude to diamonds who illuminate the whole scene. The lady seems to be in a sort of contemplation with her green and big eyes half-closed and her fixed gaze. We can read this piece as a sort of vision of Ruby’s – the female subject – fantastic world. While she is having a bath, she feels relaxed and satisfied and she lets her mind free to imagine a romantic place where she could be in peace, far from the real world. The Natural elements that are near her, such as the big leaves on the left, the pink and red plants on the right on which a big and smiling bird lies, allude to a tropical landscape, near to a Paradise. Apart from the fixed gaze of the lady, the whole scene, thanks to the use of the colours and to the great attention that the artist puts to the details, assumes a sensation of movement and dynamism. This representation of a fantastic world is closed to Lacie’s – the artist - desire to share her creativity with the world and to provide an emotional immersive experience to anyone who appreciates art.

*Art Curator Martina Stagi*



# Lacie Michelle



*Ruby*

# Lara Senturk

On occasion of the international art exhibition Romantica, shape of my art, the artist Lara Senturk presented three artworks titled: Le champs de bataille, Firework and The fire. To understand her way to intend art could be important to start from one of those paintings. Firstly, in the painting called Le champs de bataille the language used is that of the abstracts art. We can see a collage of colours on canvas that create a game of shape. The technique used could remember the painting called Convergence made by Jackson Pollock: the analogy could be seen in the power of the gesture on the canvas. The painting made by the artist Lara Senturk in fact communicates this energy with the use of the sketch hurled on the canvas. The elements that emerge immediately at the eyes of the observer are red spots arranged in a disordered way that could refer to the motif of the blood but also to the idea of battle, of the fight. Something that is happening now in front of the face of the observer from the other side of the canvas. The power of the gesture made by the artist communicates the violence of the action, of the story that Lara wants to tell. The story of her emotions about the motif of the fight and the image of the battle. The second artwork titled Firework recovers a more playful and light team and meaning. On black background, colours take shape: we can see from the bottom sketch of colours that stretch upwards on spirals that cut the canvas obliquely. It is easy in front of this painting to feel relaxed and surprised as if we are seeing a pyrotechnic show. The artist Lara Senturk with this artwork wants to communicate her emotion as if she became a child and in a dark night, she sees for the first time the beauty of the fireworks. What emerges from the style and the artistic language of the artist is not the representation of the reality, but she also wants to demonstrate and tell us the colours and shape her feeling and her emotion about the contact with some events of the life. In the last painting titled The fire she creates a texture that seems to decompose the idea of the fire in a variety of colours and shades. The shapes used create a composition in which many flames create the magic of fire. With the art Lara is able to represent not only the object beyond the imagination of the artist but also the feelings that come from the contact with the element. In a philosophical meaning is like to say that one object or the events in life are only the reflection of our mind and our feelings. The artist gives us the opportunity to watch not only some events aseptically but also the description of her feelings and her emotions when she gets in touch with those ones.

*Art Curator Elisabetta Eliotropio*

# Lara Senturk



*Firework*

# Lara Senturk



*Le champs de bataille*

# Lara Senturk



*The fire*

# Laura Pöhlmann

In occasion of the international art exhibition Romantica, shape of my art, the artist Laura Poehlmann presented three artworks titled: 'Anxiety', 'Wheels' and the digital painting called 'Paralized'. Watching her whole work presented at the exhibition we can say that the three artwork seems to be different from each other. At the same time if we consider their intimate meaning we could understand that with these three artworks the artist wants to tell us about a complex story. Starting from the first painting Anxiety. The artist uses an abstract language to talk about something that in life is suffocating, oppressive. In fact, on the background seems to be messy created with a gesture of the brush that is violent and snappy. At the centre of the painting a stick figure captures the attention of the observer. He seems to stand with his back to the observer, in a contemplative pose on what causes him anxiety, placed on the backdrop of the canvas. As the artist says about her painting: << This painting is about my fears and my disability and how it overshadowed the past year>>. This means that the artist wants to tell us about herself, talk about something very deep and intimate that belongs to his past and to his existence. The second artwork presented is titled 'Wheels'. The artistic style is similar to 'Anxiety'. In fact, the artist used dark colours to underline the protagonist of the painting that is the wheel putted on the centre, on the background formed by strong and intense colours. This stylistic choice communicates with the intention to give importance to the element of the wheel. Is this element that talks about the intimate story of the artist. The last work is a digital painting in which on a dark background we can see an image of a stick figure highlighted with red colour. The figure seems to have three points underlined with the yellow; this means that the subject of the painting seems to be wounded in three parts. With this artwork the artist talks about her. The technique used in every painting communicates the idea that with the art the artist Laura Poehlmann wants to discover an intimate part of herself, try to understand what keeps hurting her of her past. The paintings are like a gift that she gives us, because listening to others is an opportunity to understand something more about ourselves.

*Art Curator Elisabetta Eliotropio*

# Laura Pöhlmann



*Anxiety*

# Laura Pöhlmann



*Paralyzed*



# Laura Pöhlmann



*Wheels*

# Lena França

Living for almost a decade in Barcelona, surrounded by contemporary and past artists, Lena França, ex social worker, has rediscovered her passion for painting. Once back in her hometown of Porto, Portugal, she decided to devote herself entirely to art. She has sold artworks all over the world, mainly made with acrylic and oil and mixed techniques. “The Golden House” is a large canvas that is the most important work of her latest project “Alma colors by Lena”, inspired by nature and women. In the artwork under examination, the golden color and geometric shapes remind us of the typical style of Gustav Klimt, in turn inspired by the mosaics of Venice and Ravenna, in Italy. In the works of Klimt, as in that of Lena França, the symbols and the evocation of reality prevail, rather than its representation. The elegant line, sometimes rigid, other sinuous, the two-dimensionality of the forms and the preciousness are also common characteristics. However, Klimt is not the only reference we have to this work. The Portuguese artist lets us know that the textures and geometric forms of her work suggest buildings, and they are inspired by life in a big city, just like the “Boogie-Woogie” by Piet Mondrian. The orthogonal grids of the Dutch artist were, in the past, also interpreted as representations of streets and neighborhoods of large metropolises, with flows of people. Lena França, however, does not stop there. Dedicated to experimentation, in this work she covers with layers of plaster the canvas previously painted with oil and acrylic colors, creating in this way a new “texture” of great impact. With the three-dimensionality of the plaster on the canvas, the artist wants to stimulate the senses of the viewer and make him understand “the empowering sort of feelings of having a “home””. Feelings that the homeless she has worked with in previous years, as a social worker, are not privileged to know. As if that wasn’t enough, she also installed an electric panel behind the canvas, thus creating a backlit painting that makes a light shine through each window. “Alma colors by Lena” is, in the artist’s words, a “breadth of her soul to the heart of the public”. Lena França has put all of herself and all of her passion for art in the realization of this work, and the result, as well as remarkable, stimulates the feelings of the viewer, capturing him with all its light

*Art Curator Francesca Catarinicchia*

# Lena França



*The Golden House*

# Laura Mikkola

*“Imagination is the only weapon in the war against reality.” (Lewis Carroll)*

Art is not just passion, creativity, but in some cases, it also represents a lifeline. For the Finnish artist Laura Mikkola, fantasy is a friend, a counselor, a source of inspiration for the creation of her magical works. Light and delicate colors such as white become the protagonists of her canvases to which they give light and elegance. “Play” was created by the artist in 2020. The technique used is that of acrylic pouring which, exploiting the liquid consistency of the paint, creates a surprising chromatic stratification. The title gives the viewer the opportunity to give a free and personal interpretation to the work: play as a painting that cheers up sad spirits, play as fun combinations that meet, play as a moment of relaxation after a hectic day. Play could also allude to music: “Play”, therefore, would not only be a painting that sets in motion only the sense of sight, but also that of hearing. The work is a symphony that speaks of Laura’s life, but also of ours. Art is precious because everyone can possess it, everyone can be free to travel through it in the mind and heart. White is the basis that accompanies the symphony from start to finish; yellow, blue, and pink meet and merge, giving life to notes that animate our thoughts and emotions. Laura through her works wants to convey what she herself feels while painting: joy and calm. Viewers looking at her canvases feel enveloped by a magical sensation, which does not end in front of the work, but which continues for a special journey full of emotions.

*Art Curator Camilla Gilardi*

# Laura Mikkola



*Play*

# Lika Ramati

Once again Lika Ramati's women are the only protagonists of her works. They embody the concepts of love, instinct, passion and transformation. The first work by Lika Ramati is a self portrait entitled "Deep water". The artist dives herself into the deep waters of romantic love. Perfectly in line with the characteristic attitudes of Romanticism, Lika finds inspiration in her imagination. Through an introspective approach, the artist explores the spiritual side of humanity, the sublimity of nature, but above all she discovers the fruits of her personal freedom. The eyes are the mirror of the soul: looking at her you can see the inner struggle between reason and instinct, the idea of freedom against rules as the two statues on the sides suggest. A general exaltation of emotion over reason and of the senses over intellect is what emerges from the other work by Lika: "La vie en rose". A romantic heart is rebellious and doesn't know fear. A reckless heart seeks a reckless life. Love, passion, madness are strictly connected with the age of innocence. In this period romantic artists rediscover the innocence of childhood: they dream, they imagine, they have a predilection for the exotic, the mysterious, the weird and even the satanic. Romanticism is also the golden period of love and beauty as suggested by another work titled "State of love". When the fruits of love blossom, this feeling repays the woman by making her beautiful and desirable to everyone. Pat Barker wrote: "I am certain of nothing but of the holiness of the heart's affections and the truth of imagination." The woman is illuminated by an almost divine light as underlined by the predominance of warm colours such as red, orange and yellow. Another fundamental theme of Romanticism is the duality and contradiction of the soul. Complementarity or opposition? In Lika's work entitled "The Bride", the artist highlights the constant contrast between reason and emotion, beautiful and sublime, reality and imagination. The bride's soul is split in half: she is a woman betrothed to her husband, she is bound by marriage ties, she loses her freedom. But no one can chain a romantic heart, because she doesn't belong to anyone! The last work, "The Dream" is an amazing manifestation of individualism. According to Romanticism, the "genius" was someone who rejected standardisation and the values imposed by society. This is what makes people different from each other. The genius is one who feels free to change himself when he no longer likes his image. In Romanticism, human beings become individual creators. The man in the work is going through a transformation process of becoming a woman. Strong like a tiger, symbol of strength and spiritual effort, the sleeping beauty dreams about a snake which is represented using a decorative t-shirt's pattern through a mirrored effect. The snake symbolises renewal and rebirth leading to immortality. This romantic concept is so contemporary that it should be revived to counter discrimination based on sex, gender, sexual orientation or disability.

*Art Curator Alessia Ventola*

# Lika Ramati



*Deep Water*

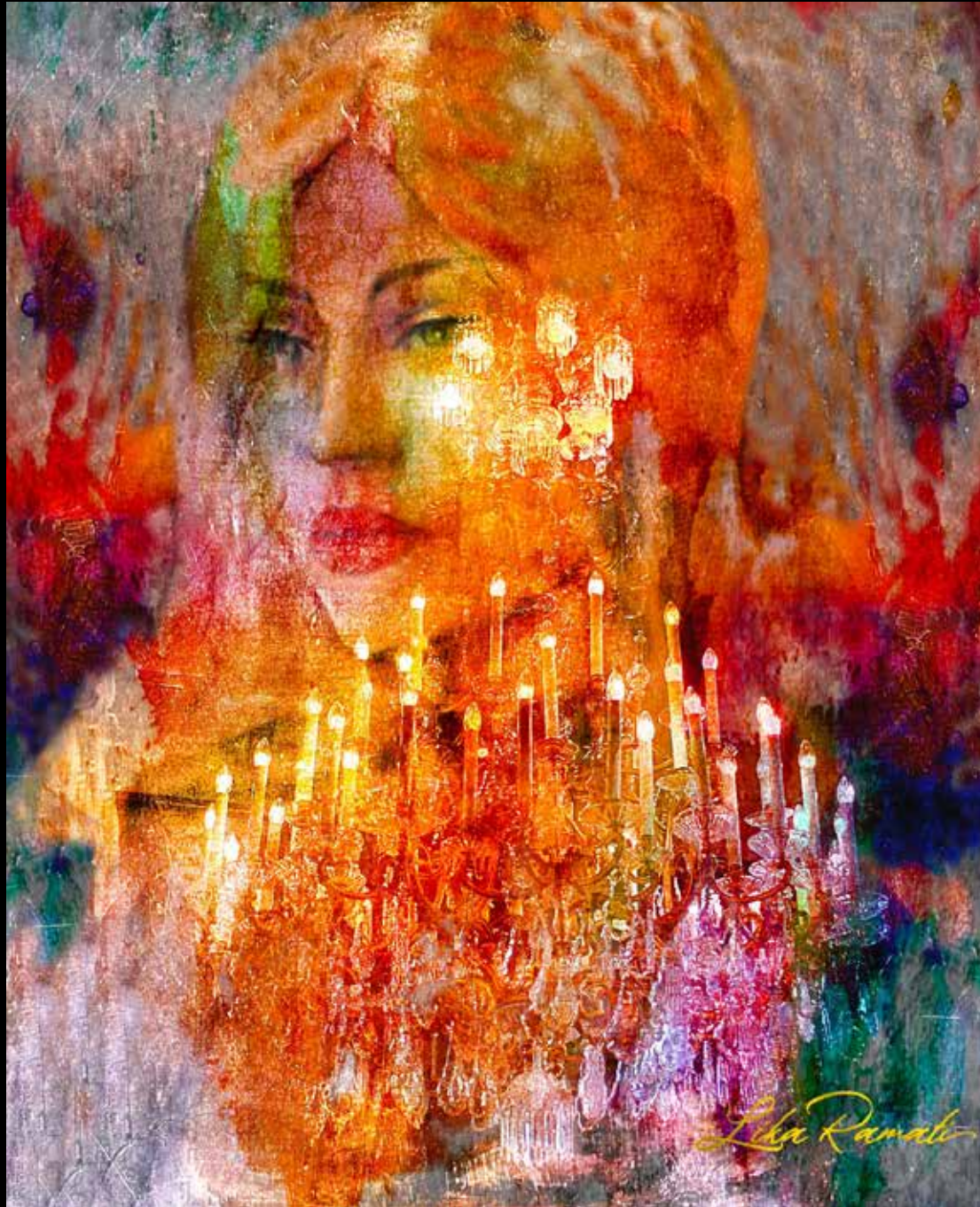
# Lika Ramati



*La Vie En Rose*



# Lika Ramati



*State of Love*

# Lika Ramati



*The Bride*

# Lika Ramati



*The Dream*

# Lin Petershagen

Daughter of the painter Asbjørn Petershagen, Lin Petershagen is an artist too. She was born in Sweden and grew up in Norway where she graduated in Art, Craft and Design. Slowly she began to become known in the art world by participating in exhibitions in Norway, France and Monaco, and also realizing commissions for private collectors. “Dreamworld” is an absolutely unique and particular work. Lin Petershagen inscribes, without contact, a circle (within which the artistic action will take place) in a square (the canvas), taking in this way the two forms considered perfect in the humanistic-Renaissance conception. The round shape, however, is not rigid, but the edges, at the top, are crossed by wavy elements of phytomorphic ancestry, which give the work a sense of preciousness. In “Dreamworld”, the artist managed to perfectly combine the realism with more abstracted and surrealistic surroundings and surfaces, thus making everything magical, romantic. The mist, typical of dreams, branches off in some places, allowing the viewer to glimpse a fabulous landscape with mountains, rivers, woods and a castle on the left. Always on the left, we can admire two angelic figures. A boy flutters serenely holding a red drape, while in front of him a charming winged woman, dressed in a single translucent veil, sits, composed, on a cloud. The long wavy blond hair falls down to the waist while a lock of hair is pushed by the wind and covers part of her face. On the right there is a portion of an arm and a wing, large, white, majestic. In the center we can admire two large columns of smoke that depart from an indefinite horizon. However, they do not appear threatening, but rather bearers of hope. The artist, in fact, states: “In all my paintings I want to create harmony of different contrasts put together, and inspire people in an optimistic direction.”. The work was realized after a long period of pandemic, during which we all try to “escape from reality” and take refuge in dreams, and Lin Petershagen, in the realization of this work, wanted “to focus in that positive direction despite everything bad that was happening, to show that nothing is impossible, and that imagination is a greater part of reality than what we may realize. And who is to say that this reality is not just a dreamworld, after all.”.

*Art Curator Francesca Catarinicchia*

# Lin Petershagen



*Dreamworld*

# Lina Golub

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

Ukrainian artist Lina Golub creates abstract works with an original and unique style. Shapes and colors meet and merge to give life to surprising contrasts and deep meanings. Experimentation and curiosity are the key to her continuous personal and artistic growth. “Family tree” was created in 2021 with the acrylic on canvas technique. Lina is extremely attached to this work with a special semantic value: the family is our home, the family is a safe nest in which to take refuge when we feel in danger, the family represents our roots and our history. The tree was created with a stylized shape through the combination of brushstrokes of different colors, including green, white, blue, and light blue which are highlighted by the homogeneous gray background. “Serenity”, painted with mixed media on canvas, emanates feelings of peace and serenity, the same that Lina experienced during the creative process. The dominant color is white which makes the painting bright and particularly elegant. “Whales” describes a secret dream that Lina has: to see whales. The ocean is immense and fascinating, but at the same time dangerous. The volumetric painting creates a particular effect on the canvas that reminds the movement of the sea waves. From these, a pair of whales in love emerges that become a symbol of eternal union and absolute fidelity. The marine colors, blue and light blue, contrast with the gold that embellishes the canvas. Lina is an artist who creates works of both great aesthetic and emotional value which allow the viewer to immerse themselves completely by stimulating their imagination and sensations.

*Art Curator Camilla Gilardi*

# Lina Golub



*Family tree*

# Lina Golub



*Serenity*



# Lina Golub



*Whales*

# Linda Naili

Linda Naili is a complete artist, endowed with creativity and energy that she transfers onto her colourful and original canvases. Her abstract artworks are gestural, instinctive and carry an exuberant and innovative message. Her influences range from Pollock's action painting, in terms of her more gestural and energetic works, to Claude Monet's impressionism, in terms of her depiction of landscapes and nature. Inspired by models from the past, Linda is able to recreate modern and contemporary artworks that take inspiration from different artistic movements and make them her own, modifying them according to her experiences and moods. Linda is a talented artist with remarkable artistic gestures. Having studied different artistic styles and movements, she has tried her hand at new techniques. This tendency to experiment, based on the theory of the great painters of the past, is one of her characteristics. In her artwork 'Extasy', Linda's expressive and communicative power explodes. The result is a riot of colour, gesture and energy. Colour is the real protagonist of the work and occupies the entire surface at her disposal. Linda plays with chromatic contrasts and overlapping colours. Lights and shadows rendered in black and white chase each other on the canvas, creating unusual combinations. Different objects have been used to apply the colour and this is evident from the variety of marks left on the canvas. The colours are saturated and register the artist's movements in space. With this artwork, Linda detaches herself from reality, representing a strong and disruptive emotion. An endless joy, an indescribable happiness, a state of ecstasy. A whirlwind of emotions involves the viewer and takes him into subconscious emotional worlds. Linda creates a kind of emotional landscape, a place where you can be yourself and unleash your emotions without limit. The artist frees herself, giving vent to her creativity and energy. She lets herself be guided by his emotions, letting the colour wander over the canvas creating uncontrolled, unpredictable combinations. Art frees the creativity of each of us, it makes us free, lighter. It is capable of investigating our darkest sides and our most beautiful and luminous ones. All these sensations are enclosed in 'Extasy'. Inevitably, there is a reference to painters such as Pollock, but without the characteristic drops of colour created by the dripping technique. Here the gesture is more controlled by the artist thanks to the tools she uses to spread the colour on the canvas. The artist is driven by a curiosity to carry out a process that frees her deepest psychic energies. The canvas becomes a sort of stage where the artist performs in all her gestures and emotionality, engaging both body and mind. The end result is powerful, dynamic and expressive. Linda invites the viewer to let himself be captivated by the disruptive, dynamic colours and to immerse himself in an almost dreamy, irrational atmosphere where emotions take over.

*“Who told you that one paints with colors? One makes use of colors but one paints with emotions.” (Jean-Baptiste-Siméon Chardin)*

*Art Curator Ilaria Falchetti*

# Linda Naili



*Extasy*

# Lisa Lee

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

Do not say anything with words but use shapes and colors to communicate everything: the American artist Lisa Lee, as the quote from the famous Spanish painter Pablo Picasso states, leaves the viewer the opportunity to freely interpret her works by attributing them meanings and identifying them with the characters she represents. “The Other Day” is a painting created in 2021 with the technique of acrylic on canvas. The protagonist is a majestic man: large shoulders and muscular arms hold up a spear, ready to spear his chest. His expression is pained: sad eyes turn their gaze to the left, the half-closed mouth would like to say something, but his state of mind does not allow him to say any words. Everyone has within him a demon that he wants to defeat, a part of his past that he would like to erase, memories that when they re-emerge do not make him breathe. These disturbances are personified by the small woman represented in the belly of the man who, aware of what is about to happen, remains awaiting her destiny: the protagonist wants to kill this part of himself that has lived inside him for too long, not leaving him in peace and weighing down his spirit which claimed its freedom. The artist does not represent the moment of the event, but the instant before precisely to ensure that the viewer can give free rein to his imagination by imagining the conclusion. The blue body of the protagonist contrasts with the background created through the combination of brushstrokes of bright colors. Lisa's works are the mirror of her strong personality: they are stories with a deep moral, they are metaphors of life experiences common to every man, they are representations capable of arousing emotions that leave a trace.

*Art Curator Camilla Gilardi*

# Lisa Lee



*The Other Day*

# Lisa Lorenz

Passionately and romantically is the way Lisa Lorenz, the artist, lives and the way she paints. For “Romantica - shape of my art” exhibition, at M.A.D.S. Art Gallery, she presents three paintings that perfectly exalt her approach to life. Lisa Lorenz is always inspired by the fabulous beauty and romantic allure of the beautiful landscapes that her visits confers to her. In her paintings, the artist lets herself be guided by her emotions and feelings, giving space to her imagination. From the beautiful landscape of Tuscany, with its beautiful ceramics, nature and wonderful culinary delights was born “Tuscany Delights”, such a colourful and brilliant painting that perfectly describes a lovely and familiar atmosphere. In the foreground, all the elements that compose the scene are painted in detail, with a thin contour that defines every single object on the table, which is covered with a typical Tuscan summer tablecloth. The painting’s background beautifully represents the characteristics of Tuscany’s hills. When then move to the colourful coastal villages and harbours of the magnificent Cinque Terre by the sea, with Lisa accompanying the viewer through Italy’s most attractive and touristic zones. The tall, colourful geometrical buildings make up a perfect composition of Riomaggiore’s main traits. “Colors of Riomaggiore 5Terre” is the title given by the artist to this magnificent and realistic painting. The static background is in contrast with the subtle movements of the small tidily moored fishing boats, conferring to the lower parts of the scene, a semi-dynamic atmosphere. Everything in this piece evokes the idyllic image of the Italian coastal village. The artist’s ability to insert numerous elements and symbols of the landscape she wants to communicate, is visible in “Colors of Africa”, with its majestic animals romancing the enchanting scenic savannah, that instills the splendour of romance and natural beauty. Lisa paints the way she sees and feels things; the captivating and romantic impressions they leave on her and the way she wants them to be seen. As the artist herself says, her aim is to captivate the viewers, to permit them to feel the same passion and romance and explore the details of her compositions.

*Art Curator Martina Stagi*

# Lisa Lorenz



*Colors of Africa*

# Lisa Lorenz



*Colors of Riomaggiore, 5 Terre*



# Lisa Lorenz



*Tuscany Delights*

# Lori Carlson

For her first time in M.A.D.S. Art Gallery, the artist Lori Carlson presents three paintings that are full of imagination and colourful elements. Letting her guide by her sensation, the artist paints her feelings and emotions in an instantaneous way, without defined rules. As it is, the first painting is called “Fantasia” and it was created with a desire to use two interests: a magenta oil pigment and wide curve shapes. As Lori herself says, “Fantasia” represents the colours of vibration that are not burdened or cluttered, but that create strong resonance between inner and outer self. What immediately stands out is the black and curvilinear line that seems to guide the disorder of the whole scene, made up by different types of geometrical but curvy spaces. The ability with which the artist uses the brush, confers to the piece a dynamic atmosphere, just as if the abstract figures were the allusion to her thoughts, fluctuating on the canvas. The same use of colours but softer and even more regular, is perceived in “Early Summer Aubade”. The intent of Lori was not to create an impressionistic piece, even if the whole scene reminds of that. This painting is abstract, an attempt to create a little world for her colour palette. Her brush strokes took on a form of flora that together with the brilliant but soft colours, creates an aubade atmosphere. Sounds and music accompany Lori’s artistic moment, and this is visible especially in her last work: “No.71”. Created on a piece of cardboard, cut out from a bicycle box, the title for this piece is accidental for the collage numbers within the work. “No. 71” is a random number within the collage, but gives this piece its generic musical title, even if it is not Lori’s seventy- first painting. Music within the art, is what immediately lets the viewer think about Kandinsky’s paintings and ‘compositions’ where - just as in Lori’s painting - small structured elements are held together within some chaotic and heavy net of ink. First oil and pastels on canvas and then lines and shapes on cardboard are the artist’s ways to give a meaning to her painting activity that, in her originality, is able to open the viewer’s imagination and interpretation, giving the chance to a new sentimentalism.

*Art Curator Martina Stagi*

# Lori Carlson



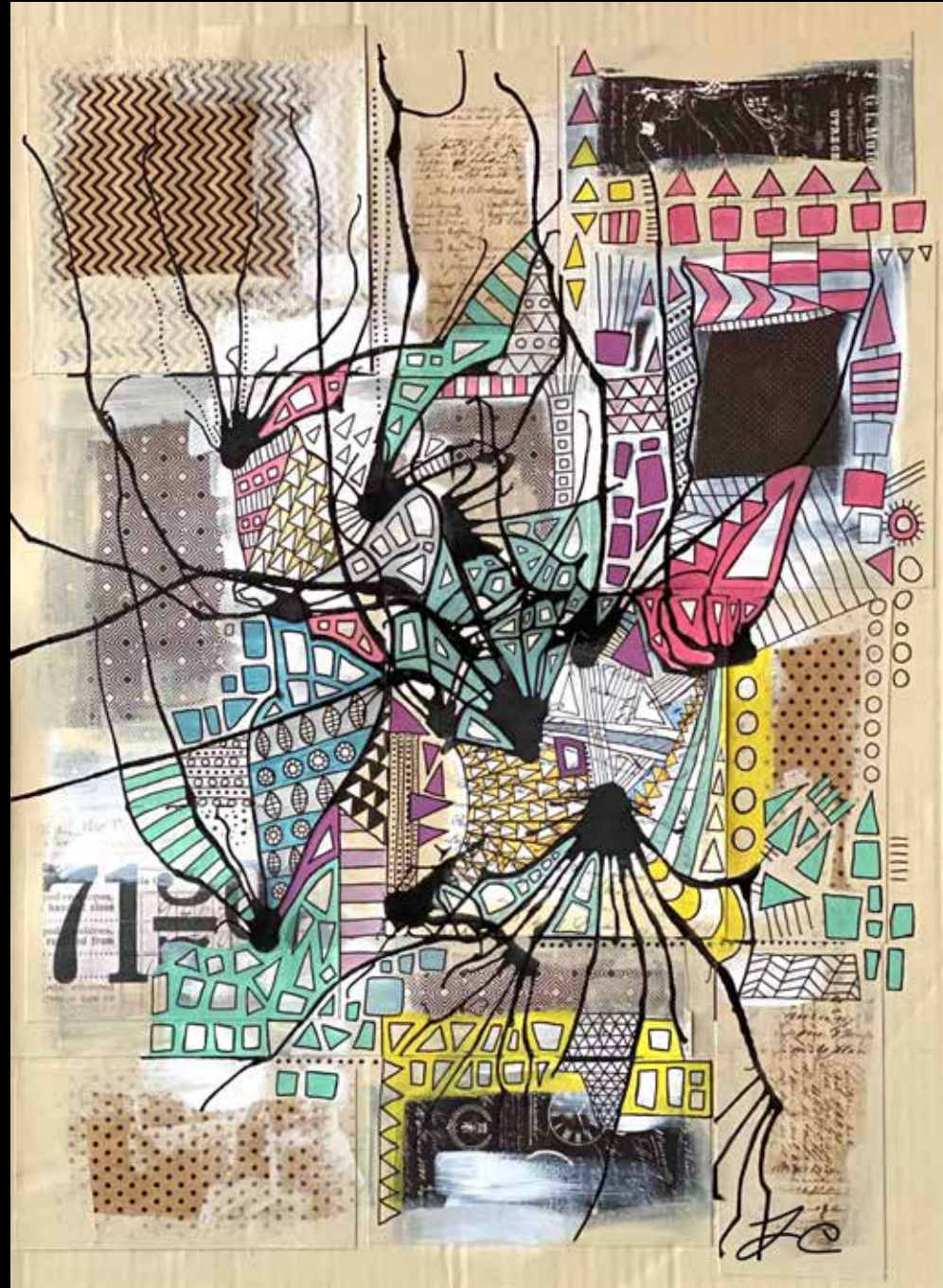
*Early Summer Aubade*

# Lori Carlson



*Fantasia*

# Lori Carlson



*No 71*

# Lotta Westergren

*“The artist must exercise not only his eyes, but also his soul” (Vasilij Kandinskij)*

The Swedish artist Lotta creates an intense bond between her works and the viewer, it is not difficult to imagine the reason, she is certainly able to express her feelings in an excellent way. As the master of abstraction suggested Kandinskij, that for the artist it is necessary to exercise one's soul, so Lotta puts these words into action and the result is art that provokes the viewer, caresses the soul and arouses emotions. The works of the Swedish artist have an undisputed protagonist: color, it is a fundamental and predominant part of the entire composition, the fighting canvases are imbued with vivid and bright colors. The artist completely frees the color from the object, there are no figures or lines that contain the brushstrokes, the color is free, it moves on the canvas, takes up space, sometimes the shades mix with each other, giving life to unique shades, other times they overlap or remain stationary next to each other. In the work “The passion lights up your inner world” the strength of the impetus and passion that the artist uses to paint is evident, the colors and brushstrokes are full of strength, recalling the great forces of nature as, for example the stormy sea or the flames that rage. It is clear that beyond the skillful hand of the artist there is a big heart and an ear that is listening to the heart, emotions and sensations. Lotta's art is a tangible expression of great sensitivity, intuition and passion. The artist, completely freeing herself from lines, figures and objects, moves away from reality to totally embrace abstractionism, her artistic work finds complete fulfillment in this movement. Her works perfectly embody the idea of abstractionism of the great masters, such as Kandinskij, the color that frees itself from the chains of the figures travels the road towards spiritualism, it is thanks to the abstract that one can grasp one's soul and everything that it is connected to the spirit therefore to the feelings and emotion. Meeting Lotta's artistic work really means discovering hidden emotions, and again it means getting in touch with our spirit. Lotta's art stands as a bridge between us spectators and something transcendental that shakes our soul and the most intimate feelings.

*“We use mirrors to look at our faces, we use art to look at our soul” (George Bernard Shaw)*

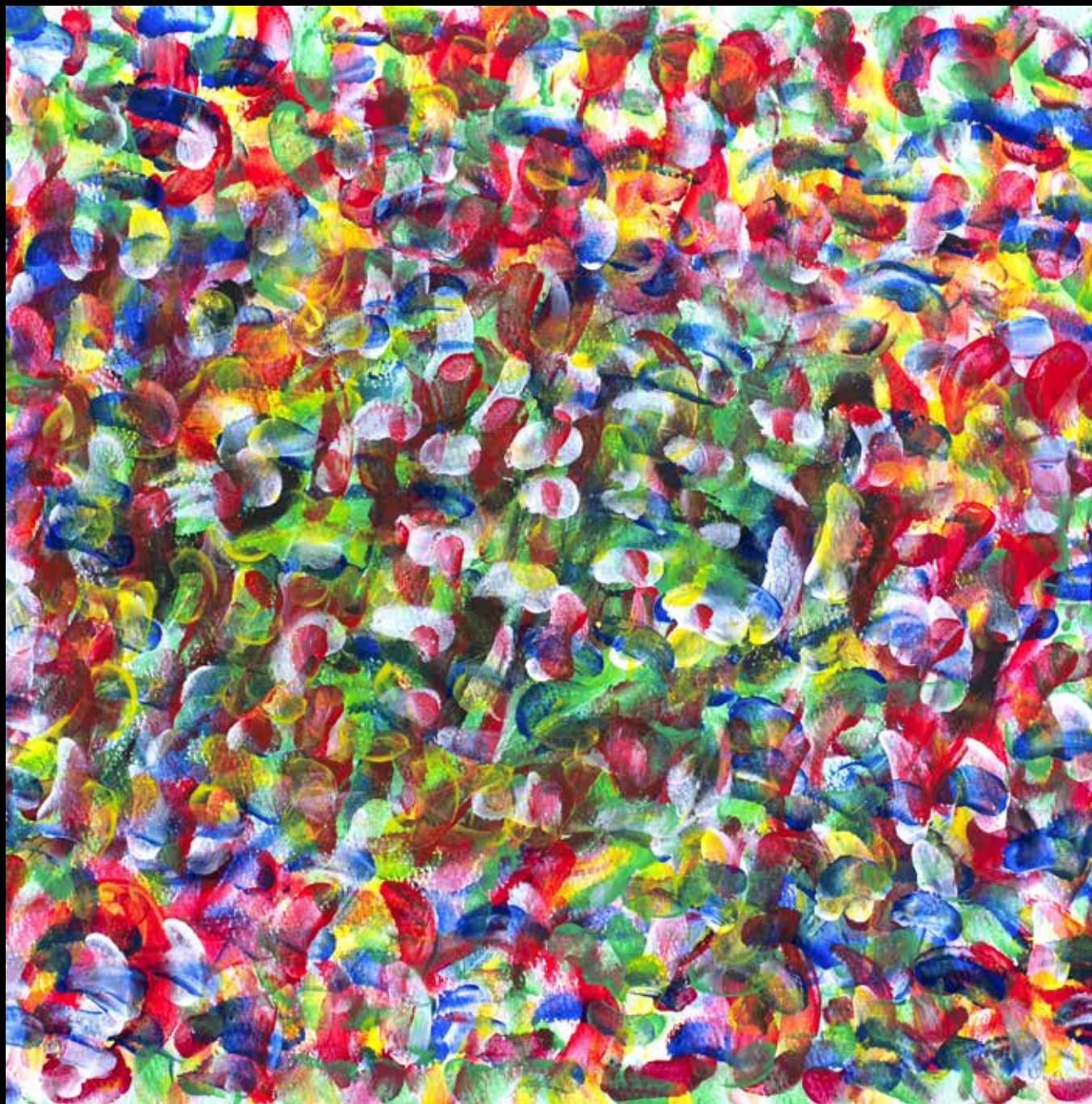
*Art Curator Vanessa Viti*

# Lotta Westergren



*Palladium*

# Lotta Westergren



*The beauty inside you*



# Lotta Westergren



*The passion lights up your inner world*

# Luca Soulos

Luca Soulos is a New Zealand artist, at the international contemporary art exhibition “ROMANTICA - Shape of my Art” he exhibits a profound and overwhelming work “Every day opens new doors ...”. The work portrays a woman’s face, the depth of which strikes the eye of the beholder, one feels immersed in a whirlwind of emotions and reflections. The use of watercolor allows Soulos to make the work fluid, with loosely defined contours that transform it into disarming sweetness. The most defined elements are the eyes, large, dark, defined, the woman’s gaze is aware, sure, she knows what the world can take away, but above all what the world can offer her. The penetrating expression puts the observer in front of himself, prompts him to ask himself questions, to wonder what the thoughts of that mysterious woman might be. The calm that she transmits is engaging and disarming, despite the awareness that things can change from one moment to the next, she remains calm, almost waiting for something to upset her path, her way, her life. An interesting element is the choice to paint the hair in two different, opposite colors, blue and yellow, calm and energy, dark and light, in this regard it is coherent to quote Henri Matisse, according to whom the color had the valence of an autonomous figurative medium. This is what happens in “Every day opens new doors ...” The color used masterfully, weighed down in some places, left extremely light in others, provides the work with an aura of light and mystery.

*“I feel this woman is a flame in the wind & reflects a calm but swirl of emotion & thoughts quietly dancing around behind those eyes. Finding balance between both sides, she stares ahead knowing the doors of life, love, passion & choice swing open at any moment in every new day, to either keep or alter her course... the romance of life.” (Luca Soulos)*

*Art Curator Martina Viesti*

# Luca Soulos



*Every day opens new doors...*

# Lucia Lo Russo

According to the theme of 'Romantica – shape of my art' exhibition, the Italian artist Lucia Lo russo exhibits a painting in which she transmits herself. 'Moto Antiorario', the piece exposed in M.A.D.S. Art Gallery, is the reflection of Lucia's essence, thoughts and behaviour, here represented by the big cloud at the centre of the piece. The artist's ability in using the colours, confers to the subject a soft but solid essence that stands out from the rectangular frame, made up of retina. The characteristic of this painting and also Lucia's artworks' main element, are the thirty-six little men walking along the frame composed of copper cents. The artist's choice to use and to focus the attention on this common but often not used nor considered elements, is in line with the title of this painting. With 'Moto Antiorario' Lucia's aim is to give importance to what is considered 'different' from what is called 'normal' and to operate in serenity. The little men walking counterclockwise are the representation of the 'alter' and the 'different' that, in any case, permits to generate life and existence. With their walk, in fact, they are able to give birth to the cloud, here the representation of a soul at the mercy of numerous thoughts. The whole scene acquires more emphasis thanks to the gold foil used to compose the background where different brushes give a dynamic sensation to the entire. As a reminder of ancient Byzantine art or the big Japanese room divider, the gold represents a character itself that gives great value to the painting.

*Art Curator Martina Stagi*

# Lucia Lo Russo



*Moto Antiorario*

# Luisa Barba

Luisa Barba is the impersonification of a romantic heart: she is so sweet and lovely, but also instinctive and passionate. Luisa, a great painter born in Barcelona, participates in the “Romantica - Shape of my Art” exhibition with a painting entitled “Your soul is in you”. The observer’s gaze is immediately caught by the large green eyes that call up the background. The gender of this subject is not defined: female or man does not matter. It was a human creature that the cruel world had turned into a statue. Ivory, grey and white colors suggest the lack of life. The oval face, the big eyes, the pronounced nose, the clenched lips are recurring elements in Luisa’s paintings and they show the idea of a lifeless body. The blood no longer flows in the veins, the body is cold, the heart is chill. A crystallised tear is fixed on the rigid face: this detail suggests a strong feeling of sadness, but also love, passion, impetus and struggle that are imprisoned into the rock. Human being is in constant search of infinite goods or pleasure, while in the finite world available to him he finds only limited resources. This causes the creature to feel an emptiness, a lack, which relegates him to an inevitable situation of unhappiness. But no one can stop him. Therefore he takes refuge in a non-real world. The green eyes and the gold halo underline that there is still his or her soul and the ardor of life. No one can stop a romantic heart. The statue is the King or the Queen of resistance. Through the eyes you can hear the scream of life, the spirit, the heart burning with love, the madness and the storm of feelings that only a brave soul possesses.

*Art Curator Alessia Ventola*

# Luisa Barba



*Your soul is in you*

# Luise Ellerbrock

*“When inspiration does not come to me, I go halfway to meet it.” (Sigmund Freud)*

Elegance, delicacy, brightness: these are the words that perfectly describe the works of the German artist Luise Ellerbrock. In her abstract canvases different shapes, cold and warm colors meet creating surprising effects. “Acapulco Dreams No 3” was painted in 2021 with the technique of acrylic on canvas and it’s part of the „Mexico” series. In fact, during the creative process, the artist took inspiration from her stay in Mexico City, which left her with numerous memories in her mind and heart. On the white background show up bright colors such as pink, orange and some black strokes that create a strong and surprising color contrast. Luise’s canvases tell her story, her life experiences, they talk about her, but at the same time they allow the viewer to immerse themselves completely inside them, making a very personal and magical journey into feelings. The relationship that Luise has with art is perfectly expressed in the quote from the famous Austrian philosopher Sigmund Freud: when inspiration does not knock on her door, she runs to meet it. It gives her the strength to imagine, to experiment, to discover, to create. The artist’s works are exactly the mirror of her original personality: she becomes one with the canvas on which she paints moods that she wants to share with the spectators. The eyes are a starting point for a long journey that will go straight to the heart: through her art Luise wants not only to give beauty, but also deep emotions.

*Art Curator Camilla Gilardi*



# Luise Ellerbrock



*Acapulco Dreams No 3*

# Luz Sanchez

Once again, Luz Sanchez foundles our soul with her colourful brush strokes. What is amazing in her works is the symphony of cold and warm colours. Is possible to notice - as usual in Luz's paintings - that very bright and vivid colors illuminate the subjects. This happens especially in "Aroma dulce", the first painting: the gaze of the beholder is promptly captured by the infinite shadows that surround the couple in love. As the title of the work suggests, if you close your eyes, it is possible to smell the sweet flavour that comes from the camellia's bouquet realized with deep red and white. Red suggests the true passion, love and struggle. The lovers clasp each other in a gentle embrace and - from this hug - an endless stream of emotions flows. Love generates love! The same vortex of emotions is evident in the painting "Inspiration, mirando lejos". Here emerges a key theme of the artistic movement of Romanticism: the desire to escape from the reality we live in and which does not satisfy us. The woman is looking far away, because she wants to find herself again, her lost feelings and her emotions that in the real world she can no longer feel. The feeling of "not belonging" is most evident in the work "Los Pajaros caidos" that means "the fallen birds". A naked female figure is huddled on the ground. Here there are also three lifeless birds. There's no life in them. No sounds, no smell. Everything seems to be standing still. This is the feeling of a romantic heart, when a woman doesn't approve of the world she is living in. The exact opposite of what is represented in the next painting, entitled "Mis emociones". The figure of the woman is settled on an unreal background. She is surrounded by emotions which the artist, Luz Sanchez, realizes with vivid and colourful strokes: purple and blue suggest dark feelings; red, yellow and orange suggest love, passion, struggles; while green and brown underline the idea of serenity and inner peace. All the emotions are visible and the woman is not afraid to show them to the world, even if the world is unable to understand her.

*Art Curator Alessia Ventola*

# Luz Sanchez



*Aroma Dulce*

# Luz Sanchez



*Inspiration, mirando lejos*

# Luz Sanchez



*Los Pajaros caidos*

# Luz Sanchez



*Mis Emociones*

# Luz Sanchez



*Soñadora*

# LY Paint

Koi A Part of Love is a poem to love in the purest of its facets. A lyrical journey among spots of sanguine color that rests on an extremely rough canvas, tremendously porous and material. A purple stain on the far left of the work takes its space - deserved - within the composition. It is sure of itself, of its identity and its reason for being. The contact with the brown spot just below her does not worry her. She merges with it and the boundaries between the two become blurred and almost imperceptible. The color expands over the entire canvas with a movement that goes from the inside to the outside, flooding the porous texture of the surface with color. The colors are surprisingly warm and, ranging from brown to purple, from a blood red to a deep orange, they take possession of the white canvas acquiring sense and meaning. Even the diluted bluish stain to the right of the composition feels the heat emitted by these fiery colors. The celestial spot, at first cold and glassy, warms up embraced by the earthy and diluted colors, forgetting its contours and joining the other spots, its neighbors. An alchemy of forms and stratifications is therefore produced, having as a common denominator the union and interpenetration of each other. The peculiarities of a chromatic patch expand, go beyond its own boundaries to overflow into the patch next to it. An infinite cycle that virtually has the power to endlessly modify the physiognomy of the representation. LY Paint wanted to give an expressive graphic representation to the love for the other individual. The spots of color become witnesses of the passion that can be hidden inside the human soul. Witnesses of the immense strength of feeling, they show themselves in all their ardent impetus. Love fuses the souls of two people, it is the only force that has the ability to unite two distinct bodies to give life to a new entity. The peculiarities of one and the other merge, interests, phobias, fears and desires are uncovered; a process by osmosis that yields to one a part of the other and vice versa. These splendid bloodstains behave in the same way: they release their pigments, contaminate each other, become acquainted with new chromatic shades without losing their identity, their history and their origin. Merging and contaminating each other, losing their boundaries and acquiring new ones, these patches reinforce each other in an endless dance of pigments, dilutions and superimpositions. The white canvas is stained, the rough and porous surface gives way to the soft and vaporous intense color. Love, that kind of love has arrived and there is no turning back.

*Art Curator Lisa Galletti*



# LY Paint



*“Koi” A Part of Love*

# Lynn Cantin

At the international exhibition “Romantica - Shape of my Art”, Lynn Cantin exposes four works that are extremely realistic and full of detail and nuances: with “BRIELLE”, “SHEDDING DARKNESS”, “TIFFANY” e “URBAN WHISPERS SERIES: ME TOO”, the artist aims to represent the female universe in all its facets, from a purely external beauty to deep and mysterious moods. Her artistic practice creates an indissoluble bond with her aesthetic conception: in fact, having worked for years as a clothing designer has allowed her to study the female body in depth, in the search of the perfect design to represent. Moreover, by travelling to different parts of the world, such as Asia and Europe, has given her the opportunity to get to know many cultures with which she can deal. With all this cultural background, Lynn has managed to create a connection between East and West and painting has helped her to go beyond the mere depiction of reality. Through her art, the artist wishes to draw the viewer’s attention to the grace and sensuality of women by celebrating their charm and the emotions they arouse in the nature of the viewer. Exactly as in “BRIELLE”: this painting is a tribute to her daughter’s fashion brand and, for this reason, the union between style and painting is clearly visible. The use of extremely neutral colors further enhances the young woman’s white skin and graceful bearing. The same approach can be seen in “TIFFANY”: as if it was a vintage photograph, with that “sepia” effect typical of 1950s magazines, the artist creates a link by recalling the fashion of the past and making it modern according to nowadays standards.

# Lynn Cantin

The final result outlines Lynn's ability to represent sweetness, beauty and timeless elegance in every detail. While in "SHEDDING DARKNESS" one can see a contrast between the typical Romanticism of the 19th century and the sentimental one: it shows the turmoil and thoughts of women, lost in the melancholy and worries of everyday life. As if the observer could really understand the emotions of the young woman depicted, the artist has also been able to emphasize the girl's pure and genuine features to its fullest, inviting the viewer to care about and console her during in that difficult time. Finally, in "URBAN WHISPERS SERIES: ME TOO" Lynn demonstrates that there is a possibility of creating a link between graffiti and fashion. The model, with her sensual pose, attracts the viewer with her gaze and deep-set eyes. All around is an atmosphere that best emphasizes the freedom of expression typical of the Street Art. In the two canvases, which are separate but united in this staggered position, one can see the multidisciplinary nature of Lynn Cantin, who is able to go beyond the limits of the pictorial surface to carefully represent and integrate with accuracy every context around her.

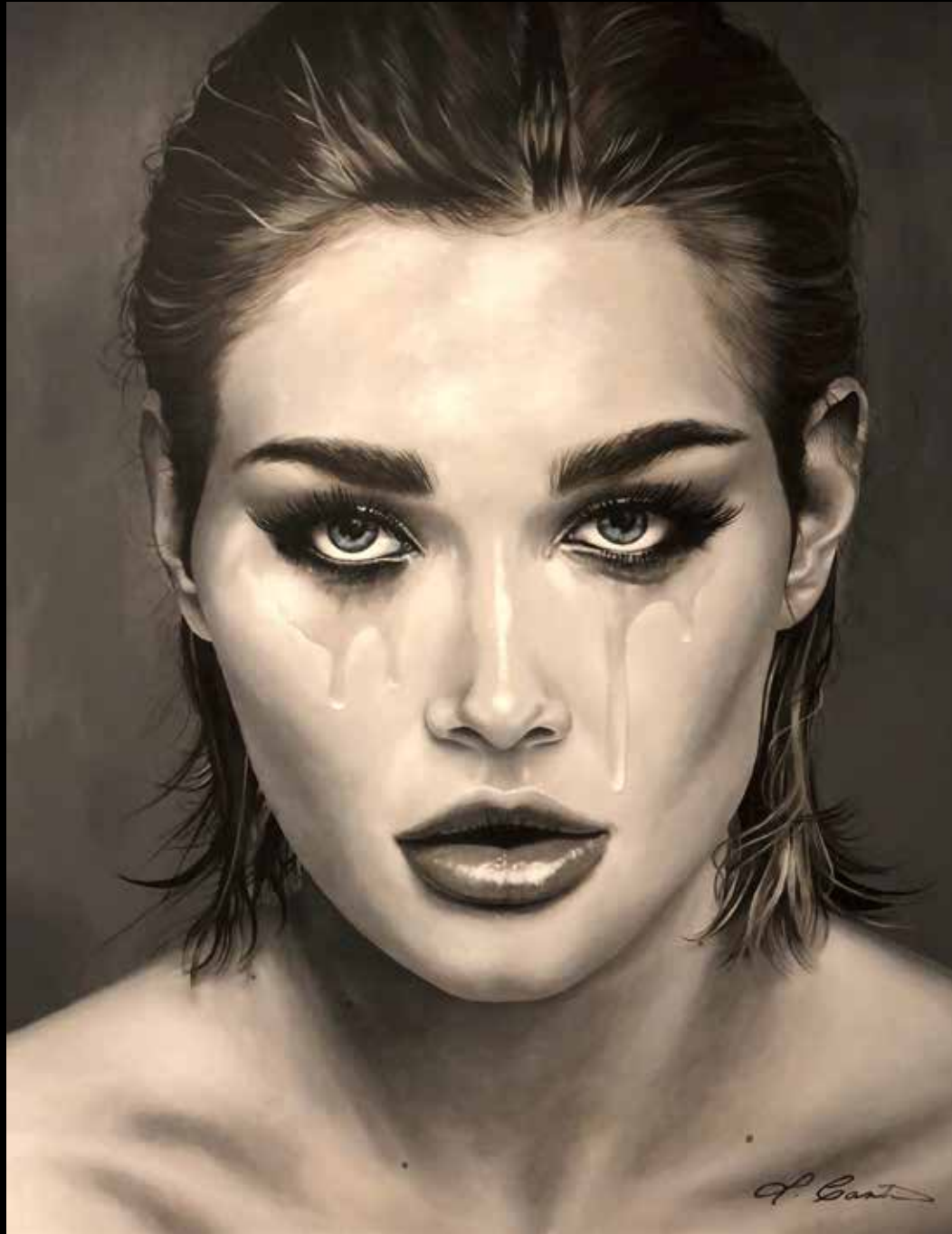
*Art Curator Alessia Perone*

# Lynn Cantin



*BRIELLE*

# Lynn Cantin



*SHEDDING DARKNESS*

# Lynn Cantin



*TIFFANY*

# Lynn Cantin



*URBAN WHISPERS SERIES: ME TOO*

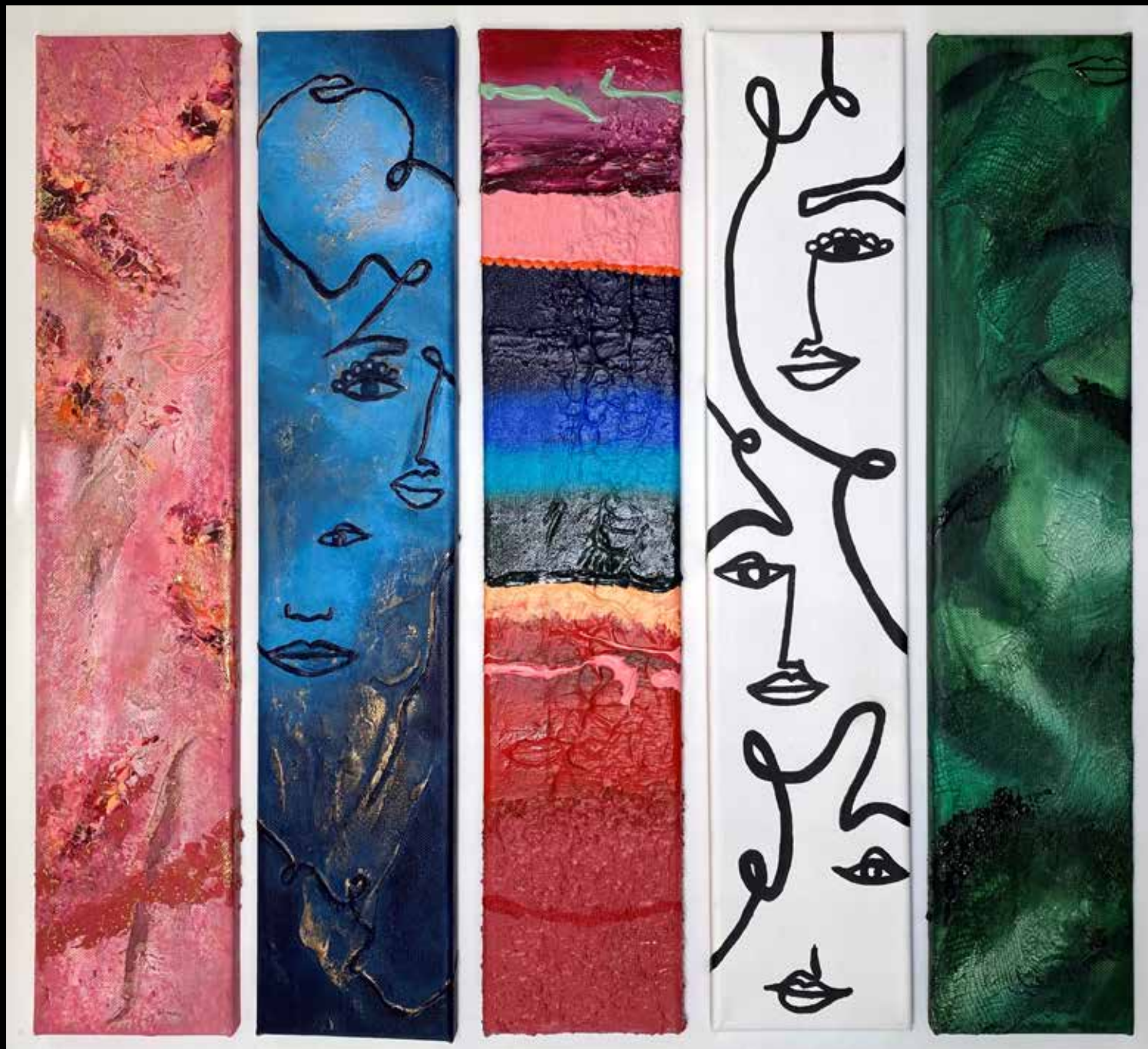
# Madeleine Carlson

Swedish artist Madeleine Carlson presents her works at M.A.D.S. Art Gallery in Milan. Her work is most focused on abstract art with colors and texture to engage the viewer with senses through the eye and the touch. She believes that each of her artwork has a secret up to the viewer to discover. A beautiful example is the series “Catch & Release” on display during the “Romantica – Shape of my art” exhibition. The series is composed of five paintings, in a rectangular size of 10x50 cm. The interesting thing is that the observer can decide the position of each piece. The digital gallery M.A.D.S. therefore gives the possibility to digitally carry out this interchange, giving the possibility to the visitor to try various combinations. Each painting is different, both in color and texture, and conveys different emotions. Madeleine, in fact, calls every single piece with an emblematic word: an adjective or a feeling that characterizes the piece. “Choice” and “Touch” have a similar texture: thick black lines trace the contours of a face and its details. “Choice” has a white background and therefore the contrast is more pronounced. The details stand out more and take up more space than the canvas “Touch” which, instead, has a metallic blue background and is gloomier, even at an emotional level. The other three paintings are more material and in relief, just like Alberto Burri’s works. The darkest is definitely “Comfortable” that transmits everything but positive feelings. The title could therefore be ironic or a message, as if to say: “feel at ease even in unusual situations for you”, so an invitation to get out of your comfort-zone. The other two, “Embrace” and “Feels” are more joyful in color. Especially interesting is “Feels” that presents different layers of different colors, conveying just what the title already suggests: a multitude of feelings in contrast to each other. This capsule collection is a playful and colorful collection of love, full of feelings and emotions. Madeleine manages to involve the viewers and make them interact with art, involving them in an artistic choice and therefore leading them to reflection.

*Art Curator Giorgia Massari*



# Madeleine Carlson



*Catch & Release (Capsule collection)*

# Madeleine Greenwald

For the international exhibition “Romantica - Shape of my Art”, Madeleine Greenwald exhibits “A New Day”, conveying deep feelings and quietness. Madeleine is inspired by both the unspoilt natural environment and the places she has visited during her travels: the painting depicts a sunrise on the beach in Kailua (Hawaii), while the golden light of the sun illuminates the surface of the water, giving the sea an intense purple color, while the sky slowly changes its tone from indigo to pink gold. Everything blends into a dreamlike and fairy-tale atmosphere. The artist skillfully merges the different shades to create numerous nuances which best express what she perceives in the spur of the moment of the artistic act. Feelings and visual perceptions emerge as well as the multitude of gradations on the canvas. The work shows vitality and serenity thanks to the different perspective effects and areas of shadow and light. By recalling Claude Monet’s Impressionist canvases, Madeleine is immersed in the rhythm of nature, as if she wanted to follow the swaying and lapping of the sea as it breaks on the beach. Moreover, this warm and welcoming light gets different meanings depending on the personal experience of the observer: for example, it could be a symbol of rebirth or happiness. The artist invites the viewer to indulge in a visual experience, through which perspective, reality and imagination come together to create the universal, the infinite. The viewer can benefit from the lifeblood emanating from the place, expanding his/her perceptions to become an integral part of that natural world. Madeleine Greenwald wants each person who admires the work to be able to let himself/herself go in a dynamic flow, within their own moods, in the energy that surrounds them and in the desire to see what lies beyond the horizon.

*“The wealth I obtain comes from nature, the source of my inspiration.” (Claude Monet)*

*Art Curator Alessia Perone*

# Madeleine Greenwald



*A New Day*

# Madhuri Lingidi

*“Dreams & Paintings are twins!” (Madhuri)*

According to the concept of the exhibition ‘Romantica – shape of my art’ by M.A.D.S. Art gallery, the artist Madhuri Lingidi exhibits three paintings that perfectly approach the viewers to a new sentimentalism. The three of them present a singular Oriental figure on a monochrome background, as to emphasise its presence and keep the attention on it. “Benevolent Buddha” differs from the other two paintings for its technique and realisation. In Acrylics on Clayboard, the scene represents a Buddha’s face assorted in his thoughts with his eyes closed and his head down, simple red lines with deep meanings. The soft brushes that create the subjects hid some of the quotes written in Indian characters that alludes to the flux of thoughts of the Buddha himself. With a great use of the orange the artist has been able to confer light and a brilliant atmosphere to the piece, illuminating the main character’s face, remembering the process of reaching ‘Illumination’. A more compact and orange background is used in “Shadow Sway” where a total black, feminine figure freely dances on the wooden panel. Romantic here is the effect given by the rich and bright ornament that is worn by the shadow, made up of 22 carat gold and semi-precious stones and Swarovski crystals accompanying poster colours. The light movement of the woman confers to the scene a soft atmosphere that permits the viewer to enter in contact with it and hear the music and the sound emitted by the jewels in movement. Rich in the composition is “Golden Geisha” in which – as the title itself lets imagine – a geisha is adorned by numerous precious stones that compose her silhouette. The scene focuses its attention on the big lotus that the woman holds in her hands and to which directs her gaze, alluding to the importance of this flower in the Oriental habits. Here a romantic atmosphere is given by the soft features of the geisha - in spite of the black background – and by some elements that remind of love and passion: the heart in the central-lower part of the piece and the red ruby in the middle of the big earring. Through her paintings, the artist Madhuri Lingidi expressed herself and her dreams with the aim to share them with the outside world.

*Art Curator Martina Stagi*

# Madhuri Lingidi



*Benevolent Buddha*

# Madhuri Lingidi



*Golden Geisha*

# Madhuri Lingidi



*Shadow Sway*

# Madlen Wróbel

For the international exhibition “Romantica - Shape of my Art”, Madlen Wróbel exposes “When love and death embrace”: like electric shocks, numerous wavy lines run across every corner of the work’s surface until two distinct figures emerge from their union, creating a harmonious and idyllic atmosphere through a gentle kiss. The artist stirs up feelings of great intensity and value, emphasizing a multitude of thoughts that lie in the deepest part of the human being. A preponderant use of different shades combined with the extraordinary capacity of the symbolic element characterize this representation in a unique way, making it clearly identifiable by style and expression. Colors and signs seem to merge with each other in a visual and psychic concept in order to get to the viewer in an incisive way. Madlen uses the symbol as a tool for a more intuitive approach, so that the viewer can grasp the overall value of the work, by triggering his/her unconscious sensations and memories. In the artist’s style, a change in the imaginative and fantastic scene emerges, revealing perceptions and desires. What it is important to note is how the two key allegorical themes, love and death, best point out the dichotomy between the signified and the signifier, between what appears and what can be interpreted. And it is precisely this opposition that allows the oscillation from one position to another and the consequent global vision of the whole. The two figures, almost isolated from any context and enveloped in that mystical setting, are highlighted by the color which shows all the emotional charge, carrying within itself the essence of the whole. This primordial attraction seems almost apt to conquer death, to save it from its melancholic fate. It is the demonstration that pure and sincere love can break down all barriers, can defeat the darkness and triumph in all its beauty.

*“Colors, like features, follow the changes of emotions.” (Pablo Picasso)*

*Art Curator Alessia Perone*



# Madlen Wróbel



*When love and death embrace*

# Maki

The Latin expression *vanitas vanitatum*, “vanity of vanities”, derives from *vanus*, literally “empty”, “transient” and, in painting, is used in the sense of still life characterized by the presence of objects or symbolic indicators that allude to the precariousness of existence, the inexorability of the passage of time, the ephemeral nature of worldly goods. The iconography of *vanitas vanitatum* is then materialized on a pictorial surface through the use of brush and color. A reminder of the inexorable decay to which each of us is subject, nature - whether in the form of a skull or a flower with a broken stem - reminds us of the tragic and unthinkable truth, our destiny. And so it is that the apple in Caravaggio’s *The Basket of Fruit* is rotten: it is nature portrayed in its imperfect form, in its rawest and most realistic sense. The antithesis to *Vanitas* is therefore the image of an evergreen nature, captured in the most luxuriant and flourishing moment of its existence. *Romantic Garden*, in this sense, overturns the stylistic and representative methodologies of the iconology of *Vanitas* to embrace a vision in which nature is an epithet of vigor, vital energy and lively sap. And so it is that instead of pigment Maki uses elements from the real world. Nature is captured and applied to the medium: ethereal Indian linden leaves rest gently on the support. The intrinsic transparency and the rosy color peculiar to them enhance the lightness and fragility of a leaf that, resting on the support, glued and protected by a transparent film, is prevented from rotting, at least in the short term. It is there, motionless and impassive in its extraordinary brightness, symptom of a time that has stopped, of a nature so wonderful to be preserved and protected as much as possible. On the powdery bed of delicate lime leaves, large lotus leaves rest firmly. Round and harmonious, they almost seem to float on the water and gently take possession of the space of representation. The veins - through which the sap flows - are particularly evident and the iridescent coloring that peeps out from the typical emerald green of the foliage embellishes the composition. Nature is thus elevated to perfection, to something wonderful that illuminates our vision. Maki applies the natural foliage to the support, covers it with a protective varnish and preserves it in all its splendid beauty, a beauty that often lasts only the time of a blink of an eye. *Romantic Garden* encapsulates the wonder of nature, a beauty so splendid that it must be looked at in its smallest details, beyond time and the transience of life.

*Art Curator Lisa Galletti*

# Maki



*Romantic Garden*

# Maki Amemori

In a passage written by Aristotle the effects of the artistic catharsis and the positive effect that follows on the spectator are studied. According to the Greek philosopher, in fact, the spectator of the theatrical tragedy, the listener of the staged music, the simple reader, identifying himself in the work purifies himself from those emotional states that oppress him in his everyday life. A few centuries later, Sigmund Freud and Joseph Breuer, through the so-called “cathartic moment” identify the liberation of emotions through the recovery of particular thoughts or memories. The meaning of purification especially in art finds a way of liberation from the irrational will and the blind drive that runs through it. If it is true that the artist is the one who creates new worlds and encloses within himself the germ of the autobiographical experience, Maki Amemori with this work wanted to tell her moment of liberation, that with a tight succession of brief questions and answers led her to purification. The subject chosen by the artist is a rose, a symbol of fragility and beauty, love and grace, passion and pain. A subject with a strong ambivalent meaning that encloses in its velvety petals rebirth and memory of the transience of life. Through the color that reaches effects of extreme brightness seems almost to touch it in all its softness.

*Art Curator Federica D'Avanzo*

# Maki Amemori



*Catharsis*

# Malin Mohlin

The absence of precise rules and patterns is the basis of abstract art, a pure, non-figurative and unrepresentative art. This artistic avant-garde has characterized the entire twentieth century, but whose roots can be found already in Romanticism, Impressionism and Expressionism, where artists place greater emphasis on the visual sensation of things rather than on the representation of them. This search for “perceptions” of reality in the representation of images in art leads directly to the construction of the abstract artistic language. A language at the head of the pictorial research of the Swedish artist Malin Mohlin, whose way of abstracting, combines expressionism and surrealism in a visually impressive way. At the level of abstraction, the artist simultaneously offers importance to fields of color, shapes and lines, merging them together. “The Breakthrough, Farmers Market”, “The Breakthrough, Autumn Leaves”, “Feelings, Keep it together” represent a logical continuation of the poetry of colors and spiritual abstraction of Kandinskij, founder father of the current. Within the abstract colored field, colour is the main subject of these three works, through which light, spatiality and contrast emerge in a decisive form, through which the artist deliberately wants to fight with the unarmed spontaneity of her painting.

*Art Curator Federica D'Avanzo*

# Malin Mohlin



*Feelings - Keep it together*

# Malin Mohlin



*The Breakthrough - Autumn leaves*



# Malin Mohlin



*The Breakthrough - Farmers market*

# Marcin Kamyk

At the exhibition “Romantica - Shape of my Art” at the M.A.D.S. Art Gallery in Milan, artist Marcin Kamyk presents three extremely intense works (“Heart Trapped”, “Love & Fire”, “Red Emotions”) in which thoughts, feelings and moods are mixed to create an explosion of colors and vitality. The selection of the shades to be used in the creation of the work has a crucial role for the artwork’s realization: each shade is inextricably linked to one another and to the work as a whole; the result is homogeneous and balanced. In fact, in “Heart Trapped” Marcin uses the three primary colors, which give the work a surprising intensity. The red heart comes to life and it wants to become an indelible imprint on the viewer’s soul. The aim is to escape and emerge from its cage, and to do so, it seems that the blue succeeds in pushing it outwards. So mysterious and explosive, the heart does not let itself be beaten, it screams and continues its energetic dance, releasing an uncommon dynamism. The artist’s message seems to be clear: never give up in the face of difficulties, even the most complex ones, because you must keep fighting and keep hoping! While in “Love & Fire”, flames burn and mingle with that pure and harmonious love. Green and the other different shades of blue, linked to the typical natural marine environment, instill serenity in the observer and are extremely relaxing and pleasing to one’s eye. Purple, which symbolically represents mystery and magic, is the color of spirituality par excellence; it also stimulates the mind and creativity, while on an emotional level, it soothes sadness. The overall movement attracts the attention of the observer, transporting him/her into its moods, reaching a carefree and worry-free place. All this strikes the subconscious, giving wide space to the unreal and the dreamlike realms. Imagination and interpretation are of vital importance: in this way, every person can be involved in this work, being lulled by a sense of peace and tranquility. Finally, in “Red Emotions” the artist expresses himself through a relationship between chromaticism, characterized by color compositions that involve the viewer, who is captured and bewitched within the painted surface. Marcin restores to painting the quality of arousing immaterial and otherworldly atmospheres, making everything sublime through the use of tones and light while making the observer feel a perceptive and sensorial shock. The light energy recreates a succession of waves that amplify towards the center of the canvas: these simultaneous vibrations give rise to a pure reality that shocks the viewer and frees him/her from his/her negative moods. Therefore, the audience is enchanted by the immensity of these works of art and the homogeneity of the color, which take the human mind on a spiritual journey touching the depths of the artistic creation.

*Art Curator Alessia Perone*

# Marcin Kamyk



*Heart Trapped*

# Marcin Kamyk



*Love & Fire*

# Marcin Kamyk



*Red Emotions*

# Margareta Widh

Since she was a little girl, Margareta Widh has always wanted to paint, however, as happens to many talents, for a first part of her life she devoted herself to something else. Starting in 2016/2017, someone finally believed in her by telling her that she had it, the painting, inside herself, and so she began, or rather started again, to paint and devote herself to art. She opened a small gallery near her office and participated in several exhibitions, both collective and not. Margareta Widh ranges from the figurative, to the portrait, to the abstract, with spontaneity and talent; however, she prefers the abstract because in it, she believes that there is no right or wrong and every person can see what they want in it. In “Spring garden” she mixes cold tones such as blue, white and black, with warm and bright gold and finally adds, in the upper part of the composition, a bright green that attracts the attention of the viewer, perhaps more than gold. This “spring garden” reminds us Monet’s water garden, the pond of his house in Giverny on the bank of the Seine. This reference comes both from the colors used by the artist and the nuanced atmosphere of the work and, perhaps above all, from the presence, at the bottom right, of four pink flowers that refer us to the water lilies loved by Monet. In “The love within me” the Swedish artist plays with nuanced colors too, but here the tones are all played on red and purple. Margareta Widh, regarding this work, says: “That one is really what’s inside of me”. In the center of the canvas we can observe a curved line that develops vertically, perhaps half of a heart. “Waiting”, finally, presents a different style. The work appears divided vertically into three sections, and horizontally by several broken lines. However, there is no well-defined vanishing point and the whole background is simply sketched. In this way Margareta Widh allows all the attention to be focused on the protagonist of the work: a woman. She is represented from behind, she has the brown hair collected on the nape with the exception of some rebellious lock, the bare back and the legs covered by a red drape. We do not know where she looks, perhaps far away, out of the painting; perhaps she looks at the horizon hoping that a loved one will come back but, in the meantime, she remains, still, waiting. The Swedish artist paints first of all for her soul and, at the same time, through it. Her works are the mirror of her personality with many facets, and she finds in art a vent valve, a way to express herself fully and freely, thus reaching compositions of great formal and expressive effectiveness.

*Art Curator Francesca Catarinicchia*

# Margareta Widh



*Spring garden*

# Margareta Widh



*The love within me*



# Margareta Widh



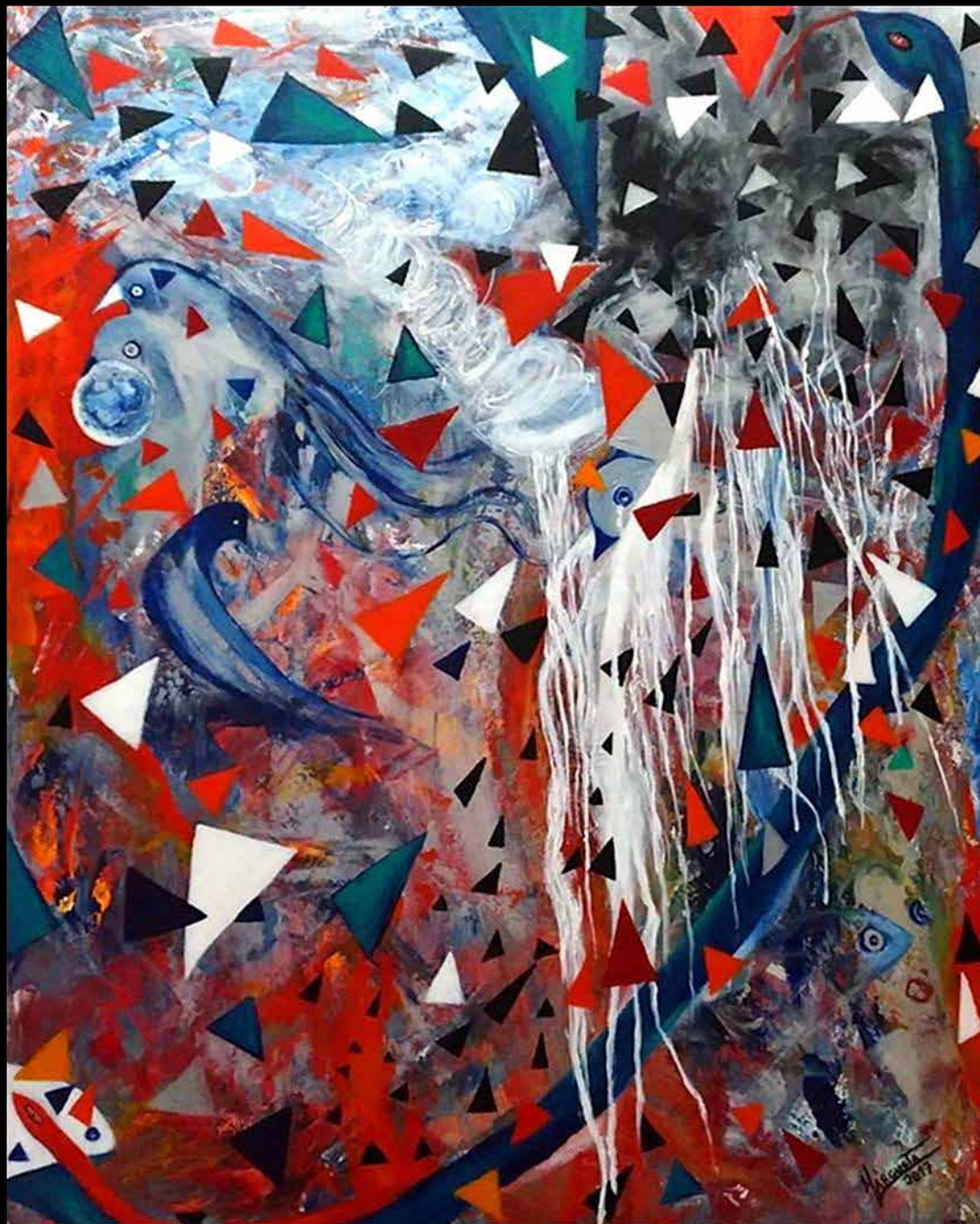
*Waiting*

# Margusta Loureiro

In occasion of the international art exhibition Romantica, shape of my art, the artist Margusta Loureiro presented the artwork called: 'Hurricane Irma'. To understand her painting could be useful to make a small reference to the artistic language used by another famous artist that is Paul Klee. Klee understands art not as a simple representation of reality (a sit had been for the Flemish realists or naturalists), but as an investigation that reveals the deepest and most hidden mechanisms of nature. This means that this paintings are all born in his imagination: he starts from reality but the vision of the artwork is presented in his mind. This reference is more important to understand the painting of the artist Margusta Loureiro in fact as she says: <<The biggest gusts of wind, reached 285 km/h. Because it originated in the ocean, where my gaze rests every day, it deserved my attention more than other similar phenomena. It touched my soul. It touched my emotions>>. This means that the natural event capt the attention of the artist and her artistic sensibility to create a vision in which a lot of elements are employed to tell us about the feeling and the emotion of the artist. As Klee's art the image of the canvas is the last fruit of a long reflection on reality. In fact watching the painting, 'Hurricane Irma' we can see a lot of elements like animals and different shapes put together to express and communicate the confusion and the violence made bythis natural disaster. The artist with the artwork does not want to describe the event of Hurricane Irma, but also what she has seen with her feeling and her emotion. Watching to her painting is like entering into her mind stay together with her space and hearing her describe what she feels. As she says: -"I paint what I feel, not what I see" And so I felt!-

*Art Curator Elisabetta Eliotropio*

# Margusta Loureiro



*Hurricane Irma*

# María Aparici

*“After all, what is happiness? Love, they tell me. But love doesn’t bring and never has brought happiness. On the contrary, it’s a constant state of anxiety, a battlefield; it’s sleepless nights, asking ourselves all the time if we’re doing the right thing. Real love is composed of ecstasy and agony.” (Paulo Coelho)*

A myriad of colors with intense tones, are mixed on the canvases by María Aparici, contemporary Spanish artist, whose art revolves around various themes, such as anxiety, sexuality, transgression, instability, depression. Strongly influenced by the dynamic picture of Action Painting and the materiality of Informal art, her works tell of tragic and complicated love, often violent. In “Dolce & Marianna”, the colors spread with nervousness, overlap each other, kneading with brutality and describing deformed lines that, barely, allow a glimpse of the two female figures engulfed by chaos. Reds, yellows, blues, greens and pinks are dynamically distributed on the canvas, conveying feelings of sadness and unease. Two women are loving each other, overwhelmed by the difficulties and limitations imposed by the society. A crossing of glances, a complicated physical contact, which become invisible to our eyes and, at the same time, create a turbulent and intricate fusion of the two bodies. The complex vision of this work, accompanied by red and full lips, high-heeled shoes, unrecognizable clothes, wants to lead to a reflection on the difficulties of women’s lives, so easily subject to stereotypes and violence, both physical and mental. Aparici, drags the viewer into a world of conflicting feelings, between pleasure and discomfort, between love and violence, along a path of reflection insidious and constantly tormented.

*Art Curator Francesca Brunello*

# María Aparici



*Dolce & Marianna*

# Marie Anne Decamp

*“Red, of course, is the colour of the interior of our bodies. In a way it’s inside out, red.” (Anish Kapoor)*

The color red, brings with it a great amount of different meanings: passion, anger, dynamism, power. Color of danger, blood and fire. Symbol of eros, understood as carnal and passionate love, it is directly related to the burning and overwhelming feelings, representing all the vital impulses, for better or for worse, from joy to lust. This is the color chosen by Marie Anne Decamp, an artist who lives and works in Paris, to create her work entitled “FRACTAL”. A square canvas, where the space is divided following rules of precise symmetry. A study on this geometric shape, symbol of the created universe - the earth and the sky -, which represents the model of the sacred enclosure, or rather the temple, the foundation of the conjunction of the four cardinal points, as well as the symmetry of the opposite sides. In this work, the square breaks into sixteen other squares, distributed in groups of four, creating a perfectly balanced central perspective. Spots of white color, symbol of purity and chastity, are distributed within these shapes, standing out to the eye. In Decamp’s work, the choice of combining this geometric shape with the colors red and white, probably wants to be a research, aimed at finding a balance within the antithetical feelings triggered by passion. The creation of an alchemical order, almost utopian, where a series of emotions so changeable, are temporarily enclosed within a perfect form.

*Art Curator Francesca Brunello*

# Marie Anne Decamp



*FRACTAL*

# Mariki Jones

*“I love to create art for the sole purpose of bringing joy to anyone that it speaks to. Therefore, it gives me great pleasure to create art that is accessible and relates to anyone.” (Mariki Jones)*

Concerning the concept of “Romantica – shape of my art” exhibition by M.A.D.S. Art Gallery, the Canadian artist Mariki Jones presents “Summer” a painting with which she gives life to a special feeling or memory. Made with the use of oil, the scene seems to represent a ‘family’s portrait’ of a peaceful moment during a summer holiday. The subject of this realistic painting is not defined and recognized as a singular element, but the scene, comprehending the whole landscape too, corresponds to an entire. As the title itself lets imagine, what is important for the artist are the emotions and the feelings that colours can evoke in the viewers. Not only a beautiful moment spent in the company of someone loved, but also the splendid atmosphere that a bathe on the dawn of the day, can induce romantic sentiments. By watching the painting, what immediately stands out is the lovely and fresh air that this moment of the day spreads. Mariki’s ability to use her oil colours permits to enter in contact with the piece and imagine being there and feel the freshness of the cold water on the skin. Happiness; passion; freedom; love for life; candour and youthfulness are the emotions that come out from each of us during Summer and the artist, with this natural painting has been able to remind how, just a simple memory, permits to see the beauty.

*Art Curator Martina Stagi*



# Mariki Jones



Mariki

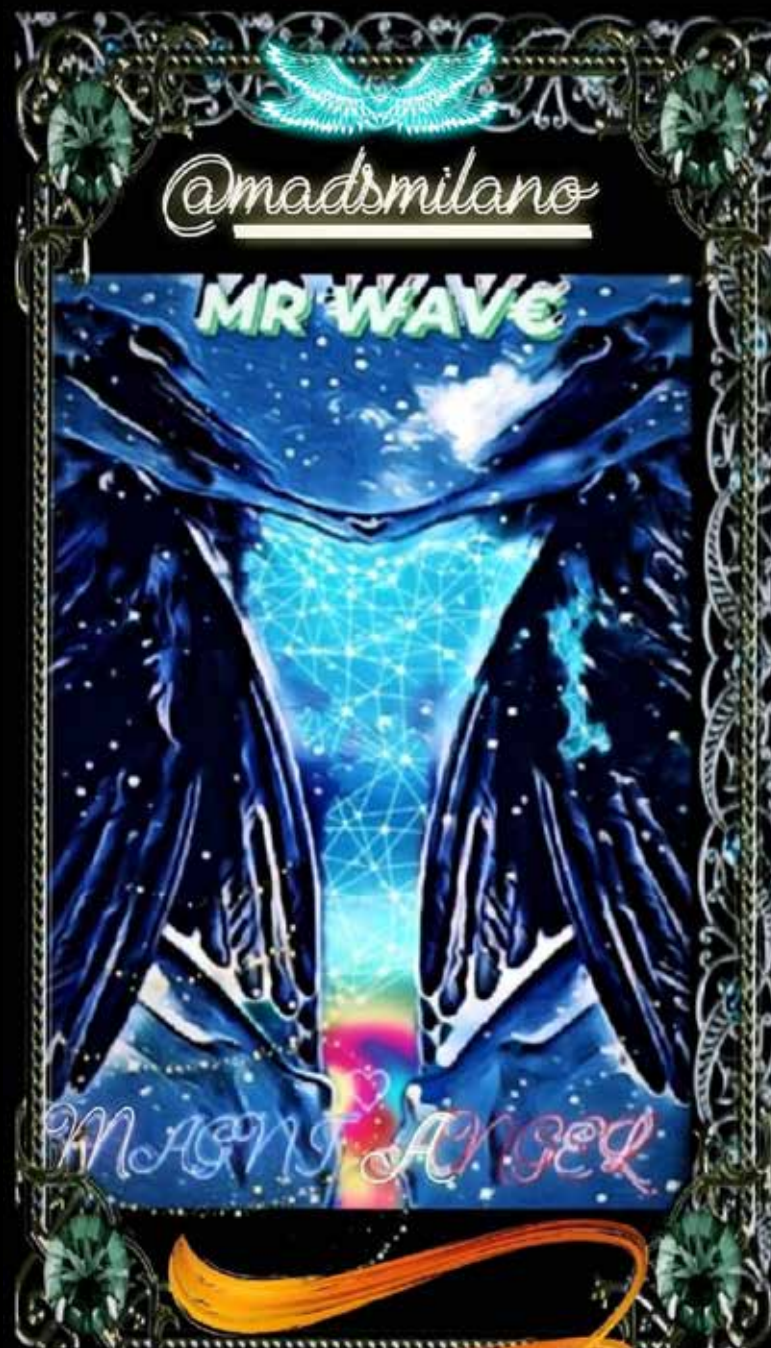
*Summer*

# Mario Vaccaj <<mr WAVE>>

Italian artist Mario Vaccaj <<mr WAVE>> presents to its faithful audience for Romantica exhibition at M.A.D.S. Gallery a total of five paintings, whose fil rouge is the feminine figure in the broadest sense. “Angel” and “Cecilia” symbolize a declaration of devotion and gratitude. In fact, the piece “Angel” is dedicated to the gallery owner Alessandra Magni, as Mario wanted to artistically thank her for the acknowledgement she gave him through the expository space, so open minded and accurate in valorising talents. “Angel” is mostly dominated by a blue palette where we can clearly notice angel’s wings, a constellation and a rainbow at the horizon. These elements all evoke a sense of reassurance and protection from above, as Alessandra does for Mario. On the other hand, “Cecilia” is dedicated to the curatorial side of the gallery, in specific to myself, Cecilia, art curator of Mario, as she was able to valorise and take care of the artistic path of Mario, through her words and work of photo and video reportage at the gallery, making the artist an important pillar of the M.A.D.S.’s family. The piece “Cecilia” portrays a butterfly, drawing from the first artwork Cecilia wrote a review on. The painting represents therefore the first collaboration where Mario was introduced to the gallery environment. “No Woman No Life Revisited” continues an homage to the artist’s growth within the gallery. In fact this piece was realized by artist Vava, where she faithfully reproduced Mario’s piece “No Woman No Life” through her personal painting technique. Mario states: “My futuristic art shines also thanks to the fact that other artist, like Vava, got inspired from me. I think that this tribute by Vava to my art valorises even more my art and adds lustrous to my work.” “Astronaut XXI – Poetry of Futurist Sound” represents another creative dedication to another artist: Emelly Velasco. Mario tells as one day Emelly asked him what this project means to him and he replied “this piece is an hymn to the futuristic art”. But Emelly answered back “No, this is an hymn to our love to the futuristic art”. And Mario states that she was right: “Love is frequency of the gravitational wave, a red and flashy wave of romanticism”. “Astronaut XXI” is made up of a colourful warm palette, having both abstract elements and terrestrial ones. The piece represents an individual ready to leave to the space through the fastest and most intense wave: the one of love. “Satisfaction” represents a portrait of a woman completely absorbed in an ecstatic moment of personal satisfaction and pride. The piece is an homage to femininity and to the feeling of self-assurance and self-esteem every woman should deserve for what she is. The piece, through a digital repetitive technique, aims at encouraging every woman to live in a state of satisfaction, and Mario’s work beautifully celebrates this message.

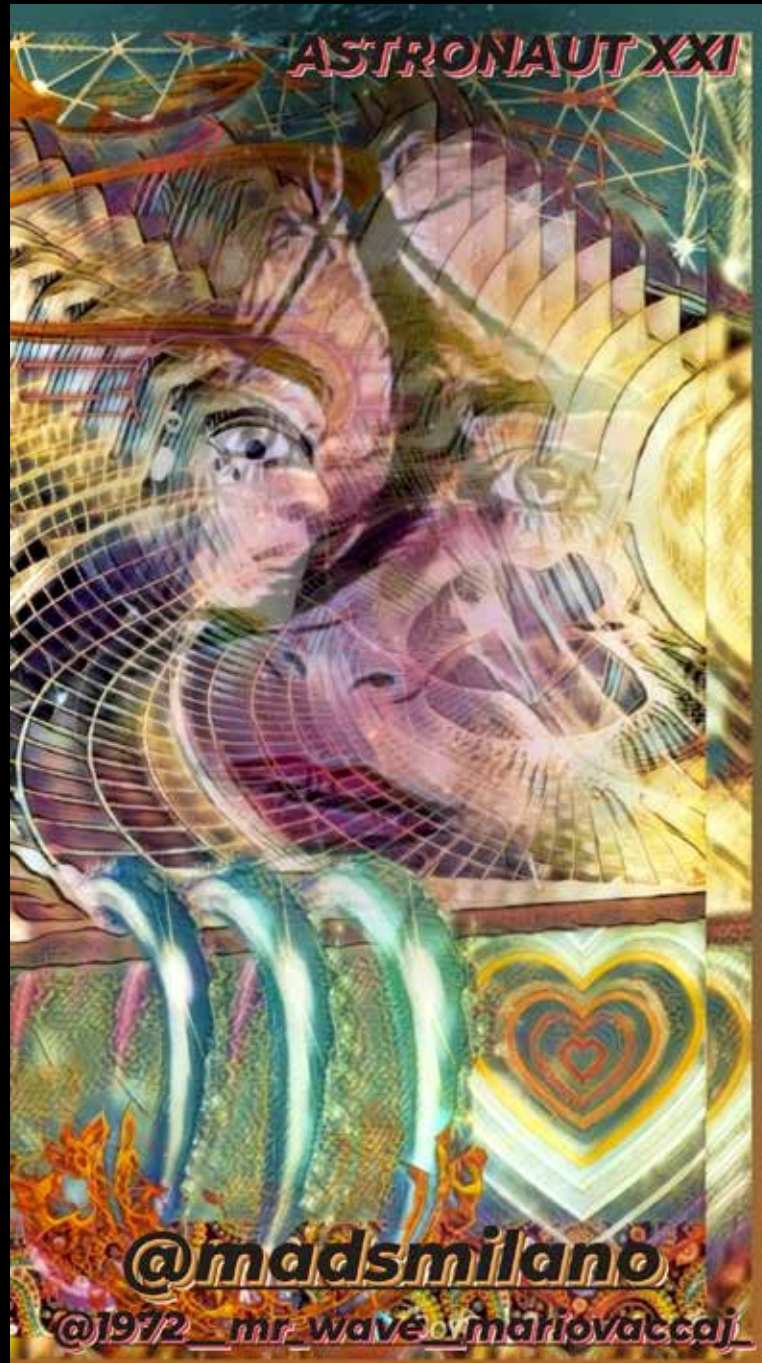
*Art Curator Cecilia Terenzoni*

Mario Vaccaj <<mr WAVE>>



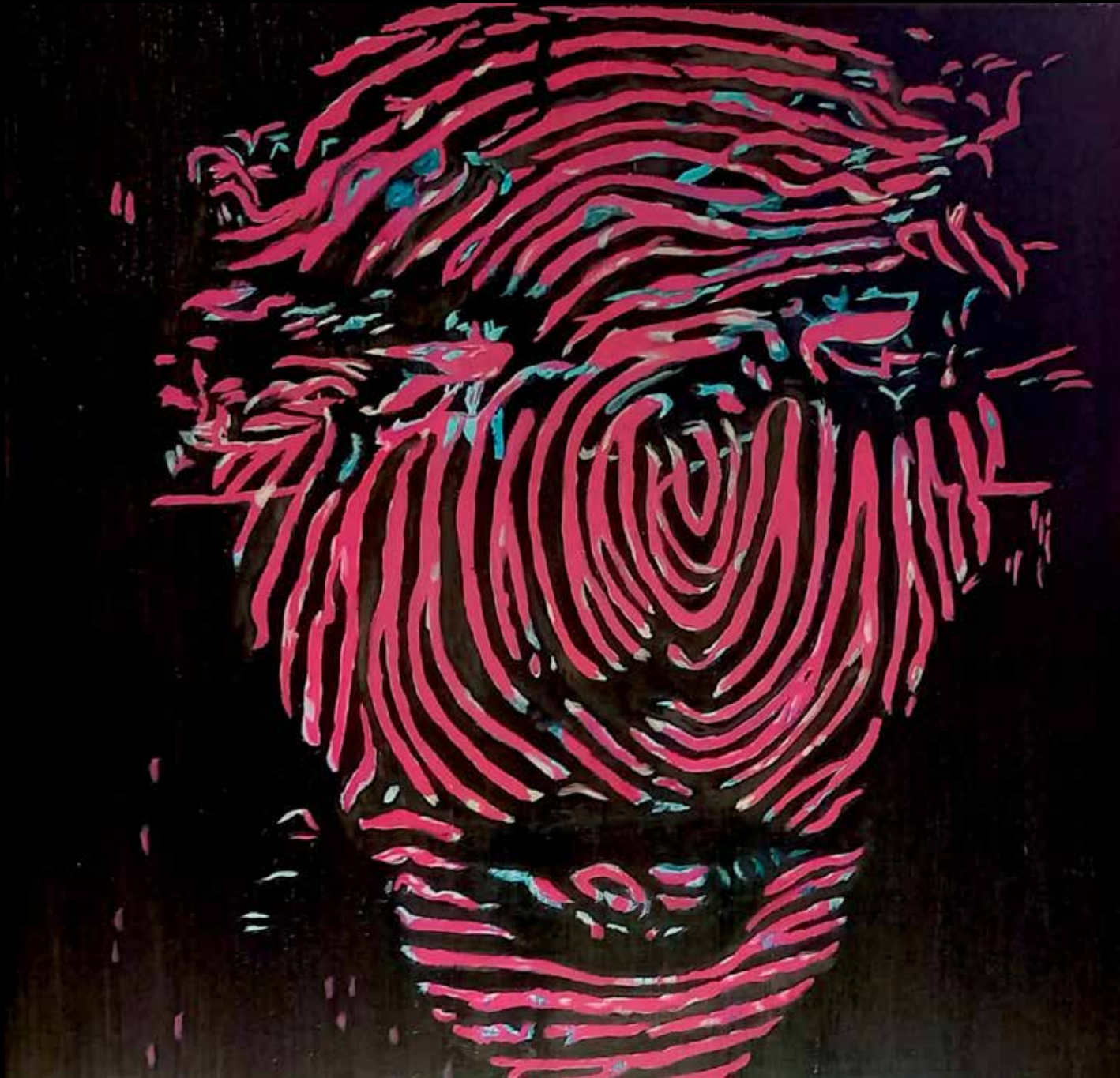
*Angel*

# Mario Vaccaj <<mr WAVE>>



*Astronaut XXI – Poetry of Futurist Sound*

# Mario Vaccaj <<mr WAVE>>



*No Woman No Life Revisited*

# Mario Vaccaj <<mr WAVE>>



*Cecilia*

# Mario Vaccaj <<mr WAVE>>



*Satisfaction*

# Martina Hövermann

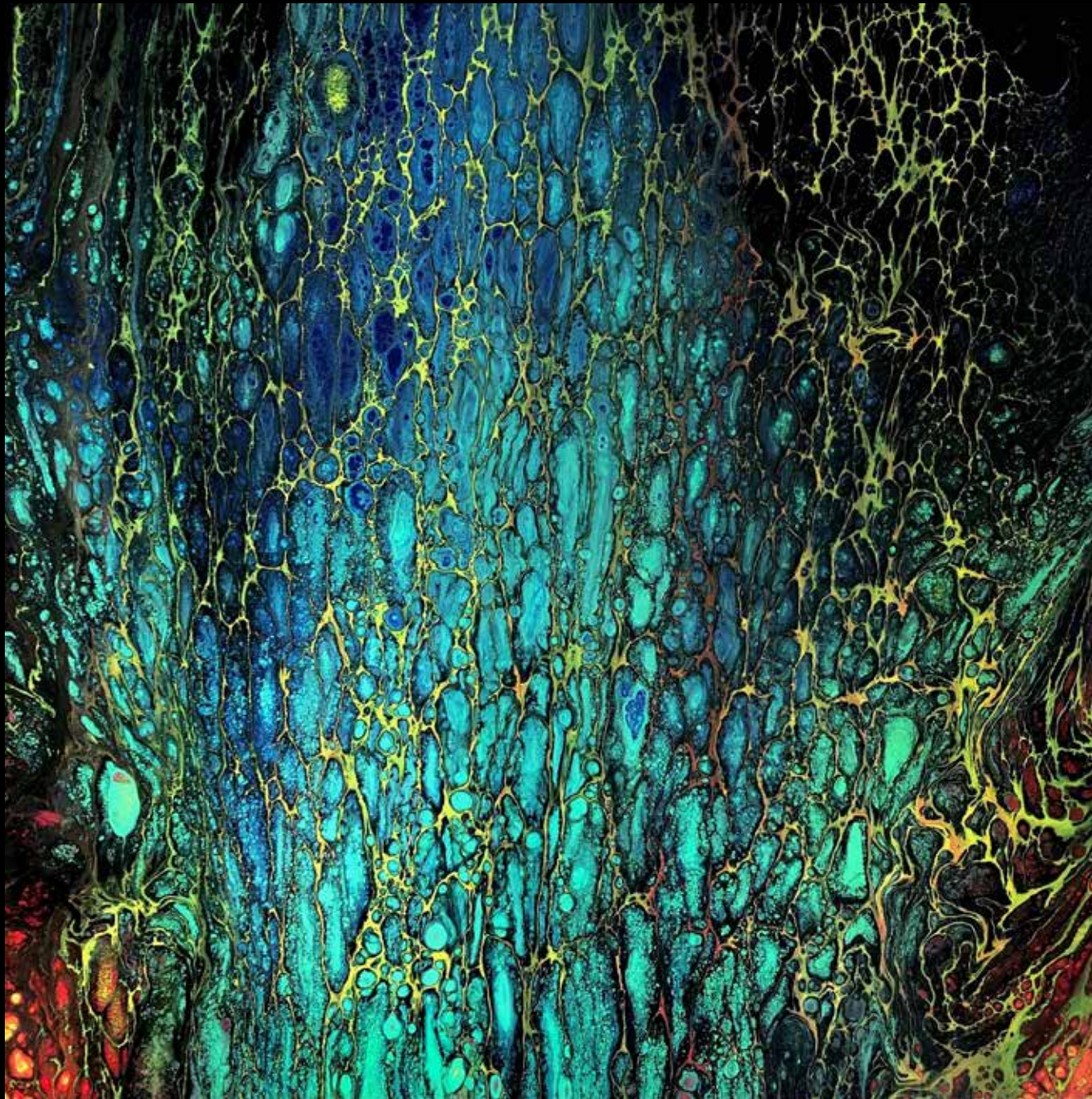
*“Whatever you can do, whatever dream you can dream, begin. Boldness brings with it genius, magic and strength. Get started now.” (Johann Wolfgang von Goethe)*

Martina Hövermann is a German artist living in Hamburg. Although she has built a solid career as a public employee, painting is a great passion that she has started to be present in her life since childhood. After a long journey as a self-taught in the art world, she has reached her ideal dimension in the pouring technique of acrylic colors. This type of painting allows her to experiment with infinite combinations of colors, shapes, textures, emotional lines that are only apparently left to chance. Martina's work presented as a romantic, entitled "Network of Emotions", is inscribed in this style to convey an irrepressible energy that is impossible to ignore. The chromatic range sees vibrant and iridescent shades in shades of blue, green, light blue, to which hints of red and orange are added in the corners. Although the abstract vocation of the work does not explicitly re-propose figures and contours, "Network of Emotions" still has the rare gift of evoking images, making the viewer a lively interpreter of the combinations of colors cast on the canvas. The dense network of black, yellow and green pervades the entire composition like a thin lace, evoking the graceful texture of a butterfly's wings. The contrasts and color combinations project the viewer into the personal and universal dimension of emotions. Just like a complex system of chromatic oppositions, emotions and feelings seem to be represented in their apparent antithesis, in the clash between anger, fear, love, joy, pain. Yet they are linked by a single consciousness, an intricate web that acts as a bridge between one state and another, in a constant flow that never stops. The technique used in this case increases the idea of movement which translates into an overwhelming emotional agitation to be fully grasped. The artist seems to address a silent exhortation to the contemplation of extreme, strong, bursting impulses that stir in a restless and creative soul, in a veiled reference to the founding concepts of German Romanticism.

*Art Curator Chiara Rizzatti*



# Martina Hövermann



*Network of emotions*

# Masumi.S

*“It’s not what you look at that matters, it’s what you see.” (Henry David Thoreau)*

There is a difference between looking and seeing. The eyes may look quickly and without paying attention, but the heart and the mind see in depth what the eyes sometimes miss. The quote from the famous American philosopher Henry David Thoreau perfectly describes what you should do in front of a work of art: immerse yourself completely, letting yourself be carried away by your emotions. In front of Masumi.S’ works, the viewer begins a unique journey with the imagination that will take him far away, making him explore places he has never seen before. Magical effects and contrasts characterize her abstract canvases in which shapes and colors meet and merge becoming one. “Space World” was created in 2021 with the acrylic on canvas technique. The title itself transports us to a dimension unknown to us, but which undoubtedly fascinates us and stimulates our curiosity. The Japanese artist paints an original version providing a personal interpretation of the space. It is painted with the colors of the sky: blue, light blue, and white brushstrokes are placed side by side, creating a magical movement on the canvas. What the artist wants to create with the viewer is a deep and lasting bond: her purpose, in fact, is not that her works are appreciated only from an aesthetic point of view, but that they enter the heart, leaving an indelible memory. Masumi.S, thanks to her great skills, manages to achieve this goal perfectly: her creations enter the soul and remain there forever.

*Art Curator Camilla Gilardi*

# Masumi.S



*Space World*

# Mati Leppik

In occasion of the international art exhibition Romantica- shape of my art, the artist Mati Leppik present his artwork titled 'Intoxication'. To understand his artistic language could be more important to investigate in his way to intend and produce art. Firstly, in the vision that is ravelled on the canvas what emerges soon at the glance is the using colours. They are put together to create a suggestive composition in a game of shape and forms. Bright colours are put on the centre of the composition and on the side of the canvas, the colours become darker and less intense. This means that the artist wants to concentrate the attention of the observer at the centre of the artwork as if he wants to say: -here is happening something-. His emotions and his feelings take place on the centre of the canvas, with the gesture of the brush that becomes convulsive and immediate. What emerges from the canvas of the artist Mati Leppik is the energy that comes from the colours that hurl on the canvas spots of colour, which then become thin lines. Another element more important in the artistic mind of the artist is the accurate juxtaposition of the correct colours. They are put together in a thoughtful way to create a harmonic composition. At the same time maybe in the painting for the power of the gesture of the brush, the element that stands out is the confusion that reminds me of the title of the painting: 'Intoxication'. Something that occludes, hinders, confuses. The observer is attracted by this game of shape and could be involved in this confusion let yourself go in this vortex created by colours.

*Art Curator Elisabetta Eliotropio*

# Mati Leppik



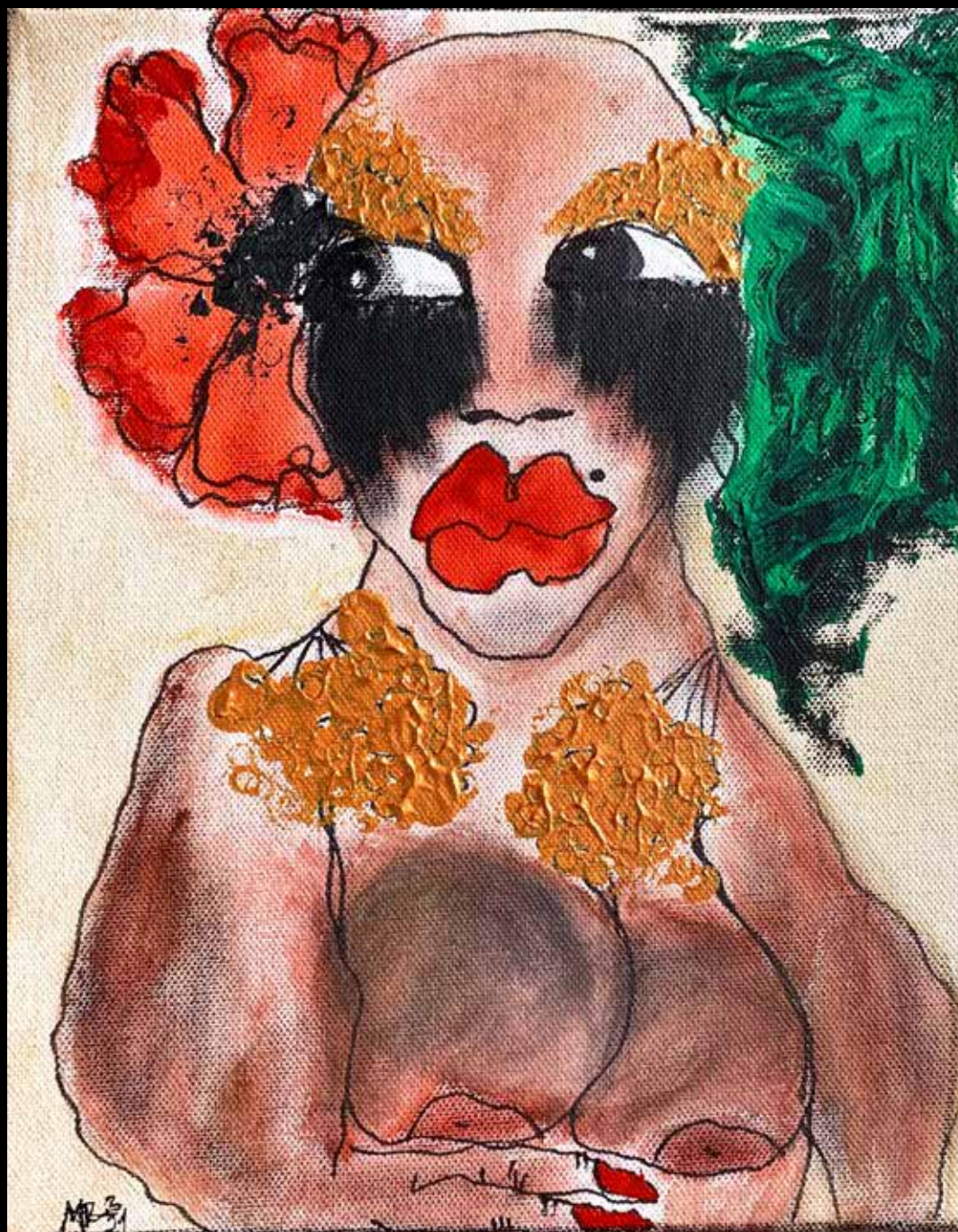
*Intoxication*

# Maya Beck

Maya Beck exposes seven works at the exhibition “Romantica - Shape of my Art” at the M.A.D.S. Art Gallery in Milan, in which her unmistakable style emerges through close-ups of stylized human figures embellished with very intense tones. Her profound artistic research manages to harmonize in an excellent way the combination of sinuous lines with a singularly bold assonance of colors. The depiction of these faces seems to proceed towards a melodious sequence of curves that reveal an emotional and intimate humanity of those faces, often mysterious but at the same time bewitching. An analysis that leads the artist to bring out her inner soul, she can express every sensation through the portraits’ stillness and in enigmatic eyes, represented with that pure and energetic passion. This is not merely the academic beauty of 19th century, traditional, realistic painting, because there is much more of Maya’s artistic touch! She has transported her aesthetic enjoyment into her works: through spontaneous but refined brushstrokes and drawings, her women are the symbol of sensuality and harmony in this unstable world. In addition, her highly personal style has evolved, which is perfectly in line with the viewer’s free interpretation. In terms of color, Maya uses boldly applied nuances with the intention of reinforcing their contrast and creating shadows that highlight surprising details. In fact, from the neutral tones of the young women’s skin, distinct elements clearly emerge: other than the eyes and mouth, we can see attention and care in the representation of the mole near to the upper lip. This detail, like the one of the famous female icon Marilyn Monroe, makes each subject absolutely fascinating and passionate. Reality is conveyed through the use of similar devices that manage to arouse curiosity, but also emotions in the viewer. As in “BETWEEN FLOWERS WITH U” and “NARA”, where an intense sensual energy is accentuated by the addition of golden details. The juxtaposition of the feelings released by the two women and the energy conveyed by the gestures and lines creates a feeling of “explosion” in the viewer. While in “I THINK OF U” and in “YOU’RE IN MY MIND” the choice of using warm tones, such as red of the lips, combined with the background’s white or blue with black strokes, creates a strong visual contrast, giving the works a strong emotional charge. In “PASSIONATE KISS” Maya wishes to emphasize and accentuate a strong message of unity: love is for everybody; we are all the same and we are all part of the same universe. In this, it is essential to love both oneself and one’s neighbor in order to aspire to the well-being of the community as a whole. Finally, in “DESIRE” and “WHERE ARE U” the pose of the two young women is underlined as if they were models, while anxiously wait for the moment when their image is immortalized. In this scene, Maya is able to transmit to the observer all the beauty and passion of their graceful movements. These female figures and their overall representation highlight the natural and sensual poses, emphasizing light-heartedness and spontaneity. All in all, one can be certainly notice that each woman has a specific role in Maya’s artistic conception.

*Art Curator Alessia Perone*

# Maya Beck



*BETWEEN FLOWERS WITH U*

# Maya Beck



*DESIRE*



# Maya Beck



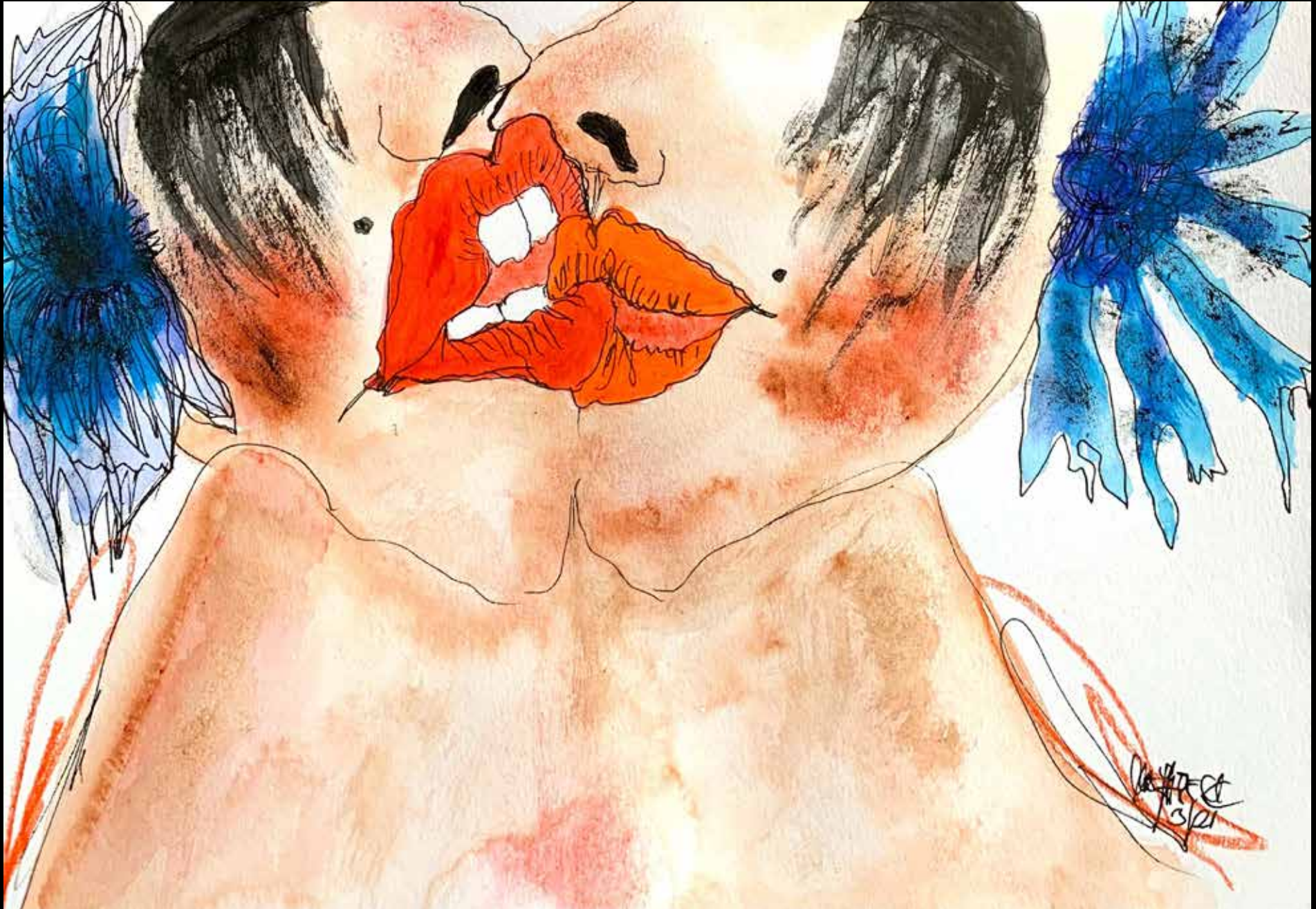
*I THINK OF U*

# Maya Beck



*NARA*

# Maya Beck



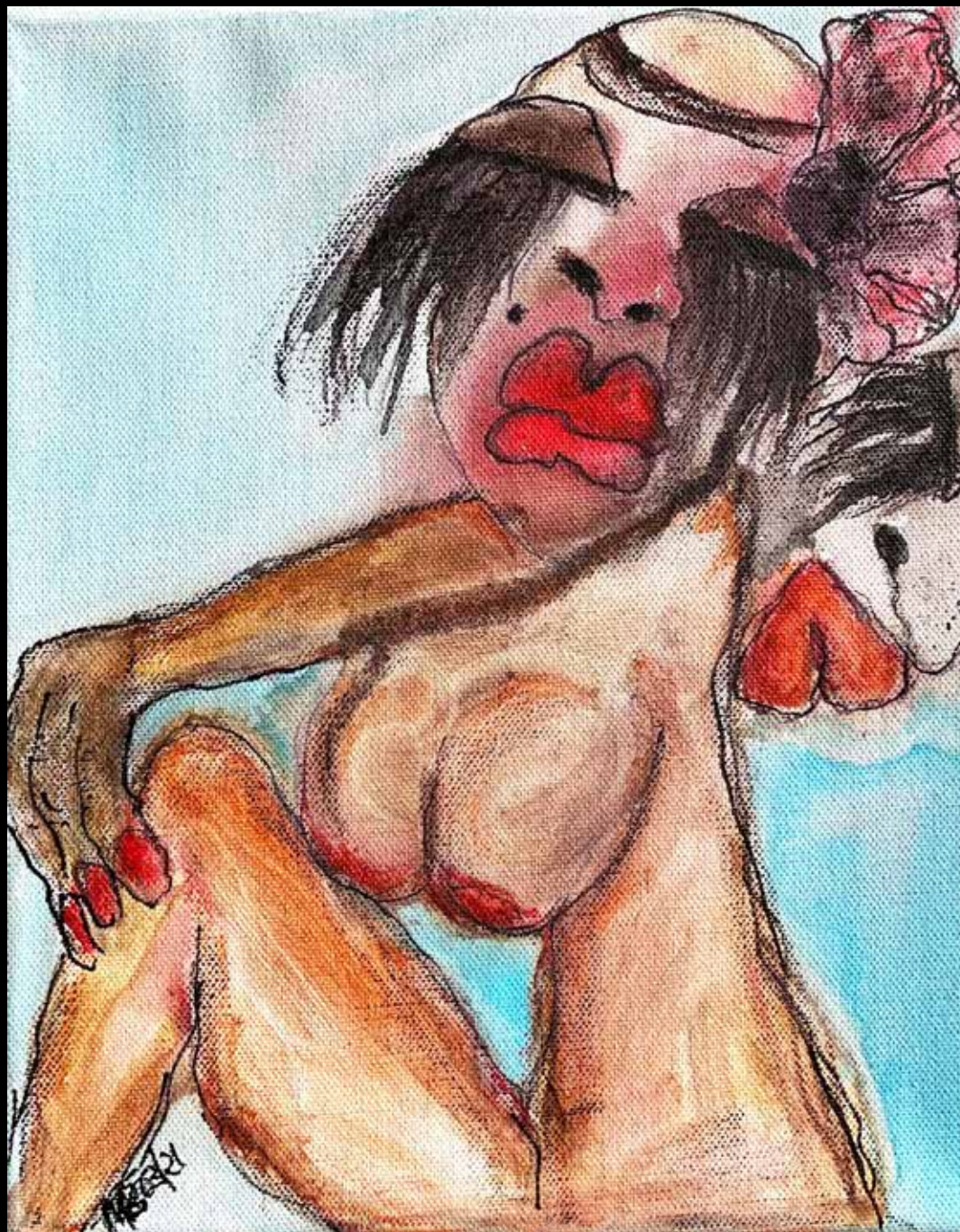
*PASSIONATE KISS*

# Maya Beck



*WHERE ARE U*

# Maya Beck



*YOU'RE IN MY MIND*

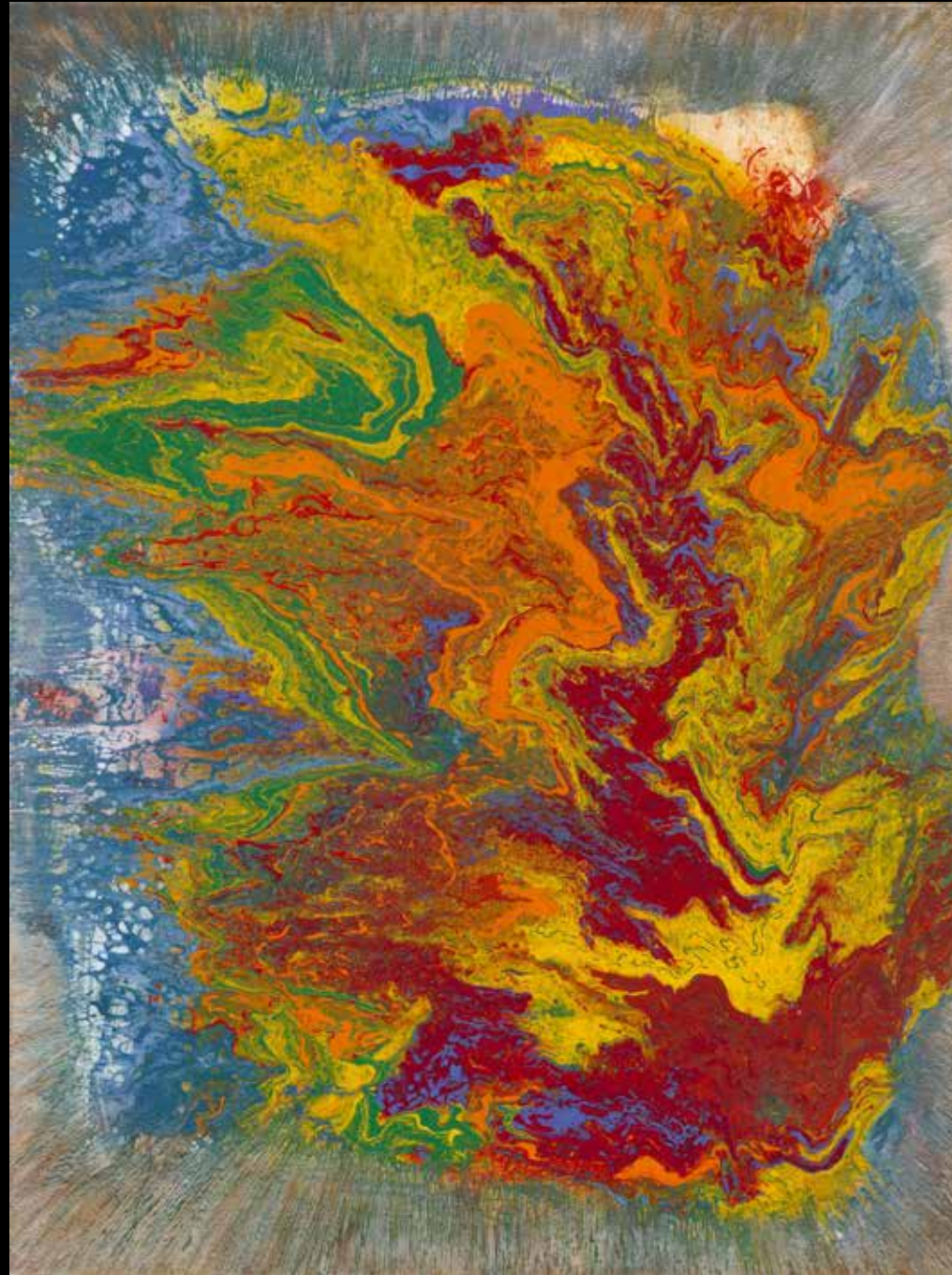
# Megan Sievert

*“When there is no energy there is no color, there is no shape, there is no life.” (Caravaggio)*

Megan Sievert is a self-taught artist residing in the USA. Her art is inextricably linked in her life and to her growth, which took place between Europe, the Middle East and Latin America. Her working career led her to continue traveling, in this succession of changes her art has been an inseparable constant. It represented an exceptional means to express herself through acrylics and brushes. Megan's approach to art is instinctive, and never crystallizes on a single technique: she sometimes spreads the color with a brush, others with her hands or with a palette knife. She favors acrylic, which comes to life on the canvas guided by the brush, fingers or a few drops dropped on the surface. In the work presented by the artist for Romantica - "Gulugufe XII" - the dense and material color, with a three-dimensional effect, strikes the viewer for the strong, bold and intense colors that unfold on the canvas. The effectiveness of the painting is due to the sharp contrast with the external part, white - splashed with blue and green - which almost seems to want to contain the explosive force of the central part. Combinations of warm colors give the whole a bursting energy, and deeply shake the viewer, pushing him decisively to come face to face with a vision of extraordinary vigor. The work does not seem to leave room for compromises with a rationality that is numbed by what is common, and seeks its own dimension in a set of colors, motifs and textures that speak to the interior rather than to the mind. Megan's stage name, Gulugufe, from the traditional language of Malawi, Chichewa, means butterfly, and seems to sum up the colorful essence of the artist's painting, to which is added a unique ability to go to the heart of the sensations experienced, without resorting to conciliatory rhetoric to soften the colors, I have to blur the edges. Her work reveals a passionate and magnetic personality, capable at the same time of sharing her creativity, extending her engaging influence on others, and is on their most hidden emotional side.

*Art Curator Chiara Rizzatti*

# Megan Sievert



*Gulugufe XII*

# Melissa Schainker

*“Art is a lie that allows us to recognize the truth.” (Pablo Picasso)*

Melissa Schainker’s magnificent artworks are informed by her experiences as a parent and as an artist at the time of the pandemic. As she herself declared, her illustrative and pictorial artwork was the most satisfying and therapeutic, given the current climate. Melissa exhibits three figurative paintings at the International Art Exhibition “Romantica - Shape of my Art” that leave the viewer fascinated and impressed, both by the figures represented and by the happy colors that the artist uses. The first artwork on display is called “Redemption” and is made with the oil on canvas technique. The very name of the artwork could make us think that it represents the moment when Eve eats the forbidden fruit, and she stains herself with original sin. In fact, the naked woman depicted in the painting has an apple in one hand from which she seems to come out of blood, and in the other hand an indefinite stain of red color could personify the sin with which she has dyed. The woman’s wings were also depicted, also stained with blood red. A giant apple is drawn to the right of the canvas, as if to recall and emphasize the violation the woman has committed. The second artwork on display, entitled “Enlightenment”, is also made with oil on canvas. In this artwork, the bright colors certainly capture the attention. A naked man, covered only by a white cloth, is depicted lying down and the title of the work announces what it itself represents. Enlightenment is becoming aware of who you are. It is the only time to understand who we are is the present, here and now. But to understand this there are no maps because we are not an unknown destination. We have always been where we are now, but maybe we paid more attention to what was happening outside rather than what was happening inside us. We trusted what we were told more than what we felt. And the man represented in this work is understanding it. The flower that appears on the right of the painting, behind the man’s leg, seems to be a carnivorous flower that has aroused great interest from the authors of adventure novels since its discovery. Carnivorous plants often appear of such proportions as to be dangerous for humans, just as shown in the artwork. But despite this, the man appears calm and relaxed, because what is important for him is to be aware of who he is. The last artwork is titled “Dancing in the rain”, made with oil on canvas. A naked woman is depicted, with only a pair of black heeled shoes on her feet. She has tattoos that start from under her breasts all the way down to her knees. She appears surrounded by somewhat dangerous representations, such as the carnivorous plant, or by the darkness behind her or by a red flame near her shoulder. In addition, a large blue splash seems to enter one ear and exit the other, and then drip down to her feet. All these representations could personify the difficulties that life very often makes us find in front of our path, but despite this, as the title itself suggests, we must continue our journey and continue to “dancing in the rain”.

*Art Curator Francesca Campanelli*



# Melissa Schainker



*Dancing in the rain*

# Melissa Schainker



*Enlightenment*

# Melissa Schainker



*Redemption*

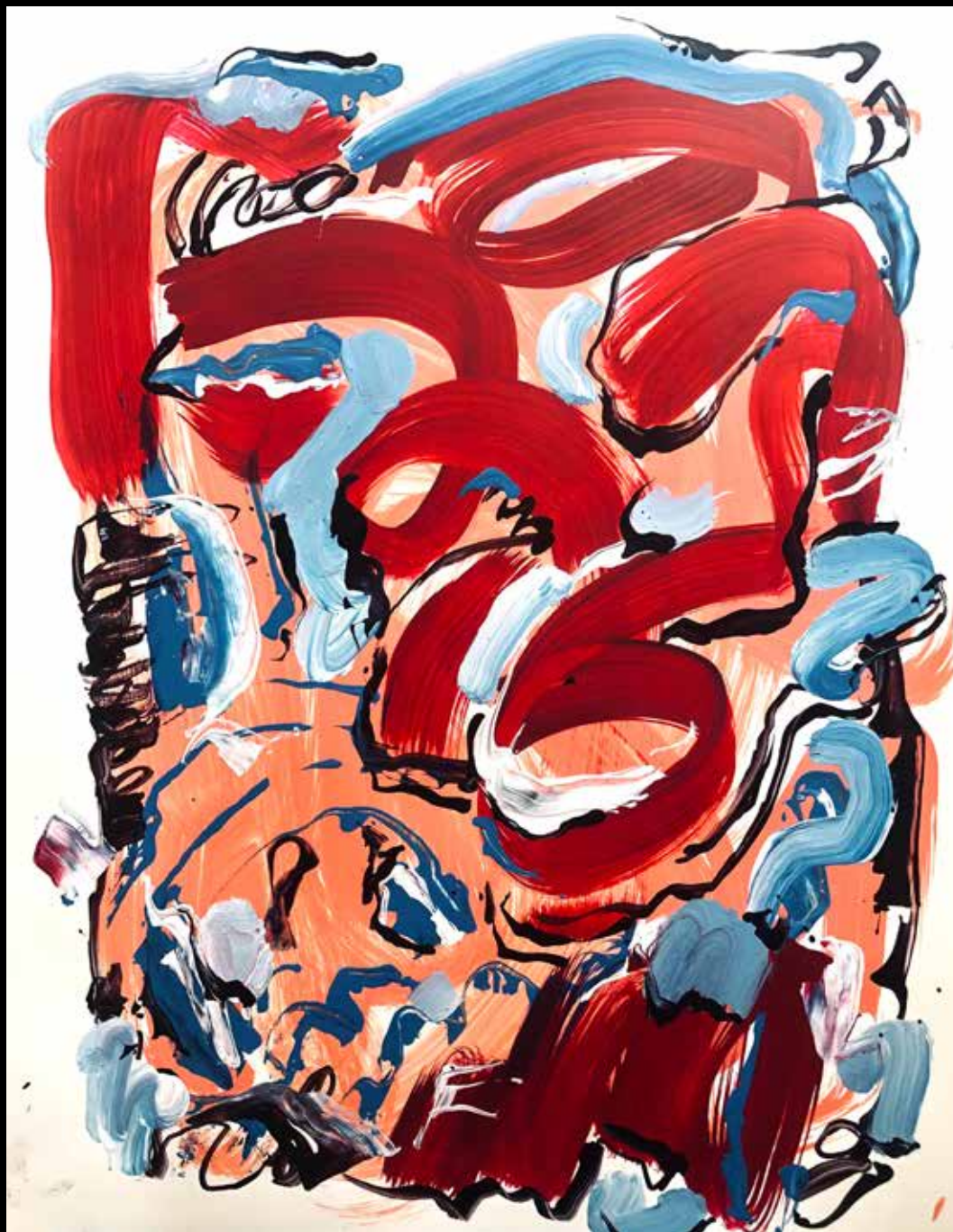
# Micha Darling

*“Life without love is like a tree without blossoms or fruit.” (Khalil Gibran)*

Love is the essence of life; it is the force that pushes you to believe in the impossible and to succeed in the enterprises that you did not believe you were able to face. Love is the engine of Micha's life, an artist based in Los Angeles whose creations are the mirror of her magical and deep inner world. Her abstract works are defined by the artist herself as emotional maps: with large brushstrokes and strong colors Micha represents personal life experiences and sensations that have remained stamped in her heart. “For the Marrow In My Bones” was made in 2021 with mixed media on card stock. The different tools used including acrylic painting, watercolor, oil pastels and ink demonstrate the artist's versatility and give the work dynamism and originality. The painting is a real tribute to love: it creates indissoluble and eternal bonds, it is the purest feeling that man can experience during his life, it is the matter that defines us. The work is the map of the center of Micha's heart: a romantic heart, a big heart able to get excited about the little things, but to dream big even when the darkness does not allow her to glimpse alight. Warm colors such as red and pink meet the cold shades of blue and black creating a lively and surprising chromatic contrast. Micha is an artist with great skills and a big heart: with her works she invites us to enter her life and, at the same time, to leave on a fantastic journey, giving a personal interpretation of her magical paintings.

*Art Curator Camilla Gilardi*

# Micha Darling



*For the Marrow In My Bones*

# Michael Angle Oh!

*“...They say (Who?) Michael too serious. I say Angle for (You!) serious. mon trésor. Oh! I promise...”*

Born in 1979 in Sweden, Michael Angle Oh! has experimented and specialized in various types of art: he is an independent musician, art photographer, painter, sculpture builder, and a poet in his dreams. Angle is exploring a journey of love that has been in his mind for a long period. On the occasion of the “Romantica - Shape of My Art” exhibition held at M.A.D.S Art Gallery in Milan, the artist presents two artworks entitled “Marry Me!” and “Marry Me! Bouquet”. Since 2018, Michael has been working on “Des Fleur pour Vous” (Flowers for You) exhibition, and through these creations he has also grown a unique flower of love and passion, that he will elaborate in his works. In “Marry Me!” the artist created a GIF video taken from his photograph. The GIF in grayscale tone portrays the artist wearing a black bowler hat clipped with a pin that resembles an abstract eye icon. Michael shows only the upper part of his face, which includes his eyebrows and his eyes positioned at the bottom of the photo and moving up and down repeatedly. “...Wherever you are? You’re my view, ‘with those illustrious eyes...” The poem reflects the love he has for the nature around him, especially for flowers.

# Michael Angle Oh!

He is living in a house with flowers growing everywhere, which also inspired him to shift the direction of his artworks to involve flowers, and love. For the first time, Michael Angle Oh! will present his glass-stone creation. “Marry Me! Bouquet” is a unique custom-made flower sculpture created from repurposing century-old shattered glass and rusted metals. The materials were collected, cleaned, restored, and arranged in a decorative, antique piece of a flower bouquet, composed of five flowers: three in shades of blue, one in yellow, and one in red, which he intended to represent “Three eye blue sea flowers, A shining sun, and One Kiss” respectively. From the stylistic point of view, the use of primary colors and the flowers’ shape recall the Flowers series by Andy Warhol, in which he created a serigraphy of hibiscus in vibrant colors such as red, yellow, and blue. Not only will he change his styles, but he also is ready to get to the next milestone of his life. Once Angle had finished the Bouquet in 2021, he decided that by 2023, he was going to get married, and the “Marry Me!” series taking part in “Romantica - Shape of My Art” will be the first shape in the public eyes.

*Art Curator Trithida Trising*

# Michael Angle Oh!



*Marry Me!*



# Michael Angle Oh!



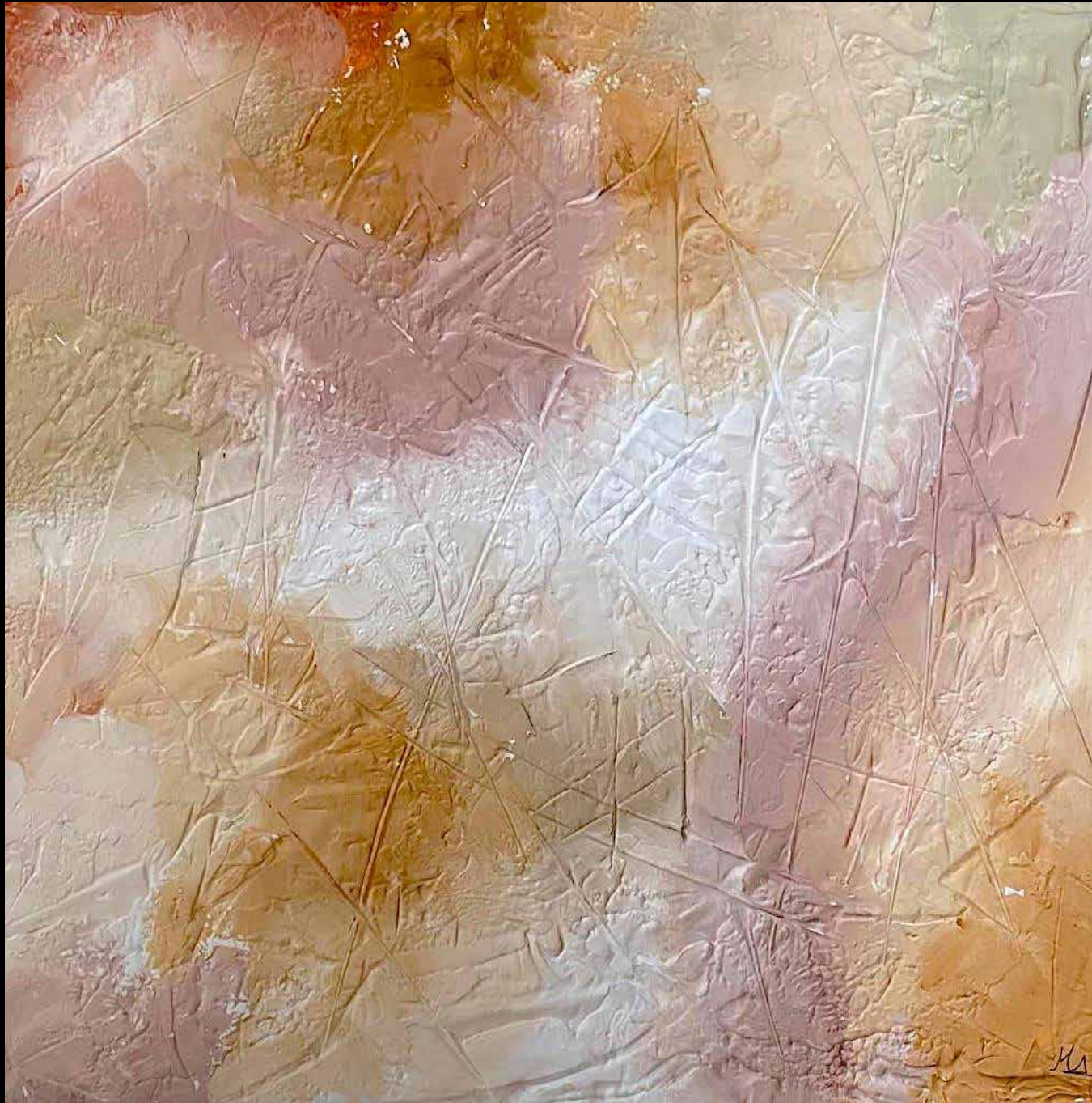
*Marry Me! Bouquet*

# Minon

The young emerging artist, originally from Sri Lanka and currently resident in Qatar, bewitches the audience by entering the art world with her abstract works. Although she is still testing different techniques, as it is right for any respecting artist, she has found her passion in abstraction. In fact, she states: “To me abstract art is like an explosion of different textures and colours on a canvas and that is exactly how I would describe my art.”. In the series “State of mind...”, Minon shows her “rebellion” to the form, approaching the “Informal” typical of the post Second World War period and more precisely to the material side. The acrylic colors are spread, in fact, with sweetness on the canvas, creating almost bas-reliefs and assuming a tactile and narrative quality. Wide patches of opaque colors, soft, calm, are juxtapose and blend slightly with each other. White becomes cream when it is combined with the various shades of beige and purple pink, but everything happens naturally, without creating discomfort in the eyes of the viewer. A clever combination of colors and shapes. And yet, this is just an apparent calm, because then, on the surface of the canvas, above the colors, we find cuts and scratches. They extend throughout the surfaces of the canvases and they have different depths, directions and lengths. These scratches, crossing each other, overlapping, emanate a sense of aggression, of restlessness. In their movements exudes a state of agitation and tension. The calm of the colors is only a distant memory, and yet it is thanks to them that the works as a whole do not appear violent. All these elements, apparently so contrasting and opposed to each other, end up harmoniously uniting, balancing themselves wisely. Minon calls this series of square works “State of mind...”, thus showing through art, graphically, her feelings and emotions. But Minon’s skill also lies in conveying these emotions to the viewers. They manage to immerse themselves in these works only apparently confused, to find and to identify themselves in them. Minon has plunged at the same time into the heart of her own soul and of everyone one.

*Art Curator Francesca Catarinicchia*

# Minon



*State of mind... 1*

# Minon



*State of mind... 2*

# Minon



*State of mind... 3*

# Miroslav Modev

*“For the light to be shining, there must be darkness” (Francesco Bacon)*

The work of the artist Miroslav has two characterizing elements: dark and light, one defined by dark colors such as black and the other by shades ranging from white to yellow to gold. The bright and luminous colors break the darkness, the light in a whirling way spreads inside the work, becoming almost the absolute protagonist. The work “Soul” is the synthesis of opposites that coexist and create a perfect balance, where one cannot exist without the other. The title of the work itself brings to mind something spiritual and abstract something that cannot be seen and touched but which represents the central point of the entire existence of people. The bright colors that dominate the center of the work somehow represent the energy that guides emotions and feelings, they are light that illuminate the desire for knowledge, they are the bridge between us and the infinite. The intense and mellow colors, both dark and light tones, are the protagonists of the work just as if they were concrete subjects of the composition. Miroslav’s artistic work is clearly of abstractionist inspiration with references to “pouring art”, color moves freely in space, there are no borders and signs that outline the figures, the strength of color finds a free field and manages to express itself without hesitation. Miroslav’s great artistic value consists precisely in his great communication skills through the use of color alone. The concept of opposites that make up a perfect balance also continues in the background of color and in the shape it possesses, black is mellow and recalls the earth, while the bright colors of the central part suggest the element of water because they are more fluid and less full-bodied. Meeting Miroslav’s artistic work means getting to know something transcendental and enchanted, the artist gives us the gift of the magical spirit that belongs to his work. Art has always had the task of arousing emotions, or even of insinuating doubts in the mind of the beholder, and again of transporting the viewer into a surreal and distant dimension, this is what happens in front of Miroslav’s work. The observer is captured by the abstract and remains suspended between imaginary and reality, between dreams and real life.

*Art Curator Vanessa Viti*

# Miroslav Modev



*Soul*

# MISA

Constantly changing images. A stroke, a semicircle then a dot. The ink flows on the paper heedless of the time that passes, insensitive to the changes of the ordinary world. The stroke that rests on the support is self-confident, it does not present smudges or second thoughts; it is simply the mirror of the gesture triggered by the needs of Misa's soul. Looking at them, these two works are a blaze of graphic signs and sharp lines: losing ourselves within those tiny details that compose them, they force us to an intimate and in-depth observation of themselves, interrupting - for a moment - our conception of the seconds that flow. In nature, from the small seed planted in the ground takes shape the sprout, epithet - often abused - of the beginning of a new life. In Misa's works, the parallelism with the sprout is faint, not very evident and hidden. And yet we are certain that in these works there is something alive, something that changes shape with the change of the artist's stroke and will, something virtually infinite that completes its growth process only when it acquires meaning. Thus, from a sinuous line a series of concentric circles and crescents are born, expanding and occupying with force a large part of the representative space. Or again, from the fragile body of a lifeless insect graphic signs branch out, expanding shamelessly towards the edges of the sheet. The fragile but vital sprout needs a habitat and favorable conditions of temperature and light to escape from the hard protective film that surrounds the seed. The nourishment inherent within the soil nourishes the growth and restores the toil of the fragile seedling until it grows strong and lush.

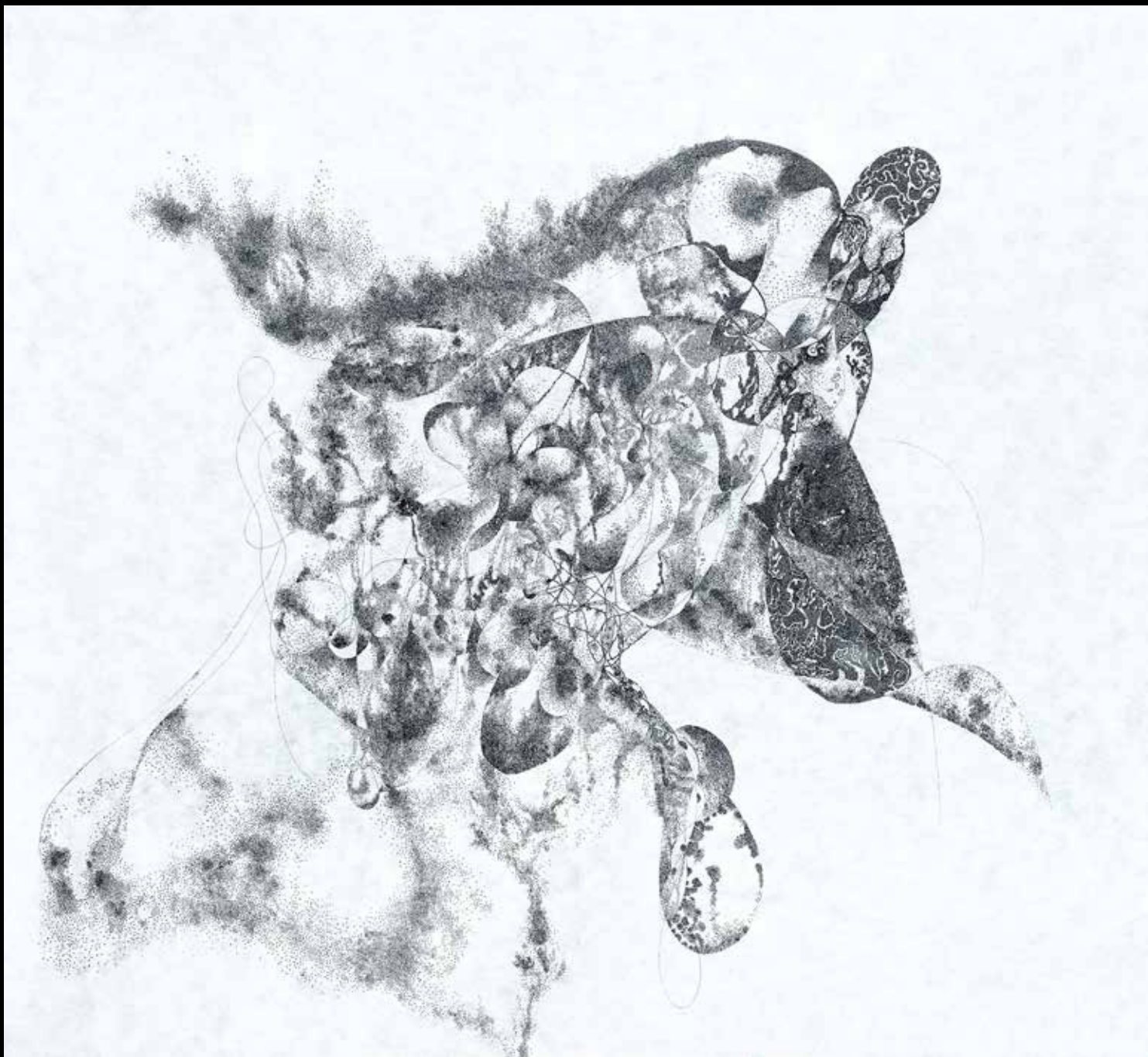


# MISA

Yet this seedling - as well as the tiny insect - will one day perish. Organic matter reaches a state of near perfect equilibrium and finally embraces entropy. Living material begins to decompose, breaks down and separates. Its atoms return to the earth, mix with it, enrich it and prepare it to develop new life. What we see in Healing Forest is nothing other than this marvelous continuous cycle of existence: the perished insect is reborn thanks to the earth, to the forest. It returns to be part of it, yielding to it those molecules that will serve to produce new life. Misa's works invite us to meticulous observation, to the study of these graphic signs that -like small atoms- compose the matter in continuous change. Signs born from a gestural expressiveness born from the depths of the artist's soul, from her innermost phobias and from the mother of all fears: death, the end of our existence and of what we have been. At this point, the artist's process of catharsis through ink and paper is evident: from the atavistic terror of passing away, signs and shapes are born, full of vital energy and movement. Our egocentrism, which often suggests death as the end of our vital time, is here silenced by the rules of nature. The natural infinite cycle of death and rebirth governs the existences and surpasses the human mind: disinterested in our terror of death, nature continues its change, always making sure that the decayed matter is fertile ground for the birth of a new existence.

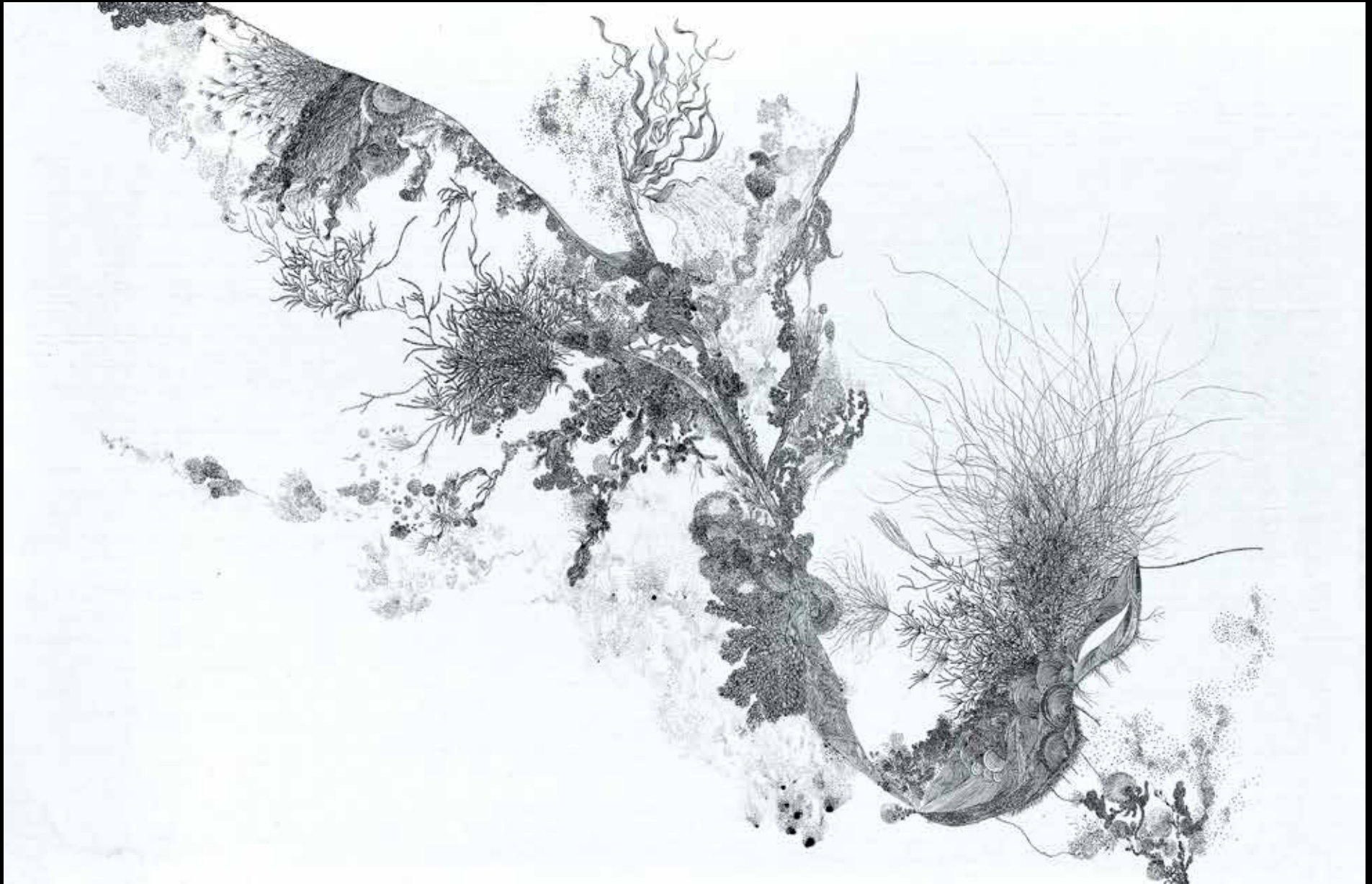
*Art Curator Lisa Galletti*

# MISA



*A Cluster of small circles*

# MISA



*Healing Forest*

# Moham Wang

*“Contemporary art is like air, polluted or pure, but we all have to breathe it.” (Moham Wang)*

At the international exhibition “Romantica - Shape of my Art”, Moham Wang exhibits three watercolors (“Female Gaze”, “Secret Love”, “The Encounter”) which are part of the Secret Love series, a collection of stories from his high school years in Wuhan. By recalling a dreamlike conception, but above all his memory from that period, the artist feels the need to give new vigor and impetus to those images first visualized in his mind. He gives each work particular sensations and that veil of mystery, with the purpose to arouse curiosity in the eyes of the observer. The use of watercolors allows the artist to experiment with the brightness and transparency of the drawing, leading him to different and equally mesmerizing results, which is exactly what makes this technique so unique and timelessly fascinating. As if it was a comic book story, Moham defines each scene with quick, decisive strokes, highlighting the contours of all the figures and elements in the works. Moreover, he paints the paper in diluted shades, creating a mixture of different nuances. By establishing symmetry within the paint surface through colors, Moham emphasizes both the geometric sense of the works, meant to be a decorative expression, as well as the sensorial aspect that each situation depicted brings out. Colored and purely abstract forms merge to create a representative scenario, giving the works a three-dimensionality impression; in addition, they also influence the viewer’s gaze and challenge his/her perception. By creating boundaries between the painted surfaces, the artist skillfully combines the artistic practice of Kandinsky’s Abstractionism, who promoted a chromatic scansion in his paintings, with the desire to make the observer feel emotional and perceptual reactions.

*Art Curator Alessia Perone*

# Moham Wang



*Female Gaze*

# Moham Wang



*Secret Love*

# Moham Wang



*The Encounter*

# Monica Valer

*“We are such stuff as dreams are made of” (William Shakespeare)*

When a personal soul searching is able to become concrete and to evolve naturally in an artwork, the result is a powerful image of dreams and deep perceptions. In her paintings the artist Monica Valer expresses the energy in motion around her: this kind of energy is the motive force that governs and moves the nature and the universe, including also the inner one. Monica Valer feels involved in the research of the light, in all its shapes and shades. With a soft and romantic touch, the artist is able to give to her paintings a delicate pastel stroke, through a sweet mixture of colours. In acrylic and watercolours painting, the artist finds a natural way to explore a parallel world, where everyone could discover their own dimension. Monica Valer prefers pastel tones as light blue and pink, in order to carry the viewers into a dreamy and otherworldly atmosphere. In doing so, the artist wishes to infuse a sense of peace and harmony in the eyes of who is looking at her paintings, allowing the observer to discover an inner spirituality – hidden in each one of us, a personal way to look at the world, as an own key to understand deeply the entire universe.

*Art Curator Manuela Fratar*



# Monica Valer



*SIAMO FATTI DELLA STESSA SOSTANZA DEI SOGNI*

# Monika Gloviczki

Monika Gloviczki is a full-time artist who lives in Scottsdale, Arizona. The Impressionist influence is perceptible in her works, an influence that she has transformed into a world completely hers, in which she transports the observer. At the “ROMANTICA - Shape of my Art” exhibition, Monika exhibits five works, which fall at the center between abstract expressionism, impressionism and the technique of color field painting. Reminiscent of the works of Helen Frankenthaler, another reference master is Richard Diebenkorn, as they Monika Gloviczki has the ability to show the world through abstract techniques. “Fairy Tale” is a work whose dominant color is blue, illuminated by pastel colors placed in the center of the work, dividing it in half. The colors used, their intensity, and the drafting technique make the work precious, as if made of precious stones and diamonds, so bright that they attract the viewer. Also part of the same style is “Knight”, an impactful and bursting work, full of movement and dynamism, you can see a softer color stroke in the background, a dark blue color that provides the sweet element of the artistic work. “Loneliness” and “Art Deco”, on the other hand, have a construction that starts from softer strokes, brighter and sweeter colors, the shapes are not angular, but on the contrary, you can see curves, circles, less defined contours. Finally, “My Father and I” a work with a clear impressionist influence, Monika represents an instant, fixes it in the mind and on the canvas, it represents a unique bond that lasts over time, just as it will remain imprinted on the canvas. It is an intimate, personal work, the sweetness of which is transmitted from each brushstroke.

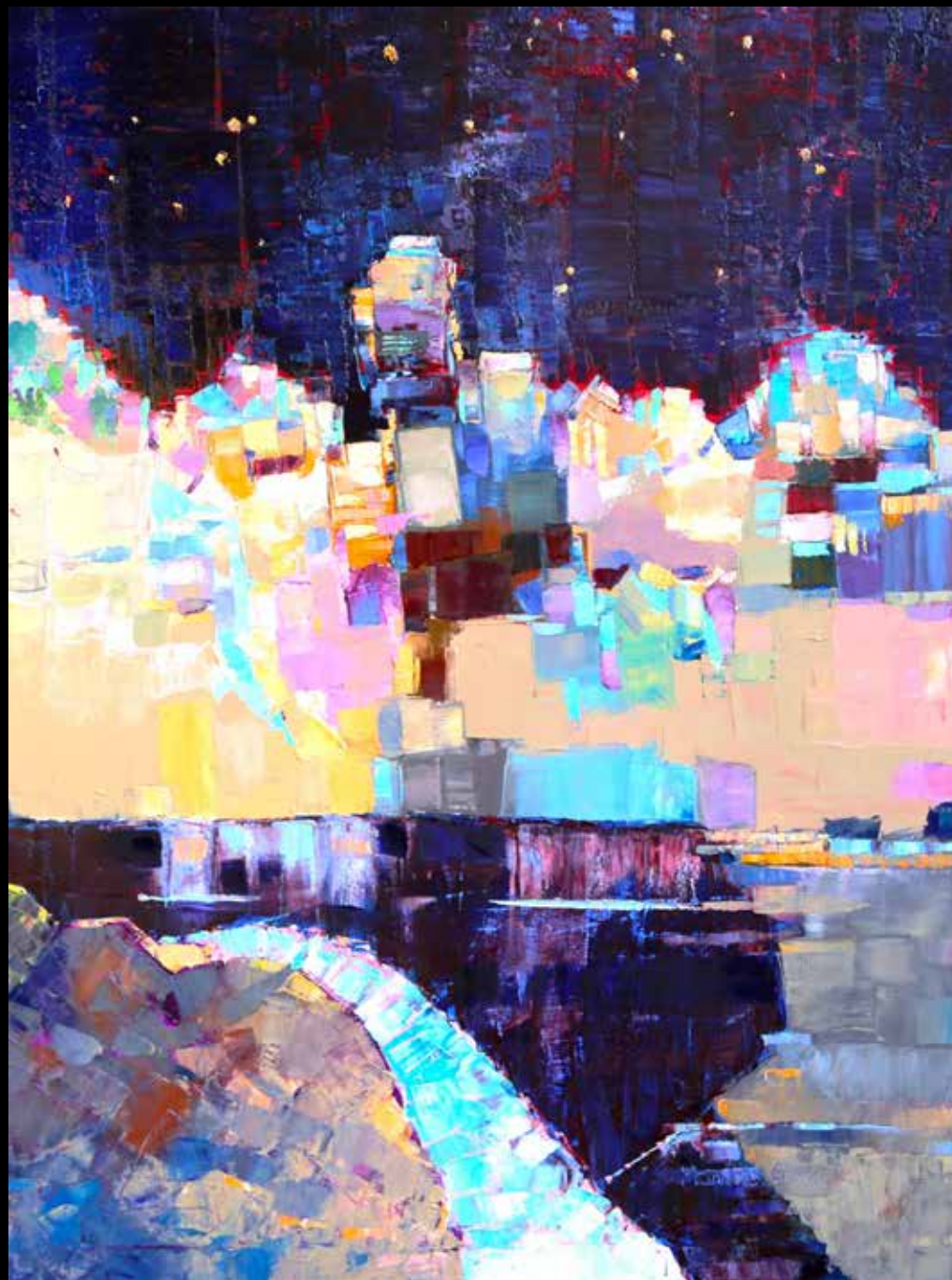
*Art Curator Martina Viesti*

# Monika Gloviczki



*Art Deco*

# Monika Głowiczki



*Fairy Tale*

# Monika Głowiczki



*Knight*

# Monika Gloviczki



*Loneliness*

# Monika Głowiczki



*My Father and I*

# Motoo Saito

Motoo Saito exhibits five extremely harmonious and dynamic works at the international exhibition “Romantica - Shape of my Art”. In “Cherry Blossom”, “Fantasy in Fusuma”, “Fantasy in Fusuma Vol.1”, “Fantasy in Fusuma Vol.2” e “Fantasy in Fusuma Vol.3”, shapes and colors are of paramount importance, as they bring out a pure expressive and sensory value. By being created directly from the artist’s subconscious, these abstract paintings show the curiosity and determination to go beyond the mere representation of reality, up to reach an alternative world, composed of light and energy, pivotal elements that strike the viewer and involve him/her in that colorful vortex. As in “Cherry Blossom”, where Motoo Saito depicts the beautiful tree and the newly blossomed flowers. Interestingly to point out here is how this force of nature comes into play during the spring period of April and May, so the work completely reflects the very essence of this exhibition. Through a colorful and linear background, the presence of the cherry tree at the center of the work is emphasized, celebrating and highlighting the beauty of the surroundings environment as well. These flowers symbolize happiness, well-being and birth: as delicate and fragile as they are beautiful, just like human existence. Even if, after having blossomed, it falls to the ground, it reconnects with the soil, leaving behind itself and in the observer’s mind the memory of a rare splendor. Instead, in “Fantasy in Fusuma”, “Fantasy in Fusuma Vol.1”, “Fantasy in Fusuma Vol.2” e “Fantasy in Fusuma Vol.3”, the artist presents the famous and precious Fusumas, the paper-covered sliding doors that were used to separate rooms, common in Japanese houses. They were painted with natural scenes such as mountain landscapes, forests or animals. Today, many panels feature plain white rice paper, or are printed with subjects such as fans, autumn leaves and trees. By creating a union and connection between both types of decoration, between antiquity and modernity, the artist succeeds in emphasizing and bringing out all the linearity and symmetry of the door. On the one hand, he shows elements such as the flooring and the part above the panels; on the other hand, he represents a dreamlike and multidimensional setting. There is a surprising balance, a strong rhythm and dynamism that draws the observer into these works, as if he/she was in that very typical and traditional houses, bringing with it different contrasting but always positive emotions.

*“The cherry blossoms fall down on the water mirrors of the rice field: stars, in the light of a moonless night.” (Yosa Buson)*

*Art Curator Alessia Perone*



# Motoo Saito



*Cherry Blossom*

# Motoo Saito



*Fantasy in Fusuma*

# Motoo Saito



*Fantasy in Fusuma Vol.1*

# Motoo Saito



*Fantasy in Fusuma Vol.2*

# Motoo Saito



*Fantasy in Fusuma Vol.3*

# Ms. etui

“Each of us has our own inner drama and has to manage it somehow.” says Ms. etui. The self-taught artist, currently residing in Germany, chooses not to use her civil name so as to create more freedom for herself. What has always fascinated her is the human psyche, in particular the polarity of the mind and the consciousness, also due to personal experience that has negatively affected the mind of Ms. etui as a child. However, she did not let herself be overwhelmed and her experiences have driven her to turn her curiosity towards her own consciousness. The title of the work, which reminds us of the homonymous song written by John Lennon in 1970, revolves around the concept of Karma, a term that describes the law of cause-effect that regulates everything that is present in the universe. The concept, in its entirety, could be quite complex to explain toward words, and it is also for this reason that Ms. etui claims to often find the words empty and meaningless. “Painting” instead, she says, “gives me the freedom to let opaque and blurry contexts - appear transparent and deep”. In her canvases she is able to graphically render even the most difficult concepts, thoughts and feelings. In “Instant Karma”, the dominant color is white, symbol of purification and a new beginning. It is crossed by wide and rapid brushstrokes of grey colour, symbol of the absence of motivations and anonymity. These brushstrokes, with different intensities, develop in concentric circles from the end of the canvas to the centre, to enclose the subject of the work. All this arouses in the viewer a feeling of tension, of loss of control, of movement. In the middle of the canvas, we find a face bent forward, bent in such a way as not to be able to identify the features, while around it there are four hands. Two have the palms turned upwards while the other two, placed above the first, are turned downwards, to touch the head. Ms. etui brings life on canvas to feelings of transformation both within herself and in what surroundings her. I can only agree with her when she says, concerning her works, that: “The abstract, surreal and expressionistic paintings invite the viewer to discover their own inner story.”. What brings this paint to you?

*Art Curator Francesca Catarinicchia*

# Ms. etui



*Instant Karma*

# Mudmouth

Mudmouth is an American artist whose identity is not known, who has an impactful and emblematic talent. The influences on Mudmouth's artistic production can be traced in part to Emilio Vedova who said "Now I will no longer worry about cutting sharp profiles, exact angles of light and shadow, but light and shadow will come directly from my intimate, concerned only with transmitting the image without any a priori revisionism" which is a concept we can deeply feel looking at "Brutal lol, absolute violent illusion of self" the artwork Mudmouth exhibits at "ROMANTICA - Shape of my Art". The identity theme is clear from the title, and when viewing the piece, upon first impact we immediately understand the intentions behind the creation of this work. Mudmouth represented a face without making a face, there are no boundaries, everything is chaos, a reflection of the chaos of our mind, our interior world, our identity. With this work Mudmouth states that everything about us is a construction, an illusion, an artifice. Confusion Belongs to us and in order to transmit this concept, this compression of interior and exterior, Mudmouth paints a blurry background on which stands a figure represented in an even more confused way, outlining its outline, a figure which is simultaneously of its environment and distinctly separate. It is as if we were looking at a work by Willem de Kooning superimposed on another work by Willem de Kooning. In this way Mudmouth represents our chaos but the one of others as well. We perceive the necessity to express their own intimate doubts and concerns, the inner anguish which afflicts life.

*Art Curator Martina Viesti*



# Mudmouth



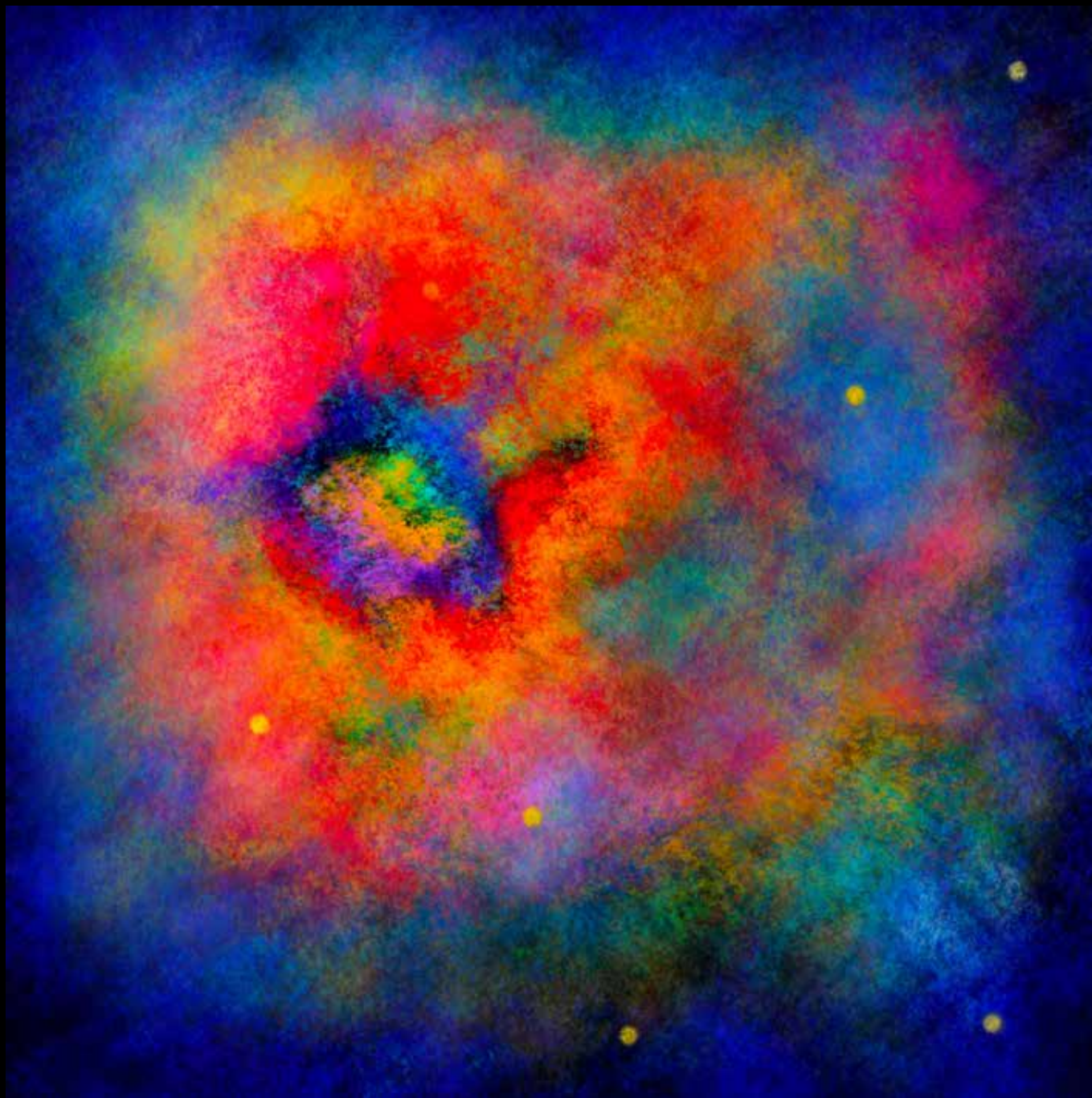
*Brutal lol, absolute violent illusion of self*

# Myriam S. Loewenstein

A neural network that carries information, imperceptible neurons with their own bodies and autonomy entangle one another transmitting signals, electrical impulses rich in meaning. Blue corpuscles communicate with pink and orange spots, greenish stripes fade into the deepest of blues to create extremely complex and layered works. The atmosphere, though rich in diversified chromatic tones, is rather smoky, vaporous in its shades of color with extremely blurred boundaries. Sometimes, tiny specks so small as to be mistaken for some joke played by the eye rise from this chromatic cloud: tiny bright yellow elements extremely defined that punctuate the space of representation; safe islands floating on the infinite background of the indefinite. In *The Kiss*, resting above the last layer of color, these corpuscles swim on the representative surface, confident in their golden physiognomy and their baggage of meaning. They rise from the ethereal and multicromatic sea of data, come to the surface and disperse in the space of the work, becoming its focal points. Golden bubbles that contain within themselves a copy of all the precious information floating in the work, islands of meaning in an indefinite abyss. Promoting the existence of an infinite centripetal motion, they attract the raw information within themselves and process and refine it to produce comprehensible and meaningful elements. The primitive and virgin matter has no escape from the process of re-elaboration: it is destined to get closer and closer to these golden spots until it merges with them, until it becomes part of the comprehensible. *Incognito* is characterized by a completely different visual movement. Let's look at the work: we find ourselves catapulted with our minds into the deepest and most unexplored space, to the limits of the universe where matter is constantly changing. The semblance of a newly exploded supernova rises from a brilliant blue background. Violet flashes, reddish spots shading into yellow and acid green reactions are concentrated in the central part of the representative space, all condensed in that part of the universe first occupied by a star that has reached the end of its very long life. Atoms of matter are thrown to the sides of the representation - in the emptiest spaces of the universe - driven by a centrifugal motion this time. The elements travel at unprecedented speed through the void and are lost in deep space. What was once part of the heart of a star is now nothing more than dust wandering inertia in space. Yet sometimes it happens that these grains of matter collide with each other, begin to spin on themselves driven by physical laws and begin to attract more and more atoms forming larger and larger globes of matter and visible. And here we find our yellow spots, bubbles of color that contain the matter necessary for the creation of life, the formation of those neurons that make up the neural network of which *The Kiss* was the visual transposition.

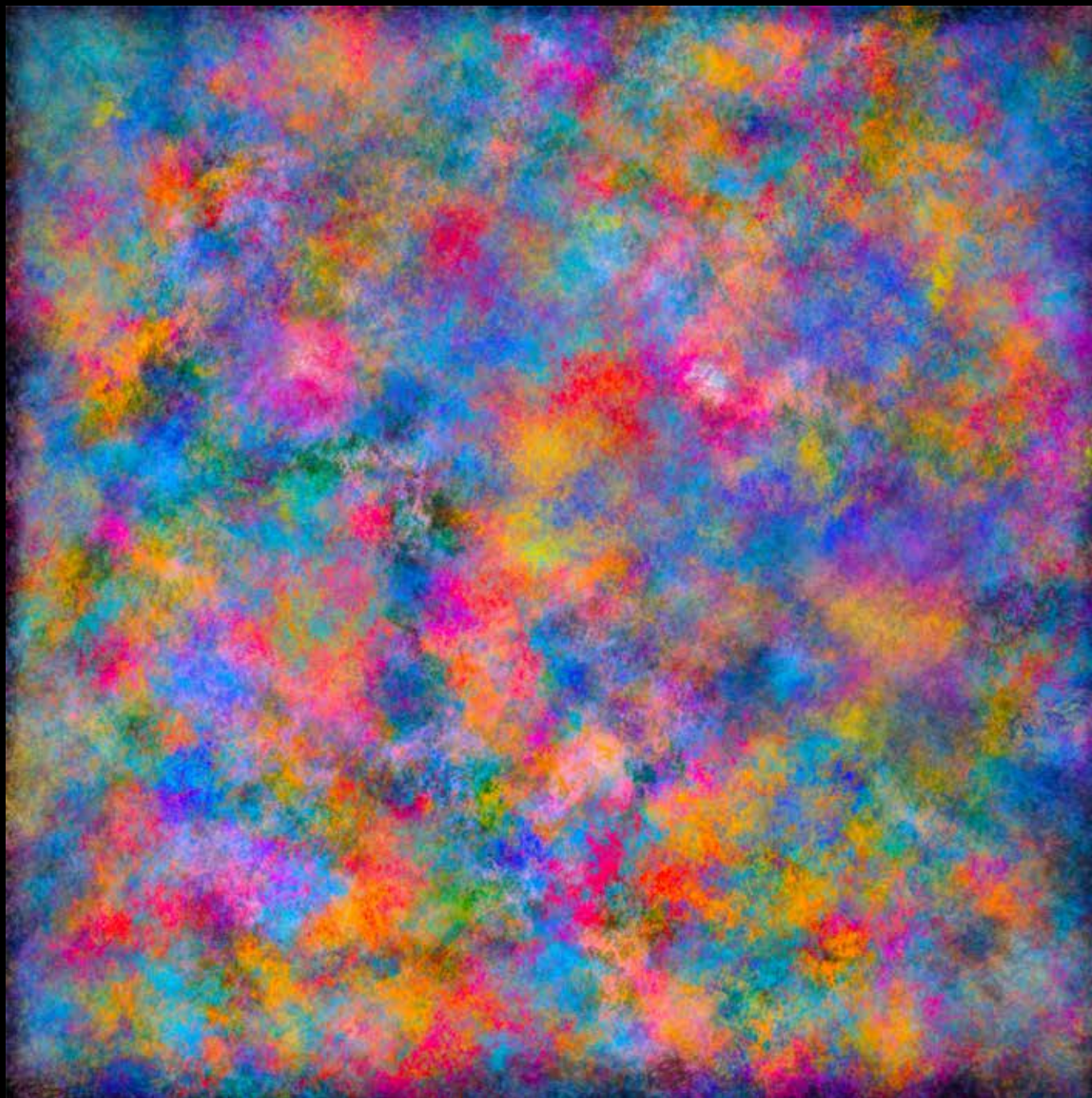
*Art Curator Lisa Galletti*

# Myriam S. Loewenstein



*Incognito*

# Myriam S. Loewenstein



*Summer Dream*

# Myriam S. Loewenstein



*The Kiss*

# Nada El Khodary

“The power of meditation” is the title of the work that the young Nada El Khodary has chosen to present at the international exhibition of the contemporary Art Gallery M.A.D.S. from Milan, on the occasion of the International art exhibition “Romantica. Shape of my art”. Nada, besides being a passionate Austrian painter with Egyptian roots, is also an instructor and advocate of awareness and meditation. Her focus is to combine art with the science and power of meditation, to be able to help humanity explore and connect with their higher self and heal what needs to be healed. She uses her teaching knowledge and the psychology of colour to provide an impact on the subconscious and conscious mind. The work chosen for participation in the Milanese exhibition appears to be divided into two symmetrical parts, both of which show a human-like head, albeit devoid of connotations, with the clear intention of making each observer personify the subject himself. To give shape and character to the two figures are precisely the material brushstrokes, which in their expressiveness build a vortex of colour in movement, particularly aggressive in the left part of the work, probably representing the thoughts that attack each of us, our mind, and our being. In addition to the generous brushstroke, also the background of lively color and “solid colour”, up to the lines of the dense and dark contours, recall the art of the expressionist master Vincent Van Gogh. After a second closer look, we realize that the division of the painting, evokes a passage, a journey of purification from left to right: from a whirlwind of thoughts and material brushstrokes to an atmosphere of peace and serenity given by the light and less solid shades of the right side. The only element present on both sides of the work is the thread that passes through the two heads, which starts from the left extremely tangled, up to a calm situation in the final part.

*Art Curator Carola Antonioli*

# Nada El Khodary



*The Power of Meditation*

# Natalie Sobo

*“Color in a picture is like enthusiasm in life.” (Vincent Van Gogh)*

Natalie Sobo is a very talented artist from Toronto. She creates artworks full of colour, shapes and compositions that are new and original. One of the main characteristics of her work is the search for harmony and balance. In all her works you can see this desire to convey to the viewer not only a visual experience but also something that affects several sensory spheres. Based mainly on music and its harmony, Natalie gives the viewer a complete visual and auditory experience through the use of colour, lines and shapes. This highly original concept is clearly visible in her work “Love in White”. A series of coloured horizontal lines alternate in the background. They are interrupted by small clouds made of white paint. In the centre foreground is a vase with the coloured reflections of the background on the glass surface. An elegant and abundant bouquet of white roses and small flowers fills the space, becoming the real protagonists of the artwork. The roses and flowers are rendered with a precision and refinement of line. The leaves are also very realistic and the green colour contrasts with the white of the roses. The choice of colour combinations lies at the heart of Natalie’s work. Through the colours she evokes a rhythm in the composition that the viewer is also able to feel. Although the subject matter is realistic and rendered in a very sinuous and meticulous manner, the background places the painting within a more creative and abstract atmosphere. Strongly connected to her surroundings, the artist revisits her experiences in her works and elaborates on them by putting them on the canvas. The multi-coloured background is reminiscent of a sort of musical stave because of the rhythm given by the lines that repeat and create colour combinations. White roses are the symbol of purity, fidelity and pure love. With their elegance, they convey charm and affection. Within the painting there are some references, in terms of the bright and vivid colours, to contemporary art movements such as pop art. In terms of the choice of naturalistic subject matter and its placement in an imaginary but tangible space, there is a reference to Magritte’s surrealism. When looking at this work, the viewer is struck by several sensations. On the one hand, the white colour of the roses allows the viewer to feel at ease, conveying a sense of tranquillity. On the other hand, the colourful background and the arrangement of the colours in horizontal stripes fill the work with vital energy, positivity and joy. A visual sound is created that conveys happiness and harmony. The composition is very well thought out, the details are meticulous, both in terms of the leaves, which appear so three-dimensional, and the rendering of the flowers, the clouds and the coloured reflections on the vase. Natalie infuses the viewer with peace and quiet, positive emotions through the rhythm she manages to create with her canvases. She gives, through her works, both a visual and aural experience.

*Art Curator Ilaria Falchetti*



# Natalie Sobo



*Love in White / Gift of Dream*

# Nicholas P. Kozis

Nicholas P. Kozis exposes at the international exhibition “Romantica - Shape of my Art” five artworks (“Ares and Aphrodite”, “Muse in the spring”, “Syren”, “Tempest” and “Vessel 4”) that are extremely engaging, and they interpret the concept of the exhibition in the best possible way. By creating a close link between mythology and Romantic art of the 1800s, the artist emphasizes the impetus, ardor and love of both the forces of nature and the beauty of the male and female body, presenting the viewer with the double meaning of the historical term “Romantic”. In fact, in “Ares and Aphrodite” the artist depicts the two lovers together, but under another aspect separated: on the one hand, the god of war is dressing in his red battle tunic, still showing his sculptural body, he remains shrouded in shadows and mystery; on the other hand, the goddess of beauty, so candid and pure, is surrounded by a luminous aura that recalls both her light skin and her long golden hair. Legend tells that the two protagonists were discovered by the Aphrodite’s husband, Hephaestus, and Ares, being ashamed of that, decided to get back to his homeland in Thrace. It is as if Nicholas was filming this last moment, depicting when the man is about to leave, returning to the Earth, while the girl remains on Olympus, accompanied by light and eternal life. In “Muse in the spring”, the artist seems to recall Sandro Botticelli’s work “La Primavera”: the red dress, the pure and perfect skin, the thick and wavy hair caressing the body and the presence of flowers are all distinctive signs of the upcoming of the new season. All these symbols demonstrate both a careful connection between the two works and Nicholas’s in-depth study of this theme through mythology and art history. Instead, strength and torment appear in “Vessel 4”, what German Romanticism defined as “Sturm und Drang”. Exactly as the philosophers Schlegel and Nietzsche who considered this literary and artistic movement to be one of the cornerstones on which the spirituality of the courageous man revolves, the presence of this human condition is also clear in Nicholas through the representation of the ship in a storm and the image of the god of the sea, who in this case is depicted as a woman. Everything merges with both history and nature. In terms of color selection, although green refers to a universal balance, in this work, through the dynamic reproduction of the waves and the sea in its entirety, it can be seen as a reflection of the course of human existence as well as its desires and feelings. In “Syren” Nicholas represents this mythological figure as if she was a goddess, emphasizing her femininity that radiates a vital and magical energy, like a true force of nature, reflecting both an outer and inner beauty. The observer has hence the chance to assist at the mermaid’s birth, while she emerges in all her grace from the light and the whirlpool created by the sea’s waves. The ambivalent charm of the girl stands out among enchantment, illusion and mystery, symbolizing great imagination and embodying the humanity’s desires and fears. The composition appears absolutely harmonious and elegant, and the whole gives an impression of vital dynamism, creating a vibrant atmosphere. Finally, in “Tempest” the maiden emerges from the darkness, propelled by the air and water in a whirlwind of such overwhelming dynamism. Each chromatic nuance places the figure in a median position between darkness and light, enhancing her purity and energetic movements. Purple gives depth to the work, a space without boundaries, taking the viewer into a new and enigmatic world. Through this painting, the viewer is confronted with both the sensuality and the vulnerability of the woman.

*Art Curator Alessia Perone*

# Nicholas P. Kozis



*Ares and Aphrodite*

# Nicholas P. Kozis



*Muse in the spring*

# Nicholas P. Kozis



*Syren*

# Nicholas P. Kozis



*Tempest*

# Nicholas P. Kozis



*Vessel 4*

# Nicole Javorsky

*“Wherever you go, go with all your heart.” (Confucio)*

Nicole Javorsky is a talented young artist living and working in Brooklyn, New York. Her works are directly inspired by her life, her experiences and the emotions she feels. They are very evocative, sincere works that enter the heart and mind of the viewer. She takes her cue from her surroundings, immersing herself in an intimate and expressive atmosphere. The subjects she paints are mostly abstract, such as “Imaginary Waterfall”. In this artwork, the protagonist is blue, in all its nuances. The brushstrokes are agitated, instinctive and spontaneous. Nicole surrenders herself to the creative process, letting herself go without being afraid of her emotions. She lets herself be carried away and creates an energetic, pure, brilliant work. The pictorial gesture is evident in this artwork, the colour fills the whole canvas with alternating strokes of different consistency and thickness. Sometimes more marked and darker, sometimes lighter and softer. What gives three-dimensionality is the light colour that makes the strength of the blue emerge from the background. The colour is bright, intense. “Imaginary waterfall” is a calm and free place in the artist’s mind, a shelter, a safe place where she can be herself and express her emotions. Nicole bares her soul, she is not afraid to show her feelings and this makes her brave. She expresses her world with the aim of helping the viewer to do the same while looking at her artworks. The colour blue symbolically refers to truth, purity and emotional serenity. In many cultures, it is a symbol of spirituality. It is a colour that relaxes the mind. It is impossible not to notice the reference to the series of paintings “Moti dell’anima” by Boccioni, very important and famous works that can be included in the artistic current of futurism. Nicole relates to reality as many avant-garde painters did in the past, letting the artist’s emotions and state of mind contribute to the creative process. The continuous movement, the dynamism of the work also shows an approach to the world of dance and music. The blue lines play on the canvas, almost dancing, drawing new rhythms, new and imaginative compositions. Nicole is able to assimilate energy from her surroundings, from nature and the urban landscape, reproducing it on the canvas in an abstract way through the strength and expressiveness of the colours. There is a strong desire to escape in “Imaginary Waterfall”, an escape from reality that takes you beyond nature, with a desire to experiment with new forms and languages. Music and rhythm are very important to the artist and this passion is also reflected in the way she paints, in the visual perception she gives to the viewer and the sensations she conveys. Through art, the artist finds her soul, a safe place, a refuge that welcomes her and allows her to be herself without filters or masks. She is not afraid of her emotions and is not afraid to show them, even if sometimes they take over, becoming almost an uncontrollable cascade. Nicole combines several artistic worlds at the same time and creates artworks of art with different levels of interpretation, dynamic and suggestive.

*Art Curator Ilaria Falchetti*



# Nicole Javorsky



*Imaginary Waterfall*

# Niki Tse

*“When I close my eyes, my imagination roams free. In the same way I want to create spaces for video art that rethink the very nature of the medium itself. I want to discover new ways of configuring the world, both the world outside and the world within” (Pipilotti Rist)*

Niki Tse is a Chinese artist born in Hong Kong, currently studying fine arts in Newcastle, UK. Her art deals with themes related to dreams, nostalgia and the “in-between-ness” state that many people experience as sleep paralysis by experiencing a non-linear state with their mind; it also explores the relationship between chance and intention, “coincidences” that respond in a strange way to our inner reality, synchronic events that happen simultaneously outside the cause-effect dynamics, so called they a-causal. These “happy incidents” help us to understand which psychic content has been activated and emerges outside of us.

# Niki Tse

It pushes us to know ourselves better, to understand our inner symbols and, on a broader level, to move in the creative magma of the world at the level of the collective unconscious, as if we were the cells of a living organism that continuously renews itself. Niki's infinite forms are inspired by nature, by this floating world in which she places all her energy, all her love to generate very moving works. Waving signs influenced by Ukiyo's Japanese prints, Niki's works represent her inner world leaving a trace, following its flow, seeing where the creative process of art takes her. The senses and emotions are central subjects for understanding and experiencing the world. Nature is the main engine of reality capable of providing romantic and intuitive images in the continuous search for individual freedom and moods.

*Art Curator Erika Gravante*

# Niki Tse



*Plums (ripe) in a swamp*

# Niki Tse



*Tapeworms (celestial)*

# Noemí Artal

*“Art is not what you see but what you make others see” (Degas)*

Noemi Artal is an artist originally from Zaragoza, currently residing in Madrid. Her artworks are permeated of a strong emotional inspiration: interiority is an excellent point of observation and reflection. Just like for a map, Noemi decides to trace the complexity of human feelings in certain situations, she divides them into collections. The artist often travels to Balearic islands, in particular to Menorca, a pleasant place, which inspired her to create The Minorca collection. The islands allow the artist to experience an atmosphere in which feelings of joy, freedom and sharing are the absolute ideal of lightheartedness. From these places, Noemi Artal takes the most intrinsic characteristics such as colors, the curved lines of the sea, the variegated forms of the clouds on the horizon and the wind that can break down the order of things and their forms. With these elements, she decides to create a new narrative to deepen the emotional states. Artworks with a great evocative power: in front of them, the viewer can feel those sensations, that freshness. The Minorca Collection is an excellent starting point to fully understand the artist's technique and observe different paintings. In *El primer Beso*, we face a situation that we experienced before but for the first time, we find this situation represented abstractly. In the painting, the emotional experience overlaps reality and somehow makes us understand the meaning of that gesture. For Noemi Artal we have an ocean inside, from which we can draw to form ourselves and appreciate what we feel.

*“Live in the sunshine, swim the sea, drink the wild air.” (Ralph Waldo Emerson)*

*Art Curator Elisa Garosi*

# Noemí Artal



*El primer beso*

# Olga Shumilova

*“Vision is the creative Rhythm” (Robert Delaunay)*

“Two Hearts - One Rhythm” by Olga is a labyrinth of images, the meeting between two lovers. The painting is developed like a puzzle: each piece -which composes the artwork- is different from the other. Multiple colors of dark shades adorn the canvas while different white lines frame the cathartic moment of the image. The painting is composed through a figurative abstractionism where the shapeless color meets a figure, a reference to anatomy, two bodies, two profiles in the intimate act of looking at each other, without us spectators being really able to enjoy the pleasure of the moment. Olga has also been using music as an artistic instrument for some time. Her training includes sonority and it is for this reason that the title of the work refers to the rhythm, the musical one, but also the one that viscerally keeps two people close and synchronizing. The ultimate goal of her art is to tell her emotions and inner universes, as expressed in the sentence: “Art is my way of expressing my emotions, my view of the world and I Love to share it with other people” as it is visible from her magnificent creation.

*Art Curator Cecilia Brambilla*



# Olga Shumilova



*Two Hearts - One Rhythm*

# Olivia Faulkner

Olivia Faulkner is a contemporary American artist based in Massachusetts. She is a self-trained painter, digital artist and jewelry maker. Her abstract painting involves fusing many different stylistic elements of modern art such as fluidity, splatter, and geometric shapes; using these styles captures her viewer and unveils how she makes sense of the world. An emblematic example is the work that Olivia presents at M.A.D.S. Art Gallery in Milan, entitled “GOING GOLD”. Gold is precisely the protagonist of this work: the artist uses the leaf and gold nugget in the realization, giving the painting a refined look. The abundant use of gold undoubtedly refers to the Austrian painter Gustav Klimt, in particular the combination of colors refers to the work “Portrait of Adele Bloch-Bauer” in which there is a contrast between the brilliance of gold and the darker parts in brown. In Olivia’s work, the abstractionism, pouring technique and materialism that derive from it, allow viewers to be transported inside the painting and discover its details.

# Olivia Faulkner

On the other hand, Olivia Faulkner also realizes works in digital. Her digital art is inspired by urban photography, the grandiosity of space, planets, stars and unseen galaxies. An example of this is the second work on display, entitled “GRAFFITI: SPACE EDITION”. Here the dominant colors are blue and purple, colors that automatically transport the viewers in space. The viewer looks at the work as if it were inside a spaceship and was traveling to the moon on the left. The rest of the universe is made up of graffiti, digitally created by the artist. The influence of street art is evident but, from a visual point of view, the work also refers to that of Bosh, “Ascent of the Blessed”, in which the circularity of the moon is proposed as the focal point of the composition. Olivia Faulkner is therefore a versatile artist who aims at digitization as a means of spreading her art.

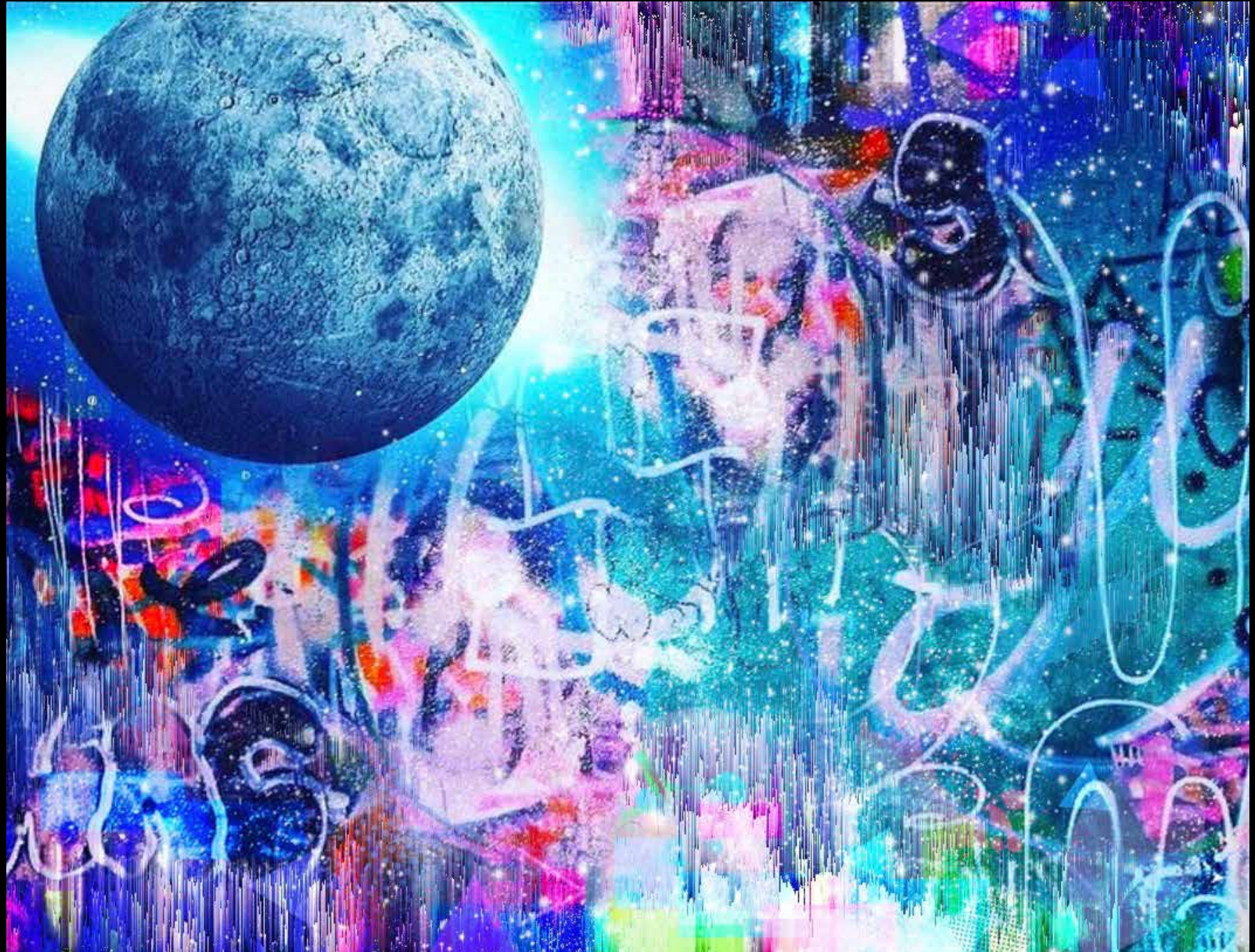
*Art Curator Giorgia Massari*

# Olivia Faulkner



*GOING GOLD*

# Olivia Faulkner



*GRAFFITI: SPACE EDITION*

# Olivier Petit-Helle

The works of Olivier Petit-Helle, the quick brushstrokes, the traces of color distributed on the canvas make one think of the moment of their creation. Looking at his works and sketches of color we can see Olivier intent on painting them. These paintings speak of the pure, living and true passion for creation. Instinctive creation, creation driven by the desire and the will to feel unique sensations to live to the end. In this sense, Olivier Petit-Helle's works embody romantic ideals such as the desire to feel strong feelings and sensations, to immerse oneself fully, to get lost in something that makes us feel alive, without rationality, without necessarily having to make sense of everything. This is the sense of the artworks "Pentrajo Tri (№ 3)", "Pentrajo Tridek du (№ 32)", "Pentrajo Tridek kvar (№ 34)" and "Pentrajo Kvardek du (№ 42)".

# Olivier Petit-Helle

The artist loves to use different techniques and materials when creating a painting. He uses acrylics, dynamic paint, knife, brush and projections. “Pentrajo Tri (№ 3)” is a work that depicts a central pattern of yellow and red colors that form a dynamic pattern that follows the course of a spiral. “Pentrajo Tridek du (№ 32)”, depicts a central yellow, white and red motif on a bright blue background, framed by lines of black paint. “Pentrajo Tridek kvar (№ 34)” depicts a yellow and white motif on a black background reminiscent of a starry sky, framed by yellow, white and black paint with a background of the blue exterior. “Pentrajo Kvardek du (№ 42)” depicts an energetic central motif, bright green with yellow strokes framing and traversing it. Yellow strokes continue outwards on a black base. These works are the testimony of true, authentic acts, of passion for creation itself. These paintings tell through their abstraction the truth, simplicity and beauty of the essence of art.

*“Truth is an abstract picture. Take a lie instead, it has details so sharp that you trade it for a photograph”  
(Lila Schon).*

*Art Curator Sara Giannini*

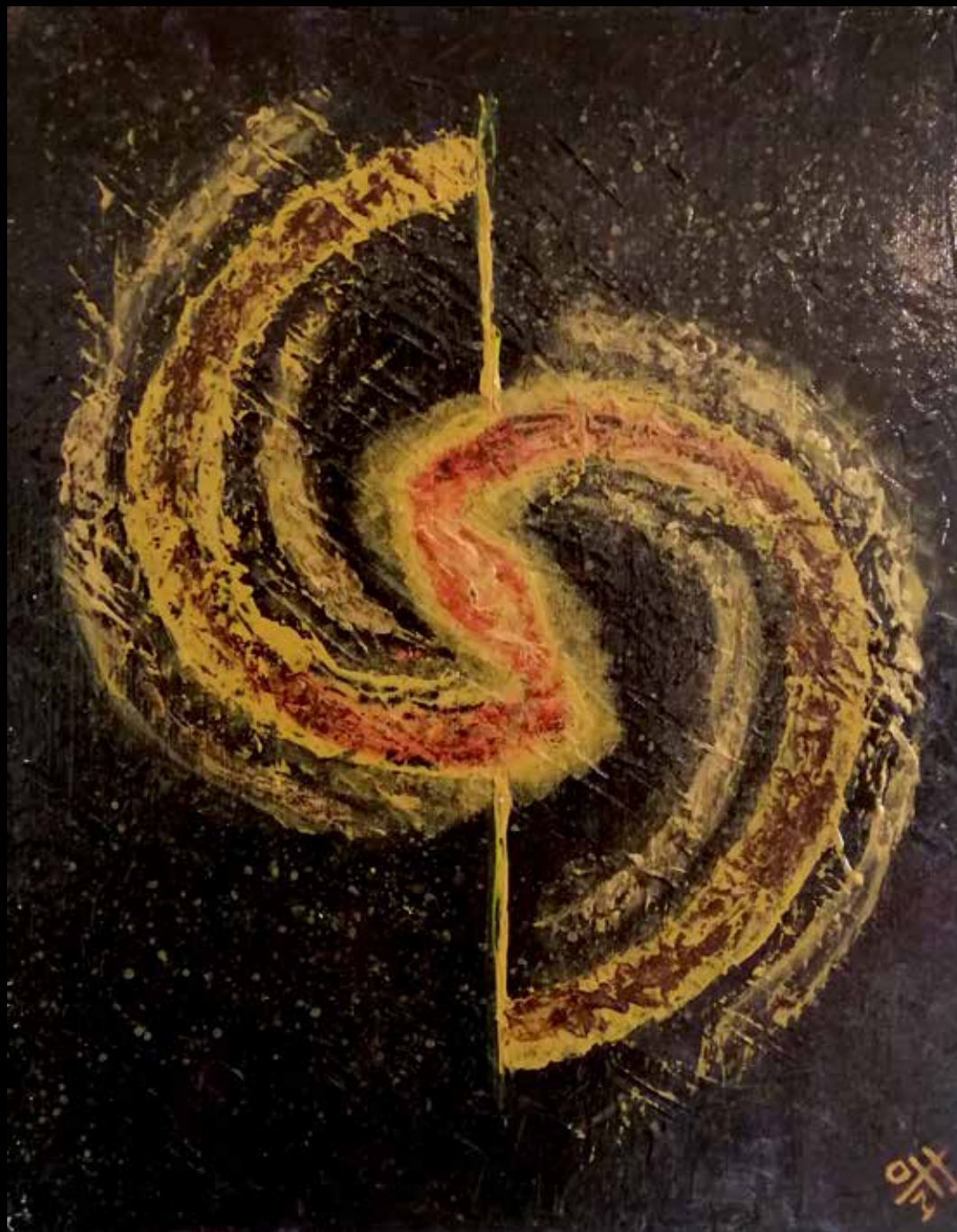
# Olivier Petit-Helle



*Pentrajo Kvardek du (№ 42)*



# Olivier Petit-Helle



*Pentraço Tri (Nº 3)*

# Olivier Petit-Helle



*Pentraço Tridek du (Nº 32)*

# Olivier Petit-Helle



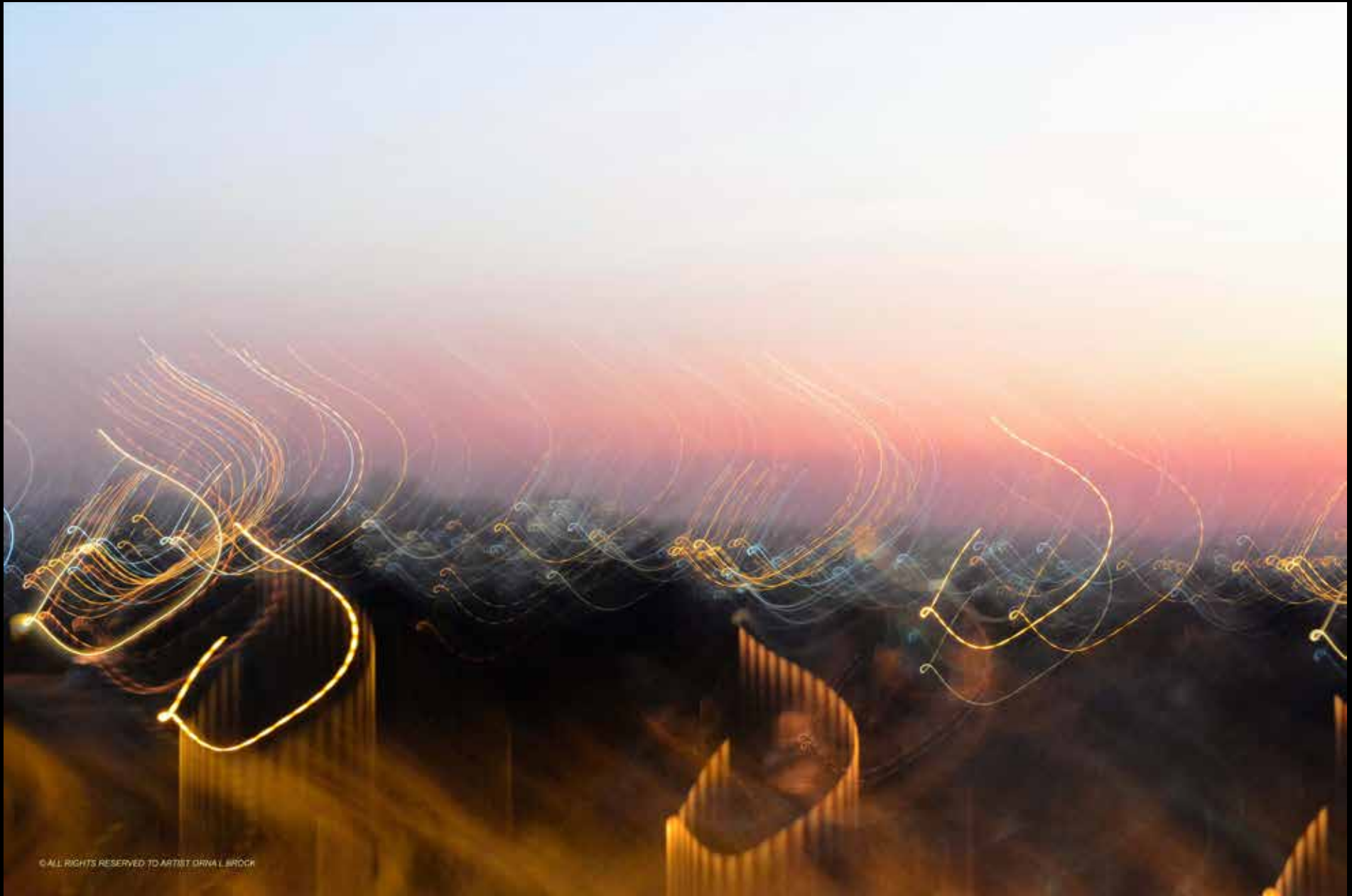
*Pentrajo Tridek kvar (№ 34)*

# Orna L. Brock

Israeli visual artist Orna L. Brock presents at M.A.D.S. Art Gallery of Milan the work “Untitled” from “The Hieroglyphics of light” series. The artist presents an abstract photograph that carries within itself a magical connotation. The main subject is in fact the distorted light, obtained by the photographer through the long exposure of the shot. The lights create a psychedelic effect that invades the entire composition. The background is characterized by the color palette of the sunset: blue, yellow, pink, purple and finally the darkness of the ground. These sweet colors are the cradle to the psychedelic lights, probably coming from streetlights or racing cars. The artist makes a soft and circular motion that causes the creation of soft and curved lines. In this sense, the lines visually refer to the works of the contemporary American artist Brice Marden, in particular to “Chinese Dancing”. In addition, the neon effect that derives from these lights makes one think of the Italian artist Maurizio Nannucci, who creates works exclusively through neon, creating writings and symbols; or the work “Neon” by the famous artist Lucio Fontana, exhibited at the 900 Museum in Milan. From an interpretation point of view, this photography gives the viewers a feeling of almost mystical disorientation and leads them to be carried away by the lights. The feeling is to look out of a running car’s window or to be on a carousel that runs at great speed. In this sense, the approach to Italian Futurism is evident. Dynamism is the protagonist. Speed is the vehicle to express a life, today more than ever, frenetic and chaotic.

*Art Curator Giorgia Massari*

# Orna L. Brock



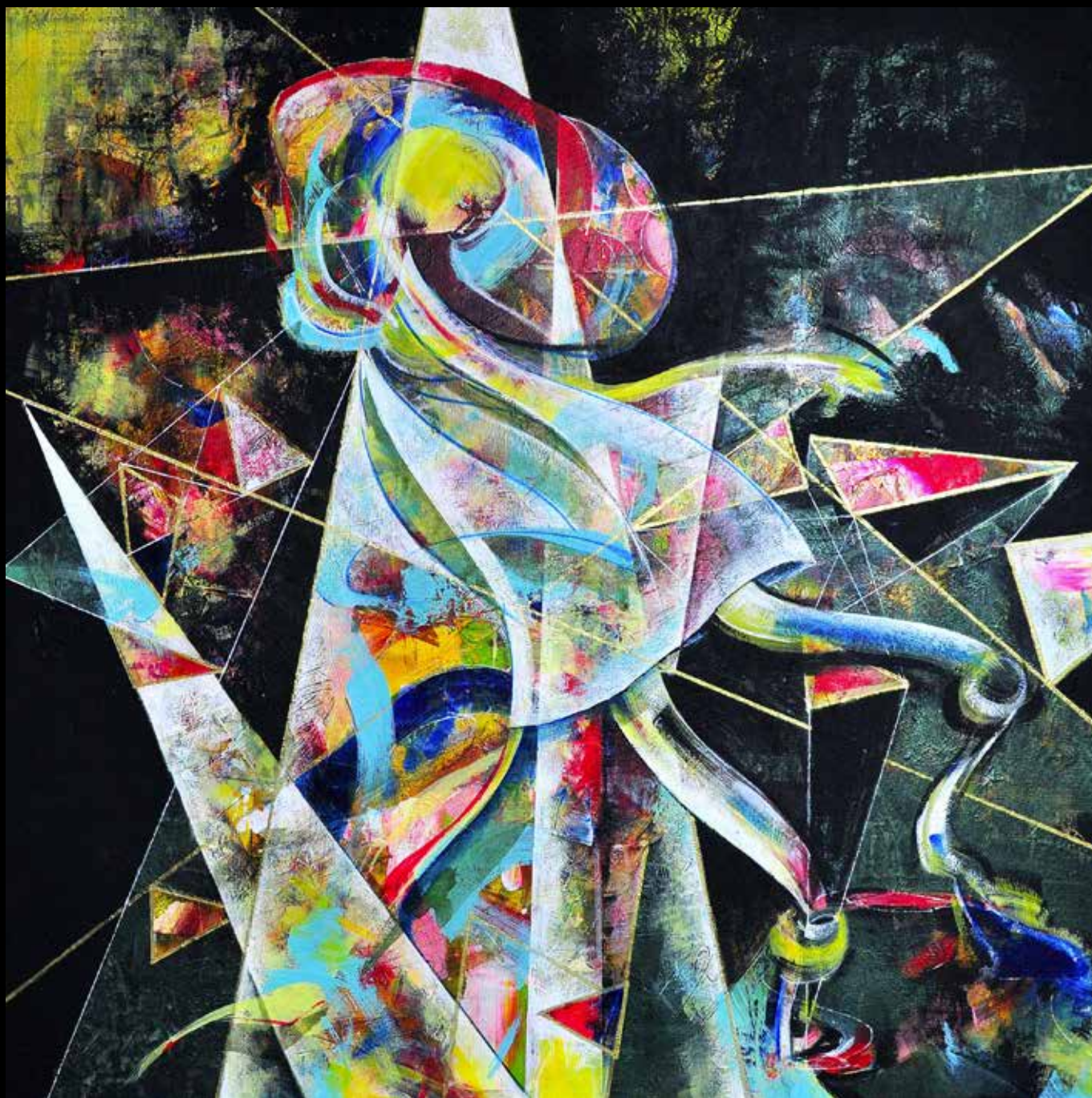
*Untitled (The Hieroglyphics of light series)*

# Out Road Luck - Masaka Rei

A succession of flashbacks, a continuous succession of intuitions make space in the works of Masaka Rei. Heterogeneous elements blend together in a dance that takes life and energy directly from the artist's soul. The tones, often cold and sometimes acid are illuminated by flashes of silver light, almost lunar. Wherever you look, the work screams its own autonomy and a personal expressive force. Squares, triangles, straight lines or curves to recall silhouette that seem almost bubbles, clouds or sails unfurled. Clear contours and straight lines are the counterbalance to the roundness: they take their space and travel from one end of the work to the other dictating the rhythm and spatiality of the composition. Masaka's universe is hyper-colored and multi-faceted, a mirror of a reality that is never unique and never the same. A reality that needs to be observed from every possible side, under every imaginable light to be understood, assimilated and represented. And so it is that the narration of forms and subjects is inserted and intersects between these straight lines - or curves - elements of strength that guide the entire compositional process. The formal assonance with the stylistic elements of Futurism immediately jumps to the eye: in Beautiful People the broken composition is associated with movement, a wave-like motion that originates in that ocular and almost transparent background at the center of the painting. It moves, moved by the wind and speed, as light as a sleeve it takes possession of its space as it should. Dadaist echoes can be found in My mind dissociates from me. The body behaves selfishly. Rounded segments follow one another creating shapes that are sometimes soft, sometimes angular. An immense wave of curved lines carries heterogeneous elements within the composition. Extraneous to the pictorial nature, the collage takes its space within the work and creates new interactions of meaning, new symmetries and new focal points in the work. A shoe, floral elements and paper soaked in an extremely aqueous and transparent pigment are applied to the support and, juxtaposed with each other, they fit into the lines of force that - silently - dictate the composition in the background. That of Masaka Rei is a universe in continuous change, in continuous expansion. The force of intuition bewitches the work and gives it sense and reality of existence. Observing Masaka Rei's paintings, the gaze moves from one end of the work to the other to elaborate the various protagonists, the heterogeneous actors that dominate the composition. It is a multifaceted world where reality is never blatantly thrown on the canvas but reworked and modified under the star of intuition. A lunar and diaphanous light illuminates the works: thanks to it we can see the creative process moved by Out Road Luck's darting intuition.

*Art Curator Lisa Galletti*

# Out Road Luck - Masaka Rei



*Beautiful People*

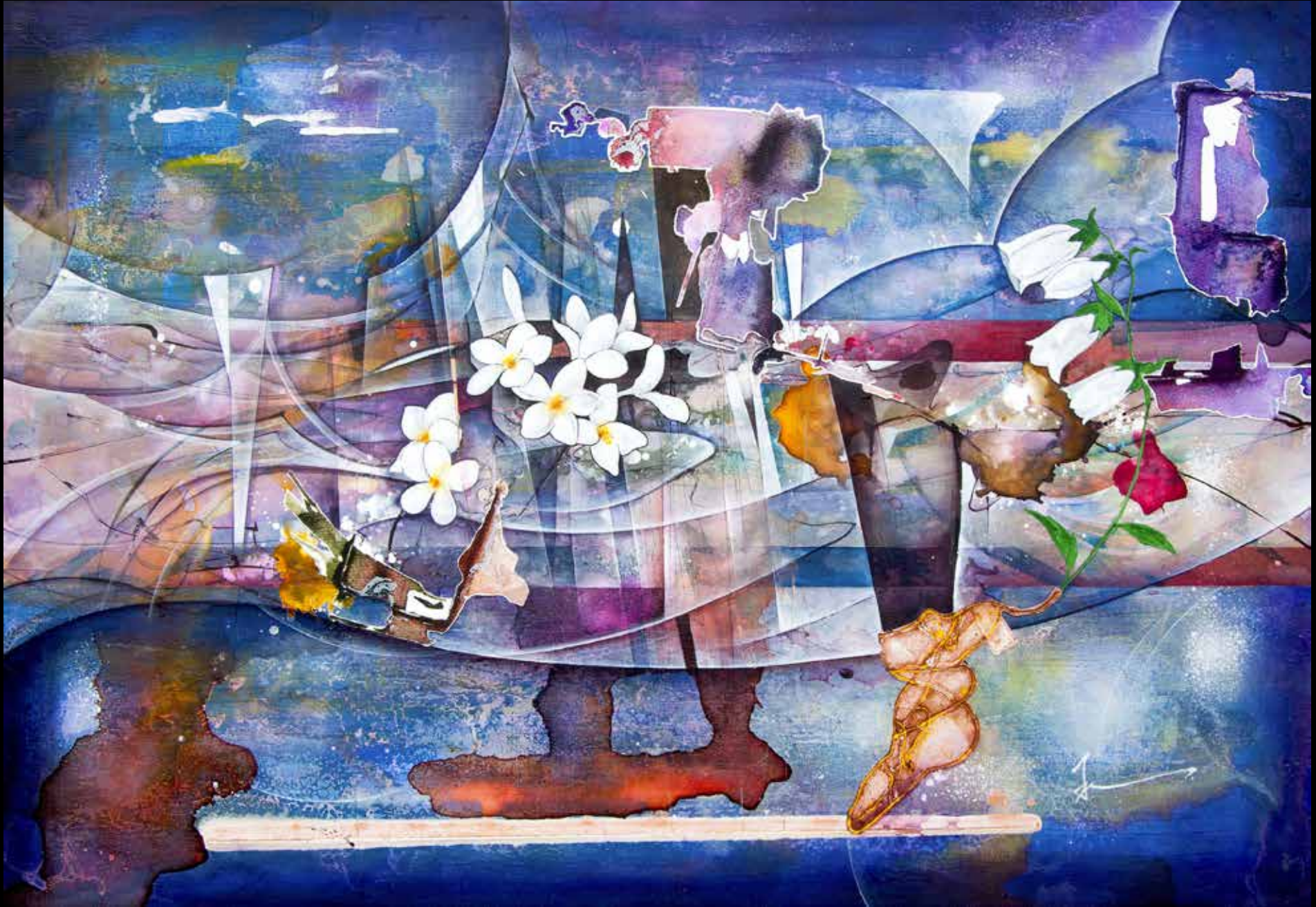
# Out Road Luck - Masaka Rei



*Losing a distance*



# Out Road Luck - Masaka Rei



*My mind dissociates from me. The body behaves selfishly*

# Panna Vekaria

*“My art will take you on a journey... A journey into your soul. Trust me, take my hand and come with me. Let’s go within... Let’s go inside and find you.... beautiful you...” (Panna Vekaria)*

Panna Vekaria is a London based artist. Panna’s career as a public employee is accompanied by a love for art, which has always been present in her life. Over time, the passion for painting has developed into a unique and unconventional form of expression, which combines the search for harmony of colors and shapes with a profound spirituality. Always aware of her own diversity, Panna has learned to recognize her inner abilities and to associate them with the process of artistic creation, developing intense and emotional works, which draw on the personal experiences of those who request them. Painting thus becomes the means by which the artist gives color and dimension to spiritual energies of an intensity that cannot be expressed in words. The work “Whilst I slept they come” is inspired by a lucid dream that testifies to the artist’s connection with beautiful visions of energy. In this case the vision collided with a darker element: in the lower part of the painting the background is interspersed with vertical black lines, joined together by a fluid and sinuous movement, reminiscent of the folds of a colorful fabric. Looking up, the black lines become progressively more and more sparse, offering a glimpse of warm colors, which seem to suggest a state of sublime bliss. The composition is studded with gilded elements, which elevate the size of the painting to a sacred, hieratic model. Panna’s art becomes an opportunity for extraordinary introspection, especially since she is detained by the need to bring joy and enlightenment to others and to transfer the sacred content of metaphysical apparitions of ineffable magnificence to the canvas.

*Art Curator Chiara Rizzatti*

# Panna Vekaria



*Whilst I slept they came*

# Park Kye-Hyun

For Romantica exhibition at M.A.D.S. Art Gallery the artist Park Kye-hyun presents three paintings, all distinguished between different manifestations of feelings/emotions: devotion to one's place, love, joy and harmony. In a scenario that can appear to us a parallel fantastic, imaginary, the first work, Sansansusu-Ipambyeolgok (Kind of Korean traditional story) shows a real place in South Korea, where he is from. "It is a result of five years observing 28 landscapes of Ip-am including Juk-jang (village of Pohang) Ip-am Seo-won (Traditional School), and then I started drawing them in 2018", he states. In the scene we have a focus on this neighbourhood in which, each element, from temples to animals and nature, has a particular meaning linked to the different cults like Confucian Buddhism and Taoism and a variety of people's lives that characterize the city. At first glance, the painting can recall Vincent van Gogh's similar color drafting and some of his works realized under the influence of Far Eastern art. He was inspired to create works of art characterized by free chromatic games and daring, two-dimensional compositions, represented with extreme clarity. In Park Kye's artworks, in fact, we observe this desire for definition and precision depicted on the canvas, also thanks to the oil technique and the intrinsic meanings that can be seen here. For example, the big tree in the foreground on our left is blue because it is connected to the sky, for the artist "it resembles neurons and synapses". And it is the same for the animals: the owls on the three as wisdom, but also as the connection with the natural elements and the cranes at the bottom right as longevity. We find this subject again in Two Cranes: according to legend, they are one of the longest-lived animals and have the secret of prolonging life, a symbol of protection and unconditional fidelity; it is said that the crane remains with only one companion for the whole course of its life: for this reason, it is usually represented with another similar one, as a sign of eternal love. Here the two are portrayed while preparing for a movement that can inevitably connect to their legendary dance, which would take us in the afterlife. They are one half of the other, like two contrasting opposites but which fit together harmoniously in a red background, that reflects the color of their peculiar heads. Another demonstration of love and affection is surely Happy Birthday to U. Park Kye made this detailed flower arrangement in which transmitted all the kindness and the attention to the guest of honor. Thanks to bright colors and specific details, he managed to infuse the same excitement that makes the person who receives them feel precious and loved. Flowers perhaps are the most traditional - but also the most welcome - gift that we can give to those we care about, capable of expressing emotions and communicating our feelings even better than words.

*Art Curator Ylenia De Giosa*

# Park Kye-Hyun



*Happy birthday to U*

# Park Kye-Hyun



*Sansansusu-Ipambyeolgok (Kind of Korean traditional story)*

# Park Kye-Hyun



*Two Cranes*

# Patricia Denis Titeica

According to the theme of “Romantica – shape of my art” exhibition, the artist Patricia Denis Titeica exhibits, for her second time in M.A.D.S. Art Gallery, “Il Cielo in una Stanza” a painting that perfectly alludes to a romantic atmosphere. Taking inspiration from the Italian singer-songwriter Gino Paoli, the artist offers to the viewers her visual interpretation of the homonym song. In this painting we find elements which define Patricia’s artistic characteristics and recall to mind the paintings she exhibited in “Gaia – the origin” past exhibition. The great use of colours and their light; the attention focused on every single detail gives to the scene a realistic atmosphere even though what is effectively represented is part of the female subject imagination. The moment cached into the painting refers to a strophe of the beautiful song where the woman recalls the moment spent with her lover with great passion, expressed through symbols that allude to Romanticism. As per monarchical culture, the lady wears a fine velvet purple dress - known as the colour of the queen – which confers her an elegant essence. The whole scene alludes to the woman’s sensation of enjoying her lover’s company. The absence of the beloved is camouflaged in the green collapsed walls, which seem to invite ancient trees to be part of the candlelight environment. The green colour recalls the hope of seeing again the beloved person, to whom she already pours coffee, almost ignoring its non-attendance. The red curtain, separating the intimacy of the two lovers from the rest of the Universe, colours the romantic atmosphere with a passion that transcends matter. The same passion that allows the soul to go over the indoor environment and reach a starry sky embellished by the full moon. Heaving such well-defined details, this painting looks so real, that the viewer can hear both the words and the melody of the song and feel the feelings it transmits, through every single element carefully translated by the artist.

*Art Curator Martina Stagi*



# Patricia Denis Titeica



*Il Cielo in una Stanza*

# Patrick Gilmore

*“The mountains are calling and I must go.” (John Muir)*

The artistic research by Patrick Gilmore, English contemporary artist, sees as his main source of inspiration the nature and landscapes of his land, Lake District. His works are often nocturnal studies of snowy landscapes, with a strong expressiveness of color that, through a figurative language, made of brushstrokes and spatula strokes studied in detail, communicate calm and serenity. In “Frozen aurora”, different shades of blue and azure blend into each other, describing a magnificent mountain landscape, where the snow, illuminated by an aurora borealis, lights up in the darkness of the winter season. Uncontaminated spaces, whose details, described with oil colors, shine as if illuminated by the moonlight. Nature shows itself here in all its beauty wrapped in snow, powerful and imposing in front of our hypnotized gaze. An insidious beauty, where the presence of man seems impossible. From this vision we can only savor the music of the space represented, letting us be gently lulled by Nature. Gilmore’s work is a journey into the past towards the origins of the world, in places where Mother Earth lives in the fullness of her magnificence, where the human hand has not yet arrived. A spectacular scenario, which places the greatness of Nature in an immediate confrontation with humanity, bringing back to memory the concept of the sublime, so dear to Romanticism. Once again, She, with her beauty, unleashes in man conflicting feelings able to terrify him, but also to reassure him, leading the observer towards new forms of love.

*Art Curator Francesca Brunello*

# Patrick Gilmore



*Frozen aurora*

# Patrick Wagner

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

Patrick Wagner is a young artist from Munich who worked for years as an advertiser. His great ability to attract the attention of the public and to communicate effectively and concisely through the use of colours and shapes has also helped him a lot in the art world. He is a bold artist who likes to experiment, use new techniques and explore the artistic language. His aesthetic taste is undeniable. Many of his works are abstract and therefore more about emotions and moods. Others, such as “MrDuck Boss”, take up examples of pop art. In the latter work, there is a background made up of superimposed banknotes and in the centre is the protagonist of the canvas, MrDuck, eagerly counting his money. The work was created by Patrick using a mix of techniques including acrylic paints, chalk mass and self-produced banknotes. This confirms that he is a broad-minded artist whose creative process is always experimental, not limited to one pictorial field. MrDuck has a number of iconographic attributes that make him easily recognisable, including his top hat, his glasses resting on his beak, his long, closed coat and his sullen gaze. The black and white drawing is then overlaid with a layer of coloured acrylic. Hues of violet, red, yellow, pink and blue create an overlapping layer and fit together to form geometric spaces. Key words such as “no pain no gain” or “Boss” are also used in the work. All in all, the work looks young, fresh, bold and extremely appealing. Patrick has the great ability to attract the viewer’s eye. It is impossible not to notice the influence of the contemporary pop art movement. Patrick uses images linked to the world of popular culture and products of the consumer system, such as the image of Mr Duck and his famous greed. Using techniques derived from Dadaism and Surrealism, the pop works often use banal elements, copied from the world of television, advertising or, as in this case, from comics. The artist thus creates a sort of collage but using a few simple elements and bright colours. Among the pop artists from whom he draws inspiration are Richard Hamilton and Andy Warhol. Patrick uses an advertising and artistic technique which is the mechanical repetition of figures, in this case, banknotes. The range of colours he uses is limited but very aggressive, flat colours combined in jarring but highly effective visual combinations. The artist does not intend to discredit the image of MrDuck but uses it for a more effective, incisive and modern communication. He invents nothing new in terms of iconographic language, but through a mechanical assembly of juxtaposed areas of colour, he creates a fresh and incisive composition. Patrick is a young artist, influenced by numerous artistic movements from which he takes inspiration and creates totally original works, combining sources with his personal and captivating taste that captivates the public.

*Art Curator Ilaria Falchetti*

# Patrick Wagner



*MrDuck Boss*

# Paul Hartel

*“I think of my work as celebrating the spirit of the ‘inner child’ through an improvisational energy, retained in strokes, lines, and colours.” (Paul Hartel)*

Paul Hartel is a New Yorker artist based in Ireland. Reminiscent of abstract expressionism, the works of Paul Hartel allow us to see what Giovanni Pascoli called “La Poetica del Fanciullino” according to which within each person there is, precisely, a child, un fanciullino. The possibility of marveling at small things, of living in a way that is disconnected from conventions, on impulse, this is also one of the principles underlying the art of Paul Hartel. At the international art exhibition “ROMANTICA - Shape of my Art” he exhibits three works in bright colors. “Blue Memories” sees the representation of a stylized person, the stroke and the drafting of the color recalls the drawings of children, the blue memories symbolize good memories, the work vaguely recalls those of the artist Jean-Michel Basquiat, but in particular those of the artist Asger Jorn. “Looking Out” could be interpreted as an abstract representation of a face, you can see the line that defines the jaw and the mandible, the stroke is impulsive, the abstraction and the figuration are mixed, until they become unique giving life to a totally new work and placed in a totally different context. The last work on display is “New Arbiter” which appears as a work with a strong visual impact due to the use of colors, media and the technique used. The black strokes give strength and rhythm to the artistic production, the choice of colors recalls that of Paul Klee. Paul Hartel produces works of great splendor, which lead the viewer and a sort of visual and interior ecstasy, a return to oneself without conditioning.

*Art Curator Martina Viesti*

# Paul Hartel



*Blue Memories*

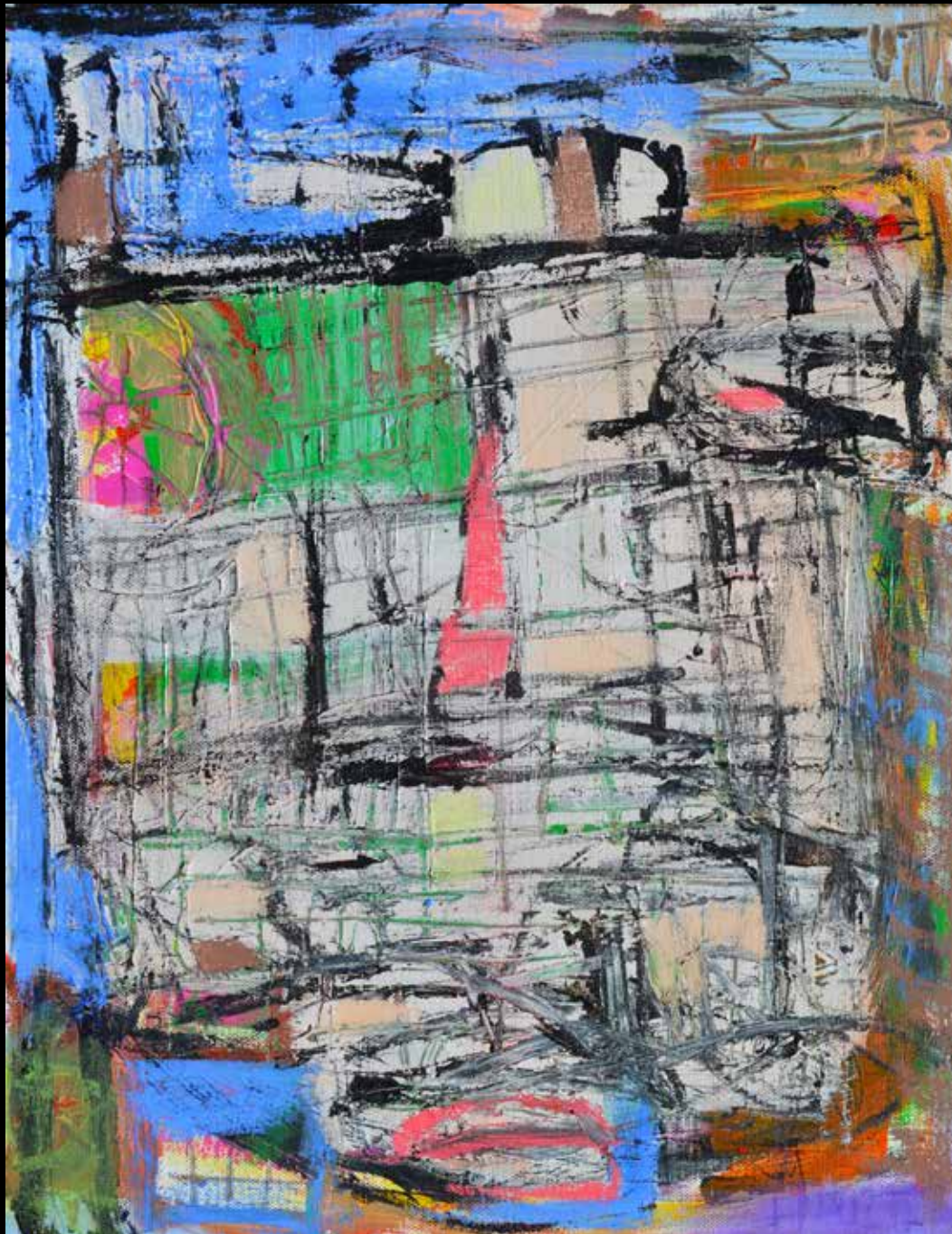
# Paul Hartel



*Looking Out*



# Paul Hartel



*New Arbiter*

# Paula Aarts

For her, making art is also a form of processing emotions and spiritual growth. Paula Aarts has chosen to join M.A.D.S. Art Gallery with three paintings that better represent her consideration of “Romantica – Shape of my art” theme. Each of them presents strong colours that are here used to create an indefinite background, with the aim to emphasise the main subject of the painting. Deep in meaning the three of them have something in common: the concept to go over your limits and to concentrate yourself on your strength. In “Hole in My Heart” the strength that permits the lady in the foreground to be in the present, is the spark that lies just on the heart of the girl as to remember herself to <<don’t lose the spark that makes you...you>>. With her eyes closed and her head bended down the subject of this painting assumes a proud and calm behaviour as if she was entering in contact with the little spark that burns into her heart, to keep alive her joy and all the feelings and emotions that jump into the hale. With a game of colours, Paula Aarts is able to give this sensation of connection between the woman and the spark with the use of a light blue brush stroke that links the two subjects and that rises up into the top of the piece. The result is a shine and brilliant background that seems to come in and surround the lady. Similar in colours is “Blindfolded” where a young woman, the main character of the piece, is sat down, naked in the middle of a room with her eyes covered. The aim that the artist wants to share, drawing this scene, is to remember to anyone that we all are able to go over the appearance, we just need to listen to each other and ourselves deeply. The metaphor of the blind woman is used here to highlight the fact that we usually forget to use the other senses that life gave us, and that normally are the ones that permit us to comprehend each other better. Not by chance is the red the colour used by the artist around the head, the part of our body that represents ‘rationality’. This passage can be read as an invitation to be more passionate and to observe the world with sentiment. The same and lovely feeling that brings a mother to protect her child, as in “Protezione” Paula Aarts wants to point out. This piece is a manifesto that brings us to think about how powerful the strength of a mother is: <<protecting her children, but she herself is unarmed, unprotected and vulnerable, but acts like a fearless Amazon>>. This last picture shows some elements that recall to mind the first two pieces: the red spark of “Hole in my Heart” is here bigger, given by the deep brush strokes that stand out from the heads of the subjects and the woman’s breast that, with her eyes closed, is concentrated on protecting her children. With some simple colours, Paula Aart has been able to give birth to three paintings deep in the meaning and that emphasise the body and the single element that compose the scenes. Romanticism for Paula, the artist, is showing emotions and imagination rather than reproducing reality. Head, heart and hands are all involved here, to discover what’s going on in our beautiful souls and give it meaning by painting. Themes as struggle, loneliness, intuition, connection, come back in her art.

*Art Curator Martina Stagi*

# Paula Aarts



*Blindfolded*

# Paula Aarts



*Hole in my Heart*

# Paula Aarts



*Protezione*

# Peter Domanic

*“God gave us the memories so that we could have June roses in December”. (James Barrie)*

Peter Domanic is an emerging UK resident artist. His experiences in the art world began with a self-taught path, and then developed in the academic field at the University of Derby. Peter's versatile talent - which includes realist, abstract painting, photography, printing and video - led him to participate in the Romantso gallery in Athens, participating in the Civil Disobedience event. The work presented for Romantica, entitled “Bromance”, explores some of the artist's main inspirations, such as the representation of nature and the attention to the shapes and proportions of the human body. Peter's paintings are often made with the support of photographic elements, which act as an initial model and then be reworked on the canvas. “Bromance”, in fact, was created thanks to the inspiration of a photo very dear to the artist, taken years before. Peter portrays himself in the company of some friends on a sunny day on the beach. The figures are represented in a suspended, almost dreamlike dimension, which reworks the model of the photo according to the artist's perspective. The outlines of the faces are blurred, the features barely hinted at. The painter seems to indulge the need to put on the canvas the memories that the passing of time is slowly clouding, in an attempt to keep alive a happy moment, the details of which the years have faded. In this belated representation of himself, one can grasp the sweet melancholy of a rarefied past, from which to let oneself be carried away. “Bromance” represents an introspective experiment that results in a return to the essentiality of a moment: the work, based on the recurrence of primary colors in the background and in the clothing, sheds the more descriptive elements and enhances the narrative sobriety to show the personal vision of the artist in a perspective of intangible nostalgia.

*Art Curator Chiara Rizzatti*

# Peter Domanic



*Bromance*

# Petra Štefanková

Petra Štefanková is an award-winning artist, published all over the world. The inspiration of her artistic production lies in the Egyptian art and in the Greek architecture, just think about the vivacity and the richness of the artistic representation in the Tomb of Queen Nefertari, or think to the Temple of Athena Nike. At the international contemporary art exhibition “ROMANTICA - Shape of my Art” she exposes “Fashion Icon” a work whose colors and shapes have a profound visual impact. If we link the representation to the religious iconographic we may assume that the Icon represents a divinity, what leads to a contemporary vision of the work is the fashion identity. The colors of the work remember those of Paul Klee artistic production, mainly “Main Road and Side Roads”. The background is built with shapes and colors which create the dynamism of the work, in great contrast with the static figure in the foreground emblem of that of the Egyptian divinities, the very interesting element is the union between Egypt and Ancient Greece, the dress is like a Ionic Capital, with the traditional volute. The reminiscence of Greek architecture aimed to the construction of temples dedicated to the gods takes up the concept of divinity. The Petra Štefanková’s artistic experimentation lead you to find something ancient in something totally contemporary, new, current. The viewer feels immersed in a new world in which both antiquity and modernity come together to create a completely new dimension.

*Art Curator Martina Viesti*



# Petra Štefanková



*Fashion Icon*

# Piyaz Yotpiya Promthong

*“The most personal is the most creative.” (Martin Scorsese)*

The Thai artist Piyaz Yotpiya Promthong paints works with great creativity: in them his personality is expressed in all its facets and his emotions can be felt with the heart. These are unique and original canvases of which the distinguishing mark is the instinctive traits and the absence of pre-established patterns. “Le Monde en Arc en Ciel” was created in 2021 with the technique of acrylic on canvas. The title of the work is very evocative: the world is never just one color, but many coexist in it: the colors of the rainbow. Each color has a meaning and each of us associates it with different objects or moods. Colors wield a strong power over us and Piyaz, on this occasion, used many of them to fully stimulate our sensations: warm colors such as red and yellow contrast with the cold shades of blue and purple. This chromatic effect reflects the contrast of the vastness of emotions that characterizes the life path of each person: happiness alternates with sadness, insecurity with certainty, melancholy with euphoria. Life is an incredible novel in which we are the protagonists, and it is up to us to paint it with the brush of our heart. The viewer looking at his works sets off on a wonderful journey in search of deep meanings and unforgettable emotions. Piyaz is a dreamer artist who wants to remember how important it is to pursue one’s goals even if they seem difficult to achieve: nothing is impossible if you have confidence in yourself and in your abilities.

*Art Curator Camilla Gilardi*

# Piyaz Yotpiya Promthong



*Le Monde en Arc en Ciel*

# Rachel Grove

*“The tool of every self-portrait is the mirror. You see yourself in it. Turn it the other way, and you see the world.” (Agnes Varda)*

Rachel Grove is both introspective and reflective about what surrounds her. There are three main themes in her artworks. In her urban landscapes such as Brooklyn Car, Jewish Quarter and Village Psychic, the artist paints simple panoramas of the world around her: she acts as a photographer, capturing those images and making them even more interesting reinterpreting them with the use of pastel colors, making everything clearer and shinier. Among her artworks, we can also find abstract paintings, in which Rachel has experimented with the representation of her reflections concerning war and peace, nuclear, environment and political themes. They are abstract paintings in which she decides to use stencils, patterns and color compositions. Among the artist's paintings we can find a large number of portraits and self-portraits: it seems to be the moment when Rachel really challenges herself. Whether they are extremely figurative or with abstract elements, surely these portraits are like a mosaic for the artist, a way to look at herself and all the spiritual, intellectual and emotional parts that compose this human being. The elements of the paintings have different origins: they come from her daily life, like her house, neighborhood, her garden, but also from the oniric and symbolic world. The titles that the artist chooses are evocative, an example is Dreaming of Pale Skies, in which the central theme is youth and childhood. In this case, the colors used to make the two figures brilliant and alive but at the same time, the title of the painting makes us feel the same nostalgia that the subjects are feeling.

*“I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures and uncertain ending - an art (and a politics) in which optimism is kept in check, an nihilism at bay.” (William Kentridge)*

*Art Curator Elisa Garosi*

# Rachel Grove



*Dreaming of Pale Skies*

# Rachel Mohawege

*“If you change the way you look at things, things you look at change” (Wayne Dyer)*

The main characters of the portraits painted by the artist Rachel Mohawege are the women and their glorification. The painter wants to pay tribute to the woman, who, for centuries in many cultures could only express herself through her eyes, who became today fiercer and stronger and looks at life and society with a piercing gaze. Her peaceful being is the source of life. The artist glorifies the woman by presenting her in poses of the Renaissance Madonna, or using gold and other precious material, to create that icon to honour women of the world. In a rich composition of gold and colours, by referring to the byzantine iconographic art, the artist gives to the viewers a strong sense of power that comes to light through delicate and soft feminine portraits. The women are represented by Rachel Mohawege with long necks to remind to a bridge between heart and mind. In this way, the artist underlines the qualities of the female soul: the spirituality and peaceful power that born from a hidden garden where the breath can take space. The eyes of Rachel Mohawege's women play an important role: they are the mirror of the soul, the window on the world, conveying a sense of light and sensuality. The eyes, with a wide-open gaze, are therefore considered as a way to portray the strong feminine identity. The artist, through her artworks, would celebrate the importance of female figures in the life of societies. In doing so, Rachel Mohawege uses a mix of precious materials as, for example, gold, silver and metallic foil to give a deep and iconic appearance to the women, the muses awakening, reminding of nature and beauty of life.

*Art Curator Manuela Fratar*

# Rachel Mohawege



*La primavera*

# Rachel Mohawege



*Spirit Animal*



# Rachel Mohawege



*Terre*

# Radovan Resavac-Nedić

Radovan Resavac-Nedić exhibits the work entitled “Hera” at the exhibition “Romantica - Shape of my Art” at the M.A.D.S. Art Gallery in Milan, creating a combination of mythology, Cubism and metaphysical art. The artist explores the line as the vital point of his artistic conception: this is interpreted to express movement, sensitivity, geometry and flexibility. His line is well-defined and dominant, and this helps him to better calibrate colors to be used within the drawing, showing the grace, beauty and statuary of the figure’s body. In fact, in “Hera” all these details stand out, highlighting her status as queen of the gods, as being both sister and wife of Zeus. Her nonchalant pose, as if she was a model, emphasizes every sinuous curve of her body, accentuating the movements of her hand, pelvis and hair. The colors used are warm, tending towards wood tones, especially utilized in monochromatic ranges that vary according to each part of the body. The process of breaking down and recomposing the figure gives rise to plots of angles and intersecting perspective plans. In this way the overall perception changes, as it is no longer limited to a mere glance, but implies an in-depth investigation of the entire structure of the sections and how they function all together. As in Picasso’s works, there is a limitation that is overcome, namely the one of the two-dimension structures imposed by the canvas: the intention here is to show reality from all the perspectives through which the human eye can observe them simultaneously. On the other hand, in the woman’s silhouette one can see both De Chirico’s work and the basic notions typical of academic drawing, when forms are made that will later serve as guidelines, before adding a personal characterization. Indeed, in earlier metaphysical painting, the mannequin was the materialization of a human form brought back to its origin, to its essence, stripped from the identity of the ego. The artist reworks this concept in an original way and gives a very special symbolic meaning to the goddess, placing her in a dreamlike, surreal space.

*Art Curator Alessia Perone*

# Radovan Resavac-Nedić



*Hera*

# Rainer Linden

On occasion of the international art exhibition Romantica the artist Rainer Linden presented a series of three artworks titled S I, S III, S IV. Starting from the first painting of the series S I: we can see on a clear background created by light blue different thin lines of different colours interspersed with splashes of colour. The intention to put the line in a vertical and parallel way reminds me of the volition to fix the abstracts of the shape in an exact geometry. This intention could remind the artistic language used by a famous Dutch painter called Pier Mondrian who founded his technique on the continuous research of geometries in the space of the canvas. Despite the research made by the artist Rainer Linden has a different result on the canvas and in the composition, the analogise could be seen in the desire to give order and measure to the abstract composition. At the same time the geometry of the thin lines are attenuated by the use of bright and cheerful colors. This means that the artist wants to communicate a message of joy and relaxation. In the painting called S III the logic used in the composition is the same. At the same time, we can discover some differences in the lines that in this case are tinier, seem starting from the bottom, and go up the canvas. They seem to travel the space in a fluid and light way to elevate the plane and the geometries in a vertical ascent. This movement creates a sense of relief in the observer, like releasing the breath after apnea. In the third painting presented despite the language being the same we can see some differences with the other two paintings. On a dark background the lines get thicker and dense. They seem to cut the canvas vertically to create a beam of light in the dark background. Maybe the artist wants to create a moment with the observer in which he could have the possibility to stop the darker feeling and let himself be crossed by this beam of colored lights. The work made by the artist Rainer Linden is all devolved to the observers like it was a gift, as he says: -In a technique I developed I bring the colors together on the canvas in this way to the viewer a happiness and joie de vivre elicit.- Watching the series made by the artist Rainer Linden is like listening to the artist that says: -take your time to stay here with me and feel good-.

*Art Curator Elisabetta Eliotropio*

# Rainer Linden



# Rainer Linden



*S III*

# Rainer Linden



# Rakhila Bernikova

The nude figure has always had an important place in the history of art, a privileged treasure chest full of feelings and emotions from which one can draw stimuli and suggestions. Every work of art by artists of the past (such as, for example, Titian or Courbet) has allowed observers to enter into the magical world of women, by inverting and interpreting its reality and emphasizing, through chromatic skills, the carefree and youthful beauty, just like in the three works of Rakhila Bernikova presented for the exhibition “Romantica - Shape of my Art”. These paintings reveal a hymn to the natural beauty of the human body, which, since its earliest forms of representation up to its constant development of form, a symbol which has taken a social significance full of emotions and even bearing a mystical transcendence, is called upon to be an emblem and to be a constant subject in Rakhila’s artistic conception. The expressive component is showed through the analysis of gestures and the extremely natural expressions of the young women represented. In fact, in “My trustworthy BUDDY” the artist highlights the spontaneity of the girl who is gently lying down. Her youth is emphasized by a stuffed rabbit placed next to her. Every detail, including the use of amber tones, illuminates her silhouette and her magnetic face and it represents an appeal to the viewer who is attracted of getting into contact with her. Color has a crucial function here: it is used to express feelings and to underline the girl’s linear contours. While “SPRING” is dedicated to all women in the world, inviting each of them to discover their own “spring”, with the aim of bringing it out and releasing it into the whole universe! It also represents hope, love and strong feelings. The rosy tones of the flowers best highlight the delicacy of the young woman’s skin. Her beauty is so natural that the concept of purity can emerge even from the depiction of nudity. The artist represents the bursting vitality of nature from the moment of its awakening, through an unparalleled devotion and dedication. She emphasizes the divine and sensual aspects, suspended between the sensitive and the hypersensitive, in which the observer can admire the profound ecstasy caused by all that genuine atmosphere. Finally, “Tu sei il mio SOLE e io sono la tua LUNA - You are my SUN and I am your MOON” the woman, like a Venus, seems to be moving: she moves her pelvis as in a melodic dance while holding the Sun, by carefully guarding it and exalting its beauty. Her harmonious body is modelled as if she was a Greek or Roman statue, literally perfect! Her gaze, so deep and mysterious, is attentive to what is in front of her: she observes the viewer as if he was the star on which she has relied upon. By combining the divine and human aspects in a close bond, the young woman seems to be illuminated by a beam of light which is channeled through her from the Sun and into the universe behind her. The observer remains as if he/she was enchanted and intrigued by the graceful movements of the woman, thus triggering a multidimensional and sensorial effect.

*Art Curator Alessia Perone*



# Rakhila Bernikova



*My trustworthy BUDDY*

# Rakhila Bernikova



*SPRING*

# Rakhila Bernikova



*Tu sei il mio SOLE e io sono la tua LUNA - You are my SUN and I am your MOON*

# Rebecca Volkmann

*“Color is my daylong obsession, joy, and torment.” (Claude Monet)*

Rebecca Volkmann is a very skilled and daring American artist. In painting she has found a way to express herself, a refuge from reality and a remedy for life's pains and obstacles we face every day. Rebecca creates her works inspired by the irrational world, poems, dreams and her surroundings. She asks herself questions and finds answers in the shapes and colours she puts on the canvas. Art is comfort. Art allows one to embark on a reflective and meditative, personal journey that leads to the psycho-physical well-being of the person. For artists, art is a safe place in which to express all their creativity. A place where they can put their feelings in writing without speaking, just letting their emotions flow. For Rebecca, this is art. She often paints the human being, the connections that are made with relationships and the close link with the soul. One example is her beautiful artwork “Not Yet”. In the foreground is a woman, probably a self-portrait of the artist. The woman is in a reflective position, sitting with her legs together and her gaze lost in the void. Her complexion is pale, contrasting with the dark dress she is wearing, and she bears bruises on her breasts. Behind her we can recognise a human figure and other anthropomorphic and abstract figures in both warm and cold colours. These could express the protagonist's inner struggle, what is not seen but what is perceived. The brushstrokes are instinctive, spontaneous and the figures are surrounded by a thick black line. Red symbolises passion, love but also restlessness. Blue is calm and balanced. The colours are pure and without shading, the shadows are given by darker touches that give three-dimensionality. ‘Not Yet’ carries deep messages. It is a personal quest of the artist within her life experiences, a journey into her emotions that she tries to convey to the viewer. The artwork recounts a mix of strong emotions that inevitably lead human beings to make choices. Life is made up of choices that contain inner disagreements, fears, insecurities that make us vulnerable, but it is necessary to investigate them, to know ourselves. This is a strong, impactful work of art that reveals much of the artist's combative and strong character. She is not afraid to reveal his emotions; on the contrary, she wants to investigate, to give herself answers. During the creative process, she lets herself be guided by what he feels. Her artworks are very intuitive. In all her works, Rebecca starts from her own life and begins a creative path by experimenting with new techniques and languages. There are clear references to contemporary avant-garde art, both in terms of forms and the fact that she wants to show an inner world, made up of disagreements and contrasts. To all this, Rebecca adds an extremely personal touch thanks to the narration and the keys to interpretation of her artworks. “Not Yet” is an invitation to be strong, not to give in to the first obstacle that life puts in front of us. We are much stronger than we look and being sometimes sad, weak, conflicted, sensitive or vulnerable does not make us less strong. It makes us human beings.

*“The best way out is always through.” (Robert Frost)*

*Art Curator Ilaria Falchetti*

# Rebecca Volkmann



*Not Yet*

# Ric Conn

Ric Conn is an internationally known award winning expressionist artist. At the international contemporary art exhibition “ROMANTICA - Shape of my Art” by the Art Gallery M.A.D.S. he exhibits “Cutting the Strings” an inspirational artwork which message is so profound that the viewer is taken deep down in a feelings spiral. The background recalls one that of the Wassily Kandinsky’s “Improvisation 19”. The brushstrokes are clear, confident, decisive, the colors create an outline rich in uniqueness on which the figure of a woman stands out, whose face is not completely visible. The red dress highlights her the figure compared to the background, but the most important element is that the woman is not posing, she is not looking in front of her, but behind her. She is holding a scissor in her hand as she tries to cut the thread that bind her. Ric Conn is giving us an important message, in a world full of gender discrimination where women are always kept inside a social cage, he is telling us that women don’t want to be held back anymore, women want to take control of their life, their choices, their desires, their dreams. “Employment, promotions, benefits, for women they have always come with strings attached. Managers, supervisors, male employees, those in power created the conditions, the strings, that have forced women to comply if they wanted to keep their jobs, get the promotions they deserve. This painting shows a woman cutting those strings, taking control of her life.” As Ric Conn explained.

*Art Curator Martina Viesti*

# Ric Conn



*Cutting the Strings.*

# Rinata Shaka

*“The best and most beautiful things in the world cannot be seen or even touched. They must be felt with the heart” (Helen Keller)*

Rinata Shaka is both an artist name and the name of a project: keeping a diary of her emotions and ultimately the portrait (s) of all human emotions. Her face is her canvas and the object of an instinctive, sensitive, carnal exploration of facial expressions. She is a Corsican and Swiss artist born in Paris in which her works are tools to deepen her life and pave the best way towards the future. She has generated a diary of the soul, an invaluable weapon that helps her to let her creativity fly and let her ideas come out and shape them into reality. Processing what happened in our life is very important to heal our memories and always bring to light new projects. And as she sits down to write and tidy up her messy thoughts, Renée connects with her art and extends her emotions onto canvas. She draws anger, tears, passion and freedom in a musical setting, her other passion, to enter her emotional sphere, an example is her work “In a thousand years I will still remember” with romantic and dreamy colors.

*Art Curator Erika Gravante*



# Rinata Shaka



*In a thousand years I will still remember*

# Ronald K Johnson

*“Art is a wound turned into light.” (Georges Braque)*

Ronald K Johnson is a global American artist. He paints to give himself strength, courage and wants to inspire others to do the same. Above all, he wants to transmit what it was for him to paint in the beginning: a necessity, a support to overcome his trauma and that now has become a real job. In the painting “No scarcity – I am unbound” Ronald used acrylic pouring, a free technique that acts as a liberation from bad feelings and negative emotions: in which, therefore, the trend of colors appears basically random. However, through them we could glimpse logical and connected choices about his life and his experiences marked with black outline. As if each one would symbolize an obstacle, a step to overcome until to get to the more muted colors that on the contrary represent the serenity to achieve. The purple color, for example, the most present in the work, is the one of metamorphosis - transition: purifies thoughts, promotes inspiration, develops creativity especially for who has lost the sense of his existence, the purpose for which to live. In this, the title is also significant, like a motto. An expression that encourages to move forward, precisely not to be bound by anything, in pain, nor by any other reason why someone should not overcome his turmoil. As the artist declares: “I find I am unbound by the confines of my trauma and free to simply be.” Thanks to silvery whitish hue, he reaches this peace of mind: the silver color in fact infuses balance, harmony, which helps to stabilize internally. Differently from the gold, that stands out between silver and purple. Its symbolism goes from the most worldly and materialistic such as money and fame, glory and power, to the most beautiful and spiritual like the permanence, fidelity and spiritual light of the deities. Associated with certain religious contexts and at the same time extremely kitsch, it can sometimes inspire happiness as well. Gold, like some traits in life appears in the painting in different points to suggest both the highlights, the achievements and the defeats. In the end, to the left, as the last step we find a brownish color. Brown brings a sense of stability and removes insecurity. But it can also convey feelings of fear towards the outside world and for the future. It mostly evokes associations with wood, which is the material itself of the painting support, that contributes to give a sense of comfort and reassurance.

*Art Curator Ylenia De Giosa*

# Ronald K Johnson



*No scarcity - I am unbound*

# Rosanne O'Neill

*“Love does not claim possession, but gives freedom.” (Rabindranath Tagore)*

Rosanne O'Neill is an artist who lives in Toronto, Canada. Always passionate about painting, she's been creating art since she was five years old, in various techniques, with a preference for oil painting. Her art aims at communicating a romantic journey through life, an itinerary made of dreaming and idealistic adventures, where women are the main characters, naturally living their independence and freedom. In the artwork “Filomena”, we are able to see a strong and confident woman, expressing her seductive charm through her self-knowledge, while, in “The Prom”, we see a girl, dreaming of her romantic date and picturing an adventure. The artist shows us all the innocence and beauty of youth and the power of imagination at such a young age. In “The Purse” an elegant and charming woman stands in front of us: the paleness of her skin and the gesture of touching her hair show her natural grace and magnetism. The girl stand in front of us with her eyes closed: she is probably flying with her fantasy and we can't help but wonder about her thoughts and dreams.

*Art Curator Maddalena Corbini*

# Rosanne O'Neill



*Filomena*

# Rosanne O'Neill



*The Prom*

# Rosanne O'Neill



*The Purse*

# Ryan Andrew Bogedin

It is not what you look at that matters, it is what you see” it is starting from the quote of the American poet and philosopher Henry David Thoreau that I want to analyze the work “Almost Heaven” by Ryan Andrew Bogedin. The American artist has succeeded in giving the idea of an inner light that comes out from the canvas thanks to simple color and the contrast generated between the blue background and the golden brushstrokes. The work is characterized by a materiality and a relief that recall the typical works of the Italian informal artists, in particular Afro Basaldella and Giuseppe Santomaso for their ability to evoke feelings and emotions through the prevalent use of shapes and colors. The artwork, although made with two simple main colors, blue and gold, seems to contain within itself an extremely varied palette, thanks to the use of shades that make the canvas look alive and immersive. The absence of a subject does not limit the expressive power of the painting, on the contrary, the observer is led to fantasize and imagine what the artist has only sketched. Color is a vehicle for meanings and emotions, it allows not only the artist to freely express his or her own expressive capacity, freeing himself or herself from a preconceived shape, but also the observer to become one with the painting.

*Art Curator Anna Panizza*



# Ryan Andrew Bogedin



*Almost Heaven*

# Rym Saou

*“Nothing is as sweet as one’s homeland, no matter how strange and distant the most opulent mansion is”.*

Thus Homer expresses the same concept that Rym Saou, a young Algerian artist resident in Paris, expresses with oil and knife on canvas in the work “Blue Man in Sahara”: love for the homeland and for her origins. The colors of the blue tunic that entirely covers the man portrayed stand out, surrounded by the brown tones of the desert. The brushstrokes made with oil and knife on canvas evoke a warm breeze near the tent; as if, behind this, there was a burning fire. The brown tones near the tent mix with the reddish and white suggesting light, a warm sunbeam. The shades of green and yellow of the tent recall the colors of the palm, bright colors but peaceful that make us feel calm and safe. This painting speaks of home, nostalgia, culture. It talks about an ideal that fueled Romanticism: the visceral love for the homeland, the inevitable and deeply rooted attachment in every human being to his own land.

*As the artist says: “My influences are drawn from the significant history of my country and its various cultures and complex traditions. Algeria runs in my veins, like paint runs on canvases. But my strength is definitely my hybrid culture, between Orient and Occident: that’s the message I want to pass with my paintings”.*

*Art Curator Sara Giannini*

# Rym Saou



*Blue Man in Sahara*

# SA Art - Adwoa & Solomon

The artists Adwoa & Solomon blended their artistic skills with the same aim: to merge their culture, their styles, their techniques and aspirations. As a whole they have created the three paintings presented at M.A.D.S. Art Gallery during 'Romantica – shape of my art' exhibition. The artists' inspiration is the African culture that, with its deities and subjects but also customs and habits, gives the titles to their paintings. According to the concept of the exhibition, "Foro" shows a female figure, immersed in an undefined background made up of colourful brushes that exalt the subject. Foro, the representation of Oshun, the goddess of love and freshwater assumes great importance thanks to the gold fibre that fluctuates around her brilliant body. According to the concept of the exhibition Foro is considered the deity of romanticism, with her light essence she elevates herself as to spread her emotional power. With her eyes closed and her arms abandoned she invites the viewer to do the same and watch in his inside to find new sentimentalism. Another positive message, despite the history behind the subject, is given by "Time heals all". Babaluye - the Yoruba Orisha deity of healing and sickness is represented here with his face in the foreground from which immediately stand out his piercing golden eyes. Other important elements are the gold brushed on the deity's face, that recall the history and the legend behind this character. There is a contrast between the feelings and emotions spread through the deity's facial expressions and the title of the paintings itself that can be explained by watching attentively at the man. A perception of pride is what comes out from Babaluye's head held high, as to remind us of the title of the paintings: no matter how deep our negativity is, because with time everything passes, time can help in developing a better character and inner beauty. What is important in life is to reach out protection, restoration, energy and flexibility and this is what the artists want to share with their "Love concurs all", the representation of Oba, the Nigerian and Santarian Goddess of rivers, which figuratively represents the flow of time and life. The beauty of this woman is exalted here by the use of pink and soft red colours that confer to the subject a lovely and sensual essence. With her big, brilliant and pink eyes Oba looks at the viewer as to invite him to a seduction and indulgent seduction. The three paintings are the reflection of SA – Adwoa & Solomon ability in paying attention to details and to focus their interest on the meanings of the subjects they depict. Just a few colours are used, in a 'spontaneous' way, to emphasise the main symbolic elements.

*Art Curator Martina Stagi*

# SA Art - Adwoa & Solomon



*Foro*

# SA Art - Adwoa & Solomon



*Love Concurs All*

# SA Art - Adwoa & Solomon



*Time Heals All*

# Sabine Windischbauer

For the international art exhibition, Romantica the artist Sabine Katharina Windischbauer presented three artworks titled 'Buddha', 'Indianer' and 'Mädchen&Bär'. Starting from the first artwork titled Buddha, the colours are soft and vivid and the Buddha is portrayed in a contemplative pose. The expression communicates a relaxed feeling to the viewers and the figure seems to be shrouded in a rarefied atmosphere. This painting communicates the fascination that the artist has for the image of the Buddha, in fact as she says: << I love the spirit of the Buddha. I love the far eastern wisdom. Tenderly wisdom. ...so I painted in the tenderly Energy. I liked to sprinkle gold leaves over the eyelids..to underline the great spirit of this figure.>> With the vision created by the artwork the viewer can also understand the way in which the artist produces her art, as if it was a game of shape and colours. In the second painting titled Indianer we can see a face of an Indian girl. The beauty of this face consists in the gaze fixed on the observer in an ambivalent curiosity as if the desire of the observation is not only the characteristic of the observer but also one characteristic that belongs to the art. The fascinating face of the girl seems to say to the viewer: <<I want to look at you too!>> In fact the artist decided to not represent her body but it's enough her fixed and penetrating gaze. In fact on the representation of the eyes of the girls the artist says: << I chose to paint powerful eyes. Indian Eyes. I love these eyes. They have the spirit of Power and pride.>>. In the last painting titled 'Mädchen&Bär' despite the style being the same as the other ones, the paintings presented the background of the artwork has a narrative flow. In fact we can see two figures which represent one girl and one bear. As the artist says: <<The painting of „The Girl and the Bear“ is a very personal story. This story I bring to life on Canvas. The bear protects the little girl, every second...The girl has found its POWER-ANIMAL.That means for me: When we are able to go in our silence,we can find our Power-Animal..Everyone has his POWER – ANIMAL>>. This means that beyond the canvas the artist wants to tell us a story that seems to be a pretext to talk about feelings of protection and power. In this way the observer from the other side of the canvas has the opportunity to understand the idea that in his solitude he could have the possibility to find in himself his strength, his power, his dear friend animal.

*Art Curator Elisabetta Eliotropio*



# Sabine Windischbauer



*Buddha*

# Sabine Windischbauer



*Indianer*

# Sabine Windischbauer



*Mädchen & Bär*

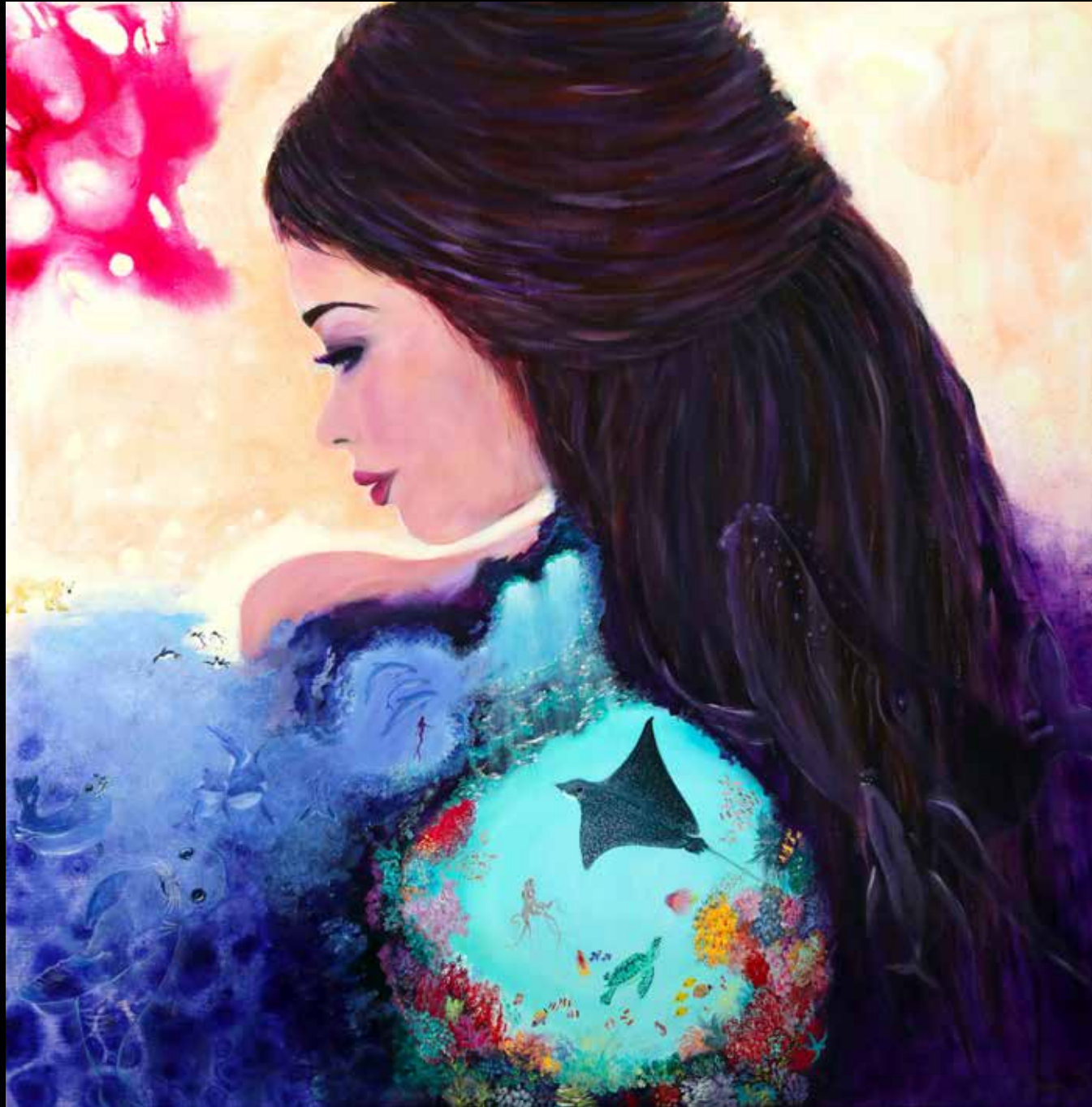
# Sandra Barbera

*“Fly away and follow me where dreams are born” (Sandra Barbera)*

This is the sentences source to which Sandra Barbera, the artist, takes inspiration while creating her paintings. According to the theme of ‘Romantica exhibition’ in M.A.D.S. Milano Art Gallery, Sandra Barbera decides to join with three paintings that offer the gaze a moment of union and harmony that seems to emerge from the dawn of time. The three of them show feminine faces realised in soft and delicate shades, melted with colourful brushstrokes, which gives rendering allowing not to draw attention only to them but to blend into the scene. The subjects and main characters of the scenes come from the artist’s fantastic and sacred world, made up by magic and beauty. The credit of the peaceful atmosphere that we can breathe while watching the paintings belongs to the artist’s ability to keep the brushes light and in the choice of the colours to use. “Turn around and look at this blue, wild, mysterious, happy and benevolent world. Pay attention, there are many beauties, giant and small, from deep or coastal seas, cold or warm waters . . . protect these wonders”. This is how the artist herself describes “Blue World” in which the main character is a young lady, that alludes to the personification of the Earth itself, surrounded by benevolent animals to which it gave birth. Observing in detail the scene, we can notice that it is from the hair of the woman that a whale comes out. The whole composition lets us imagine to a pacific world illuminated by the energy of the colours, soft colours as the one used to compose the background that gives great attention to the subject. The same concept of being part of a whole with the landscape, is the main characteristic of “Song of Our Soul”. Here, it is the birds flying freely in the sky and the waterfall, which creates a fresh air and a dynamic ambiance, and transmits this feeling of peaceful and lively place. The aim of the painting and so, of the artist’s herself, is to see beauty in everything and to listen to the voice of the Earth, the only one who can communicate in silence. The feminine figure that pours out from the water, assumes the same features of the lady in the first painting who, with the animals around, can be considered as the Nature itself, who invites us to keep silence and listen to her power. This approach to life and to the world - suggested by the artist through her paintings – is an invitation to feel free of any human mechanism and trust of what is always near us, but we don’t consider. “Freedom” - the third painting – shows for the first time the whole face of the woman, here represented with her eyes squinted and her lips half-close as in a sort of enrapture. We can read this image as the conclusive passage: the freedom that anyone can reach by listening to its own emotions and feelings and letting guide by what Nature gives us: “birds are messengers, they invite you to recover your power, singing to you that there are so many beauties to discover, and that this world is full of possibilities: fly, you are free!”.

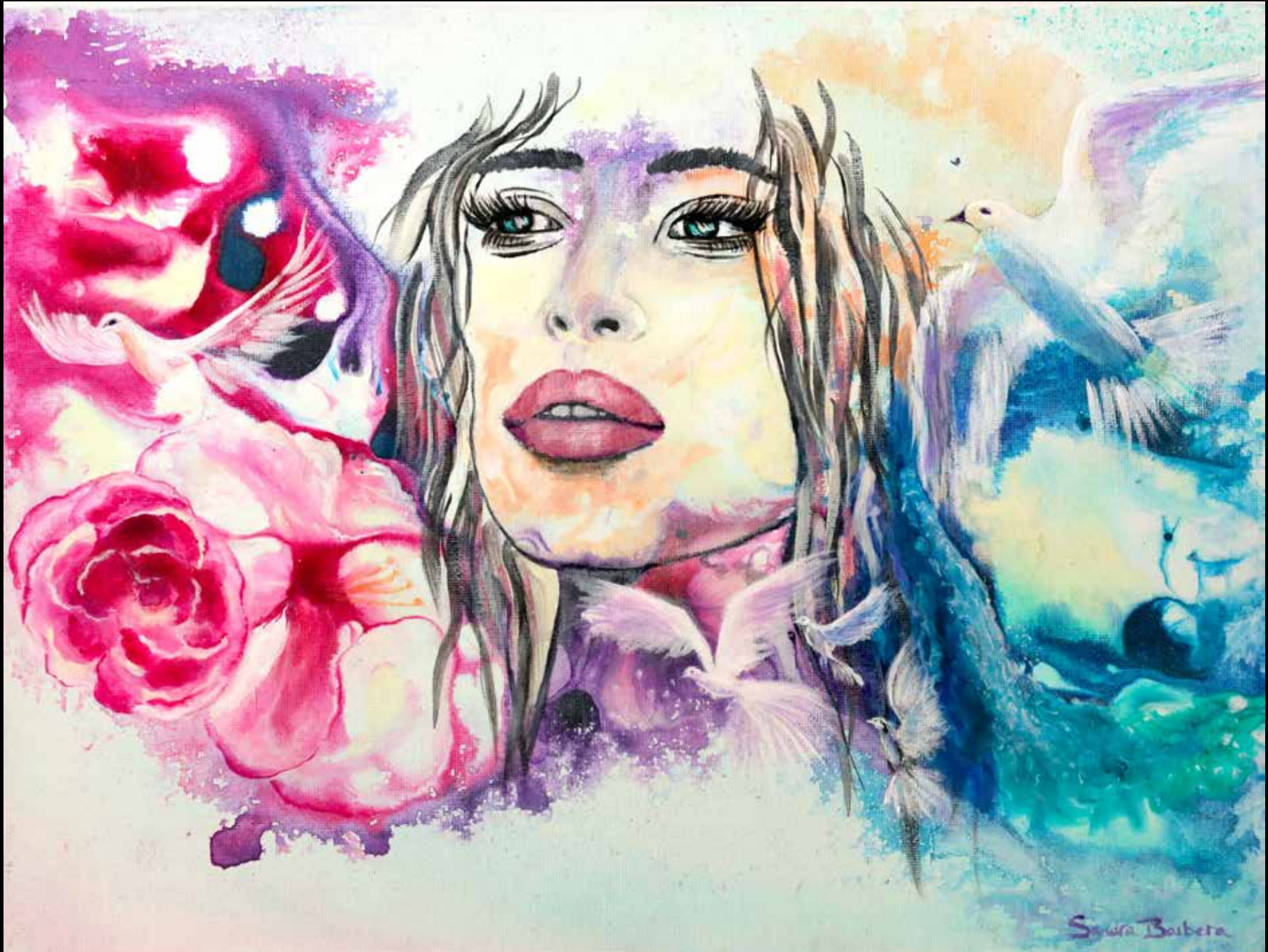
*Art Curator Martina Stagi*

# Sandra Barbera



*Blue World*

# Sandra Barbera



*Freedom*

# Sandra Barbera



*Song Of Our Souls*

# Sandra Plum-Reeves

*‘Loving yourself is the beginning of a life-long love story.’ (Oscar Wilde)*

Talking about the Romanticism, the first picture that reminds us is the interaction between two subjects whose, looking at each, give off a chemical and attractive power. This vision is not only referable to the love feeling, but also reflects a greater condition, that embraces different passion fields. We are romantic, we feel love, faced with phenomena that attract us, for which we burn of passion, of such a strong feeling that we blend in a parallel reality in which everything seems wonderfully perfect. It is there, in this moment, we feel really satisfied, in which we reach the top of pleasure, in which we recognize the perfume that belong us. The events in which we join to this ritual dance are various, but all have in common the same fervour. Love is the emotion that we feel watching a sunset, faced with the birth of a child, reading a poem, in the daily beauty of ourselves, meeting a goal. Love is that feeling for which we abase ourselves, dropping us in a dimension of absolute pleasure, like that of art. Fire, fusion, and love in a broad sense, are feelings gathered in the artworks of Sandra Plum-Reeves. The artist makes us participate of the three states of love in its highest expression, that of the art. Who makes art goes in a hemisphere absolutely detached from the reason, in which every kind of difference, every kind of limit, of perception fuses in a chemical and chromatic fluxus, hitting the senses of the watcher. ‘Flames of Romance’ is a non-dimensional dimension, in which everything melts and moves time after time, in every direction. It is the passionate fire that rises from the artist’s soul and it spreads into surrounding reality, making us participate of a dream, of a world of possibilities, of a world of changing ideas. In this we read the picturesque feeling that rambed in the Romantic age. The romantic artists refused all kinds of perfectionism, in favor of the instinct of the progress without logic. In the same way, the artist shows us the pure feeling on canvas, devoid of rational references, but full of vital energy, made visible through the use of a color palette with warm shades. The bold colors used by Sandra release energy, warmth, freedom and joie de vivre, dreamy. They cross the threshold of the visible world, freeing the inner expressiveness belonging to the world of the sensible. There are no definitions, there are no circumscriptions looking at the works of this artist. The colors and brushstrokes participate in the performance in a harmonious way, creating dynamism both in form and in perception. One could almost smell the perfume of these works. If the first flames of love are presented in Flames of Romance, in ‘Fusion’ the artist focuses on the opening of the first meeting. The subject interacts with the other body, releasing a passionate charge that creates a magnetic emotional vortex. Like magmatic lava, the two substances blend together, creating new shades and highlighting the beauty of one’s feelings in the act of love. Like magnets, we are attracted to the chromatic spiral, finding the emotions that belong to us in the micro universes of the artist. Following a state of sublimation, in which the solid, tactile form becomes aeriform, we arrive at ‘Fusion two’. In it the artist manifests the reaction of encounter-clash that occurs in the act of love. The passionate magma present in the previous works is synthesized in two air bubbles, in two hemispheres immersed in the sacral atmosphere. In this meeting everything is accomplished. But the fulfillment of a love, of a passion, of the highest pleasure does not always take place directly, but is the result of a lasting and changing metamorphosis. As in the creation of a work of art, as in the story of our life, in a love relationship everything is a path made up of attempts, victories, defeats that lead us to persist towards the fulfillment of our passion. Like meteorites we collide in this changing universe, made up of light trails and black holes, in search of the right combination, which can make the best version of ourselves come back. The goal of Sandra Plum-Reeves’ artistic research is to keep burning that passionate flame that has always belonged to us, that ancient call that makes us alive and that we want to convey to the world, first of all by loving ourselves.

*Art Curator Alessia di Martino*



# Sandra Plum-Reeves



*Flames of Romance*

# Sandra Plum-Reeves



*Fusion*

# Sandra Plum-Reeves



*Fusion two*

# Sandrine Serrano

*“The mission of art is not to copy nature, but to express it” (Balzac)*

Sandrine Serrano is a self-taught artist and a great collector. The world of collage represents the perfect place for enthusiasts of research and materials. In her collection, we can find a great variety of vintage photographs, posters, magazines, old advertisements, images of landscapes, animals, plants and flowers. For Sandrine every image we know is linked to something and this invisible thread connects everything we know. The construction of her collages is often unpredictable: from disorder and chance can arise unusual but meaningful combinations. Sandrine Serrano has a strong interest in recycling and preserving fragments of old stories: elements of the past can be combined with modern images, creating new meanings.

# Sandrine Serrano

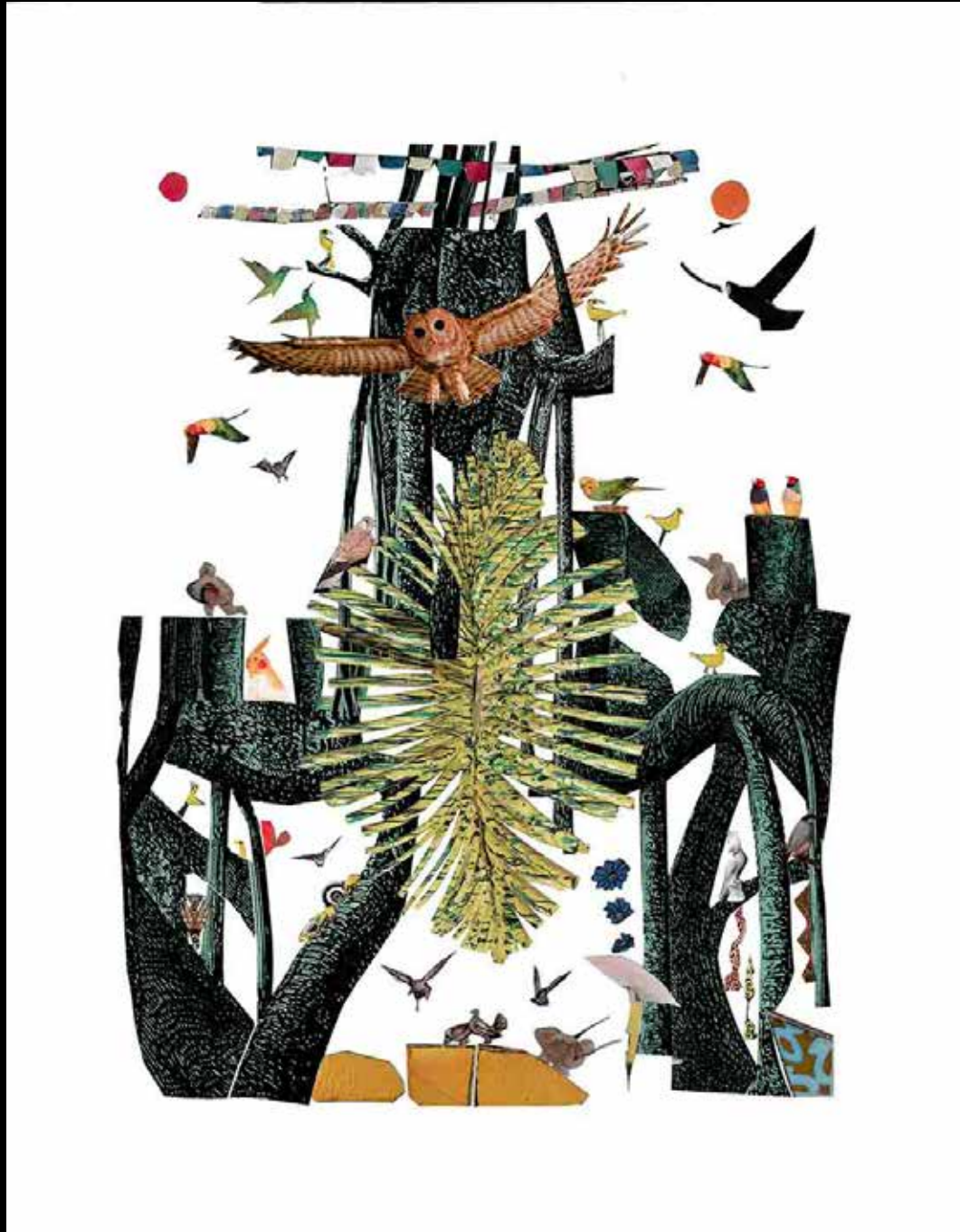
In *Laissez vos chaussures à l'entrée*, the artist inserts architectural elements and elements from imaginary journeys through time and space... at the same time the title of the collage sounds close to us! Nature is also a very recurring element in Sandrine's artworks: she wants her compositions to be a return to nature, a call to action to taking care of our planet and the beauty of what surrounds us. In her *Forest Life*, we find a large number of birds, all patiently cut by hand and placed next to roots, trees, leaves, lianas. Sandrine Serrano creates dreamlike and real worlds at the same time, composing new stories with elements of everyday life.

*“The creation of an art collage from the soul is an inner journey that allows your soul to speak to you. Your soul's voice can be heard through the images, feelings and insights that surface.”*

*(Kathleen Carillo)*

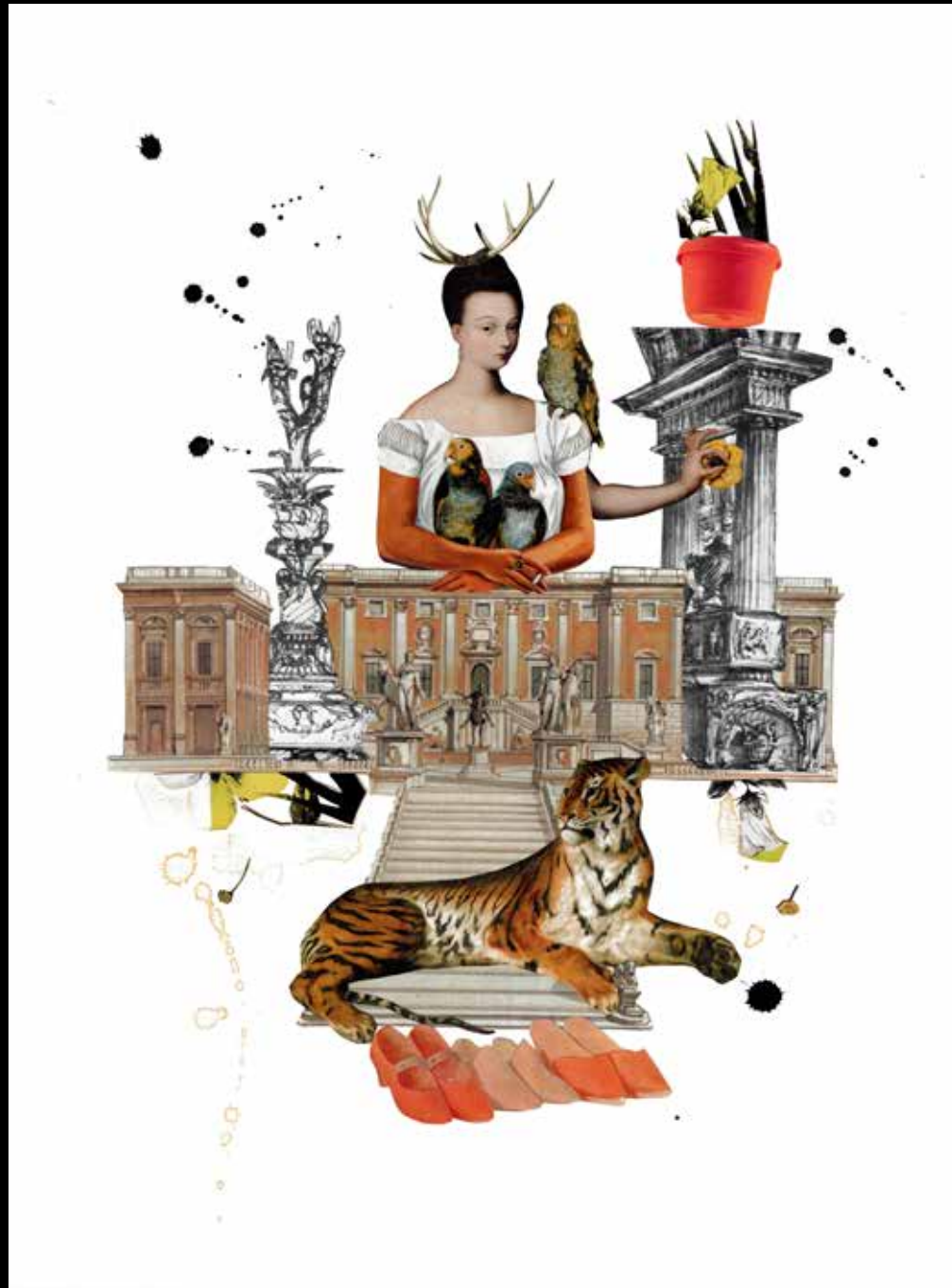
*Art Curator Elisa Garosi*

# Sandrine Serrano



*Forest life*

# Sandrine Serrano



*Laissez vos chaussures à l'entrée*

# Sanne Bunte

Sanne Bunte is a professional fine artist based in the Netherlands. Sanne's approach to art is simple. She said: "Turning chaos into beauty". She loves to play with all she can get her hands on and uses several different mediums in her process. She finds every edge of the canvas to cover it with her imagination and uses different textures to let the viewer discover new details when they come closer to the artwork. Sanne Bunte presents five paintings at M.A.D.S. Art Gallery on the occasion of the exhibition entitled "Romantica - Shape of my Art". The paintings fit perfectly with the exhibition's subject because they are strongly connected with the theme of love. The works are titled: "I choose you"; "From the ashes she became"; "I see red"; "Be Together" and "Addictive to Love" and are made by mixed media and oil on thick canvases. All five works are made with the palette of blue and red, two colors that create a strong contrast between them and that refer, the first one to the night, then the world of dreams, and the second one, red, to passion and love. Four of the five works represent a couple, depicted in intimate and passionate moments, all except for "From the ashes she became" which has a single female protagonist and in which it is interesting to note the use of gold leaf. Emblematic is the work entitled "Be together", in which a man and a woman are caught in a passionate kiss. The position can only refer to that of the two lovers of "Le Paysage bleu", a work by Marc Chagall, in which the woman is depicted upside down. The man grabs the woman's hair, accentuating the desire that the work transmits. The background, here as in the other four paintings, is rendered in an abstract way: the artist combines sudden brushstrokes with random sketches of acrylic, drawings and writings in black, and a few splashes of color scattered across the canvas. Figurative and abstract blend perfectly in Bunte's canvases, as is clearly perceptible in "From the ashes she became" in which the woman's face seems literally to merge with the abstract background. Sanne Bunte creates a unique style, inspired by love and passion, but also by nature and the people she meets along the way.

*Art Curator Giorgia Massari*



# Sanne Bunte



*Addictive to Love*

# Sanne Bunte



*Be Together*

# Sanne Bunte



*From the ashes she became*

# Sanne Bunte



*I Choose You*

# Sanne Bunte



*I See Red*

# Sapo - GrégJomain

Sapo - GrégJomain takes inspiration for his works mainly from nature and travel. His artworks mostly painted with acrylic on canvas, with the use of different techniques such as brushes, spatulas, and others. His artworks 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. Obtaining mind-blowing paintings, sparkling with colors and effects of all kinds. In the “Romantica - Shape of my Art” International Art Exhibition, Sapo exhibits three wonderful artworks. The first is titled “La Vida” and depicts a colorful parrot that is hovering its wings and taking off. The background on which the parrot is depicted is made up of natural elements, green, red leaves, and white flowers. The colors that make up the canvas are bright and energetic, transmitting positive vibrations and emotional charge to the observer. The attention paid to detail is immeasurable. Some sketches of paint appear sporadically on the canvas, giving the painting greater dynamism. The flight of the parrot gives us a particular sense of immensity. This could be a reference to romanticism, where nature is the manifestation of infinity, the principle of everything, which man craves. The second painting is titled “Bois de cerf”, which literally means deer antlers. In fact, a deer is depicted in the center of the canvas that seems to point in the direction of the observer “forcing” him to look him straight in the eyes. The deer is represented in a dense forest with very tall trees. Again, the details of the painting are exceptional. The deer appears intrigued by what he is observing, just like the man of romanticism, characterized by an inexhaustible desire for knowledge. The last artwork that the artist exhibits is entitled “El vuelo verde”, literally the green flight. The parrot is once again the protagonist of the canvas, which this time appears even more majestic. Background to the subject, colored abstract shapes, with the appearance of some green and red leaves. Large yellow and green brush strokes have given life to the two huge wings that dominate the canvas. In romanticism the artist, and we could say also in this case, isolates himself in an uncontaminated, pure nature, in regions where it is the predominant character of the background.

*“Masterpieces are not made to astound. They are made to persuade, to convince, to enter us through the pores.” (Jean Auguste Dominique Ingres)*

*Art Curator Francesca Campanelli*

# Sapo - GrégJomain



*Bois de cerf*

# Sapo - GrégJomain



*El vuelo verde*



# Sapo - GrégJomain



*La Vida*

# Sarah Grace Del Rosario

*“Being different is neither a good nor bad thing. it only signifies that you are brave enough to be yourself.” (Albert Camus)*

Sarah Grace Del Rosario is an artist based in the Philippines whose distinguishing mark is her originality, which makes each of her works unique. A recurring element of her creations are the flowers, whether they are painted or are real and applied on the canvas to embellish it. Nature becomes one with man, symbolizing beauty, growth, and delicacy. “Collector’s Item” was created in 2021 with mixed media. In fact, for its realization, different materials were used, included acrylics, gold leaf powder, preserved flowers, and metal. The protagonist is a woman with an elegant and gorgeous appearance: she wears a long purple dress embellished with embroidery on the bodice and her face appears like a golden frame from which luxuriant flowers bloom. The mind is a source of deep thoughts and magical ideas that, like flowers, blossom and grow and then give ripe fruit. Flowers are not the only natural element present in the work as the woman is surrounded by cute animals: brown and gray rabbits are at her feet and colorful birds are resting on her shoulders. Warm and cold colors merge: purple and blue dominate the canvas and contrast with lighter colors such as yellow and gold that give the canvas brightness and shine. The title suggests that the work is a collector’s item, but it is much more than that: it is a precious metaphor of how great man can be thanks to his capacity for thought and action that grow when watered like flowers of which you take care of. As the quote from the famous French writer Albert Camus states, Sarah is a courageous artist: she is not afraid to give life to unconventional and original creations that are able to fascinate and leave traces in those who look at them.

*Art Curator Camilla Gilardi*

# Sarah Grace Del Rosario



*Collector's Item*

# Sarah Koss

In occasion of the international art exhibition Romantica- shape of my art, the artist Sarah Koss presented the artwork titled *Live, My Child!*. To understand her artistic language could be important to investigate into the meaning she gives to the art. Starting from the idea in which the art could have a healing power, which helps mental imbalances: the image and the figures represented in the artwork made by the artist want to create a contact with the observer. As if, the painting was a connection between the observer and the artist, their dialogue. Watching the painting made by the artist Sarah Koss it is easy to reflect this idea of art in her composition. What emerges from her artwork? Starting from the bottom, we can see immediately two hands facing up in a contemplative pose. As if the figure wants to turn towards a sky, or maybe towards a transcendence. Immediately the eyes of the observer are affected by the protagonist of the painting put on the centre of the composition. A face with the eyes turned upwards. This face communicates a sense of pity, as if the figures were surprised in a moment of thanksgiving and bliss. The elements seem to communicate an atmosphere of invocation and moving thanksgiving for the gift of life. As the title of the artwork refers, the invocation refers to life, as if the message was an exhortation. The element of the wreath of leaves wants to communicate a fertility message, the joy of the birth. Also the colours used that are bright reflect this concept. The observer from the other side of the canvas is affected and involved by this joy and this bliss, and seems to celebrate with the figure represented and the artist the gift of life. The visitor creates a moving contact with the protagonist of the painting and in this dialogue celebrates the beauty of life. Referring to the beginning the art becomes the instance curative that gives to the artist and to the observer the freedom to feel in harmony with life. This is a difficult mission that the artist Sarah Koss seems to accomplish in a surprising way.

*Art Curator Elisabetta Eliotropio*

# Sarah Koss



*Live, My Child!*

# Sarah Lim-Murray

Sarah Lim-Murray is a talented artist originally from Singapore who now lives and works in London. With her iconic and recognisable style she produces artworks of extraordinary beauty and authenticity. Often her works have a small number of subjects so that the viewer can concentrate on them and be drawn in by the power of the message they convey. Her art combines a classical oil painting technique, but contrasts it with contemporary and modern thematic and stylistic choices. The result is a mix of classical art but with modern, bold, intriguing and suggestive subjects. In her artwork “Embrace”, Sarah creates a three-dimensional, geometric space with depth in which she inserts two characters. The setting is minimalist, there are no furnishings, the walls are bare and coloured with three different shades of blue. In the centre of the composition are two people warmly embracing each other. Their faces are turned downwards. Their eyes are closed as if to suggest a feeling of peace and balance. The bodies make a natural twist that allows a glimpse of the two beautiful robes that surround them. Oil painting creates soft, intense and real nuances. The two long robes, in green and blue, appear softly draped. The details are refined. Sarah plays with colour contrast both in the colour of the clothes and in the colour of the characters’ hair. The message coming from the artwork is very strong. An empty room but full of emotion. The feelings that a hug produces are different depending on the moment each person is living. The embrace encompasses love, acceptance of what is happening, self-awareness, awareness, comfort. The same theme is partially taken up in “Love & hurt”. The background is soft and contrasts light with darkness, diversifying the colour at the base into two shades, one cold and one warm. At the centre of the composition are the two protagonists engaged in a different kind of embrace from the one seen previously. They are a man and a woman, whose faces are not visible. Once again, Sarah plays with the contrast of colours, both in the clothes and in the colour of the hair. The brushwork is soft, three-dimensional, caressing the shapes and giving movement. The rendering of colour is realistic. The artist proposes a raw and truthful idea of love. The two are stabbing each other, the woman his side, the man her back. From the knife comes a trail of dark red blood, a symbol of passion but also of pain. Sarah emphasises that the opposite of love is not hate, as the embrace is a positive symbol, but indifference. This is an extremely contemporary concept that characterises the relationships of every living being. The people we choose to love, to whom we open our hearts, to whom we tell and make ourselves known, are also the ones who could hurt us the most. When you know everything about a person and when the other person gives you everything about themselves, hurting is much easier and much more painful. The artwork ‘He/She’ also takes up the theme of the embrace. In this case, the embrace is not really an act of affection, but a point of contact, a balance. Two figures meet in the centre of the work and hold hands. They are a man and a woman, recognisable by their windswept hair. Two sides of the same coin, so much so that we perceive that the second person is a woman only by her hair. Both are dressed in similar clothes but in different colours as if to underline the indissoluble bond between masculinity and femininity. This relationship is often questioned, is not always obvious and is subject to change. The gesture that makes this artwork strong and significant is the handshake between the two protagonists, a symbol of union, understanding and support. The two figures are thus united in one and the same subject. In the background, the space is divided into a geometric composition of solid-coloured rectangles perfectly matched in terms of the choice of low-saturated colours. The rendering of clothing shadows and facial details is remarkable. Sarah is a skilled artist with soft, nuanced brushwork who creates evocative artworks with which she manages to involve the viewer emotionally.

*Art Curator Ilaria Falchetti*

# Sarah Lim-Murray



*Embrace*

# Sarah Lim-Murray



*He/She*



# Sarah Lim-Murray



*Love & hurt*

# Sarah Trundy

Compenetrations of heterogeneous matter, visceral fusions between two elements that, at first distinct, amalgamate in unison by virtue of a process of sublimation that elevates both entities. There are two essential and inescapable actors in these works: the female figure and the vegetable world. The two elements, subjugated by vital laws completely different from each other, are here combined, fused together. At a superficial glance one could say that the human being and the vegetable world are characterized by different chemical and physical rules, by relationships with their own kind based on stimuli and perceptions formulated by a nervous system that is far from being similar. Two distant worlds therefore, united in Sarah's paintings. Yet from the height of our supposed superiority we forget how much the human being and the vegetable world are both children of nature, the mother of all things. Nature is the set of living beings and inanimate things that make up the universe as an entity governed by its own order and governed by constant laws that man can know but not change. Nature is the origin of everything, every matter and every atom that goes to create the structure suitable for life. The animal and vegetable worlds are inextricably linked to the laws formulated by nature itself, they are subjugated by the latter, they are at the mercy of that creative generating force - and destroyer - of life. Light petals take possession of the space of representation. Undisputed protagonists of the beauty and heterogeneity of nature, the painted flowers take up all the space at their disposal to be represented in the most varied shades of color and in the variegated shapes and silhouettes that attest to their grace. And yet something can be glimpsed, something rises from the background of the paintings: at first a lively cheekbone, then the hint of crystal clear and penetrating eyes, and again flowing hair that loses its traces among the floral elements and fleshy and sensual mouths that capture our attention for a moment. The female figure is here represented in all its majestic - but fragile - beauty. She hides among the petals in bloom, partially conceals herself among the vegetation, peeps out among an ocean of colorful flowers to reveal herself to our eye. Both actors - the woman and the vegetal world - are aware of how inextricably linked their existences are and they merge and then separate, they unite to become homogeneous matter and then separate outlining their own characterizing physiognomies. A continuous cycle of interpenetration and separation; of fusion and detachment. *Field of Dreams* helps us to understand this eternal dance between the parts: the light-colored hair of the woman illuminated by the light gradually changes its shades and shapes. A yellowish coloration gives way to a deep red on which rise round shapes that remind us of the petals of a flower. And this is how the hair has merged with nature, with the purple flowers that dominate the face of the woman on the right side of the representation. It is the visual representation of two daughters of mother nature, two entities themselves bearers of the gift of life.

*Art Curator Lisa Galletti*

# Sarah Trundy



*Begin Again*

# Sarah Trundy



*Field of Dreams*

# Sarah Trundy



*Petal Vision*

# SAROUSHKA K.

*“My paintings were about a vision of the world, a conception that was outside the subject and the eye.” (Marc Chagall)*

Saroushka K. exposes at the “Romantica - Shape of my Art” exhibition at the M.A.D.S. Art Gallery in Milan the large-size artwork entitled “Non multa, sed multum”, bringing out that emotional, sensual, mystical flow directly from her soul. Taking into account the dreamlike and fantastic world of envisioned in her mind, the artist recalls several fundamental concepts regarding the history of art, starting from Neo Primitivism to the works of Marc Chagall and Pavel Filonov, whose are all extremely connected to the Russian Avant-garde. Between magic and seduction, Saroushka’s artistic conception is a kind of “musical score” where notes are dancing visionary images that only her imagination can orchestrate. By drawing inspiration from different styles, including Primitive, Fauvist, Expressionist and Surrealist, her work nevertheless remains intimately personal, carrying out a research that aims at a poetic and eternal language. Moreover, the artist always imprints her emotions, playing with colors and shades, objects, animals, characters, evoking in this way the spiritual world and imagination. From her painting emerges an immense sequence of symbols that form the basis for a profound devotion, an enlightened spirit sublimated as in a fairy-tale poem and fascinated by life, as well as by the observer’s moods. Another important aspect is that she analyses in depth everything that surrounds her: she distinguishes the eye that sees shapes and colors from the eye that understands, by using reason and intuition and a touch of creativity. Her images come from dreams, from the past or the future: Saroushka helps the viewer to conceive them in their complexity and wholeness.

*“The psyche must find its way into paintings. One must work on the painting while thinking about that something of one’s own soul will become part of it, which will give it substance.” (Marc Chagall)*

*Art Curator Alessia Perone*

# SAROUSHKA K.



*Non multa, sed multum*

# Shannon Nowak

*“If you knew that you would die today, if you saw the face of God and love, would you change”  
(Tracy Chapman)*

Shannon Nowak is an American artist residing in North Carolina. Passionate about drawing and painting since childhood, her art is the result of a long and profound process, but which has its roots in a precocious predisposition for a particular use of colors. Her works testify to her great skill in creating vibrant and clear chromatic tones, like those of a luminous gem. For this characteristic of her, Shannon has been called “the sapphire artist”. Shannon’s experimental spirit led her to perfect her technique with different types of materials, such as gold, silver, copper, wood panels, flexible modeling paste, lace and custom hand cut templates. However, it would be simplistic to look at Shannon’s art from a purely technical point of view: the refined technique almost seems to be the consequence of the artist’s true inspiration, the contemplation of the divine. Shannon’s works represent a synthesis of symbolic and suggestive elements which cannot be ignored in order to fully understand the composition. Her paintings presented for Romantica reproduce a pattern much loved by the artist, in which a flower of extraordinary beauty stands out against a blue background, inspired by the skies of 15th century works. In “Proskuno” (from greek “to adore”, “to kiss”) the grace of shapes, colors and proportions are the means to impress on canvas a great spiritual fervor, almost like an attempt to capture the moment when the Holy Spirit descends during praise and adoration. The terrestrial element seems to aspire to celestial glory, as in “Glory”, covered with gold leaf at the top. The preciousness of the material adapts to the sacred and hieratic reading of the work, and projects the viewer into an otherworldly dimension of peace and serenity. Shannon’s art seems to demonstrate a spiritual growth that is identified in artistic growth, as in “Renaissance” - a work of complex realization - which involves the processing technique of the punch work / tooling technique used in the early 15th century religious works. The search for stylistic refinement apparently contrasts with the instinctive approach of the artist, who creates her works directly, without resorting to preparatory drawings. In reality this antithesis is only illusory, and is clarified in the true vocation of Shannon’s art: expressing a sublime beauty capable of instilling feelings of courage, hope and love that transcend human pain and suffering to reach a higher joy. A real prayer painted on the canvas.

*“And I have filled him with the Spirit of God, with skill, ability and knowledge in all kind of crafts to make artistic designs for work in gold, silver and bronze”. (Exodus, 31:3-4).*

*Art Curator Chiara Rizzatti*



# Shannon Nowak



*Glory*

# Shannon Nowak



*Proskuneo, The Kiss*

# Shannon Nowak



*Renaissance*

# Sharon Perris

British artist Sharon Perris brings on display at M.A.D.S. Art Gallery all her romance through the two works entitled “Flower Power” and “Rose love with doves”. Nature is undoubtedly her primary source of inspiration, thanks to the fact that her studio is located in the English countryside and therefore is surrounded by flowers, bees and everything that nature has to offer. The work “Flower Power” expresses exactly what is already said by the title: a field of flowers is in the foreground with a photographic cut. Poppies, roses, daisies and many other flowers are represented here. Spring has begun and the flowers show all their splendor. Red is the dominant color, in strong contrast with white and purple, thus creating a cheerful atmosphere and strong visual impact. This undoubtedly refers to the technique of the Fauves artists, focused on the use of bright colors that upset the viewer.

# Sharon Perris

The second work, “Rose love with doves”, is more romantic than the first. It expresses, through the rose bush that rises upwards, a love that is constantly growing, a love that is born, develops, matures and is crowned by a gold heart on the top. Two doves accentuate the triumph of this imaginary love story that is created within the observant minds. From a stylistic point of view, the use of gold is certainly reminiscent of Gustav Klimt and decorativism; on the other hand, the sinuous lines of the stems and the strong contrast between subject and flat background, recall the style of Art Nouveau or Liberty style, developed between the end of ‘800 and the beginning of ‘900. Sharon Perris, inspired by her nature, creates romantic works that perfectly match the theme of the current exhibition at the Milanese gallery and invites viewers to indulge in sweetness and passion.

*Art Curator Giorgia Massari*

# Sharon Perris



*Flower Power*

# Sharon Perris



*Rose love with doves*

# Sherri Springer

Sherri Springer exhibits three spectacular abstract artworks at the International Art Exhibition “Romantica - Shape of my Art”. Sherri is an artist who loves to experiment, create very colorful abstract but also figurative artworks. She is also very inspired by coastal landscapes and natural sceneries, thus creating a great variety of subjects and using a variety of colors. These subjects perfectly reflect Sherri, her being an artist, her personality, her emotions, her feelings. She is passionate, whimsical, funny, free-spirited, but also detailed, serious and very focused. Her first artwork is titled “A Little Romance”, made with acrylic on canvas. These are two canvases, which make up a single work. This painting appears almost like a dance of pink lines that softly fill the canvas. The sight of this work fills the eyes with a bit of romanticism of the beholder, just as the title of the work itself warns us. Pink is the color most often associated with charm, education, sensitivity, tenderness, sweetness, childhood, and romance. The second painting on display in the exhibition is titled “In A Frenzy” always made of acrylic on canvas. The artwork appears exactly as the title calls it. The delirium and frenzy are perfectly expressed by the colors that fill the canvas. Some colors are spread more gently, others instead in a convulsive, interrupted way. The work could represent the emotions in a relationship between two people, made up of moments of peace, serenity, romance, and other moments instead of misunderstandings, detachments, and mistakes. But it could also symbolize all the conflicting emotions that each of us feels, and experiences during our existence. The latest painting is titled “All About The Journey”, acrylic on canvas. This painting contains a very strong emotional charge. All lines and shapes are perfectly matched in the subtitle of the exhibition that M.A.D.S. Art Gallery Milan promotes the “Shape of my Art”. And in this case the shape of Sherri’s art is a definite shape, but at the same time it is not. The shape of her art is as only she feels and wants it to be. The artist’s hope is to bring intuition, light, warmth, and joy to people through her art and her story. And that’s all about the journey, about her art.

*“The only art I am satisfied with is that which, rising from restlessness, tends to serenity.” (André Gide)*

*Art Curator Francesca Campanelli*



# Sherri Springer



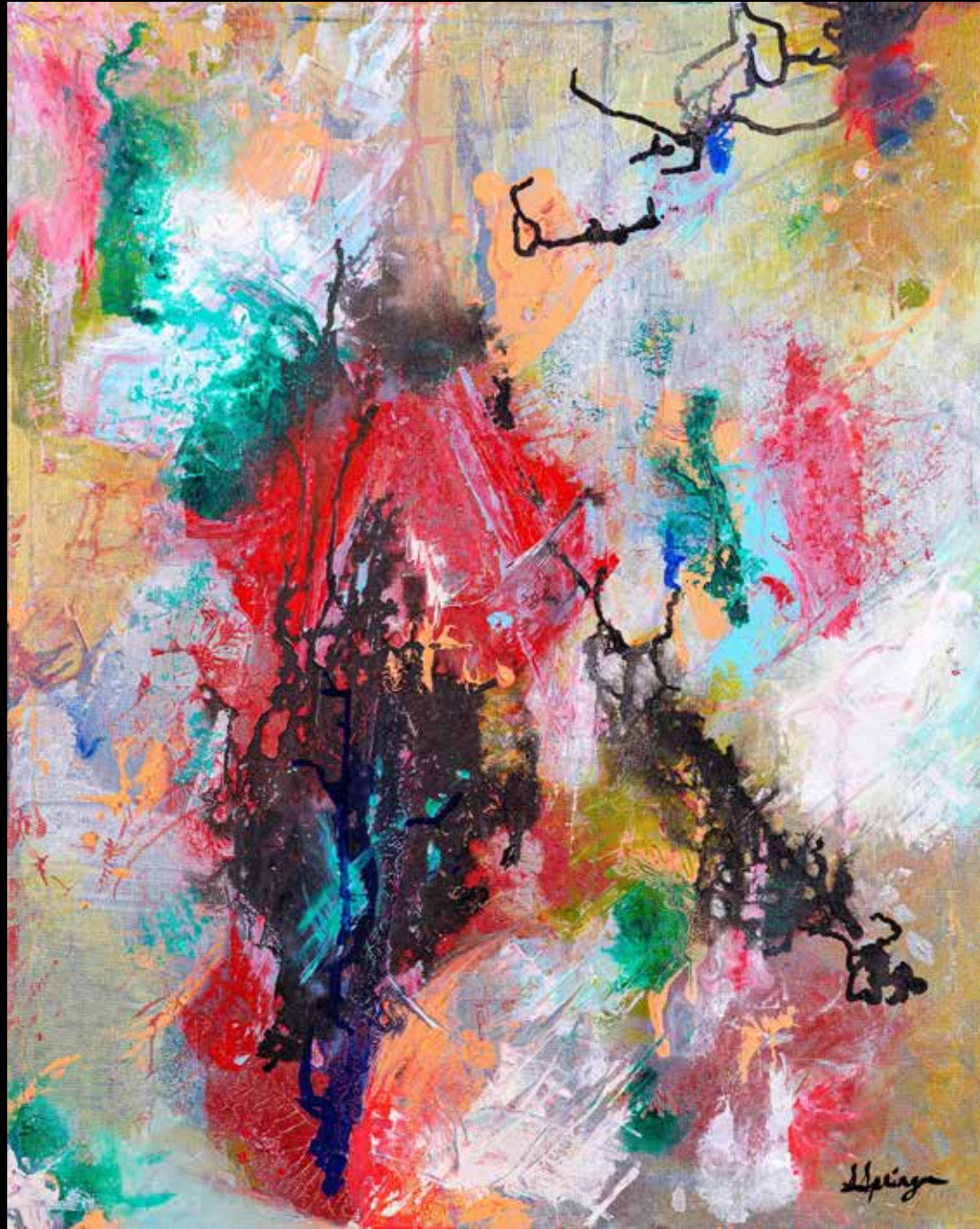
*A Little Romance*

# Sherri Springer



*All About The Journey*

# Sherrri Springer



*In A Frenzy*

# Sherry Farsad

*“Beauty shines in the heart of the one who aspires to it more than in the eyes of the one who sees it”  
(Khalil Gibran)*

Sherry's work is a real search for beauty, her works represent the desire to reach the aesthetic ideal that makes the soul of those who observe them palpitate. The opera "Who am I?" is very strong and impact with the heart of the viewer, in it we can admire the perfection in the rendering of the female body, a delicate and sensual work at the same time. Sherry makes the woman the protagonist, so close to the observer but at the same time so far away, she is true and real because we perceive her presence but at the same time she seems to be from another dimension. A sort of divinity in flesh and blood, behind and around it seems to be moving the whole cosmos, perhaps it is itself part of the whole. Through her artistic work, Sherry seems to want to touch the transcendental, she transports us to an almost heavenly mystical dimension, where the dominant element is calm. Her works certainly instill tranquility and serenity, in the work "Journey to self" even if it seems to witness a storm, the artist manages to give us a delicate comfort through the balance between shadows and lights, between cold colors and the warmth of the yellow. The viewer in front of Sherry's artistic work is pervaded by sensations and emotions, it seems to be enveloped by the strength and passion of a red rose or it seems to feel the creative force and feel one with the works. Sherry's work embodies the ideal of beauty and the sublime typical of the romantic era, that type of beauty that belongs to nature and that gives rise to strong feelings in the people. Not only that, in her artistic work we perceive the will to reach the transcendental and art becomes its means, as the romantic artist aimed at the absolute so does the young artist Sherry. Meeting Sherry's art means being pervaded by strong sensations, with calmness, through her works one gets to know the infinite and the absolute. With her art Sherry manages to shake the observer's soul, pinches the strings of sensitivity and instills doubts in the observer. Her work is in fact the starting point for a long reflection.

*Art Curator Vanessa Viti*

# Sherry Farsad



*Journey to self*

# Sherry Farsad



*Velvet Rose*

# Sherry Farsad



*Who am I?*

# Silvia Caimi

Embracing is perhaps the most romantic thing there is. Feeling safe in someone's arms. Feeling at home. Italian poetess Alda Merini said: "There is a place in the world where the heart beats hard, where you are breathless for how much emotion you feel; where time stops and you are no longer of age. That place is in your arms where your heart doesn't grow old, while your mind never stops dreaming." Italian artist, Silvia Caimi, makes us live all this through her work "Fragile Soul X". It captures, as if it were a shot, a sweet embrace between a man and a woman. Amazing is the ability of Silvia to capture sincere emotions. The man, the visual focus of the composition, is completely lost in the woman's arms, whose face is not seen. His expression conveys love, tenderness and seems to tell us: "I am safe here". The oil technique allows the artist to create soft shades, thus creating a totally realistic painting in black and white. The ability of Silvia makes it almost difficult to understand whether it is a painting or a photograph. The use of Caravaggesque lights, the completely black background and close-up shots enhance the bodies and their musculature. It is interesting to dwell on the hand of the man, who plunges his fingers into the back of the woman, as if he did not want to get away from her anymore. The title, "Fragile Soul X", suggests to the viewer the overwhelming emotion: the desire of a fragile soul to find refuge and security in another soul to face life in two. The exhibition "Romantica – Shape of my Art" held by M.A.D.S. Art Gallery finds in Silvia Caimi's work the sweetness and romance of which it was looking for.

*Art Curator Giorgia Massari*



# Silvia Caimi



*FRAGILE SOUL X*

# Snjezana Cirkovic

Focusing on the artist's inner universe, Snježana Ćirković's art shares many of the assumptions of Romantic art. As well as Romantic art seeks a deeper relationship with the emotions, exalting human passions and instincts, Snježana's works express the complexity and facets of human emotions through a palette of vivid and intense colors. With her last work, *Power of Love*, the artist offers her interpretation of the concept of love, exalting a feeling that, in full accord with romantic thought, is impetus and passion. The kind of love she describes is a strong and tenacious feeling, capable of overcoming any obstacle. A dark pink background forms the basis for a dense and intense texture that extends to the edges of the canvas. The lines give a harmonic movement to the composition and suggest the rhythm of the narrative. In fact, the viewer's eye is first drawn to the upper part of the composition, where vertical touches of dark color are repeated schematically, alluding to the negative thoughts and doubts that can assail every lover. But if you lower your eyes slightly, insecurity and negativity give way to the explosion of feeling and the victory of love, represented by overlapping colored spirals of different sizes. Enhancing passion, energy and emotion but above all a feeling capable of overcoming all resistance, Snježana's painting perfectly interprets the concept chosen for this exhibition, while celebrating one of her greatest loves, art.

*Art Curator Marta Graziano*

# Snjezana Cirkovic



*Power of Love*

# Sofia Chitikov

*“”Never move the soul without the body, nor the body without the soul, so that by defending each other, these two parts maintain their balance and their health.” (Plato)*

Sofia Chitikov is a professional artist born in Russia and based in Chicago. Since 2017 she has dedicated herself completely to the activity of artist, which has led her to exhibit her works in many important exhibitions in the USA (New York, Chicago, Washington, Miami). Sofia's art expresses itself with wall sculptures, which arise from a precise project, and paintings with acrylic, to which the artist approaches in a more instinctive and less predictable way. Starting from the suggestion of a shape, a color or a sign defined in her mind, Sofia lets the brush guide her hand until the work is completed. "Embrace the Chaos" has its genesis thanks to the flow of inspiration that adapts the progress of the brushstrokes to the movements of the artist, effectively making the finished work an unrepeatable combination of internal and external elements. In fact, the painting reflects Sofia's love for the unexpected and the ability to surprise herself first and foremost. Lines and shapes that chase and overlap. However, an attentive observer may be surprised to find figurative elements little by little, such as sketched faces that appear between swirls of color. A real symphony of shapes and figures that interacts with the viewer, stimulating him to explore the painting in a proactive and personal way. This vision is also encountered in the stylistic choice of the artist, who experiments with traditional techniques in unconventional ways to add elements of novelty and an overwhelming self-determination. Sofia Chitikov's art is an engaging invitation to an interpretative freedom that avoids falling into the trap of predetermined categories and proposes an original investigation into emotions and movements, up to the point of intuiting the origin of an only apparent chaos.

*Art Curator Chiara Rizzatti*

# Sofia Chitikov



*Embrace the Chaos*

# Sophia Kammerer

Sophia Kammerer is a travel lover and for her artworks she takes inspiration mainly from them. Living sustainably among the locals during the months she spent abroad around the world - Australia, Asia, America and Europe -, immersing herself in the landscape and culture, thus absorbing the reality that surrounded her, she was then able to transfer, with empathy, all this on canvases. Art has always been part of the life of the artist of German origins, in fact her talent has emerged since her youth and she studied art until the end of her secondary education. In “Twisted reality” we can admire a natural landscape at night, maybe a glimpse of a nature reserve or an uncontaminated park visited by the artist. The history of art is full of nocturnal landscapes, especially during the Romantic period. The Moon is usually the protagonist of these scenarios; it, always full, illuminates the darkest skies. Here, however, the opposite happens: Sophia Kammerer carpets the sky with a hundred or more bright stars, grouping them together in certain points so as to create the Milky Way in all its glorious splendor; the stars are the protagonists of the canvas. The amazing colors of the sky are reflected on the surface of the lake, as well as the mountain with snow-capped peaks that we find immediately below. It is a continuous play of reflections, what is above is taken below; hence the artwork’s title, “Twisted reality”. The brushstrokes appear firm and flat on the surface of the lake, while they tend to ripple, to speed up and mix with each other in the sky. The horizon is slightly above the middle of the work so that the mountain captures at first glance all the attention of the viewer, but the artist, decentralizing it to our right, avoids weighing it all down. Lower, among the rock, we find a forest of firs, a fire that burst and two figures tight in a hug: we all would like to be where they are. Since the artist’s hopes were that “the sensitivity she has for the Earth and the people on it shines through her artwork and into the hearts of others”, we can say that she succeeded perfectly. The artwork exudes her feelings, reflects her love for nature, that nature that is able to make her enter into a deeper contact with art and to heal her soul.

*Art Curator Francesca Catarinicchia*

# Sophia Kammerer



*Twisted reality*

# Stefi Laron

*“For better or worse, Richer or poorer, Sickness and in health.. Connection, joy, peace, contentment Uncertainties, lies, deceit... but love, handles.”*

Stefi Laron is a young self-taught artist born in the Philippines and living in Saudi Arabia. Art has been a constant of her in her life since childhood, when she exhibited her works of hers in murals and school competitions. After a long hiatus, she rediscovered inspiration during the pandemic. Painting ran to her aid in the form of a tool to express unexpressed emotions, in a colorful and fascinating cathartic outlet. Stefi's works focus especially on physiognomy, human anatomy and female beauty. “Love Handles” is the result of a spontaneous creative process, not bound to the dictates of the academy, and offers an intimate and symbolic vision centered on the dynamism of the movements. The strong realism of her hands dialogues with the colorful fabric with swirling brushstrokes, accentuating the centripetal state of the composition. The painting captures the simple beauty of a spontaneous gesture, trying to enhance the delicate gestures suggested by the position of the hands and arms. The artist, however, does not try to provide the viewer with a unique interpretation or to suggest a particular emotion. Indeed, it can be said that the peculiarity of the painting is that of “photographing” an instant that leaves the observer free to imagine a scenario, shapes and bodies cradled by the fabric, which swells and folds harmoniously in a sinuous swirl of colors and almost three-dimensional volumes. The artist allows herself the freedom to explore the hidden plots of sensations and suggestions without falling into a preconstructed rhetoric, and without filtering the inspiration of a moment behind the rigid logic of a rational construction.

*Art Curator Chiara Rizzatti*



# Stefi Laron



*Love, Handles*

# Stella B.

*“I burned so long so quiet you must have wondered if I loved you back. I did, I did, I do.”*  
*(Annelyse Gelman)*

Stella B. is a self-taught artist who lives in Montevideo, Uruguay. Art has been her great passion for over forty years and she loves to recall deep sensations and to establish a connection with everyone who observes her artworks. She feels her art as spontaneous and instinctive, evoking strong feelings with colors and experimenting with a great variety of techniques. The artwork “You and me as one” was created during the pandemic and it reflects the longing for memories of the past, where the communication between humans could be physical and the contact was still possible. The images of the two lovers are animated with passion and excitement, as if they finally meet again after a long time, while the colors are intense and vibrant, making the picture look extremely dynamic. The artist shows all the melancholy and nostalgia that people are feeling in our time, wishing for contact to be accessible again. Thanks to art, we are able to dream, while we wait for love to come back in its palpable and natural form: without obstacles.

*Art Curator Maddalena Corbini*

Stella B.



*You and me as one*

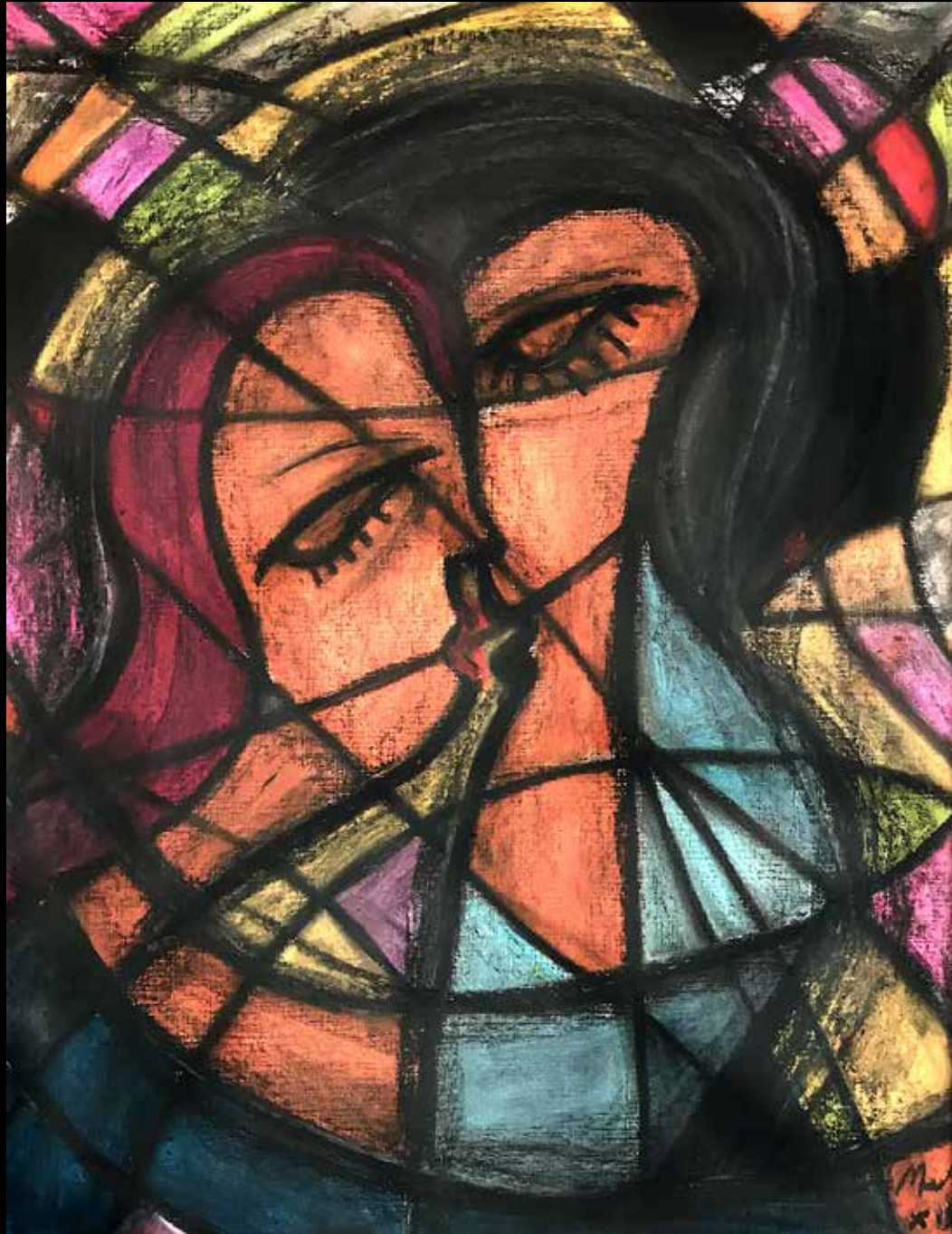
# Stephan Mundi

*“I stay complex and don't want to be pigeonholed. Except in a drawer labeled “Mundi”. (Mundi)*

The artist, Stephan Mundi joins M.A.D.S. Art Gallery with three paintings that, in their different way give their interpretation of Romanticism. Concerning the concept of ‘Romantica – shape of my art’ exhibition, Mundi – the artist’s art name – exhibits through his artworks his interpretation of passion and love. Colourful and made up with marked contours, the paintings present different and well detailed subjects. “Der Kuss” is the piece that perfectly recalls to mind a passionate love. Almost hidden into a web of black pastel, a young couple is about to kiss. The sentimentalism that stands out by watching at the painting is of a deep love, underlined by the guys’ closed eyes and the warm hug in which the boy keeps his girlfriend. The colourful and numerous spots that fill up the web are the representation of the feelings of happiness and protection that comes out from the couple’s minds and hearts. Similar in the composition with the main character on the foreground of the scene is “Frau mit Schal” where a blue woman with red and chubby lips is staring at the viewers. With a few and simple colours this painting puts its attention on the girl’s mouth and eye, the elements with which romanticism can be easily represented. The red lips are a symbol of passion, sensuality and femininity and the body’s elements with which love is demonstrated; on the contrary, thinking about feelings and sensations, through the eyes, the words can be expressed in a silent and sincere way. Similar to the first painting, here too the background is made up of geometrical and colourful forms that can be read as a flux of thoughts that this deep gaze transmits. In both these first two paintings, what immediately stands out is Mundi’s affinity to the Spanish artist Picasso and its cubism artistic current. Not real and human features compose the subjects, but geometrical and often deformed figures are used to represent the characters and their deep meanings. Different in composition is “Mutter mit kind” , a piece that expresses a different kind of love and sentimentalism: the one that a mother feels for her child. No real faces, no real bodies but just their soft outlines represent a mother holding in her arms her baby. The way in which Mundi draws his characters shows the artist’s ability in giving sentimentalism through the pose and the gestures of the subjects. The mother’s figure, bending her head down as she goes closer to her child, spreads a sentiment of protection that spreads out a warm atmosphere as the one conferred to the scene by the stylized sun that illuminates the background. Stephan Mundi transfers his musician essence in these paintings, the brushes with which he composes the scenes, reflect an harmonious atmosphere that perfectly fits with the concept of the exhibition.

*Art Curator Martina Stagi*

# Stephan Mundi



*Der Kuss*

# Stephan Mundi



*Frau mit Schal*

# Stephan Mundi



*Mutter mit Kind*

# Stephny Ofreneo

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

Stephny is a first generation Filipino-American artist from New York. She currently lives and works in Bali, Indonesia. Her move and adaptation to life on the island pushed her to find new creative languages that would aim to ignite even truer and purer feelings in people's hearts. An abstract painter, she paints creative and original artworks, not only for their colour combinations but also for their gestural, instinctive, energetic brushstrokes. Her art is able to instil in the person who looks at her canvases, a mix of emotions, true and pure. Starting both from the world of music and her personal experiences, Stephny creates bold works, often asking for songs from her clients and immersing herself in their world through music and melody. Her very personal and creative style can be seen in her artwork 'Surrender'. There are three colours on the canvas: red tending towards dark, vibrant pink, black and white. The composition appears energetic, full of vibrations and impact. The viewer is struck by the combination of brushstrokes of different thicknesses and textures. The black and white contrast with the red background and add dynamism to the artwork. The title takes the viewer's mind back to an atmosphere of struggle, not a physical struggle but an emotional one. A sort of inner struggle that ignites contrasts in the viewer's mind and heart. A clash between opposite, strong and energetic feelings. An invitation to surrender, to let oneself be overwhelmed by emotions without being afraid. The artist develops her own personal language, exuberant and vigorous. A variety of signs run after each other on the canvas, lines, dots, smears. The energetic brushstrokes present sharp, contrasting colours. The artist shows all her mastery in moving through space, creating a work that is as rich in emotion as it is balanced and harmonious. The combination of colours is very sophisticated. A few simple gradations of colour succeed in instilling new sensations. The result is an elementary but powerful compositional architecture. The reference to abstract and contemporary art movements such as Pollock's action painting is evident. The composition is in fact the result of repeated instinctive passages made on the canvas according to a logic of stratification and superimposition of colours. An inextricable tangle of trails, trajectories and points that record the artist's movement in space. Stephny performs a sort of creative dance. The artwork appears devoid of pictorial conventions such as perspective, depth but it is part of a new, abstract and expressive type of language. There is this tendency to bring out the unconscious forces and hidden, deep-seated impulses of the individual. Stephny revisits these artistic impulses by mixing them with her personal experiences, alienating herself from reality, immersing herself in worlds of the subconscious. She therefore creates works that present different keys to interpretation depending on who is looking at the canvas.

*“There is a voice that doesn't use words. Listen.” (Gialal al-Din Rumi)*

*Art Curator Ilaria Falchetti*



# Stephny Ofreneo



*Surrender*

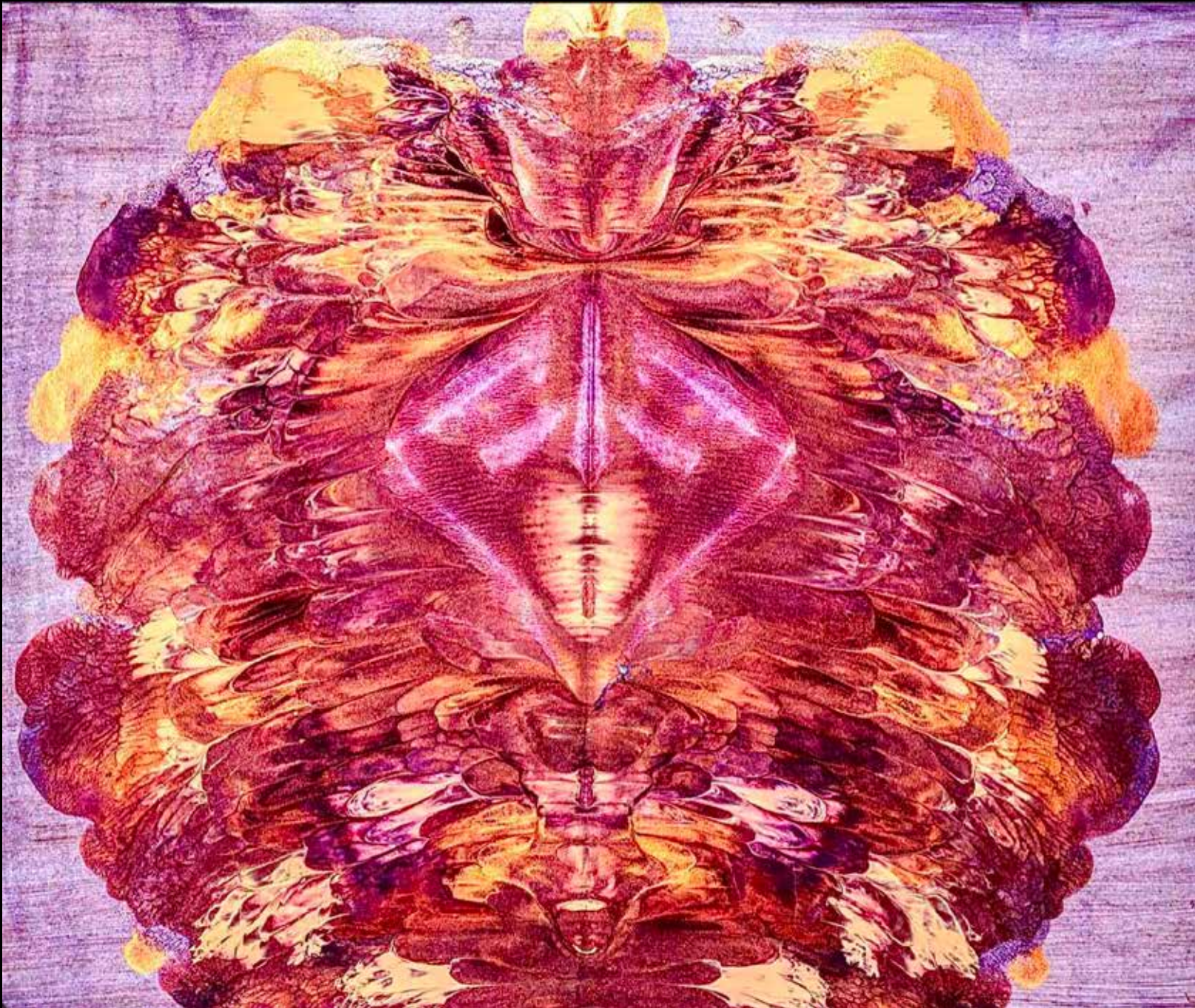
# SuryaAtman

*“The decisive factor is always the conscience, which is capable of understanding the unconscious manifestations and taking a position in front of them.” (Carl Gustav Jung)*

Alexis Marie Ruiz Perez is a young self-taught artist. Her love for her art leads her to search for her own distinctive style for a few years, which eventually comes as a union of some of the artist's great interests. The inspiration for her art originates from a passion for philosophy and spiritual practice. But psychology is perhaps the discipline that has allowed inspiration to transform itself into a personal and colorful form of art. The artist traces the origin of all this back to the creation of her first Rorschach inkblot psychology test, which immediately stunned her imagination, providing her with an interesting insight. The simple inkblots of the test become an opportunity to transform black silhouettes on the white background into an explosive set of bright and vibrant colors, which capture the attention of the beholder for their remarkable visual and emotional impact. The intensity and the combination of colors adapts to precise emotions, such as “Unconditional love”, in which more tenuous colors dominate: they become the tangible expression of a deep serenity long sought and finally achieved. On the other hand, the contrasting colors (red, green, yellow, purple) of “Supernova” reproduce on the canvas the incalculable violence of a star explosion, when it reaches the pinnacle of brightness before releasing its energy in one catastrophic outbreak, but of sublime beauty. Finally, with “Dream” the artist returns to his initial interest in psychology, proposing a visual interpretation of images, shapes, thoughts and sensations that crowd into a person's mind during sleep. It's significant that the canvas doesn't even contain a white space, as if to symbolize the impossibility of a reduced mental activity, even - and especially - during sleep. The horror vacui of the mind thus translates into a continuous flow of colors on the canvas. SuryaAtman's art thus ends up embracing science, psychology and emotionality in a perennial flow from one aspect to another. The works are made with acrylic and watercolors, spread directly with the hands through gestures inspired by prayers to the Hindu god Ram or Rama. The religiosity expressed by SuryaAtman helps to give a unique depth to her works, and perhaps represents the true and only common thread of all her art.

*Art Curator Chiara Rizzatti*

# SuryaAtman



*Dream*

# SuryaAtman



*Supernova*

# SuryaAtman



*Unconditional Love*

# Susan Diamond

*“Touch me, touch the palm of your hand to my body as I pass, Be not afraid of my body.” (Walt Whitman)*

Susan Diamond, is a contemporary artist who lives and works in London. Her art, finds in the pop culture, a great source of inspiration. Appropriating a very underground language, she transforms her subjects in colorful unconventional exhibitions, where eroticism and sensuality are shown without veils. Her canvases are composed of two-dimensional shapes, and the colors extend over the surface in large fields. The black contour line, used by Diamond, sees important references to American Pop Art and in particular, to the influence of comics in the art of Roy Lichtenstein. The shades chosen, are not representative of a tangible reality, in fact, they tell of a surreal world, almost alienating, where transgression is expressed with energy. In “Bacchanal”, we see naked female bodies that, free from any form of modesty, are mixed together. Fishnet stockings, cigarettes, sensual lips, extreme make-up and magnetic breasts are the fil rouge of the work. The colors used are bright and brilliant, inviting a closer look and almost hypnotizing the viewer, who is severely attracted by the composition. The faces of the women are sensual and disturbing. Their gaze communicates an inordinate passion and a detachment from reality, the complete perdition. The woman, once again, is shown as femme fatale, unrepentant seductress to which it is impossible to resist. That of Diamond, is a fascinating journey into an interpretation of grotesque scenarios, where color has a fundamental expressive power, and where sexuality is shown free from all limits.

*Art Curator Francesca Brunello*

# Susan Diamond



*Bacchanal*

# Susan McLaughlin

The natural world has always fascinated art and artists and it is an inexhaustible source of inspiration for them. According to the thinking of Romanticism, nature was the main engine of reality, capable of providing images to man, which lead to express unbridled passion and strong feelings in his works. The beauty of the natural world, but also the beauty of human nature, are precisely the protagonists of the artistic investigation of the artist Susan McLaughlin. Susan is indeed guided, like romantic artists, by passion and intense feelings. We can see in Susan's works a perfect combination of romanticism and surrealism, a symbiotic dialogue between reality and fantasy, thus giving us a new way of seeing the relationship that is established between human beings and nature: a relationship that must always be of harmony and respect. Precisely this harmony between man and nature is perfectly represented by Susan in the work *Masquerade*: the fox with a man's mask dances with a woman with a rabbit face and embraces her with passion, while the night comes with a sky illuminated by constellations of men. Susan, in the work *Mother Nature*, shows us her very personal vision of how the generator of every element of nature appears to her: an entity covered with flowers, carried in flight by graceful birds, and small animals. The parallelism between mother nature and the female figure is clear: mother nature indeed dresses herself, thus expressing all her immense beauty, of what she gave her life to, to protect it and keep it close to herself, as a mother holds next to themselves their children. Dante Alighieri, the Supreme Poet, also said that "whoever says woman, says life and soul." Finally, Susan, in the work *Honey*, pays tribute to the living being considered the most important in nature: the bee. People from all over the world, even from the moon, are gathering to celebrate these selfless little beings, without whom we would not have a flower-colored world. If we could really achieve the complicity and fusion in one thing, which exist between the protagonist of the painting and nature, which accompanies her wherever she goes, the world would really be a better place.

*Looking at the beauty of nature is the first step in purifying the mind. (Amit Ray)*

*Art Curator Silvia Grassi*



# Susan McLaughlin



*Honey*

# Susan McLaughlin



*Masquerade*

# Susan McLaughlin



*Mother Nature*

# Susanna Hauck

For the international art exhibition Romantica, shape of my art, the artist Susanna Hauck, presented three artworks called: 'Bird in leafnest', 'Flower in the wind' and 'My planet'. At the first viewing we can soon understand that the artist uses a different kind of artistic language, she is able to pass from the realism to the abstract painting only for saying what she wants to communicate to the observer. Starting from the first artwork titled: 'Bird in leafnest': the language used is that of realism to create the vision of the landscape. In fact the image is that of one forest in a dense vegetation. At the same time the protagonist of the painting isn't only the landscape but the forest is the background for the real protagonist of the vision that is the bird. It cuts the canvas in the centre and captures the attention of the observer from the other side of the canvas who is like to say: -where he goes, what he needs-. It seems to be lost in this forest and the painting becomes the frame of its flight and its movement. At the same time, what is important to underline in this first artwork presented is that in this case the artist wants to be realistic in the representation in the use of the colours and in the description of the landscape. In addition, the second artwork presented wants to be realistic. Titled 'The flower in the wind' the painting is an elegant representation of the flower with long petals and bright colours. What emerges from this image is the movement of the petals that communicate the idea that the protagonist of the painting isn't only the flower but also the wind. In fact this other protagonist could not be represented physically; its presence could be seen in the movement of the flower in a very realistic way. The last work presented has a different language used because it tends towards abstract representation. At the first glance, emerge the regularity of the shapes and the intense and lively colours used. The observer seems to be illuminated and surrounded by colours as if something surprising and unique was happening in front of him at the moment of observation. If we think about the meaning of the painting that is the birth of the earth we could also understand why the artist Susanna Hauck decided to use this kind of colours and this shape. The viewers become in front of the paintings attracted and fascinated not only for the representation in front of him but because they are curious to get to the bottom of the action of the painting, to understand what happens on the other side of reality: the fascinating imagination of the artist.

*Art Curator Elisabetta Eliotropio*

# Susanna Hauck



*Bird on Leafnest*

# Susanna Hauck



*Flower in the wind*

# Susanna Hauck



*My planet*

# Susanne Jarlskog

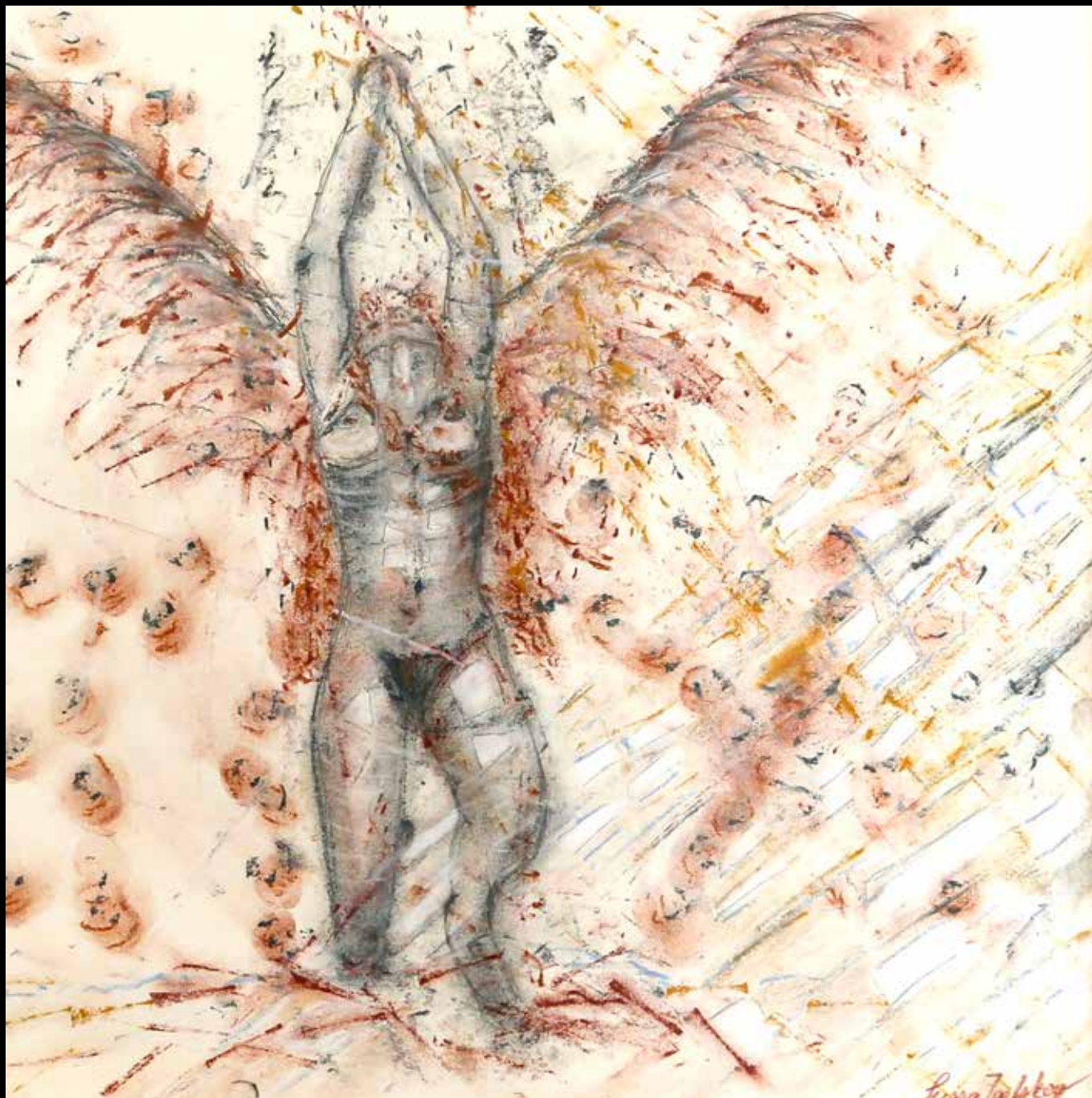
*“I follow my heart and I wish my paintings could evoke feelings of inspiration in people, so that they may live life in its wholeness and follow their own dreams.” (Susanne Jarlskog)*

Susanne Jarlskog exposes in the exhibition “Romantica - Shape of my Art” three works (“Ariel - Gods Lion”, “Athena - The goddess of wisdom and the guardian of the coasts” e “Mariel - The Pink Rose”) in which the artist also uses crochet, reflecting in this way, a completely different language. Infatti, grazie a questa tecnica, viene enfatizzata maggiormente l'importanza della materia all'interno di ogni dipinto: il fruitore può essere colto di sorpresa da questa novità, desideroso ed incuriosito di poter toccare con mano la sensazione che regala gli strati di pittura uniti con la lavorazione di filamenti sulla tela. The observer is invited to follow the storyline that results from the combination of these two methods in order to release his or her emotions, charged with strength, love and energy. The creative act succeeds in giving to the artist and to the viewer special feelings, as well as an inner peace, harmony and happiness. The result is a process that can be described as “meditative”, through which Susanne follows both her imagination and her heart in the realization of her artistic works. As in “Ariel - Gods Lion”, where the kneeling angel raises her arms and wings upwards in unison, seeking the benevolence of heaven. According to the Judeo-Christian literature, she is to be considered an archangel and is identified as the guardian of wisdom and prophecy. In this case, the artist highlights the figure of the woman, who blends into the surrounding atmosphere, releasing vitality, magic and a veil of mystery. Moreover, this very special creature predisposes the viewer to enter into deep contact with nature, discovering every secret in it, understanding what lies at the basis of life. While in “Athena - The goddess of wisdom and the guardian of the coasts”, her freedom and pure soul emerge: she hovers in the air as light as a feather. Being interpreted as a symbol of rationality, she embodied the mind's domain during the Italian Renaissance and was the icon of virtue, order and mathematics as well. Susanne depicts this angel in all her beauty, emphasizing the delicacy of her movements and her statuesque body like real Greek divinity. Finally, in “Mariel - The Pink Rose”, the artist highlights this candid goddess of love and healing: she takes flight as the previous ones, accompanied by a graceful breeze that propels her upwards, while her long silver hair outlines her perfect silhouette. In all these three works we can admire a well-defined chromatic choice: from neutral and extremely light nuances to the red of passion, each shade has a precise function within the canvas, with the aim of bringing out the very linear and defined features of the three beautiful angels, considered to be the protectors of humanity.

*Art Curator Alessia Perone*

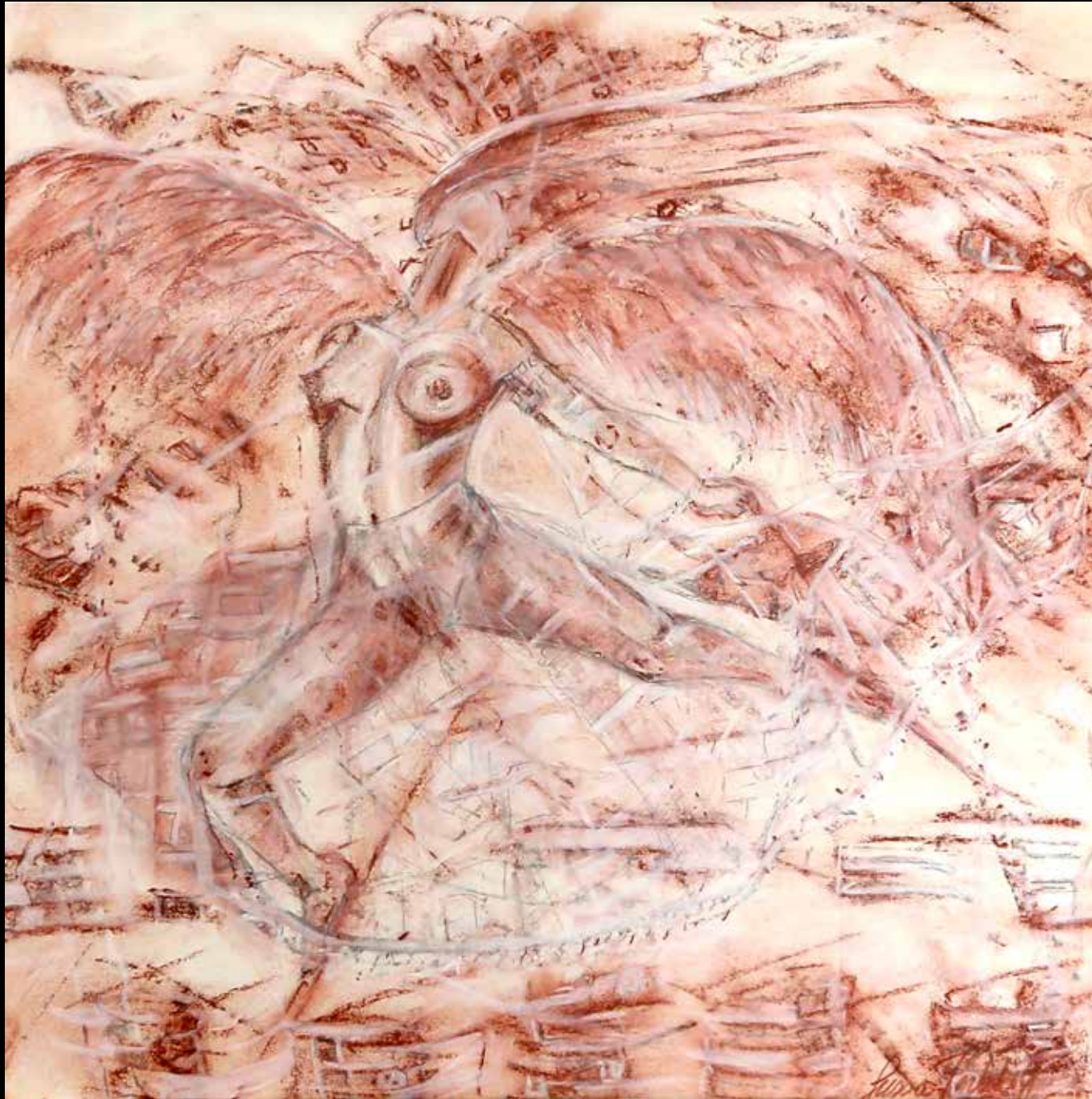


# Susanne Jarlskog



*Ariel - Gods Lion*

# Susanne Jarlskog



*Athena - The goddess of wisdom and the guardian of the coasts*

# Susanne Jarlskog



*Mariel - The Pink Rose*

# Susie Pearce

Susie Pearce is an artist of British and Australian descent and currently lives and works in Cornwall. Her abstract art, takes inspiration from the wonderful environments that surround her, such as the coastal landscape of England. She paints large maritime and earthly scenery with a remarkable contemporary touch. In the exposed painting “Matriarch”, we find an intense blue that is the protagonist and that gives life to an abstract and bright sea and sky in all their nuances. In fact, intense colors and strong textures are recurring elements in Susie Pearce’s art, who manages to capture energy and beauty along with strength and tenacity. She uses acrylics mixed with innovative techniques, in order to always present well-defined textures. “Matriarch” is a hymn to love, the one the artist wants to represent with this work, after the loss of her mother. The contrasting emotions that Susie feels, lead her paint this suggestive view of the sea, the one from her mother’s room. The painting, in addition to channeling the artist’s inner turbulence on the canvas, makes the user reflect on human existence. The power and strength of the sea and the sky declare the calm and peace that are found after the storm. Primordial elements such as earth, water and air are represented by the artist through her abstract painting, often gentle and dynamic but always decisive and romantic.

*“Art is the child of nature in whom we trace the features of the mothers face.” (Henry Wadsworth Longfellow)*

*Art Curator Elita Borgogelli*

# Susie Pearce



*Matriarch*

# Sylwia Urbanowska

*“Everything has its beauty, but not everyone sees it.” (Andy Warhol)*

Sylwia Urbanowska is a very innovative and talented Polish artist. Her works are easily recognisable by their abstract shapes, two-dimensionality, solid colour and black outlines. Her art instils positive, joyful emotions in the viewer. Sylwia presents herself as a bold artist, always looking for new techniques, new creative processes, fresh and innovative artistic ideas. She likes to wander through several creative worlds, being inspired by her surroundings and by positive vibes. The colour combinations are very sophisticated, they go perfectly together. Her highly original concept can be seen in her artwork ‘Black’. What strikes you at first glance is the shape of the canvas. It is not the usual standardised rectangular canvas, but in this case, the pictorial space is delimited by a round medallion shape. This technical choice is already very innovative and creative. Inside, abstract shapes are painted in a circular, swirling rhythm. Framed in black, Sylwia’s interior is full of bright, striking colours. The colours are flat, monochrome. The colour does not leave the space defined by the black outline. The juxtaposition of shapes makes the artwork dynamic and lively. Sylwia signs her name in the bottom right-hand corner with a bright yellow colour that contrasts with the black background, making the signature perfectly legible. The viewer has the possibility to interpret the elements according to his subjectivity and experience. It is possible, for example, to recognise within it a broken human figure with hands trying to reach the end of the medallion. The composition develops as a kind of explosion but is held back by the black colour of the end which frames it. The artistic style is based on Neo-Pop art, a post-modern art movement that takes Andy Warhol’s famous Pop art and reinterprets it in a modern and contemporary way. Sylwia’s artworks are clearly inspired by different cultures, different artistic techniques and the use of a wide variety of materials and media. Her works are influenced by cultural references ranging from the world of street art to urban design and graffiti art. The artist thus stimulates a reflection on contemporary, everyday life, starting from already known artistic forms and revisiting them with extreme creativity and positivity. In “Black”, the artist represents a metaphor for the world, full of pitfalls and sorrows (the colour black) but in which there is always a glimmer of light that brings bright colours and positivity into everyone’s life. The elements enclosed in the “Black” medallion are reminiscent of Keith Haring’s famous little men and shapes. The colours are bright, anti-naturalistic and the title refers to the massive presence of the colour black which takes over from the rest. Her painting is expressive, innovative and fresh. Sylwia’s artworks contain reflections and messages about the contemporary world, but focus on the positive aspects. She gives the viewer an exuberant, energetic experience.

*Art Curator Ilaria Falchetti*

# Sylwia Urbanowska



*Black*

# Taija Mäntylä

Finnish artist, Taija Mantyla, presents two “romantic” works on the occasion of the International Art Exhibition “Romantica – Shape of my Art” at M.A.D.S. Art Gallery in Milan. The artist, inspired by the concept of the exhibition, paints two works that celebrate love. As is typical of the style of Taija Mantyla, her works tell stories and lead viewers to travel visually on canvas, in search of real and imaginary characters who hide in the spots of color. The first work described here, entitled “Serenade”, is made of acrylic and depicts a love story between a man and a woman. The man, who actually has animalistic features, is depicted standing on a chair and intent on playing a wind instrument. As the title suggests, he is playing a serenade for the sweet woman on his left, who listens to him bewitched. Music is undoubtedly one of the most used means to conquer a woman and she seems to give in to it.



# Taija Mäntylä

The dominant colors are pink and light-blue that give the scene a cheerful and romantic connotation. The second work is titled “We are one” and is more difficult to interpret. The work is full of hidden details: people and animals hide among the various brushstrokes, on all prevails the presence of birds that the artist says: “I did not paint birds, they wanted to come”. At the center of the composition, in purple, it seems to be a monstrous animal that resembles a dragon. However, the protagonists are a couple on the left, depicted inside a red heart. The look, then, moves to the right, where two other figures are recognizable. Taija Mantyla creates mystical works; works that must be discovered and interpreted differently by each individual viewer.

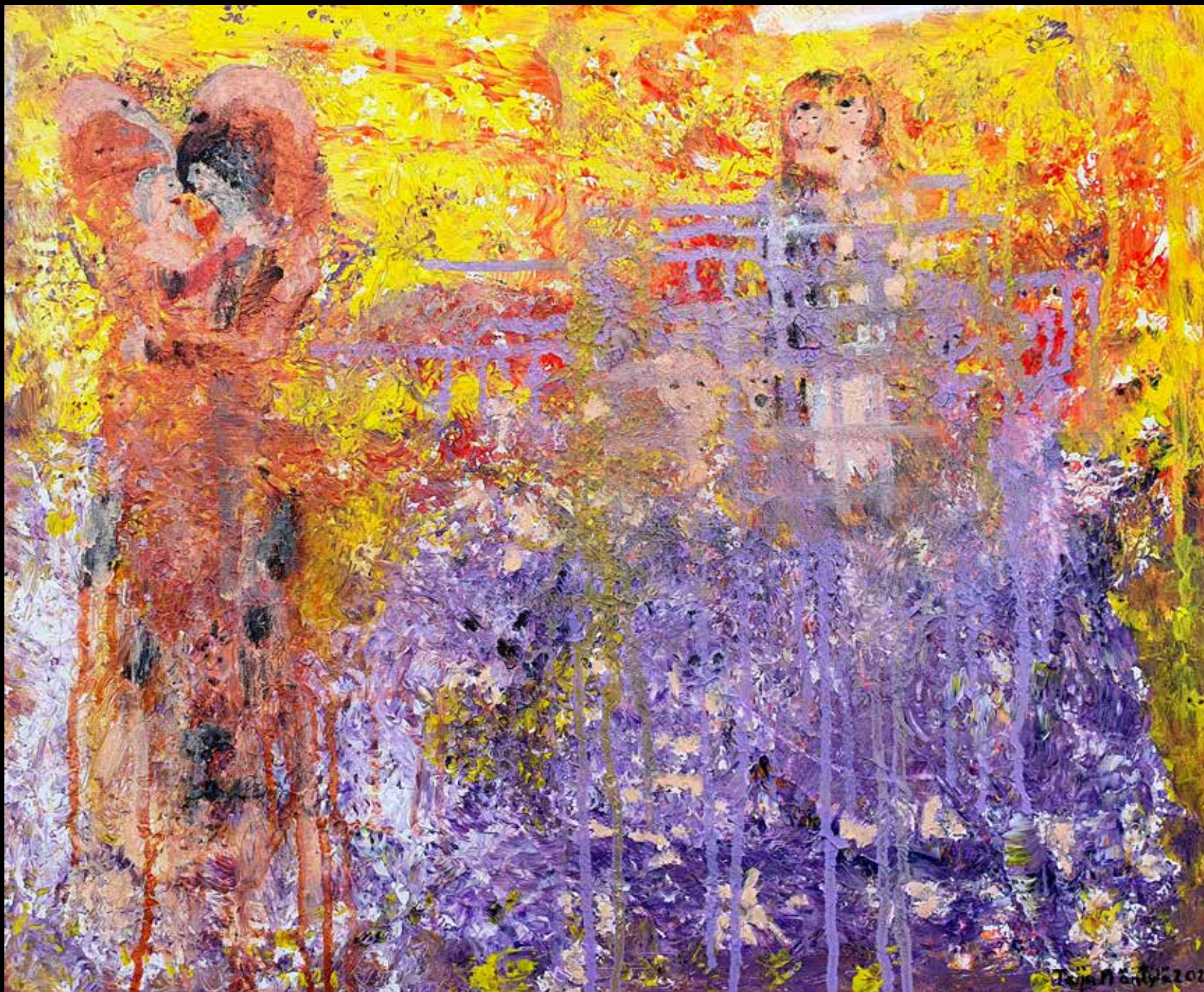
*Art Curator Giorgia Massari*

# Taija Mäntylä



*Serenade*

# Taija Mäntylä



*We are one*

# Tamara Sweere

*“O my Luve is like a red, red rose That’s newly sprung in june; O my Luve is like the melody That’s sweetly played in tune. So fair art thou, my bonnie lass, So deep in luve am I; And I will luve thee still, my dear, Till a’ the seas gang dry; Till a’ the seas gang dry, my dear, And the rocks melt wi’ the sun; I will love thee still, my dear, While the sands o’ life shall run. And fare thee weel, my only luve! And fare thee weel awhile! And I will come again, my luve, Though it were ten thousand mile.” (Robert Burns)*

Tamara Sweere has had a passion for art since her youth. Her is a predominantly abstract genre, as she believes that through it, she is able to express her inner emotions at best. In fact, in the artwork that she exhibits at the International Art Exhibition “Romantica - Shape of my Art” which is entitled “Rose sempre”, all her impressions, her desires, her hopes, her fears and her perturbation are enclosed in this painting. The painting is made with acrylic on canvas with happy, bright colors, full of life and energy. The brushstrokes are dynamic and decisive, with the presence of scratches that give the canvas greater vigor. All the colors used in this work such as fuchsia, which has always been one of her favorite colors, and others, are loaded with summer energy, exuberance, hope, romance, and love. As the artist herself stated, for her birthday she always received roses, and finally now these roses have become part of her painting! The rose, one of the flowers of which we have the most ancient testimony, is one of the fundamental themes of poetry and art in analogy with women and with love. It has always been associated with various meanings and symbols in the collective imagination: it can represent, based on color, passion and love, purity, vanity, beauty, decay, or death. In the nineteenth century, flowers and their symbolic languages are expressed through art and the rose in painting is very often associated with passion, a symbol of triumphing love. The rose is linked to the myth of Venus, which from the foam of the sea, from which the goddess was born, a thorny bush that, sprinkled with the nectar of the gods, makes white roses bloom. It is also attributed to the myth of Adonis, indicating the martyrs and torments they suffered. And finally, to that of Cupid, who was stung by a thorn.

*Art Curator Francesca Campanelli*

# Tamara Sweere



*Rose sempre*

# Tania Tais

*“Tears are the blood of the soul.” (Sant’Agostino)*

Just as tears are the blood of the soul, art is its expression. Tania Tais conveys her emotions in this way, in a mixed media work that has much to say through the simple use of colours such as red and black. The mixed technique used by Tania Tais, sees the creation of reliefs that actually resemble tears, on a canvas. An exceptional work that highlights the artist’s message. The mixed technique has been known since the 14th and 15th centuries, but the one used by Tania Tais involves the use of reliefs and becomes material painting. In Material Painting the artist combines a painting technique (acrylic, oil, etc.) with the physicality of the material. Different types of materials can be applied to the painting (fabric, sand, wood, etc.). The effect obtained is a painting not only to be seen, but also “to be touched”: touch is combined with sight. Contemporary art includes many artists who prefer to paint with matter. “The mute who had a beautiful dream but cannot tell it” but who can express himself and speak to us through material art. Through a way of communicating one’s emotions through art and showing us at every glance how much emotions are part of the human soul and when they play a sometimes fundamental role in art. Chalk and acrylic combine in a perfect union that on the canvas highlights what the artist wants to communicate to us:

*“A turbulent past, an uncertain present, an introspective future, with many colorful variations”  
(Tania Tais)*

*Art Curator Carolina Troccoli*

# Tania Tais



*Red Tears*

# Terp Derbs

*“Being a surrealist means banishing the already seen from the mind and seeking the unseen”  
(René Magritte)*

The artist Terp Derbs creates imaginary worlds, his works are characterized by surreal places where different objects and figures manage to coexist perfectly. The young artist creates highly dreamlike works, figures that belong to different contexts, he mixes all and relates them to totally fantastic spaces. The artistic work of Terp Derbs is certainly of surrealist inspiration but it's appropriate with the contemporary era, the use of bright colors brings to mind science fiction films, it seems that the artist describes landscapes belonging to other planets. The encounter with the works of Terp Derbs represents for the observer a sort of cosmic journey, through time and space. As if looking into a kaleidoscope, a whirlwind of colors and images in constant change, this is how the works of the young artist appear. The observer feels enveloped by dreamlike images and sparkling colors to end up totally involved and absorbed by that surreal dimension. Terp Derbs puts us in touch with his fantasy, his flair and his imagination. He gives the user the opportunity to free himself from any pre-established pattern to let himself be carried away by the imagination. Terp Derbs' great talent is precisely that of telling surreal and unique stories in which you can get lost and through them you can discover your ability to be amazed. The artist offers us the opportunity to access what is beyond the visible, he transforms clear and sometimes real images into unclear figures with fantastic features. Salvador Dalí said “it is said that when a person looks at the stars it is as if he wanted to find his own dimension dispersed in the universe”, it is easy to imagine the artist observing the sky and being able to find himself and his dimension from it, is able to take inspiration and create his art. In doing so Terp Derbs shows us his inner world and his rediscovered dimension. Certainly observing the artistic work of the young artist means meeting fantastic and imaginary entities, but it is certainly the means to seek our own dimension in them, to overcome limits and push us to travel in our unconscious.

*Art Curator Vanessa Viti*



# Terp Derbs



*Cosmic Pearl*

# Terp Derbs



*Dimensional Overgrowth*

# Terp Derbs



*Nature's Orchid*

# Thibaud Denolle

The works of the French artist, living in Chicago, Thibaud Denolle portray faces of women who express in such a deep and poetic way their feelings that we can almost feel them. Thibaud, through the use of stencils, acrylics, spray painting and collage technique, expresses the beauty, passion and strength of the feelings of these young women. He does not simply portray their faces but traps on the canvas a concrete and authentic trace of passionate souls. "For the wind" is a work inspired by the poem "Wind" by David Weissman. Thibaud portrays a woman who looks us straight in the eye and lets us discover the strength of a wild and fearless soul like the wind that travels far and knows no barriers. Through the painting "I would I might forget who I am" the artist expresses what he feels reading the homonymous poem by George Santayana. We see a brooding, tormented woman looking at a delicate rose. The artist portrays her with a yellow cross on her face, a symbol of the thoughts that "bind" her head. The same cross, this time red, is painted on the rose as if this also represented the thoughts of the woman: delicate but with thorns. "Sun" is the portrait of a woman intent on enjoying a warm ray of sunshine that calms her and gives her the peace that each of us seeks, even for a few moments. Thibaud Denolle expresses feelings and thoughts in an extraordinarily vivid way and chooses to represent women who express them, as if they were personifications of these.

*Art Curator Sara Giannini*

# Thibaud Denolle



*For The Wind*

# Thibaud Denolle



*I Would I Might Forget Who I Am*

# Thibaud Denolle



*Sun*

# Tilde K

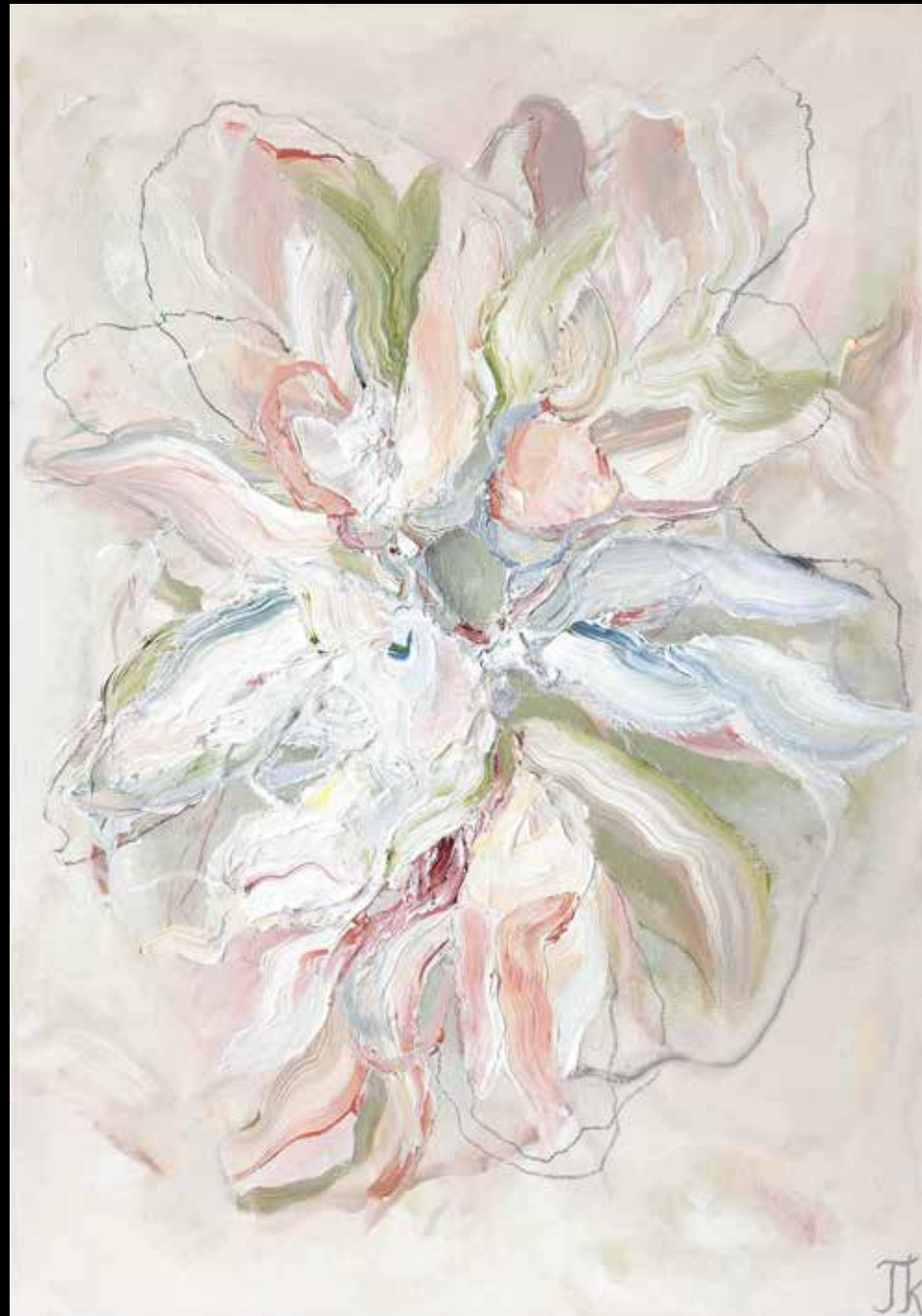
*“A garden to walk in and immensity to dream in – what more could he ask? A few flowers at his feet and above him the stars.” (Victor Hugo)*

Tilde K is a young artist based in Sweden whose abstract canvases stand out for their elegance and delicacy. One of her great passions are the flowers that she makes the protagonists of most of her works. Nature is grand and magical, and all flowers are unique in their kind: they bloom like an idea in our mind and grow like emotions in our heart. They are exactly the metaphor of man's development in every aspect, both intellectual and emotional. Tilde explores this natural element in every detail so that she can best reproduce it during the creative processes. “Pomum Flores” was painted in 2021 with mixed media: in fact, the artist used both acrylic paint and oil pastels. The protagonists are apple blossoms: from the center many petals spread in all directions. Broad brushstrokes meet the thin strokes of pastels creating a magical contrast. The colors of the canvas are clear and delicate: white, blue, and pink are combined with each other, creating a pleasant chromatic effect. Tilde's works are exactly the mirror of her personality so much so that looking at them you can understand a lot of her. At the same time, the viewer in front of her canvases can make a magical journey by giving a free interpretation to them. Art is magical because it lives within us, because it enters the heart, leaving an indelible memory. Flowers bloom on Tilde's canvases in all their magic as emotions arise within us when we look at her works.

*Art Curator Camilla Gilardi*



Tilde K



*Pomum Flores*

# Timo Sailaranta

*“It is not enough to see your subject well, you must also feel it, and then express yourself with strength and clarity.” (Paul Cézanne)*

The artist Timo Sailaranta exposes “Orange bowl” at the exhibition “Romantica - Shape of my Art”. The work can be ascribed to the ‘still life’ compositions, so appreciated by artists such as the Italian Giorgio Morandi. In Timo’s artwork, the presence of everyday objects, such as a jug, a bowl with a pear in it and an orange, reflecting and immortalizing a precise moment of the day, showing in the painting both his feelings and his memory, by making each element an absolute protagonist. By depicting the essence of a part of his world, his still life is a representation of life itself, underlying how time goes by, as well as an immutability that is such only in appearance, all characteristics highlighted and made sublime by the artistic touch expressed through an exceptional pictorial quality, making him an artist focused on symbolic analysis. This allows Timo to preserve the realistic rendering of his subjects through a simplification of forms. His work is the result of an inner meditation, a result which can be compared to the one of a monk, who through a deep asceticism write his icon; in search of a primordial order, of a balance to be reconstructed; in a sublimation of the everyday life which is a reflection of eternity per se. A break with perspective vision is shown, where volumes and space become crucial to interpret a language which is both aesthetic and poetic. By recalling Paul Cézanne, the three geometric solids par excellence are also present in Timo’s work: the cone ascribed to the pear, the sphere to the orange and the cylinder to the jug. The artist wishes to obtain both perfection in the simplest way possible form and destruction of color’s uniformity on the surface, thus representing two goals that are not only technical but also of great perceptive sensitivity.

*“Drawing and color are not different at all. As you paint, you draw. The more harmonious color is, the more precise the drawing becomes.” (Paul Cézanne)*

*Art Curator Alessia Perone*

# Timo Saileranta



*Orange bowl*

# Tina Lundberg

The work proposed by Tina Lundberg entitled “The hero and goddess” invites the viewer to have confidence in letting themselves be guided and enveloped by atmospheres in which you breathe different worlds, to be led in a journey into images with references landscape and dream. The observer, in front of this painting, enters a subtle world of silence that brings with it deep waves of sound. The sound of which the artist speaks is traceable as the evocation of a cosmic vibration that surrounds reality as a whole and invites those who look to let themselves be involved in the work. The title chosen is extremely emblematic, it is the key to the secret and intriguing world that the painter wants to offer. In her research, one of the most important aspects is the conception of sound, not audible with ear but understood as a sensitive presence that, guarded within the materiality of things, is made perceptible to the listening soul. Under this perspective color often emerges as the study of a particular vibration. The images that are born through the refined dialogue between shapes, lines and colors stimulate in the viewer’s gaze the delineation of a mental space, a specific atmosphere, with references to a dimension sometimes landscape, sometimes dreamlike. An artist with a romantic and material soul, made of a pasty, lively painting, with brushstrokes that sculpt the figures, alternating with smoother surfaces. The contrast of these ways of interpreting the pictorial surface generates an intense work, where the eye between the blue, yellow, white grows and gives depth and movement through details of light and shadow in an emotional explosion that seems to reveal the passion held within the heart of the artist.

*Art Curator Federica D’Avanzo*

# Tina Lundberg



*THE HERO & THE GODDESS*

# Tomás

*“Art evokes the mystery without which the world would not exist.” (Rene Magritte)*

The Hungarian artist Tomás has discovered the connection between his soul and art during his school years when for the first time he made his encounter with some tubes of paint and some brushes. In that moment he became aware that he had an innate ability, an impulse driven by a need that still guides him to impress on the canvas what cannot be expressed with words. Making art become his second mother-tongue. As a self-taught artist Tomás doesn't follow any specific artistic movement but he just wants to present his own reality and his emotions through the faces and the sinuous lines of the subjects' bodies in his paintings. The artwork “Alécia” presented at M.A.D.S Art Gallery for “Romantica – Shape of my Art” exhibition, is a straight reference to the typical features of the figures depicted during the period of the Art Negre. It is one of the subjects that has most tormented the artist's thoughts, leading him to study and paint multiple versions of it. In this piece that comes from his “Blue Era” series, the predominance of the background's blue colour, chromatically the symbol of serenity and composure, presented in different shades and tones, becomes an integral part also of the subject, conferring to the entire composition a major sense of consistency and harmony. The female figure stands still occupying the biggest portion of the canvas, showing her natural beauty. But the real protagonist is her gaze, which can be considered the main and pure spot and source of light of the painting. The aim of Tomás, his obsession, is to discover what is hiding behind those eyes. Alécia becomes in such a symbol, the embodiment of a series of emotions, different for each and every observer, and time after time a new discovery for the artist himself. The mesmerizing gaze of the subject opens up the mystery on Alécia's identity, and the artist makes it thick, leaving the observer in doubt: “Is Alécia a real person or just a painter's dream?”.

*Art Curator Ginevra Fisco*

Tomás



*Alécia*

# Tone Kvam

*“Dance is the timeless interpretation of life.” (Shah Asad Rizvi)*

Tone Kvam is a Norwegian artist where she currently lives and works. She chose a psychology education so that she could study human behaviour and the body language in order to be able to reflect them in her works. Tone exhibits “Tango” an encounter between dance and art, demonstrating how the artistic disciplines, through different expressions, have common goals of involving the public through emotion. Sweet movements, different forms that in this case combine visual and performing art through the black and the white and in music to generate a particular engagement the observer. This form of dance mixes passion and sensuality and thanks to her painting technique Tone manages to kidnap the audience and let them be part of her dancing characters. A matryoshka of representations where emotions tell the story of a popular dance during which the parts between man and woman are perfectly divided in half and the bodies must have a perfect harmony to communicate with each other and with those who admire them. A virtuous circle that creeps between body and mind, seduces the soul and carries the emotional flow into the artist’s dance, into the movement of signs, into the obsessive rhythm of music that interacts with the spirit. A musical and aesthetic journey that explores reality and restores its connective structure, with the most appropriate tools to explore and bring to the surface the essence of romanticism. Drawings and notes of an alternative reportage that acquires narrative tones.

*Art Curator Erika Gravante*



# Tone Kvam



*Tango*

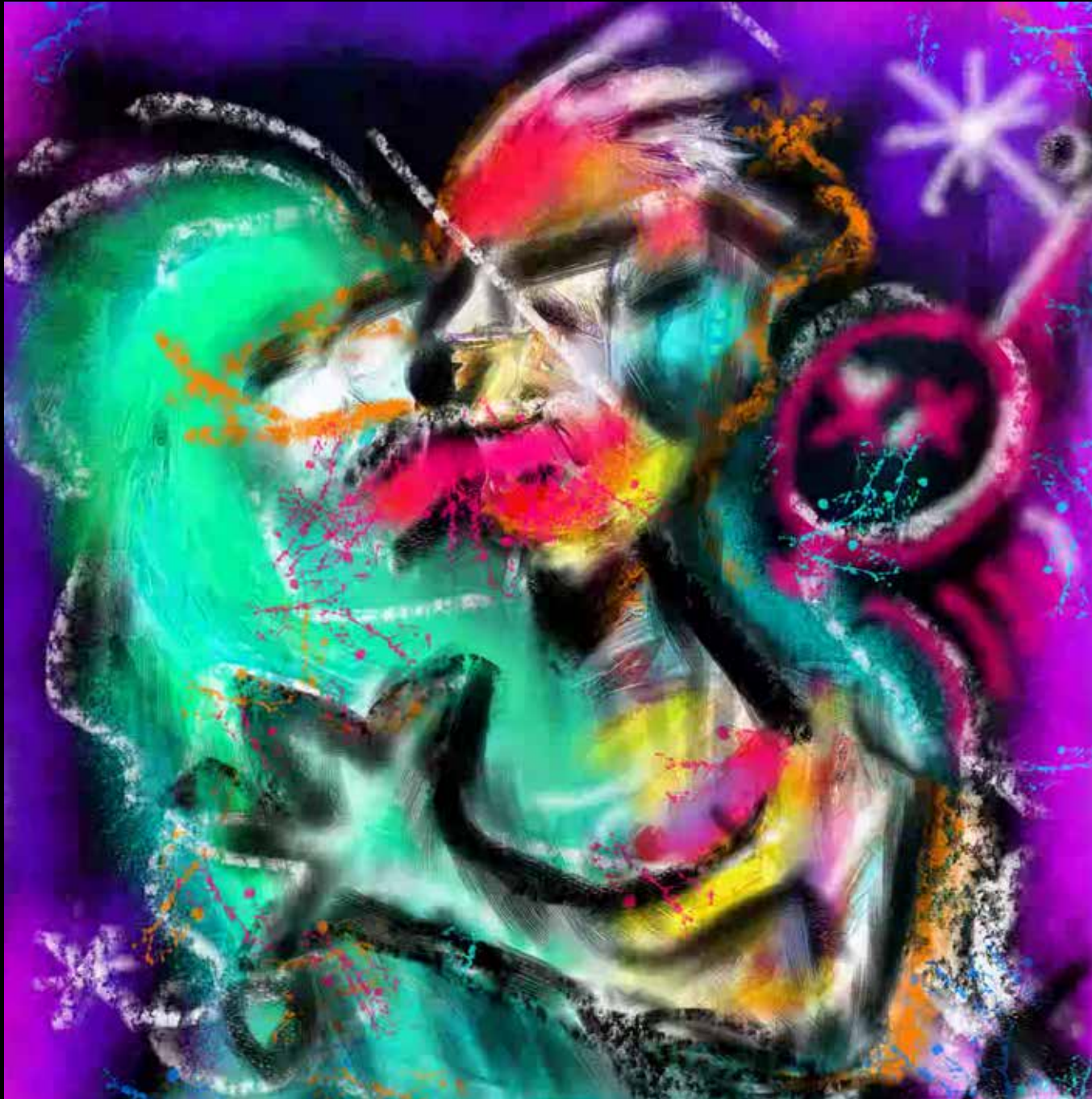
# Totorr

Totorr, digital artist, creates his expressive, surrealist and abstract art driven by the subconscious. The colors of the work “Our kiss isn’t crypto any more” are lively and transmit energy, the traits of the two silhouettes that exchange a very passionate kiss reminiscent of the traits of the works of Basquiat. Totorr’s work depicts a moment of instinctive and deeply intimate passion in which colors and shapes of two lovers merge and confuse. The embrace is sealed by a hand resting on the shoulder of the green figure, a hand stretched, with fingers open, engaged in embracing the figure slightly inclined in a small casque. Through this element Totorr transmits to us the dynamism of the painting, we can see the movement of the two figures, a dancing embrace. The atmosphere around the two lovers is cloudy, as if they didn’t care about that kiss.

*After all “The boys who love each other are not there for anyone, they do not want to be torn from the dream that at the same time is the reality that they are living” as Prevert says “they are elsewhere, far away, higher than the day, in the blinding light of their first love”.*

*Art Curator Sara Giannini*

# Totorr



*Our kiss isn't crypto any more*

# Try Cheatham

Try Cheatham is an artist who uses Clement Greenberg's ideas of 2D vs 3D, rejecting plasticity and emphasizing the importance of relativity for our existence. The artist artworks with a variety of design principles and materials, found objects, different media, and photographs. In addition, in her artworks she adds layers of pigment to build the image, to expose or illustrate the beauty that is sometimes obscured and hidden in each work. The artwork that Try exhibits at the "Romantica - Shape of my Art" International Art Exhibition is called "Downtown" and depicts an avenue in Downtown, an area that has changed radically over time. In the second half of the nineteenth century, the new economic potential and advanced construction technologies allowed the construction of imposing buildings dedicated to goods: the first department stores were built. Market imperatives lead to a high concentration of downtown offices; the economic power of large companies has given this area a recognizable image in the urban landscape of the city: steel structures, modern technologies, and exaggerated verticality. But in this artwork, the city appears deserted, no one is walking down the street and the observer is completely alone as he strolls through the streets of Downtown. This calm and relaxed atmosphere gives the artwork a certain romanticism and sentimentality. Walking alone through the streets of the city offers the opportunity to fully enjoy the vibrations and energies that the city itself exudes, a city that normally sees miles of people running left and right, who do not have time to stop and enjoy the show that surrounds them. The artist's artwork addresses the fundamentally opposite ideas of experience and metaphor. The conceptual relationships between color and value vary according to the subject.

*"The unconscious is a very important element of modern art and I think that the drives of the unconscious have great significance for those who look at a painting." (Jackson Pollock)*

*Art Curator Francesca Campanelli*

# Try Cheatham



*Downtown*

# Twiggy Shmeissany

On the occasion of international art exhibition *Romantica*, shape of my art, the artist Twiggy Shmeissany presented three works titled 'In The shallows', 'Where she dares' and 'Turquoise illusion'. To understand her style and her way to use art, could be useful to start from the technique used in every artworks presented. In fact we can see in the representation of the landscape but also in *Turquoise illusion* the technique of the spots on the canvas. This element could remind an exactly artistic current active mainly in Italy in the second half of the 19th century. The *Macchiaioli* movement affirms the theory of the spot by arguing that the vision of forms is created by light as spots of colour, distinct, juxtaposed or superimposed on other spots of colours. Despite the artist Twiggy Shmeissany maybe not intentionally using this kind of technique, we can see analogies with the artistic language of *macchiaioli* movement especially with the intention of representing the vision of reality in its immediacy. This means that the artist does not want to represent the landscape with an accurate description of the details, but the spot tells us about the exact moment in which she sees this place. Starting from 'In the shallow': we can see the nature that is mirrored in the shallow. What emerges from the artwork is the immediacy in which the moment is described. At the same time in a similar way, the second artwork presented titled 'Where she dares' uses the same technique and artistic language. The artist seems to create the vision of the landscape in an exact moment in which the action of whacking. Immediately emerge the game of light and shadows created by the spots of colours. The third artwork titled 'Turquoise illusion' goes towards the abstracts. In this painting we can see the juxtaposition of various shades of turquoise, that want to remind the motif and the idea of water. In fact an element that is present in every three works presented is the element of the water. The artist seems not only to underline the importance of this element but she seems to be in a contemplative stage. She seems to investigate what appears to be the simplest element on earth. At the same time, the artist wants to demonstrate to the observer the complexity of the water. The fascinating that comes from the discovery of the water in its ontological meaning. Something that almost communicates with the transcendence. Twiggy in this occasion wants to demonstrate that even a simple element like water presents many shades and meanings, and needs time to be observed and understood in its inner meaning.

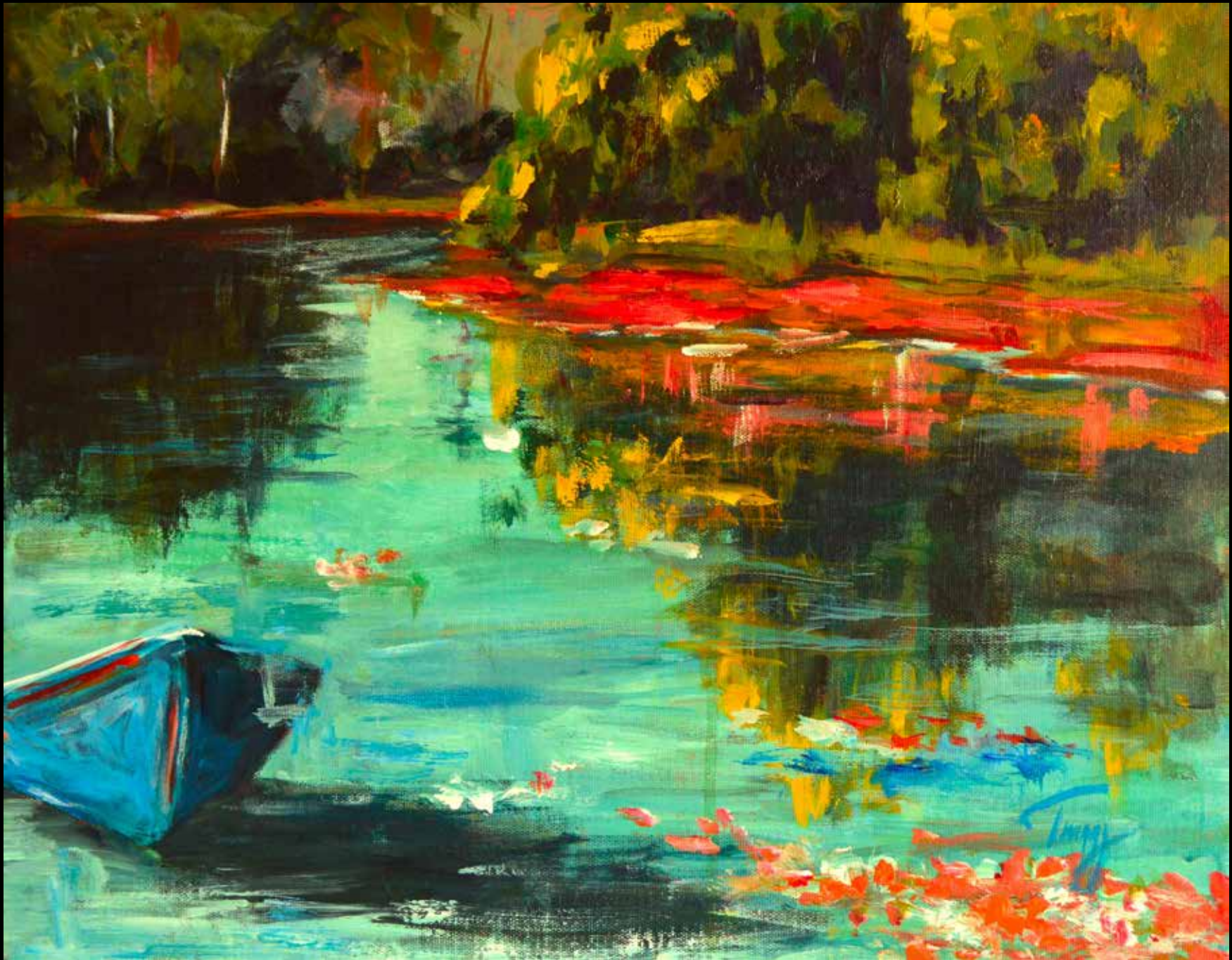
*Art Curator Elisabetta Eliotropio*

# Twiggy Shmeissany



*Where She Dares*

# Twiggy Shmeissany



*In The Shallows*



# Twiggy Shmeissany



*Turquoise Illusions*

# Ulrike Taucher

The artist Ulrike Taucher presents three paintings on the occasion of the exhibition “Romantica - Shape of my art” held at M.A.D.S. Art Gallery in Milan. The artist proposes three different ways of understanding love and romance. With the first work, entitled “Amor and Psyche”, made of acrylic on canvas, Ulrike pays homage to the sculptor Antonio Canova, painting in her own way the famous sculpture, a romantic emblem. In this sense, Ulrike celebrates the purity of love, gives color to the statue, and creates a strong visual contrast between the dark background and the subjects, made with soft colors. Passion, love and sweetness are the fundamental theme of the work. Another interpretation of love is offered by the work “Embrace”, created in the manner of a fresco. The canvas is matted, with a blurred effect that gives the work a certain melancholy. White prevails over the composition and delicate lines trace the contours of a naked female body. Another presence is perceptible: two arms protect the woman in an embrace. The feeling of protection is evident, the artist herself comments on the work with these words: “I love the warmth of your embrace, when you wrap your arms around me and hug me tightly, you hide me in your embrace and we feel nothing but each other’s heart beat”. The last work, “Seduction”, shows us the most sensual side of love. Love is also desire, ardour and passion. Here, Ulrike, only portrays the bust of a woman, who wears a light white blouse and the neck is covered with a blue ribbon. The loose shirt lets you see the woman’s skin, she knows how to be noticed. Another interpretation is that it is a woman with red hair, seen from the shoulders and that softly takes off the coat, making it slip from the body. The interesting thing about this work is that it can be seen by the viewer in two ways, leaving a great deal of room for interpretation. The technique is impressionist and allows lightness to the work. No doubt the artist looks to the Impressionist masters, in particular here there is a clear reference to Renoir and his portraits. Ulrike Taucher, once again, shows us her sensitivity and her mastery in experimenting with different painting techniques.

*Art Curator Giorgia Massari*

# Ulrike Taucher



*Amor and Psyche*

# Ulrike Taucher



*Embrace*

# Ulrike Taucher



*Seduction*

# Vaida Kacergiene

For the international exhibition “Romantica - Shape of my Art”, Vaida Kacergiene presents “WALK ALONG THE SEASIDE”: an artwork that infuses the viewer with well-being and harmony, representing a kind of marine paradise of Eden. Following the beauty of nature, the artist undertakes a journey into her introspection, into her deep feelings, capturing the observer’s attention in her sensorial vision. Everything she paints is a representation of reality, but a version that crosses all kinds of boundaries. As if it was made “en plein air” (in the open air), a method typical of Impressionists such as Claude Monet, what Vaida proposes is a snapshot of a moment of pure quietness, while a puppy scans the horizon. The beauty of this painting also emerges from the colors included, where the blue is slightly detached from the sky by the clouds, which are being almost moved by a light breeze. In addition to that, the golden hue of the beach lies in a median position between the snowy white of the waves’ foam and the blue of the sea. The artist’s ability to capture the light which reflects on the sand and the slight dynamism of the sea foam, all of this is able to warm and fill the heart of the viewer, relaxing the senses and helping him/her to take a journey into his/her soul. These nuances, which blend one another and in the meanwhile manage to give great depth to the environment, make it possible to capture all the typical characteristics of a gorgeous peaceful place. The observer is fully involved in the work, and the artist invites him/her to dive into that endless blue expanse, letting himself/herself be lulled by its swaying, to the extent to perceive with his/her own skin the smell of salt and the scent of the sea in its wholeness.

*“The sea is your mirror: you contemplate your soul in the infinite turning of its waves.” (Charles Baudelaire)*

*Art Curator Alessia Perone*

# Vaida Kacergiene



*WALK ALONG THE SEASIDE*

# Victoria V.

For the international exhibition “Romantica - Shape of my Art” at the M.A.D.S. Art Gallery, Victoria V. exposes five works through which she manages to combine their intrinsic meaning with the soul of each individual. In the quadriptych work “Feel The Vibes 1”, “Feel The Vibes 2”, “Feel The Vibes 3”, “Feel The Vibes 4”, the artist pays homage to the upcoming of the spring: the senses are reawakened after the long cold winter, and the viewer can open up to a new, harmonious and welcoming world in which to release all their negative energies, and replenish themselves with a positive atmosphere. Emotions are lightened and the perception of the universe is improved. There is a close connection among the five senses of the human body, the love of art and life. In the first painting “Feel The Vibes 1”, a large eye, an allegory of sight, look at the viewer and invites him/her to open his/her eyes and mind. This symbol not only allows us to define shapes, colors and reliefs, but also to read the soul of each person. While in “Feel The Vibes 2” a mouth with shapely lips would not just refer to taste: it is the highest manifestation of “logos”, feeling and culture, as well as the seat of the first man’s identity. Approaching to the dimension of the mouth means to enter into the world of pleasure, linked to relationships and sensuality. In “Feel The Vibes 3”, however, a hand which represents touch, is ready for action, to create and know everything! It represents the nature of the human being acting for the good, conveying a vital and dynamic energy. Furthermore, it expresses the soul of the individual, by creating a special and mysterious language: through its symbolic gesture, anyone can get in touch with their essence, reaching the center of deepest being. “Feel The Vibes 4” closes the quadriptych: the heart, the essence of the soul and mind, capable of advising and expressing special sensations. It shows us our path as well as the path to take. Moreover, it displays love and compassion which help us to choose the right way to act in order to be in tune with our soul. The artist invites the viewer to feel, see, act, and above all fall in love with the world again! Finally, in the artwork “Your Rebellious Soul”, Victoria portrays the soul at its best, which is the most powerful aspect of a human being: it may seem quiet at times, but it is always ready to emerge to give a new impetus to life. Therefore, it is important to understand one’s soul, to learn to listen to it, as it helps us to react to internal and external factors, creating a connection with our sense. All the five paintings are connected to each other, not only through the feelings they evoke, but also through the accentuated use of warm, bright and vibrant colors, which manage to give to each artwork dynamism and liveliness.

*Art Curator Alessia Perone*



# Victoria V.



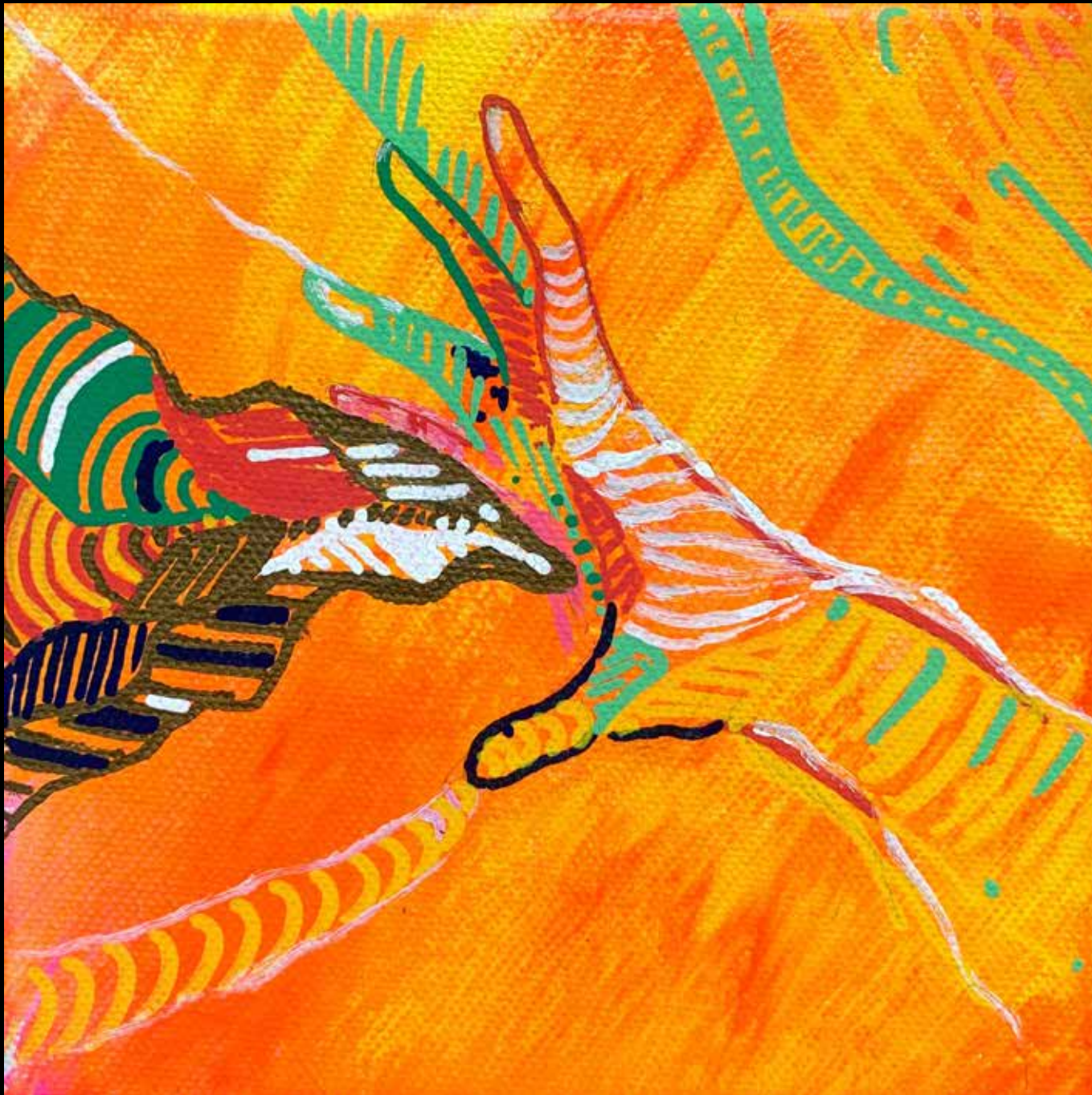
*Feel The Vibes 1*

# Victoria V.



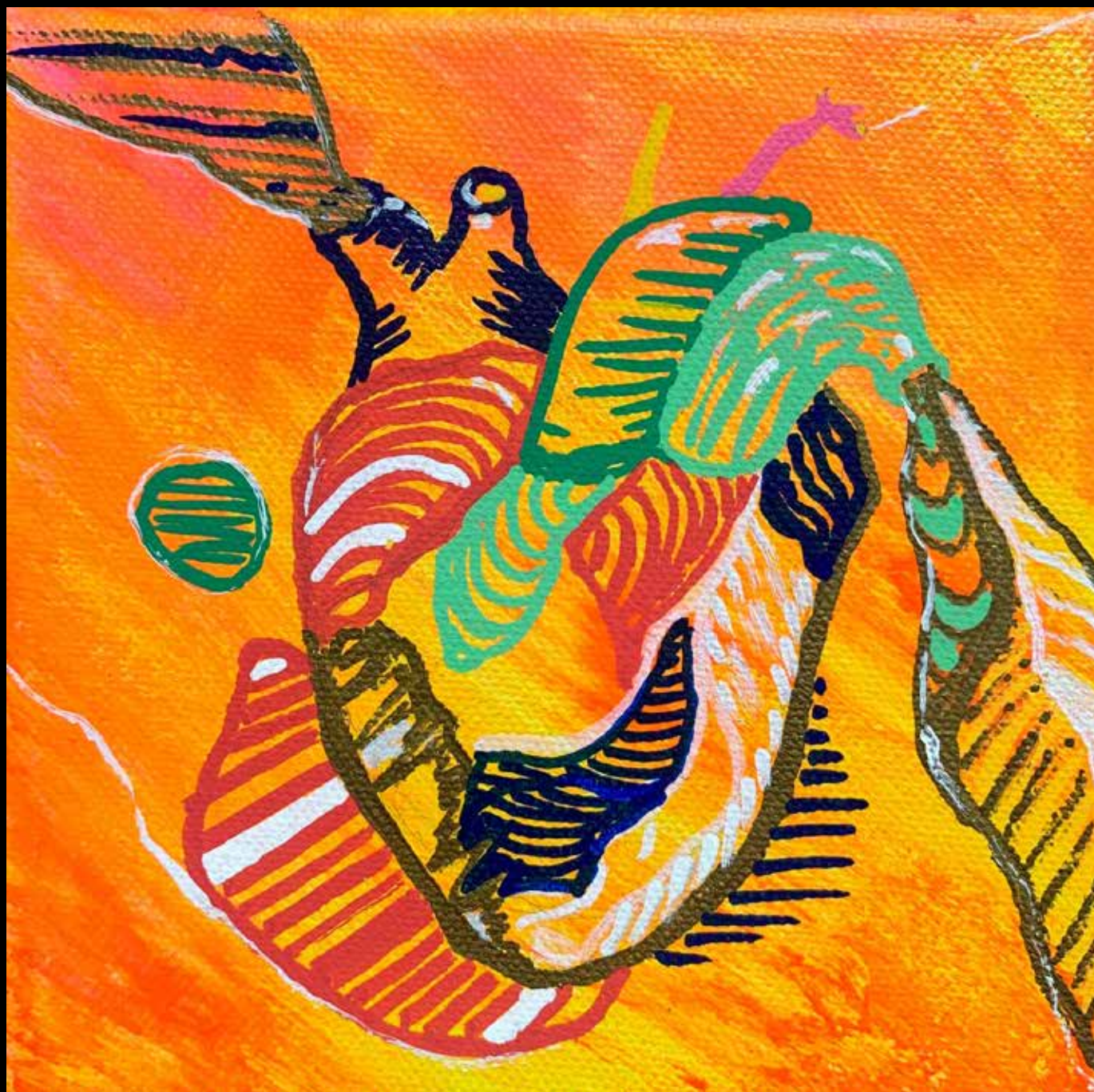
*Feel The Vibes 2*

# Victoria V.



*Feel The Vibes 3*

# Victoria V.



*Feel The Vibes 4*

# Victoria V.



*Your Rebellious Soul*

# Viktoria Andreeva

Viktoria Andreeva is a fine-art photographer focused on the body as the main composition element. Her artistic production is a hybrid between realism (given by the photography), digital art and Surrealism. “[...]I often observe and capture its curves in an abstract and surreal manner, seeking to emphasize the body as a sculptural composition element. The distortion of its shapes blurs the line between reality and illusion, natural and artificial. By hiding and revealing parts of it, I try to create a mystical world that leaves open questions for the observer.” She said. At the international art exhibition “ROMANTICA - Shape of my Art” she exhibits “Symbiosis” an artwork with an incredible emotional and visual impact which transports the viewer to see in a completely different manner. The representation creates a radical change of the body which is transformed in a sculpture, Viktoria Andreeva celebrates the body making it a work of art. The artwork represents a body, without legs, without face from which a flower is being born. Colors are really sweet as the shapes are, the background is so static that the body shapes are at the center of the whole artistic production, the gaze is captured by the flower which colors are so vivid, so bright, so blazing. The flower arises from the navel which is at the center of the human being’s body, it is the place from which we receive nourishment, what allows us to survive, before being born. In this work of art the shapes of the body are so poetic, the power and sweetness spring into the soul of those who are watching, transporting the viewer in a totally different world with a completely different view of it.

*Art Curator Martina Viesti*

# Viktoria Andreeva



*Symbiosis*

# Vonne van der Meulen

Flat backgrounds stand out on the canvas. The shapes involved present an often quadrangular physiognomy. The angles are well-defined and the straight lines cross the composition, creating blocks of extremely defined color. A chromatic palette of sober colors illuminates the work: opaque pigments, sometimes earthy, enter into conversation with other flashes of more sparkling tones. Vonne's is a game of balances. Polyhedral stains invade the representative space, give an order to the work with their austere straight lines and without smears. The colors are skillfully juxtaposed and the shapes seem to float motionless and light, stable and strong in their expressive identity. Yet there is something that breaks the ordinary stability, there is something that gives the spark of vitality to these works. The perfection of the polyhedral forms seems to be abandoned - or changed - in some points of representation. The boundaries become more blurred, one form overflows the other and their pigments, once pure and with an autonomous identity, contaminate each other. The red enters the gray, steals the vital space infecting it with its blood pigment. They make the acquaintance of each other in a dance of brushstrokes, they clash and then come closer, they join each other without ever losing their identity. This process of contamination between figures and pigments does not in fact produce half-tints or tones that are the daughters of one and the other, but rather stratifications and accumulations of color that bear witness not so much to a fusion between the elements of the composition as to an acquaintance between the various players, a sort of first meeting between the parts.



# Vonne van der Meulen

Each one still has its own, well-defined identity: grey does not merge with red, it asks for and substantially enters its vital space. Vonne's work most often stems from an idea, but the latter can often be modified during the course of the work. While the artist is in front of the work she plays with colors, shapes and spaces; she adds and subtracts; she stratifies and creates dimension. The spark of intuition is always in motion, ready at any moment to modify the balance of the composition. If in *Untitled 15* we can observe a certain formal rigor, in *Driven* something different happens. The elements of the work, the ingredients of the alchemical research are here brought to a whole new stage. The rigid block geometry gives way to a vaporous and almost impalpable composition. Angles and straight lines are left in the background to leave room for a chromatic nebula of whitish, bluish and pinkish tones. In *Driven* we have reached a new stage of matter: the boundaries are blurred and almost imperceptible, the chromatic spots take the space they need on the canvas, heedless of fixed and prefixed structures. The power of color and consequently of intuition is here taken to a whole new level. Vaporous space of pigments and sensations, temporal of colors and sensations. Vonne makes visible on the support the passages of state of the elements, the transformation of matter from one physical state to another. It is the transcription of molecular behavior decanted by the weapon of intuition. It is the graphic representation of universal balances in the form of fascinating masses of pigment.

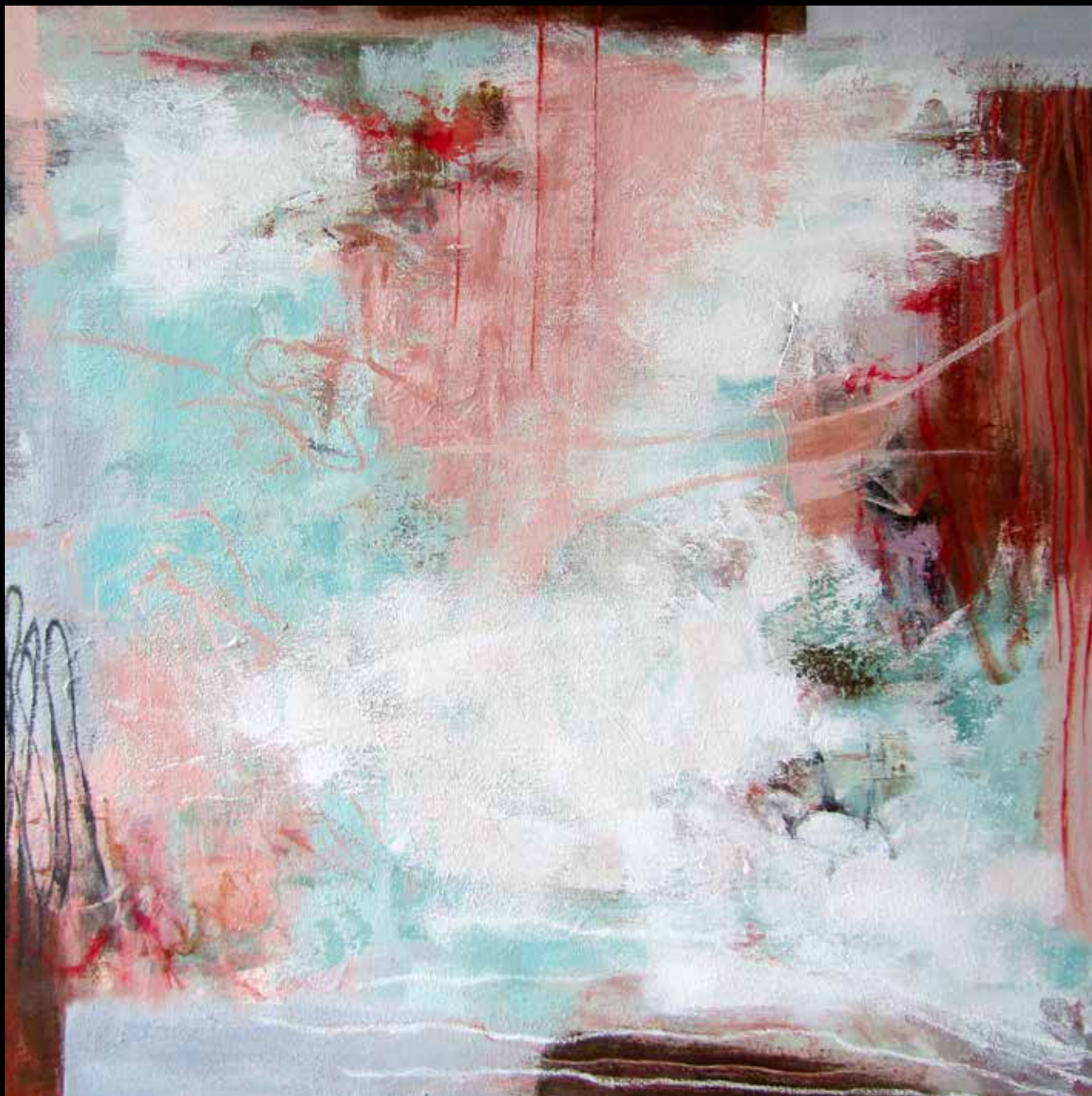
*Art Curator Lisa Galletti*

# Vonne van der Meulen



*Abstract landscape 23*

# Vonne van der Meulen



*Driven*

# Vonne van der Meulen



*Untitled*

# Vonne van der Meulen



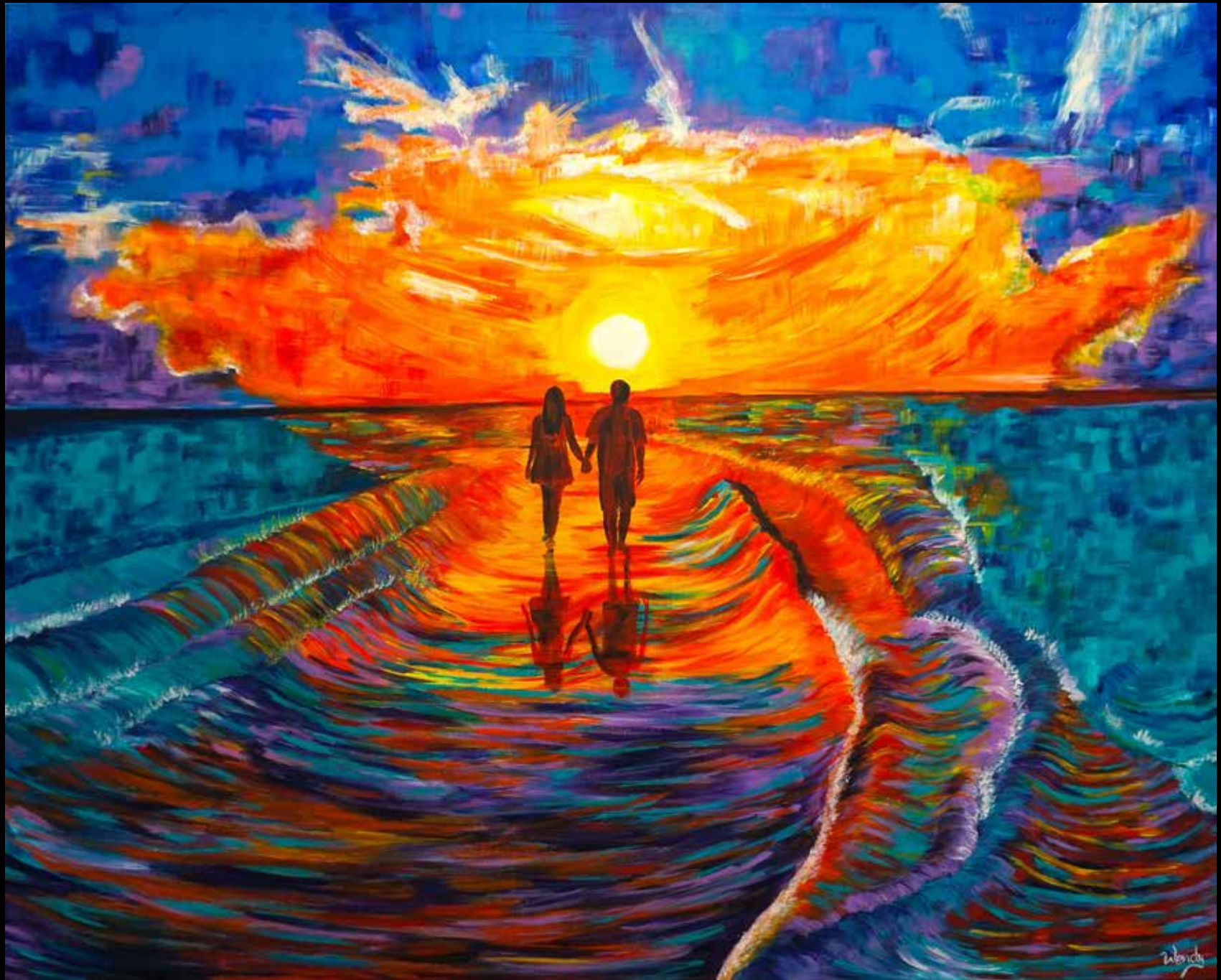
*Untitled 15*

# Wendy Alber

The acrylic painting on canvas by the Mauritian artist, currently living in Germany, Wendy Alber is titled “Together for eternity”, a nomination of incredible emotional impact that the artist wanted to present at the new International Art exhibition “Romantica - Shape of my art” organized in April by the contemporary Art Gallery M.A.D.S in Milan. At first glance, for the setting, the colours, and the clear and wavy brushstroke, it recalls a famous painting by Eduard Munch, entitled “The Scream” of 1893. The substantial difference from this last-mentioned masterpiece, which thanks to its effective symbolic synthesis it became an icon of human suffering, personal and collective of the last century, it is certainly the aura and the atmosphere that reigns in it. For the Norwegian painter, the main purpose of the work was to convey a sense of anguish and loneliness. Anxiety is thus aroused in the viewer thanks to the particularly disturbing subject and the stylistic and compositional choices influence creating a visual tension. Wendy’s work, on the other hand, is struck by a light of hope, represented by the abundance in the use of the dark colours of the sky. It is interesting to see how the artist interprets this feeling, showing extreme confidence, security, and ambition in it. Her positivity and her extreme conviction in the message comfort us: Wendy is a strong woman, who has learned to live and face life, a woman that each of us could trust and take as a “guardian angel” and who are us to contradict this romantic thought of fidelity?

*Art Curator Carola Antonioli*

# Wendy Alber



*Together for eternity*

# William Atkinson

American artist William Atkinson presents two new works at M.A.D.S. Art Gallery entitled “Nature vs Nurture #1” and “Nature vs Nurture #9”. His style is undoubtedly unmistakable: the artist combines collage and juxtaposition with a surrealist and street style. In these two works the surrealism is more evident and the street component of his usual works disappears instead. Both works have the same pattern: a neutral background, composed of light brushstrokes of white that let glimpse part of the roughness of the hardboard support, on which are applied two photographs, a rectangular background with a natural subject and a post above, a human subject, finely cut in the edges. Both works are widely interpreted, although they conceal some particular stylistic references. “Nature vs Nurture #1” presents pink, green and grey as its main colours, referring in this sense to the work “The pink tower” by Italian artist Giorgio de Chirico.



# William Atkinson

From an iconographic point of view, the main subject, that is the man slightly decentralized, can lead back to the famous surrealist work of René Magritte, “The Son of Man”. Both, in fact, have the face covered, that of Magritte by a flying apple, that of Atkinson wrapped in a pink bubble wrap. The feeling is to suffocate, you are upset at the sight of this work, although the pastel colors evoke a certain calm. “Nature vs Nurture #9” evokes totally opposite emotions: the sensuality of the two women protagonists, approached to nature, causes the viewer a feeling of pleasant disorientation, as a kind of temptation. Here too it is possible to trace the background photography to a work of the surrealist Magritte - “The key to the fields”. In this way, the work acquires a desire for freedom and a desire to let go.

*Art Curator Giorgia Massari*

# William Atkinson



*Nature vs Nurture #1*

# William Atkinson



*Nature vs Nurture #9*

# Yahaira Maduro

Yahaira Maduro is a Caribbean artist based in Aruba. Inspired by 'Action painting', she uses Jackson Pollock's dripping technique to invade the entire canvas with her colors and to celebrate the joy of artistic creation through their skilful combination. Yahaira describes her artistic process with these words: "I often choose daring color combinations in my artwork. I also love to use plenty layers of paint to add texture, depth and contrast to my work. I do this by pouring and splashing slightly liquid acrylic paint onto a horizontal surface, since this enables me to view and paint my canvases from all angles". In *Prayers to Eros*, brilliant bursts of red, bright pink and yellow cover the entire canvas, creating a dense, almost impenetrable texture that extends to the edges of the composition. Through the title, which celebrates the figure of Eros, the god of love, and the choice of colors, Yahaira wants to exalt love in all its forms. In fact, if with the tones of red and bordeaux the artist intends to evoke the vulnerability to love in each of us, with orange she represents the love that kindles desire, with pink lust, while with the bright tones of yellow and white she represents the love that overwhelms reason and surpasses wisdom. *Yinyang's Rhapsody* draws inspiration from the artist's belief that everything in the universe is made up of two opposing but complementary forces. It therefore represents the cyclical nature of yin and yang, evoking the complexity of the universe through its rich color palette. Yellow, green and blue trails dance across the surface, creating a play of iridescent reflections, while the lines of black paint seem to create a kind of architectural scaffolding, accentuating and enhancing the touches of color within. *Warrior of Light* stems from Yahaira's idea that each of us can find our own purpose in life, relying on our own heart and intuition and fighting darkness with light. In this painting the color, distributed in thin splashes, is brilliant. The prevailing tones of red and blue blend with the other colors on the surface, creating a luminous play that captivates the viewer. With its three works Yahaira perfectly interprets the concept chosen for this exhibition, by "stimulating the mind and heart of the viewer, pushing them beyond the known limits".

*Art Curator Marta Graziano*

# Yahaira Maduro



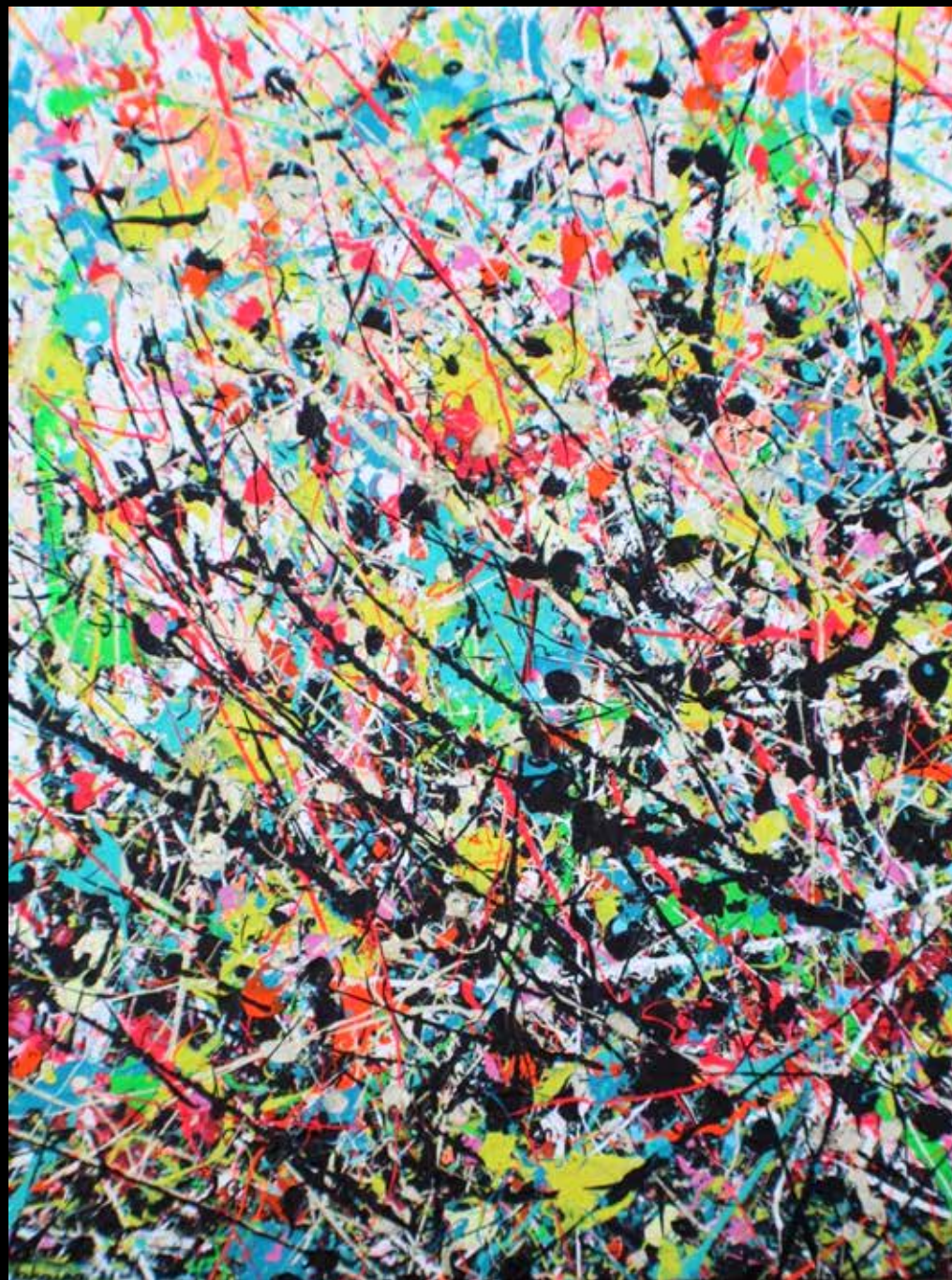
*Prayers to Eros*

# Yahaira Maduro



*Warrior of Light*

# Yahaira Maduro



*Yinyang's Rhapsody*

# Yolanda Antal

*“Sculpting means stopping energy to contemplate it, capturing vitality to tame it and feed on it.”  
(Michel Onfray)*

A sculptor, who shapes matter, is able to give it life, so that it releases all its energy. And this is exactly what the artist Yolanda Antal, sculptor and painter, does in her works, combining bronze sculpture with hand painting. In romantic art, nature is the manifestation of infinity, the principle of everything, which man ardently desires. Humanity and nature have always been in close connection with each other and nowadays we need to rediscover that harmony, which seems lost. And it is precisely this connection that Yolanda represents in her sculpture *Fantasy in colors*. Man is united to nature by an ancestral bond, we are part of it, we share with it the magic of life. To represent this bond, Yolanda has symbolically chosen a woman, whose figure has always been used to represent mother nature, with butterfly wings, the symbol of transformation par excellence. The woman observes the little blue bird, settled on her wing, attracted by the apple she holds in her hand, the emblem of original sin, but also of Eden. It is precisely in Eden that man and nature really lived in full harmony with one another. In her sculptures, Yolanda combines the classic sculptural style with a contemporary style, giving life to a new concept of sculpture, in which even the colors participate in the story of the material that dialogues with the observer.

*Art Curator Silvia Grassi*



# Yolanda Antal



*Fantasy in colours*

# Yosei Tsukamoto

*“Don’t despise anyone’s sensitivity. Sensitivity is the genius of each of us” (Charles Pierre Baudelaire)*

Yosei expresses his thoughts by realizing “That girl”: he paints a girl on the ground, immersed in blue cloud, sky-colored, that does not let you guess where she is, like she’s lost. She’s on the floor, maybe tripped over her thoughts. We see the body of the girl but we do not see the face or the head, indeed this too is nebulous, as formed by spots of blue thoughts. The colors of the thoughts blend with the colors of her face. We see the portrait of a girl immersed in her own sensitivity, in her fragility and in her particularity. Yosei is able, with these particular brushstrokes, to make us understand the complexity of the character we see without seeing the most expressive part of the human body: the face. He expresses one of the principles of Baudelaireian Romanticism: the awareness of the complexity of every human being, the complexity of an infinite multiplicity of thoughts.

*Art Curator Sara Giannini*

# Yosei Tsukamoto



*that girl*

# YUKIKO

Heterogeneous elements peep out of the painting. Stains of color, at first intense and then delicate, are accompanied by paper elements juxtaposed within the composition. Each representative element, each material used and the various chromatic tones that make up the pictorial rendering combine to create a universe - or more flashes of different spaces - that are nothing but the mirror of the artist's interiority. In this sense, Yukiko makes a journey forward and backward between fantasy and reality, displacing her physicality for brief moments. The fruit of this pilgrimage is a multiform and composite world, never predictable and never repeatable. The resonance between the real world and the fantastic one finds in these works a valid graphic representation that, even if it is characterized by the peculiar use of heterogeneous shapes and chromatic tonalities, is never without sense, it is never dictated by chance. What is represented is in fact elaborated in one of the two worlds - the real and the imaginary one -, the thought and the sensation are born for a certain reason, in response to a sensory stimulus or an emotional input. The pigments used and the paper material are therefore the graphic representation of what Yukiko's mind elaborates trying to intersect and unite two worlds that by definition are each at the antipodes of the other. Tactile, visual and auditory stimuli are useful tools to learn about reality and its forms. The sensory stimuli that constantly bombard our body are fundamental elements for the visualization of the world of which we are part. We need them to understand reality, to understand spaces and discover the outside world. Yet something is missing. What is missing is that part of the world that is impossible to perceive through the sensory apparatus. The interiority is missing, a space without measures and without boundaries where thoughts, memories and intuitions mix together in a tumultuous and heterogeneous dance. The union between these two worlds is a process that happens in every moment of our lives: we think before performing an action and we remember something from the real world. Although this intersection between the real and imaginary worlds happens all the time, it is different when you reach the awareness of wanting to make a journey between reality and fantasy. Yukiko distinguishes between the two worlds and chooses - guided by her heart - the physical or mental place to access. The journey continues and then extrapolates from these spaces elements rich in meaning by throwing them on the support guided only by her will and her passion. These works are therefore the result of a consolidated research protracted in the two worlds, an investigation that crosses the boundaries first of one then of the other without discriminating between what is real and what is part of an invisible and infinite world. The absolute and incomparable recipe of Yukiko's World.

*Art Curator Lisa Galletti*

# YUKIKO



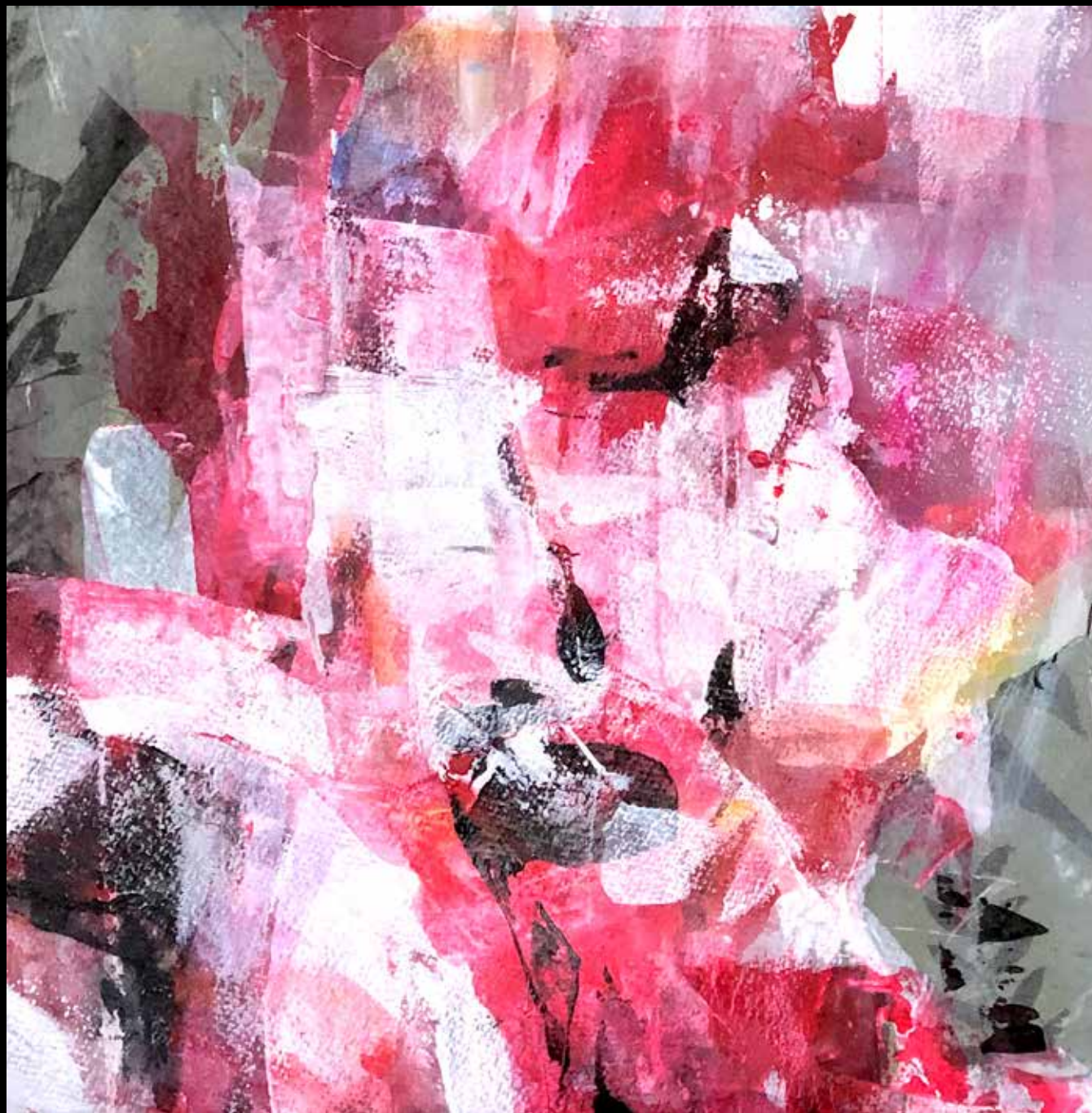
*Birth of Spring*

# YUKIKO



*Confectionery*

# YUKIKO



*Words of the Earth*

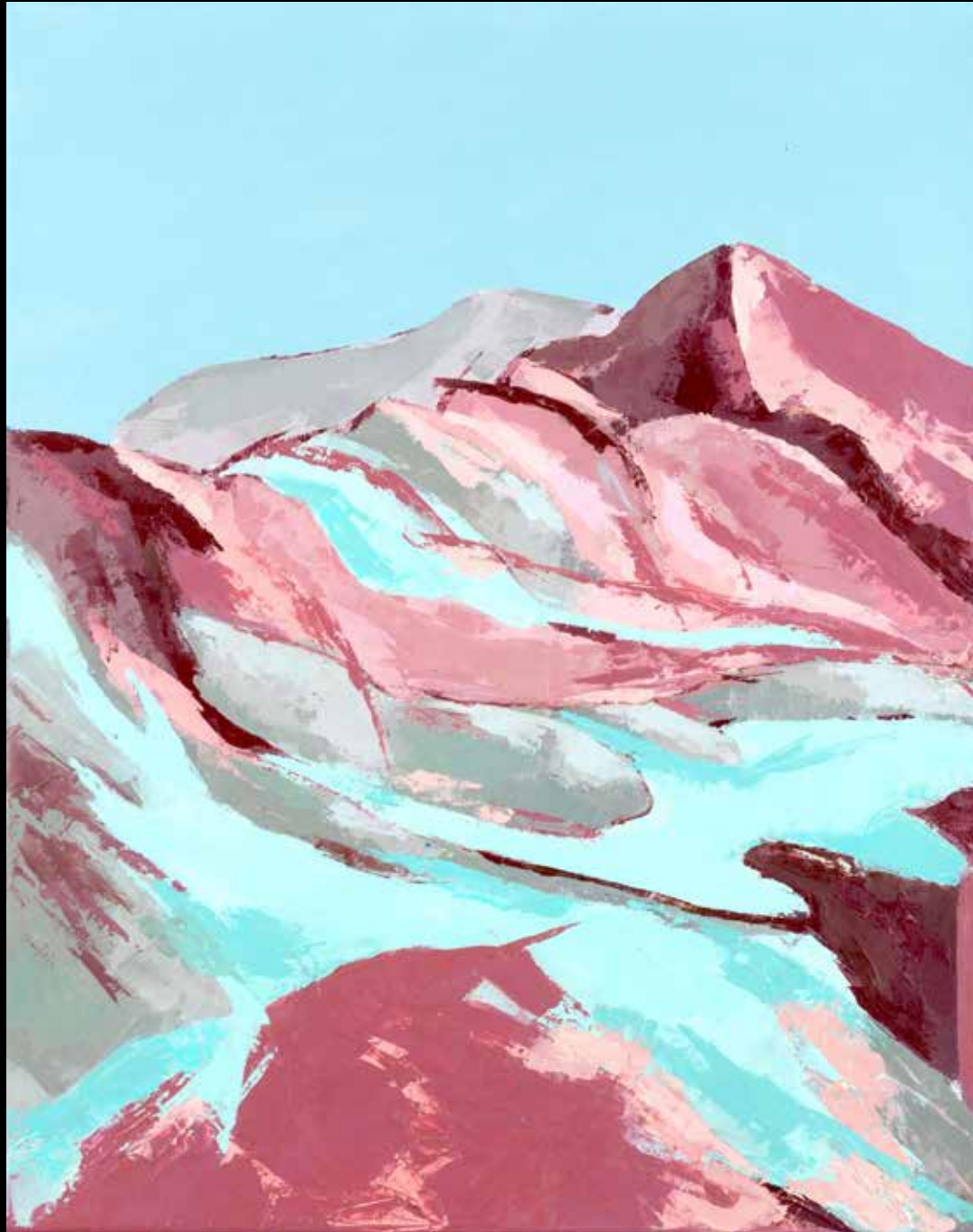
# Yulia Parfenova

Having moved from Russia to Switzerland to study Natural Sciences, Yulia Parfenova found both a scientific and creative environment that, combined with regular contact with nature, allowed her to become an emerging artist. The subjects of her canvases, or in any case the backgrounds in which they take place, are often, consequently, natural landscapes, more precisely mountainous landscapes. She, in fact, loves the breathtaking views of the Swiss Alps because: “Like the human mind with lots of ups and downs, the mountains have high hills, low valleys, and steep slopes in between.”. We understand, therefore, how the artistic interest of Yulia Parfenova goes beyond the simple representation of reality, she searches and tries, with success, to put on canvas something more intimate, more secret, deeper. “In my works I am focusing on the human being and look for the way to express its complex mental state.” the artist says. This is why her Alpine peaks represent a reality that goes beyond the sensitive appearances. All three works are surrounded by a sense of mystery, of hallucination, of dream and all this is due: to the immobility of the scenes, as if they took place outside of time, to the total absence of the human figure, and finally to the flat and uniform color patterns. The wide brushstrokes of color, in fact, are smooth and not at all material. The characteristics that we find in these works, we can refer, with due differences, to the Metaphysical Painting of the first half of the twentieth century. The sense of depth in the works is given by the darker shades of color that alternate wisely with the lighter ones, there is no room for chiaroscuro and other kind of virtuosity. Both, however, light and dark colors, are always tending to opacity, never flashy, always soft, arousing in the viewer a sense of calm. The artist of Russian origins has managed to go beyond the simple visual representation: from the works comes out a silence that is almost deafening. The viewer, immersed in one of these landscapes, could scream at the top of his throat certain to hear only the echo of his words. For Yulia Parfenova art is “an exciting opportunity to experiment - with different styles and colors. I use canvas as a playground to mix different ideas and emotions and turn them into a unique piece of work that other people can connect to.”. With the series “Mountain Landscape” the artist has succeeded fully in her intent: the viewer can connect with them.

*Art Curator Francesca Catarinicchia*



# Yulia Parfenova



*Mountain Landscape I*

# Yulia Parfenova



*Mountain Landscape II*

# Yulia Parfenova



*Mountain Landscape III*

# Yvonne Neubig

Yvonne Neubig is a German artist with so much creativity inside her that she often ends up being overwhelmed. Art and the act of painting transport her into her own world, allowing her to let herself go and finally succeed in recognizing herself and feeling alive. She never paints what she wants to paint, it is what is buried in her deepest subconscious. Yvonne Neubig has always had a conflictual relationship with reality, in fact she has the feeling that dealing with it weakens her. Consequently, she took refuge in abstractionism, freeing herself from the pure and raw reality and representing it, instead, as she would like to see it. The history of European art has been based so strongly and for so long on the figure, that the birth of Abstractionism effectively constituted a decisive revolution. However, for many artists as for Yvonne Neubig, it was a blessing, a liberation. Art stops being bound to reality and begins to be a pure vehicle of expression, leaving the artist free, in fact, to fully express himself. And that's what our German artist does. In her works she uses lines and colors freely fused and juxtaposed outside the rational order, following the instinctive impulse, so that the sign is traced before reason can interfere with its structures. In "Arrival at the port" the basic idea is movement: a frantic rhythm of small signs - vertical and horizontal - occupies the entire surface of the canvas. The artist uses a very high number of colors in this composition: to the predominant tones that are red, white and grey-green (the ship, the smoke, the sky?), are added, among others, brushstrokes of orange, black and green. In "Clownfish" the clownfish is deconstructed, dismantled, mosaiced. In the movements of the brush, we can see a state of tension, a sense of immediacy that "wakes" the viewer and makes him wish that the clownfish is really so, as the German artist managed to represent it. Moreover, the combination, although not direct, of orange and blue, proves to be a winning choice because the two colors, complementary, mutually exalt each other. In "Five elements" the canvas, with a water green background, is crossed horizontally by a band of colors placed on canvas with the typical style of the artist. Among the three works under examination, this is the one that is more static due to horizontality. The horizontal straight line, in fact, produces feelings of coldness and flatness, as it is associated with immobility, stability, sleep. However, the presence of "touches" of color that detach from the center to disperse in the rest of the canvas, positively animate the composition. All Yvonne Neubig's works allow different interpretations, and this is because, as the artist says: "Every work that hangs in a room is an invitation to liberation, to wander from one reality to one's own reality." So, what is your own reality?

*Art Curator Francesca Catarinicchia*

# Yvonne Neubig



*Arrival at the port*

# Yvonne Neubig



*Clownfish*

# Yvonne Neubig



*Five elements*







