

now

FLUXUS

Jelmoni gallery



Contemporary art gallery Jelmoni Studio Gallery inaugurates the exhibition proposing an ambitious exhibition and cultural project, "FLUXUS NOW".

The exhibition aims to evoke in the mind and soul of the public a crucial moment for art.

The exhibiting artists, from accross the whole world, testify very good the desire to communicate and impress, and the selected artworks transport us to a place full of creative vivacity.

In a conference in 1961 in New York, George Maciunas used the term 'Fluxus' for the first time to indicate the characteristics of the movement he was about to set up. The artworks, and even more the creative action in the art-making process, is seen to overflow and flow like a raging river, in opposition to the art, in a general sense, intended just as a consumer good for few people.

The exhibit wants to offer to the spectators a sort of depersonalization of the art, flowing toward the idea that "everything is art", using the special venue of the Oratory of the Passion, Basilica of S.Ambrogio in Milan, as a privileged place for the communication of this concept. In this scenario, we can see the art beginning to lose its conventional form, expanding to the point of raising uncertainty and chaos as main foundation of ideas. Spanning between different media, from sculpture to video, from painting to photography, the works on display are articulated around Chaos. The exhibition refuses a logically consecutive reading, giving the spectator the opportunity to compose the whole vision and the succession of artworks as per own wish.

FLUXUS



ORATORY OF THE PASSION

BASILICA OF S. AMBROGIO, MILAN

The Oratory of the Passion is a well-known exhibition space in Milan, located in the historic center of the city, close to the most important cultural spaces of the 'Fuori Salone' and the 'Quadrilatero della Moda' well known all over the world. The centrality of Milan in the European context is a preferential element for the assignment of cultural projects that enhance our Italian heritage and strengthen important collaborations. Milan, as the ambassador of Italy to the world.

Antiquum Oratorium Passionis



Basilica di S. Ambrogio - Milano
(alla sinistra dell'ingresso principale)

Special projects

FLUXUS

SPECIAL PROJECTS

Marko Pogacnik

VENICE AS EMBRYO OF THE FUTURE PLANETARY CULTURE

My interest in Venice arose in the year 1978 when I have exhibited in the Yugoslavian pavilion of the Venice Biennale together with my co-creators from Šempas Family. What fascinated me in Venetian culture is the perfect balance between the elements of Water and Earth. Our modern civilization is immersed in the heavy rational concepts while the Venetian culture, by integrating water into its urban organism, is more fluid, more feminine, and open for creative inspiration.

Since then I have published several books on Venice in different languages, the first one from 1986 is called "Percorso segreto attraverso Venezia" (Caruci, Roma). In the following years I did many workshops in Venice collaborating with different international groups. These were not simple walks through the city. We worked on perception of the subtle etheric structures of important places in the city. We worked also on healing relationships in the city that were blocked since the matrix was broken, according to which Venice was built in perfect balance between the feminine quality of water and the masculine quality of its urban organisation.

After the mentioned Venice Biennale, my artistic work has changed. I realized that the ecological devastation of the Earth can not be stopped without developing healing processes that can touch upon the elemental essence and consciousness of the Earth that the modern ecology ignores. To answer this need I have developed ecological healing methods. They are based upon the artistic tools that we have created between the years 1965-71 when I was member of the OHO art group. This is work with sound, colour and movement, now combined with the healing principles of homeopathy and acupuncture.

The work on Venice presented in the Fluxus exhibition dates from spring 2020. It consists of 62 drawings with related photographs from my colleague Bojan Brecelj from Ljubljana. Together with the text that I wrote they will be printed in a future book. The work is based on my recent vision that showed Venice as the place where Gaia, the Earth soul has prepared the seed for the future development of our planet. To say it in other words, the Venetian culture serves as a womb in which all the energies and qualities are stored needed to create the embryo of a new multidimensional space and time reality.

I understand the development of this embryo as an alternative to the space of reality in which we live now and which is in the process of self-destruction. Different places in Venice, usually marked with churches and monasteries, function not only in the visible reality but also inherit different parallel dimensions. The presented work is based on my perception of these parallel dimensions of reality. The purpose of my art work presented at the Fluxus exhibition is to make people aware that Venice is more than a tourist destination. It is a place where - at the levels of reality that are not visible to our physical eyes – the future of life on Earth is coded and developed.

Born 1944 in Kranj, lives in Slovenia. During the years 1965-71 he worked in Conceptual Art and Land Art as member of OHO group. Exhibitions in Museum of Modern Art, New York, Venice Biennale (1978, 2016). After 1971 he works in the field of art combined with integral ecology (geoculture). He has developed a method of Earth healing called "lithopuncture" with stones standing on specific points and complemented with carved cosmograms. Lithopuncture works stand in several countries of Europe and other continents. After 1998 he develops "Gaia Touch" body exercises to tune to the essence of the Earth. His books include: Nature Spirits & Elemental Beings, Turned Upside Down, Gaia's Quantum Leap, Sacred Geography, Universe of the Human Body, Earth Wisdom and Christ Power. In 2016 he was appointed by UNESCO Secretary general as Artist for Peace and UNO Goodwill Ambassador.

HEAVEN ON EARTH

Since the beginning of civilization, man has contributed to the construction of "his" earthly paradise with his artifacts. The sign of man characterizes every possible heaven on earth.

Dino Gavina

SPECIAL PROJECTS

Mariyo Yagi

"NAWA", THE METAPHOR FOR ALL REALMS OF LIFE

Japanese artist Mariyo Yagi was born in 1948 in Kobe, Japan. She graduated in Fine Arts from Kyoto City University of Art. From 1973 to 1976 she worked for the sculptor and architect Isamu Noguchi. In 1973 at the Venice Biennale she met Carlo Scarpa who presented her to Dino Gavina.

She has been awarded several prizes, including the 1995 Urban Art Prize in Maubege (France) and the Urban Design Prize in Toyonaka (Japan). In 1999 he received the Honorary Doctorate in Humanities (University of Anaheim, United States) and in 2003 the Award for Cultural Merit of the Prefecture of Kyoto (Japan), 21st edition.

Her best known artworks, the result of a personal theoretical research on the word "Nawa" (rope in Japanese, which metaphorically connects Humanity), are spiral sculptures of different materials and dimensions, including monumental ones, which can be admired in Europe, in the United States and Asia.

Mariyo Yagi sculpture space has created environmental projects and public performance as her medium included exquisite gardens and landscapes, major parks and monumental earthworks, that transform communities and the "built environment" through interactive art.

Her poetic artworks resonate with her NAWA-Rope principle called NAWALOGY: Spiral energy of movement and human beings together a metaphorical rope, bonding altogether in the Cosmos. She has found her own global vocabulary, NAWA = "You & I", an infinite array of spiraling forms. Her work continues opening new vistas and possibilities for humans from imagining a better world.

Exhibiting artists

FLUXUS

Anastasia Markovskaya

GOLDEN BOY

In this artwork is my oldest son is jumping in the sea

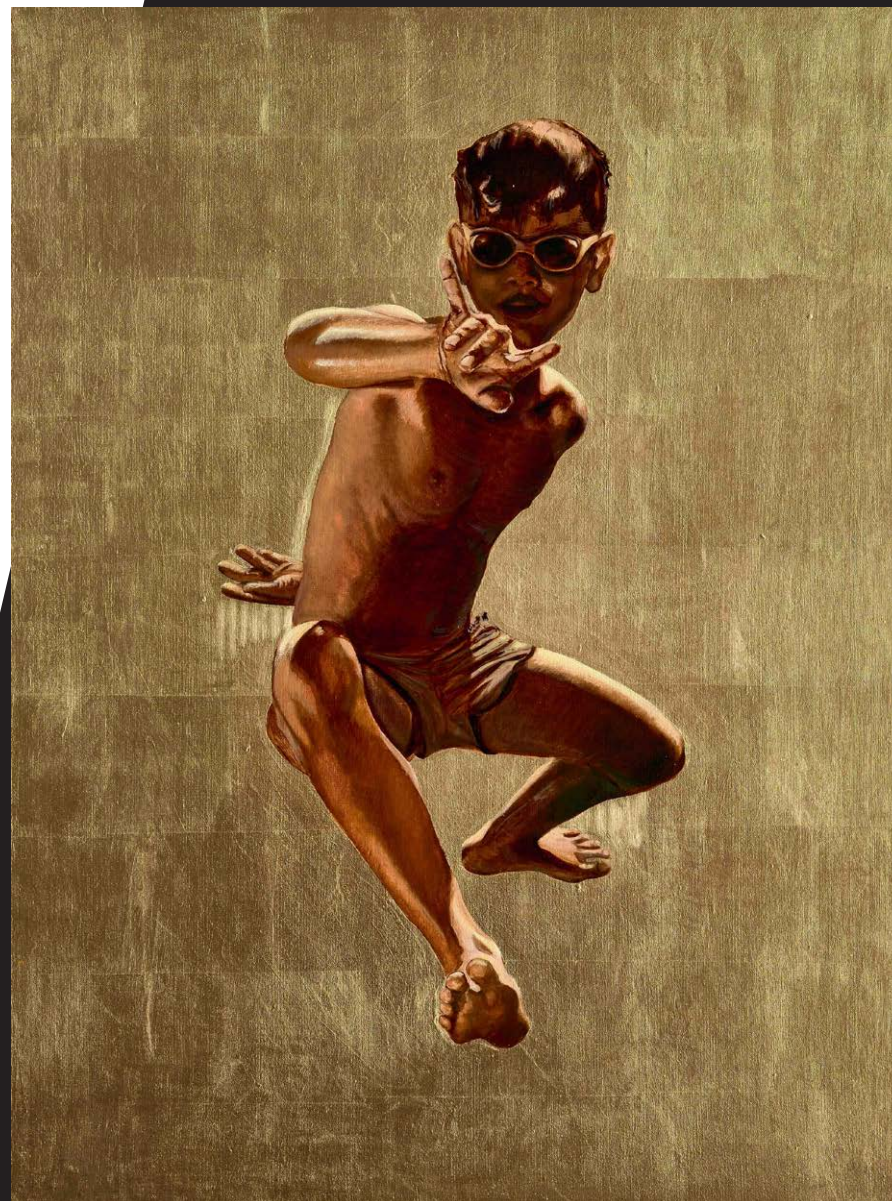
Creation is my passion, the way of living, feeling the world and life. I would love to give people who liked my art possibility to get my inspiration. I was born in Norilsk, an industrial city in the North of Russia, a land of a 9-months-long winter and white color. A short, explosive summer, forces you to be greedily catching the development of life and colors. This experience has awarded me with a very sensitive perception and inner value of bright color. Background: I worked for Vogue magazine, Conde Nast publishing for several years, traveled a lot, lived in Japan, Italy and the USA. My main styles are: Pop Art, Abstraction, Realism and mixed techniques.

This oil on canvas works are from the "golden works" where I highlight the modern trend of following a healthy lifestyle as a new religion.

This creation resembles the icon of modern life.

My latest works are inspired by the graciousness and inner light of the athlete's body postures as captured by old Soviet sport photographs. They look very pure and clean, almost "iconic" as sport was a Religion during Soviet era and only one possible as traditional religions were banned. The cult of a beautiful sporty body is stressed by the use of golden leaf on the background, just like gold is traditionally used to paint icons.

When looking at such pictures we subconsciously associate ourselves with the athlete and get inspired in our ambitious pursuit of beautiful longevity made possible by constant physical exercise. In all times we admired beauty and grace, that is why today's athletes or beautiful people are among the most followed and almost "worshipped" on Instagram or Facebook or any other social network.



Anastasia Markovskaya - GOLDEN BOY

Annette Werndl

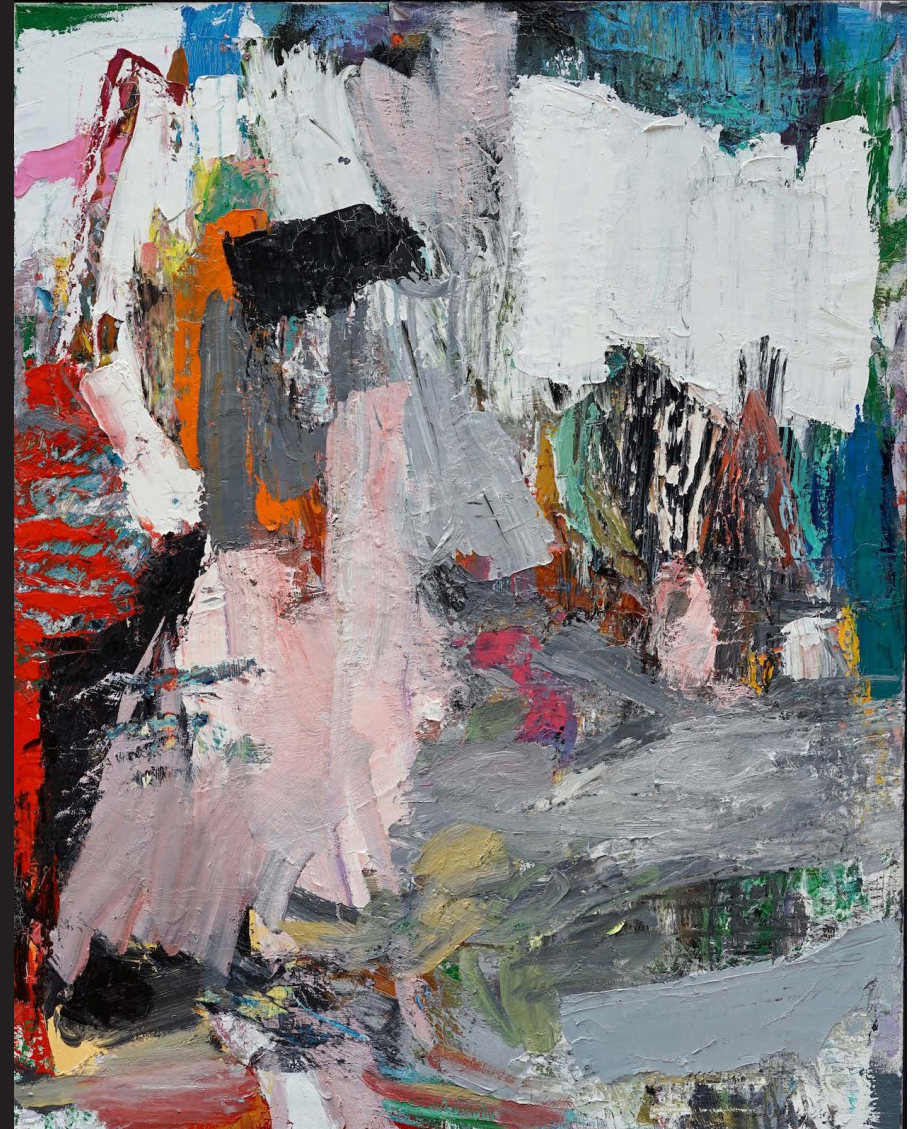
ALL ROADS LEAD TO ROME

Strength, power and image are the first words that come to mind when you think of Annette.

Werndl's paintings. They are often large and give presence to the room where they hang.

Her colors are mostly cool and the line or edge are always present. Her newest paintings are often landscapes and give pleasure to the eye. The painterliness gives tension to the surface and the images always give you a sense of depth. The color is transcendent because it demands of us a reaction. And when that is clearly articulated, we come closer to understanding ourselves. Both, the completed image and paint handling of Annette Werndl's work give it a dynamic that demands the attention of the viewer. Her paintings are very expressive and sometimes refers to nature.

The work is powerful and vulnerable at the same time. This attitude to painting is making a comeback in Germany and she is making a contribution to this visual tradition.



Annette Werndl - ALL ROADS LEAD TO ROME

Benjamin Hosking



(M. 9/30)



(M. 14/30)



(M. 4/30)

Through photo documentation, a medium belonging to long-form image making, Ben's work examines themes relevant to contemporary architectural discourse. He endeavors to examine and communicate a narrative of the ever-changing built environment across the Asian continent, intertwined with a shared history of colonization.

Recently he has exhibited and published work throughout regional East Asia that is a visual exploration into both the sensory & ephemeral nature of buildings and how we, as humans, experience them throughout the course of our lifetime. This phenomenological study of the built environment seeks to cast light upon the past in new ways, through varying methods of image making & visual dialogue.

Benjamin Hosking

Fola David

SARAH

Fola David is a seasoned pencil artist and Nigeria's foremost speedpainter. He is well known for his hyperrealistic works and his ability to create paintings of his subject live and upside down in less than 5 minutes.

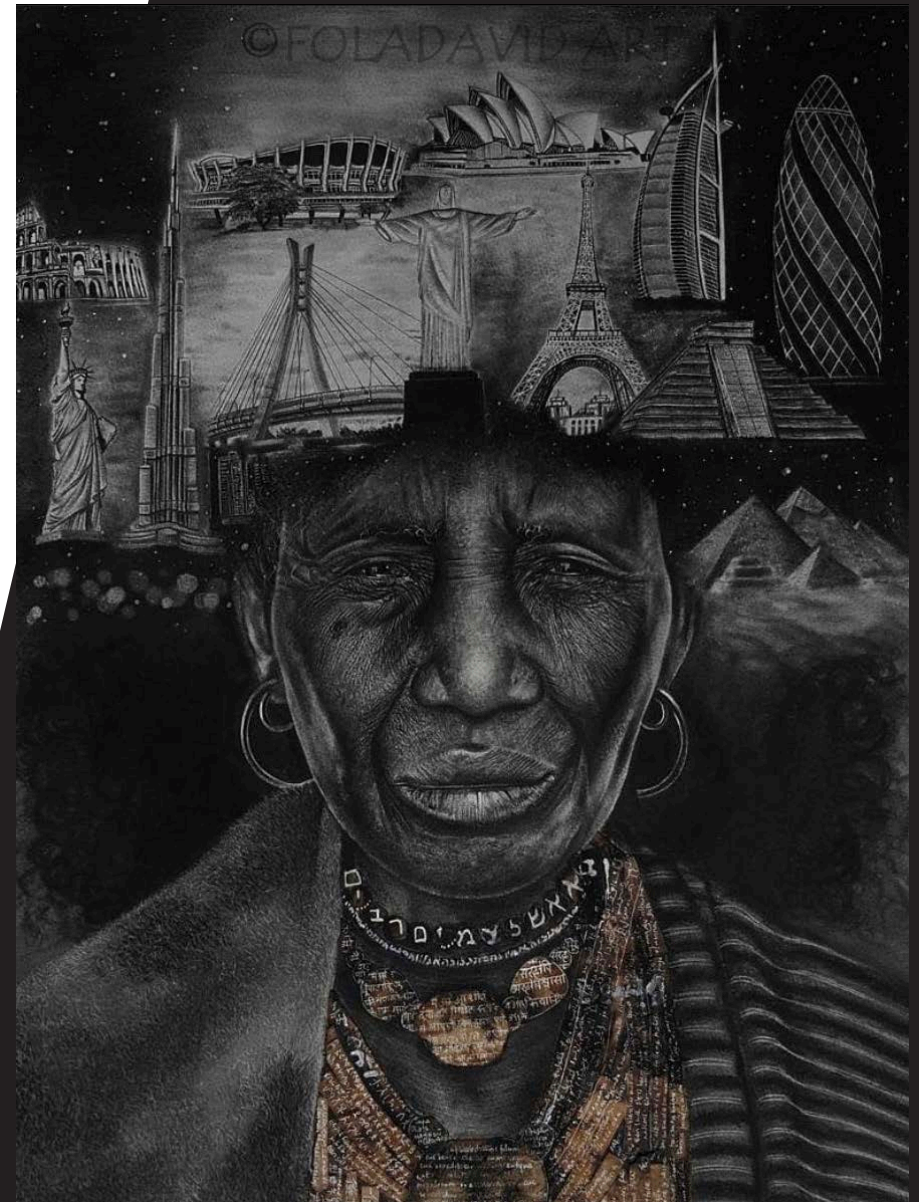
Fola David is also a practising medical doctor and he started producing works in medical school where he got intrigued with the human form. He has worked with many local and international celebrities: TreySongz, Wale, Keri Hilson, 2Baba, Jidenna, R Kelly, Iyanya, Alibaba and Patoranking to name a few.

Fola David as a Tedx speaker has also given talks at various academic institutions where he speaks on balancing art and medical work. His works are also in several academic institutions, galleries and private collections worldwide.

He raises awareness on medical issues through Fola David Foundation.

He was nominated for The Future Awards Africa Prize For Art & Culture in 2017.

He also spoke at TEDxBellsTech at Bells University in 2018.



Fola David - SARAH

Gregory Malphurs

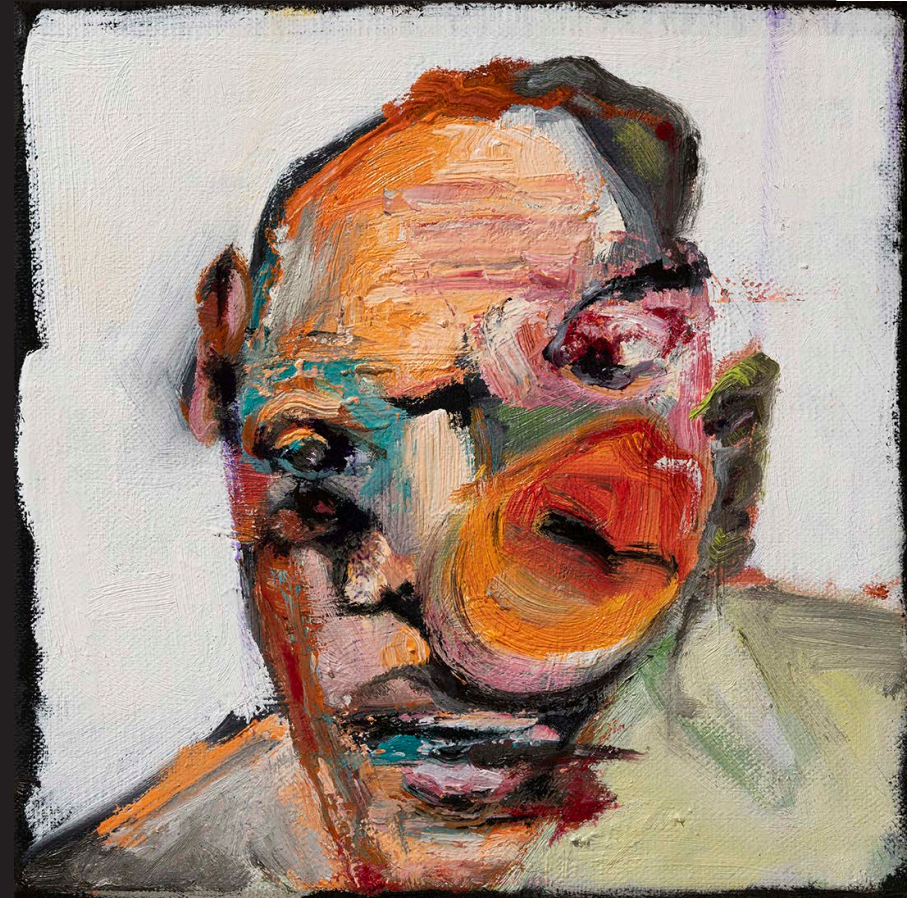
ZERO

My work exists for the purpose of exploring contemporary portraiture in non-traditional ways through unconventional composition, unique use of color and brave techniques.

I make inside-out portraiture that exposes the inner self by revealing all the things we cover up. Less concerned with physical likeness, my work shines a light on our psyche through a distorted fragmented lens. My subjects are mirrors in which we see all the that's inside us reflected.

I aim to make memorable work focused solely on my vision, following my instinct to show you what I think is important to see, creating iconic work that sticks to the viewer by demanding their attention and refusing to let go, leaving an indelible mark on their memory.

I work and live in NYC.



Gregory Malphurs - ZERO

Illuminati Neon

GOD SAVE THE QUEEN (Pink)

Serving as a combination of montage, typography, graphic art and neon, the creations of London based artist Illuminati Neon channel his punk roots and lifelong passions: rock music, its attitude, articulation and cultural dynamism.

Each neon artwork is hand blown to the highest standard and created in Illuminati's west London studio. Using vintage and historic flags, clothing and distressed materials he crowns these living relics with neon and in doing so, brings new life to these lost materials and phrases. Punk messages are the backdrop, creating statements that make you smile, laugh and think.

During his long and distinguished career in film, Illuminati has directed and produced documentaries on Billy Fury, The Beatles, John Lennon, David Bowie, Punk, Sid Vicious, The Sex Pistols and more. Burning brightly on the walls of collections worldwide his works can be found in many galleries, establishments and in the collections of Sir Elton John, Boy George, Sting and the Sex Pistols.



Illuminati Neon - GOD SAVE THE QUEEN (Pink)

Lana Van Lanigh

SCREAM

Originally from Saint Petersburg, Van Lanigh is a multidisciplinary artist currently based in Haarlem. She believes that we experience our strongest emotions and memories with our eyes closed: "It's like lightning flashes on a dark night: fast, blinding and almost impossible to catch with the naked eye." The resulting 3D pointillism works are a colourful and impactful mix of abstractionism, figurative art and surrealism, whilst the additional dimension is used to amplify form and texture in landscapes and portraits.

Inspired by great masters as Vrubel and Monet, Van Lanigh creates figurative and landscape pieces.

Her unique style is a reaction to abstractionism in an attempt to capture surrealistic yet casual reality.

This is especially underlined by new forms and materials used in Van Lanigh's artworks aimed to achieve the viewer's resonance between visual effect and message of the painting.



Lana Van Lanigh - SCREAM

Magdalena Szmydtke

I CAN SENSE YOU, SECONDS BEFORE EVEN YOU KNOW YOU'RE BACK.

Inspired by the dazzling beauty of nature, Magdalena Szmydtke creates her art by incorporating light into surface. Walking through memories of colors, patterns, reflections, sparkles, and copying it in her own way.

She works slowly, building up every canvas with many layers of paint, sand, glitter, and liquid bronze. Each work is a part of her soul, of who she is and what she feels. She has studied Molecular Biology as well as International Trade at the University of Gdańsk to further work on several multidisciplinary projects across the globe including working as a Corporate Art Consultant for Hotel projects in the Middle East, where she married her biggest passion for art and experience with project management.

Her art was shown in Dubai and at The Other Art Fair in Los Angeles. She has also been hand-picked by Saatchi Art as well as Artsy curators to be featured at their selective online collections. Magdalena now works from her studio in Poland where she experiments with new techniques and materials such as ceramics, steel, and copper.

Presented paintings belong to the „On the Nature of Light” collection that tells the never-ending story of a light passing through the day and night cycle. The light that builds us and everything around us.

The light that falls from the universe, shapes our surroundings, and flows in our veins. The light that is captured in a moment, showing all that drama in a very silent way. Linking us with what we are made of.



Magdalena Szmydtke - I CAN SENSE YOU, SECONDS BEFORE EVEN YOU KNOW YOU'RE BACK.

Mariyo Yagi



ANCIENT RIPPLE

Japanese artist (born in Kobe, Japan) Doctor of Humanities Honoris Causa

Mariyo Yagi sculpture space has created environmental projects and public performance as her medium included exquisite gardens and landscapes, major parks and monumental earthworks, that transform communities and the "built environment" through interactive art.

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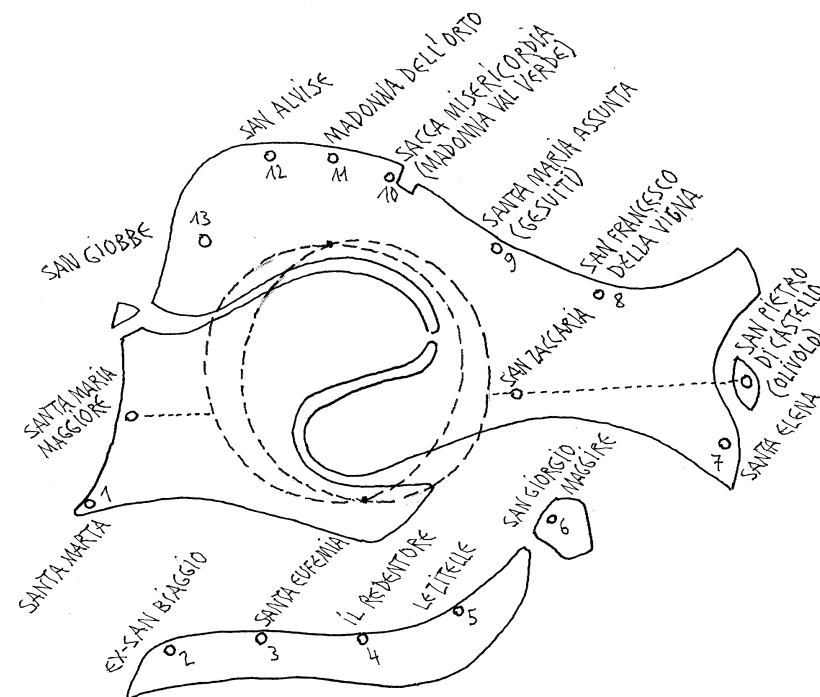
Mariyo Yagi - ANCIENT RIPPLE

Marko Pogačnik

VENICE

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Marko Pogačnik - VENICE

Nuki Sigora

MY FOREST 2

I love nature
I commemorate it in my works.
I believe in the forces of nature, nature leads my work.

My design and art are inspired by organism, urban settings and architecture, which ultimately lead to my own unique style. For me, design and art are a way of living, in which we employ new ways of thinking and an evasive magic that combines illusion, surprise, humor, and apply this approach in my work.

Original beauty, pure beauty, universal beauty, perennial beauty, absolute beauty. Sometimes the real beauty is very close to us: rough, raw, and undirected. The real beauty is in the streets: shape, texture, composition, harmony.

Investigating and working with Metals, charmed and excited by nature.



Nuki Sigora - MY FOREST 2

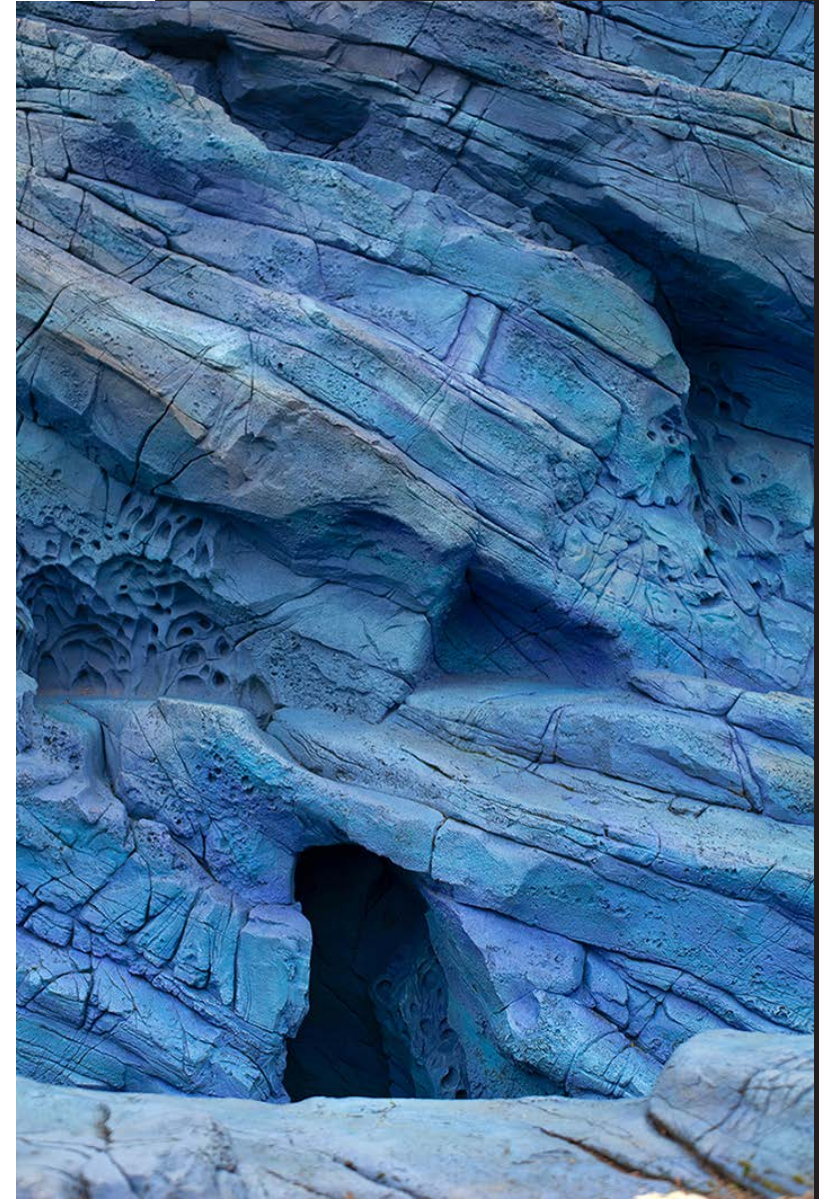
Pia Kintrup

THE GLACIER

*(part of the series: the nonexistent areas are of particular interest
open series, 2018 ongoing)*

The theme of my open series is the impact of borders and ultimate control of information in places that creates a parallel world. These sceneries are artificial settings and constructions which create conflicts within our everyday life. The control of areas which are excesses examples for staging, an imitation of the reality, and natural structures, especially in still lifes, are essential aspects of my research and experimental practice.

The whole series is build-up like the story in a novel, where the reader receives slow, considered drips of information about a place or a planet, the reader didn't know before. The images are points of a net, which creates a jigsaw of visual information. The different parts are evolving a metaphorical place of imagination. The issue is to create a photographic, mixed media installation that brings a new perspective about universal themes such as control, staging, surveillance, and value. The images of this series and their presentation form quote the complexity and diversity of photography as a media.



Pia Kintrup - THE GLACIER

Sebastian Siebel

COLUMBIA

Searching for the surreal in reality, the mystical human momentum, Sebastian Siebel creates stories with an intense atmosphere of the unknown.

His past in the legendary Berlin of the 1990s, where he emerged as a young artist is shimmering through his work.

Within his series Transition Loss he is shaping a dense atmosphere, where something is about to happen or has just happened. Scenes from movies that don't exist, taking place in dark surroundings, more like a theatrical stage.

"The art of omitting" is used to accelerate the viewer's imagination.

His imagery is not attempted to show reality, nor even deal with it.

There is more than the obvious and Sebastian Siebel makes it visible, exposing the myth. A strange invitation. A ticking clock. A found body.

But his works do not end in mortality and absoluteness, they open the metaphysical space, the silent bridge, the ambiguity of which limits of control can be exceeded. One will find these disturbing, another one may see the longing for spirituality. All these shades are there and intended, or better to say inevitable:

Mr. Siebel creates artworks containing a secret.



Sebastian Siebel - COLUMBIA

Tanya Stubbles

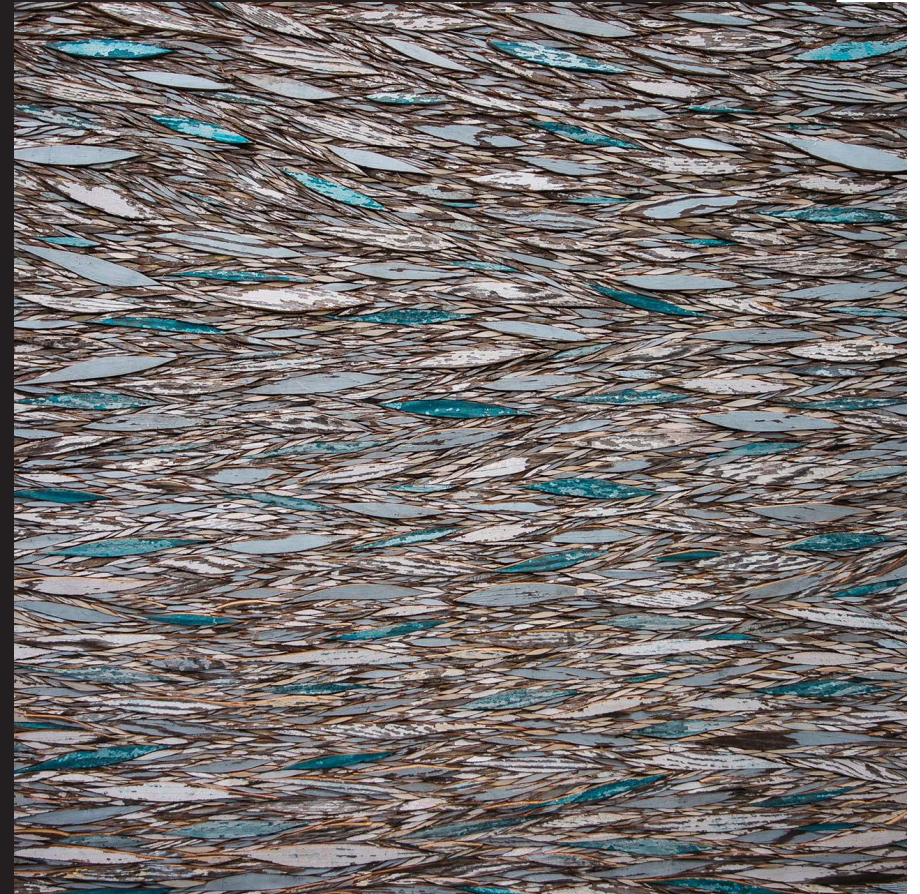
WHITEWASH

Based on the south coast of NSW Australia, I grew up on a rural property with a lot of freedom and capacity to play imaginatively. I believe these early childhood experiences enriched my ability to surrender to the creative process.

A particularly vivid memory is of a birthday party at the Riversdale property where Arthur Boyd was painting. Being only four years old I was not allowed to go to the river with the other children. I watched Boyd working and recall the paint splattered cement floor of the studio and sunlight streaming through the wide windows overlooking the river. I was excited by the way in which he approached his work with thick meaty strokes of paint. I was inspired by his freedom of expression. This triggered my resolve to become an artist.

I describe myself as a social landscape painter. My goal is to explore the Australian identity, our stories and pastimes. I seek to create iconic images, which weave together stories of the land, its people and history. Through the use of nostalgic and sentimental elements sourced from all over Australia, I create works which speak to the people of their experiences. Construction offers a opening to access the subconscious through materials which in turn trigger the memories of childhood experiences and pastimes. I explore both rural and industrial landscapes and define myself as working in abstraction of the landscape. My use of materials and the interpretations of the places are always constructed through a highly intuitive process.

In 2008 I returned to my rural roots, completing a residency at Bundanon. I was also chosen as a finalist in the prestigious Wynne prize at the AGNSW. Since commencing work in 2006 I have exhibited in Sydney, Melbourne, Brisbane, Alice Springs and China.



Tanya Stubbles - WHITEWASH

Terry Beard



EXPLORATION II

My work is constantly evolving and responding to my environment and exploration of media and process.

These pieces reflect this intuitive approach while still retaining a sense of form and structure.

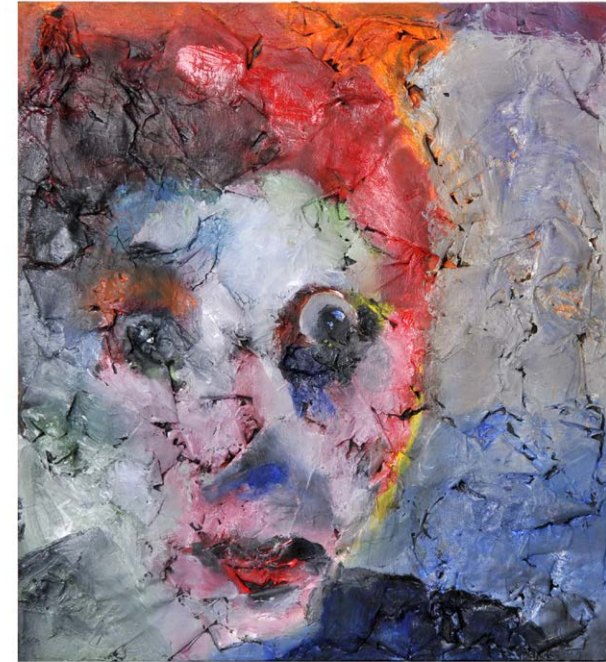
My work explores ways of conveying depth and form using abstract marks and gestures, and is informed and inspired by elements within the natural and built environment.

Terry Beard - EXPLORATION II

V.F. Wolf

JESTER

I paint mixed media semi-abstract grotesque mask-like faces to analyze the shadow present in every society. In particular, my recent work speaks to my early adult life in the military. I am not illustrating my time in the military through this work; but instead elucidating more universal themes I experienced: anger, sadness, frustration and confusion. My work acts as a mirror of the world where the grotesque and distorted appearances of the figures captures my disgust and indignation in the face of the horrors of war and corruption of authority. The brutality I witnessed and at times was subjugated to lend itself to the aggressive and expressive nature of the work. I may start out with a specific memory; but it is ultimately shaped through the process of moving paint and materials around the support. I will often throw, slash, squeegee, and splatter various types of paint directly onto the canvas. As a result of this physicality in the making of the images, I feel that I am going into battle with it. I often want to beat the image into the very fiber of the canvas, burlap, or panel.



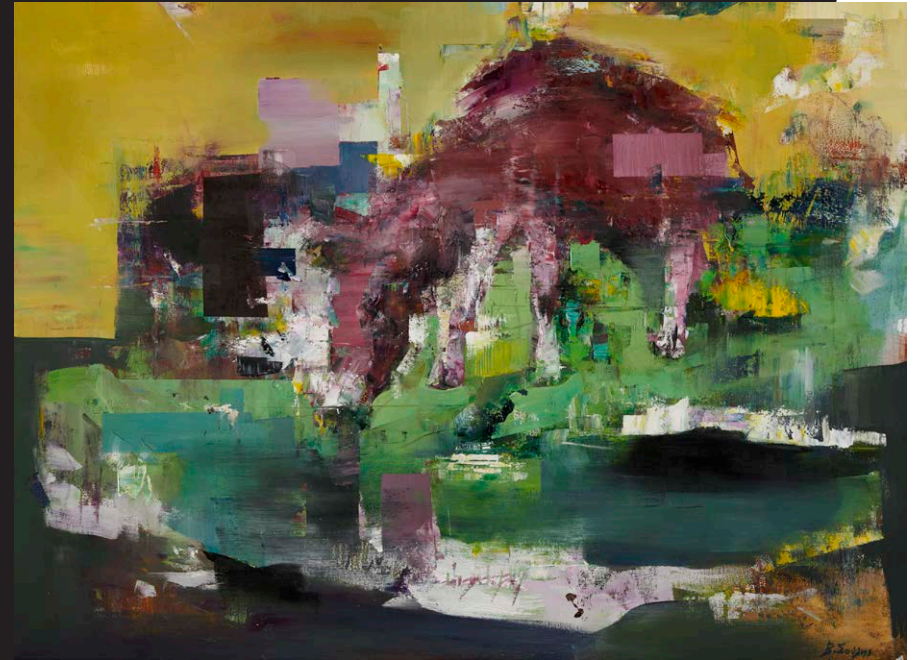
V.F. Wolf - JESTER

Vasilis Soulis

THE COW

In this work I paint a simple everyday scene from my childhood memories: a cow in a field. The color is intense because for me then all this was fantastic. It is an image that talks about the memories the memories of the passing year. But because our memories are often confused, we remember what we want to remember, many parts of it are interrupted: an image of pure geometric shapes that are like fading or fading the image.

So there is a game between representation and abstraction in emotion and logic. It lies in reality and imagination.



Vasilis Soulis - THE COW

Wong Weng Yew

WHY YOUR LEFT HAND AND RIGHT HAND HAVE DIFFERENT FINGERPRINTS

I call my work mimetic photography.

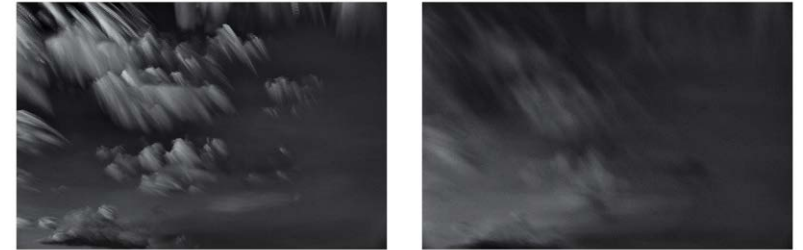
Each of my works comes in a diptych. Both images are taken over the same period, of the same subject (clouds in this case): a multi-exposure and a long exposure of around four to six minutes.

This format offers competing depictions of the same underlying reality in a set of mimetic doubles.

René Girard wrote, "When all differences have been eliminated and the similarity between two figures has been achieved, we say that the antagonists are doubles".

You felt this way before, looking at identical twins. In archaic societies, the ritual killing of twins was a common practice. When you see both images at the same time, you will get a sense of the tension inherent in visual mimetic portrayal.

Time is experienced discretely and yet flows continuously. Or is it that we experience continuous time, but cannot resist a need to subdivide our moments minute by minute, second by second? Is the 1/160 second exposure a moment? Is an eight minute exposure a moment or something else altogether? By de-privileging our own default mode of seeing, we critically examine the similarities and differences in perception that different treatments of the same moment/event/scene afford.



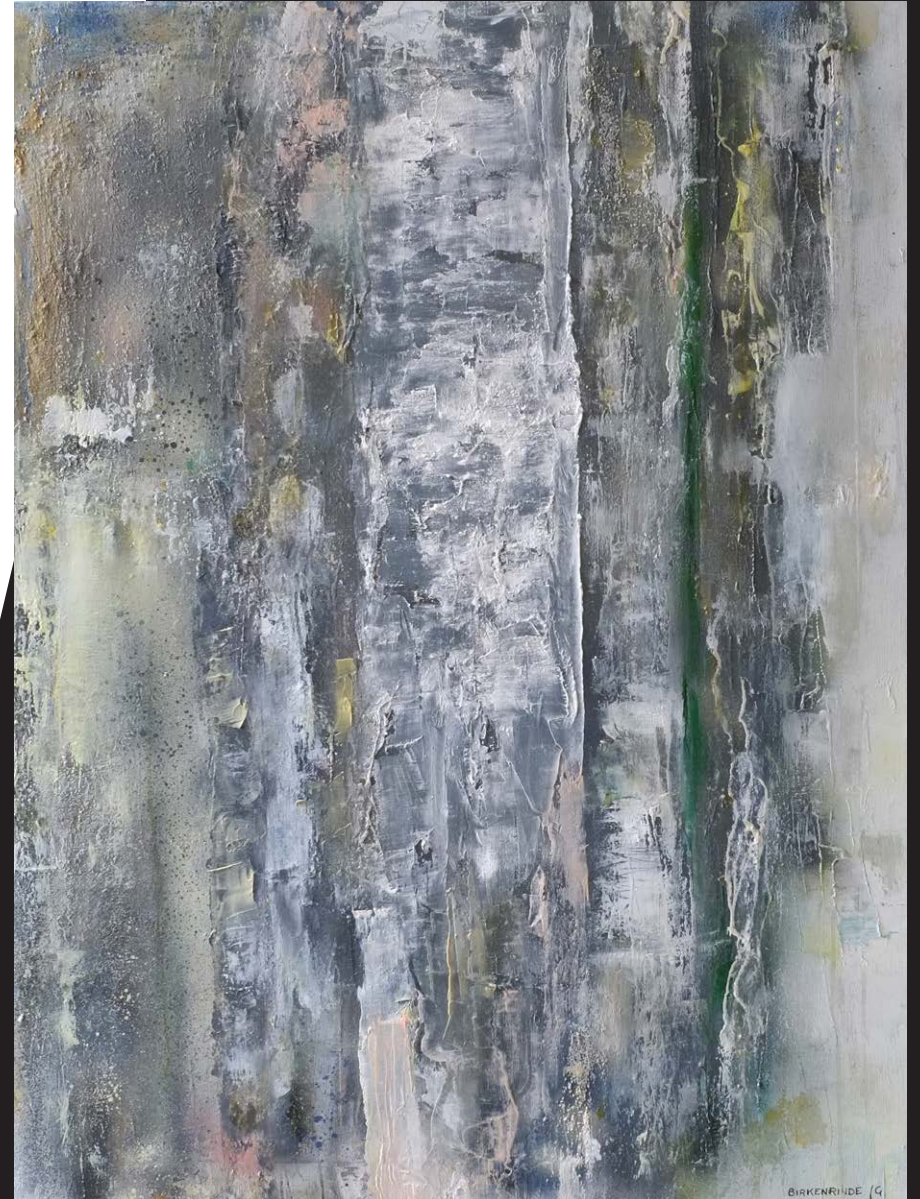
Wong Weng Yew

WHY YOUR LEFT HAND AND RIGHT HAND
HAVE DIFFERENT FINGERPRINTS

Sergio Gandini

77 BIRKENRINDE

Graduated in philosophy in Milan, Sergio Gandini has been painting since 1971: his friends and masters were Arosio, Gentili and Stradella. He held his first solo exhibition in Milan in 1988; in 1999 he received the "Gola" painting award. He had solo and group shows in Italy and abroad, in Sofia, Budapest, Mendrisio, Bucharest, Paris, Madrid, Berlin. Art critic Paolo Rizzi said about his work: "The matter and the idea: the heaviness of earthy textures, grooves, burns, is opposed to the pure conceptuality which creates ideal spaces and measures. Here is the deeper meaning of the dichotomy we find in the painting by Sergio Gandini, a cultured artist who goes past any academic tradition but also beyond any sophisticated avant-gardism. The landscape of man becomes an expansion of the spirit ... the artwork acquires its visionary force, almost as a yeast that leads to the ghost of the soul." Over the years, his interest for knowledge has deepened in the field of Eastern philosophies: he has studied for years the shodō, believing that the experience and practice of sign-writing is rooted into a vast openness to every spiritual reality.



Sergio Gandini - 77 BIRKENRINDE

Maurizio Diana

NEW HORIZONS N°158

Maurizio Diana is a painter and art scientist. Since the 1960s, his work has developed with insights into the progress of the technological society. Starting from a figurative approach, developed in the first two decades of his activity, also being part of a "Comité d'Action" in Paris, he sensed in the '80s the drift of the consumer society, proposing a dissociation between the historical and the created image which, through a repetitive modulation of the lighting, allows a continuous and differentiated fruition of the work. This operation, which will last about twenty years, will then be identified by his great friend and historian of French art Gérard Xuriguera as the "Illuminated Figuration". This idea of representation is then transformed with the cycles: "Monotone Televisions" and "Horizons" giving substance to his "Poetics of Transition", a true denunciation of the human condition, where the light, now set, offers only the "perception of the last light". In recent years, in addition to operating in the ceramics sector, with the New Horizons cycle, through the "autocitazione", he re-elaborates some of his works from the 70s and 80s, unable to create emotions, giving them new life and perhaps "a soul".



Maurizio Diana - NEW HORIZONS N°158

Grazia Santarpia

PANNELLO SONORO

Multifaceted artist ranges from painting to sculpture, design, poetry, illustration for children and visual design; Class '83, graduated in Visual Arts at the Academy of Fine Arts in Naples, where she begins a first important approach towards the study of color and sign through different methods, from visual perception to experimentation with them. He continues his studies qualifying as a Web and Graphic designer, currently in training as Color Consultant / Color Designer at IACC Italy (Mi). For over ten years he has been working in his atelier in Pompeii (Na) where Art and Design are contaminated in a universe of experimentation. The artistic path revolves around the concept of: "The sound in the becoming of matter" vault and a poetic analysis of recent discoveries in the field of quantum physics relating to the vibratory state of matter. I am inspired by the work of the Masters: W. Kandinsky, A. Kapoor, A. Calder, L'Art Brut, and by Primitivism



Grazia Santarpia - PANNELLO SONORO

Davide Frisoni

ASCESI DI LUCE

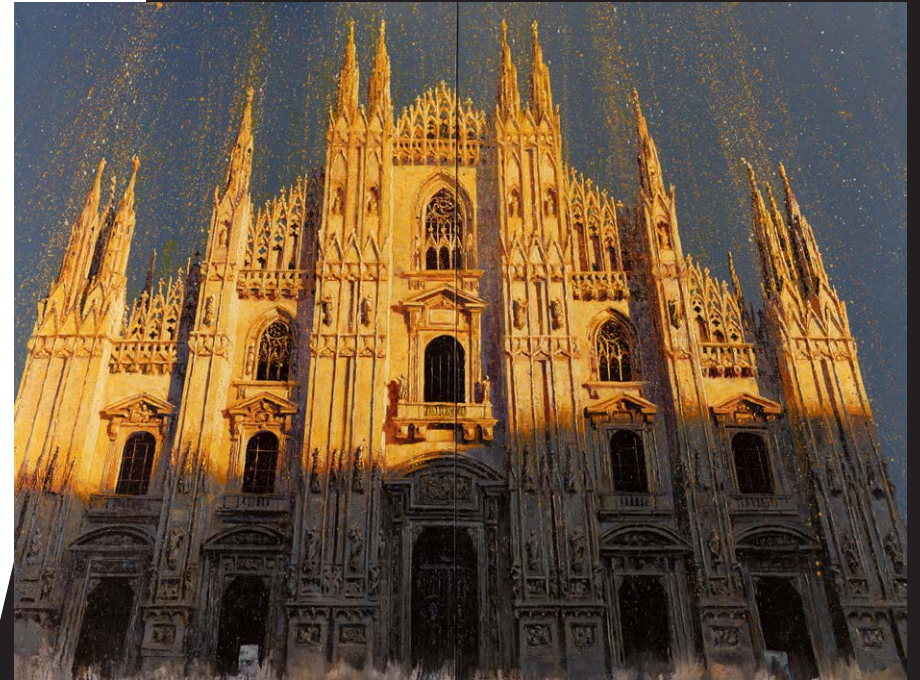
Born in Rimini in 1965, where he lives and works, Davide Frisoni graduated at the Liceo Artistico of Rimini and at the Arts' Academy of Bologna. His works are found in many museums, public and private collections in Italy and abroad (among others: the Ducati Collection of Tokyo and the Sharon Gallery in San Diego California, the Picture Gallery of Crotone and CARIM Foundation).

He worked with Art TV chain Telemarket from 2001 to 2004. In 2003 he participates to the "Views" exhibition at the Sharon Gallery in San Diego, California. In 2004 he is invited at the "International ArtExpo" in New York. Since 2007 he collaborates with 6 galleries in Italy and abroad becoming one of the most famous Italian artist belonging to the "Nuova Figurazione Italiana". In 2007 he was invited to the Biennale of Lucca. In 2009 he was chosen by the critic Alberto Agazzani for Sismondi, into the exhibition "Contemplations" and "Comparison of Ten" in Castel Sismondo in Rimini in 2010. In the same year he exhibits three works at Art Basel Miami. 2011 has been a year of great events. In July he participates to the collective exhibition "TRICOLORI. Tre artisti per tre colori" organized by the Comune di Rimini for the 150th anniversary of Italian Unity. Afterwards, on invitation by Vittorio Sgarbi he participates to the Biennale di Venezia, Italian Pavillion. 2012 He began working with the Gallery ArtSeverina Moscow with which participates in the event "Italomania" Italian Institute of Culture in Moscow. He is selected for the prize BP Award at the National Portrait Gallery in London. 2013 he gave his first International Workshop of painting in Istanbul. International Artfair of Tuyap (Turkey). 2015 opens with Bosphorus Sanat Gazetesi Venedik Bienali in Istanbul (Turkey). International Workshop of painting in the Frisoni atelier held in Rimini with Turkish artists.

In July, the solo exhibition "Riflessioni Temporalì" at the Town's Museum of Rimini. In 2016, the first solo show in Istanbul takes place at the Galeri Selvin with the exhibition "Light 2.0". Biennale del Disegno (Drawing Biennale) in Rimini, Italy with a personal exhibition entitled "Paper City – Digital Painting".

Then a collective exhibition in Istanbul at the Russo Gallery. 2018 collective exhibition within the Drawing Biennial of Rimini entitled "Sironi and the contemporary". 30 works by Mario Sironi (Italian master of '900) alongside 14 contemporary artists, at Augeo Art Space.

2020 is marked by Covid19 and months of lockdown that forced us into the house, but we have not stopped existing and living for this. It was an opportunity to rethink the relationship, to re-evaluate and rethink the fundamental things of our existence. A work that the artist actually never stops doing. So it was a very profitable period pictorially and humanly speaking. From this period was born the exhibition "The colors of my story" created at Augeo Art Space by Art Preview, by Matteo Sormani.



Davide Frisoni - ASCESI DI LUCE

Roberto Pagnani

ARBOREAL SKIN

Born in Bologna, is an Italian painter. He lives in Ravenna, where he has his studio. Roberto was raised in a family devoted for generations to art collection: since his childhood, he has been in direct contact with the works of the most important European artists of the Arte Informale movement. His record of solo exhibitions has an international range.



Roberto Pagnani - ARBOREAL SKIN

Luciano Bonetti

SMALTO SU CARTA

Luciano Bonetti was born in Varese in 1946, where he has spent a great amount of his life's time. In his parent's bar he met a lot of people, among them he knew some local artist who influenced him artistically, accompanying him towards his first steps. From the beginning he has painted faces, which represent ideas and thoughts able to shake the society. His characters materialize by the news which penetrate them, and through the news they enter the world. For this reason, he often prepares his paintings using paper of newspaper, he also uses collages or recycled materials. These illustrated people live and move inside a reality which transform them in simple appearances flattened by the same society, which makes everything conformed cancelling hopes and utopias. However, the same people can become protagonists expressing their own convictions, activating antibodies which the author paints as explosions of pure and essential colours. Rilke said: "There are many people in the world, however, there are more faces, because everyone has got different ones". The artist likes to think that his real face is still to be discovered and maybe it hides among the faces he has painted.



Luciano Bonetti - SMALTO SU CARTA

Raffaella Bellani

IL FUTURO NEL CLASSICO

Born in S. Secondo Parmense in 1973. She has always lived in Fidenza, in the province of Parma, where she works.

The passion for drawing accompanies her from the early years of school and becomes her way of expressing instincts and emotions.

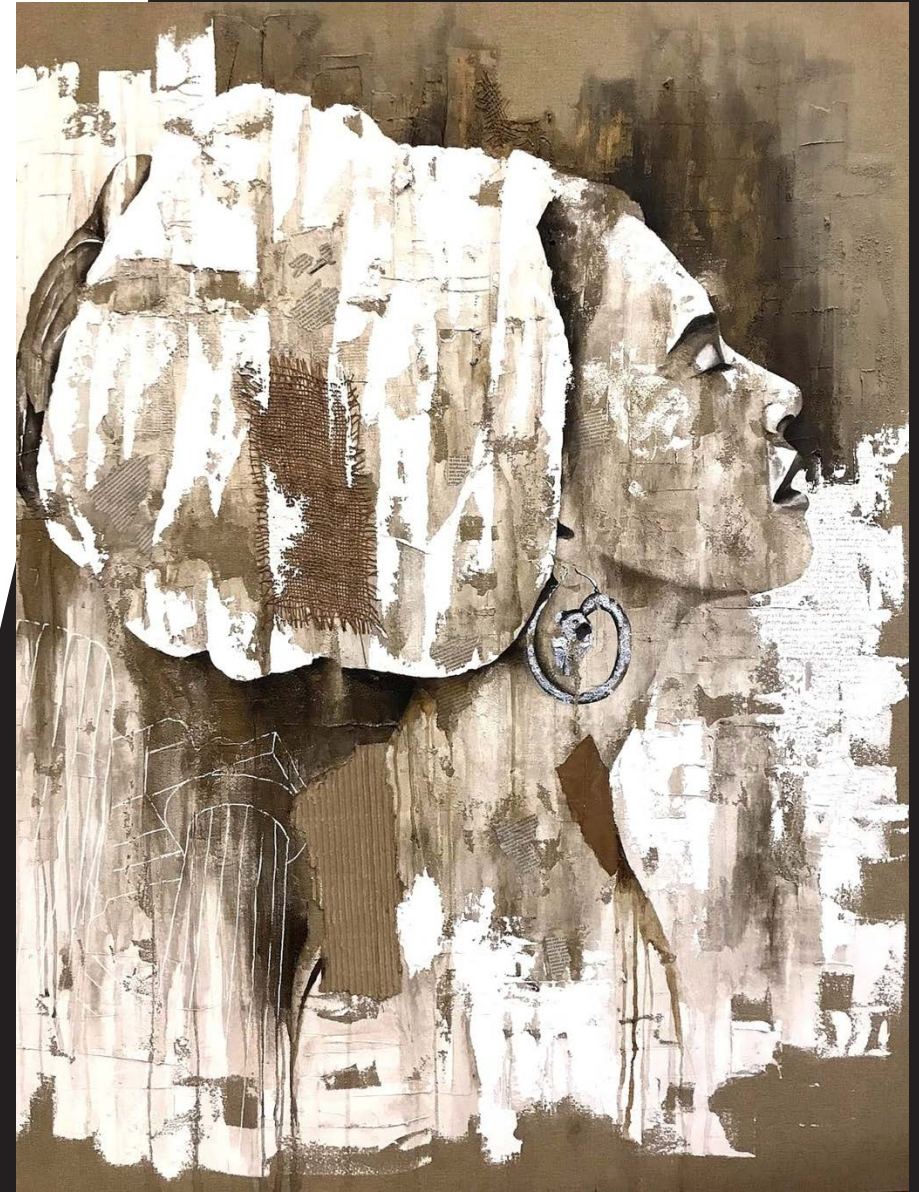
She graduated from the P. Toschi artistic high school in Parma in 1992 in the pictorial decoration section.

His stylistic and technical study and in-depth study continued beyond school by refining the methodology of acrylic colors, subsequently learning the technique of oil painting, improving watercolor, perfecting the skills with charcoals in continuous research and experimentation. He began to paint the landscape with a brush in a realistic way and then moved on to study the figure, which he loved so much in school.

He paints by overlapping several figurative images on an abstract background, dragged and scratched, mainly in black and white or in any case monochrome that represents the past, the baggage of memory that has forged each person in the formative process. In the complexity of its being made of contrasts and contrasts, of lights and shadows (like Caravaggeschi chiaroscuro) it never has a single point of observation; images overlap and flow in his imagination, until they express themselves in his art.

The last production is made with three pictorial steps. The backgrounds are abstract, material paintings made with stucco, acrylic, raw lime and collages from which figures of women with architectural or naturalistic elements emerge overlapping or intersecting. Deepening and refining the technique in a continuous stylistic and technical research is his main current interest.

He has exhibited in several group exhibitions in Italy: in Milan, Parma, Genoa, Turin and Salerno. In Europe he exhibited in Prague, Madrid, Lisbon, Paris, Athens and at art fair in Innsbruck. In March 2020 he exhibited at the twentieth edition of Scope New York. He has had several awards by winning national and international competitions and selections.



Raffaella Bellani - IL FUTURO NEL CLASSICO

Ursula Radel-Leszczynski

LA TEMPESTA II

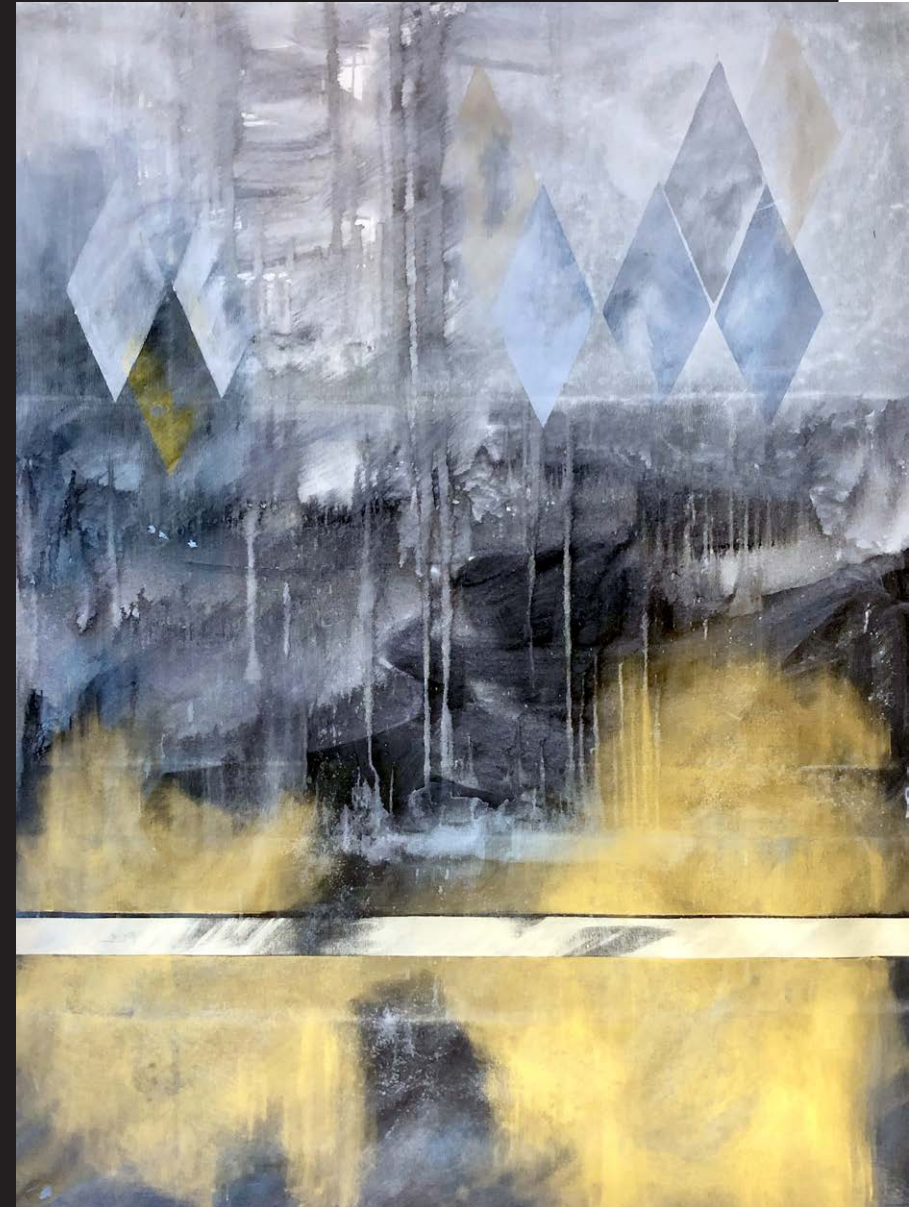
Ursula is – for some reasons – a rather unusual painter.

Her first studies, culminating in a degree in art history with a wealth of knowledge about art, greater and deeper than that of graduates of art academies and with an objective and analytical view of the work. Her art studies with good artists and educators – were undoubtedly deep enough. The third element, which essentially influenced the shape of Ursula's painting, became a fascination with the art of the Far East, and of China. The in-depth journeys proved to be enduring, and a long collaboration with two Chinese artists known as Zhou Brothers has perpetuated and deepened the painter's Far Eastern passions.

From Chinese painting she took what does not necessarily have to be attractive to a European artist: a modest, disciplined color palette, which she can bring to surprising richness.

Ursula paints on canvas and technically the paintings are throughout European, but there is something in them that intrigues with a kind of otherness. Therefore, some of the audience (and critics) are looking for links between this painting and the great currents of European art. And here the images begin to put a quiet but firm resistance.

There is an interesting light in them, so impressionism automatically begs. However, it is enough to look at the images to see that it is a light other than that in the legacy of impressionists and it plays a different role. Ursula's light often seems to come from distant galaxies, absolutizing the Recognized with the Unrecognized, with seriousness that excludes excess emotion, speaks of eternal permanence. It is difficult to place the paintings of Ursula Radel-Leszczynski in the current of abstraction. Painting derived directly from a broadly understood nature, tracking all that is happening on the border of water, earth and air can be considered as abstract landscape and not just abstraction. Geometric figures introduced into images become carriers of symbols, often reaching the archetype, which makes them universal and allows reading above local cultures accompanied by aesthetic pleasure and intellectual adventure.



Ursula Radel-Leszczynski - LA TEMPESTA II

FLUXUS

FLUXUS NOW

is a project of the Jelmoni Studio Gallery curated by Stefano Gramantieri, business partner of the Jelmoni Studio Gallery, and expert in international relations, who lives in London and coordinates the complex research of established international artists, supervising the whole management process.

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