

International exhibition Venice

Visual perspectives



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Edizioni La Notizia

Presentation

“Visual Perspectives” is a collective exhibition that explores the infinite ways of perceiving and interpreting the visual world through art. It is not merely a collection of different techniques and styles, but rather a true mapping of the individual and cultural visions of artists from around the globe.

As philosopher Maurice Merleau-Ponty stated, “Perception is not a simple recording of the world, but an act of interpretation.” Each work—from painting to photography, from sculpture to printmaking—offers a new way to view the world, telling stories, emotions, and visions that intertwine and overlap.

Visual perception is never neutral; it is influenced by our experiences, our past, and our culture. It is precisely this influence that makes each work unique and multifaceted. The multitude of subjects and the various visual interpretations that emerge in this exhibition create a rich and stimulating dialogue, where the diversity of artistic experiences is the thread that ties everything together.

Each artist, through their own language, explores the idea that “each eye sees the world differently” (Francisco Goya). The interaction between the works and the audience becomes an integral part of the experience, as each observer brings with them a unique reading, influenced by their personal perception and sensitivity.

The artist and art theorist Wassily Kandinsky once said, “Art is the language of the soul,” and in Visual Perspectives, this soul manifests itself in a variety of forms, styles, and techniques. The exhibition not only celebrates the diversity of artistic languages but also invites deep reflection on the infinite possibilities of seeing and understanding the world around us.

Every visual choice made, every detail captured, contributes to building a reality that is both personal and shared. Visual Perspectives, an exhibition to be held in the magnificent city of Venice, is a sensory journey that transcends geographical, cultural, and temporal boundaries, navigating the universe of individual perceptions.

Each work invites the audience to reflect on how the eyes, emotions, and personal experiences influence the way we see and interpret art—and, consequently, the world itself.

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TERESA BELLINI

“Tra deserti e giardini: l’astrazione poetica di Teresa”

Nei suoi lavori, il paesaggio si fa visione interiore:
superfici di luce e colore che trasformano il vuoto
in possibilità e la natura in memoria viva.

Born in Padua, Teresa studied Oriental Languages at Ca’ Foscari University in Venice. Her passion for the East took her to China, where she lived between the late 1980s and early 1990s. Back in Italy, she worked in the translation sector for 20 years, raised her family, and had two children. A curious and passionate person, Teresa loves music, reading, traveling and water. Like a note that plays constantly, the desire and need to paint have become increasingly present. She finds in abstraction her favorite form of expression, which since 2021 has become a fundamental component of her life, leading her to organize three solo exhibitions in Italy and to participate in numerous group exhibitions in Italy and abroad in Europe and New York. She currently works on three series: Abstract, Desert and Hidden Garden, but her interest in experimentation always accompanies her. She collaborates with three galleries (Italy, Spain, New York). In December 2026 she will exhibit her work in a solo exhibition in New York.

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Wine Shades, 140x100, acrilico su tela

ELENA BELLOTTI

Elena tra figurazione e astrazione

L'arte di Elena si muove in una zona di confine, dove la figurazione incontra l'astratto e si dissolve in esso. Le sue opere nascono spesso da tracce riconoscibili — un volto, un paesaggio, un frammento di corpo — ma subito queste immagini sembrano perdere i propri contorni, assorbiti in campiture cromatiche, vibrazioni di luce e segni che si trasformano in energia. Ciò che affascina è il modo in cui Elena riesce a mantenere in equilibrio due universi apparentemente opposti: da un lato l'intimità della figura, che ancora ci parla di umanità e memoria, dall'altro la libertà dell'astrazione, che conduce verso il linguaggio universale delle emozioni pure. Nelle sue tele si percepisce un continuo dialogo: la forma sembra emergere dal colore, e il colore, a sua volta, dissolve la forma, in un processo senza fine.

Questa tensione fra visibile e invisibile, fra concreto e immaginato, rende le sue opere un luogo di passaggio: non semplice rappresentazione, ma esperienza sensibile. L'osservatore è invitato a sostare davanti alla tela, a cogliere il momento in cui la figura si apre allo sconfinato, e l'astratto restituisce alla realtà una nuova profondità.

Elena, così, costruisce un linguaggio che è allo stesso tempo personale e universale, intimo e cosmico, capace di dialogare con lo spettatore sul piano della percezione e dell'emozione, prima ancora che su quello del pensiero.

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ELENA CAVANNA

Elena Cavanna's works, in their essentiality, are works full of sentimentalism, of profound reflection, of a pure interior essence that translates into painting. Elena Cavanna does not use full backgrounds or multitudes of colors and infinite shades to impress on canvas what her soul tells her. Elena's works tend to be abstract, and in this nature one can perceive three characteristics in particular: stylistic uniqueness, aesthetic beauty and a significant silent message, but so strong as to be capable of engaging the public. In this white sea that is the canvas, Elena's brushstrokes become sea water that crashes into the rocks, now with impetus, now with serenity. Her works are placed on the border between the dreamlike and the need to give voice to her spirit, to her psyche. Nature becomes almost constant in her works, and this nature - precisely - becomes a dream, a fantasy: like an agave in the sky, or like a breeze of blue wind; like a daisy that steals colors from the sky and the earth, or like the depth of the sea that turns the color of the sunset. And if Voltaire said that «The secret of the arts is to correct nature», I would venture to say – taking all responsibility – that the secret of Elena's works is to correct nature by dressing her in more beautiful clothes, giving her places safer where we can all take refuge.

Dr. Beatrice Cordaro Art Historian and

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il fiore della gioia

FRANCESCA MARINA COSTA

Francesca Marina Costa si inserisce nel panorama artistico italiano come una figura poliedrica e profondamente empatica, definendosi “L’Artista che ascolta”. Questa auto-definizione non è un semplice slogan, ma una dichiarazione di poetica che sottolinea un approccio dialogico e partecipativo alla creazione. In un’epoca in cui l’arte spesso oscilla tra autoreferenzialità e spettacolarizzazione, la sua scelta di porsi come ricettore sensibile delle storie, delle emozioni e delle esperienze altrui rappresenta un atto controcorrente.

L’ascolto, in questo contesto, diventa il primo strumento creativo: è la fase embrionale in cui il vissuto, proprio o altrui, viene raccolto, interiorizzato e successivamente tradotto in immagine. Non si tratta di una semplice trasposizione visiva, ma di una rielaborazione complessa, in cui l’artista funge da filtro poetico e trasformatore di senso. Tale metodologia richiama, in parte, la tradizione dell’arte relazionale, ma mantiene un radicamento personale e intimo, evitando l’asetticità di alcuni progetti concettuali contemporanei.

Francesca Marina si muove “a tutto tondo” non soltanto in senso tecnico, spaziando dalla figurazione all’astratto, ma anche in senso emotivo: il suo lavoro attraversa registri espressivi differenti con una naturalezza che suggerisce non tanto eclettismo gratuito, quanto la ricerca di un linguaggio adatto ad ogni storia, ad ogni tema affrontato. Il volto umano, l’animale, l’elemento naturale e la composizione astratta diventano così modalità diverse di incarnare la medesima...

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SU DACHAO

In the emerging contemporary Chinese art scene, few artists manage to combine animal representation with dreamlike and surreal atmospheres with such sensitivity and originality as Su Dachao. Born in Shenzhen, China in 1993, Su Dachao quickly established himself as one of the most promising young artists exploring the relationship between nature, imagination, and reality. His artistic production is distinguished by his use of animal subjects, which are depicted in settings that defy the laws of logic and perception, creating a visual universe that invites the viewer to reflect on the complexity and wonder of the natural world and its deeper interpretations.

Su Dachao chooses to depict a wide range of animals: from the most common ones like birds, fish, and mammals, to the more exotic ones like tigers, phoenixes, and mythological creatures. These subjects are not simple naturalistic representations, but become symbols of an inner world of desires, fears, and dreams. His choice of animals as protagonists of his works is part of an artistic tradition that sees living beings as a reflection of human emotions and social dynamics. However, Su Dachao stands out for his surreal approach, transforming these subjects into almost mythical entities, suspended between reality and fantasy...

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Healing Bull, 30x40cm iPad painting 2025

ADRIANO DI BARTOLO

Adriano Di Bartolo è nato a Mussomeli (CL) il 19/11/1957. Nel 1970 si trasferisce a Palermo, dove si diploma, nel 1979, presso l'Accademia di Belle Arti (corso pittura). Dopo un breve periodo di attività di restauro di oggettistica d'antiquariato si dedica completamente alla pittura.

"L'idea di vuoto come potenzialità si riflette nelle opere di Adriano Di Bartolo; l'artista esplora proprio la tensione tra vuoto e pieno, tra assenza e presenza, un tema che ha attraversato la storia dell'arte e della filosofia. Queste due forze sembrano opposte, eppure, come nel mito, non potrebbero mai esistere l'una senza l'altra.

Nel lavoro di Di Bartolo, il vuoto non è mai una semplice assenza, ma uno spazio attivo, carico di potenzialità. È come una tela bianca pronta a essere abitata dal gesto pittorico. Ogni pennellata, ogni segno tracciato diventa un atto che trasforma lo spazio in un luogo pieno di emozioni, significati e storie da raccontare. Non si tratta di riempire il vuoto con un soggetto specifico, ma di dare vita a quello spazio, di far emergere un flusso di energia che, pur parlando un linguaggio universale, lascia ampio spazio all'interpretazione personale." (B.C.)

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IVANA GAGIĆ KIČINBAČI

Ivana Gagić Kičinbači (1980) is a contemporary Croatian artist whose unique approach to drawing has earned her recognition in the international art world. Her extensive academic background and professional endeavors have profoundly shaped her work. With a PhD in art from the University of Mostar, she teaches at the University of Zagreb's Faculty of Teacher Education while actively pursuing her creative passions. Gagić Kičinbači's doctoral thesis, "Drawing in Contemporary Art as a Medium for Expressing the Transcendent," showcases her profound philosophical approach to art, which seeks to bridge the spiritual and the material. Her educational journey has spanned multiple prestigious institutions, from completing her master's degree in graphic arts at the University of Zagreb to her postgraduate studies of painting at the Academy of Fine Arts and Design in Ljubljana. Her accolades are numerous, demonstrating the global appeal of her work. In 2024, Contemporary Art Collectors honored her with the Global Art Virtuoso: Elite Artistic Career Achievement Award, recognizing her artistic achievements. Before this, she had received several prestigious awards, including the International Leonardo da Vinci Prize and the Contemporary Art Collectors Harmony for Humanity Prize in 2023. Her works were shown at solo and group exhibitions in Europe (including Great Britain, Spain, Slovenia, Germany, Bulgaria, Croatia, Italy, and France), the United States, the United Arab Emirates (Dubai), and Japan.

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Touching the Earth 2 2025

CAMILLA GHIONE

Tra Linee e Fronde: il lessico visivo di Camilla Ghione

Camilla Ghione si affaccia nel panorama contemporaneo con un linguaggio pittorico che si nutre di contrasti sottili e armonie silenziose. Nata da una formazione eclettica, che abbraccia tanto la pittura gestuale quanto la meditazione sulle forme organiche, Camilla si distingue per un approccio che potremmo definire poetico-strutturale all'astrazione.

La sua pittura non è mai pura astrazione nel senso geometrico del termine, né si abbandona completamente all'informale. Camilla lavora su un crinale instabile, e proprio in questa tensione tra figurazione latente e gestualità astratta costruisce un proprio universo visivo riconoscibile, fatto di stratificazioni, dissolvenze e accenni vegetali che, più che descrivere, suggeriscono.

Osservando una sua serie recente, notiamo come la superficie del quadro venga trattata quasi come una pelle: levigata in alcuni punti, increspata in altri, sempre viva. Il gesto pittorico, pur se controllato, conserva una vibrazione organica. Le cromie, generalmente calde e naturali — ocre, verde bosco, rosa spento, bruni terrosi — dialogano con la materia come se fossero parte della stessa nascita. Non ci troviamo mai davanti a un'opera "urlata", ma piuttosto a un'eco lunga, a una meditazione.

L'astrazione di Camilla non si fonda su una negazione del reale, ma su una sua trasfigurazione lirica. Le forme vegetali che emergono — fronde, palme stilizzate, venature di foglie — non hanno funzione descrittiva. Sono apparizioni, memorie visive, a volte solo intuibili. Come se l'artista avesse respirato profondamente un paesaggio e ne restituisse non l'immagine, ma il battito...

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MARIA FRANCA GRISOLIA

La lettura interpretativa del mendo pittorico di Maria Franca Grisolia, al di là del processo di decodificazione, dà ragione al fondo di quella percettività quasi poetica di cui si faceva cenno, una percettività che si esalta nel sistema dinamico che è al fondo stesso dell'esistere, come a suggerire un percorso, un paesaggio dell'anima in una operazione in cui l'occhio pare soggiogato dalla forza della fantasia. I colori svolgono un loro ruolo prioritario in una serie di accostamenti che al tratto grafico assicurano l'accensione di tipo espressionistico, quasi a suggerire e ad evidenziare veri e propri intarsi di colore timbrico che sembrano aprirsi davvero uno spazio, un luogo in cui vengono a frizione le forze dell'idea e della forma, come echi di un mistero che appartiene alla fantasia e alla intelligenza. Allora possiamo dire che il linguaggio pittorico di Maria Franca vuole privilegiare la metafora della realtà contemporanea come luogo in cui il fantastico vivamente finisce con l'intrecciarsi ad una sorta di esplorazione delle emozioni e delle speranze. Sono come due sfere d'azione diverse, anche se alla radice agevole comprenderne la naturale vocazione esplorativa dell'essere come elemento sintattico e sincronico, in una specie di narrazione visiva, i cui termini linguistici hanno una ricordata fusione con un mondo di idee, di pensieri, di sentimenti che si legano alle soglie inquiete della sensibilità dell'artista.

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*"Pirandello, riflessione sul pensiero-sono ciò che mi si crede" 2017
olio su tela, cm.50x70*

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CARLA KLEEKAMP

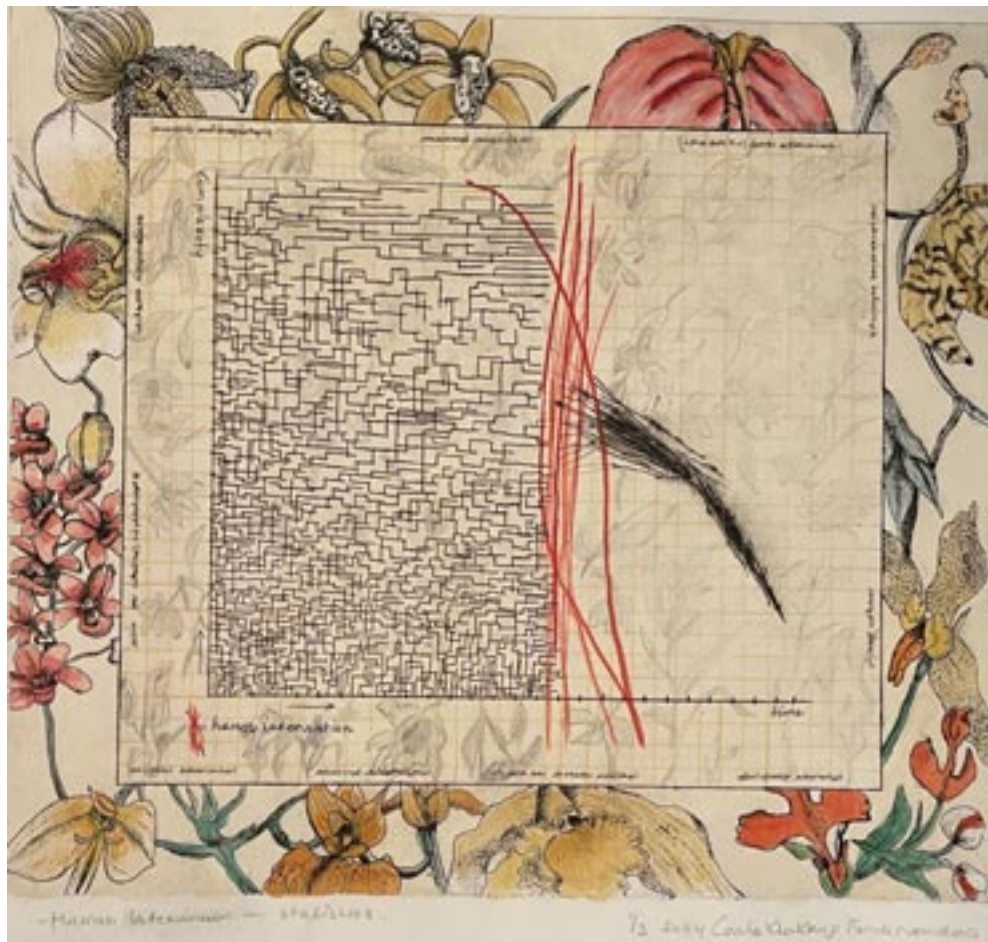
Carla: The Language of a Wounded Nature

Carla's artistic research stands out for its multifaceted approach, ranging from printmaking to collage, from watercolor to nijimi, and finally drawing. This plurality of languages is never a mere stylistic exercise, but rather a precise expressive necessity: to find the most suitable form to convey the fragility of nature and its constant suppression at the hands of humankind. In this sense, her work fully belongs to a contemporary reflection that intertwines aesthetics and ethics, image and critique.

In her prints, the line appears sharp and relentless, conveying the harshness of environmental exploitation. Collage, with its layering and fragmentation, evokes a landscape torn apart, disassembled, and reassembled into hybrid forms that bear witness to the scars left by human intervention. In contrast, watercolors and nijimi rely on fluidity and transparency, evoking the vulnerability of ecosystems and their ephemeral beauty. Drawing, finally, with its essential linearity, synthesizes and condenses the core themes of her research, as if to reaffirm that clarity of message does not require embellishment...

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YUCHEN LONG (KRISTI)

Yuchen Long

Yuchen is a young Chinese artist currently living in London to study at the University of the Arts. Its path is located in a fertile space of cultural exchange, where the meeting between the eastern visual horizon and the western artistic panorama generates unprecedented tensions and possibilities. Coming from a pictorial tradition with deep roots in calligraphy, ink painting and an aesthetic vision linked to the cyclical nature of forms, Yuchen chose to confront a pictorial language that is rooted in European modernism, and in particular in that area that criticism defines “primitivism”.

Primitivism, historically, has borrowed symbols, forms and formal solutions from non-European cultures, often filtering them through a lens of idealization and simplification. Yuchen turns this perspective on its head: she is not a Western artist who looks “elsewhere” for reasons; instead, she is a young Eastern artist who goes through the heart of Western modernism, recognizes its ambivalent legacy, and reworks it with an internal/external point of view. In this, his position is critical and fertile: he brings with him the memory of another visual tradition and makes it dialogue with the language of Western art, without passively undergoing the models but appropriating them with awareness.

Yuchen favors two main mediums: oil on paper and watercolor. This choice is significant for two reasons. First, oil on paper removes oil painting from the monumentality and solemnity of the canvas, making it more intimate, more fragile, almost diary-like. Second, watercolor — with its fluid, unpredictable and light nature — creates a counterpoint to oil, allowing the artist to alternate material density and atmospheric transparency...

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LYDIA LORENZI

L'arte di Lydia Lorenzi nasce dall'esigenza di creare spazio per l'emozione, piuttosto che raccontare una storia narrata. Come Rothko, crede che i colori possano fungere da veicolo per l'interiore, ma la sua strada si muove lungo una grammatica personale di superfici, tonalità e densità luminose. Non cerca scorciatoie descrittive; preferisce che lo spettatore sia chiamato a un'esperienza meditativa, in cui la massa cromatica diventa paesaggio sensoriale.

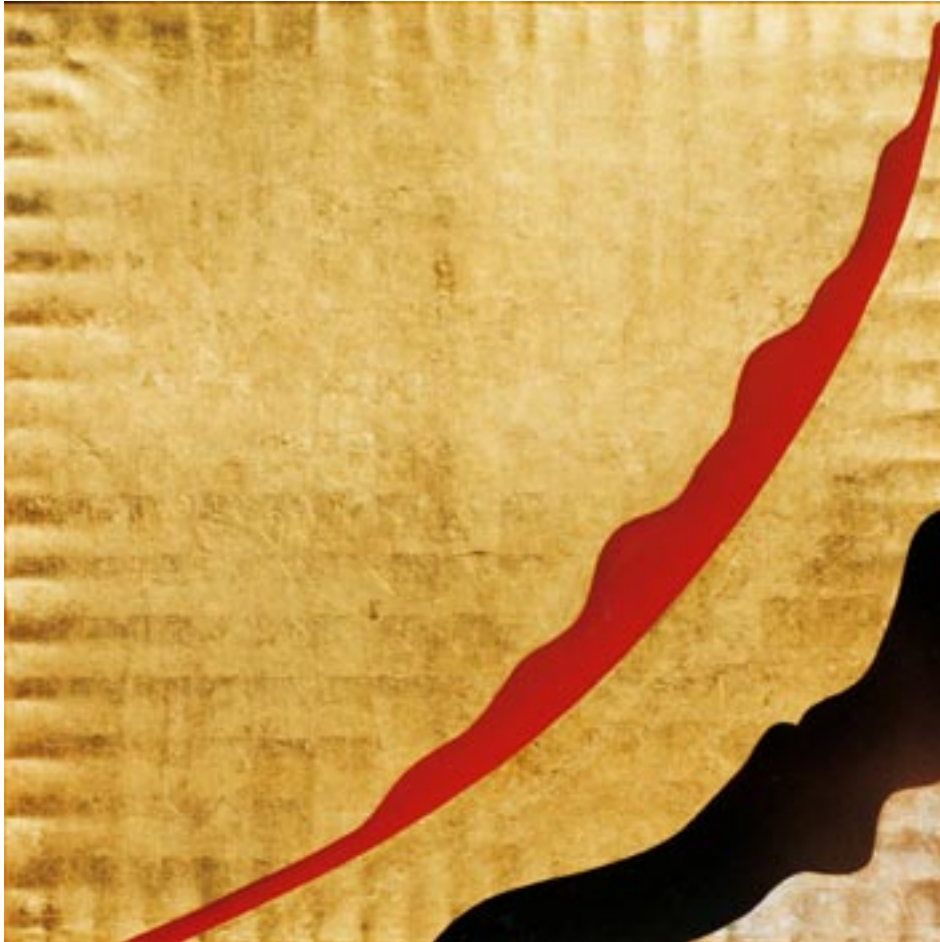
Nel lavoro recente si nota una continua tensione tra campo e prua, tra vastità e intimità. Le tele sono grandi, quasi muri da attraversare, ma i confini non sono rigidi: i bordi sembrano dissolversi e le tonalità si sfumano una nell'altra, come se l'aria stessa potesse assorbire il colore. L'approccio è astratto in superficie, ma carico di residui emotivi: rosso e arancione emergono come segnali di passione, blu profondo e grigio ferro suggeriscono calma e gravità; accanto a loro, toni più chiari e polverosi che sembrano respirare.

La lavorazione è meditata e lenta. Si parte da una preparazione della superficie che lascia l'intonazione cromatica successiva: strati sottili, velature quasi trasparenti, poi un'affumicatura di colore che avvolge la tela. Non c'è un'immagine da decifrare; c'è un campo in cui la memoria dell'osservatore è invitata a vagare. Questa pratica — come quella di Rothko — invita lo spettatore a fermarsi, a restare con il colore finché un'emozione non si dissolve o prende forma dentro di sé.

Lydia evita la pittura gestuale, preferendo una pittura centrata sull'equilibrio tra peso visivo e respiro cromatico. La superficie diventa una tavolozza di densità: aree di colore si impongono, altre si scivolano, creando una simbiosi tra dinamismo e quiete. In questo modo, la pittura astratta non è solo un ritmo di tinte, ma un luogo di contatto tra corpo, colore e memoria...

Cologero Cordaro

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1998 Bagnasciuga

FEDERICO MAGGIORE

Federico è nato a Brindisi. La sua pratica esplora la memoria del materiale ferroso, intrecciando tradizione artigianale e linguaggio contemporaneo. Le sue opere dialogano con spazi pubblici e collezioni private, invitando il pubblico a confrontarsi con la durezza della materia e la sensibilità delle forme.

Federico è un artista scultore specializzato nel ferro, dove texture, saldature e patinature raccontano una storia di tempo, fatica e resilienza. Le sue opere esplorano la condizione umana attraverso forme robuste, linee dure e l'equilibrio tra vuoti e pieni, fondendo realismo materiale e potenza visiva.

Il ferro forgiato, la lavorazione manuale, le saldature visibili, superfici ossidate e patine che evidenziano l'urto tra venature naturali del materiale e interventi dell'artista. L'essere umano come insieme di forze — forza e fragilità, peso e leggerezza — rappresentato mediante forme geometriche e organiche in dialogo tra densità e spazi vuoti. Una resa tattile che invita all'esplorazione delle superfici, delle mani d'artista e del tempo incastonato nella materia.

Ferro come materia vitale, simbolo di resilienza, memoria e continuità, dove la massa e la gravità definiscono la presenza scultorea. Indagine sulla condizione umana, identità, memoria ed emozione, con un registro che ospita sia potenza che lucidità contemplativa. Poi equilibrio tra robustezza delle forme e silenzio contemplativo, capaci di muovere lo spettatore a riflettere sull'essenza dell'animo umano. Le sue opere apprezzate per autenticità e capacità di coinvolgere, offrendo una lettura multilivello tra gesto dell'artista e ricezione dello spettatore...

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STEPHANIE MATTHES

Stephanie e l'autoritratto come riflessione interiore

L'opera di Stephanie si impone con una presenza silenziosa ma dirompente, inscrivendosi nella tradizione dell'autoritratto ma distaccandosene per via di un linguaggio che sfiora volutamente l'astratto. In un panorama in cui l'immagine del sé viene spesso legata a una resa realistica, l'artista sceglie invece di muoversi lungo i confini dell'indefinito, preferendo all'aderenza mimetica un dialogo con le forme, i colori e le sensazioni che il proprio volto e la propria identità evocano.

Ciò che colpisce immediatamente è la capacità di Stephanie di evitare qualsiasi compiacimento estetico: non si tratta di un autoritratto che intende rassicurare lo sguardo dello spettatore, bensì di un campo di tensioni cromatiche e segni che invitano a interrogarsi. Le pennellate, a tratti decise e a tratti evanescenti, compongono un volto che non vuole mai chiudersi in una definizione stabile. È un'identità in costruzione, un divenire continuo, che trova nell'astrazione il suo terreno più fertile.

Il colore assume un ruolo centrale: modulato in campiture che si avvicinano e si respingono, evoca tanto la materia viva della pelle quanto lo spazio interiore delle emozioni. Non si ha mai l'impressione di trovarsi di fronte a un'immagine conclusa; piuttosto, si assiste a una sorta di rivelazione parziale, come se l'artista si mostrasse e allo stesso tempo si sottraesse. È proprio questa tensione a rendere l'opera vibrante e attuale, perché restituisce l'idea di un sé frammentato e molteplice, in linea con le inquietudini della contemporaneità...

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Pure beauty Dôle du Valais. Charcoal, acrylic on canvas 60x80 January 2025

RENATE MERZINGER PLEBAN

Landscapes in a broad sense

Renate Merzinger-Pleban born in Vienna, belongs to that generation of Austrian artists who grew up between the cultural memory of the twentieth century and the aesthetic uncertainties of the new millennium.

Although rooted in the territory and in Central European sensitivity, her work does not allow itself to be harnessed into geographical labels: her landscapes, "in a broad sense" as she herself likes to define them, are internal geographies rather than real places, evocations rather than descriptions.

Trained at the "University of Applied Arts" in Vienna, Renate has always preferred the sign over the mass, the lightness of the line over the monumentality of the form. Her consistent but changing research has attracted the attention of international critics and curators, cementing a career that began in the independent galleries of the Austrian capital.

Drawing, for Renate, is never preparation: it is the work itself.

The pencil, with its ductility, allows it to move from quasi-cartographic precision to areas of evanescent shadow. Gypsum, on the other hand, offers a more substantial material, capable of stratifying glazes and scratches. The union of the two generates vibrating surfaces, in which sign and background become confused.

In watercolor and acrylic paintings, Renate retains the drawing approach: even when introducing color, the compositional structure remains guided by line and manual rhythm.

Watercolor brings transparency and unpredictability, creating atmospheres similar to mists or diffuse lights; acrylic, by contrast, concentrates and defines, as moments of focus in an uncertain field of view...

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'Houses close to each other', acrylic on paper, 59x42 cm, 2002

FRIEDHARD MEYER

The language of the sign: Friedhard Meyer's neo-pointillism

In the panorama of contemporary art, Friedhard Meyer stands out for a coherent and refined research that rereads the pictorial tradition through a personal and meditative approach. Born in Nuremberg in 1940, Meyer has progressively developed a visual language that finds its distinctive feature in the repetition of the pictorial gesture and the use of the dot. His works are ideally placed in a dialogue with nineteenth-century pointillism, while departing from it in intent and results: if Seurat and Signac relied on the science of color and optical perception, Meyer shifts the center of gravity to the energy of the sign and the almost meditative relationship between artist, surface and spectator.

His “neo pointillism” is not a technical re-proposal, but a conceptual evolution. The surface is built through the dense and regular superposition of small touches, often monochrome or modulated in limited chromatic ranges, which produce a vibrant, hypnotic, immersive field of vision. Meyer's painting does not represent, but evokes. The sign –always recognisable, always reiterated – is transformed into pulsating matter, into a plot that oscillates between order and chaos, between control and intuition.

What is striking is the ability of his compositions to hold formal discipline and emotion together. The paintings, although lacking a figurative narrative, suggest mental landscapes, atmospheric vibrations, states of mind. The pictorial space is no longer descriptive, but experiential: it offers itself to the viewer as a place where the gaze is lost, confused, recomposed. Meyer's abstraction is not cold or detached, but deeply sensitive. The point becomes a repeated act, a ritual gesture, almost a visual meditation that affirms the value of time and presence...

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River of no Return 1, Neuer Pointillismus, 80 x 100 cm, 2024

EDDIE MOSLER

In the ever-changing universe of contemporary art, abstraction returns to become spiritual language through the work of Eddie. A visionary painter and tireless experimenter, Eddie proposes a journey that goes beyond simple visual perception: each canvas becomes an opening, a threshold that leads towards internal and cosmic territories.

The heart of his poetics is a fascinating and radical idea: a “auric portal of creation”, built through 9 auric colors, 9 geometric figures and 9 luminous pillars, elements that are intertwined in the vibration of what the artist defines as the frequency of Astral Gold in the 17th dimension.

If these words seem to belong more to esoteric philosophy than to art criticism, it is enough to look at Eddie's works to grasp their meaning. Colors are never random: they shine, attract and repel each other like energy fields. Geometric shapes creep into the pictorial surface as archetypal signs, ancestral memories that the eye recognizes without knowing how. The pillars of light pass through the canvas, breaking two-dimensionality and opening the space to an inner perspective.

In this way, Eddie fits into a tradition that goes from Kandinsky to the spirituality of the contemporary sign, but detaches himself from it decisively: his is not an abstractionism that “represents”, but rather an abstractionism that “activates”. His works are not limited to being looked at, but are offered as experiences to be lived, as mirrors that send fragments of one's interiority back to the visitor.

In a cultural landscape where the image is often consumed in haste, Eddie gives art back the time of contemplation. His is a proposal that requires listening and openness, a call to consider painting as a ritual and as a threshold, capable of transporting the viewer beyond the boundaries of the visible.

Thus, in his canvases, the abstract is never an escape from reality: it is rather a return to the essence, a dialogue with what, perhaps, we call infinite.

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Cosmos Heartbeats, acrylic, gold and glitter on canvas, 100 cm x 80 cm, 2025 -

JANNA POLIENKO

La ricerca di Janna, artista russa attiva nell'ambito della pittura astratta, si colloca all'interno di un discorso che interroga i confini stessi del medium pittorico. L'astrazione, per lei, non è mero esercizio formale, ma terreno di indagine in cui il colore e il gesto assumono valore strutturale e concettuale. La tela diventa un campo di forze in cui tensioni cromatiche e stratificazioni materiche costruiscono un linguaggio autonomo, sottratto a ogni esigenza rappresentativa.

Un aspetto peculiare della sua pratica è l'inserimento di oggetti reali, in particolare il pennello, che viene inglobato nell'opera come elemento perturbante. Questa scelta, che rimanda in modo evidente alle sperimentazioni di Arman e al suo metodo di accumulazione, introduce una riflessione sulla natura dell'atto artistico e sul rapporto tra strumento e risultato. Se in Arman l'oggetto era feticcio seriale, in Janna diventa simbolo singolare e performativo: testimonianza del gesto, reliquia del processo creativo, frammento che interrompe l'omogeneità del piano pittorico.

Il dialogo tra astrazione pittorica e oggetto reale attiva una tensione critica: la superficie dipinta non si chiude in se stessa, ma si apre a una dimensione ibrida che oscilla tra pittura e installazione. L'oggetto inserito non è semplice ornamento, bensì dispositivo di discontinuità, capace di destabilizzare la percezione e di spostare la riflessione sullo statuto dell'opera d'arte.

In questo senso, Janna si muove lungo un crinale che unisce lirismo e analisi, sensibilità estetica e consapevolezza teorica, confermando l'astrazione come spazio ancora fertile per interrogare i processi e le possibilità della pittura contemporanea.

Calogero Cordaro

Visual perspectives



PATRICIA RODGERS

The work of Patricia Rodgers is placed in a suspended space between introspection and representation of daily life, evoking subtly but unmistakably the poetics of Edward Hopper. It is not a simple stylistic affinity, nor a direct or didactic reference: what emerges, rather, is an emotional commonality, a similar way of reading and returning the loneliness, quietness and latent tension that inhabit certain ordinary moments.

His figures, often immersed in urban or domestic contexts, seem to be crossed by a silent distance - not so much between them and the environment, but between their presence and the viewer. This sense of suspension is amplified by a wise use of light, which is never just a technical element but becomes a real narrative matter: the light selects, isolates, suggests. As in Hopper, it does not illuminate everything but chooses where to fall, leaving the rest in shadow or waiting. The surfaces affected by light are not only scenographic elements, but spaces full of meaning.

At the compositional level, Patricia prefers essential shots, without ornaments, where each object seems to have a specific weight. The architectures, the rooms, the windows are more than environments: they were of mood. There is an almost cinematographic precision in the construction of the scenes, as if each work was a frame isolated from a wider narrative, which the viewer is invited to complete with his own imagination.

But if in Hopper loneliness often took a melancholy, almost existential form, in Patricia there is a different sensitivity, more intimate and contemporary. His figures do not seem so much victims of modernity as witnesses of an inner time. They are conscious presences that live in silence without suffering it. The void is not an absence, but a space for reflection. Everyday life, instead of appearing repetitive or alienating, is charged with a new emotional force, almost meditative...

Calogero Cordaro

Visual perspectives



Light in My Room oil 24 x 24 C 2025



Visual perspectives

MARIAN SAVA

Marian Sava stands out for his surprising ability to dialogue with matter, transforming black marble, yellow marble and granite into works with a strong expressive charge. His plastic language touches the informal, avoiding the traditional figuration to embrace free forms, fluid, almost organic. There is an obvious tension between the hardness of the material and the lightness of the compositions, which seem to be born from an instinctive but controlled gesture. The surfaces, sometimes smooth, sometimes left rough, help to create a hypnotic visual rhythm. The choice of black and yellow marble is not only aesthetic but conceptual: light and shadow, presence and absence. Granite, on the other hand, amplifies even more the feeling of eternity and endurance. His works defy time and space, projecting themselves into a dimension suspended between nature and abstraction. A work that speaks to the matter, and that of the matter makes visual poetry.

Calogero Cordaro

Visual perspectives



Aurore, pink marble cm 38x46x13 celestial dance

MARÍA ISABEL SALZAR

Crystal clear simplicity

The works of María Isabel de Lince have their own unmistakable physiognomy that separates them from any comparison. Crystalline simplicity, a certain mental balance, a broad and modulated musicality, but above all something mysterious filtered through a sweet feeling of things.

The same figures emerge synthetically from the light, they become light themselves, pure luminous essence, almost as if to pierce a dreamy atmosphere. Perhaps it is the light touch that marks the notes of a musicality that internalizes the images. It is as if there were an Ariadne's thread that remains nostalgia, but a nostalgia that strangely carries itself backwards and moves forwards, like a projection towards those which are the landing places of poetry. Or the seascape in the rich variety of chromatic shades seems to suggest dreamy escapes because the painting is suffused with internal luminosity, arcane and mysterious as well as its discreet and subtle charm. It is a fantastic imagination that relies on color in the multiple variety of its expressions that reduce María Isabel de Lince's painting to a climate of sentimental impact in the climate of a dreamy reality. The colors are suffused and iridescent: there is like a vaporousness of skies that makes the painting an allusion, a subtle stimulus to a transfiguration of things. Then we can well say that this way of "seeing" reality in its landscape views is also a way of savoring reality in its most secret fibres, almost as if wanting to grasp the meaning of a song that continues, softly, on the wave of a modulated flute. Thus it is easy to grasp how the stimulus of a research that María Isabel entrusts to her world of images in an expressive path which, although starting from reality, seems to go beyond, as if wanting to open new glimpses to discover a dimension of a sentimental nature: perhaps it is only an escape from reality to find echoes of an inner spiritual vitality.

Calogero Cordaro



Help from space oil on linen 85 x 100 cm US \$ 6.100

MIRA SATRYAN

Contemporary art thrives on experimentation and visual emotions that challenge conventions and invite the viewer on a sensory journey. In this context, the work of Mira Satryan, a Polish-American artist and graduate of the Krakow Academy, stands out for its vibrant explosion of color and the expressive power of broad, bold brushstrokes. Her work, characterized by an abstract language, emerges as a dialogue between emotions, energy, and a sense of freedom that transcends cultural and linguistic barriers.

Her training at the Krakow Academy, renowned for its rigor and focus on European artistic tradition, provided Mira Satryan with a solid technical and theoretical foundation. However, her work stands out for a personal and innovative approach, blending European roots with influences from American culture, creating a bridge between two artistic worlds. Her training is reflected in a conscious use of color and mastery of painting techniques, resulting in visually striking compositions.

Her international experience and binational background translate into a visual language that embraces diverse artistic traditions, from American Abstract Expressionism to more classical European influences. This fusion of influences results in works that are both rooted in tradition and open to new interpretations, making her work an example of how art can bridge cultures and generations.

The most immediately recognizable aspect of her work is the use of broad, energetic, and often seemingly impulsive brushstrokes. These overlapping and intertwining brushstrokes create a vibrant and dynamic surface, as if the artist wanted to capture a moment of pure emotional expression. The choice of bright colors—from red to blue, from pink to green—contributes to an explosion of vitality and chromatic tension...

Calogero Cordaro

Visual perspectives



Visual perspectives

TOMAS WELLS SCHALLER

The transparency of the invisible: the watercolor as an inner vision in the contemporary landscape

In an artistic time that often privileges the urgency of expression, the impact of the gesture or the theoretical density, the work of this young artist represents a gesture of subtraction, a silent but powerful choice: that of watercolor. Technique as old as difficult, the watercolor imposes a different rhythm, slower, reflective, almost meditative. It does not allow corrections or second thoughts: every sign is definitive, every veil is an act of trust. In this context, choosing watercolor today is not simply a matter of style, but a poetic and existential statement.

The landscapes that Thomas Wells Schaller proposes are not decorative views, nor faithful reconstructions of the real. They are rather thresholds, margins between the visible and the inner. The observer is called to pass through them in silence, to let himself be enveloped by a nature that does not impose itself but gradually reveals itself. The often blurred contours, the muted or modulated colors with chromatic wisdom, lead us to a dimension that we could define as "infrasound", where what counts is not so much what you see, but what you perceive between the folds of the unsaid. Every landscape becomes a mirror of the soul, a delicate form of introspection.

The technical maturity of Thomas is surprising, especially considering his young age. There is no rigidity or mannerism in his works, but a conscious control that never stifles the freshness of intuition. The water, a living and unpredictable element, is tamed with grace but never forced: one has the feeling that the artist paints together with the pigment, leaving it to be the matter itself to suggest directions, tensions, movements...

Calogero Cordaro

Visual perspectives



Afternoon Piazza Navona-Rome 76x56

OTELLO TURCI

Otello è uno scultore che lavora prevalentemente con bronzo, legno e terracotta, materiali che dialogano tra loro creando tensioni vissute e atmosfere cariche di memoria. La sua formazione nasce nella falegnameria del padre: il contatto quotidiano con il legno forgia una sensibilità tattile che si riflette in ogni taglio, lucidatura e incavo, diventando dialogo con la materia.

Nei suoi lavori la figura umana si reinventa attraverso superfici che accolgono la luce in modi diversi: vene e texture nel legno, riflessi del bronzo, e una terracotta che assume una risonanza opaca o lucida. Otello esplora l'io dell'artista e dell'osservatore, invitando a toccare quasi con la mente la materia per comprenderne la memoria. Ogni pezzo racconta una storia di trasformazione: dal tronco al tronco d'opera, dalla creta alla superficie, dalla forma grezza a una presenza pregnante. La pratica di Otello è un incontro tra tradizione e contemporaneo: manualità antica e sensibilità odierna convivono in opere che parlano di tempo, peso e resistenza – della materia, del gesto e dell'emozione imprimita sulla superficie. Nei suoi lavori dialogano l'umanità e il mondo, come se la scultura fosse una memoria sommersa pronta a emergere a ogni nuovo contatto.

Calogero Cordaro

Visual perspectives



MIA VUCIC

In recent years, the name Mia has begun to make its way into the digital art scene, standing out for a body of work that weaves together, with remarkable sensitivity, three central dimensions of contemporary life: technology, identity, and spirituality. Despite her young age, the artist brings with her more than fourteen years of experimentation, during which she has skillfully navigated between different languages such as digital collage, glitch art, vector graphics, and motion graphics.

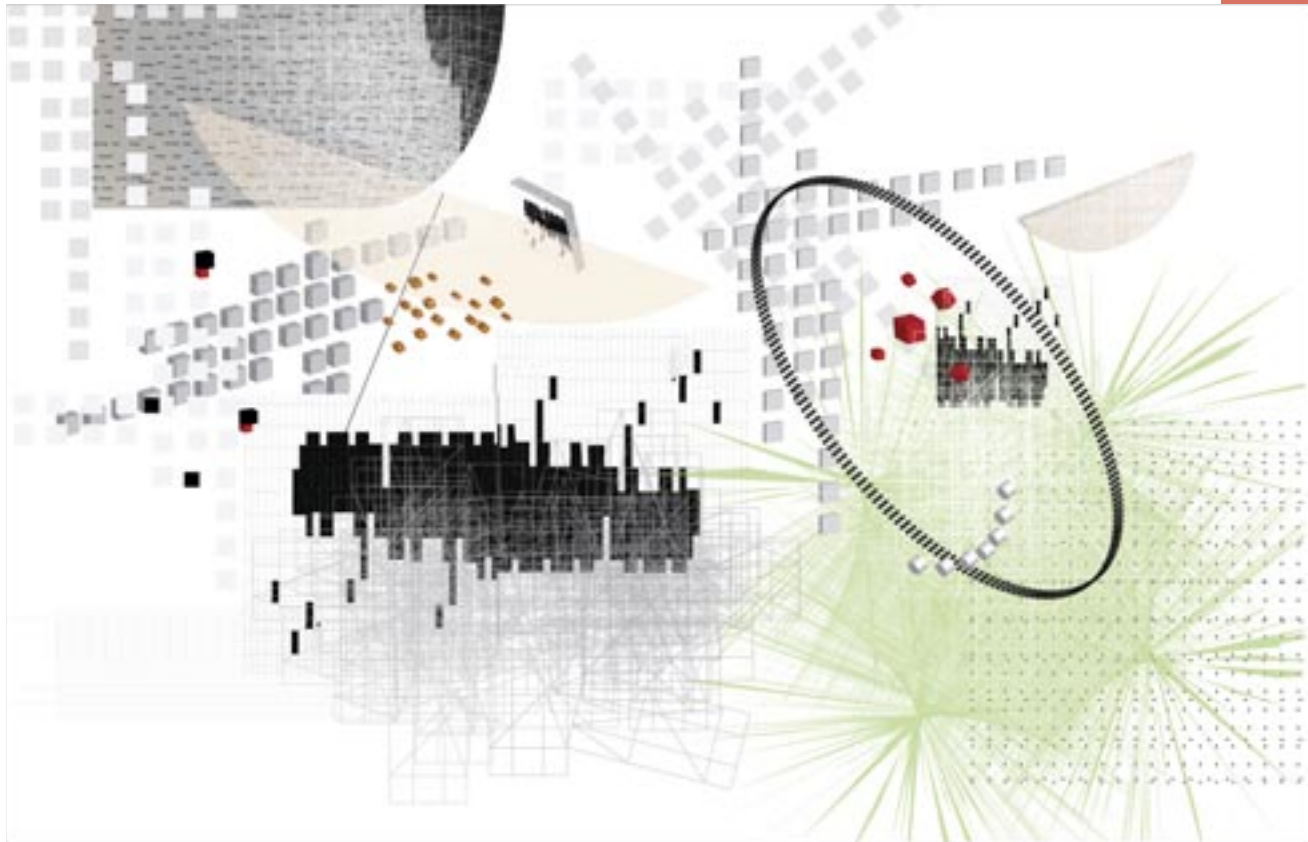
What defines her practice is precisely this ongoing dialogue between diverse media, allowing her to construct visual universes suspended between order and disorder. Glitch, with its fractures and “errors,” becomes in her hands a powerful symbol of the human condition: imperfect, fragile, yet authentic precisely because of those flaws. In contrast, the clean and controlled aesthetic of vector graphics and animation brings balance, opening the way to a reflection on humanity’s yearning for harmony and transcendence.

What makes Mia’s work particularly compelling is her ability to go beyond the technical. Technology is not simply a tool, but a language she bends toward intimate ends: exploring the individual’s relationship with the self and with the world in an era dominated by algorithms and digital images. Each composition becomes an invitation to pause, to ask who we are, and to consider what space spirituality can still occupy in an increasingly virtual universe.

In this sense, Mia positions herself among the most promising voices in today’s digital art scene, capable of speaking both to insiders and to a broader audience. Her art, while rooted in web aesthetics and glitch culture, does not merely follow trends: rather, it carves out a personal path that transforms the digital into a poetic experience. Looking at her works, one doesn’t simply feel they are watching moving images, but that they are crossing a true inner landscape.

Calogero Cordaro

Visual perspectives



My Soul loves me, 170x110 cm digital archival print on foldable canvas 2020

FRANCESCA WOCE

The harmonic purity in the works of Francesca Woche

There is at the root an almost carnal sense of color that involves the content without disturbing the harmonic purity put right in the lyrical transcolorization of tones in a kind of suggestion of the true that seems to be enclosed in wonderful symbiosis.

Francesca Woche, although making use of certain naturalistic ascensions, opens the way to what we have called "circuit truth-dream, dream-unreality, res exstensa-imagination" by virtue of a genetic force that seems to manifest itself as an element and force that transcends through the sublimation of a moment, a thought, a path. This is an endogenous modification which in Francesca goes far beyond any external reference to be realized rather on a sectoral level of a kind of narrative always different. So his pictorial discourse shakes us into something that maybe we notice and feel as a clear page or as an always different narrative within a genetic nucleus, in an operation that has its own imaginary event and does not block, thanks to a kind of concrete abstraction. In this sense it must be said that there is a cosmology at the base, an articulation of analysis and synthesis that in composition creates a continuity of visual and rhythmic relationships between the chromatic space and linear structures. It is a language that can only make use of its expressive autonomy, as if to propose the acceptance of a commitment which opens up paths rich in creative ferments.

Calogero Cordaro

Visual perspectives



Doubt

LIU YISONG

Silent suggestions: a journey into the pictorial universe of Liu Yisong

In the contemporary panorama of Chinese art, the work of Liu Yisong is distinguished by an almost whispered delicacy, a poetic evocation that caresses the border between dream and memory. His paintings are windows on a China that seems suspended in time, a China where modernity leaves room for contemplation of the past, and where the soul of the urban landscape merges with the intimacy of everyday life.

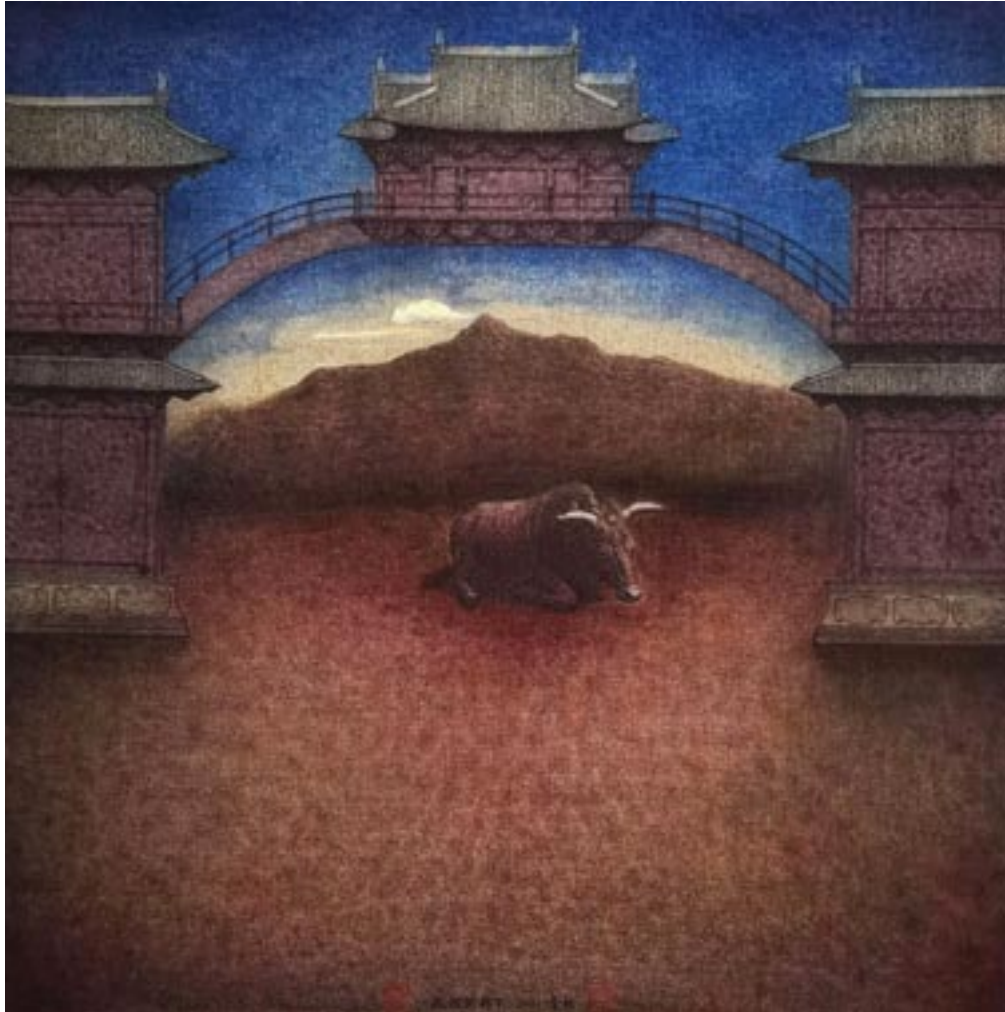
The backgrounds of his works are often dotted with traditional architecture: temples, wooden courtyards, ancient carved gates, lanterns hanging from cornices. But this is not a simple nostalgic or folkloristic operation. Liu Yisong, rather, uses these elements to build a muffled atmosphere, where time seems to slow down and each object is loaded with symbolic value. The chromatic tones are soft, dominated by light mists, dim lights and soft shadows that contribute to make the whole almost dreamlike, as if we were in a distant memory or in a daydream.

An intriguing constant in his works is the presence of cats. These animals, never protagonists but always present, observe, move furtively, sleep or hide among the folds of the scenes, like silent spirits that inhabit the landscape. In many Asian cultures, the cat is a symbol of protection, mystery and wisdom, and in the work of Liu Yisong it seems to assume precisely this role: discreet witness of a reality that escapes the contemporary frenzy. Their presence adds a domestic note and at the same time enigmatic, almost to remind us that every place, even the most sacred or solemn, is also inhabited, lived, caressed by everyday life.

Among the most emblematic works is a painting depicting the Buddha. The image, far from any iconographic rhetoric, is immersed in a soft light that emphasizes its spirituality without ostenting it. The Buddha does not dominate the scene, but integrates harmoniously into it, as if he were part of the same material of which temples, courtyards and trees are made. It is a figure that emanates peace, meditation, balance - the same values that seem to cross the entire production of the artist. In front of this work you feel a sense of recollection, a pause of thought that invites you to look inside yourself...

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Visual perspectives



Biblioteca Sutra, inchiostro su tela, cm 80x80

YULIA YUNIK

Cartographies of light

There is no beginning, no end. In Yulia Yunik's works, time wraps around itself, like the perfect circle that encloses her canvases. Round shapes, without an obligatory orientation, suspended between the sky and the sea, between the micro and the macro.

Epoxy resin, shiny and deep like a body of water, captures light and returns it in a thousand reflections. Beneath its surface, alcohol inks expand like clouds in a weightless atmosphere, dissolving into shades that change with each step of the viewer. It is a painting that breathes, that flows, that accepts chance as part of its visual grammar.

To interrupt this liquid stillness, here is the material painting: opaque, solid, concrete reliefs. Fragments of earth in a universe of water and air. Touch, evoked rather than granted, becomes the protagonist. Here the eye perceives the resistance of matter, the echo of slow, sedimented gestures.

Yulia doesn't paint images, she paints possibilities. Each work is a territory to be explored, a place that is not found on maps but in the memory of the observer. Some will see distant galaxies, others ocean floors, still others precious minerals under the microscope. The truth is that there is no single reading: his art lives on plural interpretations, on multiplying glances.

The circle, a universal archetype, becomes an opening for her. Looking inside is like looking out of a porthole onto a continuously changing landscape, poised between order and chaos, between the precision of the gesture and the unpredictability of the chemical reaction.

Yunik's "light maps" have no coordinates. They are sensorial journeys in which color becomes living matter and matter becomes story. Transparencies and shadows coexist in every surface, voids and accumulations, silences and chromatic explosions.

And when you walk away, you discover that what looked like a microcosm is, in fact, an entire universe.

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Visual perspectives



Presence

ZORANA ŽIVIĆ

Between Innocence and the Symbolic: The Illustrated Universe of Zorana Živic

Ljubljana, a city suspended between Central European classicism and contemporary ferment, is the living and silent context in which Zorana Živić, an imaginary but deeply plausible Slovenian illustrator, dedicated with dedication and poetic rigor to visual storytelling for children, moves. His works, aimed at a young audience, stand out not only for their intimate narrative approach, but also for a recognizable aesthetic, which moves in a precarious and fascinating balance between naïf and illustrative symbolism.

The first striking thing about Zorana's work is the formal choice: the traits are often irregular, deliberately childish, yet accurate. There is no search for realism, nor a didactic will. The line appears alive, almost trembling, as if it had been drawn with the uncertain hand of a child. This is not to be understood as a technical defect, but rather as an intentional act, consistent with the context for which the work is designed: the world of the little ones...

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Visual perspectives



Mountains

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Vigna Svelata — L'Etna incontra Sambuca di Sicilia, un'opera di Giovinco. Un vino che dipinge paesaggi e ricordi, dove la terra siciliana diventa tela e sapore.

Il vino è una tela vivente: ogni sorso racconta paesaggi, luce e storia in cui nasce. In Sicilia, tra Sambuca di Sicilia e i declivi etnei, la terra esprime una sinfonia di terroir che sfuma tra aromi mediterranei e ricordi vulcanici. Le colline di Sambuca regalano fruttato vivace e freschezza, mentre l'Etna infonde mineralità e profumi di pietra lavica, creando un ponte tra due mondi geologici distinti. L'arte si riflette nella cura meticolosa dei dettagli: resezione, fermentazione controllata, affinamenti che trasformano l'uva in un'opera complessa e immediata. Ogni bicchiere diventa una pennellata di colore, un pezzo di testo che invita all'osservazione e al racconto. Il vino siciliano qui è intreccio di tradizione e innovazione, come una mostra che cambia dalla luce del giorno alle tonalità della sera. Le etichette possono richiamare paesaggi, sculture vulcaniche o covi di olivi, rendendo l'esperienza sensoriale un viaggio tra immaginazione e natura. L'armonia tra Sambuca e Etna restituisce un profilo aromatico che va oltre il gusto, toccando memoria e identità regionale. In ogni sorso si percepisce il gesto dell'uomo che ascolta la terra, traducendo vento, pietra e sole in un vino che è una piccola opera d'arte. Infine, l'abbinamento con piatti tipici—pesce fresco, caciocavallo, olio d'oliva—esalta la pittura del palato, trasformando la degustazione in un dialogo tra sapore e forma.

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International exhibition Venice

Visual perspectives

Stephanie Matthes

