



TREVISAN  
INTERNATIONAL ART



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exposición de arte internacional



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[www.trevisan-international-art.com](http://www.trevisan-international-art.com)

Comisariada por Paola Trevisan y Rosa Mascarell Dauder



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[www.ateneodemadrid.com](http://www.ateneodemadrid.com)

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Comisarias de la Exposición y Montaje | Exhibition Curators and Installation

Paola Trevisan

Rosa Mascarell Dauder

Dirección del catálogo | Catalogue management

Paola Trevisan

Coordinación y oficina de prensa | Organizational coordination and press office

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Sieglinde Battley

[www.sieglindebattley.com](http://www.sieglindebattley.com)



## artistas/artists

Inger Dillan Antonsen  
Lawrence R. Armstrong  
Erin Ashley  
Adam Balogh  
Alison Barrows-Young  
Sieglinde Battley  
Cristina Binstok  
Hetty Blankesteyn  
Leena Blom-Hilden  
Sia Braakman  
Oddrun Øfsti Brandsæter  
Iryna Brown  
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Rosario d'Espinay Saint-Luc  
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Marie-Noëlle Gagnan  
Claudia Grutke  
Harriet Gullin  
Kathryn Hart  
Nadia Heitmar  
Bert Hermans

Bente Braad Klausen  
Nadja Djurovic Larsen  
Ole Larsen  
Won Lee  
Ton Lindhout  
Soli Madsen  
Rosa Mascarell Dauder  
Lidwien Michiels  
Susanne Mieling  
Maria Misselbrook  
Pat Moseuk  
Andreas Murauer  
Janni Nyby  
Sara Palleria  
Michael Rich  
Franz J. Rittmannsberger  
Carol Rowling  
Nicole Schraner – NiNi  
Zeina Nader Selwan  
Charlotte Shroyer  
Véronique Vallet  
Lauren Wilhelm  
Margit Wimmer

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Es un gran honor y privilegio volver a Madrid con esta nueva exposición de Trevisan Internacional Art. Artistas venidos de diversos lugares del mundo exhibirán de nuevo sus obras de arte en el Ateneo de Madrid, manteniendo entre ellas un hilo conductor que creará una armonía que esperamos capte la atención del público visitante.

Desde que comenzó esta colaboración con Ateneo en el año 2013, hemos trabajado conjuntamente como comisarias Paola Trevisan y Rosa Mascarell Dauder. Para la edición de este año, ambas nos hemos reunido para seleccionar y presentar esta colección de obras de arte de gran calidad fruto de creadores reconocidos mundialmente. Muchos artistas expositores estarán presentes en la feria, añadiendo un toque único a la exposición, lo que garantiza un ambiente cálido y animado en la Sala Prado del Ateneo y proporcionará una valiosa oportunidad para el intercambio artístico, cultural y humano.

Trevisan Arte Internacional, una red global interactiva líder para artistas profesionales, incide continuamente en el poder de unión y la armonía a través del arte, lo que resulta en una estrecha relación entre artistas y organización. Este enlace tiende a crecer con cada uno de nuestros eventos y es lo que caracteriza a la mayoría de las exposiciones Trevisan.

Para esta nueva edición, hemos decidido introducir una importante selección de obras de pequeño formato. Desde el año 2008 Trevisan ha presentado con gran éxito sus *Little Treasures*, una exposición singular de pequeño formato, en Bolonia. *Little Treasures* ha demostrado ser uno de los eventos Trevisan anuales más notorios y deseamos traer este mismo evento aquí al Ateneo el próximo año, celebrando la primera Bienal en Madrid de Little Treasures.

Las comisarias queremos expresar nuestro más profundo agradecimiento al Presidente César Navarro y a todo el equipo de profesionales de la cultura de Ateneo de Madrid, y por supuesto también a todos los artistas que exponen, sin todos ellos no sería posible esta nueva exposición.

Paola Trevisan y Rosa Mascarell Dauder

It is a great honour and privilege to return to Madrid with this new exhibition of Trevisan International Art. Artists from various parts of the world will exhibit again their artwork at the Ateneo de Madrid, maintaining among them a thread that will create a harmony that we hope will capture the attention of the visiting public.

Since we started this collaboration with Ateneo in 2013, we have worked together as curators Paola Trevisan and Rosa Mascarell Dauder. For this year, we have reunited to select and present this collection of high quality artworks from creators recognized worldwide. Many exhibiting artists will be present at the fair, adding a unique touch to the exhibition, guaranteeing a warm and lively atmosphere in the Sala Prado at the Ateneo and providing a valuable opportunity for artistic, cultural and human exchange.

Trevisan International Art, a leading global interactive network for professional artists, continually influences the power of union and harmony through art, resulting in a close relationship between artists and organization. This link tends to grow with each of our events and is what characterizes most Trevisan exhibitions.

For this new edition we have decided to introduce a large selection of small works. Since 2008 Trevisan has successfully presented its *Little Treasures*, a unique exhibition of small format in Bologna. *Little Treasures* has proven to be one of the most notorious annual Trevisan events and we wish to bring this same event here at the Ateneo next year, celebrating the first Little Treasures Biennial in Madrid.

The curators want to express our deepest gratitude to President César Navarro and the entire team of professionals of Ateneo de Madrid, and of course all the exhibiting artists, who without all of them this new exhibition would not be possible.

Paola Trevisan y Rosa Mascarell Dauder

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La prestigiosa organización Trevisan International Art regresa a Madrid con una nueva exposición que reúne obras de cuarenta artistas de veinte países. Esta muestra de pintura, escultura y fotografía, de muy diversos estilos y materiales, se exhibe en el Ateneo de Madrid, centro de enorme prestigio e icono de las libertades en España, incluso en los momentos más oscuros de nuestra historia.

Sus salones casi bicentenarios, en efecto, han sido el refugio natural de poetas y escritores que aquí encontraron siempre un espacio de libertad. Y lo fue también para artistas y pintores, no en vano el Ateneo nació como literario, científico y artístico.

Reunir aquí la obra de estos artistas internacionales de muy diversos estilos y procedencias nos invita a reflexionar sobre la relación entre literatura y arte. Como bien señaló el prestigioso historiador del arte E. H. Gombrich, "el Arte no existe, sólo hay artistas". Pintores, escultores, fotógrafos, poetas o escritores son, al fin y al cabo, buscadores de belleza a través de ese inigualable instante de emoción que produce el acto creador. Y es que escribir o dibujar es ante todo un sueño en persecución de la belleza.

Hay y ha habido pintores que escriben y escritores que pintan. La escritura, no lo olvidemos, nació de la pintura. Y el primer alfabeto primero fue dibujo y después palabra. Y antes de todo eso, las pinturas rupestres nacieron para contar historias cuando aún no existía la palabra escrita. Palabra y dibujo son, pues, dos formas de plasmar una emoción. Algunos escritores han llegado a confesar que no hay diferencias entre usar palabras e imágenes. "Durante medio siglo escribí en blanco y negro. Desde hace diez años escribo en color sobre el lienzo", escribió Colette.

Bienvenida, pues, esta explosión de imágenes y de color a este templo de la palabra que es el Ateneo de Madrid que ahora y desde hace casi doscientos años ha sido siempre la casa de los artistas.

Javier Villalba

*Periodista y editor. Fundador de "Descubrir el Arte"*

The prestigious organization Trevisan International Art returns to Madrid with a new exhibition, which gathers artworks from forty artists from twenty countries. This showcase of painting, sculpture and photography, with very diverse styles and materials, is exhibited at the Ateneo de Madrid, centre of enormous prestige and icon of freedom in Spain, even in the darkest moments of our history.

Its halls almost bicentennial, indeed, have been a natural refuge for poets and writers who always found a space of freedom here. And it was also for artists and painters, not in vain the Ateneo was born literary, scientific and artistic.

To bring together here the artwork of these international artists from very diverse styles and origins invite us to reflect on the relationship between literature and art. As pointed out by the renowned art historian E.H. Gombrich, "There is no such thing as Art. There are only artists". Painters, sculptors, photographers or writers are, after all, seekers of beauty through this unique moment of emotion that produces the creative act. And it is that writing and drawing is primarily a dream in pursuit of beauty.

There are and have been painters that write and writers that paint. Writing, lets not forget, originated from painting. And the first alphabet was drawing first and then word. And before all that, the paintings were born to tell stories when there was no written word.

Word and drawing are thus two ways to capture an emotion. Some writers have come to admit that there is no difference between using words and images. "For half a century I wrote in black and white. Ten years ago I started to write in colour on the canvas," Colette wrote.

Welcome, then, this explosion of images and colours to this temple of words that is Ateneo de Madrid now for almost two hundred years and has always been the home of artists.

Javier Villalba

*Journalist and Editor. Founder of "Descubrir el Arte"*



## inger dillan antonsen

norway

I have always been interested in art, music and above all, dance. My father as a musician wanted me to play piano and viola. Dance class was out of the question as there was no such thing at that time in the little city of Bodø (north of the polar circle). I started art school at the National College of fine Arts and Design, Oslo in 1954.

I began courses in a fashion designer class and continued there until 1958. That was my mother's wish, not mine. After several years dancing and playing classical guitar, I finally was brave enough to start painting. I took some art classes in a private art school. I so wanted to paint abstract, but I could not make it to "live". Landscapes were safe, but I always worked and worked without telling anyone about my abstract color compositions. It took me years to make a breakthrough.

When I start painting, I often go through a period of intellectual processes until intuition takes over. Then, and only then, do things start to come alive. Movement is important to me, beauty and balance as well, but above all colours. It has become so much a part of me that it is impossible to explain in words. One thing is for sure, without meditation everyday, I would not be able to paint this way.

[www.ingerdillan.net](http://www.ingerdillan.net)



Left: *There*, oil on canvas, 60x75 cm

Above: *Composition 2*, oil on canvas, 60x50 cm





## lawrence r. armstrong

united states

Lawrence Armstrong has a unique, diverse design background, and embodies a renaissance approach to life. He is not only a talented artist, but an accomplished architect, designer and CEO of a dynamic, international architecture firm, Ware Malcomb. Lawrence is well known for his strategic, visionary approach to design and business. His focus on creativity and innovation influence all of his artistic endeavors.

His artwork has been shown in Milan, Bologna, Florence, Rome, Mira, Vienna, Aix en Provence, Madrid, New York, Miami, Fort Lauderdale and California. For personal art and design, Lawrence Armstrong has received these individual awards: Shaker Square Circle within a Square Design Competition, Cleveland Award, Terminal Tower Design Competition Award, OC Design Community Art Exhibition, Artavita 9th, 10th and 11th Contest, ATIM Masters Award, ATIM Choice Award, Sandro Botticelli Prize and AIA Honor Award.

[www.lraart.com](http://www.lraart.com)



Left: *Filla 1.0*, layered glass, stainless steel and acrylic, 15"x12"x8"

Above: *Flourish*, acrylic on layered canvas, 97"x61"



erin ashley

united states

Erin Ashley is an internationally renowned artist who has lived in NY, Los Angeles and Florida for most of her life. Self trained painter, Erin has applied her diverse background and experiences to the contemporary arts. Erin Ashley gets her inspiration from things most often over looked. She loves the beauty of how mother nature ages things in a beautiful way, like chipped paint on an old weathered building, rusted metals, train cars etc. Bringing out the old with the new in her work, enduring a fusion of both has become the hallmark of this rising artist.

Erin Ashley's work has appeared in galleries in the US and Italy. Her work has been shown behind the scenes on The Rosie O'Donnell show on the Opera's Winfrey network, DreamWorks studios, Cartoon Network, Time Warner editing suites, Blick Art catalogs and corporate offices, HGTV Housing Works, Best Of Fall 2013 by Archives id. Her art was published in Professional Artist magazine, American Artist and Studios magazine and the San Francisco Chronicle.

[www.erinashleyart.com](http://www.erinashleyart.com)



Left: *Railroad train car 4*, acrylic on canvas, 20x20 cm

Above: *Railroad Train car 1*, acrylic on canvas, 20x20 cm



adam balogh

hungary

Adam Balogh's art draws on pictorial intensely lived experiences, emotions, visions born by frequent journeys through Asia from which the artist is deeply affected. Balogh's paintings, of great refinement and intensity of colour, display a background rich of glazes and transparencies from which spring hints of forms and shapes the viewer can freely interpret.

For Balogh is the process of creating an inner journey that leads him to be totally immersed in the act of painting, the author himself explains how, from the moment he begins to create his works, gradually begin to standing out on the canvas – and then emerge with greater clarity – forms, figures, visions that are the result of his imaginary world of fantasy. Or maybe, instead, we are faced with another reality, hidden and different from ours?

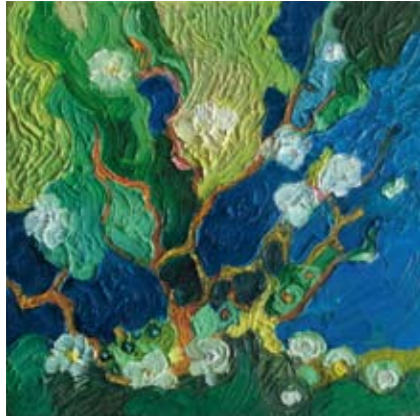
Of course, Balogh's art for some aspects could be connoted as surreal but for others as abstract but, fundamentally, must not to be enclosed in a single definition; it is, in fact, a pure and free expression of his creativity, of his inner world – also made of unconscious reactions relating to contemporary reality – that reveals an intriguing and delicate mix of different artistic styles.

[adambalogh.com](http://adambalogh.com)



Left: *Magic Etherial*, oil on canvas, 80x80 cm

Above: *The Wizard*, oil on canvas, 85x96 cm



## alison barrows-young

united states

A hallmark of the oil paintings by Canadian American artist Alison Barrows-Young is the visual sensuality captured within each image. Whether Barrows-Young is painting the haunting forests and woodlands of her Northern Idaho home or the rich landscape tableaux of her Canadian homeland, her paintings are suffused with a strong sense of pattern, colour, and shadow. Light in particular is a fascination of Barrows-Young's and plays a major role in each of her compositions.

Barrows-Young finds great joy in playing with the variations and ever-changing patterns that light inevitably creates in natural settings. As she explains, "The forest is the light's playful partner, offering angled surfaces and gaps through which the light can fall, bounce, reflect, and absorb." The various points of illumination allow her to establish distinctive points of view, patterns, and refractions, all of which interact with each other to a powerful effect.

Alison Barrows-Young currently lives and works outside of Sandpoint, Idaho, on 40 acres of wilderness.

[www.alisonbarrowsyoung.com](http://www.alisonbarrowsyoung.com)



Left: *Idaho Spring*, oil on board, 20x20 cm  
Above: *Idaho Winter*, oil on board, 20x20 cm



sieglinde battley

australia

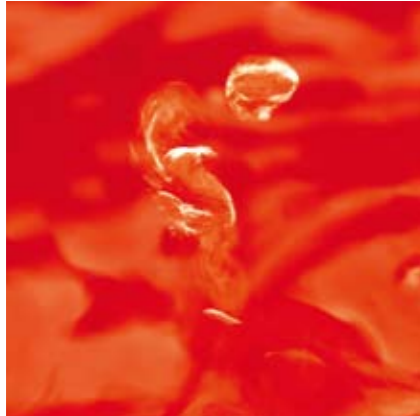
I was born in the town of Gumbinnen in East Prussia, which at that time was part of Germany and is now called Gusev and belongs to Russia. Most of my childhood and my early adult years I lived in Frankfurt am Main in Germany, where I was trained as a graphic designer. I lived and worked in Norway, Indonesia and Iran before settling in Australia in 1978.

I paint what I see, hear, feel and think every day and at night. I make up stories about this concoction and put it on paper and canvas. I often depict animals in my paintings because they live where I live. These creatures end up sharing the idiosyncrasies of friends, family, business associates and neighbours and they become symbols of my own fears, hopes and desires as well. Often I am surprised what looks back at me from my canvas. These accidents I love most because they might not be so accidental after all.

[www.sieglindebattley.com](http://www.sieglindebattley.com)



Left/Above: *The World Is In Your Head/Die Welt Ist Im Kopf*, acrylic on canvas, 100x100 cm

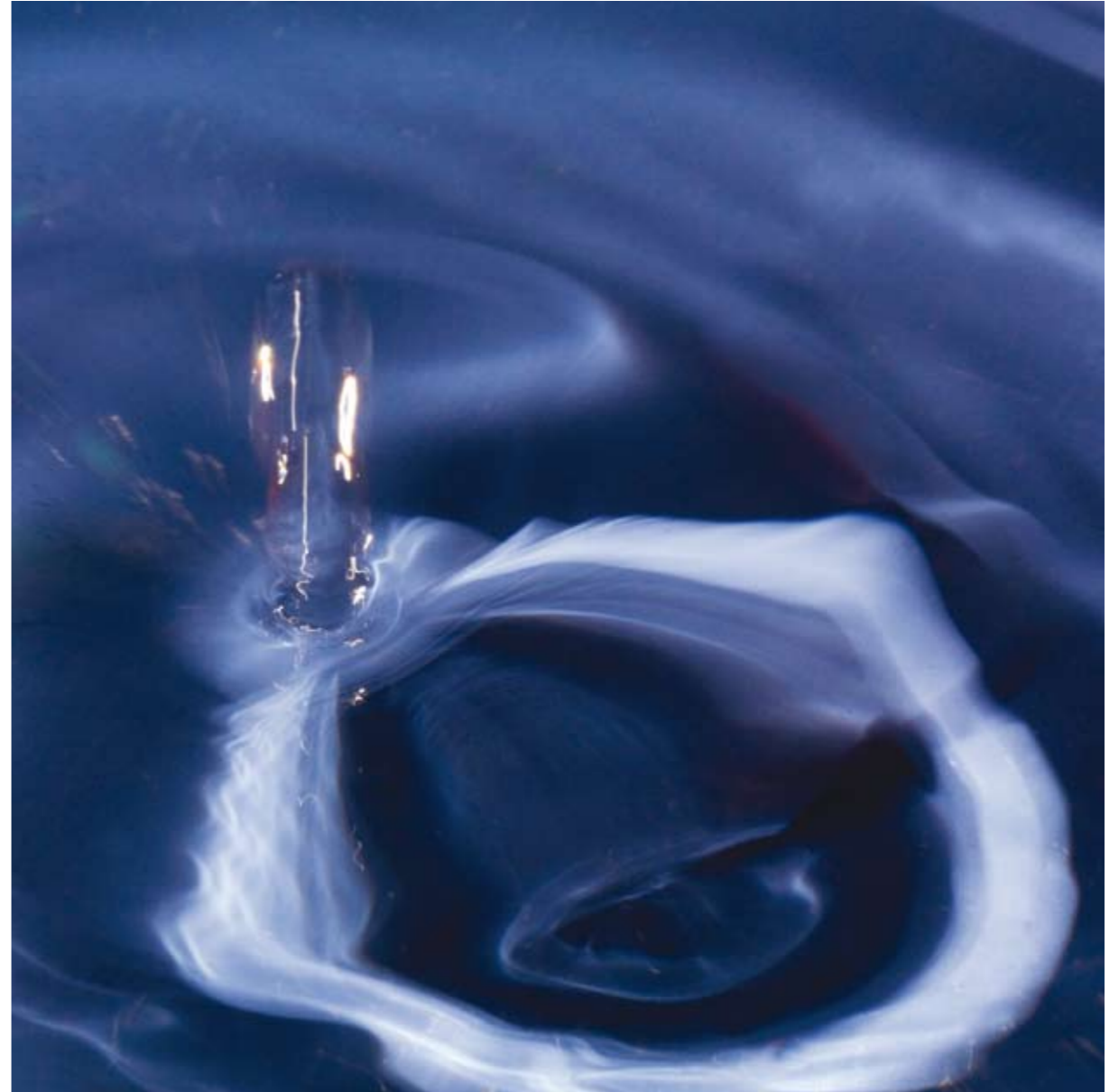


cristina binstok

argentina

Much of Cristina Binstok's work is related to the mystery of small details and the magical events of the instant moment. The essence, the colour and the movements of Nature and water touches her soul envisioning the hidden scene which she captures with the camera. With her images she loves to create and inspire countless interpretations and feelings captivating the spectator imagination enabling them to see "an ocean from a drop".

[www.cristinabinstok.com.ar](http://www.cristinabinstok.com.ar)



Left: *Bailamos*, digital photography, 20x20 cm  
Above: *Despegue*, digital photography, 20x20 cm



hetty blankesteijn

the netherlands

I was born and bred at the Dutch seaside in 1956, I played endlessly at the beach as a child, feeling free and timeless. Working as an artist now, I try to incorporate those childhood feelings of curiosity, adventure and playfulness when I create in clay and wax. Finding the right movement and rhythm in my sculptures is an almost endless search, but at the same time it is a staring adventure which gives me energy and puts my senses wide open. In a way a sculpture leads me, and tells me what it has to become.

My life as an artist started when I was admitted with my drawings at the Royal Academy for fine arts in Amsterdam back in 1981, where I graduated in 1986. To me bronze is my favorite material because it allows me to express my intentions and feelings strongly as well as subtly.

[www.hettyblankesteijn.nl](http://www.hettyblankesteijn.nl)



Left: *Rising*, bronze, H = 58 cm

Above: *Between Us*, bronze, H = 30 cm



## leena blom-hilden

finland

Leena Blom-Hilden is a Finnish born Australian artist, who has lived in the Netherlands since the beginning of the 90's. The move to the Netherlands sent her creative process into a whirlwind of discovery. Leena's painting has become an escape from the hectic world we live in, in pursuit of a quiet place to be. That pursuit leads her to beauty and colour.

The year 2010 launched Leena Blom as a professional artist with various commissions. Her work has since been added to many private collections in the USA, Europe, Australia and also the museum collection in Veenendaal, The Netherlands.

[www.blomart.com](http://www.blomart.com)



Left: *Scarlet Perspectives IV*, oil on canvas, 20x20 cm

Above: *Scarlet Perspectives I*, oil on canvas, 20x20 cm





sia braakman

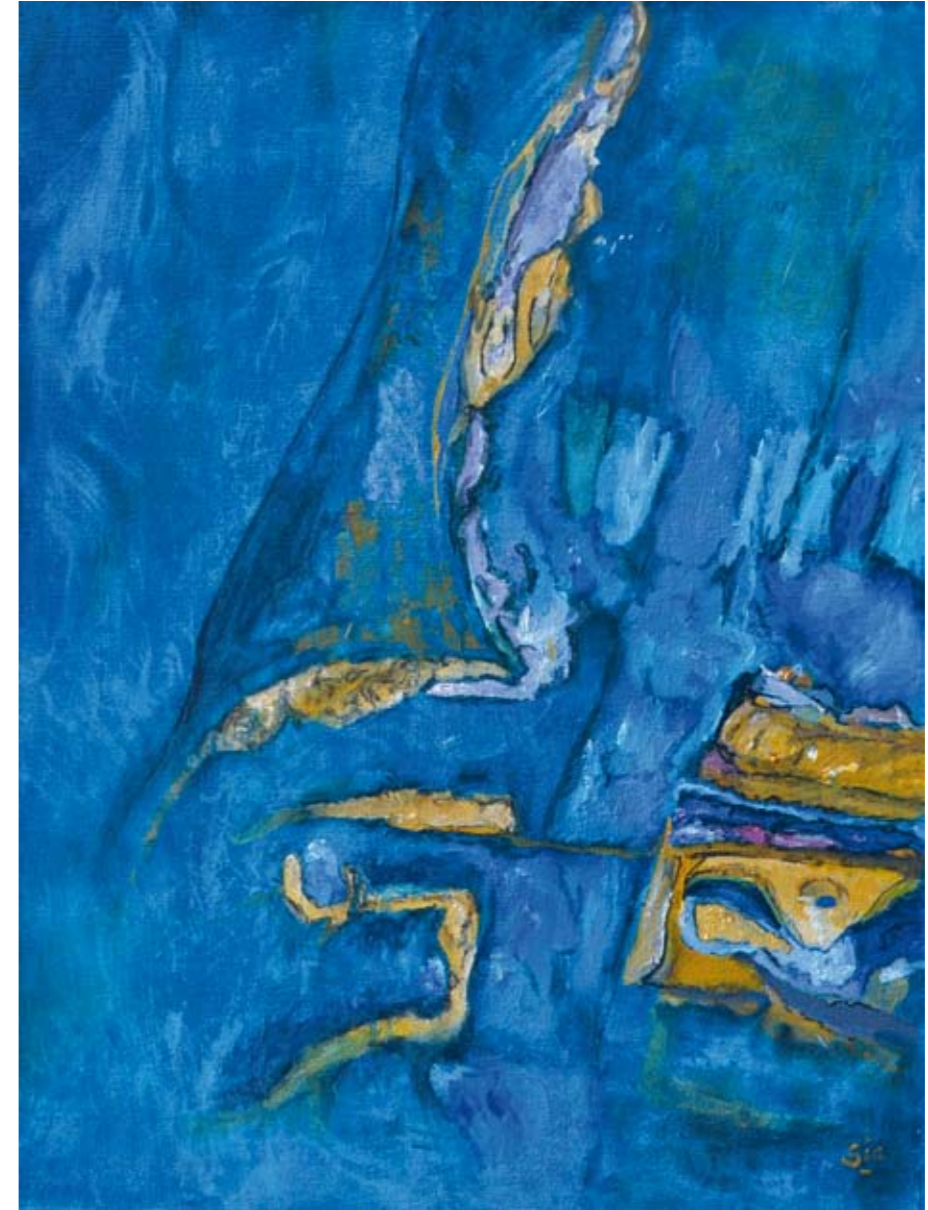
the netherlands

Sia Braakman's artistic personality makes her favour the colour blue, in a range of different hues that are nonetheless always deep and bright. Stroke after stroke, Braakman creates her works following her own internal balance, gradually giving rise to sometimes light harmonies, other times more pronounced formal structures, where individual strokes and pictorial gestures converse and play with each other in harmony.

Her paintings often reveal feelings of surprise, impotence, wonder, freedom, desire. After the step in which the subject is rendered in a blue hue, other colours are added to the canvas. It is in this specific moment of her creative process that the artist lets the subject's pureness express itself with all its strength and sincerity.

The meaning of colour and stroke leads her to profound meditations and pictorial experimentation. Captured by the beauty and vitality of blue, Braakman entrusts it with the task of transferring her own universe onto canvas and the surrounding nature into works of art that are the result of her comprehensive research and experimentation on formal composition, rhythm and the colour blue and its meaning.

[www.siabraakman.nl](http://www.siabraakman.nl)



Left: *Islands of my Thoughts II*, acrylic and chalk on canvas, 80x60 cm

Above: *Islands of my Thoughts III*, acrylic and chalk on canvas, 80x60 cm



## oddrun øfsti brandsæter

norway

My landscapes. Everything seems new and old at the same time. I am a figurative painter. Here I have been exploring the colours with thin and thick layers and paint; this is how I see the mountains. The mountains make me think, make me listen, and make me, I think, a better person.

Living in Norway, I am inspired and fascinated by the nature and the changes in nature through the year. The autumn have rich colours, through the year. The silence in nature and the shifting colours during the day. I find the light right before and right after sunset very special, combined with the thin air. Visiting the mountains gives me rich moments and rich memories.

Moreover, I believe that everyone have their own experience and impression. These landscapes are my memory of colours and good feelings.

[www.oddrunsatelier.no](http://www.oddrunsatelier.no)



Left: *My Landscape II*, acrylic on canvas, 20x20 cm  
Above: *My Landscape III*, acrylic on canvas, 20x20 cm



iryna brown

russia

I was born in the Siberian city of Angarsk, Russia, in 1983. When I was four my parents moved to Belarus. I spent my childhood in the historic Grodno, and the serene atmosphere of the city shaped my personality and world perception. As a student I attended an art studio where I learnt the basics of form, composition and colour. I have always enjoyed painting, but it was photography that came naturally to me.

I am a largely self-taught photographer. For some years I concentrated on landscapes and the natural world. In 2009 my husband and I moved to England, where my daughter was born in 2013. Spending much of my time at home, I discovered the world of still life photography. I feel my style is influenced a lot by the works of Magic Realism authors such as Marquez, as well as by Russian silver age poetry.

I take my still lifes on the dining room table using only natural light. These works start as an idea that I bring out in a pencil sketch. I then fulfil this original concept with real world objects, which may not appear special on their own, but composed together become 'actors' in a tangible yet surreal world. Most importantly, I aim to weave a message into the fabric of each image, sometimes light hearted, sometimes sad, but which everyone can interpret in their own way.

[iryna.foliopic.com](http://iryna.foliopic.com)



Left: *Renaissance*, digital photography, 20x20 cm

Above: *Lost*, digital photography, 20x20 cm



christine collet

switzerland

Christine Collet was born in Bern, Switzerland. Granddaughter from a painter, she was impregnated very young in the world of painting. Life gave her the opportunity of travelling throughout the world, living for a few years in South Korea and in Central America. Of her many travels, she filled her luggage of smells, colours, impressions and emotions.

In the course of time, her way crossed the one of formidable artists who each one, on his manner, left her invaluable feeling. She built from this her very personal style and expression little by little. Her techniques are varied, structure, sand, pigments, acrylic resin and oil.

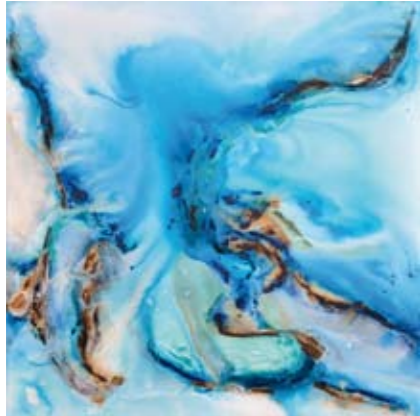
“In all my pictures, an emotion, a moment of doubt, sometimes a surprise gave me the happiness to learn more and more”, says Collet.

[www.chriscolor.com](http://www.chriscolor.com)



Left: *Sienna 3*, acrylic on canvas, 20x20 cm

Above: *Sienna 4*, acrylic on canvas, 20x20 cm



## rosario d'espina saint-luc

france/colombia

Rosario d'Espina Saint-Luc is a French-Colombian artist, born in Colombia. She spent her early years in South-America, but since 2001 she has lived in Provence (South of France); her background naturally made her sensitive to the harmony of these two cultures.

The search for the light, the rhythms and intensity are the fundamentals of her artworks. Through her creativity process, in which the artist uses water and acrylic pigments, the artist aims to develop the concept of fluidity, of energy and movement of water and life, where the human spirit may lie. How the artist will master water energy on her canvas? The artist does not intend to reproduce nature, but tries to work on her own human condition, working with the elements of the earth.

Now, after twenty years, Rosario reached her own aesthetics. Her paintings are in public and private collections all over the world and she was awarded several times in different International Art Events. She largely exhibits also in France where her last solo exhibition, *Ether* (July 2015), was successfully received and in November 2015 she was awarded with *Toile d'Or 2015* for her artwork *Ether 2*, at the *Salon des Indépendants* at the Grand Palais in Paris.

[www.despinay-saint-luc-peintures.fr](http://www.despinay-saint-luc-peintures.fr)



Left: *Ether 2*, acrylic on canvas, 100x100 cm  
Above: *Ether 1*, acrylic on canvas, 100x100 cm



ann dunbar

england

Ann Dunbar portrays her new underwater series inspired by a trip to Barrier reef. The silent world of the mysterious deep reflects her inherent fear of diving. Despite the connection of a near death drowning experience at the age ten years, the fascination to discover the Oceans secret treasures brought about this series.

Visits to the greatest aquariums like in Singapore and Okinawa, and snorkeling at Barrier reef instilled in her an insatiable desire to explore what is known as the “rain forest of the sea”. This watery world in which may hold the root of life itself, poses many questions about our existence and the eventual impact on this fragile environment.

[www.ann-dunbar.com](http://www.ann-dunbar.com)



Left: *Fan and Tree Coral*, water colour and embroidery on paper, 20x20 cm

Above: *Coral Colony*, water colour and embroidery on paper, 20x20 cm



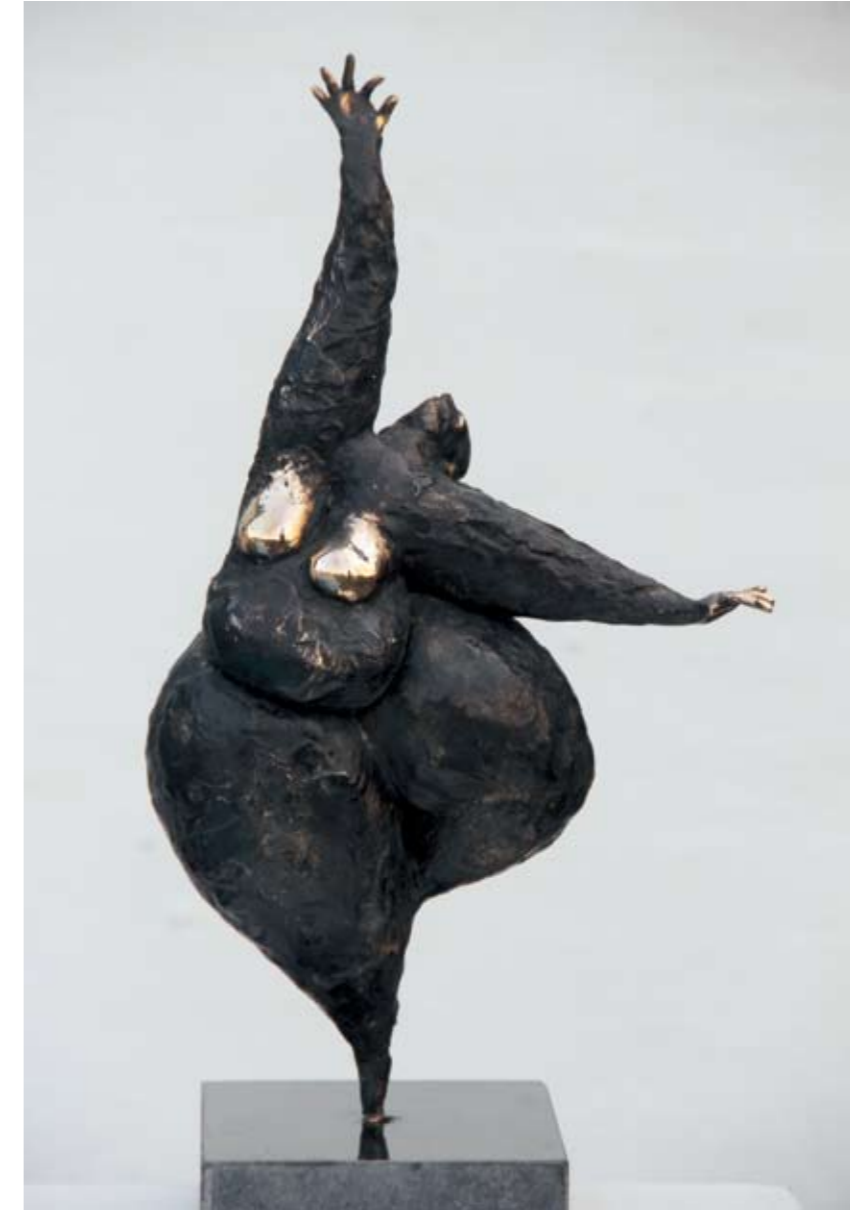
henrik fischer

denmark

Danish sculptor Henrik Fischer started to exhibit in 1984. In the early 1990 he took part in exhibitions all through Denmark, where he got a first prize for his work. In 1997 he exhibited in Museum for Nordic clay art. Since then, Henrik Fischer has opened his own gallery, and from this year also a café inside his Gallery. A monumental work realized by Fischer – measuring 3 meters in highness and 3 in length – is a sculpture placed in Kolding (Denmark); the subject is a woman, source of inspiration for his plastic research.

Henrik Fischer shows women playing music or doing gymnastics, or dancing or jumping. His sculptural language draws from the very past, from prehistoric time, and many Venus figures has been created by this author.

[www.gallerihenrikfischer.dk](http://www.gallerihenrikfischer.dk)



Left: *A Difficult Balance*, bronze, H = 21cm

Above: *Stars Picker*, bronze, H = 40 cm



## anne grete flønes

norway

Anne Grete Flønes was born in 1954 in Trondheim, Norway, she lives in Lillestrøm, a city close to the Capital, Oslo. Her passion for art started at an early age. She was active in drawing and sketching at all her spare time. The career as an art artist started in 1998, as she decided she would start to paint. She took lessons for almost 10 years at Art School. She learned all about colours and compositions. When she started with painting lessons, the painting become her passion.

Her sources of inspiration are Jørgen Dukan, Peter Esdaile and Toril Kojan. Peter Esdaile helped her with the spontaneous, directionless and fumbling way to add colours on the canvas without control. Then clean up the painting, clarifying, structuring and finding solutions for composition. To find out if there will be a figurative or abstract result. On this way she has found much joy, and an exciting journey.

Anne Grete experiments with many different techniques, and utilizes various materials to achieve the desired effect. She enjoys working with acrylic, and loves to balance unique colours, movement, energy, texture, and music in her work. As she loves drawing her painting mainly have been figurative. Basically she paints what she sees. Then she picks out what she wants to have forward in the painting, catches it on the canvas.

[www.agf-art.com](http://www.agf-art.com)



Left: *Young Girl*, acrylic and mixed media on canvas, 20x20 cm

Above: *Young Girl*, acrylic and mixed media on canvas, 20x20 cm





## marie-noëlle gagnan

canada

Marie-Noëlle Gagnan is captivated by the depth of the self. The themes she captures are about the mysteries of the soul, about light and darkness; they rest upon a civilization, rich elements of silent stories that stir up emotions. Through her dreamlike canvasses, both symbolic and expressionistic, she shares a corner of her soul, hoping to reach a corner of yours.

For each and every of her paintings, the artist starts by getting acclimated to her canvas. One stroke leads to another and, little by little, she confides in her canvas. Soon a dialogue begins, secrets are shared from both sides and the feeling of solitude vanishes. The painting, alive, responds to the artist, suggests ideas. From time to time, these ideas are surprising, yet the exchange stays dynamic. The artist is not alone anymore, and her passion for pictorial discourse reveals its very depth.

Gagnan has always had a strong preference for fauvism and expressionism. The contrast between pure and complementary colours gives birth to a powerful expression. Subtler notes suggest a mystery both complex and inaccessible.

[www.gagnan.com](http://www.gagnan.com)



Left: *Novembre*, acrylic on canvas, 20x20 cm

Above: *Le Veilleur*, acrylic on canvas, 20x20 cm



claudia grutke

germany/new zealand

Born in northern Germany, I moved to New Zealand in 1996. Painting has always been my passion. After 25 years in the primary healthcare sector I got the opportunity to follow my passion for painting and develop my art. Since 2014 you can find me working in my studio in Raglan, a little town on the west coast of New Zealand's North Island.

Generally I am interpreting my subject in an abstract way. Inspiration for my art is found in nature, particularly the ocean seems a returning starting point for my abstractions. Concerned about environmental issues, my current series explore the melting of ice shelves and rising sea levels.

In my creative process I let myself be guided by my intuition. Images develop as emotional reflections to the subject. Mostly self represented, many of my paintings can now be found in private collections both nationally and internationally.

[www.claudiagrutke.com](http://www.claudiagrutke.com)



Left: *Melting Heat 4*, acrylic on canvas, 20x20 cm

Above: *Melting Heat 3*, acrylic on canvas, 20x20 cm

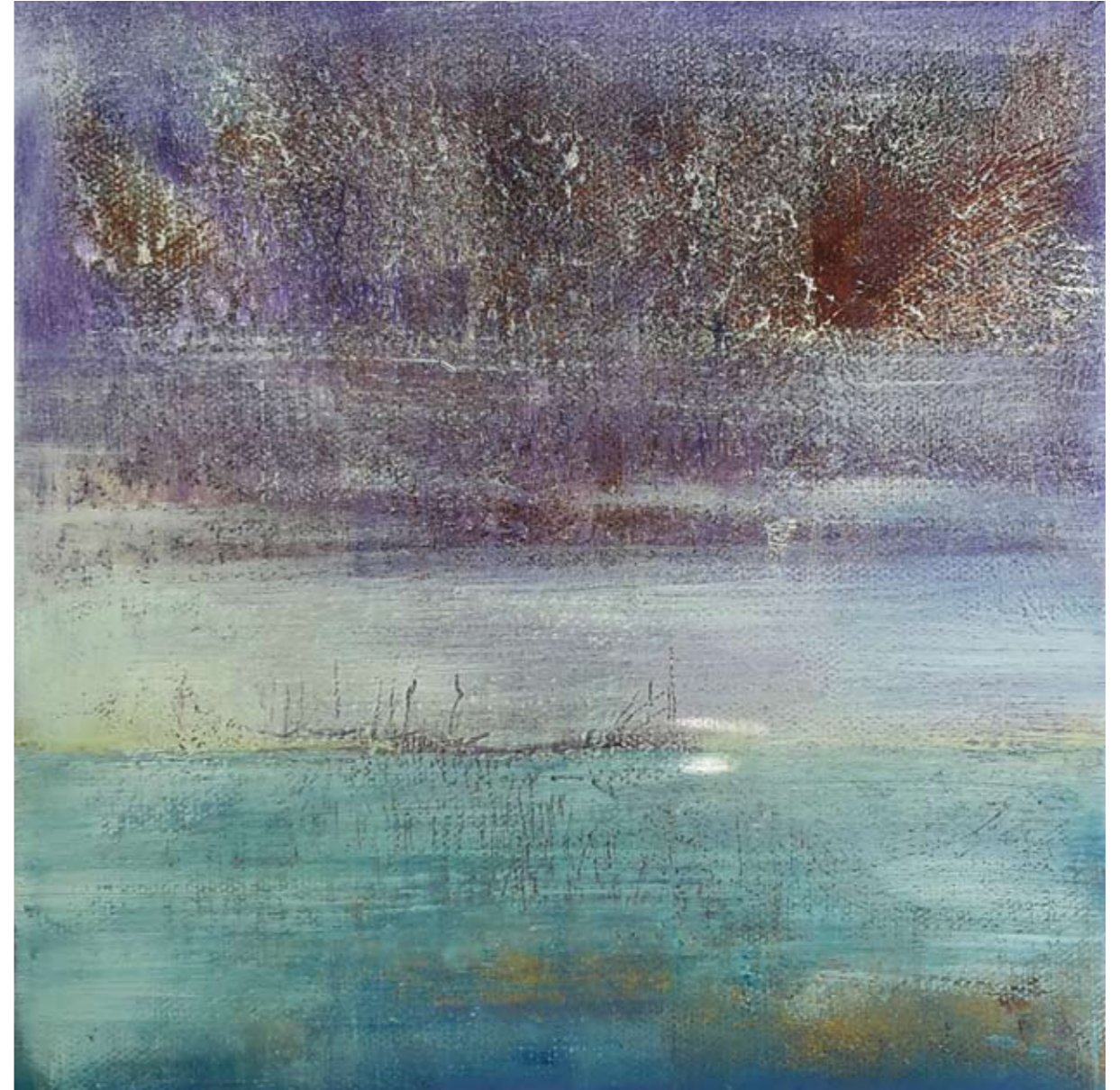


harriet gullin

sweden

My studio and gallery is located in Mellerud besides a river in an wonderful environment. The techniques I use are oilpaint with warm/cold beeswax, oilpaint or just acryl. What most fascinates me in nature is the sky, and my motives are often some kind of landscape. The picture creates in my heart and head and forms meanwhile the painting continues. In my painting-process I can feel contact with something I can't explain. The world beyond. To do art is like a journey in myself, very exciting! My new challenge is throwing clay. I am a member of Swedish art society. I've had 50 exhibitions. Art-educated, but I consider myself as self-taught, autodidact.

[www.harrietgullin.se](http://www.harrietgullin.se)



Left: *Moist*, oil and cold wax on canvas, 20x20 cm

Above: *Fog*, oil and cold wax on canvas, 20x20 cm



kathryn hart

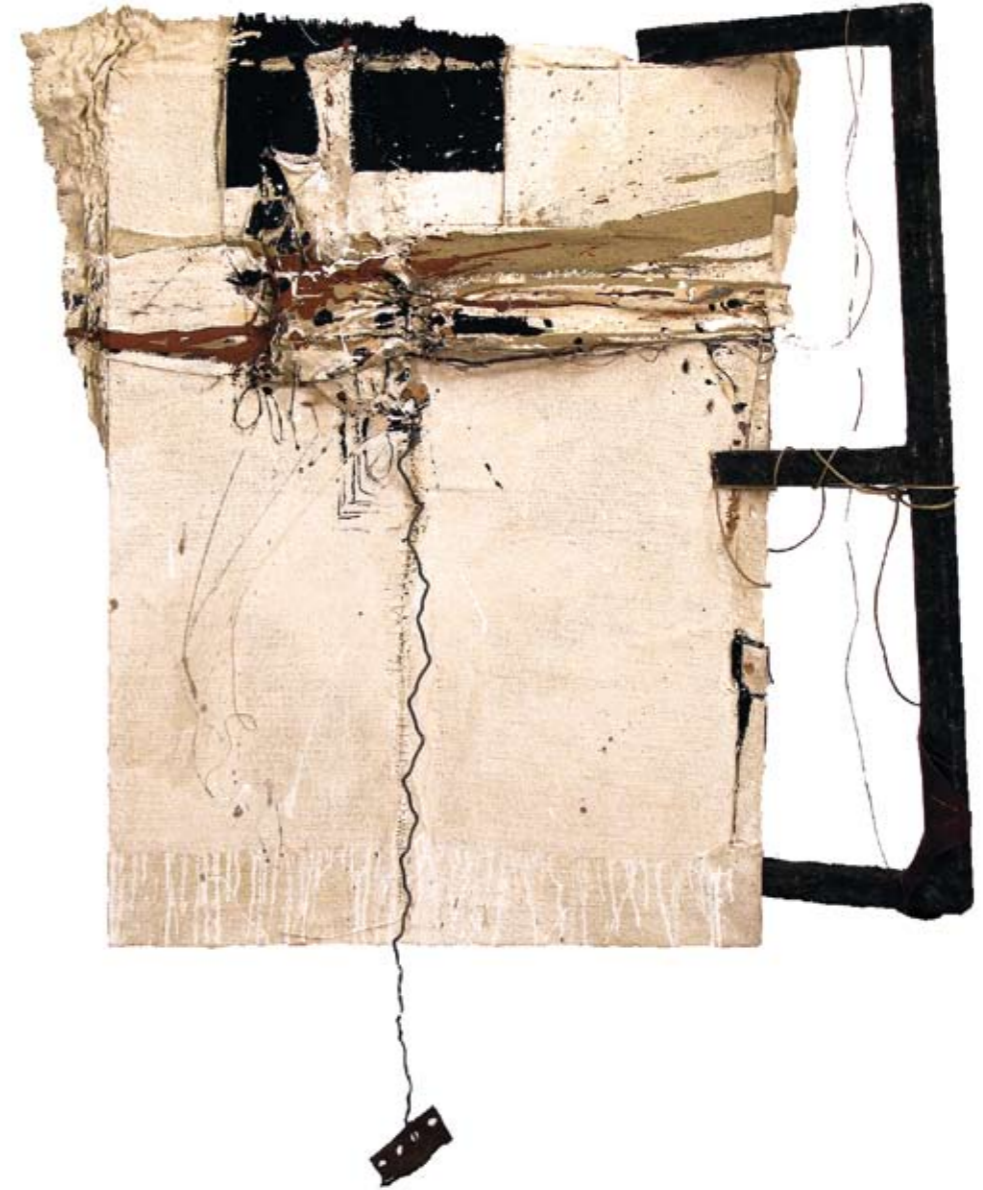
united states

Kathryn Hart's large scale, mixed media constructions reflect her dedication to bridging the genres of painting, sculpture and assemblage. Her work is rooted in personal history and mines the territory of life, death and hope. In her constructed 'entities,' raw materials and creative process have both a symbolic and physical presence.

Her work is included in the collections of the Ministries of Culture of France and Poland, the City of Ostrow (PL) and two museums. Recent exhibitions span NYC, California, Poland, Spain, France, Italy and Switzerland. Her numerous international prizes include the Council of Europe Scholarship (2016), the Ministries of Culture of France and Poland Scholarship (2015, 2014), and the UN Harmony for Peace Award (2010). ArtSlant (NYC) has named her "Showcase Winner" fifteen times since 2011.

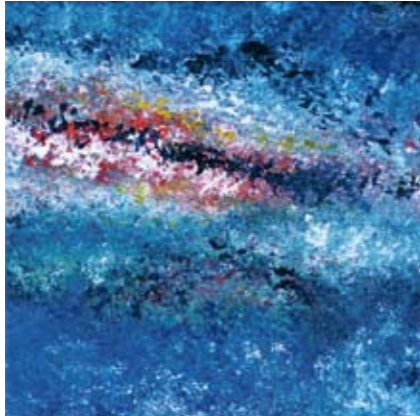
Hart is an invited UN juror and her work is archived in the MOMA (NYC) and the National Museum of Women in the Arts (Wash. DC). She was the subject of a film by Schler Productions in September 2016.

[www.kathryndhart.com](http://www.kathryndhart.com)



Left: *Dinner with Lazarus*, construction, mixed media, burlap, wire and objects, 132x157x18 cm

Above: *Nature of the Beast*, construction, mixed media, burlap and objects, 140x107x26 cm



nadia heitmar

switzerland

Nadia Heitmar often works in sequences. The incisive acrylic works never fail to impress by their colours and structure. Structures and surface feeling convey depth and often also associations with observations of nature. Anyone looking at the pictures finds it impossible to escape from the effect of these wonderfully composed images. To put it another way, her paintings offer a major challenge to the intellect and can rarely be categorised. She leaves a certain measure of interpretation open to the observer who is free from any sort of preordained requirement and is able to create his own impression of the image.

This Swiss artist with Italian roots succeeds repeatedly in finding her own visual language and therefore creates self-contained compositions without parallel. Her work has been shown at a large number of exhibitions and art fairs both nationally and internationally. At these times her work captivated visitors by an exquisite and succinct pictorial language, by a conspicuous multiplicity of creative options in artistic means of expression, in the selection of colours and in the masterly handling of materials.

Nadia Heitmar's expressions of her themes are spontaneous, intuitive and express a remarkable but mysterious power. However, her seemingly playful manipulation of ideas, material and execution give her work a completely personal signature.

[www.nadiaheitmar.ch](http://www.nadiaheitmar.ch)



Left: *Center*, acrylic on canvas, 20x20 cm

Above: *Nova*, acrylic on canvas, 20x20 cm



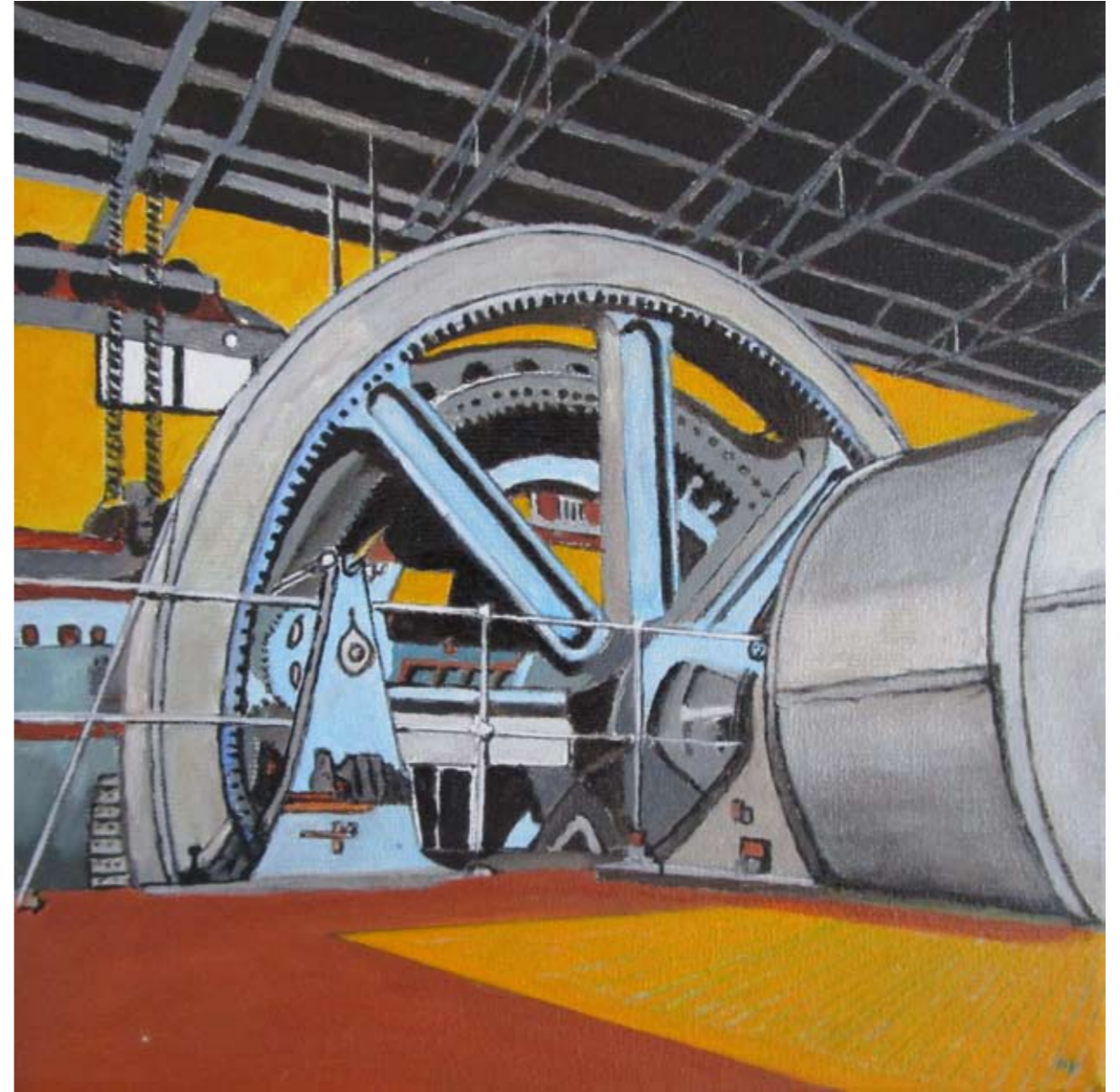
bert hermans

the netherlands

The main theme of Bert Hermans' work is industrial and cultural heritage. Sources of inspiration for his paintings are abandoned and often ruinous buildings. He records these often before demolition by photographs and sketches. These are worked out in his atelier at the Vest in the historic city centre of Gouda.

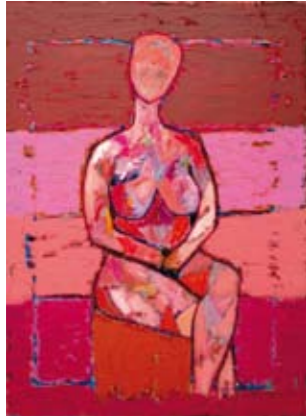
Use of colour and use of light make his paintings special events. Dark disconsolateness are changing into light and warmth. Regularly he adds characters into his paintings that provide another or an extra dimension to the image, like brides, monks and observers. The tension in their relation is sometimes nearly tangible. Besides the oil paint for the top layers he mostly uses acryl paint as ground-colour or priming. In several paintings he has used gold foil, acryl modelling and glazing gel.

[berthermans.kunstinzicht.nl](http://berthermans.kunstinzicht.nl)



Left: *Steam Engine KVL I*, oil and acrylic on canvas, 20x20 cm

Above: *Steam Engine KVL II*, oil and acrylic on canvas, 20x20 cm



## bente braad klausen

denmark

The subjects of my paintings are abstract with recognition in the Nature and from the city in general. I paint with acrylic on canvas and I am especially challenged by strong colours and big canvases. The acrylic dries very fast, which is convenient for my creative and working process.

Since 2002 I have been a student at Aarhus Academy of Fine Art. The process of learning strengthens and evolves my personal picturesquely expression. My artworks have been exhibited in Copenhagen, Berlin, Bologna, Stockholm, Krakow, New York, Slovenia and Madrid.

[www.bentebraadklausen.com](http://www.bentebraadklausen.com)



Left: *Frida*, acrylic on canvas, 160x120 cm

Above: *Woman sitting on bench*, acrylic on canvas, 120x120 cm



## nadja djurovic larsen

denmark

As H. C. Andersen once said poignantly "Life is like a fairy tale". The artworks that I'm presenting at the Trevisan International Art exhibition in Madrid commemorates human existence and human achievement. I am an experimental artist, who loves the opportunity to try new art styles. My inspiration comes from my own experiences of the world and people surrounding me.

Mrs. Lise-Lotte Blom, M.A., Denmark writes: "Nadja Djurovic Larsen's art works reflect universal themes. Often, one sees autobiographical elements. However, they are always interpreted in a universal manner, and her paintings have a very rich texture."

I was brought up in the former Yugoslavia (Belgrade) and have lived most of my adult life in Denmark. I have had the privilege of exhibiting at several juried international solo and group exhibitions in Denmark, Sweden, Germany, Serbia, The Netherlands, UAE (Dubai), Italy, Spain and the USA.

[www.nadjalarsen.com](http://www.nadjalarsen.com)



Left: *Future Conception 2*, mixed media on canvas, 20x20 cm

Above: *Future Conception 1*, mixed media on canvas, 20x20 cm





ole larsen

denmark

My first meeting to create sculptures was when I signed up to a stone course at stonecutter Mr. Emil B. Mikkelsen in Thy, Denmark in the late 1990s. I clearly remember the wonderful experience it was to create something visually in another material that was completely unfamiliar in my universe.

The education as a blacksmith has been attached to my ancestors for generations, and I have a 4 year basic education as blacksmiths and machinist. Two years later, I graduated as Mechanical Engineer to the construction as a specialty, and it has been my professional occupation on the labor market. In the early 2010s I went early retirement benefits and now had a passion to conquer the iron molecules which I in my young days had worked with.

After several visits to Louisiana in Denmark where my favorite sculptor Alberto Giacometti is exhibited, I got an idea 'to create my own artful "iron ladies". I signed up to an iron sculpture course at visual artist Frank Fenriz Jensen, Denmark which planted the seeds of it today I produce in my workshop.

[www.olelarsen.info](http://www.olelarsen.info)



Left: *Mrs Racket*, bronze, H = 47 cm

Above: *Mrs Putter*, bronze, H = 67 cm



won lee

canada

Won Lee is a Korean-born sculptor living in Canada whose work is primarily focused on the figure. On one level, his sculpture equivocates between a type of expressionist realism and an abstract formal style. They are energetic forms that express the artist's feelings toward art and life. Rather than imitating appearances in the external visual world, they seem to emerge from an experience with the void, as if to suggest the Zen Buddhist concept of sunyata... Sculpture is moving toward a more confined psychological space, a space of anxiety, that searches for another type of intimacy. (Robert C. Morgan)

Internationally acclaimed Lee received his B.F.A. at Pepperdine University and his M.F.A. at Johnson State College; he also attended the Otis Art Institute. Recent solo shows include "Omar Alonzo Gallery", Puerto Vallarta, Mexico, "Muse Gallery", Toronto, Canada, "Mark Christopher Gallery", Toronto, Canada, "Aimer Museum", Beijing, China, "Peter Gray Museum", Puerto Vallarta, Mexico, "Francisco Goita Museum", Zacatecas, Mexico.

Now Won Lee lives in Toronto (Canada) and Puerto Vallarta (Mexico) with studios in Toronto, Guadalajara and Beijing.

[www.wonleart.com](http://www.wonleart.com)



Left: *My Señora*, bronze, 63x18x17 cm

Above: *Waiting for Godot 3*, bronze, 60x30x15 cm



ton lindhout

the netherlands

My interest in nature and the landscape forms the inspiration for my paintings. In particular, the fleeting impressions and observations from the car, train or plane, as well as my sketches and photographs can lead to a picture. My walks through beautiful Emsland (North Germany) often inspire me to put paint to canvas whereby the exact interpretation of the landscape sometimes disappears during the process.

I remain fascinated by the possibility of ending up in a completely different imaginary destination whilst working on a painting. I want to show the essence and the 'layers' of a landscape and to ask myself why it is as it is, what may have happened there, or whether this particular landscape is doomed to disappear... I like to leave abstraction in these processes. So that everyone can create a story of their own.

[www.tonlindhout.com](http://www.tonlindhout.com)



Left: *Subterranean*, acrylic on canvas, 80x80 cm

Above: *Into the Wood*, acrylic on canvas, 80x80 cm



soli madsen

denmark

Soli Madsen is an expressionist painter and gallery owner. She was born in Paris and studied linguistics at the Sorbonne University, Paris, France. Soli Madsen then moved to Denmark, where she took her artistic education. Soli Madsen began her career as a professional painter in the 1980s. Soli Madsen has been remarkably active and has several hundred exhibitions on her CV. Soli Madsen has exhibited in many countries including Denmark, France, the Netherlands, Lithuania, Austria, the United Kingdom and the USA (mostly in their capitals).

Soli Madsen's art is visionary, diversified, energetic, powerful, imaginative, poetic and cosmic. Her paintings often expose recognizable elements while hiding others in the abstract. Soli Madsen takes advantage of numerous techniques and colours including watercolours, gouache, pastels on paper, acrylic on canvas, mixed media with metallic colours, and Chinese ink.

Soli Madsen has also partaken in many international salons and contemporary art festivals, also as a lecturer. She also owns 'Galleri Soli', in the municipality of Soroe, Denmark.

[www.galleri-soli.dk](http://www.galleri-soli.dk)



Left: *Cosmic Love*, water colour and gouache on paper, 20x20 cm  
Above: *Beating Heart*, water colour and gouache on paper, 20x20 cm



rosa mascarell dauder

spain

Art is a way of being in the world. Based on this form of understanding art, my daily job is a symbiosis of discipline and pleasure and a way to transform myself. I think we have to stop and look around unhurried, looking back to those who have lived before us and have left their testimony. That is why my work is inspired by poetry, philosophy and literature in general, but also by the works of art that make up our historical and cultural heritage.

I have always looked for a medium, some forms and some materials with which to express myself and connect with the interpreters of my work. They all tend to coincide in my craftsmanship. At the opening of my latest exhibition in Granada, Pedro Cerezo recalled of my work "the lyrical aspect because not only does it express sentiments and attitudes but it invites us to reinvent ourselves". I have not found better words to describe the aspirations in my work.

Rosa Mascarell Dauder is a painter currently working in Gandia. She has a very defined style in which she combines research on ancient forms of expression and contemporary creation. This has led her work to be in collections all around the world.

[www.narval-collections.com](http://www.narval-collections.com)



Left/Above: *Obsequis del vent - Wind presents*, oro fino y temple al huevo sobre tabla, 50x70 cm



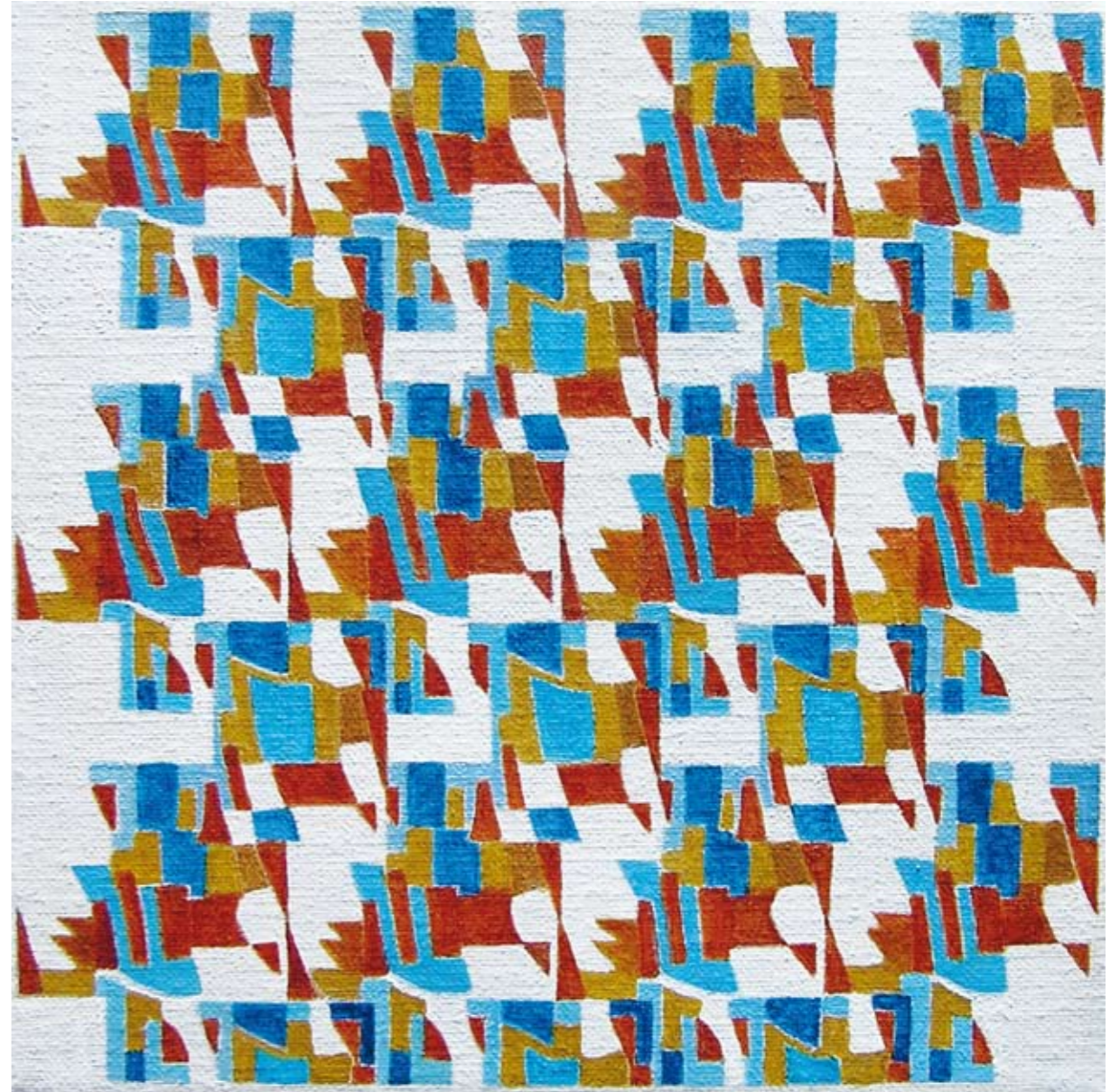
lidwien michiels

the netherlands

In my new series 'Dedication' I continue with the purely geometric style which I began to use in 2015, in reaction to the chaotic times we live in. I feel the need to paint in this style because it gives a sense of order. However, in this new series I also wanted to add some joy and playfulness through the use of specific forms and colours and by trying to create an association with musical rhythms through the repetition of geometric patterns. After all, in order to meet the tremendous challenges our world is facing at present, we also need optimism and creativity.

The series is called 'Dedication' because it took a lot of dedication to paint these four small works.

[www.lidwienmichiels.com](http://www.lidwienmichiels.com)



Left: *Dedication 2*, acrylic on canvas, 20x20 cm

Above: *Dedication 4*, acrylic on canvas, 20x20 cm



susanne mieling

germany

After completing my studies at the University of Fine Arts in Hamburg in the areas of Free Art and Visual Communication in 1972, I enjoyed a period of using photography and applied art in the area of design. In the medium of painting I have discovered my own form of artistic expression and since 2005 I have been exhibiting my pictures and increasing my international presence in the art world.

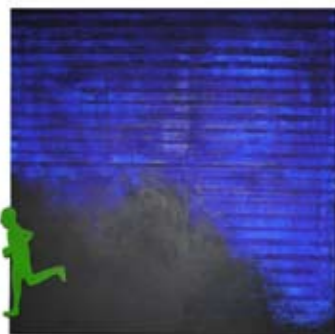
Reality is subjective. The reality that we know is permeated by various realities that overlap. My thematic focus is in showing that we move between these realities. By defamiliarising my photos with acrylic paint applied with a palette knife, the unconscious is expressed through an intuitive creation process and the new pictures go far beyond the pure imaging purpose of photography.

Familiar perspectives are challenged while the message of the image is complex and makes you think. I call my edited photos Modifications. Each of them is unique.

[www.susannemielsing.de](http://www.susannemielsing.de)



Left: *Stumbling 2*, acrylic on photo, 20x20 cm  
Above: *Stumbling 1*, acrylic on photo, 20x20 cm



maria misselbrook

switzerland

Born in Lausanne, Switzerland, of an Italian mother and a German father, Maria Misselbrook gives herself free rein through her painting: a combination of typically southern tonal exuberance and rigorous "Germanic" graphics. Her art thus appeals to both heart and mind. Maria is a woman of reason, a businesswoman, who created and directed for more than 20 years an agency specializing in human resources. At the same time, she is also a woman of passion, with an endless determination to explore new paths – to search, create, and achieve. In painting, sculpture, interior decoration, the art of the table, and even in mundane life, the artist expresses her creativity and search for beauty.

Maria was born under the signs of energy and hedonism. She leaves aside established patterns, uninhibited by the need to follow trends. Her latest creations are increasingly determined, reflecting the mental strength of her character: warm backgrounds are blended with cold metallic oxides. And when brushes do not suffice, her hand takes over, as if to communicate more directly with canvas, colours and textures.

Eclectic in her work, the artist is not afraid of new artistic expressions. Misselbrook continues her search in acrylics, mixed media, Indian ink and etching, by adding with inspiration various media like sand, iron, plexiglass, oxidized metallic patina, as well as gold.

[www.mariamisselbrook.ch](http://www.mariamisselbrook.ch)



Left: *Where are you running to?*, acrylic and mixed media on canvas, 80x80 cm

Above: *Following*, lac and mixed media on canvas, 80x80 cm





pat moseuk

united states

Pat Moseuk was born in upstate New York and started painting at the age of five and had her first solo art show at the age of 17. Throughout her youth and in adult life, she has and continues to win numerous awards in shows and competitions. Pat studied at the California College of Arts and Crafts and the Academy of Art College in San Francisco, California receiving a B.F.A. in illustration.

She worked as a designer and illustrator for several years, but always gravitated towards the fine arts. Pat considers herself an Abstract Expressionist: "I am always experimenting with new materials and surfaces, now working primarily with acrylics, mixed media and collage on paper and canvas. I consider myself a prolific artist; I'm either painting or teaching art in my studio.

My paintings are a reflection of what I see, feel and interpret. I start with a theme and then engage in a dialogue with the piece, layering texture, papers, found objects and vivid colours, while working intuitively on canvas or paper. With a background in design and illustration, balancing shapes, dimension, texture and colour, transpire a strong design element, these components define my work".

[www.pmjstudios.com](http://www.pmjstudios.com)



Left: *Confusion*, acrylic and mixed media on canvas, 20x20 cm  
Above: *Complacent*, acrylic and mixed media on canvas, 20x20 cm



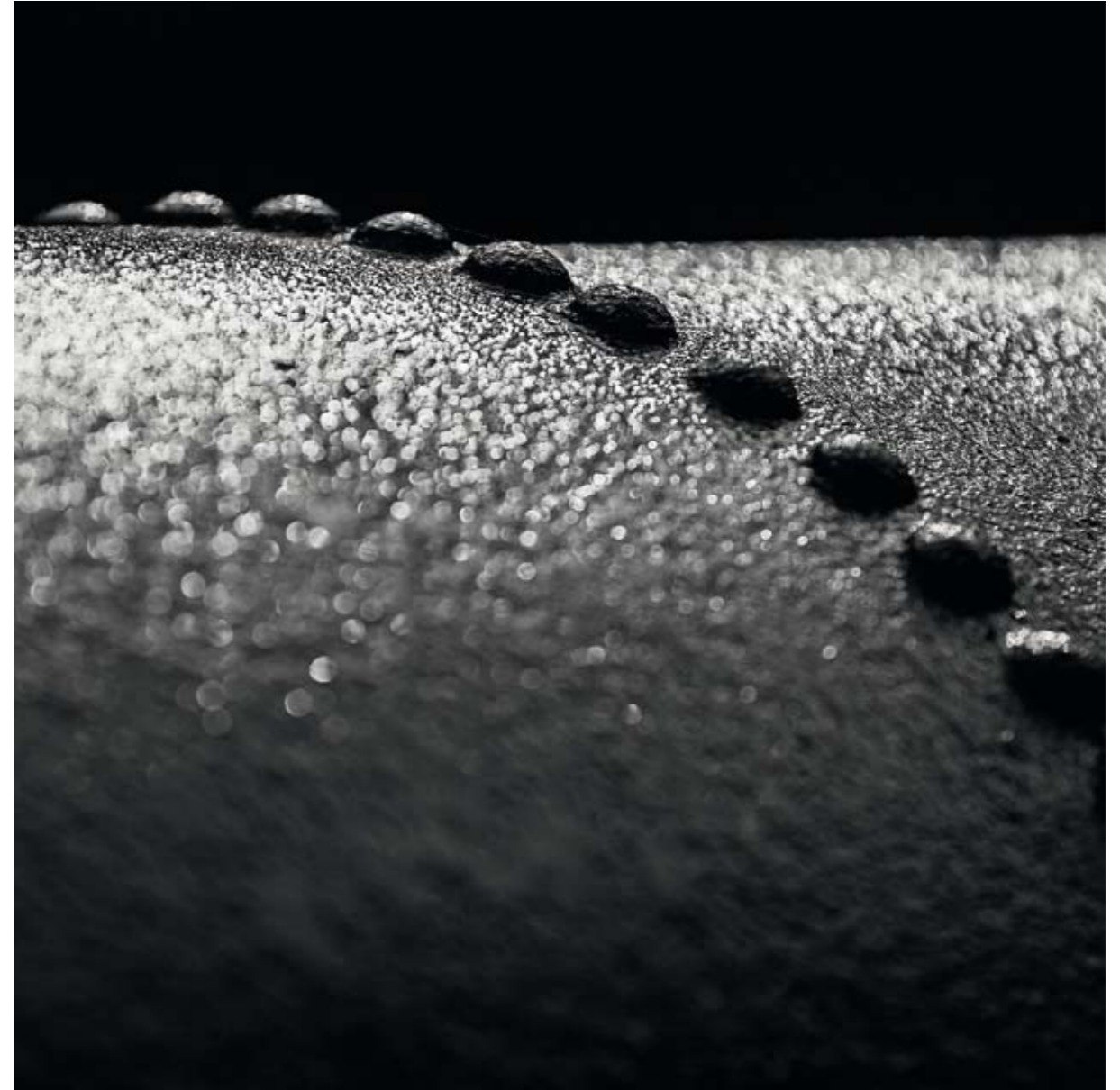
andreas murauer

austria

As an artist, I am fascinated by the simplicity of complex things. The biggest challenge is reducing the image content within essential features and distinctive details of the motif. I love to break free from the perspective of the human eye and journey back to the most fascinating aspect ratio in photography – the square. A quadrilateral with four right angles and four equal sides represents the optimal simplification of surface information.

Breaking away from the everyday ordinary is emphasized by the absence of the usual colour spectrum.

[www.murauer.photography](http://www.murauer.photography)



Left: *Vienna StarFlyer*, limited print on aluminium backing, 40x40 cm

Above: *Revited*, limited print on aluminium backing, 40x40 cm



janni nyby

denmark

When you look at my paintings, I hope it sparks your imagination and that it motivates you to explore the canvas. What do you see? What comes to your mind? I find the viewer's unique interpretation of my paintings deeply fascinating, and I also find it as a great source of joy, exciting dialogues and reflections. Many of my paintings are inspired by nature, and some are quite abstract or figurative, others are a combination.

The painting is created in interaction between provisional thoughts and ideas as well as that which occurs in the moment when the colours and shapes develop and blend in a kind of self-governing process. I like to use the whole colour palette, and test and continuously explore various methods, techniques and compositions. My paintings are exhibited primarily at art fairs, with art dealers, galleries, at art associations, in businesses and in my own gallery.

[www.gallerijanninyby.dk](http://www.gallerijanninyby.dk)



Left: *Untitled 1*, acrylic on canvas, 20x20 cm

Above: *Untitled 3*, acrylic on canvas, 20x20 cm



sara palleria

italy

Sara Palleria was born in Rome where she lives and works. She received her degree in Education Sciences and she continues to work in this research field parallel to her artistic career, with particular reference to the world of colour linked to the psychology of emotions. She has and continues to collaborate with various institutions in the visual art sector. She runs education courses about the image and colour laboratories.

She loves to paint all that "the eye thinks it sees." The crossing of colour, alternating between heaven and earth, between light and dark... The expression of colours and materials... All that seems to be... And instead becomes something else, where colours and the earth slip away and cling to uncertain boundaries in the nature of the underlying human journey.

Sara Palleria artworks can be seen in both private and public collections.

[www.sarapalleria.com](http://www.sarapalleria.com)



Left: *Il profumo del profondo*, oil on canvas, 120x90 cm

Above: *Nebulosa*, oil on canvas, 75x150 cm



michael rich

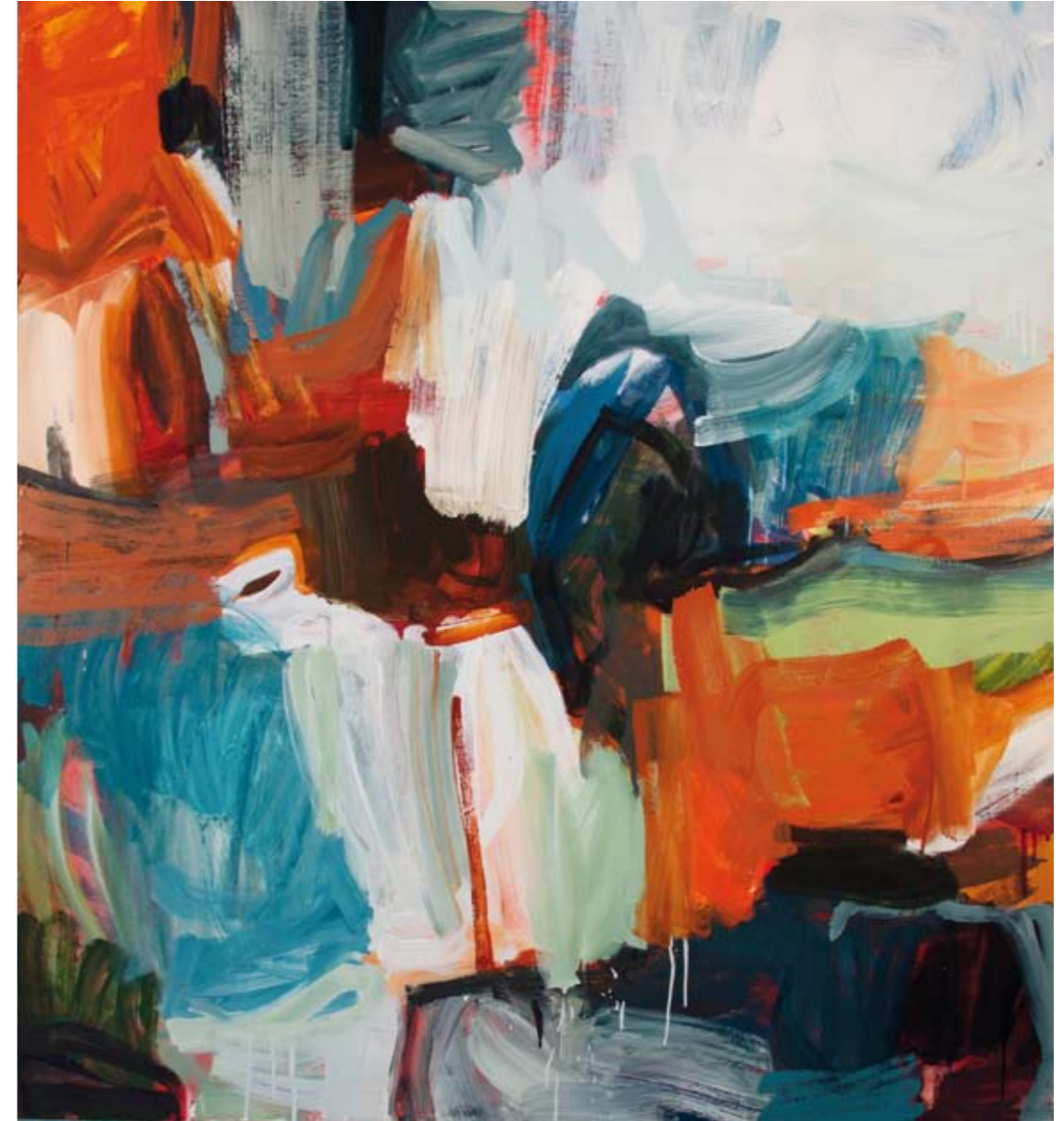
united states

My paintings and drawings of the past decade have explored through the language of abstraction the notion of place. Places once visited, invented or discovered, vaguely take shape in the colours of space and light. The gray skies of Providence, the expanses of sky and sea surrounding Nantucket Island, the warmth of a New England Fall, are subjects mined in my work.

In an effort to understand my own place among these fleeting images, I seek a language that draws on personal history as well as the history of painting while forging new path between abstraction and the realization of the image of place.

While light, weather and atmosphere act as the impetus in my work, it is my aim to probe the depths of an inner space through meditations in light and colour. I am searching through the language of contemporary abstraction, a deeper connection, understanding of place and consciousness of the present moment. The painting themselves lie in the places between memory and new moments of discovery.

[www.michael-rich.com](http://www.michael-rich.com)



Left: *Landlessness (2nd State)*, oil and wax on canvas, 112x102 cm

Above: *This June Afternoon*, oil and wax on canvas, 137x127 cm



franz j. rittmannsberger

austria

The developing of a sculpture is a process which already starts with the finding of erratic blocks. This often takes place under extreme conditions. In my works of art the human being is always in the foreground. My sculptures are often very similar to human fragments. The smooth surfaces of the structures let you forget that it is actually a hard and heavy stone.

Constantly searching for artistic ways of expressing myself, a certain style evolved which shows the fusing of organic forms and structures. Sometimes the stones are disrupted and seem to be nearly transparent, so they gain a dimension, which can be compared to the human sublimation.

Born in 1957 in Biberbach, Rittmannsberger lives and works in Lower Austria. Member of the Art Association-Gallery in the Brewery of Freistadt, he made various journeys for study purposes to Scotland, Namibia, France, Ireland, Norway, Spain, Greece, Persia, etc. Since 1990 he has extensively exhibited both in Austria and abroad, in Florence, Ferrara, New York, Dublin, Nice, Saint-Tropez and Melbourne.

[www.sculptor.at](http://www.sculptor.at)



Left: *Abstract Figure*, Serpentine, H = 40 cm

Above: *Harlekin*, blue Chrysokol from Namibia, H = 51 cm



## carol rowling

australia

My inspiration comes from the landscape below and as I fly over the country I am continually amazed at the imagery below and photograph this to work on in my studio. I am fascinated by the texture and markings, of gorges, salt lakes, salt pans and vegetation.

My abstract approach to the exploration of texture and paint has developed into a unique form of painting which I call "breaking colour", by layering a number of canvases together and each layer having its own colour I then carve into the canvas with a power tool creating a new level of expression that moves colour and texture into literally other dimensions.

Picasso said "In order to create, you must destroy". The frayed edges of the lines and the digging into the work reveals the fragile/rugged nature and the hidden stratum of this very ancient land. Shaping the canvas, this questions the notion of what a painting should look like, thus bringing them into a more contemporary arena.

[www.carolrowling.com.au](http://www.carolrowling.com.au)



Left: *Earth Forms 11*, acrylic/canvas on wood with perspex, 100x60 cm  
Above: *Earth Forms V11*, acrylic/canvas on wood with perspex, 40x80 cm



## nicole schraner - nini

switzerland

In her paintings, NiNi combines various techniques, such as drawing, sketching, collage and print. The variety is also reflected in the materials she uses: acrylic, tar, wax, rust, patinas, marble flour, ashes, objects and materials of all kinds and makes. Graphics play a very important role in her work, no matter whether diagrams, construction drawings or typing letters. Layer after layer the used materials are transformed into different texture giving them unexpected and newly formed meanings.

NiNi's works flatter the eye for their refined structure, their intense texture and their deeply genuine expressivity. She creates the emotional tie between present and past by integrating carelessly cast away objects of every day's life. This is how she achieves to have these forgotten materials emanate a new and highly emotional and sensual meaning. Food for the soul.

This process of construction–decomposition–origination–destruction–creation reflects NiNi's philosophy of what life is all about. At the Ateneo de Madrid, NiNi shows her newest (tendentially more graphic) works on plexiglass.

[www.kunstwerkstatt-basel.ch](http://www.kunstwerkstatt-basel.ch)



Left: *Why Not*, acrylic, tar on plexiglass, 50x50 cm

Above: *Ahora tu*, acrylic, tar on plexiglass, 50x25 cm





zeina nader selwan

lebanon

I am in love with nature's beauty and wonders, and I often feel as if I am in a perpetual search for colors. All of this, as well as my interest in all other forms of art and my years of traveling to the great cities of the world and spending time in their museums and galleries, feeds into my art.

I look at the world with a passionate point of view. My eyes see details that might not be important for others but that mean a lot to me. I translate them my own way, on my canvases. It's all in my senses. I imagine forms and colours to everything I listen to, smell or touch.

Each work has a story and a meaning, though expressed in an abstract way. I aim to put a little bit of myself in each brushstroke, and for my work to make people dream, think and smile. Colours are the pivot of my creations because they are the tools of my sensations. They communicate with me and they are the essence of my whole lifestyle. Colours make me happy and I refuse all negative feelings. In a world of black and white, I choose colours!

[www.zeina-nader.com](http://www.zeina-nader.com)



Left: *Sky*, acrylic on canvas, 80x80 cm

Above: *Storm*, acrylic on canvas, 80x80 cm



charlotte shroyer

united states

Charlotte Shroyer's love of French literature and language, a B.A. degree in French, a Ph.D. in language and learning disorders, and a 20-year career as a teacher and college professor planted the seeds that were to blossom into her career as a professional artist. Much of Shroyer's art work focuses on the inner and outer selves of individuals as they make their way through life. As Francois de la Rochefoucauld once wrote: "We are so accustomed to disguise ourselves to others, that in the end, we become disguised to ourselves."

Through painting Shroyer taps into and expands the depths of the unconscious and a world unconscious that transcends individual and cultural boundaries. Exploration of colour, line and form provide the vehicle with contemporary figurative images (especially the face) incorporated into abstract contexts as the end result.

Charlotte Shroyer has received numerous national and international awards for her abstract and contemporary figurative oils and monotypes. The American Juried Art Salon comprised of museum curators and directors named her as one of its 2013 Emerging Artists and as one of its emerging International Contemporary Artists, 2015.

[www.charlotteshroyer.com](http://www.charlotteshroyer.com)



Left: *Cabaret*, oil on canvas, 20x20 cm

Above: *Two or Three?*, oil on canvas, 20x20 cm



véronique vallet

france

This series on the Illusion of Time passing is an invitation to reflexion. White line is the trace... Parentheses open. An ephemeral initiates our acuity. These ropes are holding us Where, When, How and Why. In this madness of passing Time, we always have the desire to stop making choices: Where to go, How to go, Why to go, When to go...

[veroniquevallet.overblog.com](http://veroniquevallet.overblog.com)



Left: *L'illusion du Temps, Quand*, oil on canvas, 20x20 cm  
Above: *L'illusion du Temps, Pourquoi*, oil on canvas, 20x20 cm



lauren wilhelm

australia

I'm inspired by history and man's refusal to learn from it, and my paintings offer an obtuse look at hubris whilst still trying to evoke a stillness and sweet melancholia. Sometimes referencing classical portraiture, my work often features animals, juxtaposing and sometimes complimenting the human element.

I often make a subtle criticism of the arrogance of people in my work. By referencing the style of the classical ancestral portrait and including an animal which doesn't have historical symbolism and/or is quite commonplace like a guinea pig or a pigeon, I'm commenting on our frailty – all of us, humans and animals alike. It serves as a form of 'vanitas' painting for me – reminding oneself about life's brevity can make problems seem smaller, simple connections more beautiful and time more precious.

[www.laurenwilhelm.com](http://www.laurenwilhelm.com)



Left: *Oh, Keep Me Safe I*, oil on board, 20x20 cm

Above: *Oh, Keep Me Safe III*, oil on board, 20x20 cm



margit wimmer

austria

Visual arts have always been an essential part of my life. My artwork is spontaneously created, for example in imagery and it reflects an exciting view of the colours of the world around us. I like to play with colour and design, with lines and colours which vary from soft to strong. My paintings are contemporary and modern. The viewer and collector can feel the impact of colour in the mystery captured in my artwork and be inspired.

[fineartkunst.wordpress.com](http://fineartkunst.wordpress.com)



Left: *Break Free 1*, acrylic on canvas, 20x20 cm  
Above: *Break Free 2*, acrylic on canvas, 20x20 cm

## Una breve historia del Ateneo de Madrid

El Ateneo se fundó en 1835 por los intelectuales y políticos más avanzados del momento. Fue inaugurado por la entonces Regente, María Cristina de Nápoles como Ateneo Científico y Literario, al que más tarde se añadirá el epíteto de Artístico. Los fundadores estaban imbuidos del más puro espíritu romántico, de forma que se impuso la libre discusión en las tertulias, el debate abierto y sin cortapisas, los cursos, las secciones y los ciclos de conferencias que completaban el marco de una vida cultural intensa y apasionada. La Biblioteca fue adquiriendo cada vez más importancia hasta convertirse en referencia inexcusable y hoy su mayor tesoro.

El Ateneo fue pasando por distintas sedes hasta su instalación actual en la calle del Prado, 21. El edificio modernista que hoy alberga su sede social es una obra de los arquitectos Enrique Fort y Luis Landeche. Arturo Mérida le dio contenido artístico con valiosísimas pinturas Modernistas en el Salón de Actos y en el Salón Inglés; hoy en día estos espacios son una joya artística. Antonio Cánovas del Castillo inauguró la sede de calle Prado en 1884, con un famoso discurso al que acudieron los Reyes de España.

Hombres eminentísimos han ocupado las Presidencias del Ateneo: Laureano Figuerola, Segismundo Moret, Gumersindo de Azcárate, Antonio Alcalá Galiano, Antonio Cánovas del Castillo, Miguel de Unamuno, Fernando de los Ríos, Manuel Azaña, etc. habiendo actuado como catalizadores de una importantísima actividad política y cultural.

Por el Ateneo han pasado seis Presidentes de Gobierno, todos nuestros Premios Nobel, los gestores políticos de la Segunda República y prácticamente lo más renombrado de la generación del 98, de la del 14 y de la del 27. Y aunque las dictaduras de Primo de Rivera y del general Franco durante el siglo XX afectaron muy seriamente su actividad, hoy sigue siendo un eje de referencia cultural.

## A brief history of the Ateneo de Madrid

The Ateneo was founded in 1835 by the intellectual and political leaders at the time. It was inaugurated by the then Regent, Maria Cristina of Naples, as Scientific and Literary Ateneo, which later the "Artistic" epithet is added. The founders were imbued with the purest romantic spirit, so that free discussions, open debates without obstacles, courses, sections and series of conferences were imposed, completing the framework of an intense and passionate cultural life. The Library was becoming increasingly important becoming an essential reference and today its greatest treasure.

The Ateneo passed through different locations to its current facility at the Prado 21. The modernist building that now houses its social venue is a work of architects Enrique Fort and Luis Landeche. Arturo Melida gave valuable artistic content with modernist paintings to the Assembly Hall and the English Hall; today these spaces are an artistic jewel. Antonio Canovas del Castillo opened the current Prado Street headquarters in 1884, with a famous speech attended by the Kings of Spain.

Eminent men have occupied presidencies at the Ateneo: Laureano Figuerola, Segismundo Moret, Gumersindo Azcarate, Antonio Alcalá Galiano, Antonio Canovas del Castillo, Miguel de Unamuno, Fernando de los Rios, Manuel Azaña, etc. having acted as a catalyst for major political and cultural activity.

Six presidents of government have walked through the Ateneo, all of our Nobel laureates, policy-makers of the Second Republic and virtually the most renowned of the Generación del 98, 14 and 27. And although the dictatorships of Primo de Rivera and General Franco during the twentieth century seriously affected its business, today it remains a hub of cultural reference.



ATENEO DE MADRID

Ateneo de Madrid  
C/ Prado 21, Madrid, España  
[www.ateneodemadrid.com](http://www.ateneodemadrid.com)





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Via G. Falcone, 227-B | 45036 Ficarolo (RO) | ITALY  
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Sala Prado, Ateneo de Madrid  
C/ Prado, 19 | Madrid | [www.ateneodemadrid.com](http://www.ateneodemadrid.com)