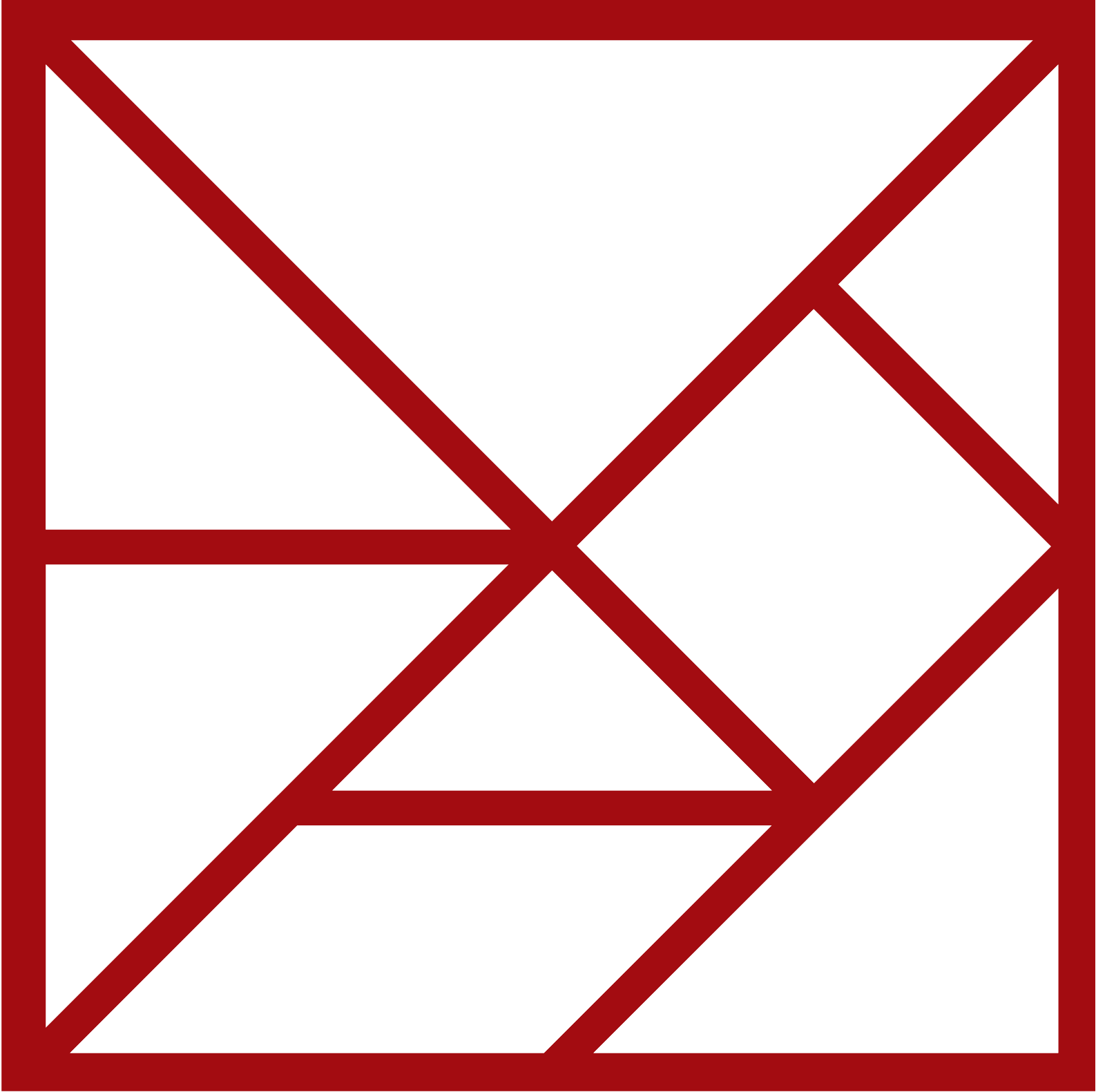




LIVING ART

PESARO - WOUDRICHEM 2009



LIVINGART

PESARO - WOUDRICHEM 2009

Nobody underlines enough the fact that culture, in all its expressions, represents a real means to establish relationships, mutual knowledge, friendship and cooperation among different people.

"To know in order to know oneself and to be well together": it could be a significant program to build Europe, a really united Europe founded on an incomparable common heritage of culture, art, architecture, landscape, city planning, history.

To know this heritage means to understand the common history and the common destiny .

To know the richness and difference of contemporary artistic experiences encourages to love as people who have not only a great past but also a great future to be lived together.

This exhibition is the result of a path that began two years ago with the showing of the works of two artists from Pesaro in Woudrichem (Netherlands) town gallery; an European town we did not know till then.

It was just there that an important meeting with the town artists and the Mayor's sensitivity took place .

And it was just there that people gave rise to the wish to develop and to widen the meeting and cooperation possibilities among the artists of the two towns. But also between the two towns and the two municipalities.

In this way an artistic twinning between PESARO and Woudrichem , the project "VIVERE L'ARTE", the creation of the cultural Association 7Muse and this exhibition of the works of four artists of the twin town have been given birth.

In the next months four artists from Pesaro will exhibit their works in a "twin exhibition" in Woudrichem.

Welcome to the artists from Woudrichem. I am sure that our citizens in Pesaro will be able to appreciate Your art and will be happy to meet our Dutch friends.

They will know everything about Your town. Perhaps they will be encouraged to come and meet You at Your Home.

This is just one way to build Europe.

Luca Ceriscioli

Mayor of Pesaro



Comune di Pesaro

Non si sottolinea mai a sufficienza che la cultura, in tutte le sue espressioni, costituisce un potente mezzo per costruire relazioni, conoscenza reciproca, amicizia e cooperazione fra i popoli.

Conoscere per conoscersi e stare bene insieme: potrebbe essere un programma significativo per costruire quella Europa veramente unita fondata su un ineguagliato patrimonio comune di cultura, di arte, di architettura, di paesaggi, di assetto urbanistico delle città, di storia. Conoscere questo patrimonio vuol dire capire la storia comune e il destino comune. Ma anche conoscere la ricchezza e diversità di esperienze artistiche contemporanee spinge ad amarsi come popoli che hanno non solo un grande passato, ma anche un grande futuro da vivere insieme.

Questa mostra si colloca su un cammino che è iniziato due anni fa con l'esposizione di opere di due artisti pesaresi nella Galleria comunale di Woudrichem, in Olanda; una città europea di cui fino ad allora noi non sapevamo nulla. Lì però si realizzò un incontro con gli artisti della città e con la sensibilità di un Sindaco. E nacque il desiderio di sviluppare e ampliare le opportunità di incontro e collaborazione fra gli artisti delle due città. Ma anche fra le due città e i due comuni.

Così hanno preso vita un "gemellaggio artistico" fra Pesaro e Woudrichem, il progetto VIVERE L'ARTE, la nascita della Associazione culturale 7Muse e questa mostra di opere di quattro artisti della città "gemella".

Nei prossimi mesi quattro artisti pesaresi esporranno le loro opere in una "mostra gemella" a Woudrichem.

Benvenuti artisti di Woudrichem. Sono certo che i cittadini pesaresi sapranno apprezzare la vostra arte e saranno felici di conoscere i nostri amici olandesi. E vorranno saperne di più sulla vostra città. E magari saranno stimolati a venire a trovarvi a casa.

Anche così si fa l'Europa.

Luca Ceriscioli
Sindaco di Pesaro

It started a bit by chance: Mr Sguanci senior and junior from Pesaro exhibit their work in the city gallery of Woudrichem. It is the year 2007. During the opening of their exhibition I am in a conversation with the Ambassador of Italy in the Netherlands. I am very pleased with the exhibition in Woudrichem, an international contribution to the rich cultural environment that is characteristic of our small town. I am pleased as well that artists can present themselves regionally, nationally and across national boundaries and can make their cultural enterprises come true. How good that the Italian artists have landed in Woudrichem!

"And what, if we agree to continue this?", suggests my diplomatic interlocutor. The one thing led to another and Pesaro and Woudrichem - artists on both sides, assisted by the two communities – went to work enthusiastically as if there no language barrier existed. Art speaks a universal language and in the event of an emergency there was always bilingual Mrs Joke Moretti and her very adequate translation help!

Proof of Pesaro and Woudrichem not leaving this with just words, you hold the catalogue with work by Jaap Hartman, Johanna van Roode, Mariette van der Ven and Sybille van Gammeren. In April 2009 their work comes together in an exhibition at the Palazzo Gradari in Pesaro. You will find bronze, ceramics, industrial design and visual arts. Very different works, high level, and all from Woudrichem.

Are you curious about the old fortified town in the Dutch polder landscape, now you see the work from Woudrichem? You're welcome! Come visit and discover our part of the Netherlands with its 'Ruysdael- skies', water, villages and rich culture! In turn Woudrichem tourists will definitely travel after our artists to explore Pesaro and its surroundings.

You are very welcome, especially during the exhibition of Italian artists in Woudrichem, which will take place in September 2009! Then the first circle of exchange is complete. I am convinced that the circle will continue to grow, like a circle in the water, getting wider all the time. I am sure that we will discover that we have more things common than just the cultural.

Dr. Frank Petter,
Mayor of Woudrichem



Gemeente van Woudrichem

Het begon eigenlijk een beetje toevallig: de heren Sguanci senior en junior uit Pesaro exposeren hun werk in 2007 in de stadsgalerie van Woudrichem. Tijdens de opening van hun tentoonstelling raak ik in gesprek met de ambassadeur van Italië in Nederland. Ik ben bijzonder ingenomen met de expositie in Woudrichem, een internationale bijdrage aan het rijke culturele klimaat dat zo kenmerkend is voor onze kleine gemeente. Het doet mij genoeg als kunstenaars zich regionaal, landelijk en tot over de landsgrenzen kunnen presenteren, hun cultureel ondernemerschap waar kunnen maken. Wat goed dat de Italiaanse kunstenaars in Woudrichem zijn neergestreken!

“En wat, als we hier eens een vervolg aan zouden geven?” oppert mijn diplomatieke gesprekspartner. Van het een kwam het ander en enthousiast gingen Pesaro en Woudrichem - kunstenaars over en weer, bijgestaan door de beide gemeenten - aan het werk, alsof er geen taalbarrière bestond. Kunst spreekt gelukkig een universele taal en in geval van nood was daar altijd de tweetalige mevrouw J. Moretti met haar uiterst adequate vertaalhulp!

Het bewijs dat Pesaro en Woudrichem het niet bij woorden gelaten hebben, heeft u in handen: de catalogus met werk van Jaap Hartman, Johanna van Roode, Mariëtte van der Ven en Sybille van Gammeren dat in april 2009 samenkomt in een expositie in het Palazzo Gradari in Pesaro. U vindt er bronzen, keramiek, industrieel design en beelden werk. Zeer divers werk, hoog niveau, en allemaal uit Woudrichem.

Wordt u nieuwsgierig naar dat oude vestingstadje in het Hollandse polderland-schap bij het zien van het werk uit Woudrichem? U bent van harte welkom! Kom maar op bezoek en ontdek ons stuk Nederland met zijn Ruysdael-luchten, het water, de dorpjes en de rijke cultuur! Woudrichemse toeristen op hun beurt reizen vast en zeker onze kunstenaars achterna om Pesaro en omstreken te verkennen.

U bent van harte welkom, ook tijdens de expositie van de Italiaanse kunstenaars in Woudrichem! Dan is de eerste cirkel van de uitwisseling rond. Ik ben ervan overtuigd dat die cirkel zich steeds zal uitbreiden, zoals kringen in het water dat doen, en steeds breder worden. Ik weet namelijk zeker dat we nòg meer raakvlakken dan de culturele zullen ontdekken.

dr. Frank Petter,
burgemeester van Woudrichem

Living art: Pesaro – Woudrichem twinned

We felt great warmth for Fortunato Depero's joyful equation: Art = Life.

It is once again immortalised – for eternity – in the title of this exchange project between Italy and Holland, between Pesaro and Woudrichem.

Twinning also implies fraternity, belonging to the same family, without necessarily sharing the same features: the twins are heterozygous, born from the same desire to share a process which began a long time ago, before artists stopped to look at art's vigorous family tree.

Palazzo Gradari in Pesaro will host four Dutch artists during the month of April; the Stadsgalerie in Woudrichem will offer its exhibition spaces to four Italian artists, whose work we will briefly describe below.

Art thus seeks to escape from the asphyxiating circuit of commission-realisation-sale in favour of barter, exchange, in search of a generous spontaneity of dialogue and observation, discussion, understanding.

All dialogue is like this, unless it is a monologue in disguise. I talk to you and you listen; I talk and you tell me what you think. You talk to me and I listen.

It is marvellous and humanly enriching, when someone expresses an idea, to know that the listener is actually listening, and it is marvellous when the listener is able to reply, inverting the roles. Even here, differences will emerge, positions will never be exactly the same; but a point of difference does not necessarily bring dissent, as the present heated debate on art might lead us to believe. Art's doomsayers announce a death a day (of painting, of sculpture, and so forth), and the doomsayers of life proclaim that the future is dead. Such a declaration of surrender is groundless and destabilizing; it is a snare which brings suffering to many, and there are few who dismiss it with contempt and do not fall for it.

Perhaps such sensational words are part of the crisis through which we are passing, but it has to be asked: with all of the media hype about a crisis, which both afflicts and eludes us at the same time, what is actually in crisis.

I do not think that it is art, for which the markets, auction houses and stock exchanges speculate with such unaffordable prices and quotations. Exhibitions follow one after another, as never before, with a highly experienced and efficient public relations machinery, and with stale and repetitive content, in search of originality which is so obsessive that everything becomes original; thus it is "normality", in the sense of "simplicity", that leaves its mark, becomes distinctive and arouses the desire to possess a work of art.

What is in crisis, then, if not art?

I believe that it is artists who are in crisis, and not so much because they have nothing more to say, but because they have nothing more to profess. Each of them is locked away in their own tower, defending their stylistic territory, their name and the name of the person who has written for them, as if they were collecting designer clothing rather than a few carefully chosen words.

This twinning project, on the other hand, has been created by groups (7Muse, Thagma, Binocolo, Pam - Art & Music) who understand the need for encounter

Vivere l'arte: Gemellaggio Pesaro – Woudrichem

Avevamo nostalgia della gioiosa equazione di Fortunato Depero Arte = Vita. Ritorna coniugata all'infinito - per essere eterna - nel titolo di questo progetto di scambio, tra Italia e Olanda, tra Pesaro e Woudrichem.

Il gemellaggio sottende anche una fraternità, un appartenere alla stessa famiglia, senza per forza somigliarsi nei tratti denotanti: si tratta di gemelli eterozigoti, nati dalla stessa volontà di condividere un percorso già iniziato tanto tempo fa, prima che gli artisti si soffermassero ad osservare il frondoso albero genealogico dell'arte.

Palazzo Gradari ospiterà a Pesaro quattro artisti olandesi durante il mese di aprile; la Stadsgalerie di Woudrichem offrirà i suoi spazi espositivi a quattro artisti italiani, di cui diremo brevemente tra poco.

Alla ricerca di un spontaneità generosa di dialogo e di sguardi, di confronto e di conoscenza, l'arte si sottrae al circuito asfittico di committenza-realizzazione-vendita per farsi baratto, scambio.

Ogni dialogo che non sia un monologo camuffato lo è. Io ti parlo e tu mi ascolti, ti parlo e tu mi dici la tua opinione. Tu mi parli e io ti ascolto.

È bello e umanamente ricco per chi si esprime, sapere che l'interlocutore gli presta attenzione, ed è bello per chi ascolta poter replicare, invertire i ruoli. Anche in quel caso emergeranno differenze, le posizioni non combaceranno su tutto, ma una differenza non è di per sé attrito, come l'attuale virulento dibattito sull'arte ci porta a credere. I becchini dell'arte annunciano tronfi una morte al giorno (della pittura, della scultura e così via), e quelli della vita proclamano che il futuro è morto. Una dichiarazione di resa immotivata e destabilizzante, un tranello teso ai molti che se faranno angustiare e ai pochi che la seppelliranno con una risata e non ci cascheranno.

Forse queste frasi d'effetto si inseriscono appieno nella crisi che stiamo attraversando, ma c'è da chiedersi in tutta questa mitizzazione mediatica di una crisi che ci colpisce e ci sfugge al contempo, che cosa veramente sia in crisi.

Non mi sembra lo sia l'arte, per la quale si animano mercati, aste, borse che giocano con prezzi e quotazioni inaccessibili, inverosimili; si allestiscono mostre una dopo l'altra difficili da ricordare, con un apparato di pubbliche relazioni agguerrito e diligentissimo, e un contenuto staminale, replicante, stantio in una ricerca dell'originalità così ossessiva per cui tutto diventa originale; così è il "normale", nel senso del "semplice" a lasciare traccia, a distinguersi e suscitare il desiderio di poter avere un'opera.

Che cosa è in crisi allora, se non l'arte?

Credo lo siano gli artisti, e non tanto perché non hanno più niente da dire, ma perché non hanno più nulla da dirsi. Ognuno chiuso nella propria torre a difendere il suo territorio stilistico, il suo nome e quello di chi ha scritto per lui come collezionasse griffes, più che parole pensate e dedicate.

Questo progetto di gemellaggio nasce invece da realtà associative (7Muse, Thagma, Binocolo, Pam - Art & Music) che testimoniano l'esigenza

and dialogue, for words which create a bridge between two people and become their code of expression, overcoming and defeating the speechless solipsism of a lone soul.

Twinning between artists who discover that they belong to a single nation – the nation of art – encourages the desire to redesign a human map in the pursuit of freedom, imagination and authenticity at the same time, in which many intellectual and creative energies can be brought together, organized and valued.

It is an antidote to the dispersion and dissipation of human energy. The future starts now, it starts today, with its rational and concrete planning, and its restless desire to restore substance, body and colour to the frayed sense of existence; with the need to rediscover ourselves in the natural humus of collectivity.

The experience of twinning means experiencing it actively, creating works of art but also moving them, exchanging them. It involves the desire for encounter, creating a point of encounter which produces variety and harmony.

It means removing boundaries and inflexibility, overcoming blinkered vision.

The North Sea will wash up against the Adriatic coast, the rugged hills around Pesaro will rise up and pattern the wide plain of the Netherlands.

Satellite navigators will not be any help in guiding you around the geography of this twinning venture. The artists know the map of those treasures, that beauty which, as Dostoyevsky said, will save us.

Cristina Muccioli

art critic

dell'incontro e del riscontro, della parola che si fa ponte fra due persone e il loro codice espressivo, superando e vincendo il solipsismo ammutolito dell'uno disgregato.

La volontà del gemellaggio tra artisti che scoprono di appartenere a un'unica nazione, quella dell'arte, è di ridisegnare una mappatura umana che libera, fantastica e autentica al contempo, in cui molte energie intellettuali e creative possano essere convogliate, organizzate, valorizzate.

E' un antidoto alla dispersione e alla dissipazione di queste energie umane. Il futuro comincia dal presente, comincia oggi, con il suo progettare razionale e concreto, e il suo desiderio febbrile di restituire densità, corpo e colore al senso sfilacciato dell'esistenza; con il bisogno di ritrovare se stessi nell'humus naturale della collettività.

Fare esperienza di un gemellaggio significa viverlo attivamente, creando opere ma anche spostandole, scambiandole. Significa volersi incontrare, far accadere un incontro da cui scaturisca poliedricità a armonia.

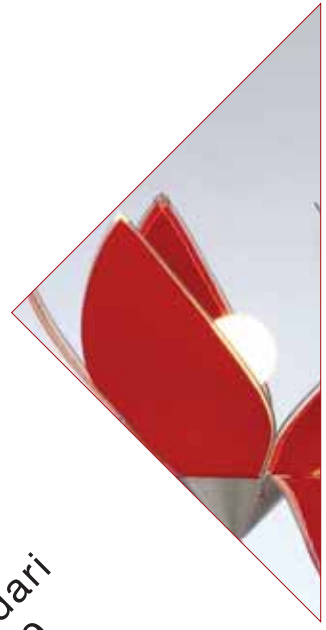
E' un mescolare le carte dei confini, delle mappature immobili, superando la loro visione dettagliata ma angusta.

Il Mare del Nord bagnerà il litorale Adriatico, e le colline frastagliate che racchiudono Pesaro come in uno scrigno, si innalzeranno a ricamare la piana distesa dei Paesi Bassi.

I navigatori satellitari non vi saranno d'aiuto per orientarvi nella geografia gemellare. Gli artisti conoscono la mappa dei tesori, di quella bellezza che, come diceva Dostoevsky, ci salverà.

Cristina Muccioli
critico d'arte





LIVING ART

Pesaro - Palazzo Gradari
Dal 4 al 26 aprile 2009

MARIETTE VAN DER VEN
JOHANNA VAN ROODE
JAAP HARTMAN
SYBILLE VAN GAMMEREN



May I introduce: Mariëtte van der Ven

The human form is the theme of Mariëtte van der Ven's sculptures and structures. Sculptures where people in their diversity and uniqueness are shown, mentally as well as physically. Ms. Van der Ven does not attempt to demonstrate the beautiful aspects of people in her work. Instead, her work depicts the less attractive or pleasing aspects of the human form.

Her works, which express the relationship of art and reality, stem from her deep personal involvement with all aspects of the human form. Her starting point is always the figure. Her alterations of reality are exactly calculated to make the viewer conscious of the absurdity of the seemingly normal.

Her sculptures are first and foremost poetic with their monochrome whites combined with soft materials such as cloth and leather. Reality is thus softened so that the works make place for personal reflection.



MARIETTE VAN DER VEN



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Nieuwendijk - 0031642584201

Email: hmvanden@hetnet.nl
www.mariettevanderven.nl

Geboortedatum: 13-12-1967

Nationaliteit: Nederlands

Geboorteplaats: Vriezenveen

Opleiding: 1986-1991 Academie van
Beeldende Kunsten Rotterdam

Studierichtingen: Beeldhouwen en 1e
graads handvaardigheidExposities (een
selectie)

2009

Art London - Londen (GB)

BuroDijkstra - Rotterdam

Kunstuitleen Alkmaar - Alkmaar

Palazzo Gradari - Pesaro (It)

CBK Den Bosch -'s-Hertogenbosch

Three Years BuroDijkstra - Rotterdam

Galerie Terra - Delft

2008

Hedendaagse keramiek Gorcums
Museum - Gorinchem

2007

Gorcums Museum - Gorinchem

Art Rotterdam Gallery Yoshiko

Matsumoto - Rotterdam

2006

Galerie de Buytensael - Arnhem

Manufacture Bernardaud - Limoges (Fr)

Museum Het Princessehof -

Leeuwarden

Art Amsterdam - Amsterdam

Art Rotterdam - Rotterdam

KW Gallery - New York (USA)

2005

Limburgs Museum - Venlo

Art Tokyo - Tokyo (JPN)

Art Rotterdam - Rotterdam

2004

Gorcums Museum - Gorinchem

Galerie Joke van Lieshout -

Gorinchem

KunstRai - Amsterdam

SPEK - Woudrichem

2003

Schroder Galerie - Den Haag

Galerie Joke van Lieshout -

Gorinchem

Huntenkunst - Doetinchem

Opdrachten (een selectie):

2009

Akzo Nobel - Beeld

Gemeente Werkendam -

Relatiegeschenk

Crien en Klaar - Servies

2008

Oude school Nieuwendijk -

Ontwerp Monument

Holtzfonds Schetsontwerp -

Martelaren van Gorinchem

Grafmonument papa

Huisartenpraktijk de Singel -

Portret P. van den Boogert

Architect F. Ruiter - Paard Stoeterij

Sterrehof

2007

Cees en Willem Timmer - Portret

Dhr. Timmer

2005

Fam. A. van der Ven - Porseleinen
beelden

Apotheek Fokkesteege - Beeld aan
de gevel

2004

Emerson - Beeld voor Vopak



Don't believe what they tell you (2008) - 100x50x50 cm
Porselein, leer en kunstbont - Porcelain, leather and synthetic fur



Oude man en vrouw (2006) - 130x200x90 cm
Porselein, stof - Porcelain, fabric



Menskunde (2002/2003) - Afmeting variabel - Variable dimensions
Keramik, stof en andere materialen - Ceramic, fabric and other materials



Hundchen (2009) - 60x40x50 cm

Gespoten porselein, kunstbont en kaplaarsjes - Sprayed porcelain, synthetic fur and top boots

May I introduce you to: Johanna van Roode, visual artist.

Water, river clay, scrap wood and trimmings, recycled material, paint and ink all comprise my favourite materials. I alternate paintings/drawings and objects; preferably using a blended technique. Although the boundaries between the abstract and figurative isn't clear cut, the abstract form predominates.

The area of tension between culture and nature proved a leitmotiv running through my work from the onset. After 1983, following my studies at the St. Joost Academy in Breda (monumental design/painting), my work developed itself somewhere in between the figurative and abstract. Yet palpable development is to be seen. In the years prior to '95 I was inspired by nature's dynamic qualities; the work has a transient, mobile feel. The act of painting, expressiveness being at the forefront.

Treks through Iceland and Kenya herald a change of modus operandi. Interest in societies in severe and/or primitive conditions, comparable to those ours stems from, begins to play an increasingly larger role. This is coupled with experiments, during which all kinds of natural and coincidental materials to hand are used.

Recently I have become intrigued by nature's disintegrating forces. During a stay in Rome two years ago I witnessed this deterioration first hand. I had already been busy with this subject; remnants of buildings, a corroded wreck, a crumpled up flag – items made by people, often in the glorious past, yet nature does its worst. Memories too are liable to erosion; slowly but surely that which only recently was common property, disappears.

To me the above-mentioned theme is an exhaustive one. With deterioration the outlines blur; shapes and lines assume their own features. Sometimes the original objects remain recognisable, sometimes they don't. A regenerative process of creation occurs, directed by nature itself. This process comes about, layer by layer, in a gentle, barely imperceptible, yet irrevocable, way.

My present-day analogy of this is the processing of the surface, the canvas. I apply layer by layer of (thinned) painted, sand or river clay. Sometimes lines are scratched into the aforementioned layers, or 'alien' material is added. A painting's original concept is continually susceptible to both dismantling and constructing processes; thus allowing my imagination free rein.



JOHANNA VAN ROODE

Mag ik aan U voorstellen: Johanna van Roode, beeldend kunstenaar.

Water, Rivierklei, Sloopen snoeihout, Kringloop-materiaal, Verf en Inkt zijn mijn favoriete materialen. Ik werk afwisselend aan schilderijen/tekeningen en objecten, bij voorkeur in een gemengde techniek. Hoewel de grens tussen abstract en figuratief niet haarscherp is, heeft het abstracte de boventoon.

Het spanningsveld tussen cultuur en natuur is een motief dat vanaf het begin als een rode draad door mijn werk loopt. Vanaf 1983, na mijn studie aan de academie St. Joost te Breda, (monumentale vormgeving/schilderen) ontwikkelt mijn werk zich tussen figuratie en abstractie. Toch is er duidelijk een ontwikkeling te zien. In de jaren vóór '95 laat ik mij door het dynamische karakter van de natuur inspireren. Het werk heeft een vluchtig en beweeglijk karakter. De daad van het schilderen, de expressiviteit staat voorop.

Trektochten door IJsland en Kenia luiden een verandering van werkwijze in. Interesse voor samenlevingen onder barre en/of primitieve omstandigheden, vergelijkbaar aan die waar uiteindelijk ook de onze uit voortkomt, gaat een grotere rol spelen. Dat gaat gepaard met experimenten, waarbij allerlei natuurlijk en toevallig voorhanden zijnd materiaal gebruikt wordt.

De laatste tijd heb ik vooral oog gekregen voor de ontbindende krachten van de natuur.

Tijdens een verblijf in Rome twee jaar geleden aanschouwde ik het verval in optima forma. Eerder was ik al met dit onderwerp bezig. Overblijfselen van bouwsels, een verroest wrak, een verformfaaide vlag: dingen die door mensen gemaakt zijn, soms in een glorieus verleden: de natuur doet er het hare mee. Ook herinnering is aan erosie onderhevig. Langzaam aan verdwijnt wat nog niet zo lang geleden gemeengoed was.

Bovengenoemd thema is voor mij een rijke bron om uit te putten. Bij verval vervagen de omtrekken; vormen en lijnen gaan een eigen leven leiden. Soms zijn de oorspronkelijke voorwerpen nog herkenbaar, soms niet. Er treedt een hernieuwd scheppingsproces op, gedirigeerd door de natuur. Dat proces voltrekt zich, laagje over laagje, op een zachte, bijna onmerkbare doch onherroepelijke manier.

Analoog hieraan bewerk ik tegenwoordig het oppervlak, het doek. Laagje over laagje breng ik (verdunde) verf, zand of rivierklei aan. Soms worden lijnen uit de boven-liggende lagen gekrast of wordt "vreemd" materiaal toegevoegd. De oorspronkelijke opzet van een schilderij is continu onderhevig aan afbrekende en opbouwende processen. Deze manier van werken geeft mijn verbeelding de vrijheid.

JOHANNA VAN ROODE,
beeldend kunstenaar,

Disciplines: schilderen, tekenen,
ruimtelijke vormgeving (objecten,
installaties)

De volgende gebeurtenissen hebben
mede geleid tot het huidige artistieke
niveau:

- 1974 - Afronding opleiding
Beeldende Vorming
- 1983 - Eindexamen academie St.
Joost, Breda
specialisatie: Schilderen/Monumentale
Vormgeving
- 1986/1999 Docentschap St.
Kunstzinnige Vorming
- 1988/1996 Trektochten door IJsland
en Kenia.
- 2007 Studiereis naar Roma Antica
- 2008 Studiereis New York

EXPOSITIES:

- 1983/1986 Diverse exposities in
Breda, Gorinchem en het Land van
Heusden en Altena
- 1987 TEKENINGEN,
groepstentoonstelling, De Nieuwe
Doelen, Gorinchem
- 1989 KONTRASTEN 2,
duotentoonstelling, Artoteek,
Gorinchem
- 1989 IN DE BAN VAN DE
RIVIER, duo-expositie (rivierproject,
gesubsidieerd door de provincies Zuid
Holland en Noord Brabant), Pictura,
Dordrecht
- 1991 VITALISTIES,
solotentoonstelling, Beddekoetsje,
Helmond
- 1993 OPSTIJGEND STILLEVEN,
soloinstallatie, De Orangerie, 's
Hertogenbosch
- 1994/95 BEELDEN,
duotentoonstelling, Galerie De Brieder,
Rotterdam
- 1996 DE MATERIE EN HET LICHT,
solotentoonstelling, De Kazerne,
Woudrichem

- 1996 DE HEMEL,
groepstentoonstelling, Galerie De
Brieder, Rotterdam
- 1997 KUNST EN KRINGLOOP,
groepstentoonstelling, De Kazerne,
Woudrichem
- 1998 KIJK OP GORCUM,
groepstentoonstelling, Gorcums
Museum, Gorinchem
- 1998 BEELD IN BEWEGING, project
met dans, video en beeldende kunst,
Stadhuis, Gorinchem (Gorinchem
Cultuurstad '98)
- 1998 DE TUIN VAN DE TOVENAAR,
Project in samenwerking met
kindertheater,
Het Podium voor experimentele kunst,
Woudrichem
- 1999 POEZIEALBUM,
groepstentoonstelling, Het
Podium voor experimentele kunst,
Woudrichem
- 2000 LETTERLIJK,
groepstentoonstelling, het
Podium voor experimentele kunst,
Woudrichem.
- 2000 HET UITZICHT,
solotentoonstelling, het Podium voor
experimentele kunst, Woudrichem.
- 2001-2003 Deelname aan diverse
groepstentoonstellingen in het SPEK,
Woudrichem
- 2004 SOUVENIRSPROJECT,
groepstentoonstelling in Mikst Media
Woudrichem
- 2005 SPRUITJESLUCHT,
Solotentoonstelling in Mikst Media
Woudrichem
- 2006 CONTRASTEN,
groepstentoonstelling Stadhuis,
Gorinchem
- 2006 WATER EN VUUR,
groepstentoonmsteling n.a.v. 650 jaar
Stadsrechten in Woudrichem
- 2008 RETROSPECTAKEL,
solotentoonstelling n.a.v. 25 jaar
werken in de kunsten
- 2009 VLARDEN, solotentoonstelling
in Mikst Media Woudrichem





VII (2009) - 55x170 cm
acryl, gemengde techniek op linnen - acrylic, blended technique on linen



Vlagvertoon 7 (2007) - 78x103 cm
acryl, houtskool op linnen - acrylic, charcoal on linen



Vlagvertoon 8 (2007) - 78x98 cm
acryl op linnen - acrylic on linen

Jaap Hartman

Jaap Hartman (1950) was educated at the Academy of Art in Rotterdam where he studied sculpture with Arie Teeuwissen and drawing with Gijs Voskuyl. In Amsterdam he studied at the Royal Academy of Art with professors Paul Gregoire en V.P.S. Esser.

Teeuwissen and Voskuyl especially influenced Hartman in his choice of the figurative as the foundation of his work. Gregoire introduced him to the conscious use of the principles of sculpture after which Esser helped him to realise his individual talent. He approaches his work from within this tradition.

Hartman has been living and working in his birthplace Woudrichem since 1978. Working from the concept that sculpture is working in and with space, Hartman's sculpture demonstrates strong arabesque tendencies and abstract forms extrapolated from a natural and human foundation.

While working in his studio, he does not shun experimentation and often "builds" his sculptures from the inside out. This technique allows Hartman to use the possibilities and impossibilities of the material to discover the definitive form of the sculpture.

Jaap Hartman has produced a number of sculptures on commission, nationally and internationally. His work has been exhibited in many countries including Germany, Belgium, Switzerland and South Korea.



JAAP HARTMAN



Jaap Hartman

Jaap Hartman (1950) kreeg zijn opleiding aan de academie van Beeldende Kunsten in Rotterdam, waar hij les kreeg van o.a. Arie Teeuwissen, beeldhouwen en Gijs Voskuyl, tekenen.

In Amsterdam studeerde hij olv professor Paul Gregoire en professor V.P.S. Esser aan de Rijksacademie van Beeldende Kunsten.

Met name Teeuwissen en Voskuyl legden de basis voor de keuze om figuratief te gaan werken.

Later in Amsterdam is het vooral Gregoire die hem bewust maakte van de principe's van de beeldhouwkunst.

Na Gregoire werd bij Esser het werken verder uitgebouwd en groeide hij naar meer zelfstandigheid.

Sinds 1978 woont en werkt Jaap Hartman weer in zijn geboorteplaats Woudrichem, waar hij vanuit de traditie zijn werk benadert.

Met de gedachte dat beeldhouwen werken in en met de ruimte is, hebben zijn figuratieve beelden een sterke arabesk, soms verstild, geabstraheerd, maar altijd vanuit de menselijke maat (natuur).

Tijdens het werken op zijn atelier schuwt hij het experiment niet en "bouwt" van binnenuit naar de buitenkant van het beeld, waarbij met de mogelijkheden en onmogelijkheden van het materiaal gezocht wordt naar de uiteindelijke vorm.

Jaap Hartman voerde een groot aantal opdrachten uit in binnen- en buitenland. Tevens exposeerde hij in diverse landen, waaronder Duitsland, België, Zwitserland en Zuid-Korea.



Olifant op een poot, op sokkel - hoogte 150 cm



Het geluk, op sokkel - hoogte 190 cm



Kardinaal, op sokkel - hoogte 180 cm



Oehoe, op sokkel - hoogte 180 cm

Sybille van Gammeren

The cellar of ideas.
A thought provoking cellar.
A place of which I dream.
Where I wish to dream.
Where I can allow my thoughts to roam
Where I want to give people ideas.
Ideas which they question.
An original idea.
Ideas they themselves would have liked to have thought up.

An idea by Sybille van Gammeren-Mevissen (1973).

As daughter to architect eng. Geert Mevissen, and Liesbeth Maas, coming from an artistic family she sees herself as a genetic blend of fine and applied styles. Cognizant of these talents she developed them further by following textile art courses to eventual product design and presentation. Aside from this she never lost sight of the art mediums of 2D and 3D. In her role as product developer at Quasar the lighting manufacturer she has run up the necessary experience, which can now be utilised in her product design. This broad knowledge of materials and processing techniques now gives her the opportunity to translate her own ideas into a product.

Tilburg Academy of Arts 1992-1993
Senior Secondary Vocational Education /Fashion in Venlo 1993-1996
Fontys University Product Design & Presentation in Sittard 1996-2000
Bench Furniture 2000
QUASAR Holland B.V. 2001- current freelancer
The Cellar of Ideas from 2008



SYBILLE VAN GAMMAREN



Sybille van Gammeren

De ideeënkelder.

Een kruitkelder.

Een plek waar ik van droom.

Waar ik wil dromen.

Waar ik mijn gedachten hun gang wil laten gaan.

Waar ik mensen een idee wil geven.

Een idee waar ze naar komen vragen.

Een origineel idee.

Een idee dat ze zelf bedacht zouden willen hebben.

Een idee van Sybille
van Gammeren-Mevissen (1973).

Als dochter van een architect ir. Geert Mevissen en Liesbeth Maas uit een kunstenaarsfamilie beschouwt zij zichzelf als een genetische mix van vrije en toegepaste vormgeving. Zich bewust van deze talenten heeft zij deze verder ontplooid via opleidingen in textiele werkvormen tot uiteindelijk productvormgeving en presentatie. Daarnaast zijn de andere kunstvormen op 2D en 3D nooit uit het oog verloren. In haar werk als productontwikkelaar bij verlichtingsfabrikant Quasar heeft zij de nodige ervaring opgedaan die ze nu als vormgever optimaal kan gebruiken. Deze brede kennis aan materialen en bewerkingstechnieken geeft haar nu de mogelijkheid om haar eigen ideeën te vertalen tot een product.

Academie voor beeldende kunsten Tilburg 1992-1993

MBO/Mode-Kleding Venlo 1993-1996

Fontys Hogeschool Productvormgeving & Presentatie Sittard 1996-2000

Bench Meubels 2000

QUASAR Holland B.V. 2001- heden freelance

De Ideeënkelder vanaf 2008













LIVING ART

Woudrichem - Stadsgalerie
vanaf 10 September
aan 4 Oktober 2009

LUCA SGUINCI
ALESSANDRO GIAMPAOLI
MARCO FILIPPETTI
MIRKO BRAVI



Luca Sguanci, painter

Proximity

Sguanci's subjects are the voices of silence. It is, above all, bodies which meet, in this virtual age of great ease and speed of communication, and of great relational absence.

Sguanci's men, women, children make contact with each other and with us, in person, with their fleshy lips slightly open, their eyes pronouncing wonder and surprise for something which we are not permitted to see.

The warm and magmatic colours of the canvases are barely cooled by that acerbic green of the iris, sometimes vivid and sensual, or covered by a childish eyelid which seems to protect the face of an infant who has emerged from the amniotic fluid of life and its "secretum": the tears, which must have bathed its cheeks down to the mouth, glistening with the moisture of the most implosive sadness.

Sguanci is not interested in landscapes, backgrounds, perspective conceits, but in the indescribability of the human condition, which he almost sculpts with his brush.

The plasticity of those bodies, the insistence of their stares, the delicacy of their posture, is the revelation of the figurative extroversion of introverts: those who can recognise and approach each other, waiting to find the words to say.

Cristina Muccioli

Luca Sguanci, pittore

La vicinanza

I soggetti di Sguanci parlano le voci del silenzio. Sono innanzitutto i corpi ad incontrarsi, in questa epoca virtuale fatta di maggior facilità e speditezza comunicativa, e di grande assenza relazionale.

Gli uomini, le donne, i bambini di Sguanci si e ci incontrano di persona, con le loro labbra tumide e appena dischiuse, gli occhi a sottolineare meraviglia e sorpresa per qualcosa che non ci è dato di vedere.

I colori caldi e magmatici delle tele sono appena raffreddati da quello verde acerbo dell'iride, vivida e sensuale a volte, oppure coperta da una palpebra bambina che sembra proteggere il viso di un fanciullo emerso dal liquido amniotico della vita e il suo "secretum": le lacrime, che devono avergli bagnato le gote fino alla bocca, scintillante dell'umidità della tristezza più implosiva.

A Sguanci non interessano i paesaggi, gli sfondi, i giochi prospettici, ma l'indicibilità dell'essere umano, che quasi scolpisce con il pennello.

La plasticità di quei corpi, l'insistenza dei loro sguardi, la delicatezza delle loro posture, è la rivelazione dell'estroversione figurativa degli introversi: quelli che sanno riconoscersi e avvicinarsi, in attesa di trovare le parole per dirsi.

Cristina Muccioli



LUCA SGUANCI

Luca Sguanci was born in Pesaro in 1972. He obtained his school leaving certificate in scientific studies in his city of birth and then graduated from the University of Urbino with a degree in Arts and Philosophy.

From 1991 to 1993 he completed a series of drawings in the medicalscientific field for national surgery congresses held in Florence and Milan, published in the minutes of these same congresses.

In 1996 he obtained his licence to teach Artistic Anatomy in Fine Arts Schools. Since 2000 he has worked with various companies that produce artistic glassworks in the creation of projects and life-size cartoons with a religious theme.

Luca Sguanci è nato a Pesaro nel 1972, ha conseguito la maturità scientifica nella propria città natale, si è poi laureato alla facoltà di Lettere e Filosofia della Università di Urbino.

Tra il 1991 e il 1993 ha realizzato una serie di disegni collegati allo studio medico-scientifico per i convegni nazionali di chirurgia tenutesi a Firenze e Milano, poi pubblicati negli atti dei convegni stessi.

Nel 1996 ha conseguito l'abilitazione all'insegnamento presso le Accademie di Belle Arti alla cattedra di Anatomia Artistica. Dal 2000 ha collaborato con varie ditte di vetrate artistiche realizzando progetti e cartoni in scala reale a tema religioso.

Mostre personali

- 1999 "Gli occhi della classicità" - Archivio di Stato, Pescara
- "Gli occhi della classicità" - Sala Comunale, Campomarino
- 2000 "La poetica di Mnèmosine" - Palazzina Azzurra, San Benedetto del Tronto
- "Luca Sguanci" - Galleria Alidoro, Pesaro
- 2001 "Il rumore del silenzio" - Galleria Monogramma, Roma
- "Luca Sguanci" - Galleria Fluxia, Chiavari
- "Frazioni 2 in musica" - San Pietro in Casale (Bo)
- 2002 "Luca Sguanci: visioni" - Palazzo Camerata, Ancona
- "Luca Sguanci" - Sala Bramante, Fermignano
- 2003 "Luca Sguanci" - Museo archeologico, Cagliari
- "Luca Sguanci" - Libreria Del Barbieri, Pesaro
- 2004 "Luca Sguanci" - Ateliers Baztille, Zoetermeer (NL)
- 2005 "Luca Sguanci" - Kleine Koning Galerie, Voorburg (NL)
- "Luca Sguanci" - Altana, Firenze
- "Luca Sguanci" - Tavart, Carate (Mi)
- 2006 "Luca Sguanci" - Chiesa Santa Maria in Pensole, Narni (iniziativa dell'ORES dell'Università La Sapienza di Roma)
- Fiera dell'Arte Contemporanea di Ilversum (NL) - Galerie De Vlaming
- 2007 "Luca Sguanci" - Stadsgalerie, Woudrichem (NL)
- 2008 Fiera dell'Arte Contemporanea - Salone Primavera, Rotterdam (NL) - Galerie De Vlaming
- "Luca Sguanci" - VI Seminario Internazionale d'Architettura - CIAUD, Lisbona (iniziativa dell'ORES - Università La Sapienza di Roma)
- 2009 Fiera dell'Arte Contemporanea - Salone Primavera, Rotterdam (NL) - Galerie De Vlaming



Cercarsi (2009) - 70x70 cm
aniline, pastelli ad olio su carta applicata su tavola - aniline, oil pastels collage on board



Timori (2009) - 70x70 cm
aniline, pastelli ad olio su carta applicata su tavola - aniline, oil pastels collage on board



Sogno (2009) - 70x70 cm
aniline, pastelli ad olio su carta applicata su tavola - aniline, oil pastels collage on board



Cambiamento (2009) - 70x70 cm
aniline, pastelli ad olio su carta applicata su tavola - aniline, oil pastels collage on board

Alessandro Giampaoli, photographer

The chromatic echo of the shutter

Giampaoli's black and white shows us just how many whites, and what infinite degrees of black, there are. The usual polarity between light and dark dissolves into a thousand rays, darkened by shades of grey, of gaseous density which become stratified, and fade into an echo.

With the click of his shutter, the artist captures the air, and colours the light, bringing it alive. His objective does not appear to be that of showing us the invisible, the esoteric, but of expanding the visible and immersing himself in it, in all its precious, distilled, minute and unimaginable complexity.

We discover that we do not know how to really look at the visible. We are used to thinking that an object is that which it is, reduced to the utilitarian function that we have attributed to it.

But, for this photographer, it never is. The trunk of a tree could be the body of a damsel from another age, which time has left unchanged in its beauty, and in the beauty of its appearance as a nymph; her curls of white hair could be the foliage, which in turn seem to be an accumulation of tendrils made from leaves.

The shadows of woody remnants, suspended in time, do not blunt our perception; on the contrary they enable us to expand our vision to include that which remains hidden, but which is seen projected onto another body with its outline, with its profile which seems lightly pencilled in.

In order to photograph a damsel in a wood, you have to want to see her.

Cristina Muccioli

Alessandro Giampaoli, fotografo

L'eco cromatica del click

Il bianco e nero di Giampaoli, ci mostra quanti bianchi, e quante infinite gradazioni di nero ci siano. La consueta polarità tra il chiaro e lo scuro si stempera in mille bagliori, si adombra di grigi umbratili, di densità aeriforme che si stratifica e sfuma come un'eco.

Con il suo scatto, l'artista cattura l'aria, colora le luci, le svela. Il suo obiettivo non sembra quello di mostrarci l'invisibile, l'esoterico, ma di dilatare e di immergersi nel visibile stesso, in tutta la sua preziosa, distillata, minuta e inimmaginabile complessità. Noi non sappiamo - ci rendiamo conto - guardare veramente il visibile. Siamo abituati a pensare che un oggetto sia soltanto quello che è, ridotto alla funzione che gli abbiamo utiliristicamente attribuito.

Non lo è mai, invece, per questo fotografo. Il tronco di un albero potrebbe essere il corpo di una dama d'altri tempi che i tempi lasciarono indenne nella suggestione e nella suggestione del suo apparire da ninfa; le sue volute di capelli bianchi potrebbero essere il fogliame, il quale a sua volta sembra un addensarsi di cirri fatti di foglie.

Le ombre dei suoi scampoli boschivi sospesi nel tempo, non ottundono la nostra percezione; al contrario ci permettono di allargare la nostra visione a quel che rimane nascosto, ma che si mostra proiettandosi su un altro corpo con la sua sagoma, con il suo profilo che sembra riempito a matita leggera. Per fotografare una dama in un bosco, occorre volerla vedere.

Cristina Muccioli



ALESSANDRO GIAMPAOLI

Alessandro Giampaoli was born in Pesaro in 1972.

After classical studies and working in different roles within the publishing sector, he began his research in the field of visual arts, applying himself to drawing and painting until he discovered the camera. His experience of painting is still a significant influence in his way of interpreting and conceiving the photographic shot. After graduating from the Fine Arts Academy in Urbino Giampaoli intensified his activities, experimenting in new techniques for his artistic production.

His great passion for music spurred him to eventually take his first steps into the world of scene photography. It is in this phase that he left colour, preferring black and white for his shots.

During the following years he lived in Milan, where he ended his formative path at the European Design Institute. Since 1992 Alessandro Giampaoli has been working as a photographer, art director and freelance editor, taking part in publishing, recording and theatrical projects and collaborating with painters, sculptors, musicians and writers. As of 2005 he has been the official photographer of the Research Centre of Scenic Contemporary Arts in Pesaro, for which he has edited the photographic shots for important international festivals of classical and contemporary dance.

The O.R.E.S. - Faculty of Architecture Ludovico Quaroni at *La Sapienza* University in Rome commissioned him, in 2006, to set up a photo exhibition in the rooms of Beata Lucia Institute in Narni. There he exhibited for the first time "By-Cycle", a work created between 2004 and 2006. Within the same University he collaborated in a formative project of interdisciplinary didactics, which has been realized in a series of lessons and lectures.

2007 was the year of an important solo show: *Le radici del cielo*, displayed in the spaces of Palazzo Gradari, in Pesaro.

In 2008 he was mentioned as Author at the "Prize for Creative Quality in Professional Photography" in Milan; his photographic works was also selected within the "Photo-Link" in Brescia.

Foto Cult, the magazine of technique and culture of photography, dedicated him a monographic report in 2009.

Giampaoli's pictures have been included in art books and catalogues, being published by both important national and international magazines. His first one-man exhibition was in Pesaro in 2000, followed by various photo displays in personal and collective exhibits.

Alessandro Giampaoli è nato a Pesaro nel 1972.

Dopo gli studi classici e varie esperienze nell'editoria inizia il suo percorso di ricerca nel campo delle arti visive, dedicandosi a disegno e pittura, fino alla scoperta della macchina fotografica. L'esercizio pittorico lascia tuttavia una traccia significativa nel suo modo di interpretare e concepire lo scatto fotografico.

Diplomatosi presso l'Accademia di Belle Arti di Urbino, intensifica l'attività, sperimentando nuove tecniche nella produzione artistica.

È la sua grande passione per la musica a spingerlo successivamente a muovere i primi passi nel mondo della fotografia di scena.

Negli anni seguenti è a Milano, dove completa il suo percorso formativo all'Istituto Europeo di Design. In questa fase si allontana dal colore, privilegiando il bianco e nero per i suoi scatti.

Dal 1992 lavora come fotografo, art director e redattore freelance, partecipando a progetti editoriali, discografici e teatrali e collaborando con pittori, scultori, musicisti, scrittori.

Dal 2005 è fotografo ufficiale del Centro Ricerca Arti Sceniche Contemporanee di Pesaro per il quale ha curato le riprese fotografiche di importanti festivals internazionali di danza classica e contemporanea.

Nel 2006 è chiamato dall'O.R.E.S. - Facoltà di Architettura "Ludovico Quaroni" dell'Università degli Studi "La Sapienza" di Roma a realizzare un allestimento di opere fotografiche negli spazi dell'Istituto Beata Lucia di Narni. In quella occasione espone per la prima volta *By-Cycle*, lavoro costruito dal 2004 al 2006. Con la stessa Università ha collaborato ad un percorso formativo di didattica interdisciplinare, che si è concretizzato in un ciclo di lezioni e conferenze.

Il 2007 è l'anno dell'importante mostra personale "Le radici del cielo", ospitata negli spazi di Palazzo Gradari, a Pesaro.

Nel 2008 è segnalato come Autore al "Premio della Qualità Creativa in Fotografia Professionale" di Milano e sue opere fotografiche sono selezionate nell'ambito del *Photo-Link* di Brescia.

Nel 2009 il periodico di "tecnica e cultura della fotografia" *Foto Cult* gli dedica un servizio monografico.

Le sue fotografie, presentate dal 2000 in mostre personali e collettive, sono state incluse in libri e cataloghi d'arte e pubblicate da riviste nazionali ed internazionali.



Occhi di sogno (2007) - 38x57 cm

Stampa alla gelatina d'argento, viraggio al selenio - Selenium toned silver gelatin print



La nota infinita (2007) - 38x57 cm

Stampa alla gelatina d'argento, viraggio al selenio - Selenium toned silver gelatin print



Nel nido dei ricordi (2009) - 57x38 cm

Stampa alla gelatina d'argento, viraggio al selenio - Selenium toned silver gelatin print



La finestra sul mare (2009) - 38x57 cm

Stampa alla gelatina d'argento, viraggio al selenio - Selenium toned silver gelatin print

Marco Filippetti, painter

Red and black

Compliant muses, crouching to one side, or cross-legged, to be patiently portrayed. A pure white hand which, palm open, ostentatiously offers a ruby flame to a city nymph. Who knows whether it is because of her indifference or wise diffidence that the theatrical gift of burning passion is reflected only on the dark lenses of her glasses..

What might seem spontaneous is the result of a rigorous balancing of areas of space and colour. So too are the emotions, which overflow from their given place in brimming tears.

The painter pays his respects to those more aesthetic forms of contemporary photography, a devoted admirer of the womanly figure in bloom, who is pretty even when upset and annoyed.

A face framed by a silken curtain of thick groomed black hair, eyes heavily pencilled and melancholy, staring probably at the unattainable phantom of her desire.

It is then that the written word appears, far away.

Phrases in italics, in capitals, as if taken from the page of a newspaper, words which bring an urgent but indecipherable message.

It cannot be understood from far away, the meaning falls apart, the present is obscured by the memory of experience and expectation of the future.

They are all "fragments of love talk", the images of this artist, like words, used to become a background, a resonance. Passion is a momentary ardour, and contradictory, flowing long in expectation of an authentic relationship, of bodily contact.

Cristina Muccioli

Marco Filippetti, pittore

Il rosso e il nero

Muse mansuete accovacciate su un fianco, o a gambe incrociate, a farsi pazientemente ritrarre. Una mano immacolata che indenne offre a palmo aperto e ostentato a una ninfa metropolitana una fiamma rubinia; chi sa se l'indifferenza o la diffidenza saggia di lei fa sì che quel dono scenografico di passione bruciante, si rifletta solo sulle lenti scure dei suoi occhiali..

Tutto ciò che vuole sembrare spontaneo è frutto invece di un rigoroso soppesare campiture di spazi e di cromie. Ne hanno uno anche le emozioni, che infatti esondano dal posto assegnato in colature lacrimose.

Il pittore paga i suoi tributi alla fotografia contemporanea più estetizzante, devoto estimatore del femminile in fiore, aggraziato anche quando imbrociato e stizzito.

Un volto incorniciato da un sipario serico composto e fitto di capelli neri, gli occhi bistrati e malinconici a fissare probabilmente il fantasma del proprio desiderio senza potervi accedere.

E' allora che compare la parola scritta, quando si è lontani.

Frafi in corsivo e in stampatello come prese da una pagina di cronaca, parole che si fanno portatrici di un messaggio urgente eppure indecifrabile.

Non ci si capisce da lontano, il senso si sfilaccia, la memoria del vissuto e l'attesa del futuro opacizzano il presente.

Sono tutti "frammenti di un discorso amoroso", le immagini di questo artista come le parole rappresentate a far da sfondo e da risonanza. La passione è un ardore attimale e contrastivo nel fluire lungo dell'attesa di un rapporto autentico, del corpo a corpo dell'incontro.

Cristina Muccioli



MARCO FILIPPETTI

Born in Rome in 1965, from 1986 to 1992 works as an apprentice to painters' studies and is Prof. Arcangeli's pupil at San Giacomo's school course of Decorative Arts.

In 2003 he creates the stage designing for Villa Celimontana Jazz Festival in Rome, carrying out a project that gathers young visual artists from all over Europe and the Mediterranean.

Since 1990 he's been mounting personal exhibitions. Most notably:

Tributo ai marmi, Foro Italico – Rome, 2003;

The Glass Circumstance, Glass, Rome, 2004;

La vita di ogni uomo è una storia (Every man's life is a Bill Evans Tribute, Alexander Platz, Rome, 2004;

Mooving!, Castello Sforzesco, Milano 2004;

Mutazione sonora, Living Room, Rome, 2005;

Abaton, 18 artworks cycle, Villa Celimontana – Roma, 2005;

La Porta e il Fiume (The door and the river), pictorial installation, Festival delle Arti, Palazzo Erolì – Narni, 2007.

In 2008 he works with Mi.B.A.C. in a teaching project of painting and drawing workshops for children, in the premises of the Monumental Complex of San Michele in Rome.

In June 2008 he works as a workshop tutor in the VI International Seminar of Architecture "Cosmology and Architecture" in Lisbon.

2009 MUSA exhibition project for a new series of artworks.

Nato a Roma nel 1965, dal 1986 al 1992 collabora come apprendista presso studi di pittura, allievo del Prof. Arcangeli nel biennio di Arti ornamentali del "San Giacomo".

Nel 2003 realizza le scenografie per il festival Jazz di Villa Celimontana a Roma, con un progetto artistico che chiama a se i giovani protagonisti dell'arte visiva europea e mediterranea.

Dal 1990 realizza mostre personali, fra le più importanti:

Tributo ai marmi, Foro Italico – Roma, 2003;

The Glass Circumstance, Glass, Roma, 2004;

La vita di ogni uomo è una storia, omaggio a Bill Evans, Alexander Platz, Roma, 2004;

Mooving!, Castello Sforzesco 2004;

Mutazione sonora, Living Room, Roma, 2005;

Abaton, ciclo di 18 opere, Villa Celimontana – Roma, 2005;

La Porta e il Fiume, installazione pittorica, Festival delle Arti, Palazzo Erolì – Narni, 2007.

Nel 2008 collabora con il Mi.B.A.C. – ad un programma didattico di laboratori di pittura e disegno rivolto ai bambini presso la sede del Complesso Monumentale del San Michele in Roma.

Nel mese di Giugno del 2008 svolge il ruolo di Tutor nella didattica dei laboratori nel VI Seminario internazionale di Architettura "Cosmologia e Architettura" di Lisbona.

2009 MUSA progetto espositivo del nuovo ciclo di opere.



Il mio abbandono diventa il mio nome (2009) - 120x100 cm
acrilico su tela - acrylic on canvas



In viaggio ovunque (2008) - 80x60 cm
acrilico su tela - acrylic on canvas



Le parole di A. (2008) - 80x80 cm
acrilico su tela - acrylic on canvas



Amour fou (2008) - 100x100 cm
acrilico su tela - acrylic on canvas

Mirko Bravi, sculptor

Giving form, giving body

There is a very close link between each of Mirko Bravi's works and its title. The words become matter at the moment in which we see and try to interpret them. "Triglobo", "Metamorfosi", "Bilava".. words which direct our thought towards addition and multiplication, suggesting encounter, interpenetration, the fusing together of several realities in order to form one – one which is new, which was not there, which has been created.

Bravi, as demiurge, gives life to his own highly imaginative cosmology using one of art's most concrete means of expression: sculpture.

He does not remove material in order to define a form, as the word sculpture would suggest. Instead, he adds, and uses an ordinary material, which is soft during the working stage, as pottery is, following the example of his forebears, tracing the lines of expression of his Marche roots.

Once baked and hard, the pottery turns white, flawless and completely pure.

The works acquire a dazzling clarity, a cleanness of line which brings to mind a genesis in vitro, a world which is ordered and perfectly proportioned, in its relationship with each part, in its surfaces, which curve like the wings of a ray as it flies through the sea, and are covered with spikes, like the pistils of a flower attracting insects.

It is probably the vitro of that lens of thought which in nature and in its necessary changes – for nothing is casual – finds kosmos among the kaos.

Art and science converse sotto voce. And Bravi gives form and body to their whisperings.

Cristina Muccioli

Mirko Bravi, scultore

Dare forma, dare corpo

Le opere di Mirko Bravi intrattengono un legame molto stretto con il proprio titolo. Le parole diventano materiche nel momento in cui le si guarda e se ne tenta un'interpretazione. "Triglobo", "Metamorfosi", "Bilava".. termini che indirizzano il pensiero all'addizione e alla moltiplicazione come intenzionalità di incontro, di compenetrazione per fondere più realtà a formarne una. Una nuova, che non c'era, che è nata.

Il demiurgo Bravi dà vita alla propria cosmologia immaginifica con uno tra i più concreti dei mezzi espressivi dell'arte: la scultura. Non toglie materia per definire una forma, come l'etimo di scultura vorrebbe. Ne aggiunge invece, e usa un materiale comune, morbido in fase di lavorazione, come la ceramica, immettendosi nel solco tracciato dagli avi, nelle rughe d'espressione della sua terra marchigiana. Una volta cotta e indurita, la ceramica è imbiancata, indefettibilmente e completamente coperta di candore.

Le opere acquistano un nitore abbacinante, una politezza di tratti da far pensare a una genesi in vitro, a un mondo ordinato e perfetto nelle proporzioni, nelle relazioni tra le parti, nelle superfici che si incurvano come le ali della razza mentre vola nel mare, si coprono di aculei come i pistilli di un fiore che attira gli insetti. È probabilmente il vitro della lente del pensiero che nella natura e nei suoi cambiamenti necessari e mai casuali, rintraccia kosmos tra il kaos. L'arte e la scienza si parlano sottovoce. Bravi dà forma e corpo ai loro bisbigli.

Cristina Muccioli



MIRKO BRAVI

Mirko Bravi was born in Pesaro on the 2nd of April 1974, where he still lives and works. He studied ceramics and got his diploma in 1993 at the Istituto Statale d'Arte "F.Mengaroni" in Pesaro. The following year he moved to Faenza (RA) where he attended a sculpture course at the local Istituto d'Arte per la Ceramica "G.Ballardini".

During these years he was awarded the "The Josiah Wedgwood Bicentennial Award" prize, in England, where the sculpture became part of the Wedgwood ceramics production, and where it is still exhibited as part of the "Victoria and Albert Museum" collection.

The same artifact (named "Pesaro") was exhibited during the "Faenza's International Exhibition" in 1995 and again in 1998 during the "Synopsis of European Art and Design Schools Meeting" in Limoges, France.

In 2000 he also specialized in ceramics restoration at the Istituto d'Arte per la Ceramica "G.Ballardini" in Faenza, which led to the opening of his first studio in Pesaro, where he still works and creates.

Besides his work as a restorer he still pursues his artistic career by taking part to artistic competitions both at home and internationally and by exhibiting at collective shows in such places as Pesaro, Urbino, Faenza (RA), Genova and Albissola (SA).

Six of his works were purchased by the Pesaro "Musei Civici" following their award at the "Concorso Biennale d'Arte Ceramica Contemporanea" by the Pesaro Rotary Club, during the editions of 2003, 2005 and 2007.

In 2008 he won the second national prize "Aldo Ajò" in Gubbio (PG) with his work "Synopsis", now permanently exhibited in the city's historical centre.

"The inspiration for all of my art works starts from an insight study of marine subjects, from their complex yet simple and elegant geometries.

My quest leads me to the moulding of the ceramic material into a conceptual shape of whole harmony, which is therefore expressed by new subjects with zoomorphic and fitomorphic semblances, sculpted artifacts which are not necessarily aimed at any use but demand contemplation instead.

Light plays a primary role, in fact by wrapping the sculpture this creates a play of chiaroscuro, reflections and shadows, all enhancing and justifying the piece itself.

The choice of using just clay and white matt glazes is dictated by the need to exclusively underline at the most the shape of the art work with no further distractions."

Mirko Bravi

Mirko Bravi nasce a Pesaro il 2 Aprile 1974, dove tutt'ora risiede e lavora. Studia e si diploma nel 1993 presso L'Istituto Statale d'Arte "F.Mengaroni" di Pesaro, nella sezione di ceramica e dall'anno successivo si trasferisce a Faenza (RA) dove si specializza nel corso di scultura dell'Istituto d'Arte per la Ceramica "G.Ballardini".

In questo periodo vince il primo premio mondiale al "The Josiah Wedgwood Bicentennial Award", in Inghilterra, la cui scultura entra a far parte della manifattura ceramica Wedgwood, esposta anche al Victoria and Albert Museum di Londra.

La stessa scultura (denominata "Pesaro") sarà all'Esposizione Internazionale di Faenza nel 1995 e nel 1998 al Synopsis of European Art and Design Schools Meeting a Limoges (Francia).

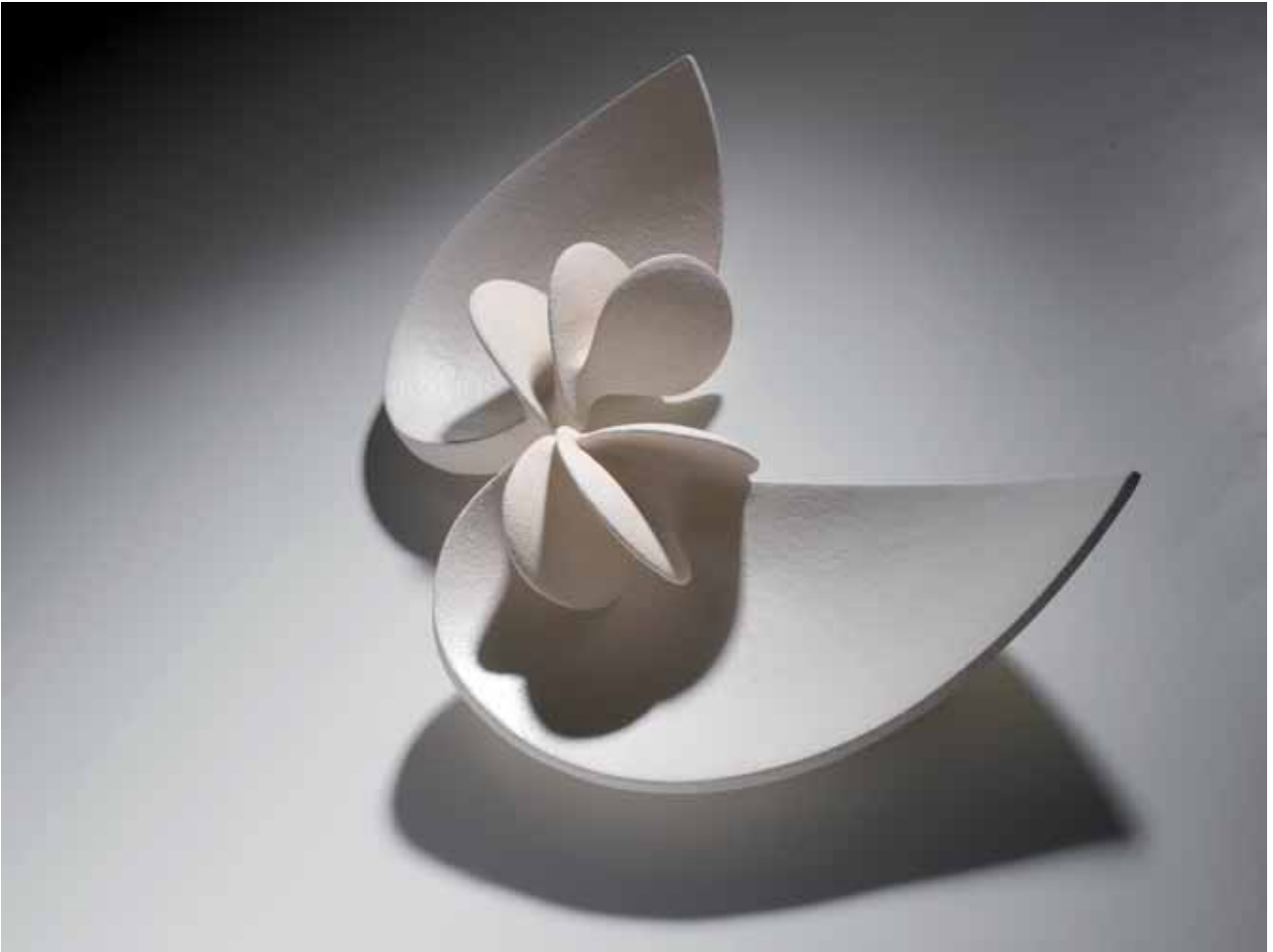
Nel 2000 si specializza anche nel corso di restauro della ceramica presso lo stesso Istituto "Ballardini" di Faenza, aprendo uno studio di restauro a Pesaro dove tuttora lavora. Continua comunque la sua carriera artistica partecipando a concorsi artistici all'estero e in Italia ed esponendo in mostre collettive a Pesaro, Urbino, Faenza, Genova, Albissola. I Musei Civici di Pesaro acquisiscono sei sue sculture in seguito alla vittoria dei premi del Concorso Biennale indetto dal Rotary Club di Pesaro, nelle edizioni 2003, 2005 e 2007.

Nel 2008 vince il secondo Premio Nazionale "Aldo Ajò" a Gubbio (PG) con l'opera "Synapsis", in esposizione permanente nel centro storico della città di Gubbio.

"L'ispirazione per le mie opere parte da uno studio dei soggetti marini, dalle geometrie così complesse ma allo stesso tempo semplicemente eleganti, la mia ricerca imprime alla materia ceramica, una forma concettuale di armonia, creando nuovi soggetti dalle sembianze zoomorfe e fitomorfe, sculture che a volte non hanno un utilizzo fine a se stesso ma esigono contemplazione.

Importantissima è la luce che avvolgendo la scultura crea quei chiaroscuri, riflessi e ombre che esaltano e danno ragione all'opera di esistere. La scelta di utilizzare solo argilla e smalto bianco opaco è dettata dall'esigenza di esaltare al massimo la forma, visto che il colore potrebbe predominare e distoglierne l'attenzione."

Mirco Bravi



Bivalva (2006) - 45x40x12 cm

Tecnica, stampatura a mano

Materiale, argilla semi-refrattaria bianca e smalto bianco opaco

Technique, Hand-printed

Material, white semi-refractory clay and matt white glaze



Metamorfosi (2004) - 15x42x38 cm

Tecnica, stampatura a mano

Materiale, argilla semi-refrattaria bianca e smalto bianco opaco

Technique, Hand-printed

Material, white semi-refractory clay and matt white glaze



Triglobo (2007) - 40x17x24 cm
Tecnica, stamatura a mano
Materiale, argilla semi-refrattaria bianca e smalto bianco opaco
Technique, Hand-printed
Material, white semi-refractory clay and matt white glaze



Trifido (2007) - 47x24x25 cm
Tecnica, stampatura a mano
Materiale, argilla semi-refrattaria nera
Technique, Hand-printed
Material, black semi-refractory clay

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