

ART SHOPPING

PARIS • CARROUSEL DU LOUVRE

25^{ème}
édition



SALON D'INTERNATIONAL
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Art Shopping Paris 2019

Alessandro Andreuccetti, Gloria Arzà, Lidia Bachis,
Maurizio Barraco, Massimo Bernardi, Maurizio Biagi,
Alessandro Danzini, Luca De March, Lucia Fiaschi, Futurboba,
Patrizia Gallo, Michela Goretti, Paul Kostabi, Loris Manasia,
Ottavio Mangiarini, Gianluca Motto, Gramoz Mukja, Oliver Pavic,
Rick Prol, Davide Robert Ross, Soletti, Fabio Taramasco,
Vlado Vesselinov, Massimo Zampedri

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ALESSANDRO ANDREUCETTI



Born in San Gimignano, Italy, in 1955, he studied art and architecture in Florence and began his work in 1980 as a designer, designer and painter.

“Representing life is the main purpose of my painting. The human figure, the city, nature are great subjects to study and transfer to canvas or paper, but what I’m most interested in is discovering and highlighting the relationship between forms and colors of what I have in front of. This relationship is discovered by the careful observation of reality and extrinsic in a strictly personal representation of the object. ”

Each painting has its own story and its own gesture. Everything can contribute to the initial spark, a picture, a phrase, a music. Before you start a long time thinking of the general design of the new board, the color schemes to use, what to highlight and what to leave behind. Generally I take many notes, sketch, try colors, shadows, I disagree the subject in portions that I then reconnect differently, schematizing various composite solutions. All this process can take days or weeks, but when it’s time to paint the work it is yarn spun with no reflection.

“Shape, color, and textures are the skeleton on which I construct my images, or perhaps it would be better to talk about visions or dreams because it all starts and develops first in my mind, more or less unconsciously and later, much later, moves on Canvas or paper. Through the study of my subjects, whether they are figures, cities or island landscapes, and elaborate what for me represents the soul of the subject itself, I capture the primitive shapes, I hold on to their color, lights and shadows, fixed as in a photograph, the magical moment in which objects reveal themselves then translate everything into the universal language of design and painting.”

GLORIA ARZA'



Gloria Arzà is a young artist from La Spezia.

His works are fresh, bright, positive and really bring us emotionally close to the sea: Gloria brings the taste and color of her land into her painting, and communicates them with a warm enthusiasm.

The particular aerial view, which is its characteristic, offers us new perspectives and unique points of view. A sea with a thousand faces that appears to us in the distance, just shown by the synthetic brushstrokes of color. A sea that is a refuge from sad thoughts, in which to retire to dream, a romantic hideaway, a place of joy and lightheartedness.

“The Fair of St. Joseph” will be exhibited in Paris. Under the curtains and on the hot sand it seems to hear the sounds of chatter, of beach music and the rhythmic sound of the waves. The bright light of midday, the palm trees, the umbrellas ... everything transports us into an atmosphere of joyful abandon to the summer and its magic.

LIDIA BACHIS



Lidia Bachis was born in Rome in 1969.

She won the scholarship at the School of The Art of Medal – Istituto Poligrafico della Zecca di Stato and for a few years, she worked there before deciding to devote himself entirely to art.

Among the many exhibitions include two appearances at the Venice Biennale, in 2011 and 2013, and “Woman as Philosopher from thought to communication”, the catalog text by Valeria Arnaldi, Bruxelles, Tour Madou – (European Commission) and “Fragile” Conference Center, European Commission, Luxembourg. Her works can be seen at The Galleria Comunale d’Arte Contemporanea in Arezzo, The International Museum of Women in the Art of Scontrone (L’Aquila), the Novosibirsk State Art Museum and the Maui, Museum of Contemporary Art Teano (Caserta).

Last solo show: “Mirabilia e altri paesaggi” (2018), “Better to eat you”(2016). In 2015 the solo show at the church of Santa Maria della Salute in Viterbo, the beautiful cycle “Anatomie of the Faith”.

Among the books, besides the text for “Other Identity – Altre forme di identità culturali e pubbliche “, remember the last work “Candy Candy, the heroine of a generation”.

MAURIZIO BARRACO

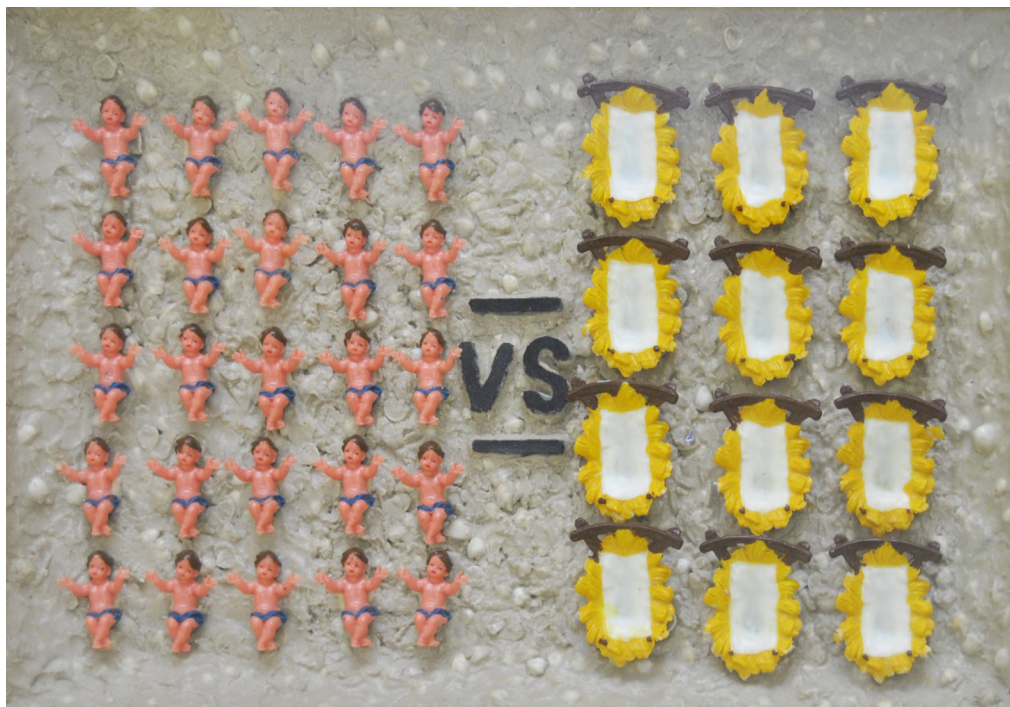


Maurizio Barraco was born in Palermo, the city where he graduated at the Academy of Fine Arts.

He exhibits in Italy and abroad since 1992 and also devoted to the illustrations among which we highlight those in the Book of Poems "MARECAGE – That the swamp of the senses" of Alex Triglias and Maurizio Barraco.

The theme of his latest works is the "Woman." Painted on large paper with strong colors the women of Barraco capture extraordinary moments of pathos. Women are represented in their nakedness, they show no shame to our eyes. Women from the great passions, inconvenience, suffering, melancholy. Strange and intense moments of life concentrated in synthetic strokes and layers of color from a wonderfully clever and elegant hand.

MASSIMO BERNARDI



The trash art of the artist puts in discussion not only the concept of physical discard - he uses objects that somebody else has thrown, finding a new utility of it - but the concept of discard in a broader sense, as a refusal or rejection of the society toward this or that matter, thought, opinion, reconsidering the role itself of the person in our social context.

We have gotten used to the recycling works, floods of banality and trivial. This is not about looking at things from another perspective, to discover a different meaning or use in a daily object. It's about telling the reality from his own critical point of view departing from familiar objects.

The use of famous images, popular icons that go from the "Monna Lisa" to Kinder's toys, is a bump key to enter in immediate tuning with the spectator, to make him feel "at home."

A recall that attracts and it involves, and it arouses a smile of epidermal understanding, that invites to deepen and to not take lightly.

The message arrives communicated by something of known but also distorted, as to remember us that the appearance is only a crust, a veil that must be lifted to try to understand.

On the thread of the irony and the satire there is a serious playfulness, rich of meaning, not end in itself, and always accompanied by a necessary and never disowned aesthetic harmony.

The compositional balance is accompanied by a wise use of form and color. The unlikely shades, the dirty colors of some works, that sense of crude and unrefined, set the accent on the urgency and the importance of the message and on the responsibility of his engagement.

An instinctive way to remember that the joke is amusing, but it conceals a depth moral involvement.

For the one who wants to intend, the works of Max Bernardi are a mechanism that lifts the curtain on the scene of the existence, a precious guide to the use of the reality.

MAURIZIO BIAGI

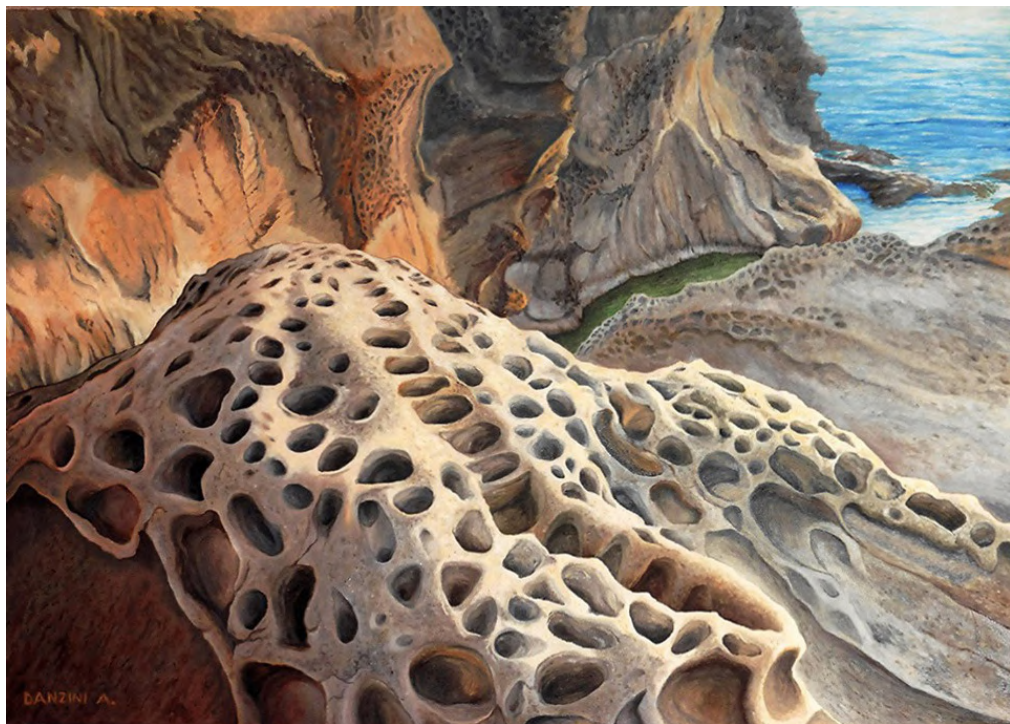


Maurizio Biagi presents in Paris his monochromes, made with the laying of precious, pure, dry pigments, without the use of solvents, on a wooden panel.

The support was a laborious choice because the right porosity and roughness, necessary to hold and adhere the pigment, which would otherwise slip, is not to be taken for granted. The pigment in fact consists of powders, mostly derived from minerals or precious metals. The application of the pigment is then that intervention, far from being taken for granted, which determines the final result by playing on the surface.

Maurizio Biagi lives at Impruneta, in the province of Florence. He has approached the art world since the seventies. He has always exhibited in prestigious places and with many of the most prestigious names in the Italian art scene.

ALESSANDRO DANZINI



Alessandro Danzini, born in Pisa in 1974, has always lived in Livorno.

Starting from the important tradition that characterizes the Tuscan school, it has arrived at a painting in which the analysis of the detail, the care of the detail, the carefully studied construction, the precision of the stretch, distance from any legacy of the Macchiaiolo style.

The images that portray the Tuscan coast, landscapes, foreshortenings, seascapes, are rendered with accentuated realism, but far from a faithful and cold representation of objective reality.

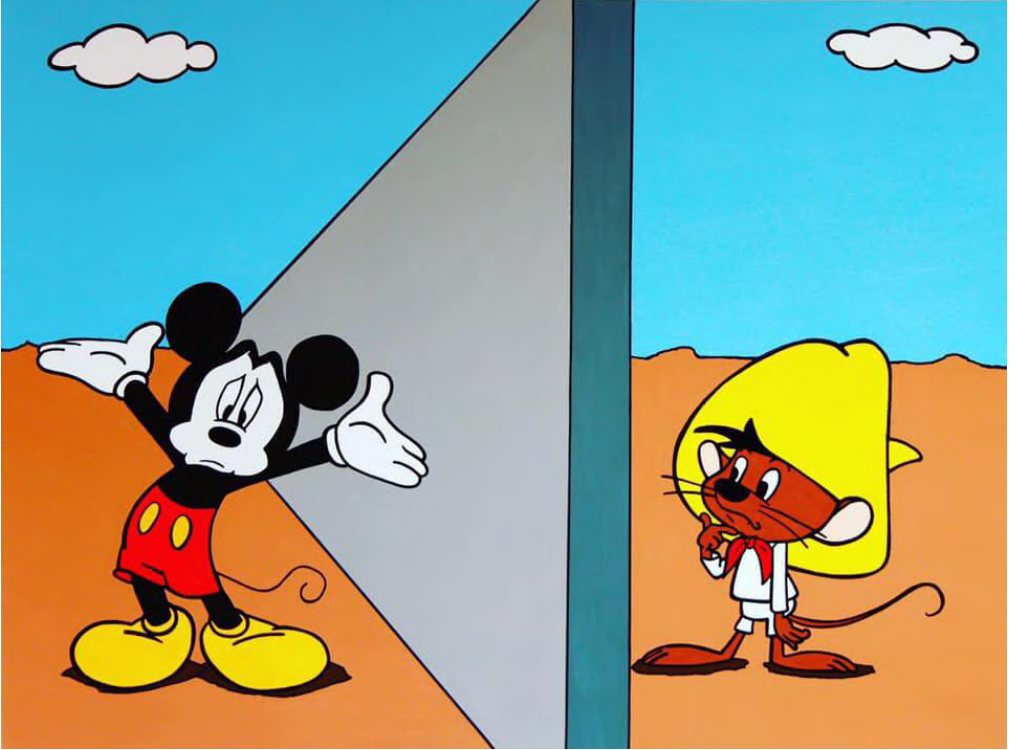
These are new perspectives, which have nothing to do with landscape postcard, but which offer more intimate interpretations.

The taste of the sea, the vibrant light, the intense blues stimulate our emotions. But the focus is on the rock. In the foreground, at an angle that distorts the proportions, we see it harsh, tormented, torn, battered by the force of salt, wind and sea. A dialogue between the impetuous motion of erosive agents and the impotent immobility of the rock, between the destructive action and the genesis of great beauty.

The play of light in the wounds of the rocks, the admirable architecture, the spectacular color variations of the concretions, are a hymn to the shaping force of nature, the generator of extraordinary wonders. At the same time, a reference to the transitory nature of the ephemeral earthly life, to the precariousness and transience of everything.

Surrendering to the contemplation of the perpetual cycle of nature, makes us perceive the intimate and profound beauty of the universe, that stupendous structure of which we are a part and which is also shown to us, small grains of sand lost in the beach of time.

LUCA DE MARCH



Luca De March was born in Turin in 1979, where he lives and works. He began his artistic activities with installations and works of street art. In a second step it approaches to painting on canvas.

He has exhibited his works in numerous exhibitions and galleries both in Italy and abroad, among which are: Artissima (Turin), Artefiera (Bologna), Fuorisalone (Milan), International Book Fair (Turin), ArtePadova, ArteGenova, Affordable Art Fair (Milano). In 2012 he won the Premio del Pubblico at the international competition "Gemluc Art" in Monte Carlo (Principality of Monaco). Working continuously with art galleries in Turin, Milan, Bologna and Livorno.

He uses cartoons, which are part of the collective imagination, to convey his witty and stinging messages. A lucid and ruthless analysis of our times.

LUCIA FIASCHI



Lucia Fiaschi lives and works in Volterra. She began her career after graduating from the Art Institute of Volterra. She experimented with various techniques and materials before consolidating her personal style, which she has successfully pursued for ten years, exhibiting in numerous shows and contemporary art fairs in Italy and abroad.

Her painting is a three-dimensional play between form and color, between light and shadow, between full and empty, between real dimension and dreamlike dimension. The acrylic colors, applied on canvas stretched on wooden supports, form bas-reliefs that bring out the color by shaping and modeling it.

In a magical choreography of bright colors ancestral symbols appear, refined precious motifs, golden filigrees, flowers and exotic fruits, the grace of sinuous female figures.

It is a shamanic journey in a lucid dream, in which consciousness does not vanish, and in which new parallel dimensions meet. The form, the element, does not represent, but evokes, in a symbolic ritual, the dynamic change of thoughts and emotions, the interdependence of every part of the universe, the correspondence between spirit and matter, between macrocosm and microcosm, the strength and unity of psychic energy and physical energy.

Immersed in a mythical and ancestral dimension, in the initiatory journey we draw on an arcane knowledge and, accompanied by harmonic vibrations, we enter into resonance with a new level of consciousness.

FUTURBOBA



Futurboba (Luca Borchio) began his artistic journey with photography.

In his first solo show entitled: "The reality is not enough for me" he presented a series of photos elaborated and treated with varichina.

The meeting with Gabriele Devecchi, co-founder of the T Group, artistic avant-garde in the field of kinetic and programmed art, is an important step. He experiments with disparate techniques, including the alcohol with which he processes the color of the markers, and the vacuum, which he uses to fix his work over time by plasticizing them.

The works on paper that will be in Paris are graphic, painting and poetry at the same time, starting from the titles that are an integral part of the story and complete the decisive and rapid traits, rendered soft by the diluted color.

PATRIZIA GALLO



Academic artist, art manager and promoter, and art director at her own school “7 Vidas / Bellas Artes”, based in San José, Costa Rica.

Patrizia is uruguayan-costa rican, and comes from a musician/dancers family, so since childhood starts ballet, piano, drawing and painting practice. Ballet, piano and drawing graduated, she dedicates full time to teaching and developing her artist career.

ACAV Visual Arts Costa Rican Association board of directors member (AIAP Association Internationale des Arts Plastiques UNESCO affiliated).

“Mujeres de Colores” Director (female artists group), Maestros de la Plástica member and Prisma International member.

Her artistic work can be seen in Uruguay, Argentina, Switzerland, USA, Spain, Italy, Germany, India, Brazil, México, Hungary, Qatar, Marruecos, New Zeland, Albania y UAE Dubai.

Da Vinci International Award 2018 winner (Florence-Italy).

Raffaello International Award 2018 winner (Bologna-Italy)

International prize for merit and culture contribution awarded at the Qatar International Art Festival 2018.

Botticelli International Award 2019.

MICHELA GORETTI



Michela lives in Florence.

She graduated from the Academy of Photography Studio Marangoni Foundation.

In Paris she presents the photos from the cycle

Yin e Yang

A landscape can be the projection of our state of mind.

Through this project carried out entirely with whites and blacks that recall silhouette, I express the whole complexity of the relationship between man and landscape in its most composite, even intimate aspects, and it would be presumptuous to think that we can reflect on the landscape without realizing that this reasoning is, and will always be, a need in the making.

A man, in fact, wondering what the landscape really is, raises a question about his way of acting in the reality that surrounds him.

The individual in fact defines also and above all through the actions he performs, and the landscape being the place within which these actions are performed, it ends up by understanding that a reflection on it means questioning oneself about man and the decisions that define his path.

The landscapes I represent are often on the verge of surrealism, just to underline how much both man and landscape converge inside each other without the limits of the visible but go far beyond, contemplating continuous emotions and reflections.

Michela Goretti

PAUL KOSTABI



Paul Kostabi was born on 1962 in Whittier, California. He is artist, musician, music producer and audio engineer.

Kostabi was a founding member of the bands Youth Gone Mad, White Zombie, Psychotica, collaborated with Dee Dee Ramone on many paintings and illustrated books and many covers.

The painting among other places also are in the collections of Paterson Museum, New Jersey, Guggenheim Museum, New York, Whitney Museum of Art, New York, Museion, Bolzano – Italy.

He seems cannot help but communicate, in every way, looking for the direct contact with people.

He loves to play live, and in painting he loves simple, direct images, which have an elementary language, who can speak in an immediate way to people.

His work are mostly portraits, self-portraits, psychotic, angry and hyper expressive, full of irony, self-irony.

His pop style is a personal interpretation of the language of the East Village and Basquiat.

All his works are unmistakable and very personal. The colors, seemingly acids in the initial period, when he began to exhibit in the '80s in New York, are in the recent works sweetened and more harmonious, always bursting with elegance.

He use frequently words, the meaning untranslatable.

Regardless of the medium, from the shabbier to the most sophisticated and expensive, he paints with the same passion and emphasis.

His painting is by road, immediate and spontaneous, not pre-packaged, but not accidental, where the immediate gesture instinctively following an emotion is unfolded to create an all harmonic and elegant.

LORIS MANASIA



Loris Manasia was born in Livorno in 1974. Passionate about all forms of art, he devoted himself to painting as well as also to the music, playing bass.

They are flyer on consumed supports, lived, overlapped layers and suffered, tangles of images absolutely not casual, but in the plots of which is contained, either implicitly or explicitly, a message, a report, a shiny relationship on our humanity.

"My artwork is a mix of various artistic techniques which have been influenced over the years (murals, tattoo, classic painting, etc.). The paintings come to life often (not always) inspired by the title of a song and / or the song itself: figures, movie characters, comics, logos, objects (virtually everything we feed there every day) are intertwined and lend themselves for the message of the work itself. "

OTTAVIO MANGIARINI



Il Melograno art gallery

Ottavio Mangiarini was born in 1990 in Brescia. After high school he studied at the prestigious Brera Academy specializing in Theory and Practice of Artistic Therapeutics.

He collaborates with Italian and foreign galleries, and has participated in important projects.

In Paris will be present some works by the cycle “Ornithological Diary”

GIANLUCA MOTTO



Gianluca Motto was born in La Spezia in 1965. He began his painting career in his home town by attending courses given by Renzo Borella at “l’Officina Botteghe d’Arte”.

In a short time the artist emerges in the local art scene attracting the attention of critics and gallerists. Today Motto is in the national art scene.

GRAMOZ MUKJA



Art is a research, a poetic research, in which the artist, an incurable poetry seeker, tries, through the material, to give life to an emotion.

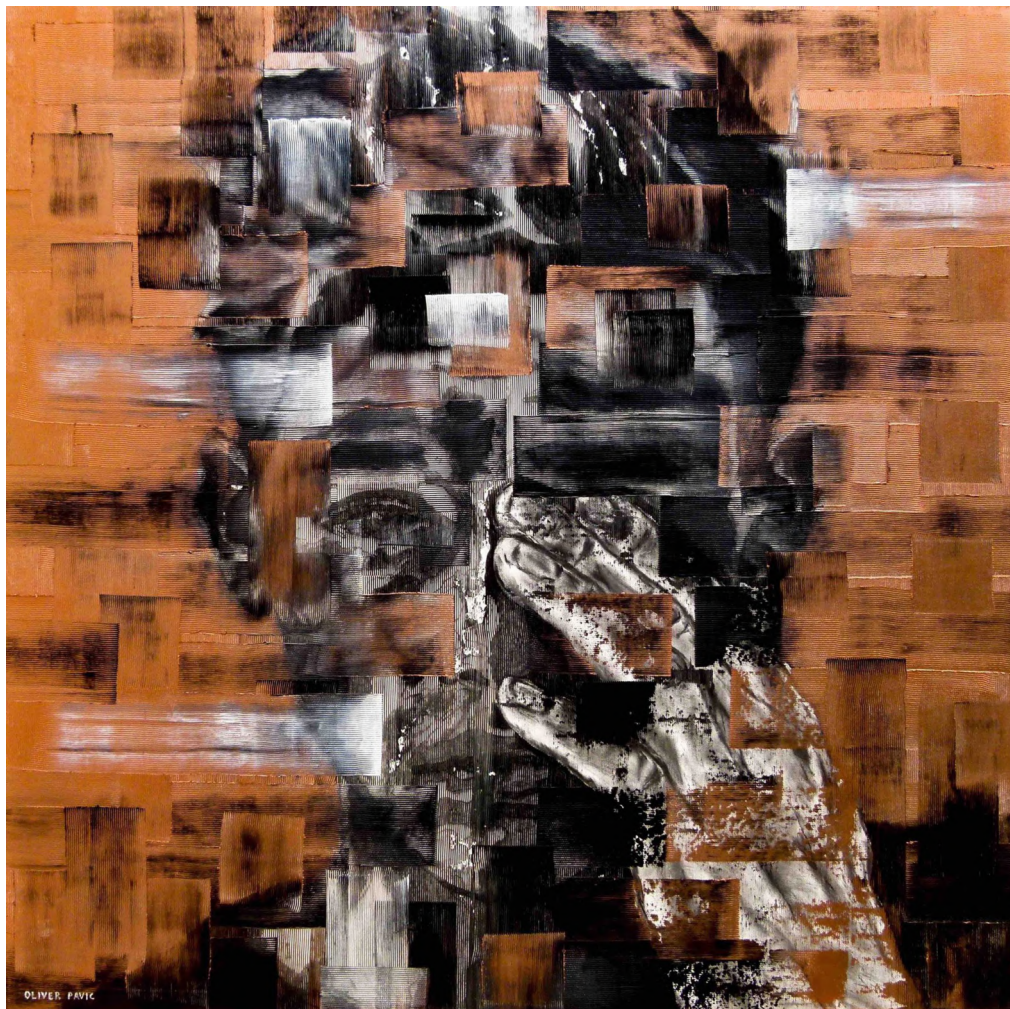
I don't know if the artist chooses the material or viceversa.

I believe that, in my case, it was the material that found me, thus creating an intimate, almost carnal relationship.

And that's how I found myself inside it, fascinated by the balance of its atoms, by the beauty of its molecular structure, thus arriving at the essence, that essence that I had looked for everywhere, always.

My art is a balance between essence and existence, in which the two sides sometimes oppose each other, sometimes they are reflected, and sometimes they come together, traveling in the same dimension, like a thread of wool that wraps around itself giving life to a magnificent ball of yarn.

OLIVER PAVIC



I was an architect before I took upon the art of painting. As an architect I studied shapes and compositions and how they interact in an environment. I tried to showcase my architectural projects with more artistic mediums like photography, installations and music. When that wasn't enough, I looked into paintings to express myself truly.

I began to study people and how they interact with architecture and how urban landscapes integrate with people. The two worlds, painting and architecture, were presented to me as non-homogenous, yet I saw them as very similar. Architectural materials, shadows and perspectives started to merge with artistic oil colours, canvases and storylines.

From people came my first portraits and from the architecture my first urban landscapes.

I started to paint seriously in 2015 and I spent the last 3 years self-teaching the art of painting, exploring different techniques and subjects but most importantly I learned how to express myself through my artwork. I learned how to merge my styles and my techniques to achieve an original work of art. Elements of classical portraiture were merged with fine architectural lines to reveal a manipulated expressive portrait.

My technical approach to painting allowed me to blur the lines between classical and contemporary, between fine art and abstract.

My painting technique is a mix of controlled architectural lines working with (and sometimes against) the organic "brushwork", only that in my case the paint brushes were swapped with palette knives, spatulas and scrapers with teeth.

I have been busy perfecting this technique, which involves staging and layering the right amount of oil paint to manipulate it "Alla Prima" into a portrait. By partially revealing the canvas and the painting's sketch pencil lines, I can then expose the subjects in an intimate laced version of themselves or preserve their intimacy behind a sort of a veil...

RICK PROL



Rick Prol was born in New York in 1960.

He lives and works in the East Village, a neighborhood in Manhattan next to Greenwich Village.

His works and his lifestyle represent the essence of the East Village, wild, funky, and a bit bohemian.

Using dense colors, he creates shocking, demonic-like figures, which reproduce New York City life with brutal realism. His "primitive" art recalls Dubuffet and Basquiat, of which he was an assistant.

DAVIDE ROBERT ROSS



Davide Robert Ross was born in 1969 in Mede, in the province of Pavia, and is designer and model maker goldsmith.

His painting, often expressed with alternate techniques and the use of black and white and sepia, especially explores human nature.

Il “Tratto Dipinto”

“The portraits and figures are the story of a journey that the artist accomplishes, with his expressive means, in the representation of fleeting but highly emotional moments.

There is nothing hidden or metaphorical, it soon becomes clear that each portrait or figure, object, opens sensory paths where one recognizes oneself and sees oneself again, not so much in physical resemblance, but in having lived the same moments, moods, looks, wishes, which we see expressed by these paintings.

In front of this unsettling sincerity, comes into play the artist who, with his particular way of painting, manages to expand these sensations, throughout the work, with rectilinear, decisive brushstrokes, harmonized by fine transparencies, revealing a dynamic painting, nervous, troubled, impatient, which translates into an image that is certainly not idyllic, but rather translates into a sense of decadence, characteristic of our times, bowing to the fundamental rule: Art must be an expression of our contemporaneity, otherwise it would lose its function and would be reduced to a compliant polished cover.

Arriving at the heart, that is the artistic value of Il “Tratto Dipinto”, this title might seem metaphorical, but in reality it is very descriptive and concrete, and derives from Ross’s personal research to preserve the same immediacy and power that the trait of a drawing in the moment in which one begins to make thought concrete, that is, from the first signs that come to life with the pencil stroke.

Often this spontaneity is lost in the next step, that is, painting, perhaps in favor of greater precision, or because the artist decides for a more conventional type of pictorial rendering.

In Ross’s painting, however, we note a willingness, not only to preserve, but also to amplify the natural expressive power of drawing, re-proposing its naturalness with brushes, to the point that, in some cases, they resemble more sketches than a painting.

The whole is well balanced and amalgamated, from a sure direction of its own abilities and from its clear objective: to paint the Tratto! “

SOLETTI



Soletti lives in Bastia, Corsica.

The landscape, the light and the colors of this beautiful land are the driving force behind his painting.

Influenced by the Ecole Provençale and especially by Jean-Baptiste Olive, he exhibited his first works in Provence, in 1969.

The many journeys and the many experiences enrich his research and refine his intuition which masterfully captures images of poignant beauty.

It is a precision painting, which enhances the detail, tells the detail in a meticulous and accurate way. The light is vivid and sharp and the image has a photographic cut. The lines are incredibly precise and rigorous, but soft and light.

The result is a warm, strongly evocative realism. The dazzling clarity of the landscape gently fades into the splendor of a lyrical and vibrant painting

In Paris, four small format canvases will be presented in which Soletti combines literature with image

His painting, which could be defined as hyper-realistic, has a real narrative quality in the interpretation of the subjects he paints and reveals an acute attention to details and to the nuances of light and life.

"Je ne puis voir la mer sans rêver de voyages."

Emile Verhaeren

"L'unique moyen de savoir jusqu'où l'on peut aller, c'est de se mettre en route et de marcher"

Henri Bergson

" Je considère comme gaspillée toute journée où je n'ai pas dansé"

Frederick Nietzsche

"Demandez, et l'on vous donnera; cherchez, et vous trouverez; frappez, et l'on vous ouvrira"

Matthieu 7.7

FABIO TARAMASCO



Il Melograno art gallery

Fabio Taramasco lives in Savona. He graduated in Conservation of Cultural Heritage and is a restorer.

Passionate therefore also of the artistic expressions of the past, recent and remote, brings in his poetic images and symbols that take us back in time.

The ceramic is one of the expressive forms that most attracts him and that develops in very different series in three or in two dimensions.

The Formelle “Invent your story” are in photoceramics. Composed of different elements, they are to be read as a puzzle: we must compose the elements and reconstruct the story, so a dialogue is created that shortens the time interval through a good dose of irony combined with a certain sense of tenderness. A way to preserve images of intimacy far away in time, but not too much.

VLADO VESSELINOV



Born in 1977, he lives and works in Kyustendil. In 2001 he graduated in Arts from the St. Ivan Rilski Pedagogical College in Dupnitsa. He has participated in exhibitions and projects in Bulgaria, Italy, Israel, Serbia and Poland. "I try to approach the ideas and pop culture of the 50's and 60's as seen and experienced today. Vintage style is intransient, and it still prevails in the world of contemporary art."

Painting of Vlado Vesselinov is a great example that the vintage style prevails lately and is also present in the world of contemporary art.

The work of Vesselinov should be read as an expression of nostalgia and fascination with the past – fashion, design and pop culture of the 60s. A characteristic feature of these images is a clearly visible texture of the canvas, which remind us pages that someone snatched from a fashion magazine found in the attic.

It's similar to the effect used by Quentin Tarantino in his recent productions, where full of dirt and defects film reels pulls the audience in a unique atmosphere of a Drive-in theater. As for the colors of Vesselinov artworks, he clearly refers to the psychedelic record covers of Jimi Hendrix or Jefferson Airplane.

MASSIMO ZAMPEDRI



Massimo Zampedri was born in Genova in 1965. Architect, manager, expert in urban planning, he lives in Giano of Umbria. He likes to call himself "pingendi artificem" (artisan of painting) and defines his art as "subjective ideological symbolism". The image must represent a reality that does not exist but is the result of an idea of reality filtered by the feeling of the artist. "Every work of mine is already inside me ... I see it as perfect but what I manage to bring out when I paint is only a small part. And never the best".

Massimo Zampedri collects various types of papers, and recycles them to “build” “artisan” media by pasting them in superimposed layers that then become thick, rigid, textured sheets, where the white surface sometimes leaves the place “to what the paper itself had already impressed “as a sort of mosaic-collage studied, even if random. These “artisan papers” (which he likes to define as “artworks”), begin to become drawings (pencil, charcoal, china and hints of color). Initially unfinished artworks, often even “renegades” to such an extent that, in a sort of afterthought, they are partly hidden with stucco and plaster, on which to reproduce other “signs”. This is how the particular technique that characterized its artistic evolution is outlined: a “raw” material that forms the basis for pencil and pastels that hint the elements of the painting then “suffocated” by the superposition of layers of other material (plaster, stucco, oil, acrylic, etc.). In his works, the decontextualized paper becomes the protagonist of an artistic process, a sort of Duchampian ready-made. Thus his art introduces us into his world of colors and shapes, but also of impressions and thoughts, of symbols and ideas, which never stop, but evolve and tell his “most intimate and personal” self. The themes of his paintings are inspired by the passions that accompanied him in his artistic training: classical literature and poetry (see the series that illustrate the Iliad, the Odyssey, the Haiku), music and in particular the great poems, the great painters, whose works he could admire in the most important museums of the world, nature (floral series), but also the objects that had a meaning in his life. His artworks are characterized by artistic contents and “unmistakable” signs such as eyes (feelings) and many other symbols linked to his passion for alchemy and mathematics, the “movements” with which he defines each monothematic series paintings (such as the movement of bicycles). Of great originality and artistic effect are his “front-back” works we can admire in front and in his “verse” (the back), which constitutes the draft of the notes, in short, the sketch of the painting itself.

In Paris there will be 10 works, the entire series “Massimo Zampedri illustrates Shiki”. The artworks are 10 pieces dedicated to the poems of Shiki Masaoka (1867-1902), considered one of the “four great masters” of haiku poetry. The “Haiku” is a poetic composition born in Japan in the seventeenth century and owes its current name to Shiki. It is composed of three lines for a total of seventeen “mora” (a phonetic unit similar but not identical to the syllable), according to the scheme 5/7/5.

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