

Master Ad' A
2022-2023

INTERNATIONAL PERSPECTIVES

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Isabella Carriazo Franco, Natalia Chumachenko, Ekaterina Davydova,
Linda Jóhannsdóttir, Ana Lucia León Acevedo, Satsuki Nishiva, Richard Wes Pack,
Nico Turner, María Alexandra Valladares Bonifasi

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Gli
Ori

During my journey in the world of art, I've come to understand that the period immediately following one's graduation can be the most challenging for an artist. The transition to the real world is a formidable task, and without the right guidance, it can be quite daunting. That's why I conceptualized the Master in Visual Arts program at the Art Bottega within the Accademia D'Arte AD'A.

AD'A draws its inspiration from the Renaissance Bottega, a place where artists collaborated, shared their techniques, and exchanged creative ideas. This tradition continues at AD'A, where we uphold all forms of art with equal reverence and respect. We acknowledge that each artist is unique, and so, our curriculum is individually tailored to meet the specific needs of our students.

My aspiration for this institution is to equip aspiring artists with the skills and knowledge necessary to forge their own artistic paths, tailored to their unique interests. In this publication, I take immense pleasure in presenting the artworks created by our students during the 2022-2023 Master in Visual Arts program at AD'A.

Over the course of a year, these talented students were guided and supported by the curator, Cinzia Compalati. With the invaluable support of Cartavetra Gallery, they brought to life a kaleidoscopic exhibition. The diverse range of artistic expressions from our students led us to name the exhibition "Miscellanea: a collection of beauty."

This book serves as a visual journey through the exhibition and the art surrounding it, providing a glimpse into the students' creative research.

I sincerely hope that, through this publication, readers can sense the beautiful energy that these students channeled during their artistic journey in Florence.

Patrizio Travagli



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International Perspectives

CINZIA COMPALATI

Miscellanea – the collective exhibition of the 2022/2023 masters degree course of the Accademia D’Arte AD’A which was held at the Cartavetra gallery in Florence – is not only a crossroads and collection of creativity but also, and above all else, the interaction of the lives of the individual artists. The experience that these students of art decide to have at different moments of their education – some immediately after finishing high school, others after graduation and others still at a more mature age as mid-career artists – represents an undoubted crucial stage in their career towards professionalism. A journey, a new home, a year in Florence, companions who speak in other languages, the encounter with the cradle of the Renaissance is a moment of no return. Certainly there will be a return home but in the form of νόστος, changed in feeling, knowing and seeing art. Mature. Different. Ready.

At the same time, one of the most interesting and curious aspects which struck my curiosity is the diverse cultural background that each student brought to the Academy, recreating that empirical need for know-how that has always characterized the concept of the ‘Bottega’.

Therefore the exhibition revealed itself, even visually, to be the space in which each author had the opportunity to define his or her own linguistic style.

MARÍA JOSÉ ARANGO VÉLEZ is “invincible” – as her t-shirt says – and projects her vital energy, through colour, onto the canvas. The hand that extends out of it represents her way of being inclusive, of reaching out to others, of wanting to bite the world. Even when she chooses pop symbols - like the Smurfs, a word that exists in all the languages of the world - she does so with a universalistic intent in search of elements that unite the memories and feelings of each of us.

RAQUEL ASENSIO MARGALEJO, a biologist by training but a lifelong painter, investigates existence through the slow and marked time of Nature. Whether it is a cloud or the blossoming of a flower, the artist shows a profound sensitivity that makes her brushstrokes appear as light and poetic gestures in search of an internal, almost informal rhythm, that respects more the beating of the heart than the races of contemporary life.

MICHELLE CAMHI SHOUSE – one of the youngest students of the master’s degree – is inspired by the great masters of the past such as Basquiat, Schiele, Chagall and Matisse, to bring out a dormant and dreamy anger typical of her age. Her assiduous daily experimentation leads her towards a compelling curiosity and the need to identify her own artistic path. I’m willing to see how Michelle will paint within the coming decades of her life, as her resi-

dence in Florence was one of the most effective experience for acquiring self-awareness and knowing and recognizing herself also on the canvas.

ISABELLA CARRIAZO FRANCO inspired by South American culture that looks at the American dream between idealization and resignation, she ends up using it, literally, as the basis of her works. Comics become new stories to be rewritten in the encounter- clash with Western culture, the needs and malaise of today's man. An investigation into the roots of history that ends up invading everyday objects as healthy and nomadic carriers of messages that must cross the world.

NATALIA CHUMACHENKO's works are glances out the window, intimate moments of reflection and contemplation towards the simplest aspects of existence. Apparently still lifes, they reveal themselves to be works as light as a dandelion, as poetic as flowering in spring, as vital as the hot wind that crosses the Tuscan countryside on certain summer days. From watercolor - her favorite medium, which allows her to paint quickly even en plein air - to oil and mixed techniques always in search of the eternity of the ephemeral.

EKATERINA DAVYDOVA expresses herself exclusively in black and white, highlighting the yin and yang of each of us, of existence and Nature. She does so by placing dreams

and nightmares but also the visionary and the monstrous at the center of her research in a sort of Fruedian time-lapse therapy. Clear evolutionary moment in the author's maturation, profound self-analysis towards a definition of herself and her own language.

LINDA JÓHANNSDÓTTIR, artist of the feminine, works on interiority through abstract forms that crystallize the elegant movements of her soul. On display in Florence, she turns from soft and delicate colors towards a black background invaded by instinctive, almost surrealist signs, in which it is the hand that guides the thought and not vice versa. She therefore produces a serial accumulation of "impulses" which in a childish and angry way are thrown onto the gallery wall like children's drawings, spontaneous scratches of creativity.

The works of **ANA LUCIA LEÓN ACEVEDO** are like a mirror, portraits and self-portraits that delve into the soul, restoring sweetness, softness and a sense of welcome. The skilful use of her painting, with broad brushstrokes in expressionist colors makes the paintings almost epidermal and palpable, one-on-one dialogues with the portrayed subject. In each of them we ask ourselves

how much of Ana is reflected in them in a close and intimate dialogue between the painter and the other.

The Japanese **SATSUKI NISHIVA** is the author who has

made the longest journey - both geographical and stylistic - within the months of her master's degree. Starting from the passion for manga that she has shared with her family since childhood, in Florence she becomes passionate about Western artistic styles and currents such as the Liberty movement. She creates drawings that seem like preparatory sketches for transposition onto glass and at the same time she develops a series of canvases dedicated to contemporary cities in which the atmosphere of the metropolis is and remains the true protagonist.

RICHARD WES PACK's landscapes are silent, scenarios of the United States of prairies, boundless territories and suspensions. Unlike the literary trend "of the suburbs" which contrasts with the Great Gatsby and sees the transformation of the American dream into an apologia of the normal man and the heroic nature of everyday life, Richard faces these boundless spaces without defeat, rather allowing himself to be invaded by the beauty of what is around him. Also fascinated by Tuscany and its landscapes, he includes them in the Florentine exhibition, allowing himself to burst into new dimensions, boundaries and atmospheres.

NICO TURNER transports us into her surrealisms, worlds suspended between dream and reality, between anxieties and the desire for escape. She alternates "portraits"

of suffering, populated by clowns, youthful anxieties and dreamlike bodies, with architectural and environmental drawings that always maintain a strong gap with reality. What interests the author is what appears; The world that is revealed by scratching just a little below the surface.

MARIA ALEXANDRA VALLADARES BONIFASI brought to Florence a cycle of self-portraits in which she literally shows off with the physicality of her presence. And how can you present yourself in a more authentic, direct, transparent and effective way if not by placing your body and your vulnerability under the gaze of others? Ale herself is the protagonist, metaphorically planted in the fertile land of Florence but well rooted like a tree in its origins and its pigments.

Maria José Arango Vélez

Raquel Asensio Margalejo

Michelle Camhi Shouse

Isabella Carriazo Franco

Natalia Chumachenko

Ekaterina Davydova

Linda Jóhannsdóttir

Ana Lucia León Acevedo

Satsuki Nishiva

Richard Wes Pack

Nico Turner

María Alexandra Valladares Bonifasi



MARÍA JOSÉ ARANGO VÉLEZ

24.06.1998

Medellín, Colombia

Pitu, an artist born in Medellín, Colombia, Ever since I could hold a crayon I felt fascinated by those bright colors; So, I grew up with a personal challenge that disrupts what I can see, being able to reproduce reality with my hands, but in my own colors that are inspired by a happy childhood and a box of crayons full of stimuli. Thus, breaking the "conventional", opening the limits of the imagination as when children draw without judging if a tree is purple or if the cat is green, there are no limits to the imagination.

I shape the real world as I want it to exist. The one that excites, captivates, is alive and happy in a brilliant chromaticism, exercising that capacity for wonder typical that is usually lost when growing up, and that in a practice both analog and digital, dialogues ways of seeing what exists, with the challenge to generate a symbiosis between these formats.

Pitu.arte is an ideal to attract your inner child towards our colors, to revive the ability of wonder where it has gone; with curiosity and captivation, which generate small moments of emotion and at the same time present a questioning of "conventional" reality where maturity does not limit creativity.



MARÍA JOSÉ ARANGO - PITU

Pitu.fo, 2022

spray paint of fiberglass, 30 x 20 x 20 cm



MARÍA JOSÉ ARANGO – PITU
Free your imagination p.1, 2023
 Oil on canvas, 30 x 40 cm



MARÍA JOSÉ ARANGO – PITU
Free your imagination p.2, 2023
 Oil on canvas, 30 x 40 cm



MARÍA JOSÉ ARANGO - PITU
Sea of creativity, 2023
 Oil on canvas, 100 x 50 cm



MARÍA JOSÉ ARANGO - PITU
Water p. 1, 2023
 Oil on canvas, 70 x 50 cm

Da ragazza, tra maliziose risate colorate, si proietta la sua realtà

Being a girl, between mischievous colorful laughs, her reality is projected

Siendo niña, entre traviesas risas de colores, se proyecta su realidad



MARÍA JOSÉ ARANGO - PITU
Piazza Santa Croce, 2023
Digital art printed on metal acrylic, 60 x 45 cm



A walk at the end of the day is a luxury and that day a beautiful sunset started to appear in the sky. In that moment, I realized that there were very few people that didn't stop to watch it (yes, they stopped). It didn't matter the day that each of them could have had, good or bad: people with suits returning from work, tourists with their cameras or lonely walkers.

I, myself, stopped, and seeing that sky and these people getting excited looking at it, I remembered why I painted what I painted and the only thought that came to my mind was: "Everything is going to be okay".

Then I remembered that I was the child that ran to show others how wonderful the sky was. The same person that later on, in high school, when she had any worries it coincided with an amazing sunrise or sunset. Or that during college, studying biology, went to for walks of hours just to see if the trees had already blossomed and didn't want time to pass so flowers wouldn't disappear.

Stop, observe, connect and feel. And thinking that what I just told is independently from the following, I start writing details of the day a day that catch my attention: conversations, feelings, moments...

everything that leaves me an eco. The notebook ends up being always with me.

It is just today, in this after, that I understand that everything fits together, that these are not two independent things, that everything is part of the same thing: connection. What if, I try to show you the outside with brushstrokes and the inside with words?

RAQUEL ASENSIO MARGALEJO

10.03.2000

Zaragoza, Spain



RAQUEL ASENSIO
Las Pequeñas Cosas, 2023
Oil on canvas, 90 x 90 cm



RAQUELASENSIO
Preocupaciones de Futuro, 2023
 Oil on canvas, 100 x 100 cm



RAQUELASENSIO
Sensaciones de Libertad, 2023
 Oil on canvas, 100 x 100 cm

E l'emozione parla in soffi di voce, che tinge in alto la sua atmosfera udita

And the emotion speaks in breaths of voice, which dyes its heard atmosphere on high

Y la emoción habla en soplos de voz, que tiñe en lo alto su atmósfera oída



RAQUEL ASENSIO

Cartas de Amor, 2023

Oil on canvas, 90 x 90 cm



Artists born in Cancún, México.

Through her art she likes to experiment with color and its contrasts in an abstract and expressionist way. Her main concepts are society, mind, people, and everything that's related between them. Society is how people represent her art and their opinions that are produced by the mind to express them later in words, and with her artwork she wants to reflect and express her meaning of society and how their thoughts, judgements and actions impact our lives. the fear we have to stand out and be different. "With my art I want to cause contradiction, impact and difference, use elements that make you doubt, transmit messages in a subliminal way, and that everyone represents it in a different way, because each one of us has a completely different world going on in our minds.

I want people to be drawn to my art visually and their first thought to be a question, not a "how nice" but a "what is it" or a "why" and there is no specific answer, because I really don't have it, I just know that I know nothing."

MICHELLE CAMHI SHOUSE

24.11.2003

Cancún, Mexico



MICHELLE CAMHI

My crib, 2023

Installation, 100 x 150 cm



MICHELLE CAMHI
ME, 2023
Oil on canvas, 80 x 110 cm

35

Ogni essere esterno avanza essendo a volte nessuno, come un'eco della mia omessa presenza

Each external being advances being sometimes nobody, like an echo of my omitted presence

Cada ser externo avanza siendo a veces nadie, como un eco de mi presencia omitida



MICHELLE CAMHI

I've chosen disco, 2023

Oil on canvas, 60 x 40 cm



ISABELLA CARRIAZO FRANCO

03.12.1996

Barranquilla, Colombia

Along with her favorite and most recognized canvas, a pair of sneakers, this architect and artist creates pieces mainly influenced by Street and Pop Art. Recently, through her brand Free Hands, Isabella portrays her Pop persona by doing a collaboration with the brand Coca-Cola, thus reaffirming her interest in urban style.

Isabella represents the contemporary world through sneakers. Thus, the means to spread her art is expressed in those living carriers, and at the same time, they become a living gallery of her work.

She questions the contemporary social context of the countries she has lived in through the historical contrast that portrays her most recent work. The look at the open street and its freedoms invite her to devise visual narratives, thus currently facing a socio-cultural issue as complex as gender and its hypocritical duality within society.



ISABELLA CARRIAZO

Is War Over?, 2023

Mixed Media, 70 x 100 cm



ISABELLA CARRIAZO
Fuck You Pay Me, 2023
 Mixed Media, 95 x 95 cm



ISABELLA CARRIAZO
I'm Not Here To Please You, 2023
 Mixed Media, 100 x 70 cm



ISABELLA CARRIAZO
Libre, 2023
 Mixed Media, 90 x 30 cm



ISABELLA CARRIAZO
Ser, 2023
 Mixed Media, 60 x 30 cm

Reazione di una dualità contraddetta

Reaction of a contradicted duality

Reacción de una dualidad contradicha



ISABELLA CARRIAZO
Most Young Queens Get Their Head Cut Off, 2023
 Acrylic Leather Nike Blazer



Painting for me is an opportunity to tell stories and be in dialogue with other people through my art.
I think and feel that I am a person who is in search of Home in the broadest sense of the word.
Where did I come from? What is my home at different points in my life? Where will my home be after I leave? Which of the people, maybe long gone from this life, and those with whom I personally do not know, wanted to talk about their home? We often, as humans, feel alone even though we are rarely alone.
We need to look, and we will see that in fact we are not alone and in fact we will not disappear.
With my creativity, I want to show the beauty of sky and the universe, to tell that this is also our.
Home, which everyone has and has every moment of our journey. I want to tell and share what surrounds me in life, which is dear to me.
I am inspired by the beauty of life, the pure beautiful colors of our planet, the movement of air, the inner and outer beauty of people in their creativity and creation.

Natalia Chumachenko
24.01.1972
Voronezh, Russia



NATALIA CHUMACHENKO
Cute, homely things #4, 2023
Oil, 40 x 40 cm.

Una biografia hilvanada desde adentro, con velos perfumados de pasado

A biography basted from within, with scented veils of the past

Биография, налитая изнутри ароматной завесой прошлого

Una biografia imbastita dall'interno, con veli profumati del passato



NATALIA CHUMACHENKO
Cute, homely things #6, 2023
Oil, 40 x 24 cm



NATALIA CHUMACHENKO
Cute, homely things #5, 2023
Oil, 40 x 24 cm



NATALIA CHUMACHENKO
Spring in Firenze #2, 2023
 Oil, 40 x 26 cm.



NATALIA CHUMACHENKO
Spring in Firenze #1, 2023
 Oil, 40 x 26 cm.



NATALIA CHUMACHENKO
Summer flowers #2, 2022
 Watercolor, 31 x 20 cm



NATALIA CHUMACHENKO
Summer flowers #3, 2022
 Watercolor, 31 x 20 cm



NATALIA CHUMACHENKO
There will be light ahead, 2023
 Oil, 60 x 120 cm



NATALIA CHUMACHENKO
Motherland cannot be a prison, 2023
 Oil, 100 x 70 cm



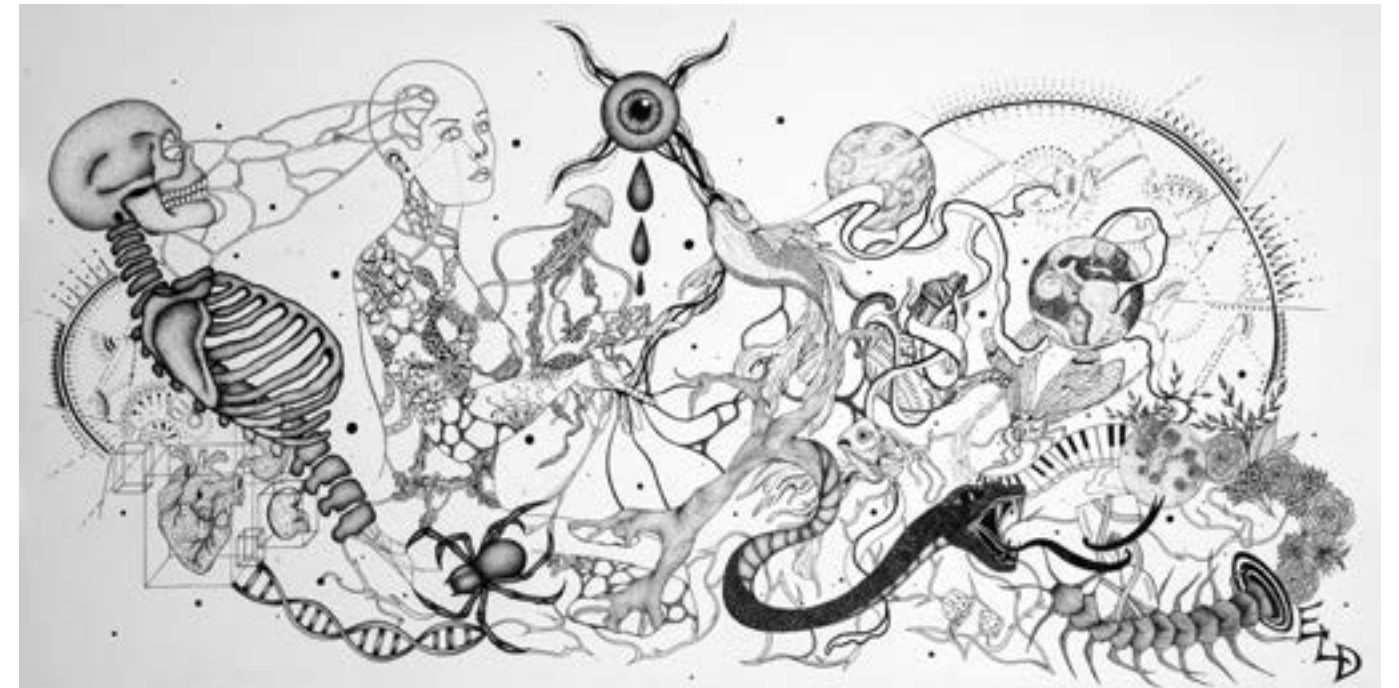
EKATERINA DAVYDOVA

09.04.2003

Zürich, Switzerland

Ever since I was a child I've been interested in the creative form. I used art to form a vision of what I wanted to bring to life in my world. It was a way for my child brain to express what I wanted in the future; what kind of house, clothes and world I wanted to be in. It was my way of escaping reality and being able to create something positive for myself. However, as I got older my view on the world has changed and so have my drawings. At first glance my art seems rather complex and even after looking at it for a while it still may seem confusing but the symbolism behind it represents my vision of what I am surrounded by.

I draw in a surrealistic art style which portrays the depths of my creativity. Everything I draw has a meaning behind it but its interpretation should come from the viewer itself. I create art to make people feel something and to be able to question reality itself.



EKATERINA DAVYDOVA
Continuation, 2023
Fineliner 120 x 60 cm



Ekaterina Davydova
Mother, 2023
Fineliner, 50 x 81 cm



EKATERINA DAVYDOVA
Faces (Series), 2021
Fineliner, 29.7 x 42 cm

La linea che nei corpi delinea i loro sogni

The line that in bodies outlines their dreams

Линия, очерчивающая их мечты в телах

La línea que en cuerpos esbozan sus sueños



ЕКАТЕРИНА ДАВЫДОВА
Our Connection, 2022
 Fineliner, 29.7 x 42 cm



Ekaterina Davydova
Another us, 2022
 Fineliner, 29.7 x 42 cm



EKATERINA DAVYDOVA
Detached, 2023
 Fineliner, 30 x 60 cm



EKATERINA DAVYDOVA
Look around, 2022
 Fineliner, 29.7 x 42 cm



LINDA JÓHANNSDÓTTIR

10.01.1984

Reykjavik, Iceland

Female artist, born in Reykjavík, Iceland.

Expressing emotions like they were a poem we all have a story, a path, a body with layers, and weight. Linda tells a story in her work, analyzing layers of emotions and feelings, taking what is often hidden and part of the inner and putting them on display. Working with emotions that are expressed by colors, making a poetic language, an alphabet where each colors has a certain feeling behind it and every stroke a meaning.

Linda often works on subjects that in many cultures are the subjects not to be spoken of, therefore a layer that is never to be on display. Given them a space, expressing them on layers through color, pressure and movement. With her abstract art, Linda aims to give the viewer space to experience and reelect on their own hidden layers and emotions, not being afraid of the empty space and the not to spoken of subjects, connecting through color and movement.



LINDA JÓHANNSDÓTTIR

Box of feelings, 2023

Paper of paper, 15 x 15 x 15 cm



LINDA JÓHANNSDÓTTIR
Maybe someday, 2023
Pastel and oil pastel on paper, 70 x 50 cm



LINDA JÓHANNSDÓTTIR
Can't let you go, 2023
Mixed Media, 30 x 21 cm

LINDA JÓHANNSDÓTTIR
Some days are just too much, 2023
Mixed Media, 30 x 21 cm



LINDA JÓHANNSDÓTTIR
You matter, 2023
Mixed Media, 42 x 30 cm



LINDA JÓHANNSDÓTTIR
A part of me, 2023
Mixed Media, 42 x 30 cm



Al ritmo delle carezze, che essendo leggere, si squarcia la paura

To the rhythm of the caresses, that being light, fear is torn

Í takti strjúkanna, að þar sem létt er, rifnar ótti

Al ritmo de las caricias, que siendo luz, se rasga el miedo



LINDA JÓHANNSDÓTTIR
Teardrops that fall slowly, 2023
 Pastel and pencil on canvas, 40 x 40 cm



Through oil brushstrokes full of tonalities and textures I tell my story and the story of those who have crossed my path. My favorite vehicle is the portrait, where my main inspiration is what is hidden behind a gaze, and each of its gestures.

A gaze is a transitory place and union with human emotions. It is the space for the unsaid; a being residing in different cultures, territories, and emotions.

My pursuit is to observe, dwell, and generate connections between what I see and those who gaze back at me.

In everyday life, there is the beautiful, the real, the history, the special, and the picturesque, and being faithful to the journey of my life, a great selection of paintings of common people have been taking shape. Children from Angola, street food vendors in India, Colombian farmers, and people on the streets of Italy are just a few examples of the characters that I recreate. Every portrait is a self-portrait.

ANA LUCIA LEÓN ACEVEDO

25.06.1991
Bogotá, Colombia



ANA LEON
Remo, 2023
Oil on canvas, 150 x 100 cm



ANA LEON
Raquel, 2023
Oil on canvas, 150 x 100 cm

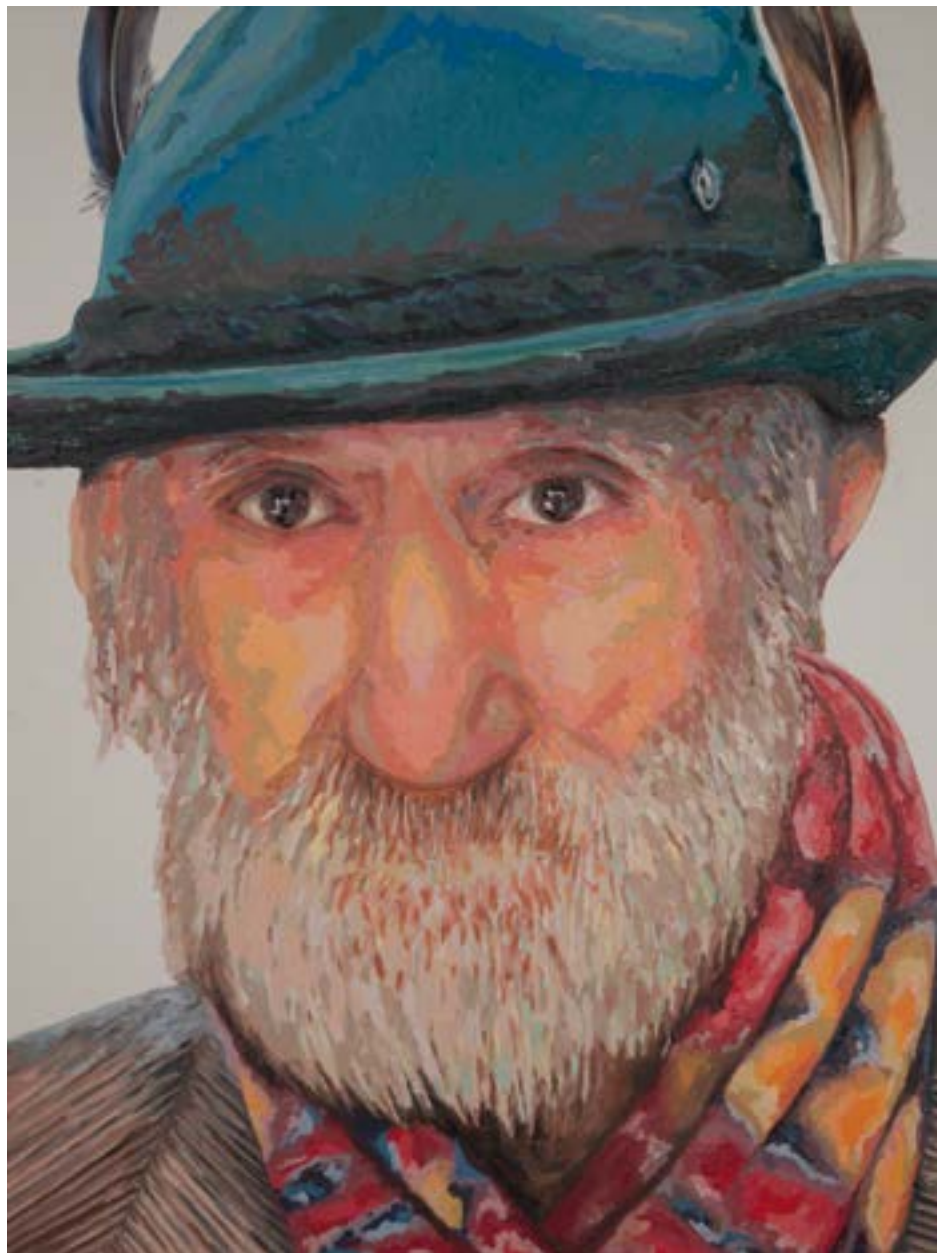
Quindi, se mi guardi, la tua storia è sfumata in un volto

So if you look at me, your story is nuanced in a face

Entonces si me miras, se matiza tu historia en un rostro



Ana Leon
Amanda, 2022
Oil on canvas, 150 x 100 cm



ANA LEON
Nicolo, 2023
 Oil on canvas, 120 x 90 cm



ANA LEON
Alice, 2023
 Oil on canvas, 120 x 90 cm



It was Manga that made me start drawing. My mother used to draw manga, and my older sisters liked manga, and so there were many mangas at home. That might be why I loved comics from a young age. Since I couldn't even write letters, I drew pictures on several sheets of paper and made handmade comics. Manga often moves us, remains in our memories, and sometimes inspires and encourages us. Because there is a story. Life is also a story. everyone has their own story. There are not only happy moments with full of light, but also sad moments with pain. But both of these moments make the story of life beautiful and wonderful. And my theme is to create works to tell the beauty of life.

SATSUKI NISHIVA

09.05.1992

Kuki-Shi, Japan



SATSUKI NISHIBA

London, 2023

Watercolor. 25 x 35 cm



SATSUKI NISHIBA
La notte a Firenze, 2022
 Engraving, 28 x 20.5 cm



SATSUKI NISHIBA
Psyche's mistake, 2023
 Engraving, 50 x 35 cm



SATSUKI NISHIBA
Escapism, 2023
 Engraving, 29 x 20 cm



SATSUKI NISHIBA
Paradise lost, 2023
 Engraving, 50 x 35 cm

Disegna la distanza di un personaggio che ci osserva quando lo guardiamo

Draw the distance of a character who observes us when looking at hi

私たちを見つめるキャラクターの距離を描きます。

Dibujar la lejanía de un personaje que nos observa al mirarlo



SATSUKI NISHIBA

Sleep, 2023

Engraving. 35 x 25 cm



RICHARD WES PACK
03.11.1964
Fredericksburg, Texas USA

I was born in 1964 as Richard Wesley Pack, but everyone called me by an abbreviated version of my middle name... “Wes.” I grew up on the ski slopes of Utah and always appreciated the majestic beauty of the Rocky Mountains. Their snow-capped peaks, rugged terrain, pristine wilderness and abundant colors always captivated my soul.

Fortunately, I discovered my creative ability at an early age. Later in life, I became a professional graphic designer/digital illustrator. Unfortunately, I turned down several opportunities to be formally educated in traditional arts...drawing, painting, sculpting, etc. Why? Things were different in the 80’s, and 90’s...schools simply did not provide access to current “cutting edge” technology for graphic design. I had to learn on my own. This gave me the edge and allowed me to create numerous designs for some very amazing companies and to consult for many of the largest production studios around the world. Most of all, it exposed me to a wide range of incredible traditional artists who desired to recreate their work digitally. Ironically, I had the desire to create traditionally... to finally smell the paint and make a colorful mess.

Eventually, I picked up a brush for the first time in 2014 and actually sold a few paintings. I finally got around to receiving a formal education at the Accademia D’Arte in Florence, Italy, which has ignited a new level of creativity.

Needless to say, I’m just getting started and characterizing my work as a unique blend of realism and abstraction, often featuring bold, vivid colors and gestural brush strokes that create a sense of movement and energy to share my fascination with landscapes, people and the world around us.



RICHARD WES PACK
Turquoise Hand, 2023
Bronze. 13.97 x 86 x 12.7 cm

Senza tempo di attesa, dialogano i paesaggi interni

Without time waiting, internal landscapes dialogue

Sin que el tiempo espere, dialogan los paisajes internos



RICHARD WES PACK
Turquoise Sky, 2023
 Acrylic & Oil on Canvas, 100 x 70 cm



RICHARD WES PACK
Open Field, 2023
 Acrylic on Canvas, 80 x 120 cm



RICHARD WES PACK
Land Trust, 2023
 Acrylic on Canvas, 70 x 100 cm



RICHARD WES PACK
Dry Desert Drop, 2023
 Mix media, 120 x 50 cm



RICHARD WES PACK
Cranky Frank, 2023
 Oil on Canvas, 50 x 35



NICO TURNER
29.09.2003
SANTA FE, USA

I was born in Santa Fe, New Mexico meaning I was constantly surrounded by many forms of art. To me creative expression has always held a balance on the line of structure and freedom. I was trained in ballet and only in my latter years of dance did I find the freedom of contemporary dance. As I transitioned away from dance, I needed to find a new creative outlet for my desire to create so I started painting. I take a lot of inspiration from my mom in that “Before I learned the alphabet, I learned my colors with my favorite being “crimson”.

I attempt to find the freedom to play with the natural world in ways that cause me to look introspectively and learn more about what is producing a reaction in myself and others. I primarily paint figures and portraits as I take a lot of inspiration from the people I’m surrounded by. I primarily paint figures and portraits as I take a lot of inspiration from the people I’m surrounded by. I try to find a balance between structure and freedom that does not force creativity, nor stick within the confines of realism.

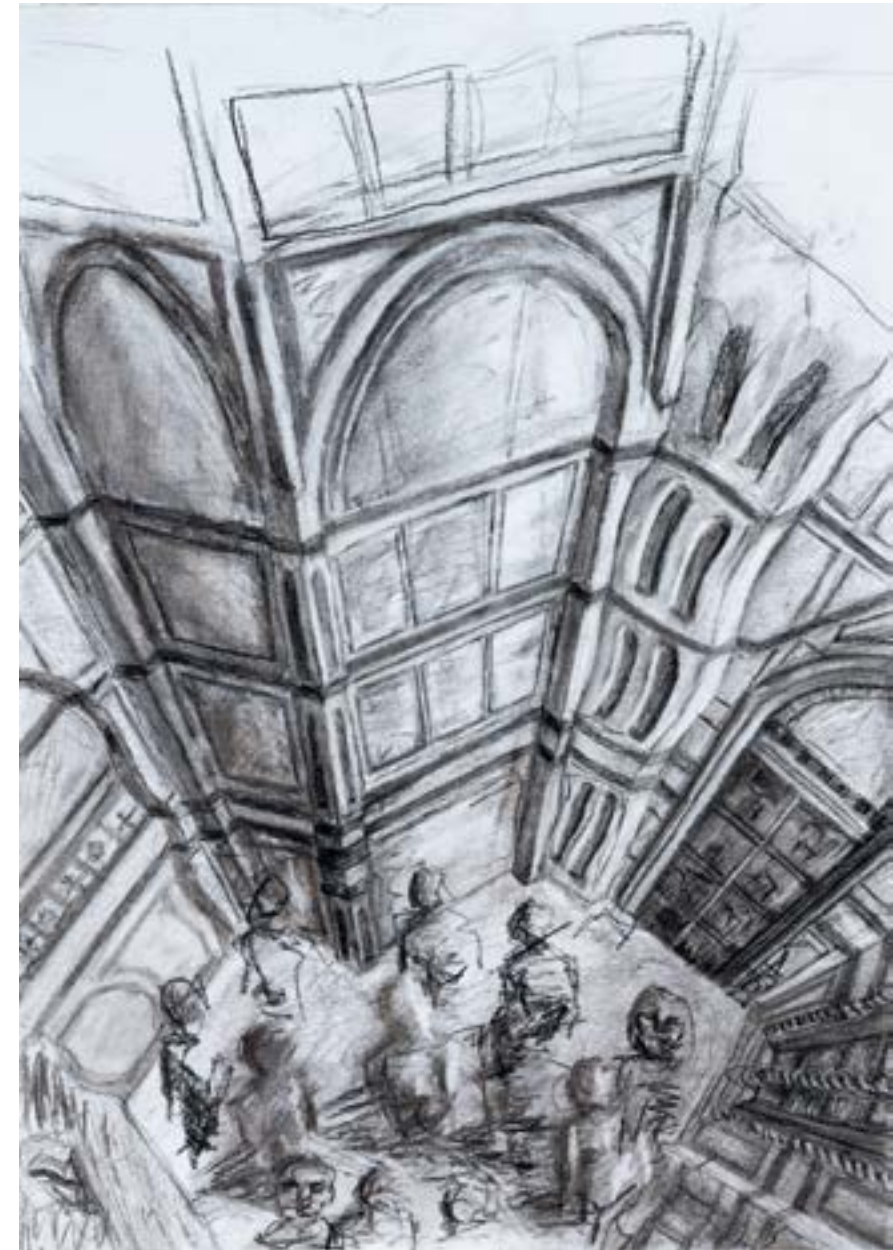


NICO TURNER
Untitled, 2023
Oil on wood 10 x 70 cm

Espressione del suo passaggio, attenta osservatrice

Expression of her transition, an attentive observer

Expresión de su transición, una observadora atenta



NICO TURNER
This is not inside, 2023
 Drawing on paper, 32 x 45 cm



MARIA ALEXANDRA VALLADARES BONIFASI
27.3.1997
Guatemala, ciudad de Guatemala

I want to scream and listen to the four winds.
Listen to what I always wanted to keep quiet but today those feelings prefer to fly. I saw you, I saw you dream. I see you today after those difficult moments as a strong and new woman. Standing today I see you walk like that bird that its wings managed to raise.



ALEXANDRA VALLADARES
Be Nature, 2023
Mix media, 40 x 60 cm

Essere un seme su una terra feconda e una donna radicata nei suoi pigmenti

Being a seed on fruitful land and a woman rooted in its pigments

Siendo semilla sobre tierra fructífera y mujer enraizada a sus pigmentos



ALEXANDRA VALLADARES
Roots, 2023
Mix media, 40 x 60 cm



ALEXANDRA VALLADARES
Blooming, 2023
Mix media, 60 x 40 cm

AD'A
Accademia D'Arte

Mostra finale

MASTER

2022 · 2023

Miscellanea



Maria José Arango · Raquel Asensio Margalejo · Michelle Camhi
Isabella Carriazo · Natalia Chumachenko · Ekaterina Davydova
Linda Jóhannsdóttir · Ana León · Satsuki Nishiba · Nico Turner
Alexandra Valladares · Richard Pack

A cura di · Cinzia Compalati

Cartavetra Contemporary Art Gallery

Via Maggio, 64R · 17 Aprile · 18:00 hrs

FIRENZE





Cartavetra, a Journey into Contemporary Art

When you cross the threshold of Cartavetra, you enter the interesting world of contemporary art. Founded in 2015 under the leadership of Brunella Baldi, it was born from a passion for contemporary art.

An extraordinary artistic oasis that came to life with the arduous purpose of challenging the traditional model of art galleries, opening the doors of contemporary aesthetics by involving a wider audience, far from the restrictions of the art market.

A space that does not want to be just an art gallery, but a hotbed of ideas and initiatives for the diffusion of art.

Sixteenth-century architecture in the heart of the Oltrarno

Located between the noble Piazza Pitti and Piazza S. Spirito, Cartavetra finds its home in a space imbued with the distinct sixteenth-century atmosphere of Via Maggio. The large rooms, which embrace an exhibition area of approximately 130 m2, become the stage for a fascinating fusion between past and present, where architectural history merges with contemporary creativity.

A Space for Emerging Stars and Established Artists

Cartavetra's mission is the discovery and promotion of emerging talents and established artists. Through exhibitions both in its space and at public institutions, the gallery offers a dynamic platform for artistic expression. The dedication also extends to the publication of monographs and catalogues, deepening the understanding of the works on display.

A Cultural Center: Meetings, Conversations and Artist Residencies

Cartavetra is more than a gallery; it is a vibrant cultural center that embraces the diversity of contemporary art. Through artist residencies, the gallery promotes the creation of works of Art inspired by the unique atmosphere of the city. Meetings with artists, conversations and insights into artistic and literary themes add layers of meaning and connection to the cultural fabric that Cartavetra intends to weave.

National Exhibitions and Beyond

Since it opened its doors in October 2015, Cartavetra has enlivened the city's artistic scene, with around 25 exhibitions, presenting Italian and foreign artists in personal and collective exhibitions. The gallery has successfully participated in international and national art fairs, consolidating its leading position in the field of contemporary art.

Cartavetra, guided with perseverance by the passion and vision of Brunella Baldi, is a small refuge in contemporary art. A visit to the gallery is an invitation to explore without limits and be inspired by an experience that awakens the mind and heart.

Brunella Baldi
CartaVetra

















