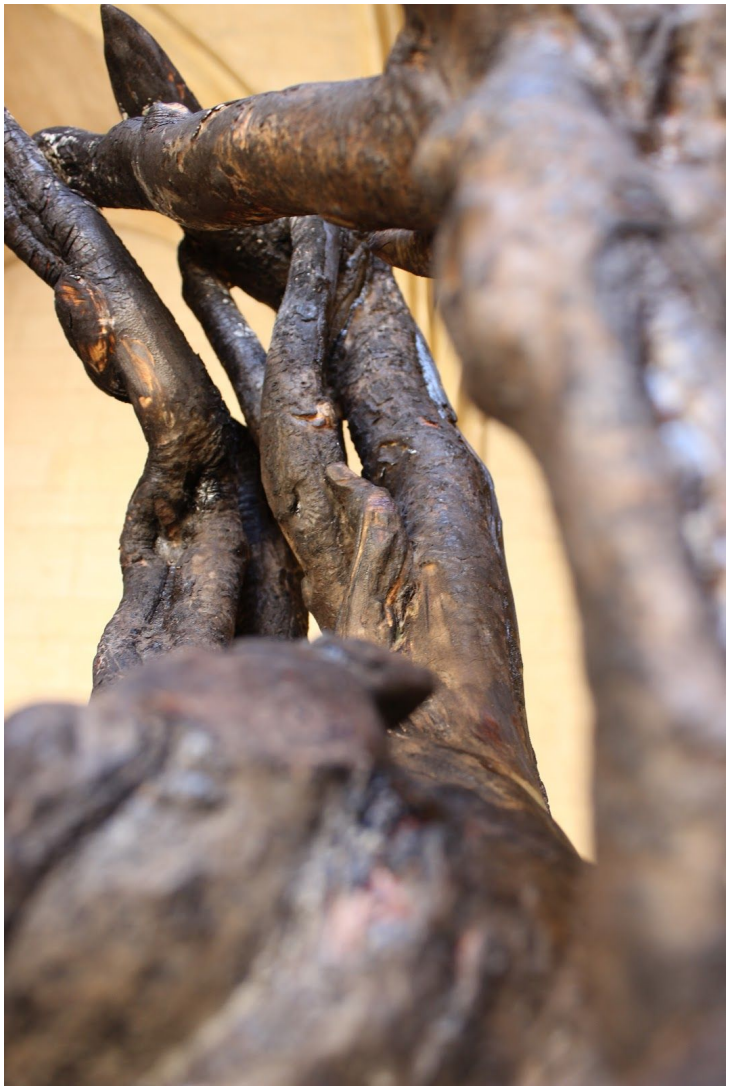
NOT GOING ANYWHERE



Root reaching for the sun, Sami Korhonen, 2017

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Concept

"... mother Earth no longer accepts our presence with silence."

(The Dalai Lama)

We have spent so many centuries considering the Earth as a source of infinite resources, the ocean as a never-ending-supplier of food, the forests of our planet as the center of our ecosystem, balancing air and climate and putting it all together in our honour, enjoyment and survival. But, we have forgotten we are part of it and we should defend this complete ecosystem in order to profit from it, paying back with respect and preservation.

Instead of understanding those minimum steps of balancing our coexistence, we have changed it into a one-way exploitation system and a never ending disrespect, suddenly transforming the Earth in slave of our own gain.

None of us is out of this responsibility and every one of us must now recognize the immediate need of preservation before it's too late... is it too late? After all we are not going anywhere...

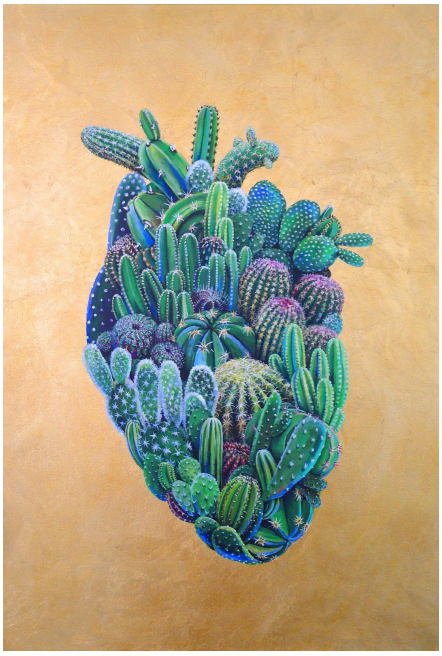
Our last contemporary art show in 2019 is a conscious calling for responsibility. It is a visual manifest applying contemporary art as a support of this fight and making ours Francis Bacon' declaration during the XVI Century: Art is man added to Nature.

We decided to start this new decade with a visual art manifest show, every one of those artists are calling for the important fact of believing art can help us to change the present time and add us back to Nature.

Ricardo Fernandes

Curator and scenographer

Eduardo Fonseca



Conséquence, Photo Eduardo Fonseca

Education

2010/13
Master in Painting. Lisbonne Fine Art Faculty, Portugal

2006/09
Painting. Fine Art School, Minas Gerais Federal University, Brazil

Solo Exhibitions

"The Seven Sins of Animals" - Arte Periférica Gallery, Lisbon, Portugal

2016
"There is a blow in Brazil" - Arte Periférica Gallery, Lisbon, Portugal

2015
"Stop Please!" - BDMG Cultural Art Gallery, Belo Horizonte, Brazil

2014
"That's not what you think!" - AM Art Gallery - Belo Horizonte, Brazil

2013
"WAKE UP!" - Arte Periférica Gallery, Cultural Center of Belém, Lisbon, Portugal

Collective Exhibitions

2019
Animalier, Ricardo Fernandes Gallery, Paris, France

2018
Recorte, Pintura Mineira, Vallourec Cultural Space, Belo Horizonte, Brazil
Expo A / FRONT / A, Espaço Piloto Gallery. Brasília, Brazil
Artiesten van Parijs naar Amsterdan, Amsterdam, The Netherlands

2017
SP Art - São Paulo International Art Fair. Ibirapuera Park, São Paulo, Brazil
SWAB Art Fair, Barcelona, Spain

2016
SP Art - São Paulo International Art Fair, Ibirapuera Park, USA
Urban Screens, Exhibition, Pampulha Museum of Art, Belo Horizonte, Brazil

2015
"Tributaries", Belo Horizonte, Brazil
"Political Commentary". Linus Gallery, Los Angeles, USA
"Red is the Color of Hope", Centro Cultural 104, Belo Horizonte, Brazil

2014
"In time of chaos" - 27th Cultural Winter of the UFSJ, São João del Rei, Brazil
SP Art, São Paulo International Art Fair, São Paulo, Brazil

2013
Summer Collection, AM Gallery, Belo Horizonte, Brazil
5th Cultural Week of China and Portuguese-speaking Countries, House Taipa, Macao, China

2012
Parte - Contemporary Art Fair, São Paulo, Brazil
"It's strange" - ISEG - Universidade Técnica de Lisboa, Lisbon, Portugal
"My paper sunglasses" - Cultural Center Mars, Montevideo, Uruguay

2011
4 years of Mini Gallery, Mini Gallery, Belo Horizonte, Brazil
Summer collection, Paula Cabral Gallery, Lisbon, Portugal

2010

"Situations", Lisbon, Portugal
Arte Periférica Gallery, Cultural Center of Belém, Lisbon, Portugal

2009
School of Fine Arts Gallery, UFMG, Belo Horizonte, Brazil
Salle Sept Collective Atelier, UFMG Cultural Center, Belo Horizonte, Brazil

Residence Projects

2019
NongYuan International Art Village. Chengdu, China

2018
59Rivoli, Paris, France

Leopoldo Martins

Photo Lucia Adverse

Leopoldo Martins was born in 1961 in Belo Horizonte, Brazil. When he was a child, he enjoyed spending his free time drawing and having fun with clay. The cut drawings, folded and glued, turned into objects, models and projects. His first experiments in three dimensions thus arose naturally, playfully, pleasant and unpretentious. More and more attracted by the possibility of capturing the essence of forms and turning them into objects of desire by means of the line, he devoted himself to the design of jewelry, with a look now refined and purer. This experience shapes his identity as a creator characterized by the sharpness of the line, the power of synthesis, the precise cut. The simplification of form is its signature.

His friendship with Sonia Ebling redirected his productive voracity, leading him to a change of expression. Leopoldo began to sculpt. Fascinated by nature and attracted by the force, movement and sensuality of the great felids, he created a series of sculptures of these animals, thus definitively confirming his option for Sculpture as a form of expression.

In 2003 he exhibited "*Les grands félides*" at the National Museum of Fine Arts in Rio de Janeiro. In 2009 he launched his book "The Invention of Resemblance" at the Inimá de Paula Museum in Belo Horizonte, as part of a large exhibition where he shows an overview of his artistic trajectory, starting with jewelry design, up to the large sculptures of felines in marble, bronze and ortho-phthalic composite.

In 2009, he is invited to exhibit his sculptures at the *Salon du Carrousel du Louvre* in Paris. Then he exhibited at the Naya Gallery in London. In this same year, in recognition of his work, he received the silver medal of the French Academy of Arts, Science and Literature of Paris.

In 2010, he exhibited at the Christiane Peugeot Cultural Centre in Paris, in the framework of the international exhibition Art Animal, of which he is the guest of honor. He then took part in the Guangzhou International Luxury Exhibition, in Guangzhou, China and at the XIV Shanghai International Art Exhibition in Shanghai, China, via the Ricardo Fernandes Gallery.

In 2011, he participated in two exhibitions organized in Paris by the Ricardo Fernandes Gallery: an individual exhibition at the Cultural Center *Cloitre des Billettes*, then, at the invitation of the Montparnasse Museum and the Frans Krajcberg Cultural Space, Garden of Bagatelle.

In 2013, Leopoldo Martins surprises again by launching his new series of contemporary sculptures: "Muses" in which he creates a unique universe with his meticulous style.

Ricardo Fernandes

Mutant Felines

As an expression of the soul, or perhaps as an extension of it, the act of designing flows naturally from the hands of Leopoldo Martins by means of lines, light and shadow. A restive young man and a shrewd observer, he seeks incessantly to quench his visual appetite for good design, for beauty, for good form. This visual appetite transforms itself into power, sensuality, the thrill of the hunt, and finds its personification in the taunt muscles and agile movements of the world's great cats, another of the artist's passions.

Leopoldo Martins's sculpture is sincere and rooted in the depths of desire. However, it extrapolates common sense, uses and exploits the shapes of untamed existence in its rawest state: breath held in abeyance, a silent roar, sinewy muscles ready to lunge. Hunger ready to be satisfied. This is the feeling of the great cats, apex of the food chain, at the moment of the attack. Leopoldo captures this tension and, thereby, satisfies his own hunger for form.

Not satisfied, the artist shuffles the world of appearances. Confuses normal senses, causes mass to arise from corporal feeling. Transforms desire, hunger. Changes mass. Mutants! The vigor of the hunter is frozen in the limit of form: tension is petrified in the lines: and action is metamorphosed. Surprising, unexpected distortions: lines contort

and twist to better offer themselves to the eyes. Strokes define vague, nebulous shadows, and what was savage becomes subtle.

Modern work, unique. Born from powerful, transforming hands. Hands that are the tools of the restive, renovating, transmogrifying soul of Leopoldo Martins...

Celeno Ivanovo (Brazilian Architect)

The Great Cats

Cats are indomitable in terms of their mysterious, magical and agile beauty. Not one of the best top models can manage to walk like a black panther, with its grand, indolent stride, giving a perfect, sinuous definition to the word ¨sexy¨.

A passionate enthusiast of the great cats, Leopoldo Martins worked in New York as a successful jewelry designer until 1986, when he returned to Brazil to continue developing his talent and, simultaneously, begin sculpting.

Motivated by friends and admirers of his work, he decided to give in to his sculptor side. He began his current phase, creating great, important pieces, producing an almost mutant mixture based on primal forms and primordial imagination. He urges and coaxes figures to emerge from the material, inspired by the strong, agile bodies of the great cats.

I will end with a proverb from the 17th century: ¨He who doesn't love cats has not sense of aesthetics or beauty¨.

Carmen Mayrink Veiga

(Brazilian Business Woman)

The Magnificent Cats of Leopoldo Martins

The current exposition of bronze sculptures by Leopoldo Martins is a beautiful representation of felines, in addition to being an autobiographical exercise by the artist. Inspired by animals from the family of digitigrades mammals that includes the puma, the lion, and the tiger, these sculptures reveal the strength of these felines as well as their beauty and sensuality. As a person, Leopoldo combines inner and outer beauty with

congeniality and a sense of fair play. As an artist, he infuses his pieces with these qualities, adding an unparalleled talent to his sculpture through proportion, movement, the confident use of the chisel, and a bronze patina whose final results are a marvel of completion and beauty.

In the youthfulness of life, Leopoldo Martins demonstrates the maturity of a sculptor who has come to stay.

Carlos Perktold (Psychoanalyst, member of the Psychoanalytic Circle of Minas Gerais and of the Brazilian Association of Art Critics – AMCA

CV

Main Solo Shows

2012 Cats, Galerie Ricardo Fernandes, Paris, Franc

2011 Xingu, Galerie Ricardo Fernandes, Paris, France

La forêt enchantée, Centre Culturel Cloître des Billettes, Paris, France

2010 Sculptures de Leopoldo Martins, Musée Inimá de Paula, Belo Horizonte, Brazil

2008 Sculptures, Galeria Espacio Dart, Belo Horizonte, Brazil

2006 Felinos, MTC Art Centre, Belo Horizonte, Brazil

2003 Os Grandes Felinos, Musée National de Beaux Arts de Rio de Janeiro, Brazil

Main Collective Shows

2017 aestival 2017, Centre Culturel Cloître des Billettes, Paris, France

2016 aestival 2016, Centre Culturel Cloître des Billettes, Paris, France

2012 16th Shanghai International Art Exhibition, Shanghai, Chine

Art Canton, Guangzhou, Chine

Game of Arts, Château Bouffémont, France

2011 15th Shanghai International Art Exhibition, Shanghai, Chine

Cheminer d'arbre en arbre, Parc de la Bagatelle, Paris, France

2010 Guangzhou International Luxury Exhibition, Guangzhou, Chine

14th Shanghai International Art Exhibition, Shanghai, Chine

Pas si Bêtes, C. Peugeot Art Centre, Paris, France

Animal Art Exhibition, New York, USA

1er Salon des Antiquaires et d'Art Contemporain, Paris, France

2009 Felinos, S Nayla Gallery, Londres, Royaume Unis

Salon du Louvre, Carrousel du Louvre, Paris, France

L'Univers Brazilien, Everarts Gallery, Paris, France

2007 Galerie Espaço Dart with Humberto Nigi ,Belo Horizonte, Brazil

Sculptures and Objects, Aide Art Gallery, Nova Lima, Brazil

2004 Sculpture by the Sea, Sydney, Australia

2002 Brazilian Sculptures, MV Art Gallery, Belo Horizonte, Brazil

2000 My First Sculptures (a collaboration with Brazilian master of sculpture art Sonia Ebling), National Theater of Brasilia, Federal District, Brazil

1985 Exhibit, Anne Plumb Gallery, with Eduard Steven Plate, NY, United States

1984 Exhibit Warren and La Rosa, with Rafael Morales, NY,United States

Prizes

2010 Pas si Bêtes, Artist of Honor of the Peugeot Cultural Centre, Paris, France

2009 Société Académique Arts-Sciences-Lettres Paris, France

2006 Artist of Honor at the Sculpture Week, Galeria Forma, Porto Alegre, Brazil

Lilian Bomeny

Photo Sami Korhonen

The Face of Nature (Semblante da Natureza)

Lilian Bomeny (1941) is known for her intense artistic production. Her development of three-dimensional artworks is accompanied by the mention: ... I am in constant mutation. Mosaics: reliefs, composed of colored pieces of glass and clay modeling, are the premises of her new project. The desire to make bronze works, following the classical process of lost-wax casting, was at the origin of the series *Semblante da Natureza*. What can there be in this face?

It probably contains multiple experiments and the construction of an artistic profile. Parallel to this series, there are discoveries and realizations that range from paintings on ceramics, fabrics and canvas, to drawings and murals. Lilian's poetic metaphors are linked to femininity and enchantment. In her aesthetic, there is the search for a universe of forms in metamorphosis that establish bridges between the visual world (organic, natural) and the expression of intuitions, through her protean forms (or forms in development).

Among her sources, there are elements like the sea - sometimes synthesized in cyclic forms, or even camouflaged in musical shells - represented by sinuous and repetitive

lines - which return as leitmotifs in her production. As a whole, Lilian's work, is a scholarly balance between different factors. Its origins count enormously. Her greatest school was Rio de Janeiro, her hometown. The sea with its waves and shells and the wonderful scenery that mingle with her reminiscences of a united family, friends and many trips. The inspirations from the East and the links that connect it to the West come to life through a personal and continuous investment.

Lilian approaches eastern artists, highlighting the role of the artist as coauthor. That is to say one who gives free rein to his reflections and emotions to the intrinsic contact with nature. This exercise inspires meditation (and enlightenment). To meditate, for Eastern cultures is to think, to reflect on the same (sacred) truth for years in a row. Fix an idea and examine it from all angles without allowing it to dissipate.

For Westerners, other aspects, such as the sensory effects: volumes, textures, colors, the apparent world that endures and the necessity for the observer to come closer to the visible world, can complement artistic observation. Lilian works this duality between the western gaze and the eastern gaze, through its leitmotifs and protein forms. These are exercises that bridge the two universes: that of meditation and that of sensory observation. Or, a way of being between the shapes that vanish and the touch of the plastic motifs.

In her series *Semblante da Natureza* - composed of ten works (nine in bronze and one in marble powder) - the plastic process has duplications that encompass the theme of femininity. These busts and their whole bodies, marked by curves, are elaborated: profile/face (with certain elements linked to Cubism) and shells that arise on certain parts of the body.

As in all her series, metaphors are expressed through certain characteristics: femininity - enchantment - seduction - elements that are always present in Lilian's creative process and are exalted in her sculptures. Women, the central theme, is a reference to life and fertility. She is influenced by its traits (or tracks) which constitute a seductive presence that interlaces with the creative process. Appropriately, it is interesting to recall this sentence of Joan Miró: Art seduces, otherwise it is not Art.

However, one can also approach her works from the point of view of one’s own individuality, without losing connections with the artist's trajectory. The main symbol of this exposure is the cactus - which indicates the presence of life in difficult areas or on arid lands.

On the other hand, by referring to other values, the cactus contains sap which feeds fibers used by weavers. It represents survival. In addition to the representations and existential signs it contains, the plastic proposition offered by Lilian, evokes metaphors and answers to these questions, without ceasing to focus on femininity. The other sculptures of the series *Semblante da Natureza* continue in this direction. The rounded, most voluminous and thin parts of the cactus express the idea of a hand, which opens and welcomes. The flower = femininity, is the symbol of motherhood - both food and tenderness.

Thus, the reading of each work is inserted in this context. The feminine image with a symbolic double meaning, allows new moments of interactivity with the observer. The bust, which stands out on the red flower and the leaves; The golden flower on top of the head and the character with a cat continue to emphasize the main symbol. The woman with a raised sheet, produces a slow spiral movement (in slow motion) - a proposal that must be accompanied with a gentle touch, like a meditation or an apprenticeship.

Then the observer is invited to admire the female characters wrapped in leafy twigs, further emphasizing the connection with nature. The svelte characters suggest ornamental and rhythmic forms. The two characters dialogue through the blue dove, the emblem of peace.

Faced with these works, one discovers a dimension of the creative universe of Lilian Bomeny. But the questions continue; Does this plasticity create riddles? Somehow, yes. Being confronted with a work by Lilian means always being ready to ask questions. One may ask, for example: do these characters refer to the human aspect or the ornamental aspect? Probably both. They are elements that unite and dialogue with the observer, they stimulate aesthetic sensibility and the quest for new experiences.

Lilian never loses sight, internalization and oriental sensitivity. From the west, extraversion and interrogations continue. Organic forms, textures, chromatic touches intertwined with rhythms, musicality and poetic metaphors are always present.

Lilian Bomeny lives and works in São Paulo - a city known for its noise, agitation and dispersion. In her Espaço Singular workshop, where she developed this series, she executes her creative process against the current: in silence - meditation and concentration.

The Exhibition of Natureza, assembled thanks to the care of the eminent art, Ricardo Fernandes, is an invitation to discovery and reflection. The Cultural Center of the Cloitre des Billettes, where this exhibition will be held, is an area renowned for its cultural and

historical values. Located in the Marais district in Paris, it offers an atmosphere conducive to meditation which gives us the opportunity to immerse ourselves in the plastic universe of Lilian Bomeny. It allows us to escape from the harsh routine of the big city and exacerbates our senses, thus creating a moment of surprise and emotion.

Elza Ajzenberg, Professor of Aesthetics and Art History at the University of São Paulo. Coordinator of the Center for Documentation and Research in Art Mario Schenberg, at the School of Art and Communication of the University of São Paulo - ECA USP.

Main Solo and Collective Exhibitions

2016 Expansão, Peintures, Galerie A Hebraica, São Paulo, Brazil

2015 Le visage de la nature, Sculptures, Centre Culturel Cloître des Billettes, Paris, France

2014 Artefacto Miami Collective Show, Miami, USA

2013 Art Vidéo, Centre Culturel de Milan, Italy

2012 Non Violence, Hotel de Ville de São Paulo, Brazil

Non Violence – Armas da Paz, Espace Culturel Singular, São Paulo, Brazil

2011 Lingan Yoni, Casa das Rosas, São Paulo, Brazil

Calligraphies de L'Art Brésilien, Paris, France

Centre Culturel Marc Brinon, Barcelona, Spain

2010 Galerie Slaviero Guedes, São Paulo, Brazil

Casa Talento Show – Casa Cor, São Paulo Jockey Club, Brazil

D&D Art Space – Casa Cor, São Paulo Jockey Club, Brazil

41º Chapel Art Show, São Paulo, Brazil

2009 International Collective Exhibition, Ava Gallery, Finland

Casa Cor Gallery – São Paulo Jockey Club, Brazil

Mannequins Installations – D&D, São Paulo, Brazil

Hebraica Art Fair – Clube Hebraica, São Paulo, Brazil

Universo Feminino – Soirée signature, Librairie Da Vila, São Paulo, Brazil

Expo Art, Vila Daslu, São Paulo, Brazil

Olhares, Conjunto Nacional, São Paulo, Brazil

National Art Exhibition, Forte de Copacabana, Rio de Janeiro, Brazil

40º Chapel Art Show, American School, São Paulo, Brazil

Lugar, Galerie Slaviero & Guedes, São Paulo, Brazil

Impuro Belo, Musée de Beaux Arts de São Paulo MUBA, Brazil

Salon National de Beaux-Arts, Carrousel du Louvre, Paris, France

2008 NUS Galerie Slaviero & Guedes, São Paulo, Brazil

Parintins – Duas Faces da Mesma Moeda, Soirée signature, São Paulo, Brazil

2007 Casa Cor – Galerie Slaviero & Guedes, São Paulo, Brazil

Black Forest, Espace Culturel Silvana Mattar, São Paulo, Brazil

2006 Women, Walentowski Gallery, Berlin, Germany

2005 Darcy Penteado Art Show, WTC SA, São Paulo, Brazil

Peace Day, WTC São Paulo, Brazil

2004 Peace Day, WTC São Paulo, Brazil

2003 São Paulo notre ville, São Paulo Art Museum, MASP, São Paulo, Brazil

2002 Brazil-India, Brazil-South Africa and Brazil-China, WTC, Brazil

2001 Nos Jardins da Catedral, Soirée signature, São Paulo, Brazil

2000 Brazil 500 Years of Art, Shopping D&D, São Paulo, Brazil

Brazil 500 Years of Art, Palácio Marques de Pombal, Lisbon, Portugal

1999 Brazil 500 Years of Art, São Paulo, Brazil

1998 Mulher, Canto das Artes Gallery, São Paulo, Brazil

Hommage à Vera Cruz Cinematográfica, MUBE, São Paulo, Brazil

1997 Interiors Art Fair – MOAD, Campos do Jordão, Brazil

Flowers, Galerie Jô Slaviero Gallery, Brazil

1996 Caminho do Sol, São Paulo, Brazil

Soirée signature et exposition "Caminho do Sol", São Paulo, Brazil

Vecchia Cuccina Édition speciale, São Paulo, Brazil

Traços e Formas Collective Show, Galerie Jô Slaviero, São Paulo, Brazil

1995 Gran Melia Hotel São Paulo, Brazil

1994 Nus, Miami, USA

Vinho, Santo Colomba, São Paulo, Brazil

Espaço Feira de Hotelaria, São Paulo, Brazil

Christmas Trees, Santa Fé Art Space, São Paulo, Brazil

1992 Teto de Oratório – Espace Culturel Silvana Mattar, Casa Cor, São Paulo, Brazil

1991 Centre Culturel Santa Fé, São Paulo, Brazil

1990 Centre Culturel Santa Fé, São Paulo, Brazil

Main Books

2000 Aux jardins de la cathédrale, Maison d'édition Cassandra Rios, São Paulo, Brazil

1966 Caminhos do Sol, Maison d'édition Cassandra Rios, São Paulo, Brazil

Main Book Illustrations

2005 Parintins

2000 Aux jardins de la cathédrale

1996 Les chemins du soleil

Main Galleries, Museums and Institutions Collections

Associação dos Amigos dos Autistas, AMA, São Paulo, Brazil

Centre Georges Pompidou, Bibliothèque Kandinsky, Paris, France

Galerie Ricardo Fernandes, Paris, France

Marquês de Pombal Palace, Lisbon, Portugal

Walentowski Gallery, Berlin, Germany

World Trade Center, Santos, Brazil

World Trade Center, São Paulo, Brazil

Main Private Collections

Alexandre Barreto – Espírito Santo, Brazil

Amaury Jr., São Paulo, Brazil

American Express, São Paulo, Brazil

Cerâmica Smith, São Paulo, Brazil

Construtora Yasbeck, São Paulo, Brazil

Henrique Meireles, São Paulo, Brazil

Hiroki Nakahashi, São Paulo, Brazil

Hotel Hilton Paissandú, Paissandú, Brazil

Hotel Kampinski, Dresden, Germany

Hotel Sheraton, São Paulo, Brazil

João Nagy, Rio de Janeiro, Brazil

Luciane Sabbag Barattino, São Paulo, Brazil

Ludmila Barreto, Rio de Janeiro, Brazil

Marcos Sirgio Rama, São Paulo, Brazil

Melia Comfort, São Paulo, Brazil

Melia Hotel, São Paulo, Brazil

Miguel Mofarrej, São Paulo, Brazil

Monica Barreto, Pará, Brazil

Restaurante Vecchia Cuccina, Campos do Jordão, Brazil

Royal Ibirapuera Park, São Paulo, Brazil

Sami Korhonen and Ricardo Fernandes, Paris, Brazil

Santo Colomba Restaurante, São Paulo, Brazil

Scarret, Palma de Maillorca, Spain

Sérgio Tadisco, Miami, USA

Walter Feldman, São Paulo, Brazil

Loredana

Photo Thomas Skiffington

Loredana is an Italian renaissance woman.

She paints, sculpts, designs and makes fashion and loves technology.

She was born in Milan and studied art in several schools from Milan to Munich to Hong Kong to New York, to Los Angeles to Paris and back again.

She joined the Roncalli circus. Yes, she actually did run away to the circus in Germany.

She started out as a prop and costume assistant but eventually she found another passion - performance. Loredana ended up performing on stage with Padelt Noidlt which gave her confidence to perform in a 2 woman show "Never Frightened Freegies" with the late German stage actress Stephany Muehle.

They were regular performers at the John Cage Festival in Berlin and had several shows in Hamburg, Dusseldorf and adjoining cities.

Loredana left Europe for Asia to be a show girl at the Crazy Horse at the

Lisboa Casino in Macau. She bored quickly and began working with the Modern Dance Theater in Hong Kong. She was featured on the front page of the TV Times Magazine in 1983. She continued touring Asia with a performance dance group where she designed and made all the costumes and props. This is where she learned how to work textiles and other materials including foam rubber, stone and wood carvings and eventually bronze, oil paints and photos.

She left the Orient and set up a one woman show in Paris and another in New York while also creating a line of "Wearable Art" in the 80's - mostly leather...those were flashy times.

Tired of moving between New York and Paris she decided to go to LA. That's where she met her husband and made her now 14 year old son, Blake.

She unsettlingly, settled in LA and maintained an art studio where she produced sculptures, bronzes, paintings and even a performance video.

``The ``Love Shot`` photos are of the "teenagers" that inhabit my son's bedroom and my niece, Dana. Dana lived with us briefly. However, it was a good time to observe her and it reminded me of how painful this delicate metamorphosis from childhood to adulthood is. This passage is the inspiration for my photographs.``

Some Collectors:

Carol Shelby (Ferrari formuler 1 conducteur et le concepteur de la Shelby Cobra)

Ned Tannen (Président films Paramount au cours de les années 80e)

Luciano Vincenzoni (écrivant de La Grande Guerra et le plus célèbre pour le film Malena avec Monica Bellucci et le écrivant de plusieurs Clint Eastwood spaghetti

Western)

Herb Cohen (un bon ami d'ailleurs ...Il était producteur et manager de Frank Zappa et Linda Ronstadt, among others)

Loyid Cotsen (Société Neutrogena)

Lucia Adverse

Autoportrait Lucia Adverse

"The first revelation I had of the genius of Lucia Adverse (1967) was her series of photographs "Between Shadow and Light": These photographs taken from the Acropolis of Athens during the restoration of the Parthenon, showed me how much photography could change our perception of the world. While the scaffolding disturbed the visitors who came to admire the ancient monument, the artist was able to draw harmonious compositions from the shadows projected on the marble by the metal joists. Subsequently, I chose the curves of the universe series to illustrate a course given to the CNRS on "the relationship of the artist to the real world in contemporary art".

We must do justice to the role played by photography in the History of Art, from the nineteenth century to the present day: the birth of Impressionism owes much to the invention of the daguerreotype. In 1874, did not Claude Monet and his companions organize their first exhibition in the workshop of the photographer Nadar? Far from considering photography as a threat to the future of painting, they discovered the foundations of a new artistic reflection. For Impressionism, there is no objective

representation of reality, any reality depending on the interpretation given to it by the artist and extended by the observer of the work. When the photograph is limited to reporting objects placed in front of the camera, it is only a technique. When the darkroom turns into an alchemical crucible where the images of reality blend into the photographer's inner universe, it becomes an art. It is this last dimension that Lucia Adverse gives to the humblest objects in her environment. Lucia's eye knows how to seize a shadow, a monochrome band or a metal rod, to write a poem, compose a musical suite, draw a landscape ... If I allowed myself a pun on The relationship that the artist establishes with his camera, I would say that it makes its subjective objective. "

Marc Soléranski

Art Historian, Author

Living Nature

Most of the time, the development of each of my series of photos takes place in a different way. Some projects arise from an inspiration or an idea and require years of research before starting the process of creation or often even realization. However, sometimes a series emanates directly from the visit of a specific local whose forms and shadows have particularly stimulated and inspired me and, later, I only need to edit them. Other times, the formation of an idea can emerge after you have developed a number of pictures in town.

My new series, entitled *Living Nature*, was born in an extremely subtle way: of my desire to pay homage to the female soul. At some point in my life, I began to develop a deep interest in the biographies of women who made history. I discovered a collection, published in the 80s by Editions Martins Fontes, which narrated the lives of several of these women. I researched old bookshops and finally I bought almost the whole collection: Uma Mulher (*A Woman*). The first was *Gala*, I was so fascinated that I could not stop. Each new biography awakened my interest in the lives of these women who marked history. These characters were very far ahead of their time, including photographers, painters, composers, writers, sculptors, ballerinas, but also scientists,

queens, revolutionaries, patrons and even ladies-in-waiting. Most of these women suffered from prejudices and were never recognized by the extremely macho society of their time. Some of them lived in the shadow of their companion and their skills and talents were only discovered long after their deaths.

However, at some point in my research I saw a similarity between the shape of a tree and that of a woman without knowing whether I had been influenced by my new readings or if this was simply a happy coincidence. Such facts led me to a more constant search for these images of the female universe which translate into photos taken from 2012 in a number of cities around the world, including: São Paulo, Rio de Janeiro, Tiradentes, New York, Marrakech, Hong Kong, Keukenhof, Lisbon and Paris. In total, more than 300 photos, a number that, after a selection made by the commissioner, is now reduced to 16.

In February 2013, I was invited by the Brazilian sculptor Leopoldo Martins to photograph his Muses for his new book. I then felt that the female universe conspired in my favor, since its theme was the woman. It was with great pleasure that I photographed the creative process of the artist thus continuing to collect other feminine images that I began to study in a very intense way. It is during this period that my curiosity arises for the images of nature, for the forests and trees that I then began to appreciate and whose names are all feminine in Portuguese. It was then that I felt concerned because most of my previous works had been defined before or during the design of the project, and for this new series, which had naturally arisen, it was difficult for me to come to a personal conclusion regarding the concept and titles. I wanted this series to be directly linked to the strength of these incredible women who had made history, but at the same time I had in my hands a living force of nature that jumped at me. How to make a connection between images and thought once and for all? So it was in 2017, when I was invited by my gallery to exhibit in Paris, that after further reflection I decided to go back to formatting this series.

I then took up the original idea and, when I started to design the project, the title Living Nature emerged as a counterpoint to the term Still Life used in painting for centuries. This expression, when it concerns a canvas, signifies the representation of inanimate things, whereas the title chosen for my new series is on the contrary to demonstrate the

vitality and femininity of nature. From there, I analyzed the 16 selected photos and the possible relationship with the chosen characters.

Finally, I decided to use only the first name of each of them, which made the tribute more subtle, more human and at the same time more intimate.

However, to make this correlation, I did not use a single criterion. Some images have been defined by the woman's personality, others by analogy with the history or profession of each woman.

Gala, for example, was an indispensable figure in the process of creating her companion, the painter Salvador Dalí. The photo that bears her name is the most surreal of all. Marie Curie is represented by a bust in profile because this is the position in which I usually held myself when I underwent an X-ray during the treatment of my fracture of the arm between 2016 and 2017. Anita Garibaldi and Catherine the Great had been revolutionary women and are represented by the most grandiose trees of the series. Nancy Cunard is represented by the tree that assimilates most to a tribal figure, a style that she liked so much to use. For Berenice Abbot, inspired by Eugène Atget and from whom we have pictures of New York in the 1930s, I chose a tree with a solid structure like the constructions of the time and that I photographed in Central Park, framed by a blue sky. Joséphine Baker's joy and irreverence are represented by a photo of nature that looks very much like a person "planting a banana tree" as they say in popular language in Brazil.

If there is one thing that has marked the work of Ruth Bernhard, it is the female nudes that she photographed. To pay homage to her, I chose a tree that resembles a female nude. Georgia O'Keeffe, a world-renowned plastic artist, is represented by an image that is reminiscent of her modernist paintings. She and her husband, the famous photographer Alfred Stieglitz, were great collectors and stimulators of artists. As for Camille Claudel, she is represented by a dark image but at the same time illuminated, like her life. Clara Schumann was a wonderful artist who had abandoned her career because of her husband, also a musician. After Robert Schumann was interned in a madhouse, she raised her eight daughters alone and resumed her profession. The image

of Clara Schumann is an imaginary human back, representing self-abandonment, with the shape of a horse's head in the middle of the back. Ninon de Lenclos, was a child prodigy, with great intellectual capacities. She loved the Arts and when she became an adult she was the patron of many artists and writers including Voltaire. She is famous for having had many lovers and for being the companion of great intellectuals of the time. The picture chosen to represent her is the symbol of two intertwined bodies. *Kiki* de Montparnasse lived the bohemian Parisian of the 1920s. She was a model, star, singer and painter and was considered an emancipated woman, ahead of her time. She was the muse of Man Ray. She had to face society's prejudices, false moralism, and became the icon of the artists of the time. Her disinhibition, her sensuality and her thirst for freedom are represented in this image which shows a female sex. Frida Kahlo was an extraordinary artist, but she is also a woman who has lived great passions and whose life was marked by an accident, which occurred when she was a teenager, which affected her spine and caused her Enormous suffering throughout her life. She represented her drama in her work. For her, I chose an image that gives me the impression of looking at the body of a woman covered with scars and thorns. Isadora Duncan, considered the pioneer of modern dance, caused great controversy because she was unaware of all the techniques of classical ballet. Later she suffered a tragedy and died strangled by her scarf which had been stuck in the wheel of the convertible in which she was. I chose this photo that assimilates to the bust of a woman. Alma Mahler, composer and painter, was one of the most important, active and vital women of the twentieth century. Muse of many geniuses of her time she was married with the composer Gustav Mahler, then with the architect Walter Gropius and later with the poet Franz Werfel. She also had romantic relationships with the composer Alexander Zemlinsky and with the painters Oskar Kokoschka and Gustav Klimt. For her, I chose a photo which for me is the symbol of a female wand resting on a trunk whose rigidity demonstrates its enormous courage.

Finally, all the pictures chosen during the selection of 16 photos represent for me a tribute to nature (Gaîa), which in Greek mythology is the mother of the earth and all living beings. That's why the title of *Living Nature* seemed to me to be the most appropriate, this series becoming not only a tribute to the women chosen, but also a universal ode to that which persists to survive in a strong and graceful way, generating all Living beings and guiding them throughout their lives.

Lucia Adverse, 2017

Education

2007	Photographie à l'école Panaméricaine d'Art et Design, São Paulo, Brazil
1998	Design d'intérieur à l'école Panaméricaine d'Art et Design, São Paulo, Brazil

Main Solo and Collective Shows

2016	Lucia Adverse Solo Art Show à Photo LA, Los Angeles, USA
	aestival 2016, Centre Culturel Cloître des Billettes, Paris, France
	Photo LA, Los Angeles, USA
2014	Der Sturm, Musée Inimá de Paula MIP, Belo Horizonte, Brazil
	La Usine del Arte, Centre Culturel Cloître des Billettes, Paris, France
	Les couleurs du Brésil, Johnson&Johnson, Issy-les-Moulineaux, France
2013	Les Curbes de l'Univers, Centre Culturel Cloître des Billettes, Paris, France
	Catalogue Launching, Ricardo Fernandes Gallery, Paris, France
2012	Lucia Adverse à la Maison Blanche Avenue Montagne, Paris, France
	Shanghai International Art Fair 2012, China
	Art Canton Contemporary Art and Collection Fair 2012, Guangzhou, China
	Contemporary Treasure, Galerie Ricardo Fernandes, Paris, France
	Printemps d´art, Galerie Ricardo Fernandes, Paris, France

Casa Conforto, Tiradentes, Brazil

Game of Arts, Château Bouffémont, Bouffémont, France

Du temps libre pour l'art, Galerie Ricardo Fernandes, Paris, France

Parizone@Dream Festival à la Gaîté Lyrique de Paris, France

2011 Happy Art Exposition Collective, Galerie Ricardo Fernandes, Paris, France

ARTNATUREANIMAL, Art Canton 2011, Guangzhou, China

Collective-collectible, Paris, France

Click Now!, Exposition de photographie, Paris, France

De A a Z, Galerie Ricardo Fernandes , Paris, France

Entre Luz e Fusco, Galerie Ricardo Fernandes, Paris, France

II Exposition de Photographie de Minas Gerais - Institut National pour l'Héritage Historique et Artistique, Tiradentes, Brazil

2010 26ème Biennale de photographie noire et blanc, Galerie Gerd Borhein, Caxias do Sul, Brazil

Gente de Minas: portrait photographique de l'artiste Leopoldo Martins, Centre Culturel BH, Belo Horizonte, Brazil

Main Galleries, Museums and Institutions Collections

Bibliothèque Nationale de France BNF, Secteur de Photographie Contemporaine, Paris, France

Centre Georges Pompidou, Bibliothèque Kandinsky, Paris, France

Galerie Ricardo Fernandes, Paris, France

Maison Européenne de la Photographie (MEP), Paris, France

Main Private Collections

A. C. et G. Baudin, Lausanne, Suisse

C. et T. Oliveira, Belo Horizonte, Brazil

Collection Henry Chapier, Maison Européenne de la Photographie MEP, Paris, France

Kerry Morse, Los Angeles, États Unis

L. et C. E. Diniz Couto, Paris, France

M. Arruda, Paris, France

Mauro Junior, Musée Inimá de Paula MIP, Belo Horizonte, Brazil

Mr et Mme Gaucher, Paris, France

N. et F. Honjo, Curitiba, Brazil

R. et S. Fernandes, Paris, France

S. et G. Camargo, Rio de Janeiro, Brazil

Thierry Renaudin-Viot, Centre Culturel Cloître des Billettes, Maison Victor Hugo, Paris, France

Maria A. Listur

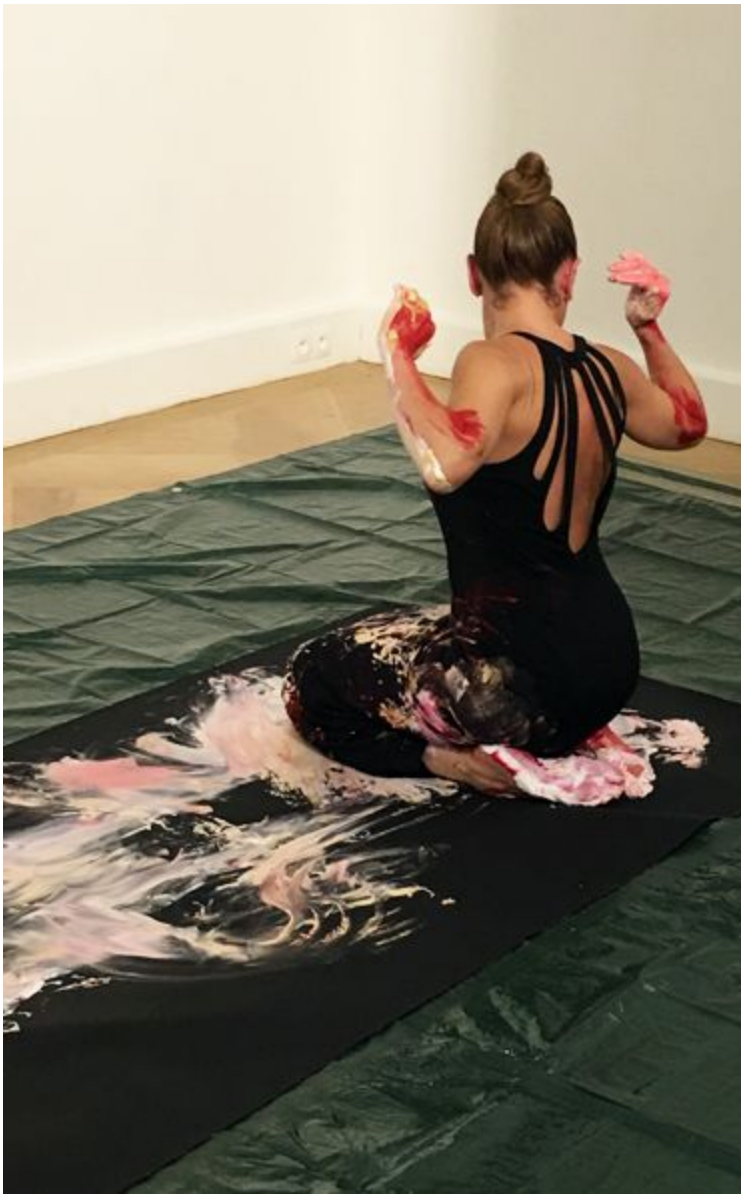


Photo Grabriele del Papa

Born in Argentina in 1964, the artist attends the“Facultad de Artes” of the Universidad Nacional de Cuyo, Mendoza, Argentina. In 1991 she moves to Europe where she keeps researching among the interdisciplinary and multidisciplinary fields relating paint, sound, writing and movement.

www.mariaalistur.wordpress.com

www.artslant.com/maria-a-listur

www.instagram.com/maria_listur_art/

Main Exhibitions

2019

Una Storia Fantastica, Omaggio all 'ARTICOLO femminile - Gianni Rodari e La 5 nascita delle scuole, Reggio Emilia, Italy

2018

Paris, France – LIGHT-WALK – Monthly at AGITAKT
Rome, Italy – PENSARE IL CORPO – Workshop on creative and corporal research – Facilitator

2017
Reggio Emilia, Italy – RODARI Reloaded with and by Laura Pazzaglia – Artistic Coordination at
Reggio Narra – Loris Malaguzzi International Center
Reggio Emilia, Italy – POWER OF ART – Conception
Paris, France – CATALOGUE Tracer l'éphèmere and Tracce d'effimero (Tracing the Ephemeral
and Traces of Ephemeral) – MD'art Ed.
Paris, France – LIGHT-WALK – Monthly at AGITAKT
Rome, Gubbio, Paris – PENSARE IL CORPO – Workshop on creative and corporal research –
Facilitator

2016
Paris, France – November 11, 2016, TRACER L'ÉPHÈMÈRE, en attendant Pascal Quignard –
Performance Gutai-Butoh and Expo Art Gutai, Homage to all the dead for France
Rome, Gubbio, Paris – PENSARE IL CORPO – Workshop on creative and corporal research –
Facilitator

2015
Reggio Emilia, Italy – Performance SACRE VOCI – with Laura Pazzaglia
Rome, Italy – Horatio's Dream – short film by Michele Truglio, Maria A. Listur and Daniela
Ciotola
Hollywood, Los Angeles Giuseppe Verdi by Emanuela Morozzi – Film – Writer
Tokyo, Japan – Viaggio Verticale nel Tempo con Keiko Kitagawa (Vertical Time Travel with Keiko
Kitagawa) – interview for the Tv network NHK BS Premium 6

2014
Rome, Italy – Giuseppe Verdi by Emanuela Morozzi – Film – Writer
Sicily, Italy – Performance IL SOGNO – with Paolo Fresu
Tokyo, Japan – Contemporary art expo Hosu: Aile – Fashion Toiles

2013
Siena, San Gimignano, Italy – Contemporary art expo: GestAzioni (GestAction): Exhibition of circular canvases. Mixed techniques: acrylic and plaster
Genova, Italy – Galata Museo: Omaggio a Hokusai (Homage to Hokusai): Circular canvas "Dentro l'Onda" – Collective exhibition

2012
Rome, Italy – Teatro Keiros: Mac-Beth by W. Shakespeare – Adaptation Director Actress
Rome, Italy – Teatro Keiros: 72 canti I-II-III (72 chants): Voice Maria A. Listur – Music by G.
Policardo

2011
Paris, France – Mélia Vendôme Hotel: Sideral – Personal Exposition: 33 circular canvases

2010
Rome, Italy – Galleria Rilievi: SoWeArt : Free exhibition of Visual Arts
Rome, Italy – Fonderia delle Arti: Planets & Cells / Footprints: Exhibition of circular canvases of different diameters. Mixed techniques: acrylic, stones, plaster, gold and silver dust Rome, Italy – Complesso Santa Maria al Quirinale: Sguardo sulla realtà e oltre (A Glance Over Reality and Beyond): Collective exhibition
Rome, Italy – Fonderia delle Arti: Festa di relazion@rte : Performances – Exhibition

2009
Milan, Italy – Spazio Oberdan: Las Americas Latinas – Las Fatigas del Querer (The Latin Americans – The Fatigue of Desire): Collective exhibition

2008
Rome, Italy: Fiorire Appassendo (To Blossom while Withering): Japanese Ink for the book written by Valerio Caddedu "Elettra"
Rome, Italy – Galleria L'Acquario: Intimità (Intimacy): Canvases in mixed techniques: wood, metal, sand, stones

2007 – 2006
Rome, Buenos Aires: "Maria de Los Angeles": Book not printed yet

2005
Buenos Aires, Argentina – Centro Cultural Recoleta: TRAPOS Y QUIMERAS : Performance, Music, Video

2004
Rome, Italy: Agradecida : CD – Traditional South-American themes in Spanish and Portuguese

2003
Rome, Italy: La Ferita (The Wound): Book with texts and paintings
Rome, Italy – Teatro Furio Camillo: 'kjara : Performative Exhibition

2001 – 2002
Canada – St. Norbert Arts Centre and the Univ. of Manitoba: Sounds Colours Migrancy : Workshop and Conference on the interdisciplinarity among Colour and Sound – Teacher
Rome, Sassari, Italy – Theatres Greco and Verdi: i AM LET On: The Fury : Performative Exhibition

2000
Rome, Italy – Libreria delle Donne: Il Segno e la Luce
(The Sign and The Light): 25 Elements in seaweed paper and tempera
Rome, Naples, Festival of Benevento, Italy – Theatres: Phaedra's love by Sarah Kane: Actress,
Phaedra

1999
Manitoba, Canada – Private collection: El Laberinto (The Labyrinth): 5 Elements on brown paper, acrylic and tempera

1997 – 1998
Rome, Udine, Italy – Asunción, Paraguay – Theatres and Universities: ConCerto Borges : Music Voice

1995
Siena, Italy – Spazio 0: Le Acque (The Waters): 12 Elements in seaweed paper, oil and tempera

1994 – 1996
Rome, Saint Petersburg, Berlin – Protei Project: Performances with Antonin Vassiliev Method – Actress

1993
Perugia, Italy: Il Cerchio (The Ring): 9 Elements in mixed technique
Main Galleries, Museums and Institutions Collections
Fondazione famiglia Piccolo di Calanovella, 2014-2017, Sicilie, Italy
Galleria Blanchaert, 2017, Milan, Italy
Galleria d'Arte L'Acquario, 2007-2017, Rome, Italy

Ricardo Fernandes Gallery, Paris, France

Main Private Collections

Amalia GARBULSKY, 1991-2017, Tel Aviv, Israel
Carola SCORRANO, 2005-2017, Rome, Italy – Paris, France
Daniela CIOTOLA, 2009-2017, Rome, Italy – Paris, France
Emanuela Morozzi, 2007-2017, Rome, Italy
Emanuele AGLITTI, 2009-2017, Rome, Italy
Fernando de TORO, 2000-2017, Manitoba, Canada
Fortunata Giorgianni, 2017, Paris, France
Gabriele del PAPA, 2002-2017, Rome, Italy
Laura PAZZAGLIA, 2011-2017, Reggio Emilia, Italy – Paris, France
Marcela DE ROCHA, 2012 Rio de Janeiro, Brazil – Chicago, USA
Maria Cristina BRACHETTI, 2007-2017, Rome, Italy
Michele TRUGLIO, 2000-2017, Rome, Italy
Mirella AGLITTI, 2000-2017, Rome, Italy
Rosella CAROCCI, 2007-2017, Rome, Italy
Tiziana BOZZO, 2011-2017, Rome, Italy – Paris, France

Sami Korhonen

Photo Jean Merhi

Education

2006	Fashion Design FUMEC University, Belo Horizonte, Brazil
2003	Clothing and Fashion Helsinki Polytechnic (Stadia), Helsinki, Finland
2002	International Trade Helsinki Business Polytechnic (Helia), Helsinki, Finland
1998	Fashion Design Anhembi Morumbi University, São Paulo, Brazil
1997	Theater Diplom Lahti College of Theatre, Lahti, Finland

Main Solo and Collective Exhibitions, Main Costume Projects

2017	aestival 2017, Centre Culturel Cloître des Billettes, Paris, France
2016	aestival 2016, Centre Culturel Cloître des Billettes, Paris, France Passion Marginale, Centre Culturel Cloître des Billettes, Paris, France Ballade de la Soupe Populaire d´Emilia Pöyhönen, Paris, France
2015	BB Collection, Brigitte Bardot Dans l'Intimité, Sao Paulo, Brazil
2014	Speculum Court métrage de Kira Poutanen, Paris, France

	Solitudo Court métrage de Kira Poutanen, Paris, France Ça Foxtrotte dans la Botte de Mamie de Sirkku Peltola, Paris, France
2013	Purge de Sofi Oksanen, Paris, France
2012	Sami Korhonen SS13, Paris, France
2011	Costume Project for Riikka Timonen, Paris, France
2010	Lettres à Maurice Solovine d'Albert Einstein, Paris, France
2009	Gibier d'élevage de Kenzaburo Oé, Paris, France Basics, Galerie Emka, Paris, France Finnish Catwalk at Helsinki Fashion Week, Helsinki, Finlande AIA – Ensemble vocal, Helsinki, Finland, 2009
2008	Autoportrait d´Edouard Levé, Paris, France Déguisé en Homme de Leena Krohn, Paris, France
2002	Minna Tervamaki - National Ballet of Finland, Helsinki, Finlande

Main Fashion Shows

2012	Sami Korhonen at Zafferano, Macmillan Charity Event, London, United Kingdom Sami Korhonen at the Playboy Club London, London, United Kingdom
2009	Finnish Catwalk at Helsinki Fashion Week, Helsinki, Finlande
2006	Beleza da Arte Escondida, Belo Horizonte, Brazil
2005	Cahvia Kiitos!, Belo Horizonte, Brazil
2004	Model Of The Year 2004, Helsinki, Finland
2003	Bossa Nova, Helsinki, Finland Helsinki Fashion Week, Helsinki, Finland

Prizes

Alfred Kordelin Foundation Grant, Helsinki, 2011

Main Collections

Bruno Pinheiro et Yves Gayet, Brazil

Eeppi Ursin, Finland

Galerie Ricardo Fernandes, France

Loredana Celi, France

Minna Tervamaki, Finland

Outi Maenpaa, Finland

Tiina Kaartama et Xavier Maitre, France

Ricardo Fernandes Gallery

Photo Lucia Adverse

Ricardo Fernandes Gallery focuses on presenting contemporary art from around the world to the market. It is an ongoing effort of more than twenty-five years, beginning with the inauguration of the first gallery in Brazil and then an international career in which Ricardo Fernandes is actively involved in the promotion of recognised international artists.

The Gallery is part of an extremely dynamic and resolutely cosmopolitan environment that reinforces its international and artistic value. It organizes various forms of visual arts (painting, sculpture, photography, installations, etc.) and promotes and supports a wide variety of contemporary artistic expressions.

Through its constant support of international artists and its involvement in the development of a rapidly expanding international market, Ricardo Fernandes Gallery actively participates in the diversity and artistic and cultural interaction of the city of Paris.

General Information

Title	Not Going Anywhere
Curator	Ricardo Fernandes
Scenography	Ricardo Fernandes
Exhibition	From December 14, 2019 to January 27, 2020
Info	www.ricardofernandes.biz
Email	contact@ricardofernandes.biz
Tel/WhatsApp	+33 6 81 35 12 87
Texts	Ricardo Fernandes
Texts Review	Any Collin (French)

Photos

For more information and press photos in high definition, thank you for contacting us at: contact@ricardofernandes.biz