

An abstract painting featuring a vibrant cyan background with scattered, expressive brushstrokes of bright red. The red strokes vary in length and thickness, creating a sense of movement and depth. The overall effect is a dynamic and colorful composition.

**THE PAINTINGS
OF COLOR FOREST
LAUREL HOLLOMAN**

APRIL 6TH TO THE 28TH 2018

**FONDAZIONE LUCIANA MATALON
MILAN, ITALY**

Solo Exhibitions:

2017

Fertile Ground, Bankside Gallery, London, UK

2016

Everglow, Museum Jan van der Togt, Amstelveen, NL

2015

The Innocents, Mernier Gallery, London, UK

2014

The Fifth Element, Galerie Joseph, Paris, France

2013

All the World Inside, Palazzo Italia, Berlin, Germany

2012

Free Falling, Ateneo of Venice, Venice, Italy

2012

Coeur Libre, Pantheon Town Hall, Paris, France

Group Exhibitions:

2017

Museo Ateneo de Madrid, A Collection Art from Spain and the Americas, Madrid, Spain

2014

Spectrum Miami, Contemporary Arts Selection, Miami, Florida

2014

The Opera Gallery, Monaco, France

2014

The Contemporary Art Biennale of Argentina, Centro Borges Museum, Buenos Aires, Argentina

2013

The Venice Biennale, Nell'Acqua Capisco, San Marco Piazza, Venice, Italy

Awards:

1st Place in Painting, Contemporary Art Biennale of Argentina 2014

Banco Ciudad Award Best Overall, Contemporary Art Biennale of Argentina

5th Place in Painting, Florence Biennale

Biography

Laurel Holloman is known for her vibrant use of color and large scale pieces (some of them, up to 14ft) often capturing stirring emotions with movement in a three dimensional effect. Holloman's paintings follow in the tradition of the color field painters such as Mark Rothko or Barnett Newman, yet have a similar quality to the symbolism used by Paul Klee. Her work contains a spiritual component sometimes lacking in abstract works and the paintings have their own specific language. It would be too simple to refer to her as an abstract artist since there are elements of landscapes and symbolism throughout her work.

"I feel my paintings have a secret language born out of science and my obsessiveness with why and how we are here. I paint through abstraction with subtle hints of elemental imagery; the sky, water, fire, earth, a bird flying, cells reproducing or a celestial bed of stars. I am obsessed with metallics and textures and use playful brushstrokes that give paintings a third dimension and explore emotion."

The artist lives and works in Los Angeles (U.S.A.). After an acclaimed debut with her New York studio collection, TriBeCa in summer 2010, Holloman has had six international solo shows.

Coeur Libre, exhibited at the Pantheon Town Hall (Paris, April 2012) sold out in its first week.

This show was followed by Free Falling only three months later at The Ateneo Veneto and ran during the 2012 Venice Architecture Biennale to a record breaking attendance and was the first exhibition to contain two 14 ft murals.

Her third solo show, All The World Inside, took place in Berlin in spring 2013 and included 17 large scale murals in three rooms at the Grand Palazzo Italia.

In summer 2013, her painting Swell was picked for the group show, Nell'Acqua Capisco at the Venice Art Biennale and was chosen for the official catalogue.

The Fifth Element was held in Paris (Galerie Joseph) in July 2014 and has met with a public increasingly seduced by the poetic emotion that emerges from the works of Laurel.

This show was followed in October 2014 by an invitation at the International Contemporary Art Biennale in Buenos Aires (Argentina). The Reach and Map of The World were chosen for the installation. The Reach was awarded by the First prize of the Biennale in the paintings category and Laurel won the Banco Ciudad Award for the Best Work in all categories.

In November 2015 (London) , the artist presented The Innocents, a portrait exhibition of women and children with subjects from 18 months to late 80's with an emotional exploration of how life changes us, as we age. During the summer 2016, the Jan van der Togt Museum (Amsterdam) invited Laurel for a new soloexhibition. In this show dealing with environmental issues, Laurel captures actual images of woods, plants, animals in their somehow damaged natural spaces. The installation, "Everglow", reminiscent of stained glass, is a series of 12 back paneled LED's (16 by 13ft) and is representative of our current global warming issues. Each piece is a combination of ice and fire, representing the inevitable melting we have witnessed in our farthest reaching climates. "We cannot deny at this moment we are dependent on nature for our survival. Put simply, science doesn't lie" L.H.

Laurel Holloman earned her Bachelor of Arts at The University of North Carolina-Chapel Hill majoring in performance art and visual art. She continued her studies at UCLA and the British American Drama Academy in London alternating between theatre and visual art.

August 2016



INTERIOR LANDSCAPES

The color in the works of Laurel Holloman and Susi Kramer

Paul Klee noted in his diary in 1914, during a trip to Tunisia: "Color has me, I do not need to look for it. He always has me and I know it. This is the meaning of the happy hour: I and color are one thing ". These words were pronounced by the Swiss painter on the shores of the Mediterranean Sea, on those shores which, at the beginning of the twentieth century, fueled, and continue to feed, inordinate anxieties of expressive freedom.

Behind Klee, and all those who have made color the infallible "arrow to their bow" - as well as the contemporary artists Laurel Holloman and Susi Kramer on show now in Milan "- important preludes are presented: for example, the palette of the Impressionists - eloquent Monet's Water Lilies, liquefied in the changing curls of the Giverny pond -, Paul Seurat's vibrant Pointillisme researcher on the relationship between light and color, the emotional vitalism of Matisse (according to the artist, the blue, accompanied by the irradiation of its complementaries, acts on the feeling like a gong), the chromatic conciliation of Die Brücke's Expressionism. Subsequent the research on the color of the Bauhaus, school whose theories would have had prominent figures not only in Europe (including Paul Klee himself), but also in the United States, in particular, at Black Mountain College (North Carolina), where they converged personalities linked to the Bauhaus like Josef Albers, forced to leave Germany in the 1930s. Later on, they were succeeded, as teachers, protagonists of the American abstract Expressionism as Willem de Kooning and Robert Motherwell. Lastly, a few decades later, the bright and swirling palette, inspired by primitive art, by the CoBrA northern European avant-garde group, and the chromatic and formal spontaneisms of Art Brut.

Among these artistic expressions is the use of color: deflagrating, agitated, but often also scientifically calibrated, played in any case on the vividness of the blues, reds, yellows declined and juxtaposed in their infinite compositional variations. A historical premise that would seem unnecessary with regard to the work of those who live the fugacity of the contemporary developing a very personal sign, without stylistic conditioning, as in the case of Laurel Holloman and Susi Kramer, protagonists today of "Color Forest" at the Matalon Foundation. Understanding the origins of the path of these artists, similar spirits despite the diversity of origins and artistic experiences, both mindful of the linguistic codes of the past and at the same time inclined to a chromatic interpretation of real or just imagined worlds, in any case special meaning.

Their meeting took place years ago, thanks to the common friendship with cultured and shrewd collectors, in the South of France, where the "matissian" gardens, the turquoise sea, the blinding brightness and the fiery lights of the sunsets always arouse motions of feverish excitement and deep emotions.

In Cannes Susi has long opened one of her studios, Laurel found herself passing between one exhibition and the other, organized in Paris, Monaco, Madrid, or Berlin. Here they breathed the same creative happiness and found confirmation of the meaning of their research and common cultural roots. American Laurel was educated in art - painting and sculpture - at the University of North Carolina in Chapel Hill (North Carolina), and then in Los Angeles and San Francisco, not

far from the endless expanse of the Pacific Ocean. Screened at a young age in the entertainment world as an actress of film and television, she returned to painting in 2010, revealing a particular sensitivity for the American abstract expressionist current, she lived with lyricism and exuberant visionarity without ever neglecting the lessons of history of European art.

The Swiss Susi, born to become an artist - remember how as a child she always looked towards the sky, presaging what her future would be like - spent a few years in Iran (unforgettable the violet of the mint flowers of the home garden in Tehran, the blue of the mosque domes , the ochre of the deserts), is debtor in painting to the expressionist tradition and to the pop art, and, as far as the plastic art is concerned, whose proofs are presented in the exhibition, to the rigorous design accuracy that, starting from the Bauhaus reaches Max Bill, then landed, enriched with playful irony, contemporary design.

So Laurel and Susi - a painter tout-court, the other painter, sculptor, land artist, close to the world of applied arts and architecture, with a strong aptitude for experimentation - have decided to exhibit together, for the first time, proposing works in some cases designed ad hoc, in others linked to more or less recent creative experiences, always and in common, as well as the sense of color, the imposing size of the works and the use of acrylic materials. In fact, if the first pours onto the two-dimensional surface of the canvas, like magmatic waves, the acrylics colors - influenced, in oneirism and chromatic fluidity, by solitary geniuses of European and American painting such as the surreal Odilon Redon or the lyric Paul Jenkins -, the second models three-dimensional shapes - stems, cubes, circles, disks, or fantastic figures - incorporating rhythmic chromatic scales in the acrylic glass that seem to derive from Mondrian's works, or poetic and surreal messages: on the one hand real flowers, twigs, boxwood leaves or of ginkgo, on the other geometric-abstract patterns, human figures, landscapes, woods, or other natural presences, invented and, layer by layer, built thanks to the ductility of the acrylic glass, to acquire the values all round and to suggest illusory spatial depths.

Light, amalgamating with color, constitutes a further trait d'union among the artists: in Susi's works, it crosses the disappearances of the geometric shapes of her sculptures, revealing and enhancing their contents, as if they were treasures from Wunderkammer; in Laurel's paintings - thanks to a backlit system placed between the wall and the canvas - the flashes leaked between a brushstroke and the other from behind the painted surfaces covered with pigments imbued with resins (alkyds), often laid out in two layers and embellished with patinas of gold and silver, with spectacular effects that highlight all the texture materiality. Among naturalistic suggestions and symbolic evocations, often permeated with an aura of spirituality, the works of Laurel and Susi therefore induce to abandon themselves to the dream. The magic of color - carefully dosed, but also wavy, fluctuating, sometimes incandescent, and, above all, always mobile in the optical perception -, pushing the eye sometimes towards figurative allusions towards the void of vaporous uncharted cosmos, thus becomes one with the light. The result is emotional and conceptual abstractions, those ghosts that between past and future continue to be present in the imaginary of our contemporaneity.

Alessandra Quattordio

PAESAGGI INTERIORI

Il colore nelle opere di Laurel Holloman e Susi Kramer

Paul Klee annotava nel suo diario nel 1914, durante un viaggio in Tunisia: “Il colore mi possiede, non ho bisogno d’andarne in cerca. Mi ha sempre e io lo so. Questo è il senso dell’ora felice: io e il colore siamo una cosa sola”. Tali parole furono pronunciate dal pittore svizzero sulle rive del Mar Mediterraneo, su quelle sponde che agli esordi del XX secolo alimentarono, e continuano oggi ad alimentare, smisurate ansie di libertà espressiva.

Alle spalle di Klee, e di tutti coloro che hanno successivamente fatto del colore l’infalibile “freccia al loro arco” - come anche le artiste a noi contemporanee Lauren Holloman e Susi Kramer in mostra ora a Milano” -, si pongono significativi prelude: per esempio, la tavolozza degli Impressionisti - eloquenti le Ninfee di Monet, liquefatte nelle marezzature cangianti dello stagno di Giverny -, il vibratile Pointillisme di Paul Seurat, scientifico studioso dei rapporti tra luce e colore, il vitalismo emozionale di Matisse (secondo l’artista, il blu, accompagnato dall’irradiarsi dei suoi complementari, agisce sul sentimento come un gong), la concitazione cromatica dell’Espressionismo di Die Brücke. Successive invece le ricerche sul colore del Bauhaus, scuola le cui teorie avrebbero avuto esponenti di spicco non solo in Europa (fra cui Paul Klee stesso), ma anche negli Stati Uniti, in particolare, al Black Mountain College (North Carolina), dove confluirono personalità legate al Bauhaus come Josef Albers, obbligate a lasciare la Germania negli anni Trenta. A esse in seguito, si sarebbero succeduti, in qualità di docenti, protagonisti dell’Espressionismo astratto americano come Willem de Kooning e Robert Motherwell. Posteriori, infine, di qualche decennio, le tavolozze dai toni accesi e vorticosi, ispirati all’arte primitiva, del gruppo d’avanguardia nordeuropeo CoBrA, e gli spontaneismi cromatici e formali dell’Art Brut.

Fil rouge fra queste espressioni artistiche è l’uso del colore: deflagrante, concitato, ma spesso anche scientificamente calibrato, giocato in ogni caso sulle vividezze dei blu, dei rossi, dei gialli declinati e accostati nelle loro infinite varianti compositive. Una premessa storica questa che parrebbe non necessaria a proposito dell’opera di chi vive la fugacità della contemporaneità sviluppando un segno molto personale, privo di condizionamenti stilistici, come nel caso di Laurel Holloman e Susi Kramer, protagoniste oggi di “Color Forest” presso la Fondazione Matalon. Capire le origini del percorso di queste artiste, spiriti affini nonostante la diversità di origini e le esperienze artistiche, entrambe memori dei codici linguistici del passato e nel contempo inclini a una lettura in chiave cromatica di mondi reali o solo immaginati, riveste in ogni caso un significato speciale.

Il loro incontro è avvenuto anni fa, grazie alla comune amicizia con colti e avveduti collezionisti, nel Sud della Francia, dove i giardini “matissiani”, il mare turchino, la solarità accecante e le luci infuocate dei tramonti da sempre suscitano moti di eccitazione febbrile ed emozioni profonde. A Cannes Susi ha aperto da tempo uno dei suoi studi, Laurel si è trovata a passare tra una mostra e l’altra, organizzate a Parigi, Monaco, Madrid, o Berlino Qui hanno respirato la stessa felicità

creativa e trovato conferma del significato delle loro ricerche e delle radici culturali comuni.

L’americana Laurel è stata educata all’arte – pittura e scultura - all’University of North Carolina a Chapel Hill (New Carolina), e poi a Los Angeles e a San Francisco, non lontano dalla sconfinata distesa dell’Oceano Pacifico. Proiettata in giovane età nel mondo dello spettacolo come attrice di cinema e televisione, è poi tornata nel 2010 alla pittura, rivelando una sensibilità particolare per la corrente espressionista astratta americana, da lei vissuta con lirismo ed esuberante visionarietà senza peraltro mai trascurare le lezioni della storia dell’arte europea. La svizzera Susi, nata per diventare artista – ricorda come da bambina guardasse sempre verso il cielo, presagendo quale sarebbe stato il suo futuro -, trascorsi alcuni anni in Iran (indimenticabili il violetto dei fiori di menta del giardino di casa a Teheran, il blu delle cupole delle moschee, l’ocra dei deserti), è debitrice in pittura alla tradizione espressionista e alla pop art, e, per quanto riguarda l’arte plastica, le cui prove sono presentate in mostra, alla rigorosa esattezza progettuale che, partendo dal Bauhaus giunge a Max Bill, per approdare poi, arricchendosi di ludica ironia, al design contemporaneo.

Così Laurel e Susi - l’una pittrice tout-court, l’altra pittrice, scultrice, land artist, vicina al mondo delle arti applicate e dell’architettura, con una spiccata attitudine alla sperimentazione - hanno deciso di esporre insieme, per la prima volta, proponendo opere in alcuni casi pensate ad hoc, in altri legate a esperienze creative più o meno recenti, accomunate sempre e comunque, oltre che dal senso del colore, dall’imponenza delle dimensioni delle opere e dall’uso di materiali acrilici. Se infatti la prima riversa sulla superficie bidimensionale della tela, come onde magmatiche, i colori acrilici – influenzata, nell’onirismo e nelle fluidità cromatiche, da geni solitari della pittura europea e americana come il surreale Odilon Redon o il lirico Paul Jenkins -, la seconda modella forme tridimensionali – steli, cubi, cerchi, dischi, o figure fantastiche - incorporando nell’acrylic glass ritmiche scale cromatiche che paiono derivare dalle opere di Mondrian, o messaggi poetici e surreali: da un lato veri fiori, ramoscelli, foglie di bosso o di ginko, dall’altro pattern geometrico-astratti, figurette umane, paesaggi, boschi, o altre presenze naturali, inventati e, strato dopo strato, costruiti grazie alla duttilità dell’acrylic glass, fino ad acquisire le valenze del tutto tondo e a suggerire illusorie profondità spaziali.

La luce, amalgamandosi con il colore, costituisce un ulteriore trait d’union fra le artiste: nelle opere di Susi, essa attraversa le trasparenze delle forme geometriche delle sue sculture, rivelandone ed esaltandone il contenuto, come si trattasse di tesori da Wunderkammer; nei dipinti di Laurel - grazie a un sistema di retroilluminazione (backlit) posto tra parete e tela - i bagliori trapelano fra una pennellata e l’altra da dietro le superfici pittoriche rivestite di pigmenti intrisi di resine (alkyds), spesso stesi a duplice strato e impreziositi di patine d’oro e d’argento, con effetti spettacolari che evidenziano tutta la matericità delle texture. Tra suggestioni naturalistiche ed evocazioni simboliche, spesso permeate di un’aura di spiritualità, le opere di Laurel e Susi inducono dunque ad abbandonarsi al sogno. La magia del colore – accuratamente dosato, ma anche ondivago, fluttuante, talvolta incandescente, e, soprattutto, sempre mobile nella percezione ottica -, sospingendo lo sguardo talvolta verso allusioni figurative talaltra verso il vuoto di vaporosi cosmi inesplorati, diventa così tutt’uno con la luce. Ne scaturiscono astrazioni emozionali e concettuali, quei fantasmi che tra passato e futuro continuano a essere ben presenti nell’immaginario della nostra contemporaneità.

Alessandra Quattordio

The meeting of Susi Kramer

I first met Susi in 2014 after I exhibited in Paris at Galerie Joseph. We had a mutual friend that really wanted me to visit her studio so I took the train from my Paris exhibition to Cannes with my our mutual friend and we all spent a day with Susi and her husband..... and later she made us dinner. Her studio space was lovely and it overlooked the sea, it was open and cheerful. I immediately felt compelled to change my studio space in Los Angeles which was a large space but dark with a roll up door in a rough neighborhood (perfect space for large pieces , but not very cheery) I guess you could say her joy was infectious to me. Her apartment was nearby and it was full of art and the history of a full dense life of travel and family and hard work. I was immediately drawn to her sense of joy and her curiousness of the world. The main thing I noticed right away was her amazing sense of color. Her color choices were very playful and confident.

The next time I met her was this past fall when I had two paintings in an exhibiton in Madrid at the Museo Ateneo de Madrid. I flew into Paris for a meeting and than took the train to Basel to see her retrospective exhibition and to stay in her home. It was this visit that I felt such a strong connection to her and also she became an inspiration for me specifically for work and life. Her house and studio were so connected to nature that she had seamlessly merged the two. There were beautiful sculptures in her garden that looked like a forest of tall bushy Christmas trees and they gleamed and popped with color. Her studio was the complete opposite of mine, orderly and catalogued.. Mine..... full of chaos and emotion and impulsivity.

Susi manages to save everything in quite an organized way... and I am constantly painting over things and my floor is full of clippings or images from my travels or the news or magazines. I was seeing someone that had committed her life to art and managed to keep a very detailed account of her journey. This time we sat and drank wine and discussed the exhibition in Milan.

Our major connections were a deep love of nature, family, and art. I can say that I use painting as a way to understand the chaos and the unpredictability of life. I find the peace away from this chaos... in nature (my visual playground). For me the strongest connection is the sea and the sky. I live two blocks away from the ocean in Los Angeles so as I drive away from home I stare at a channel and usually a sunrise. My studio is a large 1800 square foot industrial space next to an airport. There is a highway I drive to get here and the highway exit is 200 feet in the sky, and it feels like for a few minutes you are driving in the sky. The painting SKYFALL was no doubt inspired by this daily visual of coming into to work everyday and feeling this chaos of a Los Angeles highway ramp miles in the sky. I am afraid of heights , so while I feel the fear I look out at the cloud formations and try to relax.

The paintings of Color Forest in sections

I chose to paint for this exhibition in sections due to the fact I was using other pieces and the exhibition space was very divided and not an open white cube. I worked from previous styles I have used in All The World Inside and The Fifth Element exhibitions. I started with Riverfire, When the Levee Breaks, and Liminality. They are smaller versions of murals like The Velocity of Dreaming and Swelling Rage. I

consider these pieces to both emotional and elemental in their origin, but they are also symbolic. The Liminal Space (or Liminality) means threshold, in religious terms it means the threshold between life and death. This is the space that flows through much of the recent Color Forest exhibition. During the preparing some of the paintings two of my closet friends lost their mothers, and also I lost a former advisor in the loss of curator Lea Matterella. This lead to a section of paintings called I call the “Memory Paintings”. In this group I would include Death and Flowers, Awake My Soul, How Will My Children Remember Me?, The Safety of Objects and Seadance.

The technique used for the Memory pieces is a series of layering in metallics like silver and gold and color with very little linseed, the next layer occurs after the first is fully dry, and it has slightly more linseed that is diluted with interference pigment powders and not much paint. This is followed by another phase of painting movement into the paintings with more metallics and a series of wiping some areas back. For Seadance I layered in abstract red leaves and flowers. For some of the others there are faded out flowers or birds. I wanted each piece to contradict the first layer a little bit. The flowers maybe be joyful but the layer underneath them, something more dark. I wanted each piece to contradict the first layer a little bit. The flowers maybe be joyful but the layer underneath them, something more dark. I wanted the memory pieces to be as if you are trying to find the imagery but it is evaporating too fast. This is the beauty of inference pigment powder used a a glaze. Interference colors are much like a fish’s scale when you pull it from the ocean. It can reflect different shades at different angles like green and blue and silver or violet and red and silver. So head on you may see a different image than from the side or far away. “The Safety of Objects” is symbolic of how we keep and treasure the objects of people we love after they have passed away, and how important that is for our grief. “Awake My Soul” is about letting go of some of the memories to make sure we are fully living; and my favorite, is a painting of two birds that are symbolic of my children and my worries as to how they will remember me. One connection Susi and I have was a deep love for our children, and for her, grandchildren.

Colorfield Paintings, Symbolism and Resin/ Alykds

The other sections are painted more quickly because of the speedier drying time, I combine paint with in a light resin called Alkyds. They are wonderful for landscapes and creating light. The Infinite Night, Into The Woods, Blood Ocean, The Healing Sea, Lust for Life, Ultra Lux are resin based. I mixed in other things like pigment powder and even sand in some paintings. By mixing the interference powder in the resins you can create a more organic look (like cell divisions or images of organic sealife) with this I was touching on my curiosity of science.

Cell Life Science and Space

The paintings with spheres and cells were based on a series I did earlier like The Silver Lining and The Letting Go. Again these were big murals and I was looking to explore something similar in a smaller way. One of Lea’s favorite paintings was The Necessity of Affection. A painting base on symbolism..... The painting shows a series of connecting circles in a pattern where each piece blends and folds into the next..... visually symbolizing our need for connection , to be face to face in this bizarre world of technology, and for me this is chaos at times that we are losing this connection as are our children. I would include Single Cell Universe, The Cycling Cell, Interstellar, and Luminous in this group. Each piece based on the division of cells, our health, our connectivity.

Laurel Holloman



AWAKE MY SOUL

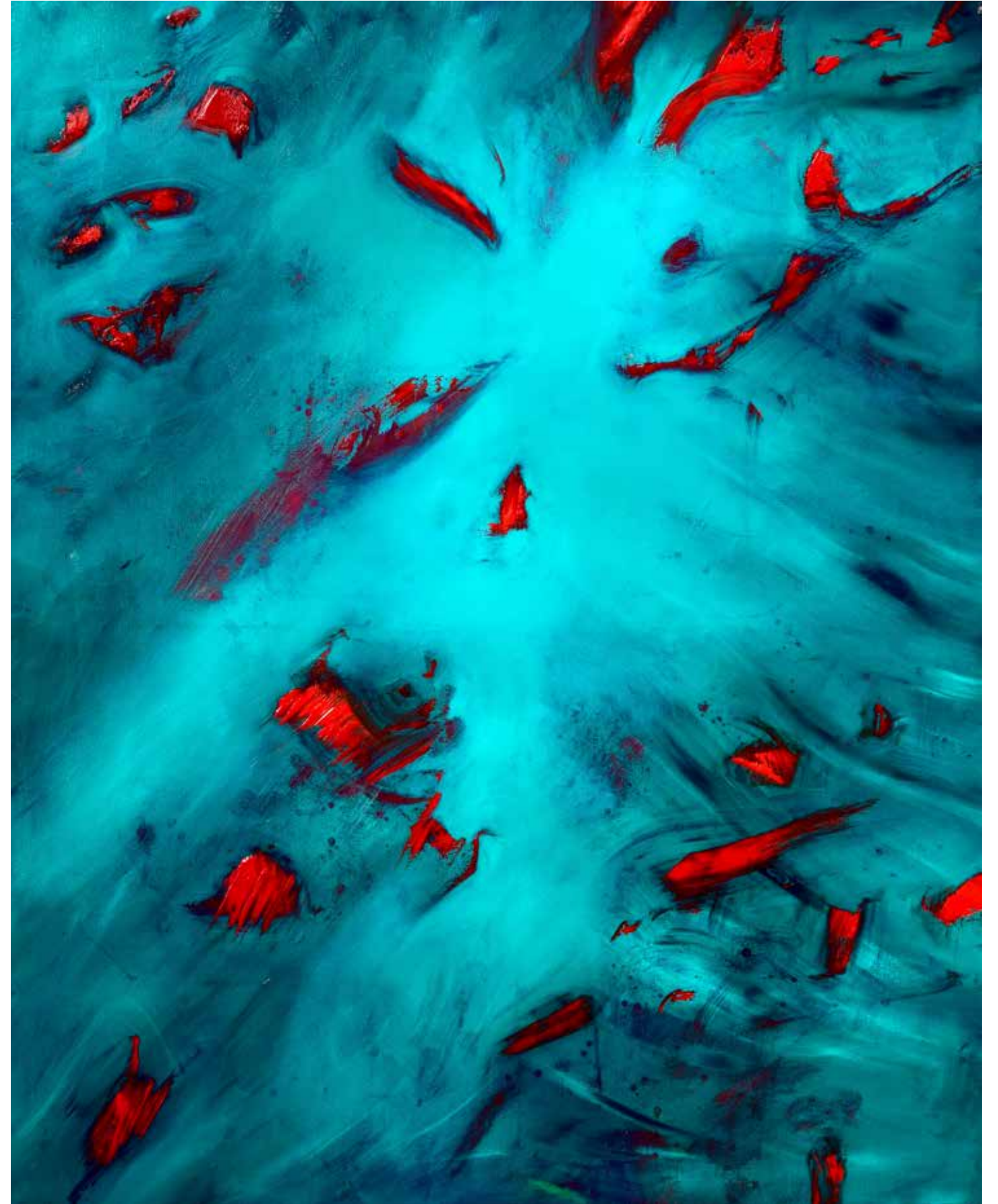
152x122cm

Olio su tela/oil on canvas

BLOOD OCEAN

152x122cm

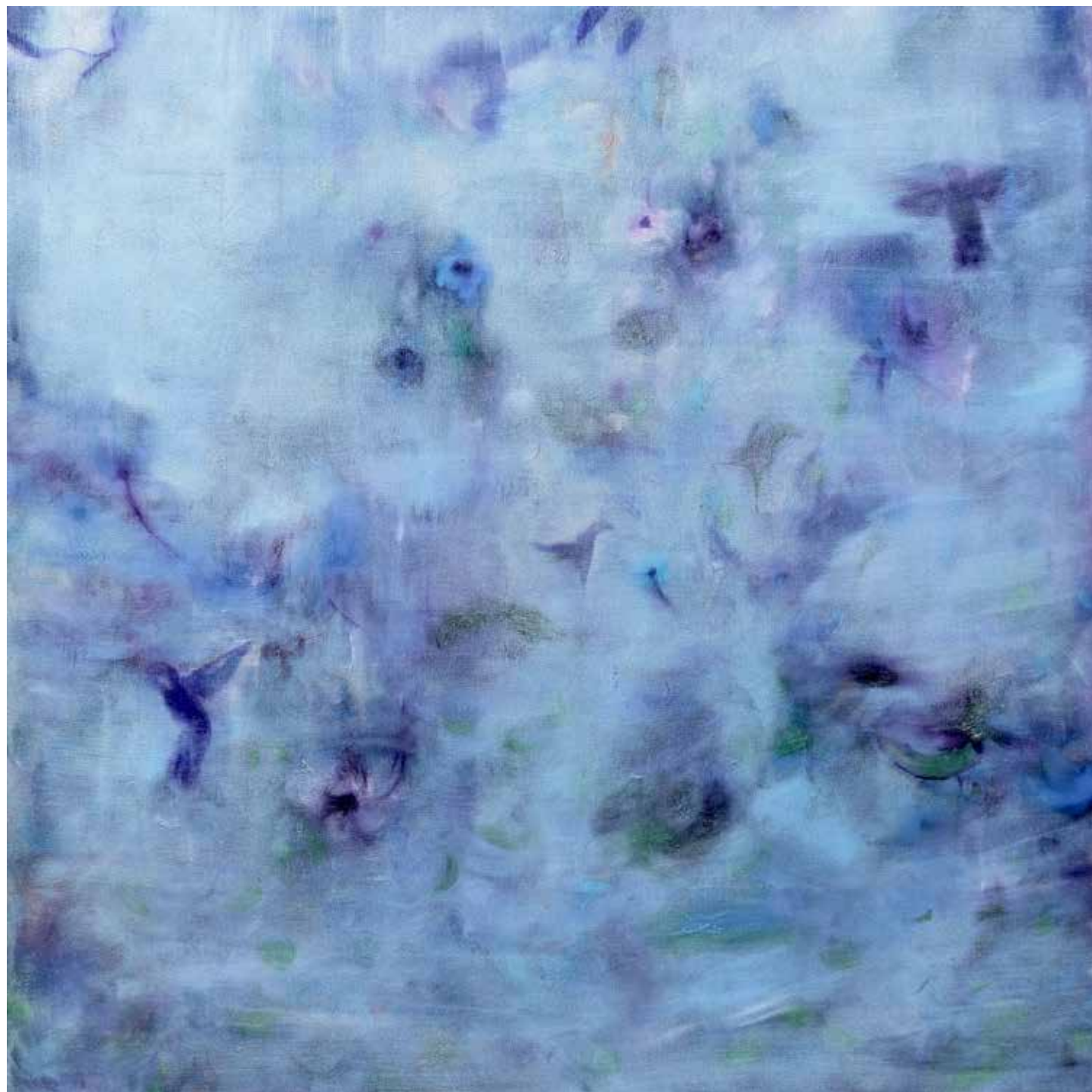
Olio su tela/oil on canvas





DEATH AND FLOWERS

152x122cm
Olio su tela/oil on canvas



HOW WILL MY CHILDREN REMEMBER ME

122x122cm
Olio su tela/oil on canvas

THE SAFETY OF OBJECTS

122x122cm

Olio su tela/oil on canvas





SEADANCE

137x137cm

Olio su tela/oil on canvas

INTO THE WOODS

203x355cm

Olio su tela/oil on canvas





FORET VERTE

182x244cm

Olio su tela/oil on canvas



WHEN THE LEVEE BREAKS

122x182cm
Olio su tela/oil on canvas



RIVERFIRE

122x182cm
Olio su tela/oil on canvas



LIMINALITY

122x182cm

Olio su tela/oil on canvas

SKYFALL

170x250cm

Olio su tela/oil on canvas





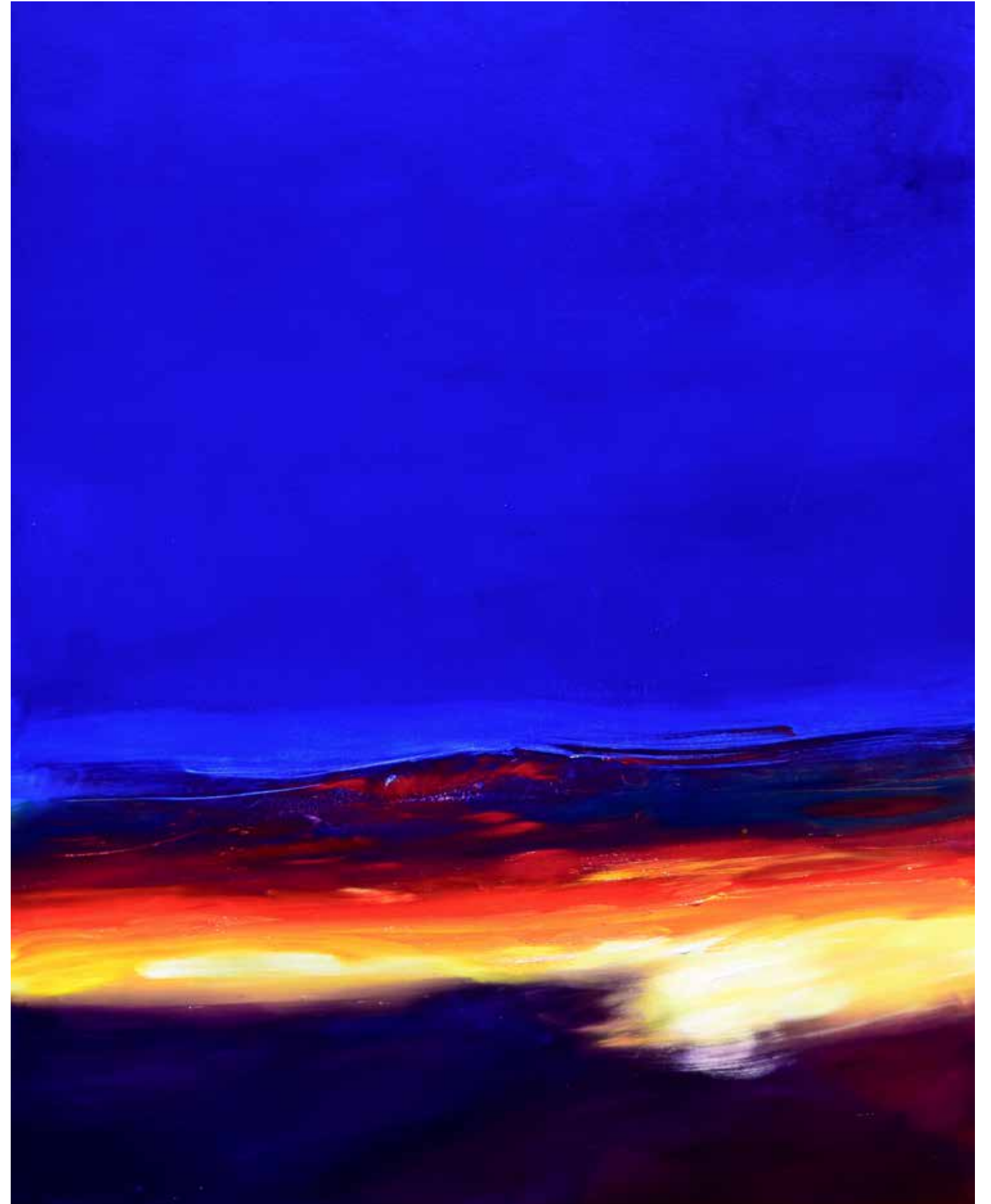
THE GREATEST SECRETS
ARE HIDDEN IN THE MOST
UNLIKELY PLACES

91x91cm
Olio su tela/oil on canvas

SOLSTICE

152x122cm

Olio su tela/oil on canvas

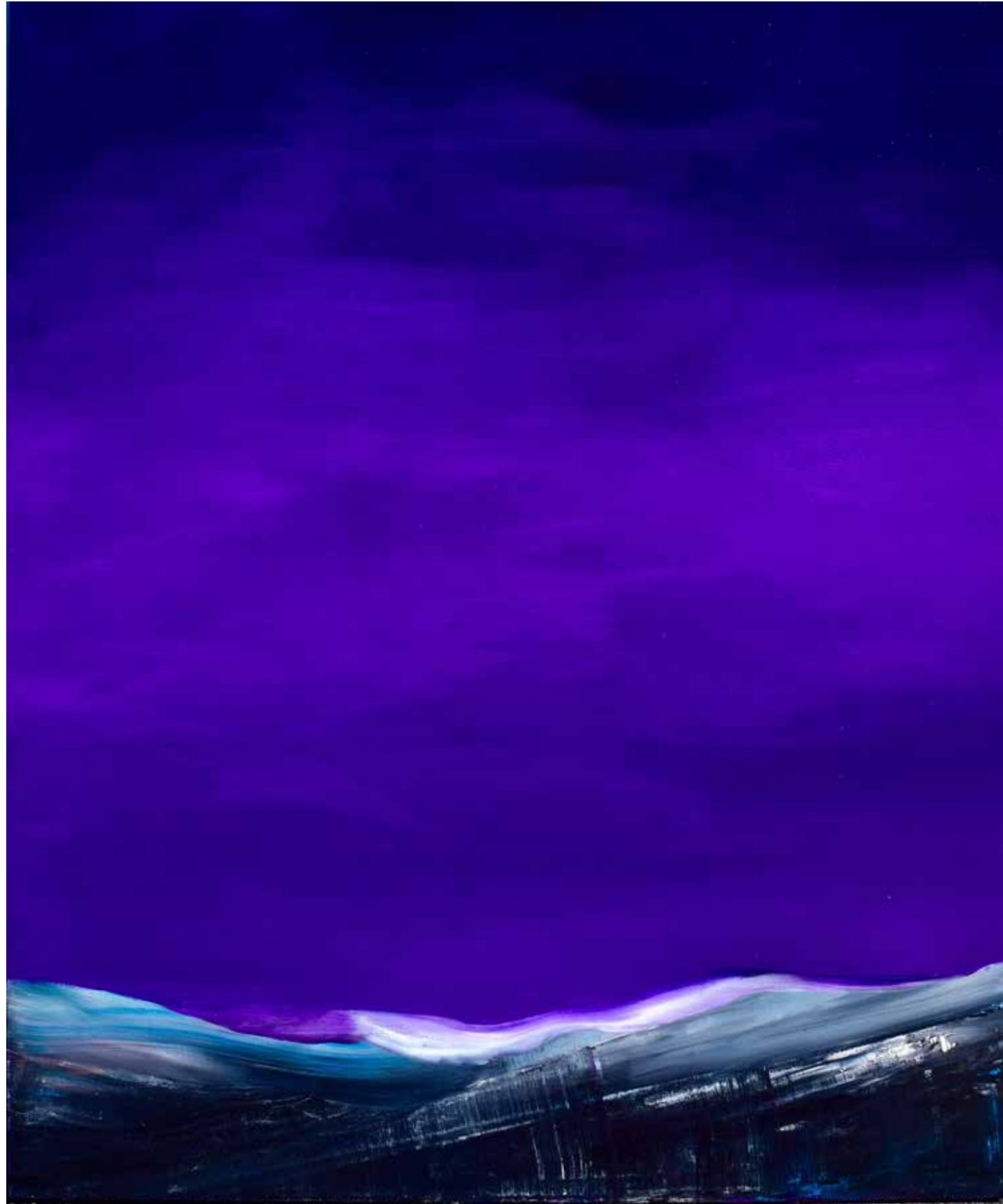


THE HEALING SEA

122x122cm

Olio su tela/oil on canvas





THE INFINITE NIGHT

182x152cm

Olio su tela/oil on canvas

LUST FOR LIFE

122x122cm

Olio su tela/oil on canvas





ULTRA LUX

122x122cm

Olio su tela/oil on canvas



INTERSTELLAR

76x122cm
Olio su tela/oil on canvas



LUMINOUS

182x152cm
Olio su tela/oil on canvas

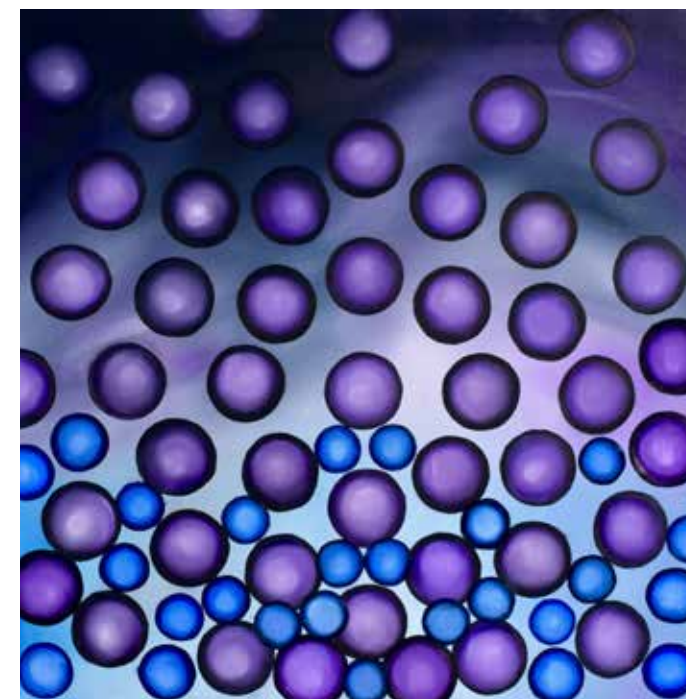
SINGLE CELL UNIVERSE

91x91cm
Olio su tela/oil on canvas



THE CYCLING CELL

91x91cm
Olio su tela/oil on canvas





Museum Jan van der Togt, Amstelveen, NL 2016



