



# Portraits of Ladies

A CURA DI PIETRO GAGLIANÒ

## Portraits of Ladies

Master in Visual Arts 2018-2019

Ananda Linnea

Rosalía Ena Rodríguez

Olga Zuno

William Irish

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*Director of Accademia D'Arte AD'A*

Patrizio Travagli

*Curator*

Pietro Gaglianò

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During my artistic career, I have realized that the most difficult moment in an artist's life is right after receiving a degree. The real-world is challenging, and navigating this new life after school can be difficult without the proper tools. This is why I have designed the Master in Visual Arts at the Art Bottega of Accademia D'Arte AD'A.

AD'A was designed after a Renaissance Bottega, which was a place where artists worked in harmony. They shared techniques and thoughts for the goal of creating art. This is exactly what we do today at AD'A. We present all of the Arts to our students with the same dignity and respect.

At Accademia D'Arte AD'A we know that every artist is different. Our course curriculum is personalized based on the needs of each student. My goal for this school is to offer all of the skills that are required for someone to develop an artistic career, based on each artist's focus.

I'm happy to present in this book the artworks of our students in the 2018-2019 Master in Visual Arts program.

During one year of studies at AD'A, these students were followed and supported by the curator Pietro Gaglianò. Together they designed a great exhibition. This book is a journey through the exhibition, held in the house and bottega of Cellini, where he cast the famous "Perseus". It is a glimpse on the research that students pursue to give life to their art works.

My hope is that through this publication the reader can feel the beautiful energy that has been expressed by these students during their Florentine artistic experience.

Patrizio Travagli



# Portraits and Ladies

PIETRO GAGLIANÒ

## ORIGINALLY IT IS THE PORTRAIT

The history of the whole western culture of artistic work is based on one theoretical assumption: every representation is a representation of the self. In the still lifes, landscapes, biblical scenes, and stories of gods and heroes are, ultimately, a narrative of one's visual and cultural horizon: the self is the definition of an artist to the core. This is the case for the procession of aristocrats and commoners who parade on the walls of exquisite churches and palaces, for the merchants and bourgeois of the Flanders portrayed by Rembrandt, for the sovereigns by Rubens, for the nobles by Gainsborough, and for the derelicts by Lorenzo Viani... they are all a form of the self-portrait. Not to forget the no less important and maybe more explicit works by Dürer, Van Gogh, and Francis Bacon.

It is therefore an imperative part of the process that in the birthing phase of personal and artistic growth each young artist must confront, more or less directly, with the portrait. It is a phase that concerns both the perception of one's self as an artist and one's position in the world. Because of this process the artist forms the language, personal style, and the preference for materi-

als and techniques to create their own work. In this same artistic phase, all searching for a new path or a turning point in their journey, four young artists gathered in Florence to follow the Masters in Visual Arts at the Accademia D'Arte - ADA. At the beginning of their educational journey, each of them already had a clearly recognizable artistic personality. However, throughout their year in the shadow of the golden tradition of the Renaissance and illuminated by contemporary ideas, they all matured greatly as they explored success, traumas, and unexpected changes in their artistic journey. In some cases, the creative crisis led them to an impressive breakthrough in their ideas, in other moments the process was slow. Either way, in the end, their traits of character and research remained strong and clear as they developed the proficiency to transition from art students to artists.

*Ritratti di Signore* presents their most mature works of the 2018-2019 year of study and hard work. Ananda Linnea, Olga Zuno, Rosalía Rodríguez, and William Weir, even in this moment of revision, were able to be strict with themselves. They choose to exhibit only the works that represent the best of their production, and they included the most meaningful pieces that illustrate their research, style, and contexts.

Despite the extreme variety of results, some common elements emerged that created the conceptual box of which the exhibition took shape. First of all, there is the choice of painting as the sovereign language of art, supported by the application of design and engraving and the knowledge and by innovation of techniques. Second, to lead the choral composition of the exhibition, there is the presence of the woman... a weaving of female figures that in their heterogeneity seem to participate in a conversation that animates the rooms of the gallery in which the exhibition takes place. Hence the title, *Ritratti di Signore (Portraits of Ladies)*, which evokes the resolute and tragic protagonist of the novel by Henry James, whose story unfolds between America and Europe on the line of emotional, social, and cultural tensions.

In the works by Ananda, Olga, and Rosalía we view their self-portraits, more or less explicitly, that follow a thread of their private stories which emerged from the density of references to their cultural background and the history of art. On material backgrounds, obtained by the use of mixed techniques, Ananda brings out tormented figures, carved in knots of color and shape, that recall archaic sculptures. Olga, passing through a radical revision of her previous artistic style, created dreamlike spaces occupied by iridescent bodies whose

shapes are cut out and mixed together, which reveals the exertion of a very rich research on color. In Rosalía's paintings the elements emerge from an anthropological investigation that is a subjective and collective amass of symbols of living forms which created an extraordinary synthesis of the encounter between worlds. In William's work the art of portraiture goes through the evocation of the perfect form that painting has given to femininity during the Renaissance, and he evolved the form into a deconstruction with his materials and technique.

The brief hints of research by these four artists are like a series of ellipses. In fact, *Ritratti di Signore* is only a stage, a temporary landing, and a new beginning. From here the four artists' routes begin at their departure from Florence. It will be a continuous and happy treat to be able to follow their futures.





# Ananda Linnea

Originally from Boulder, Colorado, USA, Ananda Linnea currently resides in Florence, Italy. She began her career as an artist in 2015, working as a live painter for local concerts and evens in Boulder and Denver. In 2016 was a headline painter at the Shamanic Boom-Immersion Festival in Wellington, Colorado. Her studies include a semester studying at the Accademia D'Arte in Florence, Italy in 2017, and she returned to receive her Masters in Visual Arts from the same institute in 2019. Her primary medium is painting, and she focuses on painting the unseen within the complexity of the female form.

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## INNER PEACE

2019

oil and sand on canvas, cm 100x70





**OUT OF DARKNESS, I RISE**  
2019  
oil on canvas, cm 120x100

Opposite page,  
**REBIRTH**  
2018  
oil on canvas, cm 120x40

Love is Blind - What is Essential is Invisible

What is it that makes us love someone?

Objects that are appealing to the eye, is not always appealing to the taste, touch, smell, ears, or heart.

Humans lust for the body, but we fall in love with the invisible.

I create so that I can make the invisible seen. Our world is defined by the exterior, but our physical body is just one part of who we are, the rest is all soul. Soul is the light behind our eyes, the music in someone's voice, the energy of their presence, and the feeling of their touch. The soul is invisible, often difficult to describe, and above all, irreplaceable and unmistakably unique. I think that it is the purest form of beauty. It is this kind of beauty which we too often fail to see in our daily experience, and this is why I focus on representing the invisible soul visually in my paintings.

This series focuses on women, and moments of the human experience, through a female lense. I personify women with creation, grief, sensuality, and heart. Color is fundamental; the color palette of each painting speaks to the emotional content of the work. In "L'Ultimo Abbraccio (The Last Embrace)," the natural tones, and rough, earthy background represent how lovers provide each other with a sense of earth, grounding, and home. The whole series explores the rewards and pains of a woman living with an open heart, the journey as they find inner peace and union, but also profound loss and sadness. In this series, I have created a collective in which I see both myself and everyone. The work is undeniably feminine, but ultimately it is a mirror that women and men alike can see themselves reflected in, generating a sense of compassion and unity.





L'ULTIMO ABBRACCIO -  
THE LAST EMBRACE  
2019  
oil and sand on canvas,  
cm 60x50 (two items)






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CAN WE STAY, IN THIS DREAM, FOR JUST A BIT LONGER?  
 2019  
 oil on canvas, cm 70x100




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MY FEARS: THAT DAY WHEN I WILL DISAPPEAR INTO  
 YOUR MEMORIES  
 2019  
 oil on canvas, cm 70x40





# Rosalía Rodríguez

Rosalía Rodríguez is a Panamanian artist, born in the province of Colon. At the 9 years old she discovered her interest for the arts during a Summer camp in the INAC (Panama). In 2014 after she finished her studies in Industrial Design where she began to paint professionally. Since then she is being participating in different exhibitions with the collective of artist from her province. In 2019 she received her Masters in Visual Arts diploma from the Accademia D' Arte - ADA in Florence, Italy.

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SIN TÍTULO  
2019

oil on canvas, cm 120x100





SIN TÍTULO  
2019  
mixed media on canvas, cm70x50

SIN TÍTULO  
2019  
oil on canvas, cm 70x50

SIN TÍTULO  
2019  
oil on canvas, cm 70x50



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NO ME ESCONDO  
2019  
acrílico su tela, 70 x 90 cm







**NO ME ESCONDO II**  
2019  
acrylic on canvas, cm 70x50

**SIN TÍTULO**  
2019  
mixed media on canvas, cm 100x70



### Philophobia

My art is a tool of self-discovery. Panamanian nature and tradition respond to my origin, and because of this I take from them elements to illustrate through stories my fears, specifically the Philophobia that is the fear of love. Philophobia is born by confusing love with always trying to please the other person, giving all of you without any result.

I paint four main symbols: orchids, frogs, birds and bubbles. The orchid is the *Peristeria Elata*, which represents femininity and sensuality. The golden frog is a small, but poisonous, animal. It goes through different physical states before becoming an adult. I paint it as an element of empowerment and transformation. I paint two types of birds. The Talingos are dark, mysterious, and I use them to represent evil. The Guacamayas that are full of color and represent grace and freedom. The characters in my paintings are often surrounded by bubbles that represent the oppression of emotions and hidden fears. The skin tones that I use are imaginary in order to represent different emotions. Warm colors represent strength and cold colors are used for evil and fears. In my portraits, the main figure is the woman. I seek to represent, in a positive way, the vulnerability that is attributed to females versus our capacity for resilience.

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### NO ME ESCONDO III

2019

mixed media on canvas, cm 50x70









# William Robert John Weir

William Robert John Weir was born in England, Island of Wright, in 1992 and grew up in Dublin, Ireland. He began pursuing an artistic career at the age of 17 after moving back to England. He developed a passion for painting and moved to Florence, Italy in 2018 to learn contemporary and antique techniques. He received his diploma for the Masters in Visual Arts from the Accademia D'Arte - ADA in Florence, Italy in 2019. Weir currently resides in Florence and creates oil paintings on copper.

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THE LIGHT ON THE SHADOW  
OF WHEN WE WERE GIANTS  
2019  
oil on mirror, cm 28x28



*The paintings I create are about the coalition between painting with passion and*

intelligence. The idea is that the artist does not need a story or a particular subject of interest and nor does the viewer need to know. When painting with passion people can see this in your work. Without explanation the painting should be able to radiate and move the viewers emotion with beauty and elegance, creating connection. Painting with intelligence is knowing the right technique to use for different emotions. Knowing when to stop and begin again, like a deep relaxing breath. Also identifying different attributes of thought is important so that one can take advantage of different ideals of creativity to achieve the best outcome. Thus converting thoughts and feelings into matter through the medium of paint.

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THE COLOURS OF ELEGANCE  
2019  
oil on copper, cm 23x18





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EVERYTHING SHE WANTS  
2019  
oil on panel, cm 35x45





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THE LIGHT IN THE EYES OF WISDOM  
2019  
oil on copper, cm 30x40




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THE MADONNA AND CHILD  
2018  
oil on panel, cm 70x100







# Olga Zuno

Olga Zuno was born in Guadalajara, Jalisco, Mexico. She received the bachelor's degree for industrial design in Mexico, and later decided to expand her studies in arts by doing a master in visual arts in Accademia D'Arte in Florence.

Olga begins her career since 2013 by being part of numerous art festivals and mural projects. She currently lives and works in Florence, Italy.



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SIN TITULO  
2018

mixed media on canvas, cm 80x100



SIN TITULO  
2019  
mixed media on canvas, cm 80x100



SIN TITULO  
2019  
mixed media on canvas, cm 100x120





*The Mirror*

Women hold the greatest mirror of them all, the mirror of deception/ imitation. There is a front of role playing, we need to maintain fitting societies expectations. A reflection where beauty, class, respect, character, chastity, nurture and smiles are cherished beyond all. But we, women are not just physical bodies that should imitate the exterior, but hold as well non - physical minds. Minds that are able to generate signs and reflections of their own. Capable of creating our own realities beyond the gendered and rigid “true” perspective. Realities that hold the seductiveness of the female duplicity between the inner and outer image of one-self, yet breaking free of it and transcend, inventing a new shape, the shape of the future. With this a woman’s truth becomes no longer mirror of imitation, but mirror of transformation/creation.

In my paintings, the intention is to expose myself as the observer but also as the observed. I try to build a space where the comfortable meets the uncomfortable in an atmosphere where my emotions and behaviors are visible, but lost through the luminous colors. Where the shimmering materials have a mystic power to reflect what you want to see in them, there is not only one reality of ourselves but multiple realities that make us whole.

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SIN TITULO

2019

mixed media on canvas,  
cm 80x100





**SIN TITULO**  
2019  
mixed media on canvas,  
cm 100x100

**SIN TITULO**  
2019  
mixed media on canvas,  
cm 80x80



























