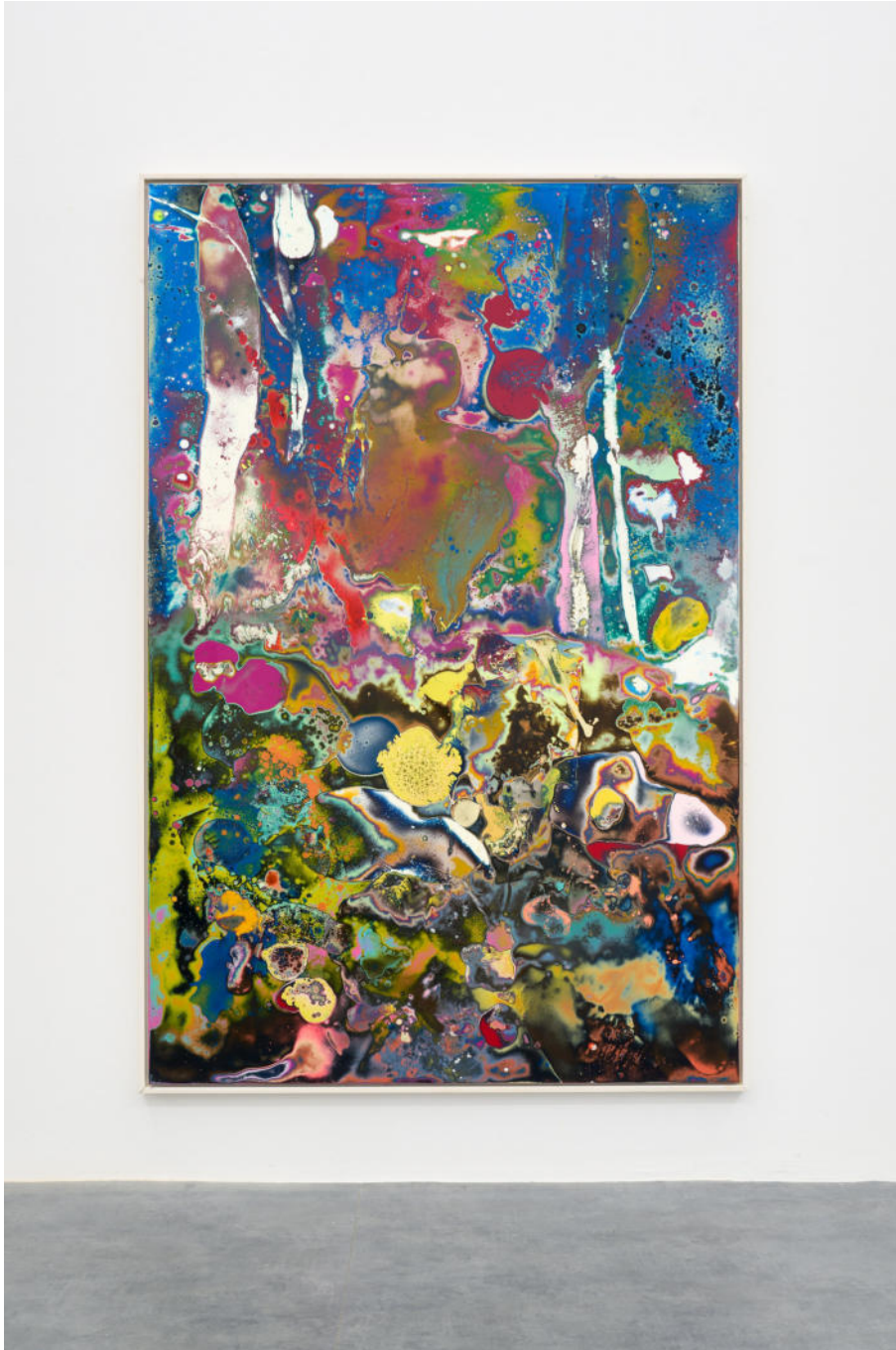


Tiziano Martini

The panels painted by Tiziano Martini (Soltau, 1983) with two-component polyurethane coating are layered and smoothed. Their distinctive visual ambiguity (marble, glass, photography) arises from the complexity of the technique which implies the non-conventional use of technically well refined paints, whose surfaces are worked with high-performance tools. His work is a continuous reflection on the potentiality of painting, a dialogue with surfaces and materials, an everlasting shift from the default results. Instinctive and accidental, his painting acts as the recording of performative needs with

always different and unpredictable visual outcomes. From 2015 to 2019 Martini realized the so called Monotypes, which were the result of a long series of works on canvas, obtained by pressing the support, previously modified with acrylic paint, against plastic matrices. Through these works Martini intended to refine the generative processes of the image, always remaining in the balance between the will and the impossibility of total control. At the same time they represented for him a necessary return to the purest, direct and playful pictorial act to the gesture, conceived with a sculptural attitude.



Tiziano Martini, Occhi di silicone,
polyurethane varnish on MDF, frame, 190x125 cm

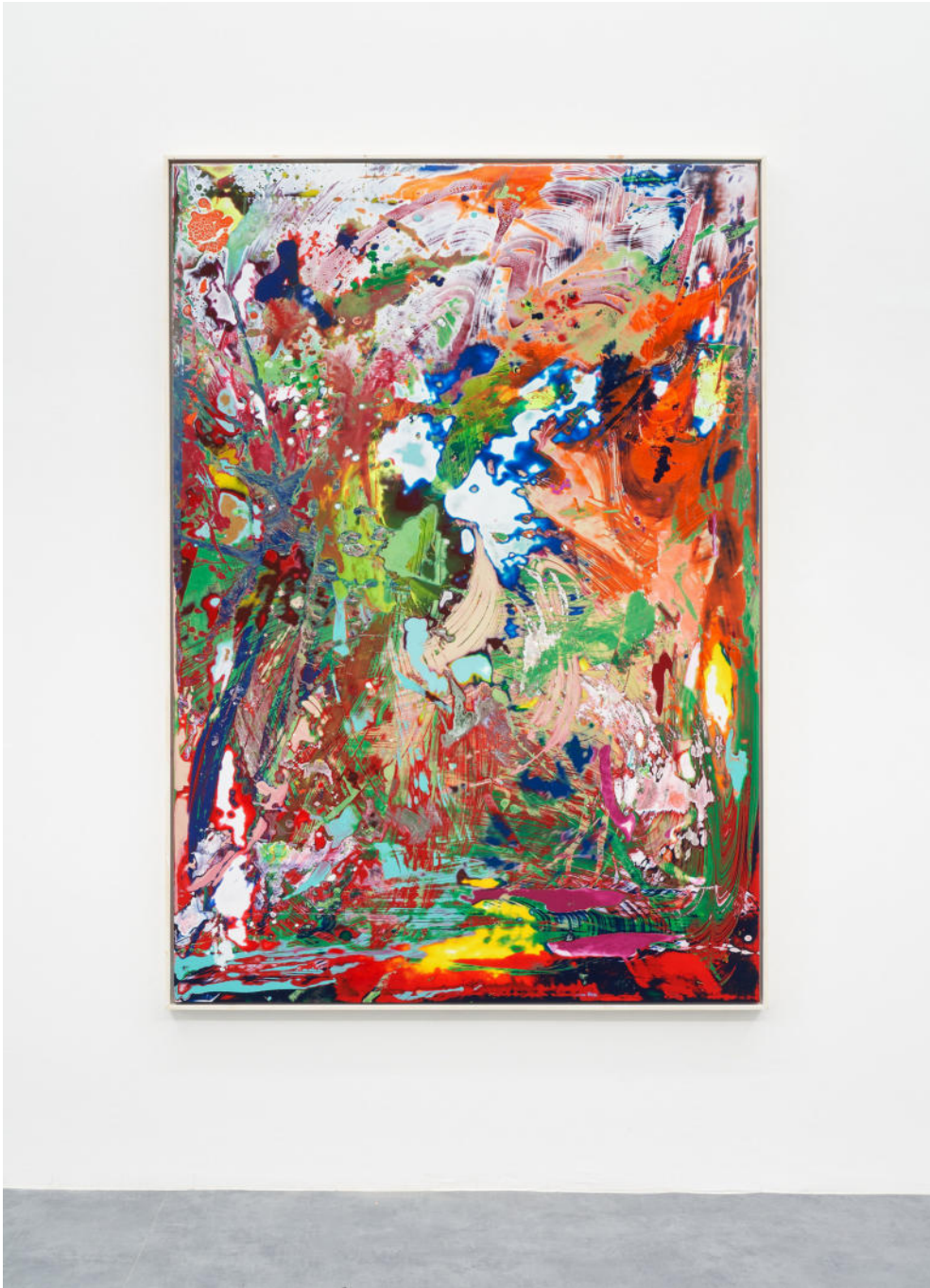
2022

Euro 8500 vat incl.



Tiziano Martini, Untitled (L'anticonaminante),
Polyurethane varnish on MDF, frame, 189x126 cm
2022

Euro 8500 vat incl



Tiziano Matini, Untitled,
Poliurethan varnish on mdf panel, frame, 187x125 cm
2020
Euro 8500 vat incl



Tiziano Martini, Il sergente antisiliconico,
Poliurethan varnish on mdf panel, frame, 220x160 cm
2022
Euro 11000 vat incl



Tiziano Martini, Untitled,
mixed media on paper, frame, 100x70 cm
2022
Euro 3500 vat incl.

Nazzarena Poli Maramotti

Nazzarena Poli Maramotti is a true painter: her analysis explores a consistent traditional subjects – portrait, landscape and still life - and investigates the possible relationships between form and color, tone and light, density and lightness of matter.

Working with recurring subjects frees her from the problem of the content, allowing her to concentrate on the painting.

At the beginning of her career, around the 2000s, her research was focused primarily on the form and the portrait, looking at the tradition historical and modern, from expressionism Germany to Soutine, Bacon, and Baselitz.

Physical features are partly erased and become the pretext for an extraordinary and new pictorial sensibility where action, matter and color merge into an intricate pair. The artist goes beyond the specific individual by forming forms universals that aim to grow and include the landscape, another field of pure pictorial action. In doing so, she crosses the boundary of different genres.



Nazarena Poli Maramotti
Il cuore saldo in se stesso, 2023
mixed media on canvas
140x100 cm
Euro 6400 VAT incl.



Nazzarena Poli Maramotti

La difficoltà iniziale, 2023

mixed media on canvas

160x120 cm

Euro 7500 VAT incl.



Nazzarena Poli Maramotti
La terra, la terra (Die erde, die erde), 2023
mixed media on canvas
160x200 cm
Euro 9500 VAT incl.



Nazzarena Poli Maramotti

Frasche 2023

mixed media on canvas

50x40cm

Euro 2500 iva inclusa



Nazzena Poli Maramotti

Viole, 2022

mixed media on canvas

50x40 cm

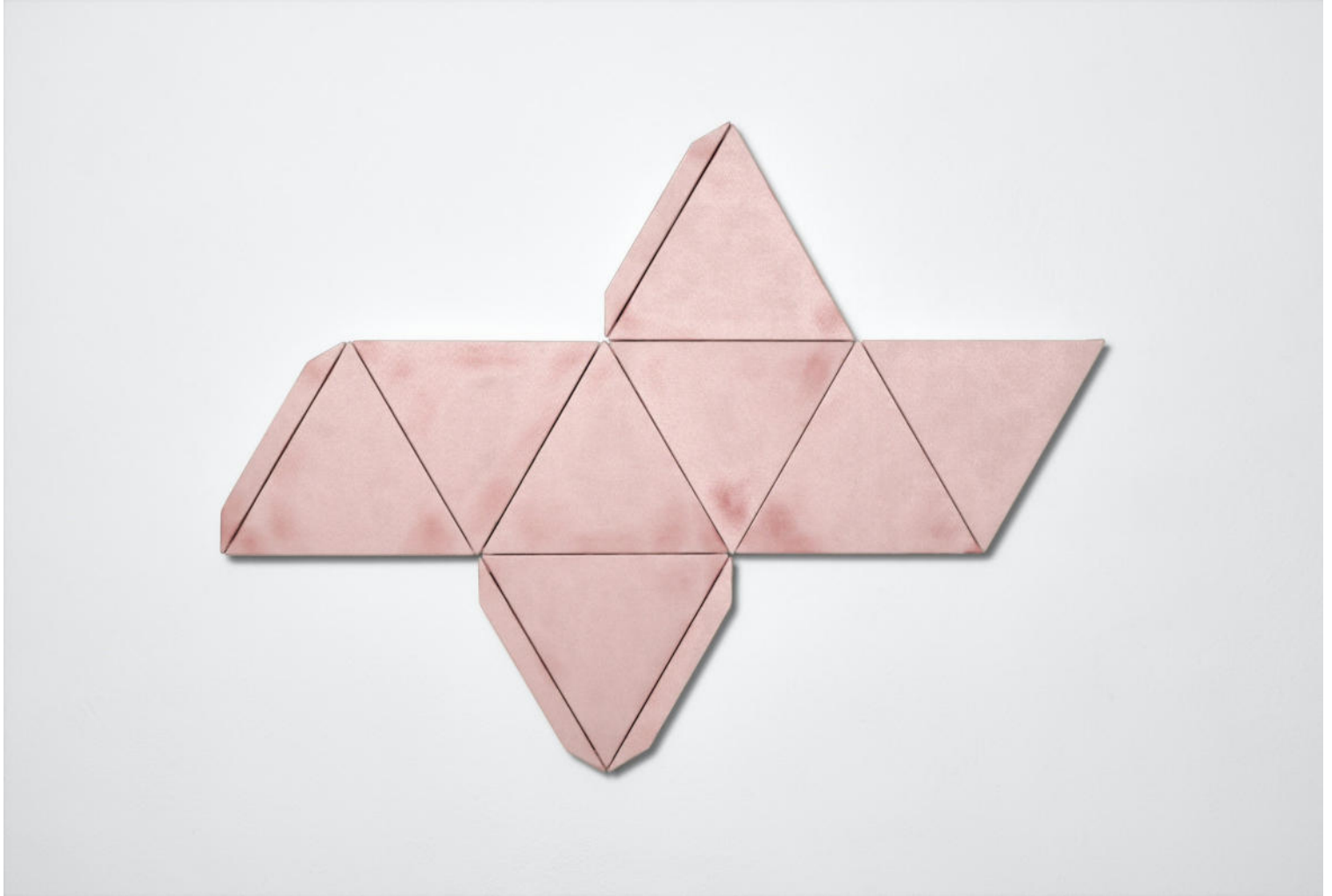
Euro 2500 iva inclusa

Jacopo Mazzonelli

Jacopo Mazzonelli (Trento, 1983) creates sculptures, assemblies and installations investigating the wide border area between visual arts and music. His research is based on techniques and methodologies borrowed from different disciplines, on the interpretation and visualization of the sound dimension, often in relation to instruments that he deconstructs, transforms and reassembles. His attention focuses on the "musical gesture", the physics of sound, the investigations on the perception of rhythm and the becoming of time. In this case, the immaterial dimension to which he refers is precisely the sound, which lacks that immediate visual perception that seems to shadow its materiality, but which turns out to be absolutely three-dimensional and tangible if explored in its depth. With specific reference to physics, sound is defined as "a longitudinal pressure wave consisting of the alternation of layers of compressed air with layers of rarefied air, the source of which resides in all the bodies vibrating in the air, generating those waves of pressure that, reaching out our ear, produce the

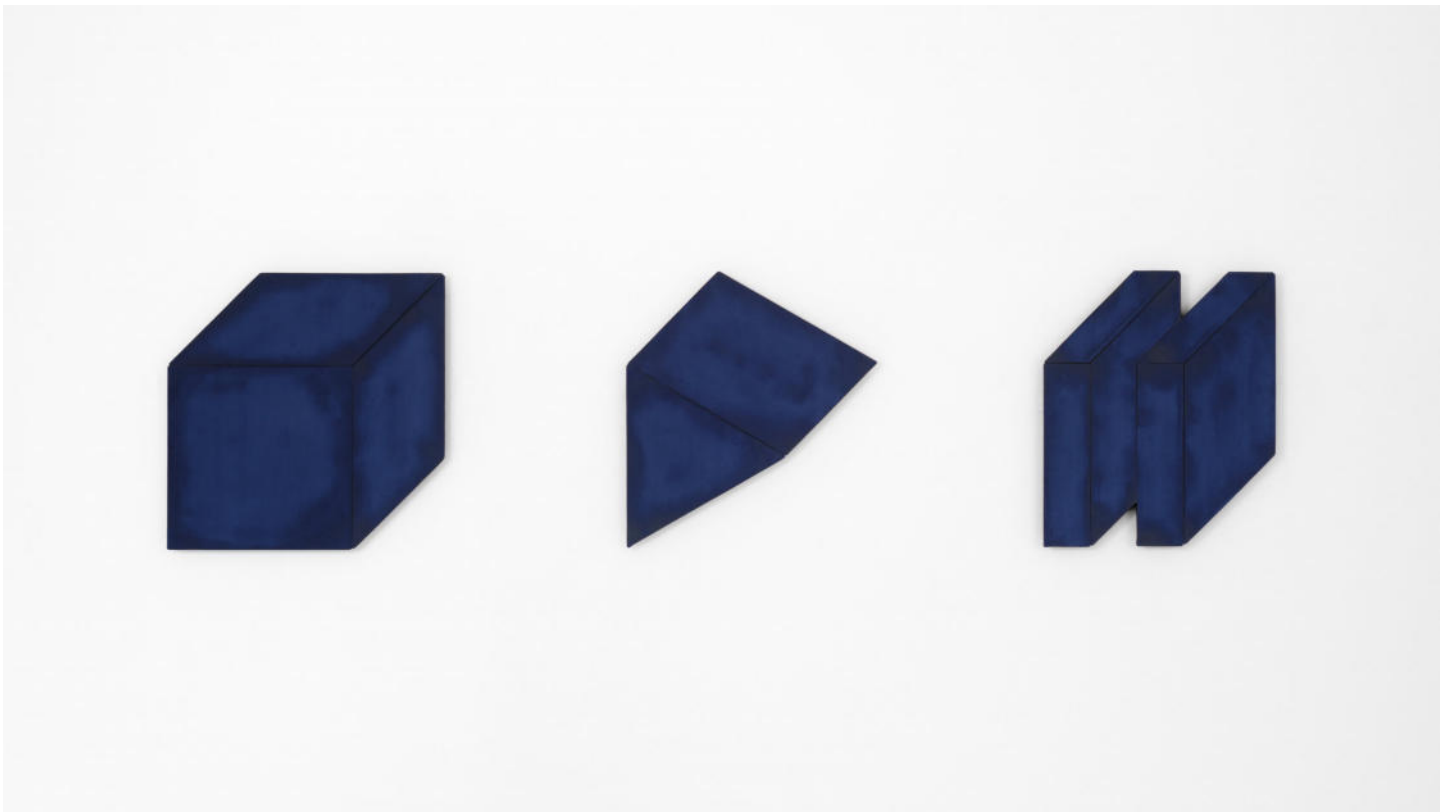
sense of sound by stimulating the eardrum inside the auditory canal of the ear. This simple textbook definition gives us the chance to overturn the deceptive assumption that makes us think of sound as something inconsistent and diaphanous, to immediately perceive the density of a three-dimensional and immersive matter. Mazzonelli's work operates precisely in this direction: by deconstructing and reconstructing a sound from a visual point of view, developing its paradigm, carrying out an analysis in the most literal sense of the term (**ἀναλύω**, *análysis*: "decomposition", "examination of the single elements of a system and of their interrelationships, in order to make it more rational"), he stages a broad and articulated investigation into the behaviour of sound as a palpable matter, while almost always avoiding using it directly.

A+B GALLERY



Elements book, III
framed curtain velvets
60,5x82,5x3,5 cm, 2023
5000 € vat incl.

A+B GALLERY



Eject

framed curtain velvets
45,5x180x3,5 cm, 2023
7200€ vat incl.



Jacopo Mazzone -
VOLUME, 2023
trumpet, concrete, iron,
144,5x60x14,5 cm,
Euro 6800 VAT incl.

Max Frintrop

Max Frintrop's (Oberhausen, 1982) artworks keep a spontaneous and ancestral relationship with the act of creation. The painting portrays its untamed nature on canvas, regaining a sense of play. This autoimmune process frees art from the false weight culture invested in it, giving back a potential and pristine form of expression. This act of pushing forms to the extreme is intensified by an expressive painterly gesture and a dynamic treatment of colour.

Ink is applied to the canvas in streaks and splatters, highly diluted or opaque.

In some cases, one has the impression that the monochrome coloration dominates the entire pictorial space; at other times, it seems as though the canvas has directed the colour into particular paths. The result is a declination of colours and forms, which appears precisely calculated and at the same time spontaneous.



Max Frintrop
Untitled, 2022
mixed media on paper
42x56 cm
(framed paper with olive wood frame, invisible glass)
Euro 3200 VAT incl

A+B GALLERY



Max Frintrop, Untitled, 2022

mixed media on paper, 42x56 cm

Euro 3200 VAT incl.

(framed paper with olive wood frame, invisible glass)

A+B GALLERY



Max Frintrop, Untitled, 2022

mixed media on paper, 42x56 cm

Euro 3200 VAT incl.

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