**Nagachoo –San**

*Artists’ statement*

**"...I aimed to incorporate energy, passion and vigorous elements into this subject matter. Pyrography pieces are “RETSU” series, which means “vigorousity or intensity”.**

**By combining the forms created accidentally and intentionally, I aimed to express them in more instinctive and energetic manner.**

**…works were drawn being conscious of the ideas of "a chunk", solid**

**object. I believe a chunk appears to be the core of the planet earth and also**

**human deeds.”** *(Nagachoo) (translation by Minako Jackson)*

**“Nagachoo - Expressing Japanese spirit in his original way”**

Nagachoo - Japanese artist based in Chiba, Japan - made his presence felt in Liverpool through his art and street performances, along the Independents Biennial 2006.

Being introduced by Minako Jackson to local artist and curator Nicole Bartos, Nagachoo has been invited in 2006 to the Liverpool Independents Biennial, together with Mieko Noguchi - glass artist based in Kanagawa Japan; they exhibited along other local artists as part of the "Fire & Eurhythmy" exhibition, which took place at Ikonography Gallery on Mathew Street, Liverpool.

Nagachoo has been a street performer since 15 years now, visiting and performing in 8 countries so far: Spain, Thailand, Bali (Indonesia), America (New York), etc.

I've witnessed some of his street and indoors performances, including the "Ombu" style (which means="piggy-back" or for a better understanding of the terms, I was explained that "Ombu" is actually used in the relation mother and baby: 'mother carrying baby on her back'). I admired this natural attitude and correlation with the art and artist.

Nagachoo is carrying his artwork/ 'creation' on his back almost everywhere he is going to and his motivation is: 'the challenge to the society'. He challenges the preconception of and about ART and also wants to prove that his art and art generally, can be viewed/ presented without much costs, without much money implication, just simply as Zen exists around us. As an independent artist he is emphasizing that the 'exhibition in a Gallery is not always necessary…'.

During his past artistic activity, Nagachoo has been working with some local communities in Bali along a local festival, meeting artists and working with children and adult groups.

Some of his most important artistic achievements and experiences seem to be the two solo exhibitions both held in Japan, Tokyo. First one held in Senkawa area of Tokyo, in a small theatre space, where he danced freely and exhibited his work. Since one of his dreams was to dance in a theatre space, this event remains of great importance to the artist.

The solo exhibition held in 1996 in Nihombashi area from Tokyo (where most of his work sold), is significant to the artist trough the intensity of each day activity along the event; he worked with musicians and performed every single day of this show. The concept was "Feel the floor". The gallery was laid with futon mattresses, where participating audience would relax, lying down while following the event/ performance in a very relaxed and natural way. Formality was excluded.

The artist has a wide portfolio within mixed media and live performance Art, 'happening', involving dancing, painting or Calligraphy at huge scale, flute music, etc. He also excels in creating paintings and mixed media work, combining the 'old and the new 'techniques such as: calligraphy or pyrography (a wood burning technique using a specific tool) and oil painting creating unique abstract artworks with a Japanese spirit.

“His approach to performance is truly original through a combination of traditional folk based elements and contemporary art ideas. Has widely been exhibiting and performing and being awarded a few prestigious awards.

Nagachoo started to explore his dance ever since he was shocked to watch Antonio Gades' film, "Carmen" to find such a unique way of dance. He unconsciously aware of Budo (marshal arts) essence naturally built-in to his dance style. He finds happiness in re-discovering himself in different movements.

Started his creative career in 1983 with the release of his comic book "Tokkuri". Since, he organised 16 exhibitions under various themes, has been accepted twice to Liquitex Bienniale ('93, '94) and has been awarded few prizes and encouragement awards from various art competitions, such as: a Serge Marjisse Prize, a Grand Prize of the 6th Art World Awards, Unique Awards in the 11th and 12th Yuten Awards; received a merit recognition in the 12th Neko Daisuki Competition; won an Encouragement Awards in the 6th and 7th Fude-Asobi (2001/2002); won an Encouragement Award in The 3rd Lion Illustration Competition and in 2003 an Award of Excellence in The 3rd Postcard Print Competition

Meanwhile, Nagachoo has been dancing regardless of time and space, in the streets, parks, at live venues and festivals.

Text put together by Nicole Bartos, after interviewing the artist and using extracts from Nagachoo’s biography.

Interview assisted by Minako Jackson who has covered all translation matters, 12 October 2006, Liverpool.

***Read more about the artist or view more work:***

http://www.gallery4allarts.com/nagachoo%20intro%20essay.htm

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**Andor Kӧmives**

***Critical presentation By Dan Ratiu,*** *2001*

**“Komives Andor: “The Eye of the heart””**

Komives Andor ia a prestigious painter who has reached the complete artistic maturity; he is a senior lecturer at the University of Art and Design, (Cluj Napoca), his works could be found in public and private collections from many countries (Romania, Hungary, Spain, Germany, France, Israel, the Netherlands, Switzerland). Alomf with the time, he drew the attention of several well-known art historians and critics. The defining feature of Komives Andor’s art is the complete freedom- regarding the themes, the techniques and the colours – of practicing art, fact that permitted him to overpass the traditional limits of painting and graphics and led him towards unconventional territories such as objects, installations and performances.

...” Two distinctive impulses- a playful one and a serious one conduct his artistic creation, configuring two opposite profiles: a playful-ironical one and a grave-poetical one. ...

The dominant nuance is the combination of gravity and poetry with which he manipulates older and newer motives and the symbols- the mirror, the unicorn, the spring, the boat, thje hand, the eye, the heart, the wormen, the mermaid, the pyramid, the sphinx- that concentrically delimitate the recurrent themes of his painting: the dream, the travel, the giving, the love, the destiny. The romantic spirit embodied in his work is also suggested by the paintings’ titles (....eg. “The fragrance of the night” or by the titles of different series of works (“Touching the heart”, “The maid’s dream”).

There are new elements at the chromatic and composition level. New forms of expression, like the pseudo-monocromatism white- black-blue, are added to the expressionist palette extended to the entire chromatic spectrum. Employed especially in paintings of ample dimensions, this pseudo-monocromatism brings more limpidity and expressivity. The composition, conducted on the principle of continence, aims at simplifying the image through the elimination of superfluous, purely decorative elements. The importance of the drawing is reconsidered: the line, the shades, the fluid contours are freely employed, fact that leads to the mutual liberation of the drawing and colour. From here, a new pictorial technique is born that combines the gestural freedom of the graphist, sometimes willingly “primitive”, with the game of transparencies and opacities permitted by the using of the acrylics colours that imitate either the watercolours technique or that of the oil painting. If there were to give just a few historical guidelines, the suggestions go from the ancient frescoes and the Greek black-figure ceramics- in the small, modular paintings – to Franz Marc’s expressions or Picasso’s blue stage- in the paintings of ample dimensions.

There is also, (...), a constant element of Komives Andor’s artistic enterprise: the fascination towards the hidden, magical dimension of the world and of the soul. The painter first explores their zones of shadow, of ambiguity, placed between the visible and the invisible, reality and fiction, love and hatred, Paradise and Inferno. (...) But they are only the transition towards the ultimate, fabulous zone, placed beyond of what we ordinarily call the paradisiacal topos of purity and innocence, which is that of childhood, and the depths of the in-love self. For Komives Andor, their mirror is the painting, and its “discourse” is essentially in-love.” (...)

Text written by Dr. Dan Ratiu, 2001 (presently senior lecturer of Aesthetics and Contemporary theories of Art at the Department of Philosophy, Babes Bolyai University of Cluj-Napoca, Romania)

**Fanchon Frӧlich**

***Critical review by Jeremy Reed,*** *London, 2008*

**“Neural Supernovae”**

"Fanchon Fröhlich’s paintings are essentially neural, in that their explosive delivery of colour maps out work that takes its direction from inner landscapes given the form of abstract configuration. With a background in linguistic philosophy and science, Fanchon began painting at the Liverpool College of Art, largely as a figurative artist, before her seminal involvement with the etcher S.W. Hayter’s Atelier 17 in Paris, an experience that radically challenged her formative experiments with figurative painting, and transformed her into the liberated proponent of abstract expressionism who we know today. Only a small number of Fanchon’s early works have survived, but amongst them is the achingly sensitive portrait of her late husband, the physicist, Herbert Frohlich, shown here, as a superb example of her ability to bring the complex inner thinker to light, so that we the viewer are confronted directly with the man’s characteristic preoccupation with thought processes, as his means of connecting with the quantum universe by way of physics.

Part of Fanchon’s greatness lies in her ability to continually reinvent herself as an artist. Her writings on philosophy, science and art, her immense European culture, that also takes in the work of the American abstract expressionists, as well as the Japanese influences on her art, initiated by a period of work with Goto San in Kyoto, have all combined over the years, to the continuous and lively remaking of her art as the dominant expression of a life committed to imaginative creativity.

In 1991, Fanchon always in search of the new founded the Collective Phenomena, an art movement characterised by having several painters working abstractly together on a surface that takes its force from concentrated spontaneity within the participants, the activity often being performed live to the accompaniment of Lawrence Ball’s extempore piano music. The work of the Collective Phenomena, beautiful, disturbing, powerfully conflicting and neurologically menacing, is integral to the provocatively challenging retrospective of an artist at last coming up for serious consideration as a major painter.

Fanchon’s connections to Liverpool too, as the concealed city buried in the subtext to her art, forms another important aspect of her creative growth as an artist, right from her early years of studying at the Liverpool College of Art, to assimilating the city’s indigenous culture into the textural density of her work as place, no matter how abstractly overwritten. Her work, always celebratory in tone and driving in energy, is the unstoppable example of an artist working with courage at the edge, and one who is prepared to accept all experience as subject matter for art, and to compound the risks proposed by pioneering into adventurous experimentation. I would point for example to the painting Visual Music V11 Lyrical Moon, a collaboration between Fanchon and Sylvie Le Seac’h, as a superb instance of the collective method, in which intense colour mixed with acute sensory experience, come together as the fusion of energies instrumental to creating a spontaneous work of visionary intensity. But for all Fanchon’s education in philosophic and scientific disciplines, the work is never prohibitively cerebral, but always moves seamlessly from mental conception to imaginative expression without trace of interruption.

Almost entirely conceived in Liverpool, in a studio with aerospace-silver walls, high up in her old 19th century house (...), Fanchon Fröhlich who works in a light peculiar to her adopted city, has produced a highly original body of work, edgy, impacting, colourful, energised, and totally, unapologetically the real thing."

(***Jeremy Reed*** *is an internationally acclaimed poet and writer, based in London who has publish many books and held many art and poetry performances around the UK and abroad)*

**Nicole Bartos**

*Statement*

Nicole Bartos, is an artist fascinated by the metaphysical, spiritual philosophy and by the discovery of the extra-sensorial world; feeling the invisible.

"I also, love prayer of the heart and aim to link my art to this side of things, to achieve a real, valuable experience and contribute to the universal beneficial pulse through art; a progression of steps on the spiritual ladder."

Artist and curator of Hungarian-Romanian origins, based in Liverpool. Since an early age, Nicole Bartos has experienced art in many different forms with great dedication and a thirst for discovery and experiment. Her best artistic achievements are in the field of mixed media and experimental art (“Structures and Geometries” - experimental research), site specific installation, abstract painting, experimental drawing, photography and ceramics sculpture. Graduated and post-graduated from the Ioan Andreescu, Academy of Visual Arts, Romania, Nicole Bartos was awarded a National Graduates’ Award for Ceramics, by the Romanian National Fine Artists’ Union, to which she was accepted as a member immediately after her degree in ceramics and glass, in 1997. To date, Nicole has organised and curated numerous exhibitions and art projects. She has worked and collaborated with many prestigious local and international artists, from a wide range of artistic backgrounds such as, Peter Frúcht, Marina Moreno, Terry Sullivan, Derek Culley, Michael Meldru, Lei Liang, Nagachoo, Fanchon Fröhlich, Ada Villa, and many, many others. Since 2006, Nicole has established and runs Gallery4allarts (www.gallery4allarts.com). Since 2006, Nicole has established and runs Gallery4allarts. (**www.gallery4allarts.com**).

Curently, Nicole Bartos, exhibits **‘APERTURES’** - an installation/ montage of her most recent oil paintings in the hall of the Old Polices Station until late December 2015. She will also, perform a classical music recital there on 5th December, part of the Gallery4allarts’ **‘SOUL FOOD’ – ‘Arias, songs and Art’** programme 2015. More information on the Gallery4allarts website.

**Roland Keogh**

***Statement***

“I initially trained & worked as an architect. For the past 8 years I have taken up painting full time. The painting bug took hold in a little corner of paradise -   a well known artist colony in the foothills of the Pyrenees (Association St Henri), where my work would end up in the end of summer auctions and was sold consistently. I have the distinction of being the only artist to ever have a painting stolen on auction day in the 20 years of the artist colony's existence!

My influences in art have come from a varied background both professionally and personally.  
 I grew up in South Africa, France and Ireland as well as the UK. I travelled extensively as cabin crew for British Airways for 10 years experiencing new countries, cultures, exhibitions and people.  Both architecture and art training have provided me with my lenses as a means of assimilating, digesting and creating something from this enormous chaotic disparity.  
 Art has been a counterbalance to my architectural training. The freedom in instinctive and subconscious Art balanced well with the discipline and cerebral nature of architecture. Yet the architectural training on my original architecture degree would very likely be little different to an arts degree, such was the level of creativity needed.  My strength always lay in the creative side and hammered into a discipline from what can be described as a renaissance like training of endless possibilities. Artistically, my creative eye has looked inwardly for subject matter touching on both abstract and figurative in a personal take on expressionism, often with a nod to urban landscapes. My work relies on a mixture of the spark from the subconscious in a dialogue with the rationalizing of the conscious eye.

*Art has to talk and involve the spectator, without which the art would mean nothing. The art needs to please to both the intellectual and aesthetic senses.... and properly engage the person to respond actively.*  
   It is no use having a painting on the wall if you give up looking at it; the art needs to have the richness to compete with the moving picture of a television screen. What one person sees will be different from the next person as I hope my paintings take the viewer on a journey. My intention is not to totally dictate the form of that journey. Instead I hope to channel the viewer to connect with their own internal fantasy which will always be much richer than what can be provided by a painting or reality for that matter.  
   
My media tends to be based on Acrylics, for speed of drying. Other recurring medium for texture and depth involve tar and refined plaster.”

**Ada Villa**

"Ada Villa has made Abruzzo (Italy) her adopted country. For many years, she travelled around the world (Europe, South America and Canada), but it was only in the Abruzzo countryside that she found the serenity that permitted her to devote herself entirely to painting.

After her graduation in the Institute of San Giuseppe in Macerate she attended the Faculty of Philosophy. She published novels and wrote poetries and stories, but it was only in 1995, in Provence, in the South of France that she started painting on the wake of emotion derived from the brightness of the landscape beloved of Van Gogh.”

Due to her husband’s job, she has travelled to Caracas where she met the artist Hidelmary Viscaya, of whom she became a pupil. Because of this cultural experience and the stimulus of her teacher, who says: “Ada has a real and authentic natural talent”, is sure that her painting acquires an ever more determining weight in her life.

Later, she has spent a long time in Paris and Holland, where she has visited some of the most famous museums in the world, which stimulated her need to express herself and to improve her painting technique through studies and comparison with other contemporary artists.

Ada has exhibited widely through many group and solo exhibitions in countries such as: Italy (Pescara, Florence, Chieti, Ferrara, Francavilla al Mare, Lazio and Molise, Frisa, Perugia (“The 8th Award Biennial of Contemporary Art Torre Strozzi”), etc); Holland, France (Paris) and has also, participated as a poet to a variety of art and poetry related events.

She is a member of the artist group “Forms Opens Art” from Pescara,

Since 1988 when Ada Villa, has also published her novel “Una Luna”, Ada Villa has participated to many exhibitions and highly official poetry events in Pescara (Italy) and Paris (2007).

For her 2007 literature, “Writing Women” with the story “My job’s Mom”, she has been awarded by critics the Silver plate during the National Competition.

In 2008 she has been awarded the National Prize for Poetry “The door of Paradise” with the book “With Naturalness”.

The ‘Traces’, publishing company, has chosen some of her paintings for the covers of several published books.