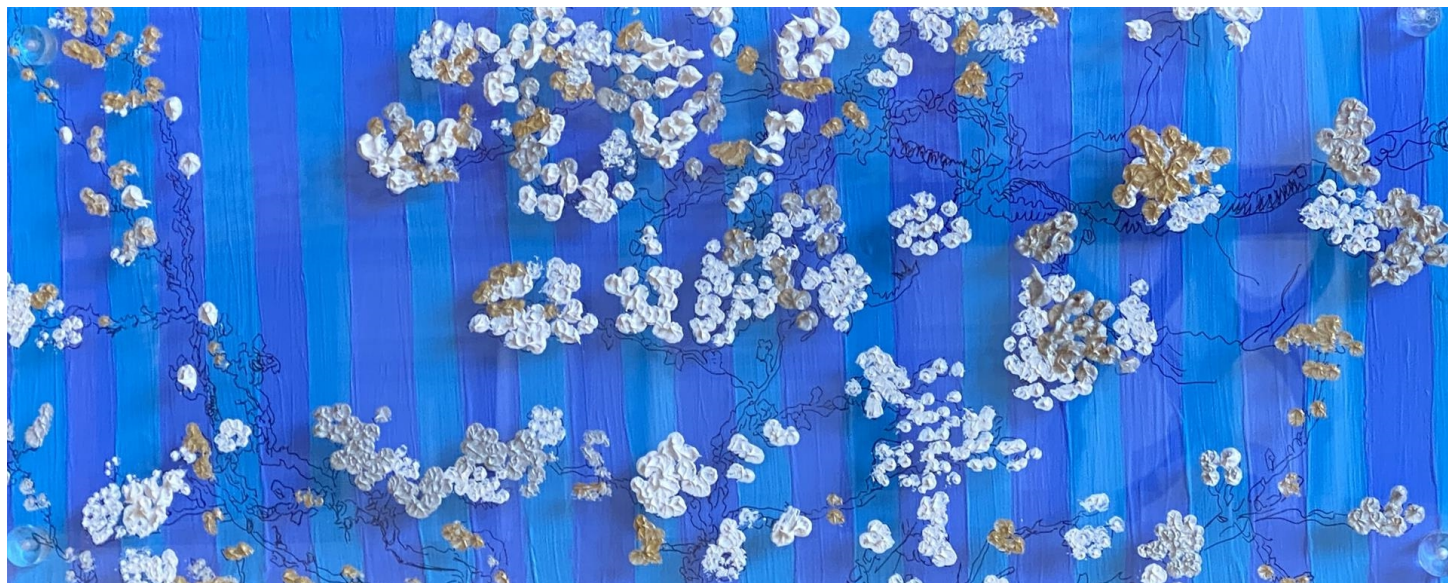


## DIGITAL CERTIFICATION



<b>Author:</b>	MOISE GIANNA
<b>Title:</b>	FIORI DI MANDORLO 2
<b>Year:</b>	2010
<b>Dimensions:</b>	18 (H) x 45 (W) 5 (z) cm
<b>Technique:</b>	OIL AND ACRYLIC ON PLEXIGLAS

### Description:

FIORI DI MANDORLO 2

[HTTP://WWW.GIANNAMOISE.COM/PITTURA2011.HTML](http://www.giannamoise.com/pittura2011.html)

2010 - 18CM X 45CM, OIL AND ACRYLIC ON PLEXIGLAS

“LA PRIMA VIRTÙ DI UN DIPINTO È DI ESSERE UNA FESTA PER GLI OCCHI.”  
EUGÈNE DELACROIX

I LAVORI DI GIANNA MOISE RAPPRESENTANO ALBERI DI MANDORLO FIORITI, DIPINTI MINUZIOSAMENTE SU LASTRE DI PLEXIGLAS CHE PROIETTANO LA LORO AGGRAZIATA OMBRA SU UN FONDO COLORATO. SONO OPERE DELIBERATAMENTE ISPIRATE AL VAN GOGH PIÙ ORIENTALE, QUELLO AFFASCINATO DALLA FOLGORANTE VISIONE DEI MAESTRI XILOGRAFICI GIAPPONESI. IN QUESTA LIBERA INTERPRETAZIONE DI UN MOTIVO ICONOGRAFICO TRADIZIONALE È EVIDENTE COME L'IMITAZIONE DELLA NATURA PER L'ARTISTA PASSI SEMPRE ATTRAVERSO IL FILTRO DELL'ARTE.

GIANNA MOISE ASSECONDA LA NATURA DEI MATERIALI, PIEGANDO IL PROPRIO MODUS OPERANDI ALLE NECESSITÀ DEL CASO. QUANDO DIPINGE SUL CARTONE TRAFORATO, USA COLORI CHE POSSANO RIEMPIERE IL LARGO RETICOLO DI FORI CHE NE COMPONGONO LA TRAMA. SE USA IL PLEXIGLAS ABBINATO ALLA TELA, È ATTENTA A ESALTARNE LE VIRTÙ DI TRASPARENZA E LUCENTEZZA. IN SOSTANZA, NELLA RICERCA DELL'ARTISTA OGNI MATERIALE

E OGNI TECNICA SI PIEGANO ALLE ESIGENZE DI UNO SPERIMENTALISMO DOLCE, LA CUI ORIGINE RISIEME FORSE IN UN ATTEGGIAMENTO DI ORIENTALE CONDISCENDENZA VERSO L'INTIMA ESSENZA DI TUTTE LE COSE.

GIANNA MOISE È UNA CREATRICE NATURALE. NON È UN CASO CHE PROPRIO LA NATURA, CON LE SUE FORME, SIA ANCHE LA PRINCIPALE FONTE D'ISPIRAZIONE DELL'ARTISTA ED È IL RIFLESSO DI UNA PARTICOLARE SENSIBILITÀ COGNITIVA.

DA ABSTRACT DI "MORE IS MORE" DI IVAN QUARONI

"THE FIRST VIRTUE OF A PAINTING IS TO BE A FEAST FOR THE EYES."  
EUGÈNE DELACROIX

A FEW OF THE GIANNA MOISE'S WORKS REPRESENT FLOWERING ALMOND TREES,  
METICULOUSLY PAINTED ON PLEXIG

### About the Author:



Gianna Moise

I was born in Milan, where I still live. I'm married and have three kids, as well as four dogs.

I am Jewish. My father was Greek, whilst my mother was Italian. During the Nazi persecution against Jewish people she was forced to flee and find refuge in different countries, such as France where she was granted to study until university.

I studied Chemical Engineering at the Politecnico in Milan

My art is solely a representation of my perspective on the world. A perspective and insight into my way of thinking and living. My daily day life consists in praying, practicing yoga and loving my family and my dogs. This led to the recurrent themes in my art work to be: nature and the various symbologies to it, the shape of hearts and images of prayers.

Following my degree, I worked and studied in the fashion sector, mainly concentrating in the design of underwear, at the Maragoni institute. Later I also attended Brera's evening art school.

The first painting I did was solely out of spontaneity. The latter feeling led to a heart, consisting in the simple squeezing of oil coloured tube, on a 30 x 30 canvas.

This experience led to a long period of time, where I developed and played around with this specific technique.

The peculiarity of these paintings is the three-dimensionality they behold. This is thanks to the fact that their colour is emphasised by looking at it in various directions. This allows and gives the artwork a different light, where one might describe it as more intense characterised by a pasty and bright colour. With the same aforementioned technique, I realized a series of paintings with a cardboard base, characterised with resins, acrylic and gold. This, once more, gave me the opportunity to further develop the three-dimensionality of my paintings. The reason being is that, in the case at hand, there are various pores in the cardboard which associate it with this three-dimensionality, as it resembles beehives.

Fish, flies and dragonflies are synonymous with archetypes, as they do not emit sounds. They manage to move around 360° and have the ability to easily adapt to their surrounding environment without any difficulty. We sho



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