

Patrizia A. Salles



2019 - 2022

Patrizia A. Salles



Rebirth / 2021(detail), Dream Series

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Patrizia A. Salles: *a journey of exploration and diversity — of place, culture and time.*

1969-1976
Omaha NE

1958-1960
Colorado Springs
CO

1979-2005
Houston TX

1976-1979
Atlanta GA

2005-2016
St. Kitts & Nevis WI

1958
Bordeaux FR

1969
Nuremberg DE

2016-2022
Riviera FR & IT

1963-1969
Roma IT

1960-1963
Tripoli LY

Years of living internationally contribute to a diverse body of work. History and archeology, two of Patrizia's passions are persistent in her art, an awareness of schemes that forever repeat. Her art speaks eternal, mystic, mythical — rooted through time a veil separating mortal from immortal, fact from fiction.

Dominant features in her art are motion — the constant cycles of our earth and the movement of her people through space and time; and texture — of place, the rich essence of our natural and decorative environments, humanity and culture.

Looking to our past, Patrizia aspires to influence a better future.

Alessio Santiago Policarpo
Curator and Art Historian
Translated from Italian

Esox 2 / 2017 (detail)
Mixed media
Museum Collection
Italy



From a very young age, Patrizia A. Salles pursued and cultivated a passionate artistic aptitude, achieving extraordinary results. At the age of seventeen, not surprisingly, she was awarded the renowned "Scholastics Art Gold Key Award," for Nebraska and obtaining a honorable mention at the New York competition. She completed university studies in the arts in the United States at the Art Institute in Atlanta.

Of note, is her informed and cultural background of considerable international scope. Born in France, Patrizia was trained and worked in the USA and currently lives in Italy. Her countless journeys have enriched and opened her eyes to diversity - sometimes in the extreme - of what exists among the peoples of our earth. At the same time however, constantly recognizing a common essence within the diversity of humanity, a unity, notably within the spiritual realm: every nation, every civilization and every age has linked its destiny to faith and in something deeper which transcends material reality.

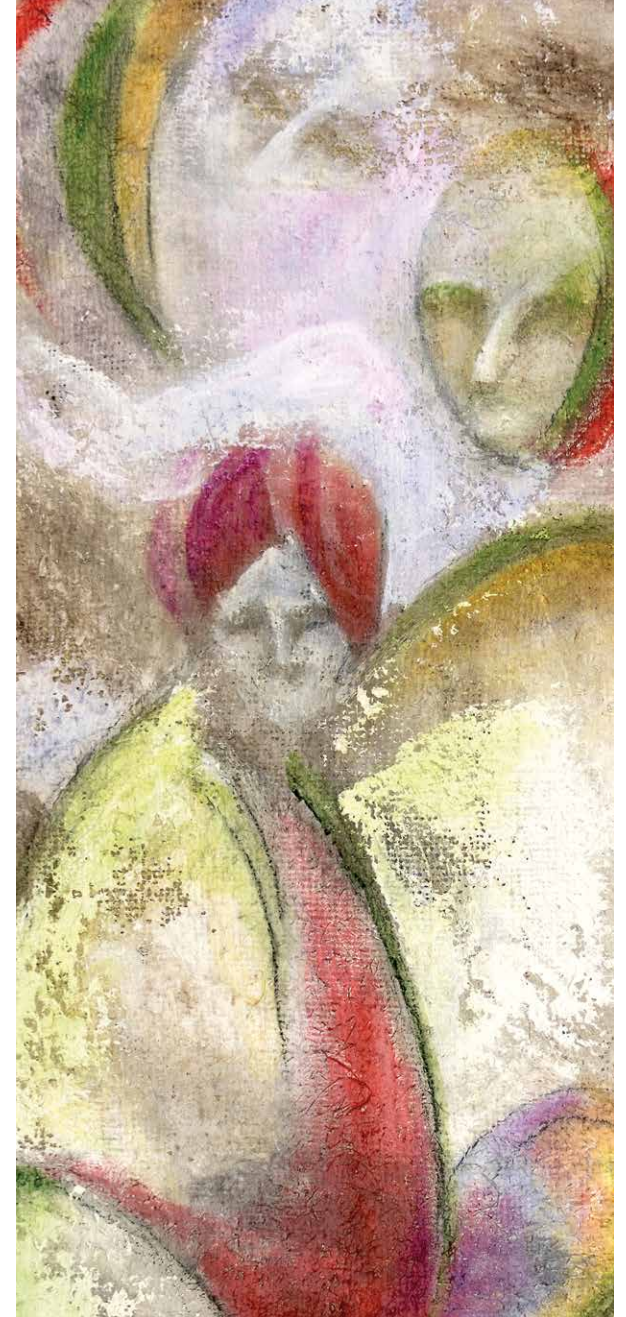
A dimension connected to the sacred, influences filled with meaning of a variegated artistic expression, manifest in every corner of the world.

On the occasion of the “Mother Earth” exhibition held in the summer of 2019 at the Girolamo Rossi Archaeological Museum in Ventimiglia, the artist exhibited in the rooms alongside and in dialogue with the Roman sculptures preserved therein. Paintings depicting subjects taken from the ancients, divinities of the Greco-Roman pantheon, but revisited and recreated in mixed media utilizing bold colors. One painting in particular stands out above all: Hera III, in which the head of Juno is portrayed, a sculpture from the 1st century AD and symbol of the Ventimiglia museum. The frontal view of the goddess painted by Patrizia is tightly cropped, giving the work an almost hypnotic effect: the empty eyes of the sculpture observe us from a distant past, questioning the meaning of

the present and the fate and heritage of an ancient, shipwrecked world, yes, one that is intensely dreamed-of and still admired in modern times.

Many great contemporary masters have paid homage and quoted the works of the ancients; Pistoletto, Paolini, Parmigiani and Mitoraj come to mind, sometimes through somewhat forced or unsettling reinterpretations. Patrizia on the other hand, has always sought a style that does not misrepresent the iconography of those artistic civilization.

Her artistic research is therefore essentially referenced to the patrimony and visual heritage of the past. However, this artist’s intent should not be misconstrued as “sterile reconstruction” or of static “quotationism.” Her ideals and desire are linked to a type of thought that does not identify with history’s radical discords, nor with the concept of artistic reconstruction. The flow of history, the continuity with



Too Bazaar / 2019 (detail), mixed media



Lilith Vase / 2011 (detail), mixed media mosaic

tradition, the regeneration of images, archetypes and models, follow an ethereal trajectory: maxims that survive and re-emerge despite the attempts by many artists to repudiate everything that has been produced before them. Past and present merge, intertwined in an unavoidable mesh. Our time, rediscovered is in debt to what was created by our ancestors, a recognition that those values and images (may) still have meaning.

A painting that pays homage to the Venus of the Balzi Rossi, a statuette dating back to the Upper Paleolithic (18,000 BC approximately) — preserved in the Musée des Antiquités Nationales in Saint Germain-en-Laye, — is an ancient symbol of fertility: Patrizia reintroduces this type of image, with an aim to reflect a concept common to many civilizations, namely of woman as a metaphor for mother-earth, as a source of life and nourishment. We can read the work not simply as an allusion to physical regeneration aimed at the continuation of the species — which

would be rather trivial — we can however, consider the message as an examination of the prolific side of woman, as a muse from a metaphysical perspective coupled with that of creator — of culture, art, reflection. Woman, for too long under-valued and still obscured in some countries, is the main character of the visual research of our artist: Patrizia aspires to instill courage in all the women of the world who still have to fight to have their rights recognized, her art a powerful means for this noble goal.

The thirst for experimentation led the artist to work not only in the field of painting and sculpture, but also in the creation of vases and mosaics: Patrizia perfected the latter technique in Venice. An intriguing example is certainly the Lilith Vase: it is black, as it alludes to Lilith, a nocturnal creature from the Akkadian myth of ancient Iraq, also absorbed in Jewish tradition. In this work Patrizia speaks of woman. In fact Lilith embodies the feminine principle in particular the negative side in connection with sin, however the artist has probably

chosen this subject to visualize a nineteenth-century interpretation: Lilith as the dark side of woman, which actually translates into rebellion, in opposition to the constraints imposed by the male world. On a technical level, it should be noted that the vase was fired following a typical Caribbean procedure, whereby the ceramic base was placed in an open pit with coconut shells. It is an amalgamation: in Patrizia's research, variegated cultural elements merge, different traditions and technical methods becoming intertwined.

Through the representation of characters from antiquity, Patrizia intends to establish

a connection with the men and women of today. The fascinating looks which seek our eyes, reflect strong personalities: a narrative of personages who left testimony of themselves and above all, of their heroic deeds via a portrait or commission — superb visual works of their personal likeness, with the pretext of ingratiating themselves with their gods. Through the ages art passes on the memory of myths, stories and personalities that give shape to eternal dreams, which are also ours: that of finding a decisive answer in beauty, a comfort to quell the torments of the human condition, forget the fears of our ancestors and elevate the spirit.

Hera IV / 2019 (detail), mixed media. Private collection, Italy



madre terra: nelle nostre mani mother earth: in our hands



Museo Archeologico Rossi Ventimiglia, Italia
www.marventimiglia.it

June 21 to August 17, 2019

Opening Reception:
June 21, 2019

Conference: August 1, 2019
Ancient Influences in Contemporary Art — alterations in change
Alexis Policarpo presenter, Daniela Gondolfi introduction, Silvia Alborno closing with the artist Patrizia A. Salles in discovery of the Mother Earth exhibition

In Closing: August 17, 2019
Divine Beings of Antiquity —
Conversations with the artist Patrizia A. Salles in dialog with museum curator Fabio Puma, between her own works and Museum artifacts

21 giugno -17 agosto 2019

Vernissage:
21 giugno 2019

Conference: 1 agosto 2019
L'antico Nell'arte Contemporanea —
memoria e mutamenti
Conferenza di Alessio Santiago Policarpo, introduce Daniela Gandolfi Policarpo, introduce Daniela Gandolfi Concludono Silvia Alborno con l'artista Patrizia A. Salles alla scoperta della mostra Madre Terra

Finissage: 17 agosto 2019
Divine Beings of Antiquity;
Conversazione dell'artista Patrizia A. Salles con curatore del museo Fabio Puma sul dialogo fra le proprie opere e alcuni reperti del Museo



In Our Hands
2019

Cement, steel, wire
28.50.45 cm
10.20.18 in

Patrizia A. Salles

A midday sun
face softly shielded.
Cape billowing she stands,
her ocean mirrors
sapphire before her.

Head modestly inclined,
she casts her eyes earthward.
Cupped hands joined
in humble acceptance,

Is it regret?

Mother Earth
life-giving, nurturing.
Our existence
springs from her.

Our demise
will it be the end of her?

Is she resigned to this,
a predestined fate?

Her only desire:
Respect, care,
discipline,
love

Il sole di mezzogiorno
Il viso leggermente nascosto.
La mantella fluttuante si solleva,
Lo specchio marino
Di zaffiro davanti a lei.

La testa delicatamente inclinata
Lo sguardo chinato a terra,
Mani unite
in umile accettazione,

È rimpianto?

Madre Terra
vivificante, nutriente.
La nostra vita
Sgorga da lei.

Il nostro fallimento
sarà la sua fine?

È rassegnata a ciò,
Un fato predestinato?

I suoi unici desideri:
Rispetto, cura,
disciplina,
amore



Madre Terra
2019

Cement, steel, wire
165.150.80 cm / 65.60.32 in
Public Garden, Italy

Three Sisters
2017

Sister I
Acrylic on jute
180 x 40 cm
Private collection
California



Sister II
Acrylic on jute
180 x 40 cm
Private collection
California



Sister III
Acrylic on jute
180 x 40 cm
Private Collection
Italy



an archaeological museum for contemporary art

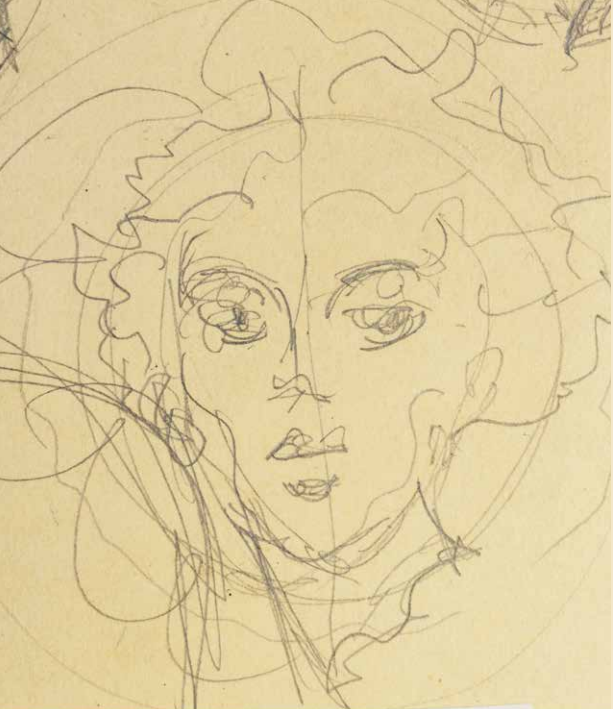


Daniela Gondolfi
Director, Istituto
Internazionale
di Studi Liguri

Since 2005, Qui Presenti, an association for the development of the arts and culture, in collaboration with the Museo MAR and the Bicknell Museum in Bordighera, Italy have hosted exhibitions of international contemporary artists. Conceived in 2004 by curator Silvia Albornò, "Reperti Contemporanei" or "Contemporary Discoveries" organizes annual events to showcase artistic exhibitions, installations, conferences and performances. "In a flow involving an expanding worldwide audience, not only of amateurs and collectors, but also of critics, public and private bodies, cultural institutes and museums with years of tradition and historical experience," the program, described as a "transparent cube," aims to bring together within the rooms of the Museum, artifacts of the past with works by emerging and established artists in the world of contemporary art.

In 2008, then again in 2010 the program added "Contemporary Art Day," organized by AMACI (Association of Italian Contemporary Art Museums). Thanks to the Italian Institute of Culture,





"Contemporary Art Day" now takes place every year in October and has become a fixed appointment at the MAR and worldwide. After the 2009 "Contemporary Discoveries" exhibition "Borders," MAR Ventimiglia was included in the "Guide to Contemporary Art Places in Italy" by art critic Elena Del Drago, published by Mondatori-Electa Editons.

"Contemporary Discoveries" is a sustainable and enlightening event that respects the fascinating and historic custodial sites, particularly at the MAR Ventimiglia. Thanks to essential collaborations with public and private bodies, and in support of the restoration and enrichment of precious museum assets, every year the program continues to present important projects often coinciding with the "Contemporary Art Day," In 2019 two projects were realized: the exhibition "Mother Earth," with the mixed-media works of American artist Patrizia A. Salles and the collective event "Fil Rouge."





Sala della Scultura

un museo archeologico per l'arte contemporanea

Dal 2005, su proposta dell'associazione "qui presenti", associazione per lo sviluppo di arti e culture, il Museo Archeologico Rossi di Ventimiglia ospita, in contemporanea al Museo Bicknell di Bordighera, mostre di artisti contemporanei noti a livello internazionale. Il progetto è stato ideato a fine 2004 dalla curatrice Silvia Alborno. L'evento contenitore, reperti contemporanei, è descritto nel progetto originario come un "cubo trasparente" che prevede esposizioni, installazioni, conferenze, performances presentate a cadenza annuale. Esso si propone di accostare nelle sale del Museo, ai reperti del passato, opere di artisti emergenti o già affermati nel mondo dell'arte contemporanea, "in un flusso che già coinvolge a livello mondiale un pubblico sempre più allargato, non solo di amatori e collezionisti, ma anche di critici, enti pubblici e privati, istituti di cultura, musei di lunga esperienza e tradizione."

Il progetto continua nel 2008, e nel 2010, il suo primo evento nell'ambito della 5a edizione della "Giornata del

Contemporaneo", indetta da AMACI (Associazione dei Musei d'Arte Contemporanea Italiani) che ha luogo ogni anno ad ottobre ed è ormai diventato un appuntamento fisso ed esteso, grazie agli Istituti italiani di cultura, a livello mondiale. Nel 2009, a seguito della mostra "Confini," il MAR Ventimiglia è stato inserito nella Guida ai luoghi dell'arte contemporanea in Italia, curata da Elena Del Drago, per le edizioni Mondadori-Electa.

"Reperti contemporanei" è un evento sostenibile e leggero, che rispetta i fascinosi siti-custodi del passato che lo ospitano e continua ogni anno a presentare importanti progetti, spesso in coincidenza con la "Giornata del Contemporaneo", grazie anche a fondamentali collaborazioni con enti pubblici e privati, al fine di sostenere la rinascita e la valorizzazione di patrimoni preziosi in colloquio con le espressioni più avanzate ed attuali dell'arte contemporanea. Nel 2019 due progetti realizzati: La mostra Madre Terra, con le opere materiche dell'artista americana Patrizia A. Salles, e l'evento collettivo Fil Rouge.



Silvia Alborno
Qui Presenti
Curator/Curatora
Contemporary
Discoveries/
Ripeti
Contemporanei

Interpretations of past cultures and societal change are the focus of Patrizia's solo exhibition, how civilizations evolve, grow, progress and transform. Dug from the ancients, melded in contemporary thought, "Mother Earth" suggests strata revealed from our earth in reverse, of historical and scientific discovery. As would be found in a crumbling palace or church her mixed media canvases and sculptures contrast ruggedness with opulence, of exquisite details shining through the shabby remains of a once revered scene. The art speaks eternal, mystic, mythical — rooted through time a veil separating mortal from immortal.

Looking into our past, "Mother Earth" aims to raise awareness of our future. When asked "Why the Mother Earth theme?" Patrizia replied: "Research into the subject matter for my art has unearthed many facts. Our time here is an echo of what has come before and we keep repeating the same mistakes. My aim is to shed insight on our history to foster an understanding of our past failings so they may be reconciled for a better tomorrow."



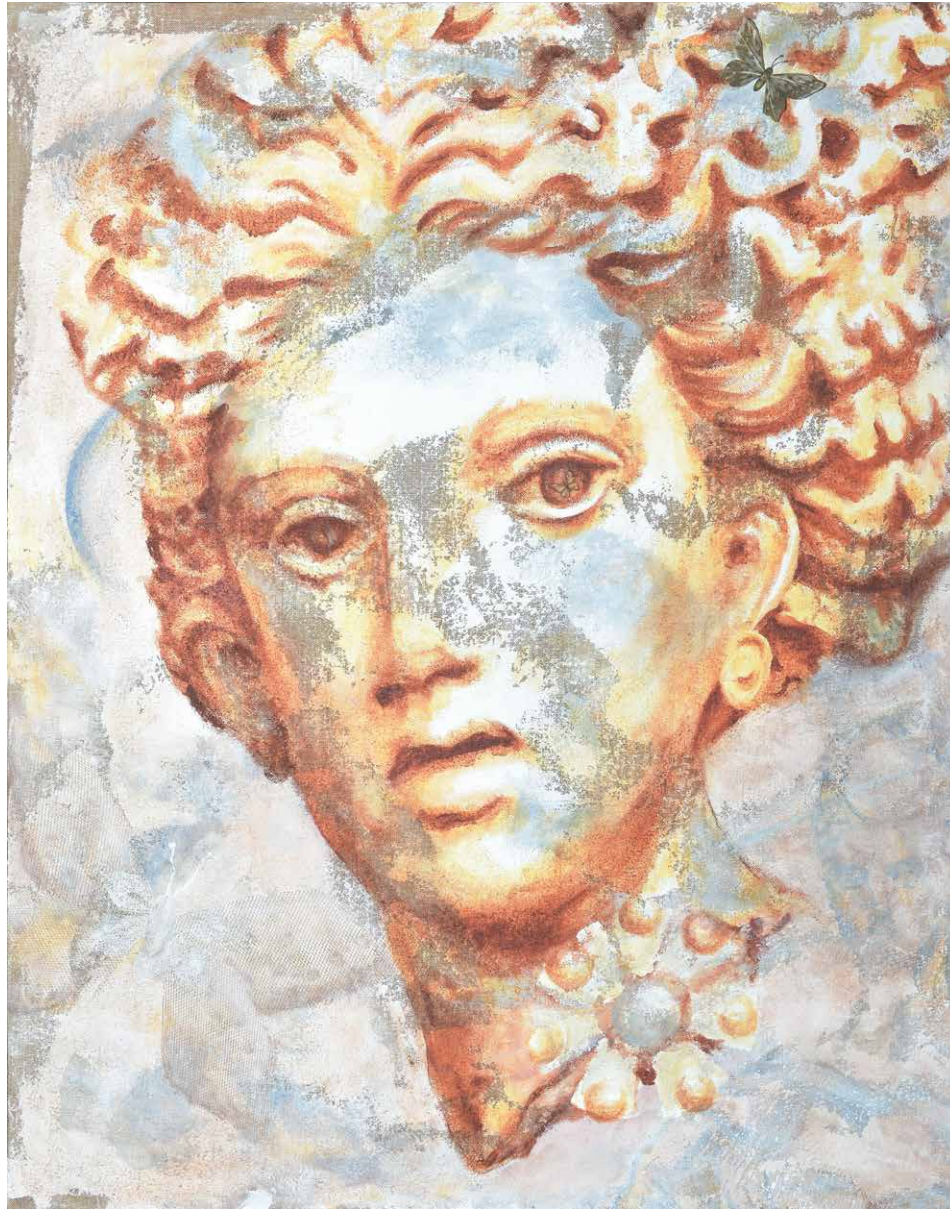
Sala Verso Albintimilium



Le interpretazioni pittoriche delle culture del passato e i cambiamenti sociali sono al centro della mostra di Patrizia. Il modo in cui le civiltà evolvono, crescono, progrediscono e si trasformano. Attinta dagli antichi, fusa nel pensiero contemporaneo, "Madre Terra" suggerisce strati rivelati dalla nostra terra che vanno al contrario delle scoperte storiche e scientifiche. Come in un palazzo o in una chiesa fatiscante, le sue tele a tecnica mista e le sue sculture mettono in contrasto l'asprezza della materia grezza con l'opulenza di dettagli squisiti che risplendono attraverso i resti fatiscanti di una scena un tempo venerata. L'arte esprime l'eterno, il mistico, il mitico; radicato nel tempo, un velo che separa il mortale dall'immortale.

Guardando al nostro passato, "Madre Terra" intende far progredire la consapevolezza del nostro futuro. Alla domanda "Perché il tema della Madre Terra?", Patrizia ha risposto: "La ricerca sul tema della mia arte ha portato alla luce molti fatti. Il nostro tempo qui è un'eco di ciò che è successo prima, e continuiamo a ripetere gli stessi errori. Il mio obiettivo è quello di portare uno sguardo sulla nostra Storia per accrescere la comprensione dei nostri fallimenti passati, in modo da risolverli per un futuro migliore."

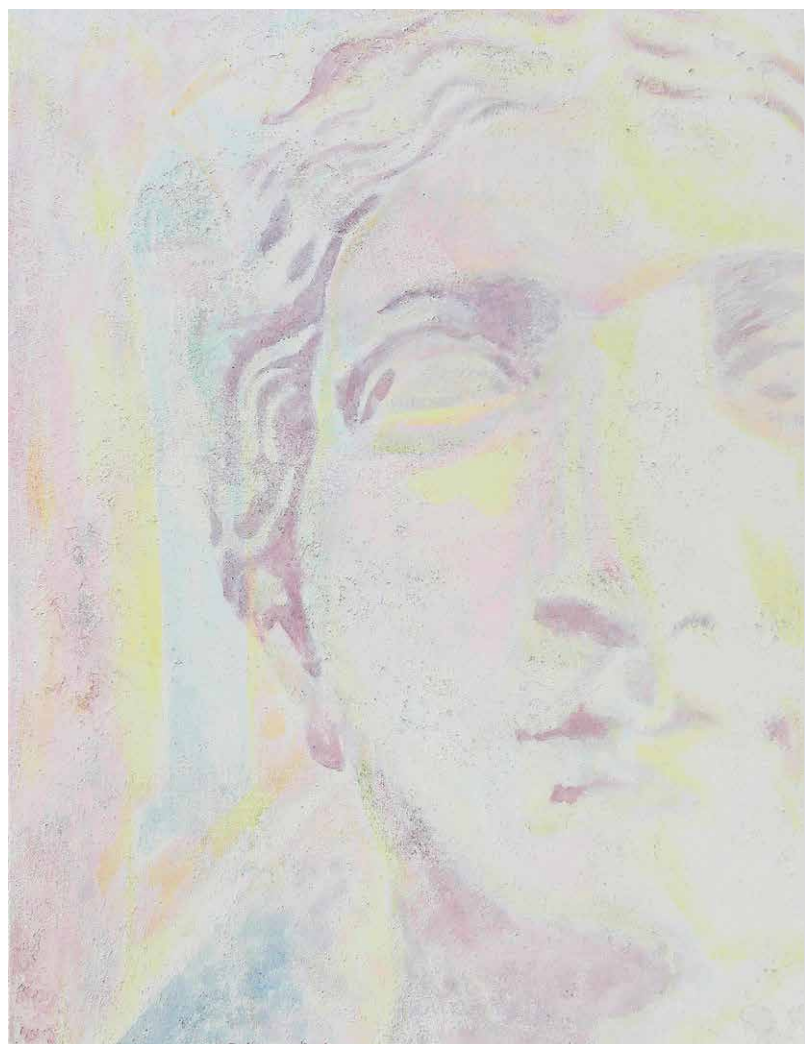




*Aphrodite with
Butterflies
2017*

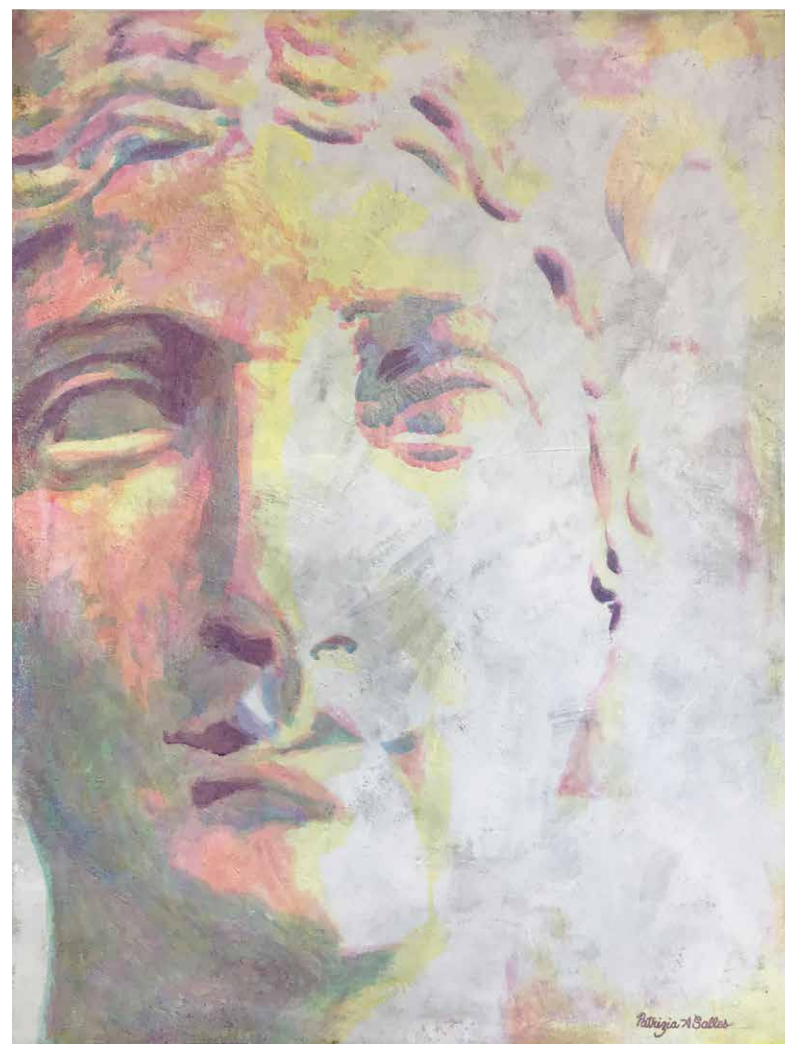
*Mixed media acrylic
on jute
116 x 150 x 3.5 cm*

*Private Collection
Italy*



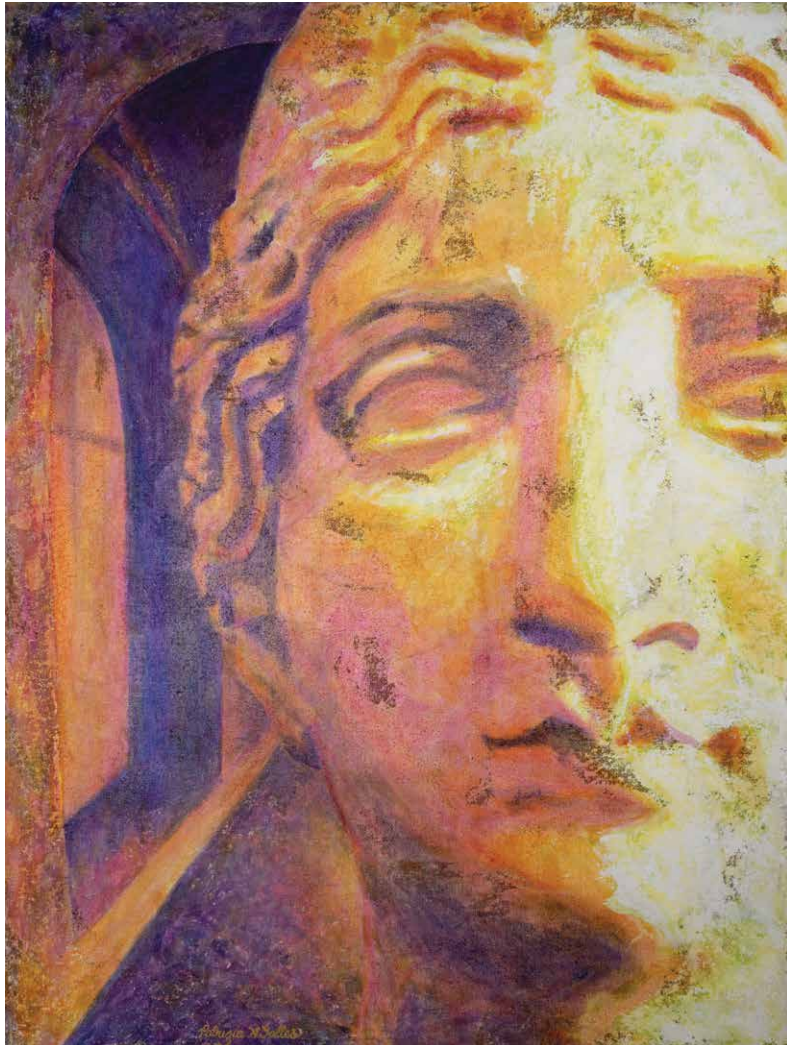
Hera I 2019

Acrylic on jute
76 x 108 cm, Private Collection Italy



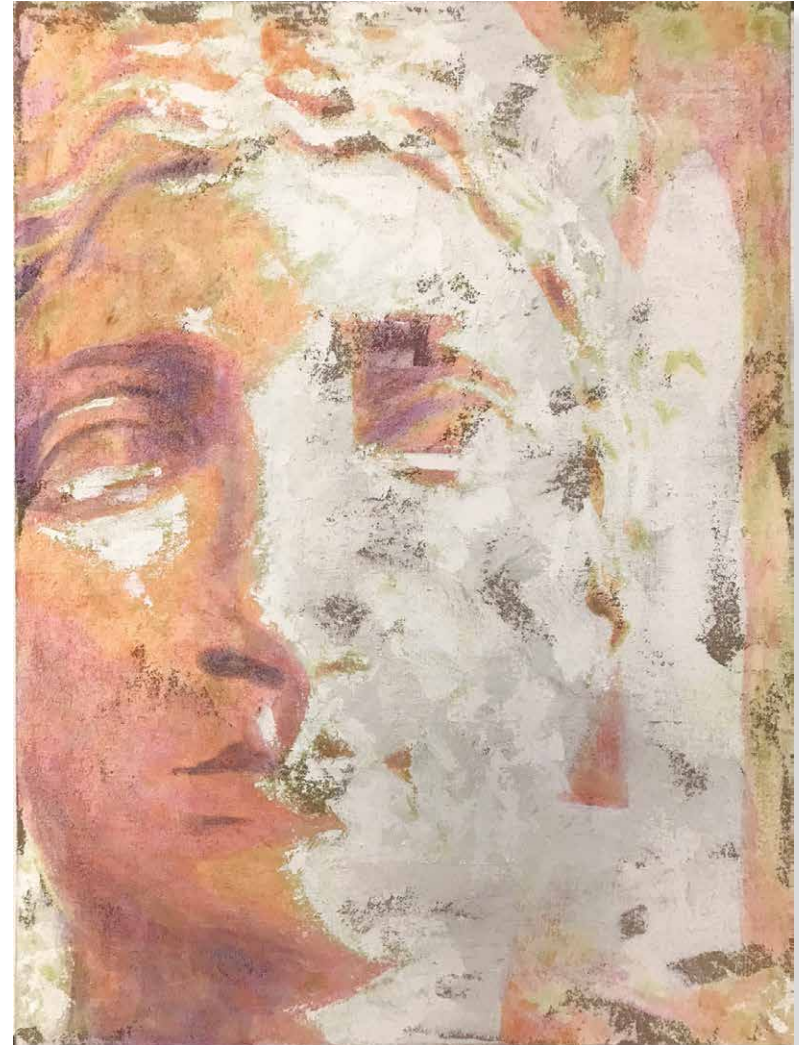
Hera II 2019

Acrylic on jute
76 x 108 cm



Hera III 2019

Acrylic on jute
76 x 108 cm



Hera IV 2019

Acrylic on jute
76 x 108 cm, Private Collection Italy



Neptune
2019

Acrylic, mixed media on jute
115 x 80 cm

Private Collection, Italy

*"Very, Very beautiful Exposition!!!! I am very happy to see it all.
Your theme is magic and completely hit my soul."*

— Lorenzo

*"Bellissima esposizione!!!! Sono molto felice di vedere tutto. Il tuo
tema è magico e mi ha colpito completamente l'anima."*

— Lorenzo





Diana
2019

Cement, steel & wire
260 x 50 x 92 cm
Public Garden Italy



Patrizia, Daniela Gandolfi,
Director Museo Mar and Institute
di Studi Liguri, with Diana and
Simone Bertolucci, Minister of
Culture, city of Ventimiglia





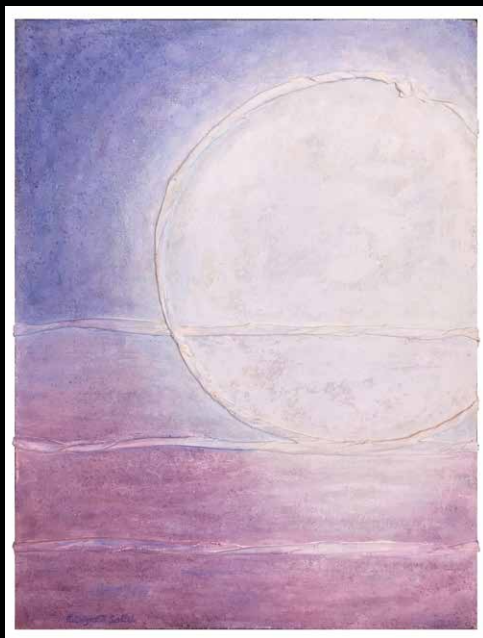
Luna I
2018

Mixed media
73 x 55 cm



Luna II
2018

Mixed media
73 x 55 cm



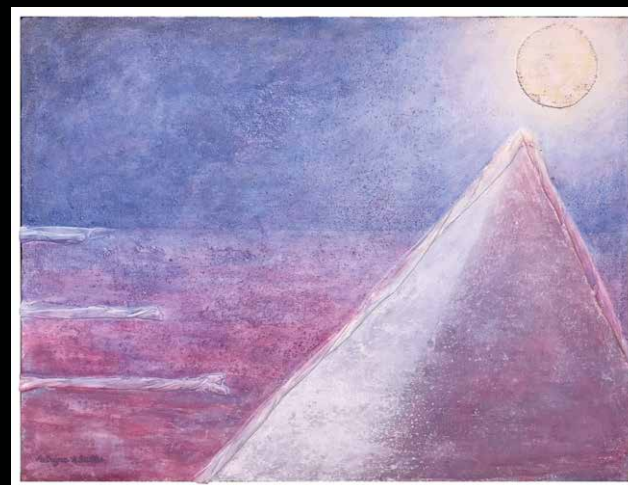
Luna III
2019

Mixed media
73 x 55 cm



Luna IV
2019

Mixed media
73 x 55 cm



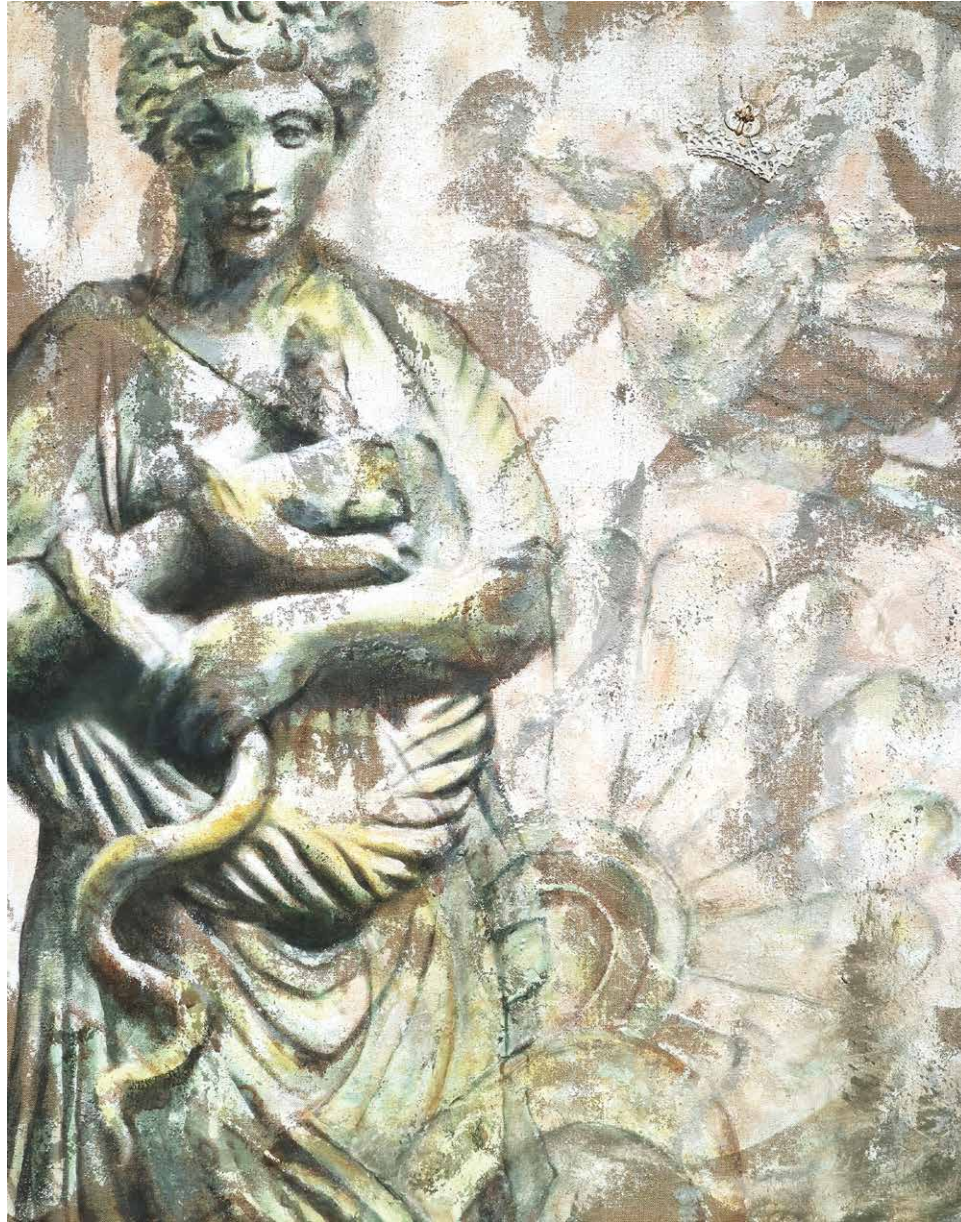
Luna V
2019

Mixed media
73 x 55 cm

Sala della Luna

Sala della Luna Museo Mar, a room dedicated specifically to the statue of Diana surrounded by five lunar landscape paintings

Sala della Luna Museo MAR, una stanza dedicata specificamente alla statua di Diana circondata da cinque dipinti di paesaggi lunari



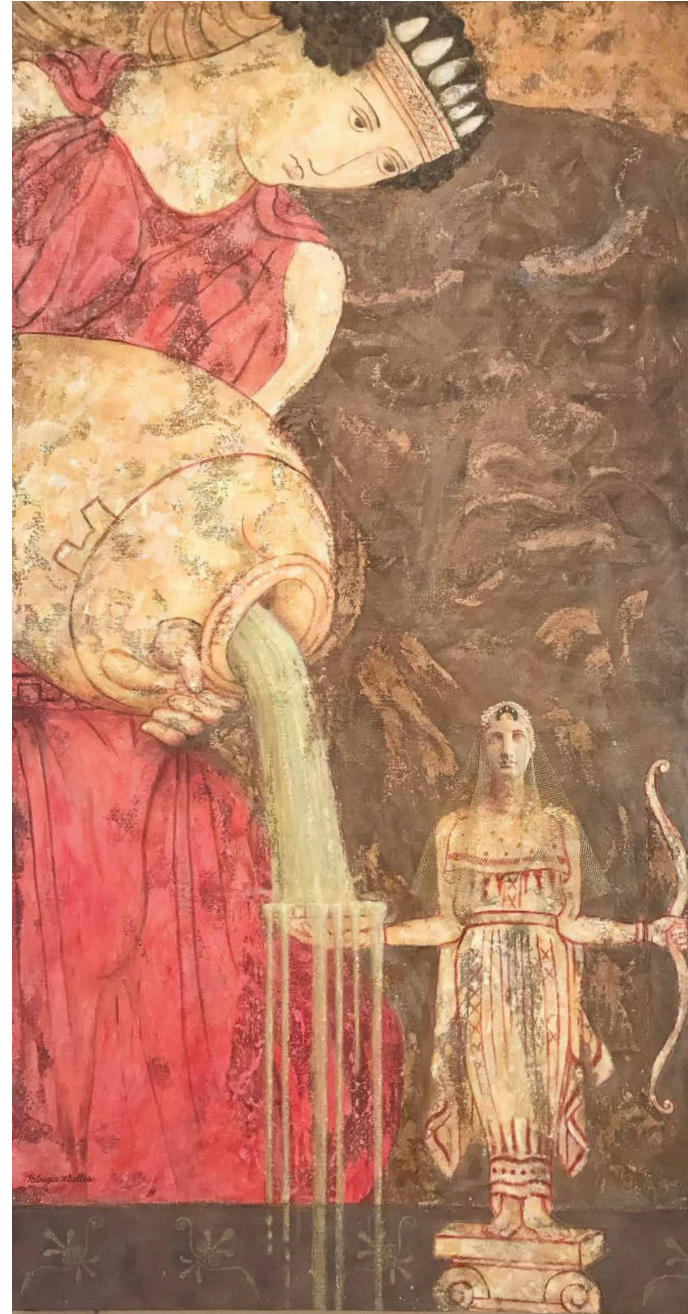
Genius Loci
2018

*Acrylic, mixed
media on jute*
116 x 150 x 3 cm



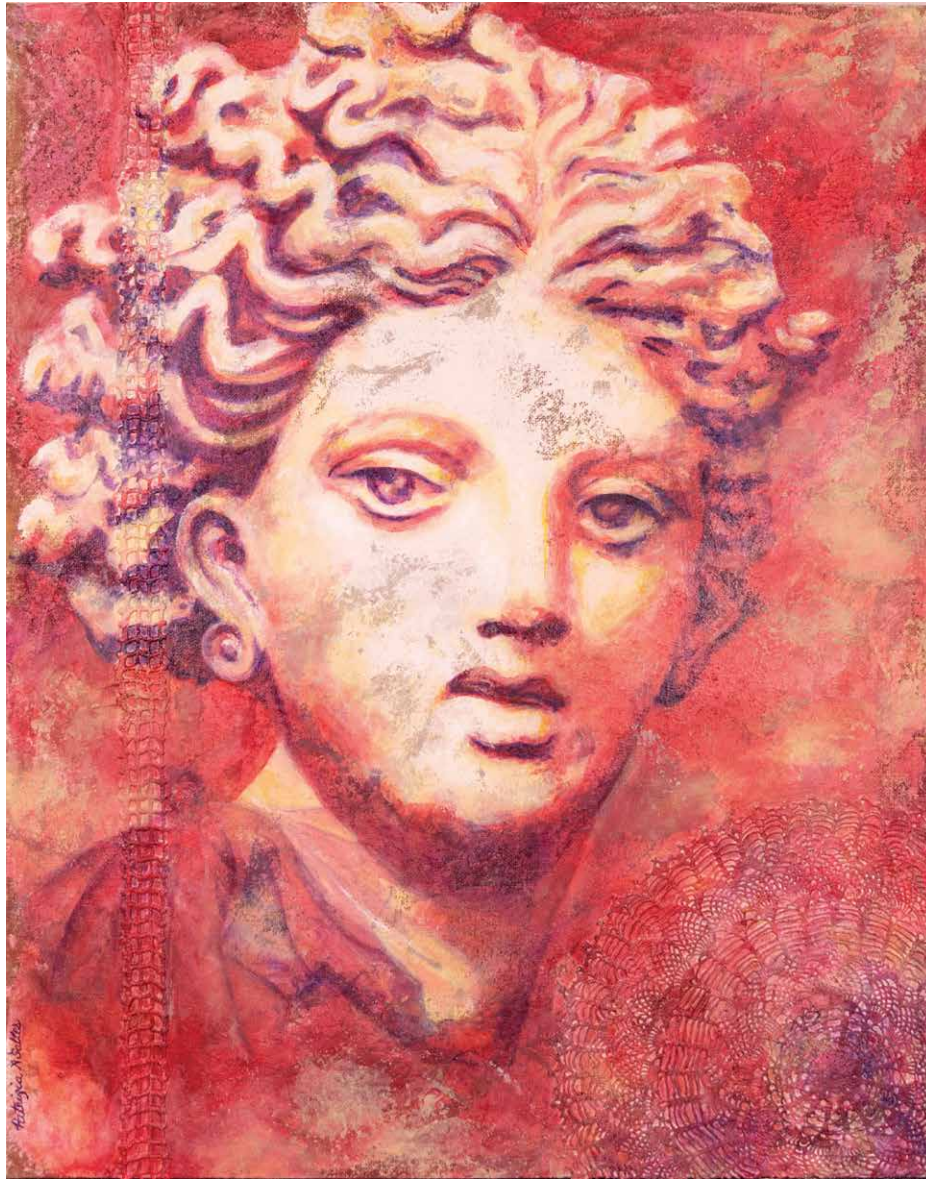
Athena
2018

*Acrylic, mixed
media on jute*
105 x 200 cm
Museum
Collection Italy



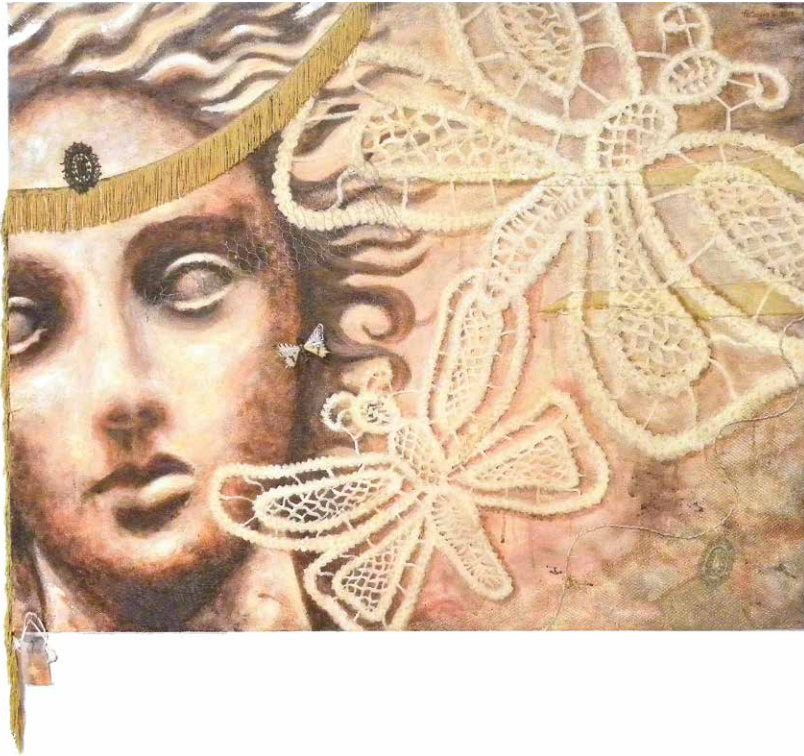
Extra Virgin
2018

*Acrylic, mixed
media on jute*
105 x 200 cm



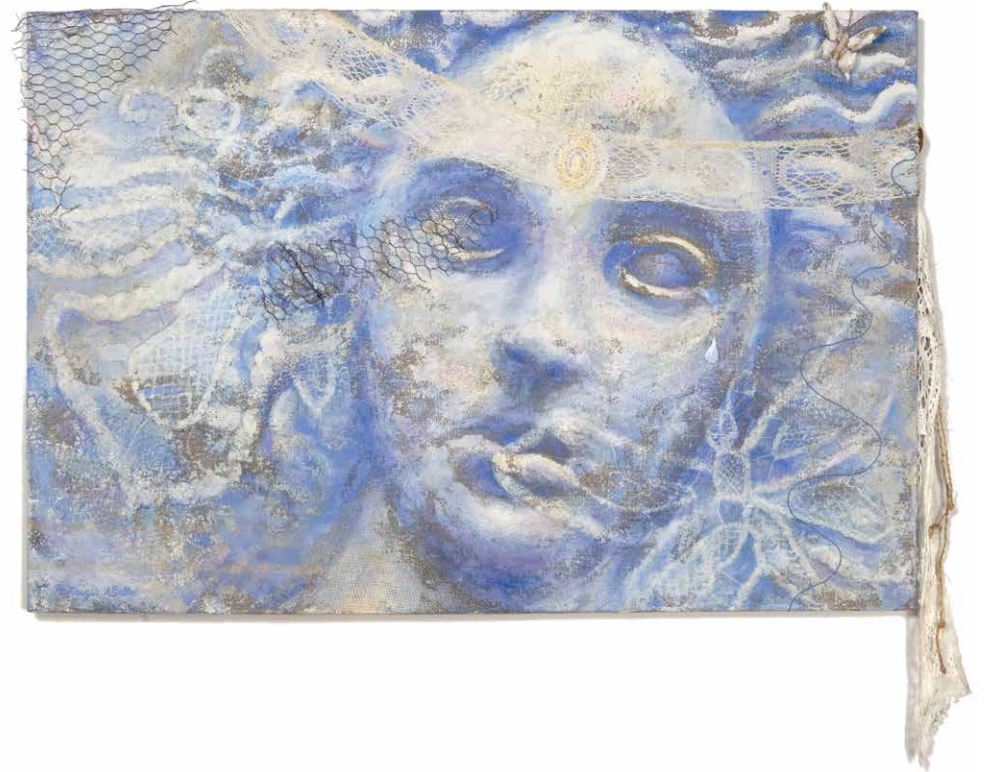
Aphrodite in Red
2019

*Acrylic, mixed
media on jute
80 x 100 cm*



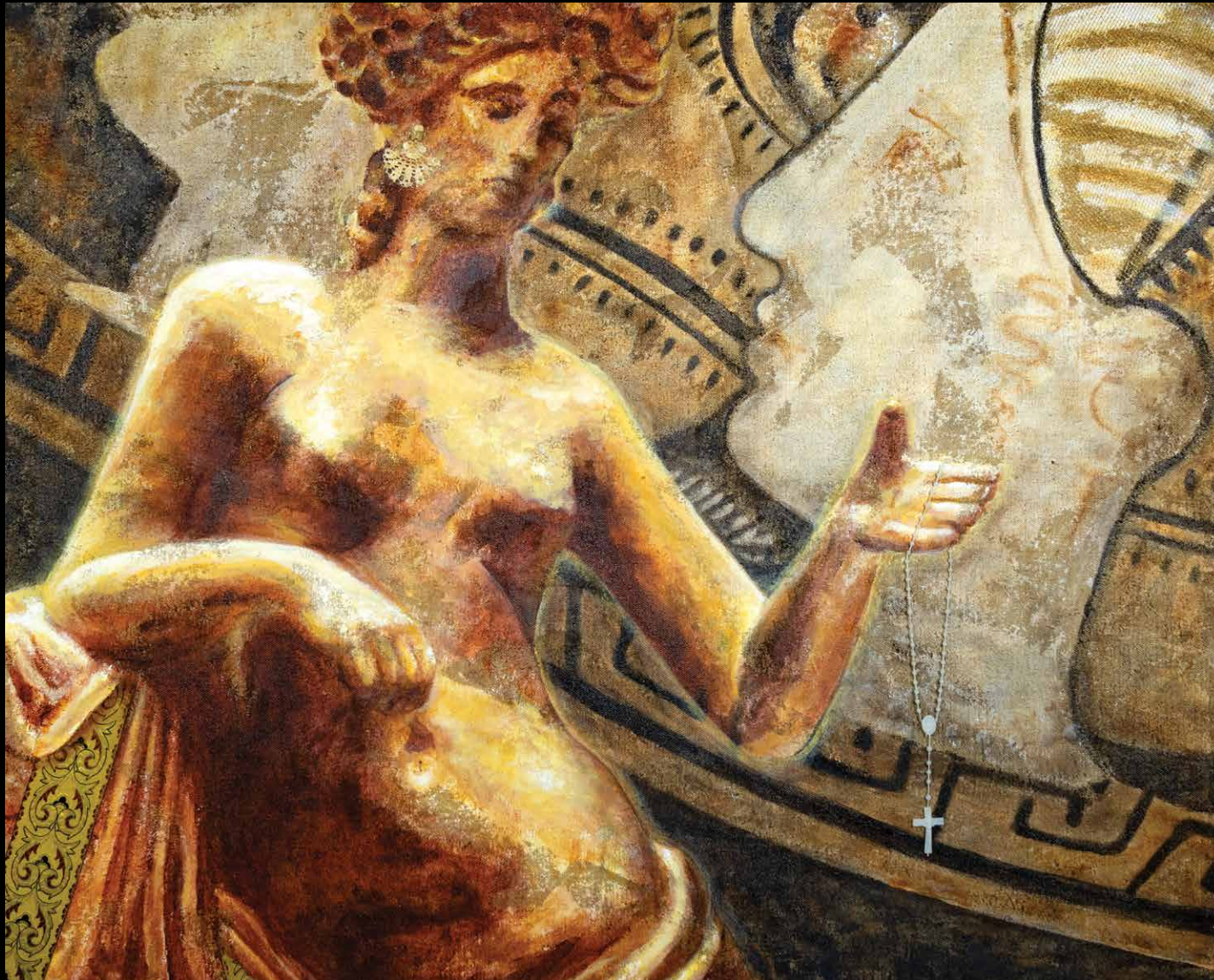
Storm in my Heart I
2017

Acrylic, mixed media on jute
110 x 78 cm



Storm in my Heart II
2018

Acrylic, mixed media on jute
115 x 76 cm



Made in China
2018

Acrylic, mixed media
on jute
111 x 106 cm

Museo MAR is located within La Fortezza dell'Annunciata just outside of Ventimiglia on the Grand Corniche road near the old Roman Via Julia Augusta road. The area records one of the most important archaeological sites of the early Upper Paleolithic periods in Western Europe. On the Riviera at the extreme western point of Liguria, the Romans established the nearby city of Albintimilium in the 2nd and 3rd century. In medieval times the city was transferred to a hilltop site for better protection and was renamed Ventimiglia.

The structure stands on the remains of 11th century San Lazzaro church which was later expanded into a Franciscan monastery in the 14th century. Much of the original architecture and a few fresco's make up the lower quarters of the museum. In order to strengthen the city's defensive network and the Duchy of Savoy's western border between Pre-Italy and France, the site was transformed into an impregnable fortress. It was again expanded during the Napoleonic wars as it commanded a strategic position on the corniche between France and Italy.

The museum was inaugurated in 1984. In the preceding years an important restoration and renovation project took place partly funded by the EU.

Si trova il Museo MAR all'interno della Fortezza dell'Annunciata già fuori di Ventimiglia sulla Grande Corniche vicino all'antica Via Julia Augusta romana. L'area registra uno dei più importanti siti archeologici del primo Paleolitico superiore dell'Europa occidentale. Sulla riviera all'estremo ponente della Liguria, nel II e III secolo i Romani stabilirono nelle vicinanze la città di Albintimilium. In epoca medievale la città fu trasferita su un sito collinare per una migliore protezione e fu ribattezzata Ventimiglia.

Il sito sorge sui resti della chiesa di San Lazzaro dell'XI secolo, poi edificata come convento francescano nel XIV secolo. Gran parte dell'architettura originale e alcuni affreschi costituiscono i quarti inferiori del museo. Nell'ambito della rete difensiva della città e al fine di rafforzare il confine occidentale del Ducato di Savoia (tra pre-Italia e Francia), il sito fu trasformato in una fortezza inespugnabile. La Fortezza venne edificata nuovamente durante le guerre napoleoniche in quanto occupava una posizione strategica sulla corniche tra Francia e Italia.

Il museo è stato inaugurato nel 1984. Negli anni precedenti è stata oggetto negli ultimi anni di un importante progetto di restauro e recupero finanziato da parte coi fondi dall'UE.

Museo MAR

"Complements to the artist: brilliant technique, refined in the choice of subject matter. And in the case of the sculptures and terrace installation – a very important and profound message."

— Alessandro Santiago Policarpo, historian and art critic

"Complimenti all'artista: tecnica brillante, raffinata nella scelta dei soggetti. E nel caso delle sculture e dell'installazione in terrazza, un messaggio molto importante e profondo".

— Alessandro Santiago Policarpo, storico e critico dell' arte



Adoration I
2018

*Acrylic, mixed
media on jute*
80 x 200 cm



Adoration II
2018

*Acrylic, mixed
media on jute*
80 x 200 cm



Adoration III
2018

*Acrylic, mixed
media on jute*
80 x 200 cm

Patrizia A. Salles



Patrizia melds years of living and traveling in Europe and North Africa into a unique art style. "My best memories are of my mother taking the family to museums, old Roman cities and temples, archeology sites, cathedrals and palaces. It furnished a strong classical yet diverse foundation for my art."



Eros 2018

Acrylic on jute
150 x 115 cm
Private collection, Italy

Her first art class, at age five was in ceramics at the Montessori school in Rome. At seven years Patrizia began presenting her parents with carefully sketched still-lives and geometric abstracts. At age 17, she won the prestigious Scholastics Art Gold Key Award for her region with entries advancing and showing in New York.

Patrizia studied fashion design and graphic art, graduating Magna Cum Laude. For 25 years she was president of a top Houston marketing and graphic design firm. In 2000 Patrizia returned to her art focusing on mosaic and sculpture. Eleven years in the Caribbean expanded her international commissioned work. In 2012, Patrizia's art was published in "Mosaic Art Today," a fine art book showcasing international mosaic artists.

Born in France, Patrizia has now come full-cycle in the form of a Euro- based studio to continue her studies and exploration of art.

In the fall of 2018, Patrizia opened "Voices from the Past," a solo show of 27 works in Bordighera on the Italian Riviera.





Patrizia coniuga ed esprime anni di vita e di viaggi in Europa e Nord Africa in uno stile artistico unico. "I miei ricordi più belli sono quando mia madre portava la famiglia in musei, antiche città e templi romani, siti archeologici, cattedrali e palazzi. Questo ha fornito una solida base classica ma diversificata per la mia arte."

Il suo primo corso d'arte, all'età di cinque anni, è stato in ceramica alla scuola Montessori di Roma. A sette anni, Patrizia ha iniziato a presentare ai suoi genitori delle nature morte e delle opere astratte geometriche accuratamente abbozzate. A 17 anni, ha vinto il prestigioso premio "Scholastics Art Gold Key Award" per la sua regione con esposizione in concorso di New York.

Patrizia ha studiato disegno di moda e arti grafiche laureandosi con Magna Cum Laude. Per 25 anni, è stata presidente di un'importante azienda di marketing e disegno grafico a Houston. Nel 2000, Patrizia è tornata alla sua arte, concentrandosi sul mosaico e sulla scultura. Dopo undici anni nei Caraibi ha ampliato il suo lavoro commissionato a livello internazionale. Nel 2012 l'arte di Patrizia è stata pubblicata su "Mosaic Art Today", un libro d'arte che presenta artisti internazionali di mosaici.

Nata in Francia, Patrizia ha compiuto un ciclo completo di ricerca in uno studio con sede in Europa per continuare l'analisi e l'esplorazione dell'arte.

Nell'autunno del 2018, Patrizia ha aperto "Voci dal Passato," una mostra personale di 27 opere a Bordighera sulla riviera italiana.



*"The exhibit very interesting. Compliments to the artist.
You are on a path filled with success."*

— Franco

*"La mostra molto interessante. Complimenti all'artista. Sei
su una strada piena di successi".*

— Franco

Special thanks to curators Fabio Piuma of Museo MAR; Silvia Alborno of Qui Presenti (even though she was deeply involved in the concurrent "Monet in the Riviera" show, she managed to get us organized); the Citta di Ventimiglia; and most especially Daniela Gondolfi of the Istituto Internazionale di Studi Liguri, Genoa, IT. Their belief in my art and message, their vision and foresight attest to the success of the show and how perfectly everything flowed through the museum's vast trove of ancient treasures.

A special thanks also to Baron Vincenzo Ciani Bassetti et familia of Castel Roncade, Veneto, IT for their continued patronage.

Un ringraziamento particolare va ai curatori Fabio Piuma del Museo MAR; Silvia Alborno di Qui Presenti (anche se è stata profondamente coinvolta nella contemporanea mostra "Monet in Riviera" è riuscita a organizzarci); la Città di Ventimiglia; e soprattutto Daniela Gondolfi dell'Istituto Internazionale di Studi Liguri, Genova, IT. La loro fede nella mia arte e il messaggio, la loro visione e lungimiranza attestano il successo della mostra e come tutto scorresse perfettamente attraverso il vasto tesoro di antichi tesori del museo.

Un ringraziamento particolare va anche al Barone Vincenzo Ciani Bassetti et familia di Castel Roncade, Veneto, IT per il loro continuo patrocinio.



serendipity



Pablo Bobbio entered Patrizia's life at a vital moment. An internationally acclaimed Venezuelan artist with a PHD in psychology, Pablo helped Patrizia return to her art after many years as a marketing and design exec. It was through his guidance that she developed a blind approach to creating on paper, extracting spontaneous images into abstract figures and shapes.

Application of paste on paper or canvas leaving bah-relief swirls are defined to bring out otherwise obscure detail. The studies are transferred onto large canvases, full of texture in layers of sand, gesso and concrete with colored glazes.



Mad Hatter 2
2021

80 x 100 x 3 cm
Mixed Media



Tresses 2
2020

80 x 100 x 3 cm
Mixed Media



Olga 2
2020

80 x 100 x 3 cm
Mixed Media



Too Bazaar
2019

40 x 60 cm
Acrylic on jute



Olga 1
2017

41 x 30 cm
Mixed Media on paper



Mad Hatter 1
2021

41 x 30 cm
Mixed media on paper



Tresses 1
2017

41 x 30 cm
Mixed media on paper

let's come together



It began in 2008 with a mosaic piece titled *Fissura*, further evolution of the idea proving to be a challenge: how to artistically articulate bridging of divides — of extremes regardless of social position, religion, ethnicity, views or values — to erase inequities caused by ignorance, fear and hate and inspire equilibrium and understanding.

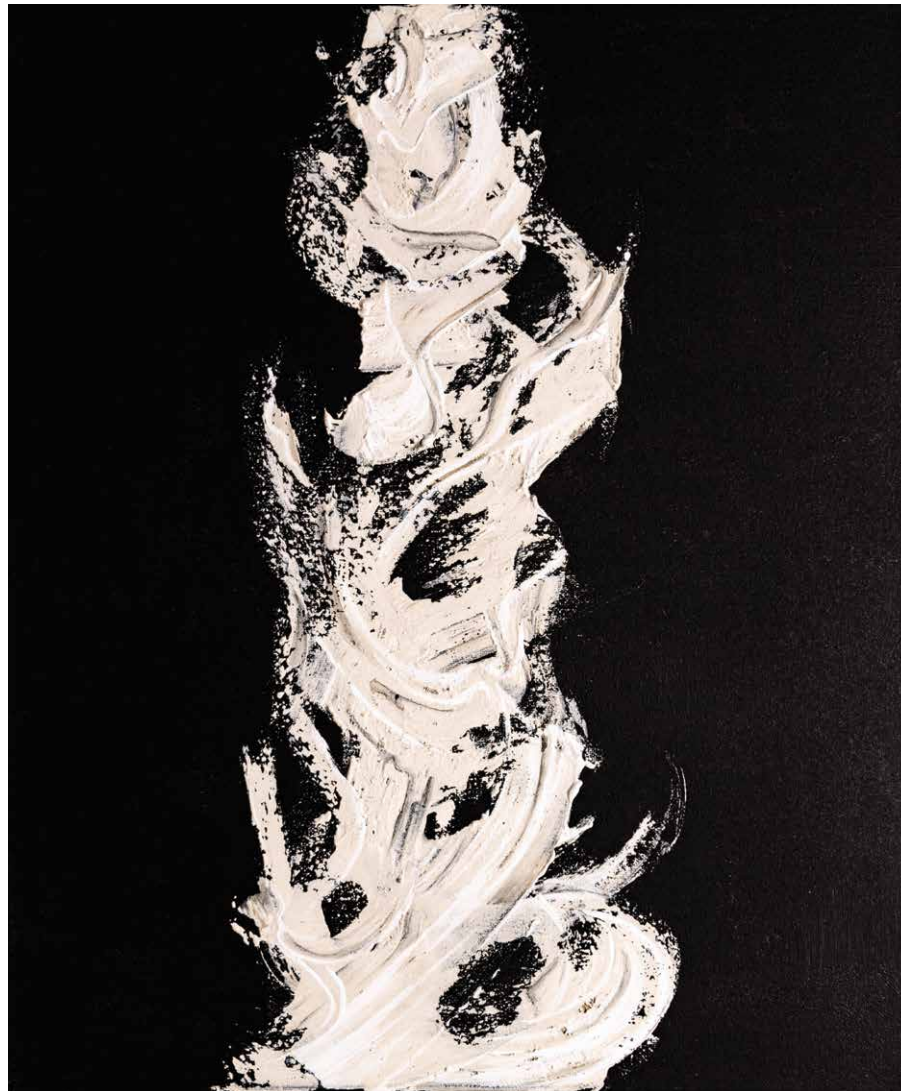
From Chaos to Enlightenment — absence of differences, attainment of harmony. Close up, details reveal subtle black, brown and white accents reflecting movement: of our daily lives, the seasons, society and change.

You can find more about this series on [Medium.com](#) *An Accidental Journey to Enlightenment*



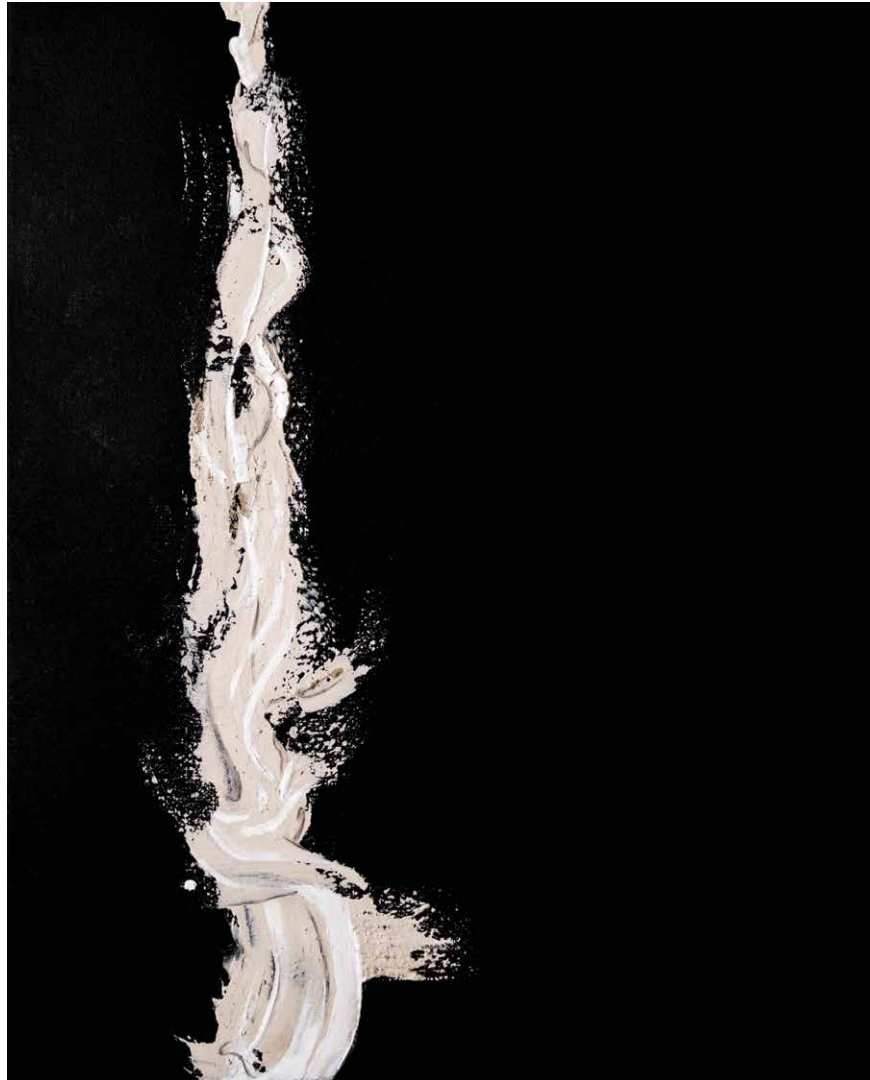
Chaos
2019

40 x 50 x 1.5 cm
Mixed Media



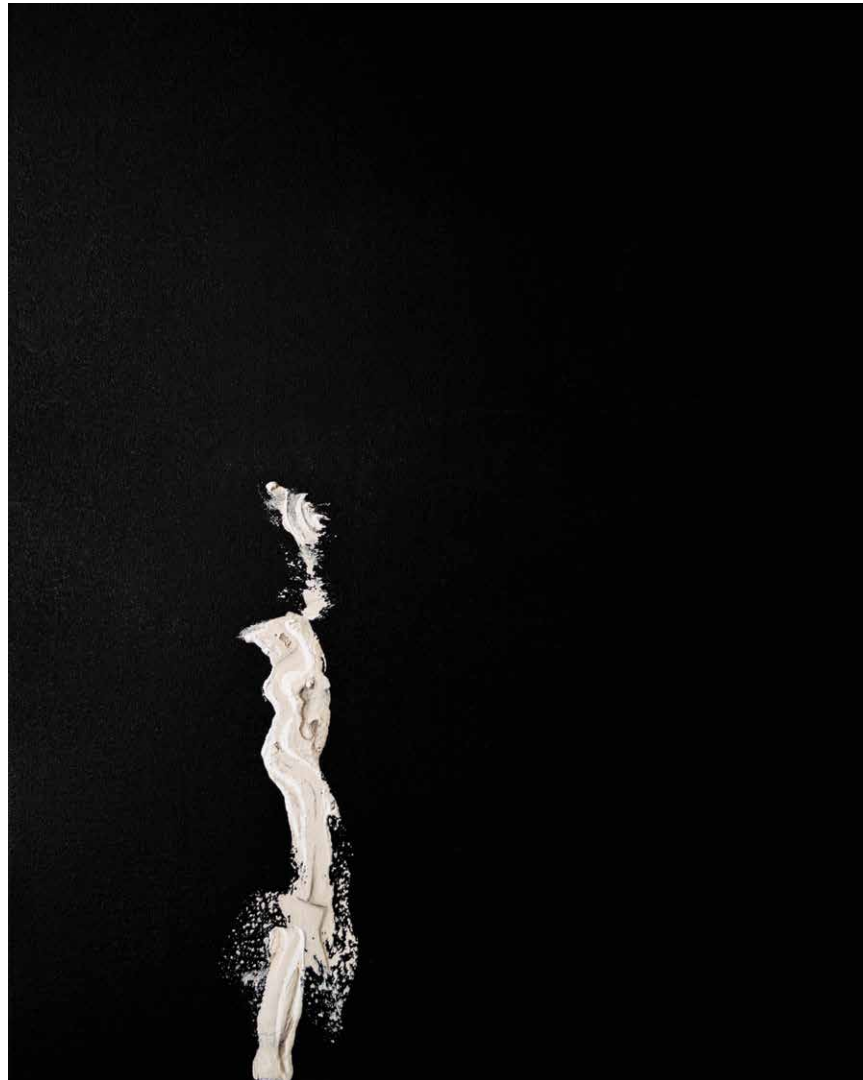
Discovery
2019

40 x 50 x 1.5 cm
Mixed Media



Consideration
2019

40 x 50 x 1.5 cm
Mixed Media



Resolve
2019

40 x 50 x 1.5 cm
Mixed Media



Enlightened
2019

40 x 50 x 1.5 cm



Chaos 2
2020

25.5 x 18 cm
Mixed media
on paper



Discovery 2
2020

25.5 x 18 cm
Mixed media
on paper



Consideration 2
2020

25.5 x 18 cm
Mixed media
on paper



Resolve 2
2020

25.5 x 18 cm
Mixed media
on paper



Enlightened 2
2020

25.5 x 18 cm
Mixed media
on paper



Fissura
2008-2012

53 x 117cm
Mixed media
mosaic

Private collection
France



The inspiration for
"Let's Come Together"

dream



Working with a Texas patron on a large commission, the series evolved around the theme “Rebirth.” In preparing the concept and working with the colors determined by the client for a master bedroom, “Dream” as a title for the collection seemed to make sense.

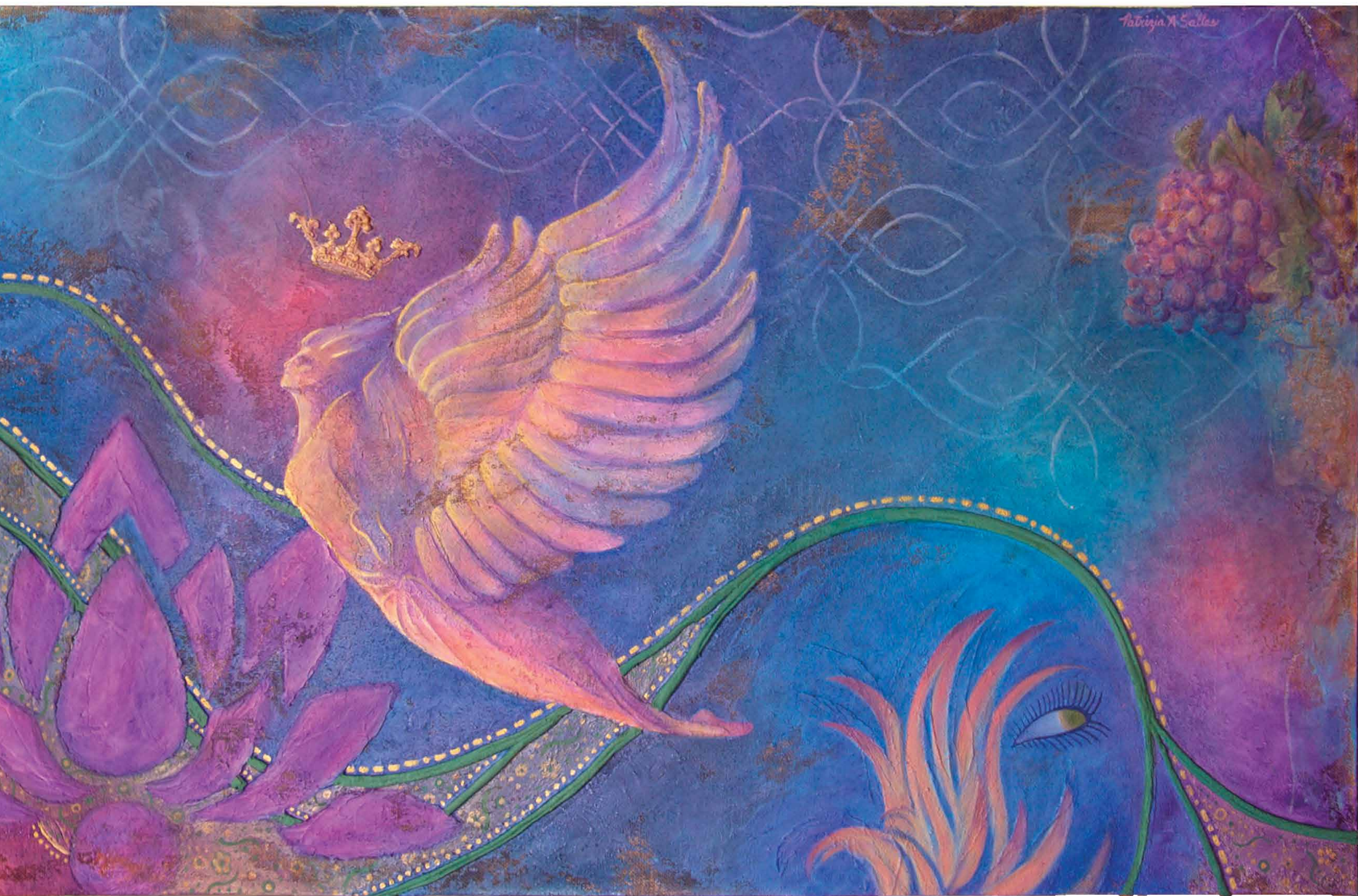
The smaller pieces are the studies for the commission. “Submerged” emerged from the stylized medusa on the left side of the large canvas (next page).

Deep tones are accented by gold or silver.

Rebirth
2021

183 x 80 x 3 cm
Mixed Media
Private collection
Texas





Patricia A. Salles



Rebirth Study 1
2020

100 x 43 x 3 cm
Acrylic on jute



Rebirth Study 2
2020

100 x 43 x 3 cm
Mixed Media



Submerged 3
2022

60 x 80 x 2 cm
Mixed Media



Submerged 1
2020

40 x 60 x 3 cm
Mixed Media



Submerged 2
2022

50 x 50 x 3 cm
Mixed Media

the venerated



“There are times in the history of men and nations, when they stand so near the veil that separates mortals and immortals, time from eternity, and men from their God, that they can almost hear their breathings and feel the pulsations of the heart of the infinite.” James A. Garfield, 20th US President

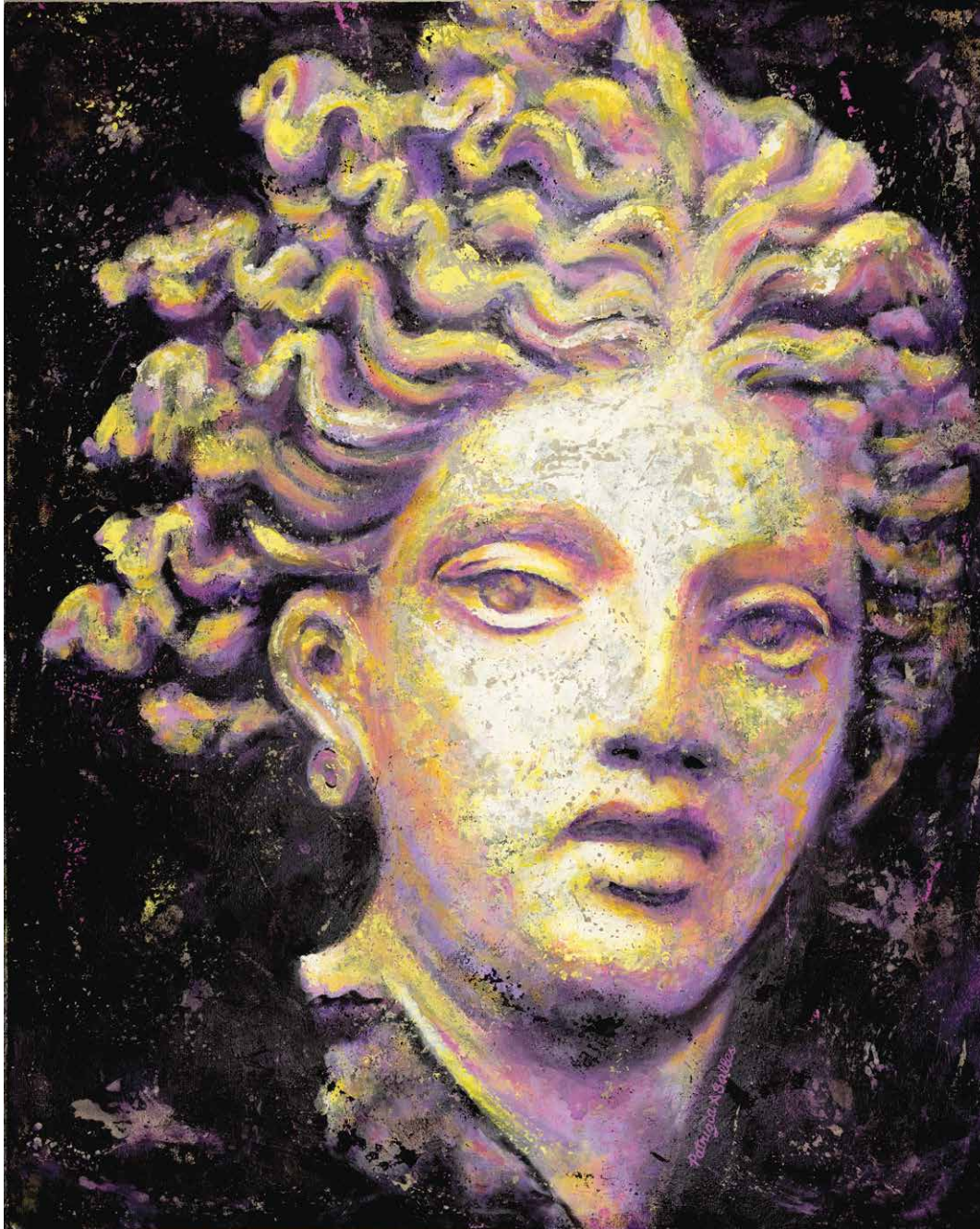
With emphasis on revered deities — how time obscures and transforms, the series expands into early Earth Mothers which to Patrizia, also exemplifies diverse perceptions of beauty across time and culture. Seen as far from ideal in present societies, the exaggerated attributes of the Neolithic Venus are still revered by many today.

Neptune II
2021

180 x 80 x 3 cm
Mixed Media



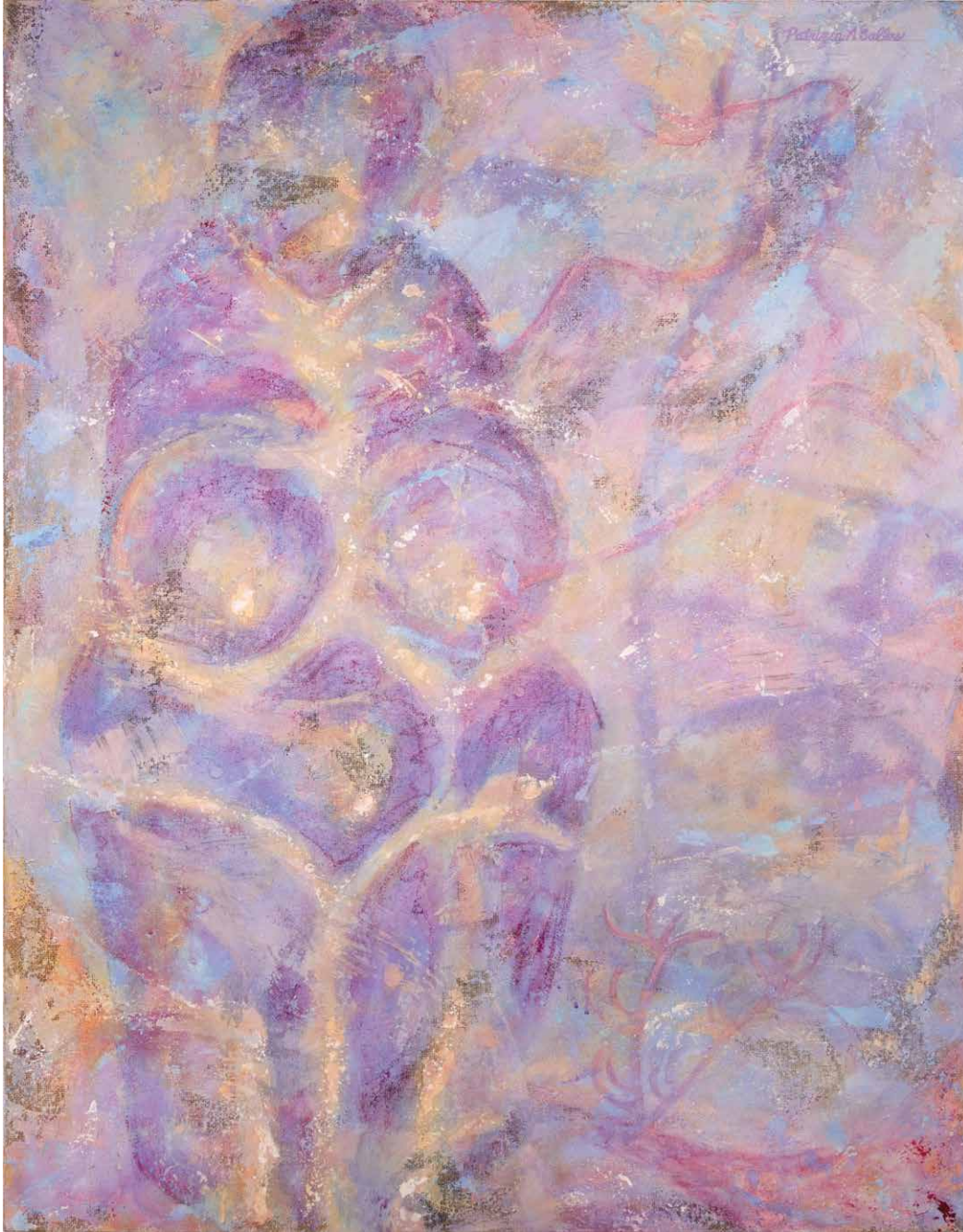




Aphrodite in Black
2020

80 x 100 x 3 cm
Mixed Media

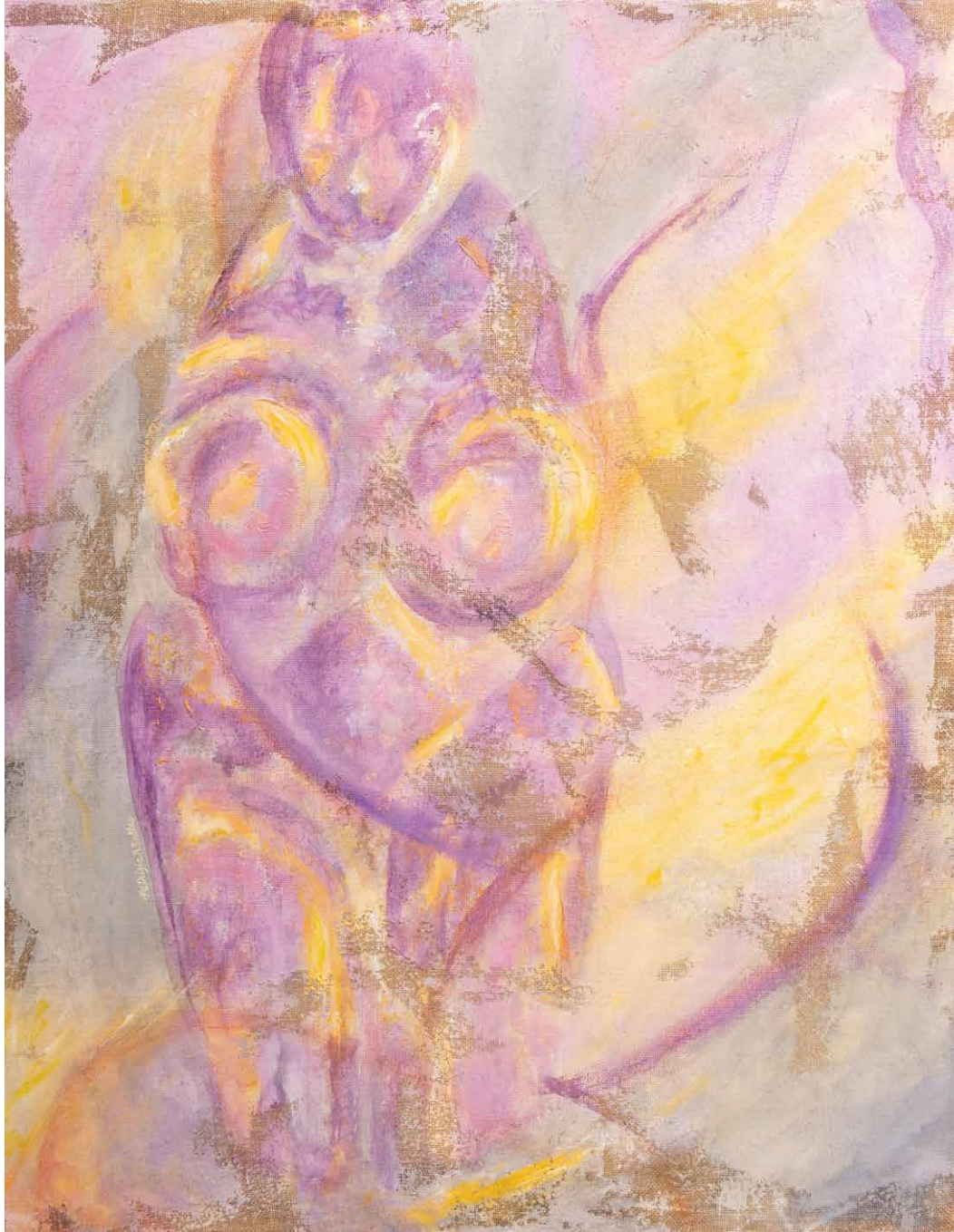




Balzi Goddess 4
2020

87 x 111 x 3 cm
Mixed Media





Balzi Goddess 5
2021

80 x 100 x 3 cm
Mixed Media





Lespugue Goddess 1
2020

40 x 60 x 3 cm
Mixed Media



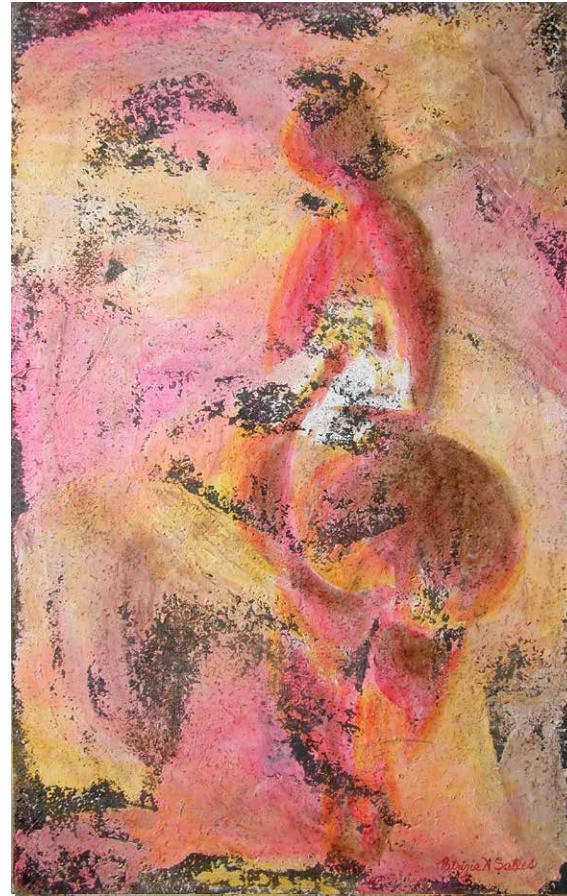
Lespugue Goddess 2
2020

40 x 60 x 3 cm
Mixed Media



Balzi Goddess 2
2020

40 x 60 x 3 cm
Mixed Media



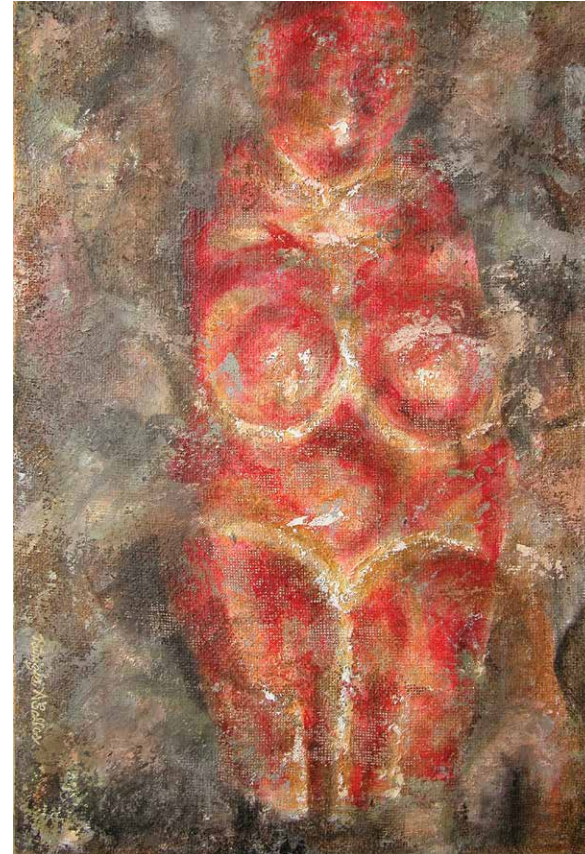
Lespugue Goddess 3
2020

40 x 60 x 3 cm
Mixed Media



Balzi Goddess 3
2021

40 x 60 x 3 cm
Mixed Media



Balzi Goddess 1
2020

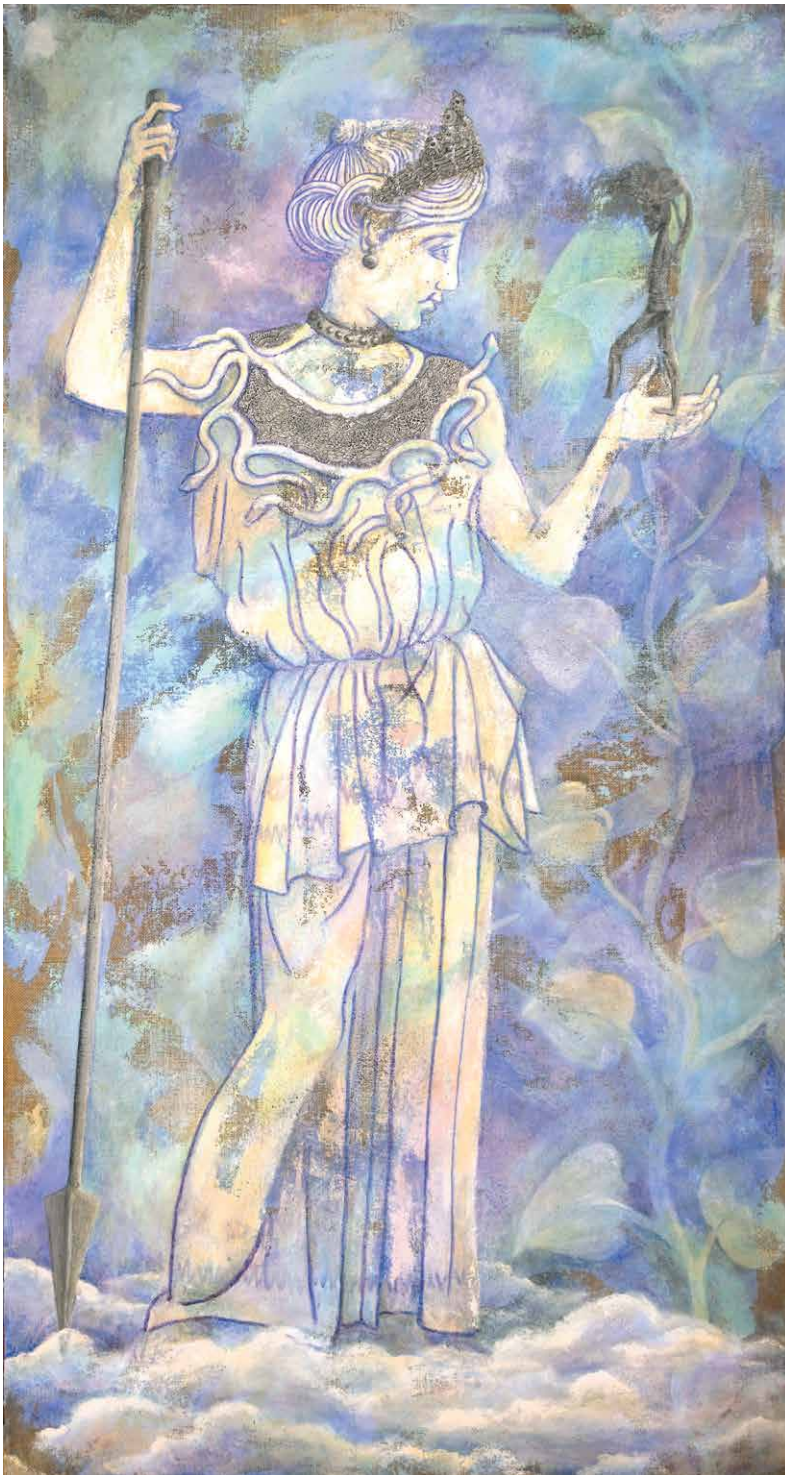
40 x 50 x 1.5 cm
Mixed Media

glory



Authoritative icons of warriors with subtle inferences to gloria, luxuria, and pietas. A combination of strength and heroism and how they relate to the idolization and glorification of the soldier — egotistical might, power and wealth.

The works question the repetitive nature of man and “Why soldiers are glorified?” For Patrizia the battlefield was an elusive element to portray. A meticulous narrative by Tolstoy guided the visualization for the series.



Athena with Warrior
2019

90 x 168 x 3.5 cm
Mixed Media





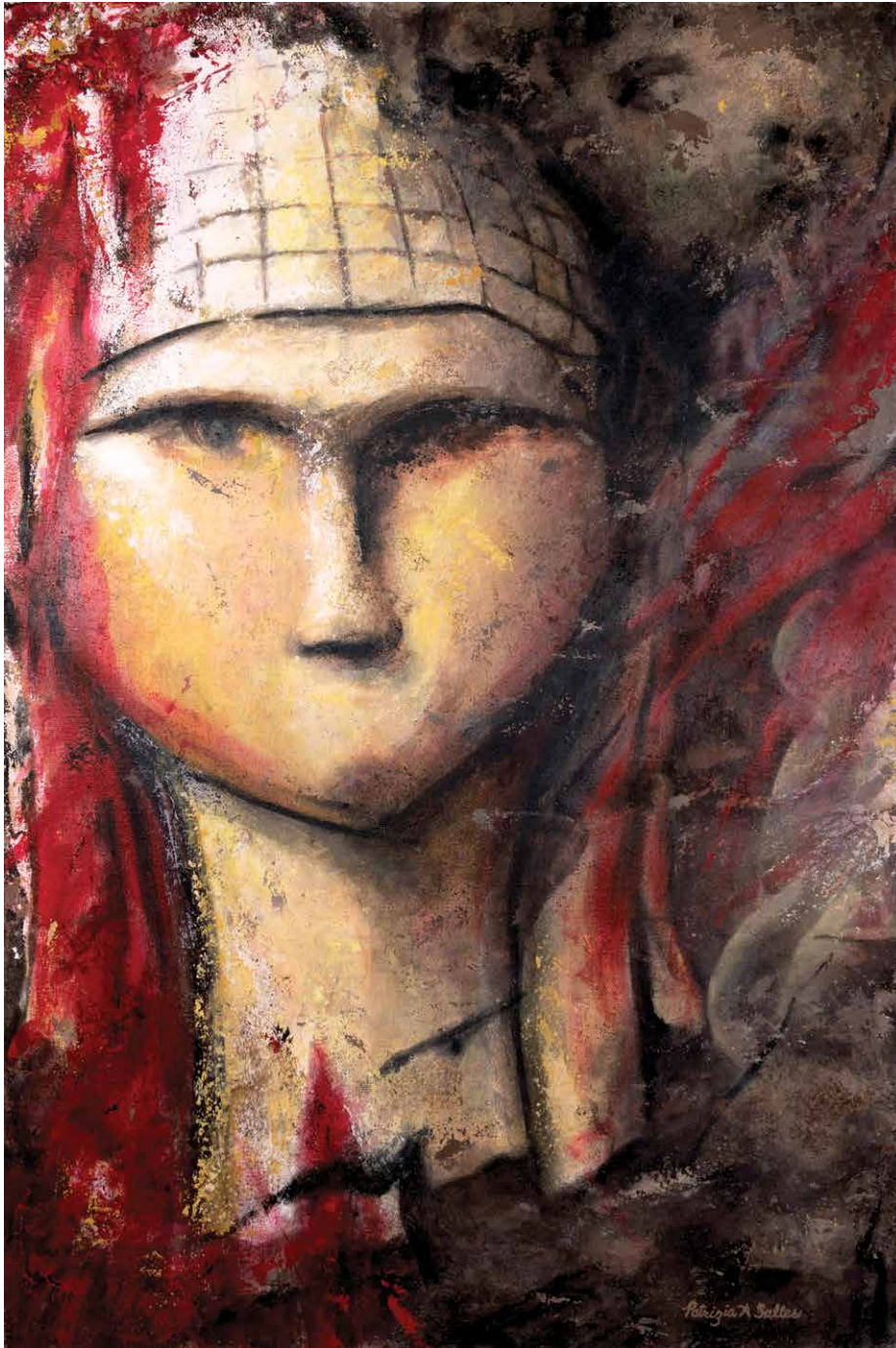
Etruscan Warrior I
2019

Triptych
48 x 144 x 3 cm
(each 48 x 48 cm)
Mixed Media

Etruscan Warrior II
2019

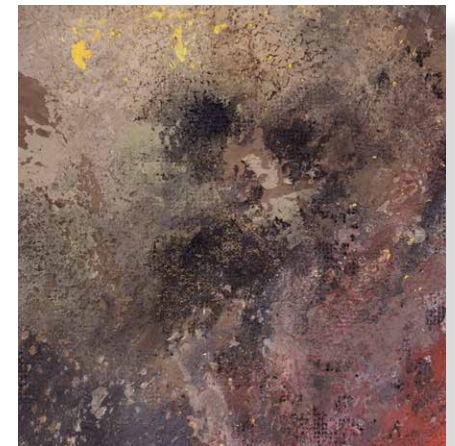
Not Shown

Triptych
50 x 150 x 1.5 cm
(each 50 x 50 cm)
Mixed Media



Victim or Perpetrator
2021

81 x 120 x 3.5 cm
Mixed Media





Warrior Headdress
2019

90 x 90 x 3 cm
Mixed Media



Harpie
2019

60 x 40 x 3 cm
Mixed Media



**Il Vincitore I /
The Victorious I**
2018

40 x 180 x 2.5 cm
Mixed Media

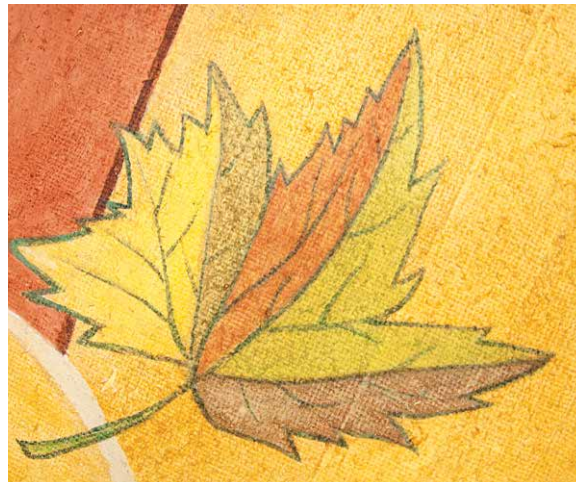


**Il Vincitore II /
The Victorious II**
2018

40 x 180 x 2.5 cm
Mixed Media

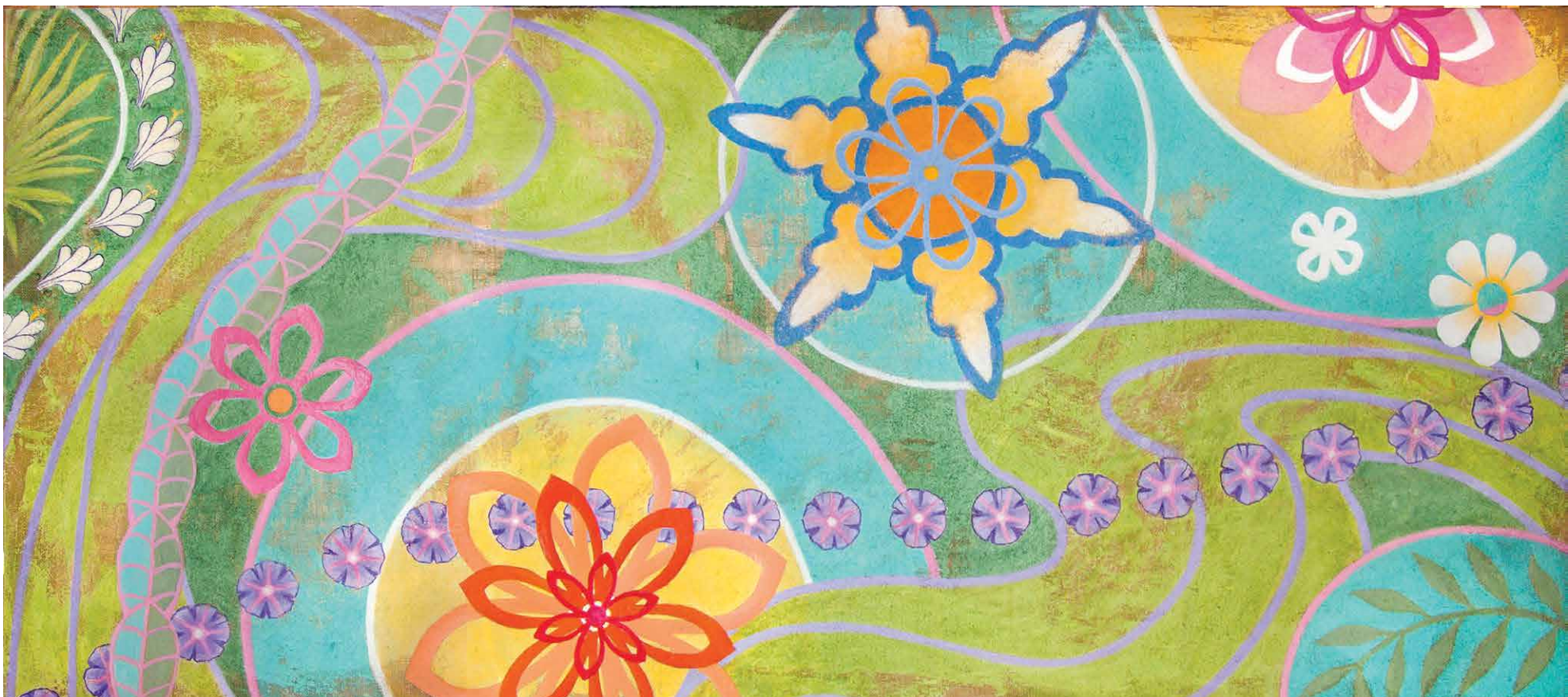


four seasons



In April of 2020 after a long Covid-19 illness and too much time in lock-down Patrizia thought she would bring the outside in, it was springtime after all. Using vibrant colors and impressions of flowers found on her terrace garden, the series, especially Primavera provided a springy deviation from recent works. It was also time to lighten things up.

As the seasons continued the series halted; subsequent trapped winters failing to field a trip to the mountains to capture a positive snowy essence.



Primavera/Spring
2020

80 x 180 x 3 cm
Mixed Media



Primavera/Spring 2
2020

80 x 100 x 3 cm
Mixed Media



Primavera/Spring 6
2022

40 x 50 x 2 cm
Acrylic on cotton



Primavera/Spring 5
2022

40 x 50 x 2 cm
Acrylic on cotton



Primavera/Spring 3
2020, Private Collection, Italy

30 x 41 x 3 cm
Acrylic on jute



Primavera/Spring 4
2020, Private Collection, Italy

30 x 41 x 3 cm
Acrylic on jute



Estate/Summer 2
2020

80 x 100 x 3 cm
Mixed Media

(Not shown)
Estate/Summer 1
2020

80 x 183 x 3 cm
Mixed Media
Private Collection,
Oregon USA



Estate/Summer 3
2022

50 x 70 x 2 cm
Mixed Media



Estate/Summer 6
2022

21 x 30.5 x 2 cm

Mixed Media



Estate/Summer 7
2022

21 x 30.5 x 2 cm
Mixed Media

Estate/Summer 4
2022

50 x 70 x 2 cm
Mixed Media



Atunno/Autumn 2
2020

80 x 100 x 3 cm
Acrylic on jute



Atunno/Autumn 1
2020

80 x 180 x 3 cm
Acrylic on jute



Atunno/Autumn 3
2022

60 x 40 x 2 cm
Acrylic on cotton



Atunno/Autumn 4 & 5
2022

Diptych
18 x 24 x 1.5 cm
Mixed Media

Paintings in this series can be hung
vertical or horizontal

Patrizia A. Salles

Born in 1958 in Bordeaux France, living in the US and Italy

Patrizia received her art degree from the Art Institute of Atlanta, graduating 2nd in her class. Her focus on mosaics, paintings and sculptures came after a 25 year career in the graphic arts and as president of a boutique marketing firm in Houston, Texas where she became proficient in the digital and video arts. Patrizia mentored under international Argentine painter and photographer, Pablo Bobbio, PHD. Pablo's research and published books "Art: A Life System" and "The Silent Language of the Body" are influencing factors in Patrizia's art today.

Patrizia furthered her exposure to contemporary artforms at Accademia Carrara di Belle Arti of Bergamo, Italy, and earned a Masters in Mosaic certification from Orsoni, Venezia. In 2018 and 19 Patrizia continued her figurative studies under Enzo Consiglieri at the Accademia Balbo, IT. Her contemporaries, the masters and the ancients inspire and sustain Patrizia's artistic growth and passion.

. . . and her journey of exploration and diversity continues — of place, culture and time.

Solo Exhibitions

2023	"Galleria Immobiliare Florea" Bordighera IT
2022	"Seasons on the Riviera," Hotel Villa Miki, Bordighera, IT
2021	"io sono: i am me" Studio d'Arte Galleria, Bordighera, IT
2019	"Madre Terra: In Your Hands" Museo Archeologico Rossi Ventimiglia, IT
2018	"Voices from the Past," Bordighera, IT
2013	"Things Fall to Pieces" Nevis, Caribbean

Group Exhibitions

2023	"Redemption", Biennale d'Art Contemporain Sacré, Mentone FR
2023	"Terra" Galleria Angelica, Piazza Navona, Rome IT
2022	"Fiori d'Arte" Van Gogh Art Gallery, Madrid
2022	"International Contemporary Art Fair" Luxembourg
2022	"Bordighera Alta in Fiori," Bordighera IT
2021	"Transcendance", Biennale d'Art Contemporain Sacré, Mentone FR
2019	"Ode á la Vie," Biennale d'Art Contemporain Sacré, Mentone FR
2014-16	"Charlestown Art Gallery," Nevis, St. Kitts & Nevis WI
2010-2014	"Artlovers" St. Martin Gallery, Quarterly exhibitions, St. Martin, WI
2001	Institute of Hispanic Culture, Houston, TX
1975	Scholastic Art Awards, New York, NY
1975-1976	Scholastic Gold Key, Lincoln and Omaha, Nebraska
1975	Joslyn Art Museum, Omaha, Nebraska
1974	Brandeis Art Awards Exhibition, Omaha Nebraska

Work in Public Collections

2021	"Madre Terra," sculpture, Giardini Pubblici, Ventimiglia, IT
2021	"Esox" mixed media painting, Museo d'Arte e Cibo, Bologna, IT
2020	"Diana," sculpture, Giardini Pubblici, Ventimiglia, IT
2019	"Atena," mixed media painting, Museo Archeologico G. Rossi, Ventimiglia, IT

Publications and Presentations

- 2021 "ARTEOGGI Blog" Patrizia A. Salles, Artista Contemporanea in Dialogo con la Storia, by art historian and critic Alessio Santiago Policarpo
- 2021 "Transcendance," Biennale d'Art Contemporaine Sacré, Mentone FR
- 2020 "Medium.com" An Accidental Journey to Enlightenment — Bridging the Divide, article
- 2019 "Medium.com" Shifting Perspectives: A Brighter Future for Women Artists, article
- 2019 "L'ANTICO NELL'ARTE CONTEMPORANEA, memoria e mutamenti; conference, curators and art historian Policarpo, Piuma and Albornò, Ventimiglia, IT
- 2019 "Ode a la Vie," Biennale d'Art Contemporaine Sacré, Mentone FR
- 2019 "Divine Beings of Antiquity" — Conversations with the artist Patrizia A. Salles curator in dialog with Fabio Puma between her own works and museum artifacts
- 2014 "Nevis Pages," artists profile
- 2012 "Mosaic Art Today" fine art book, Schiffer Publishing, various Patrizia mosaics featured
- 1984-2001 Various interviews and articles in Houston newspapers and trade journals
- 1995-2001 "Graphic Design Basics," workshop, marcom event
- 1998 "Print Magazine, USA" — feature article on award winning redesign of international trade publication "Chemical Week"

News and Television Appearances

- 2021 "Riviera Woman," profile article, IT
- 2019 "Riviera Times TV" Madre Terra: In Our Hands" Sanremo, IT
- 2019 "Monaco Italian Magazine," Madre Terra: In Our Hands" Monaco, Montecarlo
- 2019 "Liguria 24 IT," Madre Terra: In Our Hands" Liguria, IT
- 2019 "Riviera Woman," Profile on Patrizia A. Salles artist IT
- 2018 "Il Secolo d'Italia" "Voci dal Passato," Imperia Edition
- 2018 "Riviera Times TV" "Voci dal Passato," Sanremo, IT
- 2018 "Bordighera TV" "Voci dal Passato," Bordighera, IT
- 2018 "Monaco Italian Magazine," "Voci dal Passato," Monaco, Montecarlo;
- 2018 "Liguria 24 IT," "Voci dal Passato," Liguria, IT

Work in Private Collections (sample)

2023	"The Fish" Mixed media statue, Italian Riviera
2023	"She" Mosaic mixed media statue , Italian Riviera
2022	"Sister 3 of 3," mixed media painting, Bordighera IT
2021	"Afrodite with Butterflies," mixed media painting, Bordighera Italy
2021	"Sisters 1 of 3," mixed media painting, California USA
2021	"Sister 2 of 3," mixed media painting, California USA
2021	"Rebirth," mixed media painting, Texas, USA
2019	"Neptune," 2019, mixed media painting, Ventimiglia IT
2019	"Hera I," mixed media painting, Ventimiglia IT
2019	"Hera IV," mixed media painting, Ventimiglia IT
2020	"Eros," mixed media painting, Ventimiglia IT
2016	"Khan," mosaic sculpture, St. Kitts, Caribbean
2016	"Pebbles" 15 dia x 5" mosaic sculpture, Caribbean
2015	"Retreat," 6' dia/200 cm spa mosaic, Casa Ambiente, Caribbean
2012	"Barcelona Nights" 35 x 49" (89 x 124 cm) mosaic on wood, Nevis, Caribbean
2007	"Pelican House" 35'/10.5 m, swimming pool mosaic, Nevis, Caribbean
2007	"Pelican House" mosaic architectural accents in three bathrooms, Caribbean
2006	"House of Blues Mirror," mosaic, Caribbean
2005	"Amen Bench, Four Elements," 90 x 20 x 19" / 200 x 50 x 50 cm, 3D mosaic on aluminum, Houston, Texas
2005	"Imageset Mosaic," 36 x 48" / 92 x 120 cm, Corporate HQ, Houston, Texas
2002	"A River Runs Through," 20 x 1.5' / 6 x 5 m, mixed media floor mosaic, Houston, Texas

An additional 30 plus artworks to include sculpture and mosaic exist in private collections, globally

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