



tramed'**artista**
/Artists .1/

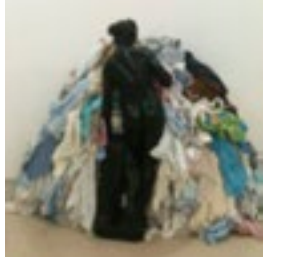


The aim of our project is to take **Contemporary Arts on a journey along the Silk Road** and become a part of the history of signature scarves. Internationally renowned contemporary master painters have created works of art to produce a precious accessory for everyday use; the fabric is woven to industrial standards expressive of fine craftsmanship. Along these lines the <<**Trame d'artista**>> collection comes to life.

Ernesto Tatafiore, Sergio Fermariello, Lello Esposito, Massimo Patroni Griffi, and Pierre-Yves le Duc are the selected artists.

The scarf reveals a complex world where art, fashion and design, as well as craft and advanced technology, are together in a challenge and participate in the creative journey through to production, and on to the packaging, distribution and retail, driving on an emotional engagement of hands and fine minds.

tramed**artista**
/preview/



the project/ the concept of Arts and silk

/Carmen Del Grosso/

The Italian term **foulard**, from the Old Provençal *foulat*, in French *foulè* or *carrè*, and in English *scarf*, has always indicated an extremely lightweight fabric made of silk or a mix of silk and cotton or wool, and shaped in a more or less large square. It is a wardrobe essential, be it a pocket chiffon or a silk scarf to tie around the neck or to a handbag, to wear as headscarf, a belt or a top, or to be draped over the shoulders, that **not only denotes a necessity when used as a headscarf, but also elegance**: an accessory that heightens the prestige of the most acclaimed fashion houses.

Often the history of the scarf and the history of art have been laced together, giving life to far-out collaborative partnerships. Well before the artist Accornero designed the “Silk Gardens” for Gucci in the ‘60s,

or before 1950 when Monnini designed under the Pucci and Ferragamo labels, **Matisse had been fascinated by the foulard, to such an extent that he painted several samples which opened the way to the Salvador Dali and Bernard Buffet collections.** **Arts and fashion have always been bonded in mutual attraction.** In the early 1900’s, the Paris-based fashion dressmaker Jacques Doucet started a collection of artefacts by Matisse and de Chirico; the Italian Futurism and the Russian Constructivism were behind the designs and the dresses of such artists as Balla, Depero and Delaunay, as well as Tatlin and Exter; meanwhile, Coco Chanel teamed up with Cocteau, Laurens and Picasso; but not until the ‘70s did fashion designers research and enrich their visual discourse, starting off with Yves Saint Laurent, who

/the relationship between art and fashion
has always been a mutual attraction/



designed his Mondrian-inspired dresses, up through to Issey Miyake who invited Cai Guo-Qiang to set fire to his clothes.

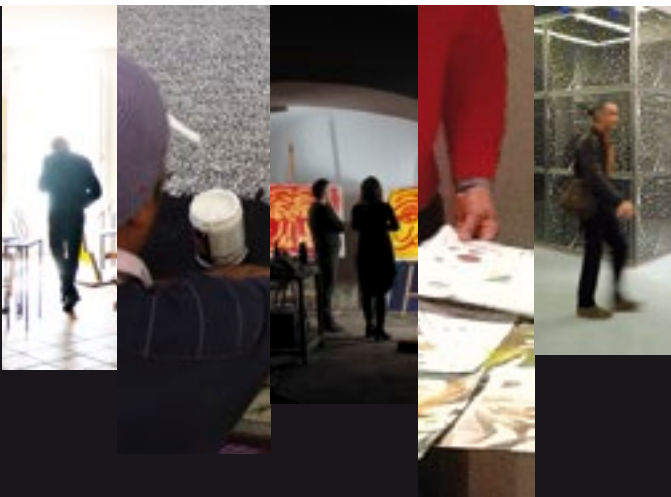
Textiles continued to rouse the emotions of artists such as Louise Bourgeois and Michelangelo Pistoletto, and fashion designers such as the Neapolitan **Emilio Federico Schubert**, or “the painter dressmaker”, as **commentators defined him**. Shubert created loom-woven textiles and painted directly on the finished clothing; he favoured capes and chiffon scarves, winning the Future Textiles exhibition in 1955, organised to promote art textiles.

Livio de Simone was the main actor of the “hand-made” **concept conveyed** in his ingenious and brilliant Capri fashion. The textiles were produced in the countryside on extremely long tables where the artist’s hand traced forms,

lights, colours and dreams using brushes of all shapes. His very distinctive working method is an extraordinary mixture of industrial lithography and artistic fabric-painting craft. Above all, **the cross-influence between fine art and fashion nurtures this project of the scarf**. It flows from an ancient passion and **takes Contemporary Art along the Silk Road to create a product that has a taste of near-uniqueness, thanks to the works of a few selected artists of Neapolitan birth or origin**.

Ernesto Tatafiore, from his debut of paper-made shirts and trousers, through to his onward adventure along a ‘light-heavy’ dual track, takes the clothes off his muses and dresses them up in “combat” vests and ties for his Futurist enthusiasts, and eventually arrives at his concept of shoes and scarves that we can perceive in one of his exhibitions.





Sergio Fermariello's array of warriors translates into a direct, calligraphic and recurrent mark where the main characters of epic actions, skilled navigators of the past, and the in-depth analysis of Van Gogh's art are contemplated. It is a reflection on ancient times that brings to the surface a repressed yearning that can lead to a change in forms.

Lello Esposito, a master in moulding eggs, horn-shaped amulets, and reproductions of the Mount Vesuvius, watches his masks of Pulcinella from a distance while they begin to suffer, curse, and cry their heart out. The artist's symbols achieve a minimalist trait and universal meanings that transcend their origin altogether.

Massimo Patroni Griffi paints his vibrant light mixtures in a magnificent fusion of shapes and colours, and with a certain happy daze that awakens past secrets of one's soul. His "Steps of Thought" line is an insight on shoes as an

accessory.

Pierre-Yves Le Duc offers a transformational model of the earthly world able to guide us between past and future. Each sign or wave section, from the deepest black to the white edges of the vast stretches of India ink, and through the perpetual motion of the space, reveals the pure process of becoming within the insoluble complexity of the trajectories.

Each selected artist, true to their own distinctive style and palette, **exclusively for us** have produced paintings on canvas which have been silk-screen printed in 90x90 cm. and 180x90 cm. formats. **A limited edition of 500 have been signed and numbered.** The extraordinary handcrafted quality of the **hand-rolled hem** scarves is guaranteed through the use of **either twill or 100% silk chiffon**, entirely **woven and printed in Italy**.



Ulysses, Light

/Ernesto Tatafiore/

Tatafiore's work creates a weightless, precise, and immediate poetic effect which we can catch in the elegance and resolute colour tones of his graphic marker, also a synthesis of his uncommon simplicity in narrating events of the past. Ulysses is the hero that crosses over an unbalanced ocean on a red boat, red being the colour synthesising the history of the artist. Here embedded is the allegory of human life, and the fish refers back to the *Guarracino* (Corb fish) in the tarantella folk song, and to *Masaniello*, the revolutionist fisherman.

Light against a black background, the colour of nothingness, brightens up Futurist forms with their multi-coloured costumes.

/biography/

Ernesto Tatafiore was born in Marigliano, in 1943. He is a psychoanalyst as well as an original and eclectic artist. He lives and works in Naples.

In 1964 he is rewarded by the Italian Ministry of the Public Education, and in 1965 he exhibits for the first time at the 9th edition of the Rome Quadriennale. He is an authentic life-force of the Neapolitan creativity in Italy and worldwide. His works fall within the Italian Transavanguardia movement.

He trained between 1968 and 1969, and first exhibited at the Lucio Amelio gallery his paper-made shirts, trousers and chairs. Some commenters said these works signify "The world made lighter". Actually, they indicate the true weight of the paper, hence, the right weight of the ideas, both

heavy and fleeting, or dispersed and permeating. (1970, Venice Biennale of Art, Graphic Pavilion.) Not an easy task to live along the 'light-heavy' duality.

1980: big aeroplanes (M.R.), a wing on the ground, the strain of the take-off, and the folds presented in shapes and colours. He goes back to the 18th Century and to Robespierre delivering his political speeches to the deep-sea fish, and gives his aeroplanes the names of Robespierre and Liberté Terreur (1980, Venice Biennale, Aperto '80 section.)

A discreet reminder of fleeting ideas through a world full of volcanoes, earthquakes, and fish, or Masaniello, Ulysses, Mozart and others past heroes that surge along with the Muses in his exhibition space at the Italian Pavilion in the 1990 Venice Biennale.

From the year 2000, and passing through Hamburg, London, Belvedere, Berlin, San Gregorio, Bonzelerhammer, Vienna, Capodimonte, Paris, Madrid, and Schleswiga, he sorts out this light and heavy interplay.

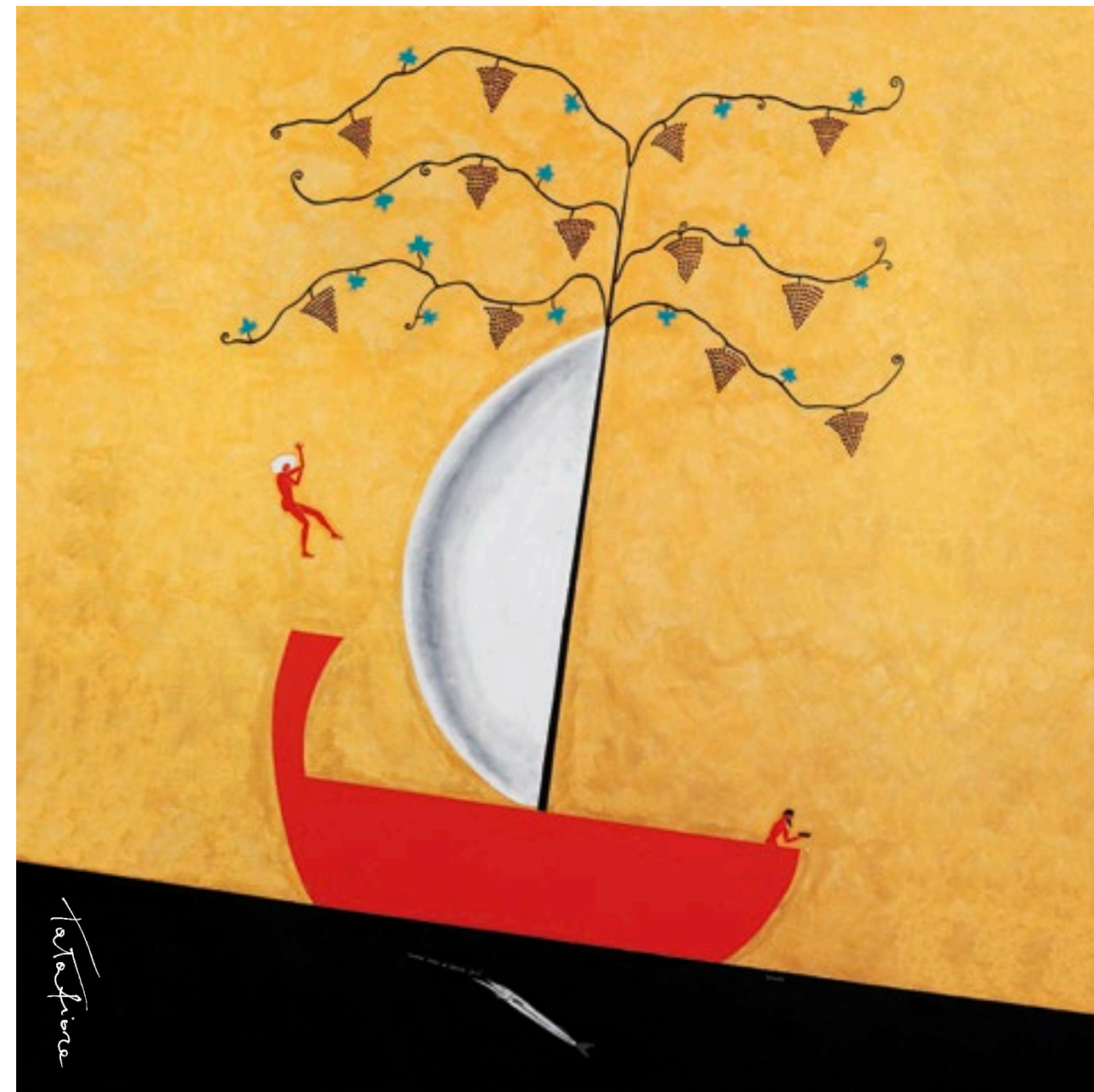
His works are housed in some of the most important museums in the world, such as the Metropolitan Museum of Art in New York, Stedelijk Museum in Amsterdam, Kunsthau in Zurich, Museo de Bellas Artes in Bilbao, Kunsthalle in Malmo, Museu d'Art Contemporanei in Barcelona, Nouveau Musée in Lyon. His work Diderot Filosofia is shown in the open at the Salvator Rosa underground station in Naples.





/Ulysses/

Acrylic on canvas
90x90 cm.





/Light/

Acrylic on canvas
90x90 cm.





Warriors

/Sergio Fermariello/

The “obstinate use” of the sign of the artist, balanced, rigorous and exact, now translated onto the scarf, creates an altogether different story that needs yet to be seen and told. The black and white combination adds magnificence to the representation of the minuscule warriors; here, in the line strength tracing curves and hollows, we can see the lines synthesising archers and knights. The sea/earth chromatic effect looks elegant in its differently scaled and delicate stroke, which, in the ambiguous idiom characteristic of his Mediterranean art, directs us back to the “ritual circle”, a symbolism the artist always holds dear.

/biography/

Sergio Fermariello was born in Naples in 1961, where he works and lives.

In 1989 he wins the international award Saatchi & Saatchi for young artists, in Milan. During the same year he starts his collaboration with the Lucio Amelio gallery in Naples.

Later, with one of his creations he enters the Terrae Motus collection, founded by the Neapolitan art dealer. He also exhibits at Protirion in Split, at the Albrecht gallery in Munich and at the Il Capricorno gallery in Venice. In 1991 he is invited to take part in the international exhibition Metropolis, at Martin Gropius-Bau in Berlin, and in the Les Pictographes exhibition at the Musée de l’Abbaye Sainte-Croix in Les Sables-d’Olonne.

In 1992 he exhibits at the Galerie Yvon Lambert in Paris. That same

year, Giovanni Castagnoli invites him to the exhibition Cadencias, an itinerant exhibition through the main museums of South Africa and at the 3rd edition of the Istanbul Biennial. In 1993, Achille Bonito Oliva invites him to the 45th International Art Exhibition of the Venice Biennial reserving for his work an entire room in the Italian Pavilion.

In 1996 he participates at the Contemporanea Como 2 in Villa Olmo, and at the 12th edition of Rome Quadriennale. In 1998 he participates at the ‘900 Nudo at the Museo del Risorgimento in Rome and at the exhibition Tracce Significanti hosted by the J.F. Costopoulos Foundation in Athens. In 2004, in the expo area of Pier 17 in New York, he presents the itinerant installation view Avviso ai Naviganti (Notice to Sailors).

In 2005 one of his works is bought by the Capodimonte Museum in Naples, and displayed in the pavilion of contemporary art. In 2008 a solo exhibition of his works is shown at the Flora Bigai gallery in Pietrasanta, the Ronchini gallery in Terni, and the Niccoli gallery in Parma. That same year, the new building of the Bocconi University in Milan hosts one of his installation views. In July 2009, he presents at the MAC Museum in Niteroi, Brazil, the installation titled Migranti (Migrants), which is later hosted at the PAN Museum in Naples.



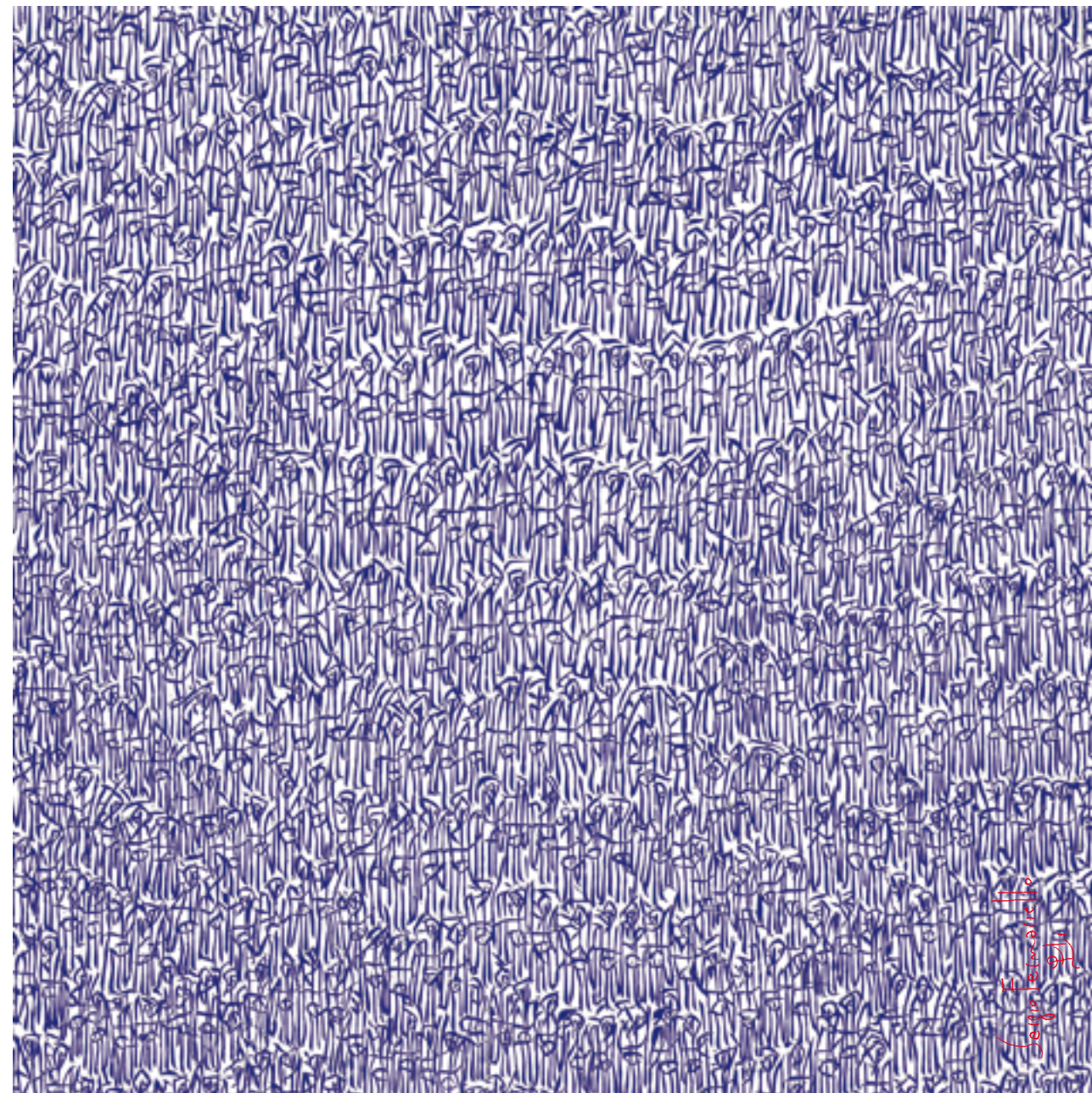
//www.sergiofermariello.com





/Warriors/

Acrylic on canvas
90x90 cm.

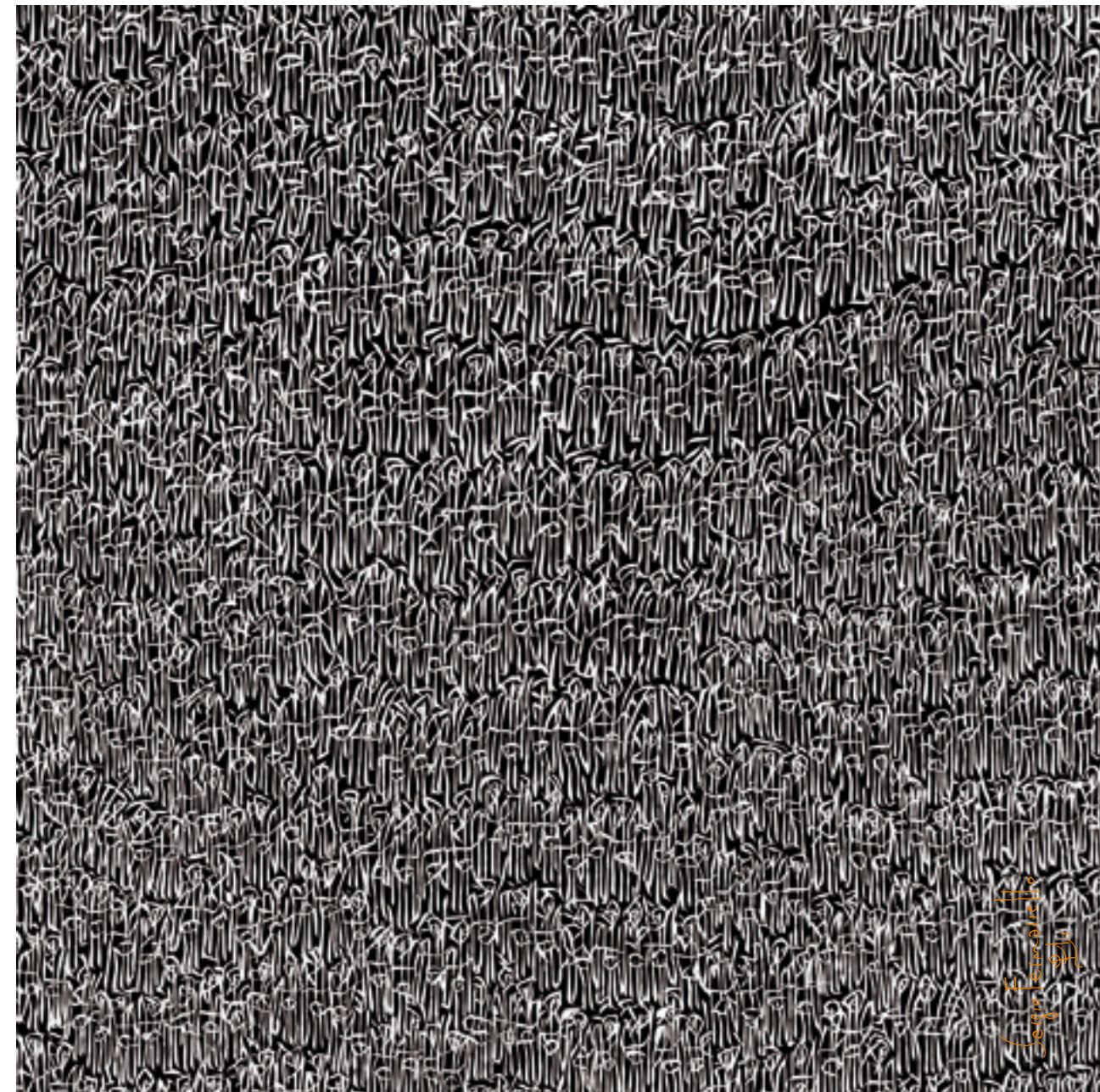


Leigh F. L. L. L.



/Warriors/

Marble paste on canvas
90x90 cm.





Masks

/Lello Esposito/

Tradition and artistic avant-garde are melted together in Lello Esposito. He delves and recreates the immortal mask of Pulcinella until void of its fundamentals, to eventually convert it into the icon of all the good and bad about Naples. In the infinite variations and interpretations of the meaning of “looking through”, here the sign runs gracefully over the silk with all its emotions and in an elegant and simple chromatic combination: crimson red/gold, and yellow/red.

/biography/

Lello Esposito was born in Naples in 1957, he lives and works between Naples and New York.

A painter and sculptor, for the last thirty years he has been focusing his work on the city of Naples and its symbols: Pulcinella, the mask, the egg, the skull, the volcano, the horse, San Gennaro and the lucky-horn amulet, in all their possible metamorphosis. Over a period of time his researches have enabled him to experiment with sculpture and painting and develop new meanings, dimensions and artistic techniques. He uses a variety of materials - including bronze and aluminium - for his sculptures and installations, and paints on large canvases.

Lello Esposito likes to call himself a “cult artist” because of his studies on the archetypes and the

symbols of his city, and the cultural imagination that emerge to surface. They are restored and then take up new shapes and representations, thus contributing significantly to different interpretations of the tradition, an essential aspect to all forms of cultural and artistic experimentation.

He has combined his absolute passion for the arts and Naples to the point he has become the city’s emblematic and a highly distinctive artist.

Amongst his works: a number of San Gennaro, Pulcinella , Ab-Ovo, Lucky horn, Volcano, and Masks. Among his installations in aluminium rods we find: Cardinals, America, and Innocente Italia.

His work attracts extensive reviews and is well-known both in Italy and abroad. He has participated

to a number of exhibitions: Tokyo in 1992 and 1995; Paris in 1994 and 1999; Budapest, Montreal and Toronto in 1996; Bonn and Madrid in 1997; Berlin, Dusseldorf and Montecarlo in 1998; Samtgemeinde Schoppensted in 2000; Athens in 2003; and in New York since 2005.

//www.lelloesposito.com





/Mask/

Acrylic on fabric
90x90 cm.





/Mask/

Acrylic on fabric
90x90 cm.





Vibrant Lights

/Massimo Patroni Griffi/

Light comes to surface from its vibrant medley, now through the overlapping square geometries, now on the elegant diagonal line, or in the grid that leaves room to the running drips of the colour paint. It encompasses a world made of perceptions, presages and indefinite entrancements that excludes whichever suspect of self-indulging formal chromatic exploration. Energy is to be found within the ambiguous expressions that appearance takes on, an energy that leads the image, dressed in elegant harmony, through the unpredictable routes of the surreal and the metaphysical.

/biography/

Massimo Patroni Griffi di Roscigno was born in Rome in 1956. He lives and works in Formia. Sculptor, painter, and set-designer. Evocative are his set-designs for “La Bohème” at the “Mancinelli” Theatre, Orvieto, 1991, and those for the Leuciana Festival at the “Belvedere”, San Leucio, 2001; the “Sannazzaro” theatre, Naples, 2004; the Royal Palace Theatre, Caserta, 2005; the stagings for “Tosca” at the Roman amphitheater of Terni, or for the Formia Jazz Festival in 2005. In 1995 he was awarded a an entry in the “Enciclopedia Universale Atlantica” of the Istituto Editoriale Moderno, and since 2004 he is a member of the Angelica-Costantiniana Academy of Arts and Sciences in Rome. In Patroni Griffi’s concept, shapes and colours, broken by light penetration into vibrations, are linked

to the mysterious anxieties of spiritual life. Indirectly, there are few reminders to the orthogonal compositions of Mondrian’s Neoplasticism, or to Malevich’s Suprematist squares. We can also identify the zones of the escape symbolism through the small flame within the grid of our gestures, or the overlapping geometric shapes defying the logics of their rhythms. In its non-naturalistic vision there is a reality that flees from the exploitation of tales and labelling. Among his steelworks: Pieghe di Ottimismo (Folds of Optimism) ; La Barca dei Pensieri (The boat of Thoughts) ; Reticoli Cosmici (Cosmic Grids); Energie di Emozioni (Emotion Energies) (2006-2007). From 2003 his works are exposed in the Art Collection of Villa Madama, in Rome. Among his installations: L’Albero della Legalità (The

Tree of Legality)), Casal di Principe, 2007. He has participated at a number of exhibitions, both in Italy and abroad: Montecarlo in 1993 and 1998; Lausanne in 1996; Landshut in 1998; Lugano in 1999. In 2006, following an initiative promoted by the Italian Cultural Institute, to celebrate the Italian fashion footwear, he exhibited his Passi di Pensiero (Steps of Thought) in Buenos Aires, Cordoba, Montevideo, Seul, Washington, and in Guatemala.



//www.massimopatrongriffi.it



/Vibrant Lights/

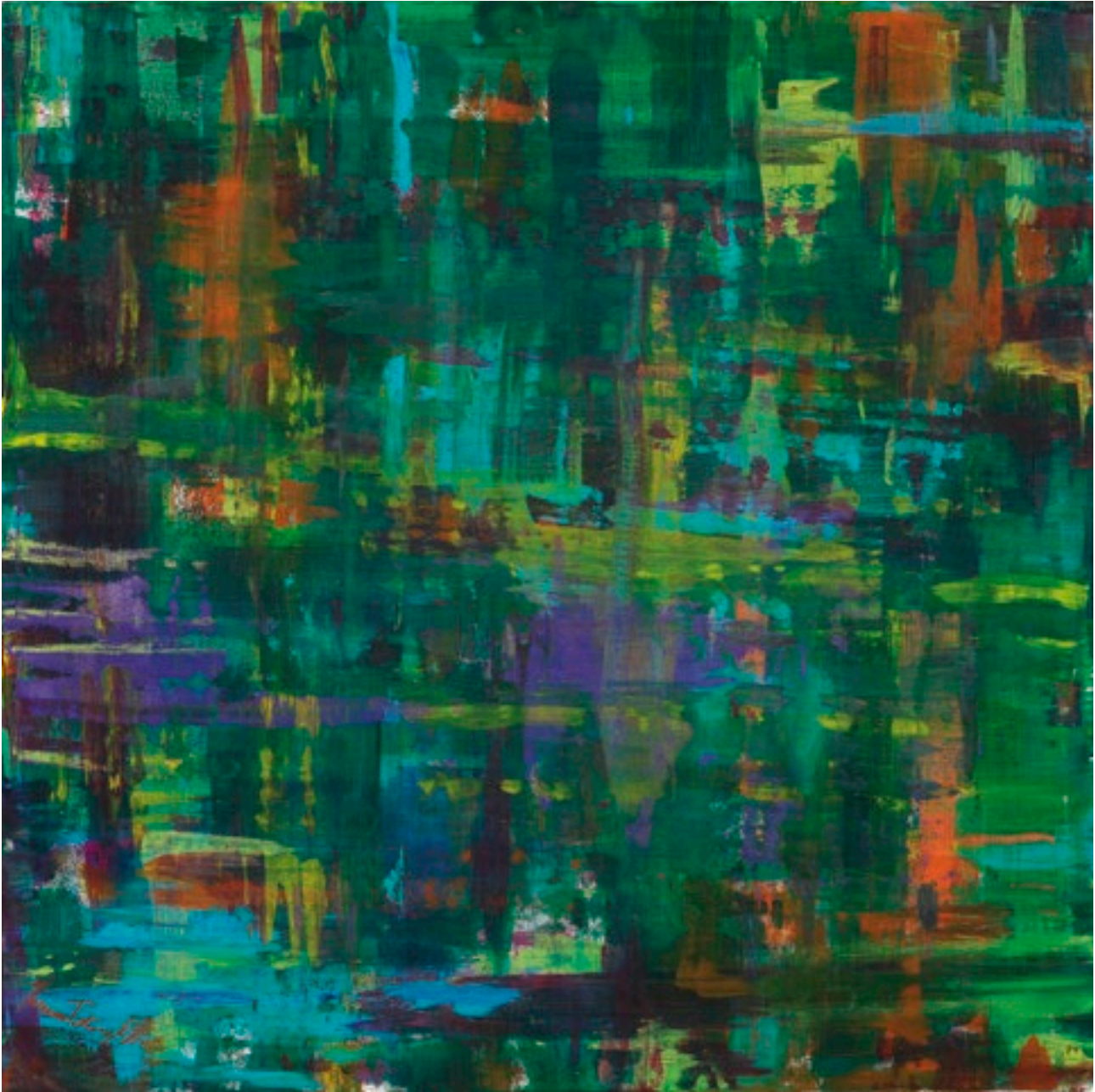
Acrylic on paper,
paint drip effect
90x90 cm.





/Vibrant Lights/

Colour on fabric,
spatula effect
90x90 cm.





Long Wave

/Pierre Yves Le Duc/

The sign begins with a sponge able to create a vortex in which we are attracted, swallowed up, and wiped out. In the purest beam of its light lost humanoids are carried away by the evanescent traces of the foam. It's the essence from clean slate to creation.

The twelve possible scarves feature a print sequence with slight variations. They draw on the film lexicon to depict the relation between inertia and kinesis. The cyclic dimension of the emotional wave generated by the black ink, with its natural calling for serial elements, reveals its evolution in terms of a temporal dissolution.

/biography/

Pierre-Yves Le Duc was born in France in 1964.

In 1988 he graduates from the Sorbonne University where he studied Literature, and moves to Naples, where he still lives and works.

His first works date back to 1989, but it is in 1992, when he meets Alfredo Bovio di Giovanni that he resolves to devote himself entirely to art. The transition between '93 and '94 marks a fissure: the artwork itself is what structures the space and triggers a dynamic dialogue. The site itself is specific to his complex installations and is firmly indivisible from the work that takes shape in it.

In 1994 he chooses Piazza S. Domenico Maggiore, in Naples, to install his "Cenacolo" (The Last Supper), a display of thirteen canvases, each depicting a giant

vagina (180 x 180 cm), arranged around the Baroque obelisk. In May '95 he continues his artistic pursuit using ambivalent visual lines to portray the volcanic eruption in the "Le nove muse e i nove poeti" (The nine muses and the nine poets). This work included 18 canvases (188 x 388 cm) and was expected to be arranged along the monumental hemicycle of Piazza del Plebiscito, but the installation view met with political censorship. In December 1996 he installs his work, entitled "I quaranta ladroni" (The Forty Thieves), in the depths of the Graeco-Roman Aqueduct. Forty-one monoliths in a maze-shaped arrangement represent as many vaginas, and also signify the vanity of the female body tightened in the grip of Death, symbolised by a filigreed skeleton. In December 1998, in the Sala

del Lazzaretto in Naples, he sets up "Medium", the most complex and comprehensive piece of his collection. In February 2004, he installs "Gu" in the "Sala della Meridiana" of the National Archaeological Museum in Naples. Since then, alongside other researches -the video installations Soap Opera, Spray, Débordements (overflowing), Portrait des Moi-mêmes (Portrait of my selves), Motion Painting- he has installed "Light" in a disused industrial site in Basel, and, in January 2008, he has exhibited "Soap Opera" and the Motion Painting project in the "41artecontemporanea" Gallery in Turin.



//www.pierreyvesleduc.com





/Long Wave/

Ink on Paper
180x90 cm.



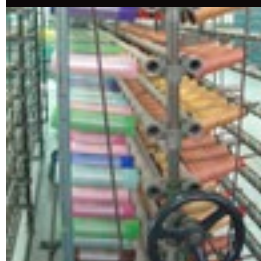
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/art director/

Carmen Del Grosso

Architect, specialised in Restoration of Monuments, she has taught and done research work at the University of Naples Federico II. Her work is particularly focused on the fusion of art and architecture in a number of projects, exhibitions and conferences. She is currently exploring the discourse between Fashion and Art pursued across historical and contemporary times.

pictures by: Gianpaolo De Siena, studio F64, Luciano Romano, Francesco Semmola, Francesco Squeglia.



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