



ACHAO

DANCING WITH THE SEA

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DANCING WITH THE SEA VI

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

126X180 CM, 2019





DANCING WITH THE SEA VII

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

101X165 CM, 2019



'THE SERIES OF WORKS DANCING WITH THE SEA, BELONGING TO ACHAO'S MOST RECENT PRODUCTION, ARE PARTICULARLY REPRESENTATIVE OF HIS TENDENCY TOWARDS A SEARCH FOR LIGHTNESS AND DELICACY THAT IS EXPRESSED NOT ONLY THROUGH LIGHT AND LUMINOUS TONES BUT ALSO THANKS TO THE IDEA OF FLUCTUATION, OF A SLOW FLOW OF THE WATERS SOMETIMES DESCRIBED WITH COLOURS SIMILAR TO REALITY, SOME OTHERS INSTEAD, BASED ON EMOTIONS AND SENSATIONS EXPERIENCED BY THE ARTIST IN THE MOMENT IN WHICH HE FOUND HIMSELF IN FRONT OF IT, WITH UNREAL TONES CAPABLE OF TRANSPORTING THE VIEWER INTO A PERSONAL FEELING AND YET CAPABLE OF AMPLIFYING ITSELF TOWARDS THE OUTSIDE OF THE WORK.

MARTA LOCK, ART CRITIC

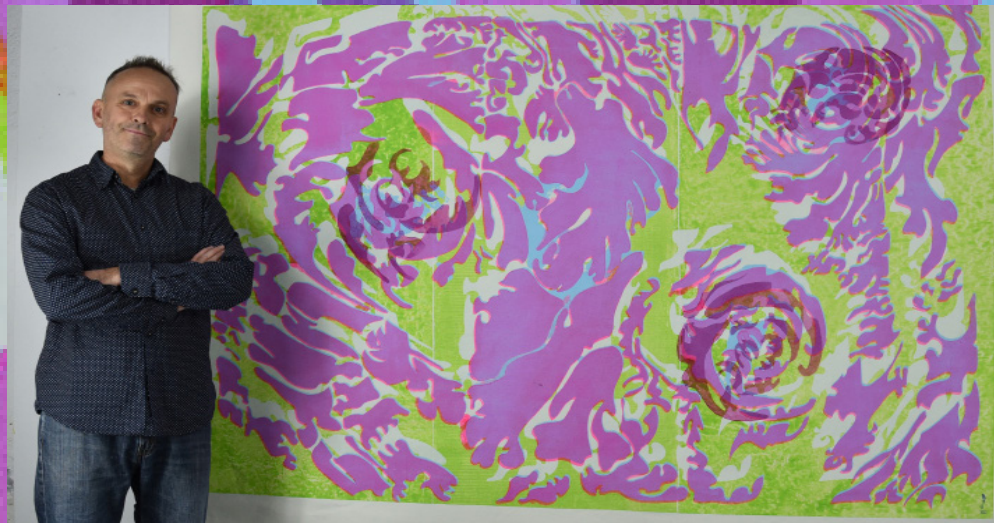
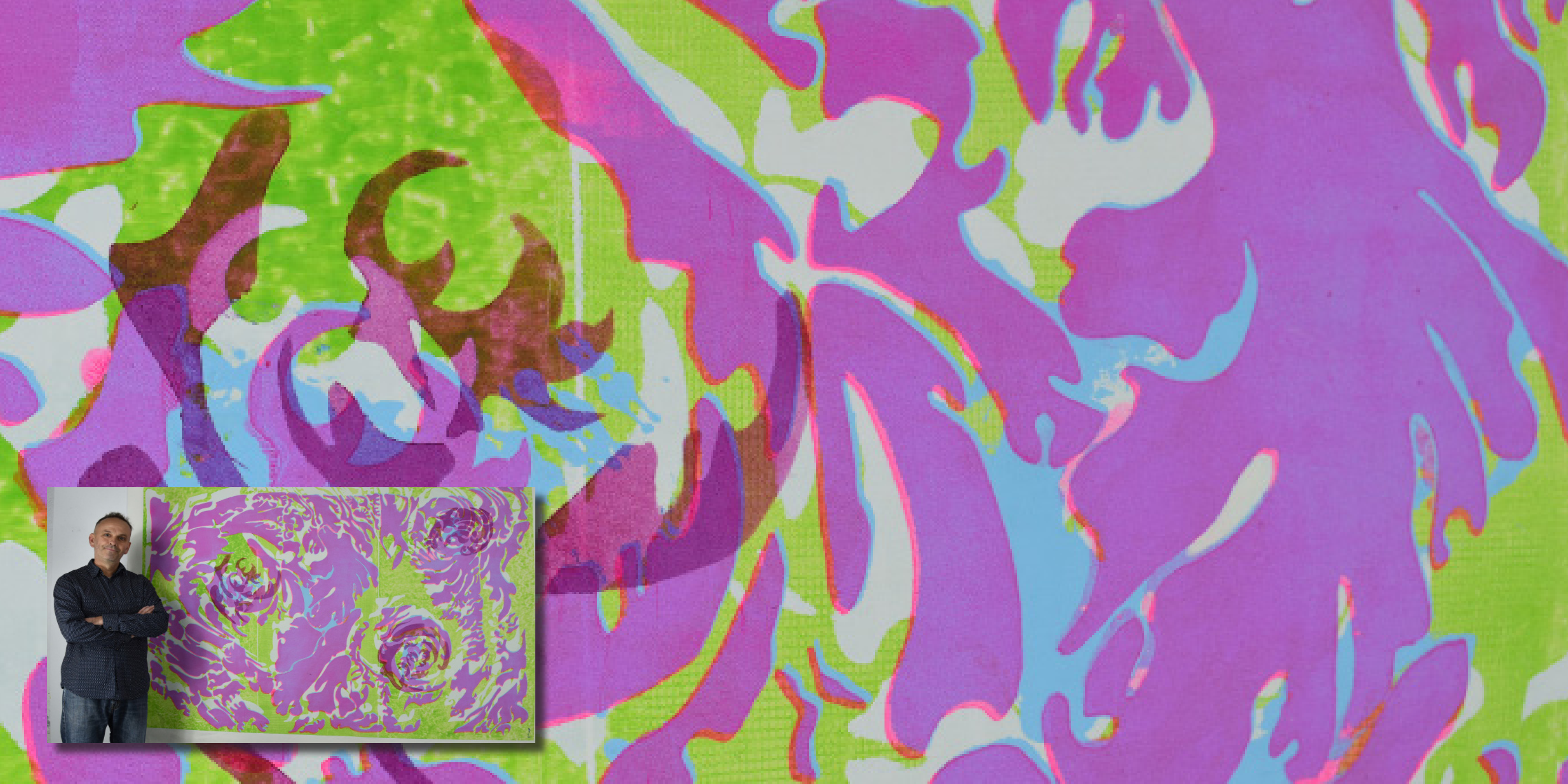


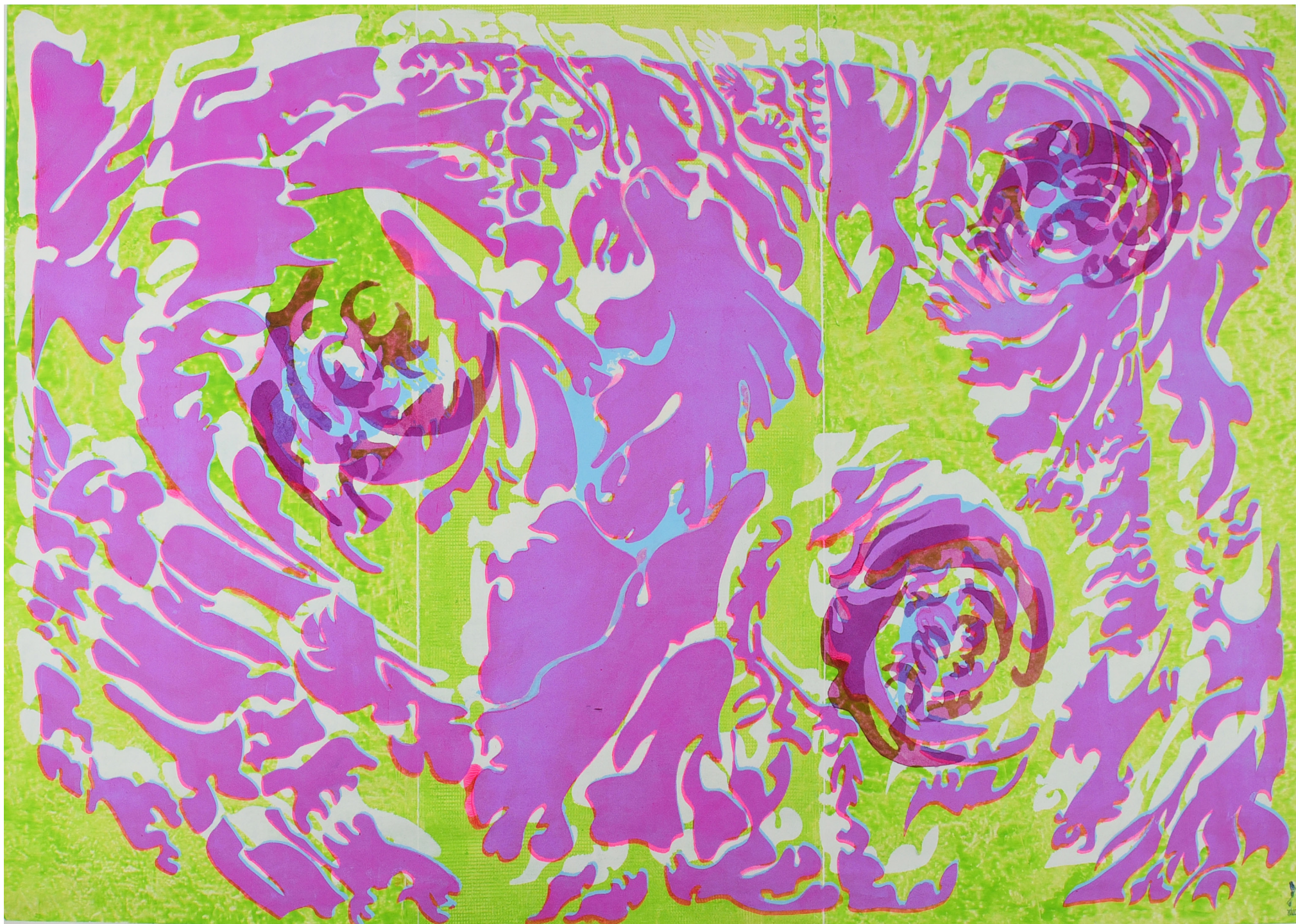


DANCING WITH THE SEA VIII

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

156X188 CM, 2019

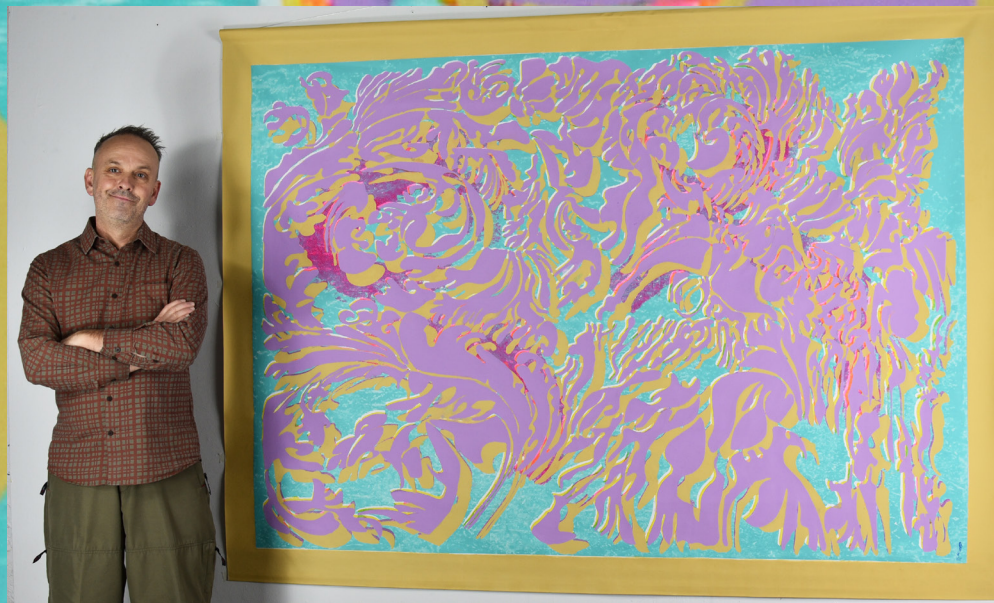
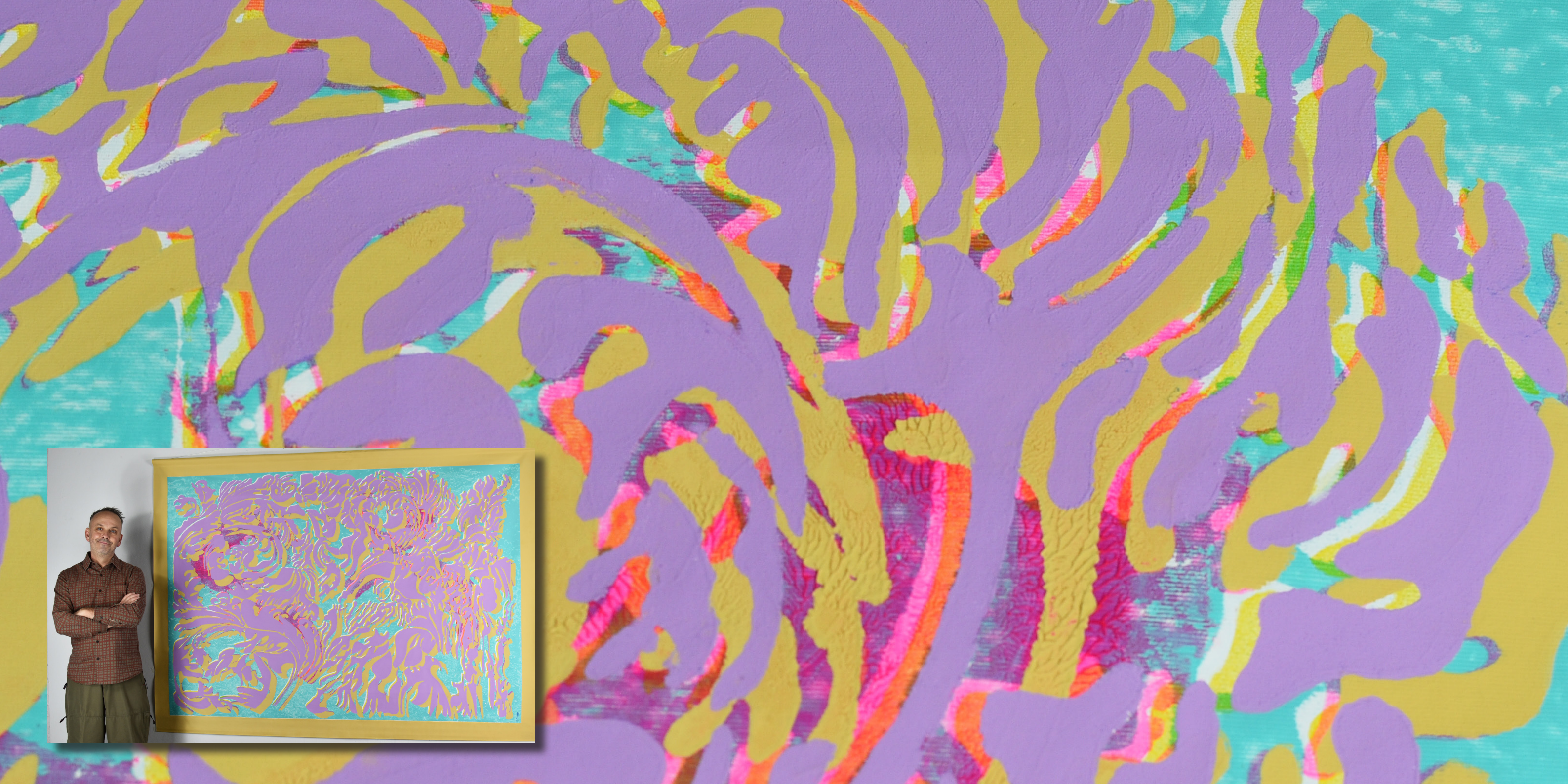




DANCING WITH THE SEA IX

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

148X200 CM, 2019





DANCING WITH THE SEA X

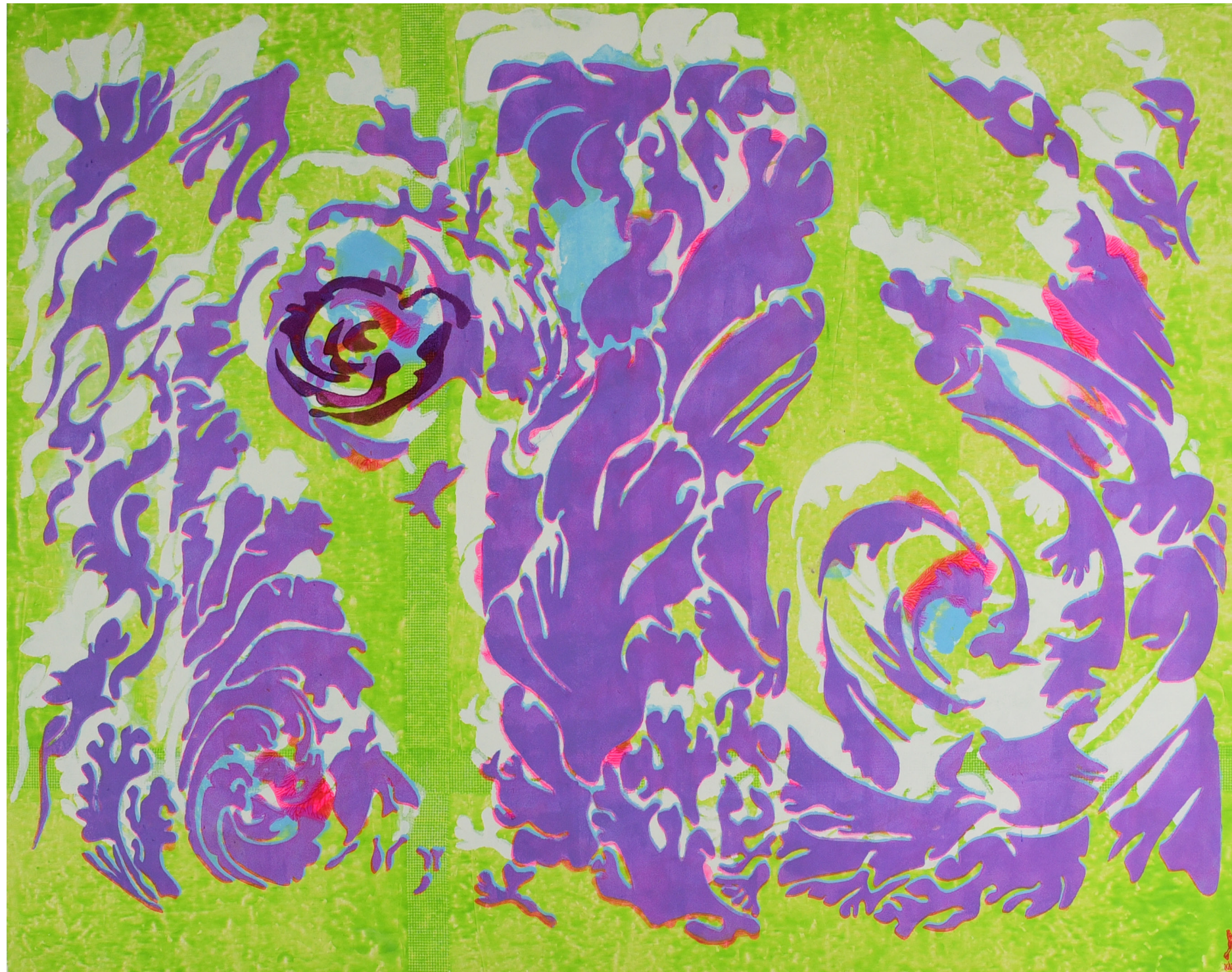
ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

152X206 CM, 2019

*'THE INTELLECT IS NOT THE MEANS OF CREATION, AND
THE CREATION DOES NOT TAKE PLACE THROUGH THE
FUNCTIONING OF THE INTELLECT; ON THE CONTRARY,
THERE IS CREATION WHEN THE INTELLECT IS SILENT'*

JIDDU KRISHNAMURTI





DANCING WITH THE SEA XI

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

133X165 CM, 2019



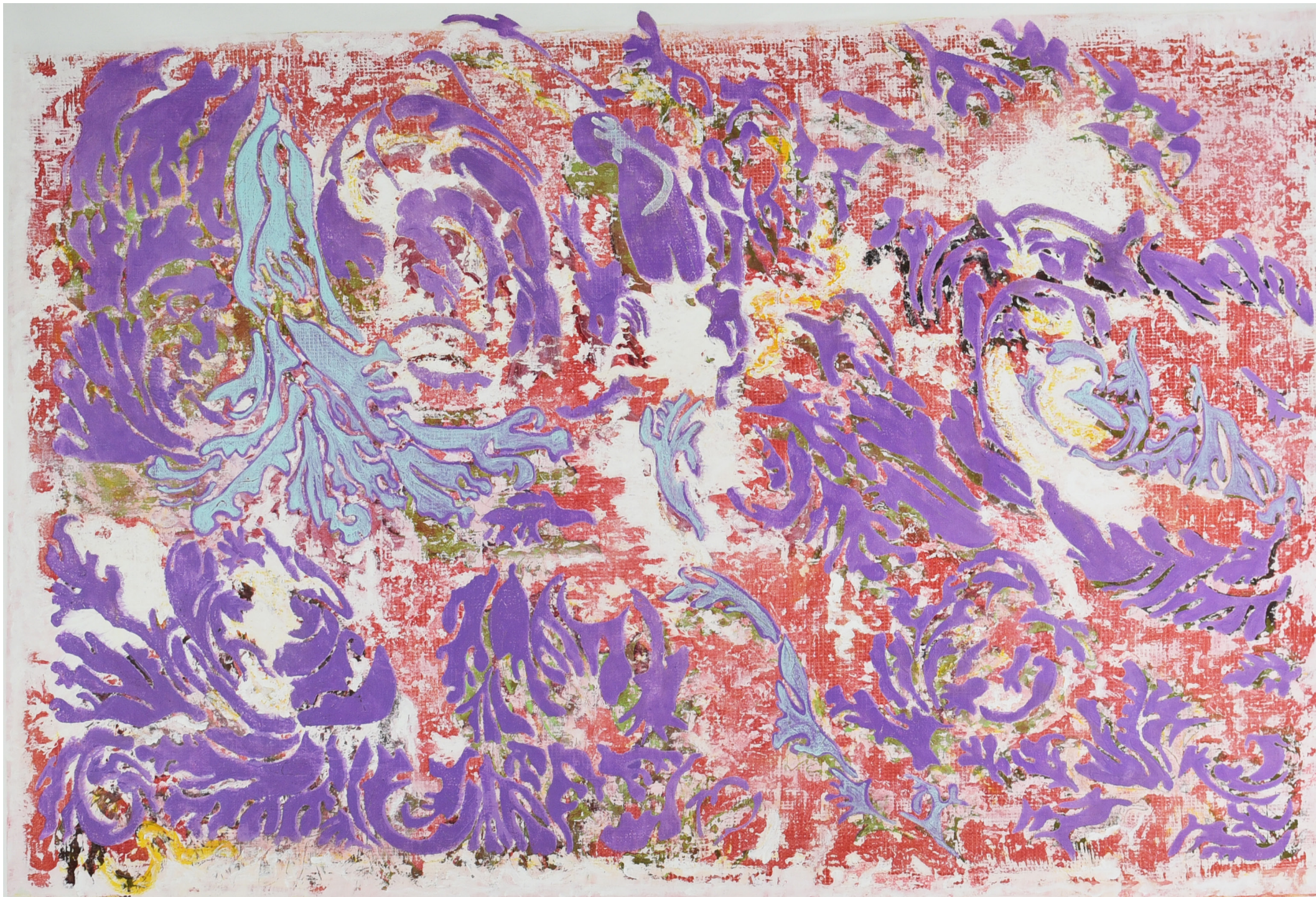


DANCING WITH THE SEA XII

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

128X173 CM, 2019

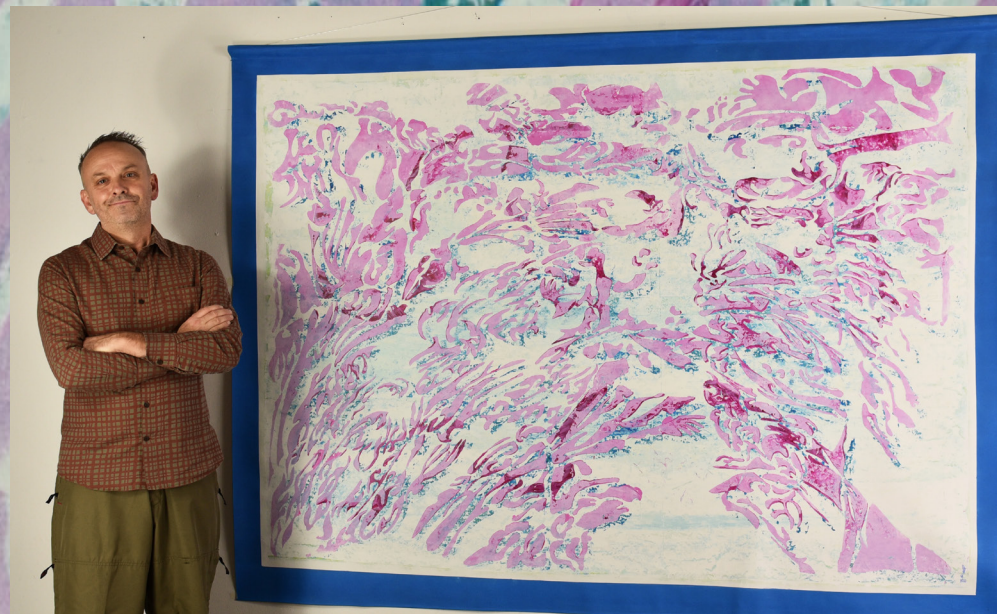
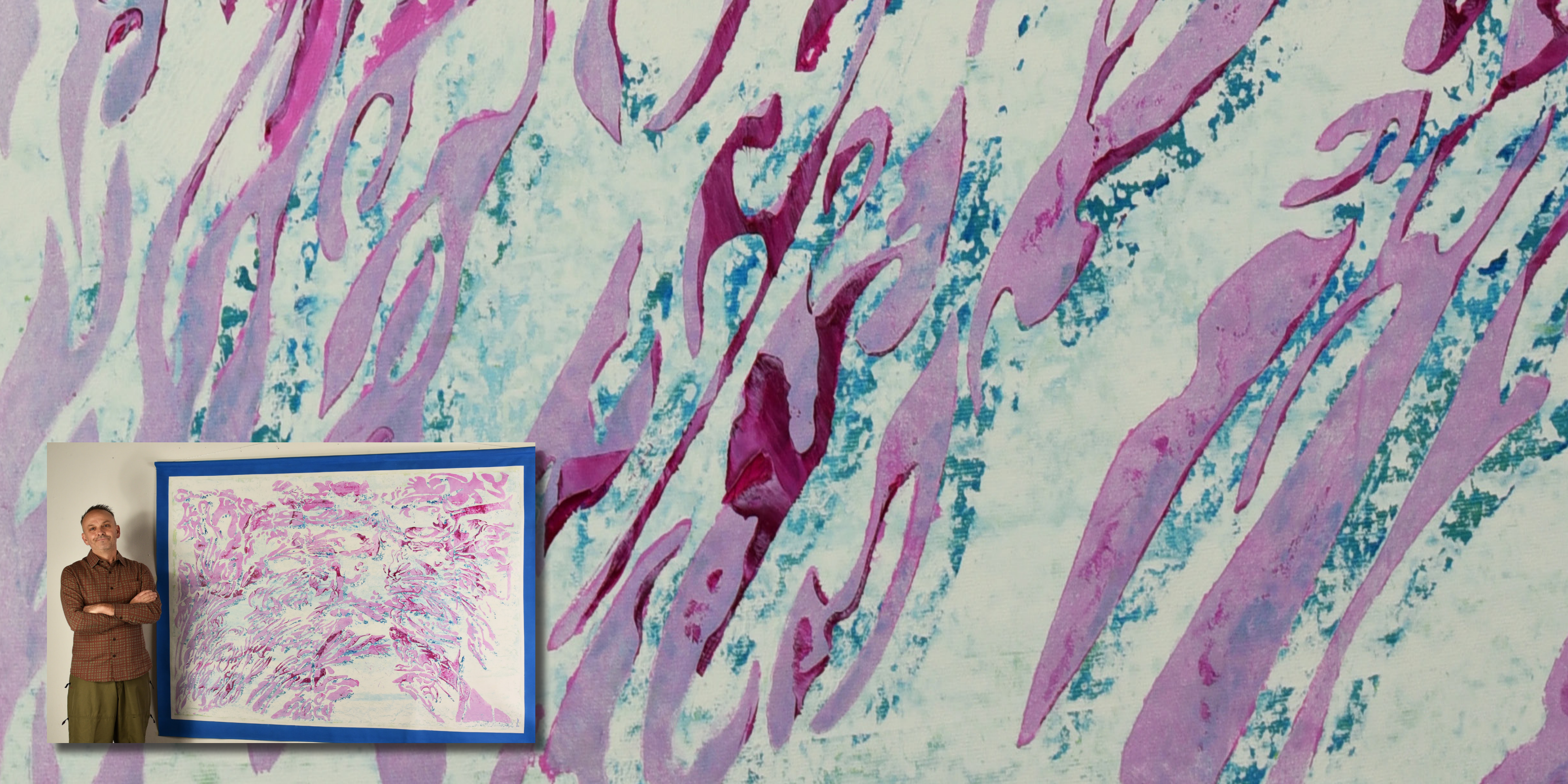


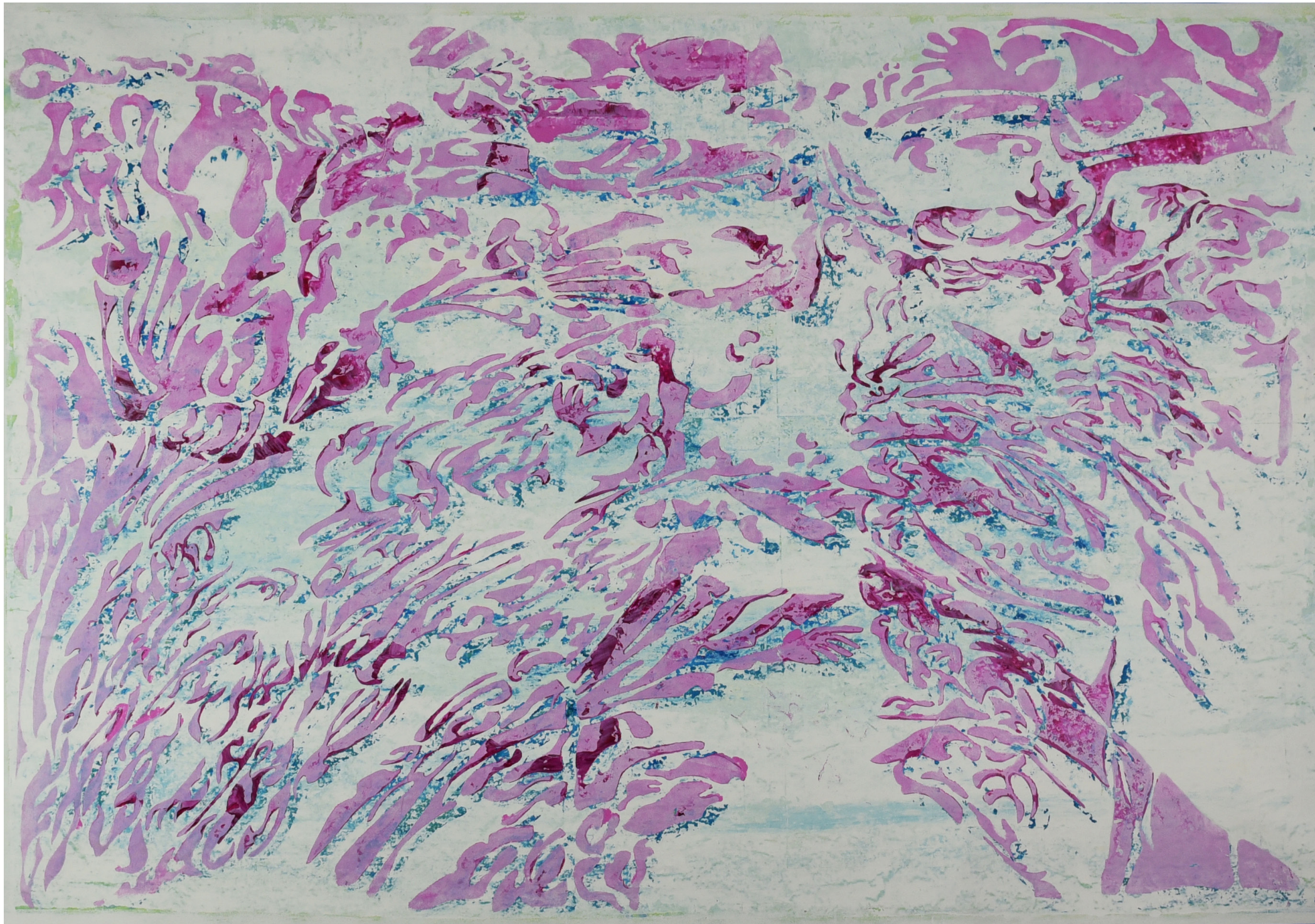


DANCING WITH THE SEA XIII

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

124X184 CM, 2019





DANCING WITH THE SEA XIV

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

156X200 CM, 2019

*'THE ORIGIN IS NAMELESS; THE ORIGIN IS ABSOLUTELY
QUITE, IT IS NOT WHIRRING ABOUT MAKING NOISE. CREA-
TION IS SOMETHING THAT IS MOST HOLY, THAT IS THE
MOST SACRED THING IN LIFE, AND IF YOU HAVE MADE A
MESS OF YOUR LIFE, CHANGE IT. CHANGE IT TODAY, NOT
TOMORROW. IF YOU ARE UNCERTAIN, FIND OUT WHY AND
BE CERTAIN. IF YOUR THINKING IS NOT STRAIGHT, THINK
STRAIGHT, LOGICALLY. UNLESS ALL THAT IS PREPARED,
ALL THAT IS SETTLED, YOU CANNOT ENTER INTO THIS
WORLD, INTO THE WORLD OF CREATION'*

JIDDU KRISHNAMURTI





DANCING WITH THE SEA XV

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

150X170 CM, 2019





DANCING WITH THE SEA XVI

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

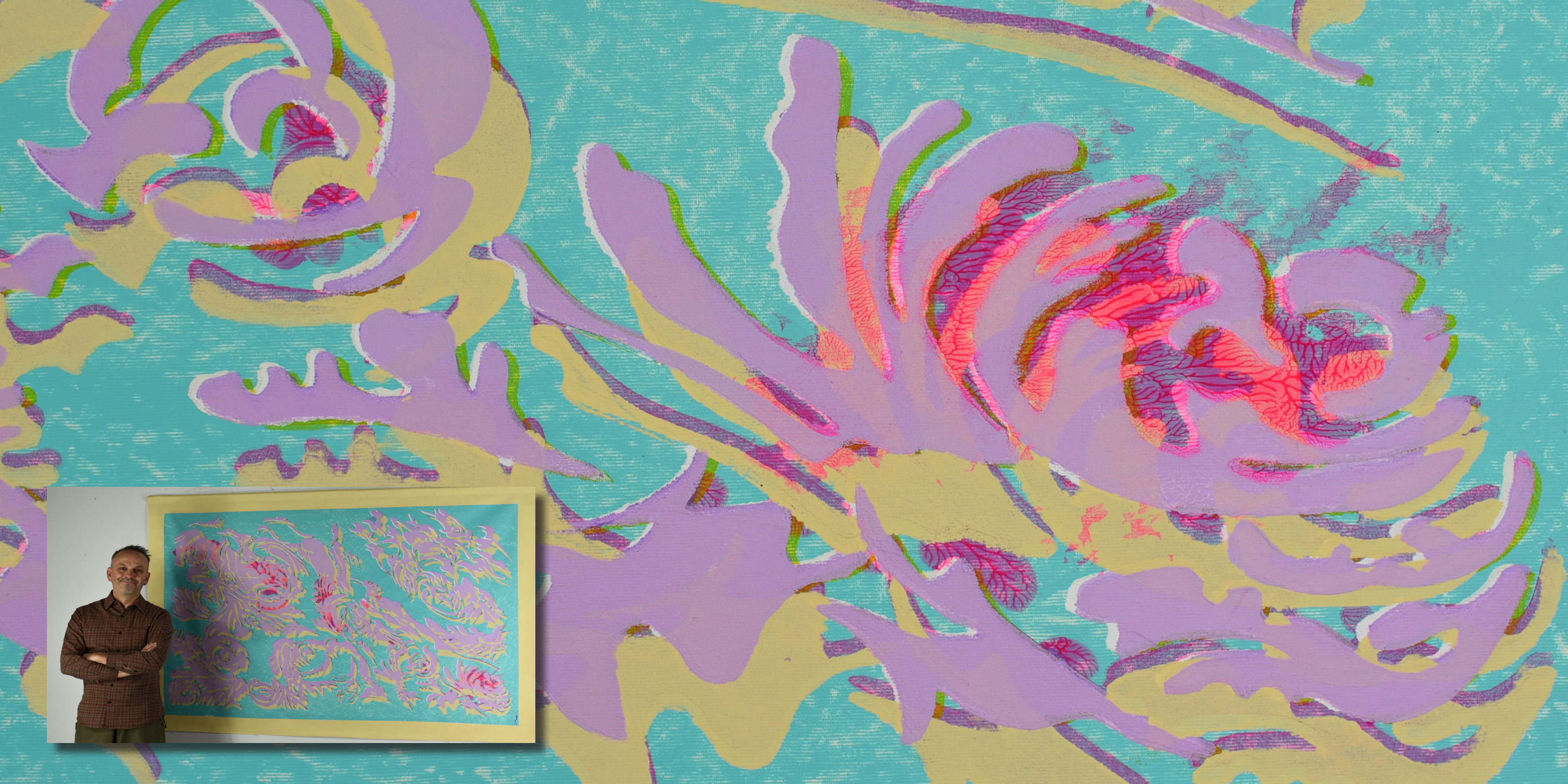
94X78 CM, 2019

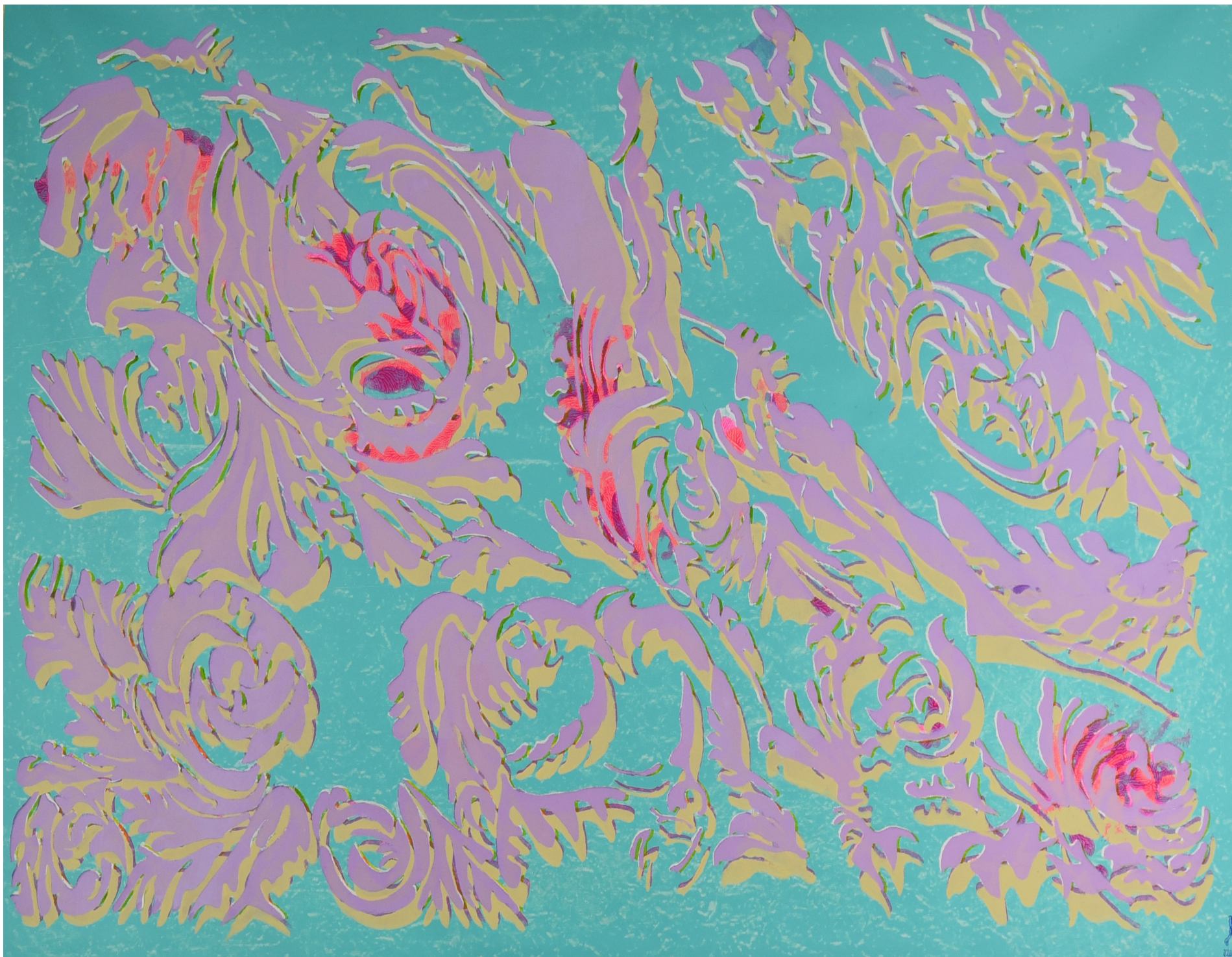


DANCING WITH THE SEA XVII

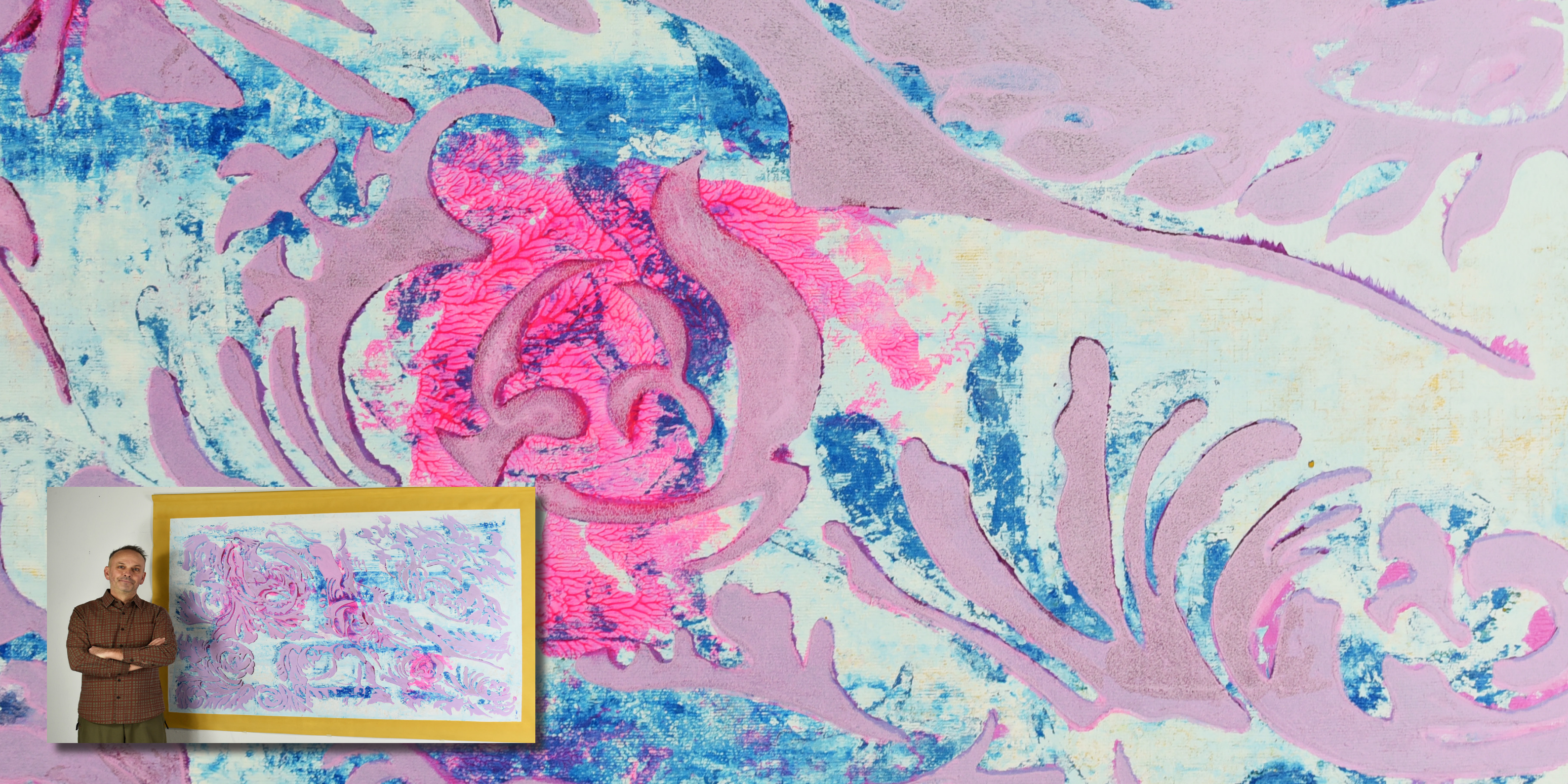
ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

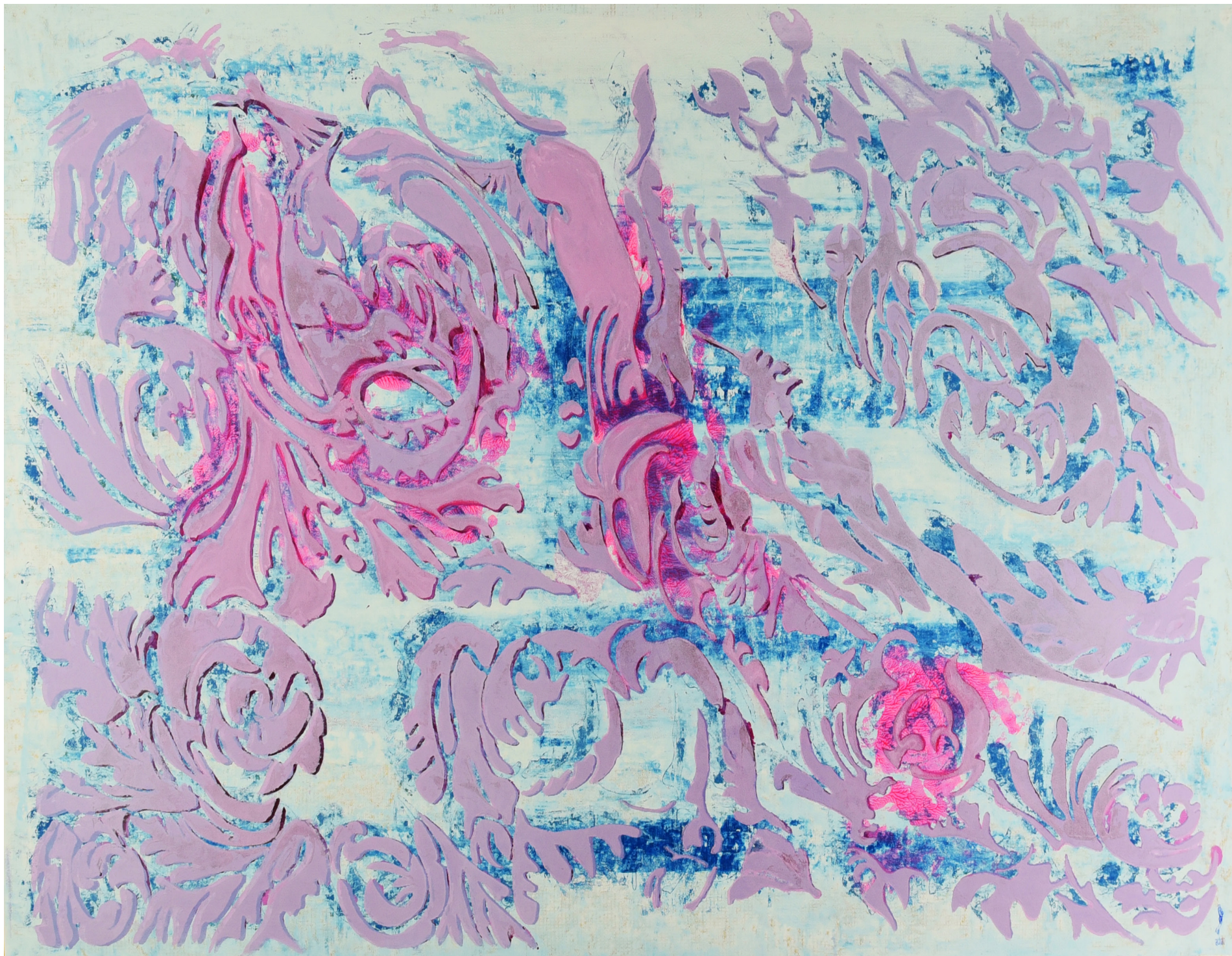
122X88 CM, 2019





DANCING WITH THE SEA XVIII
ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS
132X188 CM, 2019





DANCING WITH THE SEA XIX

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

130X188 CM, 2019





DANCING WITH THE SEA III

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

172X152 CM, 2018



DANCING WITH THE SEA VI

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

168X140 CM, 2018





DANCING WITH THE SEA XX

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

100X128 CM, 2019



DANCING WITH THE SEA XXI

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

100X128 CM, 2019



DANCING WITH THE SEA XXII

ACRYLIC & PIGMENTS ON FREE-HANGING CANVAS

100X128 CM, 2019

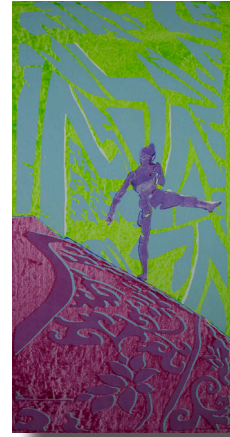
Achao, spirituality is linked to innovation to express the lightness of being

The research of many contemporary artists has been oriented towards highly emotional paths, aimed at the knowledge of an interiority that would hardly be able to manifest itself through different languages. Often this path has had as a consequence the detachment from a classical aesthetic that seemed to enclose the substance within a perfect form, a symbol of universal beauty which, however, was not enough to tell the deepest feeling. Achao has achieved this detachment while maintaining a strong bond, has transformed it while remaining bound to it.

It was precisely the in-depth study of sculptural techniques at the Adac Academy in Paris that brought out in Achao the interest in the representation of the human body form and to desire, in a second phase, to tackle a pictorial research in which he could express his profound tendency towards spirituality that becomes a guide to lighten the body structure and strip it of all canons of Classicism.

His annual travels to India have placed him in contact with a revealed self, listening to everything that is soul rather than to the body that encloses it, inducing him to look at reality with different eyes; this long journey has modified his creative manifestation by linking him to an absolutely unique pictorial world, where the parameters of Classic sculpture, plas-

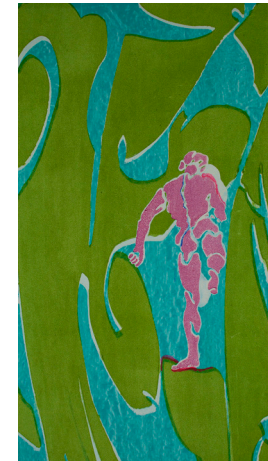
tic poses, iconic gestures, the description of natural elements, are revisited from a less aesthetic point of view and oriented to sense, that of life it-inspiration the human of every-and visible, technique Muybridge, pioneer of motion the movements of athletes and animals influenced and fascinated many artists of the twentieth century including Francis Bacon and also a big part of the kinetic art of the sixties.



Achao takes up the idea of movement, however, placing it on an almost dreamlike level, unreal in the choice of colours precisely because the important message he wants to get out of it is that of lightness, of the importance of a connection of the soul with everything that revolves around it, in which the priority is feeling rather than showing itself. So the chromatic range draws on Expressionism precisely because of the prevalence of the inner world, where every subject reproduced, from the human body to nature, from the movement of the sea to the beauty of flowers, is not told from a real base but from a dreamy point of view, tending towards an ideal dimension that can only be reached by stripping oneself of contingency, of exteriority, to face a long journey through the ego, the only one that

makes the individual aware of his or her centre, of his equilibrium, of his authentic being, thus allowing him to detect all that is beyond what the gaze sees.

From the point of view of technique Achao shows a strong tendency towards innovation, perhaps mixing the dualism within himself which he cannot contain and which needs to manifest itself in a pictorial world poised between perceiving emotions and experiencing the necessary representation as a means of visual communication, using in his works not only acrylic colours but also stencils form to the around which the composition rotates. Usually used in Street Art where the creative act and immediately when, as in one must necessarily avoid provoked both because of the message of urban works and because one wants to keep one's identity hidden, the stencil is also finding application in works on canvas and becomes itself a moment of the creative act.



Artists draw and execute the stencils as if they were part of the canvas, on which they are then applied to generate the final image. The result is a new pictorial message that takes nothing away from the expressiveness of the painting, on the contrary, it amplifies its visual potential in the name of a synergy

and contamination that are now the imperative for all contemporary art of the twenty-first century.

The series of works *Dancing with the sea*, belonging to Achao's most recent production, are particularly representative of his tendency towards a search for lightness and delicacy that is expressed not only through light and luminous tones but also thanks to the idea of fluctuation, of a slow flow of the waters sometimes described with colours similar to reality, some others instead, based on emotions and sensations experienced by the artist in the moment in which he found himself in front of it, with unreal tones capable of transporting the viewer into a personal feeling and yet capable of amplifying itself towards the outside of the work.

The choice of frames to his works, defines lines Achao's tendency towards perpetuation, towards of feeling, a an infinity that all considered, transformed by Heraclitus. Achao has had many group exhibitions, especially in France and Belgium, and many solo shows.



not to affix works, defines lines Achao's tendency towards perpetuation, towards of feeling, a an infinity that all considered, transformed by Heraclitus. Achao has had many group exhibitions, especially in France and Belgium, and many solo shows.

Marta Lock
Art critic

Latest & next exhibitions

March 20 > Solo exhibition at the **Arte Sempione Gallery. Rome**. Art critic : Marta Lock. Gallery manager : Mario Borgato.

April 20 > Solo exhibition at the **Space Gallery. Brussels**.

Since July 19, weekly exhibition in Lyon > **Weekly art fair every Sunday morning**. Quai Romain Rolland, **Lyon**. Curator : Frank Rollier.

June19 > **‘Single work’**. Collective exhibition organized by **Medina Roma Gallery**. Art critic: Marta Lock. **Rome**

Avril 19 > **'Embedded'**. Solo exhibition organised by me. Exhibition of the 'Embedded' painting series. **Space Gallery. Brussels**.

November 18 > Personal exhibition of a new series of paintings inspired by Eadweard Muybridge at Epycentre Factory, **Clermont-Ferrand**. Title of the series: **‘In the footsteps of Eadweard Muybridge’**. An exhibition organized by the **‘Ici est l’Art’**. Gallery manager : Cécile Quintin.



November 18 > Collective exhibition at the chapel of the **Saint Luc Institute** located in **Tournai, Belgium**. Exhibition of paintings and installation in the chapel. An exhibition titled **‘Jamais Trop d’Art’** supervised by the **Arawak 21 Gallery**. Gallery manager: Peggy Desquiens.

August 18 > Solo exhibition at the Council Gallery of **Tauves , Auvergne**. Hanging of new triptychs, paintings inspired by the human body, and the Dance by Henri Matisse. Installation of the **‘Mughal Epic’**. Gallery Manager: Jean-Jacques Fausot.

April to May 18 > **‘Vibrant India - Art Now’ in Brussels**. I was the curator of the exhibition **‘Vibrant India - Art Now’** at Halles Saint Géry in the center of Brussels. Exhibition placed under the haut patronage of the Indian Embassy to the EU. Partnreship with the Brussels-Capital Region.

Exhibition short listed by the **Art Brussel 2018 OFF program**. Artists on display: Jill Bonnaud, the street art of the St+art India Foundation, Indian aboriginal paintings. Exhibition of my latest paintings and creation of two installations. General Manager for Halles

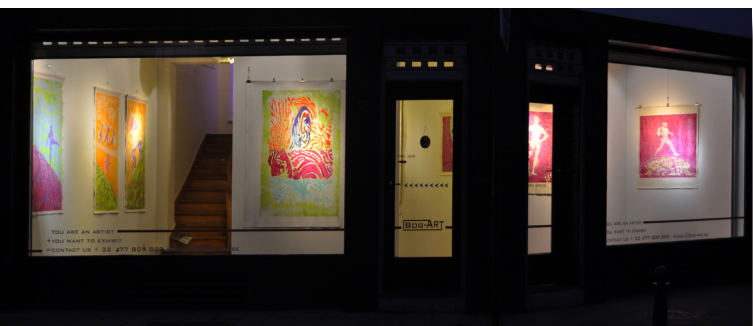
Saint Géry: **Stéphanie Pecourt**.

September 2017 > Participation at the SAC Art Fair in **Charleroi, Belgium**.

August 17 > **‘Soudain, cet été’ in Pont-du-Château, Auvergne**. Solo exhibition on 200m2 in the cultural complex of the Camaléon. Hanging of my painting series named **‘Oopstimystic’**. Exhibition of sculptures. Presentation of the **‘Mother India’** installation. Management: **Béryl Marlet**.



May 2017 > Collective exhibition as part of the **‘Artistes en liberté - Lyon 2017’**. The art fair is organised by the Société Lyonnaise des Beaux-Arts (SLBA).



Nov. 16 to Jan. 17 > **‘Passerelles de l’Inde’** at the Maison Folie of Havre Hospice, **Lille Métropole**. I was the curator of the exhibi-

tion **‘Passerelles de l’Inde’**. Exhibition placed under the haut patronage of the Embassy of India in Paris as part of the festival **‘Namaste France’**. Exhibited artists: Anju Chaudhuri, the Aboriginal paintings of Warlis. Exhibition of my last paintings and creation of the **‘Mother India’** installation. Management: **Myriam Othman**.

Sept. & Oct. 16 > Personal exhibition at the Garibaldi Gallery in Lyon. Paintings on the theme: **‘Rest on the banks of the Ganges’**. Gallery owner: **Christel Duval**.

July 16 > Solo exhibition at Banque Populaire of the Massif Central de **Chamalières**. Management: **Laurence Chambaron**.

May 16 > Opening of my workshop for **‘Arts en Balade’**. **Chamalières**.

Jan. 15 to Feb. 16 > Personal exhibition of my paintings in **Paris Montmartre - Kerlan design studio**.

2015 > Collective exhibition at the AMAC Gallery as part of Arts en Balade. **Chamalières**.