

NY

# CONTINENTS

JUN 15 - JUL 23  
/2023

GALERIA AZUR   
157 Bowery St. New York



# CON TINENTS

JUNE 15 / JULY 23  
157 Bowery, New York

ANNA JUNG  
BILL STANKEY  
CLOE GALASSO  
EDWINA BASSIL  
HANS TÄCKENSTRÖM  
JORUNN WESTADD  
KEIKO M H  
WILLIAM SORVILLO

**It is** with great pleasure and anticipation that we at GALERIA AZUR, under the expert stewardship of our Head Curator, Ceres Gonzalez, extend a warm welcome to you on the opening of our new group show "Continents." In our relentless quest to break free from conventional boundaries, this exhibition delves into the vast ocean of metaphor, beyond the limitations of literal interpretation. As the first page of this artistic journey unfolds, we invite you to immerse yourself in the grand narrative painted by our talented artists.

Within the bold framework of "Continents," conceptualized and brought to life by Ceres, art and space intermingle in a dynamic symphony of forms-fluid, kinetic, and provocative. Here, the perception boundaries blur, and a transcendental experience of movement, juxtaposition, and evanescence begins. Artists become explorers charting unseen territories, wielding their brushes as compasses to unlock narratives unseen, unheard, and unexplored.

As you traverse the space, let your senses bask in the visual symphony, where the dance between negative and positive spaces unfolds in a playful harmonious interplay. Each piece captures a fleeting moment, a shadow's transitory essence, forming unique, ephemeral compositions that leave an indelible imprint upon the artistic landscape.

GALERIA AZUR has always been committed to curatorial excellence and is proud to be your guide on this transformative journey. We encourage you to delve into the depths of each artwork, appreciating the meticulous curation of our artists' work. We stand steadfast, offering our discerning eye, informed critique, and unwavering support throughout this entire artistic odyssey.

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# ANNA JUNG

## Stillness (2023)

*Oil on canvas  
40 x 40 Cm*

Anna Jung is an artist and architect, rooted in Germany but born in Poland. Since 2001, she has been residing near Stuttgart. Her artistic journey began in her early teenage years, where she found joy and passion in recreating art pieces. Her teenage years were further enriched by the tutelage of Polish artist Przemysław Tomczak, whose lessons sparked her fascination for pencil drawing—a fascination that led her to the field of architecture.

Over time, her intrigue for colors and composition has steadily amplified. Anna's formative years were spent in a relatively monochromatic environment, both in terms of color palette and cultural uniformity, a byproduct of the monocultural landscape of Poland in the 80s and 90s. Upon her move to Germany in 2001, she was captivated by the kaleidoscope of human characters and colors reflected in cityscapes, fashion, and every aspect of life.

Anna later became part of an ensemble of after-work artists, guided by German artist Markus Merkle and American artist Sally Grayson at the "Kunstschule Labyrinth" in Ludwigsburg. Here, she produced her first acrylic painting and subsequently discovered her fondness for oil paints.

In 2021, Anna established her own art studio. Since then, she has been an active participant in numerous collective exhibitions of Galeria Azur in Madrid and Berlin, and she was also a part of the Canvas International Art Fair 2023 in Venice, organized by ItsLiquid Group.

ANNA JUNG

# Agility

(2023)

*Oil on canvas*

40 x 40 cm



Exercising the art of figuration requires a great plastic training and a fine sensitivity, and working the color as if it were a watercolor becomes an even greater challenge. In the work "Stillness," Anna Jung enhances the expressive possibilities of painting: a facade of French architecture frames the subtle female figure; while the work "Agility" interrogates through a figure that does not need a space to contain it. On one hand, with tiny, sagacious, and accurate touches, she differentiates the architectural elements in the first work, creating a static scenario; while the loose brushstrokes and the investment in the figure, of the second work, results in a completely dynamic composition. Both pieces, with their compositional differences, create a cross-dialogue, where the luminous palette becomes the unifying element capable of synthesizing that "everything is there" to be witnesses of a beautiful everyday scene.



# KEIKO MH

## Jellyfish II (2023)

Oil on canvas  
18 x 21 Cm

Born amidst the cultural richness of Japan, Keiko M. H. nurtured a dream, inspired by the melodies and cinematography she adored during her high school years, to journey to the United States. This dream took flight when she was just 20, opening her life to a new realm of experiences. While studying English as a second language at SUNY New Paltz, her adoration for oil painting deepened, eventually leading her to attain a bachelor's degree in visual art. Life then weaved a tapestry of marriage and motherhood for her, only for her artistic passion to rekindle in 2020 when she resumed painting, this time embracing oil paints and diverse media.

*My first exhibition visit was to impressionist paintings by Frenchman Claude Monet. I was immensely inspired and influenced by his works.*

*My paintings express the relationship between warm light and complex spaces. The style of my works is constructed with abstraction and realism.*

*I hope my pieces give you a moment of happiness in your life as much as Monet's paintings do for me.*

# KEIKO M H

## A Dream

(2023)

*Oil on canvas*

11 x 14 cm



This selection of works visualizes the creator's connection with the marine world. The jellyfish, as a symbol of the emergence and healing of painful memories in the dictionary of dreams, invites us to seek the light in each memory, delving into the lessons learned, as the character in the works does when entering the pool. The chromatic harmony provided by a palette of intense, brilliant, pure blues plays with textures in the details and achieves a perfect amalgamation. These details invite us to pause in observation and reflection. Through a network of winks and metaphors, we contemplate a whole and can navigate towards that reality which Keiko visualizes, seeking complicity with the viewer.





# EDWINA BASSIL

## Sahara Dunes (2023)

*Acrylic on canvas  
50 x 50 Cm*

Edwina Bassil, a Franco-Lebanese artist, seamlessly blends emotions and colors on her canvas, constructing a vibrant mosaic that pulses with movement, shape, and harmony. This careful orchestration gradually reveals hidden secrets, as her brush strokes unmask each hidden layer. Drawing inspiration from the realms of Impressionism and contemporary art, Edwina weaves abstract modern masterpieces using a palette deeply anchored in her dual occidental and oriental cultural heritage.

Armed with acrylic paints, she organically melds hues, adding the rich splendor of gold to create a unique palette that's truly her own. Her work resonates with rhythm and dynamism, light and depth, each painting a narrative of despair, passion, or hope. Edwina masterfully entwines her experiences from two distinct cities - Beirut and Paris, creating a striking testament to her multifaceted identity.

EDWINA BASSIL

# Sakura flowers around the Mount Fuji

(2023)

*Acrylic on canvas*

*50 x 50 cm*



Edwina's paintings stand out as a fusion of brilliant pigments vibrating, with color as the absolute protagonist that speaks for itself and comes alive. In the work "Sakura flowers around Mount Fuji," the pink and blue colors emerge from abstraction, while in the work titled "Sahara dunes," the use of a palette of ochres and golds stands out, achieving a potent chromatic vigor. These works exhibit dynamism, agility, and movement. They invite you to unravel meanings, the rich inner world that inhabits and translates into multicolored explosions. Edwina communicates through different shades, the constant movement born from spontaneity, and exquisite sensitivity; while she invites the viewer to engage in a game of decoding and identification through subtle nods that are only reinforced when knowing the title of the work.



# JORUNN WESTAD

## The Hunter and His Dog (2023)

*Acrylic on canvas*  
60 x 60 Cm

As an architect who ran a successful firm for many years, she has left an indelible mark on various structures, including the culture church at Geilo, Norway, numerous official buildings, dwellings, and cottages. Her education journey incorporated artwork, allowing her to hone her sketching and painting skills extensively. Around the turn of the millennium, she began to paint more regularly.

Over the years, as she immersed herself in large-scale, energy-intensive projects, she found herself yearning to express her artistic side, unencumbered by the constraints of clients, authorities, or constructors. This longing led her to discover the unfettered joy of personal artistic expression.

Every blank canvas, she believes, conceals a story. As she paints, impressions from her inner and outer worlds emerge, imprinting themselves onto the canvas. Sometimes, these impressions vanish as the creative process propels her towards an unknown destination. Then, in a moment of revelation, the work unveils itself, laying bare its full meaning and significance.

JORUNN WESTAD

# Animal

(2023)

*Acrylic on canvas*

60 x 60 cm



His research and dedication to the flow from figuration to abstraction prompted him to approach the canvas from a different place. In Jorunn's paintings, the pursuit of mimetic representation of the figure is no longer the first thing that emerges from the canvas. Instead, on a first approach, the artist's personality is revealed. The figure is present, but it is reached by crossing various layers of paints that allude to his sensitivity. In the works "Animal" and "The hunter and his dog," the painting is not detailed; it's suggested. The blurry appearance of the figures highlights the mysterious, ethereal, phantasmal aspect of their disappearance. The luminous brushstrokes of the figures emerge from the darkness of the background, nullifying any space of representation, proposing a plastic exercise where the artist achieves the highest expression from compositional simplicity.



# STANKEY

Bill Stankey's career has traversed diverse paths, beginning with managing concert venues at the University of Dayton and continuing in New York as an agent for notable personalities. He later pioneered in branding TV personalities as part of his career in artist management. Despite confronting an existential crisis triggered by sudden deafness and a near-death experience with COVID-19, Stankey discovered painting as a therapeutic outlet in 2021. His abstract style, informed by synesthesia, has gained him recognition as an emerging artist in the US, Germany, and Spain.

His artistic process is a dynamic dance, a symphony of movement dictated by the colors and shapes he hears while creating. The emergence of images within these abstract formations, he believes, is guided by the Universe, or God. With each dawn, his passion for creation burgeons, painting being his dance on the canvas of life.

# STANKEY



His endearing characters, crafted in fresh and spontaneous lines, combined with the use of color and his boundless creativity, have resulted in a recognizable universe for Bill Stankey. In these works, the line plays a leading role; human universes interact, generating frameworks and sub-frameworks. Portraits, ties, loves, indifferences, sorrows, and solitudes coexist and juxtapose there. The intertwined links, their stories, their marks, and the signifiers that traverse bodies and the shadows that pierce memories, materialize where subjectivity prevails. Bill manages to express, poetically, the notion of the singular and the plural in a way that some figures may be reabsorbed, while others are not; and it is from his own language where the pregnant nature of the imaginary imposes itself, and understanding becomes paramount.



# HAZEGOES- ART

Swedish artist Hans Täckenström, born in 1957, blends his advertising industry experience with his passion for art and culture to create his unique artistic expression. Based in Stockholm, he engages his creativity in his band, Hans on the Bass, and his painting, imbuing both with a spirit of 'feelgood' music. His studies in Stockholm and San Francisco fostered his ability to create dynamic, story-telling spaces in his art.

Täckenström's work is rich in diverse influences, including modern pop art and renowned artists such as Nicholas Wilton and Hilma af Klint. Employing a 1950s color palette, his art delves into the dynamics of human-environment interactions and relationships, crafting narratives that encapsulate life's complexities and subtleties. His abstract and figurative styles captivate viewers, inviting them on an exploratory journey through his art.

# HAZEGOESART



To behold Tacke Strom's work is to achieve a sensitive balance between the spontaneity of emotion and constructivist creation. In his pieces, the amalgamation of geometric and biomorphic forms crafts a vocabulary of complex and shifting meanings; an innovative language of symbols and colors. His spiraled gestures, hearts, crosses, triangles speak of evolutionary processes and mitosis. They reflect dualities that conjugate and complement, transitioning from chaos to cosmic order. Symbols or amoebas inhabit an exceedingly colorful universe that ultimately speaks of primordial unity.

The cartography revealed in the Swedish artist's work is striking, where vortexes of cosmic energy that are unusual in our Euclidean conception of reality materialize. This opens a realistic imaginary universe, as if attempting to trace an ontological map of hidden realities, in which symbolic infinity allows us to glimpse the vast flow of diagrams supporting the interconnection of abstract entities on the plane of immanence.





# CLOE

## Solitude is an Aesthetic decision (2020)

*Oil on canvas  
110 x 70 Cm*

Born in Buenos Aires, Argentina in 1995 & raised by a Painter, Cloe Galasso generated a great interest in the visual and corporal environment. At the age of 21, she received a Master in Design in University of Palermo. She complimented her studies in a self-taught way exploring different disciplines such as acting, analog photography, sculpture, and new technologies in art and design, seeking to find her own way to fight against the lack of exposure of women in the art world. In 2020, in the context of the pandemic, she was introduced to oil painting, becoming with sculpture, her favorite areas of work. Since then, she has shown her art in Buenos Aires, New York, London and Milan.

*Currently, my work focuses mainly on the holistic study of energy. I am focused on using art as a means to investigate in depth the cosmic connection that exists between the universe, the planets, its stars, and the human being, who is just another member that makes up this whole system.*

CLOE

# Ethereal

(2021)

*Clay sculpture*

17 x 40 x 45 cm



Cloe Galasso materializes the figuration of her paintings into small sculptural objects with certain classical traits, yet with a brilliant ability for synthesis. In her works, the figuration moves away from any stasis and presents itself in a latent, nascent, and sensual movement. Her curved lines delineate the composition and its incompleteness invites the observer to contemplate it. The control of matter, the concept of stillness and balance, and the identification that she proposes as a perceptual experience between environment and object, speak of an artist who not only aims to achieve formal representation with her work but seeks in the communion of the work the utmost expressivity.



# WILLIAM SORVILLO

## Malagueñas (2023)

Acrylic on canvas  
51 x 71 Cm

William Sorvillo believes art is capable of three things: "If it's good, it'll make you think. If it's great, it'll make you feel and if it's genius, it will inspire." His art, which consists of independent works, commissions, and murals, has appeared in Vanity Fair, on The Bloomberg Channel and has been shown in galleries across the globe from New York City and Brooklyn to Miami, Santa Fe and South Korea. In Seoul, his painting Malagueñas was the flagship piece for the US-South Korea International Art Show during the 2018 Olympics. Sorvillo started his artistic studies at the age of six. At fifteen, he began having lucid dreams of future paintings which continue to inform his work to this day. He feels that he is a conduit and that his artwork is an expression of those experiences. From spiritual and religious themes to perspectives on social and civil rights, love and loss, his work is tied together by his passion for authentic expression.

The son of an Episcopal priest, Sorvillo has sought to deepen his knowledge of his craft and his understanding of the human condition by exploring art and spirituality from various perspectives. He has studied with Lakota Medicine Men in South Dakota, Buddhist monks in Japan, yogis in the caves of the Himalayas, a shaman from Peru, and an East Indian teacher in Key West.

He has lived with Hindu swamis in the south of India where he taught tantric yoga, and with Augustinian Monks in San Gimignano, where he studied the Renaissance Masters in Florence, Italy. His continued interest in eastern cultures inspired him to obtain a Masters of Science and Oriental Medicine while he painted and showed his artwork in Santa Fe, NM. He currently lives and creates in Bushwick, Brooklyn with his wife and their four cats. His artwork continues to expose his unbridled curiosity and reflect his unwillingness to acquiesce to traditional expectations.

WILLIAM SORVILLO

## The crossing

(2023)

*Acrylic on canvas*  
56 x 81 cm



Imbued with an expressionistic essence and flirting with the impression of printmaking, William delineates imagery through the deployment of a precise, expressionistic line as the principal agent. His forthright flat figures, impeccably crafted with penetrating features, acquire dimensionality via the subtle interplay of light and shadow: black and white oscillate, echoing the mystique of primitive masks.

Yet, we discern within William Sorvillo's oeuvre the pursuit of an individual imprint, a formal language that is far from fortuitous but rather the result of deliberate contemplation. Here, no stroke, gesture, or hue is left to chance. The artist thus engages in representational play, infusing his creative pleasure into a ludic arena that breaks free from the rules imposed by culture.



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