

Press kit



Michel d'Anastasio
Calligraph

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Objective Malta

On canvas, Michel gives himself up and abandons himself to his origins.....

Through his works, Michel D'anastasio reveals his generous feelings and his enthusiasm to share, as well as the intimate need to belong to his Maltese culture and its ancestors.

An island in the heart of the Mediterranean, Malta, was often invaded and looted, and its people taken as slaves to the four corners of the world.

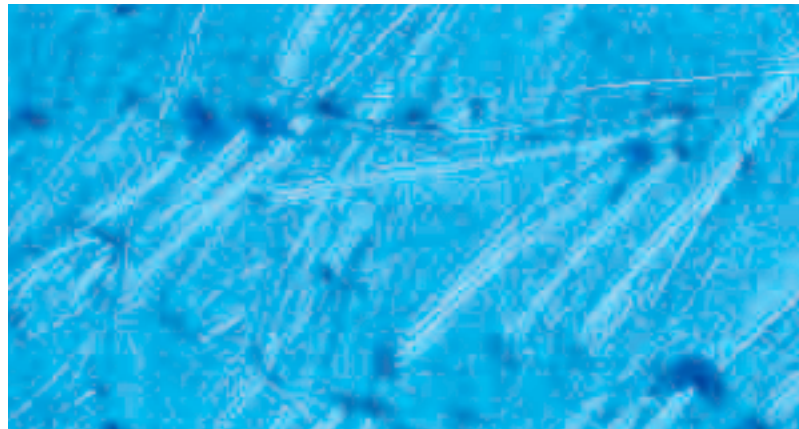
These are the dormant roots, that Michel wants to bring out, via a sketch, a shape, a colour, the universe to which he has been passionately and mysteriously attached from a young age, this strong cultural identity, he has soaked up from birth. Michel has decided to illuminate Maltese poems by the magic of calligraphy and pigments which are reminders of the ochres and strong colours of the Maltese land. Through canvas, Michel transmits a cultural and visual identity passing simultaneously from meaning to shape.

As a blank canvas comes to life in the hands of an artist, roots begin to vibrate at the contact with their history and land. It is through this transposition, that is born the need to communicate and share a culture that does not simply stop at the geographical frontiers of the country, but is transmitted directly from one heart to another.

Introduction

Michel d'Anastasio's calligraphy is the result of research through matter and form. It shows the importance of the sign and its proper signification.

Through the precision of natural gestures, the sign emerges from the confrontation between the contrast of colours and the power of shapes which both stabilise these timeless works in space.

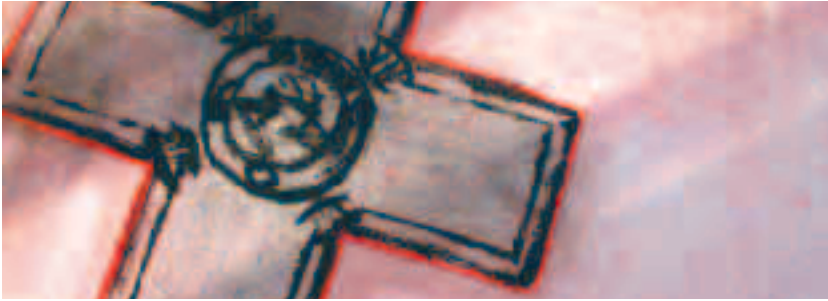


Summary



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1. Career



Michel d'Anastasio
is of Maltese origins.
He is 37 years old
and lives in Paris.

1. First steps 1989

His passion for calligraphy dates from 1989.
He was a self-taught : he started with a box of fountain pens and
a calligraphy method.

2. Learning 1989-1990

He prepared his first test on his own. He had based his work on three
articles from the Declaration of Human rights

1990

1990 was the year of an important meeting : Michel discovered Ductus,
the first calligraphy French association.

This association stresses on the importance of working more deeply on
chancery italic calligraphy. It also encourages encounters between
amateur and professional calligraphers and graphic designers as well.
Michel became aware of the layout, the colouring and many calligraphy
techniques.

Ductus allowed him to meet some Chinese calligraphers and some famous
French calligraphers as Claude Médiavilla and Jean Larcher.

By working side by side with Claude Médiavilla, Michel decided that he
had to persevere in this direction ; he found the will to step forward in
putting into place his own calligraphy method for left-handers.

Michel thoroughly practised two hours a day for more than three years.



3. Calligraphic gesture 1993

A one-week placement at Bernard Arin's Scriptorium, in Saint Martin le Touche (suburbs of Toulouse, S-W France), encouraged Michel in his action : he will continue his lonely work on the : "**calligraphic gesture**".

This stage is also a new start with new calligraphic ambitions.

4. Professional training 1993

The Scriptorium placement led Michel to an important decision ; he then attended a CAM layout training in the Estienne school.

This training completed his prior graphic skills by adding techniques of creation and manufacturing.

This training has also been a place of discoveries : characters, compositions and typographic rules (with Mr Duplan, the famous typography and layout specialist).

5. Transition period 1993-1994

This period of transition allowed Michel to gain experience through numerous new kinds of works : constitution of spelling books and different works on poems; his most significant work was a work about partnership charter for the towns of Moissy-Cramayel (France) and Busteni (Roumanie).



6. Years of creation

1994-1996

Thanks to his acquired skills, Michel was now able to start a research approach on colours, matters, sizes, techniques, etc.

7. Artistic evolution

1997-2003

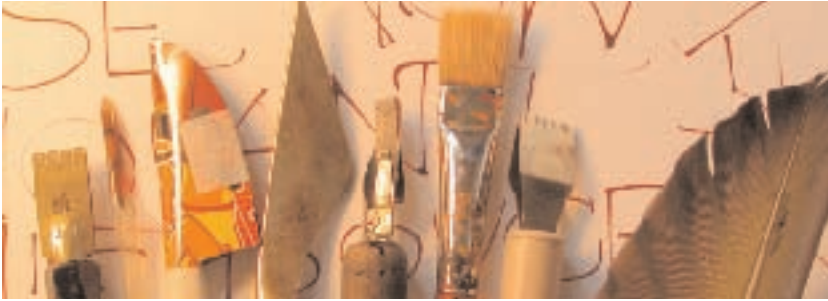
Another important fact is the discovery of an association: "**l'Aractère**". In his endless quest for new techniques, Michel has collaborated with his teacher, **Kitty SABATIER**, and elaborated a technique for left-handers.

From 1997 on, he has been looking for new tools to enlarge the field of his creations.

The Coca-pen, the pigments, the gauze and the sand have successively opened new horizons to him, and made his work even richer.

Michel really has the impression of discovering its own way, and he feels in complete harmony with his signs.

2. Techniques



«a great step in favour
of the freedom of signs»

The colours

As soon as he had mastered the signs, Michel started working with different colours and contrasts, hence giving a new dimension, a new volume, to the sign.

Acrylic painting

He first used acrylic painting, with mixed colours from primary pigments and with brushes, rollers and drawing-gum.

This painting is directly created with medium binders and primary pigments.

It enables the artist to be very natural in creating backgrounds (relief, effect of craters, etc.) with mate and glossy binders.

The Coca-pen

This is an extraordinary tool which has had a great impact on Michel's work. It is made of the metal of a Coca-Cola can which is cut into two and folded so that it takes the shape of a kitchen knife.

Sunk in walnut hull, the metal appears to be supple and also vibrates on the paper. This enables the ink to slide very naturally, which is a great step in favour of the freedom of signs.



However, what looks like freedom is also rigour, because the handling of the feather's extremity on the paper's surface requires extreme dexterity and concentration otherwise the transcribed sign would not be "vibrant".

Pigments

Using pigments really enabled Michel to create "colour contrasts": a succession of stripes of tint areas made with primary pigments which are fixed with ox-gall, medium and mate acrylic binders and also Arabic gum.

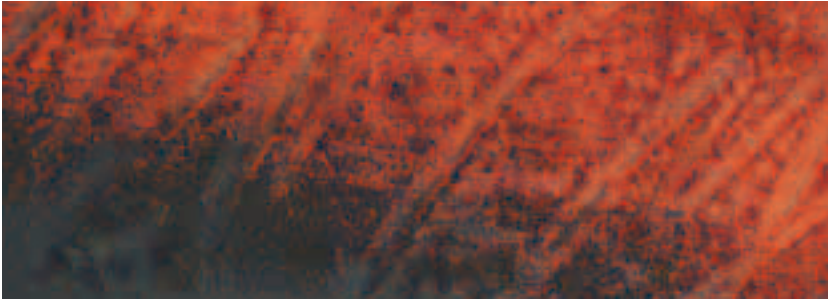
The starting point of a new period of creativity, this new technique can express contrasting atmospheres with dark backgrounds (often black) and powerful colours, so that the brightness would stress the stability of the calligraphic signs.

Gauze

Gauze has also been the base of a new technique : masking.

Calligraphic signs are positioned on a large sheet of paper with drawing gum. Afterwards, dyed gauze pieces are put over the (dry) paper and the still unpainted parts are then covered in a dark colour.

«This new element
gave an unexpected
mystic dimension
to his calligraphy»



Techniques

The matters

The texture and aspect of all these calligraphies are really surprising when observed on a digital photography, shot in macro position: lunar landscape with craters, mountains and colourful and powdered volumes.

In detail, the calligraphic signs are glyphics that we can find on lapidary calligraphies (Roman capital letters engraved in the stones of the Roman monuments).

Relief began to be part of Michel's work.

Another improvement has also been the very careful work on tint areas with strong colours. The result is a kind of patina similar to the aspect of ancient walls.

Afterwards, Michel used a new matter : red sand from a beach in Gozo, an island near Malta.

This new element gave an unexpected mystic dimension to his calligraphy.

Supports

Most of the time, the support is a 56x76 cm watercolour paper (300gr/m²). However, the support can also consist of canvas on stretchers.

Golden sheets of copper

Besides his habitual techniques, Michel used the technique of laying golden sheets of copper.

These copper sheets contribute to bringing out the dominant colour of the creation

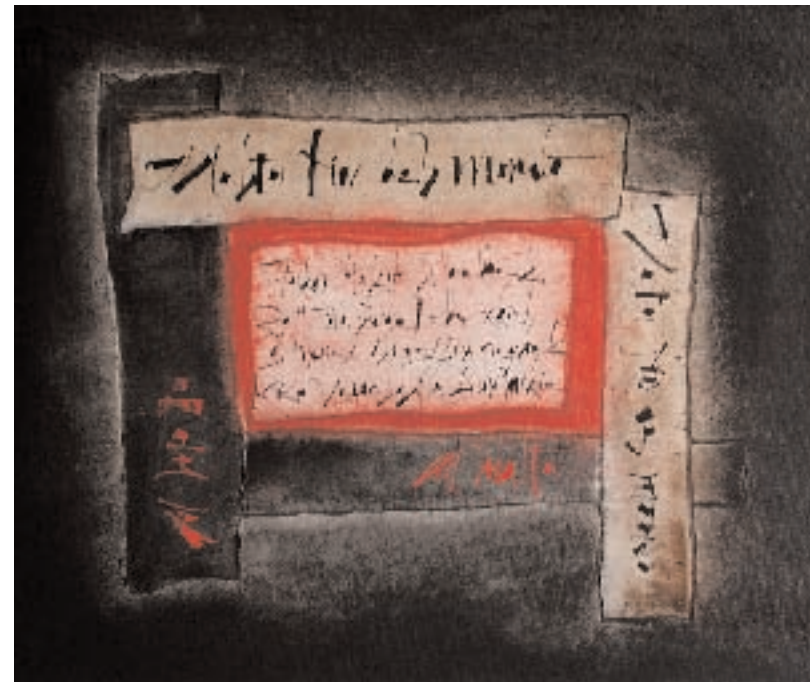
3. Collections

The calligraphies showed, are the latest works by Michel.

Some of them are inspired by ancient Maltese texts about history, immigration and poetry.

Michel had set his heart on transcribing the history of his ancestors through colours and forms, matters and effects.

ancient Maltese texts
about history, immigration
and poetry



4. Exhibitions

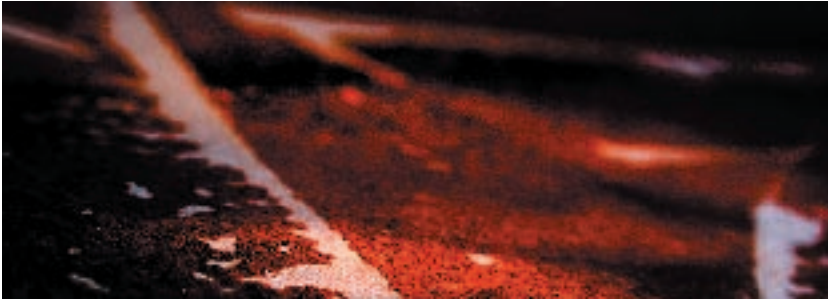


- **Café Culturel** - Saint Denis (Val d'Oise)
27 February - 31 March 2006
www.cafeculturel.org
- **Art-&Miss** - Paris (France)
2 February - 28 February 2006
www.art-et-miss.com
- **Saint James Cavalier Centre for Creativity** Valletta (Malta)
October 13 - November 13, 2005
www.sjcav.org
- **Ministry for Gozo** Gozo island (Malta)
September 2 - September 30, 2005
www.gozo.gov.mt
- **Fiap Espace Jean Monet** Paris (France)
September 21 - October 9, 2004
www.fiap.asso.fr/europe
- **Gallery ART O NIVEO** Brugge (Belgium)
December 5 - January 26, 2004
www.artonivo.be

Démonstration

- **Mercator - KERKCENTRUM «DE GAARDE »** BUNNIK (hollande)
29 January 2005
www.verenigingmercator.nl

5. Web site



For more than three years, [script-sign.com](http://www.script-sign.com) has been an authentic shop-window of the evolution of Michel's work in the world of calligraphy.

Michel first worked on the calligraphic gesture and had the will to gain maximal freedom in the handling of the feather. At the dawn of this new century, he now wants to give a new dimension to his creations and inspire the ancient art of calligraphy with modernity. That is why he has recourse to the multimedia techniques.

To have look at Michel d'Anastasio's work :
www.script-sign.com

To correspond with Michel d'Anastasio :
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