



FRANCESCO D'ADAMO

DECADE

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contact info:

francescodadamo.com

francesco.dadamo79@gmail.com

+39-3335713093

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I. FOREWORD

Between September and October of 2010, while in Bologna, I moved into a new apartment with some close friends. I had just started working as an educator, I was very active with my music projects and I finally had a huge room with a wooden floor and a tree just outside my window. One evening we were talking about future plans with my roommates and I expressed my desire to start painting again, or alternatively I said (joking, I guess) I could explore model shipbuilding. A few days later, I was sent as a substitute in a new workplace, where there was the need to decorate a wall with a large tree for therapeutic purposes to help patients recognize the differences among the four seasons. I said I could try and do it, although I had not painted in years. Suddenly a brush came back into my hands, and model shipbuilding never crossed my mind again. Over the following few days I took out my old easel, checked which colors were still usable and bought a few new canvas.

Since then, painting has had a very strong impact in my life, and for the best. Probably I've always known it would happen, yet at times I guess I was delaying its coming back, while others it simply didn't work out. But since its return, it hasn't gone away, and this book is the result of it.

Decade has gone through a lot of rethinking. The initial idea to include all the works from these ten years of painting soon turned out to be nonsense. Moreover, photographic material from the first years was not substantial and series on paper included too many works, forcing me to limit



their selection. As for the main body of canvas works, I proceeded including all the most recent paintings, plus a selection of those more distant in time. I also planned to write a more descriptive introduction for each painting series, but I soon realized that I was starting to speak for them, something I never wanted to do. Therefore, all texts are limited to a few notes about their timeline, materials and occasionally some curiosities.

The catalog will not be accompanied by any critical text or commentary and the only insights are confined to an informal dialogue about painting I had with a friend. This is therefore a book of images.

I hope that Decade will be of interest to those who already know my works and to those who are discovering them for the first time. I am sure that shrinking more than ten years of painting in such a small space will also help me imagine and formulate those to come.

F.

Paintings are reported as follows:
TITLE technique SIZE (cm.) YEAR (Location)
Pc. stands for *Private Collection*



II. IMAGO

2019-2021

imāgō f (genitive imāginis)

image, imitation, likeness, statue, representation

ancestral image, ghost, apparition, appearance, shadow, echo

Painted between 2019 and early 2021, this collection brings together about 60 works that further develop what was done in the previous three years with the Chimere series. In simple words I would describe the process as the arrival of a gust of wind on the painting surface of what done previously: you're trying to keep the pieces and the overall balance together, while some forces act in the opposite direction. You have to give up on something, and let some elements go. What's left is essential and needs to be rearranged differently to find a new shape and reach its narrative completeness.





THE BLUE RIDER oil, casein, acrovilico and acrylic on canvas 65x90 2020 (Pc. Downers Grove US)



CLESSIDRA oil, acrovinitico and acrylic on canvas 50x80 2020 (Pc. Firenze IT)



KERBEROS mixed media on canvas 120x130 2020 (Pc. De Pinte BE)



CRINALE oil and gesso on canvas 90x140 2020 (Pc. Austin US)



IMAGO mixed media on canvas 90x120 2020 (Pc. Dublin IE)



PENDULUM 90x120 2020 (Pc. Madrid ES)
LASCITO 65x90 2020 (Pc. Marion US)

PASSAGGIO A LIVELLO 80x105 2020 (Pc. München DE)
DECLIVE 80x100 2020 (Pc. Toyonaka JP)



THE PROTAGONIST 100x140 2020 (Pc. Hamburg DE)
RITORNO 100x150 2020 (Pc. Bruxelles BE)

FORTUNALE 100x110 2020 (Pc. Romainville FR)
CAPOLINEA 50x70 2020 (Pc. Berlin DE)





LIGHTHOUSE acrovínilico, acrylic and charcoal on canvas 100x130 2020 (Pc. Manhattan Beach US)



LIBECCIO acrovilico on canvas 80x90 2020 (Pc. Hamburg DE)



OCRA acrovilico on canvas 100x130 2020 (Pc. Rancate CH)



SEASON CHANGE tempera grassa, acrovilico and acrylic on canvas 90x120 2020 (Pc. Milan IT)



NEBULOSO mixed media on canvas 110x150 2020 (Pc. Gütersloh DE)



PLUMBEO 100x130 2020 (Pc. Marburg DE)
CROCEVIA 80x100 2020 (Pc. Aachen DE)

SENTIERO DELL'OVEST 90x110 2020
MOLO EST 80x120 2020 (Pc. Bordeaux FR)



STASIS 80x80 2019 (Pc. Downers Grove US)
IMPROMPTU 90x100 2020 (Pc. Copenhagen DK)

LAPUTA 80x80 2020 (Pc. Bologna IT)
BRUMALE 60x70 2019 (Pc. Downers Grove US)





MAESTRALE tempera grassa and acrovinicolo on canvas 90x120 2020 (Pc. Firenze IT)



SORGENTE oil on canvas 90x100 2020 (Pc. Delray Beach US)



TEMPO APERTO mixed media on canvas 70x90 2020 (Pc. Downers Grove US)

III. HIDDEN CITIES

2016-ongoing

"Ogni città riceve la sua forma dal deserto a cui si oppone."

(Each city receives its shape from the desert it opposes.)

Le Città Invisibili - Italo Calvino

Started in 2016 and still in full progress, this collection takes its name from a chapter of Italo Calvino's book "The Invisible Cities". Casually reading it again while I was working on the first paintings of this series, some of its sentences suggested me how to develop and add coherence to these works, giving me an interesting key to understand better what I was trying to do. In particular, the phrase quoted above, and the dichotomy it expresses, between two entities in dialogue and conflict, remains the main theme of these paintings.





KNOSSOS (HC 32) mixed media on canvas 100x140 2020 (Pc. San Francisco US)



PALMIRA (HC 34) mixed media on canvas 100x140 2020 (Pc. Antwerpen BE)



IRAM (HC 33) mixed media on canvas 110x150 2020 (Pc. Dubai AE)



DELPHI (HC 17) mixed media on canvas 100x140 2019 (Pc. London UK)



LUNARE (HC 39) oil and gesso on canvas 90x130 2021 (Pc. Hamburg DE)



HIDDEN CITIES 36 oil and gesso on canvas 80x110 2020 (Pc. Hong Kong)



UR (HC 43) mixed media on canvas 130x155 2021 (Pc. Freudenstadt DE)



EL DORADO (HC 49) 90x140 2021
MEMPHIS (HC 46) 100x150 2021

COLOSSUS (HC 28) 100x140 2020 (Pc. Matera IT)
ENGYON (HC 42) 100x130 2021 (Pc. Atlanta US)



ERYMANTHOS 50x70 2018 (Pc. Woodmancote UK)
HORUS (HC 29) 100x80 2020 (Pc. Portland US)

HIDDEN CITIES 10 90x130 2018 (Pc. Bergamo IT)
SPHINX (HC 31) 110x80 2020 (Pc. Milano IT)





HIDDEN CITIES 11 mixed media on canvas 80x130 2018 (Pc. Downers Grove US)



TEBE (HC 22) mixed media on canvas 70x110 2019 (Pc. Devon UK)



NEMEO (HC 21) mixed media on canvas 78x100 2019 (Pc. Boulogne-Billancourt FR)





HIDDEN CITIES 4 mixed media on canvas 100x148 2016



HIDDEN CITIES 2 mixed media on canvas 96x145 2016 (Pc. Hamburg DE)



ATLANTIS (HC 0) mixed media on canvas 44x93 2016



IV. MASQUERADE

2019-ongoing

The Masquerade series is quite recent and still in progress. In some ways it is a return to the structures and elements of the Dyssomnia cycle, but with a different approach to composition and structure. In addition to the evident use of a broader chromatic palette (and to the return of oil as the main medium), after many years something more directly human related re-emerges on the canvas, both in the imagery and in titles, and yet without becoming *figurative* painting.

And maybe some Masquerade works are the first done without worrying about showing on the canvas a touch of irony.





MASQUERADE oil, acrovilico and pastels on canvas 118x200 2019 (Pc. Riyadh SA)



NEIGHBOURS oil on canvas 130x190 2019 (Pc. Plano US)



FRIDAY oil and pastels on canvas 112x160 2019 (Pc. Temecula US)



CROWD oil on canvas 130x190 2019 (Pc. London UK)



RITUAL oil on canvas 120x200 2021 (Pc. Grézieu-la-Varenne FR)



ARGONAUTS 120x150 2021 (Pc. Oklahoma City US)
JAM SESSION 90x150 2020 (Pc. Coledale AU)

THE UNKNOWNNS 100x130 2021 (Pc. San Diego US)
CLAIRVOYANT 100x140 2020 (Pc. New York US)



STORYTELLER 150x200 2020 (Pc. Denver US)
MADAMA BUTTERFLY 110x150 2020 (Pc. Devon UK)

IL FATALISTA 155x200 2020
PARADE 100x150 2019 (Pc. Marseille FR)





THE CLUB oil and acrylic on canvas 130x180 2021 (Pc. Singapore)



THE OTHERS mixed media on canvas 90x150 2020 (Pc. Aljezur PT)



METAMORPHOSIS (PORTRAIT OF GREGOR SAMSA) oil and acrovilico on canvas 130x200 2020 (Pc. Delray Beach US)



SECONDA METAMORFOSI acrylic and acrovilico on canvas 135x200 2021 (Pc. Naperville US)



PLAYGROUND oil on canvas 130x200 2021



MYSTAGOGUE oil canvas 140x120 2021



DEMAGOGUE oil on canvas 200x330 2020

The background is an abstract painting in shades of grey, white, and black. It features a large, dark 'X' shape that dominates the upper right portion. To the left of the 'X', there is a figure that appears to be a person or a creature, possibly a chimera, with a head and limbs. The overall style is expressive and gestural, with visible brushstrokes and a sense of movement.

V. CHIMERE

2017-2019

Chimera

1. Mythological creature with a lion's head and body, a goat's head on its back and a snake's tail, also bearing a head. It is portrayed in ancient art while spitting fire and is considered to be the physical embodiment of destructive forces.
2. An unfounded idea, a vain dream, fantasy, utopia: *chasing chimeras*.

Chasing these chimeras has been my main concern from 2017 to 2019, yet the first attempts to shape the series date back to 2015. Its first works were exhibited in October 2017 during the homonymous exhibition held at Palazzo SS. Salvatore in San Giovanni in Persiceto (BO), while its mature period is conveyed almost entirely in the December 2018 "Discanto" exhibition at Gallery 212 in Bologna.

The Chimere collection includes 52 works made in the span of three years. It came to its conclusion at the end of 2019 with the painting *Alter Ego*, and part of its visual research continued with the successive *Imago* series.





CINEREO tempera grassa, acrovilico, paper and ink on canvas 50x70 2017



CANTO DELLA BUFERA mixed media on canvas 81x118 2017 (Pc. Locarno CH)



TERRE D'ACQUA mixed media on canvas 50x70 2017 (Pc. Bologna IT)



A DUE VOCI mixed media on canvas 75x94 2018 (Pc. Devon UK)



SAMARKANDA mixed media on canvas 104x95 2018 (Pc. Pianoro IT)



CRETACCIO 65x100 2019 (Pc. Luxembourg LU)
BLUE DREAM 87x120 2019 (Pc. Downers Grove US)

ULTIMO 110x150 2019 (Pc. Roma IT)
CALENDE 100x140 2019 (Pc. Hong Kong)



DAWNLESS 70x100 2017 (Pc. Devon UK)
POLCEVERA 54x83 2018 (Pc. Paris FR)

MAGNOLIA 65x100 2019 (Pc. Dubai AE)
PONTE DELLE CATENE 40x60 2018 (Pc. Bologna IT)



... 3,2 per
... ancor qu
... 17,5, disa (-4
... mente vorli stas
... dello scorso anno Sp
... 0,2) e Inghilterra (-0,3)
... i costruttori balne



DISCANTO mixed media on canvas 100x130 2018



IMBRUNIRE oil and paper on canvas 100x130 2019 (Pc. Rancate CH)



TUMULTO oil, tempera grassa and paper on canvas 100x125 2019 (Pc. Helsinki FI)



VIA SENZA NOME oil, tempera grassa and paper on canvas 118x124 2019 (Pc. Devon UK)



WEeping WILLOW mixed media on canvas 100x148 2019 (Pc. Firenze IT)



AGO DELLA BILANCIA 55x69 2018 (Pc. Dulliken CH)
ARCHIPELAGO 90x90 2018 (Pc. Lido di Ostia IT)

IMPETO 100x130 2019 (Pc. Carlsbad US)
CRESCENT MOON 100x100 2018 (Pc. Paris FR)



OMBRATILE 90x120 2019 (Pc. Taipei TW)
LUOGO DEL RITROVO 70x80 2018 (Pc. Plano US)

ARCANE 74x90 2019 (Pc. Rosmalen NL)
GENESIS 69x84 2019 (Pc. Downers Grove US)





ARIA DI VETRO mixed media on canvas 56x78 2018 (Pc. Uster CH)



ANNO DEL DRAGO mixed media on canvas 100x150 2018



ALTER EGO mixed media on canvas 100x90 2019 (Pc. Barbezieux St. Hilaire FR)

VI. MIKROKOSMOS

2015-2017

Mikrokosmos is a collection of 153 small paintings started in 2015 and concluded in 2017. The whole collection is inspired by and dedicated to the hungarian composer and pianist Béla Bartók (1881-1945). Within his vast musical production, between 1926 and 1939 he composed 153 short pieces for piano, collected all together under the name of Mikrokosmos (BB105).

All the works in the series are painted on paper and use the same technique, a mixture of enamel, bitumen, oil, acrylics and gesso, which therefore will just be reported as *mixed media*.

Only a minor selection of the entire series is featured in the following pages.

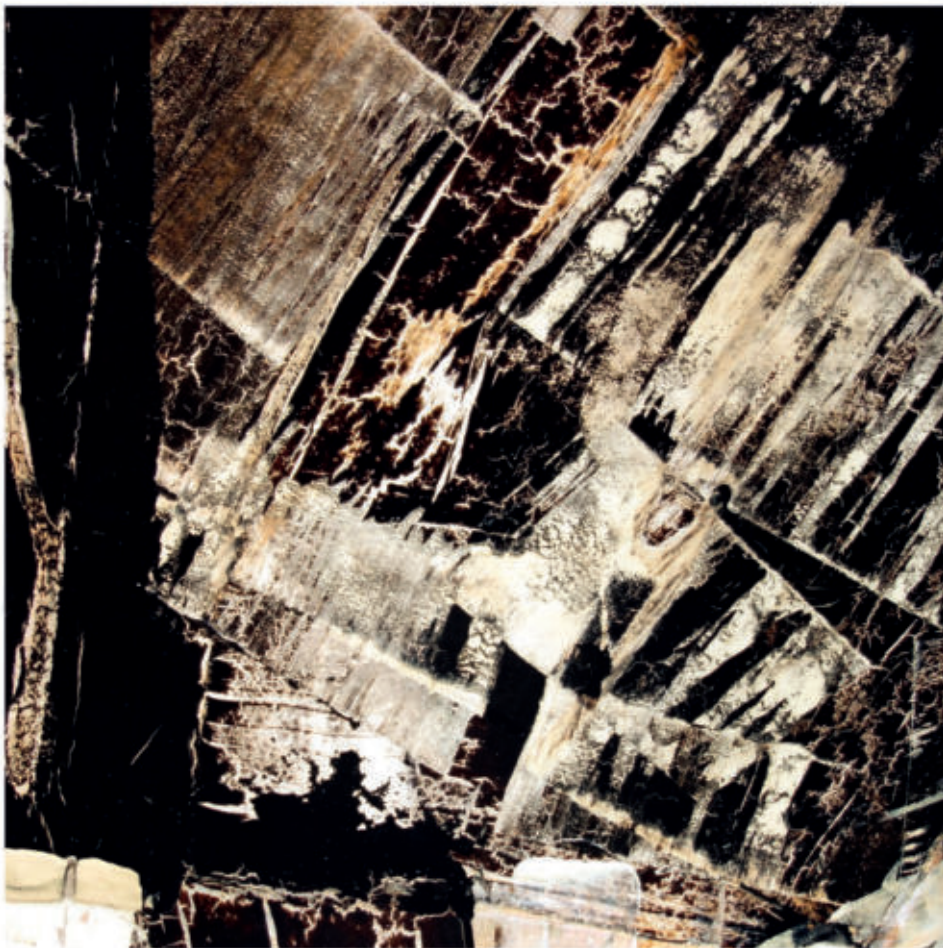




MIKROKOSMOS 70 mixed media on paper 13x13 2016 (Pc. Venezia IT)



MIKROKOSMOS 55 mixed media on paper 13x13 2016 (Pc. Stockholm SE)



MIKROKOSMOS 39 mixed media on paper 13x13 2016 (Pc. Paris FR)



MIKROKOSMOS 68 mixed media on paper 13x13 2016 (Pc. Venezia IT)



MIKROKOSMOS 103 mixed media on paper 9,5x9,5 2017 (Pc. Paris FR)



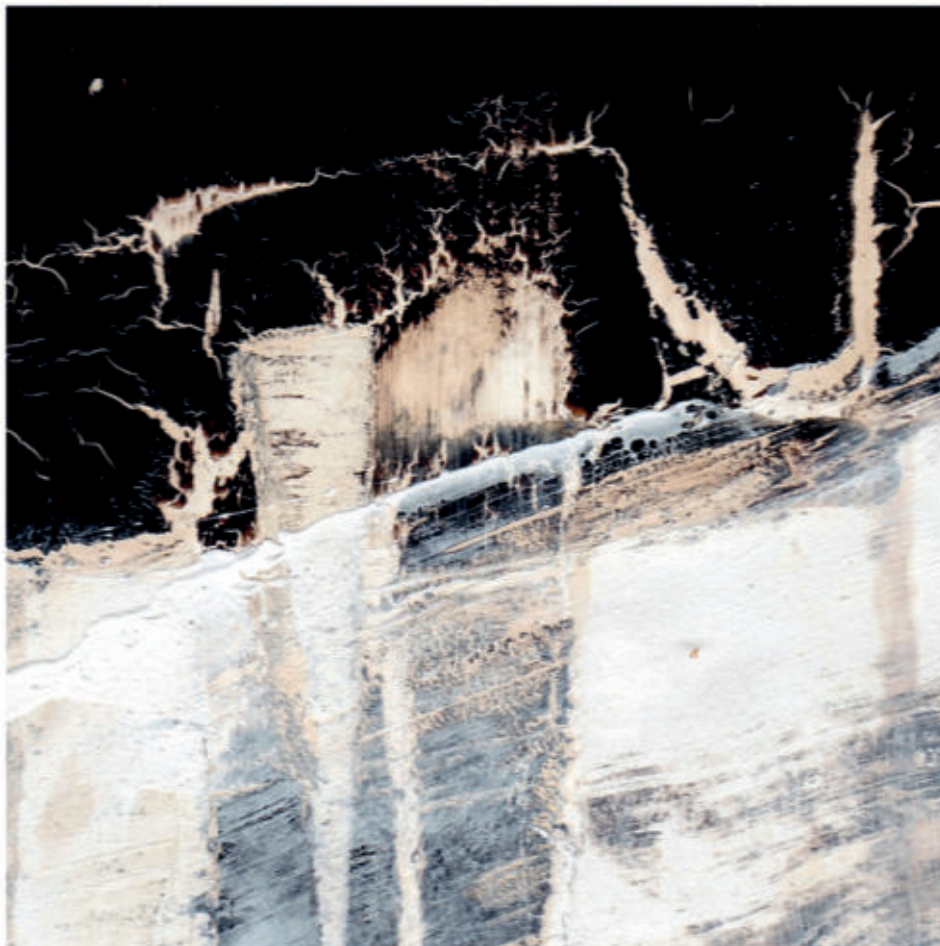
MIKROKOSMOS 71 mixed media on paper 13x18 2016 (Pc. Lecce IT)



MIKROKOSMOS 37 mixed media on paper 12x17 2016



MIKROKOSMOS 34 mixed media on paper 13x13 2017 (Pc. Stockholm SE)

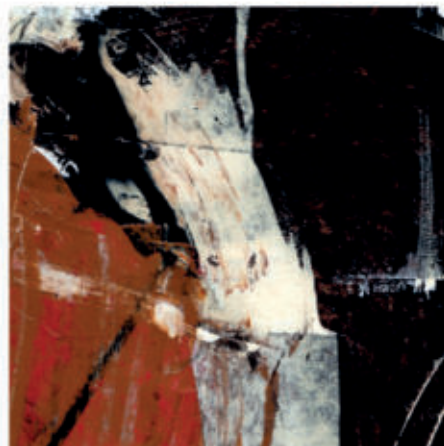


MIKROKOSMOS 101 mixed media on paper 13x13 2017 (Pc. Stockholm SE)



MIKROKOSMOS 67 13x13 2016
MIKROKOSMOS 87 9,5x9,5 2017 (Pc. San Francisco US)

MIKROKOSMOS 66 13x13 2016
MIKROKOSMOS 153 9,5x9,5 2017 (Pc. San Francisco US)



MIKROKOSMOS 86 9,5x9,5 2017
 MIKROKOSMOS 100 9,5x9,5 2017

MIKROKOSMOS 84 9,5x9,5 2017
 MIKROKOSMOS 88 9,5x9,5 2017



MIKROKOSMOS 130 mixed media on paper 9,5x9,5 2017



MIKROKOSMOS 35 mixed media on paper 12x12 2016



VII. MANIFESTI

2021-ongoing

“Alle risorse esauste, alle altre informi e mute
della piena natura, alle somme indicibili,
te stesso aggiungi, in gioia, e annienta il numero.”
R.M. Rilke

The most recent of all the series collected here, Manifesti further expands the path undertaken years ago with Chimere first and Imago later. In the years to come it will have the role of discovering and completing this journey, achieving its final manifestation.





ALBORI oil on canvas 110x150 2021 (Pc. Roma IT)



NAUFRAGIO oil, tempera grassa and pastels on canvas 100x140 2021 (Pc. Hattersheim DE)



MERIDIAN oil, tempera grassa and pastels on canvas 80x110 2021 (Pc. Austin US)



TERRA BRUCIATA oil on canvas 100x140 2021 (Pc. Rhon NL)



GIARDINO D'INVERNO oil on canvas 80x120 2021 (Pc. Long Branch US)



ORIFIAMMA mixed media on canvas 90x140 2021



THE RAVEN mixed media on canvas 100x120 2021 (Pc. Aachen DE)



INCANTO mixed media on canvas 65x90 2021



COLTRE oil on canvas 110x150 2021



TERMINUS mixed media on canvas 90x130 2021 (Pc. Paris FR)




SOFFIO oil on canvas 80x85 2021 (Pc. London UK)





HYDRA oil on canvas 150x200 2021 (Pc. Hamburg DE)



VIII. A DIALOGUE ABOUT PAINTING

My studio is in a small town, so visits are rather rare and I do nothing to encourage them. Yet sometimes painting can create an unexpected link with a special person, and that's what happened with Maria. Between her work abroad and the movement restrictions imposed in the last year, we had very few opportunities to meet, but not knowing each other before gave us the privilege to talk starting from scratch. We have therefore decided to organize part of our conversations in the following dialogue about painting.

M: When did you start painting? Did you grow up among artists in your family and this lead you to painting or did you take this path autonomously?

F: When I was just a kid I must have shown some ability in drawing or at least that I enjoyed it and when I was about 10 years old my parents signed me up for taking private classes with a roman painter who lived in Termoli. I attended those for approximately 4 years. There were other alumni, every one of them had a different approach towards painting and it was a rather special place, considering the time we were in. We used to paint landscapes, stormy seas and sometimes portraits. I can't remember exactly how her way of teaching was, but certainly Elda had an energetic painting with absolutely no fear of getting her hands dirty or to squeeze color tubes, and probably this is the most important lesson she gave me. Together with the memories of the smell, the lights and sounds in those rooms, which are unforgettable. When I started high school though, I put painting on the side and I chose a different path. I quit the painting classes and from then on painting has gone through cyclic periods of long absence and quick enthusiastic presence in my life, these last ones subject to frustration due to lack of continuity and space. This went on until 2010, when all the pieces fell in the right place and I finally started again to paint.

There was an event though which had happened a long time before, where I think I had some sort of imprinting. When I was very young, my parents brought me with them to meet my mums uncle, a Franciscan monk with a very long beard who lived in a small monastery in Tuscany. He gave me a box with oil colors as a gift. When we came back home, they put these colors away from me on a high shelf, probably considering them potentially "dangerous" for a small kid. When I was alone at home, I used to climb on a chair to get to the colors, open them, touch and smell them. I found them wonderful and mysterious. To be honest, this feeling in me never changed since then; the only difference is that now I don't have to keep it as a secret.

M: Which artists mostly inspired your painting experience?

F: Some artists' work deeply touches me, with a mixed feeling of pleasure and restlessness, which often translates into the need of painting. Among many, I would name Burri, Afro, Sironi, Boccioni, De Kooning, Marca-Relli. Their influence is clear and manifold, with a direct connection to my work. Yet it's probably from music that I get the stronger influence. What I try to do comes from the translation of the formal values of both languages, their reciprocal impact, their dialog. Therefore, composers like Bartok, Shostakovich, Bach, Stravinskij, Scelsi, Kodaly, Penderecki, Coltrane and many others have a great influence on me, together with other roles, such as writers, photographers, film directors, etc. It's not only the final shape of

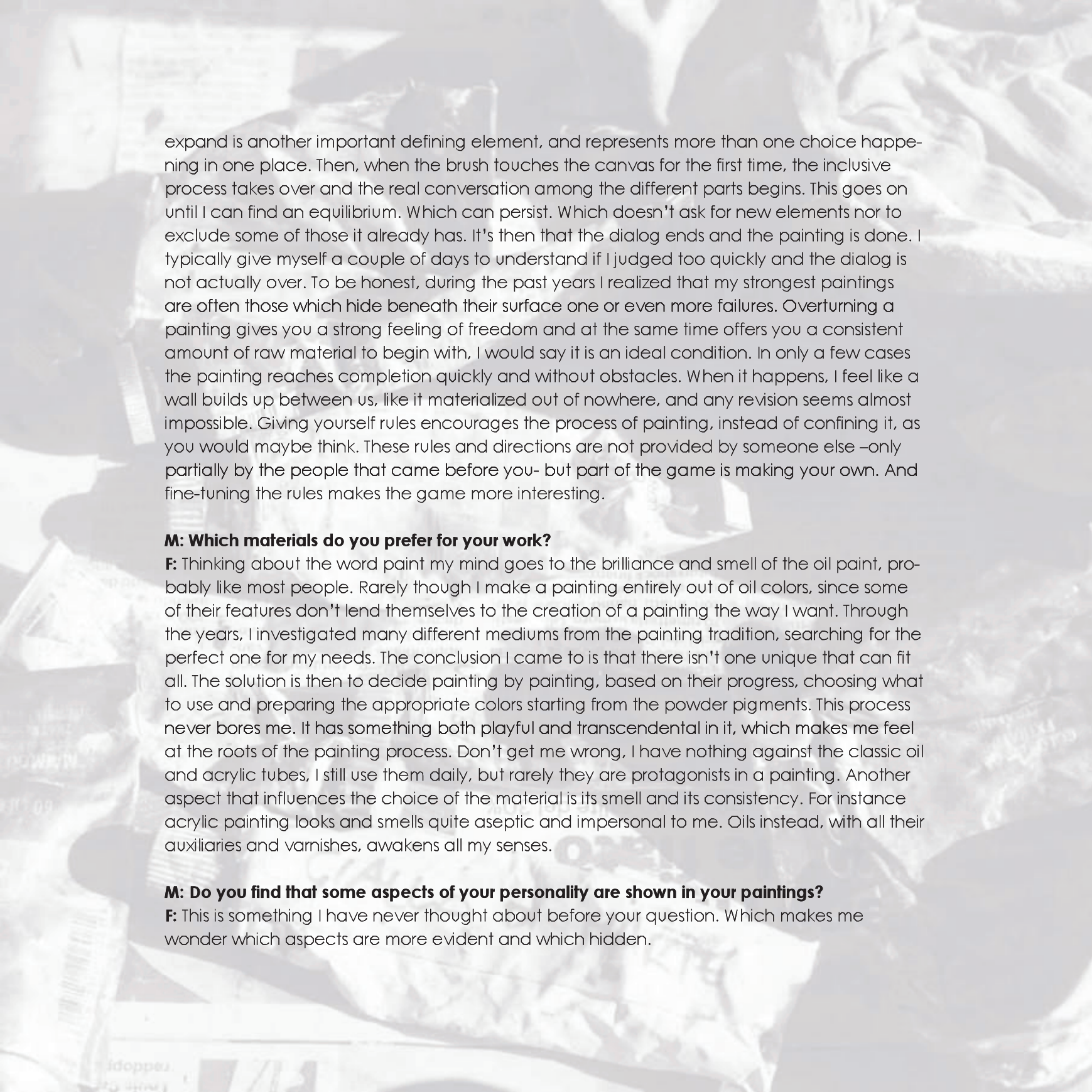
their work which drives my choices, but the way they created and solved problems in their disciplines. These are the more obvious and immediate links that come to my mind. Yet I believe that the visual imaginary that I unavoidably draw on was generated a long time ago, with strong influences that often don't even have a name. For example, I'm thinking about the lights and shapes of the city I grew up in, Termoli, or the dark colors of the *anime* that populated my childhood. Music album covers, comics, games, books. I have one right now right here, which I recently found in my parents' house: it's called "Gli Dei Sulla Terra" (Gods on Earth), a book halfway between history and mythology, it has terribly dark and tough images, ferrous tints, vague and unclear backgrounds. Flipping through it now, thirty years later, I understand how much I owe to its author.

M: Would you say that you had an epiphany at some point in your life, staring at a painting or listening to a certain song?

F: Yes, I feel like it happens all the times, even if with different intensity. The strongest and rarest ones mark you forever and can generate deep changes in you. Both with painting and music, there is this moment when everything converges and unfolds in a perfect way, becomes all-embracing and looks clear and right, full and harmonic. It's like things are happening on their own and you become at the same time actor and spectator of something that appears much wider than you. Is this an epiphany? I guess so. You can try to facilitate it or set particular circumstances to welcome it, but there is no specific formula able to evoke it. When it happens meeting someone else's work, then the epiphany leaves you breathless. Talking about painting, I immediately think about the "Ex seccatoi" (ex tobacco dryers) in Città di Castello which host numerous Burri cycles, some paintings by Boccioni I saw at MOMA, or the first time I stared at a painting by Afro. For the music the list would be extremely long. Their tragic beauty changes you forever, since it allows you to see or listen to something that you probably already felt but you never experienced through such a strong manifestation.

M: Where does the idea of a painting come from? How would you describe the process of creation of a painting?

F: I don't think that behind the making of my paintings there is an idea in a broad sense. It's always very specific, painting related. Seen from the outside, maybe the whole process can be summarized with an alternation of moments of inclusion and exclusion. An empty canvas gives you such a wide spectrum of possibilities that the first step is to exclude some of them. Actually, choosing the painting dimensions and the canvas material already goes in that direction. Typically my paintings develop in cycles and series and choosing which one to



expand is another important defining element, and represents more than one choice happening in one place. Then, when the brush touches the canvas for the first time, the inclusive process takes over and the real conversation among the different parts begins. This goes on until I can find an equilibrium. Which can persist. Which doesn't ask for new elements nor to exclude some of those it already has. It's then that the dialog ends and the painting is done. I typically give myself a couple of days to understand if I judged too quickly and the dialog is not actually over. To be honest, during the past years I realized that my strongest paintings are often those which hide beneath their surface one or even more failures. Overturning a painting gives you a strong feeling of freedom and at the same time offers you a consistent amount of raw material to begin with, I would say it is an ideal condition. In only a few cases the painting reaches completion quickly and without obstacles. When it happens, I feel like a wall builds up between us, like it materialized out of nowhere, and any revision seems almost impossible. Giving yourself rules encourages the process of painting, instead of confining it, as you would maybe think. These rules and directions are not provided by someone else –only partially by the people that came before you- but part of the game is making your own. And fine-tuning the rules makes the game more interesting.

M: Which materials do you prefer for your work?

F: Thinking about the word paint my mind goes to the brilliance and smell of the oil paint, probably like most people. Rarely though I make a painting entirely out of oil colors, since some of their features don't lend themselves to the creation of a painting the way I want. Through the years, I investigated many different mediums from the painting tradition, searching for the perfect one for my needs. The conclusion I came to is that there isn't one unique that can fit all. The solution is then to decide painting by painting, based on their progress, choosing what to use and preparing the appropriate colors starting from the powder pigments. This process never bores me. It has something both playful and transcendental in it, which makes me feel at the roots of the painting process. Don't get me wrong, I have nothing against the classic oil and acrylic tubes, I still use them daily, but rarely they are protagonists in a painting. Another aspect that influences the choice of the material is its smell and its consistency. For instance acrylic painting looks and smells quite aseptic and impersonal to me. Oils instead, with all their auxiliaries and varnishes, awakens all my senses.

M: Do you find that some aspects of your personality are shown in your paintings?

F: This is something I have never thought about before your question. Which makes me wonder which aspects are more evident and which hidden.

M: You previously said you are fascinated by gloomy colors, maybe that's symbol of an introvert attitude. In addition, looking at the clear trait of the brush on your paintings one could think of an impulsive personality. Is that the case?

F: Before answering to this question, I searched once again for the definition of "introvert", I was a bit skeptical to be honest. Indeed in the examples of jobs or activities typically performed by "introvert" personalities the first word that comes out is *painter*, there has to be a reason then. Though, I believe that spending some time doing things on your own is simply human and I find it also terribly healthy. In the years, in order to better use my time, I became more selective towards what surrounds me, trying to avoid everything that is extremely repetitious or that leaves me indifferent. Eventually, I would see painting as an incredibly extrovert practice, or at least its outcome if not the act itself. In fact as a painter you give to the external world, and in a permanent way (at least on human scale), something that's part of you, your way of reorganizing what happens around you, your memories, experiences, desires. There is always a certain inclination to the outside and to the others, and the willingness to share, even when it happens through enigmas or subtle hints.

Regarding the other aspect you mentioned, I think my paintings are actually more impulsive than I am, when I am away from the easel. Yet that black line that all of a sudden falls on the canvas, without second thoughts or possibility of return, is actually the outcome of a fast analysis of shapes, spaces and ratios, more than the result of an impulsive and uncontrolled action. It is difficult to translate it into words or numbers, and seen from the outside it can be easily mistaken for an impulsive and instinctive behavior.

You also brought up the fact that I seem attracted to gloomy colors. I do find that this wide spectrum of more undefined elements, in painting as in music, cinema, photography etc. leaves more room for imagination. They bring with them a certain intensity, ambiguity and mystery. And with tension it comes the motion towards something, a transformation and, why not, an end.

M: Is there an implicit message you want to communicate with your paintings, or do you focus mainly on their aesthetic impact?

F: I cannot split these two aspects, and I don't question whether it is possible to do so. Every painting mark brings with it an aesthetic experience and the building of a meaning. I see this as a *storytelling*. Therefore, I ensure that the painting brings with it its own story. Then a single painting can be even part of a greater story, together with other paintings. This determines what is going to appear on the canvas, and in which way.

M: Do you think that making series of paintings with the same subject helps the storytelling, like they were chapters of a book?

F: Yes, this is an essential aspect. Collecting the paintings in series allows me to work more easily, it gives me a direction, avoids a painting from falling apart in the effort of including too many different elements together in it. In such way I focus on making each one have its own peculiarity inside a bigger picture. Differently from the chapter of a book, each painting needs to have its own features which make it also independent from the others, and it should not need a summary or introduction in order to be read, nothing should speak in its place. I believe the subject which goes through all of this is actually the painting process itself, a certain way to make it.

M: Do you ever change your mind while creating a painting, and then change the direction to its completion?

F: Yes, it happens all the time and I find it very rewarding, even if at first sight the change seems to have undone days of work. In painting, you can modify or even reverse what you just did without having to answer to anybody else but you. You don't have to explain yourself and you don't need anybody else's approval. You don't need any other specialists' help to finalize your work, and I see it as a big privilege. Of course there is the risk of tossing and turning endlessly and find yourself stuck, compared to working with other people. Keeping yourself open to any external stimuli and be very critical with yourself is crucial.

On the other side, there is no undo button to press which could bring you back in time. You cannot simply delete what you just did. You cannot create different trial versions of your final image and then pick the one that most appeals to you. There are always traces of what has been done before on a painting, even if you decide to restart from zero applying a white coat on the canvas. This aspect distinguishes painting for example from music composition, where in the final work you cannot listen to any erasing.

Going back to your question, in order to fully enjoy the act of painting, I prefer to not plan everything that is going to happen next on the canvas. It doesn't mean you proceed blindly, but rather build and redefine step by step your work. I don't want to get rid of the traces of this dialog, I try to make them part of the story, in order to show what it could have been but wasn't, signs of the unforeseen and the unavoidable.

M: What are your future plans? Are you planning to host exhibitions in Italy/abroad or are you mainly focusing on online exhibitions?

F: Currently, with the pandemic going on, it's quite impossible to make any plans. I consider myself lucky to be able to keep my work life busy right now and, whether I wanted it or not, I have never painted as much as I did in 2020. I recently moved to a new studio, with more space and perfect for my needs, it is what I wanted for a long time. It represents a milestone and still needs to be fully organized. Meanwhile I hope the world will be back to some sort of normality and I will be then back on track, ready to plan future exhibitions. I would love to bring abroad something like *Discanto*, an exhibition hold in Bologna in 2018, where I could take care of every detail. I would also like to make a short film about the sounds of painting in 2021, and the new studio would be the perfect location. I know I still want to search and find new paintings. I never had the resources and the awareness that I have now, so I know they are going to happen, it's just a matter of time.

January 2021



IX. SIMULACRA

2013-ongoing

"...that there exist those somewhat which we call the images of things: these, like to films scaled off the utmost outside of the things, flit hither and thither through the atmosphere, and the same terrify our intellects, coming upon us waking or in sleep, when oft we peer at wonderful strange shapes and images of people lorn of light, which oft have horribly roused us when we lay in slumber..."

Lucrezio – De Rerum Natura, IV

Unlike other series in this catalogue, Simulacra collects works that are quite different from each other and that embrace a wide period of time. Within it there are paintings that remained isolated episodes and others that are the first steps toward the development of future series. Then again some of them suggested no further investigation while on some others I promised to return at some point.

Among materials, compositions and structures, what they have in common is that at the time of their making they were all adding some relevant elements to the whole picture.



il pino dai
che sfidano



MORFOSI oil and charcoal on canvas 95x155 2020 (Pc. Gelsenkirchen DE)



RULE NUMBER TWO oil, acrovínilico and acrylic on canvas 150x200 2020



RULE NUMBER ONE oil and acrylic on canvas 130x190 2017 (Pc. Dunwoody US)



TIAMAT mixed media on canvas 100x120 2019 (Pc. Downers Grove US)



CHECKMATE mixed media on canvas 90x115 2019 (Pc. Luxembourg LU)



MISTY DOCKS 92x112 2018 (Pc. Austin US)
...BUT HE SEES ONLY IN RED AND BLACK 80x80 2018 (Pc. Stenløse DK)

PONTE DEL DIAVOLO 50x65 2018 (Pc. Hong Kong)
MANDATORY EXIT 92x112 2018 (Pc. Termoli IT)



TROJAN HORSE mixed media on canvas 90x130 2018 (Pc. Brunn Am Gebirge AT)





MEMORIA mixed media on canvas 105x192 2015 (Pc. New York US)



GOLGOTHA mixed media on canvas 100x140 2015 (Pc. Brussels BE)



JUGGERNAUT mixed media on canvas 105x140 2016 (Pc. Viareggio IT)



ORO NERO mixed media on canvas 88x150 2015 (Pc. Bologna IT)



PANDEMONIUM oil, enamel and bitumen on canvas 100x140 2016



NIGHT CREATURES mixed media on cardboard 50x65 2018 (Pc. Mcallen US)



IL MANGIATORE DI SOGNI mixed media on canvas 100x150 2017 (Pc. Hendersonville US)

X. GREYS

2018-ongoing

Grey is a word we are all familiar with. It's not uncommon to use it with a qualitative implication, and in most cases a negative one, a lack of something. A grey sky would be one which has been deprived of an element, the color, and all that implies. So, often grey comes as an absence. An absence that brings another implication, that of temporariness. And perhaps this makes it more bearable and in some cases we can also take advantage of it, namely because of its momentary condition. Yet there are cases in which the absence tends to extend itself. The grey is structured so solidly that it seems to lose its temporariness and the relationships between absence and presence appears reversed. The wait for a change seems vain, unsustainable. With a grey like that, one must come to terms, reformulate a coexistence of some kind. The paintings in this series seek such a dialogue.

For some years now, in the place where I moved to, I have come to know a different kind of grey. It shows up between October and early November and doesn't leave until late March. During this period colors disappear, shadows and volumes fade and distances become vague. Shapes lose their contours, and the only lights that can be seen are artificial: cars, store signs, gas stations. And this entire indefinite theater seems to be connected by thin black lines, electricity cables that link every object before getting lost in the fog.

The paintings in this series are not an abstraction of the Emilian winter landscape. But for sure they are its result, and maybe a reaction to it. Grey is a much more complex and inscrutable sphere than simply combining black and white in different mixtures. Grey can be a doubt, a mystery, perhaps even a crisis. Grey can be density, even when veiled. Grey can reward you by revealing the fundamental structure of things.





GREY 13 mixed media on wood 40x50 2020 (Pc. Downers Grove US)



GREY 18 mixed media on canvas 30x50 2020 (Pc. Selci IT)



GREY 20 mixed media on canvas 50x60 2020 (Pc. Lisboa PT)



GREY 9 acrovilico and paper on cardboard 50x65 2020 (Pc. Hong Kong)



GREY 6 mixed media on cardboard applied on wood 50x65 2019 (Pc. Guernsey UK)



GREY 3 mixed media on cardboard applied on wood 50x65 2018 (Pc. Lecce IT)



GRANDE GRIGIO 2 acrovinicolo, tempera grassa and paper on canvas 120x150 2020 (Pc. Erbach DE)



GREY 15 50x70 2020 (Pc. St. Polten AT)
GREY 10 50x65 2020 (Pc. Devon UK)

GREY 12 50x65 2020 (Pc. Aljezur PT)
GREY 11 50x65 2020 (Pc. Aljezur PT)



GRANDE GRIGIO 1 100x120 2020 (Pc. Nagpur IN)
GREY 14 40x60 2020 (Pc. Dublin US)

GRANDE GRIGIO 7 70x90 2021 (Pc. Fidenza IT)
GRANDE GRIGIO 5 80x80 2021 (Pc. Guerande FR)





GRANDE GRIGIO 6 mixed media on canvas 118x188 2021 (Pc. Islip US)

XI. LIMBIC

2015-2016

*“Oscura e profonda era e nebulosa
tanto che, per ficcar lo viso a fondo,
io non vi discerneva alcuna cosa.
«Or discendiam qua giù nel cieco mondo»,
cominciò il poeta tutto smorto.
«Io sarò primo, e tu sarai secondo».
Dante, Inferno – Canto IV*

Painted between 2015 and 2016, these works are a direct consequence of what was done previously with the Monodie. All Limbic works are made in gouache on paper and usually on small size. The name of the series refers both to the *Limbo* of our cultural tradition and to the Limbic System as outlined in Neuroscience.

A small selection of the entire series is shown on the following pages.





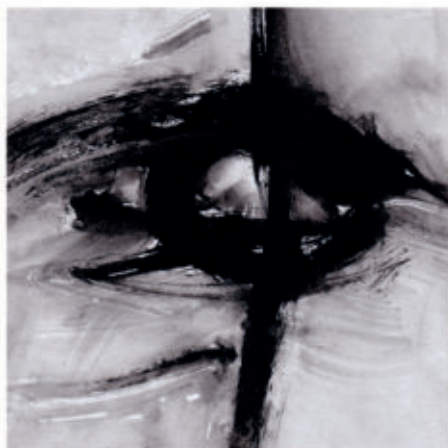
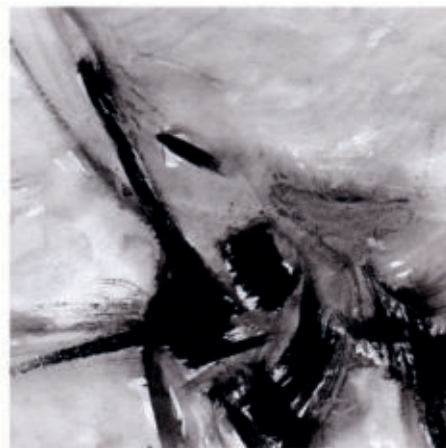
LIMBIC gouache on paper 13x18 2015 (Pc. Bologna IT)



LIMBIC gouache on paper 20x30 2015

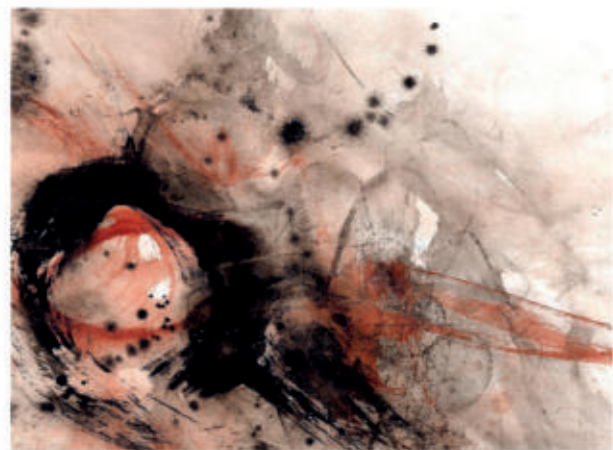
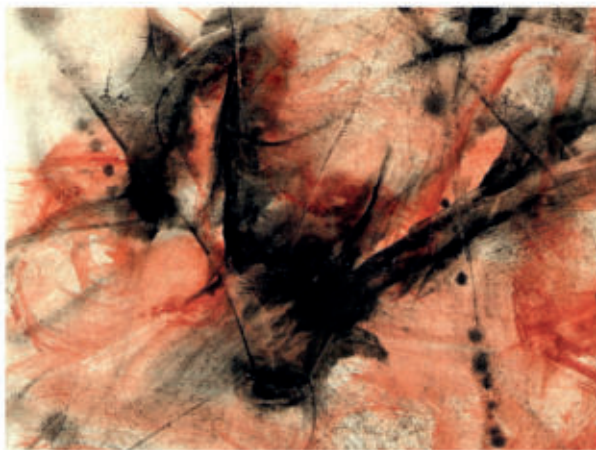
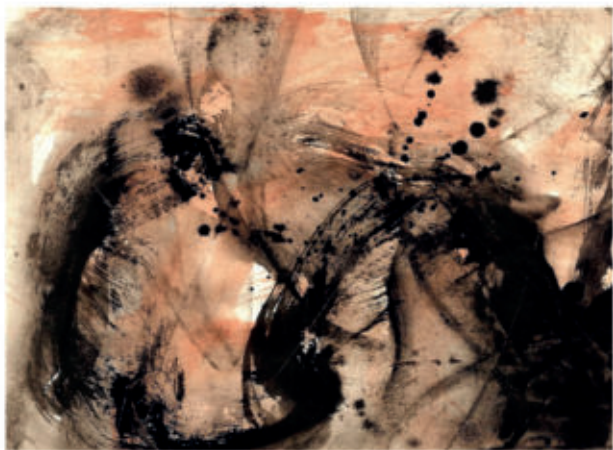


LIMBIC gouache on paper 20x30 2015 (Pc. San Francisco US)



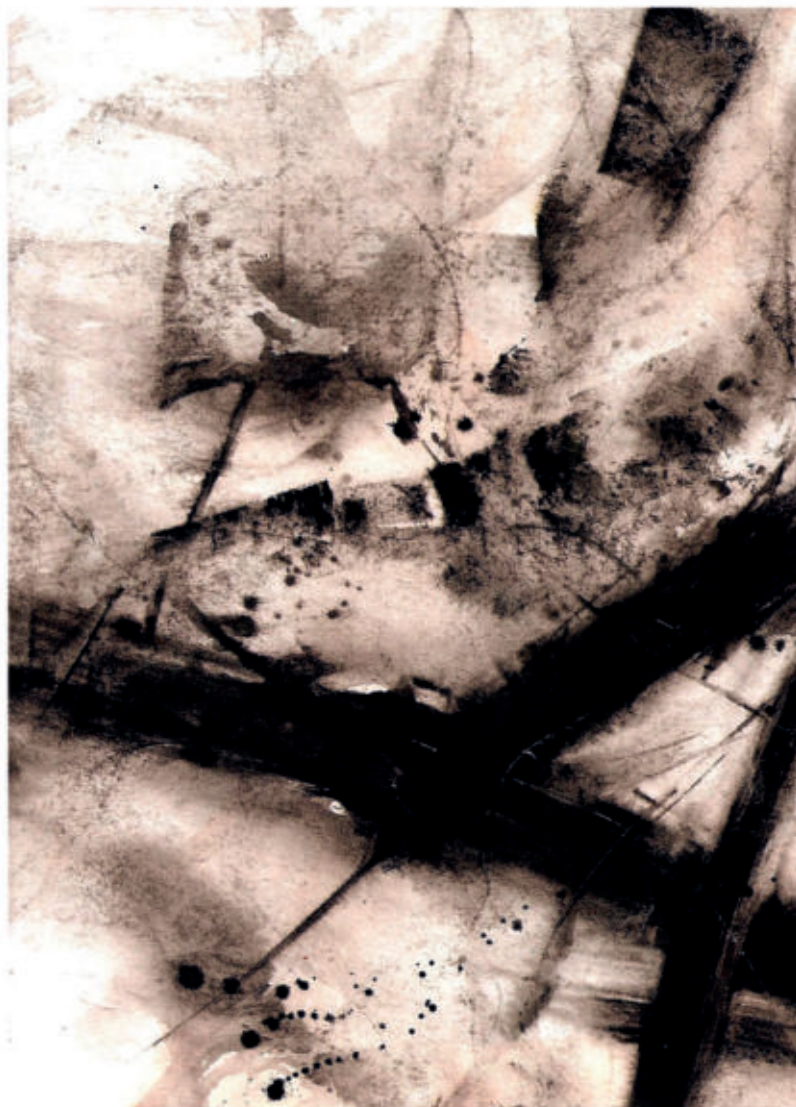
LIMBIC 13x13 2016
LIMBIC 13x13 2016

LIMBIC 13x13 2016
LIMBIC 13x13 2016

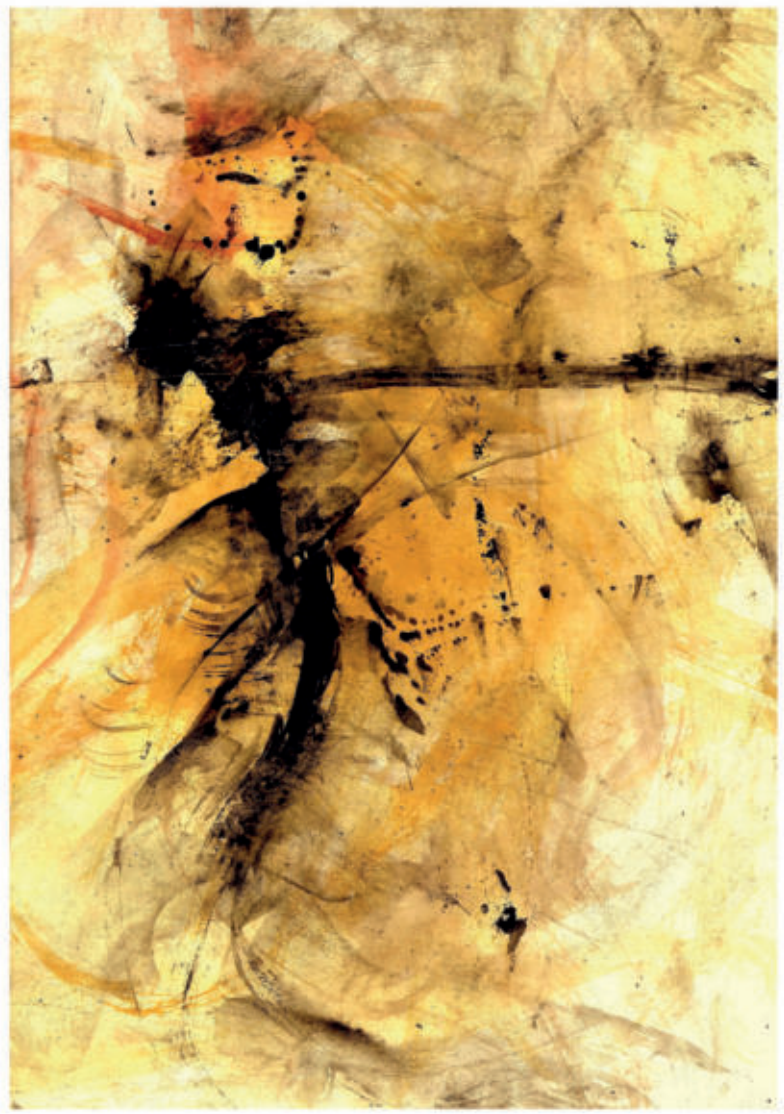


LIMBIC 10x15 2015
LIMBIC 10x15 2015

LIMBIC 10x15 2015
LIMBIC 10x15 2015



LIMBIC gouache on paper 13x18 2015 (Pc. Montréal CA)



LIMBIC gouache on paper 20x30 2015 (Pc. Worms DE)



LIMBIC gouache on paper 13x13 2016



LIMBIC gouache on paper 13x18 2016



XII. MONODIE & MELODIE

Both series collect hundreds of works on paper made over the years. The Monodie, mainly monochromatic, all come from 2013/2014 and are made with gouache. On the other hand, the Melodie works and their variations see the use of inks and watercolors and they've been following me since 2017.

It's from these works that everything else generated. And I wouldn't exclude that perhaps at some point everything will go back to them



MONODIA gouache on paper 20x30 2014



MONODIA gouache on paper 20x30 2014



MONODIA gouache on paper 24x30 2013



MONODIA 20x30 2014
MONODIA 20x30 2014

MONODIA 20x30 2014
MONODIA 20x30 2014



MONODIA 20x30 2014
MONODIA 20x30 2014

MONODIA 20x30 2014
MONODIA 20x30 2014



MONODIA gouache on paper 20x30 2014





MELODIA ink and watercolor on paper 24x30 2021 (Pc. Avila ES)



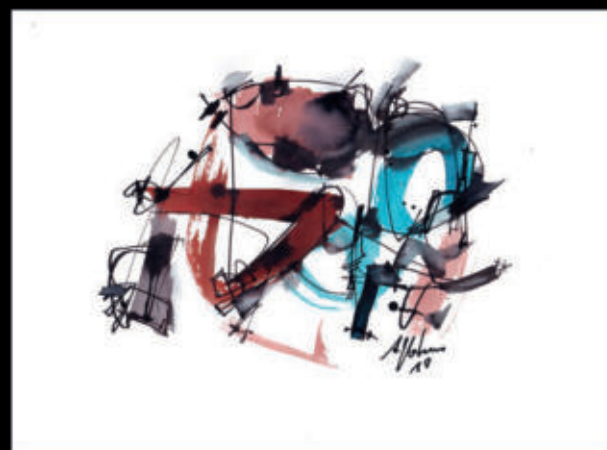
MELODIA ink and watercolor on paper 29x39 2021 (Pc. Avila ES)



MELODIA ink and watercolor on paper 29x39 2021



MELODIA ink and watercolor on paper 29x39 2021 (Pc. Grézieu-la-Varenne FR)



MELODIA 20x30 2017
MELODIA 20x30 2017

MELODIA 20x30 2017
MELODIA 20x30 2017



MELODIA 20x30 2018
MELODIA 20x30 2017

MELODIA 20x30 2017
MELODIA 24x30 2021



MELODIA ink and watercolor on paper 24x30 2021



MELODIA ink and watercolor on paper 24x30 2021

XIII. DYSSOMNIA

2013-ongoing

*"I am the rest between two notes,
which are somehow always in discord
because Death's note wants to climb over—
but in the dark interval, reconciled,
they stay there trembling.
And the song goes on, beautiful."*

R.M. Rilke

The first real series to be structured starting in 2013, with alternate periods and undergoing various transformations over time it is still occurring. Born as a desire to create a dialogue between musical and painting formal values, its name is however connected to the urgency and the need to paint during those early years, when the little time available often relegated the painting activity to night hours.

Only a part of the collection is featured in the following pages since the Eye Contemporary Art Gallery already printed an extensive catalog to accompany the exhibition "Dyssomnia" held in 2019 in Hong Kong.





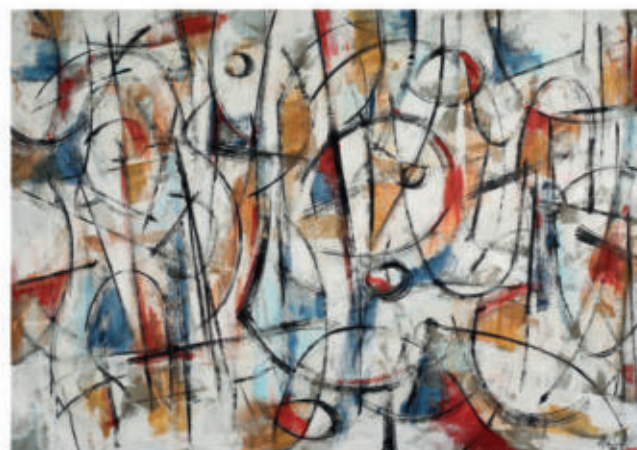
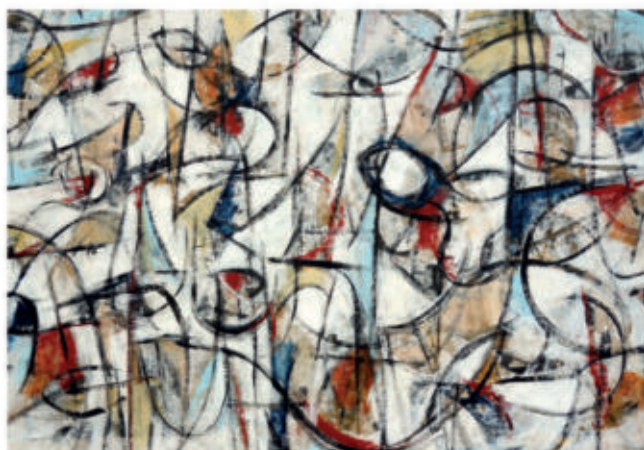
EUPHONY oil, acrovilico and enamel on canvas 90x130 2019 (Pc. Downers Grove US)



A TEMPO mixed media on canvas 90x130 2019 (Pc. Jersey City US)



SEVENTH oil and enamel on canvas 95x145 2015 (Pc. Hong Kong)



VIBRATO 90x130 2019
THE ALCHEMIST 90x130 2018 (Pc. London UK)

RECITAL 90x130 2019
LEGATO 90x130 2019 (Pc. Milano IT)



QUARTET 90x130 2018 (Pc. Milano IT)
HARMONIA 90x130 2018 (Pc. Milano IT)

THE ARENA 90x130 2018 (Pc. Milano IT)
THE DRAGON 90x130 2017 (Pc. Stockholm SE)

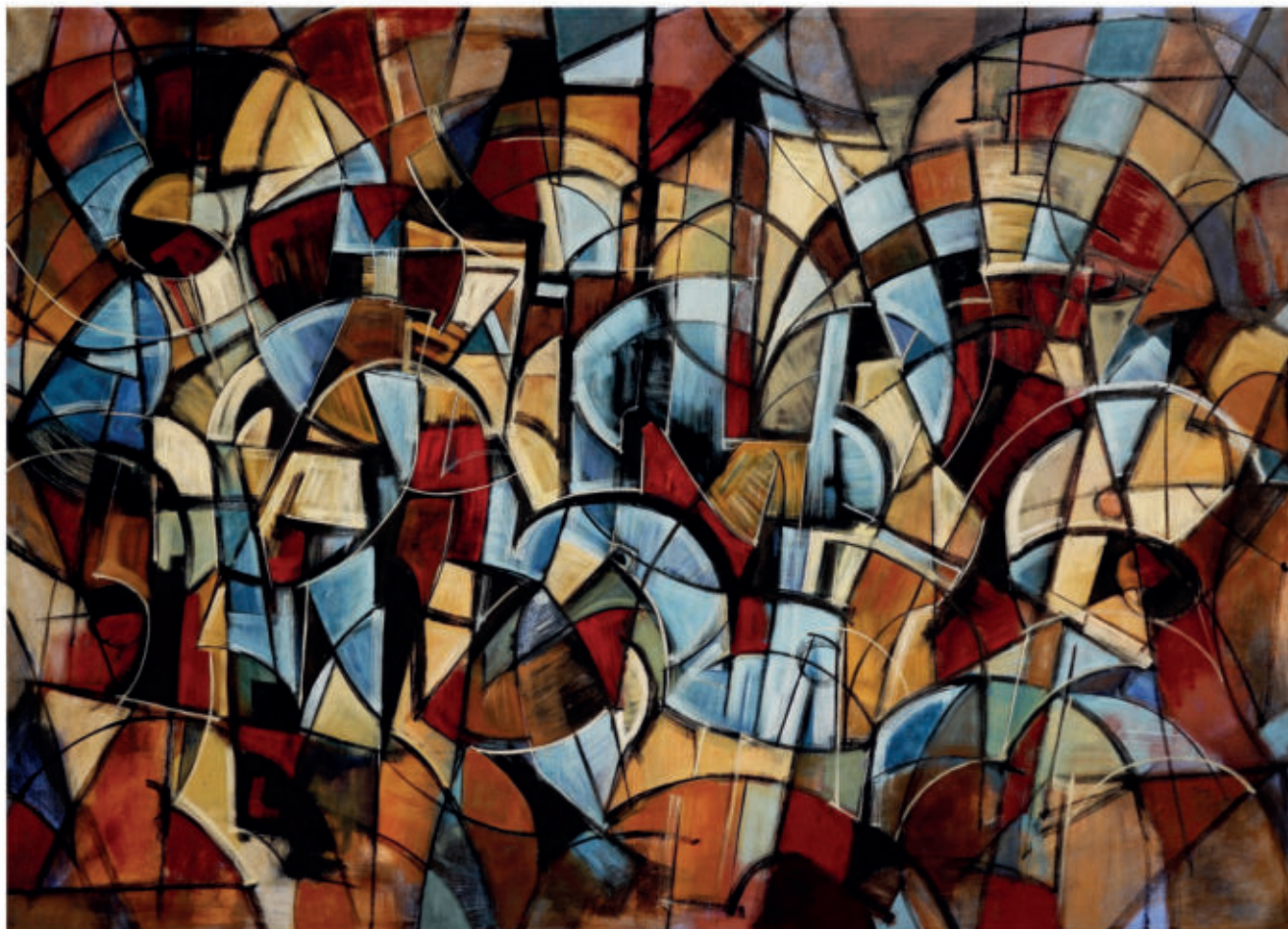




AQUARIUM oil, acrylic and paper on canvas 100x150 2017 (Pc. Gromitz DE)



CATHEDRAL 2 oil and acrylic on canvas 120x195 2016 (Pc. Gromitz DE)



AD LIBITUM oil on canvas 142x196 2016 (Pc. London UK)



WIDIA oil, gesso and enamel on canvas 54x96 2014 (Pc. Bergamo IT)



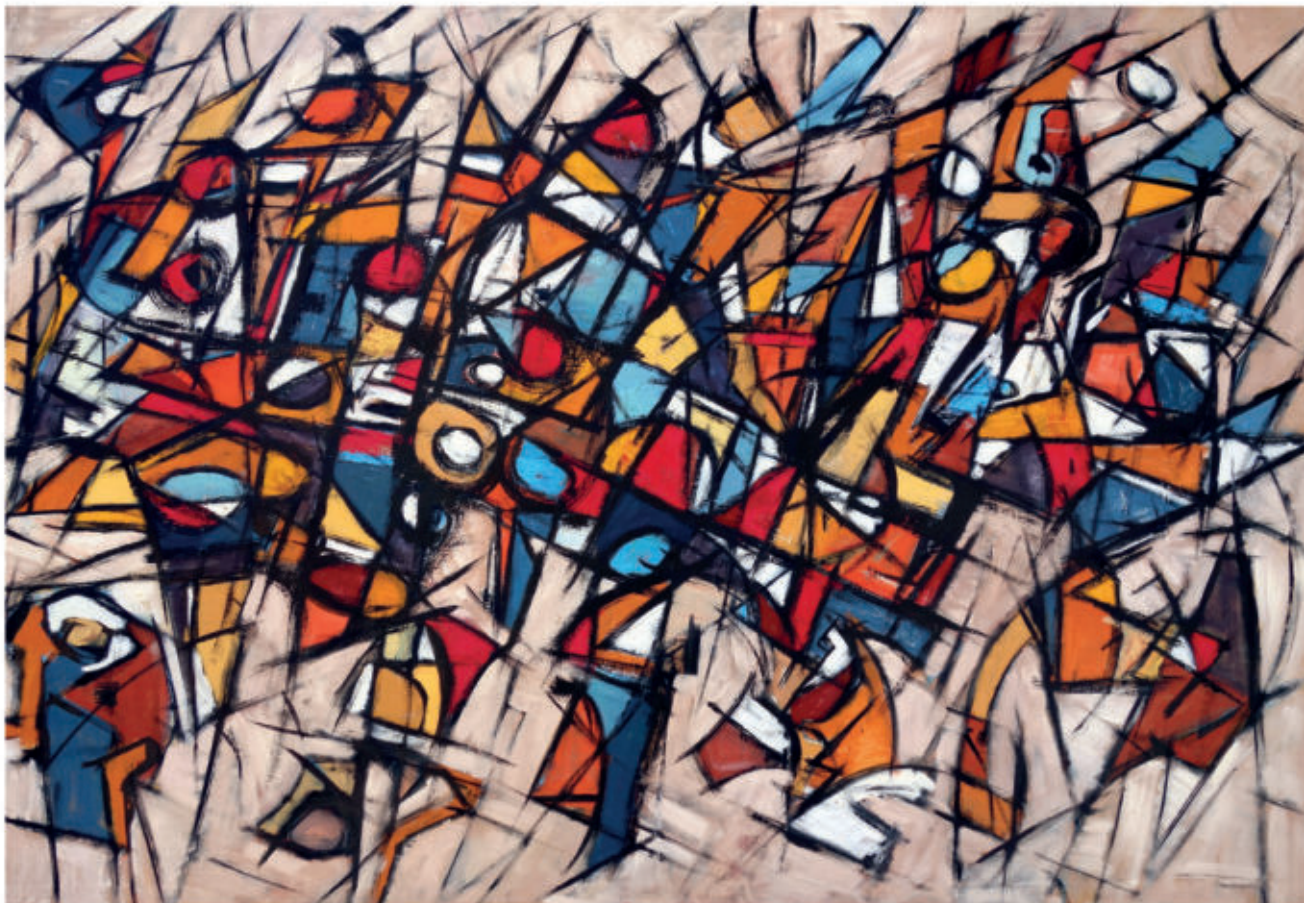
LEVANTER oil on canvas 60x90 2014 (Pc. Los Angeles US)



NOCTURNE oil on canvas 90x160 2014 (Pc. Hong Kong)



DYSSOMNIA oil on canvas 120x190 2014 (Pc. Dubai AE)



CROMATISMI oil on canvas 90x150 2014 (Pc. Hong Kong)



THE AMERICAN oil on canvas 130x200 2014 (Pc. unknown US)





A WHOLE YEAR oil and gesso on canvas 125x195 2013 (Pc. London UK)



XIV. APPENDIX

This volume was also meant to provide a reference catalogue for my works. In the following pages most of them from the latest series are shown in a synthetic format. A more complete archive, which also includes collections not found here, is available online.

A brief list of past exhibitions completes the appendix.



I. IMAGO



TELA NUDA 100x130 2020 (Pc. Lisbon PT)
FADING 80x130 2020 (Pc. St. Pölten AT)
MOMENTUM 100x120 2019 (Pc. Portland US)
GARISENDA 90x100 2019 (Pc. New York US)

LUNA STORTA 90x120 2020 (Pc. Sydney AU)
APPESSI AD UN FILO 95x200 2020 (Pc. Downers Grove US)
GARDEN OF THE HESPERIDES 120x150 2019 (Pc. Singapore SG)
INTREPIDO 50x60 2019 (Pc. Bad Vilbel DE)



SAPPHIRE 37x48 2020 (Pc. Klagenfurt AT)
QUADRANTE 80x80 2019
POZZO DEI DESIDERI 60x80 2020 (Pc. Wien AT)
CARIDDI 55x70 2019 (Pc. King Williams US)

HORIZON 100x120 2020 (Pc. Basel CH)
TRAMONTANA 90x100 2020 (Pc. Amsterdam NL)
PARTITURA 70x90 2020 (Pc. St. Maurice FR)
LAST CHAPTER 90x100 2020 (Pc. Villars-sur-Glâne CH)



ARCO 20x30 2020 (Pc. Schwalmstadt DE)
COEVAL 90x130 2020 (Pc. Rancho Palos Verdes US)
MINIATURA 35x65 2020
ZEFIRO 44x68 2020 (Pc. München DE)

WHISPER 120x150 2020
FRAGMENTA 35x50 2020 (Pc. Kawasaki JP)
VICOLO CIECO 80x80 2020 (Pc. Bergamo IT)
DUETTO 60x80 2021 (Pc. Toronto CA)



TORRE ROSSA 80x100 2020
COMPASS 70x100 2020 (Pc. Aichwald DE)

EMBERS 80x80 2020 (Pc. Salzburg AT)
SCIROCCO 80x100 2020

II. HIDDEN CITIES



TAXILA (HC 45) 90x120 2021
KAMIROS (HC 40) 100x130 2021 (Pc. Rancho Palos Verdes US)
BAIA (HC 41) 80x130 2021 (Pc. Innsbruck AT)
OBSIDIAN (HC 25) 100x130 2020 (Pc. Bologna IT)

XANADU (HC 47) 90x100 2021 (Pc. Hockenheim DE)
TIRO (HC 38) 100x150 2020 (Pc. Berlare BE)
LACEDAEMON (HC 35) 100x140 2020 (Pc. Hong Kong)
TARSIS (HC 37) 80x110 2020 (Pc. Portland US)



NAOS (HC 18) 67x112 2019 (Pc. Guernsey UK)
HIDDEN CITIES 23 70x100 2019 (Pc. Wayne US)
LEPANTO 80x100 2018 (Pc. Brussels BE)
HIDDEN CITIES 8 50x70 2017 (Pc. San Giovanni in Persiceto IT)

HIDDEN CITIES 20 80x130 2019 (Pc. Amsterdam NL)
HIDDEN CITIES 19 90x140 2019 (Pc. Bologna IT)
HIDDEN CITIES 15 70x110 2019 (Pc. Paris FR)
HIDDEN CITIES 7 106x150 2016 (Pc. New York US)



SILK ROAD 65x80 2018 (Pc. New York US)
HIDDEN CITIES 14 80x130 2019 (Pc. Radda in Chianti IT)
MAREA (HC 24) 100x150 2019 (Pc. Coral Glabes US)
HIDDEN CITIES 3 70x135 2016 (Pc. New York US)

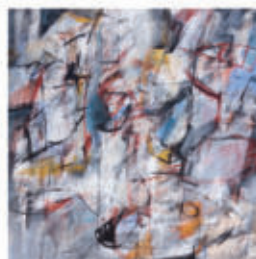
NURAXIS (HC 27) 80x90 2020 (Pc. Roma IT)
HIDDEN CITIES 13 100x130 2018 (Pc. Termoli IT)
HIDDEN CITIES 6 90x150 2017 (Pc. Munich DE)
PALUSTRE 30x60 2016 (Pc. Devon UK)



PORTO SEPOLTO 1 70x100 2017 (Pc. Tokyo JP)
DECLINARE 1 80x80 2017 (Pc. Viareggio IT)
THE JOURNEY 74x108 2019 (Pc. Sussargues FR)
HIDDEN CITIES 1 82x118 2016 (Pc. Edinburgh UK)

PORTO SEPOLTO 2 70x100 2017 (Pc. Köln DE)
DECLINARE 2 80x80 2017 (Pc. Viareggio IT)
ORACLE 70x100 2017 (Pc. Rotterdam NL)
HIDDEN CITIES 5 56x90 2016 (Pc. London UK)

V. CHIMERE



BELVEDERE 70x100 2018 (Pc. St. Gallen CH)
PONENTE 70x100 2019 (Pc. Busto Arsizio IT)
PRIMA DEL VIAGGIO 59x78 2018 (Pc. Roma IT)
SOLILOQUIO 60x84 2018 (Pc. Bologna IT)

AURORA 80x100 2018 (Pc. Gainesville US)
PER NON DIRTÌ ADDIO 80x80 2018 (Pc. Jersey City US)
PHOENIX 58x81 2019 (Pc. Luxembourg LU)
GRECALE 60x80 2019 (Pc. Aubergenville FR)



APRIL 40x50 2017 (Pc. Bruxeless BE)
HAZE 70x100 2017 (Pc. Taiwan)
PONTE DEI SOSPIRI 70x100 2017 (Pc. Cesena IT)
PICCOLO GRIGIO 29X38 2018 (Pc. Chicago US)



CADENCE 100x150 2017 (Pc. Los Angeles US)
MORNING STAR 100x115 2019 (Pc. Madrid ES)
RED DREAM 50x70 2017 (Pc. Nauheim DE)
CREPUSCOLARE 85x85 2019 (Pc. Paris FR)



LA NAVE FANTASMA 70x100 2017 (Pc. Milano IT)
LA SECONDA CHIMERA 70x100 2017 (Pc. Bad Nauheim DE)
HESPERIA 65x95 2017 (Pc. Linadu DE)
DI NOTTE 80x116 2019 (Pc. Hong Kong)

LA CHIMERA 50x70 2017 (Pc. Milano IT)
CARTHAGO 70x100 2017 (Pc. Pavia IT)
EUTERPE 50x70 2017 (Pc. Chicago US)

VII. MANIFESTI



AZURITE 56x100 2021
SIEPELUNGA 65x90 2021 (Pc. Buffalo US)
FATUI 70x90 2021

LIGNEO 100x150 2021 (Pc. Nürnberg DE)
INTERMEZZO 35x50 2021 (Pc. Portland US)
LYRE 65x90 2021

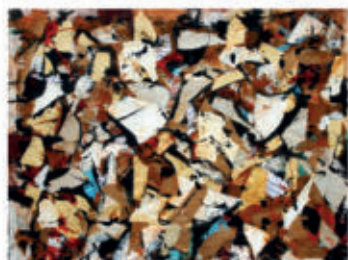


IX. SIMULACRA



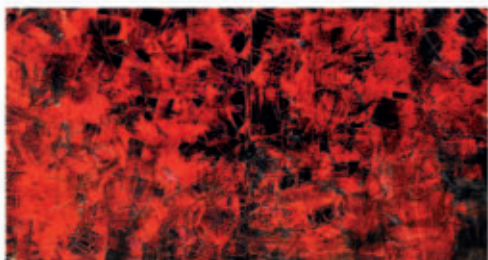
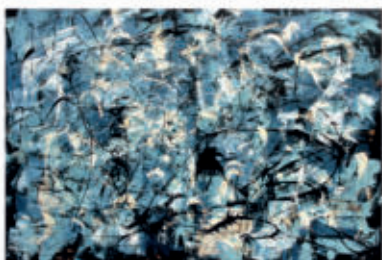
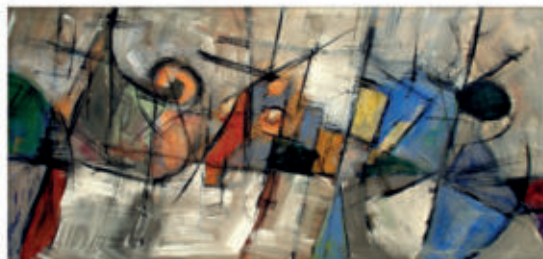
WINTER KISS 80x116 2016 (Pc. Chicago US)
 PAUPERS CRUSADE 99x148 2016 (Pc. Hong Kong)
 ENIGMA 40x50 2015 (Pc. Inglewood US)
 SARABANDE 57x70 2015 (Pc. Viareggio IT)

DON QUIXOTE 57x70 2016 (Pc. Doha QA)
 L'ERRANTE 57x88 2015 (Pc. Unknown AT)
 VILLA DEI MISTERI 77x110 2015 (Pc. Ljubljana SI)
 ARIADNE 70x100 2017 (Pc. Bad Schussenried DE)



HYPOGEUM 50x70 2017 (Pc. Paris FR)
THE CASTLE 55x85 2016 (Pc. Dubai AE)
PRELUDE 108x142 2015 (Pc. Colorado Springs US)
OEDIPUS REX 90x130 2019 (Pc. Frankfurt DE)

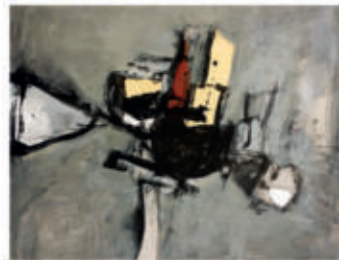
SHIPWRECK 95x108 2015 (Pc. Paris FR)
SUBTERRANEA 62x94 2016
OF A SUNNY DAY 90x100 2015 (Pc. Unknown US)
ASHES 70x108 2015 (Pc. Stenløse DK)



THE HARBOUR 90x160 2014 (Pc. Unknown CA)
DISCORDANTS 4 88x155 2014 (Pc. Brunn Am Gebirge AT)
ADRIFT 110x158 2014 (Pc. Stockholm SE)
INFERNO 90x170 2014 (Pc. Bologna IT)

CASSANDRA 58x120 2014 (Pc. Unknown US)
DISCORDANTS 2 100x190 2014 (Pc. Bologna IT)
WORLD TO COME 50x70 2014 (Pc. New Delhi IN)
FINIS TERRAE 3 80x140 2014 (Pc. Taipei TW)

X. GREYS

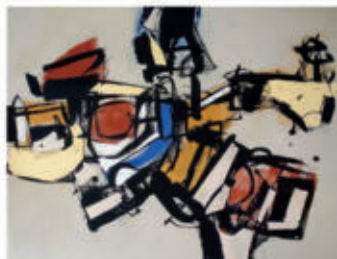
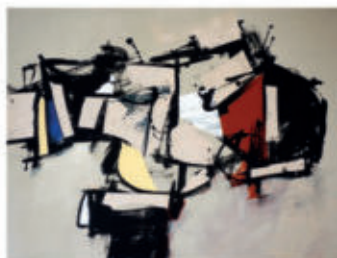


GRANDE GRIGIO 3 80x80 2020 (Pc. Marktheidenfeld-Altfield DE)
GREY 21 30x50 2021 (Pc. Wien AT)
GREY 5 50x65 2018 (Pc. Bertare BE)
GREY 2 50x65 2018 (Pc. Barcelona ES)

GRANDE GRIGIO 4 60x80 2020 (Pc. Taichung TW)
GREY 19 50x65 2021 (Pc. Eschweiler DE)
GREY 4 40x50 2018 (Pc. Regensburg DE)
GREY 1 50x65 2018 (Pc. Hong Kong)

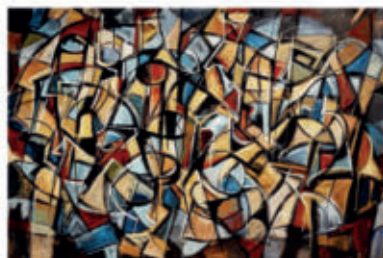
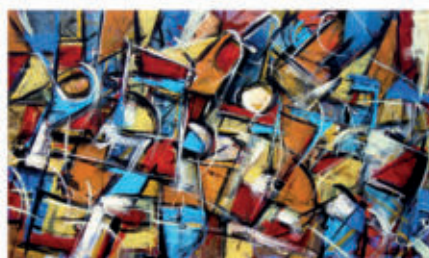
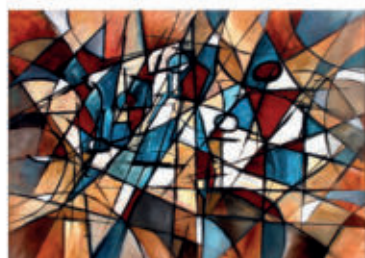
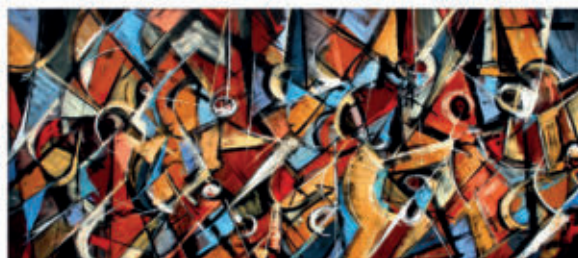
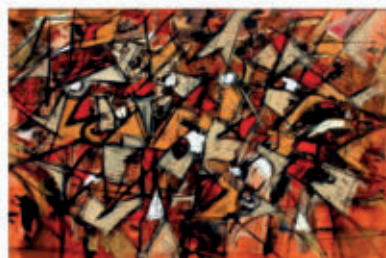
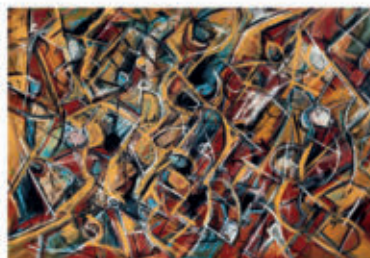
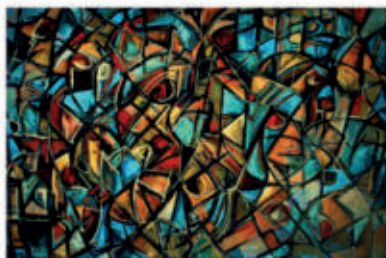


LOOSE ENDS 1 50x65 2018
LOOSE ENDS 2 50x65 2018 (Pc. Barcelona ES)
LOOSE ENDS 3 50x65 2018 (Pc. Hong Kong)
LOOSE ENDS 4 50x65 2018 (Pc. Munchen DE)



LOOSE ENDS 5 50x65 2018 (Pc. Viareggio IT)
LOOSE ENDS 6 50x65 2018 (Pc. Vienna AT)
LOOSE ENDS 7 50x65 2018 (Pc. Stockholm SE)
LOOSE ENDS 8 50x65 2018 (Pc. Mantova IT)

XIII. DYSSOMNIA



CATHEDRAL 100x160 2013 (Pc. Hong Kong)
IGNEO 65x92 2014 (Pc. Houston US)
L'ORGOGGIO 110x160 2014 (Pc. Bologna IT)
IL VOLO 118x170 2014 (Pc. San Giovanni in Persiceto IT)

DYSSOMNIA 1 70x100 2013
NONO 85x190 2014 (Pc. Bologna IT)
LA CREAZIONE 60x100 2014 (Pc. Radda in Chianti IT)
TRACCE DI LUCE 130x195 2016 (Pc. Udine IT)



EXHIBITIONS

2021

IMAGO – virtual solo exhibition
Curated by Dobe Group, Sino Italian Design
Exchange Center and Comune di Firenze
(19 March – 20 April)

2020

AAF Online Art Fair
(6-30 November)

AAF Art Fair Milan
Superstudio Più, Milano IT
(7-9 February)

2019

AAF Art Fair London Battersea Autumn
Battersea Park, London UK
(17-20 October)

Arte in Studio
Curated by ArteMea and Serena Cassissa
Studio Castrignano - Milan IT
(25 June - 31 December)

La mi porti un bacione a Firenze?
Macelleria d'Arte Gallery, St. Gallen CH
(21 June – 20 July)

Coolstreet Tour 2019
Via dell'Inferno 22, Bologna IT
(17-30 June)

AAF Art Fair Hong Kong
HKCEC Wan Chai, Hong Kong
(17-19 May)

AAF Art Fair London Hampstead
Hampstead Heath, London UK
(9-12 May)

Biennale Soliera
Castello Campori, Soliera IT
(25 April - 1 May)
Winner "Giovane Artista" Prize

DYSSOMNIA – Solo exhibition
Curated by the Eye Contemporary Art Gallery
Muse ArtSpace, Kowloon, Hong Kong
(13-26 April)

AAF Art Fair Brussels
Tour & Taxis, Brussels BE
(14-17 March)

AAF Art Fair Milan
Superstudio Più, Milano IT
(24-27 January)

2018

DISCANTO – Solo exhibition
Spazio 212, Bologna IT
(8-16 December)

AAF Art Fair Amsterdam
Kromhoutal, Amsterdam NL
(1-4 November)

AAF Art Fair London Battersea Autumn
Battersea Park, London UK
(18-21 October)

AAF Art Fair Stockholm
Nacka Strandsmässan, Stockholm SE
(11-14 October)

Art Bodensee
Messe Dornbirn, Austria AT
(13-15 July)

AAF Art Fair Hong Kong
HKCEC Wan Chai, Hong Kong
(18-20 May)

AAF Art Fair London Hampstead
Hampstead Heath, London UK
(10-13 May)

Harbour Art Fair
Kowloon, Hong Kong
(23-26 March)

AAF Art Fair Brussels
Tour & Taxis, Brussels BE
(15-18 March)

Paratissima Bologna
Sede IAAD, Bologna IT
(2-4 February)

AAF Art Fair Milan
Superstudio Più, Milano IT
(26-28 January)

2017

Trame di Carta – solo exhibition
Mondadori Bookstore, Cesena IT
(16 December – 14 January)

CHIMERE – solo exhibition
Palazzo SS. Salvatore, San Giovanni in Persiceto IT
(13-23 October)

AAF Art Fair Stockholm
Nacka Strandsmässan, Stockholm SE
(12-15 October)

Antwerp Art Fair
Antwerp Expo, Antwerp BE
(5-8 October)

When Classic meets Rock – solo exhibition
Curated by the Eye Contemporary Art Gallery
Habitat, Hong Kong
(1 March – 30 May)

21° Biennale Nazionale di Pittura
Castello Campori, Soliera IT
(23 April – 1 May)

Perlarte
Loggia della Fornace, Rastignano IT
(25 March – 4 April)

Around the World in 7 Days
Curated by Great Banyan Art Gallery, New Delhi IN
(22-28 March)

AAF Art Fair Brussels
Tour & Taxis, Brussels BE
(16-20 February)

AAF Art Fair Milano
Superstudio Più, Milano IT
(9-12 February)

2016

Lux Art Fair
LuxExpo, Luxembourg LU
(13-16 October)

AAF Art Fair Stockholm
Nacka Strandsmässan, Stockholm SE
(13-16 October)

AAF Art Fair Hong Kong
HKCEC, Hong Kong
(13-15 May)

2015

MikroKosmos – solo exhibition
Moliendo Cafè, Bologna IT
(11 December 2015 – 30 April 2016)

Quinta Rassegna di Arte Contemporanea
Ca' dei Carraresi, Treviso IT
(5-13 September)

Limbico – solo exhibition
Black Market Studio, Bologna IT
(27 February – 25 March)

Preludi – solo exhibition
ArtCity White Night, Artefiera 2015
Laboratorio Sancini, Bologna IT
(19-26 January)

2014

Sinestesie – solo exhibition
Moliendo Cafè, Bologna
(1 October – 30 November 2014)

Dissonante – solo exhibition
Der Standard, Bologna IT
(2-31 May)

Diffrazioni – solo exhibition
ArtCity White Night, Artefiera 2014
Mani di Forbice, Bologna
(14-30 January)



