

False Marble and Glowing Stars: Carrara with Gastini, Spagnulo, Zorio.

Kunstmuseum Reutlingen | konkret

Curator: Holger Kube Ventura

The poetic group exhibition *False Marble and Glowing Stars* presents some forty works by four artists from Northern Italy who appeal to both feelings and the intellect, mediating between perception and concept. The artists combine discursive and intuitive methods, uniting emotional and rational approaches. The exhibition juxtaposes works from the 1970s by three renowned artists of a similar generation—some of whom are associated with Arte Povera—with a selection of works by a much younger artist whose oeuvre is developing in the twenty-first century. This allows past trends to be compared with its further developments in the present. In keeping with its program, the Kunstmuseum Reutlingen | konkret once again proposes rethinking the supposedly historical term “Concrete Art” on the basis of neighboring positions.

The art of Linda Carrara (b. 1984) reflects the mimetic dynamics of painting, and her works always seek to evoke an immersive experience. Many of her creations are direct imprints of nature, by which its “material” can be experienced firsthand. Frottages of tree bark, forest floors, and sandy pond bottoms create an “all-over” of “the world” and at the same time have very concrete physical counterparts. While Carrara’s *Esami di realtà* (Reality Tests) actually allow glimpses into the interior of seen landscapes through axis reflection of the painting material, works from the *Sulla superficie* (On the Surface) series create landscapes without scale from streaks of different liquids: They could be microscopically small or infinitely large. Similarly, the *trompe l’œil* works in the *Falscher Marmor* (False Marble) series are not concerned with the visual appearance of this natural stone, but rather with complex mental images that can be permeated by both cultural codes and subjective longings.



Thus, all of Carrara's works reveal, or rather *embody*, latent realities. What can be seen in them always challenges the cognitive value of "reality." The membrane of nature—the layer between its inner essence and its outer form—has been transformed by the artist into painterly gestures and traces to achieve a deeper understanding of reality.

The other three artists—Marco Gastini (1938–2018), Giuseppe Spagnulo (1936–2016), and Gilberto Zorio (b. 1944)—are from an older generation. They all worked in Milan and Turin around the same time, and they were all influenced by the political and cultural upheavals in Italy during the 1960s and 1970s. Following the revolt against institutions, euphoria about progress, and optimism about technology, a multifaceted search for a new place for the individual emerged. The lost unity of body and mind, passion and intellect, culture and nature was to be restored. As Ingrid Rein noted, this seemed impossible within the framework of existing artistic styles, techniques, and means. Therefore, materials came into use which seemed elementary as they were hardly marked by high culture: Earth, iron, wood, cardboard, glass, lead, wax, water, sand, and ash became "embodiments of spiritual-sensual, but not programmatically defined, connections." Artists incorporated "reality" in the form of quotations from nature and culture directly into their works, often entrusting themselves—as Germano Celant, who coined the term *Arte Povera*, described it—to "those dream and myth structures of Italian and European culture that run independently of technological and industrial requirements." Most of the works presented here, all of which are from the museum's holdings, were created between 1967 and 1980, a period that witnessed the gradual replacement of the term *Arte Povera* by the subsequent *Transavanguardia*. "Tension," like "energy," was a term Marco Gastini often used to describe his artistic concerns. To him, drawing and painting were always vehicles for pushing pictorial surfaces into the surrounding space and charging them with energy. His serial works in the collection of the Kunstmuseum Reutlingen | konkret, and in particular the monumental wall installation *42.12 m² di pittura* (42.12 m² of Painting), which is made of thrown lumps of lead, demonstrate his conceptually reflective approach to action painting and his interest in creating unstable spaces.



These and other all-over works by Gastini appear to be excerpts from something on a global scale, as if viewed through a microscope or telescope. During one of his most important creative phases, Giuseppe Spagnulo—who came from a background in constructivist sculpture and concrete plastic art—addressed universal human themes, such as the longing for lost contact with nature. His artistic exploration of the cultural roots of humanity led him to ancient mythology. For example, his multi-part magnum opus, *Le armi di Achille* (The Weapons of Achilles) evokes the archaic world of Homer and visually expresses the tragic, Apollonian-Dionysian nature of humanity. Man created a spear, shield, and armor out of terracotta and iron with his hands, while the conflict between creative forces is manifested by ash and sand covering the contours of geometric forms.

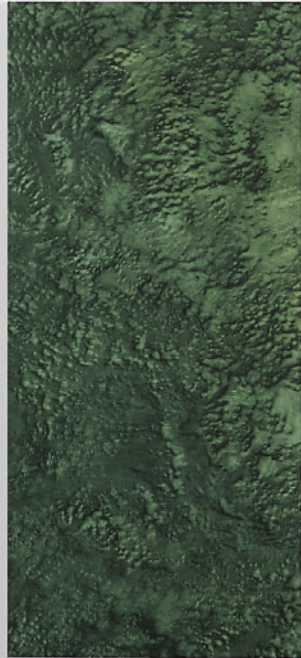
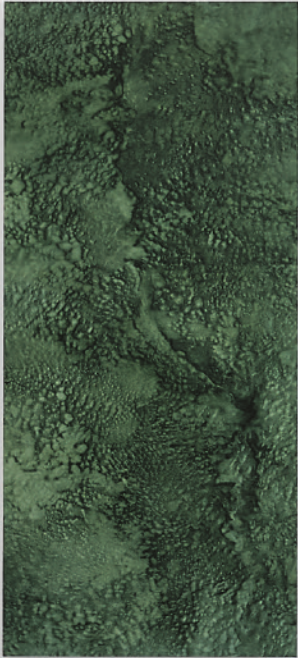
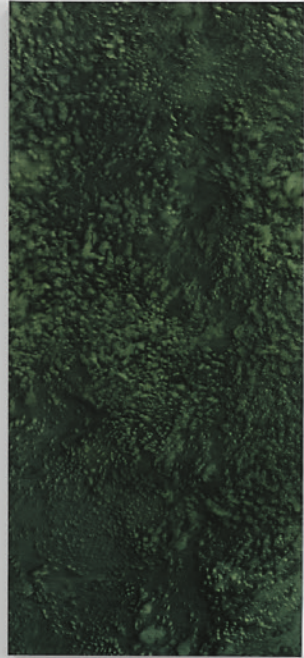
In Gilberto Zorio's art, "energy" is a key concept in terms of physical-chemical as well as emotional and rational processes. Whenever moments of action, change, movement, acceleration, inhibition, or destruction can be read in his works, they are meant as manifestations of energy. Since 1972, the artist's oeuvre has revolved around the pentagram, which has stood for millennia as a magical symbol of universality, wholeness, and endlessness. In *Stella incandescente* (Glowing Star), its shape is formed from a glowing wire, making this installation not only energetic in the truest sense of the word, but also dangerous—all the more so as it also points a spear at its viewers, the first weapon used by humans that was capable of overcoming distance.

The assemblage of works by these four artists creates a kaleidoscopic neighborhood along the themes of nature, energy, myth, and mimesis. In each case, the artistic gesture, the expressive potential of the material itself, and elementary experiences (with earth, water, air, fire, time, and space) play a tangible role. The title, *False Marble and Glowing Stars*, serves as a cipher for this concept. I would like to express my sincere gratitude to Linda Carrara for her passionate commitment during the preparation of this extensive project. I would also like to thank my colleague, Jolanda Bozzetti, for her contribution to this volume and for supporting the exhibition in so many ways. The exhibition could not have been realized without the dedicated cooperation of all my other colleagues at the Kunstmuseum Reutlingen.















Naturalis Historia

Linda Carrara. The walks.
The mirrored landscapes.
The moon and the sun.

Text by Rossella Farinotti

ph. Ilaria Maiorino and the artist

BUILDING GALLERY MILAN 2024





capacità di rappresentazione | 2024

(representational capacity)

oil on black cotton canvas in frame 104 x 72 cm



capacità di rappresentazione | 2024

(representational capacity)

Detail



il funzionamento del pensiero | 2024

(the functioning of thought)

olio su tela di cotone nera in cornice 104 x 72 cm



esame di realtà | 2024

(reality examination)

oil on black cotton canvas in frame 104 x 72 cm



Background and previous page:

Fasi lunari | 2024

(Moon Phases)

Oil on canvas in acid free passe-partout

103 x 50 cm each

103 x 428 cm total

II^o floor. The day





La struttura del reale | 2004-2024

(The structure of reality)

Digital photo printed on canvas, from the left: 97 x 210 cm, 113 x 210 cm, 113 x 210 cm, 97 x 210 cm



On the left:

Equinozio di Settembre | 2024

(September Equinox)

Siena yellow marble with open book, 60 cm diameter

Next page:

Un'alba si avvia al tramonto | 2024

(A dawn approaches sunset)

Green onyx 30 x 34 cm



Pittura Italiana Oggi

Triennale Milano

2023



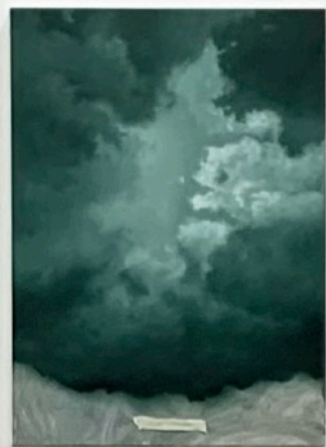
Fondale, il giorno | 2021
(Bottom, the day)

Oil graphite and chalk on linen
170 x 112 cm

(This work is part of the show
"Italian Painting today" by Damiano Gulli
at Triennale Milano 2023/2024)









psicologia del paesaggio

Rorschach

Rorschach landscape 2023

Psicologia del paesaggio (psychology of a landscape) 2023
oil on canvas 30 x 40 cm

Cremona Art Week 2023

Project by Rossella Farinotti
and Conceptual Fine Art

21 artists in the historical building
Of the city



false Carrara marble, 2019

gesso and graphite on ancient beam from early XIX century





La prima passeggiata | 2021 (the first walk) Triptych oil on canvas 115 x 65 cm each one

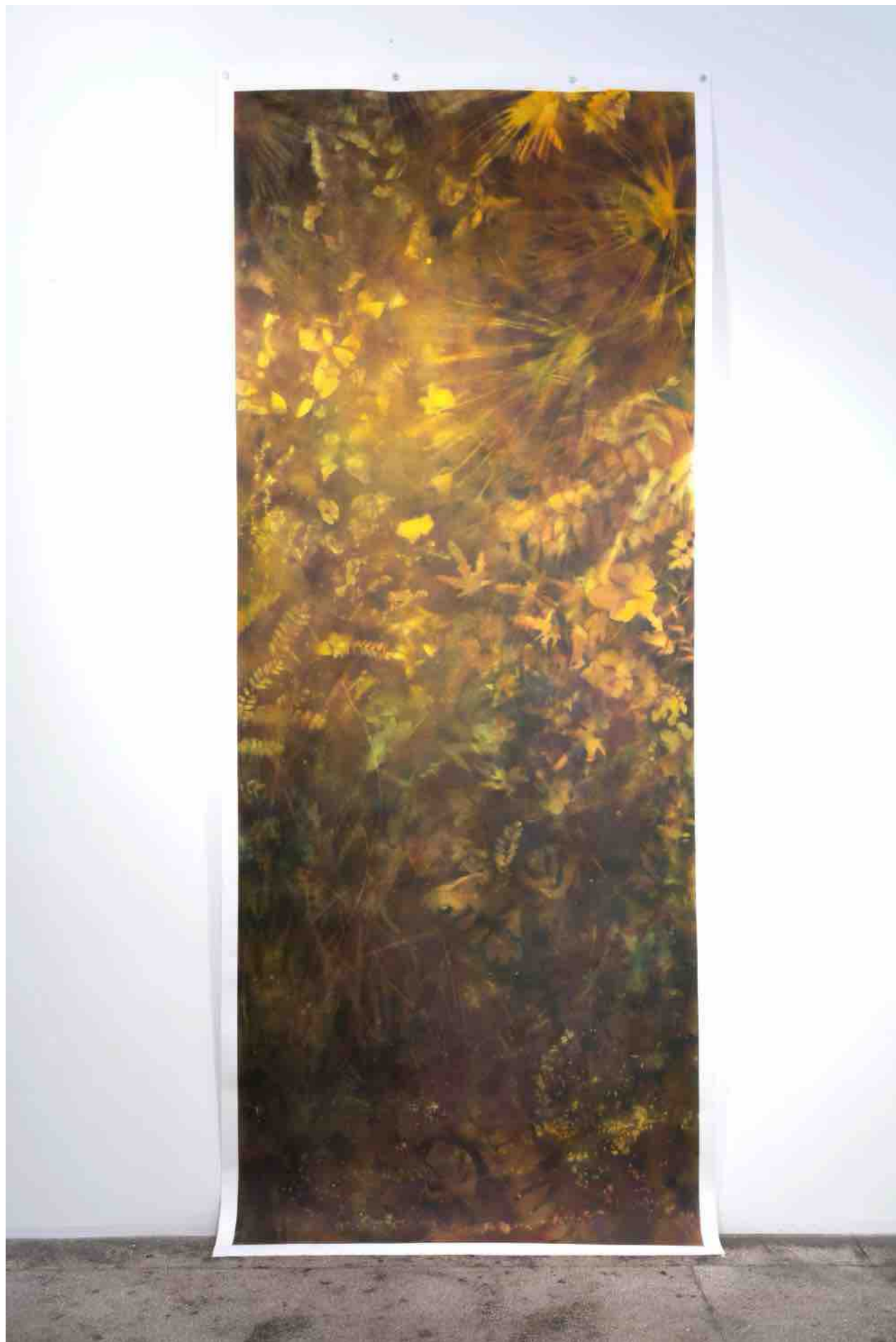
ri'fuđo
curated by Emmanuel Lambion
at Centrul de Interes
Cluj-Napoca 2022





la prima passeggiata | 2022 (the first walk) polyptych, oil on canvas on 6 canvases 65 x 143 cm each one - details on the following pages





la luce tra le foglie | 2022
(Sunlight through the leaves)

acrylic and spray on paper
150 x 350 cm

ICA Milano

HOW FAR SHOULD WE GO?

collective show by Rossella Farinotti
Foundation Ica_Milano
2022

Linda Carrara
Lucia Cristiano
Cleo Fariselli
Ettore Favini
Irene Fenara
Silvia Mariotti
Giovanni Oberti
Alice Ronchi





la prima passeggiata | 2022(the first walk) polyptych, oil on canvas on 5 canvases 120 x 70 cm each one - details on previews pages



HOW FAR SHOULD WE GO?

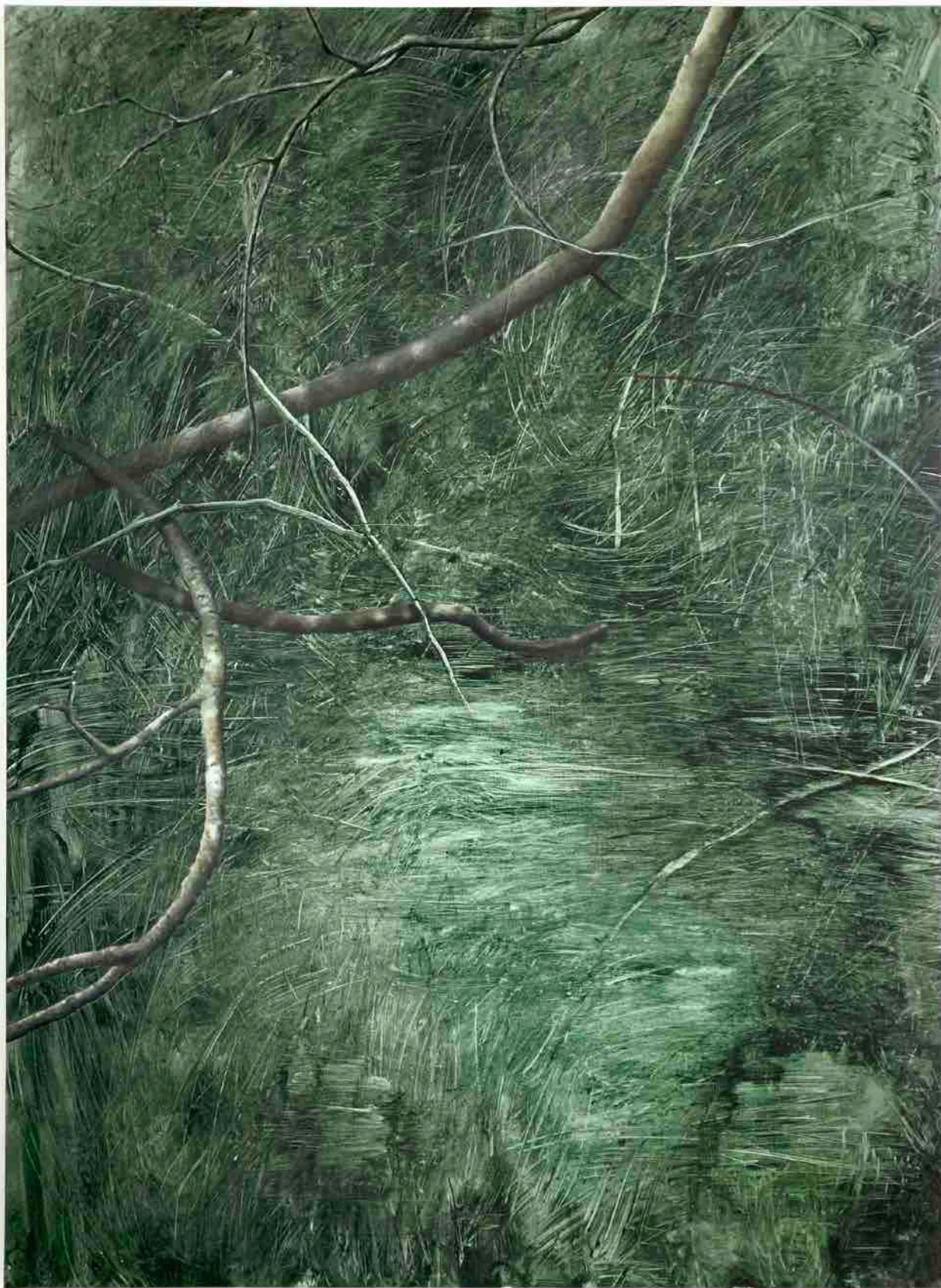
Wherever Yugo, I go

In 2019 Lucia Cristiani created *Wherever Yugo, I go*, an artwork made with the windscreen of a Yugo, a small iconic car from former Yugoslavia, on which the artist had the words "How far should we go to make something of myself?" etched on the glass with acid. Such a question, that I had read in her studio while spying the windscreen laid on the ground, triggered a reflection that encounters a common state of mind for those who embark on a personal path with a certain sensibility. How far should one go to make something of oneself? Does one go on to improve? But then, what does "going on" mean? The project developed at ICA Milano stems from a reflection that brings together visions, practises, styles and actions by artists who have made a research path starting from precise considerations: the attention - visual or emotional - and the fruition of a given environment or landscape, of a habitat that can often be redesigned, revisited and re-constructed, and of the actions that these can trigger.



The exhibition.

On such a layered track employing diverse media, a series of traces, fragments, ways of acting and signals emerge. On display one can observe romantic drawings, meticulously executed, of surreal visual impact, created through an intense and unexpected dialogue between the vivid nature of plants, imaginary creatures and a strong human, intimate and feminine dimension (Fariselli). Paintings made using the frottage technique, marked by a very deep red tone and an apparently neverending movement: they tell of the bowels and fires of the earth, as well as still lifes that have actively lived (Carrara). One can move from a river bank sculpted in concrete and laid on the ground, as if it was the fragile testimony of a waterway, a crossroads of passages and gestures (Favini), to bright photographs that, as if they were mirrors, portray cyanotypes which slowly develop in the water, bringing vegetable elements - seeds, plants - back to vision, as in a blurred drawing (Mariotti). Here, too, nature is fluid, but controlled and processed by human activity. And also photographic images taken from unprotected surveillance cameras, detecting natural details: palm trees, a large flower looking blurred, romantic and green. Fragments of spied landscapes that shore up the space such as signs embedded in a map (Fenara). Acting as a counterpoint to the fluidity and movement of this visual flow, is the rigour of a white, solid sculpture. Inspired by urban outdoor elements, specifically by a component used in construction, the work ironically turns it upside down, as in a children's game designed for an interior space (Ronchi). Potentially conceived for a domestic space is also the installation that recreates - through the conceptual action triggered by a mirror, a banal everyday object, water vapour and a pillow on which a nest is placed - an intimate, yet complex and oscillating, perhaps precarious environment (Oberti). Here the human being is an active observer, part of the context. It becomes landscape. And then again, in order to give back to the reader a further fragment of the exhibition, the viewer can interact with an elegant element of connection, installed at the centre of the main space to mark a rite of passage: a handmade tapestry, where refined natural elements blend with materials such as silver, strings and pearls, recalling transparent and precious herbaria (Cristiani).



nel ventre della natura | | 2021 acrylic and oil on canvas, 200 x 145 cm
(in the womb of nature)

Going backwards. The landscape.

Each of the works that have just been briefly mentioned, represents the formalisation of an idea not driven by the urge to inform or educate, but from a need to express and demonstrate the existence of multiple realities and different viewpoints. Hence, the exhibition does not aim to provide solutions, but to disclose possible scenarios within or beyond its surroundings. It's a seductive and romantic action, one made not to divert the attention needed for an improvement or the restoration of a state of peace, but to activate such attention by sharpening sensitivities and energies to move forward. A backward restart? Maybe. A suggestion to take stock by going back a little bit, to then restart forward, to point out "that absent thing", *quelque chose d'absent* (Camille Claudel), that detail that had never been noticed or that wasn't there before, but that is as curious and important as the main way.

How far should we go? is ultimately an exhibition about landscape: the purely geographic one, contemplated from a specific point of view; the one dreamed at night or captured from a stolen image; the one that is reconstructed and activated by a specific space and function or the inner one, which is always in the foreground. An exhibition interpreted by the diverse aspect of the practice of eight artists, of different generations and linguistic codes. An exhibition that brings into dialogue artworks and installations that differ in their approach to the real, but with clear common aspects that attempt to break out from a system that, on a daily basis, gets increasingly more complex and unregulated. Or regulated by false rules, to be bypassed through education and new imaginaries. The title of the exhibition is in itself a statement for a new project, one that is not predefined and pigeonholed. *How far should we go?* re-examines a sentence extrapolated from Lucia Cristiani's work, bringing together various thoughts, crafts and visions, especially in the field of contemporary everyday life.



Paradigms. We have lost our garden.

Thus, among the narrated themes the predominant one is the landscape, observed by sophisticated points of view in dialogue not just with the environment and its architectures, but also with its voids¹. Imaginaries related to still life, to living and moving nature, to stolen frames, streams of water, flaws revisited as virtues, to non-places and their branches are activated. These are some of the protagonists of a collective project where the analytical line expands beyond the socio-political-cultural boundaries of a community, as well as beyond the quick and superficial observation of things. *How far should we go?* specifically analyses the different timeless perceptions of space and movement, displacement and travel. The works that draw the exhibition's path are fragments linked by lines and aesthetics that sometimes match, reworking reality in an autonomous way, exposing aspects that perhaps have not yet been explored.

"Experience per se is but amorphous matter, dimensionless, aesthetically irrelevant" (Emanuele Trevi). Hence, experience must take shape in order to be shown, told, reprocessed. The eight poetics are interpretations capable of widening the gaze, moderating a perception or augmenting an idea. The path moves through them, like a geographical map, making analogies between one work and another, between one concept and another, between action and fruition, between an artefact and an idea. Each work is the translation of a vision, an experience or an aesthetic solution to create a balanced and fluid unicum, where beauty and thinking, complexity and ingenuity, are brought together in a narrative order.

"Man loses his original place, his abode, his habitat"² writes Agamben in his reinterpretation of Bosch's *Garden of Earthly Delights*. We have lost our garden. We'll take it back. We'll rebuild it.

¹ "The empty space, the void, which is never actually empty, prepares, hosts and nourishes all epiphanies. Perhaps, for those who practise the craft of sculpture, being aware of it is inevitable", Gio' Pomodoro (*Sette riflessioni sulla scultura. Materiali per un'intervista*; G. Pomodoro, Laura Tansini, Sculpture XXI, 3 aprile 2002, pp. 26-27).

² G. Agamben, *Il regno e il giardino*, Vicenza, 2019, p.10.

lì, dove inizia la pittura
a cura di Davide Dal Sasso

quinto movimento di:
L'ORA CHE FUGGE
esposizione in 6 movimenti

Riss(e) Varese

In its Italian version the essay was originally written for the book of the exhibition 'L'ora che fugge' (The Hour that Flees), at riss(e) in Varese (Italy), to which Linda Carrara was one of the artists invited for a personal exhibition.

Linda Carrara

There, where the painting begins
By Davide Dal Sasso

LINK to the video "still life 2016"
<https://www.youtube.com/watch?v=T4KB2SGPpHY>



Making the painterly action possible is a matter of gazes and choices. The first ones allow us to scrutinize scenarios and situations, while the second ones serve as the foundation for action. We might suggest that there is a hierarchy between the two. Not only that, but also a composed and recognizable relationship that ensures the discovery of some certainty. Always, we are in search of certainties. In the arts, as in other human activities. For instance, those about their essence: what are those two ingredients of the painterly action? Gazes are not only the actual ways of seeing things but also those for rethinking them, as well as others equally crucial to form some idea of how activities will progress. In one direction or another. Choices will be made each time. Not always after a gaze, but not necessarily before recalibrating it to guide the work. The former mix with the latter. But choices are not as clear-cut as one would like, both in their indispensability and in their manifestation. Placing something elsewhere. Drawing a line instead of a circle. Covering a surface with a single color instead of two. Moving forward, declaring not to want to choose. All of these are choices. We know they exist because of the outcomes they determine.

All that work that nourishes painting, its presentations with signs and images, is not just a visual matter. Rather, it is a set of human industriousness that also animate painterly activities and naturally remain in the background. What matters is the form that will be obtained through painting, not the processes that make it possible. But if the route were somehow reversed, painting could also include the attempt to make manifest that doing. In that case, it would bring to light the stages of composition, the circumstances of anticipation, the ostentations of ornament. The limits and possibilities of decoration. Despite being indispensable, the origin of painting is also marginal. Linda Carrara is aware of this and makes it evident in everything she does.

LINK to the video " I'm a still life 2015"
<https://www.youtube.com/watch?v=Zb4hVrT-9Ak>



Interpositions

Usually, we know very little, if anything at all, about what Carrara does to create her works. What comes before and what comes after is due to her choices. How an image of a piece of paper tape - seemingly present in some of her paintings - comes to be, we do not know. Certainly, we could imagine it or reconstruct it by following the thread of her possible reflections on her work. But in the absence of this, we can only admit that *affirming is not painting*. From a metaphysical point of view, making painting does not immediately mean declaring something, sharing content through an assertion, but achieving it through multiple interpositions. They are the fruits of the limits and possibilities of representation. That is, the work the artist does to replace something with something else. Painterly work consists of substitution: of subjects through painterly traces, of contents through figures and signs. That's why something is not asserted in painting but figured, presented differently. Therefore, making use of these conditions of possibility, Carrara cultivates her poetics through a constant investigation of the very nature of painting.

Verifications

Of nature and materials, of earthly and everyday things. Carrara's painting is made of this, and those subjects, before being in the eyes of those who will look at them, are in her paintings. Something that becomes something else. Thus, painting is born. Thus, it develops on the path of tensions, inconsistencies, attempts, and progressions. Carrara conducts her investigation by doing, continuously keeping the right distance from both subjects and their possible positions, as well as surfaces. Doubtful about the impossibility of asserting, Carrara does not give up: she works on other possibilities, those of expression. The possibility of something like 'conceptual painting' convinces her very little, given the difference between painting and asserting. But Carrara aims to open a useful breach to question precisely that disparity. To succeed, it is necessary to work on multiple levels, inside and outside the canvas.



Weavings

Taking shape is not only a possible image but also questions about ways to elaborate it. Carrara's painting is an interrogative one. An investigation into doing, based on her operational choices, carried out by expanding the possibilities of gazes. Consider two of them: the gaze on nature and that on materials. Through painting, they can be directed and carefully arranged according to the needs that guide it as an artistic practice. Both can also become mnemonic fragments and be shaped over and over again to obtain some image. Given a form, it will be through it that possible subjects represented on the basis of the concreteness of painterly textures can be looked at. Exactly the thing and its presentation space require due attention. For at least two reasons: they reveal the inadequacy of painterly work that Carrara constantly encounters and her attention to the possibility of not stopping at the visible but also at the revealable.

Tympanums

Rarely is painting mere surface, even less so in Carrara's case. What can be grasped by observing it is only a beginning, the external hint of a much deeper expressiveness. Yet, we cannot do without that extension. One by one. Colors on the surface, one stroke after another. Slowly, the first ones populate the second, which becomes the space that will host a representation. Something recognizable may be in it, or not. Sometimes, just using color is enough. However, 'surface' is the proper name for the first necessary condition for painterly work. Carrara constantly reiterates it, expressing the need to use other tools to carry out her investigation. From within, on painting, by doing it. This means questioning its origin and its developments. On paper or in the mind, looking down or gazing at the horizon. A painting can be born anywhere. In those moments, possibilities manifest themselves, becoming useful resources to face uncertainties. Before being a matter of color strokes on the canvas, that of floating objects is a concatenation of perplexities concerning light and ways of occupying space, the changing dialectic between projects and processes. Carrara explores them with awareness and mastery, admitting that the path is toward another vision.

She changes course to assert, uses video to restore the times of multiple movements: those of object placements for her still lifes, those of light that changes from moment to moment. Ultimately, it is about listening.

Approximations

Try and retry. Add and remove. With the other framework, the video, Carrara asserts something about the work that directs painterly representation. That of which, without reversals, we would naturally know nothing. However, her goal is not so much to document its stages but to insist on her investigation into its essential ingredients, on the possibilities that allow her to listen, and on the transformations of gazes. Not only hers but also ours. The industriousness is distributed in a succession of phases that occur during the creative process in which Carrara is involved during the activities she carries out to make her work. How the process unfolded refers to moments and sudden occurrences of which we will have no or partial knowledge. In the latter case, for example, we will try to establish whether the image precedes the background or vice versa: that is, making an inference

to the best explanation to clarify the position of the spines of a hedgehog: if arranged orderly one behind the other, or relative to the background irrigated by the signs of their presence. Similarly, something could be said about a common wooden strip, a stone, a sheet of paper, a branch, or the fragment of a frame. It will be said, as is natural, in a completely approximate way. And it won't be a problem. Rather, it is the basis for all that imaginative and interpretative work that painting - since it is not a statement- encourages and arouses in the context of the deferrals it makes possible. Where we have signs of colors and textures on a surface, our narrative wanderings begin. Between one stroke and another of the brush, there is also the sown space from which shrubs of stories and conjectures will grow.



la prima passeggiata
The Open Box - Milano
2021-2022

curated by Martina Lolli



*It is only within us
that landscapes
become landscapes.*

Fernando Pessoa

In *The Book of Disquiet* Pessoa invites us to reflect on how every visual process considered to be objective is doomed to failure: the landscape is in the eyes and heart of the beholder.

In the landscape in which we daily immerse and distance ourselves it can happen that we are absorbed by correspondences and affinities capable of amplifying the laws of nature, of becoming blood of our blood, of restoring to us a gaze that concerns us. In that position we feel ourselves to be original, we blend in among entities like essences: we immerse ourselves in contemplation, losing ourselves in the scrap of world we have selected. A pacific entity that embraces our moods, the landscape allows itself to be permeated by individuals to the point where it traps us within itself, held that in the infinite play between nature and artifice, listening to the silent calls that are generated on the skin of things, awaiting the blossoming of textures on sections of tree trunks, participating in the magic of the alchemical transformation of materials.



*It is only within us
that landscapes
become landscapes.*


Fernando Pessoa

Existing in this *mise en abîme* is to allow thoughts to wander amongst the ricochets of identity, is to diverge infinitely into *différance*, into that deviation of meaning that Jacques Derrida regards as the basis of his philosophical thinking and which he traces in the unbridgeable distance between the expression and the meaning of a thing - between wishing to define it and its signified.

*And just as the height of
transparency seems to announce
itself, the most implacable opacity
breaks in, an opacity that
disqualifies any identity in its own
right.*

It is perhaps on the crest of this opacity that the work of Linda Carrara (Bergamo, 1984) finds its natural home, as an invitation to an initiatory journey triggered by the discovery of a landscape carrying her *différance*.

Vision - suspended in a prospective directive - provides access to the sublime scenario of vibrating shapes in which we love to founder.

A photograph of a tree trunk in the foreground, with a blurred landscape in the background. The tree trunk is dark brown and textured, showing signs of decay or peeling bark. The background is a soft-focus view of a landscape with green foliage and a body of water under a bright sky.

*It is only within us
that landscapes
become landscapes.*

Fernando Pessoa

The work opens to contemplation in the literal sense: the landscape of *La prima passeggiata* ("The First Walk") captures a portion of universe and permits an exploration of a perspective in which the transparency of forms transcends their pacific evidence. It is in this moment that the image becomes icon, acquiring a wholly new opacity: the landscape exhibits its levels of meaning and the palimpsest of signs that lives within it adheres to a dimension in which the pretence-transparency can only refer to something else.

*Would it ever be possible to see
with still eyes a landscape as if
the man looking did not exist in a
given place, but elsewhere?*

The icon is the place in which the *différance* is brief, the eternal minute in which the divergence between form and meaning is reduced to the minimum, an instant in which transparency and opacity are two sides of the same coin. It is to allude to the primordial form of things, where appearance crystalise as a vague purity.

It is within opacity - that unbridgeable gap in meaning - that the landscape lives, where the observer begins to see and pacific contemplation is resolved as the perfection of a vision difficult to replicate.

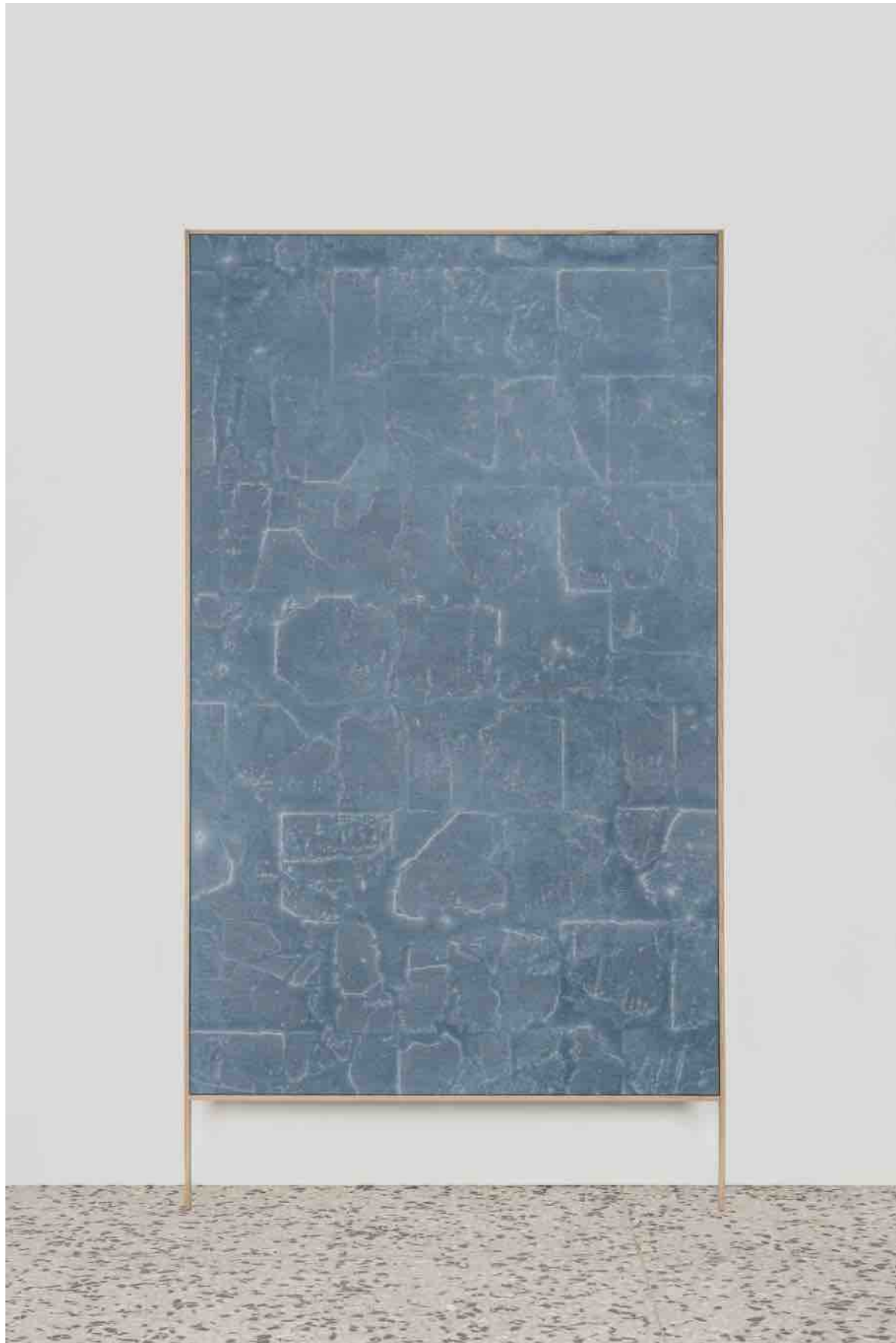
Martina Lolli

Chôra 2019

Curated by Giuseppe Frangi

Boccanera Gallery - Trento





frottage_07 | 2019, double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm



frottage_08 | 2019, double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm



recto-verso | 2019, double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm



Flash | 2019 double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm



frottage_05| 2019, double indivisible canvases on the same frame,
oil on canvas, printed canvas from original drawings and oak frame, 182 x 97 cm



Мадонна в скалах | 2019
(Madonna delle Rocce)

Iragui Gallery Moscow



Exhibition view at Iragui Gallery Moscow



Frottage_Madonna delle rocce | 2018-2023 (Frottage_ Virgin of the rocs) oil on canvas 64 x 47 cm each one



Мадонна в скалах
Дина Коррари



Looking for the right place at the right moment | 2016-2017
with a text by Claudio Salvi
BLANCO space - Gent Belgium





Column, 2017

acrylic and pigment on rolled paper
diameter 27cm h 150 cm

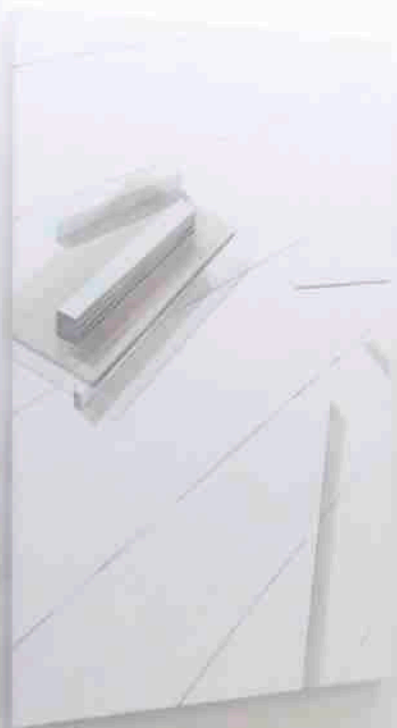


Il segreto del marmo
è una linea che corre nello spazio | 2017
(The secret of marble it's a line
which move into the space)

Acrylic and pigment on canvas
60 x 40 cm

Mental Things 2016

Croxhapox Gent - Belgium





False Carrara marble | 2015 graphite and gesso on wood blocks, 20 x 30 x 10 cm each one