
Oil on canvas



"Medusa"

Size (HxW) : 60x50 cm Framed

Style : Fantasy / Tech. : oil on strengthened canvas

Theme : Imagination / Category : Painting

Year : 2003

Desc. : I have always thought that Medusa's condition represents poor lovers, whose feelings are despised by reason and envy. Reptiles, such as Medusa's face, have been painted several times, because I was never satisfied. Using different species gave a particular range of colors and charisma to the image, as if Athena's punishment wasn't able to extinguish mortal maiden's beauty. The work has participated in the First Triennial of Contemporary Art 2011 in Rome, in Complesso Monumentale l'Agostiniana in Piazza del Popolo, supervising critic Daniele Radini Tedeschi ,and is cataloged.

Acrylic on canvas



"The Shelter in the forest"

Size (HxW) : 18x13 cm Framed

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Landscape / Category : Painting

Price : Euros 2800

Year : 2006

Desc. : The painting was created when I still lived in a basement flat with a little garden in Rome. The urgent need of a peaceful nature (I had neighbors I couldn't wish for anyone) is quite evident. I have used as subject the Amazon forest, and I imagined, as a children do, a little shelter on a tree, partly hidden by foliage, built at a great height from the ground. Sometimes, as an adult, I tried to go back over the years, reliving wishes and feelings of tender age, a journey through time in the memory palace that offers attractives and strong emotions. Despite its size (it is a small painting), rather it contains a lot of details. Note, in particular, leaves, tree branches that come out in relief from the canvas, misty sky in the distance. Can be considered a small window overlooking a huge landscape. The painting is my first experience with acrylic color, the discovery of being able to 'sculpt' three-dimensionally with a color paste that dries quickly. 'The shelter in the forest' is my first artwork that belongs to the series 'Little Worlds'.



"Joker's evil soul on fire"

Size (HxW) : 88x68 cm Framed

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Imagination / Category : Painting

Price : Euros 20000

Year : 2009

Desc. : In this work I wanted to represent the self-celebration of evil using a character from my youth. The painting was born on a hot summer in Rome for an exhibition in Milan and It was conceived as a 'run fast 'piece, but then, at the same manner of other works of mine it was more challenging than I expected. It shows a character of the comic

book series by DC Comics 'Batman', or rather the residual essence of his spirit burning for eternity in a fiery pit. In the stories in which the Joker appears, he is presented in different ways. Some authors prefer to give emphasis to his human nature, diverted because of personal tragedy: an accident, during an escape from a chemical factory, at the culmination of an illegal and desperate action, transforms an socially failed man in an almost theatrical tragicomic character that is able to inspire compassion, because of his condition, even the superhero who defends the innocent by his cruel crimes. Others mark the accent on his fun madness, creating a clownesque character at the same time extremely dangerous. I do not like too much



"The tree of the child"

Size (HxW) : 100x80 cm Framed

Style : Figurative Style / Tech. : Acrylic on canvas

Theme : Nature / Category : Painting

Price : Euros 30000

Year : 2012

Desc. : As adults, we look at the world using our experience and knowledge. A child, for what I remember from my childhood, usually, humanizes objects he sees. He considers them a form of life similar to his own and enjoys characteristics and sensations that, later, as an adult, are usually forgotten. In front of a tree, a child, having no scientific knowledge, will focus above all on its shape, colors, the ability to interact with something he imagines animated by sentient and intelligent life, while the adult thinks almost immediately, about species, the scientific name, fruits that it can give, parasites that infest it, about photosynthesis and every notion he has acquired during his life. Certainly there are adults who have retained the ability to enjoy an innocent outlook. Through my painting, I have tried to cancel the analysis in order to provide the viewer with a picture as unconscious and full of emotions as possible. I didn't want the painting to give back the 'impression', but the feeling, long forgotten, of the wonder excited by transporting the viewer back in memory. There was a time, for each of us, when the blue and green of the world mingled with the gold and silver of our eyes .. This painting can't return you gold and silver, but, if you allow it, it can evoke the emotion, excitement and state of grace of the child we all, once, were.



"Childhood"

Size (HxW) : 50x70 cm

Style : Cubism / Tech. : Acrylic on canvas

Theme : Nature / Category : Painting

Sold

Year : 2011

Desc. : The artwork shows a classic model of mammals family (father, mother, children) represented by three small fish exploring an imaginary sea landscape. The subjects are reproduced using geometric shapes (triangles, quadrilaterals). The chiaroscuro in the most geometric on the left is quantized. The light beam, according to the quantum theory, is represented with triangular packets of energy, even if, for artistic license, have different sizes, while those who have all energy equal to $h\nu$ (The relativistic theories that correlate

mass and energy are not observed) Furthermore, whereas' materially 'the quanta of energy, always left in the algae, I eluded the rule of the optical shadows: although a surface is in shadow with respect to the primary light source which is assumed to be at the top left, whereas the' packets of energy 'triangular secondary sources radiating in every direction, can not be compared to one of the' many ', if one of these the' sees'. Moving to the right, already focusing on the cubic bubbles that rise to the top, the puffer puffy down the plants and the shell, the theory of shadows back again valid, the partition into geometric forms of the subjects increases and brings us back to quasi-continuously. The initial draft of the work covered only cool colors, but the need to bring out the subject and the light has prompted me to do otherwise. Here, more than in other frameworks is evident the lack of discipline and school setting. The technique, style, artistic perception change, the attempt to order is canceled by a continuous



"Adrift"

Size (HxW) : 50x60 cm Framed

Style : Visionary / Tech. : Acrylic on canvas

Theme : Seascapes / Category : Painting

Price : Euros 30000

Year : 2007

Desc. : Framework's draft was born in February 2007 during a stay in a rainy Bruxelles. A light drizzle fell gently from a sky often cloudy, dried from a pleasant strong wind that kept the air fresh and clean from smog and bacteria. Once, in a square, strong wind gusts invested me. I couldn't not even move. Ninety kg of trained muscles won by a wind's breath. Unless I was there, Bruxelles appeared to me as a ship in the middle of a storm and its inhabitants, with their raincoats, busy sailors. The canvas and first colors were purchased in the old town. When I went back Italy the picture remained there for an year, designed and partly painted in my brother's flat. The embodiment (not definitive) took place in September 2009. The framework parted, in Milan, in the collective pictorial "Colori in libertà" in the gallery New Ars Italica to remain unchanged, then, within its frame, for another year. Other changes began in October 2010, they ended with the version of 10/12/2010: a small country sleepless village, on the right, at the top of the cliff, was sketched, bronze cannons were added to the vessel, sails' color and thickness changed; sails' tears were accentuated; a siren figurehead was added at the bow, more rigging was untied and let loose in the wind, windows at the stern changed (frames with two lights were added), lamps on the stern became three and had metallic structure, the keel originally brown and fairly uniform was made irregular and with the use of mica and pearlescent, it became colored and full of recesses; a wave-shaped overlooking was painted above the windows; rocks were highlighted with a hint of light and by using sand; reflux on the rocks and the waves were made more full-bodied as well as the splashing water on the keel and waves dashed on the cliffs. With the exception of sand in rocks and a thin wire used for the rigging, the vessel and the branch of lightning, all forms have been created exclusively by repeated deposition of acrylic color.

mixed media on wood



"Technological sea"

Size (HxW) : 45x53 cm Framed

Style : Visionary / Tech. : mixed

Theme : Nature / Category : Painting

Price : Euros 30000

Year : 2009

Desc. : En Juillet 2008, se promener sur le front de mer à Tarquinia Lido, au lendemain d'une forte tempête, j'ai trouvé dans le sable de la vieille vanne avec une télévision, une masse de plastique gris foncé fondu, un morceau de tuile, un verre de terre épaisse de grains de sable et câbles électriques partiellement fondus. Ainsi est née dans mon esprit le projet de «mer technologique», ou plutôt la vision d'une mer composé de composants électriques et électroniques, des objets dispersés par l'homme et modifiés par la nature. La toile de fond a été faite par moi, l'été suivant, à l'acrylique sur une table de bois au cours du mois d'Août chaude que j'ai passé dans la ville. Condensateurs, principalement de forme cylindrique et de couleurs différentes, des extraits de la carte à un téléviseur abandonné, forment le sous-marin, dont la tête est formé par deux solénoïdes, les doigts sont les fils électriques, la torche dans sa main droite est une ampoule du tableau de bord de l' mon vieux Talbot, horloge, jauge, les indicateurs sur les cylindres, sont des sections de câble à trois conducteurs, les soupapes sur les cylindres sphériques de petites résistances, les ailettes de multi- conducteur, le couteau, le métal tordu avec un morceau de corde pour une poignée. Les coquillages sur le plastique fondu gris foncé qui forme le rocher sur la gauche, sont les varicap (capacités variables), tandis que les coraux oranges sont des morceaux d' éponge orange trouvés dans le parc où de jogging pratique. Résistances forment des bancs de taille multi- couleurs et différentes de poissons, crustacés et aux yeux de strass, qui errent à la recherche de nourriture sur les rochers, sont le fonctionnement du téléviseur. L'anguille est un multi-conducteur et sa tête une borne d'alimentation. Les plantes marines sont des câbles électriques, la méduse est la soupape, tandis que deux fusibles vagues comme la seiche. Il ya aussi des LEDs pour représenter d'autres crustacés. Élément organique unique est la seiche os blanc en bas à gauche, je ne pouvais pas résister. Les bulles se levant de la appareil respiratoire du plongeur (varicap) sont gel épais brillant, comme les éclaboussures d'eau recouvrant le châssis métallique en ruine, et le spectateur du masque. Strass sur le dessus forme le reflet du soleil sur la surface. En termes de strass est la signature sur les semelles formées par les câbles fondu gris clair. Technologie obsolète mais romantique, dans la forme et la couleur, les matériaux et les prises rejetées à la mer est témoin d'une beauté, la pollution de l'environnement qui attire l'homme à ses devoirs envers ses semblables et les autres êtres vivants dans notre planète.

Iron and acrylic on wood



"Damn storm in the iron sea"

Size (HxWxP) : 42x52x4 cm Framed - Weight : 7500 g

Style : Visionary / Tech. : Iron

Theme : Nature / Category : Sculpture

Price : Euros 10000

Year : 2010

Desc. : Everything began with the discovery of random rusty nails in the park of Colli Aniene in 2010. I had the vision of a stormy rust-colored sea with a yellow sand background and a pastel blue sky tinged with gray. At that time I had not yet found any component. Some of the finest pieces were discovered by the artist Daniela Ventrone, such as the splendid chain, found abandoned on the beach, whose rings crumble as it was close to decomposition. When she saw the large central ring, surely fallen from a truck, she went out of her car and picked it up in the middle of a busy road. The iron wires woven into the body of the wave on the right, were found in the 'Cervelletta' park in Rome. The beautiful, partly corroded, washer in the hollow wave was found by Rosella Lombardelli. For this reason I have decided to dedicate the composition to Rosella and Daniela. At the bottom, inside a little hole in a bracket, a small bubble of air got caught. On the right there are my initials too, formed by a large iron wire. The small irregular pieces on the wave crests and inside the resin splashes are not accidental: they are rusty metal flakes detached from a completely rusted tubular support of a wheel swivel that was found at the base of a high voltage pylon in the park of Colli Aniene - the classic Carlo Verdone's 'palo della morte' in the famous Italian film 'Un sacco bello'. The remaining part of the wheel support is located at the bottom left. They are sea splashes in a rusty storm and describe air saturated with the unnatural fury of the storm. If it is dangerous to be in a fury of salt sea water, imagine what it could be like to wreck in a storm where a little splash or a small wave can injure or even kill you instantly because of its density. The final weight of this work of art is 7.5 kg and, with a non-homogeneous weight distribution, I had to move the hanger towards the heavier part. The slight table deflection is due to my inexperience with resin, I should have ensured the edges with screws, rather than with glue only. Some curiosities: in an attempt to make a massive casting, I used an excessive amount of material and, during the preparation, part of the resin solidified at the bottom of the container while the remaining material became boiling and exhaled fumes. I was forced to cast it quickly, causing a slight deflection because of temperature and liquidity, then I cut the almost solidified resin as soon as possible with a cutter using gloves not to damage my hands. Solidified irregular resin parallelepipeds were used in 'Poor Snow Queen' which, like 'Damn Storm in the Iron Sea', is a composition and belongs to 'Imaginary Worlds'.