



Alice Serafino  
PORTFOLIO





Alice: "How long is forever?"  
White Rabbit: "Sometimes, just one second."

Lewis Carroll

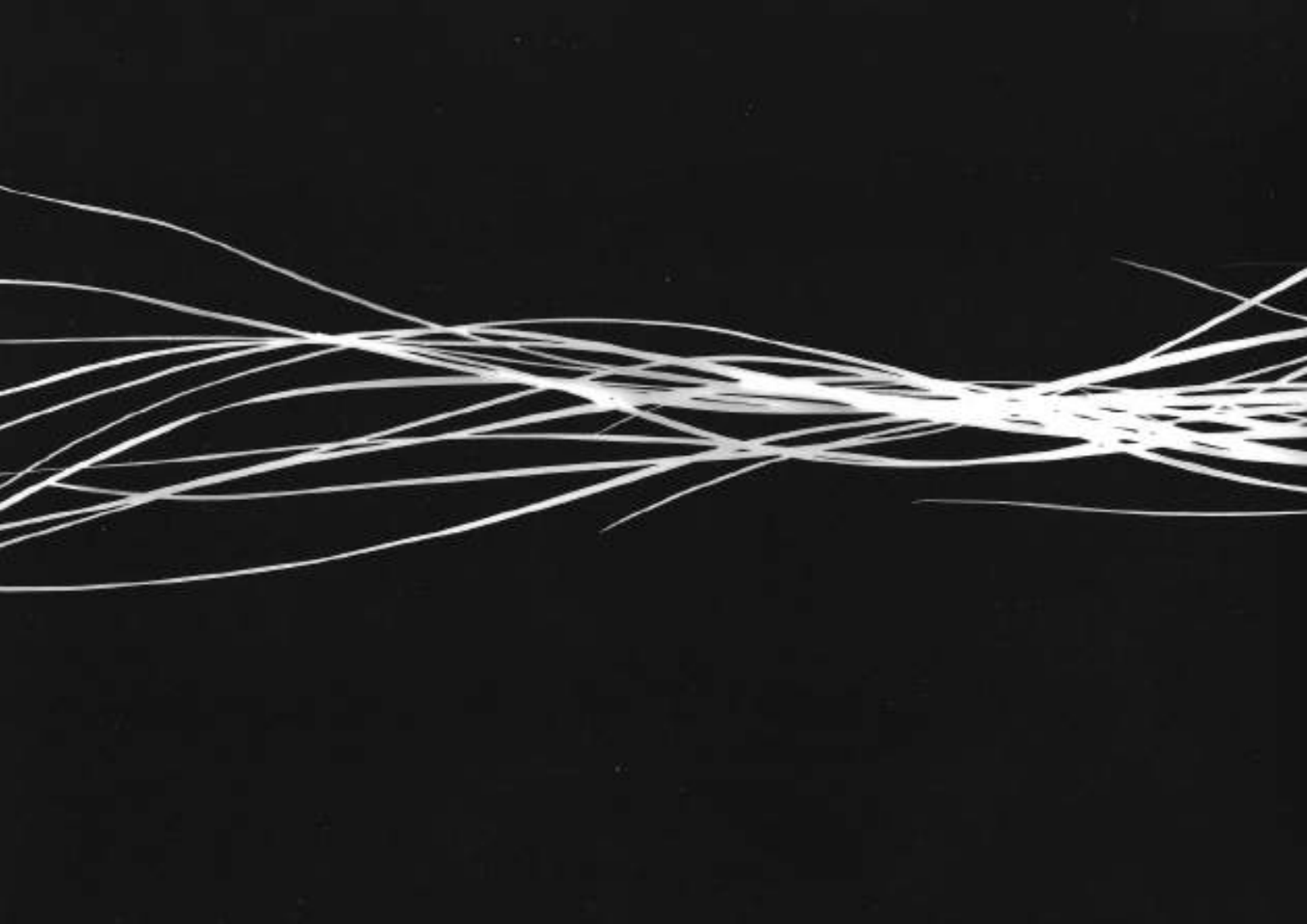




projects

2011 - 2019

seeds & weeds







## seeds & weeds

In 2011 I started collecting and cataloging plants and seeds in the form of photograms.

Seeds and weeds are literally the contents of my collection. Provided they are beautiful, however (but what isn't?).

The subtitle 'Collection of photogenic plants' draws inspiration from the early photographs of William Henry Fox Talbot (which in fact he called 'photogenic drawings').

The word 'collection' encapsulates the spirit with which I dedicate myself to this methodical project. Although it is obviously inspired by botany, traditional herbaria and the work of artists like Anna Atkins, my collection has no scientific purpose.

I do not aim at completeness or totality, nor at truth.

My choices are dictated by non-objective, purely aesthetic and formal criteria. The species that are part of this collection, in fact, were chosen either because I found them beautiful or because I was captivated by their name. Their inclusion in the collection is simply due to these two factors, alone or combined.

I chose the photogram technique because it has the peculiar capacity to return the object faithfully, due to the contact technique, and at the same time it has a strong autonomous component of abstraction, due to the black and white. My presence is limited to choice and composition.

I work extracting and abstracting, highlighting the sensuality and strength that are already there, ready-made and ready to use.

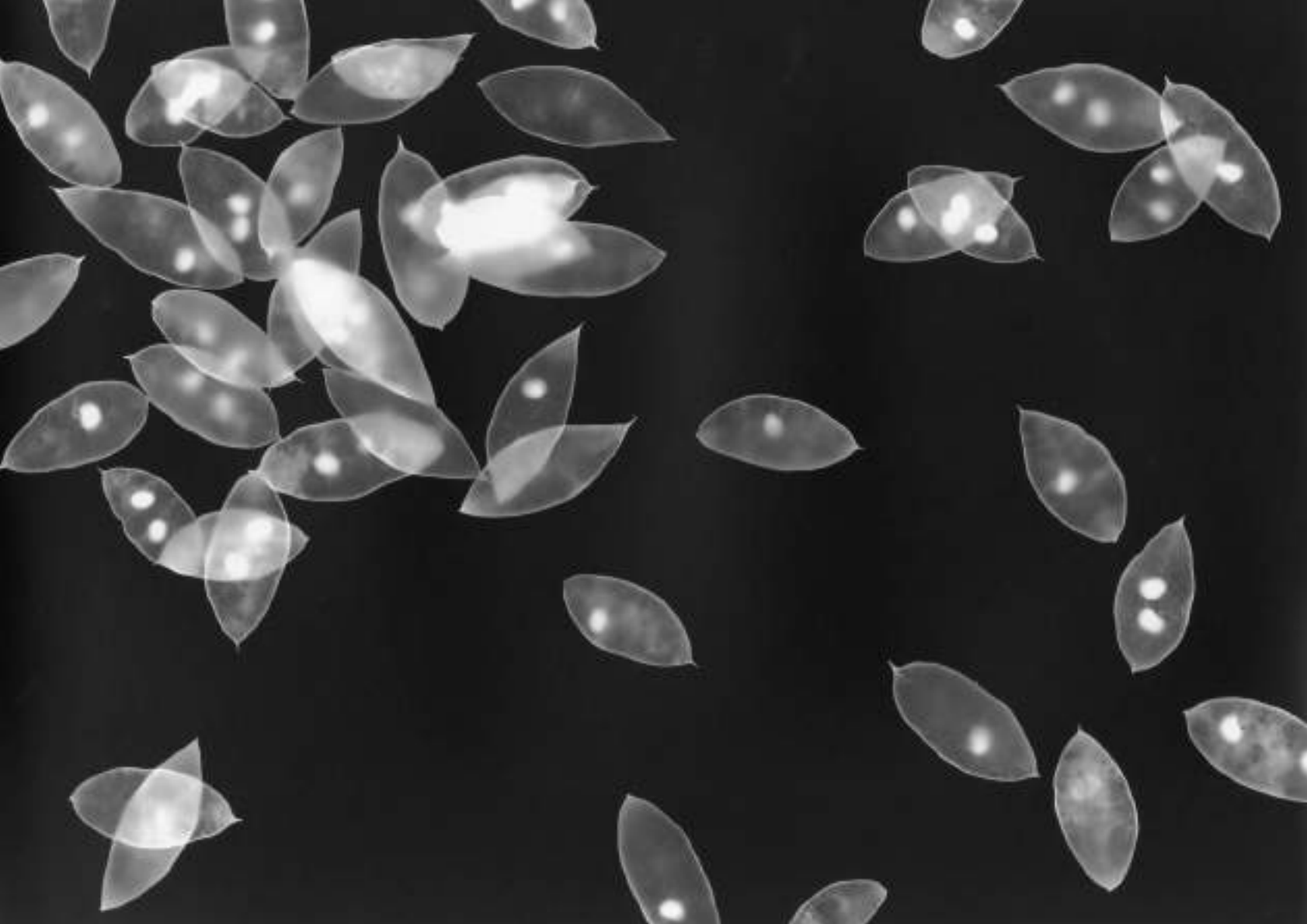
Presenting a plant in all its beauty or playing by turning one thing into another. There is no rule. What matters is the result.

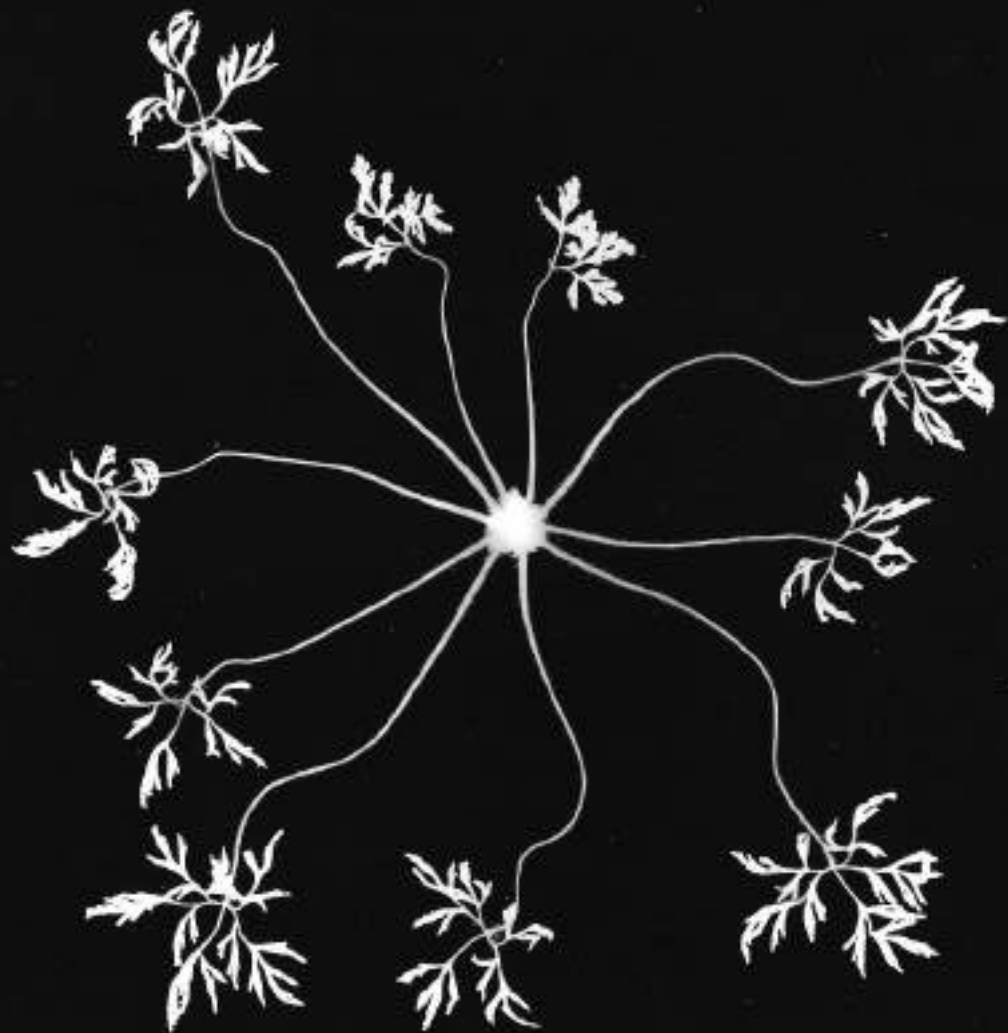
After all 'Seeds & Weeds' wants to be a collection of simple things, amazing in their simplicity. Things offered freely by nature that we have under our eyes every day but which, out of habit or hurry, we no longer stop to look at and savor. Pure and simple beauty is present, in its own way, in everything. This little truth is often forgotten and beauty ignored.

'Seeds & Weeds' shifts the focus. It moves it very close to us.

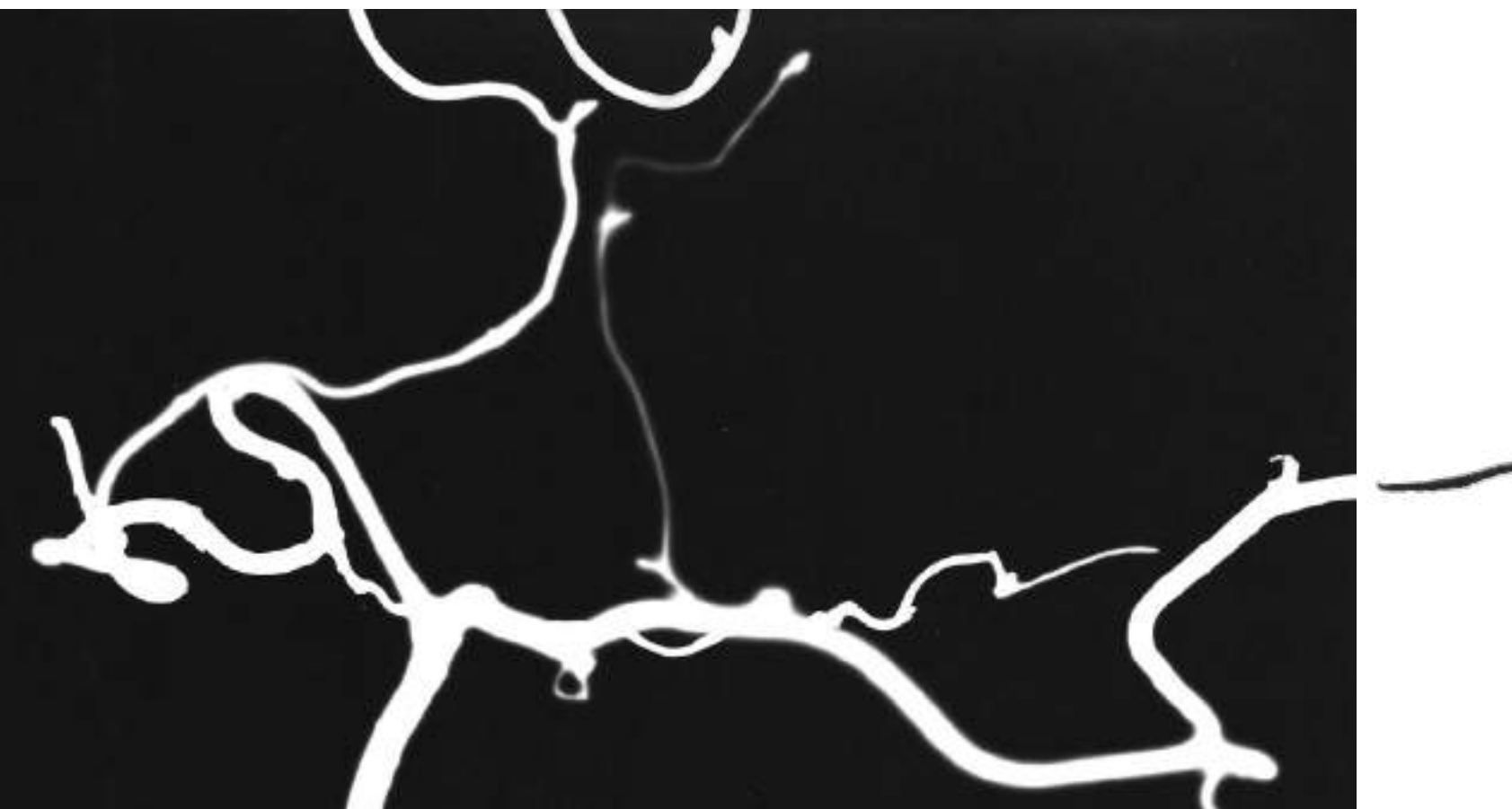
Very close to our feet.

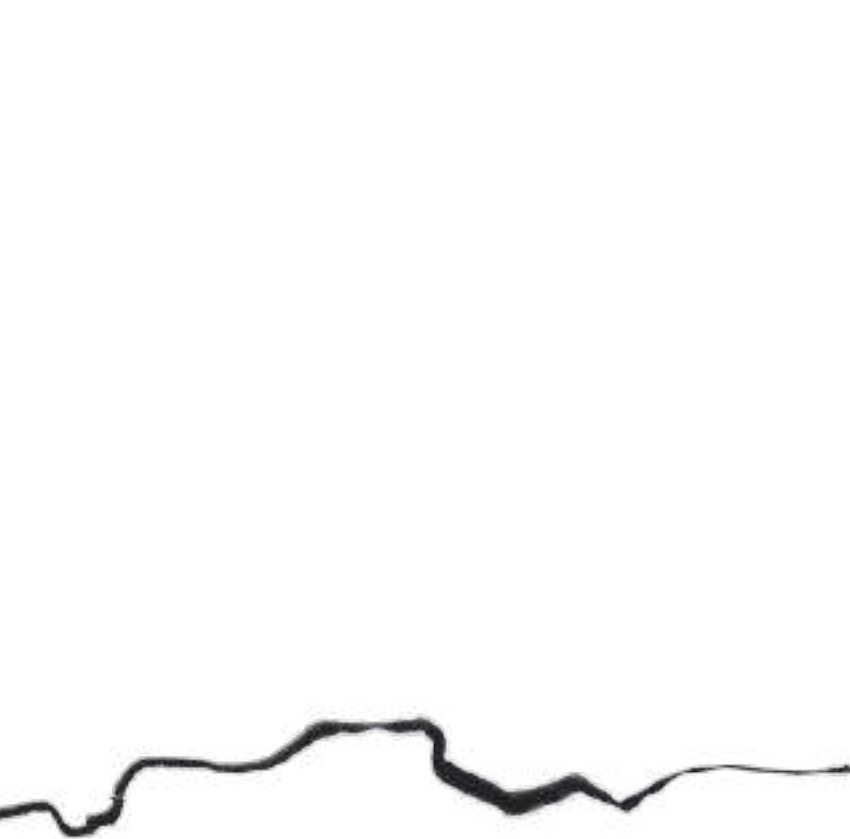






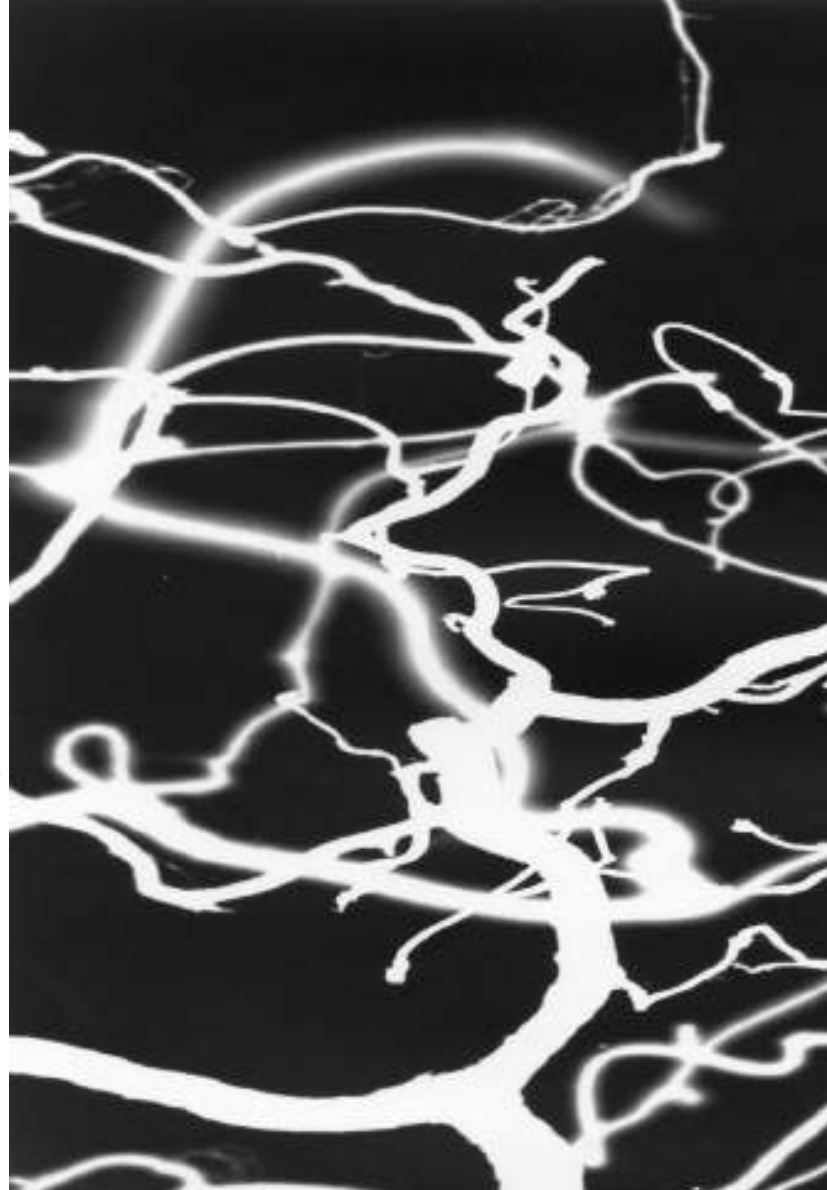






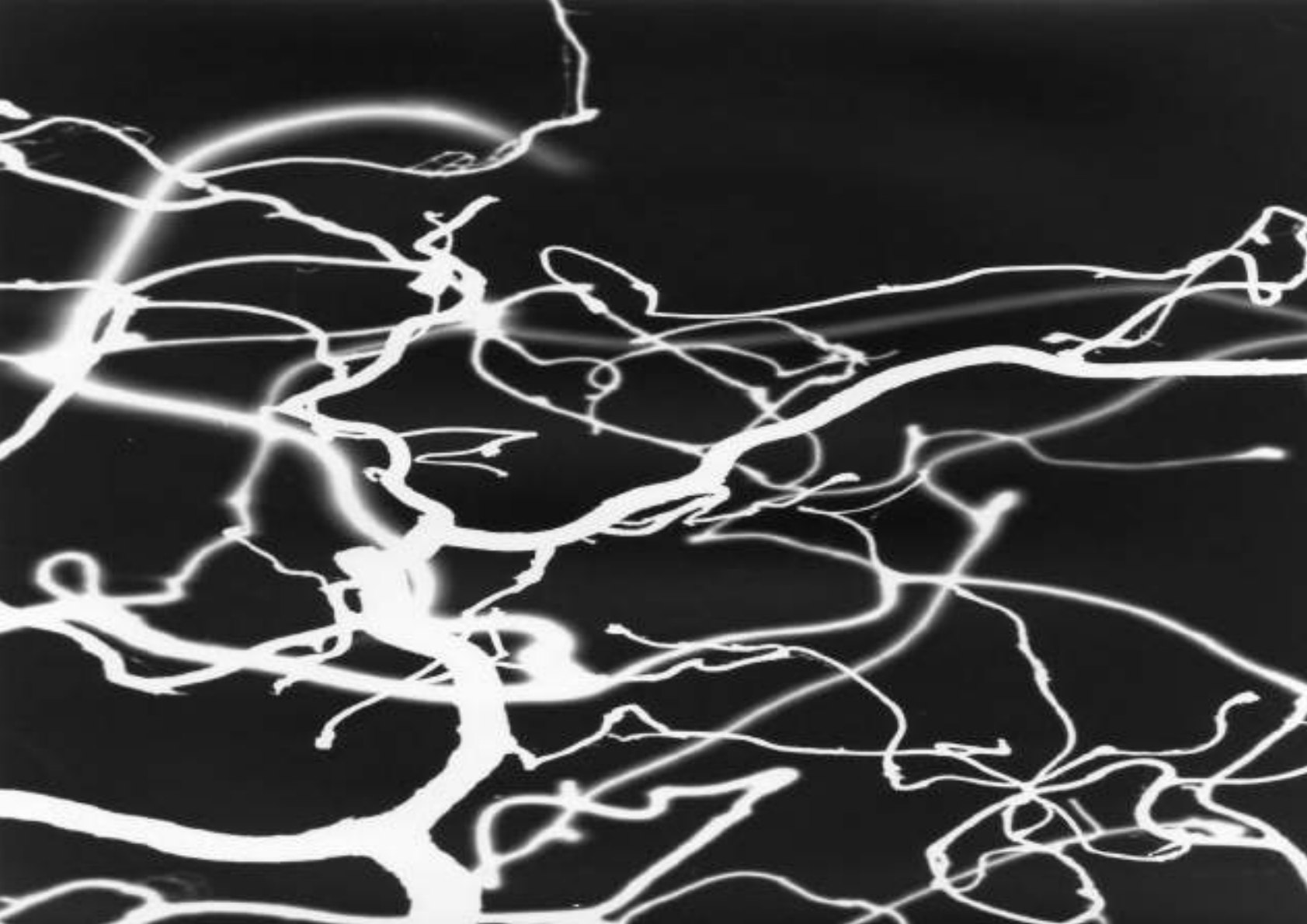
"One thing leads to another"

Bruno Munari



contorta







## contorta

The 'Contorta' series (or 'Flat Study of a Corkscrew Hazel') was started in 2017 but it originated from a single work (Corkscrew Hazel # 1) that I made in 2011 as part of one of my first darkroom projects: 'Seeds & Weeds - Collection of Photogenic Plants'. 'Contorta' is an open project composed of photograms taken in my darkroom. Everything starts from the same object: the branch of a corkscrew hazel that I own and have been photographing since 2011. This branch is a three-dimensional complex object and lends itself perfectly as the subject of my research. Each time the light beam of the enlarger records on paper only one of the infinite possible virtual planes (created by removing, positioning and rotating the branch). As in a mantra, 'Contorta' takes shape from the repetition of a single motion.

All images that emerge from this operation, although formally similar, are different.

Like visual synapses these lines of light create new, ever-coherent bonds.

'Contorta' is a black on white (or white on black?) graphic reflection on subjectivity, on perception and awareness of things and on the decisive role that a single point of view can have.

None of these images is truer than another. None is false. All are true. They were created with the same gesture and with the same object.

And yet, despite their obvious belonging to a set, they are similar but different.

In exhibition terms, it would be ideal to have an entire room filled with 'contorta' pieces that make up a sort of mosaic of ideograms.

All the works are autonomous and independent from each other but it is only with their combination that the maximum impact is obtained. The gaze bounces, it moves from one image to another trying to decode the graphemes of light, looking for a meaning or at least a pause or a full stop. It finds none of these. The level of emotional involvement, excluding logic, is profound and rationally inexplicable.

'Contorta' is like a mental journey. Complicated and intricate but also surprisingly sensual.

little worlds





## little worlds (piccoli mondi)

The series 'Little Worlds' is more complex than the series described in the previous pages. I could define it as a macro-series. Something similar to an incubator from which very different forms of autonomous 'organisms' are born. One example is the 'Zeppelin' series, in which small human figures fly across the air on feathers, and the 'Origami' series, where only children are able to transform kites and windmills into three-dimensional realities. Also the 'Up in the sky' and 'Minuscule' series, printed with the cyanotype technique, can be considered as belonging to this container.

The project came to life at the end of 2011 when, with no specific purpose other than experimentation, I began to insert small human forms into my compositions of herbs and objects.

My 'Little Worlds' were born in this way, almost by chance.

For some time the photograms I created seemed to me like small stages, miniature sets in which, with my eyes open, I saw scenes unfold. After imagining the scenes, the next step, was to intentionally shape and fix them on photographic paper.

I create my 'microworlds' with things belonging to the 'macroworld'.

I borrow existing objects from the real world that are often other than what they will be.

"Matter is neither created nor destroyed" (Lavoisier, Law of Conservation of Mass).

And then a flower becomes a tree, a blade of grass a path, a dandelion seed a parachute ...

I discover fractals and similarities, analogies and combinations.

I like playing with these elements endlessly.

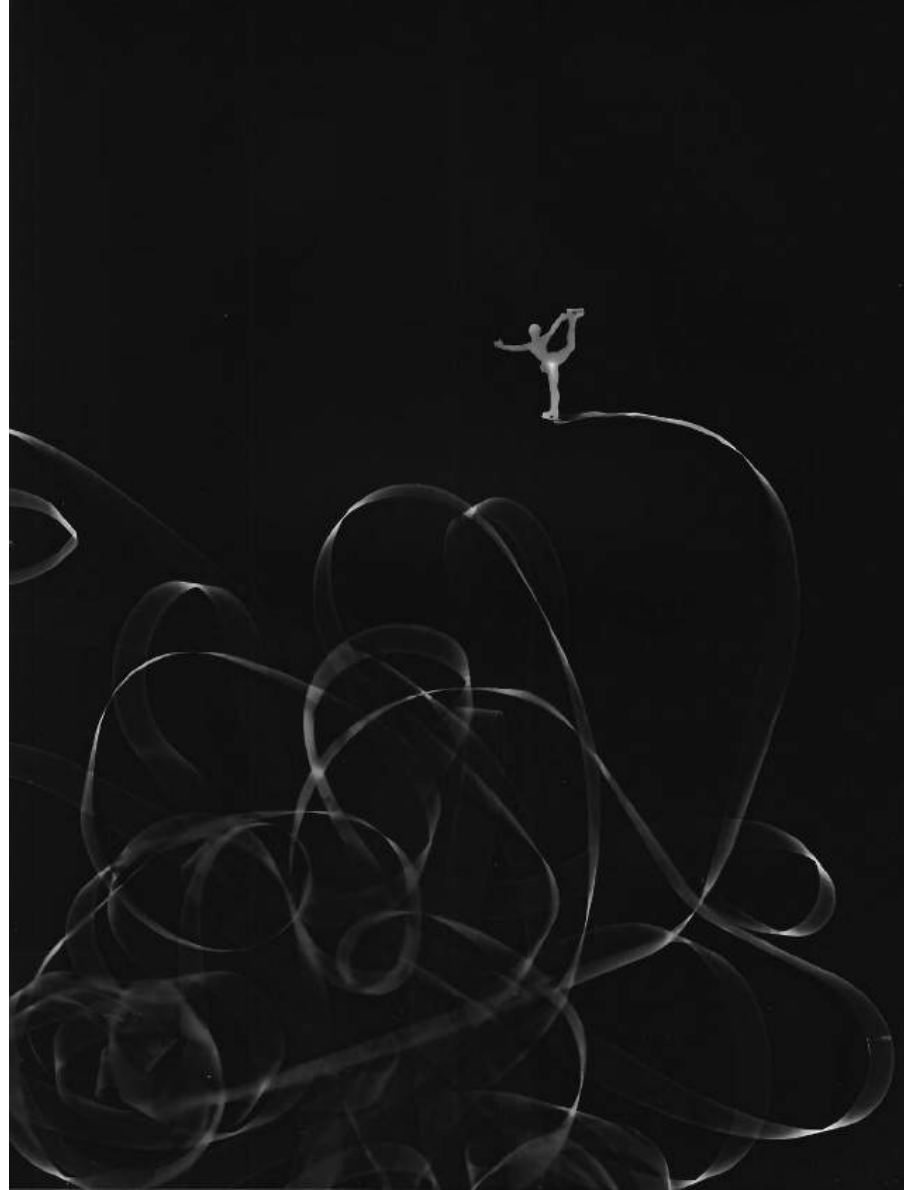
Amusement and amazement, along with research, are two very important components in my work. The essays by Bruno Munari have taught me a lot, not only in this respect.

A 'Little World' is therefore an image where nothing special happens but in which one can perhaps see something familiar, such as a situation, a circumstance, or even simply an object.

And when this happens, my little world also becomes someone else's.







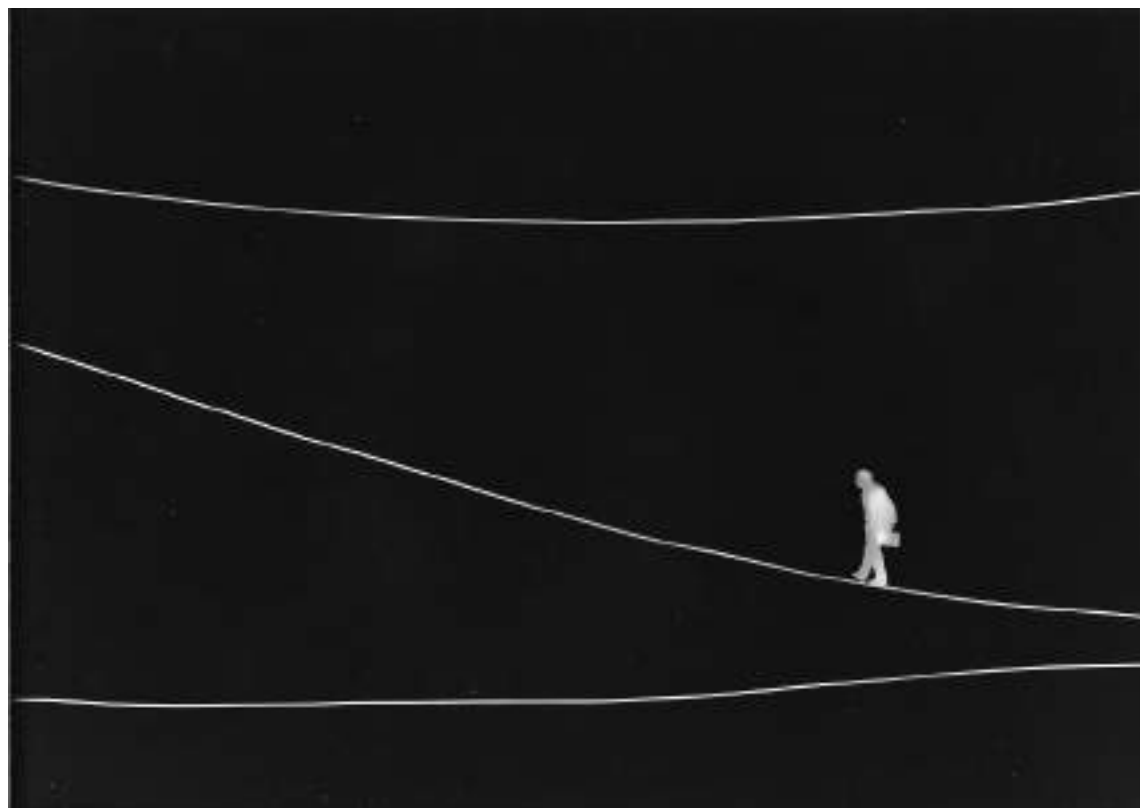






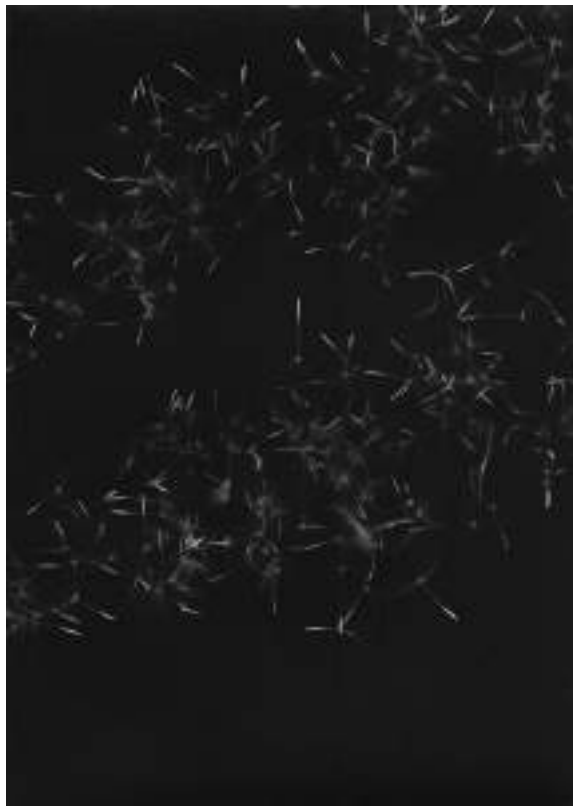












naturalia





## naturalia

Alice: "How long is forever?"

White Rabbit: "Sometimes, just one second."

(Lewis Carroll, Alice in Wonderland)

The 'Naturalia' series is a collection of moments, of "seconds" that have become "forever". Started in 2016 and still developing, the series takes its name from the natural wonders ('mirabilia') collected in the Wunderkammer. The subjects are in fact provided by nature itself (not created by human hands as in 'artificialia') and marvelous in their simplicity.

The series currently includes 11 works printed in 25 exemplars with the cyanotype photographic technique, characterized by the typical Prussian Blue. I came to this simple and economical technique by chance. I was looking for ways to print my photographs on paper by myself. I didn't care for blue. I wanted to be able to enlarge my images and also work on them with watercolors. The result of my experiments turned out to be essential. In some of my series (as in 'Naturalia'), blue has become the protagonist, on a par with the subjects, because blue is the color of the sky, the sea and of the infinite. It symbolizes spirituality, purity and purification. For Jean Miró it is the color of his dreams (he writes "ceci est la couleur de mes rêves." next to a spot of blue). For the Chinese, blue is the color of immortality. Collected already dead and placed on paper in the sunlight for a few minutes, the herbs and insects of 'Naturalia' have in fact become immortal.

Unlike a nature photograph, in these plates there is no depth of field or background. The attention is therefore focused, inevitably, on that single plane on which the scene develops, condensed also from the chromatic point of view. A small impromptu theater that comes to life and dissolves within a day (like the existence of some species of butterflies).

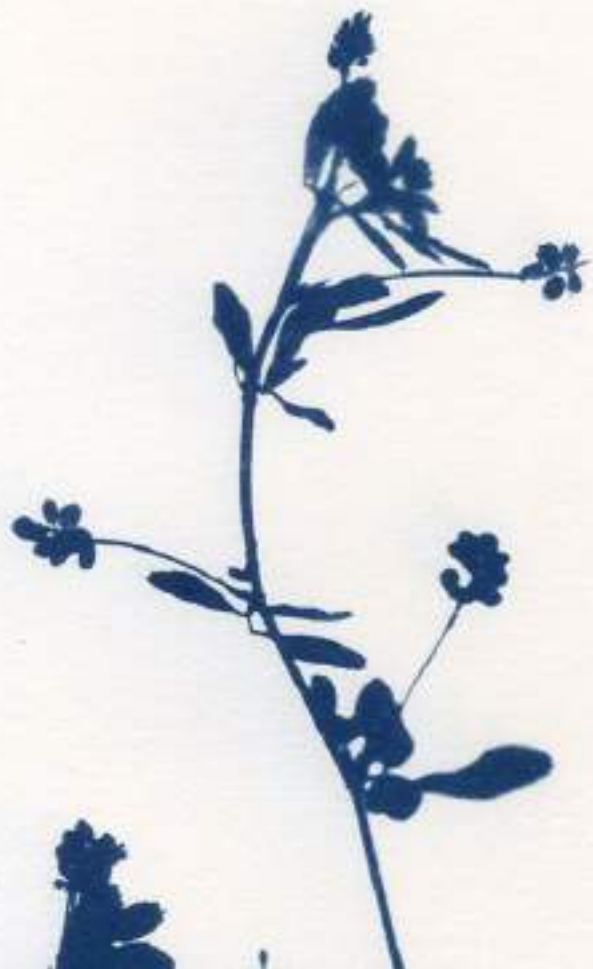
A perpetual disassembling and reassembling, the result of which is fixed permanently over time.

A 'second' can really last 'forever'.













moons and bamboo





## moons and bamboo (lune e bambù)

'Moons and Bamboo' is a series I was working on in 2017, explicitly inspired by Japan and by Oriental aesthetics, minimalist and essential. I have always been fascinated by the poetics of Ukiyo-e so I decided to deepen this passion, re-examining the Japanese masters of the floating world and trying to consciously immerse myself in that imaginary.

I decided to make my work rotate around very few natural elements, repeated throughout the series, alternating in a cadenced reassuring rhythm. The full moon and the bamboo branches (hence the title of the series) are the two elements that appear more often. For the formal composition of these works I was inspired by Haiku, the traditional form of Japanese poetry, and in particular the aesthetics of the master Matsuo Bashō, a poet of the Edo period. Each work in this series is in fact designed and built as a brief poetic composition. Simple and direct. It contains very few elements (one or two, three at most) in a perpetual infinite dialogue between the parts.

In 2017, while working on the 'Moons and Bamboo' series, I also created the three 'Madame Butterfly'. Small (13x13 cm) autonomous works, if taken individually or as a triptych, but also perfectly insertable in the context of the series 'Moons and Bamboo'.

'Madama Butterfly' is an opera work composed by Giacomo Puccini at the beginning of the last century. The geisha Cho-Cho-San is the female protagonist of a tragedy taking place in Nagasaki, ending with her suicide.

My three 'Madame Butterfly' have butterfly wings. As in word pun, the two subjects that make up this simple image (the woman and the butterfly), melted together, literally create a Madame-Butterfly (Woman-Butterfly).

The butterfly is a symbol of profound radical change, of transformation and metamorphosis; the blue color, in this case, symbolizes the passage from the earthly reality to the spiritual one.

"A cuckoo cries  
and through a thicket of bamboo  
the late moon shines"

Matsuo Basho











"I am the wind  
dancing with  
the bamboo flute"

Soen Nakagawa



up in the sky







## up in the sky

'Clouds?

What am I doing here?

I'm not a bird and I don't have wings ...

Yet somehow I got here ...

...Wow! Wonderful!

In my "What am I doing here?" work, a man is scanning the horizon from a cloud. He dominates. Satisfied and aware. He has a destination, an island, perhaps 'Neverland'. Perhaps he is still far away from it or perhaps he has already passed it. This cloud is a stop over, an island in the sky. A moment of rest and contemplation. The traveler has stopped, or woken up there, and in that immense space, from that unusual and privileged point of view, he can look far away and look inward.

This work speaks of those who are looking for their 'Neverland', those who travel without leaving and without luggage. Because what we are looking for is within us. We can fly higher than the clouds, to or even beyond the island we are looking for.

I created "What am I doing here?" in 2017 and it is the first work of the 'Up in the sky' series that came to life more than a year later.

Over 20 works of 3 different sizes make up this ongoing project. The title is inspired by a 77 Bombay Street song that goes:

"up in the sky, nothing is insane".

The 'Up in the Sky' series tells of a small people of dreamers moving through the clouds. The blue sky represents an ideal reality, the same for everyone. There the only distinctive trait of the characters are their dreams or thoughts. Therefore, the clouds are outside and inside. Settings or metaphors of moods. The three swimmers in "In deep", "Ascension" and "Free as a bird", for example, make their way through the clouds relating to their surroundings in very different ways. Different situations, different difficulties to overcome. Different attitudes, different hopes and dreams. Nothing in the sky is insane, everything is possible. In this ideal place you can imagine diving into the void and landing on a soft cloud, free as a bird.



"Some day  
you will be old enough  
to start reading  
fairy tales again"

C.S.Lewis





"Neverland is home  
to lost boys like me  
and lost boys like me are free"

LOST BOY by Ruth B



minuscule







## minuscule

The 'Minuscule' series, like 'Up in the Sky', originated from a single work, in this case "The secret life of readers" realized in 2018. In some way the project is a natural evolution of 'Naturalia'.

The setting is the same, a lawn, and the technique I used for these first prints is also cyanotype. However, the sources of inspiration are many and varied and the intent is different.

The title recalls the French animation series 'Minuscule', whose protagonists, insects moving in a natural scenery, carry out their activities, showing intelligence, having fun and sometimes even showing pathos.

Over the years several experiences have contributed to shape my imagination in that direction: many fictional works and illustrated books as well as several films and cartoons (the book 'Faeries' by Brian Froud and Alan Lee, the novel 'Truckers' by Terry Pratchett, 'Alice in Wonderland' of which I own the original book and several film versions and illustrated volumes, the movie 'Innerspace' are just a few examples).

In short, tiny peoples have always fascinated me in some way.

And it is precisely a 'little people' that inhabits the tables of this series.

In 'Minuscule' humans have replaced the insects of 'Naturalia', or rather, they coexist in mutual balance. These people are still, or again, capable of living in nature, in harmony with it.

The reference to fairy tales is explicit. "Who are you?" for example is a free interpretation of the dialogue between Alice in Wonderland and the Caterpillar. "The lost boys" are the children of Peter Pan's tale (who also appear in three works of the "Up in the Sky" series). In other cases, as in "Siesta" and "Fiesta", the connection is less explicit.

'Up in the Sky' and 'Minuscule' are linked by a thin thread.

Two peoples (or the same?) who inhabit heaven and earth respectively.

I have started working on this series recently.

I might decide to develop it in shades other than blue, to give the whole project, even in terms of color, a more earthy sense, more suitable to my purpose.











daydream







"Daydream  
I fell asleep  
amid the flowers  
For a couple of hours  
On a beautiful day  
Daydream  
I dream of you  
amid the flowers  
For a couple of hours  
Such a beautiful day"





## daydream

"Daydream  
I fell asleep amid the flowers  
For a couple of hours  
On a beautiful day  
Daydream  
I dream of you amid the flowers  
For a couple of hours  
Such a beautiful day"

'Daydream' is a Wallace Collection song (1969) that was taken and transformed by I Monster into 'Daydream in blue' in 1998.  
The refrain of this latest version, repeated in a loop, can be considered the ideal soundtrack of my project.

'Daydream' is the story of an afternoon.

The somewhat fuzzy and foggy dimension of the photographs carries us to the moment when we slip into sleep, where reality and fantasy begin to mix. To an atmosphere recalling the initial part of Lewis Carroll's "Alice in Wonderland", in which Alice, bored and sleepy, talks to her cat and falls asleep.

I imagined myself lying on a meadow full of daisies, looking at the sky and dozing off for a couple of hours.

Floating among memories, fantasies, strange connections and time discrepancies (the spring daisies with the bare trees and snowflakes).

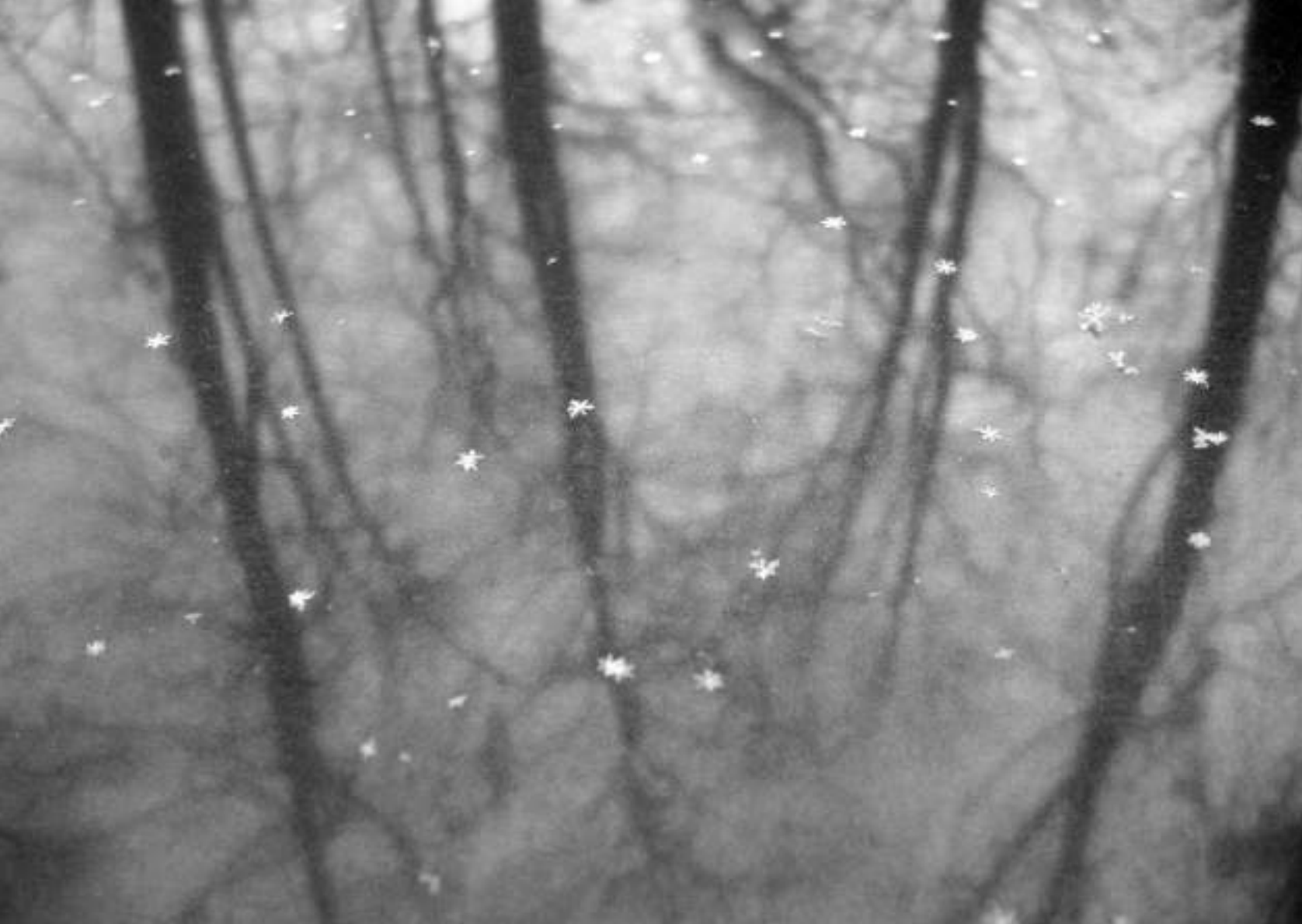
Get lost in the strange, unreasonable but familiar feeling of being in the right place.

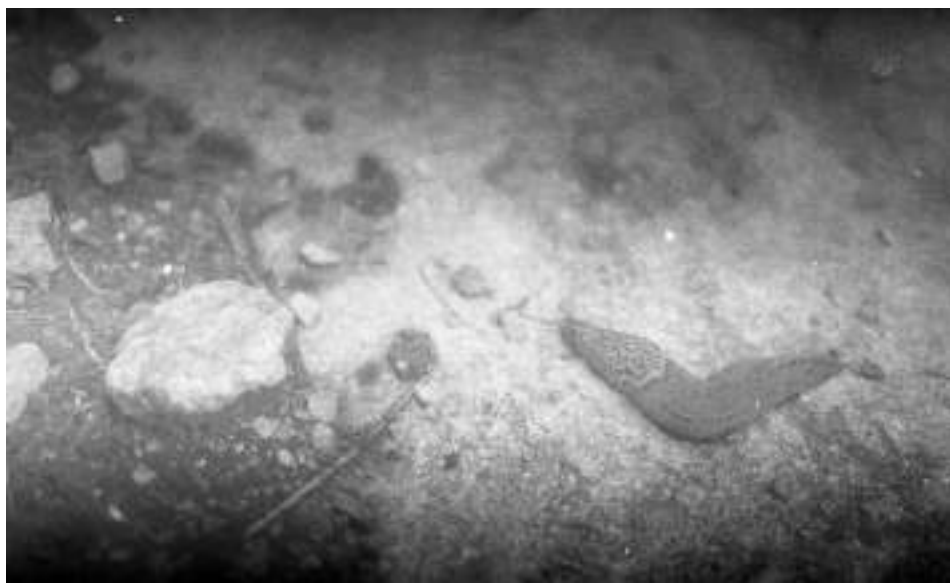
I've already been in this ancient secret garden, where time is marked by the slow crawling of a snail.

Have I really been there before? Maybe as a child? In spring or winter? Is maybe a place I visit only in my dreams?

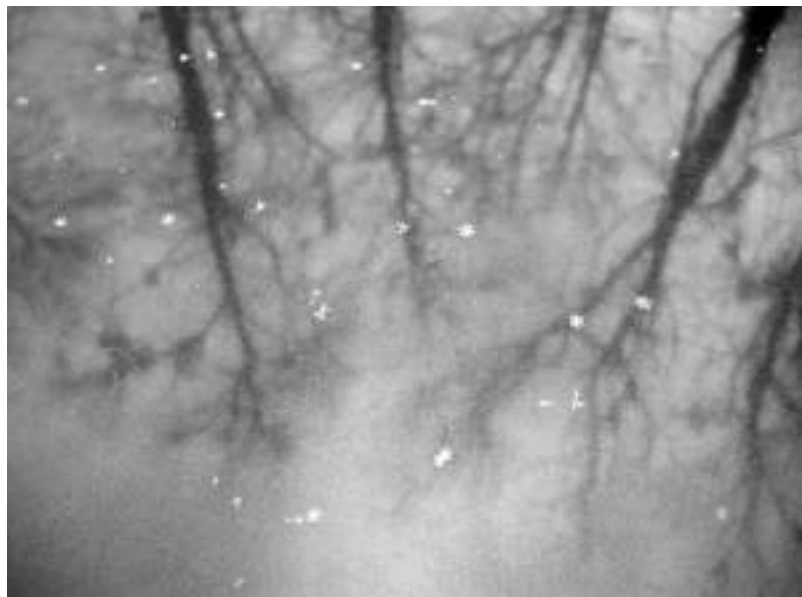
The question does not lead to an answer.

What matters is the free and peaceful wandering in this hidden timeless place.



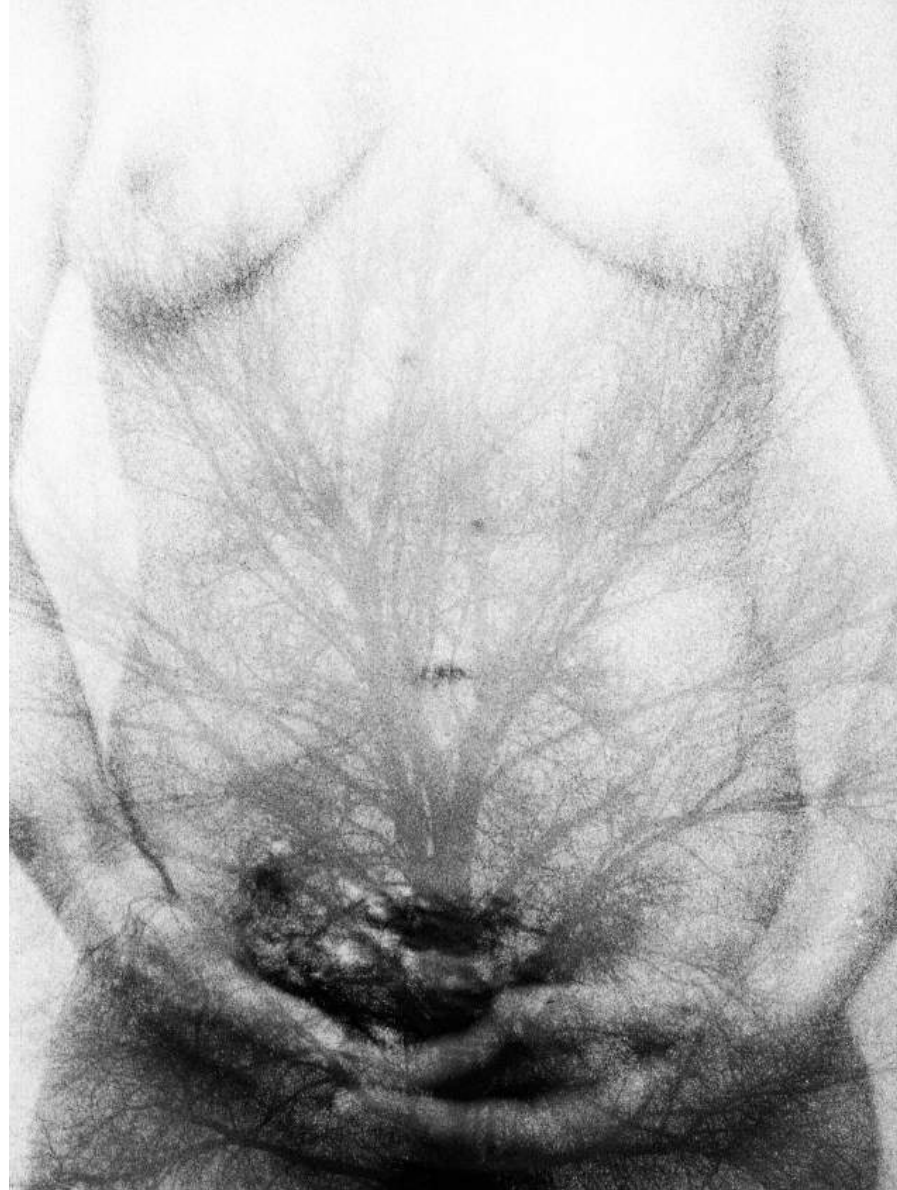






linfa







## linfa (lymph)

With the delicacy and kindness of a mother, a woman is holding a nest in her hands, a small empty nest. She holds it in front of her pubis. She waits with patience. It is autumn, or winter. Everything sleeps. Everything looks bare. Empty. Dry.

In a sort of apparent death. But death contains life and rest is necessary for rebirth.

Nature is in a state of quiet, of reversible suspension of life processes. Everything is potential, pulsating and ready to wake up.

The vital energies flow silently, deep and invisible.

They flow in the bare tree and radiate beyond the physical boundaries of the woman's body.

This energy flow originates from the nest, held in front of the pubis like an external projection of the womb. The nest itself is a house, a shelter where eggs are laid and hatch and where the offspring is raised. A refuge inside and outside.

Right in the lower abdomen is the second Chakra, fulcrum of desire, pleasure, sexuality and procreation. In Sanskrit it means "placed in its own place". It represents the balance between giving and having and also a harmonious connection with nature. Survival materializes in finding a safe haven: the womb, which welcomes and protects the fruit of procreation.

In the scene there are two equally dominant main subjects (the tree and the woman's torso), and then a third one (the nest) less striking but held in a symbolically significant place, right at the height of the pubis (also called 'mons veneris' after Venus, the Goddess of love, beauty and fertility).

The transparency obtained with the double exposure, allows us to see the various subjects simultaneously so that they all appear on the same plane and take on a wider meaning.

Overlapped and combined, the elements of this image interact, complement and amplify each other.

The tree, for example, becomes the vital lymphatic system of the woman and the woman becomes an almost abstract presence, as if to represent a superior force, a sort of Mother Nature.

In terms of composition, the breast and the nest form a triangle whose strength is completely channeled downwards, towards the Earth, in the nest, which appears almost like a black hole. End and origin. Everything is enclosed in an ideal circle, formed by the woman's gathered arms. In a reassuring maternal embrace. Firm, static, eternal.

In this image I have tried to enclose a single moment, which I find extremely intriguing and fascinating, of the circle of life.

In this moment, everything is possible.

about my work  
and about me





## about my work

My work comes from a deep innate need to protect and preserve things. But also to isolate and protect myself and get lost in my solitude (as Patti Smith writes in her book 'Devotion').

My darkroom is my refuge. It is a place where time passes slowly. Most of the works that take shape in there are made using the photogram technique. In this case I don't capture surrounding reality with a camera but I reconstruct reality in my darkroom, creating small theaters of objects, plants and insects, directly on photosensitive paper. Small flat scenes that come to life and dissolve within a few hours. Just a few seconds under the light of the enlarger and those moments are fixed forever. Only the trace of the objects remains on the sheet of paper. Only their memory.

Then the objects return into their drawers.

My laboratory can in some way recall the sixteenth-eighteenth century Wunderkammer. But, unlike it, my collection of small or large wonders lacks any objective criterion or scientific-museum purpose. My 'brushes' all the objects that are collected in it (having been found, searched or also received as a gift) are my 'brushes'. The objects in facts (feathers, light bulbs, blades of grass, leaves, butterflies, seeds...) are the fundamental protagonists of my works and I need them to 'write with light'. My attachment to things has always been a little beyond the norm. Train tickets, broken bracelets, hair, shells, pencils, cigarette butts ... objects are real treasure chests for me. Guardians of emotions. Depositaries of memories, feelings and hopes. Some are real sparks. Pinches. When you get one of these under your eyes it nails you. You immediately recognize it and it instantly projects you to another place, alive and real.

Time shapes things in its own way, confuses, sometimes erases them. A simple object can sometimes blow away ten years of dust from an almost forgotten memory.

Alice: "How long is forever?"

White Rabbit: "Sometimes, just one second" (Lewis Carroll, Alice in Wonderland)

That 'second' is what interests me. A second that can last forever. That spark. That pinch.

The action of time is unpredictable, inexorable and ungovernable.

My action, on the other hand, is aware, repeatable and, moreover, it can be controlled and stopped.

In 2011, when I started working in my darkroom, I wanted to try to fix the beauty and purity of an instant.

I wanted to create still images, to extend the moment of contemplation to infinity and also to preserve and 'file away' some stuffs.

The photogram gave me the opportunity to give a new existence to my objects. To make them revive in a different way, which can perhaps also be appreciated by other observers. Sometimes the object is recognizable, sometimes less so. It becomes something else without, for me, losing its identity. I really enjoy combining my treasures to create parallel realities. In this dimension even a simple light bulb can become a planet.

That is the way my innate predisposition for accumulation has found a nobler and greater justification.

Exploration, experimentation and play are other fundamental components of my research. I am a curious and obstinate person, even a little insubordinate. Total involvement is indispensable for me. I think this message is conveyed silently and helps to develop empathy.

The goal is in fact to be able to 'pinch', or at least tickle someone else, besides myself. To do this, in my scenes, I try to speak through a language as universal as possible. Abstract enough to make it concrete. A simple and direct language that speaks through clear, still and silent images. Free of particular tensions or impulses.

I focus on the moment I want to represent and I condense it into something like the mental image I have of it. I try to minimize subjectivity. The human figures that inhabit my scenes are silhouettes, shapes that are nobody and therefore can be anyone. There is no environment or context. I delete any detail superfluous to my purpose. The result is a dimension without interference or disturbance. The viewer's gaze, thanks also to the abstraction potential of the black and white technique, moves to a level far from real. In my photogram the white color of the images is as dazzling as a glimmer of light breaking into a dark room. The black of the background is, for its part, a neutral space that can be filled by the imagination of the observer.

From 2011 to 2016 I worked almost exclusively in the darkroom using the photogram technique, creating small / medium format 'black and white' photographs. The many images produced have gradually taken shape, becoming real and concrete projects. "Seeds and Weeds", the first images of my "Little Worlds" and the embryos of the "Contorta" series date back to 2011.

In 2015 I was looking for a way to enlarge, reproduce and color my images. I came across cyanotype. I immediately fell in love with the simplicity of this technique and the purity and intensity of the Prussian blue.

This is how the first 'in blue' series were born in 2016: "Naturalia", "Baby Blues" and "The sleeping Forest".

In 2017 I made a body of works inspired by Japan called "Moons and Bamboos" (which also includes the three 'Madame Butterfly' works). In 2018 I worked on two cyanotype projects in parallel ("Up in the Sky" and "Minuscule") that saw the light together in an exhibition entitled "With my head in the clouds", in 2019.

In the last two years I have got closer to graphics again and I'm trying to find a melting point between the photographic techniques, which I usually use, and the engraving techniques that I am developing in parallel.

Since 2011 I have never stopped producing photograms. The moments I spend in my darkroom are the most free and instinctive.

Often during these sessions, real immersions, I do not plan that much, I rather let myself be seduced and transported by objects and my moods. It is the most impulsive and spontaneous part of my work. Indispensable and essential.

Each project of mine, usually conceived as an open series, is an autonomous body but intimately linked to the others, conceptually or aesthetically, by a thin line. My themes are repeated and intertwined with each other. A successful combination can sometimes create new perspectives and dynamics, new dialogues and assumptions. Projects born at different times and made with different techniques happen to interpenetrate or complement each other unexpectedly. I have also created works designed to be unique. However, they are exceptions in my production and in time they may originate a new series (an example of this is the project "Contorta - or Flat study of a corkscrew hazel" on which I am currently working in my darkroom).

Inputs and inspirations are everywhere and they come unexpectedly, often suddenly. For this reason I have several notebooks on which I often take notes that, like some seeds, can live for years in quiescence. Then a drop of rain, a glimmer of light or a little warmth is enough to make them germinate. And then their time has come.





## about me

### SOLO EXHIBITIONS

- 2019 "Vanno, vengono, a volte ritornano" 8-28 novembre, Ginko Biloba Bar Letterario, Pinerolo TO
- 2019 "Con la testa tra le nuvole" 21/03-20/04 2019, Galleria 'Elena Salamon Arte Moderna', Torino
- 2018 "Sembra" 7-9 settembre, Casa Bonadé Bottino, 'Artigianato Pinerolo 40+2' Pinerolo TO
- 2018 "Buio, Luce e Meraviglie (parte II)" 3/05-3/07, nell'ambito della rassegna "Fo.To Fotografi a Torino" organizzata dal Museo Ettore Fico, Galleria 'Elena Salamon Arte Moderna', Torino
- 2017 "Buio, Luce e Meraviglie" 8/06-8/07 2017, Galleria 'Elena Salamon Arte Moderna', Torino
- 2016 "Aspettando il sole e l'aria e l'ombra" 26/11-24/12 2016, 'Galleria Losano', Pinerolo
- 2013 "Piccoli mondi a contatto" 27/09-27/10 2013, Galleria 'Elena Salamon Arte Moderna', Torino

### COLLECTIVES EXHIBITIONS and FAIRS

- 2019 "Art in the City" 29/10-10/11 'Paratissima 15 Multiversity' circuito Art in the City, Torino
- 2019 "LYNX International Prize of contemporary Art" mostra dei finalisti 30/11-14/12, 'Lokarjeva Galerija', Ajdovscina, Slovenia
- 2019 "LYNX International Prize of contemporary Art" mostra dei finalisti 9-23 novembre, 'MIIT Museo Italia Arte', Torino
- 2019 "LYNX International Prize of contemporary Art" mostra dei finalisti 6-27 ottobre, 'Tivarnella Art Gallery', Trieste
- 2019 "Just Humans: 100 illustrazioni senza confini" 2/10-3/11, a cura di 'Graphic Days Torino' e 'Museo Egizio', Museo Egizio, Torino
- 2019 "Bug Off" 21/8-19/11, 'Don't Take Pictures' online exhibition, NYC magazine
- 2019 "Oltre" 6-8 settembre a cura di 'En Plein Air', Pinerolo, Torino
- 2019 "Natura Naturans" 4-25 agosto, Chiesa conventuale di San Francesco, a cura dell'Ufficio Turismo e Cultura, Cortemilia, Cuneo
- 2019 "Pensieri Parole Opere e Omissioni" 12-21 luglio 'Art Paris International', Officine Forte Marghera, Padiglione C32, Venezia
- 2019 "Dive in" 22/5-20/8 'Don't Take Pictures' online exhibition, NYC magazine
- 2019 "Art&bici" 11-26 maggio, 'En Plein Air', Pinerolo, Torino
- 2019 "The Shape of Things" 9/5-1/6, 'PH21 Gallery', Budapest
- 2018 "Botteghe aperte" 8-23 dicembre, Caffè del Teatro Sociale, Pinerolo, Torino
- 2018 "Pitture e dintorni" 9-30 novembre, 'CAD', Palazzo Saluzzo, Genova

2018 "La luce" 9-14 novembre, Spazio Area Contesa, Via Margutta 90, Roma  
2018 "Certe Notti" 31/10-4/11, mostra curata N.I.C.E. 'Paratissima 14 Feeling Different', Torino  
2018 "Vuoto Pieno" 28/9-4/10, Spazio Area Contesa, Via Margutta 90, Roma  
2018 "Oltre l'Isola" 2-5 agosto 'Paratissima Cagliari 3', Lazzaretto di Cagliari  
2018 "L'Arte in Fabbrica" 14-29 luglio 'Ecomuseo Feltrificio', Villar Pellice  
2018 "Through the Black Mirror" 6-10 giugno 'Paratissima Milano Art & Photo Fair', Milano  
2018 "Frammento/Unità" giugno 2018 'CHEAP Street Poster Art Festival 2018', Bologna  
2018 "L'Arte grafica tra matrice e foglio" 12-31 marzo 'Istituto Italiano di Cultura', Praga  
2018 "Animali Notturmi" 2-4 febbraio 'Paratissima Bologna Art Fair', Bologna  
2016 "Il limite" maggio 2016 'CHEAP Street Poster Art Festival 2016', Bologna  
2014 "Sotto il tendone del circo" 4/04-7/05, Galleria 'Elena Salamon Arte Moderna', Torino  
2013 "Reves" 16/02-22/03, 'Galleria Evvivanoé', Cherasco  
2011 "Maestri e giovani artisti dell'Accademia Albertina di Torino" 17/10-26/12 Evento parallelo alla 12° Biennale di Istanbul

#### AWARDS

2019 Be Art Builder Prize, LYNX International Prize of Contemporary Art, Trieste, Ottobre 2019  
2018 Premio Art Gallery Paratissima Torino, novembre 2018  
2018 Premio N.I.C.E. Paratissima Bologna, febbraio 2018

#### PUBLICATIONS

2018 "Naturalia Tavola IX" selezionata dalla rivista 'Don't Take Pictures Magazine' di NYC come 'Photo of the Day' 5 dicembre  
2018 "Minuscule", su 'L'Eco Mese L'EM' numero 5 | 319, anno 31, giugno 2018  
2017 "Che ci faccio qui?" su ILLUSTRATI #CHECIFACCIOQUI n 44, luglio 2017, Logos Edizioni  
2016 "Linfa" sulla copertina di ILLUSTRATI #CERCHIDILUCE n 37, giugno 2016, Logos Edizioni  
2015 "Still(in)Life" su ILLUSTRATI #NATURAMORTA n 33, novembre 2015, Logos Edizioni

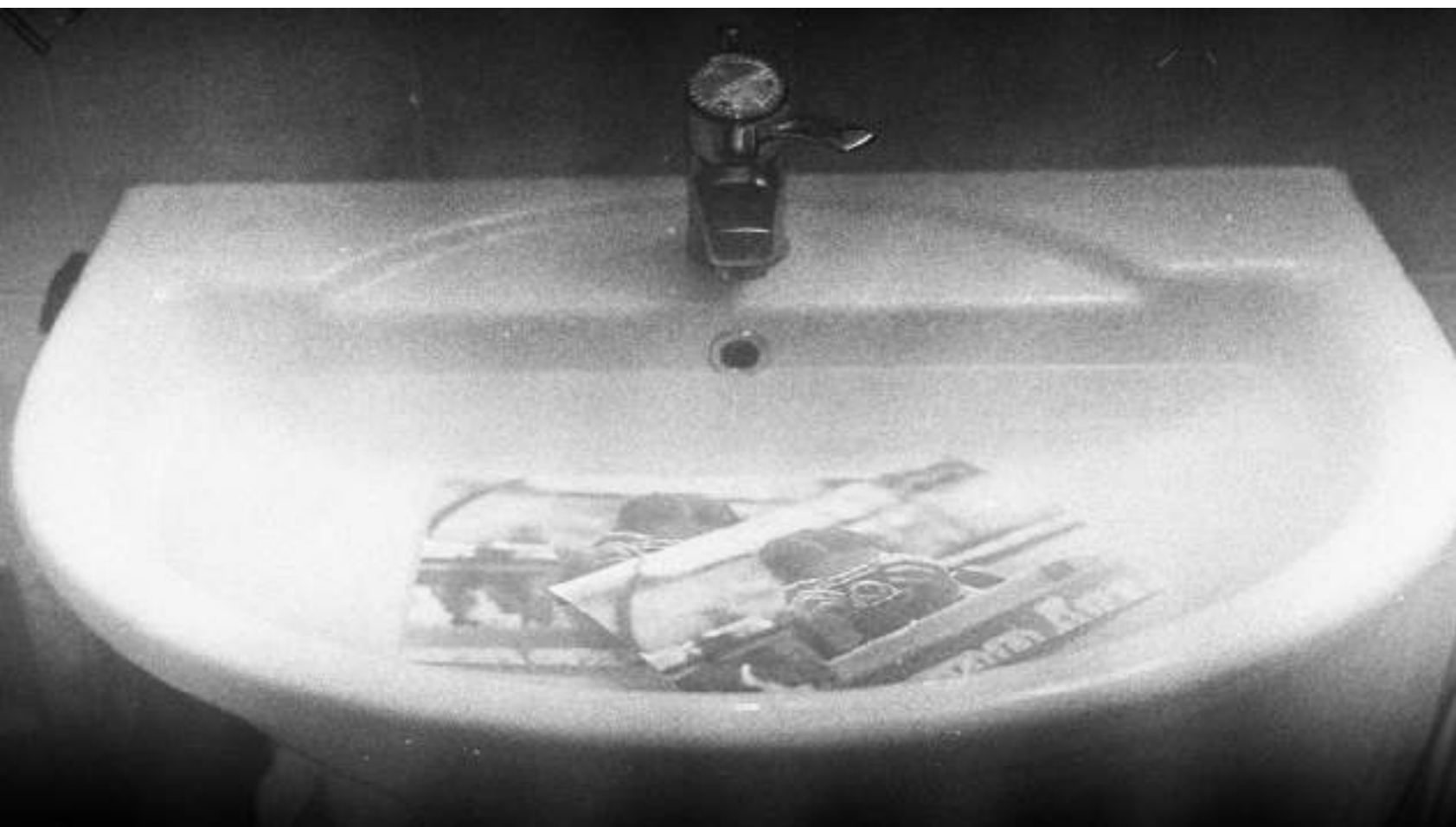
#### STUDIES

2014 Diploma di II livello indirizzo pittura, Accademia di belle Arti  
2013 Diploma di I livello indirizzo pittura, Accademia di Belle Arti



"Nothing can be truly replicated.  
Not a love, not a jewel, not a single line."

M TRAIN by Patti Smith



## short bio

I was born in Pinerolo (Turin) on April 15th 1980.

At the age of 28, after spending nearly ten years doing restoration work, I enrolled at the Academy of Fine Arts. I graduated in painting in 2014 with a research dissertation on "Signs - a field of weeds" in the context of my darkroom project aimed at collecting and cataloging photogenic plants, called "Seeds & Weeds".

Since then, I have continued to develop my research in the fields of photography, illustration and graphics.

In addition to the permanent exhibition of my works at the Gallery Elena Salamon Arte Moderna in Turin (since 2011), I have exhibited my works in various collective and personal exhibitions in Italy (Pinerolo, Turin, Genoa, Rome, Cagliari, Milan, Venice) and abroad (Istanbul, Prague, London, Budapest).

I live and work in Pinerolo.



"All that is here will be sunlight"

John Frusciante

A decorative arrangement featuring a sign, a model ship, and dried grasses. The sign, with the text "ALL THAT IS HERE WILL BE SUNLIGHT", is the central focus. To its left is a small model of a traditional East Asian sailing ship with multiple sails, resting on a dark, textured base. In the foreground, there are several stalks of dried, light-colored grass. To the right, a dark, geometric, lattice-like structure is visible, partially obscuring the background. The background is a plain, light-colored wall.

ALL THAT  
IS HERE  
WILL BE  
SUNLIGHT



to Stefano and Minerva

November 2019





