

Sicily RISING

TWELVE DRAWINGS BY SICILIAN ARTISTS

Josè Angelino • Salvatore Arancio
Mario Caruana • Carlo e Fabio Ingrassia
Domenico Mangano • Ignazio Mortellaro
Carmelo Nicotra • Paolo Parisi
Alessandro Piangiamore • Francesco Simeti
Francesco Tagliavia • Stefania Zocco

Guest Editor – Cornelia Lauf
Editorial Coordination and Biographies – Maria Giovanna Virga

Despite the fragility of economic circumstances, and an actual precariousness in a land where much is built on earthquake fault lines and volcanic ground, there is a rootedness, and awareness of both Eastern and Western intellectual traditions, which leads to a fascinating and extremely contemporary vision. The intention is to focus the contributions to fall within the medium of drawing. We asked the artists to treat the viability of the Mediterranean (or Sicily) as a cultural model.

Sicily RISING

Foreword
by Cornelia Lauf

Though I have resisted writing an essay, at the gentle insistence of the editor of *Sztuka i Dokumentacja*, here are a few thoughts on this special section, also in written form.

My hesitation is not due to any artful pose. It's a form of deference toward twelve wonderful creators (really, 13, since we count both Ingrassia twins) who are able to say by showing, and whom I have collected, with a gifted young curator from Palermo, in order to demonstrate the living nature of excellence in contemporary Sicilian visual practice.

A reticence to write is also the fruit of long years spent at the side of wordsmith artists, where I have been faced with the perplexing fact that despite maximum implementation of concept and language, it is the image and material matters which prevails in art. The triumph of image has somehow muted my desire to write.

And since I may not sing, though perhaps that is the medium in which I would most like to pay tribute, here a few more modest phrases:

“Arte e un fatto materico,” says Emilio Prini. “Art is meaning in a concrete form,” states Joseph Kosuth.

Over fifteen years of life in Italy and some travel in Sicily, I have come to realize that not only do artists from this peninsula recognize a fundamental split between idea and iteration, but have managed to bridge the two better than most.

Whether it is because Italy is on the cusp between North and South, East and West, or because of its peculiar land shape, or because of millennia of invasions and the sweep of tribes and peoples, or even because the reach of the Roman Empire extended so far and is still determinant in establishing our modern legal, transport, fiscal, artistic codes – for whatever reason, contemporary Italian art is both a beginning and an end in itself.

Nowhere is the autotelic nature of Italian art more evident than in that self-absorbed, self-contained island called Sicily, whose rotten perfection are so seductive and clouding to the senses that it seems unnecessary to seek anything at all further than its fabled shores. Despite claim as one of the world's greatest exporters of immigrant labor, the island is as close to Paradise as any spot on earth, -- replete with Snake and apple -- and continues to elicit marvel even in contemporary times. Its increasingly imperiled beauty has served as a pole to the imagination in a way that has preoccupied very few other immigrant ethnic groups, much more eager to shed their origins.

If we accept to believe in some kind of ping-pong of art history, with moments of great heights, and centers of production, with dialogue between artists, writers, and curators, and the creation of schools and movements, then it is just that we naturally look around for heirs to some of the great art movements of the past half century. I personally believe that now is the moment for Sicily.

Weaned on the canons of Conceptual art, I have happily accepted the beautiful tyranny, of that "prison-house of language," to quote Frederic Jameson, for many decades. But the Anglo-Saxon post-Wittgensteinian crop of artists, though in themselves still volcanoes of activity, has yielded generation after generation of followers that have become a new orthodoxy rather than innovation.

Post-conceptual artistic practice took the form of institutional critique and "relational aesthetics" as an answer to the challenges posed by the work of artists such as Marcel Broodthaers and Hans Haacke. But also Fluxus, or the work of more minor artists such as Bas Jan Ader or Andre Cadere. Its history is well-known and mapped. However

today, we stand at a point where such critiques must necessarily take place within institutions themselves, for to witness them is impossible without an obliging framework to be ruptured. A colossal example of this tendency was the Venice Biennale pavilion, in which Haacke destroyed the Fascist era marble floor, and left it in Caspar David Friedrich-iceberg rubble, when he was selected to represent Germany. Another example, was the choice of Tino Sehgal to immaterially and performatively articulate "contemporaneity," once again in the confines of the German Venice Biennial pavilion. A plethora of other practices oblige us to seek art within the participating frame, without which the work of artists who use alienation, appropriation, or the vernacular, would be non-existent.

But what if life itself were the frame? Where would we then be, if dead horses hanging from rafters, gentlemen politely crapping on theater stages, or soiled dolls on baby blankets, had no other bulwark than the horrendous yawning hole of everydayness? No artist using military paraphernalia, or thrift shop materials actually wishes to install in the museum of police arms (Rome) or a county fair. The frame is the actual location and defining characteristic of much art, as necessary to its completion as the speckles going out beyond the borders of a Signac, the fanciful carving encasing a Gauguin, the holes pointing to another dimension in a Fontana. By going into outer space, there was ironically an insinuation that there is no further work to be done, that there is no progress, and no final mark to be made, in the spiraling life logic of a Prini or Kosuth or Robert Barry, or Mario Merz, or many other artists.

In Italy, in a place where there ARE very few institutions to rupture, and where art has for

so long been a part of the everyday, the strength of these gestures seems all the more determined and specific, if they are made without a frame to rupture.

Often, it is said there are very few young artists in Italy, let alone Sicily. That it is impossible for artists here to measure up to Antonello da Messina, to Michelangelo and Raphael. That they are only comfortable in groups, tend not to travel, and do not obey the rules of the Miami-Basel-New York-London-Hong Kong art world. That is a fallacy.

In this Italian and in specific, Sicilian terrain, there are wonders being wrought precisely because of the relentless confrontation with the past. In a country where traces of civilization go back thousands of years, it is simply a higher standard that necessarily forces one to discriminate against banality and thus encourage a kind of modesty that would do well to be practiced elsewhere.

In a country where the drawings of Leonardo still set a standard today, it is impossible to love only the word, or the reproduction, even in a post-Duchampian century. And thus Italian artists, perhaps the foremost lovers of an art that is conceptual, find in the making of form a vibration and electricity, which is visual and synaesthetic, creating sparks and currents, as good art always has.

Futurism captured this well in its polyhedric investigations.

The conductor for making art continues to be the hand, despite great efforts to obscure this fact. The great artist must master materiality and is condemned to exercise this bravura eternally, no matter how far he or she may run to escape a relation to craft.

“There are many excellent craftsmen, but

few practical dreamers,” said Man Ray.

Today, there is less prejudice towards the stupidity of the paintbrush. The enemy (or great father) Pablo Picasso, has finally been answered, whether it is in the works of Warhol, Lichtenstein, or Polke and Richter. Other artists have stepped up to bat, to become conductors, in the way that Picasso gave rise to generation after generation of response.

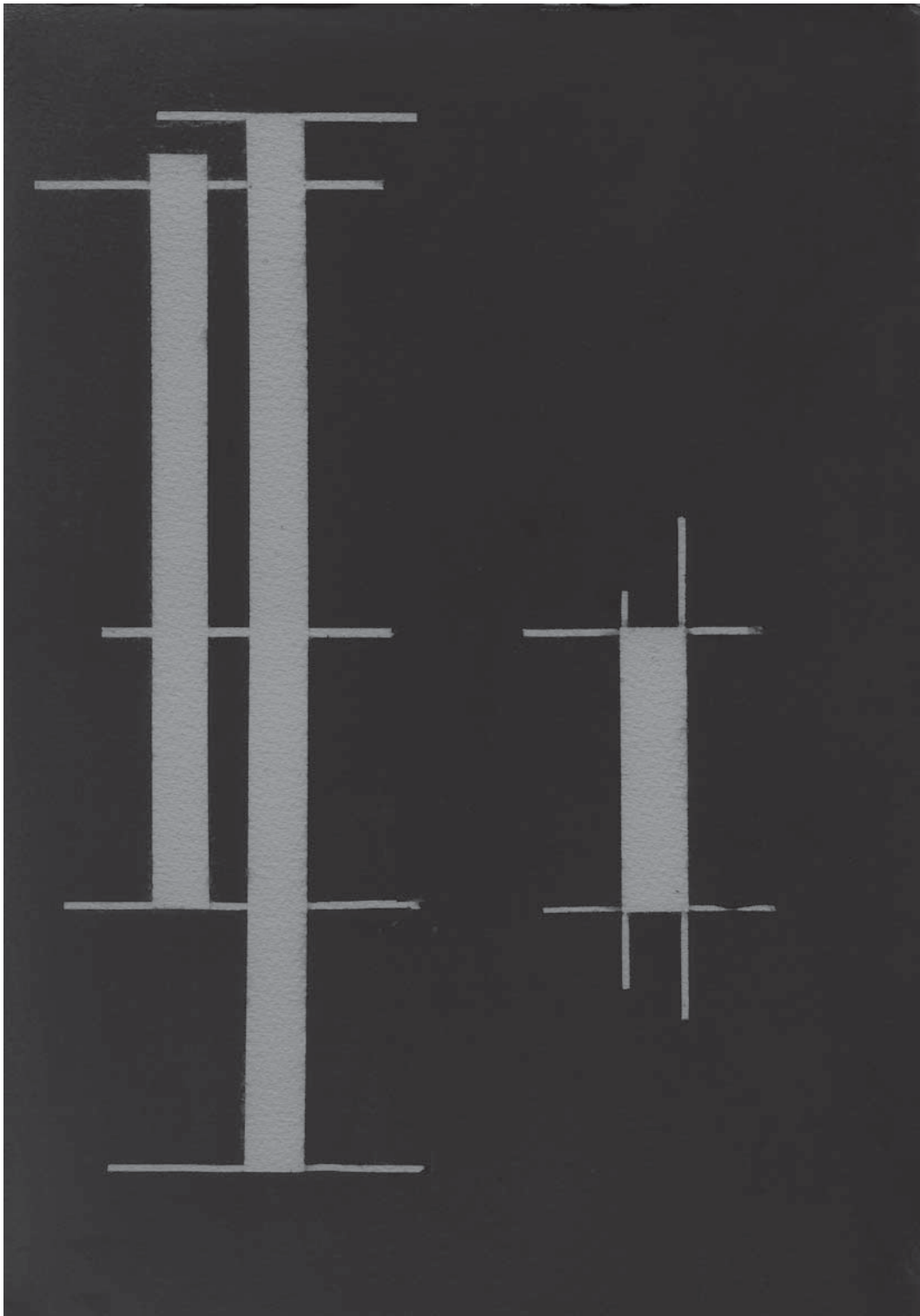
It is no longer forbidden to use the hand, reduced to a machine in much Conceptual and post-Conceptual art.

Sicilian artists that I met over the course of a month with the kind assistance of Maria Giovanna Virga, agreed to articulate their ideas on place, on art and its utter most essential building block – drawing – for the purposes of this special essay.

Their works are extremely varied, and many of the artists do not even know one another. And yet, I am convinced that by looking at their drawings, we are affirming what art is, and that a making visual artist can indeed be distinguished from a cultural operator, or a theorist of postcolonial practice who uses artistic forms to paper together a body of work.

I am tired of the use of outsider artists and the drawings of the insane, begun so many years ago in the landmark exhibition of Harald Szeemann, or the collections of Art Brut. I love folk art, but distinguish it from the kind of high science I detect in the work of that person that has the ability to picture.

This editorial section is a call to arms and proof that Italian and specifically Sicilian artists can fight, and above all, have the magisterial ability right in their hands, to move the soul and mind with beauty, surely the highest purpose of culture.

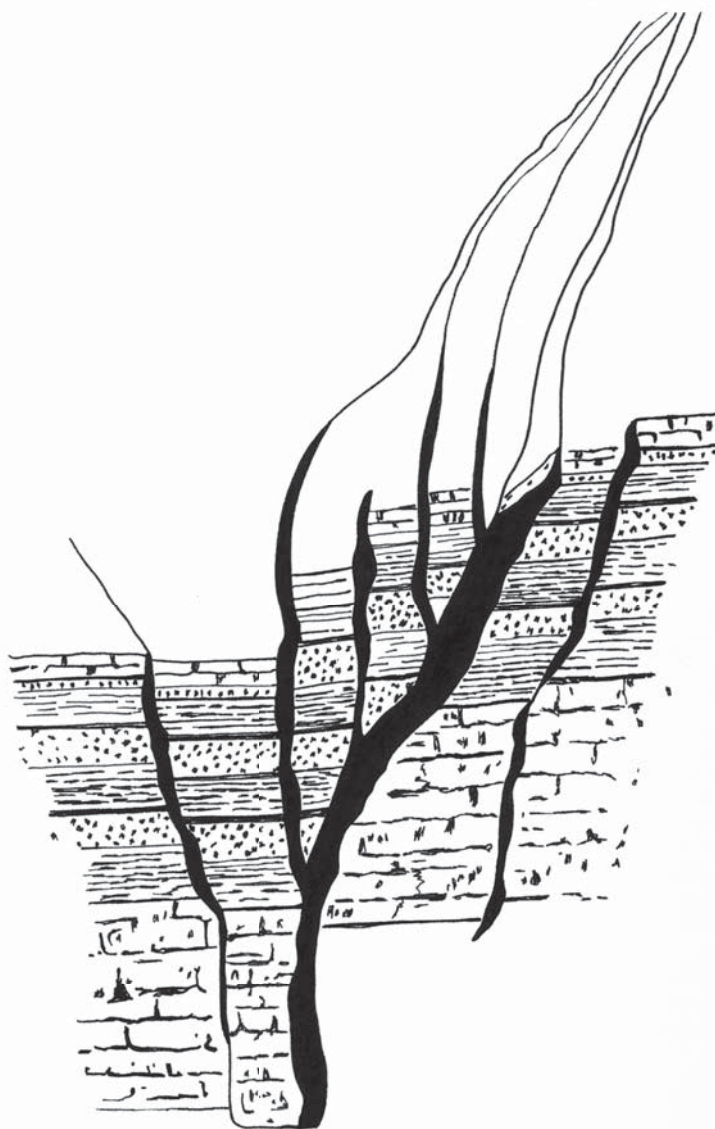


JOSÉ ANGELINO

left
Untitled
2015
Pastel on paper
29.7 x 21 cm

right
Untitled
2015
Ink on paper
29.7 x 21 cm

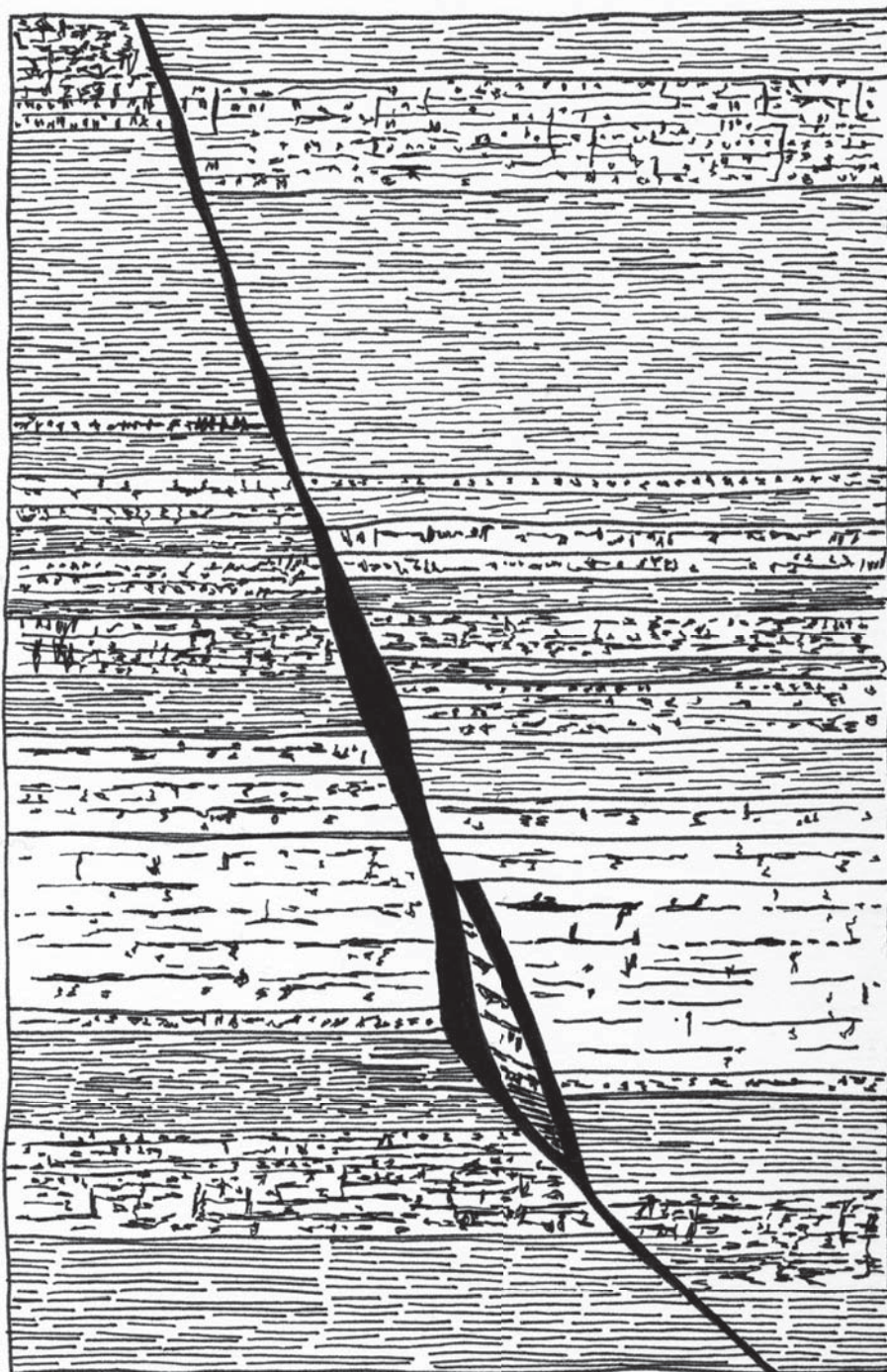


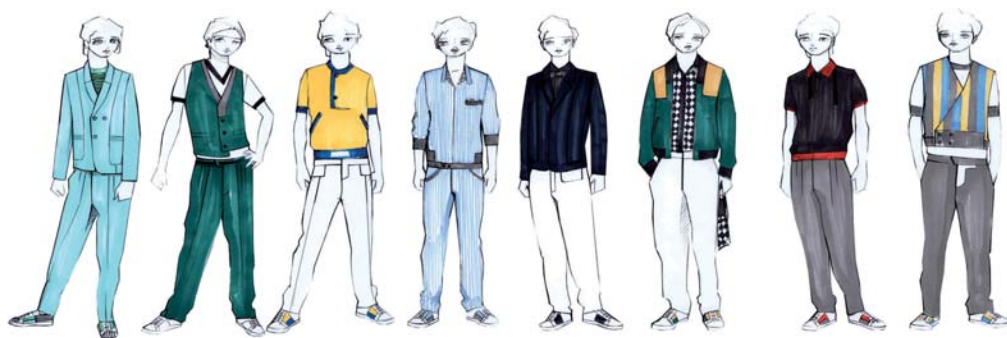


SALVATORE ARANCIO

left
Split Vault Vein
2011
Ink on paper
29.7 x 21 cm
Courtesy Federica Schiavo,
Rome.

right
Lead Vein
2011
Ink on paper
29.7 x 21 cm
Courtesy Federica Schiavo,
Rome.





MARIO CARUANA

It's made of plastic

2007

Pencil on paper

29.7 x 21 cm each





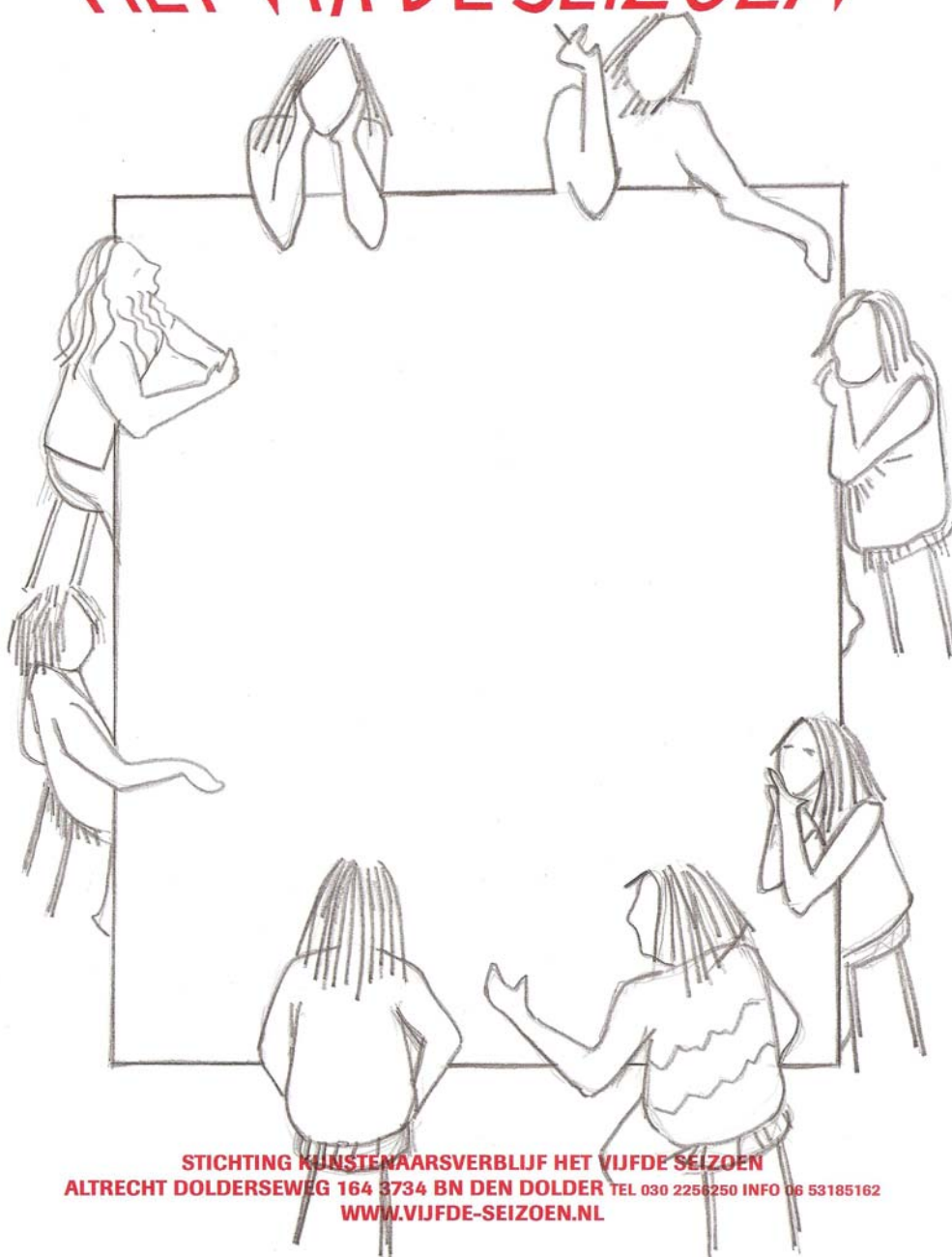


CARLO E FABIO INGRASSIA

I limiti del perdono (The limits of forgiveness) 2014

Pastel on Schoeller paper, plaster and pigment (Terra di Francia)
40.4 x 27.4 cm each

HET VIJFDE SEIZOEN



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DOMENICO MANGANO

left
Nieuwe Dennendal
2015
Pencil on paper
29.7 x 21 cm

right
Dilution Boat
2015
Pencil on paper
29.7 x 21 cm



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IGNAZIO MORTELLARO

left
La pietra è ferma (The stone is firm)
2015
Brass powder on paper
48 x 33 cm

right
Circle
2015
Pencil on paper
48 x 33cm



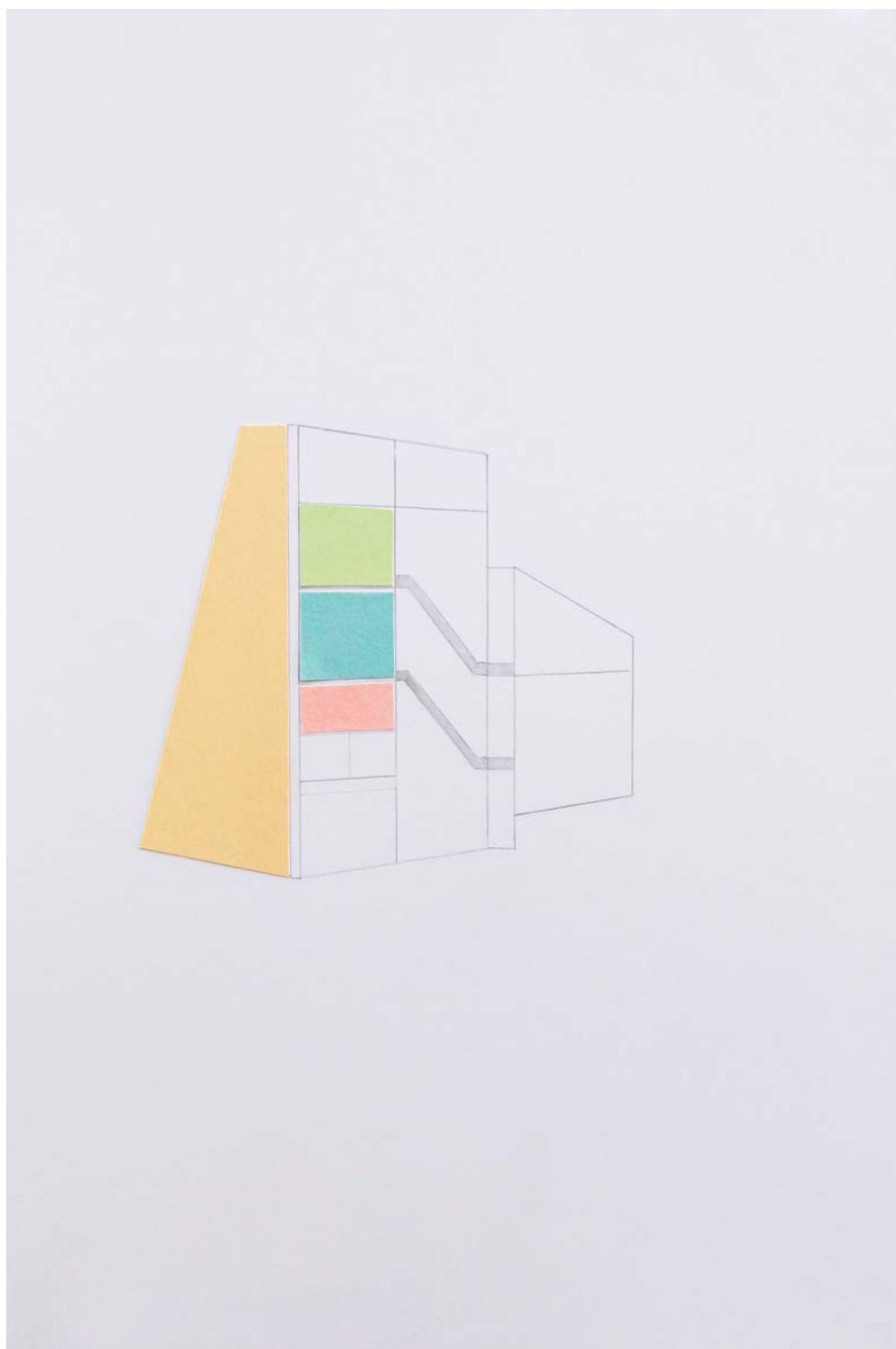
CARMELO NICOTRA

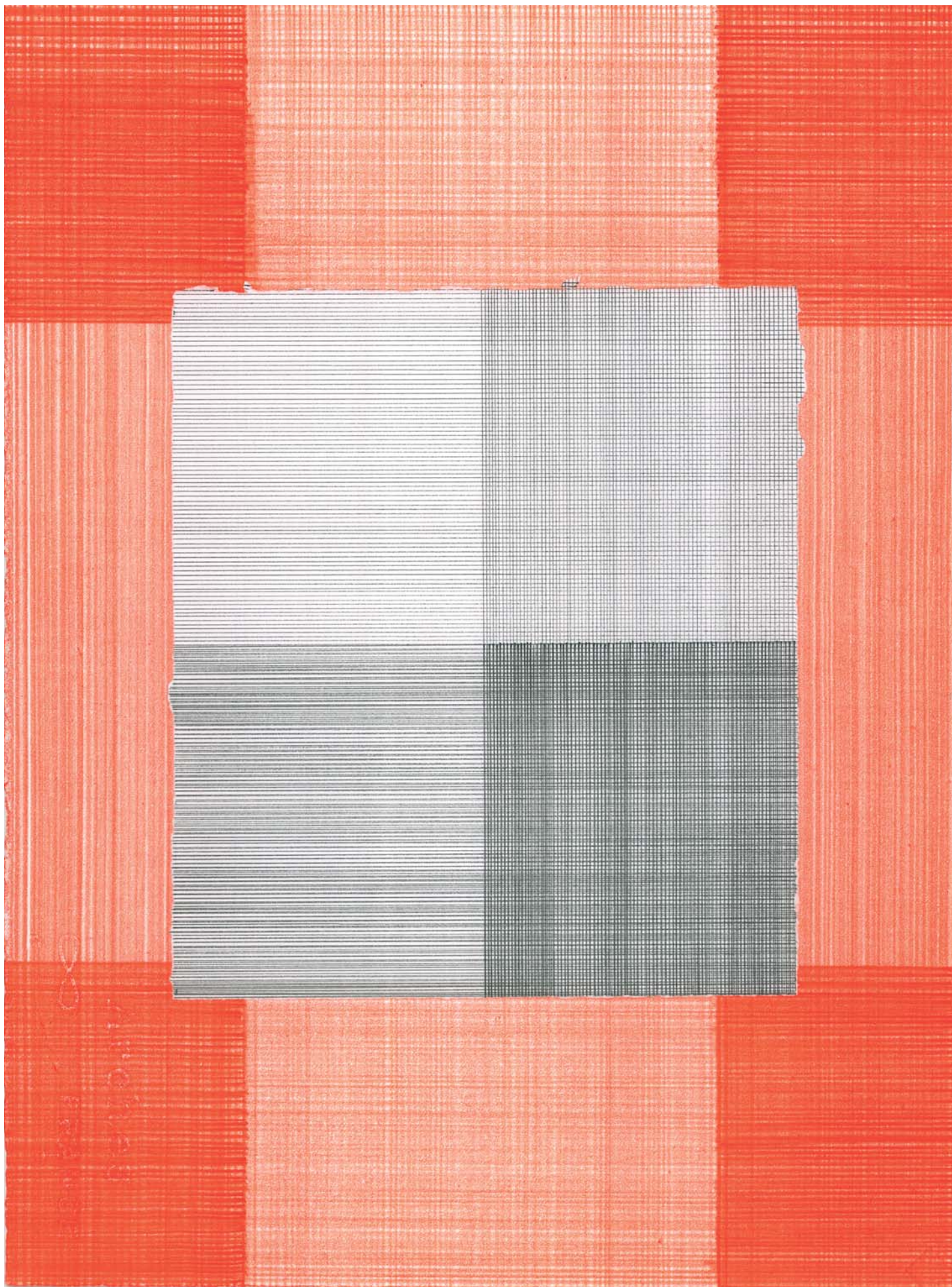
Trace

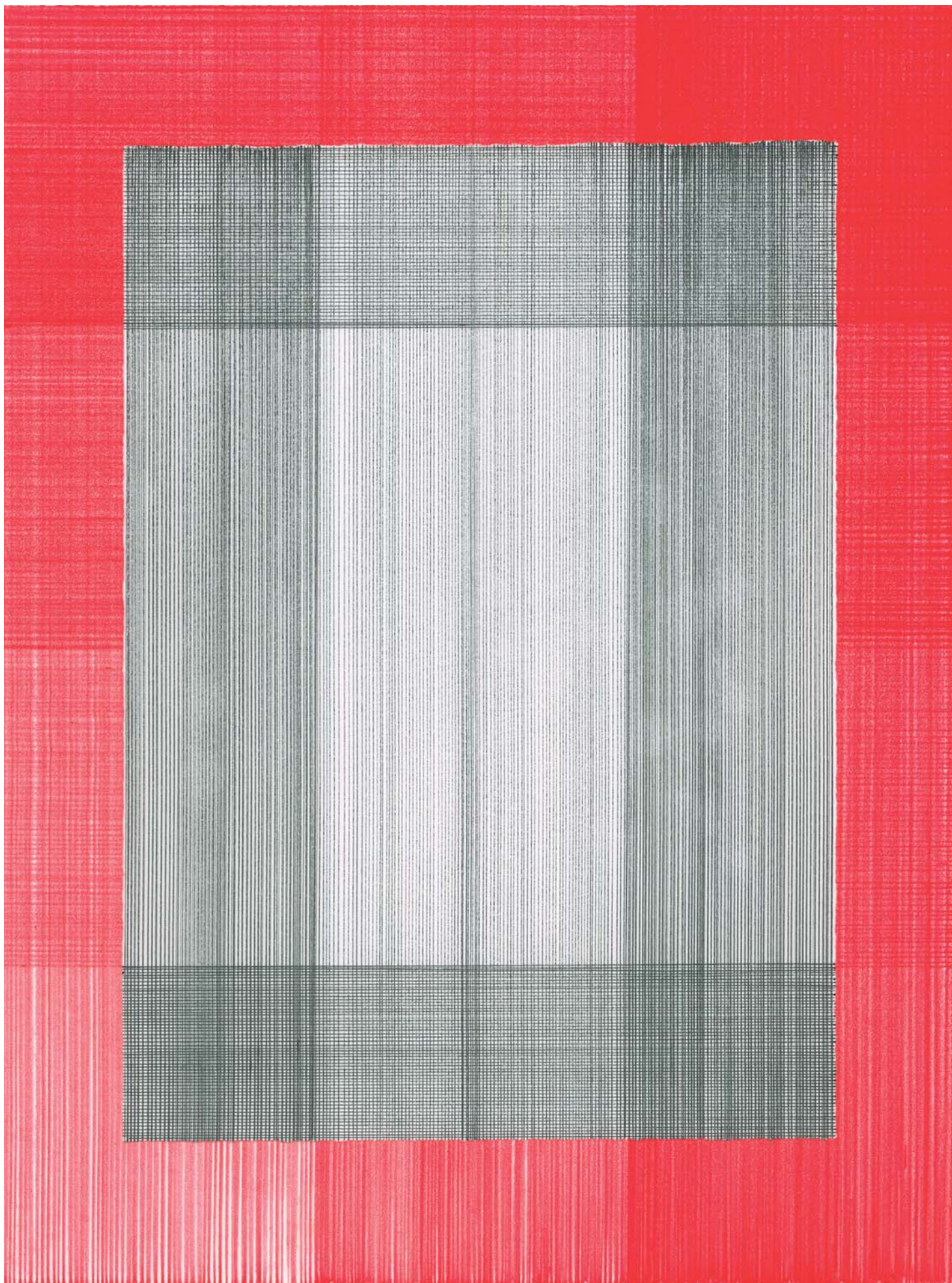
2015

Pencil and collage on paper

30 x 21 cm







PAOLO PARISI
left
Unité d'Habitation (orange) 2015
Colored pencils and ink on Arches paper
28.5 x 38.3 cm

right side
Unité d'Habitation (red) 2015
Colored pencils and ink on Arches paper
28.5 x 38.3 cm

ALESSANDRO PIANGIAMORE

Untitled (ordinary facts #3)

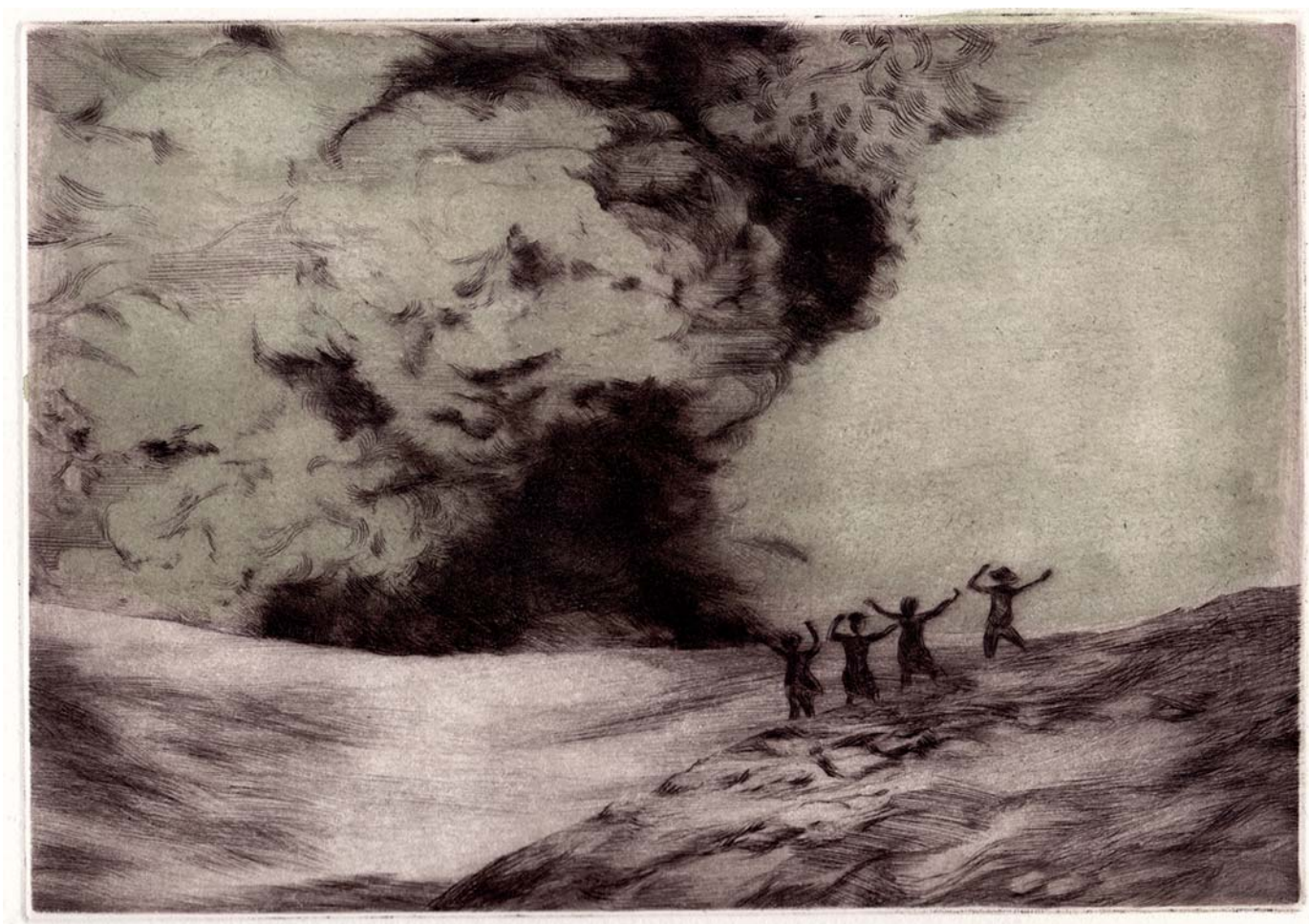
2011

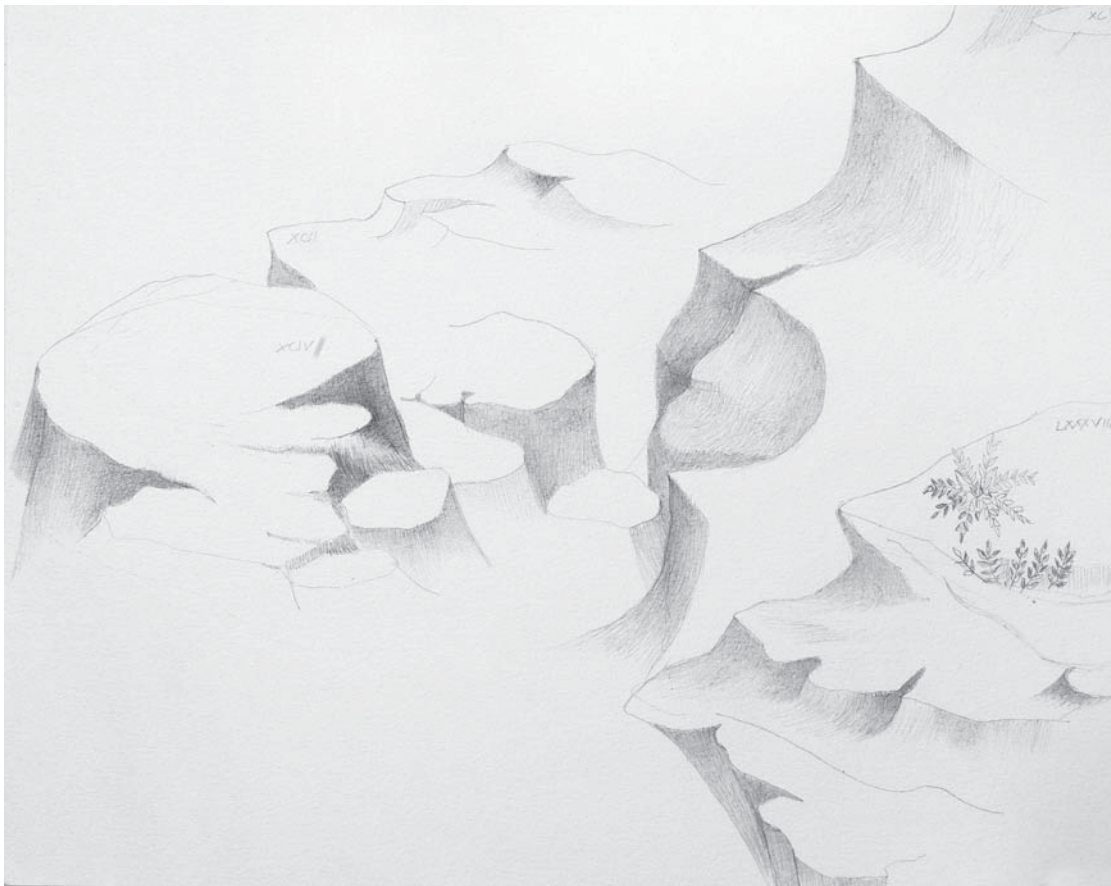
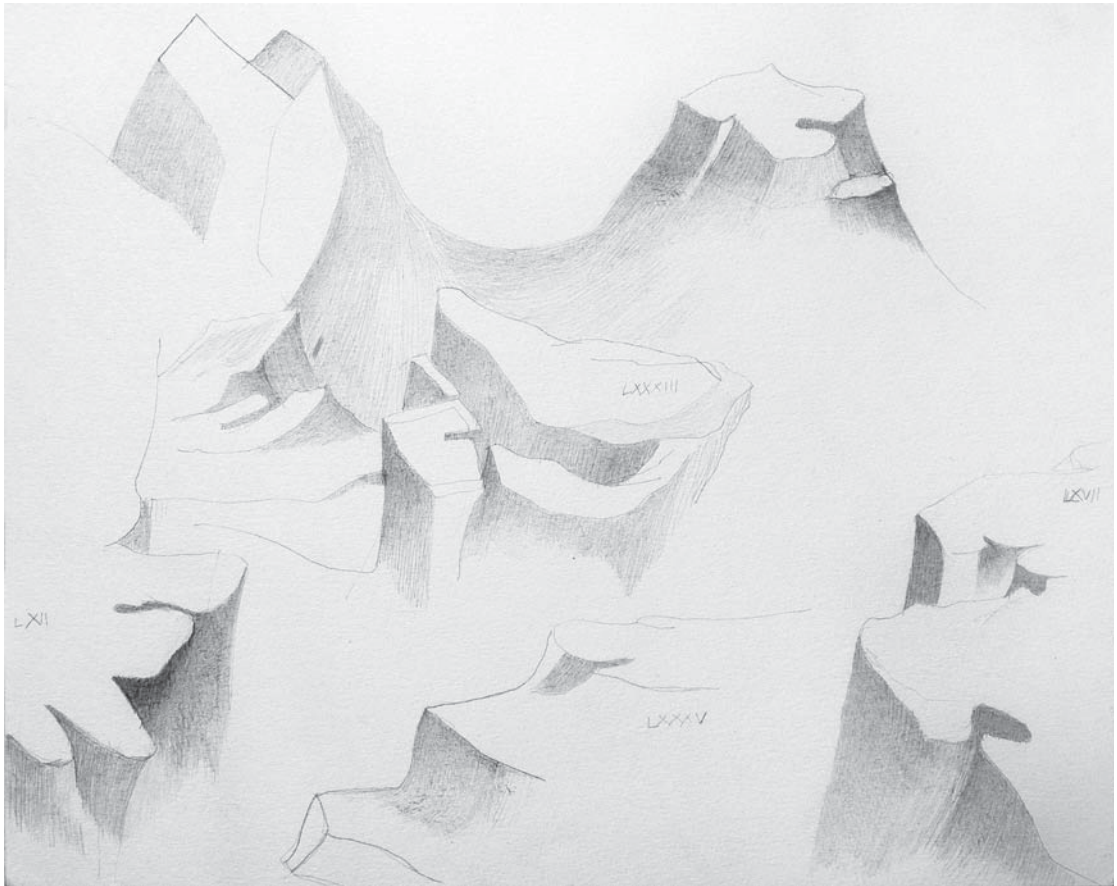
Etching and watercolor on paper

32 x 43 cm

Edition of 2 + 1 AP

Courtesy the artist and MAGAZZINO,
Rome

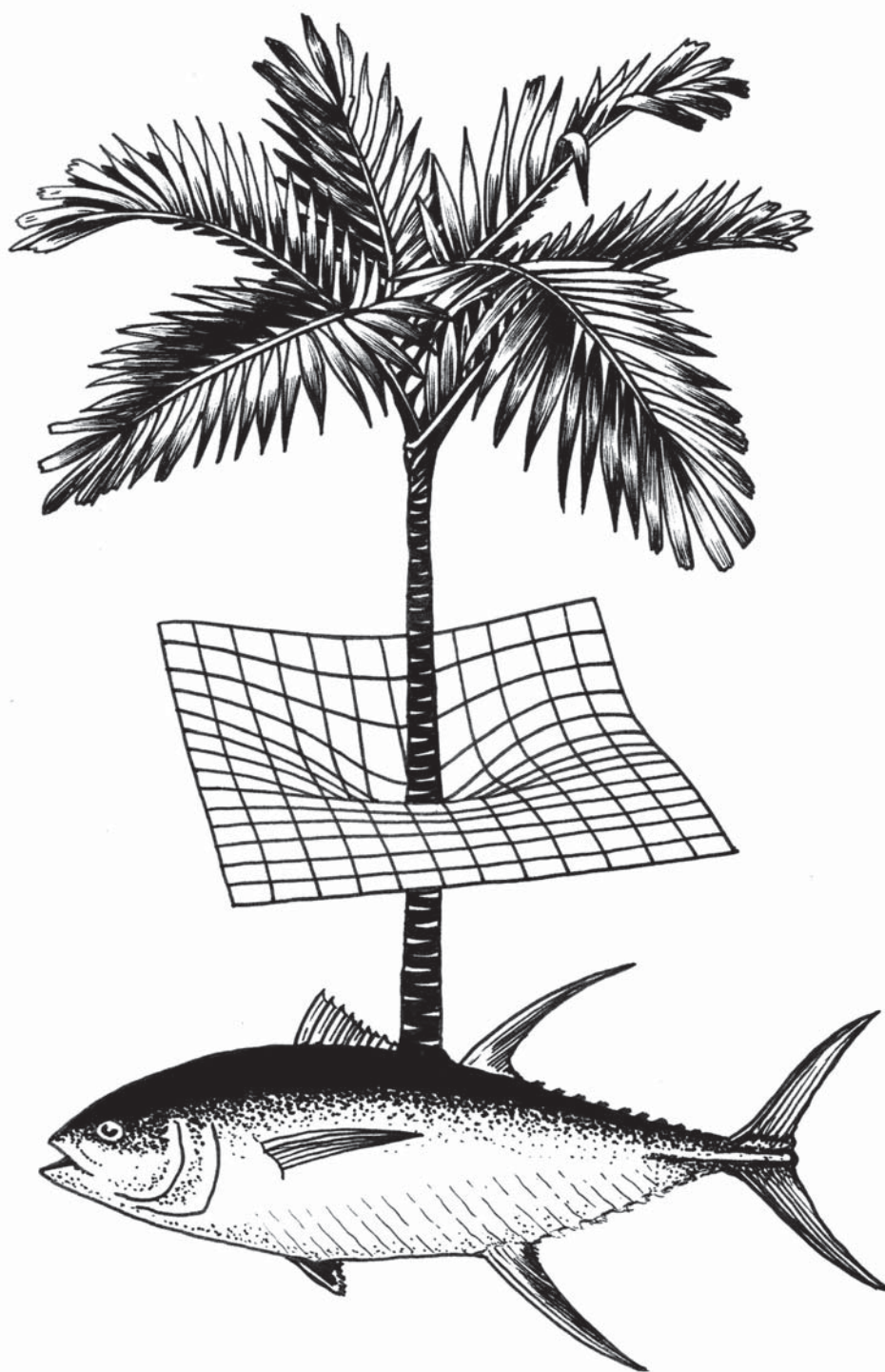






FRANCESCO SIMETI
left
I sassi dei Salimbeni (Salimbeni stones) 2014
Pencil on paper 23 x 28 cm each
Courtesy the artist

right
Giungla Improbabile III (Uncertain jungle III) 2015
Pencil on paper, woodcut 32 x 25.5 cm
Courtesy the artist



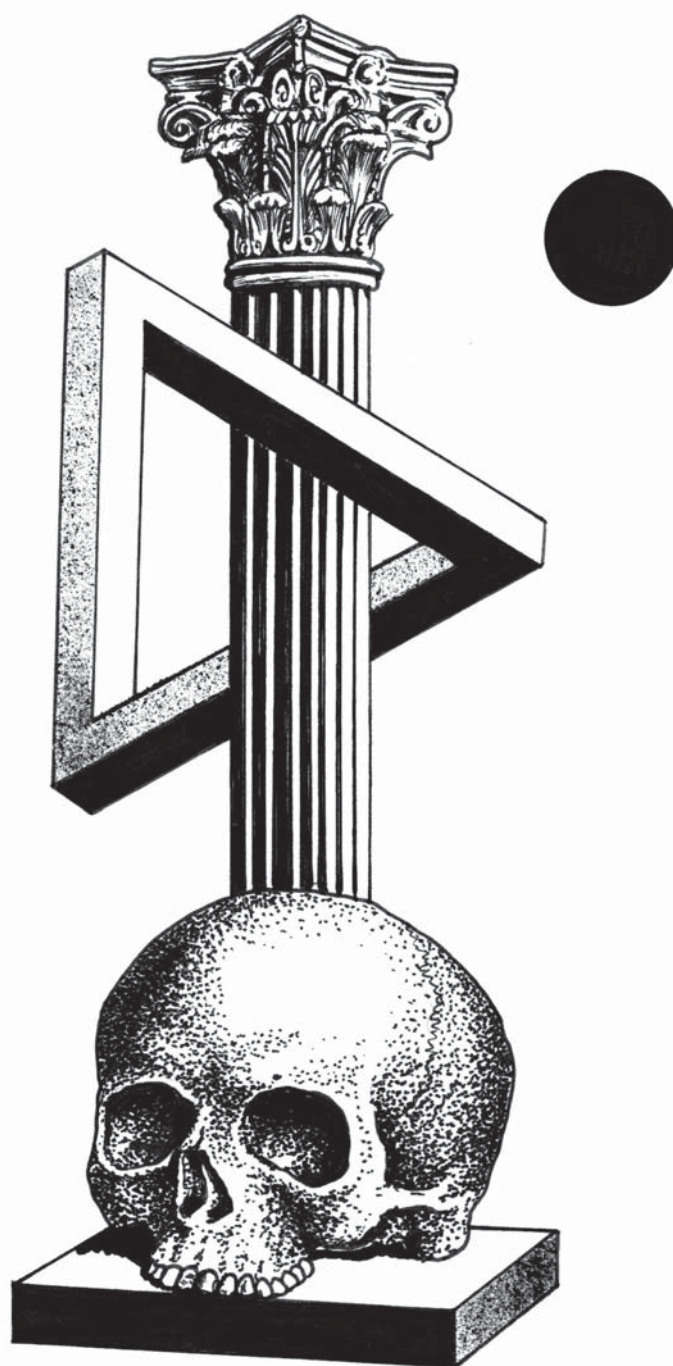
FRANCESCO TAGLIAVIA

Space/Time

2015

Marker and black ink on paper

29.7 x 21 cm each





STEFANIA ZOCCO

Archeologies

2015

Ink on tracing paper

350 x 62 cm



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José Angelino

(Ragusa, 1977) lives and works in Rome.

After a degree in Physics at Sapienza University in Rome, his artistic career begins with a collaboration with national and international artists.

The scientific training is a distinctive element that influences the design and implementation of Angelino's artistic works. His artistic research is focused on the functioning of natural phenomena, such as creating coloured and light trails, realised from the use of gases and electricity. The manipulation of these elements is obtained inside boxes or vacuum containers, in which the visible phenomena are the result of the interaction between the electricity and gas used. The use of specific forms for the containment of the elements, and the possible insertion of small obstacles inside it, allow the artist to control and direct the flow of light in order to create new perceptual configurations. Each colour is created through a balanced use of gaseous elements that, depending on the composition, recreate the effect of small aurore.

Principal exhibitions: *European Glass Experience*, Museu do Vidro da Marinha Grande, Leiria, PT (2014); *Accesa*, Palazzo Parissi, Monteprandone, Ascoli Piceno, IT (2014); *Unisono*, Temple University, Rome, IT (2013); *Il peso della mia luce*, Operativa Arte Contemporanea, Rome, IT (2013); *Ho qualcosa da dire e da fare*, FACTORY, Macro Testaccio, Rome, IT (2013).

Salvatore Arancio

(Catania, 1974) lives and works in London.

One of the distinctive aspects of Arancio's works is the ability to create a temporal suspension, in which past and present time are combined. This manipulation of perceived time is possible thanks to a careful study on the potential of images and the efficacy of different means of representation, such as collages, sculptures, animations and video. The reworking of the graphic illustrations of the early twentieth century, for example, challenge the chronological sense of human knowledge, activating a process of alternative associations and interpretations. Special attention is paid to the natural landscape and its vegetation: caves, and volcanoes erupting. Plants, with their literal and symbolic meanings are the starting point for creating new and suggestive realities, able to appear familiar to the viewer, but at the same time unexpected. The sculptures, in particular, recall primordial natural forms, in which the erotic allusion deviates from any attempt at categorisation and research into a unique meaning.

Principal exhibitions: *The Hidden*, Ensapc Ygrec, Paris, FR (2014); *Cathedral*, AV Festival, Northern Gallery For Contemporary Art, Sunderland, UK (2014); *Dreams That Money Can't Buy*, The Independent project, MAXXI, Roma, IT (2014); *The Little Man of the Forest With the Big Hat*, Federica Schiavo Gallery, Rome, IT (2013); *Alternating Layers of Contrasting Resistance*, Rowing Gallery, London, UK (2013).

Mario Caruana

(Palermo, 1981) lives and works in Poggioreale.

After his degree in Fashion Design at Institute Polimoda in Florence, in 2010 he founded his eponymous label, specialising in knitwear fashion. Designer and stylist, Mario Caruana draws inspiration from the historical avant-garde of Suprematism and Constructivism: combining their lines, shapes and colours with the tradition of Italian knitwear. He has created a recognisable

and highly contemporary style. The weft and type of tissue are chosen to enhance the colours and shapes of the models, creating a chromatic balance between basic and secondary colours. Each piece is the result of a careful study of proportions whose objective is to redefine and enhance the body of the wearer, exalting its presence inside the environment.

In 2014, Caruana collaborated with artist Miltos Manetas for the project *Art NewPressionism* and participated in *Roman Inspiration*, organized by Artisanal Intelligence AltaRoma, in which his collection 2015/2016 has been displayed alongside to a work of artist Marco Tirelli. The collection of Mario Caruana was presented in several fairs: *Pitti Uomo*, Florence, IT (2012); *Who's Next*, Paris, FR (2011); *Touch*, Milan, IT (2010).

Carlo and Fabio Ingrassia

(Catania, 1985) live and work in Catania.

The artistic production of the Ingrassia twins is the result of a technical and planned duality, it is accentuated by the fact that one of them is right-handed and the other left-handed; in this way each project is carried out simultaneously by four hands. This aspect gives life to a detailed technical process, in which each artist explores, during the construction of the opera, the colour composition of the pigments and the various materials used. Also the paper takes a central role in the work, because, according to its absorbent properties, the pigments are stratified creating a unique sign, in which the hand of the two authors become indistinguishable, creating a perfect harmony between sharp and softened lines. Their works are poised between painting and sculpture thanks to the inclusion of three-dimensional elements and the creation of special perspectives, able to recreate the illusion of depth and invasion of the exhibition space.

Principal Exhibitions: *Viaggio in Sicilia#6 - Quando il paesaggio è in ascolto*, Museo Riso, Cappella dell'Incoronazione, Palermo, IT (2015); *Pianeta X*, Museo Riso, Palermo, IT (2014); *Sezioni e Polvere*, Ritmo, Independent Cultural Space, Catania, IT (2013); *54° Biennale di Venezia Esposizione Internazionale d'Arte*, Padiglione Italia/Accademia, Venice (2011); *PRE-VISIONI*, Fondazione Puglisi Cosentino, Catania, IT (2009).

Domenico Mangano

(Palermo, 1976) lives and works in Amsterdam.

From the beginning, the artistic research of Mangano has focused on the direct knowledge of small local realities: a descent inside the environment with the purpose to offer an extended reality in relation to the community. Participation in various artistic residences, in Italy and abroad, over the years has allowed him to expand his artistic and narrative expertise and to trace the history of small communities, with their habits and characters. Nothing is contrived, Mangano doesn't search the "staging", the story is unfolded through captured fragments. Recurring is photography and video, used without a documentary slant, for their expressive and imaginative qualities. His painting training is also manifested in the use of digital media: blurring, low-resolution (obtained thanks to low-tech equipment) and the use of long and static framings (able to recall "tableaux vivant") become useful tools to evoke a pictorial dimension.

Principal exhibitions: *Avantieri*, Galleria Francesco Pantaleone Arte Contemporanea, Palermo, IT (2014); *The Margulies Collection*, The Margulies Collection at the Warehouse, Miami, US (2013); *A love meal*, Collection Sandretto Re Rebaudengo at Whitechapel Gallery, London, UK (2013); *War Game*, LWZ Projekte, Vienna, AT (2012); *Italian Video Today: Double Identity*, Macy Art Gallery, Teachers College, Columbia University, New York, US (2011).

Ignazio Mortellaro

(Palermo, 1978) lives and work in Palermo.

The study of reality, through its phenomena and paces, is the cornerstone of Mortellaro's artistic research. Thanks to his training as architect and engineer, his works combine the interest in many disciplines such as science, philosophy, music and literature. The drawing plays a central role in the planning opera, as a privileged instrument of synthesis

and reasoning. The production of the artist is heterogeneous, as he uses different media (sculpture, drawing, photography, video and installation) to analyse the complex relationship between man and nature. A minimal and complex reworking that redefines also the technical tools of measurement invented by man, such as geographical and astronomical maps, pendulums, geometric figures and compasses. His interest in music led him to found in 2008 the collective Oblivious Artefacts active between Palermo, Rome and Berlin, which allowed him to curate the graphic concept of several record labels.

Principal exhibitions: *'Apar*, Galleria Francesco Pantaleone Arte Contemporanea, Palermo, IT (2014); *Smart Riso*, Museo Riso, Palermo, IT (2014); *Finis Terrae*, O', Milan, IT, (2014); *Thinking Underground*, Senza Filtro - Sorting For Different Arts Center, Bologna, IT (2014); *Essere io non ha misura*, FACTORY, Ex Mattatoio Testaccio, Rome, IT (2013); *Terrae Motus*, Assab One, Milan, IT (2012); *Ossidiana*, CO2 contemporary art, Rome, IT (2011).

Carmelo Nicotra

(Agrigento, 1983) lives and works between Favara and Palermo.

The town of Favara, in addition to be the place in which the artist grew up, is the primary environment of research for the realisation of his works, thanks to the direct contact with the community and a careful study of the territory, in particular the urban, architectural and anthropological changes. The artist pays attention to history, customs and costumes of the local tradition through contemporary artistic language. Each work is conceived by seeking the right balance between art materials and existing objects, in order to associate to the aesthetic preciousness the communicative immediacy. The different means employed (collage, sculpture, photography, installation, drawing, digital graphics, audio and video) allow him to investigate the issues addressed and represent some of the features that characterise the Sicilian territory.

Principal exhibitions: *Pianeta X*, Museo Riso, Palermo, IT (2014); *Give Way To Give A Way*, Schau Fenster, Berlin, DE (2014); *La materia di un sogno*, Fondazione Brodbeck, Catania, IT (2014); *A Better*

World, Evento collaterale - Biennale di Venezia 13° Esposizione Internazionale di Architettura, Serra dei Giardini, Venice, IT (2012); *37° 19' 07" N 13° 39' 47" E*, Galleria Zelle Arte Contemporanea, Palermo, IT (2012).

Paolo Parisi

(Catania, 1965) lives and works in Florence.

The reflection on the concept of experience, linked to the individual and collective perception, is the foundation on which Parisi develops his artistic practice. Sight and hearing are the senses most stimulated in his installations. The expository context is central to the creation of his work, especially when he realises colourful environments, thanks to the inclusion of plates of coloured plexiglass in the windows of the rooms. The use of these plates allows the artist to get a change of perception of daylight, which redefines the architecture through different colours, which highlight the limits and volumes. The sound perception is, instead, investigated through the creation of small rooms, presented both inside enclosed space and outdoors spaces. These environments become "listening chambers", in which the voices of the spectators are mixed with pre-recorded sounds, such as the movements of matter under the crust of the volcanoes. The pictorial research has remained a constant in his artistic production, and allows him to reflect on the relationship that it can establish with what surrounds it.

Principal exhibitions: *Residenze*, Museo Riso, Palermo, IT (2014); *Trip and Travelling | Introduction*, Klaipėda Culture Communication Center, Klaipėda, LT (2013); *Primavera 2*, CNEAI, Île des Impressionnistes, Chatou, Paris, FR, (2013); *Vis à Vis (Datura) + Observatorium (Blu.Tally)*, Museo Riso, Palermo, IT (2011); *Commonplace (Unitè d'habitation)*, Fondazione Brodbeck, Catania, IT (2011).

Alessandro Piangiamore

(Enna, 1976) lives and works in Rome.

The distance between reality and appearance is one of the interests of the artistic research of Piangiamore. To investigate these limits, the artist resorts to the attempt to represent intangible elements, not simply to represent formally. In one of his most recent works, for example, the human scent is kept in liquid form inside solid crystal, which with its ineffable and polished crystal form confer physicality to the perfume. In all his works the reality is experienced through a strong imagination, the result of a poetics that is linked to both the materials used and the slow and meticulous process of construction. Among these materials, most come from the seabed, selected both for their colours and for the possibility of creating strong allusions to other terrestrial elements. Sculpture, installation and engraving are the privileged means by artist: engravings frequently accompany the sculptures, extending their meaning.

Principal exhibitions: *Milk revolution* by Cura, American Academy in Rome, IT (2015); *Primavera Piangiamore*, Palais de Tokyo, Modules - Fondation Pierre Bergé - Yves Saint Laurent, Paris, FR (2014); *Meteorite in giardino*, Fondazione Merz, Turin, IT (2014); *Dormitorio Pubblico*, Campoli Presti Gallery, London, UK (2012); *Tutto il vento che c'è*, GAMeC, Bergamo, IT (2011).

Francesco Simeti

(Palermo, 1968) lives and works in New York.

The work of Simeti starts from a careful research of existing images from different sources: botanical books, herbaria and topical images concerning society and the environment. The organisation of this visual repertoire takes place in the creation of giant wallpaper, in which each element is assembled according to precise chromatic and compositional combinations.

The final result is a series of misleading configurations, which at first strongly start with the whole image, perceiving the colour composition, and then discovering the real subjects of the composition when it is observed closely. A gesture that, far from being decorative, has instead in itself an implicit criticism of the numbing, or in some cases disturbing, effect of images. With this aesthetic taste is joined the ability to increase the environmental reality, until it becomes spectacular through the use of panels that fragment the exhibition space, as in ancient theatrical sets.

Principal exhibitions: *Bulletin Board: Indexing*, Center for Curatorial Studies and Hessel Museum of Art, Bard College, Annandaleon-Hudson, New York, US (2014); *Billowing*, PRIMOPIANO / Diego Cassina, Lugano, SZ (2014); *Portrait of an Artist as a Young (Wo) man*, Castello di Rivoli, Turin, IT (2014); *The Art of Living* by Living-Corriere della Sera Interiors Magazine, Triennale di Milano, Milan, IT (2014); *An Artful Confusion*, Galleria d'Arte Moderna, Palermo, IT (2012).

Francesco Tagliavia

(Palermo, 1985) lives and works in Palermo.

Trained in painting at the Academy of Fine Arts in Palermo, in recent years he has focused his artistic production on drawing, assimilating and reinterpreting images extrapolated from the network and from contemporary culture. Each drawing, made mainly with markers and black ink, is imposed on the white sheet with centrality and sharp irony, developing free associations able to overturn the original source of inspiration and broaden the interpretations. Celebrities, everyday objects and media events become symbols of a critical thinking and of subversion of the popular culture. The spread of the drawings, as well as exhibitions and independent publications, occurs primarily via Internet through modern distribution platforms of content and images, such as Facebook and Tumblr: these are used the same way as artists' notebooks, in which creativity and recirculated images flow. Alongside of this production he makes faux leather modern icons, objects hovering between the portrait and the fetish.

Principal exhibitions: *Nobody*, We Cross the Line Studio, Milan, IT (2014); *Pop-up Gallery*,

South Street Seaport, New York, US (2014); *Doppelgänger*, Chiesa di Sant'Antonio Abate, Complesso Monumentale dello Steri, Palermo, IT (2014); *Lontani come rami galleggianti*, Zelle Arte Contemporanea, Ex Collegio dei Gesuiti, Alcamo, IT (2012); *Crossing of ideas*, CLANG, Scicli, IT (2012).

Stefania Zocco

(Ragusa, 1980) lives and works between London and Palermo.

Zocco has used performance, installation, drawing and video. Her recent works have focused on the use of painting as a tool for the investigation of visual perception in relation to digital technologies. Through the traditional medium of painting the artist reinterprets the visual codes of digital languages, putting together two seemingly distant fields. Each work is made up of multiple layers of colour, often soft as if they were cloud-coloured, in which the artist adds small triangular shapes: the final image is perceived as a whole. These triangular shapes are not only reminiscent of the pixels of digital images, but at the same time their arrangement creates particular movements within the field of view, so as to attract and guide the viewer's gaze. The exhibition space participates in the composition of the works on canvas thanks to large frames in plain colour.

Principal exhibitions: *Deep East Winter Exhibition*, Mayor's Parlour Gallery Ltd, London, UK (2015); *Pianeta X*, Museo Riso, Palermo, IT (2014); *Save the beauty*, Magazzino Formide, Siracusa, IT (2013); *Tasty Modern*, Schwartz Gallery, London, UK (2013); *QSS*, Vegas Gallery, London, UK (2012).