



SALON INTERNATIONAL D' ART CONTEMPORAIN

PARIS

CARROUSEL DU LOUVRE

21 - 23 OTTOBRE

IL MELOGRANO ART GALLERY

STAND D55

||  || ELOGRANO
Art Gallery



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Il Melograno Art Gallery

Via Marradi 62/68
57126, Livorno

Tel +39 0586 578592
info@meloarte.net

www.ilmelograno.eu
www.melobox.it
www.gallerialivorno.it

The artists

Bartó

Massimo Bernardi

Roberto Berrugi

Antonio Bettuelli

Maurizio Biagi

Nada Canacci

Claudio Cangialosi

Capitan Morgan

Chiara Carlotto

Marco Colella

Sofika Dhimgjini

Lucia Fiaschi

Jonathan Galluzzi (Frajo)

Gloria Geraci

Serafino Magazzini

Bianca Manis

Francesco Pace

Giulia Pietramellara Vassè

Stefano Sommariva

Lorenzo Zenucchini (Zenu)

BARTO'

Sara Bartolini, in art Bartó, was born in Pescia (Pistoia) in 1985. Just as it was in the Tuscan Renaissance, Bartó learns drawing and painting directly “in the workshop” from his master and mentor of painting. After graduating in advertising graphics, Bartó devotes herself to following her family’s business, but after a short time she returns to painting, completely changing her style: the landscapes and the portraits of the early years are replaced by abstract works, very textured, made of oil, acrylic and wax. Above all, this latter element becomes a real “brand” that has been featuring Bartó’s works in recent years: as in an ecstatic dance, the wax flows are combined with the emotions conveyed by the artist’s body which she shows on her canvasses transmitting them to the viewer.

“In Sara Bartolini’s work, the flow of emotions and the importance of human relationships are the starting point of her artistic poetics. Bartó translates her experience into Matter: after several artistic experiments, many of them self-taught, she comes to create her works with an energetic and vital charge that translates into oil, acrylic and wax compounds. Her chromatic explosions and swirls of light refer not only to experiences from her own life, but also to a more global reflection on the need for interpersonal connections and, therefore, also on the continuous change of human existence and social relations. The materiality of her more abstract works makes it possible to place the artist within a more contemporary line of the artistic and pictorial current of Informal Art. In her abstract paintings, form gives way to the flow of oils and acrylics on her canvases and, as in an ecstatic dance, the wax casts become part of the work, which on many occasions also becomes an expression of her body with the tangible presence of hand and footprints, as in a work of body art. The works of Sara Bartolini, who is Tuscan by origin, are not only influenced by more contemporary

"Il fantasma dentro"



“Tutto scivola via con la velocità di una candela che si scioglie. Accettando lo ieri, accendendo il fuoco per scaldare il domani.”

Bartó

artistic currents: the use of wax in painting is an ancient technique that has its roots in Greek and Roman antiquity and in Tuscan Da Vinci painting, but which she reworks in an entirely personal and contemporary key, always as a reflection of her own inner feelings. The titles of her works allude to the emotional charges that the artist tries to make tangible with her paintings: at a time when the human being is alone in front of his troubles, Sara Bartolini communicates that the sense of ancestral bewilderment before the experiences and trials of life is something universal.

A message that she entrusts to her painting, to the wax of the candles, thus putting together a completely unique artistic grammar that gives the observer the opportunity to reflect on the world around him, the events that involve him, and above all on his deepest self.”

Francesca Della Ventura, journalist, curator and art critic

MASSIMO BERNARDI

The trash art of the artist puts in discussion not only the concept of physical discard - he uses objects that somebody else has thrown, finding a new utility of it - but the concept of discard in ampler sense, as refuse or rejection of the society toward this or that matter, thought, opinion, reconsidering the role itself of the person in our social context.

We have gotten used to the recycling works, floods of banality and trivial. This is not about looking the things by another perspective, to discover a different meaning or use in a daily object. It's about telling the reality from his own critic point of view departing from familiar objects.

The use of famous images, popular icons that go from the "Monna Lisa" to Kinder's toys, is a bump key to enter in immediate tuning with the spectator, to make him feel "at home." A recall that attracts and it involves, and it arouses a smile of epidermal understanding, that invites to deepen and to not take lightly.

The message arrives communicated by something of known but also distorted, as to remember us that the appearance is only a crust, a veil that must be lifted to try to understand. On the thread of the irony and the satire there is a serious playfulness, rich of meaning, not end in itself, and always accompanied by a necessary and never disowned aesthetic harmony.

The compositional balance is accompanied by a wise use of form and color. The unlikely shades, the dirty colors of some works, that sense of crude and unrefined, set the accent on the urgency and the importance of the message and on the responsibility of his engagement. An instinctive way to remember that the joke is amusing, but it conceals a depth moral involvement.

For the one who wants to intend, the works of Max Bernardi are a mechanism that lifts the curtain on the scene of the existence, a precious guide to the use of the reality.

"Senza titolo"



ROBERTO BERRUGI

Roberto Berrugi was born and lives in Cecina. Known throughout the territory for his important activity in the car bodywork sector, it is here that he learns to dialogue with the materials. Iron, aluminum and sheet metal become an integral part of his art.

The idea of being able to give life again to something abandoned develops rapidly on the wings of experience and of the profound knowledge of metal means and materials.

“Matter always responds differently depending on how you touch it and with what intensity. The sound that the hammer produces is always the same, it is the instinct that makes you understand how to move every time ”.

And from the reuse of metallic materials, spectacular and powerful sculptures are born, intense and bearers of contemporary metaphors. Exhaust manifolds and suspensions are transformed into androids and robots, radiators become sails or wings, gears, cloches, mufflers make up psychedelic tools, not to mention springs, bearings, tie rods ...

In Cecina he has a permanent exhibition site, where collectors, art lovers and personalities from the world of culture come to visit him from all over Italy.

Roberto Berrugi installed a work dedicated to the Iron Man - symbol of the city of Cecina - on the roundabout in Piazza XX Settembre in Cecina at the behest of the Municipal Administration.

He made his debut with his first official solo exhibition - In Fieri - in April 2018 at the exhibition halls of the Visual Arts Training Center.

In autumn 2019 he exhibited most of his works in a large exhibition called The Soul of Metal at the historic Palazzo Orlando in Livorno. A subsequent personal exhibition called Fe26 at the Carlo Azeglio

"Sibilla"



Ciampi exhibition hall in Palazzo Pegaso, in Florence, headquarters of the Tuscany Region. Finally, in 2020 he exhibited his works in a solo show called Iterum at the Sala delle Logge of the Municipality of Pisa.

Many of his works have inspired novel covers, have been exhibited in various high-level businesses and are part of private, public and banking collections.

ANTONIO BETTUELLI

"I was born in Genoa, I graduated from the Faculty of Architecture of the University of Genoa.

I worked for a decade in important professional studios that allow me to take part in the design of numerous interventions of strategic importance both at Italian and European level.

After this "apprenticeship", together with my brother, I founded the Bettuelli architecture studio: BBarchYacht, specialized in yacht design and architectural design.

The years of my schooling, with an artistic focus, combined with a great passion for drawing and materials, have catapulted my interests into everything creative.

I love to use simple tools, to transmit on a sheet of paper, all that goes through my head, depicting a landscape, a still life, passing from the design of a building to the concept design of a yacht, to the scribble of something ephemeral.

I love to use all artistic techniques. The important thing is to create..."

"Flowers and lights"



MAURIZIO BIAGI

Maurizio Biagi presents in Paris his monochromes, made with the laying of precious, pure, dry pigments, and now salts, without the use of solvents, on a wooden panel.

The support was a laborious choice.

The right porosity and roughness, necessary to hold and adhere the pigment, which would otherwise slip, is not to be taken for granted.

The pigment in fact consists of powders, mostly derived from minerals or precious metals.

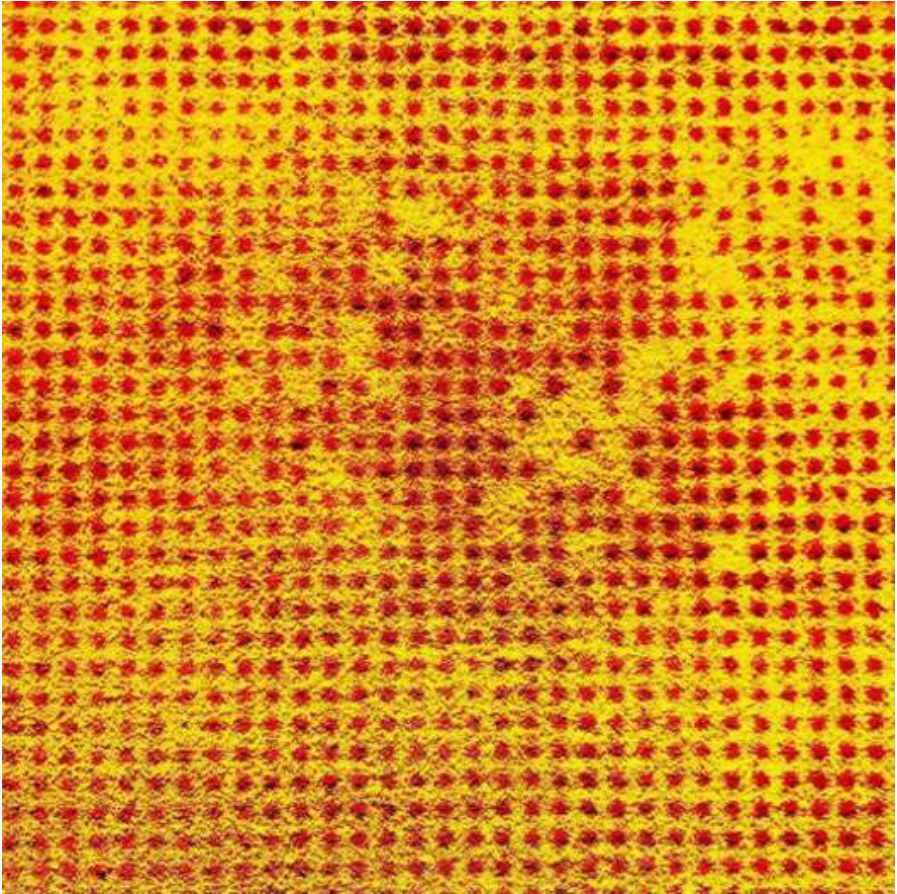
The application of the pigment is then that intervention, far from being taken for granted, which determines the final result by playing on the surface.

Maurizio Biagi lives at Impruneta, in the province of Florence.

He has approached the art world since the seventies.

He has always exhibited in prestigious places and with many of the most prestigious names in the Italian art scene.

"Red on yellow"



NADA CANACCI

Nada Canacci usually doesn't give titles to her works.

This total absence of a guide to the understanding is a precious push to the curiosity and an invitation to the public to look with great attention to find a key to interpretation.

It is also a great liberty of the artist, both in the creative moment, both after, to subtract herself to the obligation to deliver only one key of approach, that in the particular case of these informal works can constitute only a limit.

Compositions are complex, free from schemes, in which the color fluctuates free, it assumes forms, it clears, it darkens, it deforms, it illuminates to go off or to burst into flames, it's picked up in tortuous caverns or it expands in pleasant lagoons.

Aware of the complexity of the mechanisms of perception of the colors, and of the enormous wealth and enigmatic of concepts contained in them, Nada Canacci allows us to be free.

In front of her canvas, still throbbing of the strength of the gesture that has produced it, we are alone and free to choose the way to pick up unconstrained the transmission of thought and energy: we can use a philosophical approach, mathematical, neurological, anthropological, or simply instinctive and primordial to taste the beauty and the magic that emit.

"Senza titolo"



CLAUDIO CANGIALOSI

Born in a small town in Sicily called Partinico, Claudio Cangialosi is an emerging artist that considers himself a 'citizen of the world' .

He lived in Sicily where he started to make his first sketches and drawings and at the age of 15 moved alone to Milan where he graduated in ballet and language school and lived for 5 years.

It wasn't until he lived for 10 years in Dresden where he started to affirm his artistic inclination and went through some heavy problems and a depression which pushed him to create.

But his main artistic development started in Antwerp where he finally felt free to express himself and where he currently lives and he started to paint on bigger canvases and affirm himself as a visual artist.

ClauDio has been alternating in recent years the abstract with an interpretative figurative with a strong Pop Art influence using fluorescent colors especially in the world lockdown of 2020 and his art is currently part of the Raffaello Gallery in Palermo.

On July 19th 2021, Claudio won the first art prize at the famous "Biennale di Genova" for the painting "The scream - If Munch was in quarantine", part of the quarantine collection.

"Nivuru"



CAPITAN MORGAN

Captain Morgan, stage name, works with various types of wood, creating delightful inlaid tables.

The favorite subjects are animals, flowers, fruits, which appear in the play of colors of the different woods.

The materials used are fruit woods, briar, wenge, cherry, walnut, ebony, also polished with wax, worked into very thin leaves to form the images.

Collage is added to the inlay and now also acrylic colors.

In Paris there will be the latest creations, dedicated to the great Pop icons.

"Audrey forever"



CHIARA CARLOTTO

"Born in 1997 in Veneto, I got in contact with drawing during my childhood, becoming immediately my strong passion.

I attended the artistic high school where I learned Art and improved my abilities. In 2016 I had my graduation in Figurative Arts; during the same year I realized my first personal exhibition, a small experience that allowed me to highlight my passion and my talent.

From 2016 to 2019 I kept focusing on my personal growth studying design.

During these years I found an equilibrium between my artistic passion and a more technical design approach. Since 2019 I'm working as a UI/Ux designer in a design studio. "

Her artistic research develops in the figurative field. In particular it is the female figure that attracts her attention.

The "Woman Collection", starting from images and symbols of an ethnic nature, tells the story of a woman, beautiful and free, in her infinite facets: mother, guardian, warrior ...

Later, her painting becomes deeper and more mature.

The colors become a liquid and mysterious substrate from the depths of which enigmatic figures look at us with magnetic eyes.

They are introspective, conceptual works that tend towards an abstract figuration.

The work proposed in Paris is entitled

"Be light"

Serenity and calmness are the strength of this work, in which natural and supernatural merge, as well as the different planes, between which figure and color, light and dark, gaze and symbol play.

"Sii luce"



MARCO COLELLA

Marco Colella was born in Florence in 1986. He learned the basics of drawing and color at the "Leon Battista Alberti" artistic high school in Florence. Subsequently, he graduated in painting at the Academy of Fine Arts, where he gained interest in a graphic painting with a precise and marked mark.

In 2010, he had the good fortune of attending, for a short period, the study of the painter Lucio Diodati, where he was able to assimilate and rework some stylistic elements, to further develop the bases of a personal pictorial style, which combines the synthesis of the graphic sign with the new notions of painting learned from the Master.

In 2014, he felt the need to expand and vary his artistic vision, going in search of new means of expression to be cultivated parallel to painting, able to better enhance the use of vibrant color and vigorous line. This is why he approached the world of pyrography and ceramic decoration, creating a line of artistic ceramics hand-decorated for a well-known Casentino company.

The work that will be present at Art Shopping Paris 2022, entitled "Jobless Generation", belongs to the "My generation" series

"The nefarious choices of a United Europe (which never existed) led to a lack of jobs and prospects, depriving my generation of dignity and future.

This is the theme at the base of my painting, a direct criticism in which I see myself represented and in which perhaps many generations are reflected.

The lack of fulfillment and the precariousness diminishes us as human beings making us worse and without identity, often forced to emigrate or to be unable to fully exploit our potential.

I have chosen the pixel as my medium.

"Jobless generation"



A basic and primordial matrix, but also capable of giving life to a more complex and structured language that is well suited to describe primitive figures, deprived of their humanity and their future. "

SOFIKA DHIMGJINI

"... therefore, as if by magic, it can only be highlighted how in these paintings it is noted that matter and spirit come together, forming extreme beauty on the whole.

In art the word beautiful is only the synonym of expressive, so also for this young artist, still life represents a great palette of proof, making herself capable of painting it in a new and fresh way without tracing particular patterns.

Her strokes are to be noted as quick and fleeting, illuminating and radiating a vast range of light and cold colors, with brief hints of pictorial warmth that offer an authentic poeticity in vision, which I would dare to say and qualify, without fear or hesitation, as impressionistic.

Her still lifes, in fact, are often placed on a level of lively and captivating color between whites and blues that are released on a chromatic fabric that is sometimes warm, other times cold, however always iridescent and powerful, like its impetuosity of young professional woman, always and in any case, even in her painting activity.

"If man were completely devoid of the faculty of dreaming, if he could not from time to time go beyond the present and contemplate with the imagination the finished picture of the work he sketches from his hands, what impulse would induce him to begin and complete tiring work in art, in the sciences, in practical life?... When there is a contact between dream and art everything goes for the best ", wrote Pisarev Dmitrij in a time a little further away.

I believe that this good professional in her quality both as a painter and as a lawyer puts all her effort into reaching this contact and it seems to me that she is also able to transmit it to us very well, especially with her paintings.

"Rose"



Thank you colleague for your commitment and your art, may you be at the beginning of a completely new current, modern, original expressionistic current, as well as avant-garde in this time of strong transformations and changes that are now destined to accompany us marking our lives.

Cristiana Di Ricco

LUCIA FIASCHI

Lucia Fiaschi lives and works in Volterra. She began her career after graduating from the Art Institute of Volterra.

She experimented with various techniques and materials before consolidating her personal style, which she has successfully pursued for ten years, exhibiting in numerous shows and contemporary art fairs in Italy and abroad.

Her painting is a three-dimensional play between form and color, between light and shadow, between full and empty, between real dimension and dreamlike dimension.

The acrylic colors, applied on canvas stretched on wooden supports, form bas-reliefs that bring out the color by shaping and modeling it.

In a magical choreography of bright colors ancestral symbols appear, refined precious motifs, golden filigrees, flowers and exotic fruits, the grace of sinuous female figures.

It is a shamanic journey in a lucid dream, in which consciousness does not vanish, and in which new parallel dimensions meet.

The form, the element, does not represent, but evokes, in a symbolic ritual, the dynamic change of thoughts and emotions, the interdependence of every part of the universe, the correspondence between spirit and matter, between macrocosm and microcosm, the strength and unity of psychic energy and physical energy.

Immersed in a mythical and ancestral dimension, in the initiatory journey we draw on an arcane knowledge and, accompanied by harmonic vibrations, we enter into resonance with a new level of consciousness.

"Ombra gialla al bar"



FRAJO

I was born in Pisa, in a family of painters. From an early age, I was stimulated by the creativity and imagination of my family, who gave me a sparkling, passionate and lasting imprint for all forms of art. Unexpectedly, against all my predictions, at the age of 19 I had a jolt of thought and a very strong inner change that led me to deeply feel the presence of God and to take the decision for a radical change in lifestyle. I embraced the religious vows, becoming a friar in a small religious community of Franciscan inspiration "Disciples of Mary of Nazareth" and I graduated in Theology & Philosophy. During the university years, the philosophical-theological study and the various inter-religious experiences allowed the encounter between my passion for painting and my love for God. From this union a new inspiration was born that gave life to the works produced in recent years.

For me, painting has a role of evangelical witness. In all the works I create, I try to put my deepest feeling, my spirituality. I am convinced that painting is able to give shape to the sensation felt by men of perceiving themselves as entities connected not only to other men, but to the totality of reality. In this sense, the divine, the human and the cosmos are the three irreducible dimensions that make up the real. Painting has the power to discover and make us affirm that reality has a "Trinitarian" structure, by virtue of the fact that man is part of the ordering of a reality that is the product of the connection between nature, man, God.

My painting intends to hypothesize another way of conceiving the relationship between divine, human and cosmic and to ask questions about our existence in order to find answers of our being together. Painting is capable of expressing and making visible my need to go beyond what I see and express my thirst and my search for the infinite.

When I paint it is as if I were standing in front of an open door

"Accoglienza"



towards infinity, towards a beauty and a truth that go beyond my everyday life. For me, painting is a form of prayer that can open the eyes of the mind and heart, pushing me upwards.

I create freely, with the gifts I have, to restore honor to the One who gave them to me and to offer my art as an encouragement to all those who walk the streets of life. I like to think that God takes our broken pieces and makes them into masterpieces, always reminding me that He is the Great Artist and will complete the work he has begun in each of us. The main intent of my painting is to make the presence of God live and spread, so that all men experience his power in their lives.

GLORIA GERACI

Gloria Geraci lives in Livorno.

His art is placed in the wake of the great Tuscan and Labronian tradition.

The mastery of the technique is combined with sensitivity and poetry.

The result is a warm figurative painting that gives us beautiful still lifes, seascapes, landscapes... and the green foliage of the trees that Gloria knows how to render in an incomparable way.

"Marina al tramonto"



SERAFINO MAGAZZINI

"THE COLORS OF THE EARTH"

When the light penetrates the landscape and insinuates itself, merging with the colors of the earth.

Here, in my opinion it is what could be summarized to tell the painting of Serafino Magazzini, even if it is not so easy to want to explain the work of an artist.

Moreover, Serafino's works are liked or disliked.

Obviously, it is very limiting and "primitive" to use a word as pleasure, when it comes to art, but also making many "panegirics", dear to many critics, does not help to understand.

Admitted and not granted that art has to be understood.

The great Leonardo said that art was universal.

The secret is here.

Serafino Magazzini's work starts from afar: a serious work, done with great dignity and constance for over half a century, with a study and personal research, which led him not to the clamor of fashion - more or less passing - to collect ovations praiseworthy, but extremely interesting and valuable results.

I have already had the opportunity to write whether the emotions that Serafino's works convey were born first from the heart or from the head, by releasing a great force that, extraordinarily, turns into poetry.

The tangible and palpable material, with the colors that are "read" on his canvases, hides the soul of the landscape that Serafino knows how to "dissect" from a much wider context, to propose it without

"Luci della Città"



intellectual mediation, but with the simplicity that he sees and perceives.

Like the light that penetrates the landscape and insinuates itself, merging with the colors of its lands, creating poetically concrete presences.

Giorgio Mancini

BIANCA MANIS

Bianca Manis, born in Sanremo, has lived for many years in Livorno, a city she has adopted and which has become the protagonist of many of her works.

Her warm figurative painting focuses on the beauty of nature, on the poetry of the landscape: vigorous seascapes and fiery sunsets, flowering bushes and sunny fields.

Glimpses from the photographic cut and the clear and clean light build a world in which romantic corners and suggestive details fit into a fresh contemporary atmosphere.

The city landscape, squares in Livorno, the waterfront, come alive with characters caught in everyday attitudes.

The work, the rush of the morning, the aperitif ...

A new poetic course in the works of the last period, in which man is at the fore in telling a beauty that still surrounds us, wisely captured by the artist's eyes.

"Antico mercato del pomodoro ad Agrigento"



FRANCESCO PACE

Francesco Pace was born in 1972 in Teramo and since 1997 he lives in Bologna.

The job leads him to travel around the world and horizons open up, knowledge expands and ranges between new and different cultures and through the most diverse expressions of international contemporary art.

Drawing and painting have always been his companions, but only recently, on the occasion of the forced cloister of 2020, has he dedicated himself with greater vigor and enthusiasm to the creation of new works.

Strongly felt works are born, with a great emotional impact, full of powerful vibrations, in which the most diverse materials, acrylics, glues, plasters, enamels, translate the artist's feeling into chromatic and three-dimensional compositions.

On different levels, at different depths, light veils and soft transparencies meet with rough traces of matter, or long spirals of colors play with each other in a complex dance.

An emotional art that dialogues with the most intimate part of our sensitivity

"Stone garden"



GIULIA PIETRAMELLARA VASSE'

Giulia Pietramellara Vassè, a splendid young artist, brings to her creative path the heritage of refinement, elegance and exquisite sensitivity that her important family has passed on to her.

Her painting leaves the field free to the instinctual dimension and born in total spontaneity, by following the flow of ideas, an indispensable prerequisite for maintaining purity and authenticity.

Scratches, furrows, overlaps, elements at war with each other, swirls of colors that dance in harmony, enigmatic figures, evanescent shadows or more carnal presences, dialogue in the improbable seas of its colors.

Powerful or vaporous, strongly structured or waving in shades, aggressive or light and musical.

Rhythmed by surprising variations in performance, they follow the swinging and unraveling of thoughts and mood.

In search of its own expressive dimension, as the narrative proceeds, non-objective realities emerge, perceived and shown through a completely subjective perspective, free from concrete ends, through which it is possible to find an authentic essence and deeper roots.

One gets the impression that before starting a work, in front of the blank canvas, she enters another dimension, a spiritual dimension, and, in connection with the most intimate and secret part, concentrates on her feelings and perceptions, to capture the insights and visions that come to her soul in the moment.

The works have no title: and how to give a title to spirituality?

The pictorial gesture is charged with a special vital breath, which becomes the distinctive trait and the common thread that binds all

"Apriti, lascia entrare la luce"



his art.

The canvases vibrate like a jazz improvisation.

They surprise, slide with energy and drag us into the flow of forms and ideas.

And so his works do not stop at the confines of the canvas, but expand in time and space.

STEFANO SOMMARIVA

Stefano Sommariva was born in 1964 in Genoa, where he lives and works.

He graduated from the Nicolò Barabino Art School and attended the Ligustica Academy of Fine Arts.

His artistic research, which has its roots in his training and knowledge of the history of art and artistic currents of the twentieth century, begins at the end of his studies.

From the first works in which the influence of gestural painting and dripping is important, he orientates himself over the years to works in which a paradigmatic and significant figuration appears, and finally arrives at his current stylistic code.

Color, light, materials are the ingredients that play in an ideal construction of space.

The concreteness of the material, the shapes that evoke symbolic languages, the colors that respond to the role of powerful archetypes, the arrangement of the planes that determine empty and full, give life to elaborate and complex geometries.

Rationally built in rigorous schemes, they release a formidable emotional charge.

As in a magic lantern, fantastic visions dialogue with our inner theater in an ancestral language that proposes and projects new hypothetical realities.

"Astrazione 3D White"



LORENZO ZENUCCHINI

Lorenzo Zenucchini in art Zenu was born in Arona, in 1995 and attended the School of Art. He began to draw comics and Walt Disney characters since he was a child and, raised with pencils, he learned a good mastery in portraits. Although very young, he has already participated in numerous exhibitions in Italy and abroad. In '15, after having obtained a good command in the realization of the female figure, he is called to exhibit in Florence. He started receiving invitations for exhibitions in Italy, participating in events in Savona, Varazze and at his first international fair in Innsbruck. Since '16 he has grown his baggage by drawing on the teachings of Zen art in the creation of his characters. Its colors are intense and sharp. He is selected for the Gala de Art Monte Carlo open to twenty artists chosen from thousands of participants. He exhibited in San Miniato (Pisa) and was invited to participate in the Sandro Botticelli exhibition in Florence at the Fortezza da Basso with the presence of Vittorio Sgarbi and Daniele Radini Tedeschi. In '17 he was present at ArteGenova and at the Palermo Biennale where he was awarded by the critic Paolo Levi. Other exhibitions follow in the Canary Islands, in Dubai, at the Farini gallery in Bologna, at the Art Palace, the Barcelona International Biennial, at Arte Salerno, at the Gala d'Art '17 in Monte Carlo where is awarded by the exhibition of the works in the Embassy. He exhibits in Milan, Bologna, Palazzo Albrizzi Capello in Venice, Matera, Piacenza. Take part in the Thanks Italy event organized by Gianni Dunil and Stefania Pieralice. Realize the dream of exhibiting in America with a video exhibition of a work in New York. He exhibited at the Stricoff Gallery, New York, at Red Dot Art Fair Miami, and in 1919 at the Goya Galley in Madrid, at Paratissima in Turin, again in New York at the Expo Fair, at La Show Art in Los Angeles. In '20 at Affordable Art Fair, at the Triennale di Roma in '21. In '22 he was at Palazzo Rospigliosi in Zagarolo, at Palazzo Colonna in Rome, at Castello Sforzesco in Novara

"Skate"



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