SOFYGALLERYNYC
presents
PicassoDefi
PROJECT

THE AGE OF NOW



PicassoDefi Project hosted at Sofy Gallery NYC

THE AGE OF NOW

is an unstable threshold: a present that refuses to be captured as it unfolds.

It is not a linear progression of time, but a deceptive perceptual condition where everything coexists simultaneously—memory and projection, raw matter and absolute dissolution, body and image, identity and metamorphosis. The "now" of the title does not indicate a static, fleeting instant; rather, it defines a territory of constant tension. It is the exact, unrepeatable friction of what we are while we are actively becoming something else.

This exhibition constructs an emotional and symbolic landscape where matter functions as language, and language takes on a physical body.

The selected works do not merely represent reality—they pierce it, deform it, and rewrite it from within. Within this shared space, highly distinct yet deeply convergent visions collide.

The human figure, a recurring axis in many of the works, rejects stability; it cracks, dissolves, and painfully recomposes itself. In the multimedia practice of Adriana Soares, the face is treated as an architecture of interiority—a surface that is simultaneously scarred and luminous. This deconstruction takes a stark, existential turn with Dimitri Milesi (DIMA), who navigates the symbolic fragmentation of the body and raw material, tracing the violent thresholds between life, death, and absolute freedom In absolute contrast, Dimitri's existential tension finds a powerful minimalist counterweight in the research of Chiara Pretti, where color and stratified matter open up as spaces of pure generative possibility, becoming a fertile womb of light, energy, and raw, vibrating emotion.

The exhibition then expands from the psychological body to the geography of the world and the cosmos. Giovanna Orilia constructs profound, unexpected connections between disparate worlds—fusing the heavy human reality of migration with cosmology, bridging the tiny microcosm with the infinite macrocosm until every element becomes a threshold. This passage becomes literal and physical in the work of

Jacopo Berlendis, who transforms raw earth into a deeply mental, subterranean urban language, where every labyrinthine path is a transition and every form is a perpetual process.

This geological gravity flows seamlessly into the work of Nada Graffigna, who entrusts nature with a constantly shifting code, allowing water, ancestral energy, and human sentiment to vibrate at the exact same primal frequency.

Finally, Paolo Fontana navigates the complex dimension of human redemption; his post-storm horizons and shifting, luminous atmospheres remind us that rebirth is always a fragile, hard-fought, and deeply human conquest. Bridging these contemporary inquiries is the masterful presence of Paolo Angelillo, whose photographic practice suspends the image in a tense, cinematic borderland between painterly drama and technical precision, capturing the exact instant where normal reality is interrupted by a sudden psychological revelation. Sustaining this entire choral dialogue is the monumentality of Rabarama, an internationally acclaimed master whose research introduces a definitive, authoritative anchor to the exhibition.

Her iconic human figures, entirely enveloped in complex symbolic textures and epidermal grids, push the concept of identity into the realm of a pre-coded, stratified language. Under her direction, the body ceases to be a mere physical presence; it becomes an intricate system of signs that relentlessly questions the boundaries between individual isolation and collective memory.

Ultimately, THE AGE OF NOW becomes a choral crossing of the contemporary era: it does not attempt to define time, but exposes it to its own inherent fragility, its urgent transformations, and its continuous, stubborn rewriting. Every artwork is a point of pressure inflicted upon reality. Every image is a present that refuses to be closed.

Critical text by Francesco Gallo Mazzeo

"Mirrors are used to see the face,
and art is used to see
the soul": George Bernard Shaw
This exhibition, composed of diverse personalities and different styles,
is a celebration of difference within the anthropology of our time—
a time made of continuous instabilities that challenge every established
concept of diachrony, composing a fantastical picture gallery
that unfolds like a fast-paced film, elusive and fleeting, displaying
a dynamic that increasingly resembles that of a dream.
A waking dream of a grand feast, a succession of figurations
and abstractions that allow everyone to find their own permanent center of
gravity, with choices that stimulate and stir
the fancy and imagination to enter the game of open works—open
not only to admiration and pleasure, but to an
intellectual koiné, toward a completion that never fully occurs and,
for this very reason, never tires of provoking interest and emotion.
This is the proposal of a personal museum where nothing is taken for granted, because
the juxtapositions offered in this salon hanging can be changed
at will, revolutionizing both signifiers and meanings. Because these
are artists and works with a high conceptual charge, so that, compared to
pure contemplation, there is something more, something beyond, bound by a beautiful
chain that holds everyone together without homogenizing them, as each is
inherently autonomous, complete, a nd precisely for this reason able to stand in
a choir, to arrange an unexpected harmony—never based on repetition,
but on the leap, on innovation, on the quid, in a new sign
and sense of the invisible that offers itself as intuition, as the momentum
of a new way of seeing. Clearly, the exhibition's outcome stems from a critical choice,
from knowing how to live the wisdom and madness with
which we stand together during the moment of infatuation sparkled by the paintings
and sculptures of a layout, and later, by the long-lasting love of a collection.
Fleeting Mirror could be a further nomenclatural addition,
for such is the great stigma of a fast-paced modernity that demands
from originality a leading, spectacular role, whereby everything appears
nebulous, because it is new and demanding in its race toward the novel,
making immediate visual comprehension more difficult. But the full sense to
be grasped is that of entering a field of aesthetic orientation, which can serve
as a method of guidance and choice; looking at them one by one,
there is a path through a grand fascination that sees in Rabarama, in
Nada Graffigna, in Giovanna Orilia, and in Adriana Soares an interpretation
of feminine power, which stems from the history of the great female interpreters
of our recent past—from Antonietta Raphael to Titina Maselli,
from Federica Galli to Maria Lai, from Vieira da Silva to Carla Accardi—
in a fortunate season of which these names are already history, and of which
these artists are our contemporaneity; while Paolo Fontana, Dimitri Milesi,
and Jacopo Berlendis bring to the present day the dimensions of a strong
objectivity and subjectivity that has taken root and consolidated in Italy
with a sense of continuity, but also of discontinuity. This is to say
that these are different psychologies, each with its own education in sentiment
and emotion, whereby the formal and poetic achievement
is not merely a commitment to technique, but a way of being. It appears
clear that, in reality, within the distinction between anima and animus, there lies
a feminine generosity and a masculine nomadism that are becoming
ever more integrated, almost overlapping at many moments, treasuring
the experiences that each of them has accumulated—experiences necessary to

pursue a path that is not clear from the very beginning, like a theme to be developed, but is a succession of discoveries, of jolts, of wonders. And it is through this filter that one must look at these works, as a response that is not self-referential but opens the doors to a pleasant and endless dialogue. Nor is it a matter of making choices based on arbitrary or random proposals, but of understanding the hidden sense of quality, which is what distinguishes artistic genius (which is omnipresent here) with an evoked gestural expression, with a technicality that is the new face of everything handed down to us by the sequence of avant-gardes and post-avant-gardes, which have taught us how to distinguish between a true monologue—born from poetics, meditation, and suffering to awaken a work—and pure mechanical gesticality, which is a theatrical mimicry to be given a sharp, enveloping spirit; this is no dull chronicle of a qualityless life or biography in the manner of Musil, but the ability to synthesize one's own experience and spirituality, filtering it into the chosen theme, adopted as a genealogy from which to draw great examples, seeking and succeeding in achieving one's own. This is what we call personality, from which descends an imaginary and presentational line of something that resides within the inner daimon, which is in the invisible and becomes the luminescence of a creative quid—a quid that, no matter how much one may caress and flatter it, remains forever an enigma; the very same that tormented the mind of Giorgio de Chirico in his inward gaze, as a dialectic of being and non-being, which then manifests itself in form and color, at times subdued and at times striking, in a native force of surreality that stems, first and foremost, from the great Italian tradition—capable, indeed, of an "international language" yet allowing itself a distinctiveness that is its own, original, in its capacity to embody the phantoms of the mind, which are born only in the fantastical fullness of langue and parole, in environments steeped in art where it is not easy to find one's own path. And when it is found, it is a Baroque triumph. These artists have found it, becoming true ambassadors of a condition of nobility and authority that characterizes all culture and art coming from Italy, endowed with a secret design, even when it is masked by the pictorial brushstroke—as true as it was in Canaletto's landscapes, in the tonal splendor of color, even when applied alla prima, without the stratification of paint, with the swift joy of a native gesturality, devoid of sorcery but rich in the alchemy of material texture; and the same occurs in painting, which is the chosen site of the phantasmic, as it does in the sculpture of Rabarama, where the grooves of the material foreshadow, by magic, a sense of the classical carried in the heart. In short, there is in all these refined artists—who possess a curriculum of commitment and an established, never shouted sobriety—the sign of the present hour, yet strongly connected to a will to be, to acquire their own rule—not one coming from the outside, but an inner one, possessing an interiority filtered through an artistic education that makes it an individual, sensitive, and singular expressiveness in a continuum; each time, as if it were a first time, it dresses in the garments of the new, but without improvisation, as happens spontaneously to those who know the rules well, yet remain convinced that they must build against a marked destiny their own turris, like the non-metaphorical tower of Pontormo, to smell the scent of silence, the light of the mind, in perpetual paradox, in a daytime dream, in defiance of colors, to be able to give a new word and confer upon an image something unprecedented, unexpected. Unprecedented and unexpected, yet somehow reassuring, since within its own boldness, whether overt or hidden, lies a poetry and a professionalism which, the more it seems improvisational and automatic, the more it is elaboration—the tip of an iceberg submerged in the visible of a world that is richness, splendor, elegance; a world that has the discretion to avoid blatant and scenographic gestures while maintaining symbolic power, delivering works that possess the capacity to endure, to speak today, but also tomorrow and the day after. Hypothesizing a forever, which belongs to true art!



Stars Dancing in The Night

Mixed media: Oil, stucco, ink, water, glitter,
and gold and silver leaf on canvas

31.5 x 31.5 inches 2026

Stars Dancing in The Night

In this piece, Professor and Well-Being Psychologist Chiara Pretti beautifully blends her two great passions: psychology and art. "Stelle che danzano nella notte" (Dancing Stars in the Night) is a powerful visual representation of our inner strength. Through a skillful layering of materials including water, oil, and brilliant touches of gold leaf, Pretti recreates a celestial body where lights and colors dance in cosmic harmony.

The work becomes a beacon of hope, a reminder that even in our darkest moments – symbolized by deep blue hues – we can find light and joy. It is the expression of an energy that flows from within, manifesting as a luminous guide toward our true essence.

Chiara
Pretti



In The Heart Of The Galaxy

Mixed media: Oil, stucco, ink, water, glitter, and gold and silver leaf on canvas board

19.7 x 27.6 inches 2026

In The Heart Of The Galaxy

In the Heart of the Galaxy" is a vibrant explosion of primary and metallic colors, a visual representation of the creative energy the artist seeks to capture and convey. As a psychologist and artist, Pretti uses painting as a tool to express the energies that move within and outside her, often invisible to our eyes. In this painting, the juxtaposition of oil and water transforms into an unexpected union, where each layer merges with the previous. Happiness, Joy, and Hope emerge with all their creative force from the depths of the canvas, creating a vortex that invites the viewer to connect with their own essence and with the universe itself.

Chiara
Pretti



A Delicate Dream

Mixed media: Oil, plaster, India ink,
water, glitter, and gold and silver leaf on canvas board

19.7 x 27.6 inches 2026

A Delicate Dream

This piece has a deeply personal origin: the foundation for “Un Sogno Delicato” (A Delicate Dream) was actually the Tableau Mariage from the artist’s own wedding. This intimate foundation merges with Chiara Pretti’s technical mastery, as she layers soft pink and yellow pigments with stucco, glitter, and gold leaf. As a psychologist who uses art to explore the soul, Pretti here captures the birth of sweet and light feelings, yet full of hope. The artwork is a visual testimony of how personal experiences and our most intimate emotions can be transformed through artistic expression, creating a visible form for the invisible world of our true essence.

Chiara
Pretti

Chiara
Pretti

She is a Well-Being Psychologist and an Artist. After graduating in Clinical Intervention Psychology in Social Contexts from the Catholic University of the Sacred Heart in Brescia in 2016, she dedicated herself to discovering who she truly is, and what she is called to do in this life.

Experience after experience, she found a way to devote herself to both of her passions: helping others and creating. So she began attending Energheia, the First Italian School for Esoteric Therapists, and simultaneously took several courses that helped her hone her artistic and creative techniques.

Psyche and Art are not so far apart: through Forms and Colors, one can express one's Soul, and thanks to Meditation, one can learn not to be influenced by one's thoughts, creating increasingly authentic works that reflect the Soul.

In her works, Chiara Pretti seeks to express the energies that flow within and outside her, through interplays of colors and textures: the juxtaposition of oil and water transforms into an unexpected union, where each layer merges with the previous in a harmonious dance. Emotions and sensations emerge from every detail and, at the same time, constitute it: water, oil, ink, stucco, glitter, and gold and silver leaf give shape to a world often invisible to our eyes, but which determines our True Essence.



Restlessness

Mixed technique on a reworked photographic base

34.3 x 46.5 inches 2016

Restlessness

Restlessness is a self-portrait suspended between presence and dissolution. Originating from a digital photographic base of the artist, it is transformed into an inner architecture through layered interventions.

The face appears as a decaying wall marked by cracks and erosion. The hair resembles hardened cement.

On the forehead, a closed window covered with dry or dormant climbing plants evokes a latent “third eye.” The nose and mouth become a closed wooden door, suggesting a withheld threshold.

Despite its dark tones, the artwork reacts to light, reflecting it through metallic and glass particles, creating an inner glow.

Adriana
Soares

Adriana
Soares

Adriana Soares's childhood was marked by two losses: the death of her father at the age of seven and the separation from her homeland, Brazil, before growing up in Rome. These experiences nurtured a profound sensitivity, based on listening, nostalgia, and attention to human fragility.

After an international career in fashion, she felt the need for a more authentic language and left that world in 2003, partly to devote herself to motherhood. She thus approached photography, embarking on an artistic and existential journey.

Over time, she developed a personal style that combines photography, painting, and writing, giving rise to SOUL PHOTODIGIPAINTING ART, a research on the soul and the invisible. Her works have received international recognition and have been exhibited in various cities.

At the same time, she cultivates poetic writing and photographic projects centered on the body and existence, understood as thresholds between the visible and the invisible. Influenced by great masters of photography, she has forged an independent and coherent path.

Today he continues to work between art and words, with the aim of transforming the gaze into listening and art into a space for human encounter.



Why

Fine-Art print on cotton paper

35.4 x 27.2 inches 2018

Why

The composition immediately recalls the Caravaggio tradition: the dark background and the sharp edge of the light sculpting the face and hands reinterpret Baroque chiaroscuro, where lighting is never neutral but moral, psychological. The subject's face, captured in an expression of disorientation and fear, seems to be in dialogue with certain figures by Georges de La Tour, suspended between silence and revelation.

The presence of the objects nods to Flemish vanitas, but stripped of its symbolic solemnity and rendered fragile, domestic, almost accidental.

This reinterpretation focuses on narrative tension: nothing is explained, but everything is suggested. Disorder becomes a metaphor for a rupture, a shattered order; the flowers, still intact, contrast with the protagonist's interrupted gesture and alarmed gaze, capturing a physical vulnerability that amplifies his emotional vulnerability.

This work is situated in a territory where photography becomes a pictorial scene and a psychological narrative. It's an image that doesn't seek reassuring beauty, but the uneasiness of the moment when something—internal or external—breaks in and disrupts normality.

A shot that doesn't seek to compete with Caravaggio but rather seeks to open a dialogue, leaving the viewer to complete the story.

Paolo
Angelillo

Paolo
Angelillo

Born in 1978, he initially pursued his artistic career through music, first focusing on drums and then singing, an experience that helped shape a strong expressive and performative sensibility. At the same time, he explored painting and drawing, independently deepening his study of light, composition, and portraiture: elements that would become central to his photographic research.
Since 2015, he has undertaken an increasingly structured journey into the world of photography, participating in group exhibitions and collaborating with photography groups that hone his technical and design skills. His research focuses primarily on artistic portraiture and the scenic construction of images, deepened through courses and seminars with leading contemporary photography professionals.
Over time, he has developed a personal style characterized by a strong focus on light, theatricality, and the fusion of pictorial and photographic language. His encounter with Caravaggio's work marked a decisive turning point, giving rise to the "Caravaggio RELOADED" project, a contemporary reinterpretation of the Lombard master's atmospheres and visual tensions.
His exhibitions include solo shows and international participations, including the World Art Fair in Dubai and the Affordable Art Fair in New York.
Since 2022, he has also been the creator of the "ART FOR FILM" project, dedicated to the great cinema filmed in the city of Turin. The project has reached four exhibition editions and has been hosted in important museums and cultural spaces throughout Italy, including the prestigious National Cinema Museum in Turin.



Night

Mixed media: Textured plaster, stones, and acrylic on canvas

27.6 x 39.4 inches 2023

Night

"Notte" (Night) perfectly embodies DIMA's spiritual and material exploration, a fascinating journey moving along the fine line between the infinity of the cosmos and the finiteness of earthly matter. To give shape to the immensity of deep darkness, constellations, and the golden cosmic dust of distant galaxies, the artist adopts a three-dimensional approach, embedding real stones and minerals onto the canvas. This experimentation with raw materials and textures expresses his immense inner energy, capable of restoring a harmonious order to primordial chaos. The artwork serves as a bridge between the viewer and the mystery of the universe, translating the vastness of abstract space into a clear, essential, and elegant figurative synthesis.

Dimitri
Milesi



Death Smiles At You

Mixed media: Acrylic and charcoal
on canvas

27.6 x 39.4 inches 2019

Death Smiles At You

In this visually and emotionally impactful artwork, Dimitri Milesi (DIMA) channels the complexity of existence and the restlessness of contemporary man. The piece is structured as a powerful conceptual assemblage divided into three key elements: the iconography of the skull, evoking death; the twisted nude inspired by Egon Schiele, symbolizing psychological suffering; and finally, the geometric deconstructions reminiscent of Francis Bacon's crucifixions, which the artist code-names "Wings of Freedom". Enhanced by the written text directly on the canvas ("Voglio che tu sia immortale"), the composition transforms an impulsive creative act into a clear, immediate message. This expressive painterly journey depicts suffering as it evolves, seeking its own catharsis and the conquest of new inner spaces.

Dimitri
Milesi

Dimitri
Milesi

Dimitri Milesi, known professionally as DIMA, is a multidisciplinary artist, painter and sculptor whose artistic vision is founded on the dialogue between the “indefinite” and the “defined.” Through an essential and immediate visual language, he transforms the complexity of human existence into powerful and evocative forms.

Born in Bergamo, Italy, in 1974, he began painting as a self-taught artist at the age of 28, embarking on a personal journey in which art became a means of self-discovery and understanding the world around him.

His early works developed within a minimalist approach, characterized by signs, geometric forms and pure colors. Deeply influenced by Japanese culture and the art of calligraphy, he explored the symbolic and expressive power of the sign as a bridge between cultures, eras and meanings.

Over time, his research evolved toward an essential yet highly distinctive figurative language capable of communicating emotions with clarity and immediacy. Inspired by masters such as Van Gogh, Kandinsky, Matisse, Klimt and Egon Schiele, DIMA has developed a unique style in which communication, emotion and inquietude coexist in balance.

His artistic production, spanning painting, sculpture and writing, is characterized by a constant dialogue between spirituality and contemporary life. His works invite viewers on an inner journey where formal simplicity and emotional depth come together to explore the universal human experience.



Worlds

Acrylic on canvas

19.7 x 19.7 inches 2024

Worlds

This piece is born from a sudden, subconscious association: the immensity of the galaxies populating the universe reflects itself in the essential structure of a salt molecule. In this vision, planets become atoms, and the macrocosm merges with the microcosm. In the center, the human figure stands listening to this invisible bond, a witness to how the entire creation can vibrate within the simplicity of a primordial element.

Giovanna
Orilia



DREAM IN A SUITCASE

Acrylic on canvas,

19.7 x 19.7 inches 2026

Dream in a Suitcase

This artwork pays tribute to the Italian migrants who, between 1900 and 1914, set sail for America in search of dignity. On the left, the Lighthouse of Genoa (La Lanterna) serves as a “light in the darkness” during those difficult years, a guide into the unknown. In the center, a floating suitcase bearing the image of the Statue of Liberty embodies hope. The Verrazzano Bridge ideally connects the two lands—a symbol of union between cultures and the dismantling of all distances, dedicated to the new generations of the global era.

Giovanna
Orilia

Giovanna
Orilia

Born in Salerno, Italy, in 1973, Giovanna Orilia showed a natural talent for drawing from an early age. She pursued formal artistic studies, earning both a Master of Art qualification and a Diploma in Applied Arts, while continuing to refine her skills through independent research and experimentation.

Her artistic production is characterized by a harmonious balance between geometric precision and expressive sensitivity. Working primarily with acrylic paints, she creates highly detailed compositions distinguished by meticulous technique, strong perspective, and careful attention to form. Colors are intuitively mixed and applied, transforming reality into symbolic and often dreamlike visions.

A defining element of her artistic language is her fascination with architectural harmony and historic monuments, which she regards as places of balance, beauty, and contemplation. Through the skillful use of perspective and spatial construction, her works invite viewers to enter the scene and share in the emotional experience of the landscape.

Recipient of several awards and recognitions in national and international art competitions, Giovanna Orilia combines her exhibition activity with a strong commitment to art education, promoting creativity and cultural growth among younger generations.



One Way

Mixed media – Natural Earth, shellac, and acrylics
on canvas mounted on a wooden stretcher

31.5 x 47.2 inches 2026

One Way

One Way is part of the “Cities in Matter” series, a body of work in which ancient cities, rock-cut architectures, and monumental landscapes become sources of inspiration for an exploration suspended between archaeological memory and inner vision. In this research, matter is not a passive support but an active, generative element of the pictorial language, built through layers of earth and acrylic that shape imagined architectural spaces.

The work depicts a complex, vertiginous structure carved into rock, formed by stairways and passages that rise continuously toward the light. Deep, luminous blues dominate the composition, creating a suspended and contemplative atmosphere where architecture, landscape, and material dissolve into one another.

At the center, a small human figure, marked by a vivid red, becomes the emotional focal point of the scene. It represents the individual undertaking a solitary journey—uncertain yet directed toward a higher, luminous destination. One Way thus becomes a metaphor for inner ascent, transformation, and the pursuit of knowledge and transcendence.

The “Cities in Matter” series reflects the most architectural dimension of the artist’s research, inspired by settlements carved into rock and shaped by the earth itself. In these places, matter and form coincide, and the boundary between architecture and landscape disappears, giving rise to a unified organism in which nature and human construction coexist in deep harmony.

From Matera to Petra, from Craco to Pitigliano, these environments testify to a timeless dialogue between human presence and territory, where matter, memory, and identity become inseparable.

Jacopo
Berlendis



Suspended Dialogues

Mixed media – Natural Earth, shellac, and acrylics on canvas mounted on a wooden stretcher

31.5 x 47.2 inches 2026

Suspended Dialogues

Suspended Dialogues presents space as a labyrinth of overlapping trajectories, where lines and arches intersect to create a layered dimension suspended between architectural structure and inner vision. Luminous white geometries construct a network of connections that suggests both rational order and the uncertainty of the human journey.

At the center of the composition, two small red figures face one another. Though placed along separate paths, they share a silent, suspended encounter. Their distance becomes symbolic, reflecting the condition of contemporary communication, where individuals seek connection while moving along distinct and often irreconcilable directions.

The dominant blue palette amplifies the sense of a meditative and immersive space, evoking water, sky, and the depths of consciousness. In contrast, the red figures introduce emotional intensity and human fragility, becoming vital points within an otherwise abstract and infinite structure.

In the upper area of the work, the material begins to break apart: layers of earth and acrylic appear to erode and dissolve, revealing the underlying surface. This visual disintegration emphasizes the transience of perception, suggesting that what appears stable and constructed is in fact fragile and in constant transformation.

The work reflects on the relationship between structure and impermanence, distance and encounter. Suspended Dialogues invites the viewer to question the paths that shape existence and the subtle possibility of communication even across different levels of reality.

Jacopo
Berlendis



State of transiction

Mixed media – Natural Earth, shellac, and acrylics on canvas mounted on a wooden stretcher

31.5 x 47.2 inches 2026

State of transiction

“State of Transition” belongs to the “Abstract Lands” series, a body of work exploring material transformation and the continuous shift of natural balances. The painting unfolds as an evolving abstract landscape, where layered textures evoke imaginary territories suspended between water, ice, and light. Matter becomes a field of constant metamorphosis, dissolving and regenerating into new visual states.

The composition develops along a vertical axis, moving from dense, dark, and structured tones in the lower section to a lighter, more ethereal upper area. This gradual shift creates a sense of passage—from solidity to lightness, from material density to immaterial presence—suggesting an ongoing transformation in which form is never fixed but always in becoming.

“State of Transition” invites the viewer to contemplate the fragile moment in which everything is still unresolved, suspended between what has been and what is about to emerge, offering a poetic reflection on transformation as an essential condition of existence.

Technical note: the lower section is created by pouring earth onto the canvas over a dark base. Once dried and consolidated, the material is removed, allowing the underlying light color to remain trapped in the cracks, forming a network of veins that contrasts with the original dark ground.

Jacopo
Berlendis

Jacopo
berlendis

Jacopo Berlendis, born in 1989, is an Italian artist and architect. He studied at the Artistic High School of Bergamo and graduated in Architecture at the Politecnico di Milano in 2015.

He later undertook a period of experimentation in the Balkans, mainly in Albania, where he engaged with contemporary art in its many forms and languages. Since 2017, he has been co-founder of MAU Architecture, an architectural studio working across different scales, from landscape design to interior architecture, both in Italy and internationally.

This dual background strongly informs his artistic practice, characterized by architectural and geometric compositions with a pronounced three-dimensionality and intensified perspectives that generate a powerful visual tension. His work investigates architectural languages across different eras and spatial contexts.

He experiments with informal and material-based art, creating works that combine various techniques with natural elements such as earth and vegetation. Through early commissions, his pictorial identity has progressively developed, evolving into a research that moves between abstraction and figuration, always marked by a strong material and spatial presence, at times reaching the dimension of bas-relief.

Berlendis creates artworks that go beyond the visual surface, offering an immersive journey into the connection between matter, memory, and meaning. Each piece acts as a window onto inner worlds, translating complex emotions and concepts into compelling visual forms.

His artistic poetics focuses on the human condition as a continuous journey of exploration and on its relationship with the contemporary world. His works are part of important private collections and have been exhibited in solo shows, national and international art fairs.



Water Prints

Acrylics and natural pigments on canvas

39.4 x 39.4 inches 2026

Water Prints

In “Impronte d’acqua” (Water Prints), Nada Graffigna conducts a profound exploration of human emotions through a dynamic vortex of bright, vibrant colors. The artwork captures a tumultuous flow of thoughts, images, and fleeting details destined to disappear amidst chromatic flashes and playful transparencies. The rhythm of this flow mimics the rapid movement of water, where material lumps and textures merge in a timeless, history-less dance. In this suspended moment, the absence of the human body only amplifies an internal quest for a subtle balance within the space. What initially appears as emotional chaos eventually subsides, transforming into a serene, clear memory of life.

Nada
Graffigna



Natura Qr code

Acrylics and natural
pigments on canvas

39.4 x 39.4 inches 2026

Natura Qr code

Nature has its own codes, colors, temperatures, shapes, and structures... we have formulas to decode it and studies to understand it, yet it remains inimitable in its ability to transform even destructive and dramatic events into continuous “creation” and “transformation,” a diversified regeneration.

QR Nature is an infinite code of life!

Humanity, on the verge of understanding everything and reproducing it, should consider that a creation in its own likeness is remarkably imperfect.

Nada
Graffigna



Sentiment

Acrylics and natural pigments on canvas

39.4 x 39.4 inches 2026

Sentiment

This is a deeply poetic piece with a powerful evocative quality, conjuring an untouched space that transforms the image into a metaphor for purity.

Nada
Graffigna

Nada

Graffigna

Here's a slightly more extensive summary:

A multifaceted artist, she doesn't recognize rigid boundaries between painting, movement, and theater, which she considers part of a single expressive and life path. For about twenty years, she worked on construction sites, restoring and decorating historic buildings in Genoa using trompe l'oeil techniques, while simultaneously developing her own artistic research.

She trained in film set design at the ASC in Rome (1998) and works in the audiovisual and theater sectors, directing the short film "Tuffi" (2005) and collaborating as an assistant set designer on the film "Victim's" (2010). She also designs stage sets and accessories for children's theater, dance, and musicals with various Ligurian companies.

She then delved deeper into the therapeutic value of art, earning a degree in Dance Movement Therapy and working clinically since 2013 with patients suffering from Alzheimer's, dementia, and mental health issues, using art and movement as tools for well-being and communication.

Her exhibition activity is extensive and international: she participates in exhibitions, fairs, and curatorial projects in Italy and abroad, receiving awards, mentions, and critical reviews. Her works are exhibited in prestigious museums and institutions, and include collaborations with galleries and publishing projects.

Her artistic research focuses on the idea of art as a universal language, capable of conveying awareness and transforming emotional experience. Her works embody a dreamlike and sensorial dimension, in which gesture, body, and nature intertwine, with the use of pure and vivid pigments that construct images charged with energy, emotion, and meaning.



Rebirth

Acrylic on canvas

23.6 x 31.5 inches 2020

Rebirth

This canvas was painted immediately after the reopening from the first bad period of Covid where it claimed many innocent victims in the Bergamo area. This canvas represents everyone's strength and desire to start living again after all the difficult period experienced. It represents the strength that each of us used at that moment to get back up. In this canvas the sky is beyond spectacular. This play of intense colors skilfully blended as if it wanted to speak with this plant in the middle that seems to be reborn from nothing around it. A splendid painting that leaves everyone who admires it speechless.

Paolo
Fontana



The Calm After the Storm

Acrylic on canvas

23.6 x 31.5 inches 2024

The Calm After the Storm

The sea and the calm of its waters after overcoming the darkest and most frightening storm. The water that starts to foam cheerfully again and the dark clouds that slowly dissolve, pushing away the black ones full of fear. All to make room for the others that are reflected in the mirror of the water which continues its lively and serene game with splashes of water almost as if to say that the worst is over.

Paolo
Fontana



The moon in the pond

Acrylic on canvas

23.6 x 31.5 inches 2024

The moon in the pond

The quiet of the night gives way to a beautiful moon that emerges from the crystal clear waters of the lake as if to remember the magic of an eternal meeting between heaven and earth. The starry sky is the perfect setting that crowns this wonderful meeting.

Paolo
Fontana

Paolo
Fontana

Born in Bergamo, Italy, in 1960, Paolo Fontana discovered his passion for art and decoration at an early age. At just 15, he began an apprenticeship with a master decorator, spending seven years mastering techniques ranging from murals and frescoes to gilding and art restoration.

He later established himself as an independent Artistic Decorator, building a career defined by craftsmanship, creativity, and a deep emotional connection to his work. Throughout the years, he has transformed homes, public spaces, and historic artworks, using color and decoration as a language of expression.

Even after retirement, Fontana continued his artistic journey with renewed freedom and inspiration. Today, he focuses on painting, decorative surfaces, resin flooring, and contemporary artistic experimentation, constantly exploring new forms of visual expression.

Living and working in Mozzanica, Italy, Paolo Fontana remains driven by curiosity, passion, and the desire to create works that inspire emotion, beauty, and connection.



Alvea

Cast bronze sculpture

23.6 x 31.5 inches 2024

Alvea

“Alvea” originates as a profound dialogue between opposites, where light and shadow, instinct and consciousness, fragility and strength converge in an exclusive diptych created by Rabarama for RT Holding, where white and black merge into a unified vision. These two mirror-image works share a single soul that reflects the continuous transformation of being, suspended between what is displayed on the surface and what is safeguarded within. In the poetics of the artist Paola Epifani, the skin represents the conceptual core of the work, understood not as a simple casing but as a literal prison for the soul—a coded map that encapsulates our genetic and social baggage.

The surface of the sculptures is entirely carved with a honeycomb pattern, a complex geometry that evokes the biological structure of the beehive and recalls the idea of man as a biological computer, predetermined by social conditioning. This epidermal hyper-decoration embodies human contradictions and becomes a boundary that imprisons the inner essence; yet, it is a boundary that the individual can still decode through research and knowledge to achieve self-awareness and freedom. The classical, smooth forms of the human body, captured in coiled and suffering poses, thus enter into a powerful visual tension with the geometric rigidity of the surface, heightening the contrast between the purity of the white and the depth of the black.

Rabarama

Rabarama

Rabarama, the artistic name of Paola Epifani, was born in Rome, Italy, in 1969 and currently lives and works in Padua. Coming from an artistic family, she showed a natural talent for sculpture from an early age. She studied at the Art School of Treviso and later at the Academy of Fine Arts in Venice, graduating with top marks in 1991. Soon after, she began participating in numerous national and international sculpture competitions, gaining recognition from both critics and the public.

Rabarama creates sculptures and paintings featuring human and hybrid figures whose skin is covered with symbols, letters, and hieroglyphs. These elements represent ideas about language, identity, and the human genome, reflecting the complexity and diversity of humanity and the inner world of the human mind.

Her exhibitions often involve collaborations with performers such as body painters, dancers, and acrobats, and include video and audio projections. Her work is known for its strong emotional impact and for exploring both the struggles and the beauty of the human condition.

In 2011 she participated in the 54th Venice Biennale with the monumental Carrara marble sculpture “Abbandono”. Her works have been exhibited in major international cities such as Paris, Florence, Cannes, Miami, and Shanghai and are included in important public and private collections.

Throughout her career she has worked with many materials, including terracotta.

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