

The



JELMONI STUDIO GALLERY

The act

The centrality of Milan in the European context is a preferential element for the assignment of cultural projects that enhance our heritage and strengthen collaborations. Milan, ambassador of Italy to the world.

This network of relationships overlaps the urban area and has its convergence at the center, a heritage of history and a forge of the future.

Art uses an effective non-verbal language, action, immediately communicative, whose codes have developed over time and which uses special tools to make the meaning of the images represented manifest.

This daily experience of the lived image generates visual and mental horizons in which it is possible to question the past and current functions of art to reconsider its seductive power and cultural role.

Artists from different backgrounds and who use a plurality of expressive languages address these issues in a series of individual projects that develop as a path through action and contemporary vision.

The works arise from the experimental combination of different elements and languages in search of the meeting point between lightness and complexity from which to venture into the exploration of the psychological, political and social geographies of globalized contemporary culture. Art is a pretext to investigate key concepts of our present, such as identity, nationality, democracy, power, freedom, participation and social changes.

The act



LOCATION - CULTURAL CENTER OF MILAN

A cultural center, a place where the passion for truth and listening to beauty unite men and their experience in a permanent encounter.

The “Cultural Center of Milan” was born in 1981. At its beginnings it took the name of “Centro Culturale San Carlo”, having its first headquarters in Corso Matteotti, at the Basilica

of San Carlo al Corso. In the 1980s its history is marked by figures and encounters such as those of Don Luigi Giussani (who originated and followed it over the years), the writer Giovanni Testori, the bishop Giacomo Biffi, the scientist Gian Paolo Bellini, the philosopher Augusto Del Noce, the economists Marco Martini and Gianfranco Senn, the publisher Sante Bagnoli. Immediately, great artists, scientists, philosophers, writers, from Italy and the world, enthusiastically participated in this new attempt in the city, comparing themselves with this cultural novelty.

In the early 90s the new name: “Cultural Center of Milan”, just as the city of Milan comes to a halt during the political crisis and new cultural and global challenges emerge. The new headquarters are in via Zebedea 2, where, according to Dante Isella, the intellectual circles of the mid-1800s met. In 2017, thanks to donations and to Fondazione Cariplo, the Center restructured the building, designed by Caccia Dominoni, in Largo Corsia dei Servi 4, a reciprocal Convention for Culture and its places was launched with the Municipality of Milan.

CMC EXPANDS ITS BOUNDARIES

Individuals, groups of people who recognize and relate to each other from the world, passing through Milan. The rediscovery of the past, recent history of the city is born and in its developments the Flannery O'Connor School of Writing comes to life with Luca Doninelli, Camillo Fornasieri and Giuseppe Pontiggia. A space is dedicated to Poetry, the sought and corresponded encounter with the Jewish world is carried out, a prophetic knowledge and dialogue with Islam and the subsequent Islamic “question” investigates the historicity of the Gospels and Christian documents, the Exhibitions are presented through the edition of the “Quaderni di Fotografia” series, dialogue is undertaken with Italian and European laity, issues concerning Law and Democracy are discussed.

At the same time, partnerships with Milanese institutions, universities, publishing houses, theaters and coordination with more than 100 Cultural Centers are increasing, in collaboration with the Italian Association of Cultural Centers, which is based at the CMC.

This is how that original research and encounter with the “adults who know how to talk to us” unfolds, aimed at those “little ones who know how to listen”, trying to be so first of all ourselves. International art exhibitions have been held at the Milan Cultural Center.

The act

CULTURAL
CENTER
OF MILAN

Alexandra**Kordas**

Arkeo

David**Whitfield**

Davide**Tedeschini**

Elisabetta**Mariani**

Flavio**Pellegrini**

Gianluigi**Zoncati**

Giulio**Fantone**

Karin**Monschauer**

Luca**Galessi**

Luciano**Bonetti**

Lucio**Rossi**

MariaPaola**Amoretti**

Massimiliano**Sciuccati**

Maurizio**Diana**

Nino**Bandiera**

Rita**Miglioli**

Rosalba**Mura**

Sergio**Gandini**

Silvana**Cammi**



*"I sei passi della guerra/
provocazione", 2022.
Acrilico su carta 65x50 cm*

Alexandra Kordas, artist

Between heaven and hell, life and death, joy and pain - the works of art by Alexandra Kordas address the rift between redemption and damnation. Her leitmotif, the Christ Cross, sets powerful impulses in her works as a symbolism for the confrontation.

For Alexandra Kordas, it is essential that her art points the finger at the wounds of society and the injuries of human beings. Her art is meant to open the eyes of the viewers. In doing so, the artist consciously addresses difficult topics that one does not normally like to look at, because they are painful and hurt. It's her intention to bring the viewers into contact with the problems and grievances of our world in order to stimulate an argument.

Alexandra Kordas previously worked as an actress and screenwriter.

alexandrakordas

ARKEO arte biographical notes

It was born on a 19th of May as a creative path based on the creation of works, often anthropomorphic, with original “points of light” made up of “objets trouvés”, tools and machinery of the past (objects of industrial archeology).

The love for art, transmitted by a cousin, Carlo, combined with an attraction for the lamps of the middle of the last century (expressive language of the changing artistic-architectural movements) undoubtedly enhanced this path towards Light.

The found objects, combined in an apparently casual way, take on a “new shape” and at the same time a “new life”, granting the work a visual result beyond reality... a metaphysical space.

ARKEO finds its own visual space in 2018 with the purchase of the venue in via Val d'Aposa 11 in Bologna, which becomes “ARKEO small gallery” in 2019.

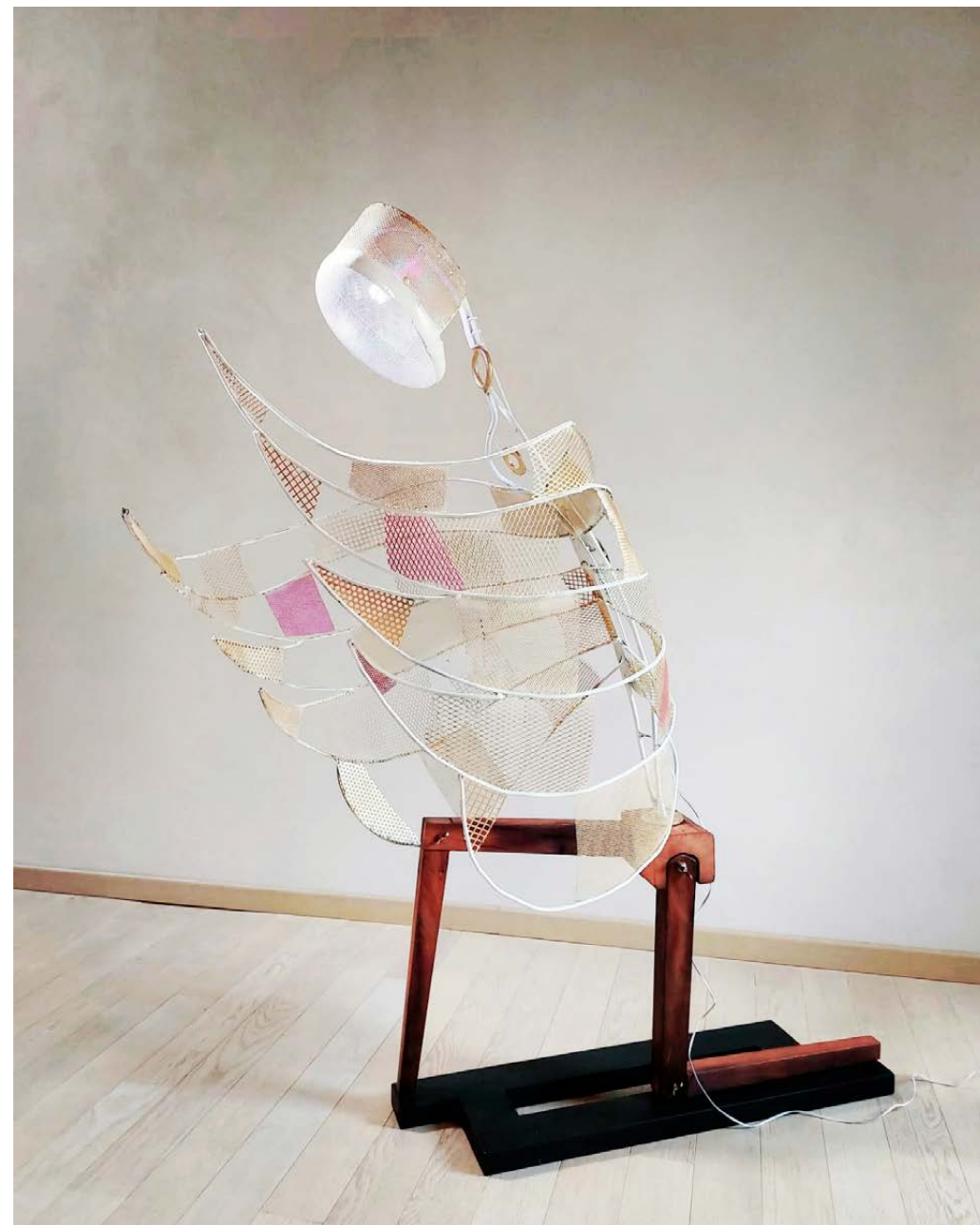
Shining anthropomorphic sculptures that seem inanimate find in the “figure with the

mask” (tribal-shamanic or “avenger” myth) the sole interpreter of a powerful message to spread.

Since 2015 ARKEO's works have been hosted in solo and group exhibitions in Italy and abroad, among which the cultural centers stand out: Pintura Mural de Alarcon in Cuenca (Spain), Palazzo Hercolani - Azimut headquarters in Bologna, Spazio A.Gabrielet Formentera (Spain), Palazzo Ivanchic in Venice, MACO Museum in Veroli, Nuvola di Fucsas in Rome, international expo at Basilica Sant'Ambrogio in Milan, Espace C.B in Marseille (France), 59 BIENNALE VENEZIA ARTE National Pavilion Grenada and VII Biennale di Viterbo.

WORKS that are always the result of suggestive dreamlike apparitions and that REMEMBERING THE PAST, by the hand and thought of the artist, AUDACIOUSLY ASK to ACCOMPANY US ... TO THE FUTURE.

*“Genuflexus”, 2022.
Scultura d'assemblaggio
antropomorfe, costituita
da ferro battuto e saldato,
base legno di rovere e testa
con maschera da schermo.
Base 1,1 x 0,3 m
larghezza alare 1,2 m
altezza 1,7 m*



arkeo



“Senza titolo”

Artist biography and statement.
Born in the N. East of England where after leaving school attended Sunderland College of Art whereafter worked in land surveying to maintain financial independence and freedom of artistic expression.
Exhibitions were few but supplemented by book illustrations for Heron Publishing Company. A move from surveying into nurse practice (State Registered, psychiatry) for many years gaining an insight into many different behaviourable traits ,eventually took early retirement and moved permanently to live in France where he still now resides painting full time and into a later venture of writing, publishing poetry, short stories and novels.
Many paintings have now been exhibited in most European countries, England, France, Austria, Switzerland, Germany and Italy including USA and India as well as works being published in books and periodicals.

Art is a visual attempt to come to terms with the world, to make sense of it within the confines of an aesthetic philosophy. An exploration and a journey of materials, aesthetic considerations and the subject matter of the work, in this case a theme of behavioural interaction between individuals, physical and psychological.
A painting requires three components to bring it to life, the work itself, the artist and the viewer. The relationship between the artist and the painting is of an intense private emotional journey of exploration and commitment to the ongoing work. However once finished it lies waiting to be brought into the world to be presented to the viewer only then can it assume an identity which may fulfill its potential. The judgement rests upon those who interpret the image set before them, labelling of such work would surely restrict any interpretation from an open unbiased point of view and limit its full potential.

david whitfield

Davide Tedeschini (1974) is an Italian artist, professional, and teacher of pictorial disciplines, a title he obtained from Rome fine arts academy in 2006.

He frequented painters from an early age, where he began to exhibit in public and private places, libraries and clubs, as he did in London, Paris, Amsterdam, Berlin and Venice. In New York, he received the Celeste Prize International as the online contest winner. In 2020 his artworks were acquired by Alfred Skull Gallery in Brussels and MF Ipswich in England,

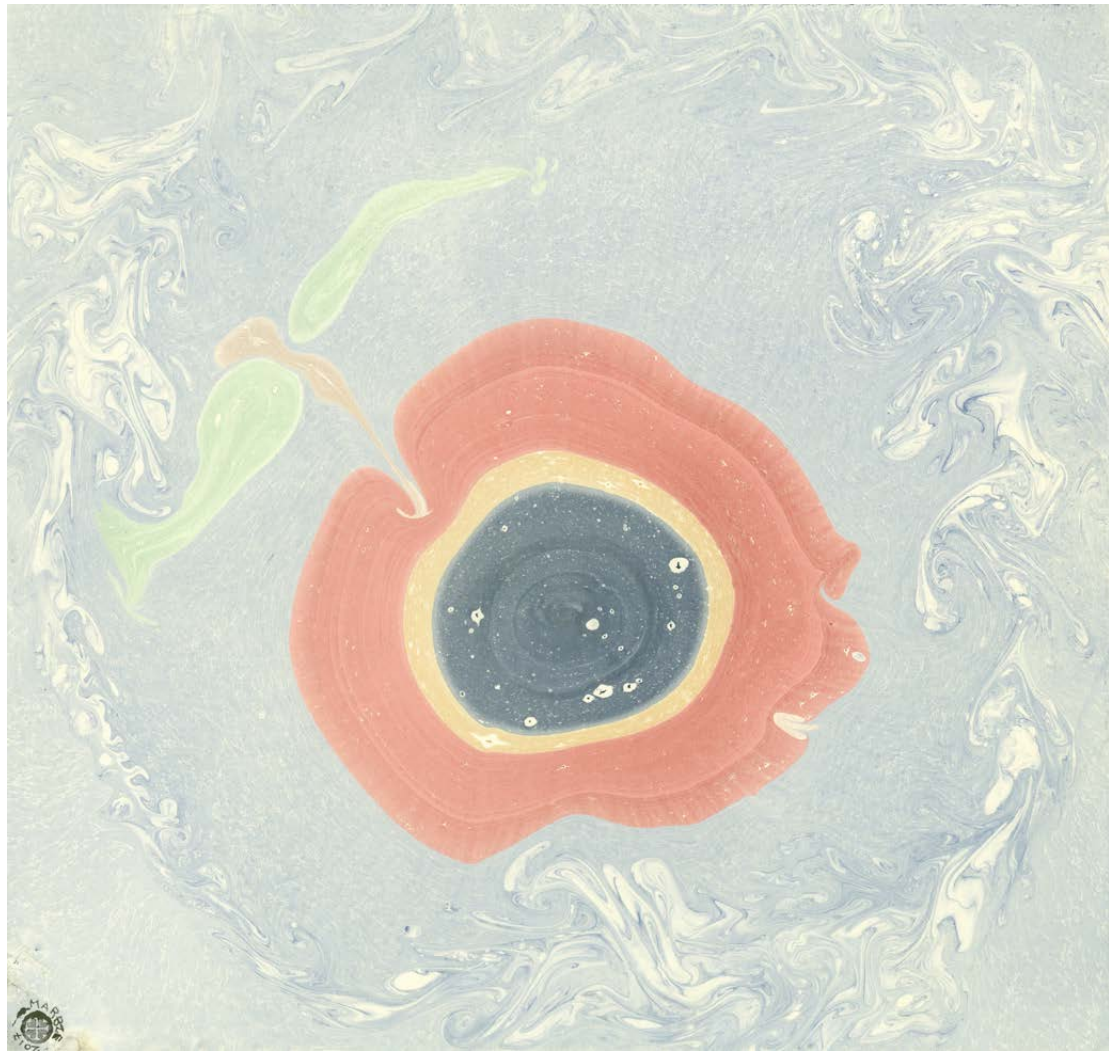
while in 2021 and 2022 were auctioned by the Ambrosiana auction house - Poleschi gallery (Milan), Farini gallery (Bologna) and Jelmoni gallery.

"His artwork is not the result of an unconscious drive, but the expression of extreme tension made up of speed, of powerful and authoritative gestures in the symbolic attempt to dominate the events of his existence. The painting overgrows during a video shooting; therefore, it will remain a document of a real happening against the fiction of contemporary life."

*"Viaggio", 2022.
Olio su tela,
100x100 cm*



davidete deschini



*"Mela-medusa", 2017.
Marmorizzazione su carta
33x35 cm*

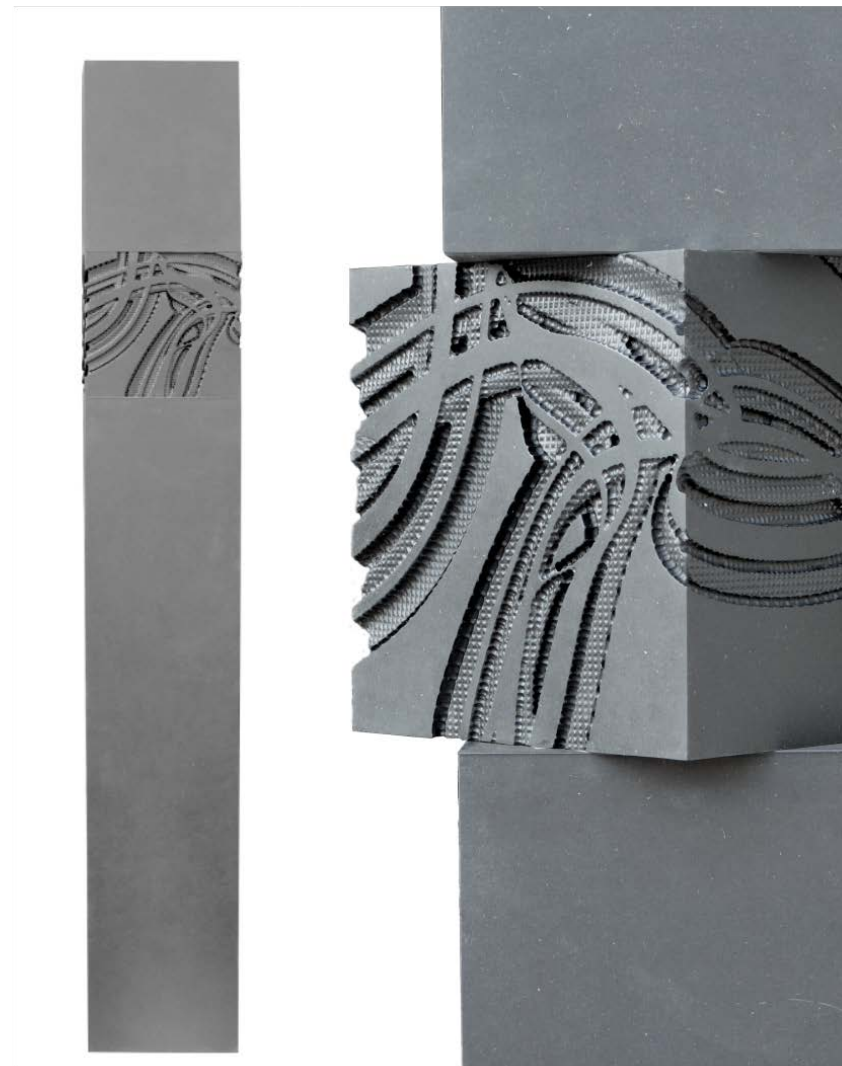
Elisabetta Mariani was born in Milano in 1959. After first years of research, in 1988 she opens the "Marble" laboratory focusing on the re-discovery of handmade marbled papers realised with ancient methods used in 1600, and also focused on the art of bookbinding. In 1991 she is required to participate at the exhibition "Le carte decorate della Raccolta Bertarelli" held at Palazzo Dugnani under the auspices of the Municipality of Milan. Since then, her handmade artworks are present in the "Civica Raccolta Bertarelli", which is the biggest collection of decorated papers in Europe. Since 1997, starting from the tradition of "paste paper", she develops a new decorative method to paint and print the papers with innovative and exclusive designs. In 2000, and for some years on, she takes part in the International Exhibition "Paperworld" in Frankfurt, which is the most important European trade fair for the paper industry. Starting in 2005 she dedicates further to the study of color with unique artworks, also including the creation of large format panels, always focusing at the merging of memory and creativity.

elisabettamariani

He was born in Brescia in 1960. He expresses himself with sculpture and chooses wood as the predominant material of his works. Fascinated by abstraction, he searches for contents and expressions, refusing classical wooden sculpture. He is stimulated by technical training and his familiarity with computer science giving him a vision of space as a set of numerical sequences modulated with rigor and method. His artistic career is marked by his technological thinking, manual skills and personal interpretation of the form matured with sensitivity. The idea of being able to express the emotional and eurythmic components of this mathematics leads him to an intense activity of study and experimentation with the of finding the delicate balance between technicalities an harmonies. A favorable combination of creativity aesthetics and experience gave, in 1999, a decisive turning point in his art that will result in a phase of 2014, called harmonic black, a condensate of matter and light with also brings out the need for confrontation with the public that has not been sought until that time.

Pellegrini chooses black considering it essential to satisfy his expressive needs he works alternating opposite emotional currents, from impetuous and chaotic, to serene and modulated, never connected to usual search for continuous expressive variations. Ongoing project for BAF 2023 "Unsuspecting constraints". He works in Brescia Italy

*"Oltraggio alle consuetudini", 2022.
Legno Nero, 30x30x210 cm*



flavio pellegrini



*"Destabilizzante taoismo", 2022.
Acrilico su tela, 70x70 cm*

GIANLUIGI ZONCATI

Born in 1963, he began his creative experiences in the 80s.

While remaining faithful to his personal figuration, he loves to experiment with different techniques, which in the 90s led him to create interactive performances with Wood's lights and fluorescent colors.

In his career he has often also proposed himself as an organizer and curator of exhibitions and cultural events, collaborating with various internationally renowned artists and gallery owners.

In this period he returned with new awareness to gestural painting, guided by a primordial instinct linked to his own contemporary experience.

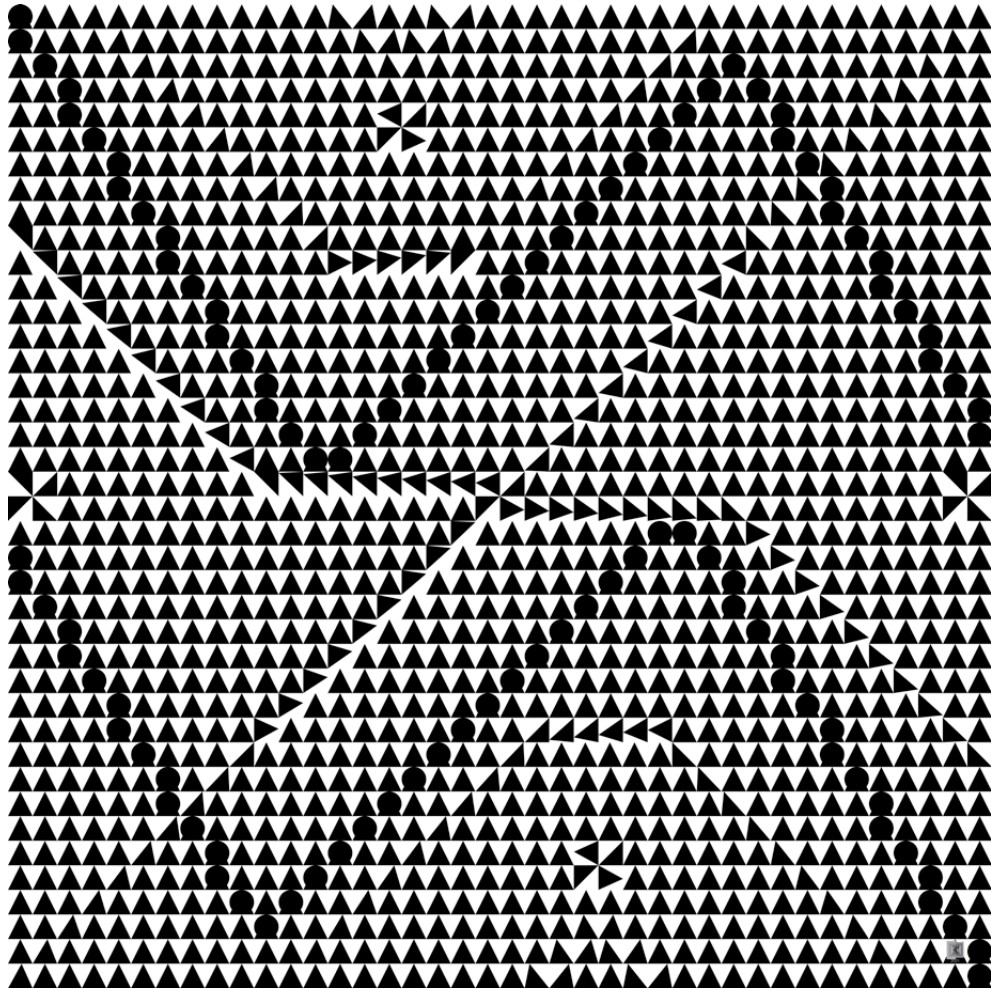
gianluigi zoncati

Giulio Fantone lives and works in Cuneo. He graduated in Decoration from the Albertina Albertina Academy of Fine Arts in Turin and is a teacher of art and image. Fantone ranks among the artists of media painting born in Italy in the early nineties and theorized by Gabriele Perretta. since 1989 the artist has participated in numerous solo exhibitions (in Turin, in particular at the Guido Carbone gallery and the Paolo Tonin gallery, then in Saluzzo, Borgo San Dalmazzo, Carrù, Alassio, Rocca de Baldi, Bausoleil in France, Borgaro Torinese) and collective throughout the province and in Italy. For over twenty years, Fantone has been reinventing reality and its status of innocent illusion.

*"Wunder Kamera", 2019.
Installazione, 75x105 cm*



giuliofantone



*"Untitled", 2021.
Digital art on canvas, 120x120 cm*

Karin Monschauer creates worlds full of shapes and colors with computer graphics software. Her Digital Art creates abstractions of infinite interpretations. The embroidery technique has always fascinated her, allowing to externalize the connection and the interweaving of colors and shapes. This methodology, 'raqm' in Arabic, allows to create ornamental designs on fabric through the use of one or more threads of different colors. She draws on her initially manual skills and uses art design programs to plan abstractions rich in geometric evolutions connected in tonal ranges between hot and cold.

Monschauer proposes visual languages characterized by pure imagination as well as explicit reference to nature and textures by ancient and modern masters. She digitally paints undefined tracks every human being interprets and follows.

Currently, her art is permanently represented with one work at the European Art Museum, Frederiksvaerk, Denmark, and four works at Le Bois Du Cazier Museum, Charleroi, Belgium.

karinmonschauer

Luca Galessi - Torn Art

In the world of photography I landed at just 10 years old and already at 11 I had my first dark camera. A love, that of photography, born at an early age that has continued over the time, simply remaining a true genuine passion.

For many years I have been looking for and photographing billboards torn in urban fabrics because very often art is before our eyes and we don't even notice it.

A creative attitude and a curious gaze are needed to be able to draw the essence of today's cities from a simple advertising image, a true art of our time.

Invisible time becomes visible. The paper with its degradation and overlapping, thanks

also to meteorological elements such as the sun, the wind and the rain that modify its structure, create unusual visual effects left exactly as the lens found them, without retouching or subsequent processing all at times with a light dose of irony.

I stop first with the eye and then with the camera a newspaper that everyone can see but that nobody sees or sees in a different way, certainly different from my thought. The camera, a real means of expression, has the property of stopping that instant and only that precise instant. Because the action of a person who walks and tears the paper is enough, modifying what was there just a moment before, involuntarily creating a whole new work of art: torn art, in fact.

*"004 Affissione abusiva", 2015.
Fotografia stampa su Sandwich
"Lightforce" 10 mm, 120x120 cm*



lucagalessi



*"Vicine lontananze", 2022.
Smalto e pastelli ad olio su tela,
80x80 cm*

Luciano Bonetti was born in Varese in 1946, where he currently lives. In his long experience, his choice of materials and colors blends with his attentive look at people and society. Through his works, the artist expresses his empathy for Human being, with his fears, uncertainties, and conditioning of a world racing toward a difficult horizon. Luciano Bonetti has participated in several international exhibitions in America and Europe. Exhibitions held in Italy include the retrospective *L'azione inconsapevole del gesto* held at the Museo Scalvini at Villa Cusani Traversi Tittoni in Desio (MB) in 2018, the exhibition *Memoria di Presenze* at the Miit Museum in Turin the following year, and participation in the International Mediterranean Festival of Contemporary Art at Castello Ruffo di Calabria (RC) in 2020.

In 2021 exhibition *Fluxsus Now* at Oratorio della Passione, Basilica di Sant'Ambrogio in Milan, by Jelmoni Studio Gallery.

In 2022, at Made4Art Gallery, Brera District, Bonetti presented the most recent works at *Vicine Lontananze*

luciano bonetti

Lucio Rossi started his artistic career in the field of advertising, gaining acclaim with a prestigious award in an international tourist competition.

His management role in a very well known Italian fashion house, where he contributed as designer of fabrics, head-scarves, jewels, accessories etc. This brought him also to organise fashion shows and "events" in various parts of the world: from Europe to the United States, from the Middle East and the Far East. Life experiences then materialised into new artistic proposals linked to the graphic world.

The first exhibition of this "new direction" was held in the "Unicorn d'Or" gallery in New York, a city he loves dearly, where he lived for a long time and where his works are particularly appreciated.

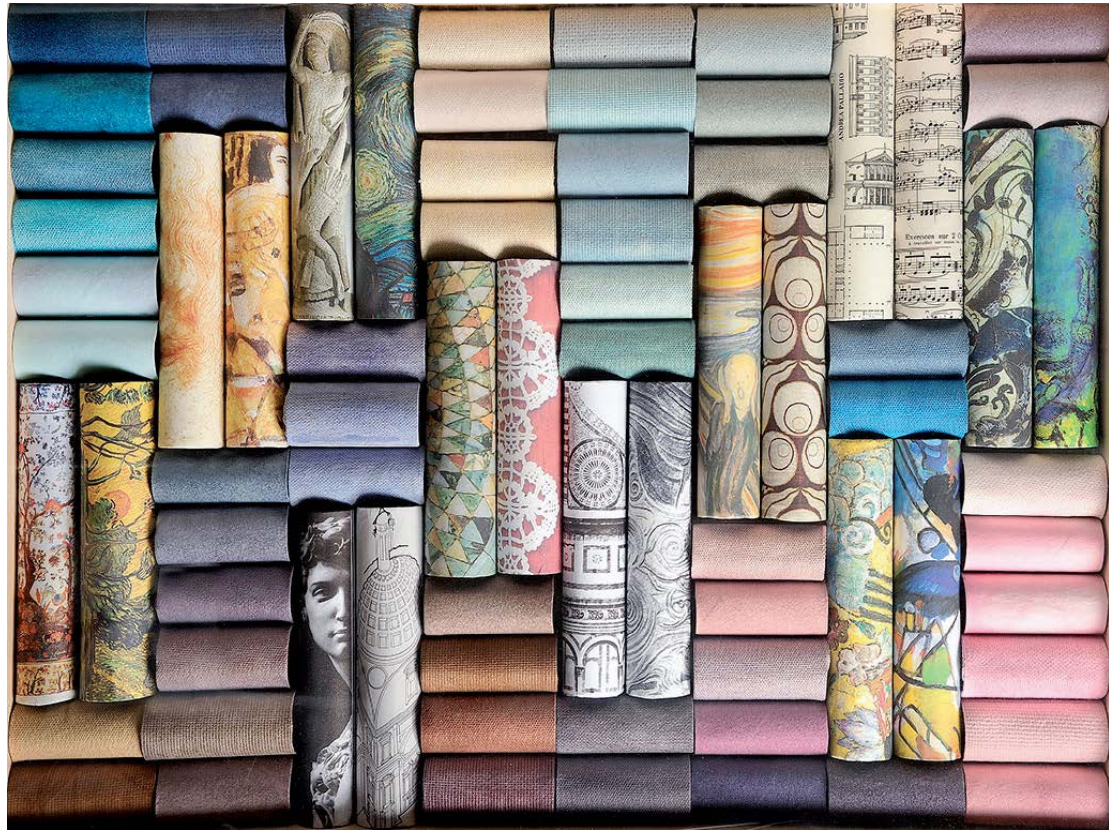
Today, having abandoned the fashion world definitively, Lucio Rossi dedicates himself totally to figurative arts. Recently, for his original composite structures on atypical supports (wood, cardboard, etc.) he has received the 1st prize in the sculpture section of "Open Art 2005".

His works are on permanent show at the Monogramma arte contemporarae in Rome and lynne wilton gallery in Australia.

*"Solo tra la folla", 2018.
Acrilico su tela, 70x70 cm*



lucio rossi



Architect, Ligurian from Imperia and Milanese with university and artistic training. In the Lombard city she lived for over twenty-two years (between 1968 and '91) dealing with artistic and creative workshops for children with school problems, but above all dealing with the issues of the female world encountered in everyday life with clay. Attentive to the level of the psyche, sensitive to the themes of relationship and interiority, his works communicate emotions, expressive force and poetic inspiration, through an originality of essential, "innocent" style, outside the box and far from any current. Among the themes investigated, in addition to motherhood, are the "Nunziate", from which he comes to discover, in the

space of relationship contained in them, his own existential place as the reason for his sculpture. The relationship, therefore, its changing in the continuous becoming, the being and the appearing, the union with Life, are the areas of his search. There are also frequent moments in which the artist's creativity is expressed with other techniques, drawing, watercolor, three-dimensional collage, intrigued by the poetics of colors and shapes. He has participated in various exhibitions in Milan, Brianza and Liguria, Venice, Rome and most recently at the Genoa Biennale, where one of his works was awarded. Some of his works are in the museums organized by the "Renzo Aiolfi" Association.

*"Luci d'arte nel quotidiano", 2020.
Collage, cartoncino, carta in cassetta
di legno e plexiglas, 60x80 cm*

mariapaolaamoretti

Massimiliano Sciuccati Biography.
Born in Legnano in 1969, I lived in Milan for many years now.

My artistic career began in 2018 and in a short time I made myself known as “emerging” on the national and international artistic scene.

I participated in my first collective exhibition in 2019 at the Art Luxury, a gallery in Milan, and from there I collected experiences and personal recognition.

In the last 3 years I took part in 32 group exhibitions between Italy and abroad, including Venice Start (Venice) in 2021, Overseas in Sidney again in 2021, Pro Biennale in Venice in 2020.

I am also present in various artistic publications including the Atlante dell'Arte De Agostini 2020 and 2021 editions.

For the near future, I have the goal of participating in other group exhibitions and creating my own as soon as possible.

My personal style with an expressionist matrix is materialized in a continuous experimentation of techniques, tools, in a continuous research.

My works express the energy, movement and inner forces, the emotions that permeate human life and arise from an inner need to capture and make that moment eternal.

In fact, my art is characterized by immediate painting that stylizes and expresses an emotion and a message through lively chromatism and female figuration.

The depictions transcend the superficial image, what is most evident to the eye, and represent the soul with its torments, tribulations, but also happiness and joy. I tell about my time and the sociability of the present. The fluid and material color, combined and articulated in always different ways, is the tool that highlights my message and is the true fulcrum of my artistic thought. My particular style has an expressionist matrix which is realized in a continuous experimentation of techniques, tools and in a perennial search for new styles and possibilities. In my works the chromatism and the material, managed by pictorial and decisive traces and by leaps of dripping, dominates every concept of figuration. In fact, my works are not born from a reasoned construction, but from a representation of hinc et nunc. I prefer to use oil and acrylic colors to which I combine the ash that I use to create gray and all its variations... one of the hallmarks of my work.



*“Red-Line”,
2021.
Acrilico,
80x60 cm*

massimilianoosciuccati



Maurizio Diana is a painter and art scientist. Since the 1960s, his work has developed with insights into the progress of the technological society. Starting from a figurative approach, developed in the first decade of his activity, in '69s is part in Paris of "Comité d'Action Plasticien" (CAP) that through a collective and original approach designed and printed by serigraph 10 posters now in the Musée de la Publicité in Paris Louvre. "After '73s he elaborates forms of coexistence of many images that go further than Cubist coexistences"(Corrado Maltese). In '80s propose a dissociation between the historical and the created image which, through a repetitive modulation of the lighting, allows a continuous and

differentiated fruition of the work." The great merit of Maurizio Diana is to pose the question of the image, its motivation, its structure and the fatality of its mutation and transformation (Pierre Restany), and will then be identified by Gérard Xuriguera as the "Illuminated Figuration". This idea of representation is then transformed with the cycles: "Monotone Televisions" and "Horizons" where the light, now set, offers only the "perception of the last light" . In recent years, "He re-visit a nucleus of forty artworks by the common title New Horizons with a sort of Artistic auto-citation" were "each painting becomes expression of an urgent necessity to tell an attentive reflection on the human condition"(Monica Ferrarini).

"New Horizons 187" (Nostalgia for the Sea), 2007-21. Oil on collaga on canvas 60x70 cm

maurizio diana

Nino Bandiera, photographer developed his creativity around fashion, sport, journalism and industrial photography.

With an intricate eye for detail he is always pushing to create the best work possible with his own spark of originality and without forgetting taste and elegance.

In 1972 he founded "Studio Flag" where working from analog films to digital first discovered large format cameras and then he embraced the infinite possibility of digital technology applied to photography.

He worked for Max, La Gazzetta dello Sport, Vogue, Vitality, L'illustrazione dello Sport, and L'Hebdo. His works have also been displayed in various art galleries.

*"solorobot", 2011.
Stampa a colori su plexiglas,
50x75 cm*



ninobandiera



*"Anima-Take 40.00.24".
Inkjet print on transparency
film over glossy photo paper,
27,5 x 21,5 cm*

Rita Miglioli - Biography

Born in Brescia, after completing her studies at Liceo Artistico V.Foppa and Architecture at the Politecnico di Milano she moves to New York. While working as a textile designer and painting. There she spends time in museums, art galleries, meets artists and paints exploring various themes and materials. While absorbing the American artistic avant-garde trends, she expands the already deep interest in contemporary and abstract art. She lives and works in San Diego, dividing her time between Italy and California.

Nata a Brescia, dopo gli studi accademici al Liceo Artistico Foppa e Architettura al Politecnico di Milano, si trasferisce a New York, dove lavora come textile designer e dipinge. Lì frequenta gallerie, visita musei e dipinge esplorando temi e materiali diversi. Assorbe le tendenze d'avanguardia artistica americana, ampliando il già profondo interesse per l'arte contemporanea ed astratta. Vive e lavora a San Diego, California.

ritamiglioli

Rosalba Mura was born in Barumini. She graduated at the artistic high school of Cagliari. Then, she continued her studies at the Academy of Fine Arts in Sassari where she graduated in Painting. Her professional artistic career began in 1995 with canvases influenced by the first avant-gardes. Later, her research focused on the study of minimal and conceptual art, re-proposing the archetype of the square, not only as a purely rational form or linked to symbols of the past, but at the same time used to transcend its known meaning. The almost "absence" of color focuses on black and white, to express duality as the essence of reality; energy present in all things, the

principle of unity that binds the small to the large, the individual to the universe. One of the important points of reference is Fontana's spatialism that he seeks and wants to explore beyond the very dimension of the painting, going beyond the two-dimensional surface of the canvas itself. In her latest works, as in the particular case of "Qubit", exhibited at the Triennale delle Arti Visive in Rome (2021), she wants to overcome and go beyond this concept by referring to the most current theories of the multiverse, this "beyond" becomes multidimensional, a search for different spaces and different realities or possible existing conditions.

*"Qubit", 2019.
Acrilico su tele
20x20 cm*



rosalbamura



*"OCEANO", 2022.
Olio su tela 80x60 cm*

Artist biography

Graduated in philosophy in Milan, Sergio Gandini has been painting since 1971: his friends and masters were Arosio, Gentili and Stradella. He held his first solo exhibition in Milan in 1988; in 1999 he received the "Gola" painting award. He had solo and group shows in Italy and abroad, in Sofia, Budapest, Mendrisio, Bucharest, Paris, Madrid, Berlin. Art critic Paolo Rizzi said about his work: "The matter and the idea: the heaviness of earthy textures, grooves, burns, is opposed to the pure conceptuality which creates ideal spaces and measures. Here is the deeper meaning of the dichotomy we find in the painting by Sergio Gandini, a cultured artist who goes past any academic tradition but also beyond any sophisticated avant-gardism. The landscape of man becomes an expansion of the spirit ... the artwork acquires its visionary force, almost as a yeast that leads to the ghost of the soul. " Over the years, his interest for knowledge has deepened in the field of Eastern philosophies: he has studied for years the shodō, believing that the experience and practice of sign-writing is rooted into a vast openness to every spiritual reality.

sergio gandini

Silvana Cammi was born in Piacenza (Italy) and she graduated in Economics. She attended private courses of painting and sculpture but, for the most part, she's a self-thought painter, since her love for art is something that has been going on since she was a child. She has exhibited her works in art galleries in Piacenza, then in Milan, Turin, and also in Berlin and at the CBK Museum in Amsterdam. Furthermore, she has participated in a virtual exhibition called Kunstmatrix-AUT AUT. Nowadays she constantly dedicates her time to painting.

*"Armi acciaio e malattie".
Biro e pennarello su tela
80x60 cm*



silvanacammi



Largo Corsia dei Servi, 4 - Milano (MI)

JELMONI STUDIO GALLERY

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