

I start to paint in 2006. Art quickly becomes the means through which I give vent to particular and complex feelings and emotions, typical of my youthful nature: I throw colors like punches on a punching bag and then paper, nails, fabric, plastic...

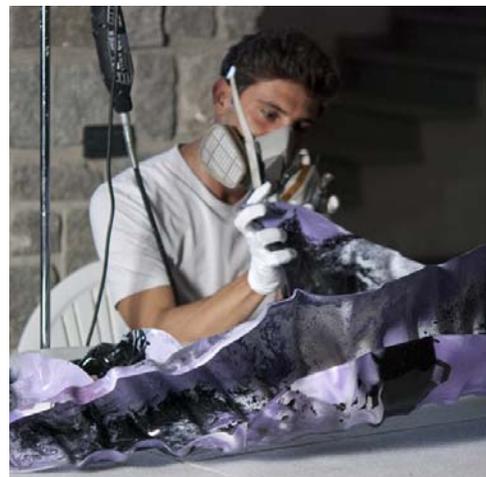
I use all that I have in my hands and I continued like this for about a year. Things change in between and I begin to notice strange effects in the colors: I realize that, by pouring two or more liquid enamels on a support plan would blend together and take form of their own life. I remain so fascinated that I decide to begin to analyze the aesthetic outcome and deepen the processes of interaction between the colors. Also, I realize that many people notice it, but almost no one cares to study the mechanisms. It has no name, by the time I learn how to control it, I decide to call it 'blending' .

Meanwhile, art is a way to share my experiences, to give form to my thoughts and investigate the deeper aspects of the psyche. Blending is the language through which I can get to my inner world. Working on a transparent support such as methacrylate I notice that on the front side where I'm working color mixes, while on its back the first moment of the creative process remains imprinted. In the case of a painting, this takes two faces, then with the intervention of the heat, I can shape up to make it gain the three-dimensionality of sculpture.

I publish the first writings on my research in 2011 in the book "The Metaformism", published by Mondadori and edited by Prof. Giulia Sillato. In 2014, after years of experience, studies and comparison with the critical survey on "metaform", my research lands at the concept of "Second Form".

With it today I face the most varied subjects, while focusing my attention on concepts that relate mostly to the secrets of human nature and the hidden origin of the existence.

STATEMENT: *My work starts from abstract painting and reaches fulfillment in sculpture. I paint to express feelings, emotions, ideas, then I shape the painted sheets (methacrylate) to give it a tangible form. I use the sculpture to make it easier to understand the meaning behind the transfigured forms of a painting where the color takes over, becoming the primary means through which I express myself. The second form, a personal analysis of the creative process which is based on my research, is an attempt to make it easier to understand what usually turns out to be hard to figure out. I used the symbolic language that characterizes my work to represent elements and concepts that have changed the history of the Emirates.*



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