Emil Alzamora, a British Citizen, was born in Lima, Peru in 1975 and grew up in Boca Grande, Florida and Majorca, Spain. Now living and working in Beacon, NY, Alzamora started his sculpting career in the Hudson Valley of New York working with Polich Tallix in the fall of 1998 and, since 2001, has produced his work full-time and shown regularly throughout the world. His minimalist sculptures harness a wide range of materials to represent the human body in its purest form. He often distorts, elongates, deconstructs, or encases his forms to reveal an emotional or physical situation, or to tell captivating stories.

His keen interest in the physical properties of his materials combined with his hands-on approach allow for the process to reveal and inform at once the aesthetic and the conceptual. In his sculptures, Alzamora strives to make visible the intangible interaction between limitation and potential within the human form.

The sleek, polished figures are anonymous yet identifiable; they lack any sort of distinct facial features or differentiation of gender, but simultaneously symbolize a universal understanding of and connection with the human body in its various manifestations.

Reminiscent of the slender, elongated figures of Giacometti or the intimate, abstract sculptures of Brancusi, Alzamora’s works are unique in their refined curvature, urbane presence, and contemporary appeal.

Alzamora has, this year, been commissioned by Uber to create four monumental sculptures to be exhibited around the city during Art Miami, casting a deserved spotlight on his career.
EMIL ALZAMORA
Born in Lima, 1975
Raised in the United States and Spain

Education
1998 B.A. in Fine Arts, Florida State University at Tallahassee

Solo Exhibitions
2018 Gates of the West, Virtual Gallery
2017 Chris Davison Gallery, Newburgh, New York
2015 MARC STRAUS, New York
2013 Breakdown, Mad Dooley Gallery, Beacon, New York
    Soft Pioneers, Krause Gallery, New York
2011 A Nice Reflection, Krause Gallery, New York
    Mildred I. Washington Gallery, Dutchess CC, Poughkeepsie
    In the Altogether, Albany Center Gallery, Albany
2010 Nature is Boring, Mauger Modern Art, London
    Random Mutations That Work, Artbreak Gallery, Brooklyn
2009 New Works, Krause Gallery, Atlanta
2008 Superluminous, Lanoue Fine Art, Boston
    New Works, Krause Gallery, Atlanta
2007 Mettle, Mack B Gallery, Sarasota
2006 Sculptures in Gypsum and Bronze, Karin Sanders Fine Art, Sag Harbor, New York
    Covalence, Yellow Bird Gallery, Newburgh, New York
2003 Unipolarity, Coulter Young Gallery, Peekskill, New York
2002 Defragmentation, Coulter Young Gallery, Peekskill, New York

Selected Group Exhibitions
2018 Art Miami, Miami
    K Imperial Fine Art, San Francisco
    Melissa Morgan Fine Art, Palm Desert, California
2016 MARC STRAUS, Expo Chicago, Chicago
2015 MARC STRAUS, Art Hong Kong
    MARC STRAUS, Art Stage Singapore
2014 MARC STRAUS, Expo Chicago, Chicago
    Oneself as Another, Royal Academy West, Bristol
    Kavachnina Gallery, Art Context, Miami
2013 Kavachnina Gallery, PULSE NY, New York
    Emerging to Established, Krause Gallery, New York
    Power of Place, Hudson Valley Center for Contemporary Art, Peekskill, New York
2012 Kavachnina Gallery, Art Miami Context, Miami
    Corpo/Etherial, Patrajdas Contemporary, Philadelphia
    Patrajdas Contemporary, Art MRKT Hamptons, Bridgehampton
    Imago Galleries, Palm Desert, California
    Sculpture On & Off the Wall, Arts Westchester, White Plains, New York
    Panorama, Galerie Rauchfeld, Paris
    Krause Gallery, Scope Art Fair, New York
    Artbitch, Calix Gustav Gallery, Miami
    Material Matrix, Florida State University Museum of Fine Arts, Tallahassee
    Year of the Chimera 6.2, Glass Garage Gallery, Los Angeles

Abyss | Bronze | Edition of 5 + 2 AP
27 x 76 x 45.7 cm (50 x 30 x 18 in) | 2018

Star Suit | Stainless Steel | Edition of 3 + 2 AP
78.7 x 30.5 x 30.5 cm (31 x 12 x 12 in) | 2017
Pontone Gallery is proud to welcome back Korean artist, Hwang Seontae, with an exhibition of his most recent light boxes. Beautifully constructed from tempered, sandblasted glass and aluminium, they are printed with precisely rendered images of contemporary, domestic interiors. These scenes are articulated and brought to life by LED lighting, which evokes sunlight playing across the spaces. They are as carefully lit as stage sets.

Seontae’s are idealised, ordered and utopian images, highly controlled in their graphic representation, like architects’ orthographic, ‘CAD’ drawings. These dry and diagrammatic representations are animated by the sun, which brings life to a mostly, monochromatic world. They capture an illuminated moment of stillness and calm, a contemplative pause.

This world is unpopulated and ambiguous: where are the people? what time is it? Drama and tension creep into such outwardly neutral spaces. We start to look for clues in their spartan arrangements. Sun-bleached and breathless, they yield the smallest signs upon which the viewer can suppose a story. Like the compact dramas of Edward Hopper and the slickly designed interiors of Patrick Caulfield, we construct plausible explanations and possible scenarios; actors absent, we extemporise.

There is a sense of melancholy attached to these spaces. They could be the anodyne apartments of J.G.Ballard’s world, where dissociation and alienation rule. They speak of a frictionless existence, a Design for Living, something bought ‘off-plan’, a refuge from unwanted contact. Is this the dream of a robot?

Redemption is at hand in the form of the sun as the invigorating life-force. It acts as the saviour, articulates the constructed world and makes it habitable and bearable. It is clear from their very construction that these pieces are reliant on light, their existence is predicated on it. The artist seems to be saying, ’without the sun we are lost’.
HWANG SEONTAE
Born in South Korea, 1972

Education
2006  AUFBAUSTUDIUM in Glass Art, Burg
Giebichenstein University of Art and Design Halle
2004  DIPLOMA in Glass Art and Skulptur, Burg
Giebichenstein University of Art and Design Halle
(Prof. A. Köker & Prof. C. Triebsch)
1997  BFA in Fine Arts Education, College of Fine Arts,
Kyunghhee University

Recent Solo Exhibitions
2018  Light, Time and Space, Pontone Gallery, London
2017  Light-Time-Space, Artside Gallery, Seoul
2016  Between Light and Space, Pontone Gallery, London
2015  Hwang Seontae, Gallery Jeon, Daegu
The light, which has become the image, 63 art
museum, Seoul
2014  Sunlight, Shine Artists, London
2013  Transparent, Pyo Gallery, Seoul
2011  Familiar Unfamiliar, Gallery Lee & Bae, Busan
Line and Light - The Shadow of the Essence & The
Trap of the Sense, Dr Park Gallery, Yangpyeong
The Sunny Room, White8 Gallery, Villach
2010  Frozen Story, Dr Park Gallery, Yangpyeong
Frozen History, White8 Gallery, Vienna

Recent Group Exhibitions
2018  Art Miami, Miami
Act 1, scene 1, Summit Gallery, Seoul
An Unfamiliar Book Story, National library for
children and young adults, Seoul
The Phase of Light, Whiteblock Gallery, Paju
羅書-遊流山水-roam around Seoul, Seojong
Artcenter, Seoul
2017  Places and Spaces, Cmay Gallery, Los Angeles
Trick, Shinsaegae Gallery, Incheon
Spring, a Comma, the Beginning of Leisure, Aramnuri
Museum, GoYang
Evergreen Everblue, Trinity Gallery, Seoul
When It’s Quiet, Gainable, Bul-il Museum, Seoul
2016  Optical Guidance, Krimson Gallery, Seoul
Invite to Coffee Room, Kangneung Museum of Art,
Kangneung
2015  Shine Artists in NY, Shine Artists, New York
Masters of Light, Shine Artists & Albemarle Gallery,
London
When Every Day Reveals Itself from Out of the Blue,
Gallery White Block, Paju
A Special Exhibition for Armory Week, Shine Artists,
New York
Preview, Shine Artists, London

The Sunshine Room III | Tempered glass, sandblast and LED backlit
112 x 152 x 4 cm (44 x 60 x 1.5 in) | 2017

The Sunshine Room VII | Tempered glass, sandblast and LED backlit
102 x 80 x 4 cm (40 x 31.5 x 1.5 in) | 2017
Internationally successful and award-winning, Jeff Robb is an acknowledged expert in lenticular photographic image making. His primary subject is the human body. Posed in ways which articulate the gracefulness of the moving form, his models jump, flex and fall. In a series of images, they contort and stretch themselves within the geometric confines of a rigid structure, exploring the limits of their ability to occupy a space. This is a sensuous and opulent world: his subjects are good-looking, athletic exemplars of physicality. The photographs express the lush texture, tone and contour of their skin, muscle and bone-structure in all its gleaming corporeality. The dense and subtle tonal range articulates their chiaroscuro form with all the expressive affect of baroque painting.

An immanent sense of control permeates these photographs. We see it in the self-possession and athleticism of the subject, the sophisticated ‘theatre of production’ and in the mastery of the craft of the camera. These images embody the struggle to capture and contain the fleeting and evanescent, to grab hold of and identify an instant of beauty before it decays and fades from sight.

Those who are familiar with Robb’s approach and what drives him as an artist will understand the significance of each project for him in testing possibilities with the lenticular medium, and creating new immersive experiences using three-dimensional imaging and cutting edge technology.

Jeff Robb works in a variety of media including lenticular photography, painting, bronze and silver cast sculpture, reflection and transmission holography, photography, film, laser light and sound installations. These allow Robb to explore themes of eroticism, control and the liminal.

(above left)
Aria v
Lenticular Photograph
Edition of 15 + 2 AP
66 x 51 cm (26 x 20 in)
2018

(above center)
Mirror Series Equivalent
Lenticular Photograph
Edition of 6 + 2 AP
152 x 114 cm (60 x 45 in)
2017

(above right)
Nightfall 5
Lenticular Photograph
Edition of 15 + 2 AP
66 x 51 cm (26 x 20 in)
2018
JEFF ROBB
Born in Derbyshire, UK, 1965

Education
1992–93 Royal College of Art: Darwin Scholarship
1990–92 Royal College of Art: Master of Fine Art Holography with distinction
1984–87 University of Leeds: BSc (Hons)

Recent Selected Shows/Fairs
2018 Art Miami, Miami
2017 Context Art Miami, Miami
Solo Show ‘Ventures in Light’, Pontone Gallery, London
2016 Solo Show ‘Nightfall’, Pontone Gallery, London
2015 Context Art Miami, Miami
Solo Show ‘Ventures in Light’, Pontone Gallery, London
Art Central, Hong Kong
2 Rivington, Armory week, New York
Art Wynwood, Miami
Group Show, Pontone Gallery, London
Art Palm Beach, West Palm Beach
London Art Fair, London
Artist-IQ Amsterdam – 500 Years of Art, Beurs van Berlage, Amsterdam
2014 Context Art Miami, Miami
Art Taipei, Taipei City
Art Silicon Valley/San Francisco, San Mateo
KIAF 2014, Seoul
Solo Show ‘Capturing the Invisible’, McLaren Beverly Hills with Mauger Modern Art
2012 Solo Show, Mauger Modern Art, Barcelona
Solo Show, Thought Experiments, New York
Solo Show, India Art Fair, New Delhi

Selected Collections
The Museum of Fine Arts, Houston
Her Royal Highness Princess Firyal of Jordan
Victoria and Albert Museum, London
Getty Museum, Los Angeles
SAM Museum, Osaka
Washington Museum of the Third Dimension
American artist, Malcolm Liepke was born in 1953 and raised in Minneapolis. He is an experienced, mid-career painter who has exhibited all over the world; his work is represented in numerous private and public collections.

He is a painter of a particular world, a ‘demi-monde’, inhabited by mostly young and attractive subjects, who project an air of self-absorption and watchfulness. Isolated figures pose with an almost insolent self-regard, while others appear more vulnerable, as if exhausted by the rigours of a dissolute life. Particularly of note are the group compositions, where his subjects interact, evoking tender and sensual feelings, modifying the potential solipsism of their characters. Genuine emotion is on display in a sensuous world of mutual grooming and self-presentation.

Liepke paints with an assured, expressive and fluent handling of his medium. His frank enjoyment of the texture of male and female flesh is fully embodied in the rich and luscious quality of the oil. Thick, clotted and sticky passages contrast with slick, fluid glazes. Cream-like paint is laid down in planes of acidic, pastel hues of greens, blues, pinks, purples and oranges, making dramatic contrast with descriptive areas of pale skin-tones. His responsive manipulation of the brush and medium subtly reacts to the contour and surface of the subject, articulating a world of sensation.

The compositions speak of an interior, artificially-lit, urban world: a locale of bars, nightclubs, studios and house-parties. There is an accompanying sense of erotic intoxication. This is a milieu familiar to us from the paintings of Degas, Lautrec, Manet, Hopper, Sargent and many others. Liepke, painting his contemporary cast of provocative characters, makes a connection with the past and presents us with an archetypal portrait. The inhabitants of this ‘bohemian’ world are as serious and worthy of study as anyone.
MALCOLM LIEPKE
Born in Minneapolis, USA, 1953

Education
1973-5  Art Center, Pasadena, California

Selected Shows/Fairs
2018  Art Miami, Miami
2017  Altered States, Pontone Gallery, London
2016  Pontone Gallery, London
2014  Nikola Rukaj Gallery, Toronto
          Arcadia Fine Arts, New York
2013  Albermarle Gallery, London
2012  Arcadia Fine Arts, New York
2010  Albermarle Gallery, London
          Desire, Arcadia Fine Arts, New York
2009  About Face, Arcadia Fine Arts, New York
2008  A New Direction, Arcadia Fine Arts, New York
2007  Arcadia Fine Arts, New York
2006  Track 16 Gallery, Santa Monica
2005  Arcadia Fine Arts, New York
2004  Arcadia Fine Arts, New York
2003  Arcadia Fine Arts, New York
          Buschlen Mowatt Gallery, Vancouver
2002  Arcadia Fine Arts, New York
2001  DNFA Gallery, Pasadena
          Eleanor Ettinger Gallery, New York
2000  Mendenhall Gallery, Pasadena
          Eleanor Ettinger Gallery, New York
          Albermarle Gallery, London
1999  Mendenhall Gallery, Pasadena
          Eleanor Ettinger Gallery, New York
          Albermarle Gallery, London
1998  Eleanor Ettinger Gallery, New York
          Albermarle Gallery, London

Selected Collections
ABC Television  AT&T
Atlantic Records  Brooklyn Museum of Art
CBS Records  Caswell Massey Corporation
Ms. Iris Cantor  Forbes Magazine
Fortune Magazine  H.J. Heinz Corporation
Ms. Donna Karan  Mr. Ralph Lauren
Mobil Oil Corporation  National Academy of Design
National Museum of Sport  Newsweek Magazine
Smithsonian Museum of American Art
Sports Illustrated Magazine  Ms. Barbra Streisand
Mr. David Tang  Time Magazine

Meditation  Oil on Canvas  76 x 76 cm (30 x 30 in)  2018

End of the Night  Oil on Canvas  51 x 51 cm (20 x 20 in)  2017
Mari Kim is a Korean artist who uses the language of Manga, Disney and Pop-Art to make her glossily realised paintings. Her images derive from a rich mixture of Western and Eastern cultural references. She produces pieces which explicitly reflect a pop sensibility and aesthetic back at her audience.

She trained as an animator in Australia before moving back to Korea and embarking on a successful career as a video director. This is where she developed her signature ‘Eyedoll’ characters. These distinctive images became the protagonists of her painting project.

The ‘Big Eye Doll’ archetype embodies a wide gallery of female subjects. These range from teenage girls to a variety of well known characters, both real and fictional, including The Queen, Margaret Thatcher, Angelina Jolie, Snow White and Cat Woman. These are depicted in a richly coloured, decorative, graphic manner. Sometimes the background is covered in text, rendered in the highly stylised forms of graffiti.

These lush and jewelled images, the graphic handling emphasising their flatness, have the lustre of ‘bright and shiny’ consumables lined up in a department store display case for our delectation. They speak of acquisitive desire and instant gratification. Their formula of production and the uniform treatment of the subjects, irrespective of their actuality, makes for a message of ‘the same, but different’, like the ranges of mobile phones or watches we see in the store. The pictures are a lure for a hungry eye.

Contrastingly, the artist has spoken about a sense of threat in her work, saying that she is interested in expressing the ‘twisted innocence’ of ‘evil kids in mass media’. On closer inspection, these images of women and girls carry some more sinister freight after all. The fact that this is concealed in such an attractive package makes it all the more startling.

If this is an artist for whom the surface is all, she has some interesting things to say about what that surface reveals to us.
MARI KIM
Born in South Korea, 1977

Education
2006 Master’s Degree in Creative Media, RMIT, Melbourne, Australia

Selected Shows/Fairs
2018 Art Miami, Miami
2016 Days of Future Past, Pontone Gallery, London
  Days of Future Past, special featured solo exhibition at LA Art show 2016, LA
  SETI, Hak Go Jae Gallery, Seoul
2015 Romance in the Age of Chaos, JR gallery, Berlin
  Forgotten Promises, Hak Go Jae gallery, ShangHai
2014 Synchronicity, Shine Artists, London
  Famous Show in Berlin, JR Gallery, Berlin
  Famous Eyedoll, AP Contemporary Gallery, Hong Kong
2013 The Premiere U.S. Solo Exhibition of Korean artist Mari Kim, Art Aqua Art Miami, Miami
  Famous Show in Hong Kong, LCX Harbour City, Hong Kong
2012 Famous Show in Dubai, Opera Gallery, Dubai
  Famous Show in Busan, Gana Art Gallery, Busan
  Famous Show, Gana Art Gallery, Seoul
2011 Child Play, Television 12 Gallery, Seoul

Collections
Seoul Museum of Art
Gyeongnam Art Museum
Korea Advanced Institute of Science and Technology (KIST)
Born in Damyang of Jeonnam province, Lee Lee Nam graduated from Chosun University in Korea with an undergraduate degree in sculpture and a doctorate degree in Fine Arts. He also completed a PhD program in Media Art at the Graduate School of Communication and Arts of Yonsei University. In his digital reinterpretation of classical masterpieces that reveal nature’s wonders and life’s aura, he attempts to breathe new meaning and vitality into each pixel of image. With more than eight hundred exhibitions, both solo and group in countries like Belgium, China, Qatar, New York, Singapore and Paris under his belt, Leenam continues to expand his horizons globally.

The artist uses classical, art-historical images as the basis of his animations. He draws on acknowledged masterpieces of the cultural landscape: from Van Gogh, Velasquez, Klimt and eastern masters such as Chinese artist Guo Xi and Korean Kyon An. Upon these he builds scenes of growth, change and conflict. He creates clusters of cumulative events, transformations, overlays and juxtapositions, gradual accretions of information. Over time these events build, multiply and intensify only to dissipate, fade and fall away returning the image to a state of calm.

At the 2016 Busan Biennale, he was the first Korean artist to present a virtual reality artwork using Google’s Tilt Brush technology. In 2017, Lee received Best Artist Award and People’s Choice Award at the 3rd Annual Nanjing International Art Festival chosen by art critics and audience among others, and in April 2018, his monumental artwork “The Way to Peace” which was exhibited in the Panmunjom Peace House during the Inter-Korean Summit.
LEE LEENAM
Born in Damyang, Jeonnam, South Korea, 1969

Recent Solo Exhibitions
2018  Hwang Seontae, with Pontone Gallery, London, UK
   ‘A Path to Peace’, Moscow
2016  ‘UPDATE 6,’ ZEBRASTRAAT Nij Sint-Jacobs, Gent
   ‘Lee Leenam’s Good Morning Digital,’ Jeorgetown Festival, Penang
   ‘The Lights of Signal,’ Whitebox Museum, Beijing
   ‘At the rising of the roots,’ Ando Fine Art Gallery, Berlin,
   ‘Lee Lee-Nam Selected Exhibition,’ Katara Art Centre
2015  The Korea Society Gallery Individual Exhibitions, New York
   ‘Language of light,’ Gallery GMA, Seoul
2014  Galerie Michael Schultz, Berlin
   ‘Light,’ Gana Art Centre, Seoul
   ‘Heritage, Legacy and Light,’ UNESCO Headquarters, Paris
2013  ‘Good Night Analog Good Morning Digital,’ Kwai Fun Hin
   Art Gallery, Hong Kong
   Kalamazoo Museum of Art, Michigan

Selected Recent Group Exhibitions
2018  Art Miami, Miami
   Inter-Korean Summit Exhibition, Panmunjeom (JSA)
2017  ‘It’s a wonderful digital life!’ EDF, Paris 2016 ‘BILL VIOLA, LEE
   LEENAM,’ Sint-Jacobaskerk, Ghent
2015  ‘Flowers to Forest,’ The Nelson-Atkins Museum of Art, Missouri
2014  ‘Simultaneous Echoes,’ Fortabat Art Collection, Buenos Aires
2013  ‘Korean Contemporary,’ Schultz Contemporary, Berlin
2012  ‘The Special Exhibition of Arts Council Korea – Re Booting,’ Yan Huang Art Museum, Beijing

Collections
Incheon International Airport
Zebrastraat Museum (Gent)
Memory Museum of National Library (Seoul)
UN Headquarters (New York)
Asian Art Museum of San Francisco
Suning Art Museum (Shanghai)
Yale University (Connecticut)
Embassy of Korea in America (Washington)
Hu Jin Tao first lady (China)
Leeum Samsung Museum of Art (Seoul)
The Museum of Photography (Seoul)
Colección Solo (Madrid)
H.H. Sheikha Fatima Bint Mubarak (Abu Dhabi)
Matteo Massagrande, a native of Padua, has become both an outstanding contemporary Italian painter, and a seminal artist of the figurative, representational movement in European painting. His works are exhibited alongside the art of such masters as Lopez Garcia, David Hockney and Vincent van Gogh.

Massagrande divides his time between Padua and Hajos, Hungary. The influence of both locations is fundamental to the content and spirit of his practice. This is his source material.

In their subject matter and method of execution, his paintings evoke light, place and time. He presents interlocking rooms and corridors, backlit interiors, and diverse geometric patterns of floor tiles, that are reminiscent of 17th-century Dutch painting.

He is particularly interested in revealing the light that articulates and discloses the intriguing subject. He shows unoccupied, decayed, possibly abandoned, domestic interiors. These still and eloquent rooms are freighted with absence and melancholy. While this silent foreground space is frozen in a "lifeless" timelessness, the lush vegetation of the background hints at the possibility of movement and change.

What one begins to notice are deliberate variations in perspective, emphasised by the grids of tiling, which suggest that these paintings do not simply record a view, but are elaborate constructs. They are in fact composite images, collated to produce theatrical and compressed evocations of location and history, layered with effect drawn upon the memory and imagination of the viewer.

A tension plays out in these outwardly calm and controlled images. The subject, a point in time and space, is elusive, constantly changing and sitting on the edge of perception. Massagrande's careful rendering of his systematic and forensic observations makes paintings of rich visual density, which effectively capture and pin down a significant moment within his rigorous method.
MATTEO MASSAGRANDE
Born in Padua, 1959

Selected Shows/Fairs
2018  Art Miami, Miami
      In my room: artists paint the interior 1950-NOW,
The Fralin Museum of Art, University of Virginia,
Charlottesville
2017-2018  Canto dolente d’amore (ultimo giorno di Van Gogh),
alongside the exhibition Van Gogh, Tra il grano e il cielo,
Basilica Palladiana, Vicenza
2017  Flying Dreams, Italian Cultural Institute, Melbourne and Sydney
      Di volta in volta, Punto sull’Arte, Varese
      Matteo Massagrande: Lights of Silence, Pontone
      Gallery Taiwan, Taichung
2016  Quattro pittori per Parise, alongside the exhibition Storia dell’Impressionismo,
      Museo Santa Caterina, Treviso
      Genius Loci, Fondazione Pio Alferano e Virginia Ippolito,
      Castellabate, Salerno
      Matteo Massagrande, KOGART Museum, Tihany
2015-2016  Open House, Shine Artists, London
2014-2015  Attorno a Vermeer, Palazzo Fava, Bologna
2014  Water Views Century Landscape Watercolourists – Paesaggisti all’acquerello del XXI secolo,
TheArtsBox, Vicenza
      Solo show within the exhibition Da Tutankhamon a Van Gogh,
      Museo Civico di Palazzo Chiericati, Vicenza
2013  Matteo Massagrande, KOGART Museum, Budapest
2012  Retrospective, Museo delle Carceri, Asiago
2011  Matteo Massagrande, Albemarle Gallery, London
      54th Venice Biennale on the occasion of the 150th Anniversary of the Unification of Italy,
      Italian Pavilion, Venice
      7x11 La poesia degli artisti, touring exhibition,
      Fondazione Balestra, Longiano
2009  Massagrande, Scene d’Ungheria, alongside the exhibition dedicated to the European Impressionists
      L’età di Courbet e Monet, Villa Manin, Passariano di Codroipo

Il mare | Oil and mixed media on board | 30 x 60 cm (11.8 x 23.6 in) | 2018
Pergola | Oil and mixed media on board | 30 x 30 cm (11.8 x 11.8 in) | 2018
La persiana | Oil and Mixed Media on Board | 40 x 70 cm (15 x 27.5 in) | 2018