“**Arte In MAGNO**”
Studio di ricerca Artistica
di Saverio MAGNO

Via Alfortville 45
63074 San Benedetto del Tronto (AP)
www.saveriomagno.it
E-mail: magnoarte@inwind.it
Tel.3479486112



Teorico de “LA NUOVA VISIONE SPAZIALE”

Saverio Magno has been dedicated to artistic practice since 1977. His artistic development followed a coherent evolutionary process, in complete synergy with all forms of art.
In 1987, he undertook studies in anatomical drawing, the color theories of Chevreul, Goethe, and Itten, and the principles of perspective, alongside personal research into three-dimensional vision—leading him to formulate the theory of "Binocular Three-Dimensionality." Through this theory, he introduced a new spatial perspective into the landscape of contemporary art history—one focused not on the object being depicted, but rather on the space in which that object is represented.
In recognition of his artistic merit, he has received several significant awards, including: the "Pico della Mirandola" Silver Medal in 1990; a medal from the then-President of the Italian Republic, Francesco Cossiga, in 1991; the 1st Prize at the "Truentum" competition in Martinsicuro in 1999; and the 1st Prize at the "IMAGO CHRISTI" graphic and painting competition, organized by the Municipality of Arquata del Tronto (AP) for the 2000 Jubilee.
His work is featured extensively in several publications: the catalog *Immagine e Struttura* ("Image and Structure"), edited by Paolo Levi, which introduces 20 new artists to the public (published by Mondadori); the volume *Il Metaformismo* ("Metaformism"), edited by Giulia Sillato (Mondadori); *L’Arte e il Tempo – Città Expo 2015* ("Art and Time – City Expo 2015"), edited by Giulia Sillato and Giammarco Puntelli (Mondadori); the *Catalogo Arte Contemporanea Italiana – Fenice 2000* ("Catalog of Italian Contemporary Art – Fenice 2000"), with consulting by Luciano Caramel; and the *Catalogo dell’Arte Moderna* ("Catalog of Modern Art" – CAM). 48, 49, 50, 51, 52, 59, 60, 61, and 62 Mondadori.

Under the patronage of the Ministry of Cultural Heritage and Activities, the artist participates in exhibitions of Abstract and Informal Art—part of the project "Contemporary Art in Historic Residences"—held at the "Fortezza" in Peschiera del Garda (Verona) and the "Museo Civico Sant'Agostino" in Crema. Fondazione Varrone “Palazzo Potenziani,” Rieti; “Museum of Art and Science,” Milan; “Palazzo Ducale” – Sale del Castellare, Urbino; “Fondazione Museo Luciana Matalon,” Milan; “Mu.MA Museum,” Genoa; “Palazzo della Gran Guardia,” Verona; “Palazzo Isimbaldi,” Milan; “Palazzo Castellani di Sermeti,” Verona; “Chiostro del Bramante,” Rome; and “Palazzo Ducale,” Sabbioneta (MN)—all accompanied by publications from Electa, Mazzotta, and Mondadori.
Other notable awards and exhibitions include:
In 1993, at the invitation of Donat Conenna, he participated in the 30th edition of the “Premio Ambiente” (Environment Prize) at the “Galleria del Sempione” in Arona (NO), where he was awarded the *Pagina d’Oro* (Golden Page) along with a gold medal by a jury that included Gillo Dorfles, Everardo Dalla Noce, and Ettore Mo, among others.
In 1997, he won 1st prize at the 12th edition of the “Premio Italia per le Arti Visive” (Italy Prize for the Visual Arts) in Florence; he also exhibited at the “Il Prato dei Miracoli” gallery in Pisa, curated by Jolanda Pietrobelli.
In 2000, he received a 1st special prize—the Boccioni Prize—in Morciano di Romagna, and participated in “Artisti a Confronto” (Artists in Dialogue) at the “Museo Breda” in Padua.
In 2003, from May to November—marking his 25th year as an artist—several municipalities in the Province of Ascoli Piceno presented his work in an anthological exhibition held at the “Palazzina Azzurra” in San Benedetto del Tronto, the “Rocca Medioevale” in Arquata del Tronto, “Villa Murri” in Porto Sant’Elpidio, and “Villa Vitali” in Fermo, concluding the itinerary... ...artistic [exhibition/project] at the “Palazzo dei Capitani” in Ascoli Piceno.
In 2004, he participated in the exhibition “AL CARO GIORGIO GABER” in Milan and was featured at Miart (Milan Art Fair) with small-scale works on paper in memory of Pierre Restany.
In 2004, he put into practice the research he had conducted in 1986–87 on binocular three-dimensionality and spatial perspective, developing a theory he termed “The New Spatial Vision.”
In 2005, he took part in the International Art Biennial in Ankara (Turkey), curated by Gianni Ottaviani.
In 2006, he held a solo exhibition titled “Spazio ZOOOM: Anche l’occhio vuole la sua arte” (“Space ZOOOM: The Eye, Too, Craves Its Own Art”) at the “Salmoiraghi e Viganò” showroom in Castel di Lama (Ascoli Piceno).
In 2007, he was invited to the 6th “Biennale of Sacred Art” (Malta) and to the “Spazio Eventi Mondadori” for the 52nd Venice Biennale, titled “To Call to Mind” (San Marco 1345).
In December 2007 and January 2008, the theory of “Binocular Tridimensionality” was presented by Professor Giulia Sillato on the television channels Canale Italia and Sky 883.
In 2008, he participated in the WhipArt contemporary art exhibition, “Porto: Reality and Development” (“Porto realtà e sviluppo”), held at the Maritime Station (Stazione Marittima) in Naples.
He won the “Artist Labels” (“Etichette d’Autore”) competition for the design of wine labels in Asti.
In 2009, he took part in “A Thousand Artists at the Palace” (“Mille Artisti a Palazzo”) at Palazzo Arese Borromeo in Cesano Maderno, Milan—a showcase of contemporary art curated by Luciano Caramel, with a catalog published by Giorgio Mondadori. He was also invited by the La Pergola Arte gallery in Florence to exhibit at Palazzo Medici Riccardi, and participated in “Cosmo-graphies” (“Cosmo-grafie”) at Villa Gualino in Turin—an event marking the International Year of Astronomy and the 40th anniversary of the Apollo 11 mission’s departure from Earth toward the Moon.
He was invited by a scientific committee—comprising Monsignor Marco Frisina, Professor Alfonso Gambacurta, Monsignor Guillermo Karcher, Dr. Paola Li Volsi, Monsignor Giangiulio Radivo, Dr. Stefania Severi, and Monsignor Martin Vivies—to contribute to the sacred art exhibition “Patrons of Europe and the Countries of the European Union” (“Patroni d’Europa e dei Paesi dell’Unione Europea”), held at the Basilica of Santa Maria in Montesanto in Rome’s Piazza del Popolo (curated by Stefania Severi) and at the Diocesan Museum in Piazza Armerina, Enna.
One of his... A work has been added to the collection of the “MAGMA Museum” in Roccamonfina, Caserta.
Invited by the *Accademia Dialetti Visivi*, alongside 70 other artists, to design a wine bottle label, as part of an exhibition held at the former “Ora Station” in Bolzano.
In 2012, “ART – FASHION” at “Casa Tartini” in Piran (Slovenia).
In 2013, a solo exhibition titled “THE NEW SPATIAL VISION” (“La Nuova Visione Spaziale”) at the “Sala delle Culture” in Cossignano (Ascoli Piceno), curated by Giuseppe Bacci.

In 2014, 1st Prize in the experimental category at the First Art Biennale in Spoleto, curated by Giuliano Ottaviani; exhibitions at “Ca’ dei Carraresi” (Treviso) and the “Palazzo della Racchetta” (Ferrara Art Festival)—where the artist received a special mention for the Emilio Vedova Prize; a solo exhibition titled “LA NUOVA VISIONE SPAZIALE” (“The New Spatial Vision”) at “Palazzo Raffaello” in San Benedetto del Tronto (AP), curated by Regina Queiroz and Giuseppe Bacci; the First Biennale of the City of Durrës (Albania); and a solo exhibition titled “DALLA FIGURA AL CONCETTO” (“From Figure to Concept”) at “Palazzina Azzurra” in San Benedetto del Tronto (AP), curated by Giuditta Castelli. In 2015, the artist participated in the “L’ARTE E IL TEMPO” (“Art and Time”) exhibition at the “Palazzo dei Giureconsulti” in Milan (during Expo 2015), curated by Professor Giulia Sillato and Professor Giammarco Puntelli; the Artemediterranea Biennale at “Sopra Le Logge” (Pisa); the Grand Prize of the City of Davos at the “Palazzo dei Congressi” (Davos, Switzerland); the First Biennale of the City of Castelli at the “Castello Visconteo” (Gera d’Adda); a contemporary art exhibition at “Ca’ dei Carraresi” (Treviso); and “GEOMETRIE DELL’ANIMA” (“Geometries of the Soul”) at the “Palazzo della Racchetta” (Ferrara Art Festival).
In 2016, the artist took part in the 66th International Art Exhibition – G.B. Salvi Prize (Sassoferrato); the “ETICHETTE, VINO, ARTE E POESIA” (“Labels, Wine, Art, and Poetry”) exhibition at the Curtiniezentrum in Cortina; the Grand Prize of the City of Davos (Switzerland); a contemporary art exhibition at “Ca’ dei Carraresi” (Treviso); and the Artemediterranea Biennale at “Sopra Le Logge” (Pisa). “DOLOMIA” – A large-scale installation for the Dolomites, Municipality of Vadena (BZ).
In 2017: “GENOVA ART EXPO 2017” – “Palazzo Stella,” Genoa; “LA GRANDE BELLEZZA #2” (“The Great Beauty #2”) – Horizons: New Destinations in Contemporary Italian Art, Kunsthaus Burg Obernberg at “Obernberg am Inn Castle” (Austria), curated by ExpArt Studio&Gallery; Contemporary Art Exhibition, “Ca’ dei Carraresi,” Treviso; “ENERGIA CREATIVA” (“Creative Energy”) – Between Abstraction and Figuration, “Palazzo Albrizzi,” Cannaregio – Fondamenta Sant’Andrea 4118, Venice.
In 2018: “MONOCROMO” – “San Lorenzo Arte,” Poppi (Arezzo), curated by Silvia Rossi; Premio Cimitile, “A SIGN OF PEACE ON THE CENTENARY OF THE GREAT WAR” – “Early Christian Basilica Complex,” Cimitile (Naples), curated by Giuseppe Bacci;
Contemporary Art Exhibition – “Ca’ dei Carraresi,” Treviso, curated by Daniel Buso;
“ARTEMEDITERRANEA” Biennale – “Sopra le Logge,” Pisa; “CONTEMPORANEAMENTE” – “Casa Cajani” Cultural Center, Gualdo Tadino (Perugia), curated by Catia Monacelli.
In 2019: “ABSTRACT – ABSTRACT WORK” – “Villa Brentano,” Busto Garolfo (Milan); solo exhibition “LET’S SAVE THE EARTH” – “Sala del Palio,” Acquaviva Picena (Ascoli Piceno), curated by Giuseppe Bacci; “LANDSCAPES OF ITALY” – “Casa Cajani” Cultural Center, Gualdo Tadino, curated by Catia Monacelli; invited by the Maimeri Foundation for the exhibition “EX VOTO – For Art Received” – “Marino Marini Museum,” Florence, curated by Angelo Crespi.
In 2020: Premio Cimitile, “RAPHAEL, IN THE SIGN OF BEAUTY, ON THE QUINCENTENNIAL OF HIS DEATH” – “Early Christian Basilica Complex,” Cimitile (Naples), curated by Giuseppe Bacci.
In 2021: Premio Cimitile, Dante Alighieri 700th Anniversary, “ONE HUNDRED WORKS ILLUSTRATING THE DIVINE COMEDY” – “Early Christian Basilica Complex,” Cimitile (Naples), curated by Giuseppe Bacci.
In 2023: solo exhibition at the Rocca Flea in Gualdo Tadino (Perugia). Villa Brentano, Busto Garolfo, Milan; *Artists of Italy and Switzerland 2023*, Villa Borromeo d’Adda, Arcore (Milan).
In 2024: *Contemporary Gazes* (Sguardi Contemporanei), Spazio “C” Art Gallery, Piacenza, curated by Luciano Carini; *The Great Beauty* (La Grande Bellezza) – Kunsthaus Burg Obernberg, Obernberg am Inn Castle (Austria), curated by Silvia Rossi (ExpArt Studio & Gallery); *Artists of Italy and Switzerland*, a contemporary art exhibition, Villa Borromeo d’Adda, Arcore (Monza-Brianza), curated by Prof. Felice Bonalumi; 19th edition of ARTPARMA Fair 2024 (October), a modern and contemporary art fair, Parma; 34th edition of ARTE PADOVA (November), a modern and contemporary art fair, Padua; 22nd edition of the PESCARART 2024 Prize, held at L’Aurum – Fabbrica delle Idee, curated by Gian Ruggero Manzoni.
In 2025: BAF – BERGAMO ARTE FIERA, January 2025, a modern and contemporary art fair, Bergamo; the 19th edition of ARTE GENOVA, February 2025, a modern and contemporary art fair, Genoa; EXPOARTE Montichiari, February 2025, a modern and contemporary art fair, Montichiari (BS); the 20th edition of ARTPARMA Fair, March 2025, a modern and contemporary art fair, Parma; the 12th edition of PAVIART, April 2025, Pavia; OPERA CON VISTA, Terni (Diocesan and Chapter Museum), June 2025, curated by Stefania Pieralice and Daniele Radini Tedeschi; the 6th Genoa Biennale, June 2025; Stadi d’Arte, Villa Fidelia in Spello (Perugia), July/August 2025, curated by Andrea Baffoni; IL PENSIERO GENERA LA MATERIA, Castello di Sterlich/Aliprandi in Nocciano, August 2025, curated by Giancarlo

Costanzo and Andrea Viozzi; ArtParma Fair, October 2025; Arte Padova, November 2025; a solo exhibition at Studio “C” in Piacenza, December 2025, curated by Luciano Carini; CARPE DIEM – La missione dell’arte povera, Maisons des Arts (Fondazione Pescarabruzzo), Pescara, December 2025/January 2026, curated by Giancarlo Costanzo and Andrea Viozzi.
In 2026: BAF – Bergamo Arte Fiera, January 2026; Arte Genova, February 2026; Expoarte Montichiari, February 2026; Art Parma Fair, March 2026. Exhibition at Castello di Francolise (CS) – April/May 2026; TUTTASTRATTO in Siena, SPIN (Pinacoteca Contemporanea SanPaolo Invest) – May/June 2026; ArtParma Fair – October 2026; ArtePadova – November 2026.

Among others, they evaluated his works: Giuseppe Bacci, Andrea Baffoni, Luciano Bertacchini, Daniel Buso, Luciano Carini, Donat Conenna, Angelo Crespi, Mons. Marco Frisina, Everardo Dalla Noce, Raffaele De Grada, Gillo Dorfles, Paolo Levi, Nicola Micieli, Catia Monacelli, Stefania Pieralice, Sergio Poletti, Giammarco Puntelli, Paolo Rizzi, Osvaldo Rossi, Carla Rugger, Mirella Ruggieri,Giorgio Segato, Stefania Severi, Giulia Sillato, Rosita Spinozzi, Daniele Radini Tedeschi, Umberto Zaccaria, Paolo Zauli.

The artist Saverio MAGNO is featured in the following publications:

Catalogo Immagine e Struttura, a cura di Paolo Levi ed. Mondadori 1992;
Monografia Il mare L’informale, personale a Milano, 1998;
Monografia Antologica, ed. Stauros, opere dal 1978/2003;
Volume Opera 2004/2005 ed. Editing., 2004;
Monografia per mostra Salmoiraghi &Viganò, Grafiche Fioroni, 2005;
Catalogo mostra Fondazione Varrone Rieti, ed Electa, 2008;
Volume Mille artisti a Palazzo, Cesano Maderno, ed Mondadori, 2009;
Catalogo mostra Museo dell’Arte e della Scienza, Milano , ed Mazzotta, 2009;
Monografia, La Nuova visione Spaziale; ed Stauros, 2009;
Catalogo mostra Palazzo Ducale, Camerino, ed. Mazzotta, 2010;
Volume IL METAFORMISMO, ed Mondadori, 2011;
Estratto monografico ed. Mondadori, 2011;
Volume IL METAFORMISMO per mostra Palazzo della Gran Guardia, ed Mondadori, 2012;
Catalogo dell’Arte Moderna C.A.M. nr.48, ed Mondadori 2012;
Catalogo dell’Arte Moderna C.A.M. nr.49 ed Mondadori 2013;
Catalogo dell’Arte Moderna C.A.M. nr.50 ed Mondadori 2014;
Catalogo mostra al MU.MA di Genova, ed Mazzotta, 2014;
Catalogo Mostra Sala del Bramante, Roma, ed. Mondadori, 2015;
Volume L’Arte e il Tempo, Mostra Palazzo dei Giureconsulti Expo Milano, a cura di Giulia Sillato e Giammarco Puntelli, ed. Mondadori, 2015;
Catalogo dell’Arte Moderna C.A.M. nr.51 ed Mondadori 2015;
Catalogo dell’Arte Moderna C.A.M. nr.52 ed Mondadori 2016;
Catalogo Fondazione MAIMERI – Mostra (EXVOTO - Per arte ricevuta) Museo Marino Marini, Firenze 2019;
Monografia mostra Rocca Flea, Gualdo Tadino Perugia, 2022;
Artisti d’Italia e Svizzera nr. 9, 2023 - ed Orizzonte Italia Magazine;
Catalogo dell’Arte Moderna C.A.M. nr.59 ed Mondadori 2023;
Artisti d’Italia e Svizzera nr. 10, 2024 - ed Orizzonte Italia Magazine;
Catalogo dell’Arte Moderna C.A.M. nr.60 ed Mondadori 2024.
Catalogo dell’Arte Moderna C.A.M. nr.61 ed Mondadori 2025.
Catalogo dell’Arte Moderna C.A.M. nr.62 ed Mondadori 2026.

THEORY OF THE “NEW SPATIAL VISION”

The “New Spatial Vision” conceptually proposes the representation of three-dimensionality on the flat surface of an artwork, mirroring the 3D vision processed by the human brain through binocular perception.

Drawing from 20th-century avant-garde movements—specifically Picasso’s Cubism, Mondrian’s Neoplasticism, and Fontana’s Spatialism—I analyze and synthesize the concept of three-dimensional vision on a flat surface, formulating the “New Spatial Vision” in relation to these three great 20th-century masters.
Accordingly, I incorporate two distinct points of view (linked to Cubism), flat surfaces (referencing Neoplasticism), and space itself (alluding to Spatialism).
Through the theory of the “New Spatial Vision”—applied here to the creation of the artworks featured in these installations—I explore and represent the astronomical concept of stellar parallax. I calculate the apparent shifts of cords and surfaces positioned at varying depths within the structure, rendering them for binocular perception upon the plane of the canvas—which is set at a specific distance from the viewer—thereby conceptualizing three-dimensionality through color glazes on the surfaces and the use of dual cords.
Furthermore, by presenting the two distinct viewpoints of these cords and surfaces—and employing an anti-parallax filter—the artwork achieves a genuine 3D effect. This simulates how the human brain perceives space, utilizing dual vision to project objects (surfaces and cords) into two separate points within the spatial field. The first official presentation of the "NEW SPATIAL VISION" (*NUOVA VISIONE SPAZIALE*) took place in 2005 for Salmoiraghi & Viganò at their showroom in Castel di Lama (Ascoli Piceno). Subsequently, it was presented on Sky – Canale Italia and at the Fondazione Varrone in Rieti by Professor Giulia Sillato; at the Palazzo delle Culture in the municipality of Cossignano; at the Palazzo Raffaello and the Palazzina Azzurra in San Benedetto del Tronto, under the curation of Giuseppe Bacci; and in Milan at the Palazzo dei Giureconsulti (during the Expo 2015 period), curated by Giulia Sillato and Giammarco Puntelli, with critical texts featured in the volume *L’ARTE e il TEMPO* ("Art and Time"), published by Mondadori.

*Excerpt from the text on Saverio Magno, in the volume *L'ARTE e il TEMPO* (Art and Time):*

It is unlikely, today, to discern an inflexibly theological framework within the various artistic approaches of those who champion the universality of Mondrian’s art. Rather, a painterly creed rooted in religious convictions and practices has given way to inquiries into the nature of vision—as seen in the work of Saverio Magno, who takes the visual premise established by the great Dutchman as a starting point to explore the theory of "Binocular Tridimensionality.".....*Giulia Sillato.*

*Excerpt from the text on Saverio Magno, in the volume *L'ARTE e il TEMPO* (Art and Time):*

*For Mondrian, the diagonal signifies a synthesis that excludes pure movement. Painting must enter the ecstatic dimension of being. In doing so, Mondrian transcends "becoming"—understood as the tragic aspect of the world—thereby expressing a distinctly Eastern philosophy. In New York, however, we witness the abolition of black, almost as if to posit a "becoming" within life itself. In the work of Magno, we find an interpretation of reality and thought articulated through lines, colors, and *estroflessioni* (outward projections)—elements that combine to create a unique, measured cosmos of inquiry, offering a significant key to understanding the contemporary era…… Giammarco Puntelli*



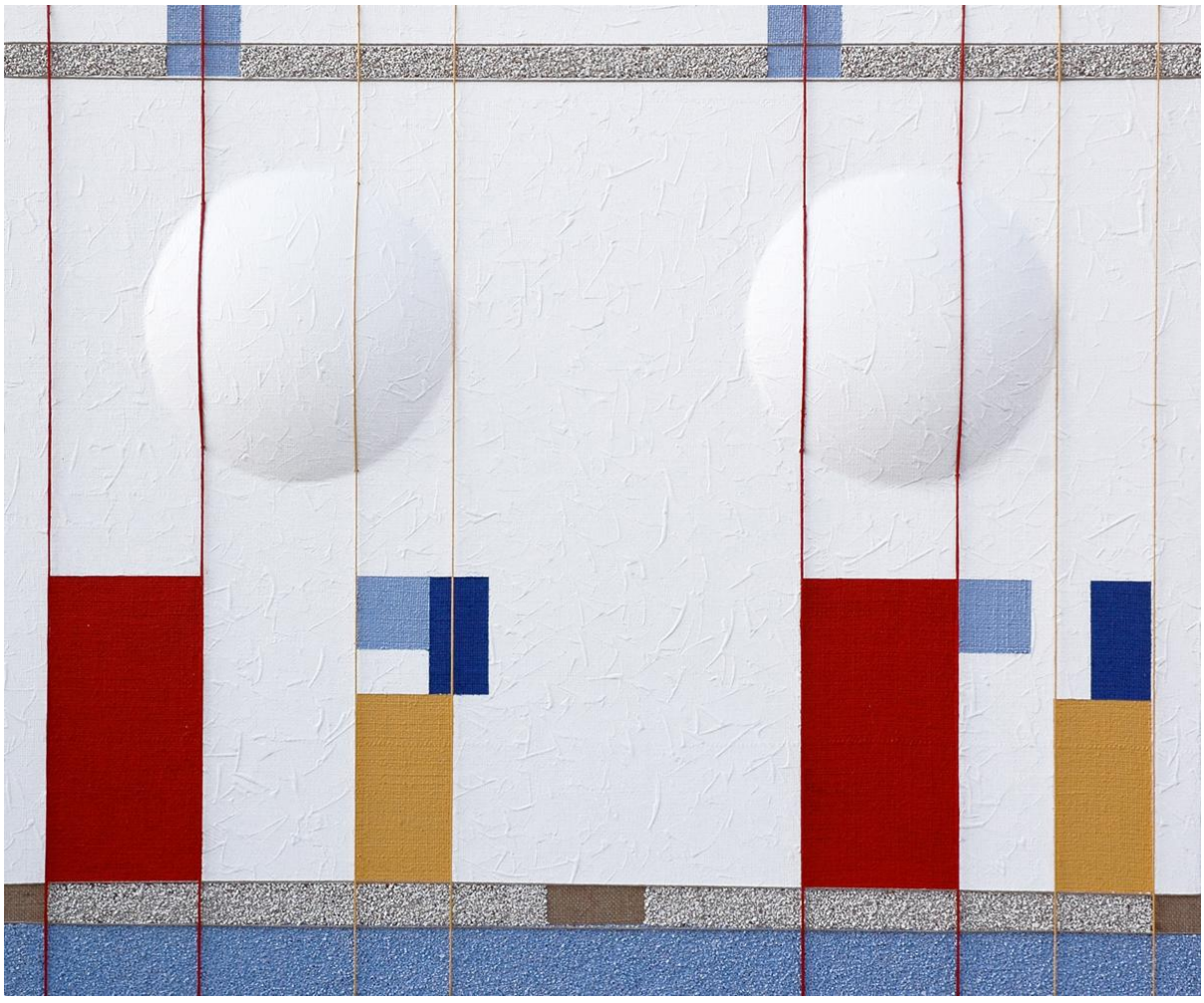
Superfici e corde nello spazio nel “Rapporto aureo”, 2011,
Tecnica mista su juta estroflessa e supporto in multistrato (Tridimensionalità binoculare),
nr. 4 Pannelli per un totale di cm 120 X 268

Text featured in the *Catalogo dell’Arte Moderna* (Modern Art Catalogue), Mondadori CAM No. 59, 2024.

*The work of Saverio Magno belongs to a tradition of 20th-century aesthetic explorations rooted in the observation of physical space—a scientific approach that seeks to create works in which the viewer can uncover the hidden mystery of visual perception. His "new spatial vision" draws upon an aesthetic lineage that extends from Cubism to Spatialism, incorporating elements of Neoplasticism. In this trajectory, the artist—drawing on the astronomical concept of stellar parallax—develops a visual system in which painting transcends simple two-dimensional values to enter a three-dimensional context. At first glance, the works appear to embody principles of abstraction closely aligned with Neoplastic aesthetics; however, a deeper engagement with his body of work reveals that this is merely the surface. The complexity of the elements stems, in fact, from an attempt to move beyond two-dimensionality and delve into the mystery of three-dimensional space. This dual vision is brought to life through careful layering—*velature*—and an arrangement of lines and cords that define the spatial construction. What remains from these explorations is the beauty of essential, minimalist works; their non-representational nature evokes a Neoplastic rigor, enriched by Spatialist influences and a subtle interplay between matter and color. In most cases, the white background lends a sense of lightness and purity, situating these pieces within the exclusive realm of the most refined contemporary artistic research. — Andrea Baffoni*



Istallazione propedeutica per la teoria della Tridimensionalità binoculare, 2008
Struttura in legno e multistrato – opere su juta e multistrato
Nr. 2 moduli da cm 200 x 102 x 100 – nr. 1 da 200 x 65 x 80



Superfici e corde nello spazio, costruzione sezione aurea in 3D, 2016
Tecnica mista su juta estroflessa e supporto in multisto

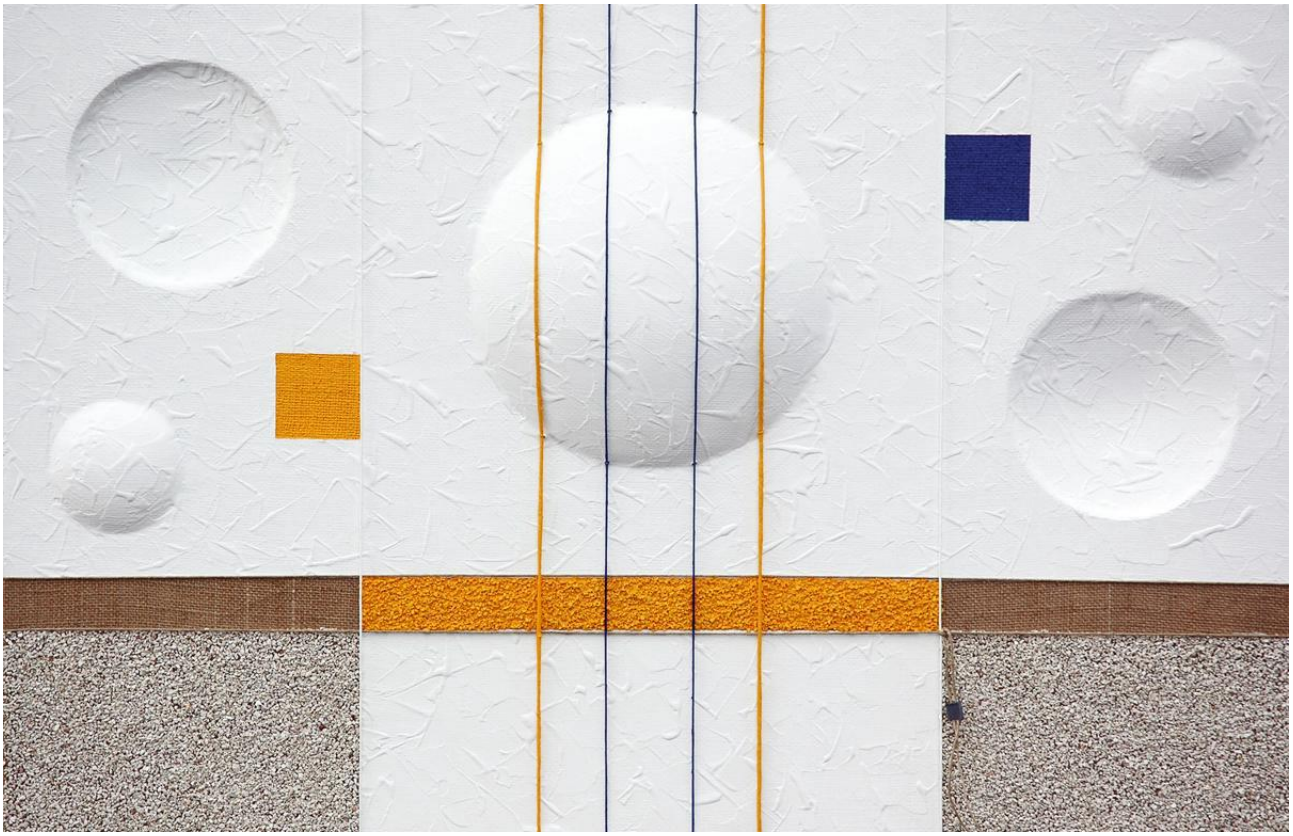
La presente opera, rappresenta la Tridimensionalità binoculare e la visione 3D, teoria consistente nella proposta artistica di scindere le due traiettorie visive sinistra-destra, convergenti in un'unica focale prospettica (*da osservare con il filtro antiparallasse per la visione in 3D)*



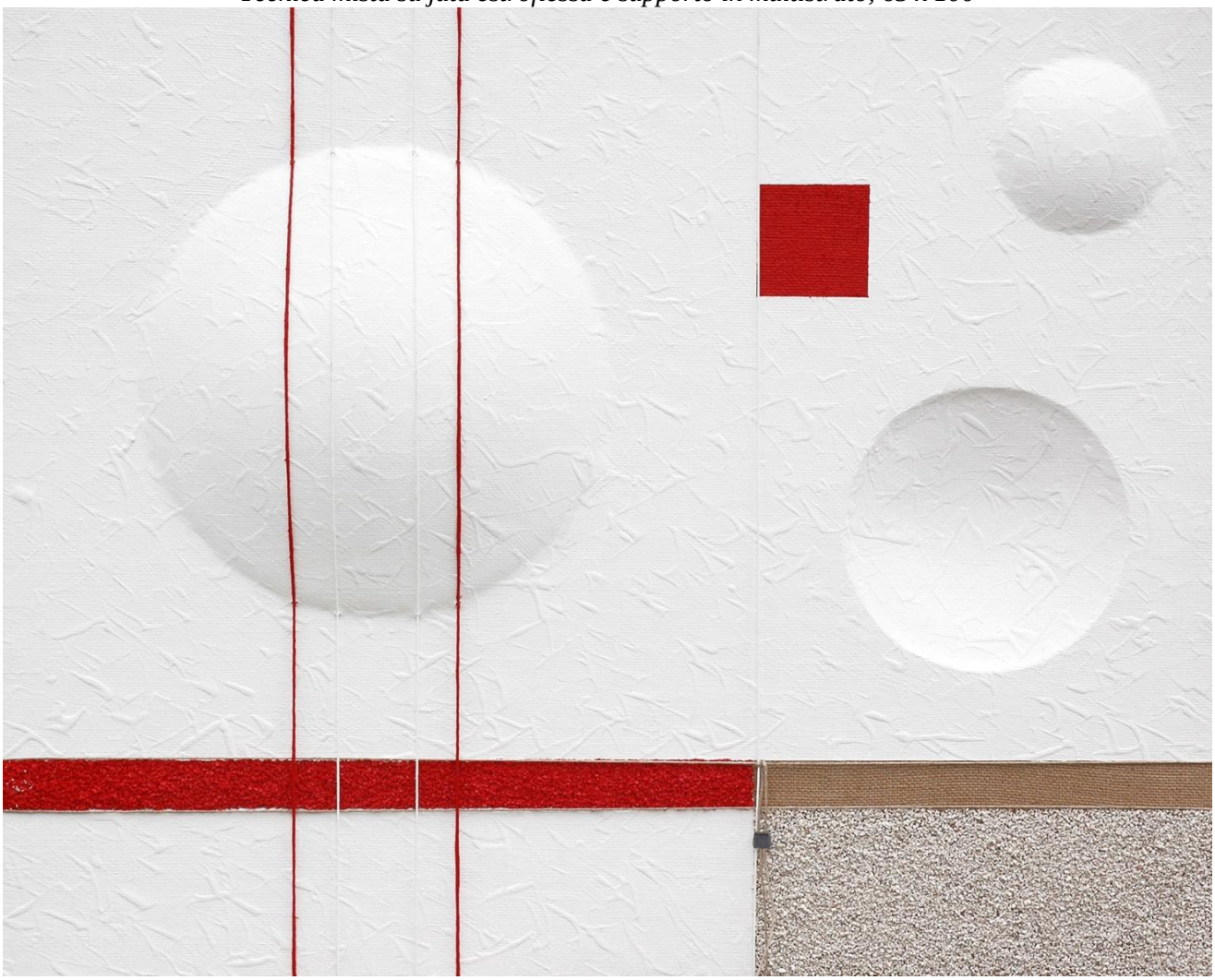
Superfici e corde nello spazio 3D, 2014
Tecnica mista su juta estroflessa e supporto in multistrato, 80 x 100
(Tridimensionalità binoculare)
La presente opera, rappresenta la Tridimensionalità binoculare e la visione 3D, teoria consistente nella proposta artistica di scindere le due traiettorie visive sinistra-destra, convergenti in un'unica focale prospettica (*da osservare con il filtro antiparallasse per la visione in 3D)*



Istallazione propedeutica per la teoria della Tridimensionalità binoculare, 2008
Struttura in legno e multistrato – opere su juta e multistrato
Nr. 2 moduli da cm 200 x 102 x 100 – nr. 1 da 200 x 65 x 80



La sintesi concettuale di quattro corde verticali nello spazio: una gialla, una blu e due bianche, 2016
Tecnica mista su juta estroflessa e supporto in multistrato, 65 x 100



La sintesi concettuale di tre corde verticali nello spazio: una rossa e due bianche, 2015
Tecnica mista su juta estroflessa e supporto in multistrato, 80 x 100



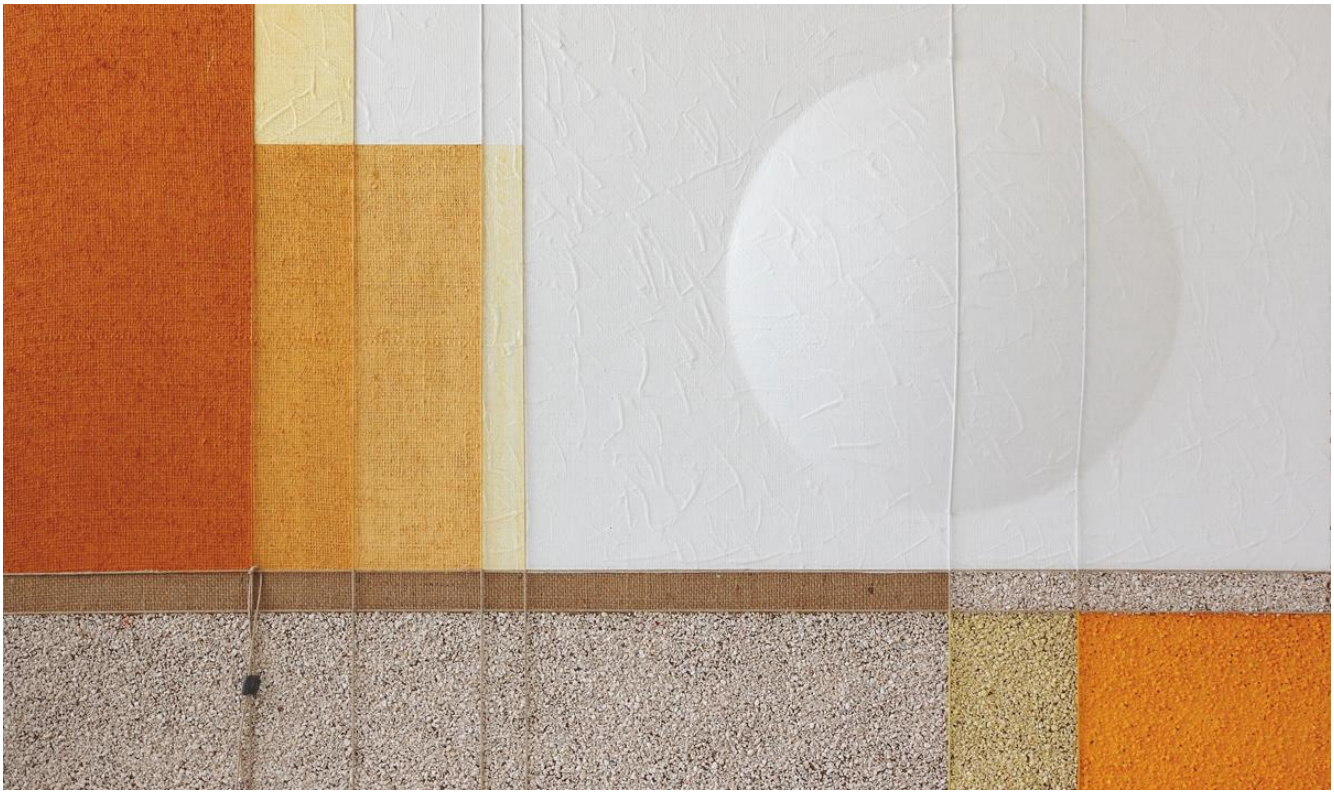
Superfici e corde nello spazio, 2013
Tecnica mista su juta estroflessa e supporto in multistrato, 100 x 80



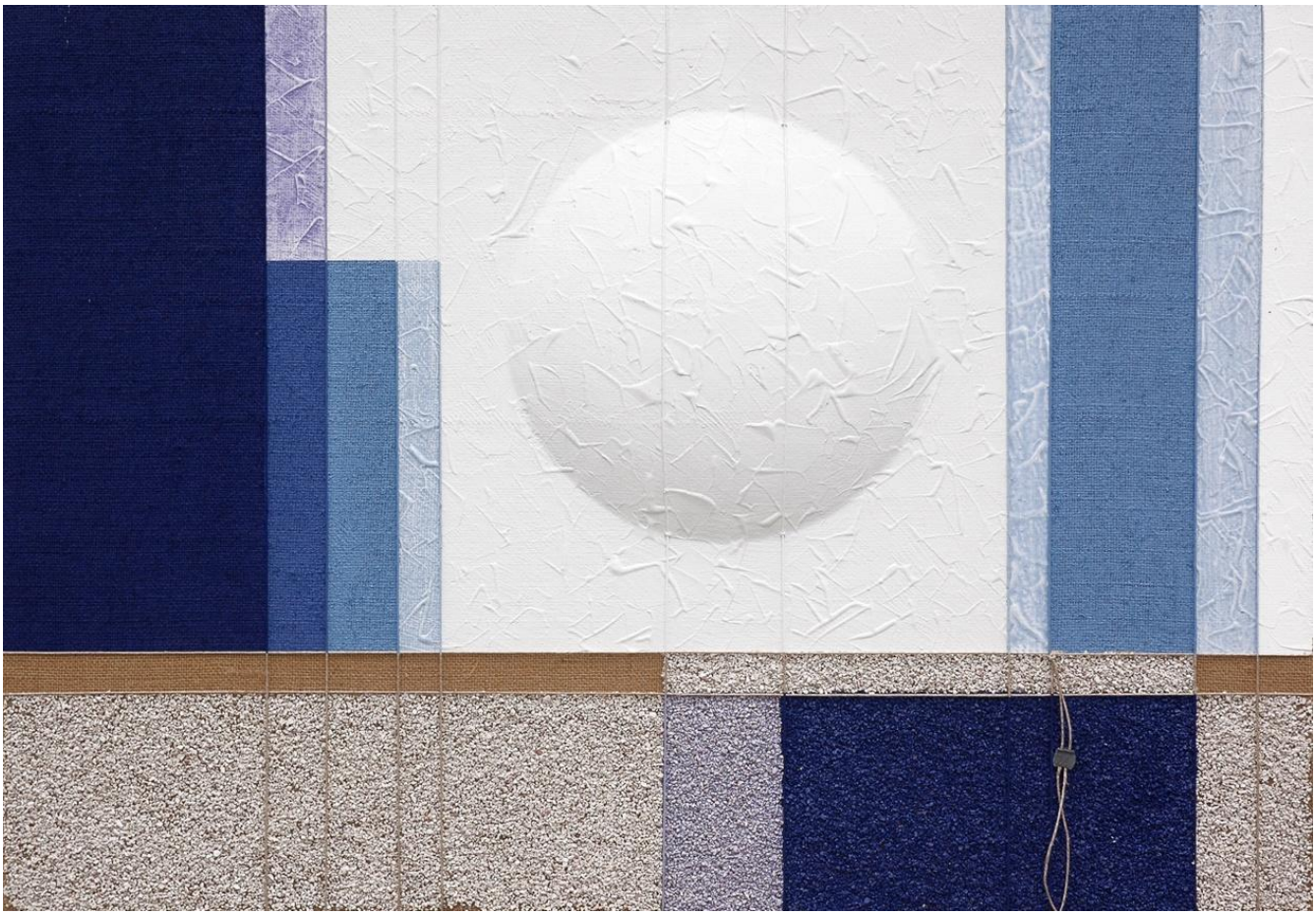
Istallazione propedeutica per la teoria della Tridimensionalità binoculare, 2008
Struttura in legno e multistrato – opere su juta e multistrato
Nr. 2 moduli da cm 200 x 102 x 100 – nr. 1 da 200 x 65 x 80



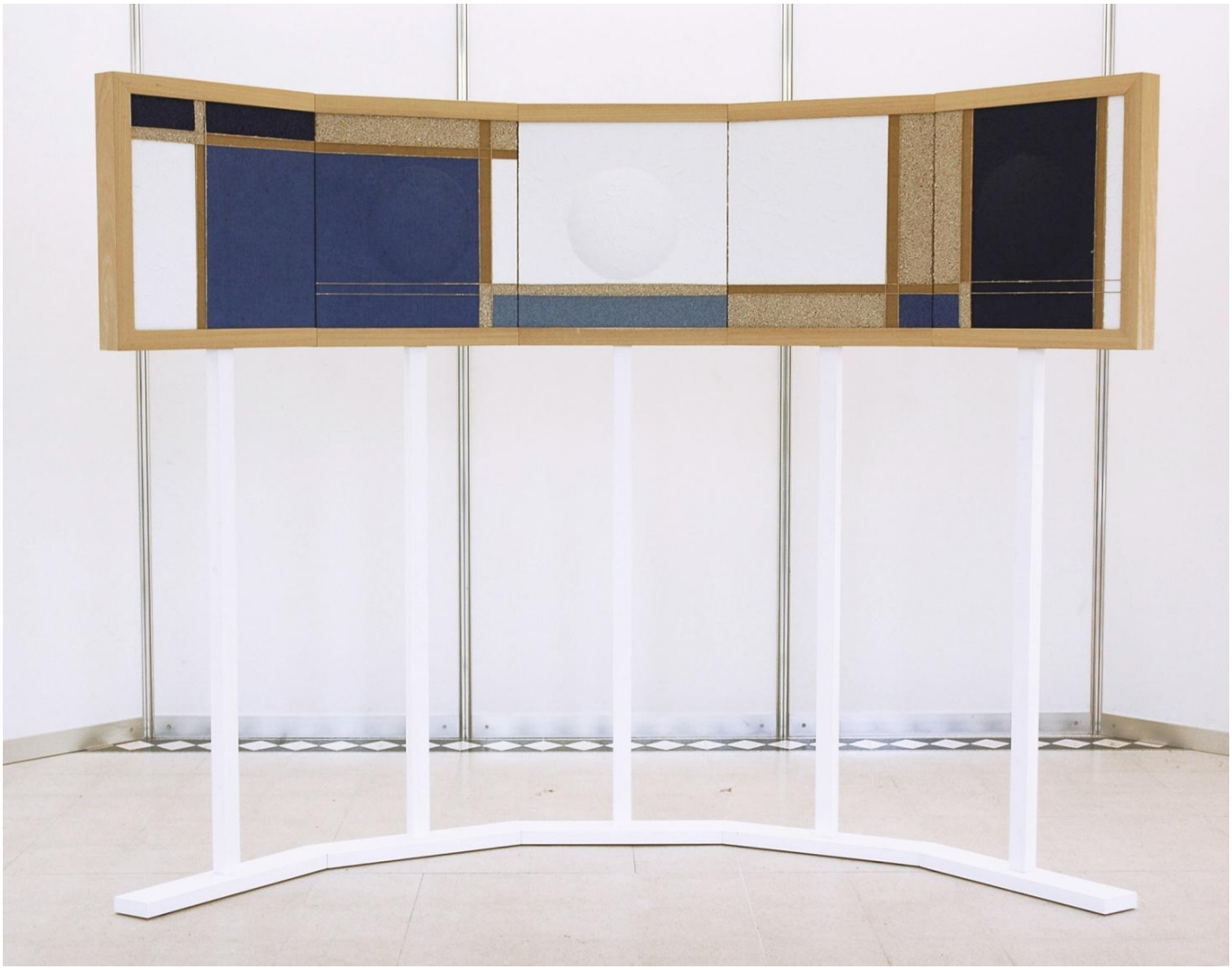
Superfici e corde nello spazio, opera presente nell'istallazione sopra 2008
Tecnica mista su juta estroflessa e supporto in multistrato, 60 x 100



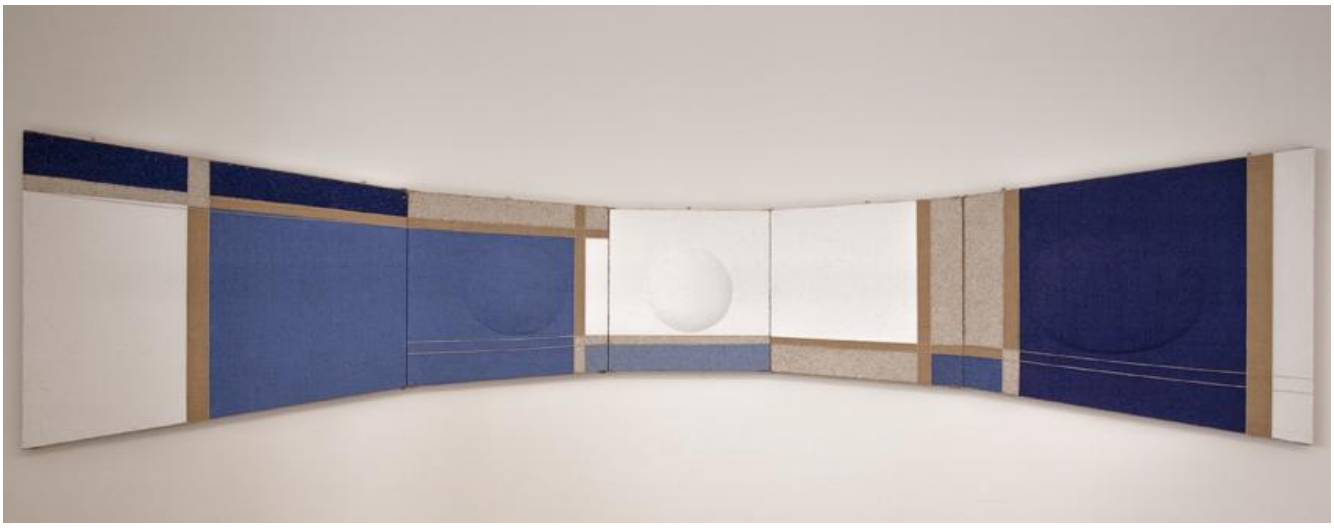
Superfici e corde nello spazio, opera presente nell'istallazione sopra 2008
Tecnica mista su juta estroflessa e supporto in multistrato, 60 x 100



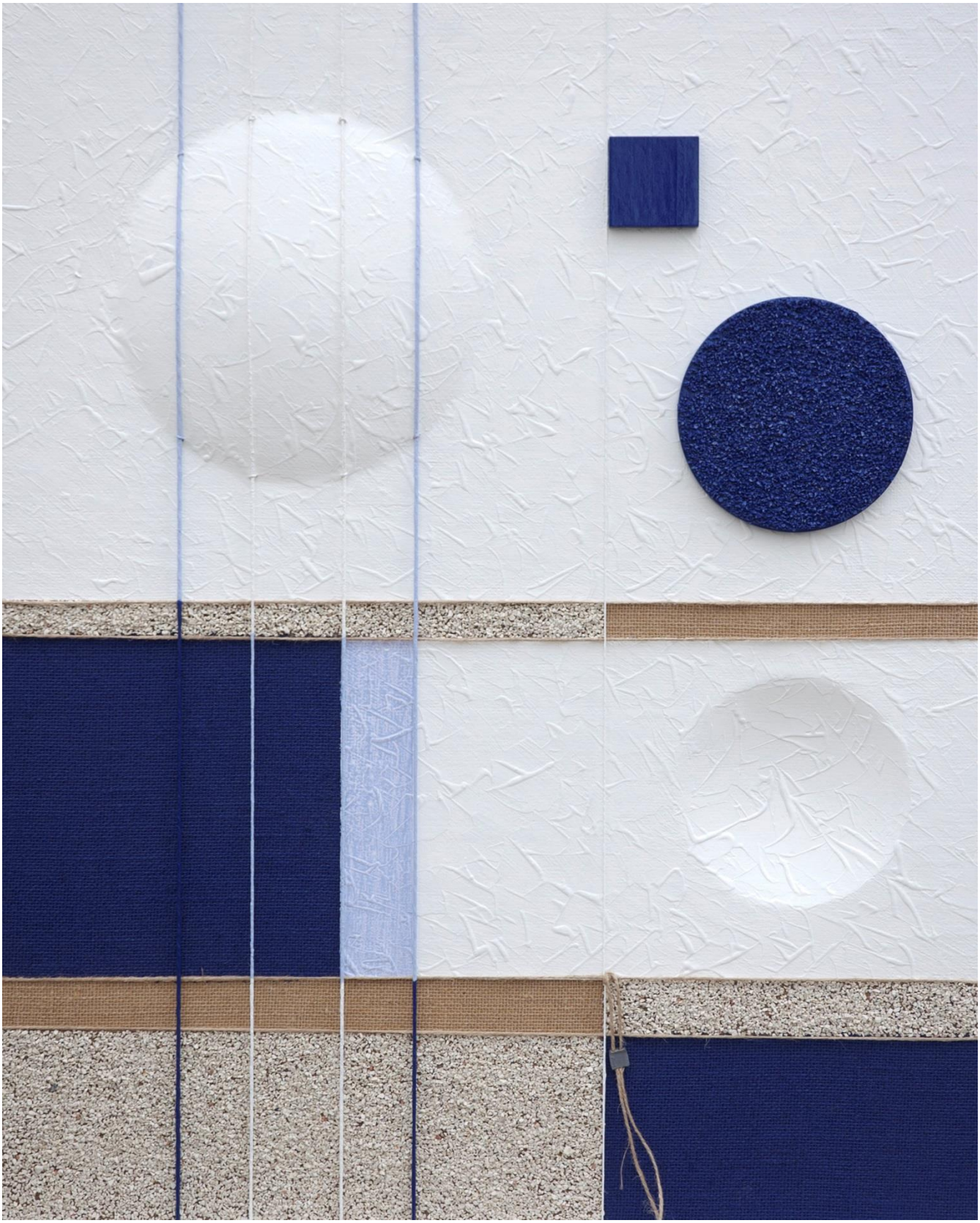
Superfici e corde nello spazio, 2011
Tecnica mista su juta estroflessa e supporto in multistrato, 70 x 100



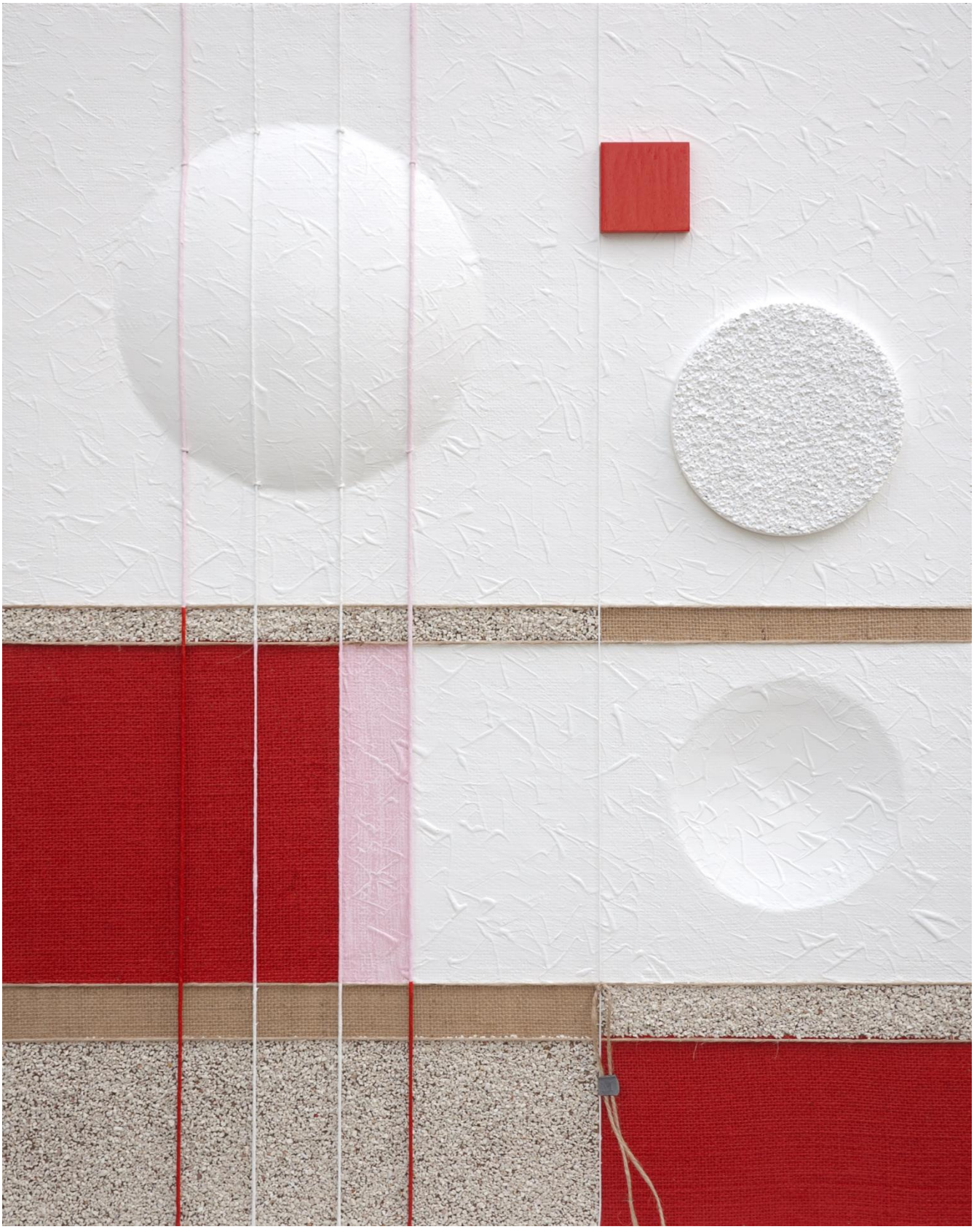
1) Struttura spaziale, n.5 pannelli da cm 51x51, tutti perpendicolari alla visione da cm 120 di distanza dal pannello centrale, 2008
Tecnica mista su juta e pannelli in multistrato



2) Prospettiva spaziale, 2008, Simulazione a parete della visione dei 5 pannelli cm 51 x 51 della **Struttura spaziale (1),** da osservare perpendicolarmente a cm 120 di distanza dal pannello centrale, cm 466
Tecnica mista su juta e pannelli in multistrato



Superfici e corde nello Spazio (La sintesi concettuale della Tridimensionalità binoculare nella “NUOVA VISIONE SPAZIALE”), *Tecnica mista su juta estroflessa e supporto in multistrato,* 90 X 72, 2021



Superfici e corde nello Spazio (La sintesi concettuale della Tridimensionalità binoculare nella “NUOVA VISIONE SPAZIALE”), *Tecnica mista su juta estroflessa e supporto in multistrato*, 90 X 72, 2021