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ANSAMBLE  
MON  
GALLI  
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VALERIO BERRUTI\_JOSE' D'APICE\_TROILO  
SINGAPORE\_2013





AN EXHIBIT OF CONTEMPORARY ITALIAN ART  
VALERIO BERRUTI\_JOSE' D'APICE\_TROILO  
FROM OCTOBER 21<sup>ST</sup> TO NOVEMBER 17<sup>TH</sup> 2013  
ARTSPACE@HELUTRANS\_SINGAPORE

Just before we fall asleep, in that latent state that progressively shuts down the activity of the cerebral cortex until we enter a state of total passivity, we become receptive to a fluctuating collage of dreamlike images that have nothing to do with our lives, our experiences, or even our imagination. Visions of faces, places, buildings and cities which, though utterly foreign to our lives, our subconscious allows us to glimpse in strobe-like flashes. Flaring gashes of inexistence. And in this inter-realm between waking and sleep, these images parade in a succession with no rhyme or reason, propositioning themselves to our inner eye in complete freedom, with no obligation to give them names, or to feel affection or disdain, simply generating the immense attraction that each of us experiences when confronted with the unknown. The extreme boundaries of our consciousness. All the restless “saudade” evoked by that unrecognizable territory that has manifested in my life, can be found in the works of these three spellbinders. Because it is the workings of an enchantment,

a magic spell, that is able to paint the inexistent. Expanding the world of reason, of addition and subtraction, breaking down traditional boundaries to let in the fresh air of energy, creativity and brash courage.

The brashness of Troilo, who, with superlative technical ability, launches his plastic body like a bullet to face the inexplicable. The scintillating ability of Berruti, who in celestial gardens, with the dust of comets, paints children evoking the fresh smell of books on the first day of school.

And then..the hyper-surrealism of D’Apice’s sublime works, capturing the simultaneous magic of those great illustrators of terror who populated our childhoods with ogres and fairies.

To all three, I feel obliged to offer my humble acknowledgement, for having confided their nightmares, their obsessions, enchanting us all in the process.

**Pupi Avati**



VALERIO  
BERRUTI



Although the methods vary from fresco on canvas, sculptured figures to reliefs, there is a unique spirituality underlying them all – purity and innocence towards the world, or anxiety, sorrow, awe felt when trying hesitantly to be in contact with the sensitivity of wings vibrating the air. The girls are Berruti himself, myself looking at them and all human beings. In other words, they represent these feelings held by human beings.

**Yoko Hiramatsu**

Berruti depicts innocent girls responding with pure fear and joy towards the world. In his two dimensional works, the girls' faces are expressed according to the subtle arrangements of four minimal codes (referring to two modest eyes, nose and mouth). Their simple and soft forms with a mixture of timid curiosity, sorrow and bashfulness towards the world are depicted clearly on raw canvas with bare materiality, cardboards and fabric – as if they were spiritual marks. Berruti transformed the spirituality and iconic features of ancient painting and relief sculpture into contemporary terms through minimalism and deconstruction of form. His works also suggest a new sensitivity arising from the relationship between individuality and global collective consciousness.

**Yuko Hasegawa**

Children are a presence that validates the me-world relationship and describes that relationship beyond the desire for possession that comes with the inherent competition arising when the time for reproduction is mature and inevitably, the conflicts within us, as in other animals, this impulse creates. Children remind us who we were and who will come after us.

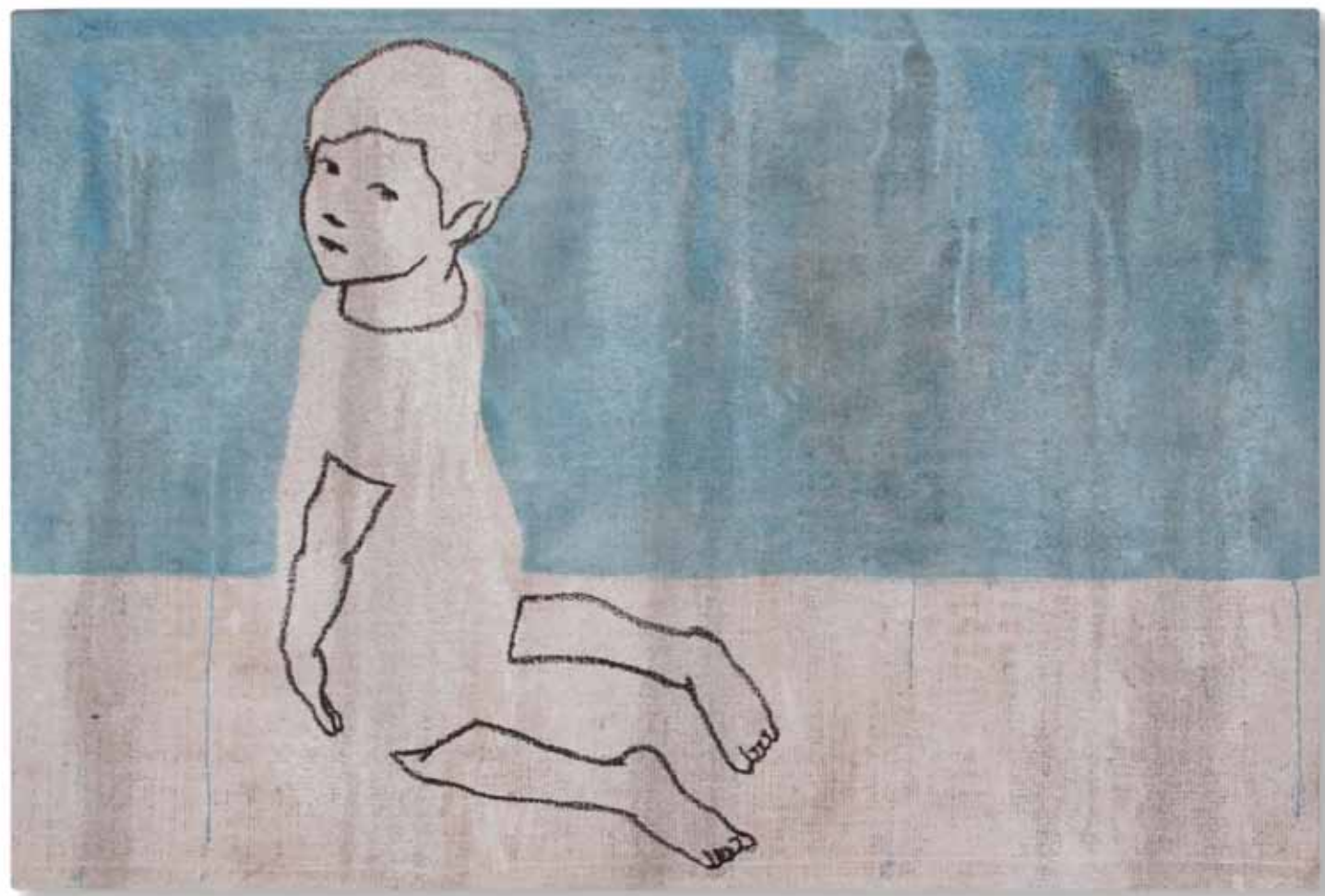
**Angela Vettese**

I wish that many people will experience the old and new, gentle and strong, universal world of Valerio Berruti.

**Kaori Ikea**

In Berruti's creations, the construction of a sacred space is embodied by the solemn silence suggested by the empty, indeterminate background and by the meditation of the children. A ritual silence, that without being represented (who can paint the silence?) is present as suggested atmosphere, as an expression of projected resources in their minimum materiality.

**Danay Medina**



(1)ALMOST BLUE\_FRESCO ON JUTE\_158X110cm\_2013

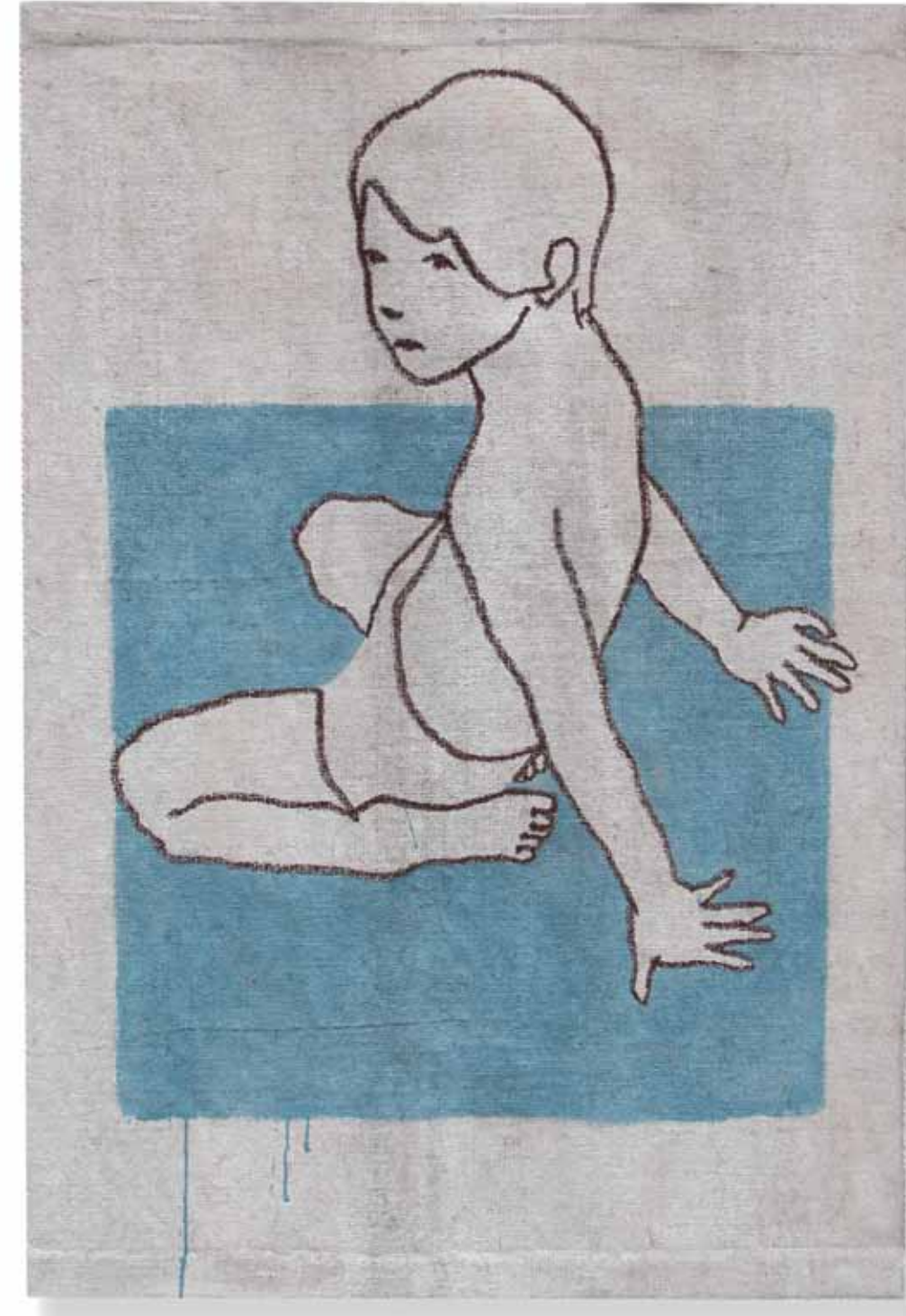


(3)ALMOST BLUE\_FRESCO ON JUTE\_110X90cm\_2013





(2)ALMOST BLUE\_FRESCO ON JUTE\_110X90cm\_2013



(4)ALMOST BLUE\_FRESCO ON JUTE\_110X90cm\_2013





(5)ALMOST BLUE\_FRESCO ON JUTE\_110X70cm\_2013





(6)-(7)ALMOST BLUE\_FRESCO ON JUTE\_110X70cm\_2013



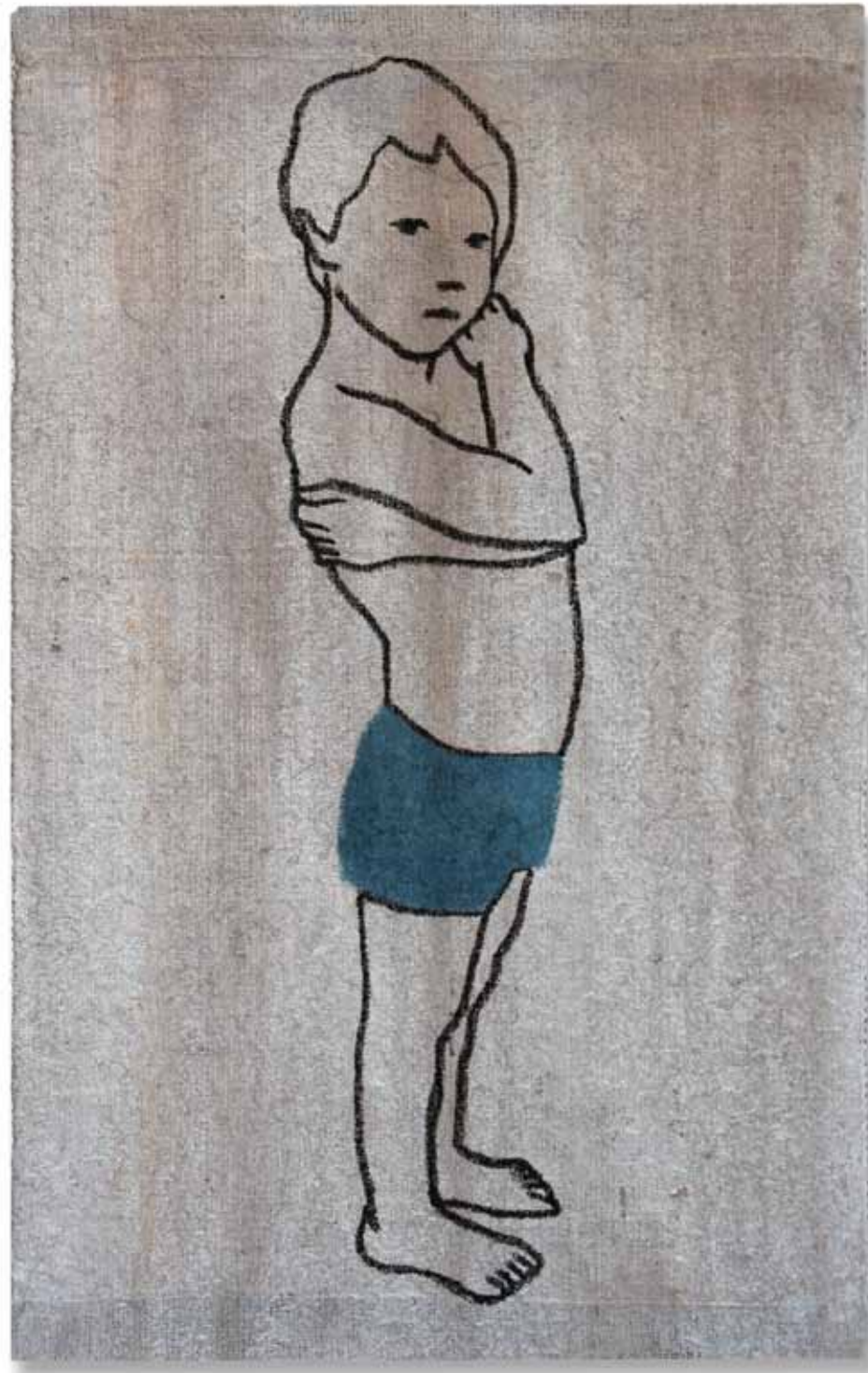


(8)ALMOST BLUE\_FRESCO ON JUTE\_88X80cm\_2013



(9)ALMOST BLUE\_FRESCO ON JUTE\_150X143cm\_2013





(10)ALMOST BLUE\_FRESCO ON JUTE\_110X70cm\_2013



(11)ALMOST BLUE\_FRESCO ON JUTE\_110X70cm\_2013





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2



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11



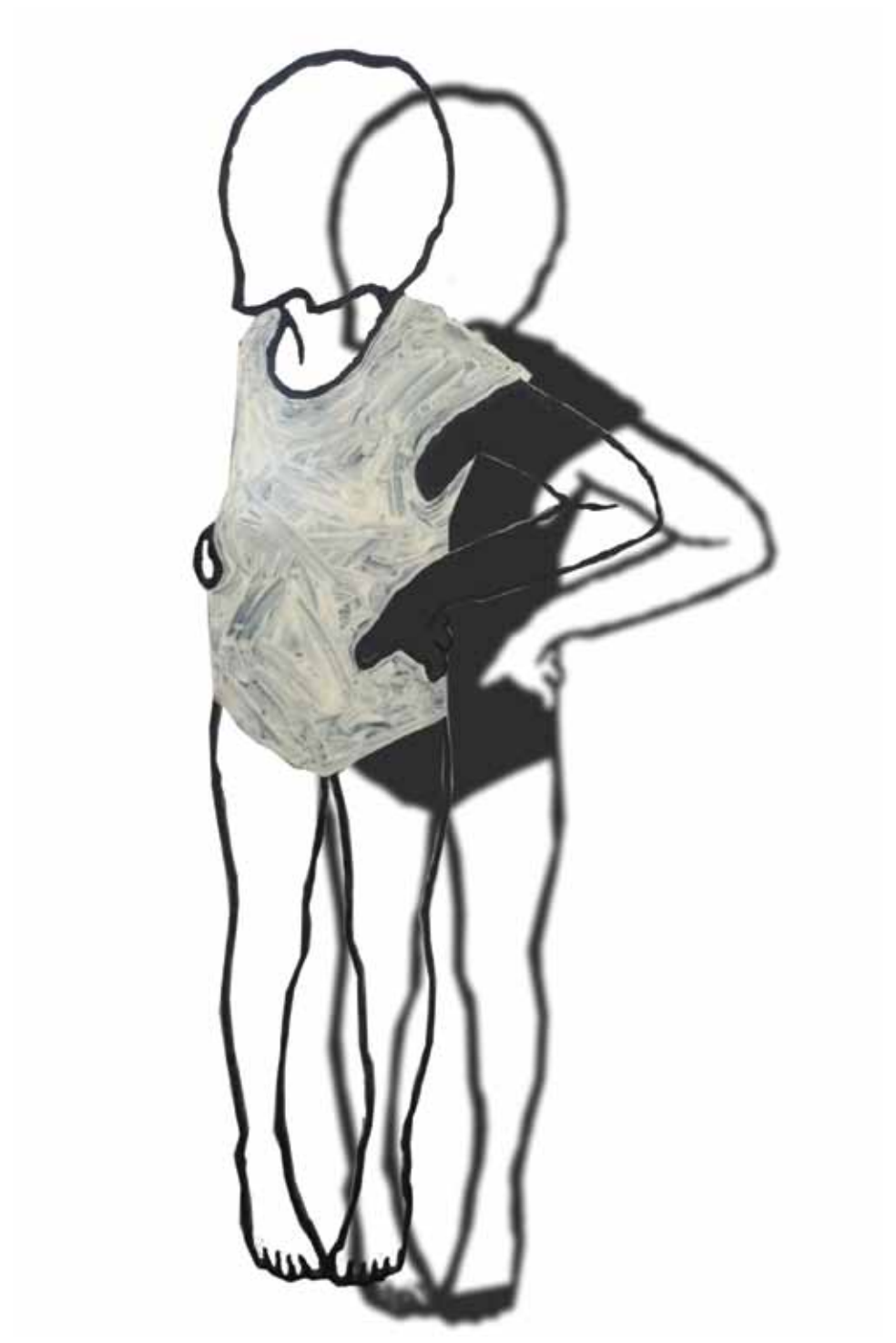
12



13



14



COME SE FOSSE\_SCULPTURE IRON AND ENAMEL\_108X41X0.8cm\_2012





1



2



3



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21





JOSE'  
D'APICE

“My hand is but the instrument of a distant will”. I love this sentence by Paul Klee. For the same reason, I love the works of José D’Apice, whose artistic activity is characterized by a constant, unyielding, almost obsessive search for that “distant will”. His pictures tell the story of our journey through life, with its ancestral influences, the fear, the passion, the love, the horror, the crimes and the dreams. José D’Apice gives us emotions. These emotions sometimes upset us, since they penetrate into the depths of our memory and of our conscience. Here lies the deep ethical meaning of his painting. We should be eternally grateful to artists like him, who face this hard task for us. As we should be eternally grateful to poets.

**Oliviero La Stella**

Through his great mastery of graphic techniques, José D’Apice unveils a dark, mysterious world, inspired by literature as well as by mysticism and transcendence. This relationship between graphic precision and transcendental content is deeply rooted in the European artistic tradition.

**Prof. Dr. Helmut Reuter**

Small and strange designs, created as if by chance, by following the rediscovered tracks of paper or of antique parchment that recounts first in a veiled way and then gains emphasis, body, and immediate citizenship in the unusual revelation.

**Fernando de Azevedo**

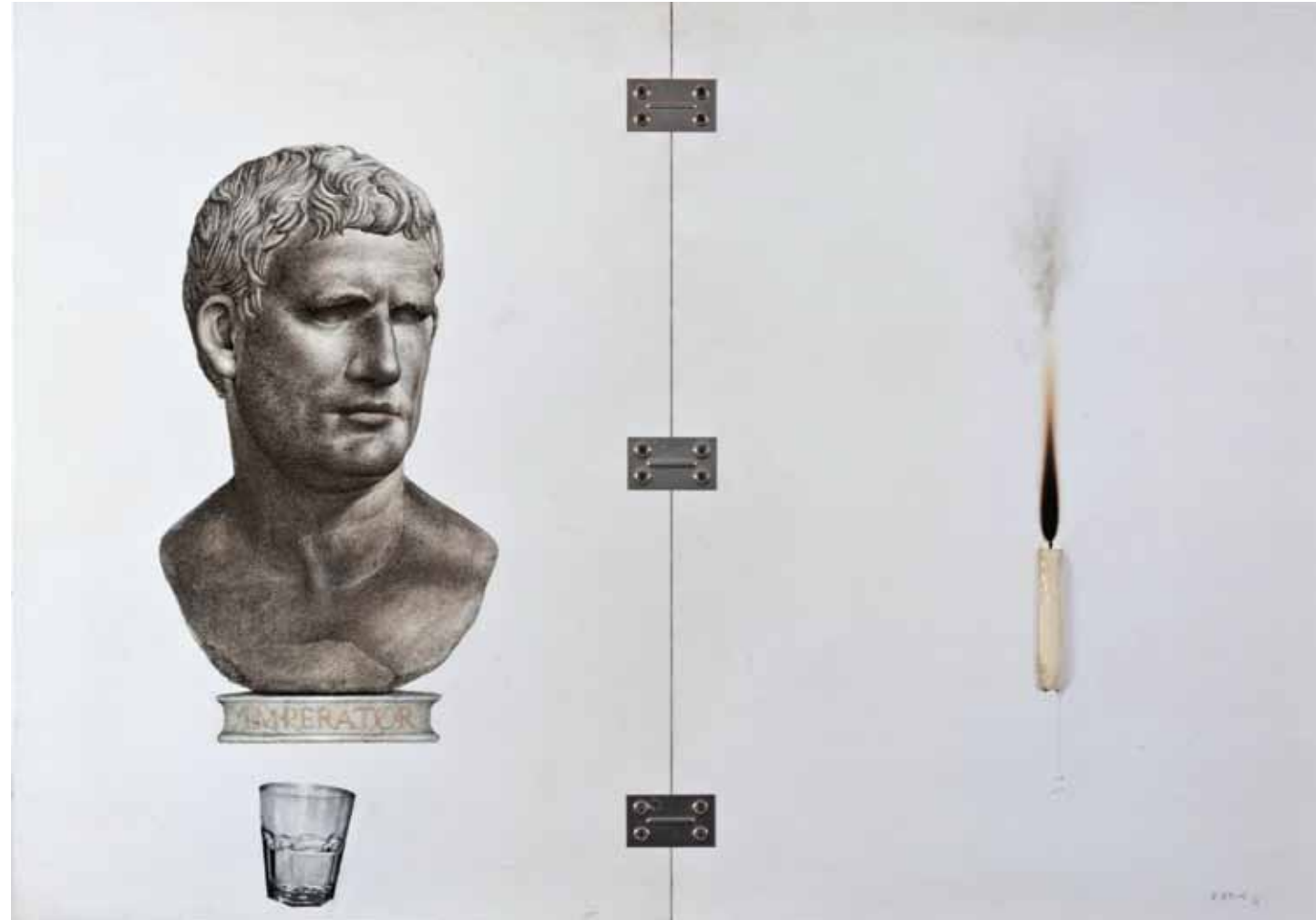
“...José D’Apice is a painter of preambles...”  
“...Visions that have a vaguely Kafka-like coloring or remind one of Beckett’s digressions...”  
“...The fact is that José D’Apice paints rather dire fairy tales, thankless and disagreeable, where man is a prisoner and can only ask the objects seen or the seeing itself to free him. These preambles remind me also of the eloquent silence to be found on the face of a Keaton when it undergoes metamorphosis...”  
“...D’Apice paints counter to the verbal predominance of an historical era in which language, not only impoverished and in decline, is often also an hallucinogenic substance that positions the center of consciousness outside ourselves...”

**Alberto Bevilacqua**

A disturbing and problematic explorer of the imagination and subconscious, José D’Apice has, in time, generated a fantastic world loaded with cryptic implications and a vast and intricate collection of literary, scientific and anthropological references with the most diverse origins. And he has done so by putting into practice compositional modalities based on operations that continue to catch us off balance, which consist of the combination, fusion and metamorphic transformation of the iconic elements (but also of the concrete materials) he uses to produce his works. The unusual and most surprising feature of these is the often hyper-real effect that derives from a figurative elaboration of maniacal precision. There is, however, no virtuosity in this. His intention is to create, above all by means of mixed technique drawing and collage, a dimension of high-strung and hallucinated suggestiveness that is radically different from normal logic.

**Francesco Poli**





IMPERATOR MIXED MEDIA ON WOOD\_70X100X3cm\_2012



TUTTI I GIORNI LUI FA SEMPRE TUTTO UGUALE  
MIXED MEDIA ON WOOD\_48X16.5X4cm\_2012



CASEMATTE

MIXED MEDIA ON PAPER\_POLYPTYCH 20 DRAWINGS\_16.8X24cm each\_2006



1



2



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4



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8



9



10

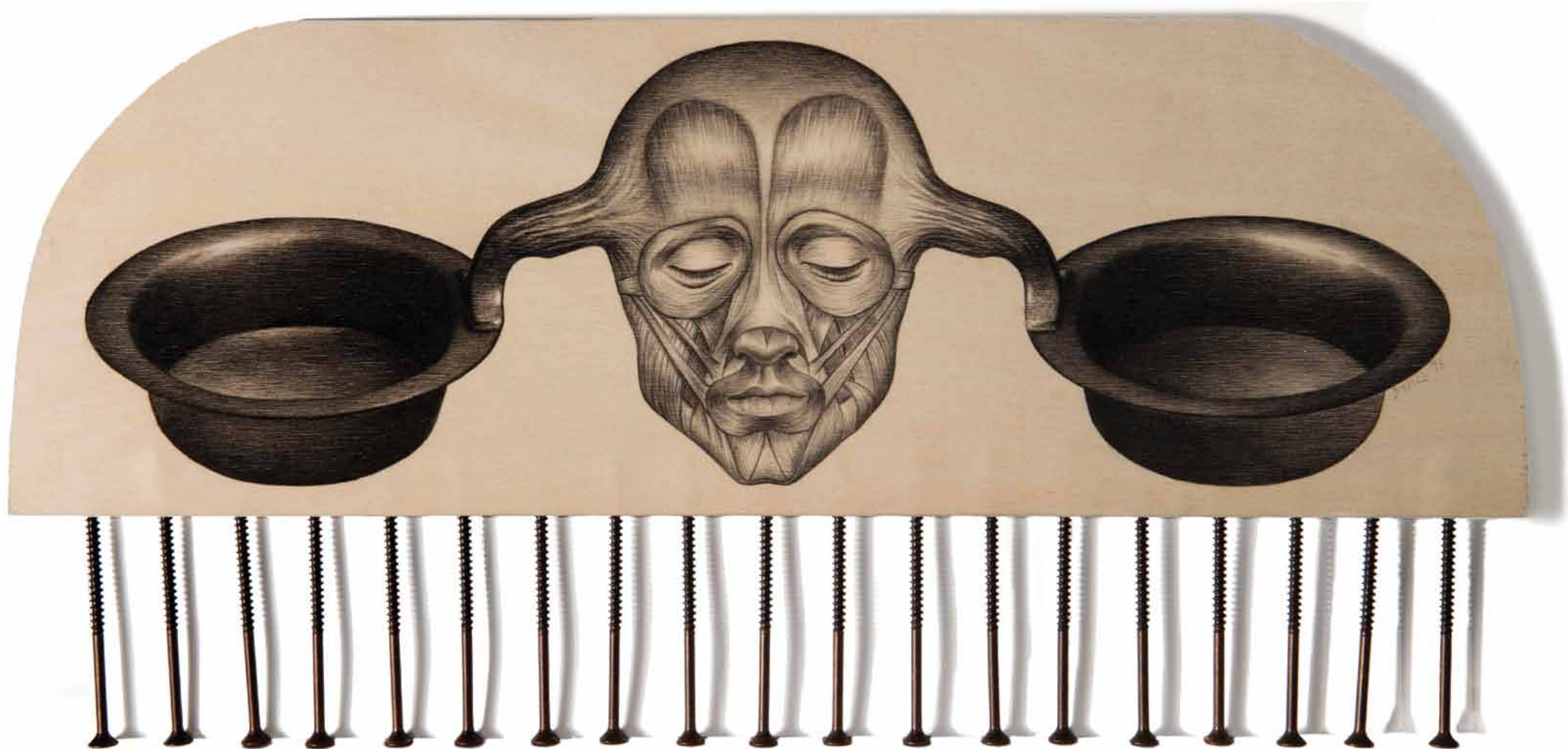




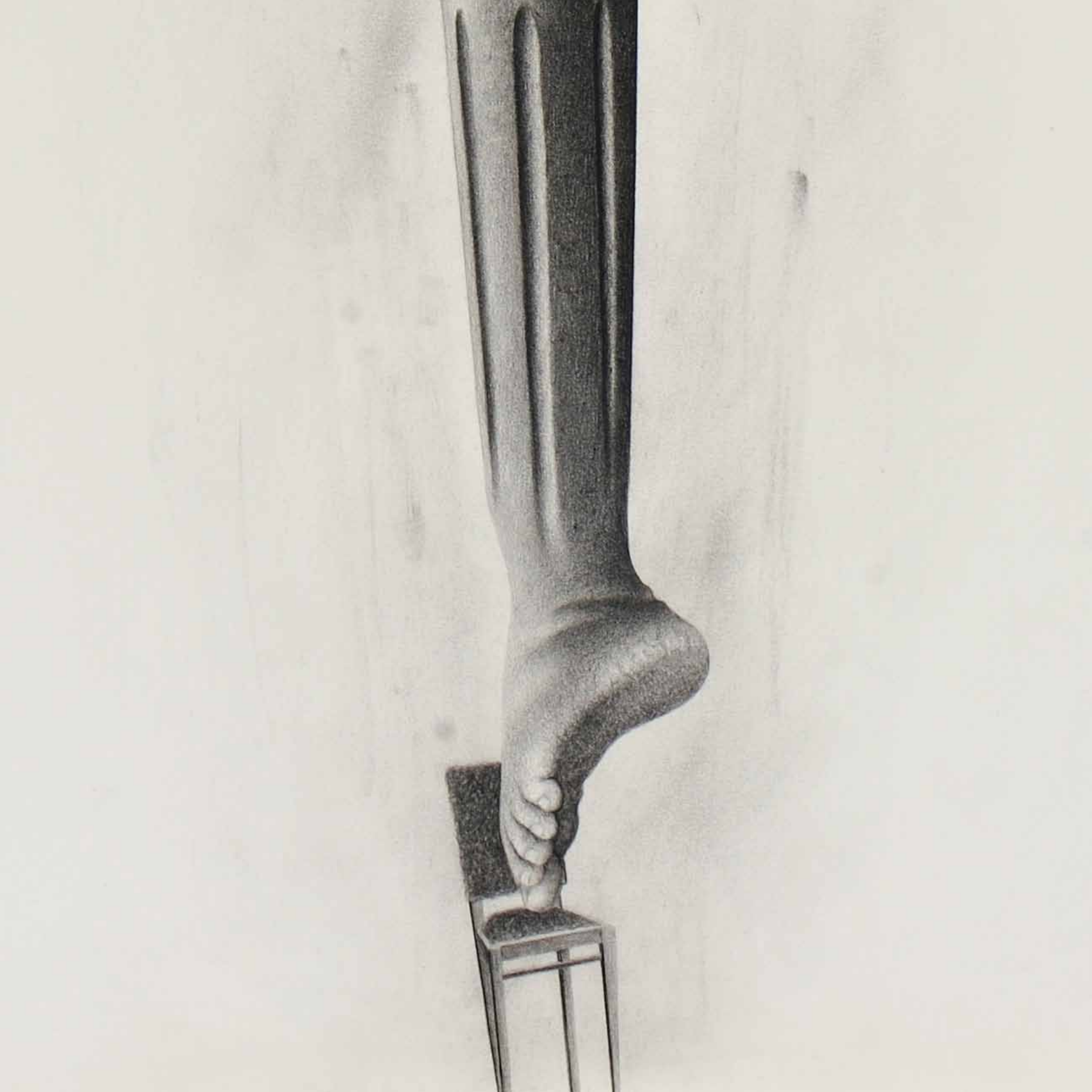
PRIMAVERA-ESTATE

INK, WATERCOLOR, GRAPHITE AND COLLAGE ON PAPER, DIPTYCH, 55.5X146.5cm, 2008





AUTORITRATTO A LHASA  
COLORED PENCIL AND SCREWS ON WOOD\_24X50cm\_2013



AUTORITRATTO DOPO

INK, PENCIL, GRAPHITE, SHELLAC ON PAPER\_77X56cm\_2008





CONCERTO PER MANO SOLA SOLETTA  
MIXED MEDIA ON WOOD\_100X70X10cm\_2011







GRUPPO DI NARCISI MIXED MEDIA ON PARCHMENT\_113X153cm\_2007



LE COSE DI NR. 63 INK ON PARCHMENT\_33.5X42cm\_2013





IL SOGNO DEL MACELLAIO MIXED MEDIA ON PARCHMENT\_76X138cm\_2006

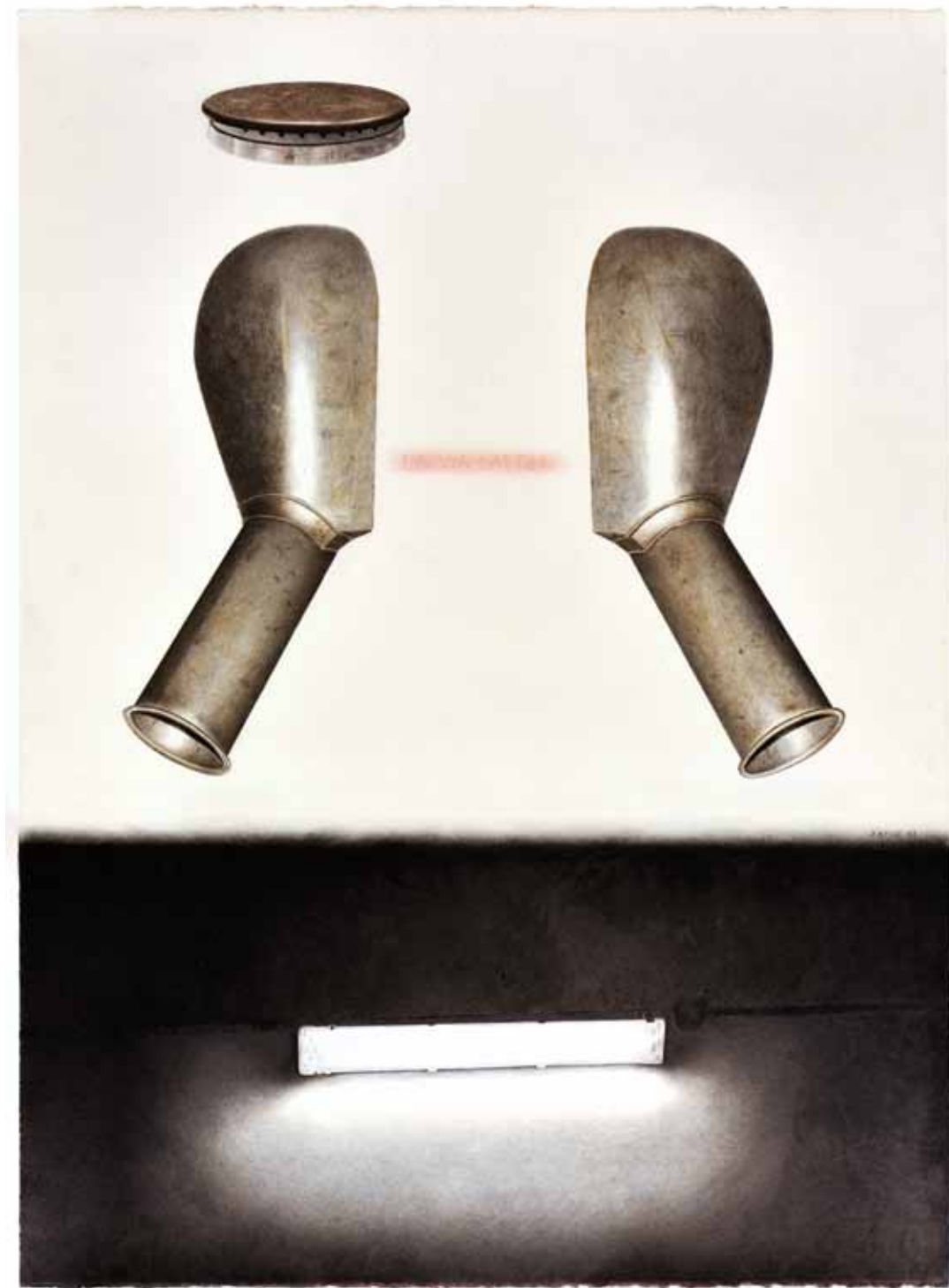


MAMMA MIA MIXED MEDIA ON PARCHMENT\_87.5X83.7cm\_2007





MEDUSA\_COLORED PENCIL ON PAPER\_77X56cm\_2008



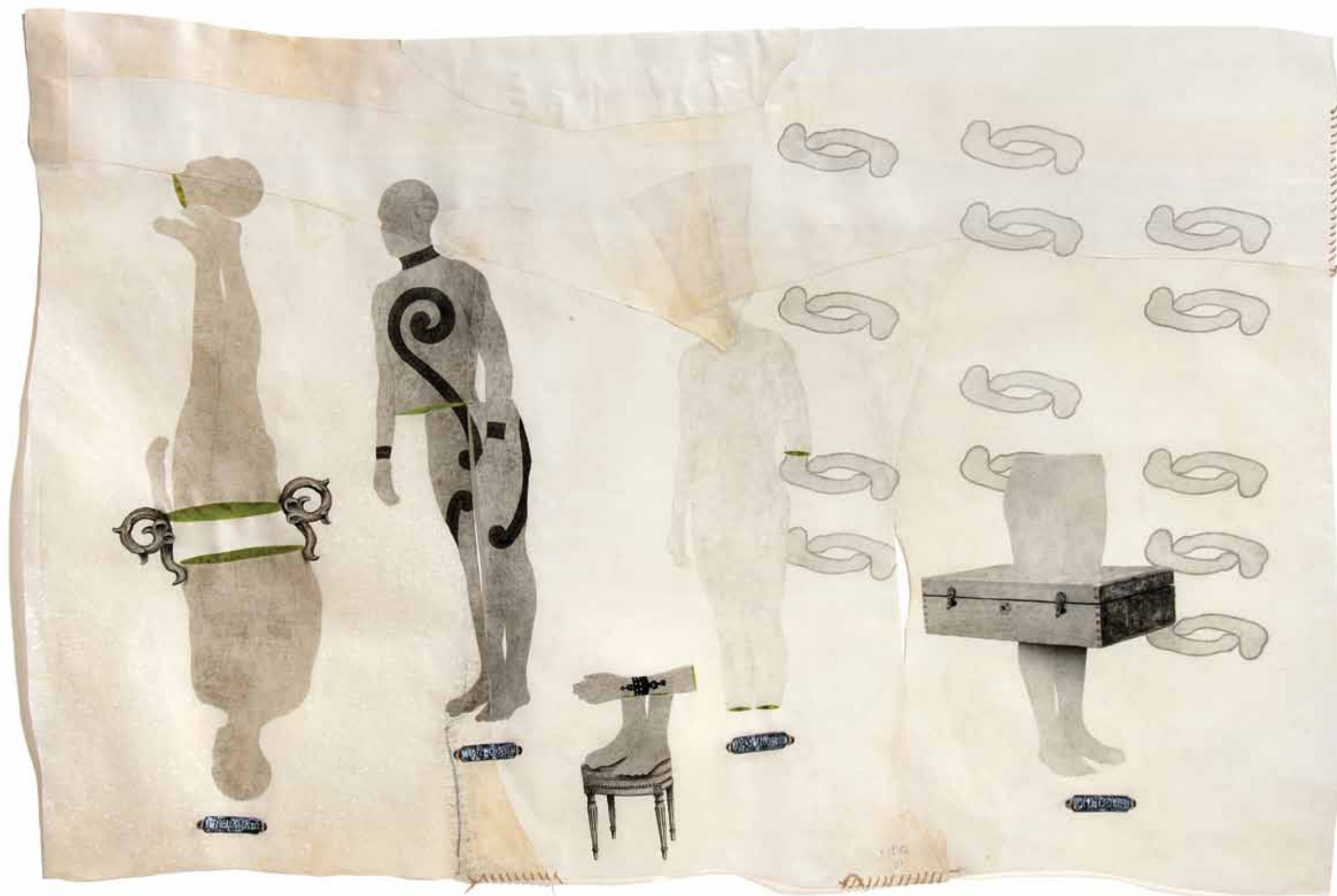
LA VIA LATTE  
COLORED PENCIL, CHARCOAL, ACRYLIC ON PAPER\_76.5X56cm\_2009





LA NOSTALGIA DI E.A. PER E.A.  
INK AND LEAD ON PAPER\_75.5X56.5cm\_2008





RITRATTO DI GRUPPO IN TRANSITO  
MIXED MEDIA ON PARCHMENT\_87.5X130cm\_2007



I QUADERNI DI MALTA (1)\_MIXED MEDIA ON PARCHMENT\_99.2X73.4cm\_2006



I QUADERNI DI MALTA (2)\_MIXED MEDIA ON PARCHMENT\_102.7X74.7cm\_2006





TROILO

Have you ever seen a painting by Troilo?

He was born in Taranto, the southern end. On his first journey he traveled through Italy, arriving in Milan. The northern end.

He began as an art director and became a creative director. He won prizes and competitions and kept winning, creating campaigns that caused a stir. He produced appearances, aroused desire, created need. A champion of consumption, he won and kept winning. But a monster whispered in his ear: the Beast. The call of suppressed forces hidden beneath layers of rubble, of appearance, of objects..

This is the double life of Paolo Troilo: two subjects, two objects, two colors. A splitting in two, a schizophrenia. A split identity that creates a void in its midst. This is the abyss of the unknown. Don't look at it, don't stare at it, or you'll be lost. A bridge is needed to cross the abyss, a bridge to reconcile the two, so that One, I, the subject may return. The hoped-for ending of reconciliation, the longing to fuse with the Other to regain that which produces Sense: the self.

Two twins traveling at stellar speed might be reunited for few moments, now estranged. Time shatters, slows down, expands, and similar things become dissimilar. One becomes Two. Twins who are estranged, the relativistic paradox. Paolo Troilo travels through space at near-light speeds. He moves toward the unknown, toward the Self. At these speeds, space is flattened, it stretches, it bends; pieces of it fall off. A spaceship leaves a wake of contortions behind it.

Have you ever seen a painting by Troilo?

Everything is one and one is everything. Dissociation and fusion: the material is in perpetual transformation and yet it never changes, because it is always energy, spirit. Troilo's paintings exude a religiousness that is very human and very faithful to the land, and through it we can venture out elsewhere.

Have you ever seen a painting by Troilo?

**Mattia Zappile**





THE BASTARDIZED INK

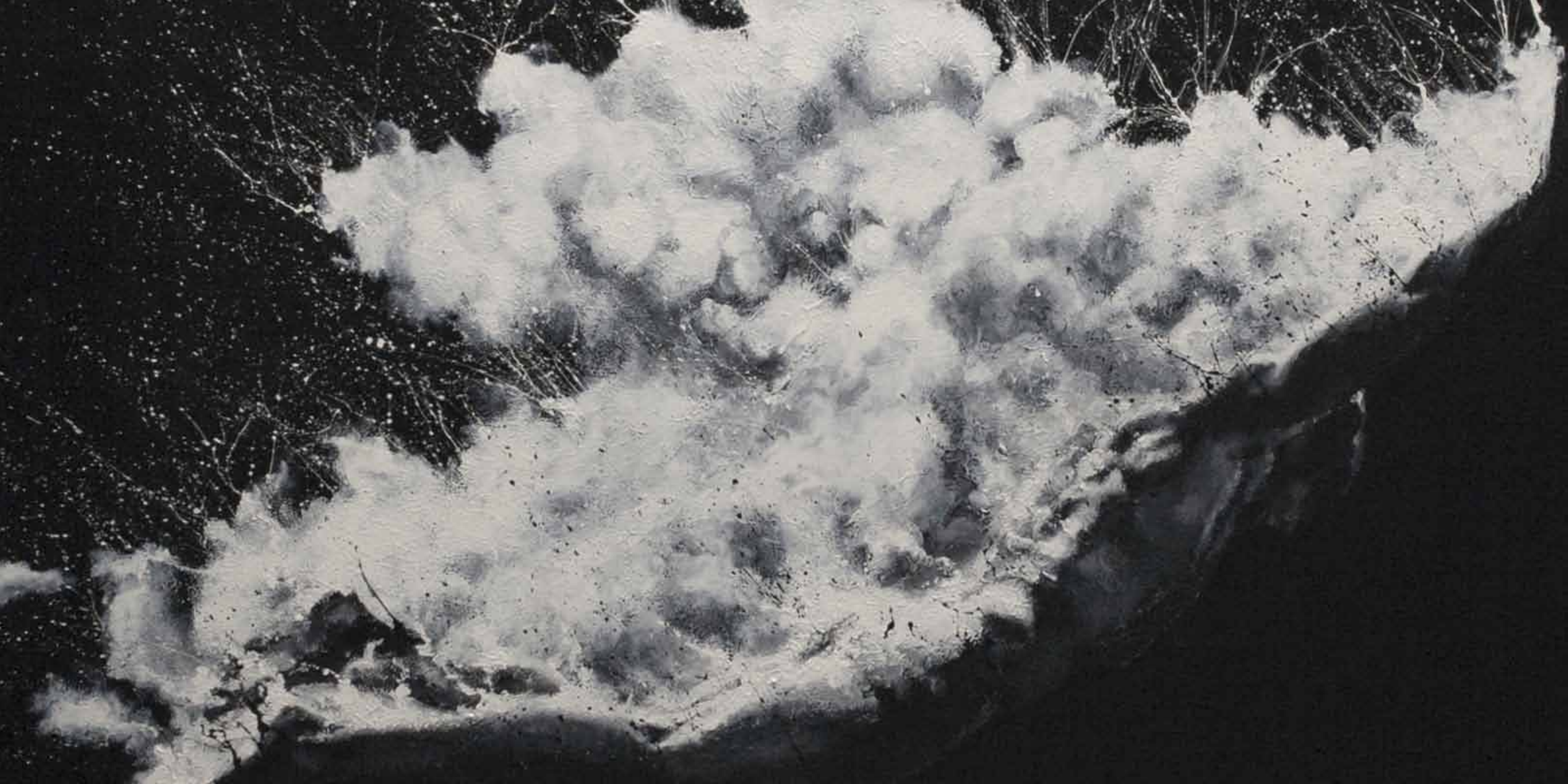
ACRYLIC ON CANVAS PAINTED WITH FINGERS\_80X120cm\_2013



FIVE FALLING STARS

ACRYLIC ON CANVAS PAINTED WITH FINGERS\_100X120cm\_2013









FROM EVERYWHERE

ACRYLIC ON CANVAS PAINTED WITH FINGERS\_180X120cm\_2012



J WHO TOLD EVERYTHING

ACRYLIC ON CANVAS PAINTED WITH FINGERS\_120X180cm\_2013

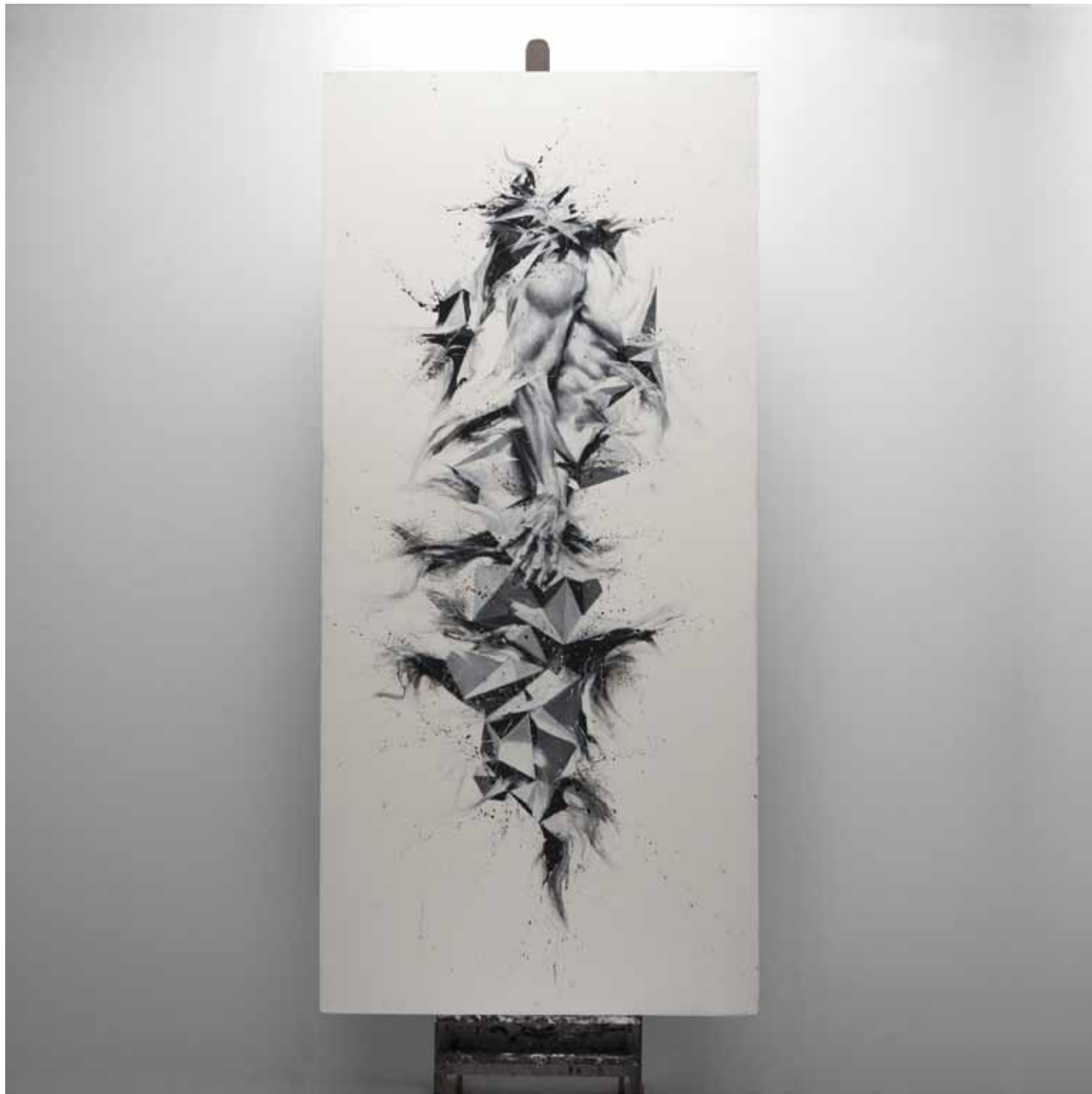


mimi\_ACRYLIC ON CANVAS PAINTED WITH FINGERS\_120X180cm\_2013



33 30 n 036 18 E  
ACRYLIC ON CANVAS PAINTED WITH FINGERS\_160X180cm\_2013





ORIGAMI OF NEW YEAR'S DAY

ACRYLIC ON CANVAS PAINTED WITH FINGERS\_100X220cm\_2013







THE ELEPHANT

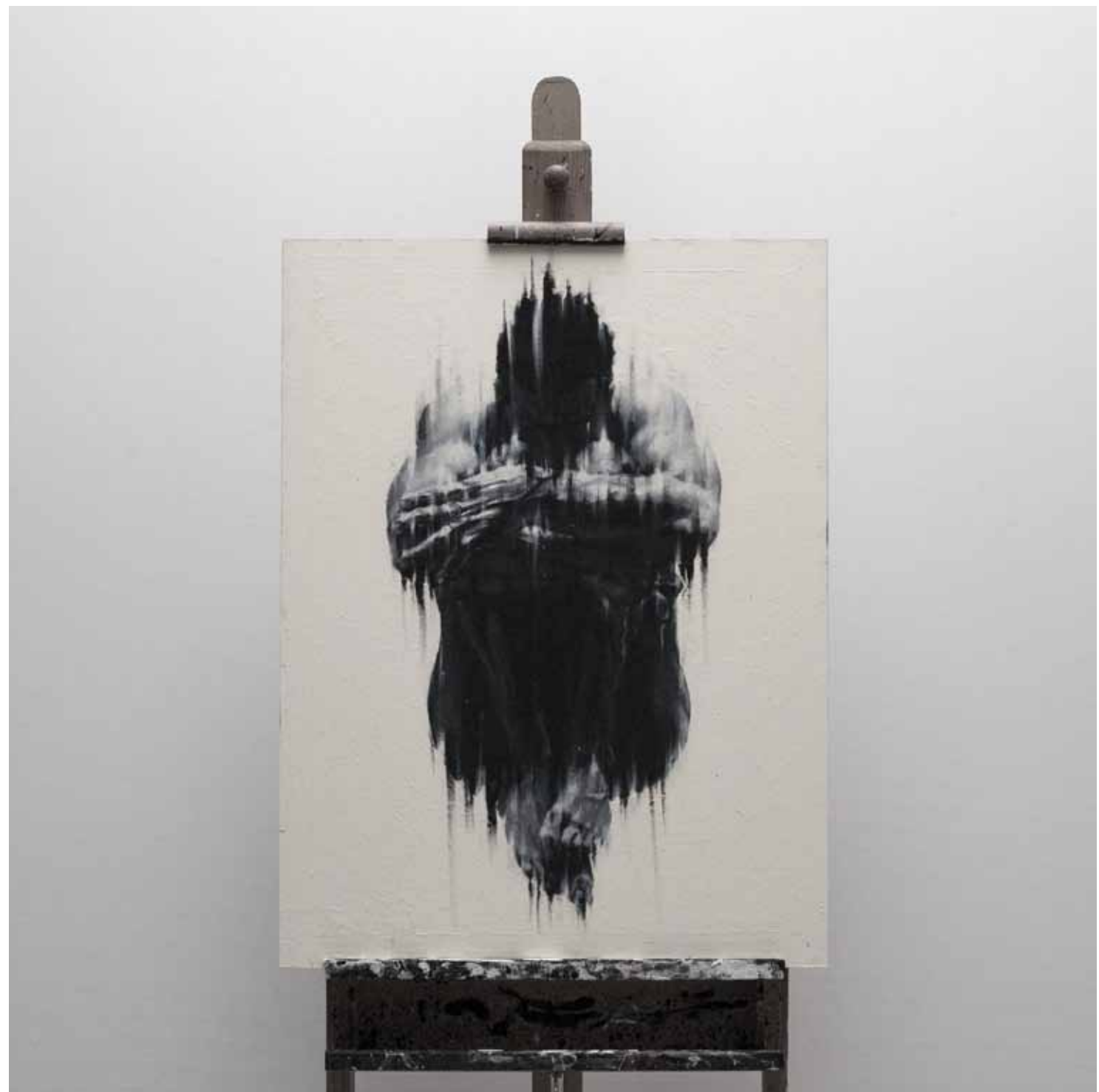
ACRYLIC ON CANVAS PAINTED WITH FINGERS\_300X200cm\_2012



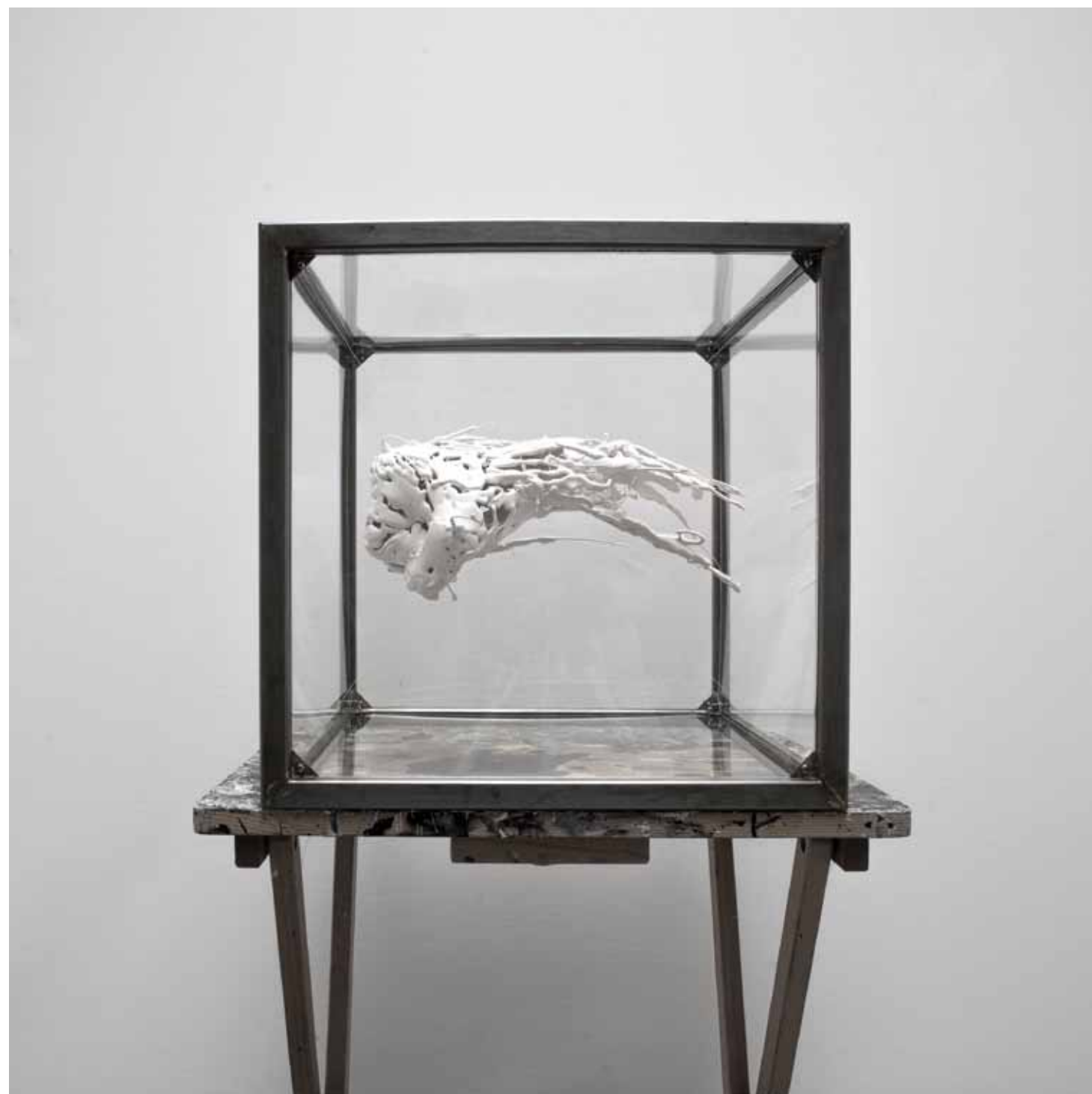
PETRODOLLARS

ACRYLIC ON CANVAS PAINTED WITH FINGERS\_40X50cm\_2013





TURTLEDOVE IN JAIL  
ACRYLIC ON WOOD PAINTED WITH FINGERS\_77X57X3cm\_2013



IL PUGNO\_SCULPTURE MADE OF PLASTIC AND GLUE\_40X40X40cm\_2012





O ZONE\_ACRYLIC ON CANVAS PAINTED WITH FINGERS\_200X200cm\_2012



RABBIT\_ACRYLIC ON CANVAS PAINTED WITH FINGERS\_160X180cm\_2010





NO-FLY ZONE

ACRYLIC ON CANVAS PAINTED WITH FINGERS\_120X150cm\_2012





JUMP\_ACRYLIC ON CANVAS PAINTED WITH FINGERS\_130X180cm\_2011







CRUZ

ACRYLIC ON CANVAS PAINTED WITH FINGERS\_TRIPTYCH\_70X240cm\_2012



# ARTIST BIOGRAPHIES

VALERIO BERRUTI\_JOSE' D'APICE\_TROILO

# VALERIO BERRUTI

Born in Alba, Piemonte, in 1977, Valerio Berruti graduated in art criticism at D.A.M.S. of Torino, he lives and works in Verduno (CN) in a 17th century deconsecrated church bought and restored by the artist in 1995.

## Selected solo exhibitions

- 2013 - Dove il cielo s'attacca alla collina, curated by Gail Cochrane, Bricco Rocche, Castiglione Falletto.  
2012 - Udaka, curated by Martina Venturi, Nirox Foundation, Johannesburg.  
2011 - Maddalena, curated by Danay Medina, Salon Blanco, Havana.  
La rivoluzione terrestre, curated by Andrea Viliani, church of San Domenico, Alba.  
Almost Queen, curated by Andrea Bruciati, Galleria Marcorossi Artecontemporanea, Milano, Verona.  
Too much light not to believe in light, curated by Zorana Djakovic, Formal Military academy, Belgrade.  
Kizuna, curated by Kaori Ikeda, Pola Museum Annex, Ginza, Tokyo.  
2010 - Una Sola Moltitudine, curated by Olga Gambari, Fondazione Stelline, Milano.  
I wish I was special, curated by Luca Beatrice, Ermanno Tedeschi Gallery, Torino, Roma.  
2009 - E più non dimandare, curated by Silvia Ferrari, Serena Goldoni and Ornella Corradini, Galleria Civica, Modena.  
2008 - Magnificat, curated by Hye Young Kim, Keumsan Gallery, Seoul.  
2007 - E più non dimandare, curated by Silvana Peira, il Fondaco, Bra.  
2006 - Se ci fosse la luna, curated by Guido Curto, Palazzo Bricherasio, Torino.  
2005 - Golgota, Esso Gallery, New York.  
Primary, curated by Vittoria Coen, Ermanno Tedeschi Gallery, Torino.  
Ho meritato il tuo castigo, curated by Lorenzo Canova, officina 14, Roma.  
Senza più pensare, curated by Marco Meneguzzo, Galleria 41 Artecontemporanea, Torino.  
2004 - Naufragar m'è dolce..., curated by Gianluca Marziani, Museo dello zucchero, Nizza Monferrato.  
Vocazione, curated by Gianluca Marziani, church of Sant'Agostino, Pietrasanta.  
2003 - Familienwertes, Galerie Markus Nohn, Francoforte.  
Family Values, curated by Luca Beatrice, Galleria Spirale Arte, Verona.  
Brothers, curated by Chiara Guidi, Galleria arte & altro, Gattinara.  
Summertime, curated by Olga Gambari and Gian Luca Favetto, Galleria 41 Artecontemporanea, Torino.  
2002 - Sacre rappresentazioni, curated by Alessandro Riva, Galleria spirale arte, Milano, Pietrasanta.  
2001 - Saints Kids, curated by Guido Curto, Galleria Art & Arts, Torino.  
2000 - Berruti e Tibaldi, curated by Olga Gambari, Maze Gallery, Torino.

## Selected group exhibitions

- 2013 - Biennale Italia Cina, curated by Ivan Quaroni, Reggia di Monza, Monza.  
2011 - Cabinet de dessins, curated by Lorand Hegyi, Villa la Versiliana, Pietrasanta.  
2010 - Oltre il mito. Cavour nell'arte contemporanea, curated by Elisabetta Tolosano, Castello Cavour, Santena.  
2009 - 53a Biennale di Venezia, Italian Pavillon, curated by Luca Beatrice and Beatrice Buscaroli, Venezia.  
Campolungo. L'orizzonte sensibile del Contemporaneo, curated by Vittoria Coen, Complesso del Vittoriano, Roma.  
The sublime gaiety of Art, curated by Carola Annoni, Kunstpfad Bischofstrasse, Linz.  
Che cos'è la scultura moderna, curated by Luca Beatrice, Marcorossispiralearte, Pietrasanta.  
2008 - XIII Biennale d'arte sacra contemporanea, curated by Carlo Chenis, Museo Stauros, San Gabriele, Teramo.  
Biennial of Young Artists from Europe and Mediterranean, XIII edizione/edition, Bari.  
Detour, curated by Raffaella Guidobono, Centre Pompidou, Paris.

- 2007 - Micro-narratives, curated by Lorand Hegyi, 48th October Salon, Belgrade.  
The big show, Silas Murder Gallery, New York.  
Art first, curated by arte Fiera, Facciata Palazzo Re Enzo, Bologna.  
2006 - Crave, curated by Raffaella Guidobono, Row Space, London.  
Giardino. Luoghi della piccola realtà, curated by Lorand Hegyi, P.A.N. Palazzo delle arti, Napoli.  
Uniforms and costumes, curated by Dalia Levin, Herzliya Museum of Contemporary Art, Herzliya, Israel.  
Cabinet des Dessins, curated by Lorand Hegyi, Musée d'Art Moderne de Saint-Etienne, Saint Etienne.  
2005 - Deck the wall, curated by Andrea Salerno, Exit art, New York.  
Quadriennale Monza, curated by Marco Meneguzzo, Monza.  
2004 - Dal Profondo, curated by Serena Carloni and Tania Lühr, Kästrich, Mainz, Germany.  
La via del sale, curated by silvana Peira and Nico Orenge, Pieve di Santa Maria, Cortemilia.  
Quotidiana 04, Museo Civico del Santo, Padova.  
Made in Italy, Limn Gallery, San Francisco.  
Quadriennale di Roma Anteprima, la Promotrice delle Belle arti, Torino.  
2003 - Premio Cairo, curated by Maurizio Sciacaluga, Palazzo della Permanente, Milano.  
Gemine Muse, curated by Guido Curto, Museo di Arte Antica, Torino.  
Extraños niños, 3 Puntos Galeria, Barcelona.  
2002 - Infanzie, curated by Ferdinando Albertazzi e Olga Gambari, Battistero di San Pietro, Asti.  
2000 - Le ombre della memoria, curated by Olga Gambari e Gian Luca Favetto, En Plain Air, Pinerolo.  
Meno trenta, curated by Maurizio Sciacaluga, Associazione Culturale Marcovaldo, Caraglio.  
1998 - Contemporanea, curated by Lucia Majer, Villa Farsetti, Santa Maria di Sala.  
1996 - Io espongo, curated by di Antonino Minniti, Associazione Culturale Azimut, Torino.

## Prizes, Grants, Workshops

- 2011 - Nirox Foundation, curated by Martina venturi, Johannesburg.  
2010 - Youkobo Art Space, curated by Hiroko and tatsuhiko Murata, Tokyo.  
2009 - Area Progetto, curated by Silvia Ferrari, Serena Goldoni and Ornella Corradini, Galleria Civica, Modena.  
2007 - Dena Foundation for Contemporary Art, program for artists and curators, Paris.  
2006 - Workshop with Stefano Arienti, Fondazione Spinola Banna, Poirino.  
2005 - I.S.C.P. International Studio & Curatorial Program, New York City.  
2004 - Premio Pagine Bianche, winner for the cover of Pagine Bianche del Piemonte.  
Premio Celeste, 1st Prize, Established Artists Category.  
2003 - Fresco and Salty, curated by dr Sania Papa, Amfilochia, Greece.



# JOSE' D'APICE

José D’Apice Born in Saint Paul, Brazil.

He arrives in Rome, where he still lives, at the end of the years ‘70 with a Brazilian government’s scholarship for the Accademia di Belle Arti of Rome. Italian citizen since 1982.

## **Selected solo exhibitions**

2011 “Il libro che mi manca”, Galleria Fabbrica Eos, Milano

2007 “Icaro”, Bar Jamaica Milano

2005 - “L’eterno ritorno”, Galleria Fabbrica Eos, Milano

2004 - Libreria Bocca, Milano

2003 - Galleria Fabbrica EOS, Milano

2003 - Castelbasso Progetto Cultura - Teramo

2002 - Castelbasso Progetto Cultura - Teramo

2000 - Sala do Risco, Municipal Chamber, Lisbon

1997 - Galleria Cândido Portinari, Brazilian Embassy, Roma

1990 - Galleria Cândido Portinari, Brazilian Embassy, Roma

1985 - Galleria Il Ponte, International Art Expo, Chicago

1985 - Brazilian Center Gallery, London

1984 - Galleria Il Ponte, Roma

1983 - Galleria Cândido Portinari, Brazilian Embassy, Roma

1983 - Galleria Il Ponte, Roma

## **Selected group exhibitions**

2012 - “Roma Contemporary”, Roma

2007 - “Summer Container” Galleria Goethe2, Bolzano

2007 - “Art in cocktail”, Bar Jamaica, Milano

2007 - “Saluti da Chiavari”Galleria Cristina Busi, Chiavari (GE)

2007 - Miart, Galleria Fabbrica Eos, Milano

2006 - Miart, Galleria Fabbrica Eos, Milano

2006 - ArtVerona, Galleria Fabbrica Eos, Milano

2005 - ArtVerona, Galleria Fabbrica Eos, Milano

2005 - “Genius loci”, various sites, Viterbo

2004 - Slovenija Open to Art, International Workshop, Slovenija

2004 - Miart, Galleria Fabbrica Eos, Milano

2004 - Galleria Goethe Galerie, Bolzano

2003 - Riparte Roma, Galleria Fabbrica Eos, Roma

2003 - Museum Parma, Galleria Fabbrica Eos, Parma

1996 - “Acqua”, Municipal, Theater, Fiuggi

1987 - Galleria D’Avico, Torino

1986 - Forum International Art Expo, Galleria IlPonte, Zurich

1986 - “Enigma”, Brompton Gallery, London

1985 - “Enigma”, Galleria Il Ponte, Roma

1984 - L’Arte del Disegno/20th Century Drawings1900-1984, Galleria Il Ponte, Roma

1980 - Galleria Cândido Portinari, Brazilian Embassy, Roma

During the years 1984/86 he realizes more than 20 covers for famous singers, including Mina, Louis Armstrong, The Eagles, Ray Charles, Joe Cocker, Chicago, Bob Marley etc. for labels like CBS, Ricordi, WEA, Globo Records, RCA, etc.

He creates the set desining for the musical program “CLIP-CLIP” on line every day during the whole year 1985 on TMC, on the main italian TV channel.

In 1992 he is invited by the Comando Generale dell’Arma dei Carabinieri to realize their collection calendar.

The next year he is asked to do it once again because of its previous success.

At the beginning of 2001, invited by the well-known national daily newspaper, “Il Messaggero”, D’Apice starts collaborating on the creation of the designs that accompany the section of the newspaper dedicated to culture and theater.

Jose’ D’Apice’s works have been presented in many prestigious private collections in Europe, Arabia, Brazil, United States, included the Jalane & Richard Davidson Collection (Chicago), The Art Institute (Chicago), Malvina Menegaz Foundation (Italy), Caran d’Ache Collection (Geneva).

# TROILO

Born in Taranto in 1972 from Antonio and Lucia Troilo. Paolo Troilo lives and works in Milan.  
He studied Architecture and Modern Literature at the Florence University, then in Rome at the European Institute of Design.  
From 1997 till 2009 he worked for several international advertising agencies, such as Saatchi & Saatchi and Arnold Worldwide, as Art Director first, then as Creative Director. He won the most prestigious international awards in the industry, and in 2007 he was nominated best Italian creative together with Alessandro Sabini. Monsieur Jaques Seguela said of him: “I love this guy. He knows that money has no ideas. Only ideas make money”.  
Self-taught artist. He started drawing by pencil at the age of 4, and never stopped since. In April 2005 he started his career as professional artist, and as a result of this long, unconscious stage of preparation towards a future change, he then starts painting with his fingers. Now we see him dipping his fingertips into jars of acrylic, black and ivory, and spreading color, definitely abandoning the “tools of the art”.  
In 2011 he was selected for the 54th Biennale di Venezia.  
The powerful figurative results of his finger painting technique in unique all over the world.  
On April 21st 2010, in the city of Palermo (Sicily), together with Brio, they become the proud parents of Antonio.

## Selected solo exhibitions

2013 - troilo\_US debut\_coup d’etat\_san francisco  
2012 - troilo\_the seed\_istanbul  
2012 - troilo\_ifa\_berlin  
2011 - troilo\_reaction\_fabbricaeos gallery\_milano  
2011 - troilo\_action\_russo gallery\_roma  
2011 - troilo at palazzo antinori\_firenze  
2010 - troilo at galleria 5 lune\_roma  
2010 - troilo\_selve teatre\_torino  
2009 - troilo\_fabbricaeos gallery\_milano  
2009 - troilo\_gagliardi gallery\_san gimignano  
2009 - troilo\_de bonis gallery\_reggio emilia  
2008 - troilo\_visionnaire design gallery\_milano  
2007 - troilo\_fabbricaeos gallery\_milano  
2007 - contemporaneamente art gallery\_parma

## Selected group exhibitions

2013 - contemporary istanbul  
2013 - art karlsruhe\_march  
2013 - artefiera bologna\_january  
2012 - contemporary istanbul  
2012 - italy-china biennale  
2012 - cutlog contemporary art fair\_paris  
2012 - scope basel  
2012 - bel air fine art gallery geneve, porto cervo, forte dei marmi  
2012 - artefiera bologna

2012 - swab barcelona  
2012 - art paris  
2011 - 54th biennale di venezia  
2011 - roma contemporary  
2011 - artefiera bologna  
2010 - pensiero fluido, milano  
2009 - miart\_milano  
2008 - miami art basel\_laure de mazieres\_design district\_miami  
2008 - art verona  
2008 - opening visionnaire art gallery  
2008 - spazio gianni testoni\_bologna  
2008 - miart  
2007 - miart



THANKS TO

Thanks  
Thanks to our artists, who believed in us.  
Thanks to their complicity.  
Thanks to Valerio who we met in his ‘church’ of  
Verduno on a beautiful spring afternoon.  
Thanks to Josè, who lives in his Vetralla,  
so difficult for any meeting.  
Thanks to Paolo, the artist closest to us.  
All throughout this adventure.  
Thanks to Pupi. He never thought  
of becoming an actor, or an art curator...  
but his poetry makes us all vibrate.  
Thanks to our friends who have contributed  
with their advice, suggestions, corrections,  
updates, and information.  
Thanks to Edith, Veronica, Virginia, E-len,  
Giancarlo, Egidio, Luca L. and Jinal,  
Dorothy and Nick.  
Thanks to the people who have worked  
with us and for us.  
Thanks to Eros, Elisa and Piera,  
Weilun and Michelle, Tina, Kitch, Charlene and  
Torie, Jasmine, Kendall, Antonio, Ermanno.  
Thanks to our contributors, Luca F.,  
Roberto R., Maurizio and Massimo A.,  
Gianluca B., Sabrina and Piero S.,  
Pietro A. and Luca M.

And - finally - thanks to the wind.  
Which has never ceased to blow.  
And brought us so far.

Luca Casulli  
Eugenio Calini



## Humans Among Aliens

Group Exhibition of VALERIO BERRUTI, JOSE' D'APICE, TROILO  
Produced and curated by 29 Arts in Progress

October 21st - November 17th 2013

Venue  
Artspace@Helutrans, Singapore

Catalogue  
Art Director  
Antonio Rolli  
Exhibit's title  
Troilo

Photo Credits  
Valerio Berruti  
Marco Ravasini  
Paolo Troilo

Publisher  
29 Arts in Progress

Printed by  
Colorart Brescia 2013

Print run  
500

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