



Matias Ostanello

Elizabethan Dog

2025

olio su tavola, 22 x 30 cm

collezione privata

A dog with an Elizabethan collar is depicted in a domestic setting. On the walls are several paintings showing other dogs, also wearing the same type of collar. The work uses the image of the dog to construct an allegory of the bourgeois condition. In art history, this animal is often a symbol of obedience and marital fidelity. In this case, however, the dog is made the protagonist, isolated in the center of the scene.

The Elizabethan collar - a medical tool that evokes physical restraint - becomes an imposition: a mask that protects, but at the same time imprisons. The result is a tragically comic figure. The portraits on the wall construct an ironic paradox: limitation and embarrassment become grounds for belonging and prestige. The work thus reflects, in a Pirandellian key, on bourgeois society, which traps the individual in fictitious social constraints.



Elisabetta Mariuzzo

Glacial indifference

2024

olio su lino, 55 x 45 cm

Crag Gallery, Torino

The central theme of the work is coldness, evoked by the purplish tones, ice and isolation of the depicted arm. The artist deliberately departs from a traditional iconography of outstretched hands holding burning hearts, symbols of passion and spiritual involvement, seeking a way to represent an emotional void. The hand is still outstretched, now facing downward, and meets not fire but ice. The latter still emanates a kind of smoke, suggesting a presence, but an evanescent, intangible, intangible one. The ice becomes a cold flame that gives off an intense feeling of frost through a process of sublimation.



Riccardo Albiero

Quiet the room

2025

olio e acquerello su tavola,

36,5 x 28,5 cm

collezione privata

The greyhound plays a central symbolic role in the author's artistic research, which revolves around certain recurring objects. As a hunting dog, the greyhound represents desire, the drive to seek and achieve something. He is often depicted in “metaphysical rooms,” where space and architecture shape a world that resonates with the inner one. In this suspended place, the greyhound wanders in search of an unknown prey that never appears in the painting.



Ruggero D'Autilia

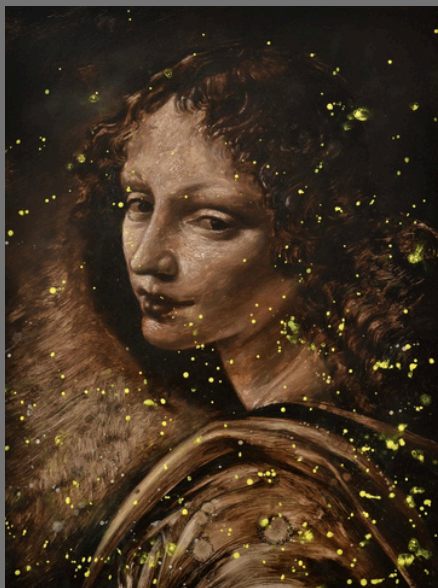
The Fountain of Love (Shit!)

2020

olio su tela, 50 x 50 cm

collezione privata

The Fountain of Love (Shit!) is a reinterpretation of Fragonard's work of the same title. The scene depicts a young couple engaged in a game of seduction around a fountain, a symbol of life and regeneration. As the two lovers approach to drink together from the "cup of love," a bird suddenly drops its droppings: Shit!, indeed. There transpires a feeling of unease, of "party over," or, again, a threat: it is the unexpected that breaks into the idyllic scene. The work thus challenges a world of grace, intimacy and seduction, reminding us that beauty and happiness are fragile, often fleeting.



Leonardo Dalla Torre

Crivello

2025

olio su tavola, 40 x 30 cm

collezione privata

The image echoes the head of Leonardo's Angel depicted in the composition of the Virgin of the Rocks in the Louvre in Paris. On the surface, the shrewd gaze and barely noticeable smile, but veiled with melancholy, emerge with an intensity unseen in the Master's refined hand. Here, the painting is textural and largely monochromatic, enlivened by light brown glazes that warm it. The gentle, androgynous face of the Angel dissolves into rough, mineral brushstrokes, recalling the rocks in the background in the original painting. Above this scene, a greenish-yellow rain imitates a swarm of fireflies, representing the theme of fragile survival, mirroring human and cultural catastrophe. In contrast, the face of the past-the Angel-finds a new space to exist, suspended between memory and living presence, as a symbol of the beauty that endures despite everything.



Giovanna Carolo

***I seni e le mani si gonfiavano
di mare, ma i denti ne
cercavano la carne***

2025

olio su tritico di gusci

preparati, 17 x 23 cm

collezione privata

The work stands as an argument about distances (metaphorical and otherwise) and the limits of the social body using three crustacean shells worked through the technique of oil painting. These allude to the idea of mutation and change, but also impenetrable defense. Above them, painted images depict metamorphosis: the first body takes inspiration from the discomfort of Schiele's twisted poses, the last one from Greek depictions of satyrs during Dionysian rites. Between the two shells, in the middle, an outstretched neck. Three images that are different from each other, but at the same time part of a whole that wants to tell the story of the boundaries of the physical and spiritual body. In particular, the figure of the satyr symbolizes the acceptance of intoxication and the absence of individual boundaries, yet finding resistance from the hard shell on which it is painted, suggesting the need for compromise.



Sofia Braga

De Rerum Natura

2025

olio su tavola, 90 x 70 cm

collezione privata

The work takes up Willem van Aelst's painting Still Life with a Mutton Head, but twists its meaning. It depicts a typical 17th century scene: artichokes, grapes, and citrons on a wooden counter, cherries in a basket, and, on the left, birds, entrails, and a hanging onion. The most obvious difference is that, instead of the ram's head, there is the severed head of the artist herself, along with its skin. With this gesture, the work critiques the traditional codes of still life: man is no longer the ruler of the animals, but the victim. The human body, transformed into a trophy, denounces the injustice of a system that considers violence on humans unacceptable, but justifies it on animals. The work thus becomes a provocation and an invitation to reflect on the vulnerability of human beings and the urgency of overcoming all forms of domination based on force.