

The background of the entire page is a monochromatic orange-brown color with a subtle, painterly texture. In the upper right, there is a faint, stylized illustration of a palm tree with several long, pointed fronds. In the lower left, there is a faint, dark silhouette of a person wearing a wide-brimmed hat, possibly a cowboy or a similar figure. The overall aesthetic is that of a gallery poster for a contemporary art exhibition.

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GALLERY

IN CONVERSATION WITH SALVO

A group show featuring works by

JAMIU AGBOKE
BEN ARPEA
FRANCESCO CIMA
CORYDON COWANSAGE

SOUMYA NETRABILE
JOSHUA RAZ
DAVID BRIAN SMITH
ROBERT ZEHNDER

02 APRIL – 24 MAY, 2025

IN CONVERSATION WITH SALVO

Group Show

02 April - 24 May 2025

On the occasion of the tenth anniversary of the death of the artist Salvatore Mangione, better known as Salvo, we wish to celebrate the artist's career and the great legacy of his painting. In particular, we aim to engage this Italian master in a dialogue with a wide group of emerging international artists who explore the themes of Landscape and Nature, key elements of Salvo's imagery, through their own contemporary language. The selection of invited artists is designed to cover a broad range of approaches: sometimes figurative, geometric, or abstract.

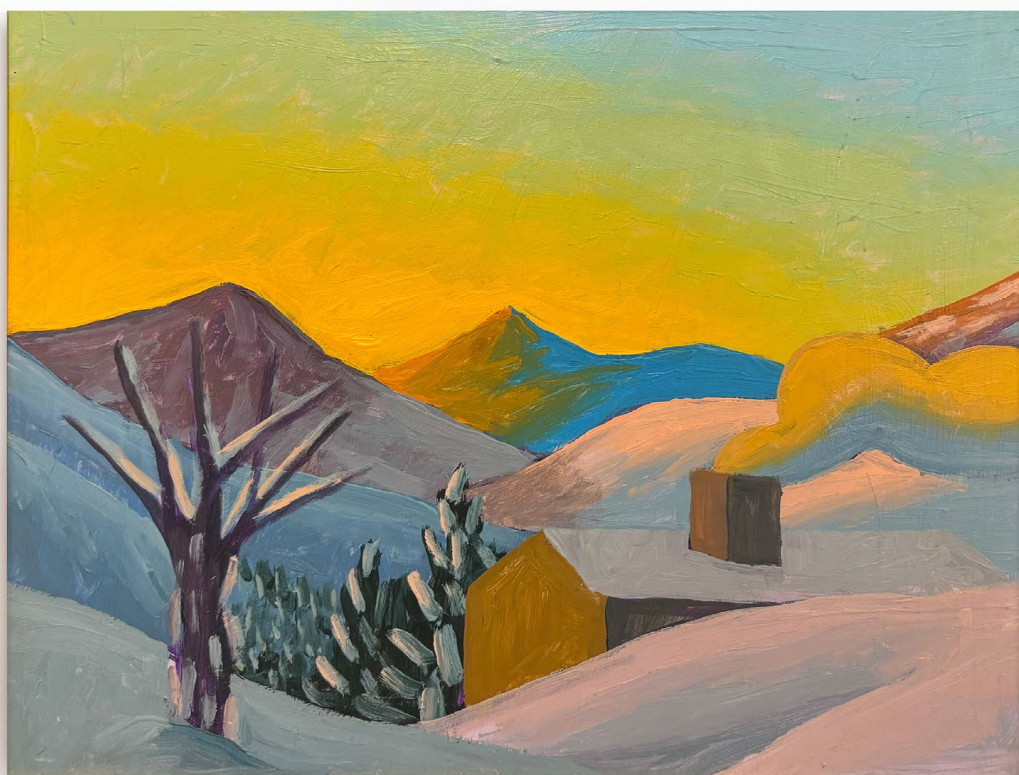
The exhibition explores Salvo's legacy through a dialogue between his pictorial vision and the practices of contemporary artists, highlighting the influence of his visual language, the reinterpretation of landscape, and the symbolic dimension of memory. The works on display create a conversation between the past and the present, questioning the possibilities of painting and its multiple forms, where the past merges with the present to offer new perspectives on painting and representation.

In addition to Salvo's canvas works, the exhibition includes paintings by: **Robert Zehnder** (USA), **Corydon Cowansage** (USA), **David Brian Smith** (UK), **Ben Arpea** (FR), **Soumya Netrabile** (USA), **Jamiu Agboke** (NG), **Joshua Raz** (UK), **Francesco Cima** (IT).



Salvo
'Primavera', 2007
oil on panel
20 x 15 cm (unframed)





Salvo
'Mattino d'Inverno', 2006
oil on panel
21 x 26 cm (unframed)





Salvo
'Fabbriche', 1987
oil on board
22 x 37 cm (unframed)



Geometric Abstraction

Robert Zehnder
Corydon Cowansage
David Brian Smith
Ben Arpea

Some of the invited artists use a geometric language that instinctively recalls the most evident characteristic of Salvo's works: he too outlines the volumes of houses, trees, and bell towers, reducing them to their essential geometric shapes.

Robert Zehnder (b. 1992 in New Jersey, US), for example, uses this geometric abstraction typical of Salvo but with a completely different result: Zehnder moves away from the Cubist simplification and translates landscapes into abstract and metaphysical realities. The color fields become veiled, almost like a watercolor: the artist's dynamic process of layering, drying, and digging allows the forms to emerge organically, reflecting the cycles of nature—transformation, decay, and renewal. Zehnder's paintings capture the feeling of becoming, depicting nature not as a static entity, but as an evolving and fluid process.

Corydon Cowansage's (b. 1985 in Philadelphia, US) work also uses a geometric language that abstractly and allegorically refers to an organic or vegetal reality. Unlike Zehnder, her works have a more explicitly graphic and structured character. Her work explores the relationship between abstraction and representation, reducing landscapes and natural elements to synthetic marks and vibrant surfaces. Here, the painting becomes sharp, with simplified shapes and flat color fields that evoke a landscape constructed through color and repetition.

David Brian Smith (b. 1981 in Wolverhampton, UK), like Salvo, explores painting as a space of memory and imagination.

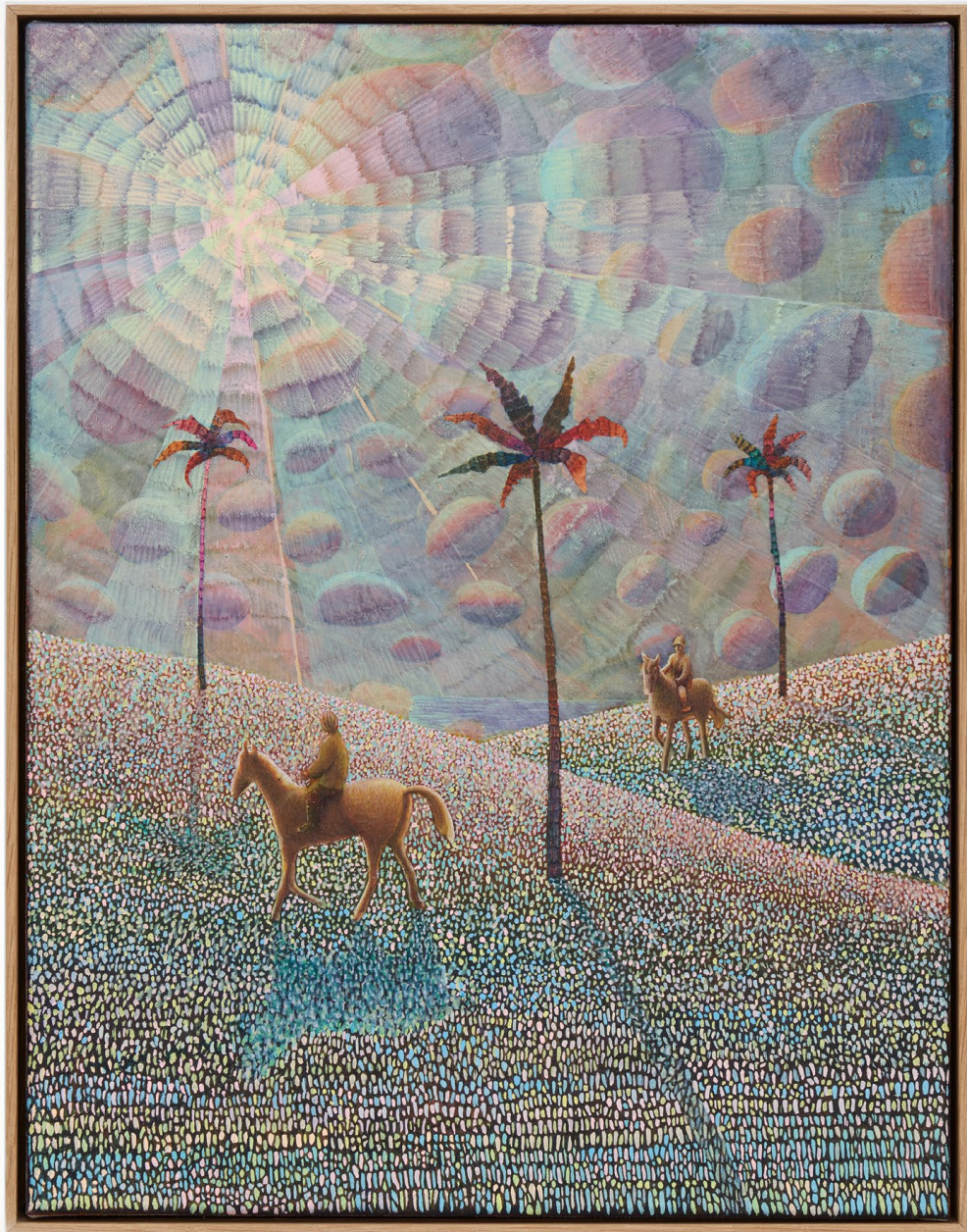
Both transform the landscape into a symbolic place, where color and form create visions suspended between reality and dream, thanks in part to color palettes that take on a surrealist quality. David enriches his canvases with patterns and color layering, evoking a spiritual and timeless dimension. The composition, with its stylized palms and diffused light, suggests a sense of timelessness, evoking both Salvo's mythical iconography and a broader reflection on memory and the reinterpretation of the landscape.

The French artist **Ben Arpea** (b. 1989 in Paris, FR) has also developed a unique artistic language made of geometric abstraction that evolves toward semi-figurativeness, using flat areas of color and texture. Like Salvo, the Mediterranean, particularly through its architectural culture and aesthetics, is an ongoing source of inspiration and becomes a reference point in a fundamental exploration of color and matter. Ben Arpea creates and paints in a singular atmosphere where the manual and sensory approach is of utmost importance. Beyond the immediate pictorial impact, Ben Arpea's works are steeped in mystery: from minimal geometric shapes, the artist lets us glimpse the trace of a human presence, suggested but never fully present. Moving away from any analytical approach, Ben Arpea creates simple forms - natural motifs, references to Mediterranean architecture and interiors, arches, windows, tables - to invite everyone on a dreamlike and personal journey.



Robert Zehnder
'Curved Blush', 2022
oil on canvas and artist's frame
55 x 46 cm





David Brian Smith
'Sunday Walk', 2024
oil on canvas
45 x 35 cm





Ben Arpea

'Lavander Field', 2025

acrylic, oil, sand on linen canvas and plywood

70 x 50 cm



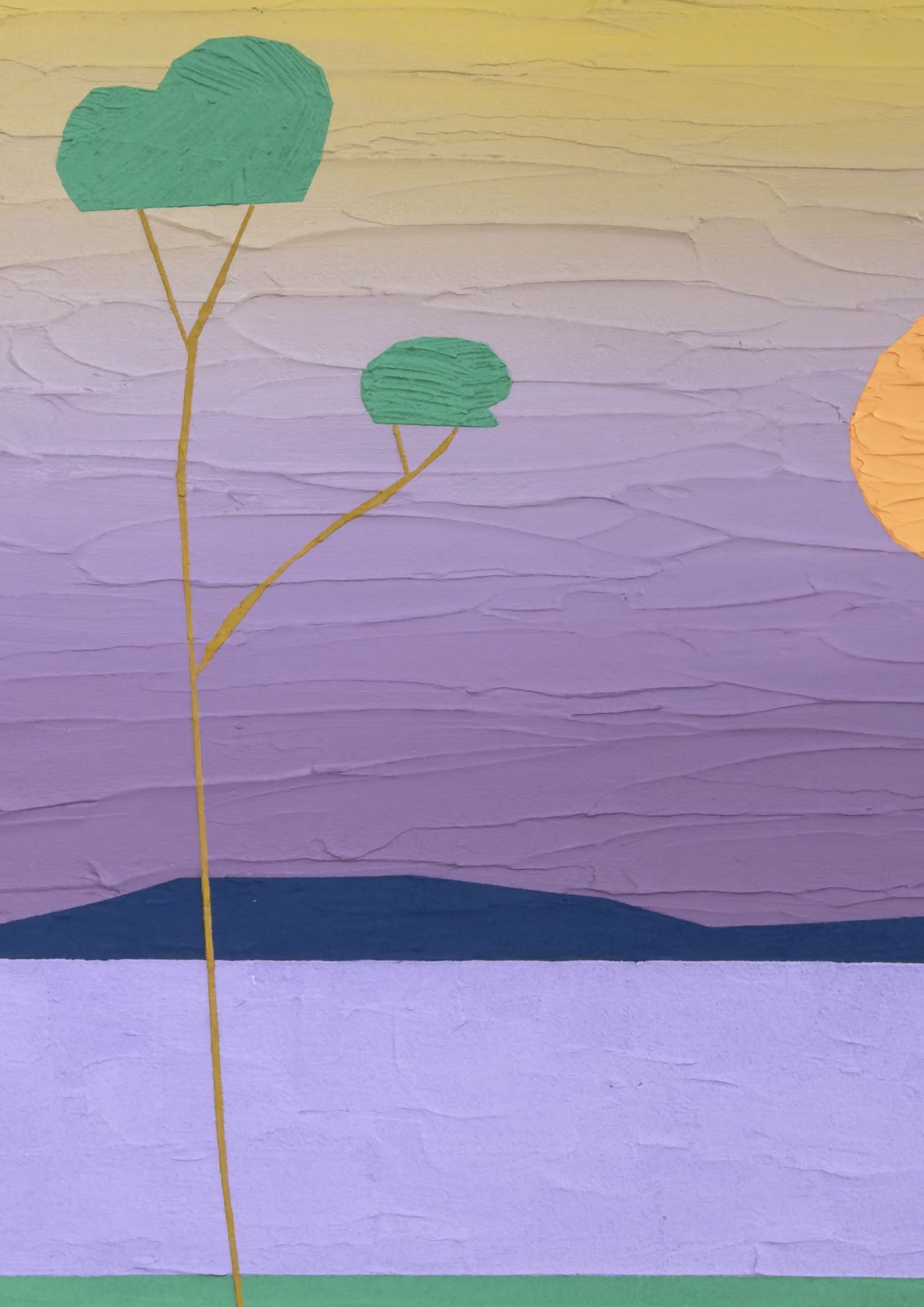


Ben Arpea

'The Mauve Hour', 2025

acrylic, oil, sand on linen canvas and plywood

100 x 80 cm





Corydon Cowansage

'Cocoons (Red, Turquoise, Green)', 2024

acrylic on canvas

178 x 152,5 cm



Spatial Abstraction

Jamiu Agboke
Soumya Netrabile

With this second group of artists, we wanted to offer a diametrically opposed interpretation of the theme of landscape.

While starting from a similar pictorial necessity as the first group of artists—an abstract, non-photographic representation of reality—Jamiu Agboke and Soumya Netrabile reach an almost total abstraction of reality, translating it into an essential collection of colors, emotions, and brushstrokes beyond any limits imposed by form.

Both abstract and spatial, the atmospheric paintings of **Jamiu Agboke** (b. 1989, Lagos, Nigeria) hint at figurative narration and delve into the representation of a particular feeling or sensation rather than a specific place in the world. Responding to the history of abstraction and the tradition of landscape, Agboke's process is intuitive and emotional, where the external environment serves as a mirror for the internal and the unfathomable.

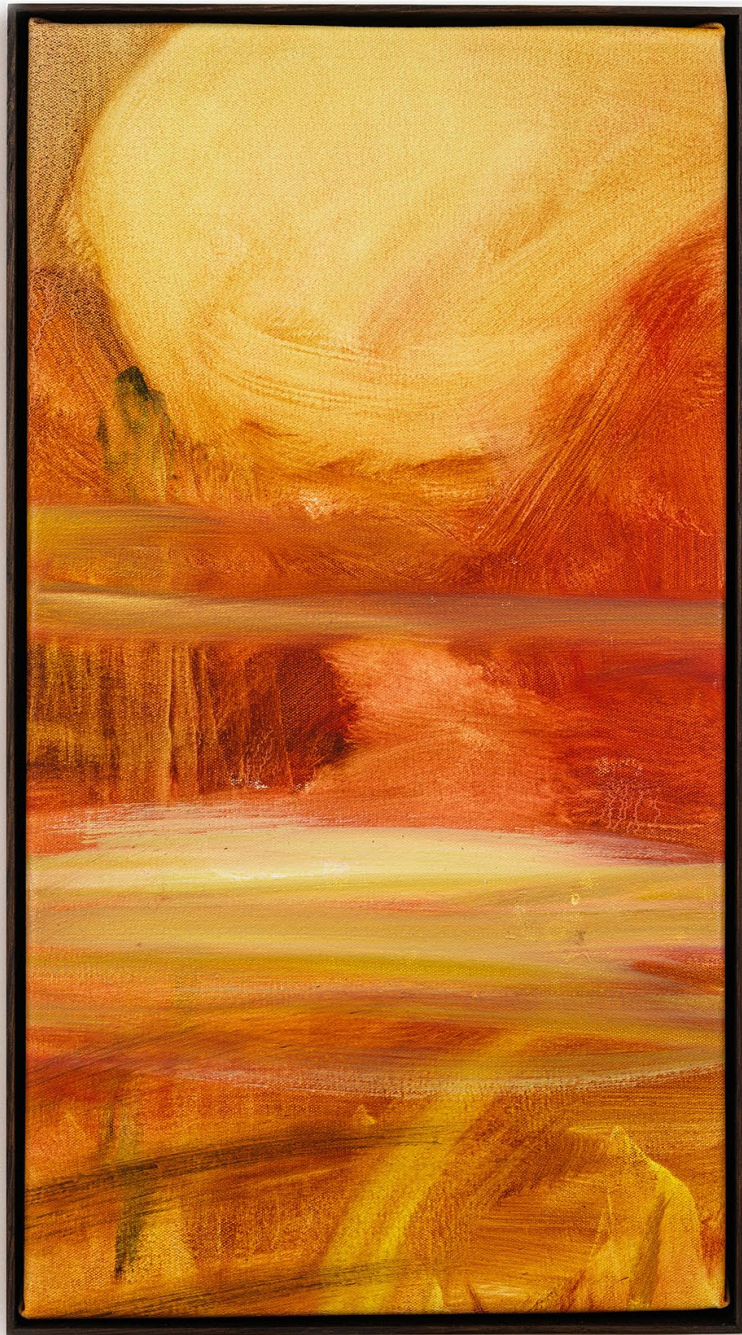
The painting thus becomes an instinctive, spontaneous, and primordial gesture: the energy of the brushstroke leaves abstract curves, bristles, stripes, and flows on the canvas that suggest the sensation of dry winds, lush shores, or smoky skies in a landscape that is difficult to identify.

The work on display, *Red Earth*, takes us to a place chromatically dominated by the iron-red of the earth: are we in a rocky canyon, an unknown planet, or perhaps another geological era? The answer is not important; the artist invites us to have a wordless conversation with nature, allowing ourselves to experience the environment through our skin, rather than our eyes.

Similarly, the work of **Soumya Netrabile** (b. 1966 in Bangalore, India) also stems from observation and emphasizes the importance of a multi-sensory experience, especially touch. The artist seeks empathy with Nature: a tuning through intense immersion in the natural environment. When one tunes into the environment, they align with the resonant frequencies of the things around them.

Memory, both nebulous and alive, composed of stimuli from all her senses, is fundamental to her art. It is her primary source material. These memories are translated onto the canvas through an abstract gesture: reconnecting with what she has felt, she creates irregular surfaces of lush heterogeneity. Like the living world, her paintings are full of assemblages of otherness and interconnection, etchings, and form.

Chromatically, the work on display *Siren Call* picks up the warm color palette of the artist's Indian culture: no matter what landscape is represented, one seems to perceive the warmth of the sun, the scent of turmeric, or the taste of curry.



Jamiu Agboke
'Red Earth', 2024
oil on canvas, stained oak frame
55 x 30 cm





Soumya Netrabile
'Siren Call', 2023
oil on canvas
152 x 122 cm

Oniric

Romanticism

Francesco Cima
Joshua Raz

The artistic production of Salvo spans through multiple and diverse imaginaries: his valleys and natural landscapes are perhaps the most well-known subjects, but the artist also dedicates significant attention to the representation of urban spaces, industrial buildings, and infrastructures. What creates a continuous narrative between these settings is the dreamlike atmosphere that the artist is able to create in every work. The use of light—whether natural or artificial from street lamps—and the use of romantic color palettes are certainly some of the tools Salvo employs to achieve this effect.

Among contemporary artists who still master and play with this atmosphere of dreamlike romanticism is undoubtedly **Francesco Cima** (b. 1990 in Pietrasanta, IT).

Cima's landscapes are representations of an immobile, eternal, and solemn nature; depictions that expand the space between the vastness of the landscape and the minuteness of the most microscopic details. Through delicate brushstrokes, Cima does not just draw views but vast areas in which an infinite number of dimensions can find refuge: the result is a hypnotic, timeless painting. Like Salvo, Cima also uses warm light and romantic hues: the main thread running through his works is the presence of a twilight light that gently envelops most of his settings, echoing the emotional reflections of romanticism, to which Cima feels deeply indebted to.

Similarly, the English artist **Joshua Raz** (b. 1993 in London, UK) is a contemporary heir to the English romanticism school.

The work on display, *Deep Ford*, depicts a typical London urban scene: a canal flowing beneath an arched brick bridge, wild vegetation, and the ducks that inhabit it. Once important transport infrastructures, today the canals serve as pleasant places for the city and its citizens to distance themselves from urban frenzy. Thus, Raz, like Salvo, presents us with an urban and functional space, managing to imbue it with a dreamlike atmosphere thanks to the light—the golden reflection on the water of a distant sunset—and the color palette: pinks and magentas that warm the cold urban brick, absorbed in the warm light of a summer evening.

Dotted with misty brushstrokes, Raz's works take on a new meaning, like memories in our lives, often united by the proximity to water as a pure or purifying element.



Francesco Cima
'Cima di Rapa', 2025
oil on canvas
100 x 120 cm





Joshua Raz
'Deep Ford', 2025
oil on canvas
90 x 90 cm



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