



S/EA CONTEMPORARY
ART

AMANDA CHIARUCCI
SABA MASOUMIAN
THEO GALLINO

GALLINO / MASOUMIAN / CHIARUCCI

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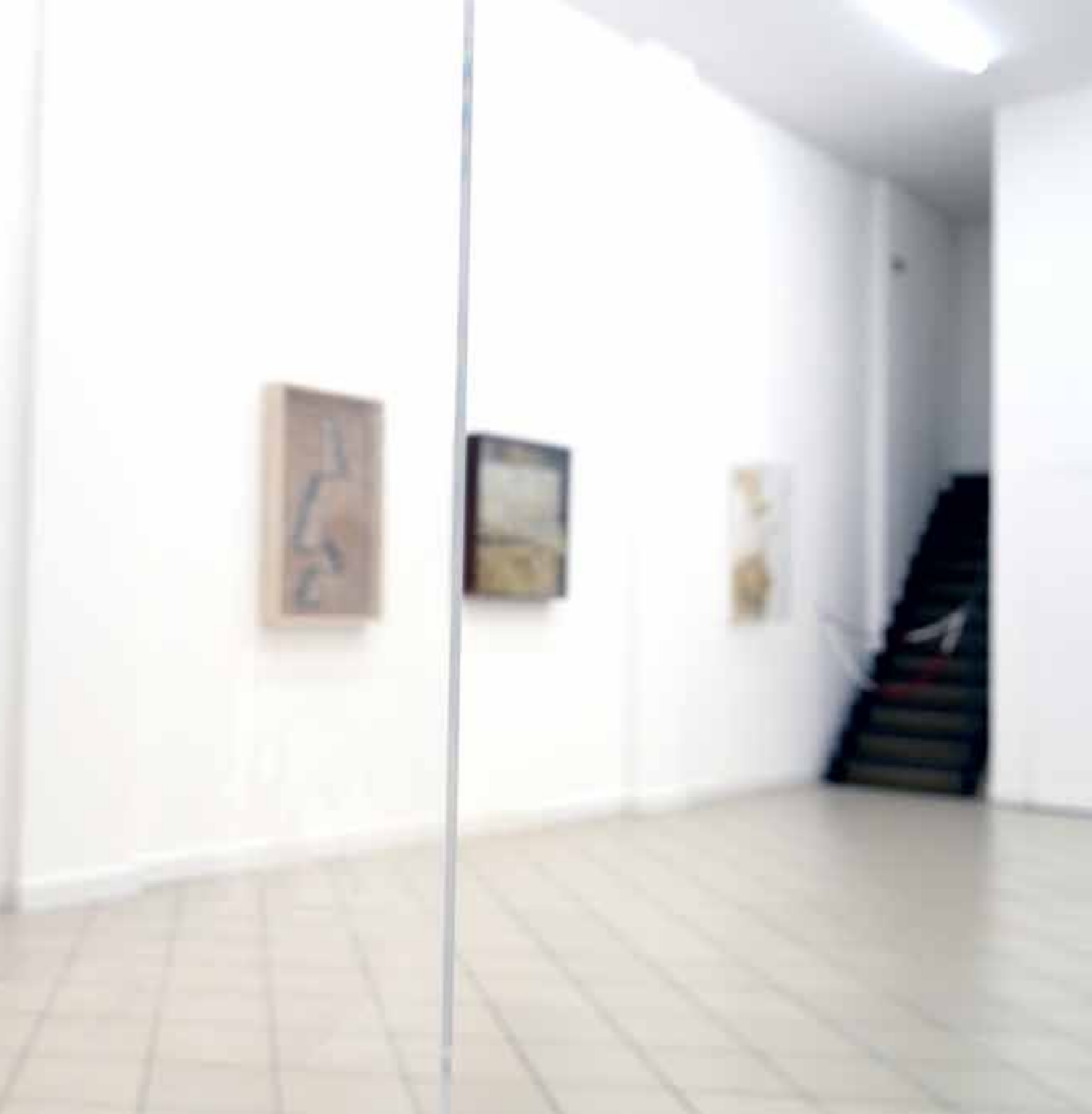
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AMANDA CHIARUCCI
Geometric Paper Universes

SABA MASOUMIAN
The Elegant Chaos of Symbolism

THEO GALLINO
Nature's Hidden Geometry



Material Transformation and Contemporary Identity in the Works of

AMANDA CHIARUCCI
SABA MASOUMIAN
THEO GALLINO



Contemporary art increasingly foregrounds materiality not merely as a vehicle for aesthetic expression but as a critical language through which artists interrogate identity, temporality, and the conditions of modern existence. The works presented in this collection by Amanda Chiarucci, Theo Gallino, and Saba Masoumian exemplify this shift, demonstrating how diverse materials—ranging from folded paper to natural fibers and industrial debris—can articulate complex conceptual concerns. While each artist employs distinct techniques and visual strategies, their practices converge around a shared investigation of transformation, the tension between organic and artificial systems, and the construction of meaning through material processes. Through an analysis of their works, it becomes evident that these artists utilize material experimentation not only to redefine sculptural and pictorial forms but also to explore broader questions of identity, resilience, and interconnectedness in a rapidly evolving world.

Amanda Chiarucci's oeuvre is characterized by an extraordinary manipulation of paper, particularly through origami and Golden Venture techniques, which she elevates from craft to conceptual sculpture. Works such as **De Divina Natura** (2023), **Magma Cristallino**, and **Gemma** reveal a meticulous process of folding, assembling, and structuring that results in forms reminiscent of crystalline growth or biological morphogenesis (Gallino, Saba, and Chiarucci). The apparent contradiction between the fragility of paper and the solidity of the resulting forms underscores a central tension in her practice: the transformation of the ephemeral into the enduring. This tension is not merely formal but symbolic, reflecting processes of regeneration and resilience.

Chiarucci's titles further reinforce these themes, particularly **Aedem Mutata Resurgo**, which evokes the idea of rebirth through transformation (Gallino, Saba, and Chiarucci). The Latin phrasing situates her work within a broader historical and philosophical discourse, suggesting continuity between classical notions of metamorphosis and contemporary explorations of identity. Although her earlier series focused explicitly on the female figure, the current works retain an implicit engagement with embodiment. The repetitive, almost ritualistic act of folding paper can be interpreted as a meditative practice, one that mirrors the processes of self-construction and redefinition. In this sense, Chiarucci's sculptures operate as both physical objects and metaphors for the mutable nature of identity.

In contrast, Theo Gallino's work expands the dialogue between material and meaning through a more overt engagement with natural and industrial elements. His compositions, including the series **Insieme in un soffio** and works such as **Costellazione**, incorporate wood, iron, resin, and natural fibers to create assemblages that oscillate between structure and dispersion (Gallino, Saba, and Chiarucci). These works often evoke networks or constellations, visualizing systems of connection that extend beyond the individual artwork.

Gallino's practice is deeply informed by an awareness of environmental and social dynamics. The integration of materials such as bubble wrap—described in his biography as a metaphor for the emotional anesthesia of contemporary society—introduces a critical dimension that complicates the aesthetic experience (Gallino, Saba, and Chiarucci). The juxtaposition of organic and synthetic materials reflects the increasingly blurred boundaries between nature and technology, while also commenting on the consequences of industrialization. His works suggest that identity is not an isolated construct but rather emerges through relationships—between individuals, materials, and environments.

The notion of interconnectedness is further emphasized by the recurring title **Insieme in un soffio**, which translates to "together in a breath" (Gallino,



Saba, and Chiarucci). This phrase encapsulates the fragility and immediacy of existence, implying that unity is both essential and precarious. Gallino's compositions embody this duality, balancing elements that appear simultaneously cohesive and on the verge of disintegration. Through this tension, his work engages with the passage of time, the persistence of memory, and the capacity for adaptation in the face of change.

Saba Masoumian's work introduces yet another dimension to this exploration of materiality and identity, characterized by a more fragmented and tactile approach. Her untitled 2020 sculpture, composed of polystyrene, plaster, resin, and found objects, exemplifies a process of accumulation and assemblage that resists formal coherence (Gallino, Saba, and Chiarucci). Unlike the controlled precision of Chiarucci or the balanced compositions of Gallino, Masoumian embraces irregularity and disruption, allowing meaning to emerge through the juxtaposition of disparate elements.

This approach can be understood in relation to her transnational background, which informs a practice rooted in hybridity and cultural negotiation. The use of found objects suggests an engagement with memory and displacement, as materials carry traces of prior contexts and histories (Gallino, Saba, and Chiarucci). By incorporating these elements into new configurations, Masoumian constructs a visual language that reflects the complexities of contemporary identity—particularly in a globalized world marked by movement and transformation.

Her work challenges traditional notions of aesthetic harmony, instead privileging tension and ambiguity. The rough textures and layered surfaces of her sculptures evoke processes of erosion and reconstruction, suggesting that identity is not a fixed entity but an ongoing negotiation between past and present. In this sense, Masoumian's practice aligns with broader trends in contemporary art that emphasize process over product, and fragmentation over unity.

Across the works of all three artists, the concept of transformation emerges as a unifying theme. This transformation operates on multiple levels: material, formal, and conceptual. Chiarucci transforms paper into intricate, enduring structures; Gallino recontextualizes natural and industrial materials to explore systems of connection; and Masoumian assembles fragmented elements into complex, hybrid forms. In each case, the act of transformation becomes a means of generating meaning, challenging viewers to reconsider the relationships between material, form, and concept.

Equally significant is the role of time within these practices. The labor-intensive processes of folding, assembling, and layering imply a temporal dimension that is embedded within the artwork itself. Chiarucci's repetitive gestures suggest duration and discipline, Gallino's materials evoke cycles of growth and decay, and Masoumian's found objects carry histories that extend beyond the moment of creation. Through these temporal references, the artworks engage with broader questions of continuity, change, and the persistence of memory.

In conclusion, the works of Amanda Chiarucci, Theo Gallino, and Saba Masoumian demonstrate the profound capacity of contemporary art to engage with complex philosophical and social issues through material experimentation. By transforming everyday and unconventional materials into vehicles of meaning, these artists challenge traditional boundaries and expand the possibilities of artistic expression. Their practices reveal that materiality is not merely a formal concern but a critical framework through which identity, time, and interconnectedness can be explored. As such, their works offer a nuanced and compelling reflection on the conditions of contemporary existence, emphasizing the dynamic interplay between transformation and continuity in the construction of meaning.

Olaris D. Palaneda





AMANDA CHIARUCCI





DE DIVINA NATURA
Paper
80x60 cm / 31.4x23.6 in, 2023





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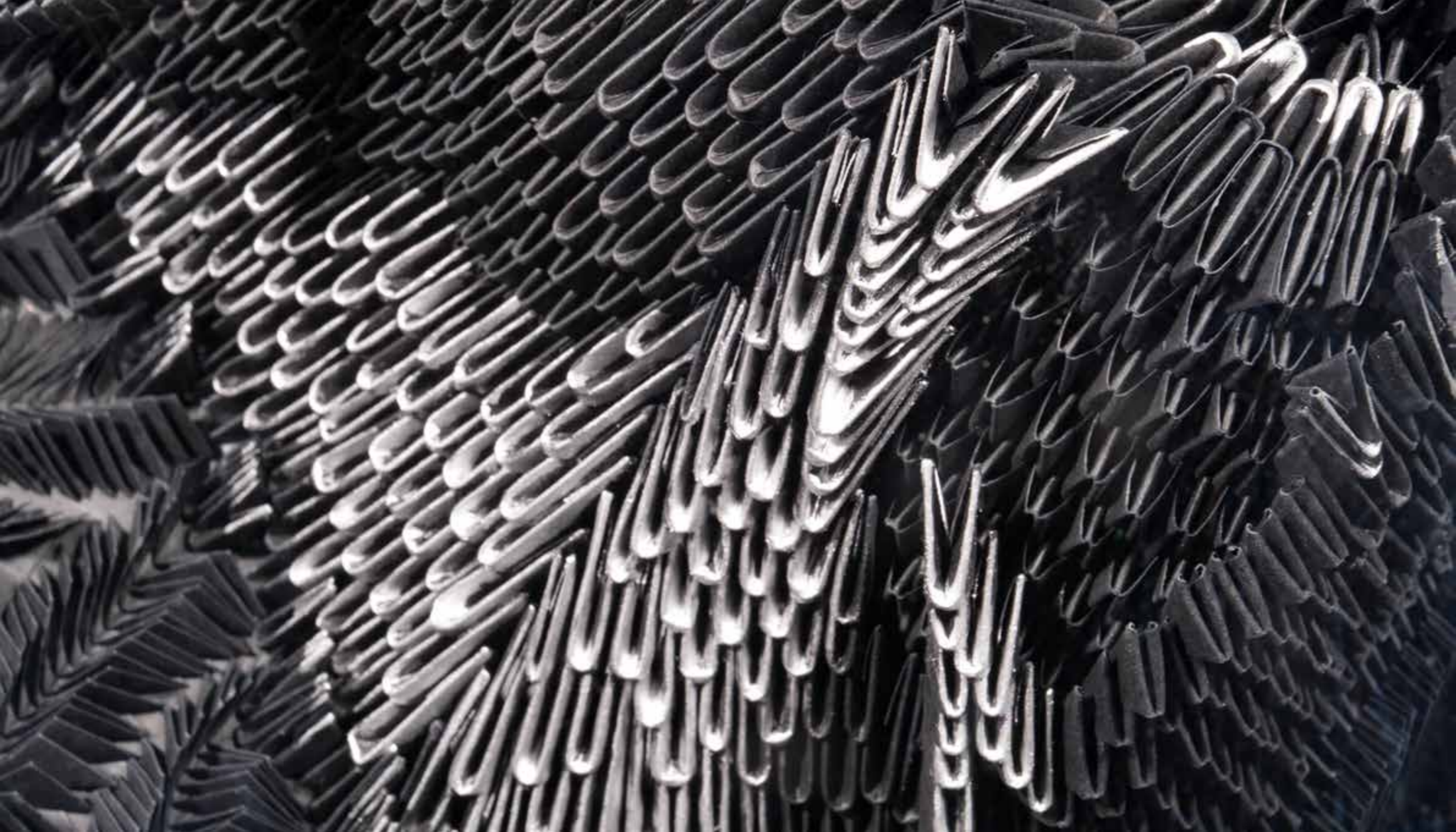


UNTITLED
Origami with Bristol paper
150.5x95.5x23.5 cm / 59.2x37.6x9 in, 2023





MAGMA CRISTALLINO
Origami with Bristol paper
42x42x20 cm / 16.5x16.5x 7,8 in (rhombus)







AEDEM MUTATA RESURGO
Origami golden venture
134x83x56 cm / 52.7x32.6x22 in







GEMMA
Origami with Bristol paper
63x63x63 cm / 24.8x24.8x24.8 in, 2022



EADEMMUTATARESURGO
Origami golden venture
42x42x20 cm / 16.5x16.5x7.8 in (rhombus), 2023





PSICHE NINFA
Origami golden venture
31x25x4 cm / 12.2x9.8x1.5 in, 2025



PSICHE LORENZO
Origami golden venture
31x25x4 cm / 12.2x9.8x1.5 in, 2025



PSICHE CRISTINA
Origami golden venture
62x48x10 cm / 24.2x18.9x3.9 in, 2025



BIOGRAPHY

Born in Cesena in 1974, Amanda Chiarucci earned a classical high school diploma in Forlì and a diploma in Painting and Costume for Performing Arts from the Academy of Fine Arts in Bologna.

Her artistic debut was linked to happenings and performances. She subsequently created several series of works—"Ninfa," "Camicie di Straitjacket," "Matrjoske," and "Madonne"—dedicated to exploring the female figure, between past and present, everyday life and sacredness.

Her first solo exhibition, "Matrjoske," was held at the Galleria del Loggiato in Cesena. In 2005, she was among the winners of the Premio Celeste in the Media Painting category with the work "Finché il mio sangue non sia puro" (Until My Blood Is Pure) and participated in the group show "Young Italian Painters" at the Sacy Gallery in Florence. 2007 began with the series of self-portraits and photographic portraits "Madonne," exhibited at the Spazio Cotogni in Forlì, curated by Giovanni Gardini. In 2014, he exhibited at the MEAM, European Museum of Modern Art in Barcelona as part of the group show "Martyrium Sanctae Eulaliae" and at the MUSAS, Historical Archaeological Museum of Santarcangelo (RN) as part of the group show "Drawn Writing: Notebooks of Contemporary Artists and Writers between Drawing, Words, and Everyday Invention," curated by Claudio Ballestracci and Dacia Manto, as part of the Rimini Drawing Biennial. In 2013, he created the project "Talee," using a completely different technique than those previously used (Golden Venture) to explore a fundamental theme in life: time. This led to the solo exhibition "The Feeling of Evolution" at the Luigi Michelacci Gallery in Meldola (FC) in 2015 and the group shows "Parallel Dialogues" at the Lara and Rino Costa Gallery in Valenza (AL) and "Sculpture is a Serious Thing" at the Bonioni Arte Gallery in Reggio Emilia, curated by Niccolò Bonechi. In 2018, he participated in the "Cantiere Disegno" section of the Rimini Drawing Biennale, in the section curated by Massimo Pulini at the Rimini City Museum. In recent years, he has participated in contemporary art fairs, especially in Northern Italy, together with the Galleria Lara e Rino Costa Contemporanea in Valenza (Alessandria), such as ArteFiera in Bologna, ArtVerona, and Bergamo Arte Fiera. He lives and works in Meldola, in the province of Forlì.

THEO GALLINO







UNTITLED
Mixed media with natural elements
80x60 cm / 31.4x23.6 in, 2018





INSIEME IN UN SOFFIO
Natural fibers and resin
71x71 cm / 27.9x27.9 in (rhombus), 2024



COSTELLAZIONE
Natural canvases and woods
100x69 cm / 39.3x27.1 in, 2023



INSIEME IN UN SOFFIO
Natural elements and iron
80x80 cm / 31.5x31.5 in, 2023

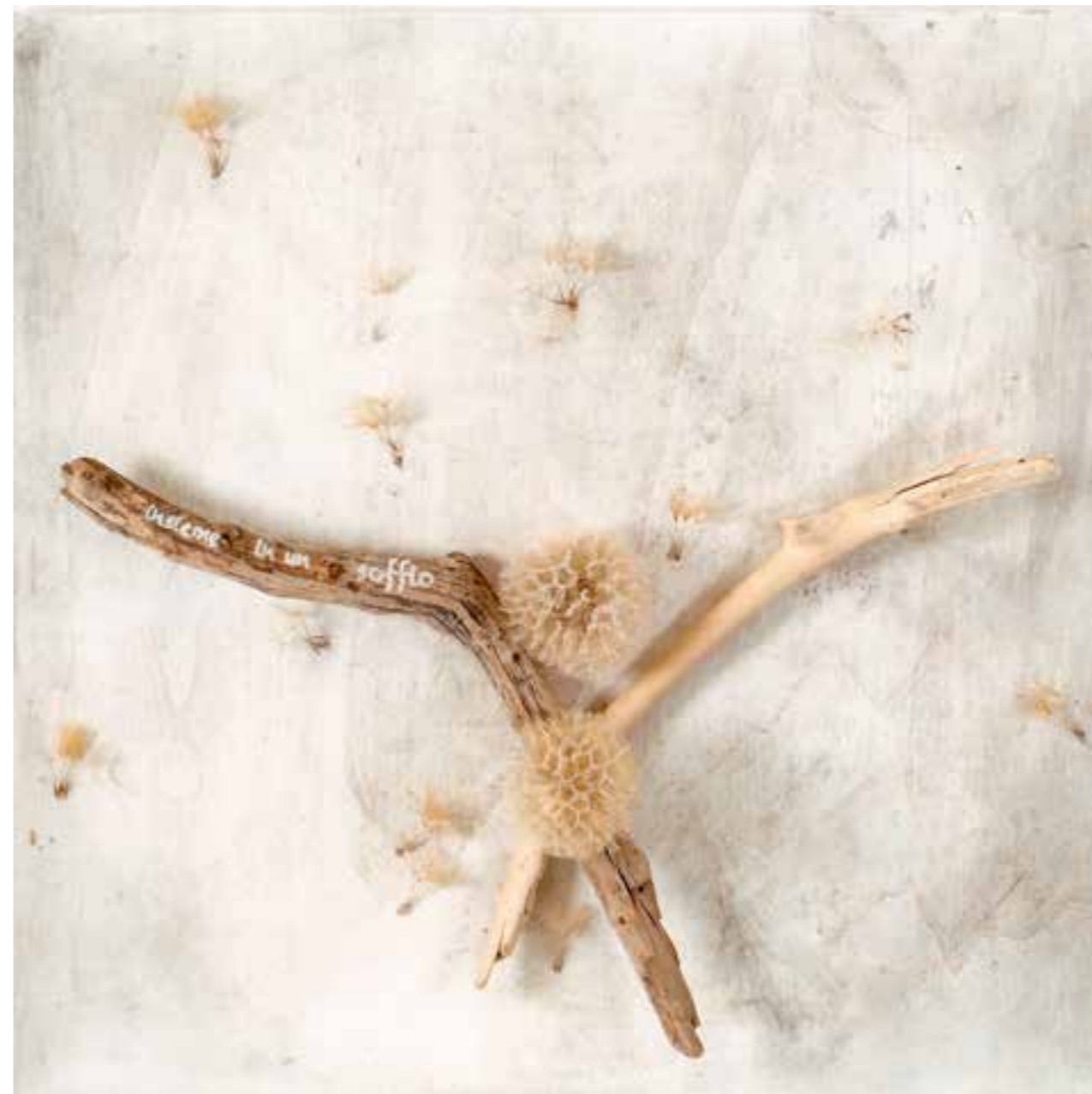
soffiti



INSIEME IN UN SOFFIO
Iron, paper, natural elements
51x23x7 cm / 20x9x2.7 in, 2025



INSIEME IN UN SOFFIO
Iron, paper, natural elements
51x23x7 cm / 20x9x2.7 in, 2025



INSIEME IN UN SOFFIO
Wood, canvas, natural elements
100x100x20 cm / 39.3x39.3x7.8 in, 2025



INSIEME IN UN SOFFIO
Iron and natural elements
100x70x10 cm / 39.3x27.5x3.9 in, 2024



INSIEME IN UN SOFFIO
Iron, paper, natural elements
51x37x8 cm / 20x14.5x3.1 in, 2025



UNTITLED
Wood, wax, acrylics, plexiglass, natural elements
100x100x10 cm / 39.3x39.3x3.9 in, 2023





BIOGRAPHY

Theo Gallino was born in Poirino in 1957 and lives and works in Chieri (Turin). After studying advertising graphics, he devoted himself to painting, sculpture, and photography.

Experimentation with different techniques and materials has been a constant companion since 1989, the year of his first solo exhibition at the Galleria Dialoghi in Biella, curated by Francesco Poli (who presented his work the following year at the Centre d'Art Contemporain in Girona).

What has always emerged as a common denominator throughout his thirty-plus-year career is the presence of a thread, a network of references from one work to another, in which the survival instinct, the power of imagination, and a sense of time find full resolution only in relation to humanity. Gallino's research transcends the purely lyrical and dreamlike to become something that establishes a new awareness of change, also in a clearly and modern sense of identity, social, and environmentalism. The use of bubble wrap in many of his series is not only an interesting exploration of the material and a personal element of formal decorum, but also a painful metaphor for the anesthesia of contemporary man's emotions. Recent exhibitions include *Comunicazione con Guanti* (Communication with Gloves), Palazzo Lomellini, Carmagnola (Turin), curated by Tommaso Trini; *Mito Moto Meta* (Myth of a Moto Meta), Nadia Bassanese art studio, Trieste, curated by Maurizio Sciacaluga (1995); *Theo Gallino-Personal Exhibition*, curated by Edoardo Di Mauro, Velan contemporary art center, Turin (2002); *Viaggio con Keith Haring* (Journey with Keith Haring), Galleria Alfonso Giannone, Forte dei Marmi-Pisa; *AA. VV. Authors Van, Biasutti & Biasutti*, Turin (2005); *Ca' La Ghironda Foundation - Museum of Modern and Contemporary Art*, Zola Predosa-Bologna (2008); *Forbidden Comics*, Spazio 6, Verona (2009); *CRAB*, Brera Academy Research Center, Ex-church of San Carpoforo, Milan (2011); *Codex*, Spazio Maurizio Colombo, Turin (2013); *Alchemy and Transparencies*, curated by Cinzia Tesio, Provincial Hall, Cuneo (2014); *Mimetic Not Only*, curated by Edoardo Di Mauro, Spazio Gallery, Turin (2015); *Propositions*, curated by Raffaella A. Caruso, Lara&Rino Costa Gallery, Valenza; *TRANSITI*, Turin, Palazzo Lascaris, group exhibition promoted by the Regional Council of Piedmont, curated by Raffaella A. Caruso (2019); *The City of Pollens*, public installation, Patronage of the Municipality of Gorgonzola, Gorgonzola.

SABA MASOUMIAN







UNTITLED
Polystyrene, plaster, stucco, resin, acrylics, found objects
157x60x60 cm / 61.8x23.6x23.6 in, 2020







BIOGRAPHY

Saba Masoumian was born in Tehran in 1982. After graduating in graphic design from Azad University, she transferred to the Academy of Fine Arts in Bologna. She has held solo exhibitions in Tehran and Dubai, and her works have been included in numerous group shows in Bologna. She has also participated in the Monza Youth Biennale, the Dimension of Civilization conference at the Yinchuan Museum of Contemporary Art, and the exhibition "1001 Colors: Contemporary Art from Iran" in New York City.

In 2015, she received the Ora di Verona Award and the Golden Pen Award at the Belgrade Illustration Biennial in 2007..



about:

S/EA CONTEMPORARY
ART

SEA CONTEMPORARY ART

Founded and directed by Alessandro Paladini and Nancy Yamile Sepúlveda, SEA CONTEMPORARY ART operates between Miami, USA and the Republic of San Marino. The gallery is dedicated to promoting contemporary artists whose practices engage with conceptual depth, technical excellence, and global discourse.

With a strong commitment to cultural exchange, SEA CONTEMPORARY ART actively supports artists from Europe, the United States, and South America. Its program encompasses curated exhibitions, participation in leading international art fairs, and collaborations with historically significant figures and institutions. By foregrounding the Republic of San Marino's historic identity while cultivating a vibrant presence in Miami, SEA CONTEMPORARY ART serves as a dynamic platform for contemporary artistic expression on a global stage. SEA CONTEMPORARY ART's participation at CAN Madrid, in 2026, follows a dynamic sequence of international engagements. The gallery was recently present at major fairs including Pinta Miami in Coral Gables and Art Verona in Italy. Following this year's editions of Art Verona and Pinta in Coral Gables, the gallery continues its trajectory through international platforms such as CAN Madrid, reaffirming its commitment to sustained global visibility.

In Miami, SEA CONTEMPORARY ART had recently a tailored exhibition at The Moore Building in the Design District showing Alberto Biasi. The journey with international art fairs and institutional collaborations continues this summer in Pietrasanta, Italy, where SEA CONTEMPORARY ART will present a series of exhibitions and cultural events, among others alongside no less than Fernando Botero. This ongoing program further underscores the gallery's commitment to positioning artists within contexts of both historical significance and contemporary relevance.

The gallery's dual identity rooted in the Republic of San Marino and active in Miami reflects its commitment to global dialogue. With co-founder Nancy Yamile Sepúlveda's Colombian heritage, SEA CONTEMPORARY ART maintains a particular interest in South American artists and cross-cultural artistic narratives, enriching its curatorial program with diverse perspectives. At CAN Madrid 2026, this vision materializes through a presentation that bridges continents, aesthetics, and philosophical inquiry.

A BRIEF HISTORY

Alessandro Paladini, owner of SEA Contemporary Art, is a gallerist, second-generation art dealer, son of Luciano Paladini. SEA comes as a natural evolution from the work of the historic art dealer Luciano Paladini. From the beginning, he has distinguished himself for its careful selection of internationally renowned artists, making a significant contribution to the promotion and dissemination of contemporary art in Italy and abroad. Among the artists represented over the years are leading names such as Sandro Chia, Mimmo Paladino, Mimmo Germanà, Fernando Botero, Roberto Barni, Valerio Adami, Jiménez Deredia, Julio Larraz, Sophia Vari, Agostino Bonalumi, José Bedia, Julio Galan, Sebastian Matta, Ana Mercedes Hoyos, Pablo Atchugarry, and Peter Halley, exponents of diverse languages and poetics yet united by a strong expressive identity.

After Luciano Paladini's passing in 2023, his son Alessandro Paladini has inherited his father's cultural and professional legacy with passion and expertise, forging a new direction with the creation of SEA Contemporary Art and PAX ART galleries. These new names mark the beginning of a renewed phase, one that, while maintaining a strong connection to the past, looks decisively to the challenges of the present and the prospects of the future. With a personal focus on kinetic art, a personal favorite of Alessandro, with artists like Jesús Rafael Soto, Carlos Cruz-Diez, Julio Le Parc, Victor Vasarely, Omar Rayo, and Alberto Biasi.

Now, after the death of his father, he is continuing the tradition of promoting art like new masters such as Juan Uslé, Larry Poons, Olga de Amaral, Alejandro Obregón, Marco Castillo, Roberto Diago.

Today, SEA Contemporary Art continues to showcase the historic masters who have shaped the gallery's history, but broadens its scope to include new voices and trends in the contemporary scene, with a particular focus on Italian and Latin American art. Alongside established names, new established artists such as Zhivago Duncan, Cristina Ghetti, Theo Gallino, Jason Martin, Saba Masoumian, Ariamna Contino, in an ongoing dialogue between tradition and experimentation.

PAST EXHIBITIONS

ALBERTO **BIASI**
BEYOND THE VISIBLE
at **The MOORE** - Design District, Miami
October 29 - November 24, 2025

MIMMO **GERMANÀ**
MELANCHOLIC EXPRESSIONISM
June 20 - August 31, 2025

MIMMO **PALADINO**
SELECTED WORKS
April 2 - April 30, 2025

FEDERICO **CAVICCHIOLI**
THE FOURTH DIMENSION
May - August, 2024

L / E / A
Luciano / Esteban / Alessandro - PALADINI
July - August, 2023

LAURA **APRILE**
MAGNIFICAT
November 29, 2024 - January 31, 2025

GIANMARCO **MONTESANO**
DRAMATIZED INDIFFERENCE
August - September, 2019

SANDRO **CHIA**
CHANGEABLE UNIVERSES
April - May, 2018

CAMILLA **ADAMI**
RITI MAGICI
October - December, 2017

RICCARDO **LICATA**
NEL DRAPPO
February - March, 2017



ART FAIRS

CAN - Contemporary Art Now - Madrid (E)
March 5-8, 2026

PINTA MIAMI - Miami (USA)
December 4-7, 2025

ARTVERONA - Verona (I)
October 10-12, 2025

BE ART - Castle of Belgioioso, Pavia (I)
September 27-28, 2025



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