

Stefano Puleo



## HJ Art Gallery

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**Stefano Puleo** was born on 29 May 1950, in Acitrezza, a seaside village in the province of Catania. In 1960 he first approached the painting, when he got to see works by great masters such as Guttuso, Migneco, Barbaro, Mirabella, and many others who participated in the Acitrezza Prize. Two years later the family moves to Catania and enrolls in the Artistic Lyceum of the same city. In 1965 Stefano Puleo moved to a room in Via Crociferi in cohabitation with three other friends of his, a painter, an architect, and a graphic designer. He began to create his first graphic works and sculptures. His artistic debut dates back to One year later by exhibiting in group shows and participating in numerous awards. His first solo exhibition was at the G7 Gallery in Catania in 1970. The same year he visited several European cities, like Berlin and Dresden, stopping for a period in Oslo where he got to know the works of E. Munch, but it is the whole historical period of expressionism that attracted his interest. He soon moves to a new studio.

In 1972 he exhibited one hundred drawings at the Zelantea Academy in Acireale. He met the gallerist - merchant Mauro Lombardo, the year later, with whom he began a partnership that in 1974 led him to create an exhibition with 40 drawings at the La Vite gallery and in the following two years, over 30 engravings, part of which are exhibited at the Underground Gallery in Giarre. He was appointed assistant to the chair of Pictorial Disciplines at the Artistic Lyceum of Catania. He started travelling in Italy, carrying the canvases rolled up under his arm, visiting the most important galleries. He meets the bookseller-gallerist Bruno Ghelfi in Verona with whom he establishes a working relationship and friendship.

In 1976 he exhibited paintings, drawings, and sculptures at the La Vite gallery in Catania and at the Volto S. Luca Gallery in Verona, where he met Dario Nava, industrialist-patron, who will purchase a hundred drawings on display and with whom he will establish a close friendship and become his merchant.

In 1980 he was called by Giuseppe Fava to collaborate with the editorial staff of the *Giornale del Sud*, creating drawings of political satire and grotesque satyr for the newspaper. The same personal year at the La Vite Gallery in Catania and the Ghelfi Gallery in Verona. He obtained the chair of Pictorial Disciplines at the Artistic Lyceum of Catania.

He exhibited in 1981 at the Gregoriana Gallery in Rome and at the Lo Scudo Gallery in Verona, where the folder "Il Circo" was presented with a presentation by J. P. Jouvét of the Gibralfaro editions. The folder of etchings "Homage to Rudy de Cadaval" written by Domenico Cara is published by the editions La Vite di Catania. Participates in the Ibla Mediterraneo Award and is reported to the New Generation Award.

The year later, in 1982, he did a solo exhibition at the S. Luca Gallery in Verona and Ghelfi Montecatini, where the monograph of paintings "Stefano Puleo" from the Ghelfi editions of Verona is presented. Personal exhibition of paintings, drawings, and engravings in 1983 at the S. Luca Gallery in Verona. The year later he exhibited at the Expo Arte in Bari and eventually, in 1985, a solo exhibition at the La Vite gallery in Catania.

In 1986 Stefano Puleo exhibited at the Ghelfi Gallery in Verona where the monograph "Stefano Puleo Acquarelli", published by the EdiarTE of Milan and edited by Dario Colnago Nava, is presented. In a show in progress, his merchant and friend Dario Nava dies. In 1987 he presented with a solo show at the Bidart in Bergamo.

In 1991 the monograph "Stefano Puleo" of the La Vite editions of Catania was published with a text by Dario Macchi. The same year Stefano Puleo was present at the IV Bidart in Bergamo. He gets to know the gallery owner Giuliano Faustini with whom he will establish a great friendship. A year later he did a solo show at the Faustini Gallery in Florence, at the Meridiana Gallery in Verona, at 10 galleries in Maratea, at the Marconi Gallery in Forte Dei Marmi, at the Mecedén Gallery in Milazzo. The Municipality of Laives (BZ) promotes a solo exhibition curated by the Faustini Gallery in Florence.

In 1993 Stefano Puleo was present at the Bologna Art Fair and the Bari Art Expo. He met the merchants - gallery owners Gianni Guarneri and Antonio La Gioia. With Antonio La Gioia an intense partnership is born and a great friendship relationship. A year later, he did a solo exhibition at Palazzo Fizzarotti in Bari, at the Mediarte Art Gallery in Rome, and at the Il Pozzo Gallery in Bellinzona. In 1996 Stefano Puleo did a solo exhibition at the Marconi Gallery in Forte Dei Marmi, Faustini Gallery in Florence, and La Vite Gallery in Catania.

In 1998 solo exhibition at the Ars Italica gallery in Milan, at the ex-Chiesa del Carmine in Taormina, in the Church of Santacroce in Brisighella. Travelling collective "Sicily is an archipelago" Rome, New York, Palermo, and Messina. A year later his exhibitions were organized at the Benedictine Convent in Alghero, at the Ramundo Gallery in Vasto, at the Perlini Gallery in Reggio Calabria, and the Expo Arte in Bari. Invited to the event 'An art model' Riccione, Stefano Puleo receives the City of Riccione Award. In 2000 he did a solo exhibition at the Art Expo in New York, at the Tesion Telekommunikation in Stuttgart, and at the Galerie 4 in Freiburg.

In 2002 Stefano Puleo was awarded the Pulchra Ecclesia Prize, an art exhibition for the sacred space in Montichiari (BS), and the International Carthage Award in Hammamet (Tunis). In 2003 Stefano Puleo did a personal exhibition at Palazzo dei Normanni, Palermo and two years later he did a solo exhibition at the Sangiorgio Gallery, Milan. In 2006 he participated in the Luxury & Yachts Fair in Verona, Nonsolotarli in Rome, Antiques in Bari in Bari, Cremona antiquarian in Cremona. A year later he held his exhibition at Palazzo Robellini by the Municipality of Acqui Terme - Acqui Terme and in Brussels the seat of the European Parliament. In 2008 he did a solo exhibition at the Piemonte Artistico Culturale Torino art gallery - Mondadori catalogue. A year later he does a personal exhibition "The Suspended Reality" by Prof. Carlo Franza, at the Circolo della Stampa in Milan with the catalogue of Silvia Editrice. The same year he won the "Prize of Arts and Culture" in Milan. The "Catalog of Modern Art" is concluded and published by Giorgio Mondadori with the classification AC: High critical interest. In 2010 he held a personal exhibition at the "Castel dell'Ovo" in Naples, with a SanGiorgio editions catalogue and a critical text by Francesco Gallo. In the same year, Stefano Puleo joined the Movement of the Arcana founded by the art critic Paolo Levi.

In 2011 he received the "William II Prize" and one of his works was acquired by the Sciortino Museum in Monreale. The same year he does an exhibition "Seduction" - collectors paintings - curated by Paolo Levi at the Eden Fine Art Gallery in New York. A year later the National Museum of LVIV (Ukraine) acquired a work of his to be permanently exhibited in the new pavilion on contemporary Italian art. The same year he Exhibited "Rome - Jerusalem - an arcane spiritual path" curated by Paolo Levi at the "Teatro dei Dioscuri" at the Quirinale in Rome. Stefano Puleo holds an exhibition at the UN building, (Human Contrasts- the masterpieces of Italian art).

Another exhibition is held at the National Gallery in White Plains-Artwestchester in New York. In 2013 he exhibited at the Venice Art Biennale- collateral Overplay and at the "Palazzo Granafei - Narvegna" in Brindisi. He also holds an exhibition at the GRM Law in London. In 2014 he did a group exhibition, "Social Realism in the land of the three seas", with Guttuso, and Migneco an exhibition of the Ticino Banking Society in Bellinzona (CH). Stefano Puleo did another group exhibition, "Novecentismi", with Migneco, Rolfi, and Sironi in the Museo Stadio di Domiziano in Rome in 2016. In 2019 he was present at the Art Expo in New York.



Al Caffè, 2008, oil on linen, 200 x 150 cm  
Private Collection



Allegory Spring, 2023, oil on linen, 120 x 140 cm

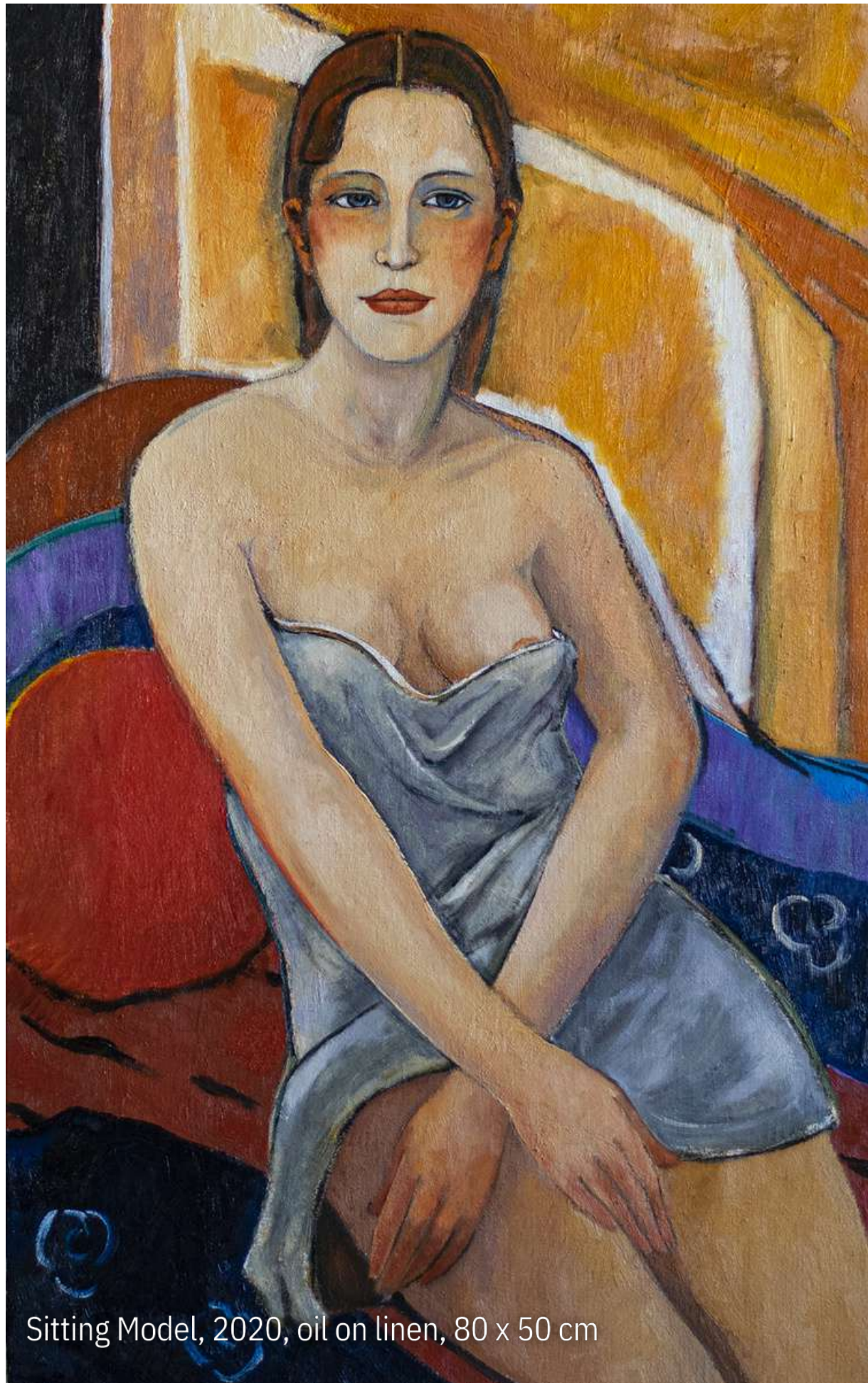


The Village, 2019, oil on linen, 160 x 130 cm

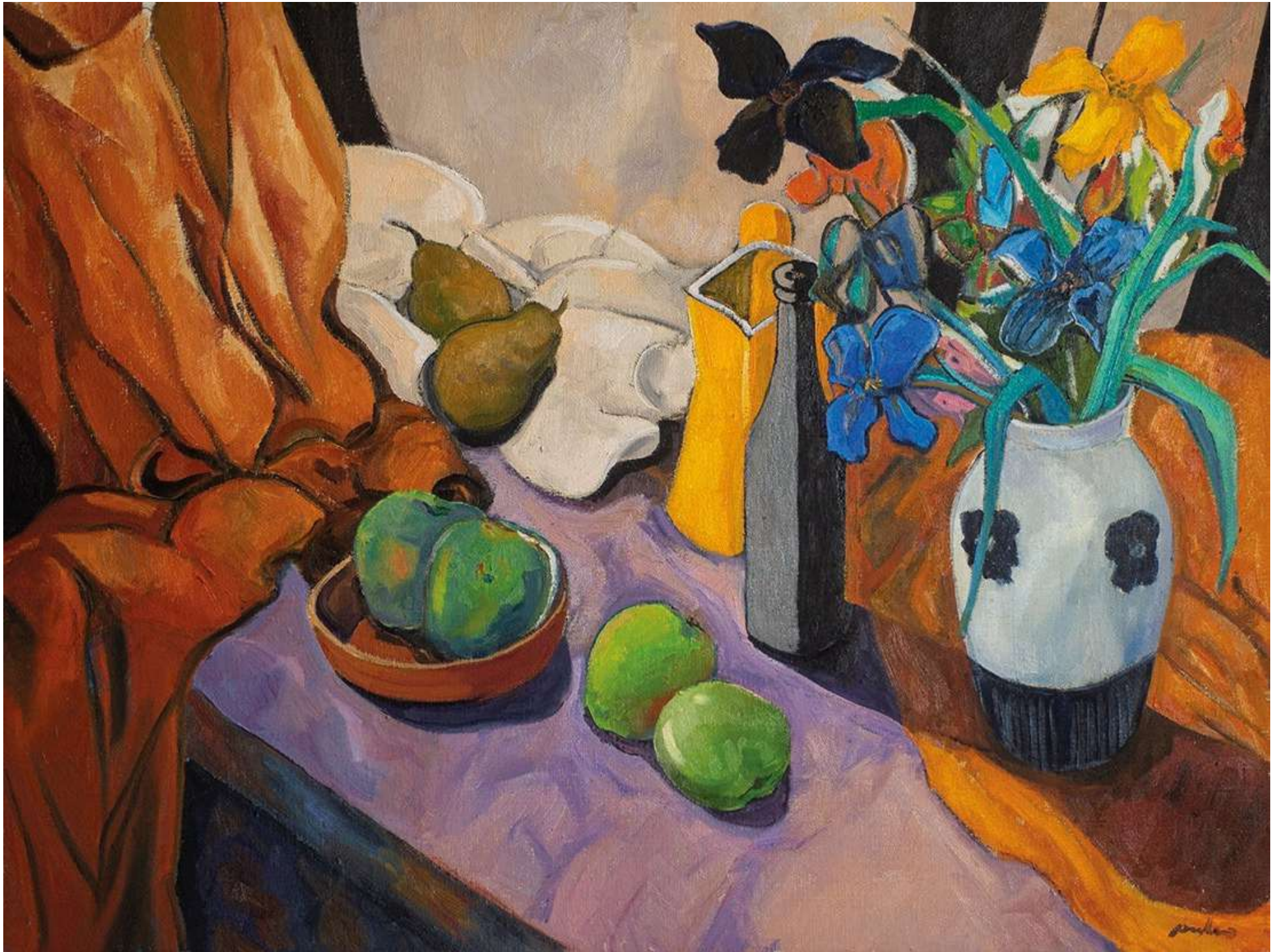


Sacred and Profane Love, 2021, oil on linen, 150 x 200 cm





Sitting Model, 2020, oil on linen, 80 x 50 cm



Still Life, 2019, oil on linen, 60 x 80 cm



A Couple at the Park, 2020, oil on linen, 160 x 130 cm



The Spring Room, 2021, oil on linen, 140 x 160 cm



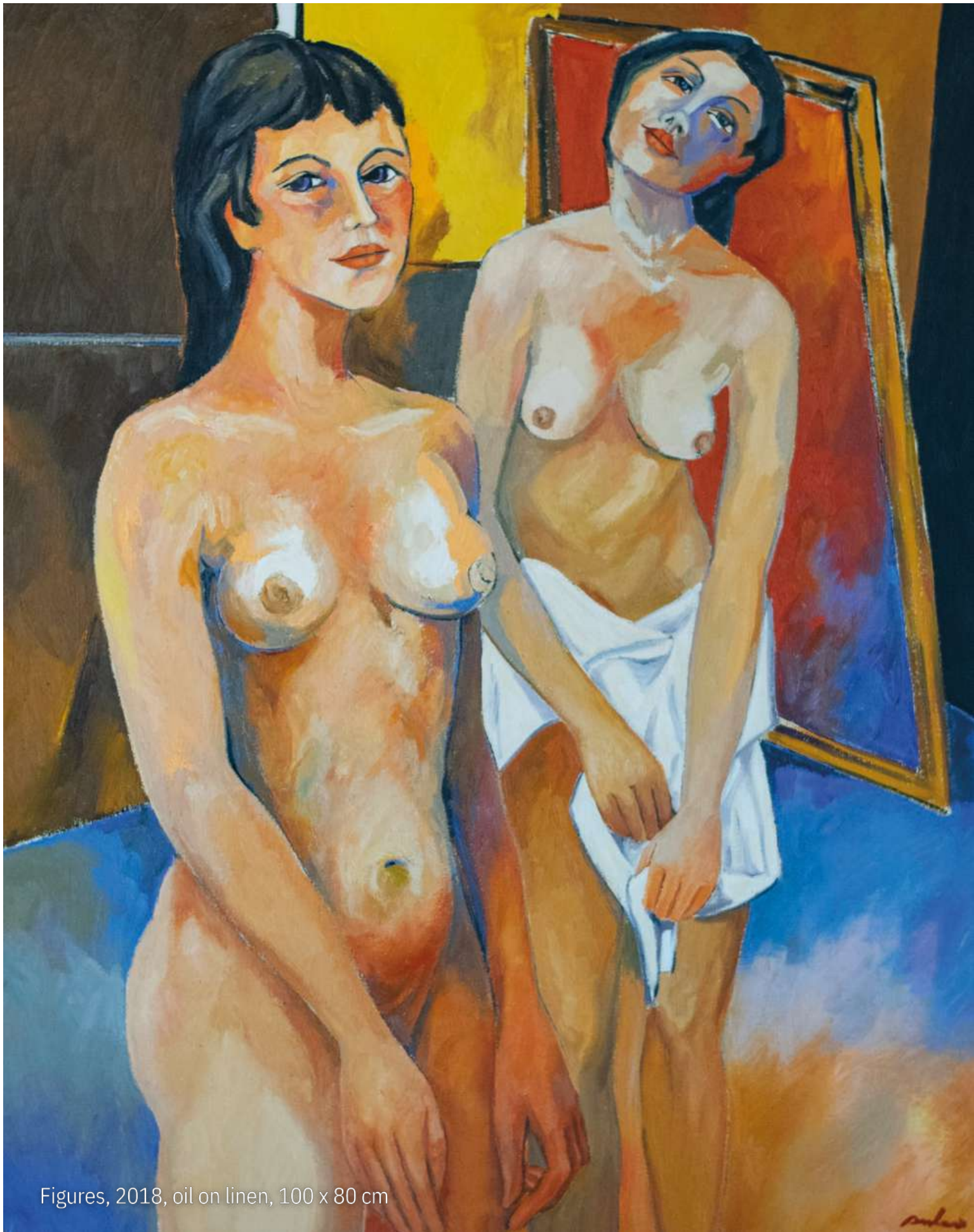
Girl in Blue, 2018, oil on linen, 80 x 50 cm



Blue Trees, 2020, oil on linen, 60 x 80 cm



Bathers, 2021, oil on linen, 140 x 160 cm



Figures, 2018, oil on linen, 100 x 80 cm





Figures, 2020, oil on linen, 100 x 80 cm



Glimpse of the Lake, 2020, oil on linen, 160 x 200 cm



Coffee, 2019, oil on linen, 80 x 100 cm



Afternoon at the Cafe, 2018, oil on linen, 60 x 80 cm



The Proof, 2020, oil on linen, 180 x 200 cm



The Blue House, 2021, oil on linen, 100 x 120 cm

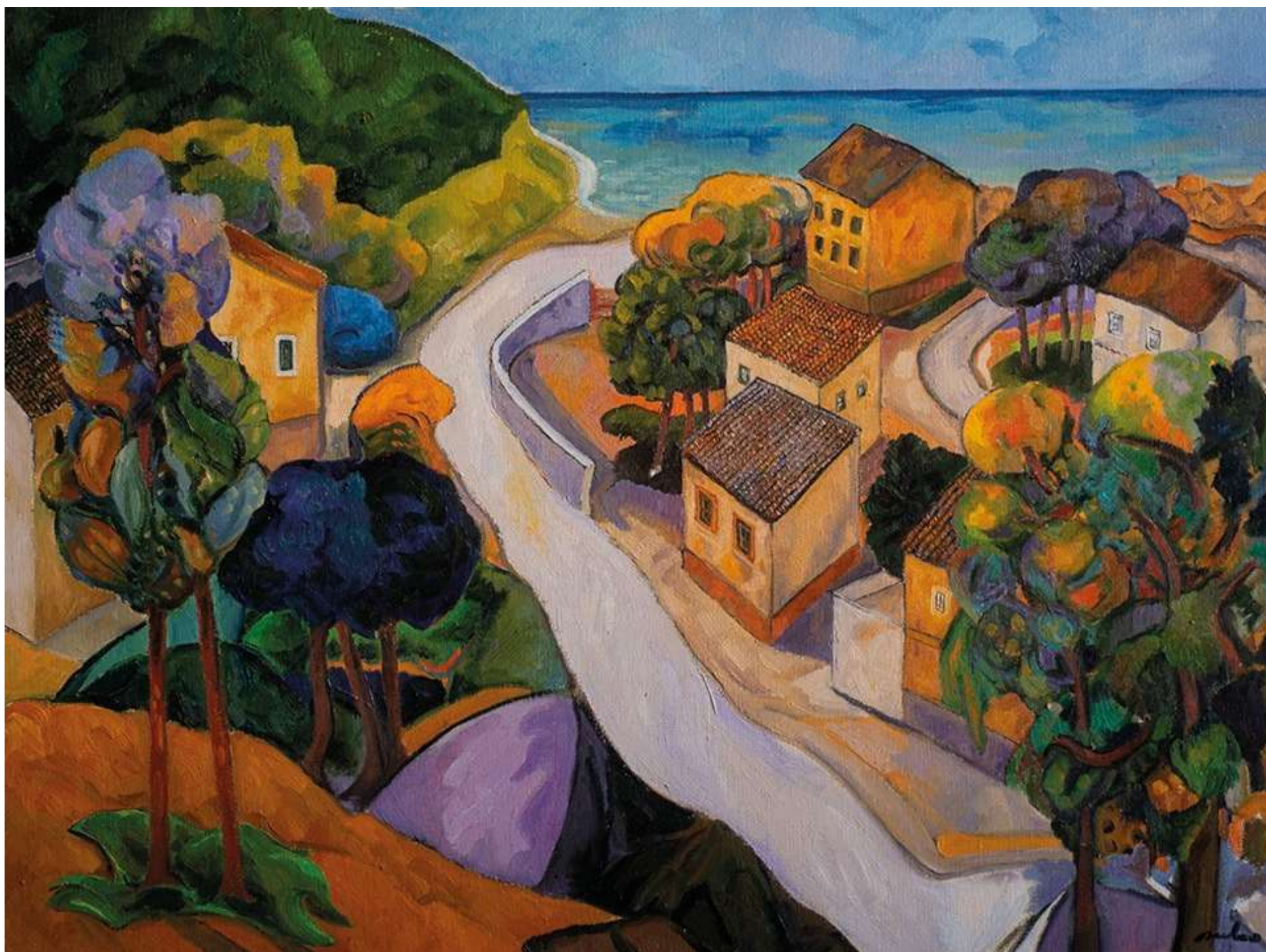


The Muses, 2021, oil on linen, 160 x 140 cm



Spring, 2021, oil on linen, 150 x 200 cm





Glimpse of the Sea, 2020, oil on linen, 60 x 80 cm



A Particular Day, 2022, oil on linen, 145 x 165 cm



White Farmhouse, 2017, oil on linen, 50 x 60 cm



Sacred and Profane Love, 2022, oil on linen, 135 x 160 cm



Olympia, 2021, oil on linen, 160 x 150 cm



Allegory, 2018, oil on linen, 120 x 100 cm



The Painter and the Family of Arlecchino, 2018, oil on linen, 150 x 120 cm



Old Houses, 2020, oil on linen, 40 x 50 cm





Seated Figures, 2019, oil on linen, 120 x 100 cm



Figures in the Landscape, 2019, oil on linen, 100 x 70 cm



Two Figures in the Cafe, 2020, oil on linen, 120 x 100 cm

Stefano Puleo's painting does not document and does not portray anything particular and existing, it all happens in invention and play, everything exists only in the realm of light and shadow, of its convention as a process of purification of sight diverted by the many psychological encrustations before visual, in the search for an immaterial life that manifests itself beyond places, Beyond the times, in a world that is all about fantasy.

Puleo composes his ideal of images, mainly feminine, intelligible in the evolution of his work of forms and meanings, revealing an enormous capacity for resistance to the aggression of the Dionysian fever of eros, to the Apollonian seductions of the female nude that is faced with predominantly contemplative modalities. But, beyond the Dionysian of the motion of the senses, beyond the Apollonian of ecstatic contemplation, this painting lives in the primacy of visibility, of the enjoyment of sight, albeit in a perennial effort to achieve the idea of harmony, being aware that it is, a mobile objective, which gradually moves as one proceeds forward in pictorial research, beyond the scope of any achievement, projecting itself on a mirror background, which refers to other mirrors, and so forward with a distressing and enigmatic feeling of infinity.

The physical consistency of this painting is strong and tenacious, aware of its fullness while its poetic condition appears uncertain, in correspondence with the phantasmatic body of its own appearance, as in a dream, in harmony with its wavering orientation, variously attracted by the metamorphic and multiplying multiplicity of faces and bodies as if they were chameleon-like traces, staged of theatricality without masks and without camouflage with a great desire to remain oneself and nothing else.

Puleo is a painter with a light figuration, expressive just enough, classical or extroverted depending on the psychological, humoral, intellectual moment he goes through. His pictorial gestures are drawn, he lives a state of latent restlessness attracted by joy and pain that never manifest themselves, in the continuous act of trespassing between stereotype and formal hazard, in the realm of soft objects, subtracted from ordinary life to be assumed in the extraordinary one of art and metaphor.

*Francesco Gallo*



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Director Hossein Jaghouri

