

Pino BARILLA' was born in Viterbo (Italy). He lives and works in Celleno and Rome. He graduated as a stonemason at the Viterbo School of Arts of the Lazio Region. From 1989 he had numerous solo exhibitions in Viterbo, Rome, l'Aquila, Todi, Udine, Monastier (TV) and in Japan and the Netherlands and group exhibitions in Italy (Viterbo, Rome, Turin, Taormina, Tarquinia, Bari, Perugia, Cuneo, Parma, Frosinone, Latina, Florence, Ancona, Pordenone, Grosseto, Spoleto, Todi, Assisi, Vasto, Lamezia Terme, Anzio, Nettuno, Portogruaro, San Demetrio Corone CS, Pescara); in Europe in Austria, Poland, France, Slovenia, The Netherlands and extra Europe in Japan, USA, Argentina. In 1998 he published the document *Fusione Estetica (Aesthetic Fusion)* published by Litos Editrice.

In 2001, through the creation of sculptures in scale, known as "space metal", Pino Barillà has given impetus to a long artistic career, during which he kept hidden from the public on its work, revolutionizing the relationship, usually understood, between art and architecture, which no longer brought into harmony within the architectural structure, because the space is freed of that metal.

Since 2002, Pino Barillà has integrated his concept of sculpture which concerns the structure, the shape, the perception of light in the void and at the end of the line of which the work is composed, overcoming the idea of both the installation, in which it was needed to anchor to the pre-existing spaces, and the sculpture object, considered by the artist to be linked to a concept of the "last century". Pino Barillà has been exhibiting for a quarter of a century and has gained international recognition, especially in Japan.

Since 2006, moreover, Barilla has begun attempting to carry out projects themselves, in which metal is placed within the area a virtual space, making the work becoming a "place of the senses. The goal Barillà intends to pursue, avoiding that his work is made Archi-sculpture or architecture, is keen not to compromise its original identity as sculpture. The focus in the research adopted by Barilla is the concern to make the right distance from architecture (which ends usually with the attack the work) and to abandon the idea of installation (which tends, by definition, to attack the space. The intrinsic value of his sculptures lies in the ability to capture innovative ideas in order to ensure an aesthetic balance between art and architecture

After meeting the artist in 2008, Monteoliveto Gallery invited Pino Barillà and curated his personal exhibition in Nice in 2009, entitled "*Linea di confine*" with the collaboration of the Italian Chamber of Commerce in Nice and the presentation by Chiara Ciappelloni. On this occasion, Pino Barillà and his "intuitive space" gives a manifesto of new sculpture, where the inner and outer space must merge and not offend. His structures are an invitation to a journey into space without formal and memory barriers, and the reference to Fontana becomes an imperative when he poses a gateway in his structures in order to lead through the common areas of sharing. The choice of materials and the development of its fractal built spaces, makes space in space and thus a structural hypothesis that knows how to interact without charges to the external space.

Today Pino Barillà is continuing in his realizing the first scientific *Manifesti* of the 21st century, considering that the perfect work is hidden in our brain. Space maps are stored in our mind. He studies the evolution of the sculpture object, the performer spatialist being a work in the work going beyond the boundary of the single interpretation.

*From 2009, many of his sculptures are visible in Monteoliveto Gallery who has represented them in many art fairs and events in Milan, Naples, Nice, and in the Principality of Monaco.*