

# Alberto Magrin

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## Biography

Alberto Magrin studied architecture at the University of Genoa. He underwent a brief stint in the theatre after having obtained a scholarship to study alongside sculptor Arnaldo Pomodoro at University of Urbino. He was awarded the 'Libertas Prize' for visual arts and literature by MP Ferri and collaborated in the creation of the 'G. A. Rol Scientific Association' in Turin, the purpose of which was to demonstrate man's victory over time through the capacity of the individual spirit. In the meantime, he was also awarded the 'Open Art' prize by MP Vita in Rome. At the MIA Art Fair in Milan he won the Punctum Prize with the patronage of the University of Milan and the Maimeri Foundation. He participated in founding of the International Digital Art Organization ONDA. He designed the 'ONDA Contemporary Art Museum' in order to allow internationally renowned artists to construct their own permanent spaces and create a dialogue between themselves and eternity. Like a premonition and a symbol of 'eternal nothingness', this project represents the downfall and rebirth of the modern era. Through a series of donations, he succeeded in creating a worldwide network of art galleries, which he called 'Magreen Galleries', the artworks of which are located in public and private institutions, thus eliminating every form of personal control or management over the works themselves. These artworks are currently held by some of the world's most important permanent collections: The British Museum (London), MOCA (Los Angeles), Stiftung Museum Kunst Palast (Dusseldorf), Spazio Oberdan (Milan), Staatliche Kunstsammlungen (Dresden), Musée des Beaux Arts (Lyon), Galleria Civica di Arte Contemporanea (Trento), CAM Casoria Contemporary Art Museum, The State Hermitage Museum (Saint Petersburg). Publications: 'Alberto' (Monograph - Guardamagna Editore, 2009), 'Brackets' (Poems - Il Filo, 2010), 'The acrobats of time' (Poems - Seneca Edizioni, 2011), 'Coincidences' (Poems - Seneca Edizioni, 2012), 'Science, conscience, knowledge' (Monograph - Il Geko Editions, 2015), 'The spiritual freedom' (Monograph - 081grafica, 2018). He makes use of every artistic language, experimenting new techniques. He lives and works in Italy.

## **The Theory of coincidences**

'Coincidences' determine an individual's state of being, balanced and in harmony with the universe. In this sense, coincidences can be understood as nature's purest law, and beyond nature they represent the perpetual bond between the relative and the absolute, as well as the birth of all forms of life and love. They're a link between reality and imagination, between desire and fantasy, between the body and the spirit, between life and death. The importance of such moments should form the basis of all scientific, artistic, economic, political and religious laws, as they determine the existence and subsistence of human beings upon the Earth, as well as upon any other planet. As the laws indicated above, like their establishment, are inseparable from one another, this theory becomes the bond that could further the quest, the growth and the evolution of mankind.

**Space:Sound = Light:Time**

(Alberto Magrin)

## **Critical note**

Alberto Magrin's latest works arise from the 'Theory of Coincidences' and are based on mediations suspended between the earth and the heavens, between the world of the mundane and that of dreams. Like a modern shaman, the artist receives messages and conveys them to us in the form of photographic images accessible to everyone. The lyricism that distinguishes his works becomes part of them thanks to an ironic play on randomness, a mapped out destiny that can only be made to blossom in our eyes through the artist's sensitivity. Works derived from real life and recreated experiences, characterized by symbolic meaning, as if attempting to reinterpret the divine message.

(Monica Sampietro)



**THE KERNING POINT**  
**MICHAEL BIERUT FIXES NYC'S**  
**PARKING SIGNS**  
BY MATT CHABAN, P. A2

**APOCALYPSE NO**  
**THE WORLD ISN'T**  
**ENDING. GET BUSY.**  
BY NINA BURLEIGH, P. A3

**CALL OF THE WILD**  
**JOHN MCAFFEE**  
**REACHES OUT**  
BY PATRICK CLARK, P. A8

# NEW YORK OBSERVER

\$\$\$50 OUTSIDE THE GREATER NEW YORK METROPOLITAN AREA

\$2.00

JANUARY 14, 2013

## Avenue of the Oligarchs

ON 57TH STREET, SKYSCRAPERS REACH UNTOLD HEIGHTS AND PRICES

'The Billionaires' Belt'

By Matt Chaban

Michael Stern was walking to a meeting last summer when he saw the vacant site, barely wider than a townhouse, at 107 West 57th Street. On one side was the Steinway Building, an 87-year-old city landmark with an etched white limestone facade. On the other was a dowdy old SRO about to be gutted and transformed into the Qain Hotel, yet another boutique confection for the tourist masses.

Yet it was not the barren Ms. Schaap's own mother was a would-be actress, and her father was Dick Schaap, the prolific sportswriter and longtime ESPN host. Peter Falk, as in *Columbo* Peter Falk, introduced the pair. They split up when Rosie was 7, and her dad was often absent. But he served as an example, "a real worker-writer."

"I grew up with this idea of a writer as someone who sat at a table—at that time, at a typewriter, a massive IBM Selectric II—and wrote all the time," she said. "There was no real mystery or romance. It's a job."

And if her father set the example for writing, her mother set the example for talking.

"To everybody," Ms. Schaap said. "You know, if we were waiting for a table in a restaurant, my mother would tell the maitre d' that she'd seen the gynecologist that day."

She and her mother did not always get along, but one of the book's surprises is her mother's impressive gameness in the face of teenage rebellion. Rosie drops out of high school and leaves home to follow the Grateful Dead on tour, and while her mother's not exactly thrilled, she doesn't disown her. She makes Rosie agree to get her GED, and checks up on her via her psychoanalyst. Ms. Schaap is at least a fourth-generation New Yorker, she points out, so naturally the psychoanalyst had been around since she was a teenager. Ms. Schaap said she knew she wanted to leave home the first time she saw the Dead.

"I understood that it was a ready-made, traveling community," she said. By her first show in 1986, when she was 15, the band was already past its peak, but it didn't bother her; that was only the music. "I was mostly there for the people," she said.

**IT'S HARDER THAN YOU MIGHT EXPECT** to buy Rosie Schaap a drink, at least in South Slope. Bartenders tend to fill her glass on the house. (The hardest part of being a regular, she says, is meeting the credit card minimum.) And of course, drinking with Ms. Schaap in South Slope means sharing her attention with just about everybody else. She handles this with aplomb. On our way from South to Quarter Bar along Fifth Avenue, we passed Hector, who had a beret and several missing teeth and was in the middle of doing his laundry. Ms. Schaap greeted him warmly. He is, she said, "the real mayor of the neighborhood."

Quarter Bar was empty, and we both ordered Two Bits, the house special bourbon cocktail. It has two kinds of bourbon, a touch of amaretto ("One of my favorite secret ingredients," said Ms. Schaap—it sweetens without simple syrup), Angostura bitters, Peychaud's bitters and an orange twist.

Ms. Schaap knows cocktails and she knows bars,



## Uptown Shabby

PARK AVENUE PRINCESSES GET GREENPOINT ENVY

Wake up and smell the flannel

By Richard Morgan

The Waldorf-Astoria Hotel is currently cultivating a new kind of honey for its kitchens and bars. The hotel, where President Obama stays when he is in town, is used to painstaking attention to detail and extravagance, which makes its approach to the honey all the more intriguing.

Rather than relying on what could be called the Masa Imperative of luxury, after the top-dollar sushi joint that ships in fish from the seas of Japan and the Bay of Spain with the urgency and confidence of hot-spiced transplant organs (read, some

Daniels was her preferred liquor as a teenager, and now it makes her sick; she hasn't been able to drink it, she writes in the book, ever since the night on the Grateful Dead tour when she did 21 shots and woke up "on a greasy, flattened stretch of carpet in that cheap motel room in Inglewood with a nearly rigid disk of my own shit stuck to my backside."

When Ms. Schaap gave up life as a Deadhead after 99 shows, she left Santa Cruz and went back east to go to Bennington. She had imagined herself pursuing an interdisciplinary mélange of Marxism and folklore and feminist poetry, but instead received a "very, very canonical English education."

As she began to tell a story about a Blake seminar, Quarter's owner, David Moo, arrived and joined us. He makes the Manhattans that Ms. Schaap wrote up for the *Times*. They compared notes on a mutual friend who had helped Rosie with a story for *Lucky Peach* (and who is coincidentally the son of her childhood dentist). But it was time to move on. Trivia night was fast approaching.

Drinking with Ms. Schaap in South Slope means sharing her attention with just about everybody else.

**FREDDY'S, OUR LAST BAR**, is a neighborhood transplant. After a long fight against the encroachment of the Atlantic Yards, the bar ceded its long-time home in Prospect Heights and decamped to South Slope in the spring of 2011. As we approached, a friend flagged us down from across Fifth Ave.

—John Eichleay, a musician Ms. Schaap got to know while working on her book at the neighborhood coffee shop. Usually local camaraderie is nice, but Roots Café eventually got "too friendly" for writing.

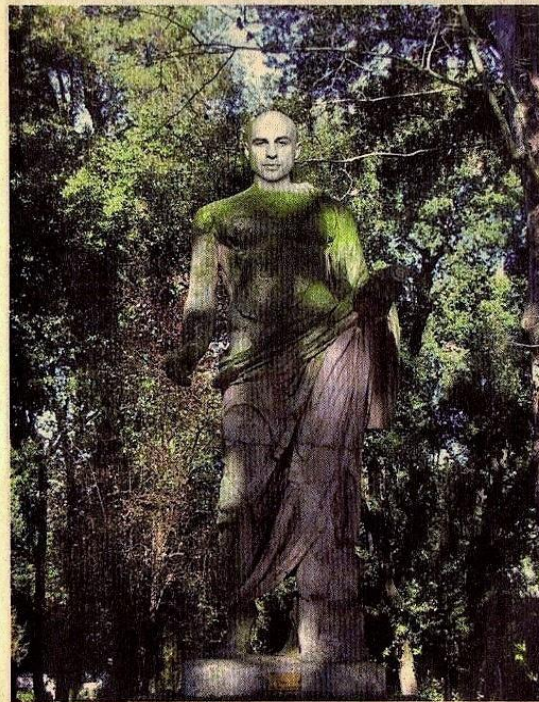
"I feel like the whole neighborhood has been with me through the whole project," she said.

After college, Ms. Schaap wound up in the English Ph.D. program at CUNY. In retrospect, she wasn't really ready for grad school, and she began a period of "very heavy drinking." Still, she loved teaching. Her job at the Borough of Manhattan Community College was right down the street from Puffy's, one of the first bars she loved in the city. She'd grade papers over Guinness after class.

But the Ph.D. didn't work out. Ms. Schaap fell into a succession of jobs that were to varying degrees menial and meaningful. She worked as a community organizer for New York City Coalition Against Hunger; she got ordained as an interfaith minister; she served as a Red Cross chaplain after 9/11; and she was an editor at the inspirational magazine *Guideposts* when Riverhead bought *Drinking with Men* in 2008.

These are the jobs happening in the background of the book, which follows Ms. Schaap figuring out how to live the rest of her life while relying on the grounding presence of her barroom communities. Seeking literary precedents for the kind of story she wanted to tell, she found that drinking books by women tended to be tales of recovery. Mary

## Alberto Magrín



## Civis Romanus

ARTIFACT

Opening: January 09, 2013



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## **ARTWORKS**





The buoy raises the horizon photograph on porcelain (30X40) cm, 2015





**Roman** photograph on porcelain (30X40) cm, 2015





Civis romanvs photograph on porcelain (30X40) cm, 2015





Corpus Christi photograph on porcelain (30X40) cm, 2015





Today I want embalm a man photograph on porcelain (30X40) cm, 2015





**Candle** photograph on porcelain (30X40) cm, 2015





**Martyr of himself** photograph on porcelain (30X40) cm, 2015





Occhi-ali photograph on porcelain (30X40) cm, 2021





**Love yourself** photograph on porcelain (30X40) cm, 2021





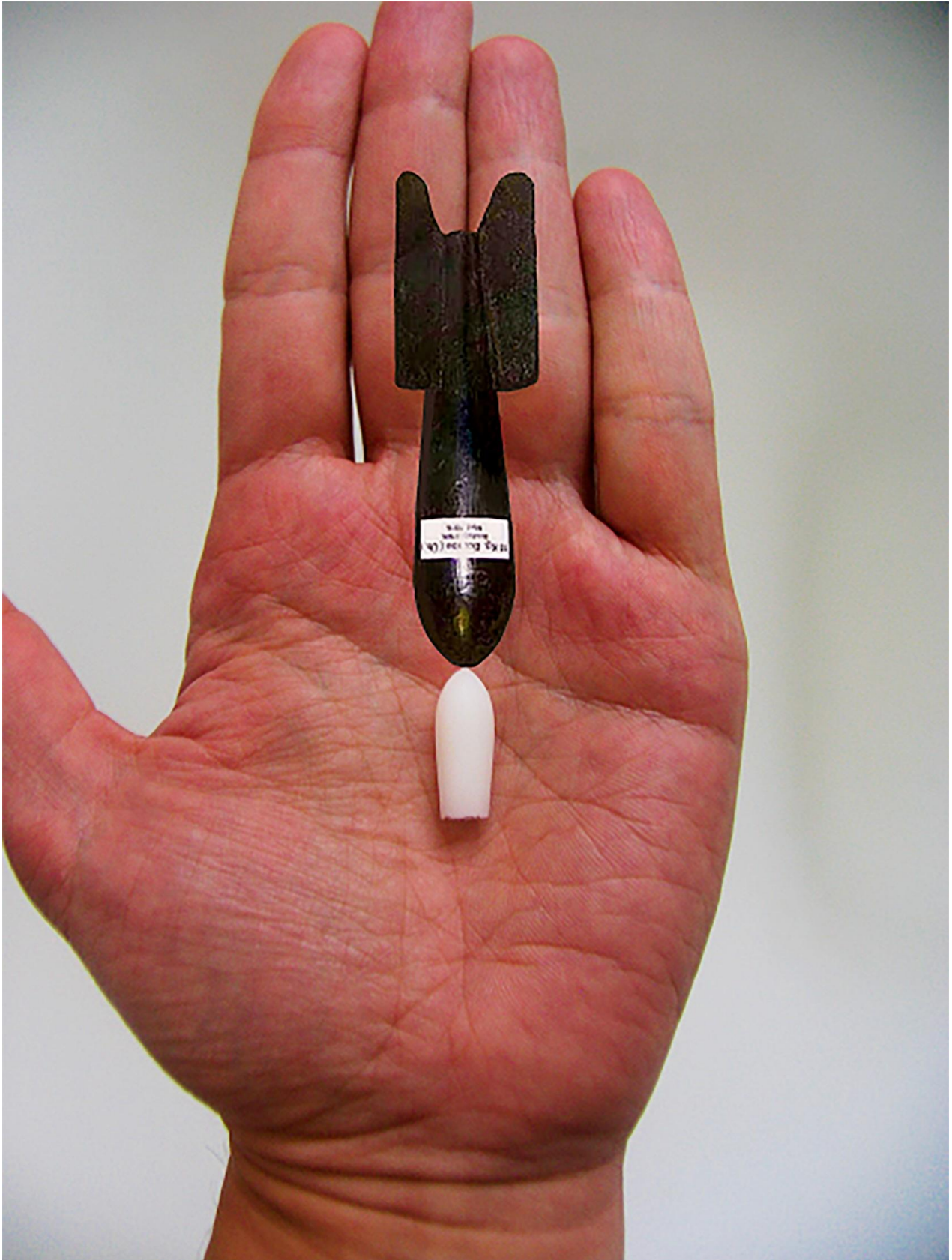
**Greek angel** photograph on porcelain (30X40) cm, 2021





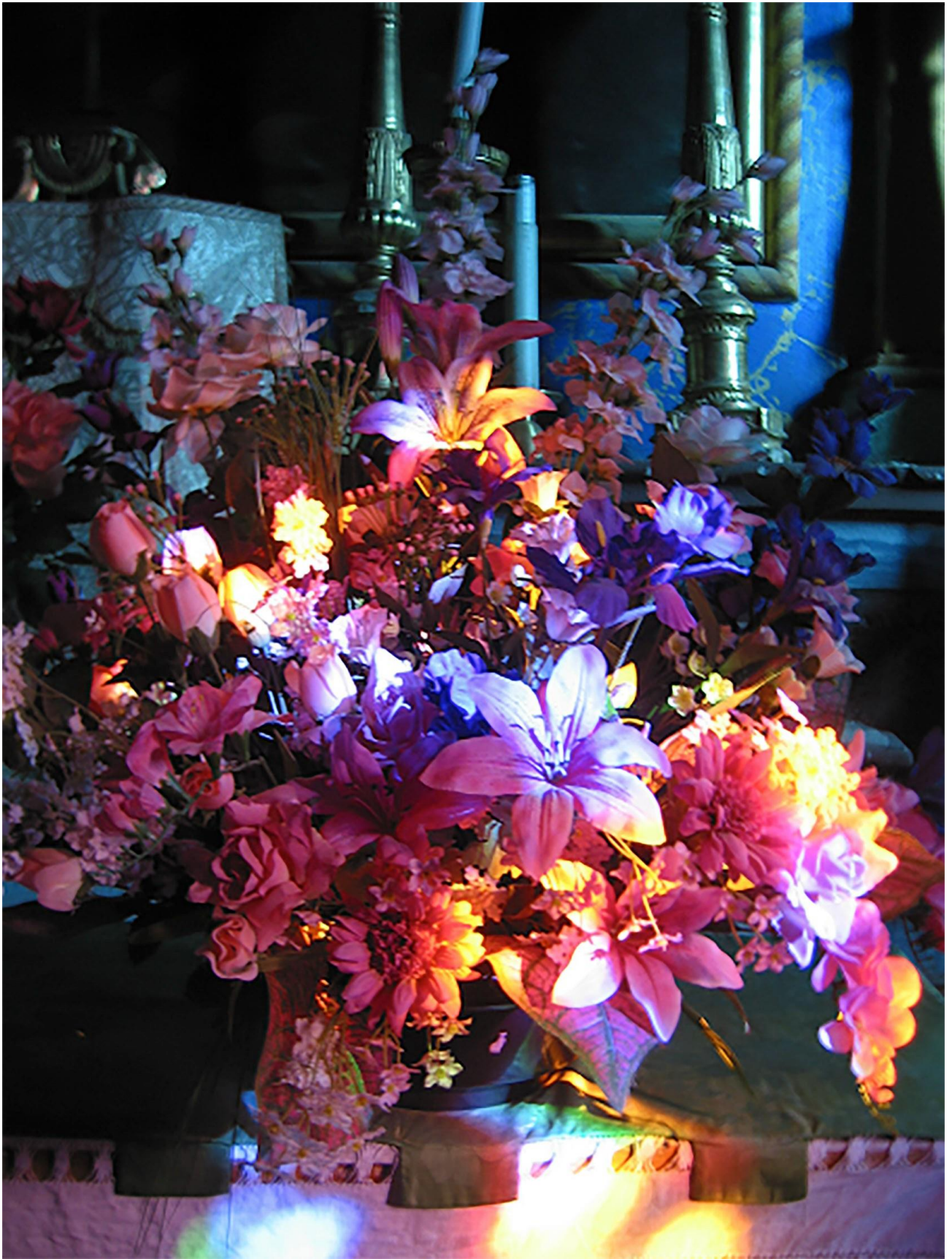
**Peeled ice cream** photograph on porcelain (30X40) cm, 2021





**David and Goliath** photograph on porcelain (30X40) cm, 2021





**Floral decomposition** photograph on porcelain (30X40) cm, 2021





**The fifth musical** photograph on porcelain (30X40) cm, 2021





House in the house photograph on porcelain (30X40) cm, 202





The three lights photograph on porcelain (30X40) cm, 2021





L'onnicornio photograph on porcelain (30X40) cm, 2021





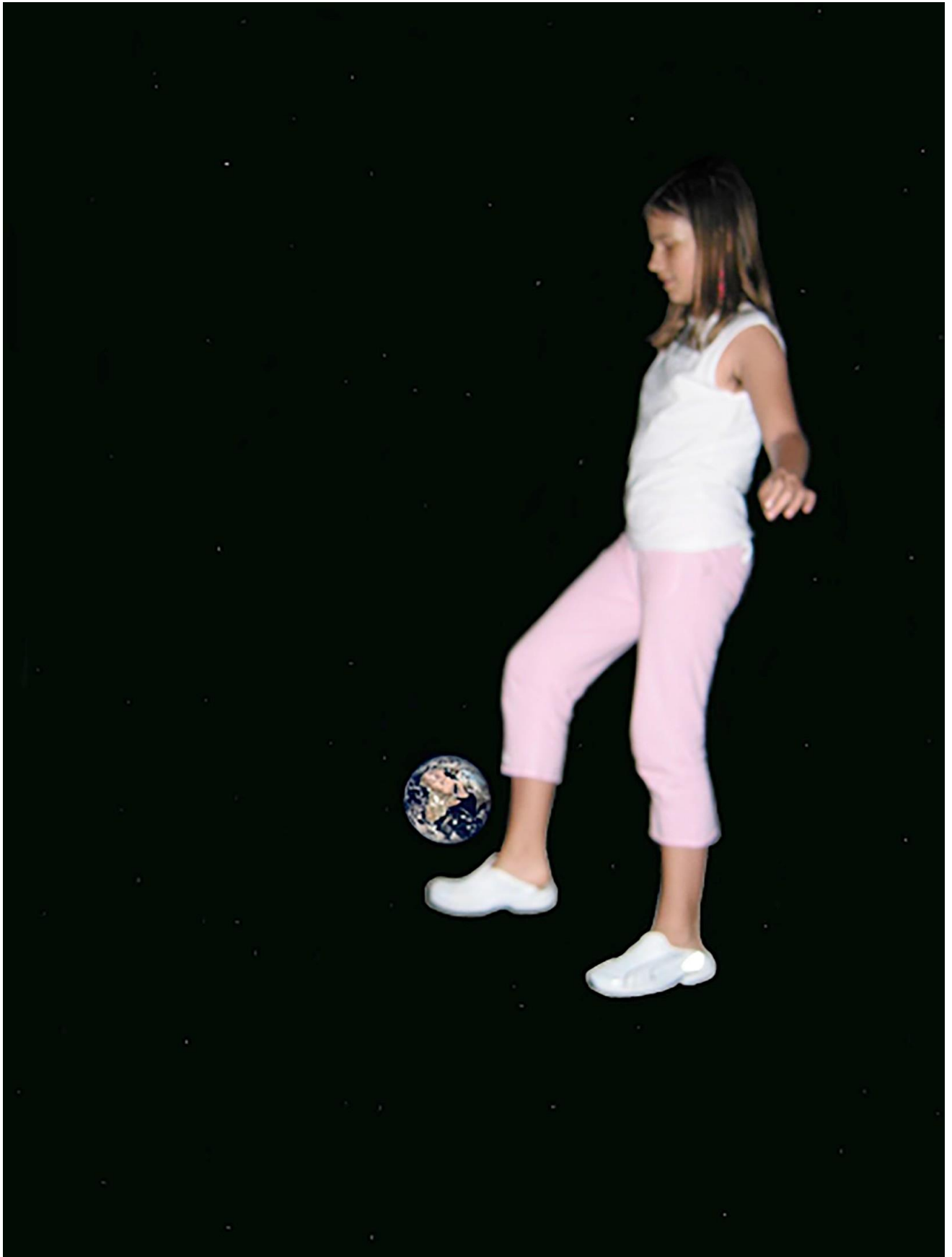
**Free space** photograph on porcelain (30X40) cm, 2021





**Magreen** photograph on porcelain (30X40) cm, 2021





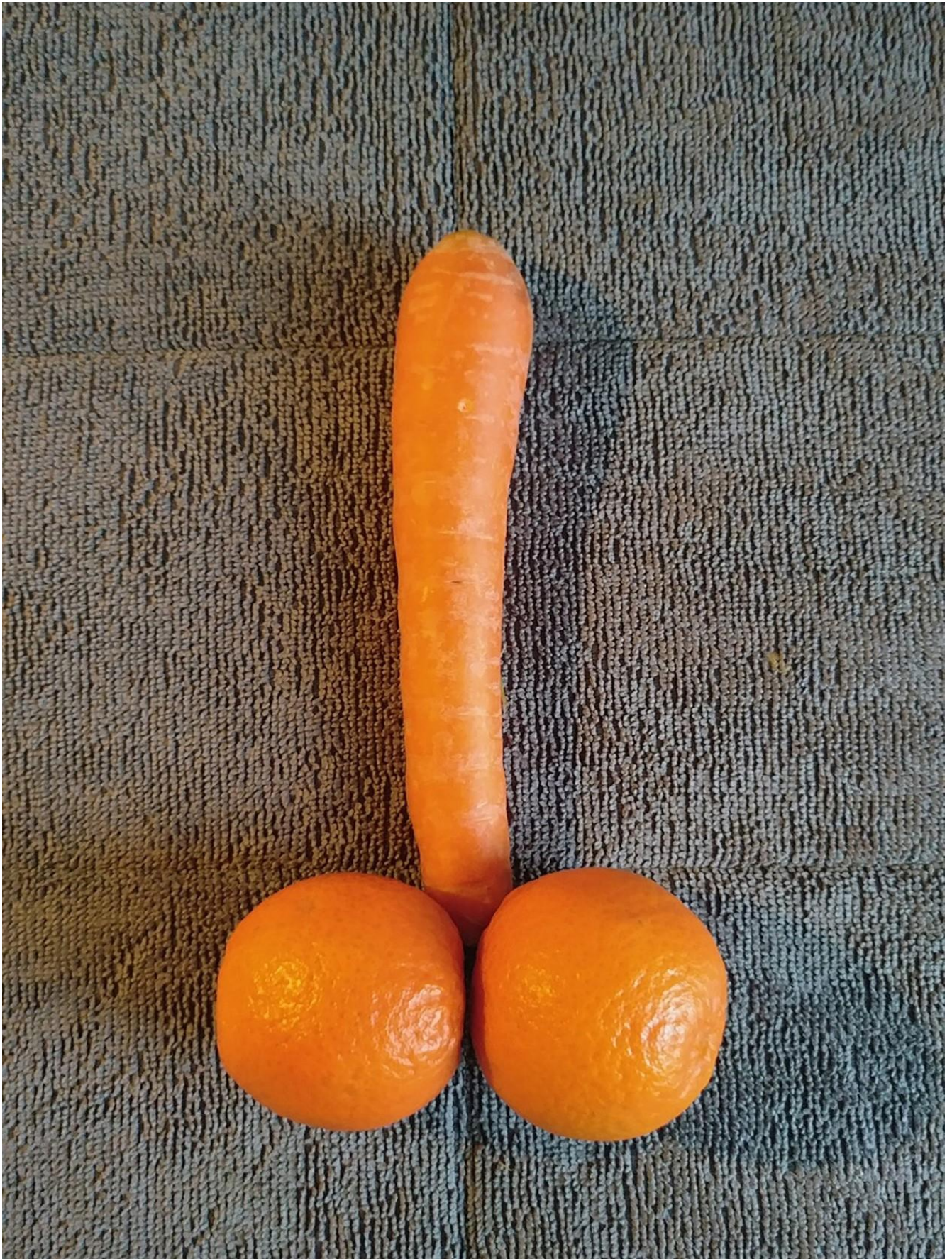
**Venus dribbles** photograph on porcelain (30X40) cm, 2021





**Me by night** photograph on porcelain (30X40) cm, 2021





**Organo-lettico** photograph on porcelain (30X40) cm, 2021





**Self-portrait** photograph on porcelain (30X40) cm, 2021





Only child photograph on porcelain (40X60) cm, 2021





**Alto-ritratto** photograph on porcelain (40X60) cm, 2021





**Egyptian self-portrait** photograph on porcelain (30X40) cm, 2021





The illuminated spider photograph on porcelain (30X40) cm, 2021





Diapason photograph on porcelain (30X40) cm, 2021





**Italian boat** photograph on porcelain (30X40) cm, 2021





**Ecce homo** photograph on porcelain (30X40) cm, 2021





And a little boy gathered the tree with my left hand  
photograph on porcelain (30X40) cm, 2021





**You gave me the light** photograph on porcelain (30X40) cm, 2021





**Waiting the green** photograph on porcelain (30X40) cm, 2021





**Six butterflies nursed me** photograph on porcelain (30X40) cm, 2021





Column photograph on porcelain (30X40) cm, 2021





**Sea crown** photograph on porcelain (30X40) cm, 2021





**Heart on fire** photograph on porcelain (30X40) cm, 2021





**Dans le coeur du penseur** photograph on porcelain (30X40) cm, 2021





**Fertilized by a waterfall** photograph on porcelain (30X40) cm, 2021





**Society is a chewing-gum machine** photograph on porcelain (30X40) cm, 2021





**Water nourishes science by sacrificing Esau** photograph on porcelain (30X40) cm, 2021





**Masturbationg** photograph on porcelain (30X40) cm, 2021



I love you photograph on porcelain (30X40) cm, 2021





**I fly over the rainbow** photograph on porcelain (30X40) cm, 2021





ALBERTO photograph on porcelain (40X60) cm, 2021





**AMA** photograph on porcelain (40X60) cm, 2021



**Angels** photograph on porcelain (30X40) cm, 2021



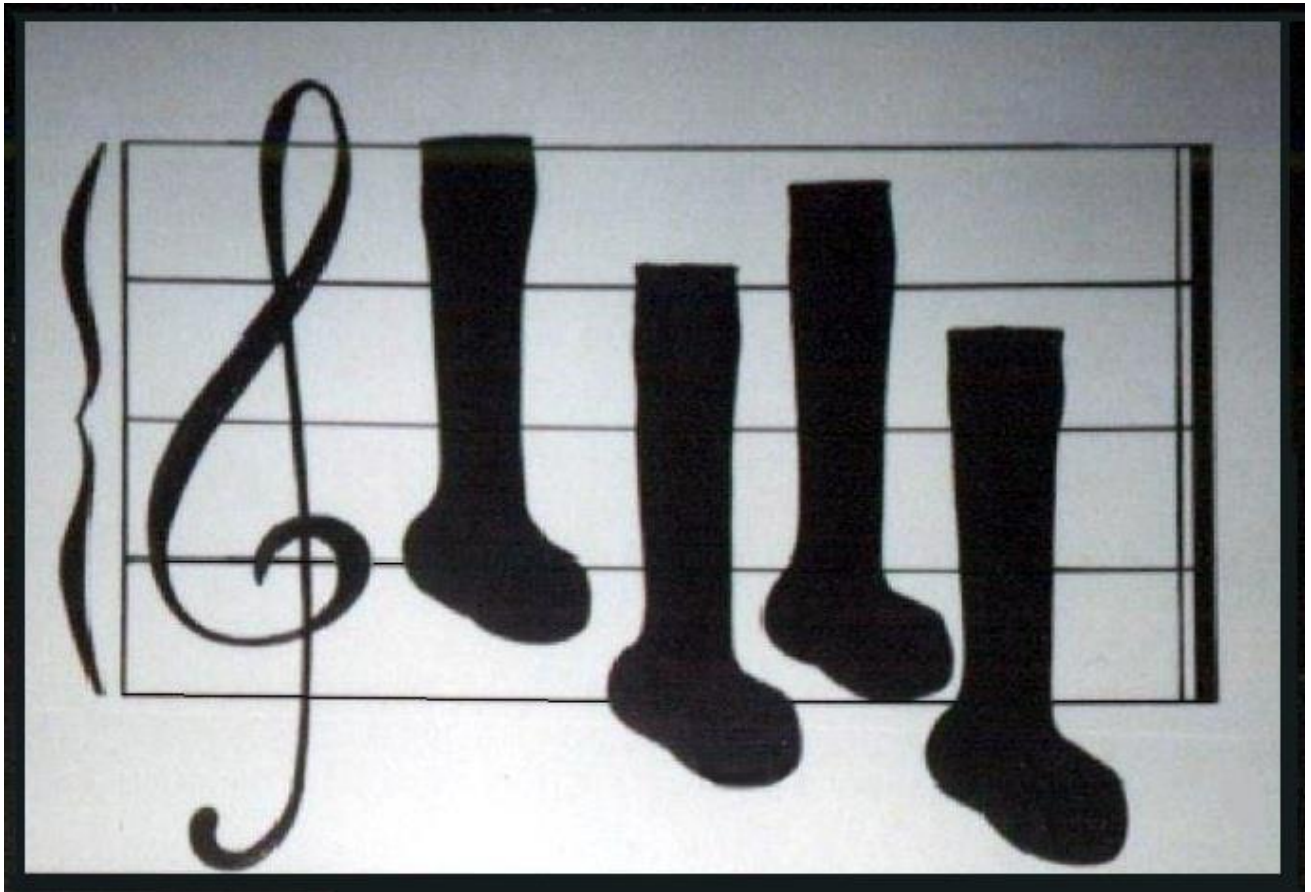


**Floating** photograph on porcelain (30X40) cm, 2021



**Fruit to love** photograph on porcelain (30X40) cm, 2021





Il sol mi fa re photograph on porcelain (30X40) cm, 2021



**Fill the hole** photograph on porcelain (30X40) cm, 2021





**Between male and female** photograph on porcelain (40X60) cm, 2015



**The roots of knowledge** photograph on porcelain (40X60) cm, 2015





Put on the condom photograph on porcelain (30X40) cm, 2015



**Sage** photograph on porcelain (30X40) cm, 2015