



P O R T F O L I O

VANO
c l a u d i o s i l v a n o

2026



STATEMENT

My work comes from the idea that art should talk about life. It takes a lifetime to know it all and it's not necessarily enough. Life is simple, living is complex. Everything can be seen antithetically. In this dialectic I put my works as an element of synthesis: representing simply but with a complex technique what surrounds me, I explore my personal reality (as the only one I can experience) as a means to reflect on society and the human condition. In an age of profound banality, in which we constantly expose every (true or fake) moment of our lives, what we do or what we have, I turned paper into my own social network. What I generally want to assert or tell, however, is something that is not obvious or even not present but nevertheless concrete and meaningful. My works rest on two levels of interpretation (representation and meaning) often distant from each other. I am as much a realist as I am a surrealist, as much a "Flemish" as uninterested in reality. I like to reproduce it as a pretext, not for what it is, but for the meaning (surreal, allusive, formal, allegorical, symbolic, other) that I can attribute to it. The leitmotif of this shift is often an ironic play on words, quotes, resemblances or forms. The title, making the meaning explicit or alluding to it, is an integral part of the work, almost the work itself more than the tangible product.

With a view to the stratification of meanings, I chose the name Vano, the final "particle" of my surname, for its meanings in my native language. Vano means worthless, like my subjects, which often appear frivolous, banal and useless. At the same time, they are vain in the sense of being disembodied. The representation of an object is not the object itself (Ceci n'est pas une pipe.): the realist technique conceals the immateriality of the subjects, restoring their illusion. However, the term vano also refers to an empty environment or space to be used, to be filled with whatever is useful or pleasing to us.

My *vain works* become containers to be filled with meanings, concepts, reflections.

BIOGRAPHY

Claudio Silvano (Rome, 1981) developed an interest in artistic and creative expression in many forms from an early age: drawing, origami, music and, later, photography and photo manipulation. He graduated in painting from the Academy of Fine Arts in 2008 and participated in group exhibitions until 2013, being also selected in national and international prizes. After years of forced hiatus he resumed his artistic activity in 2019.

EDUCATION

2001

Figure drawing course, "Il ponte" art studio, Rome.

2001-2008

Academy of Fine Arts, Rome.

CONTACTS

✉ clauspitt@gmail.com

🌐 www.claudiosilvano.it

📷 [vano_arte](https://www.instagram.com/vano_arte)

ESPOSIZIONI

GROUP EXHIBITIONS

- 2026 **Derwent Art Prize**, The OXO gallery, London
- 2013 **Premio Opera 2013 / Lavoro in corso: tra utopia e realtà**, Cloisters of the Casa Oriani Library, Ravenna
- 2012 **Il segno delle orme, le strade dell'arte nella memoria del futuro**, curated by Pierluigi Berto, Dario Evola and Bianca Lami, Casa della Memoria e della Storia, Rome
- 2011 **Pensieri in arte**, curated by Massimiliano Coccia and Martina Donati, Pio Monti gallery, Rome
Arte in Arti e Mestieri 2011, curated by Mauro Carrera and Azeglio Bertoni, Scuola di arti e mestieri F. Bertazzoni, Suzzara (MN)
- 2010 **Arte in via Lambro**, curated by Leandro Etna, Galleria Etna cultural association, Rome
Arte in Arti e Mestieri 2010, curated by Mauro Carrera and Azeglio Bertoni, Scuola di arti e mestieri F. Bertazzoni, Suzzara (MN)
Festival delle arti, Officine Minganti exhibition space, Bologna
Concorso BLUorG Under 35 Arti Visive 2009-2010, curated by Giuseppe Bellini, BLUorG gallery, Bari
- 2007 **De pictura ricerca di un linguaggio**, curated by Giuseppe Modica, Academy of Fine Arts, Rome
Nuove proposte, curated by Francesco Carvelli, ItalarTE gallery, Rome
2nd International Arte Laguna Prize, curated by Igor Zanti, City museums - monastery of Santa Caterina / Palazzo Scotti, Treviso
- 2006 **Giovani Esordi, Accademie di Belle Arti**, Rocca Farnese, Valentano (VT)
Giovani Esordi, Accademie di Belle Arti, Castello Baglioni, Graffignano (VT)
De Pictura, curated by Giuseppe Modica, *Vertecchi per l'arte* series, Vertecchi's showroom, Rome
- 2005 **3rd extempore**, Sala Orsini at Palazzo Chigi, Formello (RM)
Xilografie, curated by Gianluca Murasecchi, Centro per l'Incisione e la Grafica d'Arte, Formello (RM)
- 2002 **Seconda Mostra d'Arte Sacra in onore di Mons. F. Balani**, San Giuseppe Artigiano church, Rome

ART PRIZES

- 2nd International Arte Laguna Prize** (honourable mention)
BLUorG Under 35 Arti Visive 2009-2010 (selected)
Arte in Arti e Mestieri 2010 (selected)
Arte in Arti e Mestieri 2011 (selected)
Premio Opera 2013 (selected)
Derwent Art Prize 2026 (selected)





SELECTED WORKS



Resurgence
2025

Charcoal and graphite on paper
100 x 70 cm



"E poi silenzio" (And then silence)
2024-2025

Charcoal and graphite on paper
42 x 29,7 cm



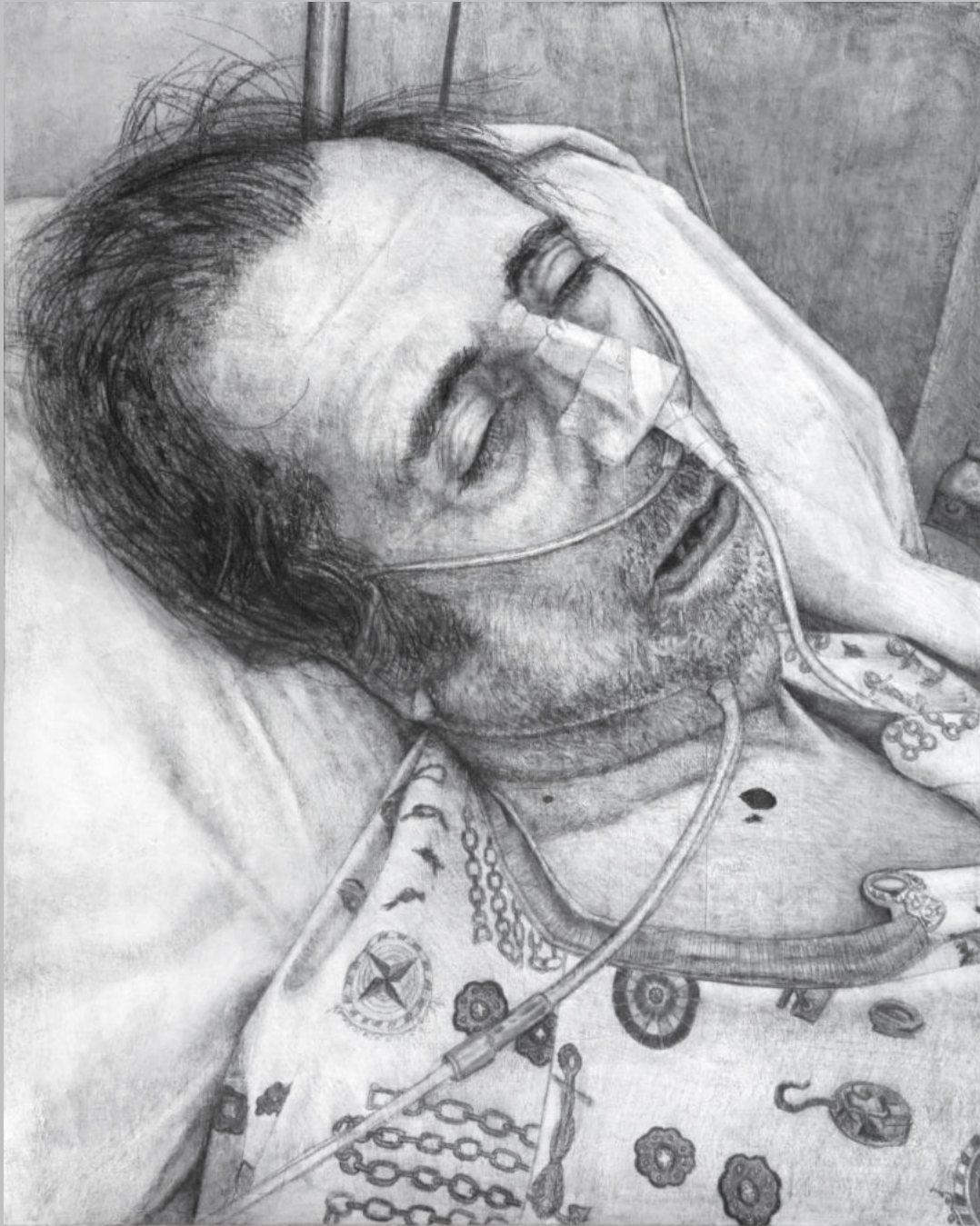
COCCI

Cocci (shards) is a cycle of works on the theme of fragility and transiency. Nothing lasts forever, not even the stars. Everything wears out, deteriorates or breaks over time, whether it is an object, an environment or a body. In such awareness there is no negative view or an emphasis on pain. We are biological machines. Destruction is intrinsic to this dimension and necessary for the process of renewal. An end can lead to new opportunities. Taking my cue from the "shards", fragments of what I have seen "breaking" around me, I reflect on the human condition and contemporaneity.



"Nobody puts baby in a corner" - Full-board
2024

*Graphite, charcoal, pastel and gesso on gessoed paper
70 x 100 cm*



12 hours till the appointment (diptych)
2021-2023

Graphite and gesso on gessoed paper
40 x 32 cm each



Sky's the limit
2024

Graphite and gesso on paper
21 x 21 cm



There will be flowers only on walls
2022

Graphite on paper
21 x 21 cm



L'origine du problème
2013-2019

Graphite and gesso on gessoed paper
70 x 50 cm



Metaphor
2019

Graphite and gesso on gessoed paper
80 x 60 cm



Sh!t happens
2019

Graphite and gesso on gessoed paper
60 x 30 cm



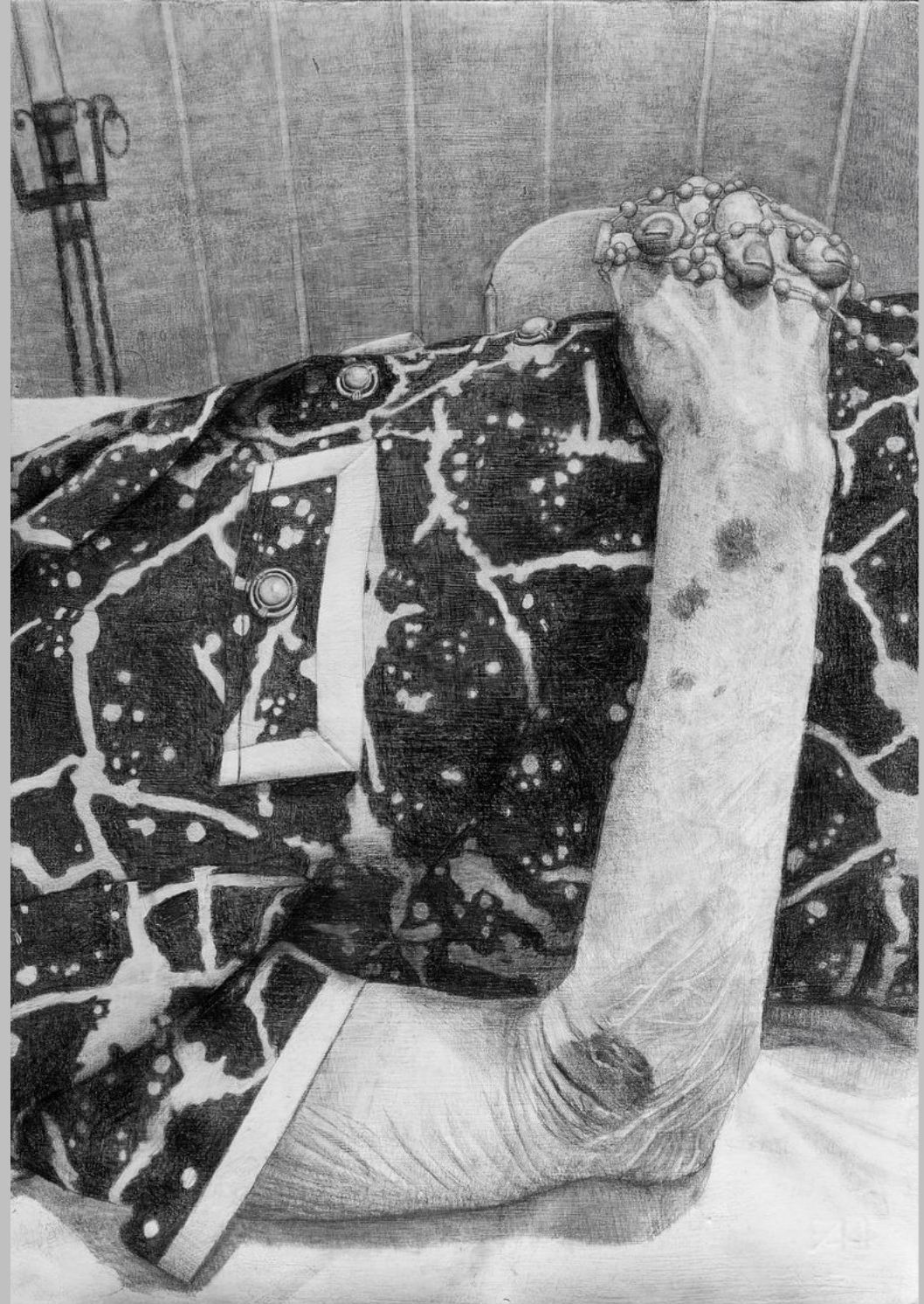
Winter is coming
2019

Graphite and gesso on gessoed paper
70 x 70 cm



My grandma unfollowed me
2019

Graphite and gesso on gessoed paper
35 x 35 cm



My grandma unfollowed me
2019-2020

Graphite and gesso on gessoed paper
50 x 35 cm

(Something is rotten in the state of Denmark, but Italy is not lacking either

Italy is a democratic Republic founded on labour.

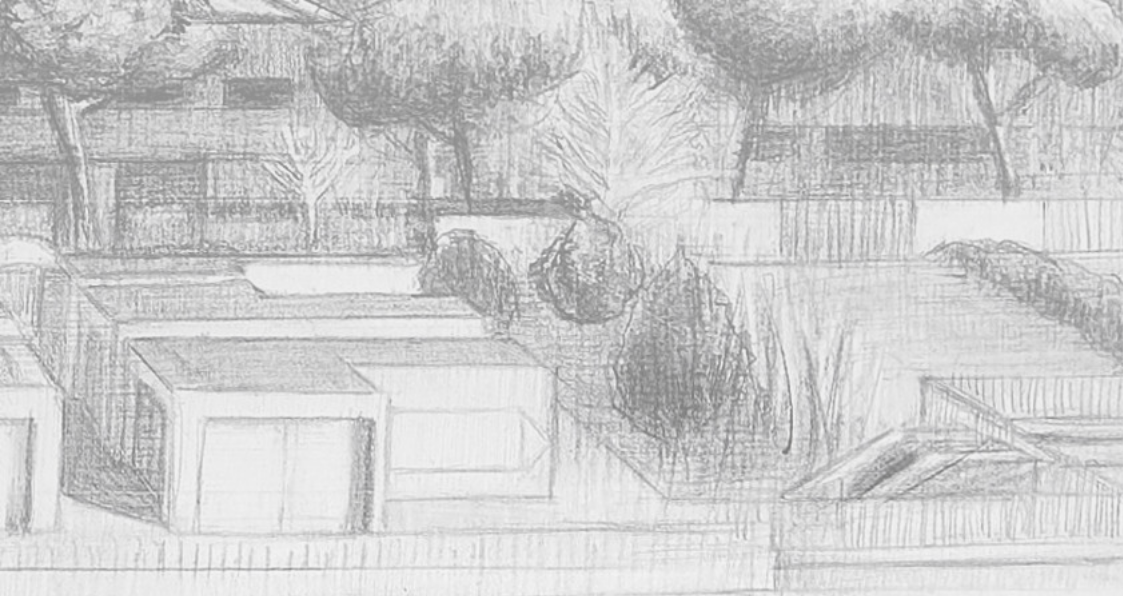
Restoring the situation in our country requires a lot of work. At the same time work is lacking, despite our Constitution recognising it as a founding principle. It is no longer a right or a duty: it is a mirage. We are a country sadly at a loss on all counts and the damage builds up. So the damage of a water leak from above seemed to me an appropriate metaphor for our situation. It is necessary to repair, to eradicate the rot in our system as the mould from the walls to rebuild with everyone's commitment.

Reduction from the presentation text in the catalogue of Premio Opera 2013 / Lavoro in corso: tra utopia e realtà.



C'è del marcio in Danimarca, ma in Italia non ne manca
2012

Graphite and gesso on gessoed paper
60 x 80 cm

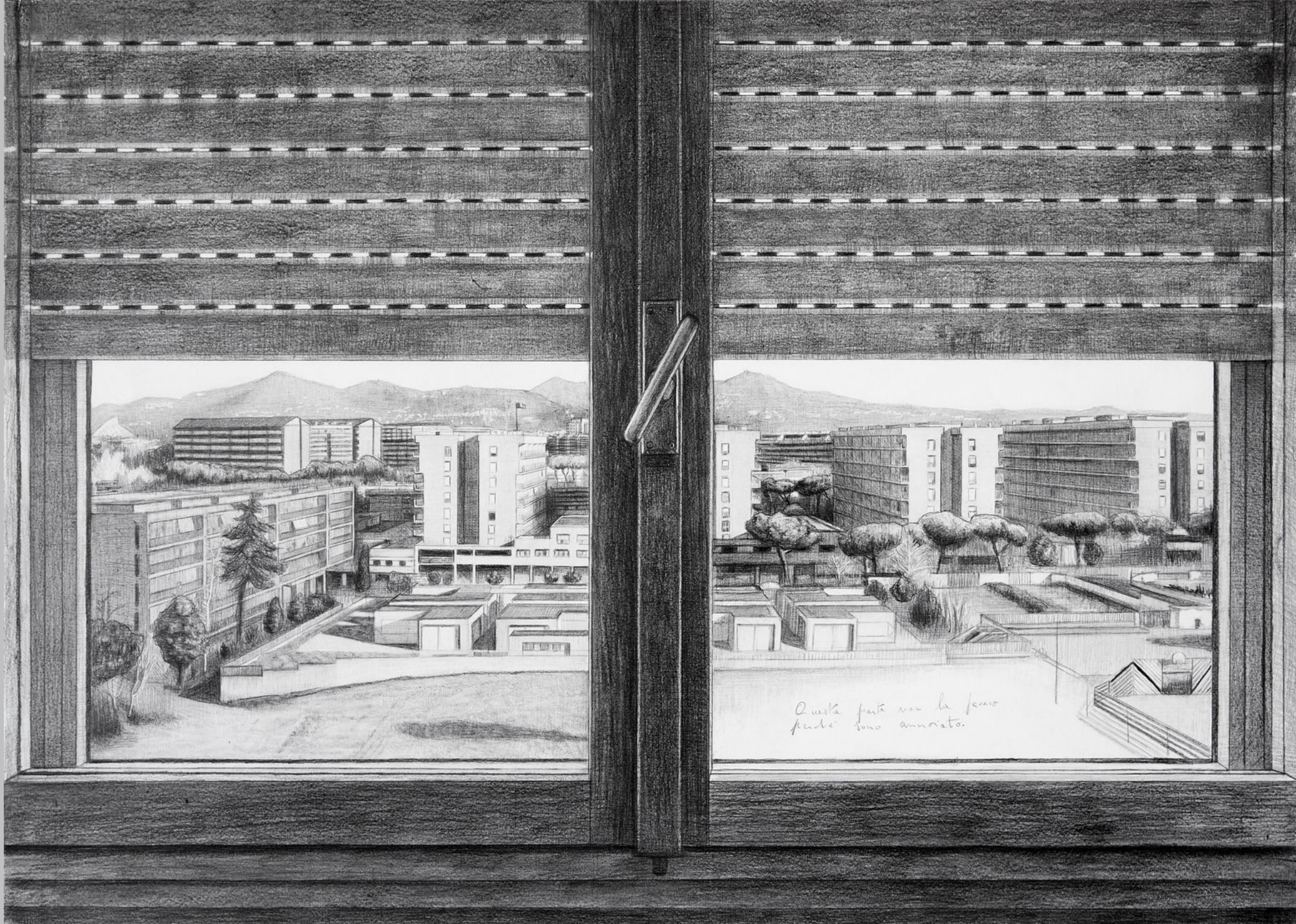


QUARANTINE

Lockdown, Day 25

*Questa parte non la faccio
perché sono annoiato.*

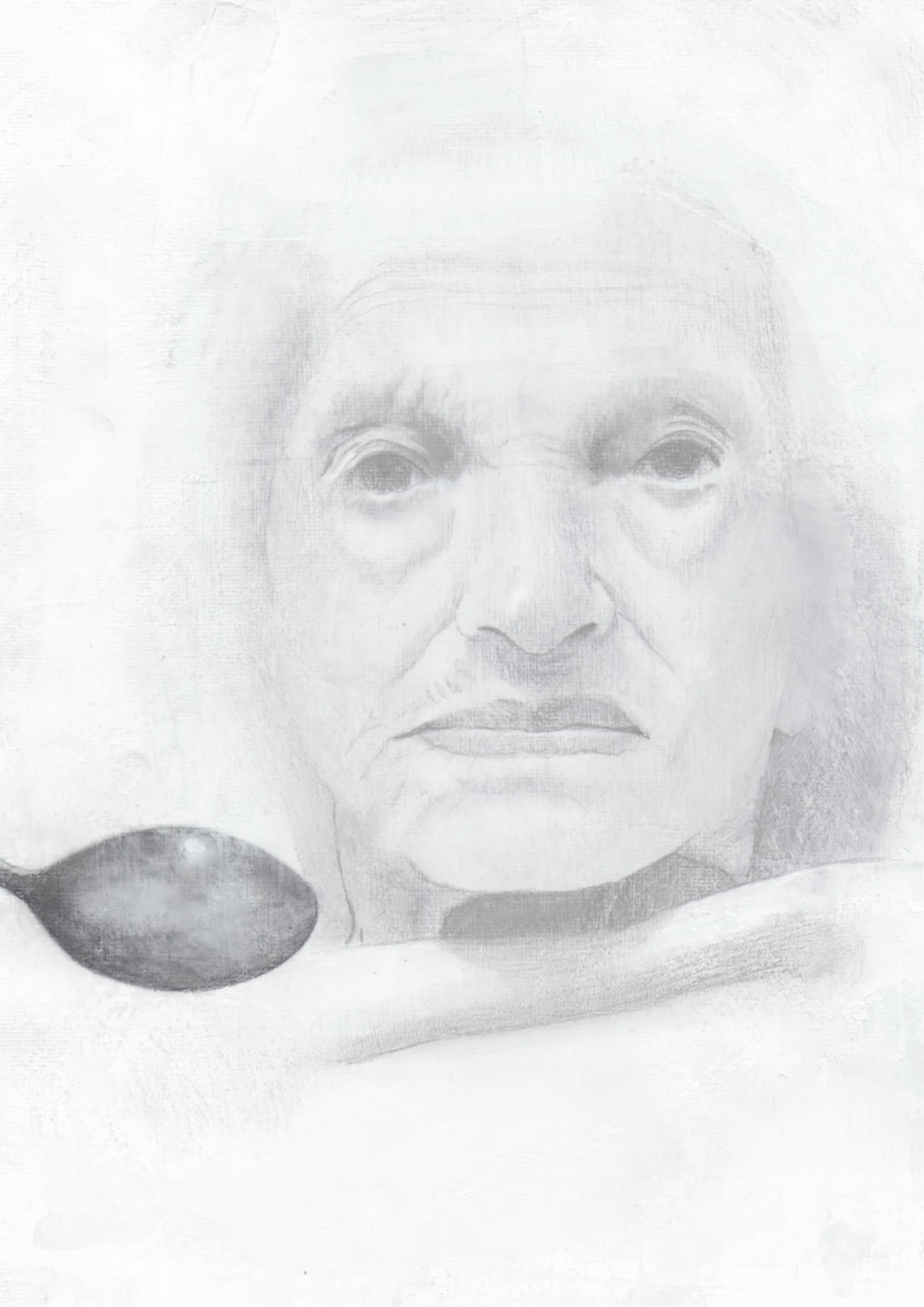
Dear diary (I'll call you Wilson), I removed bread from lunch days ago to save it for dinner. That means only one thing: I can't mop up the sauce anymore! This condition is awakening my animal instincts. I started licking the plate. I finally understand the joy of a puppy. 5 more days and I'll probably throw away the forks. Now excuse me Wilson, I have to bark at the TV.



Questa parte non la faccio perché sono annoiato (I won't do this part because I'm bored)

2020

Graphite on paper
50 x 70 cm



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