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GIULIO PEDACI

Digital Artist and Photographic Postproducer

My art stems from the union of painting, sculpture, music, and technology: an articulate language that becomes emotion, a synesthetic journey where images are heard and music is seen.

I paint my subjects entirely on the computer, guided by inspiration that often comes from an aria, a symphony, or a piece of music capable of uplifting the soul. Each work is a story that unfolds on multiple levels: the painting, the title, the melody, and sometimes even a video showing its genesis. The experience is completed by QR codes that open up additional sound and visual spaces. The goal is one: to deeply engage the viewer and allow them to resonate with the message that each work conveys.

I trained with Maestro Concetto Pozzati at the Academy of Fine Arts in Bologna and continued with advanced studies in photographic post-production and color theory. Over the years, I have exhibited in contexts related to the world of art, music, and theater, with personal projects and multidisciplinary collaborations.

The images I create in digital painting are designed in large sizes, very high resolution, and maximum color depth. This allows for perfectly faithful FineArt printing, both in monumental formats and in smaller sizes, without any loss in quality. The result is a work that can be elegantly integrated into any context, maintaining its visual and narrative power intact, whatever the space that hosts it.

- 2026** Solo exhibition on the occasion of **Arte Fiera**, as part of **Art City Bologna**
- 2025** Solo exhibition on the occasion of **Arte Fiera**, as part of **Art City Bologna**
- 2024** Interior fittings for **DHO** Eye Medical Center
- 2024** Stage projections for symphony concerts organized by **Gala Music Festival**
- 2023** Works for Opera - Special Project Opera Season **Coccia Theater** of Novara - Italy
- 2023** Contaminations - Solo exhibition at the **Theatre Mazzacorati 1763** of Bologna - Italy
- 2009** Applied Color Theory in **Photoshop Extended** - Master's degree with **Dan Margulis**
- 2007** Advanced **Photoshop Techniques** - Customized Course with **Marianna Santoni** (Adobe Guru)
- 1990** Degree in painting - Academy of Fine Arts in Bologna with **Maestro Concetto Pozzati**



Digital painting: what are we talking about?

A necessary premise: **artificial intelligence has nothing to do here.** Here we make use of knowledge, dexterity, flair, but above all **we make use of sensitivity.** The sensitivity that makes our inner chords of emotion vibrate when, for example, we admire a beautiful sunset or when we listen to a particularly moving story or melody. Sensitivity can inspire us with an idea, a vision. We have much more than the canonical five senses: we have a universe within. **We just need to slow down, to observe, to listen... to hear ourselves.**

Only then can we savor all the infinite beauty that surrounds us. My inspirational Muses par excellence are classical and symphonic music. They represent my North Star. **When melody and words touch my soul, they raise it to sublime heights and lead me to turn my gaze toward enchantment.** All this is transformed into a digital painting, each with its own story that turns into a message I want to convey. Each of my paintings has a title that tells something beyond the image I represent and a subtitle that refers to the aria or symphony that inspired me. The painting, title, and melody tell a story.



FAREWELL, OF THE PAST

(BEETHOVEN - SYMPHONY NO. 7 - II MOVEMENT)

The title, the image, everything would lead one
to think of something tragic.

Instead, to me it is an ode to hope.
Leaving something behind is not always a symptom of sadness.

The Corradini woman taken from this perspective
and which I have reproduced in painting speaks to me of rebirth.

Her body with her chest outstretched upward,
her arms open and welcoming,
tell me of an evolution:
there is, yes, something being left behind,
but there is also the will to move forward,
to take back life by doing so with vigor and momentum.

This I saw during the pandemic,
and the symphony I was listening to by Beethoven
conveyed precisely this image to me.

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Painting inspired by: Modesty - Antonio Corradini



REBIRTH

(HOMAGE TO MAGRITTE)

Painting made at a particular time in my life
when darkness and anxiety were corrupting my being.

The oblivion I had inside stemmed from choosing
to close in on myself, right at the worst moment.

That's when I realized that I could get out of it
by asking for help from the best part of me.

I chose to paint two identical mannequins
in different poses to represent a person in the mirror.

With a simple, yet wonderful gesture,
one guides the other to reunion with the universe,
a place of beauty and enchantment, filled with light and color.

And silence.



PROLOGUE

This painting represents the lowest point of a phase in my life when oblivion was about to engulf me.

When all seemed lost, I realized I had to stop, listen to myself, and step through the cracks. That journey led me to paint “Rebirth – Homage to Magritte,” an image of a return, both fragile and ferocious, toward the light.

“Prologue” symbolically closes the circle of an inner journey of loss and transformation.

Only by facing the mirror of one’s fears can one pass unscathed through the flames.

Painting inspired by Bonaveri mannequins
2026 - Solo exhibition Art City Bologna



CONFUTATIS MALEDICTIS

(MOZART - REQUIEM: CONFUTATIS)

I made this painting shortly after Russia's invasion of Ukraine, after seeing the images of the massacre in Bucha, Mariupol and all the massacres perpetrated in the name of power, not only in that region of the planet.

We had almost emerged from a planetary pandemic that had risked taking us into apocalyptic scenarios, but just when there was a glimmer of hope, everything fell back heavily amid the deafening din of the screams of one people, of many peoples.

In Gaetano Cellini's work, man is crushed to the ground, overwhelmed by pain.

I wanted to give a different message in my painting. Although inspired by this work, the man I depicted is trying to get up again, and to make this mean, the rock in his hands becomes a canvas that he rips to create a void to fill and that void has the color of hope: white. On white you can redraw a better world, and W.A. Mozart's Confutatis is the perfect aria for this depiction of hope of mine.

*When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.*

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Painting inspired by: Humanity versus evil - Gaetano Cellini



WRONG LOVE

(VIVALDI - THE FOUR SEASONS: WINTER)

I painted this painting as a cry of pain and horror for a phenomenon that is as vile as it is ignoble,
unfortunately widespread in an unacceptable way: femicide.

I was inspired by Bernini's sculpture, adapting it to the message I wanted to send.
Pluto I painted him as if he were cold, grave stone, like the soul that moves these dastardly cowards
who take advantage of their bodily predominance to subdue, abuse, kill.
Instead, I painted Proserpina as if she were a real woman, with velvety white skin.
Proserpina tries in vain to escape from the stone man's inexorable, unholy embrace.

Wrong Love tells the story of him and a broken promise.
It also tells the story of her and an illusion of life that, despite herself,
will one day become nightmare and oblivion.

"I accept you as my bride, I promise to be faithful to you always,
in joy and in sorrow, in sickness and in health,
and to love and honor you all the days of my life."

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Painting inspired by: The Rape of Proserpine - Gian Lorenzo Bernini



THE SILENCE OF THE GUILTY

(SILENT CHORUS - MADAMA BUTTERFLY - GIACOMO PUCCINI)

Violence against women and femicide are endemic plagues of our society.

I wanted to make a painting that would fully render the anguish,
the terror, but most of all the loneliness of women.

It is a raw subject, just as raw as my complaint had to be.

Our silence leaves the woman alone, and this makes us complicit.

In the painting, the woman is stripped of her robes and slumped in a posture
that fully renders the brute violence with which she was landed.

The floor is checkered, which symbolizes an unfortunately repetitive pattern.

We feel sorrow for the victim, anger for the perpetrator,
we wonder how these horrors can still happen,

until those questions, little by little fade away along with the names of the victims,
to be replaced by other names, other victims, other perpetrators.

The silent chorus from Puccini's opera "Madama Butterfly," used as a subtitle,
expresses all the pain of the protagonist, symbolically deprived even of speech.

Let us break this pattern that leaves women alone, to suffer silently.

Their silence will echo in our shouting...



FREE WILL

(IMAGINE - JOHN LENNON)

Colors.

Colors that unite and divide.
Colors that symbolize states of mind,
define races and affiliations.

The sum of all colors can create light,
but at the same time darkness.

It is up to us to decide how to combine them,
whether to do so through light beams
or by using powder pigments.

Free will is color
and no one can ever desaturate it.



THY KINGDOM COME

(DIES IRAE - REQUIEM - GIUSEPPE VERDI)

*“Thy Kingdom come,
Thy will be done,
on earth as it is in heaven...”*

Words that leave a bitter taste in the mouth.

We yearn for peace, but we foment wars.

Innocent victims have now become an
annoying breath of wind that disrupts our customs.

Come then our kingdom.

Therefore, our will be done.

But there is no sky. There is only land.

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Painting inspired by: Corpus Hypercubus - Salvador Dalí



I HAD A DREAM

(CHOPIN - PRELUDE IN E MINOR OP 28 NO 4)

This painting was created as a denunciation against xenophobia.

To do this, I drew on Martin Luther King's famous phrase "I have a dream"
and imagined what the leader of the civil rights movement for African Americans would say today.

Inspired by Canova's famous sculpture representing Pauline Borghese,
an emblem of nobility, a prerogative historically reserved for people of Caucasian complexion,

I repainted it with one small but significant difference: skin color.

In this picture, however, Pauline African's gaze looks at a still distant horizon.

Hence the title.

*"I hate racial discrimination in the most intense way and in all its manifestations.
I have fought it all my life, I fight it now and I will fight it until the end of my days."*

Nelson Mandela

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Painting inspired by: Pauline Borghese as Venus - Antonio Canova



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THE UNEXPECTED GUEST

(MOZART - SYMPHONY NO. 25 - I MOVEMENT)

Perspective is a fundamental part of a story:
by changing the former, the narrative changes accordingly.

This framing and this cut
always aroused my interest.

I was no longer seeing the David,
but I was seeing narratives, moments -- a surprise.

The surprise of something that was happening
unbeknownst to the protagonist and his reaction.

A human reaction
in an artfully shaped block of marble.

I decided to put a real eye in the painting
while preserving the sculptural material,
just to tell the story that
David whispered in my ear.



GIOBBE 20

THE FASCINATION OF THE UNGODLY

(S'ODA OR ME)

Nabucco and Abigaille in this opera
are the architects of nefarious vicissitudes.

Throughout the centuries many men
have written, and are writing, their name
with the indelible blood of their own popul.

The fascination with these men
is the result of convenience and connivance.

How deplorable is the ungodly as the author of abominations,
how wretched is he who has elevated him to the status of a god.

*Zophar the Naamathite took to saying, (...) Knowest thou
not that from ever since man was placed on earth, the
triumph of the wicked is brief and the joy of the
perverse is of an instant? Even if he raised his stature
up to heaven and his head touched the clouds, like dung
he would be swept away forever and those who had seen
him would say, "Where is he?"*

*He would vanish like a dream, and be found no more,
vanishing like a night vision. (...) Giobbe - 20*

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Painting inspired by: Dying Gladiator - Pierre Julien



THE FRAGILE LOVES

(S'È SPENTO IL SOLE)

The “Land of Bells” is an operetta full of misunderstandings and love entanglements, but not only that. The plot is tinged with melancholy when a melody timidly pops up in the first tête à tête between Hans and Nela «*Why why upset...*», poignantly manifests itself in the aria «*The sun has gone out...*» and dramatically concludes the narrative when it accompanies Nela's desperate cry for her shattered dream of love «*He left... and without telling me anything*».

The “Land of Bells” is more than an operetta for me, and this awareness led me to represent it by drawing on the myth of Cupid and Psyche, the highest interpretation of love, but also a metaphor for the balance between feeling (*eros*) and reason (*psyche*).

In Canova's sculpture, Psyche makes a gift of her soul (*a butterfly*) to her beloved. But the butterfly is also a symbol of ephemerality. A bell takes the place of the butterfly, thus becoming the emblem of a broken harmony.

«*The sun has gone out (...) all is silence around*»

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Painting inspired by: Cupid and Psyche standing - Antonio Canova



INFINITY IN HER EYES

(UNA VOCE POCO FA)

Rosina is awareness and resilience.

Rosina is sensitivity, accompanied
by a vision that goes beyond appearances.

Rosina is mischief and sweetness,
but also strength and determination.

For her, everything is obvious before it even manifests itself.

Rosina's gaze overcomes barriers,
whatever they may be.

Rosina does not care if your name is
Lindoro or if you are the Count of Almaviva.
All Rosina needs is the certainty of her heart.

Rosina is all the Women.

My painting is meant to be a tribute to Women.

*Women who give us life, who accompany us
in our growth, who support us, who counsel us,
who look beyond the boundaries of our gaze.*

*It is only by turning our eyes into theirs
that the beauty of the whole universe is manifested.*

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Painting inspired by: Dancer with finger on chin - Antonio Canova



IN THE MIRROR

Simple reflection on how we relate to others,
how we see ourselves and how we
would like others to perceive us.

The treatment of the body painted in a natural way,
the way I have graphically treated the face
(which deliberately references a geisha),
is nothing more than a representation
of what the modern world demands of us
and what we are happy to give it:
a representation of ourselves.

Painting inspired by social themes
2026 - Solo exhibition Art City Bologna



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