DANIELA MOLOGNI

Selected works · 2007 – 2024



MIXED MEDIA

BERGAMO, ITALY · CATALOGUE 2026

INTRODUCTION

Daniela Mologni has been painting the human body for over twenty years. Trained at the Andrea Fantoni School of Applied Arts in Bergamo and graduated in Painting from the Brera Academy in Milan, she has developed a personal language between expressionism and abstraction, in which the figure remains predominant.

She applies paint with foam rollers, on panel, canvas and polyurethane, using an essential palette that tends towards monochrome.

After a pause, Daniela has returned to painting with new materials. The works in this catalogue, made between 2007 and 2024, are unique pieces from a completed period.

BIOGRAPHY

Daniela Mologni was born in Bergamo, Italy, in 1975, where she lives and works. Her painting is a figurative expressionism centred on the human body: figures deformed in unusual perspectives, a palette reduced to white, black, browns and gold, with rare accents of red. She works in mixed media on canvas, panel and polyurethane, applying paint with foam rollers.

Her work has been shown in Italy, Mexico and the United States, and is held in private collections in Italy and Denmark.

SELECTED EXHIBITIONS

2011 54th Venice Biennale, Italian Pavilion – regional exhibition, Palazzo delle Esposizioni, Turin

2010 Venice, Hotel La Fenice et des Artistes – curated by Giacomo Pellegrini

2008 Playa del Carmen, Mexico – Galleria Casarco

2008 Miami, USA – Art Fusion Gallery

2007 Bergamo – *Poliuretano*, solo exhibition, Galleria Yellowcake

2005 Bergamo – *Figura*, solo exhibition, Bottega del Gombito

AWARDS

2008 Gold Medal, Province of Bergamo – Premio Agazzi international competition

2005 2nd prize – La Fenice et des Artistes Competition, Venice



L'abbraccio · The Embrace

SOLD

2013 · MIXED MEDIA ON CANVAS · 70 × 70 CM

Two figures merge into a single gesture: faces touching, arms intertwined until they become one body. Textured whites rise from a black and deep-red ground, crossed by essential black lines.

N. I

Private collection, Denmark





Simulated room view (AI)

Anima e Ombra · Soul and Shadow

2018 · MIXED MEDIA ON PANEL · 170 × 74 CM

When the human figure is stripped of the superfluous, its most intimate essence emerges. Silences, essential lines and warm textured nuances: a vertical work of strong presence, made to converse with interior architecture.

N. II € 2,800



Mirror

2018

MIXED MEDIA ON PANEL · 80 × 80 CM

An exploration of intimacy and of the multiplication of the figure through a play of mirrors.

N. III € 2,000



Simulated room view (AI)

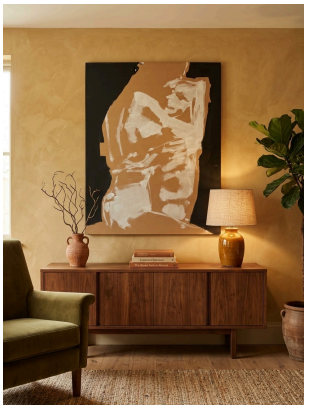


Contorni interiori

INNER OUTLINES · 2020
MIXED MEDIA ON PANEL · 80 × 100 CM

A journey into the psyche and memory: undefined figures that seem to emerge from, or dissolve into, the material.

N. VI € 1,600



Simulated room view (AI)





Simulated room view (AI)

Frammenti · Fragments

2020 · MIXED MEDIA ON PANEL · 120 × 45 CM

A horizontal, suspended harmony in which reclining bodies reveal themselves between the ground and deep black. The figures emerge in fragments, in a play of contrast and balance that captures the light and the intensity of the gesture. The long, narrow format leads the eye from one figure to the next, as if reading.

N. VII **€ 1,000**



Intrecci

INTERTWINED · 2020
MIXED MEDIA ON PANEL · 80 × 100 CM

An embrace of line and matter in which bodies merge: an intimate map of a deep bond, of silence and closeness.

N. VIII € 1,200



Simulated room view (AI)





Simulated room view (AI)

Intimità · Intimacy

2017 · MIXED MEDIA ON PANEL · 63 × 120 CM

A silent dialogue with oneself: the body as a private space in which to let go and find oneself again, without judgement. Eroticism as the freedom to be.

N. IX € 1,800



Whisper

2017

ACRYLIC ON PANEL · 60 × 80 CM

A play of gazes and layers that captures the essence of introspection. Density and silences that speak in a low voice.

N. X € 1,800



Simulated room view (AI)



Silenzio

SILENCE · 2010
MIXED MEDIA · 80 × 80 CM

A figure gathered between black and ochre, in quiet surrender. The body folds in on itself and silence becomes pictorial space.

N. XI € 2,000



Simulated room view (AI)



Corpo obliquo

OBLIQUE BODY · 2017
ACRYLIC ON CANVAS · 50 × 60 CM

The body emerges through diagonals, fragments and overlaps. A balance of light, shadow and matter, where the gesture suggests rather than describes.

N. XII € 800



Simulated room view (AI)





Simulated room view (AI)

Ciò che rimane · What Remains

2007 · MIXED MEDIA ON PANEL · 115 × 30 CM

Between figuration and abstraction, the female body emerges through a few gestures, chromatic contrasts and pictorial matter.

N. XIII **€ 1,400**



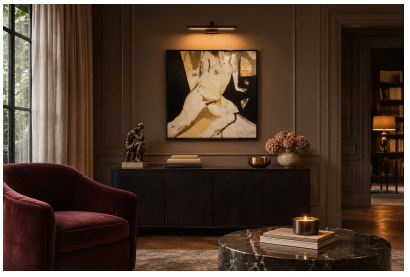
Alkimia

2008

MIXED MEDIA ON MDF PANEL · 100 × 100 CM

The female figure emerges from the meeting of forms and surfaces, between pictorial matter and abstraction.

N. XIV **€ 1,800**



Simulated room view (AI)



Abbandono, ma non del tutto

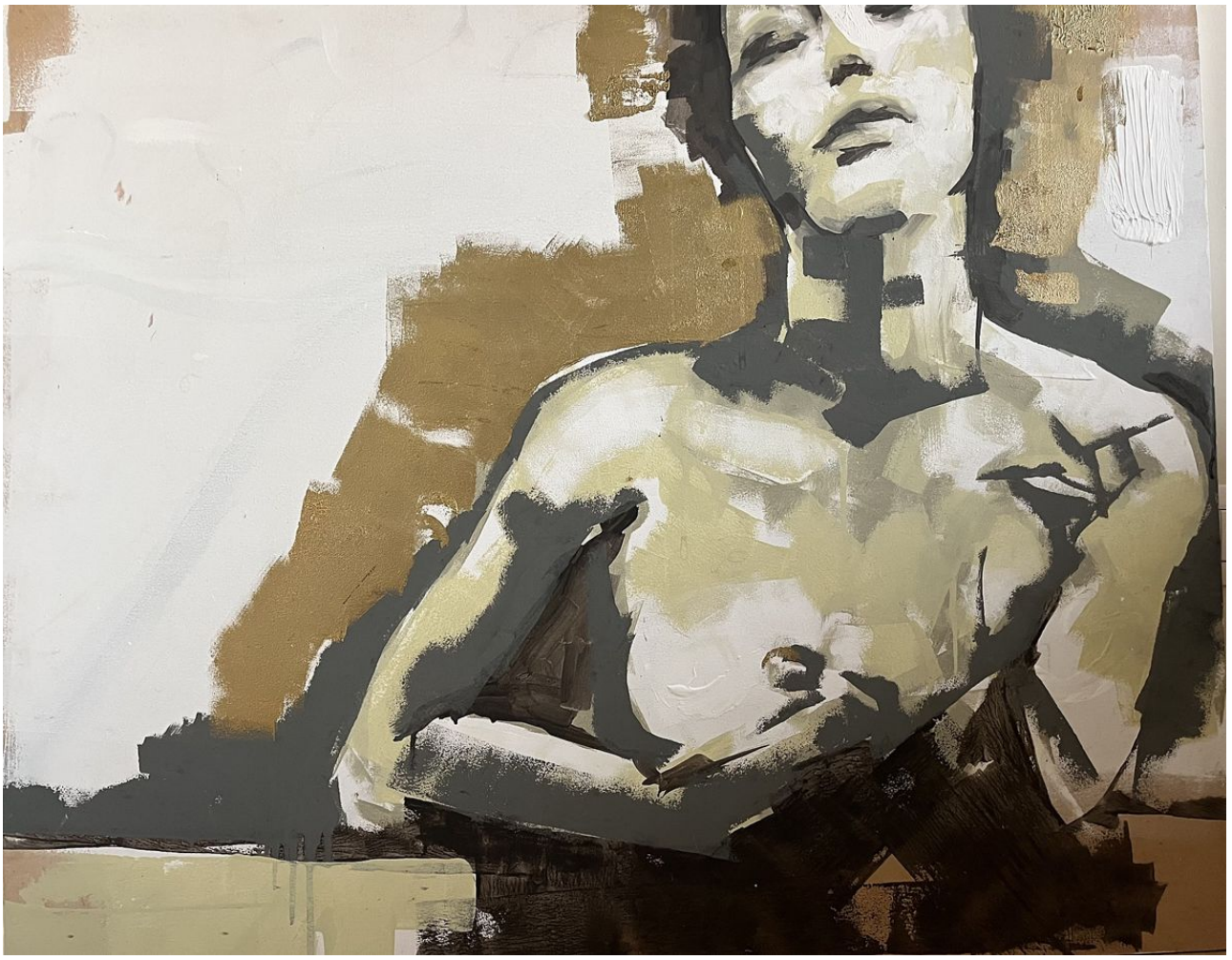
LETTING GO, BUT NOT ENTIRELY · 2018
MIXED MEDIA ON CANVAS · 100 × 100 CM

A fragment of stillness and introspection, it explores the thin line where one lets go while always keeping a part of oneself alert and protected.

N. XV **€ 2,400**



Simulated room view (AI)



Malia

ENCHANTMENT · 2015
MIXED MEDIA ON MDF PANEL · 100 × 80 CM

Freedom, pride and self-awareness. A sensuality that does not seek to seduce, but arises naturally from the strength of its own presence.

N. XVI **€ 2,000**



Simulated room view (AI)



Senza titolo

UNTITLED · 2010
MIXED MEDIA ON CANVAS · 100 × 100 CM
ARTIST'S COLLECTION · NOT FOR SALE

A textured work exploring intimacy and mystery, moving between abstraction and figure to evoke freedom and sensuality.

N. XVII



Simulated room view (AI)



Altrove

ELSEWHERE · 2020
MIXED MEDIA ON MDF PANEL · 90 × 70 CM

A figure moves through the crowd, following a direction entirely its own. Between movement and solitude, a path of searching and freedom, towards an elsewhere yet to be discovered.

N. XVIII € 1,500



Simulated room view (AI)



Matrice

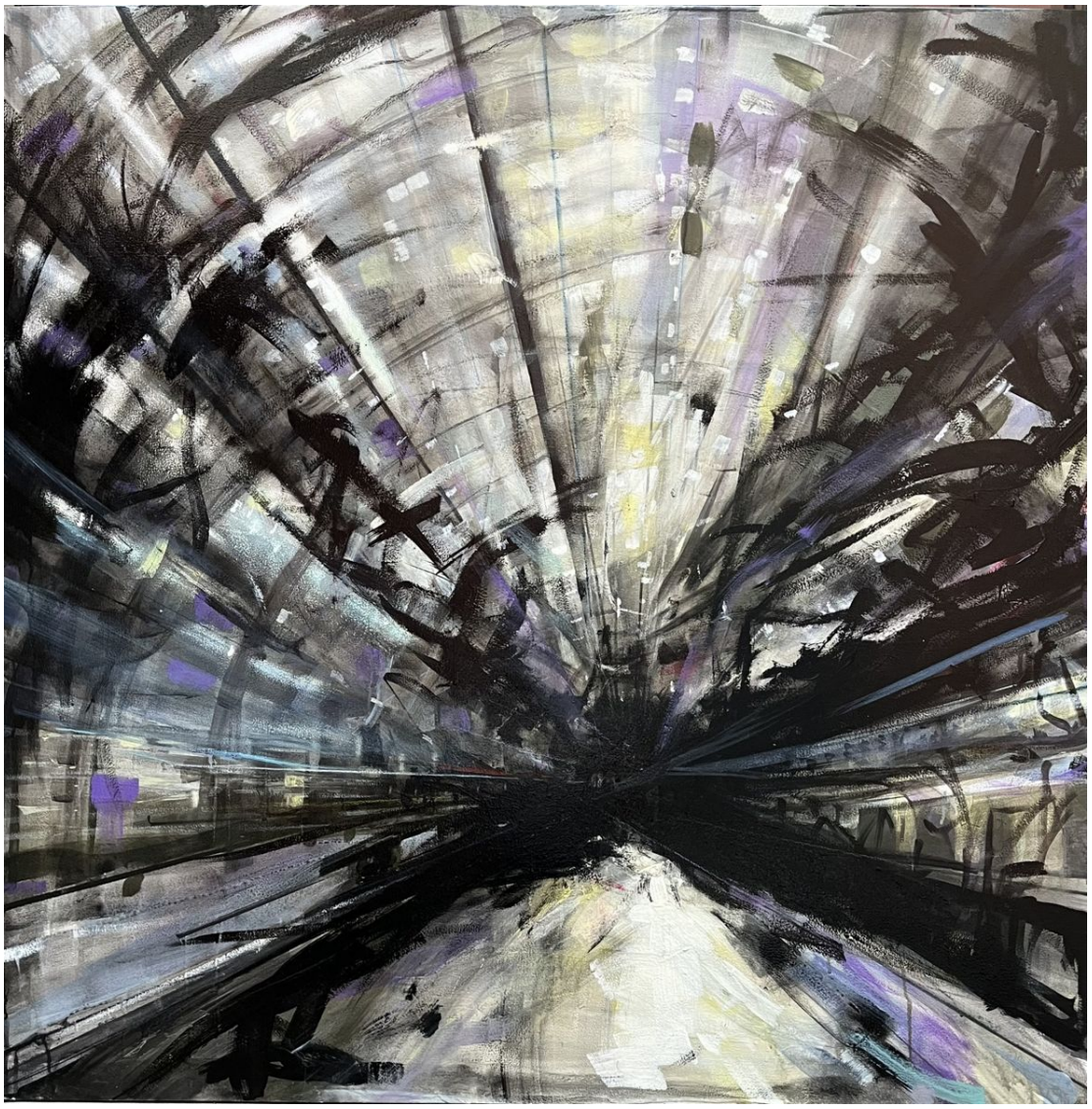
MATRIX · 2018
MIXED MEDIA ON CANVAS · 120 × 80 CM

From a single presence many faces emerge, like traces of memory, emotion and identity. Many expressions of one feminine essence.

N. XIX € 1,300



Simulated room view (AI)



Metropolis

2024

MIXED MEDIA ON PANEL · 100 × 100 CM

When metropolitan frenzy takes shape, the city stops being a place and becomes pure emotion. Accelerating perspectives, beams of light and bold contrasts.

N. IV € 2,600



Simulated room view (AI)



Notturno a Manhattan

MANHATTAN NOCTURNE · 2018
MIXED MEDIA ON CANVAS · 100 × 80 CM

The night-time pulse of New York in greys, graphite and deep black, cut by a line of light and by reflections of wet streets under the lamps.

N. V € 2,000



Simulated room view (AI)

Figure as object of study. Synthesis as research. Colour as simplicity.

I came to know Daniela Mologni through her figures, deformed in unusual perspectives: nudes in which sex becomes the part standing for the whole, turning into abstraction through the role it plays in the composition.

Anatomical parts in full view never disturb the whole of the work; within it they become simple signs, or patches of chiaroscuro.

Colour is used sparingly, limited to black and white, to browns and to the rare touch of minium red. Small foam rollers glide confidently over the canvas and bring the forms to life.

I invited the artist to measure herself against themes that were not her own, and I saw thrilling results.

La marea sizigiale (The Spring Tide) was interpreted through a simple template of Venice, meant as a preparatory mask for other works, which instead becomes an important piece thanks to gold sprayed with an airbrush and its contrast with plexiglass.

For Daniela Mologni, *Dipingere Jazz* (Painting Jazz) became the large face of a Black musician with a hint of a clarinet, made as a cement bas-relief in which deep eyes stand out, expressing musical sensations.

An expressionist beyond any doubt, her works recall those of Schiele, both in perspective and in a respect for anatomy that becomes constructive within the work.

GIACOMO PELLEGRINI · VENICE

A painting within the painting.

Daniela Mologni was born in Bergamo on 1 November 1975. After graduating from the «A. Fantoni» School of Art in Bergamo, she continued her studies in Painting at the Brera Academy. Already in her Academy years she began painting works in which the figure is predominant.

Not figurative in the strict sense, but a blend of expressionism and abstraction in which the human figure keeps its central role. Naked bodies, men and women, painted on wooden panels with rollers instead of brushes.

«Using rollers came naturally to me», Daniela Mologni explains, *«it was quicker for me to work with this stroke. Out of a practical choice a true style was born, a stroke that distinctively marks all my work.»*

The rawness of the naked bodies, which tell their story directly and without filters, is softened by a frequent use of monochrome, which gives way to two or at most three colours.

«The human figure cannot leave you indifferent: it can shock, disturb, offend, or attract, seduce, arouse. In my research into abstract painting I have never managed to move away from the figure.»

The very skin of the naked bodies seems to be the canvas on which the search for line, colour and shadow takes place. A painting within the painting.

AGOSTINO BUZZETTI
Il Bergamo, 31 July 2006

DANIELA MOLOGNI

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Prices in euros. Insured shipping throughout Europe, quoted separately; every work comes with a certificate of authenticity signed by the artist.

Room settings are AI-generated simulations.