

ART



UNICA

Unicità – Rimsa Corporate Art Collection

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società benefit  Corporation

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## RIMSA LAUNCHES THE "UNICITÀ" PROJECT



The "Unicità" project was born in 2018, and aims to enhance the aesthetic potential of UNICA, Rimsa's surgical lamp that employs an innovative double-reflection technology designed to completely eliminate glare, a particularly harmful problem in the operating room.

To this end, Rimsa decided to involve a number of artists from various backgrounds, commissioning each of them to create a work whose physical and conceptual basis is UNICA.

The dome of UNICA 520 is in fact the canvas on which each artist has created his or her work, accepting the creative challenge represented by an aluminium base that is circular in shape and not entirely linear.

At the same time, each artist was asked to express through their work the concept of Uniqueness, declined in terms of subject, techniques, materials according to their artistic sensibility.

The result is a varied collection, which perfectly expresses how, although starting from the same canvas and the same idea, the artists' strength lies in knowing how to express themselves in unique and personal ways.

The collection is exhibited in the company's daily environment, in the production plant in Seregno, and highlights to the eyes of workers and visitors Rimsa's desire to enhance the contemporary and territorial art scene, in line with the values of a B Corporation.

The focus and the uniqueness of the collection, earned Rimsa recognition in the volume "Il segno dell'arte nelle imprese - Le collezioni corporate italiane per l'arte moderna e contemporanea" (pp. 236-239, Marsilio Arte, 2024), which brings together the most remarkable Italian corporate art collections.



Roberto Perego, aka Gnollo, started his artistic activity during the 1980s, inspired by the punk and alternative scene.

First expressing himself by decorating T-shirts and then moving on to murals, paintings, collages and tattoos, he finally landed on printing, using different engraving methods such as drypoint, strong water and watercolour.

He has always preferred to use recycled materials as his media, such as used wooden boards, newspaper cuttings, photos and fabrics.

Over the years, he has participated in various contests and events related to street art in the Milanese hinterland, collaborating with various artists.



**ROBERTO "GNOLLO" PEREGO**

ACRYLIC

2018

The cupola created by Gnollo for the "Unicità" project is inspired by Jean-Michel Basquiat, through the use of stylised shapes and the repetition of recurring themes.

Using acrylic colours, the artist created lines to represent the human eye, and wanted to evoke energy and positive vibration through lines of light and shapes reminiscent of the sun.



Elena Catanese was born in 1964 in Seregno, and pursued an artistic education, first with the Liceo Artistico, and later with restoration studies at the Academy. The artist works as a restorer of frescoes in historical buildings and churches, and takes inspiration from ancient techniques and the infinite materials that surround her to enrich her own expressive language: it is the leaded stained-glass windows of churches that introduce her to the material that will be at the centre of a path of research and experimentation, glass.

The artist interacts with this apparently cold material by heating it at high temperatures in order to mould it into threads to be woven with mathematical precision into enchanting patterns.

Painting the feminine, in all its freedoms, in Catanese's work, the course of studies at the Academy resurfaces amidst the experimentation, with gold leaf enriching the colour palette.



**ELENA CATANESE**  
**ACRYLIC AND 3D PEN**  
**2019**

The work created for Rimsa by Catanese is in itself a first, and therefore unique in its novelty: the artist went so far as to work on a material other than canvas, and introduced the use of the 3D pen on the painted part.

Its uniqueness is then expressed through the decoration that also occupies the back of the dome, a unique case in the collection. An eye, also made with the 3D pen, recalls the lighting features of UNICA that impressed the artist, aimed at improving the view as much as possible, eliminating reflection and ensuring constant focus.



Born in Bienna in Vallecamonica in 1951, Gi Morandini lives and works in Brescia. Trained academically in science, he is instead self-taught in painting and sculpture. In 1976, he began his research on themes related to figuration with particular attention to the sign fact, research that he calls neo-simplicity in reference to the ecological themes of certain Anglo-Saxon philosophers. In his career he crosses figuration, abstraction, visual poetry up to works with a clear conceptual structure. In the course of his artistic career, he has used numerous techniques, both pictorial (acrylic, watercolour, graphite and assemblages on canvas) and sculptural (clay, wood and bronze, assemblages); in his installations he has also involved photos, objects and plotter painting on various materials. He has more than 60 solo exhibitions to his credit, most of them in public spaces.



**GI MORANDINI**  
**LAYERS OF ACRYLIC AND JUTE CANVAS**  
**2018**

In the first work created by Gi Morandini for Rimsa, the concept of Uniqueness is developed in a simple way, but with a strong visual and conceptual impact: against a monochrome orange background, the artist has traced his signature, unique and characterising of the individual, and therefore emblematic. Also emblematic of the artist is the stain visible below the signature, present in all his works: although painted in different colours, it always represents the passion with which Morandini creates his works.



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**GI MORANDINI**  
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**2019**

On his second dome, Gi Morandini has created a reinterpretation of the Camuni graffiti, in the centre of which stands out the symbolisation of a human figure that represents the visual summary of the artist's unique essence. The stylised figure is surrounded by symbols and objects, including a hut, a loom and the camuna rose, an integral part of the difficult everyday life of our ancestors, whose resilience can still be recognised today in the inhabitants of the Lombardy mountain valleys.



A self-taught artist of many facets, Codel has a simple, gentle style that is easily identifiable and varies in the mediums and techniques he uses. Strongly inspired by pop culture, it is not uncommon to find reinterpretations of icons from film, cartoons, videogames and literature in his works.

In the last ten years or so, the street has also become his playground and street art his new medium of expression. His paper characters (notably Le Monstre Bleu) populate the streets of the cities he passes through (Pau, Brussels, Paris and New York).



**CODEL**  
**ACRYLIC, GOLD LEAF AND COMICS COLLAGE**  
**2019**

In this work, the figure is central, alone, as a representation of femininity as a whole. The naked female body is sublimated by gold leaf, which forms a sacred halo around her. The use of period erotic comics supports the uniqueness of the work.



Born in 1971, Simona Constantin studied dentistry, and after years of working in this field she returned to her first passion, establishing herself as a professional portrait artist based in Germany and Spain. Thanks to conspicuous success on her social channels, the artist has been able to share her work with a large global art community, thus also attracting the interest of prominent collectors.

Simona's work focuses on energy and beauty, the purest form of which Constantin identifies in women.

Various techniques coexist in the artist's works, first and foremost acrylic colour, then accompanied by charcoal, pastel and ink, techniques that give rise to a unique style that expresses emotions and captures the viewer's gaze, taking him into another world.



**SIMONA CONSTANTIN**  
ACRYLIC  
2021

Constantin's dome portrays Palmino Longoni, who founded the business of Repairing Writing Machines and Related (R.I.M.S.A.) in 1936.

When producing a portrait, the artist must capture the subject's physical appearance in every detail as accurately as possible, paying attention to features such as the shape of the eyes, the curve of the lips, the texture of the skin. At the same time, a good portrait painter must be able to fully understand the personality and essence of the subject: Constantin felt, at least for the time spent on this portrait, connected with Palmino, sensing his energy and becoming a part of it.



All of Mattia Consonni's works are inspired by pieces of music, and arise from the compelling need that overwhelms the artist's soul to transfer the emotion of listening to music onto canvas: in this sense, it is Music for the Eyes. Notes and words come together to create an intense chromatic sensation in Consonni's mind, and what we see transferred onto canvas is thus his inner vision of music.

The artist's training is dense with spontaneity and unstudied simplicity, but dictated by the conviction that the artist must be an extention of the soul, without pretence.

As a vinyl collector, Consonni includes worn and now unserviceable records in his works of art, using various forms and techniques, thus making them part of an audio-visual synesthesia completed by the QR code on the scroll of his works, which allows the observer to listen to the track.



**MATTIA CONSONNI**  
**WATER-BASED ENAMEL**  
**2021**

The work realised by Consonni for Rimsa is inspired by the song Lights of Home by U2. The autobiographical story told in this song moves on the border between life and death: in the song, Bono Vox, leader of the Irish band, recalls a serious cycling accident that was almost fatal to him.

The narrative unfolds through the lights that the singer had before his eyes on this occasion: the supernatural one of the experience on the edge of death; the flickering one of the emergency vehicles; but above all the reassuring one of the operating theatre, a tangible sign of awakening and a metaphor for the light of home.



Giovanni Sottile, born in Seregno in 1966, showed artistic tendencies from an early age and attended art school in Cantù in the 1980s. As the son of watercolour painter Giuseppe Sottile, he has gained valuable experience from this circumstance, which has led him to improve in his creative journey.

Developing his artistic vision, Sottile has brought to light a personal vein of material painting through singular creative compositions that capture the invisible in the visible, while arousing profound emotions.

His works have gained wide acclaim, also internationally, becoming part of private and corporate collections.

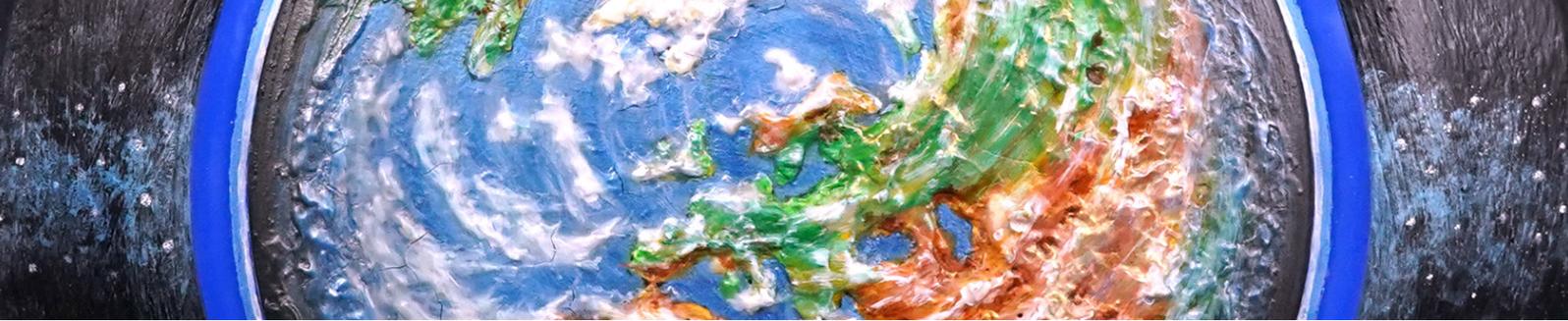
He works in Seregno, where he owns a custom-made picture and frame shop.



**GIOVANNI SOTTILE**  
**ACRYLIC ON JUTA CANVAS AND SILVER LEAVES STILL ACIDATED**  
**2022**

With his dome, the artist wanted to encapsulate the difficulty of capturing moments in their uniqueness from the centre of a world perceived as increasingly chaotic.

It is the artist's belief that life itself is surreal and that consequently everything man creates has a temporary existence in an abstract universe: where today you exist, tomorrow is a big question mark.



Born in Cantù in 1978, Stefano Cavanè graduated from the State Institute of Art in Giussano, specialising in Toy Design. After participating in some restoration works, he returned to devote himself to his great love, art, opening his first exhibition in Milan in 2018.

Various materials are used by the artist in his production, including wood, plexiglass, fabrics, stucco and building materials: his research focuses on experimenting with materials and forms, drawing inspiration from the Cosmos and the psyche.

Cavanè is particularly fascinated by the relationship between the human being and space, time and matter.

A playful component transpires from his works at times, understood as an ancestral, childish and pure attraction, which coexists or alternates with a vision of more mature, allusive or corrupt instinctiveness.



**STEFANO CAVANÈ**  
**PUTTY, GLUE AND ACRYLIC**  
**2022**

Everything in the Cosmos is unique and unrepeatable, and for some things this is more evident than for others: uniqueness is the most precious characteristic, allowing for all exchange and evolution.

From this firm conviction, Cavanè drew the primary inspiration for the dome created for the Uniqueness project: immersed in a frame of solid black stands our home, planet Earth, unique in the universe and in turn an immense container of all our countless uniquenesses.



Luca Curioni trained at art and graphic design institutes, starting in secondary school and then continuing at the Brera Academy, which he chose not to complete. From his early years, he tirelessly experimented with different forms of expression until he identified a personal pictorial language that he calls "eMOTIVO": a journey in which emotions are conveyed through a universal symbol, flowers.



**LUCA CURIONI**  
ACRYLIC  
2024

For Curioni, flowers are silent witnesses to every emotional event in our lives. "When we are born," he explains, "flowers accompany the joy of a new life. They are symbols of love even when words fail us: when given as gifts, they speak for us. And finally, even in loss, they are a reminder and a presence: at funerals and on graves, flowers preserve the memory of those who are no longer with us".



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