In 2006 he **graduated in Lyrical Singing** from the Conservatory of Music of Vibo Valentia, associating, during the years of musical training, the study of theater.

From 2006 to 2010 he carries out a theatrical training under the guidance of the actor of the Potlach Theater, Ivan Tanteri, director and pedagogue who accompanies him to a training of theatrical research derived from the great masters Grotowski, Stanislavsky, Barba. Together with him he works as an actor/singer in several shows held in Italy (Incanti; Le note viandanti; Orizzonti; La carovana degli artisti; La piazza delle meraviglie; Teatroltre;), and a tour in Mexico (Un ponte sopra l'oceano), in addition, thanks to master Tanteri, scenic formats of Opera lirica are developed aimed at performance in non-deputed places and spaces.

In 2012 he began a two-year training specialization in **"Techniques of bodily pre-expression"** (Pedagogy: Copeau, Mejerchol'd, Gurdjieff, Decroux, Lecoq, Feldenkrais) at the International Center for Actor Research "Icra Project" in Naples, the only school in Italy of its kind, (now called Accademia Mediterranea di Mimodramma) graduating in 2013 as an actor in **Concert Lyrical Mime** under the guidance of Maestro Michele Monetta, actor, director, pedagogue, as well as a student of the great master Decroux, and Lina Salvatore, actress and Feldenkrais trainer.

In 2014 he acquired a License of Studies in **"Mask of Commedia dell'Arte"** in Rome, again at the same Academy and the guidance of M° Monetta. In Padua, in the same year, he attended a Masterclass in Opera Direction with M° Stefano Vizioli, director and artistic director, with an internship as assistant director in the opera " Italiana in Algeri e Turco in Italia"

In 2015 he integrated the acquired skills of musical studies with theatrical ones, obtaining the **Diploma of Perfection in Opera Direction** at the Accademia Nazionale Statale d'Arte Drammatica Silvio D'Amico in Rome (in collaboration with the Accademia dell'Opera di Verona, directed by Soprano Cecilia Gasdia).

Between 2015 and 2017 he worked in national opera productions as assistant director in the opera festivals of Macerata and the Teatro La Fenice in Venice (Cavalleria Rusticana; Pagliacci; Norma; La Cambiale di matrimonio).

In these same years he also carried out Masters, Training Seminars and work experience, with important actors and directors such as, Cesar Brie; Leo Muscato; with the artistic directors of opera houses and directors Lorenzo Mariani; Stefano Vizioli; Francesco Micheli; with the illustrious masters of international stature, Quirino Principe in the musical field and Eugenio Barba in the theatrical field.

In 2017 in Mexico as an opera director together with director Christian Rivero Ramirez, they stage Rossini's "The Opportunity Makes the Thief."

Between 2018 and 2019 on the occasion of the 150th anniversary of Rossini, he initiates and coordinates an educational action of more than 700 hours of total workshops for the popularization of opera in schools, together with the Headmaster Massimo Ciglio of I.C. Spirito Santo of Cosenza, involving about 500 students from schools in the network of different order and grade, from different provinces of the Calabria region, as well as 11 experts of different artistic disciplines, together with Conservatories, Theaters and Municipal Authorities, conducting more than 250 hours of artistic workshops and inaugurating the opening of the project with the friendly presence of the Principal Conductor of the Rossini orchestra of Pesaro, M° Daniele Agiman.

Over time matures an interest in the strong similarities present in the relationship between the artistic process of theater, music and in general, with those inherent in the inner growth and

thanks to the meeting with the holistically oriented Psychologist Giuseppe Pagliaro, he began a project collaboration working and educational research, inherent in paths of inner awareness and well-being, implemented in the holistic center "Assoc. Kirone di Cosenza," developing her own pedagogical method that uses body language and theatrical pedagogy in general for the purposes of inner listening and conscious reading of one's being.

From 2019 to the present, as a theater pedagogue for the assoc. Kirone, she creates workshops called “The Soul Muscle” and “The Body, No Mind” as main paths and experiential meetings aimed at inner awareness, held within holistic projects promoted by the Ministry of Social Policy and also held together with various specialized holistic figures.

From 2021 to 2024, he taught Stage Interpretation for opera singers and conducted masterclasses in Puglia and Lombardy, at the Opera Academy “Germogli d'Arte” in Copertino and the Music Academy “EU Arte” in Milan;

directed Opera stage formats such as Stravinsky's “Histoire du Soldat,” Donizzetti's “Don Pasquale,” 700' Dante with music inspired by the Divine Comedy and devised Opera stories of a popular nature;

staged a stylized actor's work on the mask of Pulcinella, also accompanied by outstanding orchestras such as the Neapolitan ensemble conducted by M° Pino Perris and the Bruzia ministerial orchestra conducted by M° Francesco Perri;

conducted theatrical workshops and cultural meetings in general in which he also converges holistic skills, carried out for school, university, juvenile penitentiary centers of the Ministry of Justice in Reggio Calabria and Catanzaro, in projects funded by the Department for Family Policies, in spiritual and cultural centers, especially, within the new model of cultural center born in Calabria “the Epicurean Garden,” a garden with a sensory philosophical character, in which it carries out a research action between Art, Nature and philosophy, thanks to the collaboration with its creator Giardinosofo Massimiliano Capalbo, developing artistic and educational ideas that have outlined a cultural project that it calls “Artistic Intelligence.”

Work experiences carried out during the years of study such as, technician/sound/lighting; gas station attendant; waiter; farmer; construction decorator; truck driver; promotion manager; commercial marketing; call center operator; artistic animator; apparently not related to the artistic path and therefore not to be mentioned, have instead proved rewarding for the exploration of the related lived contexts (social environments, human relations, problem-solving skills, etc..),becoming integrated parts of the artistic journey as experiential stages necessary for the growth of the creative process, all this in fact, has contributed to the maturation over time of metaphorical work on the gaze as an element of perspective towards life, becoming this, the main aspect of training. “Observation,” that primary aspect defined by Eugenio Barba as necessary in the path of the actor and mostly of the director, but especially in man in order for him to become an artist of himself.