

Famiglia
RANA

Ristorante Famiglia Rana

Where taste, art, and stories of talent meet

An Unexpected Concert

A lifelong enthusiast of history, Gian Luca Rana envisioned the restaurant as a meeting place where art from different places, times, styles, and cultures comes together – seemingly distant, yet united by a common focus on material.

Every detail of the restaurant reflects a desire to share ideas and skills, because Ristorante Famiglia Rana is a catalyst for creativity, not only culinary but artistic. It brings together diverse yet kindred artists and artisans, each with a distinctive voice, contributing to a harmonious ensemble.

Offering both goodness and beauty is the mission of Gian Luca Rana, CEO of the Rana Group, patron and conductor of this orchestra that unites people, arts, skills, objects, and culinary journeys, giving expression to each participant.

Among them are the young founders of **Cantieri Creativi**, a Rome-based interior design and decoration studio, who collaborated with Antonella Rana to develop the wall colour schemes. All graphics and menu illustrations are created by **PÖI**, short for Poi lo faccio

(“I’ll do it later”), a small experimental screen-printing and art workshop in Turin, working with paper and fabric.

Alongside emerging creatives are established artisans and long-standing friends of Italian craftsmanship, such as **Paola Paronetto** from north-eastern Italy, renowned for her poetic sculptural forms. Her extraordinary paper clay creations adorn both tables and walls.

The restaurant also houses a collection of artworks that tell the story of humanity through natural materials and elemental forms. From the Americas come some of the oldest relics: an extraordinary Tyrannosaurus rex tooth dating back around 67 million years to the Late Cretaceous, and a fossil from Wyoming, 50 million years old, from the Eocene epoch.

Among the contemporary works are raw earth and alabaster faces by Roberta Busato from Verona; bark casts by **Michele Bruna** and wooden artefacts by **Marco Bellini**, both from Piedmont; and clay vases by Milan-based artist **Nina Salsotto**, reminiscent of ancient globes.

The message remains timeless: though separated by millions of years, vast oceans, and differing skills, all these works converge in the shared language of the human spirit.

Looking to history, with an eye on the future, art and cuisine together become the starting point for building innovation.



The Oldest Artworks

Fossil and Tooth



Fossil

A large Sabalites palm flower
with Diplomystus fish.

Dating back to the Eocene epoch
(approximately 50 million years ago)

Wyoming, United States.

Dimensions: 183 x 91 cm.

Natural fossil or artistic masterpiece?
It's hard to believe, given its elegance
and perfect harmony, but this is
indeed a natural fossil. It features
a curved specimen of the extinct
Sabalites palm variety, accompanied
in the upper right corner by a small
specimen of the now-extinct fish,
Diplomystus.

The dating comes from the Green
River Formation period in Wyoming,
an area rich in flora and fauna and
known as the "fossil lake" due to the
world's most abundant discovery of
freshwater fossils found there.

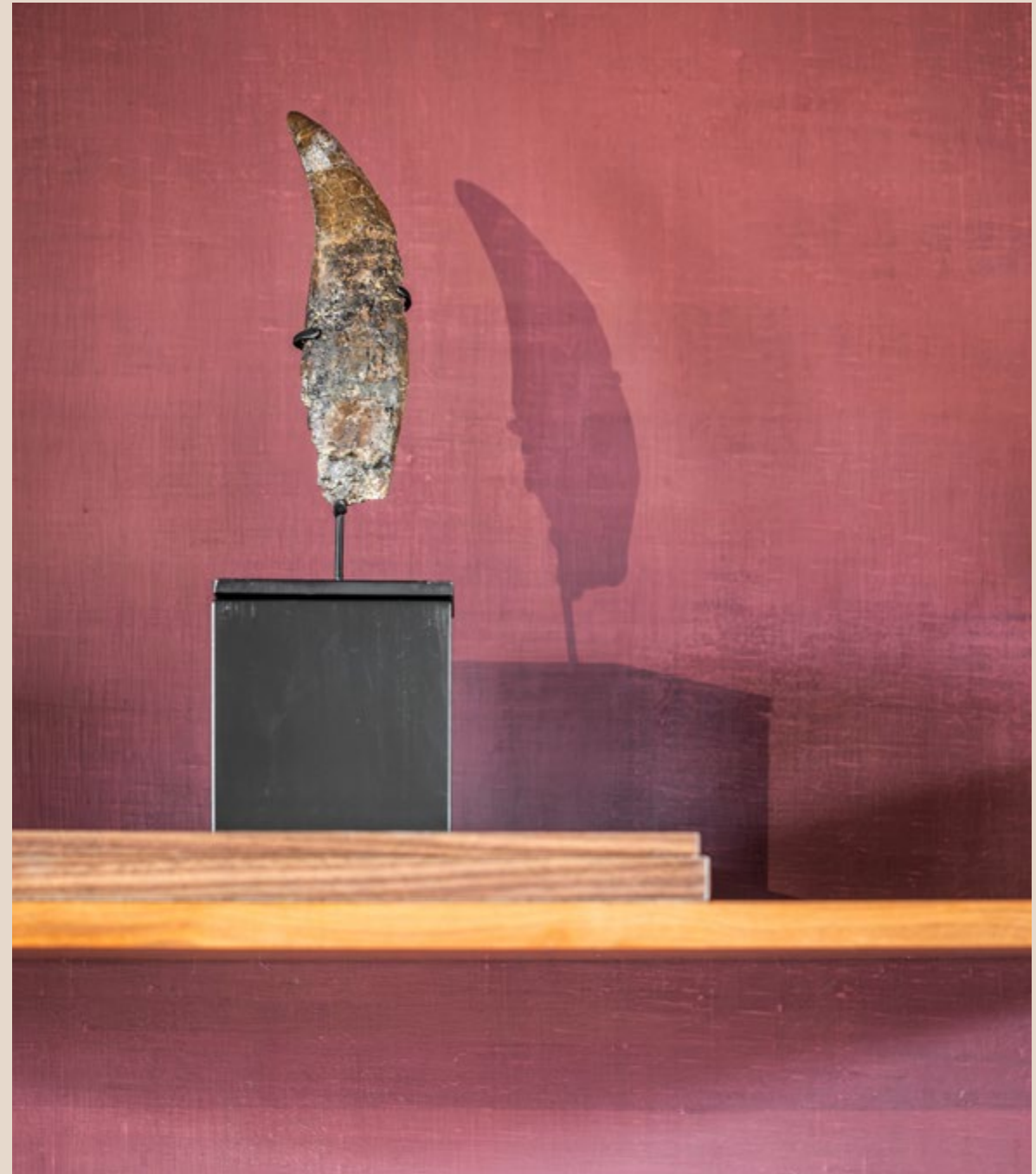
Among these, very few represent
plant elements, and even fewer
are palm fossils, as their thin leaves
tend to decompose quickly before
fossilization can occur.

Tooth

A complete Tyrannosaurus rex tooth, including the root, dating back to the Late Cretaceous (approximately 67 million years ago). Length: 18.5 cm, height: 8.5 cm, with custom display support. Weston, Wyoming, United States.

No animal evokes a mix of fascination, fear, and awe quite like the Tyrannosaurus rex. This specimen from North America is part of a skull measuring one and a half meters in length, equipped with 60 teeth and a bite force stronger than any other land animal.

The teeth of the Tyrannosaurus rex are enormous and feature serrated edges on both sides, resembling steak knives. The unmatched power of this predator allowed it to hunt all dinosaurs in its environment, including Triceratops, Ankylosaurus, Ornithomimus, Pachycephalosaurus, Edmontosaurus, and even other Tyrannosaurs.



Paola Paronetto

Paper Clay Ceramics

Collections:
Mono, Fide Bottles, Fide Vases,
Ranuncoli, Quadro, Clay Ceramics

From the
Fide Bottles
collection

Vases rich in poetry. The wonder is in the familiar shapes, in the ripples of the surfaces, in the density of the colours.





From the

Fide Bottles

collection

Inspired by the solid, compact forms of centrally planned sacred buildings, Paola Paronetto reimagines them in her creative universe as small, idealised structures. Each piece has its own surprising balance — serene, poised, and quietly monumental.

From the

Fide Vases

collection

The quiet solidity of sacred architecture is evoked in these pieces, which retain a slightly austere expression. Yet their intriguing variations draw them closer to other worlds, ones filled with lightness and poetry.



From the

Ranuncoli

collection

Delicate and light as paper, these pieces echo large, poetic petals, their forms capturing the enchantment of a flower. Inspired by nature, they explore the balance between boldness and fragility.



Quadro

With pastel tones, these wall-mounted forms bear the marks of paper, folds and ripples, creating unique compositions.



Rionda

A 60 cm diameter piece with a raised surface that recalls the shape of roses and blossoms. Like other creations, it is inspired by nature and delicately reproduces floral beauty.



Roberta Busato

Faces

“The temporal dimension is a fundamental component of my work. A practice I consider a discipline. The core of the work is the process.”

— *Roberta Busato*



Psiche

2023

Agate Alabaster and Bardiglio Alabaster (base)

Total height: 46.5 cm

Psiche, created in agate alabaster and bardiglio alabaster in 2023, is the final piece in a sculptural series dedicated to stone, a material that traverses past and present civilizations, from the city of Volterra to the Tyrrhenian Sea. The name comes from the mythological female figure Psyche, a symbol of rationality and, in ancient Greek, a term that refers to the breath of life of the soul.

The sculpted face of Psiche appears as a timeless, genderless spiritual entity with a meditative character: half-closed, asymmetrical eyes, a pronounced nose, and full lips. Through this work, Busato reveals the hidden veins of color and the intrinsic mineral inclusions of alabaster.

Further Insights

Psiche completes an earlier alabaster sculptural group titled Enlightened Stone, created during a residency in Tuscany in 2021. The series includes a selection of faces, barely whispered, often scarred. Through this body of work, Busato undertakes an exploration of the unconscious, unveiling the depth of the stone and its ability to transcend centuries of craftsmanship, forms, and uses.

Due to its dual nature, soft yet compact, alabaster offers the sculptor a point of equilibrium between formal and informal, transparency and opacity, lightness and roughness, concave and convex surfaces. Busato's work resides precisely where this balance becomes perceptible.





Sky Head Meditation 01

2020

Raw earth, straw, pigment, and iron base

Total height: 56 cm

Sky Head Meditation is a raw earth sculpture, part of the iconic series of the same name by Roberta Busato. This series emerges from the modeling of raw earth combined with natural and organic elements.

The work is distinguished by its striking blue pigment, which metaphorically symbolizes the artist's inner journey toward becoming one with the universe in a meditative state, hence the title of the series. Like a gallery of portraits of spiritual deities beyond time and history, the human representation is deeply introspective and dominated by the material itself.

Further Insights

Busato's sculptures are a tribute to the earth and gain new relevance as global reflections on identity, visibility, and the survival of our planet continue to evolve.

The artist's process of defining and shaping matter lies at the heart of her work, carrying the marks of a primordial and ancient gesture—man's search for his own identity. Her connection to the primitive age is rooted in her Veronese heritage and the cultural landscape of the Veneto region.





Michele Bruna

Bas-relief (Bassorilievo)

“Every material device I use becomes an expressive fragment, useful in narrating the transience of the artwork—just like any other living form.”

— *Michele Bruna*



F-rammenti #01

2023

Bas-relief in handcrafted papier-mâché
with fragments of chestnut bark,
mounted on a wooden panel
covered with linen fabric
Dimensions: 115 h x 75 w cm

F-fragments #01: Created in 2023 and part of the series of the same name, this work is a paper cast of a section of chestnut bark. The fragment represents the whole: the series seeks to move beyond the idea of a fragment and instead capture the essence of the tree itself. It is no longer just bark, but the entire trunk expressed in negative form.

In Bruna's practice, material is shaped twice — first by the artist's hand, and then by an independent transformation, guided by the passing of time and the forces of nature.

Further Insights

Bruna's current work explores how to narrate the full life cycle of an artwork — from its creation, through its making, to its eventual disappearance. He combines and reworks pictorial and sculptural materials, always searching for forms that both contain and reflect them. Every material he uses becomes a fragment of expression, part of the story of art's impermanence.

In his hands, matter is merged, unified, and transformed. His ongoing questioning of art and its methods leads him to see it both as a medium and as an end in itself.

Marco Bellini

Wood Sculptures

"My works are relationships: the object, the setting, the light, and the person observing are all meant to enter into dialogue, otherwise, there would be no true expression or communication."

— *Marco Bellini*



Iride #8

2019

Series "IRIDI".

European walnut, charred, alcohol-based dyes, shellac.

Dimensions: 64 h x 7.5 ø cm

The walnut wood sculpture Iride #8 is part of Bellini's long-standing and iconic IRIDI series, known for a texture that deliberately reveals the intense burning and manual work behind its creation — far beyond simple polishing. Its surface, shaped by prolonged exposure to fire and compressed air, and finished with alcohol-based pigments, takes on an iridescent quality.

In his process, Bellini subjects the wood to fire for longer than is usual in woodturning, intensifying its effects and allowing the element itself to draw out lines, irregularities, and colours. His research focuses on letting a primordial instinct emerge, pushing techniques, gestures, and materials to their limits.

Further Insights

Bellini shapes his wooden works through a wide range of techniques, guided by the natural form and unique character of each piece of wood. He accepts that the final result cannot be fully controlled; during creation, he often leaves works to rest for months before deciding they are complete.

A recurring theme in his practice is a reference to a distant collective past, when people across different times and cultures fashioned elongated vessels and furnishings as their first artistic expressions. Bellini revisits these origins with an almost anthropological eye, seeking to reconnect with the earliest forms of art.



Evocazione #20

2021

Series "EVOCAZIONI"

European walnut, fire, verdigris, iron acetate

Dimensions: 59-69 h x 8-11 ø cm

Evocazione #20 is a sculptural group composed of three pieces crafted from European walnut wood. These abstract, elongated forms are designed to be ideally placed in the dimly lit areas of a home, where they evoke a sense of wonder and awe in those who encounter them.

They create soft plays of light and shadow. Unlike the previous series Iridi, which shares a similar shape, these works do not feature visible charring. Instead, they are treated with lime and iron oxide, then sanded to achieve a glossy surface and finished with beeswax.

Further Insights

Archaic and evocative, the Evocazioni series expresses the artist's impulse to reconnect with the earliest forms of craftsmanship, a practical and malleable art form embedded in daily life.

The series recalls the first objects created by humans in the primitive era. Bellini believes his creations function as relationships: the object, its setting, and the viewer are all meant to converge, forming implicit dialogues and intimate modes of expression and communication.

Opera #19

2021

Series “OPERA AL NERO”

Wood sculpture, Red Oak — charred, oxidized, beeswax finish

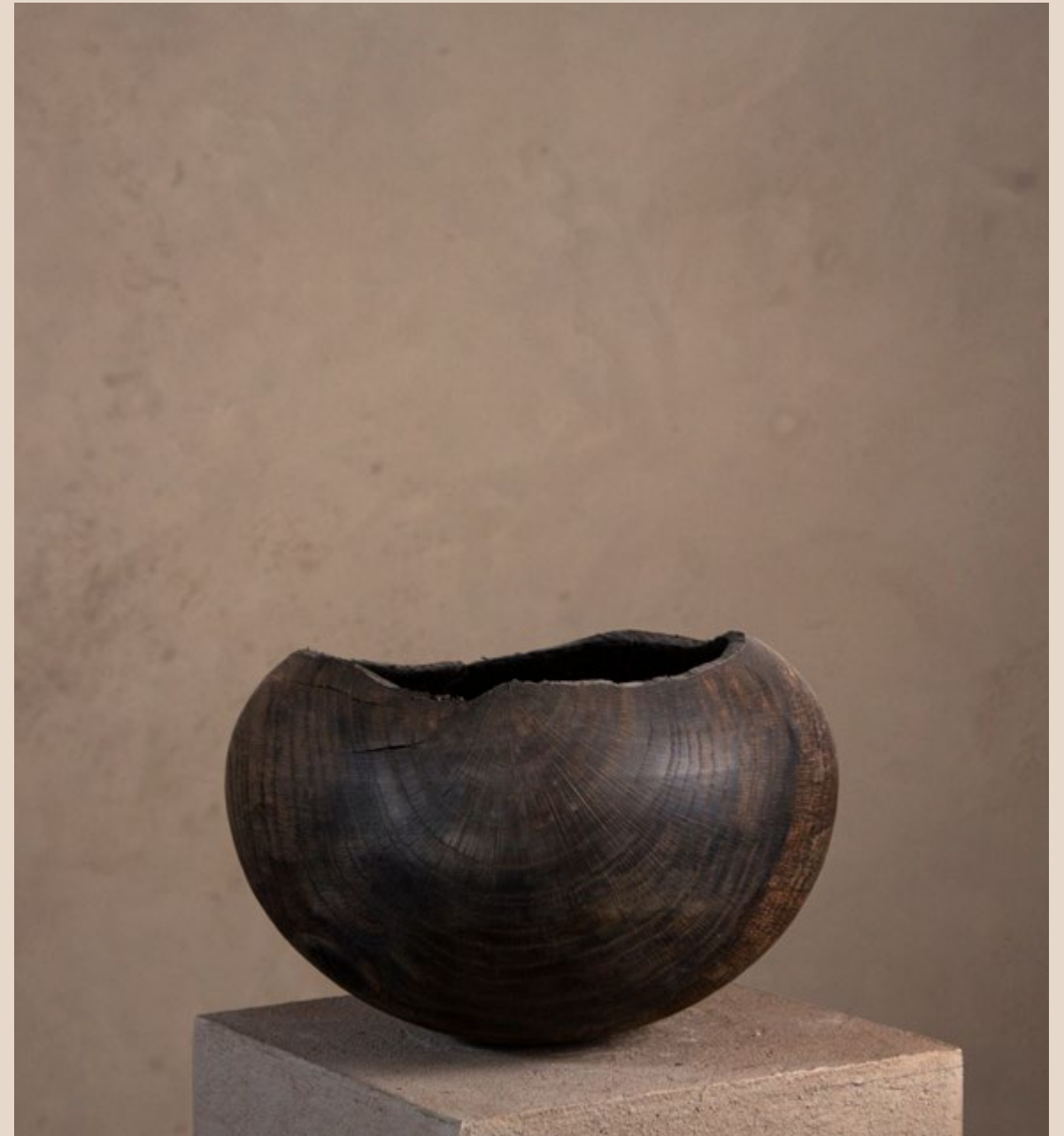
Dimensions: 22 h x 33 ø cm

Opera #19 belongs to the Opere al Nero series, its title referencing both Marguerite Yourcenar’s celebrated book and the first stage of the Great Work in alchemy. Inspired by this ancient science, the works emerge from a true dance of elements: fire, oxides, and graphite interacting with red oak wood. Each knot in the wood becomes a natural joint — a symbol of both strength and fragility. Every line marks a story, a passage of time, another turn on the lathe.

Just as the rings of a tree form a natural archive of its history — recording age, health, and environment — so too the visible lines on the surface of the Opere al Nero vessels bear witness to the artist’s creative evolution and inner reflection.

Further Insights

Bellini’s wooden sculptures invite us to connect with our inner fragility and some of our most primal human needs. Archaic and evocative, these works arise from the artist’s instinctive drive to create and to transmit a universal, non-verbal message much like our ancestors did when they painted the first images on cave walls.



Aokigahara #5

2021

Series "AOKIGAHARA"

Oak wood, fire, iron oxides Dimensions: 16 h x 23 ø cm

The four vessels in the Aokigahara series are works in which Bellini symbolically recreates small urns of varying sizes. The concept draws inspiration from an authentically Eastern tradition of keeping loved ones, family, companions, and animals who have passed, within the living space, rather than far from home, so that their spirit may remain among the living.

Crafted from oak, the objects are burned and left to dry without intervention, allowing natural cracks to form. Rust is then applied to the surface. Both wood and rust follow their own natural cycle of expansion and contraction, depending on the climate in which they reside resulting in subtle, ongoing surface changes.

Further Insights

This series reflects Bellini's spiritual artistic inquiry. The artist sought to create discreet objects, imagining they might be placed at the mossy, shaded base of a tree in the Aokigahara forest, left by an unknown hand, where, camouflaged by nature, they serve only to perform a quiet act of kindness for those who no longer found the will to continue living.



AOKIGAHARA
SERIES

Aokigahara #8

2021
Series "AOKIGAHARA"
Oak wood, fire, iron oxides.
Dimensions: 13 h x 22 ø cm



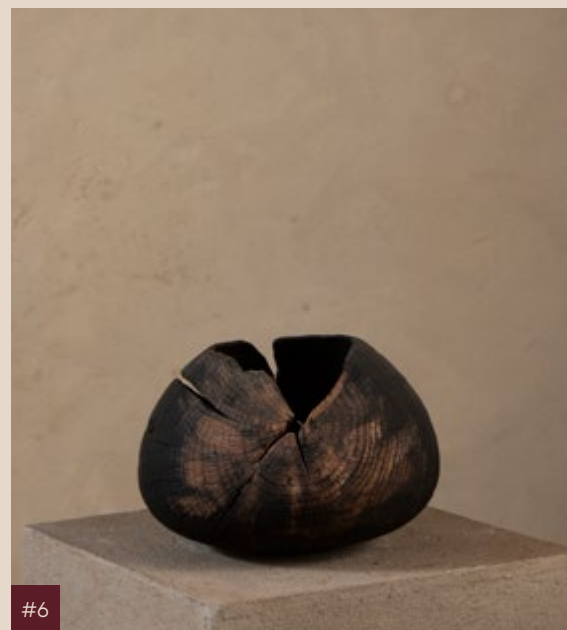
Aokigahara #7

2021
Series "AOKIGAHARA"
Oak wood, fire, iron oxides.
Dimensions: 16 h x 20 ø cm



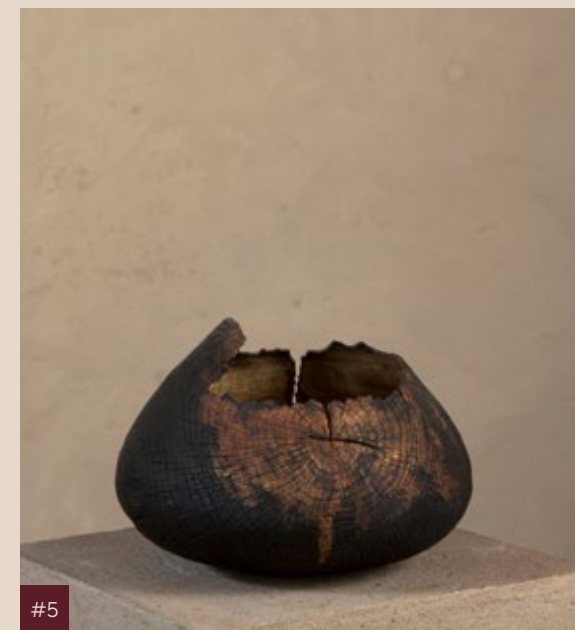
Aokigahara #6

2021
Series "AOKIGAHARA"
Oak wood, fire, iron oxides.
Dimensions: 15 h x 21 ø cm



Aokigahara #5

2021
Series "AOKIGAHARA"
Oak wood, fire, iron oxides.
Dimensions: 16 h x 23 ø cm





Acqua Lustrale #8

2022

Series "ACQUE LUSTRALI"

Oak wood, charred interior, oxidized surface

Dimensions: 21 h x 42 ø cm

The Acque Lustrali series grew out of ideas first explored in Opere al Nero: the creation of large basins for temples and sacred spaces, once used in divination rituals. In Bellini's vision, these objects embody a sense of the sacred, recalling ancestral idols and a time when the sacred and the profane were inseparable.

He shapes open forms, charred on the inside and imagined to have once held water — the water used to extinguish the fire — while experimenting with new woods such as oak. As in much of his work, the outer surface undergoes a process of oxidation.

Further Insights

Through experimenting with a variety of shapes and woods — including walnut, olive, peach, and beech — Bellini creates objects guided by the form, fragility, and character of each piece of timber. He sees artistic practice as a complex challenge, believing that an object on its own is like a word out of context. His work is driven by a desire to shape his own understanding of the mysterious world around us.



SERIES: ACQUE LUSTRALI



Acqua Lustrale #8

2022

Series "ACQUE LUSTRALI".

Oak wood, charred interior, oxidized surface

Dimensions: 21 h x 42 ø cm



Acqua Lustrale #9

2022

Series "ACQUE LUSTRALI".

Oak wood, charred interior, oxidized surface

Dimensions: 17 h x 35 ø cm

Nina Salsotto

Vases



Vases

Unurgent Argilla is a vocabulary of foraged soils — a study of what surrounds us, repeated across spherical vessels that become canvases for spatial narratives. Each vase is made from, and made for, a specific place.

Each piece reveals its connection to the land through the language of ceramics.

The method combines research, emotional classification, and material study of different clays and non-plastic rocks. It is rooted in science, but also in the poetry and politics of soil and land.

Some clays are eccentric and unfamiliar, others quiet and commonplace — together they make the exercise fascinating, complex, and contradictory, often extending beyond what is expected, imagined, or linear.

