



# MAGAZZINO

Alessandro Piangiamore

Selected Works 2007-2022



Alessandro Piangiamore

*Il Cacciatore di Polvere*

2018 - 2022

Soil, variable dimensions

Installation view at Chiesa di San Martino, *Panorama Monopoli*, (BA)

Alessandro Piangiamore

*Il Cacciatore di Polvere*

2018 - 2022

Soil, variable dimensions

Installation view at Chiesa di San Martino, *Panorama Monopoli*, (BA)





Alessandro Piangiamore

*Il Cacciatore di Polvere*

2022

Installation view at Magazzino, *Frangiflutti*, Rome, 2022

Alessandro Piangiamore

*Il Cacciatore di Polvere*

2022

Clay soil (Pomezia), wood, binder

240 x 122 x 5 cm

A collection of soil (collected by the artist over his travels), is transformed in a series of almost-monochrome panels, that appear as finished simulacra but do suggest a passage of state, into which the matter is naked, pure, and in its pureness it unfolds all its poetry. A poetry spoken through grains, substances, colors, without premeditation or whim, without a properly aesthetic purpose.

*Il Cacciatore di Polvere* (The Dust Hunter) reflects on the cycle of matter in a paradoxical way, restituting it as a celibate machine, stripped of premises and developments.

A continuous incipit, rational in its aspect and forms, that responds to the irrational obsession of showing the visual power of what our eyes normally do ignore.





Alessandro Piangiamore

*Frangiflutti*

2022

Installation view at Magazzino, Rome, 2022

Alessandro Piangiamore

*Giove, pittore di farfalle*

2022

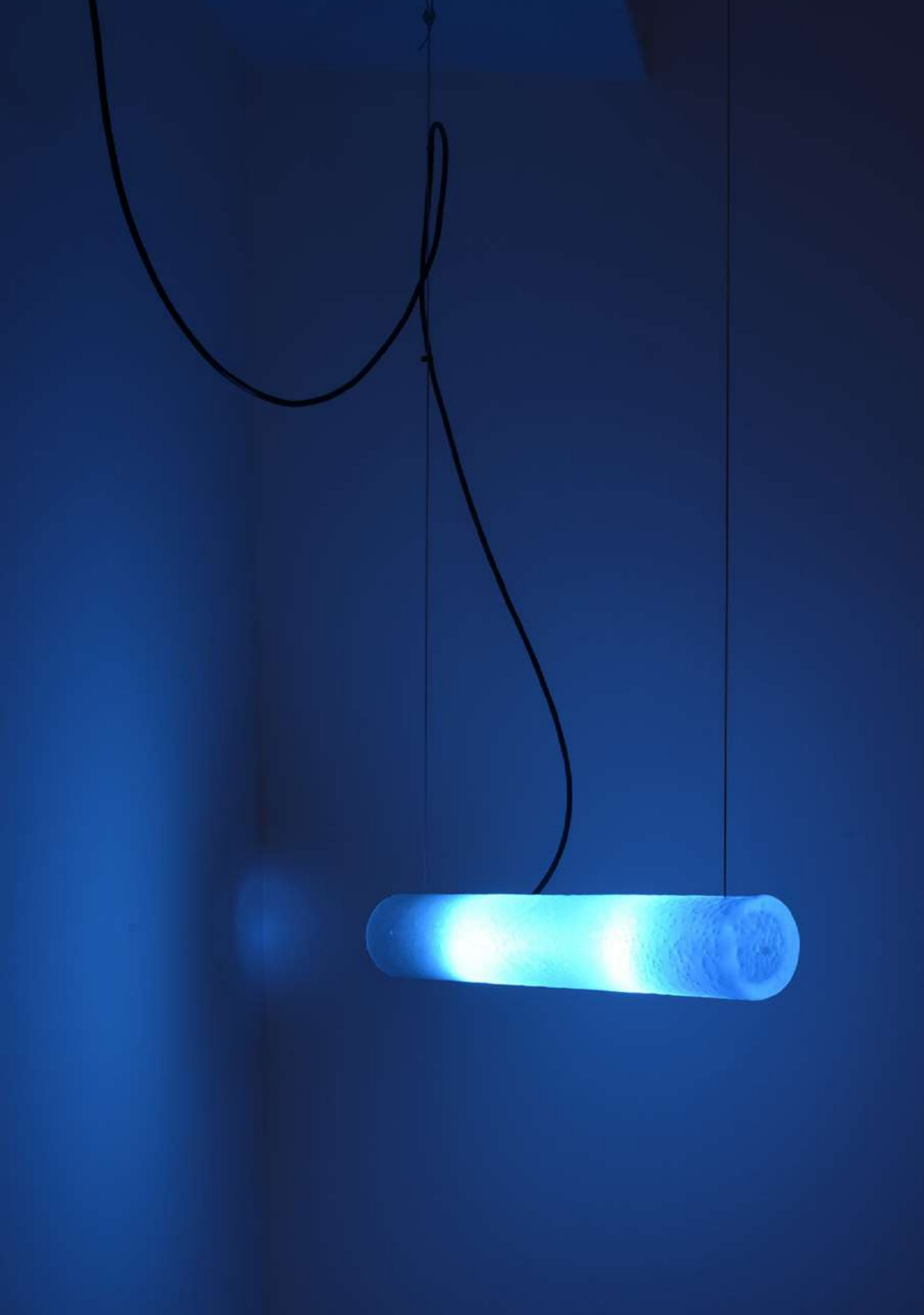
Blown crystal, LED Bulbs, electronic units, wires

Each ø10 x 60 cm

Seven crystal sculptures, polished to remind ice blocks and animated by lights, are remotely handled by a demiurge (we can imagine it either as a machine or a human, it's up to us to decide which one of the two to face) that randomly sets their hue and intensity. The rainbow, ever present in Alessandro's work, becomes – maybe once and for all – something restless, shapeless, that doesn't respond to any preordained logic even though occurring within the boundaries of objects and forms.

Detail of the installation view at Magazzino, *Frangiflutti*, Rome, 2022





Alessandro Piangiamore

MAGAZZINO

*Giove, pittore di farfalle*

2022

Blown crystal, LED lights, electronic units, electrical materials

60 x 10 cm  
Ed. 1/3 + 2AP





Alessandro Piangiamore

*Frangiflutti*

2022

Installation view at Magazzino, Rome, 2022

Alessandro Piangiamore

*Acqua negli occhi*

2022

Pigment print on baryta paper

Each 18 x 13 cm  
Framed 30 x 30 cm

The series of photographs *Acqua negli Occhi* portrays landscape through an ice sheet, used as a filter.

If in *Il Cacciatore di Polvere* our glance is obviously turned to the ground, in *Acqua negli Occhi* the ground does not exist, only the colors (and the substance) of an illuminated sky. The filter becomes a shape, a suggestion of creatures or a landscape, over a "scenario" that is infinite in his space, depth and colors.



*Tutto il vento che c'è*

2021 - 2022

Soil, wind

Variable dimensions

*"All of the Wind in the World* is an open-ended work, one that is in constant progress.

Born from the utopic desire to collect all the winds blowing throughout the world, I began this work in 2008 by classifying all the existing winds, obtained by crossing scientific data and folkloric materials.

My aim is to create a portrait for each single wind blowing in the world.

Small monoliths are made using soil taken from the chosen region. The monoliths are then left in a semi-protected location for an undetermined time, so that they can be exposed to the effects of the wind.

In some of the forms, the wind erosion is visible, in others less visible or not visible at all.

The original shape of the monolith can be changed completely or can be destroyed by the wind. The results are always uncontrollable and unique.

In November 2021, after having received the invitation to take part in *The Dream of Ulysses* I tried to collect La Bise, le Vent solaire, La poulentade and L'allargade by leaving small soil monoliths in different windy places of Porquerolles Island.

While I am writing these notes, the small monoliths are still there, in the wind. Some of them will have changed, some will have not, and perhaps some will have disappeared. All of them will be the testimonies of their own experience."

Alessandro Piangiamore





Alessandro Piangiamore

*Il Cacciatore di Polvere + Tutto il vento che c'è*

2022

Soil (Porquerolles), wind  
Variable dimensions

Installation view at Fondation Carmignac, *Le Songe d'Ulysse*, Porquerolles, 2022

Alessandro Piangiamore

*Qualche uccello si perde nel cielo #5*

2022

Mixed media on Japanese Mulberry Paper  
Unique

Three elements, each 195 x 97,5 cm

Sky, as a suggestion, is also present in the series *Qualche uccello si perde nel cielo* here shown in large formats, into which a nocturne of stars is populated by falling feathers.

The typical processual nature of Piangiamore's sculptures, where the premises and the final output of the art are outside the artist's direct control, is related to the mechanical process of printing.

The deep blue is substance more than a color, paper is not only a mere support and each work becomes the image of a unique, elusive, unrepeatable.

Detail





Alessandro Piangiamore

*Qualche uccello si perde nel cielo #5, #6, #7*

2022

Mixed media on Japanese Mulberry Paper

Three elements, each 195 x 97,5 cm

Unique



Alessandro Piangiamore

*Qualche uccello si perde nel cielo*

2021

Installation view at Litografia Bulla, Rome, 2021



Alessandro Piangiamore

*Il Cacciatore di Polvere*

2021

Installation view at Galleria Civica Trento, *Camera Picta*, Trento, 2021



Alessandro Piangiamore

*Il Cacciatore di Polvere*

2021

Installation view at Galleria Civica Trento, *Camera Picta*, Trento, 2021



Alessandro Piangiamore

*Tutto il vento che c'è (Montes)*

2013

Soil, wind

Two elements, 20 x 13 x 13 cm and 10 x 13 x 13 cm





Alessandro Piangiamore

*Tutto il vento che c'è*

Installation view at Pinault Collection, Punta della Dogana, *Luogo e Segni*, Venice, 2019

Alessandro Piangiamore

*Tutto il vento che c'è (Aloup de vent)*

2018

Soil, wind

30 x 13 x 13 cm



Alessandro Piangiamore

*Tutto il vento che c'è (Nor'easter)*

2018

Soil, wind

25 x 13 x 13 cm



Alessandro Piangiamore

*Tutto il vento che c'è (Tramontana)*

2013

Soil, wind

13 x 13 x 30 cm





Alessandro Piangiamore

*Tutto il vento che c'è*

Installation view at Magazzino, *TBT (To Be Titled, Turn Back Time)*, Rome, 2018



Alessandro Piangiamore

*La Chair des Choses (Dans la poussiere, les abeilles et le petrole font la lumiere)*

2018

Installation view at Centre d'Art Contemporain La Halle Des Bouchers,  
*La Chair des Choses*, Vienne, 2018



*Il Cacciatore di Polvere*

2018

Soil

Variable dimensions

*"Il Cacciatore di Polvere* (The Dust Hunter) was born out of an ideal situation for me, when my thoughts flow in a very clear way. It happens while I am driving out of cities, crossing landscapes where no humans are to be seen. In those moments, I do not talk to anyone. In many of these circumstances, I have stopped to look at the different colours of soil.

Few years ago in Summer, traveling through Sicily, I stopped several times to fill some bags, with pieces of landscape. Landscape that is made of soil, that disappear under grass, get burnt and cracked in the sun, or wet with rain, changing its color. I filled my trunk with that dust, without any specific goal. One day, while touching those soils, I had the clear feeling of distinguishing one from each other, recognizing consistencies and even shapes. This feeling, gave the title to *La chaire des Choses*, a solo exhibition at Centre d'art Contemporain La Halle des Bouchers, in Vienne (FR). That was the place where all these different soils took shape.

Very slowly, I simply laid them on the ground, without a logical pattern and forming a flat veil, starting from the centre of the perimeter, I found myself outside, without any possibility to change my mind.

From that space, any human being was excluded. One could only stare."

Alessandro Piangiamore

Detail



Alessandro Piangiamore

*Il Cacciatore di Polvere*

2018

Soil, variable dimensions

Installation view at Centre d'Art Contemporain La Halle Des Bouchers,  
*La Chair des Choses*, Vienne, 2018





Alessandro Piangiamore

*La Chair des Choses (Une rose et quatre vents)*

2018

Installation view at Espace D'arts Plastiques Madeleine Lambert, Venissieux, 2018

Alessandro Piangiamore

*Tutto il vento che c'è*

Installation view at Galleria Civica G. Segantini, Arco, 2013





Alessandro Piangiamore

*Tutto il vento che c'è*

Detail of the installation view at Galleria Civica G. Segantini, *Tutto il vento che c'è*, Arco, 2013



Alessandro Piangiamore

*Tutto il vento che c'è*

Detail of the installation view at Galleria Civica G. Segantini, *Tutto il vento che c'è*, Arco, 2013

Alessandro Piangiamore

*Ieri Ikebana 13062018 (La Vénissiane)*

2018

Concrete, volcanic sand, flora, iron

Three elements, each 203 x 101 x 2,5 cm

The Ikebana series is based on a collection process associated with the quotidian and the contingent: market castoff flowers or flowers found along routes that the artist takes every day, collected and drown into slabs made using building materials.

The hardness of the materials and structures contrasts with the lightness of the flowers, which conjure up a traditional ideal of beauty and fragility. This exaltation of the imprint left behind by something ephemeral imbues the work with a characteristic that fluctuates between still-vital beauty and the echo of a twilight zone.

The artist's reference to the past is expressed as a key part of the artworks' titles, which consist of the date that the artwork was created, preceded by the word *ieri* [yesterday] because, materially speaking, the result of a creative work is visible only the following day.

Alessandro Piangiamore

*Ieri Ikebana 13062018 (La Vénissiane)*

2018

Installation view at Espace d'Arts Plastiques Madeleine-Lambert,  
*La Chair des choses (Une Rose et quatre vents)*, Venissieux, 2018





Alessandro Piangiamore

Ieri Ikebana 090920171-2

2017

Installation view at Palazzo del Quirinale, *Da io a noi*, Rome, 2017



MAGAZZINO

Alessandro Piangiamore

*Ieri Ikebana 090920171 / 090920172*

2017

Concrete, flora, iron

Each 203 x 101 x 3 cm





Alessandro Piangiamore

*Quaranta*

2016

Installation view at Magazzino, Rome, 2016



Alessandro Piangiamore

*Quaranta*

2016

Installation view at Magazzino, Rome, 2016

Alessandro Piangiamore

*Ieri Ikebana 020820161*

2016

Concrete, flowers, iron

100 x 141 cm



Alessandro Piangiamore

*Ieri Ikebana 030820163*

2016

Concrete, flowers, iron

100 x 141 cm



Alessandro Piangiamore

*Ieri Ikebana 070220191*

2019

Concrete, flowers, iron

100 x 142 cm



Alessandro Piangiamore

*Ieri Ikebana 080920192*

2019

Concrete, flowers, iron

100 x 142 cm





Alessandro Piangiamore

*Un petalo viola su un pavimento di cemento*

2015

Detail



Alessandro Piangiamore

*Un petalo viola su un pavimento di cemento*

2015

Installation view at Frederic De Goldschmidt Collection, *Not really really*, Bruxelles, 2016



*Api e petrolio fanno luce (6, Latte controvento),*

2019

Melted beeswax, paraffin, residues of candles, iron

203 x 121 x 3 cm

*Api e Petrolio Fanno Luce (Bees and petrol make light)*, exhibited at Punta della Dogana, Venice, follows the long-lasting *La Cera di Roma* series, conceived for a exhibition at Macro (Rome, 2012) and also included in the artist's solo exhibition in Palais de Tokyo (Paris, 2014). This body of work is constantly in progress, and has been produced by melting residual wax candles collected from acquaintances and churches.

Starting from a highly symbolic element, Piangiamore starts a transformation process which entails the loss of control over the changing matter. The result is a sculptural form, which maintaining a very strong pictorial value.

The objects are in themselves evocative, both visually and semantically: disconnected from any specific time they behold an imaginary power and they evoke a ritual stripped from its celebration, thus sacrificing its own significance.





Alessandro Piangiamore

*Api e Petrolio Fanno Luce*

2019

Installation view at Pinault Collection, Punta della Dogana, *Luogo e Segni*, Venice, 2019

Alessandro Piangiamore

*La Cera di Roma XLVI*

2017

Melted beeswax and paraffin candles residues, iron

203 x 113 x 3 cm





Alessandro Piangiamore

*La Cera di Roma XLVI*

2017

Detail



Alessandro Piangiamore  
Le XXX corse (ar Roma non brucia), 2016  
Courtesy l'artista e MAGAZZINO, Roma

Alessandro Piangiamore

*La Cera di Roma XXX (Roma non Brucia)*

2016

Installation view at La Galleria Nazionale, *The Lasting*, Rome, 2016



Alessandro Piangiamore

*La Cera di Roma XXX (Roma non Brucia)*

2016

Installation view at La Galleria Nazionale, *The Lasting*, Rome, 2016



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Alessandro Piangiamore

*La Cera di Roma XXXII*

2016

Melted beeswax, paraffin, residues of candles, iron

203 x 113 x 3 cm



Installation view at Colle Palatino, *Para Tibi Roma Nihil*, Rome, 2016



Alessandro Piangiamore

*Primavera Piangiamore*

2014

Installation view at Palais de Tokyo, Paris, 2014

Alessandro Piangiamore

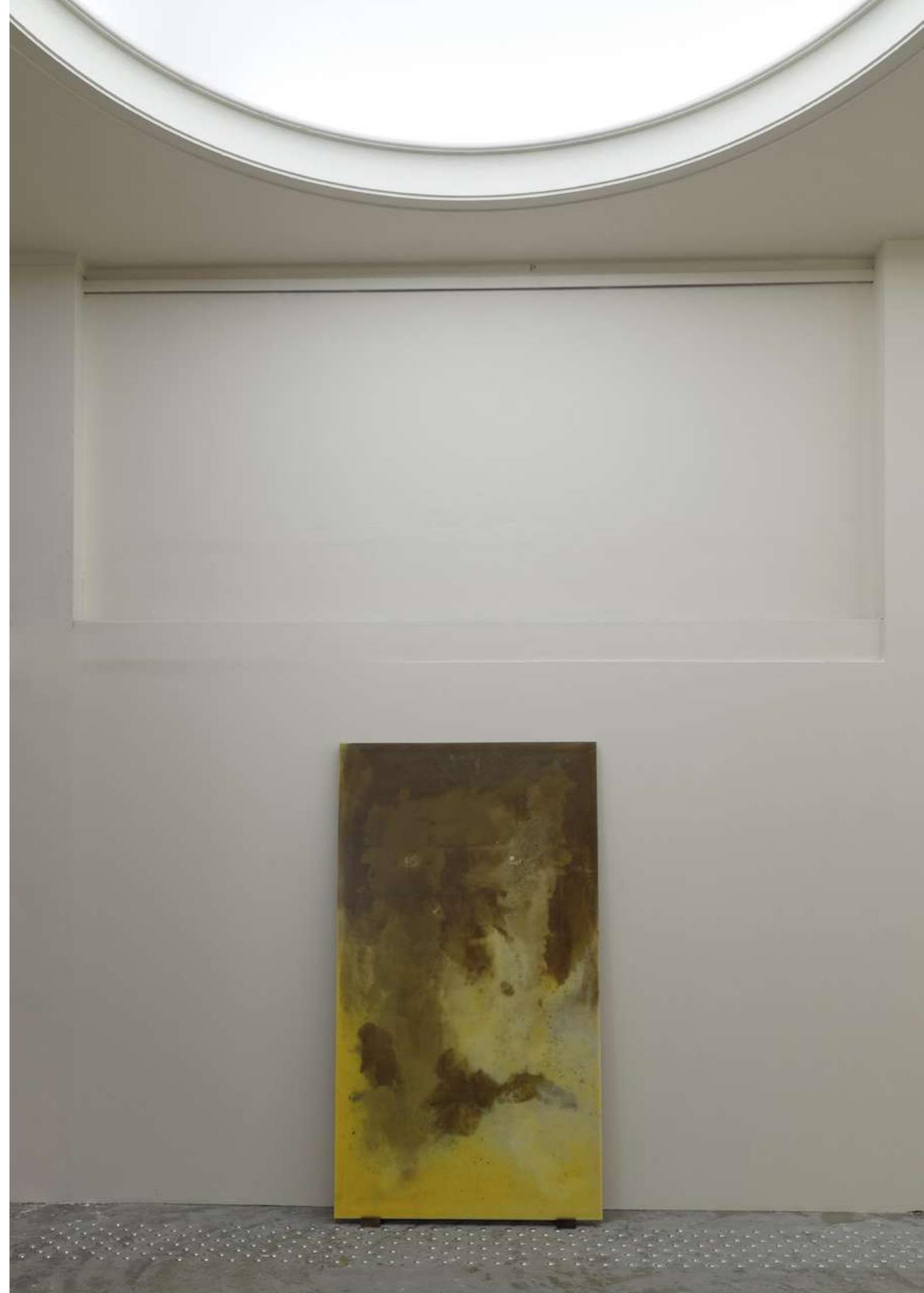
*La cera di Roma #10*

2014

Melted beeswax, paraffin, residues of candles, iron

203 x 113 x 3 cm

Installation view at Palais de Tokyo, *Primavera Piangiamore*, Paris, 2014





Alessandro Piangiamore

*Primavera Piangiamore*

2014

Glass, perfume essence  
32 x 18 x 14 cm

Alessandro Piangiamore

*Primavera Piangiamore*

2014

Glass, perfume essence

43 x 23 x 24 cm

*Primavera Piangiamore* is a body of work consisting in a series of sculptures made of crystal and perfume.

Full glass sculptural forms enclose essences obtained by mixing various perfumes (perfumery products obtainable on the market) on the base of mere chromatic criterions.

The glass artisans, on the basis of each given fragrance, created the final shape that enclosed and locked the fragrances forever, therefore negating their very purpose. These sculptural objects are in fact completely sealed, so that no smell can be ever perceived.

An aerial and ephemeral element such as perfume passes over to the visual realm.

The designation of the artisans for the choice of the final shapes relates to the artist's inclination to give up control over the formal result in favour of the idea at the basis of the creative process.





Alessandro Piangiamore

*Primavera Piangiamore*

2014

Glass, perfume essence  
43 x 23 x 24 cm



Alessandro Piangiamore

*La cera di Roma*

2013

Installation view at the 20th Sélestat Biennale of Contemporary Art, *Sletto & Corso*, Sélestat, 2013

Alessandro Piangiamore

*Untitled (Volcano) #4*

2012

Found postcard, coral

22 x 18 x 15 cm

In the series *Untitled (Volcano)* Alessandro Piangiamore enacts a visual shortcircuit between old found postcards depicting volcanic landscapes and the solid nature of a coral branch that seems to extend the image beyond its natural edges, materializing the smoke into something solid. As often in his work, Piangiamore speculates on the idea of landscape as a ready made, treating into something that can be manipulated to challenge the viewer's perception and the certainty of the image.







Alessandro Piangiamore

*Untitled (Volcano) #14*

2012

Found postcard, coral  
20 x 15 x 15 cm

Alessandro Piangiamore

*Untitled (Volcano) #18*

2012

Found postcard, coral  
75 x 50 x 40 cm



Alessandro Piangiamore

*Untitled (Volcano) #21*

2012

Found postcard, coral  
20 x 15 x 15 cm



Alessandro Piangiamore

*Witness of Ordinary Facts*

2011

Installation view at Magazzino, Rome, 2011





Alessandro Piangiamore

*An empty shell dripping on a concrete floor*

2011  
Concrete, shell, water, iron  
100 x 205 x 120 cm



Alessandro Piangiamore

*An empty shell dripping on a concrete floor*

2011

Detail

Alessandro Piangiamore

*Untitled #7 (Witness of Ordinary Facts)*

2011

Etching, watercolour on paper

42 x 32 cm



Alessandro Piangiamore

*Untitled #8 (Witness of Ordinary Facts)*

2011

Etching, watercolour on paper

42 x 32 cm







Alessandro Piangiamore

*Due solo Due*

2011

Inkjet print on old paper

Intallation view at Magazzino, *Witness of Ordinary Facts*, Rome, 2011

Alessandro Piangiamore

*Fastitocalon*

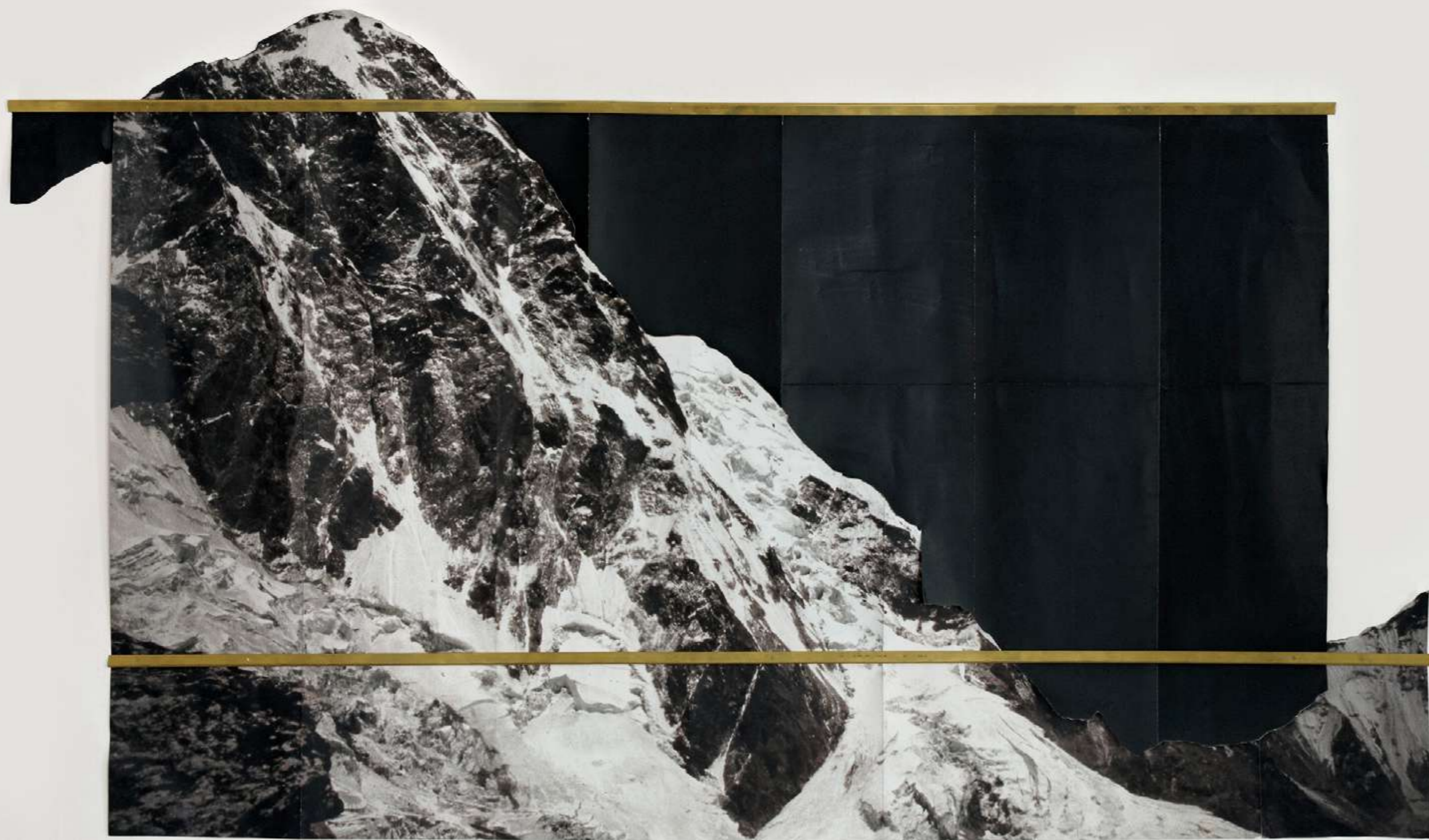
2009

Cut lambda print on cardboard

175 x 125 cm

*Fastitocalon* is the name of a mythological creature presents in an Anglo-Saxon bestiary as it makes its appearing in "The Thousand and One Nights" novel. It's a whale that looks like an island at which sailors docks their boats, and when they fall asleep, the whale plunges into the deep, leading them to death.



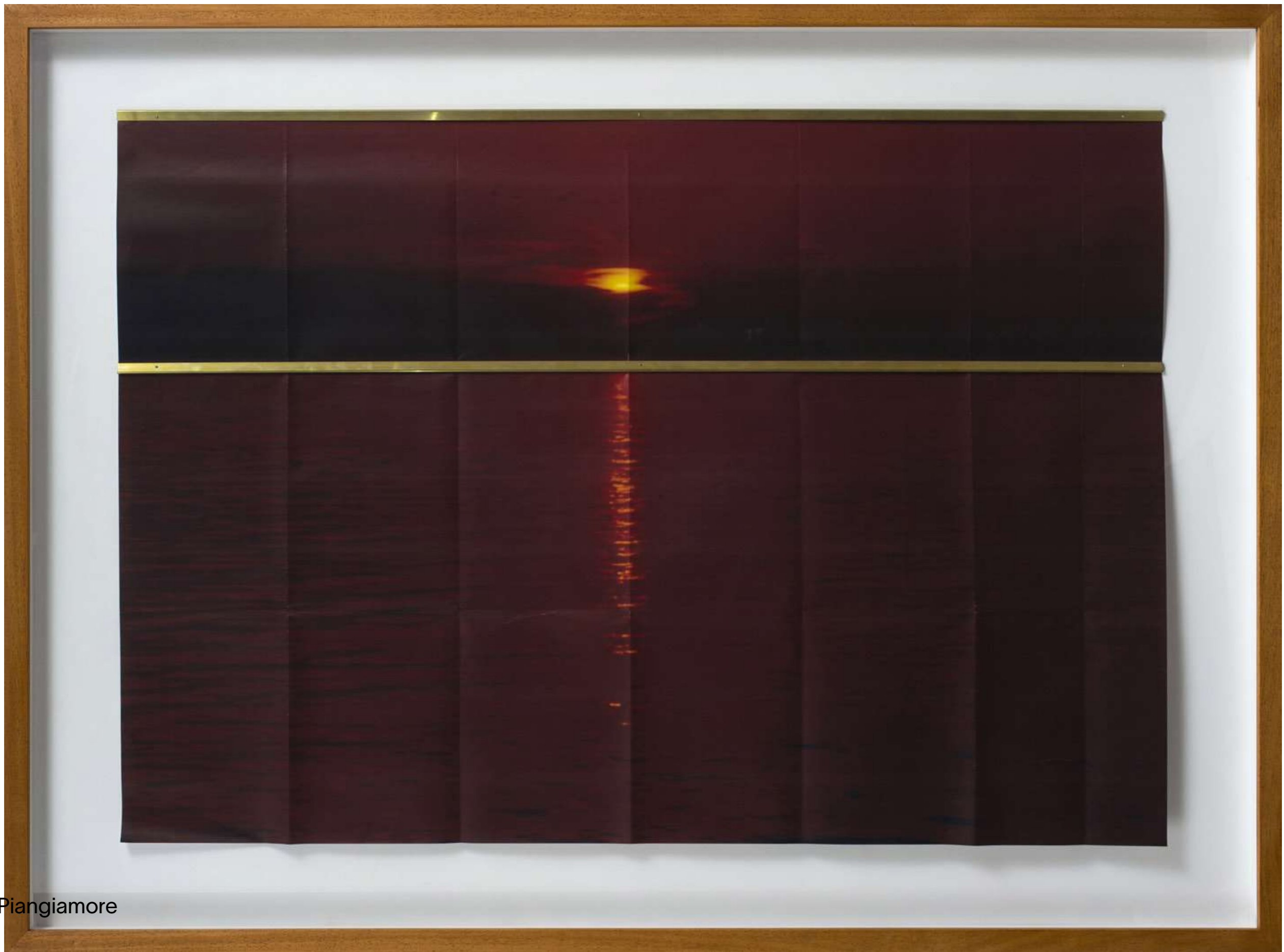


Alessandro Piangiamore

*Se la Terra è Pesante*

2011

Cut-out poster from a picture by Attilio Boccazzi Varotto,  
brass, wooden frame  
125 x 170 cm



Alessandro Piangiamore

*Se la Terra è pesante (Sunset of)*

2013

Brass on folded poster  
115 x 154 cm

Alessandro Piangiamore

*La Gravità dell'Arcobaleno / The Rainbow's gravity*

2009

Cut lambda print on cardboard, drawing pin

90 x 120 cm



MAGAZZINO

Alessandro Piangiamore

*Tra la Verità e la Gravità*

2006

Wood, cotton thread

Variable dimensions



Installation view at Turin Triennale, *The 50 moons of Saturn*, Castello di Rivoli, Turin, 2007

Born in Enna, Italy 1976.  
Lives and works in Rome.

### Short Biography

His work, be it sculpture, installation, assembly, photography, always maintains an intimate and poetic dimension that often leaves the incumbency of the final form to chance, while trying to abstract itself from a temporal dimension.

In works such as his panels made with candle wax or his classification of all the wind in the world in the form of sculpture, Alessandro Piangiamore confers a conceptual and poetic dimension to his work. The artist uses time as a factor to summon the viewer's imaginary and perception.

### Solo Exhibitions (selection)

2022  
Frangiflutti, Magazzino, Rome

2021  
Qualche uccello si perde nel cielo, Litografia Bulla, Rome

2020  
Il silenzio non m'inganna, Siegfried Contemporary, London

2018  
La Chair des Choses (Une rose et quatre vents), Espace D'arts Plastiques Madeleine Lambert, Venissieux, curated by Xavier Jullien (France)  
La Chair des Choses (Dans la poussiere, les abeilles et le petrole font la lumiere), Centre d'Art Contemporain La Halle Des Bouchers, Vienne, curated by Marc Bembekoff (France)  
Marango, Casa Zerilli / Marimò NYU, New York (USA)

2016  
Quaranta, Galleria Magazzino, Rome (Italy)

2014  
Primavera Piangiamore, Palais de Tokyo, Paris, Modules Fondation Pierre Bergé-Yves Saint Laurent, curated by Daria de Beauvais (France)

2013  
Tutto il vento che c'è, Galleria Civica Giovanni Segantini, Arco (Trento), in collaboration with Museo dell'Alto Garda (Riva del Garda), MART (Rovereto), curated by Federico Mazzonelli, Denis Isaia, Federica Caciolli (Italy) \*

2011

Tutto il vento che c'è, GAMeC, Bergamo (Italy)  
Testimone di fatti ordinari, Galleria Magazzino, Rome (Italy)

2010  
Quando il fuori di adesso era dentro e il dentro era fuori, Sportello SACS, Fondazione Brodbeck, Catania (Italy)

2008  
Luogo comune, a double solo show with Stanislao di Giugno, Galleria Tiziana Di Caro, Salerno (Italy)

2006  
Sfidando la gravità con la verità, Galleria Paolo Bonzano, Rome (Italy)

2005  
L'osso è sacro, Angelo Mai, Rome, curated by Marianna Vecellio (Italy) \*

### Awards and Residences

2015  
Winner of Premio Cairo, Milan (Italy)

2010  
Winner of Global Art Programme, Khoj Studio, New Delhi, in collaboration with Artegirovane Turin (Italy)

2008  
Pagine Bianche d'Autore 2007/2008, Sicily (Italy)

2007  
Passport Prize, Centre International d'Accueil et d'Echanges des Récollets, Paris, with DENA Foundation for Contemporary Art (France)

### Collections (selection)

Olnick Spanu Collection, New York (USA)  
Frédéric de Goldshmidt Collection, Bruxelles (Belgium)  
Collection Stephen and Pilar Crespi Robert, Miami (USA)  
Collezione Giancarlo and Danna Olgiati, Lugano (Switzerland)  
European Central Bank, Frankfurt (Germany)  
Galleria Nazionale d'Arte Moderna, Roma (Italy)  
Museo Macro, Roma (Italy)  
Intesa Sanpaolo Collection, Torino (Italy)  
Nomas Foundation, Roma (Italy)  
Fondazione Giuliani, Roma (Italy)  
Collection of Regione Lombardia (Italy)  
Cairo collection, Milano (Italy)  
Massimo Sterpi Collection (Italy)  
Collezione Alessandra and Paolo Barillari, Rome (Italy)  
Francois Sarkozy Collection, Paris (France)  
Laurent Le Bon Collection, Paris (France)  
Martin Margulies Collection, Miami (USA)

*Group exhibitions (selection)*

2022

Viaggio in Italia XXI - Lo sguardo sull'altro, Museo Casa di Goethe, Rome (Italy)  
 Art Crossing. Riattivare il Genius Loci, Casale di Santa Maria Nuova - Parco Archeologico dell'Appia Antica, Rome (Italy)  
 Panorama Monopoli - *ITALICS*, Monopoli, (Italy)  
 Le songe d'Ulysse, Fondation Carmignac, Porquerolles, (France)

2021

Carta Coreana – Hanji, Museo Carlo Bilotti, Rome (Italy)  
 There is no place like home, Mandrione, Rome (Italy)  
 Materia Effimera, Floralism, Rome (Italy)  
 Camera Picta, Galleria Civica Trento, Castello del Buonconsiglio, Trento (Italy)

2020

What's New?, curated by Danna Olgiati and Diego Cassina, Collezione Giancarlo e Danna Olgiati, Lugano  
 INSIEME, Mura Aureliane, Rome (Italy)  
 Transatlantico, Palazzo Monti, Brescia (Italy)

2019

Luogo e Segni, curated by Martin Bethenod and Mouna Mekouar, Punta della Dogana, Venice (Italy)  
 Silenzioso, mi ritiro a dipingere un quadro, curated by Lorenzo Madaro, Galleria Renata Fabbri, Milan (Italy)

2018

La Febbre, Palazzo Mazzarino, Palermo (Italy)  
 Taxidermy, Piazza dei Quiriti, Rome (Italy)

2017

Da io a noi, curated by Anna Mattiolo, Palazzo del Quirinale, Rome (Italy) \*

2016

Time is out of Joint, Galleria Nazionale d'Arte Moderna, Rome (Italy) \*  
 Par Tibi Roma Nihil, curated by Raffaella Frascarelli, Colle Palatino, Rome (Italy) \*  
 The Lasting – L'intervallo e la durata, curated by Saretto Cincinelli, Galleria Nazionale d'Arte Moderna, Rome (Italy) \*  
 Quai, Galleria Giovanni Bonelli, Milan, curated by Federico Mazzonelli (Italy)  
 Cosa rimane, Ipercorpo 2016, Ex Centrale avicola Amadori, Forlì, curated by Davide Ferri (Italy)  
 Not really really, Frédéric de Goldschmidt collection, curated by Frédéric de Goldschmidt and Agata Jastrzembek, , Brussels (Belgium)

2015

Wax, Galleria Francesco Pantaleone, Palermo (Italy)  
 16° edition of Cairo Prize, Palazzo della Permanente, Milan (Italy)\*  
 In che senso italiano? Bibò's Place, Todi, Perugia (Italy)  
 Attorno ad una conchiglia vuota, as part of "You can take it with you" at Italian Institute of Culture, Paris (France)

èdra- Tutta l'Italia è silenziosa, Real Academia Española and Polish Institute, Rome, curated by Davide Ferri (Italy)  
 Ce l'ho / mi manca, Museo Mandralisca, Cefalù (PA), curated by Agata Polizzi (Italy)\*  
 L'arte lungo il percorso della battaglia, Obelisco del Cimitero Militare Polacco di Montecassino, Cassino, Frosinone, curated by Claudio Libero

Pisano (Italy)

La scrittura degli echi, a project curated by NERO for "The Independent" at MAXXI, Rome (Italy)  
 MILKREVOLUTION, American Academy in Rome.  
 A group show compiled by CURA (Italy) \*

2014

There is no place like home, private house, Rome (Italy)\*  
 Meteorite in giardino, Fondazione Merz, Turin (Italy)

2013

Sletto & Corso, 20th Sélest'art Biennale of Contemporary Art, Sélestat, curated by Marc Bembekoff and Julien Fronsacq (France) \*  
 The Naturalists, La Foce, Castelluccio di Pienza (Siena), curated by Peter Benson Miller (Italy)\*  
 Il fascino discreto dell'oggetto, Figura 2: natura morta, Galleria Nazionale d'Arte Moderna, Rome, curated by Cecilia Canziani e Ilaria Gianni (Italy)

2012

Reality Show, Galleria Tiziana Di Caro, Salerno, , curated by Stanislao Di Giugno (Italy)  
 Re-Generation, MACRO, Rome, curated by Ilaria Gianni and Maria Alicata (Italy)  
 Smearred with the Gold of the Opulent Sun, NOMAS Foundation, Rome, curated by Chris Sharp (Italy)  
 Dormitorio Pubblico, Campoli Presti Gallery, London, curated by Marianna Vecellio (Italy)\*

2011

Voglio soltanto essere amato, MAGA, Gallarate (Varese), curated by Gabi Scardi and Ruth Cats (Italy)  
 When In Rome, Italian Institute of Culture, Los

Angeles, curated by Luca Lo Pinto and Valerio Mannucci (USA) \*  
 Ente Comunale di Consumo, Galleria Nazionale di Cosenza, Cosenza, curated by Claudio Libero Pisano (Italy) \*  
 Never talk to strangers, Edel Assanti Gallery, London, curated by Charlotte Artus (UK)

2010

Landscape and People of Sicily, Palazzo Riso Museum of Contemporary Art, Palermo curated by Giovanni Iovane (Italy)  
 Italian Sculpture of the XXI century, Fondazione Pomodoro, Milan, curated by Marco Meneguzzo (Italy) \*  
 Mutinity seemed a probability, Giuliani Foundation, Rome, curated by Adrienne Drake (Italy) \*  
 Artist in residence show, Fondazione Pomodoro, Milan, curated by Angela Vettese and Milovan Farronato (Italy)  
 Into the folds of the world, Foro Boario, Oristano, curated by Cristiana Collu (Italy)

2009

The sky into a room, Galleria Comunale d'Arte Monfalcone, curated by Andrea Bruciati (Italy)  
 Lum Prize, Bari, curated by Francesco Stocchi, Luca Cerizza and Antonella Marino (Italy) \*  
 Let's forget about today until tomorrow, Brown Space, Milan, curated by Marco Tagliafierro (Italy)  
 Usine de Reve, 26cc, Rome, curated by Cecilia Casorati e Sabrina Vedovotto (Italy)\*  
 Emerging Talents, Strozziina, Florence, curated by Andrea Bellini, Luca Cerizza, Caroline Corbetta, Andrea Lissoni, Paolo Parisi (Italy) \*

2008

Turin Triennale T2 | The 50 moons of Saturn, Castello di Rivoli Museum of Contemporary Art,



Born in Enna, Italy 1976.  
Lives and works in Rome.

Group exhibitions (selection)

Rivoli (Turin), curated by Daniel Birnbaum (Italy)\*

Out of Place, public project for parallel events  
of MANIFESTA 7, Trento, curated by Federico  
Mazzonelli (Italy)

The Unfair Fair, Loto Desing, Rome, curated by  
Cecilia Canziani and Vincente Honore (Italy)

Beware of The Wolf, American Academy in  
Rome, curated by Lorenzo Benedetti and Lexi  
Eberspacher (Italy)

Contemporary art through posters, Palazzo  
Lantieri, Gorizia, curated by Lorenzo Benedetti  
(Italy)

2007

We Are All Outlaw In The Name Of Perù, Caffè  
Perù, Rome, curated by José Cuervo (Italy)

Inscriptions, Fondazione Sandretto Re

Rebaudengo, Guarene d'Alba (Turin), curated by  
Jimena Acosta (Italy)

...ma come mai?, Galleria Paolo Bonzano , Rome  
(Italy)