



[...]“A Laugh Will Bury You All.” I do think that Sgambaro’s work is marked by the same attitude of challenge and resistance, and a playful tragicness that aims to strike at the symbols of a society founded on leisure, profit, and competition. Each object selected by the artist seems to disprove the very system that produced it, certainly not through a détournement, which would imply the reversal of meaning, but through the simple, and for this reason effective, presentation of what those objects are called to do: entertain [...].

[...] The solution, or at least the response to a condition that is perceived as unbearable, thus consists in the lucid representation of the paroxysm that is embedded in the phenomenon. By reflecting its image, the artist reveals its absurdity and that affabulatory and seductive character that compels us to participate and desire [...].

[A laugh will bury you all, Giulia Gaibisso, NERO Editions, 2023](#)

[Link to special projects](#)



“FENOMENO (Smiley)”

2022

installation

laser machine, laser controller, computer

environmental dimensions

installation view Manifattura Tabacchi, Florence

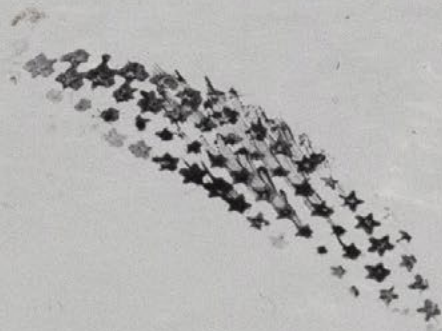
Courtesy the artist and NAM – Not A Museum, Florence

ph. Alessia Messina

In some comics, there's a recurring scene where the protagonist's eyes are pierced by thick and voracious pencils like toothpicks attacking olives floating in *Martini*. Of course, like everything in comics even the self-imposed punishment of blindness is a temporary curse, a fleeting misfortune that resolves on the next page. In 1980 Massimo Mattioli created the comic *Squeak the Mouse* for *Frigidaire* which became the true inspiration for the much more famous *Itchy and Scratchy*, the cartoon featured in the cartoon *The Simpsons*. *Squeak the Mouse* uses the eyes of its protagonists, the classic cat and mouse, not as windows to a soul that has long been dead, but rather as dumpsters. Blinding oneself to avoid seeing or being blinded by the dazzling glow of so many, too many images only to be left gathering the remains, this is what happens with the charred traces of the series of installations that Davide Sgambaro has created using fireworks. The site-specific installation *Petite Mort* (2024) for instance, or the series *I Push a Finger into My Eyes* (2021–2023) and *Whistle and I will come to you* (2023–2024) are the most exquisite trace of contemporary iconoclasm: a supernova of illusions of which all we have to do is collect the dust. Davide Sgambaro's work stands on the edge of an existential dualism, bearing witness to precariousness, insecurity and the lack of real prospects in contrast to the self-spectacularization or idealized narrative of one's own life. The strategically reputational narratives of personal successes serve to sustain for a little longer or as long as they last, the larp (live action role playing) of our existences. The traces of this disillusioned trajectory often take shapes in Sgambaro's work that stand in counterpoint to the massified imagery. The stars in *Tonight (alive and kicking)* (2024) are those of a well known sportswear brand from which the artist strips away the sparkle that streetwear has acquired over the years, transforming them into perimeter markings within a domestic space. Yet, it would be reductive to see this merely as desecration, in reality Sgambaro's works embody a form of contemporary existentialism, focusing on the acceptance of uncertainties and existential fears as an inevitable part of the human condition in late capitalism. In this sense, his entire body of work functions as a kind of critical

epistemology. A headless thought that seeks to dismantle that waste concealed behind the new great narratives of positivism. A toxic bubble that dominates contemporary discourse and nullifies any attempt at independent thought. His work offers a space for the political yet to be constructed, revealing the gap between lived reality and the one that becomes narrative within the illusions of our consciousness. A work that urges us to observe ourselves, perhaps to recognize ourselves, and certainly to share a condition. In front of Sgambaro's work, indeed, we find ourselves surprisingly as external spectators of our own selves, players willing to trigger a new narrative that disregards perfection and embraces the unpredictability of existence. In short, if at the end of the journey we could reclaim our fragilities we would do so with a gaze turned toward what remains, perhaps searching for fragments of ourselves among the dumpsters of our surrogate images.

Vincenzo Estremo





Tonight (alive and kicking) is an installation that consists of a pattern depicting small stars printed on the wall made wearing a particular model of shoes that have stars relief on the rubber shoe toe. The action is a kind of non-visible repetitive dance performed only during the set-up leaving the audience alone with the trace that runs around the perimeter of the exhibition space. The imaginary of the desire, evoked by the stars, is crushed to the ground and it reintroduces the domestic element of the baseboard in the exhibition space. In doing so, the artist suggests a relationship between domestic/family trauma and desire, emphasizing the need to discuss about the traditional role of the family as safe place and institution.

This work must be set up during the nighttime hours, and the installation process should be filmed with a fixed camera and broadcast live on social media, so that only those awake during that night can witness the action taking place.

This particular form of documentation evokes the night of the Perseids, a meteor shower commonly known as the Tears of Saint Lawrence or, according to the Etruscans, the night of Acca Larentia: prostitute and protector of the humble people.

[Link video](#)

"Tonight (alive and kicking)"
2024
black ink on wall
environmental dimensions
installation view ZERO..., Milan



"Tonight (alive and kicking)", 2024, detail, site-specific installation, environmental dimensions, black ink on wall, installation view Gelateria Sogni di Ghiaccio, Bologna, pH. Lorena Bucur



"Tonight (alive and kicking)", 2024, site-specific installation, black ink on wall, installation view GAM, Turin, pH. Nivola Morittu



"Tonight (alive and kicking)", 2024, site-specific installation, detail, black ink on wall, pH. Nivola Morittu



Goosebumps is an installation composed of one or more walled sweatshirts activated in a random mode simulating a muscle spasm. These emptied bodies are flapping in an attempt to react and then return to a state of immobility evoking a kind of *danse macabre* in a shiver between pleasure and despair.

[Link video AP](#)

[Link video \(GAM, Turin\)](#)

"Goosebumps (lilac)"

2024

lilac sweatshirt, aluminium, electric motor, Arduino, electrical cables
variable dimensions



"Goosebumps (dark times)", 2024, installation, sweatshirts, aluminium, electric motor, Arduino, electrical cables, variable dimensions, pH.Nicola Morittu



"Goosebumps (dark times)", 2025, installation, sweatshirts, aluminium, electric motor, Arduino, electrical cables, variable dimensions, installation view GAM, Turin, pH.Nicola Morittu



Lemonade is a series of drawings made using lemon juice as ink. By heating the back of the sheet with a lighter flame, the previously invisible trace emerges. Each drawing in the series depicts a pair of eyes with shifting emotions, suspended between sweetness and unease, evoking the visual imagery of childhood.

The artist repeatedly burns the lower rim of the eyes, creating a teary effect that underscores the fragility of empathy and the unstable nature of emotions.

Lemonade (the installation display) evokes the presence of a ghost who, almost moved upon seeing us, seems to withdraw to continue its path into the adjacent room.

"Lemonade (in love)"

2025

series of drawings

lemon juice on paper, burn marks

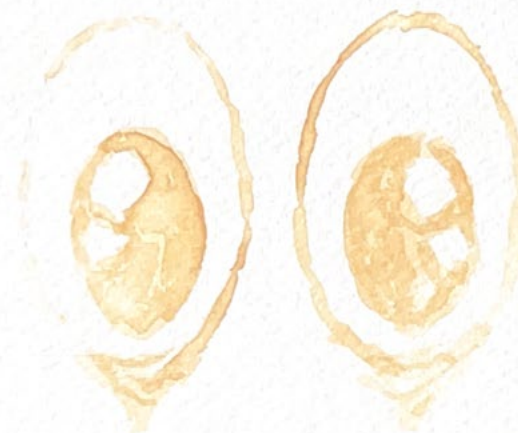
variable dimensions



"Lemonade (maravilla)", 2025, drawing, lemon juice on paper, burn marks, variable dimensions, installation view "Home alone", Galleria Fuoricampo, Siena, pH. Sara Sassi - OKNO Studio



"Lemonade (interested)"
2025
series of drawings
lemon juice on paper, burn marks
variable dimensions



"Lemonade (surprise)"
2025
series of drawings
lemon juice on paper, burn marks
variable dimensions

No more blue tomorrows (spit) is a piece of jewelry created for piercing tongues composed of a silver wire that is interlocked with the piercing rod. The silver that comes out of the mouth, thanks to reflection of cold led lights, simulates a spit that is falling on public's head. The body is used as an inanimate device that, by revoking the represented gesture, serves as a mere display.





"No more blue tomorrows (Spit)", 202s3, jewel for tongue piercing, 20x0,1cm, 925 silver wire, surgical steel, installation view ZERO..., Milan



"No more blue tomorrows (Spit)", 2023, details, jewel for tongue piercing, 20x0,1cm, 925 silver wire, surgical steel



"No more blue tomorrows (Spit)", 2023, jewel for tongue piercing, 20x0,1cm, 925 silver wire, surgical steel, ph. Fabrizio Spucches

No more blue tomorrows (gatekeepers) is the second work in the series of the same name, featuring wearable sculptures.

In this case the artist presents white ceramic sculptures, reproductions of carabiners commonly used as keychains. An apparent formal simplicity opens up a broader reflection on the boundaries between artwork, ornament, function, and preservation.

The work is activated when the body wears the sculptures, to which the keys of the space are attached, generating a visual and conceptual tension between the delicacy and fragility of the ceramic and the physical and symbolic weight of the keys.

With irony and deep emotional resonance, *No more blue tomorrows (gatekeepers)* weaves together two recurring themes in the artist's practice: the haunting presence of an unresolved familial and emotional relationship, and a subtle yet incisive critique of exclusionary and abusive power dynamics known as gatekeeping: forms of control often exercised with discriminatory effects on vulnerable or marginalized individuals.

"No more blue tomorrows (gatekeepers)"

2025

wearable sculpture

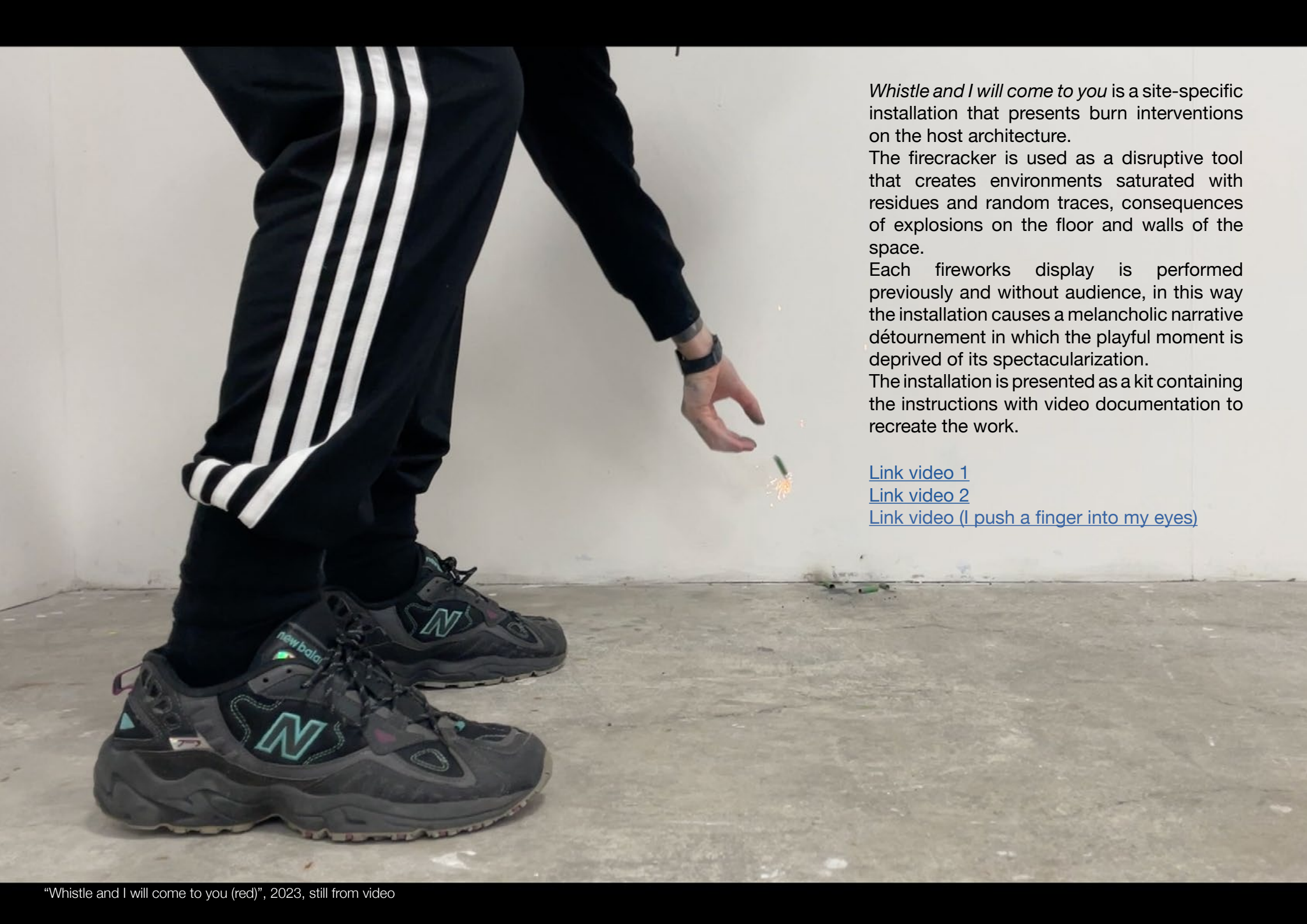
ceramic carabiner

15x7,5x1,5 cm





"No more blue tomorrows (gatekeepers)", 2025, wearable sculpture, ceramic carabiner, 15x7,5x1,5 cm



Whistle and I will come to you is a site-specific installation that presents burn interventions on the host architecture.

The firecracker is used as a disruptive tool that creates environments saturated with residues and random traces, consequences of explosions on the floor and walls of the space.

Each fireworks display is performed previously and without audience, in this way the installation causes a melancholic narrative détournement in which the playful moment is deprived of its spectacularization.

The installation is presented as a kit containing the instructions with video documentation to recreate the work.

[Link video 1](#)

[Link video 2](#)

[Link video \(I push a finger into my eyes\)](#)



"Whistle and I will come to you (my love)", 2025, exploded firecrackers on walls, variable dimensions, installation view Artissima Art Fair, pH. Nicola Morittu, Fondazione Sandretto Re Rebaudengo Collection



"Whistle and I will come to you (red)", 2023, exploded firecrackers, burn marks on surfaces, ph. Marco De Rosa



"I push a finger into my eyes #7", 2023, 40x50x15cm glass, iron, steel, exploded firecrackers, ph. Nicola Morittu



"Whistle and I'll come to you (yellow, light blue, red, purple, grey)", 2024, detail, exploded firecrackers, burn marks on surfaces



"I push a finger into my eyes #1", installation, 2021, multilayer glass case, wooden case, stainless steel, exploded firecrackers, 120x55x110cm, winner of the Public Call "Cantica21. Italian Contemporary Art Everywhere" - Under 35 Section promoted by MAECI-DGSP and MiC-DGCC, installation view MAMbo Museum, Bologna, ph. Matildè Cassarini, MAMbo Museum collection, Bologna



"I push a finger into my eyes #8", 2024, detailwood, glass, iron, steel, exploded firecrackers, installation view La Quadriennale di Roma, Rome, ph. Carlo Romano

Hey there you, looking for a brighter season is a series of environmental light installations. Using devices usually employed to light parties, the installation dialogues with the viewer through the imagery evoked by light. Strobe lights, connected to a dmx recorder, loop a light track based on the binary system of morse code like an encrypted message. The sentence change according to the host context.

The fruition from the outside allows this installation to illuminate, during dark hours, the interior spaces of entire floors of the buildings, creating a kind of luminous frame to the architecture in question.

In *Hey there you, looking for a brighter season (moth)* the code reproduces the phrase “Fear of missing out”. Such code is designed for buildings and skyscrapers.

(.-. . . - .- / --- .-. / -- -- / --- .- -).

[Link video sample \(moth\)](#)

[Link video sample \(moth\) panoramic](#)

In *Hey there you, looking for a brighter season (W)* the code recites the “V” letter for four times in loop (...- / ...- / ...- / ...-). This code was used by Radio Londra to announce encrypted communications for the partisan resistance during the liberation of Italy from nazi-fascism.

[Link video sample \(W\)](#)

In *Hey there you, looking for a brighter season (Nighttime)* the code reproduces the phrase “Nighttime. This memory of you dancing on a grass carpet”. This piece was commissioned to address the issue of depopulation and youth emigration.

[Link video sample \(nighttime\)](#)



"Hey there you, looking for a brighter season (moth)"

2023

display setup

strobe lights, dmx recorder, dmx cables

environmental dimensions



"Hey there you, looking for a brighter season (W)", 2024, ambiental installation, strobo lights, dmx recorder, dmx cables, installation view Fondazione Menna, Salerno, pH. Elio Di Pace



"Hey there you, looking for a brighter season (Nighttime)", 2025, ambiental installation, strobo light, Arduino, dmx cables, pH. Leonardo Morfini, ADRYA



"FENOMENO (Red Smiley)"

2022

installation

laser machine, laser controller, computer

environmental dimensions

installation view Klemm's Gallery, Berlin

FENOMENO (Smiley) is a laser installation that projects a smiley that spins very slowly on itself.

Through an apparently simple gesture, the installation narrates the bipolar attitudinal behaviour in the late capitalism also called *niceness*. The artist, by overloading the laser machine, creates an image with a high profusion of dots per second (PPS). This makes the installation partially documentable as it is too fast for standard photographic and video documentation systems to be caught, limiting the viewer in documenting it.

The installation is available in green, red and blue versions.

Link to video simulation

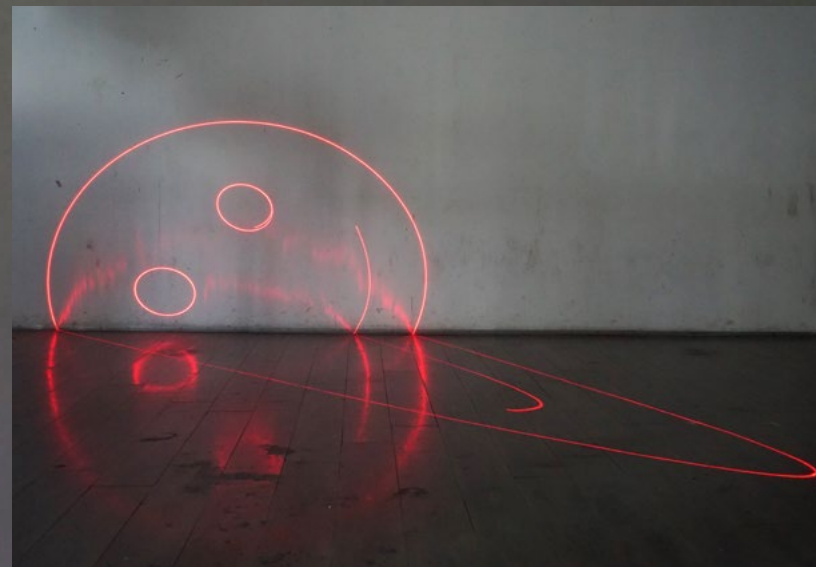
[Green](#); [Blue](#); [Red \(cropped\)](#)



"FENOMENO (Smiley), 2022, installation, laser machine, laser controller, computer, environmental dimensions, installation view NAM - Manifattura Tabacchi, ph. Leonardo Morfini, ADRYA



"FENOMENO (Blue Smiley)
2022
installation
laser machine, laser controller, computer
environmental dimensions



"FENOMENO (Red Smiley)
2022
installation
laser machine, laser controller, computer
environmental dimensions



Father forgive them; for they do not know what they are doing is a series of five installations (in different colors) that consist of skydancers embedded in the exhibition space wiggling uselessly in a seemingly violent and loud wail.

The skydancer thus becomes a witness of his random movement, influenced by the location and the rifts created over time due to friction against the walls and ceiling.

Father forgive them; for they do not know what they are doing emphasises the relationship of the individual identity with loneliness in the capitalist era.

Link video

[Red \(installation view BLM, Venice\)](#)

[Green \(installation view MAMbo, Bologna\)](#)

"Father forgive them; for they do not know what they are doing (green)"

2025

green skydancer

environmental dimensions

installation view MAMbo Museum, Bologna

pH. Carlo Favero



"Father forgive them; for they do not know what they are doing (green)", 2025, green skydancer, environmental dimensions, installation view MAMbo Museum, Bologna, pH. Manuel Montesano





"Father forgive them; for they do not know what they are doing (red)", 2016, red skydancer, environmental dimensions, installation view Fondazione Bevilacqua La Masa, Venice



"Father forgive them; for they do not know what they are doing (red)", 2016, red skydancer, environmental dimensions, installation view Fondazione Bevilacqua La Masa, Venice

Fireflies (cops and robbers) is a participatory nighttime game based on the well-known children's game Cops and Robbers.

Reinterpreted by the artist, the game serves as a reflection on how power dynamics and class privilege can drive the control of individuals at the expense of collective awareness.

The game takes place at night and involves two teams: the Spotlights (the cops) and the Fireflies (the robbers). The Fireflies must try to reach the home base to be safe. If they are tagged by the Spotlights, they must stop immediately and turn on a flashlight to reveal their position to the other Fireflies, who can then attempt to free them. The goal is to get all the Fireflies safely to the home base. However, once a Firefly reaches the base, they can no longer leave to help their teammates. The Fireflies lose if even one of them remains outside the home base.

The videos metaphorically depict a nocturnal environment where small points of light flicker in and out of total darkness, while the participants' voices guide the viewer into the atmosphere of the game.

The edition (3 + AP) is presented in a box containing a USB stick, a flashlight, and the game rules.

[Link trailer 1](#)

[Link trailer 2](#)





"Fireflies (cops and robbers)", 2021, still from video documentation



The two videos unfold through a fixed shot of two different scenarios in which various participants take on different roles. The environment is predominantly dark, and the viewer is guided through the game by the significant presence of the audio element. The participants, commenting on their perception of the game in the darkness, create a range of imaginaries: from playful to dramatic and horror-filled. Bodies appear and disappear, illuminated only by sporadic flashlights that, like fireflies, flicker on and off in search of salvation.

Run! is a looped video installation extracted from the game's documentation. In this slowed-down video, two legs can be seen appearing in a beam of light and immediately running away in the opposite direction.

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HOME ALONE
Davide Sgambaro



"Parappaparaparapappapara (132C2HAGP4OD)"
2021
cotton sheet, m&m's
60x40cm each

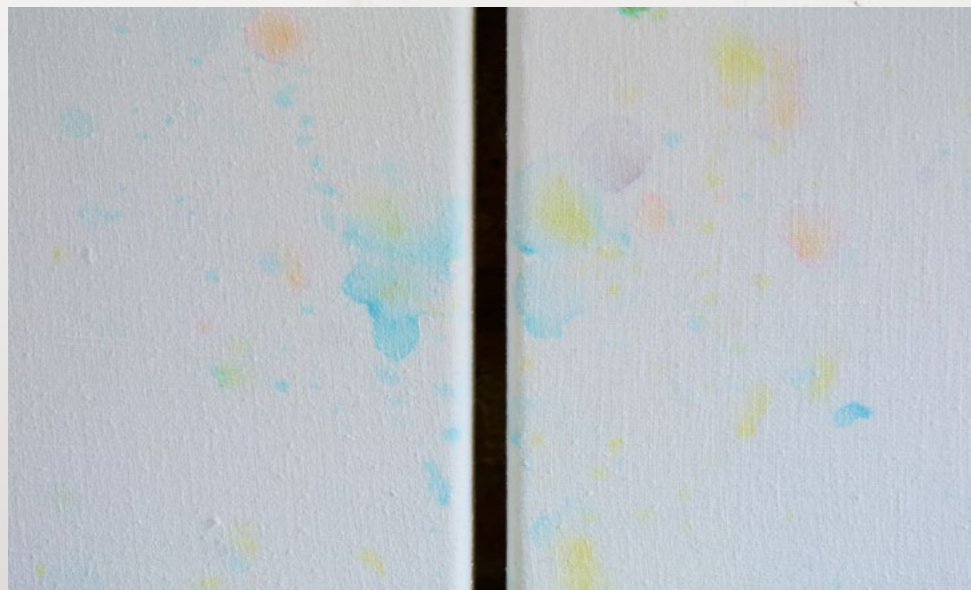
Parappaparaparapappapara is a series of works on cotton bed sheets and pillowcases that testify an act in which the artist, placing an empty glass over the sheet on the bed, tries to center it using wetted m&m's. The m&m's that do not enter the glass impress the sheet off their food coloring. To pronounce correctly the title of the series you have to intonate the main theme of the song "Entry of the gladiators" by Julius Fucik. Each work has a code subtitle that is the serial number of the m&m's package. The measurements of the works follow the dimensions of the various sheets, from pillowcase to king-size sheet. This series of works is made reproducible even after the sale. In case of deterioration of the materials, the collector can repeat the gesture made by the artist following the instructions provided.



"Parappaparaparapappapara (921B1HAGP4OD)"
2019
m&m's on sheet
60x40cm each



"Parappapparaparapappappara (113C 3 HAG N10) #1, #3", 2021, cotton sheet, m&m's, 90x200cm each, Fondazione CRT per l'Arte collection, installation view GAM, Turin



“Parappaparaparapappapara (113C 3 HAG N10)”
2021
cotton sheet, m&m's
210x230cm



"Parappapparaparapappappara (140B2HAGN40) #1, #2"
 2025
 dyptich
 cotton sheet, m&m's
 60x40cm each
 ph.Nicola Morittu



"Don't seep", 2022, light shaper Teclumen FORTE Profile 150hd (58W), variable dimensions, installation view city of Padua, pH. Elisa Pregolato

Don't sleep weaves together themes and issues belonging to the inhabitation of urban spaces, the dread of order and social security, and the childlike fear of the dark. The two “ox-eyes” projected on the ground, on either side of Corso del Popolo in the city of Padua, refer to an imagery linked to the world of entertainment. Dropped onto the territory, it takes unexpected directions and becomes a misleading urban monologue. The two silhouettes used to project are connected to the public lighting, thus following a predefined on/off rhythm.

Location 45°24'52.5"N 11°52'44.9"E

“Don't sleep”

2022

detail

n.2 light shaper Teclumen FORTE Profile 150hd (58W)

variable dimensions


Corso del Popolo, Padua

pH. Elisa Pregnotato





"Waltz", 2015 - 2025, making of, pH. Ela Bialkowska - OKNO Studio



Waltz is an installation born from the observation of traces on the walls caused by the rubbing of office chairs in workplaces. Through a sort of dance during the setup phase, the artist throws himself with the chair against the walls, creating a completely random perimeter drawing, thereby replicating the neurotic trace of the context from which he drew inspiration.

"Waltz"
2015 - 2025
office chair, wall
environmental dimensions
installation view Fondacio Can Felipa, Barcelona



"Waltz", 2015 - 2025, office chair, wall, environmental dimensions, installation view "Home alone", Galleria Fuoricampo, Siena, pH. Sara Sassi - OKNO Studio



"Waltz"
2015
detail

environmental dimensions

CV

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Studies

Visual and performing arts
Università IUAV di Venezia

Institutional Collections

MAMbo Museum, Bologna
Fondazione CRT Arte
GAM Turin and Castello di Rivoli, Turin
Fondazione Sandretto Re Rebaudengo
Fondazione Bevilacqua La Masa, Venice
Fondazione Monte dei Paschi di Siena
Fondazione Menna, Salerno

Art Fairs

2025, ARTISSIMA, Turin
2024, ARTISSIMA, Turin
2023, Miart, Milan
2021, ARTISSIMA, Turin
2018, ArtVerona, Verona

Grant Recipient

2025, Italian Council 14
2023, Pollock-Krasner Foundation,
New York (USA)

Solo Shows

2025, [Bupkis - The intruder](#), Museo di Arte Moderna e Contemporanea GAM, Turin
[Home alone](#), Galleria Fuoricampo, Siena
[Tonight](#), Gelateria Sogni di Ghiaccio, Bologna
2024, [Rehab](#), Trullo Ulia, collector's space, Ostuni, curated by Galleria Fuoricampo
2022, [Nope!](#), Galerie Alberta Pane, Paris, with a text by Ilaria Gianni
[Too much and not the mood](#), Gelateria Sogni di Ghiaccio, Bologna, curated by Localedue
[Feeling fractional](#), 9 French Place, London, curated by Virginia Simonazzi
2021, [Kiss, kick, kiss](#), Italian Cultural Institute, Cologne
2019, [White and black stripes and a red nose](#), Almanac Projects, Turin

Selected Exhibitions

2025, [Facile ironia. L'ironia nell'arte italiana tra il XX e il XXI secolo](#), MAMbo Bologna, curated by Lorenzo Balbi and Caterina Molteni
[Le ferite di Torino](#), Fondazione Sandretto Re Rebaudengo, Turin
[Efemeridi. 2013-2025](#), Almanac Projects, Turin
[Mio caro padrone domani ti sparo](#), Fondazione Merz, Turin
[On and beyond - A love letter to shadows](#), Galerie Alberta Pane, Venice, text by Chiara Ianeselli
2024, [Prima risonanza](#), permanent collection, GAM Turin, curated by Chiara Bertola, Elena Volpato
[Hot and bothered](#), Galerie Alberta Pane, Paris, with a text by Camille Bardin
2023, [Observed](#), Klemm's Gallery, Berlin
[La sostanza agitata](#), Palazzo Callicola, Spoleto, curated by Saverio Verini
[But it did happen](#), spazio in situ, Rome, curated by Giulia Gaibisso
2022, [Nel paese delle ultime cose](#), Manifattura Tabacchi, Florence, curated by Caterina Taurelli Salimbeni
2021, [Ciak Collecting - Collection and the city](#), Art Verona Palazzo Orti Manara, Verona
[Never shall we labour](#), Centre Civic Can Felipa, Barcelona, curated by Irene Angenica
[A Bartleby](#), Galerie Alberta Pane, Venice
2020, [Whatever it takes](#), A+A Gallery, Venice
2019, [Diari tra diari](#), Spinola Banna per l'Arte - GAM, Turin, curated by Elena Volpato
[Paesaggi eterni](#), Spaziosiena, Siena, curated by Stefania Margiacchi and Lisa Andreani
2018, [Love me tender](#), Stonefly Art Prize, Milan, curated by Stefano Coletto
2017, [100ma Collettiva Giovani Artisti](#), Fondazione Bevilacqua La Masa, Venice
2016, [Atelier Bevilacqua La Masa 2015-2016](#), Fondazione Bevilacqua La Masa, Venice
2015, [A Symphony of Hunger Digesting Fluxus in Four Movements](#), A+A Gallery, Venice

Selected prizes and residencies

2026, [Premio Olivero](#), production prize curated by The Blank Contemporary Art, Milan
2025, [isolation caved in, I adore you](#), [Italian Council 14](#), partnership w/Van Abbemuseum (Eindhoven); Jeu

de Paume (Paris); MoC (New York)
[Intervallo](#), residency, Cripta 747, Turin
[Tagli](#), residency, Stromboli
 2024, [PAC Piano Arte Contemporanea](#), acquisition prize w/Fondazione Bevilacqua La Masa, Venice
 2023, [Pollock-Krasner Foundation](#), Grant 2023-2024, New York
[Nuovo Forno del Pane](#), residency, MAMbo Museum, Bologna
[Ducato Prize](#), Piacenza
 2022, [SUPERBLAST II](#), residency, NAM Manifattura Tabacchi, Florence
 2021, [ARTISSIMA, Acquisition Prize Fondazione per l'Arte CRT](#), GAM - Castello di Rivoli, Turin
 2020, [Cantica 21](#), under 35 section prize, MiBACT, MAECI, Rome
[Racconto Plurale Prize](#), Fondazione per l'Arte CRT, Turin
 2019, *Exploring New Edges*, Spaziosiena w/Fondazione Monte dei Paschi di Siena, Siena
 2018, [Q-Rated Il resto dell'immagine](#), workshop, Castello di Rivoli, Turin, curated by Sarah Cosulich, Stefano Colicelli Cagol, La Quadriennale di Roma
[BoCsArt](#), residency, Cosenza
[Premio Stonelfy](#), Fondazione Bevilacqua La Masa, Fabbrica del Vapore, Milan
[Diari tra diari](#), GAM-Fondazione Spinola Banna per l'Arte, Turin, curated by Elena Volpato
 2016, *Premio Fondazione Francesco Fabbri per l'Arte*, Pieve di Soligo
 2015, [Spinola Banna per l'Arte](#), workshop and residency, curated by Gail Cochrane & Guido Costa
[Atelier Bevilacqua La Masa Residency](#), Fondazione Bevilacqua La Masa, Venice

Special projects and commissions

2025, *Artisti mazziali*, talk, Alchemilla, Bologna
Postures, visiting artist, GAM Museum, Turin
Dynamo Art Factory, visiting artist, Dynamo Camp, Pistoia
[Hey there you looking for a brighter season](#), curated by TOAST Project, Florence
 2024, [Pastorale](#), Celeste Kunst, Teramo with a text by Treti Galaxie
[Spleen](#), installation commission, Fondazione Filiberto e Bianca Menna, Salerno
[Portfolio](#), La Quadriennale di Roma, Musei di Roma, Palazzo Braschi, Roma
 2023, [SPRINT—Independent Publishers & Artists' Books Salon](#), w/panopticon publishing, Milan
 public program, [conversation with philosopher Franco "Bifo" Berardi](#), MAMbo, Bologna
[On a raison de se révolter](#), visiting artist, Giardino Project, Lecce
[Resta sveglia](#), visiting artist and workshop, IUNO Studio, Rome
 2022, *Non dormire*, public installation, Comune di Padova, Padova
 artist talk, Italian Cultural Institute, Paris
[Esaurire fino a fiorire](#), visiting artist, Villa Romana, Florence
 2021, [La box Delivery n.1](#), Spazio Volta, Bergamo, curated by Replica Artistbook Archive
Il crepaccio IG show, Il Crepaccio, Milan, curated by Caroline Corbetta

CATALOGUES AND PUBLICATIONS

- 2025, Publication, [Collane di cose](#), Harper's Bazaar Italia, Iside 25, by Mariuccia Casadio (ITA)
Publication, ICON Magazine (issue 102), by Elena Bordignon (ITA)
Publication, [The Collector Magazine n.15](#), November 2025, by Edoardo Durante (ENG)
Catalogue, Allemandi Editore, [Bupkis - The intruder, GAM Turin](#), (ITA-ENG) ISBN 9788842227472
Catalogue, Allemandi Editore, [Facile ironia. L'ironia nell'arte italiana tra il XX e il XXI secolo](#), MAMbo Museo Arte Moderna di Bologna (ITA/ENG), ISBN 9788842226741
Publication, <3, booklet printed in 100 copies, by Galleria ZERO... (ENG)
Publication, [Robinson Repubblica](#), Si fa presto a definirla facile ironia, by Andrea Contin (ITA)
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