

[...]“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

ALIVE AND KICKING AROUND by Mariuccia Casadio

I like those who determinedly elude the recognisability of ideas, choices, gestures and signs in art. And who aspire to infiltrate the pre-existing at will, to manifest themselves and communicate in unexpected ways, shifting attention to aspects of an exhibition or event that are marginal, non-central and seemingly devoid of meaning. I am speaking of a liminality that Davide Sgarbaro has made fundamental and programmatic to his practice, the way he favours the margins as a strategic position, thus granting himself the freedom to range from the visible to the invisible, from the corporeal to the immaterial, and from codified spaces to those off the beaten track. Sgarbaro certainly does not shy away from intervention or involvement, but he chooses to act only under precise conditions, in subtle and light-hearted, biting, provocative and sometimes humorous ways, with his own faith in the unpredictable, fascinated by things that know how to hide in the shadows, revealing themselves only to the attentive eye. To explain how much his interventions both want and refuse to be noticed, I must confess to having overlooked some of them myself. This was before I came across the majestic and verdant instability of his *Father forgive them; for they do not know what they are doing (green)*, a skydancer not unlike those you might encounter at a funfair or in an advertising campaign, which was duly tucked away in a corner of the 'Facile Ironia. L'ironia nell'arte italiana tra XX e XXI secolo' exhibition at MAMbo in Bologna. Here was a work that particularly struck me in its way of playing down and marginalising things. The collective as a whole was basically designed to be a measure of hilaritas, but Davide Sgarbaro's intervention went straight to the heart of the contemporary with its hypnotic and hallucinatory kinetic rising, struggling and collapsing. It is difficult for me to put into words that paroxysmal and at the same time authentic way of freeing ourselves and others from the presumptions of art, of discrediting its aura and formalisms, here ridiculed by a clownish "cucù settete!", a playful aero-mechanical iteration of movements. We see the skydancer crashing into a wall, sensing that it is destined for slow self-destruction, because collapse seems to be the irreversible fate of that light and delicate material propelled by the air that gives it substance. But this is

certainly not a statement that focuses on the originality of the object itself; rather, it emphasises where and how a work can unexpectedly escape its usual self-assurance, transforming itself into a simple moment of reality. This, I would say, is the explosive strategic essence of Davide Sgarbaro. His focus is on studying and implementing ways to evade, transcend and transgress the defined and most obvious boundaries of showing and showing off. And since this is not a simple or obvious choice, I was immediately won over by his very personal and unobtrusive way of breaking the rules. As a result, I immediately sought out the artist, wanted to meet him and was thus able to fill in the gaps in my knowledge, learning more about and gaining a deeper understanding of his choice to insinuate himself into ever-changing other places. And certainly not as a shy stranger, but as an intruder without a pass, skilled at sneaking in and well camouflaged in the ganglions of the system. A bit like an infection, one of those viruses that invisibly affect the body, or like a linguistic alteration reminiscent of Burroughs, which compromises and thus reinvents syntax and narrative order. All the 'stylistic' choices, subjects and actions in Sgarbaro's work, which ranges from installation to performance, come 'from below', drawn from the street, from youth customs and fashions, from media codes and from all the most pervasive tools of technology. The artist sees them as forms of resistance', transforming his art into a continuous challenge to the predictability and presumed obviousness of the visible, and assigning a role of substantial responsibility to our ability to enjoy, participate and become involved in works in the form of smileys, sweatshirts, tongue piercings, exploded firecrackers or kicks on the wall with sneaker soles. He thus chooses to blur the line between reality and representation, the ultra-visible and almost invisible, important and irrelevant, ranging from the environmental scale of laser signboard works such as *FENOMENO (Smiley)* of 2022 to that of ink marks on the tips of trainers *Tonight (alive and kicking)* from 2024, which replace the skirting board and certainly do not catch the eye. On the other hand, I am fascinated by the use of colour, which Sgarbaro uses as a hallmark of individual pieces or series of works and which, also highlighted in parentheses in



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

2025

green skydancer

environmental dimensions

installation view MAMbo Museum, Bologna

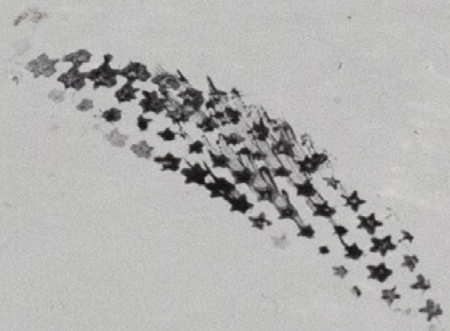
pH. Manuell Montesano

the titles, playfully references the great tradition of Mark Rothko, Jackson Pollock, Yves Klein and Dan Flavin, who were active in the twentieth century and continue to influence the chances of originality in the twenty-first. Without fear, and with an excellent academic background alongside unforgettable teachers such as Alberto Garutti, Davide knows how to appropriate this and, as the heir to a post-era, demonstrates that he knows how, casually, to make that enormous array of visual and semantic inventions his own. Thus, monochrome is treated and made kinetic in works consisting of hanging sweatshirts. There may be just one, as in *Goosebumps* from 2024, or many, changing in number and colour in line with the tonal and spatial characteristics of the context in which they are placed. Pictorially speaking, however, they form a monochrome that animates the space without overwhelming it. What we see is what it is, a hyper-real image that never appears devoid of its own depth and its own epochal *raison d'être*.

Much more remains to be added, which inevitably concerns the earless exploration of taboos and grey areas, to give voice and face to what Julie Ackermann, in her book *Hyperpop. La Pop au temps du capitalisme numérique* (2024), defines as "new queer ways of being in the world". But I would like to save this aspect for my next text, if there is to be one, on this artist's work. To conclude, I would like to refer back to Ackermann: "Starting from the assumption that all criticism is futile if it does not affect the structures of power, hyperpop takes into account the stratification of meanings on the internet to bring out new forms of sincerity. In this way, it puts an end to the unchallenged dominance of irony, while at the same time feeding on its critical reflexivity."

This is also an apt interpretation for our artist, whose work acquires its most authentic *raison d'être* in the post domain. So, please, don't read what I have written as something you already believe you know. Davide Sgambaro's language lies between the lines, beyond words, and today it needs to be contextualised and understood in depth.

Hyper hyper hooray!





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 sho 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)", 2025, site-specific installation, black ink on wall, installation view GAM, Turin, pH. Nicola Morittu



"Tonight (alive and kicking)", 2025, site-specific installation, detail, black ink on wall, pH. Nicola Morittu



"Tonight (alive and kicking)", 2025, detail, site-specific installation, environmental dimensions, black ink on wall, installation view Gelateria Sogni di Ghiaccio, Bologna, pH. Lorena Bucur



"Goosebumps (dark times)", 2024, installation, black sweatshirts, aluminium, electric motor, Arduino, electrical cables, variable dimensions, pH.Nicola 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 \(GAM, Turin\)](#)

"Goosebumps (lilac)"

2024

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



"Goosebumps (dark times)", 2025, installation, black 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", 2025, "Waltz", 2015, installation view "Home alone", Galleria Fuoricampo, Siena, pH. Sara Sassi - OKNO Studio



"Lemonade (melted)"
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.

[Link video](#)





"No more blue tomorrows (Spit)", 2023, details, jewel for tongue piercing, 20x0,1 cm, 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 a white ceramic sculpture, a serie that reproduces 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.

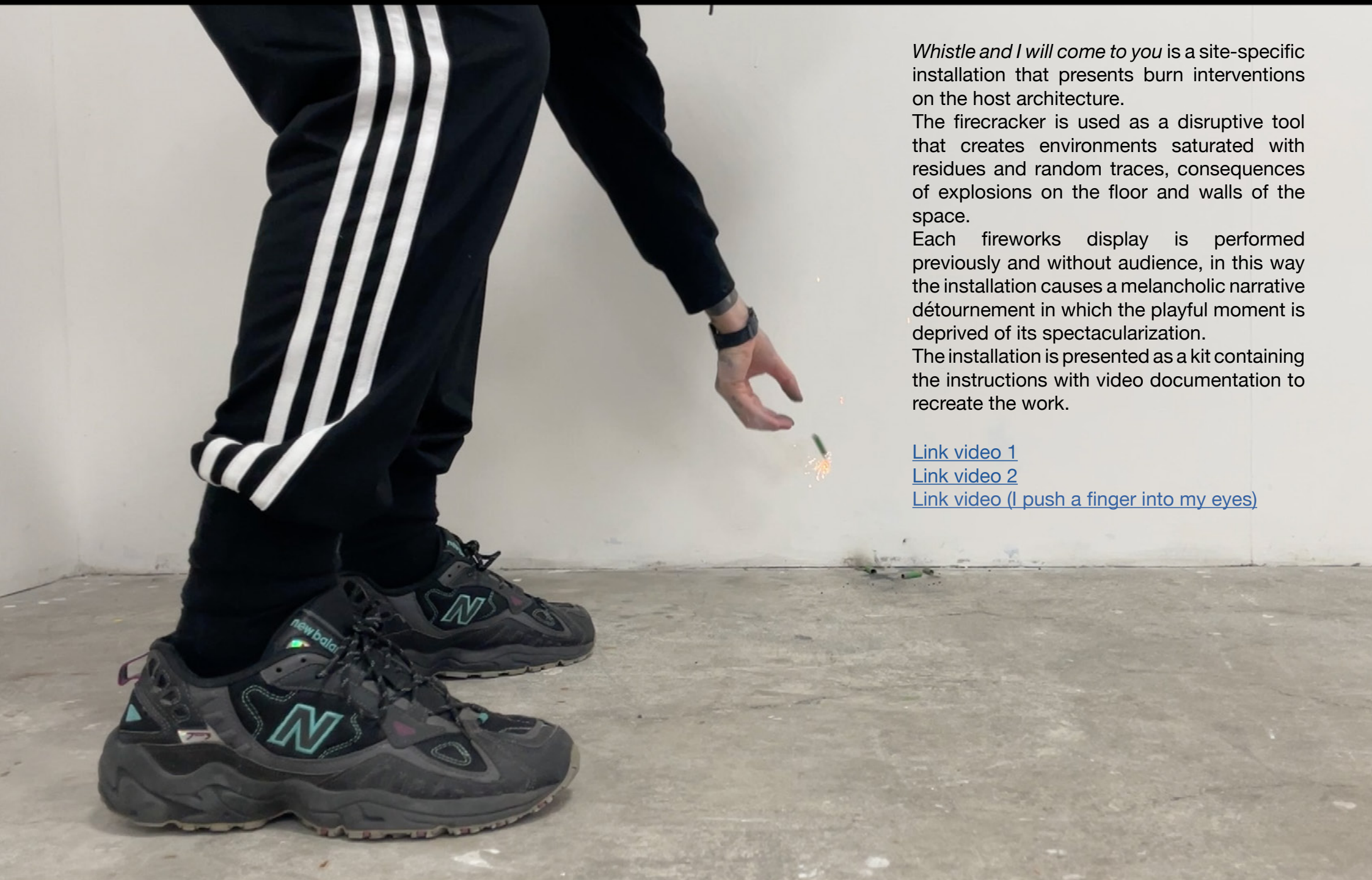
No more blue tomorrows (gatekeepers) weaves together two recurring themes in the artist's practice: the haunting presence of an unresolved familial and emotional relationship, and a subtle yet incisive critique of exclusionary and abusive power dynamics known as gatekeeping.

"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 (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. Matildé Cassarini, MAMbo Museum collection, Bologna



"I push a finger into my eyes #8", 2024, detail, wood, glass, iron, steel, exploded firecrackers, installation view La Quadriennale di Roma, ph. Carlo Romano, GAM Turin collection



"Whistle and 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



"Hey there you, looking for a brighter season (moth), 2026, strobo lights, dmx recorder, dmx cables, environmental dimensions, installation view CRiPTA747, Turin, pH. Eugenio Schirone



Hey there you, looking for a brighter season is a series of environmental light installations. 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 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. This code was used by Radio Londra to announce encrypted communications for the partisan resistance during the liberation of Italy from nazi-fascism.

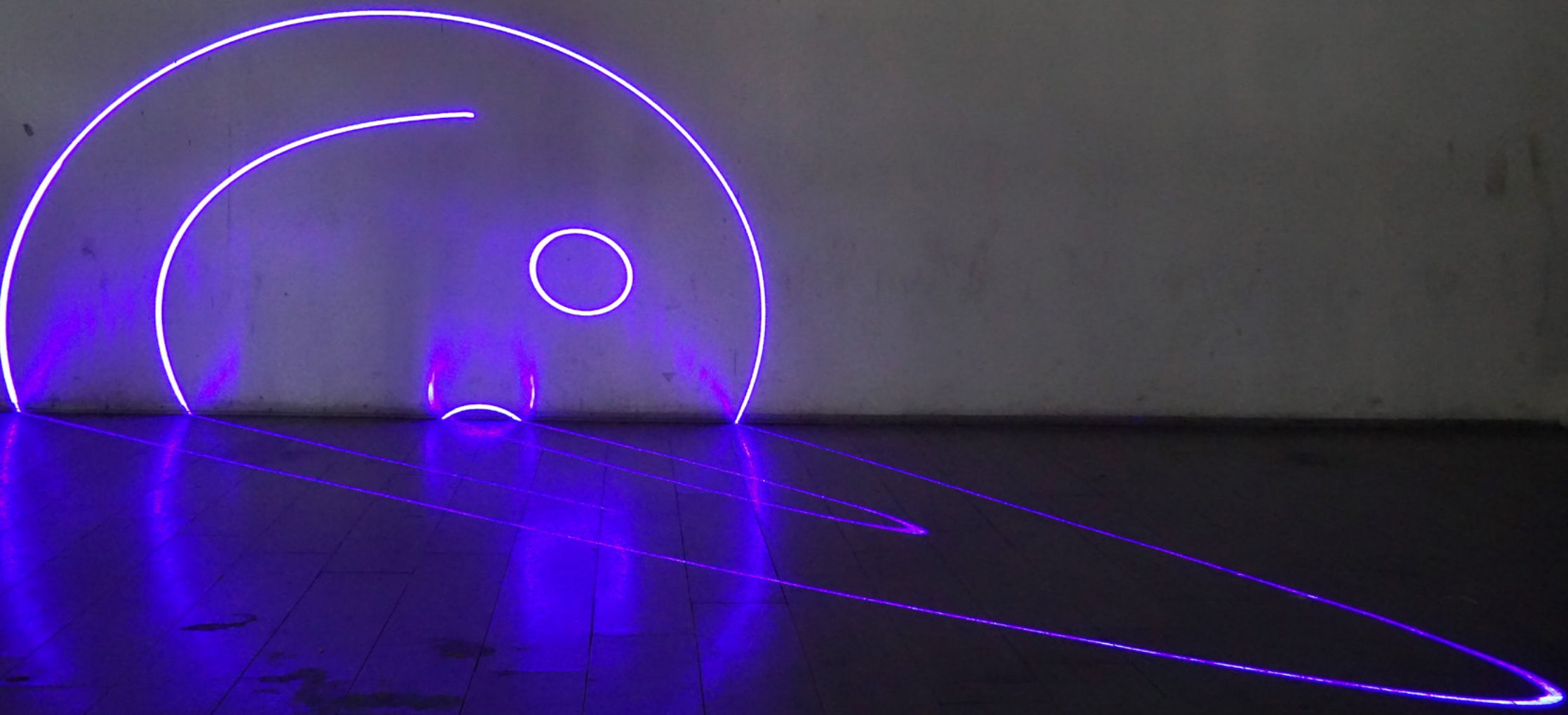
[Link video sample \(W\)](#)

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



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



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 (Red Smiley)”

2022

installation

laser machine, laser controller, computer

environmental dimensions

installation view Klemm’s Gallery, Berlin



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



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 (blue)", 2022, blue skydancer, environmental dimensions, installation view Galerie Alberta Pane, Paris



"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.

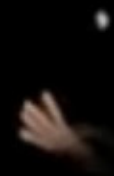
The game takes place at night and involves two teams: the Spotlights (the cops) and the Fireflies (the robbers). The Fireflies must try to reach the home base to be safe. If they are tagged by the Spotlights, they must stop immediately and turn on a flashlight to reveal their position to the other Fireflies, 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.

FUORI
CAMPO

info: www.galleriafuoricampo.com | info@galleriafuoricampo.com | 339 5225192 | 349 1781638

HOME ALONE
Davide Sgarbaro



“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.



"Parappaparaparappapara (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



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



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



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



CV

Davide Sgambaro
Padova, 1989
lives and works in Turin

+39 3338404416
davide.sgambaro@gmail.com
www.davidesgambarosudio.com

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

Solo Shows

2025, [Bupkis - The intruder](#), 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
2018, [A Supposedly Fun Thing I'll Never Do Again](#), Artopia, Milan

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
♥♥♥♥, ZERO..., Milan
[Hot and bothered](#), Galerie Alberta Pane, Paris
2023, [Obselfed](#), Klemm's Gallery, Berlin
[La sostanza agitata](#), Palazzo Collicola, 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
[The Expanded Body](#), 1/9 gallery, curated by Angelica Gatto, Simone Zacchini
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, *Bel Paese, promoting italian art around the world*, Palazzo Riso, Palermo, curated by Luigi Fassi and Anna Mattiolo

[*Premio Olivero*](#), production prize curated by The Blank Contemporary Art, Saluzzo

2025, [*isolation caved in, I adore you, Italian Council 14*](#), partnership w/Van Abbemuseum (Eindhoven); Jeu de Paume (Paris); MoC, MoMA PS1, Magazzino Italian Art (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

2026, site specific installation, Galleria Radar w/Ufo Space, ICA, Milan

[*Esterno Notte*](#), Torino Photo Festival, Cripta747, Turin

2025, [*Tonight \(alive and kicking\) edition*](#), Litografia Bulla for GAM Turin, Rome

Artisti mazziali, talk, Alchemilla, Bologna

Con Schiuma, Panopticon Publishing, Turin

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
[*Starving Drawings*](#) limited edition, 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
[*Too much and not the mood*](#), site specific installation, Manifattura Tabacchi, Florence
[*Esaurire fino a fiorire*](#), visiting artist, Villa Romana, Florence

2021, [*La box Delivery n.1*](#), Spazio Volta, Bergamo, curated by Replica Artistbook Archive
[*Fireflies \(cops and robbers\)*](#), group game, Villa Romana, Florence
[*Il crepaccio IG show*](#), Il Crepaccio, Milan, curated by Caroline Corbetta

SELECTED CATALOGUES AND PUBLICATIONS

- 2026, Publication, [Flash Art Italia 365](#), by Piermario De Angelis (ITA)
Publication, [XXX, Witty Books](#), by Campo25, Fondazione Sandretto Re Rebaudengo (ITA/ENG)
- 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)
- 2024, Publication, [ICON Magazine \(dicembre 2024\)](#), by Elena Bordignon (ITA)
Publication, Sali e tabacchi Journal, [La via del fuoco](#) by Arnold Braho (ENG), ISBN 9791221017366
Publication, Postmediabooks, [Variante digitale](#) by Vincenzo Estremo (ITA), ISBN 9788874903979
Article, [L'Essenziale Studio #7](#) (ENG)
Publication, [NAM 20-22](#) (ITA-ENG)
Publication, La Quadriennale di Roma, [Portfolio](#) (ITA - ENG)
Publication, Treccani, [Quaderni d'Arte Italiana n.9](#) (ITA)
- 2023, Catalogue, Viaindustriae, [La sostanza agitata](#) (ITA - ENG), ISBN 9788897753373
Publication, [FlashArt, 362 AUTUNNO 2023](#), exhibition review by Simone Ciglia (ITA)
Publication, MAMbo Bologna, [Nuovo Forno del Pane Outdoor](#) (ITA - ENG), ISBN 9788896296486
Catalogue, Postmediabooks, [Ducato Prize 2023](#) (ITA - ENG)
Publication, Treccani, [Quaderni d'Arte Italiana n.5](#) (ITA)
Catalogue, Visiona, [Imagina](#) (ITA - ENG), ISBN 9788894610727
- 2022, Catalogue, NERO Editions, [nel paese delle ultime cose](#) (ITA - ENG), ISBN 9788880561873
Publication, Insideart, [interview with Davide Sgarbaro](#), by Caterina Taurelli Salimbeni (ITA - ENG)
Catalogue, 1/9 Gallery, [The expanded body](#) (ITA - ENG)
Publication, Nuova Editrice Berti, [La Foresta Magazine](#) (ITA - ENG)
- 2021, Catalogue, Can Felipa Centre Cìvic, [Never shall we labour](#) (SP - ENG)
- 2020, Catalogue, Fondazione per l'Arte CRT, [Racconto Plurale](#) (ITA- ENG)
- 2019, Publication, Made In Mind Mag, [White and black stripes and a red nose](#), by Federica Torgano (ENG)
Catalogue, Viaindustriae, GAM Torino, Spinola Banna per l'Arte, [Diari tra diari](#) (ITA - ENG)
- 2018, Publication, Artopia Gallery, [Una cosa divertente che non farò mai più](#) by Lisa Andreani (ITA - ENG)
Publication, Exibart, [222 Artisti Emergenti su cui investire](#) (ITA-ENG), ISBN 9788885553019
- 2017, Catalogue, Fondazione Bevilacqua La Masa, [100ma collettiva giovani artisti italiani](#) (ITA - ENG)
- 2016, Catalogue, [Atelier Bevilacqua La Masa](#) (ITA - ENG)
Catalogue, [Premio Fondazione Francesco Fabbri per l'Arte](#) (ITA - ENG)
- 2015, Catalogue, Spinola Banna per l'Arte, [Quaderni di Banna](#) (ITA)

SELECTED ONLINE PRESS

- 2025, Rivista Studio, [Micro rivoluzioni artistiche Gam di Torino](#), by Vittoria Martinotti (ITA)
FlashArt, [Facile ironia. L'ironia nell'arte italiana tra XX e XXI secolo](#), by Davide Daninos (ITA)
Vogue Italia, [Facile Ironia](#), by Irene Caravita (ITA)
ArtFrame, [Una conversazione con Davide Sgarbaro](#) by Christian Nirvana Damato (ITA)
Insideart, [Etere dislocato](#), by Mariacristina Lattarulo (ITA)
- 2024, FlashArt, [Davide Sgarbaro, Pastorale a Celeste Kunst](#) (ITA)
FlashArt, [Hot and Bothered, Nightmares in a bed full of pillows](#) (ITA)
La Quadriennale di Roma, [Panorama](#) by Elena Forin (ITA)
- 2023, ArtsLife, [Sintetizzando pt.1](#) [Sintetizzando pt.2](#) by Matilde Nuzzo (ITA)
NERO Editions, [A laugh will bury you all](#) by Giulia Gaibisso (ENG)
e-flux, [Nuovo Forno del Pane Outdoor Edition](#) (ENG)
La Quadriennale di Roma, [Panorama](#) by Edoardo De Cobelli (ITA)
Generazione Critica, [So so](#) (ITA - ENG)
- 2022, Insideart, [interview with Davide Sgarbaro](#), Talent Prize, by Caterina Taurelli Salimbeni (ITA)
FlashArt, SUPERBLAST II [nel paese delle ultime cose](#) (ITA)
ATP Diary, [nel paese delle ultime cose](#), by Mirco Marino (ITA)
ATP Diary, [Nope! Intervista a Davide Sgarbaro](#) by Giuseppe Arnesano (ITA)
Segnonline, [Nope! intervista con Ilaria Gianni](#) (ITA)
Point Contemporain, [Nope!](#) (FR)
Artibune, [Dialoghi di Estetica](#) by Davide Dal Sasso (ITA)
- 2021, [Kiss, kick kiss](#), video interview w/Lorenzo Balbi MAMbo Bologna, IIC Cologne (ITA-ENG)
- 2020, Artoday, [Davide Sgarbaro](#), by Alessia Romano, Federico Montagna (ENG)
ATP Diary, [Visual Doggerel – The void](#), by Irene Sofia Comi (ITA)
- 2019, ATP Diary, [La città di scambio a Spaziosiena](#), by Margherita Moro (ITA)
Exibart, [Chi vuole provare a fare cose, anche se male?](#), by Ilaria Zampieri
ATP Diary, [Da Société Interludio](#), by Giuseppe Amedeo Arnesano (ITA)
ATP Diary, [Replica#4](#), by Lisa Andreani, Simona Squadrito (ITA)
Q-Rated, [Davide Sgarbaro video interview](#), by La Quadriennale di Roma (ITA)
Forme Uniche, [Five questions for Davide Sgarbaro](#), by Marco Tondello (ITA)
- 2018, Exibart, [TRE DOMANDE A...](#), by Giulia Colletti (ITA)
Spinola Banna per l'Arte, [Video Interview, by Spinola Banna](#), GAM Torino (ITA)
ATP Diary, [2 minutes, reading room #35](#), by Lisa Andreani (ITA)
ATP Diary, [Artist's Diary](#), by Lisa Andreani (ITA)
- 2017, Exibart, [Allons Enfants #26](#), by Andrea Bruciati (ITA)
- 2016, Domus, [Un anno dopo](#), Atelier Bevilacqua La Masa (ITA)