

**ANDREA NACCIARRITI**

Andrea Nacciarriti, born in Ostra Vetere (AN) in 1976, lives and works in Senigallia (AN).

In 2005, he participated in the Advanced Course in Visual Arts at the Ratti Foundation in Como, with visiting professor Alfredo Jaar. He won the Celeste Prize 2011, the Terna Prize 03, the New York Prize 2014/2015, and the International Contemporary Art Competition - a call for a line 2015. He has participated in residency programs in Beijing, Ekenas (Finland), Imlil (Morocco), and New York at ISCP. Among his main solo exhibitions: 00 00 00 00 00 00 [Essex Street Retail Market] Old Building of Essex Market, New York; CRYSTALLIZE #003 [EDAPHIC SHAPE] Palazzo Ducale of Urbino; NATURA MORTA - dimensions variable Kunsthalle Eurocenter of Lana (BZ); AND THE SHIP SAILS ON, Centro Arti Visive Pescheria of Pesaro; NO ONE KNEW WHAT ANYONE ELSE WAS DOING CAB,

Grenoble; KEEP THE LIGHTS ON Pro Artibus Foundation, Ekenäs in Finland; CRYSTALLIZE and SLEEPINGTIME, Galleria Franco Soffantino of Turin. He has been presented in numerous group exhibitions in Italian and international museums: Macro Rome, PAC Milan, Museum of Villa Croce Genoa; Le Fresnoy - Studio national des arts contemporains Tourcoing cedex in France, MAMM Moscow, La Maison Rouge Paris. Among the special projects: POMILIO BLUMM PRIZE - Art Contest Show, SkyArteHD; YOU MIGHT GET BREATHLESS open studio ISCP of New York; LESS THAN AIR Showroom Elica, Milan, on the occasion of the 49th edition of the International Furniture Fair, SCULPTURE PARK Reagent's Park of London, on the occasion of Frieze Art Fair. His work is present in private and institutional collections including the Foundation Antoine de Galbert of Paris, the Collezione La Gaia of Busca (CN). Currently engaged in the TEMPORARY STUDIOS project.

# STATEMENT

The practice of Nacciarriti explores the close relationship, and the resulting paradoxes, between architectural and environmental contexts with social realities, historical contexts and current events. As an interdisciplinary practice, Nacciarriti's work is translated into site-specific installations, improvised and reactive actions, performances, sculptures, drawings, sounds and photographs. In

his research, the unexpected is a destabilizing factor, which manifests itself through a reactive attitude to the current context, continuous and opposing adaptation where the traditional dichotomy between appearance and reality is altered in almost all projects, in which language is a privileged actor as a process and tool.

# **MAIN PROJECTS**

**personal exhibitions**

selected articles:

[INSIDART](#) - [EXIBART](#) - [JULIET ART MAGAZINE](#)  
[ATPDIARY](#) - [DAILY LAZY](#) - [TZVTNIK](#)

*As long as one is not dead, one pretends to die.*

*Pierre Férida, L'absence*

An old dinghy, resting against the green backdrop of an imposing display the green screen, stands alone in the exhibition space of Kappa-Nöun. It's an unusual image that surprises the viewer: it appears as a stranded figure on an unreal expanse, abandoned to itself, without specific elements that speak of its history and destiny. What are we seeing? The wreckage of a life of labor, the trace of deterioration and the brutality of time? Or are we simply spectators of a view, a portion of the world left to itself, feigning the sublime violence of truth within the realm of art?

Even the title of the work, installation view, contributes to the ambiguity of the situation, challenging the viewer. The apparent eloquence of the title sounds provocative, devoid of poetic resonance, as cold as a technical descriptive word accompanying a new kind of still life that does not contemplate the element of humanity, to be observed from a distance as if it were truly a painting, in the safe, protected, and depersonalized position of the observer: the viewer's distance from reality.

The use of the chroma key, typically used to merge different images into a single vision, isolates the object from its surroundings,

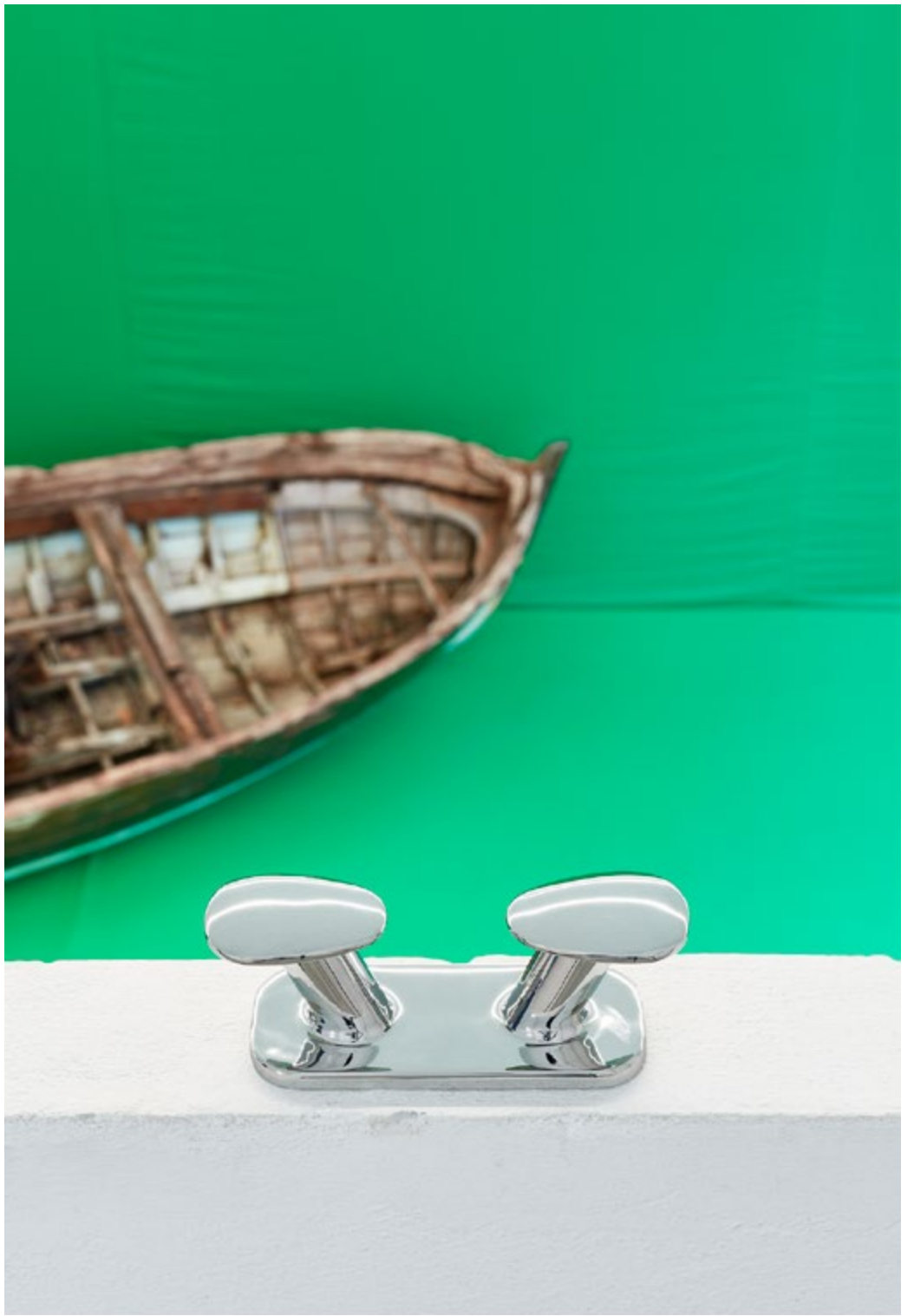
solidifying the sense of estrangement that exists between us and the wreckage. It's a relationship of solitude that is also a metaphor for our condition: the dinghy is, in fact, an image of an elsewhere that does not touch our lives; it is effectively a document of a story out of context, installed in a space untouched by drama (the exhibition space of art) and in a time-less, non-phenomenal time, far from the true existential scene.

Irreducible viewers of the distance that our screens place between us and the brutal substance of life, in front of this new imposing work by Andrea Nacciarriti, we perceive a feeling of disorientation and uncertainty. The absence of a direct confrontation is accentuated by a second perspective on the work, from above to below, only visible by accessing the first-floor balcony. Leaning over the railing, where two polished steel bollards are placed, we are spectators of a delayed scene.

Andrea Nacciarriti's installation is a paraphrase of the spectacular space we have constructed to observe the world in its visual appearance without the risk of confronting the virulence of life, further sublimating the age-old quest for security. But, as G. Deleuze notes, "to show something to sight always means disturbing seeing," still being affected by it.



installation view  
old dinghy, chroma key, 2 stainless steel horn bollards  
dimensions variable













selected articles:

[KUBAPARIS](#) - [TZVTNIK](#) - [INSIDEART](#) - [CABETTE](#)

The site-specific installation realized by Andrea Nacciarriti for DISPLAY investigates the dynamics and boundaries of the human-nature relationship, highlighting the similarities and paradoxes between the process of natural and artistic creation. Through the image of a hanging tree the artist aims to propose a personal narrative of nature made of violence, fractures, and of the transformations arising both from slow spontaneous biological phenomena and the abrupt accelerations of mechanical actions.

The trunk, retrieved from a beach and naturally shaped by the sea swell and wind, is suspended in the space, here conceived as an aseptic showcase, a transparent box with the sole function of exposing the object to the public gaze. Even if the trunk is removed from its original environment, it lives on: only a closer look can unveil several woodworm holes and one drilled hole made by the artist himself, which left sawdust on the ground.

Hence the title of the exhibition, Ø, makes use of the geometric symbol of diameter referring to those holes in the wood, a metaphor for a violent and persistent excavation eroding the living matter from the inside. Both the xylophagous insects and the artist are agents that likewise mold and alter the trunk shape.

Through simple and yet radical gestures, Nacciarriti depicts the

tremendous features of nature - the trunk is the synecdoche of a body offended by seasons, disease, and drift. The aesthetic experience is rather reversed into an aesthetic of the experience, and the work reflects on the environmental disruption and physical decay as common fate for every organism. The artist unmasks the anthropic pretense of technologically emulating the plant kingdom and transform the natural status of the tree into a partially natural object: while the front-side and the shape of the trunk shows the signs of the regular process of decomposition, from different angles the contamination between the animal and human kingdom shows the signs of a silent aggression.

In this scenario where the boundaries between natural and artificial and between protection and defacement are dilated and blurred, the exhibition becomes an observatory of biological phenomenon and of human intense attempts to reach the harmony with the organic kingdom. The hanging trunk-sculpture, then, narrows down that hybrid and precarious space which visualizes the paradox, hypotheses, and notions that currently crowd the contemporary debate about the reciprocity of mankind and nature; the trunk is a still-alive lump that cruelly shows the signs of time and of sea storms, the marks of biodeterioration and of artistic gesture.



∅  
wood, steel, woodworm  
dimensions variable











selected articles:

[HYPERALLERGIC - Seph Rodney](#)

[THE ARCHITECT'S NEWSPAPER - Greg Barton](#)

[EXIBART - Alessandro Facente](#)

The history of Essex Street Market is deeply ingrained in the history of New York City. Along every wall, inch of floor, and vendor display, one can find traces of the generations of residents who moved through the space.

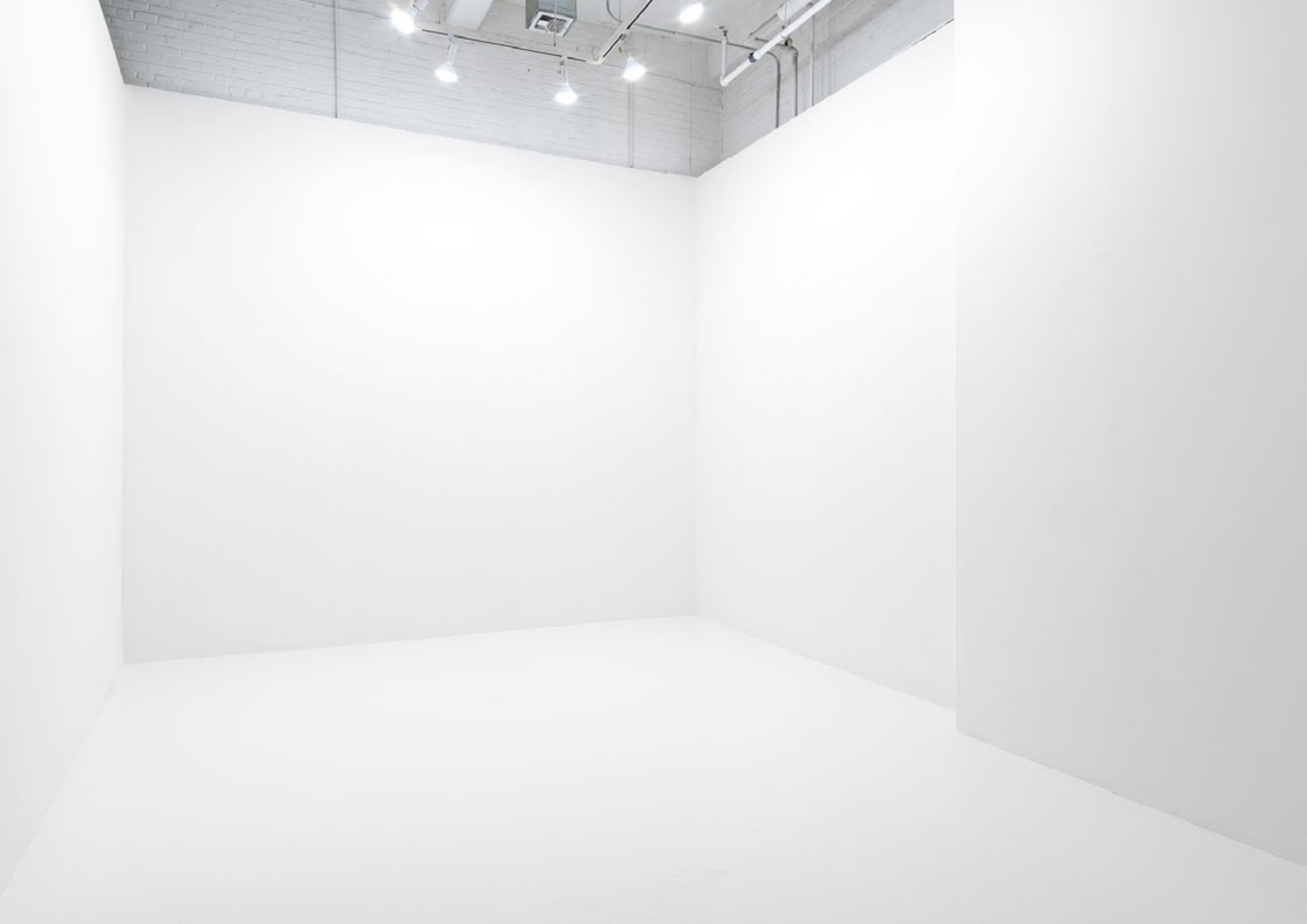
Responding to the building's currently abandoned state, Nacciarriti will work inside of the historic location to realize a site-responsive intervention that reacts to existing environmental conditions (natural and artificial light, empty corridors, widespread silences) and introduces external objects produced by the artist. Marking Cuchifritos Gallery + Project Space's very last show in its old home, this final work unfolds along a solitary and mysterious path throughout the Market. A series of quiet and subtle gestures, these disappearing interventions become a paradox; the architect's fictional resistance to its impending destruction.

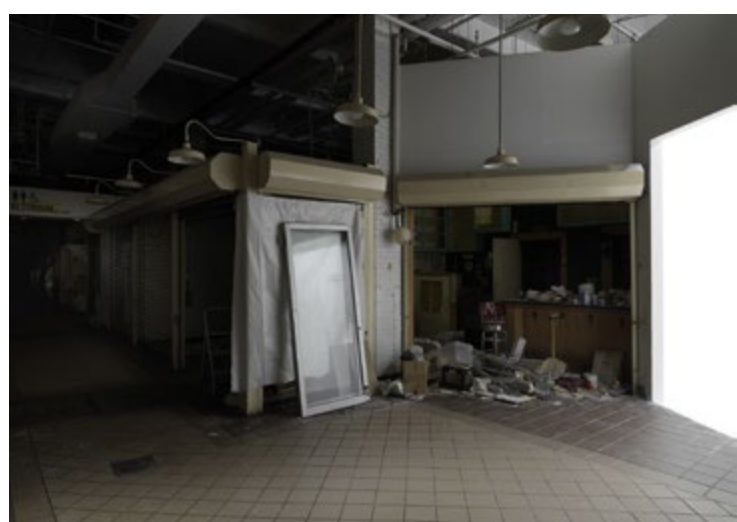
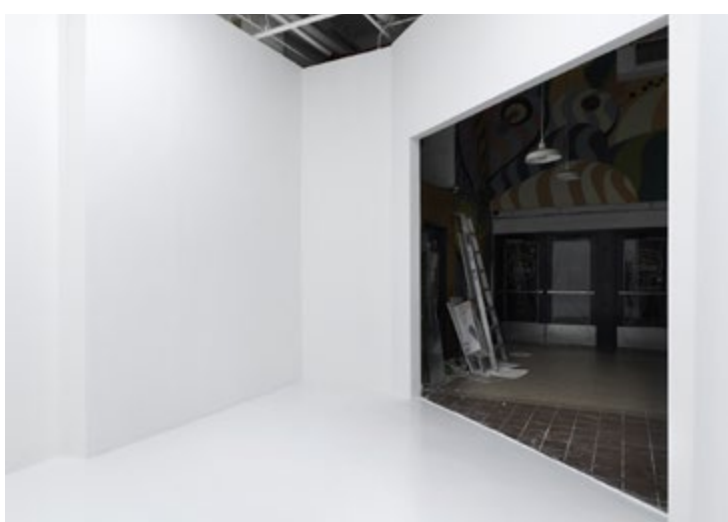
Similar to much of Nacciarriti's practice, 00 00 00 00 00 [Essex Street Retail Market] scrutinizes the qualities that define the core of the spatial dimension by investigating relationships between space and the perception of it, social realities, historical context and current events. Carried out through mechanisms that are de-

spoiled of their function and unpredictably redesigned, at the root of Nacciarriti's research lies in the analysis of and failure within processes of transition. In this sense, 00 00 00 00 00 [Essex Street Retail Market] explores the sublime dimension of transition. It is precisely in this moment of stillness that Nacciarriti's project will come to life, inhabiting a history at the point of stasis. In Greek tragedies, this term is defined as the separation between episodes in a story; it is the interval during which all activity is pending. While stasis does not move the narrative forward, in practical terms, it offers the rare opportunity for reflection. In the moment that the former Market building was shut down, a physiological window, a void, opened. It is precisely at this time that the void can be rearranged to reflect on both what has been and the many chapters yet to be written. By occupying this space, both psychologically and physically, and inviting the public into the building for one final moment together, Nacciarriti's work will augment the ambient life of the space; the installation will celebrate the invisible and save its remains from disappearance.



00 00 00 00 00 [Essex Street Retail Market]  
mixed media  
dimensions variable









6522288888



Small white label with illegible text, possibly a price tag or inventory marker, attached to the top shelf.



The project crystallize #003 [edaphic shape] analyzes some aspects of Renaissance humanistic philosophy, starting from some reflections expressed by Stefano Prandi in the short essay “the tree, the game, death. An aspect of the humanistic theme of madness through the sixteenth century”.

The crystallize #003 [edaphic shape] project analyzes some aspects of Renaissance humanistic philosophy based on some reflections expressed by Stefano Prandi in the short essay “The Tree, the Game, Death. An Aspect of the Humanistic Theme of Madness Through the Sixteenth Century”.

The space of the Great Kitchen of the Ducal Palace of Urbino is the ideal scene to perform an apparently crazy act, a tree more than fifteen meters high, a green larch from the Urbino flora, has been abandoned in the garbage room of the “digestion”, contradicting the idealization of a suffocating life where even the molecules and dust of the atmosphere disintegrate, according to the fifteenth-century utopia.

A violent act that requires the dismemberment of the tree, an unorganized action produced in an agricultural, farmer context, beyond the world of art, linked to the organic rituality of things that bursts into the confined and confined space of the thinking man, incompatible with his own nature.

A nurseryman was asked to bring a tree over 15 meters tall into the Great Kitchen of the Ducal Palace, which only has two small entrances, so the tree was then cut up simply because it wouldn't fit through the two openings, transported, and abandoned.

The premeditated act is a declaration of impotence that, through a mise-en-scène of coercion, translates the grotesque failure of man and artist; just as the failure of Pythagorean thought shatters human expectations with the contingencies of an inhospitable reality paradoxically perfect in reabsorbing every attempt at manipulation, the silent action that is perceived beyond the boundaries of the artistic method pours a portion of that reality beyond the threshold of reality itself.



edaphic shape #2  
dismembered tree  
dimensions variable















selected articles:

[interview on FRANZMAGAZINE](#)

The *asarotos oikos* (unswept room) is a depiction of the remains of a feast on the floor and is among the first paintings of the still life genre that appeared in the Hellenistic era in the 2nd century BC when interest in the ideal man gave way to man immersed in reality, fleeting and constantly changing. In the 3rd century AD, Porphyry's tree decreed its inferiority compared to other genres in a value scale that places the lowest substance at the bottom of the thought. However, it was only around the 1650s that the term still life first appeared, and it derives from the Dutch *vie coye* and *still-le-ven*, meaning suspended, motionless nature. In the project designed for the Kunsthalle Hotel Eurocenter, the analysis is embodied in the relationship sustained by the interaction of

different elements: artifice and nature, history and the temporal frame, form and evolution. A mechanics of transformation is documented on stage, the physiology of a neo still life activated in a development process until natural metabolization. The exhibition is a paradoxical critical reflection on the morphology of still life, which today seems to have finally gained its own linguistic autonomy and freedom. An analysis of contemporary formalization, the hyper-media care, and not only, towards nature, daughter of a green culture, which certainly influences the contemporary artistic scene that the artist analyzes and decomposes into essential elements for understanding this phenomenon, establishing direct parallels with today's paradoxes.

**NATURA MORTA – dimensions variable #0001 [a]**  
**plastic, tomato puree in bottle**  
**dimensions variable**

**BR**

The image features the letters 'BR' in a large, bold, sans-serif font. The letters are filled with a dark green, marbled texture. They are set against a white background that is heavily stained with brown, irregular marks, resembling tomato puree. The 'B' is on the left and the 'R' is on the right, with the 'R' being taller and more prominent.

ANDREA NACCIARRITI  
NATURA MORTA  
DIMENSIONS VARIABLE







**NATURA MORTA – dimensions variable #0001 [b]**  
ground, roots  
60 × 60 × 90 cm.



installation view



**NATURA MORTA – dimensions variable #0001 [c]**  
portable toilet  
230 × 125 × 125 cm.

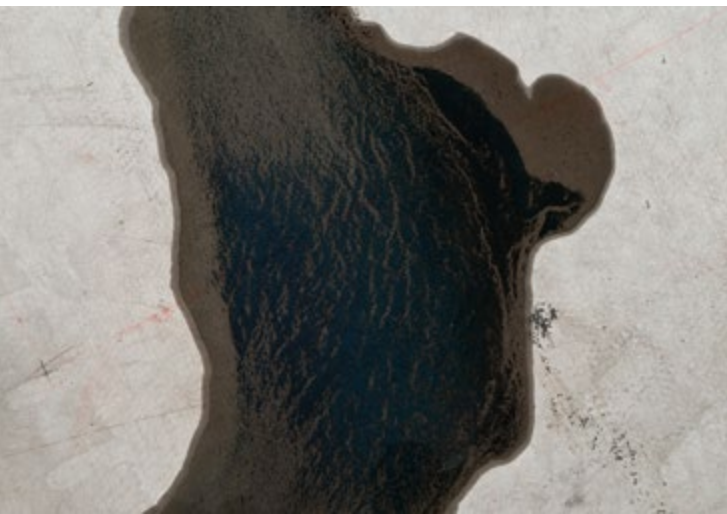


NATURA MORTA – dimensions variable #0001 [d]  
forklift track, cement, ananas juice, blueberry juice, apple juice, pear juice, almond milk, soya milk, chocolate, water, iron  
dimensions variable

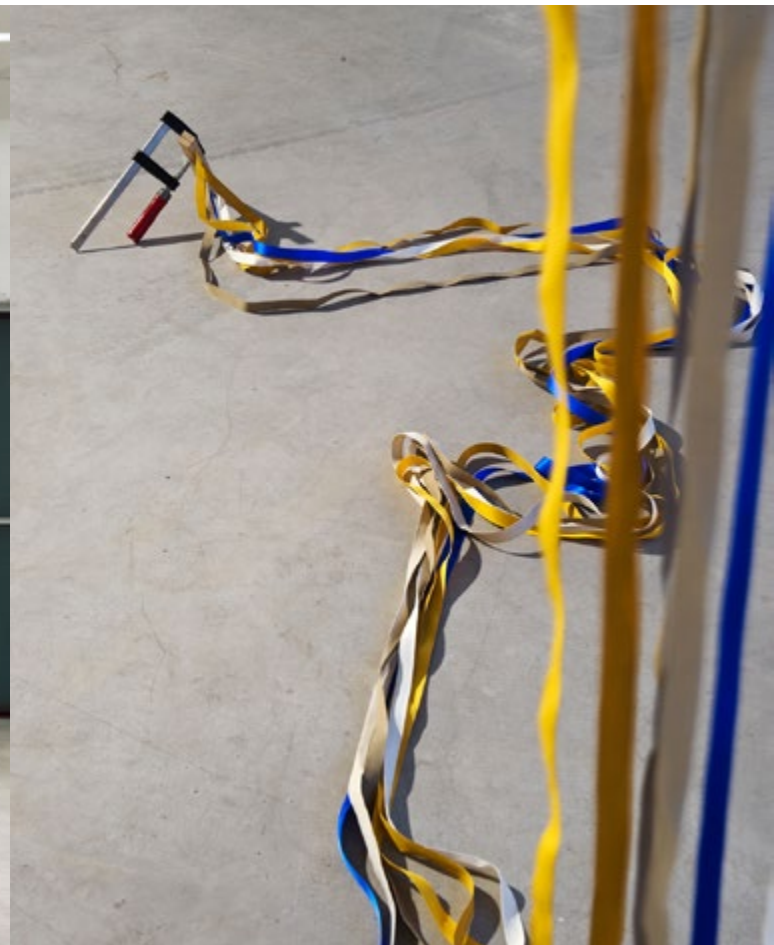












**NATURA MORTA – dimensions variable #0001 [e]**  
fabric, wood, clamp  
dim. variable



A project designed and developed for the former fish market space in Pesaro, a place that has a strong connection with the sea and with the lives of those who live and have lived by the sea, a place that bears the evident signs of what it was, despite the architectural interventions that have turned it into an institutional space for art. After about two years of research, on the brink of journalistic investigation into one of the largest “social suicides” in contemporary history, the spill through the sinking of the Ro-Ro cargo in the Mediterranean, Somali, and Atlantic oceans, a path has been structured, which starting from the narration of a mass of information, was deconstructed into a conceptual and physical route, proposing an osmotic exchange between the interior

and the exterior, between creative matter and news reporting. The elements present are the natural result of a subtraction, determined by a filter, whose only dogma has been the potential sensible restitution of a strong contrast, or the symbiotic contact with the environment itself. Each work is connected to the events, but evolving with the process and semantic aspect that leads to the construction of the work, a catalyst of forms, materials, and concepts, capable of addressing one of the main debates on the relationship between ethics and the artist, between the language of art and reality, between social commitment and the self-referentiality of artistic formalization.

**fishing lamp**  
**2 fishing lamps**  
**110 × 170 × 160 cm.**



Two fishing lamps placed at the entrance of the space are facing the entrance, they blind the viewer as soon as they enter the museum, they reduce visual perception for the time needed for the retina to adapt to the dimness of the former fish market. These two lamps are usually mounted on fishing boats and aimed vertically at the sea, they serve to illuminate and attract fish to the surface, then they are caught in the net. This type of fishing is only done at night and in the absence of a full moon, so that the artificial light has a greater effect on marine animals.





A pair of headphones lying on the ground, with a cable coming out of a crack in the concrete surface covering the floor of the former fish market. You can listen to the original audio of a conversation between the captain of the cargo ship Jolly Grigio and a fisherman, a witness to the ramming of the fishing boat Giovanni Padre, in which a father and son died. The cargo of the Messina Line left the scene of the collision without activating the rescue, despite already being involved in investigations into the traffic of toxic waste. The fisherman's cries come from the underground, where the fish market lived, where the catch was washed on the counters to be sold.



**La Giovanni Padre**  
**audio in loop**  
**dimensions variable**



**untitled [pecunia non olet]  
big bag, Carrara's white marble  
130 × 80 × 80 cm.**



A one-cubic meter big bag of white Carrara marble granulate is placed in the center of the loggia. The material par excellence of classical sculpture is the image of the oppressive weight of history, the sculpture weighed down upon itself, almost crumpled in shape. Marble granulate is frequently used to shield radioactive emissions from nuclear toxic waste and make them difficult to trace. The work defines a difference between the apparent purity of the material and its actual content.

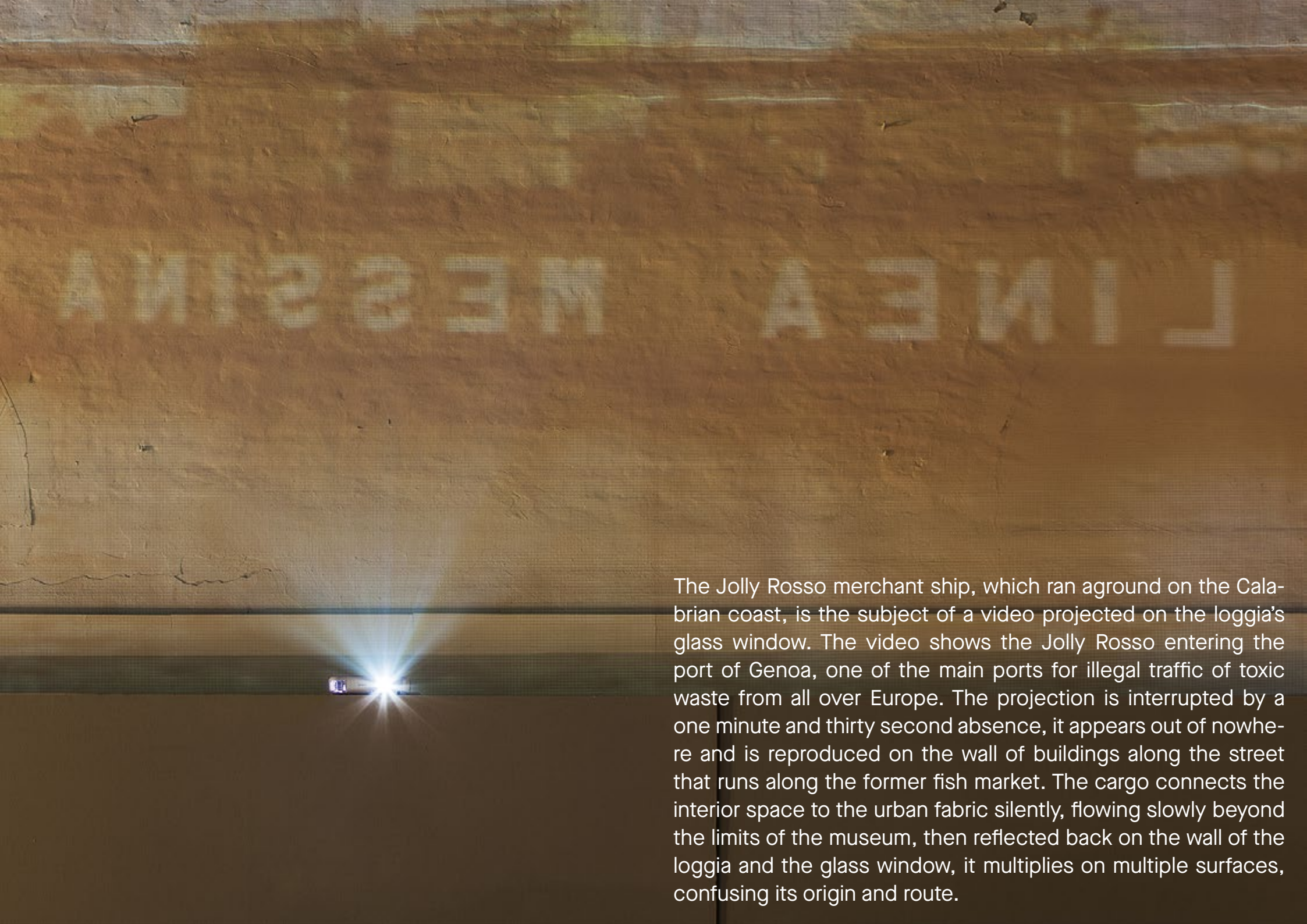


“R”

water of Oliva's river (30l.), fountain, red lanyard, maybe: arsenic,  
cesium-137, chromium, nickel, antimony, zinc, cobalt, cadmium,  
hexavalent chromium, copper  
dimensions variable

The fountain is the only authentic element of the former fish market, but it is unusable for conservation reasons. Its presence has been delimited by a red cord that surrounds it, making it inaccessible. A small basin, on the other hand, has been left unprotected and filled with water taken from the Oliva river in Calabria. The watercourse is located near Amantea, where the merchant ship Jolly Rosso grounded, whose cargo, officially unknown, seems to have been removed and dumped in the surrounding areas in *surreal* ways. The chemical analyses of the waters are partially reported in the caption of the work, among the substances, possible traces of cesium 137 are found, found in quantities ten times higher than the Italian average. Paradoxically, the viewer is not protected from contact with the possibly contaminated water, but is protected from avoiding damaging a *product* of our cultural heritage.





The Jolly Rosso merchant ship, which ran aground on the Calabrian coast, is the subject of a video projected on the loggia's glass window. The video shows the Jolly Rosso entering the port of Genoa, one of the main ports for illegal traffic of toxic waste from all over Europe. The projection is interrupted by a one minute and thirty second absence, it appears out of nowhere and is reproduced on the wall of buildings along the street that runs along the former fish market. The cargo connects the interior space to the urban fabric silently, flowing slowly beyond the limits of the museum, then reflected back on the wall of the loggia and the glass window, it multiplies on multiple surfaces, confusing its origin and route.



and the ship sails on  
video projection in loop  
dimensions variable





installation view

**Shahinaz, Yvonne A, Voriais Sporadais**  
tote tank, water, rapid hardening cement  
dimensions variable



A 1000 liter liquid container attached to the ceiling, 25 bags of rapid-setting cement, and the water dripping from the container constitutes the binder. The cement sets to form a shapeless block, a technical-physical account of the cementification process, used to increase the implosion of the explosive used to sink the Shahinaz, the Yvonne A, and the Voriais Sporadais, names of three Ro-Ro ships sunk in the Tyrrhenian Sea, carrying toxic nuclear waste.

The installation leaves a solid, shapeless weight on the ground, where the water drops fall at regular, hypnotic intervals, are the epilogue of the construction of the form, revealed in its physiology.



O.D.M.  
flagged buoy, map  
240 × 180 × 110 cm.

The geography of the project takes on a global dimension with the nautical map, held on the ground by a fishing trap made by a fisherman from the city's port. The local territory connects to the international one through a floating object used to track maritime coordinates. The map marks the precise points off the Somali coasts, where the alleged mastermind of the murder of Ilaria Alpi, Giorgio Comerio, sank a series of torpedoes designed to dispose of radioactive waste, but which the European Union banned because they were unsafe.







The image of the Lottinge ship reconstructs the historical path of the traumatic events, built in 1956, the ship changed its name and flag multiple times. It was sunk in Cetraro in Calabria, less than 40 years after its launch. The image retrieved from the web and subject to copyright has been printed and hidden by packaging tape. Bypassing the author's rights and confusing the real origin of the wreck.

**Lottinge 1956**  
c-print, brown packing tape  
125 × 200 cm.

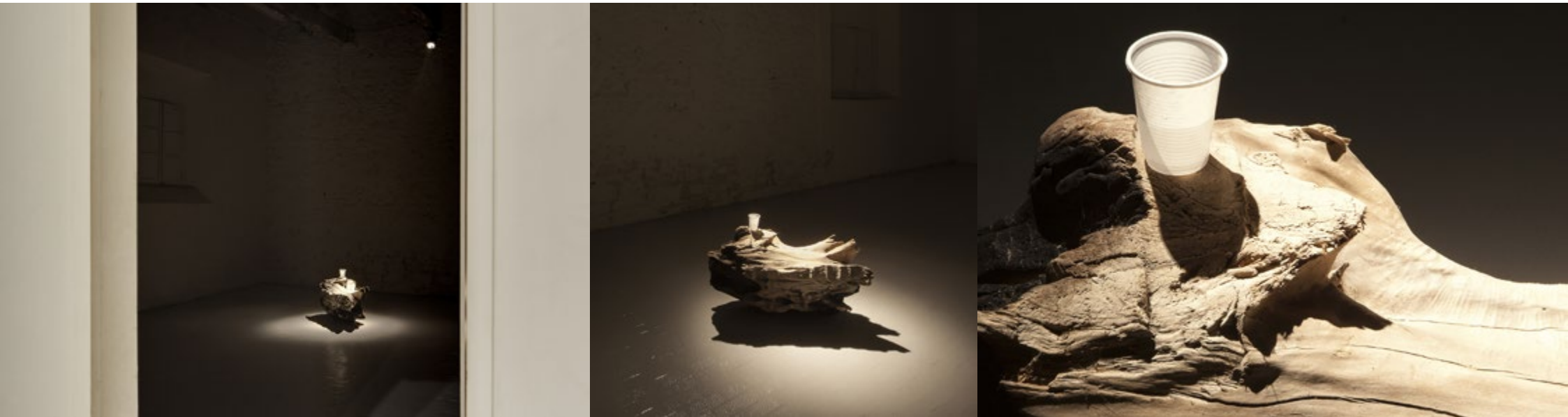




T-102  
driftwood, plastic glass, water  
45 × 97 × 52 cm.

In the last room, a tree trunk recovered on the Adriatic coast is beautifully smoothed by the sea and wind, with a plastic glass of water resting on its back.

It is the object of a fisherman's story fragment from Porto San Giorgio, which reflects on man's responsibility towards his sea. It is the symbolic passage, which concludes with care and precision, the reflection on the ability of art to reread



the contemporary, through the process of creating the work.

The reflection focuses on the self-referentiality of the work of art and the system. Paradoxical and useless mirror game, in which believing in the solution becomes the solution itself, capable of simply justifying the process.

The possibility of a critical approach towards criticism itself and its effectiveness is then raised.



How to connect a form to a socio-cultural and historical context, the result of a background inevitably loaded with events? How to activate a formalization process that contains the lines of a specific context without, however, replicating its narrative?

History often engulfs information and deprives us of it, the absence is the collective weight that we accept as hypocrisy, and it is precisely from this consideration and through a scientific reconstruction of some events that the project develops its own independent path, hiding the a priori but nonetheless being inevitably its product, just as thought is manipulated by cultural superstructures that have formed in a specific place, under certain conditions and at a particular time.

Finland was the first and most affected country by the radioactive cloud from the Chernobyl disaster, from which it was impossible to defend itself, even though Bolshevik Russia recognized Finnish independence in 1918 after the Civil War; the political border could do nothing against the intangible radioactive current. And the Baltic Sea, off the Finnish coast, was the stage for the sinking of the *Gustloff*, a huge ship that tried to rescue German soldiers and civilians from Poland during World War II, when the Russians moved towards Berlin. The ship was hit by two missiles dropped by a Soviet submarine, and about 9000 people died in the icy waters of the Baltic. The greatest sea tragedy, which the German

authorities concealed from the world in the last desperate propaganda effort. In addition, the Finnish sea is changing its state of pollution due to chemical weapons, in particular mustard gas, which the American army dumped into the water on the way back from Europe after the end of the war. The metal weapons that are deteriorating due to salt water are constantly releasing gases and toxic substances, which gradually alter the percentages of harmful substances in the sea. This portion of events has been and is subject to manipulation, hushed memories, silent pollution processes, they are the frames of a surreal landscape, where we consume the collective present and calibrate our way of thinking. The project makes use of narration as a pretext to stage a formalization and recoding process of the form, rethinking conventional language, altering the meaning of the terms that constitute it: monument, design, specificity of place, to analyze the communicative superstructures of the form itself. The process involves manipulating the form of the event through a simulation mechanism, where the isolated elements participate in a development over time and space beyond the conventional artistic model's boundaries and appropriation, superimposing the site of the event and memory with a subsequent event that produces a stratification where the boundaries of traditional semantics tend to expand and blend with the real landscape.





**about 9000 [the Gustloff  
sand  
dim. variable**

Baltic Sea, Ekenäs Finland



about 9000 is a project that was carried out in a frozen area of the Baltic Sea, a few kilometers from where the Gustloff ship sank, killing about 9000 mostly civilian men in what was the largest naval tragedy ever. The commander of the submarine that torpedoed the liner asked to have a monument erected in his hometown, where he still stands.

The interpretation of history is a cynical distortion resulting from the interpretation of power.

The work analyzes the concept of monument and the phenomenology that governs the process of historization, annihilating celebratory ambitions. Starting from the literal meaning of the term “insabbiare”, a hill of sand was transported to the frozen surface of the sea. For two months the pile was visible, until the ice started to melt and the sand resumed its place on the seabed. The monument is transitory.







**press release**  
**9343 paper sheets**  
**94 × 21 × 30 cm.**

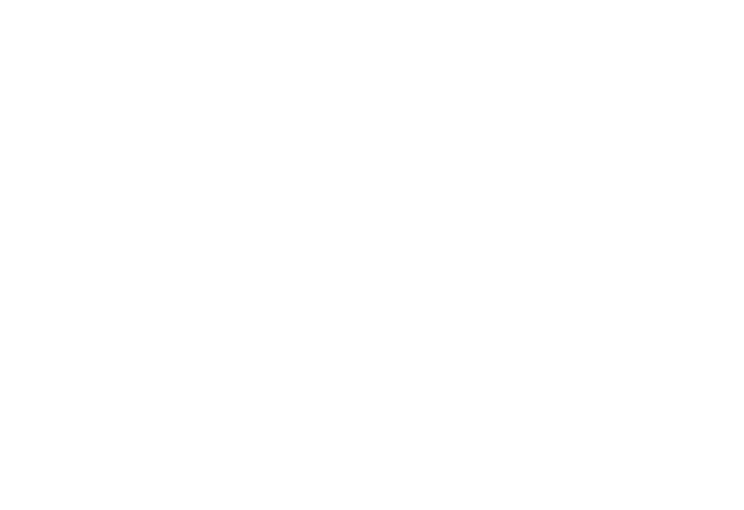


**drawing # 00000004 [grafit]  
water, graphite, bucket, iron  
dim. variable**









internal landscape [sweep under the carpet]  
carpets  
dim. variable







**drawing # 00000003 [the black page]  
drawing table, paper, block ice of the baltic sea  
dim. variable**

# NO ONE KNEW WHAT ANYONE ELSE WAS DOING

CAB, Grenoble, France

2011

Andrea Nacciariti's work is located in different contexts and environments. The focus is on history, its times, and the narrative limitations it presents. In his latest exhibitions, Andrea Nacciariti has been inspired by an aesthetics of devastation without it appearing as such, leading him to reinterpret the places and traces that silently stratify. Through destruction, a *mise-en-scène* of the drama is constituted that synthesizes, reinventing the fragmentation of information from the tragic event. In the project he realizes at CAB, the destruction is not perceived, but the aesthetics of

cynical reconstruction of what is submerged, unheard, and invisible. A question is posed about the current feeling of catastrophe, ranging from current politics, to the confused echo of history on nuclear origin incidents. In Italy, as in Germany or France, the tragedy of Fukushima has reposed the theme of nuclear power on the media and political scene. It rereads history and its contradictions, takes note of the phenomenology of error and conscious consent.

never give up  
postcards, wall display rack  
dimensions variable



The postcards located at the entrance have on the front an image with two Japanese TEPCO workers, captured by the CCTV cameras, while one of them poses in front of one of the 4 reactors of the Fukushima nuclear power plant for an unforgettable and heroic memory photo.

Just as it happened in Černobyl in very different historical circumstances, the fragmented and limited information seems to lead to the same type of opacity, to the desire to hide a dramatic danger, which led Russian workers to dig by hand under an outdated reactor, to protect the ground. In Japan, the same tragic fragility, no one is safe and no one shows honest codes of behavior, when something goes out of control. On the back of the Japanese language postcard it reads: *With the same cry from the heart: never abandon, Fukushima*, a written message that stands out on the side of one of the reactors affected by the disaster.

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心をいとおつにネバーギヴァップ福島







drawing # 000000004 [grafit]  
water, graphite, bucket, iron  
dimensions variable

On April 26, 1986, at the Černobyl nuclear power plant reactor number four, steam pressure increased until it caused the tubes to break. The melted fuel reached the cooling water, leading to an initial steam explosion at 1:24 a.m. The steam then rose from the core along the channels and caused a subsequent huge explosion that blew off the top plate of the core.

This plate, made of steel and concrete and weighing about 1000 tons, was thrown into the air along with the cooling plant tubes and control rods, and vertically fell back onto the opening, leaving the reactor exposed.

The second explosion was caused by the reaction between incandescent graphite and gaseous hydrogen.

A technical and physical origin of a human and social trauma. A clear cut between cause and consequence, a process in which, inevitably generating a form, the evoked event takes on a new evidence.





overexposure  
electric meter, spotlight 1000 watt, c-print 40 × 60 cm.  
dimensions variable



An electricity meter is connected to a 1000 watt spotlight aimed at a short distance on an overexposed photo, making it almost invisible. The image refers to the Somair uranium mine in Niger. On December 11, 2010, over 200,000 liters of radioactive mud leaked from three damaged pools, and international media has remained silent. The meter provides a reading of the electric power consumption of the spotlight. Today, the share of nuclear energy on total electricity production corresponds to almost 79%, putting France, after the Fukushima disaster, in first place in the world. Areva, the French multinational, is the leading company in the field of atomic energy and is the only one present in every industrial activity related to it. It owns several uranium mines in Africa, including Somair. Production and damage caused, between acquired lifestyle and imposed lifestyle, between economic power and invisible poverty.





selected articles:

[MOUSSE MAGAZINE](#)

[ARTE E CRITICA - A.B.](#)

[EXIBART - Claudio Cravero](#)

Crystallization is a phase transition of matter, from liquid to solid, in which compounds dissolved in a solvent solidify and arrange themselves in ordered crystal structures. This transformation involves a decrease in entropy. Similarly, the project tells of a transition from a liquid state to a solid state. An inevitable mutation of virgin thought that emerges from the artist's mind into something else, the result of a negotiated mediation among the pieces of the same game.

The awareness of the rules and dynamics inherent in the art world and the frustration that partially results are a kind of sarcastic self-portrait of the artist himself. A declaration of awareness of the systemic digestion.

The project analyzes the relationship between artist and gallery owner, between the reality of the gallery as a conventionally designated space for art and the artist's gesture. There is a feeling of powerlessness, which through a *mise-en-scène* of violence, translates the grotesque failure of man and the artist himself. Despite various actions, such as breaking the window, using smoke bombs to push back the audience and trying to seize the space, the ruins and debris remain as affirmations that are inevitably negated by the work of art. Opening up a reflection on the reasons

for the system, which act in their containment capacity.

The project is divided into four parts and four different moments: 1\_ courtesy Franco Soffiantino Gallery: Before the opening, together with some friends, the artist destroyed one of the five windows of the gallery. Immediately after the action, the gallery owner and his workers designed and built a wooden and iron structure that closed the gap created.

2\_ self-portrait: for the presentation of the solo show, the remains of the devastation, the metal and wood structure created by the gallerist and an installation composed of a neon sign "artist" supported by a wooden beam were left.

3\_ one moment please: On the day of the opening in the presence of the spectators, the artist triggers 25 white smoke bombs, launching them towards the escape routes, saturating the gallery's premises so as to force the spectators to leave while the author disappears inside the space, completely isolated.

4\_ crystallize: A few days after the performance in the gallery, a poster with the image of smoke invading the space was posted. The print was applied to the wall under a layer of transparent adhesive.

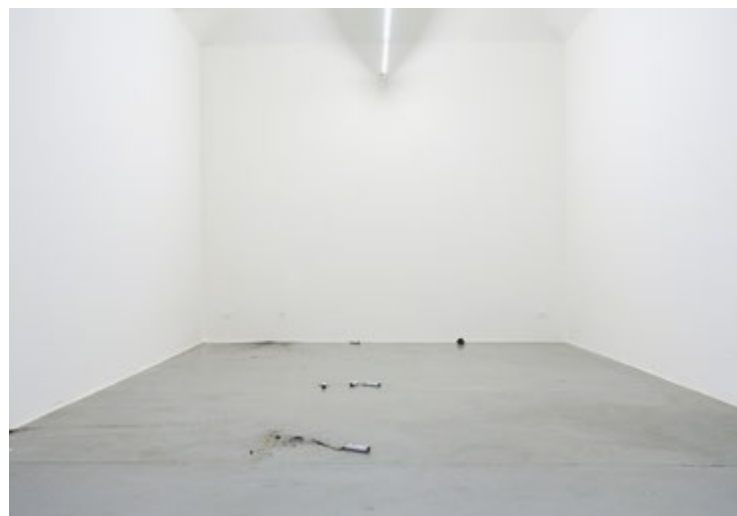


**crystallize [courtesy Franco Soffiantino Gallery]  
mixed media  
dimensions variable**

[click here to watch the video](#)



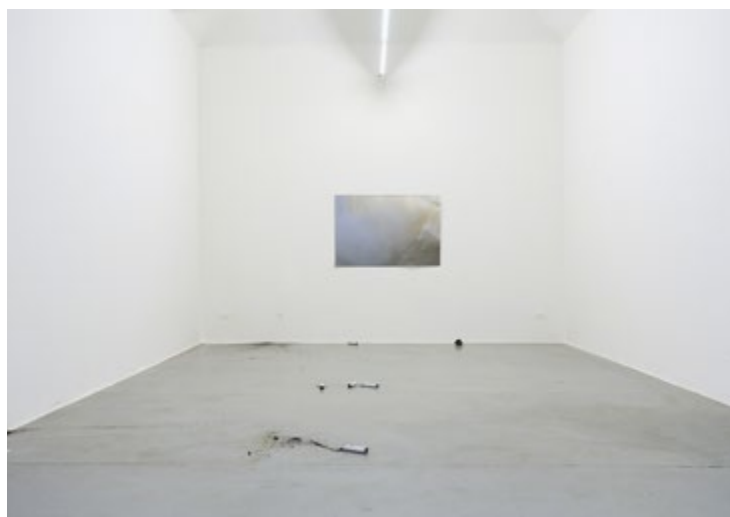






arti

crystallize [one moment please]  
smoke bombs  
dimensions variable



artist

crystallize [self portrait]  
neon, wood, bubblewrap  
dimensions variable

selected articles:

[ARTFORUM - Paola Noè](#)

[EXIBART - Ginevra Bria](#)

The project focuses on the place and the opportunities suggested by it. The analysis of the space with which it interacts becomes the ideal habitat to reflect on the concept of stasis, a term that in Greek tragedy defined the separation from one episode to another, the interval that manifests itself in the waiting. The management of perception has produced unsuspected changes, with the precise objective of restoring a different vision to the place of action, a vision of the structures and its elements, always present but never so prominent.

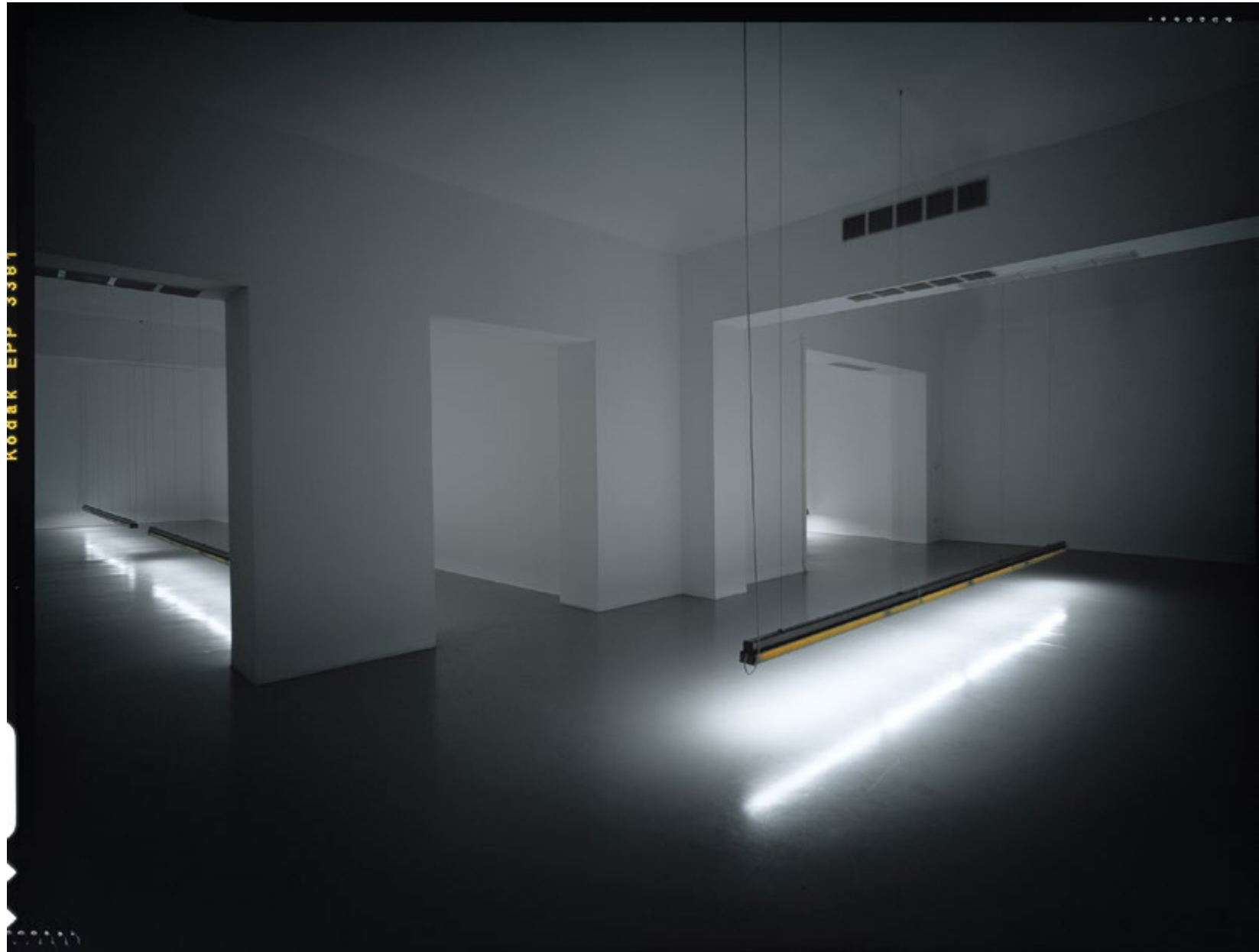
A series of interventions reflect on the typical conditions of the temporal management of the exhibition and of the gallery itself, an exhibition that coincides with the opening of the artistic season leaving a void in expectations. The intervention exploits the mutable mimicry of the environment, in favor of the reconciliation

between genuine artistic operation and habitual programming. The space is redefined through light gestures, more ephemeral than gestures, preparatory gestures that do not allude to a becoming, but to a re-discovered, silent and metaphysical presence. Sleepingtime is a hidden interlude, potentially active, just as the “sleeping cells” of international terrorism are, from which it borrows the surprising and unpredictable state of daily apparent torpor. In addition, throughout the intervention, the criticism of a poorly understood autonomy of art, which underestimates the dependence of the artistic phenomenon on the art system, is shared, triggering a countdown that marks the fixity of a period, where every activity is frozen, waiting only for the exhibition to no longer be an art show.

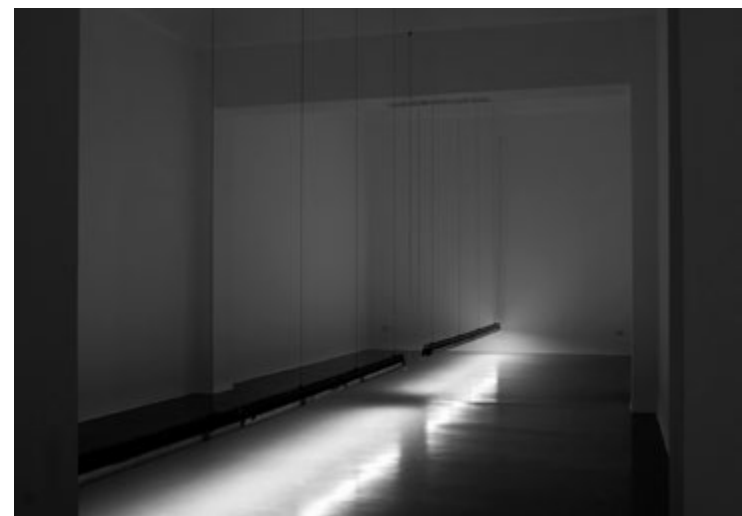
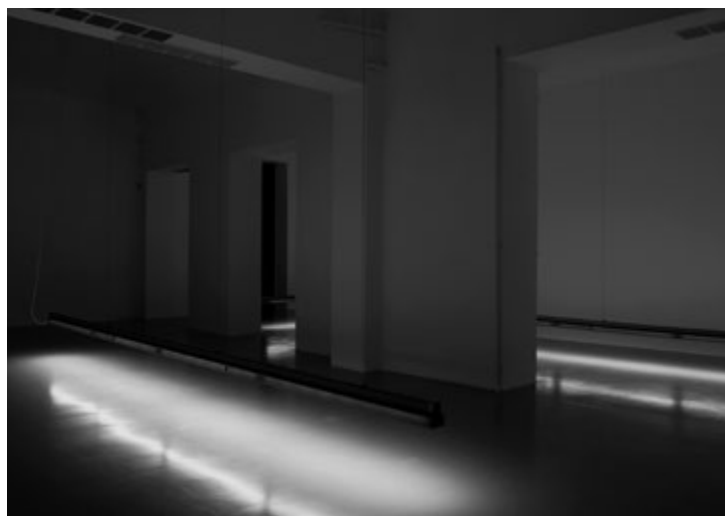
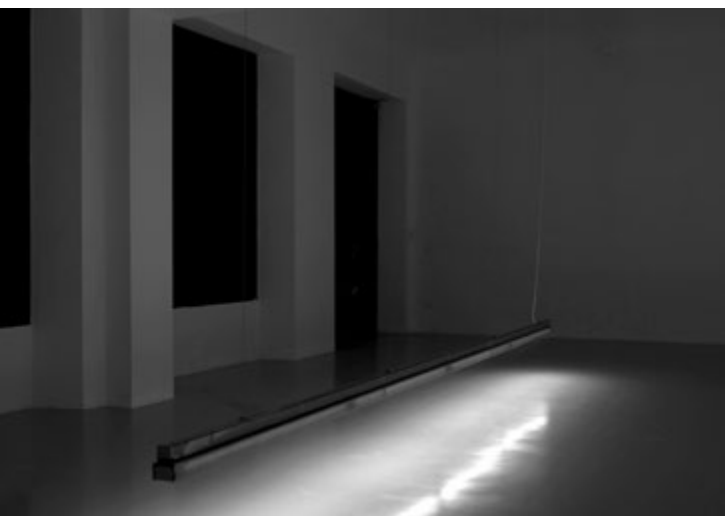


The ground floor of the gallery is enveloped in darkness, the lights of the lighting system have been physically lowered to 20 centimeters from the floor and their brightness has been weakened. This stage serves as a platform where the vision of art is altered and manipulated, thus subverting the habit of focusing on the object. The result is a space that produces different interpretations of the white cube. The space unconsciously imposes a metaphysical state, which the viewers experience silently.

**44 00 00 00 00 [sleepingtime]  
neon lights  
dimensions variable**







44 00 00 00 00 [parquet]  
scraped and smoothed larch wood  
2 × 300 × 300 cm.



In the basement, previously a workshop of a furniture factory, a 6 square meter parquet flooring was uncovered. By dissolving the white epoxy paint layers with acid, treating and polishing the underlying wood, a gap was created in the memory of the space, breaking deeply with the chromatic neutrality, a necessary requirement for exhibition spaces.



44 00 00 00 00 [0]  
hole in the wall, dust, glass  
30 × 30 × 15 cm.



In the project, where nothing has been added outside of the elements already present in the gallery, even a hole in the wall and the dust produced by drilling with a drill are displayed by immobilizing an intermediate passage. Kept inside a glass display case, they show the drilling process, emblematic of the installation activity. Exposed and preserved, it becomes an unveiled curtain of the live matter of the place, a tangible channel between surface and depth.

44 00 00 00 00 [in-view]  
glass, neon  
dimensions variable

Kodak EPP 3391

The most hidden and neglected spaces of the gallery, the air vents, are made invisible during exhibitions by using frosted glass windows. However, by replacing the frosted glass with transparent glass and installing cold neon lights inside, seemingly frozen cells are created where every detail can be seen, including the state of neglect that the space has been relegated to as it is not functional for the public.

On a large wooden shipping crate, recovered from the gallery's warehouse, an electronic countdown has been applied, counting down the days, hours, minutes, seconds, and hundredths of a second until the end of the exhibition, when the space will be returned to the gallery's programming and work of another artist.



44 00 00 00 00  
fine art shipping and storage crate, countdown  
126 × 100 × 100 cm.

The project stems from the intention of creating a visual, physical, and conceptual anomaly in the enjoyment of the gallery and in the perception of the art system. The installation confines the gallery with respect to the daily context and the public, shifting attention to the presence of “social anomalies” within cultural systems such as art and sport (football), which reflect more or less openly the broader malaise and conflicts generated by a general state of crisis of Western models. The architectural intervention creates similarities between the two self-referential and seemingly distant circuits.

A postmodernity obsessed with control, security, and order is the fundamental theme of the entire project. Spontaneity and individual initiative are as much renounced in the control society as they are sought after and celebrated in contemporary art. A reflection on the concept of limits, of control, as well as the loss of control, on the concept of invasion of the field, through the autonomy and paroxysm of art. 10 meters from the entrance, an anti-break-in glass wall, like those used in football stadiums, blocks access to the exhibition space and to the ongoing show of another artist, Ettore Sottsass. The anti-break-in barrier has been reconstructed with faithful dimensions and materials. On its top, the anti-aggres-

sion device used for years in stadiums has been reproduced, a metal serration that inhibits the attempt to climb over. An architectural and optical device, delocalized from its context through the artist’s gaze and the practice of disappearance. Deprived of the latent threat of the crowd, the barrier is stripped of reality and becomes the symbolic image of a social system that uses the bodily nature of architecture to express the contemporary immateriality of power, power is seen more and more through the media, but it is perceived physically less and less. Panopticon produces a new perception of the relationship between the human body and the architectural body in those urban places where bodily and incorporeal barriers are multiplied, whether they be walls or images, the immaterial vehicle of power representation.

In an adjacent space, Connection (track #5) has been installed, a photographic triptych shot from the stands of the Sinigaglia Stadium in Como, a photo of the installation in which 85 neon lights cross the soccer field from door to door, and the white lines of chalk have been erased. The transverse line is the same one present in a watercolor by Gianni Manteromo, from the second half of the 1930s, which arbitrarily inserted it along with the playing lines, forming a Celtic cross in the center of the field. The work is the

interpenetration of two images of the place connected to the aesthetics of power, the city with the architecture of the regime and the stadium with the line imagined by the painter, emphasizing the same project of control and coding of space and bodies that inhabit it. Furthermore, the anthropological aspect of the game of football is subverted, connecting the two distant and conflicting poles, the two portions of the field, but above all the two curves, which have always been, not only places of fan assembly, but also real social actors, with their own codes, behaviors, and languages. In the same space, a glass display case contains a sod of grass. This work refers to the growing phenomenon of collecting sods from famous soccer stadiums that have hosted the World Cup or Champions League, which are sold online through auctions for amounts that have no relation to their actual worth. Associating the sod with the work of art, as a fetish-relic of a deep desire expressed in the form of collecting, reveals the need

to possess bodily images, objects, symbols of an event experienced indirectly and therefore intangible, whether it be the soccer game of the year watched on television, or the object created by the mind of the artist, confirming the power of images as an imaginary support in a society in crisis of cultural identity.





panopticon  
stadiums security fencing  
dimensions variable







turf  
glass, turf  
40 × 70 × 100 cm.



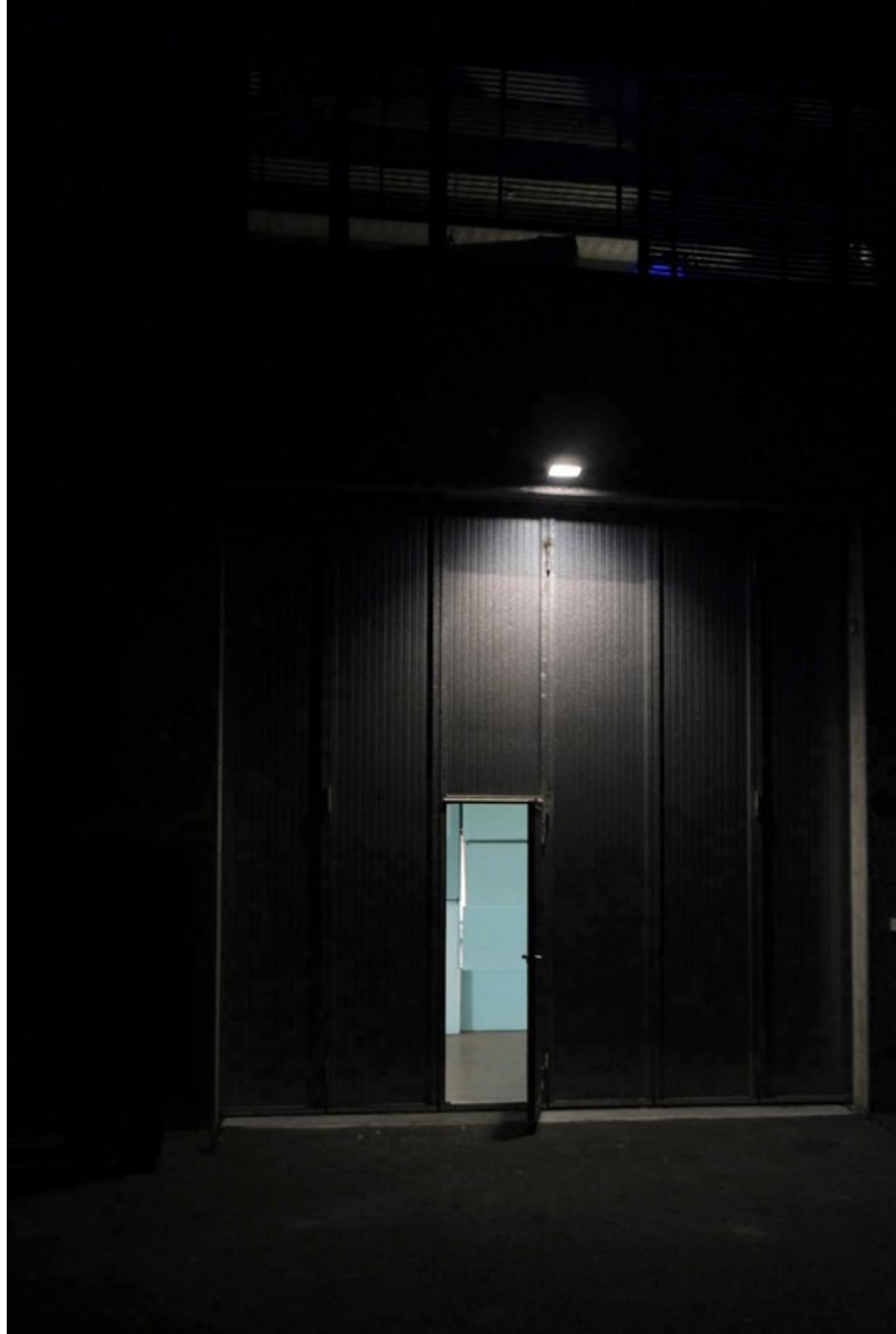
connection [track 5]  
c-print  
editions 5+2ap (dimensions variable)

Mulla Nasruddin wanted to build a house and his uncertainties frustrated the architect who complained: "Couldn't you give me a precise idea of the type of house you would like?" "To tell the truth," the hesitant Mulla replied, "the only thing that's clear to me is that it should go along with this antique handle that my wife bought a few days ago for the front door!" - [Osho Rajneesh, "Why should I afflict myself now..."] Andrea Nacciarriti's case is different. When designing his units of habitation, the artist often neglects the point of access: the door, never present (although delimited by the empty space between the doorframe and the doorframe). Unable to open or close, the door suggests being acted upon continuously, legitimizing the spectator to enter without hesitation into the structures. That doorknob in my room, which was different from any other doorknob in the world because it seemed to open by itself, without me having to turn it, so unconscious had its use become to me, now served as Golo's

astral body. As in Proust's Recherche - when the author projects the effigy of Golo, a figure altered anamorphically and subject to a transvertebration of the body that engulfs every object in the room "taking it as a skeleton and making it internal to itself" - the handle disappears, becomes a marginal memory, undergoes the suction towards the limbo of memory, and with it all the furniture. An epuration that motivates Nacciarriti to avoid any type of furnishings, to turn the space into pure emptiness. Because the issue is not to make the constructions livable but to make their project livable! That is, to give form to the design, to inscribe it in the third dimension, to (de)rationalize the architecture by referring to order rather than functionality. To reduce the ideological-formal aspect of the works to an intelligible principle (the human instruction) that develops and/or reduces the elements of always: volume, plane, space, light, color. Inside Atelier 25, Nacciarriti has created three examples, three different "modules" whose geome-

tric rigor highlights plastic objectification through a vivid chromatism that shares the sweetened pop zig(matism). In the first case, a cubic volume, surrounded by green seawater polystyrene sheets, floats in the environment reacting to air movements or accidental collisions; these oscillations identify the degree of morphological instability of the housing unit, subject more and more to decay. [For the sake of argument: although the panels are thermal insulators for roofs, the construction is without a top covering]. Orange is instead the color of the second structure, of a tubular type. Area and perimeter are suggested by drain pipes, a sort of exoskeleton, a reduced skeleton to the bare minimum that connects hypothetical Cartesian points with flexible, light lines... Probable result of an elementary algorithm. [For the sake of argument: like a vascular system that innervates the construction throughout its breadth and encloses its essence, the "vital sap" returns to circulation without ever being drained from the tubes

- designated for this purpose]. The last one is a transparent building, a "skyscraper" wrapped in a "shading" fabric. It is actually a scaffold masked by a long dust cover from whose sides some - ivory - beams project to mark the height and progression of the floors. [For the sake of argument: designed to be a vertiginous dormitory, the formal outcome is that of a rudimentary, senseless, bunk bed (?)]. Practically an itinerarium et locus mentis!





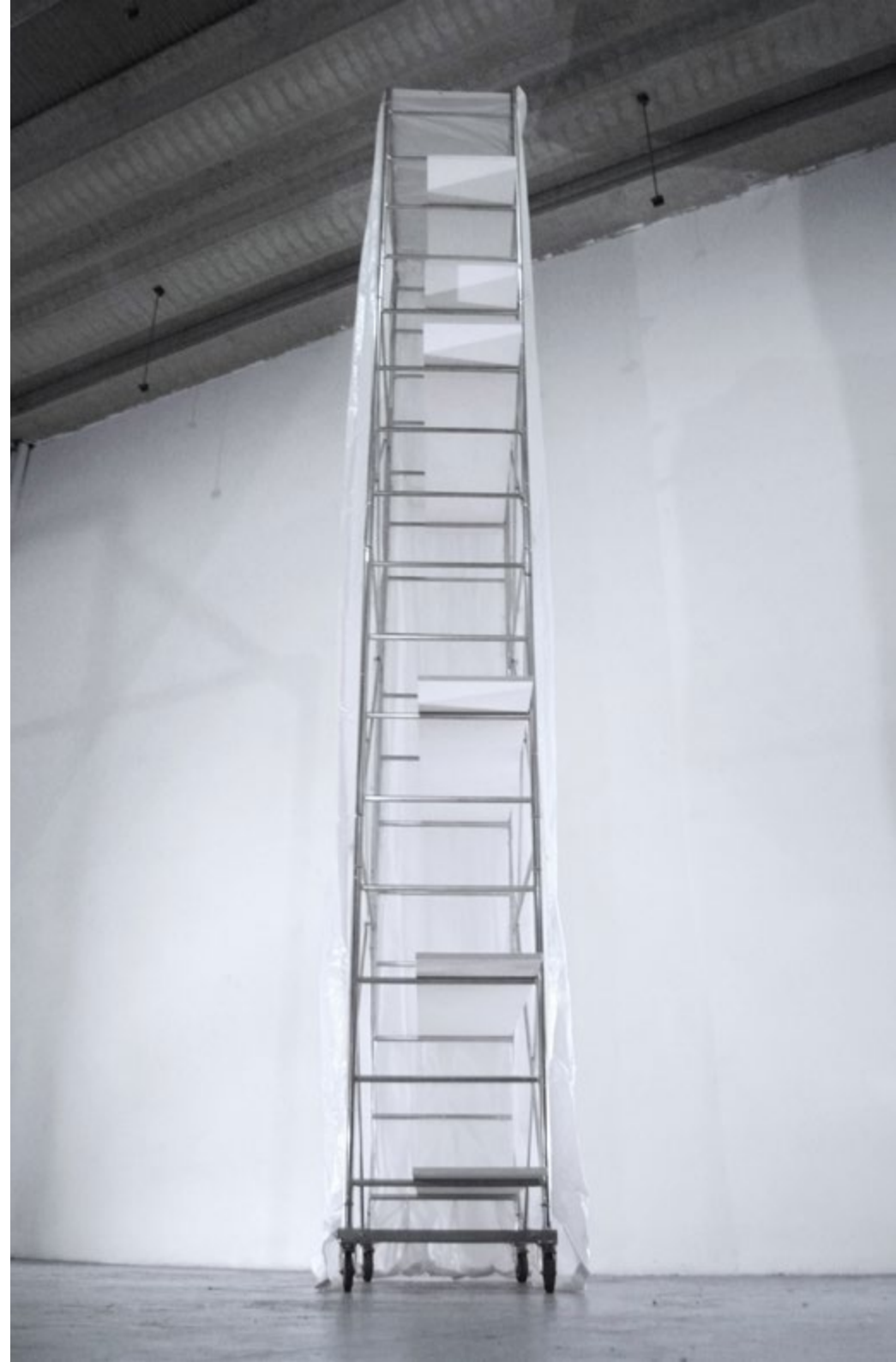


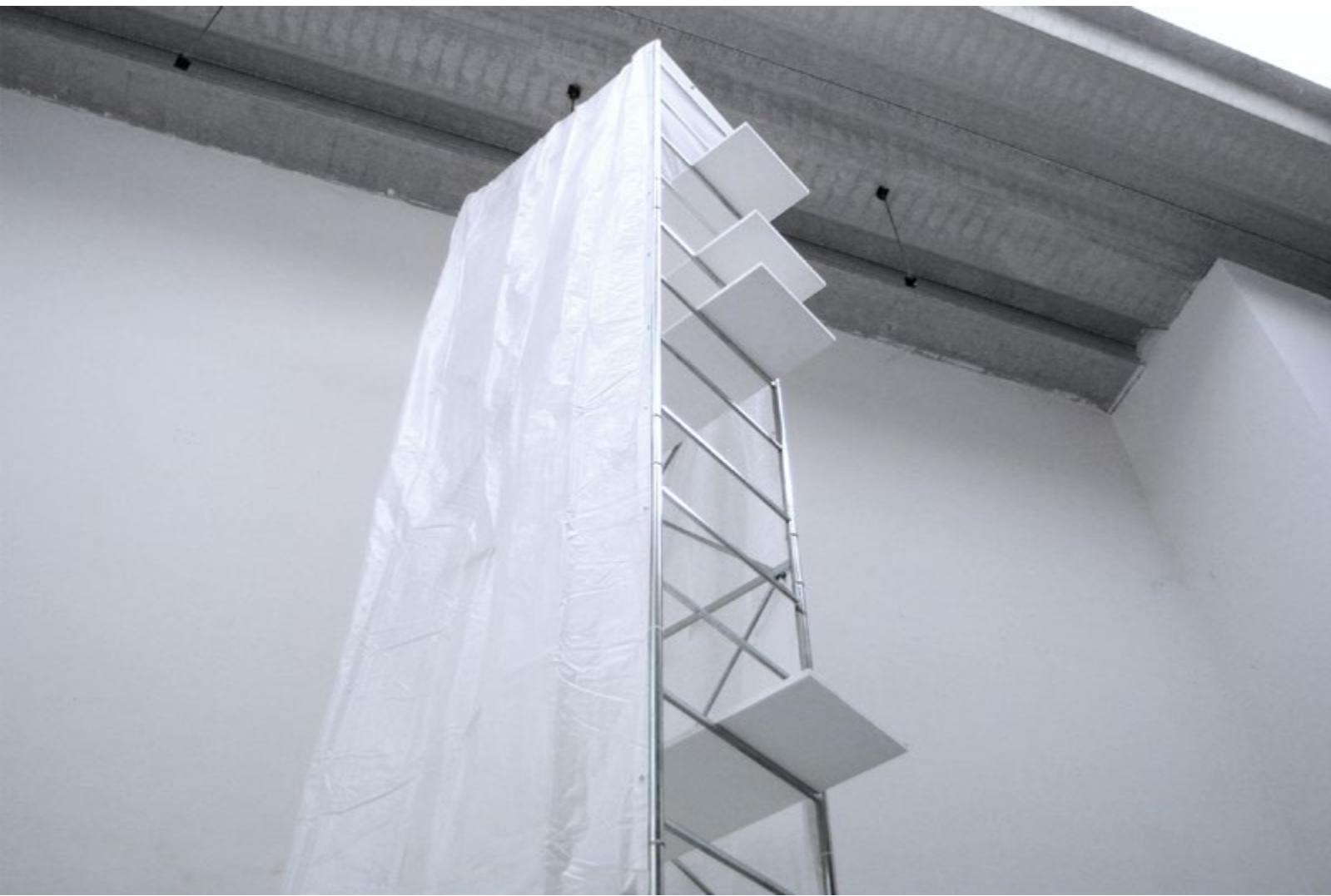
housing unit #3  
polystyrene, nylon thread  
410 × 255 × 260 cm.



**housing unit #2**  
**pvc pipes**  
**320 × 280 × 360 cm.**

**housing unit #4**  
**scaffolding tower, white debris netting**  
**700 × 85 × 200 cm.**





# **TEMPORARY STUDIOS**

## TEMPORARY STUDIO #2 [META-NATURE]

Passo Ripe (AN)

2022

Temporary Studios is a project that involves renting industrial spaces such as workshops, offices, and warehouses for a period of 2-3 months, where the artist's studio becomes the subject of the work itself. For each studio, there is inevitably only one intervention, which is modulated around the entropic properties of the place itself. The biographical contribution for each space

is realized by adopting the functions and stories that have passed through those places. The spaces and projects cannot be enjoyed through the traditional format of the art system, they do not involve openings or a duration, they are created in an augmented dimension, which produces parallel places and a dysfunction of the structure.

A portion of a centuries-old oak weighing approximately 16 quintals and already lifeless is suspended lifted by a crane in the center of a 6-meter green screen, a mammoth creature that brings with it the greatness of existence in nature. The mechanical arm that participated in the removal from the ground, the broken roots in the operation, and the fragments that crumble show the violence that nature inherently has, that relationship increasingly distant from man, imagined and therefore no longer fully under-

stood. Nature is removed, not lived, its image is the paradox of the real misunderstanding we have of it. The term nature is used with perceptual detachment, which separates our presence from an absent environment, almost beyond our reach. Mechanical technology and chroma key alternate on the exquisite corpse of the oak, in a dense, cold atmosphere that reveals an incomplete, distorted, and anthropized relationship.











temporary studio #2 [meta-nature]  
crane truck, green screen, oak tree  
dimensions variable



# TEMPORARY STUDIO #1 [FACTORY ZERO ZERO]

Factory Zero Zero, Senigallia (AN)

2021

Space is a stratification of events and stories, it is the set of experiences of a specific point in the world, but also the continuity that connects it to everything else it is a part of. Inside the spaces of Factory Zero Zero, on May 3rd, 2014, the water had almost completely submerged the basement floors up to a height of 3 meters and 14 cm, just the latest of the floods that have regularly hit the city of Senigallia. Andrea Nacciarriti's intervention in one wing of the Factory, remodels the perception of the place. The lighting system disconnected from its supports hangs from the ceiling and illuminates in a random way the signs: the water level,

inside a bottle placed over 3 meters high, that traces the visible memory of the walls and one cubic meter of possible remains of the retreat of the waters. From both, the event is observed from a dystopian point of view, in which the relationship between man and nature has changed so much, it fills the reflections with paradoxes and false propositions. Reorganized the imagination and dusted the propositional attitude with reality, the project is composed of fictitious truths that become observable to the sight of those who sought a lens to see them. An abstraction of reality that puts fiction in front of its structure and nudity.







**temporary studio #1 [Factory Zero Zero]  
wood, mud, plastic bottle, light fittings  
dimensions variable**







# **SPECIAL PROJECTS**

# WAITING FOR A LANDSLIDE

Dello Scompiglio, Vorno (LU)

2024

Bronze stones replace as many rocks, from which the casts are derived, in a part of the garden where a slight landslide marks the landscape. A landslide, in itself, is the geological visualization of a deeper instability that is invisible to our eyes. The protagonist of the project is geological time, which inevitably alters the point of view, repositioning both man and nature within a single, vast, and absolute ecosystem. The prefix “eco” comes from oikos, meaning house or dwelling, thus environment, which etymologically encompasses everything around us, including what we do not see or perceive. The ecosystem, then, following the Greek root of sunistemi (to collect, to assemble), is the place that unites biological and non-biological elements.

Replacing the filladi, the rocks present in that stretch of landslide, with their bronze counterparts, a noble material of sculpture, implies the loss, even to the point of disappearance, of the artistic process. Placing the sculpture in an inherently unstable and potentially mobile location exposes both its form and organization to precariousness. The copper and tin that make up the bronze continue their unstable and infinite geological flow. This allows us to reflect on how our perception is limited to conceiving artifice, the result of technology and ingenuity, as a permanent presence, naively neglecting its inevitable impermanence, thus leaving the possibility of letting it flow, letting ourselves flow, losing ourselves in the process, and nurturing it without interrupting it, but rather accompanying it.





waiting for a landslide  
bronze  
dim. variable



selected articles:

[LUCE WEB - Jacqueline Ceresoli](#)

Every 26 seconds the Earth trembles. We do not feel it, but seismographs from different continents detect a small “blip.” However, even though this impulse has been observed for decades, researchers are still not in agreement about the cause of the phenomenon. The impulse, or as geologists define it, the “microseism,” was documented as far back as the 1960s as the “heartbeat of the earth,” a fascinating suggestion that was therefore nicknamed the “Earth’s heartbeat” by John Oliver, a researcher at Columbia University’s Lamont-Doherty Geological Observatory. In 1962 Oliver discovered that the heartbeat came from the southern or equatorial Atlantic Ocean, manifesting more intensely during

the summer months in the northern hemisphere. Through a light beam that lights up every 26 seconds, Andrea Nacciarriti makes the heartbeat of the earth visible in the sky, reminding us that we are part of an invisible or inaudible whole, and that the place we live in is not simply a resource, but organic substance at the basis of our lives. Through a public art intervention, in addition to overturning the function of a former industrial chimney that once emitted pollutants into the atmosphere, the artist visualizes an empathetic process that is indispensable in the paradigm of the care of the common good and necessary for the construction of a sustainable society.



**beat**  
**LED floodlighting system**  
dim. variable



[click here to watch the video](#)







# ALL THE POSSIBLE TITLE

Theatre of ancient Rome, Urbino

2021

The screen is white, shining with “pure” light, not reproducing images but rather the vision of the element that is the basis of the images we constantly experience today. In this sense, we can affirm that light is now a fundamental part of our society.

In physics, white light is the contemporary presence of all the visible waves to the human eye and is the alpha and omega. In *all the possible titles*, the light reflected from the display is not just

to be looked at, it bounces back, producing another overlay on the surrounding space, it is the light source, the lighthouse that highlights the space of the spectator. The white projection becomes a diaphragm that relates the cavea of a Roman theater to the form of contemporary enjoyment, the research goes towards the attempt to turn the point of view of the observer who looks at the screen and sees the absence of himself.



all the possible titles  
projection screen, projector  
dim. variable







The intervention analyzes the sense of protection that we associate with a place like our home, despite the inevitable fragility and insecurity to which, with it, we are inevitably exposed.

The domestic space has been annihilated, darkening it, in a way blocking its organic functions. A temporarily appropriation, which through a conceptual operation, reinterprets its meaning and function. From a safe, intimate, and welcoming place par excellence, the living context transforms into a static environment, immersed in an atemporal bubble, a domestic stasis, that is able to make it appear lifeless, in a state of suspension and vulnerability, balanced between the outside and the inside, between before and after. A series of video devices (TVs, laptops, computers), installed inside a nearly completely dark space, transmit a fixed white image, while a countdown marks the time left until the end of the exhibition. Outside the home, branches of bushes and trees overflow from the elevator, offering a disorienting and provocati-

ve image, a sort of “still life” that invades the private dimension like an intrusion of the present into our lives; a metaphor of the relationship between natural and artificial, between Culture and Nature, between wild and domestic.

The intimacy of a living space is subject to a very strong resilience towards change, the intervention is therefore a process of integral transformation starting from the interruption of the space’s activity, but that inevitably cannot last beyond the needs of those who live there. An interval where nature and artifice are dialectical terms in antithesis, and also spatial metaphors of the human condition. Hostility that is deactivated in a hybrid context, an extremely fluid flow that Bachelard in the Poetics of Space identifies in the contrast between the concreteness of what is inside and the vastness of what is outside, insinuating a connection between shell and world, a bond that reveals, despite appearances, an increasingly unstable and insecure existence.

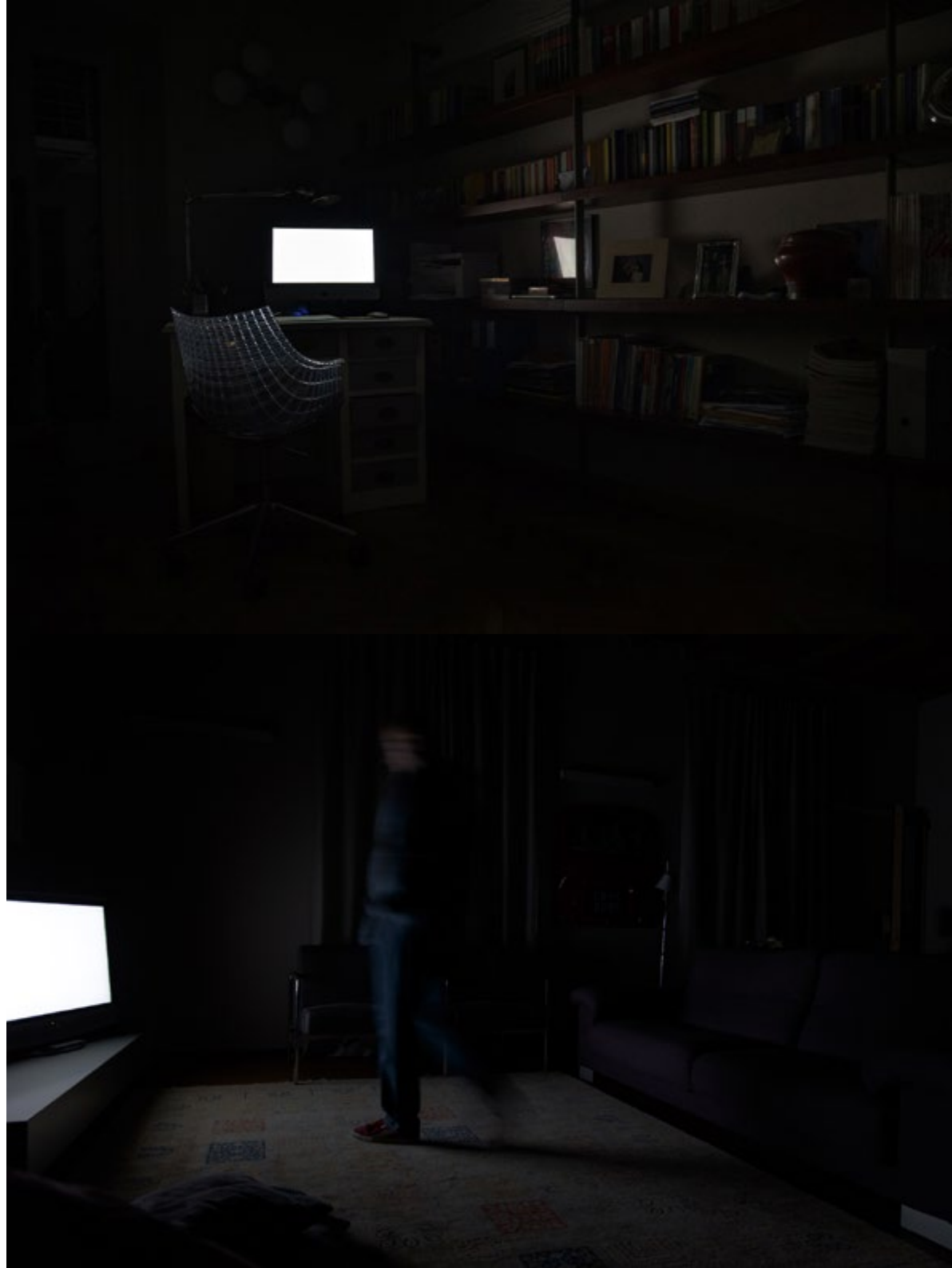


OO OO OO OO OO [Via Amedeo Rossi 2]  
mixed media  
dim. variable











Heraclitus, a Greek philosopher from 500 B.C., began to provide us with the first perspective on observation and the concept of change, through the unstable flow, in order to learn to live in uninterrupted changing situations, characterized by elements of precarious order. Much later, Crozier and Friedberg in 1978 will place the subject more specifically at the center of the transformation process, making the so-called subjective nature of change emerge.

In English, “Natura Morta” translates to the phrase “Still Life.” This term, referring to painting and photography, is constituted in both cases by two words that in the Anglo-Saxon language contains a contradiction: the adjective “still” corresponds to “still,” while the adverb corresponds to “yet,” therefore, if we refer to the adjective combined with the noun, “Still Life” is literally a motionless life, but life by definition is never still, further forcing the translation by using the adverb, the literal meaning will be associated with still alive, in total contradiction with the death of nature. This terminological speculation asserts an incomplete and non-definitive view of death, which in a more specialized language also finds a further interpretation in the life of images.

Andrea Nacciarriti scrutinizes change in etymological and derivative terms, of planned and deliberate change, as an intentional action in designing aesthetic and formal transformational interventions of the work of art. Actions and effects that have as consequences deterioration, alteration, maceration, and the formal evolution of nature, objects, and the role of the artist.

The project presented within the exhibition space of ArtVerona thus sees the concept of transformation as an open process towards acquiring the techniques of the linguistic games of the Still Life phrase, overturning the symbolic and iconographic order of the work of art and the identity figure of the artist. An autonomous, altered, corrected, and reformulated project excursion, in which compositions without the presence of human beings are reproduced, but infused with human action, gesture, and sign that life has left on things. The assemblies and objects presented to us measure both time and the indispensable values of formalization, transformed into a decomposed and recomposed language by a maceration that not only mortifies but also resuscitates in its spatiality.

**NATURA MORTA – dimensions variable # 0004**  
paper, pallet  
90 × 135 × 105 cm.



In NATURA MORTA - Dimensions Variable #0004, the paper found stacked in an abandoned print shop is accumulated on a plastic pallet, commonly used for food, and shows its deterioration and return to its original form. The imprints on the paper, usually used for images and words, merge during its decomposition. The organic cycle that repeats itself to restore balance with the surrounding life.





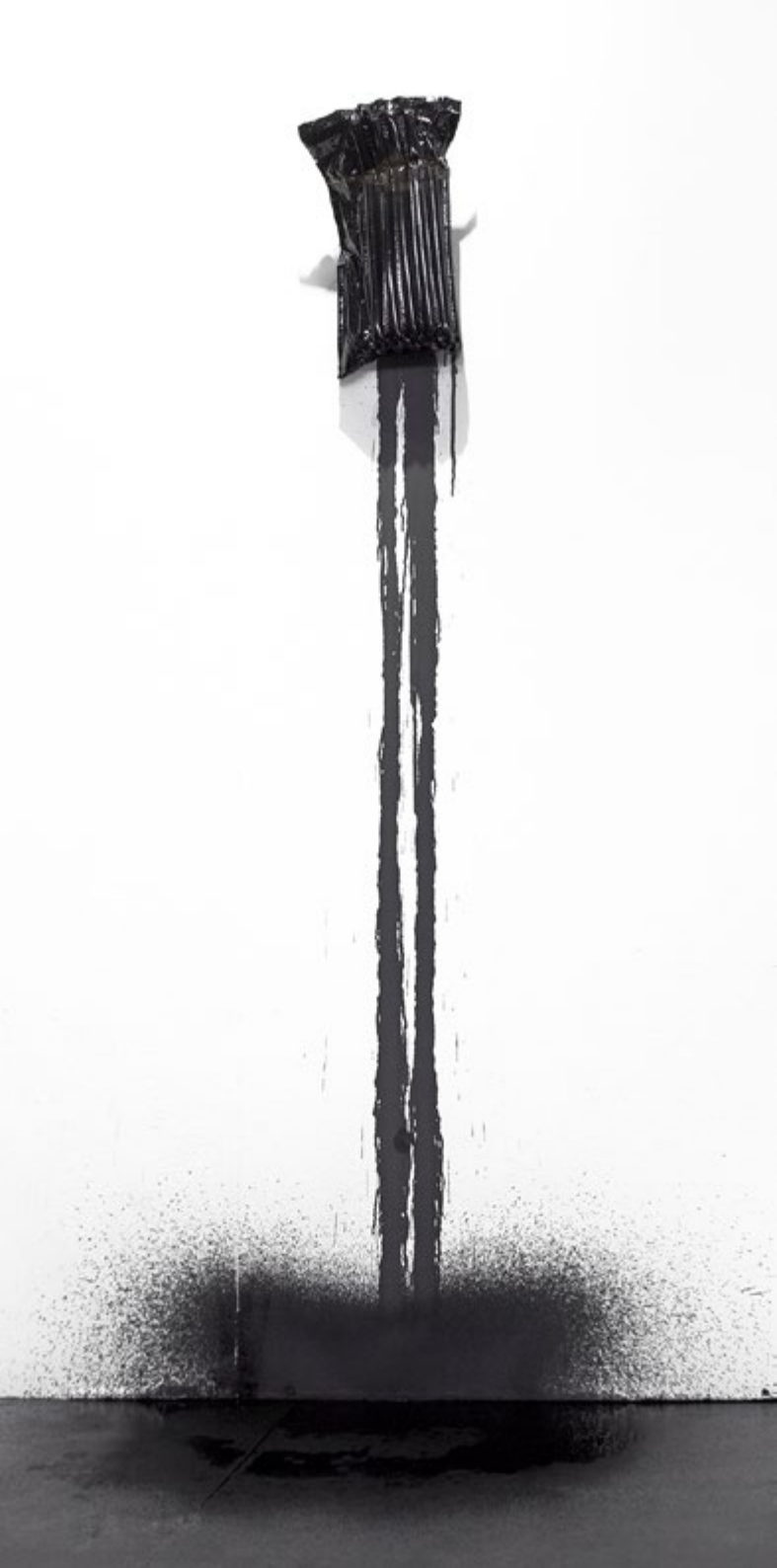


BAG 320465

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OTHER

OTHER



**trademark**  
**black ink, inflatable protective packaging**  
**dim. variable**

In Trademark, a commercial toner container hanging on a wall drips black ink marking its presence as the artist marks his path, an unpredictable, organic and spongy path, defining a space. The ink that Giacomelli has worked with all his life in his printing press in Senigallia, is a metaphor for the traces that history chooses, absorbs, and incorporates into a transitory environment, stratifying thought and language.

ieri sera è improvvisamente mancato all'anelito dei suoi cari  
e mancato all'affetto dei suoi cari

**E' venuto a mancare**

**MARIO GIACOMELLI**

**Lo ringraziamo per averci insegnato**

**con semplicità**

**ad amare la nostra terra, la sua terra.**

**La Città di Senigallia**

**the black figure is waiting for the white**  
**funeral poster of Mario Giacomelli, iron, plexiglass**  
**54 × 72 × 5 cm.**

The black figure is waiting for the white is a backlit billboard containing the funeral notice of condolence and gratitude from the citizens of Senigallia to the photographer Mario Giacomelli. The backlighting radiographically marks a stratification of other posters through ink that begins to fade and fade, names, phrases, and symbols of the underlying prints. Artist Mario Giacomelli always considered nature the only way to tell the gaze of man, who was unable to fully grasp it by photographing it, that nature in constant transformation, which he himself modified, accompanied by fear of time, fear of interruption, intervening above the marks that the farmers had already plowed. It is not just a tribute, a transposed memory, but the awareness of the passage in which everything is reinvented leaving traces on top of traces, one on top of the other.



I'm a still life is a neon sign on a zinc-plated sheet metal box, a pun that contains within it the dichotomy that gives rise to everything that belongs to our existence.



I'M A STILL LIFE

I'm a still life  
neon, lamiera  
26 × 150 × 8 cm.

# SHIT HAPPENS [PIGEON'S EYE VIEW]

La Magnifica, Bologna

Raid

2015

The unfounded idea that abandoned spaces belong to artists shares the notion that a place has no legitimate owners other than those who make use of it. La Magnifica is the place where shit happens [pigeon's eye view] took place, buckets of white paint blotched a portion of the factory, just like the pigeon drop-

pings that inhabit it, visible from above from a bird's-eye view. The project claims the grotesque possession of a place alive and laden with meaning for a flatter and more neutral vision of form. A paradox that art and the artist stage every time a cultural appropriation occurs.



shit happens [pigeon's eye view]  
white paint  
dim. variable









## NATURA MORTA dimensions variable #2

Caserma IV Maggio, Milano  
Pomilio Blumm Prize, SkyArte  
2015

The project is expressed through two essential elements, place and duration.

The environment in which a project is solved is by its nature form, while the temporal conditions define the transformation process of the work.

The project consists of three steps that make up an unstable organic representation: stratification, fusion and drift.

The body of the work consists of two elements: water taken from the Milanese canals and then frozen, and the soil of a reservoir that supports the block of ice, two parts that are connected to the territory and are part of it, construction and consolidation, landscape and citizenship of a place, Milan: canals and courtyards. The third element is a metallic gold pigment placed at the base of the structure, recalls the Asarotos oikos, which translated literally means unwashed room, refers to remains of banquets,

which became floor decorations in the 2nd century BC, a primordial example of still life.

The triggered elements function as reagents to each other, in a physical place that does not belong to a real time measurement. In fact, the work is shown only once through the use of streaming, which documents the filter, the limit, between public and private: the former XXIV Maggio Barracks Bakery, is an entropic place, public but inaccessible, unless through a temporary lease agreement, which further marks the ambiguity with its popular, daily, existing nature.

A stratification work in time, the event rests on a place, then on another and so on. The process has a duration of about 4 days, and time is marked by natural light, so the perception of the melting phenomenon is therefore unattainable in its entirety, but only by passage.



sky ARTE



**NATURA MORTA dimensions variable #2**  
ice, metallic gold pigment, roots, soil  
dim. variable

[click here to watch the video](#)





The project is an environmental analysis, a landscape that tells aspects of the city of New York. A group of installations in which each element is rethought in close relationship to the phenomenology that leads to the formalization of the work itself and reveals a reversal of meaning or simply a parcellization in primary terms. “I can’t breath” in addition to referring to an event that re-opened the debate on cultural issues in the United States, is more generally the synthesis of a social urgency, a slogan that emphasizes the urgency of living space, that space that New York sells at a premium, and that must be conquered daily in order not to be left

on the sidelines, not to be excluded from a city that chases at a fast pace what is left of the American dream and of an old and cynical capitalist society. That missing breath is the premise for a formal reflection in which air becomes the essential element in the balance of things, a fleeting space that is placed in different but fundamental conditions to reread some phenomena. Space thus becomes a panorama for elements and processes where vision is projected on the climate that is breathed in New York, a city that can give, but that can also take everything away, in both cases breathtaking.





**you might get breathless [a]  
plastic, ceiling fan, folding adjustable cot  
dim. variable**





**you might get breathless**  
**wood, ink, clear balloon [b]**  
**dim. variable**







**you might get breathless [c]**  
**electric radiator, natural sponge, transparent plastic paper, water**  
**dim. variable**

you might get breathless [d]  
aluminium, plastic air bag, polystyrene, spray paint, terrain, dust  
dim. variable





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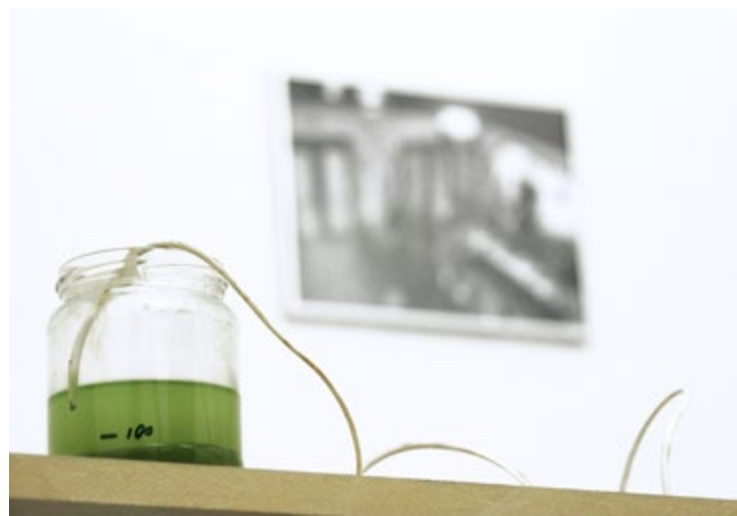
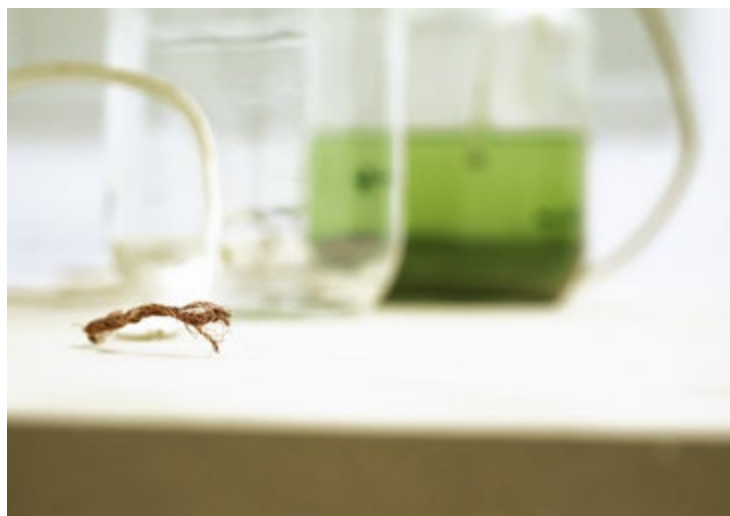
An illegal landfill of 1,850,000 cubic meters filled with highly toxic waste, including dioxin and other carcinogenic substances, buried within the Bisceglie area on the west outskirts of Milan. Poisonous waste that has contaminated the groundwater for an area of tens of thousands of square meters. Between 2007 and 2008, the 'Ndrangheta in Lombardy can count on at least 17 top-level bosses. At the end of March, the Paris committee will decide where the universal exposition will take place. In the afternoon of March 31st, Milan beats Smyrna. People are celebrating. The heads of the 'Ndrangheta are also celebrating. This is the message that is passed from the center to the hinterland and into the province. They must meet to decide. It's not the first time. A meeting like this had already taken place a few years earlier at the Scac-

ciapensieri restaurant in Nettuno. All the padrini from the north were at the table that Sunday. In that spring of 2008, the choices will be even more decisive. On the table are the contracts for the EXPO. The bosses from Reggio Calabria are forming a secret structure that has all the characteristics of a Masonic lodge. This is the lodge of the invisible ones. But this will only be known in 2008, when the military police will close the Bellu Lavuru investigation. A "memory" photo of the meeting and two containers, muriatic acid and hydrogen peroxide 130 vol. The copper immersed in the acid cleans, but if oxygen is added it reacts and forms copper chloride  $\text{CuCl}_2$ , one of the many processes from which dioxins and similar substances are formed. EXPO 2015 "Feeding the planet"...



**bellu lavuru**  
**work desk, glass jar, electric cable**  
**dim. variable**







The project is inspired by the formalization of an agreement for the construction of the largest coal-fired power plant in Asia. At the beginning of January 2012, the official news agency, Xinhua, announced that the leading company in the coal sector, Shenhua, signed a contract with the authorities of the Guangxi Zhuang Autonomous Region (in southern China) to start construction of a thermal power plant with a capacity of 8 gigawatts.

China relies on coal for about 70% of its energy needs, and is first in the world in terms of the amount of greenhouse gases it releases into the atmosphere. There are days when the atmosphere is so saturated with fine dust and heavy metal particles that it produces, with alarming frequency, one of the most interesting *natural* effects; the fog screens the sun and makes it similar to the moon: a white circle in white.

*I who take the sun in Beijing on March 18, 2012*, takes the title of Alighiero Boetti's work "I who take the sun in Turin on January 19, 1969" literally. Boetti used industrial materials, the same that accompanied the economic boom of Turin in the 1960s, so Andrea Nacciarriti makes a comparison with a China that exploits its raw materials and recognizes itself in *progress*, a term so obsolete,

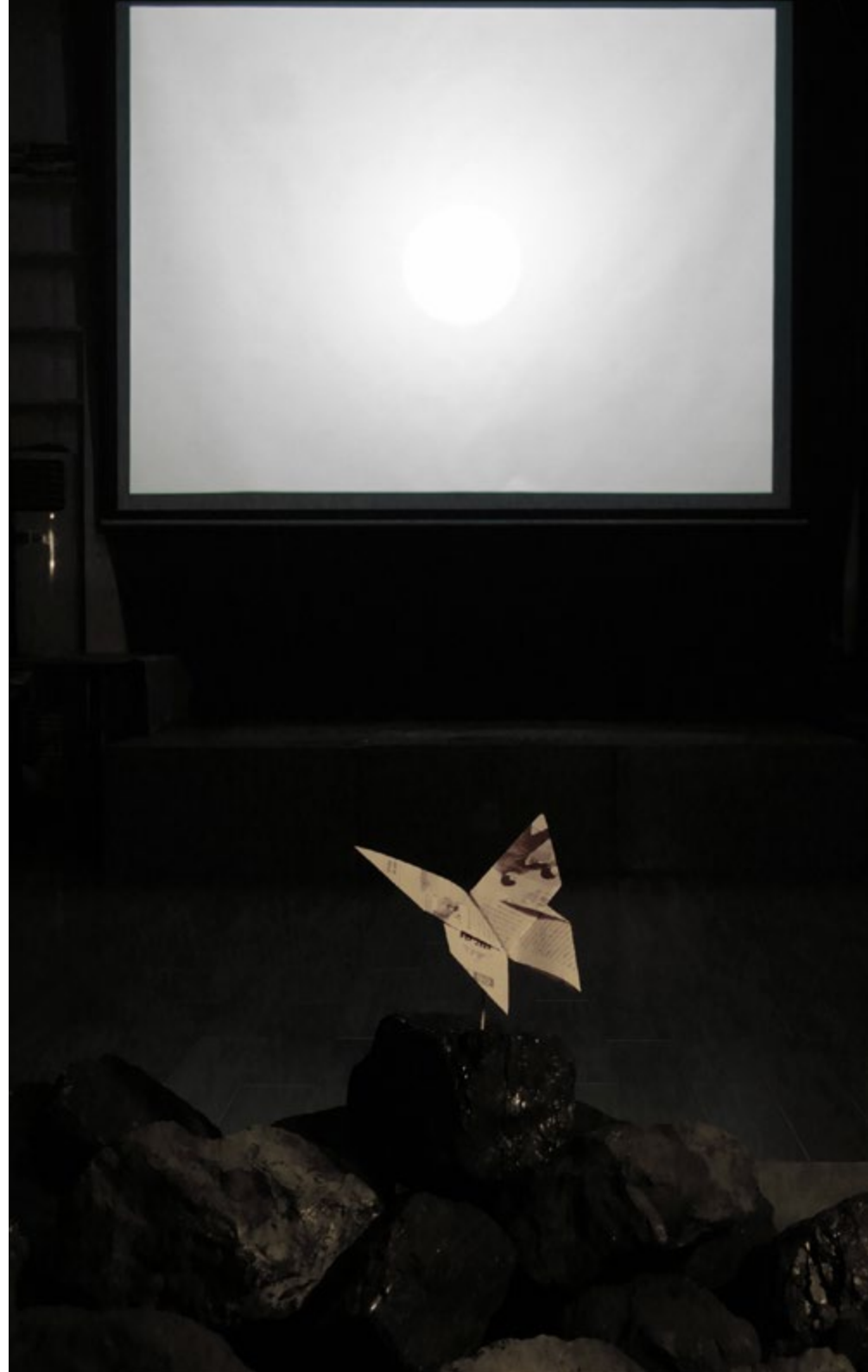
but still irresistible, that now, reached and exceeded, it shows its internal limitations and its flaws.

Alighiero Boetti's work is thus reread and contextualized in a reality where the unusual finds its reason. The white sun is the result of unparalleled growth, where questions about sustainability are paradoxically poetic, concretely cynical, simply suffocating.

In Beijing, it's easy to come across piles of coal that heat homes and often the acrid and heavy smell of combustion makes breathing even difficult. A detail, present in both works, makes everything apparently lighter: the butterfly. Boetti pins it on one of the elements of the sculpture, while in Nacciarriti's work it is placed on top of a pile of coal pieces. In contemporary China where symbolism remains of fundamental importance and omnipresent, this element evokes a drama. the butterfly is the beloved dead who leaves in the form of such a wonderful and very delicate insect, so fragile that it can only live for a few days...

The news brings us back to reality and makes everything improperly vain. "We are the ones who give intelligence and beauty. I think that nature is a blind, obtuse force, that runs only for this fundamental principle of existence, life..." Alighiero Boetti

me sunbathing in Beijing 18 March 2012  
112 pieces of coal, butterfly, youtube video in loop  
dim. variable









landscape  
cooker hood fan motor, grass, wood  
dim. variable



selected articles:

[ABITARE - Redazione Abitare](#)

<https://www.youtube.com/watch?v=4HvnDnHXn7Y>

The concept of air as arché, that is, as a unique and eternal principle of which everything is made, dates back to the thought of the 6th century B.C. Greek philosopher Anaximenes, who had identified air as the principle of all things. For the philosopher, this occurs through a process of rarefaction and condensation. Air, when cooled, condenses, becoming wind, cloud, water, earth, and finally stone. On the other hand, when air is rarefied, it thins out and becomes fire. All transformations in the world are thus explained as transformations of air, as all things that make up the universe are air to a different degree of density. Anaximenes conceived the universe as a giant living organism that breathes the air in which it is immersed, and the breath itself is its life and soul. Air is therefore more easily understood as a concept than as a visual image. It is that part of space not occupied by matter, it is the void of concreteness, it is an idea, it is the only dynamic

presence in the apparent immobility of things, it is the other side of the visible.

The project, born in collaboration with Elica, uses the fans of the kitchen hoods produced by the brand. It is a speculation around the visualization of air, perceivable only through the effects it produces when it becomes wind and the pressure of the molecules meets matter. The attempt to make the behavior of air molecules malleable and docile has revealed the possibility of activating them and feeling their movements strongly, making them work as indicators of the physical and conceptual potential of the most unpredictable and vital material, to which no one can escape. The different devices are models, fragments of landscapes, where the diffusion of air currents changes the perception of space itself. Air is the perception of the life of a place, and its invisible form.





untitled [a sudden gust of wind]  
photocopier, cooker hood fan motors, paper  
dim. variable





air bag  
cooker hood fan motor, plastic bag  
dim. variable



**FATE PRESTO**

← A3 **ricordo autostradale POTENZA-SICIGNANO**

← SS407 **basentana**

← **vigili del fuoco**

← **carabinieri**  
Comando Regionale Basilicata

← **questura**

← **Ministero delle Finanze**  
Agenzia delle Entrate

← **istituto penitenziario**  
C 81 - RUOMO VIA S.D. POTENZI

→ **centro**

→ **municipio**

↑ **Agenzia del Territorio**  
Catasto e Conservatoria del R.R. II

↑ **Grande Albergi**

**ALLEANZA**  
CAMPAGNA ADESIONI

**ALLEANZA**  
CAMPAGNA ADESIONI

**ALLEANZA**  
CAMPAGNA ADESIONI

**ALLEANZA**  
CAMPAGNA ADESIONI

SAI ROCCO BK

The *Chronicle* project revolves around the memory of a tragic event, the earthquake that struck Potenza and the entire Irpinian territory on November 23rd, 1980. The title of the project is related to the journalistic coverage of those terrible days. Six newspaper pages, mostly headlines, were used and manipulated in such a way as to isolate fragments of phrases, simply by obscuring the background, which is still perceptible. Like memories and their data collection systems, where some images are more vivid and superficial, others more hidden and silent. By using certain words and placing them on the walls in strategic points of the city of Potenza, the project tells a historical moment, obviously related to the earthquake, but in a way that is directed towards us today, through altered advertising or election slogans. It has a strong impact on the memory and sensitivity of the experience of its citizens. A simple and concise language that reminds, but especially speaks now. The path of words and phrases is a summary of a fact that is part of historical memory, but above all, it is a con-

versation in the daily life of the citizens of Potenza, the Irpinian territory, and the rest of the country, a way of capturing social and political aspects that concern us even when we are not facing a catastrophe like the one in 1980. Among the newspaper pages there is also the first page screen-printed in 1982 by Andy Warhol, *Fate Presto*, thus quoting the memory that the art world has of the event and how important it is for our experiences to be part of our work. The aim of the Chronicle operation is to analyze media communication, in particular the use and manipulation of words, but it also conceals the sensationalization of the news thirty years later and physically enters everyday life, linking to temporal and territorial contingencies, determining a different synergy of thought and criticism that does not want to be simply provincial, but rather highlights a widespread condition of discomfort, for which it may be worth remembering and learning to have greater care and respect, especially for our lives.



**Si poteva**




*non abbandonarci*



**UN MINUTO**







Intervention carried out at the Teatro Margherita in Bari, coinciding with its reopening to the public after renovations. The structure, restored on the outside and only consolidated on the inside, was surrounded by 120 smoke generators along its entire perimeter. They were ignited simultaneously a few minutes before the inauguration and opening of the doors, without any permission or limits of legality.

The massive cloud of smoke, which then invaded the center of Bari, simulates the 1911 fire that destroyed the Margherita, previously built of wood. The operation takes place at one of the key moments in the existence of the theater, its reopening, which through the specter of fire crudely evokes the rebirth of the *Fenice from the ashes* after thirty years of abandonment and political speculation. An image of the intervention was produced and printed in thousands of copies as a souvenir postcard.

**il Margherita  
smoke bombs, postcards  
dim. variable**





The *once upon a time* project is essentially a memory, reflection and analysis of mistakes, a sad celebration of loss and absence. Reconsidering collective memory is a necessity when the only possibility of temporal dialogue lies in the complicity between seemingly distant periods. Causes and effects of a disappearance, forgotten history, the contemporary times reveal a cultural collapse that is still current.

In 1868, the monumental complex of San Domenico, built from 1283, was destroyed where the public gardens of Piazza Roma in Cremona now extend. A monumental disaster that today would not find any justification, but that in the spirit of the times was not only an expression of a strong anti-clerical sentiment that accompanied the birth of Italy, but was also and above all the redemption of the city from the state of abandonment, from the unsanitary

conditions of the huts, from those smelly alleys that intersected even in the heart of the city. The poor were mostly the first to see it all with strong participation, as if the fall of every stone fed the untamed illusion of redemption from poverty. In Cremona in 1882, 59% of the population was still illiterate. The demolition of the second most important church in the city in terms of historical and cultural importance was a signal of a sick society, clinging to the ancient splendor, but completely tense in grasping the dream of modernity. The intervention provides the return to the city of a forgotten monument, the perimeter of the structure is designed by the students of the State Art High School "Bruno Munari", students and citizens have a smoke bomb in their hands, the smoke triggered simultaneously creates a fleeting volume, the cumbersome, evocative volume of an irreparable loss.









once upon a time  
smoke bombs  
dim. variable





Andrea Nacciarriti, always mindful of the architectural context that surrounds him, intervenes on the Uguzzoni Tower with “Untitled (Quelli di Cernauti)” to reflect on the inherent paradoxes of the tower’s structure, both yesterday and today. Symbols of a power that must reach the highest peaks to express an insurmountable degree of power: then familiar in the feuds between families, today corporate, the tower, like today’s skyscraper, remains a victim of its own nature and configuration, offering no escape routes to those who remain trapped inside. If in an unknown past, men trapped by fires and destruction, jumped from burning towers or were thrown out of windows, one of the strongest images of contemporary times remains the fall of the victims of the Twin Towers. Starting from a reflection on dramatic events like these, which repeat over time, the artist questions the “struggle for survival,” but translates that thought into a contemporary, popular, recognizable language, such as that of soccer. A guest in Bologna on the occasion of the centenary of the local team Bologna FC, and a spectator of the last “struggle for survival” for Serie A, Nacciarriti

takes the opportunity to talk to a sports city like Bologna through an imaginary to which it is linked, but at the same time rooted in its individuality. A great soccer fan, the artist has already adopted the soccer lexicon in other exhibitions as a recognizable communication code, able to speak to everyone. Here, the regular goal of a soccer field can be transformed into a safety net to save any potential future casualties and create awe. The purpose of the project is, in fact, also to generate surprise in those who come across the ghetto where the Uguzzoni Tower is located, a silent and mysterious place that becomes an unexpected event thanks to the presence of an object completely decontextualized from its usual location. The work finally becomes a monument, which the artist decides to dedicate to the memory of Bologna soccer player Rino Pagotto and his improvised team during the deportations to Nazi concentration camps. Quelli di Cernauti, at the time Chernivtsi, a city in present-day Ukraine, who in sports found an escape from the horror of war.





untitled [quelli di Cernauti]  
soccer goal  
dim. variable

## **GRAIN CIRCLES**

Regent's Park, London

2009

Grain Circles was presented at Regent's Park in London as part of the Sculpture Park section of the 2009 Frieze Art Fair. It is an agrarian landscape in the heart of London where hay bales are scattered throughout the park, an augmented landscape that breaks down the ancient distance between two realities, the urban center and the unurbanized periphery, between distant but equally connected cultural approaches.

The intervention stimulates the mental dimension, which is inherent to man, and returns an illusion through the relationship of two forms of inhabiting space. An unlikely landscape that organizes, locates and moves itself thanks to the shadows cast by the hay bales, constituting an added value to the introspective dimension of feeling.



grain circles  
straw bales  
dim. variable







# **INSTALLATIONS**



Palazzo della Ex-Pretura, Sassoferrato (AN)



white \_ 2020  
fine art shipping and storage crate, spot light  
dim. variable



The room's lighting system is turned off except for one spot that hangs suspended inside an art transport crate. The interior of the crate is finished in the same white that covers the walls, reflecting a glare that attracts the gaze and opens a space within another space, like Chinese boxes revealing a constant process of non-revelment.



Edoardo Secci Contemporary, Firenze

**crystallize #002 \_ 2016**  
**shatterproof glass, iron, white paint**  
**dim. variable**



Two adjacent rooms are separated by a shatterproof glass, one of which is completely inaccessible. Before the opening, the glass was broken creating an exit gap, and from that same space, buckets of white paint were thrown in a way to generate a dispersion of glass and paint in the section accessible to the public.

A linguistic and stylistic short circuit of the act of breaking along the essential, philosophical coordinates of space and time, an irreverent path mixed with reality and fiction; the transition from liquid to solid matter, conveyed by the crystallization of the elements, once formalized they acquire a central value precisely because they are generated by the triggered process.

The project was born from the need to potentially verify the concept of breakage and define the degree of aesthetic satisfaction with respect to the violent act.









Rossana Ciocca Gallery, Milan

**into the landscape [darkest dreaming] \_ 2010**  
**letter in the wall**  
**dim. variable**



44 06 00 00 00 [handle with a care] \_ 2009  
packing case, tiles  
dim. variable

Palazzo De Sanctis, Castelbasso (TE)

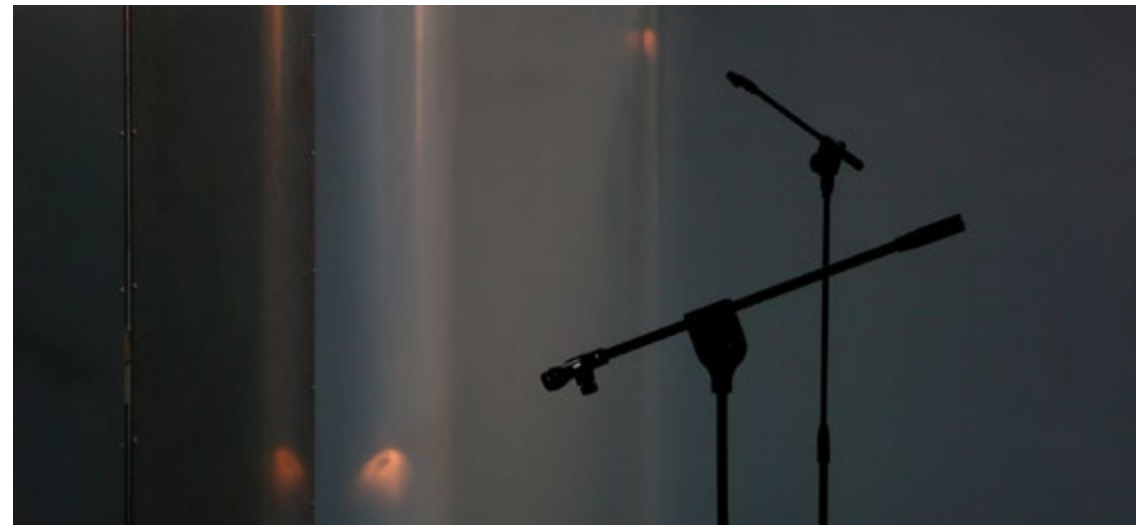
Project realized at Palazzo De Sanctis in Castelbasso. A shipping crate, designed for the transportation of tiles, is open and placed on the floor, it could be in departure or ready for shipping. The warning to handle the simple tiles carefully and the realization that the tiles in question have been removed from the staircase of the historical building, produce a semantic shift, which plays with the place and its destination as an exhibition space. The number in the title refers to the days, hours, minutes, seconds, and hundredths of seconds of the work's permanence on display, but at the same time to the period for which it was requested to modify, subtracting elements from the Palace, despite the legal constraints for the protection of cultural heritage.





Stazione Rogers, Trieste

details \_ 2009  
microphone stands, mini electric torch  
dim. variable



The project for the Rogers Station, a former service station converted into a space dedicated to contemporary art, was designed and implemented with very light structures, in relation to the unique architectural nature of the place. A series of giraffe-shaped microphone holders, equipped with small electric torches, were positioned to highlight simple architectural details. The weak light emitted by the light bulbs, initially invisible due to the natural brightness of the environment, gradually became visible as the hours passed and the arrival of darkness, until it was turned off due to the exhaustion of the batteries, with sufficient energy for a duration of about five to six hours, no longer than the time of the inauguration.







*tribune* was designed for the Modern Art Gallery in Ferrara, the room in which the work is installed has a bench at the center, a panoramic device of the exhibition space, around which the project is designed. The plexiglass and wire structure is dimensioned in relation to the existing element, structuring an impractical stand, facing the white wall of the Museum. Inconciliable and paradoxical, the structure, in addition to simulating a staircase, makes the seat unusable, complicating the space for enjoyment, through the exaggeration of the accessory element.

Galleria d'Arte Moderna di Ferrara

**tribune \_ 2007**  
**plexiglass, wire, steel**  
**dim. variable**

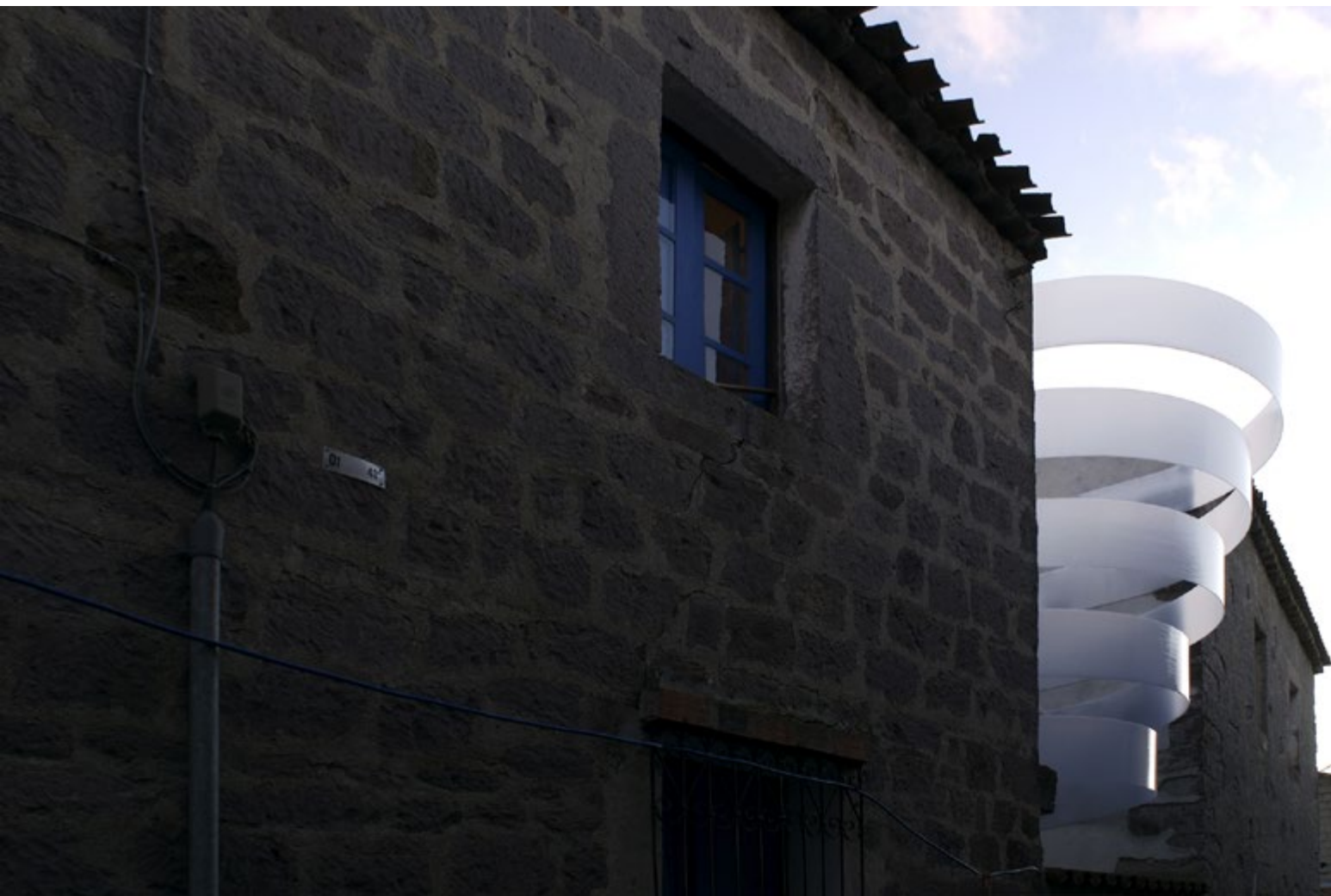






house-museum Ottana, Nuoro

**facade \_ 2007**  
**plexiglass, iron**  
**dim. variable**

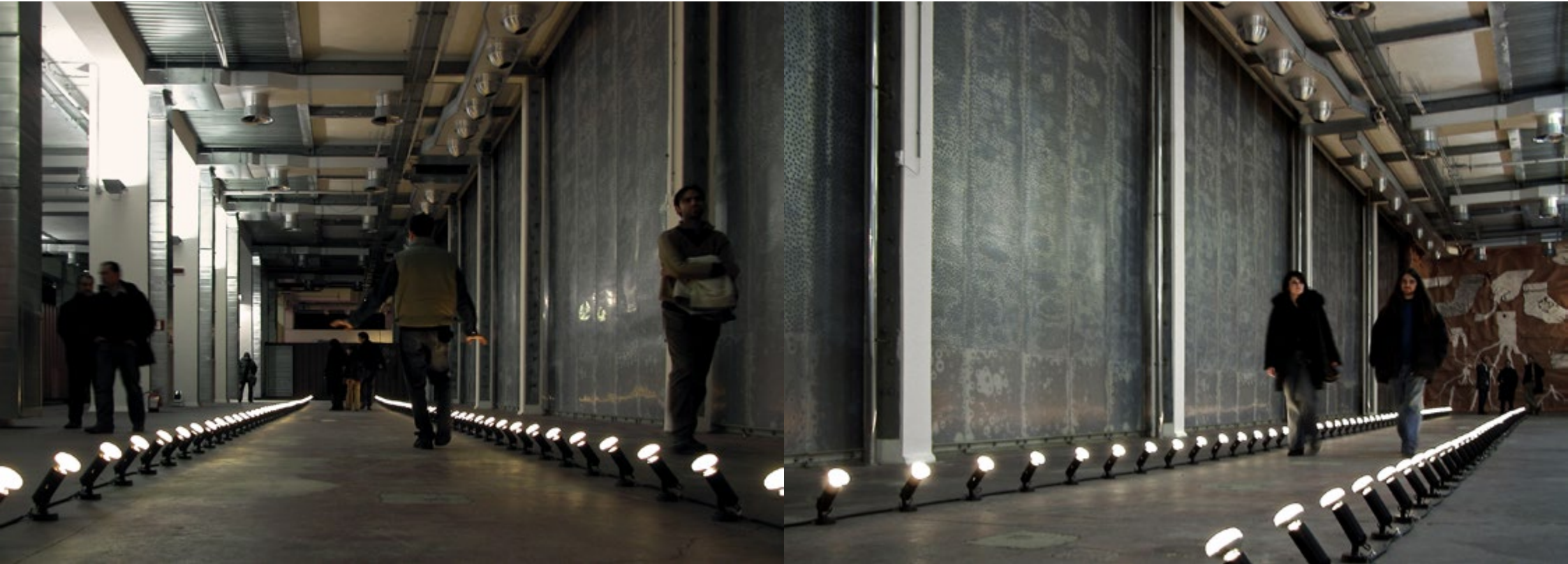


Kodak EPP 3341

EX FAEMA Via Ventura, Milano



*catwalk* is a work designed for the Ex Faema in Via Ventura in Milan, a space predominantly used by fashion agencies for fashion shows. The installation consists of a reproduction of a runway with spotlights similar to those walked by models. The spotlights converge towards the face of whoever crosses the work, inhibiting peripheral vision. The spectator is caught in their unnatural stride as the protagonist *under the spotlights*.



catwalk \_ 2005  
spot light  
dim. variable

Kodak EPP 3341



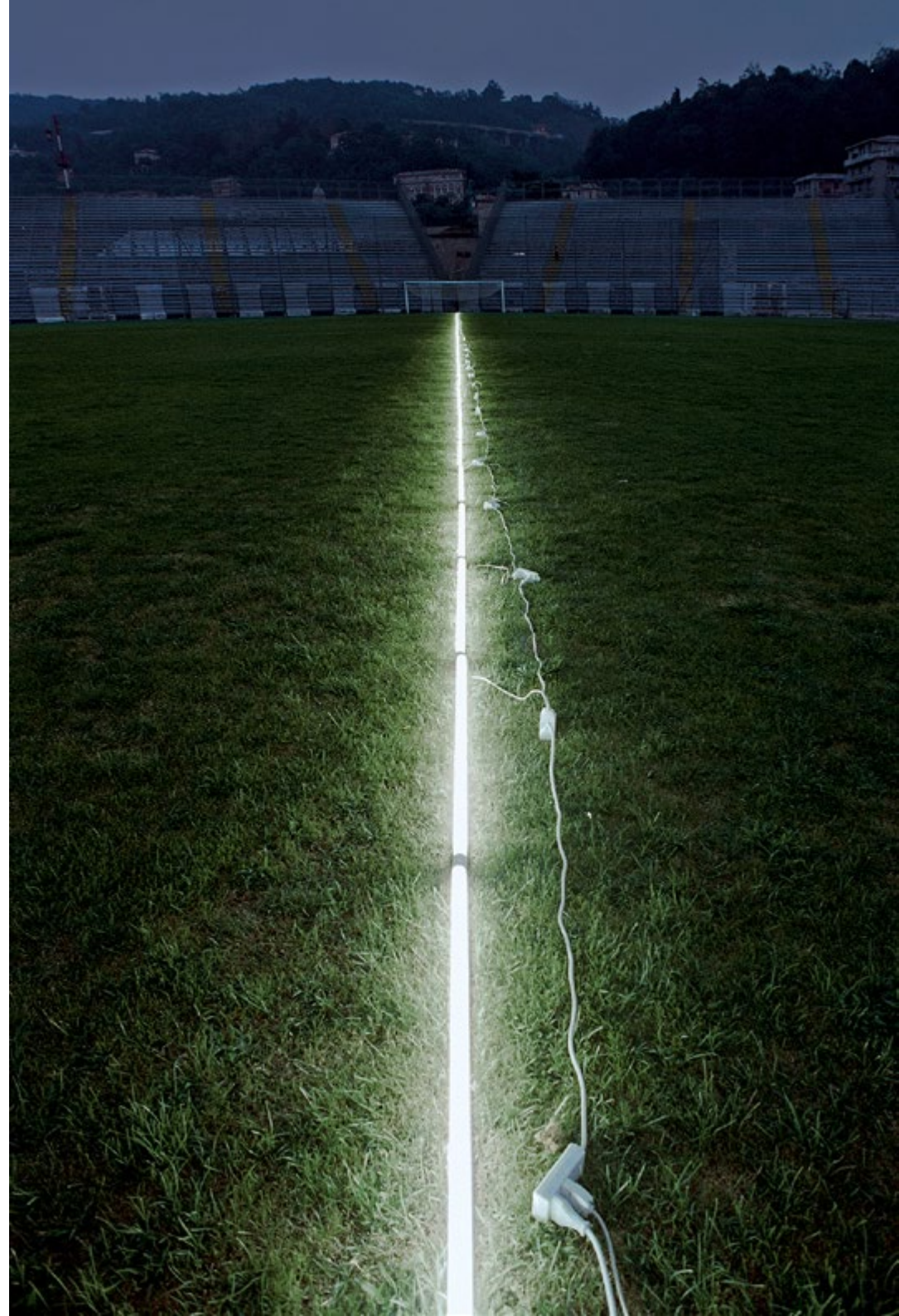




Stadio Sinigaglia, Como

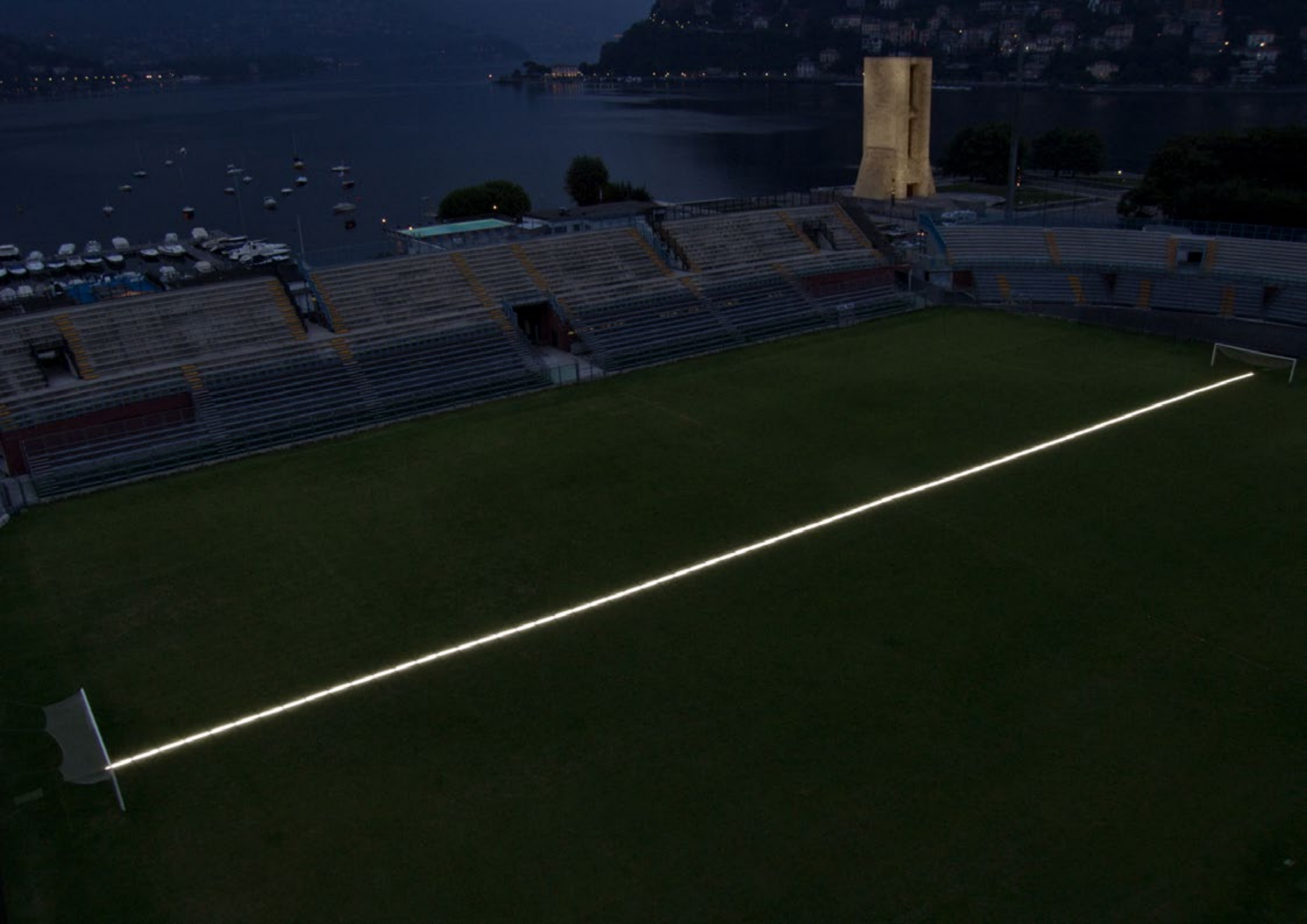
**connection [track 5]  
85 neon tubes from 120cm.  
dim. variable**

The installation, produced for the Ratti Foundation at the Sinigaglia Stadium in Como, consists of 85 neon lights of 120cm each that run from goal to goal across the soccer field, crossing over the white chalk lines that mark the playing spaces. The transverse line follows the line that Gianni Manteromo, a painter of the regime in the second half of the 1930s, arbitrarily inserted into a watercolor depicting the stadium from above. Along with the playing lines, the transverse line forms a Celtic cross at the center of the field, a clear propaganda attempt. The bright sign is in conflict with the aesthetics of power, but exploits its methodology. The city with its regime architecture and the stadium with the isolated and imagined line from the painter, highlight the same project of control and codification of space and the bodies that inhabit it.











**suspensions #2 \_ 2005**  
**plexiglass, wire, steel**  
**dim. variable**



NINAPÌ





connection [track 1, 2, 3] \_ 2004  
wood, spandex  
dim.variable





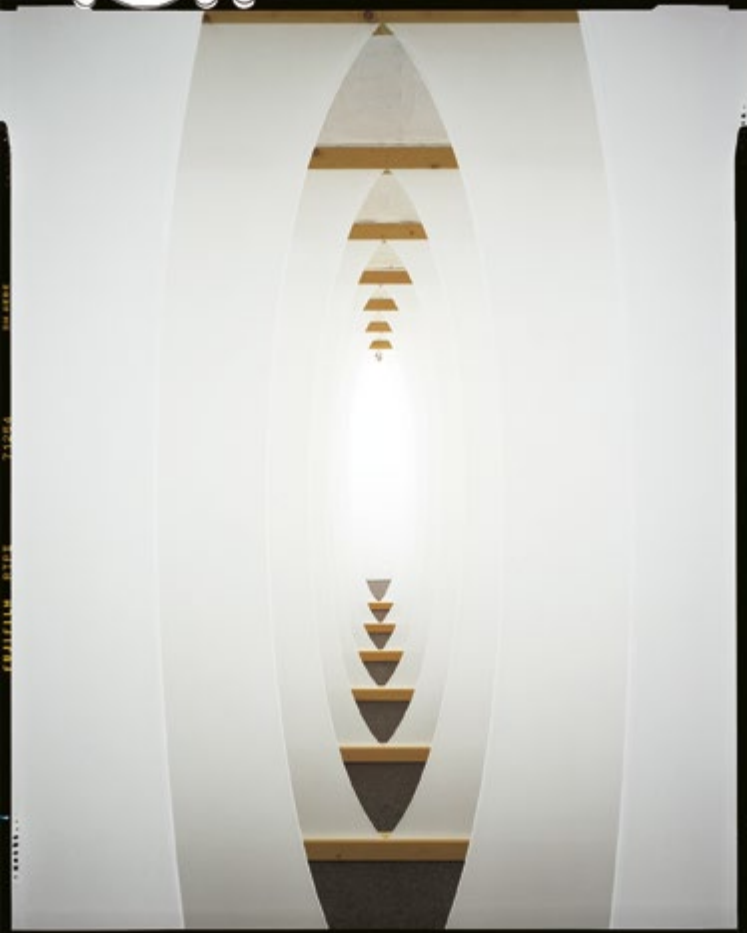
ZILCH



Studio G7 Gallery, Bologna

**samplings #3 \_ 2005**  
wood, spandex  
dim.variable





# **SCULPTURES**

everything but the oink \_ 2022  
big bag, stones  
150 × 70 × 65 cm.



**untitled [elephant ear] \_ 2022**  
**wood, nebulizer fan, leaf**  
**220 × 150 × 55 cm.**

A fan/nebulizer supports and wets a freshly cut leaf on a wooden surface, so as not to let it wilt its form and color. The visibly failing device emphasizes a misunderstanding that originates from the dichotomy between physis and nature, matured in the previous century. Man has developed a perception of what is natural that is completely altered, does not recognize it as primordial, ignores its true identity, wild, violent and not at all bucolic, but rather recognizes it through tamed forms and ambiguous terminologies. The humanist and idealized conception of progress involves an illusory image of nature to which man does not belong, in which a fictitious, unrealistic and manipulable relationship prevails, which has generated, more than ever at this historical moment, a collective dystopia built on the aestheticization of themes and environmental policies in relation to climate change.







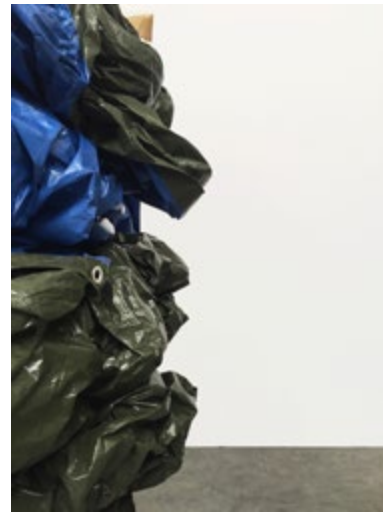


**everything but the oink \_ 2019**  
**waste material from crystallize #003 [edaphic shape]**  
**150 × 70 × 65 cm.**

*Everything but the Oink (Nothing Goes to Waste from the Pig)* is a sculpture produced from the material used in the crystallize #003 [edaphic shape] project.

The metal pin is where everything that participated in the creation and disposal of the project on display was gathered, becoming a kind of involuntary phenomenology of form, organic, biological, for which the use stems simply from a different, comprehensive and non-fragmented approach, shows the completeness of the conceptual process, monad of creation.

In a society where the proliferation of forms now has dimensions and dynamics similar to those determined by images; changing the use and redefining a social attitude, a paradox is structured, which unites the whole of the visible and invisible, useful and transitory parts into a single object that reveals every aspect of the process of formalization without accentuating speculation, simply adding value to an attitude that recalls practices related to the land.







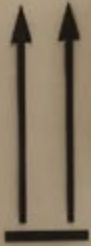
**edaphic shape #4 \_ 2019**  
**bronze, wooden workbench**  
**88 × 70 × 100 cm.**

The edaphic environment defines the physical and chemical conditions of a soil, which has a complex and varied influence on the development of all animal or plant organisms that live in the upper part of the soil. The surface level of the earth is reconstructed on a workbench through a melted bronze clod, the shape of the soil is the result of a plowing that leaves the surface side of the soil intact.

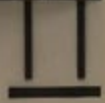
On the bench, the magical place of design, where forms are in continuous transformation, the bronze sculpture marks the horizon of an imagined, ideal and thought soil, which translates the perverted, humanist origin of man's control over the environment.

**edaphic shape n.3  
concrete, palm leaf  
dim. variable**



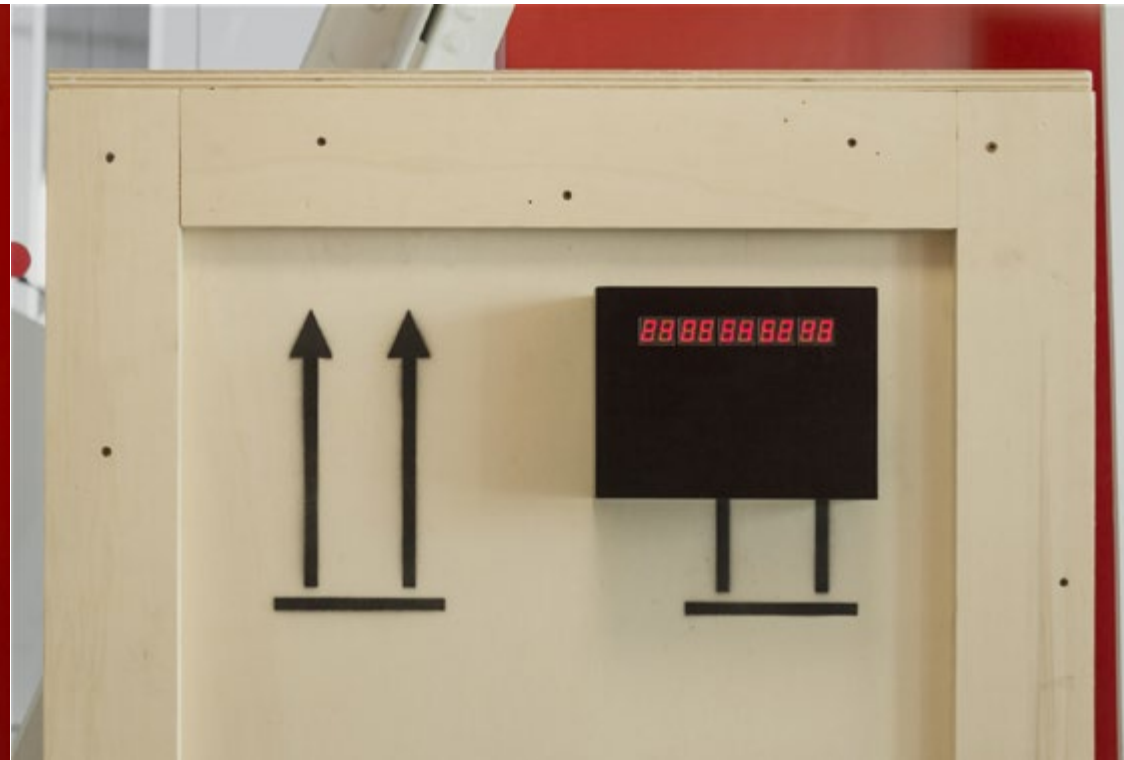


8988888888



FRAGILE





**new title 00 00 00 00 00 \_ 2019**  
**fine art shipping and storage crate, countdown**  
**120 × 80 × 85 cm.**

The work consists of a wooden packaging, a container for the transport and storage of works of art, precious objects. An electronic countdown has been applied to the box, which counts down the days, hours, minutes, seconds, hundredths of a second, until the end of the exhibition in which it was presented. The packaging is located in a service area, a waiting space, a place where it is impossible to ignore the countdown indicating a time interval, a moment that creeps in, relentless and intangible, between before and after its existence as a sign, as an interstice, as a trace of an event among others that make up the Golinelli Foundation calendar: a trace that indicates the waiting, the sleep of a cell of which we only know its stasis.





**totem \_ 2010**  
**paper garbage, iron**  
**50 × 50 × 180 cm.**

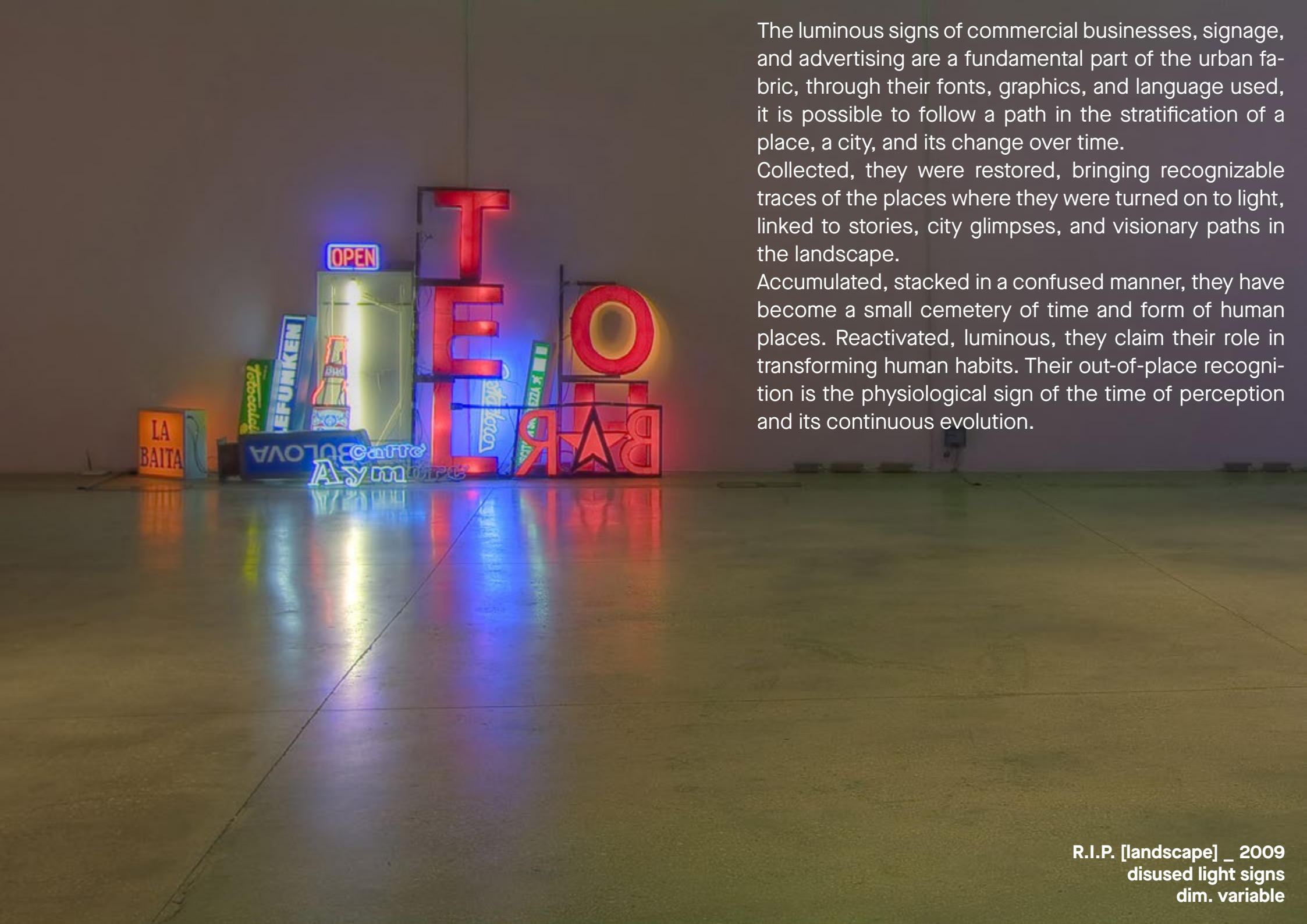
*totem* is a sculpture that is generated independently of a form, it is the result of a process where formalization is uncontrollable and, above all, invisible in the phenomenology of the creation of the work itself. In a print center, a 180 cm metal rod was left for about two weeks. The employees of the printing press were asked to insert all the waste material into the metal rod, which would otherwise be disposed of with the waste. The totem is a natural or supernatural entity that has a particular symbolic meaning for a single person or clan or tribe, and to which one feels bound for life. Its symbolic function transcends the waste material it is made of, instead determining a behavioral aspect, which, for a fraction of time, mimics the participation in the unnatural overproduction of forms, images, structures that contemporary society is capable of producing beyond the object.



The luminous signs of commercial businesses, signage, and advertising are a fundamental part of the urban fabric, through their fonts, graphics, and language used, it is possible to follow a path in the stratification of a place, a city, and its change over time.

Collected, they were restored, bringing recognizable traces of the places where they were turned on to light, linked to stories, city glimpses, and visionary paths in the landscape.

Accumulated, stacked in a confused manner, they have become a small cemetery of time and form of human places. Reactivated, luminous, they claim their role in transforming human habits. Their out-of-place recognition is the physiological sign of the time of perception and its continuous evolution.



R.I.P. [landscape] \_ 2009  
disused light signs  
dim. variable







outboard \_ 2008  
modified outboard engine, steel, iron  
108 × 47 × 30 cm.

A modified outboard engine is mounted on the wall at about 5 meters above the ground at the entrance of the Contemporary Art Gallery of Monfalcone. The running engine produces the typical sound of boats.

The work investigates the roots of the place and the Museum itself and how much Fincantieri has weighed on the mobility of the entire area, Monfalcone was born thanks to the shipyard. Listening to the annoying and persistent sound of the engine in the background, to tell a place, the distinctive features of a social fabric that lives in contact with an imposing presence, at the same time necessary and indispensable. The object, like the industrial plant, produces a dull and inevitable noise, which transforms the physical and cultural landscape, a *dirty job* that has produced and continues to generate form.



**lightbox \_ 2007**  
**fine art shipping and storage crate, 85 neon tubes from 120cm.**  
**120 × 100 × 100 cm.**

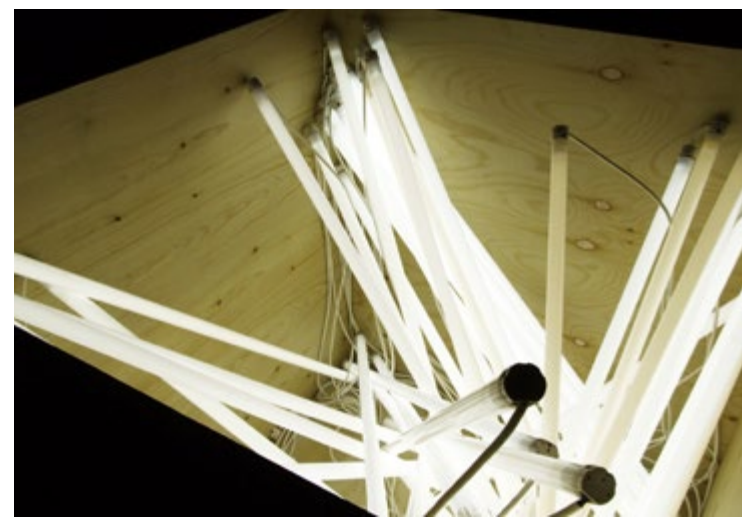
A shipping crate has been treated with fire-proof paint to contain 85 neon lights, each 120 cm long. The neon lights are turned on but not visible until you look beyond the edges of the crate. The light produced by the sources is so strong that it blinds the viewer and limits vision for a few moments, a sudden shock for the unprepared retina.

The wooden container is open, and a luminous halo is noticeable at its upper extremity, attracting curiosity.

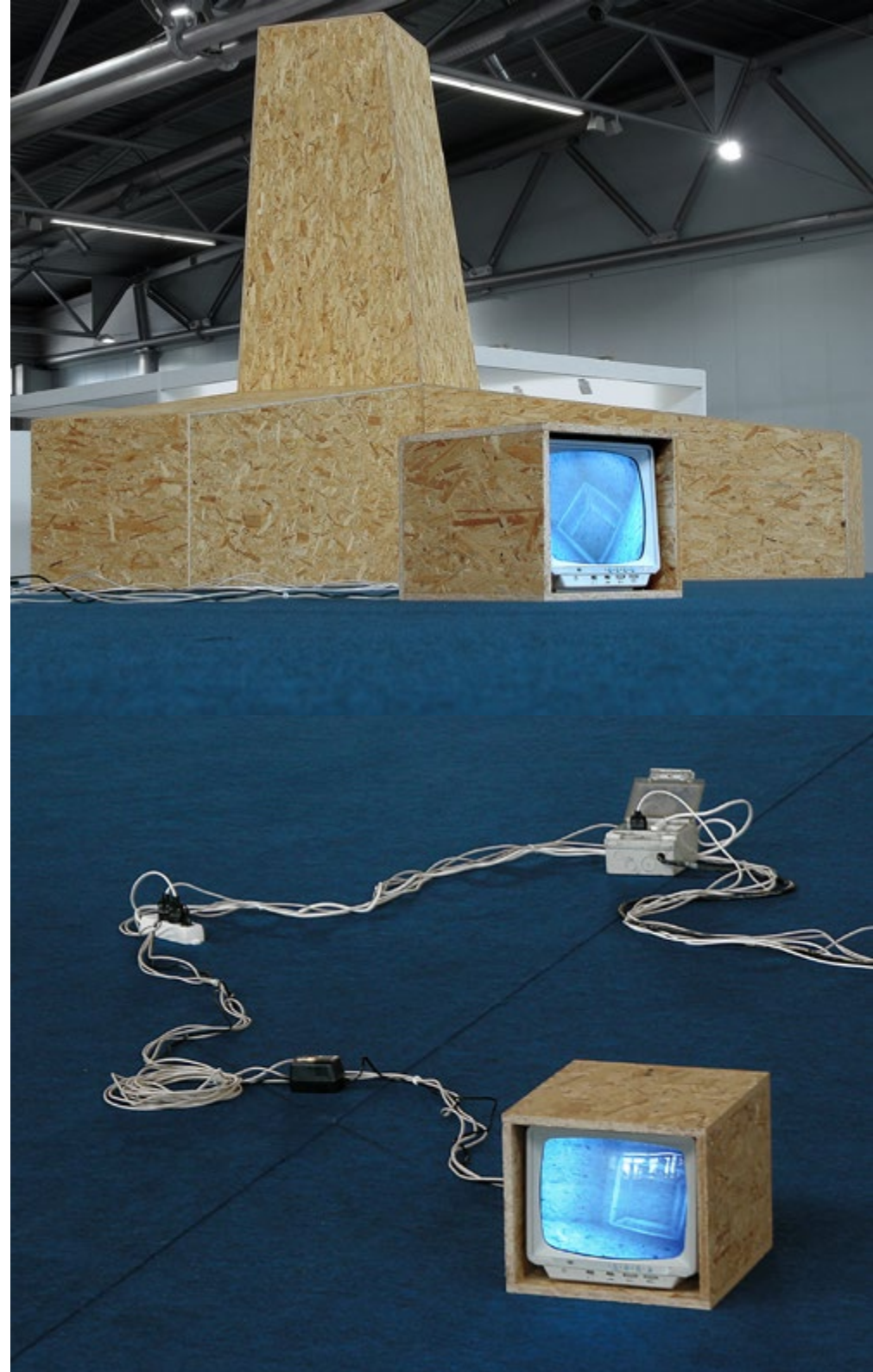
The content of the work push back the vision of the object, a game of empty Chinese boxes, where only the spectator's complicity and its voracity for images to collect, produces a reversal of sense, where the work instead of being a figure, is revealed as an inhibitor of itself.







observations [channel 1,2,3] \_ 2005  
wood, cctv, monitor  
dim. variable







**suspensions #1 \_ 2004**  
**ceramic tile, fabric, steel**  
**250 × 56 × 240 cm.**







minimal unit #2 \_ 2003  
venetian blind, iron, steel  
250 × 250 × 250 cm.

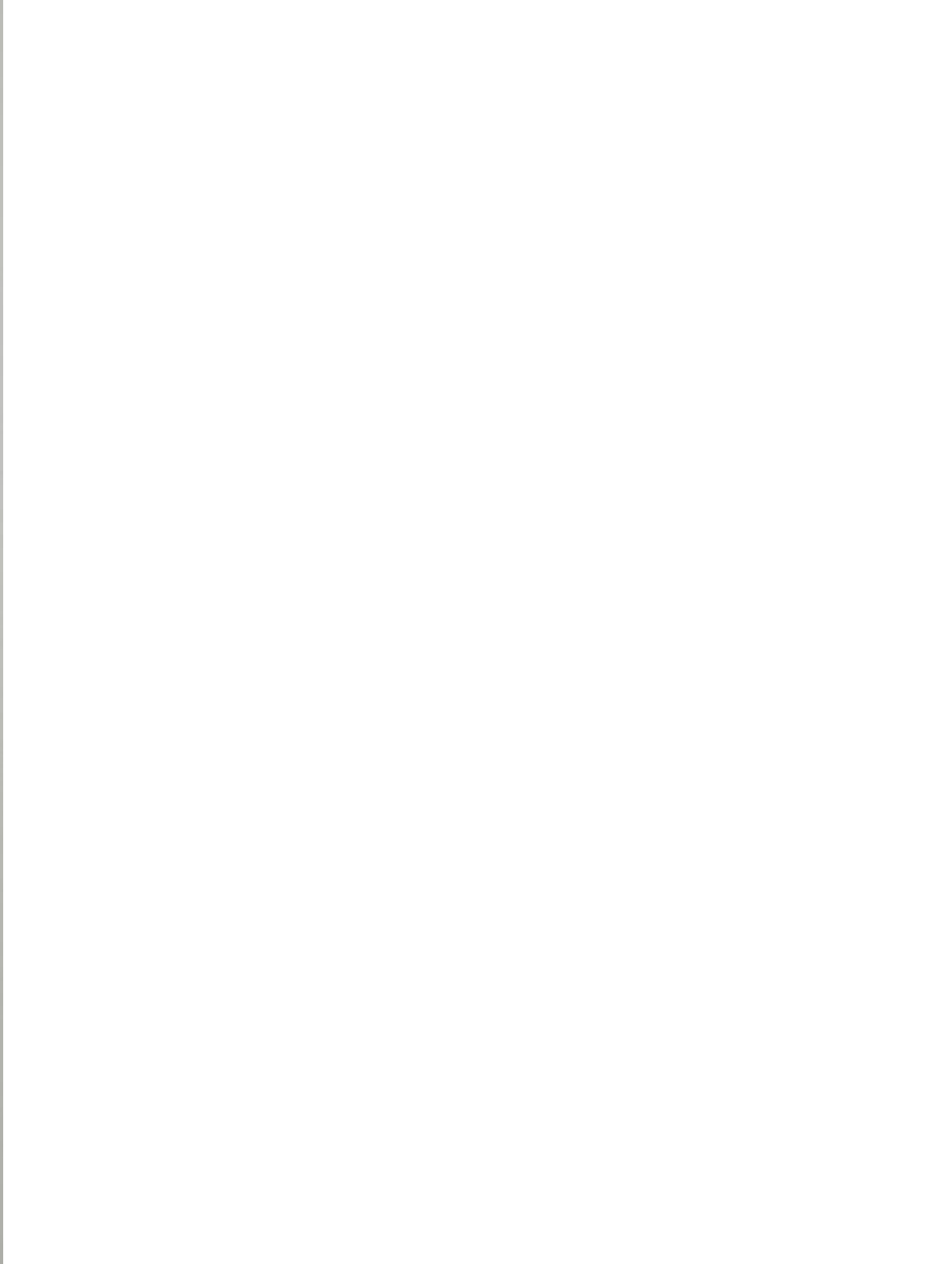






**endless column \_ 2001**  
wc, iron  
400 × 36 × 54 cm.





nicchia #1 [nascondiglio bianco] \_ 2001  
windows, iron  
400 × 36 × 54 cm.



# **DRAWINGS**

drawing #00000009 [Eden V] \_ 2014  
drawing table, paper, block ice of the Adriatic sea.  
dim. variable



The drawings series addresses the concept of sign, specifically analyzing the formal procedure that leads to the development and semantic definition of a sign.

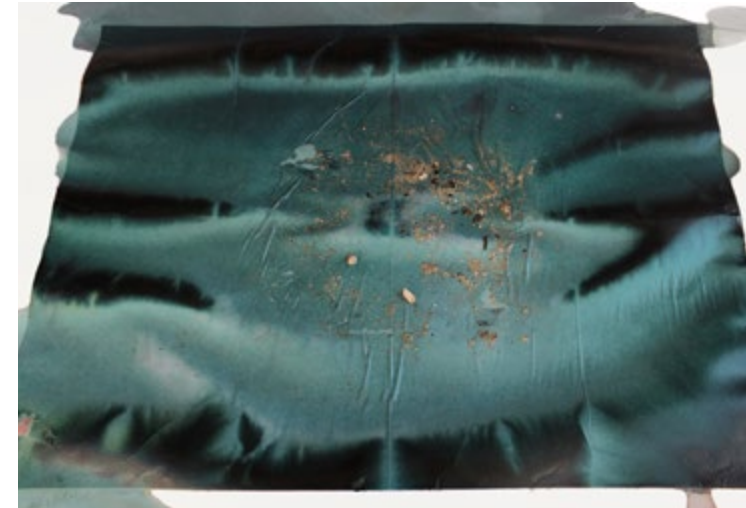
The elements that participate in the development of events are isolated and then combined to reproduce the morphology of the event itself.

The cargo ship Eden V has been dumping toxic waste into the Adriatic Sea for years until it ran aground at Marina di Lesina. The toxic substances dumped at sea in metal containers, which are

prone to degradation over time, result in a gradual release of toxicity.

A block of ice made of Adriatic Sea water is a tangible metaphor, slowly melting it dissolves on the paper, diluting its pigment.

The work contains the active element that triggers the process, producing an uncontrollable and indecipherable map, outside of any possible control over its configuration. The traced sign is its formal genesis.





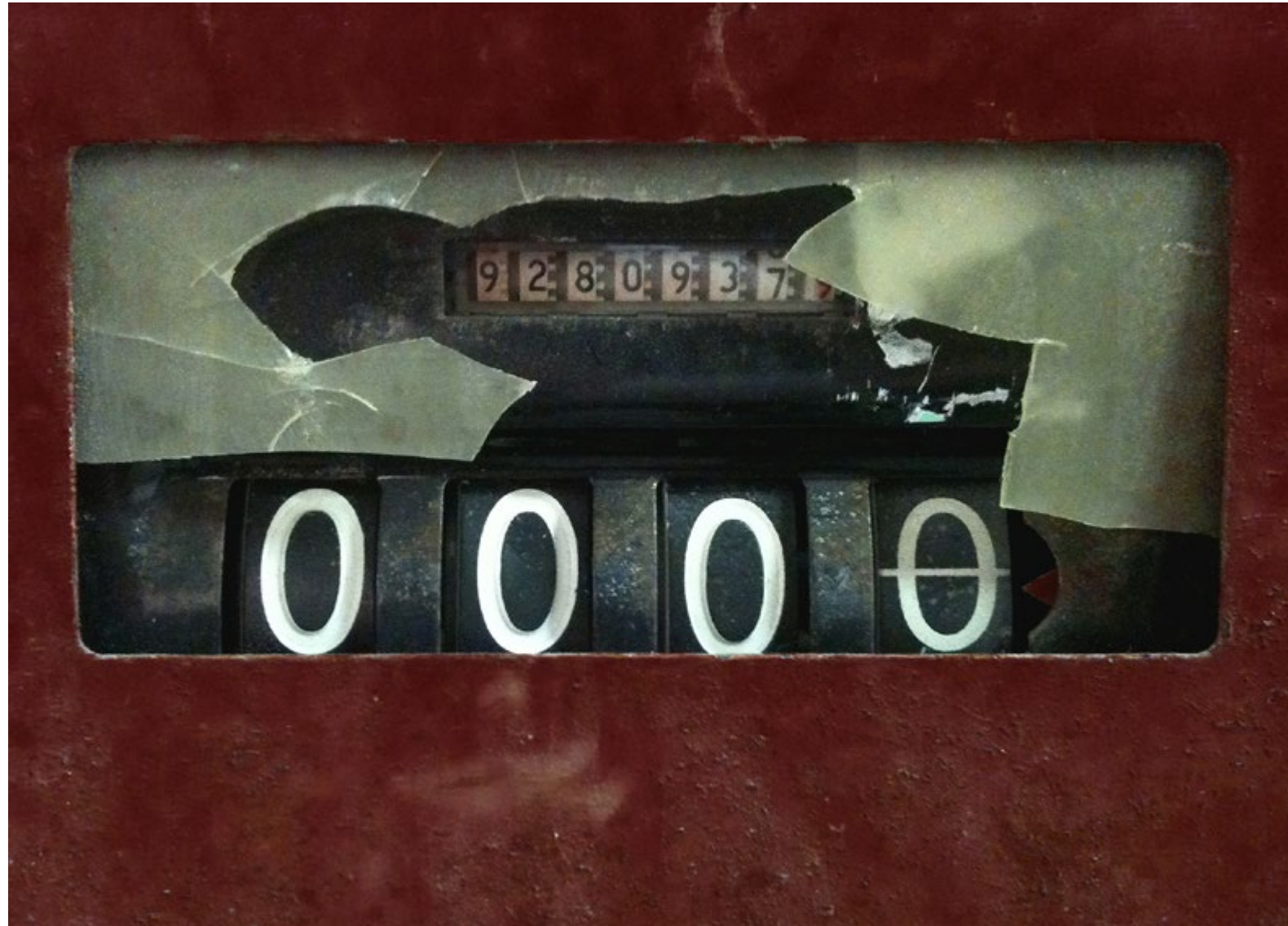


**drawing #00000008 [lampi sull'Eni] \_ 2011  
gas pump, copper, paper, felt  
120 × 95 × 96 cm.**



The installation consists of an old diesel pump from the 60s-70s resting on a copper plate, laid on a sheet of paper and a layer of felt. The inevitable pressure exerted by the object reproduces the technique of engraving on copper and paper. The sculpture is nothing but a matrix that should produce prints, sheets simply stained by the oxidation of copper.

The title refers to Pier Paolo Pasolini's "Petrolio", more specifically to the chapter "flashes on ENI" where the pages are white. The lack of printing, ink, are absences that reveal the signs of a murky history, never revealed. In addition to paper, copper and gasoline are the material elements of unsettling links between the Seven Sisters, Mattei and Cefis, Montedison, and which are probably at the origin of those sheets without traces.



drawing # 000000004 [grafit] \_ 2011  
water, graphite, bucket, iron  
dim. variable



A bucket of water drips onto a small hill of graphite, the two elements are essential and complementary in the drawing, but they were also the two elements that triggered the disaster of Černobyl'. The water was pushed to a pressure that increased the temperature beyond the limits, splitting the molecules into oxygen and hydrogen, which upon contact with the graphite cylinders, caused the explosion that damaged the sarcophagus. News of the explosion and fire of the graphite blocks was given immediately, but the breakage of the radioactive core container was concealed.

The neutral reconstruction of a reaction is the variable of the same shape accompanied by the hypnotic silence of a falling drop.







The gradual release of toxic substances dispersed in the Baltic Sea is replicated with *drawing #000000003 [the black page]*: a piece of frozen Baltic Sea, through the simple transition from solid to liquid state, decomposes the black vellum paper, diluting its pigment that colors the water. The sheet gradually fades and the drawing table is an evolutionary extension of the transformed liquid, leaving a mark adrift on a surface.





**drawing #000000005 [Aspo n°1] \_ 2011**  
**garage tool trolley, tank of hydraulic oil, paper**  
**dim. variable**

The installation analyses the recent judgment of the Turin Court on the famous ThyssenKrupp steelworks regarding the accident that occurred on December 6, 2007 and caused the death of seven workers.

The tragedy still has some shadows, despite the sentence. From the magistrates' report, it seems that traces of burned paper were found: the conveyor belt, off-axis by about 8mm., generated sparks due to friction with the containment sheet, causing a fire to start, the paper was crumpled on the belt due to the breakdown. Soon after the explosion, there were losses of hydraulic oil from the pipes, which, when released with pressure on the flames, caused the explosion.

The work is a technical and physical account of the tragic combustion process, a social trauma related to the field of work, a clear cut between causes and consequences, a process in which, inevitably generating a form, the evoked event takes on a new evidence.











drawing # 000000001 \_ 2009

electric fan, paper

dim. variable

The installation is a paradoxical response to the request to produce drawings, sheets, and sketches for a convenient and conventional sale. The work is related to a tradition that has become an anomaly of thought, in order to enhance the paradox.

*drawing #00000000001* is the first in a series: the fan, when turned on, hangs a sheet of paper on a wall through the pressure of air, which inevitably causes small light and shadow injuries, unpredictable and different, mobile and vibrating, inevitably unstable and not collectible.





**PRINTS**  
editions

MASSIVE  
LOSS  
OF  
HABITAT

INHABIT

INHABIT \_ 2023  
poster  
editions 100+2ap 2 50 × 70 cm.

**NATURA MORTA dim. variable [f] \_ 2015**  
**lambda C-print on baryta paper**  
**editions 5+2ap 50 × 70 cm.**







about 9000 [the Gustloff] \_ 2011  
lambda C-print on baryta paper  
editions 5+2ap 50 × 70 cm.



The image of a noctuid, from which the project takes its title, is paired with the remains of a burned forest immersed in a green haze due to the ignition of smoke bombs.

Restoring the original colors, and analyzing the faunistic context of the devastated areas. Consider the less visible aspects, “nocturnal”, hidden by economic issues such as the creation of buildable and cultivable land, the production of new pastures and jobs.

Each fire is mainly an ecological factor that affects the evolution and conservation of plant and animal biodiversity. The habitat that is established after the fire is hostile to a large number of terrestrial and non-terrestrial species, but extremely conducive to the proliferation of noctuids, a species among the largest families of moths, harmful in agriculture. The alteration produced is important and sometimes irreversible.



swimming pool \_ 2009  
lambda C-print on barita paper  
editions 5+2ap 60 × 90 cm.

**B-W-sky \_ 2007**  
**lambda C-print on dibond**  
**editions 3+2ap 100 × 80 cm.**

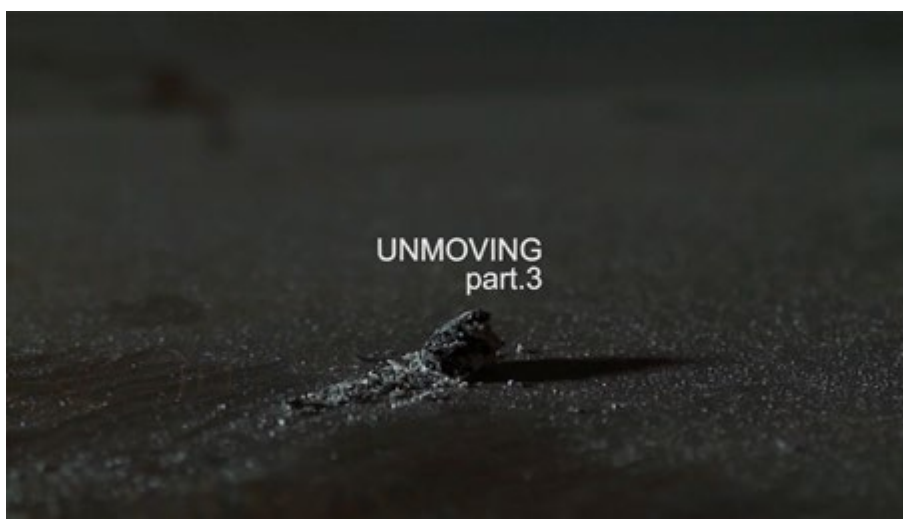
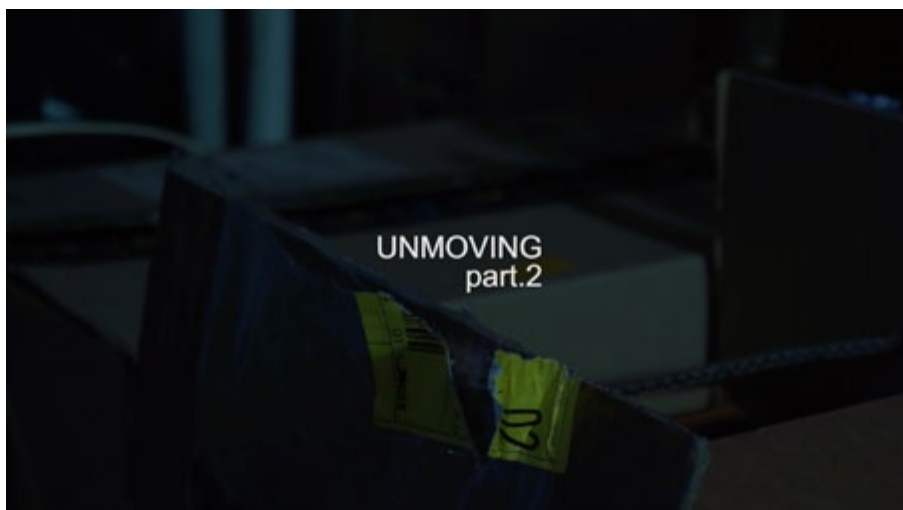




quando cade la pioggia  
dicono : "bianco è bianco"  
il bianco non entra visto che noi siamo neri, andiamo noi.

**boundaries \_ 2010**  
**lambda C-print on dibond**  
**editions 3+2ap dim. variable**

# **VIDEOS**



For more than ten years, my projects have reflected on the need to rehabilitate space. In such a practice, the notion of space is observed, understood, and re-presented through the rigidity and absence of its fragments; no longer a container of events reified by objects, but a meaningful subject in its own right. My three-part video scrutinizes the attic, a confined space in my apartment where all objects are packed, and everything inside is motionless. Suspended in time, all that exists in this space is the synthesis of absence and its pure representation. I took some static-camera clips that reveal very light movements resulting from my passive interaction, immersed in a completely quiet environment, where everything is no longer tied to space, history, or tied to space, history, or time.

**untitled [our tribunes our rules]**  
video  
7.23



Untitled [our tribunes our rules], realized in collaboration with the Tiwizi Association, stems from an idea, in turn generated by an underground, silent need: to recover the sedimented traces of Berber culture - mostly transmitted orally - from which those populations descend, means to be antagonists of a time of contamination and forgetting, making space among the many influences, especially those of Arab origin, that have been grafted onto that original stock, building new cultural frameworks. Thinking of the process of art as a detonator of dormant energies, a collector of memories, a possibility for reading oneself and one's ancient world, an imaginary hymn is born, created through a cut-up of Berber folk songs, together with the adults, the youth, and the children of the Association: a song of utopia, which rethinks identity as an

open possibility, halfway between a faded past and an evolving present. The performance, almost imitating solemn sports ceremonies, is reserved for a quintessential aggregative moment: on a soccer field, where the symbol of Amazigh culture has been traced in chalk, the boys play their game, while all around them rise the chants and encouragements of the fans, amidst flags, shouts, smiles, and percussion. At the end of the game, that ancestral sign on the pavement has dissolved, while clouds of white dust reached the eyes, nostrils, and skin, swallowing the memory of the place, its people, its rituals. A slow disappearance of images and old alphabets, which are the flesh and structure of a people, over the centuries.