

Gian Maria Tosatti

Gian Maria Tosatti (Roma, 1980) is an Italian visual artist.

His projects are usually long term investigations on specific topics related with the concept of identity, from the political to the spiritual standpoint. The resulting research is pervaded by a deep sense of history.

His works are mainly large scale site specific installations conceived for entire buildings or urban areas. His practice involves often the communities of the places where he works.

In 2014 the international magazine Domus declared his installation “My dreams, they’ll never surrender” among the ten best shows in the world for that year.

In 2015 ArtReview put him on the list of the 30 most interesting artists of his generation (Future Greats).

From 2021 to 2024 he was the artistic director of La Quadriennale di Roma, the Italian national institution for Research and Promotion of Italian Contemporary Art.

In 2022 he was the first artist in the history of the Venice Biennale to represent Italy alone in the national pavilion.

Tosatti is also a writer. He’s columnist for Corriere della Sera, Sole24Ore and the magazine Opera Viva and he is director of the institutional magazine Quaderni d’arte italiana. He wrote several essays about art and politics.

His book “Esperienza e realtà” (Postmediabooks, 2021) has been elected best critical essay of the year by the magazine Artribune.

His work has been shown at the Pirelli Hangar Bicocca (Milan, 2023), 59. Biennale di Venezia (Venice, 2022), Hessel Museum del CCS BARD (New York – 2014), Museo di Capodimonte (Napoli – 2023), the MADRE museum, (Napoli – 2016), the Lower Manhattan Cultural Council (New York – 2011), the Galleria Nazionale (Roma – 2017), the Petah Tikva Museum of Art (Petah Tikva – 2017), the Museo Archeologico di Salerno (Salerno – 2014) American Academy in Rome (Roma – 2013), Museo Villa Croce (Genova – 2012), Palazzo delle Esposizioni (Roma – 2008), Chelsea Art Museum (New York – 2009), BJCEM (2014)...

## AWARDS

2008. Premio Terna 01 (Terna Prize 01) – winner  
work: I giorni del silenzio – devozioni IX – I
2009. Cavalierato Giovanile della Provincia di Roma  
awarded the title of Knight for the Arts
2009. Co.Co.Co, (Como Contemporary Contest) – mention
2011. Talent Prize – special mention of the jury panel
2013. Un’opera per il castello  
promoted by Italian Ministry of Culture  
work: My dreams, they’ll never surrender
2014. Talent Prize – winner  
work: Estate (video)
2014. Premio Furla – honorable mention of the jury panel
2015. Premio Rotary-Brera, MiArt – winner  
work: Editto
2016. Premio Museo Ettore Fico
2016. Premio New York  
promoted by Italian Ministry of Foreign Affairs
2019. Premio Cape Town  
promoted by Italian Ministry of Culture
2019. Italian Council  
promoted by Italian Ministry of Culture
2021. Premio Artisti per Frescobaldi
2021. Premio Taverna

## SPECIAL MENTIONS

- Best pavilion at the 59. Venice Biennale (2022) according to the Washington Post and Der Standard and among the best 5 pavilions for Financial Times, Artnet and CNN
- Best Italian artist for 2021 according to the Italian magazine InsideArt
- Artist of the year for 2021 according to the newspaper La Repubblica
- Best critical essay of 2021 for the book “Esperienza e realtà” according to the magazine Artribune
- One of the 30 most interesting international artists of his generation for the annual ranking “Future Greats” of the magazine ArtReview in 2015
- Best show in the world of 2015 according to the American art-blog Eyes Towards the Dove for the work “3\_Lucifero”
- Top 10 of the best exhibitions in the world for 2014 according to the international magazine Domus for the work “My dreams, they’ll never surrender”
- Best young artist for 2013 according to the Italian magazine Artribune
- Top 10 of 2011 according to the American art-blog Eyes Towards the Dove for the project “I’ve already been here”.
- ## RESIDENCIES (selected)
2011. Lower Manhattan Cultural Council (LMCC). New York
2016. Artists Alliance. New York
2017. ISCP. New York
2018. Magic Carpets (funded by European Union). Riga
2019. A4 Arts Foundation. Cape Town

## BOOKS

### Monographic publications

Gian Maria Tosatti. NOW/here, Marsilio, Venezia 2023

- Texts by: Anselm Kiefer and Eugenio Viola

Gian Maria Tosatti. Storia della Notte e Destino delle Comete, Roma 2022

- Texts by: Eugenio Viola and Gian Maria Tosatti

Gian Maria Tosatti. מיין האַרץ איז ווי לידיק ווי אַ שפיגל, Treccani, Roma 2021

- Texts by: Ludovico Pratesi, Yulia Kleiman, Azu Nwagbogu, Sara De Beer, Alessandra Troncone, Francesca Guerisoli, Stefano Raimondi and Gian Maria Tosatti

Gian Maria Tosatti. Sette Stagioni dello Spirito, Electa, Milano 2017

- Texts by: Eugenio Viola, Nicolas Martino, Alessandro Facente, Christian Caliandro, Giorgio de Finis, Eva Franch i Gilabert, Doug Ashford, Romeo Castellucci, Vicente Todoli, Alfredo Jaar, Mariangela Gualtieri, Paul Pfeiffer.

C. Borrelli, A.Tecce, Un'opera per il castello, Arte'm, Napoli 2014

A.Moya Garcia, Spazio #06, Dello Scompiglio, Lucca 2013

J.Draganovic, A.Facente, Tetralogia della Polvere, Interlinea, Novara 2012

### As author

AA.VV., Annuario d'arte italiana 2022, Treccani, Roma 2023

Gian Maria Tosatti, Esperienza e realtà, Postmedia books, Milano 2021

Gian Maria Tosatti, New Men's Land - Storia e destino della Jungle di Calais, DeriveApprodi, Roma 2017

Gian Maria Tosatti, New Men's Land - History and Destiny of the Jungle in Calais, DeriveApprodi, Roma 2017 (English edition)

G.M. Tosatti, Sette Stagioni dello Spirito - Diario 2013-2016, Electa, Milano, 2017

AA.VV., Rome. Nome plurale di città, Bordeaux Edizioni, Roma, 2016

AA.VV., Toccare il reale, Cronopio, Napoli, 2015

AA.VV., Exploit - Come rovesciare il mondo ad Arte, Bordeaux, Roma, 2015

AA.VV., Forza Tutt\*, Bordeaux Edizioni, Roma, 2014

AA.VV., Esuli profughi raminghi, Fineterra, Galatina 2015

AA.VV., Indice: un archivio di parole, Arci, Viterbo 2013

AA.VV., Manabile per giovani artisti, Libri aparte, Bergamo, 2013

Gian Maria Tosatti, Materiali per un Teatro Futuro, Editoria & Spettacolo, Roma, 2004

Non-monographic publications (selected)

AA.VV, Annuario d'arte italiana 2022, Treccani, Roma 2023

L. Longobardi, 15 ipotesi per una storia dell'arte contemporanea, Castelvechi, Roma 2022

L. Longobardi, Lo spazio esistenziale, Iemme edizioni, Napoli 2021

AA.VV. Paesaggio Italiano III, Silvana Editoriale, Milano 2020

L. Pratesi, Contemporaneo 30x30, Castelvechi, Roma 2019

A. Viliani, Quaestio de aqua et terra, Scalpendi, Milano 2019

C.Caliandro, Italia Evolution, Meltemi, Milano 2018

N. Gal Azmon, Citizens, Petah Tikva Museum of Art Editions, Tel Aviv 2017

P. Bottallo, Esodi e conflitti. Il diritto alla speranza, Vanilla Edizioni, Torino 2017

M.B. Ferri, Sacro contemporaneo. Dialoghi sull'arte, Ancora, Milano 2016

Tolve, S. Zuliani, "Tempo imperfetto", Filiberto Menna Edizioni, Salerno 2015

AA.VV., Reti performative, Tangram Edizioni Scientifiche, Trento 2015

C. Bertola, Growing Roots, Mousse Publishing, Milano 2015

AA. VV.. Mediterranea 17, BJCEM, Torino 2015

G. de Finis, F. Boni, Space Metropoliz, Bordeaux Edizioni, Roma 2015

C. Caliandro, Amalassunta Collaudi, Posa Edizioni, Mottola 2014

AA.VV., Errors Allowed - Mediterranea XVI, Quodlibet, Macerata 2013

A. Moya Garcia, Il cimitero della memoria, Dello Scompiglio, Lucca 2013

C. Caliandro, The Idea of Realism, Maretti, Imola 2013

G. Marziani, Connectivity 01, Guido Talarico Editore, Roma 2009

G. Marziani, Premio Terna 01, Silvana Editoriale, Roma 2008

SELECTED SOLO SHOWS

2025

Es brent!  
Milan, Galleria Lia Rumma

Paradiso  
Milan, Ex Magazzini Raccordati at the Central Station

2023

NOw/here  
curated by Vicente Toddle  
Milan, Pirelli Hangar Bicocca

Damasa  
Curated by Sylvain Bellenger and Luciana Berti  
Naples, Museo di Capodimonte  
permanent installation

Spazio #09 – Mi ricordo  
curated by Italo Tomassoni  
Foligno (PG), CIAC

2022

Storia della Notte e Destino delle Comete  
curated by Eugenio Viola  
59. Esposizione Internazionale d'Arte La Biennale di Venezia  
Italian Pavilion

Alcuni appunti  
curated by Andrea Mastrovito  
Bergamo, The Drawing Hall

2021

Kalbim Ayna Gibi Boş – İstanbul Bölümü  
Italian Council – The Blank Contemporary Art and Depo  
Istanbul, Ömer Hayyam cd. 11

2020

Моє серце пусте, як дзеркало – одеський епізод  
curated by Kateryna Filyuk and Alessandra Troncone  
Italian Council – The Blank Contemporary Art and Izoyatsia  
Odessa, Kuyalnik lake

2019

Elegia  
Naples, Scampia Station of the subway (permanent installation)

My hart is so leeg soos 'n spieël – Kaapstad episode  
Cape Town, A4 Arts Foundation

2018

Mana sirds ir tukša kā spogulis – Rīgas epizode  
Homo Novus Festival  
Riga, Ex Bolševička Factory

Il mio cuore è vuoto come uno specchio – Episodio di Catania  
curated by Adele Ghirri, Ludovico Pratesi and Pietro Scammacca  
Manifesta 12  
Catania, Palazzo Biscari

2017

Damasa  
Naples, Galleria Lia Rumma

2016

Sette Stagioni dello Spirito  
curated by Eugenio Viola  
Naples, Madre Museum

La teoria della relatività  
Rome, ZooZone Art Forum

7\_Terra dell'ultimo cielo  
curated by Eugenio Viola  
Fondazione Morra, MADRE, Lia Rumma gallery  
Naples, ex Convento dellaSS. Trinità delle Monache  
2015

Histoire et destin – No man's land (Nativité)  
Lille, Eglise Sainte Marie Madeleine

6\_Miracolo  
curated by Eugenio Viola  
Fondazione Morra, MADRE, Lia Rumma gallery  
Naples, Via delle Zite 40

5\_I fondamenti della luce  
curated by Eugenio Viola  
Fondazione Morra, MADRE, Lia Rumma gallery  
Naples, ex Convento di Santa Maria della Fede

4\_Ritorno a casa  
curated by Eugenio Viola  
Fondazione Morra, MADRE, Lia Rumma gallery  
Naples, ex Ospedale Militare

3\_Lucifero  
curated by Eugenio Viola  
Fondazione Morra, MADRE, Lia Rumma gallery  
Naples, ex Magazzini Generali e Frigoriferi

2014.

My dreams, they'll never surrender  
Napoli – Castel Sant'Elmo (permanent work)

Per un museo della polvere  
curated by Antonello Tolve e Stefania Zuliani  
Salerno – Archeological Museum

2\_Estate  
curated by Eugenio Viola  
Fondazione Morra and MADRE  
Naples, Registry Archive

HomeLand  
curated by Cloé Perrone  
Annandale-on-Hudson, New York – CCS BARD Hessel Museum of Art

2013

1\_La peste  
curated by Eugenio Viola  
Fondazione Morra and MADRE  
Napoli, SS. Cosma e Damiano Church

2012

Spazio #06  
curated by Angel Moya Garcia  
Lucca, Tenuta dello Scompiglio

Tetralogia della polvere  
curated by Julia Draganovic and Alessandro Facente  
Comitato d'Amore per Casa Bossi and Rest-Art  
Novara, Casa Bossi.

2011.

Headache  
Lower Manhattan Cultural Council and National Park Service of the U.S.  
New York, Building 513a on Governors Island.

Apt #102  
Lower Manhattan Cultural Council  
New York, Building 513c on Governors Island.

Testamento - devozioni X  
curated by Alessandro Facente  
Fondazione Volume!  
Roma, Water tower of the San Camillo Hospital.

2009

Le considerazioni sugli intenti della mia prima comunione restano  
lettera morta - spazio #01  
CIAC Centro Internazionale d'Arte Contemporanea  
Genazzano (RM) - Castello Colonna.

2008

I giorni del silenzio - devozioni IX.  
curated by Alessandro Facente  
Fondazione VOLUME!, L'UNION arte contemporanea, DROME  
magazine.  
Roma - Idrovora della Centrale Montemartini. 2008

2007

Il sangue speso di tutte le mie stelle - devozioni VIII.  
curated by Alessandro Facente.  
L'UNION arte contemporanea  
Roma - via Panisperna 61

SELECTED GROUP SHOWS

2025

XXIV Bienal de Arte Paiz – El árbol del mundo  
Curated by Eugenio Viola  
Ciudad de Guatemala and Antigua Guatemala

2024

L'altre costat  
curated by Enric Puig Punyet and Ferran Utzet  
Barcelona, Santa Mònica Arts Centre

Metaphor to Metamorphosis  
König Galerie, Munich

2023

The future is behind us  
Cape, Town, A4 Arts Foundation

L'arte è wow  
Milano, Triennale

2022

Un plasir incierto  
curated by Eugenio Viola  
Bogotá, MAMBO

Spettri: palinsesti della memoria  
curated by Kathryn Weir  
Naples. MADRE

2019

Dot, Point, Period  
curated by Joseph Kosuth  
New York, Castelli Gallery

Quaestio de aqua et terra  
curated by Andrea Viliani  
Rocca d'Angera (Varese), Ala Scaligera

2018

l mondo in-fine  
curated by Ilaria Bussoni  
Roma, La Galleria Nazionale

Young Italian Artists  
curated by Ilaria Bernardi  
New York, Italian Cultural Institute

Endnotes  
curated by Clara Darrason and Jennifer Houdrouge  
New York, The Chimney

2017

Deposito d'arte italiana presente  
curated by Ilaria Bonacossa e Vittoria Martini  
Turin, Artissima

Citizens  
curated by Neta Gal Azmon  
Petah Tikva, Petah Tikva Museum of Art

Sensibile comune  
curated by I. Bussoni, N. Martino, C. Pietroiusti  
Roma, La Galleria Nazionale

2016

It occurs to me that I am America  
curated by A.Facente, L.Capobianco, V. Santi, G. Trabaldo Togna  
New York, Italian Institute of Culture

2015

Format à l'Italienne  
Lille, Espace Le Carré

2014

Amalassunta collaudi  
curated by Christian Caliandro  
Ascoli Piceno, Museo Licini

Giorni Felici  
curated by Marta Cereda  
Milano, Casa Testori

2013

Mediterranea 16 – BJCEM  
Ancona, Mole Vanvitelliana. June 6th 2013

The idea of Realism  
curated by Christian Caliandro and Carl D'Alvia  
Roma, American Academy. January 30th 2013

2012

Carta Bianca – Roma  
curated by Luca Lo Pinto, Sguardo Contemporaneo and Carla Subrizi  
Genova, Museo Villa Croce. 2012 May the 26th.

This Side of Paradise.

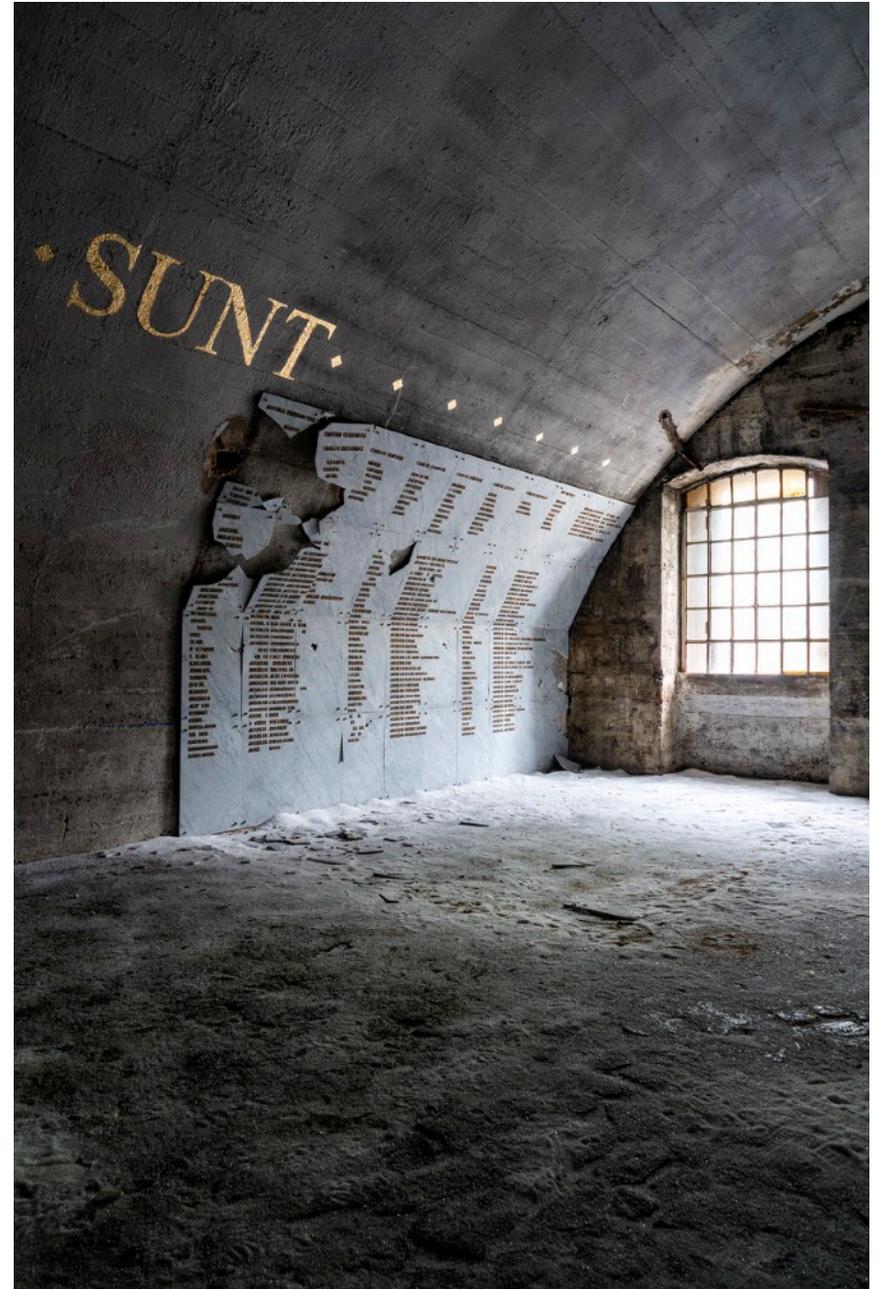
curated by Manon Slome for No Longer Empty  
New York – Andrew Freedman Home. 2012 April 4th

2010

Il raccolto d'autunno continua ad essere abbondante  
curated by Milovan Farronato and Chiara Agnello  
Milano – Via Farini, Careof, DOCVA. 2010 November the 30th

TITLE: Paradiso  
YEAR: 2025  
TECHNIQUE: Ambient installation  
DIMENSIONS: site-specific

The installation conceived and designed by Gian Maria Tosatti for the Magazzini Raccordati of the Central Station in Milan is a symbolic and metaphorical vision of the reality of this historical present. The form is that of a dystopian and powerful image of paradise. It is made up of a sequence of images of great dramatic impact that act as an analogy for the collapse of every ideal perspective in the contemporary world. What opens up before the eyes of the visitor is an emptied paradise, reduced to its skeleton, devastated by time or by something that has slowly consumed it. The seven celestial vaults are semi-collapsed, infiltrated by humidity, water, covered with precarious insulation. The large halls where the angelic hierarchies reside are empty, inhabited by homeless people, wrapped in their thermal blankets. In the general abandonment there are some dirty latrines, some puddles next to piles of snow. Yet, as we continue along the path, the sinister feeling that everything we see is the result of an act of violence begins to become concrete. A marble wall, on which all the names of the angels are engraved, falls in pieces. In the last room, a large door gives access to the underground track that seems to evoke an indelible image in the collective memory: the railway that disappears into the night and leads to the extermination camps.









ABSTERGET · OMNEM ·



ANGELUS OBLIVION  
ANGELUS AQUAE  
ANGELUS TELLURIS  
ANGELUS LIBERI ARBITRII  
ANGELUS AMICITIAE  
ANGELUS QUI REGIT ARBORES FRUCTUORUM  
ANGELUS FURIAE  
ANGELUS FUTURI  
ANGELUS GLORIAE  
ANGELUS GRATIAE  
ANGELUS SALVATIONIS  
ANGELUS CURAE  
ANGELUS SALUTIS  
ANGELUS VIRTUTIS  
ANGELUS QUI REGIT ABDITAE RES  
ANGELUS SPEI  
ANGELUS PROCELLAE  
ANGELUS INTERCESSIONIS  
ANGELUS ELECTIONIS ULTIMAE  
ANGELUS IUSTITIAE  
ANGELUS VERITATIS  
ANGELUS LUCIS DIEI  
ANGELUS FULGURUM  
ANGELUS LEGIS  
ANGELUS AMORIS  
ANGELUS HOMINUM  
ANGELUS MEMORIAE

PURAH  
SADRIEL  
ACHAIAH  
SACHLUP  
ISRAFEL  
AKATRIF  
SINUJ ET SINSUNI  
RAHAB  
TAHARIEL  
MATRIEL  
TRSIEL  
AHANIEL  
SACHIEL - MELEK  
ARIAS  
RA'MIEL  
SAHAQUIEL  
TUBIEL  
CASSIEL  
RADUERIEL  
PARAQLITOS  
REMIEL  
KOHABIEL  
ZAKKIEL  
ZERUCH  
ZAA'FIEL  
SHATEJEL  
REMPHA  
FARLAS  
TELVI

ANGELUS OBOEDIENTI E  
ANGELUS OBLIVIONIS  
ANGELUS ORDINIS  
ANGELUS PATIENTIAE  
ANGELUS QUI REGIT PIANAS  
ANGELUS POESIS  
ANGELUS PRECIS  
ANGELI PRAEIGNATIONIS  
ANGELUS MARIS  
ANGELUS PURITATIS  
ANGELUS PLUVIAE  
ANGELUS FLUVIORUM  
ANGELUS QUI PROTEGIT PUERORUM STRAM  
ANGELUS CONSECRATIONIS VITA  
ANGELUS HERBARUM FRAGRANTUM  
ANGELUS PROCELLAE  
ANGELUS COELI  
ANGELUS QUI REGIT PARVAS AVES  
ANGELUS SOLITUDINIS ET LACRIMAE  
ANGELUS CANTUS  
ANGELUS DOLORIS MORTIS  
ANGELUS ANIMI HOMINUS  
ANGELUS ASTRORUM  
ANGELUS TEMPESTATIS  
ANGELUS ROBORIS  
ANGELUS DILUVII  
ANGELUS SILENTII  
ANGELUS QUI REGIT TEMPUS  
ANGELUS HIEMINIS  
ANGELUS VERIS  
ANGELUS AESTATIS





TITLE: Flag #1 to #6

YEAR: 2025

TECHNIQUE: polietilene, metal and fiberglass

DIMENSIONS: 150 x 250 cm - pole 600 cm





TRAUMA



TRAUMA



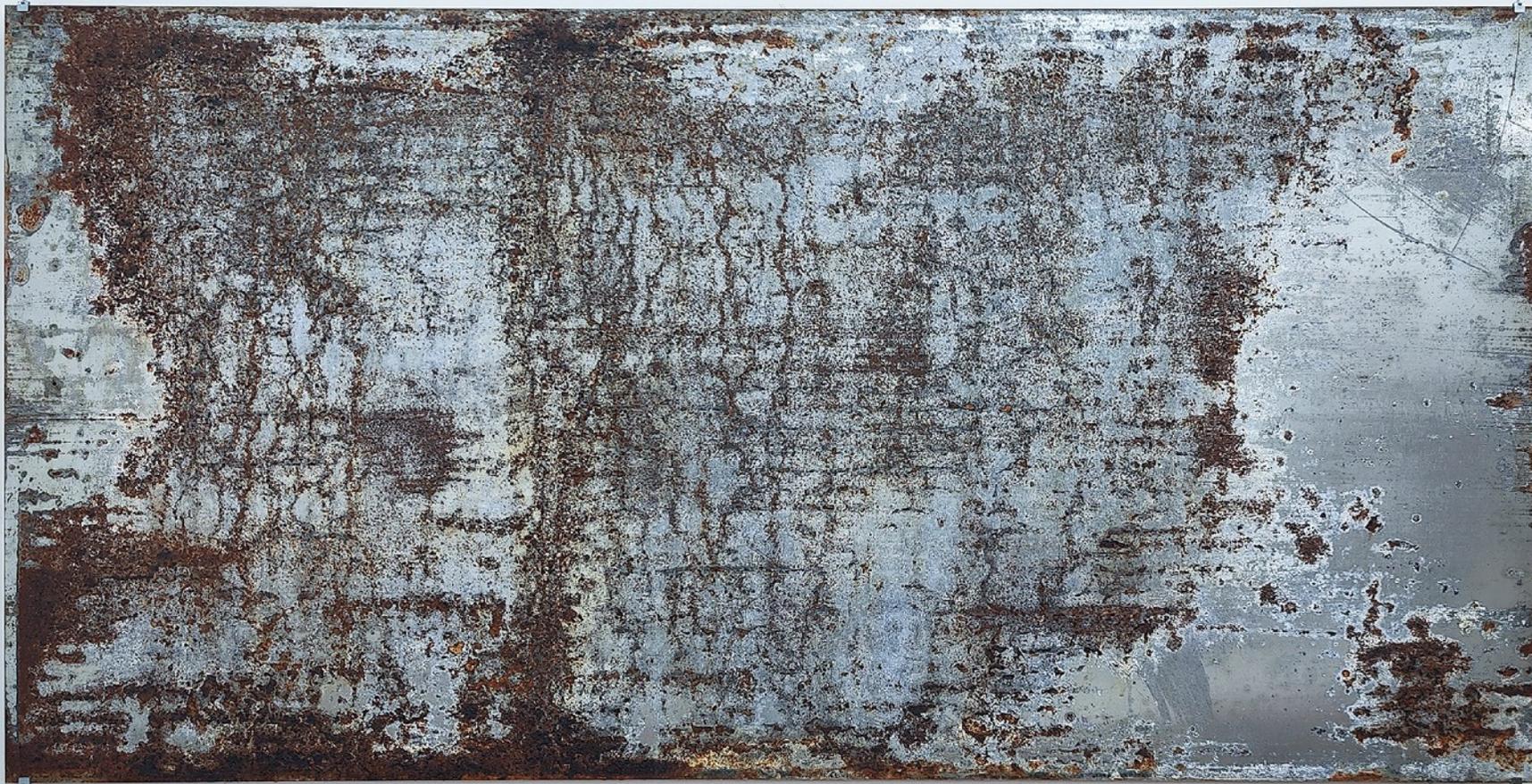
TRAUMA

TITLE: Trauma  
YEAR: 2025  
TECHNIQUE: mixed material  
DIMENSIONS: 254 x 1000 x 180 cm



TRAUMA

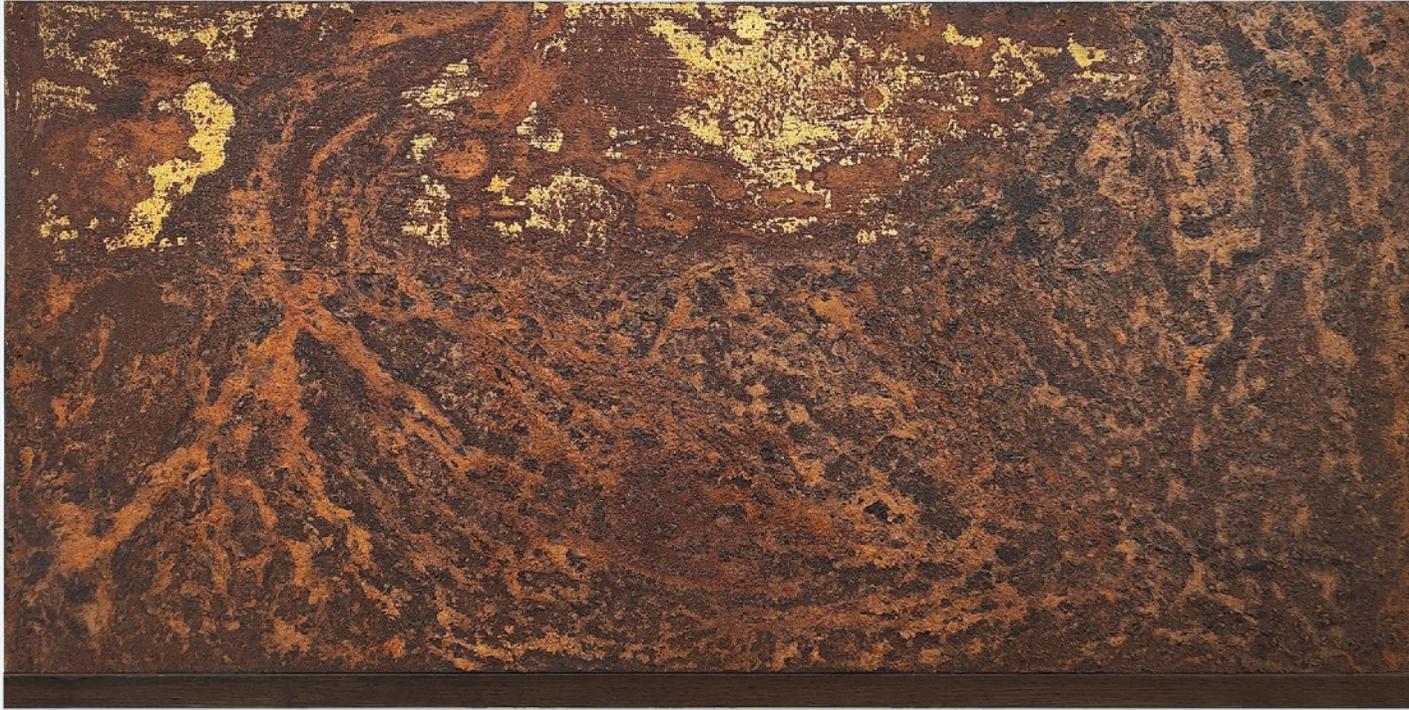




TITLE: Fireworks #11  
YEAR: 2024  
TECHNIQUE: rust on metal  
DIMENSIONS: 100,4 x 200,1 cm

TITLE: Fireworks #03  
YEAR: 2024  
TECHNIQUE: rust on metal  
DIMENSIONS: 100,4 x 71,9 cm



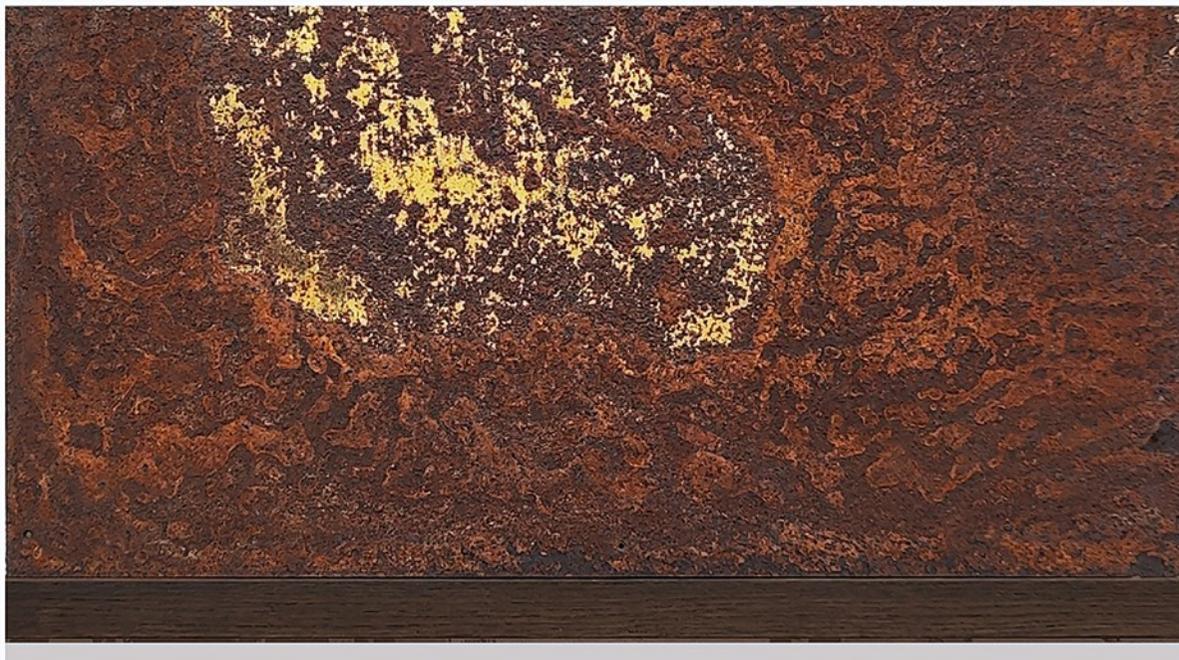


TITLE: Es brent! #01

YEAR: 2023

TECHNIQUE: gold leaf and rust on metal and wood

DIMENSIONS: 73,6 x 150 cm



TITLE: Es brent! #04  
YEAR: 2023  
TECHNIQUE: gold leaf and rust on metal and wood  
DIMENSIONS: 36,5 x 70,5 cm

TITLE: NOw/here (the whole project)

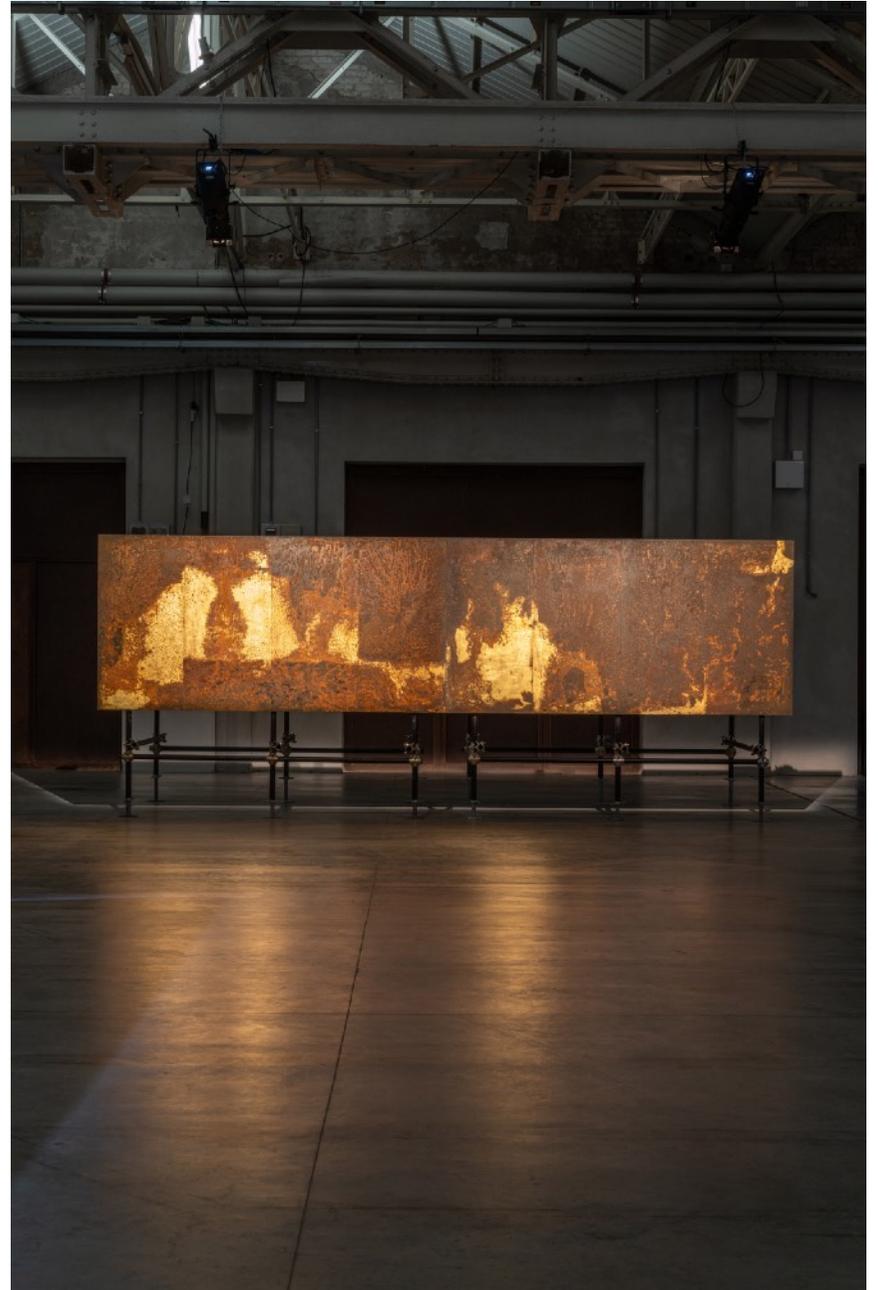
YEAR: 2023

TECHNIQUE: Gold and rust on metal or graphite on canvas

DIMENSIONS: variable

BRIEF DESCRIPTION: "NOw/here" is a project of paintings conceived for the space of Pirelli Hangar Bicocca to be a sentimental retrospective of the work of the artist along his entire career.

Video documentation: [youtu.be/2pKq2Ht5vmE](https://youtu.be/2pKq2Ht5vmE)







TITLE: Storia della Notte e Destino delle Comete

YEAR: 2022

TECHNIQUE: Ambient installation

DIMENSIONS: 2000 sq/m ca.

BRIEF DESCRIPTION: “History of Night and Destiny of Comets” is the title of the Italian Pavilion at the 59th International Art Exhibition – La Biennale di Venezia. Curated by Eugenio Viola, the exhibition presented the work of a single artist for the first time in the history of the Italian Pavilion: Gian Maria Tosatti. The curator chose a project that would act as a powerful statement of contemporaneity, capable of restoring a bold reading of the present.

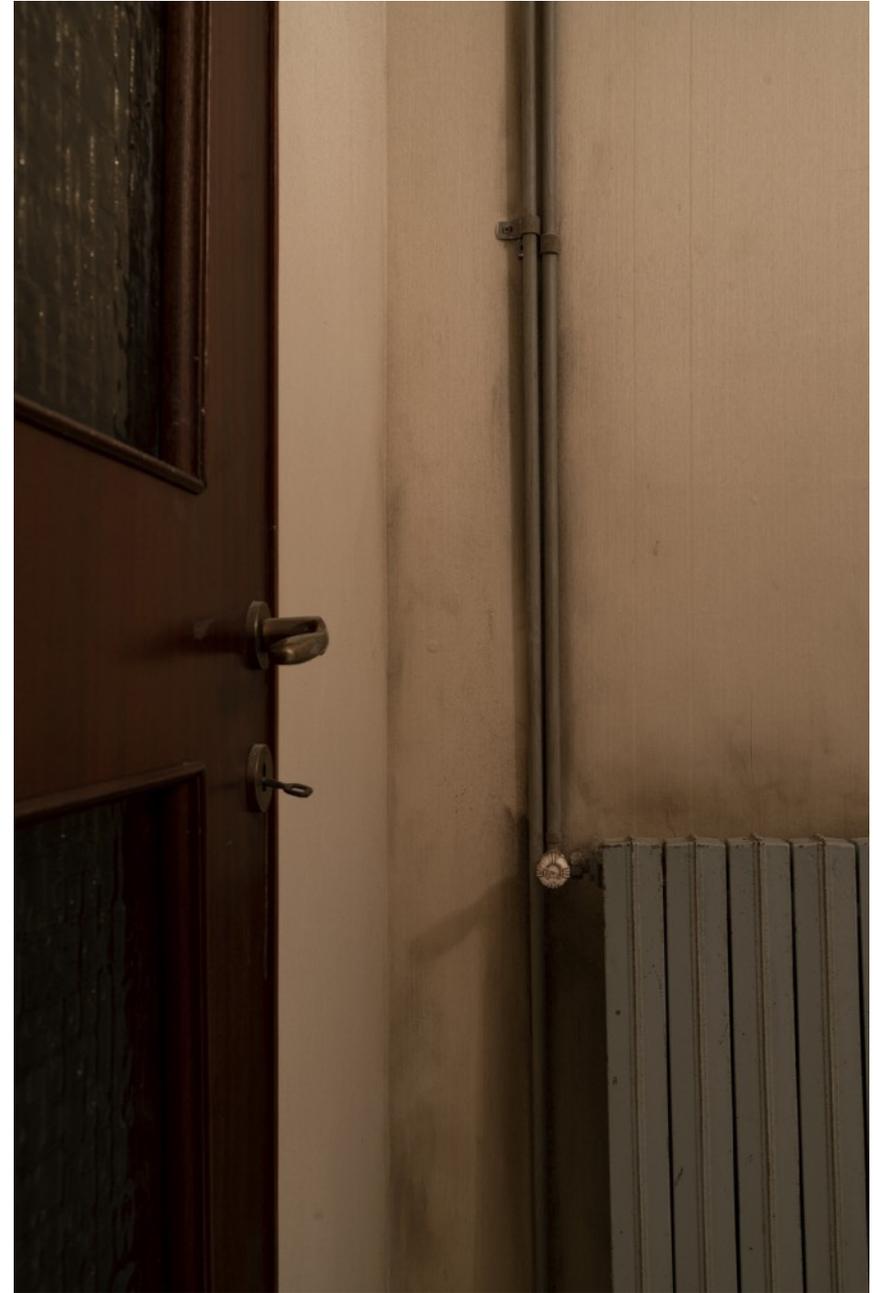
“History of Night and Destiny of Comets” is an environmental installation that combines a variety of languages: from literary references to visual art, from theatre to performance. Consisting of a prologue and two acts, it confronts the difficult balance between man and nature, between the dreams and mistakes of the past and the prospects future.

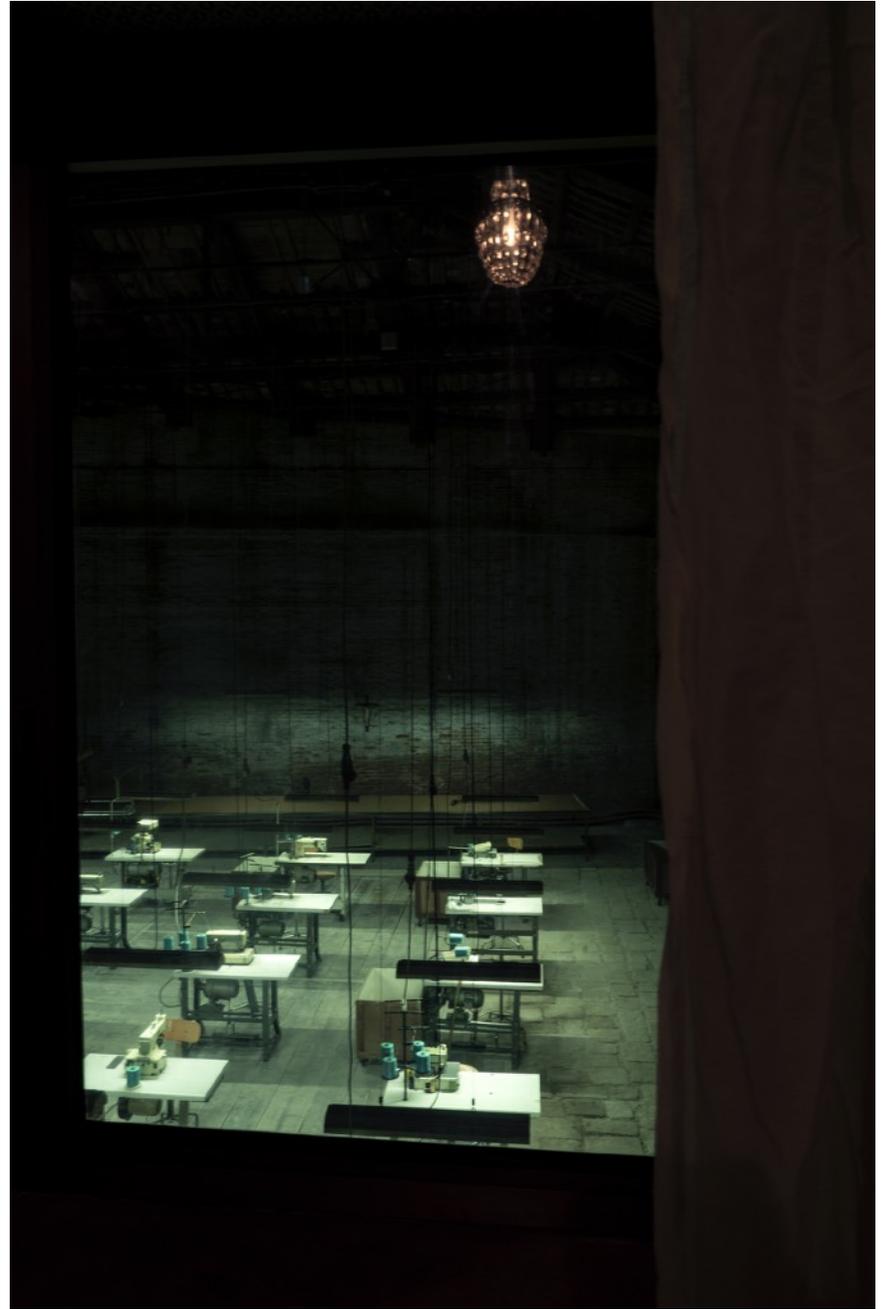
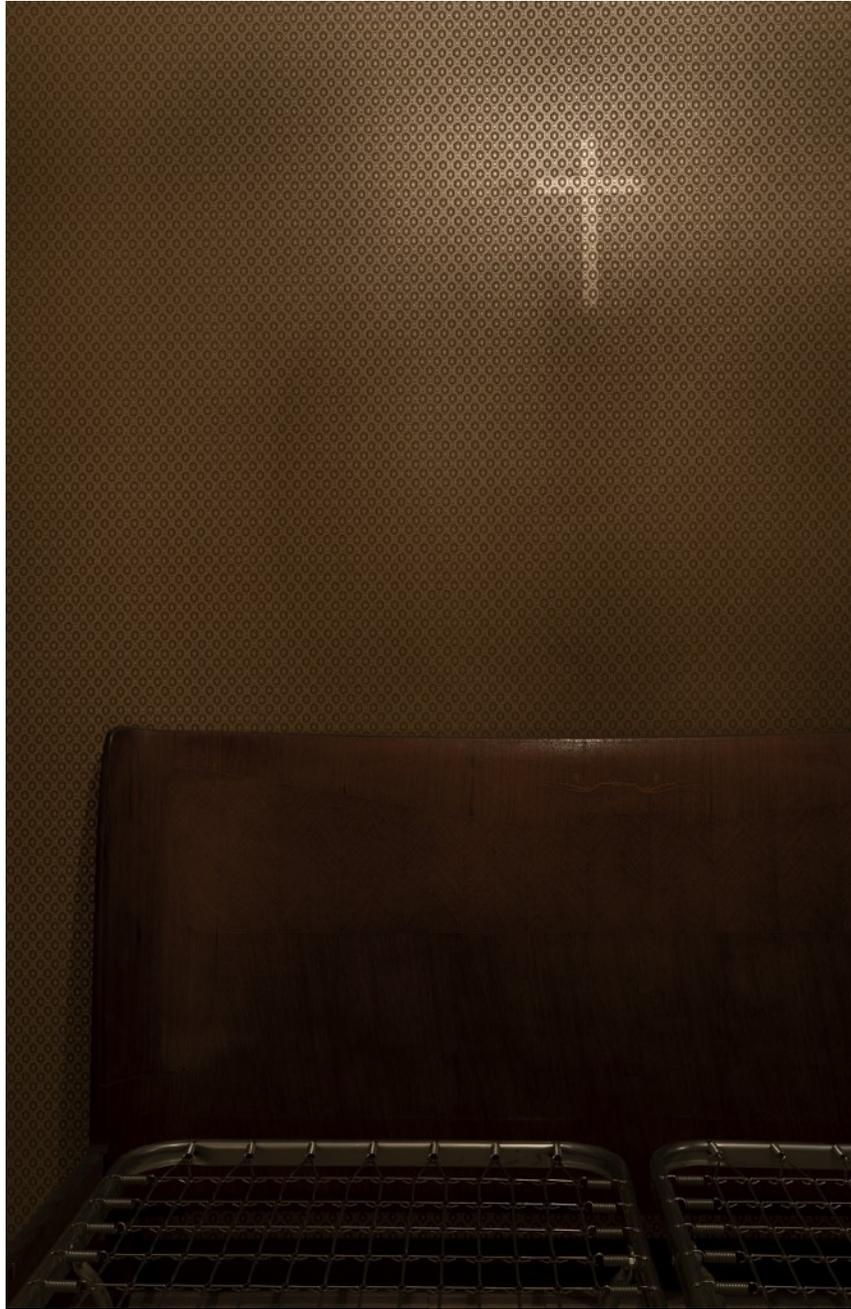
The first part, History of Night, presents the epilogue the rise and fall of the Italian industrial dream started in the mid-sixties and ended at the present day. It consists in a journey through parts of failed factories that the artist bought right after COVID-19, in the whole country, and rebuilt inside the pavilion. This scenario sets the stage for the epiphany of the last act, the Destiny of Comets, where a warehouse is besieged by waters that have already erased the streets and the land in front of it like after a catastrophe. Above those waters, some fireflies fly as in a true visionary and cathartic epiphany.”























PROJECT: מין הארץ איז לידיק ווי א שפיגל

This project (English title: “My Heart is a Void, the Void is a Mirror”) is a journey started in 2018 in order to build a choral portrait of the Western Civilization, investigating the state of democracy in its territories.

Each episode is an environmental installation intended as an high fidelity portrait of the community that lives in a city or a country and its Zeitgeist. The project reflects on the original mechanics of the Greek Tragedy and the works are developed after months or years in which the artist lives in the territories he decided to portray.

At the moment the project touched Italy, Latvia, South Africa, Ukraine and Turkey. The development of the Russian Episode has been interrupted by the beginning of the war.

TITLE: Il mio cuore è vuoto come uno specchio – episodio di Catania

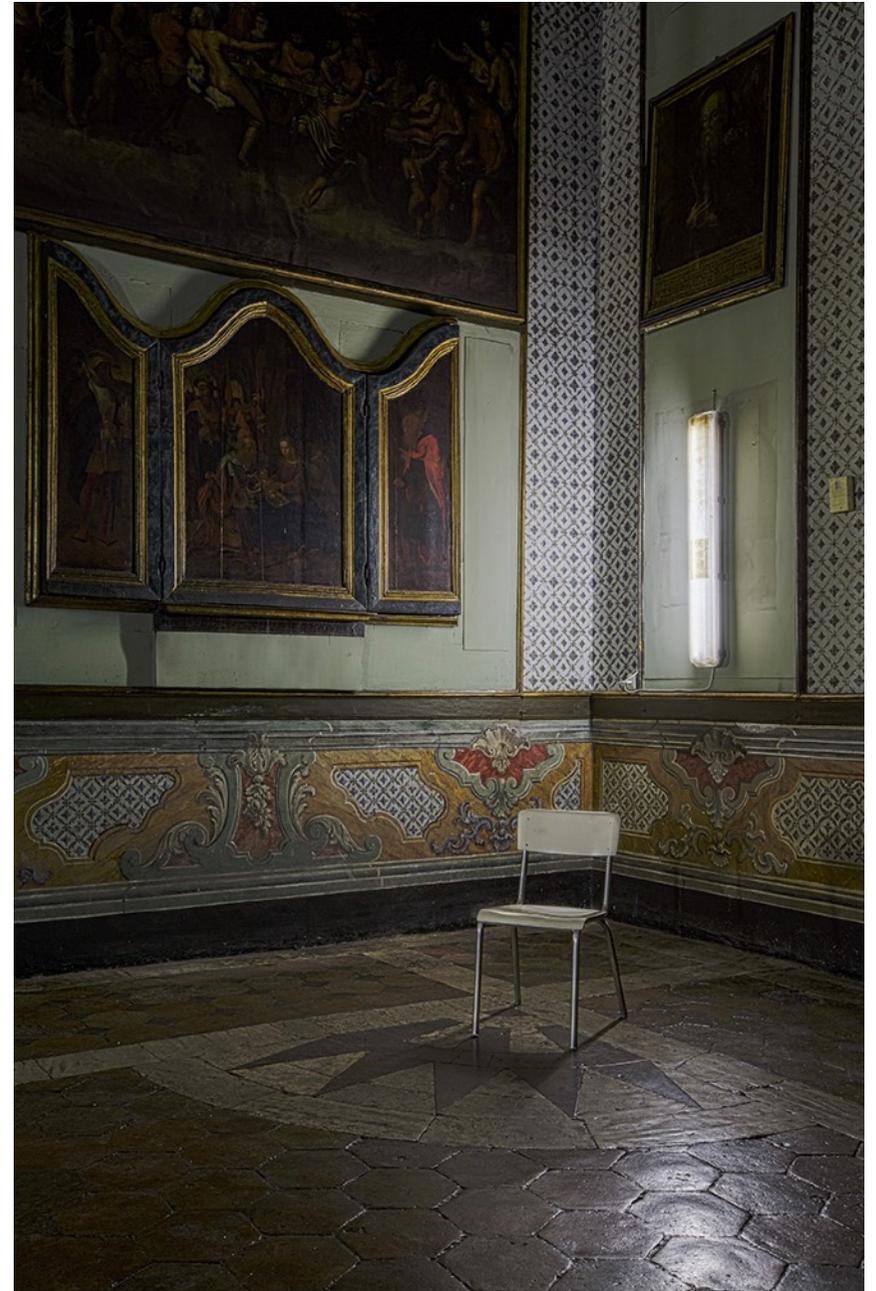
YEAR: 2018

TECHNIQUE: performative installation

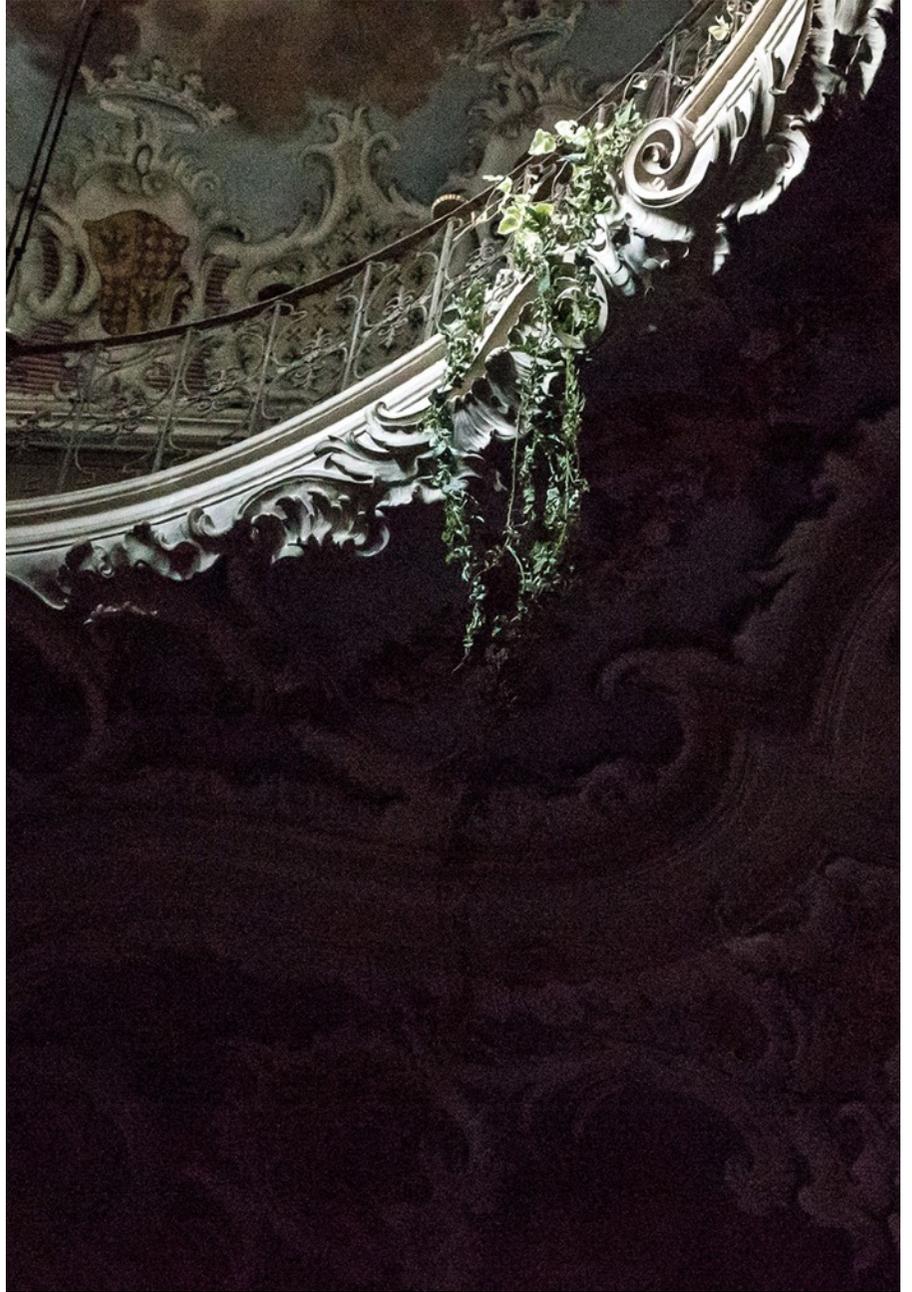
DIMENSIONS: site specific

BRIEF DESCRIPTION: The Catania Episode is the first step of the whole project. It transformed the sumptuous baroque Palazzo Biscari, build in the middle of Mediterranean, in a wasted sepulcher of our civilization.

@ Palazzo Biscari, Catania







TITLE: Mana sirds ir tukša kā spogulis – Rīgas epizode

YEAR: 2018

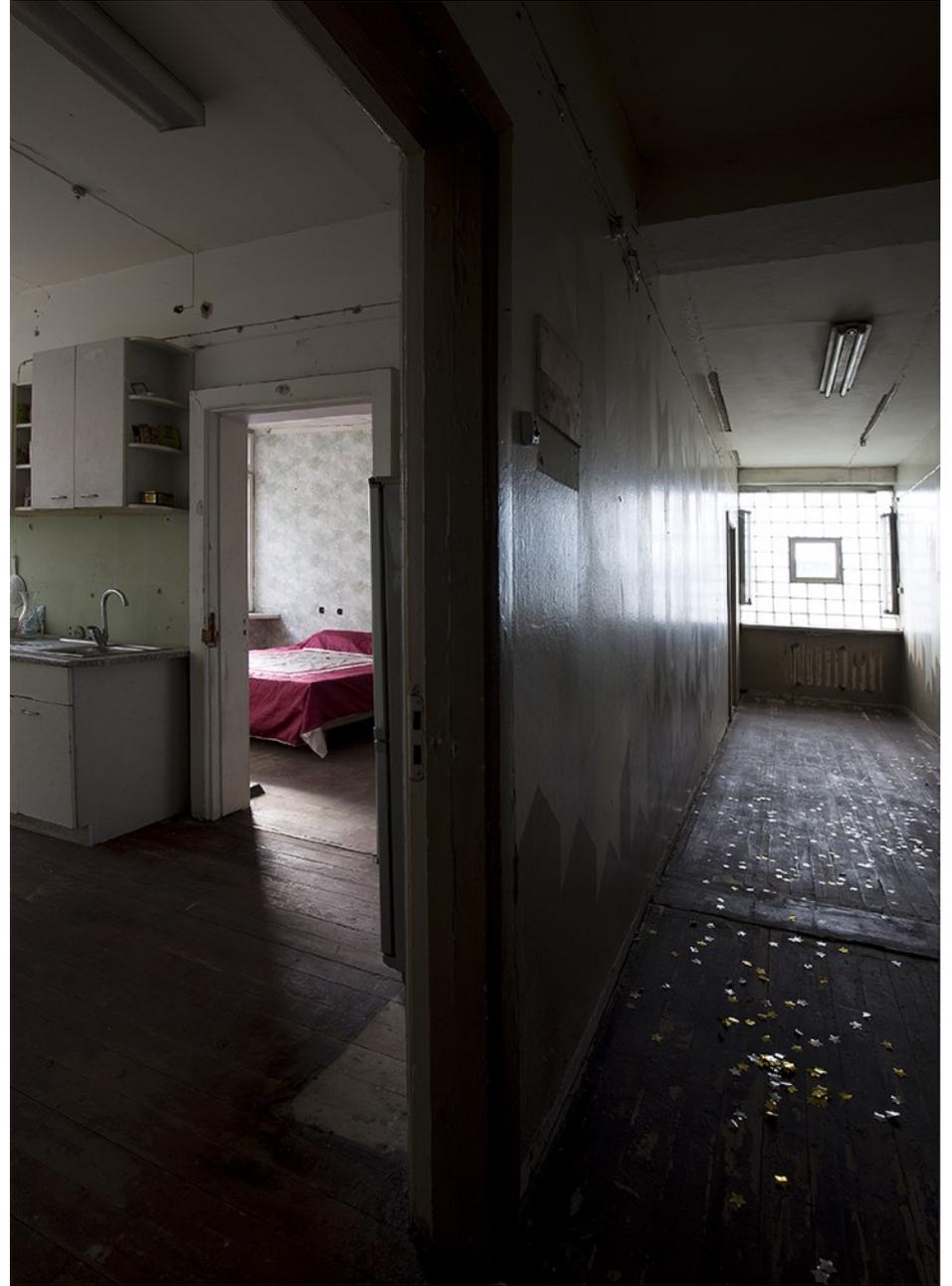
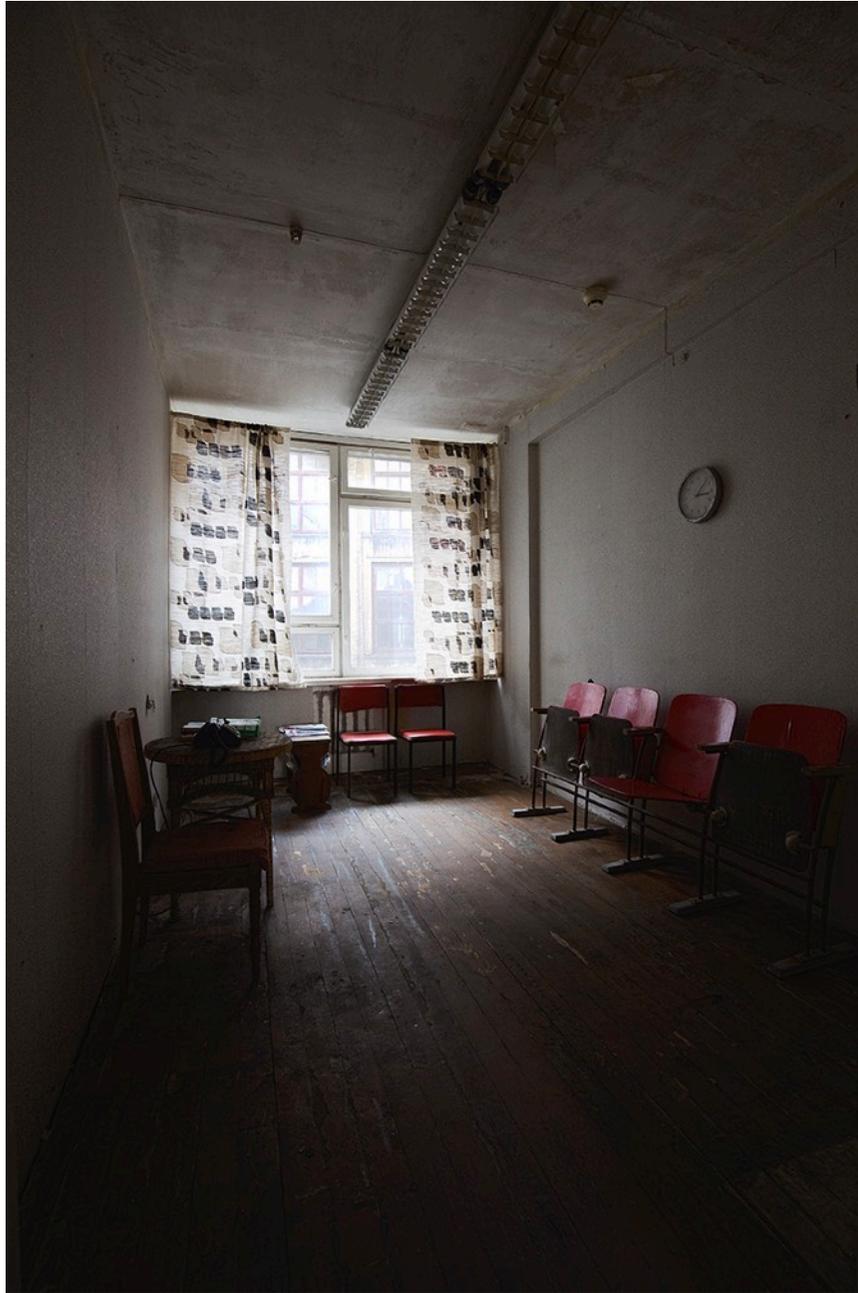
TECHNIQUE: performative installation

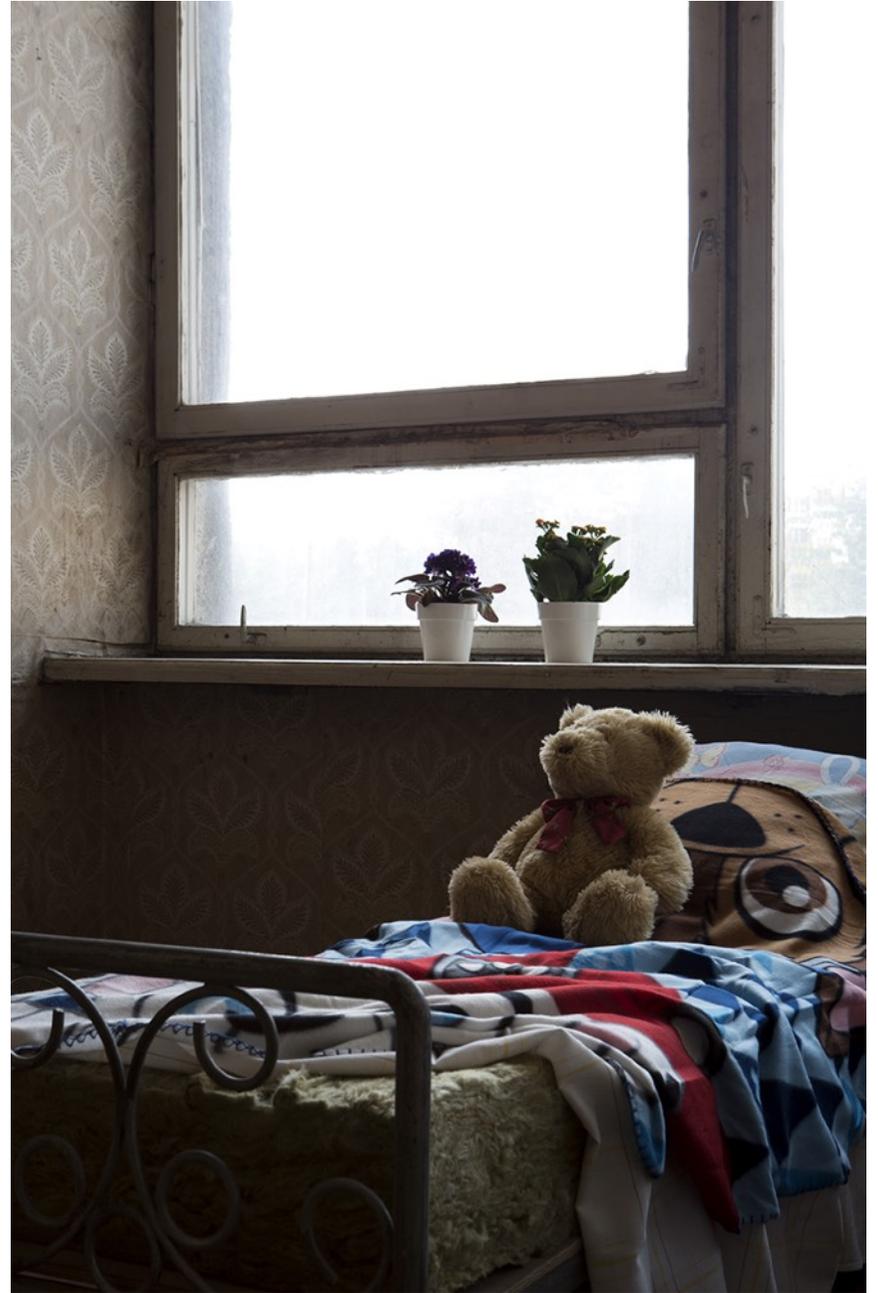
DIMENSIONS: site specific

BRIEF DESCRIPTION: The Riga Episode is a very intense dialogue with a sensitivity that pervades the city and the people who live along this superior border of Europe. Here everything seems rarefied and clearer at the same time. The premises of the former textile factory Bolševička are transformed by the artist into a proletarian compound, one of the many that had been built in the past and that now look deserted, even if there is life behind the closed doors and windows. There are many evidences of human presence, but no man or woman or child is visible, they just seem vanished. This work is a reflection about democracy and its relation with the concept of public space. The installation is pervaded by a glacial sense of loneliness and fear. The path of the visitor looks like a journey into what remains of a dream of a dead man.

@ Former Bolševička Factory, Riga















TITLE: My hart is so leeg soos 'n spieël – Kaapstad episode

YEAR: 2019

TECHNIQUE: performative installation

DIMENSIONS: site specific

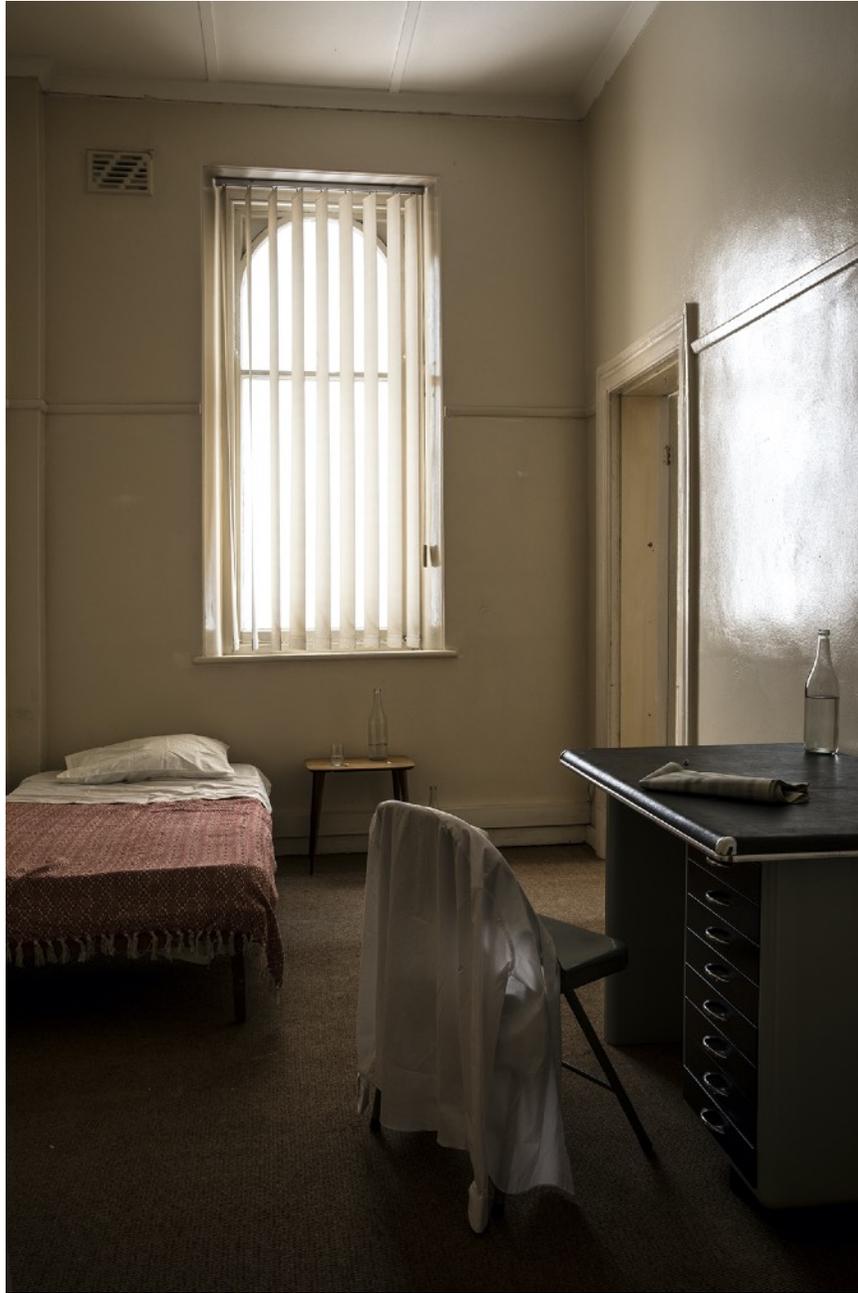
BRIEF DESCRIPTION: In the Cape Town episode the main focus was the perspective of people which passed through troubled years with no visible scars or wounds. They were part of a system and they were aliens to it at the same time. They were in the course of history, following the flow. During Fascisms, the one that happened in Europe in the first half of the last century and the one that happened in South Africa in the second half, the majority of people did not commit any atrocity, yet they were present while deportation, segregation happened and racial laws have been proclaimed, sometimes turning their heads, sometimes believing what they were told. European history had Nürnberg, but the majority of the reckonings happened at the mirror and took years. In South Africa the process of changing was political and intimate. It was not based on a carnage, but on a slow awakening of awareness.

The long and deep work made to create this installation was focused on that intimacy, on those mirrors and the frequency of breath produced by the one who stands in front of his own blurred image, waiting to see it clear again.

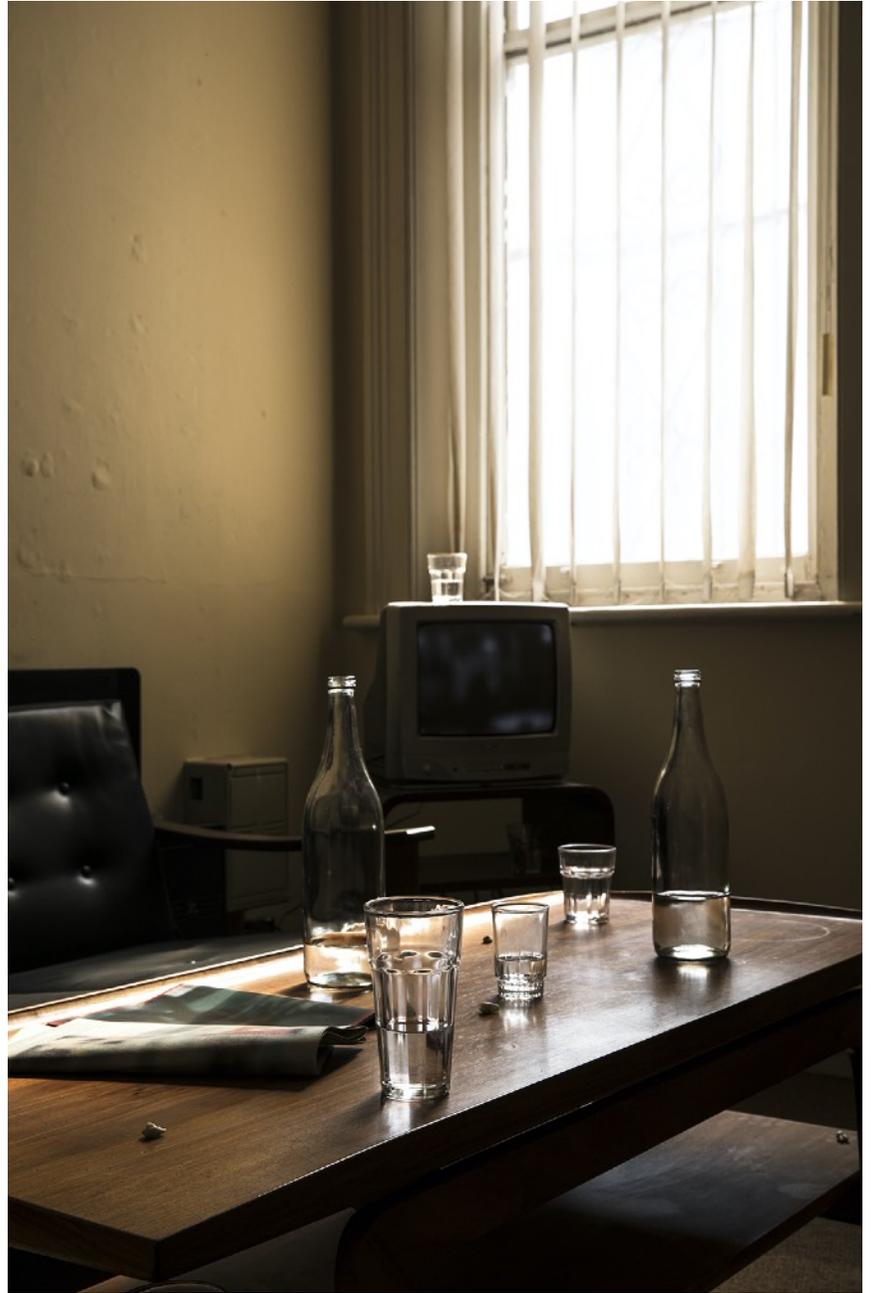
@ A4 Arts Foundation, Cape Town













TITLE: *Моє серце пусте, як дзеркало - одеський епізод*

YEAR: 2020

TECHNIQUE: Ambient installation

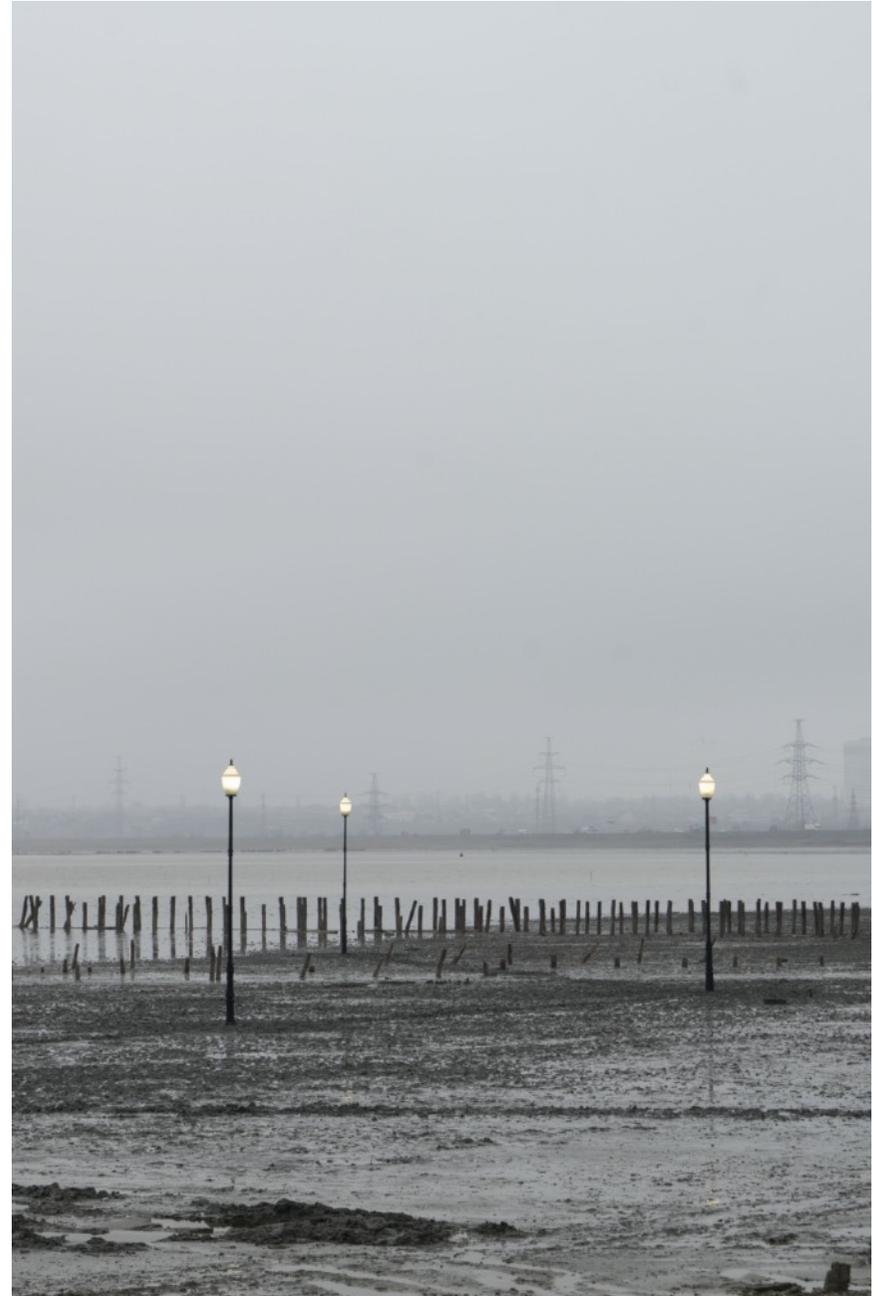
DIMENSIONS: Site specific

BRIEF DESCRIPTION: This episode of My Heart is a Void, the Void is a Mirror project is a sort of prophecy of the world without men. On the shore of a white lake with no horizon and no men around, eight streetlights are lit by a perpetual atomic energy that lasts longer than the civilization which invented it and remains the only living evidence of history of mankind.

That beach shows a sort of memory of the passage of our civilization. A little element in a much larger and stronger landscape, just an accent on the whole history of the planet.

@ Kuyalnik lake, Odesa

Making of: [youtu.be/-VhmPXNehxo](https://youtu.be/-VhmPXNehxo)











TITLE: Kalbim Ayna Gibi Boş – İstanbul Bölümü

YEAR: 2021

TECHNIQUE: Ambient installation

DIMENSIONS: Site specific

BRIEF DESCRIPTION: The installation has been made inside a big Art Nouveau building at the centre of the kurdish neighborhood of Istanbul. The only inhabitant is a deaf girl. While entering, the visitor can notice the simple life of somebody who lives in this place out of time, without being able to hear the big rumble of capitalism that besiege her world, her house. Yet she can feel this roaring threat through its vibrations on the glasses all around her. They are all cracked. Beside a window, there is an old gramophone. Its voice, made of harmonic vibrations, is used by the girl like a prayer that can calm down the fury of the jackhammers and the excavators. The highest floors of the building show a much more rarefied environment. The girl is vanished, no furniture remains, except for cold crystal chandeliers. All the rooms are invaded by snow.

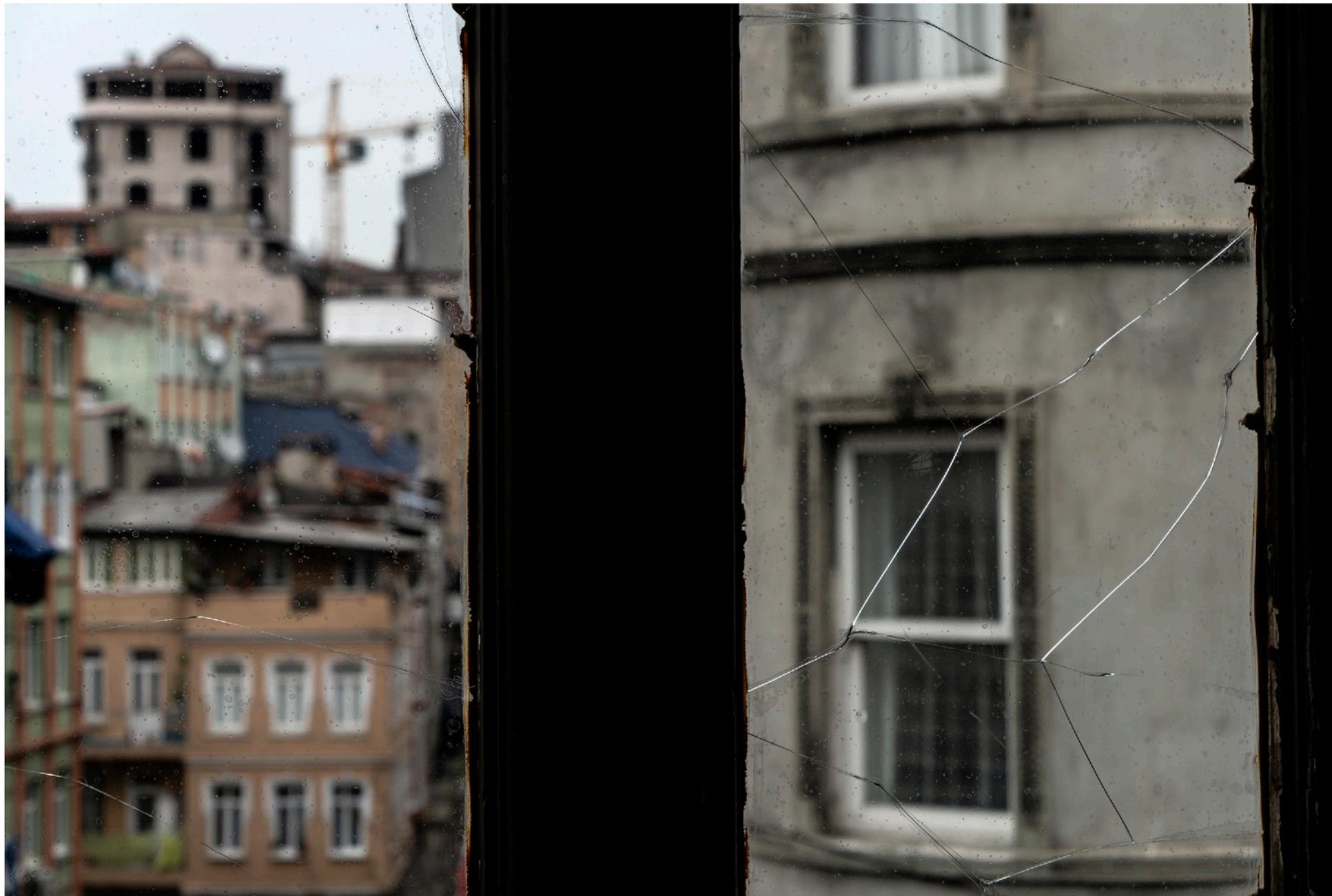
@ Ömer Hayyam cd. 11, Istanbul

Making of: [youtu.be/itYIc8jpNGU](https://youtu.be/itYIc8jpNGU)

Video-documentation: [youtu.be/3iOvM5nodgM](https://youtu.be/3iOvM5nodgM)











## PROJECT: New Men's Land

This project is a complex series of interventions conceived for the Jungle of Calais between 2015 and 2016. The presence of this paradoxical futuristic city in the center of the triangle among London, Paris and Bruxelles, capitals of colonialism, represented a thorn in the side of Europe, a constant inquiry on the betrayed foundations of the modern European ideal. In this year of work the artist worked with the intention to create a narrative and a common language between the inhabitants of the self-generated refugee camp and the citizens of Calais. Considering the many cultures involved in the context, the artist tried to build a language based on universal symbols like the rainbow, the stars and gold. The main intervention of the project should have been a big rainbow 20 meters tall and 50 meters large that should have crossed the entire camp to be visible from afar in order to overwrite a new meaning on the Jungle.



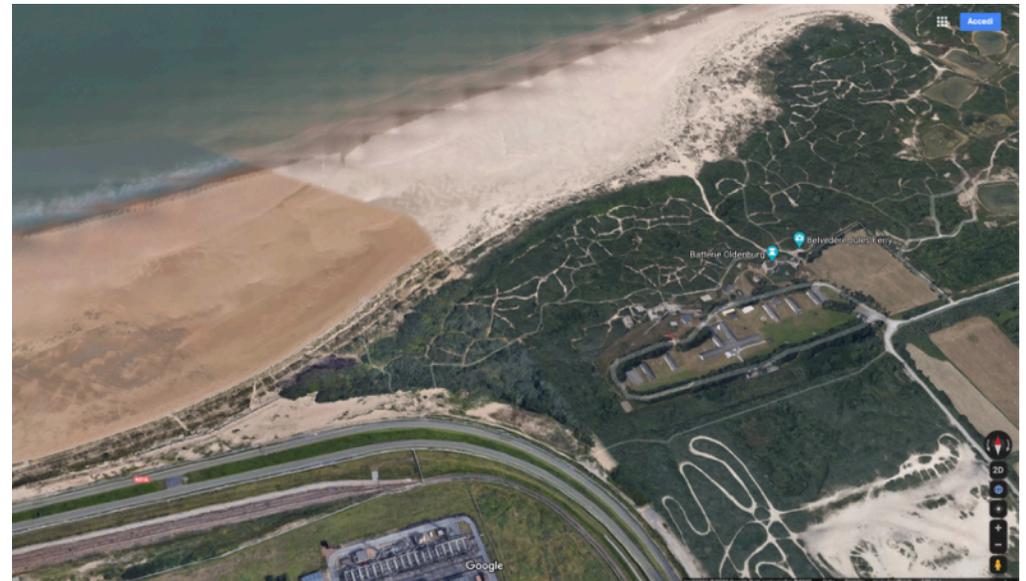
TITLE: Histoire et destin - New Men's Land (Star)

YEAR: 2016

TECHNIQUE: gold paint on ruins

DIMENSIONS: site specific

BRIEF DESCRIPTION: Between the Jungle of Calais and the motorway that connects France and England, these two countries built a wall in order to stop the attempts of the migrant to take a ride beyond the border. The wall has been exactly placed where in 1942 Adolf Hitler built the Atlantic Wall. This event and the fact that every night from that area, the police was shooting gas against the migrants of the Jungle, inspired the artist to gild a ruin of the collapsed Atlantic Wall emerging from the soil, near the beach, in order to make it looking like a shipwrecked star, one of those belonging to the European flag. Now that the area has been evacuated and every trace of the Jungle has been covered with sand by the authorities, the gilded ruin is the only visible (even from the space) trace of that miraculous avant-garde of a city.







TITLE: Histoire et destin - No man's land (Nativité)

YEAR: 2015

TECHNIQUE: ambient installation

DIMENSIONS: site specific

BRIEF DESCRIPTION: The work is the reproduction of one of the thousands shelter/rooms furnished with found in garbage stuff by irregular immigrants or refugees. According to the artist, each of these places seems like the reproduction of a Nativity. The installation is a reflection about the deep political and philosophical sense of the Gospel in the current fake war of religions.

The choice to make it in the church of Saint Marie Madeleine in Lille have been taken because that deconsacrated church is the exact analogy of the state of Europe in this moment of history. It is a useless architecture that survived to its people, its function, and its values (there are no more icons or tabernaculum).

@ Church of Sainte Marie Madeleine, Lille





TITLE: Sette Stagioni dello Spirito (Seven Seasons of the Spirit)

YEAR: 2013-2016

TECHNIQUE: ambient installation of an entire town, in seven chapters

DIMENSIONS: site specific

BRIEF DESCRIPTION: Sette Stagioni dello Spirito is a visual novel in seven chapters made in Naples between 2013 and 2016.

The project, curated by Eugenio Viola, involved completely the work of the artist for three years, in which seven huge ambient installations have been created representing the same number of rooms in which the soul of the human being is divided according to Sancta Teresa of Avila's book "The interior castle" (1577).

The task of the project was to make a trip in the human soul between the extreme limits of good and evil. It has been an investigation on the entire spectrum of the spirit, made in the body of Naples, the human city par excellence and through the lives of its citizens, for which the work had the role of a bildungsroman.

The seven works have been conceived for seven big historical and monumental buildings of Naples that were in state of abandon and decay since WWII or the big earthquake of 1980. So the project activated a great urban operation that allowed the artist to restore the buildings, make the works inside and give back them to the institutions they belonged to in conditions to be open and used again.

Chapters:

1\_La peste (The Plague) - Chiesa dei SS. Cosma e Damiano

2\_Estate (Summer) - Ex Anagrafe

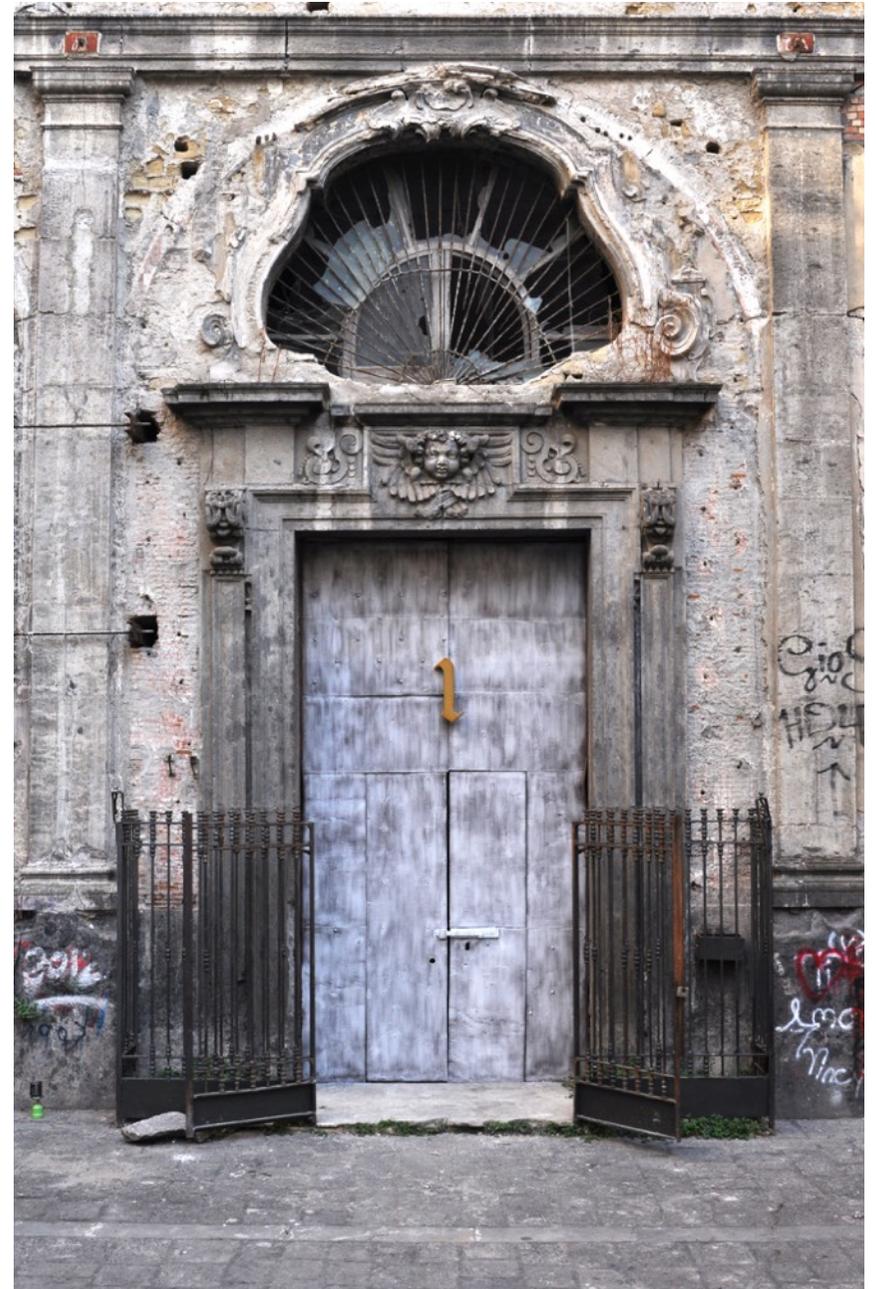
3\_Lucifero (Lucifer) - Ex Magazzini Generali del porto

4\_Ritorno a casa (Coming Back Home) - Ex Ospedale Militare

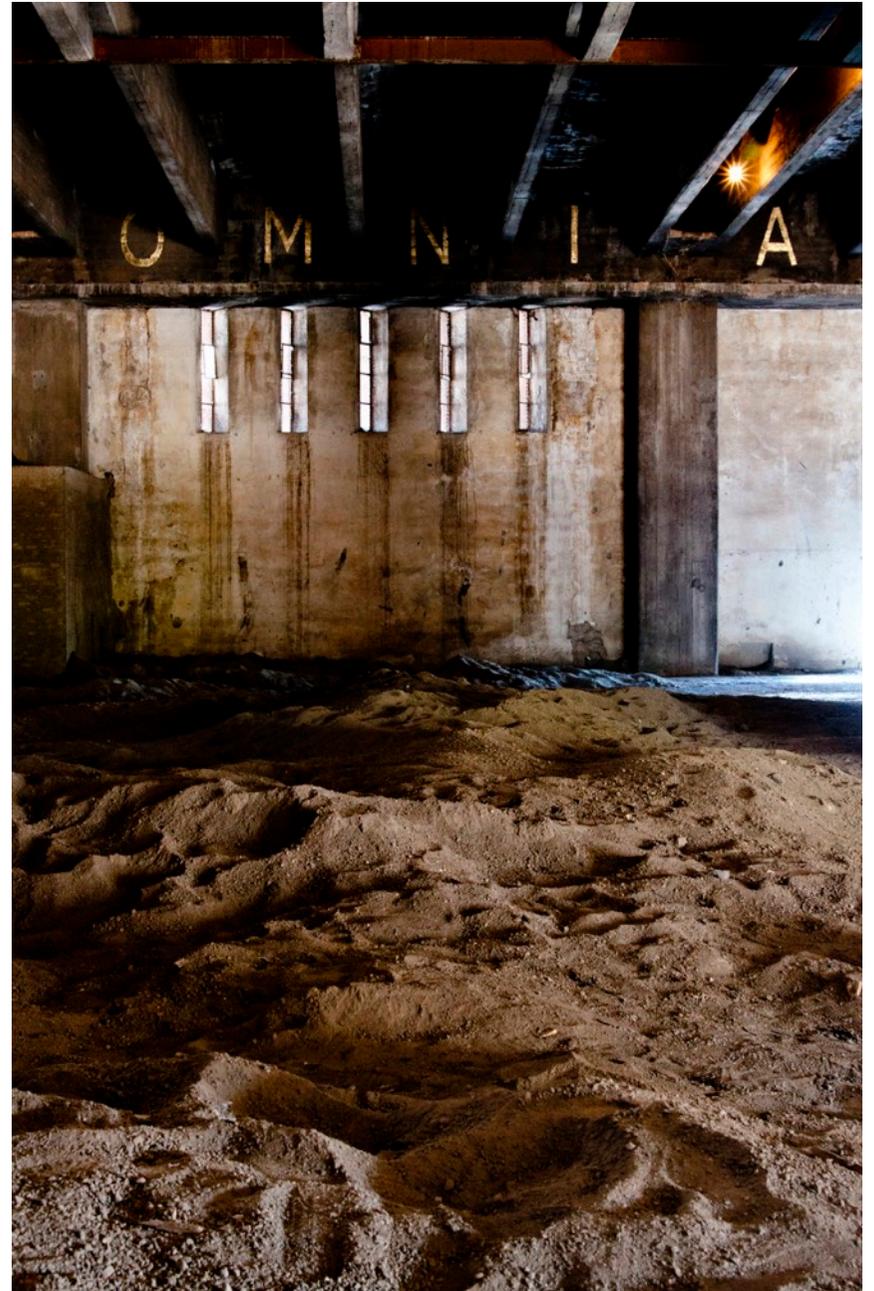
5\_I fondamenti della luce (The Foundations of Light) - Santa Maria della Fede

6\_Miracolo (Miracle) - via delle Zite, 40

7\_Terra dell'ultimo cielo (Land of the Last Heaven) - SS. Trinità delle Monache



















TITLE: 2\_Estate - archeologia (Catastrofe)

YEAR: 2014

TECHNIQUE: environmental installation

DIMENSIONS: variable

BRIEF DESCRIPTION: This work is an extraction from the project "Sette Stagioni dello Spirito". It is a reflection about the state of inertia in a spiritual and political perspective, using history of the Republic of Italy as an analogy.

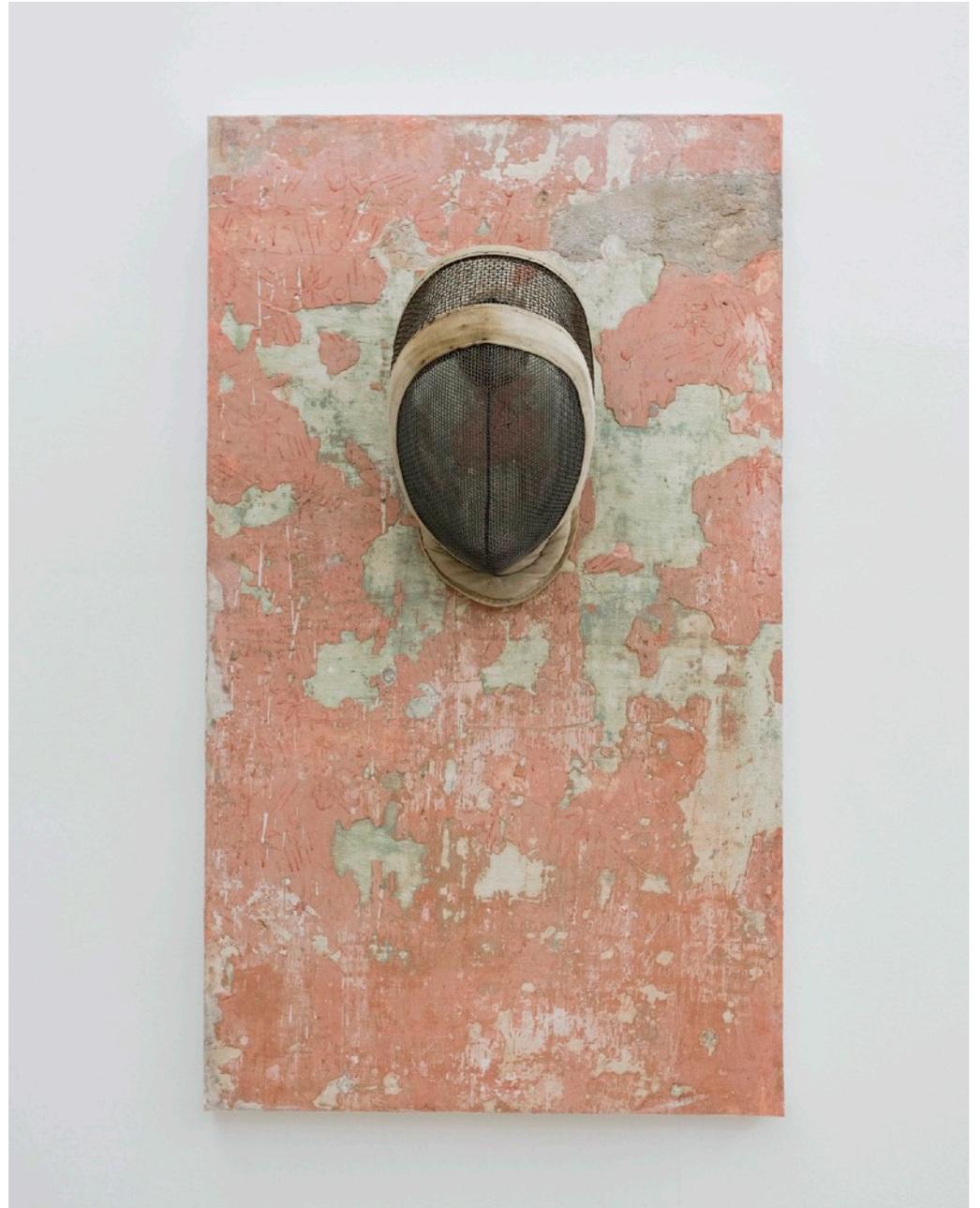
TITLE: 5\_I fondamenti della luce - archeologia (Lei)

YEAR: 2015

TECHNIQUE: original wall on canvas

DIMENSIONS: 82x53 cm

BRIEF DESCRIPTION: This work is an extraction from the project "Sette Stagioni dello Spirito". It is a reflection about the noble art of fighting.





TITLE: 4\_Ritorno a casa - archeologia (Novalgina)

YEAR: 2015

TECHNIQUE: wax on a table, glass, Novalgina

DIMENSIONS: 230x80x80 cm ca.

BRIEF DESCRIPTION: This work is an extraction from the project "Sette Stagioni dello Spirito". It is a glass of water and a bottle of Novalgina (a medicine for headache) on a table covered with a layer of wax as a metaphor of all the fluids left on our furniture and environments.



TITLE: 6\_Miracolo - archeologia (Portale)

YEAR: 2015

TECHNIQUE: metal, wood, gold leaf

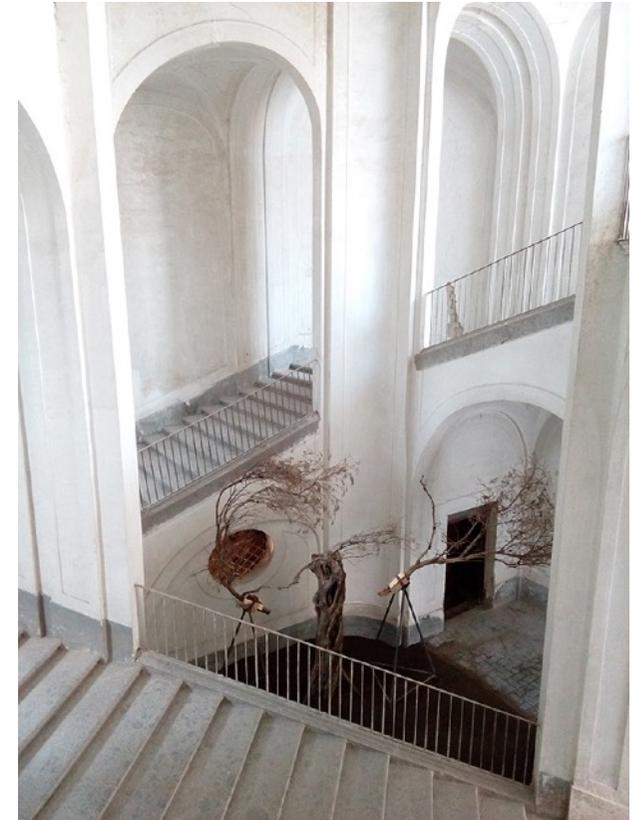
DIMENSIONS: 380x250x14 cm ca.

BRIEF DESCRIPTION: This work is an extraction from the project "Sette Stagioni dello Spirito". It is a portcullis with hundreds of bullet holes. It was the portal of the sixth chapter of the Neapolitan project, made in one of the most violent and mafia controlled neighborhoods of the town. That space, through the project, changed completely its meaning for the community. The portal became the symbol of that changing.

TITLE: 7\_Terra dell'ultimo cielo - evoluzione (Destino)  
YEAR: 2016  
TECHNIQUE: glass, clock  
DIMENSIONS: variable  
BRIEF DESCRIPTION: This is a reflection about the destiny of mankind and its necessity to walk on the dangerous waters of illumination.







TITLE: 3\_Lucifero - archeologia (Albero)

YEAR: 2015

TECHNIQUE: wood, metal, soil

DIMENSIONS: variable

BRIEF DESCRIPTION: This work is an extraction from the project "Sette Stagioni dello Spirito". It is a cut tree hold together with iron structures.



TITLE: 5\_I fondamenti della luce - archeologia (L'amputazione della gamba)

YEAR: 2015

TECHNIQUE: floor, bed, oxigen, violin cover, fencing mask

DIMENSIONS: variable

BRIEF DESCRIPTION: This work is an extraction from the project "Sette Stagioni dello Spirito". It is a reflection about broken illusions.



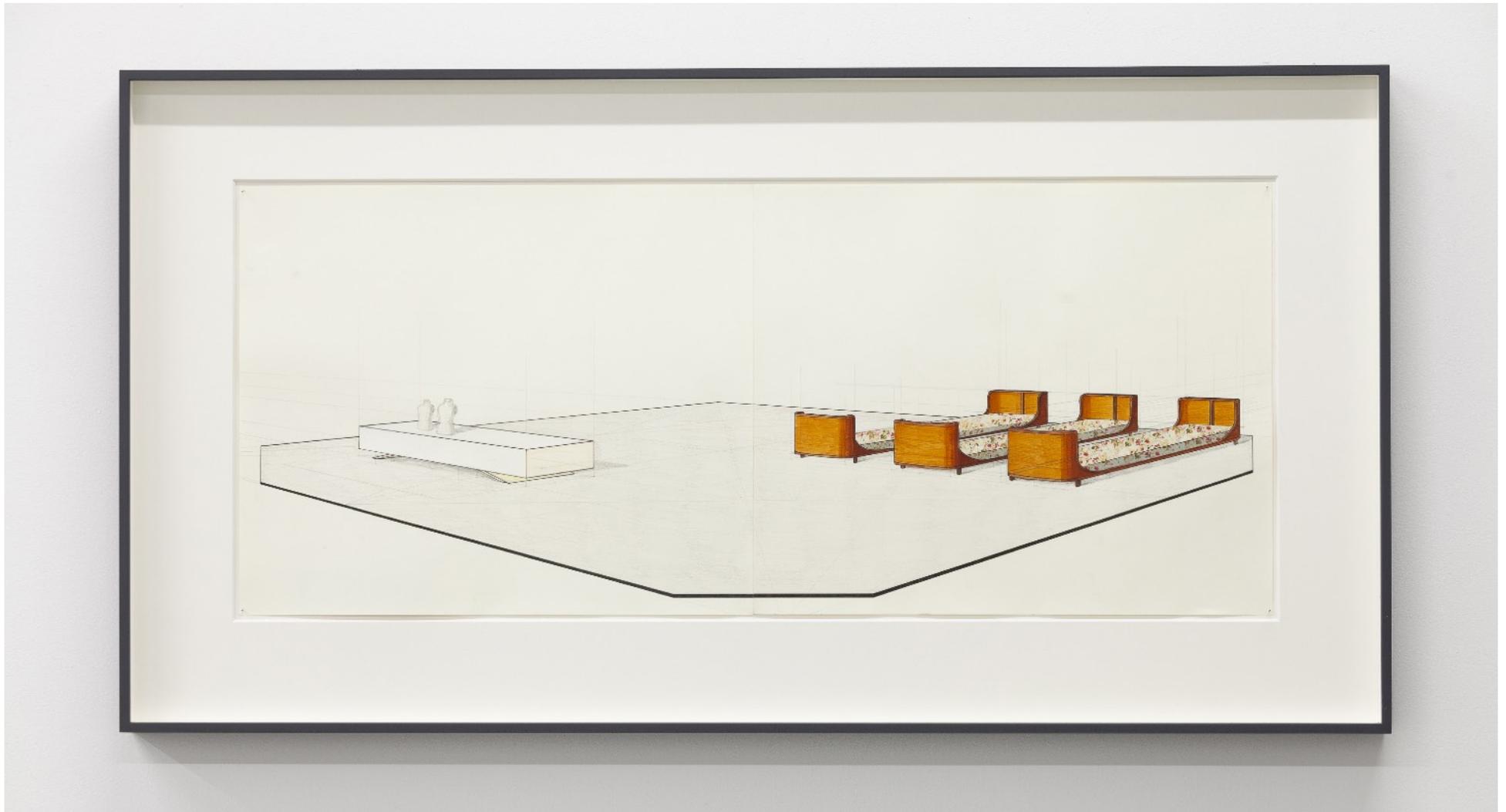
TITLE: 5\_I fondamenti della luce - archeologia (Silenzio)

YEAR: 2015-2019

TECHNIQUE: wall, books, a copy of Lotta Continua, tv, ardesia, metal

DIMENSIONS: 203x245x40 cm

BRIEF DESCRIPTION: This work is an extraction from the project "Sette Stagioni dello Spirito". It is a reflection about the silence of democracy started in Italy after 1978.



TITLE: Study for Three Sisters

YEAR: 2020

TECHNIQUE: Ink and pencil on paper

DIMENSIONS: 120x60cm

BRIEF DESCRIPTION: This is a study for an installation.



TITLE: Elegia

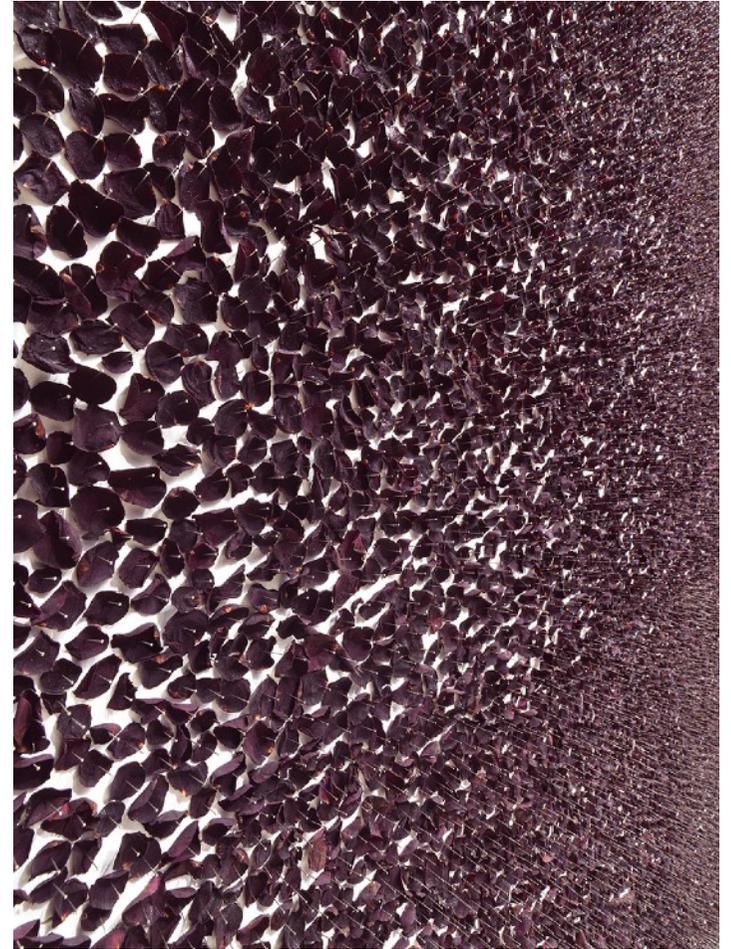
YEAR: 2019

TECHNIQUE: Furniture, wax, water, petals of roses

DIMENSIONS: Site specific

BRIEF DESCRIPTION: This is a permanent installation for the subway station of Scampia (Naples). It is a room built in order to represent an interior mirror for the spectator.







TITLE: Elegia (drawing #1)

YEAR: 2019

TECHNIQUE: Ink on paper and a petal of rose

DIMENSIONS: 48x63,5cm

BRIEF DESCRIPTION: This is a study for an installation.

TITLE: Damasa

YEAR: 2017

TECHNIQUE: Onyx, ash, wood, bread, metal

DIMENSIONS: Variable

BRIEF DESCRIPTION: from a text by the artist

Damasa is the name I'd like to give my daughter.  
I'm almost forty now.  
Perhaps it's the name I should give her.

...

Anna Maria Ortese used to say the television  
aerials on the roofs she saw  
from her window  
looked like ships' masts.  
That's why she had the idea she'd never left Naples.

...

There was a song by someone I don't remember  
It talks of Piero Ciampi.

"Damned Friends" I think it's called.  
"For you I even lost a wife", it says.

...

I've had friends,  
but few are left.  
At times I make new friendships.  
It's something I still believe in.

...

One day a friend said to me  
that Austria would lose its finest poet  
during a bank holiday.  
He committed suicide on New Year's Day, 1994.

...

(Damasa is a permanent installation at Capodimonte Museum)









TITLE: Manifestazione #01

YEAR: 2017

TECHNIQUE: Oil on paper, flowers, wood

DIMENSIONS: 233x142x36 cm

BRIEF DESCRIPTION: This work is a reflection about the concept of cure



TITLE: Manifestazione #02

YEAR: 2017

TECHNIQUE: Oil on paper, dried white tulip, onyx on metal

DIMENSIONS: 233x142x36 cm

BRIEF DESCRIPTION: This work is a reflection about the concept of cure



TITLE: Ritratto / Autoritratto #01  
YEAR: 2017  
TECHNIQUE: onix and gold leaf on wood  
DIMENSIONS: dyptich of 30x40 cm each  
BRIEF DESCRIPTION:



TITLE: My dreams, they'll never surrender

YEAR: 2014

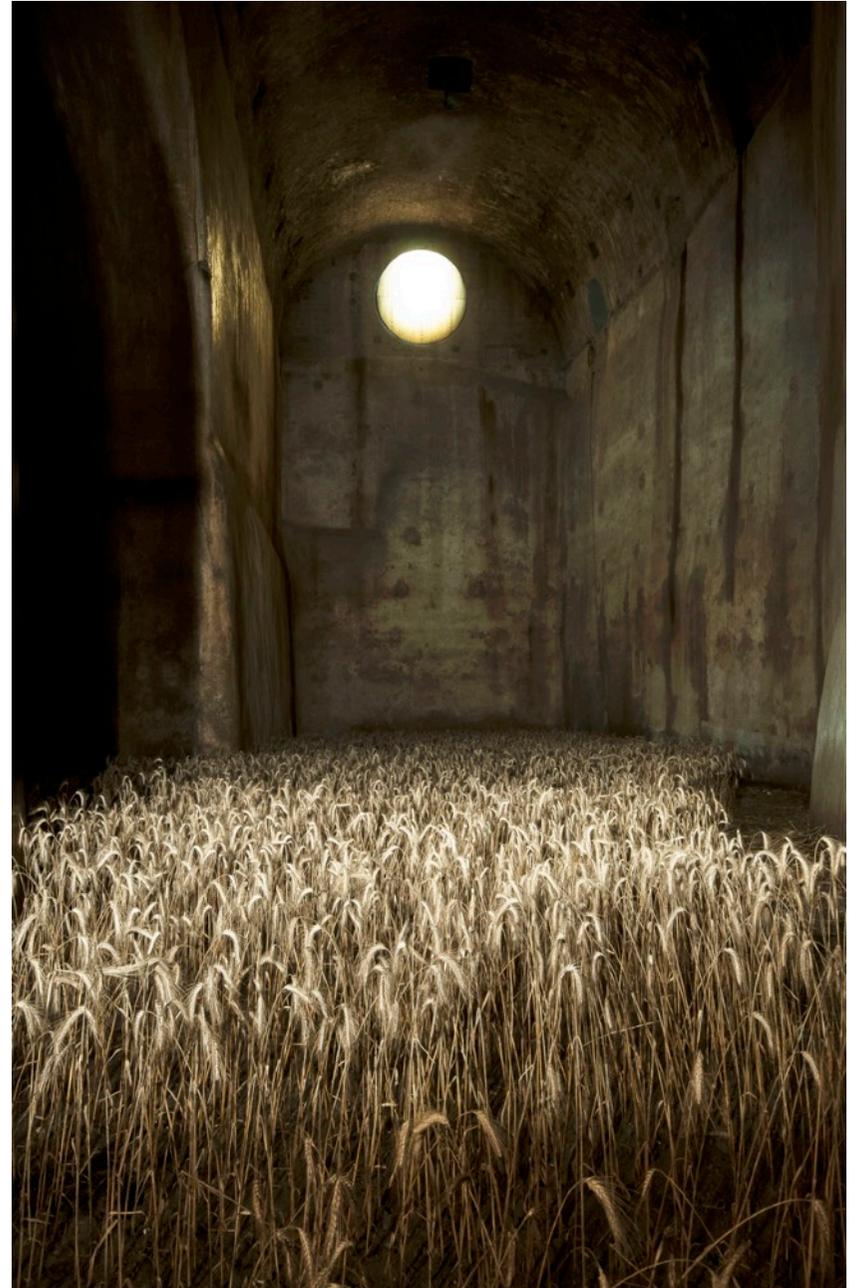
TECHNIQUE: wheat, aluminium, steel

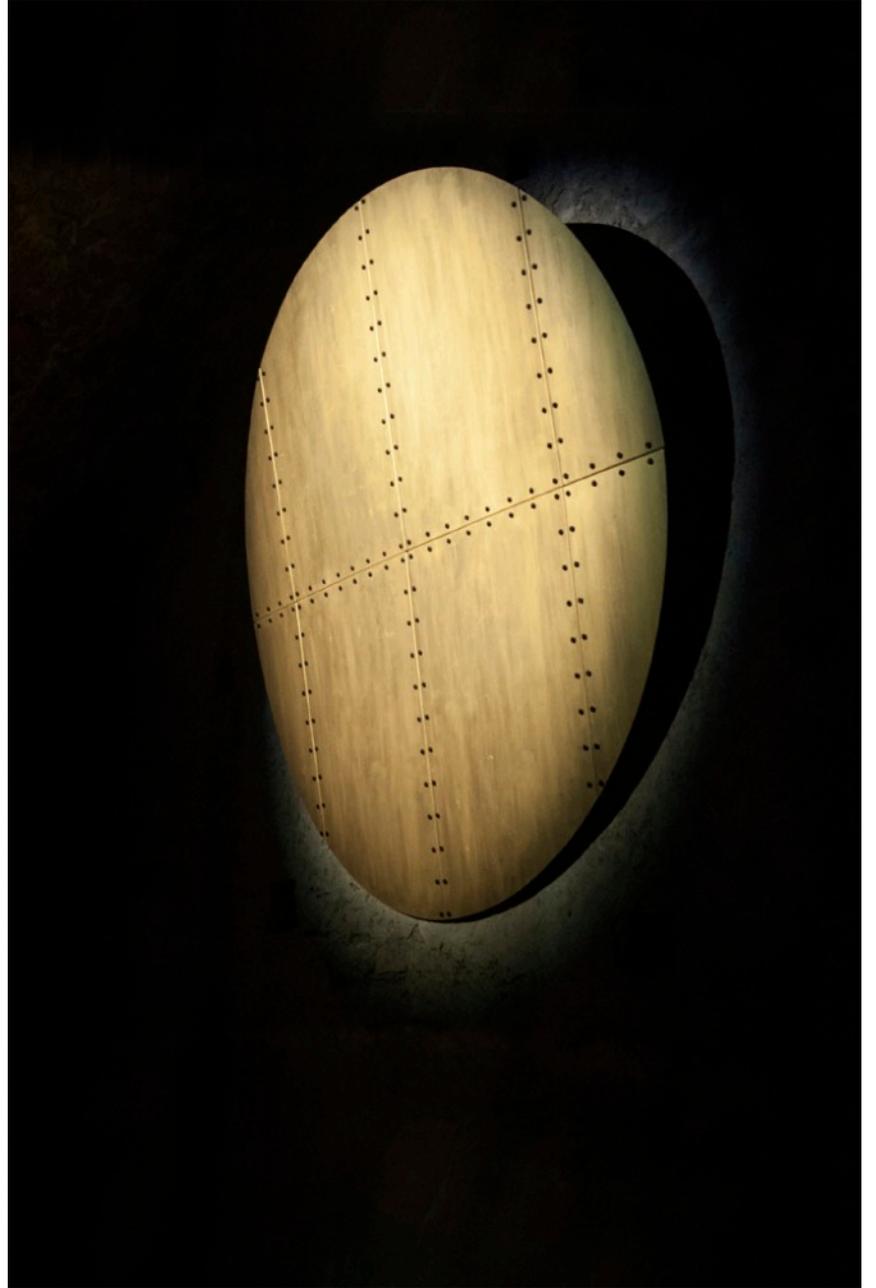
DIMENSIONS: site specific

BRIEF DESCRIPTION: The work is focused on all those people who have spent their lives in prison because of their ideas which, at the end, have been strong enough to change the course of history (i.e. Antonio Gramsci, Luisa Sanfelice, Nelson Mandela or even Rubin "Hurricane" Carter).

This permanent installation is a wheat field in the deepest, darkest and most fortified heart of Sant'Elmo Castle, the old fortress of Naples that have been used for centuries as a prison. The field needs to be regenerated constantly by Italian citizens as a ritual to demonstrate that it is possible to keep the field alive as the analogy of the heritage left to us by the men and women to whom the work is dedicated.

Castel Sant'Elmo, Naples - permanent installation





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