

Gian Maria Tosatti

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

His projects usually are long term investigations on specific topics related with the concept of identity, from the political to the spiritual standpoint.

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

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

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.

Since 2021 he is the artistic director of La Quadriennale di Roma.

In 2022 he was the only artist of the Italian Pavilion at the 59. Venice Biennale.

Tosatti is also a journalist. He's columnist for Corriere della Sera and the magazine Opera Viva. He writes essays about art and politics.

His work has been shown at the Hessel Museum del CCS BARD (New York – 2014), 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

Special mentions

Best pavilion at the 59. Venice Biennale (2022) according to the Washington Post

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* - work: *3_Lucifero*

Top 10 of the best exhibitions in the world for 2014 according to the international magazine Domus - work: My dream, 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*
work: I've already been here - Apt #102

Residencies

2011. Lower Manhattan Cultural Council (LMCC). New York

2013-2014. Fondazione Spinola Banna per l'Arte. Banna

2015. City of Lille (department of Visual Arts) + La Malterie. Lille (Nov-Dec)

2016. Artists Alliance. New York

2017. ISCP. New York

2018. Magic Carpets (funded by European Union). Riga

2019. A4 Arts Foundation. Cape Town

2019. Iportunus (Funded by European Union). Ukraine

Books

Monographic publications

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

Gian Maria Tosatti. מִיָּן הָאָרֶץ אִיז ווי ליידיק ווי אַ שפּיגל, Treccani, Roma 2021

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

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 201

Non-monographic publications (selected)

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

As author

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

Gian Maria Tosatti, מִיָּן הָאָרֶץ אִיז ווי ליידיק ווי אַ שפּיגל, Treccani, Roma 2021

G.M Tosatti, *New Men's Land - Storia e destino della Jungle di Calais*, DeriveApprodi, Roma 2017

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

G.M. Tosatti, *Materiali per un Teatro Futuro*, Editoria & Spettacolo, Roma, 2004

Selected Solo Shows

2022. Storia della Notte e Destino delle Comete

curated by Eugenio Viola

59. Esposizione Internazionale d'Arte La Biennale di Venezia

Padiglione Italia

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, Kuyalnyk lake

2019. Elegia

Naples, Scampia Station of the subway - permanent installation

2019. My hart is so leeg soos 'n spieël - Kaapstad episode

Cape Town, A4 Arts Foundation

2018. Mana sirds ir tukša kā spogulis - Rīgas epizode

Riga, Ex Bolševička Factory

Homo Novus Festival

2018. Il mio cuore è vuoto come uno specchio - Episodio di Catania

curated by Adele Ghirri, Ludovico Pratesi and Pietro Scammacca

Catania, Palazzo Biscari

Manifesta 12

2017. Damasa

Naples, Galleria Lia Rumma

2016. Sette Stagioni dello Spirito

curated by Eugenio Viola

Naples, Madre Museum

2016. La teoria della relatività

Rome, ZooZone Art Forum

2016. 7_Terra dell'ultimo cielo

curated by Eugenio Viola

Naples, Fondazione Morra, MADRe Museum, Lia Rumma gallery

2015. Histoire et destin - No man's land (Nativité)

Lille, Eglise Sainte Marie Madeleine

2015. 6_Miracolo

curated by Eugenio Viola

Naples, Fondazione Morra, MADRe Museum, Lia Rumma gallery

2015. 5_I fondamenti della luce

curated by Eugenio Viola

Naples, Fondazione Morra, MADRe Museum, Lia Rumma gallery

2015. 4_Ritorno a casa

curated by Eugenio Viola

Naples, Fondazione Morra, MADRe Museum, Lia Rumma gallery

2015. 3_Lucifero

curated by Eugenio Viola

Fondazione Morra, Madre Museum and Galleria Lia Rumma

Napoli - ex Magazzini Generali del porto

2014. My dreams, they'll never surrender
curated by Claudia Borrelli and Angela Tecce
Napoli - Castel Sant'Elmo (permanent work)

2014. Per un museo della polvere
curated by Antonello Tolve e Stefania Zuliani
Salerno - Museo Archeologico

2014. 2_Estate
curated by Eugenio Viola
Fondazione Morra and MADRE Museum
Napoli - ex Anagrafe Comunale.

2014. 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 Museum
Napoli - Chiesa dei SS. Cosma e Damiano.

2012. Spazio #06
curated by Angel Moya Garcia
Lucca - Tenuta dello Scompiglio.

2012. Tetralogia della polvere
curated by Julia Draganovic and Alessandro Facente
in collaboration with: 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.

2011. Apt #102
Lower Manhattan Cultural Council
New York - Building 513c on Governors Island.

2012. 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

2019. Dot, Point, Period
curated by Joseph Kosuth
New York, Castelli Gallery

2019. Quaestio de aqua et terra
curated by Andrea Viliani
Rocca d'Angera (Varese), Ala Scaligera

2018. Il mondo in-fine
curated by Ilaria Bussoni
Roma, La Galleria Nazionale

2018. Young Italian Artists
curated by Ilaria Bernardi
New York, Italian Cultural Institute

2018. 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

2017. Citizens
curated by Neta Gal Azmon
Petah Tikva, Petah Tikva Museum of Art

2017. 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

2014. Giorni Felici
curated by Marta Cereda
Milano, Casa Testori

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

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.

2012. 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: L'Hôtel sur la Lune

year: 2011

technique: installation (oil barrels, lens, iron)

dimensions: 420x100x250 cm

brief description: This is a telescope, built with oil barrels in a former factory occupied by immigrants and gypsies. Watching the moon as a destination it is a suggested exit strategy to escape from the ghetto and from a world in which no trip can bring you far from slavery. During the construction of the work the immigrants proposed to put the work on top of the factory tower so that the telescope could be visible from the entire neighborhood. In this way they elected this work of art as a monument, a symbol of their existence in a territory that tried to don't see them, and a declaration of the right to dream to be free.

@ MAAM, Rome

curated by Giorgio de Finis and Silvia Litardi (permanent work)





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 history from their jail with the power of their dreams of freedom and justice. I mean people like Antonio Gramsci, 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 to whom the work is dedicated.

@ Castel Sant'Elmo, Naples

curated by Angela Tecce and Claudia Borrelli for Italian Ministry of Culture







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

year: 2015

technique: ambient installation

dimensions: site specific

brief description: This work is a reflection about the deep political and philosophical sense of the Gospel in the current fake war of religions. It is the reproduction of one of the thousands of rooms furnished with stuff found in the garbage by irregular immigrants or refugees. Each of them seems like the reproduction of a Nativity. How do we deal with it?

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

@ The Jungle, Calais

year: 2016

technique: gold paint on ruins

dimensions: site specific

brief description: This work is part of the complex project of interventions dedicated to the Jungle of Calais, the first real city of the XXI century, built by migrants on the Northern coast of France. The presence of this paradoxical capital of a free world in the perfect triangle between London, Paris and Bruxelles, capitals of colonialism, represents a thorn in the side of Europe, a

constant inquiry on the betrayed foundations of the modern European ideal. It is on beach of Calais that Europe shipwrecked. It had no answers for the inhabitants of the Jungle. This run aground ruin, in the the strip of land between the sea, the barb wired motorway and the Jungle has the aspect of a shipwrecked star, one of the European flag's.



@: Building 513c, Governors Island, New York City
in collaboration: Lower Manhattan Cultural Council and National Park Service
September 2011

title: Apt #102

year: 2011

technique: performative installation

dimensions: site specific

brief description: This installation is part of a larger project called *I've already been here*. It is a cycle of works centering around the sense of solitude in a city as New York, where every year thousands of people go looking for their luck. They bring with them dreams and memories and spend in town all their energies in the best years of their lives. Then they just fail and leave leaving no traces. Apt #102 attempts to reflect on what remains of all these people when they leave. The work is developed in an entire residential building, through all the common areas and in an apartment temporarily empty. Inside the apartment few traces of the old tenant are visible. There are the imprints of the furniture on the floor and some echo of a memory, like a sink upside down, dripping and slowly flooding the room, erasing everything.







title: Homeland I

year: 2014

technique: performative installation

dimensions: 6x12m

brief description: This work follows the previous reflections about the contradictions in the American identity and its rhetoric on liberty. The work, built inside a museum, is a room which could look like an office. Among the few elements inside it there is a closet. If the visitor would like to open it, he will discover that it has no bottom. Getting inside it there is a 9m corridor which makes a U turn to take the visitor on the other side of the mirror which is upon the sink. From here he could watch inside the room in which he was supposed to be.

@: CCS BARD - Hessel Museum of Art, Annandale-on-Hudson (New York)





title: Testamento - devozioni X

year: 2011

technique: performative installation

dimensions: site specific

brief description: This is a work about the end of humanity.

A radio tower, transmits a message to the post-historic world. The city is empty like the skeleton of a civilization left to dry in the sun. Time goes on by itself, nobody is counting it.

@: San Camillo Hospital Watertower, Roma

curated by: Alessandro Facente

produced: Fondazione Volume!

May 2011









title: Spazio #06

year: 2012

technique: mable, burnt wood, clock

dimensions: 33,80x73ft

brief description: This work reproduces a familiar livingroom, spatialized on a marble platform of 2.370sq/ft. The furniture are burnt until the limit of their structural strenght.

The reflection of this work starts from the idea that what you gained in the past can't be taken away from you. The truth it is that each time you try to take your past back, it reveals itself as a fragile shape. If you touch it it will become ash into your own hands.

@: Tenuta dello Scompiglio, Lucca

curated by Angel Moya Garcia

October 2012





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

year: 2013-2016

technique: environmental installation on an entire town, in seven chapters

dimensions: site specific

brief description: Sette Stagioni dello Spirito is a work in seven chapters made in Naples between 2013 and 2016 like a symphony for citizens and town.

The project involved completely the work of the artist for three years, in which seven huge environmental 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 the human city *par excellence*.

The seven works have been made in seven big historical and monumental buildings of Naples that were in state of abandon and decay. So the project activated a great urban operation that allowed the artist to give back to the institutions of the town those buildings in safe 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

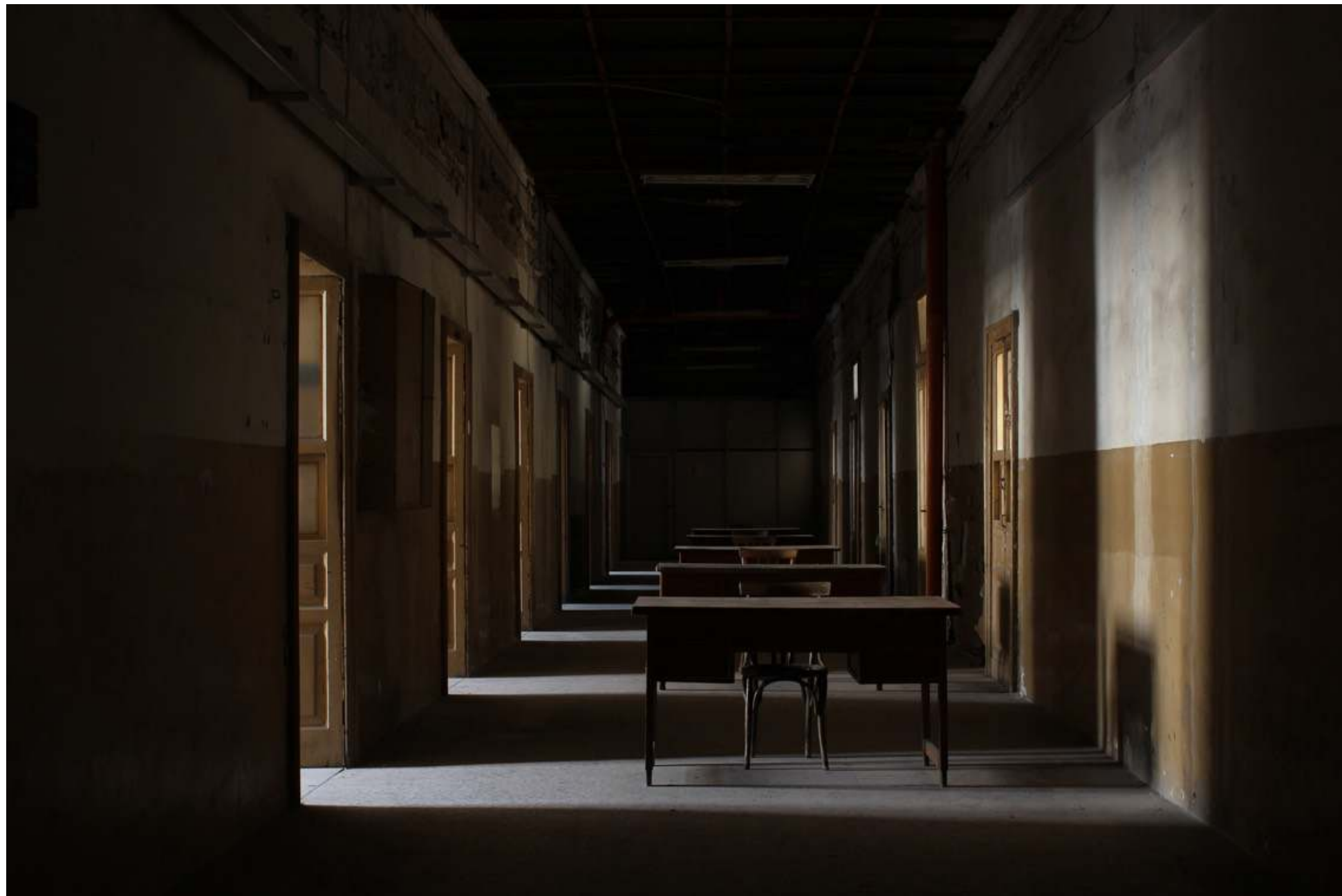
5_I fondamenti della luce (The Foundations of Light) - Santa Maria della Fede

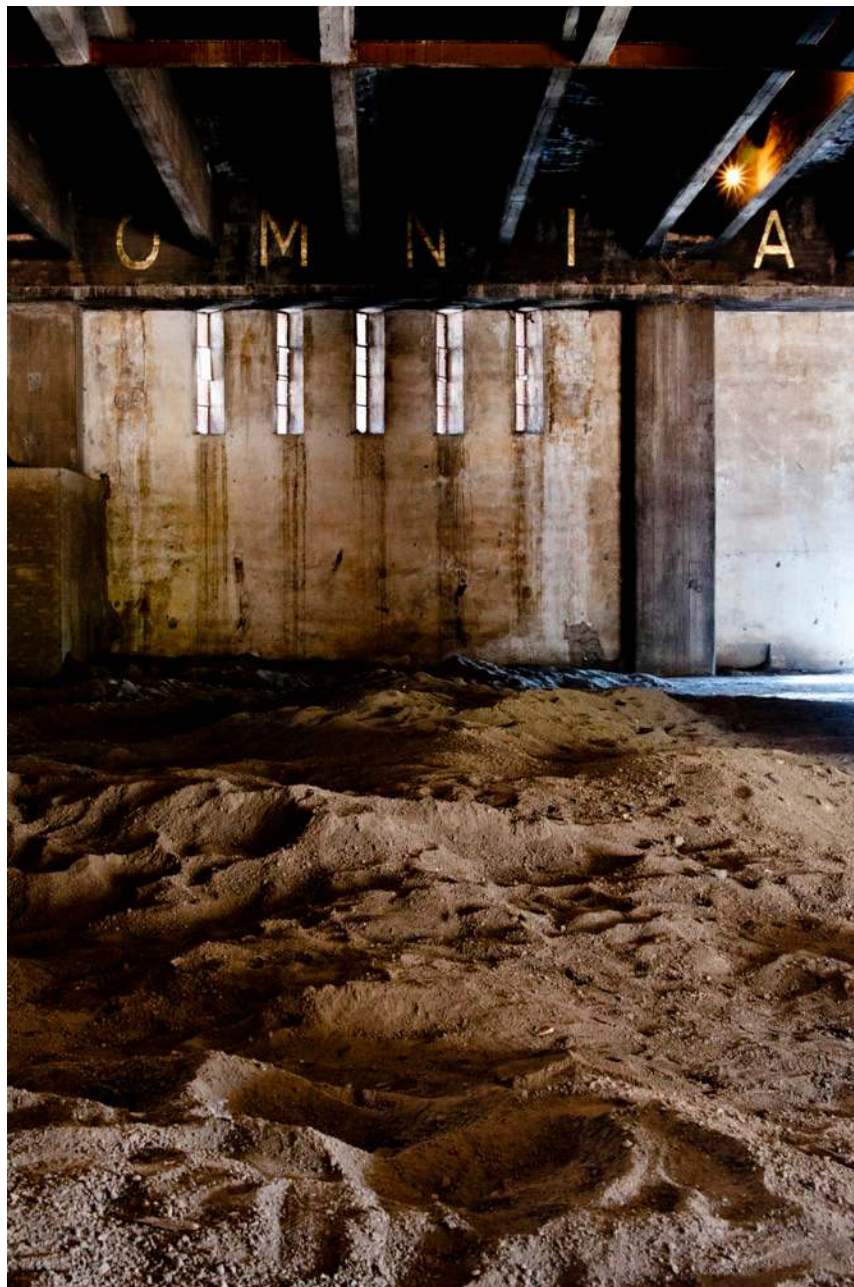
6_Miracolo (Miracle) - via delle Zite, 40

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

curated by : Eugenio Viola

Organized and promoted by Fondazione Mora, with the support of Lia Rumma Gallery and Madre museum.



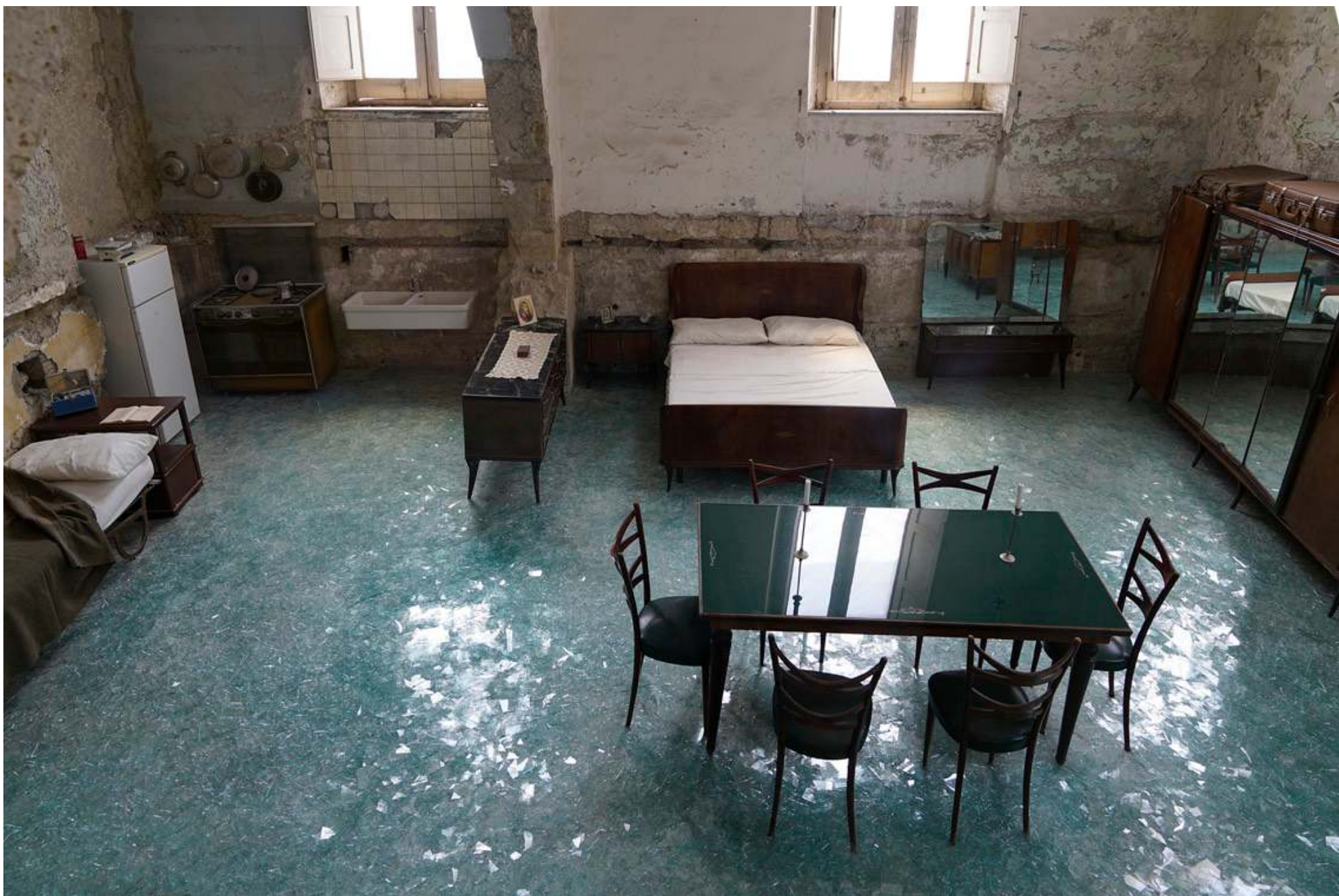














title: 5_I fondamenti della luce - archeologia (Lei)

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: 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: 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 organic loss.



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.





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. This is a permanent installation at Casa Morra, Naples.



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

year: 2015

technique: floor, bed, oxygen, 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

Damasa è il nome che vorrei dare a mia figlia.
Ho quasi quarant'anni.
Forse è il nome che dovrei darle.

...

Anna Maria Ortese diceva che le antenne
delle televisioni sui tetti delle case
fuori dalla sua finestra
assomigliavano ad alberi di navi.
Per questo le sembrava di non aver mai lasciato Napoli.

...

C'era una canzone di un autore che non ricordo
Parla di Piero Ciampi.
"Maledetti amici" credo si chiami.
- Per voi mi sono perso anche una moglie – dice.

...

Ho avuto degli amici.
Non ne è rimasto granché.
A volte faccio di nuovo amicizia.
E' una cosa in cui continuo a credere.

...

Un amico un giorno disse
che l'Austria avrebbe perso
il suo miglior poeta durante una festa nazionale.
A capodanno del 1994 si suicidò.

...

Guardo questa mostra. Ha la stessa impudicizia dello specchio del mio bagno. Si espone come un non-finito di per sé, con oggetti sospesi dentro e fuori la cinghia stretta della realtà. Ma qui a Napoli della realtà non interessa a nessuno. E allora tutto si rilassa. Gli oggetti riposano. Trovano tregua temporanea sulla cenere. I pezzi, di volto, di corpo, di carne. I nomi, le facce. Le cose trovate, le cose perse. Gli occhiali dimenticati sulla testa. Ci sono persone che scantonano tra queste mura, che non ho mai incontrato, e che pure sono lì, sedute nell'ombra che faccio. Che mi aspettano. Mi cristallizzano il pane prima che lo porti alla bocca. Mi accendono le stelle del lampadario della cucina. In questa mostra sono sfacciatamente esposti gli appunti presi in una pausa di respiro. Con l'oro di Napoli. Con i frantumi dei compagni di strada che sono il lastricato stesso della strada. Questa mostra è un imbroglio di fili sospesi, è lo ieri prima del domani. E' una riflessione sulla pittura, sul suo decollo e la sua ricaduta. Ci sono ancora righe e striscioline di un romanzo che qualcuno continua a infilarmi nelle tasche, Alessandro, Antonio, Lucrezia, Anna Maria, Elvira. Alla fine non conta niente altro. Questo perimetro umano fatto di lati che stanno tra i volumi di esistenze. Questo filo sottile. La delicatezza dell'anima mia. E la sua pesantezza. Il rammarico di non poter bere un bicchiere d'acqua con qualcuno.

2017

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.

...

I look at this exhibition. It has the same indecency as my bathroom mirror. It exposes itself like an unfinished work per se, with objects hanging inside and outside of the tight belt of reality. But here in Naples nobody's a bit interested in reality. So everything loosens up. Objects relax. They find fleeting respite on the ashes. Pieces, of a face, of a body, of flesh. Names. Faces. Things found. Things lost. Glasses forgotten on one's head. There are people who disappear in this room, people I've never met, and yet I'm here too, sitting in my own shadow. They're waiting for me. They crystallise the bread before I raise it to my mouth. They turn on the stars of the lamp in the kitchen. Notes taken while pausing for breath are blatantly exposed in this show. With the gold of Naples. With the fragments of my travelling companions that are the very paving of the road. This exhibition is a tangle of suspended wires, it's the yesterday that comes before tomorrow. It's a reflection on painting, on its lift-off and on its fall. There are still lines and strips of a novel that someone keeps slipping into my pockets – Alessandro, Antonio, Lucrezia, Anna Maria, Elvira. In the end, nothing else matters. This human perimeter of sides that lie between the volumes of lives. This slender thread. The frailty of my soul. And its weightiness. The regret that I can't enjoy a glass of water with someone.

2017







Damasa
2017
onix, wood, metal, bread, ash, floor
variable
detail



Manifestazione #02
2017
Oil on paper, dried white tulip, onyx on metal
233x142x36 cm



Ritratto / Autoritratto #01
2017
onyx and gold leaf on wood
dyptich of 30x40 cm each



Inferno #05
2017
Wall and gold leaf on canvas
119,2x142x4,5 cm



05_I fondamenti della luce - archeologia (intonaco 3)
2015-2017
Wall on canvas
119x147x4,5 cm



Manifestazione #01
2017
Oil on paper, dried white flower, wood
145x208x50 cm

title: Il mio cuore è vuoto come uno specchio - episodio di Catania
מִינֵן הָאָרֶץ אֵיזָ לִיידִיק ווי אַ שפִּיגל - עפֿיזאָד פֿון קאַטאַניאַ

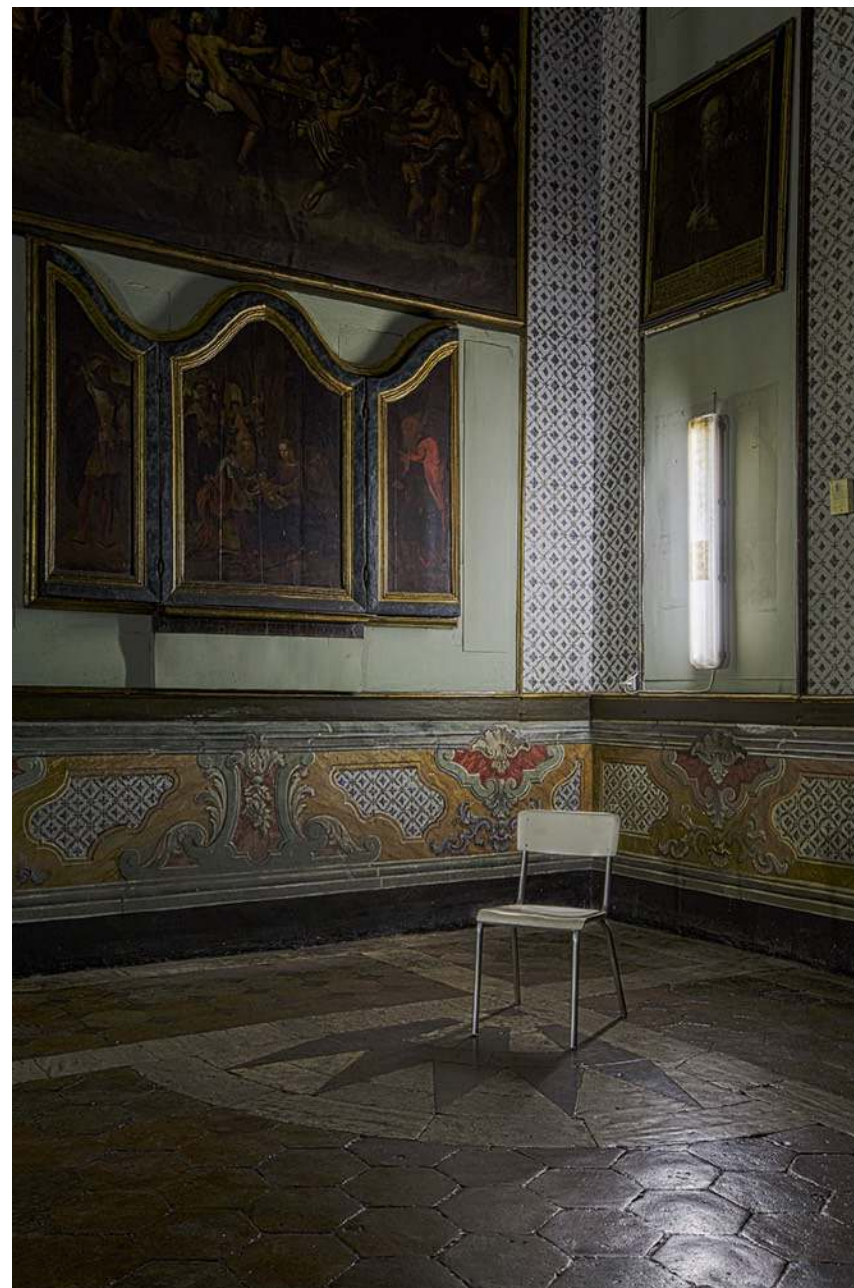
year: 2018

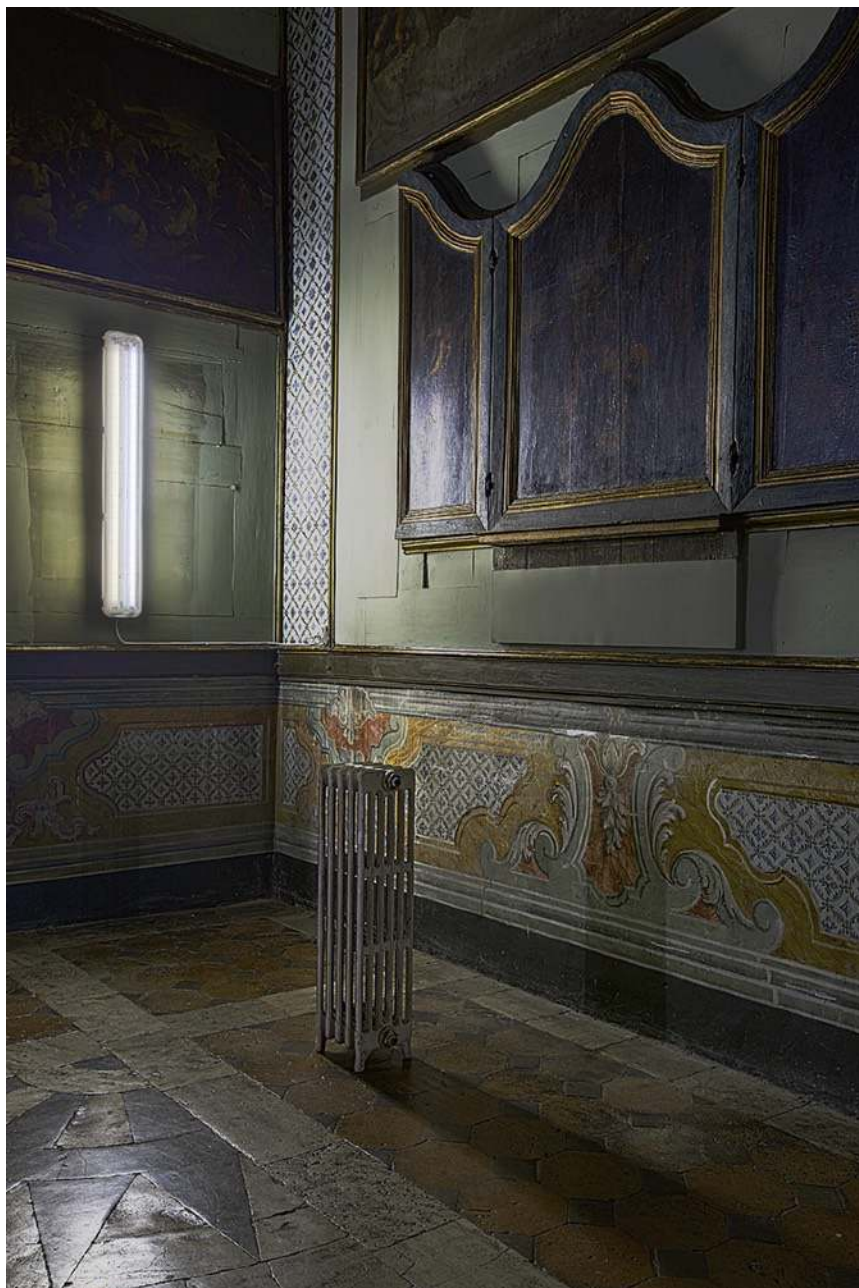
technique: performative installation

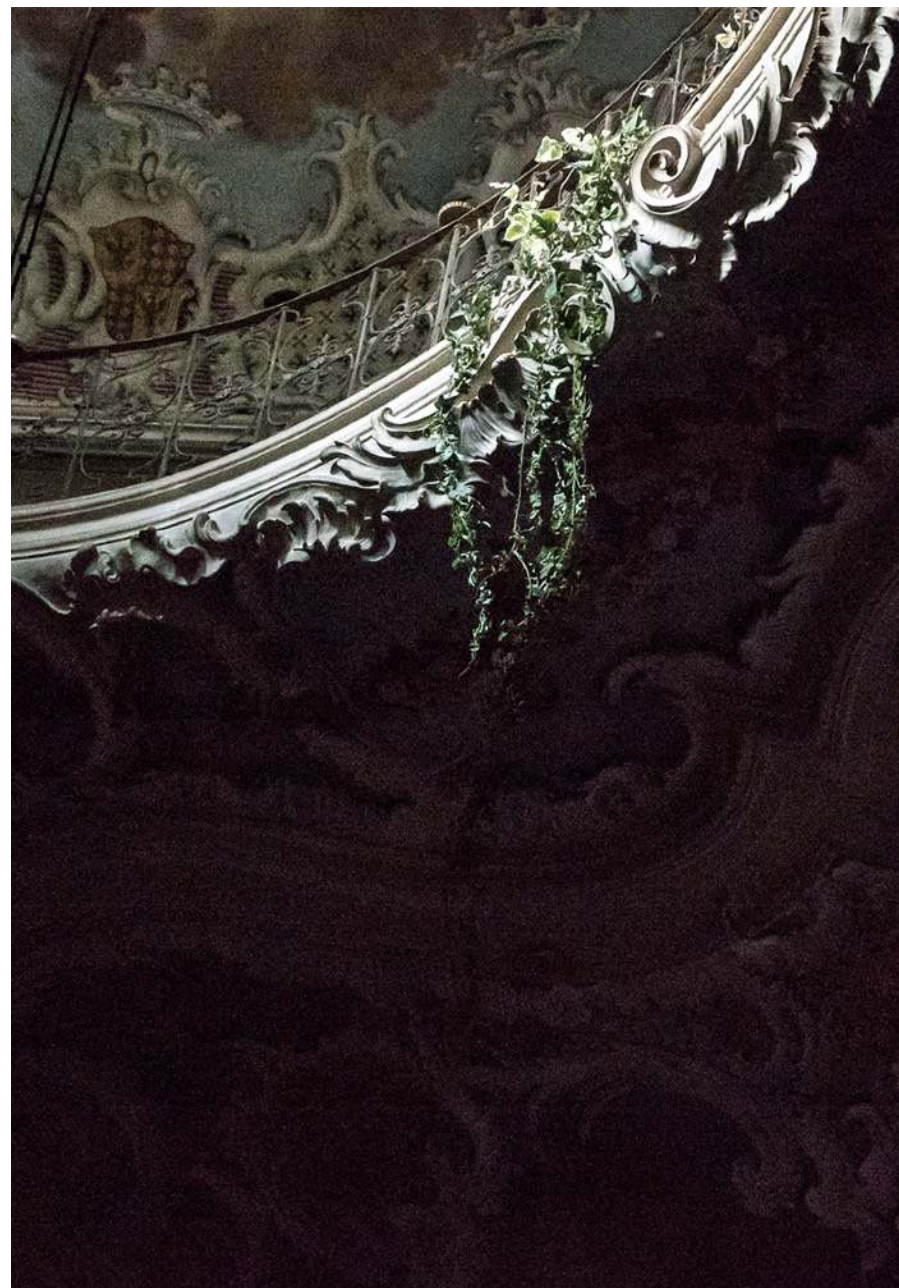
dimensions: site specific

brief description: This is an ongoing project that will lead the artist around Europe to witness the present state of our civilization. The episode of Catania is the first step of the path. It transformed the sumptuous baroque Palazzo Biscari, build in the middle of Mediterranean, in a wasted sepulcher our civilization.

@ Palazzo Biscari, Catania







title: Mana sirds ir tukša kā spogulis - Rīgas epizode

מִינְן הָאָרֶץ אִיז לִיידִיק ווי אַ שפּיגל - עפּיזאָד פֿון ריגאַ

year: 2018

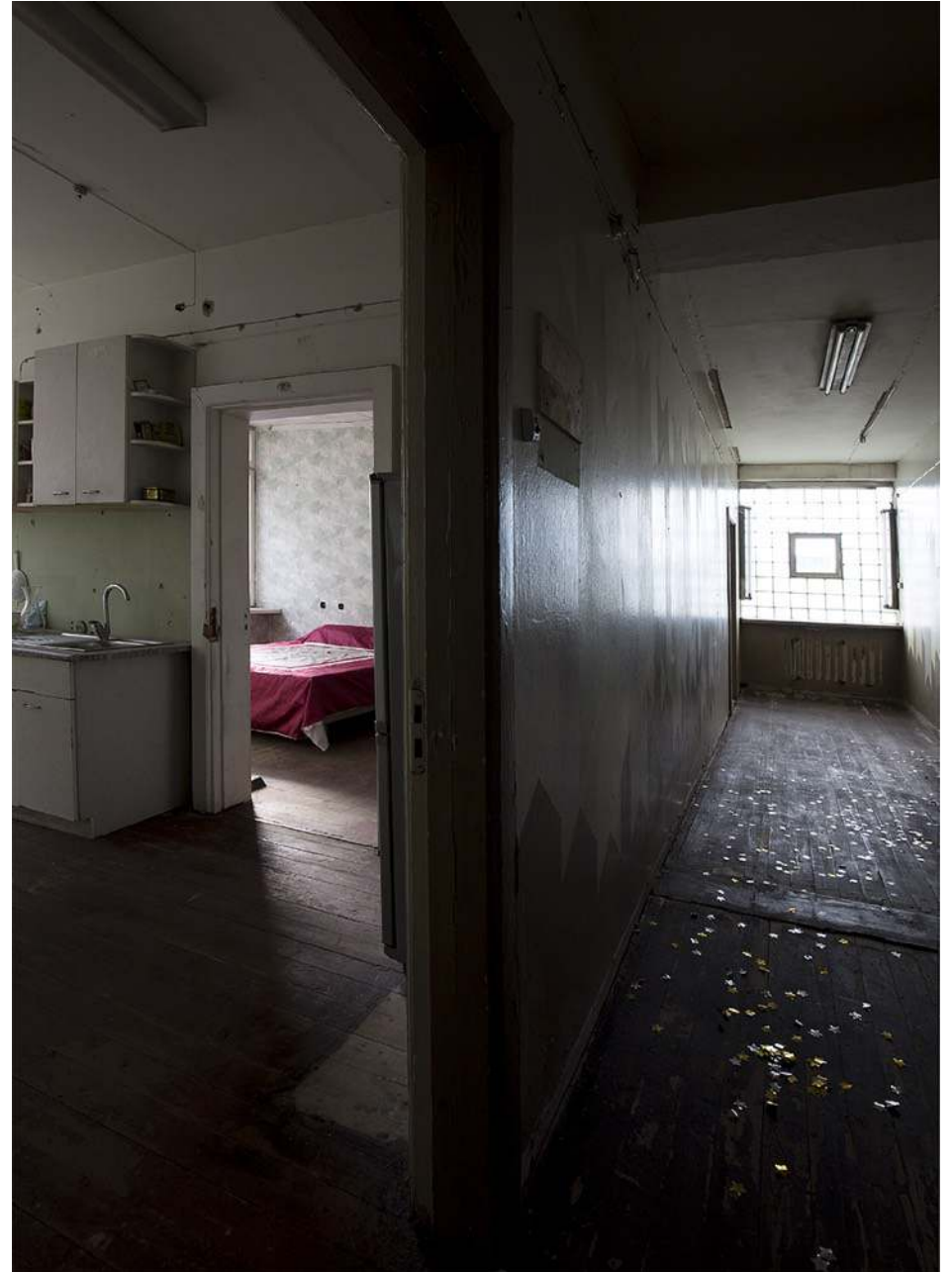
technique: performative installation

dimensions: site specific

brief description: This is an ongoing project that will lead the artist around Europe to witness the present state of our civilization. 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 it 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



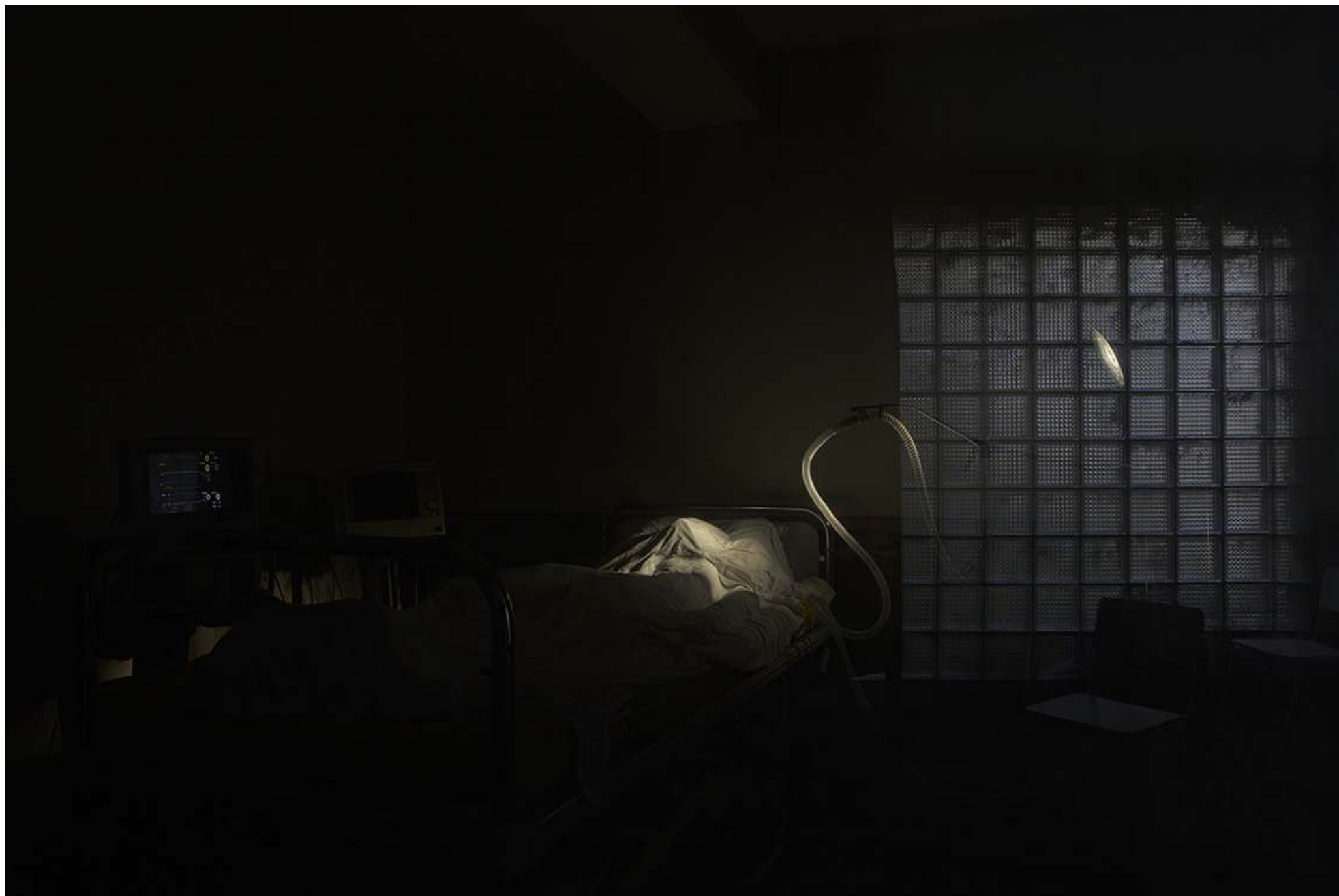












title: My hart is so leeg soos 'n spieël - Kaapstad episode

מִיִּין הָאָרֶץ אִיז ווִי לִיִּידִיק ווִי אַ שְׂפִיגֶל - קאַפּע טאַון עפֿיזאַד

year: 2019

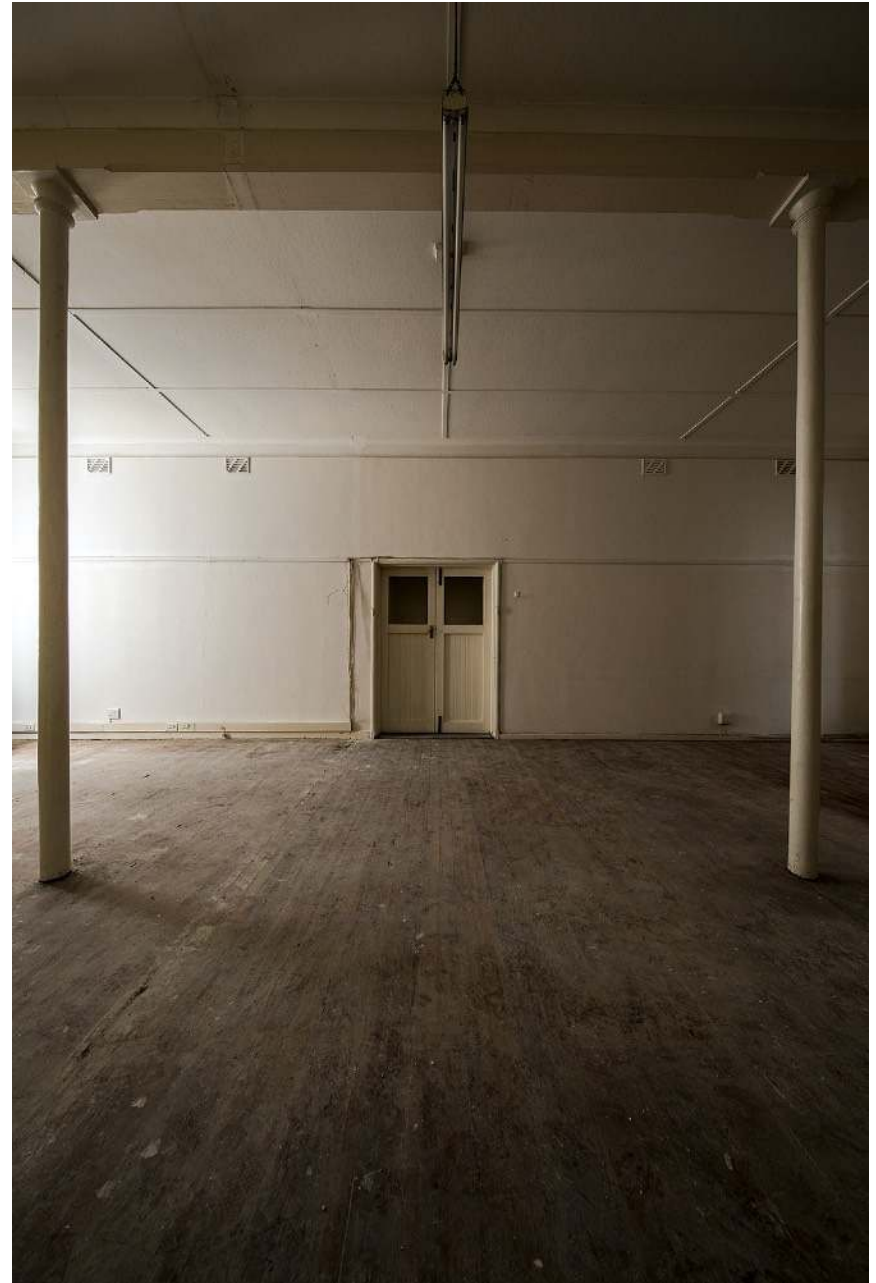
technique: performative installation

dimensions: site specific

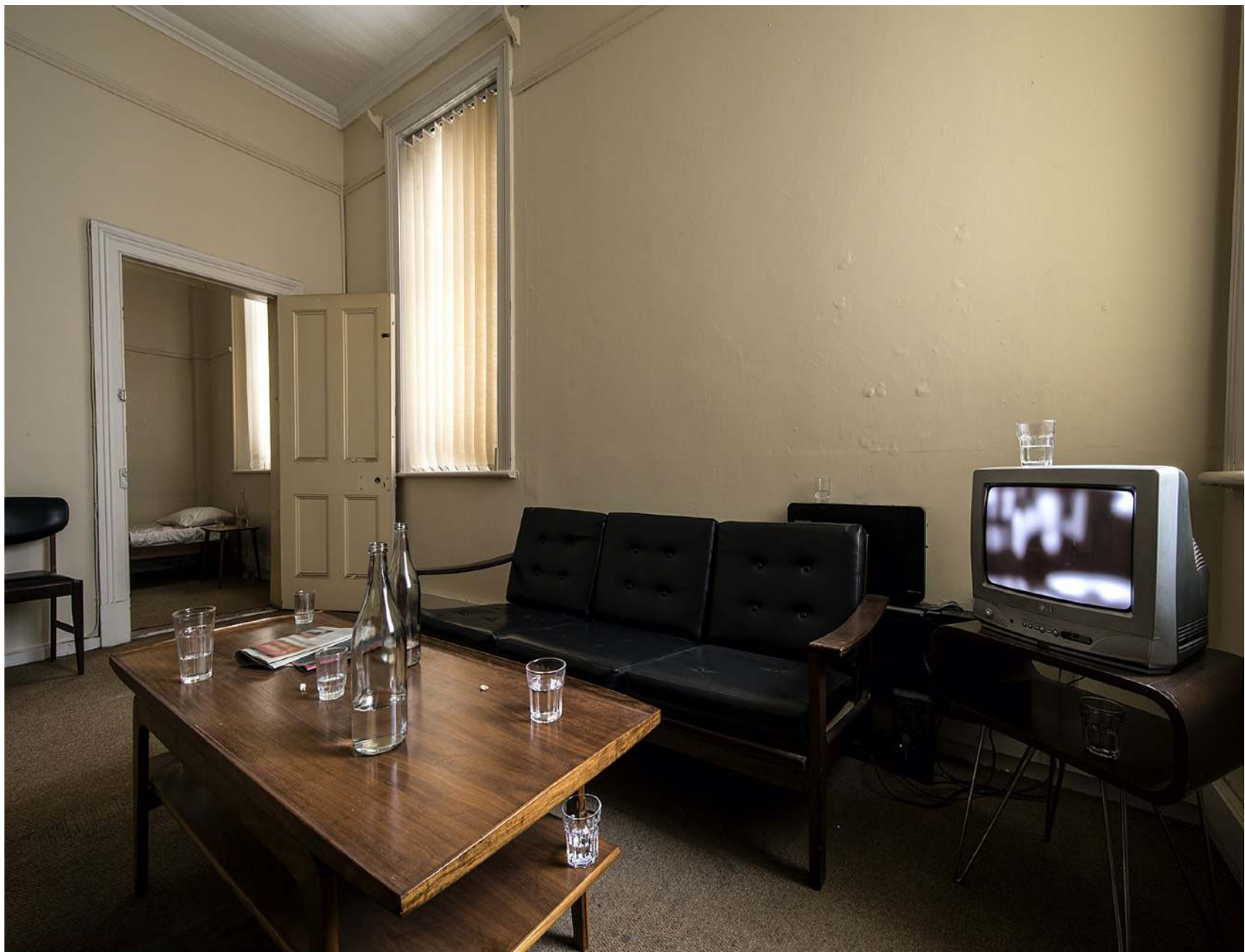
brief description: In the Cape Town episode the main focus was the perspective of people which passed through troubled years with no visible scars or wounds. They were part of a system and they were aliens at the same time. They were in the course of history, following the flow. During Fascisms, the 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 atrocities, but they were present while deportation, segregation was happening and racial laws were proclaimed, sometimes turning their heads, sometimes believing what they were told. European history had trials, it 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.

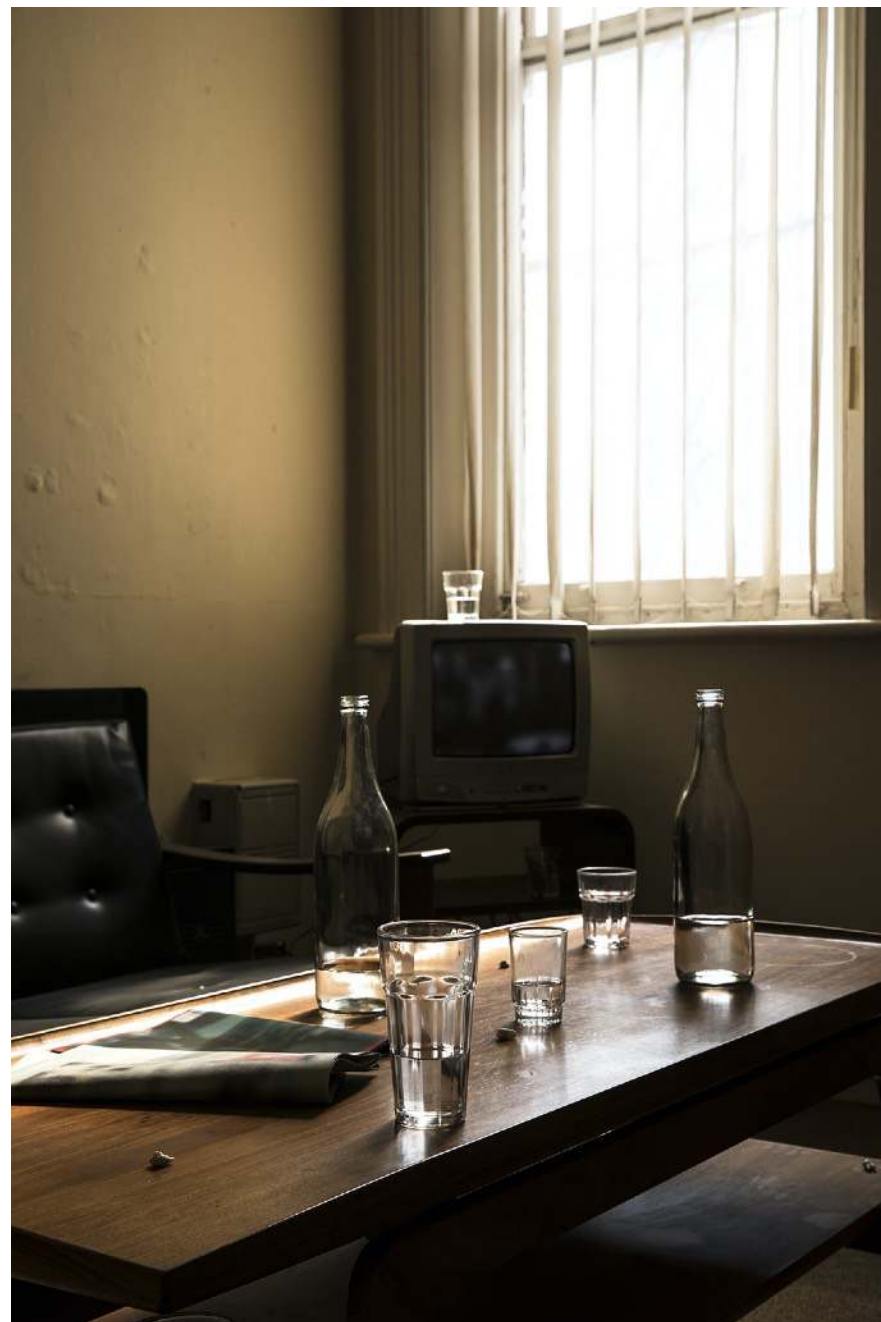
The long and deep work made to create this installation was focused on that intimacy, on those mirrors and the frequency of breath produced by the one who stands in front of his own blurred image, waiting to see it clear again.

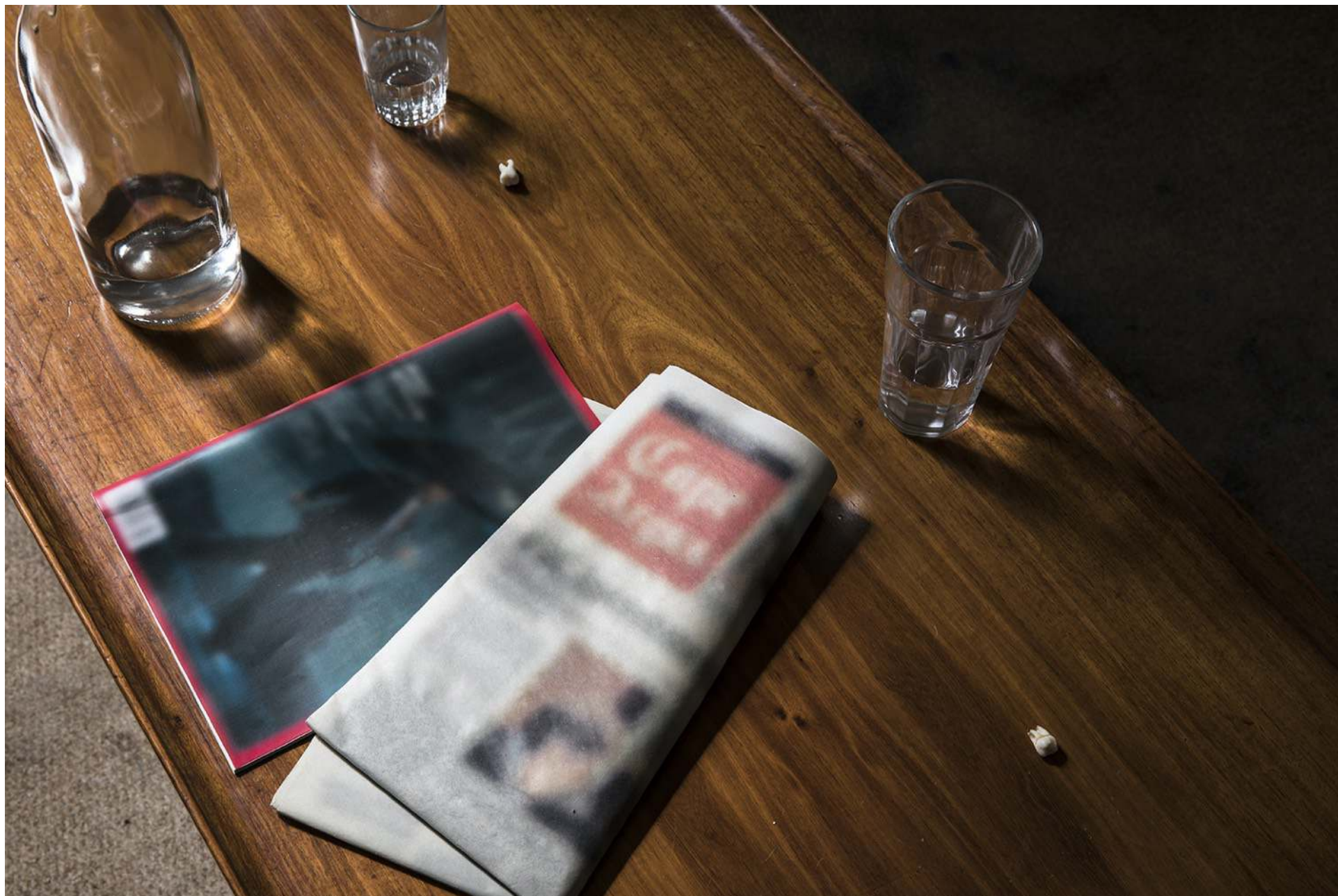
@ A4 Arts Foundation, Cape Town















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.

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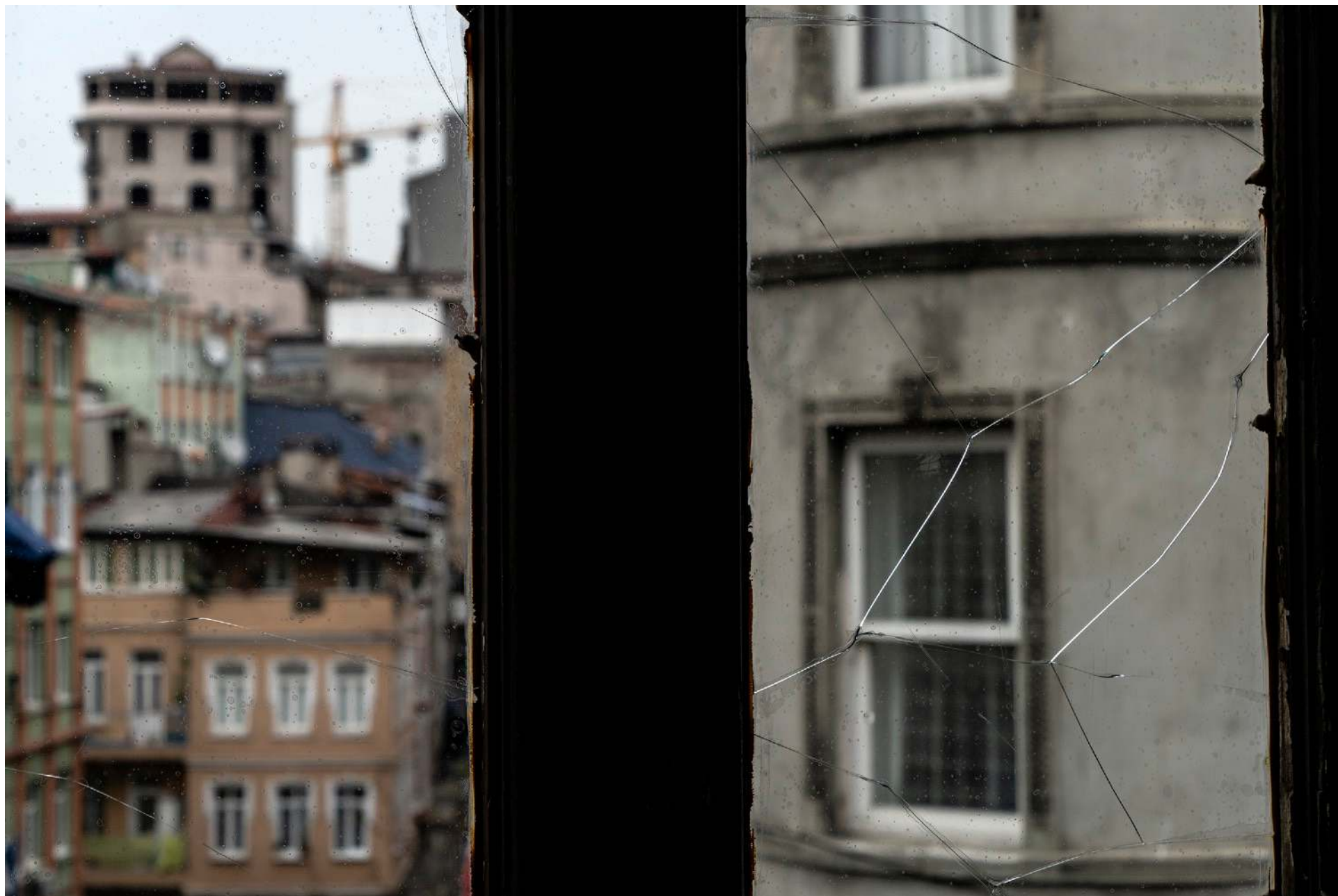
title: Kalbim Ayna Gibi Boş - İstanbul Bölümü

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 neighborhood. 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.







title: Elegia

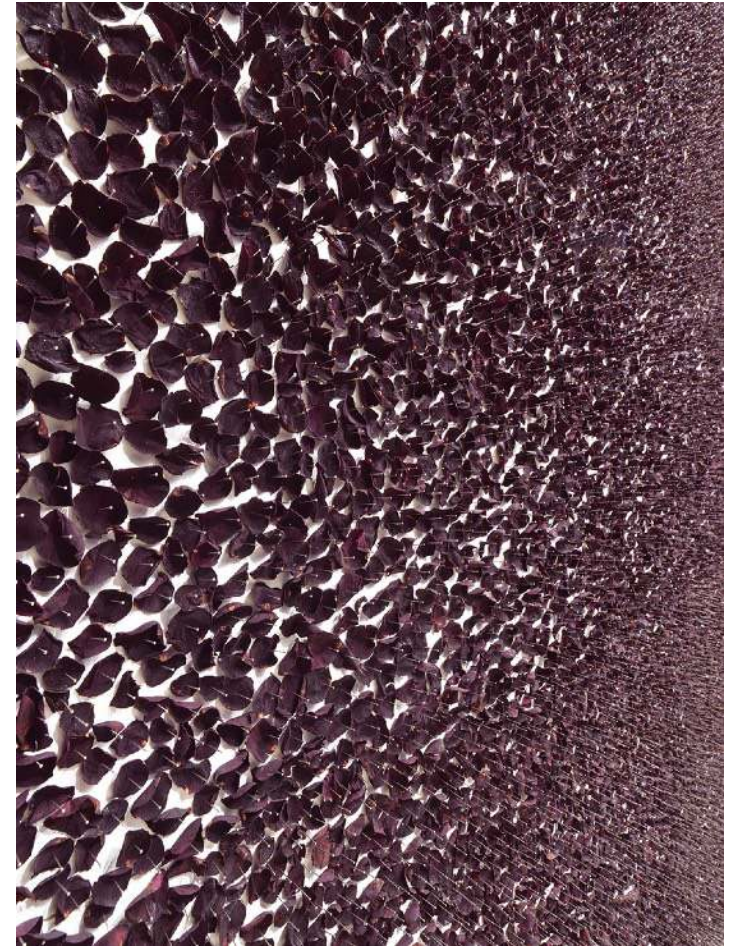
year: 2019

technique: Ambient installation

dimensions: 20sq/m ca.

brief description: The work is a permanent intervention conceived for the Scampia Station of the Neapolis Subway. It is a reflection about the way people have an effect on their environment.







Elegia (drawing #1)
2019
Ink and rose on paper
48x63,5 cm (framed)

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 exhibition project of the Italian Pavilion at the 59th International Art Exhibition – La Biennale di Venezia (23 April – 27 November 2022), promoted by the Directorate-General for Contemporary Creativity – Ministry of Culture. Curated by Eugenio Viola, the exhibition presents 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 and giving Italy a unique voice.

“Storia della Notte e Destino delle Comete [History of Night and Destiny of Comets] is an environmental installation by Gian Maria Tosatti 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.

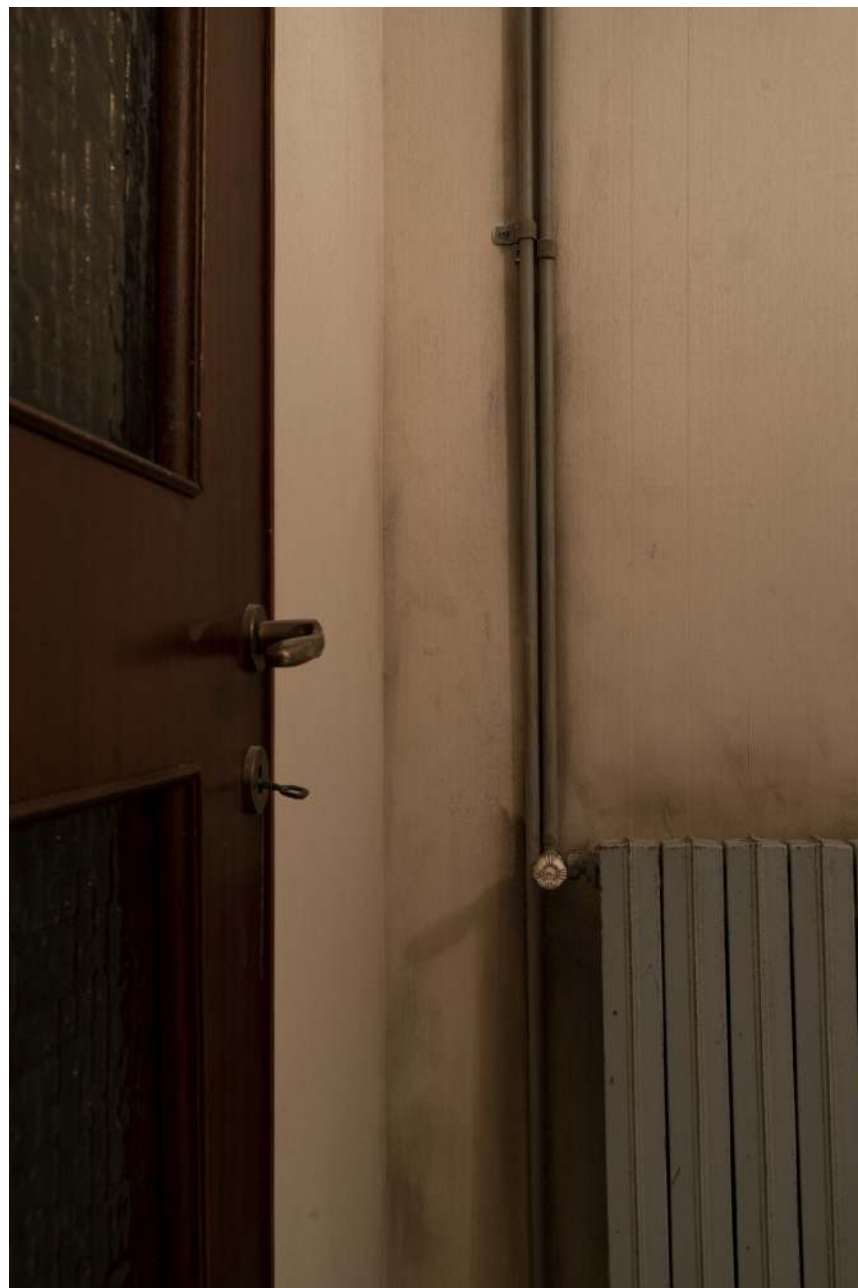
The first part, History of Night, traces the rise and fall of the Italian industrial dream from the mid-sixties to the present day. One thinks of the vast warehouses between Ragusa and Cremona, the single paradoxically homogeneous panorama of a hypothetical journey into the Italian provinces that today reflects the frustration of a class worker at the end of their tether the line.

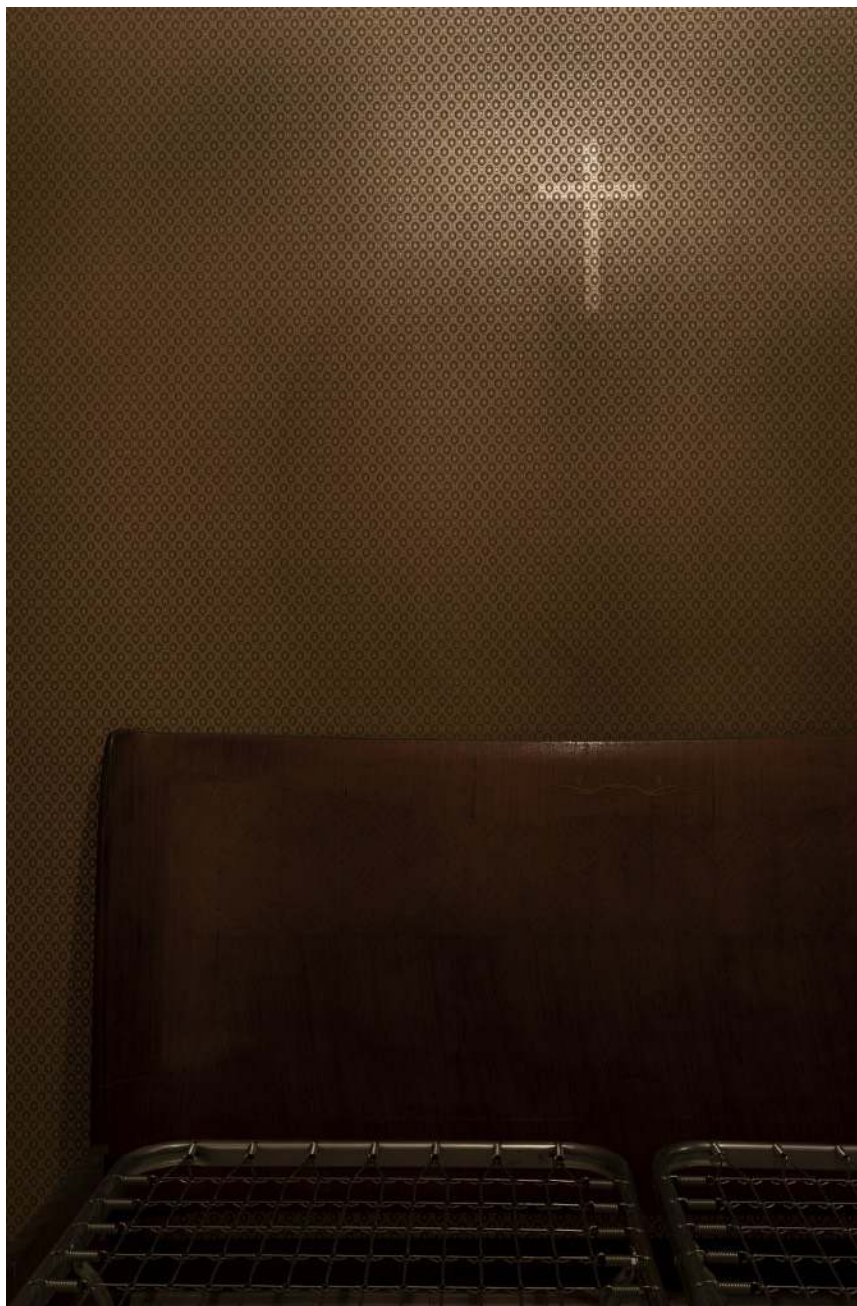
This scenario sets the stage for the epiphany of the last act, the Destiny of Comets, that is, of humanity which has crossed the earth in a rapid and luminous trajectory, without, finally, being guaranteed to inhabit this planet forever. Here, the imagination is overturned in a true visionary and cathartic epiphany.”

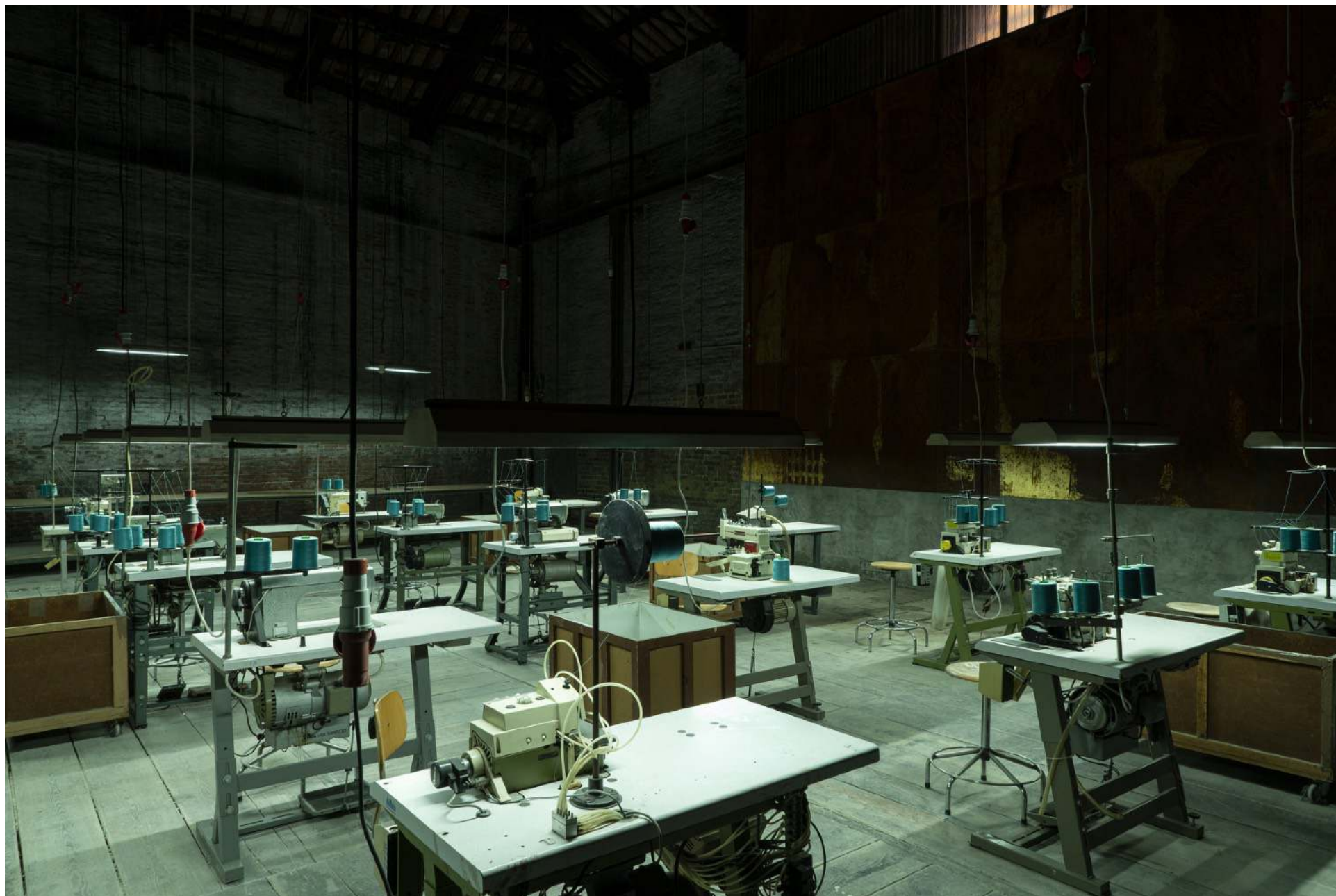










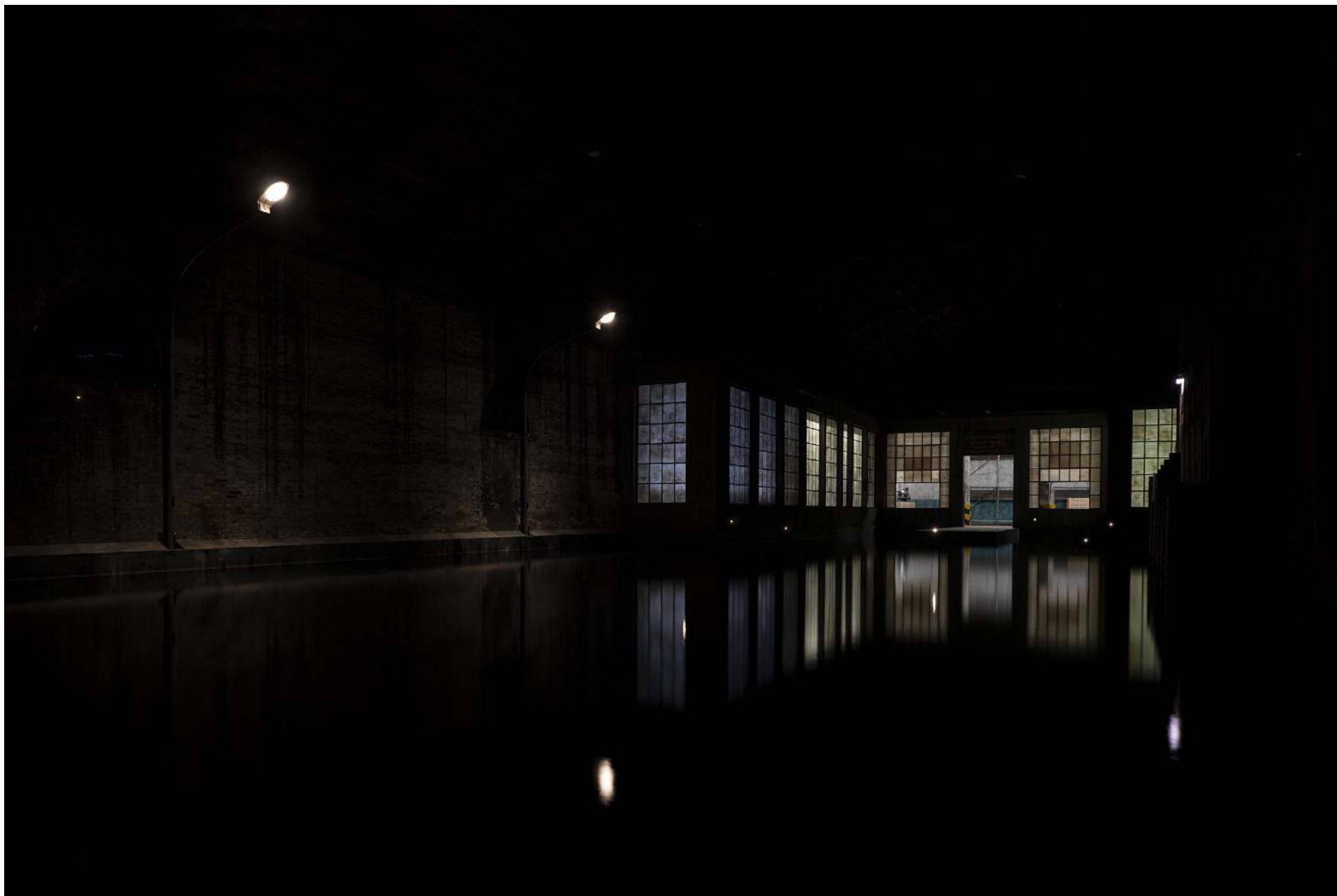












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