

DAVIDE SGAMBARO
SELECTED WORKS_2023

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

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

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



“FENOMENO (Smiley)”
2022

installation

laser machine, laser controller, computer

environmental dimensions

installation view Manifattura Tabacchi, Florence

Courtesy the artist and NAM – Not A Museum, Florence

ph. Alessia Messina



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



No more blue tomorrows (spit)

jewel for tongue piercing | 925 silver, surgical steel
20x0,1cm | 2023

No more blue tomorrows (spit) is a jewel inspired by childish and repulsive actions related to the imagery of generational rejection and passivity. The body is used as an inanimate device that, by revoking the represented gesture, serves as a mere display.

This work is a piece of jewelry created for piercing tongues composed of a silver wire that is interlocked with the piercing rod. The silver that comes out of the mouth, thanks to the reflection of the cold light, simulates a suspended spit.

[Link video installation view](#)

“No more blue tomorrows (Spit)”

2023

jewel for tongue piercing

20x0,1cm

925 silver wire, surgical steel

ph. Fabrizio Spucches



"Eroi #2", 2023, snatch on paper, 30x21,5x3,5cm, private collection

EROI (Heroes)

snatch on paper | variable dimensions | 2023

EROI (Heroes) is a series of rips from the label of the well-known Peroni beer. Through the gesture of tearing, a meaningful word is composed that recalls themes such as disillusionment and the generational relationship with the future perspective. As a kind of manifesto, the tear defines heroines and heroes those who resist and survive today's conflicts using the imagery of pause and low-cost leisure that the beer evokes.

The work is displayed in frames with various sizes depending on the capacity of the beer's bottle used (33cl or 66cl).





"Hey there you, looking for a brighter season (moth)", 2023, ambiental installation, strobo lights, dmx recorder, dmx cables, installation view from the artist's studio

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

ambiental installation | strobo lights, dmx recorder, dmx cables | environmental dimensions | 2023

Hey there you, looking for a brighter season (moth) is an environmental installation designed to be enjoyed from the outside of the hosting space. Using devices usually employed to light parties, the installation dialogues with the viewer through the imagery evoked by light. Strobe lights, connected to a dmx recorder, loop a light track based on the binary system of morse code.

The code recites the phrase “Fear of missing out”
(.-. . . - .-. / --- .-. / -- -. / --- .- -).

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

[Link video display sample \(inside\)](#)

[Link video sample \(outside\) #1](#)

[Link video sample \(outside\) #2](#)



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

2023

display setup

strobo lights, dmx recorder, dmx cables

environmental dimensions



Off the hook!

installation series | skydancer, plexiglass
80x50x5cm | 2023

Off the hook! is a series of two-dimensional installations of the five skydancers belonging to the installation *Father, forgive them because they don't know what they are doing*. When the puppets run out, they are placed in a custom-made plexiglass case, thus creating a series of monochromes.

"Off the hook! (Red)"

2023

red skydancer, plexiglass

80x50x5cm

edition of 1 + AP



"Father forgive them; for they do not know what they are doing (blue)"
2022

blue skydancer
environmental dimensions
installation view Galerie Alberta Pane, Paris
ph. Mami Kiyoshi

Father forgive them; for they do not know what they are doing

serie of installations | variable dimensions | 2016

Inspired by the famous 1910 painting *The Dance* by Henri Matisse, *Father forgive them; for they do not know what they are doing* is a series of 5 installations (in different colors) that consist of skydancers embedded in the exhibition space wiggling uselessly in a seemingly violent and loud wail. The skydancer then becomes a witness of his random movement, which is influenced by the location and the rifts created over time due to friction against the walls and ceiling. While the dance described by Matisse was intended to be a moment of shared happiness and carefreeness, *Father forgive them; for they do not know what they are doing* emphasises the relationship of the individual identity with the sphere of desire in the post-capitalist era.

Link video

[Red](#); [Blue](#)

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

2023

blue skydancer

environmental dimensions

installation view Palazzo Collicola Museum, Spoleto





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



So-so

yellow foam burned with a cigarette
100x60x4cm | 2022

So-so is a series of two-dimensional works on foam rubber on which drawings are made through the burning given by the combustion of a cigarette in contact with the material. In this series the artist transforms the act of vandalism into a technique, in doing so he portrays the unconscious youthful rebellion, small acts of frustration such as burning the seat of a bus with a cigarette or a lighter. Through archives of images collected over time, the artist copies vandalic interventions found in various vehicles and replicates them on foam rubber.

"So-so#1"

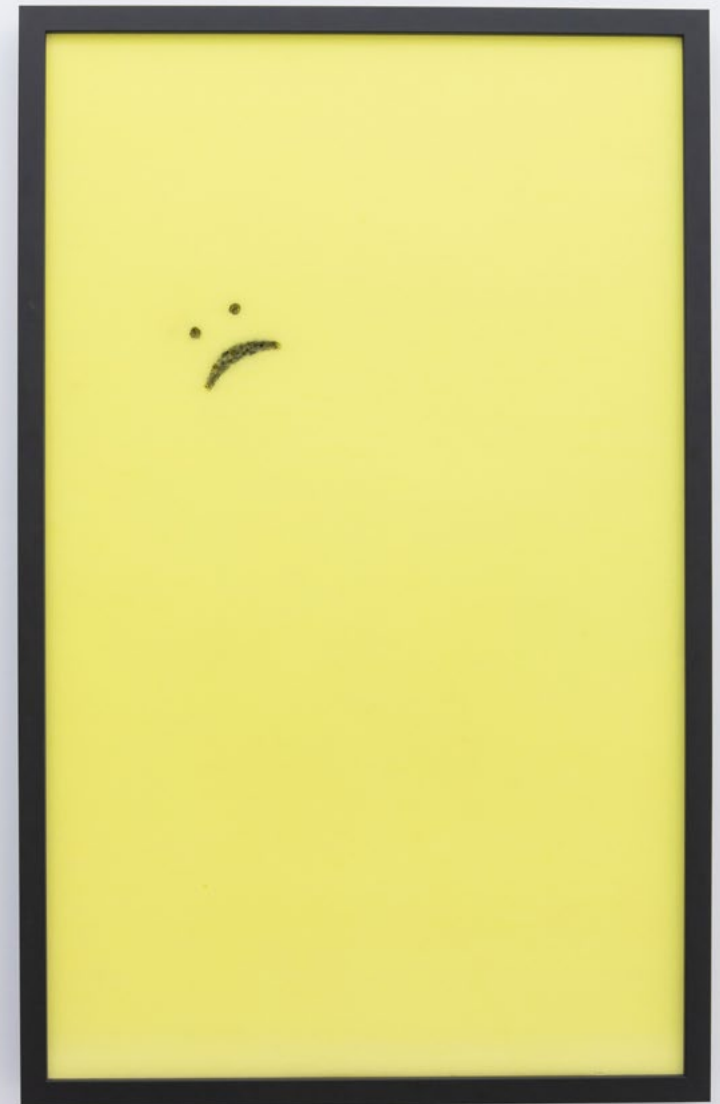
2022

yellow foam burned with a cigarette

100x60x4cm

ph. Mami Kiyoshi

private collection





Calcinculo

rope, plastic, fabric, steel
variable dimensions | 2022

Calcinculo is a series of three installations in which the artist uses the image of the prize (typically used in the chain carousel) to describe a feeling of loss and suspension. The objects are still, present and immovable despite taking the form of a game to be grasped. The object that serves as the tail to win the prize is maneuverable thanks to a series of pulleys that make the reaching of the object even more complicated. This is why, over time, people have honed the technique of the butt kick, which consists of two or more people holding the seat of the person in front, using centrifugal force to then push the first person in line to reach the prize.

"Calcinculo #1"

2022

variable dimensions

rope, plastic, fabric, steel

installation view "Nope!" Galerie Alberta Pane, Paris

ph. Mami Kiyoshi

private collection

"So-so#1"

2022

yellow foam burned with a cigarette

100x60x4cm

ph. Mami Kiyoshi

private collection



"Calcinculo#2"

2022

steel, rope, plastic, fabric

variable dimensions

ph. Mami Kiyoshi



"FENOMENO (Red Smiley)"
2022

installation
laser machine, laser controller, computer
environmental dimensions
installation view Klemm's Gallery, Berlin

FENOMENO (Smiley)

installation | laser machine, laser controller, computer
environmental dimensions | 2022

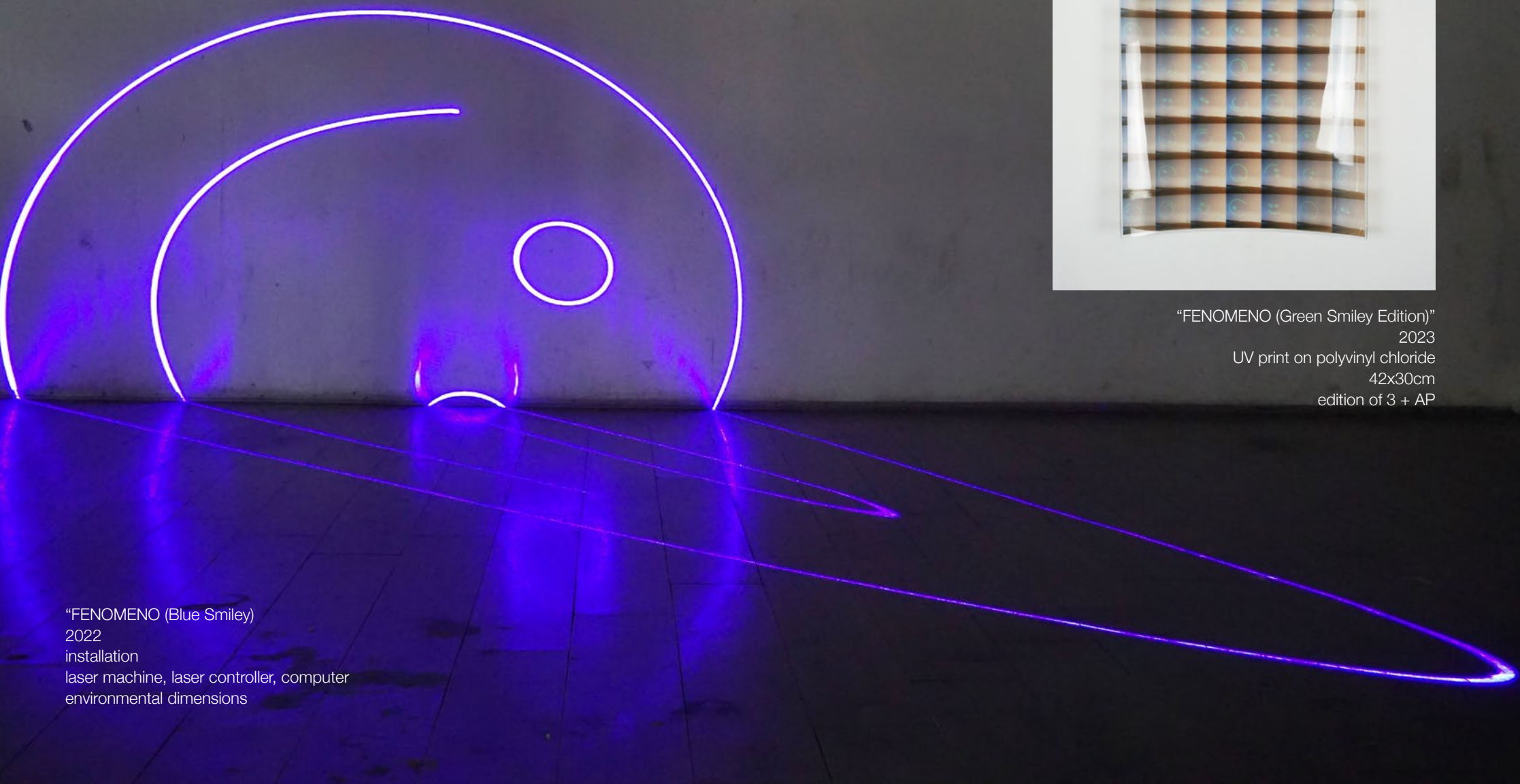
FENOMENO (Smiley) is a laser installation that projects a smiley that spins very slowly on itself.

The interaction between space and movement exasperates the symbol represented, seeking the spectator's identification and creating an alienating and hypnotic effect. Archetypal objects, the emojis synthesise meanings and feelings in images. Here it appears as an implacable mask, encapsulating an expression of forced positivity, setting up a necessarily mediated and filtered communication. Through an apparently simple gesture, the installation narrates the bipolar attitudinal behaviour in the late capitalism also called *niceness*. The artist, by overloading the laser machine, creates an image with a high profusion of dots per second (PPS). This makes the installation partially documentable as it is too fast for standard photographic and video documentation systems to be caught, limiting the viewer in documenting it (see the edition sample).

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

Link to video simulation

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



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



"FENOMENO (Green Smiley Edition)"
2023
UV print on polyvinyl chloride
42x30cm
edition of 3 + AP



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



Town musicians of Bremen

digital collage, fine art print on aluminum
50x45x3cm | edition of 3+AP | 2022

Town musicians of Bremen is a digital collage made by using Instagram stories and printed in high definition on aluminium. In this work, the artist uses the classic fairytale to ironize on generational issues related to communication in instant messaging. Taking advantage of the limitations of the emoji's keyboard and the absence of the donkey drawing, the artist chooses to use the horse and asks for the full donkey emoticon that will be inserted in 2023.

"Town musicians of Bremen"

2022

digital collage, fine art print on aluminium

50x45x3cm

edition of 3 + AP

ph. Mami Kiyoshi



Don't sleep

installation | light shaper Teclumen
FORTE Profile 150hd (58W)
environmental dimensions | 2022

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

“Don't sleep”
2022
detail

n. 2 light shaper Teclumen FORTE Profile 150hd (58W)
environmental dimensions
detail, Corso del Popolo, Padua



"Don't sleep"

2022

public permanent installation

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

environmental dimensions

detail, Corso del Popolo, Padua

Too much and not the mood

installation | speakers, recorded audio,
audio amplifier, cables, iron chain
variable dimensions | 2022

In *Too much and not the mood*, the exhausted body sighs after inhaling helium from a balloon. The action, which is meant to summarise a generational situation of exhaustion, is emphasised and made comical by the effect of the helium on the tone of the voice, thus making the meaning of the sigh loose urgency and credibility. This audio installation is intended to encapsulate the banal right-wing political rethoric towards the younger generations, which are devalued and mocked.

The site-specific installation is a permanent work in the Manifattura Tabacchi collection in Florence. When the work is installed, it is possible to hear the sound only twice a day (at 2.30pm and 10.30pm) at the end of the worker's shift of the old Manifattura Tabacchi factory.



"Too much and not the mood"
2022

installation

speakers, recorded audio, audio amplifier, cables, iron chain,
variable dimensions

production sponsorship B&C Speakers

ph. Leonardo Morfini, ADRYA

courtesy the artist and NAM – Not A Museum

Manifattura Tabacchi Collection



"Too much and not the mood", 2022, installation, speakers, recorded audio, amplifier, cables, iron chain, variable dimensions, production sponsorship B&C Speakers
ph. Leonardo Morfini, ADRYA, Courtesy the artist and NAM Manifattura Tabacchi, Florence



"FENOMENO (the wall)"

2022

installation

4 plasterboard walls, black spray paint

460x250x25cm

courtesy the artist and NAM - Not a Museum, Florence

ph. Leonardo Morfini, ADRYA

Manifattura Tabacchi Collection

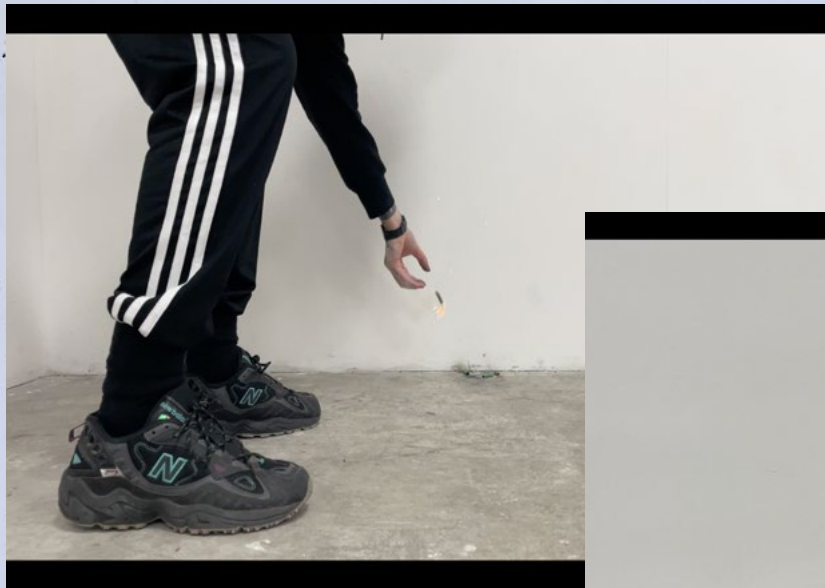
Whistle and I will come to you

performance and installation | exploded firecrackers |
environmental dimensions | 2022

Whistle and I will come to you is a series in which one or more performers light and throw firecrackers, entering into a relationship with the public and the space. The firecracker, linked to a playful imagery, is used here as a perturbing instrument that manoeuvres the public by using the perception of danger. The action is actually aimed at creating the site-specific installation: random drawings created by the small explosions that mark the floor and walls of the space. This work can be presented both as a performance and as a site-specific installation.

[Link video 1](#)

[Link video 2](#)



"Whistle and I will come to you"
2023
exploded firecrackers
still video
installation view Spazio*In Situ, Rome



"I push a finger into my eyes (kiss, kick, kiss) #4"
2022
64,1x55,4x20cm
wood, glass; iron, steel, exploded firecrackers
installation view 9 French Place, London
ph. Adam Laycock



"I push a finger into my eyes (kiss, kick, kiss) #1"

installation

2021

multilayer glass case, wooden case, stainless steel, exploded firecrackers

120x55x110cm

winner of the Public Call "Cantica21. Italian Contemporary Art Everywhere" - Under 35 Section

promoted by MAECI-DGSP and MiC-DGCC

installation view MAMbo Museum, Bologna

ph. Matilde Cassarini

MAMbo Museum collection, Bologna

I push a finger into my eyes

installation series | variable dimensions | 2021

I push a finger into my eyes is a series inspired by the "Kiss, kick, kiss" technique, used to communicate a dismissal in the world of work, starting with praise, moving on to bad news and ending with a further praise. The intention of this series is to create a sort of fragile monument to precariousness where a multi-layered glass case contains and protects (kiss) the explosion of a firecracker (kick) which only shows itself in its final form and only after the explosion takes place, its wonderful fragility (kiss). The body and the action are omitted, the image is that of a ghost, of a missed, forgotten or ignored event. Each sculpture differs in form and arrangement according to the power of the exploded firecracker and thus the resistance of the glass that changes its size. The explosion creates random patterns of burn marks on the stainless steel surface, a kind of score of a show that has ended.

[Link video simulation](#)

[Link video making off](#)



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



"I push a finger into my eyes (kiss, kick, kiss) #4, #5"

2022

64,1x55,4x20cm

wood, glass, iron, steel, exploded firecrackers

installation view 9 French Place, London

ph. Adam Laycock

Parappaparaparapappapara

installation | series | cotton, m&m's
variable dimensions | 2019 - 2021

Parappaparaparapappapara is a series of works on cotton canvases that testify an act of pure boredom in which the artist, placing a glass over the sheet on the bed, begins to try to center it using m&m's. The m&m's that do not enter the glass impress the sheet of their food coloring. A light and totally casual pictorial touch, a trace of an amusing failure. The work originates from some suggestions regarding the history of the clown, specifically the parallel between the figure of the white clown and the Augustus one: an awkward and clumsy, wearing a colorful costume. A relationship between order and mathematical failure that flows onto laugh. The title itself is the awkward attempt of a research on YouTube of *Entry of the gladiators* symphony by Julius Fucik. Each work has a code subtitle that is the serial number of the m&m's package. The measurements of the works follow the dimensions of the various sheets, from pillowcase to king-size sheet.



"Parappaparaparapappapara (906G1HAGP4OD) (921B1HAGP4OD)"

2019
cotton sheet, m&m's
60x30cm each
ph. Jacopo Belloni

Private collection



"Parappapparaparapappapara (113C 3 HAG N10) #1, #3"
 2021
 cotton sheet, m&m's
 90x200cm each
 installation view Galerie Alberta Pane, Venice
 ph. Irene Fanizza

Fondazione CRT per l'Arte collection
 GAM Turin and Castello di Rivoli



"Parappapparaparapappapara (113C 3 HAG N10)"
 2021
 cotton sheet, m&m's
 210x230cm
 installation view Galerie Alberta Pane, Venice
 ph. Irene Fanizza



"Parappapparaparappappara (140B2HAGN40) #1"

2022

cotton sheet, m&m's

60x40cm

installation view French Place 9, London

ph. Adam Laycock

private collection



A kind concession to disorder

series of sculptures | wood, velvet, cotton
variable dimensions | 2019

A kind concession to disorder is a series of wooden sculptures that refers to certain poses linked to actions of rest or stillness. These sculptures are thus podiums on which the artist offers the view in a momentary disorder caused by the absence or loss of the appropriate criterion of social location. *A kind concession to disorder* are thus monuments to idleness, inspired by representations of certain demons from the history of art, depicted predominantly in positions of ease and comfort.

"A kind concession to disorder (forearm)"

2019

wood, cotton

105x55x20cm

installation view Fondazione Spinola Banna per l'Arte



"A kind concession to disorder (ass), (forearm), (feet)", 2019, wood, velvet, cotton, variable dimensions, installation view Fondazione Spinola Banna per l'Arte, Poirino

You have to bury me twice



"You have to bury me twice"

2018

neon

110x30cm

ph. Natalia Trejbalova

private collection

Valzer

installation | office chair, wall
environmental dimensions | 2015 - 2021

Waltz is an installation and an archive of photographs born from the observation of traces on the walls caused by the rubbing of office chairs in workplaces. In addition to the photographic archive and prints, the artist produces an environmental installation by exaggerating the gesture and thus creating a kind of score of the work neurosis. Through the rubbing of an office chair, the artist creates an almost invisible trace on the walls that replaces the presence of the body and the context. In doing so, the fun action that creates the traces collides with the theme of social burnout. The work also develops a photographic archive that collects all the traces encountered over the years.

"Valzer #2"
2021
office chair, wall
environmental dimensions
installation view Fondacio Can Felipa, Barcelona



"Valzer #1"
2015
detail
environmental dimensions

CV

Davide Sgambaro (Padova, 1989)
lives and works in Turin.

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

Education

2014, BA Visual and Performing Arts
IUAV University, Venice

Institutional Collections

MAMbo Bologna
Fondazione Monte dei Paschi di Siena
Fondazione CRT Arte
GAM Turin / Castello di Rivoli

Art Fairs

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

Grant Recipient

2023-2024, Pollock-Krasner Foundation,
New York (USA)

Solo Shows

2022, *Nope!*, Galerie Alberta Pane, Paris, with a text by Ilaria Gianni
2022, *Too much and not the mood*, Gelateria Sogni di Ghiaccio, Bologna, curated by Localedue
2022, *Feeling fractional*, 9 French Place, London, curated by Virginia Simonazzi
2021, *Kiss, kick, kiss*, Italian Cultural Institute, Cologne
2019, *Paesaggi eterni*, Spaziosiena, Siena, curated by Lisa Andreani and Stefania Margiacchi
2019, *White and black stripes and a red nose*, Almanac Inn, Turin
2018, *Una cosa divertente che non farò mai più*, Artopiagallery, Milan

Selected Exhibitions

2023, *Obselfed*, Klemm's Gallery, Berlin
2023, *Imagina*, Palazzo dei Consoli and Palazzo Ducale, Gubbio
2023, *Drifting Sizes*, Fondazione Stelline, Milan
2023, *La sostanza agitata*, Palazzo Calicola Museum of Spoleto, curated by Saverio Verini
2023, *Slip Angles*, Fabbrica del Vapore, Milan, curated by Giacomo Zaza
2023, *But it did happen*, spazio in situ, Rome, curated by Giulia Gaibisso
2022, *Nel paese delle ultime cose*, Manifattura Tabacchi, Florence, curated by Caterina Taurelli Salimbeni
2022, *The expanded body*, 1/9 Gallery, Rome, curated by Angelica Gatto, Simone Zacchini
2021, *Ciak Collecting - Collection and the city Art Verona Fair*, Palazzo Orti Manara, Verona
2021, *Never shall we labour*, Centre Civic Can Felipa, Barcelona, curated by Irene Angenica
2021, *A Bartleby*, Galerie Alberta Pane, Venice
2020, *Whatever it takes*, A+A Gallery, Venice
2019, *Estate, Autunno*, State Of Project Space, Milan
2019, *L'abbaglio*, Société Interludio, Turin, curated by Stefania Margiacchi, Vasco Forconi
2019, *A jumi*, BoCs Art, Cosenza
2019, *Diari tra diari*, Spinola Banna per l'Arte - GAM, Turin, curated by Elena Volpato
2019, *Il disegno politico italiano*, A+A Gallery, Venice
2018, *Love me tender*, Fabbrica del Vapore, Milan, curated by Stefano Coletto
2018, *Traffic - Festival delle anime gentili*, San Lorenzo in Campo
2018, *Teoria e tecnica dell'appuntamento*, Zentrum Kunsthalle, Varese, curated by Lisa Andreani
2017, *100ma Collettiva Giovani Artisti*, Fondazione Bevilacqua La Masa, Venice

2016, *Atelier Bevilacqua La Masa* 2015-2016, Bevilacqua La Masa, Venice
2015, *99ma Collettiva Giovani Artisti*, Fondazione Bevilacqua La Masa, Venice
2015, *A Symphony of Hunger Digesting Fluxus in Four Movements*, A+A Gallery, Venice

Prizes and Residencies

2023, Pollock-Krasner Foundation, Grant (fiscal year 2023-2024), New York (USA)
2023, *Nuovo Forno del Pane*, Residency, MAMbo Museum, Bologna
2023, *Ducato Prize*, Selected Artist, Piacenza
2023, *Futura*, Fabbrica del Vapore, Residency, Milan
2022, *Talent Prize*, Insideart, Museo delle Mura, Rome
2022, *SUPERBLAST II*, NAM Manifattura Tabacchi, Florence
2021, ARTISSIMA, *Acquisition Fondazione per l'Arte CRT*, GAM Torino - Castello di Rivoli, Turin
2020, *Cantica 21*, production prize, MiBACT, MAECI, Rome
2020, *Racconto Plurale Prize*, Fondazione per l'Arte CRT, Turin
2019, *Exploring new edges*, Spaziosiena w/Fondazione Monte dei Paschi di Siena, Siena
2019, *BoCsArt*, Cosenza curated by Giacinto di Pietrantonio
2018, *Q-Rated Il resto dell'immagine*, Castello di Rivoli, Turin, w/Carolyn Christov-Bakargiev, Sofia Hernández Chong Cuy, Hito Steyerl, curated by La Quadriennale di Roma (Sarah Cosulich, Stefano Colicelli Cagol)
2018, *Premio Stonelfy*, Fondazione Bevilacqua La Masa, Fabbrica del Vapore, Milan
2018, *Diari tra diari*, GAM-Fondazione Spinola Banna per l'Arte, Turin, curated by Elena Volpato
2017, *Combat Prize*, Sculpture and Installation Prize, G. Fattori Museum, Livorno
2016, *Premio Fondazione Francesco Fabbri per l'Arte*, Pieve di Soligo
2015, *Lago Pulsart*, Lago Film Festival, Revine Lago, curated by Anna Zerbaro Pezzin
2015, *Spinola Banna per l'Arte*, Residency, Poirino, curated by Gail Cochrane & Guido Costa
2015, *Residency 2015-2016*, Fondazione Bevilacqua La Masa, Venice

Special projects and collaborations

2023, public program, in conversation with philosopher Franco "Bifo" Berardi, MAMbo, Bologna
2023, installation commission for Zero, Hyperlocal Festival w/panopticon.zine, Milan
2023, NEU Radio, radio interview with Lorenzo Cirnigliano (Not, NERO), MAMbo, Bologna
2023, *On a raison de se révolter*, visiting artist, curated by Giuseppe Amedeo Arnesano, Lecce
2023, *Resta sveglia*, visiting artist and workshop, IUNO Studio, Rome
2023, visiting artist, Nuova Accademia di Belle Arti, NABA, Milan
2022, visiting artist and talk, Italian Cultural Institute, Paris
2022, *Esaurire fino a fiorire*, workshop curated by Campo Base, Villa Romana, Florence

2022, *Artisti in erba*, visiting artist and workshop, Fondazione SMART, Rome
2022, *La Foresta Magazine*, editorial intervention curated by Irene Sofia Comi
2021, *Don't take it so seriously*, Artoday Project, Milan
2021, *Titolo*, Société Interludio, Turin, artist project by Francesco Carone
2021, *La box_Delivery n.1*, Spazio Volta, Bergamo, curated by Replica Artistbook Archive
2021, *Il crepaccio IG show*, Il Crepaccio, Milan, curated by Caroline Corbetta
2021, *Entrainde*, visiting artist, Università IUAV di Venezia, Venice
2019, *Pendaison de Crémaillère*, Campobase Project Space, Turin, curated by Campobase
2019, *i10 Spazi Indipendenti*, ArtVerona, Verona, curated by Stefania Margiacchi
2020, *Bagni d'aria*, Frassinetto Canavese, Turin
2016, *Roll-up*, Fondazione Bonotto partnership w/Fondazione Bevilacqua La Masa, Venice
2015, *Comfort Zone: A New Urban Outlook*, artist talk, curated by Giulia Colletti, Venice