



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

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

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

[Link to special projects](#)



“FENOMENO (Smiley)”

2022

installation

laser machine, laser controller, computer

environmental dimensions

installation view Manifattura Tabacchi, Florence

Courtesy the artist and NAM – Not A Museum, Florence

ph. Alessia Messina

In some comics, there's a recurring scene where the protagonist's eyes are pierced by thick and voracious pencils like toothpicks attacking olives floating in *Martini*. Of course, like everything in comics even the self-imposed punishment of blindness is a temporary curse, a fleeting misfortune that resolves on the next page. In 1980 Massimo Mattioli created the comic *Squeak the Mouse* for *Frigidaire* which became the true inspiration for the much more famous *Itchy and Scratchy*, the cartoon featured in the cartoon *The Simpsons*. *Squeak the Mouse* uses the eyes of its protagonists, the classic cat and mouse, not as windows to a soul that has long been dead, but rather as dumpsters. Blinding oneself to avoid seeing or being blinded by the dazzling glow of so many, too many images only to be left gathering the remains, this is what happens with the charred traces of the series of installations that Davide Sgambaro has created using fireworks. The site-specific installation *Petite Mort* (2024) for instance, or the series *I Push a Finger into My Eyes* (2021–2023) and *Whistle and I will come to you* (2023-2024) are the most exquisite trace of contemporary iconoclasm: a supernova of illusions of which all we have to do is collect the dust. Davide Sgambaro's work stands on the edge of an existential dualism, bearing witness to precariousness, insecurity and the lack of real prospects in contrast to the self-spectacularization or idealized narrative of one's own life. The strategically reputational narratives of personal successes serve to sustain for a little longer or as long as they last, the larp (live action role playing) of our existences. The traces of this disillusioned trajectory often take shapes in Sgambaro's work that stand in counterpoint to the massified imagery. The stars in *Tonight (alive and kicking)* (2024) are those of a well known sportswear brand from which the artist strips away the sparkle that streetwear has acquired over the years, transforming them into perimeter markings within a domestic space. Yet, it would be reductive to see this merely as desecration, in reality Sgambaro's works embody a form of contemporary existentialism, focusing on the acceptance of uncertainties and existential fears as an inevitable part of the human condition in late capitalism. In this sense, his entire body of work functions as a kind of critical

epistemology. A headless thought that seeks to dismantle that waste concealed behind the new great narratives of positivism. A toxic bubble that dominates contemporary discourse and nullifies any attempt at independent thought. His work offers a space for the political yet to be constructed, revealing the gap between lived reality and the one that becomes narrative within the illusions of our consciousness. A work that urges us to observe ourselves, perhaps to recognize ourselves, and certainly to share a condition. In front of Sgambaro's work, indeed, we find ourselves surprisingly as external spectators of our own selves, players willing to trigger a new narrative that disregards perfection and embraces the unpredictability of existence. In short, if at the end of the journey we could reclaim our fragilities we would do so with a gaze turned toward what remains, perhaps searching for fragments of ourselves among the dumpsters of our surrogate images.

Vincenzo Estremo



Tonight (alive and kicking) is an installation that consists of a pattern depicting small stars printed on the wall made wearing a particular model of shoes that have stars relief on the rubber shoe toe. The action is a kind of non-visible repetitive dance performed only during the set-up leaving the audience alone with the trace that runs around the perimeter of the exhibition space. The imaginary of the desire, evoked by the stars, is crushed to the ground and it reintroduces the domestic element of the baseboard in the exhibition space. In doing so, the artist suggests a relationship between domestic/family trauma and desire, emphasizing the need to discuss about the traditional role of the family as safe place and institution.

[Link video](#)

"Tonight (alive and kicking)"
2024
black ink on wall
environmental dimensions
installation view ZERO..., Milan



"Tonight (alive and kicking)", 2024, detail, site-specific installation, environmental dimensions, black ink on wall, installation view Gelateria Sogni di Ghiaccio, Bologna, pH. Lorena Bucur



"Tonight (alive and kicking)", 2024, detail, site-specific installation, environmental dimensions, black ink on wall



"Tonight (alive and kicking)", 2024, detail, site-specific installation, detail, black ink on wall



Goosebumps is an installation composed of one or more walled sweatshirts activated in a random mode simulating a muscle spasm. These emptied bodies are flapping in an attempt to react and then return to a state of immobility evoking a kind of *danse macabre* in a shiver between pleasure and despair.

[Link video AP](#)

"Goosebumps (lilac)"

2024

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

No more blue tomorrows (spit) is a piece of jewelry created for piercing tongues composed of a silver wire that is interlocked with the piercing rod. The silver that comes out of the mouth, thanks to reflection of cold led lights, simulates a spit that is falling on public's head. The body is used as an inanimate device that, by revoking the represented gesture, serves as a mere display.





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



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

The title *petite mort* (which in French has the double meaning of orgasm and moment immediately preceding death) is based on the unplanned and uncontrollable event. The installation consists of a variable number of wooden platforms on which is mounted a stainless steel plate that is impressed by the combustion. These fountains, once activated, release a silver trail of three meters high sparks for sixty seconds. The installation is activated unexpectedly playing with the reaction times of the audience and those of the duration of the firecrackers. This time lag creates a relationship between the moment of spectacularisation and the deprivation of participation which inevitably leads to disappointment.

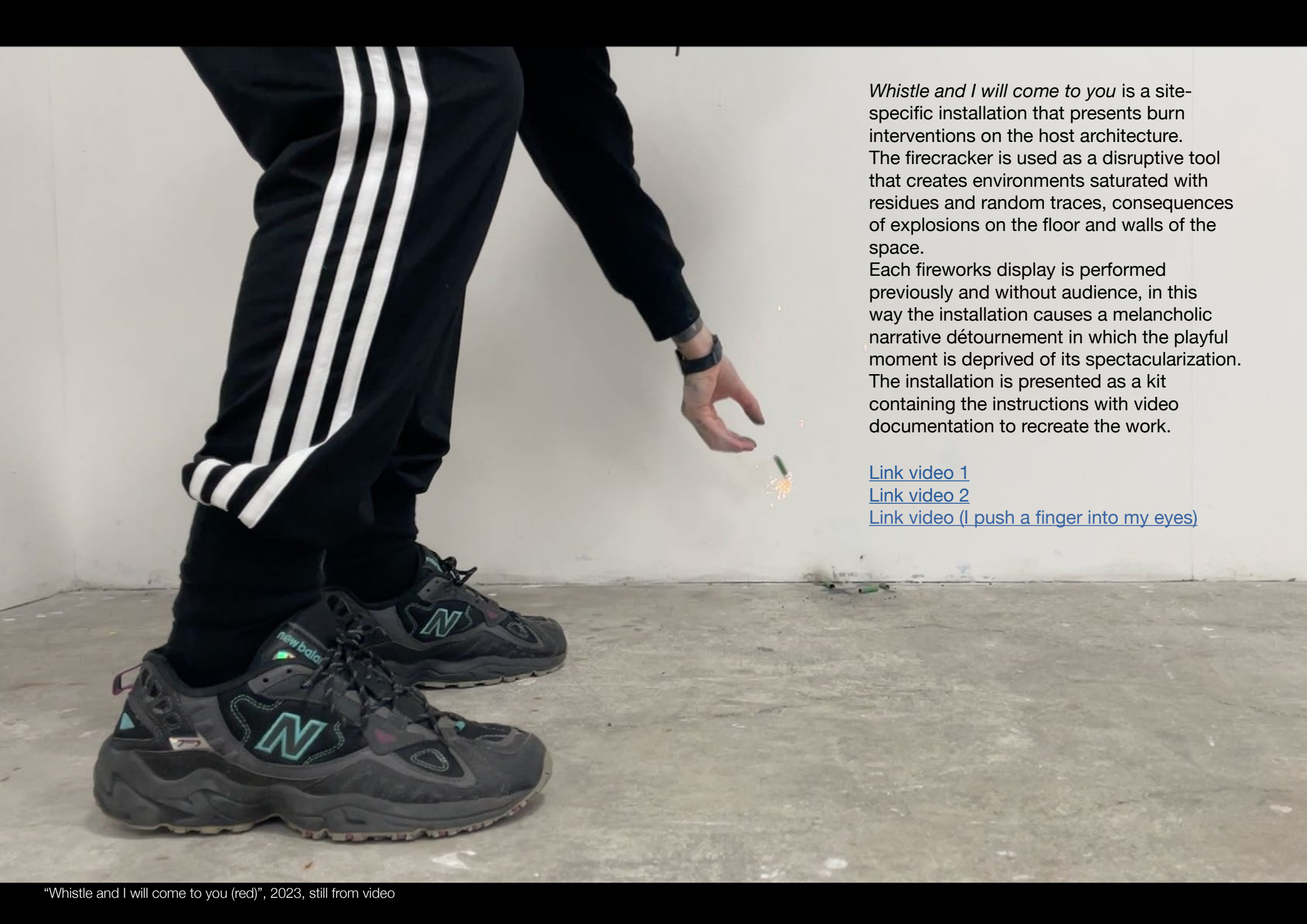




"Petite mort", 2024, site-specific installation, variable dimensions, wood, stainless steel, pyrotechnic fountain, installation view ZERO..., Milan, pH. Michela Pedranti



"Petite mort", 2024, site-specific installation, variable dimensions, wood, stainless steel, pyrotechnic fountain, installation view ZERO..., Milan, pH. Michela Pedranti



Whistle and I will come to you is a site-specific installation that presents burn interventions on the host architecture. The firecracker is used as a disruptive tool that creates environments saturated with residues and random traces, consequences of explosions on the floor and walls of the space. Each fireworks display is performed previously and without audience, in this way the installation causes a melancholic narrative détournement in which the playful moment is deprived of its spectacularization. The installation is presented as a kit containing the instructions with video documentation to recreate the work.

[Link video 1](#)

[Link video 2](#)

[Link video \(I push a finger into my eyes\)](#)



"Whistle and I will come to you (red)", 2023, exploded firecrackers, ph. Marco De Rosa



"Whistle and I'll come to you (yellow, light blue, red, purple, grey)", 2024, detail, exploded firecrackers



"Whistle and I'll come to you (purple, green)", 2024, detail, exploded firecrackers



"I push a finger into my eyes #1"

installation

2021

multilayer glass case, wooden case, stainless steel, exploded firecrackers
120x55x110cm

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

promoted by MAECI-DGSP and MIC-DGCC

installation view MAMbo Museum, Bologna

ph. Matilde Cassarini

MAMbo Museum collection, Bologna



"I push a finger into my eyes #4, #5"

2022

64,1x55,4x20cm

wood, glass, iron, steel, exploded firecrackers

ph. Adam Laycock

"I push a finger into my eyes #8", 2024, detail, wood, glass, iron, steel, exploded firecracker, ph. Marta Mancuso





"I push a finger into my eyes #8", 2024, detailwood, glass, iron, steel, exploded firecrackers, installation view La Quadriennale di Roma, Rome, ph. Carlo Romano

Hey there you, looking for a brighter season is a series of environmental light installations. 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 like an encrypted message. The sentence change according to the host context. The fruition from the outside allows this installation to illuminate, during dark hours, the interior spaces of entire floors of the buildings, creating a kind of luminous frame to the architecture in question.

In *Hey there you, looking for a brighter season (moth)* the code reproduces the phrase “Fear of missing out”. Such code is designed for buildings and skyscrapers.

(.-. . . - .- / --- .-. / -- --. / --- .- -).

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

[Link video sample \(moth\) panoramic](#)

In *Hey there you, looking for a brighter season (W)* the code recites the “V” letter for four times in loop (...- / ...- / ...- / ...-). This code was used by Radio Londra to announce encrypted communications for the partisan resistance during the liberation of Italy from nazi-fascism.

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

In *Hey there you, looking for a brighter season (Nighttime)* the code reproduces the phrase “Nighttime. This memory of you dancing on a grass carpet”. This piece was commissioned to address the issue of depopulation and youth emigration.

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



“Hey there you, looking for a brighter season (moth)”
2023
display setup
strobe lights, dmx recorder, dmx cables
environmental dimensions





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



"Hey there you, looking for a brighter season (Nighttime)", 2025, ambiental installation, strobo light, Arduino, dmx cables, pH. Leonardo Morfini, ADRYA



"FENOMENO (Red Smiley)"

2022

installation

laser machine, laser controller, computer

environmental dimensions

installation view Klemm's Gallery, Berlin

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

Through an apparently simple gesture, the installation narrates the bipolar attitudinal behaviour in the late capitalism also called *niceness*. The artist, by overloading the laser machine, creates an image with a high profusion of dots per second (PPS). This makes the installation partially documentable as it is too fast for standard photographic and video documentation systems to be caught, limiting the viewer in documenting it.

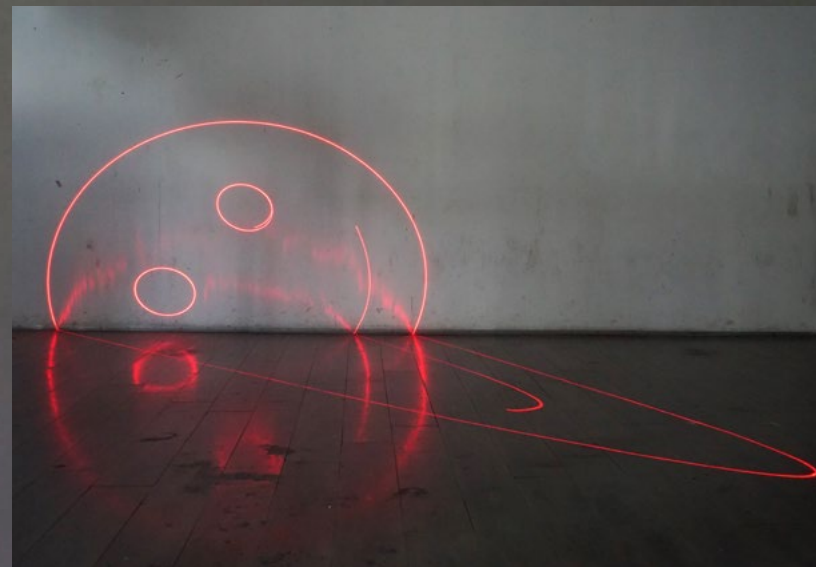
The installation is available in green, red and blue versions.

Link to video simulation

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



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



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



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



Father forgive them; for they do not know what they are doing is a series of five installations (in different colors) that consist of skydancers embedded in the exhibition space wiggling uselessly in a seemingly violent and loud wail. The skydancer thus becomes a witness of his random movement, influenced by the location and the rifts created over time due to friction against the walls and ceiling.

Father forgive them; for they do not know what they are doing emphasises the relationship of the individual identity with loneliness in the capitalist era.

Link video

[Red \(installation view BLM, Venice\)](#)

[Green \(installation view MAMbo, Bologna\)](#)

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

2025

green skydancer

environmental dimensions

installation view MAMbo Museum, Bologna

pH. Carlo Favero



"Father forgive them; for they do not know what they are doing (green)", 2025, green skydancer, environmental dimensions, installation view MAMbo Museum, Bologna, pH. Manuel Montesano



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



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



Fireflies (cops and robbers) is a participatory nighttime game based on the well-known children's game Cops and Robbers. Reinterpreted by the artist, the game serves as a reflection on how power dynamics and class privilege can drive the control of individuals at the expense of collective awareness.

The game takes place at night and involves two teams: the Spotlights (the cops) and the Fireflies (the robbers). The Fireflies must try to reach the home base to be safe. If they are tagged by the Spotlights, they must stop immediately and turn on a flashlight to reveal their position to the other Fireflies, who can then attempt to free them. The goal is to get all the Fireflies safely to the home base. However, once a Firefly reaches the base, they can no longer leave to help their teammates. The Fireflies lose if even one of them remains outside the home base.

The videos metaphorically depict a nocturnal environment where small points of light flicker in and out of total darkness, while the participants' voices guide the viewer into the atmosphere of the game.

The edition (3 + AP) is presented in a box containing a USB stick, a flashlight, and the game rules.

[Link trailer 1](#)

[Link trailer 2](#)

"Fireflies (cops and robbers)"

2021

group game

instructions, 2 round video documentations (31', 47')



"Fireflies (cops and robbers)", 2021, still from video documentation



"Parappaparaparapappapara (132C2HAGP4OD)"
2021
cotton sheet, m&m's
60x40cm each

Parappaparaparapappapara is a series of works on cotton bed sheets and pillowcases that testify an act in which the artist, placing an empty glass over the sheet on the bed, tries to center it using wetted m&m's. The m&m's that do not enter the glass impress the sheet off their food coloring. To pronounce correctly the title of the series you have to intonate the main theme of the song "Entry of the gladiators" by Julius Fucik. Each work has a code subtitle that is the serial number of the m&m's package. The measurements of the works follow the dimensions of the various sheets, from pillowcase to king-size sheet. This series of works is made reproducible even after the sale. In case of deterioration of the materials, the collector can repeat the gesture made by the artist following the instructions provided.



"Parappaparaparapappapara (921B1HAGP4OD)"
2019
m&m's on sheet
60x40cm each



"Parappapparaparappappara (113C 3 HAG N10) #1, #3", 2021, cotton sheet, m&m's, 90x200cm each, Fondazione CRT per l'Arte collection, installation view GAM, Turin



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




“Parappapparaparapappappara (140B2HAGN40) #1”

2022

cotton sheet, m&m's

60x40cm

ph. Adam Laycock



Waltz is an installation born from the observation of traces on the walls caused by the rubbing of office chairs in workplaces. 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.

"Waltz"
2015
office chair, wall
environmental dimensions
installation view Fondacio Can Felipa, Barcelona



"Waltz"
2015
office chair, wall
environmental dimensions
installation view Fondazio Can Felipa, Barcelona



"Waltz"
2015
detail

environmental dimensions

CV

Davide Sgambaro

Padova, 1989

lives and works in Turin

Studies

Visual and performing arts

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Institutional Collections

MAMbo Museum, Bologna

Fondazione CRT Arte

GAM Turin and Castello di Rivoli

Fondazione Bevilacqua La Masa, Venice

Fondazione Monte dei Paschi di Siena

Fondazione Menna, Salerno

Art Fairs

2025, ARTISSIMA, Turin

2024, ARTISSIMA, Turin

2023, Miart, Milan

2021, ARTISSIMA, Turin

2018, ArtVerona, Verona

Grant Recipient

2025, Italian Council 14

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

Solo Shows

2025, [Tonight](#), Gelateria Sogni di Ghiaccio, Bologna

2024, [Rehab](#), Trullo Ulia, collector's space, Ostuni, curated by Galleria Fuoricampo

2022, [Nope!](#), Galerie Alberta Pane, Paris, with a text by Ilaria Gianni

[Too much and not the mood](#), Gelateria Sogni di Ghiaccio, Bologna, curated by Localedue

[Feeling fractional](#), 9 French Place, London, curated by Virginia Simonazzi

2021, [Kiss, kick, kiss](#), Italian Cultural Institute, Cologne

2019, [White and black stripes and a red nose](#), Almanac Projects, Turin

Selected Exhibitions

2025, [Facile ironia. L'ironia nell'arte italiana tra il XX e il XXI secolo](#), MAMbo Bologna, curated by Lorenzo Balbi and Caterina Molteni

[Efemeridi. 2013-2025](#), Almanac Projects, Turin

[Mio caro padrone domani ti sparo](#), Fondazione Merz, Turin

[On and beyond - A love letter to shadows](#), Galerie Alberta Pane, Venice, text by Chiara Ianeselli

2024, [Prima risonanza](#), permanent collection, GAM Turin, curated by Chiara Bertola, Elena Volpato

[Hot and bothered](#), Galerie Alberta Pane, Paris, with a text by Camille Bardin

2023, [Obselfed](#), Klemm's Gallery, Berlin, curated by Marta Santi

[La sostanza agitata](#), Palazzo Callicola Museum of Spoleto, curated by Saverio Verini

[But it did happen](#), spazio in situ, Rome, curated by Giulia Gaibisso

2022, [Nel paese delle ultime cose](#), Manifattura Tabacchi, Florence, curated by Caterina Taurelli Salimbeni

2021, [Ciak Collecting - Collection and the city](#), Art Verona Palazzo Orti Manara, Verona

[Never shall we labour](#), Centre Civic Can Felipa, Barcelona, curated by Irene Angenica

[A Bartleby](#), Galerie Alberta Pane, Venice

2020, [Whatever it takes](#), A+A Gallery, Venice

2019, [Diari tra diari](#), Spinola Banna per l'Arte - GAM, Turin, curated by Elena Volpato

[Paesaggi eterni](#), Spaziosiena, Siena, curated by Stefania Margiacchi and Lisa Andreani

[Il disegno politico italiano](#), A+A Gallery, Venice

2018, [Love me tender](#), Stonefly Art Prize, Milan, curated by Stefano Coletto

2017, [100ma Collettiva Giovani Artisti](#), Fondazione Bevilacqua La Masa, Venice

2016, [Atelier Bevilacqua La Masa 2015-2016](#), Fondazione Bevilacqua La Masa, Venice

2015, [A Symphony of Hunger Digesting Fluxus in Four Movements](#), A+A Gallery, Venice

Selected prizes and residencies

2025, [isolation caved in, I adore you](#), [Italian Council 14](#), partnership w/Van Abbemuseum (Eindhoven); Jeu de Paume (Paris); Museum of Capitalism (New York); Direzione Generale Creatività

[Intervallo](#), residency, Cripta 747, Turin

[Tagli](#), residency, Stromboli

2024, [PAC Piano Arte Contemporanea](#), acquisition prize w/Fondazione Bevilacqua La Masa, Venice

2023, [Pollock-Krasner Foundation](#), Grant 2023-2024, New York

[Nuovo Forno del Pane](#), residency, MAMbo Museum, Bologna

[Ducato Prize](#), Piacenza

2022, [SUPERBLAST II](#), NAM Manifattura Tabacchi, Florence

2021, [ARTISSIMA, Acquisition Prize Fondazione per l'Arte CRT](#), GAM - Castello di Rivoli, Turin

2020, [Cantica 21](#), under 35 section prize, MiBACT, MAECI, Rome

[Racconto Plurale Prize](#), Fondazione per l'Arte CRT, Turin

2019, *Exploring New Edges*, Spaziosiena w/Fondazione Monte dei Paschi di Siena, Siena

2018, [Q-Rated Il resto dell'immagine](#), workshop, Castello di Rivoli, Turin, curated by Sarah Cosulich, Stefano Colicelli Cagol, La Quadriennale di Roma

[BoCsArt](#), Cosenza

[Premio Stonelfy](#), Fondazione Bevilacqua La Masa, Fabbrica del Vapore, Milan

[Diari tra diari](#), GAM-Fondazione Spinola Banna per l'Arte, Turin, curated by Elena Volpato

2016, *Premio Fondazione Francesco Fabbri per l'Arte*, Pieve di Soligo

2015, [Spinola Banna per l'Arte](#), workshop and residency, curated by Gail Cochrane & Guido Costa

[Atelier Bevilacqua La Masa Residency](#), Fondazione Bevilacqua La Masa, Venice

Special projects and commissions

2025, *Postures*, visiting artist, GAM Museum, Turin

Dynamo Art Factory, visiting artist, Dynamo Camp, Pistoia

[Hey there you looking for a brighter season](#), curated by TOAST Project, Florence

2024, [Pastorale](#), Celeste Kunst, Teramo with a text by Treti Galaxie

[Spleen](#), installation commission, Fondazione Filiberto e Bianca Menna, Salerno

[Portfolio](#), La Quadriennale di Roma, Musei di Roma, Palazzo Braschi, Roma

2023, [SPRINT—Independent Publishers & Artists' Books Salon](#), w/panopticon publishing, Milan

public program, [conversation with philosopher Franco "Bifo" Berardi](#), MAMbo, Bologna

[On a raison de se révolter](#), visiting artist, Giardino Project, Lecce

[Resta sveglia](#), visiting artist and workshop, IUNO Studio, Rome

2022, *Non dormire*, public installation, commission, Comune di Padova, Padova

artist talk, Italian Cultural Institute, Paris

[Esaurire fino a fiorire](#), visiting artist, Villa Romana, Florence

2021, [La box Delivery n.1](#), Spazio Volta, Bergamo, curated by Replica Artistbook Archive

Il crepaccio IG show, Il Crepaccio, Milan, curated by Caroline Corbetta

Entrainde, visiting artist, Università IUAV di Venezia, Venice

2016, [Roll-up](#), Fondazione Bonotto edition production w/Fondazione Bevilacqua La Masa, Venice

CATALOGUES AND PUBLICATIONS

- 2025, Catalogue, Allemandi Editore, [Facile ironia. L'ironia nell'arte italiana tra il XX e il XXI secolo](#), MAMbo Museo Arte Moderna di Bologna (ITA/ENG), ISBN 9788842226741
Publication, [Robinson Repubblica](#), Si fa presto a definirla facile ironia, by Andrea Contin (ITA)
- 2024, Publication, ICON Magazine ([dicembre 2024](#)), by Elena Bordignon (ITA)
Publication, Sali e tabacchi Journal, [La via del fuoco](#) by Arnold Braho (ENG), ISBN 9791221017366
Publication, Postmediabooks, [Variante digitale](#) by Vincenzo Estremo (ITA), ISBN 9788874903979
Article, [L'Essenziale Studio #7](#) (ENG)
Publication, [NAM 20-22](#) (ITA-ENG)
Publication, La Quadriennale di Roma, [Portfolio](#) (ITA - ENG)
Publication, Treccani, [Quaderni d'Arte Italiana n.9](#) (ITA)
- 2023, Catalogue, Viaindustriae, [La sostanza agitata](#) (ITA - ENG), ISBN 9788897753373
Publication, [FlashArt, 362 AUTUNNO 2023](#), exhibition review by Simone Ciglia (ITA)
Publication, MAMbo Bologna, [Nuovo Forno del Pane Outdoor](#) (ITA - ENG), ISBN 9788896296486
Catalogue, Postmediabooks, [Ducato Prize 2023](#) (ITA - ENG)
Publication, Treccani, [Quaderni d'Arte Italiana n.5](#) (ITA)
Catalogue, Visiona, [Imagina](#) (ITA - ENG), ISBN 9788894610727
- 2022, Catalogue, NERO Editions, [nel paese delle ultime cose](#) (ITA - ENG), ISBN 9788880561873
Publication, Insideart, [interview with Davide Sgambaro](#), by Caterina Taurelli Salimbeni (ITA - ENG)
Catalogue, 1/9 Gallery, [The expanded body](#) (ITA - ENG)
Publication, Nuova Editrice Berti, [La Foresta Magazine](#) (ITA - ENG)
- 2021, Catalogue, Can Felipa Centre Civic, [Never shall we labour](#) (SP - ENG)
- 2020, Catalogue, Fondazione per l'Arte CRT, [Racconto Plurale](#) (ITA- ENG)
- 2019, Publication, Made In Mind Mag, [White and black stripes and a red nose](#), by Federica Torgano (ENG)
Catalogue, Viaindustriae, GAM Torino, Spinola Banna per l'Arte, [Diari tra diari](#) (ITA - ENG)
Publication, Exibart, [222 Artisti Emergenti su cui investire](#) (ITA-ENG), ISBN 9788885553026
- 2018, Publication, Artopia Gallery, [Una cosa divertente che non farò mai più](#) by Lisa Andreani (ITA - ENG)
Publication, Zentrum Kunsthalle, [Teorie e tecniche dell'appuntamento](#) by Lisa Andreani (ITA - ENG)
Publication, Exibart, [222 Artisti Emergenti su cui investire](#) (ITA-ENG), ISBN 9788885553019
- 2017, Catalogue, Fondazione Bevilacqua La Masa, [100ma collettiva giovani artisti italiani](#) (ITA - ENG)
- 2016, Catalogue, [Atelier Bevilacqua La Masa](#) (ITA - ENG)
Catalogue, [Premio Fondazione Francesco Fabbri per l'Arte](#) (ITA - ENG)
- 2015, Catalogue, Spinola Banna per l'Arte, [Quaderni di Banna](#) (ITA)
Catalogue, A+A Gallery, [A Symphony of Hunger Digesting Fluxus in Four Movements](#) (ITA - ENG)

SELECTED ONLINE PRESS

- 2025, FlashArt, [Facile ironia. L'ironia nell'arte italiana tra XX e XXI secolo](#), by Davide Daninos (ITA)
Vogue Italia, [Facile Ironia](#), by Irene Caravita (ITA)
ArtFrame, [Una conversazione con Davide Sgarbaro](#) by Christian Nirvana Damato (ITA)
Insideart, [Etere dislocato](#), by Mariacristina Lattarulo (ITA)
- 2024, FlashArt, [Davide Sgarbaro, Pastorale a Celeste Kunst](#) (ITA)
FlashArt, [Hot and Bothered, Nightmares in a bed full of pillows](#) (ITA)
La Quadriennale di Roma, [Panorama](#) by Elena Forin (ITA)
- 2023, ArtsLife, [Sintetizzando pt.1 Sintetizzando pt.2](#) by Matilde Nuzzo (ITA)
NERO Editions, [A laugh will bury you all](#) by Giulia Gaibisso (ENG)
e-flux, [Nuovo Forno del Pane Outdoor Edition](#) (ENG)
La Quadriennale di Roma, [Panorama](#) by Edoardo De Cobelli (ITA)
Generazione Critica, [So so](#) (ITA - ENG)
- 2022, Insideart, [interview with Davide Sgarbaro](#), Talent Prize, by Caterina Taurelli Salimbeni (ITA)
FlashArt, SUPERBLAST II [nel paese delle ultime cose](#) (ITA)
ATP Diary, [nel paese delle ultime cose](#), by Mirco Marino (ITA)
ATP Diary, [Nope! Intervista a Davide Sgarbaro](#) by Giuseppe Arnesano (ITA)
Segnonline, [Nope! intervista con Ilaria Gianni](#) (ITA)
Point Contemporain, [Nope!](#) (FR)
Artibune, [Dialoghi di Estetica](#) by Davide Dal Sasso (ITA)
- 2021, [Kiss, kick kiss](#), video interview w/Lorenzo Balbi MAMbo Bologna, IIC Cologne (ITA-ENG)
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