

DAVIDE SGAMBARO
SELECTED WORKS_2024

[...]“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 the archive](#)

[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



"Humpty-Dumpty (brak my heart)" and "Whistle and I'll come to you", 2024



Humpty-Dumpty (break my heart) is an installation composed of one or more walled sweatshirts activated in a random mode by an electric motor and simulating a muscle spasm. These emptied bodies are flapping in an attempt to react and then return to a state of immobility.

[Link video](#)

"Humpty-Dumpty (break my heart)"

2024

sweatshirts, aluminium, electric motor, arduino, electrical cables
variable dimensions

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.



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.

[Link video 1](#)

[Link video 2](#)





"Whistle and I'll come to you", 2024, detail, exploded firecrackers



"Whistle and I'll come to you", 2024, detail, exploded firecrackers



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

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 \(moth\)](#)

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 \(W\)](#)



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

2023

display setup

strobo lights, dmx recorder, dmx cables

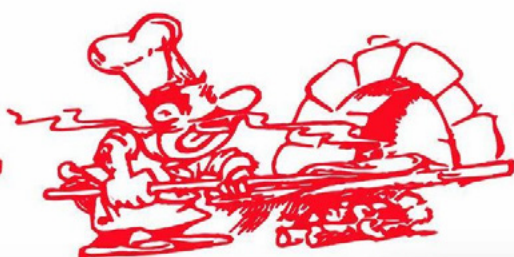
environmental dimensions



“Hey there you, looking for a brighter season (W)”, 2024, ambiental installation, strobo lights, dmx recorder, dmx cables



"Starving Drawings", 2023, artist's book (edition of 10) + fanzine (edition of 30), risograph print, silk-screen printing, produced by Panopticon Publishing



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, jewel for tongue piercing, 20x0,1 cm, 925 silver wire, surgical steel, ph. Fabrizio Spuoche



"FENOMENO (Red Smiley)"
2022
installation
laser machine, laser controller, computer
environmental dimensions
installation view Klemm's Gallery, Berlin

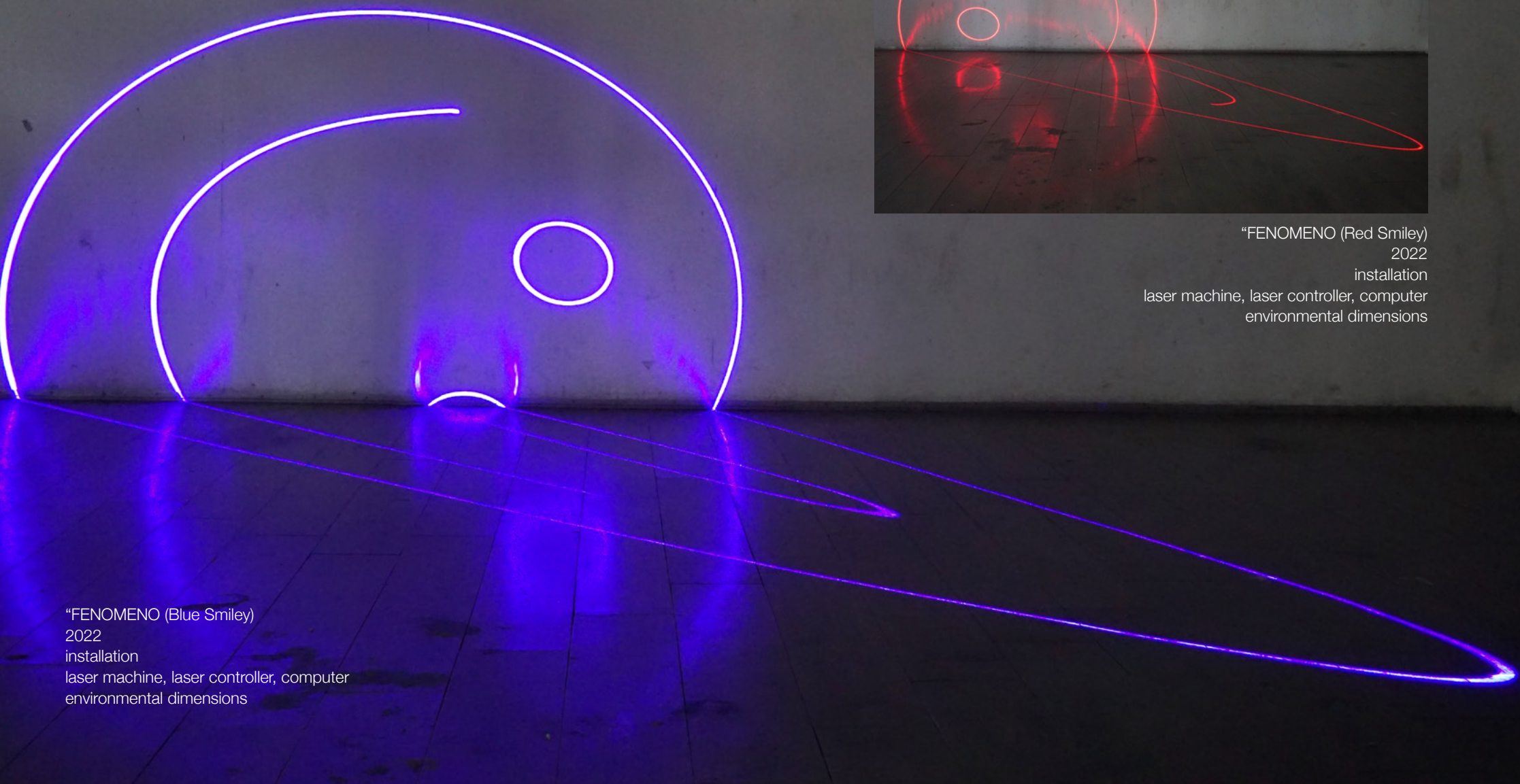
FENOMENO (Smiley) is a laser installation that projects a smiley that spins very slowly on itself.

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.

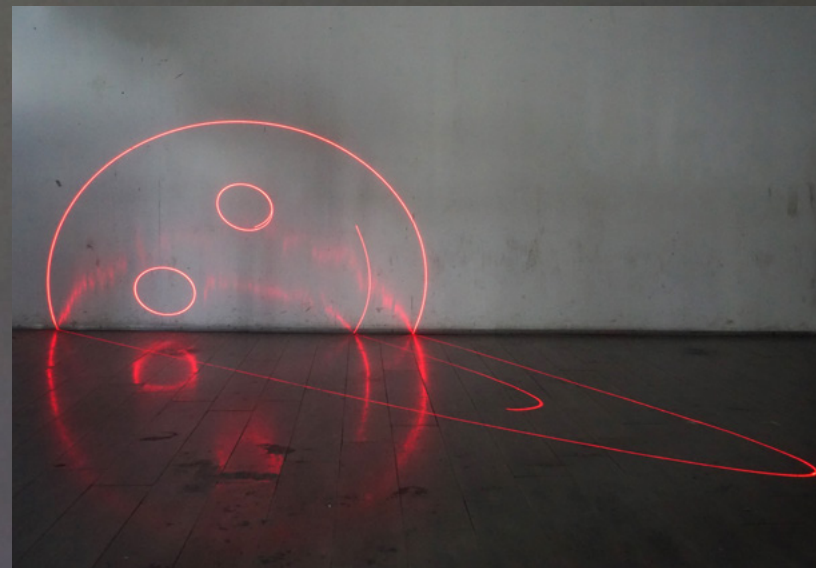
The installation is available in green, red and blue versions.

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



"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

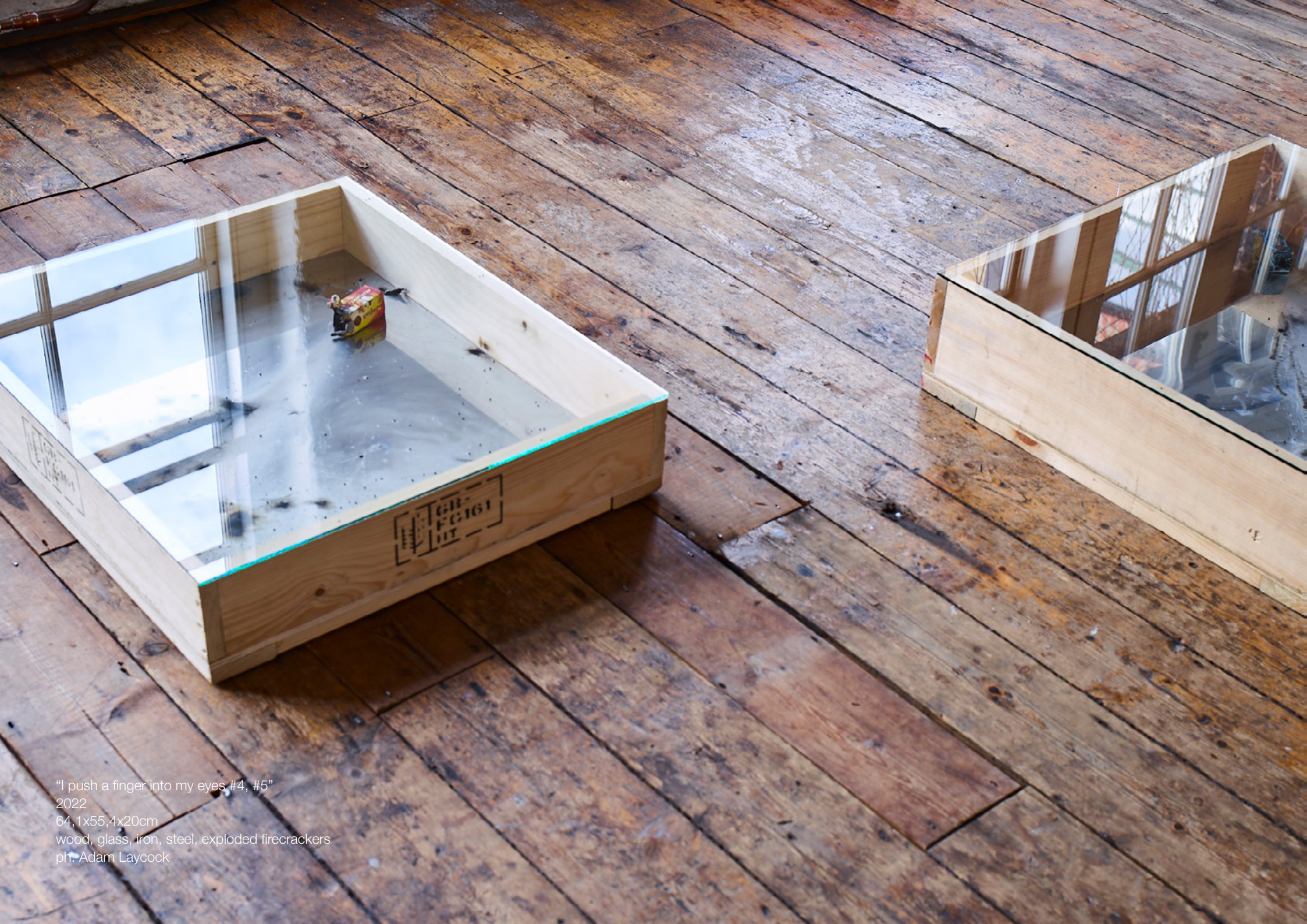
MAMbo Museum collection, Bologna

I push a finger into my eyes is a series of installations with firecrackers exploded inside a glass case. 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](#)



"I push a finger into my eyes #1", detail, 2021, multilayer glass case, wooden case, stainless steel, exploded firecrackers, 120x55x110cm



"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, detailwood, glass, iron, steel, exploded firecrackers, installation view La Quadriennale di Roma, Rome, ph. Carlo Romano

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 (906G1HAGP4OD) (921B1HAGP4OD)"
2019
cotton sheet, m&m's
60x30cm each
ph. Jacopo Belloni



"Parappapparaparapappara (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

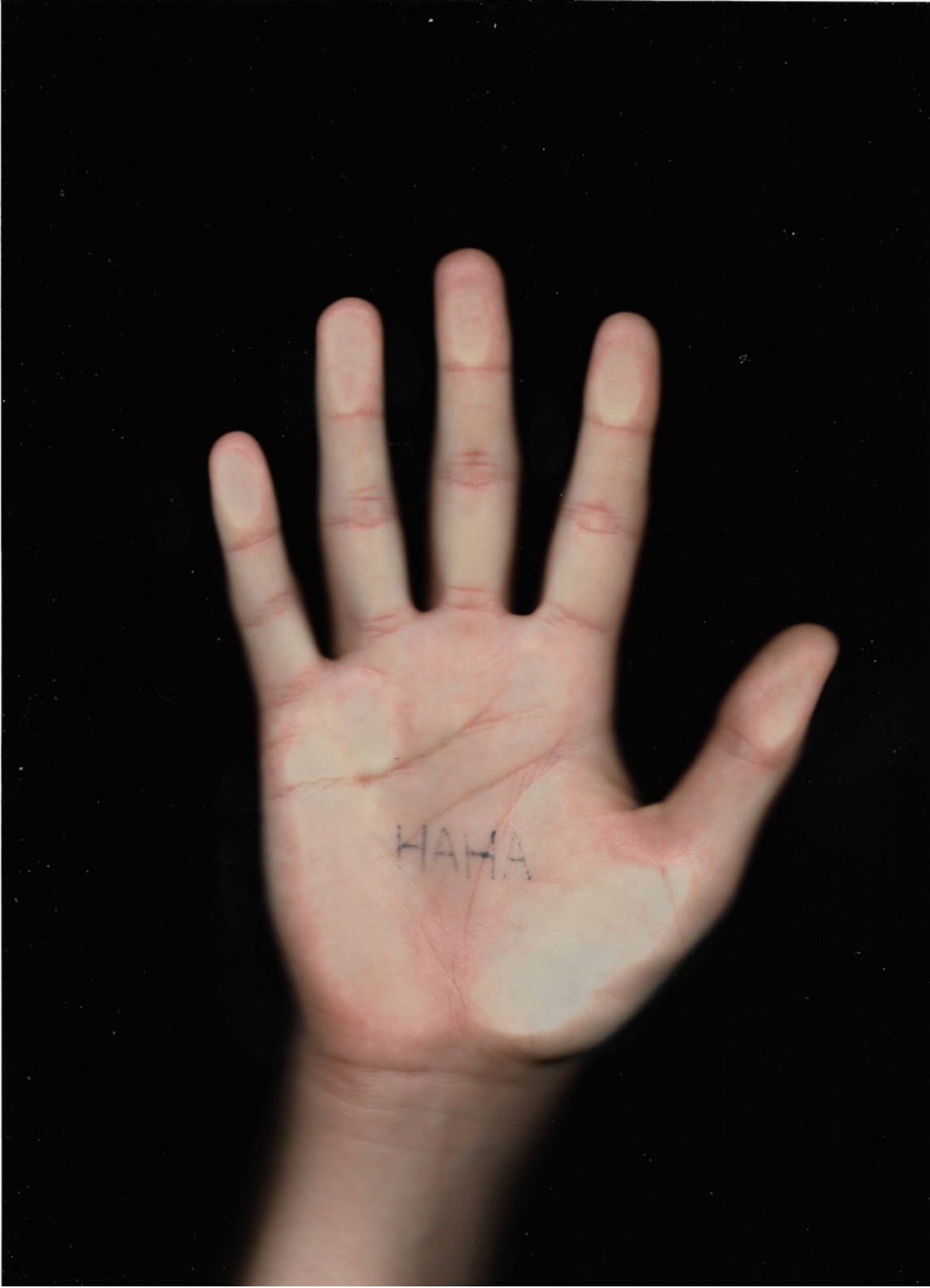


"Parappapparaparapappara (140B2HAGN40) #1"

2022

cotton sheet, m&m's
60x40cm

ph. Adam Laycock



Lucid dream is a tattoo on the artist's right hand palm.

This work is a kind of happening. The tattoo will in fact disappear over time thanks to the handshakes that most of all will contribute to the replacement of the epithelial tissue. The artist is left-handed.

"Lucid dream"
2020 - ongoing
happening
black tattoo on right hand

image rights - Fondazione per l'Arte CRT collection, Turin



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 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](#)

"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 (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




White and black stripes and a red nose (The game) stages some artists and a curator around a poker table and it recreates a systemic scenario following the rules of the game. By mimicking the acts of poker players, the artists are involved in an action that requires strategy and competition. So, during the game the participants challenge fate, competing for the prize. The curator acts as the croupier.

The jackpot is composed by the works of the involved artists. Around the table, the art public plays a pivotal role. Free to interact with the participants and to influence the game. The second act is *Let's talk*: a public assembly with hosts (Luca Cerizza, Gail Cochrane, Giulia Mengozzi, Lisa Andreani, Giulia Gelmini) invited to discuss.

A movie is the video documentation of the game in which the video footage is shot from the top of the ceiling.



"White and black stripes and a red nose (The game)", 2019, detail, table, chairs, various objects, game cards



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.

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



"Valzer #1"
2015
detail
environmental dimensions

CV

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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

2024, ARTISSIMA, Turin
2023, Miart, Milan
2021, ARTISSIMA, Turin
2018, ArtVerona, Verona

Grant Recipient

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

Solo Shows

2024, *Rehab*, collector's art 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 Inn, Turin

Selected Exhibitions

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

Special projects and commissions

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

Selected prizes and residencies

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

CATALOGUES AND PUBLICATIONS

- 2024, Publication, Postmediabooks, [Variante digitale](#) by Vincenzo Estremo (ITA), ISBN 9788874903979
Publication, [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, Viaindustriale, [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, Postmeiabooks, [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 Cívic, [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, Viaindustriale, 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

- 2024, FlashArt, [Davide Sgambaro, 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](#) by Matilde Nuzzo (ITA)
ArtsLife, [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 Sgambaro](#), 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 Sgambaro](#) 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)
- 2020, Artoday, [Davide Sgambaro](#), by Alessia Romano, Federico Montagna (ENG)
ATP Diary, [Visual Doggerel – The void](#), by Irene Sofia Comi (ITA)
- 2019, ATP Diary, [La città di scambio a Spaziosiena](#), by Margherita Moro (ITA)
Exibart, [Chi vuole provare a fare cose, anche se male?](#), by Ilaria Zampieri
ATP Diary, [Da Société Interludio](#), by Giuseppe Amedeo Arnesano (ITA)
ATP Diary, [Replica#4](#), by Lisa Andreani, Simona Squadrito (ITA)
Q-Rated, [Davide Sgambaro video interview](#), by La Quadriennale di Roma (ITA)
Forme Uniche, [Five questions for Davide Sgambaro](#), by Marco Tondello (ITA)
- 2018, Exibart, [TRE DOMANDE A...](#), by Giulia Colletti (ITA)
Spinola Banna per l'Arte, [Video Interview, by Spinola Banna](#), GAM Torino (ITA)
ATP Diary, [2 minutes, reading room #35](#), by Lisa Andreani (ITA)
ATP Diary, [Artist's Diary](#), by Lisa Andreani (ITA)
- 2017, Exibart, [Allons Enfants #26](#), by Andrea Bruciati (ITA)