DAVIDE SGAMBARO

PORTFOLIO 2020

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STATEMENT

Davide Sgambaro's research explores existential issues relating to the condition and role of the artist and artworld in contemporary precariousness. Using different media, that range from installation to photography, from sculpture to video, Sgambaro gives life to caustic narratives as a response to the disparities of contemporary world through ironic forms of institutional critique. Drawing on childhood imagery and adopting a playful and irreverent attitude typical of childhood, Sgambaro activates survival mechanisms to imagine a new utopia. In this direction, his works reveal and exorcise beliefs, fears and distortions inherent in the social and cultural order.



"So long, and thank you for the fish"
2019
170x200x130cm,
iron, juta,velvet
intallation view Société Interludio, Turin
ph. massimostileph

So long, and thank you for the fish

installation | series | iron, juta, velvet | 2019

"So long, and thank you for the fish" is a series of sculptures linked to the visual imagery of party time. In this series the represented sculptures recall a concluded event, a situation inevitably lost by the user, a necessary delay. Therefore the artist returns to describe the contemporary precariousness with a literary quotation suggested by the title.
"So long, and thank you for the fish" is in fact a sentence from Douglas Adams's novel "The Hitchhiker's Guide to the Galaxy", a phrase that then became almost proverbial to play down a farewell. Specifically, this phrase is used by dolphins when they understand the imminent destruction of the planet and decide to leave, thus greeting the oblivious humans.
The time of celebration, suspended in the form, therefore evokes the absence of bodies then replaced by the users who become the new guests invited to an event that however is not explained. Here the paradox between form and fruition is generated, where the materials create a gap between raw and refined that reflects the noble attempts of the artistic practice. Like the celebrated hero for a day, the sculptures acquire a static and exhausted value, nevertheless they stand stacked in a non-time in their overbearing and exhaustive form, that produces a sense of disorientation mixed with an amused melancholy. The series also follows the dimensions of the space, every time a new sculpture is created the measurements of the host room will be followed in such a way that the work itself can potentially be erected and usable thus obtaining a spatial memory.



“So long, and thank you for the fish”
2019
detail
iron, juta,velvet
intallation view Société Interludio, Turin
ph. massimostileph



“Parappaparaparapappapara (924F1HAGN60)”
2019
120x60cm each
m&m’s on sheet
installation view “Estate, autunno”, State-of, Milan

Parappaparaparapappapara

installation | series | cotton sheets, m&m’s | variable dimensions | 2019

“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: clown with a colorful costume, awkward and clumsy. A relationship between order and mathematical failure that flows onto laugh.
The potentially infinite series will end when all the m&m’s thrown, fall into the glass. The title itself is the awkward attempt of a research on youtube of the symphony “Entry of the gladiators” by Julius Fucik. Each work has a code subtitle that is the serial number of the m&m’s package.



“Parappaparaparapappapara (924F1HAGN60)”
detail
2019
120x60cm each
m&m’s on sheet
installation view “Estate, autunno”, State-of, Milan





“Parappaparaparapappapara (906G1HAGP4OD) (921B1HAGP4OD)”
2019, artist proof, 60x30cm each, m&m’s on sheet
ph. Jacopo Belloni
private collection, Milan



"To those who want to try to do things, even if badly"
2019
3 elements, variable dimensions,
iron, marble, brass
intallation view Spaziosiena, Siena
ph. Andrea Lensini Siena

To whose who want to try do things, even if badly

installation | series | iron, marble, brass, powders | variable dimensions | 2019

"To those who want to try to do things, even if badly" is presented in two series of sculptures that in two passages describes the concept developed by the artist on site.
In this case Sgambaro continues his research on the precarious immortalizing the transit of the individual from province to center. The artist thinks of the sculptures imagining a moment of celebration in which the landscape between outside and inside is immortalized by the flash of a firework explosion, monumentalizing the investigation of issues such as luck and opportunity. A wish and a goodbye that once exploded, mutates the familiar and comforting forms and distorts them in unrecognizable and alien, perspectives of an uncertain future and of feelings of no return.
For this reason in the sculptures "Who wants to try to do things, even if badly (pat, pum, pam)" are represented by four launching platforms for hypothetical fireworks, piled up with brass grafts that intend to minimalize the just happened action and narrate a passage to the second body of sculpture. "To those who want to try to do things, even if bad (horizontal)" which therefore represent the abstraction of a portion of the ideal landscape distorted by the night and the lights of the explosions.



“To those who want to try to do things, even if badly (pat, pum, pam)”
details
2019
3 elements, variable dimensions,
iron, marble, brass
intallation view Spaziosiena, Siena
ph. Andrea Lensini Siena



“To those who want to try to do things, even if badly (horizontal 1)”
2019
130x135x7cm
iron, marble, iron powder
intallation view Fondazione Monte dei Paschi di Siena
ph. Andrea Lensini Siena
Collezione Fondazione Monte dei Paschi di Siena



“To those who want to try to do things, even if badly”
2019
180x120x7cm
iron, plastic powder
intallation view Spaziosiena, Siena
ph. Andrea Lensini Siena
Collezione Fondazione Monte dei Paschi di Siena



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

A kind concession to disorder (ass), (forearm), (feet)

sculpture | series | wood, velvet, cotton | variable dimensions | 2019

"A kind concession to disorder" is a series of wooden sculptures that refer to the dimensions of the artist's body, above which some postures have been reported, related to static nature. These measures were carved into the wood and then re-proposed as an invitation through a velvet- covered pad. Each sculpture assumes a different posture. Therefore the sculptures become podiums on which the artist offers the user a momentary view of the disorder, intended as an unpleasant way of presenting or conducting oneself, caused by the absence or loss of the appropriate collocation benchmark. Therefore"A kind concession to disorder" are monuments to leisure, inspired by representations of some demons of art history, mainly depicted in positions of ease and comfort.



"A kind concession to disorder feet)"
2019
wood, velvet
55x35x20cm
Installation view Fondazione Spinola Banna per l'Arte



"A kind concession to disorder (ass)",
2019
wood, red velvet
100x105x25cm
Installation view Fondazione Spinola Banna per l'Arte



"A kind concession to disorder (forearm)"
2019
wood, cotton
55x105x20cm
Installation view Fondazione Spinola Banna per l'Arte



"A kind concession to diroder (forearm)"
2019,
wood, cotton
55x105x20cm
detail Fondazione Spinola Banna per l'Arte



"White and black stripes and a red nose (The game)"
2019
table, various objects
variable dimensions,
installation view Almanac Inn, Turin

White and black stripes and a red nose (The Game), (Let's talk), (A movie)

installation | game table, objects from the game | variable dimensions | 2019
video 16:9 | 2h 30m | 2019

"White and black stripes and a red nose" is a project that comprises three acts. The first is "The game" that stages the Italian artistic system around a poker table and it recreates a scenario of precariousness composed by the artists challenged by the rules of a game that symbolizes risk and chance. By mimicking the acts of poker players, the five artists are involved in an action that requires strategy and competition. So, during the game, in a scenographic set, but also in real life, the participants challenge fate, competing for the coveted prize and to direct the game, the curator acts as the croupier. In "The game" the roles are emphasized and led to exasperation. What constitutes the jackpot in the game of poker is replaced by a work of the involved artists. An all-in, symbol of total hazard. Around the table, the art public plays a pivotal role. Free to interact with the participants and to influence the game, the audience is the subject which trust and esteem has to be gained. It is the judging voice that observes the prizes, displayed in the same room next to each other, as part of a single installation.

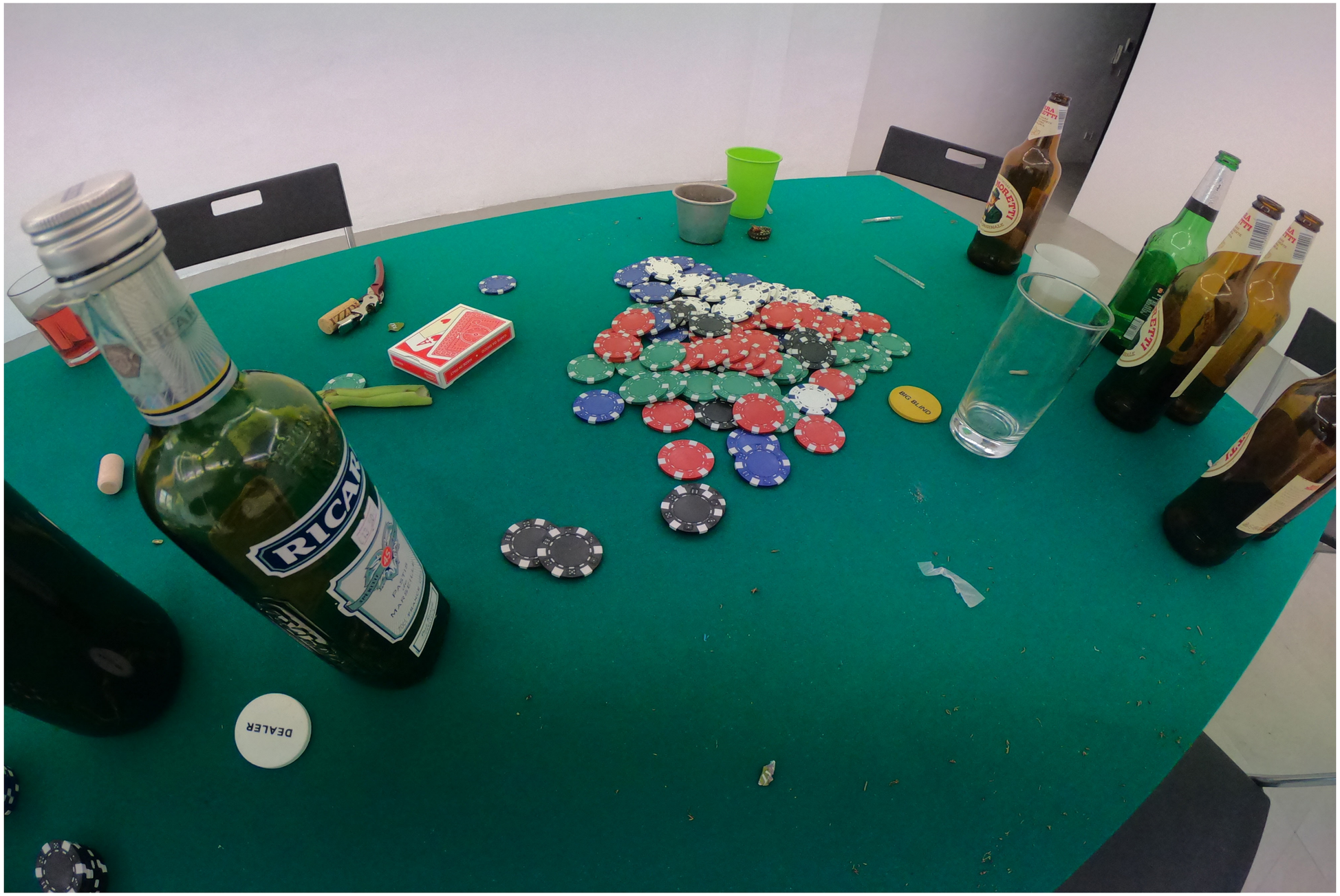
The second act is "Let's talk": a public assembly, an opportunity for the "experts" (Luca Cerizza, Gail Cochrane, Giulia Mengozzi, Lisa Andreani, Giulia Gelmini) invited to discuss the role of nowadays critics and their disappearance, of which, during the '70s, Carla Lonzi and later Germano Celant observed the decline.
During "Let's talk" the last act of the project is revealed.
"A movie". A video documentation in which the video footage of the game, shot from the top of the poker table, is combined with audio recordings of the public's conversation.



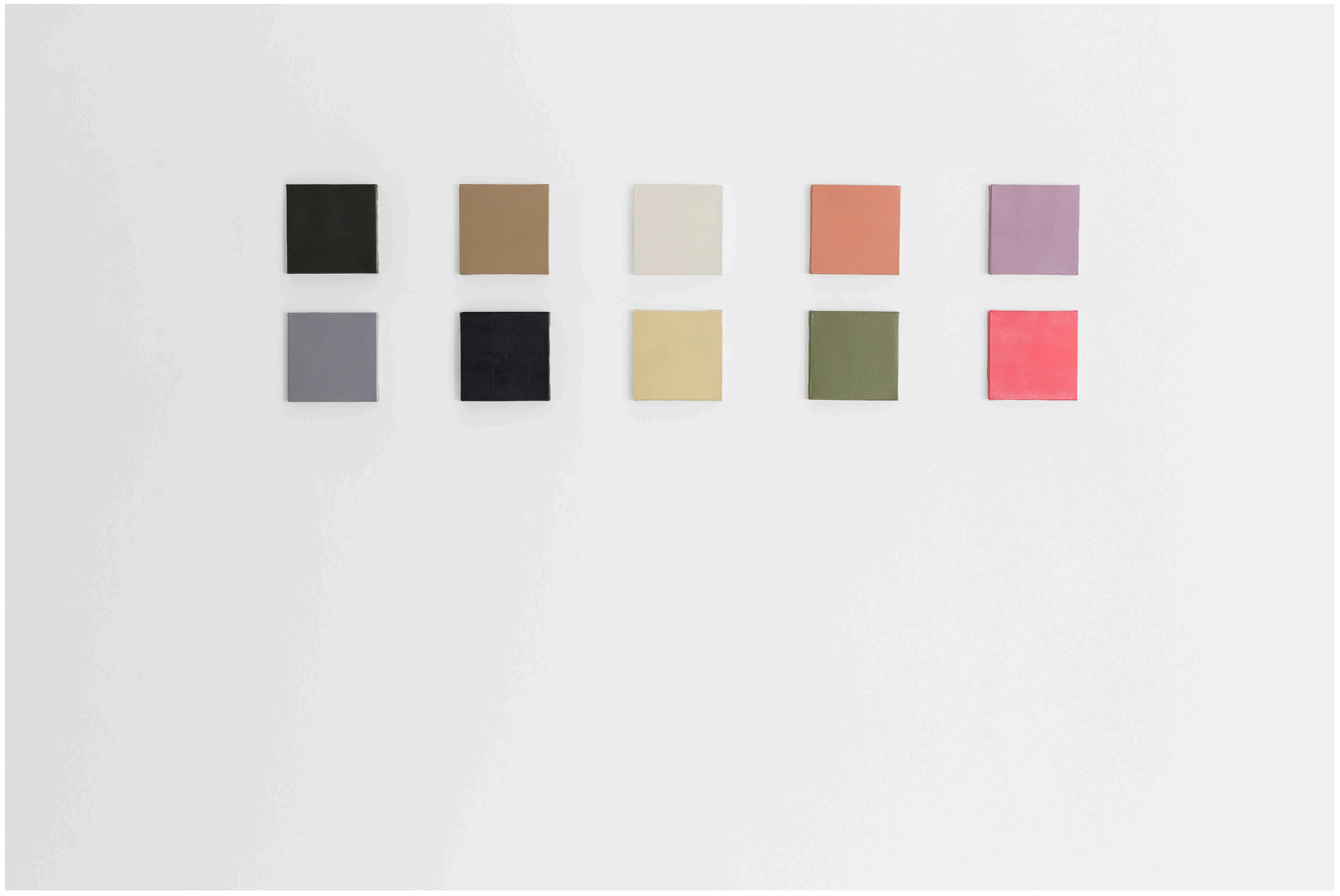




IG documentation
“White and black stripes and a red nose (The game)”
2019
performance view at Almanac INN, Turin



“White and black stripes and a red nose (The game)”
2019
table, various objects
variable dimensions,
detail, installation view Almanac Inn, Turin



"Head of an old woman with a veil around her head"
2018
enamel on canvas,
20x20x3,5 cm each
Installation view Rita Urso Artopia Gallery, Milan
ph. Natalia Tejbalova
private collection, Rome

Head of an old woman with a veil around her head

10 monochromes | enamels on canvas | 20x20x3,5cm | 2018

This work stems from the contrast between personal experience and tribute to works and authors that have inspired the artist's research. During a working experience at the tintometer, the artist kept and filed samples of enamels, commissions to be replicated for body shop mechanics or wall painters. Using these samples and comparing them with the work of art that in his youth inspired his research, thus choosing the most similar colors and creating an installation that summarizes the work by representing the sample of the most significant backgrounds. "Head of an old woman with a veil around her head" recalls Giorgione's "Portrait of an old woman". The title of the installation is borrowed from an incorrect filing of the original painting.



"A supposedly fun thing I'll never do again #12"
2018
brass, woolen cloth
65x50x0,2cm
installation view Rita Urso Artopia Gallery
ph. Natalia Trejbalova

A supposedly fun thing I'll never do again

sculpture | brass, woolen cloth |variable dimensions | 2018

"A supposedly fun thing I'll never do again" is a series of sculptures for which I've used the same materials (brass, woolen cloth) varying their shapes and sizes. Each sculpture analyzes a stored memory to a first time lived by the artist and the sculptures take a different shape and dimension accordingly. The memory also determines the color and size of the woolen cloth used as a graft. The brass then becomes an effigy of a present temporality, that aging and oxidizing, will be transformed by being charged and supported by a memory represented by the wool grafts, which will remain the same.



"A supposedly fun thing I'll never do again #1", 2018, 50x40x0,3cm, detail



"A supposedly fun thing I'll never do again #4", 2018, 50x30x0,2cm,
installation view Rita Urso Artopia Gallery, ph. Natalia Trejbalova
Private collection, Milan



"A supposedly fun thing I'll never do again #13", 2018, 15x25x0,2cm,
installation view Rita Urso Artopia Gallery, ph. Natalia Trejbalova



"A supposedly fun thing I'll never do again #7 #8", 2018, 50x35x0,2cm,
installation view Rita Urso Artopia Gallery, ph. Natalia Trejbalova
Private collection, Milan



"A supposedly fun thing I'll never do again #3",
2018
brass, woolen cloth,
20x60x0,2cm,
installation view Rita Urso Artopia Gallery,
ph. Natalia Trejbalova



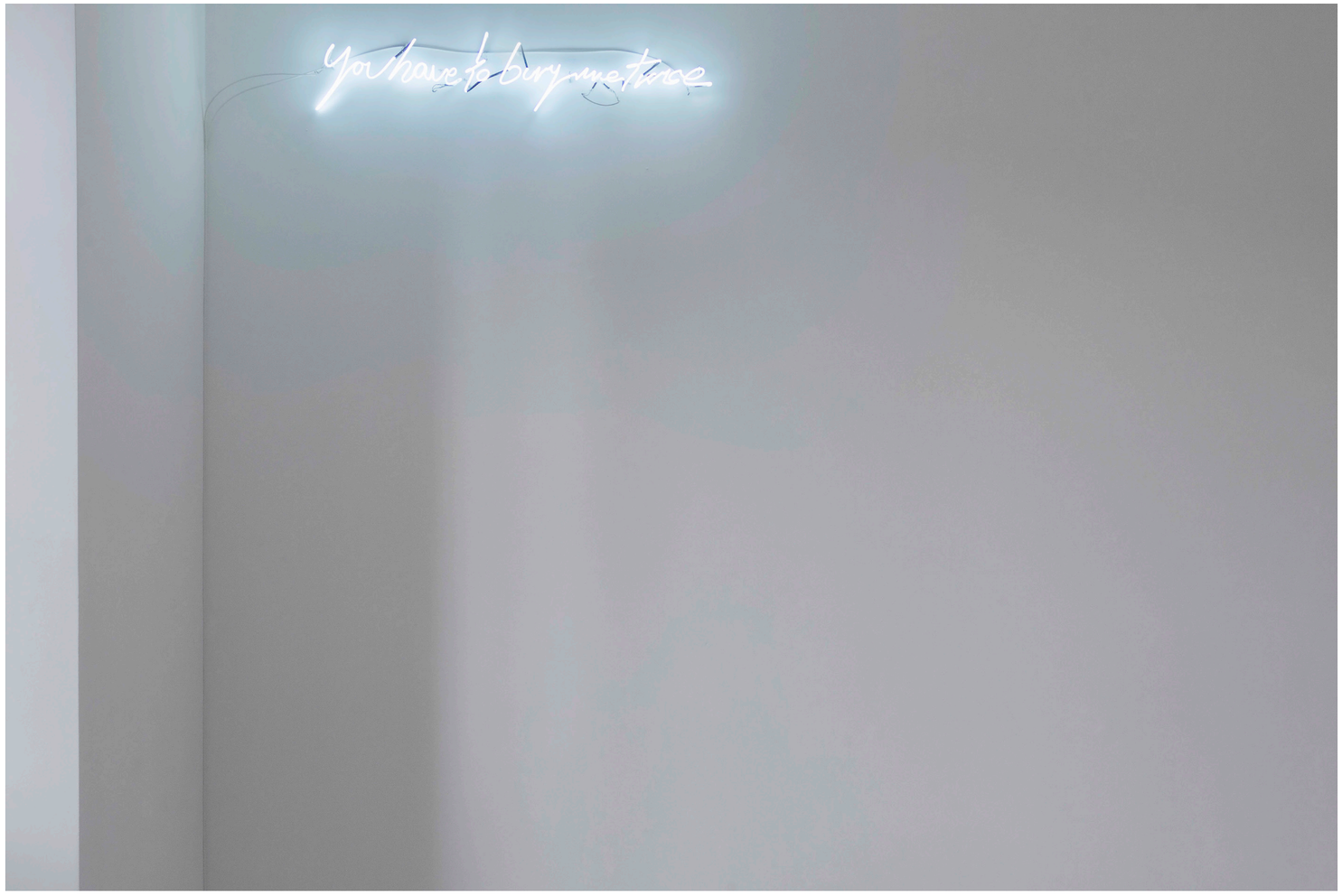
"A supposedly fun thing I'll never do again #6"
2018
brass, whoolen cloth
30x40x0,2cm
Installation view Rita Urso Artopia Gallery, Milan
ph. Natalia Trejbalova
Private collection, Milan



"A supposedly fun thing I'll never do again #5"
2018
brass, woolen cloth
12x5x0,2cm each
installation view Rita Urso Artopia Gallery
ph. Natalia Trejbalova



"A supposedly fun thing I'll never do again #2"
2018
brass, woolen cloth
100x200x0,3cm
installation view Rita Urso Artopia Gallery
ph. Natalia Trejbalova

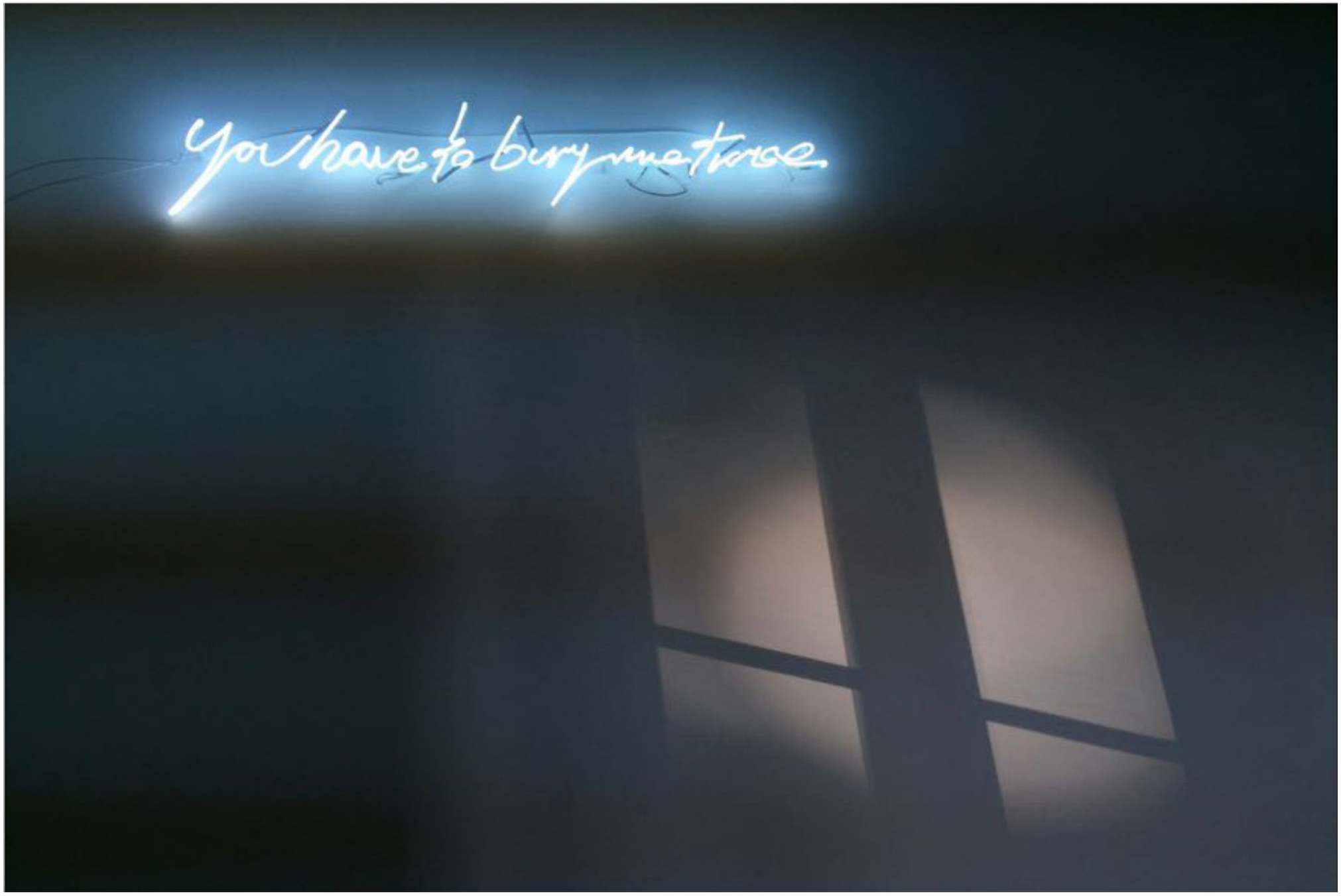


“You have to bury me twice”
2018
white cold neon
100x25cm
Installation view Rita Urso Artopia Gallery, Milan
ph. Natalia Trejbalova

You have to bury me twice

neon | 100x25 cm | 2018

“You have to bury me twice” is a cold white neon, a sort of mantra that investigates a state of paranoia in relation to self-esteem and superficiality. A sentence used by self-training practicioners in USA, re-contextualized and voluntarily re-proposed with an inflated media such as neon. The work is set up from time to time according to the space and to places in dim light or with difficult access.



"You have to bury me twice"
2018
white cold neon
100x25cm
Installation view Rita Urso Artopia Gallery, Milan
ph. Natalia Trejbalova



"Father, forgive them, for they do not know what they are doing"
2016
red skydancer
ambiental dmensions
iInstallation view Fondazione Bevilacqua La Masa, Galleria Piazza San Marco, Venice

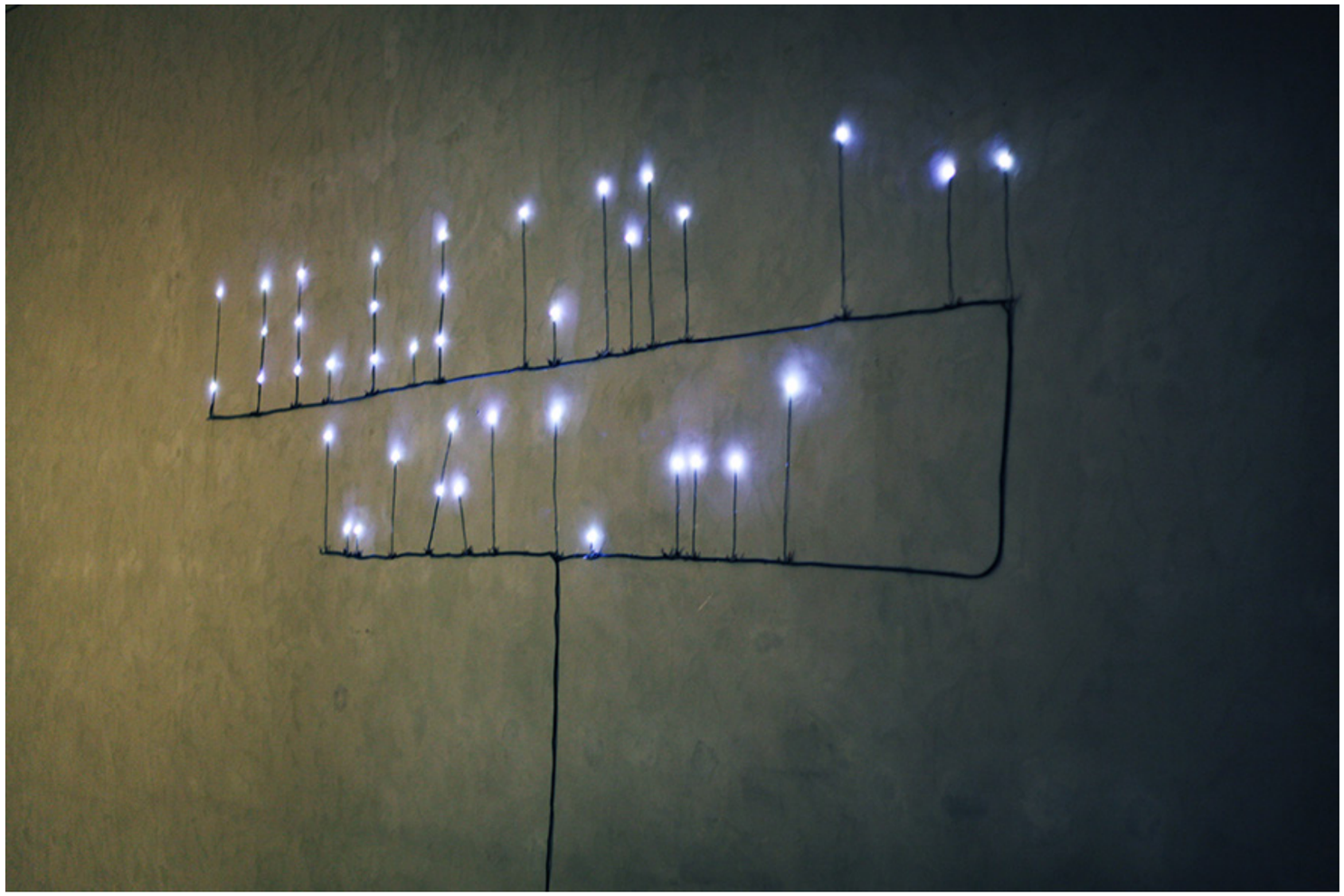
Father, forgive them because they don't know what they are doing

installation | variable dimensions | 2016

"Father, forgive them because they don't know what they are doing" consists of a red skydancer stuck in the exhibition space that writhes uselessly with a violent and noisy lament. The artist recovered the inflatable from a company that went bankrupt in 2013 and it was repaired from the gashes and recontextualized in the exhibition space as a performer of itself. The skydancer therefore witnesses his tragic past through the random wiggling influenced by the patching made during the restoration: the air inflates the puppet and exits the cracks causing it to lose pressure and thus determining its movement. So, the skydancer will wear out with friction and colliding with the walls and overtime it will self-destruct, finally forming a funeral monument of air and shreds, recalling the fate of the place represented at the time. Every time the skydancer is exposed it will be repaired with cloth tape bringing the memory of the suffered events.



“Father, forgive them, for they do not know what they are doing”
2016
red skydancer
ambiental dmensions
iInstallation view Fondazione Bevilacqua La Masa, Galleria Piazza San Marco, Venice

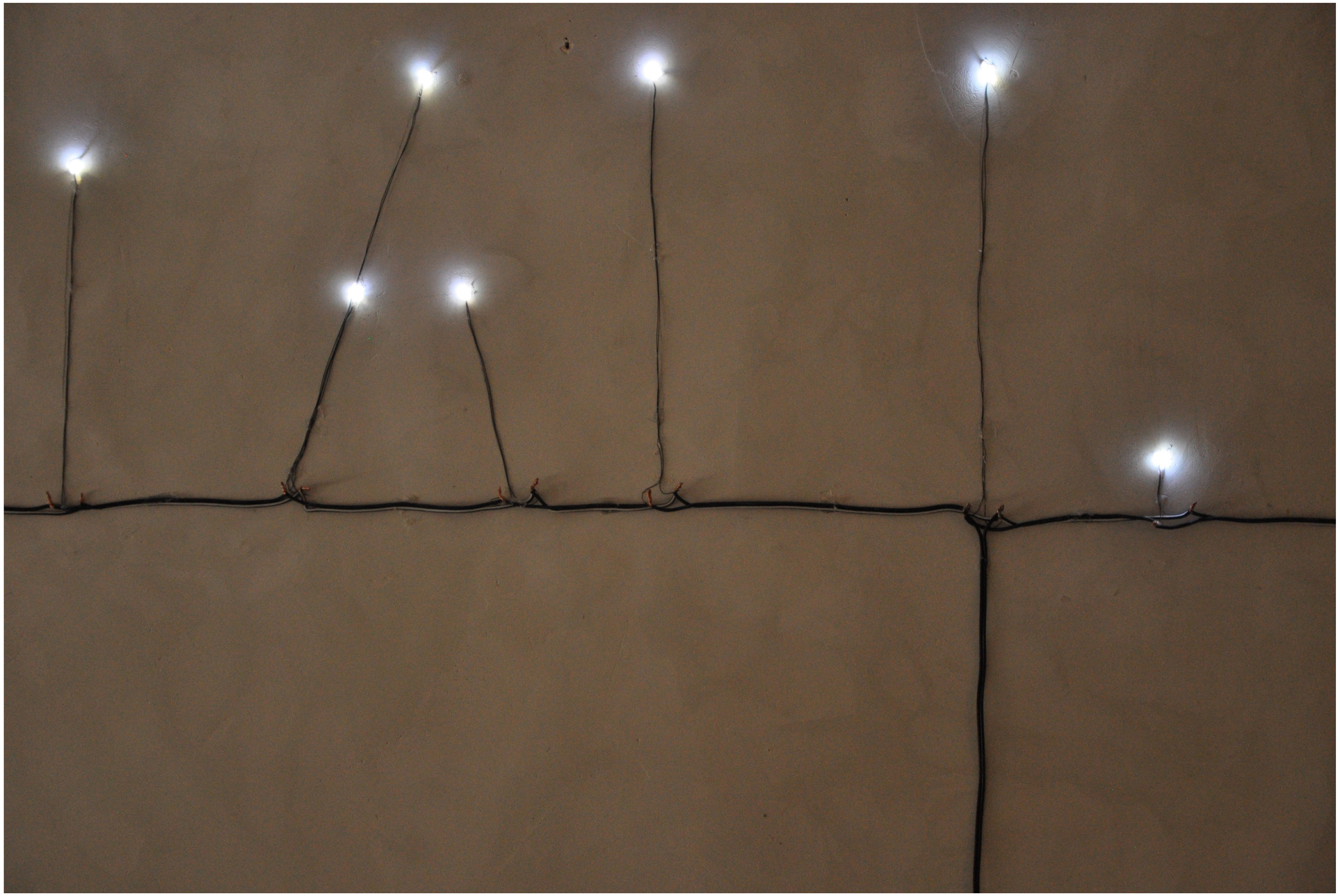


"I believe in my stuff only at night",
2016
led, plastic
250x200cm
Installation view solo show "Le projet de l'étoile" La Non-Maison Galerie, Aix-en-Provence
private collection

I believe in my stuff only at night

installation | led, plastic | variable dimensions | 2016

The light installation "I believe in my stuff only at night" is a sort of visual poem that analyzes the lack of self-esteem of emerging artists. The writing "I believe in my stuff only at night", reproduced on the installation, is illegible because every bright point is actually the intersection between the lines forming each letter. The work is designed with a plain and raw appearance that is visible during the daytime, whereas at night, the line vanishes leaving just a sort of constellation.

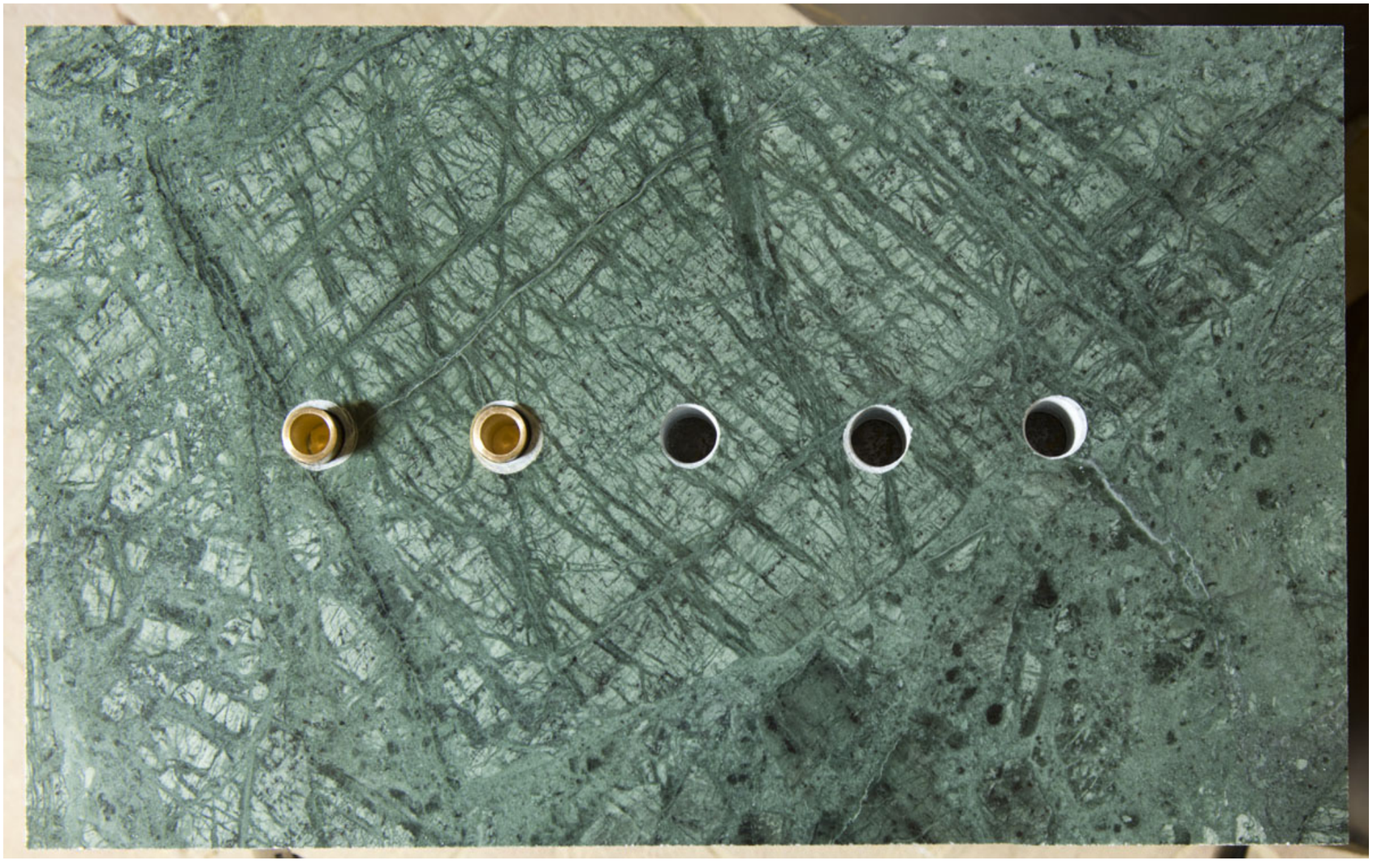


“I believe in my stuff only at night”,
2016
detail
led, plastic
250x200cm
detail La Non-Maison Galerie, Aix-en-Provence

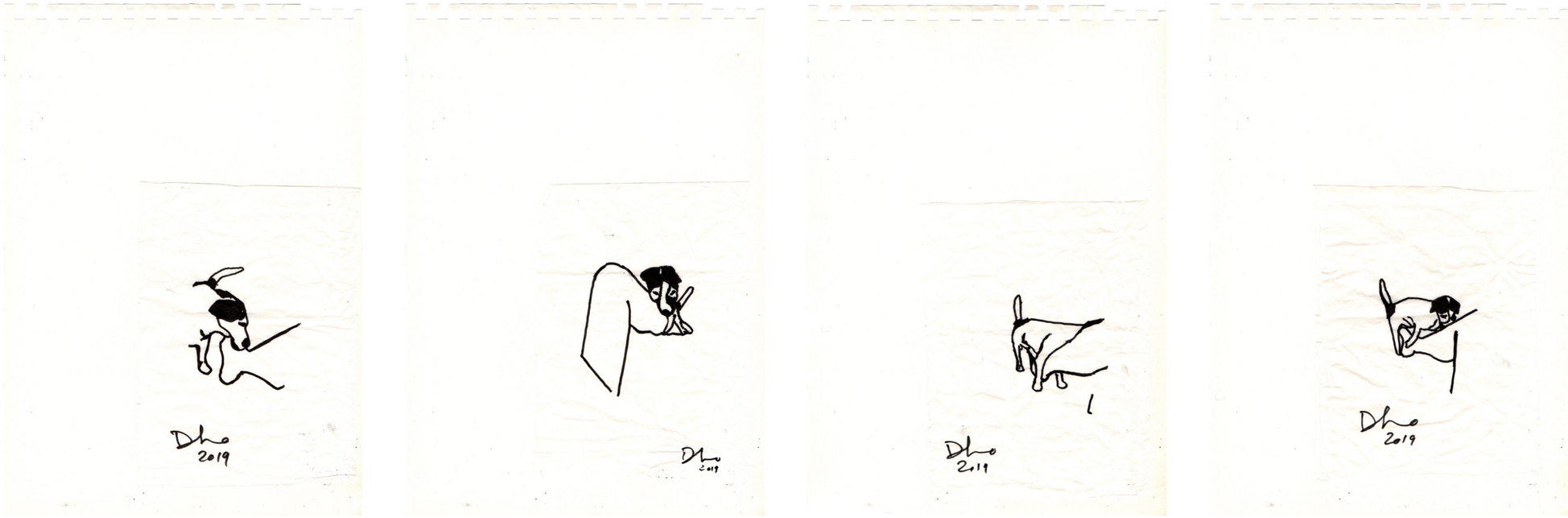
DRAWINGS, ARTIST PROOFS AND EDITIONS



“A kind concession to disorder (detail)”
2020
30x24 cm
edition of 6
fine art print on paper



“A chi vuol provare a fare cose, anche se male (fiu)”
2019
45x20cm
AP
green marble, brass
ph. Andrea Lensini Siena





"Senza titolo"
2019
serie of drawings
variable dimensions
ink on paper

CV

Solo Show
2019, *Paesaggi eterni*, Spaziosiena, Siena, curated Lisa Andreani e Stefania Margiacchi
2019, *White and black stripes and a red nose (The game), (Let's talk), (A Movie),* Almanac Inn, Turin, curated by Giulia Gelmini
2018, *Una cosa divertente che non farò mai più*, Rita Urso Artopiagallery, Milan,curated by Barbara Meneghel
2016, *Le projet de l'étoile*, La Non-Maison Galerie, Aix-enProvence, curated by Sascha Guedj-Cohen

Selected Exhibition:
2020, *Whatever it takes*, A+A Gallery, Venice, curated by curatorial course program
2020, *In-Edita, Residency*, Forte Marghera, Venice, curated by Venice art galleries, Marina Bastianello
2020, *Bagni d'aria*, Frassinetto Canavese, turin, curated by Caterina Molteni, Alice Visentin, Mattia Pajè
2019, *Estate, Autunno*, State Of Project Space, Milan, curated by Irene Angenica, Giovanni Paolin, Giacomo Pigliapoco
2019, *Premio Fondazione Francesco Fabbri per l'Arte* , Villa Brandolini, Pieve di Soligo, curated by Carlo Sala
2019, *L'abbaglio,* Société Interludio, Turin, curated by Stefania Margiacchi, Vasco Forconi
2019, *i10 Spazi Indipendenti*, ArtVerona, Verona, curated by Stefania Margiacchi
2019, *A jumi*, BoCs Art, Cosenza, curated by Giacinto di Pietrantonio, Giovanni Paolin, Irene Angenica, Giacomo Pigliapoco
2019, *Diari tra diari*, Spinola Banna per l'Arte - GAM, Turin, curated by Elena Volpato
2019, *Incanto*, Fondazione Merz, Turin, curated by Collettivo Diogene
2019, *Be the difference with art*!, Museo Civico Bassano del Grappa, Bassano del Grappa, curated by Moira Mascotto
2019, *Pendaison de Crémaillère*, Campobase Project Space, Turin, curated by Campobase
2019, *Il disegno politico italiano*, A+A Gallery, Venice, curated by Aurora Fonda
2018, *ArtVerona-scouting section*, ArtVerona, Verona, curated by Rita Urso Artopia Gallery
2018, *La solitudine del curatore*, Dimora OZ Project Space, Manifesta 12, Palermo, curated by Katiuscia Pompili, Sasvatii Santamaria
2018, *The useless land,* Castello di Lajone, Alessandria, curated by Irene Sofia Comi
2018, *Love me tender,* Fabbrica del vapore, Milan, curated by Stefano Coletto
2018, *Traffic - Festival delle anime gentili*, San Lorenzo in Campo, curated by Bianca Shroder, Pietro Consolandi
2018, *Teoria e tecnica dell'appuntamento*, Zentrum Kunsthalle, Varese, curated by Lisa Andreani
2017, *Combat Prize*, G. Fattori Museum, Livorno, curated by Paolo Batoni
2017, *Quando, quando, quando*, Affordable Art Fair, Milan, curated by Campo FSRR16/17
2017, *100ma Collettiva Giovani Artisti,* Fondazione Bevilacqua La Masa, Venice, curated by Stefano Coletto
2016, *Premio Fondazione Francesco Fabbri per l'Arte* , Villa Brandolini, Pieve di Soligo, curated by Carlo Sala
2016, *Un coin du monde,* La Non-Maison Foundation, Aix-en-Provence, curated by Sacha Guedj-Cohen
2016, *Roll-up,* Fondazione Bonotto partnership w/Fondazione Bevilacqua La Masa, Venice, curated by Fabrizio Peterlini
2016, *Quotidiana 2016*, Centro Culturale altinate San Gaetano, Padova, curated by Caterina Benvegnù, Letizia Liguori, Elena Squizzato
2016, *Atelier Bevilacqua La Masa 2015-2016*, Bevilacqua La Masa, Venice, curated by Stefano Coletto
2015, *99ma Collettiva Giovani Artisti,* Fondazione Bevilacqua La Masa, Venive, curated by Stefano Coletto
2015, *A Symphony of Hunger Digesting Fluxus in Four Movements*, Galleria A+A, Venice, curated by International Curatorial Course
2015, *Biennale Urbana*, Teatro Marinoni, Venice, curated by Cesare Pietroiusti
2015, *Archivio GAI Young Artists*, Centro Culturale Altinate, Padova, curated by Marco Tondello
2015, *We Art*, No Title Gallery, Vicenza, curated by Francesco Liggeri
2014, *Pulsart Restart Ritual,* Lanificio Conte, Schio, Vicenza, curated by Anna Zerbaro Pezzin

2014, *Nuovi Segnali,* Centro GAI, Padova, curated by Guido Bartorelli, Cristina Pandian
2014, *Dichiarazione di consultabilità*, Galleria A+A, Venice, a cura di Giulia Meloni

Prizes:
2020, *Finalist,* Racconto Plurale, Fondazione CRT, Turin
2019, *Finalist*, Premio Fondazione Francesco Fabbri per l'Arte, Pieve di Soligo
2019, *Finalist*, Rotary Club Asolo e Pedemontana Prize, Bassano del Grappa
2018, *Production Prize*, Premio Stonelfy, Fabbrica del Vapore, Milan
2017, *Sculpure and Installation Prize*, Combat Prize, G. Fattori Museum, Livorno
2017, *Finalist*, An Idea of Painting, FRASE Got Talent Prize, Venice
2016, *Special Mention* ,Premio Fondazione Francesco Fabbri per l'Arte, Pieve di Soligo
2015, *Visual Poetry 1st Prize,* Ecole des regards-young talents, Aix-en-Provence - Marseille

Main Residencies:
2019, *Exploring new edges*r, Spaziosiena w/Fondazione Monte dei Paschi di Siena, Siena
2019, *BoCsArt,* Cosenza curated by Giacinto di Pietrantonio, Giovanni Paolin, Irene Angenica, Giacomo Pigliapoco
2018, *Q-Rated Il resto dell'immagine,* Castello di Rivoli, Turin*,* w/Carolyn Christov-Bakrgiev, Sofia Hernàndez Chong Cuy, Hito Steyerl, curated by La Quadriennale di Roma (Sarah Cosulich, Stefano Colicelli Cagol).
2018, *Diari tra diari*, tutor Maria Morganti, GAM-Fondazione Spinola Banna per l'Arte, Turin, curated by Elena Volpato
2018, *Progetti insensati*, Fondazione Arthut Cravan, Milan, curated by Cose Cosmiche
2017, *Residence 33*, La Non-Maison Galerie, Aix-en-Provence, curated by Sascha Guedj-Cohen
2015, *Lago Pulsart,* Lago Film Festival, Revine Lago, curated by Anna Zerbaro Pezzin
2015, *Residency*, tutor Lara Favaretto, Spinola Banna per l'Arte, Poirino, curated by Gail Cochrane & Guido Costa
2015, *Residency 2015-2016,* Fondazione Bevilacqua La Masa, Venice

Workshop and collaborations:
2020, Artbite, collector project by Nicoletta Rusconi, Turin
2020, *Graphic proposal*, Artissima/Vinitaly, Piedmont Pavillion, Turin
2019, *Artist talk*, visiting artist invited by Antoni Muntadas and Agnes Kohlmeyer, Università IUAV, Venice
2017-2019, *Artist's assistant*, Turin
2018, *Collaboration*, Progetto Diogene Bivacco Urbano, Turin
2015, *Collaboration*, Fondazione Bonotto, Fluxus Archive visual and sound poetry, Molvena
2015, *Artist talk, Comfort Zone: A New Urban Outlook*, curated by Giulia Colletti, Venice
2015, *Collaboration,* w/Norwegian Pavillion, 56ma Biennale di Venezia, Venice
2015, *Collaboration,* w/Stefano Cagol, Bevilacqua La Masa, Venice
2015, *Visiting artist* / Incubatore Herion MacLab, Venice
2015, *Workshop,* Dolomiti Contemporanee & Neonlauro, neon tecnology, Treviso
2014, *Mapping our Cosmologies,* w/Agnes Kohlmeyer, IUAV, Venice
2013, *Performance w/Maria Hassabi*, 55ma Biennale di Venezia, Cipro Pavillion
2011-2015, *IUAV Workshop*, w/Mario Airò, Stefano Arienti, Paolo Icaro, Lawrence Carrol, Rene Gabri, Alberto Garutti, Cesare Pietroiusti, Antoni Muntadas, Adrian Paci, Angela Vettese, Christodoulos Panayiotou, Liliana Moro.

Education:
2016, Ecole Nationale Supérieure des Beaux-Arts, Paris
2014-.2015, MA Visual Art and Fashion, IUAV University, Venice
2011-2014, Visual Art Degree, IUAV University, Venice

PRESS

2020, Osservatorio Futura, Ci vediamo e grazie per il pesce, by Federico Palumbo
2020, Artoday, Davide Sgambaro, by Federico Montagna
2020, ATP Diary, Visual Doggerel - The void, by Irene Sofia Comi
2019, ATP Diary, La città di scambio a Spaziosiena, by Margherita Moro
2019, Exibart, Chi vuole provare a fare cose, anche se male?, by Ilaria Zampieri
2019, ATP Diary, Da Société Interludio, by Giuseppe Amedeo Arnesano
2019, Made In Mind Magazine, White and black stripes and a red nose, by Federica Torgano
2019, ATP Diary, Replica#4, by Lisa Andreani, Simona Squadrito
2019, Q-Rated, Davide Sgambaro video interview, by La Quadriennale di Roma
2019,. Forme Uniche, Five questions for Davide Sgambaro, by Marco Tondello
2019, Exibart Edition, 222 Artisti Emergenti su cui investire
2018, Exibart, TRE DOMANDE A..., by Giulia Colletti
2018, Atp Diary, I never explain #10, by Irene Sofia Comi
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