



GIOVANNI CHIAMENTI
PORTFOLIO 2022

My research starts from observing and listening to nature and the landscape. I try to engage in a rapport with them, so as to create a bond, a connection between myself and that which is in front of me. One of my aims is exactly that of developing a dialogue between man and nature, creating forms that investigate space, changing the point of view and inspecting our impact on the environment.

Confusing viewers in such a way so that they don't understand if they are looking at a micro or macro representation and disorienting the viewer with another vision of places that I analyze, make an unforeseen reality emerge. This is hidden to most and appears only to those who stop to observe the underlying layers. This reality needs time to come out, and materials help it to take tangible form due to their characteristics of resembling natural phenomena.

My work ranges between different media, from installation to video, and materials, from synthetic ones to ceramics, each able to deal with different aspects of each narrative. In recent years my research has focused on the interrelationships that are created between living beings, from animals to plants through man. These practices of coexistence and coexistence have made possible the evolution of species and have been studied by researchers from the scientific but also humanistic field, which have analyzed the concepts of sympoiesis and symbiogenesis coming to predict the overcoming of the anthropocene.

This field of research has led me to conceptualize a new organic glossary that could develop in a not so far-fetched future in which animals and plants will hybridize thanks to their ability to evolve and adapt to an increasingly hostile environment threatened by plastic pollution and consumption.

HORECA3000

HORECA3000 is a refrigerated showcase containing a series of works that are part of the *Interspecies Kin* project. It concerns the creation of an archive of species that could develop in our oceans in the not-so-distant future, as a result of hybridization between the animal and plant worlds but also as a possible mutation due to the incorporation of man-made microplastics into their tissues.

The works were made by juxtaposing raku ceramics with bioplastic parts and synthetic materials. Within the project, biodegradable plastics represent an ecological alternative to conventional plastics while synthetic materials describe the consequences of pollution on nature and embody species evolutions that are already taking place.

While having a strong science fiction and dystopian component, the theme is linked to reality through a comparative study in the fields of microbiology and geology.

In recent years, in fact, bacteria, fungi and organisms, such as *Ideonella sakaiensis*, *Aspergillus* and *Bathochordaeus*, demonstrate how the natural world is spontaneously reacting to microplastic pollution and suggest how the solution to the problem could come not only from human intervention but also directly from microorganisms.

The refrigerated display case is intended to represent an additional swerve within the project, i. e., a way to preserve the remains of these organisms by keeping them at low temperatures so that they do not deteriorate. Clearly this is a speculative operation, at the limit with fiction, but it is intended to raise awareness of an urgent issue as the examples above demonstrate.

The titles of the works exhibited within the showcase (*CP 19°05'22 "N 80°05'18 "W, JR 9°42'21 "S 80°25'50 "W, SK 29°31'40 "S 176°18'48 "W*) pander to a criterion of linguistic hybridization that anticipates scientific nomenclature, juxtaposing couples of letters with fictitious geographic coordinates indicating the possible finding of these beings in the oceans.



HORECA3000, 2022, refrigerated showcase, raku ceramic, bioplastic, thermoplastic, epoxy resin, 96 x 43.5 x 38 cm



CP 19°05'22"N 80°05'18"W, 2022, detail of the artwork, raku ceramic, thermoplastic



HORECA3000, 2022, detail of the installation, 96 x 43.5 x 38 cm

INTERSPECIES KIN

The installation *Interspecies Kin* represents the creation of an archive of species that could develop in our oceans, in a not so distant future, as a result of hybridisation between the animal and plant worlds, but also of a possible mutation due to the incorporation of man-made microplastics in their tissues.

This new cycle of works focuses on the deep sea, areas that are not directly accessible to humans and can only be explored by machines and robots, but which we have nevertheless managed to pollute through microplastics, oil and chemicals. The sculptures are part of my research into the adaptation of living creatures to increasingly extreme environmental conditions.

The works have been made by combining raku ceramics with bioplastic parts and synthetic materials. Within the project, the biodegradable plastics represent an ecological alternative to conventional plastics, while the synthetic materials depict the consequences of pollution on nature and embody the evolutions of species that are already taking place.

Despite having a strong sci-fi and dystopian component, the theme is linked to reality through a comparative study in the fields of microbiology and geology.

In recent years, in fact, bacteria (e.g. *Ideonella sakaiensis*) and fungi (e.g. *Aspergillus*, *Penicillium*, *Aspergillus sakaiensis*) have been studied. *Aspergillus*, *Penicillium*, *Trichoderma*) capable of deteriorating or assimilating microplastics have been studied; giant larvae (*Bathochordaeus*) have been discovered that transmit large quantities of carbon from the atmosphere into the ocean depths in addition to transporting microplastics, via their mucus dwelling, to the seabed; the term *plastiglomerate* was coined to indicate a formation due to the mixing and subsequent melting of plastic waste with natural materials such as fragments of basaltic lava, sand, shells, wood and corals.

These examples demonstrate how the natural world is spontaneously reacting to microplastic pollution and suggest that the solution to the problem could come not only from human intervention, but directly from microorganisms.

The titles of the works pander to a criterion of linguistic hybridity through a pseudo-scientific nomenclature that constitutes an organic glossary in which microbiology, archaeology and science fiction find harmony in an imagery that brings together the interrelationships between the organic and the inorganic, projecting us into a not so far-fetched future in which unknown species will inhabit the planet and will have managed to integrate man-made waste into their own evolutionary process.

During the three-month exhibition period, the bioplastics derived from *kappa carageenan* immersed in water partly biodegraded and those derived from *chitosan* developed moulds due to the humidity present on site.



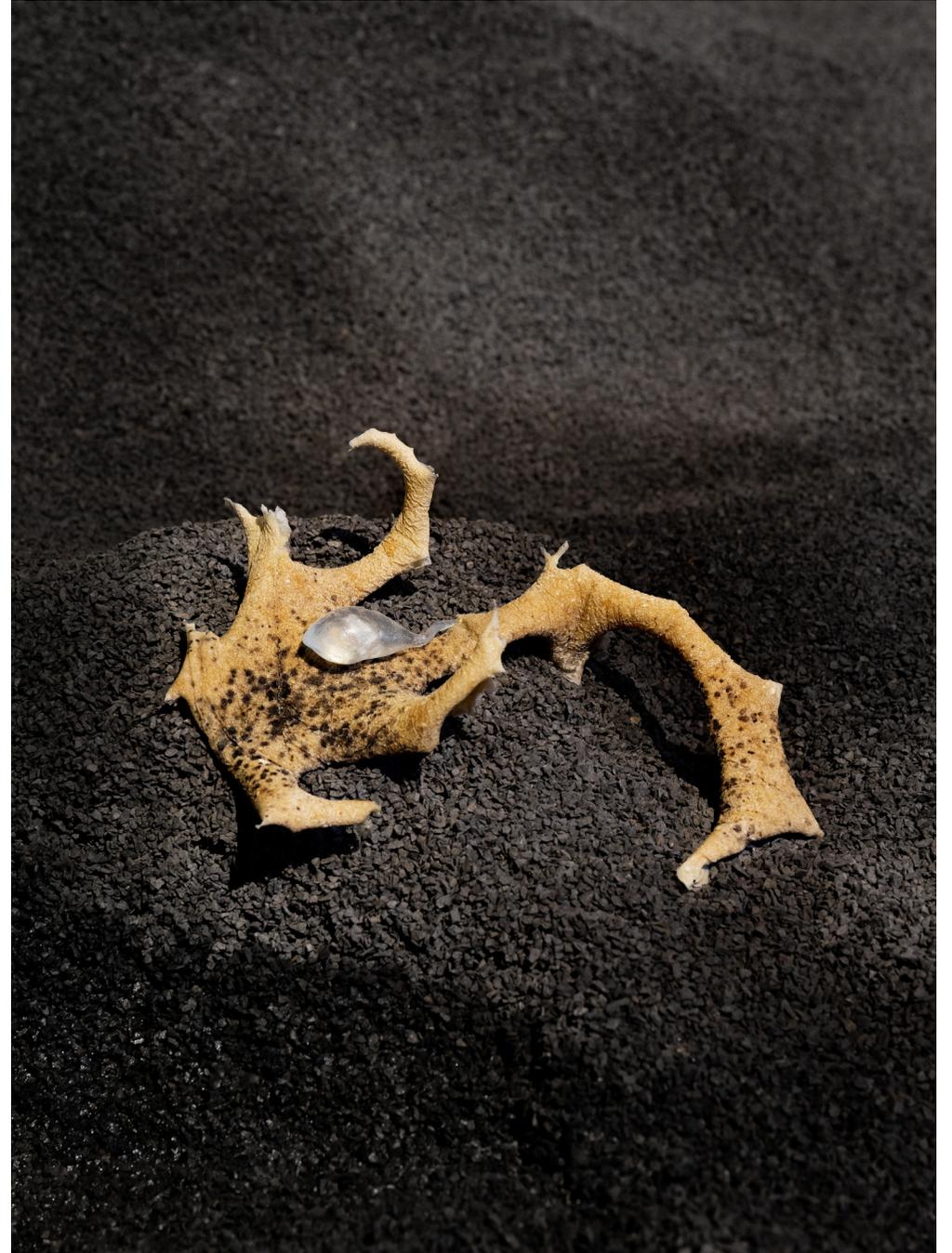
Interspecies Kin, 2022, installation view (opening) at Spazio Volta, Bergamo (IT), variable dimensions



Interspecies Kin, 2022, installation view at Spazio Volta, Bergamo (IT), variable dimensions



Interspecies Kin, installation view (finissage) at Spazio Volta, Bergamo (IT), variable dimensions



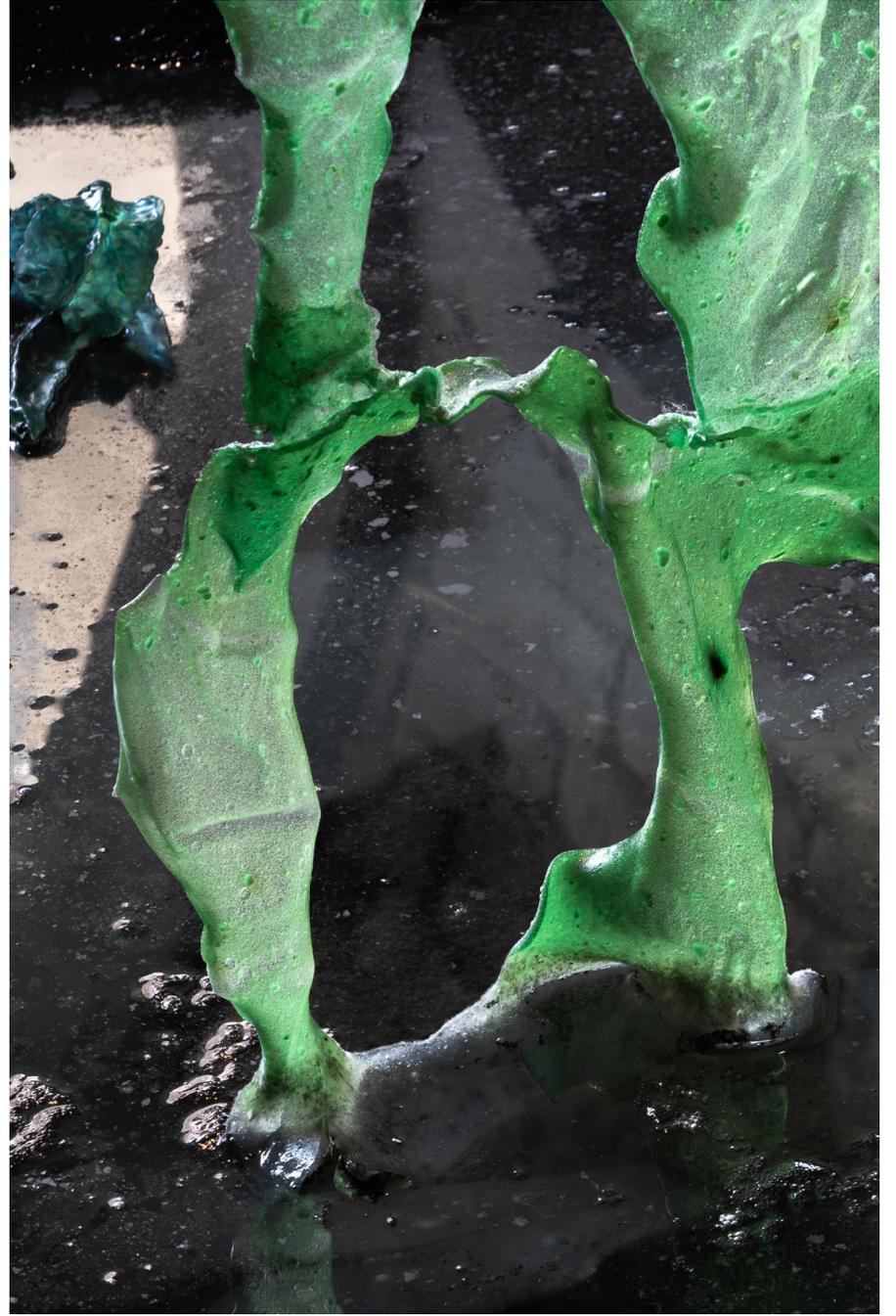
KJ 19°51'18\"N 66°42'51\"W, 2022, raku ceramic, thermoplastic, black sand, variable dimensions



Interspecies Kin, detail from the installation at Spazio Volta, Bergamo (IT)



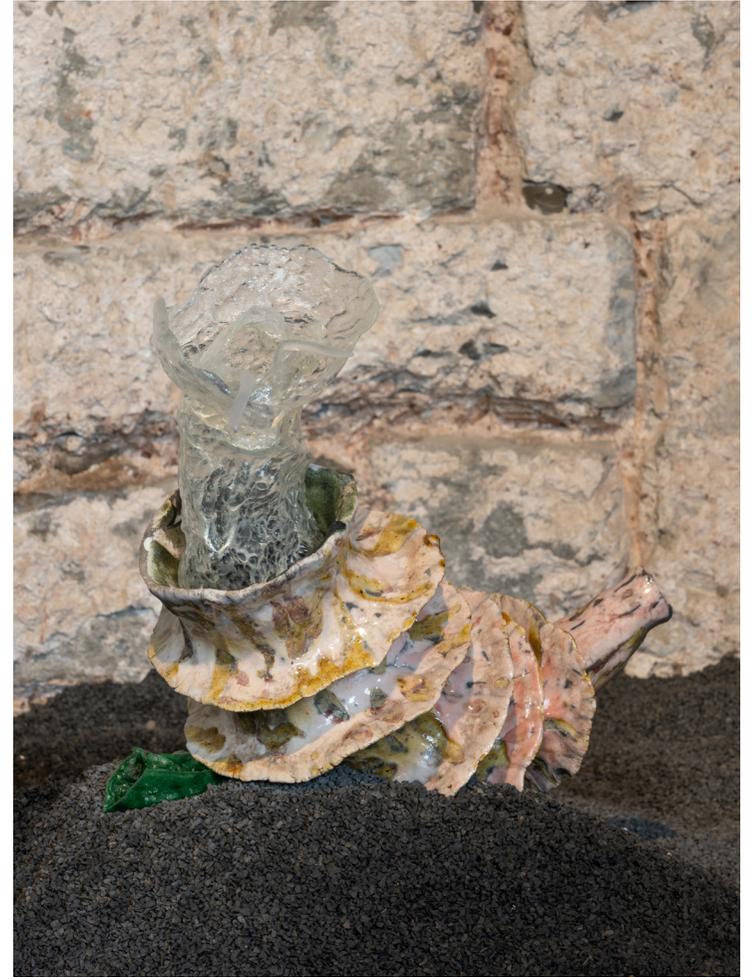
XJ 54°51'14\"S 29°31'19\"W, 2022, raku ceramic, thermoplastic, 37 x 15 x 12 cm



Details of *SO 13°53'56"N 153°41'29"W*, 2022, kappa carrageenan bioplastic, thermoplastic, iron chains, water, black sand, variable dimensions



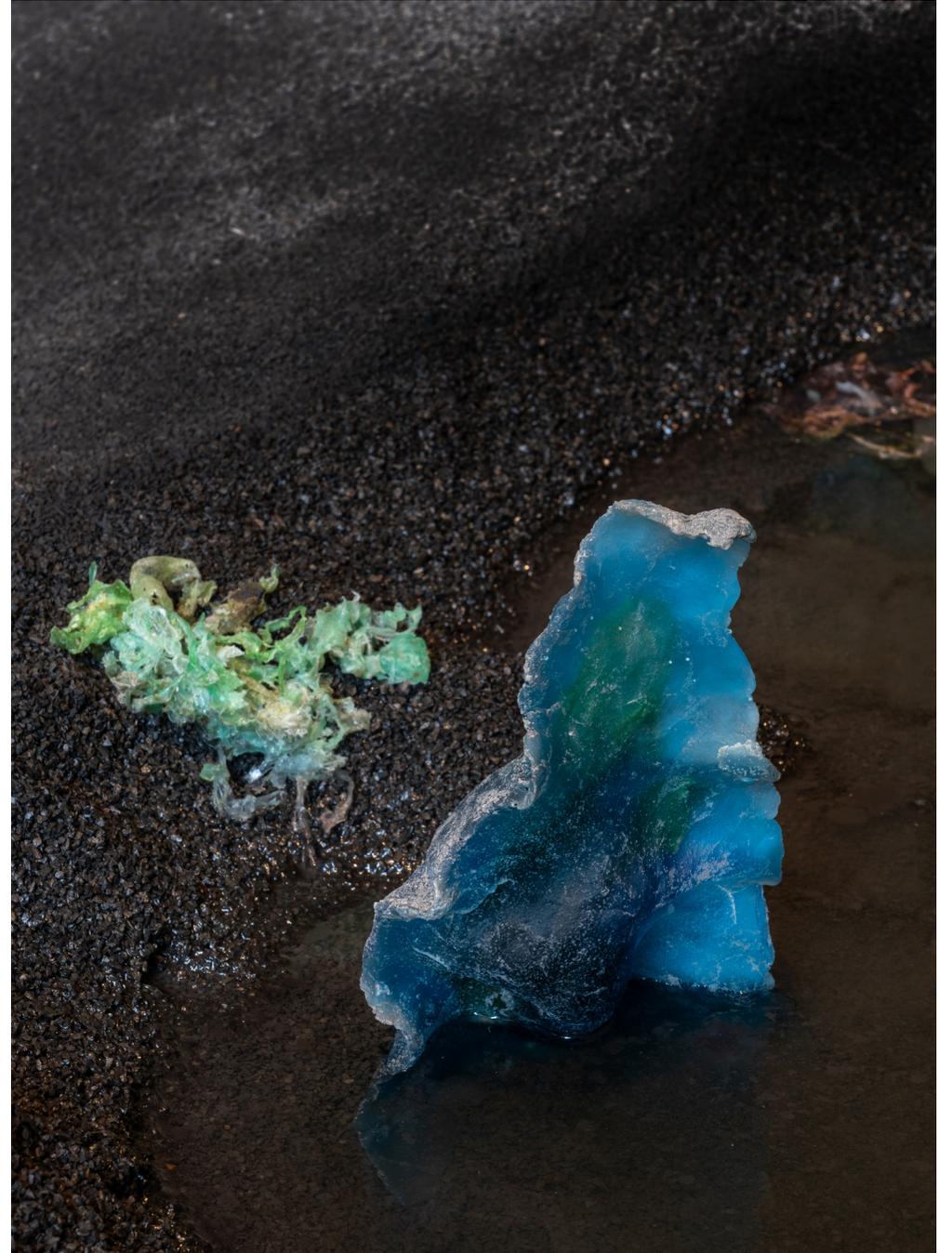
Interspecies Kin, 2022, detail of the installation, bioplastic, thermoplastic, raku ceramic, black sand, variable dimensions



CP 36°40'48"N 122°08'19"W, 2022, raku ceramic, bioplastic, thermoplastic



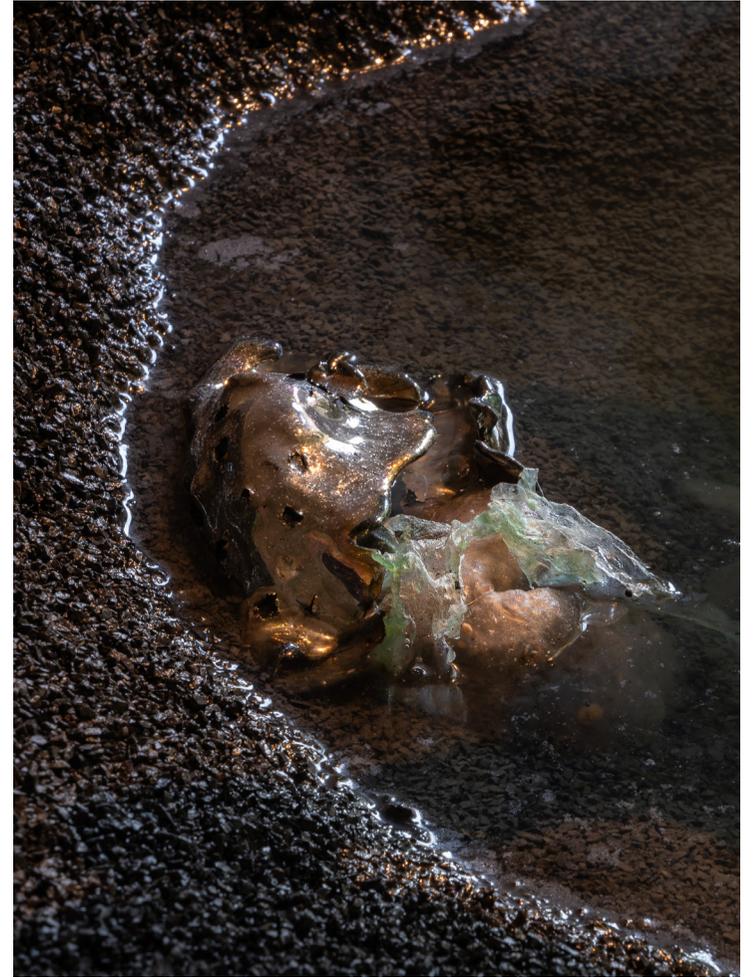
SG 25°17'14"S 54°33'48"E, 2022, raku ceramic, clear huretane rubber, black sand, variable dimensions



IL 35°12'49"S 98°51'58"E, 2022, k. carrageenan bioplastic, epoxy resin, black sand, variable dimensions



KE 56°53'17"S 12°39'30"E, 2022, chitosan bioplastic, thermoplastic, black sand, variable dimensions



BG 24°48'02"N 37°54'25"W, 2022, ceramic, bioplastic, variable dimensions

SB 28°41'16"N 154°57'38"W

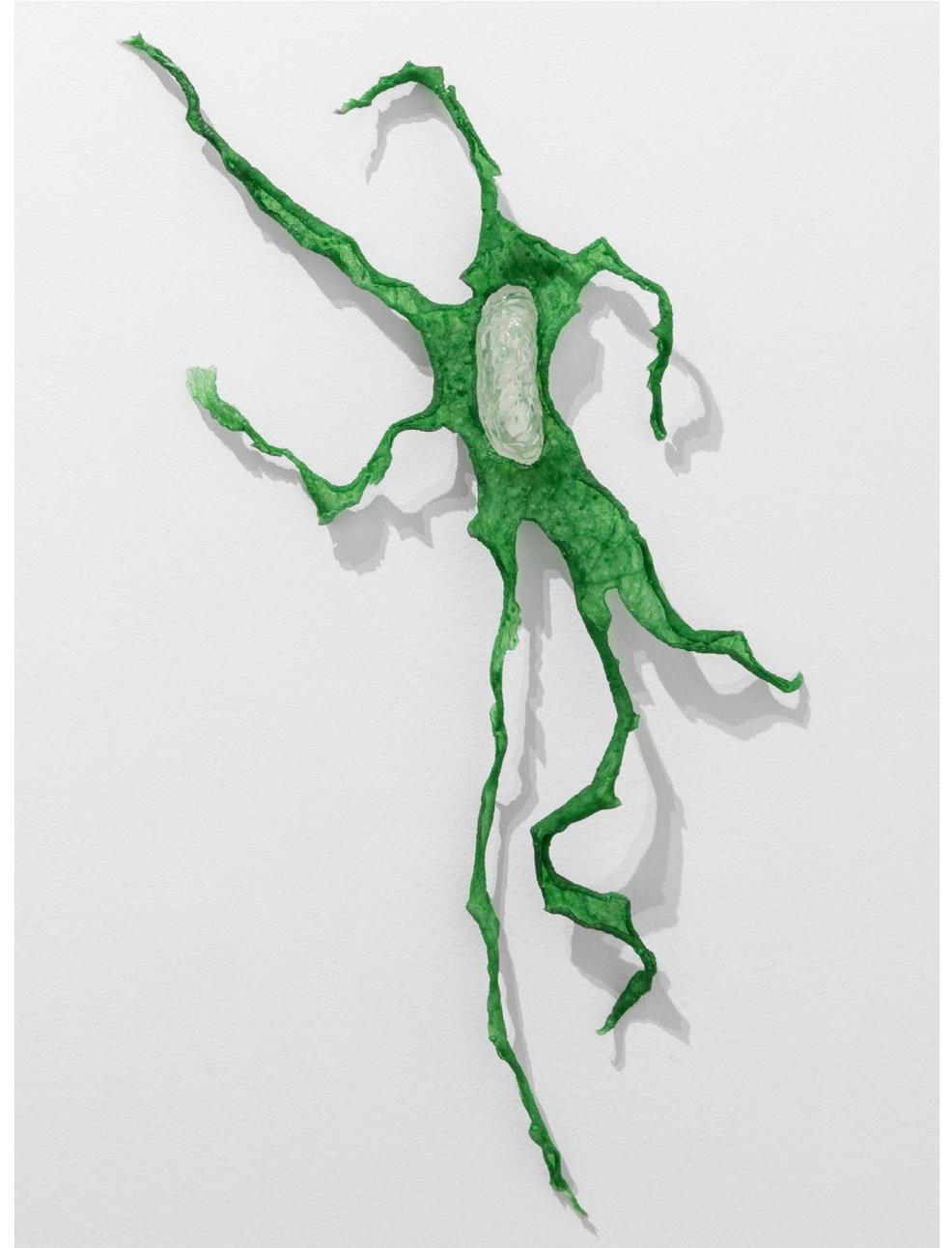
The work is part of the *Interspecies Kin* project, which concerns the creation of an archive of species that might develop in our oceans in the not-so-distant future, the result of hybridization between the animal and plant worlds but also of possible mutation due to the incorporation of man-made microplastics into their tissues. The sculptures are part of my research on the adaptation of living creatures to increasingly extreme environmental conditions. The work has been made by juxtaposing raku pottery with an epoxy resin part. The title of the work panders to a criterion of linguistic hybridization that anticipates scientific nomenclature, juxtaposing couples of letters with fictitious geographic coordinates indicating the possible discovery of this being in the deep sea. The project represents an organic glossary in which microbiology, archaeology, and science fiction find harmony in an imagery that brings together the interrelationships between the organic and the inorganic, projecting us into a not so far-fetched future in which unknown species will inhabit the planet and will have succeeded in integrating man-made waste within their own evolutionary process.



SB 28°41'16"N 154°57'38"W, 2022, raku ceramic, epoxy resin, 37 × 20 × 8 cm cm

SO 52°49'45"N 34°45'30"W

SO 52°49'45"N 34°45'30"W is presented as a multi-cellular, algae-like organism made by juxtaposing a biodegradable plastic derived from *kappa carrageenan* (Carrageenans are linear polysaccharides that are extracted from certain species of red algae. Kappa carrageenan comes mainly from the species *Kappaphycus alvarezii* and forms strong, stiff gels in the presence of potassium ions. In recent years, carrageenans have emerged as a promising candidate in tissue engineering and regenerative medicine applications.) a thermoplastic part. The work is part of the *Interspecies Kin* project, which concerns the creation of an archive of species that could develop in our oceans in the not-so-distant future, the result of hybridization between the animal and plant worlds but also of possible mutation due to the incorporation of man-made microplastics into their tissues.



SO 52°49'45"N 34°45'30"W, 2022, bioplastica derivata da carragenina kappa, termoplastica, 46 x 28 x 3 cm

CHIMERA

The work is entitled *Chimera*. In biology, the term chimera refers to an organism whose tissues derive from two or more genetically different cell lines, originating as a result of spontaneous or experimentally induced phenomena. The creation process starts as an image from Salinas Grandes (Argentina) depicting a pond, a typical feature of the salt marsh's landform. The photograph is then uploaded to an online software that transforms the 2D image into 3D, attempting to determine the depth of an image from its colour scale. The resulting SNC file is then produced by 3-axis CNC milling of a sheet of plexiglass. Completing the mise-en-scene are the two fir "roots" supporting the work, hand-carved and then sandblasted, which look as though they were made by a machine. The process of creation aims to determine and show the limits of A.I., but also its ability to reinvent and transform a real datum. In this case, the image of a "hole", which is not in itself a hole, as it is a photograph, tries to become a hole again (through software and numerical control milling), failing inexorably.



Chimera, 2021, plexiglass, fir wood, 104 x 60 x 81 cm

Σύνδεσμος (*Sindesmos*)

Σύνδεσμος (*Sindesmos*, ancient Greek: conjunction, fusion, nodal point) is a glass fusion of a bamboo rhizome transformed by the action of the sea and by atmospheric agents. The work appears as an unidentified hybrid. The bamboo plant is rich in silicon, an element that promotes growth and regeneration, the presence of which is also central to the material from which the sculpture is made. Indeed, glass is obtained by the solidification of a liquid composed mostly of a vitrifying agent, silicone in the form of sand, a melting agent which is usually sodium in the form of carbonate or sulphate, and a stabiliser, limestone, together with other oxides such as magnesium or metal oxides. The stem of the plant has an exceptional mineral content and its fibre is commonly referred to as 'vegetable steel' because of its elasticity, bearing capacity and strength due to its particular conformation. These characteristics are mirrored by its pedestal, which is made of brushed stainless steel, simulating the same structure as the rhizomes. In the encounter between the two materials, of opposing fragility even though they are composed of similar elements, the support and reserve system of the plant is thus overturned, no longer subterranean, but rather an element capable of linking dimensions and worlds very distant from one another.



Σύνδεσμος (*Sindesmos*), 2021, glass fusion, brushed stainless steel, 126.5 x 45 x 48 cm

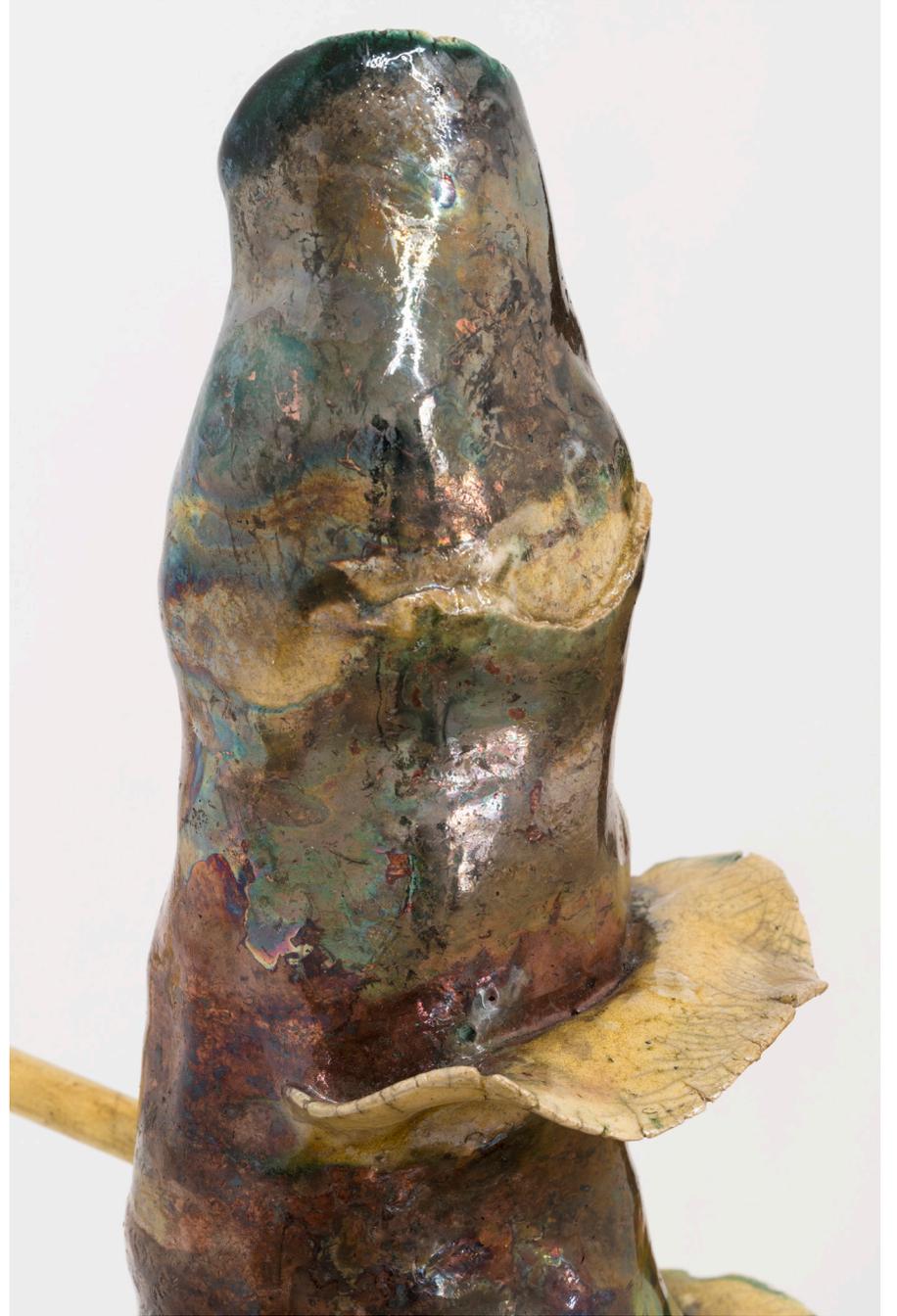
ORIGO FLEXUOSA

The aim of this series of ceramic works is to outline a new organic glossary. An archaeology of a not-so-far-fetched future, composed of organic and indecipherable forms with clear archetypal references to which a pseudo-scientific nomenclature has been attributed, combining families of existing and pre-existing creatures with names and adjectives from a utopian imagination. Their title is derived from Latin (*Origo*: source, beginning / *Flexuosa*: meandering, winding). The sculptures *Origo Flexuosa #1*, *#2* preserve traces of the flow of water, a central element in the artist's practice, in the form of infiltrations seeping from underground. This is both present as a deposit in the tanks placed on the ground, as well as a reminder of it in the hollow forms. At the heart of the concept of infiltration lies the attempt to bring back to life these bodies which have been deprived of their water during the cooking process. On the other hand, *Origo Flexuosa #3* is a functioning rainwater collector consisting of 5 elements. With the functioning of this waterfall, the shells of these disappeared hybrids metaphorically come back to life.



Origo Flexuosa #1, 2021, raku ceramic, variable dimensions





Origo Flexuosa #2, 2021, raku ceramic, variable dimensions



Origo Flexuosa #3, 2021, raku ceramic, variable dimensions

NIMPHAECEA CHLOROTICA

The artwork takes inspiration from a particular hybrid, *Elysia Chlorotica*, a leaf-shaped marine gastropod mollusk that is able to carry out the chlorophyll photosynthesis incorporating chloroplasts of the algae it eats. According to scientific research, it is the first animal-plant hybrid, rare and concrete example capable of reminding us that the development of a species depends by thousands of uncontrollable factors.

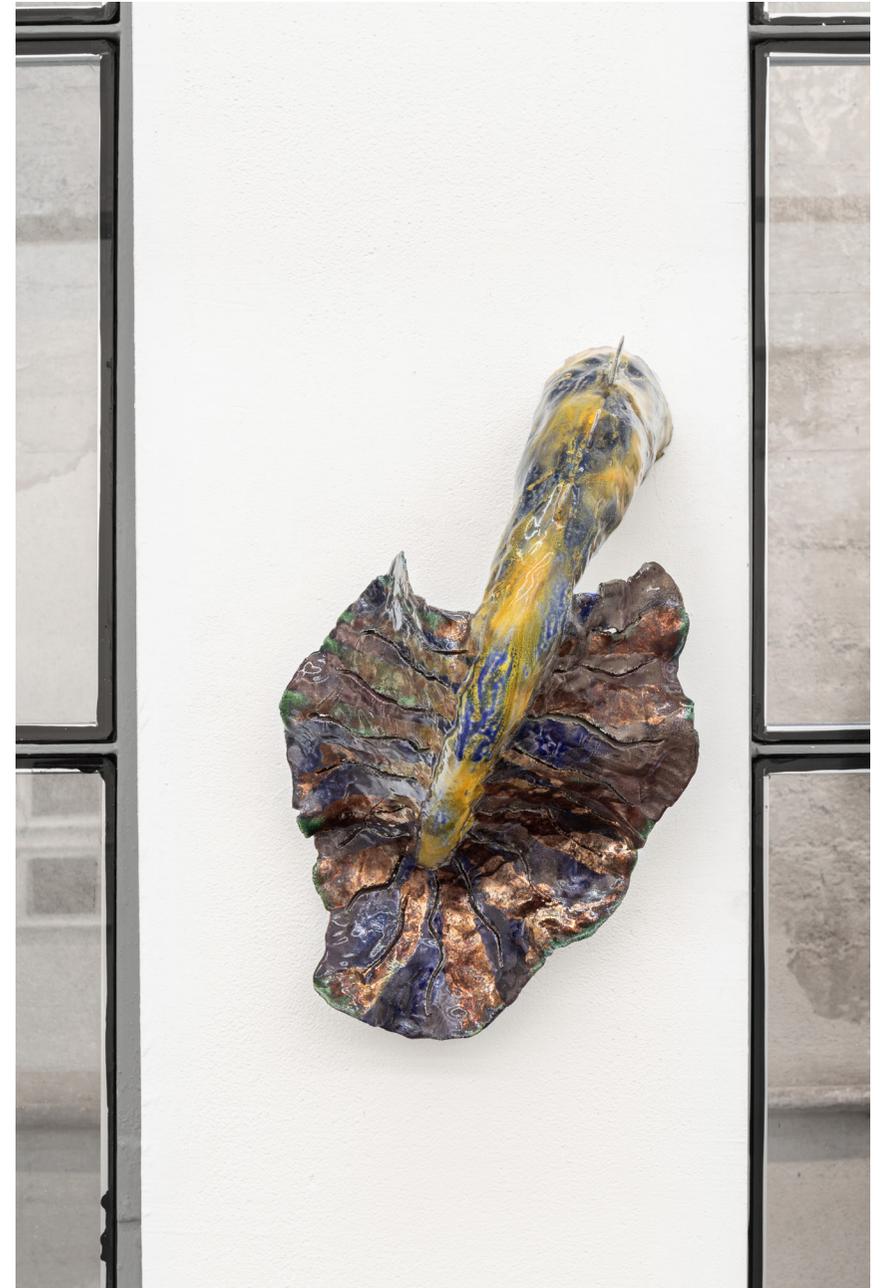
The algae ingested by *Elysia Chlorotica* are not assimilated completely and their chloroplasts are incorporated in special cells spread throughout the digesting apparatus of the animal, that branches along the whole surface of its body. Once inside the snail's cells the chloroplasts survive and continue to operate as if they were inside the original algae's cell. The snail converts the glucose the chloroplasts produce into galactose which uses later for its metabolism.

It is an endosymbiosis with an intracellular organism which provides energy, nourishment and a mimetic colouration, a phenomenon called *Kleptoplasty*.

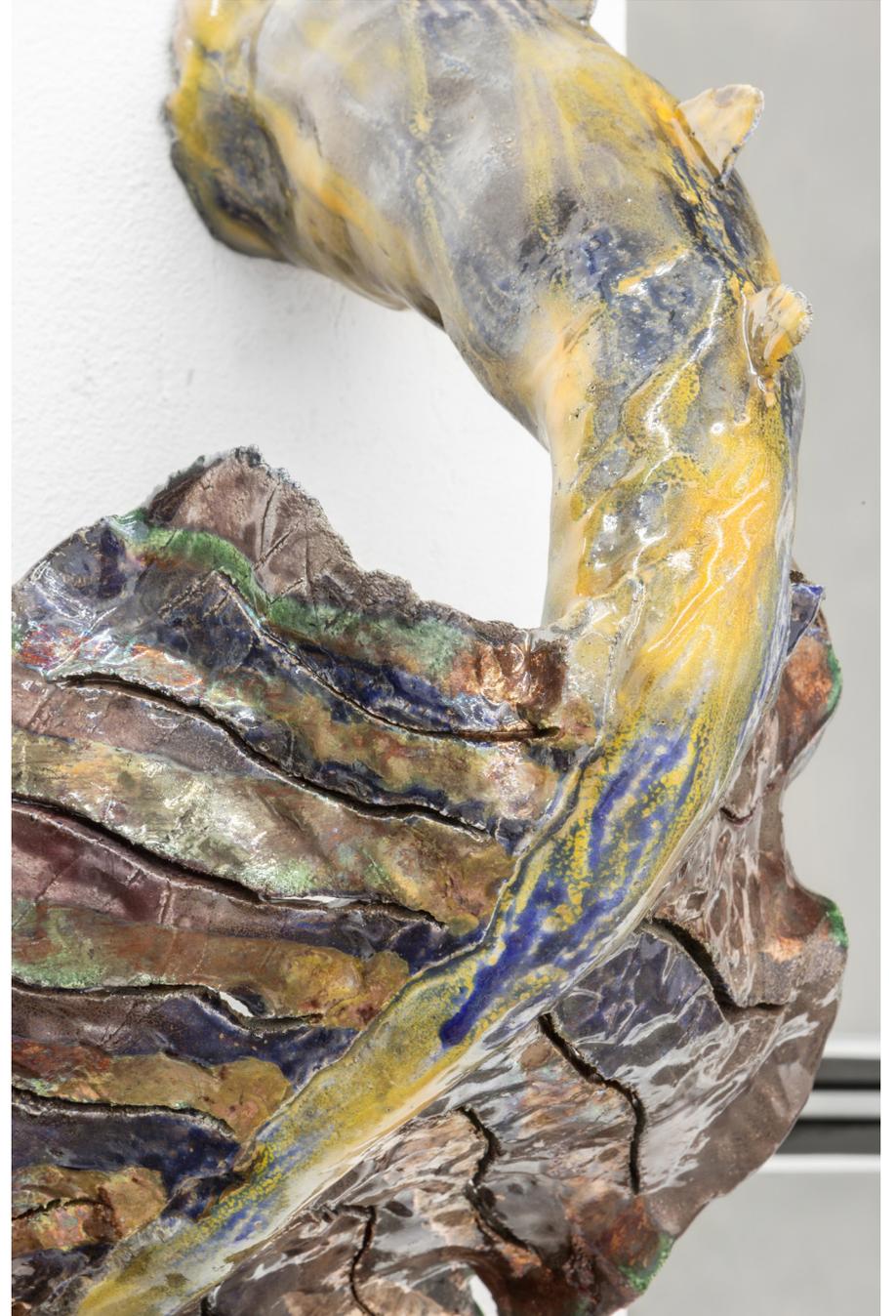
This is the only known example of genetic functional transfer from a pluricellular species to another one. Inspired by the process of *Kleptoplasty*, the artist decided to use a cooking technique that would allow him to obtain as many tints as possible in an effort to create a mutable object. As close as possible to the evolution process of plants and animals.

Nimphaecea Chlorotica has been realised in Western Raku, with pigments, black cupric oxide, silver nitrate, clear glaze. Reduction process has been carried out partially in order to restore a type of brilliance and pearlscent effects related to silver nitrate that are meant to become matt with the passing of time.

The realisation process also wants to focus the attention on the effects of the sunlight that allows *Elysia Chlorotica* to complete the photosynthesis.



NIMPHAECEA CHLOROTICA, 2020, raku ceramic, 20 x 24 x 43 cm



Detail shot dell'opera



Nimphaecea Chloritica #2, 2021, raku ceramic, 20 x 25 x 40 cm



Nimphaecea Chloritica #4, 2021, raku ceramic, 19 x 18.5 x 30 cm



Nimphaecea Chloriticae, 2021, installation view at Galleria Marrocco, variable dimensions

HYDRIA FLOREA

Hydriă floreă (from Greek *ὕδρια*, from Latin *hydria*: jug for water / *floreus*: flourishing, prosperous) was in Greek and Roman cultures a vase which, as the name suggests, was intended to hold water. Although it cannot be ruled out that the name might also have had a broader meaning, the characteristic shape of the hydria, which is easily recognizable, can be identified with all certainty in that it has as its main feature the presence of three handles, two horizontal lateral ones, one on the vertical back, connecting the top of the belly with the edge of the mouth. In this case, at the top of the vase, instead of there being an exit hole, there is a pistil, an inflorescence.



Hydria Florea, 2021, raku ceramic, 25 x 24 x 8 cm

CRATER

The title comes from the Latin *crātēr*: crater, cup. Its shape resembles a kind of sacrificial bowl, with the appearance of a carnivorous plant. The sculpture is one of the indecipherable artefacts with clear archetypal references in the “*Sottosuolo Subarmonico*” exhibition, to which a pseudo-scientific nomenclature has been attributed, combining names and adjectives from a utopian imaginary with families of existing and pre-existing creatures.



Crater, 2021, raku ceramic, 29 x 24 x 21 cm



Installation view of the exhibition *Sottosuolo subarmonico* at Galleria Marrocco, raku ceramic, variable dimensions

HIATI

From the Latin *hiātūs* meaning: cleft, fissure. This series of wall-mounted ceramics is intended to represent the subsoil from which the creatures in the exhibition “*Sottosuolo Subarmonico*”, curated by Letizia Mari in the spaces of Galleria Marrocco, have emerged.

Excerpt from the critical text of the exhibition written by Giovanni Chiamenti and Letizia Mari:

“This relationship of dynamic balance between organic and inorganic reflects on our condition as creatures constituted through sediments and stratifications that over time have been superimposed creating a geological layer, that same ever-changing humus in which the different stages of matter combine, in an infinite temporal cycle between life and death. A fluid and silent movement that characterises the matter of which we are made. The different temporalities generate a continuous subterranean bubbling, a moving magma from which unknown creatures emerge, ghosts ‘in una notte che ha riunito il vivente al non-vivente’¹. The inhabitants of the underground are pouring into the surface to populate a future landscape, opening a debate on our role as co-inhabitants. (...) Through the process of firing the clay, the trauma of the earth and the subsoil inevitably emerges, as the incandescent material extracted from the kiln undergoes a thermal shock that gives it a magmatic appearance.”

1 *Il mormorio subarmonico del nero abisso tentacolare*, Stanza 1 in Eugene Thacker, *Tra le ceneri di questo pianeta*, Produzioni Nero, Roma, 2018, p. 154



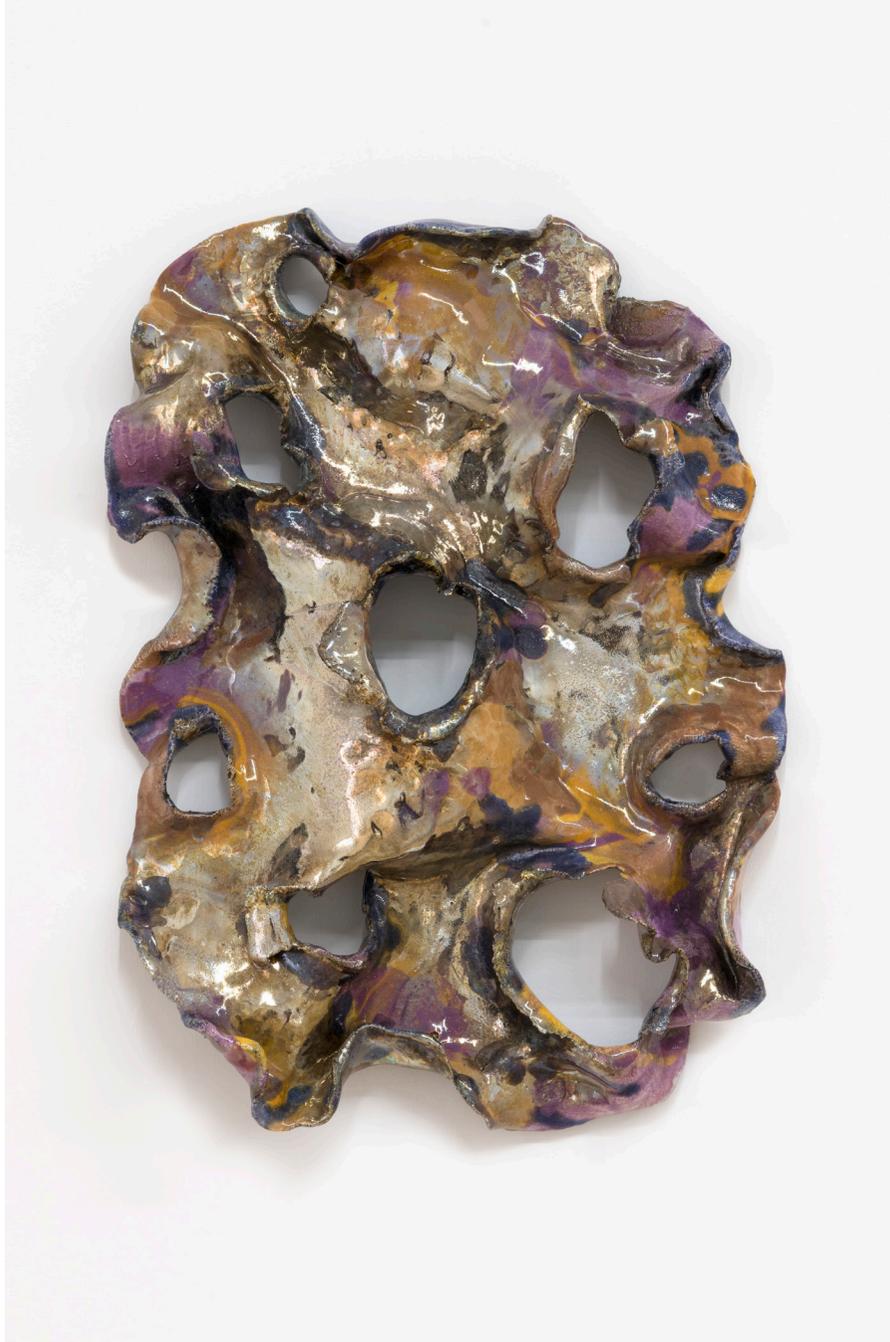
Hiatus #1, 2021, raku ceramic, 45 x 39 x 10 cm



Hiatus #2, 2021, raku ceramic, 46 x 30 x 7.5 cm



Hiatus #3, 2021, raku ceramic, 43 x 31 x 9 cm



Hiatus #4, 2021, raku ceramic, 42 x 31 x 8.5 cm



Hiatus #5, 2021, raku ceramic, 41x29x8,5 cm

LIMACIDA FLABELLIS

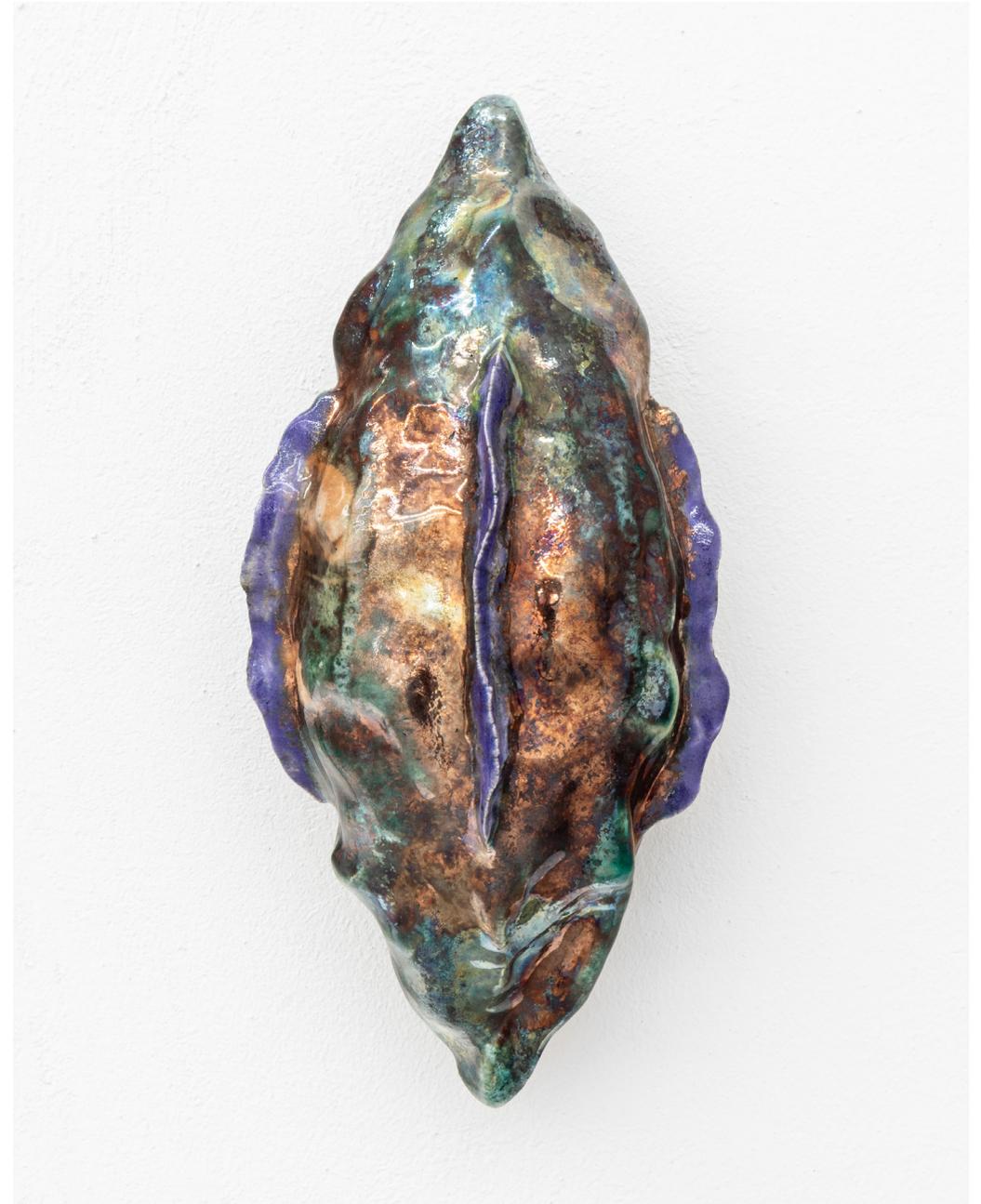
The title comes from the family of the *Limacidae*, a species of terrestrial gastropod molluscs without a shell, belonging to the order *Stylommatophora*. Its uniqueness lies in the ridges on its back to which the adjective *Flabellis* (from the Latin *flabellum*: fan), attributed to it by the artist, refers. The pseudo-scientific nomenclature assigned to each sculpture in the series is intended to underline the author's desire to create a new organic glossary in which families of existing and pre-existing creatures are combined with names and adjectives from a utopian imagination.



Limacida Flabellis, 2021, raku ceramic, 35 x10.5 x 15.5 cm

AKAINACEPHALUS MUTABILIS

The work is part of the artist's latest series of ceramic sculptures, which aim to outline a new organic glossary in which primary arts, biology, archaeology and science fiction find harmony in an imagery that brings together the interrelationships between biotic and abiotic organisms, between organic and inorganic, projecting us into an archaic future in which unknown species will inhabit the planet. To give validity to this thesis, the titles of the works are in scientific nomenclature: in this case the work is inspired by *Akainacephalus johnsoni*, a herbivorous dinosaur that lived in the *Late Cretaceous* period, recognisable by the ridges on its skull (*akaina* in Greek can be translated as thorn, point) to which the adjective *mutabilis* has been added, which in Latin means changeable.



Akainacephalus Mutabilis #1, 2021, raku ceramic, 21 x 11 x 8 cm



Akainacephalus Mutabilis #2, 2021, raku ceramic, 27 x 12 x 11.5 cm

OVERLAID SYMBIOSIS

Overlaid Symbiosis reflects on human's role and behaviour within his ecosystem, like an entity determined by a dynamic and complex system of relations and interdependences, starting from the concept of "sympoiesis" analyzed by Donna Haraway.

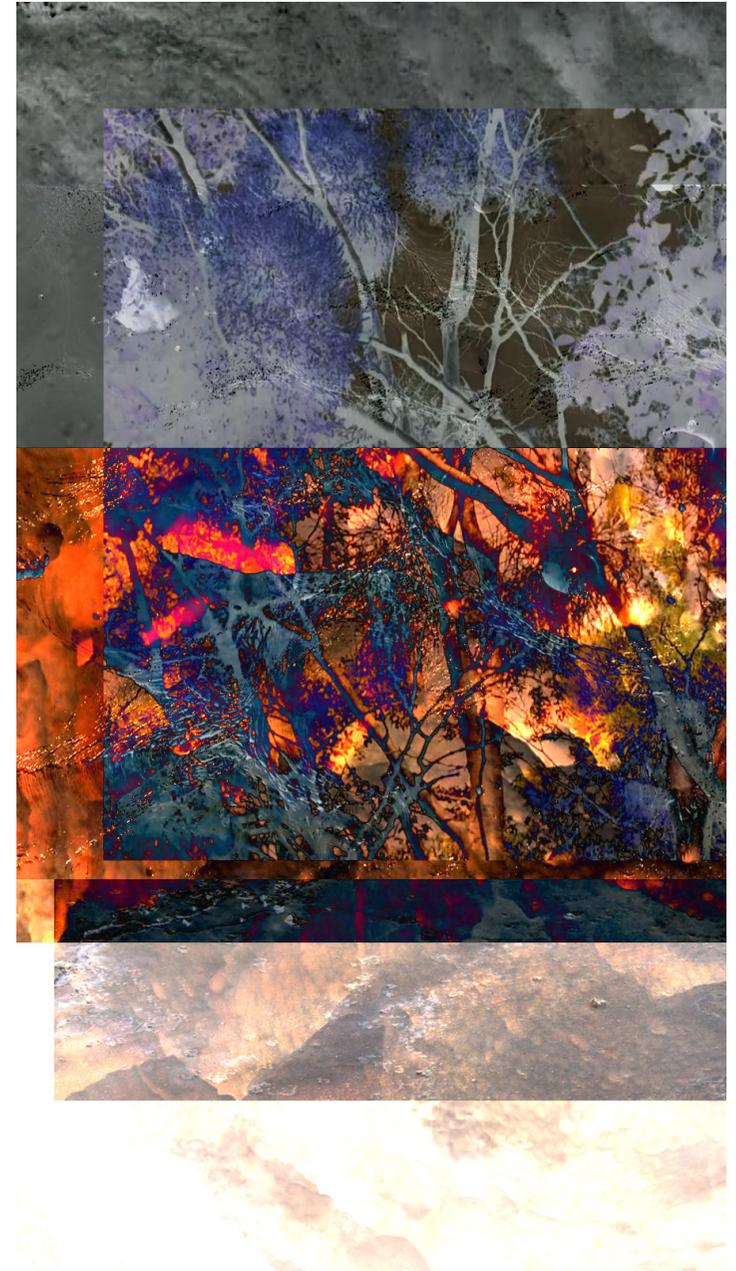
Human beings as compost have to cohabit and to coexist with other earthly creatures by making kin, which means establish symbiotic bonds which could be useful to regenerate the fracture with nature caused by them.

Compost means worlding. Not everyone bring the same weight inside it, there are those who are more respons-able of others in this unceasing work of composition-decomposition.

To live-with on our planet we do not need antagonism but rather attunement; no tunnel vision but rather multi-focality; no alienation but rather symbiosis. There is no longer distinction between guest and parasite.



[Link to video](#)



OVERLAID SYMBIOSIS, 2020, still frame from HD video, 9:16, 3' 57"

Text of the video:

*By deconstructing the vision of the landscape.
We assume that our gaze can measure credibility.
The truth is that our subjective behaviour has to be torn down.
There is no single reality, but rather multiple realities, and what is represented depends of one's position in the field of negotiation.
It is about an ongoing process of negotiating reality.
The concept of sympoiesis describes a structure in which the existence of every single entity is determined by a dynamic and complex system of relations and interdependences.
Such systems produce collectively without spatial or temporal borders defined from within.
Information and control are distributed between all the components.*

*The predictability and the homeostasis of autopoiesis with their limited individualism are not enough anymore.
Humans as compost have to cohabit and to coexist with other earthly creatures.
These evolutionary interrelations can generate unexpected changes.
The world is made of risky comaking practices between biotic and abiotic powers.
...how to think-with, live-with, and be-with other planetary organisms in this world?
Making kin is the only chance we have to generate helpful relations.
Collective survival is determined by our capacity to co-exist and co-create with "the other".
(symbiogenesis)*

*No antagonism,
but rather attunement.*

*No tunnel vision,
but rather multi-focality.*

*No alienation,
but rather symbiosis.*

*We are made of alterities and this permit us to enlarge our vision.
Every single system has to contain complexities and to maintain its boundaries opened.
New connections that are constantly updating shall lead us to a recovery and a partial reconstruction of the environment.
We are dealing with a new definition of intimacy intended as approaching ourselves to other life forms.
There is no longer distinction between guest and parasite.*



OVERLAID SYMBIOSIS, 2020, HD video, tablet, plexiglass pedestal, 120 x 28 x 34 cm

LA CERIMONIA DEI MISTERI



La cerimonia dei misteri, 2019, installation view, SpazioSERRA, Milan, Italy (Act I)



La cerimonia dei misteri, 2020, installation view (Act II)

This installation is the result of the project entitled *NUMEN* (from the Latin *numen*, - *minis*: a sign of command of the gods, divine power, impulse, inclination) on which I have worked in 2019, concerning the loss of a holy vision of nature in the geological era in which we find ourselves.

This is an attempt to speak of the *numinous*, a concept coined by the German theologian Rudolf Otto in his work *"The Idea of the Holy"* from 1917, which he described as *"mysterium tremendum et fascinans"*, an inexpressible and inexplicable feeling that one has at an event that has to do with nature, but most of all with holiness. There is a contradiction underlying the project, that is the idolization of completely anthropogenic nature/flora that seeks to translate the idea of *mysterium*, a concept taken from the natural environment that does not draw upon reality, and which permeates the meaning of *numinous* by juxtaposing natural elements (soil, ceramics, plastiline) with synthetic elements (epoxy resin, silicone, polyurethane foam). The flora has constantly grown during the exhibition's period until the total activation of the environment through the intervention of performers/musicians who have tried to transport the spectator into ritualistic and ancestral dimension, a crescendo of an electro-acoustic hybridization among a chorus of human voices and synthesized sounds coming from various speakers.



La cerimonia dei misteri, 2019, installation view, SpazioSERRA, Milan, Italy



Detail shot of the installation



Detail shot of the installation



La cerimonia dei misteri - Audio sonorization curated by Niccolò Cruciani, 2020, still from video, 28' 45", SpazioSERRA, Milan, Italy

[Link to video](#)

BEFORE BEHIND BETWEEN ABOVE BELOW

By cutting out an inkjet print the author obtain a sort of contemporary trompe l'oeil effect, opening a breach into another world that could also be ours. The perceptive imbalance is reflected and enlarged in the title that wants to destabilize the viewer with a series of adverbs of place due to which we don't understand how to point our gaze towards this gap.



B. B. A. B., 2019, cutted inkjet print on paper mounted on polyethylene film, 60 x 40 cm



Installation view, Bocs Art Cosenza, 2019



Detail shot of the work

ARCHIPELAGO

Another investigation into the possible relationships between the artificial and the natural. In this work the epoxy resins gets transfixed into shapes that recall melting icebergs. As a result, natural phenomena are overturned.



ARCHIPELAGO, 2019, epoxy resin, variable dimensions, installation views, VIR Viararini-in-residence Open Studio

ARCHAEOLOGY OF A PROBABLE COLLAPSE

This is an installation created with soil and fragments of ceramics placed on top using a quick drying procedure. The soil has been positioned so as to recreate a sort of geographic map. Moreover, it represents a transposition in the reality of mappings/cartographies traced out through carving by hand on the inkjet prints (my photographic series MARBLEAU) starting from 2016. The work conjures up a sort of archeology that arose after a probable collapse of the earth's ecosystem. In a world that has been ruined by mankind, fragile remains have been dug out of a nature deprived of its abundance and fertility.



ARCHAEOLOGY OF A PROBABLE COLLAPSE, 2019, soil, ceramic, variable dimensions

CORTEX & BONE

The two sculptures have been created as reproductions of real elements, a piece of wood and a cork bark, already modified by the action of atmospheric agents and time. The 3D scans made by the artist seek to read and memorise the objects as faithfully as possible, maintaining all of the imperfections and marks from their history. Before printing, the artist alters the final form, modifying the scale and altering the degree of opacity. The entire creation process involves the recovery of the object, its care, and its definitive crystallisation through printing techniques: this happens by breaking down the biological characteristics through distortion, and made incorruptible, in a strategy of disorientation and falsification that renders the object foreign and ambiguous in the eyes of the beholder. In this way a sort of “futuristic nature”, generated by environmental pollution, comes to life. The plastic element has been fully integrated in the evolutionary process of the plant that has been able to adapt itself to an increasingly hostile environment.



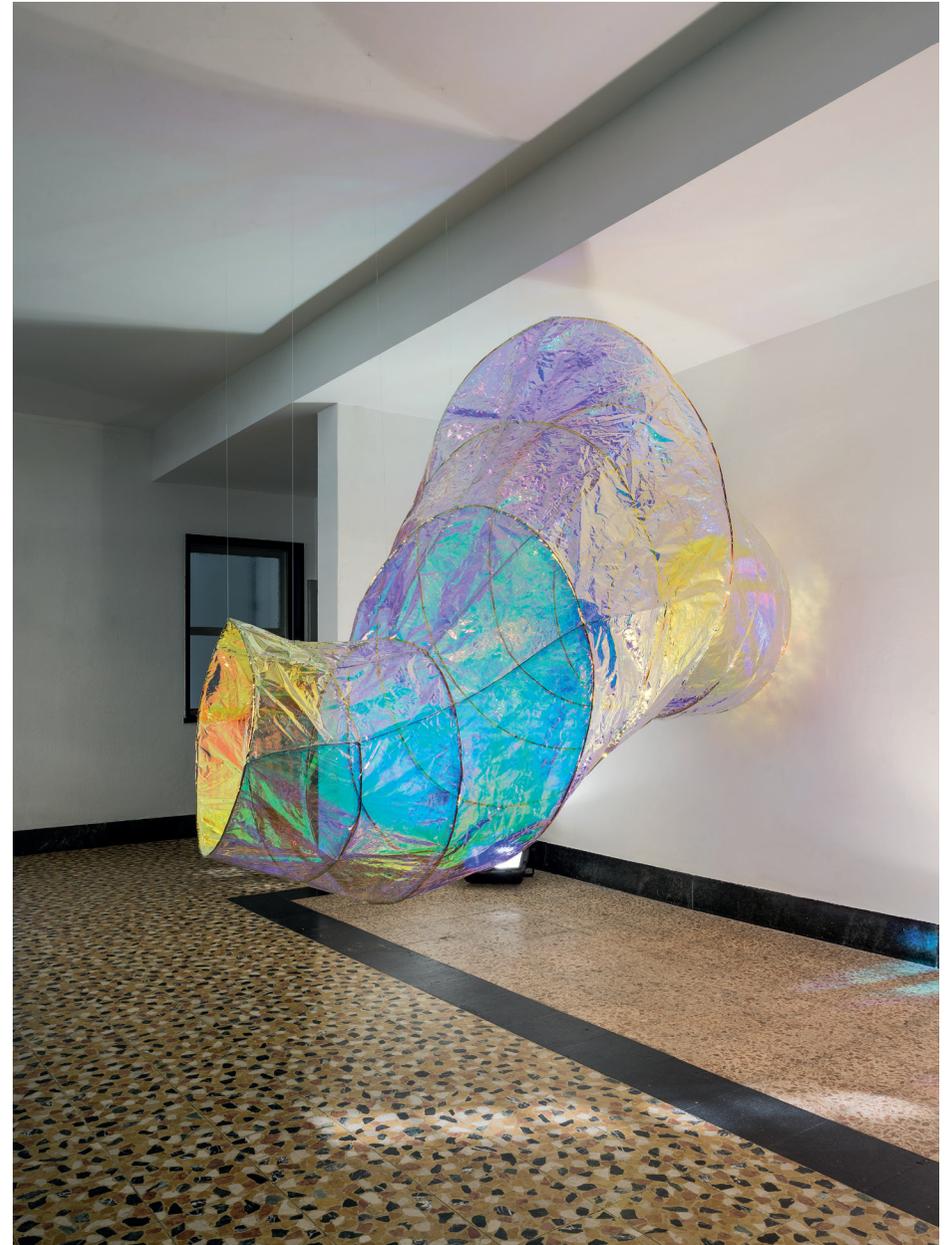
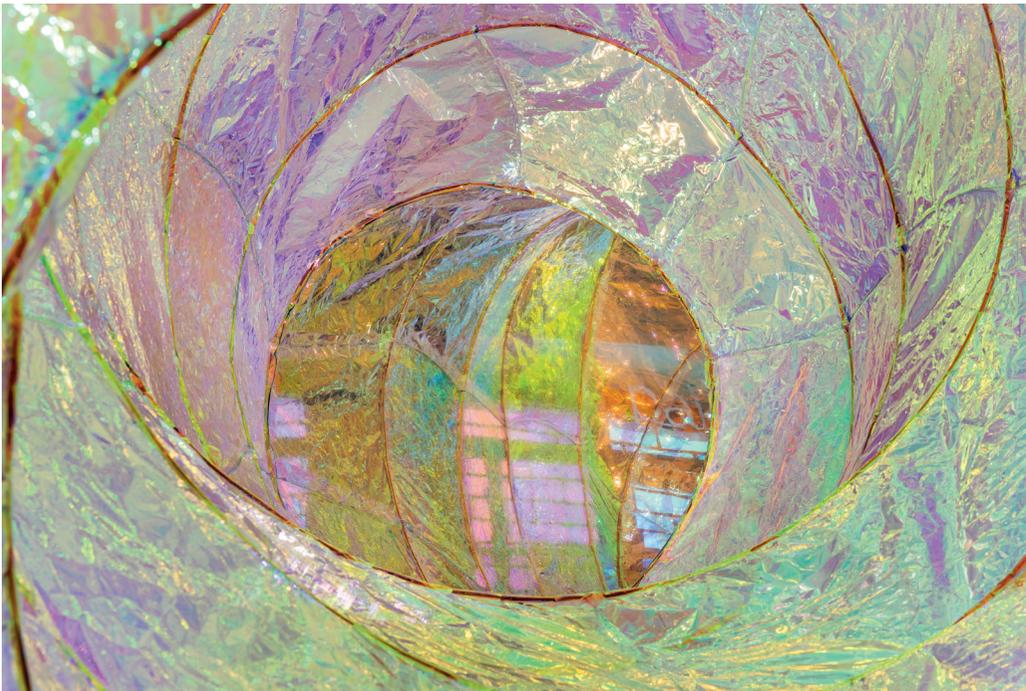
BONE, 2019, installation view, 3D polyjet print, light box, 8 x 48 x 24 cm



CORTEX, 2019, installation view at *Immersione Libera*, stereolithography 3D, light box, 150 x 70 x 80 cm

ΧΡΟΑ

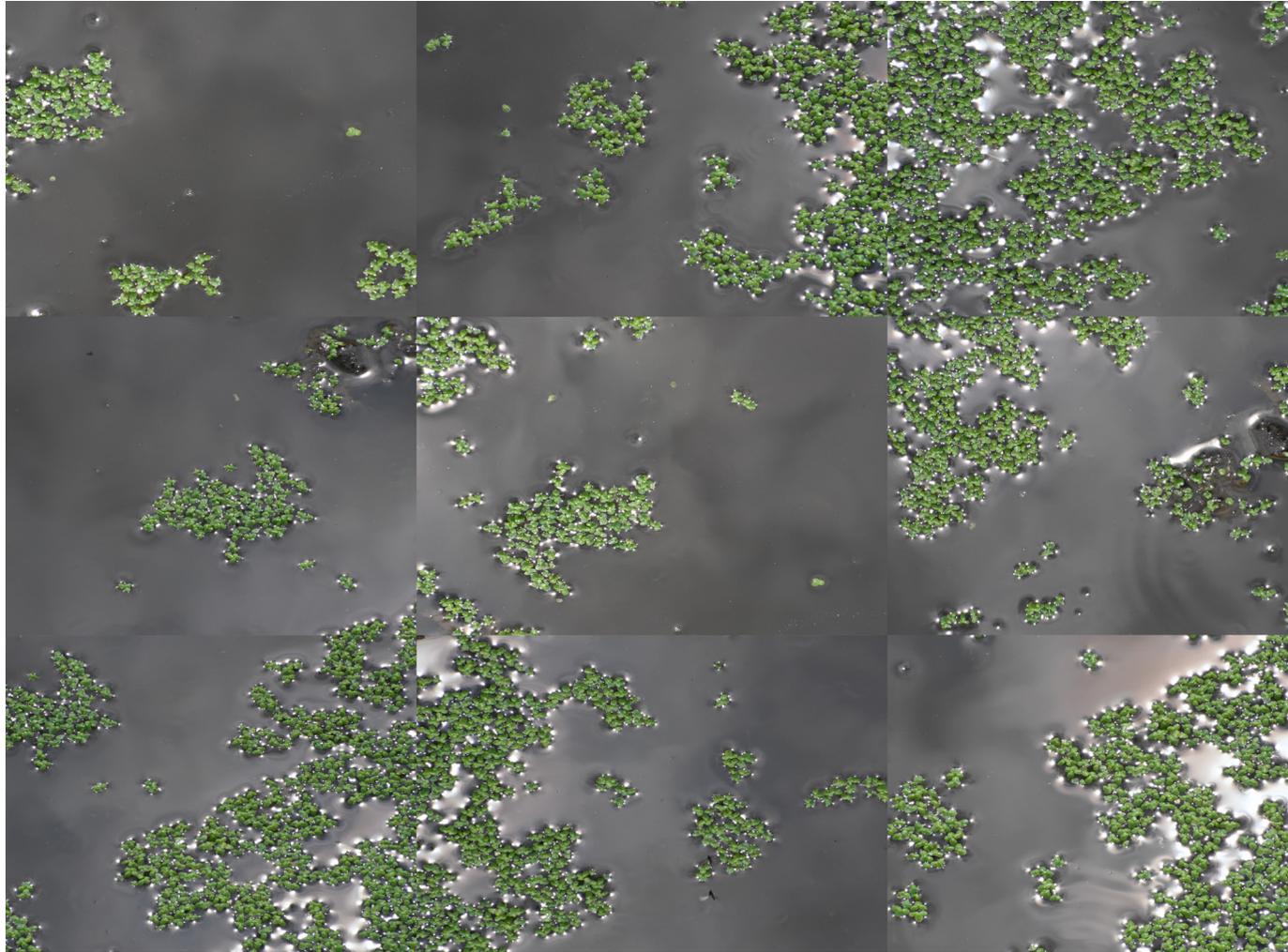
Χρόα represents an organism with an iron interior covered in dichroic film (dichroic: from Greek *δεις*: double; *χρoιά*: skin/colour/membrane). This material consists of very thin layers of metal oxides that are not painted afterwards. This causes the material not to absorb visible light which strikes the surface. Therefore, it has a double property, one part of the lit mirror is reflected while another part is transmitted.



ΧΡΟΑ, 2019, installation view at *Immersione Libera*, variable dimensions

45°41'01.4"N 11°00'21.8"E

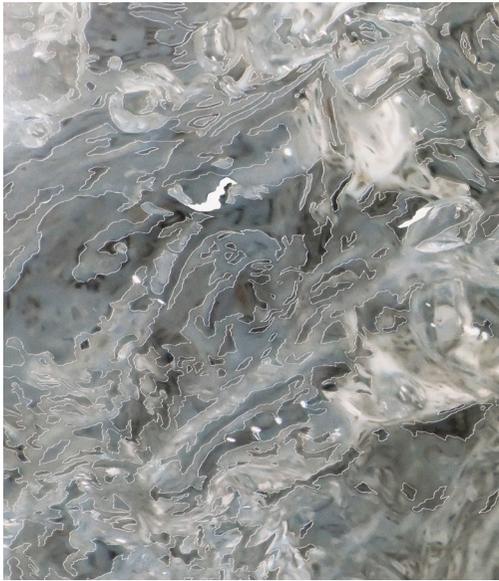
This work is part of an exploration of Lessinia Natural Park and it focuses on the typical geological aspects of this area, such as a sinkhole, which is an epigeal karst phenomenon originating in the erosion of limestone and succeeding deposits of impermeable residue at the bottom of the hole. The analysis of the surface recalls a sort of geographic map which, as such, is divided up into sectors. The water takes on particularly dense aspects, almost amniotical, to become a mirror which encaptures earth and air within it. The *sky-view factor* is the topographic parametre which shows the part of sky that can be seen from the bottom of the sinkhole and its value depends on its depth.



45°41'01.4"N 11°00'21.8"E, 2019, inkjet print on Epson matte paper 205g mounted on dibond, 100 x 136 cm

MARBLEAU

This series has been developed from the necessity to leave a trace of an action that investigates the profundities of the photographic image that goes beyond the shot, an analysis of the finished and printed project. This analysis leads us beyond the mere represented subject in order to make a much more intense pattern emerge, which is to be found in the details. In the process of creation, that is by carving upon the surface, the artist elaborates imaginary cartographies that appear to be digital post-production unless someone gets close enough to see the handmade marks. Also the works under the name *Scratch* belong to this series of hand-engraved inkjet prints.

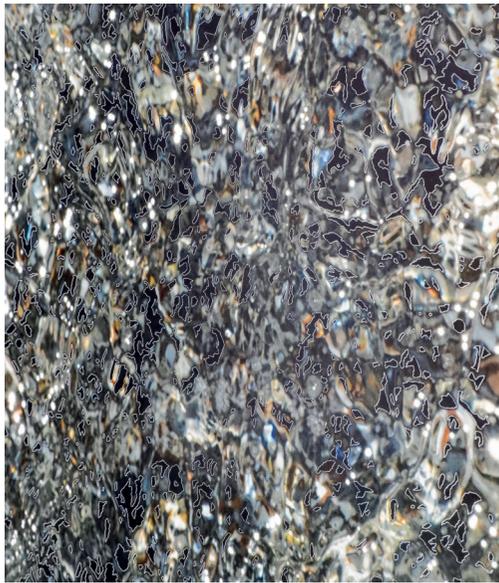


Detail shot of the engraving technique



MARBLEAU #3, 2019, engraved inkjet print mounted on dibond, 180 x 120 cm

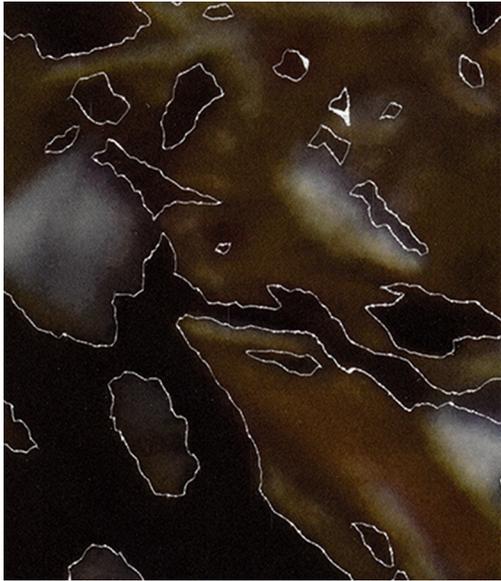
SCRATCH



Detail shot of the engraving technique



SCRATCH #3, 2019, engraved inkjet print on paper mounted on dibond, 123.5 x 80 cm



Detail shot of the engraving technique



SCRATCH #1, 2018, engraved inkjet print on paper mounted on dibond, 149 x 99 cm

QUARANTINE

These sculptures were made as reproductions of real elements, pieces of woods already modified by the action of natural phenomena. The 3D scans seek to read and memorise the objects as faithfully as possible. The 3D printing process breaks down the biological characteristics of the original pieces. The objects are presented in a sort of quarantine, an aseptic space where they get analyzed from a distance, as if they were relics of a polluted environment where plastic has been integrated in plants' evolutionary cycle.



QUARANTINE, 2018, 3D polyjet prints, light box, 30 x 52.5 x 41.5 cm



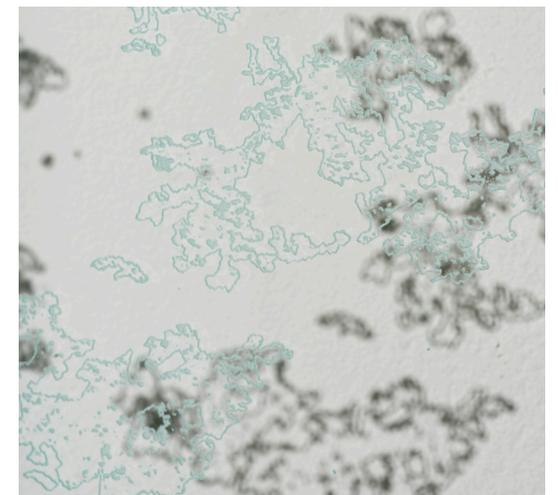
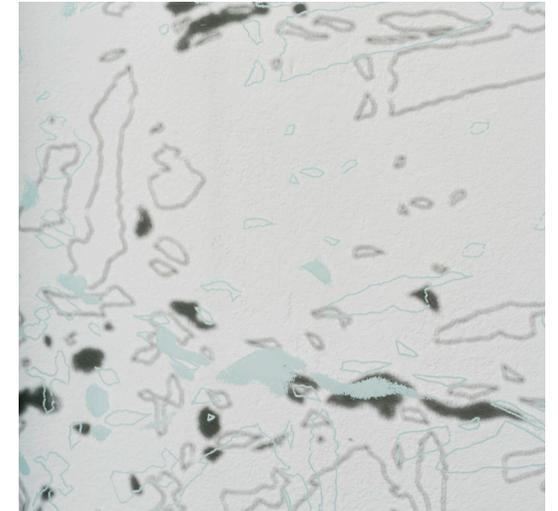
Detail shots of the works

MIND-SCAPES

In the installation MIND-SCAPES, after having done digital post-production to small parts coming from hand-engraved inkjet prints, serious unreal cartographies were created via the technique of laser-cutting, maps of interior landscapes which, however, do come from the real world, the one photographed in the prints. The use of light and plexi-glass makes codification of these works very difficult. A doubling effect is created through the images and their shadows, a sort of *diplopia* (also known as *double vision*: is a condition where a single object is seen in duplicate), and this is why the works become almost illegible.



MIND-SCAPES, 2018, series of laser-edged plexiglass, satinated stainless steel standoffs, 41,5 x 30,32 cm cad.

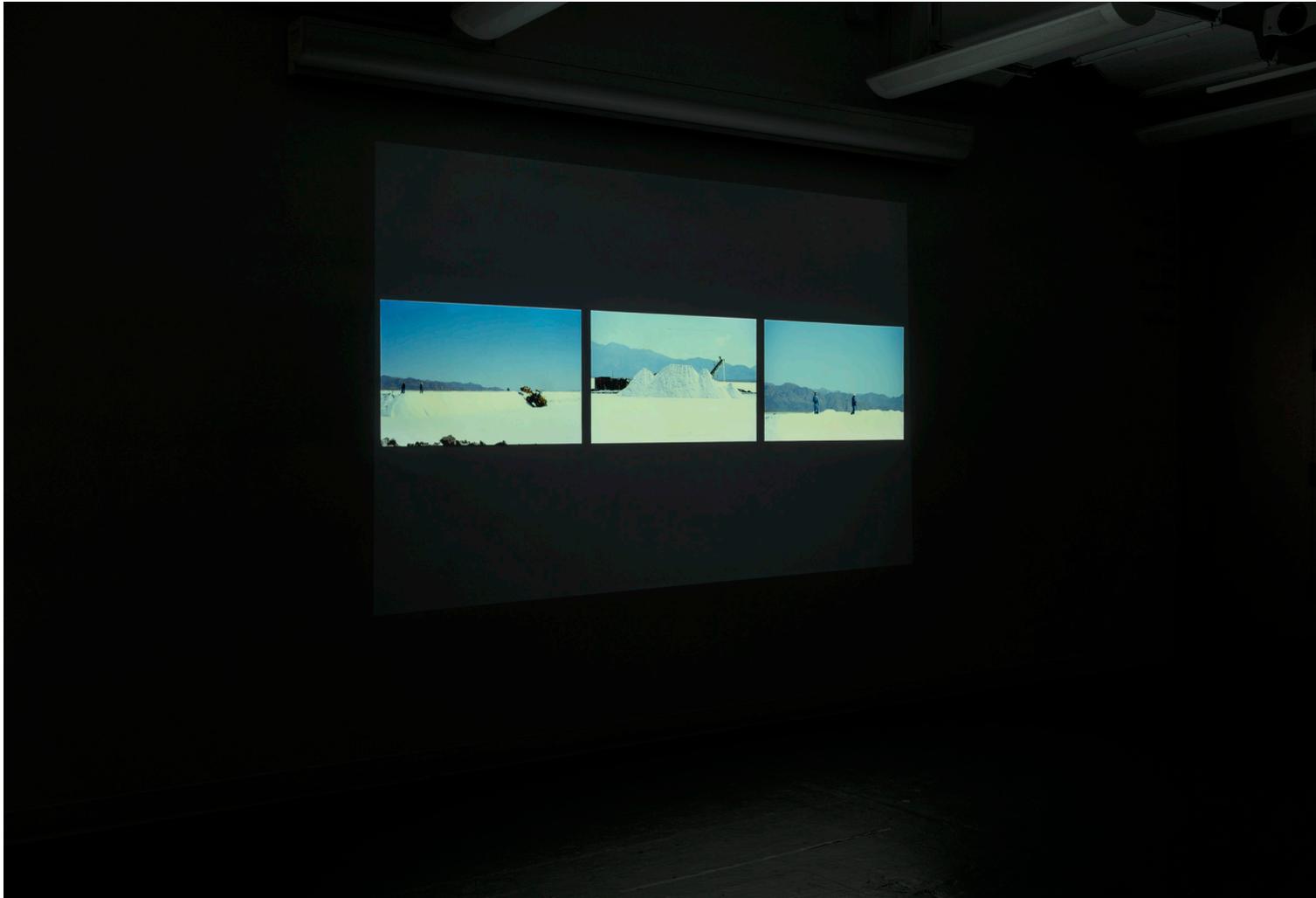


Detail shots of the works

SALINAS GRANDES

2018, HD video installation, 3 channels, 1' 26", loop

Salinas Grandes shows a salt mine in the north of Argentina. The place is shown directly as it is, enveloped in a surreal and immobile atmosphere. The extreme cleanliness and the power of the images that seem theatrical scenes, changed only by a slight slowing down of the shovelers, makes post-production cosmetic touch-ups unnecessary.



SALINAS GRANDES, 2018, installation view, Open Studio at School of Visual Arts, New York, USA

[Link to video](#)

DEEP BLUE

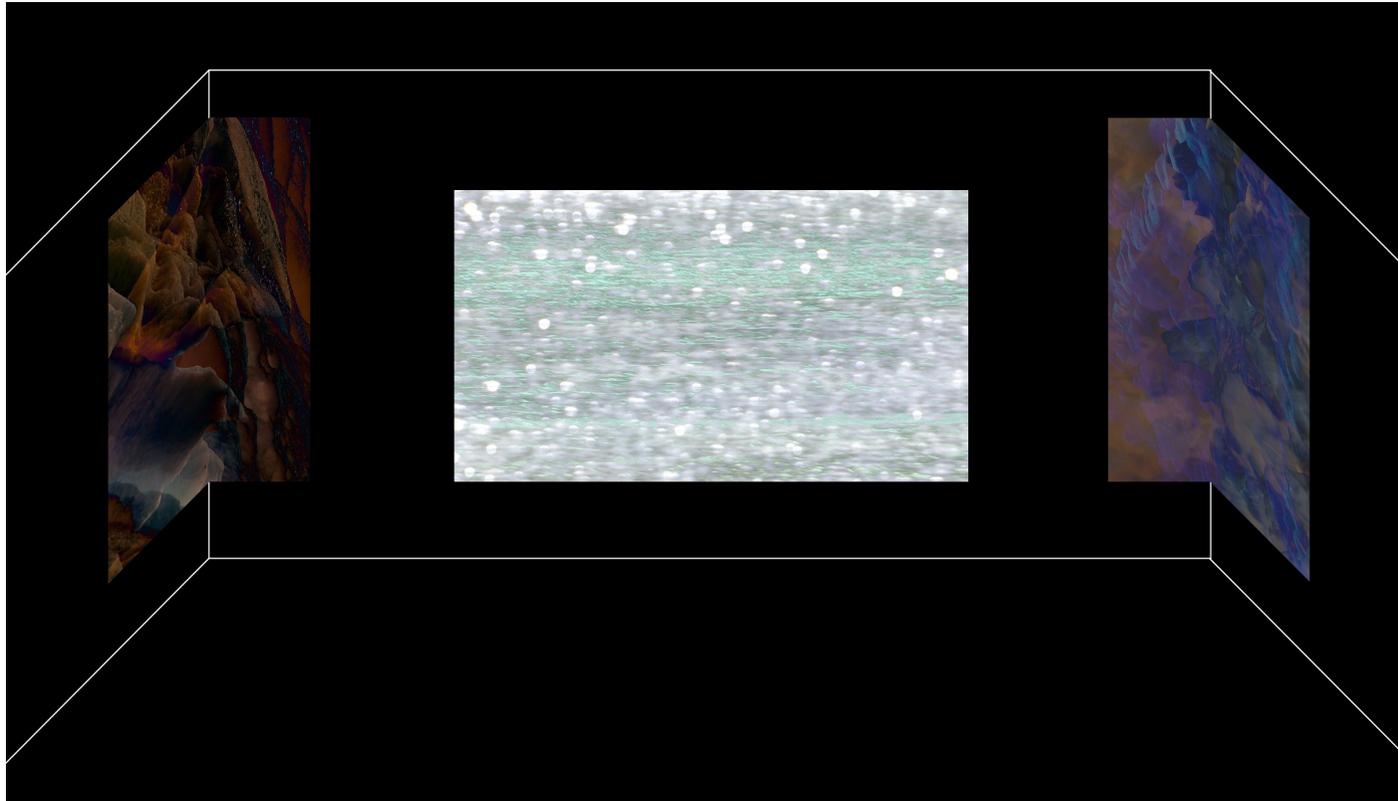
The installation *DEEP BLUE* represents a sort of imaginary underwater flora which is extremely fragile and which disintegrates at the touch of a foreign object within its microclimate and environment; the white box of the gallery, a completely aseptic environment with its pristine whiteness, becomes the inexorable abyss of the deep seas. The creation process of these pieces has included a long exposure of the material to the elements (7-10 days); during that time the artist took care of these "objects" by stemming their cracks. On their surface it's possible to observe the sedimentations created by the flowing of rain.



DEEP BLUE, 2018, installation view, das, dimensions variable

PATTERNS

2017, HD video installation, 3 channels, 5' 46", loop



Perspective rendering of the installation

[Link to video](#)

Patterns is a site-specific project which plays with the distortion of the projected images and above all with the non-differentiation between the elements of water, earth and sky. The three are superimposed during the course of the narration to transport the viewer into this surreal pictorial vision of another world, one without limits. The elements create a dialogue between themselves, they shatter in this space-time which attempts to break down the poetic of linearity or, as it were, of the discontinuity of cinema and video. This all happens through a “montage” which lets the random poetics of many contemporary narratives emerge. The alternation of images and darkness (the dark screen, *the rhythmeme*) takes us into a non-defined dimension, fragments of a reality that does not exist, figments of our imagination or of our capacity to recognize parts of the past that comes from our past experience. This discontinuous flow of the installation on the one hand is a symptom of our society where everything is experienced at a frenetic rhythm, with no stopping to appreciate details, without looking, but glancing quickly without wanting to live a fully meaningful experience. On the other hand, the images run slowly trying to make the viewer reflect on the nature of the places shown. In these layers, called “patterns”, which seem very rhythmic to the eye, we can glimpse resonances which are, however, only figments of our imagination.

CHORUS

2017, HD video, 2' 38", loop



Video stills



[Link to video](#)

This video speaks of limits, to place itself between nature and digital post-production, between reality and imagination. It is a reflection about how technologies have transformed our gaze on the world. What is real and what is just a human reconstruction of what surround us?

The audio also modifies our perception of things, creating a sort of synthetic/technological chorus which makes us lose our bearings in order to be able to read the story. The use we make of images concretely alters our point of view beyond the emotional. Will virtual reality change our lives completely?

FOSFORO

FOSFORO is a never stopping construction site which tries to relate itself in always newer way in relations to the context in which is set in, without imposing to the audience nor a finite nor identifiable form, on the contrary, allowing the spectators to create one for themselves, each and every time.

The architecture does not loom over its observer as a finite corpse, its skeleton maintains his imagination alive.

The installations with their bumming light manage to create such a disorientation that it is as if it enabled one to live in an "alien" space.

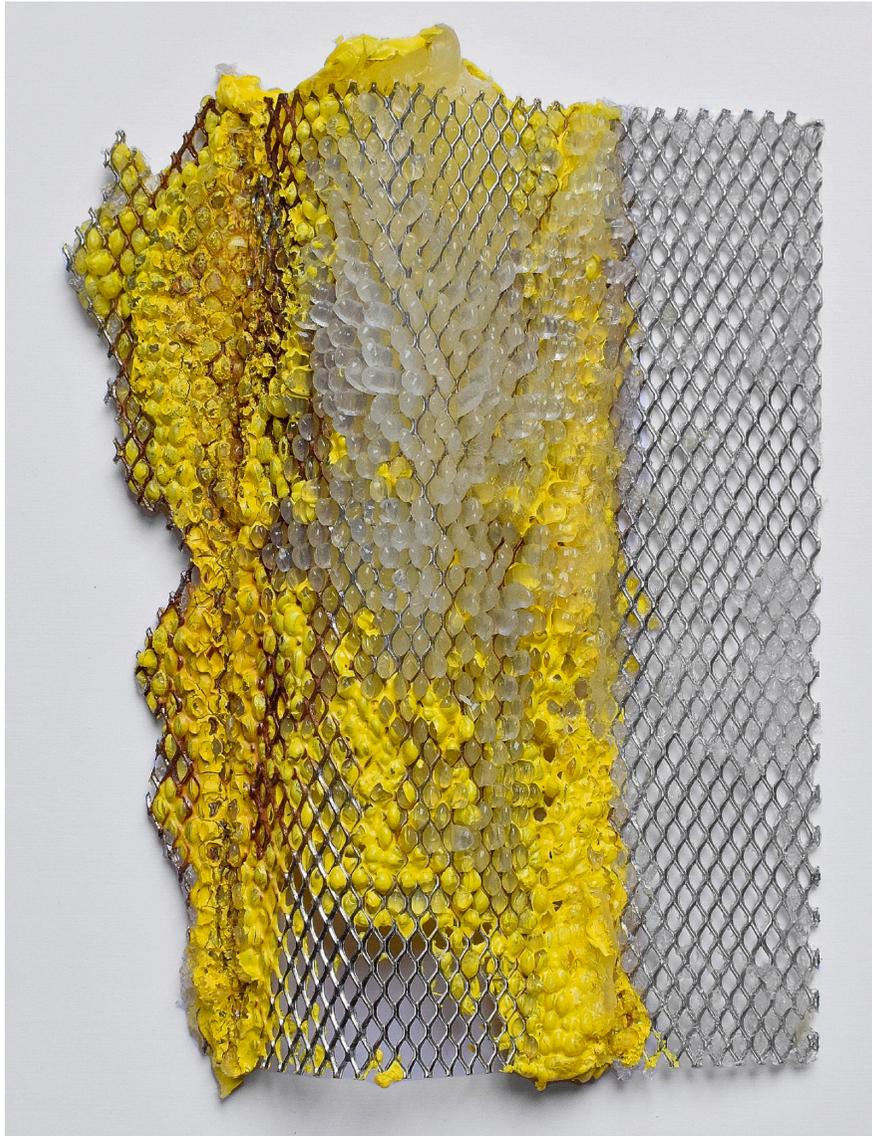
It is also a work that tries to distort the used material; for example the bamboo that, painted in white, covered in phosphorus and illuminated by Wood lamps, resembles neon.



FOSFORO, 2015, installation view, Path Festival, Associazione Culturale Interzona, Verona, Italy

SYNTHETIC YELLOW HIVES

A series of synthetically made hives. Made of alveolar iron grills/wood, silicone and yellow glaze. A research on the power of disorientation and on the capacity of material to resemble nature. These works, through the mental elaboration of the artist, present themselves to the public as hybrids between hives and beehives, without a real function and completely synthetic.



Synthetic Yellow Hive #2, 2015, iron, acrylic enamel, silicone, 15 x 10 cm



Synthetic Yellow Hive #1, 2014, wood, acrylic enamel, silicone, 16 x 13 cm

Biography

Born in Verona on 12 April 1992.
Lives and works between Milan and Verona.

Education

Erasmus+ Program, Académie Royale des Beaux-Arts de Bruxelles, Belgium, 2016/17
MFA Academy of Fine Arts of Brera, Milan, Italy, 2015-2017
BFA Academy of Fine Arts of Brera, Milan, Italy, 2012-2015
Languages: English (C1); French (B1)

Solo Exhibitions

2022
Interspecies Kin, critic text by Federica Torgano, Spazio Volta, Bergamo, Italy
2021
Rhizomatic Weave, critic text by Giovanni Paolin, Galleria Daniele Agostini, Lugano, Switzerland
Sottosuolo Subarmonico, curated by Letizia Mari, Galleria Marrocco, Naples, Italy
2019
La Cerimonia dei Misteri, curated by Vincenzo Argentieri, Spazio Serra, Milan, Italy

Group Exhibitions

2022
Principles of Existence, NARS Foundation, New York, USA
2021
Talent Prize finalists exhibition, curated by Inside Art Magazine, Museo delle Mura, Roma, Italy
Ciak Collecting, curated by Irene Sofia Comi, Palazzo Orti Manara, Verona, Italy
Sustainable Views, curated by IF Imagine The Future, ESPRONCEDA, Barcelona, Spain
GOOGOL, Artemis Gallery, Lisbon, Portugal
Zeitgeber, critic text by Michele Guido, Art Noble Gallery, Milan, Italy
2020
PANORAMA #4, Galeria Fran Reus, Palma de Mallorca, Spain
On Air, Galleria Marrocco, Naples, Italy
CITERA, critic text by Simona Squadrito, Società Interludio, Turin, Italy
COMBAT PRIZE finalists exhibition, curated by Paolo Batoni, SAC Spazio Arte Contemporanea, Livorno, Italy
UPGRADE, curated by Andrea Lacarpia, Dimora Artica, Milan, Italy
2019
Estate Autunno, curated by Irene Angenica, Giovanni Paolin, Giacomo Pigliapoco, State Of, Milan, Italy
Azione Residuale, curated by Yari Miele, MARS Milano Artist Run Space, Milan, Italy
A JUMI, curated by Irene Angenica, Giovanni Paolin, Giacomo Pigliapoco, invited by Giacinto di Pietrantonio, Bocs Art, Cosenza, Italy
VIR Open Studio, curated by Giulio Verago, VIR Viafarini in residence, Milan, Italy
Festival Walk-In-Studio, curated by Associazione Studi e Spazi Festival, VIR Viafarini in residence, Milan, Italy
Immersione Libera, curated by Giovanni Paolin, in collaboration with Galleria Continua and Associazione Pier Lombardo, Palazzina dei Bagni Misteriosi, Milan, Italy
Possible Landscapes, in collaboration with Landscape Stories Magazine e S.A.M., Fonderia 20.9, Verona, Italy
Cenere, critic text by Nichola Costa, Galleria Daniele Agostini, Lugano, Switzerland
2018
Premio Francesco Fabbri per le Arti Contemporanee finalists exhibition, curated by Carlo Sala, Villa Brandolini, Pieve di Soligo (TV), Italy
Open Studios, School of Visual Arts, New York City, USA
Autentica Unconventional Art Fair, Ex Arsenale, Verona, Italy
Arte in Arti e Mestieri duemila 18, Fondazione Scuola di Arti e Mestieri "F. Bertazzoni", Suzzara (MN), Italy
2017
First Layer, Atelier 34zèro Muzeum, Bruxelles, Belgium
Moliere Project, curated by Emilie Terlinden, Lycée Molière, Bruxelles, Belgium
2016
Premio Women Leaders International, curated by Giacinto di Pietrantonio, Flagshipstore Enel, Milan, Italy
Rassegna VIDEOZERO, curated by Francesco Ballo, Accademia di Belle Arti di Brera, Milan, Italy
2014
Cene, Galleria Hangart, Pavia, Italy
Machine, Galleria Circuiti Dinamici, Milan, Italy

Residencies and Prizes

2022

New York Artist Residency Studios I NARS Foundation, New York, USA

2021

Talent Prize, Finalist

2020

Exibart Prize, Finalist, 2nd Classified

COMBAT Prize, Winner ex aequo of Video Section

2019

IN PRATICA, ideated by FARE, in collaboration with AIR – artinresidence and in partnership with The Blank Contemporary Art and Viaindustriae, sustained by Mibac and SIAE “Per Chi Crea”, Italy

VIR Viagarini-in-residence, Milan, Italy

Bocs Art Residenze Artistiche, curated by Giacinto di Pietrantonio, Cosenza, Italy

2018

School of Visual Arts NYC, Summer Residency in Contemporary Practices, New York City, USA (Tutor: Dara Birnbaum, Seph Rodney, Anna Ogier-Bloomer)

Ritratto a mano 4.0 with Jorge Peris in collaboration with Associazione Culturale Vitoria Gasteiz and Associazione ReTe curated by Giuliana Benassi, Ex Convento delle Clarisse, Caramanico Terme (PE), Italy

Premio Fabbri per le Arti Contemporanee, Finalist

Talks

2022

Interspecies Mutations, Artist talk with Giovanni Chiamenti, Genspace Community Bio-lab, Brooklyn (NY), USA

Publications

Interspecies Kin, VIAINDUSTRIAE Publishing, texts by Massimo Bagnani, Leonardo Bentini, Cassie Packard, Giovanni Paolin, Oscar Salguero, Federica Torgano (forthcoming)

Opëra magazine, curated by Attiva Cultural Projects, 2022

222. *Emerging Artists worth investing in*, Exibart Edizioni, 2021

Inside Art #123, Article by Greta Boldorini, *Futuristic hybrids in dystopian futures, from raku ceramics to 3D printing*, 2021

La Repubblica, article by Marina Paglieri, *Tra quattro pareti rivive l'isola di Venere*, 29/10/2020

Catalog, *COMBAT PRIZE*, 2020

Catalog, *Immersione Libera*, texts by Giovanni Paolin e Marina Nissim, 2019

Inside Art #116, interview with Giuditta Elettra Lavinia Nidiaci, *Giovanni Chiamenti, Watching and listening to nature, understanding its sacred essence, reproducing its structure*, 2019

Catalog, *Premio Francesco Fabbri per le Arti Contemporanee*, 2018

Online press

Juliet Art Magazine, *Giovanni Chiamenti: Interspecies Kin*, by Edoardo Durante

Exibart, *Giovanni Chiamenti con 'Interspecies Kin' allo Spazio Volta, Bergamo*, by Elsa Barbieri

Forme Uniche, *Tracce di archeologia futuristica. Il sottosuolo subarmonico di Giovanni Chiamenti a Napoli*, by Martina Campese

Exibart, *Giovanni Chiamenti, Sottosuolo subarmonico – Galleria Marrocco*, by Ilario D'amato

Il Sole 24 Ore, *ArtNoble: il coraggio di ripartire*, by Marilena Pirrelli

Elle DECOR, *LA NUOVA GALLERIA DI MILANO DEDICATA AI GIOVANI ARTISTI E GUIDATA DA UN TEAM UNDER 30*, by Elisabetta Donati de Conti

ATP Diary, *Da sogno | La cattedrale studio, Milano*, by Martina Matteucci

Artribune, *Una mostra "da sogno" a Milano. Nello studio di 5 giovani artisti*, by Lucrezia Arrigoni

ATP Diary, *Citèra, una riflessione sul paesaggio in movimento*, by Giuseppe Arnesano

Artribune, *Le gallerie di Torino reagiscono alla pandemia: 10 mostre da vedere in città*, by Federica Maria Giallombardo

Corriere della Sera, «Citèra», *Venere nasce in salotto. Tre artisti nella homegallery Société Interludio*, by Alessandro Chetta

ATP Diary, *I (never) explain #59 – Giovanni Chiamenti*

Daily Lazy, *Giovanni Chiamenti at spazioSERRA / Milan*

Milano Art Platform, *UPGRADE, Dimora Artica*

Forme Uniche Magazine, *Estate, autunno: processualità condivise verso un nuova pratica relazionale*, by Marco Roberto Marelli

Made in Mind Magazine, *Tonico Caldo, a collective and freewheeling conversation*

Balloon Project Magazine, *ESTATE, AUTUNNO | Milano*, by Bianca Basile

Arts Life, *Immersione Libera. Un tuffo di contemporaneo nei Bagni Misteriosi di Milano. La mostra-evento raccontata da Giovanni Paolin*

Grants

Italian Council 10, General Directorate for Contemporary Creativity, Ministry of Culture, Italy