ALESSANDRO GIANNÌ

Born in Rome in 1989, lives and works in Rome. In his work he collects aesthetic fragments from the web with the intention of giving them a new existence. In his artworks the analogical practice of painting merges with the use of new media, with the Internet and digital culture, investigating the connections between the digital universe, parallel universes, and the dreamlike and introspective world of human beings. In his research there are different types of works, both of a traditional nature (painting, drawing and sculpture), and of a technological nature (artificial intelligence, VR, video, animation, 3D printing). In 2019 He has created an artificial intelligence called "VASARI", which is able to emulate his creative and conceptual process and can assist him in composing sketches.

▶

Click to see VASARI video presentation

Giannì exhibited in several national and international institutions, amongst which Corcoran Gallery of Art (Washington DC, USA); American University Katzen Arts Center (Washington DC, USA); the residence of the Italian ambassador to the USA "Villa Firenze" (Washington DC, USA); La Galleria d'Arte Moderna di Roma (Italy); the Swiss Institute of Rome (Italy); the Swiss Institute of Milan (Italy); MAXXI museum (Italy). his work belongs to museum collections, including He Art Museum, designed by architect Tadao Andō, in Shunde District, Foshan, China. In 2020 he is one of the founders of Spaziomensa, an artist-run space created to enhance the Roman artistic ferment.

SELECTED EXHIBITIONS

Psychomachia- Solo Show

National Archaeological Museum of Palestrina, Roma, 2024

« Between order and chaos, representation and pure matter, glazed ceramic photographs this moment, freezing the constant struggle that takes place in artistic creation at a specific moment, full of power and meaning. Giannì does not start from an image, he does not have an idea beforehand. The form emerges through work, so much so that the artist continues to decipher them once completed. The artist allows himself to be acted upon by the material even in dialogue with the unconscious, which can only occur through the movement of hands and actions. »

(Full text)
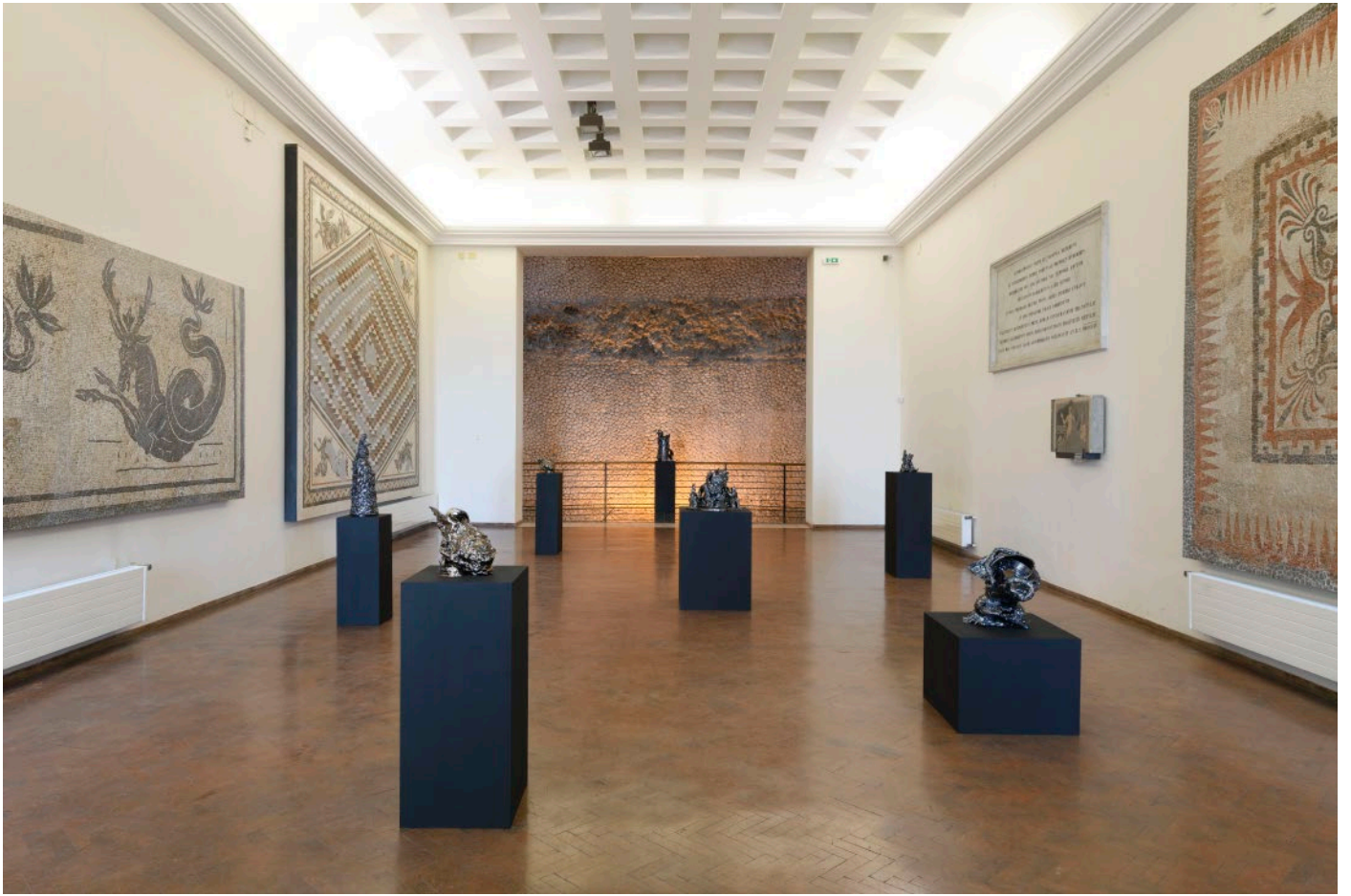
Psychomachia
Exhibition view, National Archaeological Museum of Palestrina, Rome, 2024

Psychomachia
Exhibition view, National Archaeological Museum of Palestrina, Rome, 2024

Vaga e viva
2024
ceramic, 69 x 33 x 33 cm

Teste comunicanti
2023
ceramic, 27 x 22 x 48 cm

Illuminata solitaria
2024
ceramic, 27 x 21 x 21 cm

Psychomachia
2024
ceramic, 54 x 53 x 42 cm

Finzioni
2024
ceramic, 70 x 25 x 25 cm

Dall'oblio e dall'indifferenza
2024
ceramic, 29,5 x 22 x 48 cm

Untitled
2023
ceramic, 28,5 x 24 x 27 cm

Untitled
2023
ceramic, 36,5 x 30 x 42 cm

Breaking Darkness - Solo Show
Tang Contemporary Art, Bangkok, Thailand, 2023

« Will the image survive the future? Walking through Alessandro Giannì's works conceived for his solo exhibition at Tang Gallery in Bangkok, this question can arise like a distant echo, a faint voice that resurfaces as if fixed in time, as if asked by a past that is still alive. Of this still-living past, the first to give trace of it are the subjects Giannì portrays: excerpts of subjects from Renaissance paintings live on and merge into utterly new forms and vivid, current colors. They are recognizable and at the same time unr cognizable, familiar and at the same time undefinable subjects. They stand out among vivid red backgrounds or seem to merge into multicolored cascades. They are parts of past works that in Giannì canvases have lost their author, albeit endlessly quoting him. »
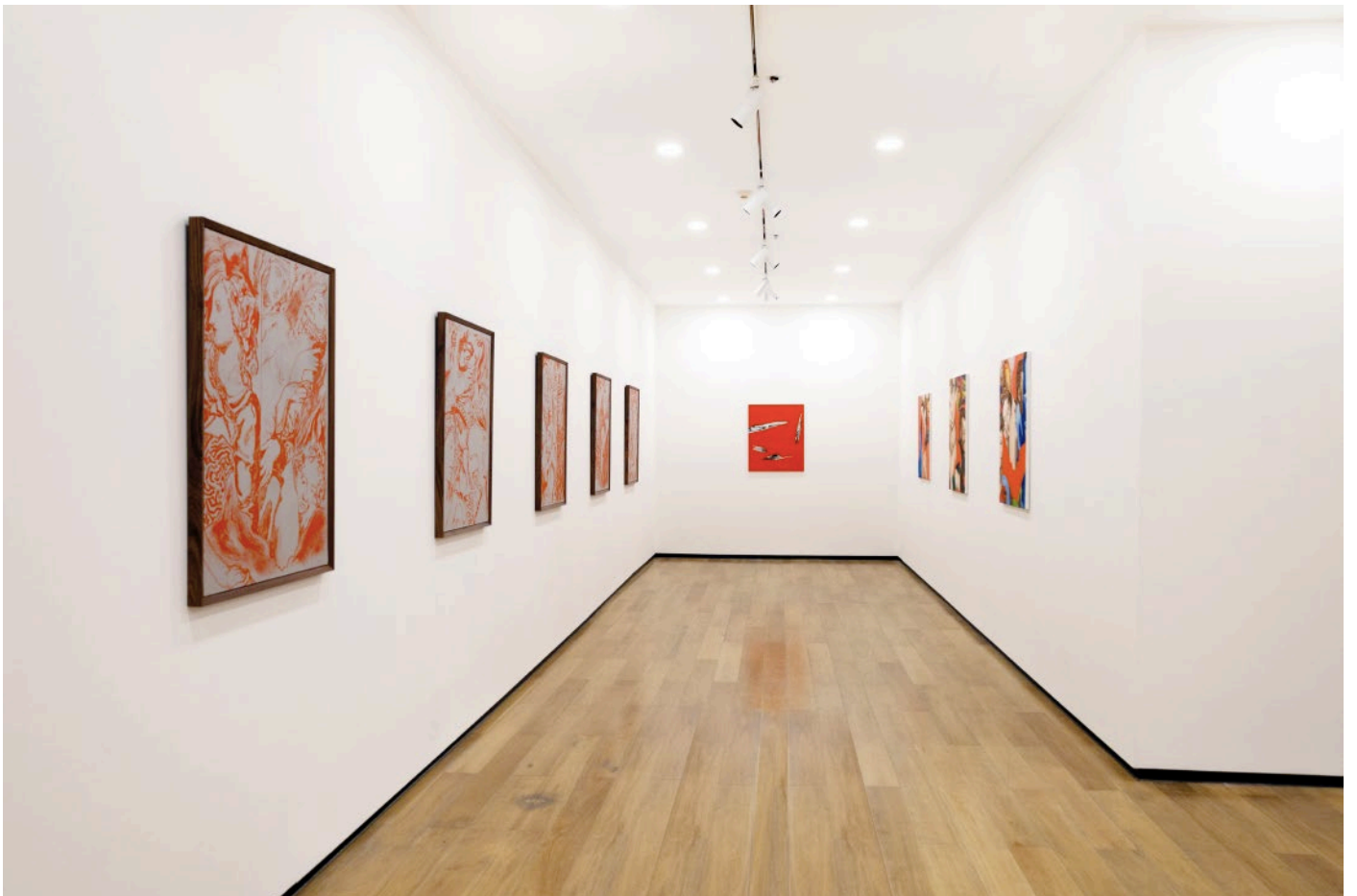
Curated by Giuliana Benassi and Michela Sena

(Full text)

Click to see the Virtual Tour of the exhibition

当 代 唐 人 艺 术 中 心
TANG CONTEMPORARY ART

Breaking Darkness
Exhibition view, Tang Contemporary Art, Bangkok, 2023

Breaking Darkness
Exhibition view, Tang Contemporary Art, Bangkok, 2023

Breaking Darkness
Exhibition view, Tang Contemporary Art, Bangkok, 2023

Breaking Darkness
2022
oil on canvas, 250 x 200 cm

The Void Devours Time
2023
oil on canvas, 150 x 374 cm

Beyond Memory
2022
oil on canvas, 149 x 115 cm

Glowing Image of Truth
2022
oil on canvas, 150 x 198 cm

The Eye Pierces the Darkness
2023
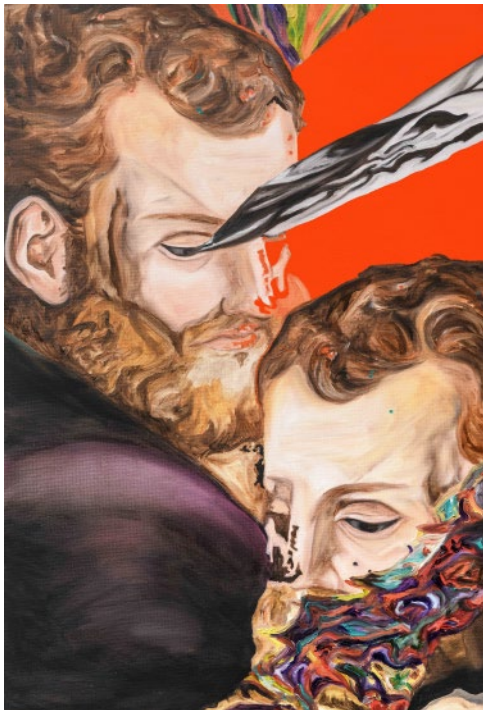oil on canvas, 198 x 150 cm
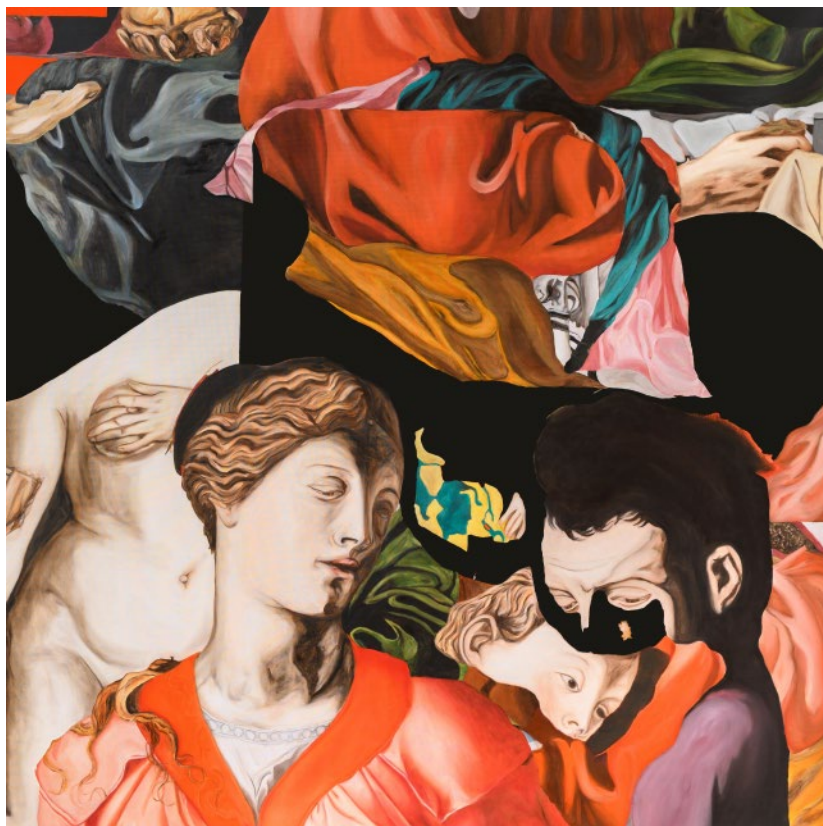
Haunting Echoes
2023
oil on canvas, 198 x 150 cm

Before it Fades Again
2022
oil on canvas, 198 x 150 cm

Untitled

2022

oil on canvas, 56 x 38 cm

Whispered Memories
2023
oil on canvas, 150 x 150 cm

DUE TO THE IMAGE - Solo Show
Postmasters Gallery, New York, NY, 2021

« This tentative approach brings us back to the reassessment of the relationships between the history of images, with the resulting critique of tradition and the history of contexts.

But watch out (!) this attempt to Reinterpret the Italian Iconographic Past in Alessandro Giannì must not be confused with that accusation, which has often been made, a superficial one, in which foreign critics often improperly look for picturesque dimensions and vestiges of a remote past almost as if the Italian artist were unable to detach himself from his past. (How many times have I had to argue about this!)

Our culture of efficiency and pragmatism is a painful byproduct of the loss of that feeling of measure, cosmic harmony, and wonderment. »

From *Puer Aeternus or the Incredible Artistic Bound Between Alessandro Giannì and the A.I.* by Renato Miracco

(Full text)

« Alessandro Giannì is a translator. Only with such premise can one possibly grasp the extent of his operations and give him credit for his works. He is a translator of "classic" images, of which peaceful, impassive and intangible existence in the mythical space of art, escapes the attempt to be brought to "light". They are images whose "glory", however, is determined precisely by their "survival" in translations. Michelangelo, Domenico Ghirlandaio, Leonardo, Rosso Fiorentino, Pontormo, Holbein: these are some of the names of artists inside the virtual "library" he feeds upon . »

From *Stratagems of Resemblance* by Giuseppe Armogida

(Full text)

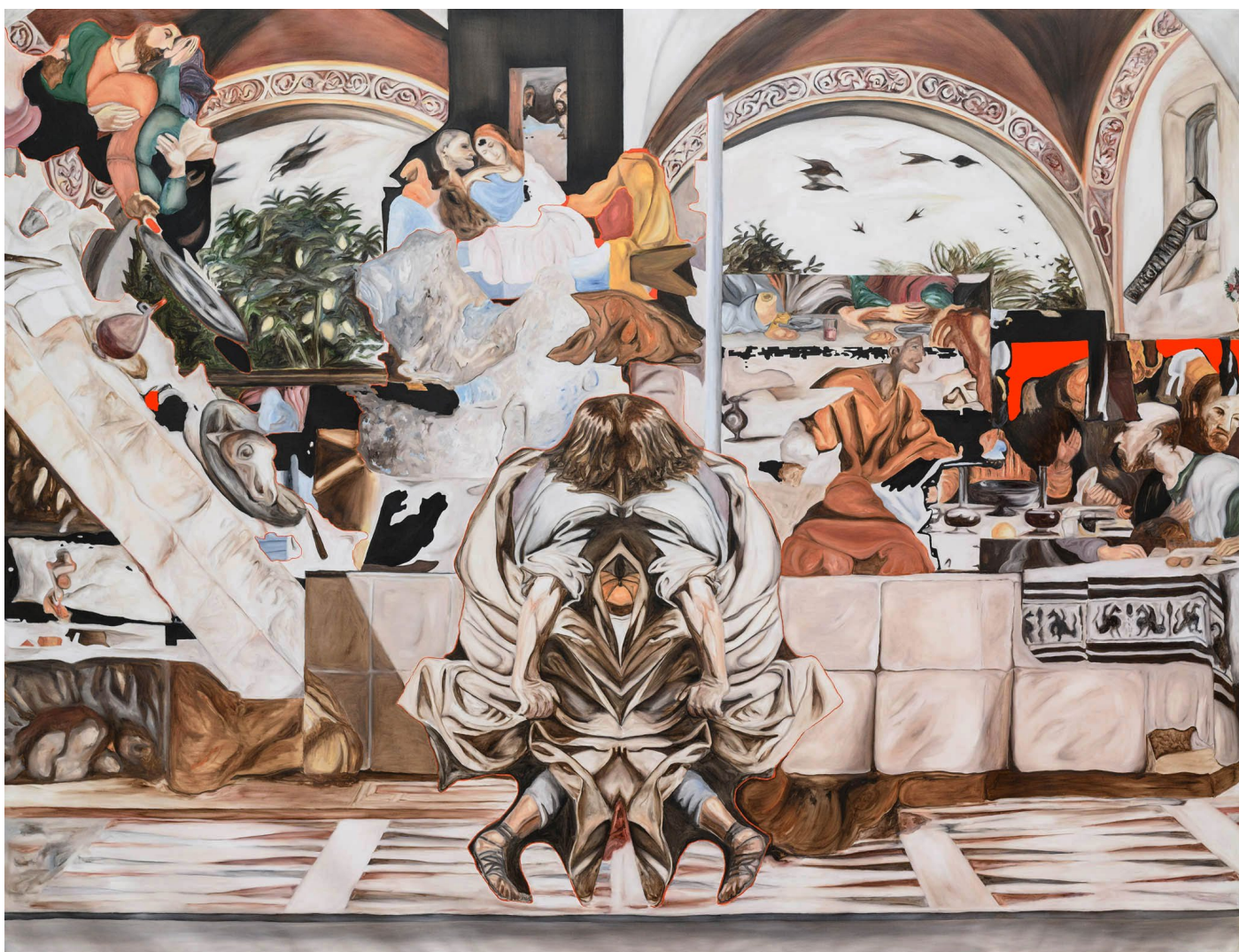Click to see the Virtual Tour of the exhibition

POSTMASTERS

DUE TO THE IMAGE
Exhibition view, Postmasters Gallery, New York, NY, 2021

DUE TO THE IMAGE
Exhibition view, Postmasters Gallery, New York, NY, 2021

Due to the Image (The Last Supper)
2021
oil on canvas, 269 x 349 cm

Due to the Image (The Right Mistake)
2021
oil on canvas, 250 x 90 cm

Due to the Image (Genesis)
2020
oil on canvas, 200 x 250 cm

DUE TO THE IMAGE it's the first series of paintings created in 2020 with the collaboration of VASARI: a custom artificial intelligence program created specifically to emulate Giannì's creative and conceptual processes, essentially becoming a "collaborator" during the production of new paintings. VASARI -the software- is able to create digital sketches based on certain indications and through the reworking of previous paintings, images collected from the Internet and Alessandro Giannì's archive. Some of these digital elaborations become oil paintings on canvas made by the artist.

Due to the Image (Black Flight)
2021
oil on canvas, 90 x 70 cm

Due to the Image (Red Flight)
2021
oil on canvas, 400 x 200 cm

Frammenti da lontano
Galleria Mazzoli, Modena, Italy, 2023

« Il salto dalla realtà tangibile della strada a una realtà più sospesa, si coglie nelle opere di Alessandro Giannì che, seppur pittoriche e caratterizzate da soggetti di dipinti rinascimentali, restituiscono nel loro essere frammentate e segmentate, un vortice visivo che riflette il mondo digitale dal quale derivano, cioè Vasari, un'intelligenza artificiale che le genera come fonte visiva. Le immagini sulla tela si alternano, si specchiano e si fondono, fino a perdere una temporalità data. Non con un soggetto, ma con un interrogativo di stampo classico. »

Curated by Giuliana Benassi

<u>(Full text)</u>

« Frammenti da lontano non è, volontariamente, una mappatura esaustiva sulla scena romana, quanto piuttosto una possibile (e riuscita) proposta di certe sfumature complesse che appartengono all'humus attuale della capitale, tra esperienze, visioni, contraddizioni, rigore, forza, rumore, pace. »

From *Frammenti da lontano,* ATP diary, by Lorenzo Madaro

<u>(Full text)</u>

GALLERIA
MAZZOLI

Frammenti da lontano
Exhibition view, Galleria Mazzoli, Modena, Italy, 2023

Frammenti da lontano
Exhibition view, Galleria Mazzoli, Modena, Italy, 2023

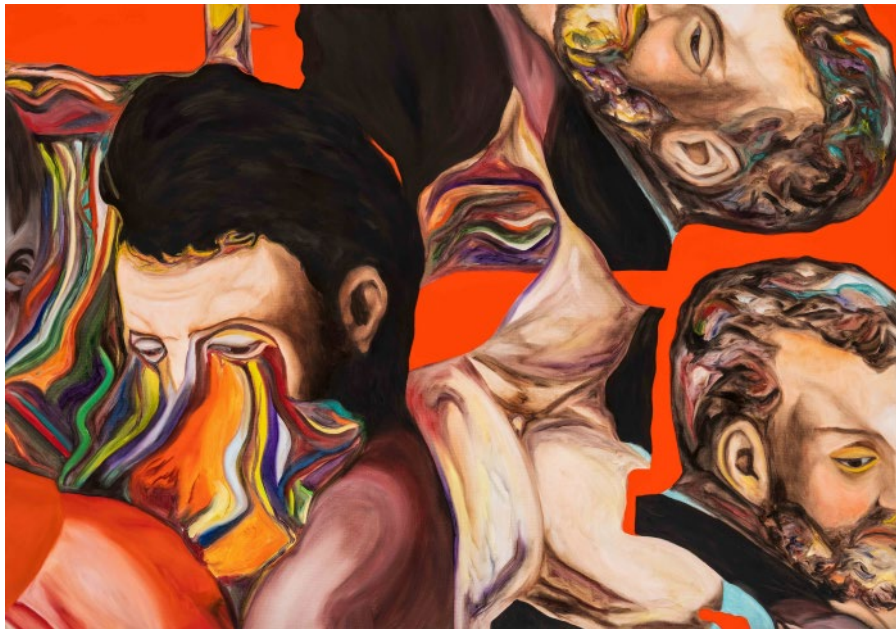Non nasce, non tramonta per noi il sole
2022
oil on canvas, 200 x 150 cm

Non nasce, non tramonta per noi il sole
2022
oil on canvas, 200 x 150 cm

Lo vidi piangere fuoco

2023

oil on canvas, 70 x 100 cm

Untitled
2023
oil on canvas, 60 x 50 cm

The power of painting 绘画的力量
CAFA Art Museum, LangFang, China, 2024

Group exhibition with: Antony Gormley, Anish Kapoor ,
Bernard Frize, Friedrich Einhoff, Zhang Enli, Zhang Xia-
oGang, Jörg Immendoff, Miriam Chan,Wang Guang
Le, Ding Yi, Etsu Egami, John McLean, YanBing,
SunYitian, Chryney Thompson , Christopher le Brun.

Curated by Han KunZe, Sun TianYi
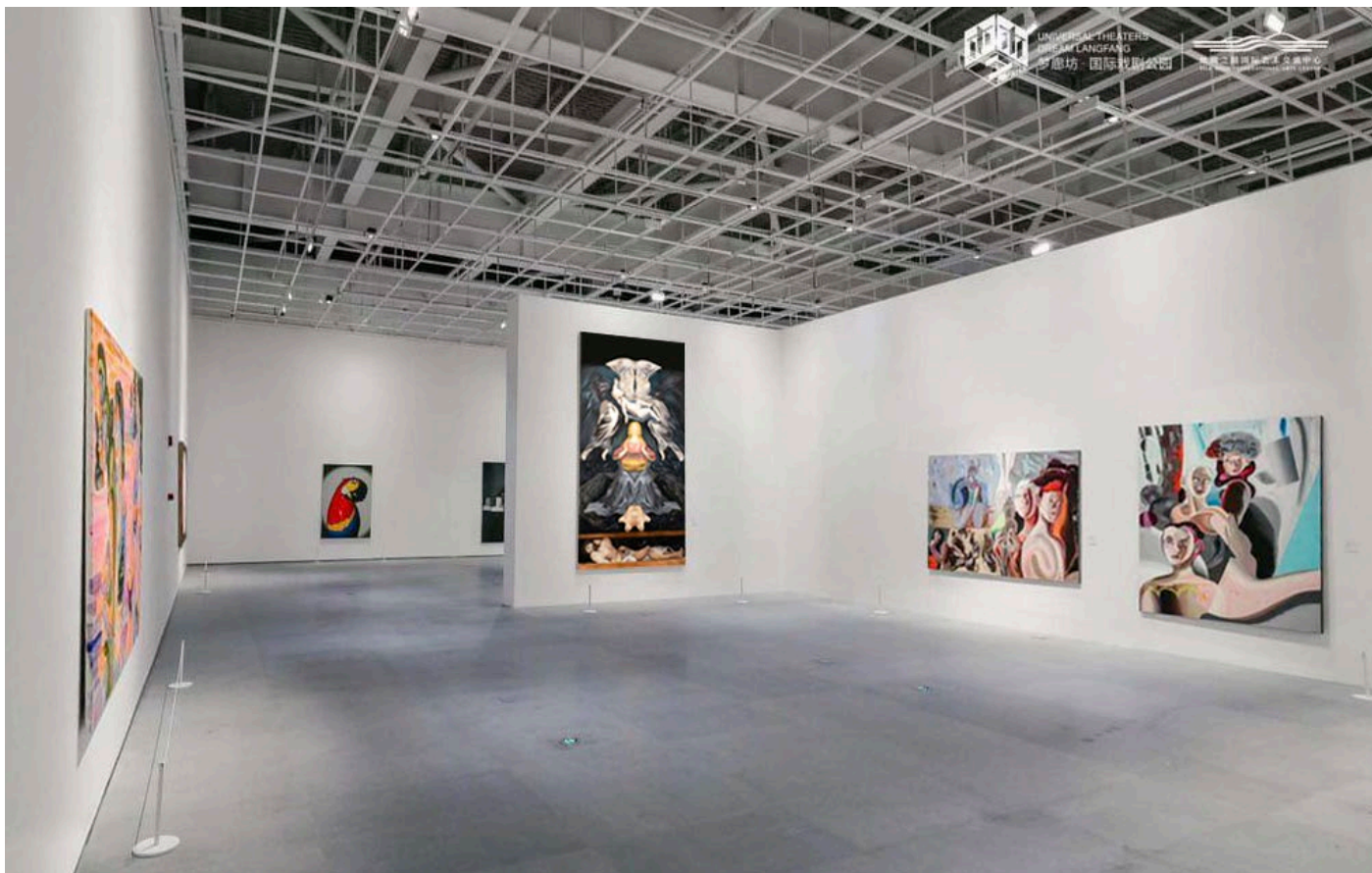
The power of painting 绘画的力量
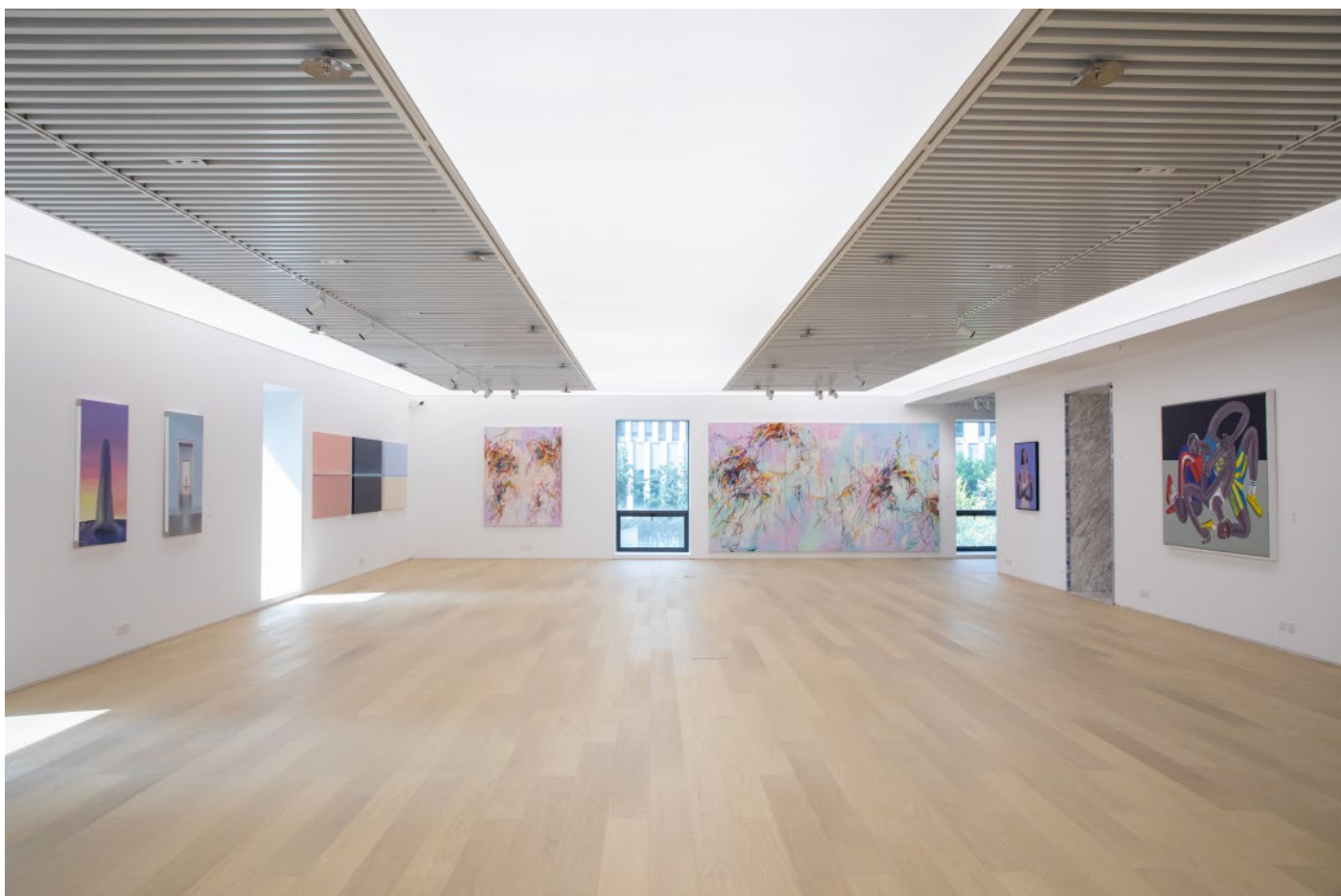CAFA Art Museum, LangFang, China, 2024

Post me Generation: How to write about young artists
Tang Contemporary Art, Beijing, 2022

« The step beyond metaphor (which could also be a step backward, or a more post-modern step) is an 'affective image'. As we confront an increasingly complex world, we would need to be determined yet also proactive in internalising and expressing this metaphor. Hope and anxiety fleet; melancholy and prosperity approach. As Hermann Bahr had written, "never was happiness so unattainable and freedom so dead. Distress cries aloud; man cries out for his soul; this whole pregnant time is one great cry of anguish. Art too joins in, into the great darkness she too calls for help, she cries to the spirit." Here, Art calls out to Expressionism, which often uses representational painting for expressing the human soul. Reminiscent of a ghost, art can 'play the role of human', intently stalking the image – the avatar of human souls – to revolutionise continuously. We can see this art, and we may even interact with it. »

From *Post me Generation: How to write about young artists* by Fiona Lu

(Full text)

Post-me Generation: How to write about young artists
Exhibition view, Tang Contemporary Art, Beijing, 2022

Post-me Generation: How to write about young artists
Exhibition view, Tang Contemporary Art, Beijing, 2022

Maeternità
2015
oil on canvas, 400 x 200 cm

Touched by the Eternal Gaze
2022
oil on canvas, 100 x 129 cm

Image Is Time
2021
oil on canvas, 70 x 90 cm

Global Song
Tang Contemvporary Art, Hong Kong, 2021

« The step beyond metaphor (which could also be a step backward, or a more post-modern step) is an 'affective image'. As we confront an increasingly complex world, we would need to be determined yet also proactive in internalising and expressing this metaphor. Hope and anxiety fleet; melancholy and prosperity approach. As Hermann Bahr had written, "never was happiness so unattainable and freedom so dead. Distress cries aloud; man cries out for his soul; this whole pregnant time is one great cry of anguish. Art too joins in, into the great darkness she too calls for help, she cries to the spirit." Here, Art calls out to Expressionism, which often uses representational painting for expressing the human soul. Reminiscent of a ghost, art can 'play the role of human', intently stalking the image – the avatar of human souls – to revolutionise continuously. We can see this art, and we may even interact with it. »

From *Global Song* by Fiona Lu

(Full text)

Global Song
Exhibition view, Tang Contemporary Art, Hong Kong, 2022

Untitled
2021
oil on canvas, 230 x 250 cm

A Sound that Transmutes Everything

2021

oil on canvas, 183 x 150 cm

The Gentle Wind Moves Silent, Invisible
2021
oil on canvas, 250 x 196 cm

Ineffable Worlds

« In the works of Alessandro Giannì, the possibility of reinstating a work of art with its original aura enters preponderantly, in spite of the flow of digital images and the struggle for visual supremacy between memes and sharing on social media. Playing with the concept of an artwork in the age of its mechanical reproduction (Benjamin 1936), Giannì draws images of historical artworks from the web through an artificial intelligence system, allowing them to re-emerge in a vortex of faces and erasures in a new pictorial agglomerate. »

From *Ineffable Worlds* by Michela Sena and Giuliana Benassi

(Full text)

Ineffable Worlds
Exhibition view, Tang Contemporary Art, Hong Kong, 2021

Untitled
2018
oil on canvas, 250 x 200 cm

Untitled
2018
oil on canvas, 90 x 70 cm

La linea retta non appartiene a Dio (sala inferno) - Solo Show
Contemporary Cluster, Rome , Italy, 2021

« Nell'anno delle celebrazioni per i settecento anni dalla morte di Dante, Contemporary Cluster [Collective Intelligence] celebra il sommo poeta con una mostra dedicata e ispirata alla Divina Commedia, immensa opera cardine della lingua e cultura italiana. La mostra si divide in tre sale: inferno, purgatorio e paradiso e ogni sala ospita un artista. »

360°

Click to see the **Virtual Tour** of the exhibition

CLUSTER

La linea retta non appartiene a Dio (sala inferno)
Exhibition view, Contemporary Cluster, Rome, Italy, 2021

La linea retta non appartiene a Dio (sala inferno)
Exhibition view, Contemporary Cluster, Rome, Italy, 2021

Il verdetto del Drago
2021
oil on canvas and ceramic inserts, 350 x 115 cm

The Great Red Dragon and the Beast from the Sea
2021
oil on canvas, 150 x 130 cm

Tra la perduta gente
2021
oil on canvas, diptych, 40 x 30 cm each

La punizione del ladro e i seminatori di discordia
2021
Oil, fusage on paper and iron frame, diptych, 22 x 33 cm each

Guai a voi, anime prave!
2021
ceramic, 40 x 100 x 30 cm

The Great Red Dragon and the Beast from the Sea
2021
ceramic, 25 x 25 x 35 cm

I I, duo-show with Lulù Nuti

« Figures survive, blurred and liquefied in a chaotic memory. We can recognize some fragments of faces in the paintings of Gianní: a man, a woman, a baby perhaps. Sometimes spheres partially emerge throughout the paintings and chromed ceramics. The work looks at humanity from the outside and from far away in time and space. »

From *Interlude. For a mythology of the future.* by Giuliana Benassi

(Full text)

II, duo-show with Lulù Nuti
Exhibition view, SPAZIOMENSA, Rome, 2021

II, duo-show with Lulù Nuti
Exhibition view, SPAZIOMENSA, Rome, 2021

L'inganno fluido del tempo
2017
oil on canvas, 200 x 150 cm

Synchronic Existence
2019
ceramic, 21 x 50 x 50 cm

Il pensiero cambia pelle
2018
ceramic, 21 x 18 x 21 cm

Untitled
2018
ceramic, 20 x 40 x 11 cm

Untitled

2021

oil and fudge on paper, 27 x 14 cm
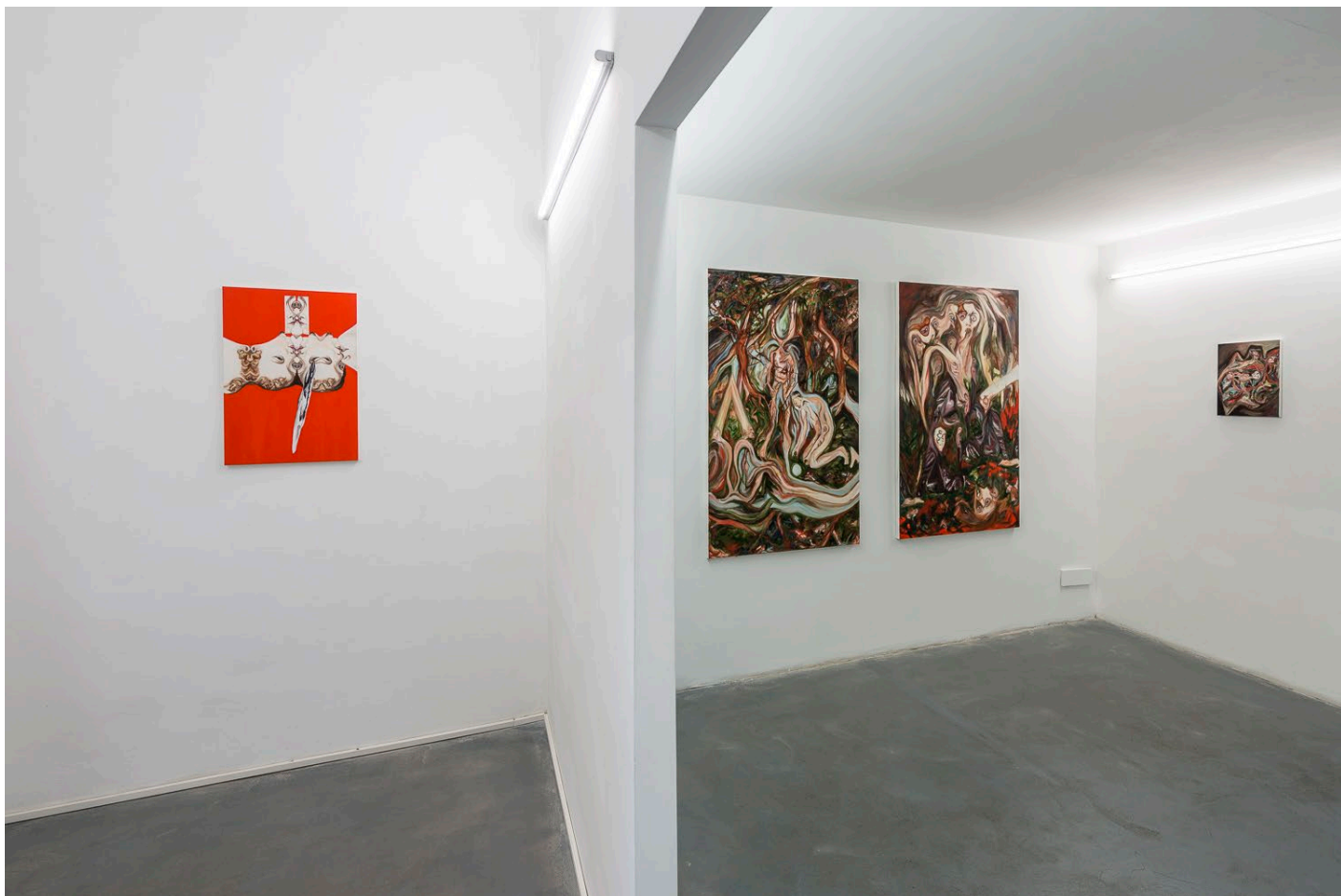
L'Apocalisse dell'ora - Solo Show
Albumarte, Rome, 2019

« Everything is infused with constant tension between two fields: the human and the machines. In his New Dark Age. Technology and the End of the Future, James Bridle makes an analysis of those places defined as "code/space", places that represent the intertwining of computation with the physical environment and the experience that one makes of it. "Rather than overlaying and augmenting them, computation becomes a crucial component of them, such that the environment and the experience of it actually ceases to function in the absence of code". Similarly, the works of Alessandro Giannì reveal (from Latin: apocalypsis and Greek: ϖ : «revelation») a reality that is co-produced by two different origins: the binary electronic matrix, which is programmed and repeats itself to infinity; and the human one made of flaws, errors, and weaknesses. »

From *L'Apocalisse dell'ora* by Lorenzo Gigotti

(Full text)

Albumarte

L'apocalisse dell'ora
Exhibition view, Albumarte, Rome, 2019

L'apocalisse dell'ora
Exhibition view, Albumarte, Rome, 2019

L'apocalisse dell'ora
2014
oil on canvas, 200 x 340 cm

Multiple irrealità
2018
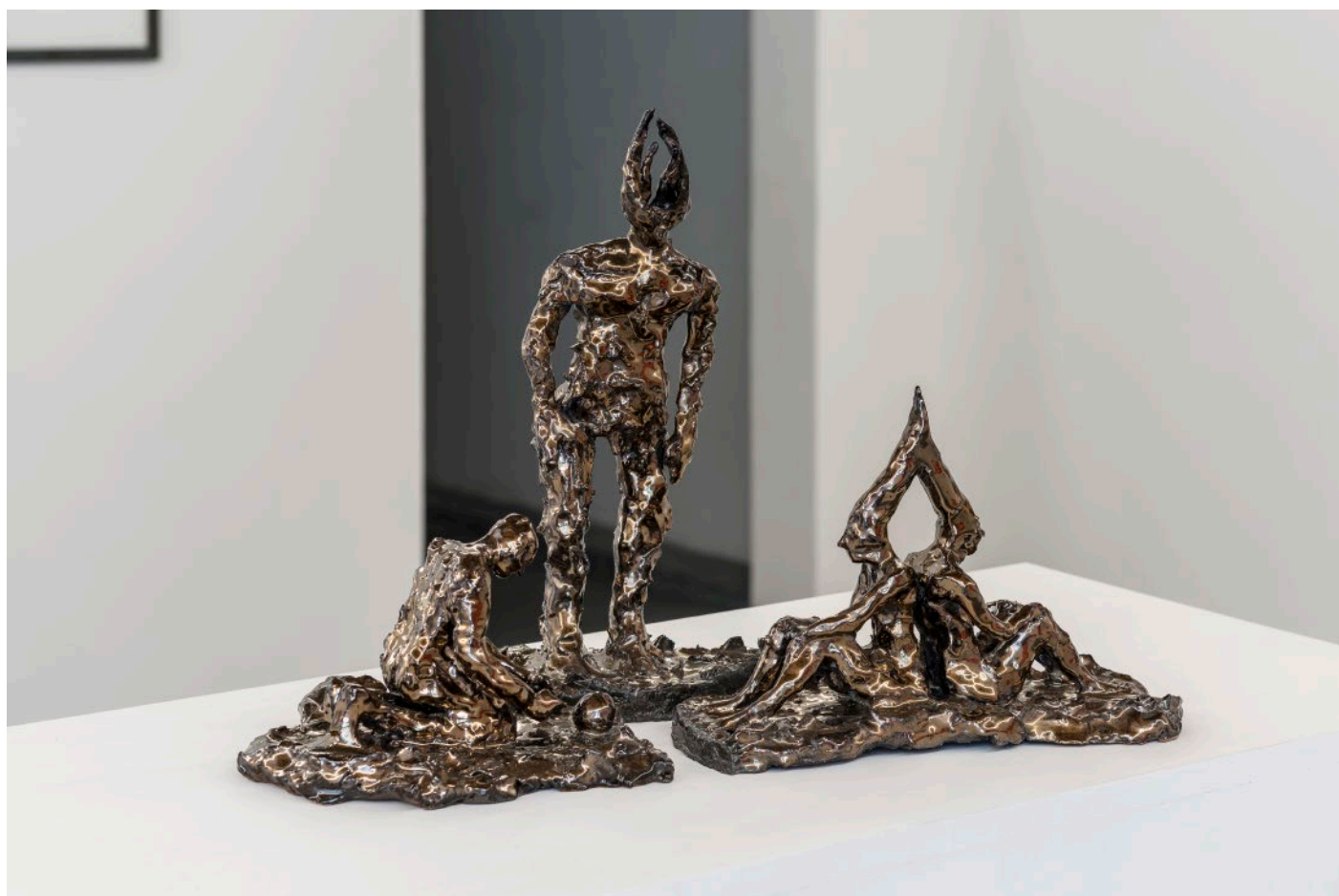oil on canvas, 70 x 50 cm

Simultaneità
2018
oil on canvas and movement device, 200 x 170 cm each

La creazione dello sguardo
2018
oil on canvas, 150 x 100 cm

Untitled
2018
oil on canvas, 150 x 100 cm

Indistinte e nebbiose sono le immagini, nebbiose e indi-
stinte sono le cose

2019
ceramic, 33 x 50 x 27 cm
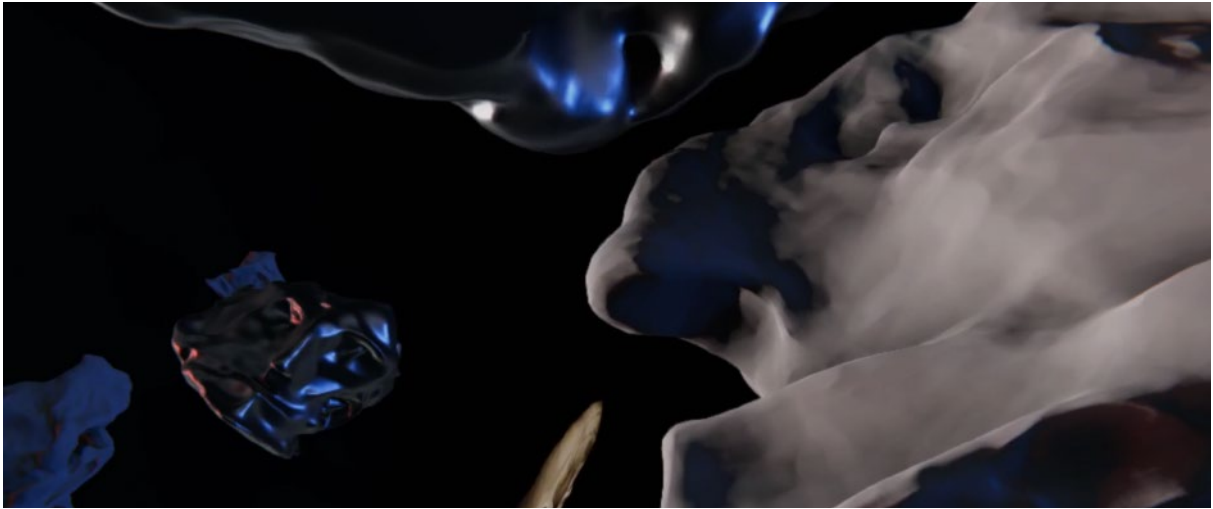
Untitled
2019
ceramic, 20 x 25 x 8 cm

Questa razza di diavoli non conosce regole!
2019
ceramic, 33 x 50 x 27 cm

"Questa razza di diavoli non conosce regole!" is a series of works in which the traditional process of sculpture is merged with new media such as 3D animation and VR.

Each ceramic sculpture is scanned in 3D and then becomes a new component and layer of a 3D landscape. The video works and sculptures are connected in their matrix, but they are separate works that will each go their own way.
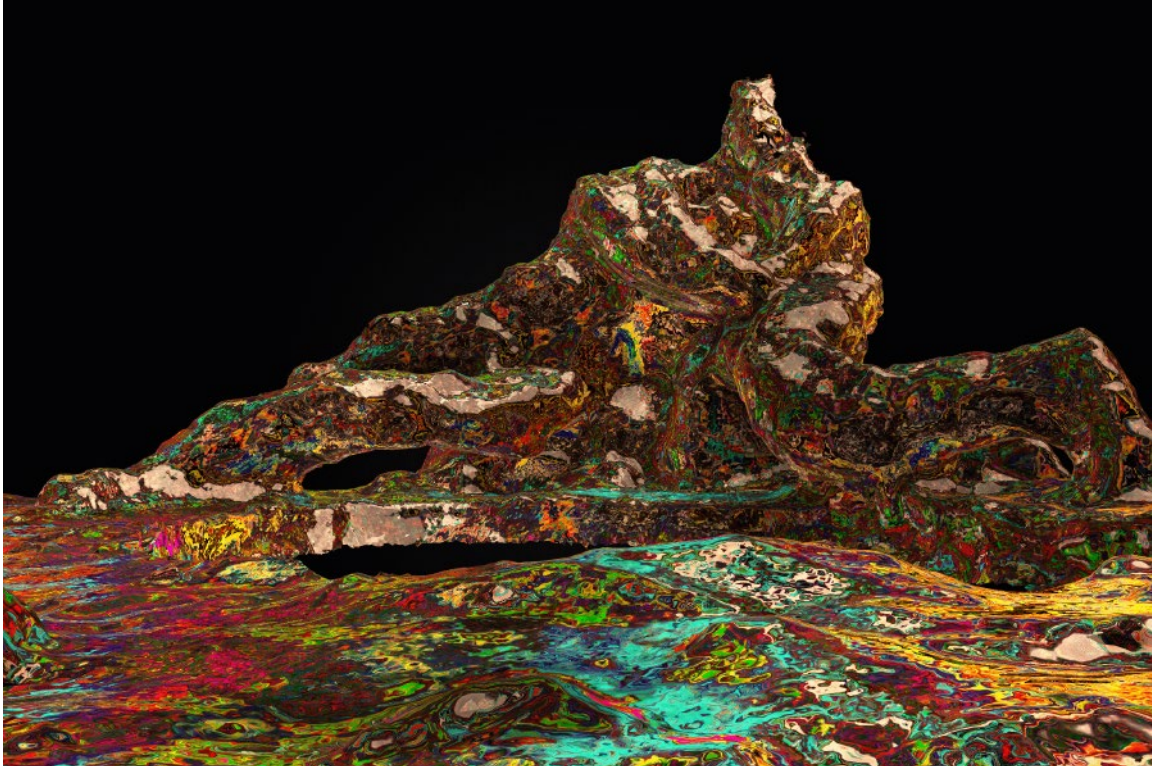
Questa razza di diavoli non conosce regole!
2019
video projection and HTC Vive (developed by UNBOOLEAN)
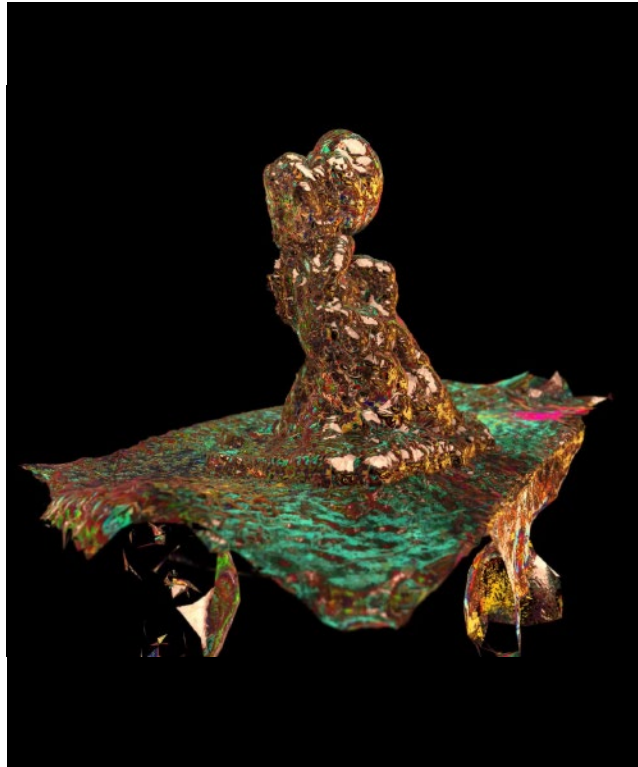
OTHER WORKS

Untitled
2021
ceramic, 50 x 55 x 10 cm

Synchronic Existence
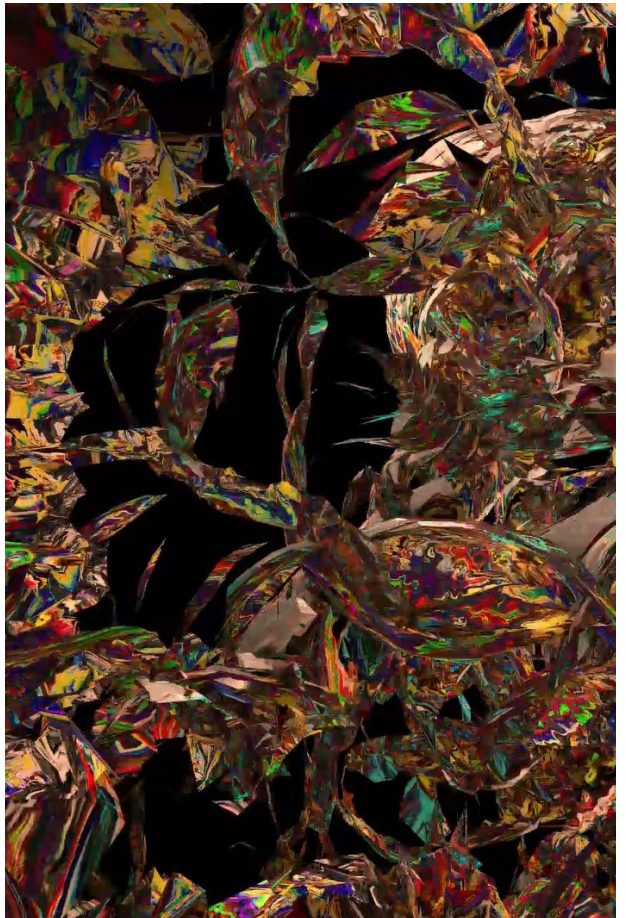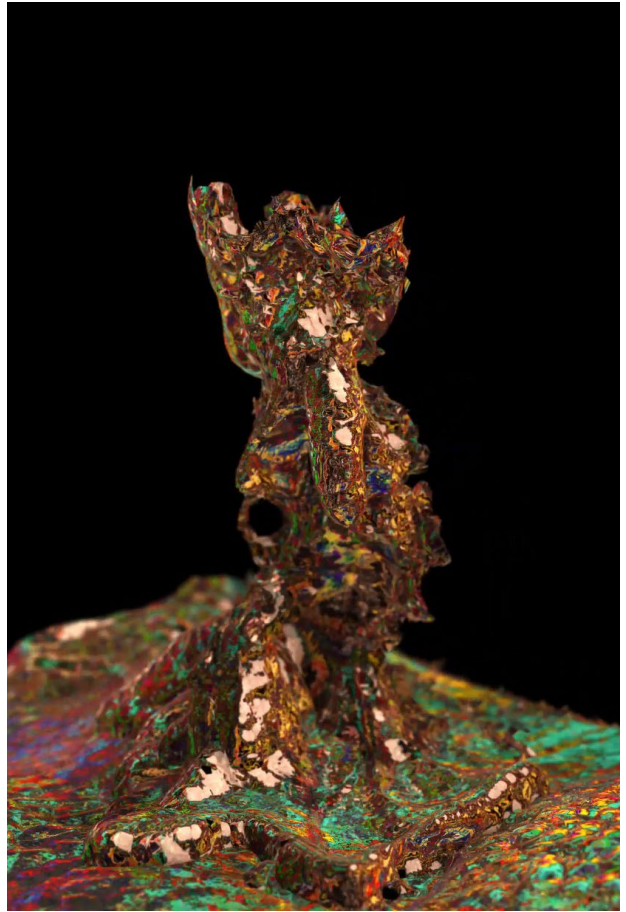2022
3D video (developed by UNBOOLEAN)

Synchronic Existence
2020
ceramic, 19 x 30 x 32 cm

Untitled
2022
3D video (developed by UNBOOLEAN)

Untitled
2019
ceramic, 33 x 50 x 27 cm

Untitled
2022
3D video (developed by UNBOOLEAN)

Untitled

2023

mixed technique on paper, 40 x 50 cm

Untitled
2023
mixed technique on paper, 40 x 50 cm
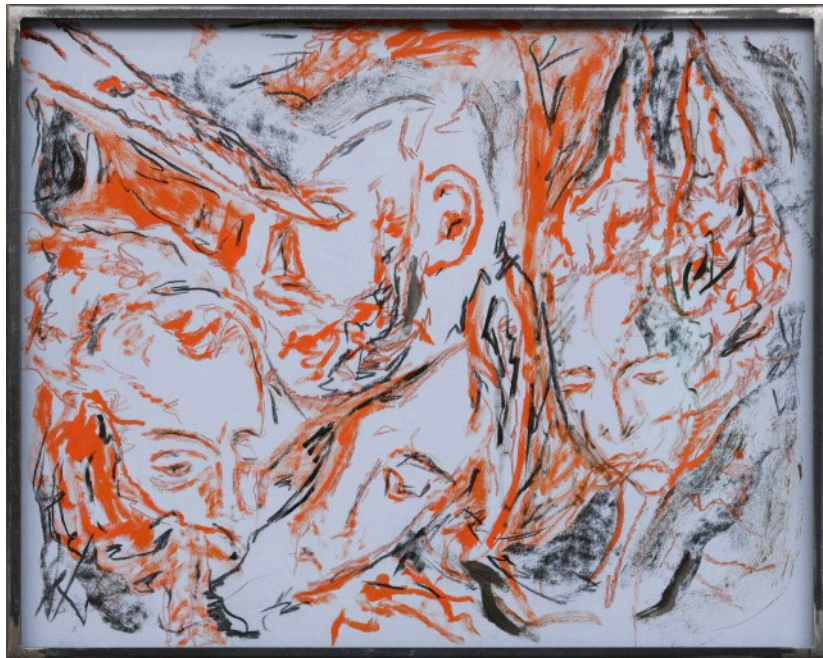
Untitled
2023
mixed technique on paper, 40 x 50 cm

Untitled

2023

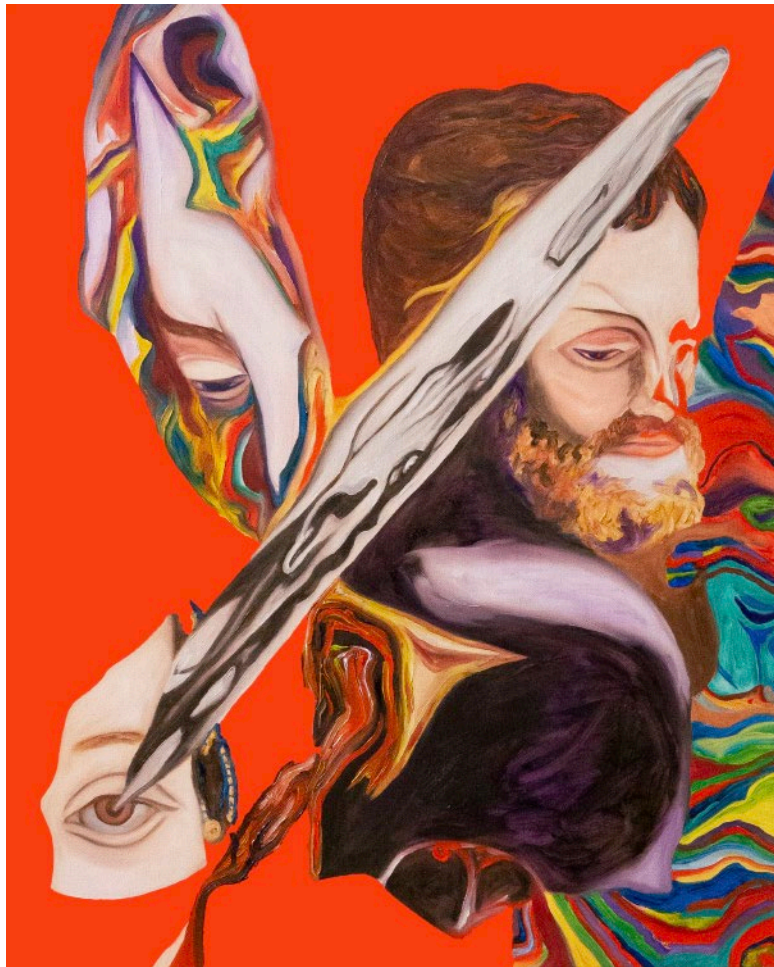mixed technique on paper, 40 x 50 cm

Untitled

2023

mixed technique on paper, 100 x 70 cm

Untitled
2023
oil on canvas, 70 x 50 cm

Il terzo sguardo
2023
oil on canvas, 40 x 110 cm

Untitled
2023
oil on canvas, 200 x 150 cm

Eterno antico
2023
oil on canvas, 140 x 120 cm

Untitled
2023
oil on canvas, 88 x 73 cm

Sguardi immobili
2023
oil on canvas, 70 x 90 cm

Untitled
2023
oil on canvas, 150 x 200 cm

Alessandro Giannì

b. 1989, Rome, Italy

EDUCATION

2011   Accademia Belle Arti di Roma, Italy

SELECTED SOLO EXHIBITIONS

2024   *Psychomachia*, Museo Archeologico Nazionale di Palestrina, Palestrina, Rome, Italy

2023   *Breaking Darkness*, curated by Giuliana Benassi and Michela Sena, Tang Contemporary Art,
              Bangkok, Thailand
              SPRING/BREAK Art Show, duo-solo show with Agata Bebecka, Skylight Culver City, Los Angeles,USA

2021   *Due to the Image*, Postmasters Gallery, New York, USA
              La linea retta non appartiene a Dio (inferno), Contemporary Cluster, Rome, Italy
              II, double solo show with Lulù Nuti, Spaziomensa, Rome, Italy

2019   *Questa Razza Di Diavoli Non Conosce Regole!*, curated by Valentino Catricalà, Maker Faire, Europe-
              an Edition
              L'apocalisse Dell'ora, curated by Lorenzo Gigotti, Albumarte, Rome, Italy
              Messinscéna, curated by Numero Cromatico, Pastificio Cerere, Rome, Italy

SELECTED GROUP EXHIBITIONS

2024   *The power of painting,* curated by KunZe, Sun TianYi and AZhang ZiKang, CAFAMUSEUM,
              LangFang, China

2023   *Frammenti da lontano,* curated by Giuliana Benassi, Galleria Mazzoli, Modena, Italy
              Amici o pittori, curated by Marcello Smarrelli and Marco Emmanuele, Pastificio Cerere, Rome, Italy
              Riportando tutto a casa, curated by Lorenzo Madaro, Museo delle Navi Romane di Nemi, Rome,Italy
              Niente di antico sotto il sole, Palazzo Ducale, Tagliacozzo, L'Aquila, Italy

2022   *Transformer 20*, curated by Victoria Reis, Corcoran Gallery of Art, Washington DC, USA
              Post me generation, curated by Fiona Lu, Tang Contemporary Art, Beijing, China
              Global Song, curated by Fiona Lu, Tang Contemporary Art, Hong Kong
              Imprint, Sector 1 Gallery, curated by Domenico De Chirico, Bucharest, Romania
              Da Chagall a De Chirico, curated by Cesare Biasini Selvaggi, 21 gallery, Treviso, Italy
              Spazio, forma, ritmo – e a Capo, curated by Davide Silvioli,Museo Civico d'Arte Moderna e
              Contemporanea di Anticoli Corrado, Rome, Italy

2021   *Ineffable Worlds*,curated by Giuliana Benassi and Michela Sena,Tang Contemporary Art,Hong Kong
              Transfiguration: Leaving Reality Behind, Postmasters Gallery, New York, USA
              Materia Nova, curated by Massimo Minnini, Galleria d'Arte Moderna, Rome, Italy
              La comunità inoperosa, curated by Giuseppe Armogida, Palazzo Ducale, Tagliacozzo, L'Aquila, Italy
              Bazar, Federica Di Carlo Studio, Milan, Italy
              Ricominciare Dal Silenzio, Spazio Coatto, Milan, Italy
              There Is No Place Like Home, curated by Giuliana Benassi, Rome, Italy
              Salon Palermo, Rizzuto Gallery, Palermo, Italy

2020   *Spaziomensa group show*, Spaziomensa, Rome, Italy
              Shh... It's A Secret, Postmasters Gallery, Rome, Italy
              Arcoscenico, Numero Cromatico, Pastificio Cerere, Rome, Italy
              Roma Nuda, Spaziomensa, Rome, Italy

2019   *RE-NEW,* Postmasters Gallery, Rome, Italy
              Preparing For Darkness, Kühlhaus Berlin, Berlin, Germany

Internet Paintings, Maxxi Museum, Rome, Italy
18:18, Curated by Delfina Santoro, Maxxi Museum, Rome, Italy

2018   *Movements*, Villa Orlandi/Casa Musumeci Greco, Capalbio, Italy
Ex Voto, Ex Dogana, Rome, Italy
Futuropatia, Rome, Italy

2017   *Comsurrogate,* Galleria Richter, Rome, Italy
Del Sublime, Siena, Italy
07:07, Mompeo, Rimini, Italy

2016   *Artist In Residence,* curated by Renato Miracco, Italian Ambassador's Residence-Villa Firenze, Washington DC, USA
Display At American University's Katzen Arts Center, Washington DC, USA
Egh, Sala Expo, Rome, Italy
"*5",* curated by Miltos Manetas, Casaprota, Rimini, Italy

2015   *Congresso Dei Disegnatori,* Turin, Italy
Histories Hidden In Plan Sight, curated by Maria Thereza Alves, Swiss Institute, Rome, Italy
Springsters, Rome, Italy
89-2012, Città Dell'altra Economia, Rome, Italy
Too Big To Fail, Città Dell'altra Economia, Rome, Italy

2014   *Hey(Bleeding)Uys!*, CODALUNGA, Casa Delle Armi, Rome, Italy
Ñewpressionism In Milan – 1,11,111, Swiss Institute, Milan, Italy
Ñewpressionism, curated by Salvatore Lacagnina, Swiss Institute, Rome, Italy
L'arte Per L'articolo 9, Parco Regionale Dell'Appia Antica, Rome, Permanent Work, Italy

2013   *Moltologico*, curated by Patrizia Ferri, Macro Museum, Rome, Italy
Electronic Orphanage, curated by Miltos Manetas, Macro Museum, Rome, Italy

SPECIAL PROJECTS

2020   Co-founder Spaziomensa, Artist-run space in Rome.

2016   A Starchild For None And All, curated by Enrico Ghezzi and Emiliano Montanari, 73rd Venice Biennale of Cinema, Venice, Italy

2015   Pratalata, Swiss Institute, curated by Maria Thereza Alves
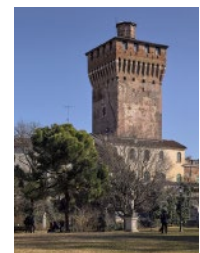
PUBLIC COLLECTIONS

He Art Museum, Shunde District, China
Minsheng Art Museum, Shanghai, China
Fondazione Coppola, Vicenza, Italy

–

He art Museum
projected by Tadao Ando
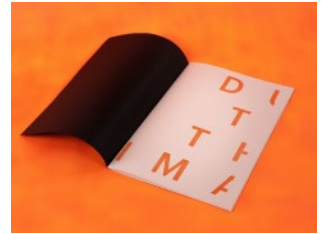Shunde District, Foshan, China

Minsheng Art Museum
Shanghai, China

Fondazione Coppola
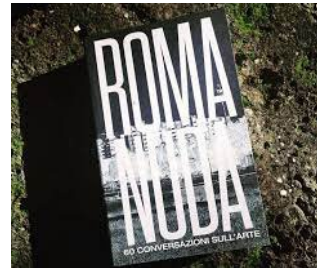Vicenza, Italy

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Damiana Leoni (ed.)

Quodlibet, 2021

Due to the Image
Texts by R. Miracco, Giuseppe Armogida, Unboolean;
design by Silvio Saccà
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