

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](#)

Gianni 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

Multiple Unrealities - Solo Show

Tang Contemporary Art, Hong Kong, China, 2025

« The title of the exhibition, “Multiple Unrealities,” is inspired by a painting from 2018 and introduces a series of works conceived between 2024 and 2025. Here, Gianni interrogates the very nature of the image, deconstructed and reworked through a creative process that enhances the evocative power of fragments. The subjects of his canvases are extracted from diverse contexts and stripped of their original meaning: sacred images, details from masterpieces of the past, or elements from his previous works. Torn from their context, these fragments transform into floating bodies, beings suspended between recognition and abstraction, memory and reinvention. This operation is not merely an act of removal but a rewriting of visual language that invites the viewer to reconsider their relationship with the image. »

Curated by Michela Sena

[\(Full text\)](#)



[Click to see the Exhibition presentation](#)



Multiple Unrealities

Exhibition view, Tang Contemporary Art, China, 2025

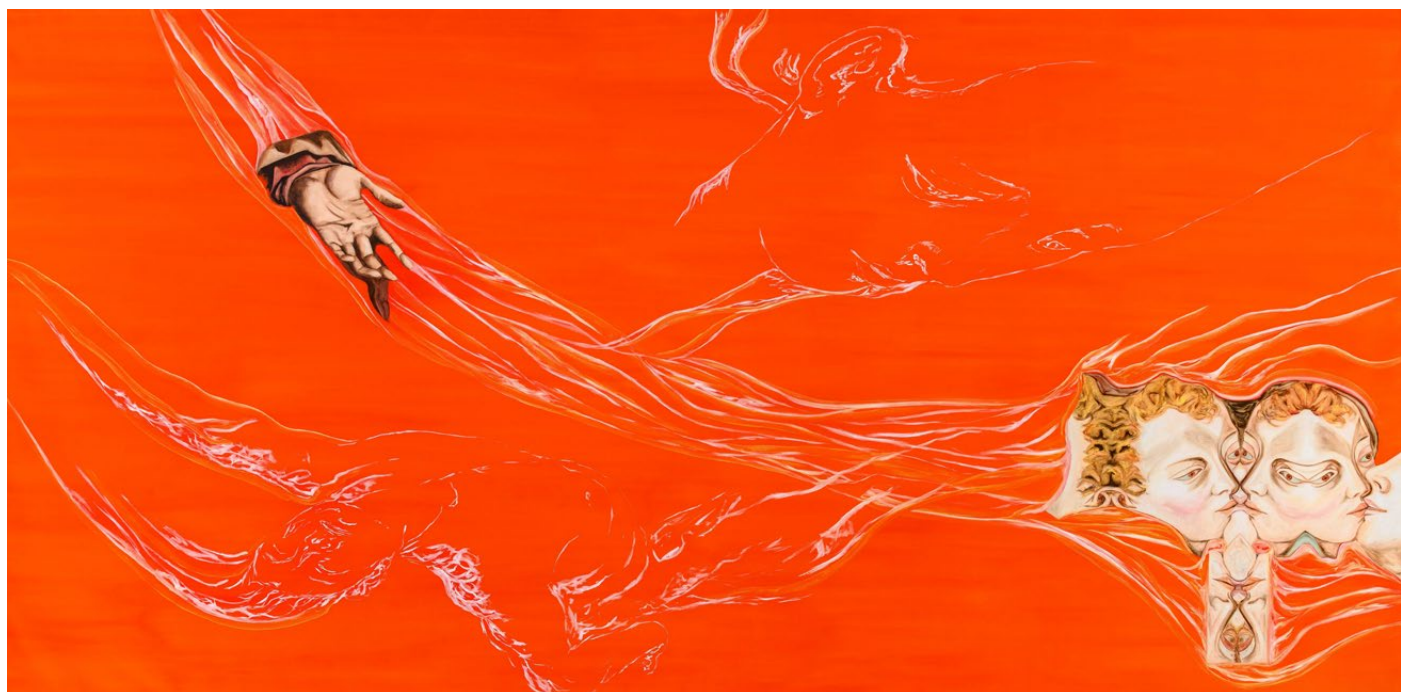


Multiple Unrealities

Exhibition view, Tang Contemporary Art, China, 2025



Dissolution and Rebirth
2025
oil on canvas, 270 x 370 cm



Multiple Unrealities
2025
oil on canvas, 197 x 398 cm



Shattered

2024

oil on canvas, 197 x 249 cm

Shining Within - Solo Show

78 space, Museum of Modern Art Shanghai, China, 2025

« Alessandro Gianni directed the gaze of his artificial intelligence toward a compatriot and fellow artist who arrived in China over three hundred years ago: Giuseppe Castiglione, known in China as Lang Shining. For this research, Gianni did not rely solely on his custom-built AI system, VASARI, but also employed several other AI systems to generate a series of images inspired by Castiglione's visual world and painterly language. These tools produced numerous portraits depicting Chinese subjects rendered in a hybrid style—blending Western realism and perspective with the composition and linework of traditional Chinese painting. Gianni paid particular attention to the eyes, which, for him, reveal a fundamental distinction between Eastern and Western ways of seeing. Through these AI-generated works, he explores not only formal synthesis but also deeper cultural contrasts, using the digital medium as a lens to investigate the differences between two distinct visual traditions. »

Curated by Noname Studio



[Click to see the Exhibition presentation](#)



Shining Within

Exhibition view, 78 space, Museum of Modern Art Shanghai, China, 2025



The Day Watches Us
2025
oil on canvas, 180 x 150 cm



The Shelter of the Day, The Brushed Gaze

2025

oil on canvas, Ø 120 cm



Beneath the Eyelid, the Serpent

2025

oil on canvas, 120 x 120 cm

Breaking Darkness - Solo Show

Tang Contemporary Art, Bangkok, Thailand, 2023

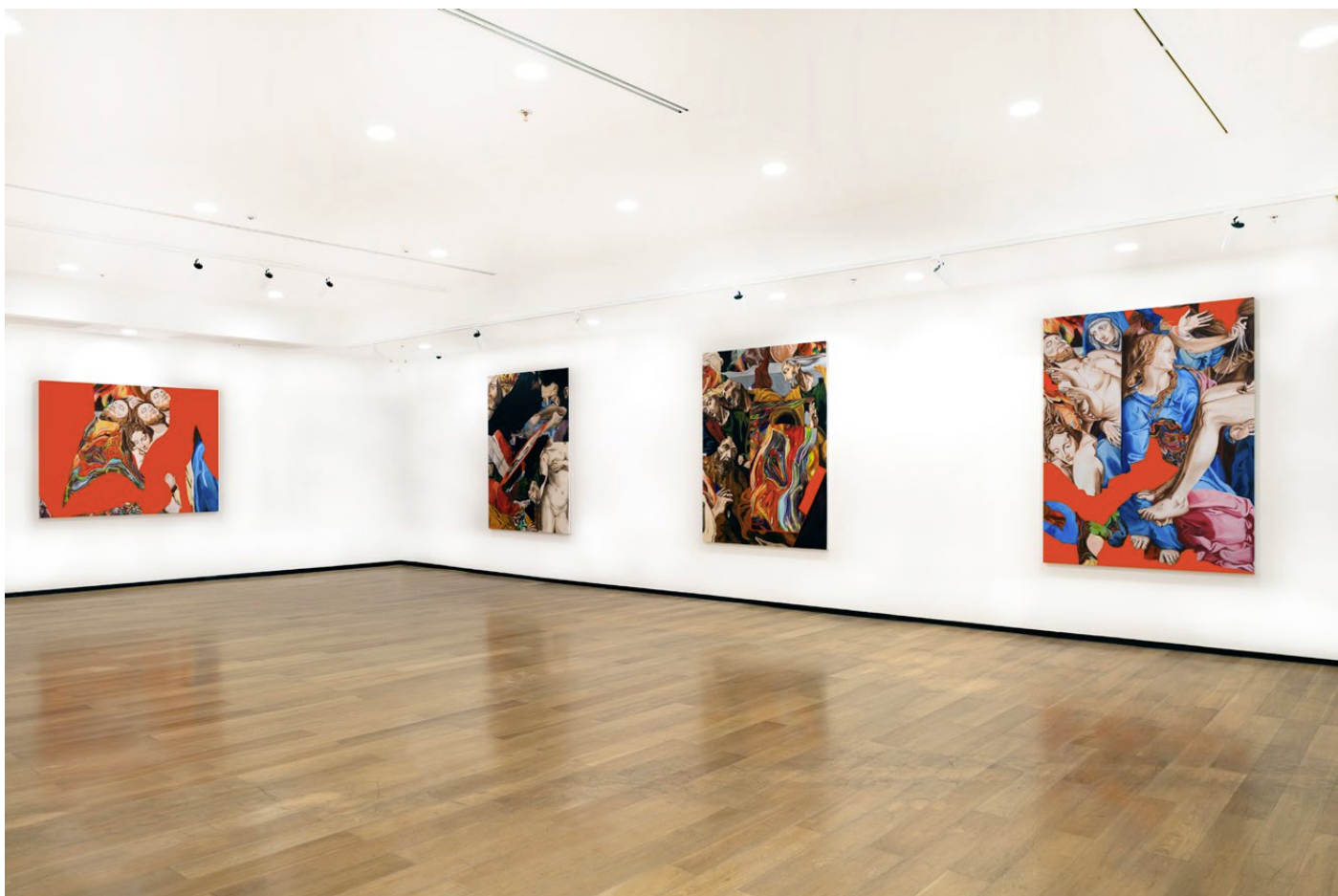
« Will the image survive the future? Walking through Alessandro Gianni's works conceived for his solo exhibition at Tang Gallery in Bangkok, this question can arise like a distant echo, a faint voice that resurfaces as if fixed in time, as if asked by a past that is still alive. Of this still-living past, the first to give trace of it are the subjects Gianni 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 unrecognizable, 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 Gianni canvases have lost their author, albeit endlessly quoting him. »

Curated by Giuliana Benassi and Michela Sena

[\(Full text\)](#)

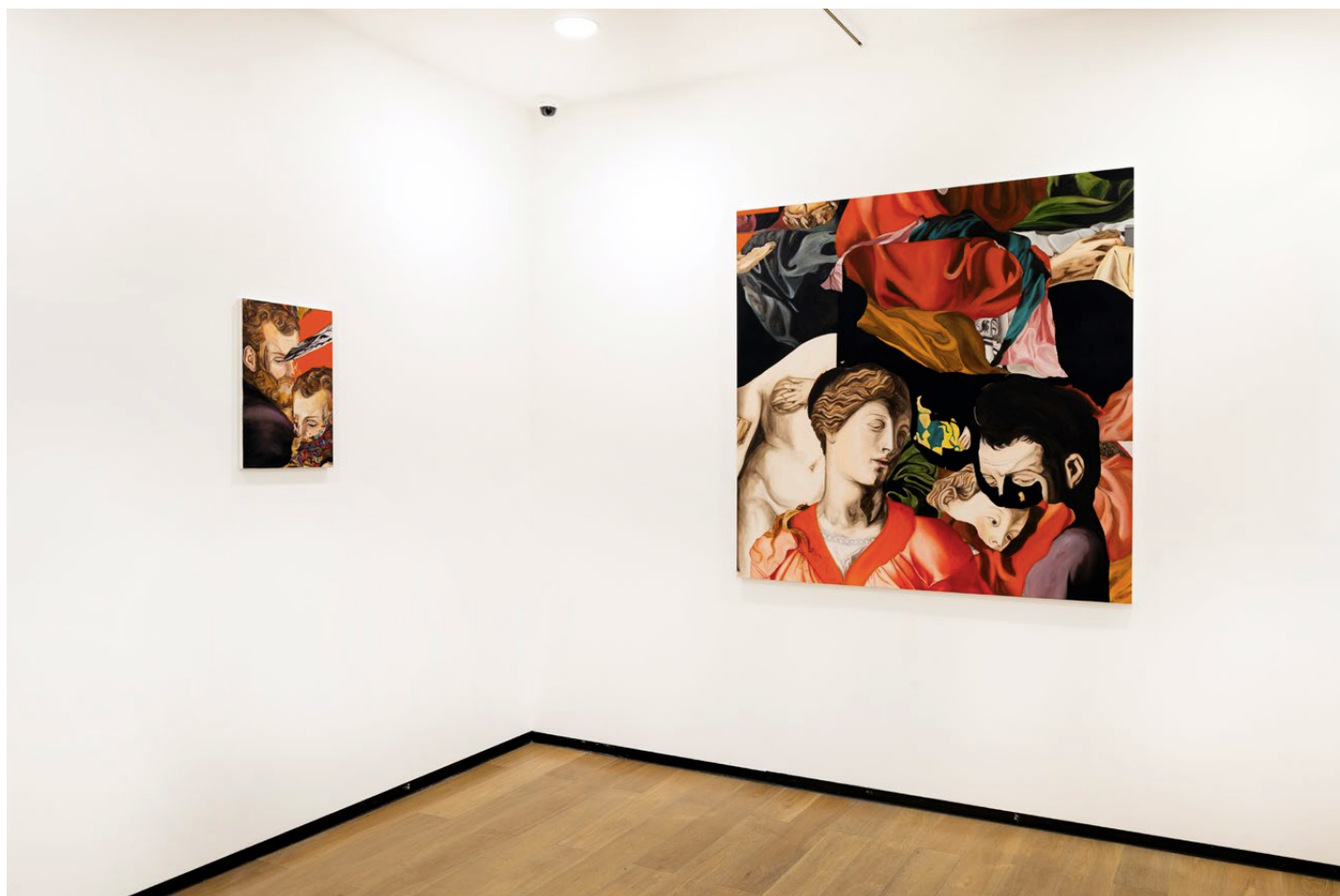


Click to see the **Virtual Tour** of the exhibition



Breaking Darkness

Exhibition view, Tang Contemporary Art, Bangkok, 2023

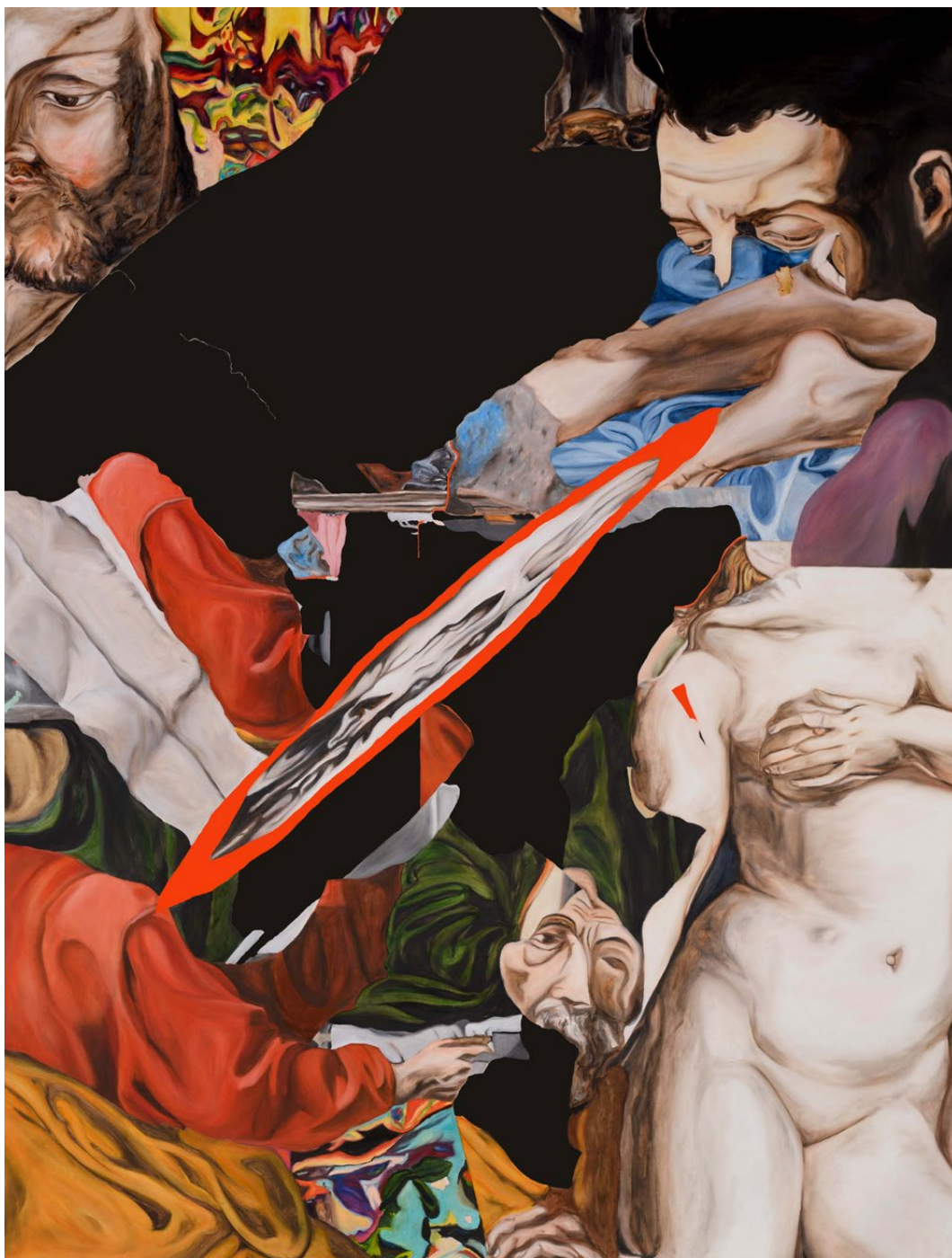


Breaking Darkness

Exhibition view, Tang Contemporary Art, Bangkok, 2023



Breaking Darkness
2022
oil on canvas, 250 x 200 cm



The Eye Pierces the Darkness

2023

oil on canvas, 198 x 150 cm



Haunting Echoes
2023
oil on canvas, 198 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 Gianni 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 Gianni and the A.I. by Renato Miracco

[\(Full text\)](#)

« Alessandro Gianni 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

[\(Full text\)](#)

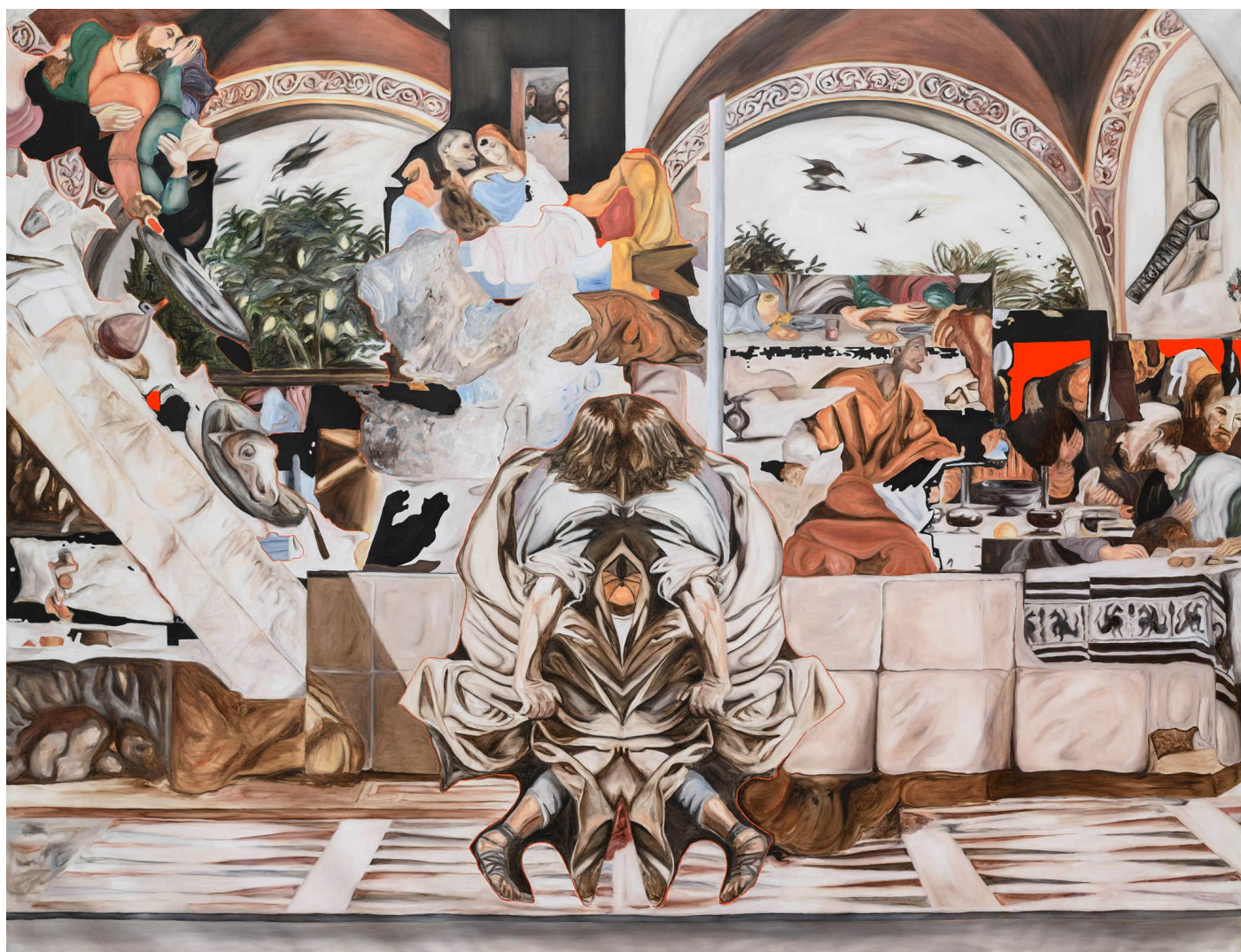


Click to see the **Virtual Tour** of the exhibition



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

ph John Parvin McBride



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

Global Song

Tang Contemporary 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



The Gentle Wind Moves Silent, Invisible

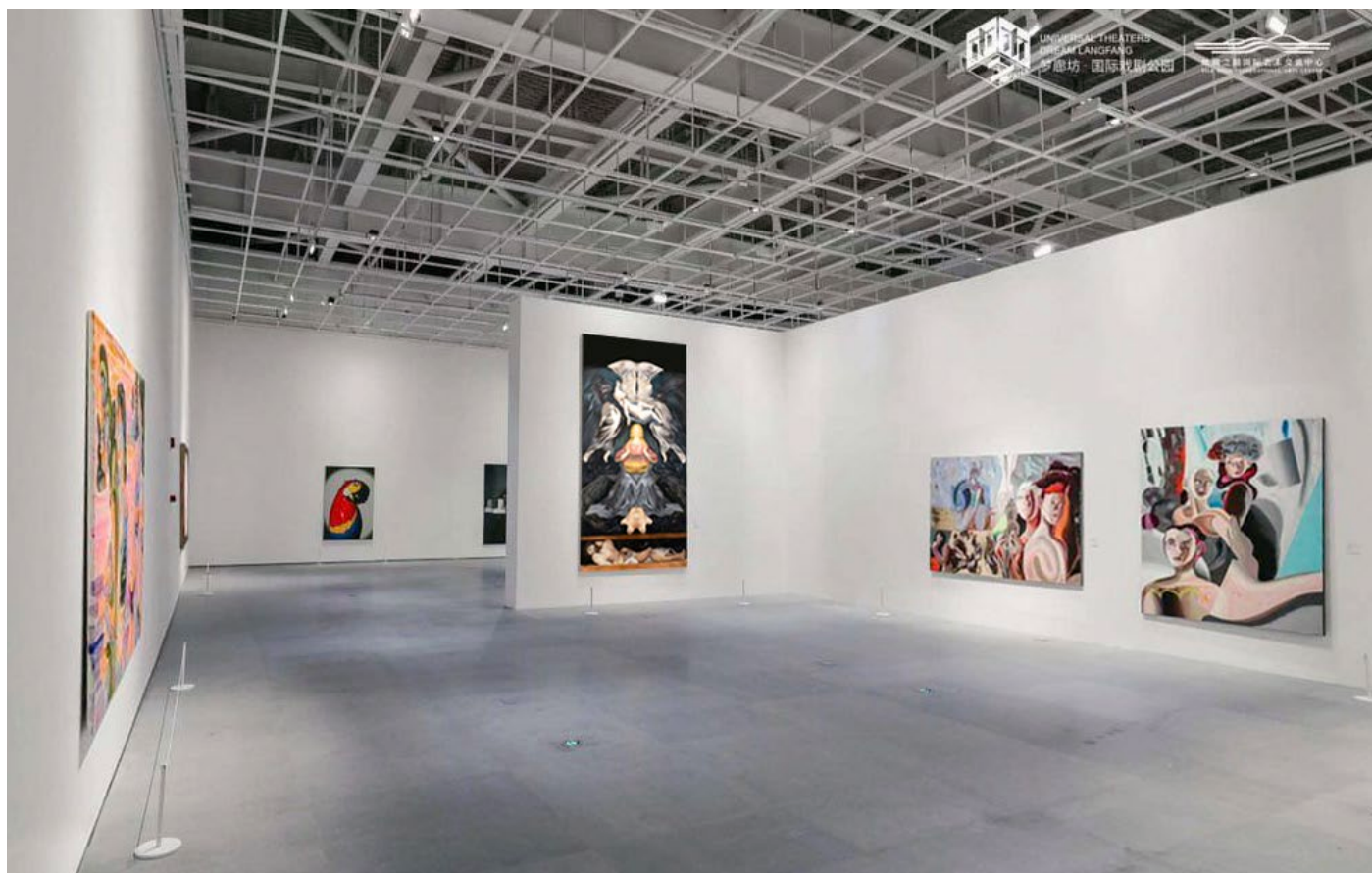
2021

oil on canvas, 250 x 196 cm

The power of painting 绘画的力量

ENNOVA Art Museum, LangFang, China, 2024

Group exhibition with: Alessandro Gianni, Anish Kapoor, Antony Gormley, Bernard Frize, Cheney Thompson, Christopher le Brun, Ding Yi, Etel Adnan, Etsu Egami, Fang Lijun, Friedrich Einhoff, Gillian Ayres, Hans Hartung, He Duoling, John McLean, Jörg Immendorff, Liu Wei, Ma Ke, Marlene Dumas, Martha Jungwirth, Miriam Cahn, Shang Yang, Sun Yidian, Val Shawkey, Wang Haiyang, Wang Mai, Wang Yuyang, Wu Xiaohai, Xu Lei, Yang Maoyuan, Yang Yang, Zhao Bandi, Zhang Enli, Zhang XiaoGang
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

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. Gianni 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. »

From the text by Edoardo De Cobelli

[\(Full text\)](#)



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



Psychomachia

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



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



Psychomachia
2024
ceramic, 54 x 53 x 42 cm



Dall'oblio e dall'indifferenza

2024

ceramic, 29,5 x 22 x 48 cm

Psychomachia II: Silent Collapse - Solo Show

Spazio Volta, Bergamo, 2024

« In both the image and the sculpture, the mental idea of the form is never perfectly clear and defined. One perceives a sense of endless plasticity between form and formlessness, figure and abstraction, and the struggle from one extreme to the other, in a state of continuous tension. This struggle is precisely the 'Psychomachia', which literally means battle of the mind. The sculptures express the unfolding of a battle between antagonistic forces, where images emerge from a dreamlike subconscious: an eagle, recognizable by its sharp beak, merges into a burning tower; a snake penetrates a vase, possibly breaking it, in the collapse of disintegration. »

From the text by Edoardo De Cobelli

[\(Full text\)](#)



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





Hemeroskopeion

2024

adhesive vinyl print on glass, site specific installation in
exterior, 273 x 420 cm

SELECTED WORKS



Altro Scenario
2017
oil on canvas, 90 x 70 cm



Deposizione

2017

oil on canvas, 70 x 90 cm



Multiple irrealità
2018
oil on canvas, 70 x 50 cm



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



The Persistence of Shadows

2025

oil on canvas, 149 x 99 cm



What Remains Unsaid
2025
oil on canvas, 250 x 197 cm



Untitled

2024

oil on canvas, 198 x 150 cm



The Collapse of Known Forms

2024

oil on canvas, 200 x 150 cm



Lo vidi piangere fuoco
2023
oil on canvas, 70 x 100 cm



Untitled
2023
oil on canvas, 200 x 150 cm



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



Whispered Memories
2023
oil on canvas, 150 x 150 cm



Untitled
2018
oil on canvas, 90 x 70 cm



Maeternità

2015

oil on canvas, 400 x 200 cm



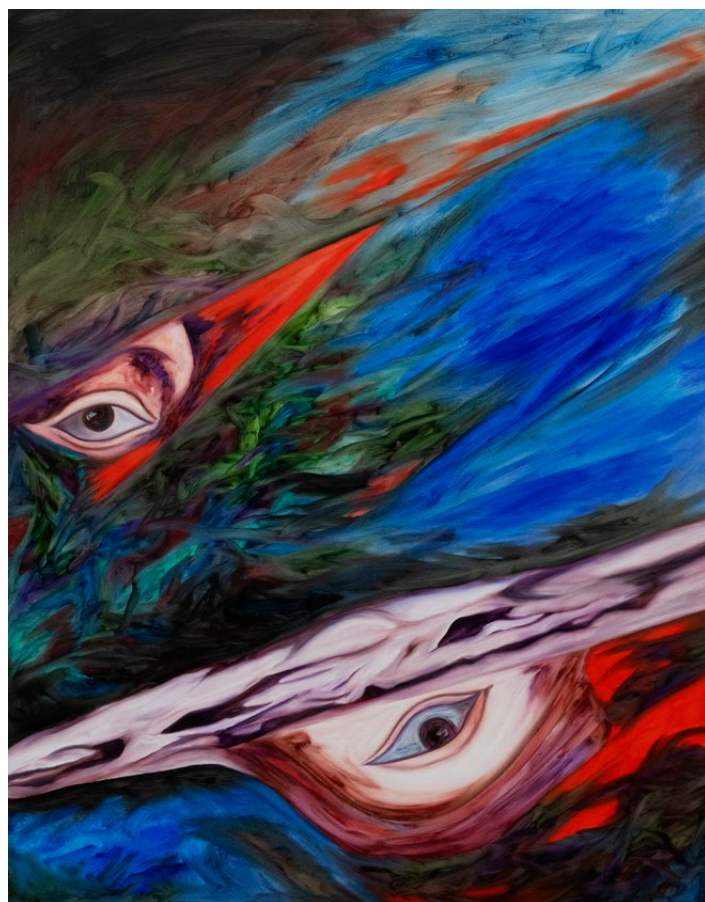
Untitled
2023
oil on canvas, 150 x 200 cm



Non nasce, non tramonta per noi il sole

2022

oil on canvas, 200 x 150 cm



L'intelligenza oltre l'immagine

2024

oil on canvas, 90 x 70 cm



L'inganno fluido del tempo

2017

oil on canvas, 200 x 150 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



Shapeshifter – Sensitive Volume

2025

3D print, 50 x 40 x 40 cm



Untitled
2018
ceramic, 20 x 40 x 11 cm



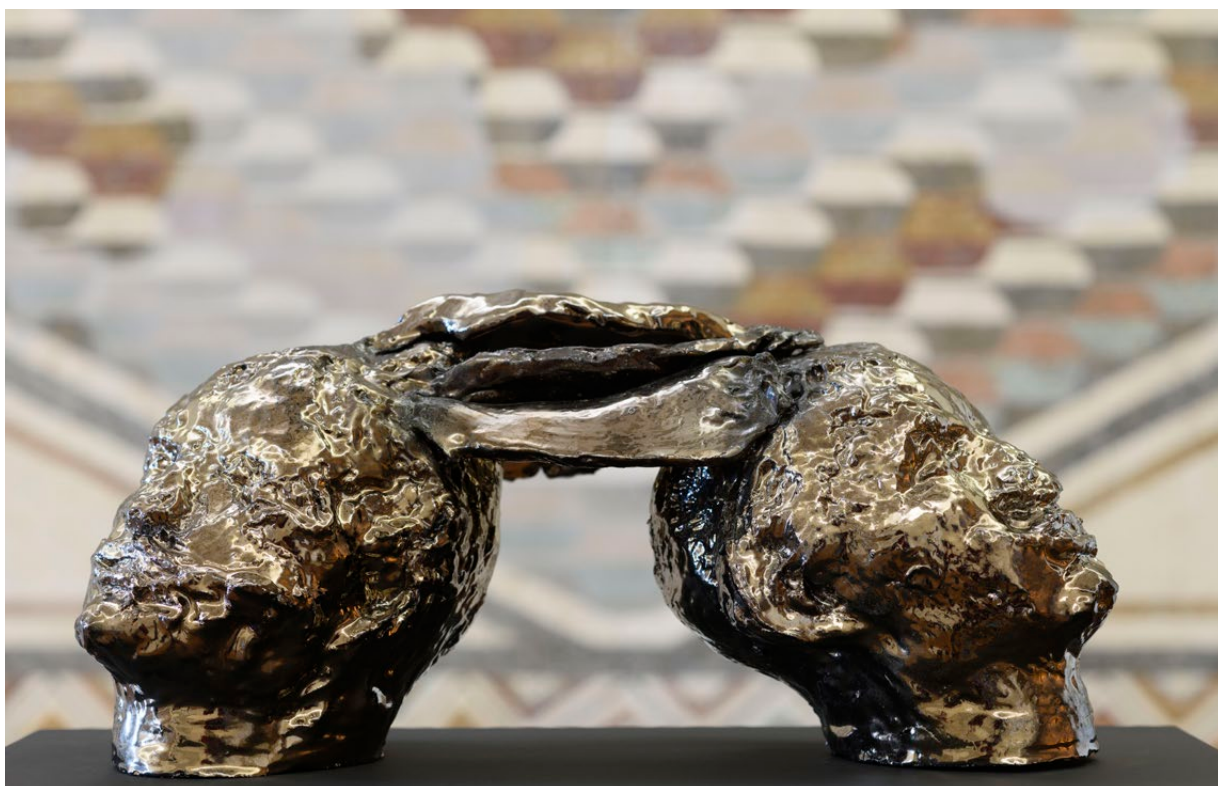
Synchronic Existence

2019

ceramic, 21 x 50 x 50 cm



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



Teste comunicanti
2023
ceramic, 27 x 22 x 48 cm



Il pensiero cambia pelle

2018

ceramic, 21 x 18 x 21 cm



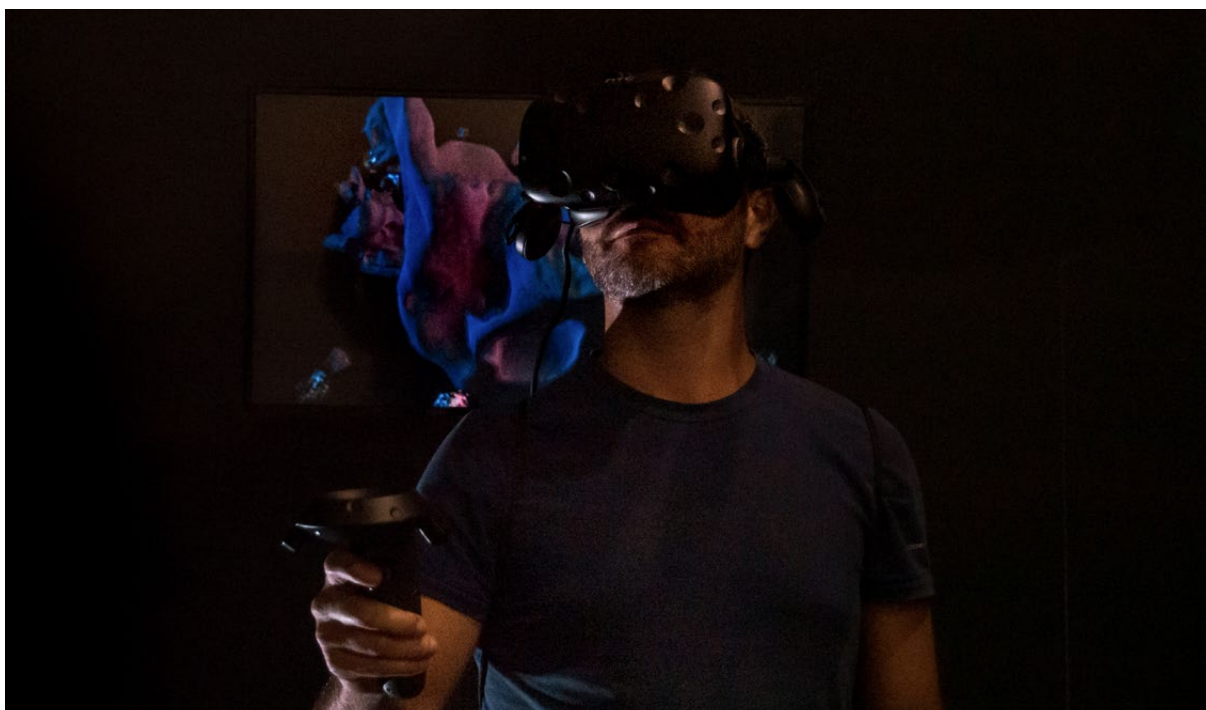
Questa razza di diavoli non conosce regole!

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)



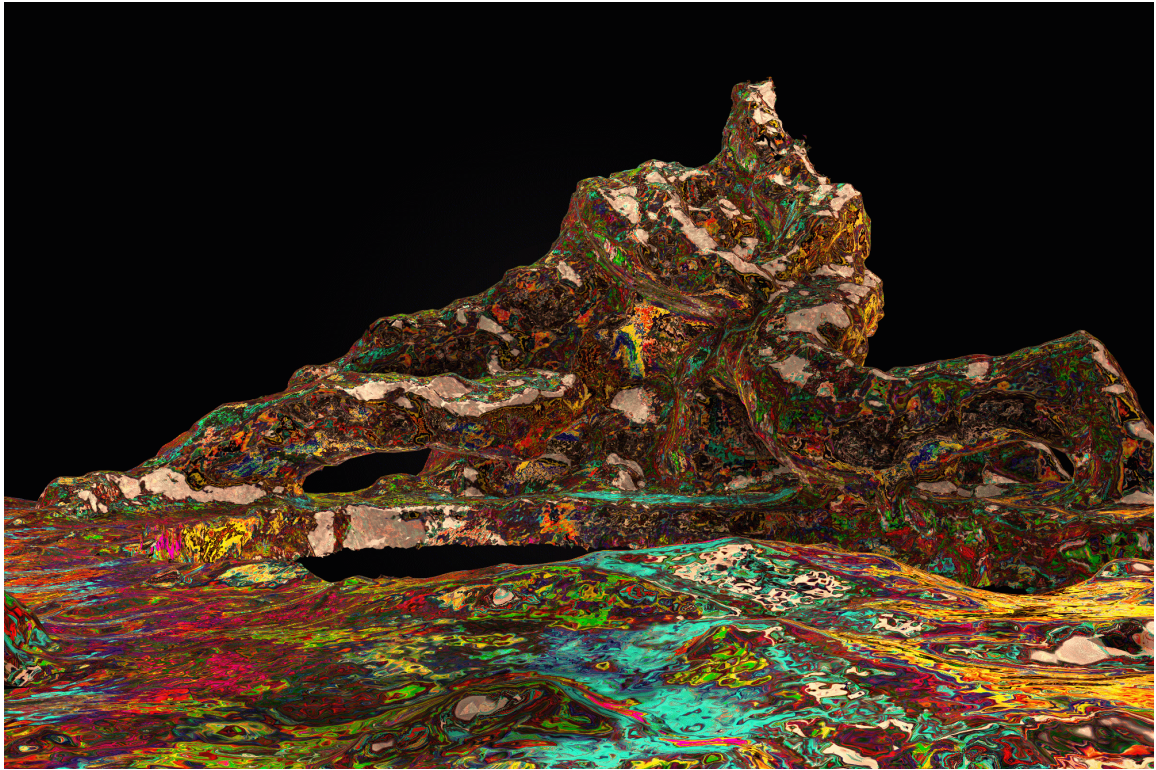
Guai a voi, anime prave!
2021
ceramic, 40 x 100 x 30 cm



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



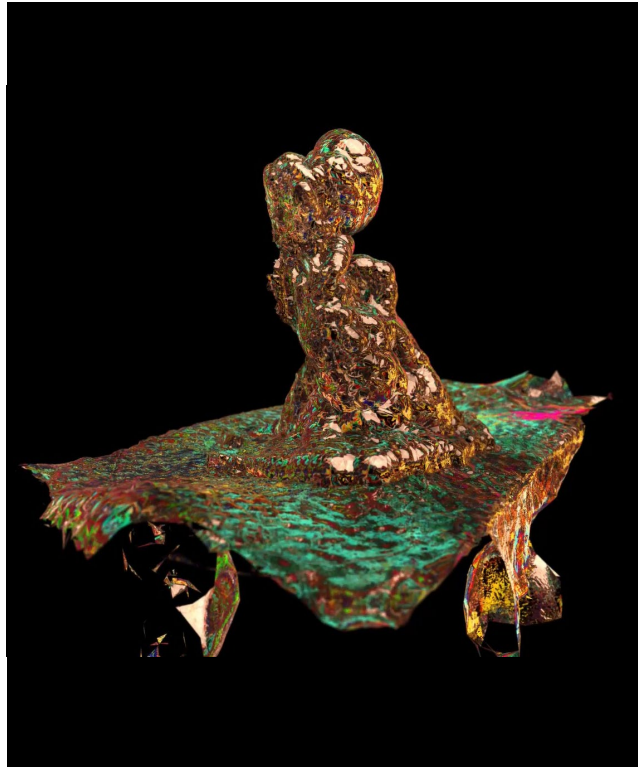
Untitled
2021
ceramic, 50 x 55 x 10 cm



Synchronic Existence
2022
3D video (developed by UNBOOLEAN)



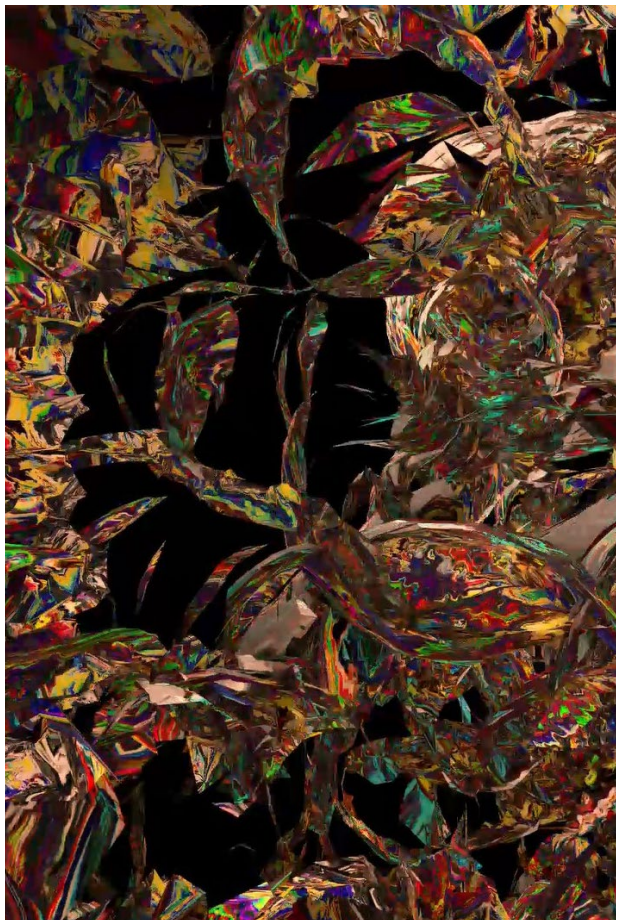
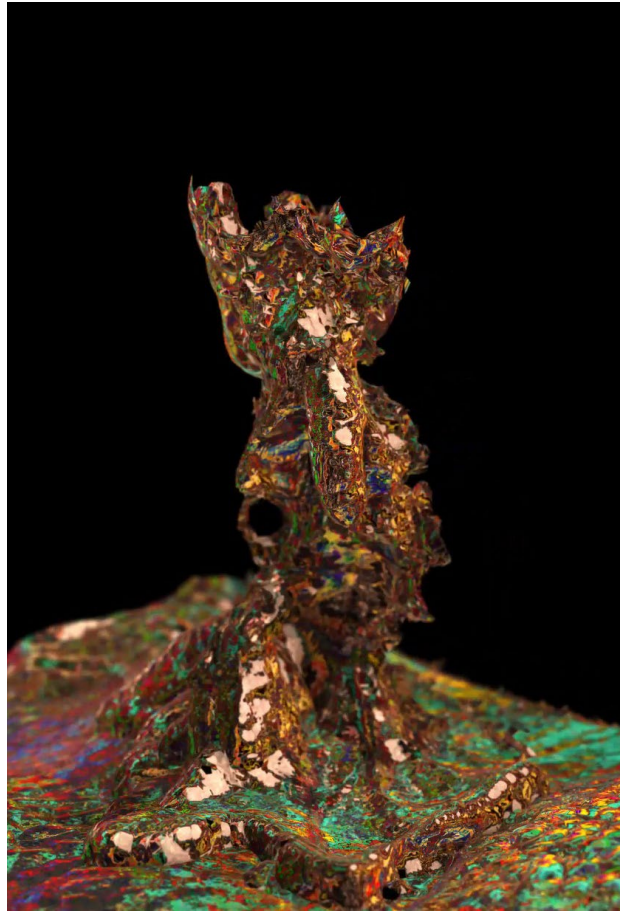
Synchronic Existence
2020
ceramic, 19 x 30 x 32 cm



Untitled
2022
3D video (developed by UNBOOLEAN)



Untitled
2019
ceramic, 33 x 50 x 27 cm

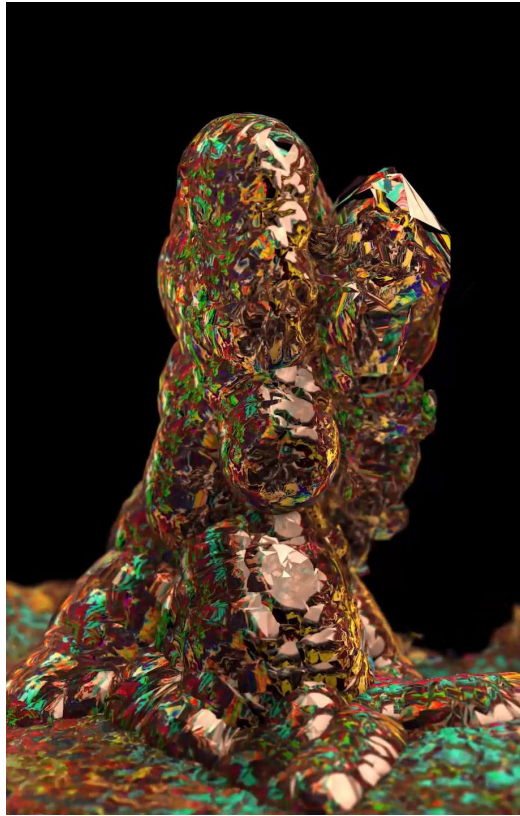


Untitled
2022
3D video (developed by UNBOOLEAN)



Urbanreel
Exhibition view, Rome, 2024



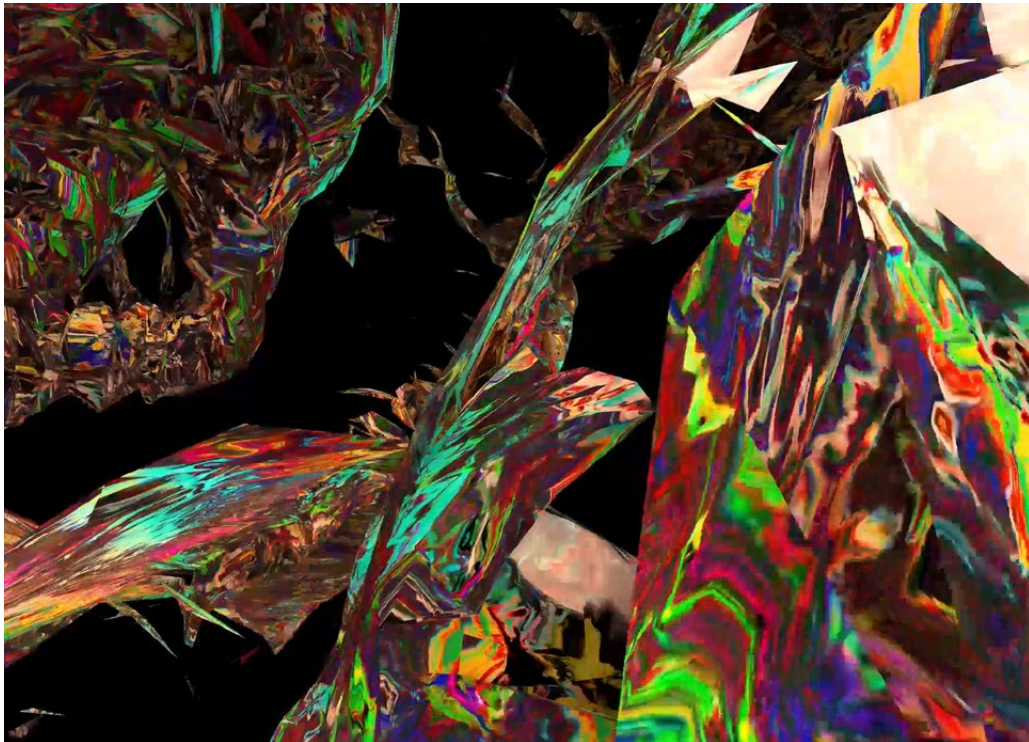


[Click here](#) to see the video

Untitled

2022

video on LCD screen, 3D graphics by UNBOOLEAN



[Click here](#) to see the video

Not Meant to Exist

2022

video on LCD screen, 3D graphics by UNBOOLEAN

Alessandro Gianni

b. 1989, Rome, Italy

EDUCATION

2011 Accademia Belle Arti di Roma, Italy

SELECTED SOLO EXHIBITIONS

- 2025 *Multiple Unrealities*, Tang Contemporary Art, Hong Kong
Shining Within, 78 Space, curated by Noname Studio, Museum of Modern Art Shanghai, China
- 2024 *Psychomachia II: Silent Collapse*, Spazio Volta, Bergamo, Italy
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
II, double solo show with Lulù Nuti, Spaziomensa, Rome, Italy
- 2019 *Questa Razza Di Diavoli Non Conosce Regole!*, curated by Valentino Catricalà, Maker Faire, European 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, Ennova Art Museum, 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
La linea retta non appartiene a Dio (inferno), Contemporary Cluster, Rome, Italy
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

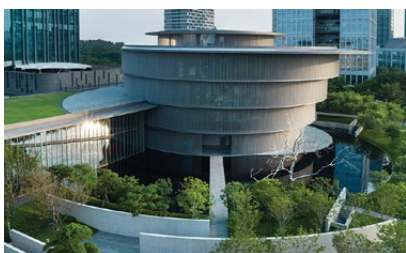
- 2019 *RE-NEW*, Postmasters Gallery, Rome, Italy
Preparing For Darkness, Kühlhaus Berlin, Berlin, Germany
Internet Paintings, Maxxi Museum, Rome, Italy
18:18, Curated by Delfina Santoro, Maxxi Museum, Rome, Italy
- 2018 *Movements*, Villa Orlandi/Casa Musumeci Greco, Capalbio, Italy
Ex Voto, Ex Dogana, 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, Casaprotta, Rimini, Italy
- 2015 *Congresso Dei Disegnatori*, Turin, Italy
Histories Hidden In Plain 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
Newpressionism In Milan – 1,11,111, Swiss Institute, Milan, Italy
Newpressionism, 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

- 2024 *Urbanreel*, curated by Giulia Valerii, city installation, Rome
- 2021 *HIC ET NUNC*, Lemme Associati Law Firm, curated by Alessandra Iezzi and Rosaria Madeo, Rome
- 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
 Fondazione Coppola, Vicenza, Italy



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



Fondazione Coppola
 Vicenza, Italy

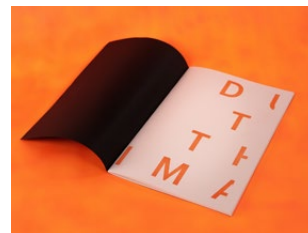
SELECTED BIBLIOGRAPHY



VERA – Roma, 8 spazi, 54 studi
Damiana Leoni (ed.)
Quodlibet, 2021



Materia Nova. Roma Ultime generazioni a confronto
Massimo Mininni (ed.)
Manfredi Edizioni, 2021



Due to the Image
Texts by R. Miracco, Giuseppe Armogida, Unboolean;
design by Silvio Saccà
Italian Cultural Institute New York / Postmasters Gallery,
2021



Arte e tecnologia del terzo millennio. Scenari e protagonisti
Cesare Biasini Selvaggi e Valentino Catricalà (eds.)
Electa - Collezione Farnesina, 2020



ROMA NUDA. 60 conversazioni sull'arte
Giuseppe Armogida (ed.)
MINIERA, 2020



La civiltà delle macchine
Fondazione Leonardo, 2021



Immersi nel Futuro. La Realtà virtuale, nuova frontiera del cinema e della TV
Simone Arcagni (ed.)
RAI-Palermo University Press, 2020

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