

**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.

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.



## 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

[\(Full text\)](#)



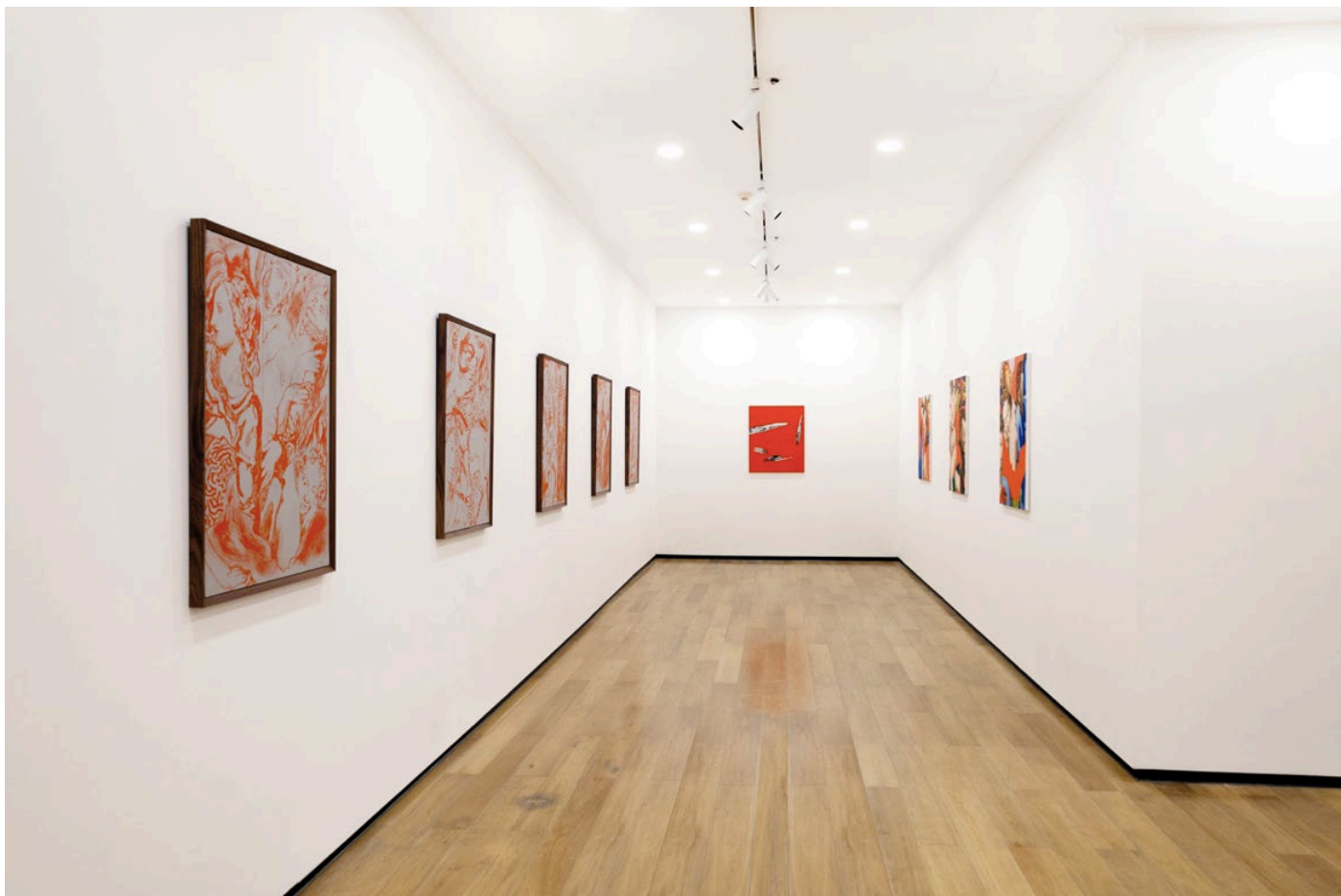
Click [here](#) to see the Virtual Tour of the exhibition





**Breaking Darkness**

Exhibition view, Tang Contemporary Art, Bangkok, 2023



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





**Breaking Darkness**  
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





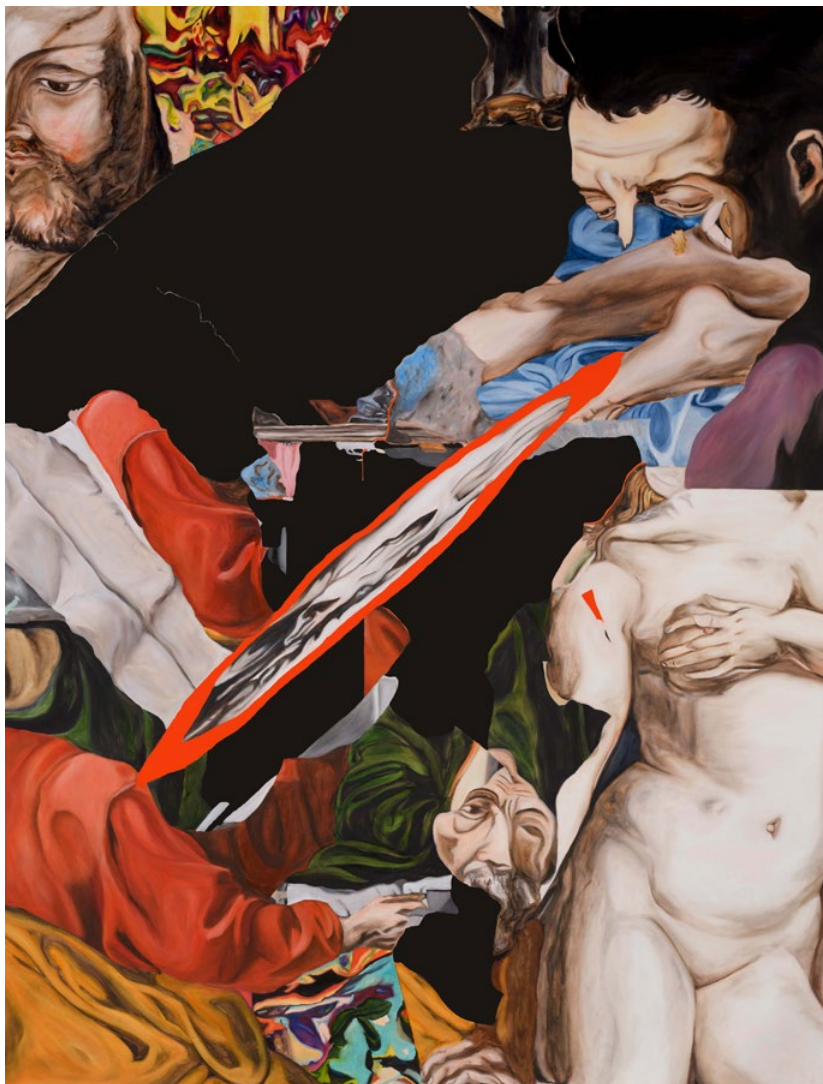
Beyond Memory  
2022  
oil on canvas, 149 x 115 cm



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



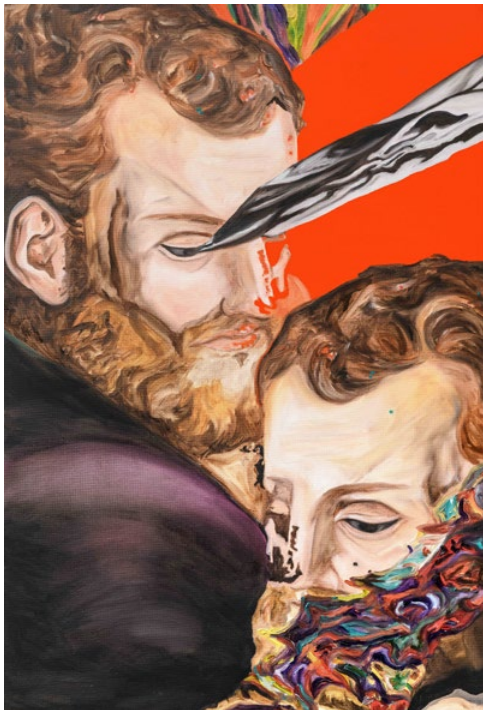
Haunting Echoes  
2023  
oil on canvas, 198 x 150 cm





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



Before it Fades Again

2023

mixed media on paper, 100 x 70 cm



**Whispered Memories**  
2023  
mixed media on paper, 100 x 70 cm



**Haunting Echoes**

2023

mixed media on paper, 100 x 70 cm





Glowing Image of Truth  
2023  
mixed media on paper, 100 x 70 cm



Breaking Darkness  
2023  
mixed media on paper, 100 x 70 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 [here](#) to see the Virtual Tour of the exhibition





**DUE TO THE IMAGE**

Exhibition view, Postmasters Gallery, New York, NY, 2021

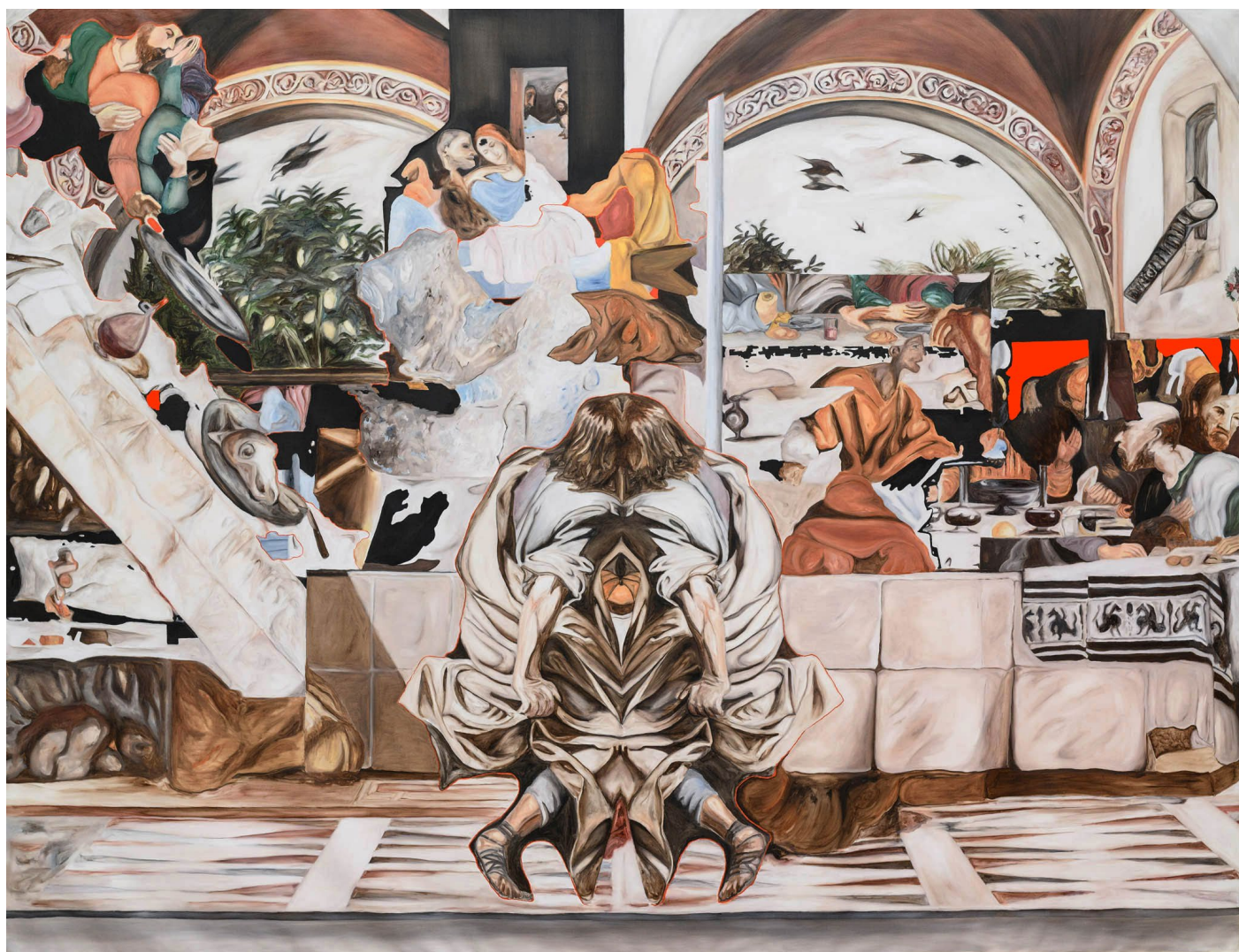




**DUE TO THE IMAGE**  
Exhibition view, Postmasters Gallery, New York, NY, 2021

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

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 Gianni'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 Gianni'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 Gianni 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 viva. 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

[\(Full text\)](#)

« 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

[\(Full text\)](#)



**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



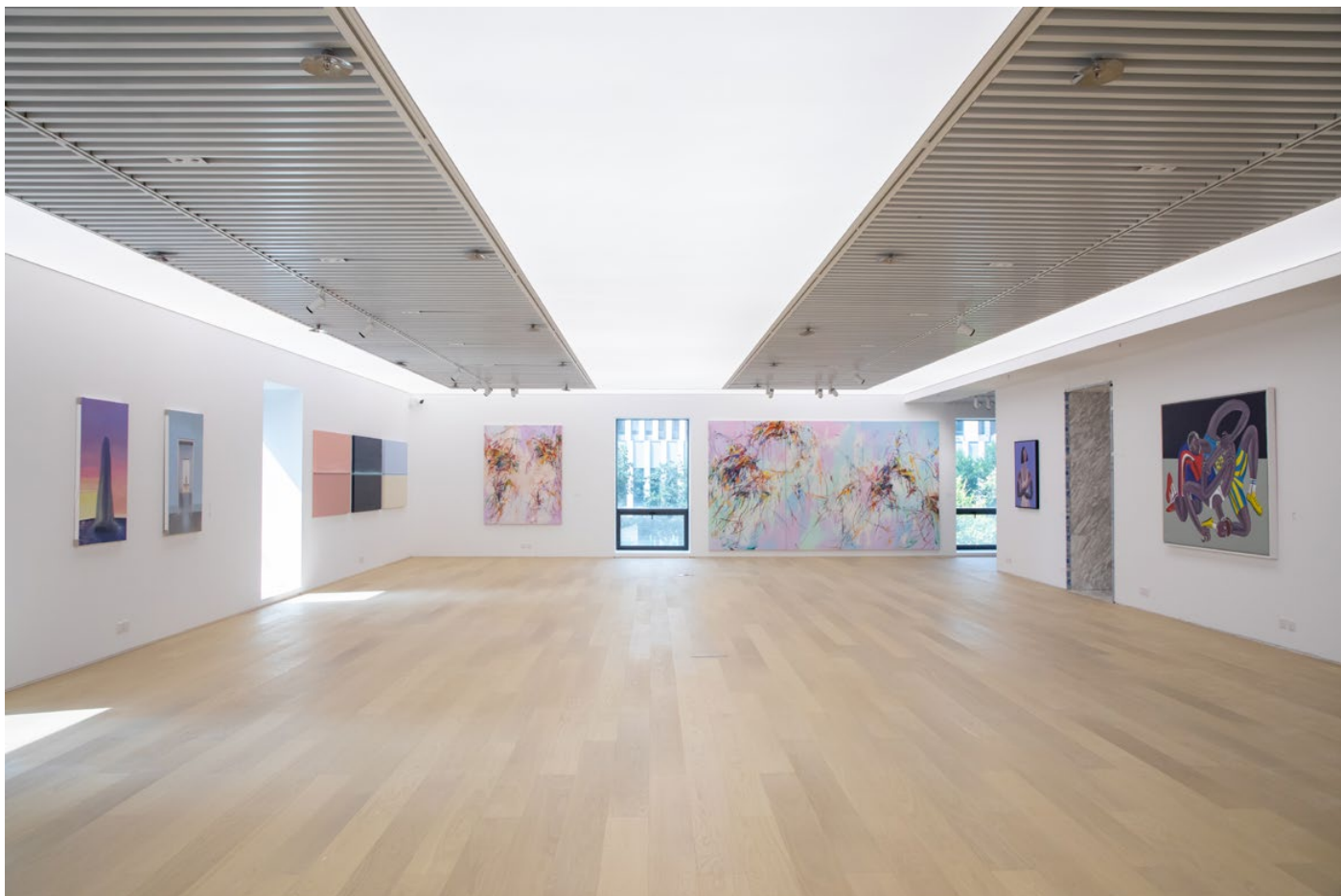
## Post me Generation: How to write about young artists

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 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





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**

Tang Contemporary Art, Hong Kong, 2021

« In the works of Alessandro Gianni, 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), Gianni 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. »



Click [here](#) to see the Virtual Tour of the exhibition



**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**  
SPAZIOMENSA, Rome, 2021

« Figures survive, blurred and liquefied in a chaotic memory. We can recognize some fragments of faces in the paintings of Gianni: 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

[\(Full text\)](#)



**Il, 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 Gianni reveal (from Latin: apocalypse and Greek:  $\alpha\pi\alpha\lambda\upsilon\psi\iota\varsigma$  : «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

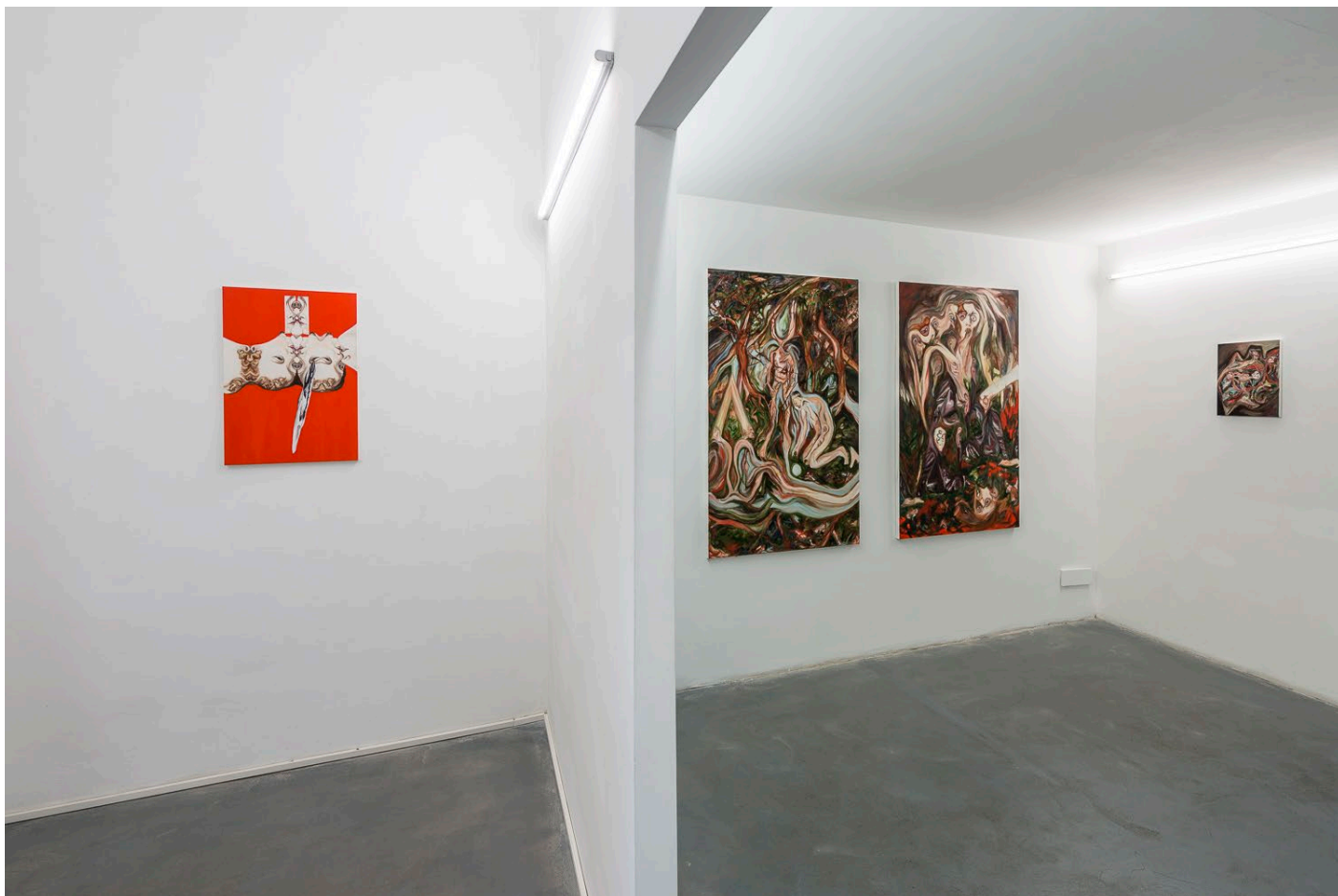
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**L'apocalisse dell'ora**  
Exhibition view, Alburnate, Rome, 2019





**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

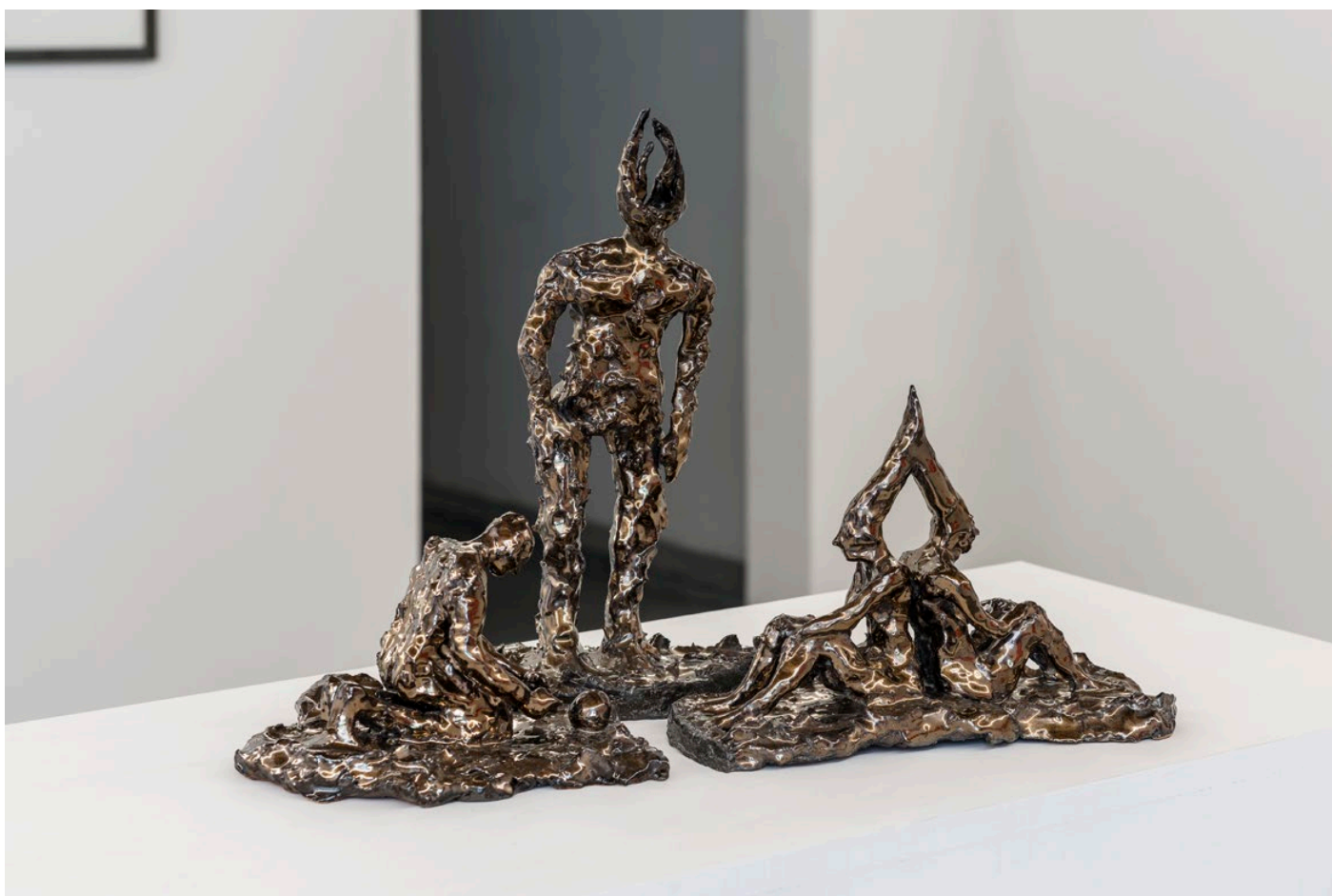
2018

oil on canvas, 150 x 100 cm





Untitled  
2018  
oil on canvas, 150 x 100 cm



Indistinte e nebbiose sono le immagini, nebbiose e indistinte 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.

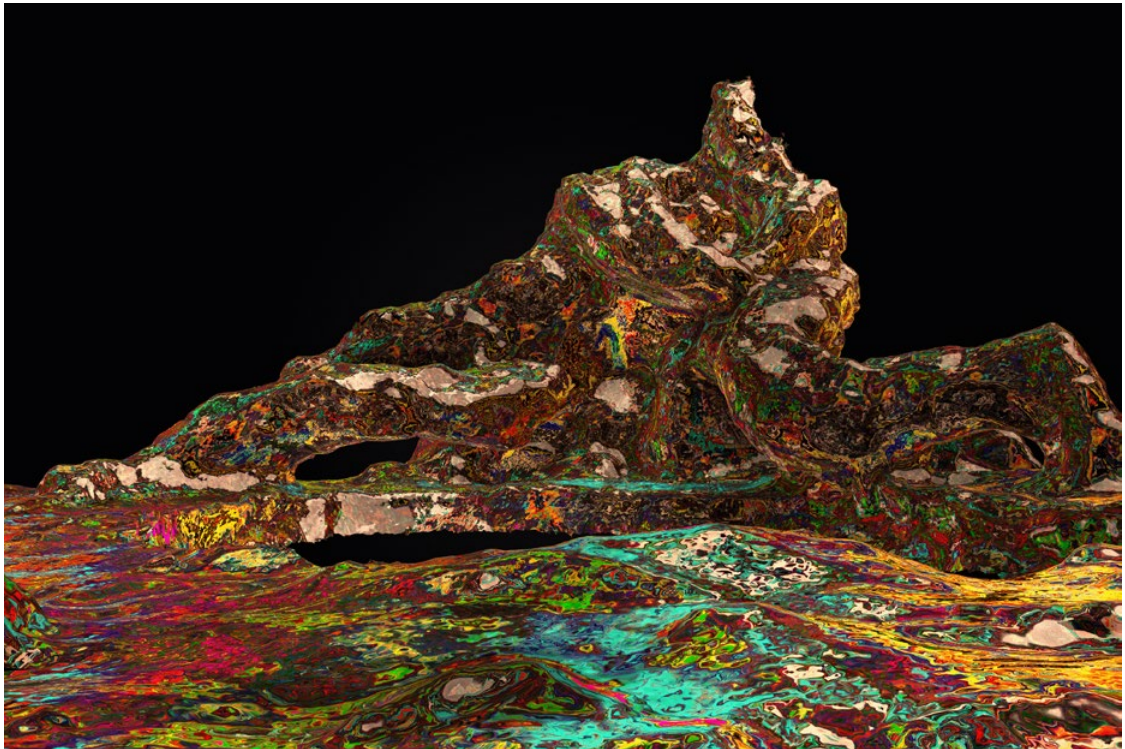


Questa razza di diavoli non conosce regole!

2019

video projection and HTC Vive (developed by UNBOOLEAN)





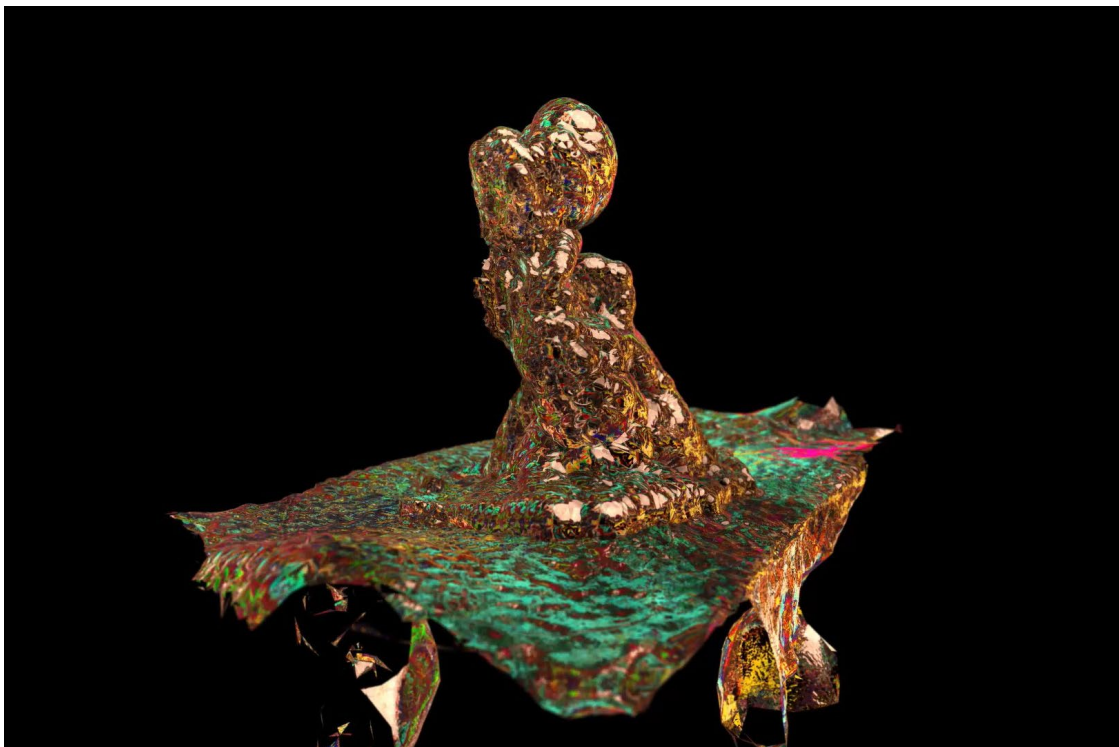
Synchronic Existence  
2022  
3D video (developed by UNBOOLEAN)



Synchronic Existence  
2020  
ceramic, 19 x 30 x 32 cm

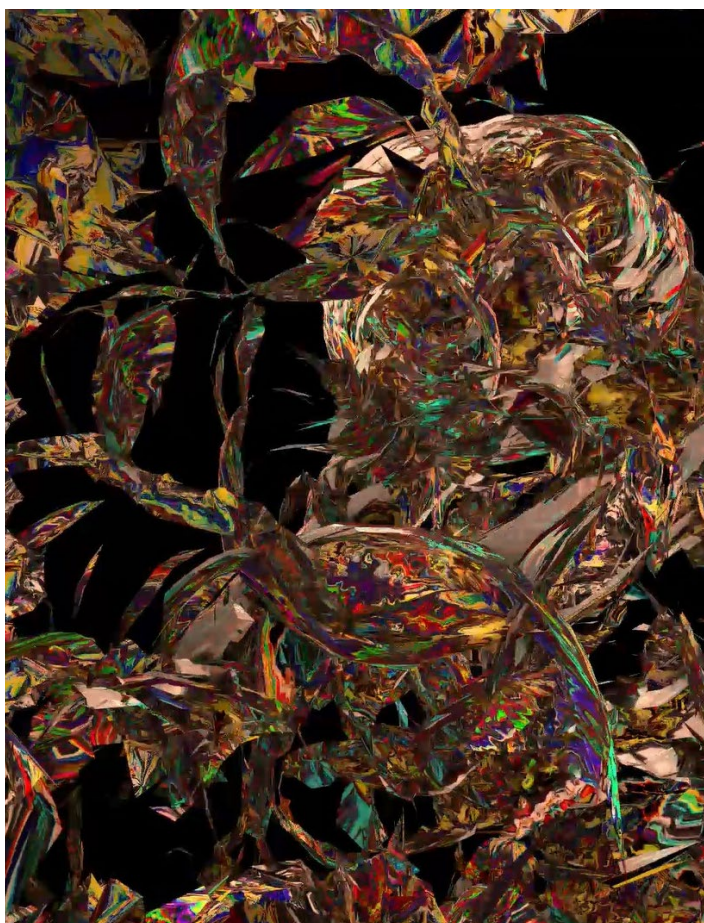
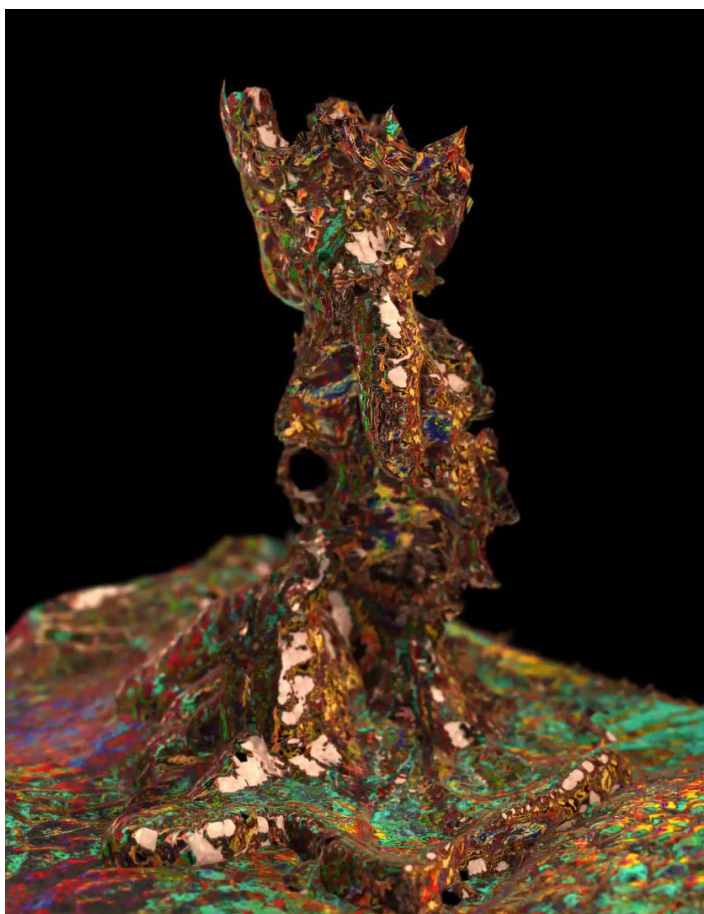


Untitled  
2019  
ceramic, 33 x 50 x 27 cm



Untitled  
2022  
3D video (developed by UNBOOLEAN)





Untitled  
2022  
3D video (developed by UNBOOLEAN)





Untitled  
2021  
ceramic, 50 x 55 x 10 cm

# Alessandro Gianni

b. 1989, Rome, Italy

## EDUCATION

2011 Accademia Belle Arti di Roma, Italy

## SELECTED SOLO EXHIBITIONS

- 2023 *Breaking Darkness*, curated by Giuliana Benassi and Michela Sena, Tang Contemporary Art, Bangkok, Thailand  
*Spring break art show*, curated by Paulina Bebecka, duo-solo show with Agata Bebecka Skylight Culver City, Los Angeles, California
- 2021 *Due to the Image*, Postmasters Gallery, New York, USA  
*La linea retta non appartiene a Dio (inferno)*, Contemporary Cluster, P. Brancaccio, Rome, Italy  
*Il*, double solo show with Lulù Nuti, Spaziomensa, Rome, Italy
- 2019 *Questa Razza Di Diavoli Non Conosce Regole!*, 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

- 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  
*Arte Fiera*, Galleria Mazzoli, Bologna, 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
- 2021 *Ineffable Worlds*, curated by Michela Sena, Tang Contemporary Art, Hong Kong  
*Transfiguration: Leaving Reality Behind*, Postmasters Gallery, New York, USA  
*Materia Nova*, curated by Massimo Minnini, Gam, Rome, Italy  
*Artverona*, Postmasters Gallery, Veronafiere, Verona, Italy  
*Artverona*, Rizzuto Gallery, Veronafiere, Verona, Italy  
*Bazar*, Federica Di Carlo Studio, Milan, Italy  
*Ricominciare Dal Silenzio*, Spazio Coatto, Milan, Italy  
*There Is No Place Like Home*, 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*, 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 (RI), 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" Casaprota (RI), Italy
- 2015 *Congresso Dei Disegnatori*, Turin, Italy  
*Histories Hidden In Plain Sight*, 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*, 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



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



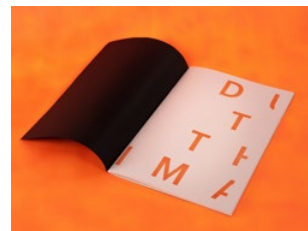
## SELECTED BIBLIOGRAPHY



**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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