

LUDOVICA CARBOTTA

bombon



(b.1982, based in Barcelona)

“My practice focuses on the physical exploration of the urban space and on how individuals establish connections with the environment they inhabit. Hovering on the boundaries between reality and fiction, recent works combine installations, texts and performances reflecting around the notion of site, identity and participation. Specifically I am exploring what I call fictional site specificity, a form of site-oriented practice that considers imaginary places or embodies real places with fictional contexts, recovering the role of imagination as a value to construct our knowledge. With imagination we can actually create a place to belong, but this will be inevitably affected by the reality of the language that constitutes it as an object. By combining installations, texts and performances, I produce body of works that take the form of medium-scale environments.”

Ludovica Carbotta (Turin, 1982) lives and works in Barcelona. Carbotta has completed an MFA at Goldsmiths University in London (2015). Her work was presented at the 58th International Art Exhibition, *May You Live in Interesting Times*, Venice Biennale (2019), curated by Ralph Rugoff. Recent solo exhibitions include *Very Well, on My Own* (MAMbo Museu d'Arte Moderna di Bologna, Bologna, 2024), *I come from outside of myself* (European Pavillion, OGR, Turin, 2022), *Growing Pains* (Sala Veronicas, Murcia, 2021), *Paphos* (Bombon Projects, Barcelona, 2021), *Die Telamonen* (Bündner Kunstmuseum, Chur, Switzerland, 2020), *Monowe* (Fondazione Sandretto Re Rebaudengo, Turin, 2019), smART (Roma, 2019), Artissima Present Future (Turin, 2018), Marselleria (New York, 2018), Marta Cervera Gallery (Madrid, 2017), ON Public – *Monowe* (Bologna, 2016), *A motorway is a very strong wind* (Care Of, Milan, 2014), *Vitrine 270° – Without Walls* (Galleria Arte Moderna, Turin, 2013), *Greater Torino* (Sandretto Re Rebaudengo Foundation, Turin, 2011). Some of her recent group shows include MACRO Museum (Rome, IT), Galleria Nazionale d'Arte Moderna e Contemporanea (Rome, IT), Tecla Sala (Barcelona, ES), Drawing Center (New York, US), EACC (Castelló de la Plana, ES), La Casa Encendida (Madrid, ES), Mambo (Bologna, IT), Palazzo Fortuny (Venice, IT) Kunstlerhaus Museum (Graz, AU), MAXXI Museum (Rome, IT), Fondazione Sandretto Re Rebaudengo (Turin, IT), Hangar Bicocca (Milan, IT), Dublin Contemporary (Dublin, IRL), Matadero (Madrid, ES), Swiss Institute (Rome, IT) and Les Instants Chavirés (Paris, FR). She is the co-founder of Progetto Diogene, an International Residency Program in the public space (Turin – www.progettodiogene.eu) and The Institute of Things to Come, a research centre on futurological scenarios (www.theinstituteofthingstocome.com).

She was awarded the Ariane de Rothschild Prize (Milan, 2011), the Premio Gallarate (2016), International Fellowship Gasworks, London (2016), and the Special Mention at Premio ITALIA, MAXXI Museum, Rome (2016). In 2017 she is fellow researcher at Jan Van Eyck Academie, in Maastricht, in 2018 recipient of New York Prize, ISCP/ Columbia University. Her work is part of public and private collections such as Castello di Rivoli (Torino, IT), Macro (Rome, IT), Museo MAGA (Gallarate Milano, IT), IVAM (Valencia, ES), GAM (Torino, IT), Fondazione Sandretto Re Rebaudengo, (Torino, IT), Fondazione CRC Cuneo (Torino, IT), Rothschild Collection (UK), OlorVisual collection (Barcelona, ES).



Very Well, on My Own, exhibition view, 2024

VERY WELL, ON MY OWN
MAMBO BOLOGNA
Curated by Lorenzo Babli with
the assistance of Sabrina Samori
Bologna, 2024

“(…) *Very Well, on My Own* is the first anthological exhibition dedicated to the artist Ludovica Carbotta (Turin, 1982) in Italy. It grew out of reflections on individuality and its relationship with public space, both in the material sense of the city and in the abstract and infrastructural sense of the institution. The title refers to a specific idea of privacy and individual space, where each person seeks protection from outside interference and from their own psyche. In a society that typically overexposes our subjectivities and weighs them daily in terms of categories linked to “performance” and “visibility”, the exhibition proposes a different perspective that interprets individual space and its care as generative, at both subjective and collective levels.

Throughout her artistic journey, Ludovica Carbotta has observed the way cities define our field of action by performing real physical exercises herself with an attempt to destabilize the common proxemics of the inhabitant and design new choreographies of the body within the city environment. This investigation has been expanded over the years on an imaginary and narrative plane by articulating itself in complex systems of works that foreshadow dystopian and futuristic images of the urban fabric and pose a reflection on the potential and risks of a radicalization of individuality within society. (…)

– Fragment of the exhibition text



Very Well, on My Own, exhibition view, 2024



Very Well, on My Own, exhibition view, 2024



Very Well, on My Own, exhibition view, 2024



Very Well, on My Own, exhibition view, 2024



Very Well, on My Own, exhibition view, 2024



Very Well, on My Own, exhibition view, 2024



Very Well, on My Own, exhibition view, 2024



I come from outside myself, exhibition view, 2022

I COME FROM OUTSIDE MYSELF
OGR – THE EUROPEAN PAVILLION
Turin, 2022

“(…) *I come from outside of myself* is Ludovica Carbotta’s proposal for an ideal pavilion: the artist’s project does not envisage the construction of a permanent building that contains people, but of a potential space, one that can be “contained”: a fragile, mobile architecture, able to pass from hand to hand, and from country to country.

The artist turns the OGR into the production space of the pavilions, sculptures made from casts and later replicated thanks to self-made machines that recycle plastic. In the artist’s will, these objects enjoy an extraterritoriality similar to that of the Biennale pavilions and, like amulets, allow their keepers to enjoy a protection that transcends the guarantees provided by a single nation-state. Ludovica Carbotta’s idea stems from observing the mutability of European borders and their symbolic and narrative value: these borders are permeable and allow great freedom of movement to goods and people found within, yet they are undeniably growing stronger to violently exclude those coming from outside, with ensuing tragic consequences.

For the project presentation, Binario 2 becomes a meeting space for a series of experts. The artist has invited legal experts Alessandra Donati, Elisabetta Lamarque and Stefano Montaldo, philosopher Lorenzo Marsili, economist Alessandra Venturini and art historian Vittoria Martini to question and reflect on the nature of current European borders and the concept of European citizenship, between limits and possibilities. (…)

– Fragment of the exhibition text



I come from outside myself, exhibition view, 2022



I come from outside myself, exhibition detail, 2022



Growing Pains, exhibition view, 2021

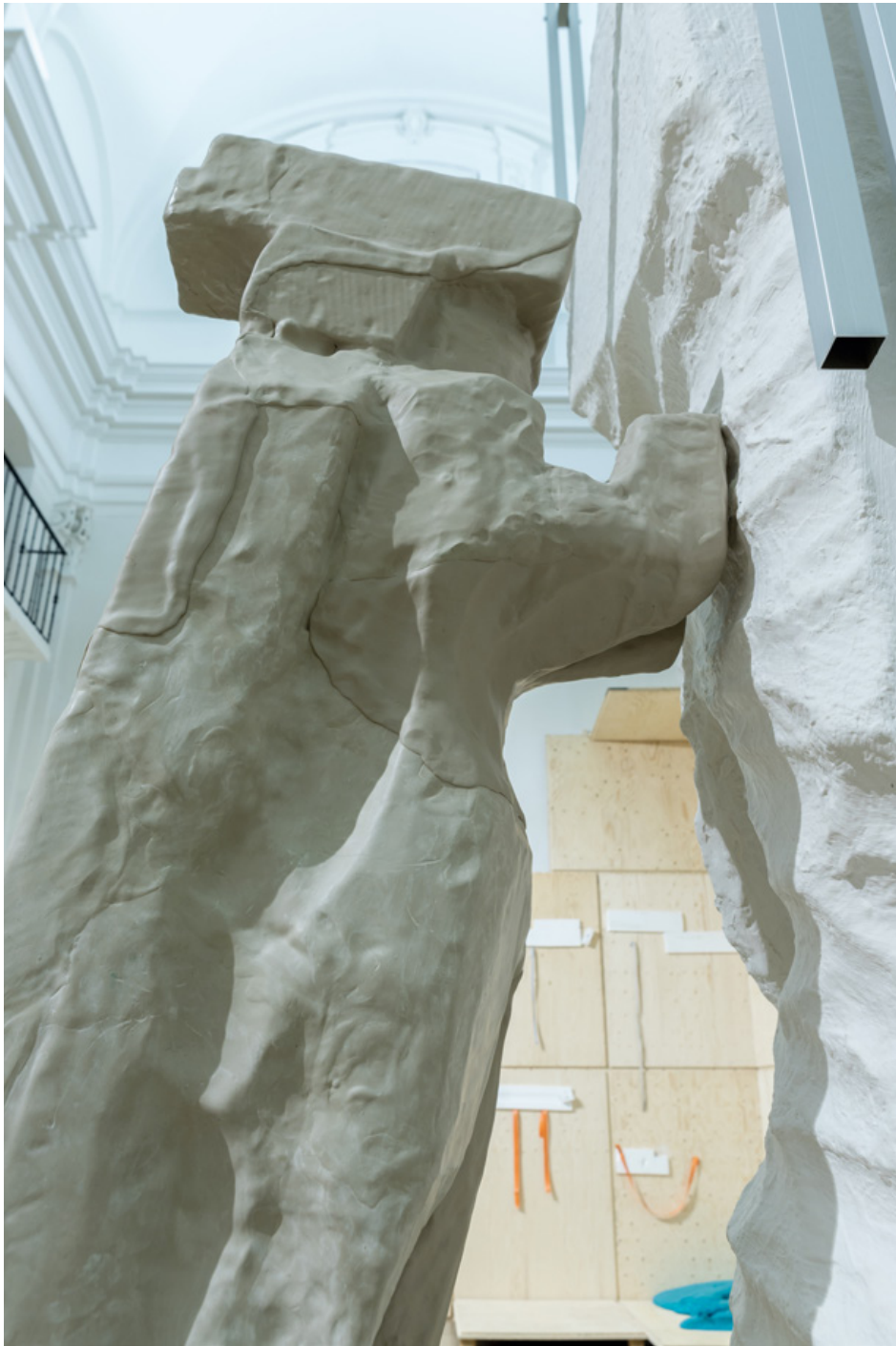
GROWING PAINS SALA VERÓNICAS

Curated by Ana García Alarcón

Murcia, 2021

Ludovica Carbotta's works are of great interest not only for the quality of each one of them individually, but also for the exhibition discourse created by the artist in this momentum that we are seeing as a collective. Ludovica Carbotta is a storyteller who relates in her sculptures, as if she were a "writer" in stone, her personal experiences during the months of confinement in which, at the same time that her works experienced an artistic growth, her body experienced it in a biological way due to her pregnancy; it could not be otherwise, coming from an artist who creates from sculpture, but also from installation, drawing, video, performance and reading. The artist enters into different phases of sculpture from the fictionalized story, turning the exhibition space into a stage for her narratives. This ambitious exhibition proposal, with more than fifteen sculptures and drawings, brings together previous works that, in a natural way, evolve and are integrated with new works produced specifically for the room, with sculpture taking on a special protagonism.

In this new site-specific project, Ludovica Carbotta presents her work in progress, with a new sculpture that, during the exhibition period, will undergo a process of growth and metamorphosis interacting with the room itself. The characters created by Carbotta configure different parallel narratives that converge in a single one to tell us about the imagination and other possible worlds from an autobiographical story and from a connection between the human condition and the artistic work. I hope you can enjoy her work and immerse yourselves in what the artist calls "specificity of the fictitious place", a form of space-oriented practice where she erects these imaginary places or incorporates other real ones with feigned contexts, thus mixing reality and fiction. Let us participate in this new look, with which she invites us to think about other possible worlds.



Growing Pains, exhibition details, 2021

Fausta Telamon, sponge, aluminum, resin,
concrete and pigment, 90 x 130 x 55 cm, 2020





Faustolo Telamon, foam, 110 x 40 x 40 cm, 2020

S/T (Paphos), ecological resin, 50 x 105 x 45 cm, 2021





Favst und Felicia Telamon, water-based ecologic resin and aluminum,
210 x 119 x 42 cm, 2020



PAPHOS, COSTER Art i Natura, Pollença, Mallorca, 2023



PAPHOS, COSTER, installation view, 2023



Paphos, exhibition detail, 2021

PAPHOS
BOMBON PROJECTS
Barcelona, 2021

Titled *Paphos*, this site-specific project is the first presentation of Carbotta's multidisciplinary practice in Barcelona. On the occasion of the exhibition, the gallery space is transformed into a temporary installation, where the works are shaped in both their process and their outcome through an evolution of exploration, construction and enjoyment.

Paphos is a project that compares the notion of growth with that of the sculptural process. The exhibition features the presence of an entity in a state of constant development: a work that seems to adapt and receive its forms from the surrounding geographical environment, which in this case is the terrain of Barcelona. This process informs a sequence of key moments which take form physically, as well as through a fictional text prepared by the neuroscientist Isabel Valli in conversation with the artist.

“Proximity to others can then transform a sculpture that grows learning over time. Talking to the young mathematician Theaetetus in the homonymous platonic dialogue, Socrates states: “Can man learn one thing after another? Please assume, then, for the sake of argument, that there is in our souls a block of wax, in one case larger, in another smaller, in one case the wax is purer, in another more impure and harder, in some cases softer, and in some of proper quality. Let us, then, say that this is the gift of Mnemosyne, Titan goddess of Memory, mother of the Muses, and that whenever we wish to remember anything we see or hear or think, we hold this wax under the perceptions and thoughts and imprint them upon it, just as we make impressions from seal rings; and whatever is imprinted we remember and know as long as its image lasts, but whatever is rubbed out or cannot be imprinted we forget and do not know”. (...)

In Ovid's *Metamorphoses*, Cypriot sculptor Pygmalion carved a woman out of ivory and loved the statue so deeply that he wished she came to life. Aphrodite granted his wish and Pygmalion married the sculpture turned human. Together they had a daughter called Paphos but whether she was sculpted or human it is not known. Yet this may not even be the point of the matter. “If humans define situations as real, they are real in their consequences” after all.”

– Fragment of the exhibition text by Isabel Valli



Paphos, exhibition view, 2021



Paphos, exhibition view, 2021



S/T (Paphos), graphite and watercolor on paper, 21 x 15 cm, 2021



S/T (Paphos), fired clay, 20 x 20 x 25 cm, 2021



Paphos, exhibition view, 2021



Faustotsuaf Telamon, aluminium, foam and putty resin, 220 x 30 x 50 cm, 2020

DIE TELAMONEN
BÜNDNER KUNSTMUSEUM
Chur, Switzerland, 2020

Carbotta gets her inspiration from the collection of the Bündner Kunstmuseum that displays works of the Giacometti-dynasty to create a new group of sculptures, The Telamones, which refer to the idea of family.

All families are composed of different personalities. The shapes that Ludovica Carbotta gives her sculptures are equally varied. In the process she endows every sculpture with its own age by developing different scenarios and interpretations for the related sculptures. If we apply the notion of age to an imaginary sculpture, it is fairly easy to imagine an old one. But what does a sculpture that corresponds to a young person or a child look like? Ludovica Carbotta allows herself to be guided by her own memory and creates sculptures that communicate with each other by means of signs and ornaments. As though the artist was giving time a physical form, the present, the future and the past stand next to each other in the exhibition as members of the same family.



Die Telamonen, exhibition view, 2020



Die Telamonen, exhibition view, 2020



Faustine, exhibition detail, 2021

FAUSTINE
PIPISTRELLO
Baix Empordà, 2019

The work of Ludovica Carbotta (Turin, 1982) focuses on the physical exploration of space by superimposing traces of reality and fiction on it, a superimposition or mixture that shakes up our experience when accessing her work.

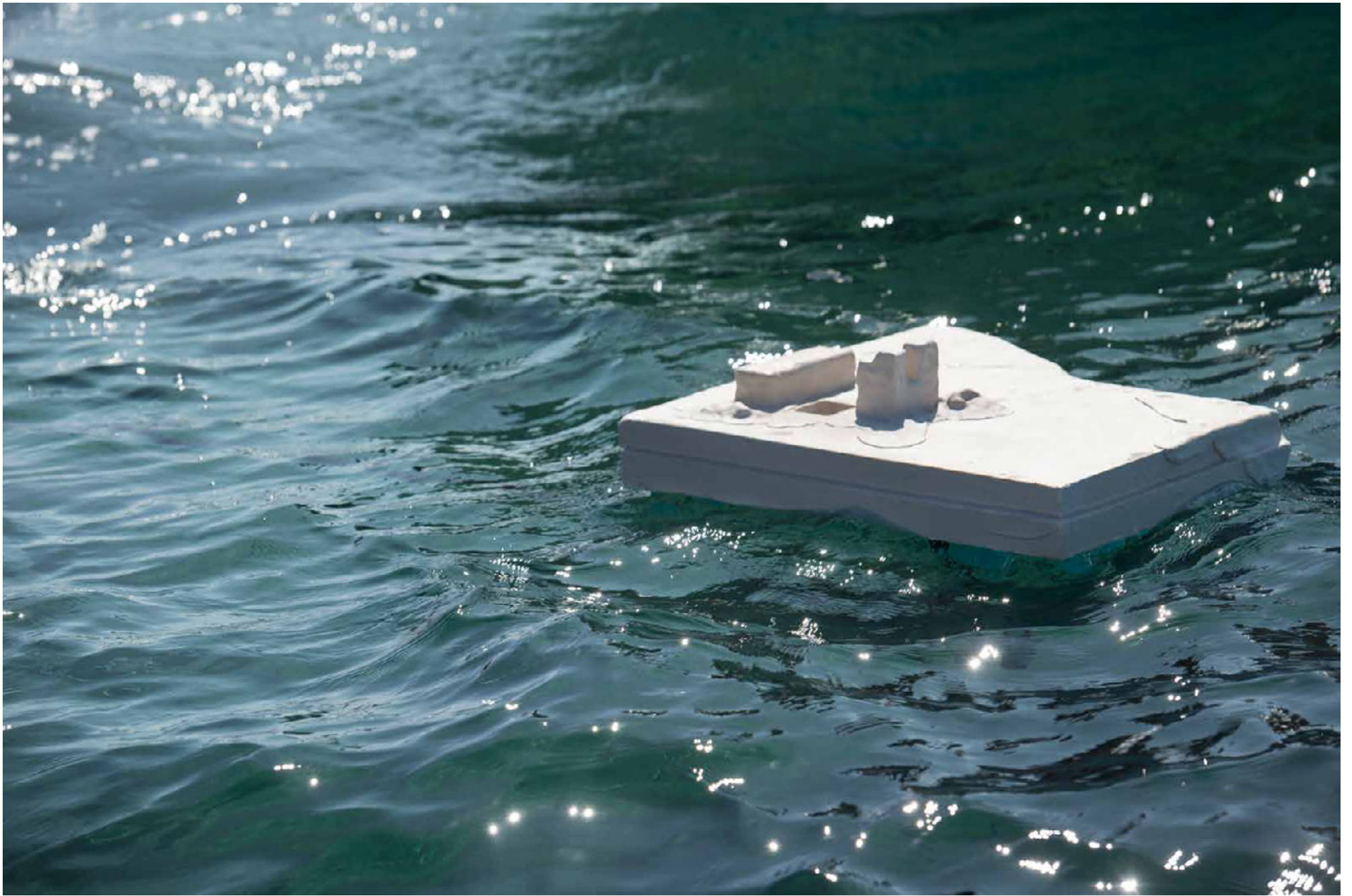
On this occasion we are invited to meet Faustine, inspired by a character from *Morel's Invention*, a novel written in 1940 by Aldolfo Bioy Casares. One of the recurring scenes story is the visit that a fugitive makes to a cliff to spy on a woman who observes sunset every day, Faustine. Ludovica extracts this situation from the text and transfers it to the interior of the cave, making us part of the moment in which the fugitive finally addresses it, through a monologue that combines fragments of the original story with other writings for the occasion. In the cave, Faustine's body is diluted by the darkness and the rocks on which it rests, in fact we do not know what is alive and what is inert, what is subject and what is object. The sculpture of Faustine reminds those mysterious islands that, when someone land on them, they unveil to be the back of a sea monster.

On the other hand, the somewhat frustrating relationship between the fugitive's loving desire and Faustine's indifference seem referring to the connection between the sculptor with her work. There are many myths that refer to attempts in the field of sculpture to model a figure so perfect that it comes to acquire its own life, and that seems to have been Carbotta's attempt. She has built Faustine, she has carefully moved it from her studio on an island, and she has written a text that, as an enchantment, should grant Faustine a breath of life. This declaration of love, of which we are witnesses, gets no response. (...)

Faustine by Ludovica Carbotta has been organized by [Pipistrello](#), an artistic project that takes place in unusual spaces, this time on an island called Islas de las Formigues.



Faustine, exhibition view, 2020



Faustine, exhibition view, 2020



Faustine, exhibition view, 2020



Monowe (The Entrance to the City), wood, PVC, iron, paint and concrete, 2019

MONOWE

FONDAZIONE SANDRETTO RE REBAUDENGO

Curated by Irene Calderoni

Turin, 2019

The Fondazione Sandretto Re Rebaudengo presents a solo exhibition by Ludovica Carbotta. The exhibition centers on her ongoing project *Monowe*, underway since 2016, in which the artist has coincided and constructed an ideal city: an urban model created for a single individual.

Through a plurality of expressive means, sculpture, installation, documents, sound works and performative actions, Carbotta gives shape to an evolving organism. Here, fiction and reality coexist in a dialectic relationship. Informed by various sources of inspiration, utopian and science-fiction literature, architectural theories, and sociological analysis, this project results in a sophisticated reflection on the contemporary civilian and her condition of isolation-as an effect of external forces, a strategy of self-protection, part of the legacy of a catastrophic past, or an opportunity for future survival.



Monowe, exhibition view, 2019



Monowe, exhibition view, 2019



Monowe, exhibition view, 2019



Monowe, exhibition detail, 2019



Monowe, exhibition detail, 2019



Monowe (Tribunale), wood and PVC, 2019



Monowe (Tribunale 1:1), iron, wood, paint, PVC, PETG, paint and net, 2019



Monowe (The Powder Room), exterior installation view, 2019

MONOWE (THE POWDER ROOM)
FORTE MARGHERA, MESTRE – POLVERIERA AUSTRIACA –
LA BIENNALE DI VENEZIA

As part of *May You Live In Interesting Times*

Curated by Ralph Rugoff

Venice, 2019

Ludovica Carbotta's multifaceted art practice encompasses sculpture, drawing, performance, architecture and writing. She is interested in the physical exploration of urban space, constructing what she calls "fictional site specificity"; she invents imaginary places or imbues real places with fictional contexts, recovering the role of imagination as a way of constructing knowledge.

Over the past years she has been working on a large-scale project, divided into several chapters, entitled *Monowe*, the name of an imaginary city inhabited by a single person. Through the point of view and experiences of *Monowe*'s only inhabitant and his/her possible acceptance of the city's conditions, Carbotta explores seclusion as a state through which to abandon social norms, rules and logics that have been taken for granted in society.

The artist showed works from the *Monowe* series in the former gunpowder store of Forte Marghera, a 19th-century fortress built, next to the city of Venice, built across the lagoon from Venice. Connecting with the metaphorical resonance of the site - a building designed to protect the outside environment from its explosive internal content - Carbotta is presenting a new sculptural installation on warehouse style shelving. *The Powder Room* (2019) explores the ways in which the human imagination might trigger powerful emotions that could hurt the body, even without any imminent actual danger.

– Fragment of the 58th Venice Biennale catalogue text by Cloé Perrone



Monowe (The Powder Room), exterior installation view, 2019



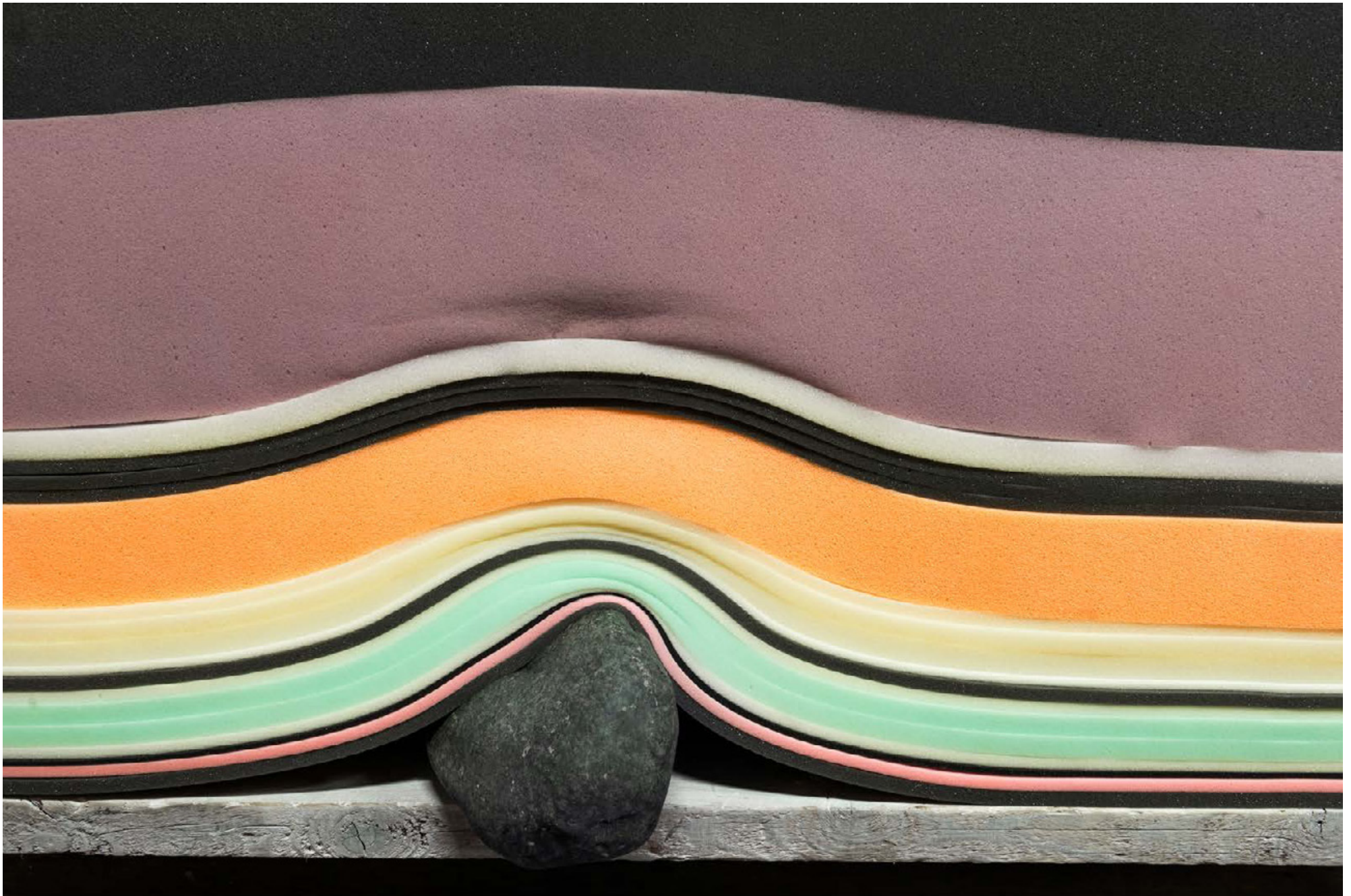
Monowe (The Powder Room), interior view of the exhibition, 2019



Moderate SD 01, wood, iron, paint, sponge and acrylic paint, 170 x 190 x 70 cm, 2019



Mild CD 01, wood, iron, paint and epoxy putty, 2019



Detail of *Moderate AD 01*, 2019



Monowe (The Terminal Outpost), iron, wood, concrete, pigments, glass with waved wire, concrete bricks, neon lights and steel wire rope, 2019

MONOWE (THE TERMINAL OUTPOST)
ARSENALE – LA BIENNALE DI VENEZIA
As part of *May You Live In Interesting Times*
Curated by Ralph Rugoff
Venice, 2019

Monowe (The Terminal Outpost), a watchtower turned upside down, situated outside the Arsenale. In the one-resident world of Monowe, this structure would never have exercised its vigilant purpose, as there would have been no one else to surveil; here, amid the surrounding cityscape, its inversion makes it inaccessible and again defies its apparent purpose. This dysfunctional ground control, designed in its original form to survey the territory from above, here symbolises the obsession humans have with control and hints at the futility of such efforts.

– Fragment of the 58th Venice Biennale catalogue text by Cloé Perrone



Monowe (The Terminal Outpost), installation view, 2019



Monowe (The Terminal Outpost), detail of the installation, 2019



Monowe (The Terminal Outpost), detail of the installation, 2019



Falsetto twr-001, foam, oil color, wood and silicone, 140 x 60 x 60 cm, 2017

FALSETTO
GALERÍA MARTA CERVERA
Madrid, 2017

In *Falsetto*, Ludovica Carbotta's first solo show in Galería Marta Cervera, the exhibition space transforms into a heterotopic laboratory. The nomenclature of the works itself (tnt-001, twr-001, brdg-001, rch-001) refers us of serial test samples. We are presented five prototypes of recognizable structures: a cabin, a tower, a bridge, a wall and an arch, each built in a different material such as wood, cement, silicon rubber, sponge or foam. The shape, the structures' aesthetic and the neutral colors bring to mind post-apocalyptic urban landscapes, which can be associated with the notion of disaster/deconstruction and the creative opportunities that arise out of such scenarios. The existing potential when it comes to creating new environments, the manifold ways of reinventing architectures and the crucial role of the imagination in that process of creation are all issues that are being explored and experimented with in this laboratory, where something we can think of as "final architectures" have been produced."

– Fragment of the exhibition text by Gema Melgar



Falsetto, exhibition view, 2017



Falsetto tnt-001, concrete, foam and belt, 100 x 80 x 60 cm, 2017



Falsetto, installation view, as part of the exhibition *Inches, Feet, Verse, Metre* at Marsèlleria, New York, 2018 (photo by Dario Lasagni)



Falsetto rch-007, raku ceramic, 15 x 15 x 5 cm, 2018 (photo by Dario Lasagni)



Falsetto wll-002, PETG plastic, 200 x 50 x 15 cm, 2018 (photo by Dario Lasagni)

BIO

Turin, 1982 / Lives and works in Barcelona, Spain

SOLO EXHIBITONS

2024

Very Well, on My Own, MAMbo - Museo d'Arte Moderna di Bologna, Bologna, IT

2022

I come from outside of myself, European Pavillion, OGR, Turin, IT

2021

Growing Pains, Sala Veronicas, Murcia, SP

Paphos, Bombon Projects, Barcelona, SP

2020

Die Telamonen, Art Museum Graubünden, Chur, Switzerland

Objects of Defence, Galería Marta Cervera, Madrid, SP

2019

Monowe (The Powder Room), Special Project Forte Marghera / May You Live In Interesting Times, curated by Ralph Rugoff, The 58th International Art Exhibition, La Biennale di Venezia, Venice, IT

Faustine, curated by Xavi Ristol, David Bestué and Enric Farrés Duran, Pipistrello, Baix Empordà – Catalunya, SP

Monowe, curated by Irene Calderoni, Fondazione Sandretto Re Rebaudengo, Turin, IT

Monowe (The residence, the lodge, the shelter), curated by Ilaria Gianni, SmART, Rome, IT

2018

Present Future, curated by Chloé Perrone, Juan Canela, Myriam Ben Salah, Artissima, Turin, IT

Inches, Feet, Verse, Metre, Ludovica Carbotta – Sara Enrico, Marsèlleria, New York, USA (NY Prize)

2017

Falsetto, Galería Marta Cervera, Madrid, SP

Monowe, an interview, curated by Carlo Fossati, blank, Turin, IT

2016

Monowe, Remnants from the future, produced by Gasworks (UK), Kiosko, Santa Cruz de la Sierra, BLV

Monowe / On, curated by Martina Angelotti, Public project, Bologna, IT

2014

A motorway is a very strong wind, curated by Martina Angelotti, Care Of, Milan, IT

2013

Ludovica non abita più qui, studio presentation in collaboration with Simone Menegoi, Via Settala, Milan, IT

Vitrine 270°, Ludovica Carbotta, curated by Stefano Collicelli Cagol, GAM, Turin, IT

2011

Greater Torino. Ludovica Carbotta – Manuele Cerutti, curated by I. Calderoni, G. Bertolino, MT. Roberto, Fondazione Sandretto Re Rebaudengo, Turin, IT

2010

Contenuto ridotto, curated by Julia Tropp, NeroCuboProject, Rovereto, Trento, IT

Il viaggio è andato a meraviglia. Ludovica Carbotta, Chan Arte, Genoa, IT

campo volo. Il viaggio è andato a meraviglia, curated by Carlo Fossati, blank, Turin, IT

2009

Costruttore di mondi molto simili al nostro, Placentia Arte, Piacenza, IT

SELECTED GROUP EXHIBITIONS

2019

May You Live In Interesting Times, curated by Ralph Rugoff, The 58th International Art Exhibition, La Biennale di Venezia, Venice, IT

XV edition of Fotonoviembre, Myths of the Near Future, directed by Laura Vallés Vilchez, Museum TEA, Tenerife, SP

Non-Places and the Spaces in Between, curated by Ylinka Barotto, Italian Cultural Institute of New York, New York, USA

What's Love Got to Do with It? Open Sessions 12, curated by Rosario Guiraldes and Lisa Sigal, The Drawing Center, New York, USA

- 2018 *Terceiro Ato: o Verso*, curated by Jéssica Varrichio and Guilherme Giufrida, Museu do Louvre Pau Brazyl, Sao Paolo, BR
- Future Ruins*, curated by Davide Daninos, Palazzo Fortuny, Venice, IT
- Te toca a ti*, curated by Laura Vallés Vilchez, Espai d'art contemporani de Castelló, SP
- a...is alter(ed): Open Sessions 12*, curated by Rosario Guiraldes and Lisa Sigal, The Drawing Center, New York, USA
- Ineditos 2018 Regreso al futuro*, curated by Rafael Barber Cortell, La Casa Encendida, Madrid, SP
- That's IT*, curated by Lorenzo Balbi, MAMBO, Bologna, IT
- Open Studios*, ISCP, New York, USA
- Open Studios*, Jan Van Eyck Academy, Maastricht, NL
- 2017 *Thinking Songs of Things*, curated by Stefano Collicelli Cagol, 8th edition curated by_ vienna, Mario Mauroner Gallery, Vienna, AT
- Trigon 67/17*, curated by Jürgen Dehm and Sandro Droschl, Künstlerhaus, Halle für Kunst & Medien, Graz, AT
- A house, halfway*, curated by Andrew de Brún, Inês Geraldos Cardoso, Kateryna Filyuk, Fondazione Sandretto Re Rebaudengo, Turin, IT
- 2016 *Premio ITALIA - MAXXI 2016*, curated by Giulia Ferracci, MAXXI Museum, Rome, IT
- There is no place like home*, curated by Stanislao Di Giugno, Giuseppe Pietroniro, Daniele Puppi, Marco Raparelli and Alessandro Cicoria, Houseboat Project, Rome, IT
- Urban Mining / Rigenerazioni Urbane*, curated by Michele Dantini, Carolina Italiano, Adachiara Zevi, Emma Zanella, Alessandro Castiglioni, Lorena Giuranna e Alessio Schiavo, MAGA Gallarate, Milan, IT
- If I were you, I'd call me Us*, curated by Elisa Strinna and Elena Forin, Galleria Massimo De Luca, Mestre Venice, IT
- Art Situacions*, curated by Ilaria Gianni, Maria De Corral, Vicente Todoli and Lorena Martínez de Corral, Matadero Madrid, SP
- 2015 *Susy Culinski & friends*, a project by Beatrice Marchi, Fanta Spazio, Milan, IT
- Art Situacions*, curated by Ilaria Gianni, Maria De Corral, Vicente Todoli and Lorena Martínez de Corral, Villa Croce Genova, Macro, Rome, IT
- SPIN-OFF*, Centro de Arte Contemporanea de Quito, EC
- Ce l'ho, mi manca*, Museo Mandralisca, Cefalù, Sicily, IT
- Patientes Politicos*, Espai Colona, Barcelona, Spain / Galeria Metropolitana, Santiago, CL
- Cura, Camec*, La Spezia, IT
- Grand Domestic Revolution*, curated by Martina Angelotti e Silvia Simoncelli, in collaboration with Casco - Office for Art, Design and Theory, Utrecht - Yolande van der Heide, Careof, Milan, Italy
- Arte in Memoria 8*, curated by Adachiara Zevi, Sinagoga di Ostia Antica, Ostia, Rome, IT
- 2014 *Panta rei, tutto si trasforma*, curated by Federica Forti, Museo Civico del Marmo, Carrara, IT
- DIVERSI MURI. UN OMAGGIO A N.O.F.4 - Oreste Fernando Nannetti*, curated by Egija Inzule and Cesare Pietroiusti, Istituto Svizzero di Roma, Rome, IT
- What's cooking*, curated by Anne Koskiluoma & Tanja Trampe, Museum Bäregasse / Gasthaus zum Bären, Zurich, Switzerland
- No music was playing*, curated by Daniele Balit, Instants Chavirés, Montreuil, Paris, FR
- Killing Floor*, studio / A motorway is a very strong wind, curated by Carlo Fossati, blank - e/static, Turin, IT
- Non potendomi arrampicare sulle nuvole, presi per le colline*, curated by Eva Fabbris, Galleria Civica Valdagno, Vicenza, IT
- 2013 *Vitrine Alle radici della democrazia*, curated by Stefano Collicelli Cagol, GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, IT
- Osmosis, a project by Luiss Master of Art*, Stazione Tiburtina, Rome, IT

- 2012 *Artists' Film Club: Walking Sideways*, curated by Elsa Coustou, Lucia Garavaglia and Alana Kushnir, ICA, London, UK
- Young London*, curated by Tara Cranswick, V22 The Biscuit Factory, London, UK
- Sotto la strada, la spiaggia*, curated by Benoit Antille, Michele Fiedler, Andrey Parshikov, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- MA Fine Art 2012 Central Saint Martins INTERIM SHOW*, V22 The Biscuit Factory, London, UK
- Take The Leap*, Peep-Hole Annual Benefit, Peep Hole, Milan, Italy
- Neve chimica*, curated by Lorenzo Balbi, organized by Fondazione Sandretto Re Rebaudengo Casa Olimpia, Sestriere, Italy
- Silverstein annual*, invited by Alberto Salvadori, Bruce Silverstein Gallery, New York, USA
- 2011 *Aghilysti*, Gum Studio, Artissima Lido, Torino, Italy
- Dublin Contemporary 2011, Terrible Beauty - Art, Crisis, Change & The Office of Non-Compliance*, curated by Jota Castro, Christian Viveros Fauné, Dublin, Ireland
- Ariane de Rothschild Prize 2011*, Palazzo Reale, Milan, Italy
- Terre vulnerabili*, curated by Chiara Bertola, Andrea Lissoni, Hangar Bicocca, Milan, Italy
- Emerging talents 2011*, Centro di Cultura Contemporanea Strozzi (CCCS), Palazzo Strozzi, Florence, Italy
- 2010 *Argonauti*, curated by Andrea Bruciati, ArtVerona, Verona, Italy
- Fort/Da*, curated by Alis/Filliol, Cars, Omegna, Italy
- Il migliore dei mondi possibili*, Conduits, Milan, Italy
- Un archivio storico: quattro interpretazioni*, curated by Francesca Pagliuca, Unicredit Studio, Milan, Italy
- 21x21:21 artisti X il 21° secolo*, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- Titolo grosso*, Cripta 747, Turin, Italy

- 2009 *Opening. Il Balletto dell'Esperia incontra l'arte contemporanea*, curated by Lisa Parola, Cavallerizza Reale / Manica Corta, Turin, Italy
- 00 processo espositivo, Ludovica Carbotta – Alis/Filliol*, Via Artisti, Turin, Italy
- Usine de reve*, curated by Cecilia Casorati, Sabrina Vedovotto, 26 cc, Rome, Italy
- 2008 *Public Improvisations*, curated by Luca Cerizza, Anna Daneri, Fabbrica del Vapore, Milan, Italy
- Corso Aperto*, curated by Luca Cerizza, Anna Daneri, Cesare Pietroiusti, Fondazione Ratti, Como, Italy
- No Location Relocation*, curated by Milovan Farronato, A.T. Kearney, Milan, Italy
- Superfici Sconnesse*, curated by Lisa Parola, Palazzo Barolo, Turin, Italy
- Germinazioni - A new breed*, curated by Norma Mangione, Chiara Canali, Alberto Zanchetta, Palazzo della Penna, Perugia, Italy
- 2007 *Leap into the Void. Proposte XXII*, curated by a.titolo, Accademia Albertina Turin, Italy

COLLECTIVE & CURATORIAL PROJECTS

- 2017 *The Institute of Things to Come*, co-founded with Valerio Del Baglivo, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- 2009 *00 processo espositivo*, exhibitions program, different venues, Turin, Italy
- 2007-2012 Founder of Progetto Diogene, since 2007. Progetto Diogene, a program of international residencies, workshops and projects experimental education and self-education, run by artists in the public space of Turin, Italy. www.progettodiogene.eu

2011

Solid Void, curated by Progetto Diogene, editors: Gian Antonio Gilli and Roberto Cuoghi, Turin, Italy

Guide Straordinarie by Progetto Diogene, curated by Marcella Beccaria, Castello di Rivoli Museum, Italy

Saverio Adamo Tonoli “Selbstbildnis”, curated by Progetto Diogene, blank, Turin, Italy

2010

Solid Void, curated by Progetto Diogene, visiting professors: Gian Antonio Gilli and Giovanni Morbin, Turin, Italy
Giovanni Morbin “Lid”, curated by Progetto Diogene, blank, Turin, Italy

RESIDENCIES

2023

Residency at COSTER Art i Natura, Pollença, Mallorca, ES

2018

New York Prize residency at ISCP, Brooklyn, New York, USA

2017 - 18

Jan Van Eyck Academy, Maastricht, NL

2016

Gasworks International Fellowship, Triangle Network, Kiosko, Santa Cruz de la Sierra, Bolivia

GRANTS & AWARDS

2020

Battaglia Foundry Sculpture prize #05

2018

New York Prize, IIC, New York, USA

2016

Special Mention Finalist Premio ITALIA, Museo MAXXI, Rome, IT
Winner Prize Gallarate, MAGA, Gallarate, Milan, IT

2012

Finalist Talent Prize, Talarico Editore, Rome, IT

2011

1° Prize Ariane de Rothschild Prize, Rothschild Foundation, Milan, IT
Finalist Talenti Emergenti, Strozzi Museum, Florence, IT

COLLECTIONS

Castello di Rivoli, Torino, IT

Macro, Rome, IT

Museo MAGA, Gallarate Milano, IT

IVAM, Valencia, ES

GAM, Torino, IT

Fondazione Sandretto Re Rebaudengo, Torino, IT

Fondazione CRC Cuneo, Torino, IT

Rothschild Collection, UK

OlorVisual Collection, Barcelona, ES

bombon

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