

Invernomuto is the name of the artistic personality created in 2003 by Simone Bertuzzi (Piacenza, 1983) and Simone Trabucchi (Piacenza, 1982. They work and live in Milan). Invernomuto is the author of a series of research projects structured in time and space, from which cycles of interconnected works derive. On a common theoretical basis, Invernomuto tends to think in an open and rhizomatic manner, developing different outputs that take the form of moving images, sounds, performative actions and publishing projects, within the framework of a practice defined by the use – as diffuse as it is precise – of different media. Reality is observed according to documentaristic principles and interests, but for the purpose of creating an imaginative and almost abstract representation, which offers wide margins for reflection and critical interrogation.

In particular, Invernomuto investigates subcultural universes, moving through different practices, in which the vernacular language is one way of approaching and appreciating oral cultures and contemporary mythologies, observed with a gaze that aspires to be cross-fertilised and regenerated by it. The declared inauthenticity of some of the materials used plays a fundamental role in this process, which underlines not only the real but also the fictitious and distorted nature of the realities that Invernomuto explores. Both artists also develop individual lines of research, with the musical projects Palm Wine and STILL.

Recent shows include Liste 2023, Basel; MAXXI, Rome; OGR, Turin; Kunstmuseum Liechtenstein, Vaduz; MACRO, Rome. They've recently published "VERNASCACADABRA" (Xong Collection, 2023) and "Black Med" (Humboldt Books, 2022). In 2021 they've participated in the Liverpool Biennial 2021, 58th October Salon-Belgrade Biennial 2021 and Pompeii Commitment, Pompei. Solo exhibitions include Sismógrafo, Porto (2022); VOID Gallery, Londonderry (2022); The Green Parrot, Barcelona (2021); Auto Italia, London (2020); Galleria Nazionale, Rome (2019); NN Contemporary Art, Northampton (2019); Pinksummer, Genoa (2019); Artspeak, Vancouver (2015); Marsèlleria, Milan (2014) and the ar/ge kunst, Bolzano (2014). Their work has also been exhibited at the 58th Venice Biennale; Tate, London; Manifesta 12, Palermo; Villa Medici, Rome; Alserkal Avenue, Dubai; Kunsthalle Wien, Vienna; Nuit Blanche 2017; Paris, Museion, Bolzano; Kunstverein München, Munich; Bozar, Brussels; FAR°, Nyon; Centre d'Art Contemporain, Geneva; Bétonsalon, Paris; Italian Cultural Institute, Addis Ababa; American Academy in Rome, Rome; PAC, Milan; Vleeshal, Middelburg; Centre Pompidou, Paris; Fondazione Sandretto Re Rebaudengo, Turin; Hangar Bicocca, Milan; Netmage 07/09, Bologna; Premio Furla, Bologna; No Fun Fest 2009, New York; Biennale Architettura 11, Venice.

Invernomuto is represented by Pinksummer, Genova.

*Black Med* is an archive in progress of music and sound objects from the wider area of the Mediterranean. Its main output is accessible online at [blackmed.invernomuto.info](http://blackmed.invernomuto.info). The largest portion of the archive is composed of songs that carry different diasporic histories and paths. The selection is overtly non-geographical. It tends to include material that already in itself contains multiple trajectories across the Mediterranean.

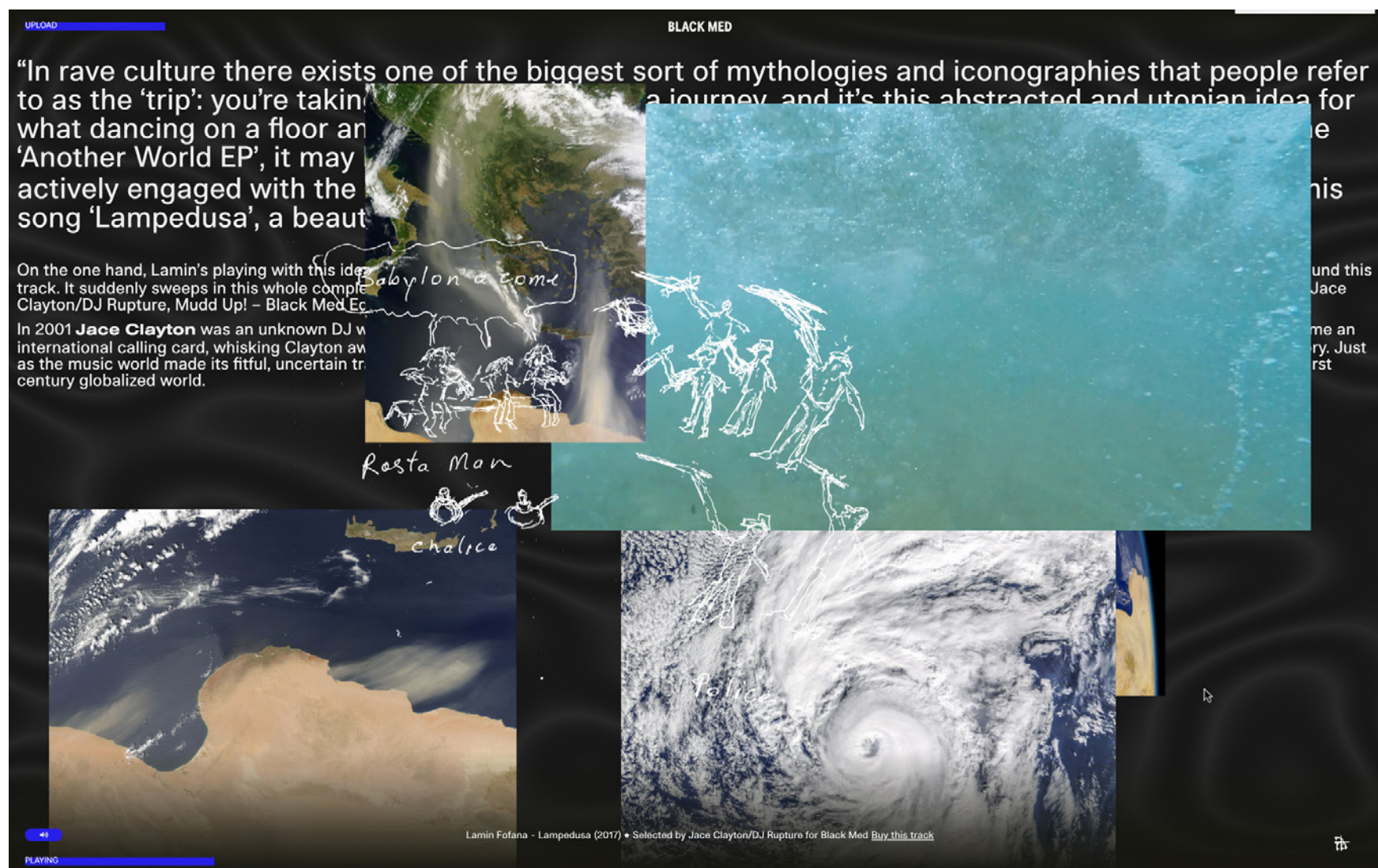
*Black Med*, according to Iain Chambers, tries to “think with sound, not to think of sound as an object, but to think with it, travel with it”. Since, in the words of Alessandra Di Maio, “the Black Mediterranean is a transnational site of globalization,” Black Med does not want to dictate categorical cartographic rules. On the contrary, its aim is to create “holes in the usual maps,” (Chambers) making itself available to be crossed by multiple routes, identities, so that everybody can freely listen to its rhythms and sounds. These trajectories take into account wider geographies, migration routes, as well as money and data flow.

The archive consists of music and sounds selected by Invernomuto and a network of contributors (including Paul Gilroy, Rabiha Beaini, Donato Epiro, Kareem Lotfy, Ma'an Abu Taleb and other musicians and researchers) that were invited at different stages since the inception of the project. Moreover, the system is open and anyone can upload new sounds into it: the goal is to have a growing archive, a *Black Med* magma, which evolves constantly. Anyone can contribute to it by uploading an audio file (i.e. song, field recording, loop, sonic interference or weapon), plus related visual content and an introductory or poetic text.

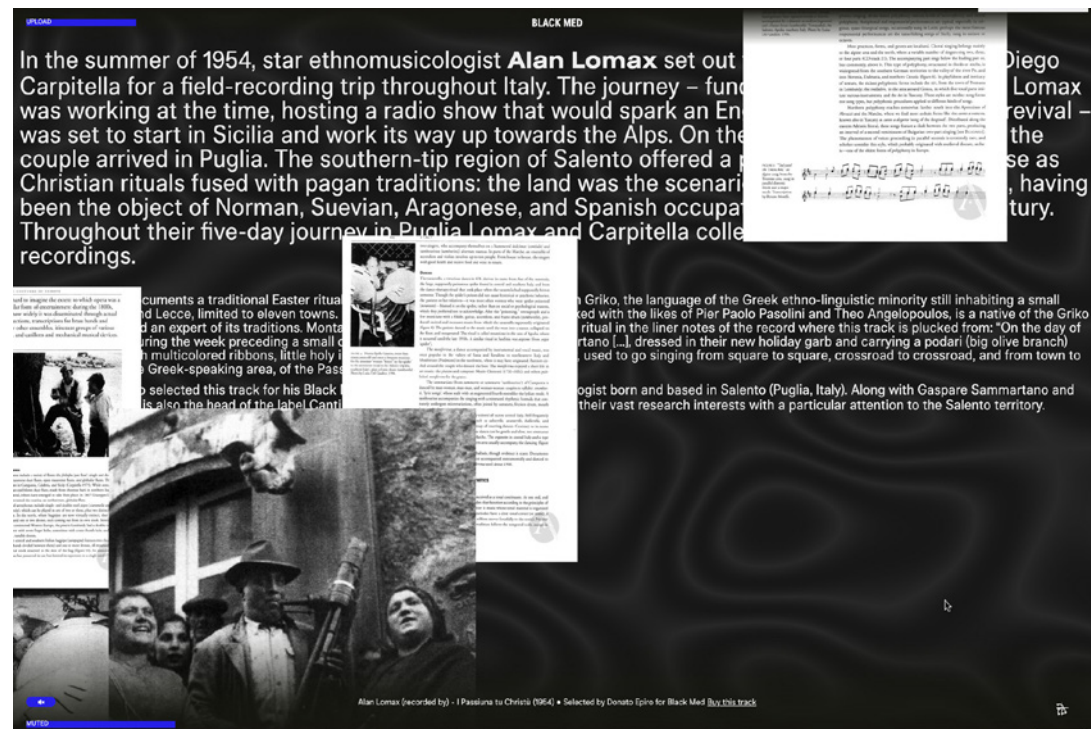
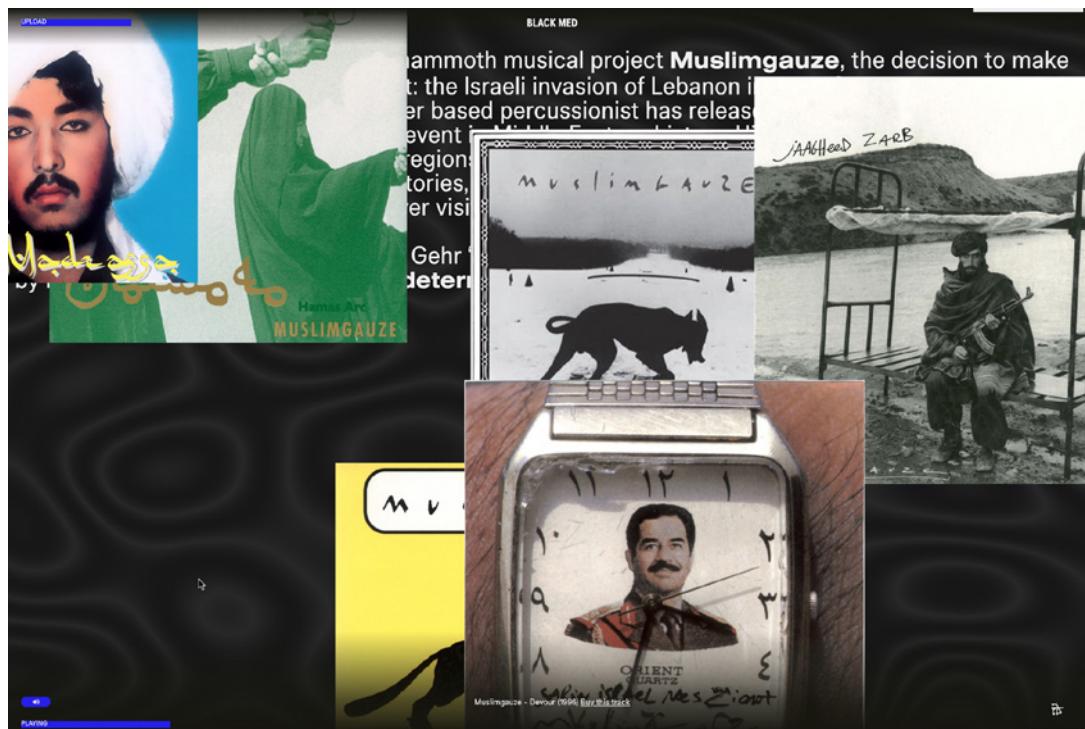
The project and its archive are reconfigured offline, through sound installations, exhibitions and performances. Divided into different chapters, the *Black Med* listening sessions are a series of performances based on a DJ set, supported by projected slides containing theoretical texts and backstories referring to the musical pieces, grouped by elegiac themes. The sessions explore different journeys of sound movement, touching topics such as alternate uses of technology, migrations, peripheries and interspecies.

[blackmed.invernomuto.info](http://blackmed.invernomuto.info)

book (Humboldt Books, 2022):  
Black Med











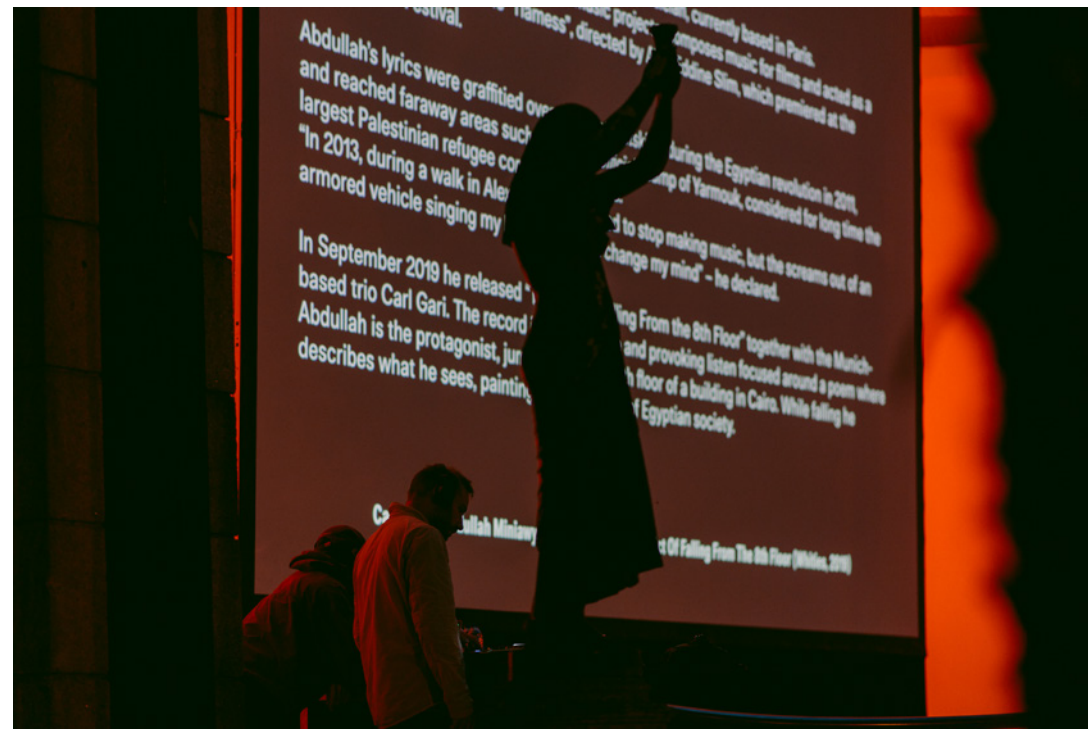
*Black Med, Chapter II*, set up, performance at Dansem Festival, Marseille, 2018



*Black Med, Chapter IV*, performance part of Meetings on Art, La Biennale di Venezia - Biennale Arte 2019, Venice, 2019. courtesy Delfina Foundation and Arts Council England. Ph: Marco Franceschin

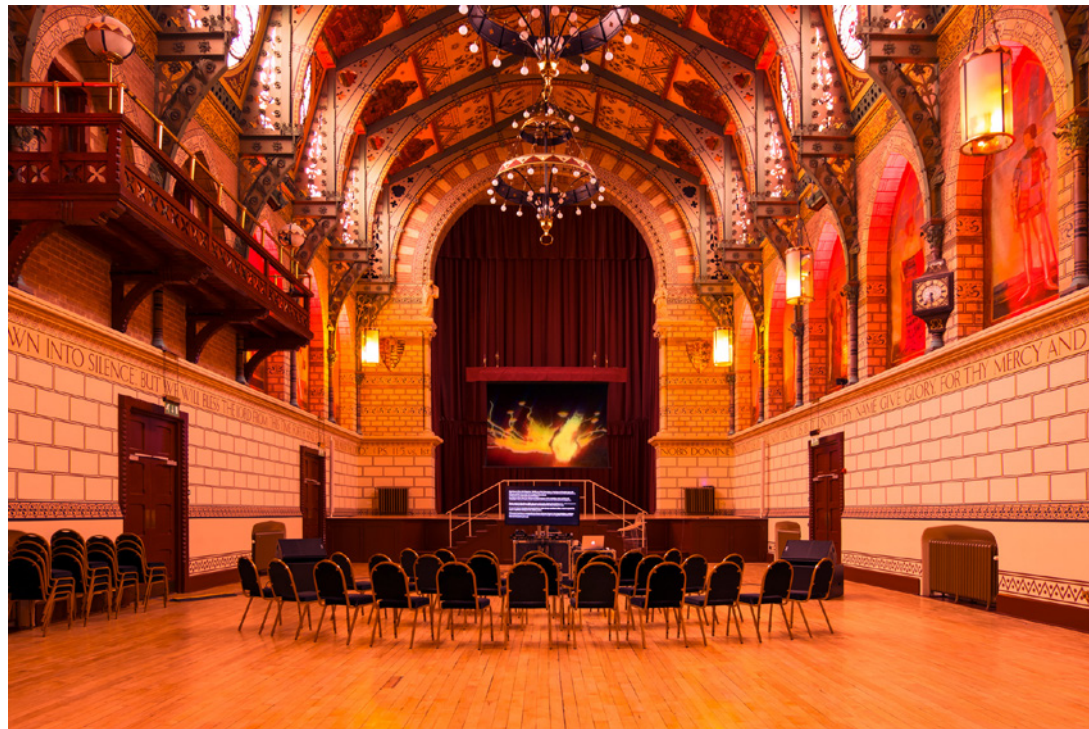


*Black Med, Chapter VIII*, performance at OGR Torino, 2022. Ph: Paolo Properzi



*Black Med, Chapter IV, VI*, performance at Galeria Energia, Galeria Municipal do Porto, Porto, 2022. Ph: Renato Cruz Santos/GMP





*Black Med*, performance set at Northampton Borough Council, Northampton, 2019



*Black Med, Chapter I*, performance at Cinema Galleggiante, Venice, 2021, in collaboration with TBA21–Academy. Ph Riccardo Banfi





*BLACK MED SECCO*, installation view at Void, Derry, 2022. Ph: Simon Mills

*Black Med, POMPEII* comprises two sonic interventions within the Archaeological Park of Pompeii – in the Casa degli Amorini Dorati and in Via Marina/Foro. The work – realized thanks to the support of Italian Council (VII edition, 2019), presented by Fondazione Morra Greco, Naples – enters the new contemporary art collection (Collectio) of the Archaeological Park of Pompeii in the context of the programme *Pompeii Commitment. Archaeological Matters*.

The intervention in the Casa degli Amorini Dorati is based on a section from the *Black Med* archive called SEASCAPE. Tracks from different times and genres are compiled within it, sharing lush sound textures; the intervention – played through four flexible speakers (Anakonda) – aimed to furnish the spaces and expand some of the symbology present in the Casa: Egyptological references and in particular the cult of Isis.

In Via Marina/Foro, the intervention diffused the output of the blackmed.invernomuto.info platform six times a day, for ten minutes each time, as if it was a call to inner reflection, a way to beat time and become aware of it.

[pompeiicommitment.org](http://pompeiicommitment.org)

















*Black Med*, installation view at Whistlers | Liste 2023, Liste Art Fair, Basel, 2023





*Black Med*, installation view at Cremona Contemporanea | Art Week, Parco Colonie Padane, Cremona, 2022. Ph: Andrea Rossetti



*Black Med, Београд, Beograd, installation view at 58th October Salon-Belgrade Biennial 2021, Belgrade, 2021*









4 *Studi sull'Incrispatura del Mare*, 2021, sound installation, printed fabric, 4 sound absorbing panels 100x200, installation view at *Antonio's Dream: A Journey Through Art and Textile*, Fondazione Antonio Ratti, Como, 2021



*Mediterranean Sea Water, Not Suitable for Drinking*, photographic print, PVC mirror, 2018



«*VICTIMULA* REENACTS THE ANCESTRAL TRADITION OF GOLD DIGGING IN VERMOGNO: HALFWAY BETWEEN A COLLECTIVE GAME AND AN ACTUAL INVESTMENT, *VICTIMULA* IS AN AUGMENTED REALITY APP DESIGNED BY INVERNOMUTO TO COLLECT VIRTUAL GOLD NUGGETS.»

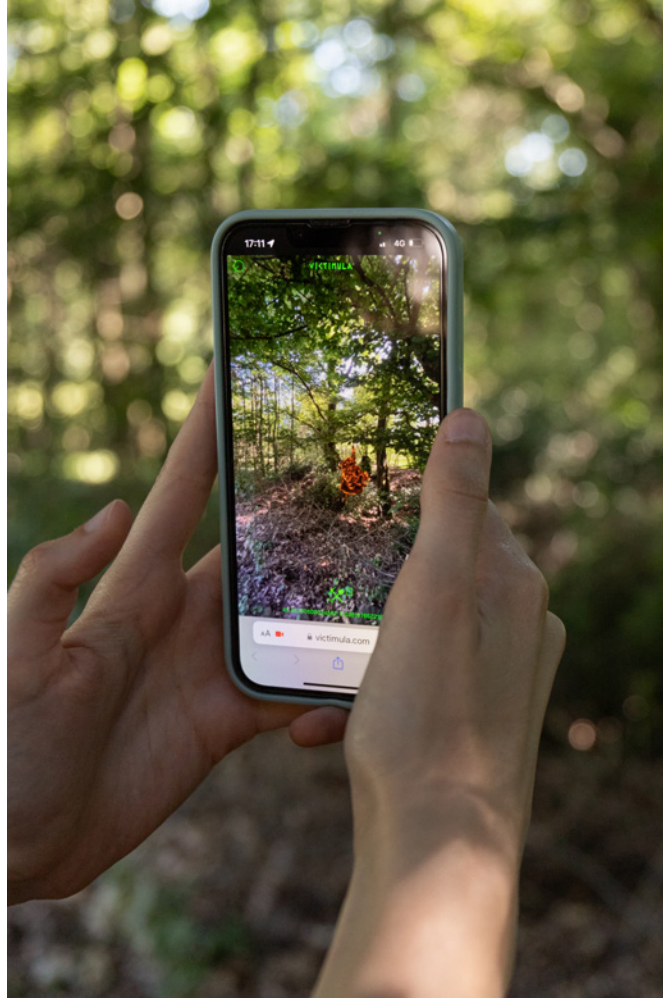
*VICTIMULA* is an incorporeal, tacitly collective operation, that reintroduces, in virtual form, the search for gold that since Roman times has been a feature of the area adjacent to the Bessa plateau, once the country's largest open-cast mine.

On the occasion of *VICTIMULA*, Invernomuto virtually positions 1000 gold nuggets in the Bessa area, set amongst the rocks of the village of Vermogno and scattered across its landscape. These nuggets can be collected, stored and secured in the blockchain in the prospector's digital wallet for future use. In this way, the gold nuggets once sought amongst the erratics in the river areas have been given new form and will regain their original value as items for exchange.

The virtual reproduction of the context was not created with the intention of fleeing from reality, but rather, to recreate it faithfully, together with its landscape and history, underlining the deeply-rooted activity of searching for gold in the area and the village's sense of oneness with its traditions.









*Rimini Capitale Afro* is an environmental sculpture that replicates a fragment of the walls of Melodj Mecca, a legendary club in Rimini active in the 1980s and 1990s. The term “Afro” refers to a larger scene that developed in those years on the Italian Adriatic coast and describes the mixture of different musical genres that many of the scene DJs played in their sets. “Afro” does not necessarily indicate “African music”, but, in the words of Mecca resident DJ Pery, it represents “a global idea of music”.

The work is a one-to-one scale copy of one of the walls of Melody Mecca, built with a polystyrene core, then plastered and painted to reproduce the original wall. The piece is accompanied by a mixtape cut-up from the 80s and 90s; recorded at Mecca and post-processed to dual-channel audio by Invernomuto.







Installation view at C4, Kunstmuseum Liechtenstein, Vaduz, 2022



Installation view at C4, Kunstmuseum Liechtenstein, Vaduz, 2022



*EMPIRE* is an 8 hour long, meditative film, comprised of a single shot of the Empire State Building in New York City, directed by Andy Warhol in 1964. From 8pm until dawn the camera was pointed at the Empire State Building, from the 41st floor of the Time-Life Building, located in Rockefeller Center. After filmmaker and cinematographer Jonas Mekas framed the tip of the building, the camera never moved once. *EMPIRE* was filmed at 24 frames per second and is meant to be seen in slow motion at 16 frames per second, extending the 6 1/2 hour length of the film to 8 hours and 5 minutes.

Invernomuto's *EMPIRE 2020* is a remake of Warhol's *EMPIRE*, shot at the end of 2019 in Dubai.

The Empire State Building is proxied by the Burj Khalifa, the tallest building in the world. The 16mm camera used by Mekas is replaced by a 4K camera, turned to shoot vertical and be able to frame the whole tower. Instead of 24 fps, *EMPIRE 2020* is shot at 60 fps and then slowed down to 45 to reach exactly the same length of *EMPIRE*.







“The multimedia installation created by Invernomuto for the Galleria Nazionale conjures up landscape forms indelibly associated with the Orient as it was constructed in nineteenth-century European culture. The duo – known for work encompassing sound, performance, sculpture, installation, and film – here interrogates topographical features central to the European myth of the Mediterranean, created by cartography, exact sciences, visual arts, and music.

This installation is the latest chapter in a larger, ongoing project exploring the indices of plural identities in contemporary, post-colonial society. Pino Pascali's *Fiume con Foce Tripla* (1968), running the length of a long gallery, evokes the meandering course of the Nile and its fabled delta where the great waterway flows into the Mediterranean. A reworked version of Franco Battiato's *L'Egitto Prima Delle Sabbie* (1977), along with a collection of postcards, recalls the expanse and echoing silence of the Sahara, a vast realm of shifting sands that fascinated nineteenth-century cartographers, composers, and visual artists.

In the pairing of Pascali's schematic depiction of the Nile and Battiato's minimalist electronic composition, bathed in light created by colored films applied to the windows, Invernomuto charts the territory described by Predrag Metvejević when he writes “Where the desert meets the sea, the sea loses some of its distinctiveness.” In what follows, I will suggest that Invernomuto, blurring these distinctions, destabilizes the overarching logic of nineteenth-century administrative, legal, and scientific efforts that sought to describe, measure, and homogenize a region on the basis of climate and geography.

In particular, Invernomuto upsets the North-South and West-Orient binaries that have long governed discussions of the Mediterranean, puncturing the Romantic myth positioning the region as remote in time and space, and available for imaginary annexation by modern Europe.” (Peter Benson Miller, “The sea has many voices”)











“The legend inscribed in the vases date back to the times of the Arab domination in Sicily. Art and legend have intertwined to the point that it becomes impossible to distinguish whether it was the legend that inspired art or, vice versa, the artifacts that prompted the legend. (...)

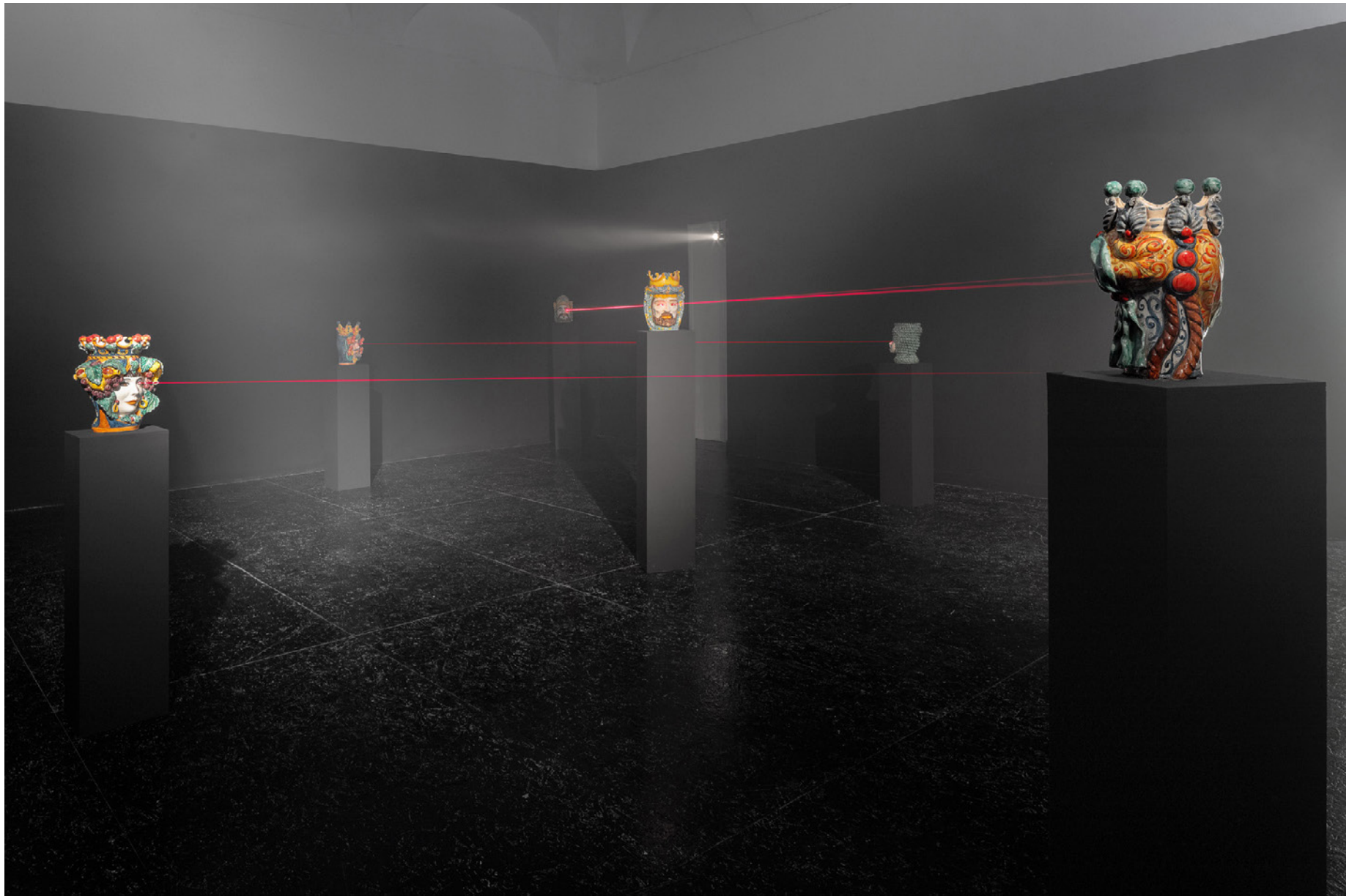
The two vases, while dramatically staging an unhappily ending love story, represent the encounter of man and woman, the Orient and the West, the South and the North, Muslim and Christian, conqueror and conquered. It is no coincidence that this encounter symbolically takes place in the decorative arts of Sicily, a crucial Mediterranean crossroad across the centuries. (...)

Some artists have engaged with the Moors' heads by interrogating their presence, their history, their gaze. Those proposed by Invernemuto look at the future – and in some cases at each other – with intense laser eyes. Their beaming gaze is inquisitive, timeless, prophetic. It intersects ours, and we all identify in the beheaded Moor's head as well as in that of the beheader.”

Extract from ‘Those Are Lasers That Were Their Eyes’, written by Alessandra Di Maio for *Med T-1000*  
Pinksummer gallery, Genova, 2019.

Full essay:  
[palmwine.it](http://palmwine.it)







MED T-1000, ceramic, laser, 2019. Ph: Giulio Boem

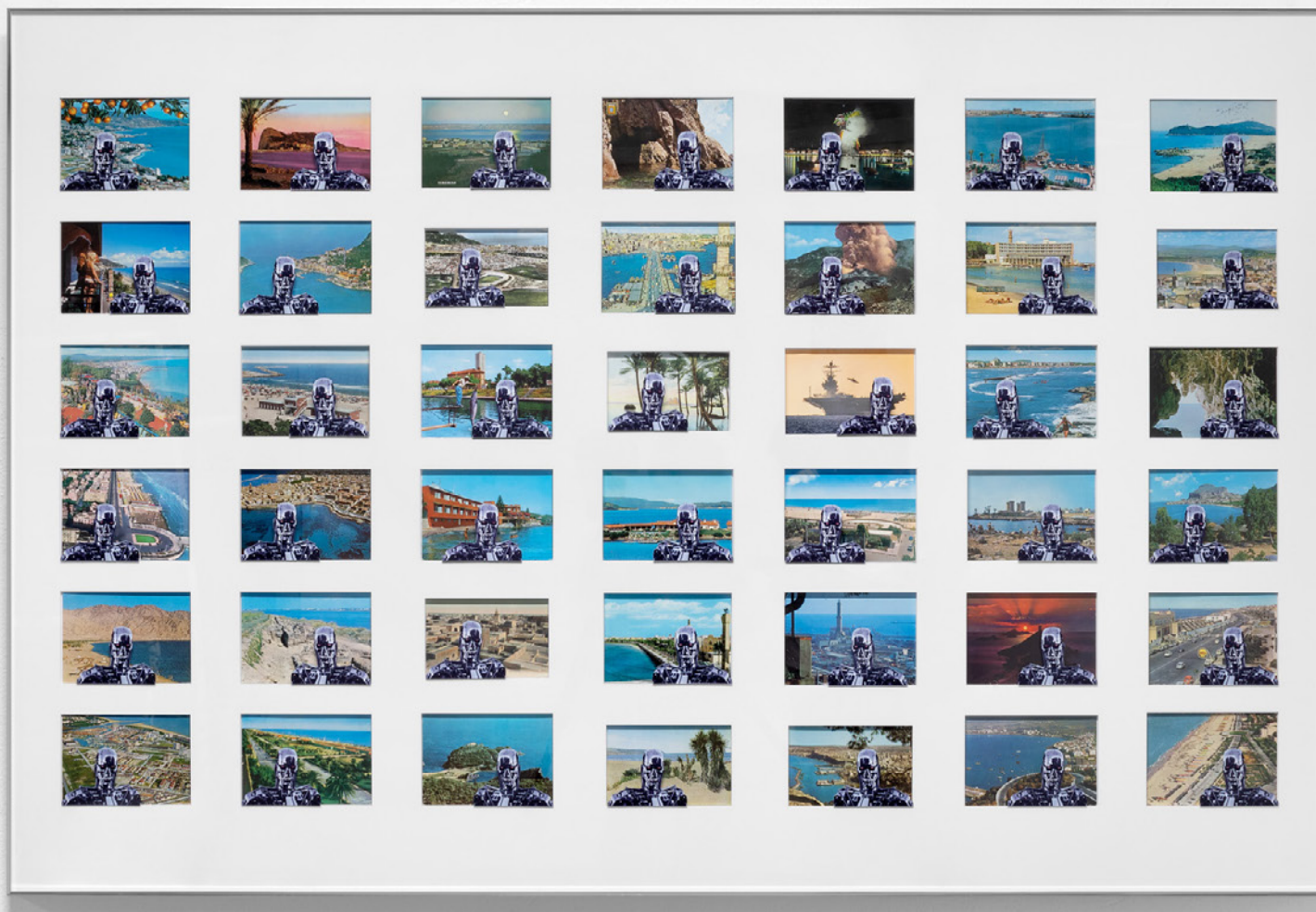


MED T-1000, ceramic, laser, 2019. Ph: Giulio Boem





*MED T-1000*, ceramic, laser, 2019. Ph: Giulio Boem





For the Liverpool Biennial 2021: *The Stomach and the Port* (curated by Manuela Moscoso), Invernomuto & Jim C. Nedd presented an immersive audio-visual installation titled *GRITO – Las Brisas de Febrero* (2021) at Liverpool Cotton Exchange Building. Based on music from the Northern region of Colombia, the work centres specifically on the village of Palenque which was the first free African town in the Americas, established in the 17th century by people escaping enslavement. Through exploring Colombian pico culture – where customised sound systems or ‘picos’ go head-to-head playing vintage AfroColombian records at street parties – the piece considers music as a form of knowledge, while tracing the history of picos as points of contact between West Africa and South America during the transatlantic slave trade. Concerned with how our bodies register experience, the editing pattern of the film reflects patterns of hair braiding which were developed by slaves to transmit secret messages as tools of resistance. A layer of sound and history is added by two horn speakers that recite stories connected to the areas of both Palenque and Barranquilla.







*PICÓ: Un parlante de Africa en America* is a 60 minutes documentary film focusing on the Colombian tradition of Picós, heavily decorated soundsystems that animate street parties of the Costa Atlàntica.

Its history can be traced back to the 1960s, yet its roots are to be found deeper, at the time of slavery routes, when coastal cities like Barranquilla and Cartagena played a huge role as points of access in the trade. As a privileged gateway, Colombia's coast granted access to the technological devices and cultural products – including music from West Africa – that became the basis of Picó culture.

The local painters, wood carvers and music selectors who stimulate the tradition are very much aware of its peculiar history and significance in the culture at large: the Picó system carries a tradition of revolt against subjugation and the dispossessed's struggle. Through interviews shot in Barranquilla, Cartagena and Palenque, they speak earnestly of the craft and its surroundings, elaborating on a phenomenon so multifaceted as its musical and visual aspects are entrancing.

Invernomuto's direction gives equal space to this loud and kaleidoscopic environment and to the naturally unfolding narrative of a story yet to be written.









*Vers l'Europa deserta, Terra Incognita* aims at a deconstruction of the models of inventive self-representation shared by suburban youth cultures throughout Europe, moving through an expanded periphery between Italy and France. At the core of what constitutes a complex network of influences, is a common feeling toward a condition seemingly inevitable, delivered sonically through melancholic tones and visually, by a precise approach to self-depiction as actors in these environments.

Employing videoclips, Instagram stories and Snapchat streams as primary media to disseminate complex self-portrayals, these “actors” live and enact a world where crew dynamics and territory play an important role. Landscape is mostly treated as *bling*: it is made both iconic and at the same time arbitrary when used as background, as evidenced in PNL's micro-films.

PNL, the music duo from the Paris banlieu Tarterêts, are a peculiar case in which these topoi intersect generating a transversal phenomenon. In 2015 PNL released *Le monde ou rien*, their most successful song to date, whose videoclip was shot in Napoli's infamous social housing project Le Vele; the following year, the song's refrain was used as a rallying cry and tagline by young protesters in the labor reform riots that struck Paris.

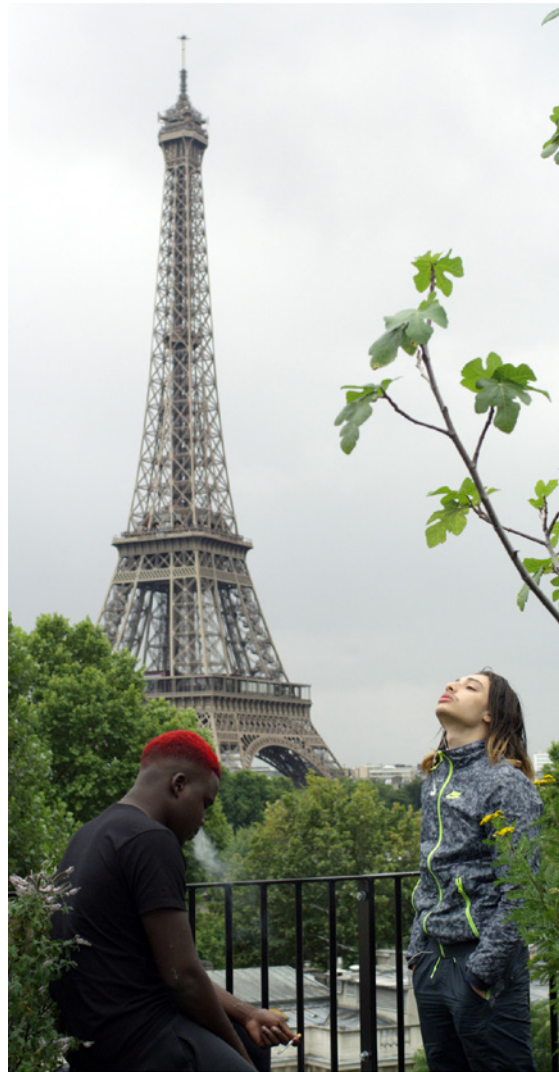
The main interest of *Vers l'Europa deserta, Terra Incognita* is subject-environment dynamics, rendered through enactments and depictions, in between mise-en-scene and documentation. Starring Bené and Macha Django, two young actors from PNL's crew featured in the duo's micro-films, the video shows the couple traversing landmarks of Parisian culture such as the Theatre du Châtelet and the Salle des fêtes of the Hôtel de Ville; this abstract account is abruptly interrupted by shots of the two in Le Vele, at the same time glitch and glue to the narration.

The protagonists seem to be trapped in a loop where self-representation has been substituted by a perpetual pose for an absent audience, a now deserted Europe acting as stage and backdrop. A main loop repeats itself with slight variations, so as to make a ritournelle emerge. It is the task of the soundtrack, commissioned to four musicians (Robert Girardin, DJ Lycox, Kareem Lotfy and Lorenzo Senni) to break free of this repetition and at the same time highlight it, suggesting different moods for as much versions of the video.

*Vers l'Europa deserta, Terra Incognita* premiered at Nuit Blanche in Paris on October 7th, 2017 and installed at the Salle Labrouste of the Bibliothèque de l'INHA.

















Installation view at *Lost in Narration*, The MAC, Belfast, 2017





Installation view at *Lost in Narration*, The MAC, Belfast, 2017



Installation view at *The Ifth of Oofth* (with Alis/Filiol), Pinksummer Goes to Rome, 2017. Ph: Andrea Veneri



Pursuing the research initiated with *Calendoola*, a cycle of works that avails itself of the structure and productive processes of TV series, Invernemuto advances the investigation into myth-making and territorial conflicts.

*Calendoola: SURUS* is an environment composed of a film, an audio installation, a sculpture and a fragrance diffused throughout the space.

The film is based on the interweaving of two main stories that unfold on parallel spatial and temporal planes: on the one hand, Sabaudia seafront, an example of a sea town founded during the Fascist period, where eerie figures, rather like zombies, wander close to the shore and Villa Volpi – an elegant and prestigious historical residence from the late 1950s; on the other hand, an elephant seen walking slowly in a deserted setting that is actually the scenery for a Roman circus. Evoking the legend of the commander Hannibal who crossed the Alps in 218 BC along with thirty-seven elephants and breathing new life into the body-relics of a not too distant past, the work is a knowledgeable reading of political extremes viewed through the lens of history.

The time of the film is divided by a constant flow that is propagated in the high (series of directional speakers) and low (a sub-woofer sound sculpture) frequencies present in space, and by a fragrance that bestows rhythm on the perception of the film sequences. In addition to these elements, the work *Z0α* is made up of *Replicante*, an original 1990 work by the artist Mimmo Rotella, which the artists were able to obtain by applying interventions of prosthetic make-up, the same kind that characterizes the protagonists of the film. The marked use of the artifice and the juxtaposing of historical and contemporary elements offer a sharp analysis conducted by Invernemuto of the mechanisms of power that characterize the interweaving of official history between violence and domination.

Caricaturing political extremism, in a suspended and deserted time, this tension aims to the construction of a world that exploits fiction to narrate facts, while hinting at historical and mythical events.

*Calendoola: SURUS* was designed and conceived for MAXXI BVLGARI Prize 2018 exhibition (Rome, 2018).











Z0α, Mimmo Rotella "Replicante", 1990 (porcelain, plastic, leather, aluminium), latex, 2018



Altpitour Riddim, MDF, ALPI Sottsass Red, subwoofer, 2018. Ph: Giulio Boem



Z0a, Mimmo Rotella "Replicante", 1990 (porcelain, plastic, leather, aluminium), latex, 2018.  
Ph: Giulio Boem



*Calendoola: UTU* is the pilot episode of *Calendoola*, an ongoing series of works that avails itself of the structure and production processes of a TV series. Invernomo's first foray into fiction, the twenty-minute-long *UTU* was developed and filmed entirely at Gluck50, Milan. Within it, acting (the work is shot in Italian, English, and Spanish) and performance are parasitized and coexist seamlessly.

The narrative framework and screenplay stem from a loose adaptation of the *Ngati Dread* trilogy of books, in which the journalist Angus Gillies closely—if somewhat biasedly—reports on the events that took place in Ruatoria, New Zealand, between 1985 and 1990. This true story of conflict between the inhabitants of the village and a group of Maori Rastafarians encapsulates archetypal clash dynamics between natives and settlers, the displaced and the presumed landowners. In *UTU*, the exaggeration of the *mise-en-scène* (thanks in part to the massive use of postproduction effects) adds layers of complexity to the interpretation of real events. The result is a hybrid of the two, or an intermittent sequence in which one seamlessly gives way to the other. *Calendoola* also breaks free of the frame to generate props, costumes, sculptures, and installations.

The *Calendoola* series aims to depict particular events, and at the same time be a context-specific organism permeable to the influences (historical, aesthetic, political, linguistic) peculiar to different situations. Upcoming episodes will be produced in different informal and institutional circumstances, with the overarching plot and characters proceeding, but contextual specificities leaking in.

website:

[www.calendoola.tv](http://www.calendoola.tv)

book (Mousse Publishing, 2017):

Calendoola: UTU





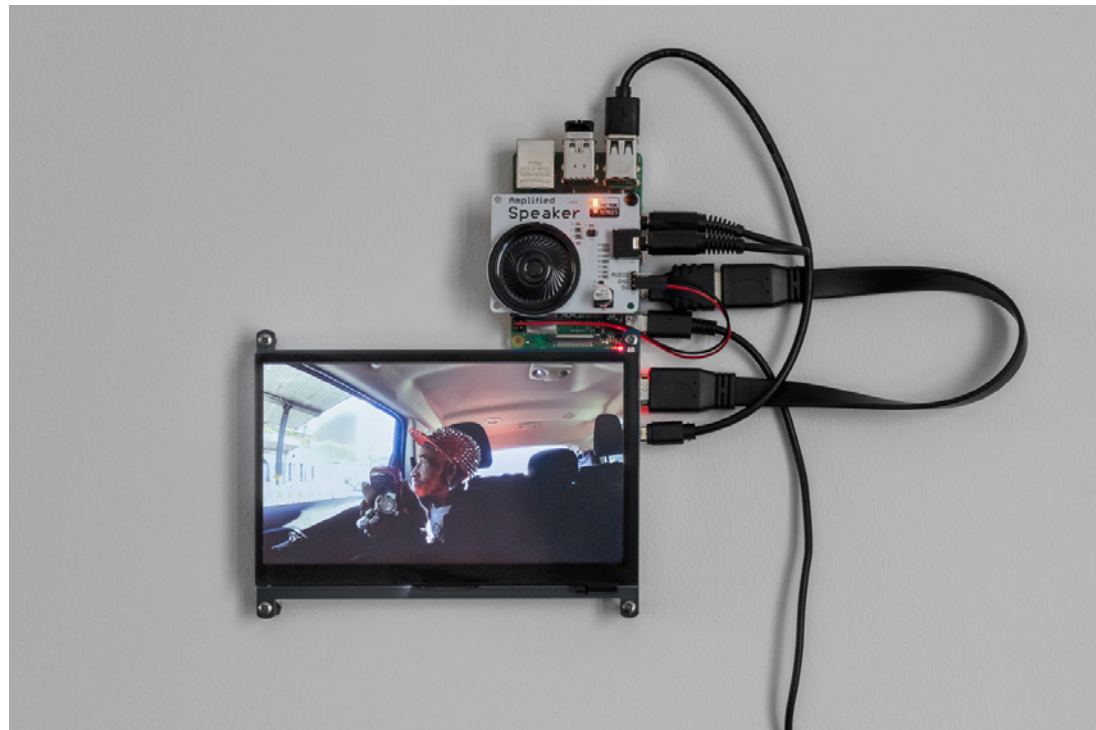
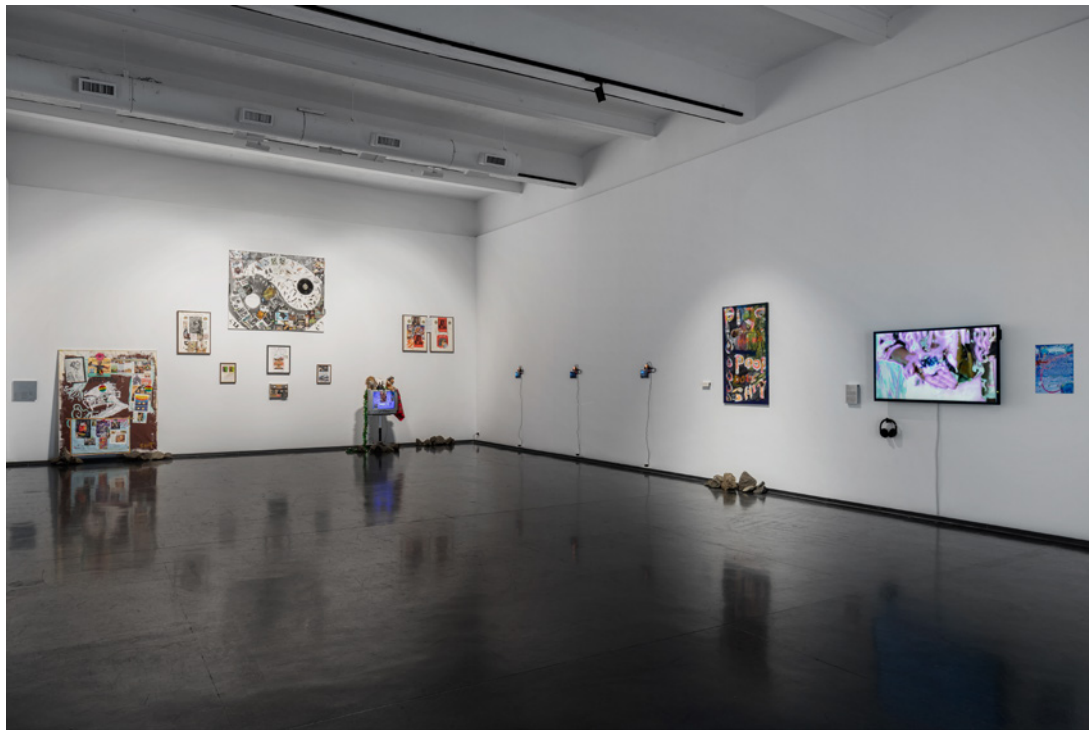




*R-Rua*, Mimmo Rotella "Replicante" (1990), porcelain, plastic, straw, cotton, silk, feathers, glass, acrylic paint, pyrite, glass gems, brass, 2016. Ph: Giulio Boem



Installation view at 16a Quadriennale d'Arte (*I would prefer not to/Preferirei di no*), 2016. Ph: OKNOstudio



*Negus outtakes*, installation views at LEE SCRATCH PERRY – *The Orbserver*, MACRO, Rome, 2022



*Negus* (2011–2016) is a cross-media project that explores the convergence of history, myth and magic through the complex and competing legacies of Ethiopia's last emperor Haile Selassie I. In Italy during the fascist rule of Mussolini, Selassie was portrayed as a black devil, justifying Italy's invasion of Ethiopia. During the same period the religion of Rastafarianism was emerging in Jamaica and claiming Selassie as their living God and the black Christ resurrected. *Negus* is powered from the void between these two irreconcilable realities.

Lee 'Scratch' Perry – godfather of dub music and an architect of the foundational sounds of reggae – takes on a double presence in the film: lurking as a spiritual ghost over the Black Ark, his former recording studio in Kingston, Jamaica, that he burned down in the 1980s, and as master of a ritual fire ceremony performed in Italy to re-invoke the spirit of Ethiopia's last emperor.

The film – the core output of the project – follows a circular structure and its locations (Italy, Ethiopia and Jamaica) are constantly mixed. Its interwoven form insists that the trajectories of communities, ideologies and mythologies are never one-way vectors, but always exist in the complexity of infinite feedback and recourse.

film trailer:

<https://vimeo.com/160104421/5a70ed791d>

book (Humboldt Books, 2014):

[Negus](#)









*Negus*, set photo, 2013. Ph: Moira Ricci



*Ruatoria*, installation view at Marsèlleria, Milan, 2014. Ph: Giulio Boem



*Black Ark*, installation view at Marsèlleria, Milan, 2014. Ph: Giulio Boem



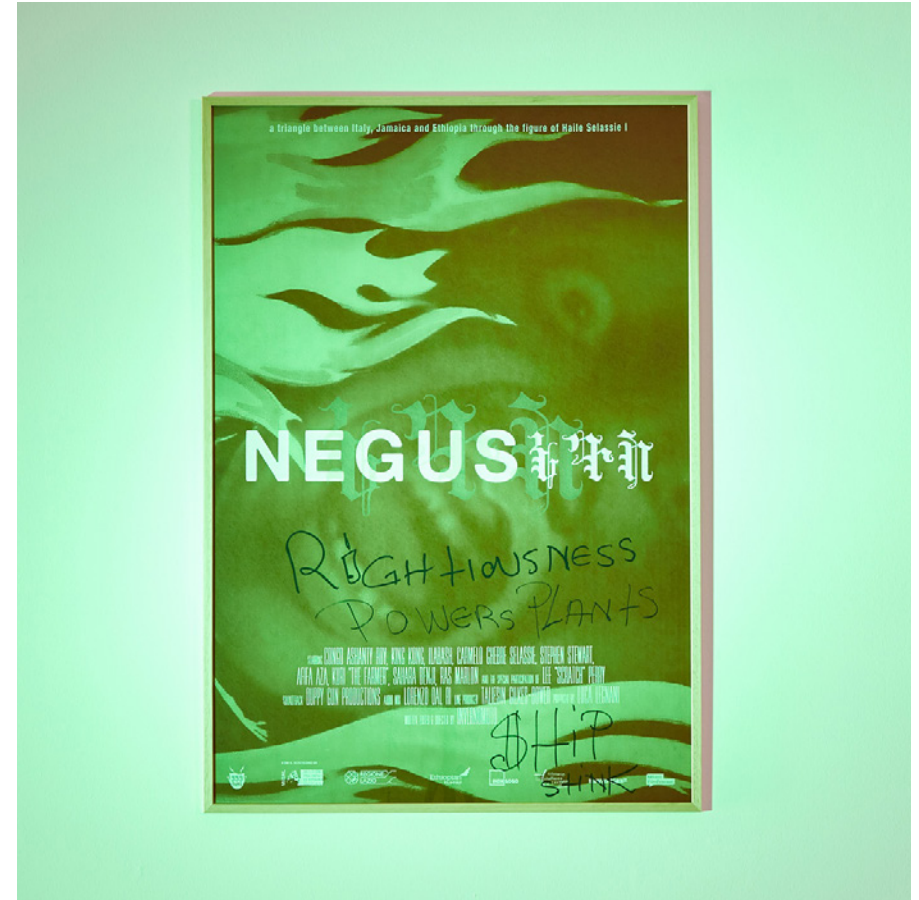


*Wondo Genet*, EasyGrow reflective canvas, MH lamps, Diamond reflectors, Prince Healer Soundsystem, LCD monitor, video, artificial fog, installation view at Marsèlleria, Milan, 2014. Ph: Giulio Boem





*Zion, Paesaggio*, wood, iron, direct print on wood, tropical plants (Catleia, Phalaenopsis, Oncidium, Dendrobium, Monstera, Rhipsalis), 2014. Ph: Giulio Boem



*Movimenti Versus l'Altro*, foulard Africa Orientale Italiana, foulard Club Med, foulard Norwegian Caribbean Lines, 2014

*Negus*, silkscreened poster signed by Lee "Scratch" Perry, 2016



Performance view at Marsèlleria, Milan, 2014 in collaboration with Muna Mussie and Hendris Hassen. Ph: Giulio Boem





*Negus – Far Eye*, installation view at Museion, Bozen, 2014



*Africa Addio*, installation view at Pinksummer gallery, Genoa, 2015



*Africa Addio*, installation view at Pinksummer gallery, Genoa, 2015





*RAS*, resin, liquorice, tar, 2015

The Film *MALÙ – Lo Stereotipo della Venere Nera in Italia [censored]* (2015) is a video-essay examining the construction of the image of the black female body in Italian society, from the colonial age to modern times.

This relationship is caught between the country's colonial past and the distinctive stereotypes created by the populist, consumerist, media-spawned residues of exotic fascination, and are present with all the combined challenges of unresolved globalization.

The challenges the artists address include the digital revolution, the growing importance of financial activities in the economic system and its self-induced recessions, the expansion and radicalization of nationalist, terrorist, and migratory phenomena, and in the context of systematic discrimination between the world's north and south, the risks involved with today's climate and environment. *MALÙ – Lo Stereotipo della Venere Nera in Italia [censored]* refers to three areas of stereotypes that date back from the 19th century: the European fascination with Saartjie Baartman, the so-called "Hottentot Venus"; the reappearance of photographs of Abyssinian women in Italian cinema of the 1960s and 1970s, and in the advertising campaigns of the 1980s; and the more recent media phenomena in the frenzy surrounding Berlusconi and Ruby Rubacuori. *MALÙ – Lo Stereotipo della Venere Nera in Italia [censored]* is based on a montage of discovered footage from the Italian documentary subgenre known as mondo films, which from the 1960s onward, mixed reality and fiction, thereby laying the foundations of the 1970s Blaxploitation genre, of which the sexy and uninhibited *Emmanuelle* series was the peak both in terms of the serial nature of its narrative and its impact on the public imagination. (from Beatrix Ruf, *Stereotypes and Taboos*, 2016)

[museionprize.museion.it](http://museionprize.museion.it)







*Topolino in Abissinia*, resin, 2014



Remembering a Night in Shasha, identikit by forensic officer, drawing on paper, 2014

*Wishes of a G* is an obsessive portrait of the Wishing Well of Chinatown, Los Angeles. This monument is called “Seven Star Caverns” — referring to Seven Star mountains, in China, where, following the local tradition, the immortals find their home.

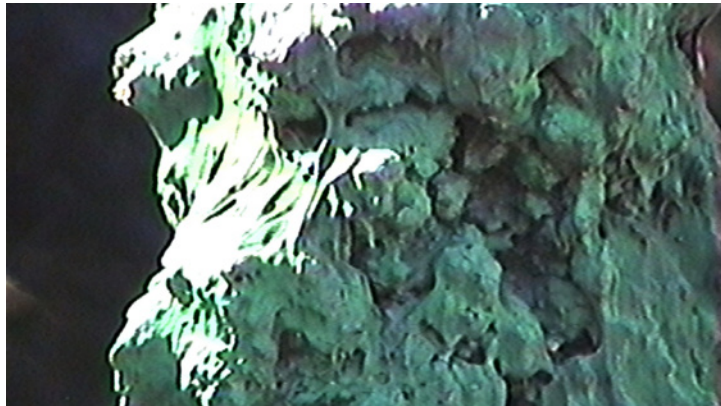
The American artist Mike Kelley considered Chinatown's Wishing Well as the only public art intervention in Los Angeles and created a piece related to it in 1999: *Framed and Frame*.

*Wishes of a G*, built on still shots of the Wishing Well using an analog Hi8 camera, is a personal tribute to Mike Kelley, passed away in 2012 — and at the same time an analysis of a portion of Los Angeles. An ethereal memorial, melted into the grain of the moving images.

The soundtrack is composed by a synth line realized with a specific pre-set, defined ‘west coast whistle’ (or ‘g-funk synth’, ‘funky worm’, ‘gangsta whine’, ‘gangsta lead’); a sound that distinguished many hip hop songs produced in the West Coast from the end of the 80s through the 90s.

In *Wishes of a G*, the Californian landscape is a reverberation of memories, a high frequencies sound which literally crawled out of the cars running through the city, the vibrant image of a surreal wishing well.





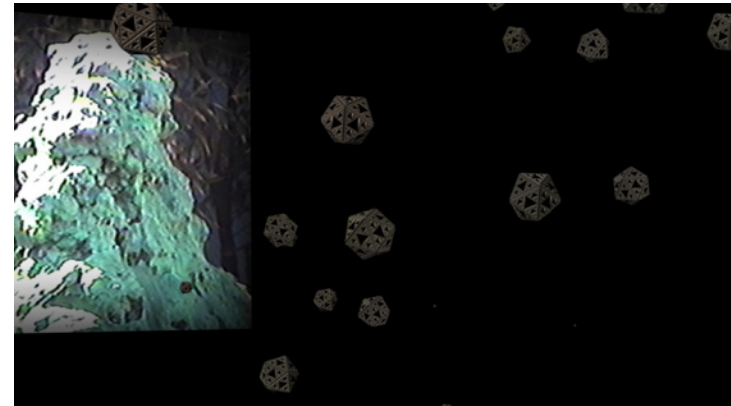
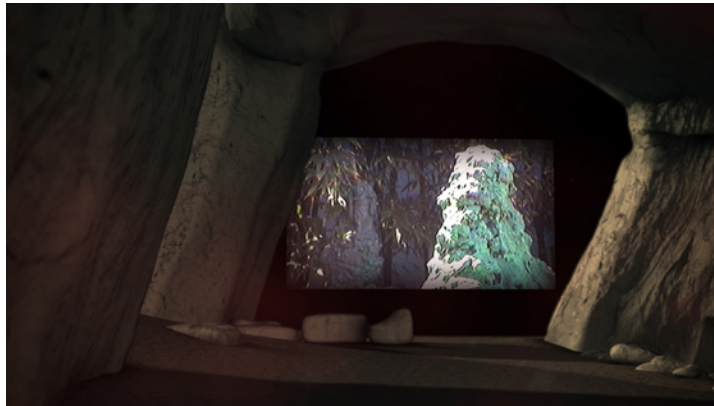
*The Celestial Path* is a single-channel video that follows two lines of research: on one side the figure of Emma Kunz and her discovery of the healing rock Aion A, on the other the multiverse theory, one of the most radical concepts to emerge from physics in the latest decades.

Emma Kunz is a researcher, naturalist, healer and artist who spent most of her life (1892–1963) in the German part of Switzerland. All her life she worked with the pendulum in the therapeutic field and she applied this technique at the act of drawing geometrical motifs on graph paper, in which boldness and colour stand for Kunz's specific moods and world visions. This pictorial production aroused the interest of the art world, first of Harald Szeemann, and then through museums and international exhibitions such as the last Venice Biennale. In 1942 Kunz discovered the healing qualities of a rock mined in a grotto close to Würenlos, Switzerland, which she named Aion A. The rock is mined, cleaned, polished and reduced into very fine powder to be used for therapeutic applications.

The multiverse theory considers hypothetical sets of infinite or finite possible universes outside of our spacetime. This theory is often defined as a “limit to the imagination” because it is related to the most experimental physical applications: a very intriguing way of thinking for its expanded reality scenarios and its possible redefinition of the universe conception. There is a very short step between reality and fiction.

*The Celestial Path* tries to investigate what is buried behind our reality, a ‘hidden reality’, creating a bridge between the archaic and spiritual past of Emma Kunz and the present, which looks at the future of the most recent scientific discoveries. The video combines virtual tours in the Emma Kunz Grotto with the voice-over of Brian Greene, one of the most important scholars of multiverse theory.

*The Celestial Path* is the winning project of the first MERU ART\*SCIENCE AWARD, promoted by the Fondazione MERU in collaboration with GAMEC and the Associazione BergamoScienza to reward and support the work of an artist and aimed at underscoring the bond between art and science. Invernometro has been proposed by Andrea Lissoni.





*Boomeria* is a project that has gone through various stages of development since 2009.

It grew out of an in-depth research project investigating medieval castles in the United States, which led to the encounter with Mr Preston Q. Boomer, a truly unusual figure. Boomer is a science teacher who lives in the Bonny Doon woods near Santa Cruz, California.

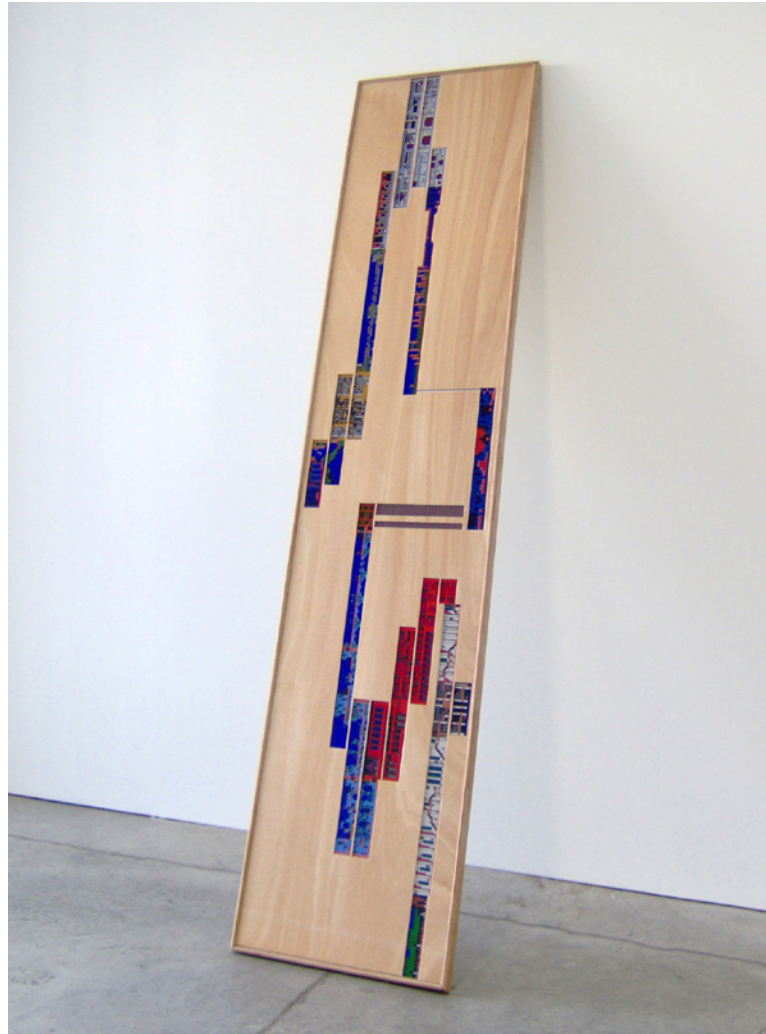
Since the mid '50s, he has devoted his life to building a 100-square-meter castle called Boomeria, where full-fledged battles are staged with water cannons. The castle, entirely designed in medieval style with the help of his sons and students, is a piece of fantasy architecture made up of mazes, underground tunnels, and defense and alarm mechanisms.

This place and world have inspired two Invernomuto video projects. The first, realized in 2009, is based on material from Mr Boomer's personal archive of Super-8 films: essentially pseudo B-movies that he made with his students (the footage was assembled and then shown inside a conical display case made of burnt wood, accompanied by a sound installation playing Boom's alarms and sirens).

The second video with the same title, made in 2011, is an abstract documentary shot in 16mm inside the castle, as the result of a physical, and in some ways, sensorial encounter with Boom and his world.

In addition to these two videos, Invernomuto also made *Boomeria – Neuschwanstein* — the result of an iconographic study compiling images from the Boomeria archive — and later, *Boomeria – Castlevania*, a two-dimensional work that shows the structure (without characters) of all levels of the videogame Castlevania, in its first 1986 version for the 8-bit Nintendo console.







*Wax, Relax* was conceived for the exhibition *Terre Vulnerabili* (Hangar Bicocca, Milano, 2011, curated by Chiara Bertola and Andrea Lissoni). It is a wax grotto that melted slowly over the course of the exhibition – is a monument to popular culture; a monument that carts around all the baggage of the province, of which it constitutes almost a folk icon.

The Lourdes shrine in Vernasca, where Invernomuto comes from, has been a problem for a long time, and efforts have often been made to remove it, since it is aesthetically deplorable and hygienically unsustainable. It has always been a dream to remove it and place it within an exhibition space, and then melt it.

*Wax, Relax* is a private copy of its devotional charge, but it nevertheless maintains a strong link with worship, which lies in the process of melting. The grotto emanates, but is constrained to undergo. Faux rocks and cement, grottos and nymphaea, everything becomes wax, the material that has traditionally been used to generate infinite 'copies' and that condenses the imagination of the miraculous just as much as does offbeat cinematography.

Invernomuto is trying in this way to give life to a new, slow ritual: the re-construction of a landscape/background (a landscape that is, in any case, always the central – almost obsessive – touchstone of their research, field of action and motif, where they move, record, distort and expand under the most disparate audio-visual forms). The town grotto – which may as well be theirs – is a ritual reconstruction but also a landscape that is fake and excessively false, not to say grotesque, in its contemplative aspect. It interests precisely because of its status as a 'backdrop' that is deep-rooted in the collective imagination, deprived of the religious symbols that normally accompany it, and in its new, mutated dimension, it has been moved from the wall to the floor.

In the end, *Wax, Relax* is a piece about copying: the copy of a copy, of a copy of a copy, of a copy of a Lourdes grotto. Although the initial intent was to recall the ready-made, in actual fact they became more and more passionate about the filters – often purely formal – position between an original and its duplicates, opting to add in a chain of others: Invernomuto; the collected visual references; and the sculptors who helped in the production of the work. Each of these passages and intermediate stages creates modifications and artificializes, and is destined to melt away.









*Thunderstruck*, concrete, silver paint, site specific intervention in Villasor (CA), 2010

*B.O.B.* is an installation made up of multiple elements, structured to form an experience that moves from investigating a realm of the popular imagination to triggering a flood of mental associations and physical sensations in the viewer.

*B.O.B.* was preceded by three trailers on the web; each video – lasting about one minute, and featuring the voice of artist and musician John Duncan – is based on manipulated archival images of the late '70s American TV series *The Dukes of Hazzard*, and is as much a key to interpretation as a trailer for the exhibition.

The installation consists of a site-specific work (a tub of slime, a sort of obstacle for visitors, who are fitted out with booties so that they can move carefully through the space, gradually tracking the green liquid everywhere); a two-channel video installation, with one monitor showing a former munitions depot converted into a farm, and the other the exploration of a cave; a sculpture made of polyurethane resin; a photo of the interior of a cave (244x244cm); an airbrushed picture on sheet metal (250x135cm) showing three figures against the background of the same converted munitions depot, and lastly, in an adjoining space, three wooden panels presenting archival images reworked on paper.

*B.O.B.* is inspired not by a landscape, but by three characters who overlap and intersect throughout the exhibition. One is imaginary (Bob), one is fictional, but lives on in television reruns (Uncle Jesse from the *Dukes of Hazzard* series), and the last is real, but alludes to the mysterious laws of an imaginary world (Glenn Danzig). The entire genesis and realization of the work was a process structured in stages, culminating in the exhibition at Galleria Patricia Armocida in Milan.

*B.O.B.* is an attempt to express the many, varied ways that codes and imageries can shift, overlap, and be interwoven; every element in it embodies a function, evokes a potential story, and is recombined with all the others, opening up to reveal new and different references.

B.O.B. – Chapter one: <https://vimeo.com/9677739/f2b005ed9d>  
B.O.B. – Chapter two: <https://vimeo.com/10029626/8a31a9bc05>  
B.O.B. – Chapter three: <https://vimeo.com/10381996/d87b5b7865>



*B.O.B.*, installation view at Galleria Patricia Armocida, Milan, 2010





B.O.B. – *The Bobs*, airbrush on iron sheet, 2010



*Holedigger*, performance view at Giardino dei Lauri, 2009. Ph: Moira Ricci





*Village Oblivia* is a performance piece divided into three stages (Raum, Bologna; Crisalide Festival, Forlì; Netmage Festival, Bologna) that took place in 2008 and 2009. Each stage involved the collaboration or direct participation of guests from different backgrounds and of different origins – visual artists, musicians, performers, organizers and scholars – including Amy O'Neill, Davide Savorani, Luca Trevisani, Seconda Fondazione, Ottaven, Fabio Acca, Silvia Fanti, and Sunburned Hand of the Man. These collaborations/participations serve as outside input fuelling the work and building an interplay of dialogue around it.

Each episode of *Village Oblivia* had a different structure and duration (one night, a few hours, three days in a row) and housed installations, sculptures, video projections, performances and audio. The audio – of different forms and genres – permanently fills the environment, while the alternation of ghostly presences, both real and ethereal, can either usher in new modes of perception and chain reactions, or simply happen and go unobserved. Visitors are free to find their own position within the spaces they choose to visit, deciding throughout the evolution of the work whether and how to move, change their angle, or even leave.

*Village Oblivia* is built around the idea of taking on a space, inhabiting it, and using it to house a series of events and objects; it develops its own identity as a nomadic settlement and an environment in gradual evolution and transformation, in which to explore wide-ranging forms and outlines of imaginaries. The inspiration for *Village Oblivia* came from a compelling live performance by Sunburned Hand of the Man in Paris, which showed the potential of a kind of musical and visual performance that was unpredictable, unplanned, and yet not chaotic, rooted in the capacity to construct ephemeral spaces through a unique audiovisual ritual.

The individual stages of *Village Oblivia* are presented neither as works in progress, nor as a series of acts in an ongoing theatrical process, let alone as “studies for”, but rather as independent performance pieces; each has a basic underlying score, however open-ended, and as a whole they are linked together only as a group of composed events and as a vessel – sometimes tangible, sometimes evanescent – for Invernomuto's world of imagery.

*Village Oblivia* also has an extension that constitutes its fourth stage, a month-long exhibition in the spaces of Lambretto Art Project, Milan. It is an installation based on the live media piece presented at Netmage 09 in collaboration with Sunburned Hand of the Man. In addition to a four-channel video of the live performance, Invernomuto has added a fifth output – rear-projected on the façade of the exhibition space – showing a brief loop with an extreme close-up of the face of a Snowy Owl.



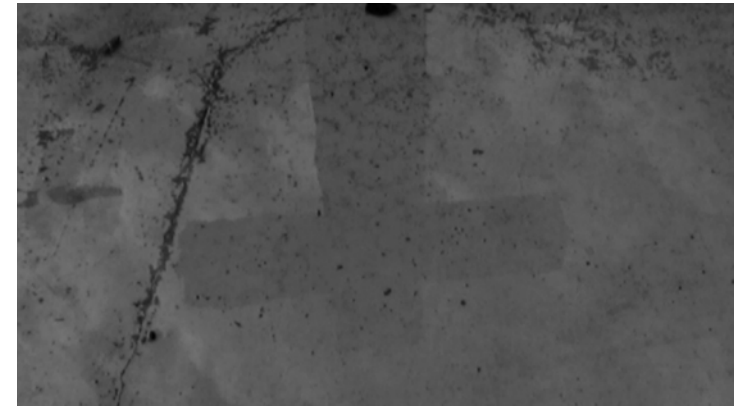
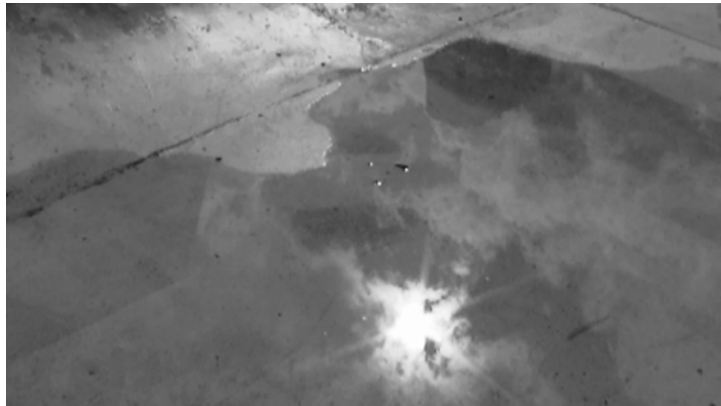
*Black Cross Bowl* is a single-channel video constructed out of what seems to be a sequence of black and white photographs, with a male voice speaking off-screen, over the phone. The photos are actually fixed shots and very brief camera movements showing details of a cement space, which as they gradually pull back, reveals itself to be a cross between a skatepark and a funerary monument, with a big black crucifix towering over it.

The surrounding area, peppered with the usual tags and graffiti, is deserted, in striking contrast to what we hear in the voiceover: though describing it as site/monument dedicated to his father and grandfather, the speaker points out that a year later, it has become a social hub full of life.

The voice of Pontus Alv, the Swedish skater who created this skatepark on the outskirts of Basel, guides us through a miniature documentary that brings together ritual, subculture, the function of public space, and the potential for bearing witness that lies in every contemporary monument.







## SOLO SHOWS

- 2022
- *EMPIRE 2020*, Sismógrafo, Porto
  - *BLACK MED SECCO*, Void Gallery, Derry
- 2021
- *Black Med, POMPEII*, Parco Archeologico di Pompei, Pompei
  - *GREEN MED*, The Green Parrot, Barcelona
- 2020
- *PICO: Un parlante de África en América*, AUTO ITALIA, London
- 2019
- *Prima delle Sabbie*, curated by Massimo Mininni, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome
  - NN Contemporary, curated by Emer Grant, Northampton
  - *Med T-1000*, Pinksummer, Genova
  - LETO Gallery, Warsaw
- 2018
- *REPEATER, FUNDI, BASS*, curated by Davide Giannella, MEGA, Milan
  - *Med T-1000*, Pinksummer Goes to Palermo, Palermo
- 2017
- Pinksummer Goes to Rome, Rome
- 2016
- *Africa Addio*, Pinksummer, Genoa
  - *MALÙ*, Istituto Italiano di Cultura, Toronto
  - *Wondo Genet*, curated by Anna Cestelli Guidi and Manuela Pacella, AuditoriumArte, Rome
  - Artspeak, Vancouver
- 2014
- *Anabasis Articulata*, curated by Paola Nicolin, Triennale di Milano, Milan
  - Marsèlleria, Milan
  - *I-Ration*, curated by Emanuele Guidi, ar/ge Kunst, Bozen
- 2011
- *Simone*, curated by Xing, Art Fall 11, PAC, Ferrara
- 2010
- *Dungeons and Dregs*, curated by Francesco Cavaliere and Marcel Türkowsky, Grimmuseum, Berlin
  - *B.O.B.*, Galleria Patricia Armocida, Milan
- 2008
- *Teastas Mor*, Galerie Patricia Dorfmann, Paris
- 2006
- *Whalesland*, C/O careof, Milan

## SELECTED GROUP SHOWS / SCREENINGS / FESTIVALS

- 2023
- *Black Med, Chapter VIII* (listening session), Videocittà 2023, curated by Rà Di Martino and Damiana Leoni, Rome
  - *Una Boccata d'Arte*, curated by Threes, Vermogno, Biella
  - *All the Birds Sing Bass* (lecture), curated by Canan Batur, Nottingham Contemporary, Nottingham
  - *Black Med, Chapter VIII*, Terraforma, Villa Arconati – FAR, Milano
  - *Negus – Lee 'Scratch' Perry, PICO: Un Parlante de Africa en America* (screenings), *The Sonic Vernacular: Blackness, Sound, and Fugitivity*, HKW, Berlin
  - *Postcard from Genova*, Walburger Wouters, Brussels
  - *Whistlers | Liste 2023*, curated by Sarah Johanna Theurer, Liste Art Fair, Basel



- *Cremona Contemporanea | Art Week*, curated by Rossella Farinotti, Parco Colonie Padane, Cremona
- *VERNASCACADABRA* (LP launch), Bruno, Venice
- *VERNASCACADABRA* (LP launch), Fondazione ICA, Milan
- *Negus* (screening), Trento Film Festival, Trento
- *VERNASCACADABRA* (LP launch), RAUM, Bologna
- *Pinksummer Goes To Milano*, San Fermo 7, Milano
- *Io sono confine / I am border*, curated by Pierre Dupont with Anna Daneri and Antonino Milotta, Palazzo Grillo, Genova
- *Digital Antibodies, Conversazioni d'autore* (talk with Shumon Basar), MAXXI, Rome

## 2022

- *Basement Roma Ten Years Party*, Il Pipistrello, Rome
- *VERNASCACADABRA*, curated by Xing, MAR, Ravenna
- *Black Med, Chapter VIII* (listening session), curated by Samuele Piazza, OGR, Torino
- *Digital Antibodies*, curated by Ilaria Bonacossa, MAXXI, Rome
- *Black Med* (monthly radio show), Movement Radio, Athens
- *Städelschule Lectures Winter Semester 2022/23* (talk), Städelschule, Frankfurt
- *Black Med* (book launch), SCRIPTA 2022, Firenze
- *Black Med* (book launch), XNL, Piacenza
- *Political Ecologies of the Ancestral Present* (workshop with Elizabeth Povinelli), Università Ca' Foscari, Venice
- *Black Med* (book launch), Kunstmuseum Liechtenstein, Vaduz
- *Black Med, POMPEII*, Archeological Park of Pompeii, POMPEII
- *Black Med* (book launch + listening session), curated by Angela Rui, DROP CITY Mockups, Milan
- *PICO: Un Parlante de Africa en America, Negus* (screenings), Passos Manuel, Porto
- *Black Med, Chapter IV, VI* (listening sessions), curated by Filipa Ramos, Galeria Municipal do Porto / Galeria Energia, Porto
- *Black Med, Chapter I, II, III, IV* (listening sessions), Post Disaster Rooftops, Taranto
- *Black Med, Chapter III* (listening session), Forof, Rome
- THE PHAIR, Pinksummer gallery, Turin
- *DRAWING TOGETHER 201 EXQUISITE CORPSES*, curated by Hans Ulrich Obrist, Museum Im Bellpark, Kriens
- *Screens. Culture dello schermo e immagini in movimento*, curated by Simone Frangi and Cristiana Perrella, Museo MA\*GA, Gallarate
- *C4*, curated by Letizia Ragaglia, Kunstmuseum Liechtenstein, Vaduz
- *LEE SCRATCH PERRY – The Orbserver*, curated by Luca Lo Pinto, MACRO, Rome
- *GRITO – Las Brisas de Febrero, PICO: Un Parlante de Africa en America* (screening), Cinemateca de Bogotá, Bogotá
- *VERNASCACADABRA, Oplà*, curated by Xing, ARTEFIERA, Bologna
- *PICO: Un Parlante de Africa en America* (screening), 10th Norient Film Festival, Bern

## 2021

- *Rimini Capitale Afro*, Istituto Italiano di Cultura, Beirut
- *Black Med, Chapter IV* (listening session), Centre d'Art Contemporain - 5th floor, Genève
- *Il sogno di Antonio: un viaggio tra arte e tessuto*, curated by Lorenzo Benedetti, Annie Ratti, Maddalena Terragni, Fondazione Antonio Ratti, Como
- *Black Med, Chapter IV* (listening session), *Tout court*, curated by Saverio Verini, Istituto Italiano di Cultura, Paris
- *Black Med, Chapter VI* (listening session), Ocean Space, Venice
- *Black Med, Chapter IV* (listening session), curated by The Green Parrot, MACBA, Barcelona
- *Negus* (screening) / *STILL* feat. Devon Miles (live), MACBA, Barcelona
- 58th October Salon / Belgrade Biennial: *The Dreamers*, curated by Ilaria Marotta and Andrea Baccin, Belgrade
- *LIVE ARTS WEEK X*, curated by Xing, Bologna
- *CAN'T GET YOU OUT OF MY HEAD*, curated by Inke Arns and Fabian Saavedra-Lara, HMKV, Dortmund clubs
- *Black Med, Chapter I, II, III, IV* (listening session), BELLUARD BOLLWERK, Fribourg
- Liverpool Biennial 2021: *The Stomach and the Port*, curated by Manuela Moscoso, Liverpool

## 2020

- *PICO: Un Parlante de Africa en America* (screening), Festival Cayeye, Barranquilla

- *1000 Spaces. A x-mas edition of online performance*, Istituto Svizzero, Rome
- *Out.of.the.blue.map – Manifesta 13 – Les Parallèles du Sud*, curated by Calypso.3621, Coco Velten, Marseille
- *THE ITALIAN NEW WAVE x COMBO*, Combo, Torino
- *Black Med, Chapter I* (listening session), SUQ Festival, Genova
- *Negus* (online screening), *Nuove Utopie: chiamare il passato e il futuro in aiuto del presente*, Fondazione Adolfo Pini
- *TBA21 Messy Studio: The “burning” of the Black Mediterranean* (online talk)
- *Black Med, Chapter V* (online screening), DEMO MOVING IMAGE FESTIVAL
- *PICO: Un Parlante de Africa en America* (screening), *TRAVEL APPARATUS*, das weisse haus, Vienna
- *#80 #90 & more*, curated by Pier Paolo Pancotto, La Fondazione, Roma
- *Black Med, Chapter IV* (listening session), *Performing PAC*, PAC, Milan
- *LA RIVOLUZIONE SIAMO NOI – Collezionismo italiano contemporaneo*, XNL Piacenza Contemporanea, Piacenza

## 2019

- *Black Med, Chapter IV* (listening session), *Biennale Arte 2019 – Meetings On Art*, curated by Ralph Rugoff and Aaron Cezar, Venice
- *Black Med, Chapter IV* (listening session), Alserkal Residency, Dubai
- *Black Med, Chapter I* (listening session), Sonic Somatic, Florence
- *To Be Played*, curated by Jessica Bianchera and Marta Ferretti, Giardino Giusti, Verona
- *CIF Dialogues – Contemporary Istanbul* (talk), Istanbul
- *Black Med, Chapter I, II, III* (listening session), Short Theatre 2019, Rome
- *Black Med, Chapter I, II, III* (listening session), Centrale Fies, Dro
- *PICO: Un Parlante de Africa en America* (online screening), Vdrome
- *Black Med, Chapter III* (listening session), Fondazione Merz, Turin
- *Under Water*, Filatoio di Caraglio, Cuneo
- *Negus* (screening), Deptford Moving Image Festival, London
- *Kaleidoscope Manifesto - Lafayette Anticipations* (talk), Paris
- *Negus* (screening), ALICE, Copenhagen
- *Fellow Shop Talk*, American Academy in Rome
- *PICO: Un Parlante de Africa en America* (screening), Reverb Festival, Ferrara
- *PICO: Un Parlante de Africa en America* (screening), Counterflows Festival, CCA, Glasgow
- *In Between Spaces: Mediterranean Crossings* (*Negus* screening / *Black Med* listening session), Stadtgarten, Cologne
- ART MONTE-CARLO, Pinksummer Gallery, Montecarlo
- *PICO: Un Parlante de Africa en America* (screening), Cinema Beltrade, Milan
- *CINQUE MOSTRE 2019: Δx Displacement*, Rome
- *American Academy in Rome* (residency), Italian Fellowship, Rome

## 2018

- *Diadora presents “It Plays Something Else”*, Stazione Leopolda, Florence
- *Black Med, Chapter I, II, III* (listening session), DANSEM 21, Marseille
- *CONVERSATION PIECE Part V*, curated by Marcello Smarelli, Fondazione Memmo, Rome
- *BLADEBANNER @ SPRINT*, Spazio Maiocchi, Milan
- *MALÛ* (screening), Cinema Lumiere, Bologna
- MAC International 2018 Ulster Bank Prize, Belfast
- *Negus* (screening), Club To Club, Turin
- *Black Med, Chapter I* (listening session), *OGR YOU*, OGR, Turin
- *MALÛ* (screening), *A Messy Knot (motion pictures)*, The Bioscope Independent Cinema, Johannesburg
- *Negus* (screening), Path Festival, Verona
- *Negus* (screening), TATE, London
- *Picó: Un parlante de Africa en America* (screening), schwarzescafé, Zurich
- *Picó: Un parlante de Africa en America* (screening), Concorso, Pontenure (PC)
- *Picó: Un parlante de Africa en America* (screening), The Italian New Wave Third Annual Summit, Reggia di Venaria, Turin

- *Picó: Un parlante de Africa en America* (screening), Biografilm, Bologna
- *Vers L'Europa Deserta, Terra Incognita*, Pori Art Museum, Pori
- *That's IT*, curated by Lorenzo Balbi, MAMbo, Bologna
- *Manifesta 12*, curated by Bregtje van der Haak, Andrés Jaque, Ippolito Pestellini Laparelli, Mirjam Varadinis, Palermo
- *ReSignifications: THE BLACK MEDITERRANEAN*, Palermo
- *Take Me (I'm Yours)*, curated by Hans Ulrich Obrist, Chiara Parisi, Christian Boltanski, Villa Medici, Rome
- *MAXXI Bulgari Prize*, curated by Giulia Ferracci, MAXXI, Rome
- *Negus* (screening), Marsélleria New York Screening, New York
- *Picó: Un parlante de Africa en America* (screening), Almanac, London
- *Picó: Un parlante de Africa en America* (screening), Kurfurstendamm 206, Berlin

2017

- *Violence of Inscriptions #3*, curated by Sandra Noeth and Arkadi Zaidés, HAU, Berlin
- *Deposito d'Arte Italiana Presente*, Artissima, Turin
- *Don't Look Like a Line*, Hangar Toolbox, Turin
- *Picó: Un parlante de Africa en America* (screening), Unsound, Krakow
- *Nuit Blanche 2017*, curated by Charlotte Laubard, Paris
- *Publishing as an Artistic Toolbox: 1989-2017*, curated by Luca Lo Pinto, Kunsthalle Wien, Wien
- *From Concrete to Liquid to Spoken Worlds to the Word*, Centre d'Art Contemporain, Genève
- *Lost in Narration*, curated by Manuela Pacella, MAC, Belfast
- *Negus* (screening), Bozar, Bruxelles

2016

- *Body To Be*, curated by Kinkaleri, Prato
- *Negus* (screening), Kunstverein München e.V., Munich
- *Negus* (screening), Unsound 14<sup>th</sup>, Krakow
- *Premio Museion*, Museion, Bozen
- *16a Quadriennale di Roma*, Rome
- *Negus – Celebration*, FAR°, Nyon
- *Negus* (screening), Rototom Sunsplash, Benicassim
- *Negus* (screening), Centre d'Art Contemporain, Genève
- *Negus – Celebration* (with Duppy Gun, Lamin Fofana, Primitive Art), Live Arts Week V, Bologna
- *Atlante delle immagini e delle forme*, curated by Giacinto Di Pietrantonio and M. Cristina Rodeschini, GAMeC, Bergamo
- *Sonido Classics* (curated by), Milan

2015

- *MALÙ* (screening), Yale University, New Haven
- *Glitch*, OCAT, Shanghai
- *Exercizing Doubt*, Bétonsalon, Paris
- *Notes on Orientalism*, curated by Simone Frangi, Viafarini, Milan
- *Nero su Bianco*, curated by Robert Storr, Peter Benson Miller and Lyle Ashton Harris, American Academy in Rome, Rome
- *Negus – Echoes Chamber*, Kunstraum Walcheturm, Zurich
- *Invernometro: Artists Expanding Documentary* (talk), Cineworks, Vancouver
- *La Scrittura degli Echi*, MAXXI, Rome
- *Negus – Echoes Chamber*, Bozar, Bruxelles

2014

- *Sonic Journey*, Hangar Bicocca, Milan
- *Diamanti*, C/O careof, Milan
- *Glitch. Interferenze tra Arte e Cinema*, curated by Davide Giannella, PAC Padiglione d'Arte Contemporanea, Milan
- *Keep It Real*, Milan
- *Negus – Far Eye*, Museion, Media Facade, Bozen



- *Negus – Lee “Scratch” Perry* (screening), Black Star Film Festival, Philadelphia
- THE INDEPENDENT, MAXXI, Rome
- *Non potendomi arrampicare sulle nuvole presi per le colline*, curated by Eva Fabbris, Valdagno
- VIDEOEX Experimental Film & Video Festival, Zurich
- *Così Accade (As it Happens)*, Fondazione Sandretto Re Rebaudengo, curated by Joao Laia, Kim Nguyen and Marina Noronha, Turin

2013

- MERU ART\*SCIENCE AWARD, GAMeC, Bergamo
- *Fuori Rotta*, curated by Chiara Bertola and Davide Quadrio, Palazzo Querini Stampalia, Venice
- *Negus – Echoes Chamber*, Istituto Italiano di Cultura, Addis Ababa
- *Once upon a time there were two knights*, curated by Barbara Sirieix, Nettie Horn Gallery, London
- *Add Fire* – Premio Furla 2013, presented by Filipa Ramos and Elena Filipovic, Ex-Ospedale dei Bastardini, Bologna

2012

- *Use Your Illusion*, bb15, Linz
- *VerniXage* – Milano Film Festival, Milan

2011

- *Dungeons and Dregs, B.O.B. - Trailers Chapter One, Two and Three* (screening), Colour out of Space festival, Brighton
- *Culiarsi*, Vestire i Paesaggi 2011, curated by Anna Daneri, Primaluna (LC)
- *Agora Não (Not Yet)*, curated by Filipa Ramos & António Contador, Barber Shop, Lisboa
- *Graphic Design Worlds*, Triennale Design Museum, Milan
- *Terre Vulnerabili*, curated by Chiara Bertola and Andrea Lissoni, Hangar Bicocca, Milan
- *Talenti Emergenti 2011*, CCC Strozzi, Palazzo Strozzi, Florence
- *Beyond the Dust - Artists' Documents Today*, curated by Francesca di Nardo and Lorenzo Benedetti, Fondation d'entreprise Ricard, Paris

2010

- *Beyond the Dust - Artists' Documents Today*, curated by Francesca di Nardo and Lorenzo Benedetti, De Kabinetten van de Vleeshal, Middelburg
- *Beyond the Dust - Artists' Documents Today*, curated by Francesca di Nardo and Lorenzo Benedetti, La Fabbrica del Vapore, Milan
- *Ars*, curated by Angela Vettese and Milovan Farronato, Fondazione Pomodoro, Milan
- *Milano/Marsiglia*, La Friche La Belle de Mai, Marseille

2009

- *Holedigger* (with Mudboy), curated by Art At Work, Il Giardino dei Lauri, Perugia
- *Phonorama*, Museo Marino Marini, Florence
- *Phonoramatico*, Galleria Mazzoli, Berlin
- *Una certa idea dell'Italia*, curated by Simone Menegoi, Interzona, Verona
- *Catch Me When I Fall - Parade*, Fondazione Buziol, Venice
- *Nothing But a Show*, curated by Alessio Ascari, Castello Sforzesco, Milan
- *Village Oblivia* (with Sunburned Hand of the Man), Netmage 09, Bologna
- *Kubla Khan*, Arte Contempo, Lisboa
- No Fun Fest, New York
- *Bissera*, Hors Pistes 2009, Centre Pompidou, Paris

2008

- *Village Oblivia* (with Amy O'Neill, Ottaven, Davide Savorani and Seconda Fondazione), Crisalide Festival, Forlì
- *Village Oblivia* (with Amy O'Neill, Davide Savorani, Luca Trevisani and Seconda Fondazione), Raum, Bologna
- Three Days of Struggle, Vittorio Veneto (TV)
- Club to Club, Turin
- *Perspectives on Archive: Check-In Architecture*, Biennale Architettura 11, Venice
- *Black Cross Bowl* (screening), Bellaria Film Festival, Bellaria (RN)
- *Black Cross Bowl* (screening), Fair\_Play Lugano 2008, Lugano
- *Phonoramatico*, Raum, Bologna
- *2 anzi una macchina* (with Kinkaleri), Centro Pecci, Prato

- 2007
- *Invisible Miracles* - Mostra di fine corso CSAV Fondazione Ratti (with Charlemagne Palestine), Viafarini, Milan
  - *Fire Makes the House Grow* (with Jan Anderzén, Camilla Candida Donzella, Luigi Presicce, Davide Savorani), Centre des Récollets, Paris
  - *Phonorama 2*, Raum, Bologna
  - *Bissera* (with Moira Ricci), Netmage 07, Bologna
- 2006
- *Wrestling Exercise Books* (with Davide Savorani), *Neverending Cinema*, curated by Zimmerfrei, Galleria Civica di Arte Contemporanea di Trento, Trento
  - *Phonorama All Stars*, Raum, Bologna
  - *ffwd\_mag#3 live media*, NADA live electronics festival, Milan
- 2005
- *Landscape08 – there's no place like home 2*, Live!Ixem festival, Mestre
  - *Landscape08 – there's no place like home 2, Dispositif02*, curated by Dafne Boggeri, MiArt 2005, Milan
  - *180° Relationship*, Domus Circular, curated by Francesca Cogni and Andrea Lissoni, G. Meazza stadium, Milan
- 2004
- *ffwd\_mag, Tropical Table*, Santa Monica Center of Contemporary Art of Barcelona, Barcelona
  - *(Sounds) Like Me*, Italian Live Media 04 festival, Acquario Romano, Rome
  - *ffwd\_mag#1* introduction, Spaziolima, Milan