

Angelo Leonardo

portfolio

2023



Fare flanella, exhibition view, 2023



Untitled (variable 1), hand embroidered on denim, 110 x 140 cm, 2022



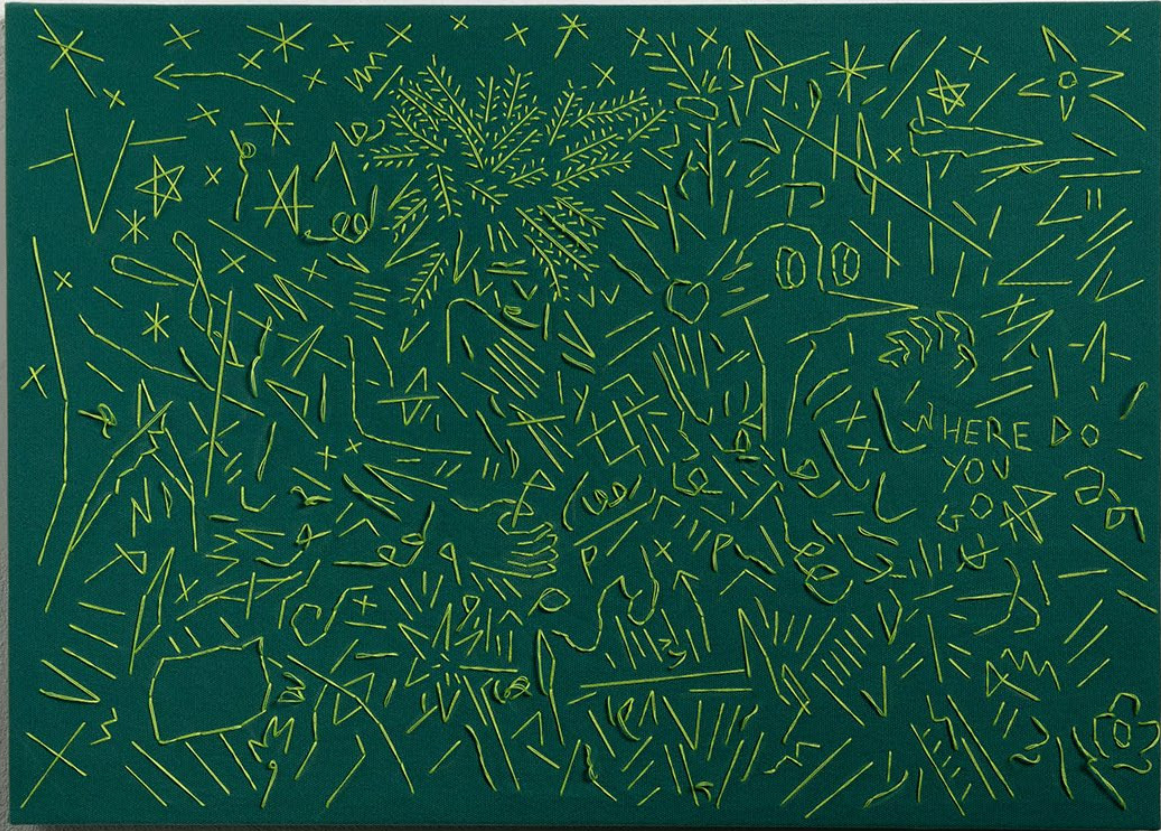
Untitled (variable 3), hand embroidered on pillow, 50 x 80 cm, 2022



exhibition view



on the left, Still life (variable 1), hand embroidered on canvas, 70 x 50 cm, 2022
on the right, Still life and vase (variable 1), hand embroidered on canvas, 70 x 50 cm, 2023



Untitled (variable 2), hand embroidered on canvas, 50 x 70 cm, 2022



Untitled (variable 1), hand embroidered on canvas, 30 x 40 cm, 2023



Darling, you're having an acute episode of imperial delusions, again! (variable 3), hand embroidered on canvas, 70 x 50 cm, 2023



Putto bitten by a dolphin (variable 1), hand embroidered on canvas, 50 x 70 cm, 2023



Untitled (variable 1), hand embroidered on canvas, 70 x 50 cm, 2022



Mister Einstein on the beach (variable 1), hand embroidered on pillow, 80 x 80 cm, 2023

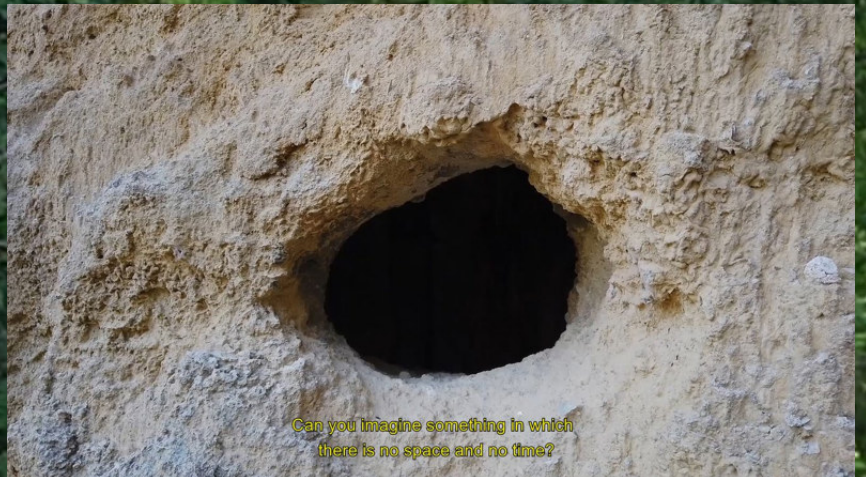


Since 2015, I involved various professionals, archeologists, artists and musicians to visit “Vallone Canalotto” (a precious evidence of the byzantine domination in Sicily) to formulate hypothesis of new fruition and future processes to redefine the role of this place. Taking into account the profound socio-political and ecological changes, and reflecting on how and why it is necessary to interpret and rewrite the stories of the landscape in different, and multidisciplinary point of views. I like to think about this archeological site as a case study comparable to other public spaces around the world, for this reason I want to share the privilege of taking care of this place together with fellows.

‘To collect’ for me does not mean comparing this archeological site to the work a museum usually does. It should be a moment between the invited guests (artists and researchers) to donate a trace of their passage reflecting on the environmental, historical and social aspects. Therefore, a collection as a living organism, linking the ruins with new “in situ” productions. A dialogue between archeology and contemporary, to reflect on the dormant stories of this place, but also for observing the fight between proofs of ‘precarious’ human techniques, against the nature that irreversibly devours everything; telling us that it’s always a big, hybrid, and complex tale.

Where is everybody?

collezione canalotto



Where is everybody?, HD video (film stills), 2020

link video

<https://vimeo.com/844889680?share=copy>

The Stefania Galegati's intervention was carried out through an experiential process that involved researchers from different disciplines. Astrophysicists, archaeologists, art critics, researchers, philosophers, students and young artists were invited to a country house near the necropolis of Realmese, in a manner similar to Boccaccio's Decameron.

They were involved in philosophical and scientific discussions and invited to reflect on the difficulty of imagining a language outside of human experience. We started by comparing the many artificial caves of the territory and black holes, and we arrived at the consequences of general relativity and quantum mechanics on our imagination. After this experience

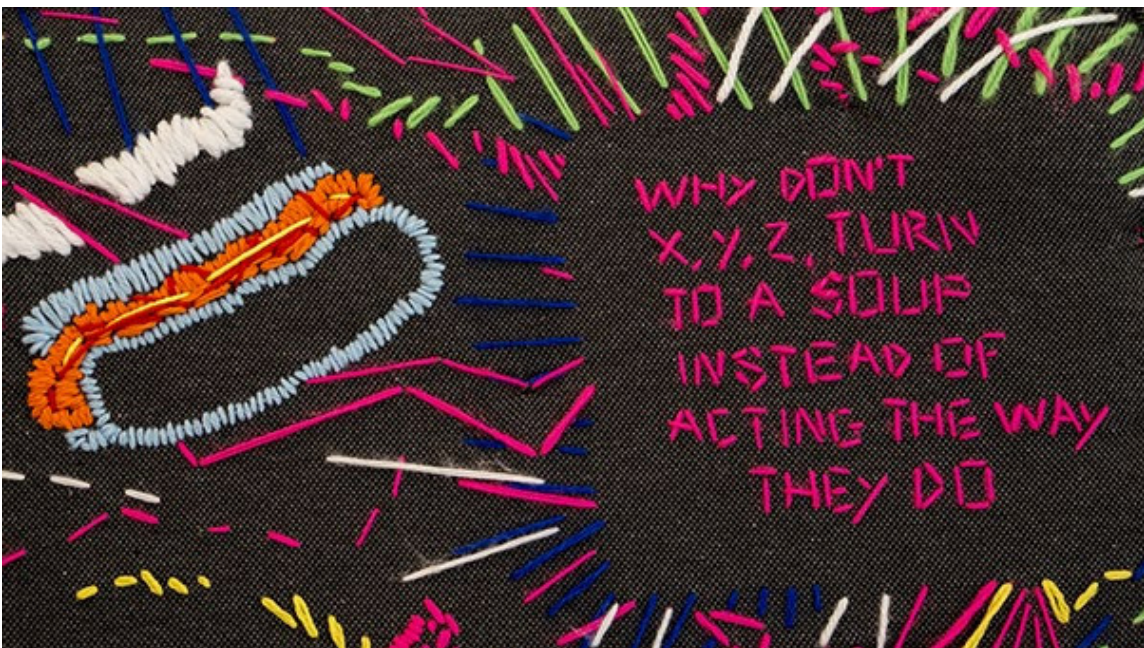
were produced a video installation, a unique copy of an artist's book, several drawing and hand-embroidered pillows.

The title is inspired by a question that Enrico Fermi asked in the 1950s which later became an emblem of the possibility of other forms of life in the universe.

Where is everybody? is presented in may 2023 in an immersive installation hosted by a tiny church in Lecce curated by Eresie Pellegrine in collaboration with Kunstschau, and in september 2023 at Aterraterra LAB, Palermo.



exhibition view, Chiesa della Madonna degli studenti, Lecce



The hole
hand-embroidered pillow
170 x 45 x 17 cm
2021



Corpi celesti, HD video, 115 minutes, installation view, 2014



Untitled
HD video
installation view, details
2020

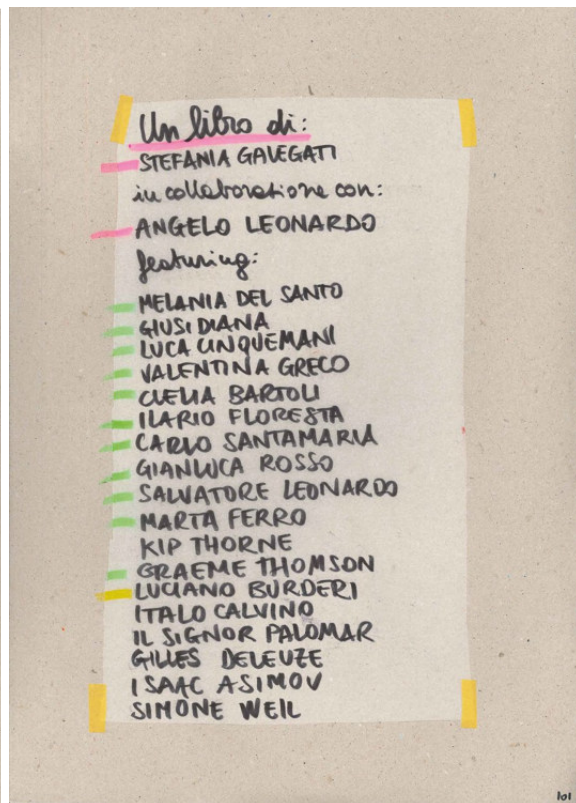
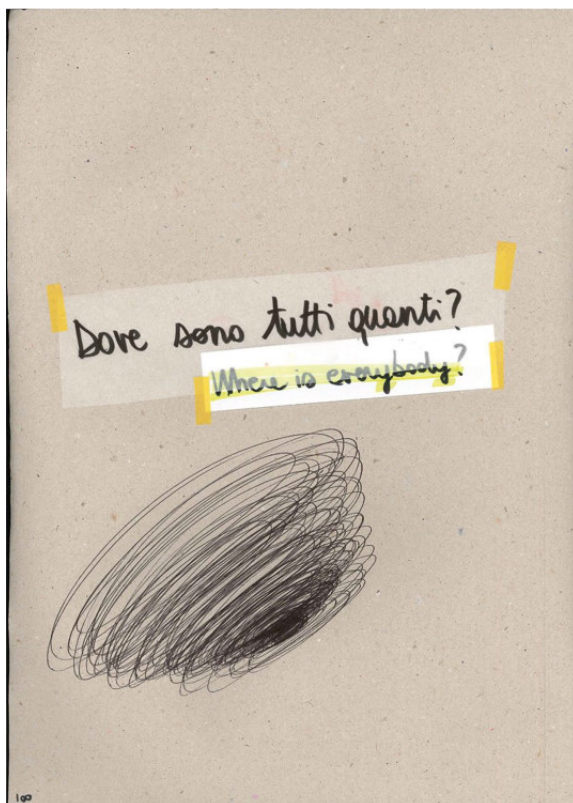


Untitled, HD video, installation view, details, 2020



untitled (variable 1)
hand-embroidered pillow
60 x 50 x 14 cm
2023

Dove sono tutti quanti?
hand made book
credits
30 x 42 cm
2020



Dove sono tutti quanti? (with Stefania Galegati), hand made book, pag 48/49, 2020

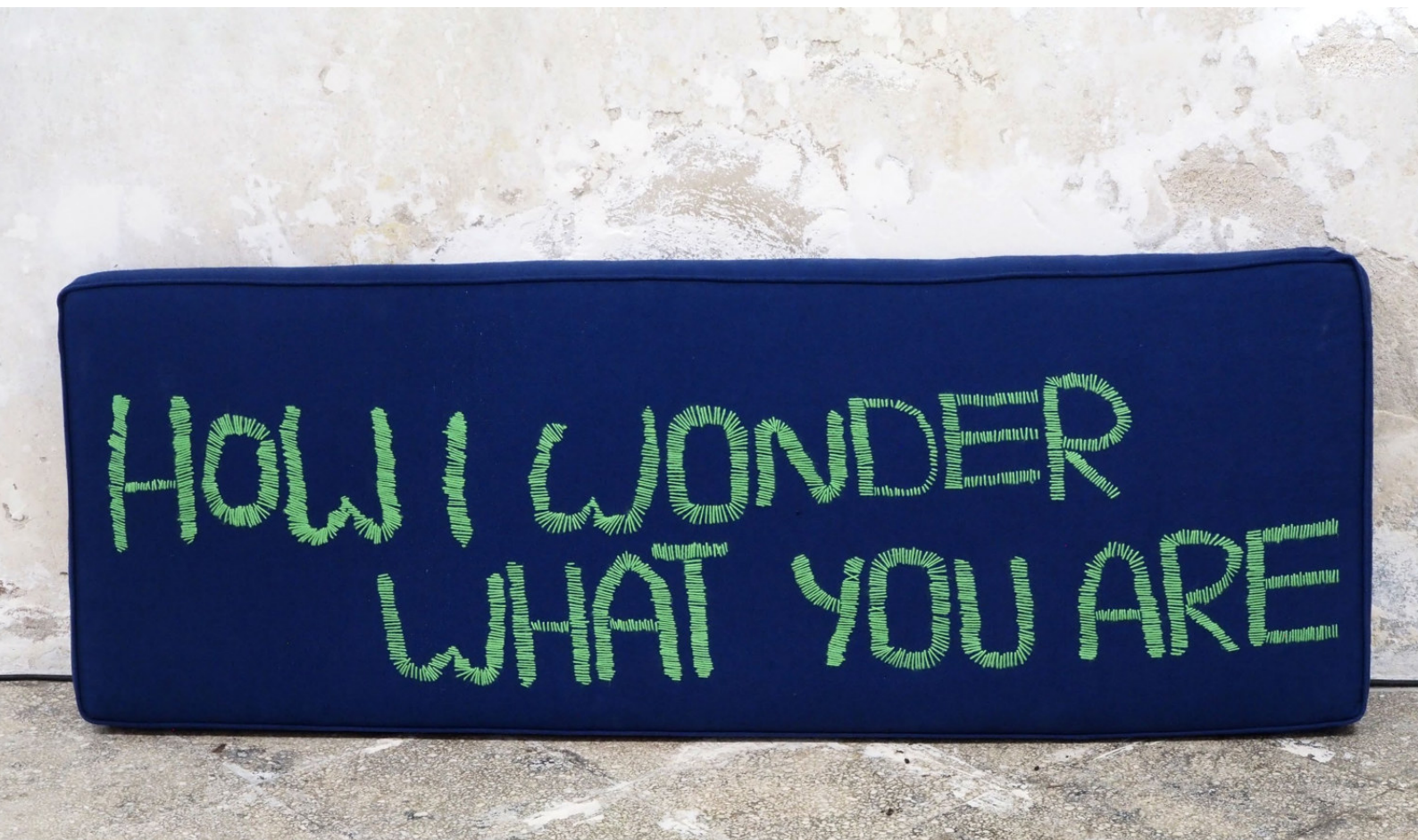
Salvatore Di Salvo



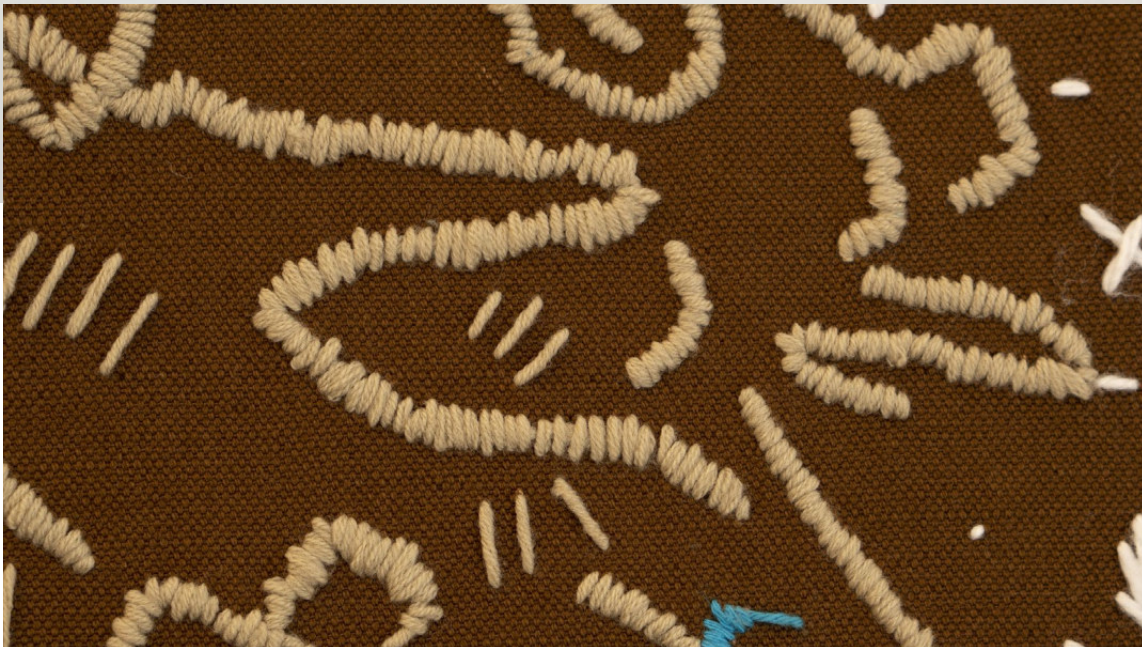
Untitled (variable 1), hand embroidered tapestry, 104 x 60 cm, 2023 (Aterraterra LAB, Palermo)



exhibition view, Aterraterra Lab, Palermo



How I wonder what you are (variable 1), hand embroidered pillow, 170 x 45 x 17 cm, 2021



The starry night
hand-embroidered pillow
170 x 45 x 17 cm
2021

artist: Diego Miguel Mirabella,
title: Diego M Mirabella, 2018
sheeps and tempera, variable dimension

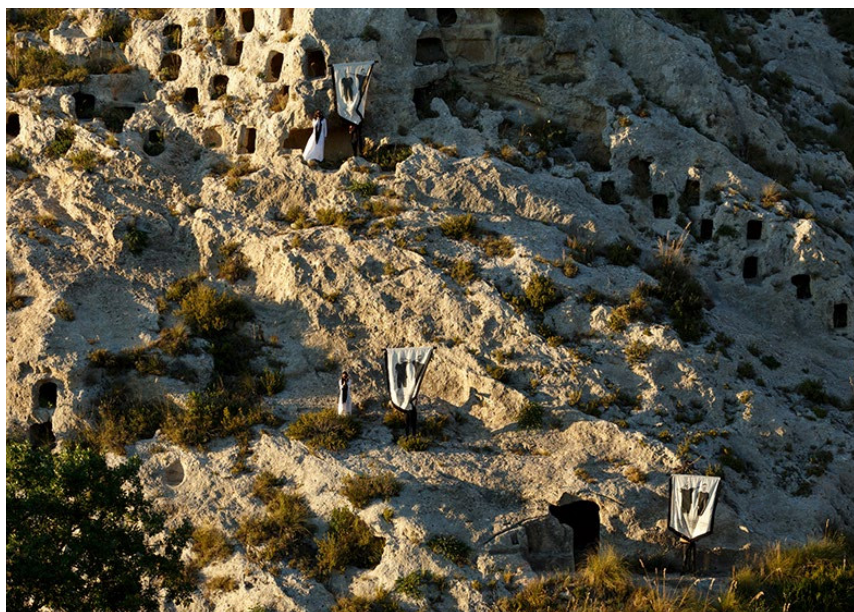
collezione canalotto

la religione dei ricordi

Participants: Mark Barker, Nicola Fucili, Federico Gargaglione, Diego Miguel Mirabella, Elisa Mossa, Father Murphy, and Nors

“La Religione dei Ricordi” took the form of a month-long residency culminated in an series of performances and installations in the archaeological sites of Necropoli of “Realmese” and “Villaggio Bizantino Canalotto”. The group of artists produced works in direct response to these unique sites of historical and cultural significance, working in a range of mediums and fostering opportunities for multi-disciplinary dialogues between one another. This cycle of residency was supported by Wolfgang Tillmans & Between Bridges Foundation.

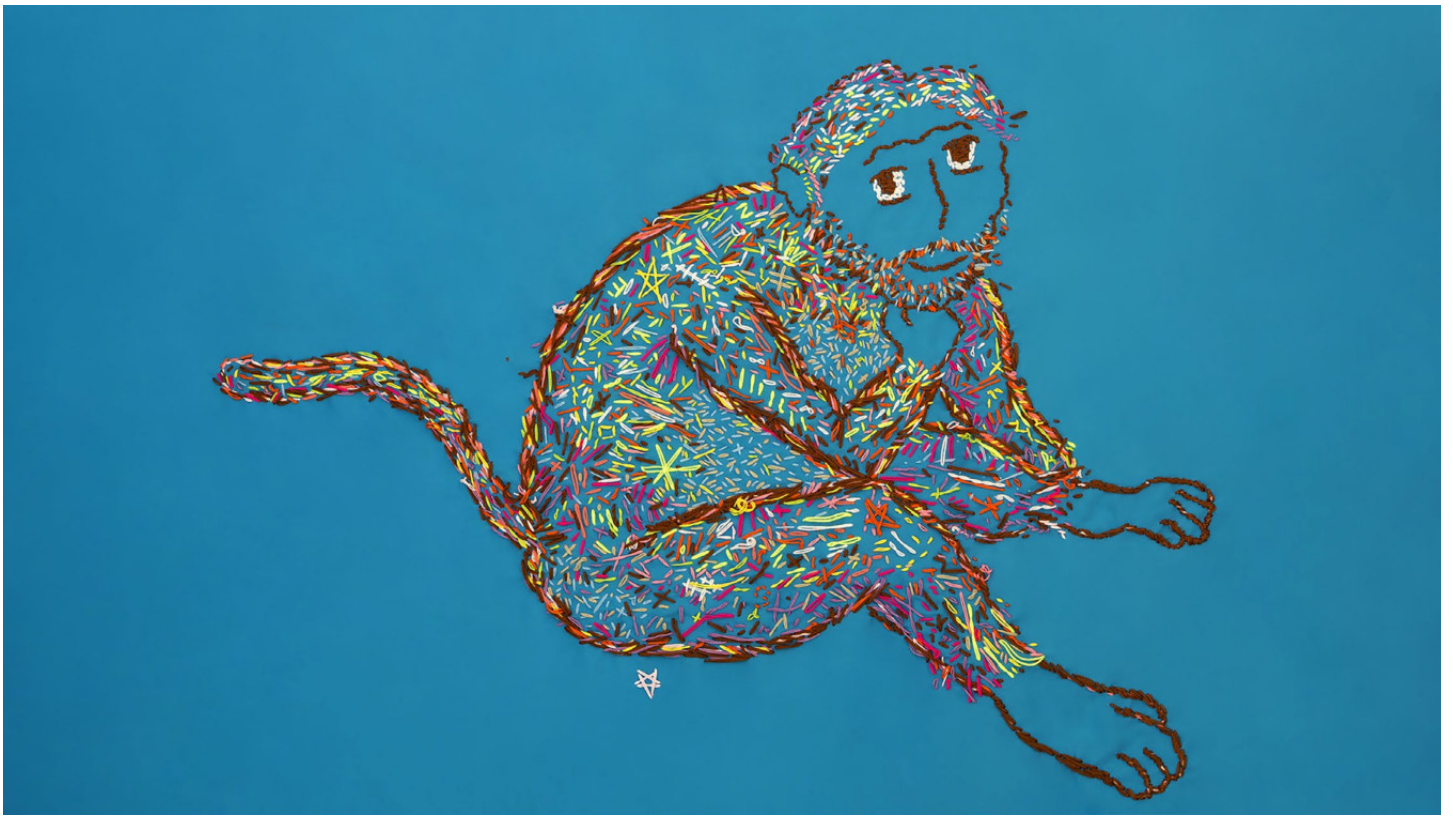
performance video:
<https://vimeo.com/287872338>



artist: Father Murphy, title: La Religione nei Ricordi, 2018, HD video (film stills)



artist: Mark Barker,
title: as yet untitled, 2018
clay and Bellis Perennis,
138 x 47 x 27 cm,



The monkey
hand embroidered tapestry
165 x 210 cm
2020

season
of
mistakes

Home sequence is a self-organized exhibition taking place in the private homes of Amsterdam-based artists, initiated and organized by Sascha Pohle and Tao G. Vrhovec Sambolec. Home Sequence is a gesture that addresses the politics of space and representation, inverting the role of the artist as guest in public space to that of host in private space. It is simultaneously a withdrawal from public space and a making of one's own space public through an invitation. In 2019, involved by Tomo Savić-Gecan, I shared this participation with Angeliki Torzakaki and Silvia Mantellini Faieta. We were working together for a couple of months hosted by Silvia's tiny flat, and we called this moment "Season of mistaken".

<https://www.homesequence.net/>



Exhibition view



You can't trust nobody (with Silvia Mantellini Faieta), hand embroidered on shirt size M, 2019



Quiet horizon, (with Angeliki Torzakaki), HD video film, 4:11 minutes, 2019

What if I quit everything and get back to life?
Not so bad anyway,
at least I could fix the dishwasher and buy a second bathub.
Here wet bathubs never dry,
one has the right to know that from the before.
What's so bad in filling the emptiness
as I do obsessively with excell files,
and myriads of ignored receipts.
Will stop expecting attention from my KvK bookkeeper,
my dutch teacher is a theater director, she's so tender.
One day she had us read out loud about this big patriarchal family
where contraception was not "needed",
and mothers were "lucky" enough not to work
and take care of their children.
There was something funny about it,
cause some classmates laughed.
[...]
And then I would focus on other things,
and I won't have to steam my uniform extensively.
My proletarian-aesthetics uniform.
I secretly enjoy steaming,
the sweat on my face and my cold body.
But then I am here again,
do you see our mòka?
It has changed 7 houses in two years,
and the drying rack has hosted bacterias for 46 bodies.
The microwave has a name from its first owner,
that no one knows anymore.
Only thing that's mine,
my iphone, my cloud, my cookies.
[...]
I am furious!
I am going to wash my uniform.



Been there before, hand embroidered on pants size L, plastic slippers, installation view, 2019



Arpocrate, graffito on lime fresco, 140 x 160 cm, 2017



La tomba di Elpenore, exhibition view, 2017

E IL TOPO

PERIODICO D'ART ST. ANNO XXIV N° 23 2015

Part of E IL TOPO since 2014 as a co-author of several performances, actions, and publications. E IL TOPO is an international and transgenerational “movement” that conveys a subversive and libertarian attitude, whose modus operandi – subtly polemical, at times – acknowledges no pre-set roles, no personal styles.

An attitude of moving sideways, avoiding the beaten track, in an ongoing “knight’s move”; an ability to defy expectations, to make unforeseen associations, to create contacts between ideas and people.

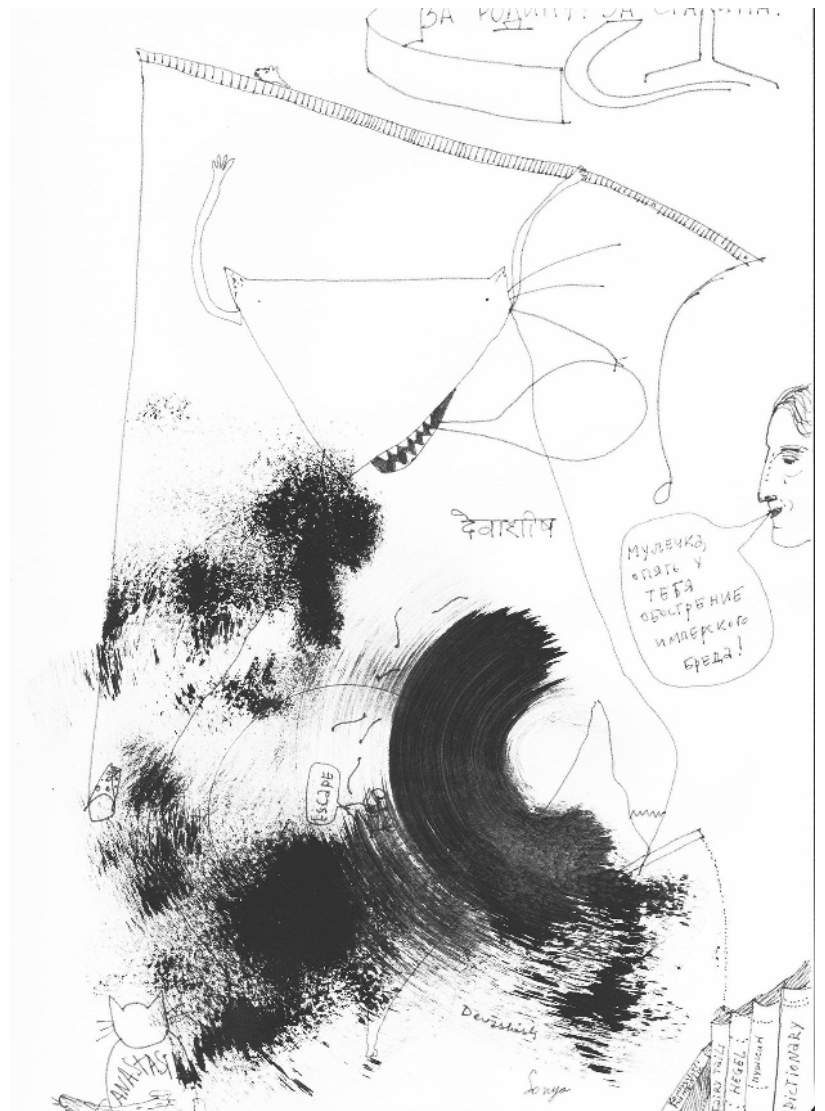


Concetto Ragatzu, E IL TOPO issue n. 19 “Castelli di sabbia”, print on paper, 30,5 x 42 cm, 2015

DO NOT WALK OVER THIS AREA

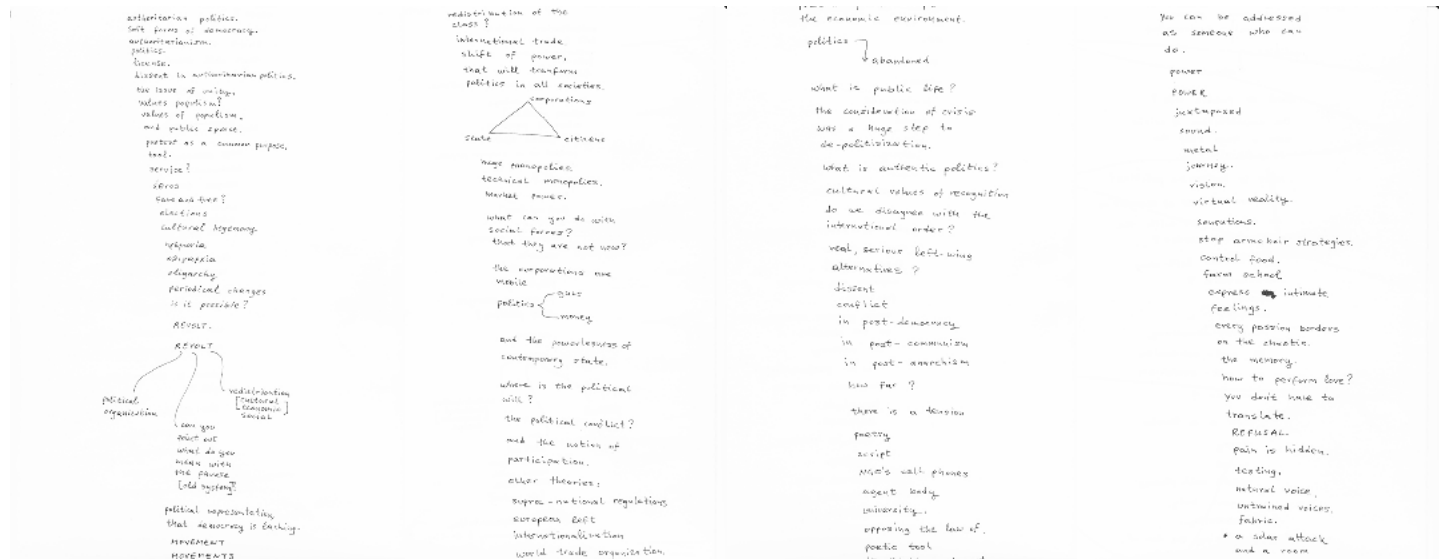
ASSEM ABDEL
 YURI AGUILAR
 SHAINA ANAND
 SOPHIA AKIMOVA
 PIETER AUGUSTIJN
 PALOMA AYALA
 SOFIA BEMPEZA
 ANNAMARIE BRAND GALVEZ
 BARBARA BRAZAO
 VALENTINA CARDONE
 CECILIA CASTAÑEDA ARREDONDO
 TSE SING CAUN
 LUCIE EINDENBENZ
 JARRETT ERASMUS
 FRANZ KRAEHNBUHEL
 YANA KLICHUK
 ARSUAD HAKIM
 DAVID HERNÁNDEZ CASAS
 HO YIN LEUNG
 LAI LAI NATALIE LO
 GENEVIEVE LOUW
 JASMINA METWALY
 WENJUN MIAO
 NABE MOKGOTHO
 NADIA MOUNIER
 ALEXANDRA NICOLAU
 ROMAN OSMINKIN
 ARKADIUS POLTORAK
 VRISHALI PURANDARE
 MARTINA RAPONI
 PHILIP RIZK
 HANAA SAFWAT
 GEORGIA SAGRI
 CHRISTOPH SCHENKER
 HEIKO SCHMID
 DEVASHISH SHARMA
 ARTHUR STEINER
 ASHOK SUKUMARAN
 ANASTASIA VEPREVA
 CHENXU WANG
 NINA WILLIAMANN
 QIONG WU
 SHUYANG WU

Special E IL TOPO issue made during Manifesta 11 master-class at ZHDK in Zurich. The whole issue is hand written by most of the people i've met there.

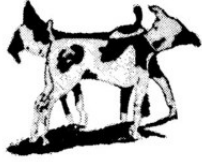


credits, 2016
hand written on paper,
30,5 x 21 cm,

"Dear, you're having an acute episode of imperial delusions, again! (variable 1), 2016, drawing made with Anastasia Vepreva, Sophia Akimova, and Devashish Sharma, 30,5 x 21 cm



Georgia Sagri's notes, hand written on paper, 30,5 x 21 cm, 2016



BLUR N°5 - HER VARIATION

E IL TOPO after David Liver

29 giugno h 19.30

A reenactment of the performance made by David Liver at gallery Nivet Carzon (Paris) in 2014. In 2016 a female version was made at Caffè Internazionale in Palermo where a group of high school girls, a French curator Françoise Lonardoni and Canadian artist Dagmara Stephan messed up the space. For one more time, some inquiring costumers of the Caffé, attracted by the spray cans left on the ground, continued, over the following weeks, to smear the walls.



BLUR N.5, spray on wall, two mirrors, and monitor, exhibition view, 2016



“After” consists of an abusive posting intervention centered on three Sicilian icons (Leonardo Sciascia, Luigi Pirandello, and Ettore Majorana). This action was carried out on the month of the 80th anniversary of the disappearance of Ettore Majorana. After being tacked up on walls, many copies were stolen or vandalized within days.





Angelo Leonardo
Born in 1991, Enna, IT
temporarily based between Palermo and Milano

info@angeloleonardo.com
+39 379 29 33 275

education

2015 – BA Fine Arts, new media art, Naples, IT
2016 – Manifesta 11 masterclass “Negotiating space, art and dissent”
Zürcher Hochschule der Künste, Zürich, CH
2018 – MFA Fine Arts, decoration, Palermo, IT

solo shows (selected)

2023 – Where is everybody?, with Stefania Galegati, Aterraterra LAB, Palermo IT
2023 – Where is everybody?, with Stefania Galegati, Eresie Pellegrine and Kunstshau, Lecce IT
2023 – Fare flanella, text by Francesco Tola, studioamatoriale, Milano IT
2022 – Wall project “Monkey see monkey do”, Francesco Pantaleone Arte Contemporanea, Palermo, IT
2016 – La tomba di Elpenore (focus hotel Posta), produced by ruber contemporanea, Palermo, IT

group shows (selected)

2023 – E IL TOPO, curated by Giorgio Verzotti, Museo Madre, Naples IT
2019 – NESXT independent art festival, hosted by Gekijou Video studios, Turin, IT
2019 – Home sequence, a project by Tao G. Vrhovec Sambolec and Sascha Pohle, Amsterdam, NL
2019 – MANIFESTO | iconografie dell'indipendenza, produced by NESXT and Mercato Centrale Torino at Macro, Rome IT
2017 – NESXT independent art festival, Caffè Internazionale venue, Turin, IT
2017 – i8 Spazi indipendenti #backtoitaly, ArtVerona, Verona, IT
2017 – The independent/Caffè internazionale: a project by Hou Hanru, curated by Giulia Ferracci, MAXXI, Rome, IT
2017 – Overcoming project: curated by Lorenzo Bruni, Lucca Art Fair, Lucca, IT
2017 – On the road, Pio Monti arte contemporanea, Rome, IT
2016 – The others art fair, Room23 - Caffè Internazionale, Turin IT

performances (selected)

2023 – The Last Days of E IL TOPO, Italian Cultural Institute, New York US
2019 – Il cieco e il toro, Thomas Dane Gallery, Napoli IT
2018 – Gran Fiera D'Ammenicoli Pseudo-Crisoelefantini#2 (a one day group show in a flea market with:
Alterazioni video, Ignazio Mortellaro, Irene Coppola, Valentina Greco, Carmelo Nicotra, Genuardi/Ruta,
Tothi Folisi, Igor Scalisi, Marta Ferro, Giuseppe Adamo, Francesco Cuttitta, and Leone Contini), Palermo IT
2017 – Il cieco e il topo 1992/2017, Museo Ma*ga, Gallarate IT
2017 – One bright young italian silk meeting room, with Claudia Gangemi, part of the project
“We are all involved in this mess” (with the support of Art Department of Goldsmiths, University
of London and the Goldsmiths Annual Found), EnclaveLab, London, UK
2016 – E IL TOPO Her variation (after David Liver), Caffè Internazionale, Palermo, IT
2016 – E IL TOPO Le livre volé, Museo Madre, Naples IT
2015 – E IL TOPO La moule fabuleuse, part of Rob Pruitt flea market, A plus A gallery, Venice IT

residencies (selected)

2023/2024 – Koinòtes. La comunità germinativa, curated by Olga Gambari, Casa degli Artisti, Milano IT
2020 – Hisn al-giran for <Collezione Canalotto#4> Where is everybody?, Calascibetta, IT
2018 – Hisn al-giran for <Collezione Canalotto#3> La religione dei ricordi, Calascibetta, IT
2017 – Scuola del graffito, Archivio risignificazione, curated by Mimmo Longobardi, Montemurro, IT

publications (selected)

2023 – fuoriregistro #3, published by Boîte Edition
2023 – E IL TOPO (Storia di una rivista con un'insolita strategia editoriale), published by a+m bookstore
2021 – Kiosk editions issue 132, a project by Clementine Roy, [LINK](#)
2019 – E IL TORO issue n.24 a project by Jimmie Durham
2018 – E IL TOPO red letter edition n.5 a project by Luca Vitone
2015 – E IL TOPO issue n.19 “castelli di sabbia”, produced by museo Nivola

press (selected)

2023 – Zero.eu (Fare flanella), IT [LINK](#)
2020 – Repubblica.it (Scienziati che dibattono, un film di Galegati in diretta dalla Gam), IT [LINK](#)
2019 – Alternative Amsterdam #issue26 (Alle barrieres tussen kunstenaar en publiek worden
afgebroken bij Home Sequence), NL [LINK](#)
2017 – ilsicilia.it (A Palermo manifesti anonimi con la scritta “After” su foto di grandi nomi della cultura), IT [LINK](#)
2016 – Archeologia Viva #issue180 pp.28-39 (Valle del Morello: un microcosmo al centro della Sicilia), IT [LINK](#)