

Angelo Leonardo
portfolio
2025



ある事 , 2025 , ArtLab Tokyo ASK, exhibition view



The Origin of the world #1, 2025, ink on cotton, 106x179 cm



Man with gun #1, 2025, ink and pigment liner on cotton, 62x65 cm



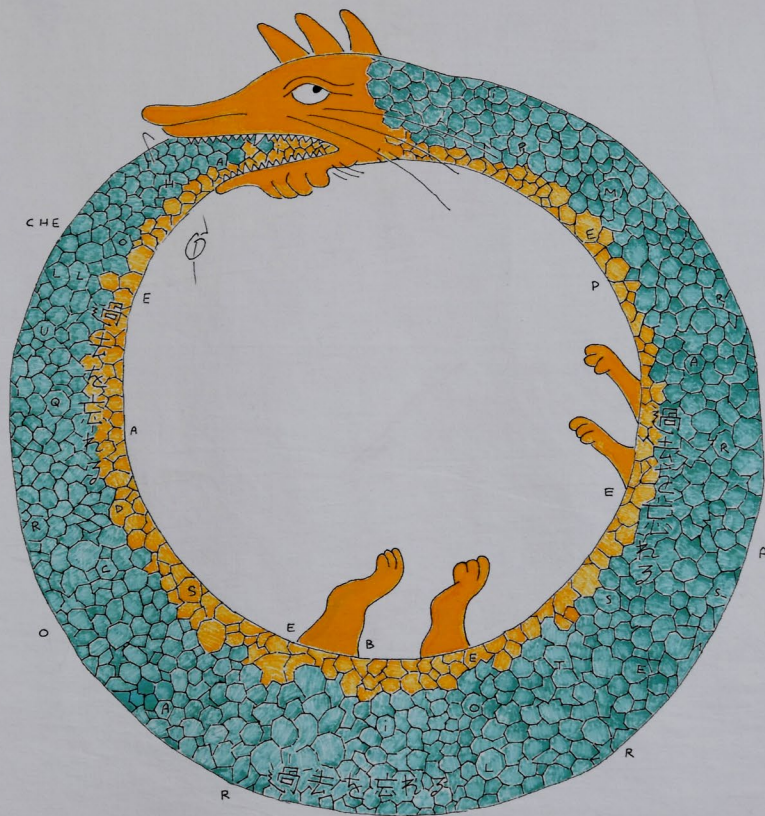
よかった (Yokatta) #1, 2025, hand embroidered on cotton, 52x88 cm



Untitled, 2025, pigment liner on paper (lightbox frame), 31x43 cm



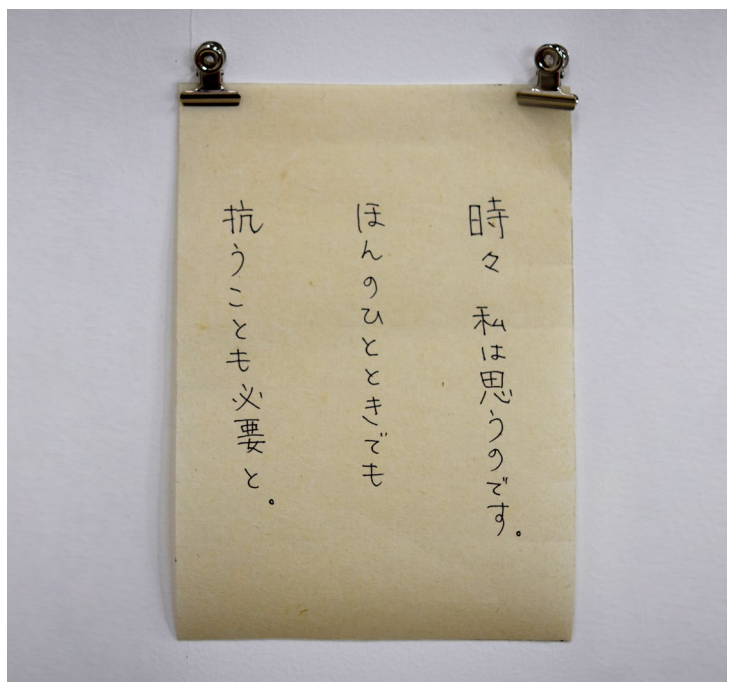
ある事 (Arukoto) #1, 2025, pigment liner on paper (lightbox frame), 31x43 cm



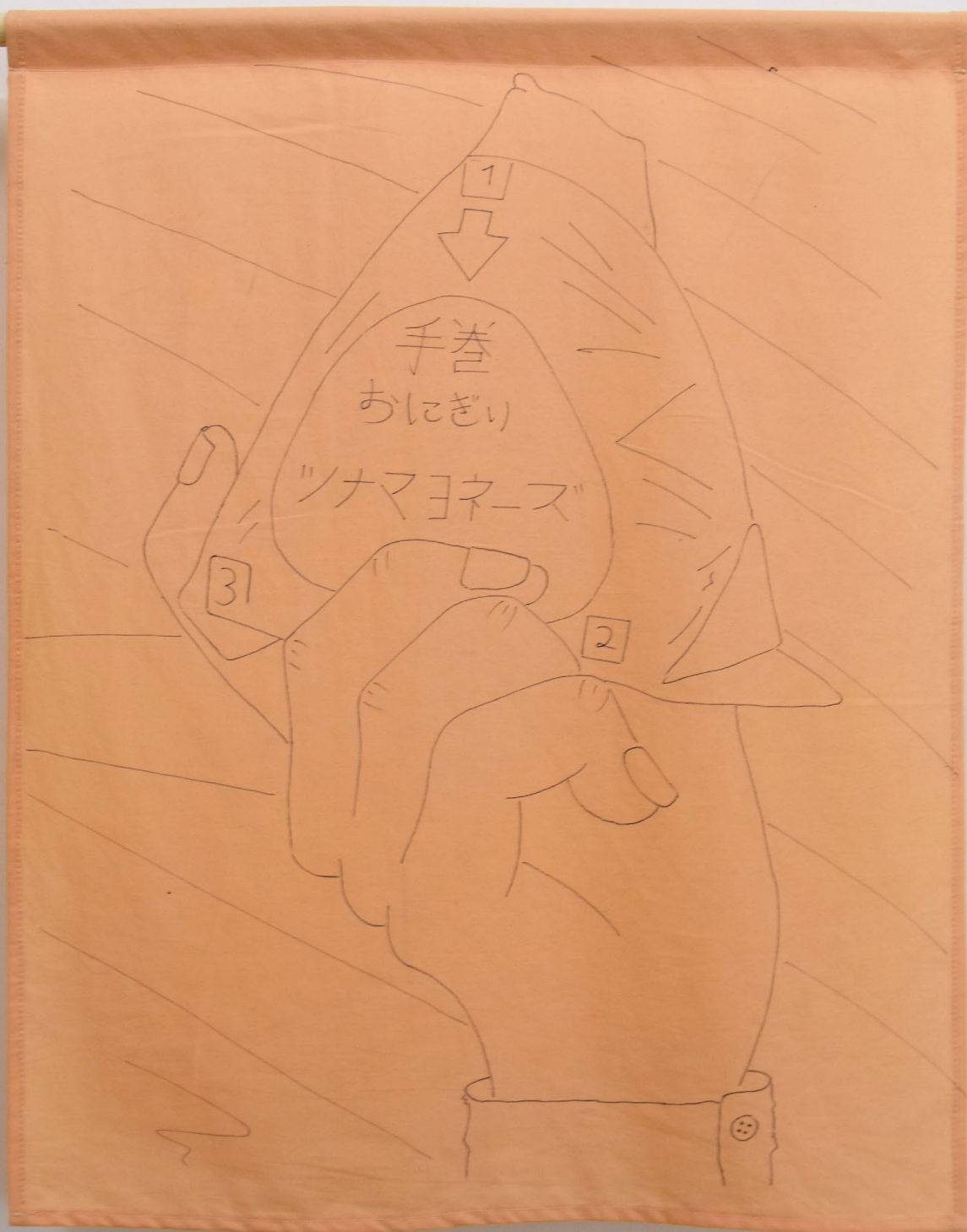
Uroboro #1, 2025, ink and pigment liner on cotton, 61x64 cm

時々 私は思うのです。ほんのひとときでも抗うことも必要と。時々 私は思うのです。
ほんのひとときでも抗うことも必要と。

Sometimes I think that even for just a brief moment, it is necessary to resist.



citation inspired by the manuscript O'Tama Fujin Kaisōdan 「お玉夫人回想談」





スス払い (Susuharai) #1, 2025, pigment liner on paper (lightbox frame), 60x85 cm



Il primo bacio #1
2025
pigment liner on paper (lightbox frame)
85x60 cm



Bambini che giocano #1, 2025, pigment liner on paper (lightbox frame), 85x60 cm



Fare flanella, 2023, studioamatoriale, exhibition view



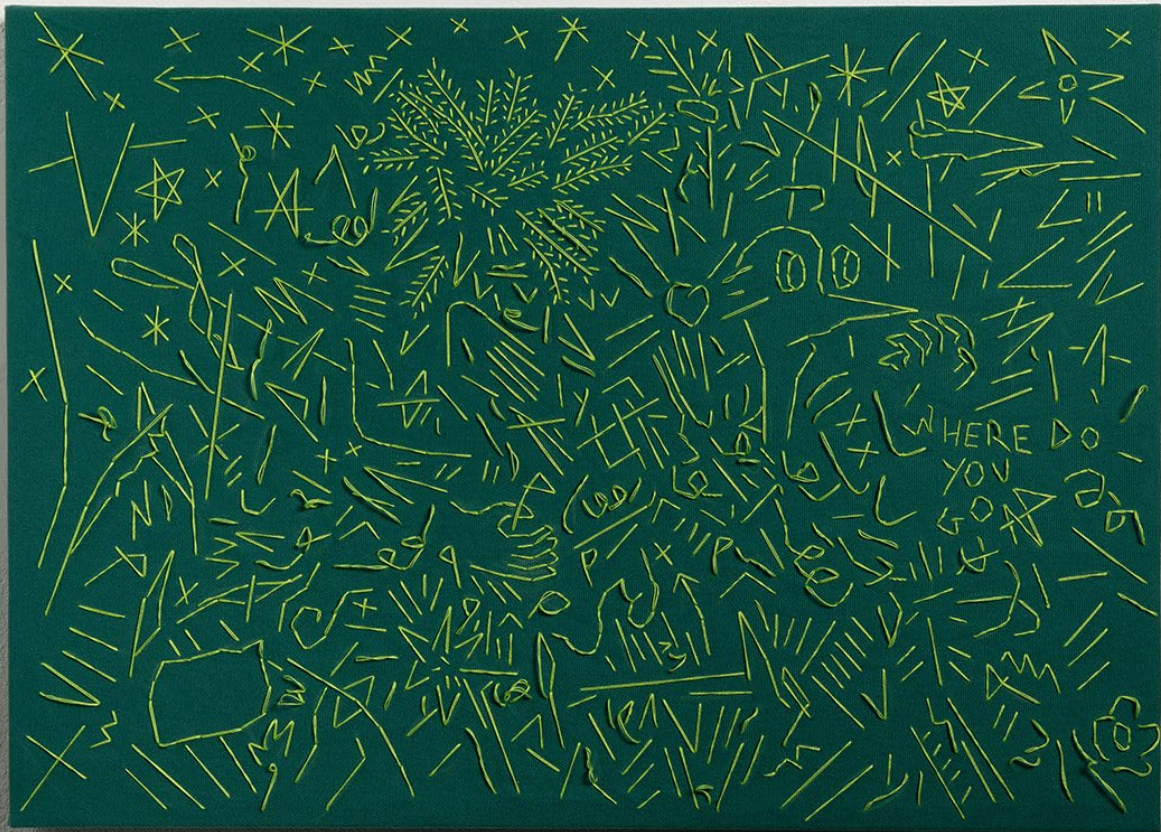
La mucca #1, 2022, hand embroidered on denim, 110 x 140 cm



Untitled, 2022, hand embroidered on pillow, 50 x 80 cm



on the left, Still life #2, 2022 hand embroidered on canvas, 70 x 50 cm
on the right, Still life and vase #1, 2023, hand embroidered on canvas, 70 x 50 cm



Untitled, 2022, hand embroidered on canvas, 50 x 70 cm



Untitled, 2023, hand embroidered on canvas, 30 x 40 cm



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



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



Untitled, 2022, hand embroidered on canvas, 70 x 50 cm



Mister Einstein on the beach #1, 2023, hand embroidered on pillow, 80 x 80 cm

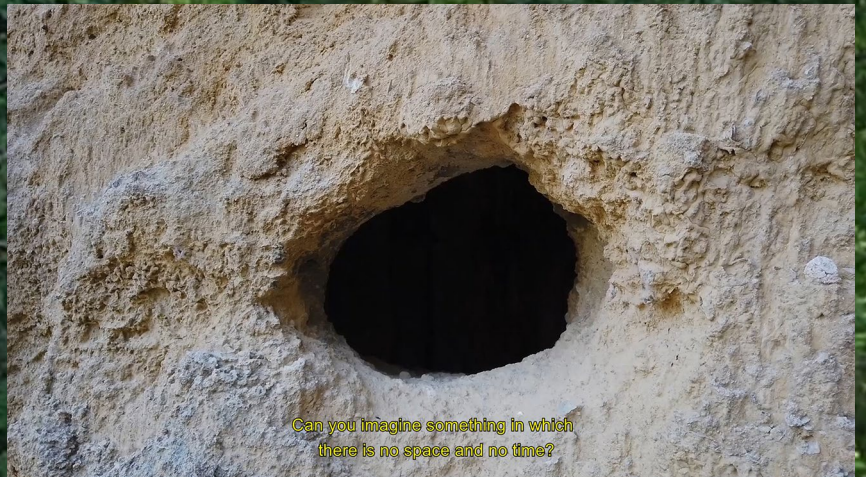


Since 2015, I involved various professionals, archeologists, artists and musicians to visit “Vallone Canalotto” (a precious evidence of the byzantine domination in Sicily) to formulate hypothesis of new fruition and future processes to redefine the role of this place. Taking into account the profound 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 #4



Can you imagine something in which
there is no space and no time?

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

Where is everybody?, 2020, HD video, duration: 21'16"

<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

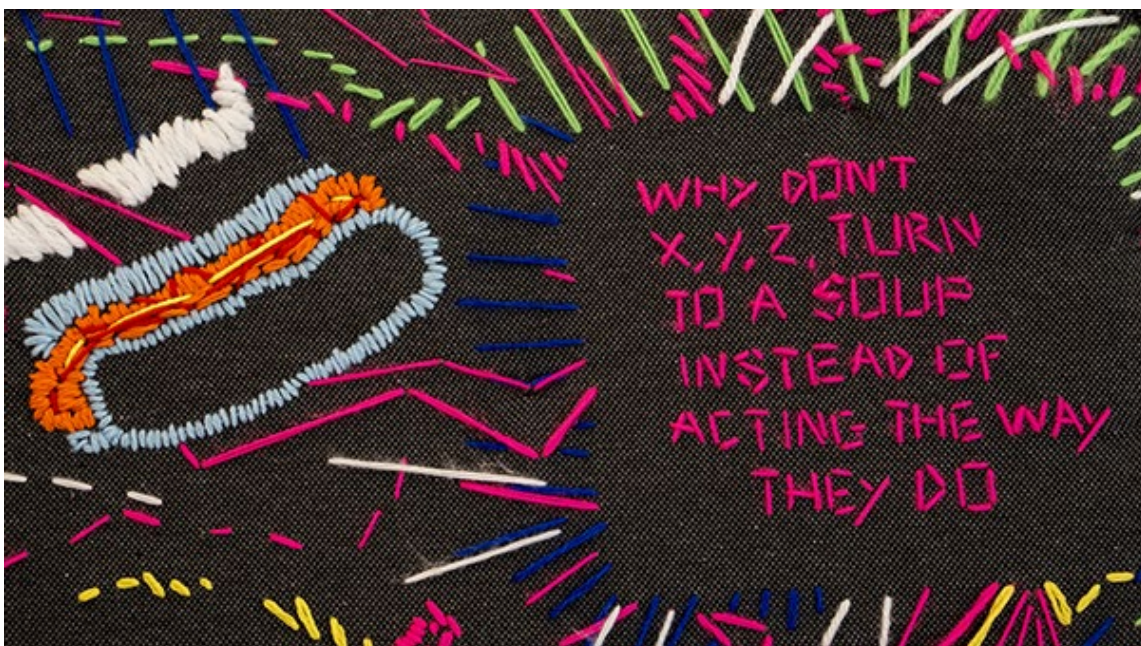
this experience were produced a video installation, a unique copy of an artist's book, several drawing and hand-embroidered pillows.

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.



Where is everybody?, 2023, Eresie Pellegrine and Kunstshau, exhibition view



Il buco #1
2021
hand-embroidered pillow 170
x 45 x 17 cm



Corpi celesti, 2024, HD video, duration: 115'



Where is everybody?
2020
HD video
installation view

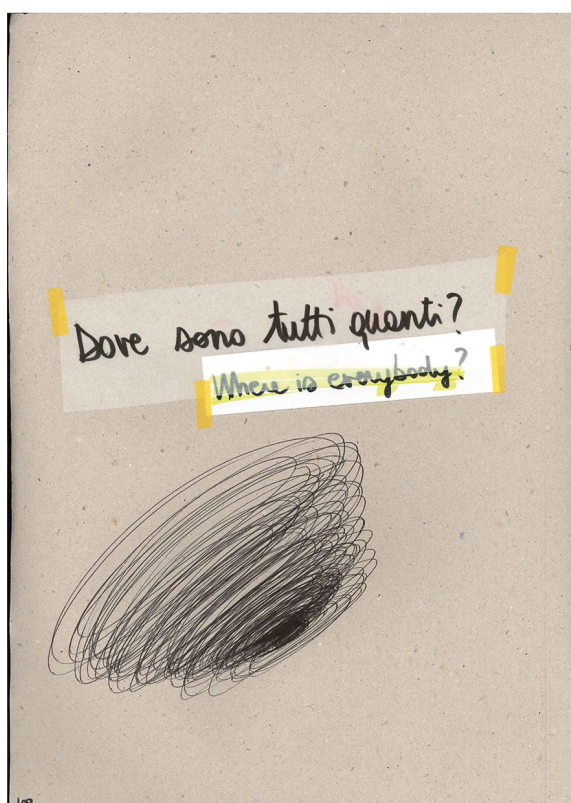


Where is everybody?, 2020, HD video, installation view



untitled
2023
hand-embroidered pillow
60 x 50 x 14 cm

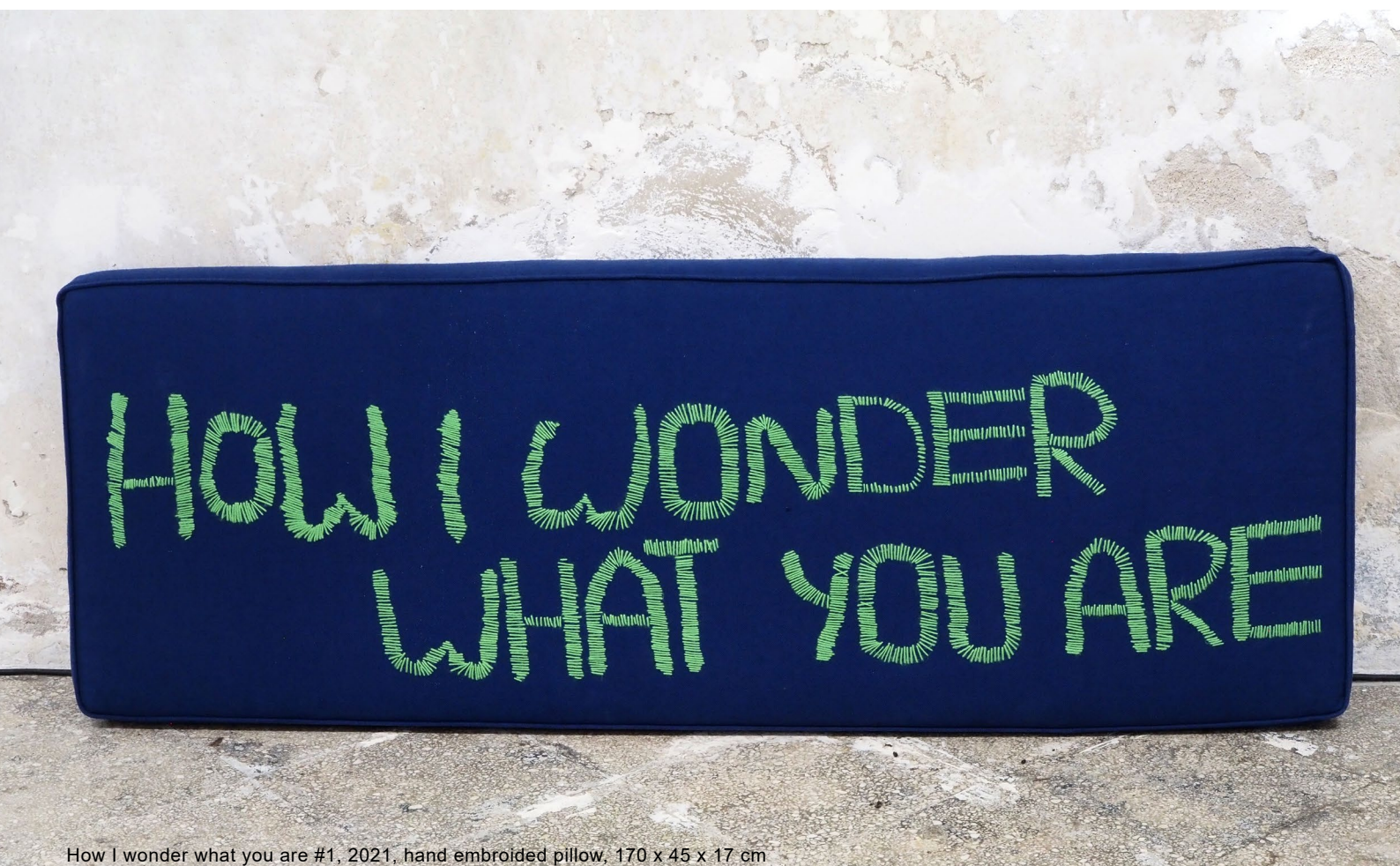
Stefania Galegati
Dove sono tutti quanti?
2020
hand made book
credits
30 x 42 cm



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

Salvatore Di Salvo







The starry night #1
2021
hand-embroidered pillow
170 x 45 x 17 cm

collezione canalotto #3

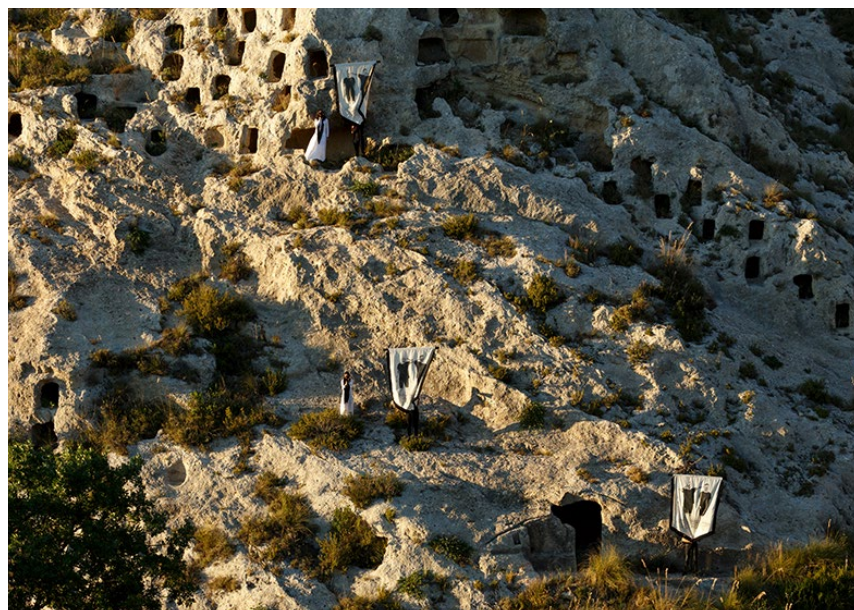
la religione dei ricordi

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>



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



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



La scimmia #1, 2020, hand embroidered on cotton, 165 x 210 cm

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.homesequencen.net/>

Season of mistakes
(with Silvia Mantellini Faieta and Angeliki Torzakaki)
2019
Home sequence
exhibition view



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



Quiet horizon #1, (with Angeliki Torzakaki), 2019, HD video film, duration 4'11" minutes

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.





Arpocrate #1, 2017, graffito on lime fresco, 140 x 160 cm



La tomba di Elpenore, 2017, Hotel Posta Palermo, exhibition view

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 preset 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.



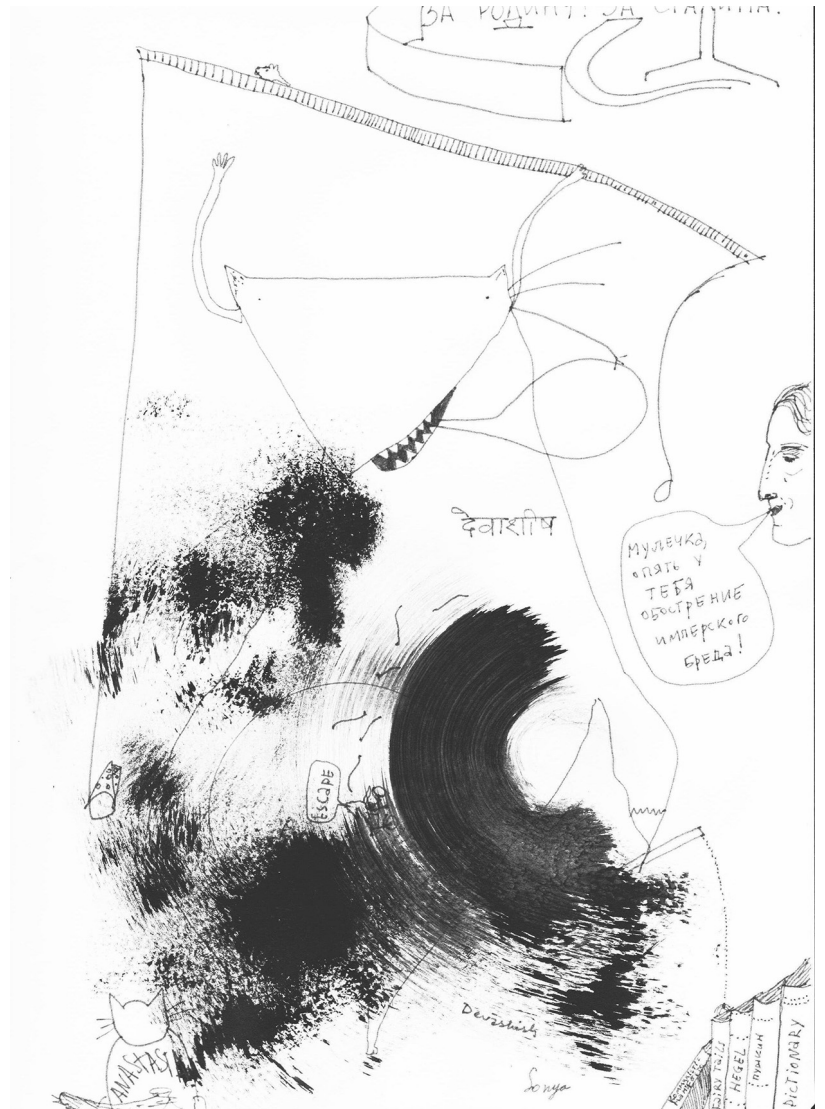
Concetto Ragatzu, E IL TOPO issue n. 19 "Castelli di sabbia", 2015, print on paper, 30,5 x 42 cm

DO NOT WALK OVER THIS AREA

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

ASSEM ABDEL
YURI AGUILAR
SHAINA ANAND
SOPHIA AKIMOVA
PIETER AUGUSTIJN
PALOMA AYALA
SOFIA BEMPEZA
ANNAMARIE BRAND GALVEZ
BARBARA BRAZAO
VALENTINA CARDONE
CECILIA CASTANEDA 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
WENTUN MIAO
NARE MOKGOTHO
NADIA MOUNIER
ALEXANDRA NICOLAU
ROMAN OSMINKIN
ARKADIUS POLTORAK
VRISHALI PURANDARE
MARTINA RAFONI
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

Do not walk over this area
2016
hand written on paper
30,5 x 21 cm
credits



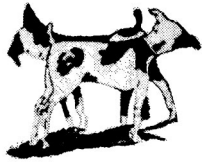
"Dear, you're having an acute episode of imperial delusions, again! #1
(with Anastasia Vepreva, Sophia Akimova, and Devashish Sharma), 2016, ink on paper, 30,5 x 21 cm

authoritarian politics.
soft forms of democracy.
authoritarianism.
politics.
license.
issue in authoritarian politics.
the issue of ontology.
values populism?
values of populism.
and public space.
protest as a common purpose.
test.
service?
[eros
face and tree?
elections
cultural hegemony
utopia
epigraphy
oligarchy
periodical changes
is it possible?
REVOLT.
REVOLT.
political organization
[can you
reject out
what do you
mean with
the phrase
[old system]?
political representation
that democracy is lacking.
MOVEMENTS
MOVEMENTS

redistribution of the
class?
international trade.
shift of power.
that will transform
politics in all societies.
corporations
state
citizens
huge monopolies.
technical monopolies.
market power.
what can you do with
social forces?
that they are not new?
the corporations are
visible
politics {
money
and the powerlessness of
contemporary state.
where is the political
will?
the political conflict?
and the notion of
participation.
other theories:
supra-national regulations
european left
internationalization
world trade organization

the economic environment.
politics
↓ abandoned
what is public life?
the consideration of crisis
was a huge step to
de-politicization.
what is authentic politics?
cultural values of recognizing
do we disagree with the
international order?
real, serious left-wing
alternatives?
dissent
conflict
in post-democracy
in post-communism
in post-anarchism
how far?
there is a tension
poetry
script
NGO's cell phones
agent body.
university.
opposing the law of.
poetic tool
it didn't work out.

You can be addressed
as someone who can
do.
power
POWER
juxtaposed
sound.
metal
journey.
vision.
virtual reality.
sensations.
stop armchair strategies.
control food.
farm school
express intimate
feelings.
every passion borders
on the chaotic.
the memory.
how to perform love?
you don't have to
translate.
REFUSAL.
pain is hidden.
testing.
natural voice.
untrained voices.
fabric.
• a solar attack
and a room



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 - Her variation

(with Françoise Lonardoni, Dagmara Stephan, Zoe Lupo, and Stella Allegra)

2016
performance



BLUR N.5, 2016, Caffè Internazionale Palermo, exhibition view





Angelo Leonardo
Born in 1991, Enna, IT
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info@angeloleonardo.com

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)

2025 – ある事 (Arukoto), curated by Emiko Kato, ArtLab Tokyo ASK, Tokyo JP

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 – Mercato Nero, a project by Paola Gaggiotti, Adiacenze, Bologna IT

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 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, curated by 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)

2025 – Tales from O'Tama, KAB Library and Residency, a research project is granted by the Italian Council program (2024), Tokyo JP

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 [LINK](#)

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](#)