

なんだろう (Nandarō), 2025, ink on washi paper (lightbox frame), 75x300x13 cm



四六判二百頁の繪入書籍

評判の別冊附録

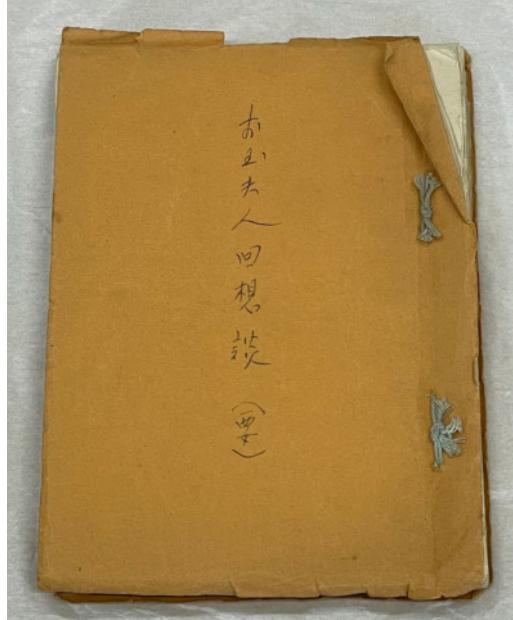


主婦之友二月號
お求めの方へ贈呈

法兒育學入產出

!!すき行賣大判評大な常非でのもたとし法兒育な派立層一へ加を正訂に更にでま齢學りよ生誕の定認省部文
(26年1月1日付)一ひせ。すで書兒育ぬれら得と度二は後切賣。いさたく覽御はけたレコひせは方様母お

Detail of 'Ragusa Tama Ep. 17' from Nichinichi Shinbun's page, published in February 1931.
Courtesy of the National Diet Library, Tokyo.



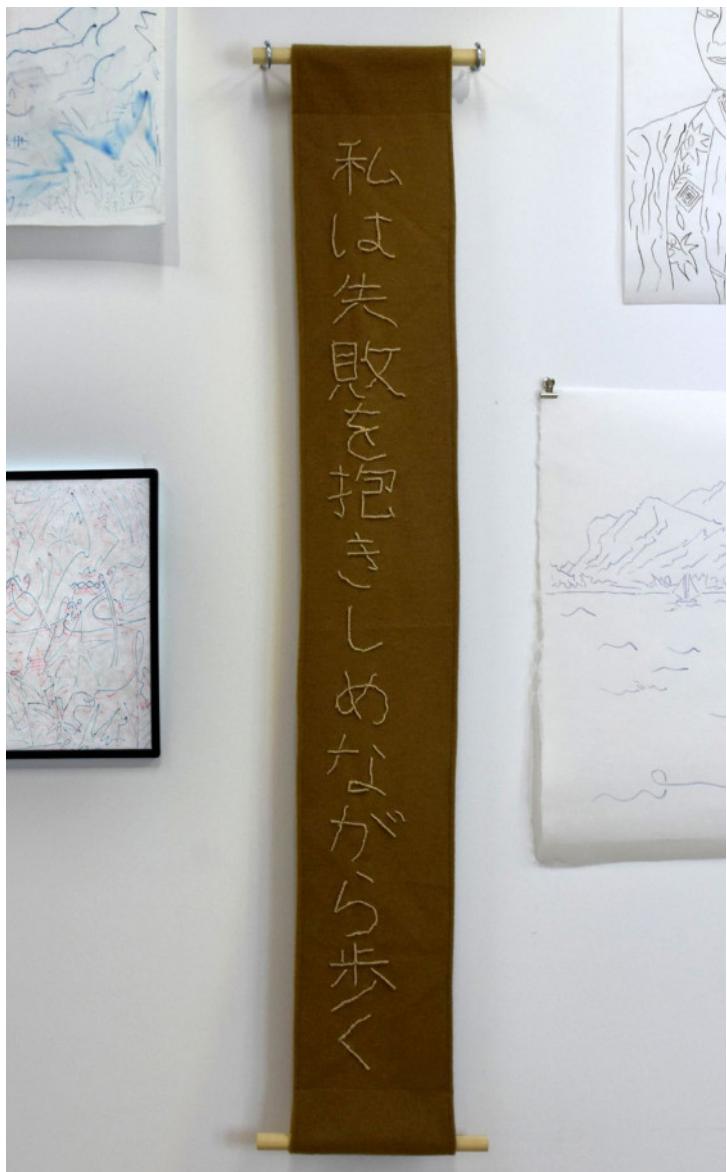
「お玉夫人回想談」(O'Tama Fujin Kaisōdan), courtesy of the Ikeda Memorial Museum in Urasa (Minamiuonuma, Niigata Prefecture)

"Tales from O'Tama" marks the first step in a broader research project. My goal was to travel to Japan to connect with those preserving the legacy of O'Tama Kiyohara (1861-1939), the Japanese artist who left her homeland in 1882 and lived in Palermo until 1933. Known in Sicily as Eleonora Ragusa, she became a symbolic witness to the complex encounter between East and West. Her life spanned an era of marvels—electric light, aspirations for global knowledge, and ultimately, the trauma of impending mass destruction. Her ambiguous story forms a crucial knot, raising profound questions about the brutality we still face today.

I first became aware of the controversial context surrounding O'Tama Kiyohara's life during one of my frequent conversations with Stefania Galegati, a long-time collaborator who will join me in developing this research further.

During my stay in Tokyo's historic downtown, I created original works inspired by The Story of O'Tama, which I presented in my solo exhibition 「ある事」(Arukoto) at Art Lab Tokyo in Asakusa. The exhibition's title draws from a phrase in a manuscript titled 「お玉夫人回想談」(O'Tama Fujin Kaisōdan), housed at the Ikeda Memorial Museum in Urasa (Minamiuonuma, Niigata Prefecture). This manuscript contains one of the few surviving interviews with O'Tama, conducted in 1930 when she was 69 years old.

Tales from O'Tama



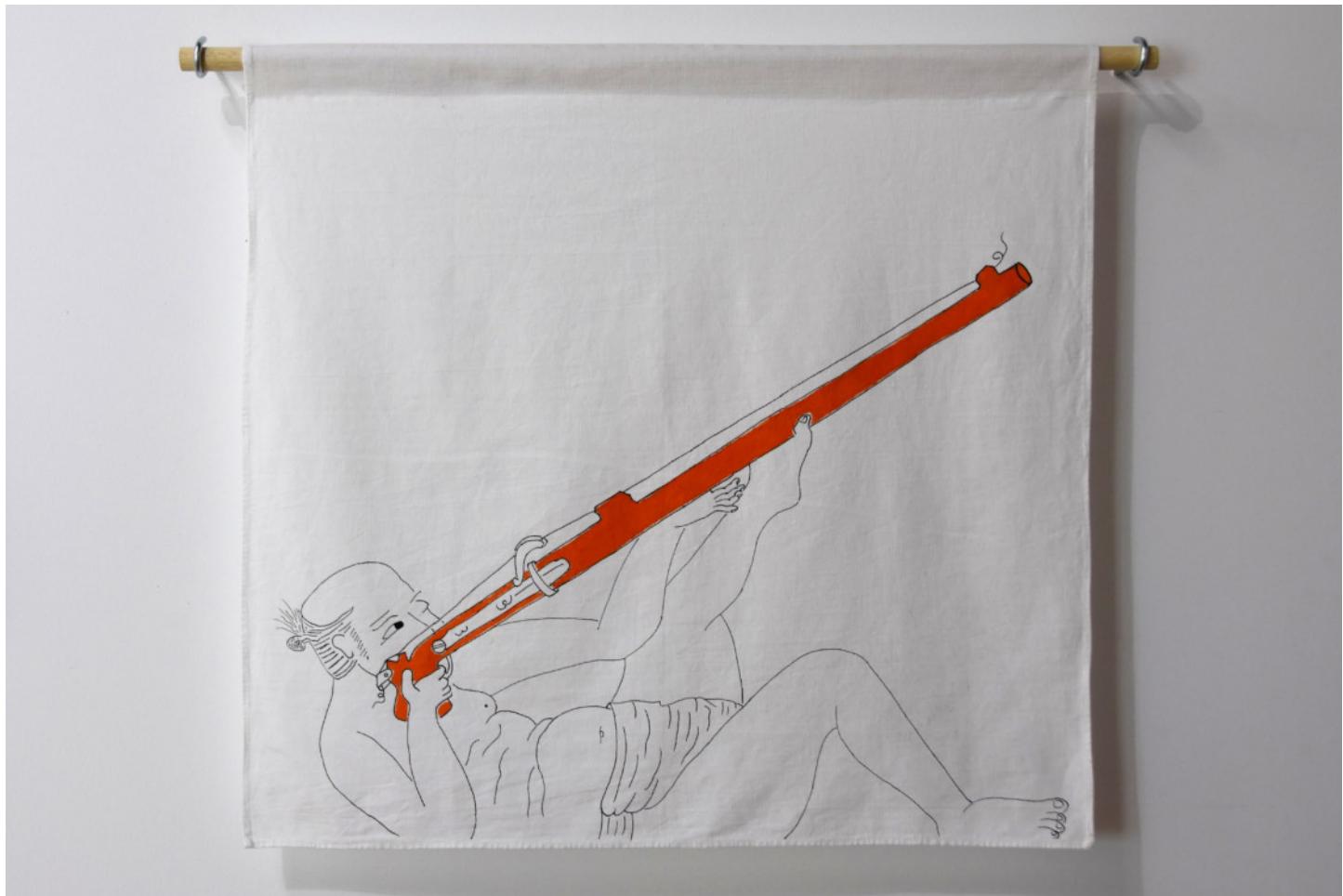
私は失敗を抱きしめながら歩く (Watashi wa shippai o dakishimenagara aruku) #1, 2025, hand embroidered on felt, 118x19 cm



ある事 , 2025 , ArtLab Tokyo ASK, exhibition view



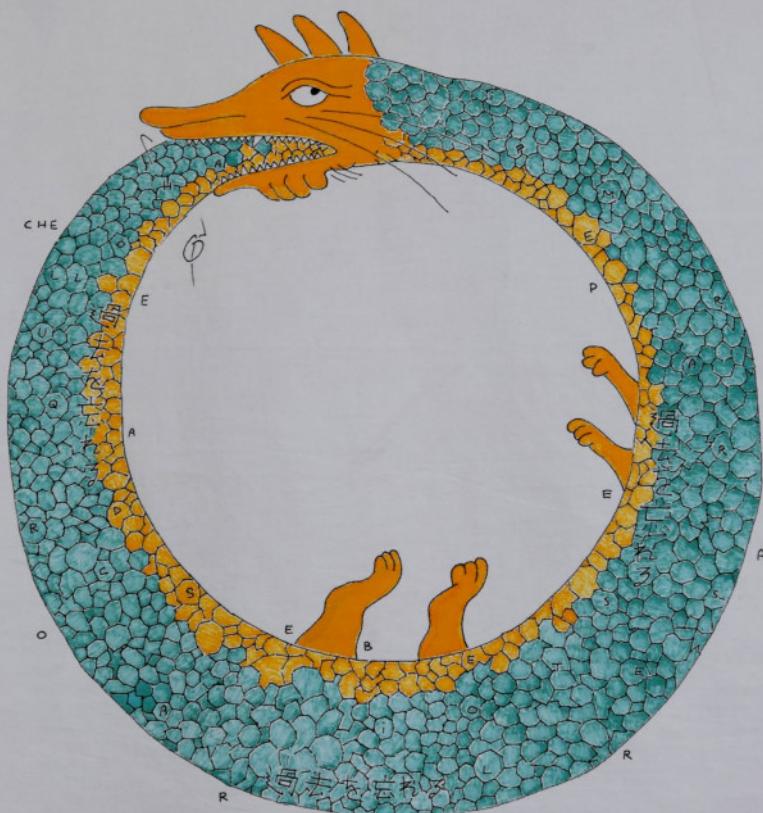
The Origin of the world #1, 2025, ink on cotton, 106x179 cm



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



よかつた (Yokatta) #1, 2025, hand embroidered on cotton, 52x88 cm

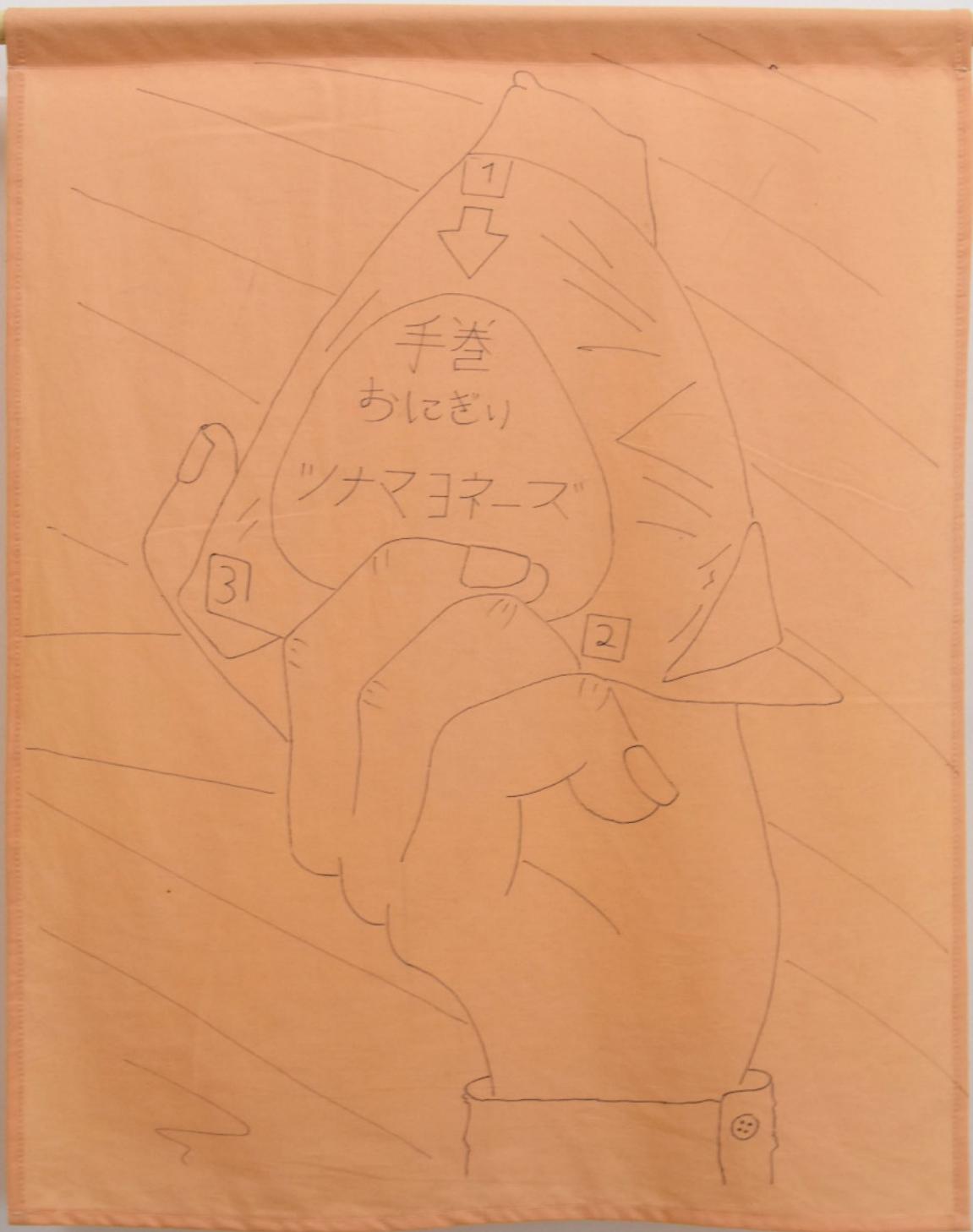


Uroboro #1, 2025, ink on cotton, 61x64 cm

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.

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。



Tuna Mayo Onigiri #1, 2025, ink on cotton, 63x47 cm



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



Il primo bacio #1
2025
ink on washi paper (lightbox frame)
85x60 cm







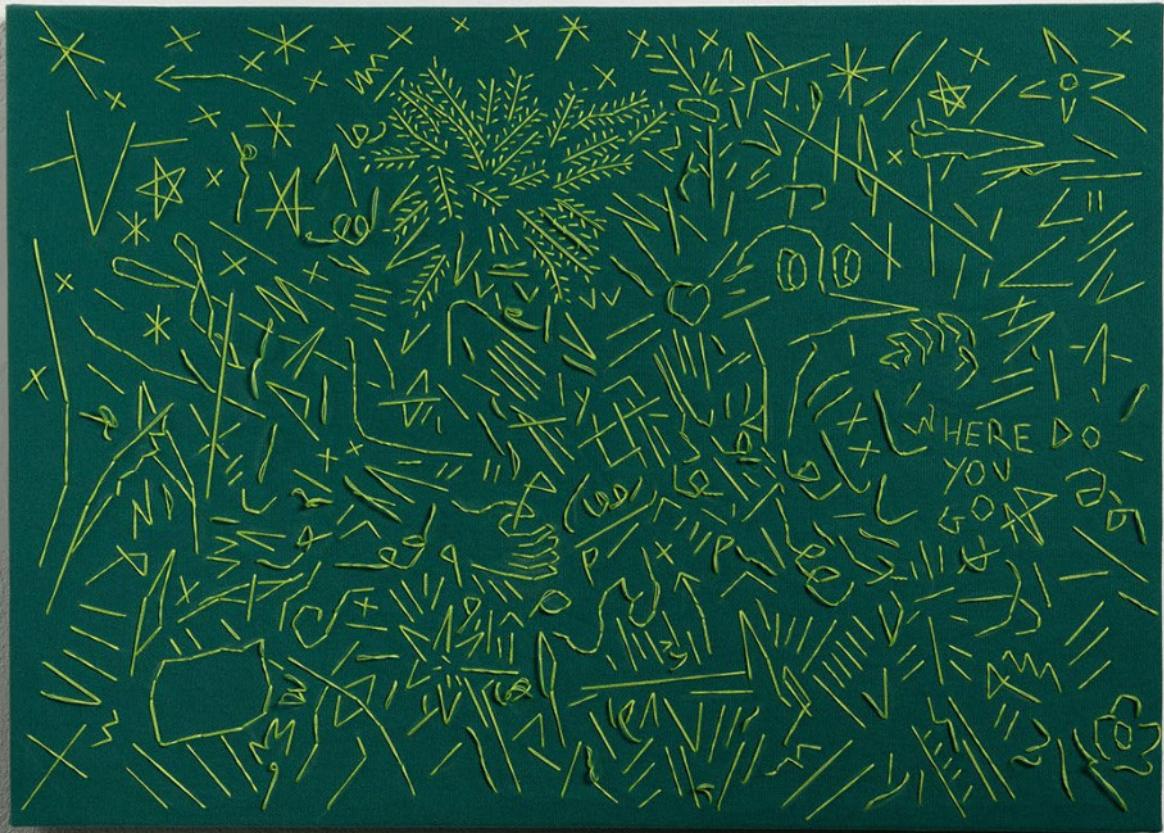
La mucca #1, 2022, hand embroidered on denim, 110 x 140 cm



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



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



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



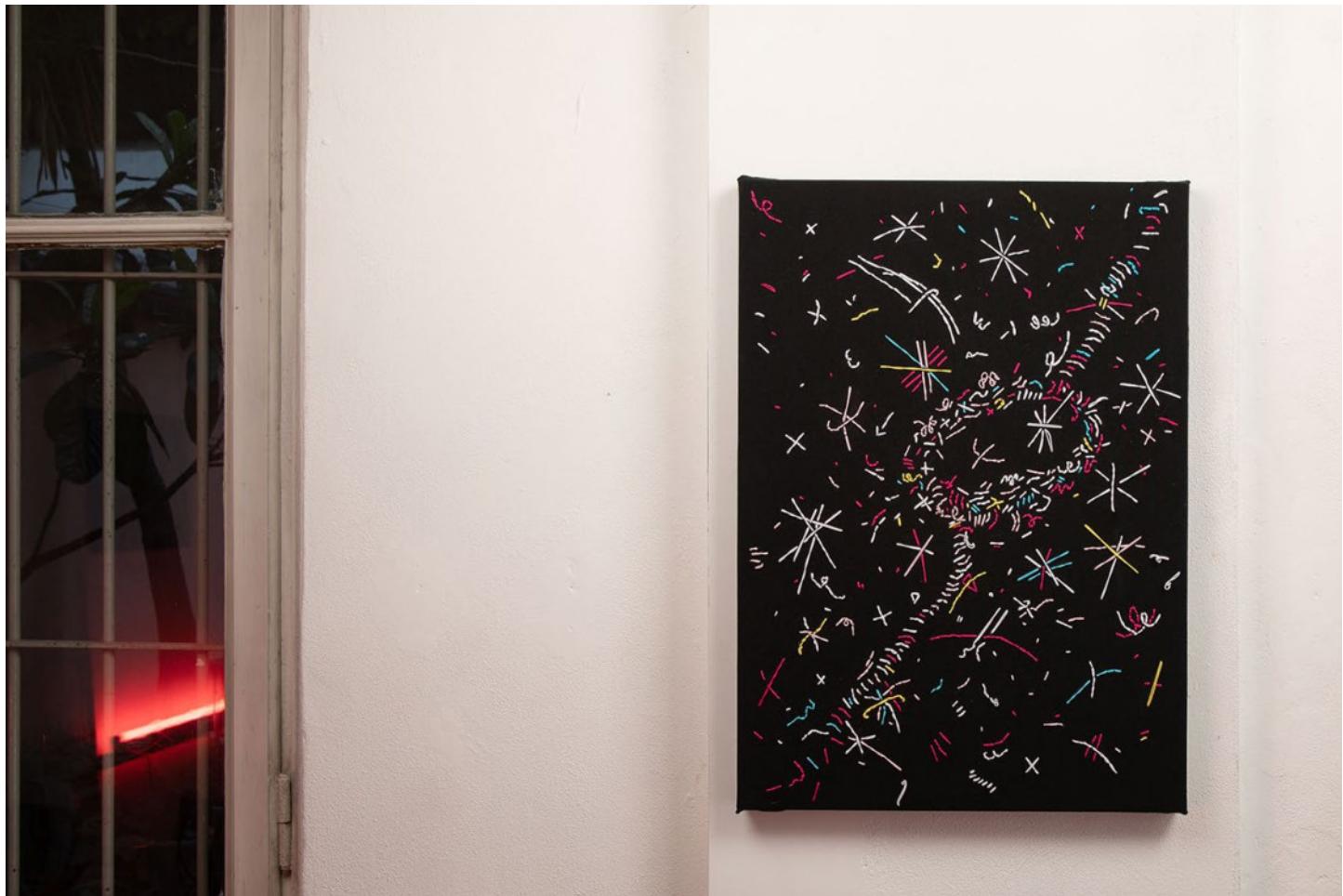
Untitled, 2023, hand embroidered on cotton, 30 x 40 cm



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



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



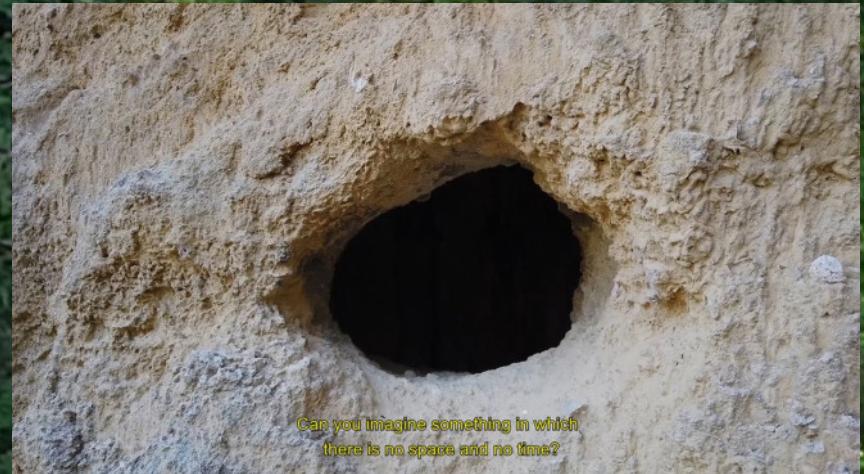
Untitled, 2022, hand embroidered on cotton, 70 x 50 cm



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

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 Galeati'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

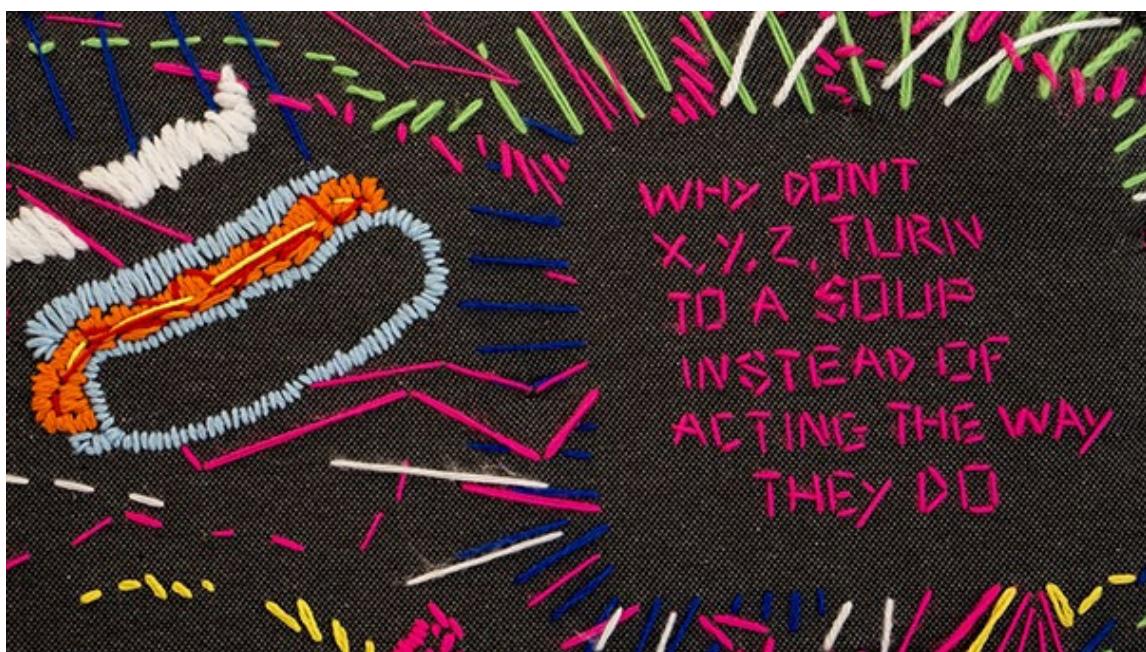
this experience were produced a video installation, a unique copy of an artist's book, several drawing and hand-embroidered pillows.

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 Aterra terra LAB, Palermo.



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



Why don't x, y, z turn to a soup instead of acting the way they do? #1
2021
hand-embroidered on
cotton pillow
45 x 170 x 17 cm



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



Where is everybody?
2020
HD video
installation view

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

Dove sono tutti quanti?
Where is everybody?



Un libro di:

STEFANIA GALEGATI

in collaborazione con:

ANGELO LEONARDO

featuring:

MELANIA DEL SANTO
GIUSI DIANA
LUCA CINQUEMANI
VALENTINA GRECO
CLEUA BARTOLI
ILARIO FLORESTA
CARLO SANTAMARIA
GIANLUCA ROSSO
SALVATORE LEONARDO
MARTA FERRO
KIP THORNE
GRAEME THOMSON
LUCIANO BURDERI
ITALO CALVINO
IL SIGNORE PALOMAR
GILLES DELEUZE
ISAAC ASIMOV
SIMONE WEIL

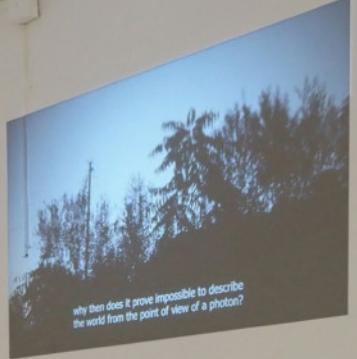


Stefania Galegati, Dove sono tutti quanti?, 2020, hand made book, pag 48/49

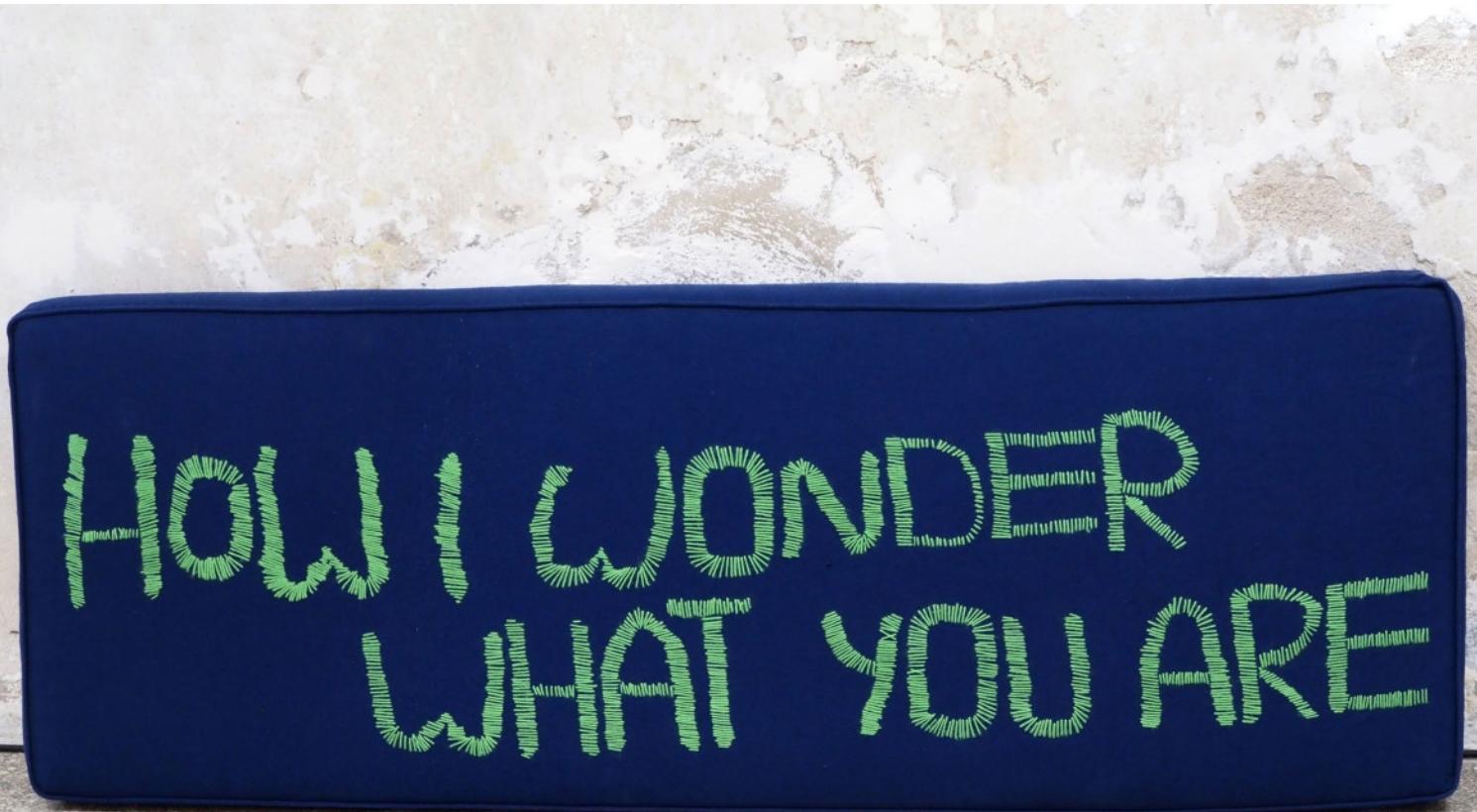
Salvatore Di Salvo



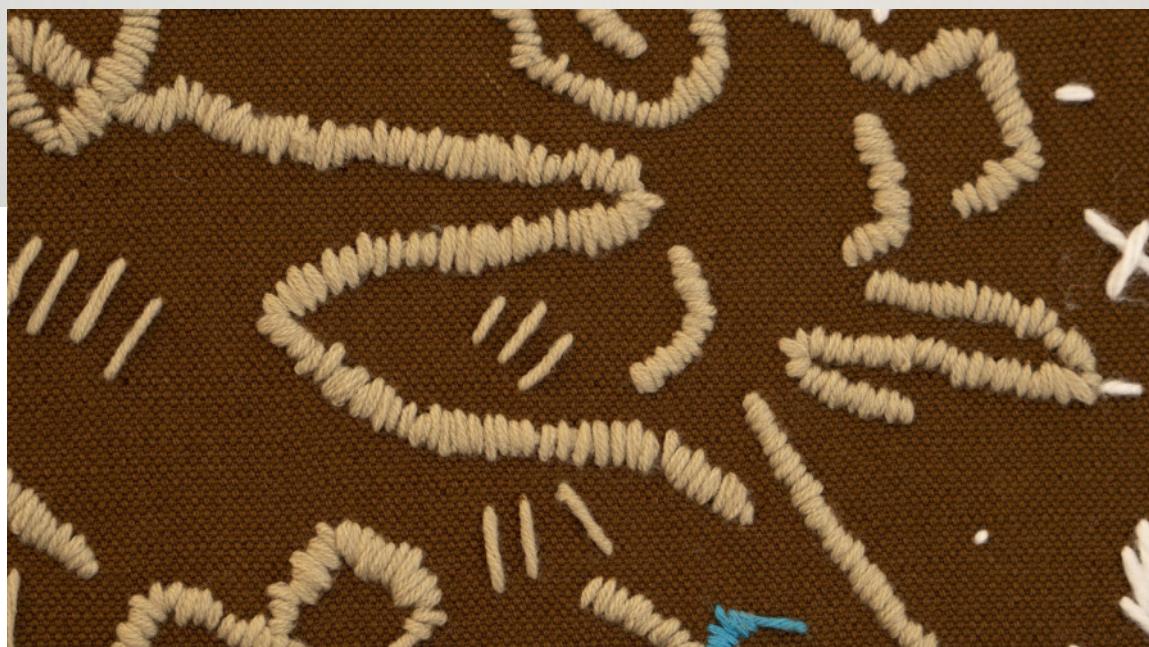
Untitled, 2023, hand embroidered on cotton, 104 x 60 cm



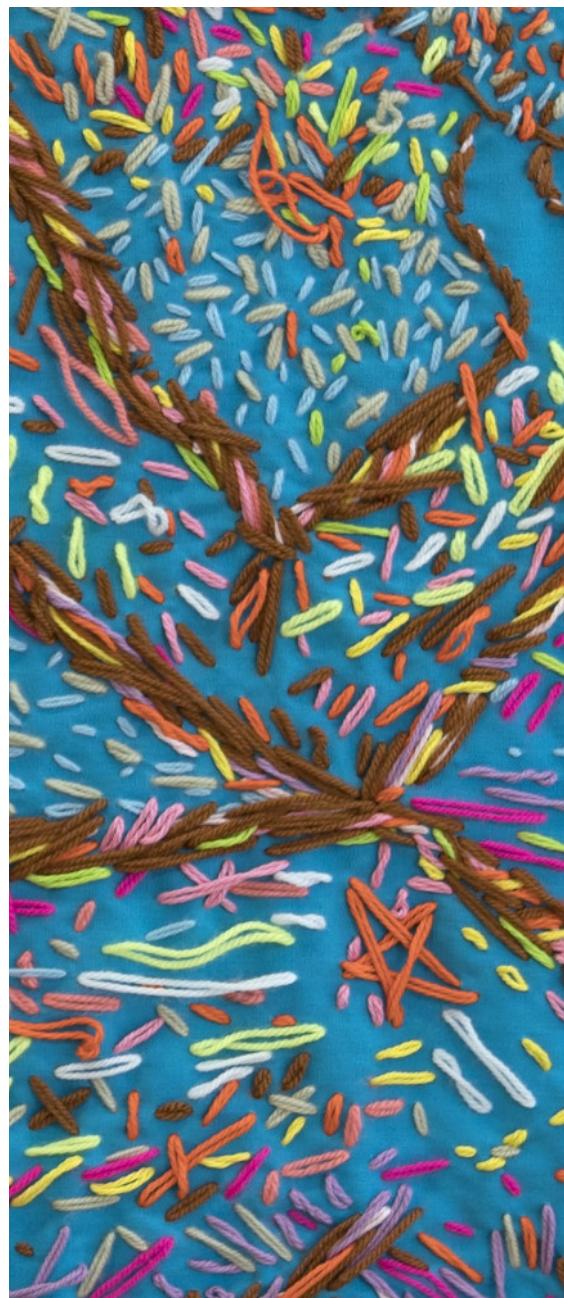
Where is everybody? (with Stefania Galegati), 2023, Aterra terra Lab, exhibition view



How I wonder what you are #1, 2021, hand embroidered on cotton pillow, 170 x 45 x 17 cm



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



La scimmia #1, 2020, hand embroidered on polyester awning, 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.homesquence.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 bathtub.

Here wet bathtubs 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 partiarchal 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'ARTE ANNO XXV 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 BENREZA
ANNAMARIE BRAND GALVEZ
BARBARA BRAZAO
VALENTINA CARDONE
CECILIA CASTAÑEDA ARREDONDO
TSE SING CAUN
LUCIE EINDEN BENZ
JARDETT ERASMUS
FRANZ KRAEHENBUEHL
YANA KLICHUK
ARSHAD HA KIM
DAVID HERNÁNDEZ CASAS
HO YIN LEUNG
LAI LAI NATALIE LO
GENEVIEVE LOUW
JASMINA METWALY
WENDUN MIAO
NARE 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 VPREVA
CHENXU WANG
NINA WILLIAMANN
QIONG WU
SHUYANG WU

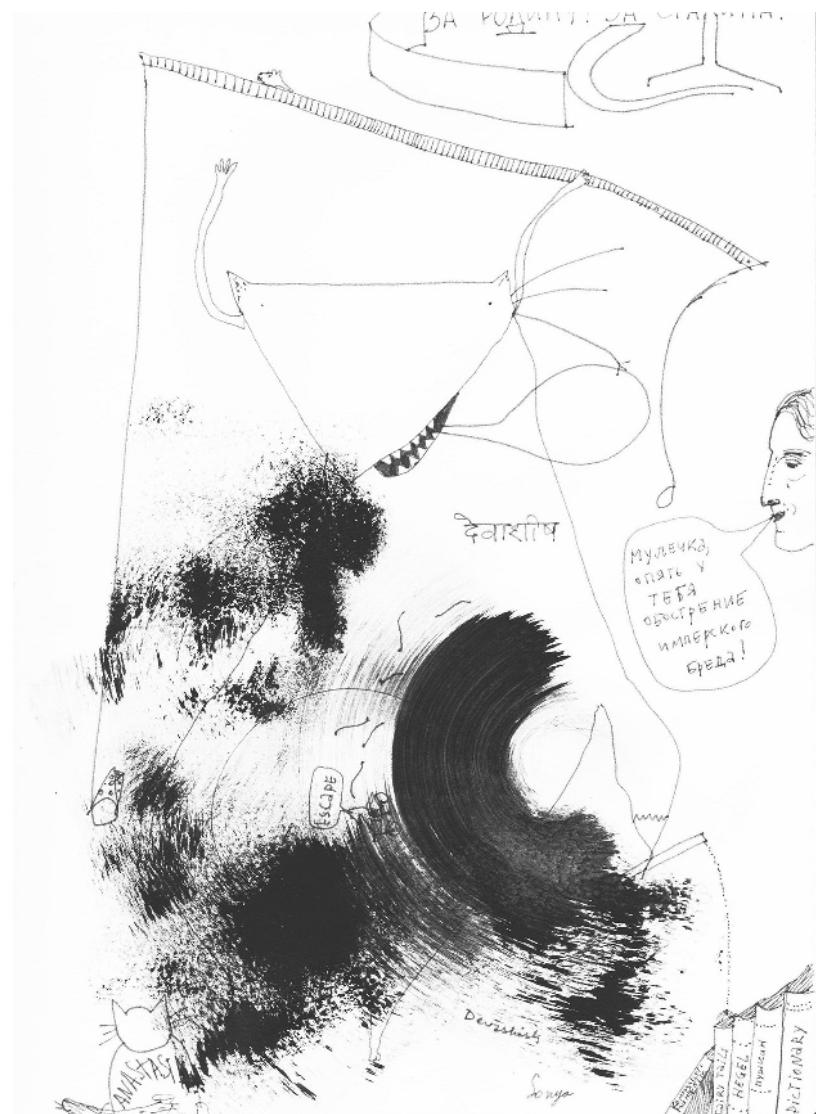
Do not walk over this area

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 policies,
 free from democracy,
 authoritarianism,
 policies
 based on authoritarian policies,
 the rule of one type
 values popular
 values of opposition,
 and public space,
 present as a common purpose,
 tools,
 service?
 services
 have and have?
 elections
 cultural hegemony,
 neoliberal
 oligarchs
 oligarchy
 periodic changes
 is it possible?
 REBUTT.
 REBUTT.
 critical
 generation
 can you
 about not
 what do you
 mean with
 the phrase
 'old hegemony'
 media/menting
 [Pastoral]
 [Ecclesial]
 political representation
 that is necessary is lacking
 MOVEMENT
 MOVEMENTS

internationalization of the state class?

international trade, shift of power, that will transform politics in all societies, separating state ← → citizens

more anomic, technical monopolies, market power.

what can you do with social forces? that they are not used?

the corporations are visible
politics → state ← money

and the powerlessness of contemporary state.

where is the political will?

the political conflict?

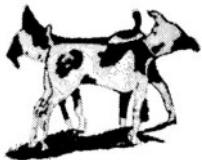
and the notion of participation.

other theories:

- supra-national regulations
- European debt
- internationalization
- world trade organization

the economic environment
politics [] abandoned
what is public life?
the consideration of critics
was a huge step to
de-politicisation.
what is authentic politics?
cultural values of recognition
do we disagree with the
international order?
real serious left-wing
alternatives?
dissent
consist
in post-democracy
in post-communism
in post-anarchism
how far?
there is a deviation
poetry
script
mobiles cell-phones
agent body
university
applying the law of
public soul
it didn't work out.

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



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

E IL TOPO after David Liver

29 giugno h 19.30



BLUR N.5 - Her variation

(performance with Françoise Lonardoni, Dagmara Stephan, Zoe Lupo, and Stella Allegra)
2016



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



"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.

<https://www.elltopo.org/after-palermo.html>





Angelo Leonardo
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temporarily based in Palermo

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 – A poco a poco, curated by Stefania Galegati and Daria Filardo, L'Ascensore, Palermo IT [LINK](#)
2025 – ある事 (Arukoto), curated by Emiko Kato, ArtLab Tokyo ASK, Tokyo JP
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, produced by ruber contemporanea, Hotel Posta, Palermo IT

group shows (selected)

2025 – Where is everybody?, with Stefania Galegati, Campo XS, Genova IT
2025 – Mercato Nero, a project by Paola Gagiotti, Adiacenze, Bologna IT
2023 – Where is everybody?, with Stefania Galegati, Aterraterra LAB, Palermo IT
2023 – E IL TOPO, curated by Giorgio Verzotti, Museo Madre, Naples IT
2023 – Where is everybody?, with Stefania Galegati, Eresie Pellegrine and Kunstshau, Lecce IT
2019 – NESXT independent art festival, curated by Olga Gambari, 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/Caffé 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 - Caffé Internazionale, Turin IT
2015 – E IL TOPO La moule fabuleuse, part of Rob Pruitt flea market, A plus A gallery, Venice 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-Crisoelfantini#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), Caffé Internazionale, Palermo IT
2016 – E IL TOPO Le livre volé, Museo Madre, Naples IT

residencies (selected)

2025 – Gioco a nascondere, “MiR - Musei in Rete” a project by Fondazione MeNO and Anci Sicilia, Museo del Costume e della Moda Siciliana, Mirto IT
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)

2025 – studio moy (Palermo 2024/25), a project by Giulia Monroy
2025 – L'ascensore 2015-2025
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 (Scienciatì che dibattono, un film di Galegati in diretta dalla Gam), IT [LINK](#)
2019 – Alternative Amsterdam #issue26 (Alle barrières 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](#)