

LEONARDO
ZAPPALÀ

Born in 1998 in Rome, Leonardo Zappala' pursued a Bachelor's Degree in Political Sciences at La Sapienza University, followed by a Master's Degree in Visual Arts at "Naba" Nuova Accademia Di Belle Arti in Milan.

His creative process is deeply rooted in observation and interpretation. These narratives serve as the raw material for his artistic expression, evolving into unfiltered poems and stories that gradually manifest as living images through installations and paintings.

He embraces a grunge-like aesthetic in his sculptural works, employing raw materials such as found wood, unrefined clay, cement, and bricks. This tactile approach gives to his sculptures a rugged authenticity, echoing the urban landscapes from which they are born. Meanwhile, his paintings reflect a post-vandalism ethos, incorporating materials like duct tape, spray paint, collages, and writings.

He views his work as an objectification of his perceptions and experiences, intimately connected to the city and his autobiographical dimension.

Camouflage Organico

In the Twenty-First century, the technological landscape is in constant evolution: from websites generating images through artificial intelligence to the use of AI for surveillance and even the deployment of drones. This rapid change has rendered traditional methods of camouflage based on physicality or identity obsolete. Now, the challenge lies in mixup or rendering specific data unusable.

A recent development is the use of artificial limbs, particularly fingers made of silicone materials. These prosthesis, worn in the form of rings, aim to contest evidence collected through surveillance, arguing that they were created by AI rather than being original, thus making them unusable in court.

This concept of organic yet artificial camouflage forms the core of the work “Organic Camouflage.”

Prototypes of artificial fingers have been created in the form of sculptures, using materials such as wax, clay, and iron. These sculptures embody a hybrid that represents the

tragicomic future that awaits us, where technology and humanity merge in unexpected ways.

This research and artistic creation serve as a reflection on contemporary evolution, raising questions about the ethics of artificial intelligence in fields such as surveillance and warfare, and the inadequate responses developed to counter the current technological landscape.



SCULPTURE | 1



SCULPTURE | 2



SCULPTURE | 3



I DID NOT BUILD A GUN, I DID NOT SHOOT THE PRESIDENT, 2024, Mixed Media

Stories become images, images get lost into words

VICTOR EREMITA is a name that the Danish philosopher Soren Kierkegaard picked as the fictitious editor of one of his works, Latin for Victorious Hermit.

My initial discovery of this work titled *Either/or* comes from Music.

One magnificent album by Elliot Smith by the same name, and I, after having listened to it a couple thousand times, should have typed the title of the namesake book that started everything.

That's when I first read about Victor Eremita and yes I thought "I agree" and "I do that too".

I believe that the streets are full of discarded stories.

Those constitute the foundation of my art, they scream of past memories not ready yet to be forgotten.

My work is strictly connected with the city and my own autobiographical dimension, declining into a collection of raw social relations.

My role is merely to narrate private tales.

TESTA DI SASSO



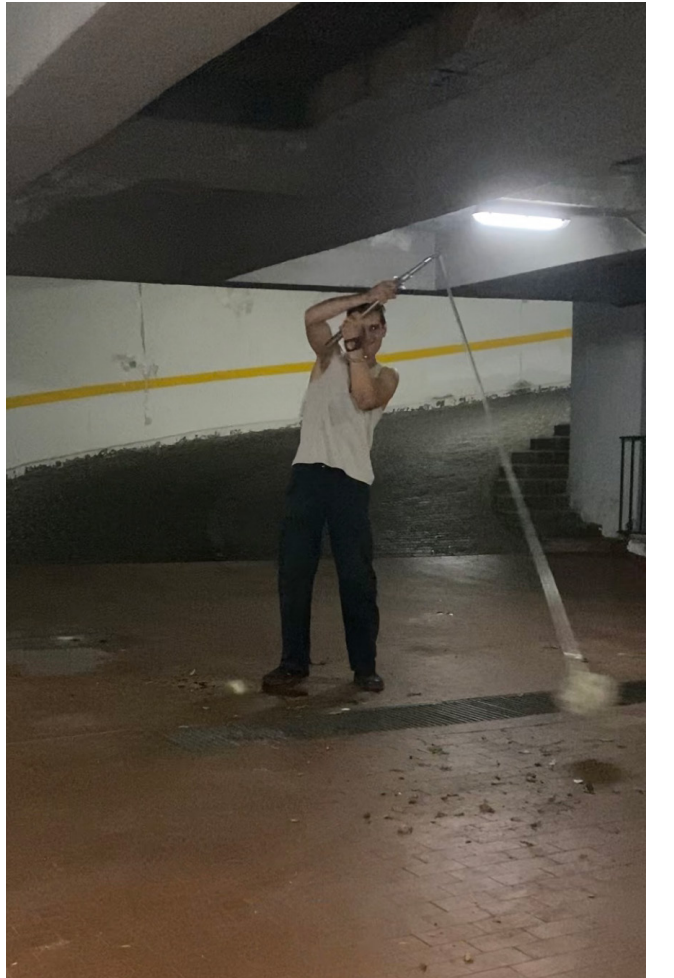
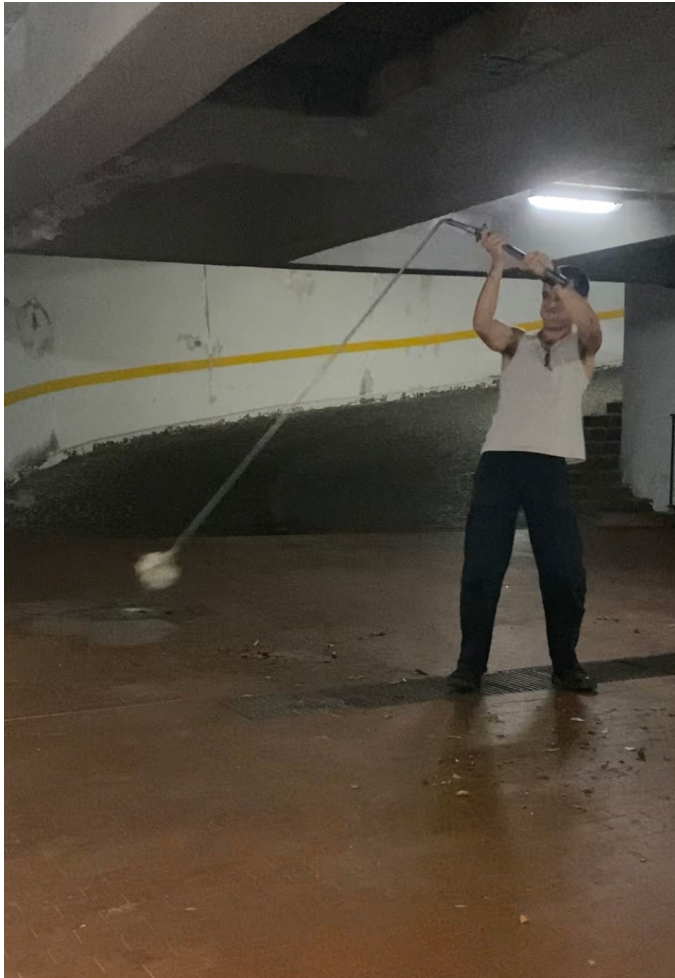
unrest | A state of dissatisfaction, disturbance, and agitation, typically involving public demonstrations or disorder.

In Italian, it's common to say that a person is hard as a rock when it cannot be moved or deterred from a purpose.

Testa di Sasso translates into *head of rock*, the performance revolves around this concept. It explores the notion that extreme unrest and violence are sometimes necessary to shatter the impenetrable barrier of steadfast belief, allowing people to see beneath the surface.

We cling to our certainties, often blind to the cultural and socially constructed narratives that shape our understanding of reality.
The truths we come to hold as dogma.

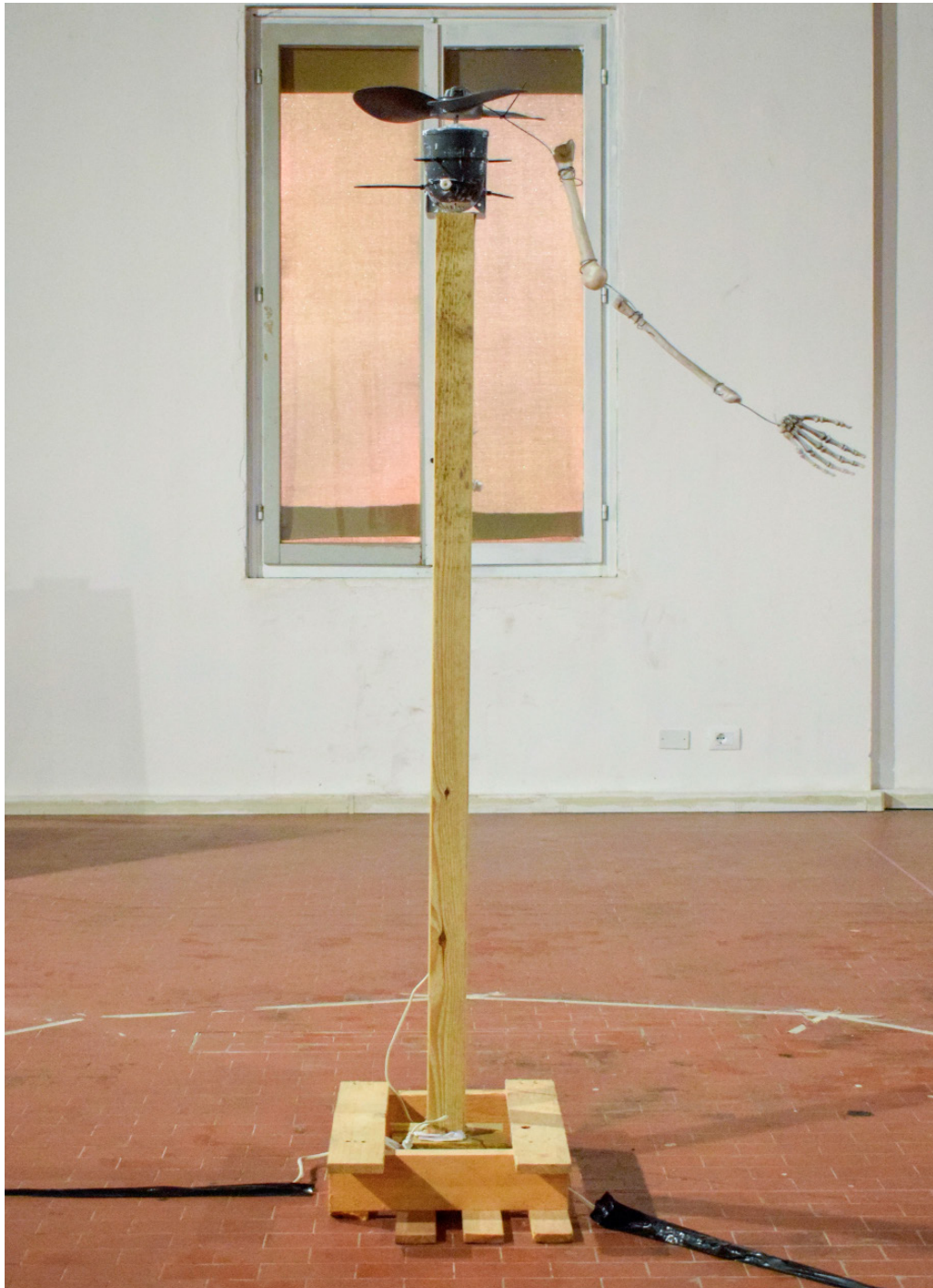
What determines the amount of violence and unrest needed to break this cycle? Why is it that we only begin to question reality after enduring profound tragedy?





LOVE IS
A KINKY
DISPLAY

LOVE IS A KINKY DISPLAY, 2023, Mixed Media



GIVE ME A HAND (END)

There was this boy I knew, wonderfully kind,
incredibly fragile, sort of forgotten on the sides of
the street, like a puppy on a highway before the
summer holidays.

That kind of dog can either die alone on the asphalt
or become the best dog some family could ever
hope to adopt.

Life is like that, talent never comes free.

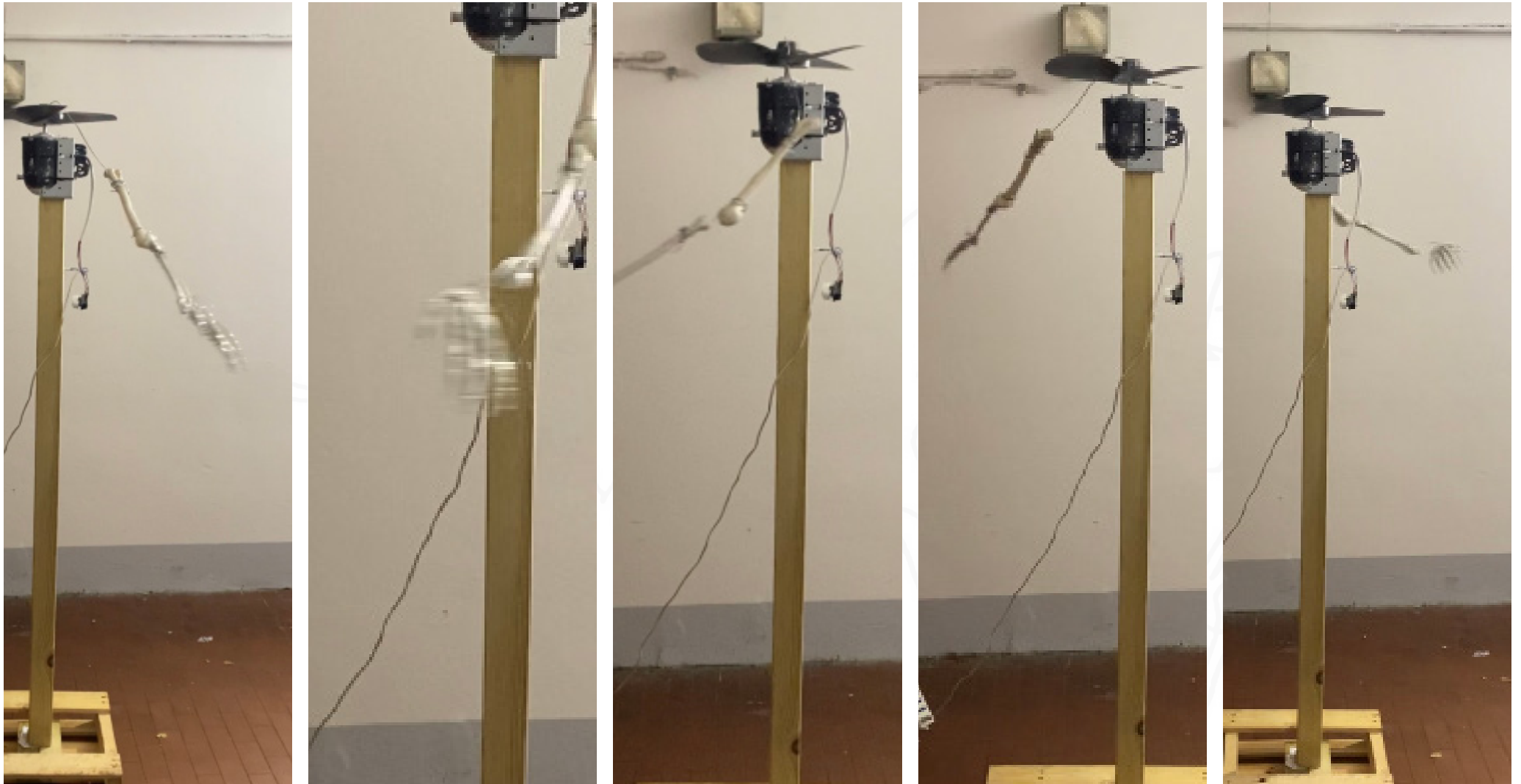
Either you lose all or win everything, most end up
doing both, and some get away in time far away
where God (???) can't find them.

Was my friend fast enough?

He tried his best, realized that he needed help, tried
to reach out, and asked for anybody in power to
give him a hand. That very same hand that reached
out, like a wolf in granny clothes, turned out to
become his end.

Some pills should just make life easier, the voices in
his head shouldn't be so loud.

Now I haven't seen him in a while, not the boy
I used to know, sometimes I believe I still see his
voice,
but I'm never sure. I can never grasp and hold to it.
I wish my hands could do it, help him and myself.



GIVE ME A HAND (END), 2022, H180, Base 60 X 40 Cm , Kinetic Sculpture

DO IT



DO IT, 2023, 91h X 104 W Mixed Media, Collage, Wooden Panel, Installation “Rethought Wall Label For “Give Me A Hand (End)”



GOODBYE SPACE COWBOY

I met one day a robot coming from a distant past and an unconceivable future, he told me his tale, one painfully relatable. He loved my iron horse like I enjoyed his laser blaster.

He said:

I'm so fucking bored
I can't remember,
the last planet I was happy on
But I do remember,
all my sadness
For the same reason
people stay longer in my head
than they do in my life
I'm almost sure at one point,
I must have been different,
Don't you want to hang out
and waste your life with me?
I hope I'll never see you again
Goodbye Space Cowboy

EXHIBITIONS

VICTOR EREMITA, 2024 Graduation Solo Show, Archive Sites, Milano

EXPO NABA, 2023 Student Expo, Milano, Naba

JI RITI, 2023 residency + exhibition, San Filippo, Calabria

COMMUNICATION BREAKDOWN, 2023 workshop + exhibition, Zagreb, ALU

AL GIORNO, 2022 Group show, Rome, MICRO art gallery

BUCOLICA, 2022 Group show, Paintings, Rome

THE PANOPTIC GARDEN 2022 BIENNALE VENEZIA Introduced personal project and practice in the context of the Uzbekistan pavilion “**WEEKLY**”, 2022 Rai1, Live Painting for “Weekly”, live on national tv

CONVIVENZE, 2022 Group show x Tiba Community, Rome Pantheon

UOMINI, DONNE ED ALTRI ANIMALI 2022 Art experience, Rome Green Hole (Pantheon)

HYPERBOLIC CLUSTER 2021 Solo show in Rome

AUCTION 2021 Rome, Stadio di domiziano, private auction x TIBA community

WWF 2021 Group Show and auction for WWf italy, Rome Green Hole (Pantheon)

PREMIO DOMIZIANO 2021 Stadio Domiziano Rome, art prize, selected for an Art auction with Bertolami fine Art (auction house)

AL SANGUE E ALLA RUGGINE 2021 Group show, rome x Orma collective

NEW BEGINNINGS 2020 Group show, London, x bedroom artist collective

GANDHARA 2020 group show, Rome, collaboration comune di Roma x Gandhara

SALON D'AUTOMNE 2019 group show in Roma, Galleria Barattolo (trastevere)