

L O R E N Z O

G N A T A



BETWEEN SIGN AND SCULPTURE



P O R T F O L I O

Lorenzo Gnata (Biella, 1997) is an Italian artist. In 2022 he obtains his second level degree in Painting at the Albertina Academy of Fine Arts in Turin. His artistic research attempts to investigate contemporary existence in relation to every surrounding element, in a constant lyrical tension "conceptual-perceptive", which uses suggestions and metaphors to elaborate issues far beyond the mere visible. His works have been exhibited at: Tate Britain (London), Palazzo delle Esposizioni (Rome), La Triennale (Milan), Reggia di Venaria (Turin), Fondazione Treccani (Naples), Fondazione Bevilacqua La Masa (Venice), Artissima- ZonArte (Turin).

The artist's research takes, on the one hand, a plastic-installative form, with works mainly made with 3D pen, on the other hand, graphic-pictorial, with collage and paintings.

POLIFONIA

DI

UNA

CREAZIONE

2025

PLA filament

Environmental dimensions

Gaggenau DesignElementi Hub, Milano



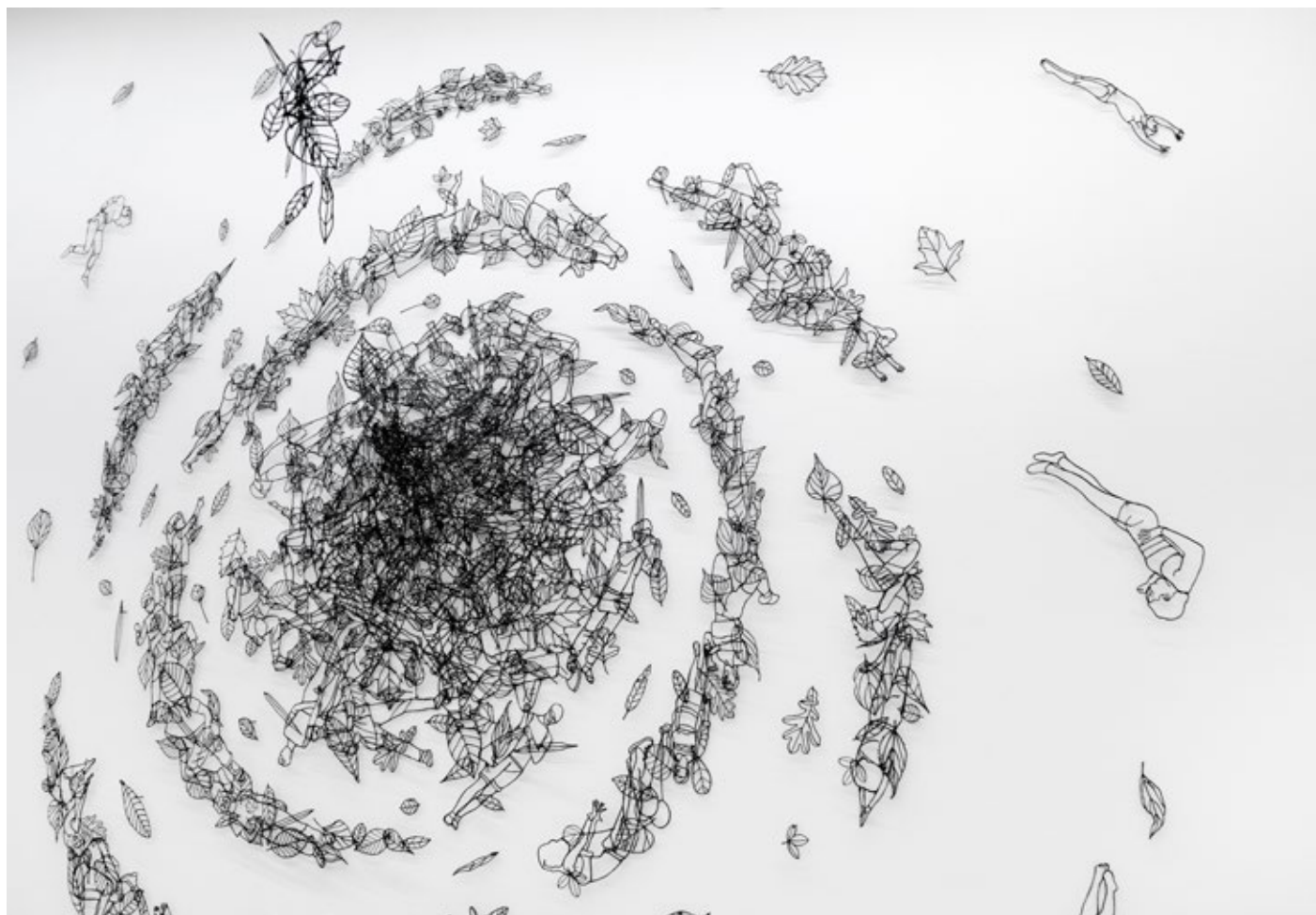
The work, part of the exhibition *Cosmogonies*, is proposed as a manifestation of the generative act of a cosmos. A reality in progress, rhizomatic, inspired by the concept of Chthulucene theorized by Donna Haraway. Vortices of different dimensions inhabit the space, attracting each other, sometimes creating connections only hinted at, other times solid and manifest. Human bodies and plant elements, dragged by this creep, merge, dissolve, permeate and immerse themselves in the generative chaos to then emerge as another. The world becomes world through polyphonic assemblages, the result of continuous unforeseen relations that in the chaos of this symphatic whirlwind, originate a new harmony.

POLIFONIA

DI

UNA

CREAZIONE



ASCOLTA .

PIOVE

2023

PLA filament

200x600 cm

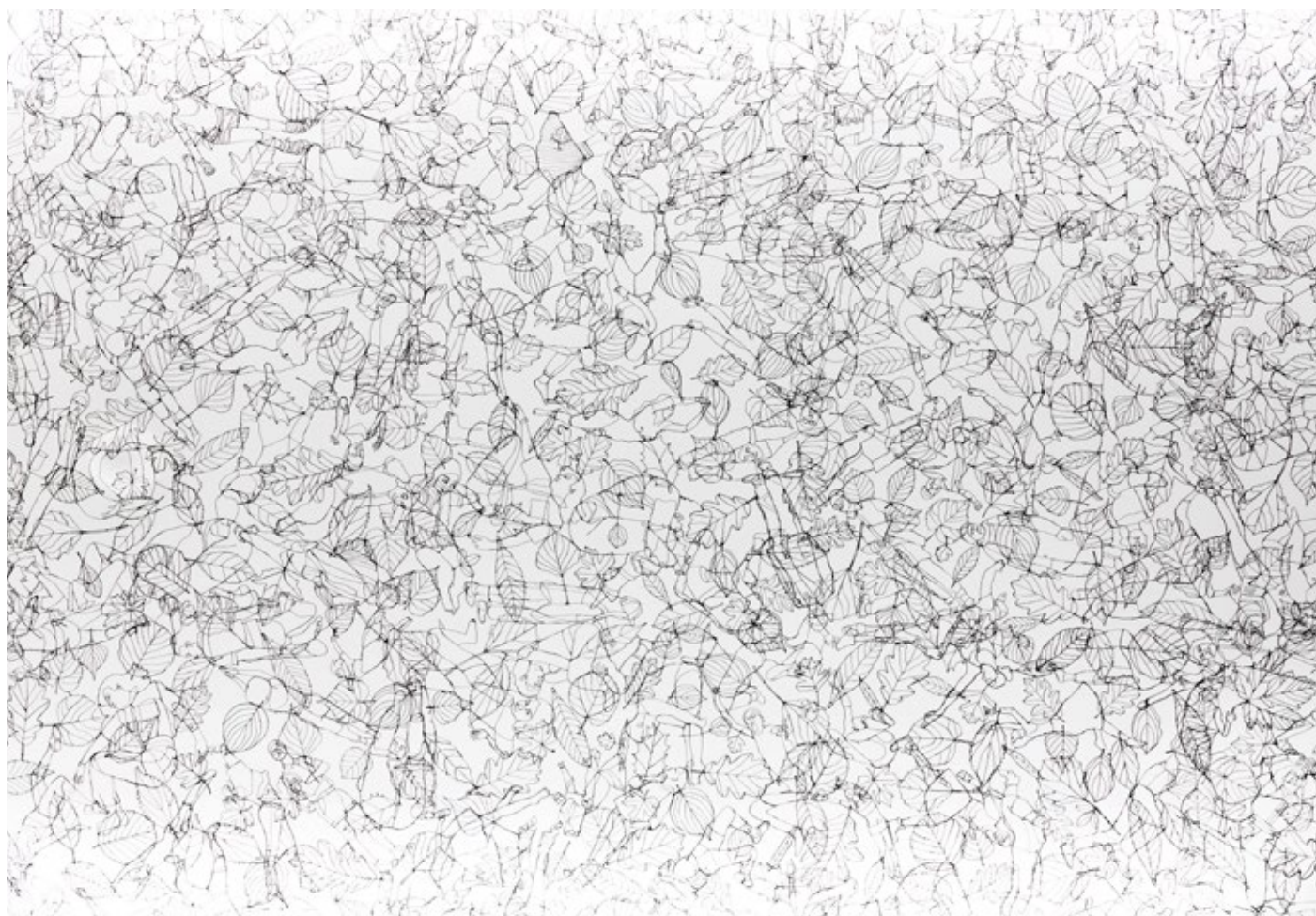
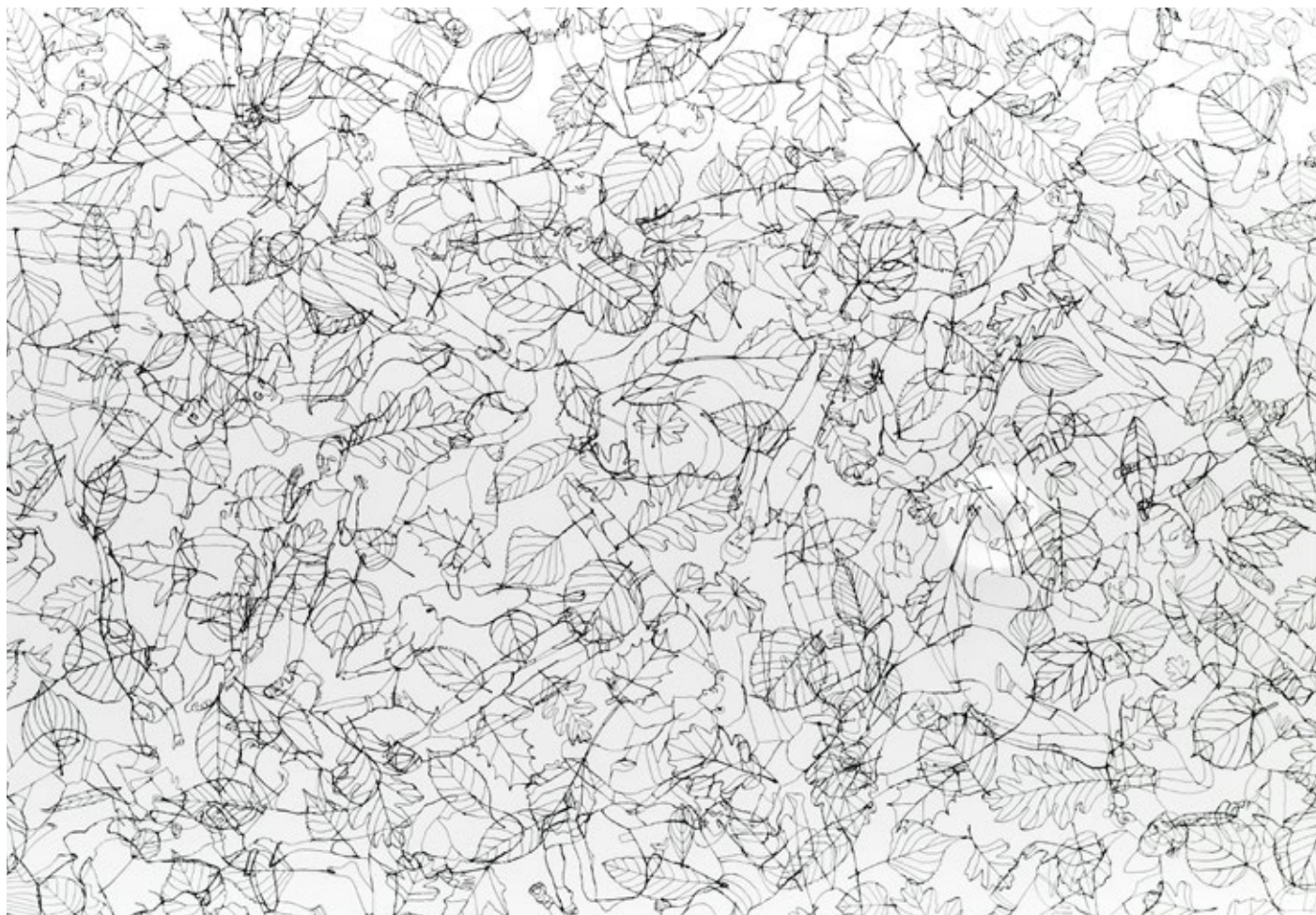
CRAG Home Gallery (Torino)



The work is manifested as a arboreal pergola, light, almost impalpable, that condenses above the heads of visitors. This, initially sparse and scattered, thickens more and more, to create a dense and impenetrable plot. Human figures and leaves merge together, in a plant-anthropic mixture whose result is an immense fabric similar to a throbbing sky of Panic instances.

The work was born from an intense personal event, during which I lived something very similar to a Panica experience, perceiving, in a park in the center of Turin, something very similar to what I would have tried to represent with this project.





2024

PLA filament, incandescent light bulb

Environmental dimensions

Castello di Montecavallo (Vigliano Biellese, BI)



Crossing the threshold of the room, one has the impression of having violated a sacred space, hidden away, kept secret by the vegetation. Here, a light illuminates the room, filtering through a suspended structure that resembles a tangle of branches or an embroidery. These are lines drawn by the artist using a 3D pen, an instrument he uses to give autonomy to the sign, making it matter and releasing it into the void. People and leaves play with each other, sliding glued on surfaces, between full and empty, plaster and people. Like a carousel, these turn, dragging us in a slow flow that transports us to the origin of history. Once upon a time, remote, when human beings lived in harmony with the cosmos. The story told is an old but new, horizontal story, made of multi-species alliances, where each being exists in function of many others, at the center of a complex network of respect and symbiosis, of figures of thread and unexpected kinship. It is a difficult story, because forgotten, lost, but that may be the only story we can still tell.



D O V E

C A D O N O

L E

F O G L I E

2023

Phosphorescent PLA filament, Wood light, sound design

600x290 cm

Guido Gobino, Torino



The work was born as a residue of a floating time; a rethinking of the exhibition space transformed into a chthonic entity, like a large, pregnant womb, containing the possibilities of the entire cosmos. Where what happened is confused with what might happen. There the darkness becomes primordial and the eye, burned by the light of the contemporary, struggles to bend to that magical darkness.

Then you see. One after another, shy, unexpected shapes appear. They are human figures, and then leaves; and again figures, and other leaves. They barely shine, but they exist. How to create swarms and aggregations; constellations or nebulae.

They look like stars belonging to an impossible firmament, perhaps fallen, or perhaps drawn by someone and forgotten. They observe us from an inscrutable distance and communicate with us from the beginning of time. An era in which existence was in function of the Whole; where no human was distinguished from animal, plant or wind, because everything was alive and breathing around us. With us. Everything that we have stopped listening and that does not require biological metamorphoses to be experienced, but simple listening and respect. Only in this way will we be able to bend the dynamics that have corrupted our time, spoiled our times, by virtue of new, horizontal relationships, not of mutual dominance but of symbiosis. Of inter-species alliances.

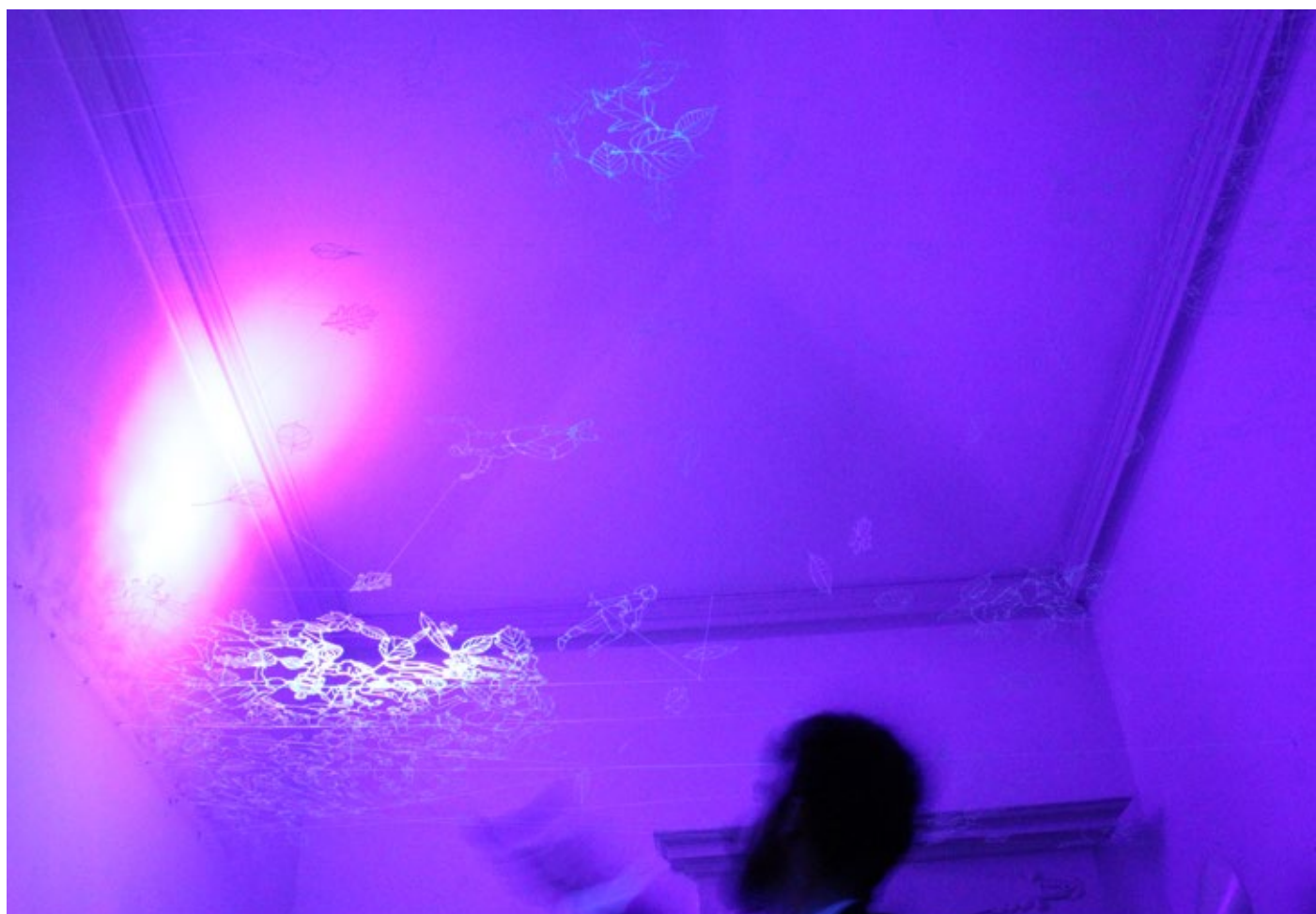
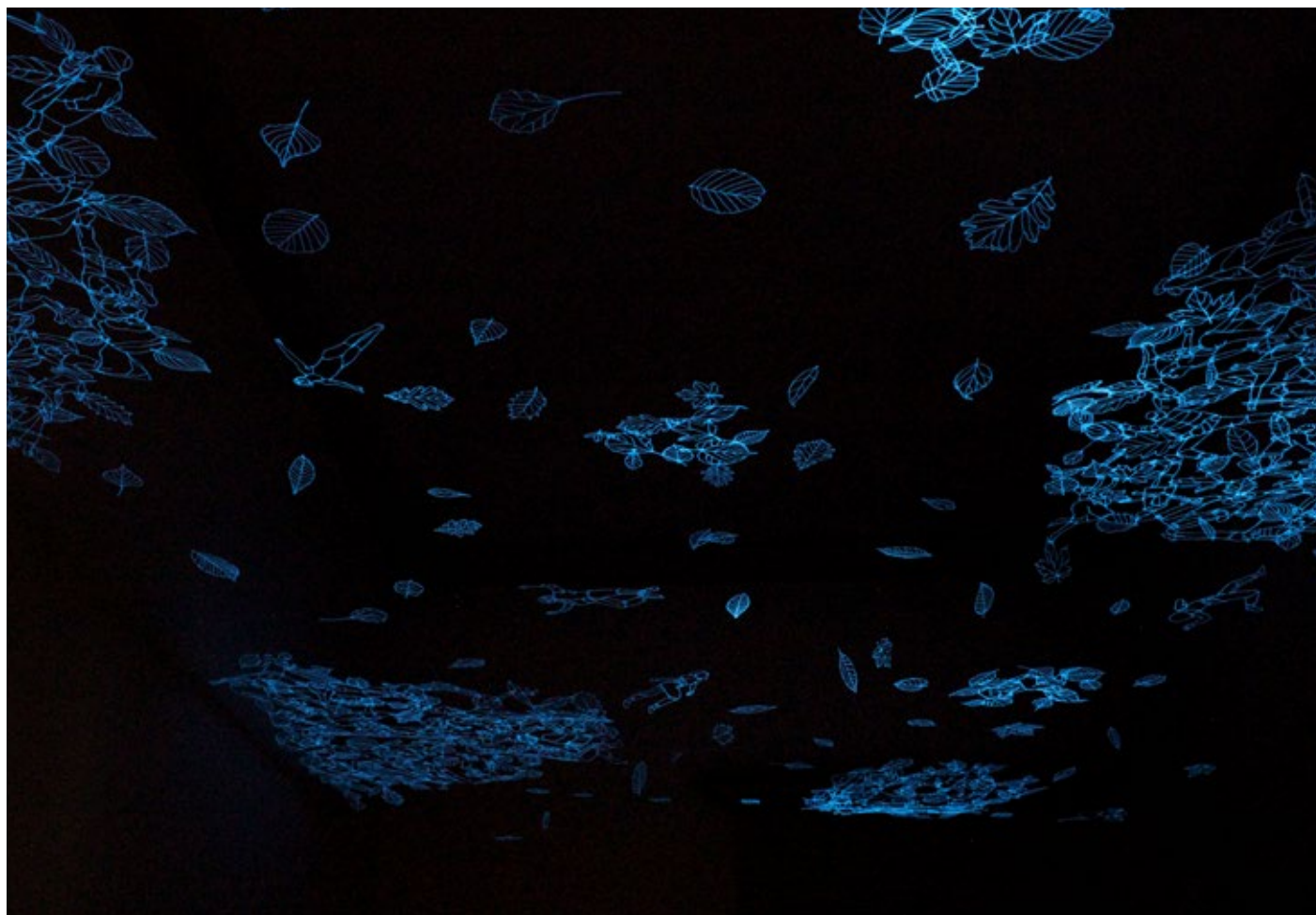
Only then will we have made possible that propitiated but never realized time.

DOVE

CADONO

LE

FOGLIE

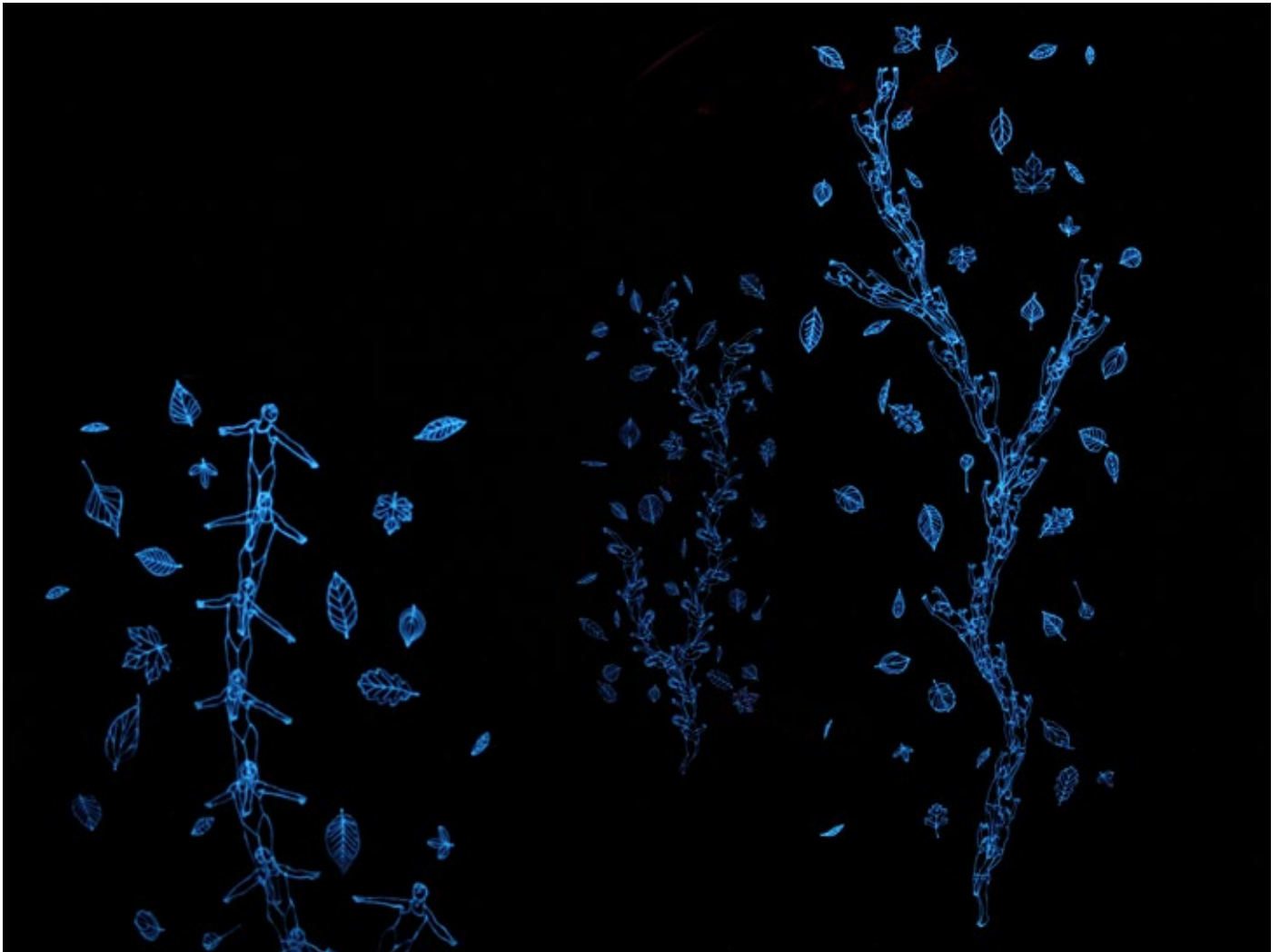


2023

Phosphorescent PLA filament on tulle, Wood light, sensor

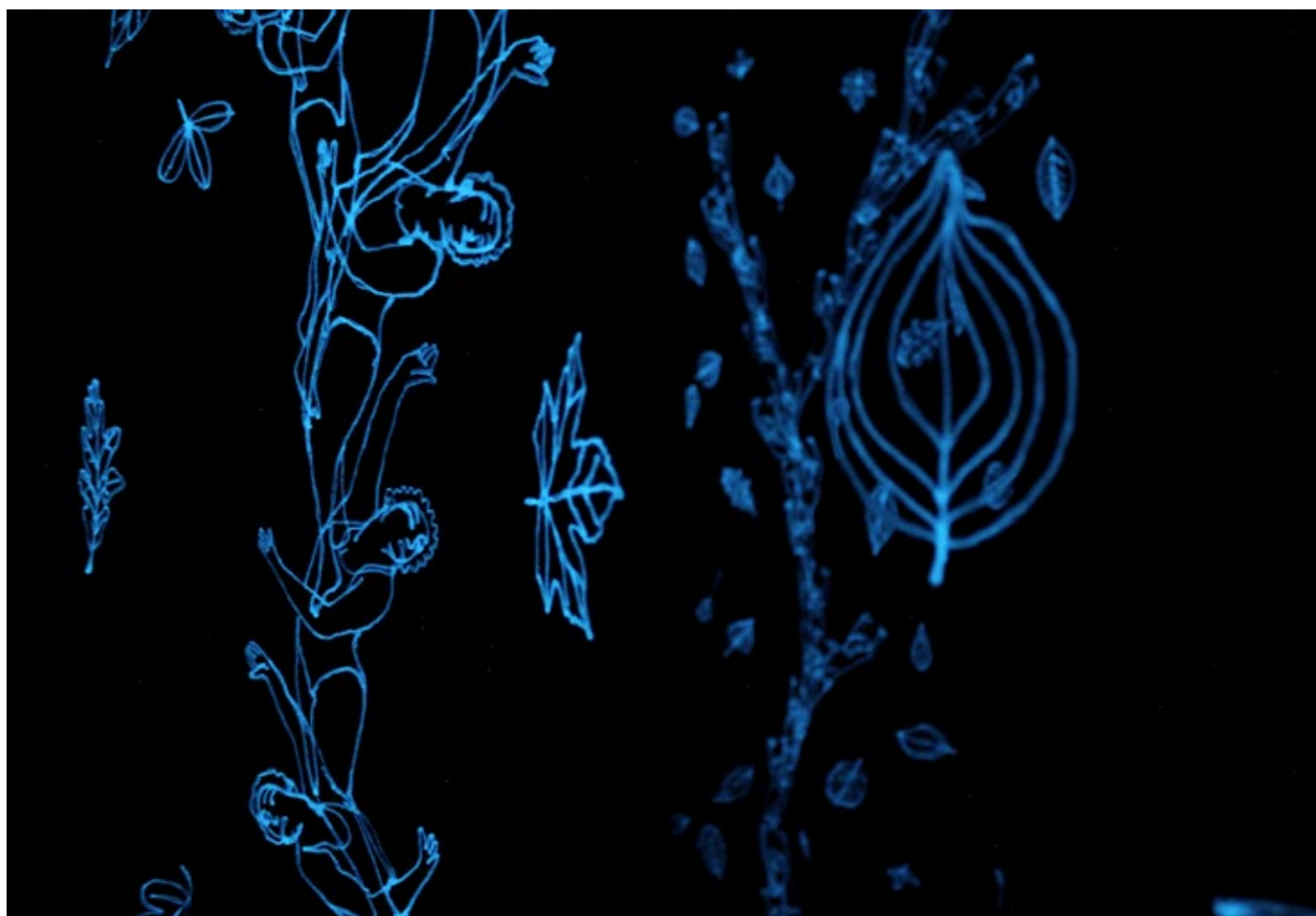
Environmental dimensions

ex Carcere di S. Agostino (Savona)



Plant motifs are those that emerge when crossing the threshold of the room. A limit that separates us from the dimension of the possible, hidden in darkness.

Lines drawn using a 3D pen, tool he uses to give autonomy to the sign, making it matter and releasing it in space. These originate from the ground, rising up the void in twists and turns, then extinguishing themselves in mid-air. Hybrid entities thus overcome the laws of gravity and reality, in a human-vegetable fusion that tries to mend the wounds of an age torn apart, raping every living form. It is necessary to rethink the logics of existence, creating new and unexpected links, horizontal kinship, places of refuge to preserve a multispecies existence. It is necessary, using the words of Donna Haraway, to stay in touch with the problem, to resist and survive in a cruel and devastated time like ours.



C O N

L E

S T E L L E

2023

PLA filament on tulle

300x300 cm

Cappella dell'Immacolata Concezione - Fondazione Polo Teologico Torinese (Torino)



The work was conceived as a reflection on the theme of waiting: a dimension foreign to contemporary feeling, doped with speed and moments consumed. A few meters above the heads of the visitors, an impossible sky floats, cut out by night and tied to the center of the church; like a window open on another time. This shields the vision, standing between the individuals on the ground and the decorative apparatus of the structure. Lines in white PLA, slender, like notes drawn in chalk, thus describe human figures and stars, in a sudden dialogue and perceptive clash between work and background, filiform bodies and frescoes, drawn stars and stucco stars. Each visual point generates a new landscape, on that sky studded with stars that speaks of an expectation now satisfied and a desire vanished, swept away by the sidereal flare of those entities so dense of answers.



STORIA DI UNA SORGENTE NON ANCORA NATA

2023

PLA filament, stainless steel mechanical element

120x200x50 cm

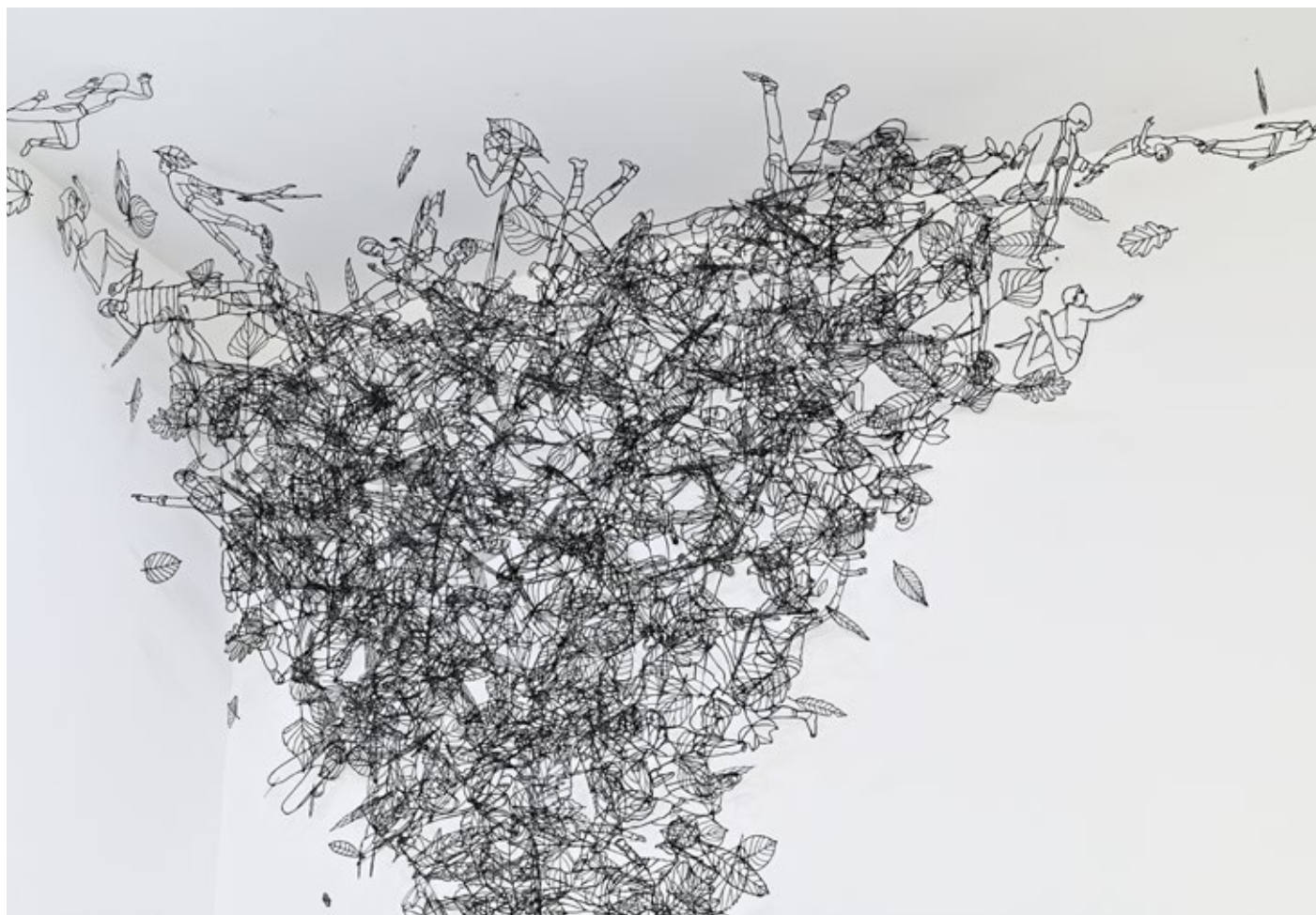
Trillium Pumps (Nova Milanese, MI)



The site-specific installation, part of the permanent collection of the company Trillium Pumps, is a reflection on the relationship between the human being and the cosmos. A panic dimension that emerges from an organic aggregate of real, human and vegetable forms. Like a swarm, or perhaps a cloud, which, greedy for space, is emitted by the only alien element of the entire work: a stainless steel tube produced by the company, which in its bright sobriety reaffirms its anthropic, mechanical, technical and industrial nature. Human attempt to order the world. This flows subtly, ignoring gravity, and then swells in a crescendo of large volutes, colonizing the space above.

After centuries of harnessing, human and nature are free again and in harmony

STORIA DI UNA SORGENTE NON ANCORA NATA



STORIA DI UNA SORGENTE NON ANCORA NATA



S T O R M I

2021

PLA filament, sound design

Environmental dimensions

White Lands Art Gallery (Torino)



The work manifests itself as a continuous oscillation between what we see and what we believe we perceive. There is a great flow of figures that arises within the host environment, colonizing it in large volutes, clinging to the architectural elements, and then meandering in subsequent spaces. A movement of figures that, only approaching, reveal their own humanity, engaged in the most ordinary actions, drawn from the repetition of everyday life. They all slide inexorably from one point to another, as if they were dragged by an invisible force, as actors of a Last Judgment, but secular. The plasticity of the figures is lost in the infinite overlaps of the same, generating a maze of signs capable of abstracting any form of realism. Like black spots or scribbles suspended in space, these cease to be human subjects, immersed in the ordinariness, migrating towards an alternative form similar to that of the flocks. A cloud of quivering entities that draws in turn aerial forms, now more dense, now more sparse.

S T O R M I



S O G N O D I P O L V E R E , F A N G O , I N C H I O S T R O

2024

PLA filament on tulle, iron, cardboard, nylon

Environmental dimensions

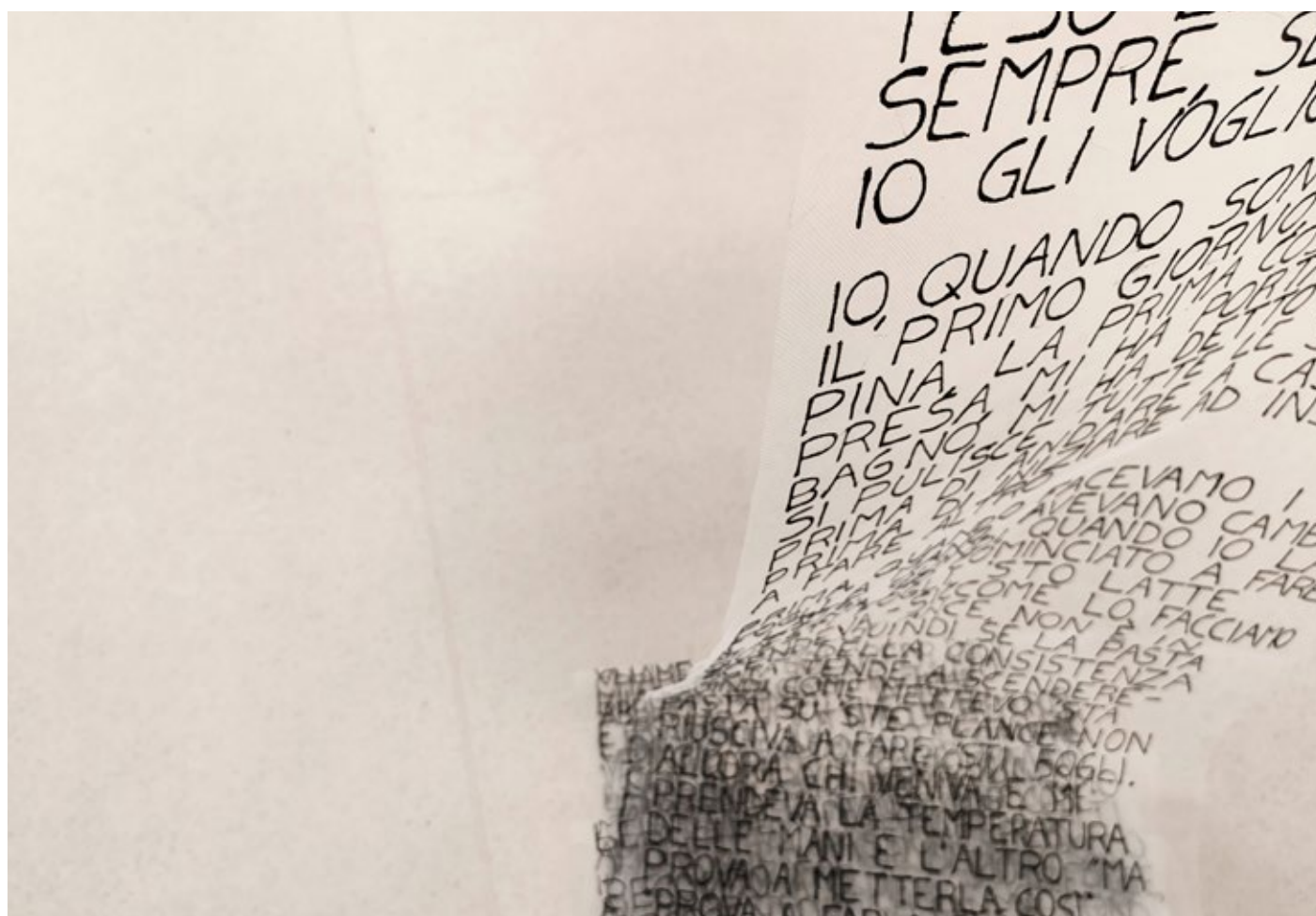
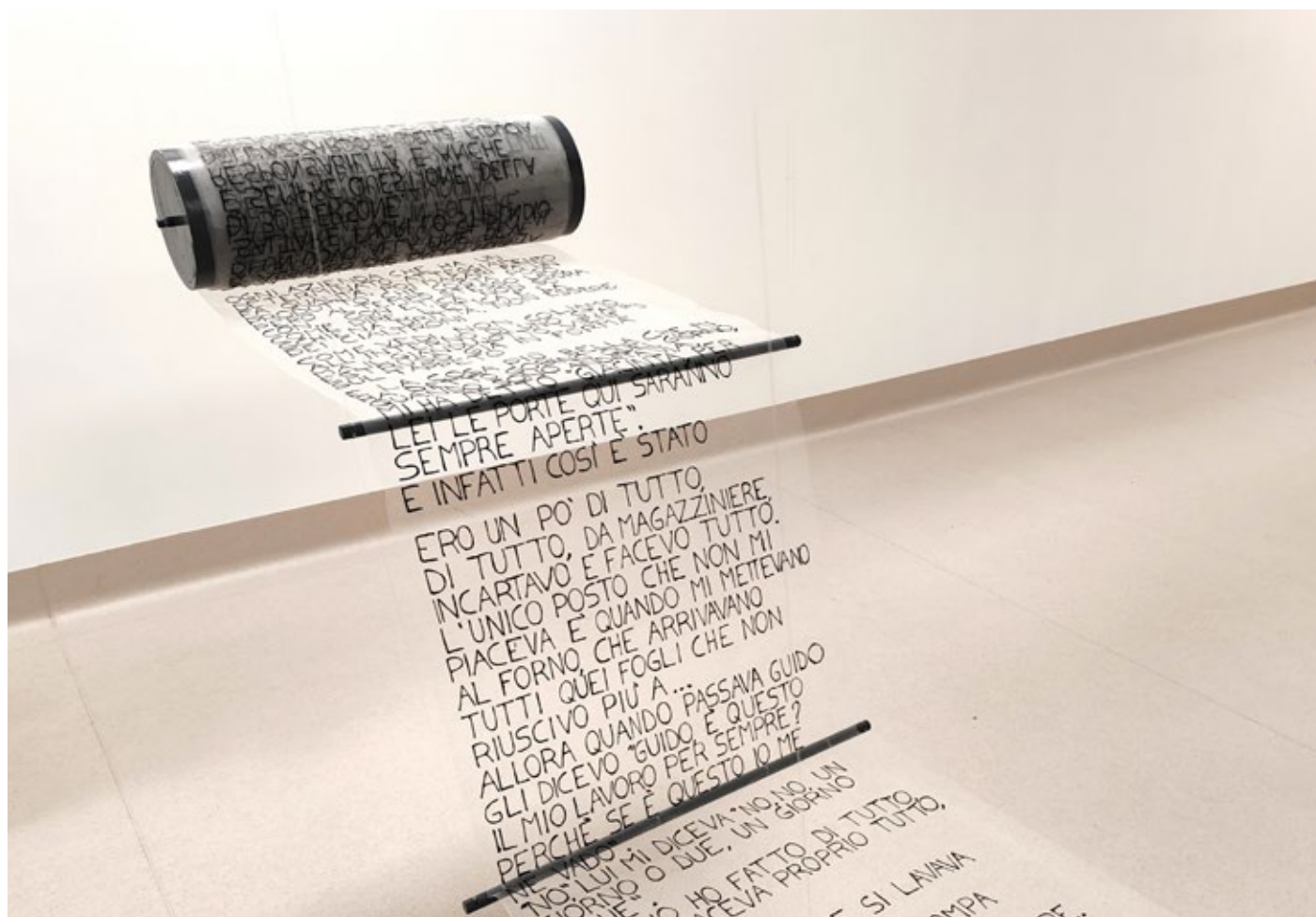
Guido Gobino (Torino)



In the company people talk about cocoa, and while they talk about it, they touch it, work it, get dirty, taste it. The human voice merges with that of mechanical machines, at their repetitive and hypnotic rhythms. Everything assumes the time of a ritual dimension, where at its center there is an ancient and legendary matter, made of sun and dust. The hands touch it, work it, transform it, making it oscillate continuously between material and food, work and reward, mud and chocolate.

In the work, like an apparition, everything floats in space. The words fly, they split the environment, following the shapes of an invisible machine that drags them on a ribbon of tulle that becomes conveyor belt. They are the stories of those who live the company every day, of those who built it, of those who imagined it. Black words, such as ink and more intense cocoa, made matter by the 3D sign of that tool that reinvents the tradition of drawing, making physical what was not before. A daydream, still, made of cocoa, carefully generated and destined to slip away.

Opera winner of the GugArt3 Prize, organized by the company Guido Gobino with the mentorship of Marinella Senatore.



STUDIO PER UNA SCULTURA FATTA DI SEGNO

2024

Digital print on paper Hahnemühle Photo Rag and PLA filament sculpture

34x42 cm



This work was born, as the title indicates, as a study for the creation of sculptural subjects from graphic and photographic images. They are shots of research on the body shapes, the plasticity of the figure and structural lines. Images that are not born with the intention of becoming photographic elaborations but useful tools for their subsequent sculptural translation through the graphic sign in PLA of a 3D pen. Photographs that, before being such, are already sculptures and that, in their manifestation, contain both possibilities. It is an exploration of the relationship between sculpture and photography through drawing, which, through the action of *scontornatura*, recalls the operations of photographic isolation of the sculptural works immortalized by the Alinari Brothers.

Invisible is therefore the sculptural presence within the photograph, translated in turn into sculpture through an impossible design that links them indissolubly.

STUDIO PER UNA SCULTURA FATTA DI SEGNO



T R A

L ' E R B A

A L T A

2025

Acrylic on plywood board

100x100 cm



The paintings embody the pictorial declination of the research usually conducted using the 3D pen. The sculptures made of PLA, before leaving the two-dimensional surface, are hit with an airbrush by repeated jets of color. Their subsequent removal shows the trace, in negative, of the presence/absence of them, manifesting the sculptural dimension as residue; testimony of an intermediate phase between the second-dimension of the painting and the third-dimension of the sculptural material extruded from the pen.

The image of the sculptural negative, defined and graphic, is dematerialized in the vegetable painting, sometimes becoming the protagonist, sometimes getting lost in the background. Figures inhabiting luxuriant worlds, in which the vegetal elements overwhelm, conceal and inebriate the bodies.

N E L

2024

Acrylic on paper

70x50 cm

P R A T O



G I O R N O

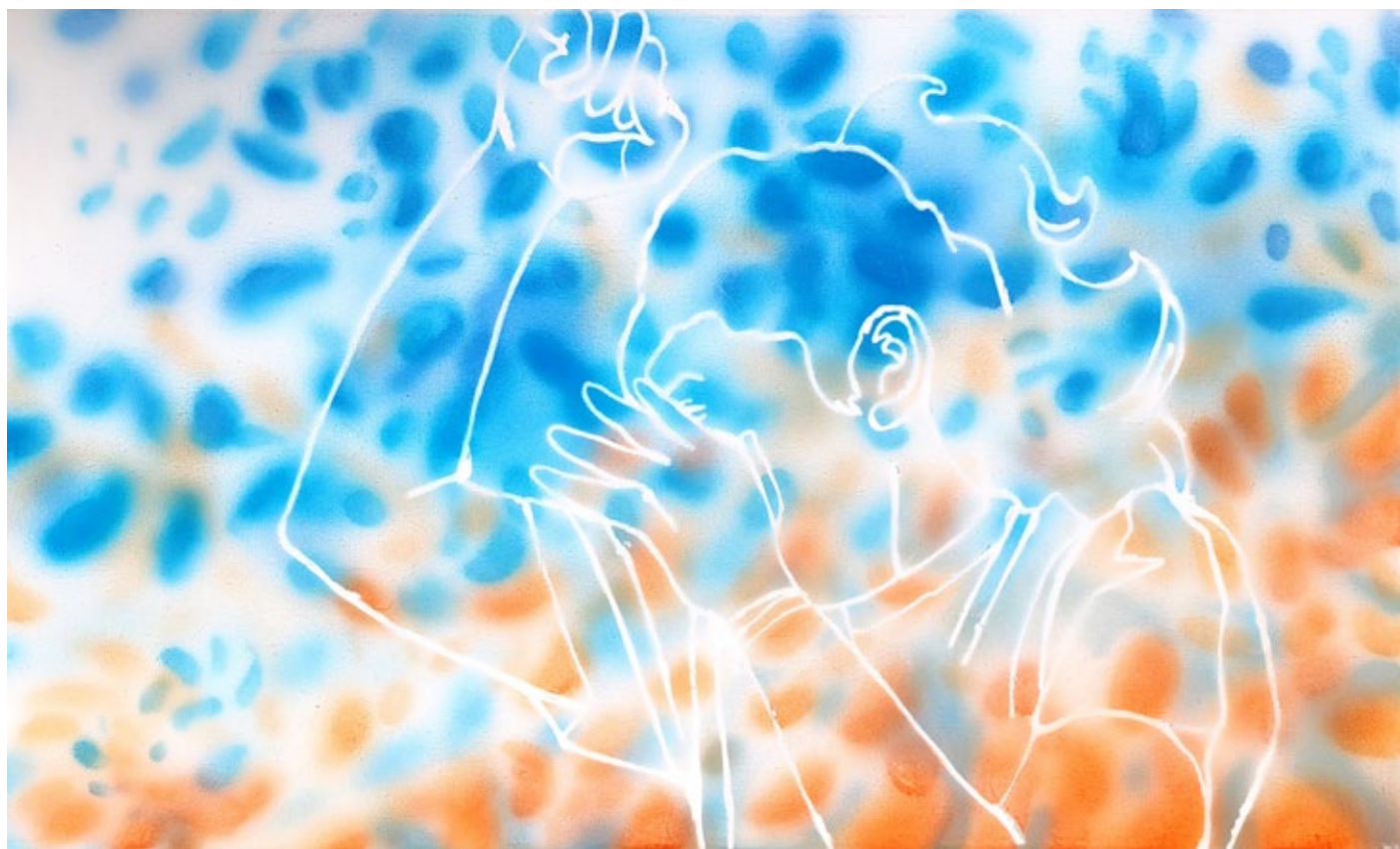
D I

V E N T O

2024

Acrylic on canvas

30x50 cm



S O S P E S I

I ^

E

I I ^

G E N E R A Z I O N E

2018-2022

Acrylic and collage on paper

13,5x19 cm - 16,5x24 cm



The series of collages *Sospesi* tells the existence of people, showing every facet. Through the abstraction of the scene and the cancellation of the acid yellow background, the figures, cut out of photographs, are lifted from their context and laid in a time out of time that makes them eternal. Thus, overcoming the wineries of the space-time dimension, live together in harmony fragments of the past with scenes belonging to our time, in a flattening of the historical perspective that makes us perceive those figures and their narratives more alive than ever.

SOSPESI

I ^

E

II ^

GENERAZIONE



SOSPESI

I ^

E

II ^

GENERAZIONE



S T U D I O