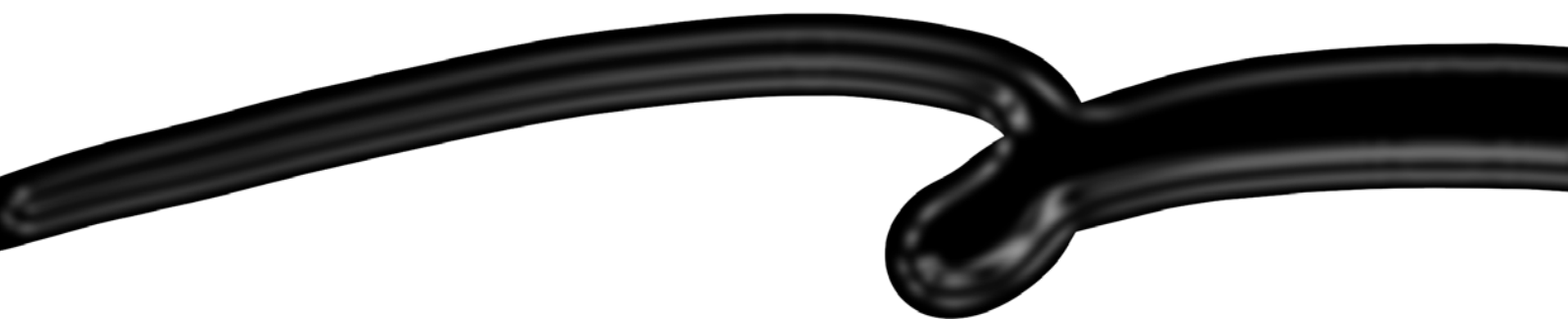


L O R E N Z O

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 investigates contemporary existence, intertwining concept and perception within a poetic tension that surpasses the visible. Through works that probe the interrelations between the individual and the cosmos, his practice moves beyond the real to explore the deeper structures that bind the subject to the surrounding environment. Within this framework, different codes enter into direct dialogue, opening new interpretative possibilities and addressing the dissolution of medium-specific boundaries. In his recent work, the core of his research has combined perceptual inquiry with a poetics of multispecies interconnection, in which horizontal relationships between the human and the non-human become central to a reflection on symbiosis and co-existence.

His works have been exhibited at: Tate Britain (London), Italian Cultural Institute (Prague), 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

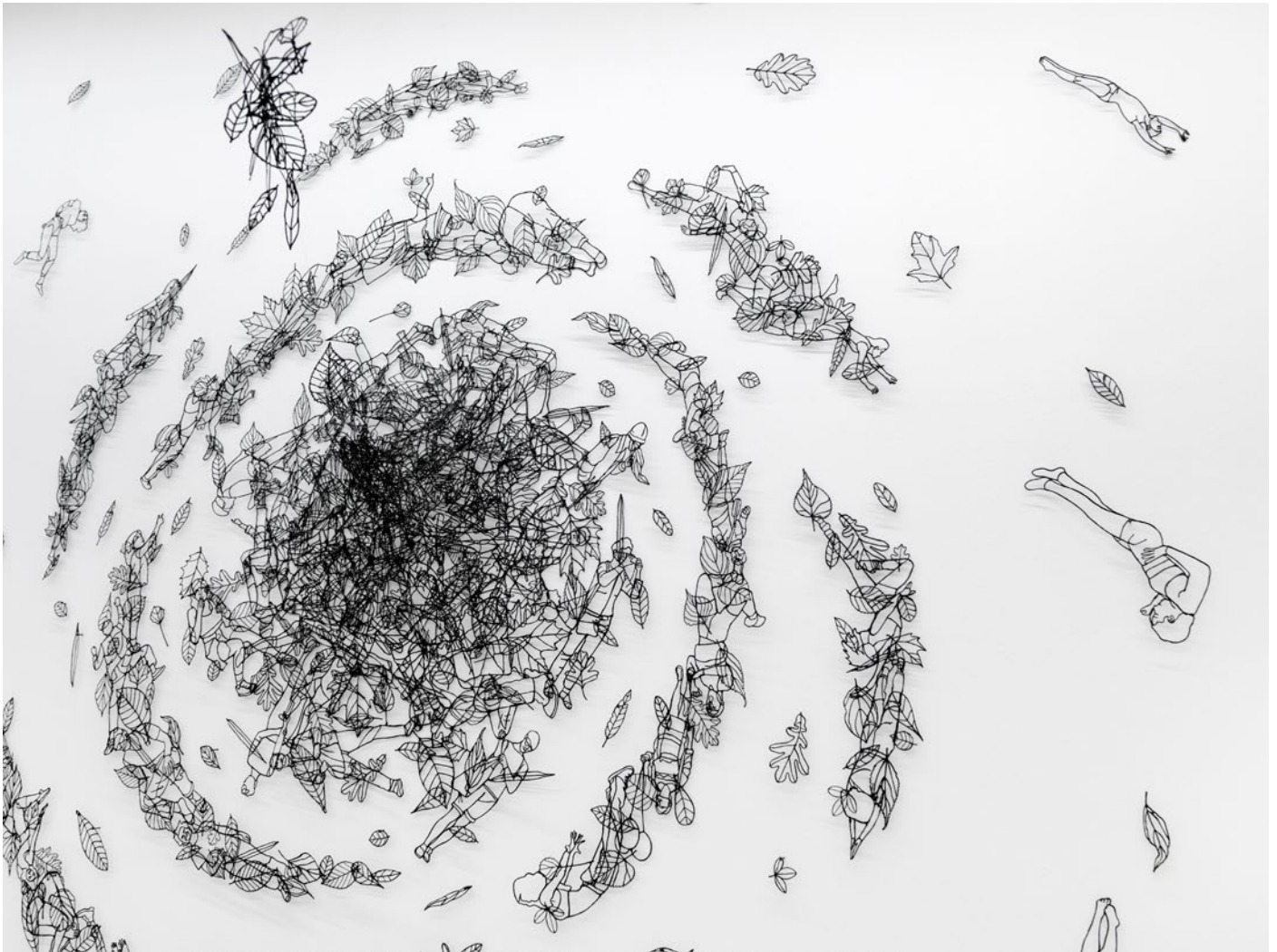
CREAZIONE

2025

Environmental dimensions

PLA filament

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

200x600 cm

PLA filament

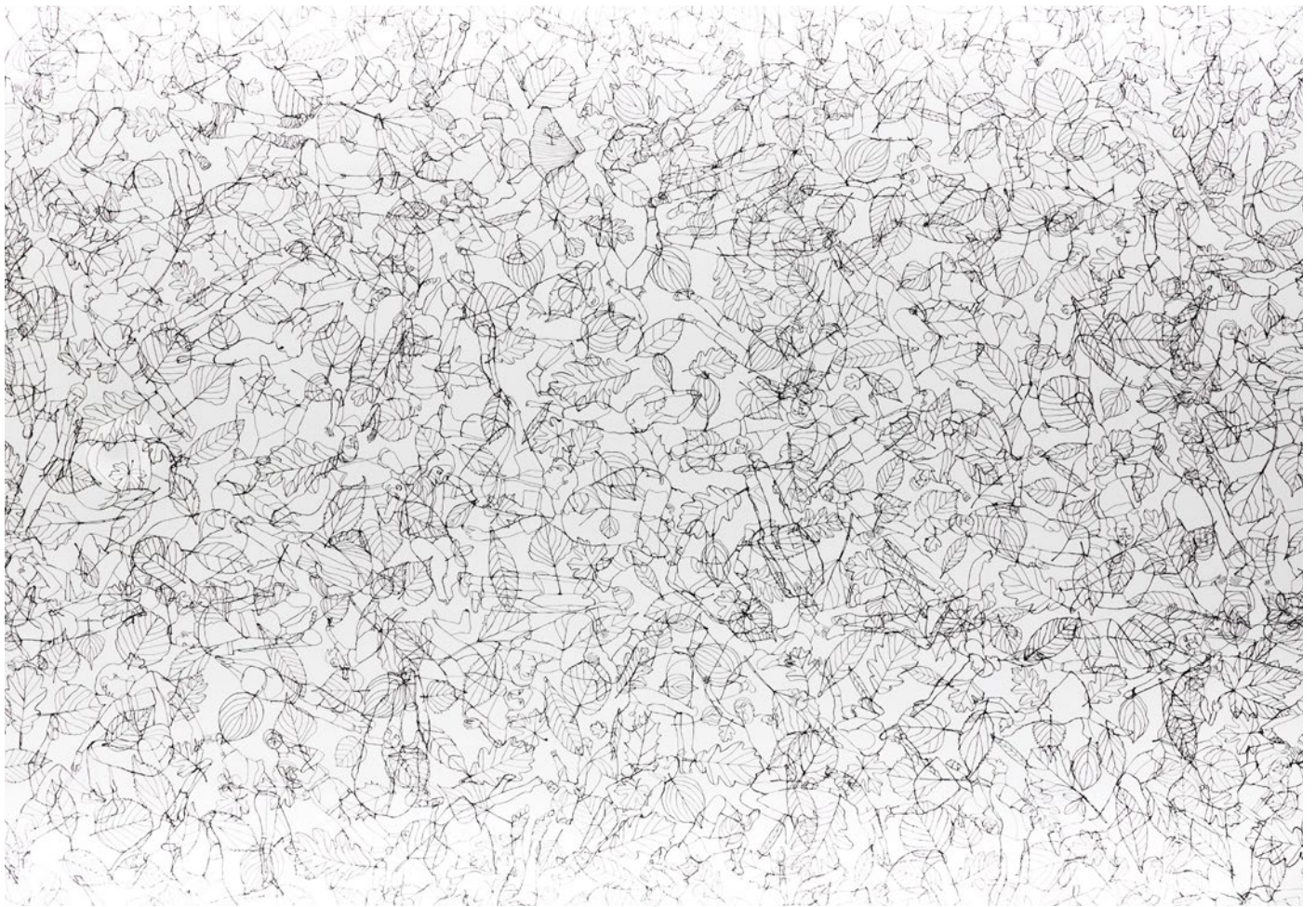
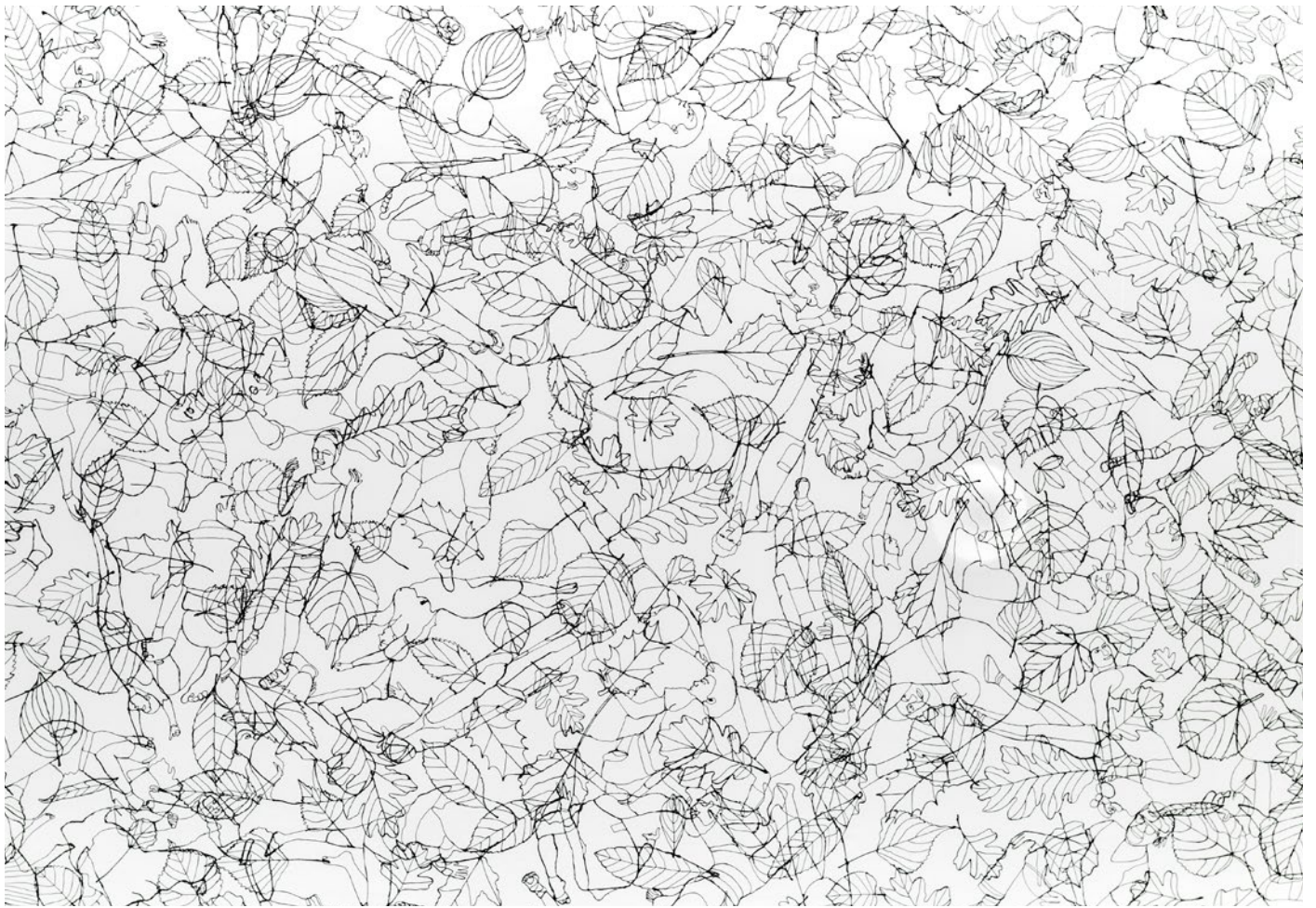
CRAG Home Gallery (Torino)



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 Panica 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

Environmental dimensions

PLA filament, incandescent light bulb

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.



DOVE

CADONO

LE

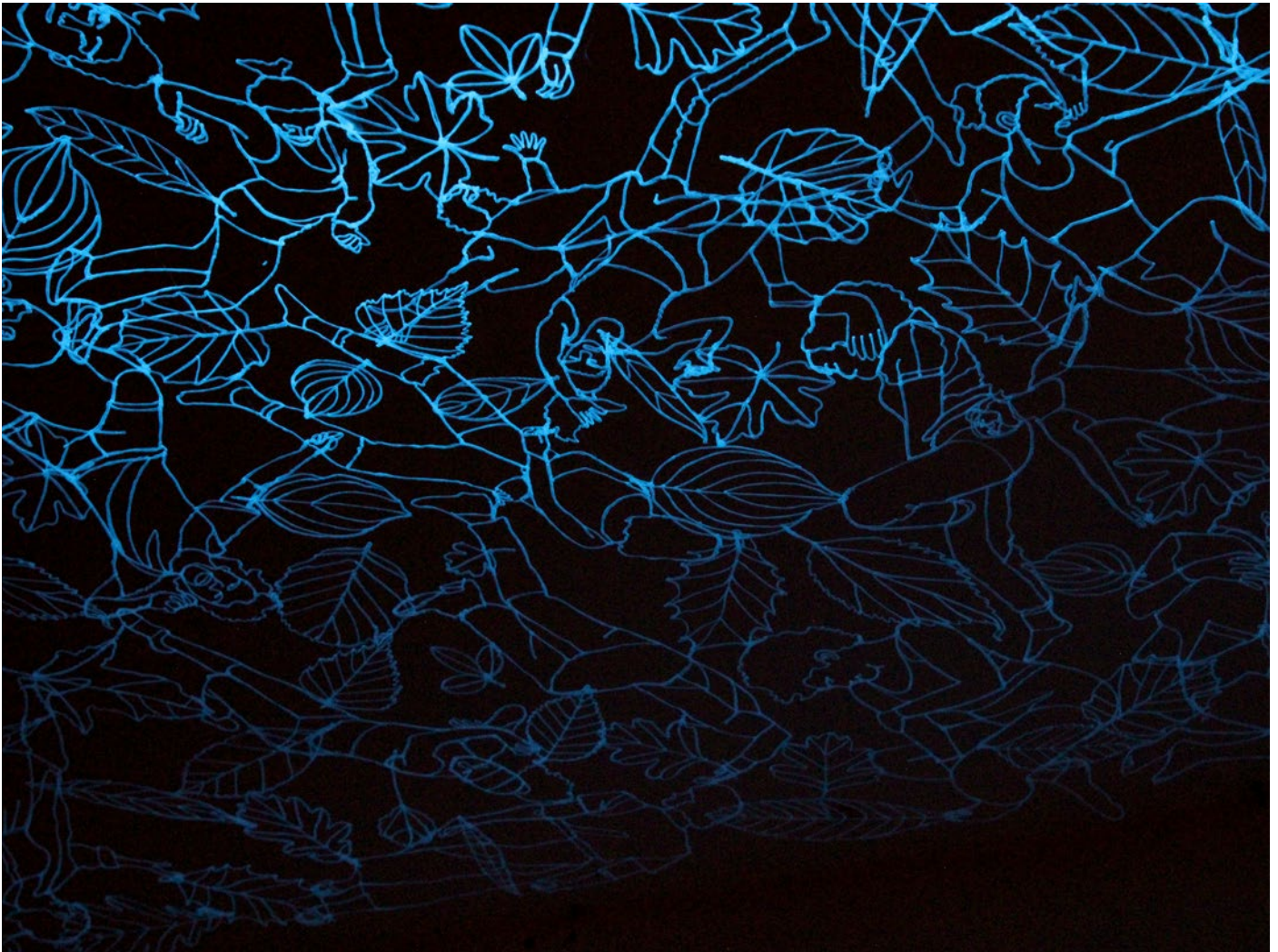
FOGLIE

2023

600x290 cm

Phosphorescent PLA filament, Wood light, sound design

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.

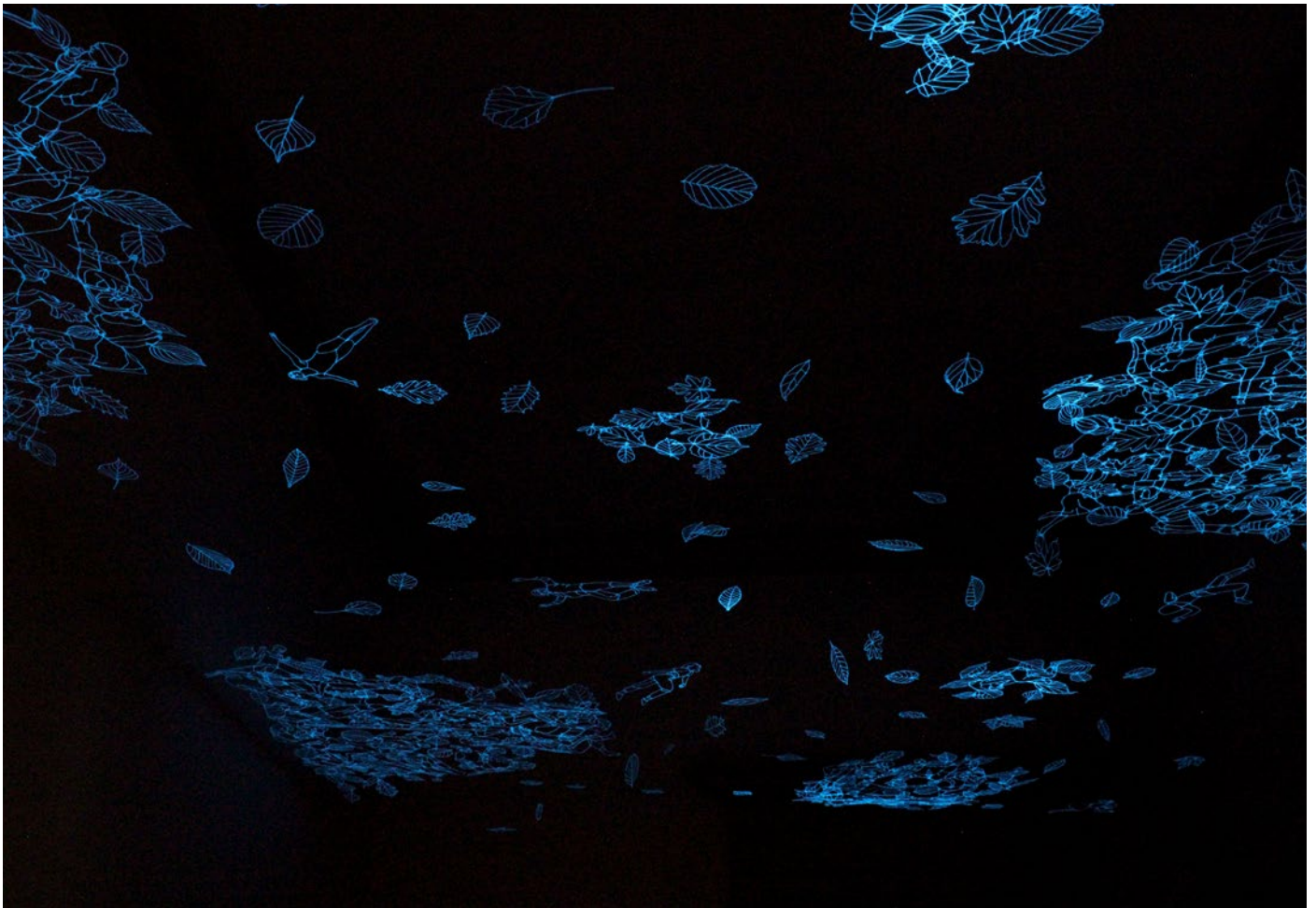
Only then will we have made possible that propitiated but never realized time.

DOVE

CADONO

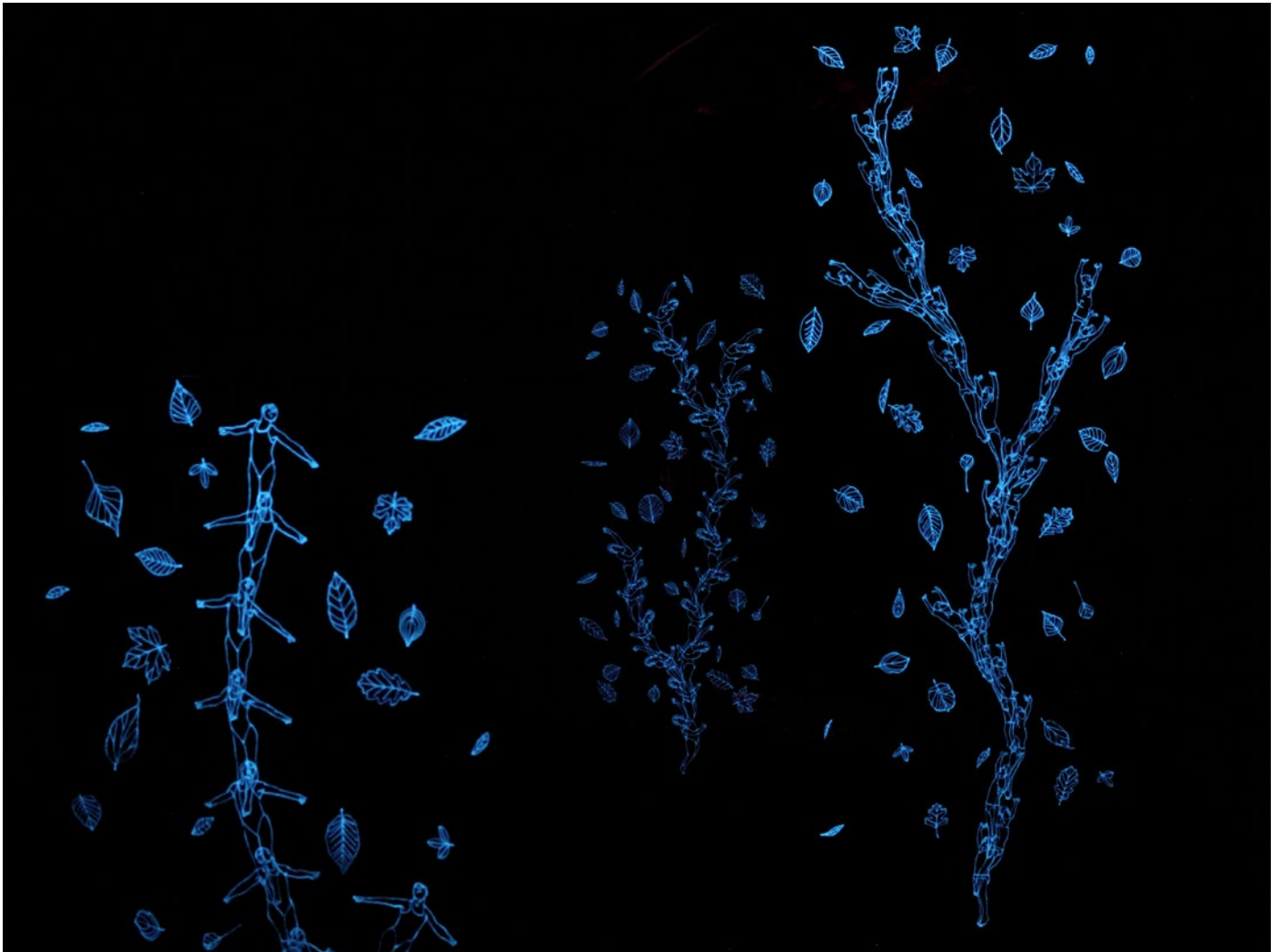
LE

FOGLIE



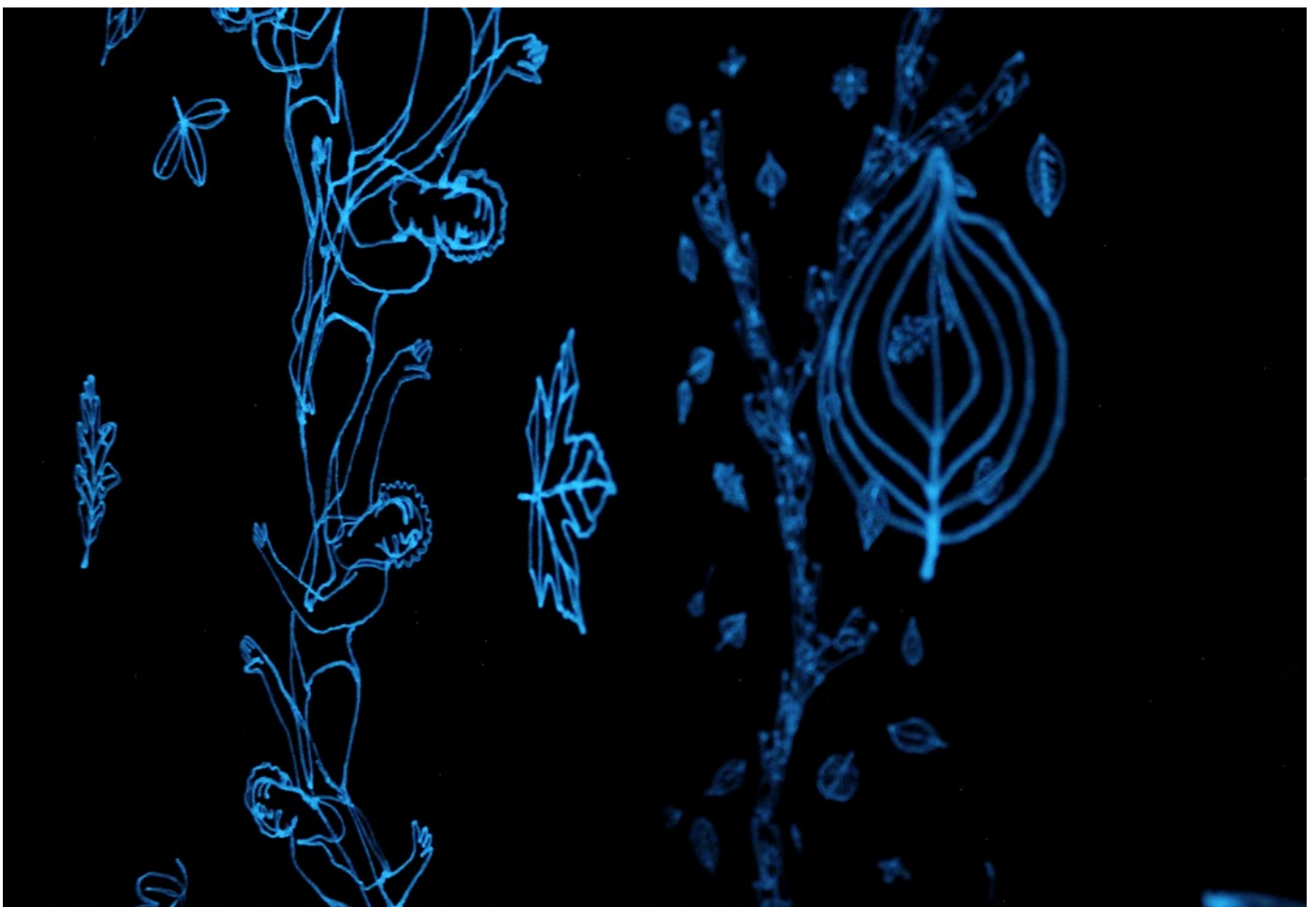
2024

Environmental dimensions

Phosphorescent PLA filament on tulle, Wood light, sensor
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.



CON

LE

STELLE

2023

300x300 cm

PLA filament on tulle

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

120x200x50 cm

PLA filament, stainless steel mechanical element

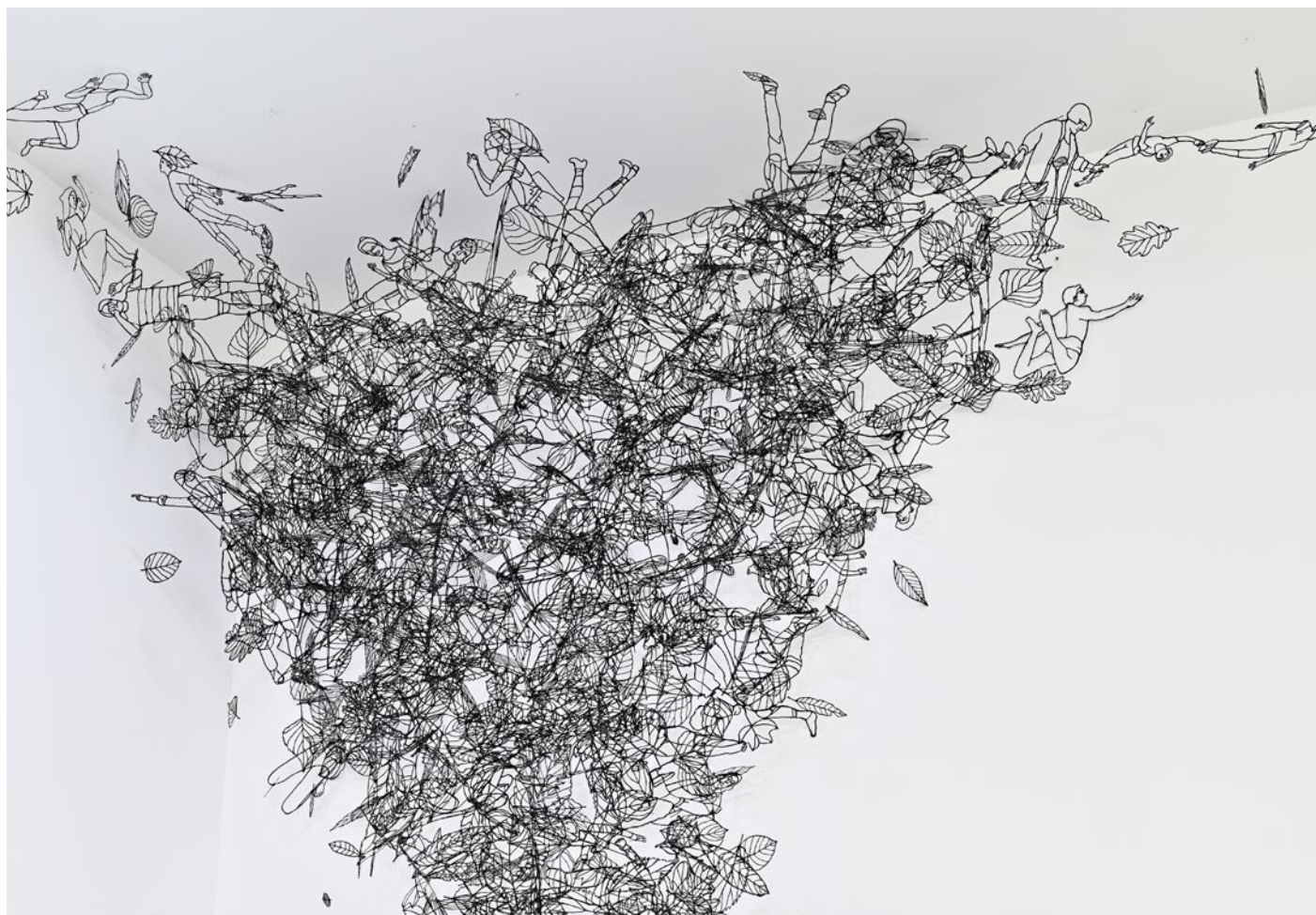
Trillium Pumps (Nova Milanese, MI)



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



SOGNO DI POLVERE, FANGO, INCHIOSTRO

2024

Environmental dimensions

PLA filament on tulle, iron, cardboard, nylon

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.

QUANDO LE COSE AVEVANO L'ANIMA

2025

200x100x30 cm

PLA filament, wood, ceramic, glass, mirror, plastic, terracotta

ROSER, Fabriano (AN)



“Lorenzo Gnata’s work stems from a dual source of inspiration: the materials that define Roser’s productive identity—particularly glue, a symbol of connection and cohesion—and the memory of the Fabriano territory, marked by the earthquakes of 1997 and 2016.

The function of glue, which acquires meaning only through union, becomes a metaphor for human relationships and for the company’s shared values: solidarity, care for interpersonal ties, and the ability to hold together what risks breaking apart. The testimonies collected during the residency confirm how profoundly the earthquakes have shaped the community, both materially and emotionally. Gnata translates this fragility into a series of domestic objects—plates, cups, glasses—broken and then held together by an external web of small human figures.

Created with a 3D pen, this filigree becomes a lightweight yet resilient exoskeleton: a kind of embroidery that supports what is fractured, evoking the strength of bonds and collective memory. Suspended on a shelving unit, the objects appear simultaneously whole and shattered. Stripped of their function, they turn into artefacts: fragments of a vulnerable everyday life that persists precisely thanks to the network of relationships that surrounds and safeguards it.”

F. Canfora

QUANDO

LE

COSE

AVEVANO

L'ANIMA



QUANDO

LE

COSE

AVEVANO

L'ANIMA



STUDIO PER UNA SCULTURA FATTA DI SEGNO

2024

34x42 cm

Digital print on paper Hahnemühle Photo Rag and PLA filament sculpture



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

100x100 cm

Acrylic on plywood board



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.

STUDIO PER UNA SCULTURA FATTA DI SEGNO



N E L

2024

70x50 cm

Acrylic on paper

P R A T O



I N

2026

35x50 cm

Acrylic on paper

G I A R D I N O



A

2024

50x35 cm

Acrylic on paper

PERDIFIATO



S T U D I O