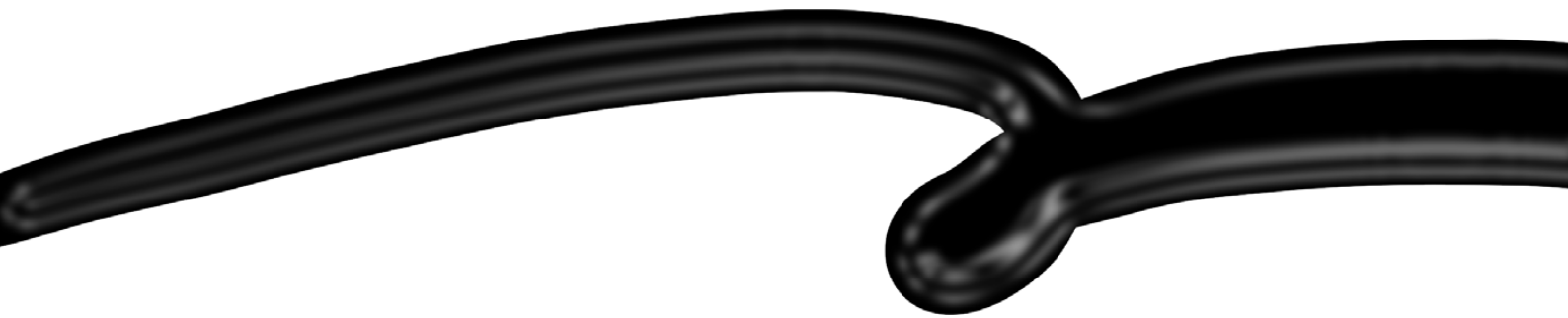


L O R E N Z O

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 whose practice investigates the deeper structures of contemporary existence, moving beyond the visible to examine the ties between the individual and the cosmos.

Through works that explore the interrelations between the individual and the cosmos, his practice investigates contemporary existence, moving beyond the visible to examine the deeper structures that bind the subject to the surrounding environment. Within this framework, different codes enter into direct dialogue, proposing new ways of interpreting reality and addressing the dissolution of medium-specific boundaries. In his recent production, this perceptual inquiry has evolved into a poetics of multispecies interconnection, where horizontal relationships between human and non-human entities become central to a reflection on symbiosis and coexistence.

His work has 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). His research is featured in major publications, including *Il segno dell'arte nelle imprese* (edited by I. Bonacossa, Marsilio Arte).

POLIFONIA

DI

UNA

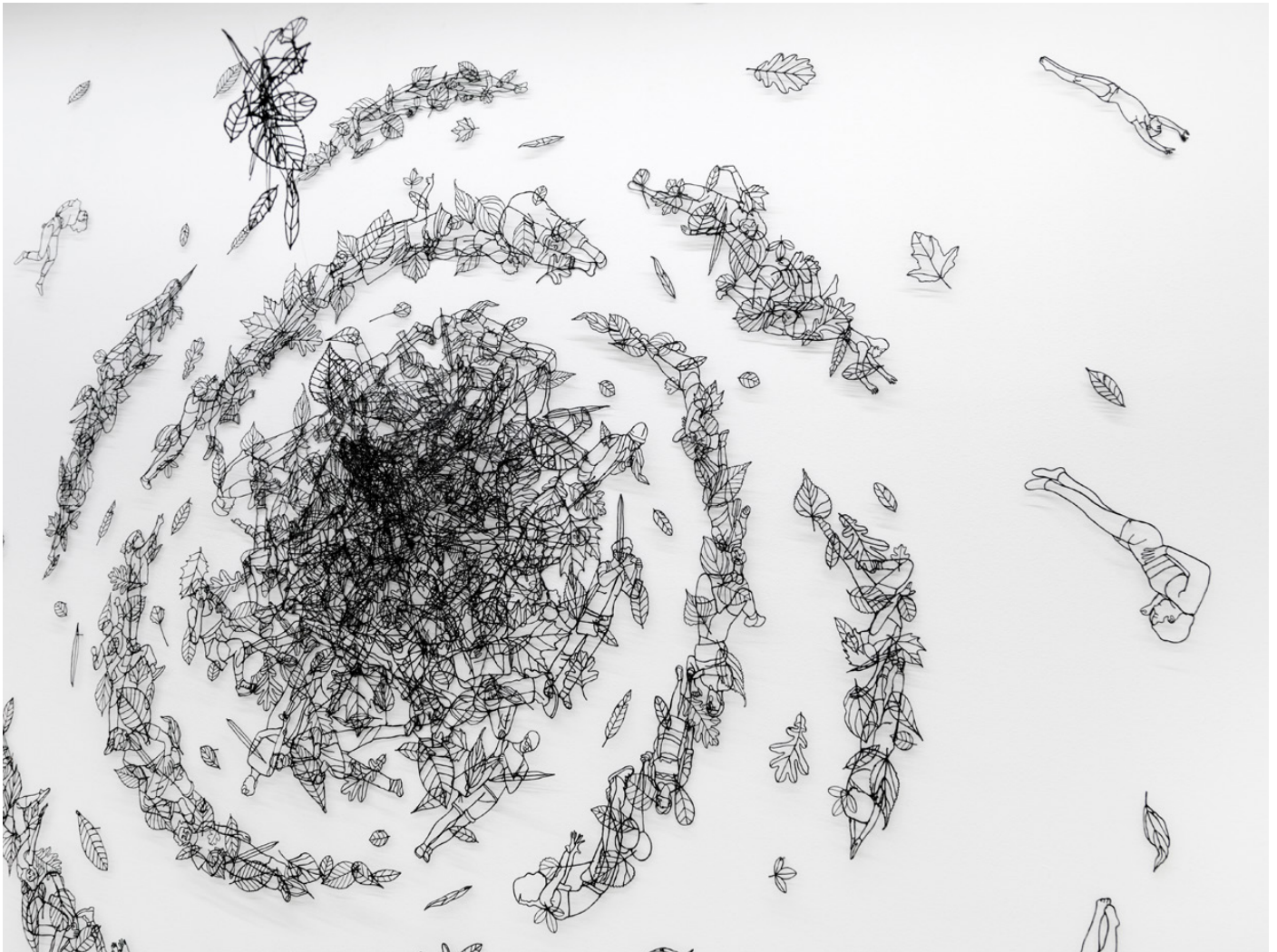
CREAZIONE

2025

Environmental dimensions

PLA filament

Italian Cultural Institute (Prague)



The work, part of the exhibition *Being relations*, 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 (Turin).



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.



I L

G I A R D I N O

P E R D U T O

2024

PLA filament, incandescent light bulb

Environmental dimensions

Site-specific installation at Castello di Montecavallo (Vigliano Biellese, Italy).



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.



2024

Phosphorescent PLA filament on tulle, Wood light, sensor

Environmental dimensions

Site-specific installation at the former St. Augustine Prison (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

PLA filament on tulle

300x300 cm

Site-specific installation at Cappella dell'Immacolata Concezione, Fondazione Polo Teologico Torinese (Turin).



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.



SOGNO DI POLVERE, FANGO, INCHIOSTRO

2024

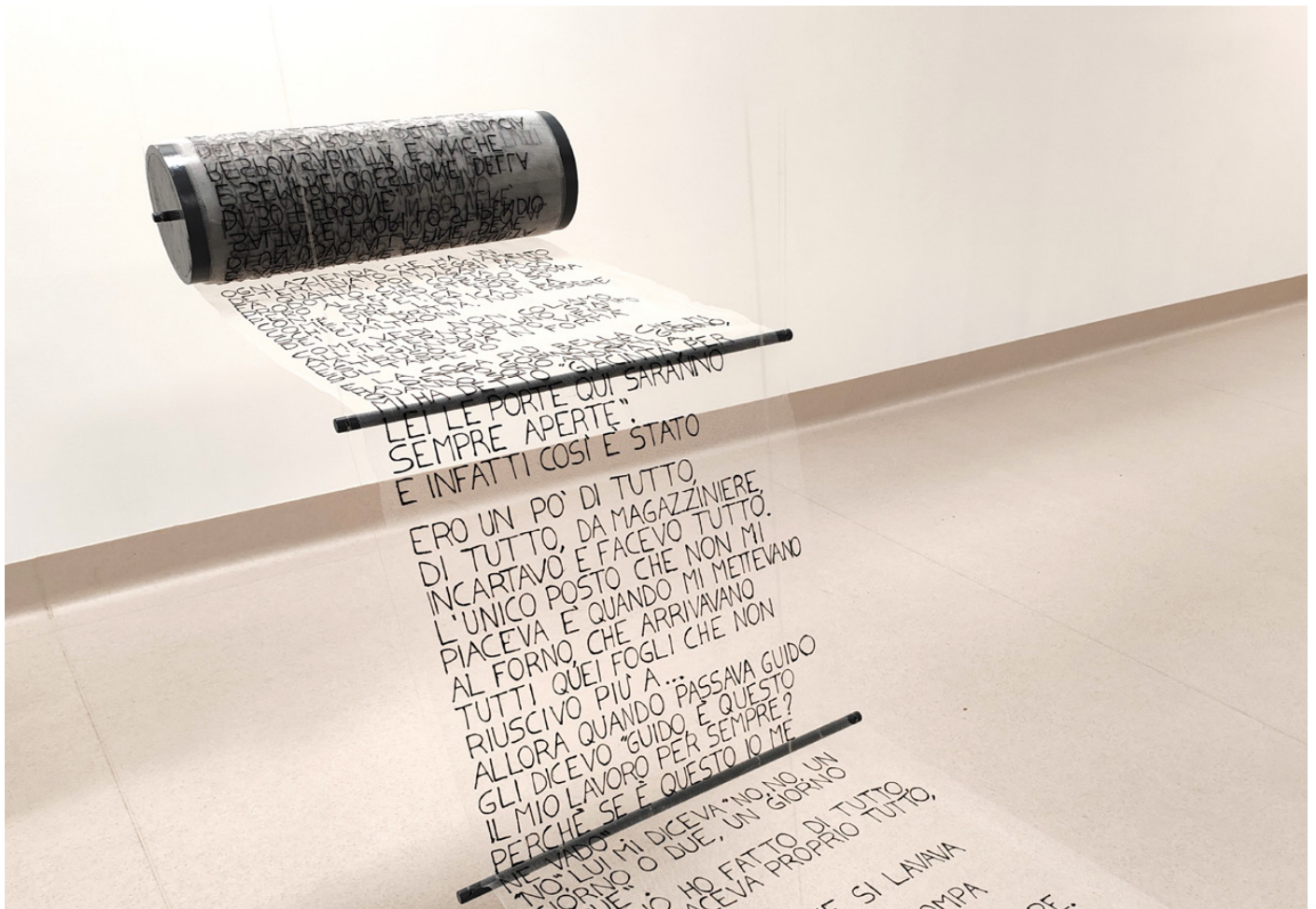
PLA filament on tulle, iron, cardboard, nylon

Environmental dimensions

Winning work of the Gugart3 Prize (Guido Gobino), mentorship by Marinella Senatore.



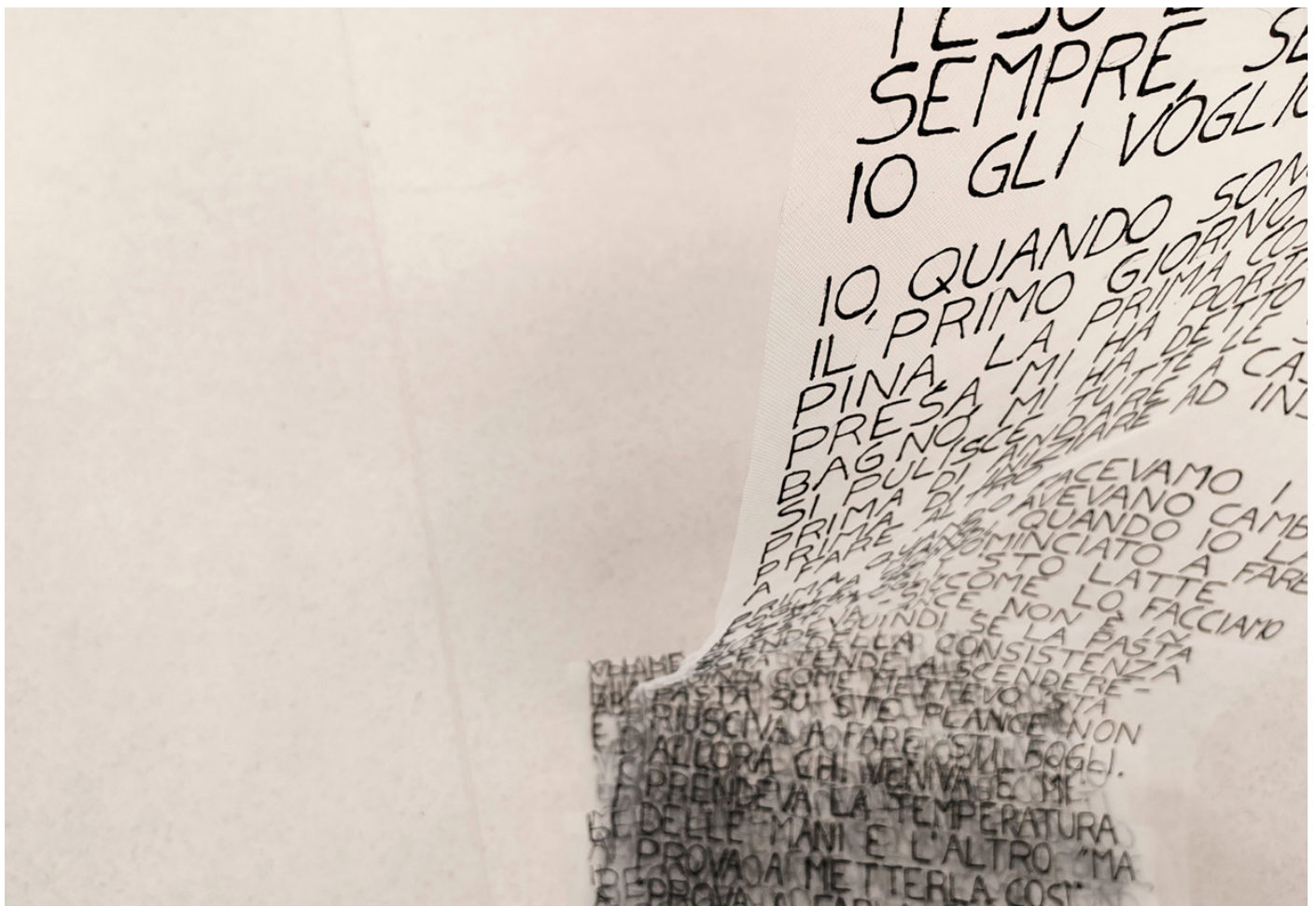
An extrusion of thought and voice: the 3D sign reinvents the tradition of drawing, giving physical form to the company's collective narrative. Words pierce the environment, following the rhythms of an invisible machinery in a continuous oscillation between material and nourishment, labor and apparition. A suspended structure that investigates the memory of "making" as a conveyor belt of stories.



LEI LE PORTE QUI SARANNO
SEMPRE APERTE".
E INFATTI COSI' E' STATO

ERO UN PO' DI TUTTO
DI TUTTO, DA MAGAZZINIERE
INCARTAVO E FACEVO TUTTO.
L'UNICO POSTO CHE NON MI
PIACEVA E' QUANDO MI METTEVANO
AL FORNO, CHE ARRIVAVANO
TUTTI QUEI FOGLI CHE NON
RIUSCIVO PIU' A...
ALLORA QUANDO PASSAVA GUIDO
GLI DICEVO "GUIDO E' QUESTO
IL MIO LAVORO PER SEMPRE?
PERCHE' SE E' QUESTO IO ME

NO, LUI MI DICEVA "NO, NO, UN
MORNO O DUE, UN GIORNO
IO HO FATTO DI TUTTO,
FACEVA PROPRIO TUTTO,
E SI LAVAVA
COPA DE



IL DO
SEMPRE, SU
IO GLI VOGLIO

IO, QUANDO SONO
IL PRIMO GIORNO, CO
PINA, LA PRIMA CO
PRESA MI HA DETTE
BAGNO, MI HA DETTE A CA
BAGNO, MI HA DETTE A IN
BAGNO, MI HA DETTE A IN

SI PULI DI AVEVAMO I
PRIMA DI AVEVAMO CAMB
PRIMA DI AVEVAMO CAMB
PRIMA DI AVEVAMO CAMB
PRIMA DI AVEVAMO CAMB

LA MANI COME METTEVO STA
E' RUSCIVA A FARE, NON
E' ALLORA CHI VENIVA SU (506L).
PRENDEVA LA TEMPERATURA
DE DELLE MANI E L'ALTRO "MA
E' PROVA A METTERLA COSI'

QUANDO LE COSE AVEVANO L'ANIMA

2025

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

200x100x30 cm

Project developed for Roser Adesivi



The work reflects on the relationship between Roser Adesivi—a company specializing in industrial adhesives—and its territory, a land deeply scarred by the earthquakes of 1997 and 2016. Broken domestic objects—plates, cups, glasses—become fragments of a wounded everyday life, preserved only by an external web of figures that holds the pieces together without concealing the cracks.

Suspended on a shelf, the objects appear simultaneously intact and shattered. Stripped of their original function, they are transformed into relics: fragments of a vulnerable daily existence that survives precisely because of the network of relations that surrounds and protects it.

QUANDO

LE

COSE

AVEVANO

L'ANIMA



QUANDO

LE

COSE

AVEVANO

L'ANIMA



STUDIO PER UNA SCULTURA FATTA DI SEGNO

2024

Digital print on Hahnemühle Photo Rag paper and PLA filament sculpture

34x42 cm

Exhibited at Palazzo delle Esposizioni, Rome.



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



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 made of light, in which the vegetal elements overwhelm, conceal and inebriate the bodies.

I N

2026

Acrylic on paper

35x50 cm

GIARDINO



N E L

2026

Acrylic on zinc plate

18x13 cm

B O S C O



U N T I T L E D

2026

Acrylic on cotton paper

20x24 cm



U N T I T L E D

2026

Acrylic on cotton paper

22x20 cm



U N T I T L E D

2026

Acrylic on cotton paper

15x30 cm



U N T I T L E D

2026

Acrylic on paper

70x50 cm



S T U D I O