

g. olmo stuppia
PORTFOLIO



2016- 2025

STATEMENT

g. olmo stuppia

I am an engaged artist working in deeply Venice Lagoon. My practice weaves visionary walkscapes, expanded sculpture, and poetic video to confront systems of control, surveillance, and neoliberal extraction. I move across bodies, ruins, and symbols—collecting fragments and reactivating them as living archives of resistance.

Trained between philosophy and visual arts, I see education and conflict not as opposites but as tools for unlearning, for shaping new forms of attention. My work often draws on the idea of the deserted island (Deleuze)—not as retreat, but as potential: spaces outside the showcase city where detritus, salt, and myth can become materials for a different ecology.

Through the Venice Fellowship at Scuola Piccola Zattere, I deepen this research: Venice becomes my threshold, a liquid and haunted polis where walking, sculpting, and writing converge. I call it a teeming “Athamor” (forno alchemico)—a crucible of transformation, contamination, and shared invention.

SPOSARE LA NOTTE EP. V

12'47" 4K Eng. sub , sound stereo, color directed by g. olmo stuppia, dop Domenico Palmeri, Gerardo Brentari , starring Valentina Levorin, Carolina Levorin, Arianna Marcolin
IIC New York 2024-2025 - prod. R platform venezia, Orsini Collezioni, Venice Art Factory

Marrying the Night V is a short film about the Italian diaspora. A sail woven with the memories of 7,800 emigrants from Venice, Sicily, and the Veneto region catches fire before the Statue of Liberty. The film interweaves political history, industrial decay, and a hope for an ecology rooted in leftovers and fragments—such as the boat of Raul Gardini, found abandoned in Marghera like a plastic sculpture of a frozen Italy. Shards of glass and radioactive phosphogypsum discovered in previous episodes—on Sacca San Mattia (Murano) and along the traces of the MOSE system—are transformed into “proops,” into new shamanic elements. Episode V connects the Lagoon with Milan and New York, drawing on geomancy, the evidence of the stars, and ancient constructive knowledge: the statue La Legge Nuova (The New Law), sculpted by Camillo Pacetti in 1810 and placed atop the Milan Cathedral, inspired Auguste Bartholdi’s design in New York, blending with the rest of the Statue of Liberty’s head, a fragment the artist found in 2021 in Sigonella. Three projects of ecstatic fragmentation merge, weaving a new hope and a signal of rebirth for the Mediterranean.

[Film Link](#)

[IIC New York](#)

[MyArtGuides](#)

[Daily Lazy](#)

[Artribune](#)





1. g. olmo stuppia, *Sposare la notte Ep. V*, film still, 2024 (Raul Gardini abandoned plastic boat)



1. g. olmo stuppia, *Sposare la notte V* , film screening as installation with Fosbury Architecture desing at Spazio Spuma , 2025



1. g. olmo stuppia, *Sposare la notte V*, film still (sail burning in Manhatthan bay)



Sposare la notte Ep. V. (Marrying the Night Ep. V) is American episode of the vital saga Sposare la notte, about italian long "night".

Installation set

1. video 4k 9 min, color

2. couple of burned sailes 420x400x380cm

On this occasion we sewed large sculpture sails, 420x400x380cm, transformed them into stage sets and set them on fire in front of the Statue of Liberty, thanks to the support of IIC New York, Orsini Collezioni, Venice Art Factory.

KATASTERISMOS

Spazio Spuma 710/C Fond. Convertite - 21/02 - 05/04/2025

solo show c/by Giuseppe Amedeo Arnesano, Elena Cera, Giulia Gelmi

[VIDEO LINK](#)

Katasterismos is g. olmo stuppia 's sixth solo exhibition and gathers his poetics into the 670 square meters of Spazio Spuma like a treasure chest. At its core is the film *Sposare la notte V*, expanded into space through reconfigured proops, stage elements, photographs, archival materials, and actions performed in the Venetian Lagoon. The artist creates a sensitive sequence of transit and light, weaving cotton thresholds that offer the audience an intimate and evocative experience.

The sails used in the film's production—two surviving ones—form the central sculptural element, surrounded by amphorae and resin objects charged with memory. The film itself is the beating heart of the exhibition. Flanking it, across the former industrial brewery, are photographs and sculptures from earlier chapters of *Sposare la notte*, the sculpture Mussolini (an urban object from Milan suspended upside down), and a red room evoking years of continuous navigation and observation within the Lagoon.

At the entrance, a vast nave houses the boat-proop used in the film, standing as both relic and vessel. Around it, a constellation of mentors and fellow travelers: Raqs Media Collective, Cristina Nuñez, Arianna Marcolin, Francesca Marconi, Diego Gelosi, and international DOP Gerardo Brentari.

The underlying themes of navigation, loss, and constellation flow through time and space, transforming the Venetian Lagoon into a poetic, living organism. A form-constellation emerging from the island's delicate architecture—between fluctuation, amphibious dimension, and liminality—capable of igniting a path of renewal.

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LINKS

[MyArtGuides](#)

[Daily Lazy](#)

[Artribune](#)

[Exhibition view via drone](#)

Performance

[Archeologie du futur video drone sound Elena Callegari, Arianna Marcolin, Antonio Fabietto Femia, Leo Mizar](#)

[Complete Press Coverage in PDF](#)



1. g. olmo stuppia, *Katsterismos*, exhibition view, Spazio Spuma, 2025



1. g. olmo stuppia, *Katsterismos*, exhibition view with Arianna Marcolin, Francesca Marconi, Gerardo Brentari, Spazio Spuma, 2025



1. g. olmo stuppia, *Katsterismos*, exhibition view with Arianna Marcolin, Francesca Marconi, Gerardo Brentari, Spazio Spuma, 2025



1. g. olmo stuppia, *Katsterismos*, exhibition view, Spazio Spuma, 2025



1. g. olmo stuppia, *Katsterismos*, exhibition view, Spazio Spuma, 2025



1. g. olmo stuppia, *Katsterismos*, exhibition view, Spazio Spuma, 2025



1. g. olmo stuppia, *Katsterismos*, exhibition view, Spazio Spuma, 2025



1. g. olmo stuppia, *Katsterismos*, exhibition view with, Spazio Spuma, 2025

DILDO DRONES

Dildo drone is a international project exhibitd in Paris LAB229, INHA Paris, Venice Biennale of Architecture 2023 with RT 77x150cm, woodframe + extended sound installation from Gaza landscape 2019- on going

3D blender image print on Hoenmuller paper.
Series of 20 + Ap.





1. g. olmo stuppia, *Didlo Drones*, INHA Paris , 2023

SE LE BARENE RESPIRANO

Primo premio Regione del Veneto, Palazzo Balbi

A stumble, a necessary fall, a slow-unfolding seaweed, a wander in this watery sepulcher. A cycle of silver salts photographs condensed into one. A search for quantum physics by artistic means, a flickering attempt to find the waters, the islands. Continuous notes, seaweed on skeins of Seaweed bind me from the divine Pito.

Se le barene respirano (If salt marshes from lagoon breathe) silver print analogique pictures, half in lagoon water. 77x153cm,



Stupia, *Se le barene respirano*, 77x153cm, fotografia ai Sali d'argento analogica, 2023

SPIFFERARE TENEBRA

11. 11. 2023, Terrace Above the Former Cinema Ambra Milan Activation of the contextual book Tenebra, Postmedia Book, 2022

A terrace of a 1980s penthouse railway view above the Ex Cinema Porno Ambra. We are in Via Padova, the multienicoo heart of Milan, above Milan "s infamous Casoretto . The terrace is opened to the public and "donated" for an evening. Gaia Ginevra Giorgi at the controls mixes a sound from Laguna waters and Israeli army killer drones, nuclear explosions. A book published by Postmedia Book from the Tenebra exhibition at Venice Art Factory oozes into the intenebrity of eventide: three very young nuns whisper phrases of poetry from Rita Bonfiglio, Giordano Bruno and Gaia Ginevra Giorgi to the ears of onlookers. Shells, propellers, bluish lights caress the eyes; each is offered a tangerine. Vines and radiation, tenebrous water pours as chalice into us. Each must leave his mark on a Fabriano 180gr sheet, to the blue. Must, cannot.





performance by g. olmo stuppia feat.
Gaia Ginevra Giorgi, Milan, 2023

GARDE TES LARMES POUR PLUS TARD

From 17/10/2022 to 30/03/2023 (off-online solo show)

Palazzo Magenta Collection D&D Paris c/by Denis Croisat & Camille Orny

[Mousse Magazine](#)

[Artslife](#)

Garde tes larmes pour plus tard is the third solo exhibition in Paris by g. olmo stuppia. Paris is a city that I love and that shelters me inside. The title is from Alix de Saint André, an “anarchic” citizen of Parisian haute society who reflects on the meaning of tears through someone else’s biography. Italy and France in “Two Islands”. Their language as resistant as Roman Law. Of its sweet theater. The Sicilian Islands and the Venetian Lagoon tear aestheticized neglect. Palazzo Magenta is sturdy and decorated with stucco. Old seat of the Unité and place of assembly even of Francois Mitterand. The four documented episodes of Marrying the Night gently invade the space at several strategic points. The environment created by Stuppia dialogues like pearly spider webs and houses a work by Ali Cherri and a work by Hermann Nitsch chosen by the artist who emasculated the rest of the collection. Tall, luminous phostellations. Works that together with the whispering of the singer DOUI, flicker the soul into darkness, reverse the capsule force of sculptures and videos. Loops from the marble fireplace burn like fires, fatuous is the only destiny. To enter deliver phone and fingerprint, under the watchful eyes of a golden camera.



THE LIVING SPACE, A MANSION WITH ANTIQUE AND FRENCH BAROQUE WORKS, IS COMPLETELY EMP-TIED AND REASSEMBLED, FORCING THE COLLECTORS INTO A NEW RHYTHM OF LIFE. ONLY ONE WORK BY ALI CHERRI AND HERMANN NITSCH ARE SELECTED, TO DIALOGUE WITH THE VIDEOS AND MOVING SCULPTURES DERIVED FROM MARRYING THE NIGHT.



2. g. olmo stuppia, *GARDES TES LARMES POUR PLUS TARD*, Palazzo Magenta Collection D&D Paris , 2023

SPOSARE LA NOTTE

Biennale di Venezia, Public Program 59° Italian Pavilion, 2022 P

ublic program c/by Eugenio Viola

public screening 8/11/2023 Cinema Giorgione , 24/10/2024 IIC new York ,
2024 New York Port Authority film festival, IUAV Katasterismos talk, Poush
Manifesto Paris 2025

Four episodes in Venice and Palermo, walking in polluted areas. Photographs, video, poetry readings. Film 41': 37" , color Public Program Italian Pavilion 2022 May 7, June 10, September 8 October 22

Marrying the Night "steals" the phone from participants. It consists of four "drifts" in an open environment that force the viewer to silence and concentration. In the project, commissioned by La Biennale di Venezia, autobiographical experience and artistic research, obsession with the trace and cataloging of the existing typical of the Encyclopedia and the revival of Italy despite the Incuria inherited from the Fathers merge in a visionary synthesis. Inspired by the 1990s we walk and sail, scanning poems and Polytheia. Crossing the twilight and daze of the night.

[FILM LINK](#)

[Part of the Collection at Fondazione Bevilacqua La Masa PAC2024](#)

[Part of the Collection at MUSEUM MUSE, Trento](#)

[MyArtguide](#)

[Venice News](#)

1. [Complete Press Release \(more then 30 publications about Sposoare la notte\)](#)



g. olmo stuppia, *Sposare la notte, ep. I*, Sacca San Mattia Venezia 2022



g. olmo stuppia, *Sposare la notte, ep. 1*, Sacca San Mattia Venezia 2022



1. Sposare la notte IV, film still, 2022 ,[ATP Diary eng version](#)



1. g. olmo stuppia, Sposare la notte IV, film still, 2022 , [Venice News](#)



1. g. olmo stuppia, Sposare la notte I , film still, 2022 (recollecting fragments) - [ATP Diary](#)

OH MY GOD YVES

23.06.2021 XING Live Arts Week 2021

solo performance at Reno river - City Council of Bologna

curated by XING Daniele Gasparinetti

Performance only for XING Live Arts Week 2021 Gold sculptures, elegant clothing, water, photography on Hoëmuller 300gr paper 150x77cm, 50x70cm Propedeutic action toward a shimmering, golden, "crowned" anarchy. Santa Rita of Cascia is the Reno River. The artist hurls minute 24-karat gold sculptures in Talmudic form into the Reno River at vespers and dusk; at 5:33 and 21:03 on June 21. The Saturday before, he had lost his ID card in the water. Riccardo Braggion had stamped it for him with paper. A magmatic series of photographs emerges.



1. G. Olmo Stuppia, *Oh my God Yes*, solo performance at Reno river - City Council of Bologna 2021

UNTITLED (Se Milano ha trafitto il suo cuore)

La Triennale, Milano 2021

[Press Coverage](#)

Site-specific iron sculpture 85x65x85 mirror, Seveso riverbed earth, gold sculptures and souvenir copy of the cathedral shot with an 8mm caliber. An inverted Greek temple, choked riverbed earth collected with Roberto and Arch. Tutino's head-down drawing. The symbols of Milan in the hands of the burning, searing people. The mirror reflects mine and their works.



Installation view 85x85x85cm, iron, Seveso river polluted earth, magnets and minute sculptures, Milan Piano Zero hill, photo: t-space studio courtesy: artist and Milan Triennale.

TENEBRA

Spazio SPARC, Venice Art Factory, Venezia, 2021

12.02.21 - 19.04.2021

Solo exhibition and environmental long performance with an activation of a 300 square meters Space Sparc as an alive bodies throughout videos and installations curated by Francesca Giubilei, Luca Berta. VAF produced also a Catalog 128 pp. Postmedia Books, Milan 2022.

The exhibition is a sad and furious portrait of venician darkness (Tenebra) ad unique form of total illuminations starting from Armando Bozzola a painter of Santa Marta, Freedom Statue of America extracted at Sigonella Military Airbase in Sicily and Giustiniano della Giudecca. Three portraits surrounded by sacred silver flames, on extinguished love. Rulers and tremors, the just darkness sinks slowest. The theater of the 1700s, the wailing of an infant. The blood and brain chambers.

[Virtual tour](#)

[MyArtGuide](#)

[Artribune](#)

[Postmedia Catalogue with 26 text contributions in It Eng](#)

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1. g. olmo stuppia, *Tenebra*, Darknes fire silver candelabra, 2021



1. g. olmo stuppia, *Tenebra*, Spazio SPARC, Venice Art Factory, Venezia, 2021



ARCHÉOLOGIE DU FUTUR

Institut National de Histoire de l'Art - INHA, Paris, 2019

Dal 13/11/ al 27/11/2019 a cura di Anna Battiston, Nathalia Prikhodko, Sasha Pevak

Performance and videoinstallation at INHA, Salle Longhi. The artwork is about postpolitical and collapse of democracy in front of massive surveillance techniques.

Eurydice to the heart of Paris, handing a woman's severed head (Statue of Liberty found in Sicily) to the horrific Neoclassical, screen postporn obsessive touch; transcending the remnants of Sicily's mafia right and feeding with silver, ricotta and corporeality the finest lips of the snottiest inhabited people on the planet. Feeding these docile children, children of simulated welfare, of the finest wild ricotta. A deafening sound, hums, continuous drone triggering from above.

[VIDEO](#)

[Artribune](#)



g. olmo stuppia, *Archeologie du Futur*, con performance di g. olmo stuppia e Susanna Dimitri. Institut National d'Historie de l'Art Paris INHA



DÉSOLÉ

Cassata Drone Expanded Archive (CDEA), attic, Palermo 2019
Personale feat. Alterazioni video a cura di G. Vara e I. Anna Moren

Suddenly the noise dies down. A solo exhibition reconfiguring ten years of research against military drones and body control devices in Sicily. Volcanoes, Statue of Liberty heads, smells, strobe lights and videos, photographs reflect a restlessness against the buzzing of drones.

[Izabela Ana Moren , Mousse Magazine](#)

[La Repubblica](#)

Désolé, installation view, papier mache volcano, petroleum volcanic sand, 57 x 31 x 40 head found at Sigonella CT, sheet metal with two 8 mm bullet holes, Etna stone tiles, oscillating incandescent lamp, fan. - CDEA, Palermo 2019



g.olmo stuppia, *DÉSOLÉ*., Cassata Drone Expanded Archive (CDEA), attic, Palermo 2019



g.olmo stuppia, *DÉSOLÉ*, Cassata
Drone Expanded Archive (CDEA), attic,
Palermo 2019



Deprive Depraved Images

Fondazione Bevilacqua La Masa Palazzetto Tito,
VENEZIA 2017

Videoscreening and activation
with Eva Braun flux, in cooperation
with Marco Barotti,
Alexander Darkish c/by Giada Biaggi

Web

[CARGO](#)

[ATP Diary](#)

[Comune di Venezia](#)

Progettokoleos 2015- on going

Fondazione Bevilacqua La Masa

series of 3D video and images flux such as “estetica padanotta”, radio emission, performative action against the advertisement far right “lega nord” Aesthetics. Web platform art project with Publi Fund by Fondazione Bevilacqua La Masa

Web

[CARGO](#)

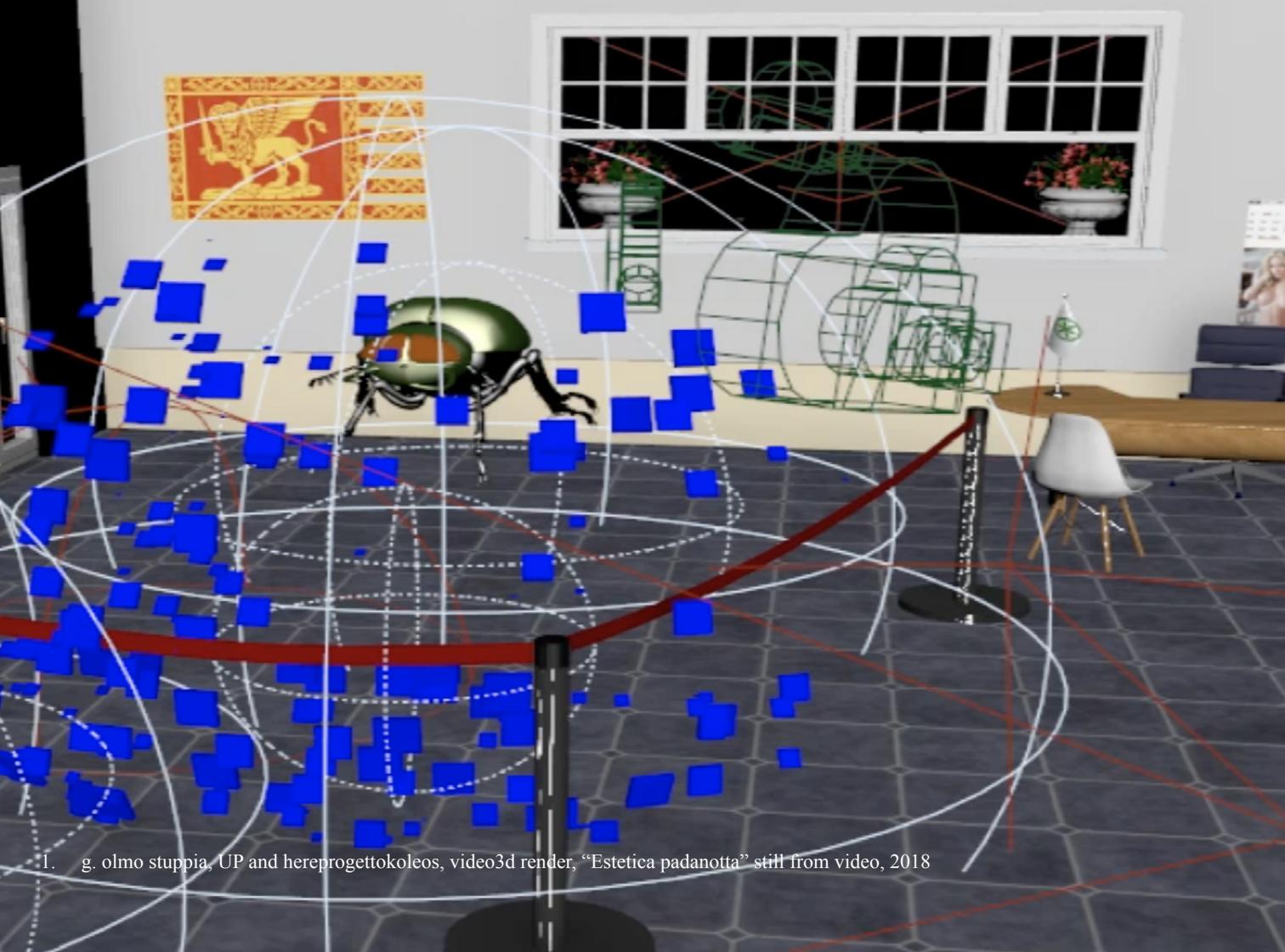
[ATP Diary](#)



1. g. olmo stuppia, *Si perde il pelo ma non il vizio*, Progettokoleos, Fond. Bevilacqua la Masa 2016



1. g. olmo stuppia, *Si perde il pelo ma non il vizio*, Progettokoleos, Fond. Bevilacqua la Masa 2016



1. g. olmo stuppia, UP and hereprogettokoelos, video3d render, "Estetica padanotta" still from video, 2018



1. g. olmo stuppia, UP and hereprogettokoleos, video3d render, “Estetica padanotta” still from video, 2018

DO NOT WASTE TEARS ON CLAMS

Gelateria Sogni di Ghiaccio, Bologna 2018

Gelateria Sogni di Ghiaccio - Bologna February March 2018 Site-specific wall, bronze mini dv, three videos, stretcher, radio, cod stolen from the PAM in Via Marconi, cobalt blue paint 15x5cm (oil on canvas) Incipit was the idea of creating a wall inside the artist run space and - involving the two artists Pajè and Marzocchi - going up the hills of Bologna to bury some archetypal objects, like monks. Obliging the curators to a precise ritual, cammianare, open, bury.

The work invites us to explore the relationship between intensity, gesture and memory by demolishing a wall and sacrificing a codfish to Giotto's Blue. I wanted to shave Mattia, to cleanse him of the conflicts of adolescence. A triptych of videos on Erotic , Memory and Mitoo colonize the space under the snow of Old Tanari. The blue and the steaming stove warm the heart, One enters little by little, with discipline. Then the marc gets the better of me, and bedlam envelops me, I must film them all with MinIDv before they devour me.



g. olmo stuppia, *Do not waste tears on Clams*, Gelateria sogni di Ghiaccio, Bologna, 2018



g. olmo stuppia, *Do not waste tears on Clams*, Gelateria sogni di Ghiaccio, Bologna, 2018



PER I FIORI AGLI ALTARI

Galleria Dino Morra - Former 'Ex Lanificio di Porta Capuana, from 11/16/17 to 01/10/2018 Personal tank in kitsch ceramics, fake flowers, cement, rabbit glue, live pigs, accessories, flags, gas, water
Philosopher of the Center for Philosophical Studies in Naples
Kitchens Bathtub 370x80x90cm

[Video password: senzaprimordio9](#)

A tank bought by the widow of a camorrista Gigino in Bomboletta, three piglets from Sorrento arrive in a Fiat Duna, a cavern where they dyed Garibaldi's red shirts 500sqm wide, a 9-meter vault. People must hand over cell phones and sign a liability waiver. A beautiful philosopher plunges in and is healed by the warm waters of magic, organic and magical. Gas flame from cylinder, loose flowers and rabbit glue. Naples trembling and naked.



g. olmo stuppia, *Per i fiori agli altari*, Galleria Dino Morra, 2018



nONOSTANTE OLTRALPE INSISTANO ANCORA

Fondazione Sandretto Re Rebaudengo, Torino 2016

Drone DJI , Chiffon printing 200x70cm

nOIA is a work commissioned by Fondazione Sandretto Re Rebaudengo for the exhibition PIIGS_An _Alternative _Geography of Curating. The project was curated by Campo15. nOIA is also the first drone performance ever held in this space, questioning the law, the right to privacy, and the herd of vernissage attendees who hang out with art without ever fully understanding it, using it without ever suffering its vicissitudes. The action, a monument to systematic snooping and noise, took place at a grand opening night of the Haroun Farouki, Josh Klein exhibitions during Artissima16, dynamiting the context and undermining the security device. A DJI4K drone flew up and down for about three hours deafening viewers and preventing them from passing through. Anchored to a bracket was a banner made of French scarf fabric. On the semi-transparent fabric headed the words nOIA - that is, "Despite Behind they Stil Insist" The scarf fluttered in the drone's air cones. A double pun between the boring opening context and the cannibalization of time and purchasing power that secular Empires like France and the UK impose on Southern European countries the so-called PIIGS.



g. olmo stuppia, *nOiA, nonostante oltralpe insistano ancora*, Fondazione Sandretto Re, 2016

TRE FILM

IIC Paris 2016 and Observatorylandscape experimental film prod., color 41', 56" Between Milan and Paris, the side roads traveled are far from the plotted paths, with clear visibility and a determined destination.

FILM

Art a Part of Culture

"Eliminating all forms of linearity, the montage of disjointed images echoes the artist's scattered trajectory. Places of passage and transience, these roads, lands whose history has been forgotten, become objects of capture, of sampling a spatial chaos. [...] the drone introduces a mechanical distance, as fascinating as it is menacing, into the feverish, vacillating landscape. At times it seems to fail, swirls and falls back to earth. But, in front of the cameras tied to the hand of man, it also delivers the landscape in its extension, in its ascent, when this remains fragmented. Tre film connects with digressions and fragments Milan (Arab quarter) and Paris (Barbes Rochechurat), filmed with makeshift means, and lodged at the Hotel de Gallifet. It's like a heart attack at high altitude, it's purplish color and a PX125 engine that never stops".

Maud Marron Heritage Conservator, Fabre Museum, Montpellier



La mésentente du vent

1. g. olmo stuppia, *Tre film*, still IIC Paris , Fond. BLM, 2015