



Alessandro Manfrin

b. 1997, Italy

Lives and works in Milan, IT

Contacts

manfrinalessandro.ma@gmail.com

www.alessandromanfrin.com

Solo exhibitions

- 2026 *Windows*, Arte Fiera x Gian Marco Casini Gallery, Bologna (artfair)
- 2025 *Bomboniera*, Gian Marco Casini Gallery, Livorno
- 2024 *Cloud traces*, Miart x Gian Marco Casini Gallery, Milan (artfair)
- 2023 *Hard work soft dreams*, Gian Marco Casini Gallery, Livorno
- 2022 *Buildingsss*, ArtVerona 17 x Gian Marco Casini Gallery, Verona (artfair)
Blueback, curated by Giulia Menegale, Platea Palazzo Galeano, Lodi
- 2021 *Lookout*, Gian Marco Casini Gallery, Livorno

Group exhibitions

- 2025 *The revolution will not be televised*, Gian Marco Casini Gallery, Livorno
You can see anywhere, even underground, curated by Giovanni Oberti, Galleria Fuoricampo, Siena
- 2024 *You can see anywhere, even underground*, curated by Giovanni Oberti, Settantaventidue, Milan
Habitat, lo spazio relazionale dell'essere. Simondi Gallery, Turin
Only silence is a shame, Gian Marco Casini Gallery, Livorno
Les ami.e.s w/ Francesca Brugola, cures by Chloé Poulain, Cité Internationale des Arts, Paris
- 2023 *Pebble in the sky*, Gian Marco Casini Gallery x Platea Palazzo Galeano, Lodi
New Generations, Almanac and MuchoMas!, Turin
New Babylon, Gian Marco Casini Gallery, Livorno
Intermezzo, Gian Marco Casini Gallery, Livorno
Rereading the Archive, curated by Saul Marcadent and Compulsive Archive, ICA, Milan
Stefan Zweig // Josep Roth | La vera Patria, Gian Marco Casini Gallery, Livorno
- 2022 *UNCOATED-CONTENT*, project curated by Mucho Mas! (Turin), exhibition project taken LAB1 at ArtVerona, Verona (artfair) <https://www.uncoated-content.com>
Residency program Lab for New Imaginations, MACRO, Rome
Degree Show II, curated by Palazzo Monti, Brescia
- 2021 *Travel Diary x SnarkArt* curated by Sonia Belfiore, online
JaguArt x Artissima in Mestre, Venice
Lecture, *Tempi Materiali* with Paolo Bosca for Zero-Laboratory of Philosophy with the intervention 'Ruined: urban leftover in Cyprien Gaillard', online
Stop!-the happening on boat by default, Riva di Corinto, Lido di Venezia, Venice
Reverso curated by cotonfioc festival, Genoa
- 2020 *+1*, curated by Luca Trevisani and Mario Ciaramitaro, Tolentini Library, Iuav University of Venice
BARE_CABLING at Palazzo Badoere, Venice
- 2019 *MANUALE D(°)ISTRUZIONE* curated by Matilde Borgherini and Francesca Bicciato in Pellestrina, Venice
- 2018 *Aqua*, curated by Eva Comuzzi, final exhibition of the MigrArt residency programme in Lignano Sabbiadoro, IT
PRIMA CLASSE, final exhibition of the workshop at Iuav University with coordinators Ryts Monnet (Enrico De Napoli) and Edoardo Aruta, Venice

Editorial projects

- 2024 *Cloud traces*, Alessandro Manfrin, Simone Molinari, produced by Gian Marco Casini Gallery, Livorno
- 2022 *Buildingsss*, produced by Gian Marco Casini Gallery, Livorno
- 2022 *Rereading the Archive*, produced by ICA, Milano and Compulsive Archive, Milano
- 2021 *The Book Club*, produced by MACRO Museo d'Arte Contemporanea di Roma, Roma

Prizes

- 2024 *Art Innovation prize*, That's Contemporary w/ MUFOCO, Museo of contemporary photography, Milan and Cinisello Balsamo, IT

Residences

- 2025 *Renaissance*, Casa Esagono, B.A.Co. Archivio Vittorio Giordani, Toscanaincontemporanea 2025, Piombino
- 2023 *Volcanic attitude*, Festival di cultura contemporanea, Eoile islands
New Generations, Almanac and MuchoMas!, Turin
- 2022 *Rereading the Archive*, curated by Saul Marcadent and Compulsive Archive, ICA, Milan
- 2019 *Lab for New Imaginations*, MACRO, Rome
Aqua, curated by Eva Comuzzi, Lignano Sabbiadoro, IT

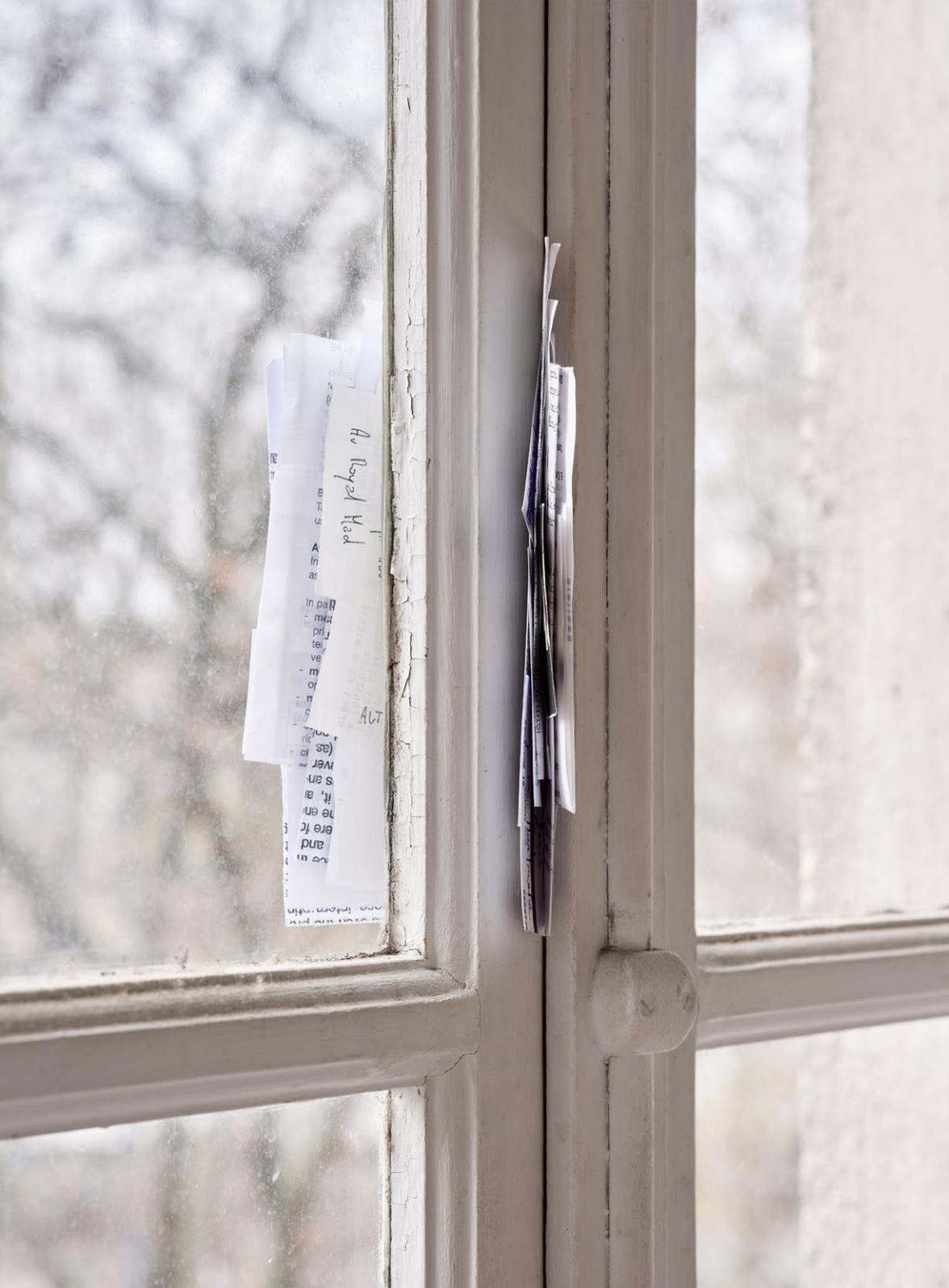
Educational

- 2020 Bachelor degree in Visual Arts, Iuav University of Venice, IT
- 2017 Graduation in graphics at Liceo Artistico Alba P. Gallizio, IT

Bio

Alessandro Manfrin (Savigliano, 1997) is a visual artist, currently based in Milan. In 2021 he concludes his studies in visual arts at Iuav University of Venice with a thesis dedicated to Robert Smithson's writings and urban observation.

His work has been exhibited in solo and group shows in spaces and galleries including: Cité Internationale des Arts, Paris; Gian Marco Casini Gallery, Livorno; Settantaventidue, Milan; Almanac, Turin; MuchoMas!, Turin; Platea Palazzo Galeano, Lodi; Simondi Gallery, Turin; Palazzo Monti, Brescia; Iuav University of Venice. He participated in residency programs, including: Lab for new imaginations, MACRO Museo d'arte Contemporanea, Rome; Rereading the archive, ICA, Milan; New Generations, Almanac w/ MuchoMas! w/ Cripta747, Turin.



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For Alessandro Manfrin, the threshold between interior and exterior space, public and private, becomes an interface for mapping the distinction between manual and intellectual labor. Like a monastic scribe, Manfrin transcribes entire books—fiction, poetry, and theory—onto fragments of paper accumulated over the course of the day: receipts, package inserts, business cards, public transportation tickets, and the like. With equal devotion, he then inserts these transcriptions into the joints of the exhibition space's fixtures, as if adding an extra layer of insulation—a protection against drafts.

Through this sequence of minimal, seemingly mechanical, and insignificant gestures, Manfrin removes manual labor from its conventional inscription within the sphere of necessity. At the same time, he undermines another widespread assumption—that of the supposed emancipatory potential of intellectual labor—by foregrounding the subjugation of practices of reflection, narration, design, and calculation to the productive regimes of cognitive capitalism. For Manfrin, only a stance—the choice to position oneself on one side or the other of the infrastructure of power—can still constitute a strategy of disalienation.

The new sculptural works Manfrin presents at Arte Fiera condense these gestures into objects that place the viewer in literal proximity to cracks, interstices, and thresholds: heterotopias that function as interpellations.

Text by Michele D'Aurizio

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It all starts with Perec, who in *Espèce d'espace* wonders whether moving the bed into a room changes the room. What does it produce?

Francesca tells me that for her, the bed is the real space, even more than the bedroom. The bed or the bedroom, as you prefer, is the central element of the last event in this cycle of exhibitions. The sheets like blank pages, the bed becomes a residual space for narcoleptic writing, in its mists sources and contexts merge and intermingle. The result is an agglomerate from which we can recognise certain bits of conversation or texts we've read. A long space into which the tired body slips. Further into the room, at the edge of the room, wedged in the window frame, a few papers are held up. List of hotels and places to sleep in the surrounding area during Alessandro's stay in Paris. On metro tickets, till receipts, exhibition tickets. The accumulation of their fatigue over the sum of their consumption; in the cracks of this indefinite space, somewhere between what is temporarily Francesca's place of life and work, and the rue de l'Hôtel de ville.

It ends with these few words, in a sleep deeply rooted in the fabric of everyday life.

Text by curator Chloé Poulain

Tous les hôtels où je pourrais dormir ce soir, mais je dors là

aLes ami.e.s #4 / Francesca Brugola, Cité internationale des arts, Paris, W/ Alessandro Manfrin, Curated by Chloé Poulain. ph. Nicolas Lafon



All rooms where I could have slept

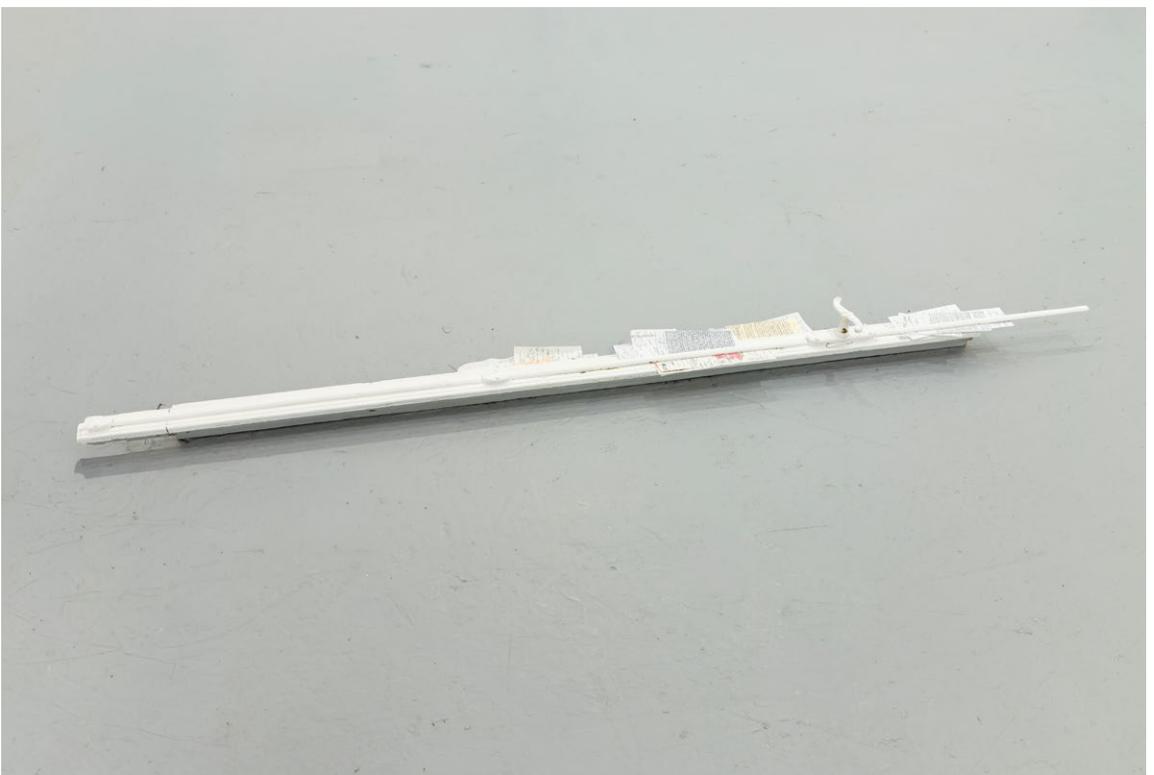
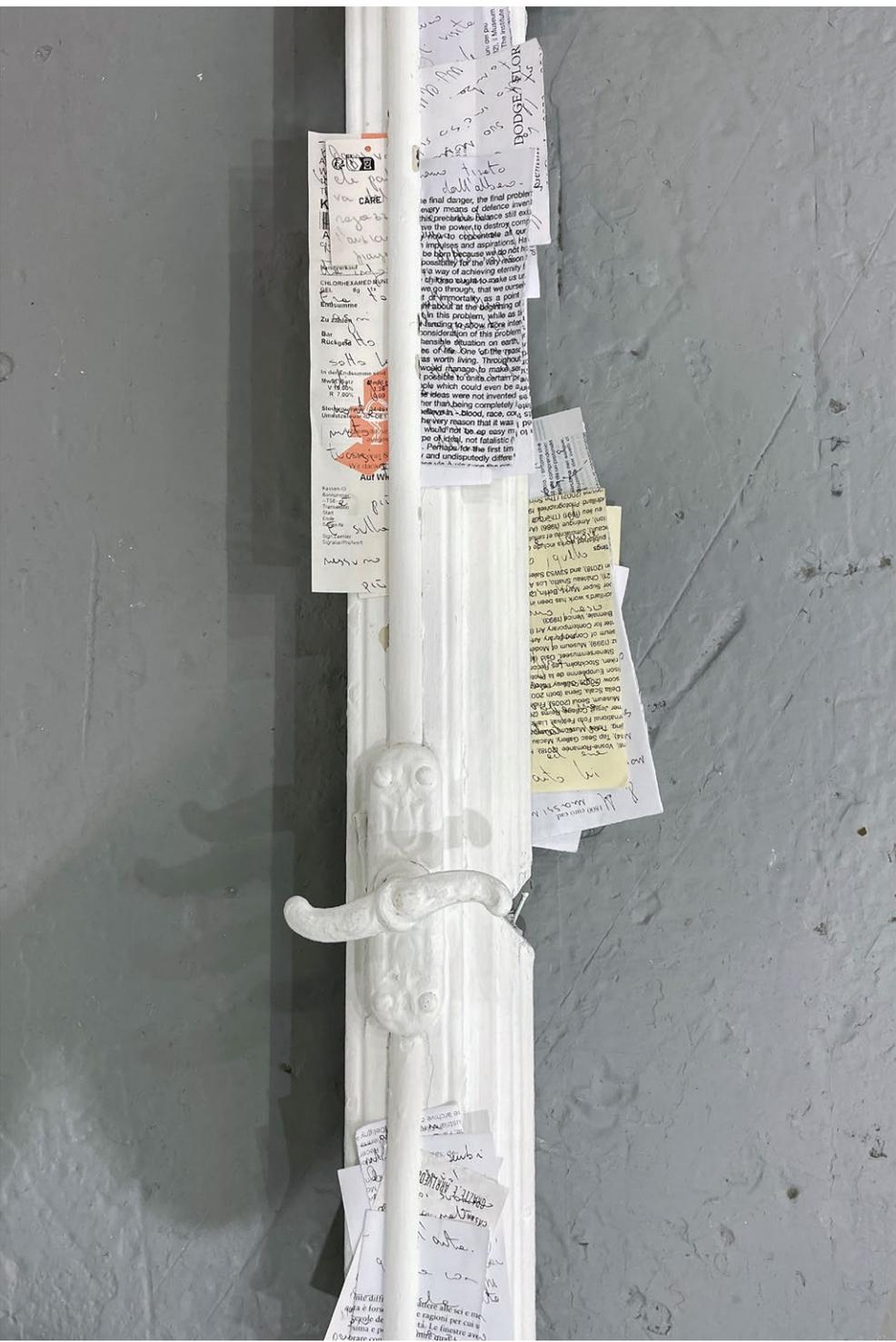
2024, subway tickets, exhibition sheets, receipts, pen, environmental dimensions, installation view at *You can see everywhere, even underground*, curated by Giovanni Oberti, Settantaventidue, Milan



Window (Scrivere)
2025, Writing (Marguerite Duras), window, tickets, gallery handouts, receipts, package inserts, ink, 118 x 13 x 15 cm. (ph. Alessio Belloni)



Windows
Installation view (ph. Alessio Belloni)



Window (Inventa e muori)
2025, Invent and die (Bruce Nauman), window, tickets, gallery handouts, receipts, package inserts, ink, 13 x 8 x 150 cm. (ph. Alessio Belloni)



Window (Scrivere)
2025, Writing (Marguerite Duras), window, tickets, gallery handouts, receipts, package inserts, ink, 141 x 14 x 14 cm.

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Bomboniera. Alessandro Manfrin

by nadir daily

“Bomboniera” – from the French bonbonnière, meaning a box of candies or bonbons – has taken on a specific meaning in the Italian language. These small objects are gifted on special occasions, enclosed in boxes of various shapes. Often associated with white and an intimate, soft, delicate feel – with time they become immobilised, put away in unlikely cupboards, suspended in an ineffectual stillness.

And yet we keep accepting them, collecting them, to the point of being able to outline an imaginary map – melancholy bonbon – of people and places. Alessandro Manfrin’s “Bomboniera” wanders into this adrift state of what remains.

It’s a question of materials – but more deeply – of an arduous descent into the habits of humanity. Cardboard, polystyrene, tape, PVC, cellophane, tissue paper, used packaging, bandages. There is something deeply endearing about rummaging through scraps. As if every object found, every piece of plastic, tissue paper or piece of tape held the mood of someone that touched it, looked at it, forgot it. Disposable materials – taken from other people’s lives – become brutalist monuments of an invisible city. Like *Score* (2025), an expanse of architectural models that, in a suspended line, envision an unstable horizon of polystyrene, wood and cardboard. Perhaps this is the city it longs for, and whispers to us.

The whiteness emanating from the gallery, which itself turns into a sort of bomboniera – is a union of complexities, an irreverent exploration somewhere between relic and gift, between reject and affection. And this reveals the instinctive character of Manfrin’s practice – that is, the grammatical structure of his work – which almost always follows the fragmented, conflicting sensation of hyperconsciousness. His practice aims for an ethereal lightness made of disjointed, mundane, dysfunctional social signals. There is no point of reference, or rather: it is fragmented in multiple non-linear directions. Michel Foucault, in his definition of heterotopia, states that there are countries without a place and stories without chronology; simply because they belong to no space. So where is the direction?

Bomboniere (2025) is a series of sky-scraping sculptures that suggests verticality, perhaps because of its desire to break the sky, be part of it, be above its parts, and attain a portion of it. It’s as if this soft dwelling were muffled by a layer of white, sticky patina. A convenient, everyday solidity – perhaps chewing gum – that holds together an irritated and paralysing contemplation, a horror vacui. The power of the void lies precisely in the act of not adding, like the Tower of Babel, never completed and destined to ruin.

The choice not to build, and indeed to build emptiness itself, creates absences such that the form itself can sometimes evoke a sense of anguish.

At the heart of this reflection is *Untitled (elevator)* (2025), a 2-minute-52-second video loop with a tinnitus-type hum that invades the space. Above, below, inside and out, a vibration incorporates white noise. Here, the void becomes inhabitable, in a comforting state where you watch yourself fall, as if we were in a suspended city imagined by Aldo Rossi, where the solitude of the metropolis becomes a shared space for those who observe it and traverse it. In continuity with this atmosphere there are the pimple patches (2025), pastel-coloured skin-care patches stuck on used lamps and dirty glass spheres, which underscore, in this constellation of attempts, the desire for healing and delicate but imperfect attention. The spheres roll around in the architectural fragmentation of lightweight plastic, dusty glass, polystyrene – the images come together in shapes that seem simultaneously like toys and relics, like the remains of a civilisation that has learned to dream in the margins. It’s a constant buzz, white noise that passes through things and holds them together, without ever resolving itself. And in this flow, Manfrin constructs clusters of states of being, which he throws us into, searching for glimpses of ordinary light. At times, it’s an almost frightening light, at other times it can become nostalgia for a place we’ve never been.



Installation view *Bomboniera*, Gian Marco Casini Gallery, Livorno, 2025
Photo Alessio Belloni



from left:

Pimple patches, 2025, pimple patches, used lamps, 20 x 20 x 35 cm each

Untitled (elevator), 2025, full hd video, sound, 2' 52", loop

Installation view *Bomboniera*, Gian Marco Casini Gallery, Livorno, 2025

Photo Alessio Belloni



Untitled (elevator), 2025, full hd video, sound, 2' 52", loop
link video: <https://www.alessandromanfrin.com/video>



from left:
Pimple patches, 2025, pimple patches, used lamps, ø 25 cm
Pimple patches, 2025, pimple patches, used lamps, ø 25 cm
Photo Alessio Belloni



Installation view *Bomboniera*, Gian Marco Casini Gallery, Livorno, 2025
Photo Alessio Belloni



Pimple patches
2025, pimple patches, used lamps, 20 x 20 x 35 cm each



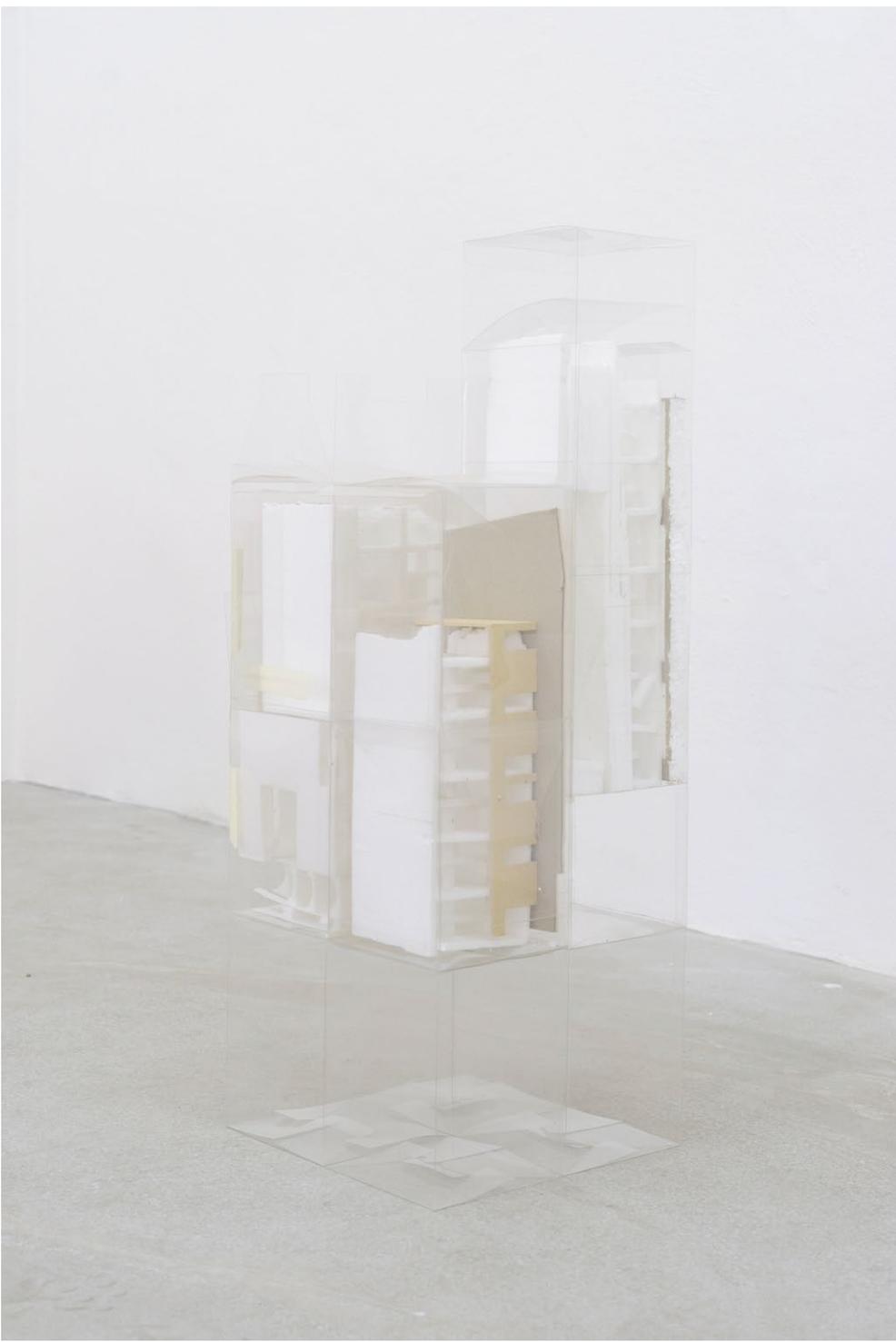
Pimple patches
2025, pimple patches, used lamps, ø 25 cm



Installation view *Bomboniera*, Gian Marco Casini Gallery, Livorno, 2025
Photo Alessio Belloni



Bomboniera, 2025, architectural models (polystyrene), PVC, party favors, 38 x 15 x 15 cm
Bomboniera, 2025, architectural models (polystyrene), PVC, party favors, PVC, bomboniere, 84,5 x 15 x 15 cm



Bomboniera, 2025, architectural models (paper), PVC, party favors, 63,5 x 18 x 15 cm

Bomboniera, 2025, architectural models (polystyrene, poliplat, styrene, wood, carded wood, cardboard), paper adhesive tape, plastic adhesive tape, PVC, party favors, 83 x 32 x 35 cm



Score, 2025, pencil, architectural models (polystyrene, poliplat, styrene, wood, cardboard), environmental dimensions
Installation view *Bomboniera*, Gian Marco Casini Gallery, Livorno, 2025



Pimple patches
2025, pimple patches, used lamp, dust, ø 20 cm



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Dreams in a Drawer is the transcription of the book *Eros and Civilization* written and published by Herbert Marcuse in 1955. The artist transcribes the original text by hand on various everyday items such as receipts, exhibition sheets and metro tickets. These are then installed inside a bedside table, a dresser, an object whose function is to safeguard, store, and keep things in order. The side effects of a system linked to the market and the production of values, whether they are consumer or cultural, became the physical support for the philosopher and sociologist Herbert Marcuse's text. Marcuse analyzes the characteristics of a repressive society that uses individual desires as energy to produce value. In relation to the work *Dreams in a Drawer*, there is *Solo*, a sound sculpture consisting of a single metallic element taken from the roadside platforms, which acts as a resonance box for a sampled sound within underground stations. A kind of wind instrument that establishes a connection between the urban and the ethereal. Corporate architecture reappears in the work *Skyscraper* (cloud study on glass transparent corporate building).

The artist captures the tradition of cloud studies in art, producing 12 photographs of the sky by capturing reflections on the glass surfaces of insurance and bank buildings in Milan. Once again, contemporary power enters the work as an almost imperceptible and invisible presence.

All three works strive to reconcile a dichotomy within the same image: desire and the market (*Dreams in a Drawer*), the ethereal and the urban (*Solo*), the sublime and financial power (*Skyscraper* (cloud study on glass transparent corporate building)).

Dreams in a drawer

Eros and Civilization by Herbert Marcuse, drawer, pen, subway tickets, exhibition sheets, receipts, spray paint, 78 x 80,3 x 48 cm.



Dreams in a drawer

Eros and Civilization by Herbert Marcuse, drawer, pen, subway tickets, exhibition sheets, receipts, spray paint, 78 x 80,3 x 48 cm.



Skyscraper (cloud study on glass transparent corporate building)

2024, 12 fotografie (30x45 cm cad.), stampa a getto d'inchiostro su carta fotografica opaca/ 12 photographs (30x45 cm each), inkjet print on matte paper, ed. 2 + 1AP



Skyscraper (cloud study on glass transparent corporate building)
2024, 12 fotografie (30x45 cm cad.), stampa a getto d'inchiostro su carta fotografica opaca/ 12 photographs (30x45 cm each), inkjet print on matte paper, ed. 2 + 1AP



en

Come fare per non lasciarsi bruciare is a project that develops in three different forms. Reasoning about issues of non-productive time, burnout, anxiety and stress at work, the work showcases typical practices of a rhetoric that attempts to alleviate and distract from these. The manipulation of tools such as stress relievers are shown in a video like a hand choreography. Thirteen audio tracks are played simultaneously and in reverse producing a cacophony. The sounds played are taken from online playlists of music specifically produced to make the listener more productive. A series of post-it notes crumpled up on the floor bear some images that the artist notes down as if they were work tasks, telling, however, fragments of an urban landscape that bears the traces and side effects of a productive system dedicated to incessant work.

it

Come fare per non lasciarsi bruciare è un progetto che si sviluppa in tre diverse forme. Ragionando su questioni legate al tempo non produttivo, al burnout, all'ansia e allo stress a lavoro, il lavoro mette in mostra pratiche tipiche di una retorica che tenta di alleviare e distrarre da quest'ultime. La manipolazione di tools come gli anti-stress vengono mostrati in un video come fosse una coreografia per mani. Tredici tracce audio vengono riprodotte simultaneamente e in reverse producendo una cacofonia. I suoni riprodotti sono prelevati da playlist online di musica studiata appositamente per rendere chi li ascolta più produttivi. Una serie di post-it accartocciati a pavimento riportano trascritte alcune immagini che l'artista appunta come fossero task lavorative, raccontando però frammenti di un paesaggio urbano che riporta le tracce e gli effetti collaterali di un sistema produttivo dedito al lavoro incessante.

Come fare per non lasciarsi bruciare (postit)

<https://vimeo.com/854600404/89d54292be?share=copy>

2023

corporate pen ink, post-it

environmental dimension

Come fare per non lasciarsi bruciare (sound)

<https://vimeo.com/854600404/89d54292be?share=copy>

2023

audio mp3

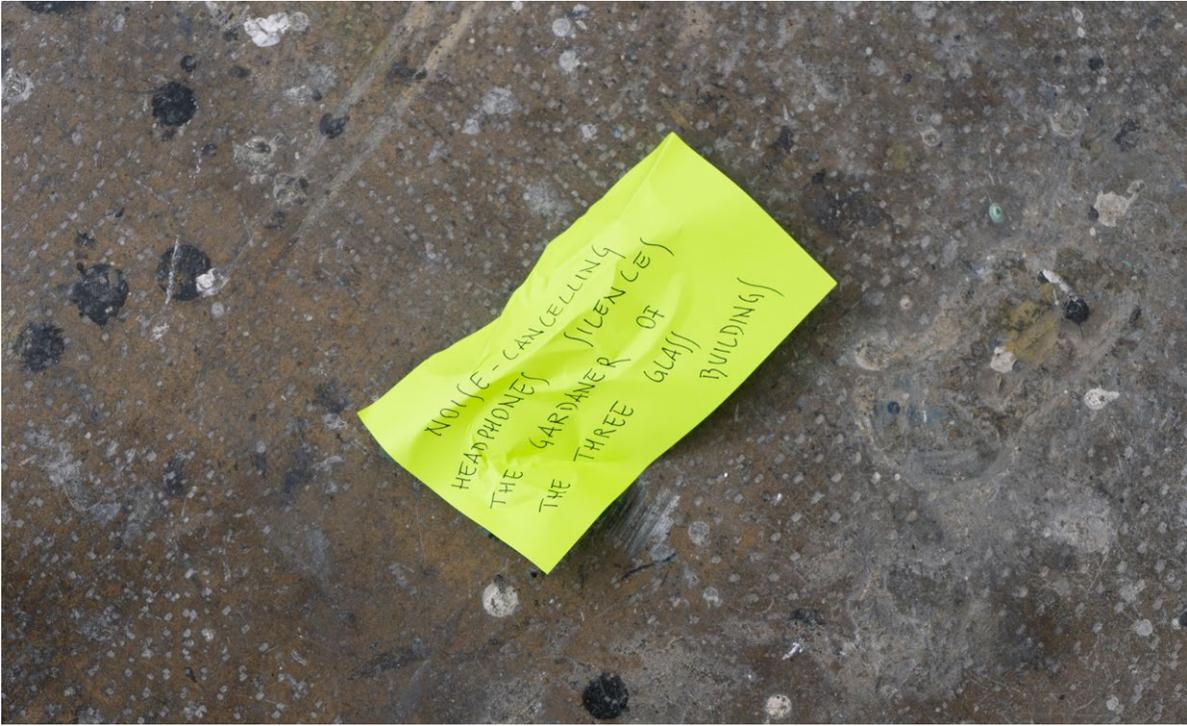
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Come fare per non lasciarsi bruciare

Installation view at New Generations, Almanac and MuchoMas!, Turin.



Come fare per non lasciarsi bruciare
Installation view at New Generations, Almanac and MuchoMas!, Turin.



Come fare per non lasciarsi bruciare
Installation view at New Generations, Almanac and MuchoMas!, Turin.



For his solo show at Platea, Alessandro Manfrin exhibits a series of advertising posters recovered from the city, overturned and reassembled as if they were a sky where the viewer's gaze is destined to get lost, disoriented. Through this operation, the artist leaves the blue-back paper of the posters uncovered. Blueback is a material used in advertising signage, in order to cover the underlying posters when new ones are put up, preventing the images printed in each layer from interfering with each other. Now torn, now rolled up and abandoned on the ground. These materials fascinate the artist because of their ability to retain traces of urban life. The frenetic pace of the contemporary city appears transcribed in crusts and ripples of these advertising posters even before the artist collects them to transform them into the wallpaper that covers Platea's room, now in its entirety.

The advertising posters are subjected to constant change on city's billboards, under habituated eyes of those who inhabit it. The city that Manfrin portrays is Milan, the place where the artist lives and which is the subject of many of his works prior to those exhibited at Platea. The artist describes Milan starting from those objects that he himself describes as 'exhausted, tired'. Disused billboards are in fact objects that have lost their ability to attract attention of those who pass by them. Piled up by roadside, the skeins of blue backgrounds are perceived by the artist as the shell of an urban unconscious deprived of its natural ability to produce new desires. Through his wanderings, Manfrin is interested in "tracing scars of acceleration" linked to "a hypertrophic consumerism" that reproduces itself at various levels of urban reality - through people who inhabit it, as well as through the life cycle of objects. In this sense, blue back cards exhibited by the artist at Platea are a skin. The viewer is placed in front of an image of the skinned body of the city of Milan, without any mediation.

The artist collects the advertising posters and then spreads them out under a press, improvised in his Milanese studio. Working in this way, Manfrin makes these torn posters into smooth sheets ready for reuse. At Palazzo Galeano, the blue back papers taken from Milan entirely cover interior of Platea in an unusual position compared to how they are normally hung in cities. Indeed, the advertising images, of which the blue backs embody the back, or the background, are no longer accessible to viewer's sight. Manfrin performs this action of a reversal of levels, between blueback paper and advertising print, imposing an abundant degree of abstraction on the final image that the artist presents during his solo exhibition. Thanks to the refined effect of almost total overlap between walls of the space and the material used, the perimeters of Platea's walls limit and compress the potentially boundless and horizon-less vision generated by blue of the paper used. "Blueback" therefore manages to bring together, on the one hand, the attempt to transform into a vision the acrid and unhealthy smell of the city that the artist introduces to Platea with this work and, on the other, the romantic and poetic imagery of "Il un cielo in una stanza", as the popular refrain of Gino Paoli's song goes.

The action proposed by Manfrin differs from practices that could be considered similar -among them, one can cite historical examples, such as the Situationist détournements, or the practice of the flâneur of Benjaminian memory, among others- in that it assumes a posture towards the city that is neither rejecting and moralistic, nor does it correspond to a total sense of ecstatic abandon and fascination. The urban landscape is described in the artist's works through a layering of the multiple places and temporalities that characterise it, now fused into a single image. This is the result of Manfrin's crossings of the city, during which the artist's subjectivity is silenced without ever being completely absent. Posing as a collector of urban materials, the artist shows us the spontaneous poetry generated through the use, consumption and finally abandonment of the city's common objects.

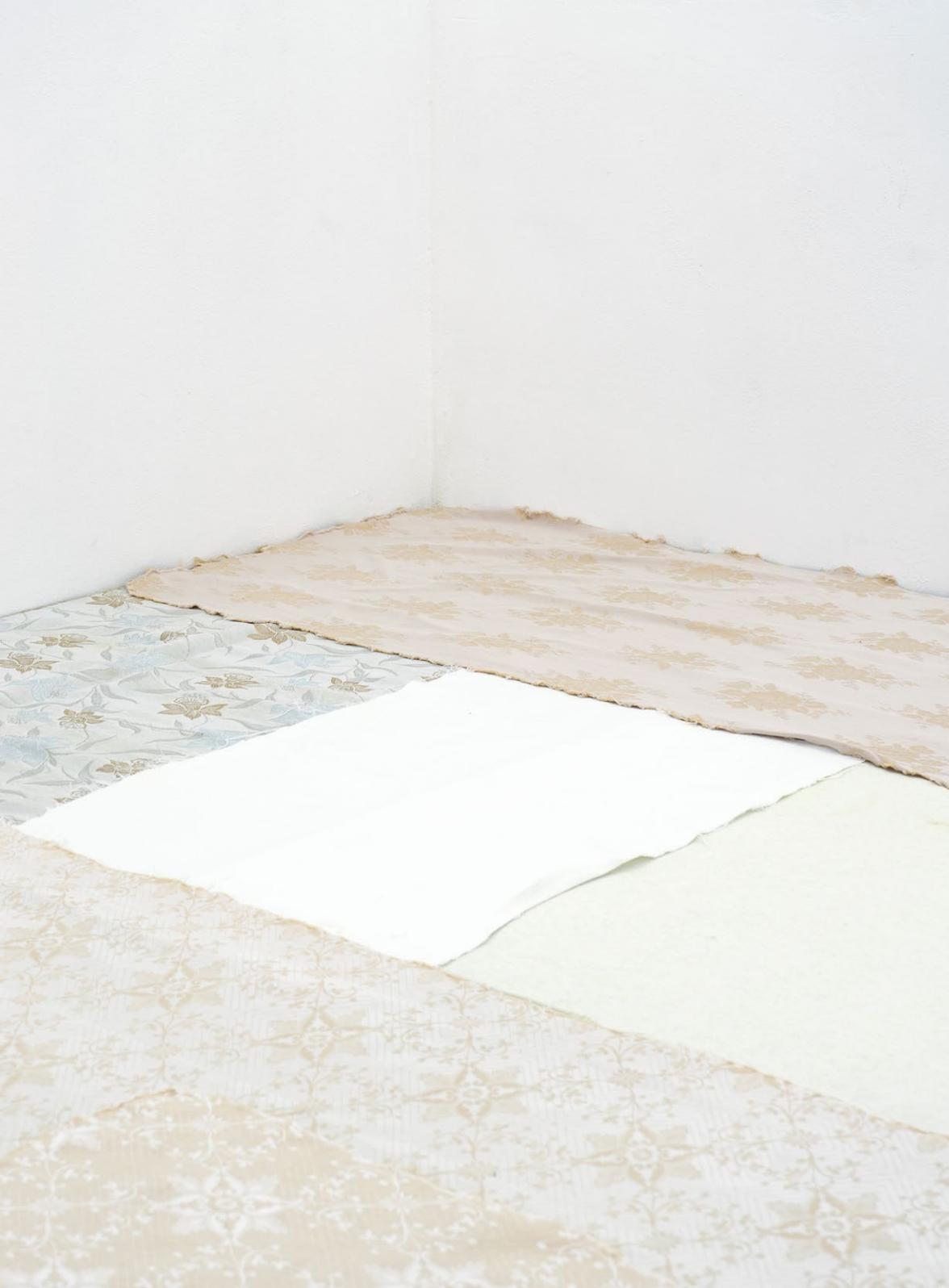
Text by cuator [Giulia Menegale](#)

Blueback

2022, advertising posters print on blueback paper, glue, environmental dimensions
Installation view at Platea palazzo Galeano, Lodi. Ph. Alberto Messina



Blueback
2022, advertising posters print on blueback paper, glue, environmental dimensions Installation view at Platea palazzo Galeano, Lodi. Ph. Alberto Messina



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Used mattress covers, materials that recall sleep, dreams, sex, death – objects belonging to the intimate and private realm of strangers, are reclaimed by the artist as soon as they are found in the urban public space, abandoned on the asphalt, in contact with the city's grime and fumes.

The artist first collects photographic images of these mattresses and then cuts out their surfaces to obtain shrouds of strangers, embroidered and stained shrouds.

The work aims to place itself in the contrast between public and private space, between oniric and concrete. The resulting image is an expanse of mattresses, a “bed with several places”, a carpet made out of humanity, a monument to rest that forces to a direct confrontation with a material that is repelling by nature.

Hard work soft dreams is a shared public space that reflects on the role of living in contemporary cities while producing an urban landscape – a disturbing view given the nature of the materials.

The four words in the title create a sort of slogan typical of the rhetoric of capitalism and personal success. A call to work hard and have soft dreams.

it

I materassi usati, materiali che rimandano al sonno, al sogno, al sesso, alla morte, oggetti appartenenti alla sfera intima e privata di sconosciuti, vengono recuperati dall'artista nel momento in cui si trovano esposti nello spazio pubblico urbano, abbandonati sull'asfalto a contatto con la polvere e i fumi della città.

L'artista ne colleziona dapprima delle immagini fotografiche e poi ne scortica le superfici così da ottenere sindoni di sconosciuti, sudari ricamati e macchiati.

Il lavoro tenta di inserirsi nella piega che si crea tra spazio privato e spazio pubblico, tra onirico e concreto. L'immagine che si ottiene è quindi quella di una distesa di materassi, un “letto a più piazze”, un tappeto di umanità, un monumento al riposo che forza un rapporto diretto con un materiale respingente data la sua natura.

Hard work soft dreams è uno spazio pubblico condiviso che vuole riflettere sul ruolo dell'abitare all'interno delle città contemporanee e al contempo produrre un paesaggio urbano disturbante per la natura stessa del materiale.

Il titolo del lavoro ricorda una sorta di slogan tipico della retorica del capitalismo e del successo personale. Un invito al lavoro duro e a sogni morbidi.

Hard work soft dreams

2023, cover of used mattresses

installation view at Gian Marco Casini Gallery, Livorno



Hard work soft dreams
2023, cover of used mattresses, installation view at Gian Marco Casini Gallery, Livorno



Hard work soft dreams
2023, used mattresses coating, alluminium, 170 x 70 x 40 cm, installation view at *You can see everywhere, even underground*, curated by Giovanni Oberti, Galleria Fuoricampo, Siena



Hard work soft dreams
2023, used mattresses coating, alluminium, 108 x 53 x 2,5 cm, installation view at *You can see everywhere, even underground*, curated by Giovanni Oberti, Settantavendue, Milan



Hard work soft dreams
2023, used mattresses coating, alluminium, 178,5 x 70,5 x 3 cma



Hard work soft dreams
2023, used mattresses coating, alluminium 170 x 70 x 4 cm



Hard work soft dreams
2023, cover of used mattresses, 150 x 140 x 110 cm



from left
Hard work soft dreams, 2023, used mattresses coating, 130 x 40 x 15 cm; *Hard work soft dreams*, 2023, used mattresses coating, 138 x 45 x 15 cm



Hard work soft dreams
2023, used mattresses coating, 178,5 x 70,5 x 3 cm



from left

Hard work soft dreams, 2023, used mattresses coating, 230 x 60 x 25 cm; *Hard work soft dreams*, 2023, used mattresses coating, 235 x 55 x 25 cm. Installation view at Artissima 2023, Turin w Gian Marco Casini Gallery, Livorno



from left

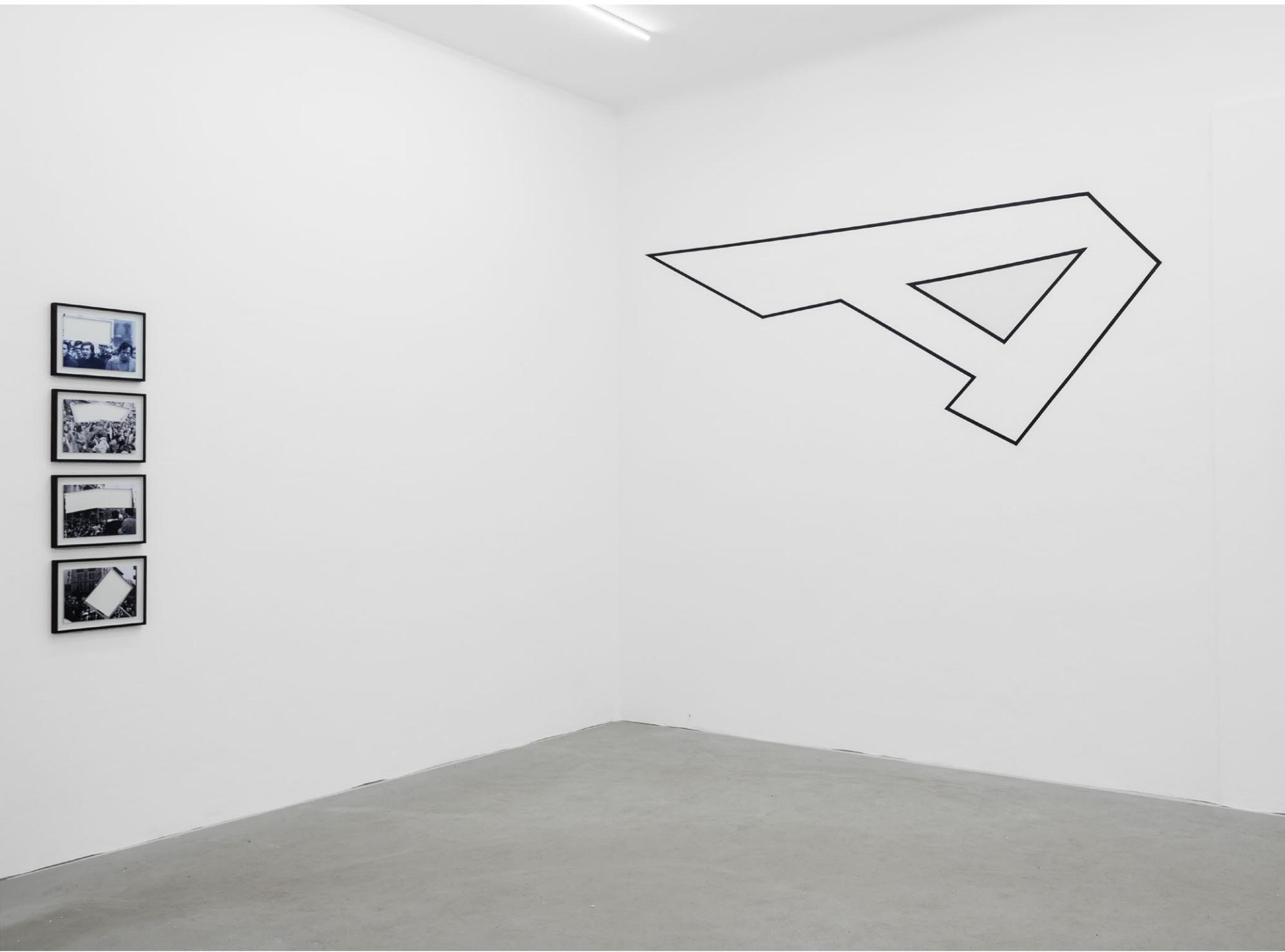
Hard work soft dreams, 2023, inkjet print on matte paper, stickers, plasterboard, wall painting, glass, aluminium; *Hard work soft dreams*, 2023, inkjet print on matte paper, stickers, plasterboard, wall painting, glass, aluminium



Dreams in a drawer
2025, Eros and civilization by Herbert Marcuse, nightstand, subway tickets, exhibition sheets, receipts, pen, spray painting, 40 x 50 x 40 cm; Installation view at *The revolution will not be televised*, Gian Marco Casini Gallery, Livorno



from left: *Dreams in a drawer*, 2025, Eros and civilization by Herbert Marcuse, nightstand, subway tickets, exhibition sheets, receipts, pen, spray painting, 40 x 50 x 40 cm
Vogliamo pensare, per una maternità libera aborto libero, Francesco è vivo e lotta insieme a noi, potere studentesco, 2018, engraving on photographic print, 21 x 30 cm. each
Installation view at *The revolution will not be televised*, Gian Marco Casini Gallery, Livorno



Vogliamo pensare, per una maternità libera aborto libero, Francesco è vivo e lotta insieme a noi, potere studentesco
2018, engraving on photographic print, 21 x 30 cm. each; Installation view at *The revolution will not be televised*, Gian Marco Casini Gallery, Livorno



Stare con l'immagine. Conversazione con Alessandro Manfrin
<https://www.balloonproject.it/manfrin-marzo/>
Editoriale di [Francesca Brugola](#) per Balloon project. Marzo 2024

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Se si dovesse individuare una struttura ricorrente nei lavori di Alessandro Manfrin, sarebbe la dicotomia, possa questa intendersi come una tensione tra architettura e rovina, sogno e malattia, pittura naïve e immagini di guerra.

Senza titolo (Tonante veduta) è un lavoro di found footage. Le clip sono state prese da un canale YouTube trovato sull'applicazione Warmap, utilizzata dai reporter per segnalare zone di guerra attiva ad altri colleghi, e successivamente montate da Manfrin.

Sono clip che mostrano i cieli del Donbass bombardato, e risalgono ad attacchi precedenti a febbraio 2022, quando la Russia entra militarmente in Ucraina. Qui si riconosce il momento in cui la fruizione delle immagini di guerra da particolare diviene diffusa, e di conseguenza anche lo status di testimone si ridefinisce.

Oggi, di fronte al conflitto in Ucraina e al genocidio del popolo palestinese, per la prima volta si è introdotte ad una conoscenza diretta dei massacri, le implicazioni e le responsabilità. Con Alessandro discutiamo della necessità o meno di dichiarare il luogo di provenienza delle clip. Ci interroghiamo sul come si possa inserire un lavoro che utilizza immagini di luoghi in cui vi è un conflitto attivo, in un contesto storico-sociale in cui la guerra è dichiarata e dichiarante.

In Senza titolo (Tonante veduta) clip di cieli, alberi, albe si susseguono scanditi dal suono delle bombe. Sono immagini non riconducibili ad un luogo specifico, che si fanno universali. Soggetti politici che, quando posti all'interno di uno schema compositivo, assumono la forma ulteriore di superficie pittorica.

Alessandro riconosce e cerca nell'immagine trovata un valore estetico, riconducibile alla categoria del perturbante. Effetti di spaesamento possono essere ottenuti quando chi osserva è posto al cospetto di una ripetizione continua di una stessa situazione. La ripetizione visiva della tragedia a cui assistiamo quotidianamente può portare ad una duplice reazione. Se da un lato potrebbe innescarsi un processo di derealizzazione, dovuto ad una incapacità di riconoscere la realtà che ci viene sottoposta, dall'altro l'immagine potrebbe agire a livello di simulacro, scaturendo reazioni riconducibili all'ambito corporeo, reali. Per simulacro si faccia riferimento alla definizione di Lucrezio, che nel De rerum parla di sottili veli atomici che si staccano dalle cose e che appaiono come del tutto identici alle cose del mondo, i quali, venendo a contatto con i sensi dell'uomo ne determinano le percezioni.

L'operazione di Manfrin consiste nel recuperare materiale per comporre un oggetto che, nel suo aspetto poetico, pone il focus sulla complessità del ruolo dell'immagine, in un contesto in cui quest'ultima è il più diffuso mezzo di informazione e formazione del pensiero individuale e collettivo. Di per sé in Senza titolo (Tonante veduta) si produce un'immagine ulteriore, che mostra l'ampiezza delle possibilità di percezione e fruizione.

Come tipicamente accade nei lavori dell'artista, anche qui vediamo convivere più livelli di riflessione, tra voyeurismo, pittura naïve e la tragicità di un confine bombardato. Manfrin, allora, con il suo lavoro forse ci introduce nelle possibili stratificazioni di un'immagine e le sue implicazioni.

Con Senza titolo (Tonante veduta), si introducono questioni quali la lettura della rappresentazione del contemporaneo, il ruolo dell'individuo - e nel particolare dell'artista - in un contesto critico, in cui l'informazione si compone di immagini liquide e, infine, mostra il valore poetico e politico della documentazione amatoriale.

Alessandro Manfrin ci pone in una condizione di disorientamento, rendendo visibile la soglia tra distacco e un'empatia incorporata, tra tragedia e desiderio. In questo spazio c'è la possibilità del dubbio, non di certo

nei confronti della postura politica del lavoro e di chi lo ha concepito, ma piuttosto circa la percezione che si ha dell'immagine, le modalità di reazione dell'uomo di fronte agli eventi iconici. Il dubbio in questo caso sarà da intendersi come un esercizio contro il sopore della critica, verso l'iperbole, dove il linguaggio poetico si fa ponte e tramonto.



Tonante veduta
2021-2024, video color, sound, 09'43", video excerpt: <https://vimeo.com/918600123/7cca15ce6d>



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The image of a construction site, the façade of crumbling architecture. A sound sculpture composed of five metal pipes taken from the street that amplify sounds sampled in subway stations, a sort of organ that brings together the ethereal and the urban. A photograph of a brick painted white with small hints of color; they might look like brushstrokes but they are actually petals that color the hole as if mimicking the model of a ruined brutalist architecture. Buildingsss is an exhibition that brings together three different works, media, and subjects that embody the same attitude towards the observation of the urban context and its decay.

it

L'immagine di un cantiere, la facciata di un'architettura in rovina. Una scultura sonora composta da cinque elementi in metallo prelevati dalle banchine delle strade riproducono suoni campionati all'interno delle stazioni metropolitane, una sorta di organo che mette in relazione l'urbano e l'etereo. La fotografia di un mattone dipinto di bianco con piccole chiazze di colore, sembrano pennellate ma sono petali che colorano il mattone mimando un modellino in scala di un'architettura brutalista in rovina.

Buildingsss è una mostra che mette insieme tre lavori, tre media e tre soggetti differenti che condividono la stessa attitudine all'osservazione del contesto urbano e il suo decadimento.

Quintetto

2022, five-channel sound, five metal elements, wood, Dolby surround 5.1 system, electrical cables, environmental dimensions

Installation view at ArtVerona 2022 w/ Gian Marco Casini Gallery.



Quintetto
2022, five-channel sound, five metal elements, wood, Dolby surround 5.1 system, electrical cables, environmental dimensions, Installation view at ArtVerona 2022 w/ Gian Marco Casini Gallery.



Buildingsss
2022, Installation view at ArtVerona 2022 w/ Gian Marco Casini Gallery



Solo
2023, road sign pole, bluetooth speaker, 199 x 6 x 6 cm, audio loop 2'25", Installation view at Habitat, lo spazio relazionale, Simondy Gallery, Turin



Untitled (how many construction or demolition can you hear from the place where you are?)
2022, inkjet print on paper, 29,5 x 20,8 cm, ed. di 3 + 1 P d'A., *Buildingsss*, installation view at ArtVerona 2022 w/ Gian Marco Casini Gallery.



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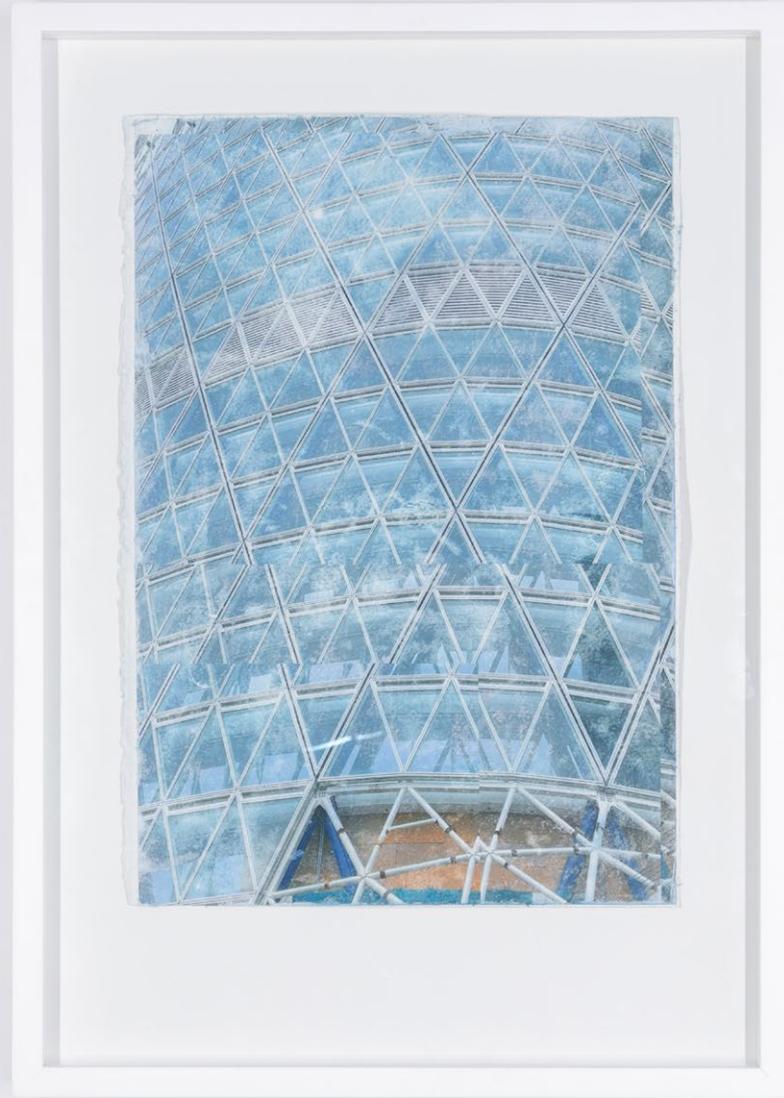
Milano palazzi is a series of works born from the encounter with ruined architectures of Milan. The subjects of the images are parasitic vegetations that conquer urban surfaces, construction sites that build and construction sites that demolish, concrete architectures, glass architectures, scaffoldings. Facades are historically the most expressive element of architecture. The work tries to identify facades that embody values of Western cities. The images are tired, weathered, like posters faded by sun and time or window advertisements in multi-ethnic stores. The process of making them starts with photographs taken with an iPhone, which are then printed and transferred to watercolor paper through a chemical process of passing ink. The result is a sort of cast of a digital print.

it

Milano palazzi è una serie di lavori che nasce dall'incontro con le architetture in rovina della città di Milano. I soggetti delle immagini sono vegetazioni parassite che conquistano superfici urbane, cantieri che costruiscono e cantieri che abbattano, architetture in cemento, architetture in vetro, ponteggi. L'intento del lavoro è quello di domandare quale facciata, storicamente elemento più espressivo dell'architettura, racconta gli umori e i valori delle città occidentali in cui viviamo. Le immagini sono stanche, rovinate, come affissioni sbiadite dal sole e dal tempo o pubblicità delle vetrine nei negozi multietnici. Il processo di realizzazione parte da fotografie scattate con l'iPhone che vengono poi stampate e trasferite su carta acquerello tramite un processo chimico di passaggio dell'inchiostro. Il risultato può essere inteso come un calco di una stampa digitale.

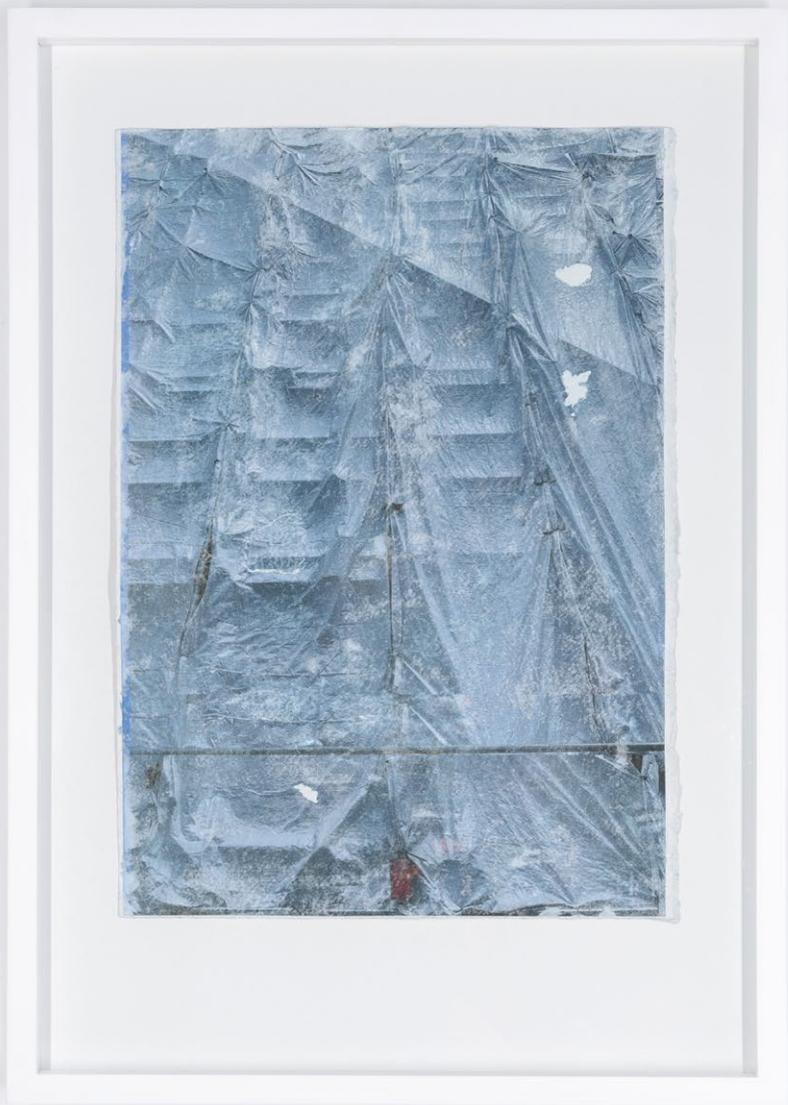
Milano palazzi

2023, 50 x 36 cm. (framed), digital collage, transferred print on watercolor paper.



from left

Milano palazzi, 2023, 50 x 36 cm. (framed), digital collage, transferred print on watercolor paper.; *Milano palazzi*, 2023, 50 x 36 cm. (framed), digital collage, transferred print on watercolor paper.



from left

Milano palazzi, 2023, 50 x 36 cm. (framed), digital collage, transferred print on watercolor paper.; *Milano palazzi*, 2023, 50 x 36 cm. (framed), digital collage, transferred print on watercolor paper.



Milano palazzi, 2021, 113,5 x 83,5 cm (framed), digital collage, transferred print on watercolor paper.

Milano palazzi, 2021, 113,5 x 83,5 cm (framed), digital collage, transferred print on watercolor paper. Installation view at Gian Marco Casini Gallery, Livorno, *Lookout*, ph. Francesco Levy.



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Daily paintings (San Vittore) consists in 60 photographs taken at the wall of Milan's San Vittore prison. The work documents the paint erasures that prison workers make daily to cover the slogans and messages that are written on the prison wall. The threshold between inside and outside, between freedom and non-freedom thus becomes the surface on which a continuous correspondence takes place between the outside who writes and the prison police who erase.

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Daily paintings (San Vittore) si compone di 60 fotografie scattate al muro del carcere di San Vittore di Milano. Il lavoro documenta le cancellazioni a vernice che quotidianamente gli operatori del carcere fanno per coprire gli slogan e i messaggi che vengono scritti sul muro del carcere. La soglia tra il dentro e il fuori, tra la libertà e la non libertà diventa dunque la superficie sulla quale avviene una corrispondenza continua tra il fuori che scrive e la polizia penitenziaria che cancella.

Daily paintings (San Vittore)
2023, 60 photographs, inkjet print on matte paper, 10 x 15 cm. each
Installation view at Gian Marco Casini Gallery, Livorno



Daily paintings (San Vittore)
2023, 60 photographs, inkjet print on matte paper, 10 x 15 cm. each, installation view at Gian Marco Casini Gallery, Livorno

Alessandro Manfrin
Simone Molinari

Cloud traces



A certain kind of superficial exploration, a visual and visceral wandering, a placid observation of leathers and skins. Every surface is the immediate display of something that's rules are not necessarily accessible or known. The surfaces exist in a metamorphic vacuum: a space of mirages and drunken forms.

Surfaces of clouds, cloudy surfaces. Soft surfaces, hairy surfaces. Fleeting and contagious surfaces, whose indefinite qualities spill over the landscape as they descend into the valley and turn into mist. Thought-shaped clouds, between obtuseness and lucidity, conceptual smog and cartoonish words floating on a preoccupied head.

Reflected surfaces on reflective surfaces. Glasses that become mirrors under the caresses of elegant, Milanese clouds. Buildings that frame the monotonous, gray passage of a dull sky.

Where is the storm? We are left waiting for the dark, black sky found in Flemish landscape paintings, products of the same greedy, bourgeois, hunger that has given rise to the many Citylives of the world. Citylife, the life of the city, where the blood flows and the pulse beats, weary sighs and salty sweat; where the breath of the capricious and dreamy financial world condenses into small clouds headed, no one knows where.

An archipelago of traces of stains, sweat, and liquids unfolds on the white territory of the night. One navigates this ocean like a castaway, abandoned to the logic of unexpected encounters. Anonymous and impersonal gifts trace the paths of different lives and their sorrows; the shroud of the city is decorated by its nocturnal regurgitations. These pale ghosts crouch quietly on the street floor, gently slumped, waiting for hands that, silently, will take them away.

Each receipt is the product of a modest contact between paper and heat, a tiny chemical magic: thermal writing. Physical, biological records of temperature change; these hundreds of thousands of notes scattered on the streets divulge a fragmentary thermometer of the city's mood. Desires,

fears, and obsessions are mapped by the tepid footprints of everyday transactions.

"Nothing changes form so quickly as clouds, except perhaps rocks", wrote Hugo. Urban goosebumps, the depressing unraveling of walls. The city's periodic shedding of its skin changes and rises: an endless flow of cement fills new holes whilst old, concrete mountains crumble. The metropolis is never sated, its uneasy itch persists, as each new skyscraper tries in vain to wet its voracious appetite.

The sound of laughter mixed with the harsh, metallic groans of the underground. Wheezing and thundering music rises from the dark bowels of the beast. The city is revealed as an amorphous organism, and the artist, whose bag is filled with treasures and small miracles, carefully examines its flesh. Magical and surgical, calculated dissections are performed under the nervous gaze of the flaneur.

The metal tube is a metonymy, a mechanical and rhetorical conjunction between the smallest part and the whole, between the micro and the macro. An iron wreck that slipped through the net of the urban administration; a spine, a rib, a hollow or cartilaginous bone. A narrow throat, whose peculiar intonation echoes the guttural sounds that animate the city's chest.

The sky releases its color, it splashes on the ground and on the walls. Bright and vibrant, the blueback slices into the mellow, Milanese landscape. Blueback: turquoise torso, papery flesh. On each billboard, flashes of abstraction break through the figurative politics that shape the city.

Under the weight of time, the passing of fashions, the changing of styles and seasons, their heavy skins crumble and stiffen. Profit loses its shape and from the metropolitan epidemics emerges a shapeless and true melancholy, a new amorphous form of contemplation. It is the deflation and softening of capitalist lust; it is the return of a romantic, vague, and cloudy desire.

Simone Molinari



Alessandro Manfrin, Simone Molinari
Cloud traces, 2024, 16,5 x 12 cm., Produced by Gian Marco Casini Gallery, Livorno



RE-READING THE ARCHIVE
Fondazione ICA Milano, September 2022. ph. Cristina De Paola

guarda caso Dio è un maschietto)
supermodel-superficial
rivoluzionariazione
SEXYSUPERPORNOHARDCORE
noi puttane punk-rock non abbia-
mo bisogno di te
AA CIRCOLAZIONE DISTORTA
HARDCORE MY FIST LOVE
ATTO D'AMORE (LOVE THING)
jerk of all trades
BINGE AND PURGE
BABYSITTER ON ACID
PAINKILLERS
ALTERNATIVE TENTACLES
WITCHES N'FAIRIES RIOTZI-
NE
Kill the Macho Pope!!
Sweet Dream.



...S N'FAIRIES RIOTZI-
Kill the Macho Pope!!
Sweet Dream.



The Book Club, 2022, produced by MACRO – Museum of Contemporary Art of Rome, curated by Irene Angenica, Public Relations and Educational Activities Coordinator of MACRO w/ the participation of Tobia Bandini, Paolo Bosca, Giulia Carpentieri, Edoardo Ferrari, Mida Fiore, Alessandro Manfrin, Giulia Ninotta, Sofia Tocca



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