

## Lorenzo Giusti

Lorenzo Giusti (Phd) is an Italian art historian, curator and writer. Lecturer of Contemporary Art at Bocconi University in Milan for the academic year 2024-25, since 2018 he has been the Director of GAMEC – Galleria d'Arte Moderna e Contemporanea in Bergamo, for which he has curated exhibitions and catalogs dedicated to both leading and rediscovered or emerging figures in 20th-century and contemporary arts, including Jenny Holzer, Anri Sala, Ernesto Neto, Rachel Whiteread and Sonia Boyce among others, together with the first Italian retrospective of Lin May Saeed and the major retrospective of Regina Cassolo Bracchi and the related monograph, published in collaboration with the Centre Pompidou, Paris.

For the GAMEC, Lorenzo Giusti is now developing the innovative biennial format “Thinking Like a Mountain - The Orobie Bienial”, a widespread cultural program that, for the two-year period 2024-2025, will involve the entire territory of the Province of Bergamo with the aim of creating an itinerary of shared artistic experiences in order to reflect on issues of sustainability and community.

For the GAMEC, he also has conceived and co-curated the long-term exhibition project *The Trilogy of Matter*, dedicated to the investigation of matter in twentieth and twenty-first-century art. Launched in 2018 with *Black Hole. Art and Materiality from Informal to Invisible* and continued in 2021 with *Nothing is Lost. Art and Matter in Transformation*, the cycle ended in 2023 with the exhibition *A Leap Into the Void. Art Beyond Matter*, exploring the theme of the dematerialization of art.

In 2020, during the early stages of the Coronavirus health-crises, Giusti founded *Radio GAMEC*, a multi-format digital platform set out to cultivate a cultural discourse, keeping the narrative focused on the present context and on imagining a new future. Awarded by UNESCO as one of the world's best museum projects developed during the lockdown period, the platform - still active - earned the GAMEC the mention as the best museum of 2020 from “The Art Newspaper”. In the same year the Italian magazine “Artribune” nominated Giusti as the best museum director.

Giusti has worked with hundreds of artists and researchers across all continents.

In 2024, he curated the ninth edition of the Biennale Gherdëina - *The Parliament of Marmots*. Oriented by a post-anthropocentric approach, the exhibition - spread across the territory of Val Gardena - presented both new site-specific productions and collected works by a heterogeneous group of artists from North Africa, the Middle East and the European continent.

Together with Mouna Mekouar, in 2023 he curated the Modern section of Art Dubai, dedicated to the MENASA countries (Middle East, North Africa and South Asia), including monographic booths dedicated to leading figures as well as rediscovered authors such as Monir Shahroudy Farmanfarmanian, Helen El-Khal, James Barnor, Marwan, Rasheed Araeen, Mona Saudi and others.

Again in 2023 Giusti curated “Deserters”, a multidisciplinary project conceived by the Italian choreographer and performer Chiara Bersani undermining those stereotypes related to the spheres of intimacy, identity, and sexuality that frequently affect people with disabilities. The

project involved institutions such as Pirelli Hangar Bicocca (Milan), Galerie Stadtpark (Krems) and Kunsthau Baselland (Basel), where he co-curated Chiara Bersani's first-ever solo exhibition.

Invited by Cecilia Alemani, in 2022 he served on the International Jury of the 59th Venice Biennale - *The Milk of Dreams*

From 2015 to 2022 he served as a member of the board of directors and then as the President of AMACI – The association of Italian Contemporary Art Museum. During his term he has worked on the empowerment of the *Giornata del contemporaneo* – the annual event dedicated to the Italian contemporary art system – transforming it into a hybrid platform with online and offline events (2020-2021). He also favored the rewriting of the Vademecum of the association with greater attention to the recognition of the artist as a professional figure (2022).

From 2019 to 2021 he has been the coordinator of the *Back to the Future* section of Artissima Fair in Turin, dedicated to the rediscovery of prominent figures, forerunners of new artistic languages. After the first edition, which included 23 artists represented by as many galleries, since 2020 he has contributed to the renovation of the section co-developing the XYZ cross-media platform.

In 2018 he joined the curatorial team of the “curated by” festival in Vienna. Invited by Hubert Winter Gallery, he curated a double solo exhibition of Simone Fattal and Francesco Gennari.

In 2017, for OGR Turin and AMACI, he curated the international symposium *Museums at the Post-Digital Turn* and the related proceedings. Dedicated to the big changes in the production and fruition of art in the museum context, the symposium involved numerous artists, curators, researchers and philosophers, including Claire Bishop and Boris Groys among others.

From 2012 to 2017 he served as the Director of the MAN Museum in Nuoro, for which he has produced exhibitions and catalogues focusing both on leading figures in 20th-century art and photography (Paul Klee, Alberto Giacometti, Jean Arp, Marino Marini, Vivian Maier, Garry Winogrand and Berenice Abbott to mention just some), and contemporary international artists including Roman Signer, Antonio Rovaldi, Thomas Hirschhorn, Michel Blazy, Cristian Chironi, Hamish Fulton, Michael Höpfer and Jennifer West among others. For the MAN Museum and the Museums of the City of Cagliari in 2015 he also co-curated the first major retrospective dedicated to Maria Lai and the related catalogue.

From 2009 to 2012 he served as the curator of EX3 Centre for Contemporary Art in Florence, which he co-founded, and for which he has curated exhibitions and catalogues dedicated to contemporary international artists including Birdhead, Ragnar Kjartansson, Taiyo Onorato & Nico Krebs, Eva Marisaldi, Charles Avery, Yan Tweedy and Julian Rosefeldt among others, together with the group-show *Suspense. Suspended Sculptures* (2011), dedicated to the condition of lightness and suspension in the contemporary sculpture field.

As an independent curator, he organized group exhibitions in public and private institutions, including Triennale in Milano (*Thea Djordjadze-Fausto Melotti*, 2017), FRAC Corse (*Nomadisme*, 2016) and Palazzo Strozzi in Florence (*Green Platform*, 2008). This last project – including artists such as Alterazioni Video, Tue Greenfort, Henrik Hakansson, SuperGlex and

others – has investigated the relationship between the post-environmentalist thinking and the visual arts.

In 2016 he joined the curatorial team of the Third Shenzhen Animation Biennale, where he curated the section *Revival*, presenting an heterogeneous group of works by artists of different generations -including Len Lye, Bruce Checefsky, Joachim Koester, Robin Rhode, Jennifer West, Alessandro Pessoli and Francys Alys - in which animation is used as a potion able to bring creations of the past, or lost ones, back to life or even to give life to unborn project. In China he also curated in 2010 the Tuscan Pavilion at the Shanghai World Expo, collaborating with Olivo Barbieri to the realization of the environmental video-installation *Tuscany in Six Pieces*.

As a contract professor at the University of Sassari (Decamaster) and occasional lecturer in different universities and art academies, he taught courses and held lectures on subjects of interdisciplinary interest (history and phenomenology of contemporary art, museology, curatorial practices).

Lorenzo Giusti studied at the universities of Florence, Paris VIII and Siena, where he received his bachelor's and post-graduate degrees, as well as a PhD in Art History. During the formative years his research focused particularly on Italian art and criticism over the course of the fascist dictatorship. On this area he has published essays on Giuseppe Ungaretti, Scipione, Primo Conti, Antonio Banfi, Lucio Fontana, Raffaele Giolli and the magazine "Corrente" among others, together with the first monograph dedicated to the regime art critic Corrado Pavolini (2008).

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