

Lorenzo Giusti - Biography

Lorenzo Giusti is an Italian art historian, curator and museum director. Currently he is the Director of GAMeC – Galleria d'Arte Moderna e Contemporanea in Bergamo, for which he has curated exhibitions and catalogues dedicated to leading figures in 20th-century and in contemporary art including Jenny Holzer, Gary Kuehn, Francesco Gennari, Ernesto Neto and Anri Sala among others, together with the first major retrospective of Regina Cassolo Bracchi and the related monograph, published in collaboration with the Centre Pompidou.

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 will conclude 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.

In 2022 he served on the International Jury of the 59th Venice Biennale - *Il latte dei sogni* - curated by Cecilia Alemani.

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 (*Border Landscapes*) and Francesco Gennari (*Mausoleum for a Worm*).

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 Höpfnér 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, Superflex 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).