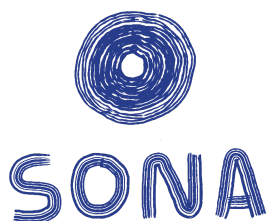




SONA

A project by **Stefano Curto** and **Sebastian Meyer**



Listening to water – a sound work by Stefano Curto and Sebastian Meyer
Project presentation · October 2026



Jökulsárlón Glacier Lagoon (Iceland): ice and water meeting in a changing glacial landscape.

SONA IN BRIEF

The audience is invited to lie down on a blue carpet, surrounded by loudspeakers, and the water begins to speak: the first rain, drops in a cave, toads in the floodplain forest, a small geyser, pistol shrimp in the Venice lagoon, cracking ice. SONA is a 34-minute sound work by Stefano Curto and Sebastian Meyer. It does not show water; it makes it audible, with field recordings gathered over three years in more than 15 places worldwide, made with hydrophones (underwater microphones), geophones (ground microphones) and 360° microphone techniques.

Duration	34 minutes
Recordings	3 years, over 15 places worldwide
Installation	11 loudspeakers on a blue carpet
Venice premiere	6–18 October 2026, Scuola Grande di San Marco and Teatrino Groggia
Partners	Culture Department of the City of Venice · Teatrino Groggia · Scuola Grande di San Marco · patronage of Ca' Foscari University of Venice (Department of Philosophy and Cultural Heritage)
Scientific Committee	Danilo Riponti (President), Roberto Masiero, Margaret Matz, Ferdinando Santoro, Admiral Roberto Domini, Lorenza Lain, Stefano Cecchetto, Guido Corino, Giancarlo Nadai, Sandro Carniel, Eleonora Vallone, Miro Graziotin, Barbara Francescato, Eloisa Vacchini
Web	sonaproject.com

WATER AS SOUND

SONA uses sound to explore the deep relationship between living beings and water. The human body and plants consist largely of water, and water covers most of our planet. Listening to the amplified sound of its flow, its evaporation and condensation, its fall and its filtering, is a deeply moving experience.

The composition recounts a journey to different places on earth and their sound worlds. In it, sounds from these different worlds meet and create new places: a metaphor for water as the element that connects everything. The project goes beyond the concept of music and asks about the sources and expressions of sound in its natural, untamed form.

The composition also includes a recorded sound performance that Curto and Meyer played themselves in the ponds of the Donau-Auen National Park.

It is important to the artists that the work fascinates children and adults alike. It celebrates the diversity and beauty of life in all its forms.



Installation at Teatrino Groggia, Venice, October 2026. © SONA

WHERE SOUNDS COME FROM

SONA explores water through field recordings collected over three years in Austria, Iceland, Egypt, the Basque Country, Italy, Thailand, Greece, Morocco, Peru, Colombia, Indonesia, Tibet, the Danube and the Alps. The recordings range from rain and underground spaces to streams, wetlands, geothermal landscapes, the sea and ice, capturing the relationships between water, wildlife, human activity and nature. They also document noise pollution, such as boat traffic heard underwater. From this extensive archive, a selection of sounds was chosen to create the final 34-minute composition. These are the recordings used in the composition and the places where they were made:

01 Rain & Thunder

Bernhard playing guitar as the rain arrives (Styria, Austria): the first drops and distant thunder

02 Underground

Hydrophone recordings, water and wind in the sand dunes (near Siwa Oasis, Egypt)

Drops in Sönghellir Cave (Iceland): water drops resonating in a cave

03 Pond

Birds in the morning (Styria, Austria)

Toads, frogs and cicadas (Donau-Auen National Park, Austria): fire-bellied and yellow-bellied toads in the wetlands

Danubian Water Dance (Donau-Auen National Park, Austria): a musical performance in the ponds

04 Stream

Stream at Hoffellsjökull Glacier (Iceland): glacial meltwater flowing

Stream walk, Jaizkibel (Basque Country)

Waterfall Svöðufoss (Iceland): falling water and the atmosphere around it

05 Living Water

Children playing and pigeons (Siwa Oasis, Egypt)

Little geyser (Iceland): a small geothermal eruption

Geothermal field Krýsuvík (Iceland): bubbling, hissing and steaming ground

06 Sea: Hydrophone Recordings

Sea urchins (Andaman Sea, Thailand): subtle underwater sounds

Pistol shrimp (Lido di Venezia, Italy): sharp snaps and clicks beneath the surface

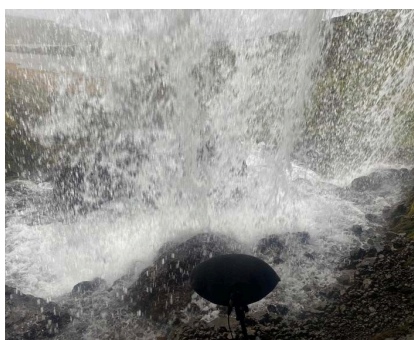
Sathon Harbour on the Chao Phraya (Bangkok, Thailand): an underwater portrait of the river harbour

Vaporetto (Venice, Italy): boats, movement and the lagoon

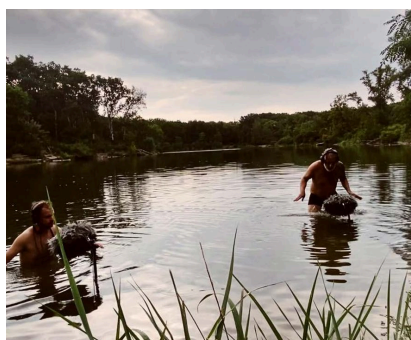
07 Ice

Ice (Donau-Auen National Park, Austria): ice sounds and textures of frozen water

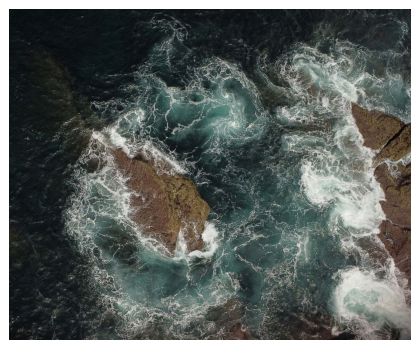
Jökulsárlón Glacier Lagoon (Iceland): ice and water in a changing glacial landscape



Microphone at the waterfall, Hellissandur (Iceland).



Musical recordings in the water (Vienna, Donau-Auen National Park).



Jaizkibel (Basque Country).



LISTEN

Excerpts from the composition on Bandcamp. Click a title or scan the code.

ICE COMPOSITION

BOILING GEYSIR

SEA LIFE

WATER FLUTE

stefanocurto-sebastianmeyer.bandcamp.com/album/sona-project

MISSION

The SONA manifesto sees the water crisis as an ethical and existential question, and water as a shared heritage to be protected with respect and wisdom. SONA does not tell people what to do; it lets them listen. Those who listen to water feel part of the more-than-human world and learn to value it. In this way SONA reaches people where facts and warnings rarely do: through listening and their own bodies.

The artists hope that listeners will relate to their surroundings differently and that a more comprehensive view of the world, and of their own place in it, will unfold: all human life is inextricably interwoven with everything else.

While recording, Curto and Meyer approached deep listening through meditation techniques in the spirit of Pauline Oliveros. Both treat meditation as part of daily life and as a way to greater awareness and spirituality.

HOW IT CAME ABOUT

Stefano Curto and Sebastian Meyer met on an island in Southeast Asia 17 years ago and have been close friends ever since. They share research interests and artistic practices, and over time developed the idea of bringing their artistic, intellectual and spiritual affinities together in one shared work.

“We entered the sound world of water in deep harmony. We both consciously devote an important part of our lives to immersion in nature. This bond existed long before the project and is probably what made it possible. The experience changed us. As when writing a song, everything arises from a personal necessity: something inside us asks to take shape. This work is a tribute to water, the origin.”

Stefano Curto and Sebastian Meyer, press release October 2026 (translated from Italian)



The artists during the recordings.

SONA FOR INSTITUTIONS

SONA connects art, science and technology with one of the central questions of our time: our relationship with water. It speaks to all ages, needs no shared language and invites visitors to slow down and listen. After its premiere in Venice, the work can be presented in museums, science centres, festivals and cultural institutions in several formats, alone or combined:

The installation

The 34-minute sound installation for groups of up to 15 people lying on the floor, with several sessions a day. After set-up and a briefing of the staff, it can run for weeks without the artists present.

Larger format

On a circle 17 m across and with larger loudspeakers, around 80 people can listen lying down at the same time.

Listening stations

The extensive archive of field recordings, far more than the 34 minutes of the composition, could also be made accessible at listening stations with headphones, where visitors explore individual places and sounds at their own pace. This is an offer, not yet produced, and can be developed together with an interested institution.

Programme for schools and families

Workshops led by the artists: deep listening, a shared listening map, exploring nearby water with a hydrophone and a live composition by the children.

Talk and opening

A public talk with the artists and members of the Scientific Committee, bringing art, science and philosophy into dialogue.

Resonance wall

A participatory wall on which visitors leave a word, a thought or a feeling. Over the run it grows into a collective work.

WHAT SONA BRINGS

- Art, science and technology in one experience: hydrophones, geophones and 360° recordings make hidden sounds of water audible.
- Water and climate as a lived, bodily experience rather than information.
- For all ages and languages, and particularly suited to school programmes.
- Proven in Venice: over 800 visitors and about 200 children at the premiere, 13 press publications, accompanied by an interdisciplinary Scientific Committee.

WORKSHOPS WITH CHILDREN

A dedicated programme invites primary and secondary schools into the work. Led by the artists together with a member of the Scientific Committee, it brings together art, science, technology and nature. The children become co-creators: they listen, map, eavesdrop and compose their own water music. At the Venice premiere, about 200 children took part (13–15 October 2026).

1. Deep listening exercise after Pauline Oliveros
2. A shared listening map: how is the same space perceived differently?
3. Experiencing the installation
4. A listening walk through the surroundings
5. Hydrophone in the water: the artists show how it works and the children listen in real time to the sounds beneath the surface (in Venice: the canals)
6. Closing with a shared live composition by the children



Workshop with children at the SONA wall.



Resonance wall: school class at the SONA wall in front of Teatrino Groggia, Venice.



Workshop: children in a circle in front of Teatrino Groggia, Venice.

VENICE PREMIERE: THREE PARTS

From 6 to 18 October 2026, SONA premieres in Venice in three parts: thought, listening, resonance. The choice of the city has special meaning for the work: in Venice, history, form and identity are inseparable from water.

Part 1 • Thought

6 October 2026, 4–6 pm · Scuola Grande di San Marco, Sala San Domenico, Campo Santi Giovanni e Paolo

Before listening, the questions. A public talk brought art, science, philosophy and spirituality together around the way we perceive and listen to water and the more-than-human world. The artists met scholars, researchers, musicians, curators and institutional representatives. Participants included the Scientific Committee, Mario Po' and Lorenza Lain (Scuola Grande di San Marco), Costanza Melchiori (City of Venice), Elisabetta Da Lio (Culture Department of the City) and Alessandra Jacomuzzi (Ca' Foscari University). Moderator: Sara Zanferrari, journalist. The talk also remembered the late Saverio Simi De Burgis, art historian and member of the committee.

Part 2 • Listening

10–18 October 2026 · Teatrino Groggia, Cannaregio, Calle del Capitelo 3160A

When words disappear, listening remains. The 34-minute installation surrounds groups of up to 15 people with an evolving spatial sound composition.

Part 3 • Resonance

10–18 October 2026 · at the end of each session

The final part begins when listening ends: every visitor is invited to leave a word, a thought or a feeling on the SONA wall. Day by day these traces come together to form a new, collective work. It tells not what SONA wants to mean, but what it sets off in people. In the end, the last part happens outside: in how we listen to the world afterwards.



Part 3, Resonance: the SONA wall with visitors' words, thoughts and feelings, Teatrino Groggia, Venice, October 2026.

SCIENTIFIC COMMITTEE

An interdisciplinary committee from law and history, philosophy and architecture, archives, maritime studies, art, music and music therapy, oceanography and film accompanies the work and questions it from different perspectives:

Danilo Riponti	President · Jurist and Historian
Roberto Masiero	Philosopher and Professor of History of Architecture at IUAV University of Venice
Margaret Matz	Architect and Professor, NYC Department of Design and Construction
Ferdinando Santoro	President of SCRINIUM, fiduciary of the Vatican Apostolic Archive
Admiral Roberto Domini	President of CESMAR
Lorenza Lain	Director of Galleries Bartoux Venice
Stefano Cecchetto	Art Curator
Guido Corino	Landscape Architect
Giancarlo Nadai	Orchestra Conductor and Professor of Violin at the Benedetto Marcello Conservatory of Music in Venice
Sandro Carniel	Oceanographer and Research Director at the CNR
Eleonora Vallone	Director of the Aqua Film Festival
Miro Graziotin	Narrabondo (wandering storyteller)
Barbara Francescato	Musician and Music Therapist
Eloisa Vacchini	Architect and Scholar of Traditional and Liturgical Music



Part 1: presentation of SONA and talk with the Scientific Committee at the Scuola Grande di San Marco, 6 October 2026.

VOICES

"We are glad that SONA presents its musical expression in our house, the most vital place in Venice; here culture, care and art have met for centuries, not to talk about themselves but to be present."

Mario Po', Director of the Scuola Grande di San Marco

"An immersive experience that, through the sounds of water collected in different places on earth, brings children closer to the world of sound and nature, putting art, technology and environmental awareness in dialogue."

Elisabetta Da Lio, Head of the Culture Department of the City of Venice

"We support SONA because we recognise the value of a project that combines research, art, environment and well-being. SONA invites us to stop, to listen and to consciously bring our attention back to what surrounds us."

Prof. Alessandra Jacomuzzi, Ca' Foscari University of Venice

"To speak of water in Venice means to speak of the identity of the city itself."

Costanza Melchiori, Chair of the Culture Commission of the City of Venice, press release of 6 October 2026 (translated from Italian)

"An evocative artistic and cultural project that combines, with deep sensitivity, sound research, nature and respect for the environment."

Luca Zaia, President of the Veneto Regional Council, in a letter of 5 October 2026

"SONA is an experience that, for me, had less to do with sound and more with a pulse." · "I heard unknown sounds." · "I felt connected and serene."

Visitor feedback, published on sonaproject.com

REACH AND OUTLOOK

- Venice premiere: over 800 visitors; about 200 children took part in the workshops.
- Further performances are being planned.
- Press: 13 publications in print, TV and online, see press coverage. TV report Antenna Tre: youtube.com/watch?v=3fUCnXT2zvw

PRESS COVERAGE

13 publications in newspapers, on TV, by institutions and online, October 2026.

Città di Venezia	Press release: "SONA: a Venezia un viaggio immersivo nei suoni dell'acqua"	6 Oct 2026
Città di Venezia	Event page "SONA", comune.venezia.it	since 1 Sept 2026
Città di Venezia, live	"La consigliera Melchiori alla presentazione SONA ..."	October 2026
Cultura Venezia (Instagram)	"SONA — Paesaggio Acustico dell'Acqua"	October 2026
Università Ca' Foscari	Agenda: "SONA. Un'opera sonora di Stefano Curto e Sebastian Meyer – presentazione"	6 Oct 2026
Antenna Tre (TV)	"Venezia Un viaggio sonoro attraverso i rumori delle acque di tutto il mondo"	October 2026
Local press Venice (Print)	"Sona", i suoni dal mondo raccontano l'ambiente"	October 2026
Local press Venice (Print)	Taccuino veneziano: announcement of the presentation	6 Oct 2026
Notizieplus	"SONA a Venezia, i suoni dell'acqua diventano un'esperienza immersiva" (Beatrice Majer)	7 Oct 2026
VeneziaNews	"SONA di Stefano Curto e Sebastian Meyer a Venezia"	8 Oct 2026
Nordest24	"SONA a Venezia dal 10 ottobre: guida alla performance sonora al Teatrino Groggia"	5 Oct 2026
VeneziaToday	"SONA arriva a Venezia: un viaggio sonoro tra acqua, natura e ascolto"	October 2026
Aivents	"SONA – esperienza sonora immersiva"	October 2026

"Sona", i suoni dal mondo raccontano l'ambiente

Il progetto

"Sona", progetto artistico di Stefano Curto e Sebastian Meyer, dedicato alla relazione tra essere viventi, acqua e natura, anima Venezia dal 6 al 18 ottobre. I due artisti, negli ultimi tre anni, hanno effettuato un percorso di ricerca e registrazioni in oltre 15 località nel mondo. Il risultato è una suggestiva raccolta di suoni dell'acqua e dell'ambiente naturale, con cui è stata creata una composizione di 34 minuti. Il lavoro è stato articolato in tre momenti: Pensiero, Ascolto e Ris...

sonanza, che saranno ospitati dalla Scuola Grande di San Marco e il Teatrino Groggia. Il progetto è partito martedì nella Sala San Domenico della Scuola Grande di San Marco, con un incontro aperto al pubblico in cui arte, scienza, filosofia e spiritualità si sono confrontati sul tema dell'ascolto dell'acqua e del mondo oltre l'umano. Hanno partecipato, tra gli altri, Danilo Riponti, Roberto Masiero, Stefano Cecchetti, Guido Corino, Giancarlo Nadai e Sandro Carniel, oltre a rappresentanti delle istituzioni e del mondo accademico.

co, "Sona", dal 10 al 18 ottobre sarà quindi al Teatrino Groggia, dove il pubblico potrà entrare direttamente nell'universo sonoro costruito da Curto e Meyer. La performance della durata di 34 minuti si svolgerà in uno spazio raccolto, con una composizione tridimensionale che avvolgerà pubblicamente. Le registrazioni dell'acqua e della natura non forniranno un semplice accompagnamento, ma saranno il cuore stesso dell'opera. L'accesso gratuito è previsto per gruppi di massimo 15 persone per sessione, prenotazione obbligatoria. Poi, il 13, 14 e 15 ottobre "Sona" aprirà alle scuole primarie e secondarie. Gli studenti saranno coinvolti in varie attività tra arte, scienza, tecnologia e natura. — **MLBU**

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COMUNICATO STAMPA

SONA: a Venezia un viaggio immersivo nei suoni dell'acqua

Venezia diventa punto d'incontro tra i suoni della natura raccolti in oltre quattro luoghi del mondo e il suo elemento più prezioso: l'acqua. La Scuola Grande di San Marco ha ospitato questo omaggio alla presentazione di SONA, il progetto artistico di Stefano Curto e Sebastian Meyer che, attraverso l'ascolto, esplora il rapporto tra essere viventi e ambiente. Per l'occasione è stata ideata la performance sonora e multimediale di presentazione della 11. Commissione Consolare Cultura Consolare Italiana.

"Parlare di acqua a Venezia significa parlare dell'identità stessa della città, del suo passato, del suo presente e, soprattutto, del suo futuro", ha dichiarato Melchiori. «È in questa relazione profonda tra uomo, ambiente ed elementi naturali che si riconosce come quella in cui una città può veramente significare. Un progetto che mette in dialogo arte, scienza, filosofia e spiritualità e che, attraverso il suono, ha scelto di presentare per l'acqua e l'umanità del nostro presente. Ringrazio i curatori, il comitato scientifico e tutte le realtà che hanno contribuito alla realizzazione dell'iniziativa».

Frutto di tre anni di ricerca, SONA trasforma i suoni della natura in un'esperienza immersiva, mettendo in dialogo arte, scienza e filosofia. Il progetto, patrocinato dal Comune di Venezia e realizzato in collaborazione con l'Università Ca' Foscari Venezia, dal 10 al 18 ottobre si svolgerà al Teatrino Groggia, a Cannaregio, dove il pubblico potrà vivere una performance sonora della durata di 34 minuti.

Galleria Venezia

Venezia, 8 ottobre 2026

Newspaper report, local press Venice

cultura_venezia SONA — Paesaggio Acustico dell'Acqua

Siete pronti a percepire l'acqua come non l'avete mai ascoltata?

Dal 10 al 18 ottobre, il Teatrino Groggia di Venezia si trasforma in uno spazio contemplativo ad altissima fedeltà sonora.

Frutto di 3 anni di campionamenti da ogni angolo della Terra (Islanda, Tibet, Alpi, Siva e i canali di Venezia), l'opera di Stefano Curto e Sebastian Meyer vi avvolgerà a 360° con vibrazioni e suoni subacquei impercettibili.

34 minuti di ascolto profondo sdraiati in cerchio

Laboratori e passeggiate sonore dedicate alle scuole (15-18 ottobre)

10 - 18 OTTOBRE 2026

Teatrino Groggia, Venezia

Info & Prenotazioni: link in bio / www.cultura.venezia.it

Salva il post per non perderlo e tagga chi vuole vivere un'esperienza immersiva unica!

#Venezia #TeatrinoGroggia #SoundArt #ArteContemporanea #CaFoscari #CulturaVenezia #InstallazioneArtistica #Immersivo #Acqua #VeneziaeVenti

@comunevenezias @cittametropolitaneanadivenezia @venezianistica

1 giorno fa

Instagram @cultura_venezia

Press release of the City of Venice

L'agenda

TACCUINO VENEZIANO

Per segnalazioni

TEATRO LA FENICE

Prende il via oggi nelle Sale Apollinee la 42. edizione del Concorso Pianistico Nazionale "Premio Venezia". Riservato ai migliori giovani talenti diplomati nei conservatori italiani, il prestigioso premio promuove durante la settimana selezioni, concerti e fasi finali fino alla proclamazione dei vincitori in Sala Grande. Info: teatrofenice.it.

SCUOLA GRANDE DI SAN MARCO

Dalle 16 alle 18 in Sala San Domenico presentazione ufficiale di "Sona", opera sonora immersiva di Stefano Curto e Sebastian Meyer sull'acqua. Un dialogo interdisciplinare tra arte, scienza e filosofia con esperti quali Roberto Masiero, Sandro Carniel e Giancarlo Nadai. Modererà Sara Zanferriani. Il percorso proseguirà dal 10 al 18 ottobre al Teatrino Groggia. Info: scuolagrande-sanmarco.it.

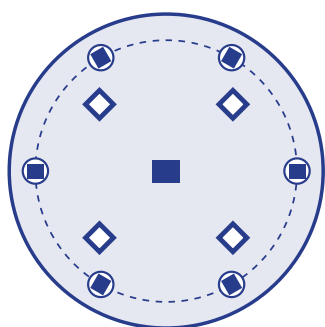
Listing, Taccuino veneziano

THE INSTALLATION

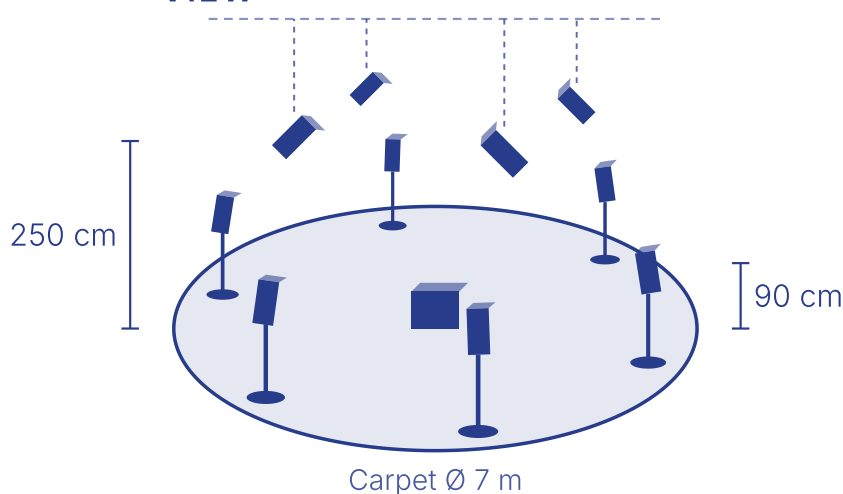
11 loudspeakers arranged in a dome on a blue carpet surround the audience with an evolving spatial sound composition. Six are placed in a circle on stands with round bases, their lower edge at 90 cm. Four more are positioned at 2.5 m height, angled downwards, either on tall stands with tilt arms or suspended from the ceiling. A subwoofer is placed in the centre, and all fronts face the middle.

Listeners lie on the floor between the loudspeakers, in small groups of up to 15 people. As the sound begins, the lights dim and listening takes over. The audience is invited to concentrate on what usually stays at the edge of perception and to experience a deep, personal way of listening. One session lasts 34 minutes.

TOP VIEW



VIEW



Schematic set-up: 6 loudspeakers on stands with round bases (lower edge 90 cm), 4 loudspeakers at 250 cm height, angled downwards (on tall stands with tilt arms or suspended from the ceiling), one subwoofer in the centre. Listeners lie on the floor between the loudspeakers.



The set-up at Teatrino Groggia, Venice.



Workshop: children lying in a circle in the installation.

TECHNICAL REQUIREMENTS

- **Space:** a quiet room that can be darkened, approx. 9 × 9 m for the 7 m version (approx. 20 × 20 m for the 17 m version).
 - **Sound system:** 10 full-range loudspeakers, 1 subwoofer, stands and tilt arms (the upper four can also be suspended from the ceiling); rented locally or provided by the institution.
 - **Set-up:** about two days; teardown about one day.
 - **Operation:** after a briefing, the staff start the sessions and guide visitors; remote support by the artists.
 - **Session:** 34 minutes, several sessions a day.
-

THE ARTISTS

Sebastian Meyer lives and works in Vienna. His artistic work explores listening as a compositional practice and how listening can reshape our relationship with our bodies and environment. His improvised performances are founded on organic and non-organic materials for sounds and montages on tape, field recordings from the more-than-human world, self-generating patches on a Serge modular system and manipulated acoustic instruments. He holds a Master of Arts (Mag.art.) in media art from the Academy of Fine Arts Vienna, where his diploma work Composition for a Staircase received the Würdigungspreis (award of merit). He studied electro-acoustic and experimental music at the University of Music and Performing Arts Vienna, completed Intensive I at the Center for Deep Listening (New York) and received a Startstipendium (start grant) from the Austrian Federal Ministry for Arts and Culture.

For the Vienna-based performance collective God's Entertainment he creates multichannel sound installations, compositions and soundtracks, among them CRUISE TENTARE (Kampnagel Hamburg, 2023), ZUSAMMEN ODER GETRENNT (Tangente St. Pölten, 2024), I'M SITTING IN A POOL (Freischwimmen Festival Stuttgart, 2024) and DU DU DA DA NA NA NAH, a commission for Donaufestival (2025). His piece Respiration, composed for the Black Page Orchestra, premiered at the Musikverein Wien on 19 June 2026 in the programme "REFLUX". His short film Lob der stumpfen Arbeit, made with Hicran Ergen, was shown at the 44th Max Ophüls Preis Film Festival 2023 in the programme "MOP-Shortlist: Lohn & Brot". With Kasho Chualan he forms the duo Creatures, whose music features in Constanze Ruhm's film È a questo punto che nasce il bisogno di fare storia (FID Marseille, 2024). Meyer also works as a sound designer and field recordist for film, initiated the performance and co-learning programme "prospect sessions" at the Academy of Fine Arts Vienna, and was a permanent member of the band Popsch from 2014 to 2024.

Stefano Curto is an Italian visual and sound artist, born in 1966 in Segusino, near Venice. He began his career as a crystal setter, creating bespoke pieces for haute couture brands, before developing his own artistic language through crystals and minerals. His luminous canvases, composed of thousands of gems embedded in plexiglass, explore the relationship between light, matter, transience and spirituality. His series include THETArt, Evolution Involution, Through the Cosmic Nights, Maya and Sindone Nera.

He began composing music at the age of 14, developing a lifelong exploration of sound and musical expression. In recent years, under the name STENOX, he has expanded his musical research, combining electronic and acoustic sounds, vocals and field recordings. An explorer by nature, he travels extensively, composing and recording in the field, drawing inspiration from the landscapes, cultures and encounters that shape his journeys.

His artistic practice also extends into filmmaking, creating short films in which sound and moving images become interconnected forms of expression. His audiovisual project A-FRAME brings together original music, short films and live performance, exploring the relationship between humanity, nature and the search for coexistence.

His artistic journey includes participation in the 2011 Venice Biennale and the presentation of his audiovisual work L'OM at the Italian Cultural Centre in New Delhi, India, in 2019. His artworks are held in prestigious institutional collections, including the Pontifical Collection of the Vatican Museums (Sindone Nera, acquired in 2013) and MONA – Museum of Old and New Art in Hobart, Tasmania, which acquired Il Nero Infinito and subsequently THETArt One. His creations are also part of private collections worldwide.

In 2018, together with his sister Antonella, he founded AMAN Onlus, a nonprofit organization supporting families of people with severe disabilities in India.

CONTACT

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