



Matilde Mati Carlesi

Alex De Bastiani

Silvia De Vicari

Moreno Hebling

Elisa Rossoni

Catalogue

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Gallery 10&ZeroUno

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Organized by

Venice Curatorial Course
Julia Terzano
Miguel Mallol

Curated by

Natalie Apps
Jacqueline Baumgartner
Eva Broda
Alícia Duarte
Lia Falcão
Fermín Filiberto
Tahlia Fusca
Mime Giraudi
Cecília Martins Gomes
Flora Kleiser
Diego de Labra
Malou Martinelli
Rui Dias Monteiro
Sofía Motti
Anna Maria Rottmann
Mariana Sousa
Sofia Vermelho
Teresa Vides

Texts by

Eva Broda
Mime Giraudi
Rui Dias Monteiro
Anna Maria Rottmann

Production team

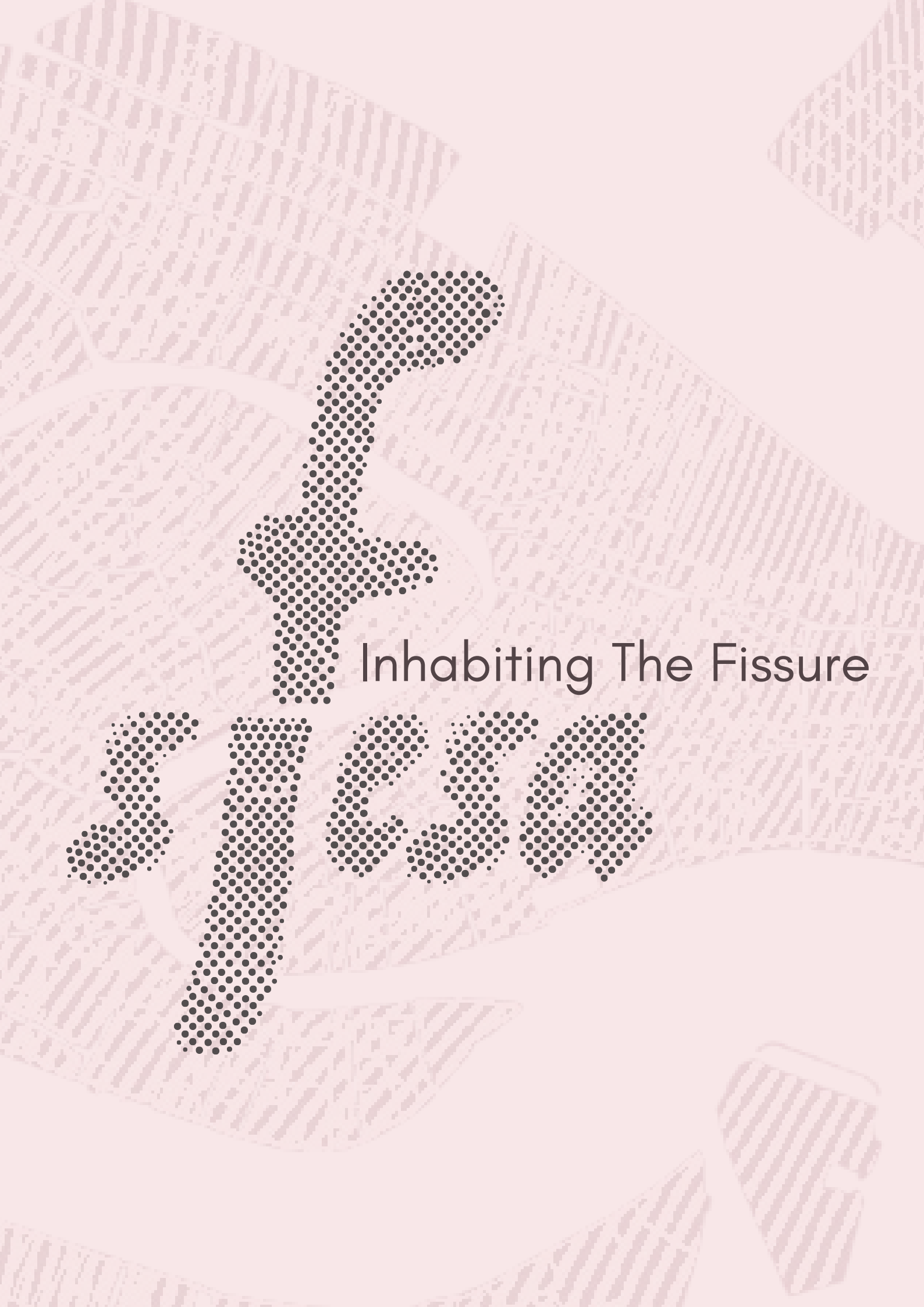
Diego de Labra
Fermín Filiberto
Cecília Martins Gomes
Sofía Motti
Sofia Vermelho

Graphic design by

Jacqueline Baumgartner
Alícia Duarte
Flora Kleiser
Teresa Vides

Communication by

Natalie Apps
Tahlia Fusca
Malou Martinelli
Mariana Sousa

The background is a light pink color with several overlapping geometric shapes. These shapes are filled with different patterns: some have diagonal lines, some have a grid or checkerboard pattern, and others have a wavy, organic pattern. In the center, there is a large, stylized silhouette of a lizard, possibly a gecko, filled with a black and white halftone dot pattern. The lizard is facing right and has its tail curved upwards.

Inhabiting The Fissure

1144

The image shows the exterior of a building with a terracotta-colored facade. Above the entrance, a white rectangular sign reads "PAROCHIA S. FRANCESCO DA PAULA" in black serif capital letters. The entrance is a wide doorway with a dark metal frame. On either side of the doorway are large glass windows. The left window displays a framed painting of a person's head and shoulders. The right window displays two small framed artworks and a text-based artwork. A black wrought-iron railing with decorative scrollwork runs across the foreground, partially obscuring the entrance. The ground in front of the entrance is paved with light-colored stone tiles.

PAROCHIA
S. FRANCESCO
DA PAULA

10 &
ZERO UNO

Wesley
I DREAMT THE STREETS
WERE MADE OF WATER.

The Gallery
10 & ZERO UNO



10 & zero uno is a contemporary art gallery founded in Venice in 2022 by Chiara Boscolo, member of *Venice Galleries View*.*

Its new location at Via Giuseppe Garibaldi 1830 reflects its commitment to forging closer ties with the local fabric of Venice. Situated between the Arsenale and the Giardini, and in close proximity to several other local galleries, the space benefits from a particularly dynamic artistic environment and its many traces of the past as a former butcher shop, giving the venue a strong identity with which exhibitions can resonate. Conceived as a space where art can amaze, confuse, and captivate, the gallery is structured around three essential concepts; art “the reason for an inspired existence that influences our thinking,” the project “a deeply innovative impulse driving purposeful action to transform reality,” and space “an open place, a stage where new relationships and circumstances are experienced, a site that encompasses a social dimension.”**

*A network of contemporary art spaces dedicated to fostering collaboration and amplifying the voice of contemporary art in Venice.

** “About.” 2025. 10 & Zero Uno. April 16, 2025. <https://10zerouno.com/about/>.

SFESA Inhabiting The Fissure

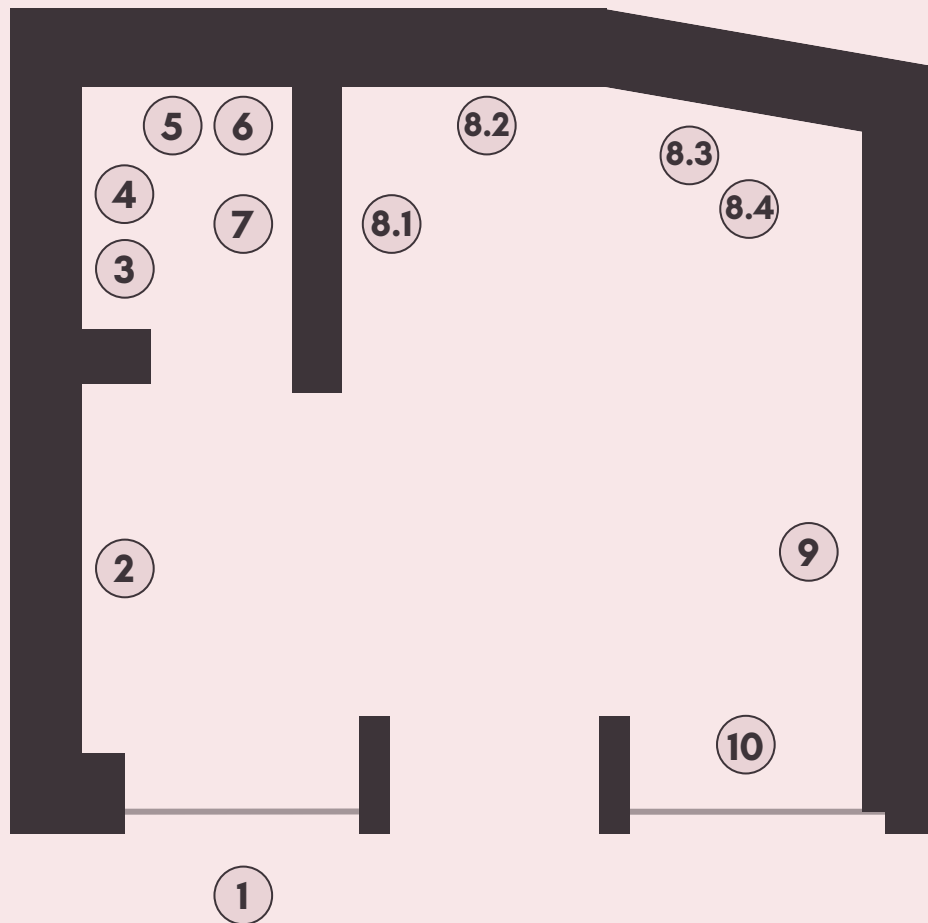
Senti che bava che tira par ste sfése.^[1]

The word *sfesa*, the Venetian dialect term for a fissure, points to a spatial break that alters structure. This exhibition takes that idea as a starting point to observe how spaces are inhabited and the tactics behind them. The gallery itself acts as the first *sfesa*: a former Venetian butcher shop transformed into an exhibition space. The gallery's walls still hold the memory of flesh being cut, weighed, and carried away. A material evidence that places can fracture and be re-inhabited in terms entirely divorced from their original design.

Venice scales up this tension, worn by the same logic of extraction that once ran through the butcher's counter: bodies passed through and surfaces worn down by water. Sinking, emptying out and endlessly resold, the city becomes a territory where simply staying put turns into a tactical act. Drawing on Michel de Certeau's notions of tactics, the fissure is framed here not just as a structural crack, but as the threshold of the possible: an opening into the new, suspended between uncertainty and potential. Naming the exhibition in Venetian is itself a strategic gesture, a quiet reclamation of the vernacular against the given order, in a city caught between tourism and tradition. On a second level, the *sfesa* shifts into the body: a body that opens, exposes itself, and becomes interstitial, inhabiting the minimal distance between the public and the intimate, between armor and internal vulnerability. What remains when we peel back the layers of memory? Far from offering closed readings of Venice or the artworks, the show presents itself as an open question regarding the small, everyday **gestures** and political tactics through which we insist on inhabiting spaces that do not seem to belong to us.

Within this territory of fissures, the works of **Matilde Mati Carlesi**, **Alex De Bastiani**, **Silvia De Vicari**, **Moreno Hebling**, and **Elisa Rossoni** operate as material responses, each pressing on the *sfesa* from a different angle. Through ephemeral materials such as Venetian seaweed engaging with urban transformation, surfaces decay and regenerate like the lagoon itself; iconographic layers exposing intimacy; living archives of abandoned domestic objects, cut from their original use and re-stitched into new meaning and built up and scraped back like skin; playful collective performance disrupting reality and paintings that suture bodily memories. The artists do not illustrate the concept, they inhabit the fissure.

[1] Traditional spoken venetian expression: Feel the draft blowing through these fissures.



Floor Plan

1. Matilde Mati Carlesi, *Untitled (chiavi)*, 2026, Part of the Series Organic Writing (2025- present), Algae and organic patina stencil on Istrian stone, 40 x 80 cm
2. Elisa Rossoni, *Sutura*, 2023, Oil on fabric, 50 x 70 cm
3. Alex De Bastiani, *Senza titolo*, 2024, Acrylic on board, 22 x 25 cm
4. Alex De Bastiani, *Passo falso*, 2024, Acrylic on board, 25,5 x 22 cm
5. Alex De Bastiani, *Diaspro*, 2025, Acrylic on board, 30,5 x 22 cm
6. Alex De Bastiani, *Vaso di Pandora*, 2025, Acrylic on board, 30,5 x 22 cm
7. Alex De Bastiani, *In quante guise io t'amo*, 2024, Acrylic on board, 24,5 x 22 cm
8. Silvia De Vicari, *A blessing for the home*, 2026, Latex, residual materials, variable dimensions
9. Elisa Rossoni, *In luto aurum*, 2024, Oil and gold foil on fabric, 80 x 100 cm
10. Moreno Hebling, President of ASMA, *Fesa* (Alternative Exhibition Mapping), 2026, installation



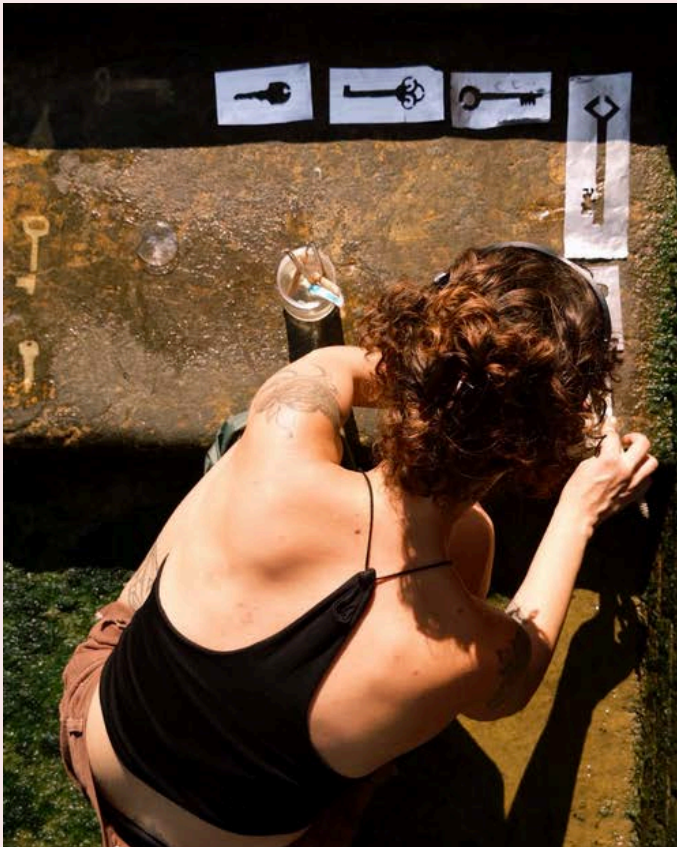
Introducing The Artists





Matilde Mati Carlesi

Matilde Mati Carlesi (b. 1999, Milan) is a visual and performance artist who explores the alliances between living organisms, landscapes, and their inhabitants. Their work challenges anthropocentrism and frequently incorporates local communities and their embodied knowledge. Based in Venice, they are a member of the trans-feminist and ecologically oriented curatorial research group s.collettiva, while also pursuing their own projects, such as the guerrilla intervention Organic Writing (2025 – present). Their work has been featured at the Stokwerk Projekt in Weimar, CREA Cantieri del Contemporaneo in Venice, and Reggia di Venaria Reale in Turin.



Part Of The Series Organic Writing (2025 - Present)

Organic Writing is a post-graffiti practice that investigates multispecies alliances and the possibility of non-anthropocentric alphabets. Across surfaces inhabited by algae, mosses, and molds, ephemeral traces register the nonlinear temporalities and sedimented memories of the landscape. Within this intervention, keys function as thresholds between the historical archives of San Pietro di Castello, the archives of housing justice movements, and those of the Palestinian resistance.



Alex De Bastiani

Alex De Bastiani (b. 1996, Feltre) lives and works in Venice. Between 2015 and 2016, he worked as a mechanical eyewear designer. He earned his Bachelor's degree in Painting from the Academy of Fine Arts of Venice in 2021, followed by a Master's degree in Visual Arts from IUAV University of Venice in 2025. At the core of Alex's artistic research is the need to understand the world and the elements that have contributed to shaping his identity. This need takes form in a process of deconstructing visual elements drawn from both family dynamics and pop culture from the 1990s and 2000s, with the intention of producing a new, often ironic language. Childhood landscapes, cartoons, and video games intertwine with cinema, novels, and myths, blending together on the painted surface to create a work inhabited by semantically diverse imageries. In this process of stratification, the underlying layers do not always coincide with what is seen on the surface; instead, they may contradict the image itself as carriers of another intention. At the same time, these layers continue to influence what is visible by helping to affirm the final result. This act of painting that repaints itself allows Alex first to reveal, then to subtract, and finally to redefine the work, while preserving traces of its past within each of its veils. In doing so, the painting carries the memory of its transformations within itself. "In quante guise io t'amo."



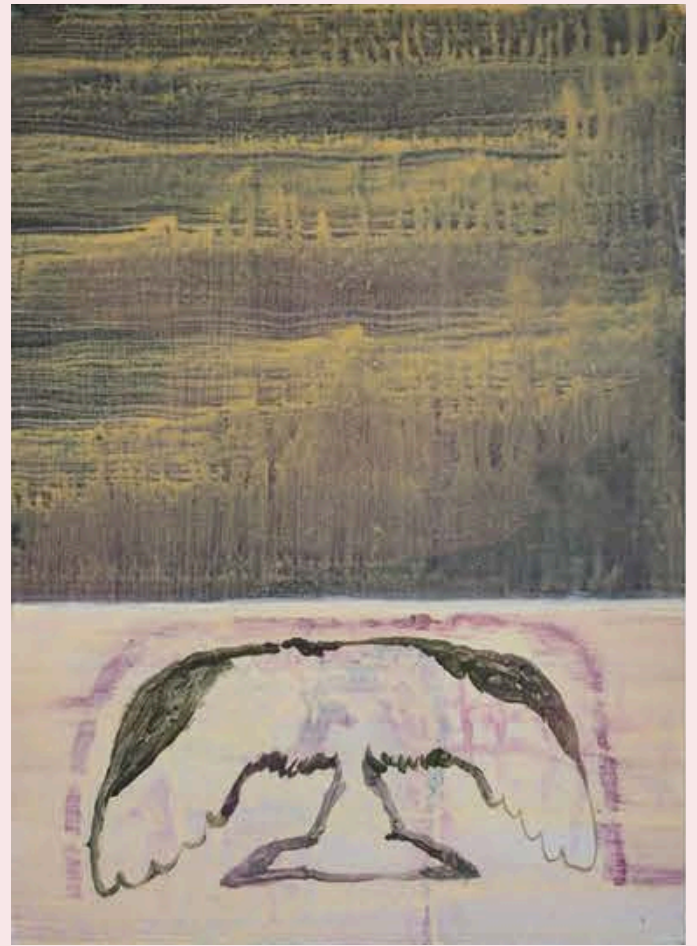
Senza Titolo, 2024

Silhouettes of archers appear within a large, textured white background, while their surroundings retain the misty form of a landscape. This contrast creates a barrier that halts the eye's movement, preventing it from entering the illusion the painting proposes. The painting is "fake", or rather, it presents itself as exactly what it is: a colored surface that does not conceal its own nature, thereby precluding an immersive illusionistic experience.



Passo Falso, 2024

The gaze oscillates between the presence of the figure and the surface separating it from the observer. What appears is not merely an observed body, but also the filter through which it is perceived. The glass pane, therefore, does not function simply as an obstacle; rather, it renders visible the very place from which the gaze originates.



Diaspro, 2025

The painting offers the possibility of opening up further worlds, so much so that the medium itself sometimes seems insufficient. Either the canvas is divided into multiple spaces to depict a simultaneous yet fragmented narrative, thereby collapsing spatial boundaries, or it portrays various episodes from the same story, superimposed or intermingled, even though they occurred at different times. Paradoxically, it is possible for the Dragon to live and Saint George to achieve glory at the same time.

Vaso di Pandora, 2025

From the womb of fire and wind, a beautiful woman was born upon whom everyone laid the blame for every evil. Toil, sickness, old age, madness, passion, and death spread like green blades of grass, while, from the marble bottom of the jar, Elpis, Hope, continues to sustain mankind.



In quante guise io támo, 2024

The work addresses the issue of vision and seeks to question the truth of what we see by playing with various layers of paint. The title is a reference to the 1988 film "Who Framed Roger Rabbit." The mystery revolves around a seemingly blank sheet of paper. For much of the film, it appears to contain nothing, but in reality, it is an important testament written in invisible ink; when the paper is wetted, the hidden text becomes visible. The painting, however, captures the moment just before this secret is revealed.



Silvia De Vicari

Silvia De Vicari (b. 2001, Bassano del Grappa) lives and works in Venice, where she is studying Decoration at the Accademia di Belle Arti di Venezia. Her recent exhibitions include the solo shows *Osservatorio cieco* (Treviso, 2025) and *Dermal Memories* (Vicenza, 2026), alongside her selection for the 108° *Collettiva giovani artisti* at Fondazione Bevilacqua La Masa (Venice, 2026). Her practice also encompasses group exhibitions and residencies, including *Infestanti* in Valdagno and *Grounding: Capacity Building* at Villa Albrizzi Marini. Her research investigates skin and flesh as sites of accumulation of lived experience, where trauma and memory penetrate the body into muscle memory. Through latex casts, she observes, collects, and flays fragments of time in an attempt at preservation and embalming—delaying decay through direct contact with matter. Her work brings to light trapped residues and invisible traces, giving form and value to subterranean surfaces and memories.



A Blessing For The Home, 2026

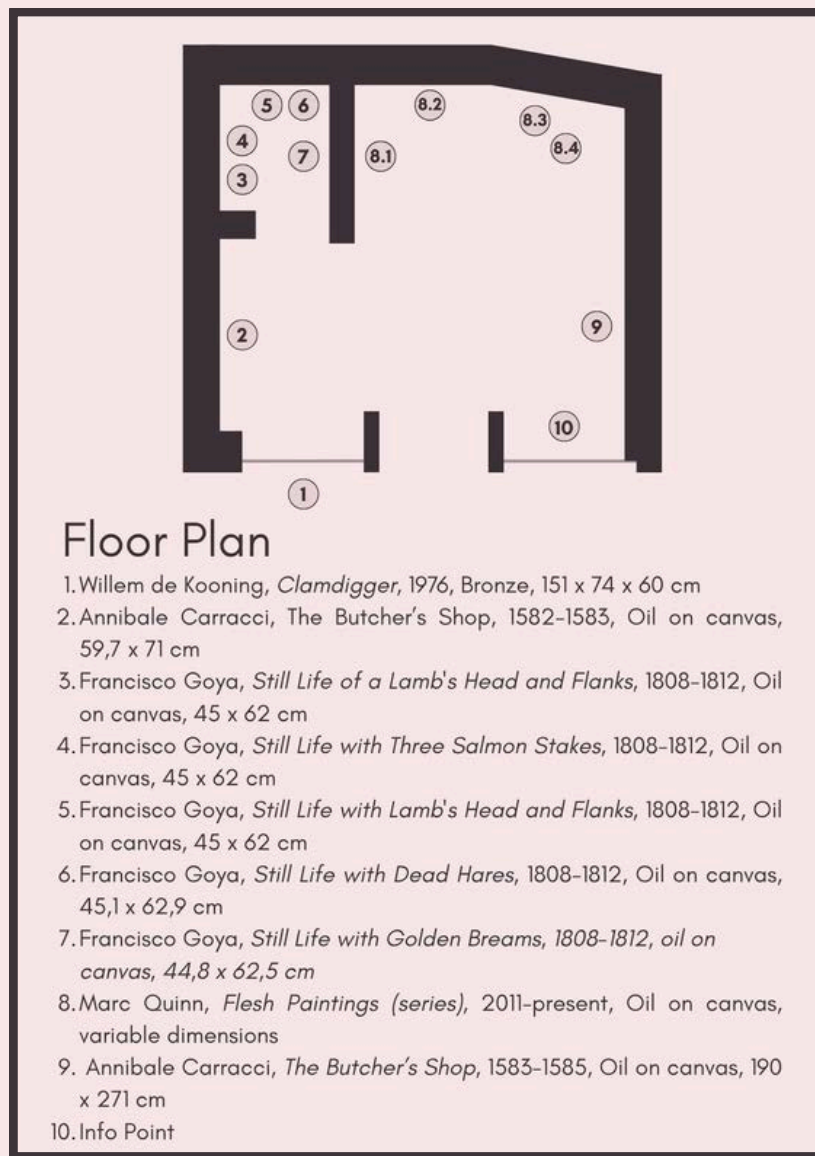
A blessing for the home is a series of abandoned objects storing experiences, lost memories, and functioning as living archives.

"The first time I entered this abandoned old school in Vicenza, I was struck by the objects that had been left behind, traces of a place once inhabited by students and later by homeless people. I began collecting and accumulating abandoned objects from the streets, from eviction clearances in Venice, and even from the drawer in my own bedroom. This collection is a symptom of the fear of letting things go, an attempt to preserve memories that someone else had discarded, perhaps because of death, indifference, or simple carelessness. Every dent, every scratch, every mark of use transforms an object into an active storyteller of its owner's individuality, revealing the bond between person and object, now animated. The latex casts of these objects, full of solitude and nostalgia and emptied of their original function, become devices for translating a past that can only be narrated through this silence."



Moreno Hebling

Moreno Elia Hebling (1995) is a writer, photographer, and artist based in Venice. After earning a bachelor's degree from the Academy of Fine Arts, with a conceptual photography project thesis, his research shifted toward studying the relationship between the Situationist movements and internet aesthetics. Particularly interested in the more relational aspects of online creation, his practice centers on the active interaction between the audience and the artwork, including through collective playful performances. He is currently a co-founding member of the participatory association Operazioni Artistiche Kairos, based in Venice, together with Giacomo Furlan and Francesco Bruno Niero, as well as president of the Associazione Schizogeografica di Mappatura Alternativa (ASMA).



The premise of schizogeography is simple: rather than questioning the map, question reality. If we use a map of Bilbao to visit Verona, which of the two cities are we actually visiting? Since we assume the map is always right, the answer can only be the latter.

The micro-intervention devised for Sfesa recreates this disconnect between reality and imagination on a smaller scale. Instead of focusing on vast urban spaces, the exhibition's alternative mapping invites a playful exploration of the arbitrary permanence of the real world. Through a schizo-archaeological process, an exhibition running parallel to—and superimposed upon—the actual one has been devised: an imaginary plane juxtaposed over the very exhibition that contains it. It is therefore up to the visitor to choose which exhibition to visit, which one to remember, and which one to talk about afterward. As we like to say, the best solution is to inhabit both planes simultaneously, without striving to resolve this paradox.

Sfesa (Alternative Exhibition Mapping), 2026

The Schizogeographic Association for Alternative Mapping (ASMA) assures you that everything is normal and there is nothing to worry about.



Elisa Rossoni

Elisa Rossoni (b. 1998, Brescia) lives and studies in Venice. She earned her Bachelor's degree in Painting with honors from the Accademia di Belle Arti G. Carrara in Bergamo in 2021, followed by a Master's degree in Painting from the Accademia di Belle Arti di Venezia in 2025. She has collaborated with public institutions and exhibited in group shows across Italy, including Lombardy, Veneto, Tuscany, and Molise. At the core of Elisa's research is the transitory nature of things, their becoming, and their destruction. Within the apparently regular fabric of reality, elements of anomaly express impermanence and memory. Yet, within transformation lies the seeds of a possible regeneration, a subterranean layer where the gaze cast upon reality grants matter a possible new meaning.



Sutura, 2023

In the fabric, the weft and warp tell the story of everyday life, as varied as the many decorations themselves. A simple event can distort it, perhaps irreparably, just as a thread that has come loose from the weft causes the fabric to pucker.

In luto aurum, 2023

Mud rises from the ground onto a white tent, decorated with ivory-coloured patterns.

This natural element, which springs from the earth, takes on a negative connotation the moment it tarnishes something white and pure.

In the Bible, man, too, is born of the earth.

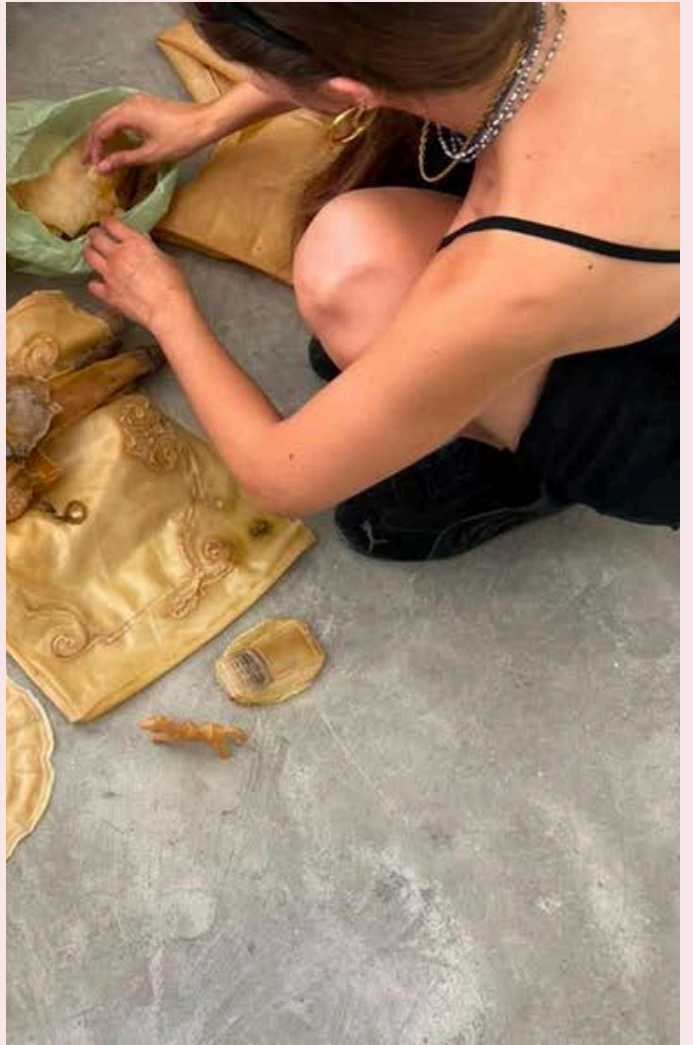
Whilst risking to sully a seemingly pure universe, man nevertheless carries within him a regenerative potential, which is revealed by the golden hues of the decoration.

The background of the entire page is a collage of various fabric scraps and patterns. These include stripes, polka dots, and geometric designs in shades of pink, purple, and white. The scraps are arranged in a layered, overlapping fashion, creating a textured and artistic backdrop.

Behind The Scenes

1444





*“Senti che bava che tira par ste
sfése”*

