

My practice is rooted in painting and unfolds into time-based installation. I layer color, form, and gesture to build compositions that shift, fracture, and collide. Images emerge in states of transition, resisting closure and pointing toward what is still coming into being. This engagement with unstable temporality has expanded into cinema, utilizing movement, framing, and editing.

Everyday objects often take on unexpected roles, becoming protagonists that reveal meaning beyond their function. Recurring motifs such as gloves, shoes, and chairs form constellations that disrupt hierarchies and reframe systems of value. They suggest speculative or utopian imaginaries.

In a world shaped by hyper-acceleration and algorithmic legibility, my practice seeks what slips through the cracks. By probing alternative temporalities, I carve fissures in time. These are imaginaries where meaning is suspended, interpretation falters, and new ways of seeing emerge.

Selected Exhibitions

(2021-2025)

Andrea Martinucci

5 secondi

Fondazione Baruchello, Rome, Italy, 2025.

ph.credits Alessia Calzecchi

In a society dominated by hyper-speed, *5 seconds* invites us to reflect on a very short period of time. An occasion in which to consider the possibility of stopping and slowing down, to the point of losing control. This is what happens in the installation that gives the exhibition its title, in which an action performed by the artist in public space is documented. At the centre of the story, broken down into one hundred and twenty frames, is an apparently insignificant gesture - a fall - destined to radically change the state of things. In five seconds, Martinucci invites us to look at everyday life by paying attention to every small detail, to leave room for an interpretation of the present where the impossible and the oneiric can break through in an unpredictable way.

The reflection extends to the other works in the space, three large paintings - presented for the occasion in the form of a triptych - where a lightning apparition takes the place of the real and the ordinary gives way to the absurd.

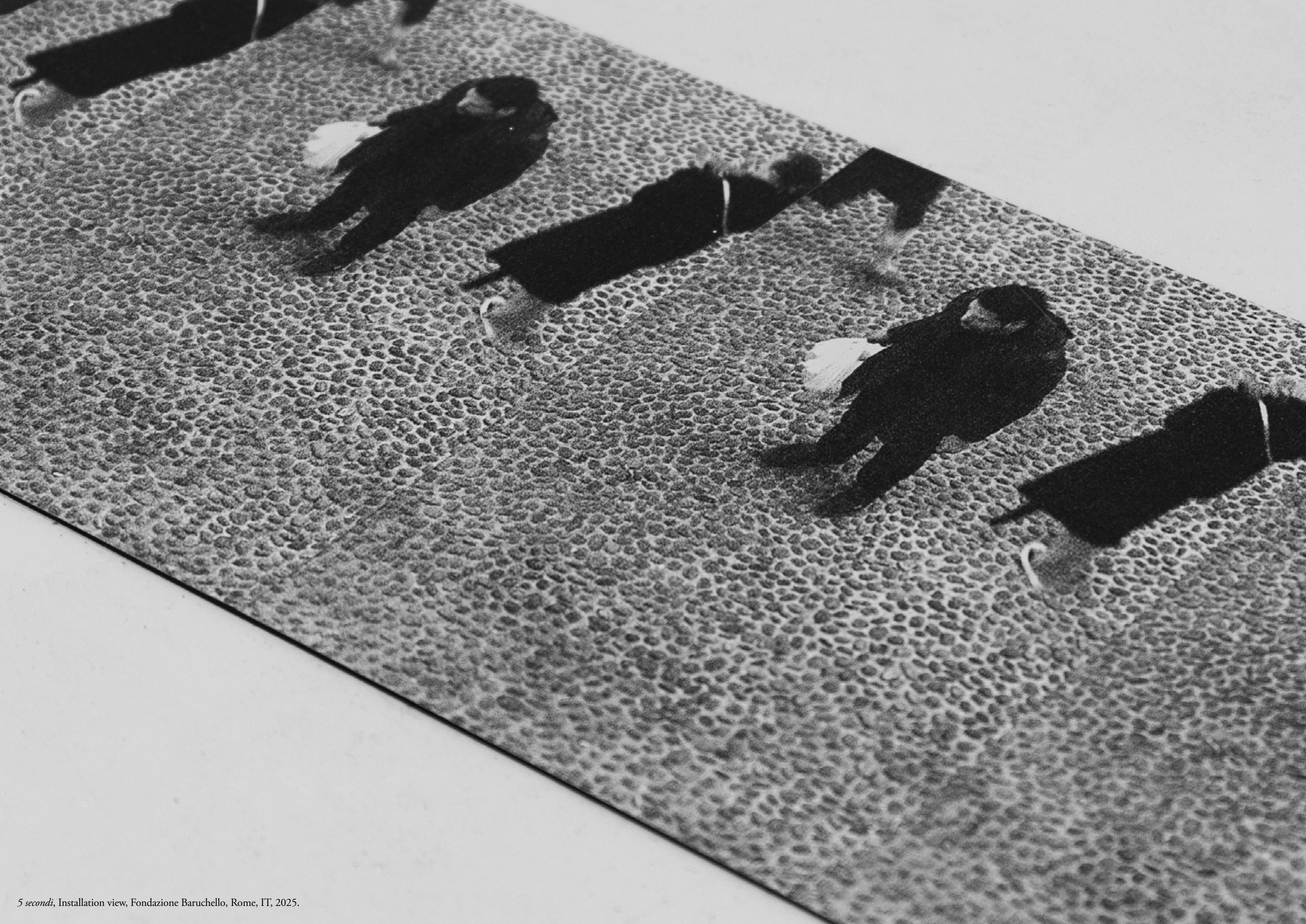




5 secondi, Installation view, Fondazione Baruchello, Rome, IT, 2025.



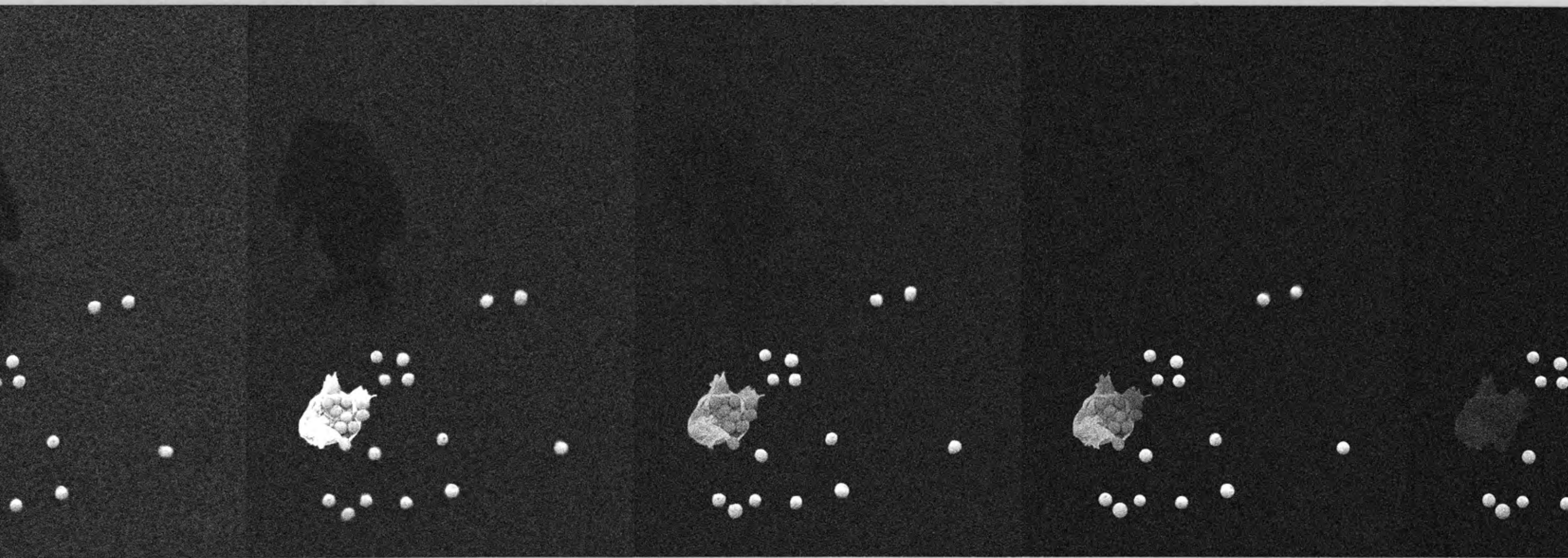
5 secondi, Installation view, Fondazione Baruchello, Rome, IT, 2025.



5 secondi, Installation view, Fondazione Baruchello, Rome, IT, 2025.



5 secondi, Installation view, Fondazione Baruchello, Rome, IT, 2025.





5 secondi, Installation view, Fondazione Baruchello, Rome, IT, 2025.



5 secondi, Installation view, Fondazione Baruchello, Rome, IT, 2025.

Andrea Martinucci

Il tempo come frusta (Time, like a whip)

Che Guevara Bar, *Una Boccata D'Arte*, Letino (Naples), IT, 2024

ph.credits Maurizio Esposito

Il tempo come frusta, stems from Andrea Martinucci's impulse to delve into the history of Letino. This endeavor leads to the discovery of the uprising of a small group of Letino anarchists at the end of the nineteenth century. The episode becomes a device through which to reinterpret the implications of living today in a village far from major urban centers, yet perfectly immersed in the present. From here comes the artist's invitation to the Letino inhabitants during a residency in the village to tell their own stories and their interpretation of "resistance" through an object to be donated. Andrea Martinucci's intervention takes the form of a site-specific environmental video installation designed for Letino's bar, nicknamed Che Guevara, one of the village's beating hearts. The collected materials constituted the screenplay and props for the video installation *Monster Grabber*, shot in the bar during a karaoke evening, in which the entire community participates.

In the video, looping at intervals on the screen, a mechanical arm picks up, touches, or holds the objects and their stories for a few moments, accompanied by a soundtrack composed by MaiMaiMai that reinterprets traditional songs from Letino and Campania, which are disappearing, in an electronic key. Newspaper pages on display inside the bar collect the original oral stories, rewritten and transfigured by the artist's listening. Outside the bar, a pictorial intervention on the sign, now worn by time, signals the presence of the artwork and its continuity with the place that hosts it.

By articulating itself in a video, newspapers, and a pictorial intervention on the bar sign, *Il tempo come frusta*, aims to raise a question: who has the control and ability to give voice to things? A higher entity, an entertainment machine, or the mere passage of time? Or perhaps none of these hypotheses?

Screener link, *Monster Grabber*, 2024

vimeo.com/914215191

Password: Monster





Il tempo come frusta, Installation view, Che Guevara Bar, *Una Boccata D'Arte*, Letino (Naples), IT, 2024.



Il tempo come frusta, Installation view, Che Guevara Bar, *Una Boccata D'Arte*, Letino (Naples), IT, 2024.

Andrea Martinucci

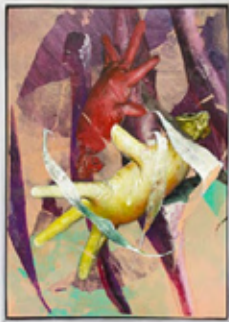
Carezze

Renata Fabbri Arte Contemporanea, Milan, Italy, 2022.

ph.credits Alberto Fanelli

Attracted by the seductive and toxic nature of the oleander, Martinucci tests the tenacity of painting through the obsessive and obstinate transposition of its leaves, generating a collection of visual layerings and lacerations that attempt to reconstruct the gesture of a caress.

The repetition of the same element generates a visual stratification of links on the pictorial surface, in which the natural element gradually loses its appearance blending with other objects, images and figures that emerge as free associations. Rubber gloves, horses, chairs, rings, hair clips: fragments that interrupt the linearity of the vision projecting us into surreal and at times dystopian realities.





Carezze, Installation view, Renata Fabbri Arte Contemporanea, Milan, IT, 2022.



Carezze, Installation view, Renata Fabbri Arte Contemporanea, Milan, IT, 2022.



Carezze, Installation view, Renata Fabbri Arte Contemporanea, Milan, IT, 2022.



Carezze, Installation view, Renata Fabbri Arte Contemporanea, Milan, IT, 2022.



Carezze, Installation view, Renata Fabbri Arte Contemporanea, Milan, IT, 2022.

Andrea Martinucci

Open Script

IUNO projects, Rome, Italy, 2022.

ph.credits Leonardo Magrelli

Open Script is a moment of recollection of what Andrea Martinucci elaborated and explored as part of his residency period at IUNO. At the same time, it is an overview of his research dedicated to the emotional value of the object, the fragmentary character of memory, and the need and impossibility of a systematic archiving of the past.

The main project, *Turbomondi*, was initially conceived as a collection of film treatments by the artist and screenwriter Laura Sinceri, took the form of a unique film script that from 2021 was entrusted to twelve figures who interpreted in a specific time frame, allowing them to write comments, make observations, remove pages, draw or even destroy parts of it. The layering of different voices and impressions that virtually redefines the meaning of the original text is transformed into a personal archive and publication that traces the evolution to follow and the plural transformation of its contents.

Through videos, paintings and documents, the show aims to provide an account of the gradual rupture of every linguistic and expository code implemented by Martinucci through the use of a constant overlapping of temporal and expressive lines.







Open Script, Installation view, IUNO, Rome, IT, 2022.



Open Script, Installation view, IUNO, Rome, IT, 2022.



Open Script, Installation view, IUNO, Rome, IT, 2022.

Andrea Martinucci

Melodia

ZETA - Contemporary Art Center, Tirana, Albany, 2021.

ph.credits Alberto Romano

Turbomondi (Melodia) is a hypnotic experience within worlds that interrogate the communicative power of the word, its persuasiveness and the mechanisms it implements in dictating the bonds of sociality. Giving life to situations generated by an unconscious that draws on the depths of the imagination to create new possible panoramas, the artist continues his experimentation freely inspired by the language of cinema and advertising, without denying a reference also to visual poetry, to investigate mechanisms of communication as a subject. A mysterious story, a film made of static and motionless frames, with no tracking shots or other machine movements.

The work represents the key to the broader research that the artist is developing with *Turbomondi*, a galaxy of suspended worlds, populated by creatures neither human nor alien, which challenges the anthropocentric vision of a universe that may not have been out of stock. “No being remains equal to himself. They break down and rearrange themselves, according to superior forces. What am I? What have I been? What will I become?”

Screener link, *Turbomondi (Melodia)*, 2021.

vimeo.com/540171230

Password: Melodia1

A luminescent ability to have.



WORD.



An acoustic complex of signals
to erupt out of one's shell.



Melodia, Installation view, ZETA - Contemporary Art Center, Tirana, AL, 2021.

Selected Works

(2021-2025)



Andrea Martinucci, *Guardaroba*, 2025. Oil on linen, 68 x 48 x 5,5 cm





Andrea Martinucci, *Tele Trance*, 2025. Oil on linen, 68 x 48 x 5,5 cm





Andrea Martinucci

Untitled (Palestra)
2025

Acrylic on canvas

18 × 24 × 2 cm (approx.)



Andrea Martinucci

Futuro si fa andando
2025

Acrylic on canvas

18 × 24 × 2 cm (approx.)



Andrea Martinucci

Espresso
2025

Acrylic on canvas

48 x 68 x 5,5cm





Andrea Martinucci

Di questo parla il cielo
(This is what the sky is about)
2024

Acrylic on canvas

168 x 237,5 x 3,5 cm





Andrea Martinucci

Di assurde evoluzioni
(Of absurd evolutions)
2024

Acrylic on canvas

168 x 237,5 x 3,5 cm





Andrea Martinucci

Di vuoti e poi di luci
(Of voids and then of lights)
2024

Acrylic on canvas

168 x 237,5 x 3,5 cm





Andrea Martinucci

Bouquet (symbol of a distorted dream)
2024

Acrylic on canvas

110 x 16 5x 3cm





Andrea Martinucci *Following the dress code*, 2024. Acrylic on canvas, 52 x 37 x 2,5 cm



Andrea Martinucci

To think, desire, know, things must have substance, weight.
2023

Acrylic on canvas

95 x 172 x 3cm





Andrea Martinucci *Isn't Love, My Love*, 2023. Acrylic on canvas, 77 x 45 x 3 cm



Andrea Martinucci

Objects in mirror are closer than they appear
2023

Acrylic on canvas

89 x 167 x 3cm





Andrea Martinucci

Outside the Swan Lake
2023

Acrylic on canvas

22 x 25 x 2,5 cm (approx.)



Andrea Martinucci

Faces crisis with courage
2023

Acrylic on canvas

40 x 30 x 2,5cm



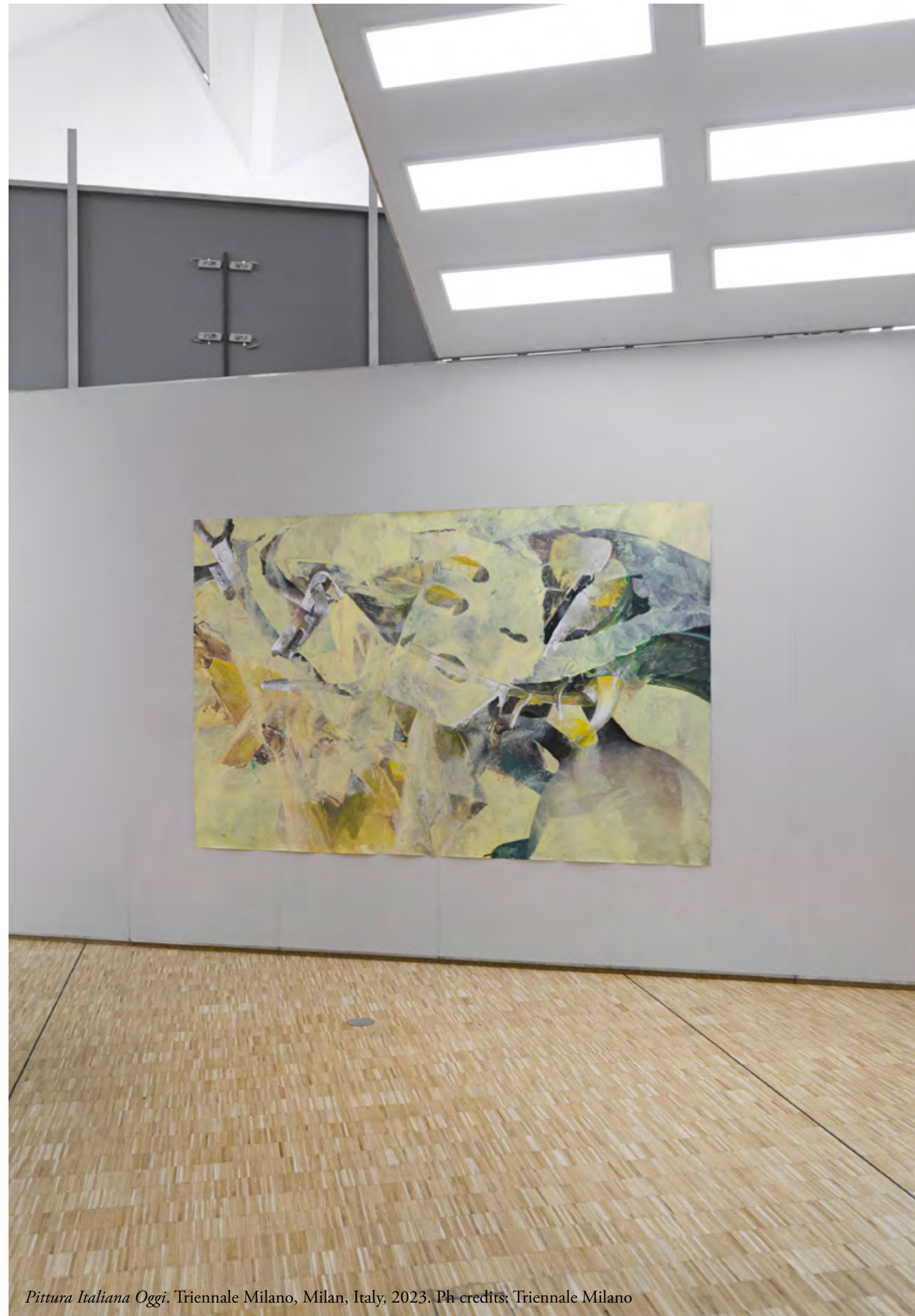
Andrea Martinucci

Splendono astri bianchi
(White stars shine)
2022

Acrylic on canvas

95 x 172 x 3cm





Andrea Martinucci

Post it!
2022

Acrylic on canvas

330 x 220 cm



Andrea Martinucci

Succo di limone
(Lemon juice)
2022

Acrylic on canvas

95 x 172 x 3cm





Andrea Martinucci

Dialogo con prima figura
2022

Acrylic on canvas

15 x 21 x 2,5 cm (approx.)



Andrea Martinucci

Finestra
(Window)
2021

Acrylic and graphite on canvas

111 x 167 x 2,5cm





Andrea Martinucci

Noi
(We)
2021

Acrylic and graphite on canvas

111 x 167 x 2,5cm



Andrea Martinucci

Domenica
(Sunday)
2021

Acrylic and graphite on canvas

111 x 167 x 2,5cm



Andrea Martinucci

A occhi chiusi
2021

Acrylic and graphite on canvas

48 x 68 x 5,5cm



Andrea Martinucci

Era scritto così
2021

Acrylic and graphite on canvas

48 x 68 x 5,5cm



Andrea Martinucci

Tu ridevi io fumavo
2021

Acrylic and graphite on canvas

48 x 68 x 5,5cm

In the studio



**There’s Always a Bright Star to Observe:
In Conversation with Andrea Martinucci**
Damiano Gulli

DG How did the project for Fondazione Baruchello come about, and how did you develop it?

AM The project was born from a series of meetings with Carla Subrizi during the pandemic, a time when the impossibility of direct relationships—perhaps—pushed us to develop a greater inclination for listening and imagination. My work had already intersected with Carla’s in 2012, during *cartabianca*, an art project conceived by Silvia Cini, structured into several temporary and participatory chapters that engaged with the main and collateral spaces of the Museum of Contemporary Art Villa Croce in Genoa. On that occasion, I was invited to participate in the exhibition *cartabianca_roma*, co-curated by Carla along with NERO and Sguardo Contem poraneo. I presented texts on small sheets of paper, attempting to challenge certain dynamics of the art system, entirely disconnected from the surrounding reality. I like to think that my first encounter with Carla happened through paper, perhaps an element that connects us.

Later, I reconnected with her in 2022 through the *Turbomondi* project, which served as a bridge between me and Fondazione Baruchello. From that point, the idea of developing a project together was born, searching for a way to make it possible, once again. And here we are, meeting again through these words.

The project I conceived for Fondazione Baruchello began to take shape shortly after my return from a residency organized by Fondazione Elpis in collaboration with Galleria Continua and Threes Production, as part of *Una Boccata d’Arte 2024*. The residency took place in Letino, a small town in Campania with just over 300 inhabitants. There, accompanied by Giulia Pollicita, curator and coordinator of the project, I had the opportunity to engage with a territory shaped by an extremely slow, almost immobile, pace: the rhythm of communities gathering in the only bar in town.

Returning to Milan and immersing myself in its hyper-speed, typical of all large metropolises, allowed me to reflect on sensations very different from those I had experienced just days before. Artists live lives imbued with perpetual contradictions: slowness and speed, poverty and wealth, power and struggle. I began with a reflection on my state of mind, broadening my thoughts to include others, experiencing space (again public) together with others. No longer the familiar lost time of Proust, but rather a search for a kind of lost rhythm.

DG What were your visual references and sources of inspiration?

AM Over these months, I identified a key image that guided me throughout the research. For me, it’s essential to have a reference image, a sort of magical amulet. This one was imprinted in my childhood memories. Later, I rediscovered it in a silver gelatin photograph from the Vasari Photographic Archive. The photograph depicts the room with the *Nile Mosaic* in the Palazzo Colonna Barberini in Rome, now home to the National Archaeological Museum of Palestrina. Palestrina is a place I’ve frequented since childhood, as my parents chose to live in area of Castelli Romani, away from Rome.

Delving deeper, I discovered that the *Nile Mosaic* has fascinated scholars, researchers, archaeologists, and collectors of all eras, capable of enchanting even the most innocent eyes with its whirlwind of human and zoomorphic figures created using the mosaic tesserae technique. The work was rediscovered in the early 17th century by Federico Cesi, a member of the Accademia dei Lincei, but was already known before then. It’s believed that the mosaic was created to decorate the floor of a large apsidal room in the Civil Forum of the ancient city of Praeneste, now Palestrina. This town, situated just outside Rome, was particularly cherished by the ancients for the Sanctuary of Fortuna Primigenia, a fascinating divine figure who was both benevolent and malevolent.

What has always struck me about the mosaic is its unique bird’s-eye view of the Upper and Lower Egypt region during the Greco-Roman period, depicted during the Nile’s flood season. In the upper part, one can distinguish the wild mountains of Upper Egypt, populated by pygmy hunters and animals, both real and mythological, such as crocodiles and sphinxes, identified with inscriptions. Moving downward, there are temples, houses with sacred ibises on their roofs, a large walled city with palaces and gigantic statues, huts, scenes of hippopotamus hunting, and boats with fishermen. In the lower section of the mosaic, the Nile’s outlet into the sea, likely the delta, is depicted, hinting at the city of Alexandria. Here, towers and Greek-style palaces can

be seen, along with ships carrying soldiers, processions in temples, and a festive scene in a flowered gazebo, where Egyptians set a table to celebrate the Nile’s flood, the source of fertility for the fields. If you think about it, it’s a map of everyday life. This image is deeply utopian in its representation, yet so tangible.

Starting from this privileged perspective—again, a bird’s-eye view—I began reflecting on my own perspective of representation. It’s something we visual artists often take for granted but that increasingly defines and outlines the borders of our society. I think of cameras, drones, ancient gods now weakened by the lack of prayers that once nourished them. I think of skyscrapers that verticalize our gaze, from top to bottom, making access to that perspective also an architectural matter. Finally, I think of a representative utopia, an attempt to define something that, however, joyfully and resignedly eludes any kind of archiving.

DG The exhibition is structured around the installation *5 secondi*, consisting of a sequence of 120 sheets arranged on the floor, and three large-format paintings. How did you conceptualize the relationship between the works and the exhibition space?

AM For me and Serena Schioppa, the curator of the exhibition, it was crucial to envision a space that considered the viewer as an active participant, an integral part of what they observe, offering an experiential dimension that engaged the space as a whole. Not just the frontal walls but also the floor.

The space itself, analyzed and studied through various site visits, somehow guided the conception of the works. The significant architectural dimensions of the Fondazione inspired the idea of a 5-seconds short film, translated into a sequence of 120 frames: the same 120 sheets that make up the floor installation. The paintings, on the other hand, were conceived for a separate room, a space often used in exhibitions to host videos. In this context, the paintings appear as a kind of projection, a luminous flash that revisits the episode unfolding on the floor. The paintings, deliberately saturated with yellow, are positioned between the black frames that open and close the 5 seconds.

DG The perspective of things. Time, space. In the exhibition, time becomes space, as the physical translations of the frames are distributed throughout the exhibition space. Simultaneously, the idea of time at the core of the work’s title is challenged and deconstructed. The experience of the work, and its relative durations, can inevitably differ from one visitor to another and again for those flipping through the images in the book, conceived as a flip book. Here, the concept of Bergsonian duration comes into play, along with what the philosopher describes as the “cinematic mechanism of thought.” So how long is five seconds?

AM To avoid burdening this number with sentimentality, I prefer to think of it in mathematical terms: five seconds correspond to 120 frames, printed on as many A3 sheets, for a total length of about 35 meters.

DG There’s also a performative element at the core of the project. Why did you choose to make yourself the subject of this action?

AM After initially assuming a position of privilege during the research phase (the balcony of my home), I felt the need to flip the perspective, placing my body as a target and starting point to develop and stimulate initial insights. Rarely satisfied, I shifted my role, transitioning from observer to observed. My body dislikes being in central roles. For this reason, to amplify and test this feeling, I chose Piazza Duomo in Milan, one of the busiest places for passersby and tourists—a source of tremendous discomfort for me. However, it seemed important to highlight this sentiment through a seemingly simple action that could represent a disruption of the everyday: dropping entirely innocuous objects into the square, a kind of scripted fiction masquerading as reality.

I felt ridiculous, fragile, but also nonexistent in public space. However, this is not a performance. Nor is the hyper-surveillance exercised by police and cameras during this event a performance. This is perhaps the problem, spanning at least 35 meters.

DG What significance does photography take on in this context? How do performance, photography, and painting interact?

AM Rather than photography, I would speak of formalization. In this case, it’s digital prints (the kind from copy shops, to be clear) on silver paper, capturing digital frames. I found in them a language I handle with greater experience and interest. I didn’t want to use high-quality prints. I liked the idea of printing my figure in a “cheap” way. The

three elements—performance, photography, and painting—seem to respond, perhaps, to the same word, “action,” feeding on different times and methods.

DG Objects are always present in your work, often bearing anthropomorphic traits. I think of the “actors” in Turbomondi or those that populate your canvases over time. They remind me of the final scene of Michelangelo Antonioni’s *Zabriskie Point*, where “things” float in space after the explosion. Alessandro Mendini, in *Quali cose siamo* (“The Things We Are”, Triennale Milano, 2010), emphasized the anthropology of objects, the exchange between humans and objects/things, as if the latter absorbed human energies, stories, and memories through use, taking on new meaning—a kind of animism. What is your relationship with objects?

AM I like the word you use: explosion. It evokes something galactic. Returning to your question, the things we are. When we die, we become things: sometimes to be kept, other times to be discarded, or maybe resold in a vintage shop, feeding into the idea of a sort of reincarnation. We are that moth-eaten sweater, that hat never returned, that watch ticking away until the batteries run out. In the end, think about it: how much space can we really occupy within rooms?

DG Speaking of objects, why are you holding a plastic bag in the initial frames of your work?

AM As I mentioned, when I returned to Milan, I positioned myself at the window of my home’s balcony and began observing, archiving, and noting all the objects people carried with them. I couldn’t understand the purpose of their perpetual movement. What were their goals? To simplify the question, I started recording everything they had: from dog collars to Amazon packages, from riders’ thermal bags to the few books, countless phones, and an even greater number of bags for new purchases. From this observation, I chose a common object, something that could connect me to others.

 Mine, however, is different from those I noticed: saturated. Too fragile to hold six kilos of oranges. Perhaps, if we reflect on the value we assign to influencers, digital dancers, life coaches, and TikTokers, isn’t the figure of the artist akin to a plastic bag for organic waste?

DG *Editing, assembling, painting.* Give me your definitions of these words in relation to your work.

AM *Editing:* An orchestrated illusion, where reality bends to rhythm and sequence, transforming into a constructed truth.

Assembling: The great contemporary lie, born from saturation and accelerated times. Various objects (sometimes even thoughts) that, when juxtaposed, perform a new identity, pretending to be born for the first time.

Painting: A possible garment of reality, a seductive mask that plays at being truth while folding in on itself, dying in the pursuit of the impossible.

DG In light of this dialectic between reality and fiction, how did the selection of images and their sequence come about? Selection involves exclusion and subsequent editing. I’d like to delve into this process.

AM Following this idea of fiction, I chose how to crop the image, taken by Corinne Aquilino, who assisted me during the production of this project, filming me from above and focusing on the action to make it even more evident, almost protected.

 I exclude everything that happens after the oranges fall to the ground, without showing what passersby do with me or with what remains on the ground. I become a shadow, while the rest, the scraps, transform into stars that disappear into the blackness only to return. A loop around the same axis. For me, it was important to work on these micro fractions of a second during post-production to give the sequence a “natural tone,” apparently true in its magic. Look at them now; the stars are on the ground.

DG What is your relationship with chance, with randomness?

AM Chance enters as a generative force in the creative process, becoming a fundamental element in the construction of the work. It is not merely an accident but a mode through which the unexpected finds its way, growing larger. There’s so much space on that paving of the square.

DG How do you experience and interpret the transition from the *.Jpeg* series to *Turbomondi* to this latest project?

AM I feel a certain coherence within myself across the different explorations, with an unstoppable desire to enter, exit, contradict myself, return, feeding my work as if it were a person. I like this idea of possibility that an artist can have and can choose to embrace or not. What I try to do is find a grammar to sometimes decipher or problematize processes related to memory, often altered. Think, then, of a brain: to function, it needs liquid around it. An element that allows it to float, protects it, and carries nutrients. If we extend this anatomical metaphor, that liquid is the freedom I find in the formalizations of my works. I’m instead bored by the repetitions and alliterations of generations older than mine. Imagine these things as a frame that will decide when to conclude itself.

DG I think a good key to understanding your work lies in how you approach painting, video, and editorial projects each time. The boundaries become fluid. It’s evident that, as you mentioned in a previous interview, you “struggle to stay within a physical frame.” You also added: “I need to take ‘space,’ or at least know that such a possibility exists, otherwise I feel suffocated by the dimension of the surface.” This desire of yours to “escape” the confines of the surface takes shape in filmic paintings and painterly films. You described *.Jpeg* as “digital objects,”/“tangible files.” This continuous exchange, this relationship between tangible and intangible, is fascinating. The three paintings you created for this occasion move within these boundaries. They act as a counterpoint to the frame installation, completing it through evocative resonances and a play of contrasts that spans from the total black of some frames to the intense yellow of the canvases, passing through the choice of black and white with silvery, metallic tones in the prints. At the same time, these paintings possess a powerful autonomy. I also notice coherence in your entire trajectory and practice, though it seems you equally enjoy insisting on a certain incoherence within coherence.

 Here, you proceed further through subtraction. Echoes, traces, fragments of the figure remain. Everything is less defined, even more allusive and dreamlike. Floating, random emergencies only momentarily suggest the primal forms, like swift and fleeting flashes, before they dissolve again into a magma of light and color. Not by chance, you previously mentioned a “dazzle.” And in the title of one of the three paintings, you explicitly refer to light but also to voids. There’s so much room for emptiness. A generative void, which fuels the dynamism and tension of the compositions. Meanwhile, light, beyond all its evident and ancestral symbolic meanings, simultaneously references the “writing of light” that is photography and the brightness of screens, from devices to cinema. Everything comes together to speak of memory—physical and digital—of things. Of us, ultimately. Yet the banal and the everyday are transcended, offering a pretext to open up to something beyond: the mysteries and dynamics of the cosmos.

AM It amuses me to reread these words written in the past, which, as I said earlier, I find in the same conceptual form in the research we’re discussing now.

DG In this work, as in previous ones, a strong dialogical relationship emerges between figuration and abstraction, both in the paintings and in the prints, where the perception of the figure gradually fades, and the oranges form galaxies.

AM I try to place myself in that space between things. There’s always a bright star to observe.



Andrea Martinucci
b. 1991, Rome, Italy
Lives and works in Milan, Italy

Solo Exhibitions

- 2025
- 5 secondi, Fondazione Baruchello, Rome, Italy
- 2024
- Il tempo, come frusta,Una Boccata D’Arte, Galleria Continua; Letino, Naples, Italy
- 2022
- Open Script, IUNO Projects, Rome, Italy
- 2022
- Carezze, Renata Fabbri Contemporary Art, Milan, Italy
- 2021
- WORD, Italian Cultural Institute of Los Angeles, Los Angeles, USA
- 2021
- Melodia, ZETA – Contemporary Art Center, Tirana, Albania
- 2019
- Will aliens believe in me?, Open Care and Banca Sistema Arte, Milan, Italy
- 2019
- I will give you a taste of your inner desires, Renata Fabbri Contemporary Art, Milan, Italy
- 2018
- Glory Black Hole, Dimora Artica, Milan, Italy

Group Exhibitions

- 2025-26
- Pittura Italiana Hoje, Triennale Milano; Museu Nacional da República, Brasília, Brazil
- 2025
- Paesi miei, Fondazione Elpis, Toast Project; Manifattura Tabacchi, Florence, Italy
- 2025
- My love has concrete feet, GAMeC; Monastero di Astino, Bergamo, Italy
- 2025
- Pittura Italiana Hoy, Triennale Milano; Palacio Libertad, Buenos Aires, Argentina
- 2025
- Dove non sono mai stato, là sono, Fondazione Elpis, Milan, Italy
- 2025
- The Good Company, IUNO Projects, Rome, Italy
- 2024
- Machine Echoes / ESC 2034, 0-1 Gallery at See Lab, The Hague, The Netherlands
- 2023
- Pittura Italiana Oggi, Triennale Milano, Milan, Italy
- 2023
- Elevator Poetics, Aldea, Bergen, Norway
- 2022
- Books & Others, Fondazione ICA, Milan, Italy
- 2022
- Le cose che accadono, Palazzo Montecitorio, Fano, Italy
- 2022
- Acquisizioni, Istituto Centrale per la Grafica, Rome, Italy
- 2021
- Ineffable worlds,Tang Contemporary Art, HongKong, China
- 2021
- MANIFesta – Iniziative di II, MACRO, Rome, Italy
- 2020
- Canny Family, VUNU Gallery, Košice, Slovakia
- 2019
- A Glass is not a reference for amount, In De Ruimte Space, Gent, Belgium
- 2018
- Every-time you switch me off, we die, a little, Like a Little Disaster, Polignano a Mare, Italy
- 2017
- FOREVER NEVER COMES, Art Museum of Maremma, Grosseto, Italy
- 2017
- Endless Backup – Outer Space, FuturDome, Milan, Italy

Awards, Residencies and Public Commissions

- 2025
- GAMEC Prize IX Edition, GAMeC, Bergamo, Italy
- 2025
- Pini Art Prize, II Edition, Fondazione Pini, Milan, Italy
- 2025
- Commission - Produrre Futuro, commissioned by M. Nissim; Manetti&Roberts, Florence, Italy
- 2024
- Artist Residency - Una Boccata D’Arte, Fondazione Elpis, Galleria Continua, Threes production, Italy
- 2023
- Recipient - Artist Residency, Aldea - Center for Contemporary Art and Technology, Bergen, Norway
- 2022
- International Collective Art Prize, Castello di Rivoli, Rivoli, Italy

- 2022
- Artist Residency - IUNO Projects, Rome, Italy
- 2022
- Artist Residency - Lido Contemporaneo, Palazzo Montecitorio, Fano, Italy
- 2020
- Recipient - Cantica21, MiC – Italian Ministry of Culture & MAECI
- 2019
- XX Premio Cairo, Palazzo Reale, Milan, Italy
- 2019
- Contemporary Visions 2019 Prize, BEERS London, United Kingdom

Public Collections

- He Art Museum
- Istituto Centrale per la Grafica
- Fondazione Baruchello
- BoCs Art Museum
- MMAT Farnesina
- Banca d’Italia / Italy’s Central Bank
- Fondazione Coppola
- Banca Sistema Arte
- Manetti&Roberts

Publications and Artist’s Books

- 5 secondi, monograph, ed. Lisa Andreani, Arbor Editions, Rome, 2025
- Fruste, ed. Giulia Pollicita, Fondazione Elpis, Milan, 2024
- Turbomondi (Stratigrafia), ed. Lisa Andreani & Maria Vittoria Di Sabatino, VIINDUSTRIAE, Spoleto, 2023
- La memoria delle cose, ed. Giulia Gaibisso & Angelica Bollettinari, IUNO Editions, Rome, 2022
- 1997, ed. Saul Marcadent & Compulsive Archive, Fondazione ICA, Milan, 2022

Panels, Talks & Workshops

- 2025
- Panelist - 5 secondi, Triennale Milano, Milan, Italy
- 2025
- Artist-led workshop - Glossario a tempo, Fondazione Baruchello, Rome, Italy
- 2024
- Panelist - Stratigrafie, Paint It Black, Turin, Italy
- 2023
- Guest Artist - CRIT #32 with the British School at Rome, CASTRO projects, Rome, Italy
- 2023
- Panelist - I don’t know you. Who are you? (Turbomondi), IUNO Projects, Rome, Italy
- 2023
- Artist-led workshop - Capsule Time - Open in the year 2053, Fondazione Smart, Rome, Italy
- 2022
- Panelist - Tonight we are young, with Giulia Cenci, Diego Marcon and Margherita Raso, Triennale, Milan, Italy
- 2021
- Guest Artist - Giornata del Contemporaneo (AMACI), Italian Cultural Institute of Los Angeles, USA
- 2021
- Panelist - Pasquarosa Phenomenon, Fondazione Nicola Del Roscio, Rome, Italy

Education and Research

- 2025
- Research Program, Fictioning Practices, Fondazione CRT; Almanac, CRIPTA747, MuchoMas!, Turin, Italy
- 2022
- Research programme, Rereading the Archive, Fondazione ICA, Milan, Italy
- 2022
- Research programme, Exchange, Gift, Debt, Fondazione ICA, Milan, Italy
- 2021
- Guest Artist Studio, CASTRO projects, Rome, Italy
- 2020
- Graduate Certificate Writing, Wesleyan University, Connecticut, USA
- 2013
- BA Multimedia Arts, Accademia Delle Arti e Nuove Tecnologie, Rome, Italy

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