

# DAMIANO FASSO

May 17- June 8, 2025

Galleria Carlo Alberto  
curated by Charlotte Madeleine Castelli

CHRONOTOPIE



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JOURNEYS THROUGH TIME AND IMAGINATION

I'm deeply moved to present the work of Damiano Fasso, an artist capable of capturing, with rare intensity, the invisible tensions that cross our time. A multi-award-winning figure, Fasso has gained international recognition for his ability to translate collective anxieties into powerful images, rich in meaning and symbolism.

His artistic research draws from a neo-pop imagination that—through refined manipulation of visual codes, from street art to manga, from video games to Eastern aesthetics—evolves into a critical language able to explore the contradictions of a hyperstimulated and hyperconnected society. Bright colors and playful shapes, hallmarks of pop culture, become instruments of seduction that subtly guide the viewer into territories of unease and reflection.

Among his most symbolic materials, gunpowder plays a fundamental role: in its ambivalence, it expresses the ongoing tension between creation and destruction, protection and threat. This choice, combined with a multimedia approach ranging from traditional painting to video art and immersive installations, amplifies the emotional impact of the works, offering the audience a complex and multilayered experience—constantly suspended between technological dream and social nightmare.

With exhibitions in Italy, across Europe, and beyond, and features in leading outlets such as *Exibart*, *ArtTribune*, and *ArtsLife*, Damiano Fasso emerges as one of the most vibrant and necessary voices of the contemporary scene: an artist capable of fusing visual accessibility with conceptual depth in a rare and precious balance. "Chronotopies" is a curatorial and narrative project conceived as a multidimen-

WE ARE JUST A DREAM OF A.I.



sional journey through concepts of time, space, and consciousness. The body of work—ranging from painting to installation to advanced digital practices—redefines the very idea of visual storytelling, offering an immersive and ever-evolving artistic experience. The project launches at *Galleria Carlo Alberto* in Treviso, serving as the first hub of an internationally oriented, itinerant path, realized in collaboration with *Future Maastricht Museum and Gallery*, and destined to reach several cultural capitals. Each stop is designed as an opportunity for renewal and site-specific interpretation, where existing works and new creations establish a deep and dynamic dialogue with the host space.

The curatorial approach focuses on the intrinsic relationship between artwork, space, and viewer—placing at the center the role of art as a device for emotional and cognitive connection. In an age marked by acceleration and sensory overload, *Chronotopies* invites personal and expanded reflection on the essence of time and individual experience.

A foundational element of the project is the work “Dreamtime Traveler”. This totemic figure, sculpted in the silence of the earth, whispers ancient stories of connection between humankind, nature, and spirit, guarding a knowledge that flows through time and dreams—an invisible sentinel of a world that never stops breathing. It embodies the human being as an active explorer of their inner universe, oscillating between dream and reality, conscious and unconscious, past and future.

Visually, the work appears as a fragmented face rendered in hypnotic geometries and vibrant colors, evoking the altered states of temporal perception typical of dreamlike and meditative experiences. The figure, wrapped in a white suit with plastic, futuristic reflections, features a radical element: its face is replaced by a giant human eye encased in a space helmet. This detail immediately transforms the figure into an archetype: the ultimate observer, traversing invisible worlds.

The neon inscription, “WE ARE JUST A DREAM OF A.I.,” set against a metallic backdrop, intensifies the tension between human and artificial, biological reality and technological simulation. The reflective

surface behind the figure, with its cold chromatic modulations, suggests a space suspended between laboratory and cybernetic dream. Special emphasis is given to the graphic elements on the suit: pink signs displaying the word “dream” in Japanese point to abstract symbolic coordinates, as if the figure belonged to a universal language transcending common understanding. Every element in the image invites us to consider a new anthropology of perception: the human as an explorer of both inner and digital universes, suspended in a state of constant transformation.

## TIME-SPACE DYNAMICS AND SITE-SPECIFICITY

The exhibition space itself becomes a co-protagonist of the artwork, stimulating a living and evolving synergy between physical context, cultural fabric, and audience. The curatorial strategy insists on conscious site-specific design: the installation is developed in close relation with the architectural and symbolic identity of each location, revealing new narratives and perceptual layers.

Through the gradual introduction of elements, materials, and localized interventions, *Chronotopies* acquires a processual nature, enhancing the uniqueness of each stage as an unrepeatable and irreproducible event.

Supporting the *Chronotopies* project is Damiano Fasso’s refined video mapping work—a tool that transforms architectural surfaces and objects into dynamic platforms of visual storytelling. Through sophisticated site-specific projections of his digital creations, surfaces become narrative fabrics in which past, present, and future merge into dynamic, fluid visions. This is not mere scenographic decoration but an extension of the reflection on the alteration of temporal and spatial perception.

The projections affect both the figure and its surrounding environment, heightening the sense of estrangement and dreamlike fluidity. Time is distorted, overlapped, multiplied: past, present, and future are woven into a single visual thread, encouraging the viewer not just to observe, but to resonate with the work. Here, technology serves a poetics that goes beyond illustration to build new possibilities for experience and emotion.



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In *Chronotopies*, video mapping becomes an emotional cartography: projections that intensify the dialogue between space and artwork, stimulating a deep, nonlinear perception of time. In each venue, the video content is developed and adapted to the physical and symbolic features of the site, establishing an organic visual language capable of engaging the audience in a direct and empathetic way.

In a contemporary society marked by frenzy and fragmentation, *Chronotopies* is offered as a poetic act of resistance: an invitation to slow down, explore one's inner time, and rediscover the value of subjective experience.

Each visitor is called upon to build their own personal journey, through a path that becomes a space of suspension, reflection, and wonder.

CHARLOTTE MADELEINE CASTELLI



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ARTWORKS :

- 1) DREAMTIME TRAVELS, 2025, mixed media, A.I., variable size
- 2-3) A NEW WORLD, 2019-2022, fine art print on aluminium, cm 40x50
- 4) ZAMANEH (CHASING DREAMS), 2025, acrylic paint, enamels, glitter on canvas, cm 20x20
- 5) VANISHING POINT, 2025, acrylic paint, fluo enamels, glitter on canvas, cm 20x20
- 6) MYR, 2025, acrylic paint, enamels, sprays on canvas, cm 20x20
- 7) CHROMIUM, 2025, acrylic paint, enamels, gunpowder, sprays on canvas, cm 20x20
- 8) KULALA, 2025, acrylic paint, enamels, coffee, glitter on canvas, cm 20x20
- 9) KAWA-KUN, 2025, acrylic paint, fluo enamels, glitter on canvas, cm 20x20
- 10) QUANTUM LEAP, 2025, acrylic paint, fluo enamels, glitter on canvas, cm 80x80



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*Damiano Fasso was born in 1976 in Montecchio Maggiore (Vicenza).*

*After graduating in Literature at the Catholic University of Brescia, he studied Asian languages and cultures and enrolled at the Academy of Fine Arts in Venice, graduating in the Decoration course.*

*His style is internationally recognized through works that ironically investigate the superficiality and ambiguity of the contemporary world, making use of different media and techniques and unusual materials, such as gunpowder, glitter or fluorescent substances.*

*His works have been awarded several times and exhibited in various locations: in 2021 the Museum of Oriental Art in Venice dedicated a personal exhibition to him; in 2022 one of his works was acquired in the permanent collection of the VideoInsight Foundation; in 2023 he was among the first Italian artists to exhibit digital works on the giant screens of Seoul and Times Square; in 2024 the Venice Foundation for Peace Research commissioned him a digital work to be exhibited at a major international event, which was held the following year at the Museo Nazionale Collezione Salce in Treviso and at the Future Maastricht Museum, which included his works in its permanent collection in 2025.*



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