

Roberto Fassone was born in Savigliano, I, in 1986.
He lives and works in Florence, I.

SOLO EXHIBITIONS

2020

Vicino a Fano, curated by Rossella Farinotti, Spazio San Paolo Invest, Treviglio, I

2019

Museo del Tempo Perso, Modena, I (Permanent public installation)

2018

Le origini dell'Universo, Fanta-MLN, Milan, I

2017

Luce Sempiterna della Mente Pura, Placentia Arte, Piacenza, I

2016

Charades, Fanta-MLN, Milan, I

Sono proprio un coglione a fare la performance a Bologna, che ci vive tuo fratello, Localedue, Bologna, I
sibi, AOYS, ZKM online exhibition platform

2015

Roberto Fassone At Mars Gallery, curated by Anabelle Lacroix, Mars Gallery, Melbourne, AUS

2014

The Importance Of Being Context, (with Valeria Mancinelli), curated by Matteo Cremonesi, linkcabinet.eu
Cukicuki, Room Galleria, Milan, I
My Lovin Joint, private apartment, Milan, I

GROUP EXHIBITIONS

2019

La città di scambio, curated by Lisa Andreani and Stefania Margiacchi, Spazio Siena, Siena, I

2018

That's It!, curated by Lorenzo Balbi, MAMbo, Bologna, I
Stop and Go!, curated by Valentina Tanni and Saverio Verini, Aksioma, Ljubljana, SLO
Straperetana 2018 - Il tempo svogliato, curated by Saverio Verini, various locations, Pereto, I

2017

Apocalypse - End Without End, curated by Julia Stoff, Naturhistorisches Museum Bern, CH

Global Learning, curated by Alessandro Castiglioni, Francesca Chiara, Lorena Giuranna, MA*GA, Gallarate, I
Art in Art, curated by Delfina Jałowik, Monika Koziół, Maria Anna Potocka, MOCAK, Krakow, PL
Micro Composition, within the frame of The One Minutes Series, curated by Cally Spooner, San Seriffe, Amsterdam, NL

2016

Cyphoria, within the frame of Q'16 - Altri Tempi Altri Miti, curated by Domenico Quaranta, Palazzo delle Esposizioni, Rome, I
Stop and Go!, curated by Valentina Tanni e Saverio Verini, smART, Rome, I
Performance Voyage 6, Finnish Institute in Stockholm, Stockholm, SE
Helicotrema 2016 within the frame of World Breakers, curated by Blauer Hase, Centrale Fies, Dro, I

2015

VISIO. Next Generation Moving Images, curated by Leonardo Bigazzi, Palazzo Strozzi, Florence, I
Praestigium: Contemporary Artists From Italy, curated by Luca Beatrice, Fondazione Sandretto Re Rebaudengo, Turin, I
I will work for you for one hour, but someone else should pay for it, curated by Juan Esteban Sandoval, private apartment, Turin, I
Blank Arcade, curated by Lindsay Grace and Paolo Ruffino, Leuphana Centre for Digital Cultures, Lüneburg, D

2013

Open Studio (Ragazze), VIR Viafarini in residence, Milan, I
Mediterranea 16:Errors Allowed (Mediterranean Biennale), Mole Vanvitelliana, Ancona, I
Alumni Exhibeo, curated by Gail Cochrane and Guido Costa, Accademia Albertina, Turin, I

2012

World Do/Ination, curated by GUM studio, GUM, Turin, I
Prolegomena, curated by Gresham's Ghost, Jack Hanley Gallery, New York, USA

2011

Corso Aperto, curated by Cesare Pietroiusti and Andrea Lissoni, Fondazione Ratti, Como, I

2009

Ogni Limite Ha Una Pazienza, curated by Cesare Pietroiusti and Filipa Ramos, Fondazione Gervasuti, Venice, I

SELECTED PERFORMANCES

2020

Come inventare un titolo, Museo del Novecento, Florence, I

2019

Lo scherzo dell'Arte, co-curated with Kasia Fudakowski, on the occasion of Lo Schermo dell'Arte 2019, Palazzo Strozzi, Florence, I
Asti State of Mind, Fanta-MLN, Milan, I
Quattro secoli più tardi sulla penisola, Dialoghi d'Arte, Noli, I

2018

One of these stories is true (Civitella Ranieri), within the frame of Casting the Castle, curated by Saverio Verini, Civitella Ranieri Foundation, Civitella Ranieri, I
Shhh (1916 Ways To Build An Invisible Pyramid), within the frame of Pssst...A Play on Gossip, curated by Adrienne Drake, Ilaria Gianni e Arnisa Zeqo, Fondazione Giuliani, Rome, I
Shhh (1916 Ways To Build An Invisible Pyramid), curated by Barbara Casavecchia, OGR, Turin, I

2017

One of these stories is true (Collezione Giuseppe Iannaccone), Collezione Giuseppe Iannaccone, Milan, I
Untitled II, within the frame of SUPERCONTINENT, XXXVII Drodese Festival, Centrale Fies, Dro, I
Nothing Compares 2 Prince, within the frame of 32° Lovers Film Festival – Torino LGBTQI Visions, Cinema Massimo, Turin, I
Fox With The Sound Of Its Owl Shaking, within the frame of Granpalazzo, Ariccia, Rome, I
Fox With The Sound Of Its Owl Shaking, within the frame of Site Specific Artists Lectures, Time specific Artists Lectures, curated by Chiara Vecchiarelli
sibi (how to make a conceptual artwork), within the frame of Abitare il Minerale, curated by a.titolo and Marianna Vecellio, Castello di Rivoli Museo d'Arte Contemporanea, Turin, I

2016

Fox With The Sound Of Its Owl Shaking, within the frame of Live Works at Mart Museum, curated by Denis Isaia and Barbara Boninsegna, Mart, Rovereto, I
"I'm sorry...it doesn't work...I'm really sorry" within the frame of I Am Not Tino Sehgal, Nahmad Projects, London, UK

2015

Untitled, within the frame of Liveworks Performance Act Award Vol.3, curated by Simone Frangi, Daniel Blanga Gubbay, Centrale Fies, Dro, I

2014

Jeg Er Enorme Jævler, in Artransit Performance - Labour 2, curated by Simone Frangi and Heinrich Lüber, ZHdK, Zurich, CH

Jeg Er Enorme Jævler within the frame of Artransit Performance - Labour 1, curated by Simone Frangi and Heinrich Lüber, Viafarini, Milan, I

2013

Lipogam within the frame of Mediterranea 16:Errors Allowed (Mediterranean Biennale), Mole Vanvitelliana, Ancona, I

The practice of Roberto Fassone explores and questions the processes and strategies regulating the production of artworks, by investigating the linguistic, cultural and social codes that define their conception, production as well as their reception.

While referring to stories or practices internal to the recent art history, his approach is never closed, but instead tries to open unexpected paths and deconstruct some of the self-referential logics typical of the artistic language. Creative processes are borrowed from other disciplines (advertising, neuro linguistic programming, illusionism, storytelling, game design) and projected back into the world of visual arts, identifying some common strategies (changes, transformations, paradoxes, data visualization, recombination, etc ...) and becoming a reflection onto human behavior and its manifestation. Fassone's gestures have an often playful nature, linked to the desire to play with rules and patterns, the ambition to subvert and re-contextualize situations or things, and the fantasy of jeopardizing expectations. Almost all of his works are born with the desire to turn into anecdotes that will be told during dinners, car trips and evenings with friends.