

EDOARDO SESSA

Selected Work

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ENG

BIO

Edoardo Sessa (Varese, 1995) sculptor and visual artist, lives and works in Bologna. He graduated in sculpture at the Academy of Fine Arts in Bologna, during the master he was selected for an Erasmus exchange at the UAL Chelsea College of Arts in London. In 2022 he founded Hidden Garage, an independent art space based in Bologna, which involves national and local artists. It also offers the possibility for four artists to create their own studio. Edoardo has collaborated with various organizations in Bologna, Milan and Varese, including Galleria L'Ariete Artecontemporanea, Galleria Stefano Forni, Spazio 15 (Brescia), The Room and spazio Ex Fornace in Milan. In 2021 he was selected for the Prochild Project, a European project for the protection against child abuse, curated by Eleonora Frattarolo. In the same period he worked as assistant at Davide Rivalta's studio in Pianoro (BO). In 2023 he was selected for ARTCITY Bologna with the video project *The Silence of The Crib*. Recently some of his works - *Becoming Object* and *Untitled (Ephemeral Lights)* - have been exhibited at Weatherbys Bank of London through UAL Open Call for students.

ARTISTIC PRACTICE

His practice focuses on the ambiguity of the relationship between culture and environment, architecture and landscape, working on the idea of contemporary archeology. He has developed an eclectic relationship using the media of video and photography although his direction is predominantly sculptural. For Edoardo, the cast represents a relational approach towards reality. Through the use of molds, a series of objects and a series of elements belonging to nature and the material culture that surrounds us are reproduced. The choice of the material with which it is reproduced is very important, since it activates a process of disorientation and a new relational mechanism of knowledge of the objects themselves. Once all these elements are achieved, they will be recomposed together in order to create an hybrid entity. His projects are configured as an attempt to identify connections between past, present and future, observing how individual and collective memories are transformed over time, influencing our interactions and our relationship with the world around us.

IT

BIO

Edoardo Sessa (Varese, 1995) scultore e artista visivo, vive e lavora a Bologna. Si diploma in scultura all'Accademia di Belle Arti di Bologna, durante il biennio è stato selezionato per un progetto Erasmus presso la UAL Chelsea College of Arts di Londra. Nel 2022 fonda Hidden Garage, spazio espositivo indipendente per la ricerca artistica, con sede a Bologna, che coinvolge artisti nazionali e del territorio, inoltre offre la possibilità a quattro artisti di creare il proprio studio al proprio interno. Edoardo ha collaborato con diverse organizzazioni di Bologna, Milano e Varese, tra cui Galleria L'Ariete Artecontemporanea, Galleria Stefano Forni, Spazio 15 (Brescia), The Room e spazio Ex Fornace di Milano. Nel 2021 è stato selezionato per Prochild Project, progetto europeo per la difesa dagli abusi dei minori, curato da Eleonora Frattarolo. Nello stesso periodo ha lavorato come assistente presso lo studio di Davide Rivalta a Pianoro. Nel 2023 è stato selezionato per ARTCITY Bologna con il progetto video *The Silence of The Crib*. Recentemente sta collaborando con la Weatherbys Bank di Londra nella quale sono esposti alcuni suoi lavori: *Becoming Object* e *Untitled (Ephemeral Lights)*

PRATICA ARTISTICA

La sua ricerca si concentra sull'ambiguità del rapporto tra cultura e ambiente, architettura e paesaggio, lavorando sull'idea di archeologia contemporanea. Ha sviluppato un rapporto eclettico utilizzando i media del video e della fotografia anche se la sua direzione è prevalentemente scultorea. Il calco rappresenta per Edoardo un approccio relazionale nei confronti della realtà. Mediante l'uso di stampi vengono riprodotti una serie di oggetti e una serie di elementi appartenenti alla natura e alla cultura materiale che ci circonda. La scelta del materiale con il quale viene riprodotto è molto importante poiché esso attiva un processo di spaesamento e un nuovo meccanismo relazionale di conoscenza degli oggetti stessi. Una volta ottenuti tutti questi elementi vengono ricomposti insieme creando un'entità ibrida. I suoi progetti si configurano come un tentativo di rintracciare connessioni tra passato presente e futuro, osservando come le memorie individuali e collettive si intrecciano e si trasformano nel corso del tempo, influenzando le nostre interazioni e il nostro rapporto con il mondo che ci circonda.



Shadows of Noon, cyanotypes on glass, 2025
Landshapes, painted and glazed ceramics, cement, plastic, iron, 2025
Brick Pigeons, terracotta, cement, iron, 2025
"COL SPORCAR SI TROVA", personal exhibition at Arco Iris R, Bologna



In *Shadows of Noon*, I used windows recovered from the disused area of Staveco in Bologna, a military area from the last century, transforming them into surfaces of testimony through cyanotype. The shadows of the plants, intertwined with the structures of the enormous abandoned area, were imprinted to stabilize the trace of origin; at the same time, their support was relocated and reformulated, adapting to the exhibition space and thus assuming a new identity, redesigning the environment while keeping the memory of the place of origin alive.

- Margherita Arduini -

Shadows of noon, Landshapes, Brick Pigeons, 2025,
"COL SPORCAR SI TROVA", personal exhibition at Arco Iris R, Bologna



Particular of *Landshapes*, (joint of scaffolding casted in white ceramic, painted and glazed), 2025.
"COL SPORCAR SI TROVA", personal exhibition at Arco Iris R, Bologna

Untitled, (prothesis), recycled iron tube, cast of a tree in wax, 2025



Brick Pigeons. Their ambiguous presence—sometimes perceived as a pest, sometimes as a colonizing force—embodies sinurbanity in its purest form, an expression of adaptation and biological persistence that crosses time and matter. Sessa explores this dimension through sculpture, transforming them into concrete signs of an unstable balance between natural and artificial, between permanence and mutation.

-Margherita Arduini-

Brick Pigeon, 2025, terracotta, cement, 27x16x13 cm
"COL SPORCAR SI TROVA", personal exhibition at Arco Iris R, Bologna



Untitled, (prothesis), recycled iron tube, cast of a tree in wax, 2025, 190x90x18 cm
"COL SPORCAR SI TROVA", personal exhibition at Arco Iris R, Bologna



This work reflects on the contemporary landscape and its contamination with the human being, between nature and culture observed through the processes of human production. Residues and waste that become part of the environment. They are casts of trees that were subsequently made in different materials such as porcelain, terracotta, reinforced concrete, cast plastic and iron.

Human-produced materials become part of the surrounding environment which are then reintegrated into the landscape and used by plants and animals as part of it. This research carried out on the Mediterranean coasts, on the Channel coasts and in the Thames, searching for small pieces of ancient majolica worked by the sea, I recreated the ancient patterns by transposing them onto casts of trees and columns.

Landshapes, 2024, painted and glazed porcelain, cement, terracotta, plastic, paraffin, iron, iron wire. Height of the columns: 190cm/200cm/215cm
Final Show, Triangle Space, Chelsea College of Arts, London



Landshapes, 2024, painted and glazed porcelain, cement, terracotta, plastic, paraffin, iron, iron wire.
Final Show, Triangle Space, Chelsea College of Arts, London





pigeons-bricks

The pigeon as an urban animal is associated with the walls of the city as part of it, part of an environment that it creates and of which it is part.

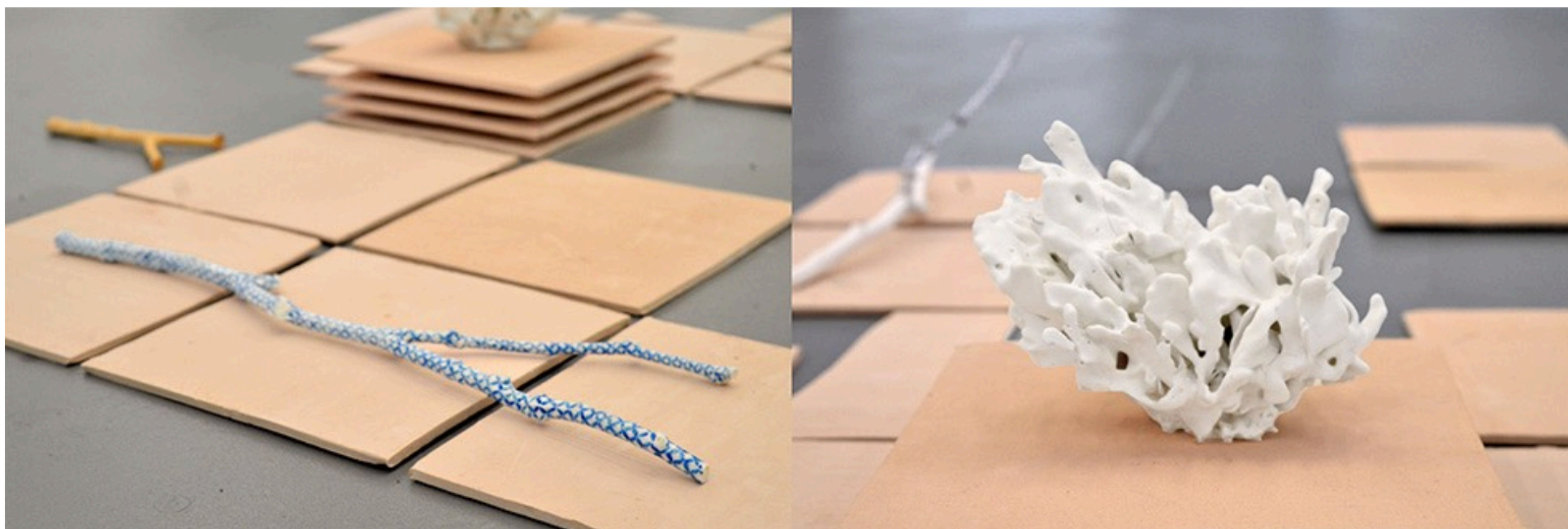
Untitled (pigeons), 2024, cement, terracotta, iron.

Final Show, Triangle Space, Chelsea College of Arts, London

In this installation, in continuity with *Becoming Object*, various natural elements are crystallized, calcified and positioned on some tiles in a form of a perimeter, an architecture, a metaphysical room. A process of decay in which unnaturally constructed elements survive which simultaneously create as a repository of natural and cultural history: they are fragile objects in their calcification, linked between a human condition and a past natural state



Tales of tiles, 2024, terracotta tiles, cement, glazed porcelain, aluminium, variable dimension, Triangle Space, London



(On the left) a branch in glazed porcelain, 48x14x3 cm, Triangle Space, London
(On the right) Seaweed immersed in porcelain, 15x10x9 cm, Triangle Space, London



Displayed on slender and precarious structures reminiscent of those of an anthropological museum, these porcelain casts of branches are painted and glazed recalling the patterns of traditional Italian majolica. *Becoming Object* is an amalgam of aesthetic cultural customs transferred onto natural elements. The branches in their ephemeral nature are individualized and embellished by the care of the craftsmanship and tradition that brings these objects back to being pieces of contemporary archaeology.

Becoming Object, 2024, cast of branches in painted and glazed porcelain, iron stick, different dimension, Cookhouse, London

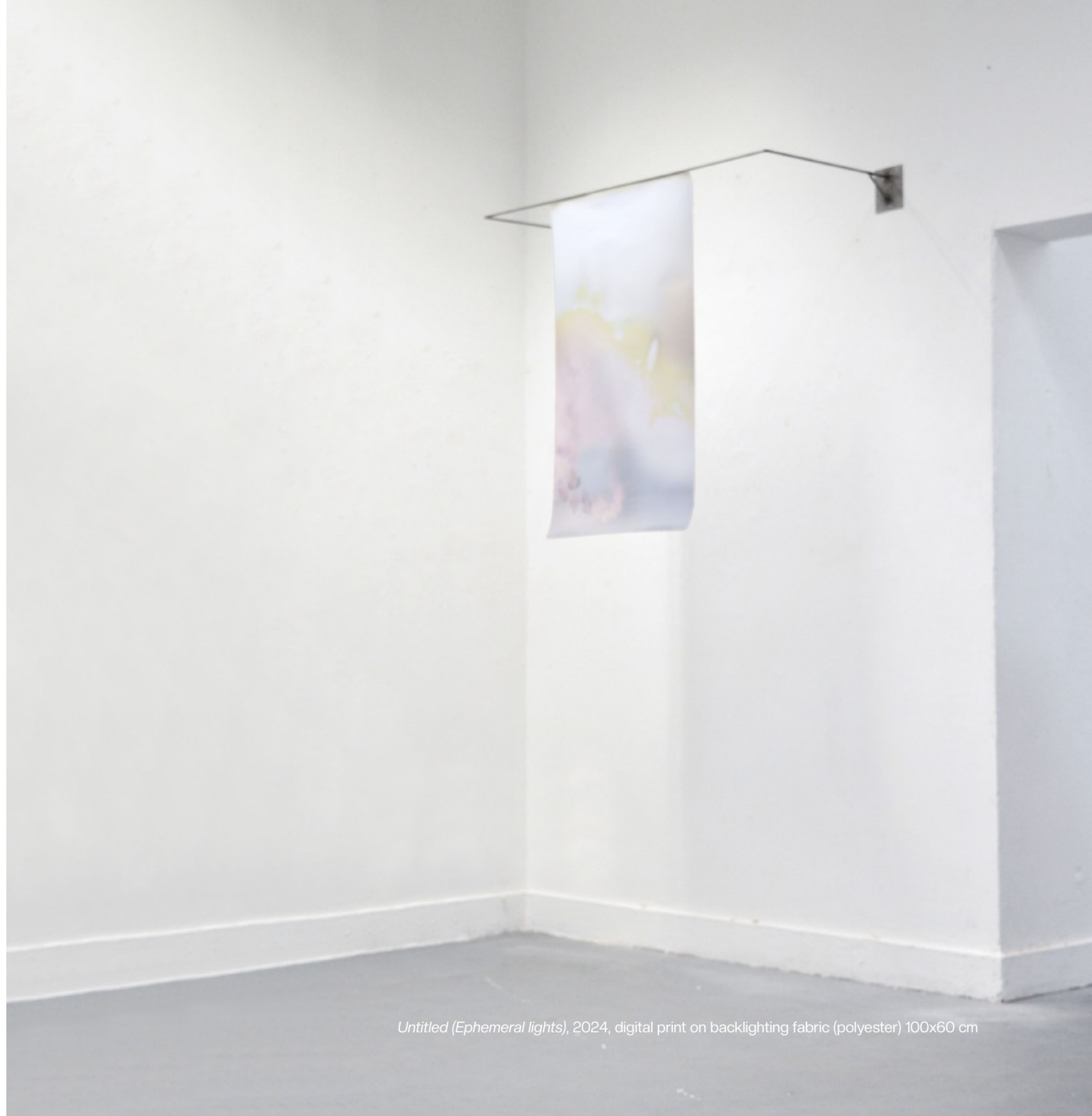


Becoming Object, 2024, cast of a branch in painted and glazed porcelain, 48x14x3 cm

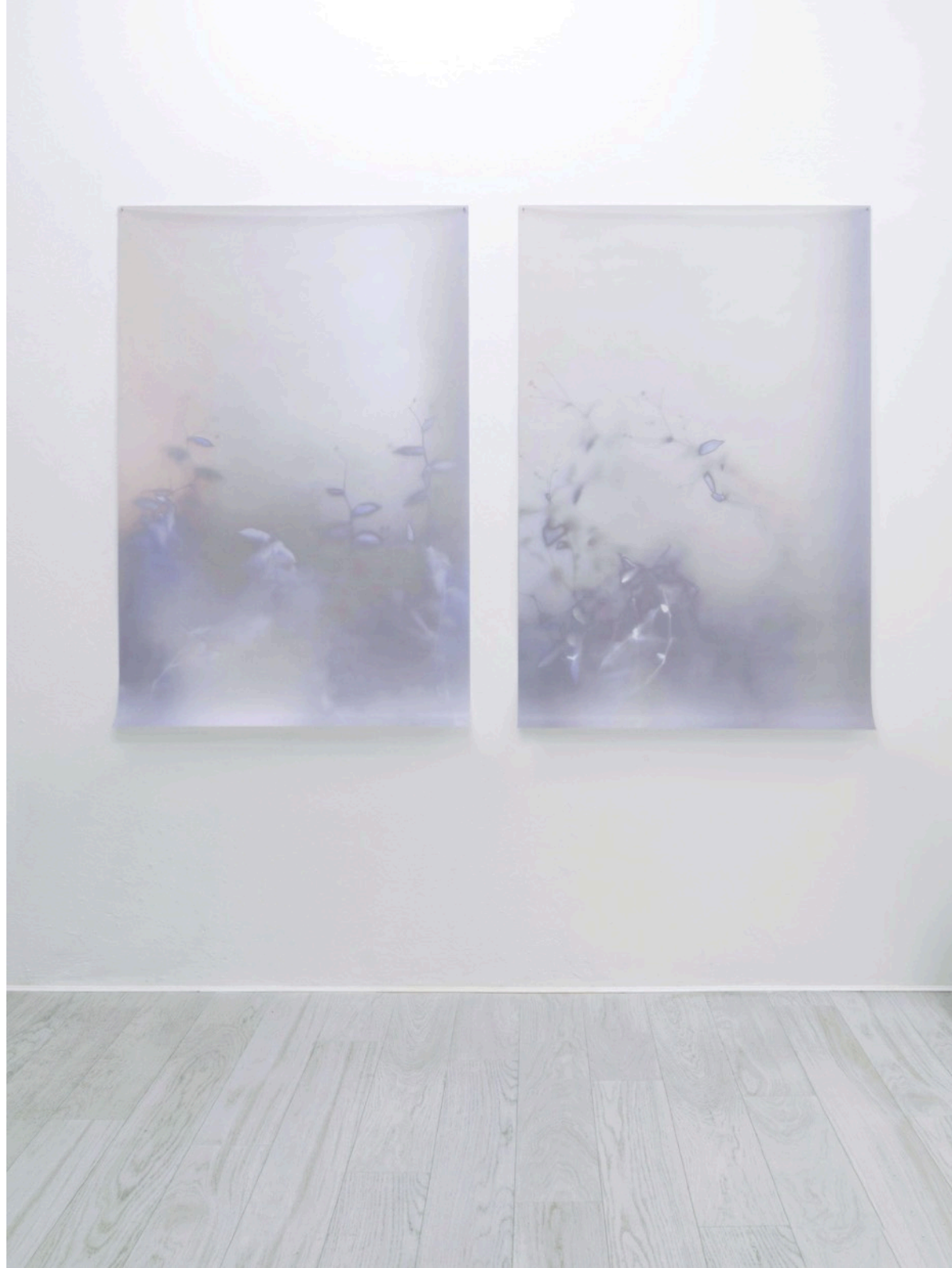
These prints represent the reflection and shadow of natural elements usually observed through glass; the shots are taken in abandoned places where nature tries to regain its spaces.

Nature is present as a new fossilized blurred memory, lost beyond a membrane, a barrier that creates an unbridgeable distance between plants and humans word, altering the refraction of lights and the perceived colors.

Color is the result of the overlap between positive and negative.



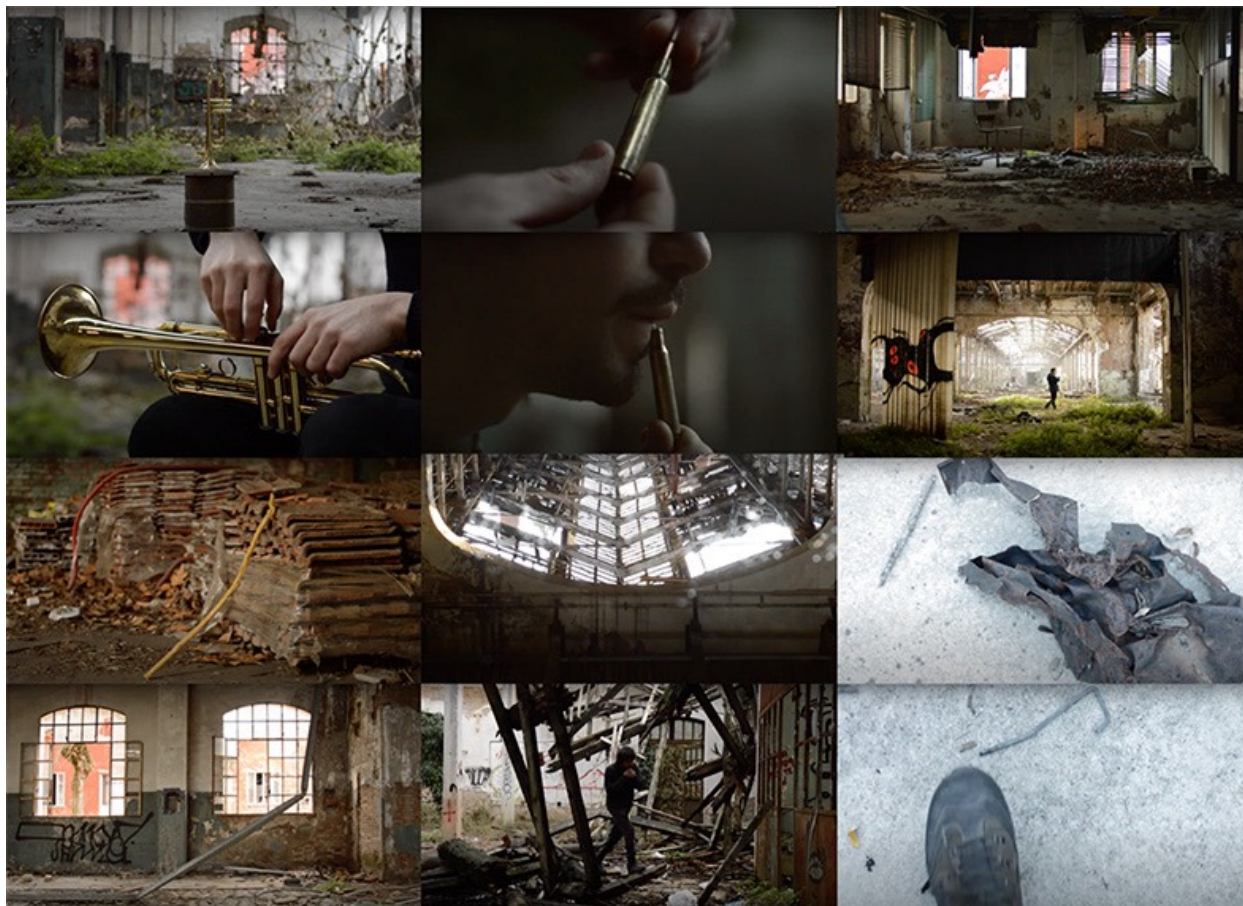
Untitled (Ephemeral lights), 2024, digital print on backlighting fabric (polyester) 100x60 cm



Aluminum and Chromium, 2023, digital print on micro-perforated 150x100 cm, Spazio15, Brescia.



The Silence of the Crib, 2023, video, 9.32 min, STAVE.CO, site-specific project, in collaboration with Mihály Kovács Mór, ARTCITY2023, Bologna
<https://youtu.be/5Enp9WcJVqs>



The Silence of the Crib is a site-specific project in an abandoned military area named STAVE.CO, in Bologna. The area continues to live in silence but in a dust of life that moves and grows in silence: Nature takes back its spaces while time works on the buildings, slowly dismantling them. The project began in October 2022, in collaboration with Mihály Mór Kovács (1998), and lasted for three months in which we spent every day in it.

We create a video recording that preserves the intent of establishing contact with a space-time that wears out and changes, superimposing various research plans. We worked with performance, temporary installations using objects found on site, others were introduced and made to communicate with the surrounding space.



Untitled is a video loop of a temporary installation created with materials found on site such as windows and metal mesh. The crib shape and its perpetual tilting movement recalls that of the baby's cradle, trying to create maternal intimacy within the abandoned structure around it in a state of total decay.

Untitled, temporary installation, video in loop by Mihály Kovács Mór, from *The Silence of the Crib*
Link: <https://youtu.be/pMQiS6QOyNg>



Untitled (Nature Architettoniche) is a work focused on the relationship between nature and architecture. A series of branches are reproduced in beeswax and placed against the walls, or on bricks, slowly with the heat of the environment tend to melt them and settle, taking the shapes of what is around them, the edge, the corner, symbol of architecture.

Untitled (Nature Architettoniche), 2022, Bee wax, 84x13x3 cm, 88x11x5 cm, 107x12x14 cm, variable dimension

CV

- 2022 Co-founder of *HIDDEN GARAGE*, independent expositive space for the artistic research. In collaboration with Elisa Capucci, Bologna, Italy
As a Space we collaborated with ARTCITY Bologna, Fondazione Rusconi, CaveContemporary and SLUICE,
lg. _hidden_garage_

Study

- 2024 Graduated in Sculpture, Master at Accademia di Belle Arti of Bologna
2024 Master in Fine Art at Chelsea College of Arts, UAL, London
2022 Apprenticeship with Mattia Pajè at ALCHEMILLA, Bologna, Palazzo Vizzani Sanguinetti, BO
2021 Graduated in Sculpture, Bachelor at Accademia di Belle Arti of Bologna
2020 Apprenticeship at Davide Rivalta's studio, Pianoro, BO
2014 Arte&Messaggio, biennale course of Graphic and Illustration at Scuola del Castello Sforzesco, Milan

Prizes

- 2025 63° Faenza Prize, Faenza, Italy
2022 Second Life Prize - Tutto torna, Tuscany, Italy
2021 [PREMIO 10.26] "Per non dimenticare la strage della stazione di Bologna" Fondazione Bottega Finzioni, Bologna, Italy

Personal exhibition

- 2025 ARTCITY2025, "*COL SPORCAR SI TROVA*", a cura di Margherita Arduini, Arco Iris R, Bologna, Italy
2021 SAFETY MEETS ART. FROM E.V.A. PROJECT TO E.V.A. SCULPTURE, Art commission for Volvo Studio Milano, curated by Mara Sartore (Lightbox Director)
E.V.A. sculpture reproduction, in scale, for Volvo Studio Stockholm Kungstradgarden, Stockholm, Sweden.

Collective exhibition

- 2024 Weatherbys Private Bank of London, curated by Ian Monroe and Monika Drabot, Sackville St. London, UK
2024 Five at Five, SPAZIO15 Gallery, curated by Gaia Ferrini, Alessia Baranello, Ilaria Monti and Cristian Pasquariello, Brescia, Italy
2023 WORN OUT LULLABY, ARTCITY2023, bipersonal with Elisa Capucci, curated by Hidden Garage, Bologna, Italy
2023 Tutto Torna, curated by Marco Meneguzzo, Palazzo Vecchio, Firenze, Italy
2023 Tutto Torna, curated by Marco Meneguzzo, Centro Pecci, Prato, Italy
2022 Fragmenta, curated by Simone Ceschin, Artiglio Gallery, Conegliano, Italy
2022 CORNERAHOLIC, curated by Massimo Bartolini, Giulia Poppi and Filippo Tappi, OpenTour2022, itinerant exhibition, Bologna, Italy
2022 "Si, mi ricordo" bipersonal with Francesco Bendini, curated by Eleonora Frattarolo, L'Ariete Artecontemporanea Gallery, Bologna, Italy
2021 IL CERCHIO SPEZZATO, curated by Eleonora Frattarolo and Giorgia Sarti, The Room Gallery, Bologna, Italy
2021 CITTÀ D'ARTE 2021, curated by Chiara, Maria and Anna Serravalli, Palazzo degli Alidosi, Imola, Italy
2021 "...a riveder le stelle", FORME NEL VERDE 50, curated by Carlo Pizzichini, Palazzo Chigi Zondadari, San Quirico d'Orcia, Italy
2021 CHILD ABUSE, a film exhibition curated by Eleonora Frattarolo and ideated by PROCHILD Project, Bologna, Italy
2020 TRASMISSIONE, come sarà la cultura del domani?, digital exhibition curated by Elena Righini, AMAC - Arts, Museology and Curatorship, Bologna, Italy
2019 CORPOaCORPO, curated by PER ORA collective, spazio Ex Fornace, Milan, Italy
2018 Biennale Arte Giovani, curated by Ignazio Campagna and Luca Scarabelli, Museo Enrico Butti, Varese, Italy
2018 SOTTOeSOPRA, curated by Cataldo Serafini, OpenTour2018, Stefano Forni Gallery, Bologna, Italy