

GUENDALINA URBANI

Selected works

2026/2021



BIOGRAPHY

Guendalina Urbani (Rome, 1992) is represented by the Galleria Umberto Benappi in Turin and is a member of Spazio In Situ, an independent space based in Rome. She has exhibited in galleries, fairs, independent spaces, and institutional venues including: Arte50, Lugano – A Sea of Glass (2026); Artissima Fair, Turin (2025); Italy Sotheby's International Realty, Milan – On Times (Paradise) Lost (2024); Chapel of San Rocco, Mombarcaro (CN) – Buona Fortuna Ribelli (2023); NP_ArtLab, Padua – Unconventional Still Life (2022); Galleria Umberto Benappi, Turin – LEVI Agravia (2021) and Rewind (2022); GAM – Gallery of Modern Art of Rome – Materia Nova (2021); and Spazio In Situ, Rome – When Magic Falls, Composure Remains (2020). In 2022, on the occasion of Roma Arte in Nuvola, she was awarded the Lazio Region Young Prize as Best Artist under 35. She was a finalist for the Exibart Prize (2020) and a semifinalist for Jaguar (2020).

STATEMENT

Her research focuses on perception as an active process in the construction of reality. Through the observation of how meaning is assigned to what surrounds us, she investigates the dynamics that transform sensory data, memory, and expectation into experience, exploring the potential discrepancies between perception, interpretation, and identification. She works primarily with installation and sculpture, creating imaginary, contradictory, and enigmatic objects. By manipulating forms, materials, and cognitive associations, she produces works that inhabit an uncertain threshold between what is recognizable and what remains elusive, prompting interpretative processes that lead to plausible, though not necessarily accurate, insights.

PORTRAIT (WITHOUT CONSENT)

2026 / on going

sculpture

plaster and chromed polymer clay

38,5x21x18,5 cm

Portrait (Without Consent) explores the tension between identification and concealment through the use of a balaclava. The object alters the relationship between the face and recognition, replacing the presence of an individual with a surface to be interpreted. This dynamic finds a parallel in the very construction of the work. Just as the balaclava transforms access to the identity of its wearer, the sculpture conceals its material nature behind an appearance that points elsewhere. In both cases, identification relies on partial clues and processes of deciphering. The addition of ornamental elements introduces a contradictory condition: what diminishes the legibility of the face simultaneously becomes a vehicle for individual expression. Earrings, chains, and other accessories function as distinctive signs that contribute to the construction of a self-image, without ever making the subject fully knowable. The work thus occupies an ambiguous space between anonymity and self-representation.





Zio Zio tutto apposto, installation view, Spazio In Situ, Rome, Italy, 2026, ph Chiara Fantaccione





I MELT FOR YOU

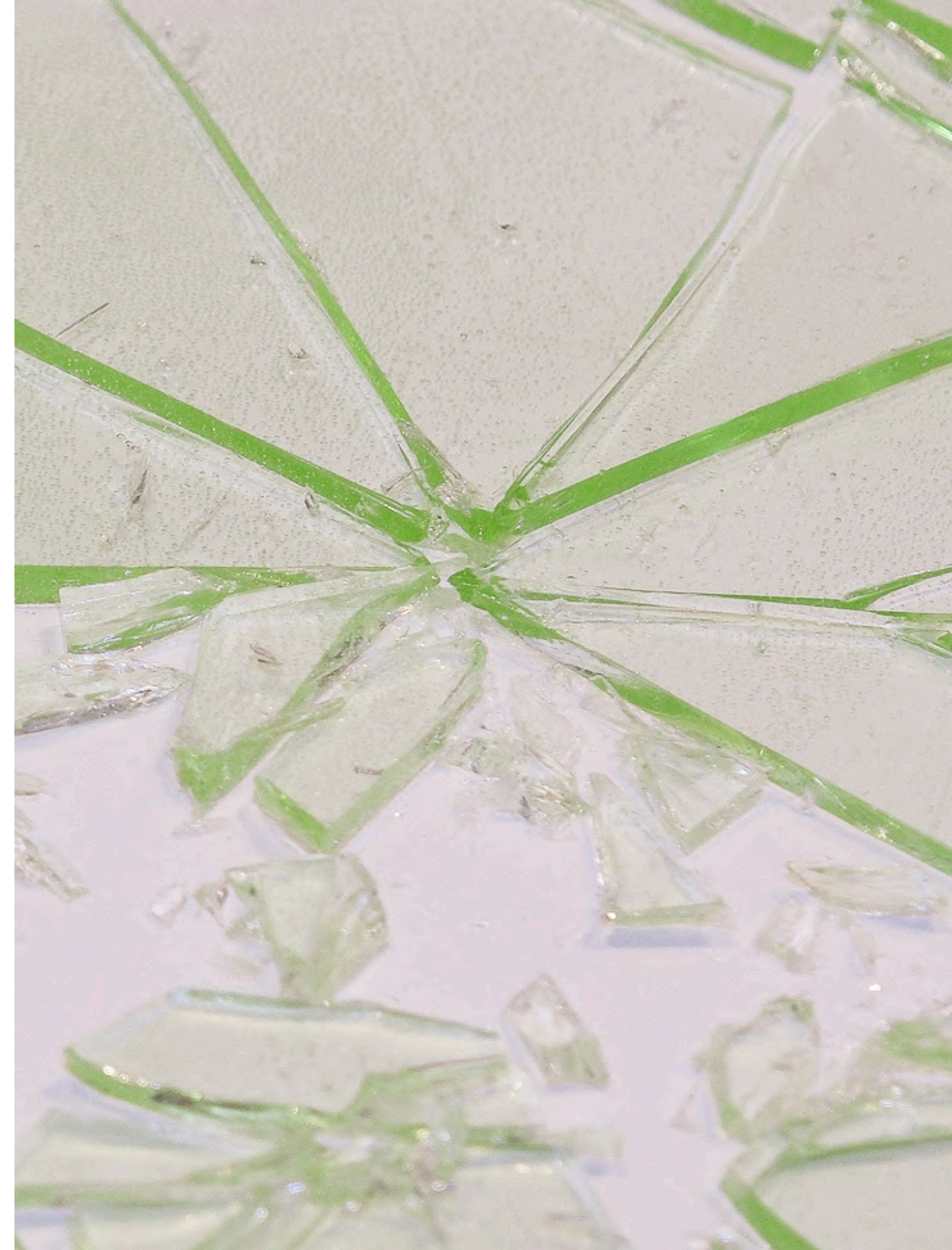
2025

edible sculpture

isomalt

variable dimensions

I Melt for You is an edible sculpture that carries the flavor of a love declaration, even if it may not appear so at first glance. The work takes the form of a sheet of isomalt, which is subsequently presented and served to the audience through a brief performative action. During the performance, the sheet is broken into fragments resembling shards of glass. At the end of the action, viewers are invited to take a fragment and eat it, experiencing a perceptual discrepancy between what they see and touch and what they taste.

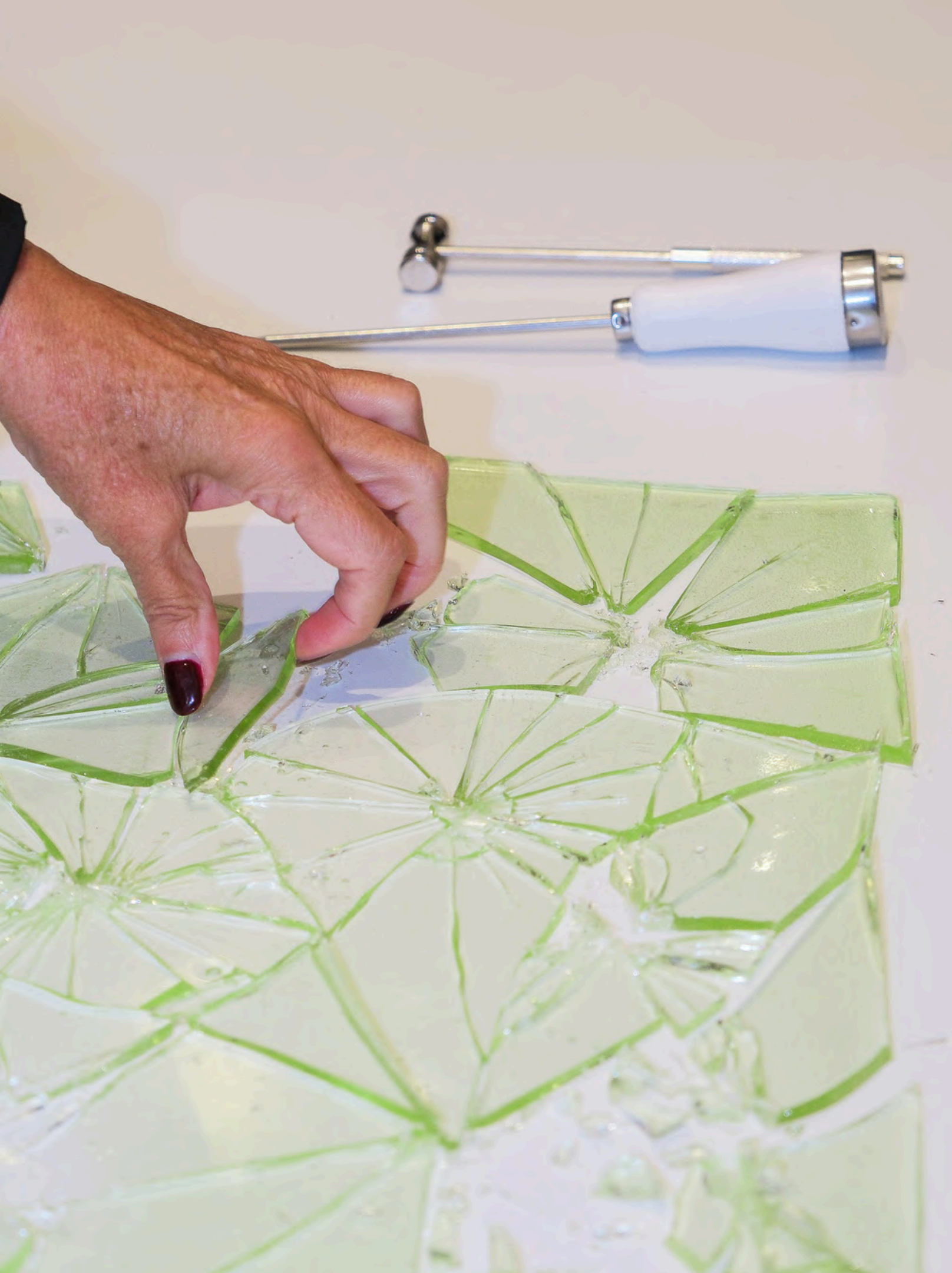




Tension, Sutura, Turin, Italy, 2025, ph Jessica Quadrelli









MISHAP ALONG THE WAY

2025

site-specific installation

polyurethane rubber

variable dimensions

Mishap Along the Way is a site-specific installation created for the itinerant performative exhibition project Pit Stop and conceived in relation to both its support and its context. In particular, it focuses on the widespread tendency to break into parked cars by smashing windows in order to steal items inside, understood as a symptomatic expression of contemporary society manifested within the urban environment. The site-specific intervention consists of replacing a car's front window with a reproduction of a shattered windshield, as if following a theft. The fragments that compose the installation, with their glass-like and sharp appearance, are continuously handled by performers during the work's assembly and disassembly phases. Their resemblance to glass lends the action a sense of precariousness and apparent risk, as if the fragments could cause injury at any moment. The installation generates dramatic expectations that it simultaneously undermines, producing a distorted perception between observation and the most plausible expectation that follows from it.









Pit Stop, Spazio In Situ – Pigneto – San Lorenzo – Ostiense, Rome, Italy, 2025, ph Chiara Fantaccione



A SEA OF GLASS

2024

environmental installation

silicone rubber

environmental dimensions

A Sea of Glass is an environmental installation composed of hundreds of fragments that visually recall shards of glass scattered across the floor. At first, the space appears as a hostile, impassable, and potentially dangerous territory. The viewer is led to recognize a threat in the fragments, triggering an instinctive response of caution. However, upon approaching and moving through the installation, one discovers that these seemingly sharp presences are in fact soft and yielding. The material thus contradicts the image it projects, generating a discrepancy between expectation and experience. Through this perceptual shift, the work reflects on human vulnerability and on the processes through which we construct our relationship with reality. What appears dangerous may turn out to be harmless, while the beliefs we consider most solid can fracture in the face of direct experience. A Sea of Glass therefore invites reflection on the limits of perception, questioning the mechanisms through which we interpret the world and assign meaning to what surrounds us.





Not a Scratch, installation view, Nuvole Arte Contemporanea Gallery, Montesarchio (BN), Italy, 2025.





To watch the video of “A Sea of Glass”

[CLICK HERE](#)



ON TIPTOE

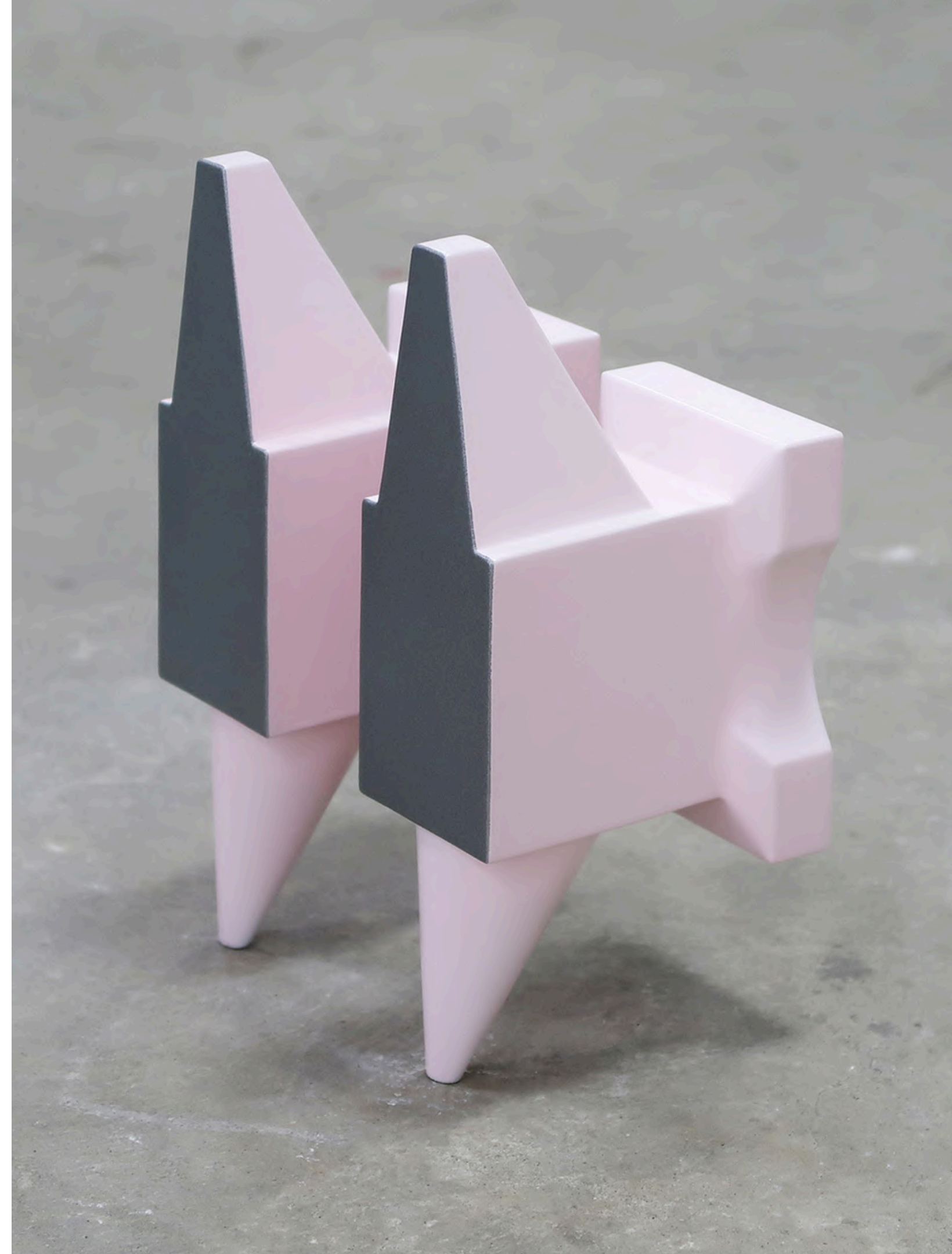
2023

installation

enamelled ABS

variable dimensions

On Tiptoe develops around a dual reading suggested by its title, relating the literal and figurative meanings of the expression and translating their symbolic implications into a spatial configuration. The installation consists of a sculptural group made of anvils positioned in balance on their extremities and fixed to the floor in a straight line, evoking both the posture of ballet dancers en pointe and their arrangement at the barre. At the same time, this configuration recalls an obstacle-like pathway to be navigated, where each sculpture becomes an entity to be carefully avoided. A symbol par excellence of weight and gravity, the anvil is here suspended in a condition of apparent lightness and precariousness, inviting the viewer to move through the space with caution. The work thus intervenes in the perception of the observer, staging the possibility of coexistence between conceptually and materially opposing polarities, which are nevertheless intrinsically linked by a common origin.



Solar Dogs, installation view, Spazio In Situ, Rome, Italy, 2023



To watch the video of “On Tiptoe”

[CLICK HERE](#)



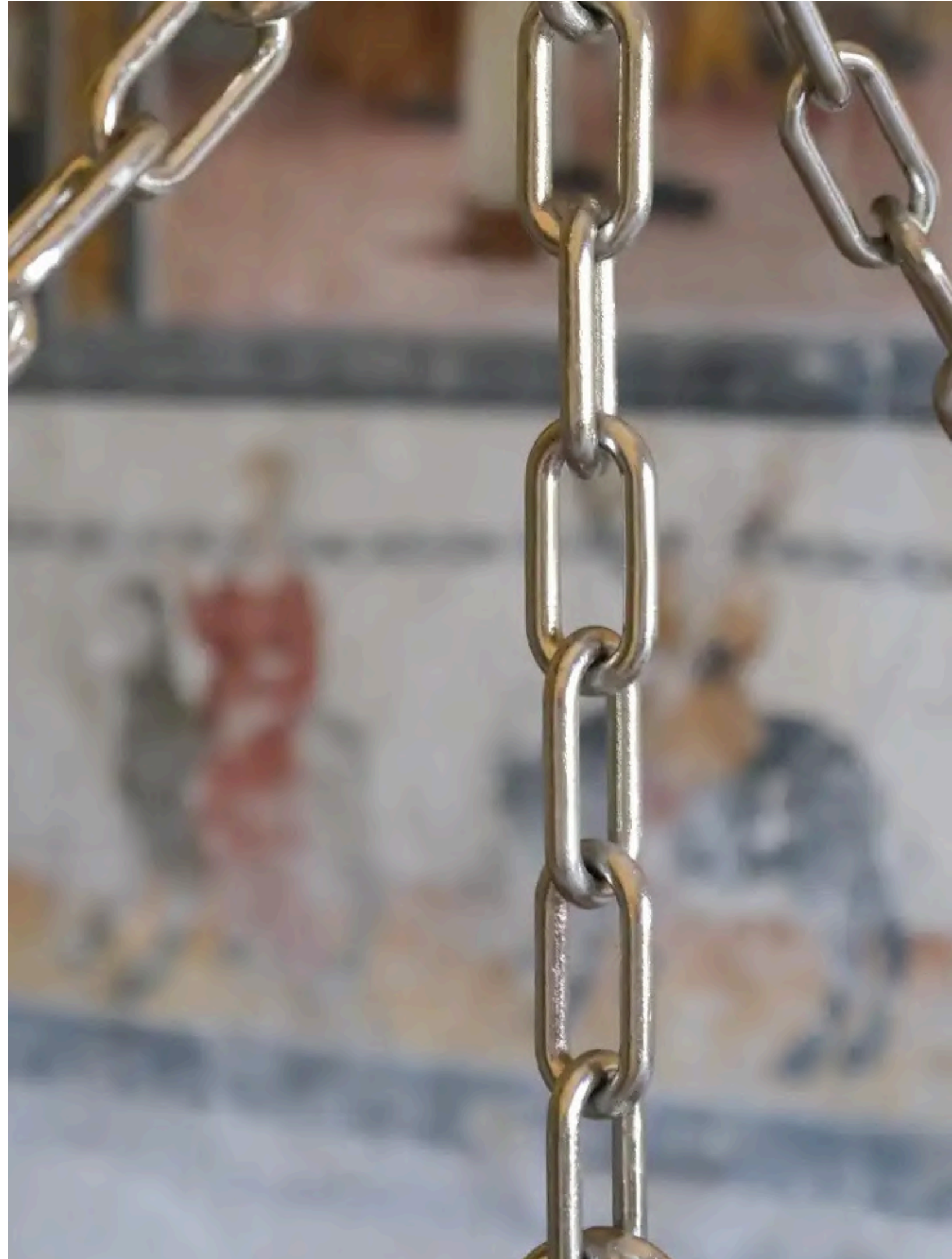
ESCAPES (NET)

2023

installation

chromed ABS

environmental dimensions



Guendalina Urbani (Rome, 1992) presents the site-specific work *Escapes (Net)* in the Chapel of San Rocco in Mombarcaro. A chain becomes a door—a passage that shines within the darkness of the chapel through a mirrored chrome finish. The sculpture engages in a symbolic dialogue with the chapel's 16th-century fresco *Cavalcata dei Vizi* by Antonino Ocello da Ceva, a painter from the Mondovì area, depicting the Seven Deadly Sins embodied by figures riding symbolic animals linked together by a long chain leading toward the jaws of a dragon.



La Cavalcata dei Vizi, Antonino Ocello da Ceva, Chapel of San Rocco, Mombarcaro (CN), Italy





It is like a dream.

Everything begins with the darkness behind my eyelids. I don't feel as if I can see properly. Not that there is much in front of me, except for this kind of... I wouldn't know how to define it, actually. It feels familiar, yet I do not recognize its function. For a door, it is truly absurd: there is no outside or inside. There is therefore no reason to pass through it. It is made of elements that shine and that, at a careless glance, could appear... No, there is something in the uniform appearance of these chains, something in their vibration in the air that leads me to reconsider the strength of these objects, their material nature. I feel a sense of unease. Why is there nothing in front of me but this door that leads nowhere?

I think that crossing it is not only possible, but simple. There is no obstacle, no boundary. This means I am facing an appearance, a hallucination, a distorted state of my mind. I warn myself against what seems to be but is not. I contemplate for a moment the desire to cross that line, that threshold. It is frightening to imagine that it might be so easy.

I open my eyes.

Text by Alessandra Cecchini



DREAM THIEVES

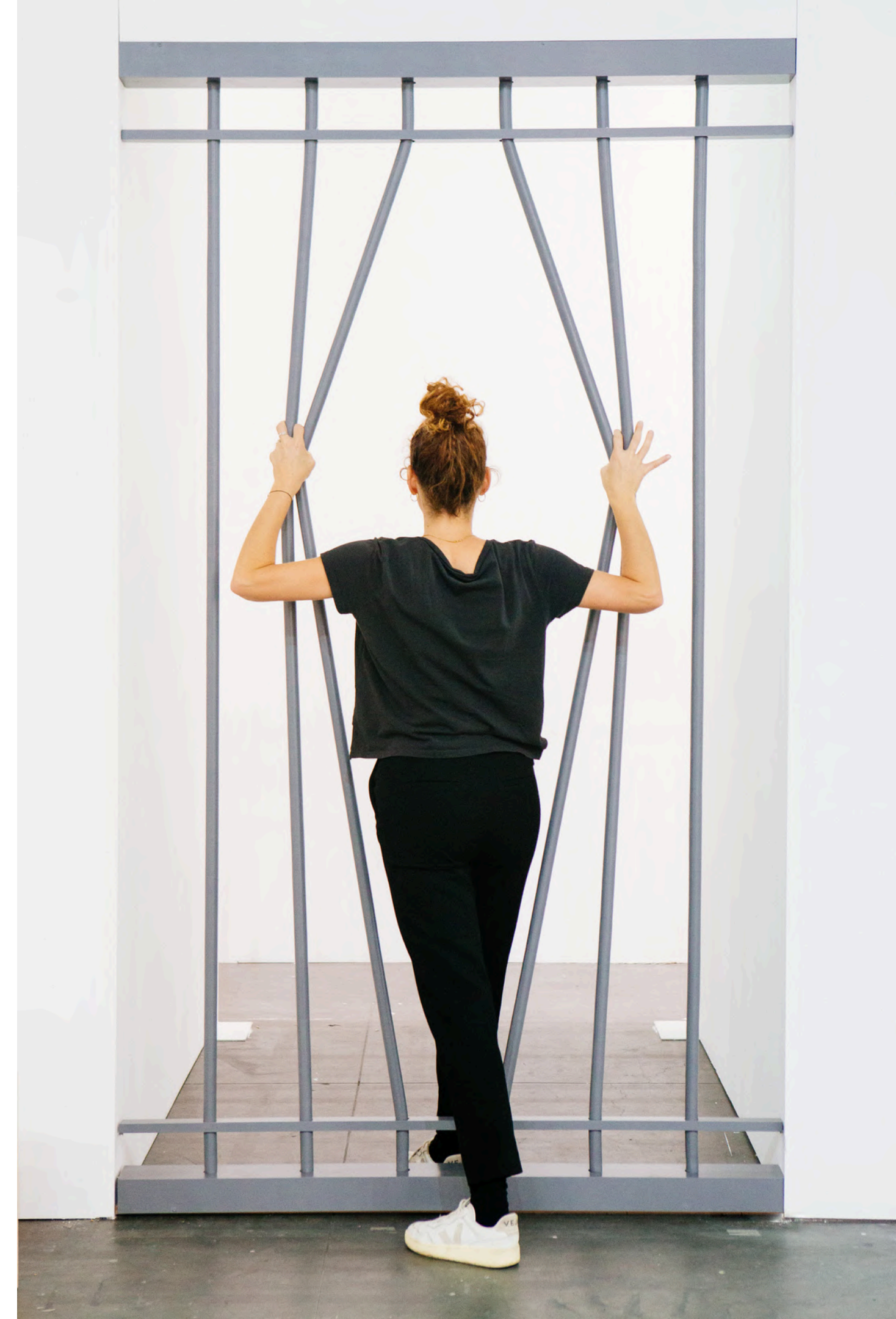
2023

environmental installation

wood, elastic ropes, polyflex, rubber, elastic paint

environmental dimensions

Dream Thieves questions the concept of boundary through a structure that simulates an apparently impassable barrier. The grates, built from flexible and deformable materials, retain the image of a limit while denying its rigidity: a slight pressure is enough for the surface to lose its function as a separator and transform into movement. The work engages with the perception of obstruction, challenging the distinction between real and imagined limits, and turning a barrier into a transitory element in a continuous state of equilibrium between resistance and yielding.





Artissima Art Fair, installation view, Oval Lingotto, Turin, Italy, 2025, ph Majlend Bramo

To watch the video of “Dream Thieves”

[CLICK HERE](#)



ESCAPES (CHAINS)

2021 / ongoing
sculpture
chromed ABS
variable dimensions

These sculptures are part of a broader series titled Escapes, consisting of chain sculptures and installations. The works are produced through a process that combines digital techniques and manual craftsmanship, aimed both at simulating reality and, simultaneously, disrupting it. The industrial form, the realistic surface of the links, and the imperceptible intersections between them all influence the viewer's sensory perception, visually deceiving them and creating the impression that the links are real and held together by an inexplicable tension. These sculptures present themselves for contemplation as objects that are both real and artificial, embodying a gap between what is seen and what is perceived as real.





Artissima Art Fair, installation view, Oval Lingotto, Turin, Italy, 2025, ph Majlend Bramo



Lorem Ipsum, installation view, Spazio in Situ, Rome, Italy, 2022, ph Marco de Rosa

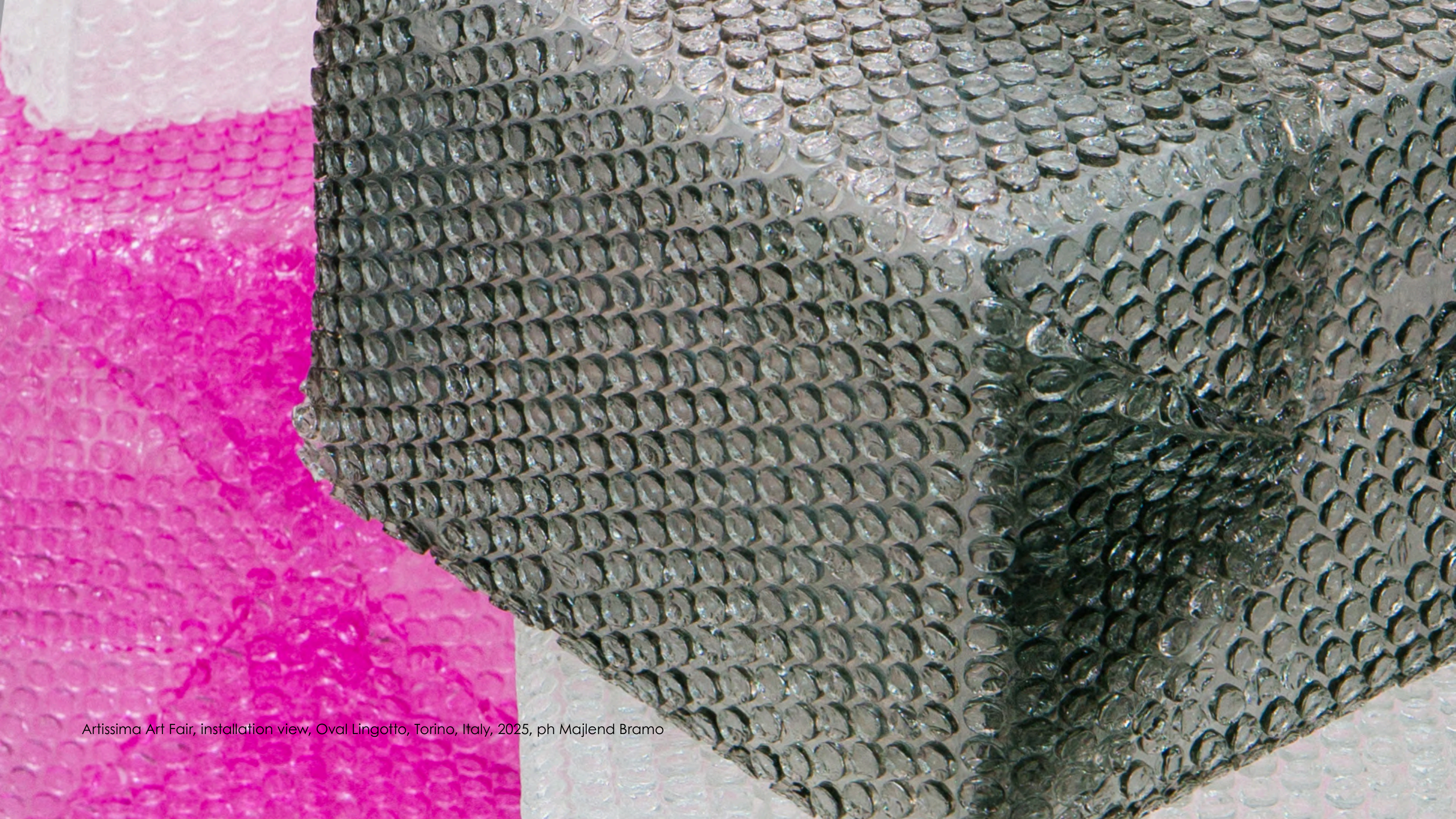


AIR BUBBLES

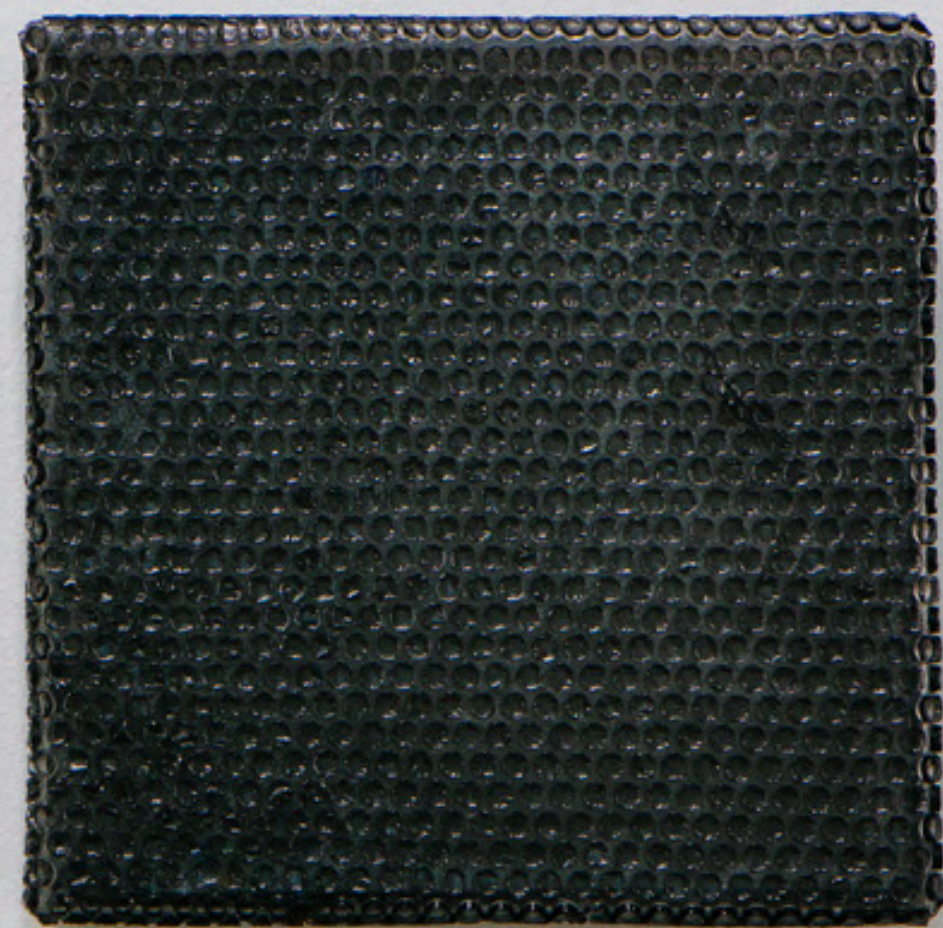
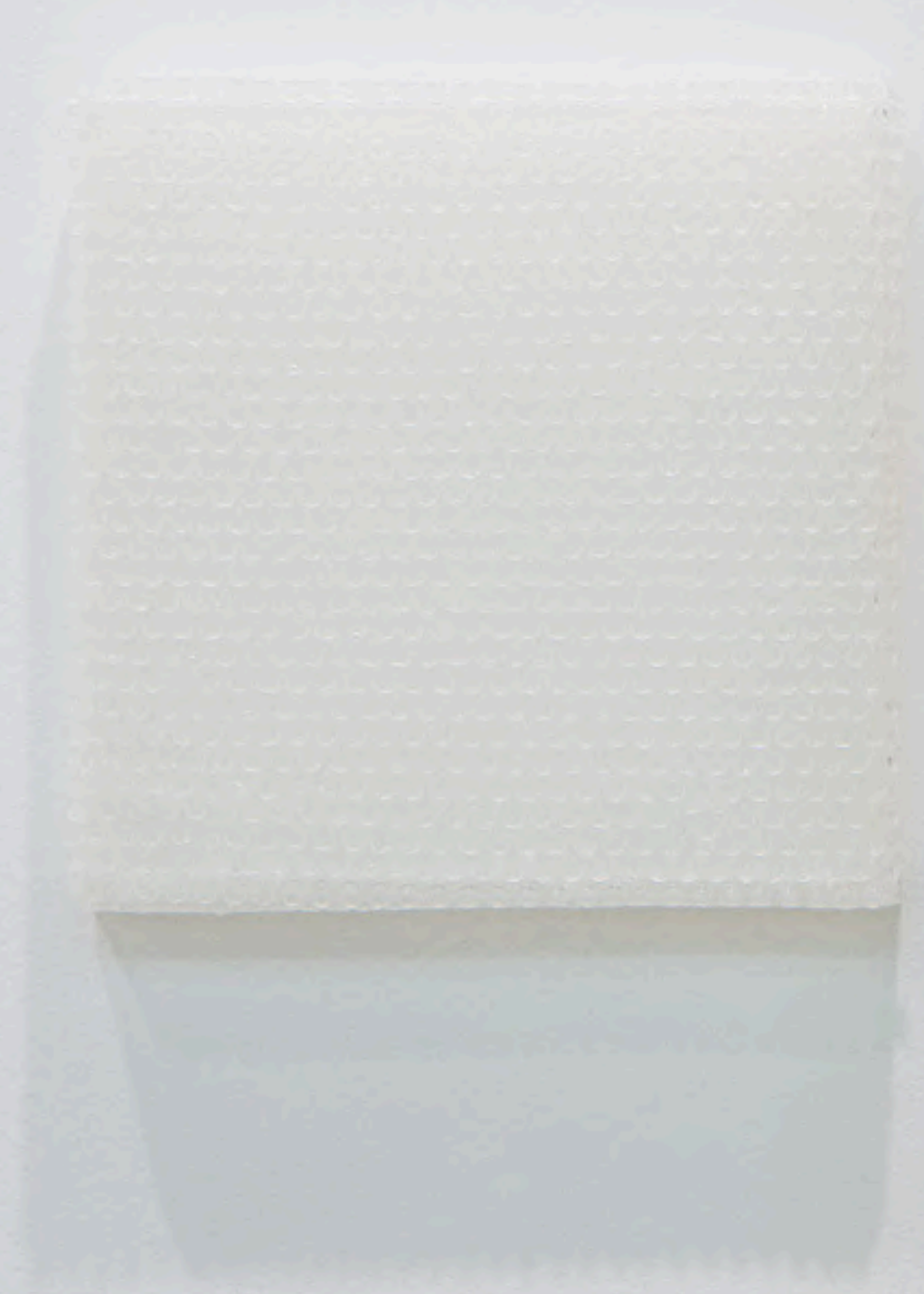
2021 / ongoing
sculpture
epoxy resin
variable dimensions

Air Bubbles is a series of sculptures whose title derives from the term used to describe bubble wrap film. The series originated from a reflection on the use of this material as protection against impact for fragile objects. This practical function shares analogies with the figurative meaning of the term itself, as one might say, metaphorically, that we live in an “air bubble,” where everything appears muffled and softened. The bubble can also represent a way of approaching life, as if it were a form of protection from the outside world. The sculptures thus take the form of sealed enclosures, devoid of content yet defined by clear volumetric presence, suggesting that the air within them sustains the structure and shapes its form.

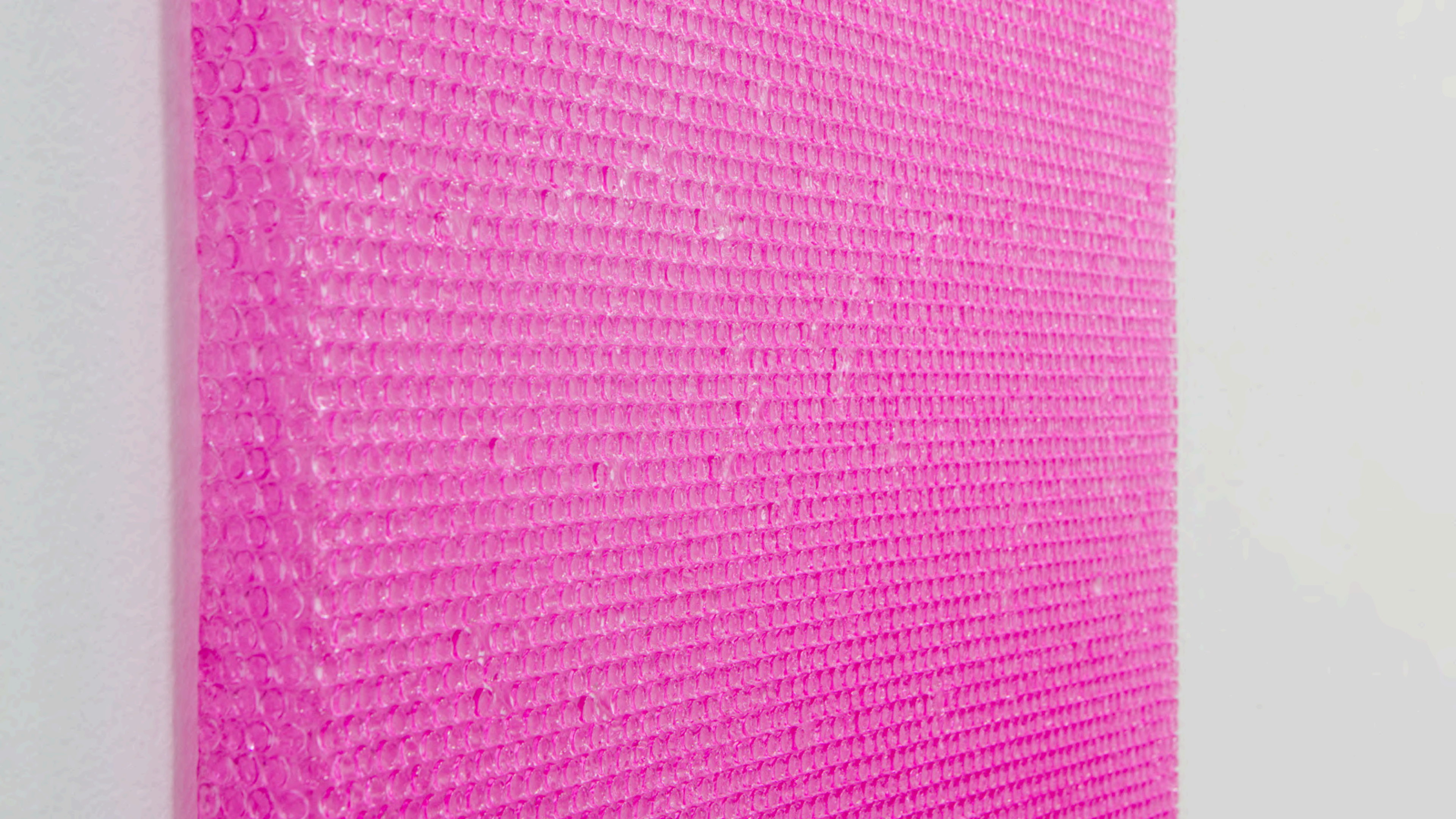




Artissima Art Fair, installation view, Oval Lingotto, Torino, Italy, 2025, ph Majlend Bramo



Artissima Art Fair, installation view, Oval Lingotto, Turin, Italy, 2025, ph Majlend Bramo



CV

SOLO EXHIBITIONS

2026, A Sea of Glass, curated by Melania Rossi, Arte50, Cureglia, Lugano, Switzerland
2025, Artissima, Main Section, Galleria Umberto Benappi, with a text by Valentina Muzi, Oval Lingotto, Turin
2025, Tension, curated by Qwatz – Contemporary Art Platform, with a text by Benedetta Di Loreto, Sutura, Turin
2025, Not a Scratch, curated by Valentina Muzi, Nuvole Arte Contemporanea Gallery, Montesarchio (BN), Italy
2019, Vertigo, curated by Porter Ducrist, Una Vetrina, Rome, Italy
2015, Perception, curated by Giovanni Damiani, Spazio Menexa, Rome, Italy

GROUP EXHIBITIONS

2026, Mechanics III – Concealed, curated by Gemma Gulisano and Jacopo Natoli, Cafè Twin, Rome, Italy
2025, Strong Ties – 60 Years of Roser, presentation of the residency project at Roser company, curated by Francesca Canfora, Palazzo del Podestà, Fabriano (AN), Italy
2025, XL, Memories in Becoming, exhibition celebrating the 40th anniversary of La Nuova Pesa – Center for Contemporary Art, Rome, Italy
2025, Germinale Monferrato Art Fest, contemporary art festival curated by Francesca Canfora, Monferrato (TO), Italy
2025, The Scent of Time, curated by Cecilia Larese and Bianca Pedron, Joystick Space, Venice, Italy

2025, Pit Stop, itinerant exhibition by Spazio In Situ with a contribution by Cesare Pietroiusti, Spazio In Situ – Pigneto – San Lorenzo – Ostiense, Rome, Italy
2025, The Spanish Steps, Revisited, curated by Luca Caddia and Fulvio Chimento, Keats-Shelley House, Rome, Italy
2024, On Times (Paradise) Lost, curated by Dusan Josip Smodej and Ksenia Lukyanova, Italy Sotheby's International Realty, Milan, Italy
2023, Transatlantica, curated by Lunetta11 and Scarsella Collection, Castello di Perno, Monforte d'Alba (CN), Italy
2023, Buona Fortuna Ribelli, curated by Lunetta11, Chapel of San Rocco, Mombarcaro (CN), Italy
2023, Solar Dogs, curated by Caterina Taurelli Salimbeni, Spazio In Situ, Rome, Italy
2023, Casa senza finestre, curated by Valentina Muzi, Officine Brandimarte, Ascoli Piceno, Italy
2022, Rewind, year-end exhibition, Galleria Umberto Benappi, Turin, Italy
2022, Lorem Ipsum, a collective exhibition without a theme, curated by Irene Sofia Comi, Spazio In Situ, Rome, Italy
2022, The Milky Way 06 VERA, curated by Damiana Leoni, Galleria Alessandra Bonomo, Rome, Italy
2022, My One and Only, curated by Stephan Stoyanov, MAM Gallery House & Sculpture Garden, Salzburg, Austria
2022, Unconventional Still Life, curated by Laura Rositani, NP_ArtLab, Padua, Italy
2021, LEVIAgravia, curated by Francesca Canfora and Roberto Mastroianni, Umberto Benappi Gallery, Turin, Italy
2021, Materia Nova – Rome's New Generations in Dialogue, curated by Massimo Mininni, Galleria d'Arte Moderna, Rome, Italy
2021, Ipersitu, curated by Daniela Cotimbo, Spazio In Situ, Rome, Italy

2021, Made in Italy, curated by Porter Ducrist, Espace Tilt, Lausanne, Switzerland
2020, Un-space, curated by Porter Ducrist, Spazio In Situ, Rome, Italy
2020, When Magic Falls, Composure Remains, curated by Porter Ducrist, Spazio In Situ, Rome, Italy
2019, Inside the Jar, curated by Shara Wasserman, Tiziana Musi and Porter Ducrist, Temple University, Rome, Italy
2018, The Burin or the Adventure of a Publisher, curated by Antonello Tolve, GABA.MC – Academy of Fine Arts Gallery, Macerata, Italy
2018, The Infinite Present, presentation of the collective book/artwork, curated by La Nuova Pesa – Center for Contemporary Art, La Galleria Nazionale, Rome, Italy
2018, Out of Space, curated by Porter Ducrist, Spazio In Situ, Rome, Italy
2016, Furious Gala: Artists and Writers for the 500th Anniversary of Orlando Furioso, curated by Giovanni Damiani, Arcadia Auction House, Palazzo Celsi, Rome, Italy
2015, Thirty to Start Again, curated by Giovanni Damiani, La Nuova Pesa – Center for Contemporary Art, Rome, Italy
2015, New Horizons, curated by Giovanni Damiani, Castello di Rivara, Rivara (TO), Italy
2015, Perception, curated by Giovanni Damiani, Spazio Menexa, Rome, Italy

AWARDS & RECOGNITIONS

2022, Winner, Young Prize, Lazio Region, on the occasion of Roma Arte in Nuvola
2020, Finalist, Exibart Prize
2020, Finalist, JaguArt, prize promoted by Artissima and Jaguar
2016, Finalist, Premio Celeste, Super-Young section

PUBLICATIONS

2025, Segno Magazine, November/December 2025, issue 303, "Guendalina Urbani, Artissima" by Fabio Vito Lacertosa

2025, Il Sannio, article by Ferdinando Creta, February 2025
The Spanish Steps, Revisited, exhibition catalogue, Quodlibet Edizioni

2022, Stefano Cecchi Trust Collection, collection catalogue

2022, The Milky Way 06 VERA, exhibition catalogue, Quodlibet Edizioni

2021, Materia Nova, Rome: New Generations in Dialogue – exhibition catalogue, Manfredi Editore

2021, LEVI Agravia, exhibition catalogue, Arti Grafiche Parini

2021, VERA_Roma, 8 spaces 54 studios, curated by Damiana Leoni, Quodlibet Edizioni

2021, ISIT.magazine 03, edited by Alessandra Cecchini, Andrea Frosolini and Federica Di Pietrantonio

2021, Ōpëra Magazine 06, edited by ATTIVA Cultural Projects

2018, The Infinite Present, book published to mark the 200th anniversary of Giacomo Leopardi's L'Infinito, conceived by Claudio Damiani, Simona Marchini, Roberto Pietrosanti and Giuseppe Salvatori

2016, Premio Celeste, 8th edition, finalists' catalogue

FAIRS

2025, Artissima, solo presentation, Main Section, Galleria Umberto Benappi

2023, Roma Arte in Nuvola, group exhibition, Main Section, Galleria Umberto Benappi

2022, Roma Arte in Nuvola, group exhibition, Main Section, Galleria Umberto Benappi

2021, ArtVerona, group exhibition, LAB1 Section, curated by Giulia Floris, Spazio In Situ

PROJECTS

2022, Traccia d'artista, podcast on Spotify, audio interview ep. #26

2022, Uprooted, curated by the class of the course Curating Museums and Galleries under the guidance of Ilaria Gianni, John Cabot University, Botanical Garden of Rome, Italy

2021, Festival del Tempo, jury member, under the artistic direction of Roberta Malasecca

2021, SUP! Project, curated by Giulia Palomba, cycle of 5 meetings with the 4th-year classes of Liceo Artistico Brotzu, Quartu Sant'Elena (CA), coordinated by Prof.ssa Marina Cuccus, on contemporary art and its different languages

www.guendalinaurbani.com
guendalinaurbani@gmail.com
ig: @guendalinaurbani