

DEBORAH
GRAZIANO



Deborah Graziano

Castrovillari (CS), Italy, 1988. Lives and works between Castrovillari and Milan.

After graduating in Mechanical Engineering in 2012, she chose to devote herself entirely to art, embarking on a path that moves along the boundary between intuition and rigor, in search of a sense of unity.

Her practice investigates the relationship between body, nature and memory, understood as symbolic tools through which to explore the transformations and vulnerabilities of human experience. She creates sculptures and installations conceived as suspended beings, in which heterogeneous materials and unexpected juxtapositions reveal mysterious tensions and affinities.

Her work grows out of listening to intimate suggestions and traces gathered from everyday life: common objects, natural elements and remnants are removed from their condition as discarded matter and brought into relation with concrete, metals, wax, photography and video. Removed from their original context, they transform into enigmatic presences, charged with narrative potential.

She is drawn to the coexistence of irreconcilable polarities – hostile affinities, weight and lightness, wound and care – as well as to the productive use of error, which she considers a generative and revelatory resource, capable of amplifying meaning precisely through its contradiction.

Each of her works is an act of recomposition and a reflection on the human condition, but also an attempt to create symbolic spaces in which pain and grace may coexist and fragility reveal its full power.

on the cover
DEVI FARTI LE OSSA
2025
lead, feathers
30x20x25 cm

ph Zima Studio Milano, courtesy the artist

EDUCATION

2012, Bachelor's Degree in Mechanical Engineering,
University of Calabria, Rende (CS), IT

SOLO EXHIBITIONS

2024, *Spazio Liminale*, Villa Guicciardini, Prato, IT
2023, *Aquarium*, former Prison, Castrovillari (CS), IT
2022, *Per difetto*, curated by Massimiliano Scuderi,
Aragonese Castle, Castrovillari (CS), IT

SELECTED GROUP EXHIBITIONS

2026, RDV N°2, curated by Bianca D'Ippolito and Michela Rossetti, Milan, IT
2025, *It's out of love*, Viafarini Open Studio, Milan, IT
2025, *Aquarium II*, Spazio3, Art City Bologna, IT
2022, *Fracta*, SCD Studio, Perugia, IT
2021, *Sanatorium*, curated by Sara Maietta, Artiglieria, Turin, IT
2020, *Paratissima talents*, Artiglieria, Turin, IT
2019, *Multiversity*, Artiglieria, Turin, IT

CATALOGUES

2022, Deborah Graziano, MS_Studio, by Massimiliano
Scuderi and Chiara Tozzi

AWARDS

2024, Finalist of Exibart prize 4
2019, Best N.I.C.E. Artist, Paratissima fair, Turin, IT
2019, Best 15 Artists, Paratissima fair, Turin, IT

RESIDENCIES

2025, *VIR*, Via Farini in Residence, Milan, IT
2023, *Herhúsið*, Icelandic Art Center, Siglufjörður, IS

PRESS

2026, RDV N°2 (opere tra presenza e assenza), Elena Bordignon, ATP diary
2023, *Punti di vista sul sacro*, Gabriele Landi, Parola d'artista
2022, Deborah Graziano Castello Aragonese di Castrovillari, VLNA
Magazine, n.92, pp.31-35, text by Petra Feriancova



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It's out of love is the discreet theatre of relationships between subjects who ingest a small daily dose of poison. Metallic bodies and cold surfaces hold the trace of a desired and never completed transformation, the reflection of a beloved body, insufficient gestures of care, the promise of a love that coincides with its own loss. The effect is an aseptic and visceral representation of human incommunicability.

It's out of love
2025
Installation view at VIR- Viarini in residence, MI
ph Zima Studio Milan, courtesy the artist





It's out of love
2025

Installation view at VIR- Viafarini in residence, MI
ph Zima Studio Milano, courtesy the artist





Due amanti
2025

plastic, cement, beeswax, mirror
90x90x18 cm

ph Zima Studio Milan, courtesy the artist



Collier (mother and child)
2025
bronze, lead, iron wire
200x20x35 cm
ph Zima Studio Milano, courtesy the artist



Aquarium
2023
Installation view
ph Carlo Maradei, courtesy the artist





Lay
2023
lead
variable dimensions
ph Carlo Maradei, courtesy the artist

Aquarium is the reconstruction of a hybrid habitat in which present nature relates to the viewer through a language that fluctuates between attraction and interference. Each work underlines the heroic attitude of those who know how to adapt to life's changes, carrying their weight, without ever completely bending.

I don't work for you, I work for me

2023

amphora, emergency blanket, audio track with a steady heartbeat;

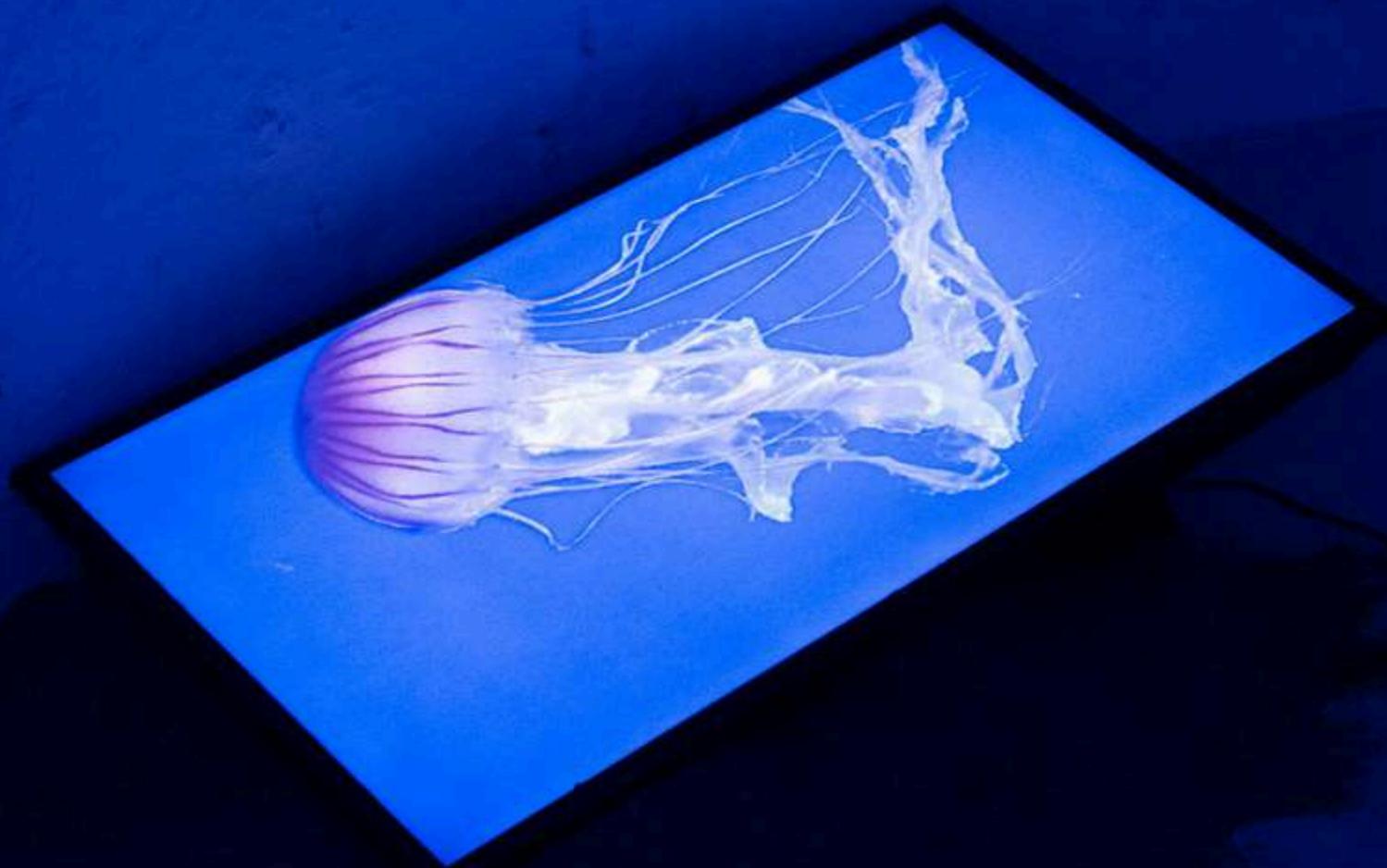
Lay

2023

lead, zinc bar

ph Carlo Maradei, courtesy the artist





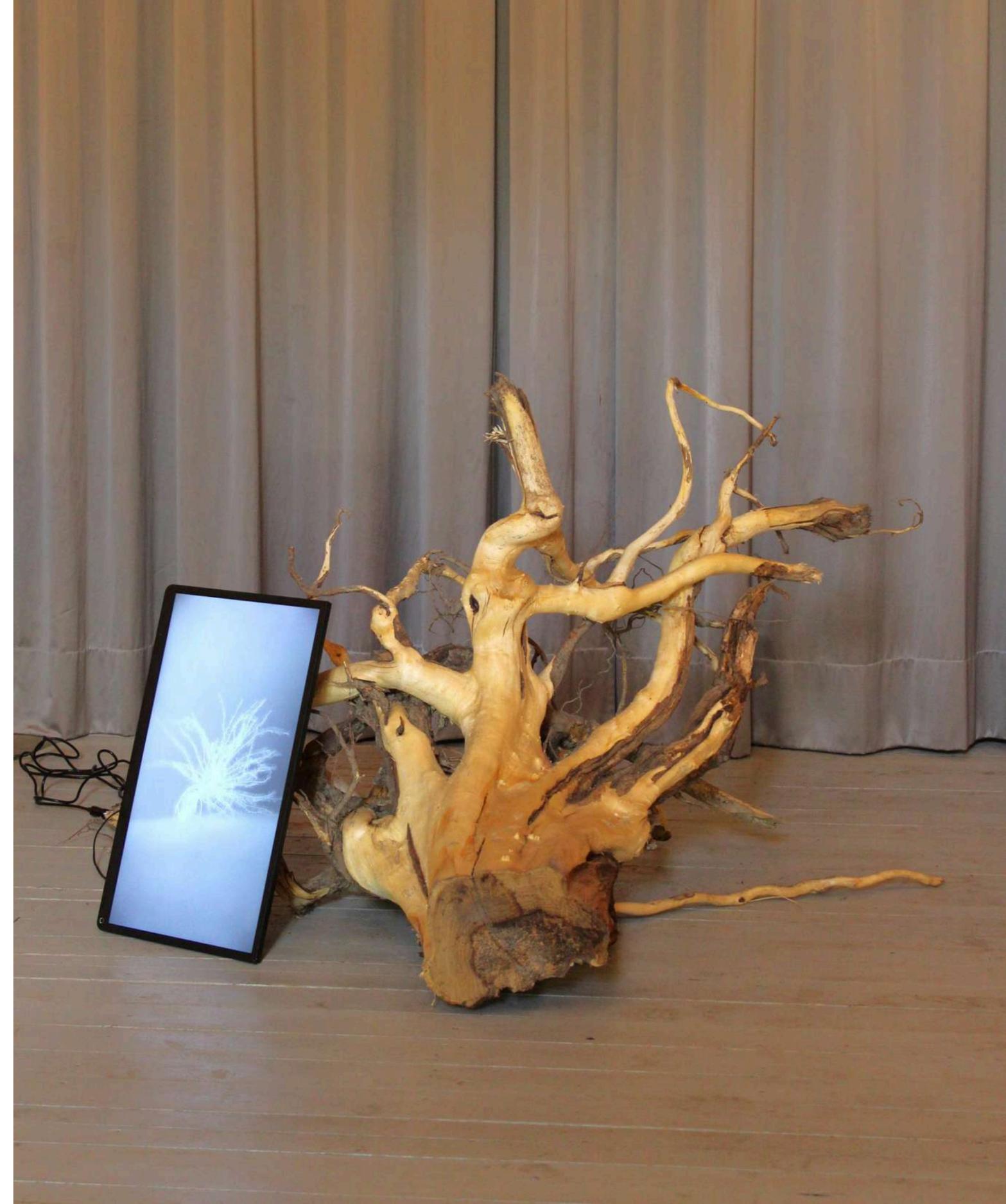
I will see you
2023
video (4:04)min, loop
Installation view



Aquarium
2023
Installation view
ph Carlo Maradei, courtesy the artist



Chimera
2024
Installation view at Villa Guicciardini, PO
ph courtesy the artist



The work of Deborah Graziano essentially revolves around some layered invariants: identity and the unconscious, the body and nature as symbolic and autobiographical tools.

(...) The symbolic root of DG's works originates from the profound nonsense of raw life or from encountering the power of the unconscious. And this is proof that there is no positivistic way for reading the journey into the dark depths of life and memory.

(...) She uses any material and object trouvés through an operational language bordering on automatism, which represents nature only at the moment it transforms and is determined by the sense of her actions. And this representative regime occurs in the form of a thought that, avoiding narration, is limited to the exercise of an act imposed on passive matter.

She creates a space where suffering finds visibility and becomes a phantasmic component that cannot be relegated to the void of chimeras, but reaffirms the importance in the creative project of all manifestations of the spirit, its fantasies, and aberrations. The symbolic space that ensues is essentially linked to bringing together the units of the parts that compose it, diverging meaning and referring to a reunion with the origin.

Per difetto

excerpt from the critical text

by Massimiliano Scuderi

Drop
2022
bees wax, resin
cm 6x23x10
ph Carlo Maradei, courtesy the artist





Per difetto

2022

curated by Massimiliano Scuderi

Castello Aragonese, Castrovillari (CS)

Installation view

Ph Carlo Maradei, courtesy the artist

Descendent
2022
epoxy resin, Robinia Acacia, acrylic
cm 320x2x1,5
ph Carlo Maradei, courtesy the artist



Prima pietra reveals the feminine nature, composed of profound acts of courage, even when it means revealing one's vulnerabilities.

Prima pietra
2022
cement, polyurethane foam
cm 40x30x24
ph Carlo Maradei, courtesy the artist



Adelaide is a talisman that
reconciles the relationship, not
always idyllic, between mother
and daughter



Adelaide
2022
plaster bandages, brass
cm 60x150x20
ph Carlo Maradei, courtesy the artist



BackOne
2018
video (9:22min)
Installation view
Castello Aragonese, Castrovillari (CS)
ph Carlo Maradei, courtesy the artist

Silver crest
2022
cardboard boxes, beeswax, hair
variable dimensions
ph Carlo Maradei, courtesy the artist



Per difetto

2022

curated by Massimiliano Scuderi
Castello Aragonese, Castrovillari (CS)

Installation view

Ph Carlo Maradei, courtesy the artist





Per difetto
2022
curated by Massimiliano Scuderi
Castello Aragonese, Castrovillari (CS)
Installation view
Ph Carlo Maradei, courtesy the artist

Torso
2022
alginate, molds, gold leaf, metal chain
cm 22x27x10 + 250
ph Carlo Maradei, courtesy the artist





Shelter
2022
video installation
(15 sec), loop
sculpture
cm 85x75x85
ph Carlo Maradei, courtesy the artist

Herhúsið
2023
Icelandic Art Center
Installation view
ph Rakei Gustafsdottir, courtesy the artist





C'est la vie
2023
rusted iron, candles, matches, sand
cm 50x35x60
ph Rakel Gustafdottir, courtesy the artist

Oraculo
2022
cement, gold leaf, shelf bracket
natural dimensions
ph courtesy the artist



The presences of Deborah Graziano are poised between nature and artifice, between ambiguous forms and appropriated objects (...) Graziano's mysterious world speaks of a reality that is shifting and difficult to define. Heterogeneous in her use of materials – lead, reclaimed wood, cement, feathers, polyurethane foam – the artist tends to forms as if they were living beings, symbolically shaping their structure to bring to life sculptures that resist easy definition.

excerpt from the article RDV N°2 (opere tra presenza e assenza) on ATP diary by Elena Bordignon

Solitudine
2025
from the series *Cell* (2022-2026)
acrylic, wire, newspaper
ph Petrò Gilberti, courtesy the artist





RDV N°2
curated by Bianca D'Ippolito e Michela Rossetti
ph Petrò Gilberti, courtesy the artist

Shell
2026
lead, wood
ph Petrò Gilberti, courtesy the artist

