

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



*It's out of love*  
2025

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



*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





*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;

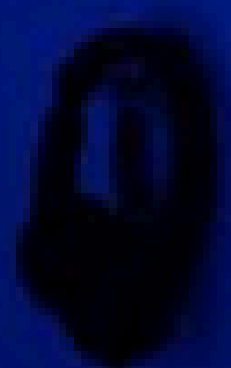
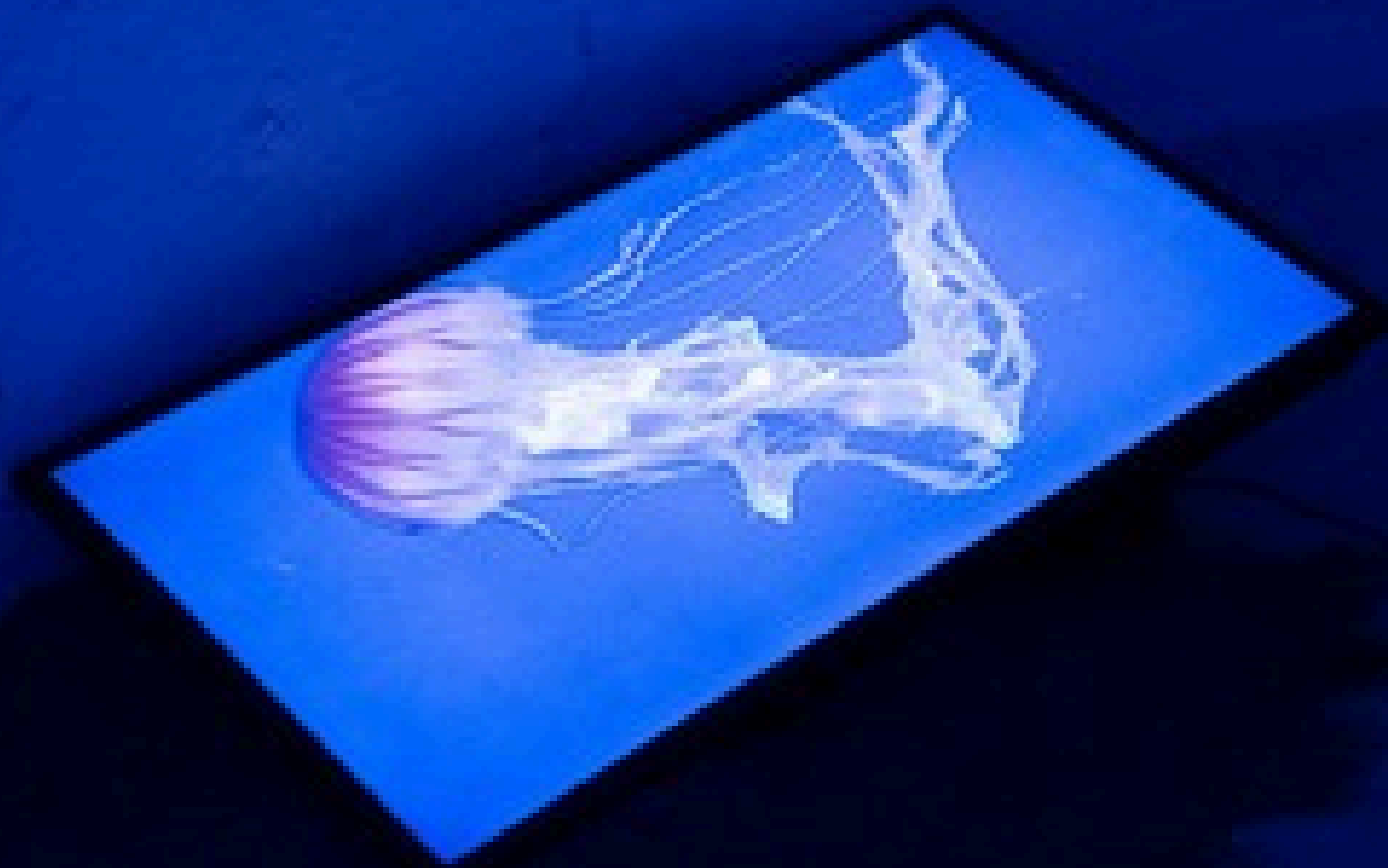
Lay

2023

lead, zinc bar

ph Carlo Maradei, courtesy the artist





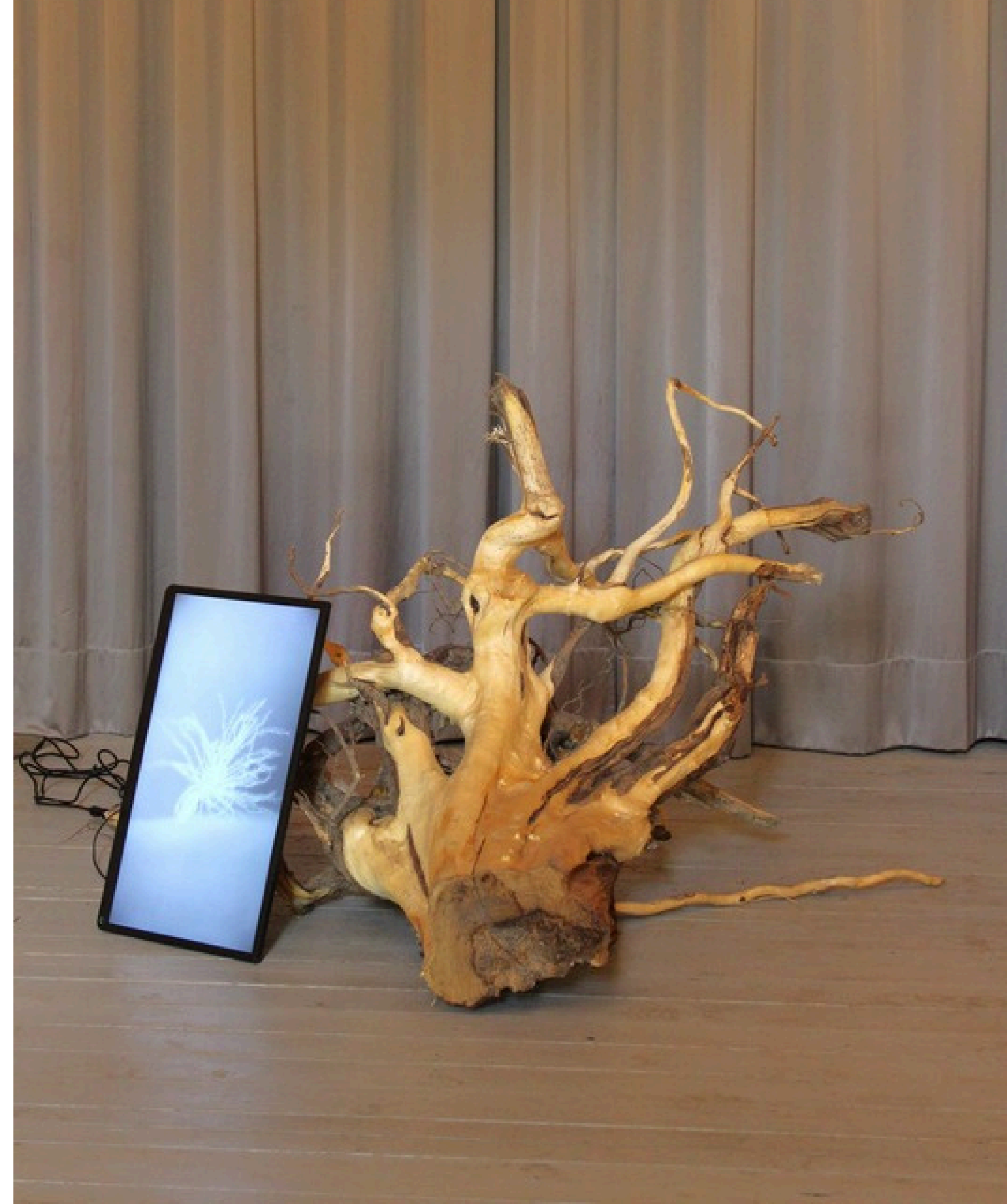
*I will see you*  
2023  
video (4:04)min, loop  
Installation view



*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



*Per difetto* is a body of work that approaches a negative dialectic, revealing how each person's error, pain and vulnerability are their most human and courageous part, the one from which something can still be born. It is an attempt to sublimate contradictions, not to console, but to recognise their common germ, their vital element.

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

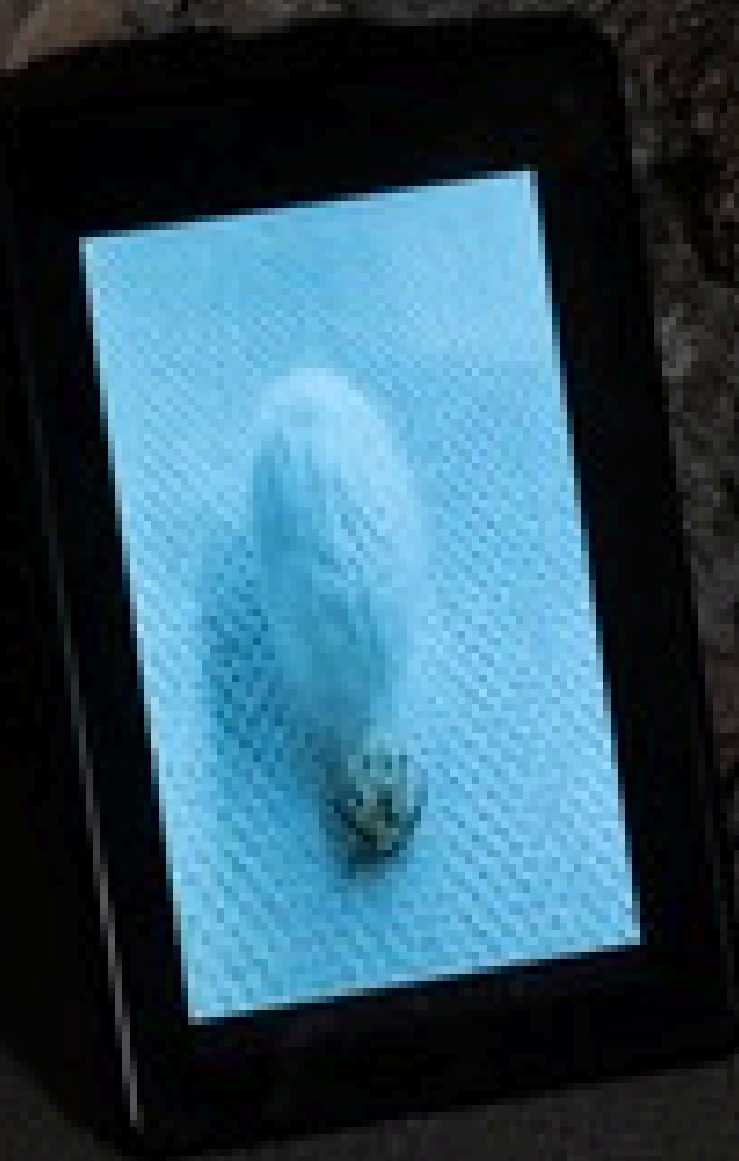


*Adelaide* is a talisman that  
reconciles the relationship, not  
always idyllic, between mother  
and daughter



*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 Rakeel Gustafsdottir, 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



## EDUCATION

2012, BA in Mechanical Engineering, UNICAL, 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

2020, *Amor Vacui*, curated by Roberto Sottile, Museum of the Present,  
RENDE (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*, curated by Laura Maradei, Spazio3, Art City Bologna, IT

2022, *Fracta*, curated by Erika Lacava, SCD Studio, Perugia, IT

2021, *Sanatorium*, curated by Sara Maietta, Artiglieria, Turin, IT

2020, *Paratissima talents*, curated by Francesca Canfora, Artiglieria, Turin, IT

2019, *Multiversity*, Artiglieria, Turin, IT

## CATALOGUES

2022, *Deborah Graziano*, MS\_Studio, by Massimiliano Scuderi and Chiara Tozzi

## AWARDS & SPECIAL MENTION

2026, Jury selection, Combat prize XVII

2026, Quality shortlist, Crea Open 2026, Venice, IT

2024, Finalist of Exibart prize 4

2022, Artist in evidence, Cramum prize

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 & MAGAZINE

2026, *RDV N°2 (opere tra presenza e assenza)*, Elena Bordignon, ATP diary

2026, *Milan: une exposition poétique dans un appartement inhabité*,  
Margault Antonini, Milk decoration

2023, *Punti di vista sul sacro*, Gabriele Landi, Parola d'artista

2022, *Deborah Graziano Castello Aragonese di Castrovillari*, Petra  
Feriancova, VLNA Magazine, n.92, pp.31-35,