

DIEGO TONUS

Diego Tonus

Within his artistic practice, Diego Tonus focuses on reproduction as a tool of investigation to question control systems and power structures by transforming images, objects and collective experiences he selects, in order to put them in a new process of thought and present their underlying structures of codification and normativity. Tonus's mix-media practice is based on archiving seen as a form of obsessive and creative gesture. This method characterizes the artist's way of observing events, through the making of sculptures, photographs, performance and film, articulating an approach that defines a process/time-based artistic production. Either working with film or journalistic writing (whereby editing allows the re-telling of an individual experience by altering it), voice (wherein precise pitch and modulation techniques influence listener's unconscious reaction), performance or sculpture (wherewith a specific subject and its history are questioned through the presentation of their new originals), the research of Diego Tonus analyses the balance between narrative's modes and the content, showing or revealing how much narrative structure is, above all, an instrument of influencing and manipulation of both the public and the object.

WEBSITES

www.diegotonus.com

SOCIAL MEDIA

www.instagram.com/diego.tonus/

OPLEIDINGEN

2011 - Fine Arts Amsterdam, Sandberg Instituut
2013

2009 - Visual and Performing Arts IUAV University
2011 of Venice Diploma behaald

2007 - Visual and Performing Arts IUAV University
2009 of Venice Diploma behaald

TENTOONSTELLINGEN

2024 Timepiece Ca' Pesaro Museum Venice ,
Italië curated by Angela Vettese and
Camilla Salvaneschi
[Solo](#)

2024 Occult Economics Huidenclub
Rotterdam, Nederland curated by
Yannik Guldner
huiden.club/en/exhibitions/occult-

PROJECTEN

2021 From State To State Castello di Rivoli
Museum Turin, Italië Talk curated by Pietro
Rigolo (Getty Research Institute, Los
Angeles) at CRRRI Castello di Rivoli

2020 Topography of Terror Whitechapel Gallery
London London, Verenigd Koninkrijk
www.youtube.com/watch?v=g6pqBCePYI8&feature=emb_logo Gareth

economics

Groep

- | | | | |
|------|---|------|---|
| 2023 | From State To State CSAC Museum and Archive Parma, Italië curated by Lorenzo Benedetti
diegotonus.com/work/from-state-to-state/
Solo | 2019 | FORWARDING Palazzo Grassi Venice, Italië
diegotonus.com/notes/forwarding/
FORWARDING presented at Helicotrema Recorded Audio Festival, Palazzo Grassi, Venice 2019 |
| 2023 | Fuori Tutto MAXXI Museum Rome curated by Bartolomeo Pietromarchi
www.maxxi.art/events/videogallery-fuori-tutto/
Groep | 2017 | Topography of Terror Hessische KulturStiftung (Germany) and ACME STUDIOS (London) London, Verenigd Koninkrijk
diegotonus.com/work/topography-of-terror-19122016/ 2016-2017 Topography of Terror – Research based project in London in collaboration with artist Elisa Caldana (IT), funded by Hessische KulturStiftung (Germany) and ACME STUDIOS (London) The cycle 'Topography of Terror', initiated by artists Diego Tonus and Elisa Caldana in 2017, is conceived as an open-ended cycle. Its conceptual center will produce, over time, a series of new works expanding on the idea of mental images and repetition, taking into consideration the nature and forms of contemporary terror that are part of the recurrent historical processes and an eternal return of violence. The first publication related to this cycle is titled Never Again (Mousse Publishing 2020) and it presents the making-of process behind 'Topography of Terror(19.12.2016)' and 'Never Again', the first two episodes of the cycle. The publication comprises images and research related to the making of the works, and it brings together written contributions from different authors instigated by the films and their main themes, such as post-truth and journalistic storytelling, among others, takes as starting point for further reflection. |
| 2022 | For What is Worth Garage Rotterdam Rotterdam , Nederland curated by Youri Appelo
catalogue.garagerotterdam.nl/nl/catalogi/51/kunstenaar/376/
Groep | | |
| 2022 | No Neon, No Cry MAMbo Museum Bologna , Italië curated by Gino Gianuizzi www.mambo-bologna.org/mostre/mostra-327/
Groep | | |
| 2021 | BLAST Estetiche della Violenza ArtVerona Verona, Italië curated by Urbs Picta
Groep | | |
| 2020 | Never Again Whitechapel Gallery London London, Verenigd Koninkrijk Public presentation of the the open-ended cycle titled 'Topography of Terror' and launch of the publication 'Never Again' (Mousse Publishing, 2020). Presentation by Diego Tonus and Elisa Caldana in conversation with Gareth Evans (Adjunct Film Curator at Whitechapel Gallery London) Text contributions in 'Never Again' by: Charles Esche, Gareth Evans, Mark von Schlegell, and a conversation between Emanuele Guidi, Elisa Caldana, and Diego Tonus www.youtube.com/watch?v=g6pqBCePYl8&feature=emb_logo
Duo | 2015 | Artist's Film International 2014-2015, Whitechapel Gallery London London, Verenigd Koninkrijk
www.whitechapelgallery.org/exhibitions/artists-film-international-autumn-2015/ Artist's Film International 2014-2015, (selected by GAMEC, Bergamo), Whitechapel, London (UK) |
| 2020 | Wat ik je nog wilde zeggen TENT Rotterdam, Nederland Language can help us make sense, provide space, or act as an invitation but it can also disrupt relationships, hinder, or hurt. Language can establish connections, but sometimes it puts us up against | 2014 | Critique Session CAC Vilnius Vilnius, Litouwen diegotonus.com/notes/critique- |

each another. 'Wat ik je nog wilde zeggen' is an exhibition about the poetry and the power of words; about shifting meanings, misconceptions and deception; about losing and finding words. Like language, the exhibition is polyphonic and dynamic. Mutable constellations of artworks and poetry alternate in a specially designed setting. Six of Rotterdam's many spoken word initiatives will organise online poetry events.

www.tentrotterdam.nl/tentoonstelling/wat-ik-je-nog-wilde-zeggen/?ref=home
Groep

- 2019 Artist's Proofs Spazio Cordis Verona
curated by Jessica Bianchera
Solo
- 2019 Fragments of a Conversation with a Counterfeiter STROOM Den Haag and Jan Van Eyck Academie Den Haag and Maastricht, Nederland 'Fragments of a Conversation with a Counterfeiter' (curated by Huib Haye van der Werf) contributes to a discussion about the transformation and transportation of value, questioning the valorization of time and space in time of crisis. The series of new works derives from an assumed conversation between Diego Tonus and a forger (anonymous for practical reasons) revealing controversial thoughts related to contemporary systems that deal with the definition of value. Each artwork is the visual translation by the artist of this conversation manifested through the act of presenting objects, actions and words experienced by the forger within his practice of reproduction of value and ways of transporting it, hacking system of controls and dealing with the definition of individuality. Each artwork is presented in co-authorship with the forger. Tonus approaches the thoughts of the counterfeiter as if they were his intellectual property, questioning the 'counter' of counterfeiting and appropriating his ideas. In order to share the appropriated forger's ideas with the international audience, to activate and perform them, the artist has registered the works as trade secrets at the Benelux Office for Intellectual Property. The validity of the

[session/](#) CRITIQUE SESSION On-going In Collaboration with David Bernstein Special Thanks to: Giorgio Fasol, AGI Verona Collection With the support of: Villa e Collezione Panza – FAI (Varese), CAC – Contemporary Art Centre Vilnius, Mondriaan Fund (Amsterdam), ALA Group – Accademia Libera della Arti, Lithuanian Ministry of Culture Can the space of the critique become a space for narration or for other types of practices that are not used merely to determine the quality of a work of art? Critique Session is a scripted performance in the form of a workshop based on a discussion around a work of art. The performance includes all the members of the audience reading a script together, which makes everyone both performer and audience. The script is composed around a work of art that does not exist. Through their words, the audience have the tension of imagining what this work could be. And because there is no visible work, their words and actions become the central focus. The script plays with cliché speech forms and combines memories of previous discussions. Through this fictionalized, embodied experience, the workshop questions the unexplored side of what alternative critique session could become. Each performance is conceived specifically for each workshop, combining specific elements from the context into the script. Critique Session explores this creative space as a collective stage for experimentation.

- 2011 Effetto Venturi: Hour of the wolf Peep Hole Milan, Italië Presentation and screening of the film Hour of the Wolf at Oberdan Theater in Milan (curated by Peep Hole, Milan)
- 2011 Global House Video Screenings Kunsthalle Gwangju Gwangju, Zuid-Korea Global House Video Screenings for 3rd Gwangju Biennale International Curator Course (directed by Ute Meta Bauer), Kunsthalle Gwangju, South Korea

trade secret is international and lasts 10 years.

www.stroom.nl/activiteiten/tentoonstelling.php?t_id=9041780

Solo

- 2019 Come Closer Kasteel Kasteel
d'Aspremont-Lynden Oud-Rekem,
België curated by Annemie Van
Laethem and Erik Corux
Groep
- 2018 Processing Authorities ACT III IISH -
International Institute of Social History
Amsterdam, Nederland Processing
Authorities - ACT III (curated by Lorenzo
Benedetti) presents the final stage of
the work titled 'Processing Authorities'
and the presentation of the publication
'The Presidents' Hammers' (Published
by Roma Publications Amsterdam).
Processing Authorities evolves around
an anonymous and singular group of
gavels owned by the International
Institute of Social History (IISH) in
Amsterdam. These gavels belonged to
chairmen and heads of commissions of
revolutionary and emancipatory
movements from Europe – labour
movements, propaganda actions,
agricultural organizations, religious
groups, anti-alcoholism commissions,
Esperanto movements, sport
associations, feminist movements to
name some of them. They were
accidentally grouped over the years by
the Institute, without full knowledge of
their histories and derivations. In the
attempt to show them for the first time
to the public as a collection, the artist
has made accurate replicas of the
original objects, creating 'new originals'
thought as a collection of voices ready
to be thought, seen and discussed again
in their paradoxical aspects of decision-
making and visual representation of
authorities – even in their silence.
Solo
- 2018 The Added Value Ellen de Bruijne
Projects Amsterdam, Nederland Diego
Tonus' most recent body of work:
Fragments of a Conversation with a
Counterfeiter contributes to a
discussion about transformation and
transportation of value, both related to
questioning the valorisation of time and

space in time of crisis. The project implies a series of new works derived from the conversation with an actual forger (anonymous for practical reasons) Diego Tonus has encountered and that shared a series of controversial thoughts related to contemporary systems of the definition of values he has experienced within his activity. Each work is a manifestation of this discussion through the act of presenting objects, actions and words experienced by the forger within his practice of reproduction of value and ways of transporting it, hacking system of controls and dealing with the definition of individuality. All the works within this project are established in co-authorship with the forger (both in titles and concepts) and aims at working with the intellectual property of the counterfeiter trying to question the 'counter' of counterfeiting. The interventions are materialized respectively in different media, according to the nature of the discussion. For the presentation at our Dolores space, Tonus will show The Added Value, an installation presenting a series of 6 stainless steel plates installed at the wall and camouflaged as Donald Judd's artworks (with reference to Stacks 1964-1969), presenting on their metal surfaces the adapted reproductions of the typographical facsimile supposed to be used by the forger to replicate Euro bills and to transport currency in between different Countries, describing these objects as artworks.

edbprojects.com/archives/exhibitions-archive/07-04-18-05-05-18-diego-tonus/
Solo

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| 2018 | Abracadabra Moscow Biennale
Moscow, Rusland curated by Lucrezia Calabrò Visconti
Groep |
| 2018 | That's IT! MAMbo Museum Bologna,
Italië curated by Lorenzo Balbi
Groep |
| 2018 | Open Studios Jan Van Eyck Academie
Maastricht, Nederland
Groep |

- 2018 The Future of Money / Labour Corridor
Project Space Amsterdam, Nederland
[Groep](#)
- 2017 Topography of Terror (19.12.2016)
ar/ge Kunst - Kunstverein Bozen Bozen,
Italië At its main premises on the Via
Museo, ar/ge kunst will present
Topography of Terror (19.12.2016) by
Elisa Caldana and Diego Tonus, a two-
person exhibition (curated by Emanuele
Guidi) centred on the the film of the
same name – this being its Italian
première – together with a series of
drawings and mental maps produced
during the making of the work. The film
Topography of Terror (19.12.2016) is
set in the unrealised building of the
“Topographie des Terrors” in Berlin,
which was initially planned by Swiss
architect Peter Zumthor in 1993.
Zumthor’s design won a competition for
the construction of a Documentation
Centre on the site where the Gestapo,
the SS and the Reich Security
headquarters were all located during the
Nazi era, but the project was never
realised due to its high costs and the
architect’s radical and uncompromising
attitude. Starting from Zumthor’s
original drawings and plans, Caldana
and Tonus produced a CGI-rendering of
the Topography of Terror building; an
image of a present-day future which
never came into being and therefore
provides the perfect stage for a
narrative that asks how forms of terror
operate now and how they might
operate in future. A series of sketches
and mental maps produced by the
artists during the making of the work are
drawn on large-scale prints of
Zumthor’s plans of the Topographie des
Terrors, revealing how the ‘architecture’
of the script has been planned and at
the same time entering into a
conceptual dialogue with the history of
ar/ge kunst, where Zumthor himself had
his first solo exhibition in Italy in 1990.
[www.argekunst.it/en/category/exhibitions/archive-
exhibitions/](http://www.argekunst.it/en/category/exhibitions/archive-exhibitions/)
[Duo](#)
- 2017 Saal Biennal Tallin Kanuti Gildi Saal
Saal, Estland123
[Groep](#)

- 2017 Group Show Jan Mot Gallery Mexico City, Mexico curated by Galerie International for SQUASH Editions
[Groep](#)
- 2017 See How the Land Lays WEST Den Haag, Nederland
[Groep](#)
- 2016 Artists' Film International Hammer Museum Los Angeles , Verenigde Staten
[Groep](#)
- 2016 Orestiade Italiana - 16th Rome Quadriennale Palazzo delle Esposizioni Rome, Italië curated by Simone Frangi
[Groep](#)
- 2016 Prospects and Concepts Mondriaan Fund for Art Rotterdam Rotterdam, Nederland curated by Noor Mertens
[Groep](#)
- 2015 Five Cases of Intrusion De Appel Arts Centre Amsterdam, Nederland De Appel arts centre presents the exhibition Five Cases of Intrusion by Diego Tonus (curated by Lorenzo Benedetti). The exhibition Five Cases of Intrusion takes its title from Diego Tonus's first artist's book and presents never exhibited side materials to the artist's production. The selection presents notes of the making of five works realized in the last years and characterized by filmic and performative productions. This presentation includes the book titled Five Cases of Intrusion, made up of the transcriptions of secret recordings the artist carried out during public and private meetings at presentations of his work. deappel.nl/en/events/diego-tonus-five-cases-of-intrusion
[Solo](#)
- 2015 Atopolis WIELS Mons, België curated by Dirk Snauwaert
- 2015 When I Give I Give Myself Van Gogh Museum Amsterdam, Nederland curated by Henk Schut
[Groep](#)
- 2014 The Disappearance CCA – Center for Contemporary Art Singapore, Singapore curated by Anca Rujoiu and Vera Mey
[Groep](#)

- 2013 The Real Thing? Palais de Tokyo Paris, Frankrijk curated by Antonia Alampi and Jason Waite
Groep
- 2013 The 338 Hour Cineclub Fondazione Sandretto Re Rebaudengo Turin, Italië curated by Rosalie Doubal, Alec Steadman, Emeline Vincent
Groep
- 2013 Add Fire – 9th Edition of Furla Award Furla Foundation Bologna, Italië
- 2013 Processing Authorities – ACT I Stedelijk Museum Bureau Amsterdam, Nederland
This exhibition presented 'Processing Authorities' which evolves around an anonymous and singular group of gavels owned by the International Institute of Social History (IISH) in Amsterdam. These gavels belonged to chairmen and heads of commissions of revolutionary and emancipatory movements from Europe – labour movements, propaganda actions, agricultural organizations, religious groups, anti-alcoholism commissions, Esperanto movements, sport associations, feminist movements to name some of them. They were accidentally grouped over the years by the Institute, without full knowledge of their histories and derivations. In the attempt to show them for the first time to the public as a collection, the artist has made accurate replicas of the original objects, creating 'new originals' thought as a collection of voices ready to be thought, seen and discussed again in their paradoxical aspects of decision-making and visual representation of authorities – even in their silence. This show implied also the film 'Soundtracks for Revolutions' – conceived as a parallel note to the work Processing Authorities. The film shows the recording of the gavels' sounds presenting these objects' enigmatic visual and performative aspects.
diegotonus.com/work/processing-authorities/
Solo
- 2013 Residenti Villa e Collezione Panza Varese, Italië This exhibition (curated by Maria Rosa Sossai) presented the film 'Residenti'. Residenti is a film created

using video-archive materials documenting the courses organised by the Fondazione Spinola Banna per l'Arte from 2005 to 2010. The work focuses on the specific process characterising the residency experience, and emphasizes how any creative process may be compromised by the influence a pre-constituted context can have on participants, and how the specific context of the residency project may undermine the perception of the experience at the residence itself. A careful selection of fragments was made to underline repetitions in speech, words, silence, thoughts, doubts, requests and actions reiterated by different participants. Dejavù is a narrative element of the film, with the Foundation serving as a common thread, seen here as the set, just as the artists and collaborators are looked upon as actors, placing the creation and thought process at the heart of the discussion. Working on the history of the Foundation, the difference emerged in the repetition of actions and questions raised by participants over several years. Residenti is not based on a predetermined storyline; rather it consists of a narrative drawing on preexistent video and audio material. The material was thus assembled during the editing process, and the connections between various scenes were determined through the selection of repeated events, outlining a hidden plot weaving through the various residencies.

diegotonus.com/work/residenti/
Solo

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| 2013 | Rehearsal of the Real Kunstverein
Nürnberg Nürnberg, Duitsland curated
by Simone Neuenschwander
Groep |
| 2012 | Fuoriclasse GAM Milan, Italië curated by
Luca Cerizza
Groep |
| 2012 | Jusqu'ici tout va bien OSLO10 Basel,
Swaziland curated by Simone
Neuenschwander and Christiane
Rekade
Groep |

- 2012 Three artists walk into a bar ... De Appel
Arts Centre Amsterdam, Nederland
curated by Antonia Alampi, Katia
Krupennikova, Qinyi Lim, Sanne
Oorthuizen, Alec Steadman, Ivana
Vaseva
[Groep](#)
- 2012 Out-of-_____ Michael Benevento
Gallery Los Angeles, Verenigde Staten
curated by Leila Khastoo
[Groep](#)
- 2011 Annual exhibition 2011 Spinola Banna
Foundation Poirino - Turin, Italië
- 2011 How of the Wolf Danish Pavilion –
Giardini Biennale, Venice Venice, Italië
Solo presentation and screening of the
film 'Hour of the Wolf' at Danish Pavilion
– Giardini Biennale, Venice. Hour of the
Wolf is a film featuring the backstage of
'The Collectors', a project curated by
Michael Elmgreen & Ingar Dragset for
the Danish and Nordic Pavilions at the
53rd International Venice Biennale of
Art. The video shows the exhibition's
dismantling and demolition, the fictional
dimension of the set design as well as
the collapse of the illusion created by
the stage objects, which here appear
under a new light. As may be seen in
this film, shot after the Biennale show,
the scene in which the audience was
immersed during the exhibition then
turns into a stage of destruction. The
piece takes its title from the eponymous
film Vargtimmen (1968) by Ingmar
Bergmann, the Swedish director who
inspired Elmgreen & Dragset to produce
their project.
[Solo](#)
- 2009 Archive & Counter Archive Dryphoto &
Monash University Prato, Italië curated
by Lorenzo Bruni
[Groep](#)
- 2008 Hell on earth. Varieties of dystopia
Bevilacqua La Masa Foundation Venice,
Italië directed by Lewis Baltz
[Groep](#)
- 2006 The private eye: a prologue Museum of
Modern Art Ljubljana, Slovenië curated
by Nicolas Bourriaud
[Groep](#)

INTERNATIONALE UITWISSELINGEN / ARTIST-IN- RESIDENCIES

- 2018 Jan van Eyck Academie Maastricht,
Nederland
www.janvaneyck.nl/en/deelnemers/2018-2019/diego-tonus/
- 2017 Acme Studio International Residency
Acme Residency, Verenigd Koninkrijk
- 2014 WIELS artist-in-residence, Brussel (BE)
WIELS Brussels, België
www.wiels.org/en/residencies/
- 2011 Spinola Banna Foundation Spinola
Banna Foundation - Turin, Italië
www.fondazionespinola-bannaperlarte.com/
- 2007 Bevilacqua La Masa Foundation
Bevilacqua la Masa Foundation -
Venice, Italië
www.comune.venezia.it/content/fondazionebevilacqua-la-masa
- 2006 Real Presence Real Presence -
Belgrade, Servië en Montenegro
www.ica-realpresence.org/

AANKOPEN/WERKEN IN COLLECTIES

- 2023 From State To State CSAC Museum and
Archive Parma, Italië From State To State
Mobile Archive Collection of travel tickets,
archival folders, transportation crates and a
website Dimensions of each crate: 110 x 82
x 52 cm 2006-2023 (On-going) CSAC
Parma Permanent Collection Supported by
Mondriaan Fonds Amsterdam The project
was awarded the "PAC2021 - Piano per
l'Arte Contemporanea", promoted by the
Directorate-General for Contemporary
Creativity of the Ministry of Culture Since
2006, the artist has collected tickets from
all his journeys, whether by plane, bus,
tram, subway, taxi, train or ship, etc. While
on the one hand these tickets are a
reminder of all the nomadic movements and
dynamic situations of thought in which new
ideas were born and then shared with the
artistic community, on the other hand they
constitute an archive that provides a record
of all his movements, including expense (€),
ecological impact (CO2 emitted), distances
travelled (km), time invested (h) in travelling
and a testimony of how individual
movement may influence the collective
environment, both a physical / natural
environment and one of thought. From
State To State is a mobile archive conceived
as a political portrait. It exists both as a
digital archive, in the form of the website
www.fromstatetostate.com, conceived as a
publication in the making, and a physical
archive - adaptable and expandable to the
exhibition space - characterised by
transport crates, in which the collection of
tickets is organised chronologically in
suspended filing folders. Along with all the
tickets, there are empty spaces in these
pouches that acquire as much relevance as
the tickets themselves, as records of a
series of significant yet not officially
catalogueable journeys and wanderings.
The mapping of the artist's travels becomes
a database that highlights geographical and
political boundaries, the 'legal' nature of the
tickets and the notion of limits they evoke.
The work is both a visual testimony to the
apparent freedom and possibility of
movement across borders and a
visualisation of the collective experience of
constant surveillance exerted on

individuals. The section 2006-2022 entered CSAC Parma permanent Collection and Archives thanks to the “PAC2021 – Piano per l’Arte Contemporanea”, promoted by the Directorate-General for Contemporary Creativity of the Ministry of Culture.

- 2020 Topography of Terror (19.12.2016) MAXXI Museum Rome, Italië The film 'Topography of Terror (19.12.2016)' entered the permanent collection of MAXXI Museum Rome, as part of the cycle Topography of Terror. The collections of the MAXXI art present themselves as a strong nucleus that witnesses the national and international artistic production, with special attention to the experiences and realities that are linked to the Italian context. The increase of the collection has been carried out through purchases, donations and the development of a direct production, as result of prizes, scholarships and project commissions. These different procedures have allowed the creation of a collection that takes notice of the most different researches of recent years. Moreover, the works of important Italian and foreign artists of the XX century's last four decades have been purchased in order to ensure the continuity between the most recent production and past experiences. The MAXXI Art collections are made up of more than 400 works that testify to the international artistic production. Paintings, installations, video-art, sculptures, net-art and photographs thus form a nucleus of works in which the research of emerging artists interacts with that produced, between the sixties and 2000, by some of the most significant Italian and foreign artists of the period, such as Alighiero Boetti, Francesco Clemente, William Kentridge, Mario Merz, Gerhard Richter.
- 2019 Fragments of a Conversation with a Counterfeiter MAMbo - Museum of Modern Art Bologna Bologna, Italië The series of artworks 'Fragments of a Conversation with a Counterfeiter' entered the permanent collection of MAMbo Museum in Bologna (IT). With the support of the Italian Council Award, 2019. The series comprises of: A Moment of Darkness Timepiece I Want Everyone's Money The Added Value Private Conversations Business Related Strategy The exhibition layout of MAMbo's

permanent collection highlights the museum's focus on Italian contemporary art, with a space dedicated to the most recent artistic expressions coming out of Italy. The many artworks on display were collected through exhibitions, commissions, acquisitions, endowments and loans, joining the museum's artistic heritage as part of its extensive work to expand, promote and safeguard its collections. The new exhibition, Officina d'Arte Italiana, takes its name from the influential exhibitions curated by Renato Barilli that have traced the path of research over the past decades. It follows the same lines of experimentation and dialogue, so that visitors are not confined by predefined routes or associations, but can move freely, physically and mentally, among the art on display.

2019 I Want Everyone's Money MMOMA Moscow
Moscow, Rusland The neon piece titled 'I Want Everyone's Money' entered the permanent collection of MMOMA - Museum of Modern Art Moscow in occasion of its exhibition at the Moscow Biennale titled 'Abracadabra' curated by Lucrezia Calabrò Visconti. The MMOMA collection is the core of the museum, holding together various areas of its activities. Designed to reflect the wide variety of forms and techniques, artistic movements and individual manifestations of contemporary art in Russia, the museum collection currently has more than 10,000 exhibits. Its chronological boundaries extend from the turn of the 19th-20th centuries, the time of the emergence of modernist artistic practices in Russian culture, up to the present day - covering, thus, a long, eventful, extremely complex and contradictory period in the history of our country. The beginning of the MMOMA collection was laid by the personal collection of Zurab Tsereteli. Since then, thanks to the support of the Department of Culture of Moscow, the gifts of artists and their heirs, as well as collectors, cooperation with galleries and auction houses, MMOMA funds are regularly updated with new works. Already today, the museum's collection of Russian art of the XX-XXI centuries can rightfully be considered one of the most representative in the world.

2015 We are the Others Centrale Fies Collection
Dro - Trento, Italië The performance 'We are

the Others' entered the public collection of Centrale Fies Collection. Collezione Fies is a collection, launched in 2014, of works borrowed from performing arts and live practices. The project is not just an instrument of collection, but also a liminal narration of performance, via works that maintain a dialogue with the corresponding performative productions; a collection that does not concentrate its entire attention on the contents of the works, but places an important emphasis on new methods, both economic and conceptual, of acquisition and negotiation of the work with the artist.

2011 Residenti Spinola Banna Foundation Poirino - Turin, Italië The film 'Residenti' entered the collection of Spinola Banna Foundation. The Fondazione Spinola Banna per l'Arte, founded in Banna, near Turin, in 2004, organizes workshops, discussions and seminars of contemporary art, whose aim is to both deepen the theoretical underpinnings of current artistic practice and to introduce those same philosophical theories to young contemporary artists. The program of post-graduate education on contemporary art is based on a series of workshops with full-residency for Italian artists under the age of 35, under the supervision of international artists who freely choose theme, method and different phases of the educational process. At the end of every workshop the Foundation hosts an exposition of works and documents made by the students.

PUBLICATIES

2023 From State To State Boek Electa Diego Tonus Milan, Italië diegotonus.com/bibliography/from-state-to-state/ This publication presents the work From State To State and its exhibition at CSAC - Study Centre and Communication Archive of the University of Parma, on the occasion of the "PAC2021 - Piano per l'Arte Contemporanea", promoted by the Directorate-General for Contemporary Creativity of the Ministry of Culture. From State To State is one of Diego Tonus's most representative works, and one which highlights the

RECENSIES

2023 Never Again, Again Magazine Charles Esche Milan, Italië www.moussemagazine.it/publishing/from-the-publication-diego-tonus-and-elisa-caldana-never-again-never-again-again-by-charles-esche/ Mousse Magazine

2023 Border Art and Kinocene Magazine Andrea Masala Catania, Italië www.arabeschi.it/tracciare-i-confini-di-e-in-una-nuova-epoca-border-art-kinocene/ Arabeschi Editions

2023 Diego Tonus. From State To State. CSAC Parma Magazine Federico Abate Milan, Italië

importance of archiving, seen as a creative and indeed obsessive gesture in the artist's practice, articulating an artistic production based on processuality and works put together over a long period of time. Since 2006, the artist has collected tickets from all his journeys, whether by plane, bus, tram, subway, taxi, train or ship, etc. While on the one hand these tickets are a reminder of all the nomadic movements and dynamic situations of thought in which new ideas were born and then shared with the artistic community, on the other hand they constitute an archive that provides a record of all his movements, including expense (€), ecological impact (CO2 emitted), distances travelled (km), time invested (h) in travelling and a testimony of how individual movement may influence the collective environment, both a physical / natural environment and one of thought. The volume presents the exhibition From State To State, conceived by the artist for the spaces of the CSAC in the Abbey of Valserena. A show that allows the viewer to experience the installation of the work for the first time, along with the expandable-adaptable nature of the archive on display. For the viewer, the exhibition serves as the starting point for confrontation between the artist's methods of investigation and those of the broader community of researchers, as well as the processes of transformation of the works and the role of the exhibition and exhibition design. The collaboration with the CSAC on the one hand provides Diego Tonus to undertake a spatial exploration of the paradoxical archive landscape evoked by the travel tickets in the exhibition inside the church and, on the other hand, a temporal exploration of the archives, interfacing with the works and the historical-cultural heritage to be found at the CSAC.					atpdiary.com/diego-tonus-da-stato-a-stato-csac-parma/ ATPDiary
				2023	Dal viaggio all'archivio e ritorno Magazine Matilde Alghisi Parma, Italië artslife.com/2023/04/02/dal-viaggio-allarchivio-e-ritorno-diego-tonus-in-dialogo-con-linfinito-archivio-dello-csac-di-parma/ Artslife
				2023	Archiving Movement From State To State: a political portrait by Diego Tonus Magazine Andrea Masala www.juliet-artmagazine.com/en/archiving-movement-from-state-to-state-a-political-portrait-by-diego-tonus/ JULIET Magazine
				2022	Fragments of a Conversation with a Counterfeiter, Magazine Lorenzo Balbi Milan, Italië www.moussemagazine.it/magazine/diego-tonus-lorenzo-balbi-2022/ Mousse Magazine
				2022	NO NEON NO CRY Krant Gino Gianuzzi Bologna, Italië Edizioni MAMbo Bologna
				2022	What I wanted to say to you Krant Rianne Zijderveld Rotterdam, Nederland unformedinformed.com/Wat-ik-je-nog-wilde-zeggen Unformed/Informed Publishing
				2021	Linguaggi Grafici, Mappe – Alternative Uses, Subversions and Seremantizations of Maps in Border Art Magazine Andrea Masala Genova, Italië diegotonus.com/wp-content/uploads/2022/04/Map-Costruens-Map-Destruens.pdf Publica
				2020	Gareth Evans in discussion with Elisa Caldana and Diego Tonus around the cycle Topography of Terror Website Gareth Evans London, Verenigd Koninkrijk www.youtube.com/watch?v=g6pqBCePYI8&ab_channel=WhitechapelGaller Whitechapel Gallery London
2020	Never Again Boek Mousse publishing Diego Tonus, Elisa Caldana, Charles Esche, Gareth Evans, Emanuele Guidi, Mark von Schlegell Milan, Italië diegotonus.com/bibliography/never-			2020	Diego Tonus e Anonimo. A Moment of Darkness, Museo MAMbo Website Exibart Milan, Italië www.exibart.com/pezzo-da-museo/diego-tonus-e-anonimo-a-moment-of-darkness-museo-mambo/ Exibart
				2019	Artist's Proofs Magazine Emanuela Zanon Trieste, Italië www.juliet-artmagazine.com JULIET Magazine

	again/ The book revolves around the cycle Topography of Terror, initiated by artists Elisa Caldana and Diego Tonus in 2017, and presents the making-of process behind Topography of Terror (19.12.2016) and Never Again, the first two episodes of the cycle. The two films involved the CGI making of the never-realized building Topographie des Terrors, in Berlin, by Swiss architect Peter Zumthor, and research on the role and effects of violent imagery in terrorism spreading through news, social media, and the nonplaces of the Internet. The publication comprises images and research related to the making of the works, and it brings together new texts by Gareth Evans, Charles Esche, Mark von Schlegell, and a conversation between Elisa Caldana, Diego Tonus and Emanuele Guidi. Project supported by the Italian Council (7th Edition, 2019) program to promote Italian contemporary art in the world by the Directorate-General for Contemporary Creativity of the Italian Ministry of Cultural Heritage and Activities and Tourism. Together with the Hessische Kulturstiftung, ROZENSTRAAT, and AGI Verona.	2019	REAL PRESENCE Magazine Dobrila Denegri and Biljana Tomić Belgrade, Servië en Montenegro nKA/Ica
		2018	Bang out of Order! Edward Fennell London, Verenigd Koninkrijk The Times London
		2018	Hammering Home the Point about Gavels Website Paul Magrath London, Verenigd Koninkrijk www.law.bloomsburyprofessional.com Law Society Gazette
		2018	Abracadabra – The 6th Moscow International Biennale for Young Art Magazine Lucrezia Calabrò Visconti Moscow, Rusland Moscow Biennale Foundation
		2018	That's IT. On the newest generation of artists in Italy and one meter eighty from the border Magazine Lorenzo Balbi Bologna, Italië MAMbo Museum Editions
		2018	Topography of Terror (19.12.2016) Magazine Giulia Bortoluzzi Trieste, Italië JULIET Magazine
		2018	Van Eyck Open Studios 2018 Website Guus van Engelshoven www.metropolism.com Metropolis M
2019	Fragments of a Conversation with a Counterfeiter Boek Roma Publications, Amsterdam NL Diego Tonus and Huib Haye van der Werf Amsterdam, Nederland www.orderromapublications.org/publications/fragments-of-a-conversation-with-a-counterfeiter/61024784&page= Fragments of a Conversation with a Counterfeiter is a publication referring to Diego Tonus's latest body of work, deriving from an assumed conversation between the artist and a forger (anonymous for practical reasons) revealing controversial thoughts related to contemporary systems that deal with the definition of value. The series contributes to a discussion about the transformation and transportation of value, questioning the valorisation of time and space in time of crisis. Each artwork is the visual translation by the artist of this supposed conversation. Tonus approaches the thoughts of the counterfeiter as if they were his intellectual property, questioning the	2018	Topography of Terror (19.12.2016) Krant Elisa Caldana and Diego Tonus Milan, Italië www.flashartonline.it FLASH ART
		2017	A Year Full of Shadows Magazine Barbara Casavecchia London, Verenigd Koninkrijk Frieze Magazine
		2017	Objects of International Law Krant Jessie Hohmann and Daniel Joyce London, Verenigd Koninkrijk www.global.oup.com Oxford University Press
		2017	See How the Land Lays Krant Simon Deakin Den Haag, Nederland WEST Den Haag
		2016	Kamarado – Clark House and SMBA Krant AA.VV. Berlin, Duitsland Archive Books, Berlin
		2016	Art as Educational Act Krant Maria Rosa Sossai Rome, Italië Le Torri del Vento Edizioni
		2015	GAGARIN Magazine Magazine AA.VV. Antwerp, België www.gagarin.be GAGARIN

	<p>'counter' of counterfeiting and appropriating his ideas. In order to share the appropriated forger's ideas with the international audience, to activate and perform them, the artist has registered the works as trade secrets at the Benelux Office for Intellectual Property. This publication serves as a legal document and body of proof that Diego Tonus has registered the practices and strategies of Anonymous as his ideas in the register of the Benelux Office for Intellectual Property. Preface by Hicham Khalidi Authors Diego Tonus and Huib Haye van der Werf Supported by Italian Council Award 2018 – a competition ideated by the Directorate General for Contemporary Art and Architecture and Urban Peripheries (DGAAP) – organ of the Italian Ministry of Cultural Heritage and Activities, to promote Italian contemporary art in the world.</p>		<p>Magazine, GAGA vzw for S.M.A.K. Ghent, Issue #31</p>
		2015	Atopolis Krant AA.VV. Brussels, België _ (SIC), WIELS, Brussels
		2015	When I Give, I Give Myself Krant Hans den Hartog Jager Amsterdam, Nederland Van Gogh Museum, Wilco Art Books
		2015	Diego Tonus. Five Cases of Intrusion Website Giulia Morucchio Milan, Italië www.atpdiary.com ATP Diary
		2013	Kunstlicht Vol n.3 Magazine AA.VV. Amsterdam, Nederland Kunstlicht n.3 – Artefacts
		2013	Add Fire: Premio Furla 2013 Website DOMUS Milan, Italië www.domusweb.it/it/notizie/2013/01/03/premio-furla-2013.html DOMUS
		2013	Le magazine du Palais de Tokyo – Nouvelles Vagues Magazine AA.VV. Paris, Frankrijk Palais de Tokyo SAS
2018	<p>The Presidents' Hammers Boek Roma Publications, Amsterdam NL VV.AA. Amsterdam, Nederland</p> <p>www.orderromapublications.org/publications/searchthe-presidents-hammers/226526&page=</p> <p>Decision-making has always influenced everyday life and today, more than ever, it's present within selections, award ceremonies, public speeches, auctions, judgments and consensus making. As if pointing out the elephant in the room, this publication is the first artist's book focusing entirely on the object of decision-making and the visual representation of authority par excellence: the gavel. Examined through the lens of a peculiar group of gavels owned by the International Institute of Social History (IISH) in Amsterdam, ones that had belonged to revolutionary and emancipatory movements from the 19th century up to recent times, these objects are questioned through their silence and their shifting symbolic meanings. 'The President's Hammers' investigates these modern sceptres of power both from an artistic point of view – following artist Diego Tonus towards the process of substituting the IISH's original gavels with their replicas, in the attempt to show them for the first time to the public as a collection outside of the</p>	<p>2013</p> <p>2013</p> <p>2013</p> <p>2007</p> <p>2007</p> <p>2006</p> <p>2006</p>	<p>HOTAVANGARDEHOT Magazine Simone Neuenschwander, Christiane Rekade Basel, Swaziland ANDPublic, Basel</p> <p>The 338 Hour Cineclub Magazine AA.VV. Turin, Italië Fondazione Sandretto Re Rebaudengo</p> <p>Fuoriclasse Magazine Barbara Casavecchia London, Verenigd Koninkrijk Frieze Magazine</p> <p>Spritz time! Artisti degli atelier della Fondazione Bevilacqua La Masa Magazine Milovan Farronato Venice, Italië Mousse Magazine</p> <p>Talk with me – in occasion of the 52 ° Biennale di Venezia Magazine Mario Pieroni and 6421tv Rome, Italië RAM Radio Arte Mobile</p> <p>The two obstructions Magazine Nicola Setari Paris, Frankrijk Janus</p> <p>The two obstructions Krant Renè Gabri and Cesare Pietroiusti Venice, Italië Marsilio Editore</p>

Archive – and from their anthropological, psychoanalytical and socio-political perspectives in dialogue with selected authors, contributing to repositioning the gavel within today's cultural landscape. In this Catalogue Raisonné, gavels are observed as tools of power able to canalise a message and that, articulating a language of their own, are used as tools for creation or destruction within a specific discourse. The unknown histories and derivations of IISH's silent gavels open a space of artistic investigation that allows Diego Tonus, in dialogue with the other contributors, to question the paradoxical implications of the decision-making 'hammer' in a broad sense and the fetishist attraction towards these objects, the history of which is quite blurred and ranges from secret societies to recent Parliaments. Preface by Lorenzo Benedetti Authors Lorenzo Benedetti, Marien van der Heijden, Dennis Bos, Adriaan van Veldhuizen, Zasha Colah, Jelle Bouwhuis, Pier Giuseppe Monateri, Yosuke Amemiya 関関 関関, Callum May, Steven van Dissel, Isobel Williams, James E K Parker, Aaron Schuster, Daniel Stanford, Hugh Edmeades This book was supported by: Mondriaan Fonds Amsterdam and AFK Amsterdam fonds voor kunst The exhibitions of Processing Authorities were supported by: International Institute of Social History, Stedelijk Museum Bureau Amsterdam, WIELS Brussels, Furla Foundation

- 2015 I, the Dog of my Master Boek MER. Paper Kunsthalle Diego Tonus Ghent, België
www.merpaperkunsthalle.org/projects/view/1163#
 This book consists of thirty-six preparatory sketches used for the making of I, the Dog of my Master, an animation that refers to a video taken with a mobile phone, in which a dog has been filmed throughout the course of a day. The artist has redrawn each frame constituting this video (1'58") over a period of two years (2006 – 2008), focusing on the main subject and its gestures. Both camera movements and the animation technique used to retrace each image, contribute to

enhance the cinematographic quality of the video and to spectacularize a personal everyday life moment. The artist dedicates this volume to Wisława Szymborska, "Monologue of a Dog Ensnared in History," in *Monologue of a Dog: New Poems*, Translated by Clare Cavanagh and Stanislaw Baranczak. Harcourt: Orlando, Fla., 2005. Concept and Design Studio Luc Derycke with Diego Tonus Editor Cornelia Lauf Layout Riccardo Perello Special support has been lent by MER. Paper Kunsthalle, Mondriaan Fonds Amsterdam, GoldenRuler. Special acknowledgements to BIC – Europe and Università luav di Venezia. The publication entered the Wisława Szymborska Foundation Archive – Krakow.

- 2014 Five Cases of Intrusion Boek Archive Books Diego Tonus Berlin, Duitsland diegotonus.com/bibliography/fivecasesofintrusion/
- Five Cases of Intrusion is Diego Tonus's first artist's book, and is made up of the transcriptions of secret recordings the artist carried out during public and private meetings at presentations of his work. Designed to be considered part of Tonus's practice, the book presents fragments of these recordings – drawing on discussions with interlocutors met in various cities over the past five years – in which the artist describes the experiences that allowed him to produce the selected works. The publication does not therefore focus on the presentation of the works as a spectator would encounter them in an exhibition space, but on processes underlying the creation of the works themselves. Each chapter takes its title from the situations the artist experienced, presenting himself not as an author but in other roles, looked upon as intrusions in pre-existent contexts. Along with these texts, the book presents previously unpublished images. Although not to be strictly considered documentation, these images offer parallel notes and preparatory sketches made during different works in progress, guiding readers in their interpretation of the artist's practice. Texts by: Krist Gruijthuisen Diego Tonus Gail

Cochrane Front Cover and Chapter
 Images Attilio Maranzano Designed by
 Archive Appendix With the support of:
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 Fonds Amsterdam, WIELS Brussels and
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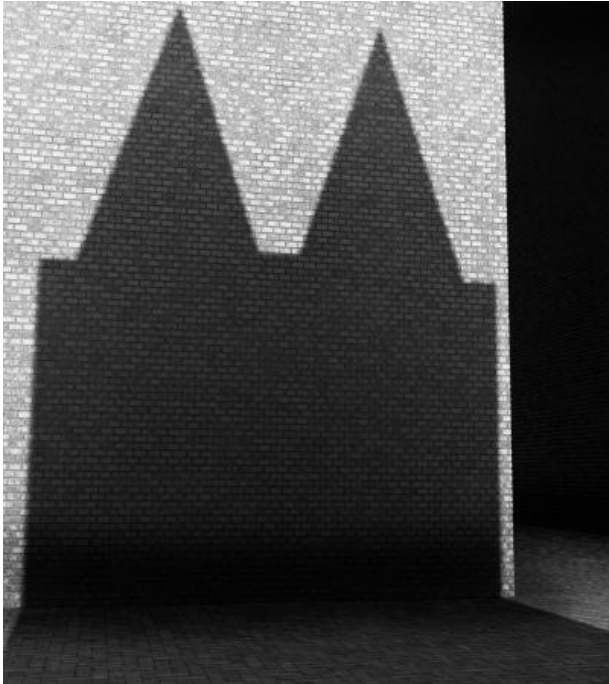
PRIJZEN EN STIPENDIA

2023	Projectinvestering Kunstenaar Mondriaan Fonds Amsterdam Amsterdam, Nederland
2021	PAC Italian Ministry of Culture – DGCC (IT) PAC Italian Ministry of Culture – DGCC (IT) Rome, Italië Winner of the PAC - Piano per l'Arte Contemporanea - of the Italian Ministry of Culture – DGCC (IT) for the acquisition of the work From State To State to enter CSAC Museum and Archive Collection (IT)
2019	Werkbijdrage Bewezen Talent Mondriaan Fonds Amsterdam Amsterdam, Nederland
2018	Italian Council MiBAC Rome, Italië Winner of the Italian Council Award 2018. Directorate-General for Contemporary Art and Architecture and Urban Peripheries (DGAAP) – organ of Ministry of Cultural Heritage and Activities, to promote Italian contemporary art in the world.
2018	Bijdrage Publicaties Mondriaan Fonds Amsterdam Amsterdam, Nederland
2018	Amsterdam Fonds voor de Kunst AFK Amsterdam, Nederland
2017	Bijdrage Praktijkverdieping Mondriaan Fonds Amsterdam Amsterdam, Nederland
2016	Projectinvestering Kunstenaar, Mondriaan Fonds Amsterdam Amsterdam, Nederland
2015	Performance Act Award - Live Works Vol.3 Centrale Fies Centrale Fies - Dro, Italië Finalist for Performance Act Award – Live Works Vol.3, Centrale Fies, Dro – Trento (IT)

ARTISTIEKE NEVENACTIVITEITEN

2023 - 2023	Professor at University Bozen – Artistic Production Course BA Design and Arts
2021 - 2021	Visiting Professor at Utrecht University HKU
2021 - 2021	Lecturing at PhD University of Genova and NABA Milan (Italy)
2019 - 2019	Lecture and Studio Visits at KABK – Royal Academy of Art Den Haag (NL) - BA Course in Fine Arts
2018 - --	Professor at IUAV University of Venice – BA Course Visual Arts Loopt nog
2018 - 2018	Visiting Professor at Utrecht University HKU
2014 - 2014	Seminar and Workshop organized at Villa Panza di Biumo (IT) and CAC Vilnius in collaboration with artist David Bernstein (US) and curator Maria Rosa Sossai (IT)
2012 - 2015	Assistant Professor to artists Tania Bruguera, Adrian Paci and Liliana Moro at IUAV University of Venice. Course Visual Arts

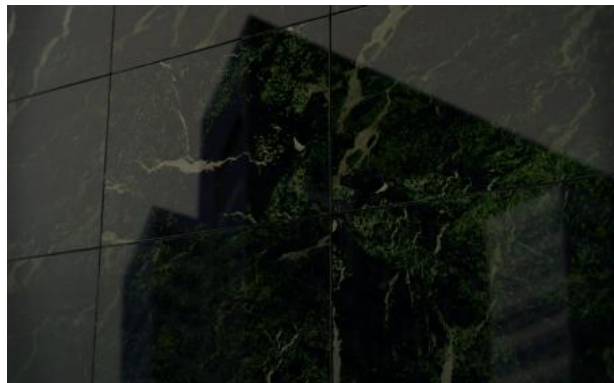
- 2014 Werkbijdrage Jong Talent, Mondriaan Fonds Amsterdam Amsterdam, Nederland
- 2013 Premio Furla Premio Furla Bologna, Italië Finalist of the 9th Edition of Furla Award – Add Fire (patron artist: Jimmie Durham), Bologna (IT)



Altered Atlas (Shadowing Governments), 2024
Photography



Altered Atlas (Skies – Fighter Aircrafts Militaire Luchtvaart F14 Aviation, 2024
Photography



Altered Atlas (Downsizing), 2024
Photography



From State To State, 2023



From State To State, 2023



From State To State, 2022
Sculpture, Dimensions of each crate: 110 x 82 x 52 cm



From State To State, 2022
Sculpture, 110 x 82 x 52 cm



From State To State, 2022
Sculpture



Timepiece, 2019
44'



FORWARDING, 2019
Listening session, Variable dimensions