DIEGO TONUS

Diego Tonus
Within his artistic practice, Diego Tonus uses reproduction as a means to question control systems and power structures by transforming selected images, objects, and collective experiences, placing them within new frameworks that expose their underlying codes and forms of normativity. This approach defines a time- and process-based production articulated through sculpture, film, photography, and performance. Across media, his work is grounded in archiving as an active gesture rather than preservation (e.g., From State To State). What is collected, ordered, or omitted becomes structural, allowing reproduction to disclose how meaning is formed, transmitted, and withheld through the politics of materials chosen, their sourcing, and use. Through acts of copying, re-enactment, and reconstruction, Tonus produces sculptures (e.g., Processing Authorities) and images conceived as new originals: works that retain physical and conceptual traces of their sources while shifting the conditions that shaped them. In sculpture, information is embedded rather than disclosed. Contracts, archives, and instruments of authority are remade as physical objects that hold secrets, decisions and delegated power (e.g., the series Professional Secrets or Fragments of a Conversation with a Counterfeiter). Film extends this position through time. By reconstructing unrealised architectures and mediated events (e.g., Topography of Terror), the artist treats images as spatial constructs shaped by repetition and narration, where information accumulates and transforms into belief. In recent years, he has addressed his works as platforms - virtual or physical - within which narratives addressing identity, power, and authority are staged, positioning his explorations between fiction and documentary. Ultimately, Tonus's work engages the balance between narrative forms and content, where structure operates as an instrument of influence on both public perception and the object, and where the artwork shapes thought through affect drawn from political and social processes. Working both in the studio and within the city as a workshop, he has established a practice that could be described as one of intrusion, opening the art field as an interdisciplinary system. Considering himself a bricoleur and the artist as a figure able to constantly reinvent and construct his own tradition - oral or written - he gives importance to individual methods and obsessions.

WEBSITES

www.diegotonus.com

SOCIAL MEDIA

www.instagram.com/diego.tonus/

EDUCATION

2011 - 2013	Fine Arts Amsterdam, Sandberg Instituut
2009 - 2011	Visual and Performing Arts IUAV University of Venice diploma
2007 - 2009	Visual and Performing Arts IUAV University of Venice diploma

EXHIBITIONS

2026	STATES OF VIOLENCE POST Nijmegen,

PROJECTS

2021	From State To State Castello di Rivoli

Netherlands Curated by Youri Appelo Artists: Anna Engelhardt & Mark Cinkevich, Diego Tonus & Elisa Caldana, Jonas Staal, Katerina Sidorova, Urok Shirhan platformpost.nl/programma/nijmegen-states-of-violence-anna-engelhardt-mark
Group

2025 Professional Secrets Goethe-Institut Villa Kamogawa Kyoto Kyoto, Japan diegotonus.com/notes/professional-secrets-kyoto/
Solo

2024 Timepiece Ca' Pesaro Museum Venice , Italy curated by Angela Vettese and Camilla Salvaneschi
Solo

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

2023 From State To State CSAC Museuam and Archive Parma, Italy curated by Lorenzo Benedetti diegotonus.com/work/from-state-to-state/
Solo

2023 Fuori Tutto MAXXI Museum Rome curated by Bartolomeo Pietromarchi www.maxxi.art/events/videogallery-fuori-tutto/
Group

2022 For What is Worth Garage Rotterdam Rotterdam , Netherlands curated by Youri Appelo catalogue.garagerotterdam.nl/nl/catalogi/51/kunstenaar/376/
Group

2022 No Neon, No Cry MAMbo Museum Bologna , Italy curated by Gino Gianuizzi www.mambo-bologna.org/mostre/mostra-327/
Group

2021 BLAST Estetiche della Violenza ArtVerona Verona, Italy curated by Urbs Picta
Group

2020 Never Again Whitechapel Gallery London London, United Kingdom Public presentation of the the open-ended cycle titled ‘Topography of Terror’ and launch of the publication ‘Never Again’ (Mousse Museum Turin, Italy Talk curated by Pietro Rigolo (Getty Research Institute, Los Angeles) at CRRI Castello di Rivoli

2020 Topography of Terror Whitechapel Gallery London London, United Kingdom www.youtube.com/watch?v=g6pqBCePYI8&feature=emb_logo Gareth Evans in discussion with Elisa Caldana and Diego Tonus around the cycle Topography of Terror, Whitechapel Gallery London, October 2020

2019 FORWARDING Palazzo Grassi Venice, Italy diegotonus.com/notes/forwarding/ FORWARDING presented at Helicotrema Recorded Audio Festival, Palazzo Grassi, Venice 2019

2017 Topography of Terror Hessische KulturStiftung (Germany) and ACME STUDIOS (London) London, United Kingdom 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.

2015 Artist’s Film International 2014-2015, Whitechapel Gallery London London, United Kingdom www.whitechapelgallery.org/exhibitions/artists-film-international-autumn-2015/ Artist’s

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=g6pqBCePYI8&feature=emb_logo
Duo

2020 Wat ik je nog wilde zeggen TENT Rotterdam, Netherlands 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 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
Group

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, Netherlands '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

Film International 2014-2015, (selected by GAMeC, Bergamo), Whitechapel, London (UK)

2014 Critique Session CAC Vilnius Vilnius, Lithuania diegotonus.com/notes/critique-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, Italy 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, Republic of Korea Global House Video Screenings for 3rd Gwangju Biennale International Curator Course (directed by Ute Meta Bauer), Kunsthalle Gwangju, South Korea

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 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, Belgium curated by Annemie Van Laethem and Erik Corux
Group

2018 Processing Authorities ACT III IISH - International Institute of Social History Amsterdam, Netherlands 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, Netherlands 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

2018 Abracadabra Moscow Biennale Moscow, Russian Federation curated by Lucrezia Calabrò Visconti
Group

2018 That's IT! MAMbo Museum Bologna, Italy

curated by Lorenzo Balbi
Group

2018 Open Studios Jan Van Eyck Academie
Maastricht, Netherlands
Group

2018 The Future of Money / Labour Corridor
Project Space Amsterdam, Netherlands
Group

2017 Topography of Terror (19.12.2016) ar/ge Kunst - Kunstverein Bozen Bozen, Italy 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/
Duo

2017 Saal Biennal Tallin Kanuti Gildi Saal Saal,

Estonia
Group

2017 Group Show Jan Mot Gallery Mexico City, Mexico curated by Galerie International for SQUASH Editions
Group

2017 See How the Land Lays WEST Den Haag, Netherlands
Group

2016 Artists' Film International Hammer Museum Los Angeles , United States
Group

2016 Orestiade Italiana - 16th Rome Quadriennale Palazzo delle Esposizioni Rome, Italy curated by Simone Frangi
Group

2016 Prospects and Concepts Mondriaan Fund for Art Rotterdam Rotterdam, Netherlands curated by Noor Mertens
Group

2015 Five Cases of Intrusion De Appel Arts Centre Amsterdam, Netherlands 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, Belgium curated by Dirk Snauwaert

2015 When I Give I Give Myself Van Gogh Museum Amsterdam, Netherlands curated by Henk Schut
Group

2014 The Disappearance CCA – Center for Contemporary Art Singapore, Singapore curated by Anca Rujoiu and Vera Mey
Group

2013 The Real Thing? Palais de Tokyo Paris, France curated by Antonia Alampi and Jason Waite
Group

2013 The 338 Hour Cineclub Fondazione Sandretto Re Rebaudengo Turin, Italy curated by Rosalie Doubal, Alec Steadman, Emeline Vincent
Group

2013 Add Fire – 9th Edition of Furla Award Furla Foundation Bologna, Italy

2013 Processing Authorities – ACT I Stedelijk Museum Bureau Amsterdam, Netherlands 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, Italy 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

2013 Rehearsal of the Real Kunstverein Nürnberg Nürnberg, Germany curated by Simone Neuenschwander
Group

2012 Fuoriclasse GAM Milan, Italy curated by Luca Cerizza
Group

2012 Jusqu'ici tout va bien OSLO10 Basel, Swaziland curated by Simone Neuenschwander and Christiane Rekade
Group

2012 Three artists walk into a bar ... De Appel Arts Centre Amsterdam, Netherlands curated by Antonia Alampi, Katia Krupennikova, Qinyi Lim, Sanne Oorthuizen, Alec Steadman, Ivana Vaseva

Group

2012 Out-of-_____ Michael Benevento Gallery Los Angeles, United States curated by Leila Khastoo
Group

2011 Annual exhibition 2011 Spinola Banna Foundation Poirino - Turin, Italy

2011 How of the Wolf Danish Pavilion – Giardini Biennale, Venice Venice, Italy 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, Italy curated by Lorenzo Bruni
Group

2008 Hell on earth. Varieties of dystopia Bevilacqua La Masa Foundation Venice, Italy directed by Lewis Baltz
Group

2006 The private eye: a prologue Museum of Modern Art Ljubljana, Slovenia curated by Nicolas Bourriaud
Group

INTERNATIONAL EXCHANGES/RESIDENCIES

2026 Arts at CERN Geneva, Switzerland Research Trip as guest artist at Arts at

SALES/WORKS IN COLLECTIONS

2023 From State To State CSAC Museum and Archive Parma, Italië From State To State Mobile Archive Collection of travel tickets,

CERN, directed by Giulia Bini arts.cern/

2025 Goethe-Institut Villa Kamogawa Kyoto
Kyoto, Japan
www.goethe.de/ins/jp/en/sta/kyo.html

2018 Jan van Eyck Academie Maastricht,
Netherlands
www.janvaneyck.nl/en/deelnemers/2018-2019/diego-tonus/

2017 Acme Studio International Residency
Acme Residency, United Kingdom

2014 WIELS artist-in-residence, Brussel (BE)
WIELS Brussels, Belgium
www.wiels.org/en/residencies/

2011 Spinola Banna Foundation Spinola
Banna Foundation - Turin, Italy
www.fondazionespinola-bannaperlarte.com/

2007 Bevilacqua La Masa Foundation
Bevilacqua la Masa Foundation -
Venice, Italy
www.comune.venezia.it/content/fondazionebevilacqua-la-masa

2006 Real Presence Real Presence -
Belgrade, Serbia and Montenegro
www.ica-realpresence.org/

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 photographies 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 Bolgona, 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 contemprary 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.

PUBLICATIONS

2025 Professional Secrets Poster Diego Tonus, Luca Cerizza Kyoto, Japan diegotonus.com/bibliography/professional-secrets/ Leaflet produced on the occasion of the solo exhibition 'Professional Secrets'

2023 From State To State Book Electa Diego Tonus Milan, Italy 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 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

REVIEWS

2025 OBOE Journal, Studies on the Venice Biennale: National Pavilions, Magazine Various Venice, Italy www.oboejournal.com/index.php/oboe/issue/view/ Dedicated section: Diego Tonus - Hour of the Wolf

2023 Never Again, Again Magazine Charles Esche Milan, Italy 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, Italy 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, Italy atpdiary.com/diego-tonus-da-stato-a-stato-csac-parma/ ATPDiary

2023 Dal viaggio all’archivio e ritorno Magazine Matilde Alghisi Parma, Italy artslife.com/2023/04/02/dal-viaggio-allarchivio-e-ritorno-diego-tonus-in-dialogo-con-linfinito-archivio-dello-csac-di-parma/ Artslife

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.

2020 Never Again Book Mousse publishing Diego Tonus, Elisa Caldana, Charles Esche, Gareth Evans, Emanuele Guidi, Mark von Schlegell Milan, Italy diegotonus.com/bibliography/never-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

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, Italy www.moussemagazine.it/magazine/diego-tonus-lorenzo-balbi-2022/ Mousse Magazine

2022 NO NEON NO CRY Newspaper Gino Gianuizzi Bologna, Italy Edizioni MAMbo Bologna

2022 What I wanted to say to you Newspaper Rianne Zijderveld Rotterdam, Netherlands 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, Italy 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, United Kingdom www.youtube.com/watch?v=g6pqBCePYI8&ab_channel=WhitechapelGallery Whitechapel Gallery London

2020 Diego Tonus e Anonimo. A Moment of Darkness, Museo MAMbo Website Exibart Milan, Italy 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, Italy www.juliet-artmagazine.com JULIET Magazine

2019 REAL PRESENCE Magazine Dobrila Denegri and Biljana Tomić Belgrade, Serbia and Montenegro nKA/Ica

2018 Bang out of Order! Edward Fennell London, United Kingdom The Times London

2018 Hammering Home the Point about Gavels Website Paul Magrath London, United Kingdom www.law.bloomsburyprofessional.com Law

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 Fragments of a Conversation with a Counterfeiter Book Roma Publications, Amsterdam NL Diego Tonus and Huib Haye van der Werf Amsterdam, Netherlands 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 '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

Society Gazette

2018 Abracadabra – The 6th Moscow International Biennale for Young Art Magazine Lucrezia Calabrò Visconti Moscow, Russian Federation 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, Italy MAMbo Museum Editions

2018 Topography of Terror (19.12.2016) Magazine Giulia Bortoluzzi Trieste, Italy JULIET Magazine

2018 Van Eyck Open Studios 2018 Website Guus van Engelshoven www.metropolism.com Metropolis M

2018 Topography of Terror (19.12.2016) Newspaper Elisa Caldana and Diego Tonus Milan, Italy www.flashartonline.it FLASH ART

2017 A Year Full of Shadows Magazine Barbara Casavecchia London, United Kingdom Frieze Magazine

2017 Objects of International Law Newspaper Jessie Hohmann and Daniel Joyce London, United Kingdom www.global.oup.com Oxford University Press

2017 See How the Land Lays Newspaper Simon Deakin Den Haag, Netherlands WEST Den Haag

2016 Kamarado – Clark House and SMBA Newspaper AA.VV. Berlin, Germany Archive Books, Berlin

2016 Art as Educational Act Newspaper Maria Rosa Sossai Rome, Italy Le Torri del Vento Edizioni

2015 GAGARIN Magazine Magazine AA.VV. Antwerp, Belgium www.gagarin.be GAGARIN Magazine, GAGA vzw for S.M.A.K. Ghent, Issue #31

2015 Atopolis Newspaper AA.VV. Brussels, Belgium _(SIC), WIELS, Brussels

2015 When I Give, I Give Myself Newspaper Hans den Hartog Jager Amsterdam, Netherlands Van Gogh Museum, Wilco Art Books

2015 Diego Tonus. Five Cases of Intrusion

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.

2018 The Presidents' Hammers Book Roma Publications, Amsterdam NL VV.AA. Amsterdam, Netherlands www.orderromapublications.org/publications/searchthe-presidents-hammers/226526&page=
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 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 Raisonnè, 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

Website Giulia Morucchio Milan, Italy www.atpdiary.com ATP Diary

2013 Kunstlicht Vol n.3 Magazine AA.VV. Amsterdam, Netherlands Kunstlicht n.3 – Artefacts

2013 Add Fire: Premio Furla 2013 Website DOMUS Milan, Italy 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, France Palais de Tokyo SAS

2013 HOTAVANGARDEHOTHOT Magazine Simone Neuenschwander, Christiane Rekade Basel, Swaziland ANDPublic, Basel

2013 The 338 Hour Cineclub Magazine AA.VV. Turin, Italy Fondazione Sandretto Re Rebaudengo

2013 Fuoriclasse Magazine Barbara Casavecchia London, United Kingdom Frieze Magazine

2007 Spritz time! Artisti degli atelier della Fondazione Bevilacqua La Masa Magazine Milovan Farronato Venice, Italy Mousse Magazine

2007 Talk with me – in occasion of the 52 ° Biennale di Venezia Magazine Mario Pieroni and 6421tv Rome, Italy RAM Radio Arte Mobile

2006 The two obstructions Magazine Nicola Setari Paris, France Janus

2006 The two obstructions Newspaper Renè Gabri and Cesare Pietroiusti Venice, Italy Marsilio Editore

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 ☒☒ ☒☒, 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 Book MER. Paper Kunsthalle Diego Tonus Ghent, Belgium
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 Iuav di Venezia. The publication entered the Wislawa

Szymborska Foundation Archive – Krakow.

2014 Five Cases of Intrusion Book Archive Books Diego Tonus Berlin, Germany 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 Gruijthuijsen Diego Tonus Gail Cochrane Front Cover and Chapter Images Attilio Maranzano Designed by Archive Appendix With the support of: Spinola Banna Foundation, Mondriaan Fonds Amsterdam, WIELS Brussels and Piedmont Region

AWARDS AND GRANTS

2025 Kunstenaar Basis Mondriaan Fonds Amsterdam Amsterdam, Netherlands

2025 Professional Secrets SPOT Individuele Tentoonstelling, Stroom Den Haag Den Haag, Netherlands SPOT Individuele tentoonstelling for the solo show titled Professional Secrets at Goethe-Institut

SECONDARY ART-RELATED ACTIVITIES

2025 - 2025 Professor at BEAR ArtEZ Arnhem University (NL)

2025 - 2025 Lecture at Tama University Tokyo (BFA and MFA Courses), Japan

2024 - 2024 Power up, As part of the Mondriaan Fonds program (NL)

Villa Kamogawa, Kyoto Japan

2023 Projectinvestering Kunstenaar Mondriaan Fonds Amsterdam Amsterdam, Netherlands

2021 PAC Italian Ministry of Culture – DGCC (IT) PAC Italian Ministry of Culture – DGCC (IT) Rome, Italy Winner of the PAC - Piano per l'Arte Contemporenea - 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, Netherlands

2018 Italian Council MiBAC Rome, Italy 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, Netherlands

2018 Amsterdam Fonds voor de Kunst AFK Amsterdam, Netherlands

2017 Bijdrage Praktijkverdieping Mondriaan Fonds Amsterdam Amsterdam, Netherlands

2016 Projectinvestering Kunstenaar, Mondriaan Fonds Amsterdam Amsterdam, Netherlands

2015 Performance Act Award - Live Works Vol.3 Centrale Fies Centrale Fies - Dro, Italy Finalist for Performance Act Award – Live Works Vol.3, Centrale Fies, Dro – Trento (IT)

2014 Werkbijdrage Jong Talent, Mondriaan Fonds Amsterdam Amsterdam, Netherlands

2013 Premio Furla Premio Furla Bologna, Italy Finalist of the 9th Edition of Furla Award – Add Fire (patron artist: Jimmie Durham), Bologna (IT)

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 On-going

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



Professional Secrets, 2025
Sculpture - Wood veneers inlays, 21×29,7 cm each panel



Professional Secrets, 2025
Sculpture - Wood veneers inlays, 21×29,7 cm each panel



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Sculpture - Wood veneers inlays, 21×29,7 cm each panel



Professional Secrets, 2025
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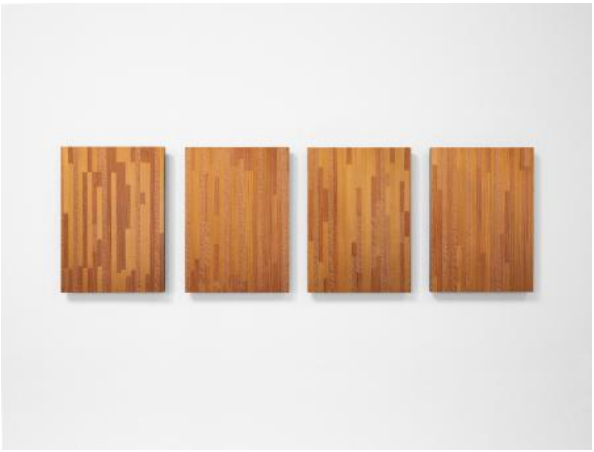
Professional Secrets, 2025
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