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## 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](http://www.diegotonus.com)

### SOCIAL MEDIA

[www.instagram.com/diego.tonus/](https://www.instagram.com/diego.tonus/)

### EDUCATION

2011 - Fine Arts Amsterdam, Sandberg Instituut  
2013

2009 - Visual and Performing Arts IUAV University  
2011 of Venice diploma

2007 - Visual and Performing Arts IUAV University  
2009 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 <a href="https://platformpost.nl/programma/nijmegen-states-of-violence-anna-engelhardt-mark-group">platformpost.nl/programma/nijmegen-states-of-violence-anna-engelhardt-mark-group</a> Group		Museum Turin, Italy Talk curated by Pietro Rigolo (Getty Research Institute, Los Angeles) at CRRRI Castello di Rivoli
2025	Professional Secrets Goethe-Institut Villa Kamogawa Kyoto Kyoto, Japan <a href="https://diegotonus.com/notes/professional-secrets-kyoto/">diegotonus.com/notes/professional-secrets-kyoto/</a> Solo	2020	Topography of Terror Whitechapel Gallery London London, United Kingdom <a href="https://www.youtube.com/watch?v=g6pqBCePYI8&amp;feature=emb_logo">www.youtube.com/watch?v=g6pqBCePYI8&amp;feature=emb_logo</a> Gareth Evans in discussion with Elisa Caldana and Diego Tonus around the cycle Topography of Terror, Whitechapel Gallery London, October 2020
2024	Timepiece Ca' Pesaro Museum Venice , Italy curated by Angela Vettese and Camilla Salvaneschi Solo	2019	FORWARDING Palazzo Grassi Venice, Italy <a href="https://diegotonus.com/notes/forwarding/">diegotonus.com/notes/forwarding/</a> FORWARDING presented at Helicotrema Recorded Audio Festival, Palazzo Grassi, Venice 2019
2024	Occult Economics Huidenclub Rotterdam, Netherlands curated by Yannik Guldner <a href="https://huiden.club/en/exhibitions/occult-economics">huiden.club/en/exhibitions/occult-economics</a> Group	2017	Topography of Terror Hessische KulturStiftung (Germany) and ACME STUDIOS (London) London, United Kingdom <a href="https://diegotonus.com/work/topography-of-terror-19122016/">diegotonus.com/work/topography-of-terror-19122016/</a> 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.
2023	From State To State CSAC Museum and Archive Parma, Italy curated by Lorenzo Benedetti <a href="https://diegotonus.com/work/from-state-to-state/">diegotonus.com/work/from-state-to-state/</a> Solo		
2023	Fuori Tutto MAXXI Museum Rome curated by Bartolomeo Pietromarchi <a href="https://www.maxxi.art/events/videogallery-fuori-tutto/">www.maxxi.art/events/videogallery-fuori-tutto/</a> Group		
2022	For What is Worth Garage Rotterdam Rotterdam , Netherlands curated by Youri Appelo <a href="https://catalogue.garagerotterdam.nl/nl/catalogi/51/kunstenaar/376/">catalogue.garagerotterdam.nl/nl/catalogi/51/kunstenaar/376/</a> Group		
2022	No Neon, No Cry MAMbo Museum Bologna , Italy curated by Gino Gianuzzi <a href="https://www.mambo-bologna.org/mostre/mostra-327/">www.mambo-bologna.org/mostre/mostra-327/</a> 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	2015	Artist's Film International 2014-2015, Whitechapel Gallery London London, United Kingdom <a href="https://www.whitechapelgallery.org/exhibitions/artists-film-international-autumn-2015/">www.whitechapelgallery.org/exhibitions/artists-film-international-autumn-2015/</a> Artist's

	<p>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 <a href="http://www.youtube.com/watch?v=g6pqBCePYI8&amp;feature=emb_logo">www.youtube.com/watch?v=g6pqBCePYI8&amp;feature=emb_logo</a> Duo</p>		<p>Film International 2014-2015, (selected by GAMEC, Bergamo), Whitechapel, London (UK)</p>
2014		<p>Critique Session CAC Vilnius Vilnius, Lithuania <a href="http://diegotonus.com/notes/critique-session/">diegotonus.com/notes/critique-session/</a> 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.</p>	
2020	<p>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. <a href="http://www.tentrotterdam.nl/tentoonstelling/wat-ik-je-nog-wilde-zeggen/?ref=home">www.tentrotterdam.nl/tentoonstelling/wat-ik-je-nog-wilde-zeggen/?ref=home</a> Group</p>		
2019	<p>Artist's Proofs Spazio Cordis Verona curated by Jessica Bianchera Solo</p>		
2019	<p>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</p>		
2011		<p>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)</p>	
2011		<p>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</p>	

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](http://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/](http://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/](http://www.argekunst.it/en/category/exhibitions/archive-exhibitions/)  
Duo
- 2017 Saal Biennial 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](http://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/](http://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/](http://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/](https://arts.cern/)
- 2025 Goethe-Institut Villa Kamogawa Kyoto  
Kyoto, Japan  
[www.goethe.de/ins/jp/en/sta/kyo.html](https://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/](https://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/](https://www.wiels.org/en/residencies/)
- 2011 Spinola Banna Foundation Spinola  
Banna Foundation - Turin, Italy  
[www.fondazione-spinola-bannaperlarte.com/](https://www.fondazione-spinola-bannaperlarte.com/)
- 2007 Bevilacqua La Masa Foundation  
Bevilacqua la Masa Foundation -  
Venice, Italy  
[www.comune.venezia.it/content/fondazionebevilacqua-la-masa](https://www.comune.venezia.it/content/fondazionebevilacqua-la-masa)
- 2006 Real Presence Real Presence -  
Belgrade, Serbia and Montenegro  
[www.ica-realpresence.org/](https://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](http://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.

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.

## PUBLICATIONS

- 2025 Professional Secrets Poster Diego Tonus, Luca Cerizza Kyoto, Japan [diegotonus.com/bibliography/professional-secrets/](https://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/](https://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/](http://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/](http://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/](http://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/](http://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/](http://artslife.com/2023/04/02/dal-viaggio-allarchivio-e-ritorno-diego-tonus-in-dialogo-con-linfinito-archivio-dello-csac-di-parma/) Artslife



	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.				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 <a href="http://www.metropolism.com">www.metropolism.com</a> Metropolis M
2019	Fragments of a Conversation with a Counterfeiter Book Roma Publications, Amsterdam NL Diego Tonus and Huib Haye van der Werf Amsterdam, Netherlands <a href="http://www.orderromapublications.org/publications/fragments-of-a-conversation-with-a-counterfeiter/61024784&amp;page=Fragments%20of%20a%20Conversation%20with%20a%20Counterfeiter">www.orderromapublications.org/publications/fragments-of-a-conversation-with-a-counterfeiter/61024784&amp;page=</a> 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	2018			Topography of Terror (19.12.2016) Newspaper Elisa Caldana and Diego Tonus Milan, Italy <a href="http://www.flashartonline.it">www.flashartonline.it</a> 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 <a href="http://www.global.oup.com">www.global.oup.com</a> 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 <a href="http://www.gagarin.be">www.gagarin.be</a> 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

	<p>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>Website Giulia Morucchio Milan, Italy <a href="http://www.atpdiary.com">www.atpdiary.com</a> ATP Diary</p>
		2013	<p>Kunstlicht Vol n.3 Magazine AA.VV. Amsterdam, Netherlands Kunstlicht n.3 – Artefacts</p>
		2013	<p>Add Fire: Premio Furla 2013 Website DOMUS Milan, Italy <a href="http://www.domusweb.it/it/notizie/2013/01/03/premio-furla-2013.html">www.domusweb.it/it/notizie/2013/01/03/premio-furla-2013.html</a> DOMUS</p>
2018	<p>The Presidents' Hammers Book Roma Publications, Amsterdam NL VV.AA. Amsterdam, Netherlands <a href="http://www.orderromapublications.org/publications/searchthe-presidents-hammers/226526&amp;page=">www.orderromapublications.org/publications/searchthe-presidents-hammers/226526&amp;page=</a> 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 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</p>	2013	<p>Le magazine du Palais de Tokyo – Nouvelles Vagues Magazine AA.VV. Paris, France Palais de Tokyo SAS</p>
		2013	<p>HOTAVANGARDEHOT Magazine Simone Neuenschwander, Christiane Rekade Basel, Swaziland ANDPublic, Basel</p>
		2013	<p>The 338 Hour Cineclub Magazine AA.VV. Turin, Italy Fondazione Sandretto Re Rebaudengo</p>
		2013	<p>Fuoriclasse Magazine Barbara Casavecchia London, United Kingdom Frieze Magazine</p>
		2007	<p>Spritz time! Artisti degli atelier della Fondazione Bevilacqua La Masa Magazine Milovan Farronato Venice, Italy Mousse Magazine</p>
		2007	<p>Talk with me – in occasion of the 52 ° Biennale di Venezia Magazine Mario Pieroni and 6421tv Rome, Italy RAM Radio Arte Mobile</p>
		2006	<p>The two obstructions Magazine Nicola Setari Paris, France Janus</p>
		2006	<p>The two obstructions Newspaper Renè Gabri and Cesare Pietroiusti Venice, Italy Marsilio Editore</p>

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#](http://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 Wislawa

- 2014 Five Cases of Intrusion Book Archive  
Books Diego Tonus Berlin, Germany  
[diegotonus.com/bibliography/fivecasesofintrusion/](http://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: Spinola Banna Foundation, Mondriaan Fonds Amsterdam, WIELS Brussels and Piedmont Region

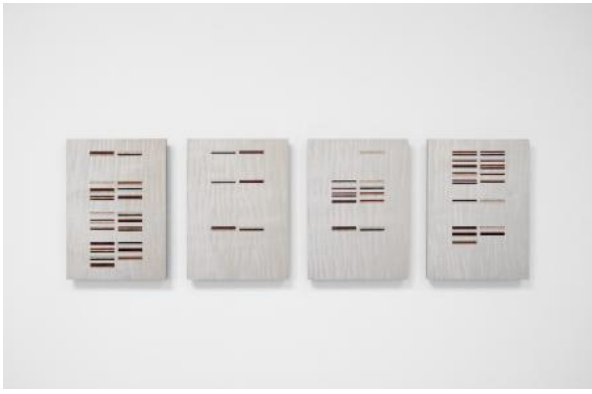
## AWARDS AND GRANTS

- 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 - Professor at BEAR ArtEZ Arnhem University  
2025 (NL)
- 2025 - Lecture at Tama University Tokyo (BFA and  
2025 MFA Courses), Japan
- 2024 - Power up, As part of the Mondriaan Fonds  
2024 program (NL)

	Villa Kamogawa, Kyoto Japan	2023 - 2023	Professor at University Bozen – Artistic Production Course BA Design and Arts
2023	Projectinvestering Kunstenaar Mondriaan Fonds Amsterdam Amsterdam, Netherlands	2021 - 2021	Visiting Professor at Utrecht University HKU
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 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)	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
2019	Werkbijdrage Bewezen Talent Mondriaan Fonds Amsterdam Amsterdam, Netherlands	2018 - 2018	Visiting Professor at Utrecht University HKU
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.	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
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)		



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



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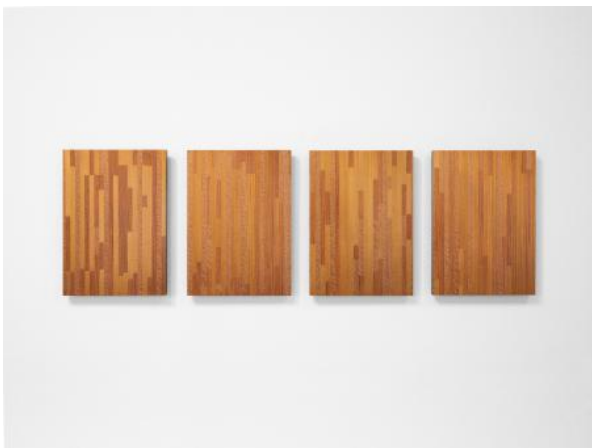
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