

KRISTOF DE CLERCQ
GALLERY

ALBERTO SCODRO

EMERSASOMMERSA

La Biennale di Venezia 2026 at Venice Pavilion

9 MAY - 22 NOVEMBER 2026



Alberto Scodro, *EMERSASOMMERSA*, 2026, installation for *Persistent Notes* at Venice Pavilion, Giardini, at the 61st International Art Exhibition of La Biennale di Venezia | photo by Osvaldo Di Pierantonio

ALBERTO SCODRO



Alberto Scodro is a sculptor and installation artist born in 1984 in Marostica, in the Vicenza province of northern Italy — a landscape defined by ceramics workshops, kilns, and the particular intelligence of those who work with their hands. He studied pictorial restoration at I.RI.GEM before pursuing Visual Arts and Theatre at the IUAV in Venice, where he graduated in 2009 under curator and theorist Nicolas Bourriaud. Early experience in ceramics factories, art archiving, and object design gave him a foundational intimacy with materials and processes that remains central to his practice today.

Scodro lives and works between Vicenza and Brussels. His practice has been described — rightly — as that of a gymnast and a physicist: someone whose curiosity about energy leads him to investigate transformation wherever he finds it. In Brussels he once converted the heating system of an entire building into a giant coffee maker, scaling the domestic ritual of espresso to the logic of a city's infrastructure. The leap is typically Scodro: audacious, lateral, quietly serious.

His guiding doctrine is simple and inexhaustible: matter, energy, time. These three coordinates underpin everything he makes — from the smallest fused fragment to the largest outdoor installation. He is not interested in purity, origin, or permanence. He is interested in what happens when things are left to their destiny of transformation.

UG (UNTITLED GLASS - SAND)



For *the 61st International Art Exhibition of La Biennale di Venezia*, Alberto Scodro was invited by curator Denis Isaia to participate in *Persistent Notes*, the Venice Pavilion exhibition curated by Giovanna Zabotti with Denis Isaia and Cesare Biasini Selvaggi.

Scodro presents eleven sculptures from his ongoing series *UG — Untitled Glass-Sand*. The works are installed in the shallow pool that lies in front of the Padiglione Venezia at the Giardini, rising from the still water like formations that have always been there, half-remembered by the lagoon.

Each sculpture is produced in Scodro's kilns in Nove — the town he comes from, famous for its ceramics — by fusing glass, sand, industrial scraps, and found objects at one thousand degrees. The process is as much geological as it is artistic: heat accelerates the collapse toward which all compressed matter is already headed. The artist shapes and directs, but the decisive gesture belongs to the fire.

Look closely and you will find fragments of bottles, taps, decorations, flowers, lettering — the residue of daily life, transfigured. The sculptures recall mushrooms, mosses, coral reefs, mineral formations. They taste, as one writer has put it, of nature, whim, submersion, and time. They belong to no single moment and no single category. They are the visible proof that transformation — not destruction, not creation, but transformation — is the only reliable law.

Scodro has noted that if you cut a *UG* work in two or three pieces, the only thing that changes, is the form. The stratification of materials remains the same. The inside and outside are continuous. There is no surface — only depth.



Alberto Scodro, *UG. Windo*, 2023/26, 55 x 50 x 56 cm | photo by Osvaldo Di Pierantonio



Alberto Scodro, *UG. Crescere*, 2022, 45 x 35 x 50 cm



Alberto Scodro, *UG. Robin#2*, 2025, 55 x 50 x 51 cm | photo by Osvaldo Di Pierantonio



Alberto Scodro, *UG. Kilnin*, 2021-26, 51 x 53 x 54 cm



Alberto Scodro, *UG. Segregare*, 2023, 41 x 45 x 52 cm | photo by Osvaldo Di Pierantonio



Alberto Scodro, *UG. Salire*, 2024/26, 56 x 70 x 67 cm



Alberto Scodro, *UG. Borgote + Bulbs and Bottles*, 2017/26, 50 x 50 x 57 cm | photo by Osvaldo Di Pierantonio

EMERSASOMMERSA



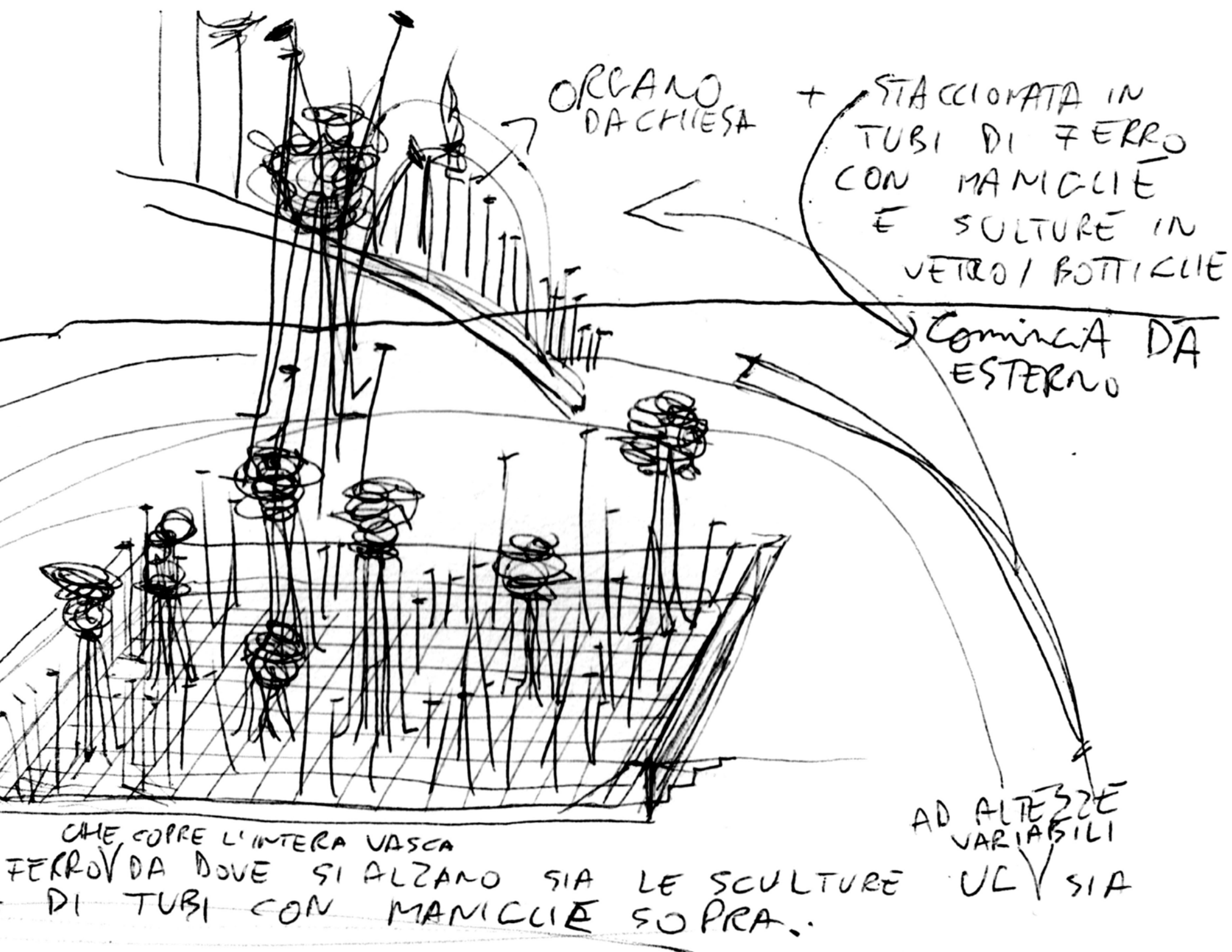
The title of the installation, *EMERSASOMMERSA*, (*EMERGEDSUBMERGED*), is not a description of the sculptures alone. It is a description of Venice itself.

The installation, as Scodro conceived it, is our world seen from below. Eleven *UG* sculptures rise from the pool in front of the Padiglione Venezia: formations that appear to have always been there, half-remembered by the lagoon, surfacing now under the particular conditions that art makes possible. They evoke the submerged dimension of the city — what sustains Venice but remains invisible, what emerges only during acqua alta or in moments of concentrated attention.

Woven among them, a forest of slender steel extensions of varying heights — from thirty centimetres to three metres — carries handles from Olivari's historic collections, rising from the water like a reed bed or the briccole that mark the channels of the lagoon. They point downward toward imaginary underwater doors, their positions traced in the water by slow columns of

rising bubbles. Each handle, the logic suggests, opens a specific threshold of Venice: the gate of the Doge's Palace, the entrance to the Fondaco dei Turchi, Palazzo Fortuny, Molino Stucky, Ca' Rezzonico, Palazzo Mocenigo — all the places where wonder has long since overcome structural integrity, where stucco has followed the tilt of subsiding foundations and gold has climbed even onto mirrors.

In *EMERSASOMMERSA*, nothing is truly separate: the whole and the broken, resistance and fragility, above and below, nature and culture, matter and imagination. Everything exists together in what one might call an improper continuity — which is, of course, the condition Venice has always inhabited.





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VENICE AS MIRROR



It would be possible to describe *EMERSA-SOMMERSA* without mentioning Venice at all — as a study in material transformation, in the thresholds between natural and artificial, in the compression of geological time into the duration of a firing. But to do so would be to miss something essential.

Venice is perhaps the only city in the world that has always been, simultaneously, emerged and submerged. Its singularity rests on an invisible skeleton: a remote oak forest driven into the mud centuries ago, connecting the city to the very foundations of life. From the surface, the city appears miraculous. From below, it is simply the result of patient, irreversible transformation.

Scodro's sculptures evoke exactly this hidden dimension: what sustains Venice but remains invisible, surfacing only under special conditions, or in the concentrated attention that art sometimes makes possible. Standing at the edge of the Pavilion's pool, watching the handles rise from the stillness, one is gently invited to consider what lies beneath every surface we walk across with distracted confidence.

DOOR HANDLES BY OLIVARI



The door handles in the installation are not props. They are works from Olivari's historic collections, selected by Scodro in collaboration with the company: 'Garda' by Ignazio Gardella (1951), 'Lama' by Gio Ponti (1956), 'Icona' by Vincent Van Duysen (2018), 'Paddle' by Barber & Osgerby (2020), and 'Brera' by Antonio Citterio (2025). Together they span more than seventy years of Italian and international design — seven decades in which the act of opening a door has been reimagined again and again.

In Scodro's installation, the handle transcends its function entirely. Mounted on extensions that reach down toward imaginary underwater thresholds, it becomes a symbol of passage, relationship, and discovery — a point of contact not between a hand and a door, but between the world we inhabit and the world that lies beneath it. The gesture of opening, repeated across seventy years of design history, becomes here a metaphor for access to something far older and stranger than any room.



PERSISTENT NOTES



Alberto Scodro, *EMERSASOMMERSA*, 2026, at Venice Pavilion, Giardini, at La Biennale di Venezia | photo by Marco Strina



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CREDITS

Artist	Alberto Scodro
Installation	<i>EMERSASOMMERSA</i>
Exhibition	<i>Persistent Notes</i>
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Photos	Marco Strina and Osvaldo Di Pierantonio
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OPENING HOURS

Thu - Fri - Sat, 2 - 6 pm,
and by appointment.

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