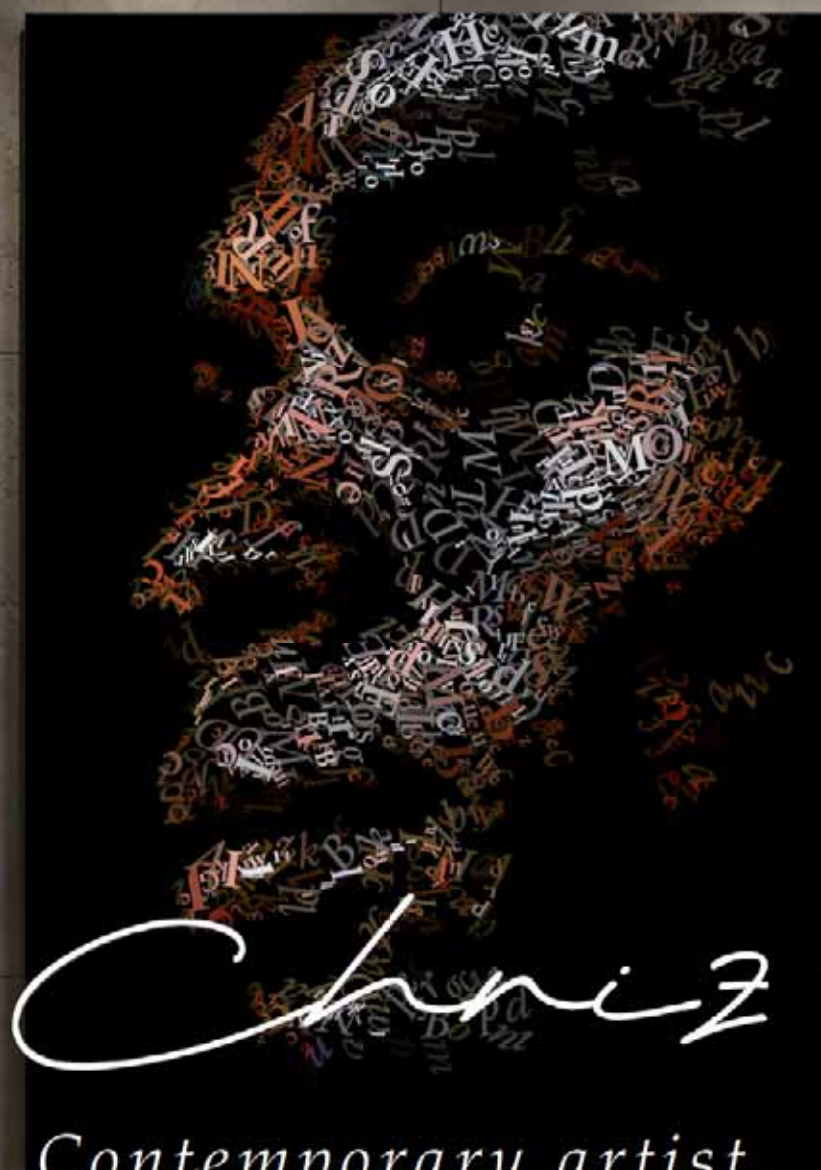




Contemporary artist

"I give visible presence to invisible memories."



My Work

I work with letters before they become words.

I was born in 1970 and grew up in my family's print shop, watching my father work among wooden frames, lead type, and the smell of ink. I carry with me that familiarity with letters: their weight, their form, their presence. That is where my work begins.

I am interested in encountering the letter before it enters a word, when it still holds the memory of language and can still become something else. I look at it as a form, seeking its rhythm, direction, and possibilities. I select the characters, orient them, overlap them, and apply them one by one. Through thousands of these gestures, I build a face, a body, a gaze. Every presence emerges from the relationships I create among the letters.

I invite viewers to move in front of the work, to come closer and then step back. Up close, the eye encounters an apparent chaos of letters, overlaps, and fragments. From a distance, that multitude comes together and the figure emerges in its identity.

When I build these figures, I also think about the words that accompany us. Those by which we have been called, described, judged, desired. About the memories, beliefs, wounds, and bonds that have helped shape us.

In my work, I bring this reflection into matter. I allow each letter to retain its individuality and place it in relation to the others, until a presence emerges.

In this interweaving, I recognise something of ourselves: the way we become who we are through what we encounter and carry with us.

For me, constructing an image means giving visible form to this web of relationships and memories.

Genomism

I call Genomism the language born from this research. I preserve the letters' alphabetic identity and free them from the need to form words.

Through their relationships, I construct the image. In the alphabet, I recognise a possible visual DNA: a finite set of elements from which potentially infinite configurations can emerge.

My reference to the genome is structural, not biological. I am interested in understanding how something complex—a face, a gaze, a presence—can arise from relationships among simple elements.

I explore this possibility through patient manual work. I build the surface one gesture at a time and entrust the material with the time I devote to it. In an age when images flow rapidly, I seek a space in which to pause and invite viewers to do the same.

I begin with the letter.

I build relationships.

I let an image emerge.



"Up close, the image dissolves and the alphabetic matter surfaces."

Light reveals the relief and layering of the letters, applied by hand one at a time."

Collections

The collections trace the evolution of a single body of research.

*In these pages, the journey moves from the most recent manifestations back to its origins: from the presences of **PORTRAITS** and **MASKS**, through the interiority of **FACES OF THE SOUL** and the tensions of silence and the body in **WORDS | SILENCES** and **WORDS | ANATOMIES**, to **WORDS | INVISIBLE CODES**, where the word begins to fragment and the letter gains autonomy.*

The series are not closed chapters, but interconnected developments within the same investigation.

*The letter frees itself from the need to form words, becomes matter, and generates image, presence, and identity.
Genomism arises from this continuity.*

Portraits

Human presence emerges through the alphabet

In PORTRAITS, the individual letter becomes a generative unit of form. The letters are applied by hand, one at a time, onto aluminium panels. They do not form readable words or sentences. Through accumulation, density, layering, and relation, they build a visual structure from which the human figure gradually emerges.

From a distance, the alphabet recedes and a presence appears. Faces and bodies acquire volume, depth, and identity. Up close, the image dissolves once again into a multitude of individual signs, revealing the material and typographic structure that generated it.

The letter retains its alphabetic identity while suspending the need to be read. It becomes visual DNA: a finite element capable, through potentially infinite combinations, of generating different human presences.

This dual perception—between letter and figure, fragmentation and unity, language and image—places PORTRAITS at the heart of CHrIZ's Genomist research.

"The figure does not precede the letters. It emerges through them."



Portraits 052

100 × 150 cm · 2026



Portraits 051

100 × 150 cm · 2026



Portraits 050

100 × 150 cm · 2026



Portraits 049

200 × 300 cm · 2025



Portraits 047

100 × 150 cm · 2026



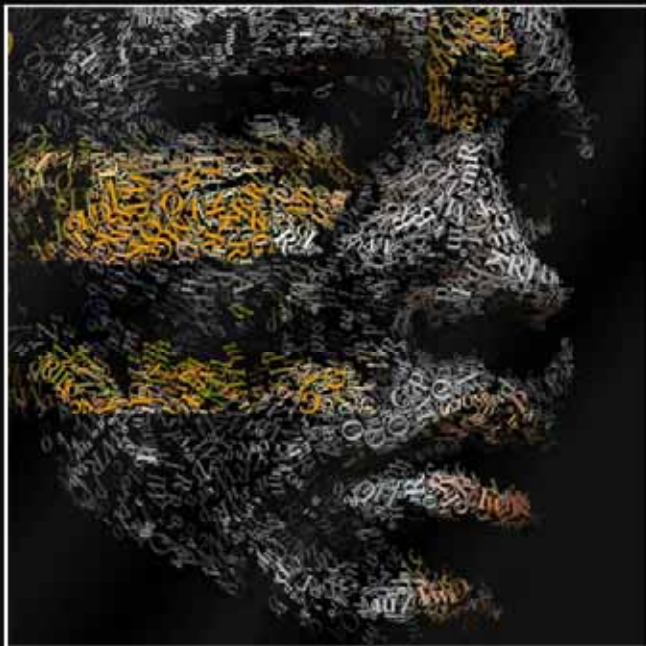
Portraits 040

100 × 150 cm · 2026



Portraits 043

150 × 150 cm · 2026



Portraits 038
150 × 150 cm · 2026



Portraits 020
150 × 150 cm · 2026



Portraits 006
120 × 150 cm · 2025

Masks

Identity between emergence and concealment

In MASKS, individual typographic characters become generative units from which ambiguous presences emerge. Applied and layered by hand onto aluminium panels, the letters construct hands, gestures, and surfaces crossed by bonds. Their visual meaning lies in density, position, layering, and relationships.

The alphabet becomes structure.

As the characters gather, a presence begins to surface: never fully revealed, never entirely hidden. In the selected works, gathered or restrained hands carry this tension into the body. The boundary between protection and constraint remains open to the viewer's gaze.

The physical layering of the letters intensifies this ambiguity. Light crosses their slight relief, producing shifting shadows and perceptions as the viewer changes position. The image oscillates between surface and depth, recognition and uncertainty.

Within CHriZ's Genomist research, MASKS explores the moment when alphabetic matter generates the threshold between what we reveal and what we choose to conceal.

"The mask is the structure through which identity emerges."



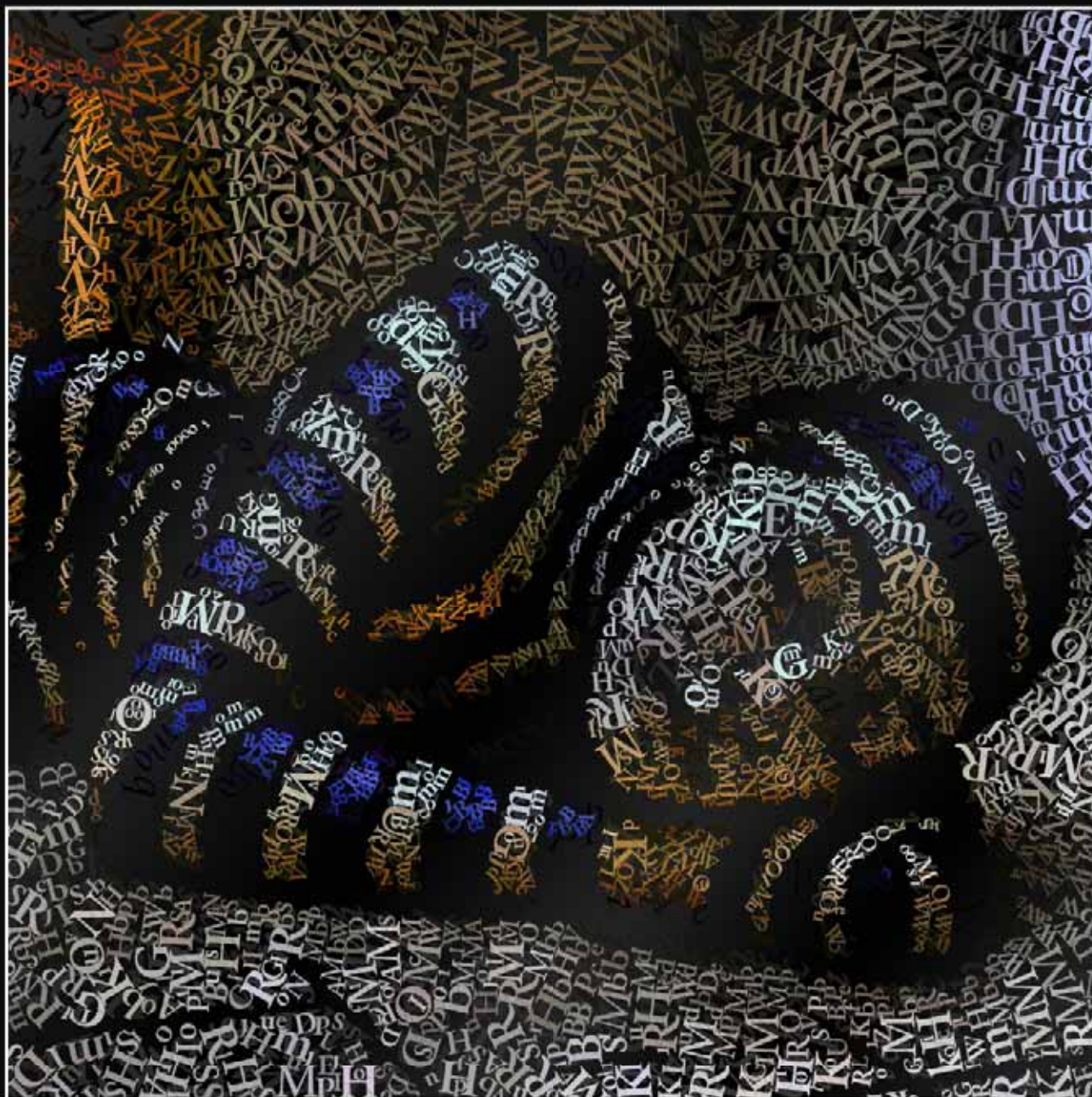
Masks 010

150 × 150 cm · 2026



Masks 018

150 × 150 cm · 2026



Masks 002

150 × 150 cm · 2026



Masks 003

150 x 150 cm · 2026



Masks 005

150 × 150 cm · 2026

Faces of the Soul

The face before language

FACES OF THE SOUL is born in the territory that precedes the word. CHriZ approaches the face as the first space of recognition: the place where presence, vulnerability, and silence become visible even before they can be named.

Thousands of letters rotate, overlap, gather, and disperse. Variations in density build light, shadow, and volume. Deep blacks and transitions from grey to warmer tones bring forth physiognomies suspended between appearance and dissolution.

From a distance, a human presence emerges. Up close, that unity fragments into autonomous signs: the eye shifts from recognising the face to the alphabetic matter that makes it possible. The gaze becomes the centre of this tension, suggesting memory, fragility, and desire.

In the six selected works, portraiture thus opens onto an inner dimension. Each face is a surface of recognition in which the viewer may encounter something of themselves.

"The letters construct the face. The gaze opens an inner space."



Faces 022

100 × 150 cm



Faces 023

100 × 150 cm



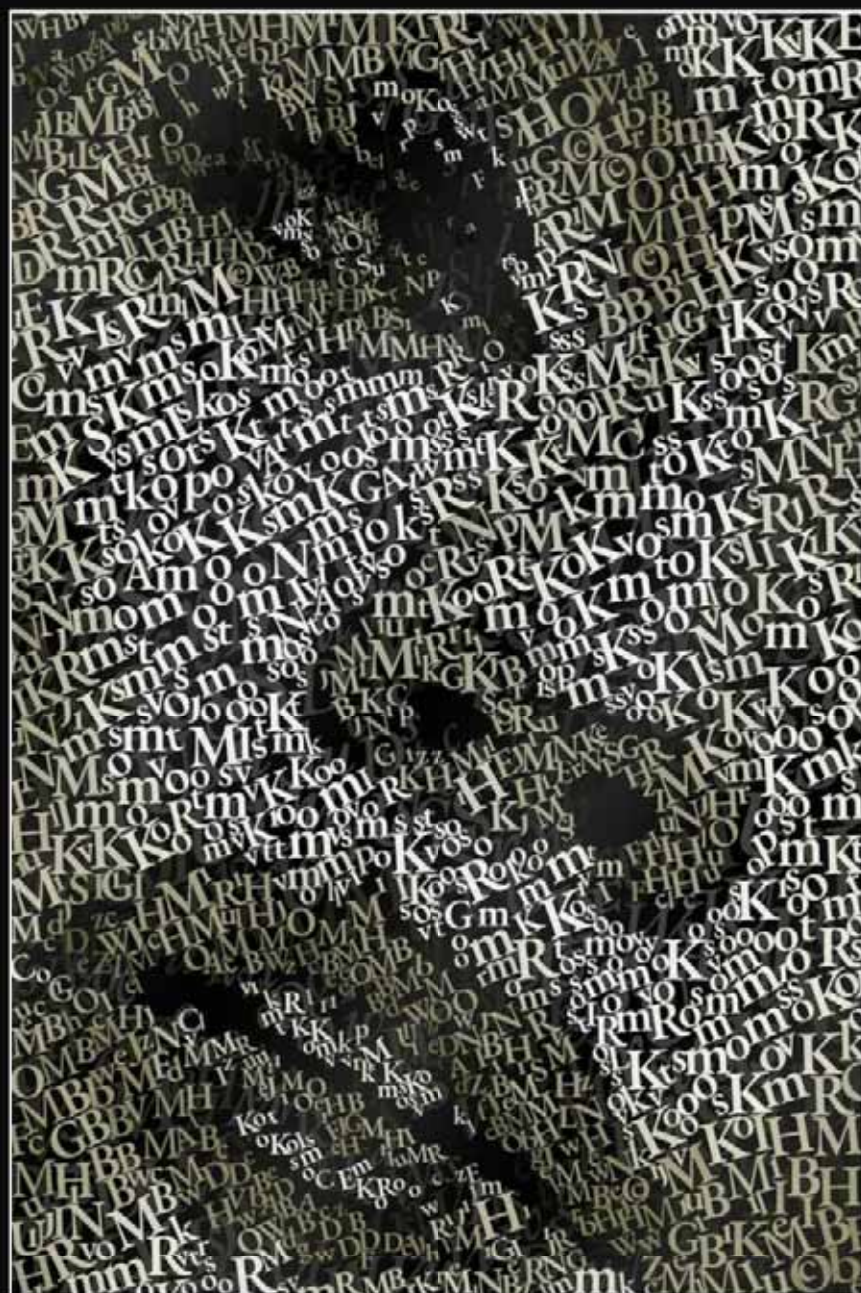
Faces 024

100 × 150 cm



Faces 025

100 × 150 cm



Faces 010

100 × 150 cm · 2025



Faces 001

100 × 150 cm

Words / Silences

When language withdraws, form remains

In WORDS | Silences, language suspends the need to be read and makes room for the presence of the image. Individual letters are applied and layered by hand, retaining their alphabetic identity as they construct bodies, hands, and gestures.

In the selected works, silence meets physical tension: restrained hands, bonds, fragments of the body, and suspended movements. The density of the characters gives form to what cannot be verbally articulated, leaving open the relationship between the desire for expression and the inability to speak.

Empty areas become active spaces: pauses in the density of the alphabet, places where what is absent acquires the same importance as what remains visible. Moving closer, the viewer encounters individual signs. Stepping back, they recognise the gesture and tension of the figure.

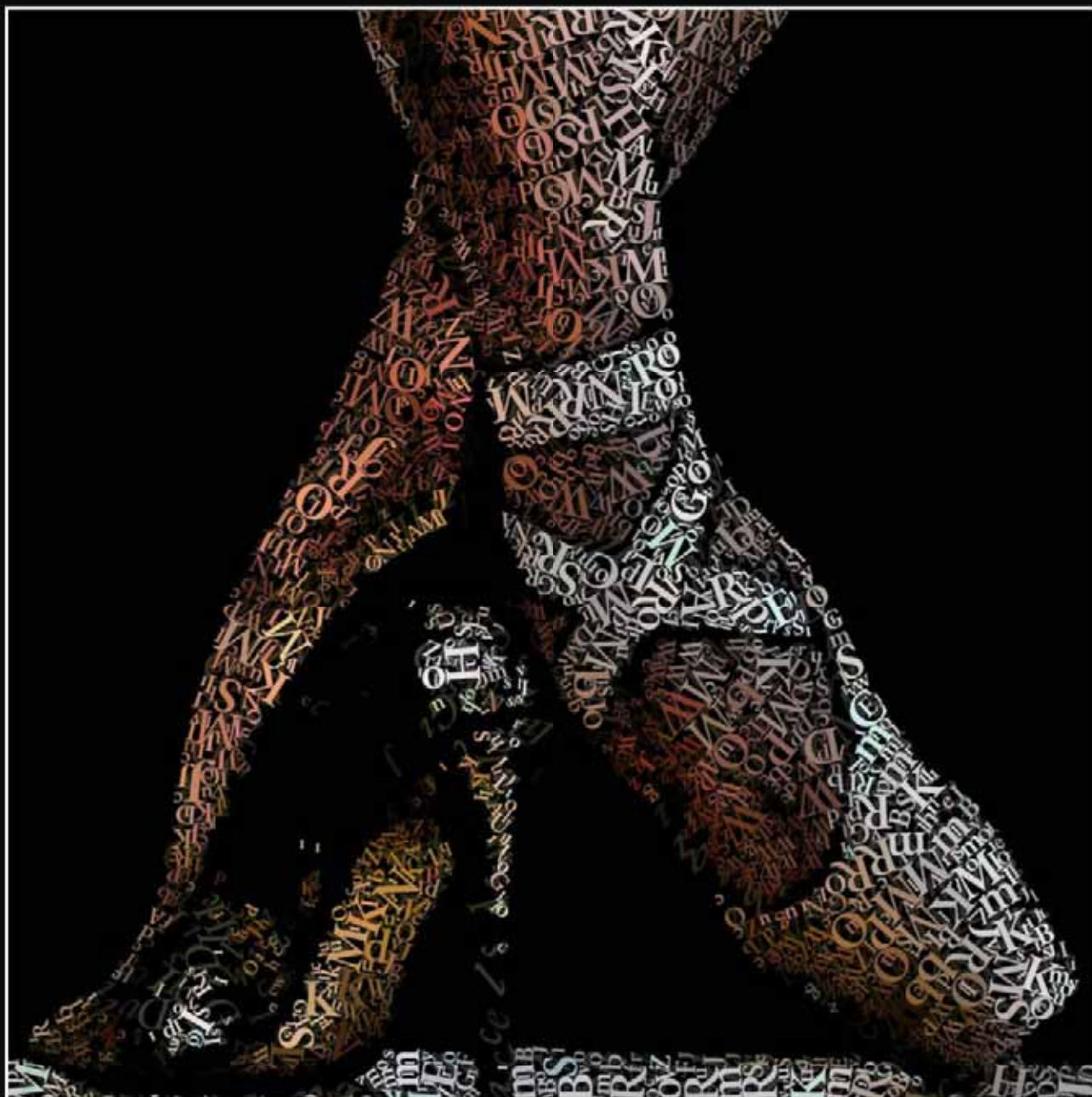
Silence thus takes on a visible form. Within CHriZ's practice, WORDS | Silences explores how alphabetic matter can preserve a presence even when words fall silent.

"The word disappears. The letter remains. And silence takes shape."



Words 098

100 × 150 cm · 2026



Words 094 | Driven

150 × 150 cm · 2025

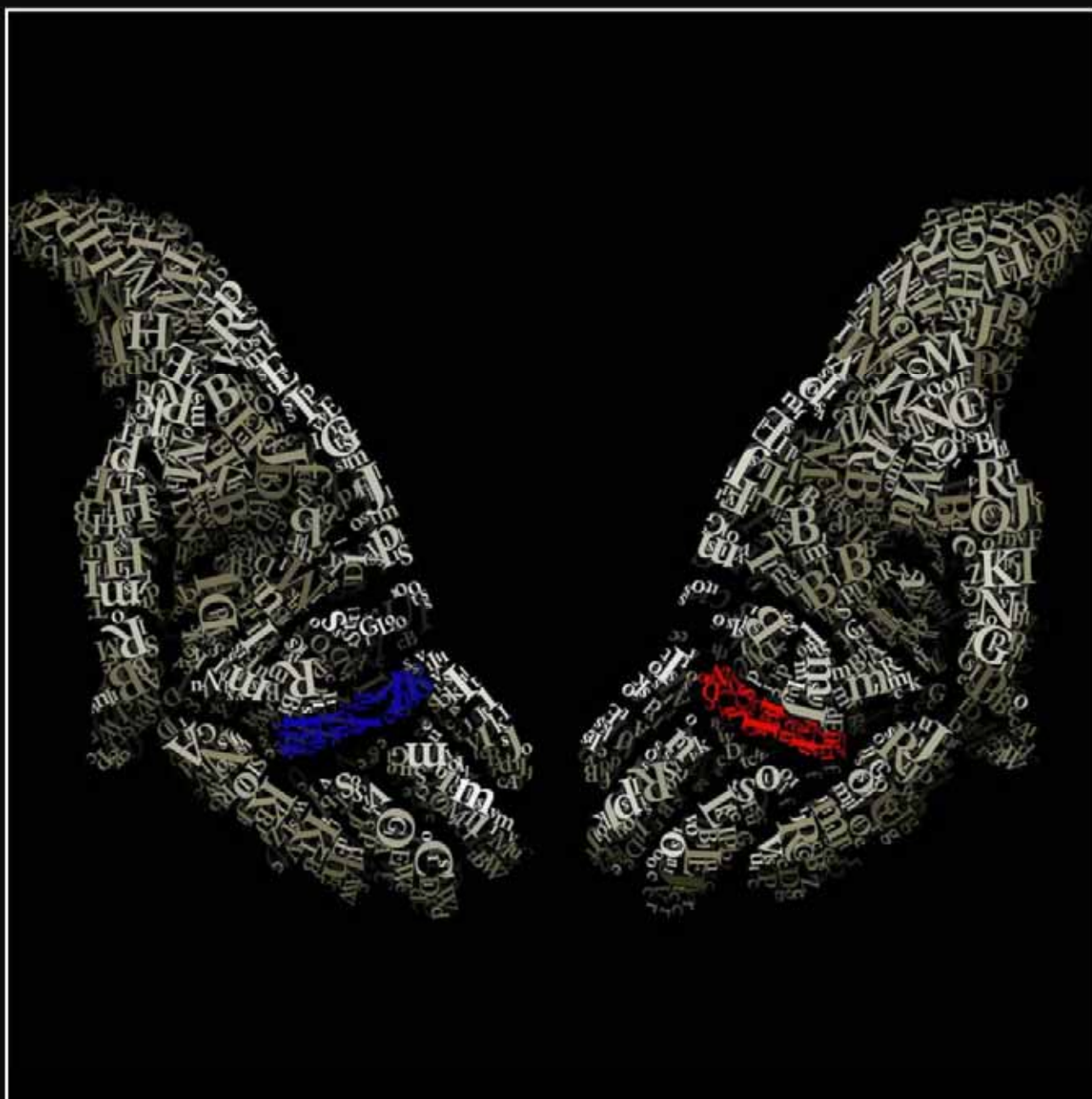


Sliding doors

200 x 200 cm · 2025



Words in chains



Words 081

150 × 150 cm · 2025

Words / Anatomies

The body as an emerging alphabetic structure

In WORDS | Anatomies, the human body becomes a territory where language, matter, and physical presence converge. Individual letters accumulate and overlap, generating contours, muscular tensions, curves, and gestures. They retain their alphabetic identity, yet through density and relation they participate in the construction of the body itself.

From a distance, the alphabet recedes and anatomy emerges. Up close, the apparent unity of the body fragments into a multitude of signs. The skin becomes a threshold between two perceptions: the recognisable presence of the figure and the alphabetic structure from which it takes form.

Bodies emerge from darkness in intimate, vulnerable, or suspended positions, as if their physical presence were still becoming.

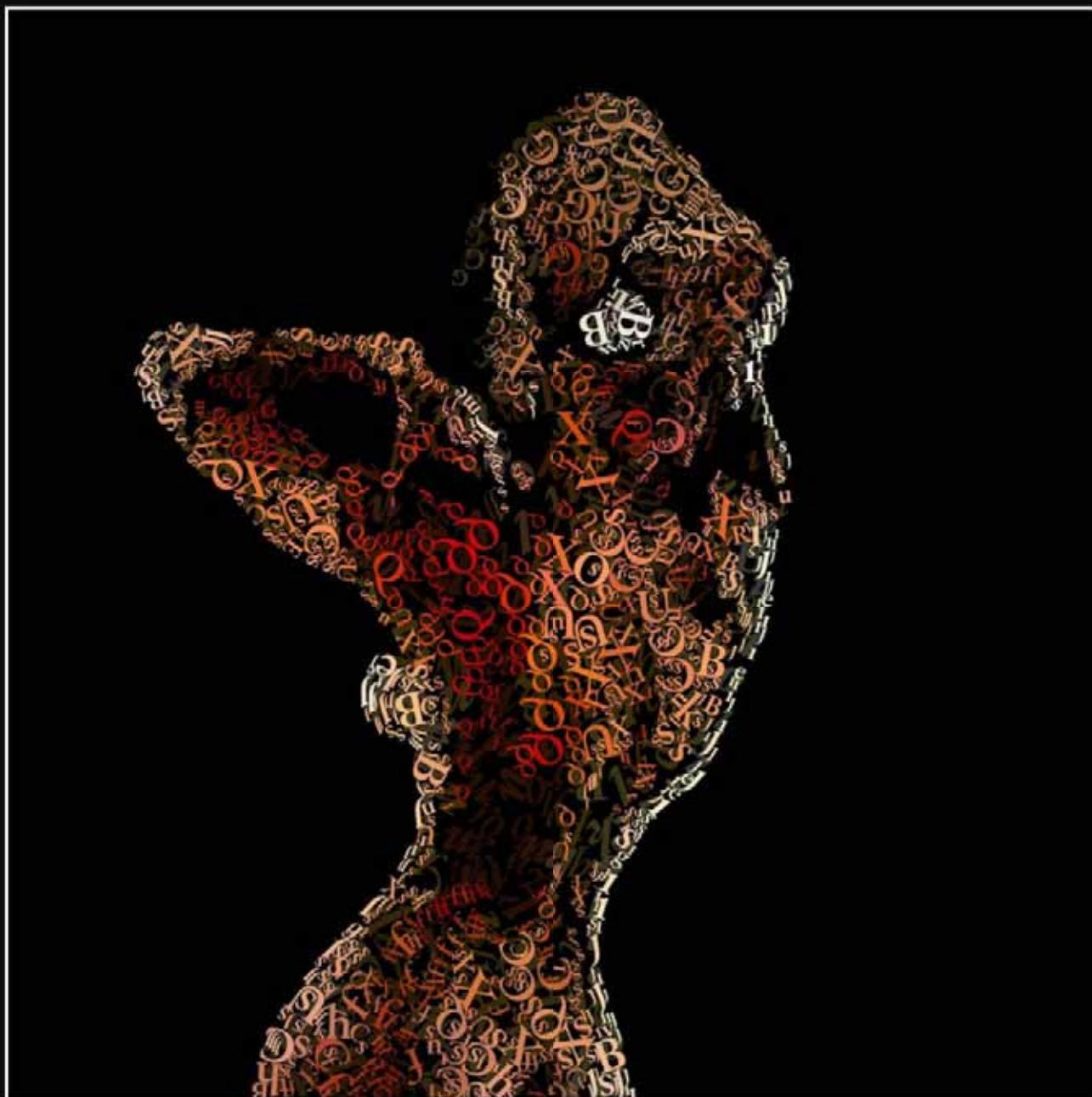
Created before the formal definition of Genomism, WORDS | Anatomies already contains many of the generative principles that would become central to CHriZ's research: the suspension of reading, the autonomy of the individual letter, and the emergence of form through accumulation and relation.

"The body emerges through language."



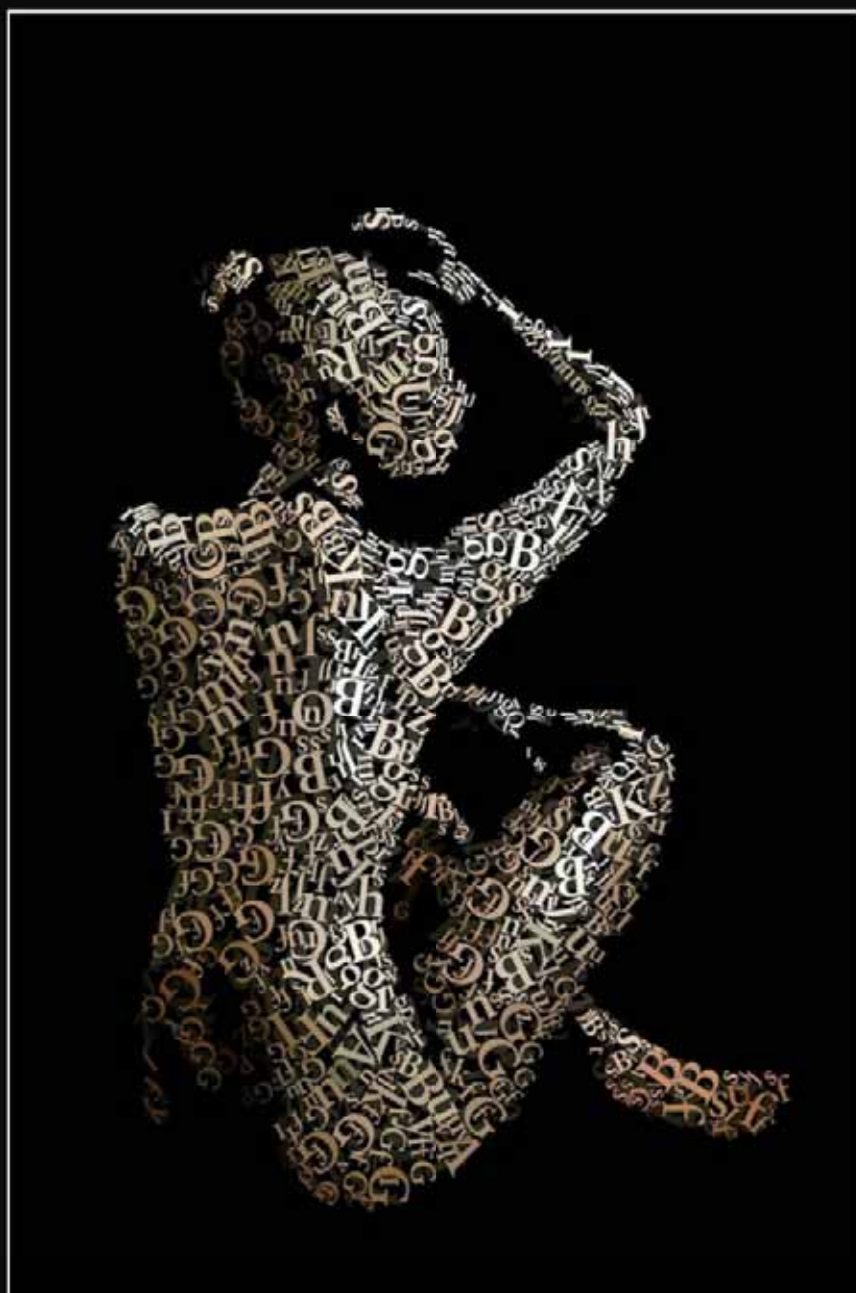
Words 097

150 × 150 cm · 2026



Words 029

150 × 150 cm · 2026



Words 024

100 × 150 cm · 2026



Words 080

100 × 150 cm · 2026



Words 023

150 × 100 cm · 2026



Words 020

100 × 150 cm · 2026



Words 016

150 × 150 cm · 2026

Words / Invisible Codes

Where the research begins

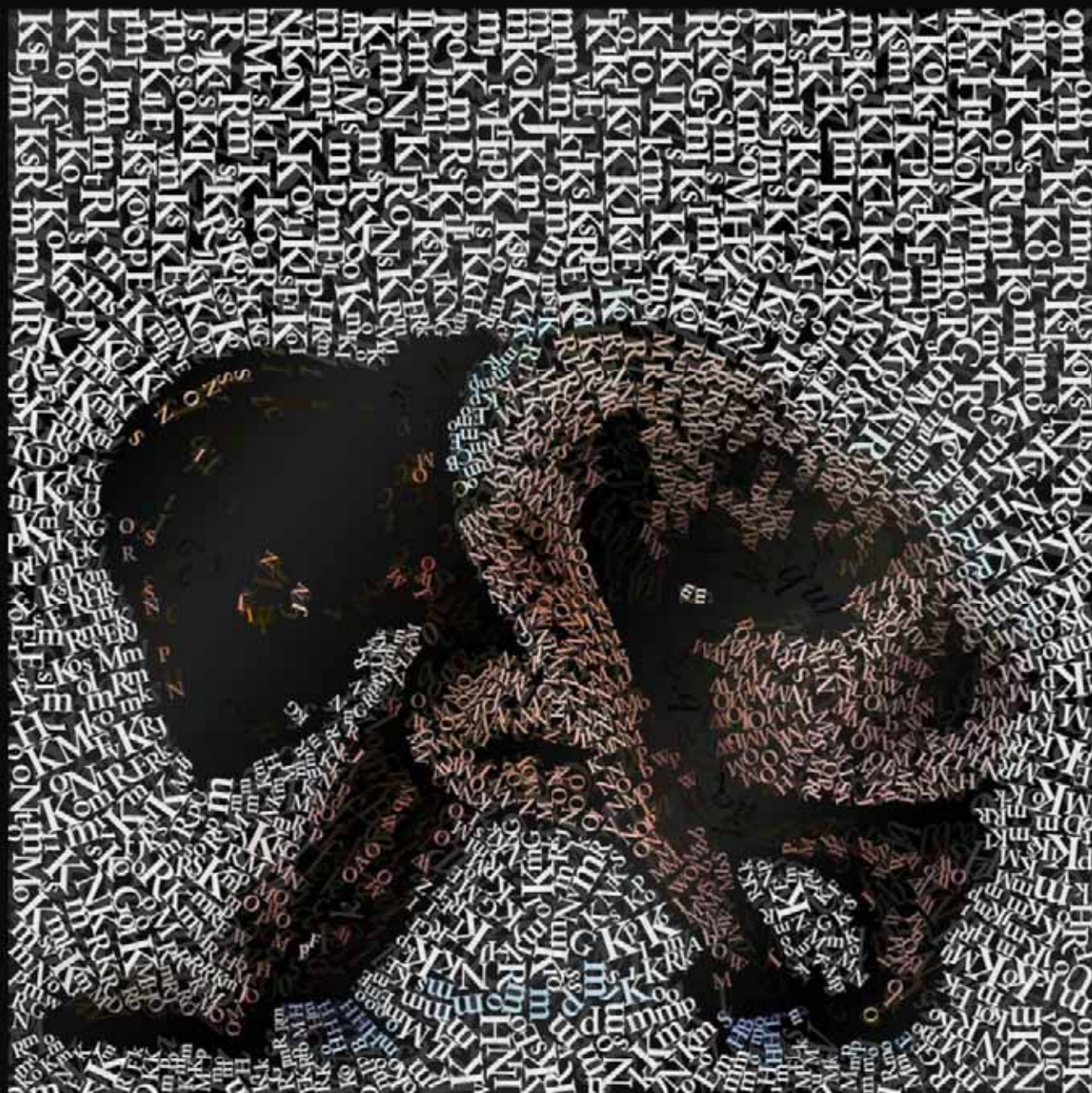
WORDS | Invisible Codes marks the origin of CHriZ's investigation into the relationship between language, image, and identity. Here, letters begin to move beyond their conventional function. They remain recognisable as alphabetic signs, but reading is no longer their only destination.

Accumulated, layered, and physically applied to the surface, they become traces of experience: fragments through which identity, memory, and desire take form. The image becomes a field of tension between what can be read and what can only be perceived.

Language is still present, but its linear order begins to dissolve. Letters leave the sentence and enter the image, establishing relationships based on density, proximity, layering, and visual rhythm. This is the fundamental transition initiated by Invisible Codes.

The collection retains its historical autonomy: it defines the territory from which Genomism would later emerge.

"The word fragments. The letter gains autonomy. Between the two, the image begins to appear."



Words 087

150 × 150 cm · 2026



Words 078

150 × 150 cm · 2026



Words 019

150 × 150 cm · 2026



Olafur Eliasson
Words 004
2026
150 x 150 cm

Words 004

150 x 150 cm · 2026



Words 011

100 × 150 cm · 2026

Biography

I am an Italian visual artist, born in 1970. For many years I worked in printing and visual communication, continuing a relationship with typography that began in childhood, in my family's business.

From this experience came the desire to explore the artistic possibilities of the letter. I began a path of experimentation that I have pursued for more than a decade and that found its first fully realised expression in WORDS – Invisible Codes, where I began bringing word, image, and matter together.

Over time, I shifted my focus from the meaning of words to the individual letter and the relationships through which it can generate an image. I deepened my exploration of layering and the manual construction of the surface, allowing bodies, faces, and human presences to emerge from the characters. Along this path, I formalised Genomism.

Since 2025, I have presented my work in Dubai, Berlin, London, and Paris, as well as in Italy, expanding my dialogue with audiences, galleries, and curators. In 2026, I held a solo exhibition at Galleria SanGiorgio Arte in Bari and exhibited at Palazzo Saluzzo Paesana in Turin in July 2026.

Today, I recognise Genomism as the language through which I continue to develop the relationship between my typographic origins and the construction of the image. I pursue this research by exploring the connection between language, matter, and identity.



Exhibitions

2026

Palazzo Saluzzo Paesana

Turin, Italy · July 2026

Galleria SanGiorgio Arte

Bari, Italy · 21 May–27 June 2026 · Solo exhibition

Tait Gallery

Berlin, Germany · 2026

2025

Sanremo Arte EXPO

Sanremo, Italy · 13–16 November 2025

Parc André Citroën

Paris, France · 2025

Espacio Gallery

London, United Kingdom · 26 August–6 September 2025

Arrival Gallery

London, United Kingdom · 2025

Volterra Art Week

Volterra, Italy · 28 August–2 September 2025

Nicoleta Gallery

Berlin, Germany · 2025

World Art Dubai

Dubai, United Arab Emirates · 2025

2026

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