Scuderia Calligaro
STEFANO CALLIGARO
If you are
READY TO DRINK
NON STOP
MORE THAN A LIQOUR STORE
Call us:
0724.988.370

Introduction

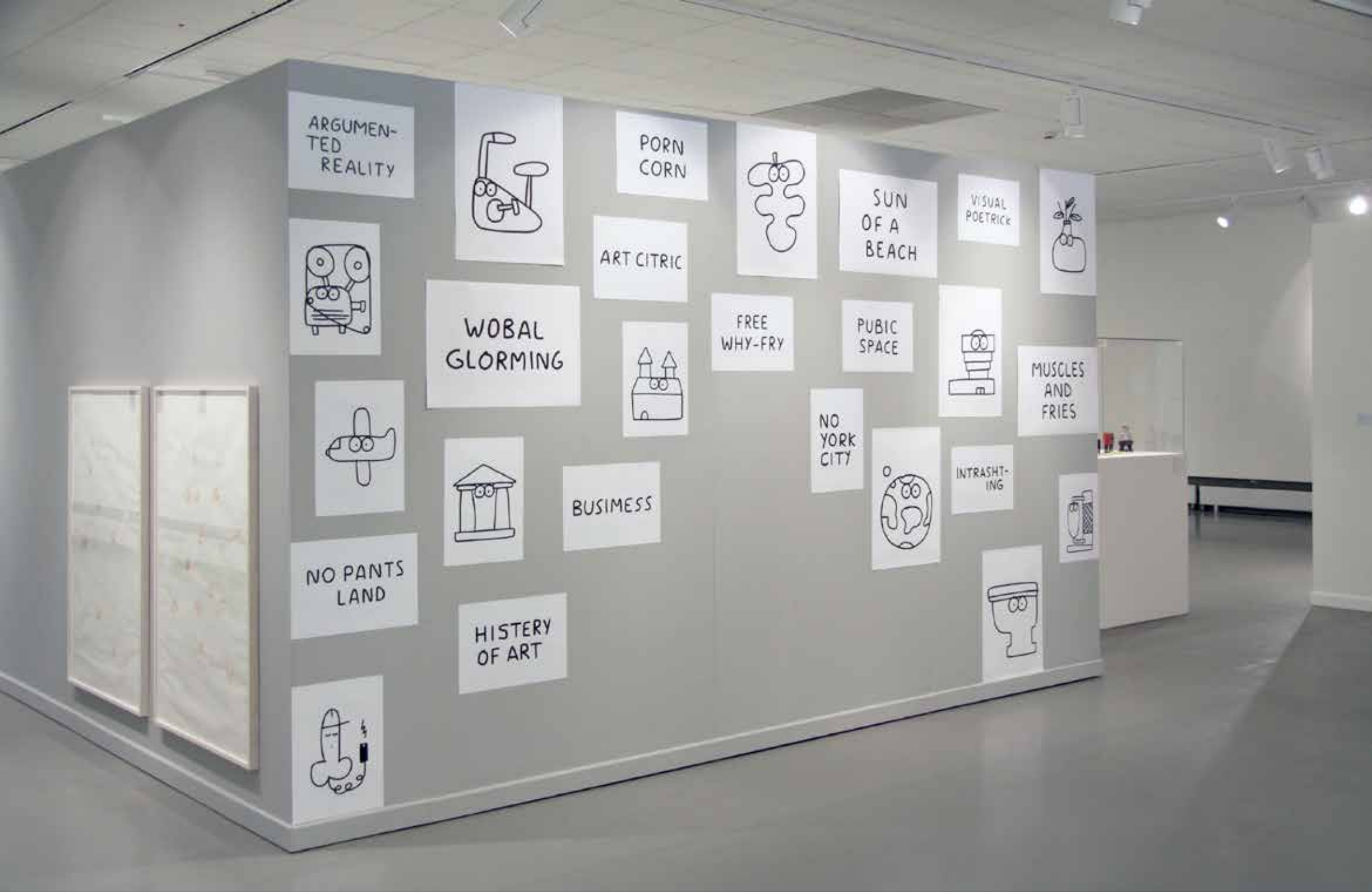
Stefano Calligaro est né en 1976 à Cividale del Friuli (Italie), il vit et travaille à Cluj-Napoca (Roumanie).

Stefano Calligaro est un artiste italien basé à Cluj-Napoca, Romanie. Son travaille protéiforme emploie une variété de stratégie questionnant avec ironie l'essence de l'art et le role de l'artiste dans la société contemporaine.
Sa pratique actuelle inclus des posters, livres, dépliants, cartes postales entre autres pratique de l'ephemera imprimé et s'engage avec le texte et la poésie (Poatry) comme il l'aime la nommer.
Grâce à une utilisation minimale du langage et à la légèreté de sa pratique, il transforme des mots familiers en « Poetricks » - des pépins verbaux simples qui, malgré leur simplicité, activent notre conscience en invitant le spectateur à entrer dans un nouveau territoire malléable à envisager, explorer et expérimenter.

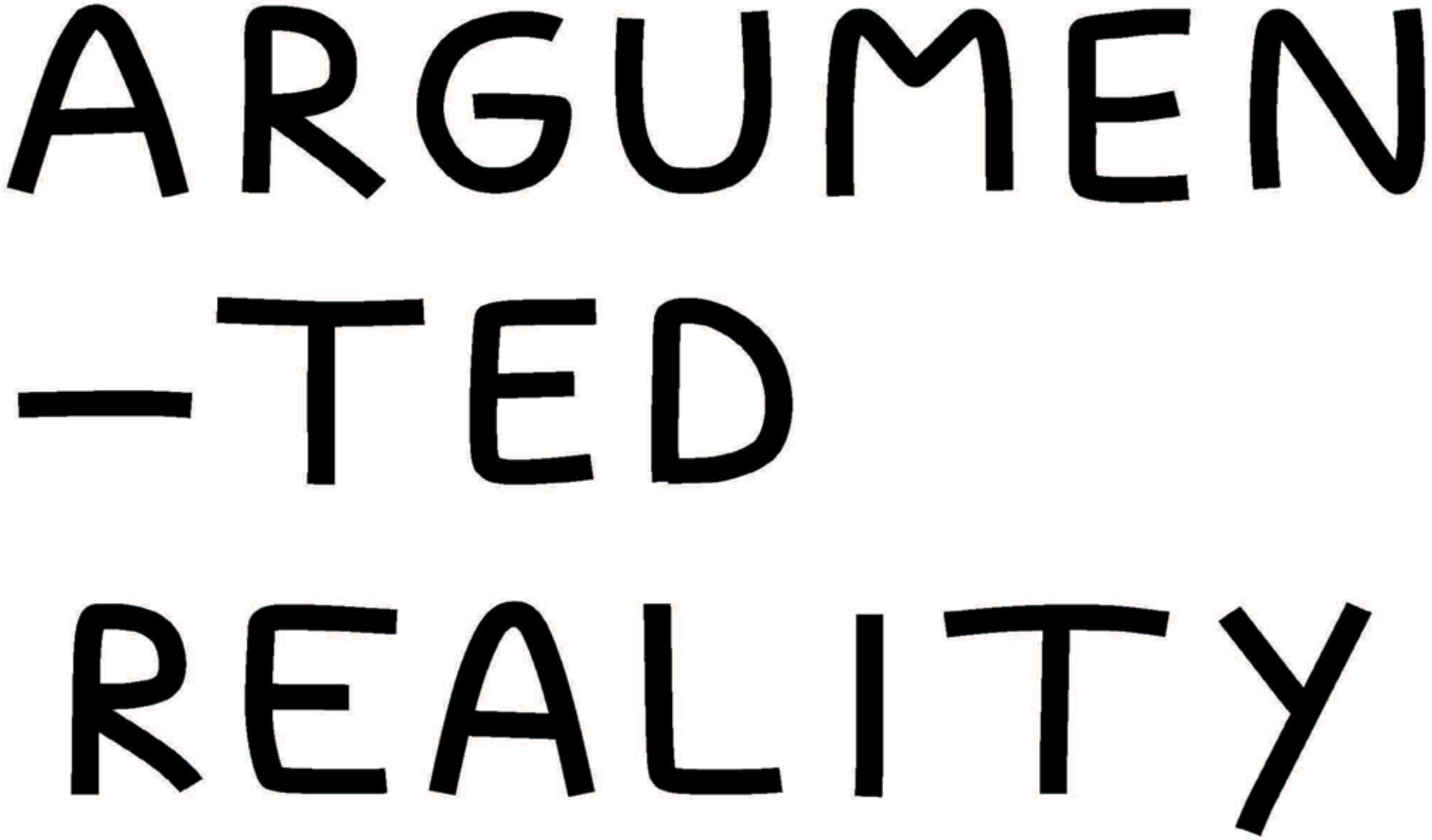
Introduction

Stefano Calligaro was born 1976 in Cividale del Friuli (Italy), he lives and works in Cluj-Napoca (Romania).

Stefano Calligaro is an Italian visual artist based in Cluj-Napoca, Romania. His multifaceted work employs a variety of strategies that question with irony the essence of art and the role of the artist in contemporary society.
His current artistic production includes posters, books, leaflets and postcards among other ephemeral printed material, and engages with text and poetry - «Poatry», as he likes to call it.
Through a minimal use of language and the lightness of his practice, he transforms familiar words into «Poetricks» - straightforward verbal glitches that, despite their simplicity, activate our consciousness inviting the viewer to enter a new malleable territory to envision, explore and experience.



vue d'exposition exhibition view -- *Bye Bye His–Story, chapter 5050* Centre de la Gravure et de l'Image imprimée, La Louvière, Belgium, 2021



Poetrick (N.18), 2021 -- Encre pigmentaire sur papier Canson Edition Etching Rag, 310 g/m2 / Pigment ink on Canson paper Etching Rag, 310 g/m2 -- 29,7 x 42 cm / 11.42 x 16.54 in -- Edition de 3 + 2 E.A. + 1 HC / Edition of 3 + 2 A.P. + 1 P.P.

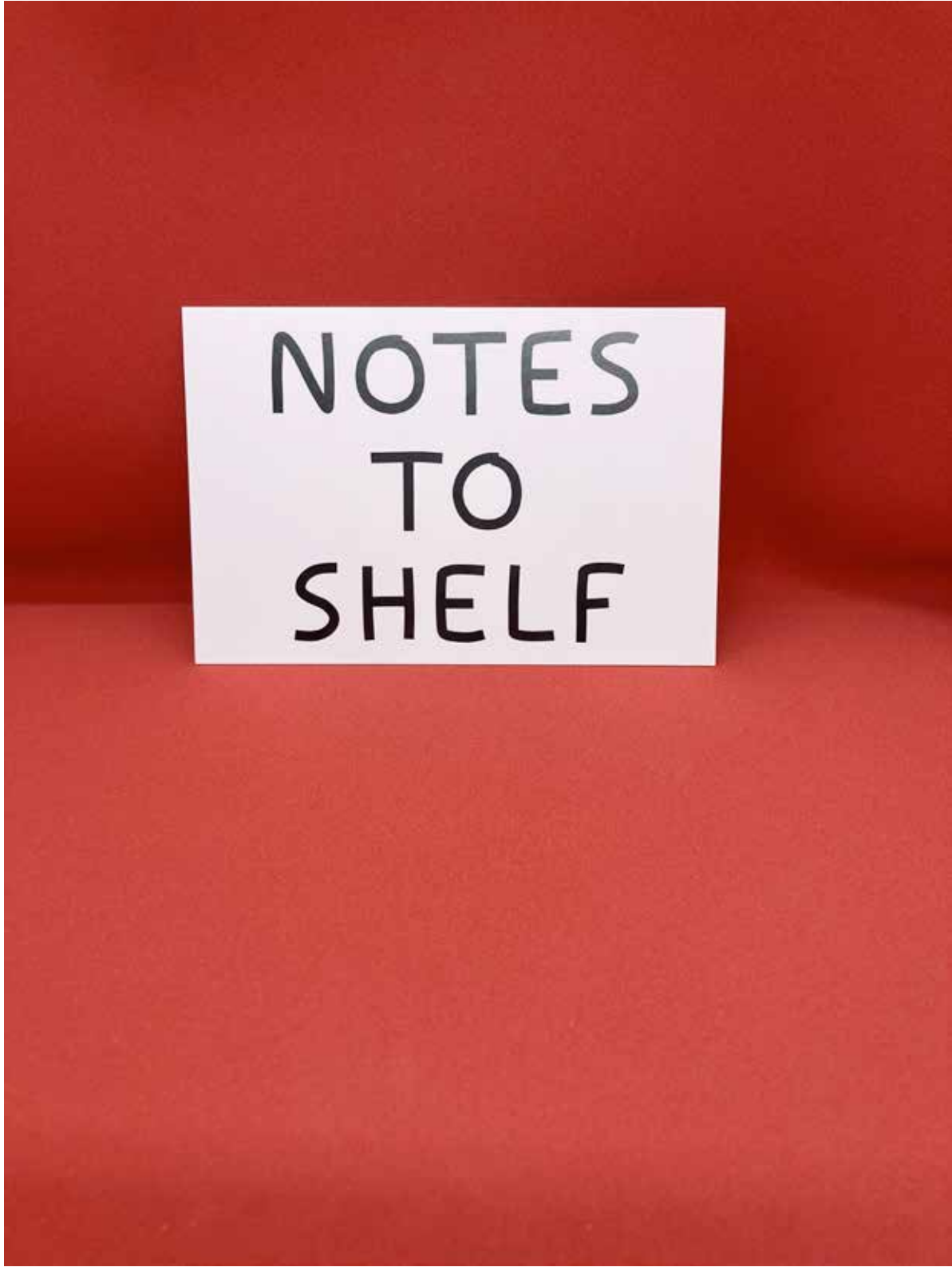
Poetrick (N.61), 2021 -- Encre pigmentaire sur papier Canson Edition Etching Rag, 310 g/m2 / Pigment ink on Canson paper Etching Rag, 310 g/m2 -- 29,7 x 42 cm / 11.42 x 16.54 in -- Edition de 3 + 2 E.A. + 1 HC / Edition of 3 + 2 A.P. + 1 P.P.

Poetrick (N. 143), 2021
Encre pigmentaire sur papier Canson Edition Etching Rag, 310 g/m2 /
Pigment ink on Canson paper Etching Rag, 310 g/m2
43,5 x 35 cm / 16.93 x 13.78 in
Edition de 3 + 2 E.A. + 1 HC / Edition of 3 + 2 A.P. + 1 P.P.

Poetrick (N. 330), 2021
Encre pigmentaire sur papier Canson Edition Etching Rag, 310 g/m2 /
Pigment ink on Canson paper Etching Rag, 310 g/m2
42 x 29,7 cm / 16.54 x 11.42 in
Edition de 3 + 2 E.A. + 1 HC / Edition of 3 + 2 A.P. + 1 P.P.

Poetrick (N. 114); Poetrick (N. 127);Poetrick (N. 144); Poetrick (N. 146); Poetrick (N. 231), 2021
Sous-bocks / Beermats
9,3 x 9,3 cm chaque / 3.53 x 3.53 in each
Matérialisé par Second Room, Antwerpen / Materialized by Second Room, Antwerpern

Poetrick (N. 218), 2021
Carte postale / Postcard
10 x 15 cm / 4 x 6 in
Edition de 250 / Edition of 250
Matérialisé par Emmanuel Hervé / Materialized by Emmanuel Hervé



Poetricks and text based ***Self-portraits***

«*Poetricks*», «*Poetrickal-materializations*» and text based «*Self-portraits*» are right now at the center of Stefano's work.
Far from being a simple aesthetic stance, his choice is primarily a resistance tactic to today's rampant Hyper-spectacularization of the art discourse.
It's a personal way of questioning, with irony and anarchic sensibility, the essence of art and the role of the artist in contemporary society.

Poetrickal-materialiazations

«*Poetrickal-materializations»* are printed versions of Stefano Calligaro digital Poetricks. They can be postcards, stickers, posters, books, wallpaint installations and anything else that makes Stefano's digital Poatry tangible.
Each materialization is usually made in collaboration with other people including art-publishers, galleries, independent art spaces, collectors, institutions or simple art lovers who are given the task to produce and distribute, without specific instructions, the physical artwork tself.
This participatory aspect of the work not only contributes to demystify the importance of the artist but also allows each Poetrical-materialization to freely question the essence of art in a society that constantly provides cultural and intellectual models to follow.

Recent «Poetrickal-materializations» include:

- «*Poetrick (No.128)*» - materialized as Postcard edition of 250 by «Paul and Wendy projects», Toronto, Canada.

- «*Poetrick (No.218)*» - materialized as Postcard edition of 250 by Emmanuel Hervé, Marseille, France.

- «*Poetrick (No.114)*», «Poetrick (No.144)», «Poetrick (No.146)», «Poetrick (No.231)», «Poetrick (No.127)» - materialized as Beermats edition by «Secondroom», Antwerp, Belgium.

- «*Poetrick (No.104)*» - materialized as Postcard edition of 250 by «And the editions», Vienna, Austria.

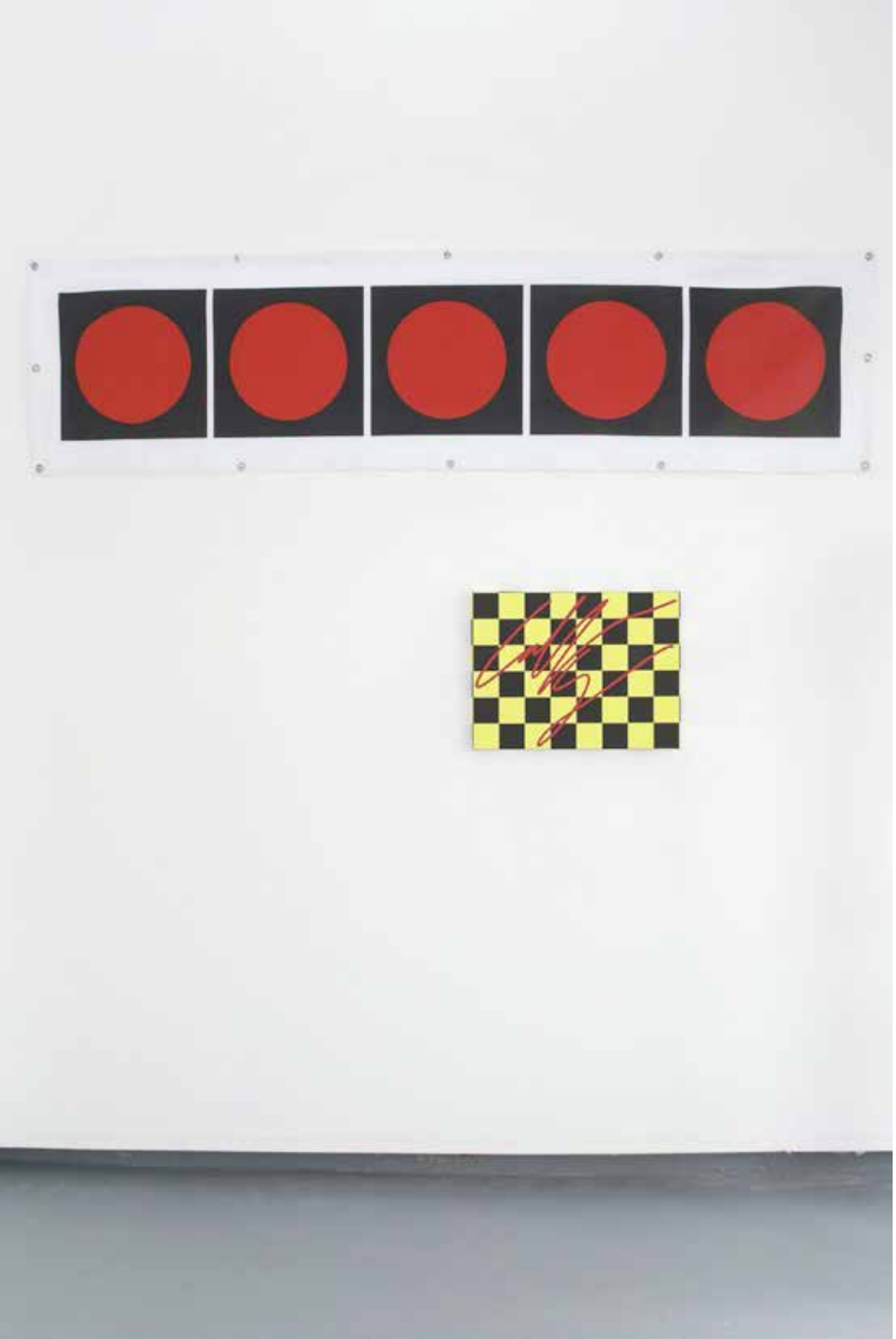
- «*Poetrick (No.186)*» and «Poetrick (No.192)» - materialized as Postcard edition of 50 by «Secondroom», Antwerpen, Belgium.

vue d’exposition exhibition view -- *THE BUCHAREST GP* Invitro gallery, Bucharest, Romania, 2019

Scuderia Calligaro flag, 2019 -- Impression digitale sur tissu, mat / Digital print on fabric, flag pole -- 150x100 cm drapeau / 59 x 39.37 in flag -- Edition ouverte / Open edition

vue d’exposition exhibition view -- *THE BUCHAREST GP* Invitro gallery, Bucharest, Romania, 2019

Pirelli Pirello, 2019
Impression par sublimation sur tissu, œillets métalliques
Sublimation print on fabric, metal grommets
240 x 70 cm / 94.49 x 27.56 in
Unique



Start Lights, 2019
Impression par sublimation sur tissu, œillets métalliques
Sublimation print on fabric, metal grommets
240 x 70 cm / 94.49 x 27.56 in
Unique

Checkered Flag, 2019 -- Impression archive sur toile / Archival print on canvas, 45 x 60 cm / 17.72 x 23.62 in -- Unique

vue d’exposition exhibition view -- *THE BUCHAREST GP* Invitro gallery, Bucharest, Romania, 2019

Self-portrait (after Bruno Munari's Positivo Negativo), 2019
Impression archive sur toile / Archival print on canvas
90 x 75 cm / 35.43 x 29.53 in
Unique

Turbo Stand, 2019
Editions de Stéfano Calligaro, Hot Pipes, Editura fractalia et œuvres de Stefano Calligaro.
Including editions by Scuderia Calligaro, Hot Pipes, Editura fractalia, and artworks by Stefano Calligaro
Dimensions variables / Variables dimensions
Unique

Turbo Stand, 2019 {Detail}-- Cappuccino Calligaro (100% Arabica espresso blend par Hot Pipes Roasters & Scuderia Calligaro); Four Little Pirelli Tyres (Poésie : Stefano Calligaro, Edition : Editura fractalia); Racing boots (Maranello) - (Abu Dhabi), céramique émaillée / Cappuccino Calligaro (100% Arabica espresso blend by Hot Pipes Roasters & Scuderia Calligaro); Four Little Pirelli Tyres (Poetry book by Stefano Calligaro, published by Editura fractalia); Racing boots (Maranello) - (Abu Dhabi), glazed clay.

THE BUCHAREST GP, Invitro, Bucharest, RO

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Stefano Calligaro brings Formula1 to Romania for the 1st time in history and it does so through his omnivore artistic practice, stunning aerodynamics and outstanding cornering abilities. The Bucharest Gp is an initiatory experience, the unique occasion to experience Scuderia Calligaro's unleashed power, and encounter Stefano Calligaro full efficiency configuration all in one place: INVITRO gallery, Bucharest.

Together with a new body of works created especially for this occasion, Stefano will present unmissable "….FOUR LITTLE PIRELLI TYRES", the 128 pages' literary boost system published in May 2019 by Editura Fractalia, and "Cappuccino Calligaro" the 100% Arabica espresso blend roasted by Hot Pipes Roasters x Scuderia Calligaro.

Stefano Calligaro is a visual artist, quasi-poet, racing driver, coffee lover. His work inhabits and subverts the slopes and chicanes of popular culture and art clichés, it's a top-speed racing ring where boundaries between art, literature, reality, fiction, exclusiveness, and mass-produced products overlap and mix exposing the public to Calligaro's exuberant self-mythology, the very system he uses to claim space for the casual fruition and consumption of his art.

The name "Scuderia Calligaro" comes from the highly renewed F1 racing team "Scuderia Ferrari", which is one of Stefano Calligaro's main addictions, along with Coffee and Poetry. "Scuderia Calligaro" is a personal, yet collective platform that invites international and local emerging creators to think and produce a body of diverse, exclusive, and limited items –"CALLECTIBLES" – created to celebrate the exciting World of "Scuderia Calligaro" and Formula1.

Miss Italia 2018 -- Impression archive sur toile, impression par sublimation sur tissu et chassis en aluminium / Archival print on canvas / Sublimation print on fabric, aluminium frame, Dimensions variables / Variables dimensions
vue d'exposition exhibition view -- *Miss Italia* Art-O-Rama, Marseille, France - Galeria Sabot

Miss Italia, 2018
Impression archive sur toile / Archival print on canvas
147 x 100 cm (grand), 117 x 80 cm (medium), 92 x 63 cm (petit)
57.87 x 39.37 in (big), 46.06 x 31.5 in (medium), 36.22 x 24.8 in (small)
Unique

How to Piss in public 2017 -- vue d'exposition exhibition view -- Kunstverein Langenhagen, Langenhagen, Germany

Cape 2018 -- Bois peint, métal, feutre, lin / Painted wood, iron, felt, linen, 80 x 141 x 20 cm
How to Piss in public 2017 -- vue d'exposition exhibition view -- Kunstverein Langenhagen, Langenhagen, Germany

How to Piss in public 2017 -- vue d'exposition exhibition view -- Kunstverein Langenhagen, Langenhagen, Germany

How to Piss in public 2017
vue d'exposition / exhibition view
Kunstverein Langenhagen, Langenhagen, Germany

***«How to piss in public»*, Kunstverein Langenhagen, Langenhagen, DE**

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How can one, as an artist, resist while continuing to produce work?
How can one work within an art world that they despise, but in which they nonetheless function? Central to Stefano Calligaro's practice, from the start of an idea or gesture to its physical outcome, are the questions of WHY and WHAT one produces as an artist. As Bertolt Brecht puts it in his poem The Doubter, about a man whose basic attitude is one of constant doubting.

According to Calligaro, the difficulty of art lies not in its complexity, but in its irrelevance. The fundamental attitude of his work is the act of questioning itself: questioning art's appearance, its morality, its aesthetics, its functionality, its usefulness.
For Calligaro, answers lie in absurdity. He constantly offers up strategies that (mis)use mediums such as Twitter or Instagram so that 'normal' actions become absurdly exaggerated. Another 'response' is given in his rejection of a certain virtuosity - be it within a medium like painting, writing, or even Photoshop – so as to not fall in love with one's own artistic mastery or craftsmanship. The so-called products that come from Calligaro's hands are the result of 'quick thoughts coming from other quick thoughts transferred quickly on various surfaces.' By doing so, he circumvents the all too finished, polished product.

The entire project presented at Kunstverein Langenhagen, which also includes a publication consisting of e-mail correspondence on the above-mentioned topics between Calligaro and artists Kurt Ryslavy and QS Serafijn, evokes the dynamic between so-called artistic freedom and power relations that is constantly at stake. As with the artist himself, the institution is also faced with questions of what is seen and what is not, what has value – be it symbolic or economic – and who decides. The artist cannot shed this dynamic, and it equally infects the art institution. There is no escaping; the institution is just as entwined with the art world as is the artist.

Calligaro sees the exhibition as a parasite of space and context; the institute is temporarily dominated by the intervention of the artist. This act doesn't stop here, for the exhibition includes more than what can be seen in the space of the Kunstverein: it is the correspondence between the artist and curator; it is in the artist's clothing; in the publication that appears together with this project; it includes the posters on the advertising columns in the streets of Langenhagen; it is the spam sent from the Kunstverein to a number of other art institutions. With this expansive set of actions, the exhibition is more comprehensive and more ambiguous than the visitor might think at first sight. Yet at the same time, through the work it becomes clear that this show, like any other, isn't democratic or completely public. Much of the 'exhibited' is only visible to a few. Calligaro lays bare the tension that a place like the Kunstverein, although public, is not a 'free' or 'autonomous' space, however much one would like to believe.

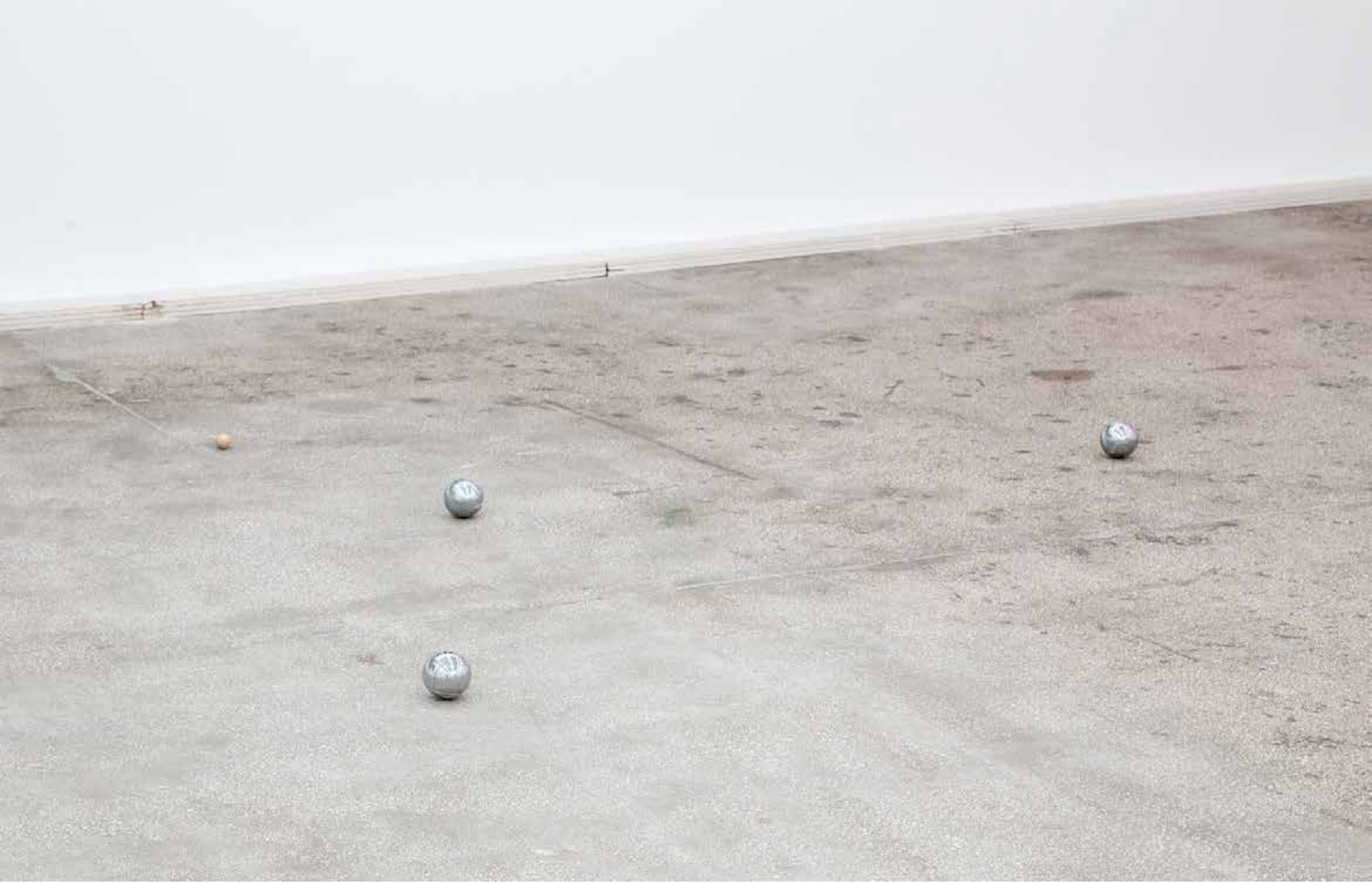
Calligaro's exhibition is something other than a simple sum of objects that together form a coherent whole. It is consciously incoherent, emanating out from the artist's daily life. "I'd like this show to, yes, 'show' something, but I want it to be me and my incongruent interests and processes all together instead of a clear display of general subjects interesting to others. I like to think of art as something close to what we are and not to what we want to represent."

Noor Mertens
(director Kunstmuseum Bochum)

Film adhésif et boules de pétanque / Adhesive film / petanque balls
vue d'exposition exhibition view -- *PETANQFUCK (One parasitic)*, 2017 Sabot, Cluj-Napoca, Romania

vue d’exposition exhibition view -- *PETANQFUCK (One parasitic)*, 2017 Sabot gallery, Cluj-Napoca, Romania

vue d’exposition exhibition view -- *PETANQFUCK (One parasitic)*, 2017 Sabot gallery, Cluj-Napoca, Romania



vue d’exposition exhibition view -- *PETANQFUCK (One parasitic)*, 2017 Sabot gallery, Cluj-Napoca, Romania

vue d’exposition exhibition view -- *PETANQFUCK (One parasitic)*, 2017 Sabot gallery, Cluj-Napoca, Romania

PETANQFUCK is an arena where players – the artist himself together with other contributors – are called to discuss, debate and confront each other's positions on subjects related to the actual state of the arts and other irrelevant banalities while simultaneously playing *PETANQFUCK*. Subjects are never over-imposed but vary and deviate according to the directions offered by the dialogue itself. Like balls rolling and knocking, words are pronounced and thrown in the air without univocal purposes and directions. *PETANQFUCK* is the tension between perplexities and convictions; the friction between what is being offered and our expectations.

vue d’exposition exhibition view -- *Stefano Calligaro* Art-O-Rama, Marseille, France - Galeria Sabot

Butt hole, 2017 -- film adhésif Adhesive film -- Dimensions variables Variable dimensions -- Unique

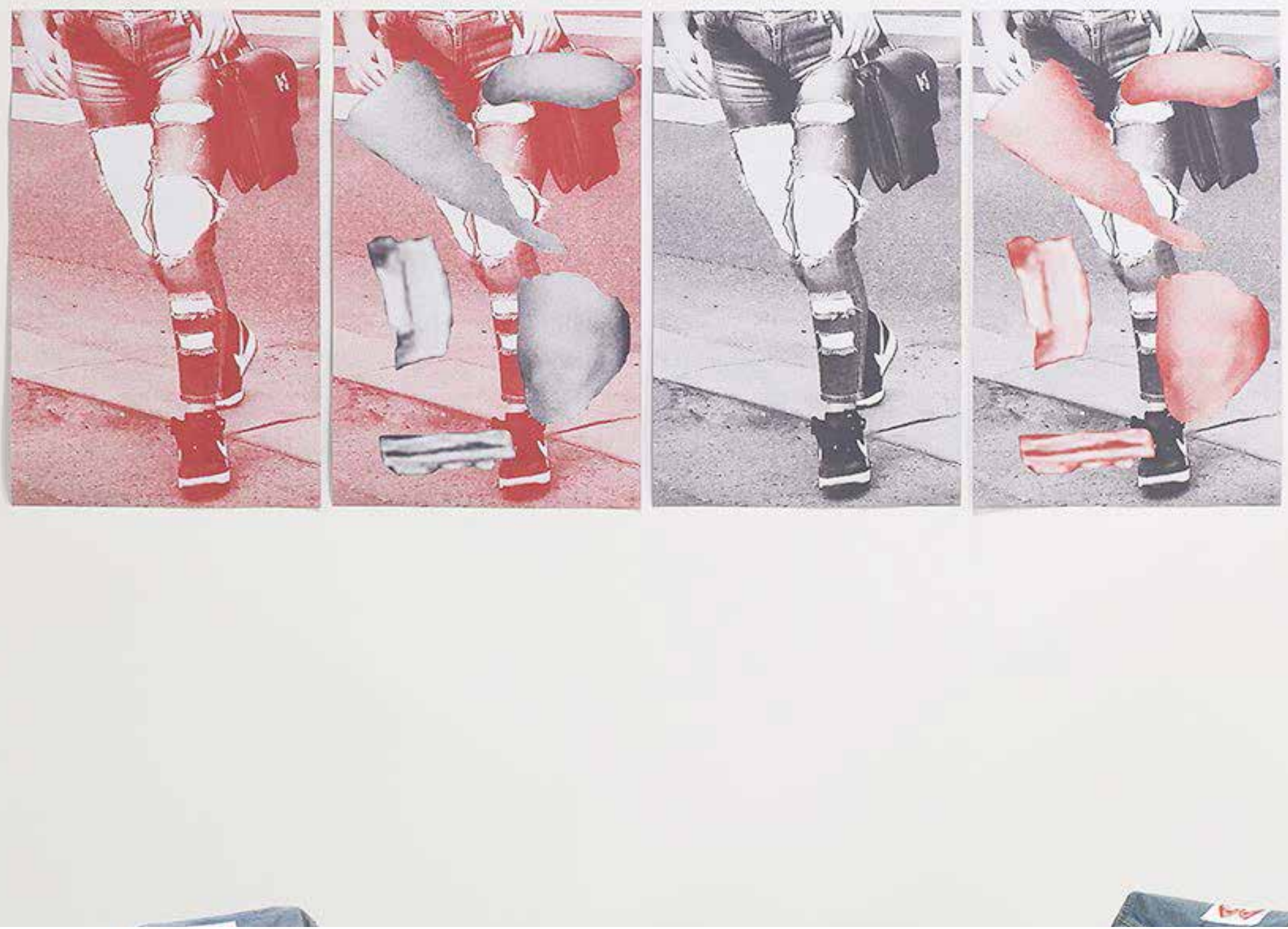
Butt hole, 2017 -- film adhésif / Adhesive film -- Dimensions variables / Variable dimensions -- Unique

Intellectual snake pushed away by very young and relaxed feet, 2017
Impression riso sur papier agrafé sur du pain / Risoprint on paper stapled on bread
Dimensions variable
Variable dimensions
Unique

SC Jacket / Bread hole, 2017 -- Impression digitale sur tissu, pins, veste en jean / pain rassis Digital print on patches, button pins, jeans jacket / dried bread -- Dimensions variables Variable dimensions

SC Jackets, 2017 -- Impression digitale sur tissu, pins, veste en jean Digital print on patches, button pins, jeans jacket -- Dimensions variables Variable dimensions

Bread hole, 2017 --Pain rassis Dried bread -- Dimensions variables Variable dimensions



Chick crossing the street in ripped jeans holding her purse, 2017 -- Impression digitales sur papier / Digital prints on blueback paper

Stefano Calligaro and Alex Ebstein 2016 -- vue d'exposition exhibition view -- Frutta, Roma, Italy

Stefano Calligaro and Alex Ebstein 2016 -- vue d'exposition exhibition view -- Frutta, Roma, Italy

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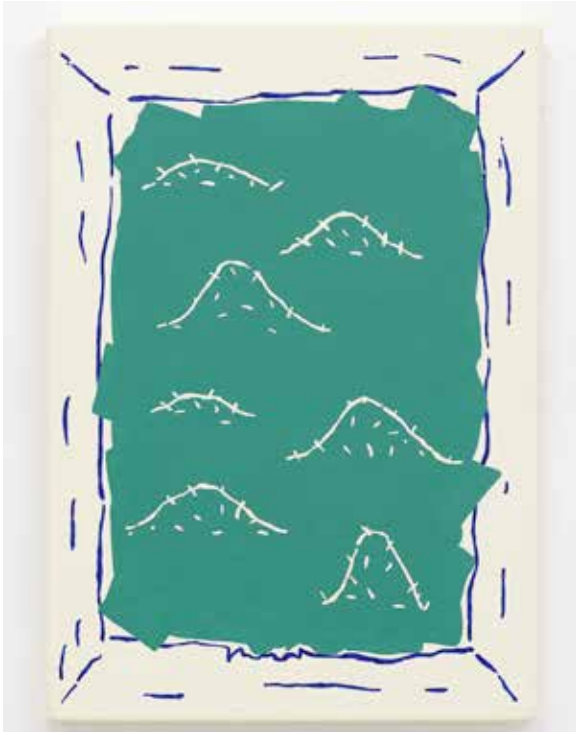
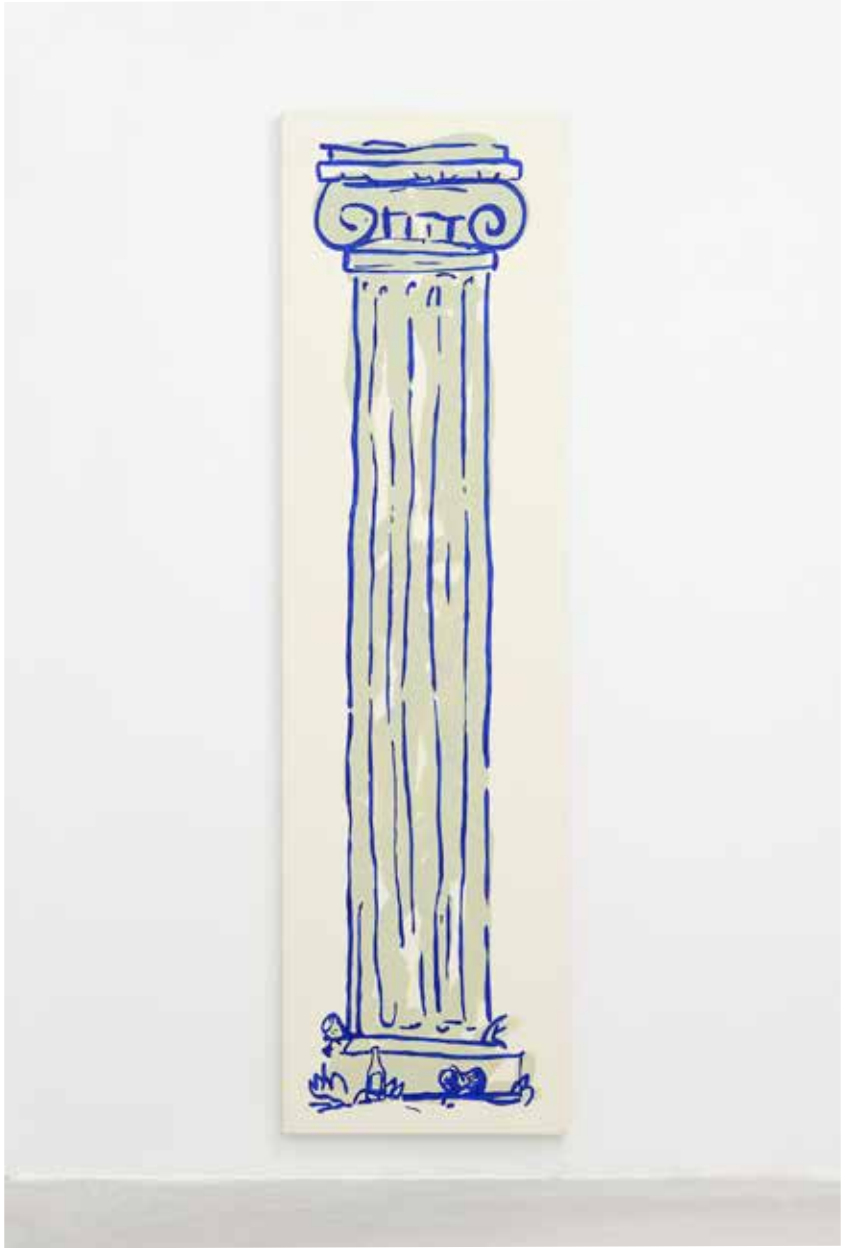


I Sette Colli di Roma - Cele sapte coline ale Romei - Les sept collines de Rome, 2016
Acrylique sur toile / Acrylic on canvas
50 × 35 × 2,5 cm / 19.69 x 13.78 x 0.79 in
Unique

MMXV, 2016
Acrylique sur toile / Acrylic on canvas
210 × 58 × 2,5 cm / 82.68 x 22.83 x 0.79 in
Unique



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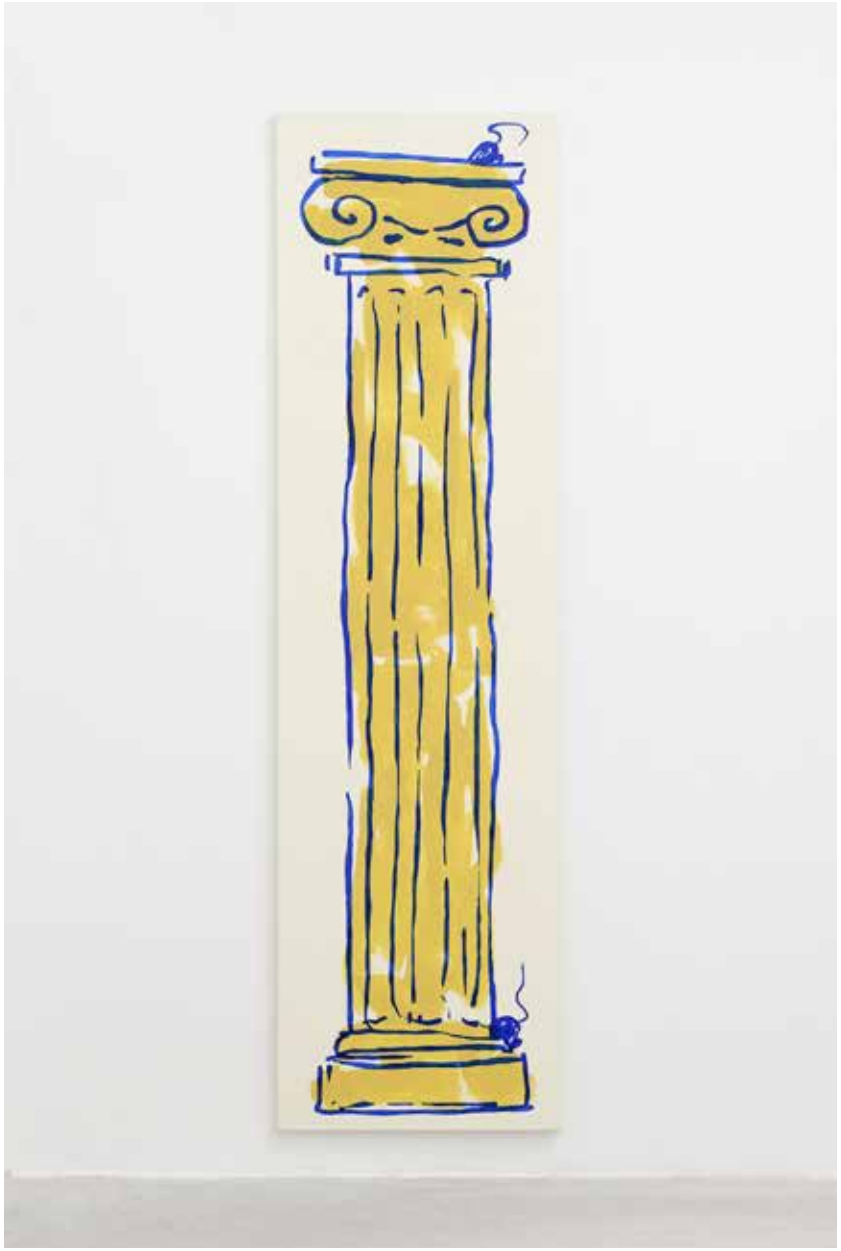

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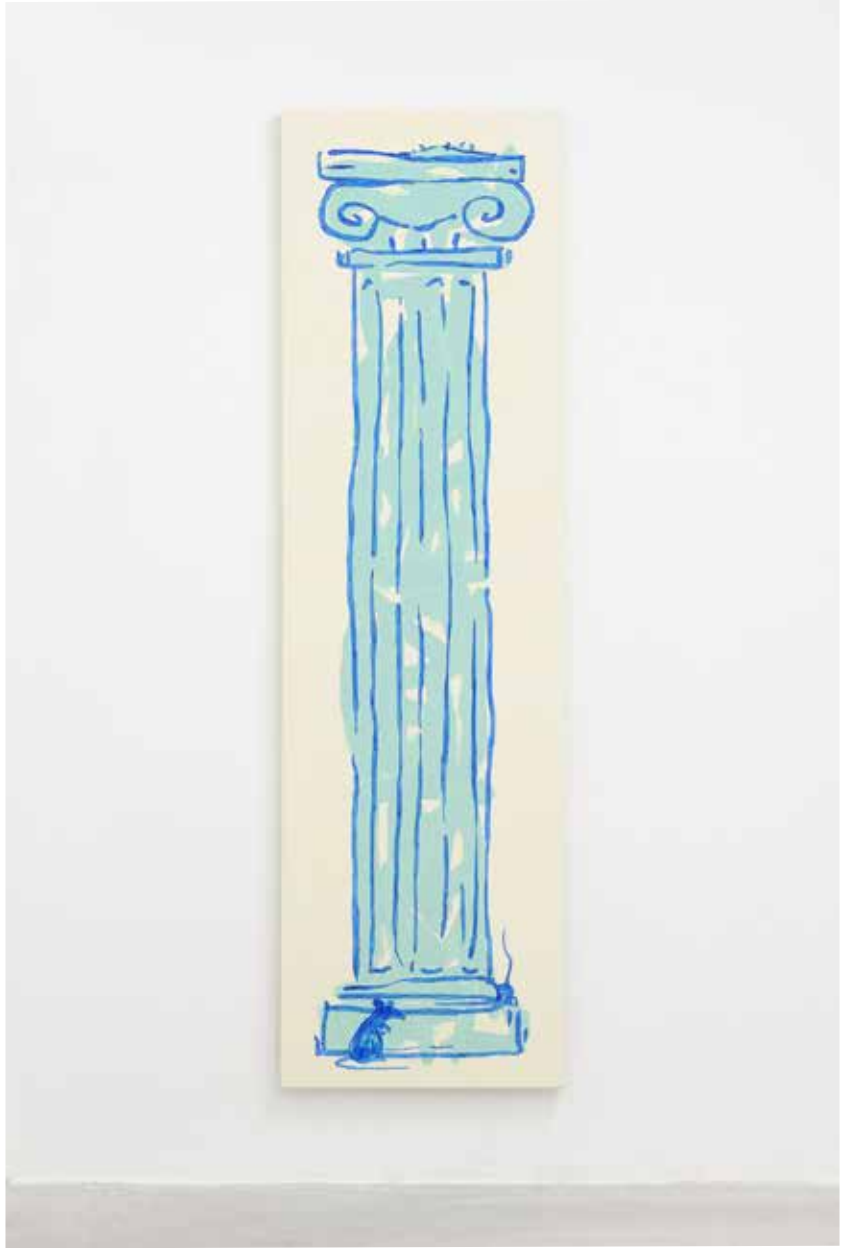
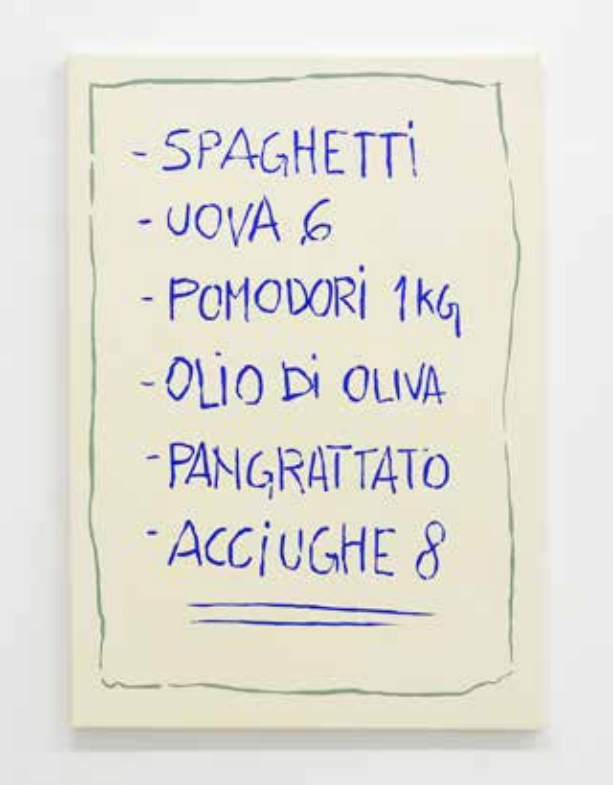
Unique



MMXV, 2016
Acrylique sur toile / Acrylic on canvas
210 × 58 × 2,5 cm / 82.68 x 22.83 x 0.79 in
Unique

When in Rome do Rome | *Sapiens Sapiens* 2016 -- Boites à Pizza, Singe en coton et fibre de polyester / Pizza Boxes, Cotton and Polyester Fiber Fill Monkeys -- Dimensions variables Variable dimensions
Collection Nomas Foundation, Roma, Italy

When in Rome do Rome | *Sapiens Sapiens* 2016 -- Boites à Pizza, Singe en coton et fibre de polyester / Pizza Boxes, Cotton and Polyester Fiber Fill Monkeys -- Dimensions variables Variable dimensions
Collection Nomas Foundation, Roma, Italy

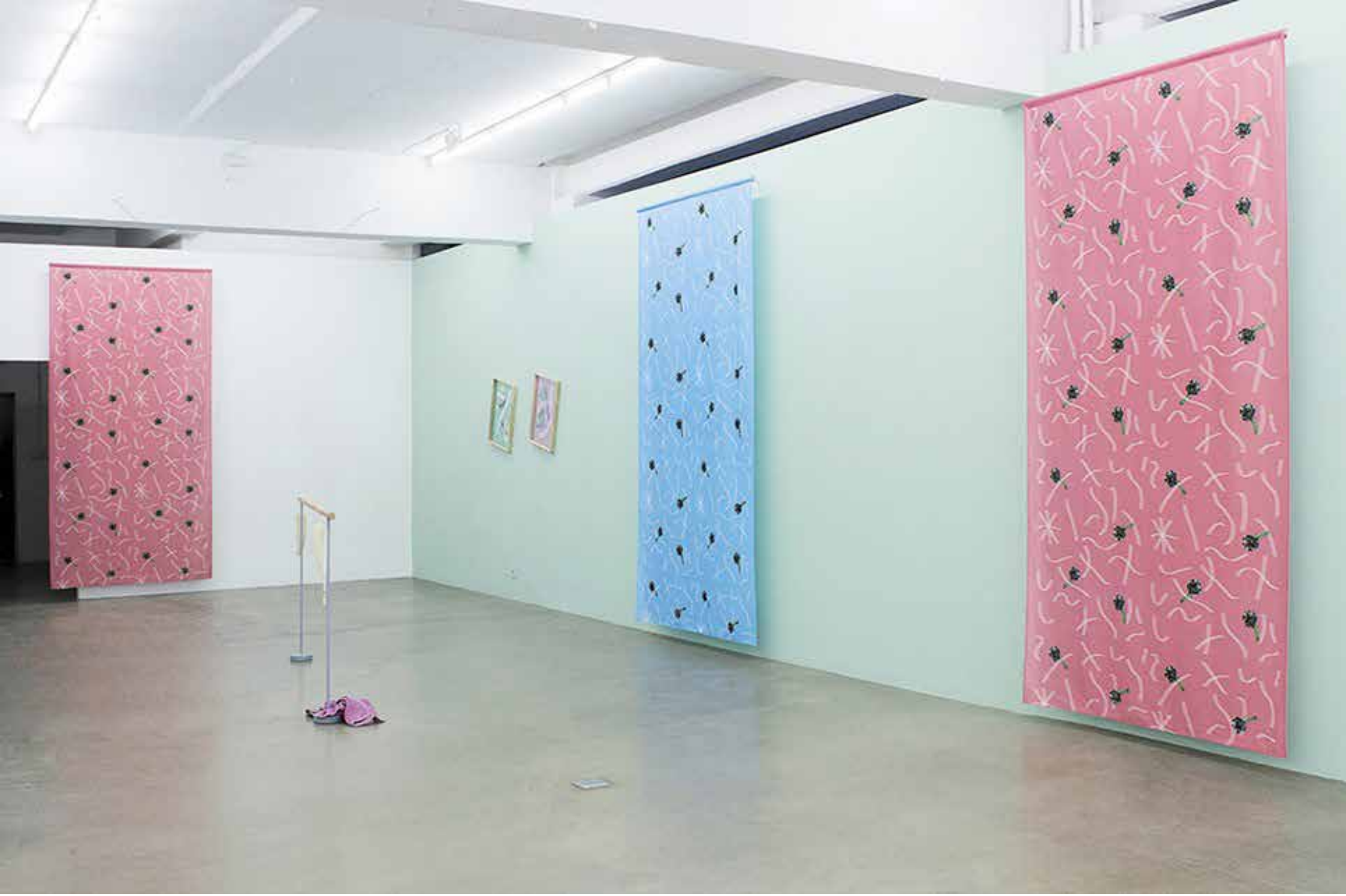


Spaghettiuova6pomodori1kgoliodiolivapangrattatoacciughe8, 2016
Acrylique sur toile
Acrylic on canvas
100 × 70 × 2,5 cm
39.37 x 27.56 x 0.79 in
Unique

2cipollesalegrossocapperimozzarella!prezzemolo, 2016
Acrylique sur toile
Acrylic on canvas
95 × 70 × 2,5 cm
37.4 x 27.56 x 0.79 in
Unique

pancettapecorino2ettirucola, 2016
Acrylique sur toile
Acrylic on canvas
95 × 70 × 2,5 cm
37.4 x 27.56 x 0.79 in
Unique

All-Yo! Crypto-Phylo-s' 2015 -- vue d'exposition exhibition view -- Galeria Sabot, Cluj-Napoca, Romania



All-Yo! Crypto-Phylo-s' 2015 -- vue d'exposition exhibition view -- Galeria Sabot, Cluj-Napoca, Romania

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All-Yo! Crypto-Phylo-s' 2015 -- vue d'exposition exhibition view -- Galeria Sabot, Cluj-Napoca, Romania

All-Yo! Crypto-Phylo-s'

*A discreet Charm
and a good Crémant to please Picard: Cryptomaniacs you're advised!
Zalten spighel skuten zitten: - Oui! Oui! compriendo comprindo understand!
Je necesit un pen! Un marker digital pour mon meta-delight se il vous plaît! Imediatmont! aici!
Essenzialmente si tratta di non oltrepassare le zone delimitate dalle linee di obliterazione personale
or lets say it in English: It's all about business and distractions.
Perennial artiquette s will be rounded with a soft green color in the late winter and spring.
- Availability: twelve months a year with peaks in spring and fall.
The Artiquettes queen is here to help. Please pull off a leaf.

Rotójąca wirófka. Laboratoryjne rozszczepienie of reality. Silicon and liquid-crystal cream.
Digital wellness for missing parts of our biological identity = ****k?? is this the case?
I mean: is it the case to talk about this? and what about? what about Eco-systems floating the Net
and "speak to peak"? -Directions? it seems Enjoyable "oui" Enjoyable! nous epoque, nous divertissement
,,,,PirateBay,,,,la valeur de la virgule dans la société de la digi-langue!

- Artiquettes où êtes-vous?
- ici, je suis ici! dans la monitor!! Gmail, ma Google Docs.

The acid thunder set ups the protest. Migration of pleasure become impossible; Bank crash! Fininito.
Caring or….magnificent, yes magnificent ladies from the Display suddenly stopped feeding sweet bytes of my .sdi, .dsi, .dpa, .dos, .gpr, .row, .aop, .sko, .acy, .qog, .vbd, .etc Even high frequency stream
of space-key is marbly re-invisible and heavy-sweetened!

oh! am I distracting you? taking your attention from the Cheers smiles?:
"WHAT YOU SEE IS WHAT YOU GET, AND YOU AIN'T SEEN NOTHING YET!"

P-O-M P-O-M A-L-G-O-R-I-T-H-M ! P-O-M P-O-M J-U-M-P A T-W-I-S-T !

- Ha! Gentlemen par excellence remember to SHAVE ALWAYS AGAINST (precisely "hair" I can say, but
"soundinity" of that word is not my cup of tea)
Wikileaks to Wikipics .
Kolab Now All you Pam-Pam .
Pom-Pon.
Use your skills to pay the bills.
I love tattoos. And mine symboli z e s who I really am.
- Logician: A sausage has two ends.
- Gentleman: I have two ends.
- Logician: Then you're a sausage.
- Gentleman: So I am a sausage?
- Logician: And the contrary is also true.
Transcent all these JELL-Os:
[liquorice smells soo good]
agastache blue liquorice picholine blewits, blewits everywhere Lotta Lollies Tutti Frutti phthalocyanine
NO ARTIFICIAL DYES
thank you
TNKU!!

**A text written, edited, and mixed by Stefano Calligaro-Daria Dumitrescu-Maciej Parzydło

Stefano CALLIGARO

Born in 1976 in Cividale del Friuli (Italy) — Lives and works in Cluj-Napoca (Romania)

Education

2001 — BA Hons Fine Art, Academy of Fine Arts, Venice, Italy

Solo exhibtions

2021 — *New Poetrickal-materialization*, Secondroom, Antwerp, Belgium
2021 — *Café Het Been*, Secondroom, Antwerp, Belgium
2021 — *Immaterial Salon*, Art-O-Rama, Galeria Sabot, Marseille, France
2021 — *Poetrick 217*, CNTL Marseille, Galerie Emmanuel Hervé, Marseille, France
2021 — *Poetrick 217*, Galerie Emmanuel Hervé, Marseille, France
2019 — *Fast One*, Happy Potato Press, Berlin, Germany
2019 — *THE BUCHAREST GP*, Invitro, Bucharest, Romania
2019 — *CAPPUCCINO CALLIGARO TOUR*, Let's Coffee, Cluj, Romania
2018 — *MISS ITALIA*, Art-O-Rama, SABOT, Marseille, France
2017 — *How to piss in public*, Kunstverein Langenhagen, Langenhagen, Germany
2017 — *PETANQFUCK*, Sabot, Cluj, Romania
2017 — *Art-O-Rama*, Sabot, Marseille, France
2017 — *UreallyWnnaClimbThStairkaseOfSUccessMuffnLicker?!*, MÉLANGE , Cologne, Germany
2017 — *€€€€€€€€: meiN Spielz€UG:*, SafeDepos.it, Warsaw, Poland
2016 — *Stefano Calligaro and Alex Ebstein*, Frutta, Rome, Italy
2015 — *F*** Su**s*, The Art Markets, Milan, Italy
2015 — *All-Yo! Crypto-Philo-s'*, Sabot, Cluj, Romania
2015 — *Economists Are Watching, Hadrian*, Frutta, Rome, Italy
2015 — *Martini - Campari - Seltz = Americano*, JosedelaFuente, Santander, Spain
2014 — *Infused Logic Standardized Methods*, Bikini, Lyon, France
2013 — *&*, Self Service Open Art Space, Stuttgart, Germany
2013 — *&*, Sabot, Cluj-Napoca Romania
2011 — *For Not Turning All My Nothing Into Something*, Sabot, Cluj-Napoca, Romania
2010 — *Plants, rocks and a fish inhabited pond*, Wcw gallery, Hamburg, Germany
2010 — *Two ways to look at*, Secondroom, Antwerp, Belgium
2009 — *Flat folding*, White Heat, Stuttgart, Germany
2009 — *Arrangements*, Agenzia04, Bologna, Italy
2009 — *Stefano Calligaro*, Secondroom, Brussel, Belgium
2009 — *Stefano Calligaro*, Walden Affairs, Den Haag, The Netherland
2008 — *Lead origami*, swingr, Wien, Austria
2007 — *Hard folk*, kamerlaakkwartier, Den haag, The Netherland
2006 — *Stefano Calligaro*, agenzia 04, Bologna, Italy
2006 — *Appetite for abstraction*, GC.AC, galleria comunale d'arte contemporanea, Monfalcone, Italy
2004 — *Tailgrab*, Perugiartecontemporanea, Padova, Italy
2002 — *Theorytipe*, Perugiartecontemporanea, Padova, Italy
2002 — *Blind Date*, (with Alex Cecchetti), Via Farini, Milano, Italy

Group exhibitions

2021 — *Inverse*, Emmanuel Hervé / Galerie Thomas Bernard, Paris, France
2021 — *Immaterial Salon*, Art-O-Rama with Emmanuel Hervé, Marseille, France
2021 — *The Feuilleton: I will bear witness*, Piggy-backing from the Edicola, Spoleto, Italy
2021 — *Bye Bye His-Story, chapter 5050*, Centre de la Gravure et de l'Image imprimée, La Louviére, Belgium
2018 — *I Caught A Rat, We Caught Some Air*, MÉLANGE, Düsseldorf, Germany
2018 — *Art-O-Rama* (with SABOT), Marseille, France
2018 — *Polar Editions* (with Rinomina), Art-O-Rama, Marseille, France
2018 — *The Changing Appearance*, Kunstverein Langenhagen, Langenhagen, Germany
2018 — *Discuția Secretă*, Festival of Literature, Arad, Romania
2018 — *BoxThree*, MÉLANGE, Cologne, Germany
2017 — *Dream Miami*, Sabot @ Dream fair
2016 — *Club Papucho*, Non+ULTRA, Cluj, Romania
2016 — *Job Moves*, Cinema Rex, Padova, Italy
2016 — *Imagine*, Brand New Gallery, Milan, Italy
2015 — *Supernova*, MART/MAG Museo Dell'Alto Garda, Riva del Garda, Italy
2015 — *Objects of Desire*, Sabot, Cluj, Romania
2015 — *Italian and british artists meet Milan*, The Workbench, Milan, Italy
2015 — *!Champagne!*, BeatTricks, Milan, Italy
2014 — *Big Meal / Big Deal*, Los Pistachos, Web
2014 — *S,L,A,N,G,U,A,G,E*, Sabot @ (off)icielle, Paris, France
2014 — *Tokonoma*, Space, Tokyo, Japan
2014 — *Quotes from the Left Left Hand*, Galleria Massimodeluca, Venice, Italy
2013 — *Liste 18*, Sabot @ Liste, Basel, Switzerland
2013 — *Art O Rama*, Friche la Belle de mai, Marseille, France
2012 — *Play dice would be nice*, Gaudel de Stampa, Paris, France
2012 — *Informal*, Or-bits, Or-bits.org, UK
2012 — *The dark side of the moon*, Jarach gallery, Venice, Italy
2011 — *Needed by things*, Furnished space, London, UK
2010 — *Sommerfest*, Wcw gallery, Hamburg, Germany
2010 — *Evading Customs*, Le Dictateur, Milano, Italy
2010 — *Quiet is the new loud*, Hotel Mariakapel, Hoorn, The Netherland
2009 — *Lobby*, Cell project space, London, UK
2009 — *The object of the attack*, The David Roberts Art Foundation, London, UK
2009 — *And the wood said burn me*, A locatie, Rotterdam, The Netherland
2009 — *La meglio gioventu*, GC.AC, Monfalcone, Italy
2009 — *BEyond*, Duende, Rotterdam, The Netherland
2009 — *Aumma aumma*, Edinburgh Annuale, Edinburgh, UK
2009 — *tHEMA*, NP3, Groningen, The Netherland
2009 — *New italian epic*, Brown project space, Milano, Italy
2008 — *Maninfesto scultura*, Villa Manin, Passariano, Italy
2008 — *Mondriaan download*, Biagiotti progetto arte, Firenze, Italy
2008 — *10.000 watt*, Foundation b.a.d, Rotterdam, The Netherland
2008 — *Soft Cell*, GC.AC, galleria comunale d'arte contemporanea, Monfalcone, Italy
2008 — *Soba Beograd*, Belgrade, Serbia
2008 — *Arrivi e Partenze*, Mole vanvitelliana, Ancona, Italy
2007 — *Albedo*, Eleanor Harwood gallery, San Francisco, USA

2006 — *L'immagine sottile*, GC.AC, Monfalcone, Italy
2006 — *Scale down*, Galerie Eva Hober, Paris, France
2005 — *No location relocation*, Galleria Comunale Castel San Pietro, Bologna, Italy
2003 — *Issue n°1*, Imprinting Area, Brescia, Italy
2003 — *Spazio Urbano*, Palazzo Piacentini, San Benedetto del Tronto, Italy
2003 — *Imago*, GC.AC, galleria comunale d'arte contemporanea, Monfalcone, Italy

Residencies

Public Collection

Nomas Foundation, Rome, Italy

Stefano Calligaro is represented by Galerie Emmanuel Hervé

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