Federico Polloni

Artist Portfolio

Selected Works

Biography

Federico Polloni (b. 1991, Asolo, Italy) is a visual artist based in Venice. He graduated in Painting from the Academy of Fine Arts of Venice in 2021, where he studied under Aldo Grazzi and Carlo Di Raco. Alongside his artistic practice, Polloni is actively involved in artist-run initiatives. In 2020, he co-founded Acromo, a cultural association dedicated to promoting contemporary art in the Venetian area, and established Casablanca_studio_, a shared workspace for artists in Venice. His recent exhibitions include Venice Time Case, curated by Luca Massimo Barbero at the Archivio di Stato di Napoli; L'Habitat di Domani at the Fondazione Bevilacqua La Masa, Venice; and Kunsthaus Paradiso, curated by Caroline Corbetta, presented during the 2026 Venice Biennale at Palazzo Molin Querini, Venice. He currently lives and works in Venice.

Artist Statement

I am a multidisciplinary visual artist working across painting, sculpture, installation, video, and digital media. While painting remains at the core of my practice, I use different media to investigate the same conceptual questions, allowing each project to find its most appropriate form.
My work investigates how inner experience shapes our perception of reality, constructing ambiguous environments where natural, artificial, and symbolic elements converge. Rather than telling a story, I create images and spaces that evoke psychological states, inviting viewers to inhabit moments of uncertainty where multiple interpretations can coexist.
I am interested in the threshold between what is perceptible and what remains invisible. Metaphysical atmospheres, symbolic forms, and liminal landscapes become vehicles for exploring the unknown, suggesting worlds suspended between nature and artifice, memory and imagination, the familiar and the uncanny.

Venice Time Case is a travelling, non-profit project conceived and curated by Luca Massimo Barbero. Five Fly Cases will carry fifty artworks created specifically for the occasion by fifty emerging contemporary artists working in the Venetian area. The cases and artworks will travel across Europe through a series of exhibitions, culminating in their acquisition by a contemporary art museum.

The artists involved in Venice Time Case are all active within the Venetian art scene, many of them connected to the Academy of Fine Arts of Venice. The lagoon city has long been a cosmopolitan centre shaped by art and culture; however, much of its vibrant contemporary artistic production remains overlooked, dynamic yet largely hidden from view.

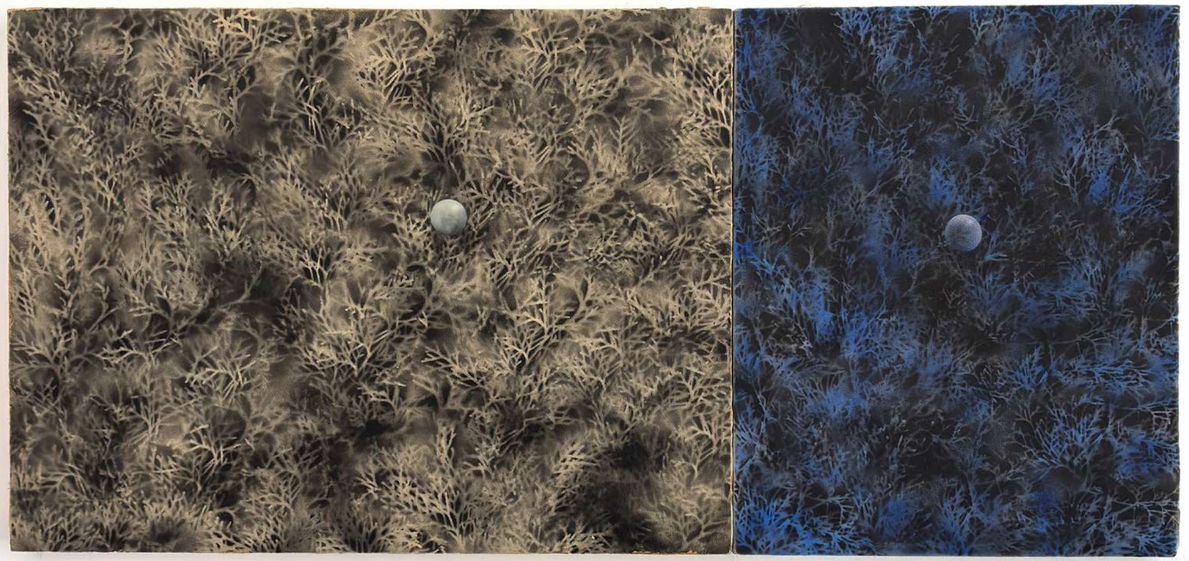
Venice Time Case functions as a moving “place” where artists can meet and reconnect—artists who work collectively, share studios, or pursue either collaborative or independent practices. The project was conceived to bring international attention to the “hidden vitality of art within the vast city between land and sea,” highlighting the richness and diversity of Venice’s contemporary creative community.



Venice Time Case, curated by Luca Massimo Barbero, Galerie Italienne, Paris, France



Carogna, 2022,
acrylic and oil on wood
40 x 30 cm
(Private collection)



Echo of presence, 2024,
acrylic and oil on canvas and panel,
diptych, 64 x 30 cm



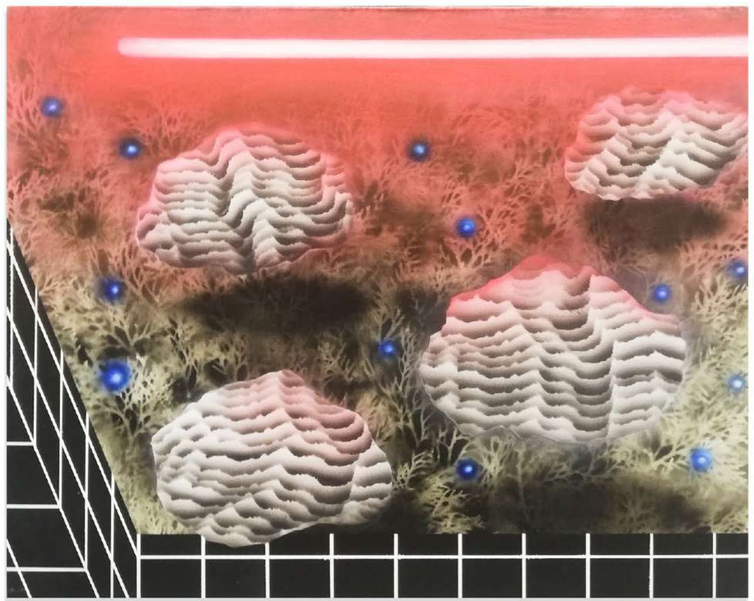
La muta, 2022
acrylic and oil on canvas
120 x 100 cm



Idoli del confine, 2022
acrylic and oil on canvas
250 x 200 cm



Upgrade, Dimora Artica, curated by Andrea Lacapria, Milan (exhibition view)



Serra, 2022,
acrylic on wood
40 x 30 cm
(Venice Biennale Archive, LMB collection)



Venice Time Case, curated by Luca Massimo Barbero, Tommaso Calabro Gallery, Milan, Italy



KunsthausParadiso, Mocenigo Palace, curated by Caroline Corbetta,
Venice (exhibition view)



Blue Pearl,
2024,
acrylic and oil on canvas,
70 x 50 cm





I doni dello zingaro, 2021
acrylic on paper
30 x 20 cm (two pieces)
(Private collection)



Denser, 2023,
acrylic on canvas,
50 x 40 cm



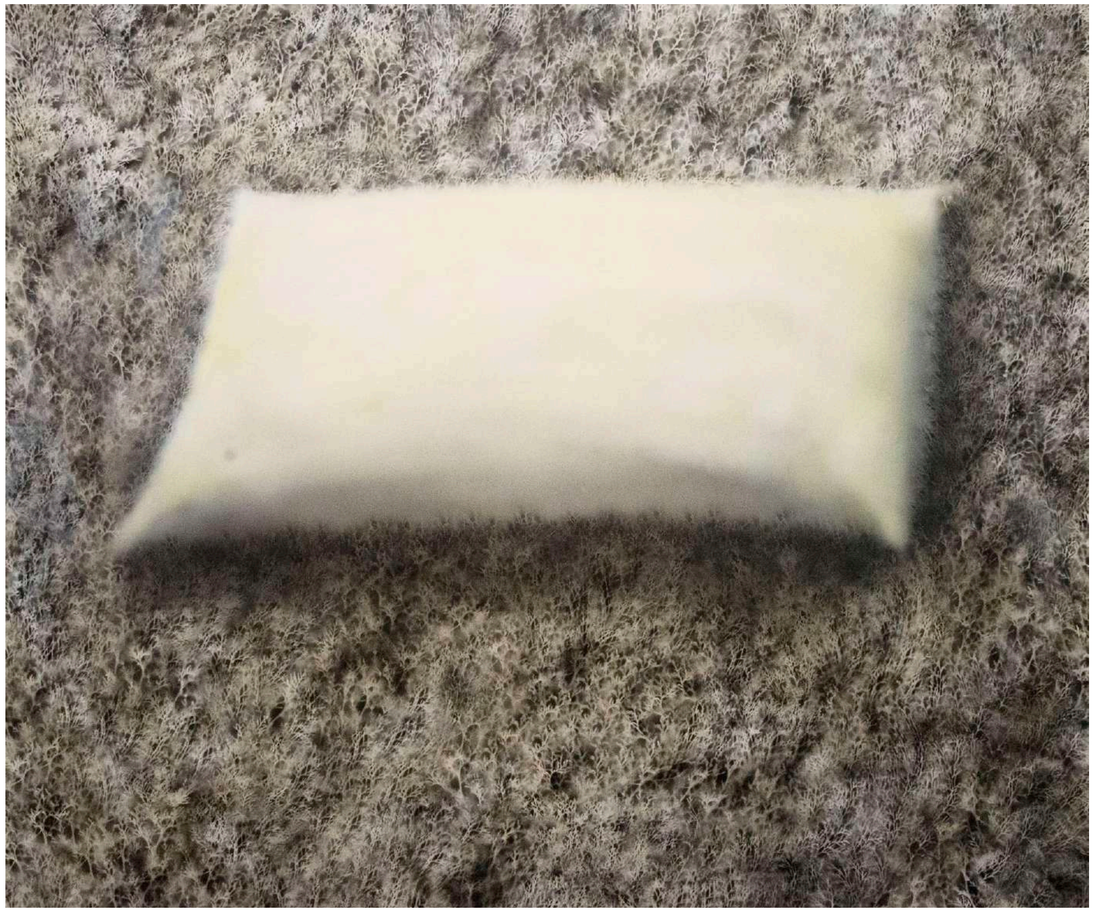
Interlocking colours, 2022,
exhibition views,
Galleria Nicola Pedana, Caserta, Italy



Serra, 2022,
acrylic and oil on canvas,
120 x 100 cm
(Private Collection)



Interlocking colours, 2022,
exhibition views,
Galleria Nicola Pedana,
Caserta, Italy



Pillow, 2020,
acrylic and oil on canvas
120 x 100 cm
(Private Collection)

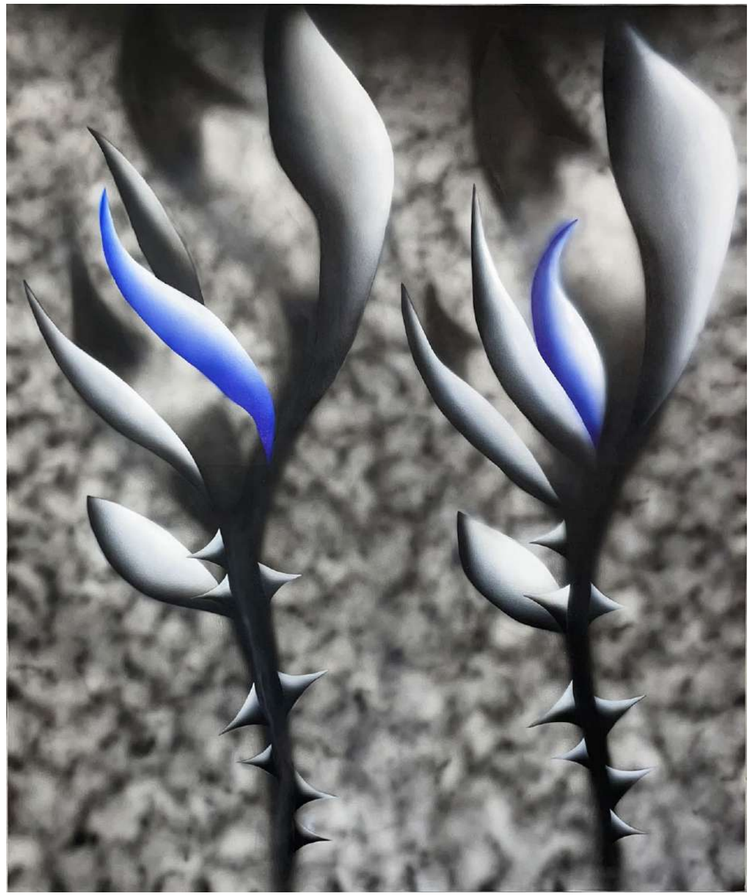


Old Pillow, 2022,
acrylic and oil on canvas
120 x 100 cm

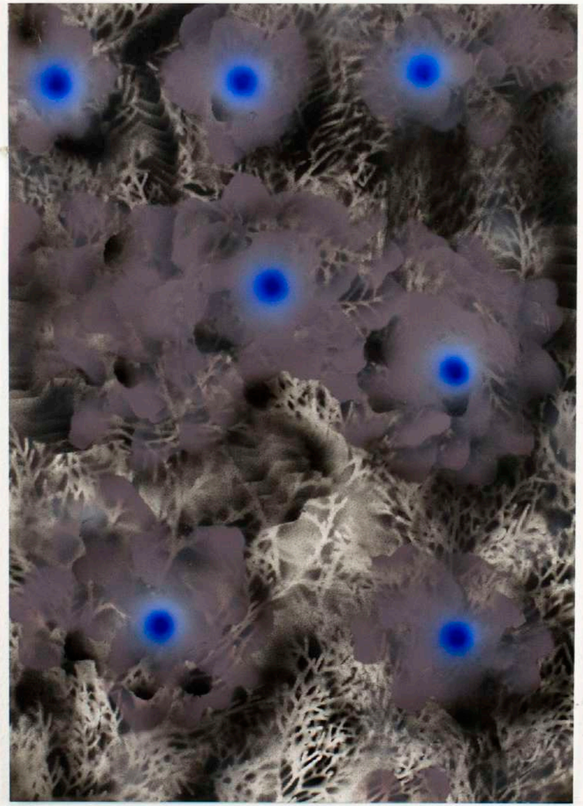




Vaso con fiori, 2022,
acrylic on canvas
300 x 200 cm



Untitled (russe), 2022,
acrylic on canvas
120 x 100 cm



Ortensie, 2022
acrylic on paper
30 x 20 cm
(Private Collection)



Guerriero, 2021,
acrylic and collage on paper,
30x21 cm
(Private Collection)

La torre, 2020,
acrylic and collage on paper,
30 x 21 cm

Upgrade, Dimora Artica, curated by Andrea Lacapria, Milan (exhibition view)



Herbarium #12, 2022,
acrylic on paper and wood frame
40 x 31.5 cm

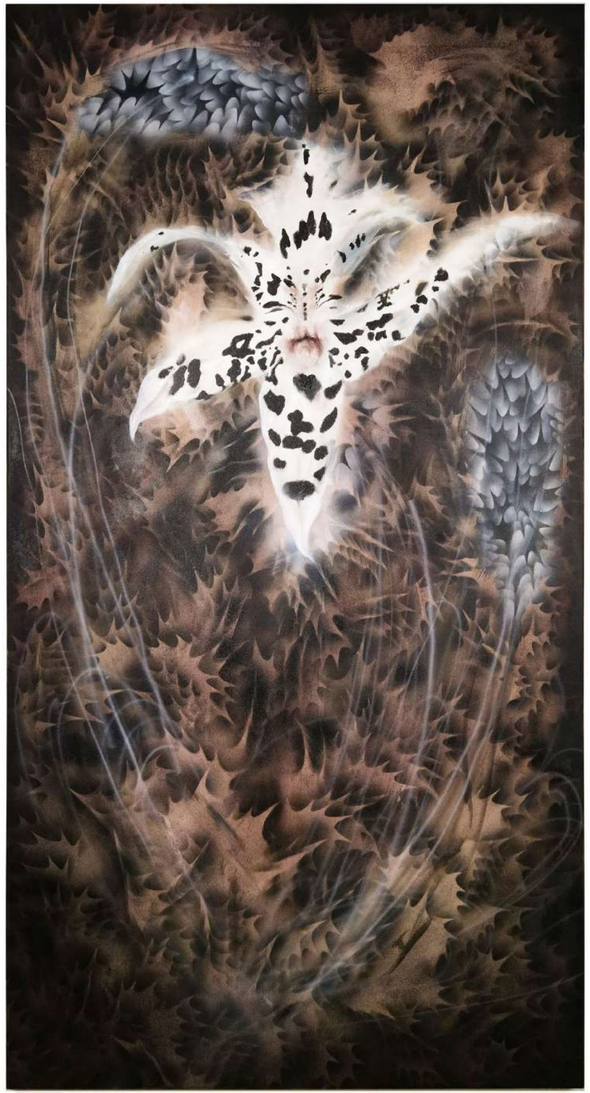
Untitled (devil flowers), 2022
acrylic on canvas
120 x 100 cm



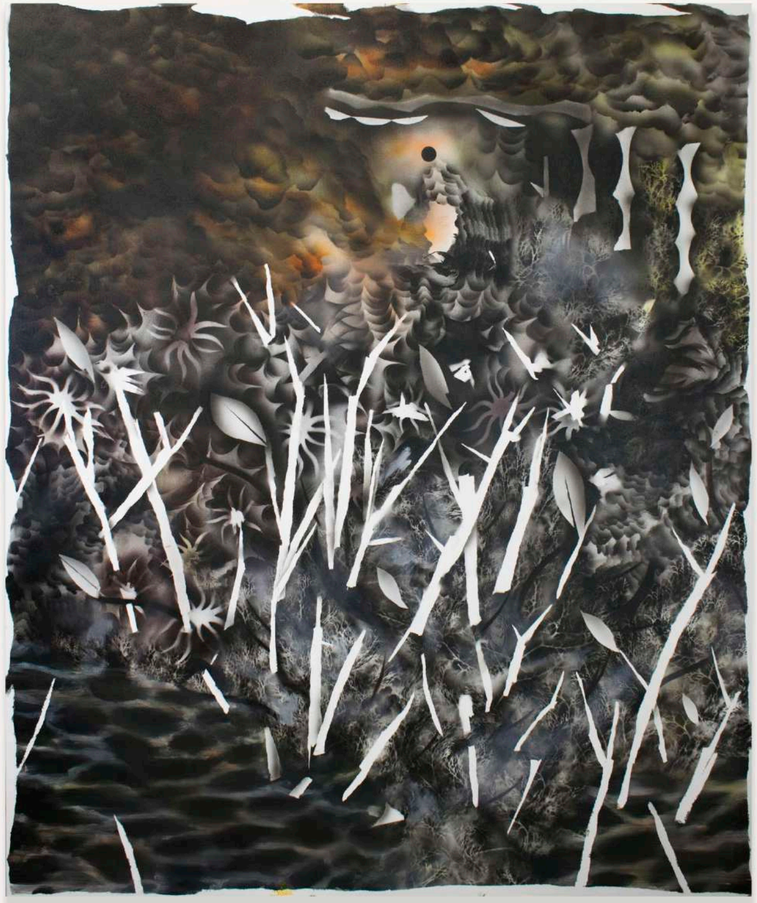


Grigio perla, 2022
acrylic on paper
40 x 31.5 cm

Ninfa,
2024,
acrylic and oil on canvas,
160 x 80 cm







La cava degli specchi, 2022
acrylic on canvas
120 x 100 cm

Site-specific installations





Stato alterato di ordinario declino, 2022, site-specific installation, (Neon light, lime, gypsum, organic ink, wire mesh, polyurethane foam, plastic, canvas, water fluid), 30 m³ approx (variable dimensions), curtesy NP Art Lab





In 2021, I began experimenting with new languages and expressive media, developing a series of site-specific installations that range from painting to sculpture. The installation presented here, of variable dimensions, was initially conceived as a project through drawings and digital renderings. I then assembled and produced the original work in the studio in order to document and photograph it.

With Apeiron, I seek to investigate physical, three-e-dimensional, and perceptual space, expanding upon themes and reflections previously explored in my painting practice. The two-dimensional scenarios of the canvas take on new forms, merging into evocative representations of artificial landscapes. Sensitive worlds and symbolic figures set within metaphysical environments engage with space and time through new modes of perception.

Using raw and readily available materials such as earth, plaster, and neon light, I create animal and organic forms that also carry strong references to digital environments. Through vivid chromatic contrasts, I evoke an ambivalent tension that exists on the threshold between the sacred and the remote, the primordial and the futuristic.

The installation aims to generate reflections on the natural elements that surround us while simultaneously suggesting visionary images of an uncertain and mystical future. It inhabits a liminal territory where nature, imagination, and technology converge, opening up multiple layers of interpretation.



Ve(r)nice, Casablanca Studio, installation views, Apeiron, 2021, Neon, plaster and ground, 270x150 cm, (variable dimension)

Opus Focus, Corte Legrenzi, Venezia, installation views, Apeiron, 2021,
Neon, plaster and ground, 270x150 cm, (variable dimension)

