



“CIVILISATIONS LEAVE TRACES.
CULTURE GIVES THEM MEANING.
ART CARRIES THEM ACROSS TIME”.

CONTEMPORARY PRACTICE

STEFANO ALVISE VERONESI, FRSA

Stefano Alvisi Veronesi is an Italian contemporary artist based in London whose practice explores the relationship between memory, transformation and material culture through **KØD•RA - Circular Archaeology - Relics of Shedding**, an original artistic framework examining the traces generated through cycles of change, adaptation and renewal.

Operating between contemporary art, symbolic archaeology and material inquiry, his work investigates how matter records experience and how transformation generates new forms of cultural memory. Through layered surfaces, coded structures and material interventions, Veronesi creates works that function simultaneously as artefacts, archives and narratives.

His international artistic trajectory began with his first exhibition in Shanghai and has subsequently developed across Europe, the United States, the Middle East and Asia through exhibitions, cultural initiatives and interdisciplinary collaborations.

In April 2026, **KØD•RA** was publicly introduced through his solo exhibition presented within the Venice pre-Biennale circuit, establishing the conceptual foundation of an evolving body of research that continues to expand through new works and interdisciplinary investigations.

His works are represented in institutional and permanent collections, including the Museo Internazionale Italia Arte (MIIT), Turin, alongside significant public and private collections in Europe and the Kingdom of Saudi Arabia.

A Fellow of the Royal Society of Arts (RSA), Veronesi contributes to contemporary discourse surrounding identity, memory, transformation and the cultural life of matter.

Selected exhibitions and projects across Europe, the United States, the Middle East and Asia

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ARTISTIC FRAMEWORK

KØD•RA

Circular Archaeology | Relics of Shedding.

KØD•RA is an artistic framework developed by Stefano Alvisè Veronesi that investigates transformation through the creation of **hybrid bio-material relics**. Situated between contemporary art, material culture and symbolic archaeology, the project explores how memory becomes embedded within matter and how identity evolves through successive cycles of adaptation and renewal.

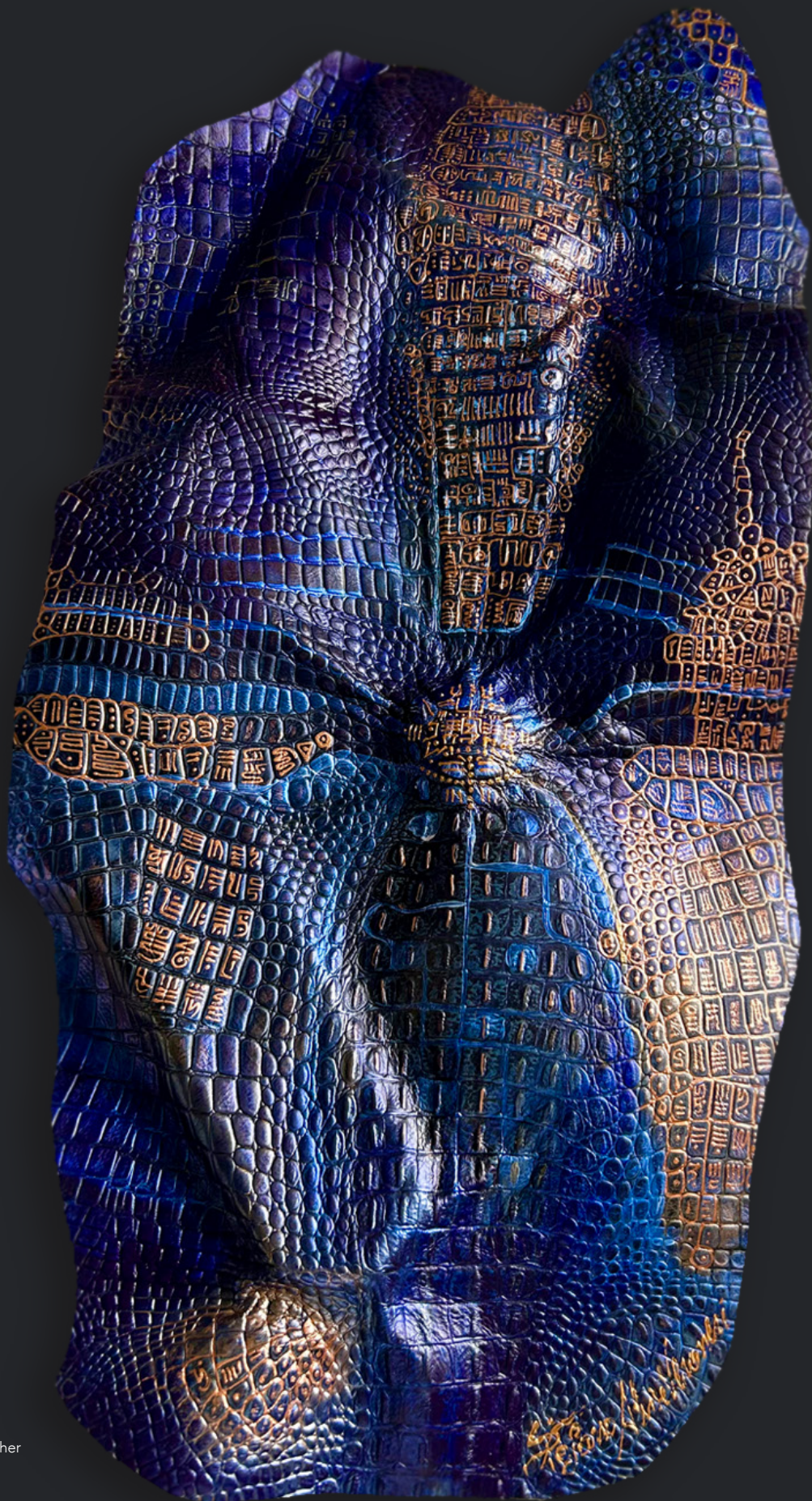
At the core of KØD•RA lies the concept of **Circular Archaeology**: the proposition that every process of transformation leaves behind material evidence capable of carrying memory across time. Rather than viewing change as replacement, the project considers transformation as accumulation, where previous states remain preserved within emerging forms.

Drawing inspiration from biological processes such as skin renewal, shedding and metamorphosis, KØD•RA approaches the **skin as an archive** and the **trace as a living document**. Through the development of complex **synthetic-organic surfaces**, each work emerges as a contemporary relic: a fragment suspended between nature and technology, origin and future, preservation and evolution.

These artefacts do not represent transformation; they embody it. Their surfaces record layers of experience, adaptation and material change, revealing how memory survives through continuous processes of becoming.

Through this research, KØD•RA proposes a **distinctive visual language** in which shedding becomes a cultural and material act, and the relic becomes evidence of an ongoing evolutionary condition. The project contributes to contemporary discourse surrounding **material identity**, transformation and the relationship between memory and matter.

2026
Mixed Media on Leather
45 × 100 cm



The Eighth Skin is a sculpted hybrid bio-material membrane composed of natural pigments, chlorophyll-based compounds, photosensitive agents and precious metal powders, including gold and lapis-derived blue pigments.

Resembling a preserved relic from an unknown civilisation, its surface unfolds as a living cartography where geological formations, ancestral traces and evolving morphologies converge into a single material body.

Neither artefact nor landscape, the work evokes a mutable territory shaped by continuous processes of transformation and adaptation.

Ancient alchemical knowledge and contemporary material experimentation coexist within its stratified surface, creating a synthesis in which cultural memory, environmental change and material evolution become inseparable expressions of the same living system.

Stefano A. V. V.

