Matèria

OVERTON WINDOW
curated by Re:humanism
Presents:
Nicolás Lamas
Collective memory
04.12.2025

Matèria is delighted to present the fourth chapter of OVERTON WINDOW in its street facing Vitrine. The curated series of small shows aims to cast a spotlight on digital and on-chain art and is developed in collaboration with Re:humanism; the pioneering platform led by Daniela Cotimbo, dedicated to the exploration of the intricate relationship between humanistic and scientific cultures with a special emphasis on the advancements in artificial intelligence research.

OVERTON WINDOW sets out to explore the possibilities stemming from our rapidly evolving symbiotic relationship with technology. The project seeks to champion artists and concepts that illuminate the intersection of art and technology, with the overarching goal to harness the disruptive potential of AI and blockchain technologies, paving the way for new artistic production models. Additionally, OVERTON WINDOW serves as a catalyst for reimagining cultural production, markets and ownership models by providing artists with a platform and a support structure to experiment with the evolving technological landscape.

Presented in curated installments, OVERTON WINDOW features an open ended dialogue between the public and a selection of local and international artists.

The common thread of the project is embodied by the concept of new digital mythologies, a theme that encloses various manifestations of our relationship with the contemporary. If Chatbots, avatars, and voice assistants become new idols, digital simulacra embodying new forms of animism, renewed forms of digital ritual embrace diverse perspectives and suggest new narratives.

The fourth appointment of OVERTON WINDOW presents, for the first time, an installation by the Peruvian artist Nicolás Lamas, entitled Collective Memory.

The work is conceived as a timeless archaeology: the bronze cast of a Kenyanthropus platyops skull—an extinct hominid species that lived approximately 3.5 million years ago—and a wasp's nest, a fragile remnant of a non-human collective intelligence, are fused together and placed within the structure of a server that evokes contemporary data flows, digital infrastructures, and information networks.

The project unfolds as a reflection that intertwines distant temporalities and heterogeneous cognitive models. On one side stands the "solid brain", a stable and specialized architecture present in many living species, including humans; on the other, the "liquid brain", a dynamic, distributed, and decentralized system characteristic of insects and certain artificial intelligence systems.

Collective Memory challenges the traditional notion of the individual mind and proposes a vision in which intelligence emerges from complex systems—biological or artificial—and persists within the entanglement of living and constantly evolving networks. It invites us to transcend dichotomies and to rethink personal and collective experience as a web of relations that brings together different ways of being in the world.

Nicolás Lamas (Lima, 1980) works at the intersection of art, science, technology and everyday culture, combining diverse materials, life forms, technological artefacts and linguistic references. His sculptural assemblages deconstruct established views that determine the way we perceive, interpret and interact with the environment. By fusing and recontextualizing everyday fragments with historical artefacts, Lamas creates sculptures that blur temporal boundaries, appropriating archaeological aesthetics while drawing on digital technologies. He creates a dialogue between opposing forces to break down a strict division of disciplines and dissolve traditional notions of matter. Lamas creates a hierarchy-less interplay in which the relationship between the human body and other forms of matter - organic or synthetic - constitutes a recurring axis, bringing notions of agency, memory, and transformation into play.

Most relevant solo institutional exhibitions were at Cukrarna in Ljubljana, S.M.A.K. in Ghent, CCC OD in Tours, Fundació Miró in Barcelona and P/////AKT in Amsterdam.

Based in the neighbourhood of San Lorenzo in Rome, Matèria opened its doors to the public in 2015. The gallery proposes an exhibition programme that touches upon all aspects of Contemporary Art. Since its founding, Matèria's purpose has been the furthering and development of the work of its selected group of Artists. The gallery programme features four exhibitions per calendar year, conceived and produced directly with its artists and often in dialogue with the space through a site specific approach. Matèria's gallery shows strive to further the research and experimentation aspects of artistic practice, with the results of this approach often showcased in a growing list of Italian and international art fairs.

Matèria represents the work of Fabio Barile, Karen Knorr, Mario Cresci, Xiaoyi Chen, Giuseppe De Mattia, Sunil Gupta, Marta Mancini, Joachim Lenz, Francisca Valador, Stefano Canto, Bekhbaatar Enkhtur, and Maïmouna Guerresi.