



Gianluigi Maria Masucci

P o r t f o l i o 2016

Born in 1981, Gianluigi Maria Masucci is a Neapolitan artist who uses a variety of media including painting, video and installation. Since his early childhood, Gianluigi develops a passion for painting and sculpture by spending time in his father's atelier. With time his knowledge of art is considerably strengthened through a combination of architecture studies, trainings and experience in theatre and with digital media. In 2010 he graduates in painting from the Academy of Fine Arts of Naples.

After the immersion in these disciplines, Gianluigi Maria Masucci goes back to painting and develops a new language which combines traditional practices and techniques with more experimental ones. The specificity of his artworks finds its origin in the observation and the study of the movement of the bodies which results in a continuous flow of analogue materials (inks, enamel, graphite) and the fluidity of digital media. A crucial moment of his research links the creation of the artwork with the movements of the artist's body by representing an experimental laboratory of the artist's identity, perception and memory. A work that is at the same time very personal and universal.

## DECLARATION OF LOVE 2013 - ongoing



Declaration of love is a project which consists of a body of artworks created from 2013 to now. It's a heterogeneous group of visual works which includes videos, paintings and installations. The project started in Naples in 2013 with the selection of a subject: the sheets hanging outside of the balconies. Usually in everyone's mind the sheets, and in general all the clothes hanging outside to dry, are imagined from a frontal perspective. In this work, the point of view is changed and the observer looks at them from underneath. I filmed the movements of the sheets by raising my eyes upwards in a perpendicular position to the racks that hold them.

By changing point of view it is like if you realize an act of love towards the city, which is looking for a change. The first eight months of work were devoted to the observation and video recording of the targeted subject from which the video "Memorie" and the installations "quotidiana, condizione" and "Dichiarazione d'Amore" originated. The following year, the study of the movement of the sheets has led to the creation of a group of paintings entitled "Revolutions" with China ink on paper. In the "Revolutions" I paint bodies in movement entwined in a choral action. These can represent crowds of people fighting, migrating in mass or demonstrating.

The pieces of fabric hanging outside from the balconies, are filled with dreams, passions and very intimate experiences. It is only from these that a revolution can start.



**Memorie**  
2015  
video hd 1920x1080  
Digital Video colore  
Audio stereo 48 khz

04':08"

The sheets enshrine the memories of relationships, as the lovers meetings and the secret desires hidden in the subconscious that are released in the dreams.

The new point of view from underneath the sheets is like the one of a lover when he is waiting for his beloved to come out on the balcony to sing his serenata.

By dancing with the wind, the sheets make a declaration of love, that from the private sphere of the homes lifted to the public sphere of the people passing by.

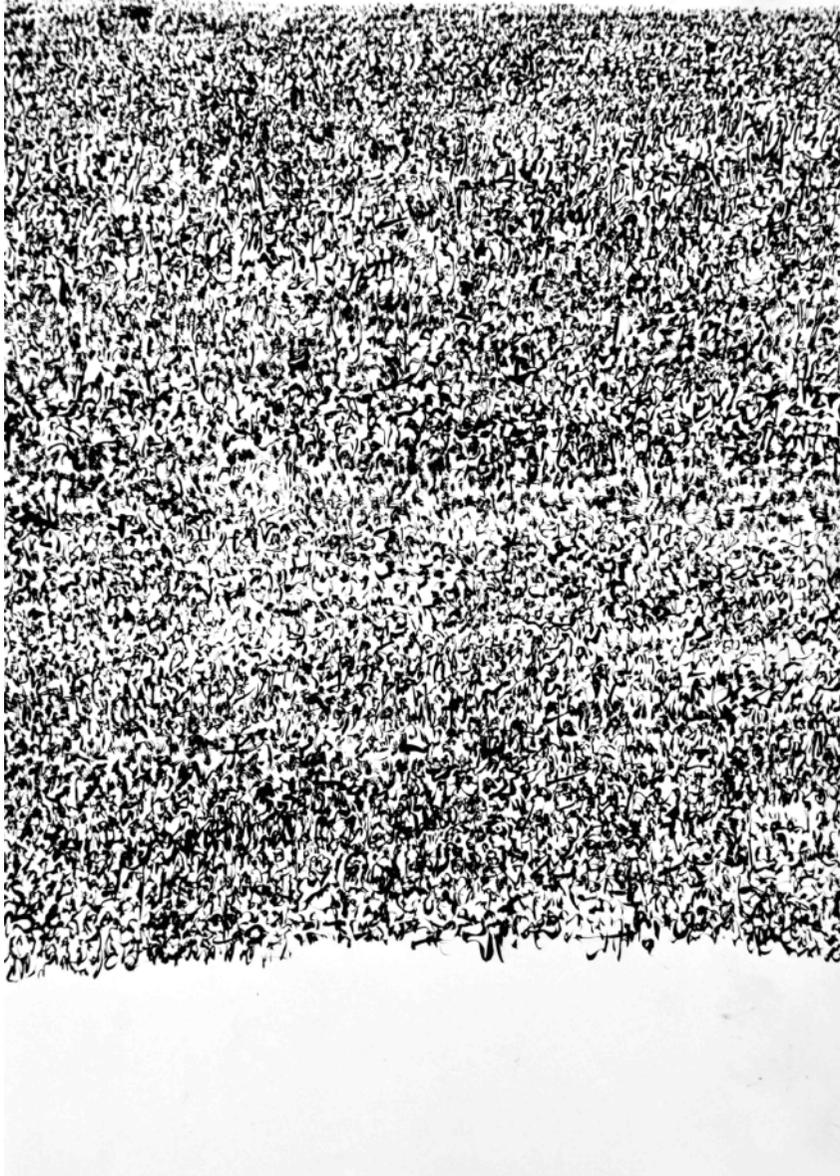




*Duo-duel, Beyrouth mon amour*  
Galerie Analix Forever, Geneve







**REVOLUTION**  
2014 - on going

Indian ink, self-feeding paintbrushes, canvas, paper and digital devices. These are painting of human actions all connected to each other: every sign painted (as well as the parts that are not painted) is in relation with all the other signs around, creating bodies in motion. The process is fast. It takes place between the first act that has an impulsive nature, and the act of creating sequences of signs that produce an action imagined in continuity with all the other actions around. There is the same rhythm you find in a battlefield or a big crowded square.



***About the Process***

2014  
video hd 1920x1080  
Digital Video colore  
Audio stereo 48 khz

02':00"



***Revolution***, 2014  
China Ink on Fabriano Paper  
cm 100x120

***Great Revolution***, 2014  
China Ink on Fabriano Paper  
cm 150x300

***Exodus. Furore***, 2014  
China Ink on Fabriano Paper  
cm 150x150

<https://www.youtube.com/watch?v=Ti0yBlanwck>



During the workshop a camera films my hands that are painting and these images are projected on the back wall of the room

The title of the work comes from a workshop held by a dancer and a musician on the subject of silence, inspired from the study of some recurring principles found in John Cage's compositional research.

The installation is designed for the entrance hall of the PAN museum, hosted by the renowned Palazzo Roccella, home of an ancient literary salon.

The work consists of a circular painting placed horizontally on a platform located near the center of the hall, and three videos projected onto the surrounding walls.

In this case, the installation is located in a space which was once the carriages' deposit: the rotation generated by the flow of signs projected on the walls and by the position of the circular painting on the room floor recall the wheel element.

The videos were made by photographing and assembling in sequence the individual pictorial elements of the painting.

The size and the positioning of the projections on the room walls has been computed by taking into account the openings of the entries and exits, the resulting possible directions of the flow of visitors and the relationship between internal-museum and external-city.

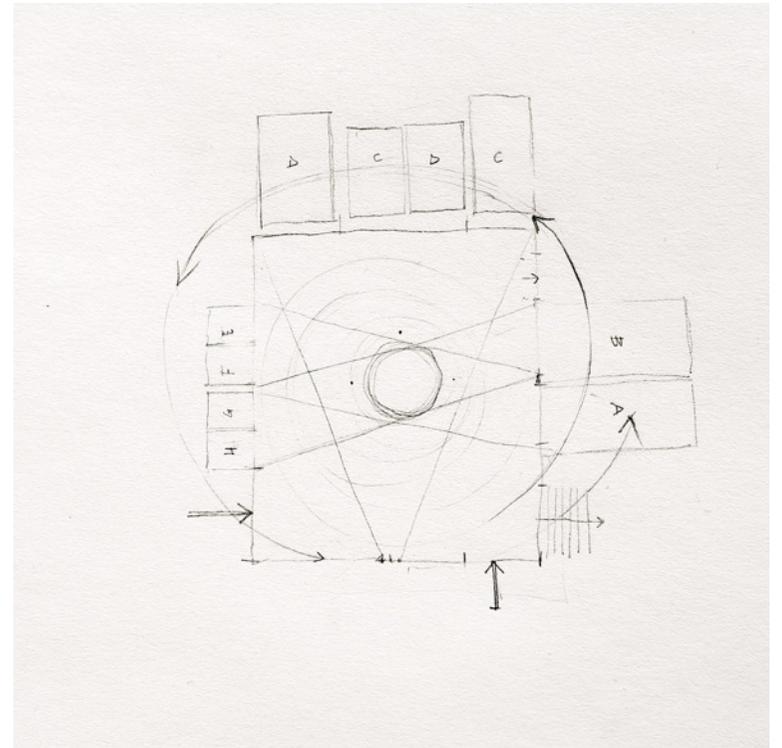


**Silence. Listening**  
mixed media on red glossy  
Composite Aluminum (Dibond)  
diam. cm 96

**Silenzio. Ascolto**  
NINA, Museo PAN. Napoli 2012  
Installation View

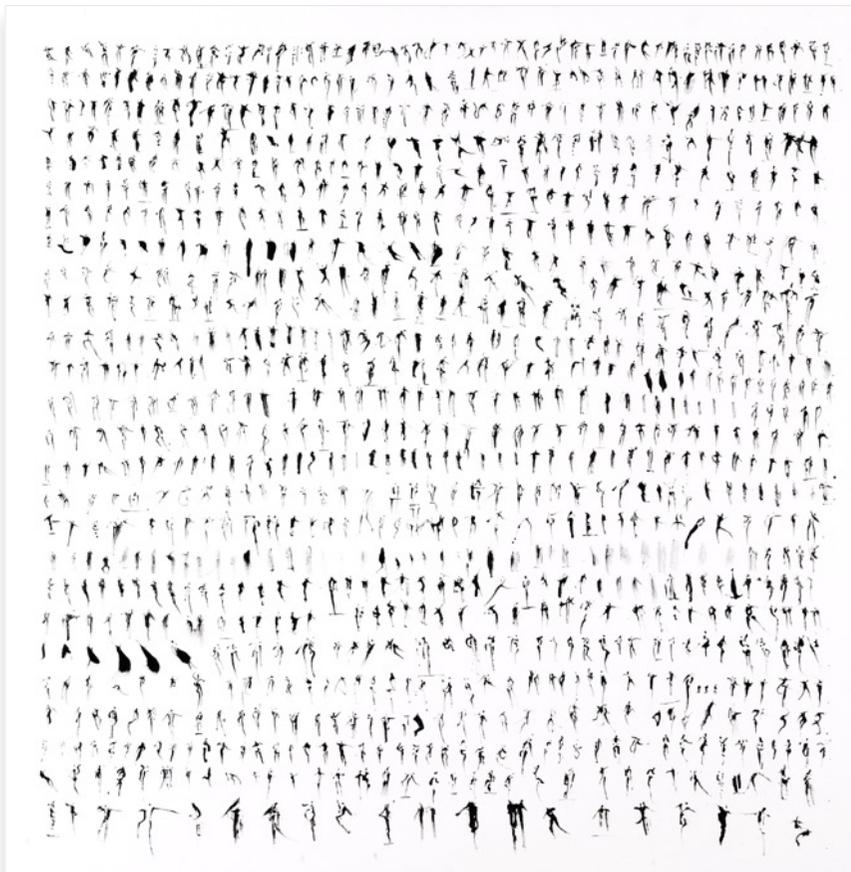


The installation consists of three video projections and a circular painting with a 90cm diameter.  
The projected videos have screen size 720 × 576 pixels, 25 fps, PAL.





*Silenzio, Ascolto*  
NINA, Museo PAN, Napoli 2012  
Installation View



*Ritorno da un altro mondo*, 2011  
enamel on canvas  
cm 100x100

It is an elastic present, a subjective time, with no chronology or direction (a range of times, actually), which is recorded with concerned patience by Gianluigi Maria Masucci in his most recent works. Writings of signs - lines of force, unique ideograms, notes of dance and light - ordered by the artist's hand and thought in linear sequences, in irregular, even musical, theories, processions of figures and tensions which deploy, sometimes closer, sometimes further apart and distracted, conceiving an unfinished and consequently never deciphered body alphabet, in tension between perception and naked emotion, analysis and intuition. Set down on different surfaces, entrusted to the demanding and supportive warmth of canvas, to the nervous brightness of Dibond or the familiar (and misleading) sweetness of the always sharp paper, the transcriptions with which, since some years ago, Masucci questions the unstable space of the relation between himself and the world have the vividness of a speech that seeks not so much consent, but rather listening and participation. A request and a constant solicitation made by the artist not through the now rather outdated register of excess and even less through that of shock, so that he does not show any exuberance not even for the always regular and traditional geometry, of mainly, but not obsessively square supports, a maybe unconscious memory of minimalism, which privileged the stability and the emotionally neutral and tension-free quality of the square.

Gianluigi Maria Masucci shares with the minimalist research the full consciousness that the meaning of a piece of work is not pre-established and immutable content, but the ever-changing product of a meeting and a relation. In his works, the writings, although sometimes definitely becoming paintings, even informal, never go beyond the limit of silence of a maybe invisible frame, which is absence, a zone of respect containing and separating the visual text and describing it, with no emphasis, but firmly, as a piece of work, not an information or a message.

The thin and troubled bodies, graphic silhouette of shadow, always different but always the same, which represent the storyline and the breathing of the exhibition, being short and individual as signs, not as an absolute image, develop a dense and fragmented narration, that, through colour - red, grey - and its negation - black, white - is first of all intended to make visible, not to resolve, the radical tension between positive and negative, an opposition not dialectically developed, but left alive and, for this reason, able to give rise to the changeover and welcome the privilege of risk. [...]

Stefania Zuliani

**Frammenti Lineari**, 2011  
enamel red glossy aluminium composit  
cm 10x200, 10x200, 20x200, 5x120

**CHI**  
Fabbrica delle Arti. Napoli





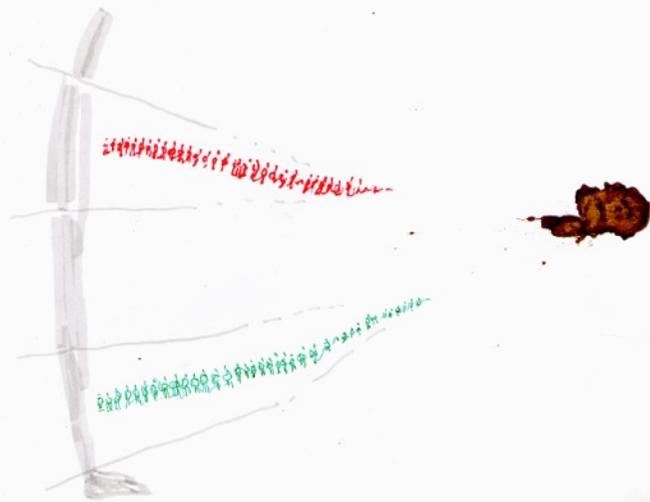
## Shape. Sign. Symbol. Behavior. Identity

I began this work during an artistic residency in the spaces assigned to the experimental workshop and gallery Fabbrica delle Arti located in Naples. At first, I devoted myself to painting sequences of signs, enamel on canvas, a technique experienced in the wake of the theater studies carried out in the early years of my profession. The continuous repetitiveness of the action generated a state of trance that unconsciously improved my relation with both the painting and the canvas. The size, form and rhythm of the signs painted on the canvas reflected certain psychic status to some extent, and vice versa, until they returned to be created reflecting the neutrality and intentionality of the act of painting. The people to whom I showed these paintings, including myself, recognized among all those signs, letters of the alphabet of different languages, specific symbols and often they also recognized shapes of human bodies.

Afterwards, I decided to continue the work in the city streets of Naples and started to observe the behavior of the people passing by. I kept on observing them in the streets and squares at different times of the day. Initially, my observation focused on the people's body posture and movements, and soon after I expanded my observation to the relations that were being woven between individuals at first, and then among the entire environment surrounding me, to the point of gradually reaching a condition of loss of intentionality while painting.

I also integrated this exercise with a research of details through the use of photography: I captured fragments of walls, symbols and signs on the ground, on the walls and on any significant architectural element. Then I continued my research through an attentive observation of dancers and musicians during their workshops and meetings, based on improvisation or nonverbal communication. In the final phase, I returned to my studio to complete the work by repeating in my mind the exercises I performed in the streets, and by having well impressed in my memory all those images.





GLI SINDACATI INCONTRO DELLA MISTELA PERCEZIONE DELLA REALTA' IL PAIHO D'ESPLETO DAL FATTO CHE ANCHE QUANDO I NOSTRI SENSI REAGISCONO AI FRAMMENTI NATURALI REALI, A VISIATI, A SUONI, OSSI VENGONO IN QUALCHE MODO TRAPOTTI DAL PIANO DELLA REALTA' A QUELLO DELLA MENTE. QUI ESSI DIVENTANO

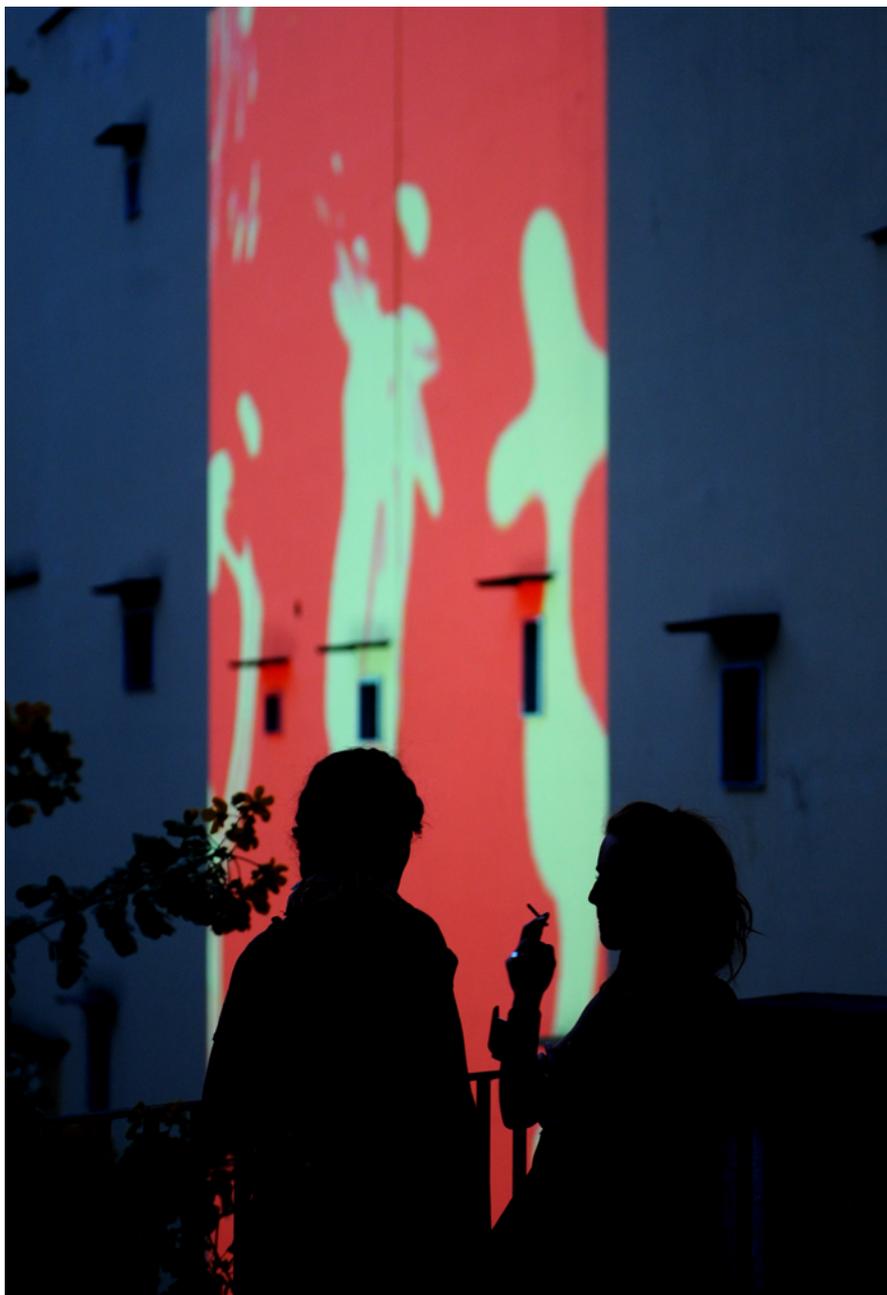
### EVENTI PSICHICI

LA CUI SOSTANZIALE NATURA E' INCONOSCIBILE, INQUANTO LA PSICHE NON PUO' CONSCERE LA PROPRIA SOSTANZA PSICHICA.

IN TAL MODO OGNI ESPERIENZA CONTIENE UN NUMERO INFINITO DI FATTORI SCANDIUTI, PER NON DIRE DEL FATTO CHE OGNI OGGETTO CONCRETO E' SEMPRE SCANDITO SOTTO CERTI ASPETTI DAL MOMENTO CHE NON SIAMO IN GRADO DI CONOSCERE LA NATURA SOSTANZIALE DELLA **MATERIA IN SE'.**

(C.G. JUNG - (L'UOMO E I SUOI SIMBOLI))





**Shapes Sequence**  
2011

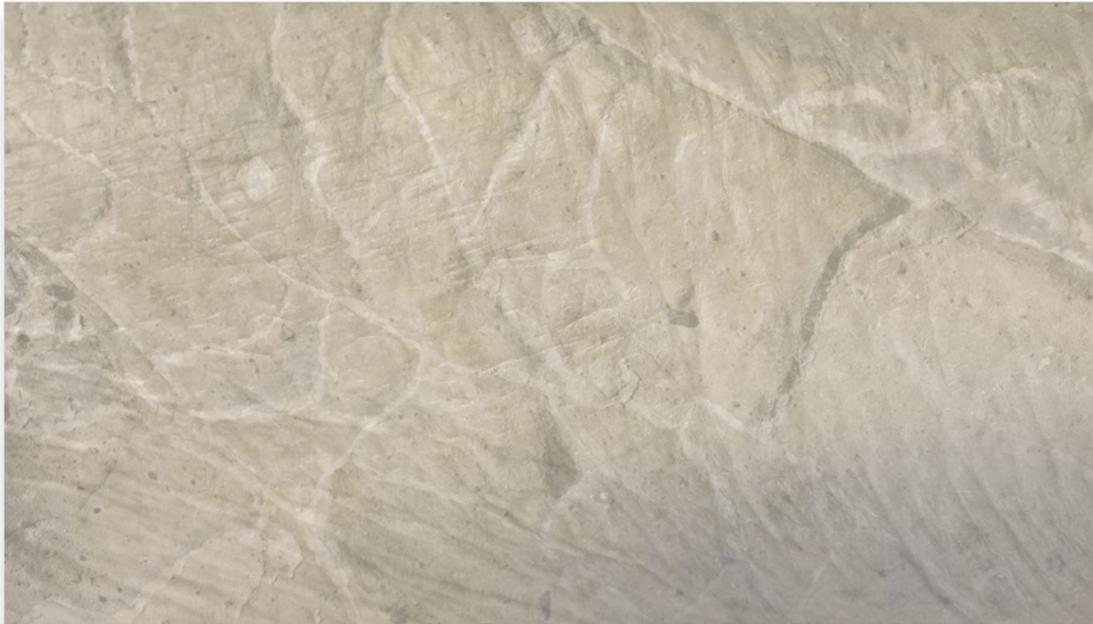
22':44"  
DV  
720×576 pixel a 25 fps  
PAL

The video was made by photographing and mounting each single unit of the pictorial sequences painted during the years ranging from 2009 to 2011 in the city of Naples and its surrounding area. A map of state of minds, body messages and symbols found in the city, at different times of the day, during the observation of performing dancers and actors while improvising. The video encloses in one single sequence the entire wealth of shapes, symbols and painting signs, evoking them, each time, in new spaces.



*Shapes Sequence*  
Chi, Officina Sperimentale Fabbrica delle Arti. Napoli

<https://vimeo.com/69541688>



**Wallskin - La pelle della città** Capitolo I.

Napoli 2009-2013

Frame da video

Digital Video colore

Hd 720x1280

Audio stereo 48 khz

11"

The project started from the identification of areas in the urban texture that can be associated with parts of human bodies living in the same territory. This project involves a constant photographic monitoring of the spaces identified. The video creates a new territory (or dimension) between the human body and the urban body. It is also an invitation to rediscover real spaces which have been increasingly pushed aside in favor of the virtual ones.

The first phase of the project involves meeting with people. I ask them to tell a personal story which relates to one or more places. These are places where the person interviewed, or who asked to be interviewed, has returned many times physically or also only through memory. A place where something really important has happened, where something crucial has occurred in one's life or even a place where to return "to rediscover" something.

In the second phase, I go out to visit the sites mentioned by the interviewee and select one or more relevant parts to be photographed. The same procedure applies for one or more parts of the interviewee's body.

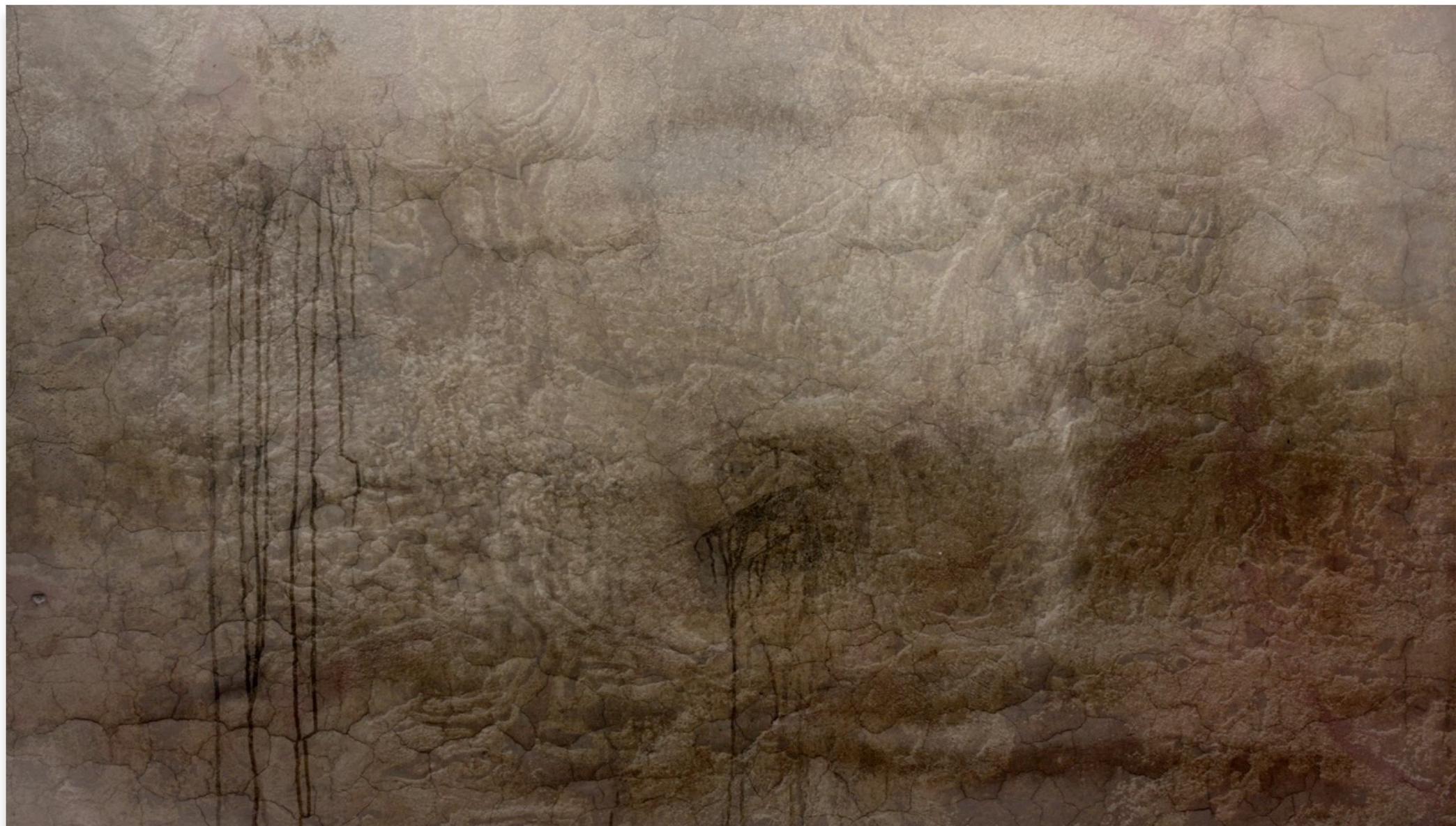
The next step consists in merging the two dimensions (urban and body parts) in a digital video.

The last phase involves the monitoring, over the years, of both the areas analyzed and the resulting production of videos which will be divided into chapters according to the period of observation.

The above work generates various types of photographs and videos. Such material will become part of an archive that, along with the video produced from the project, will also be a source of contents to create new installations pertaining to the territory and its memory.

The project will be repeated in more cities by generating, at a later date, a great choral set up.





**Wallskin - La pelle della città** Capitolo I.  
Napoli 2009-2013  
Frame da video  
Digital Video colore  
Hd 720x1280  
Audio stereo 48 khz





**Normal Breathing**  
Performance-videoinstallazione  
2010 - on going

4/3  
dv pal  
1' 27 sec (loop)  
Audio: stereo 48 khz

[https://www.youtube.com/watch?feature=player\\_embedded&v=V1q\\_ZcCfLJI](https://www.youtube.com/watch?feature=player_embedded&v=V1q_ZcCfLJI)



This is a research on human behavior and relations that aims to highlight and explore cultural similarities and differences based on one single action common to every human being: the act of breathing.

The Project is divided into two phases, the first has a performance nature and the second consists in the collection and analysis of the materials.

The performance establishes an interaction with known and unknown persons through a question: "Would you donate a breath?" The interviewees' reactions are recorded by a video-photographic system and collected in a diary. The project foresees the creation of at least one video for each city in which the performance takes place.

The video and sound will be created by alternating inhalations and exhalations in a continuous and circular stream. The air inhaled by a person in a frame will cross the digital clip cut and come out through the exhalation of the person recorded in the next frame.

The final set up will depend on the results obtained by collecting the material during the research phase and by the location identified to host the final installation.





## Curriculum Vitae

Gianluigi Maria Masucci  
Napoli, 1981

### Education

2006-2010  
Bachelor in Visual Arts and Performance Arts, Academy of Fine Arts, Naples, Italy.  
2003-2006  
Studies in Sociology - Digital Culture and Communications, University Federico II, Naples, Italy.  
2000-2003  
Studi di Architettura. Università Federico II, Napoli

### Residency

Permanent residency at Fonderie Kugler - Verrière Sud, Geneva, Switzerland.  
Artistic Residency at Fabbrica delle Arti, Experimental Gallery, Naples, Italy.

### Workshops

Movie/Workshop Ultimo Taglio with Lello Masucci, Naples, Italy.  
Senzafiltro, theater and interactive media workshop in Atelier Multimediale, Naples, Italy. 2005-2006  
Interactive theatre workshop, La Colombaia di Luchino Visconti Foundation, Ischia, Italy. 2005  
Interactive theatre workshop in the Atelier Multimediale, Naples, Italy.

### Awards

*VIDEO.it 2010 "Being Different is Absolutely Beautiful"*, in partnership with Atelier Educativo di Faro /Algarve, Beirut Art Center, International Association of the Biennial of Young Artists from Europe and the Mediterranean (BJCEM), Care of/DOCVA, Fabbrica del Vapore, Turin, Italy.  
*Donkey Art Prize* (Paintings), Milan-London-Los Angeles-New York 2011 sponsored by the fine Arts School of Verona and the cultural Association Blindonkey.  
Contemporary Art Co. Co. Co. Como (Paintings). 2015  
*VIDEO.it 2013 Arte Animata* curated by Francesco Poli, Francesco Bernardelli, Andrea Pagliardi, sponsored by Artegirovane in partnership with ASIFA Italia and MERZ Foundation Turin, Italy.

### Solo Exhibition

*Ecriture du mouvement*, Ferme de la Chapelle/Festival Antigél, Grand Lancy. Switzerland. 2016  
*CHI*, Fabbrica delle Arti, curated by Giusi Laurino. Naples, Italy. 2011

### Group Exhibition (Selection)

*Video Dance à La Chapelle* (in collaboration with Aurélien Dougé), Festival Antigél. district of La Chapelle.  
*DUO DUEL, Beirut mon amour*, curated by Barbara Polla. Analix Forever galerie, Geneva. Switzerland. 2015  
*VIDEO FOREVER 26 Memory Games*, curated by Barbara Polla and Paul Ardenne. STATION Beirut, Beirut, Libano. 2015  
*VIDEO FOREVER 25 Jeux de Mémoire*, curated by Barbara Polla and Paul Ardenne. Topographie de l'Art, Paris, France. 2015  
*atelier (r)ouvre-toi.*, Organized by Federation of associations of the visual artists, Geneva. Fonderie Kugler (Verrière Sud), Geneva, Switzerland. 2015  
*Worlds of Cityvision*, WUHO Gallery curated by Cityvision. Los Angeles, USA. 2014  
*Video.it 2013 Exhibition of Artistic Videos, Theater and Contemporary Dance*, curated by Francesco Poli, Francesco Bernardelli, Andrea Pagliardi, organized by Artegirovane and in partnership with MERZ Foundation of Turin, ASIFA Italia, Turin, Italy. 2013  
*Liquid Borders* – International Art Festival of Photography, Video Art and Installation, curated by Luca Curci e Fausta Bollettieri. Swabian Castle, Bari Italy. 2013  
*HYBRIDS* – International Art Expo, ART HUB ApPAC, Bucarest, Romania. 2012  
*Temporary Identities* curated by Luca Curci, Espoonsilta Gallery, Espoo, Finland. 2012  
*NINA Nuova Immagine Napoletana*, curated by Giovanna Cassese, Marco Di Capua, Francesca Romana Morelli e Valerio Rivosecchi Palazzo delle Arti Napoli (PAN), Naples, Italy. 2011  
*Carbon Fiber Design Contest*, Home spa design – Abitare il design, Emotional living, Fuorisalone del mobile Milan, Italy. 2011  
*VIDEO.it 2010* curated by Francesco Poli, Francesco Bernardelli, Paola Nicita, Andrea Pagliardi. Care of/DOCVA, Milan, Italy.  
*Impresa da Talenti* – 13 artists and 13 businesses, in partnership with the Industrial Association, curated by Maria Savarese, Palazzo delle Arti Napoli (PAN), Naples, Italy. 2010  
*Campioni d'arte 33* - artworks for a social project curated by the Madre Museum and the Cannavaro Ferrara Foundation. Madre Museum, Naples, Italy. 2009  
*Il Giallo di Napoli sui 5 continenti*, curated by Jean-Noël Schifano e Maria Savarese Castel dell'Ovo and Città della Scienza, Naples, Italy. 2009

### Other Activities

Assistant to the Art Director at the OLE.01 International Festival of Electronic Literature, Naples, Italy. 2014  
Director, photographer and video editor for the art documentary Fabbrica delle Arti, produced by Fabbrica delle Arti, Naples, Italy. 2009  
Photographer/actor in Ultimo Taglio a movie of Lello Masucci and produced by Artv 2000 ltd. in partnership with Regione Campania, Palazzo delle Arti Napoli (PAN), Naples, Italy. 2008

### Teaching Experience

Painting Workshop entitled "Listening, Action, Sign" at the school Dalla Parte dei Bambini, Fabbrica delle Arti, Naples, Italy. 2011  
Teaching Assistant as audio video expert for the National Operational Plan on Legality, Naples, Italy. 2006-2007  
Classes on theory and practice of video editing for TV and movies at the IPIA GIORGI School, Avellino, Italy. 2005-2006

### Publications/ Exhibition Catalogues

*Video.it 2013 Animated Arts*, Artegirovane, Turin, Italy. 2013  
*Liquid Borders* – International art festival of photography, video art and installation, curated by L.Curci, F. Bollettieri, ADDA eds.  
*NINA Nuova Immagine Napoletana*, Arte'm eds, Naples, Italy.  
*CHI* by Gianluigi Maria Masucci and curated by Giusi Laurino, Naples, Italy.  
*OLE-Officina di Letteratura Elettronica*, Lavori del Convegno, Palazzo delle Arti Napoli (PAN), Naples, Italy. 2011  
*Impresa da Talenti* by Maria Savarese, Guida Eds, Naples, Italy. 2010  
*Video.it 2010* a nord/sud del Mediterraneo, by Francesco Poli, Francesco Bernardelli, Maria Centozzone, Mario Gorni, Paola Nicita, Cristiana Perrella. 2010  
*Carte d'Accademia* by Aurora Spinosa e Angela Tecce, Naples, Italy.  
*Poesia/Ultimo Taglio* curated by Mario Franco, Mondatori Electa Eds., Naples, Italy. 2009  
*Il Giallo di Napoli sui 5 continenti* curated by Maria Savarese, e Jean Noel Schifano, INAAC-AC Ulisse&Calipso Eds, Naples, Italy. 2008  
*Seicento Napoletano elementi di laboratorio di teatro*

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