

MATTEO BASILÉ
FALLING 超越时光
OUT OF TIME
马特奥·巴西雷摄影作品展



目录于2019年3月在武汉联合美术馆举办 MatteoBasilé展览上印制

Producer by:
制片人：
Huang Liping

Curated by:
策划人：
Lu Hong

Text by:
文字作者：
Achille Bonito Oliva
Lu Hong
Gianluca Marziani

Graphic project:
图形项目：
Angelo Marinelli

Translations by:
翻译者：
Dominique Lora

Thanks to:
谢谢：
ArtistProof S.r.l. – Roma
Giampaolo Abbondio – Milano
NM Contemporary – Montecarlo
United Art Museum – Wuhan – China
Hongkun Museum of Fine Art – Beijing
Musei Capitolini – Roma
Ma Lin
Tian Kai
Shi Liang
Gianluca Marziani
Marina Mattei
Angelo Marinelli
Silvia Polidori
Sartoria Annamode – Roma
Sartoria Farani – Roma
Jenny Rudyk
Teresa Emanuele
Francesca Rosini
Laboratorio Cornici Rosini
Jan Eric Lemmi
Davide Sebastian
Susanna Zuin

MATTEO BASILÉ

FALLING OUT OF TIME

马特奥·巴西雷摄影作品展

超越时光

curated by/ 策展人
Lu Hong/ 鲁虹

序
文/鲁虹

20世纪90年代以后，伴随着数码相机以及一系列处理软件的面世，在全世界的范围内，有很多艺术家为了适应新文化的需要，已经转而以相关技术手段来进行艺术创作，这一点人们只要看看在世界范围内出现的各类艺术大展与画册就可清楚感觉得到。而在其中，当代摄影显然占有相当大的份额。在这里，有必要加以说明的是，所谓当代摄影与以往的纪实类摄影是有着很大区别的，即并不以记录或呈现现场为目的，而是在运用“虚拟美学”的前提下，更强调以再造图像与重组图像的超现实手法去进行观念表达或呈现艺术家的奇思妙想。无数的事实足以证明，经过一些优秀艺术家的艰苦探索，当代摄影不仅大大溢出了传统摄影的边界，而且使得这两者成了互不相干的领域。应该说，前者对于后者，在本质上是一种建构与重构的关系，这其中就涉及到了新观念、新视角、新实验与新探索的介入。而本次举办个人展览的意大利艺术家马迪奥·巴西雷的作品就非常能够说明问题。

我最早看到马迪奥·巴西雷的作品是在2013年，那一年他在广州53美术馆举办了名为“听潮观雷”的个人展览。其作品的艺术感染力

SEQUENCE By Lu Hong

Since the 1990s, with the advent of digital cameras and a series of processing software, many artists around the world have turned to relevant technical means for artistic creation in order to adapt to the needs of the new culture. People can clearly feel it by looking at various art exhibitions and albums that appear around the world. Among them, contemporary photography obviously occupies a considerable share. Here, it is necessary to explain that the so-called contemporary photography is very different from the past documentary photography, that is, it is not for the purpose of recording or presenting the scene, but under the premise of using "virtual aesthetics". Emphasizing the use of surreal methods of reconstructing images and reconstructing images to express ideas or present the artist's whim. Countless facts are enough to prove that after the hard exploration of some outstanding artists, contemporary photography not only greatly overflowed the boundaries of traditional photography, but also made the two fields unrelated. It should be said that the former is essentially a relationship of construction and reconstruction to the latter, which involves the involvement of new

与视觉震撼力都深为观众所折服，当时我观展的体会是，虽然他运用的是最新的科技媒介而不是传统的油画媒介，表现的也是根据现实图像创造出来的“超现实”图像，但他努力探索的艺术方向却是将意大利古典绘画的审美理想与当下的艺术观念相结合，而他意欲解决的艺术问题则是将若干传统的油画表现手法与先进的科技手段相融合。相信凡认真看了展览的观众都会发现，马迪奥·巴西雷无论是沿着自己制定的艺术目标或是解决相关艺术问题都非常成功，而这在强调超越与摒弃古典艺术的现代艺术的世界文化语境中，既鲜为少见也有着巨大的启示意义。因为其给我们提供了一种全面认识历史与传统的崭新文化观。由此出发，艺术家们将可以很好克服“当代至上”的文化通病，进而大胆向人类的一切文化资源——包括古今中外的艺术杰作寻求借鉴。前年去意大利观看“威尼斯双年展”的时候，我与同事曾经专程拜访了他的工作室，考虑到合美术馆拟举办一些中国的优秀当代摄影家的作品展，另外为了使国内的当代摄影家能更好向国外同行学习，故我们与他达成了邀请其作品到合美术馆来举办展览的协议。只是由于多方面的原因，他的展览直到现在才得以和中国的观众见面。相信这次展览的成功举办对于中意两国艺术家的艺术交流一定会起到重要的推动作用。衷心祝愿马迪奥·巴西雷先生的此次中国之行能进一步促进他日后的艺术创作！

2019年3月9日于武汉合美术馆

of those two art historical moments, signals the unusual use of a quotation, aimed at synthesizing and asserting art as a metalanguage.

"We are a Dream within a Dream" Edgar Allan Poe stated.

The works realised by the Italian artist for the exhibition at Creative Capital United Art Museum in Hubei, seem to confirm such postulate. Art is increasingly perceived as an advanced "techne" for technological development, and it allows a representation of the surface, where scrolling images merge into each other following diverging directions. In this case language is not only a tool for representation, but it epitomizes representation itself. He who creates is the Maker, Basilé, he who establishes the artifice; the God of Dreams and the God who dreams.

There is no interruption for the artist, no open or shut door: The hinge slides on its pivots, while the artist's hand is always stuck on the handle, due to marvel rather than precaution. He discovers his hand being the handle.

It is not the artist who dreams but the art itself dreaming, moving not so much for imitating the world as for simulating language: the movement, the arrestment, the fugue and the suspension. He feels almighty and is perpetually chasing his dream of power. Of Course, not all dreams are alike, many fly at ungraspable heights while others fly close to the ground or even underground. Certain dreams are not at everyone's reach.

This is where Basilé's work's statement of disorientation comes from, since his own poetics points to confusion as a procedure for creation, and also to the result of a iconographic hybrid: a contamination between East and West. The artwork short-circuit originates from these collision points, which are caused by a linguistic, autobiographical and spontaneous nomadism of the artist.

Leon Battista Alberti depicts the artist as a beauty hunter, and states that this is always a defensive way. Basilé creates an amplified.

我们是梦中之梦

文/阿奇尔·博尼托·奥利瓦

马蒂奥·巴西莱来自意大利著名的古老艺术世家，然而他们艺术创作却各不相连，其中每个人的艺术语言从绘画到雕塑，多样而自成一派。马蒂奥·巴西莱以数码摄影为绘画媒介，借助计算机语言，扩展了视觉表现力，赋予表层光亮的图像更深层的含义。

“艺术是人类探寻美的一种方式：时而为些许成功而欣喜若狂；时而为失败而愤怒痛苦。” (G. Bateson, *Style, Grace e Information*). 狂喜尤其影响艺术家。对艺术家而言，这是一种特殊而必要的状态，得以顿悟图像的隐含的意义。只有这时，沉思的外眼才会被狂喜的状态渗透，使它见到世界的崭新信息。

马蒂奥·巴西莱的诗学是一个意象宇宙，是技术矫饰主义和图像超现实主义结合的产物。在这一点上，这两个艺术历史瞬间的独特融合，标志着一个引用非同寻常的用法，旨在融合及宣扬艺术为一种元语言。

“我们是梦中之梦” 埃德加·爱伦·坡说。

这位意大利艺术家在湖北合美术馆展出的作

WE ARE A DREAM WITHIN A DREAM

By Achille Bonito Oliva

Matteo Basilé comes from an ancient lineage of well-known Italian artists, who are not however artistically related, for each one of them developed a diverse and autonomous language ranging from painting to sculpting. Matteo Basilé uses digital photography as painting, using computer's linguistic prosthesis, which enables to expand every vision while providing depth to the gleaming surface of the picture.

"Art is an aspect of man's investigation of grace: his ecstasy, sometimes, when he partially succeeds; his rage and agony, when he, sometimes, fails" (G. Bateson, *Style, Grace e Information*). Ecstasy involves the artist above all. This is a particular and necessary state for him to bring the image's disguise to the condition of Epiphany. Only then, the contemplative external eye is permeated by an ecstatic state, enabling it to face a new information about the world.

Matteo Basilé's poetics is an iconographic universe, fruit of the combination between Technological Mannerism and Pictorial Surrealism. In this regard, the unique confluence

品，似乎证实了这一假设。艺术日益被认为是促进工艺发展的先进“工艺”，它允许描绘表象，滑动的图像彼此融合分流。在这种语境下，语言不仅是表达的工具，而且成为表达本身的缩略词。创造万物的乃造物者，巴西莱创立了这种技巧；犹如梦之神和做梦的神。

对艺术家而言没有中断，没有开关门：合页在轴上滑动，而艺术家的手总是握住门把手，不是出于警惕，而是惊讶：他发现自己的手就是门把手。

做梦的不是艺术家，而是艺术本身，与其说是在模仿世界，不如说是在模拟语言：动作、停顿、赋格和中止。他感到自己无所不能，一直在追逐权力之梦。当然，并不是所有的梦都是这样，许多梦高不可攀，另一些梦贴近地面，甚至遁入地下。一些梦并非常人所能及。

这是巴西莱作品表达迷失感的由来，他自己的诗学指出困惑是创作的过程，也是意象混合的结果：东西方的融合。艺术作品的短路源自于这些碰撞点，由艺术家的语言上的、自传性和即兴的游牧主义所造成。

莱昂·巴蒂斯塔·阿尔贝蒂(Leon Battista Alberti)把艺术家描述为美之猎手，宣称这永远是一种防守型方式。巴西莱创造了放大的美，通过使用成熟而先进的数码摄影，在此创造一种意象，使得每一种组合成为可能，使得恐惧被丰富的色差和计算机媒介所震慑。这一切都是在尽情发挥的艺术家的指引下。

面前是勾魂的诗，身后是无尽折磨。面前庄重有型的盔甲保护着我们的目光，凝视着宇宙的生命美学，这种美学不再追寻真理，正如福柯(Foucault)断言的那样，取而代之是趋向于冷漠，趋向于在其他时代产生的厌恶和恐惧。

愉悦的浑然天成，这种巨大能力在历史上的矫饰主义时期产生造成深远的影响，指引着巴西莱的手，获得画面的冷漠感，这源自于文化和存在主义的放大，可以说是接近了禅宗思想。

of those two art historical moments, signals the unusual use of a quotation, aimed at synthesizing and asserting art as a metalanguage.

"We are a Dream within a Dream" Edgar Allan Poe stated.

The works realised by the Italian artist for the exhibition at Creative Capital United Art Museum in Hubei, seem to confirm such postulate. Art is increasingly perceived as an advanced "techne" for technological development, and it allows a representation of the surface, where scrolling images merge into each other following diverging directions. In this case language is not only a tool for representation, but it epitomizes representation itself. He who creates is the Maker, Basilé, he who establishes the artifice; the God of Dreams and the God who dreams.

There is no interruption for the artist, no open or shut door: The hinge slides on its pivots, while the artist's hand is always stuck on the handle, due to marvel rather than precaution. He discovers his hand being the handle.

It is not the artist who dreams but the art itself dreaming, moving not so much for imitating the world as for simulating language: the movement, the arrestment, the fugue and the suspension. He feels almighty and is perpetually chasing his dream of power. Of Course, not all dreams are alike, many fly at ungraspable heights while others fly close to the ground or even underground. Certain dreams are not at everyone's reach.

This is where Basilé's work's statement of disorientation comes from, since his own poetics points to confusion as a procedure for creation, and also to the result of a iconographic hybrid: a contamination between East and West. The artwork short-circuit originates from these collision points, which are caused by a linguistic, autobiographical and spontaneous nomadism of the artist.

Leon Battista Alberti depicts the artist as a beauty hunter, and states that this is always a defensive way. Basilé creates an amplified

有时，梦会梦见自己，把我们置于最难费解的画面前，因为它拒绝任何外界的解读，反之，它暗示着渴望，渴望不受干扰不被惊醒的熟睡。

除此之外，还有一些梦特意飞起来被看到。它们代表艺术之梦，用来拥抱视觉语言。这些梦可以奔跑流动，以一种具象和抽象的方式，深入人的深处，深入人们的脚下。巴西莱选择了做一个梦，这个梦横跨多重疆域，包括那些丑陋的、古怪的、奇异的和灾难性的地方。这个梦由碎片和意外的闪光所构成的图像和太阳形态的线索展开，这个梦不断来去不断坠落，在我们似乎都属于的地方。巴西莱的魔幻疆域被内在凝视启发，这种凝视自身闪耀光芒，靠一只能够洞穿他人和自身的双重能力的眼睛而变得强大。

巴西莱的梦弥漫散播着许多碎片，这些碎片来自不同天空的交汇处，降落在不同高度。这些碎片总是很微妙，从未完整过，轻盈而矫捷，起落躲闪自如。巴西莱的天空图像没有坠落或降雨。这些元素实际上是按共存和顿悟的支配调度，依照光照和突然出现的感觉。

图像是一个载体，上面散布着各种符号，它们与任何常规路线的无关，并随时准备着自我退缩，去思考自身阴影的细微之处。巴西莱的梦不是由静止和绝对的图像构成，而是由一丝丝的意象构成，随时准备在多重细节的轨迹中粉碎。这些轨迹可以在梦的历史中永恒存在，让人类和地球的千年历史耀眼炫目。

形式直接萌芽于作品的梦境中，被切割成画面，而画面的边界出现在绘画作品的边界中，也因此梦境的边界中。艺术萌生的语言能够像沙漠开出花朵一样，像画布上洁白而质朴的点。它自我繁殖，使画面构思陷入精心设计的混乱。注意力源于语言的生物习性，不断根据动态和瞬间的关系作出调整。

与此同时，色彩不是在图像的细丝内以开放的方式展开，就是在外部分散人物的注意力，从而产生意料之外的关联，在远处渐弱的回声慢慢消失。有时色彩在近处爆炸，伴着无声的轰鸣，因为他们最终会与眼睛相撞，或至少是内在的眼睛。然后从这里色彩的碰撞流入其他

beauty with a precocious and advanced use of digital photography that, here, creates an iconography, where every combination becomes possible, and where terror is sedated both by the chromatic opulence and by the computer medium, guided by the artist who denies himself nothing.

Ahead is the enchanted poem and behind is the torture. Ahead the formal stylistic armour protects our gaze through an aesthetics of life within a universe that doesn't search for truth anymore, as once asserted by Foucault, but that instead tends to indifference and approaches what in other times would have produced abhorrence and fright.

A joyful Sprezzatura, that great ability that made the difference during the historical Mannerism, guides Basilé's hand in obtaining the image indifference, resulting from a cultural and existential amplification that could be described as close to Zen practice.

It occasionally occurs that the reverie dreams of itself, placing us in front of the most indecipherable image, for it refuses any external reading, and it implies instead, the desire for a self-nurtured sleep without any interruption that would lead it to a state of vigilance.

Besides these are other dreams that expressly fly to be watched. They epitomize art dreams, designed to embrace the visual language. These ones can run and flow according to a figural and abstract way, deep down into men's profundities, and under their feet. Basilé has chosen to dream a dream that crosses multiple territories, including the monstrous, the eccentric, the bizarre and the catastrophic ones. A dream that unravels through threads of images and solar forms made from fragments and unexpected dazzles, a reverie of constant come backs, departures and fall-ins, in a place where we all seem to belong. Basilé's magical territory is enlightened by an inner gaze, that shines of its own light and is strengthened by an eye that shows a double ability to see the others and himself.

Basilé's dream is diffused and disseminated with fragments living at the crossing of different

感知器官，这些器官从来不只是视觉的。然后意象回到最初的起点，进入或明或暗的幽深处。

巴西莱内心最深处自然而然不是非理性或纯理性无法辨识的地方，而是一个容器，在这里他不断发现新鲜的淋巴，迸发创新。这个水平的容器，不喜欢抬头，承受着倾斜运动的态度。是艺术的梦把它从平躺着的地方带离，拖到现在的位置，在这里更暗的光辉将它点缀。艺术家的视觉主张萌生于语言的本性，它总是喜欢礼貌而懊悔地被置于凝视之下。懊悔并不一定意味着强度的损失，而是代表着进步和更大的专注。在巴西莱的艺术之梦中，超越了对即兴发挥的克制，使得图像更加清晰，它校准了自己的幻影，以避免从容器中突然溢出。容器至今都镇住了溢出。

巴西莱的作品倾向于将艺术之梦社交化，通过隐喻和转喻，将其置于每一次的凝视都可能感知到的外表下，随时开始一场对话，尽管是以视觉和精神字母的形式，它非常了解语言所带来的错综复杂。艺术之梦是播撒它那具有感染力的态度，包括把日常生活带入不可能的状态，在这种状态中语言冲过含义的堤坝，涌入它流。

skies and gravitating at different heights. The fragments are always subtle and never full-bodied, with a lightness that enables them both to move swiftly and to rest quietly, free of any encumbrance or imbalance. Basilé's skies-pictures do not present fall-ins or precipitations. The elements are in fact allocated following the dictates of coexistence and Epiphany, according to the sense of illumination and sudden appearance.

The image is the bearer of a field disseminated with signs, extraneous to any idea of established route and ready to recede within themselves to wonder about their own shaded slightness. Basilé's dream is not made of still and peremptory images, but it is rather constituted by filaments of images, ready to shatter within the traces of multiple particulars. Traces which are designed to last in time embedded in the history of dreams, that dazzle and have dazzled the millenary history of both humans and earth.

Forms germinate directly within the work's dream, cut out in its frame which edges are found in the boundaries of painting, and therefore within the dream's own borders.

Art's germinating language is able to produce flowers as deserts, the white and pristine spots of the canvas. It proliferates by itself, flooding the picture plan with a careful chaos. Attention springs from a biological discipline of language, always arranged according to dynamics and relations of instantaneity.

At the same time colours are laid out either in an open way within the filaments of the image or outside, as to distract the figures, generating unexpected connections that will slowly plunge faraway in distant extinguishing echoes. Sometimes they burst close by, with a silent roar, for they eventually collide with the eye, or at least with the inner one. From here it then flows inside the other organs of perception, that are never solely visual. Images then return to their original starting point, into the either dark or bright recesses of depth.

Basilé's innermost isn't naturally the site of irrationality or of pure reason unrecognition, but it is the container where he constantly finds fresh lymph and renovation springing from his

own need to stay underground. A horizontal container that dislikes raising its head, and bears by attitude a skewed movement. It is the dream of art that carries it away from its supine position and drags it to the representation's site where, avoiding any loss, is embellished by a further dark splendour.

The artist's visual assertion springs from language's nature, which always likes to be placed under the gaze, in a polite and contrite manner. Contrition does not certainly mean loss of intensity, but it rather represents improvement and greater concentration. Within Basilé's art dream goes beyond the overcoming of improvisation, obtaining a sharper image that calibrates its own apparition, in order not to abruptly overflow from the container that had, insofar, withheld it.

Basilé's work tends to socialise the dream of art by placing it both metaphorically and metonymically, in the context of a possible appearance sensible to every gaze, ready to turn into communication, although through a visual and mental alphabet, that knows very well about the labyrinths undertaken by language.

The Dream of Art is to spread its contagious attitude, consisting in carrying the everyday life to a condition of impossibility, where language overflows the embankments of the meaning in order to slide towards other drifts.

IL NUOVO PRIMO UMANO Gianluca Marziani

L'opera fotografica contemporanea somatizza la resistenza attiva alla pressione digitale. E' un'opera che sopporta la pioggia ambientale di jpg e device, il carico di un'epoca scivolosa in cui il narcisismo regola l'ingaggio ma ne sottovaluta gli effetti collaterali a medio termine. Un presente così frattale scatena i ragionamenti attorno all'arte visiva, riposizionando l'opera in un terreno connettivo che sia immune da certi fattori epidemici (bassa risoluzione, velocità, omologazione, anacronismi...). Questo terreno open source, sia chiaro, non esclude la materia virale dell'attualità, semplicemente la metabolizza in un codice più complesso, più duraturo, più denso di qualsiasi strumento elettronico. Un'impresa epocale che coinvolge speculazioni filosofiche, nuovi spazi curatoriali, metagenere tematici: obiettivo comune è capire dove stia andando la Fotografia rispetto all'opera d'arte e come quest'ultima sopravvivrà alle rivoluzioni digitali. Perché se da un lato, volente o nolente, alimentiamo un gigantesco server di library fotografiche, dall'altro ricerchiamo un'aura selettiva, un codice sorgente destinato a pochissime immagini, ai soli iceberg iconici che spiccano nell'oceano indistinto della bassa (e facile) risoluzione.

THE NEW FIRST (HU)MAN By Gianluca Marziani

The contemporary photographic expression endemically resists digital pressure. It endures the environmental deluge of *jpg(s)* and devices and copes with the burden of an elusive era, characterized by an utter narcissism that regulates both the individual and collective engagement, though underestimating its medium-term side effects. A fractal present, so scattered, that it triggers quite a few critical thoughts, up and about visual arts, (re)situating the artwork within a connective ground, therefore immune to specific epidemic factors (low resolution, speed, homogenization, anachronisms...). To be clear, such "open source ground" – if compared with any other electronic device- does not exclude the viral matter of modernity for it simply metabolizes it into a more complex, long-lasting and substantial code. A seminal enterprise that involves philosophical speculations, new curatorial spaces and thematic *meta-genres*: Here the goals are to understand the direction where photography is therefore proceeding, in the context of art production and self-definition, and how it will survive the era of digital revolutions. If, on one hand – willingly or unwillingly- we keep nurturing an endless photo

Partiamo da questo presente frattale per ragionare sull'arte di Matteo Basilé, sul modello concettuale che oggi rappresenta, sui temi estetici che ha elaborato in venticinque anni di carriera. Visto il richiamo agli iceberg, mi viene facile un raffronto tra la sua iconografia e un minerale alpino come il quarzo o il titanio. Un dialogo metaforico che ci dice quanto sia solida, definita e aggregata la fotografia di Basilé, simile al modello minerale che comprime il tempo orizzontale nella trama di uno spazio centripeto. L'opera si mineralizza nella propria biologia interna, assorbendo ere archeologiche che divengono lo scenario alchemico dei protagonisti, oltre il tempo lineare, oltre lo spazio prospettico occidentale. Sembra che Basilé provochi una reazione chimica tra particelle umane e geologiche, un passaggio elettrico tra protoni e neutroni che fonde corpi e paesaggio. Perché il suo non è solo luogo d'appartenenza ma di mescolanza organica, senza antefatti biblici, privo d'illusioni da eden paradisiaco. Quelli di Basilé non sono viaggi onirici ma spazi di realismo radicale, ambienti lontanissimi eppure vicinissimi, archeologie leggibili sui milioni di anni: indicano il Pianeta prima dei graffiti di Lascaux e Chauvet, prima di qualsiasi Rinascimento, indicano il Pianeta dopo l'apocalisse a venire, dopo l'implosione demografica, dopo la tecnologia digitale. Lo spazio delle immagini come perimetro minerale, il tempo delle immagini come orologio non più progressivo ma palindromico, in limpida simmetria tra passato e futuro: pura rappresentazione di un eterno presente che diventa cronologia verticale (e quindi mentale, rinascente, catartica).

Matteo Basilé tesse immagini che hanno inglobato, serie dopo serie, porzioni crescenti di paesaggio ad alto impatto naturalistico. Negli anni l'artista ha allargato il campo panoramico e intrapreso una riflessione sul NUOVO UOMO nell'era del cosiddetto ANTHROPOCENE. Dal progetto **UNSEEN** a **MEMENTO**, passando per **PIETRASANTA** e **VIAGGIO AL CENTRO DELLA TERRA**, ogni ciclo rafforza l'idea che stiamo uscendo dalle gabbie darwiniane del Sapiens per ritrovare un'empatia tra corpo e spazio, una frequenza minerale dietro le identità fisiche. Le opere di Basilé sono il memento del nostro pianeta morente, la vertigine lirica che inventa

library server, on the other, we are in constant search of a selective aura, a source code for a limited number of images, few iconic icebergs that emerge from the indistinct ocean of the low (and easy) resolution.

Hence, let's proceed from such fractal present to reflect on Matteo Basilé's art practice, carrying on from the conceptual model he today represents, and from the aesthetic themes, he has developed over his twenty-five years of successful career. Given the former reference to icebergs, the comparison between the artist's iconography and a number of alpine minerals such as quartz or titanium, naturally comes to mind. A metaphorical dialogue to express how Basilé's photography is substantial, self-defined and composite, like the mineral element that horizontally compresses time in the texture of a centripetal space. The work is mineralized in its inner biology, absorbs archaeological eras and eventually transforms into an alchemical setting for his characters, beyond linear time, beyond the Western perspective of space. Manifestly, Basilé produces a chemical reaction between human and geological particles, an electrical passage between protons and neutrons that blends together bodies and landscapes. Therefore, his art not only represents a place of belonging, but it further constitutes a site of organic combination, free from any biblical premises, illusions or blissful paradises. Rather than dreamlike journeys, Basilé's compositions epitomize spaces of radical realism, representing remote and yet close environments, (re)discovering millenary and yet perfectly intelligible archeological artifacts: they embody the Planet before the parietal wall paintings of Lascaux and Chauvet, before any kind of Renaissance, and prefigure its destiny next to the apocalypse to come, beyond the consequences of demographic implosion and regardless the development of digital technology. The space of images is here intended as a mineral perimeter, the time of images is a clock that is no longer progressive for it is palindromic and symmetrical, running between past and future: It is the pure representation of an eternal present that becomes vertical chronology (and therefore mental, resurgent, cathartic).

Series after series, Matteo Basilé has designed

un extramondo parallelo e metafisico. Sono lo spazio dopo le religioni monoteistiche, dopo la società del Capitale, dopo l'isteria dell'apparire. A metà tra Aldous Huxley e Michel Houellebecq, Basilé orchestra un futuro primigenio in cui si ripensano uniformi, simbologie, riferimenti, codici, usi, azioni. In quel prossimo domani, sul filo sensibile del sisma antropologico, si riscrive la possibilità di un'isola, di un approdo sicuro, di una terra che accolga le anime vive del mondo.

Antropocene è un termine che indica l'era geologica in cui stiamo vivendo, includendo tutto il vicino e lontano futuro, quantomeno finché gli umani saranno i principali abitanti sulla Terra. Diffuso negli anni Ottanta dal biologo Eugene F. Stoermer, adottato nel 2000 dal Premio Nobel per la Chimica Paul Crutzen, l'antropocene indica la prima era in cui l'essere umano è artefice primario delle modifiche che interessano il Pianeta.

Un progetto fotografico di Edward Burtynsky, dal titolo **Antropocene**, visualizza lo stato del Pianeta attraverso panoramiche di vertiginosa drammaturgia. La versione filmica (regia di Burtynsky, Jennifer Baichwal e Nicholas de Pencier) sembra il seguito ideale della trilogia di Godfrey Reggio ("Koyaanisqatsi", "Powaqqatsi", "Anima Mundi") ed è un volo da drone del nuovo millennio, dove l'urgenza di salvezza diviene tema globale per l'uomo del futuro. L'Antropocene implica fratture e stallo, implosioni e catarsi, scissione ed esaurimento, conseguenze di un homo sapiens che ha gestito le risorse naturali in maniera sfrontata e immorale. Oggi la riflessione d'autore verte sulla ricostituzione di un Nuovo Uomo, figlio delle conseguenze planetarie, una figura che torni archetipo della rinascenza, a metà tra Primo Levi e Albert Camus, una cellula della prossima fondazione urbana, della polis a venire, del futuro che stiamo intuendo attraverso le trame seriali di "Mars", "Electric Dreams", "Love Death & Robots"... Basilé e Burtynsky sono due sguardi complementari che integrano interpretazione (Basilé) e documentazione (Burtynsky), futuro e presente, ipotesi e certezza. Dialogano a distanza e sintetizzano una lunghissima storia dell'umanità: l'italiano elaborando temi simbolici e nuovi valori iconografici, il canadese registrando l'imponenza del disastro,

images incorporating increasingly large portions of landscape, ultimately producing a sensational naturalistic impact. Over the years the artist has expanded the panoramic field up to the point of starting a reflection on the NEW MAN in the era of the so-called ANTHROPOCENE. From the UNSEEN project to MEMENTO, up to PIETRA SANTA and JOURNEY TO THE CENTER OF THE EARTH, each cycle reinforces the idea that we are finally emerging from the Darwinian cages of the Sapiens, as we reclaim (lost) forms of empathy between the human body and the surrounding space; Namely, a mineral frequency behind each determined physical identity. Basilé's works constitute the memento of our extinguishing planet, a lyrical vertigo that (re)invents a parallel and metaphysical extra-world. His compositions represent a universe beyond monotheistic religions, capitalistic societies or the hysteria of appearances. Halfway between Aldous Huxley and Michel Houellebecq, Basilé orchestrates a primeval future in which he redesigns uniforms, symbols, references, codes, customs, and actions. In such a forthcoming tomorrow, the artist swiftly proceeds in the direction of an announced anthropological earthquake, retracing the possibility of a safe shore, imagining an island and a land aided at embracing all living souls, worldly.

Anthropocene is a term indicating the geological era in which we are living, including both the forthcoming and the distant future, at least as long as humans will be the dominant inhabitants on Earth. Diffused in the eighties by the biologist Eugene F. Stoermer and adopted in 2000 by the Nobel Prize for Chemistry Paul Crutzen, the Anthropocene indicates the first era in which the human being is the primary architect of the changes affecting the planet.

Edward Burtynsky's photographic project *Anthropocene* visualizes the planet's conditions through vertically theatrical landscapes. The film version (directed by Burtynsky, Jennifer Baichwal and Nicholas de Pencier) seems the ideal sequel of Godfrey Reggio's trilogy ("Koyaanisqatsi", "Powaqqatsi", "Anima Mundi") and is a drone flight over and into the new millennium, where the urge of salvation becomes a shared universal issue for the man of the future. The Anthropocene implies a

il dolore della crosta terrestre, le patologie geologiche ma anche lo spiraglio di parziale rigenerazione. Matteo Basilé agisce dentro l'apice dell'antropocene per indagare un "oltre" plausibile, per intuire la zona minerale che ingloba l'umanità resistente, per ridefinire i canoni di un'era che ha metabolizzato l'ascesi apocalittica di Antonio Moresco e Cormac McCarthy.

Indagare, intuire, inglobare, ridefinire: quattro movimenti sinergici per creare la propria OPERA MONDO, per attuare la forma mutante di un sistema complesso in cui la verosimiglianza definisce il corso di una nuova Storia.

L'artista come CREATORE DI MONDI: una qualità metafisica dell'esercizio artistico, vera dote interiore per amalgamare la conoscenza in una solida narrazione visiva. Alla virtù metafisica si aggiunge l'urgenza, come detto poc'anzi, di controbattere ai social media, indicando mondi autoriali in cui l'opera non sia un fattore isolato ma la particella di una cosmogonia veggente. I mondi di Basilé somigliano all'idea che ci siamo fatti di Marte e dei tanti siti alieni, che poi significa ripensare al nostro pianeta nel corso dei suoi miliardi di anni, alla Terra prima del Sapiens, o anche immaginare il lontano futuro della nostra stella ferita. Un posto di nature imponenti e mineralizzate, di archeologie catalizzanti, di meteorologia dai colori barocchi, un teatro posturbano che mantiene tracce nella pietra, nei mari, nelle rocce crepate, nei canyon dal rimbombo apocalittico, nel conturbante e nel sublime metafisico... i luoghi fotografati tracciano la geografia di chi vede un mondo oltre il mondo, sono la risposta visionaria dell'artista che abita i luoghi interiori, che conosce le origini dello sguardo e il legame tra disegno e tecnologia. Non dimentichiamo una cosa: solo chi mantiene memoria delle radici profonde può elaborare immagini veggenti, metabolizzando Tintoretto e Tiziano nel tema fotografico, decifrando il cuore di tenebra della pittura olandese, disancorando il Barocco romano dal suo limite contestuale, riusando a misura le luci apocalittiche del Settecento napoletano.

VIAGGIO AL CENTRO DELLA TERRA osserva il Pianeta dopo la catastrofe, dopo il global

series of fractures and impasses, implosions and catharsis, leading at both secession and exhaustion as the predictable consequences of how Homo Sapiens have, so far, shamelessly and immorally exploited his natural resources. Today, intellectuals and artists often address the necessity to reconstitute a New Man, the son of the consequences presently endured by our planet, a model inspired to an archetypal Renaissance, halfway between Primo Levi and Albert Camus, a cell in the foundation of the upcoming city, of the Polis yet to come, of a future that we grasp through the serial plots of "Mars", "Electric Dreams", "Love Death & Robots" ... Basilé and Burtynsky's visions are therefore complementary for they integrate interpretation (Basilé) and documentation (Burtynsky), future and present, hypothesis and certainty.

A long-distance dialogue between an Italian and a Canadian that summarizes an everlasting history of humanity. Basilé elaborates symbolic themes and unprecedented iconographic values, while Burtynsky records the grandeur of disasters, the pain endured by the earth's crust, its geological pathologies, though open to the possibility of partial regeneration. Matteo Basilé performs within the apex of the Anthropocene to investigate a possible "beyond" in order to better understand that very mineral zone which comprehends such defiant humanity and redefines the criteria of an era that has metabolized the apocalyptic asceticism of Antonio Moresco and Cormac McCarthy.

Investigating, Sensing, Absorbing, Redefining: Four essential synergistic passages to create a WORLD OEUVRE and actualize the mutant form of a complex system in which verisimilitude defines the course of a novel history. Hence, the artist becomes a MAKER OF WORLDS: endowed with the metaphysical quality of the artistic practice, an extraordinary inner talent aimed at combining knowledge with visual narrative, a virtue that not only entails the natural compulsion of confronting the chimera of social media but - as it increasingly move towards and within the artistic universe- reevaluates the artwork as a fundamental particle of a foreseeing cosmogony.

warming, dopo il non ritorno: una serie che, integrando lo scenario di Burtynsky, evoca una ritrovata sacralità in cui il fantastico illumina l'avventura tra terre desolate e orizzonti senza gloria. Scende una luce oscura sul mondo, terrosa come la pietra millenaria, arcaica come il legno centenario, drammaturgica come le pianure dei vulcani dormienti. I cieli sono plumbei e panoramici, aperti alla mitologia dei temi letterari, intrisi di pathos e rimbombi epici. Su quei paesaggi compaiono carcasse di balene, figure che ci portano verso l'Asia indonesiana, verso fisionomie di cultura cinese, verso nuove comunità spontanee, verso il rituale sincretico e la trascendenza.

PIETRASANTA sceglie le cave di marmo sulle Apuane, quel bianco nervoso che piaceva a Michelangelo, quel ghiacciaio caldo che esalta la resistenza minerale e un tempo dal cronografo cosmogonico. Basilé vi ritrova un paesaggio ideale per tracciare i termini del suo UOMO NUOVO, privato di ogni appeal tecnologico, asciugato da ogni orpello moderno, un essere umano che lotta con la pietra, che ha dimenticato leghe metalliche e velocità, che diventa muscoli e meditazione.

MEMENTO è il titolo del nuovissimo ciclo di Basilé. Lo sguardo torna nella città dove tutto è iniziato, in una Roma museografica che conserva le antiche gesta in forma scultorea. Il nuovo uomo si muove tra la persistenza del tempo artistico e le superfici liquide di un tempo interiore, liberato dal presente, prismatico e circolare, un tempo che sfida la cronologia e la storiografia, pronto a diventare nuova memoria, nuova esperienza, nuova scoperta. Il tempo interiore scorre nello spazio centrifugo del presente frattale, nel pulviscolo stellare dei riferimenti che si mescolano assieme, si riordinano su nuovi schemi, ricreando equazioni per una rinascita complessità.

L'umanità di Basilé ha seguito l'andamento macroscopico del Pianeta. Le vecchie barriere geografiche, politiche e ideologiche sono tutte scomparse, superate da una coscienza della rinascita collettiva, da una nuova genealogia meticciasca, da un sincretismo perfezionato. Lo sguardo dei suoi "attori" è ricodificato da una resilienza radicale, da un impatto battesimale

Basilé's kaleidoscopic worlds seem to intimate that we hail from Mars and/or other remote alien places, which, in other words, means that we must reconsider our planet over its billions of years, or even imagine Earth before the advent of the Homo Sapiens, therefore envisioning the distant future of our wounded star. A place of majestic and mineralized natures, of catalyzing archeology, of Baroque multi-colored meteorology, as a post-urban theater that preserves the traces in the stone, in the seas, in the cracked rocks, in the apocalyptic rumble of its canyons, all encompassed by a disturbing and sublime metaphysical sense of the real... Hence, his photographed landscapes trace the geography of a vision of the world beyond the world, snapshots that not only represent a visionary response to the artist inner universe(s), but also attest his knowledge around the origins of the (artistic) gaze and signify the strong connection between design and technology. Let's not forget that only he whom preserve the memory of his more profound roots is able to elaborate foreseeing images, metabolizing Tintoretto and Titian into the photographic subject, deciphering the chore of darkness of Dutch painting, abstracting the Roman Baroque from its contextual limits, experimenting with his own original formula the glorious and terrible luminosity that characterized Neapolitan Settecento.

JOURNEY TO THE CENTER OF THE EARTH observes the Planet after the catastrophe, following the global warming, at a moment of non-return: a series that, integrating Burtynsky's scenario, evokes a reclaimed sacredness where imagination floods the adventure with light across wastelands and inglorious horizons. The world is overshadowed by an earthy and dark light, recalling a millenary stone, archaic like centenary wood and theatrical like the plains of lethargic volcanoes. Oppressive though open skies are permeated with the mythology of literary themes, imbued with pathos and epic echoes. Landscapes where suddenly appear the remains of a whale, or characters that dive us into Indonesian Asia, or again features of Chinese culture, initiating us to unknown and spontaneous communities, leading the viewer towards both a form of transcendence and syncretic rituals.

dei nuovi habitat dove tutto è necessario e dove la vita ritrova trascendenza. I creatori di mondi sono fatti così: danno nuovo spazio e nuovo tempo al proprio sguardo veggente, cucendo le fonti di riferimento con i rimandi a nuove fonti liturgiche. I creatori di mondi immaginano l'uomo nuovo dentro luoghi mineralizzati dal tempo lunghissimo dell'universo. I creatori di mondi non si fermano mai alla cronaca del reale ma immaginano un reale oltre il limite della cronaca, oltre il vento della fantascienza, oltre la pioggia dell'elettronica. I creatori di mondi partono idealmente dalle storie evangeliche di Paolo e Luca, passando per Omero e Virgilio, per Dante e Cervantes, fino a Leopardi e Kafka, mescolando gli archetipi con le filiazioni del Novecento avanguardista. I creatori di mondi passano per le vette del pensiero laicamente divinatorio, seguendo l'invisibile filo cognitivo che lega i neuroni di una gigantesca memoria collettiva, una memoria priva di lingue e confini, priva di sesso e classi, priva di relativismi e umane paure. E' questa la memoria viva del NUOVO PRIMO UMANO. E' questa l'identità adulta di un creatore di mondi come Matteo Basilé. E' qui che ricomincia la possibilità di una STORIA.

PIETRA SANTA is a vision of the marble quarries on the Apuan Alps, that vibrant white of which, by all means, Michelangelo was so fond of, warm glaciers that enhance the mineral resistance and, in unison becomes, a cosmogonic chronograph. Basilé recaptures an ideal landscape to design the outlines of his NEW MAN, deprived of any technological appeal, delivered from all modern pretense, a human being who fights against the bare stone, who has forgotten about speed and metal alloys and is now turning into pure muscles and meditation.

MEMENTO is the title of Basilé's latest series. His gaze moves back to the city where all began. Across the city of Rome – a living museum that preserves ancient endeavors and deeds in sculptural form- the New Man moves between the perseverance of the artistic time and the fluid surfaces of an inner time, liberated from the present, circular and prismatic.

It is a time that challenges both the common ideas of chronology and historiography for it converges into a new memory, a new experience, a new invention. The inner time flows in the centrifugal space of the fractal present, through the stellar dust of the references that, combined, rearrange and reorganize themselves according to unprecedented patterns, redesigning equations towards a resurgent and unexplored complexity. Basilé's humanity proceeds in parallel with the macroscopic evolution of our planet. The former geographical, political and ideological boundaries have all vanished, substituted by the awareness of collective rebirth, of a new crossbred genealogy, of a perfected syncretism. His performers' gaze is recoded through an organic resilience, a sort of baptismal collision enacted by new habitats where everything is necessary and where life reclaims transcendence.

These are the Makers of Worlds: individuals capable of conceiving alternative spaces and times aligned to their visionary gaze, intertwining ancient liturgical sources with freshly sprang up references. They hence generate worlds by imagining a new man who

UNSEEN





UNSEEN INCIPIIT
2014

Fine art print on
Hahnemühle Photo Rag Baryta

UNSEEN#8

2014

Fine art print on
Hahnemühle Photo Rag Baryta





UNSEEN#5
diptych
2014

Fine art print on
Hahnemühle Photo Rag Baryta

UNSEEN#1

2014

Fine art print on
Hahnemühle Photo Rag Baryta





View of the exhibition 'UNSEEN'
MUSEO DI PALAZZO COLLICOLA - Spoleto - 2016



UNSEEN#2

2014

Fine art print on
Hahnemühle Photo Rag Baryta

UNSEEN#11

2014

Fine art print on
Hahnemühle Photo Rag Baryta





View of the exhibition 'UNSEEN'
MUSEO DI PALAZZO COLLICOLA - Spoleto - 2016



UNSEEN#7

2014

Fine art print on
Hahnemühle Photo Rag Baryta



UNSEEN CHIMERA #1, #2, #3

2014

Fine art print on
Hahnemühle Photo Rag Baryta



UNSEEN PROTECTION
2014
Fine art print on
Hahnemühle Photo Rag Baryta

PIETRA SANTA

View of the exhibition 'PIETRA SANTA'
MACRO MUSEUM - Rome - 2016

PAROLE DI PIETRA
2016
Fine art print on
Hahnemühle Photo Rag Baryta





CADUTA FUORI DAL TEMPO

2016

Fine art print on
Hahnemühle Photo Rag Baryta



50

51

PIETRASANTA

2016

Fine art print on
Hahnemühle Photo Rag Baryta

MARBLE EVA
2016

Fine art print on
Hahnemühle Photo Rag Baryta





METTER BAMBÉ (Roma, 1931)
 Pietra Santa

di cura di **Giuliana D'Onofrio**

di Mario Biondi presenta per la prima volta in Italia una collezione di opere di Pietro Bambi, l'artista romano che ha fatto della fotografia un suo strumento di lavoro. Come di consueto, l'artista ha utilizzato la sua macchina fotografica per documentare la vita quotidiana, ma in questo caso ha voluto creare una serie di immagini che si riferiscono a un tema specifico: la figura umana in movimento. Bambi ha utilizzato la fotografia per creare una serie di immagini che si riferiscono a un tema specifico: la figura umana in movimento. Bambi ha utilizzato la fotografia per creare una serie di immagini che si riferiscono a un tema specifico: la figura umana in movimento.

METTER BAMBÉ (Roma, 1931)
 Pietra Santa

curata da **Giuliana D'Onofrio**

Bambi presenta per la prima volta in Italia una collezione di opere di Pietro Bambi, l'artista romano che ha fatto della fotografia un suo strumento di lavoro. Come di consueto, l'artista ha utilizzato la sua macchina fotografica per documentare la vita quotidiana, ma in questo caso ha voluto creare una serie di immagini che si riferiscono a un tema specifico: la figura umana in movimento. Bambi ha utilizzato la fotografia per creare una serie di immagini che si riferiscono a un tema specifico: la figura umana in movimento.

View of the exhibition 'PIETRA SANTA'
 MACRO MUSEUM - Rome - 2016



L'INCONTRO

2016

Fine art print on
Hahnemühle Photo Rag Baryta



L'OTTAVA FATICA
2016

Fine art print on
Hahnemühle Photo Rag Baryta



View of the exhibition 'PIETRA SANTA'
MACRO MUSEUM - Rome - 2016



MARBLE ADAM
diptych
2016
Fine art print on
Hahnemühle Photo Rag Baryta





THE WAGES OF SIN
2016

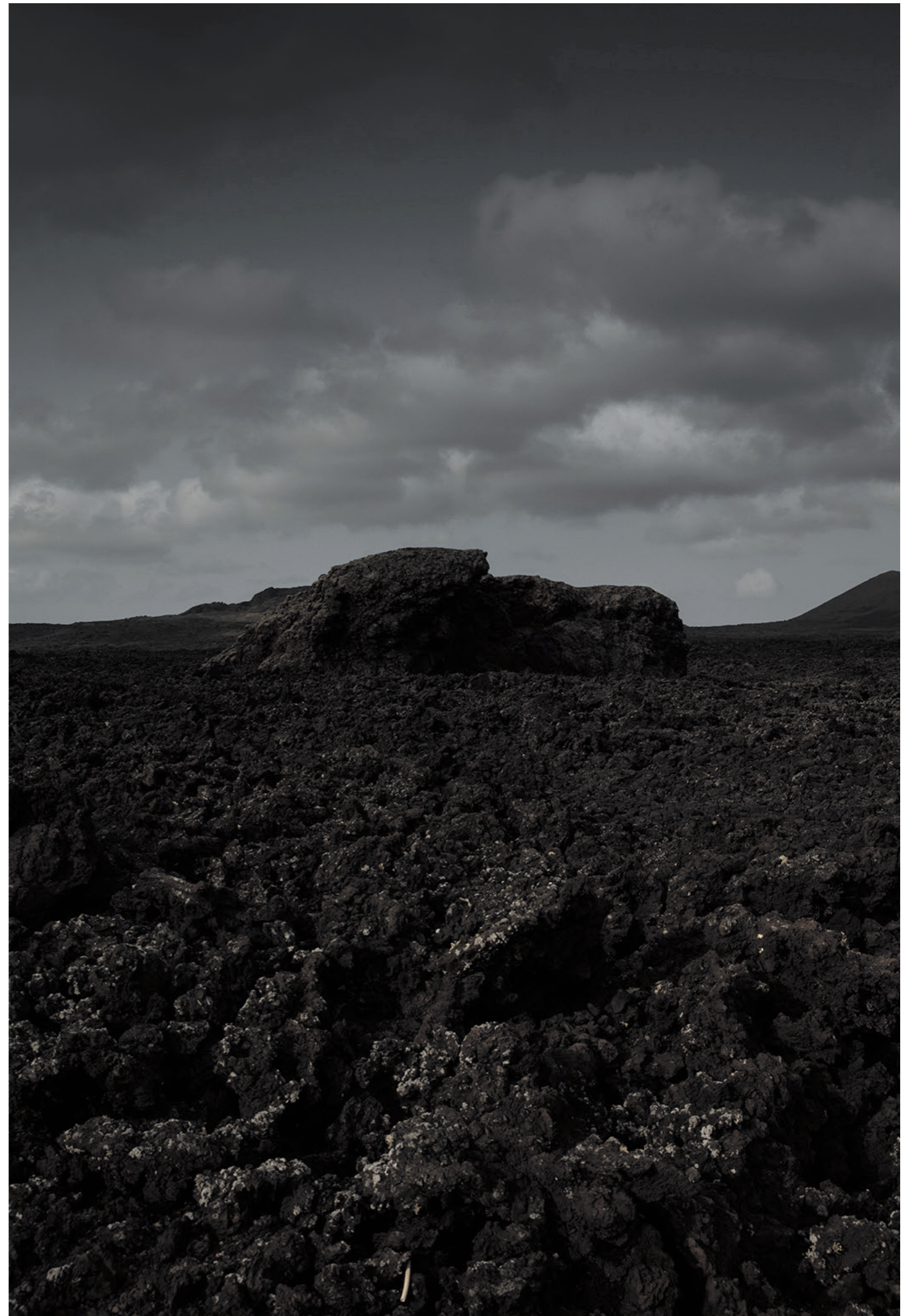
Fine art print on
Hahnemühle Photo Rag Baryta



VIAGGIO
AL CENTRO
DELLA TERRA



EGUN
diptych
2017
Fine art print on
Hahnemühle Photo Rag Baryta





70

71

THE MOTHER'S ALTAR
2019

Fine art print on
Hahnemühle Photo Rag Baryta +
Ancient German reliquary (19th century)



View of the exhibition 'VIAGGIO AL CENTRO DELLA TERRA'
GALLERIA PACK - Milan - 2017



VIAGGIO AL CENTRO DELLA TERRA #1
diptych

2017

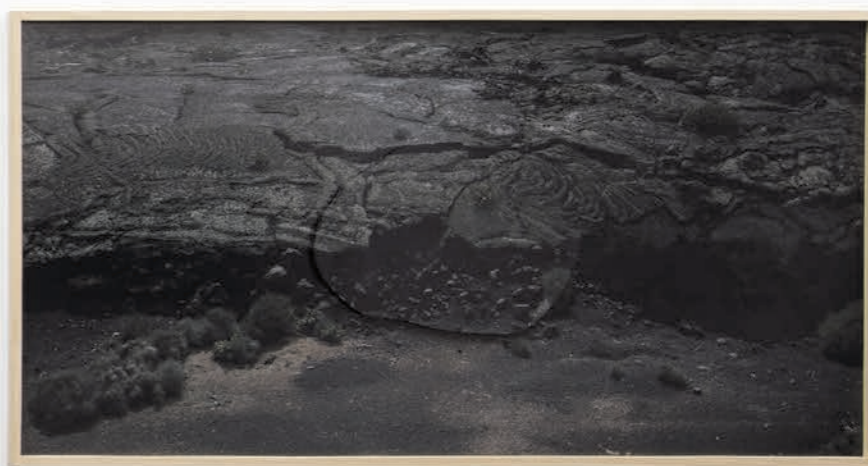
Fine art print on
Hahnemühle Photo Rag Baryta



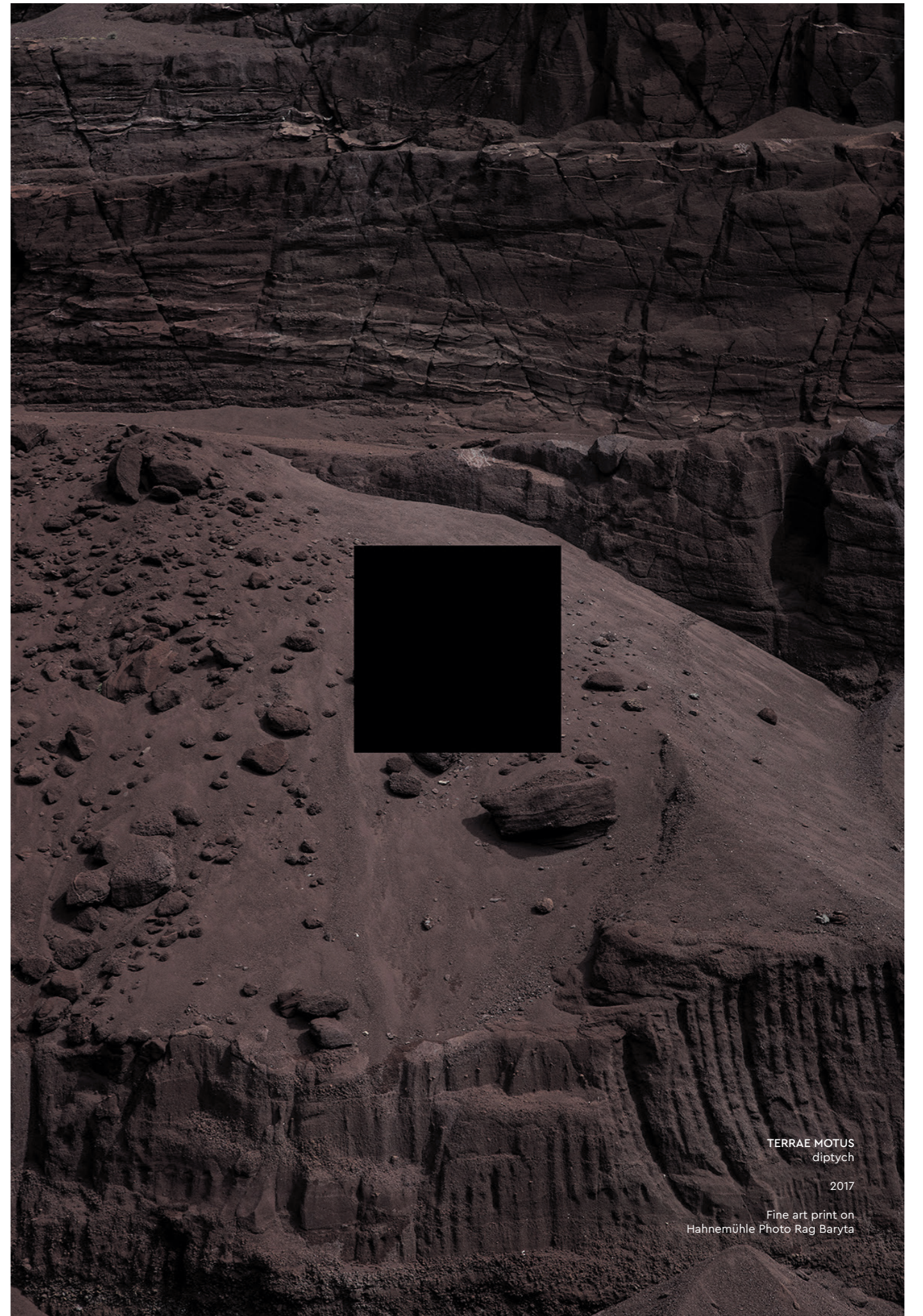
VIAGGIO AL CENTRO DELLA TERRA #2
diptych

2017

Fine art print on
Hahnemühle Photo Rag Baryta



View of the exhibition 'VIAGGIO AL CENTRO DELLA TERRA'
GALLERIA PACC - Milan - 2017



CENTRO DELLA TERRA
2017
Fine art print on
Hahnemühle Photo Rag Baryta

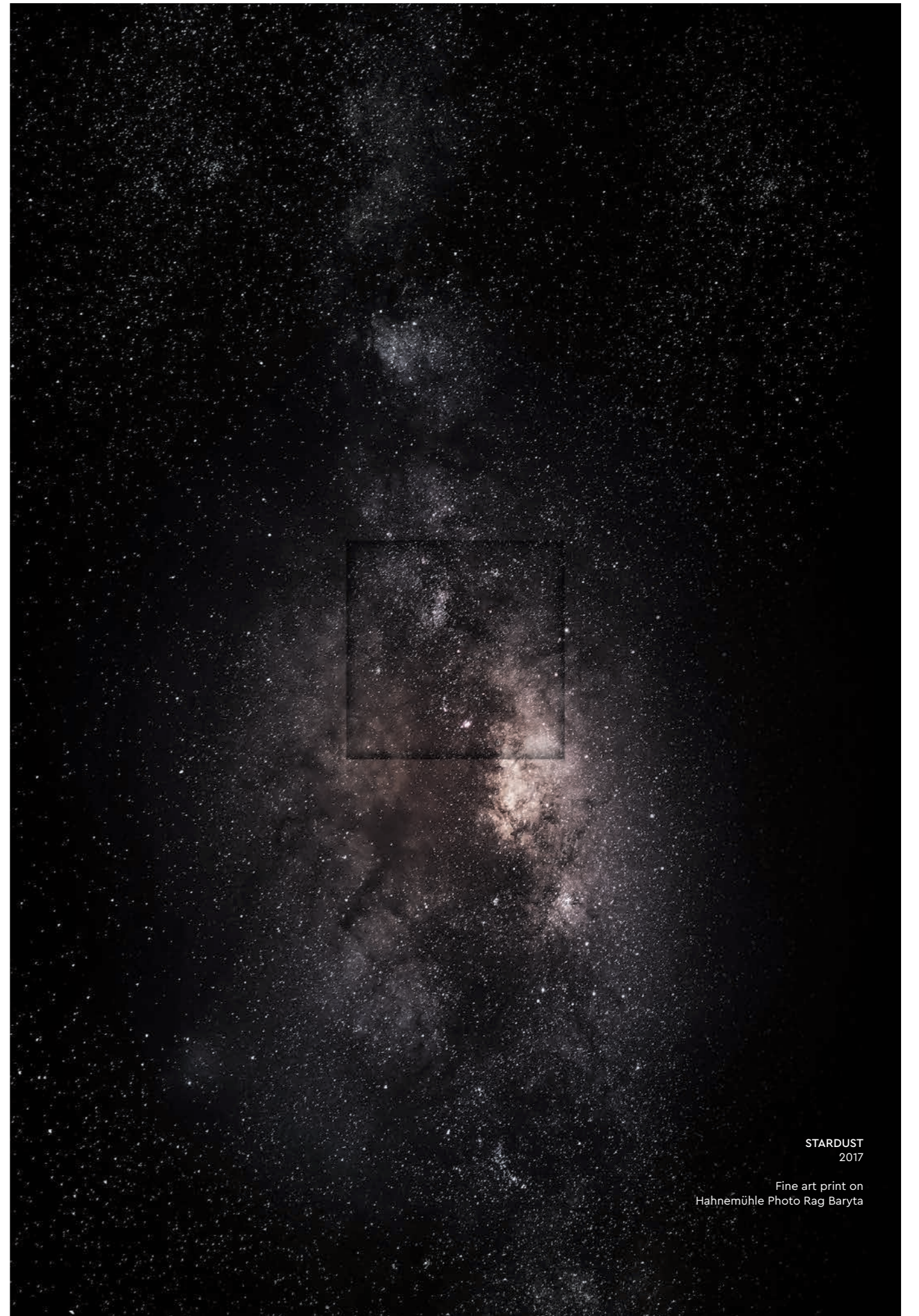




View of the exhibition 'VIAGGIO AL CENTRO DELLA TERRA'
GALLERIA PACK - Milan - 2017



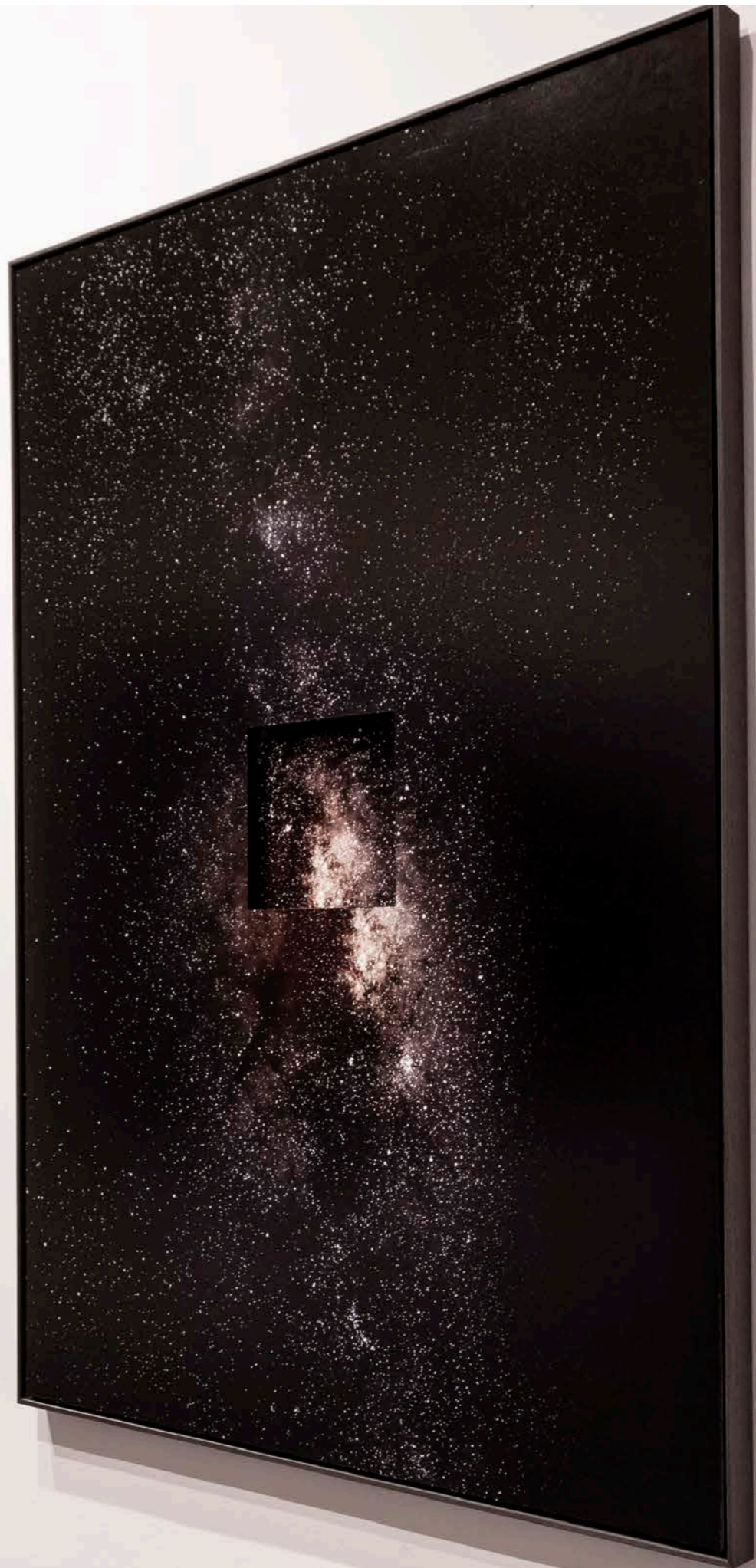
STARDUST



STARDUST
2017
Fine art print on
Hahnemühle Photo Rag Baryta



View of the exhibition 'MIRROR'
Hongkun Museum of Fine Art - Beijing - 2019



ARTIST'S NAME
TITLE
MATERIALS
DATE

View of the exhibition 'MIRROR'
Hongkun Museum of Fine Art - Beijing - 2019

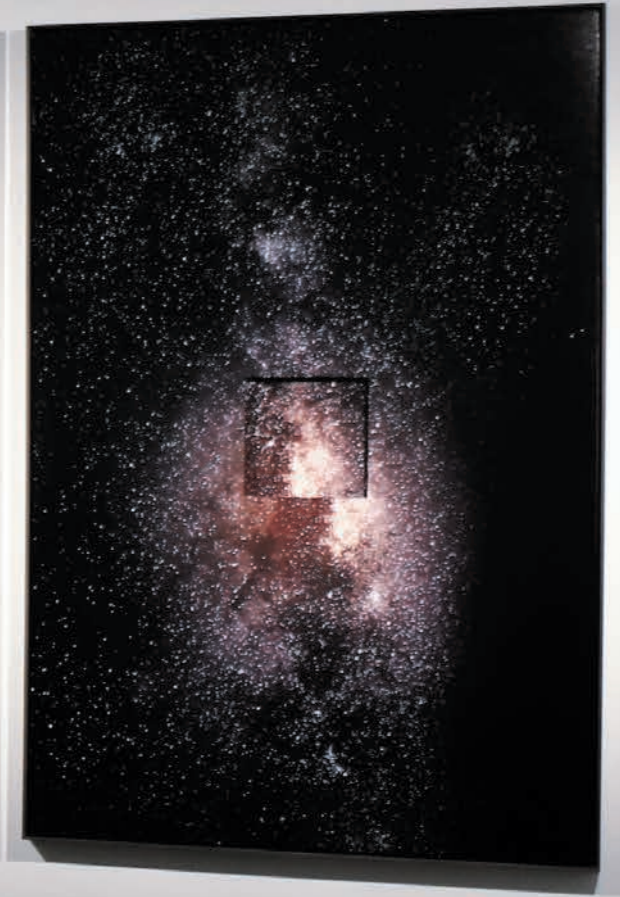


FLORA MAGNIFICA I
2017

Fine art print on
Hahnemühle Photo Rag Baryta

FLORA MAGNIFICA II
2017
Fine art print on
Hahnemühle Photo Rag Baryta





View of the exhibition 'FALLING OUT OF TIME'
United Art Museum - Wuhan - China - 2019



PASSAGE
2017

Fine art print on
Hahnemühle Photo Rag Baryta

IL CREPUSCOLO DEGLI IDOLI
2017

Fine art print on
Hahnemühle Photo Rag Baryta





VENENTO



PARADISE LAYS AT THE FEET OF MOTHERS
2019

Fine art print on
Hahnemühle Photo Rag Baryta
+ ancient Arabic wooden table (19th century)





THE BEGINNING WILL BE THE END
2019

Fine art print on
Hahnemühle Photo Rag Baryta

THE WEIGHT OF THINGS
2019
Fine art print on
Hahnemühle Photo Rag Baryta







FLORA MAGNIFICA IV
2019

Fine art print on
Hahnemühle Photo Rag Baryta



View of the 'FLORA MAGNIFICA' installation
Hongkun Museum of Fine Art - Beijing - 2019



SPOSALIZIO DELLA VERGINE
diptych
2019
Fine art print on
Hahnemühle Photo Rag Baryta





TERRAE MOTUS,
 2019
 triptych
 Fine art print on
 Hahnemühle Photo Rag Baryta





HAJAR AL-ASWAD
2019
triptych
Fine art print on
Hahnemühle Photo Rag Baryta



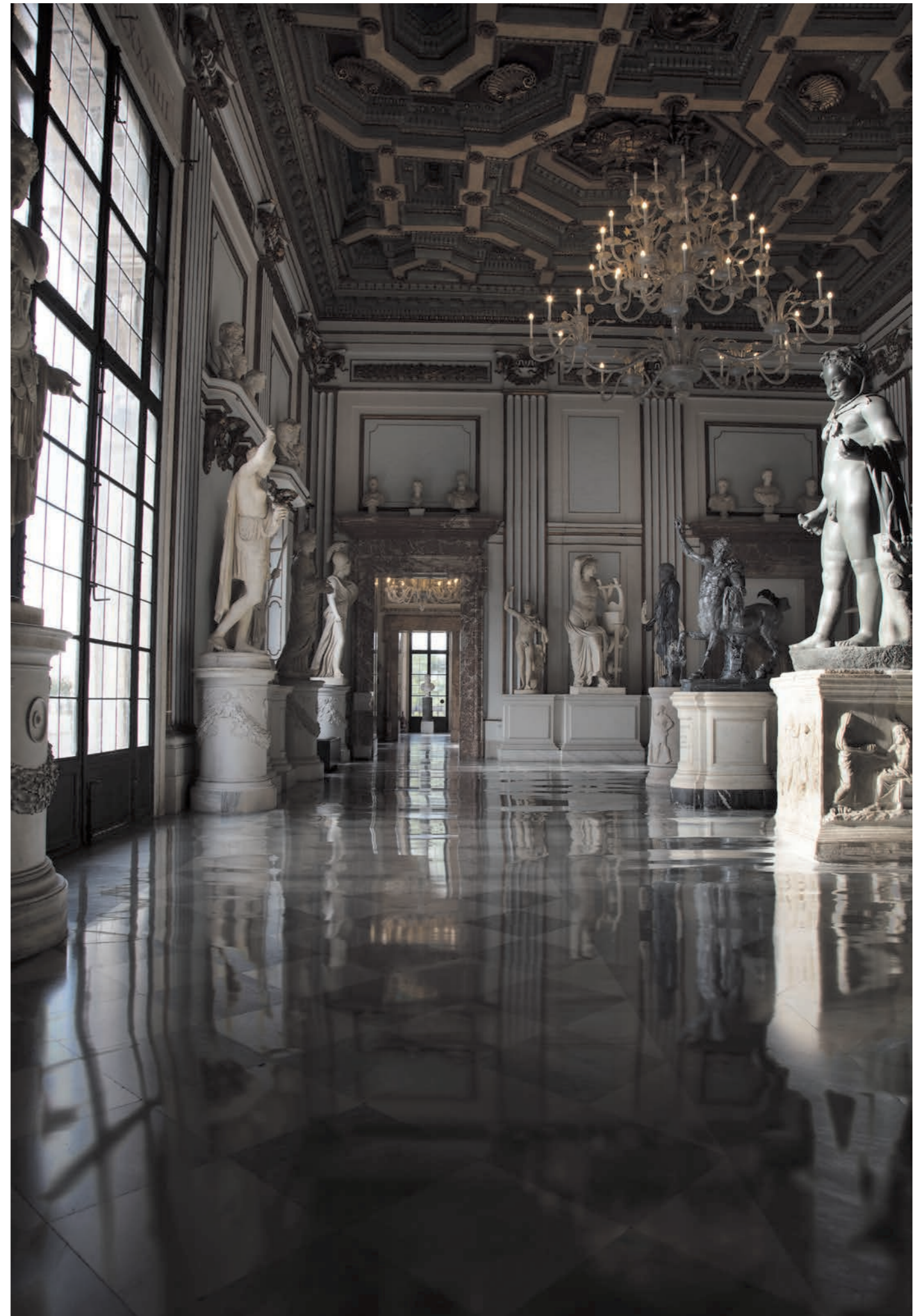
HAJAR AL-ASWAD
2019
Fine art print on
Hahnemühle Photo Rag Baryta



MINUS ENIM FILII DEI
2019
Fine art print on
Hahnemühle Photo Rag Baryta



MEMENTO I
2019
Fine art print on
Hahnemühle Photo Rag Baryta





MEMENTO II
2019
Fine art print on
Hahnemühle Photo Rag Baryta



MEMENTO III
2019
Fine art print on
Hahnemühle Photo Rag Baryta



MEMENTO V
2019
Fine art print on
Hahnemühle Photo Rag Baryta



MEMENTO IV
2019
Fine art print on
Hahnemühle Photo Rag Baryta



Matteo Basilé (1974) was born and currently lives in Rome. His career began in the early '90s as one of the European's earliest artists that merged art and technology. Basilé's unique artistic research therefore succeeded in conciliating- apparently incompatible – opposing ideas such as beauty and grotesque, real and surreal, natural and artificial. Exploring the nature of humankind, the artist developed his own narrative, according to successive chapters: **What is Left of the Transavanguardia** (2006), **The Saints are Coming** (2007), **Thisoriented** (2009), **Thishumanity** (2010), **Landing** (2012), **Unseen** (2014), **PIETRASANTA** (2016), **Viaggio al centro della terra (Journey to the Center of the Earth)** (2017), **Stardust** (2018), **Memento** (2019). A series of independent transitions where the artist negotiated his perception of existence. Basilé's research can be considered as an interface between East and West (he in fact lived and worked for almost 8 years in South East Asia) , a dialectic that operates as a collision between tradition and modernity, between sacred and profane... Basilé's glossary is not merely based on multicultural and timeless signs or values (timeless and multicultural), for it instead visually includes a more global idiom where the connubial between dream , fantasy and real is no longer the predominant character of his photographs, as his own personal experience and sense of the real epitomize an utterly, recognizable and unlimited narrative. His **Anti-Eroes** are featured as meticulous portraits, realistic, though permeated with imaginary, and, every now and then, idealization, recalling classical history though always embedding the spirit of the present time. Formally, Basilé obliterates the antagonism between reality and imaginary, triggering a complex system of emotional sliding doors. Updating the famous statement by Goya "**The Sleep of Reason Produces Monsters**", dream and reason here experience an epiphany converging into a perfect balance between intellect and sensorial perception (D. Lora). Basilé's poetics is an iconographic universe, the result of a combination between **Technological Mannerism** and **Pictorial Surrealism** (A.B. Oliva). The dream-like journey of the artist leads us through a number of different levels of comprehension, sensorial, intellectual and spiritual. An uncanny dimension that results in an abrupt awareness of those aspect of reality that usually hide within inner selves. Therefore, the thorough investigation of the **self**, of the **other** and the **elsewhere** eventually corresponds to his personal experience facing both the sense of existence and the contexts of those confused dynamics defining globalization.

solo exhibition

2019
MEMENTO - nm>contemporary – Monaco – Curated by Marina Mattei and Tian Kai
MIRROR - Hongkun Museum of Fine Art – Beijing – Curated by Tian Kai
MATER - Museo di Palazzo Bellomo – Siracusa – Italy – Curated by Paolo Giansiracusa
FALLING OUT OF TIME - United Art Museum – Wuhan – China, curated by Lu Hong
2017
STARTING FROM THISHUMANITY - Palazzo Acquaviva, Atri (TE), curated by Antonio Zimarino
VIAGGIO AL CENTRO DELLA TERRA – Galleria PACK, Milan
2016
PIETRASANTA - MACRO MUSEUM – Rome, curated by Costantino D'Orazio
LUMEN ET UMBRA - Galleria Zeta Effe – Florence
2014
PILGRIMAGE – DATA, Orto dell'Abbondanza – URBINO – curated by Vittorio Sgarbi
UNSEEN – Museo d'Arte Moderna Vittoria Colonna, Pescara - curated by Gian Ruggero Manzoni
UNSEEN – Palazzo Collicola , Spoleto, Italy - curated by Gianluca Marziani
2013
Matteo Basilé solo exhibition 2007/2013 - 53 ART MUSEUM – Guangzhou, China - curated by Ji Shao Feng

LANDING - Espace Soardi – Nice, France– curated by Amedeo Turello
2012
THISHUMANITY – Istituto Italiano di Cultura di Madrid – Madrid, Spain – curated by Dominique Lora
LANDING - Galleria GUIDI & SCHOEN – Genoa, Italy
2011
THE FAR NEAR – THISHUMANITY – Hubey Provincial Academy of Art Museum, Wu Han City – China
SEISENZANOME – Galleria Lorenzo Ronchini- Terni, Italy
2010
THISHUMANITY – Galleria Pack – Milan, Italy **THE SAINTS ARE COMING – Last Act**, Galleria EMME OTTO – Rome, Italy
2009
THISORIENTED 2nd STAGE, BIASA ArtSpace, Bali (curated by Achille Bonito Oliva)
THISORIENTED installation, Galleria Guidi e Schoen, Genoa
2008
The Saints Are Coming, Villa Bottini, Lucca, (curated by Valerio Dehò)
Diary, Casa degli artisti 'Giacomo Vittone' Tenno, Trento
2007
Apparitions, MART, Museo d'Arte Moderna e Contemporanea, Trento e Rovereto, Rovereto, (curated by Achille Bonito Oliva e Gianluca Marziani)
Quel che resta della Transavanguardia, Galleria Pack, Milan (curated by Achille Bonito Oliva)
2006
Il Nuovo Mondo, Ronchini Arte Contemporanea, Terni
Trans-Avanguardia, Il Ponte Contemporanea, Rome (curated by Achille Bonito Oliva)
No Man's Land, Galleria Guidi&Schoen, Genoa
Utopia, Museo d'Arte Moderna V. Colonna, Pescara (curated by Erica Di Febo, Martina Martella, Marzia Renzetti)
2005
Prototypedomestika, Galleria De Crescenzo & Viesti, Rome
Primordial Alchemy, Galleria Pack, Milan (curated by Gianluca Marziani)
TM: Tribes of Memory, GNAM, Galleria Nazionale d'Arte Moderna, Rome (curated by Alberto Abruzzese)
I Don't Believe It, Il Ponte Contemporanea, Roma (a curated by Jonathan Turner)
Mapping, Galleria d'Arte Contemporanea Patrizia Buonanno, Trento
2004
Empirismo Eretico, Sergio Tossi Arte Contemporanea, Florence
Narciso, Il Ponte Contemporanea, Rome **The Lord of the Flies**, Galerie Beukers, Rotterdam, Galerie Reflex, Amsterdam (curated by Dominique Lora)
2003
Conserving, Guidi&Schoen, Genoa, (curated by Maurizio Sciacaluga)
2002
Spiritualized, Franco Riccardo Arti Visive, Naples **Written**, Edicola Notte, Rome **New York Prize**, Columbia University, New York (curated by David Friedberg)
2001
In Liquido Veritas, Sergio Tossi Arte Contemporanea, Florence
Pray Station, Studio Ercolani, Bologna **Italian Digital Frame**, GNAM Galleria Nazionale d'Arte Moderna, Rome
Basilé / Cascella, D'Ac Galleria d'Arte Contemporanea, Ciampino (curated by Tiziana D'Achille)
2000
Liquid Love, Marella Arte Contemporanea, Milan
1999
F.M., Studio Ercolani, Bologna, (curated by Renato Barilli)
Who is Who?, MAN Museo d'Arte Contemporanea di Nuoro, Nuoro (curated by Luca Beatrice)
1998
Ritraggo ma non Ritratto, Galleria Paola Verrengia, Salerno (curated by Lorenzo Mangò)
Fusion, Il Ponte Projects, Rome (curated by Jonathan Turner)
1997
Clonato, Il Ponte Contemporanea, Rome (curated by Jonathan Turner)
Il Mio Nome è Nessuno, il Mio Numero è Zero, Installation for Fendi, Rome (curated by Raffaele Curi)
1996
Martiri e Santi, L'Attico, Rome, (curated by Fabio Sargentini)
1994
Corto Circuito, Caffé Latino, Rome (curated by Barbara Martusciello)

group exhibition

2019

XIII Matanzas Biennial of Havana – Matanzas – Cuba, curated by María Magdalena Campos-Pons

2017

GROUP SHOW – NM Contemporary – Montecarlo – Monaco

PURIFICATIONS – Aereoplastic Contemporary – Bruxelles

OTHER PLACES – Intragallery – Napoli

2016

SUPER – Bibo’s Place – Todi, curated by Matteo Boetti

INTRO – Il Ponte Contemporanea Gallery, Rome – curated by Giuliano Matricardi

2015

MappeMondi – Galleria Eventinove, Tourin – curated by Luca Beatrice

Circolare – Autostazione – Bologna – curated by Simona Gavioli and Alice Zannoni

Seven Doors, Palazzo della Regia Dogana – Rome – curated by Angelo Cricchi

2014

Opere su carta del’900. Con un omaggio a Giacinto Cerone – Bibos’s Place, Todi - curated by Matteo Boetti

Capri l’Isola dell’Arte – Certosa di San Giacomo, Capri – curated by Alessandro Demma

L’VIII Premio Basilio Cascella 2014: Concordia – Delizia Estense del Verginese, Ferrara – curated byAlessandro Passerini, Pasquale Grilli

La Metamorfosi e il Simbolo Animale TRACK 1 – Spazio Nea, Napoli – curated by Graziano Menolascina

La Metamorfosi e il Simbolo Animale – Ibrida Contemporanea, Rome – curated by Graziano Menolascina

2013

CROSSOVER A dialog between the Chinese School of Hubei and the new Italian Art Scene, Tesa 113, Arsenale Nord, Venice (curated by Alessandro Riva and Ji Shaofeng)

OPEN//The Generation ofFuture, Accademia di Belle Arti di Catanzaro, Catanzaro (curated by Graziano Menolascina)

HIGH QUALITY – SELECTION, Galleria ARTRIBU , Rome (curated by Claudio Proietti)

2012

ABOUT CARAVAGGIO, Scuderie Aldobrandini , Rome

MAPPING IDENTITIES, Galleria Guidi & Schoen, Genoa

PPP. Una Polemica Inversa. Omaggio a Pasolini, Palazzo Incontro , Rome (curated by Flavio Alivernini)

inCollectionthree_Humanity, Pinacoteca Comunale, Oristano (curated Ivo Serafino Fenu)

A MENO DI NON RICORRERE A UNA FOTOGRAFIA, Lettuada Studio, Milan (curated by Flaminio Gualdoni)

COME TUMI VUOI, Galleria AMY D, Milan

CORPO ELETTRONICO, Complesso Monumentale del San Giovanni, Catanzaro (curated by Gianluca Marziani and Andrea La Porta)

TEN 2002/2012, Galleria Guidi & Schoen, Genoa

2011

MIRABILIS, Spazio88, Rome (curated by Graziano Menolascina)

DIREZIONE ALTERITA, Teatro India, Rome (curated by Francesca Pietracci)

LA COSTANTE COMOLOGICA, Complesso Monumentale del San Giovanni, Catanzaro (curated by Gianluca Marziani)

ACTHUNG! ACHTUNG!, Spazio Ex Gil, Rome (curated by Barbara Collevocchio and Micol Di Veroli)

2010

I LOVE MUSIC #1, Room 26, Rome (curated by Barbara Martusciello, Giuseppe Stagnitta)

THE BELLY OF AN ARCHITECT, Jarach Gallery, Venice (curated by Martina Cavallarín)

RITRATTI ITALIANI, Galleria D’Arte Moderna Aroldo Bonzagni, Cento (Ferrara) (curated by Vittorio Sgarbi)

MIRAGGI, Castel Sant’Angelo, Taranto (curated by Giusy Garoppo)

UNDER ITALIAN Eyes, Horizon One, Mahmoud Khalil Museum, Cairo (curated by Marta Boeri and Marinù Paduano)

2009

THISORIENTED 1st STAGE, Venice, Collaudi, 53rd Art. International Venice Biennial, Italian Pavillion, Venice (curated by Beatrice Buscaroli and Luca Beatrice)

NIGREDO, EX LAVANDERIA, Rome, (curated by Lori Adragna, Barbara Collevocchio, Micol di Veroli)

Melting Cinema, XSISTER, Rome (curated by Gianluca Marziani)

2008

Art Italiane Contemporaine, Marlborough Galerie, Munich (curated by Luca Beatrice)

Esperimento: La nuova collezione della Farnesina, Palazzo della Farnesina, Rome (curated by Maurizio Calvesi, Lorenzo Canova)

Biancaneve (e i Sette Nani), Galleria Guidi&Schoen, Genoa, (curated by Gianluca Marziani)

15° Quadriennale di Roma, Palazzo delle Esposizioni, Rome (curated by Chiara Bertola, Lorenzo Canova, Bruno Corà, Daniela Lancioni, Claudio Spadoni)

Fotografando: dalla Mec Art al digitale, Biblioteca Centro Cultura, Nembro, Bergamo

Collection Sacrocam - Santa Croce Contemporary Museum, Magliano (curated by Luigi Mastrangelo)

Arrivi e Partenze. Italia, Mole Vanvitelliana, Ancona (curated by Alberto Fiz, Walter Gasperoni)

Biennale di Alessandria, video e fotografia contemporanea, Alessandria (curated by Sabrina Rafaghello)

2007

Strange(r) World, Galleria Guidi&Schoen, Genoa (curated by Gianluca Marziani)

On the Edge of Vision, Victoria Hall, National Gallery of Modern Art, Calcutta, New Dehli, Mumbai (curated by Lorenzo Canova, Maria Cristina Bastante)

Arterritory, Musei Capitolini, Centrale Montemartini, (curated by Dominique Lora)

Italia, 1980-2007, Tendenze della ricerca contemporanea, opere delle collezioni del MART, National Museum of Fine Arts, Hanoi (curated by Gabriella Belli, Achille Bonito Oliva, Laura Cherubini, Daniela Lancioni, Gianluca Marziani)

La Nuova Figurazione italiana... To be continued, Fabbrica Borroni, Bollate, Milan (curated by Chiara Canali)

2006

Nature and Metamorphosis, Emergent Italian creativity Informs Nature, U. P. Exhibition Center, Shanghai, Creative Art Center, Beijing/Pechino, (curated by Marisa Vescovo)

Anima Digitale, Festival della Creatività, Fortezza da Basso, Firenze, (curated by Sergio Tossi e Valerio Dehò)

Sound and Vision, Museo della Città, Perugia, (curated by Luca Beatrice)

Il ribelle imminente, Teatro del Bibbiena, Mantua, Auditorium di Parco della Musica, Roma, (curated by Achille Bonito Oliva)

Frescobosco, Certosa di Padula, Padula (curated by Achille Bonito Oliva)

L’Eletta, documentario su Vladimir Luxuria, (directed by Matteo Basié, Camilla Paternò, Production by Dominique Lora)

2005

Face to Face, Matteo Basilé vs. Fritz Kok Il Ponte Contemporanea, Rome (curated by Achille Bonito Oliva)

Il Male nell’Arte, Palazzina di Caccia di Stupinigi, Turin (curated by Vittorio Sgarbi)

Le Ragioni delle Regioni, Tuscia Expò, Viterbo (curated by Gianluca Marziani)

T.E.C. Le Tecniche Esecutive dell’Arte Contemporanea, Scuderie Aldobrandini, Rome (curated by Manuela Annibali)

1905-2005 Premio Fabbri, Fondazione Del Monte, Bologna (curated by Maurizio Sciaccaluga)

Miracolo a Milano, Palazzo della Ragione, Milan (curated by Alessandro Riva)

Premio Michetti – In & OUT, Museo Michetti, Francavilla al Mare (TE) (curated by Luciano Caramel, Domenico Quaranta)

Profumo di Donna, Galleria Tasso, Bergamo (curated by Maurizio Sciaccaluga)

Greetings to Arte 2005, MART, Museo d’Arte Moderna e Contemporanea, Trento e Rovereto, Rovereto

2004

Matteo Basilé+Giacomo Costa, Galleria Depot, Lecco

Artisti per Alcamo, Alcamo, Palermo (curated by Davide Bramante)

Face to Face, Judith Walter Gallery, Weizelsdorf, Austria

Medioevo Prossimo Ventura, Certaldo, Palazzo Pretorio, Siena (curated by Maurizio Sciaccaluga)

La Madonna nell’Arte Contemporanea, San Bartolomeo, Palermo (curated by Lorenzo Zichichi)

L’Occhio, l’Orecchio, il Cuore, Palazzo Ducale, Lucca, (curated by Gianluca Marziani)

2003

Italian Six, Barbara Davis Gallery, Houston, U.S.A. *Melting Pop*, Palazzo delle Papesse, Siena

(curated by Gianluca Marziani)

Young Italian Genoma, Buia Gallery, New York (curated by Gianluca Marziani)

Italian Factory, Istituto Santa Maria della Pietà, Venice, (curated by Alessandro Riva)

Roma Duemilatre, Galleria Pack, Milan (curated by Gianluca Marziani)

Melting Pop, Castello Mansago, Varese (curated by Gianluca Marziani)

Premio Ermanno Casoli, Serra San Quirico, Ancona (curated by di Valerio Dehò)

Premio Vasto, Vasto, (curated by Lorenzo Canova) *In Faccia al Mondo*, Villa Croce, Genova (curated by Matteo Fochessati)

Preview Quadriennale, Palazzo Reale, Napoli (curated by Matteo Fochessati)

Specchio, Galleria Guidi&Schoen, Genova (curated by Manuela Brevi, Emma Gravagnuolo)

Futuro Italiano, Parlamento Europeo, Bruxelles (curated by Lorenzo Canova)

Invitation to the future, Barbara Behan Contemporary Art, London

Sguardi, Artiscopo Gallery, Bruxelles (curated by Alessandro Riva)

Tempus Fugits, Galleria Piziarte, Teramo, (curated by Antonio ArTvalo)

XI Biennale di Arte Sacra, Santuario di San Gabriele, Teramo (curated by Carlo Chenis)

Art Files, Centro Arti Visive Pescheria, Pesaro (curated by Ludovico Pratesi, Sabrina Vedotto)

2002

Art Files, Frontiere dell’Arte Digitale, Temple University, Rome

L’altra metà del cielo, Mücsarnok Kunsthalle, Budapest (curated by Alice Rubbini, Peter Weiermair)

Ricomincio da 8, Guidi&Schoen, Genoa, (curated by Maurizio Sciaccaluga)

Quadro Digitale Contemporaneo, Cartiere Vannucci, Milan (curated by Gianluca Marziani)

DNArt, Gen.Etica e Mutazione, Kunst Meran, Merano (curated by Valerio Dehò)

Il Lato Oscuro della Letteratura, Bonelli Arte Contemporanea, Mantova (a cura di Alessandro Riva)

Technogallery, SMAU, Cartiere Vannucci Milano, (curated by Francesco Stasi)

Quadro Digitale Contemporaneo, Cartiere Vannucci, Milan (curated by Gianluca Marziani)

2001

Chiamami Peroni... Sarà la tua Arte, Bonelli Arte Contemporanea, Mantua (curated by Maurizio Sciaccaluga)

Hellzapoppin, Galleria Mascherino, Rome (curated by Gianluca Marziani)

Dalla Mini al Mini, Palazzo delle Esposizioni, Rome (curated by Gianluca Marziani)

L’Altra Metà del Cielo, GAM, Bologna (curated by Alice Rubbini, Peter Weiermair) **199**

Arte Elettronica, Metamorfosi e Metafore, Palazzo dei Diamanti, Ferrara (curated by Silvia Bordini)

La Nuova Collezione di Palazzo Forti, Palazzo Forti, Verona, Permanent Collection *Il Mito dell’Aspirina*, BAYER Italia (curated by Alberto Fiz)

Quadro Digitale Contemporaneo, Galleria Comunale d’Arte Moderna e Contemporanea, Rome (curated by Gianluca Marziani)

2000

Cantico 2000, Museo della Permanente, Milan (curated by Ivan Rizzi)

Trapassato Futuro, Cartiere Vannucci, Milan (curated by Alessandro Riva)

WelcHome, Palazzo delle Esposizioni, Rome (curated by Gianluca Marziani)

FORMA/E; Variations on One Image, Istituto Italiano di Cultura, Berlin

Premio Cairo Communication, La Posteria, Milan *Sui Generis*, PAC, Milan (curated by Alessandro Riva)

Artisti emergenti della Roma del 2000, Gabriela Mistral Gallery, Santiago, Chile, (curated by Jonathan Turner)

Generazionale: Indagine sulle nuove generazioni, Basilica Palladiana (Lamec e sala degli Zavatter), Vicenza (curated by B.Buscaroli, A. Fiz)

Artisti di Marca, Stamperia Dell’Arancio, Grottammare, Ascoli Piceno, (curated by Achille Bonito Oliva)

NO BORDER, Museo d’Arte di Ravenna, S.Maria delle Croci, Ravenna (curated by Maria Rita Bentini)

Arbit, Acquario di Roma, Rome (curated by Ludovico Pratesi)

Notte Fonda, Le Palme, Rome (curated by Angelo Capasso)

Sacro e Profano, Celano, L’Aquila (curated by Francesca Pietracci)

1999

High Resolution, Musei Capitolini Centrale Montemartini, Rome (curated by Ludovico Pratesi)

La Festa dell’Arte, Acquario di Roma, Rome (curated by Ludovico Pratesi)

Autori/Tratti/Italiani, Fondazione Bevilacqua La Masa, Venice (curated by Antonio ArTvalo, Aurora Fonda)

Spazio Aperto, GAM Galleria d’arte Moderna, Bologna (curated by Roberto Pinto)

Eventi Multimediali, GNAM Galleria Nazionale d’Arte Moderna, Rome (curated by Ludovico Pratesi)

Premio Marche 1999, Mole Vanvitelliana, Ancona (curated by Luciano Caramel, Enrico Crispolti)

XX Biennale di Alessandria, Museo di Arte Contemporanea, Alexandria, Egypt (curated by Rossella Siligato)

Notte, Galleria Sala Uno, Rome (curated by Claudia Colasanti)

1998

Pre-millennium Tension, Fabbrica Eos, Milan (curated by Luca Beatrice)

Qualche amico vittima di confusione, Studio Ercolani, Bologna (curated by Luca Beatrice)

Mitovelocità, Museo d’arte Moderna di San Marino, San Marino, (curated by Alberto Fiz)

160 Sintetica, Galleria In Arco, Turin (curated by Luca Beatrice, Gianluca Marziani)

La Festa dell’Arte, Ex-Mattatoio, Rome (curated by Ludovico Pratesi, Alessandra Borghese)

Cronache Vere, Spazio Consolo, Milan, (curated by Alessandro Riva)

Cascella: cinque generazioni di artisti, Museo d’arte dello Splendore di Giulianova, Teramo curated by Enzo di Martino)

Nuovo Ritratto Italiano, Spazio Consolo, Milan (curated by Alessandro Riva)

“Ars Medica” Fuori Uso, Ex Clinica Baiocchi, Pescara, (curated by Ludovico Pratesi,

Paola Magni)

1997

In che senso italiano?, Galleria Anna D’Ascanio, Rome (curated by Matteo Boetti)

Toip Price – Telecom, Museo Pecci, Prato *Aperto 1997*, Trevi Flash Art Museum,

Trevi

(curated by Gianluca Marziani)

The Diesel Show, Il Ponte Contemporanea, Rome (curated by Jonathan Turner)

Officina Italia, GAM, Galleria d’Arte Moderna, Bologna, (curated by Renato Barilli)

Dal Reale al Virtuale, Temple Gallery, Rome, (curated by Ludovico Pratesi e Shara Wasserman)

1996

Prendere o Lasciare, Paola Verrengia, Salerno (curated by Antonio ArTvalo)

Cartemonete, Galleria Giulia, Rome (curated by Emma Politi e Marco Rossi Lecce)

D.E.V.O., Galleria Giulia, Rome (curated by Gianluca Marziani)

Tracce, Istituto Cervantes, Milan (curated by Massimiliano Dodero)

Visioni Interattive, Bibli, Rome (curated by Ludovico Pratesi)

Premio Marche 1995 / 1996, Mole Vanvitelliana, Ancona

White Christmas, Galleria Fermenti Lattici, Torrimpietra, Rome

Artolina, Galleria Spazio Oltre, Rome *Art for All*, Museo Barracco, Rome (curated by

Federico Di Castro)

Animum Reflectens, Galleria Paola Verrengia, Salerno

Immagini Italiane, Medienmeile am Halfen, Dusseldorf (curated by Ludovico Pratesi)

Gir@mondo (Globetrotter), Galleria Il Ponte Contemporanea, Rome (curated by Jonathan Turner)

XII° Quadriennale di Roma. Ultime Generazioni, Termini, Ala Mazzoniana, Rome (curated by LudovicoPratesi)

Femminile Maschile & Co, Libreria USCITA, Il Manifesto, Rome

I:1 – 5 Critici: 5 Artisti, Galleria Fermenti Lattici, Torrimpietra, Rome

1995

S.P.Q..R. 1995, Galerie Alessandro Vivas, Paris

Can you feel it?, Istituto Italiano di Cultura, London

Hieroglyphica, Galleria Stuar, Rome

Monitors, Biblioteca A. Rispoli, Rome

See You, Ass. culturale Autori-Messa, Rome

Gelo e Disgelo, Farnese Palace, Ortona (curated by Adriana di Martino)

Corpi Mobili, Galleria Graziano Vigato, Alessandro

1994

What’s your petrol?, Autori-Messa, Rome *Artenergy*, Passage de Retz, Paris (curated by

Federica Di Castro) *Collectivity*, Galleria Marco Rossi Lecce, Rome

