

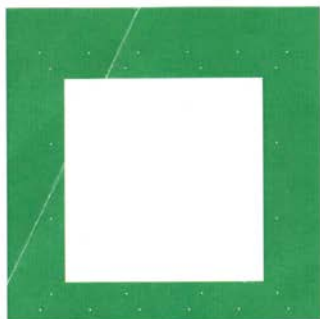
MARCUCCIO COLORI

GRUPPO 6

COLORATI LUCIDI es VERDE

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(UNIVER2000) <i>verniciatura a polveri</i>	Etichetta x scarico catena	Mod. 2 rev. 00
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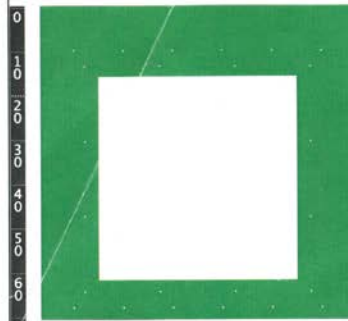
DAMIEN
&
THE LOVE GURU

EMANUELE

MARCUCCIO COLORI
GRUPPO 6

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(UNIVER 2000) verniciatura a polveri	Etichetta x scarico catena	Mod. 2 rev. 00
CLIENTE: MARCUCCIO		Pag. 1, 1
QUANTITA':		Firma CONFORME T2

MARBUCCIO

UNIVER 2000 s.r.l.
VERNICIATURA INDUSTRIALE - POLVERI



INTRO

By Daniel Horn

The painter Josef Albers claimed “irrational functionalism” as the truth-core of contemporary art in the late 1930s; Which goes to Donatella Versace’s later, more general point that “Creativity comes from a conflict of ideas”, the new normal structuring much of the current forms of variously disseminated (self-)expression and their instantaneous consumption, a dynamic that feeds into Emanuele Marcuccio’s art.

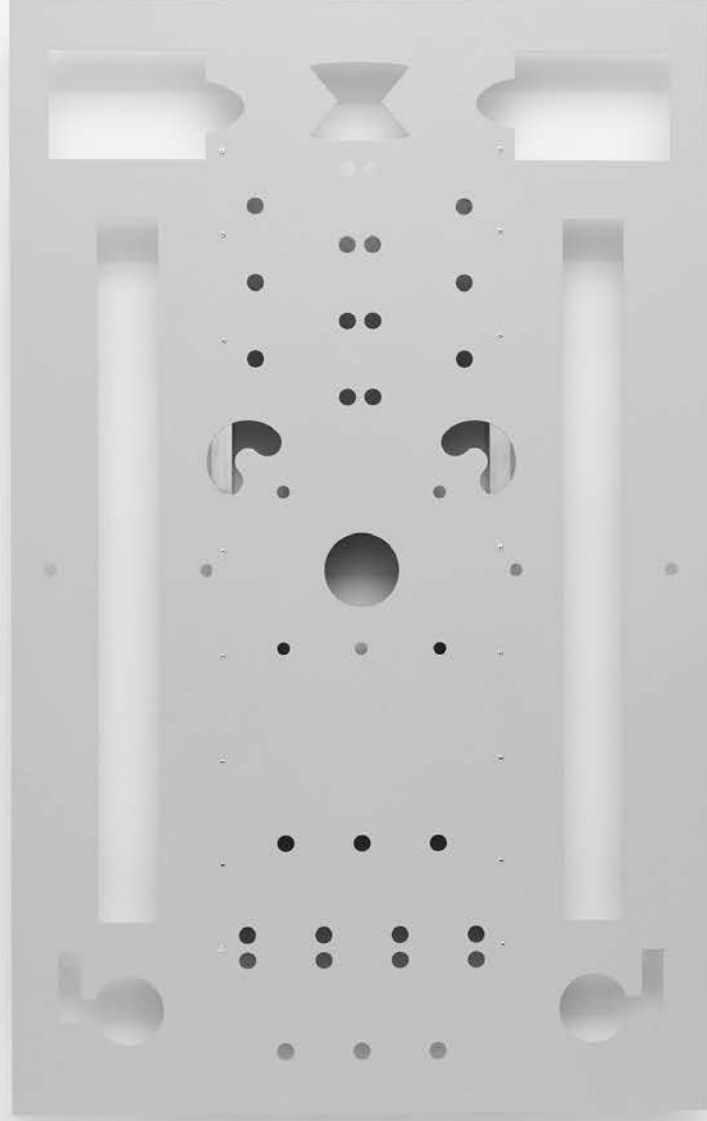
The present publication doubles as a travelogue of his practice, on and off his erstwhile Milan – Lausanne axis, calling at Brussels, Zurich, Paris, Mexico City and so on. The following pages further unfold Marcuccio’s faux formalism, which turns out to be less close to home to the virile machine dreams of Italian futurism, more aligned as his work and methods in fact are with a Duchampian legacy of transposition, creative direction, management and collaboration. The art is seemingly always shuttling between the centers of the action and the semi-peripheries that supply them, ready for dispatch or display, the opening and the closing. “All the world’s a stage” – or marketplace, or warehouse – as that Shakespeare quote goes.

That particular cycle ends “sans teeth, sans eyes, sans taste, sans everything”, which, drama aside, represents a state worth contemplating as attributes that inform Marcuccio’s art’s increasing complexity – in the word’s root meaning of multiple components that entwine and infold. In his serial works to date, surface and depth, information and voids, authenticity and artifice, the legit and the fake, that is classic dualisms and cherished ideals generally, get diluted and mixed up not to the point of conceptually rather exhausted synthesis or crash, but as tentative environments that play style and idea off against one another. Just when you thought you could tell a genuine Marcuccio when seeing a perfectly powder-coated and micro-dosed laser-cut metal sheet, his latest projects now see figurative elements such as models, all blank stares matching black screens. It’s literally all a bit off.

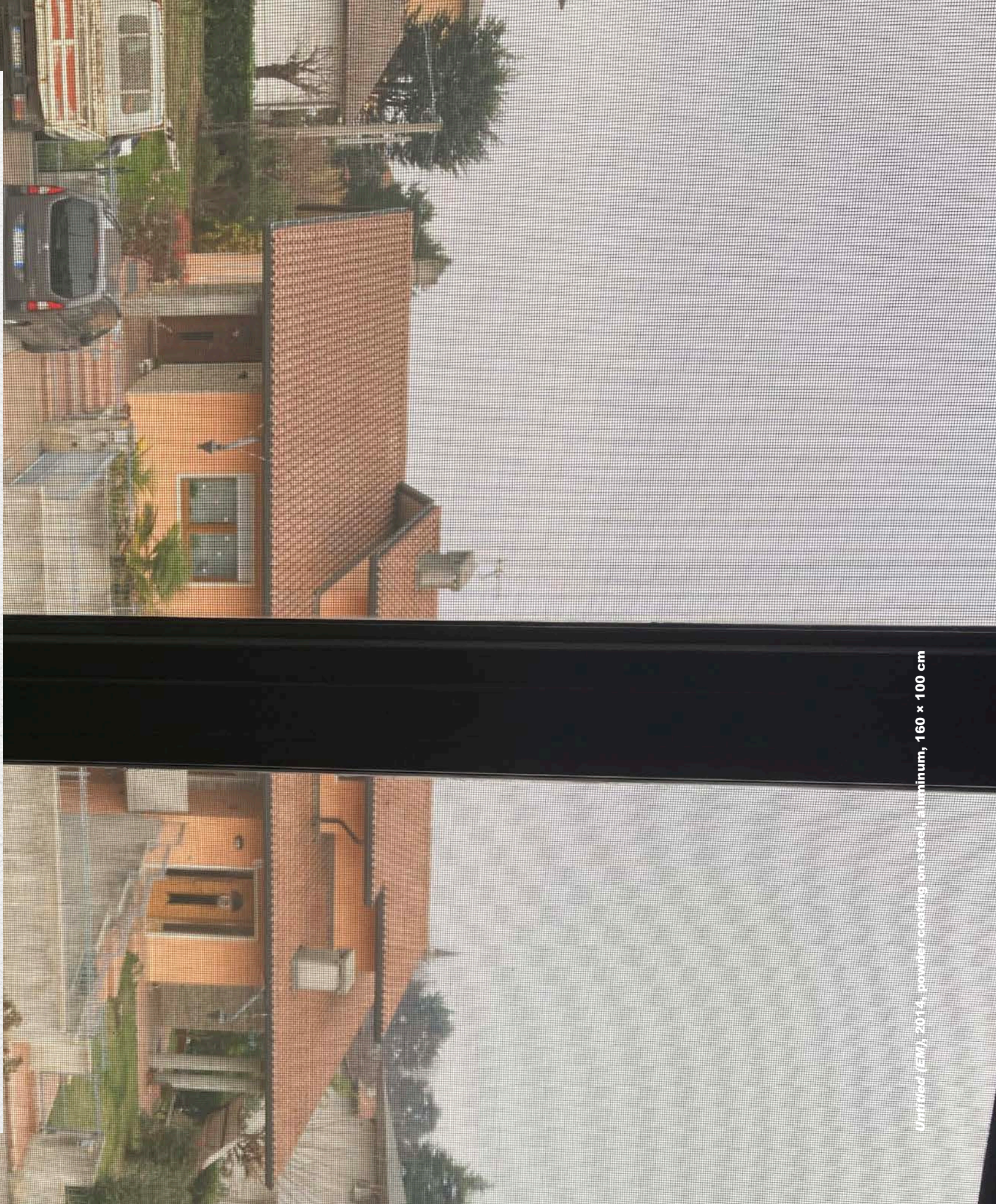
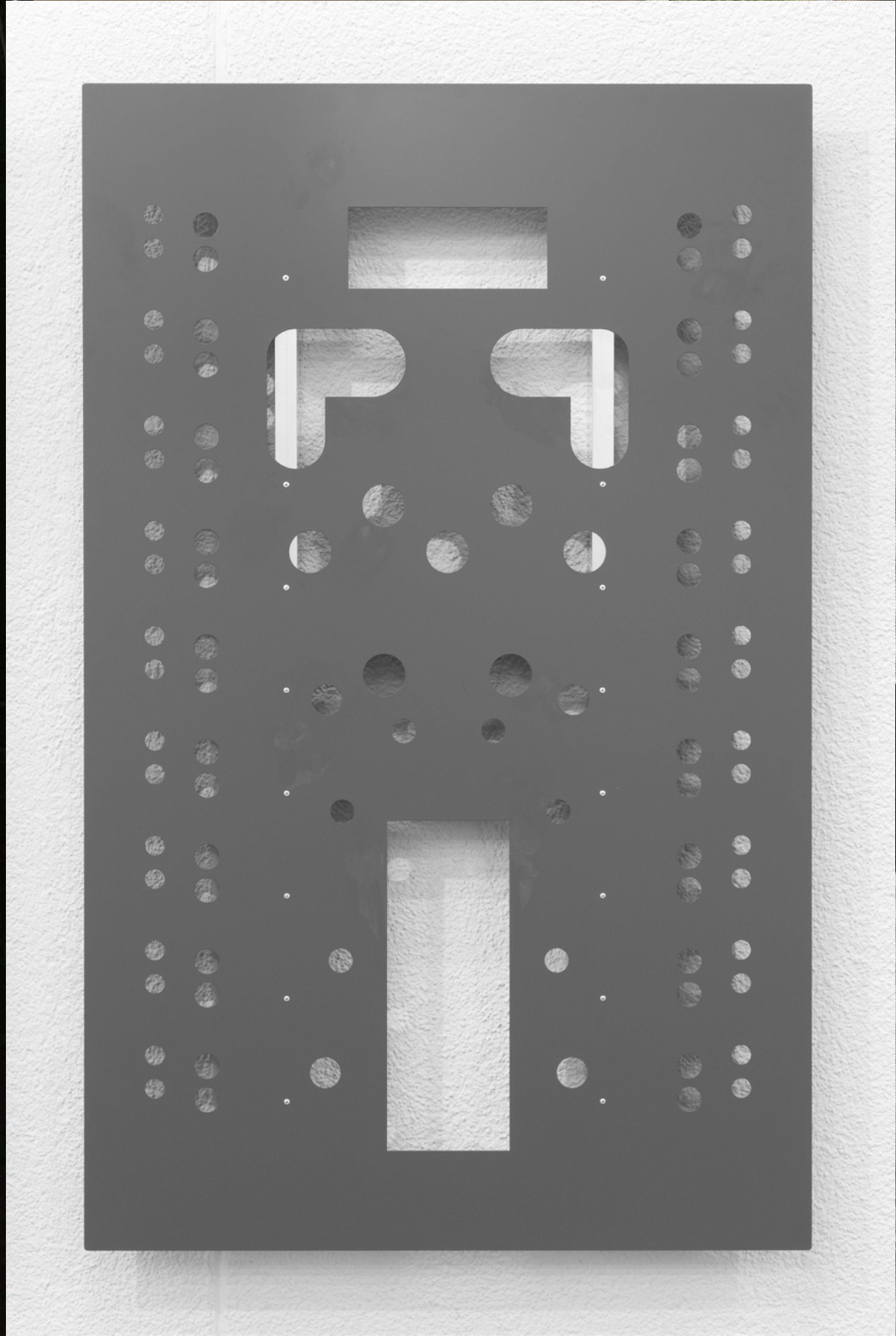
These “sets” – be they sculptural or built to be shot as images – become interesting not on the level of distinguishing cultural malaise or critiques of consumption, but in that they indicate an in-progress sign system, like TikToks but without the resolve toward release. The disparate objects and images commissioned by the artist hint at a collection or movie to come, part teaser, part idleness, with their author either performing, in the sense of delivering, or instead choosing to rather not.

The artist Daniele Milvio has rightly mentioned a generational tension (2010s to 2020s, say) in Marcuccio’s recent projects. This means, I think, the works’ conceptualization of something as vaguely individual as your or my coming-of-age tale into actual anthropological exploration, one that both stokes and deflates the promise of productivity, commercial application, exposure or/as actualization in a privileged realm like the western European cultural-creative sector, not to mention respective demographics within and attendant access to it.

The joke on what is it that makes today’s homes so different, so appealing, has from its inception been about what to really want with all that stuff, how to afford all of it at what price (for oneself, for others) – increasingly how to free yourself from it, how to do different, how to dream pop now.



Untitled (EM), 2014, powder coating on steel, aluminum, 160 x 100 cm



Unified (EM), 2014, powder coating on steel, aluminum, 160 x 100 cm

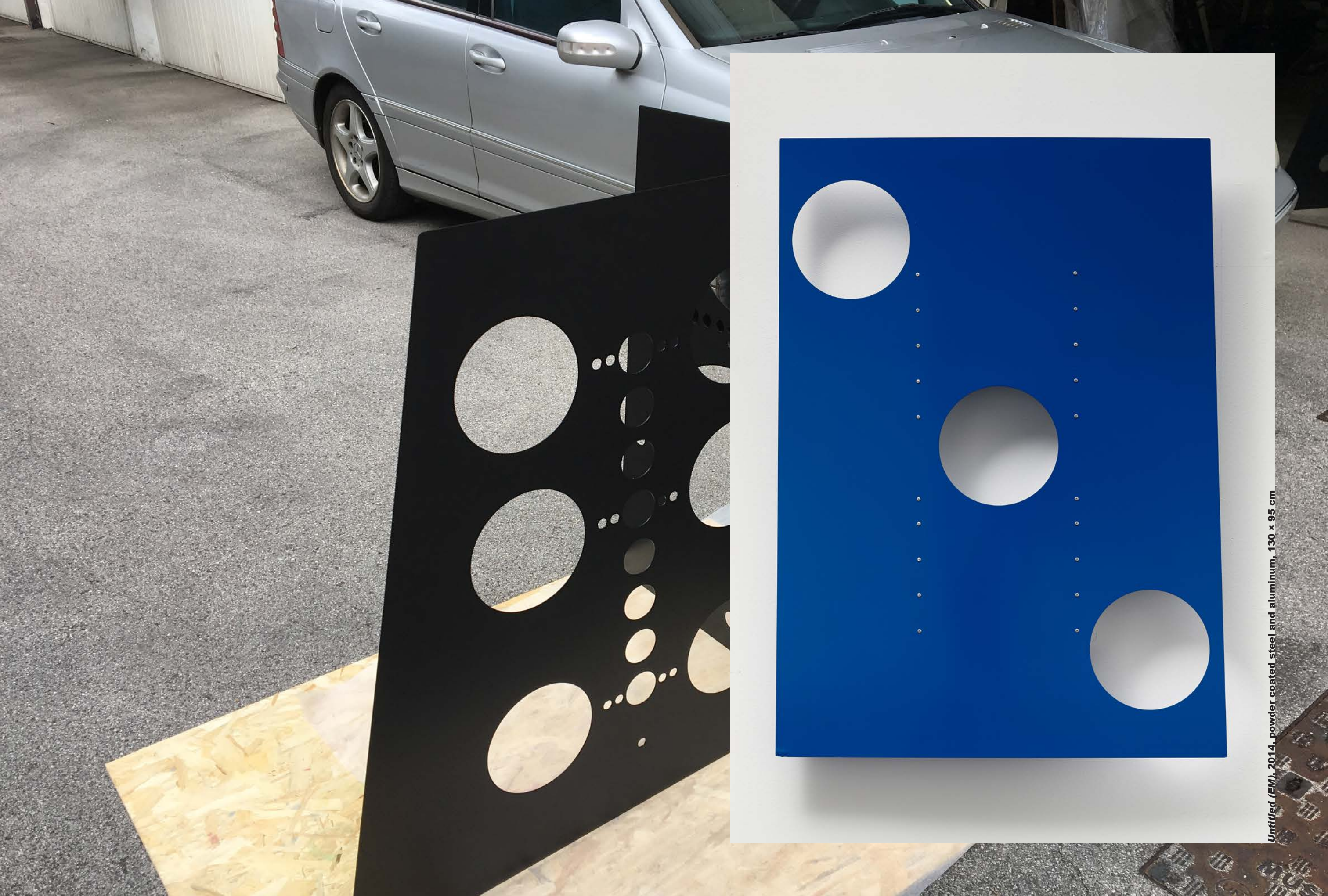


Group show: I bought a hyacinth flower with lots of leaves, just to make me feel like spring, Karma International, Zurich 2014





Group show: *System of a Down*, organised by Francisco Cordero-Oceguera, Michele D'Aurizio, Emanuele Marcuccio, Pierre-Alexandre Mateos and Charles Teyssou, Ellis King Gallery, Dublin, 2015



Untitled (EM), 2014, powder coated steel and aluminum, 130 x 95 cm



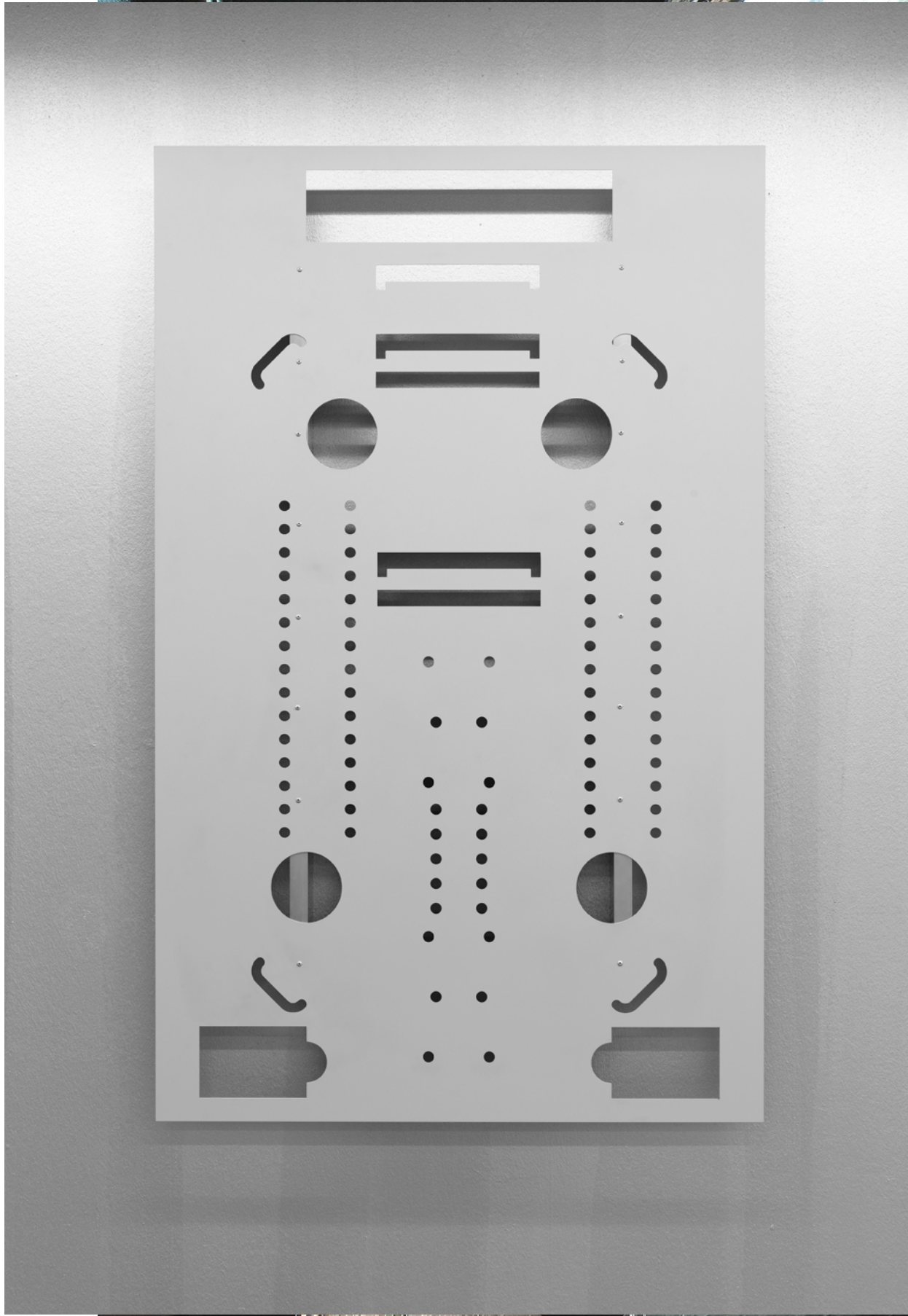


BIOGRAPHY
by DANIELE MILVIO

Emanuele Marcuccio was born in Veneto to a family of Apulian landowners, giving life to an accent that preserves the worst aspects of both inflections. The industrial traditions of the north-east accustomed him – from an early age – to the prospect of an entrepreneurial life, but it was the circumstances of life that led him to deal with art. In an attempt to remedy the nostalgia of a more productive world, his art often relies on local iron and steel industries, with which he shares the same formal priorities: desire for efficiency and hard work. The war to the formal approximation is the aspect that most characterizes Marcuccio's practice, despite that, the human tragedy of production as a perpetration transpires in each of his piece making it profoundly human.

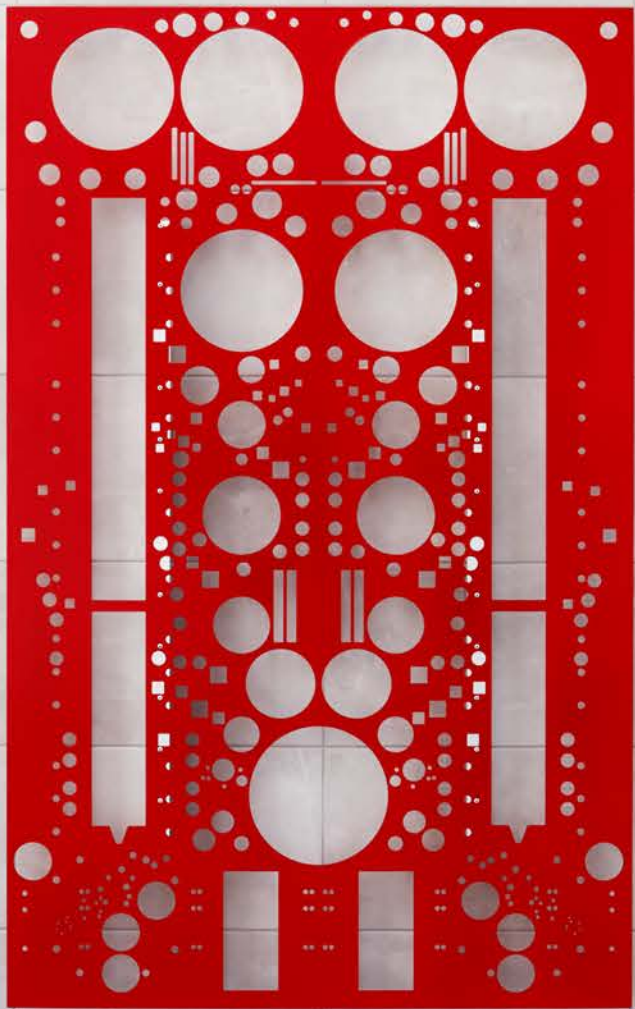


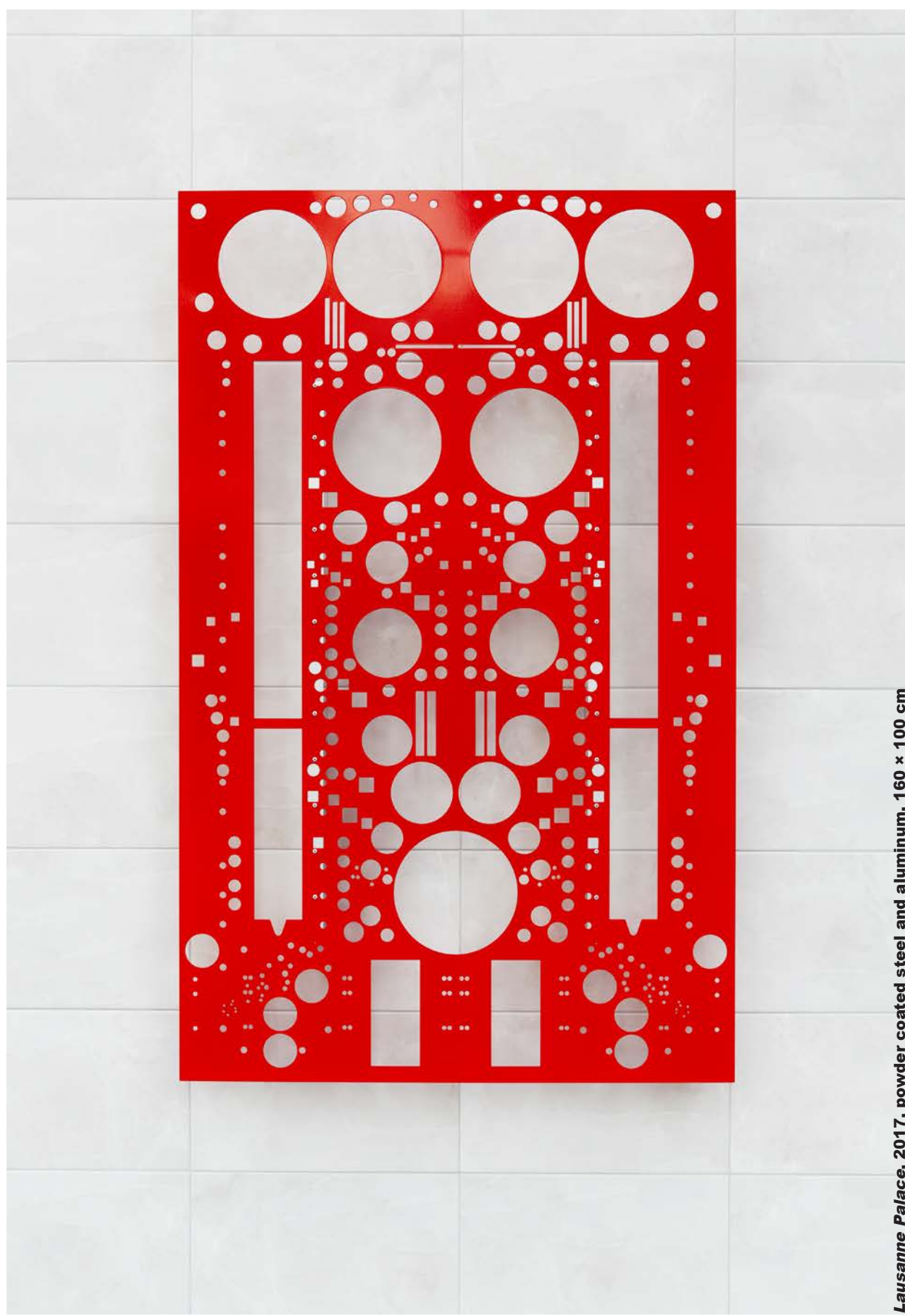






Group show: *La velocità delle immagini*, curated by Samuel Gross, Istituto Svizzero, Roma, 2016





Lausanne Palace, 2017, powder coated steel and aluminum, 160 x 100 cm



Paintings are sandwiches for the stomach, 2017, mixed materials, 173 x 113 cm



The rain dance, 2017, mixed materials, 173 x 113 cm







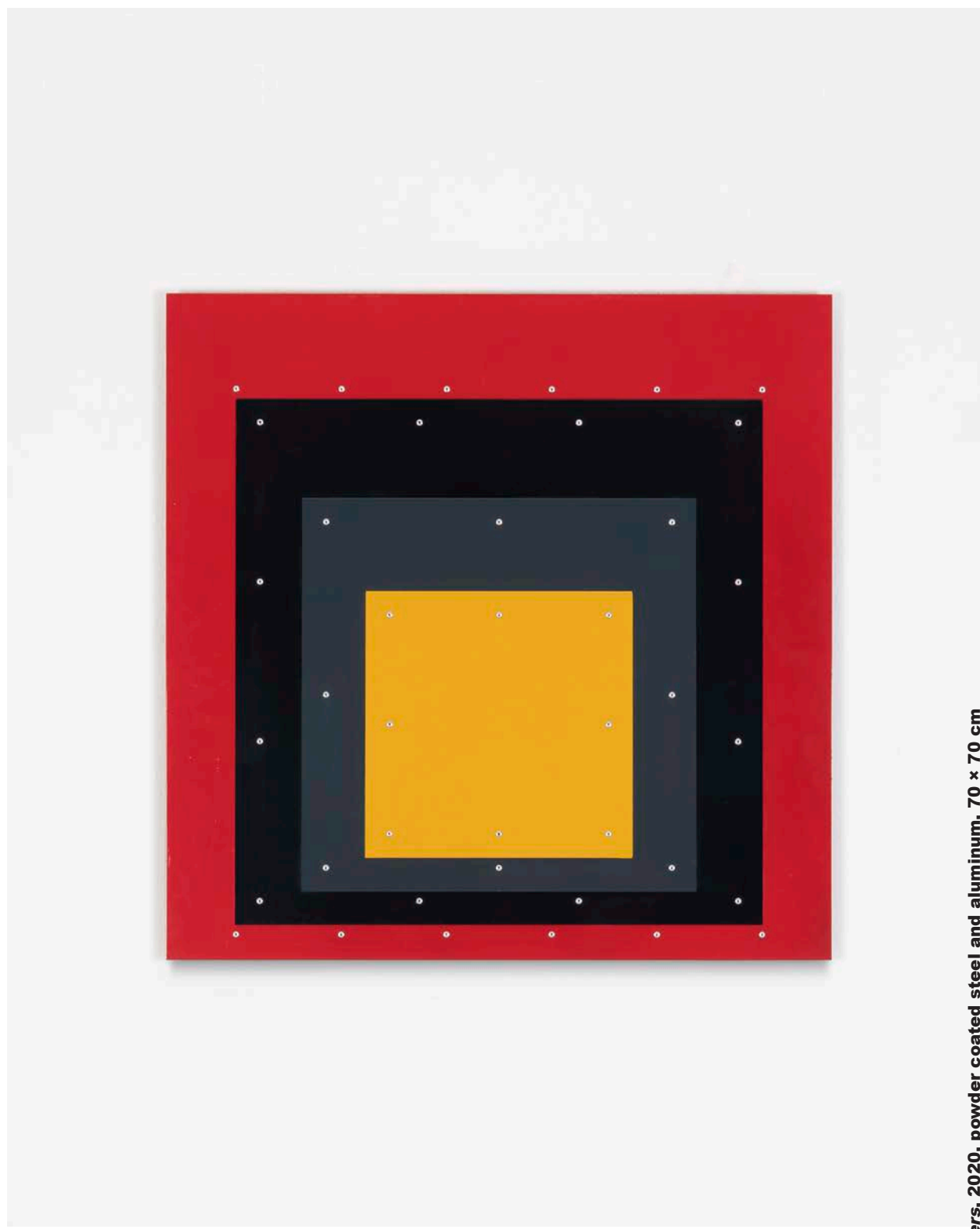




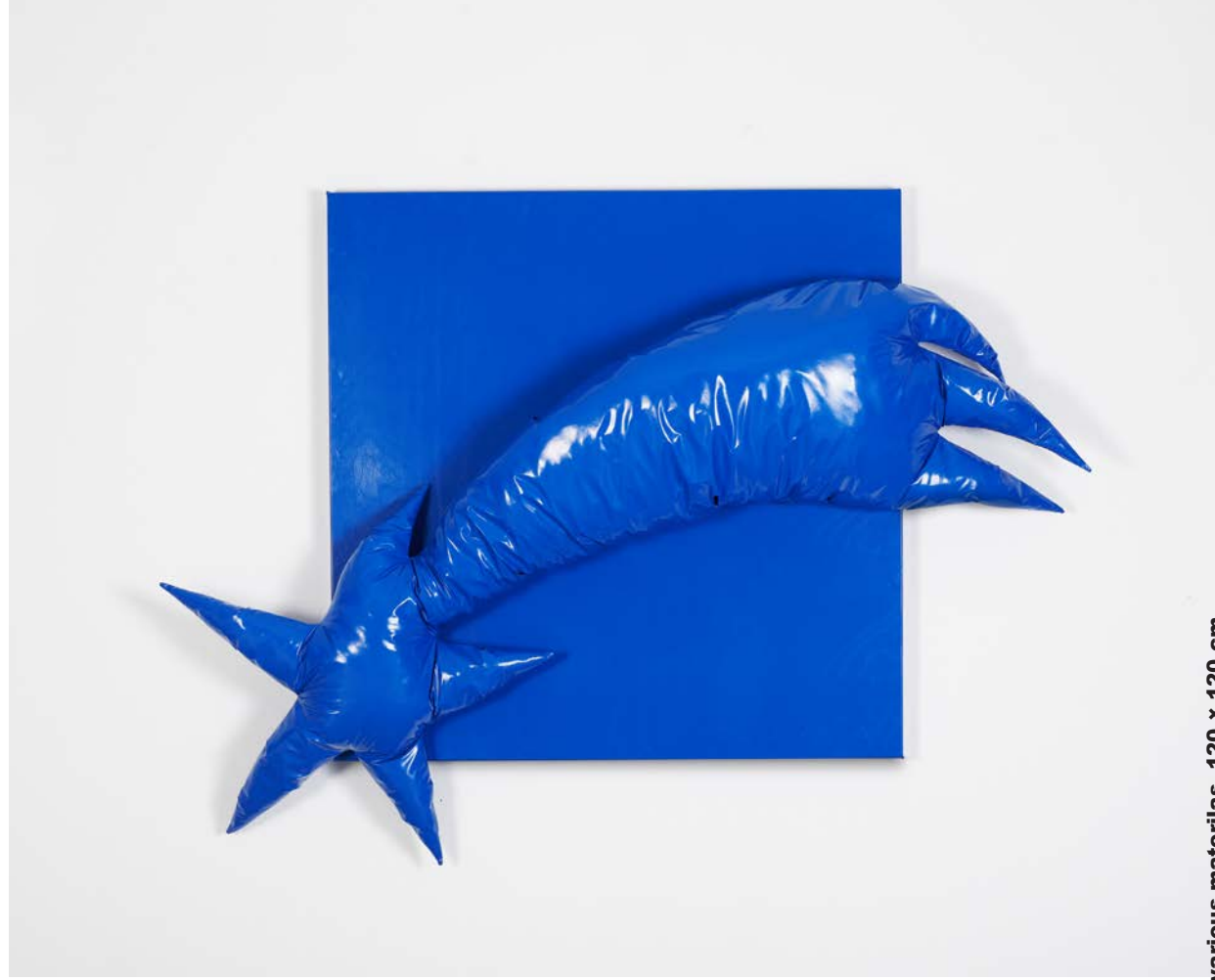




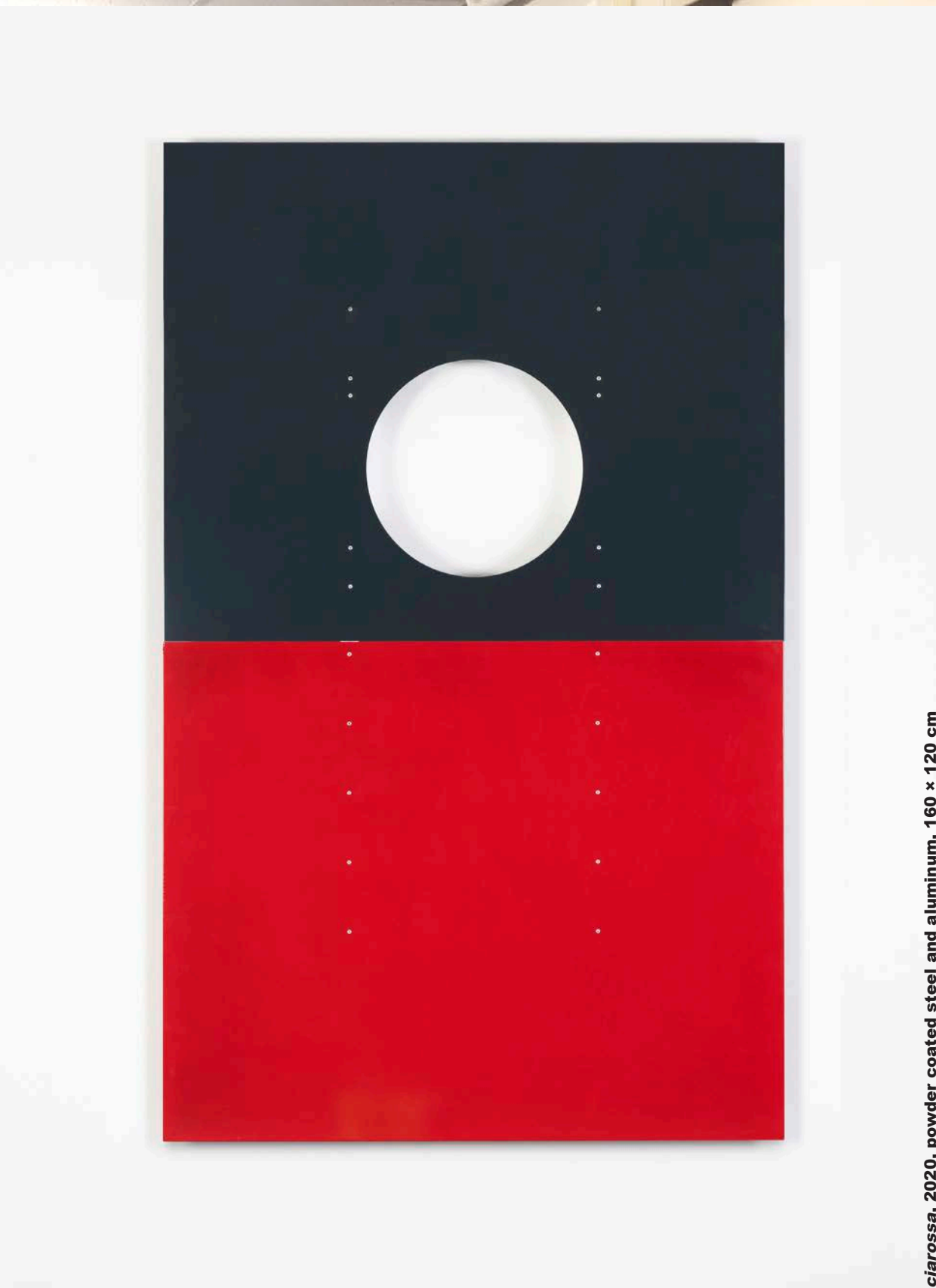
Jodos, LISTE Art Fair, Basel, 2019



Josef Albers, 2020, powder coated steel and aluminum, 70 x 70 cm



Left and right: *Cometa Blu*, 2020, various materials, 120 x 120 cm



F. Ciarrrossa, 2020, powder coated steel and aluminum, 160 x 120 cm



Silvio, Damien & The Love Guru, Milan, 2020



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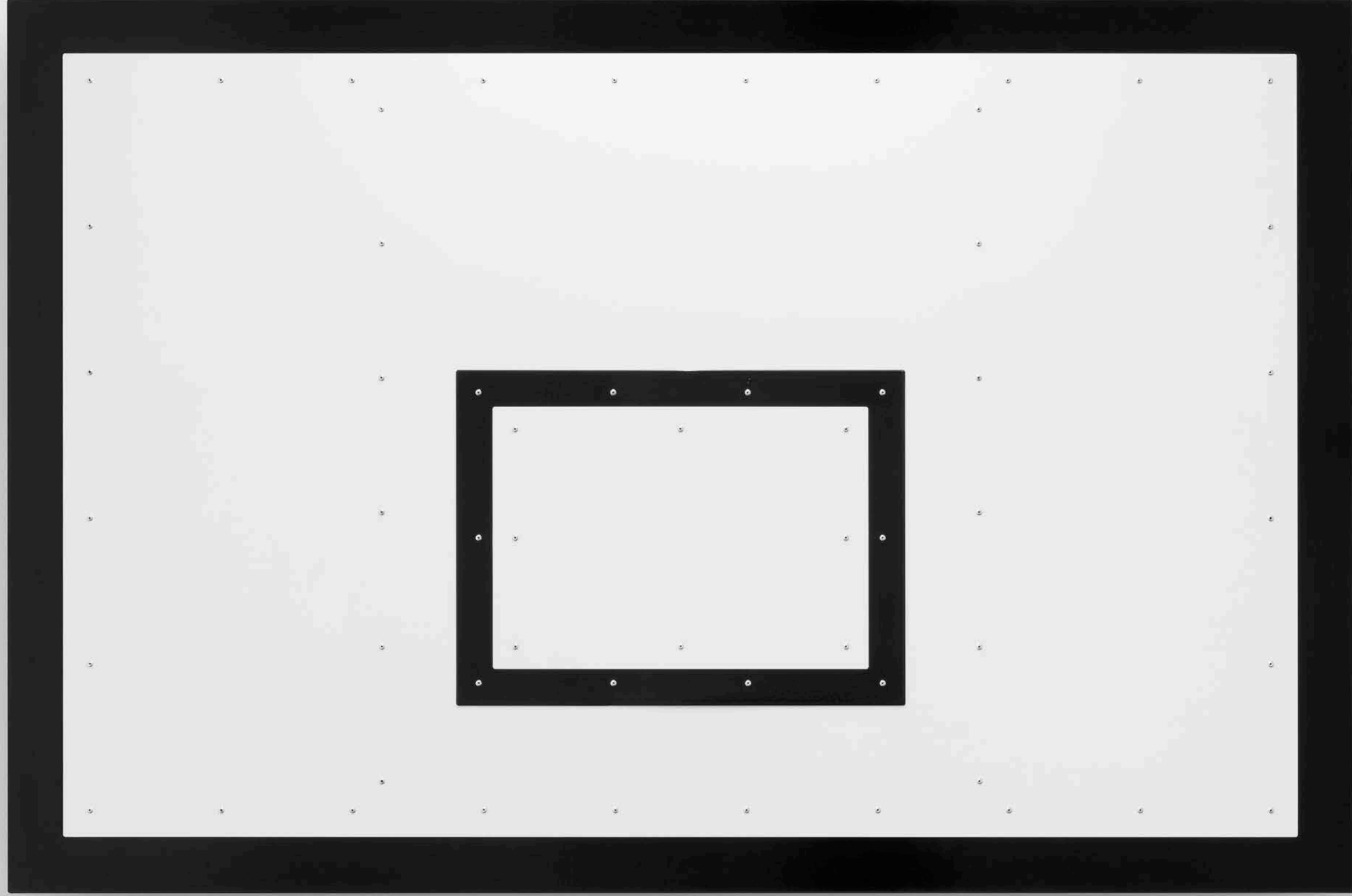
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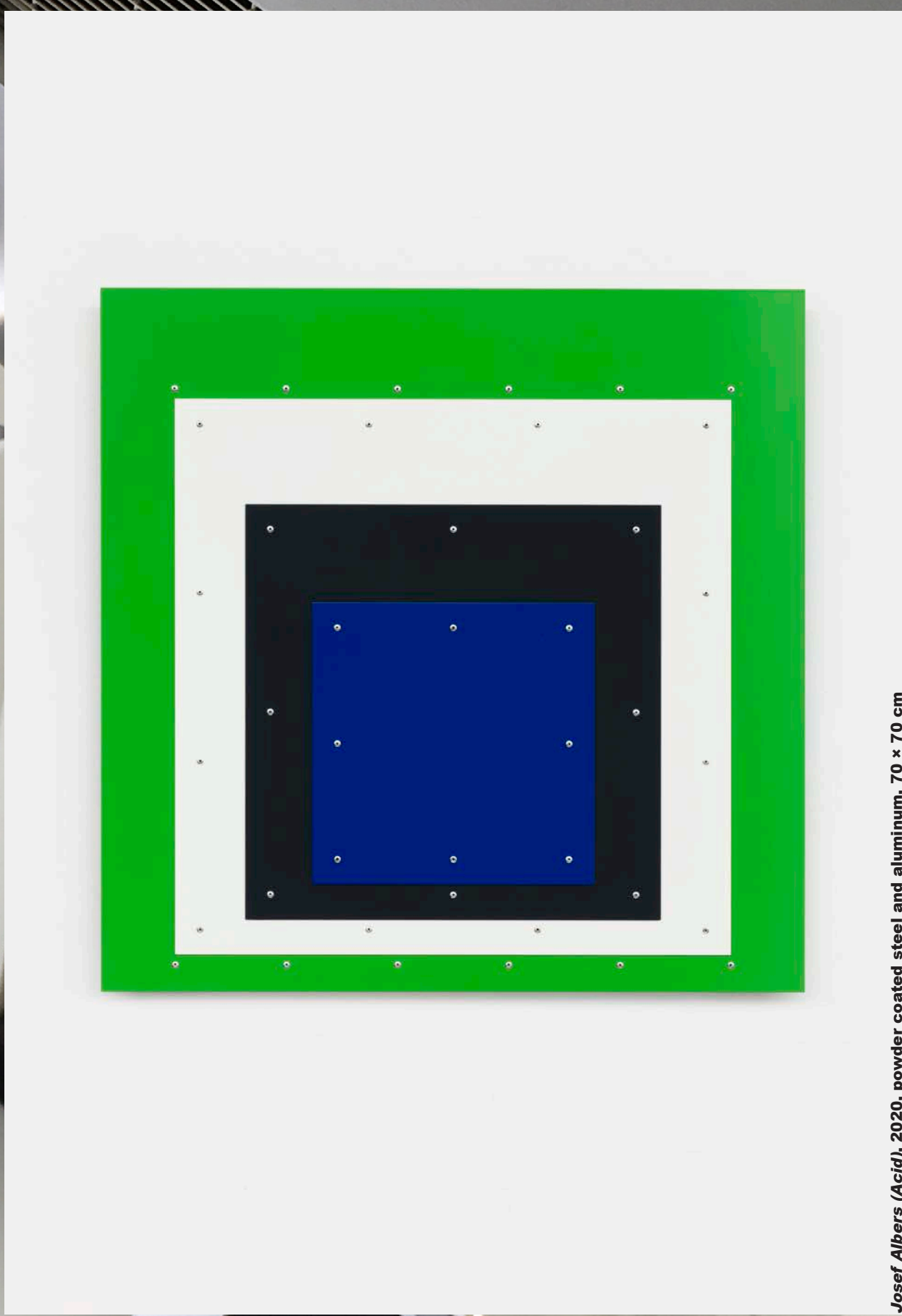
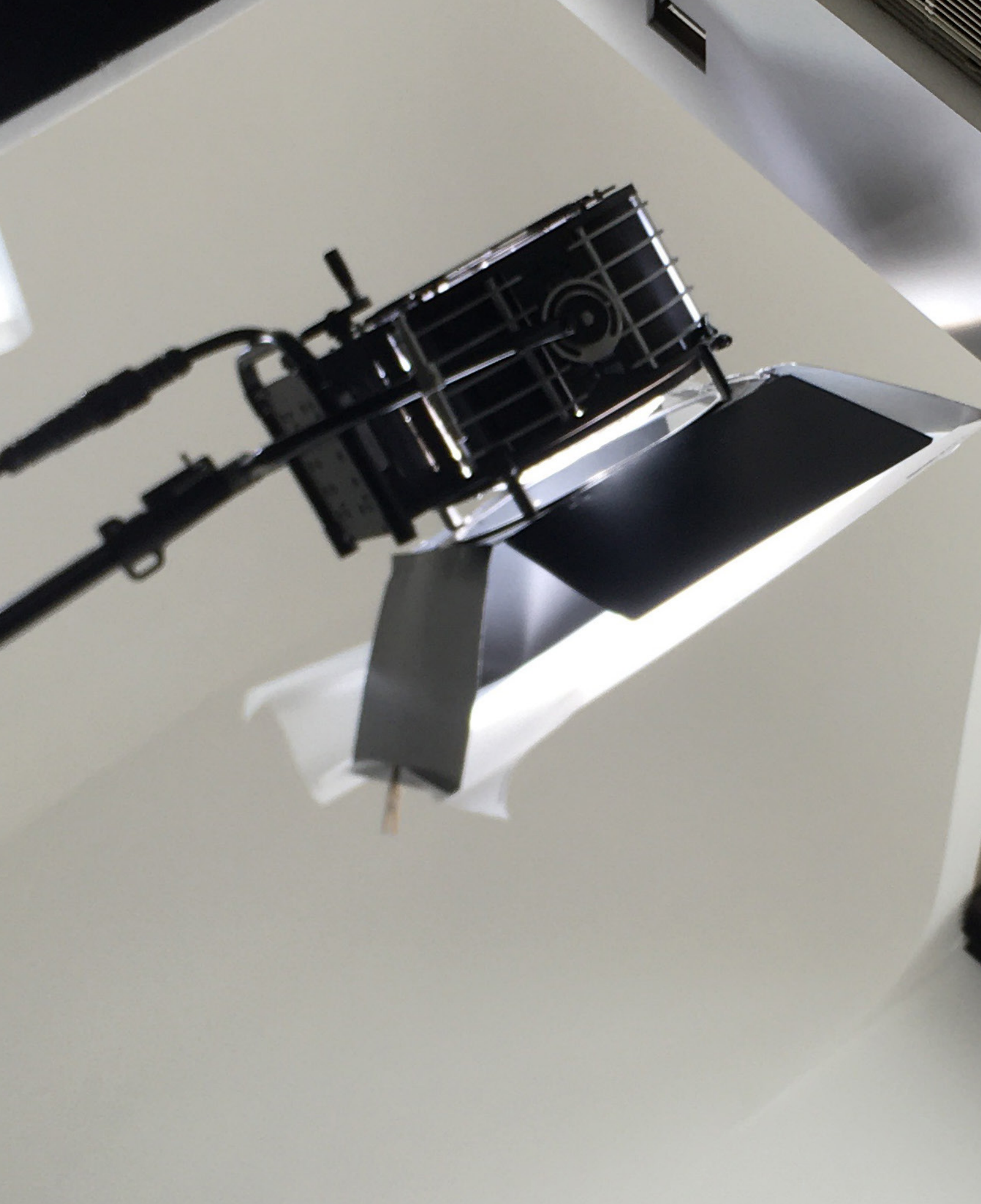




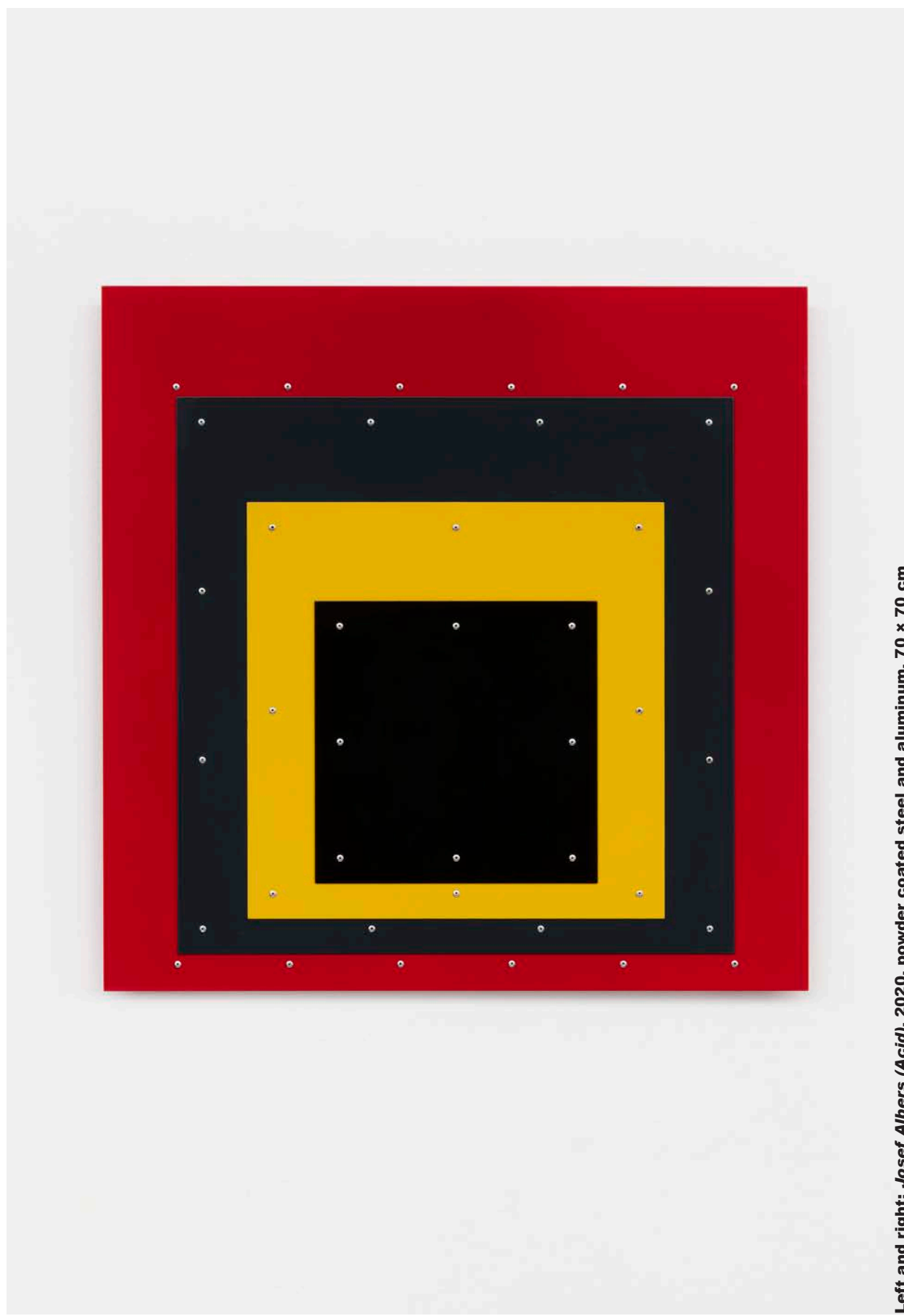
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Untitled, 2020, powder coated steel and aluminum, 100 x 150 cm



Josef Albers (Acid), 2020, powder coated steel and aluminum, 70 x 70 cm



Left and right: *Josef Albers (Acid), 2020, powder coated steel and aluminum, 70 x 70 cm*

RÜCHKELER ZUR ZUKUNFT



Motocicletta, 1989



D'Après Cavenago, 2017 (painted in 2021), Metal, enamel 115 x 195 x 23 cm





LFT
Aufzug
Zugang
Zugang





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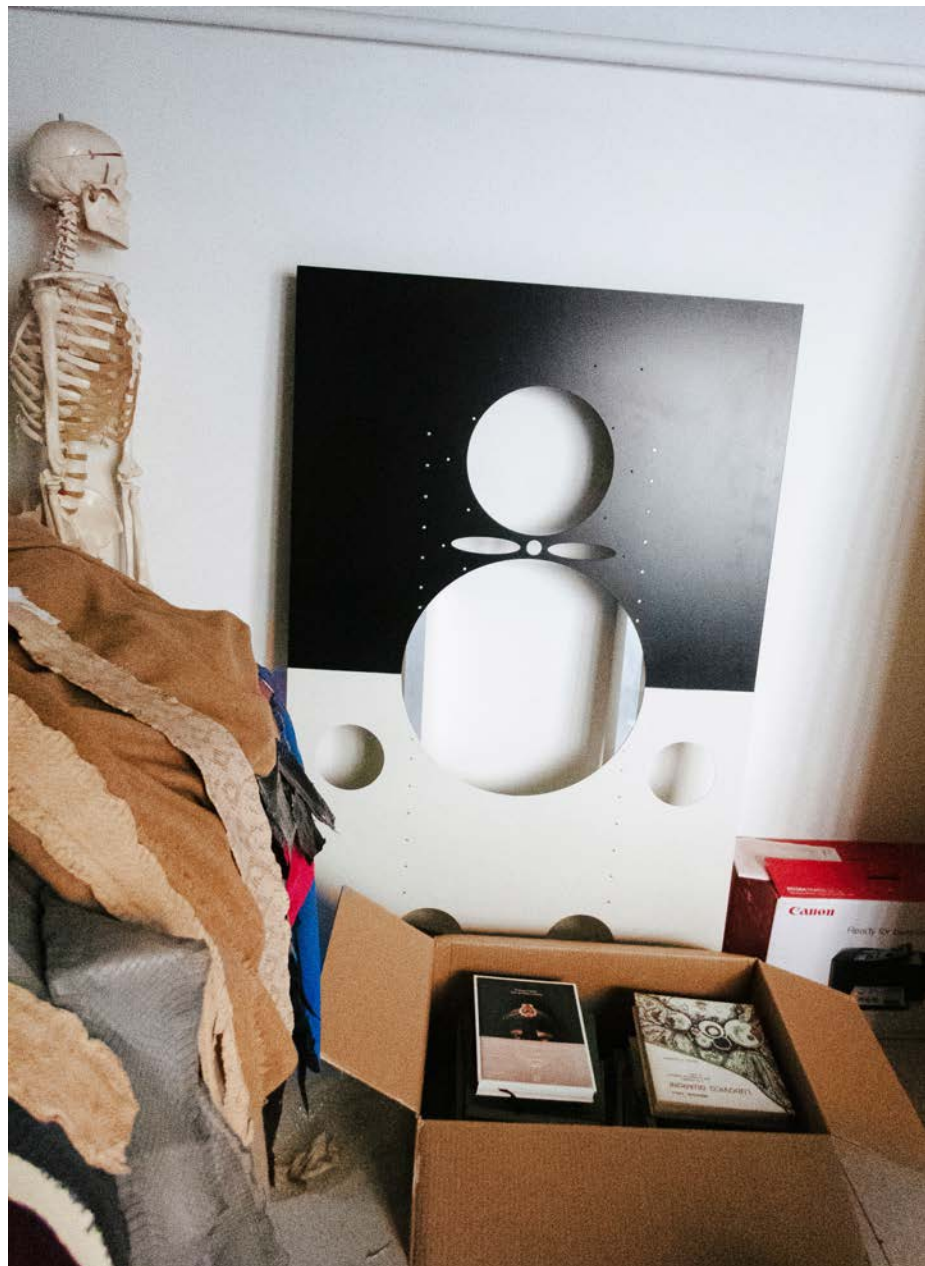
Emanuele Marcuccio and Leonardo Scotti, *Caorle*, 2021, photographic series



PREPARAZIONE BIOLOGICA CON
ingredienti: frutti di bosco* 65% (morbili semi*, fragole*, more*, mirtillo*, uva spina*, rosa canina), succo di mela concentrato*, gelatina senza glutine. Conservare in frigorifero. Dopo l'apertura conservare in frigorifero a 4°C. Consumare entro pochi giorni.
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A few days before the opening, a passer-by is trying to peer through the plastic sheeting covering the large plate-glass window of the gallery Damien & The Love Guru. They walk down the road, to the bar at the corner, where Emanuele Marcuccio is having a drink.

– “Are you the artist?”

– “Yes.”

– “Is it a show of videos?”

– “No, why?”

– “Because the gallery is filled with big screens!”

And indeed, upon entering, we, the visitors, are facing a screen, or the shape of a screen. It is produced in powder-coated steel, its two plates riveted together in neat rows, with aluminum brackets holding it in suspension in front of the wall. I look into the dark grey center of this artwork, which has become a void, or a site of projection. I suppose I am meant to animate this object with the images from my own imagination.

In the back gallery are artworks produced with the same materials and methods, emulating familiar image signs – a basketball backboard and two Josef Albers paintings. Emanuele describes their employing a Claes Oldenburg effect, but I think of Jasper Johns’ flags and targets. Either way, we both recognize a Pop-Art strategy of using familiar images as ciphers or props for material to move and act through. The works aren’t about basketball or its cultural signification, nor are they about the empathic color relationships in Albers’ paintings, although I suppose someone could also find those. The products that Emanuele has created operate adjacently to these referential image objects, and solidify them as industrial icons.

If I could take these objects Emanuele has made out of the realm of art, and imagine that the room we are in is not an art gallery per se, but just any nearly-bare room, I am reminded of Rafael Horzon’s so-called “Wall Decoration Objects”. Horzon, a well-known figure in the Berlin art and culture scene, explicitly calls himself not an artist but an entrepreneur. As one of his many business ventures, he offers this unique category of products to the mass-market at the price of 600,000€ for one, or for two the special price of 1,200,000€. As Horzon describes, recounting a conversation with the artist Anselm Reyle, they “...looked not only a little but, to be honest, exactly the same as Anselm Reyle’s stripe paintings.

‘That may be true,’ I (Horzon) said, ‘but of course you know that they aren’t art but wall-decoration-objects’.

Reyle saw the sense in that. ‘Totally,’ he said, ‘because if you call them wall-decoration-objects instead of art, then they are obviously not art, but wall-decoration-objects!’”

The newer screens operate differently than Emanuele’s past works, because the TV screen in and of itself opens up a much wider set of associations. When I see a real flat-screen TV as a wall-decoration-object, I am usually in some anonymous hotel, or the airport, or the waiting room of the Foreigners Registration Office. Essentially, I am in the depressing interstices of my so-called interesting life. All of my friends working in the fields of art, music, fashion, or any supposedly glamorous profession are familiar with this feeling. The sense of emptiness after the excitement of the “job”. Say, a fashion photographer has just been on set with beautiful models and bright lights, or a DJ has just played to a crowd of 5000 people in an enormous pulsating night club. They go back to their hotel room and are completely exhausted, displaced, and alone. They try to call various close friends far away, and failing at that, they turn on the TV set, the largest beckoning presence in the room, and attempt to absorb some of its animating force.

The series of photos Emanuele presents on the wall across from his television screen is a carefully constructed mise-en-scene of the above-described displacement. After having long worked on set as a photography assistant to make a living, now he has finally claimed the mantle of Art Director. Crediting Marc Asekame as the photographer, Emanuele instead controls all the other aspects of the image production through the conventional hierarchic working relationship of commercial photo shoots. The only role missing is that of the stylist – the model is posing in his own clothing. He is in a minimal set with two unpainted walls, lying on a bed made up of just a piece of foam. Emanuele describes how the location is meant to emulate a sort of squat – but the affect and lighting put him squarely in a fashion ad. In each picture, the main actor is really the TV screen which is the model’s only companion besides a small round makeup mirror, the brightest object in the photos. We watch him lying on the bed, watching TV, glassy eyed, absorbing the cool glow which is not actually emanating from this object. The photos are mounted on a pale-green sheet of paper, also roughly pointing to the sensation of a screen’s glow.

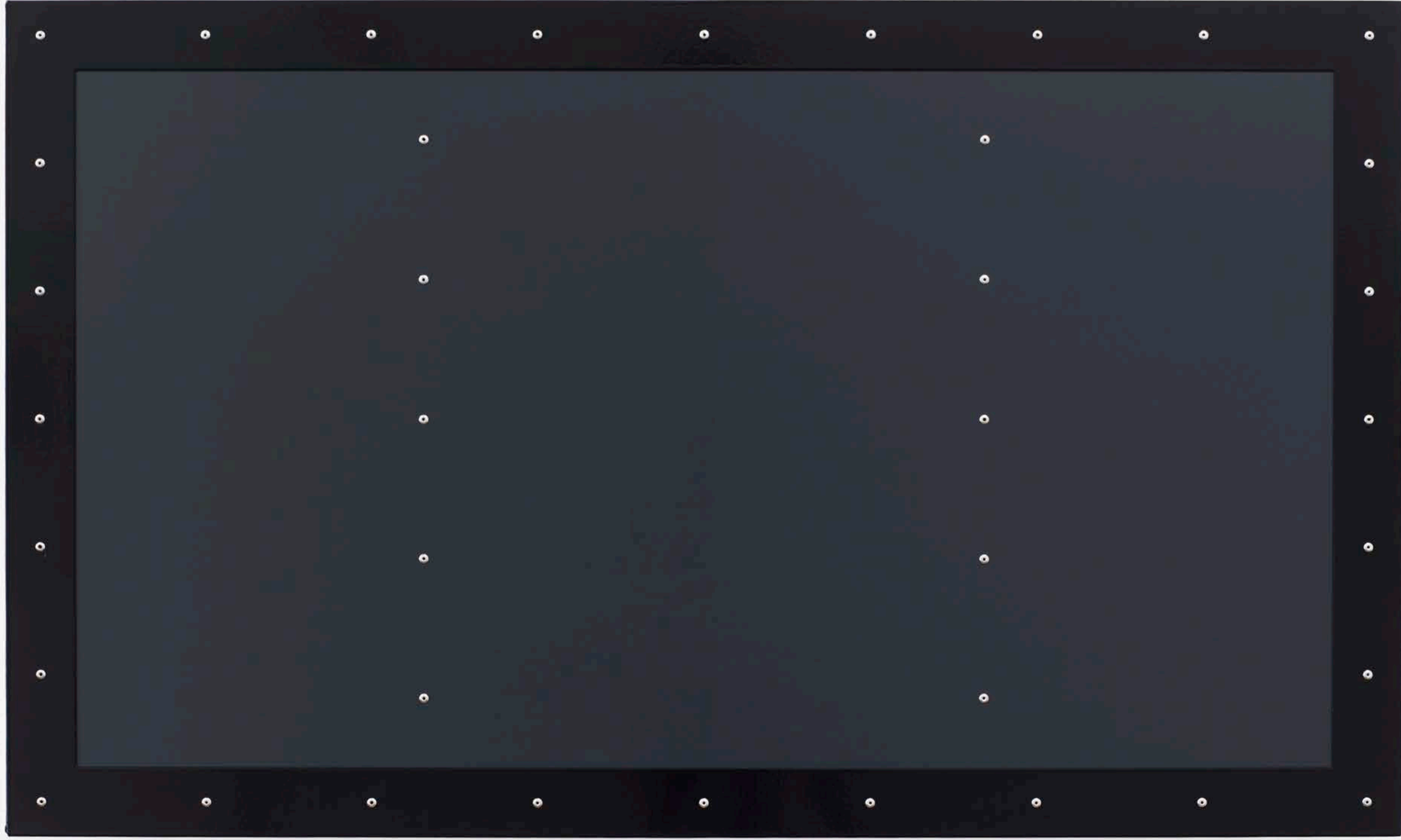
We are caught in a loop of desire, wanting to be animated by this young model’s alive-ness, but being pushed back. Turning around, the riveted metal screen faces us again, awaiting our mental images to bring it to life.

Marina Pinsky

*Press release of the solo exhibition entitled *Sep 2021* by Emanuele Marcuccio, held in Brussels at Damien & The Love Guru in 2021.

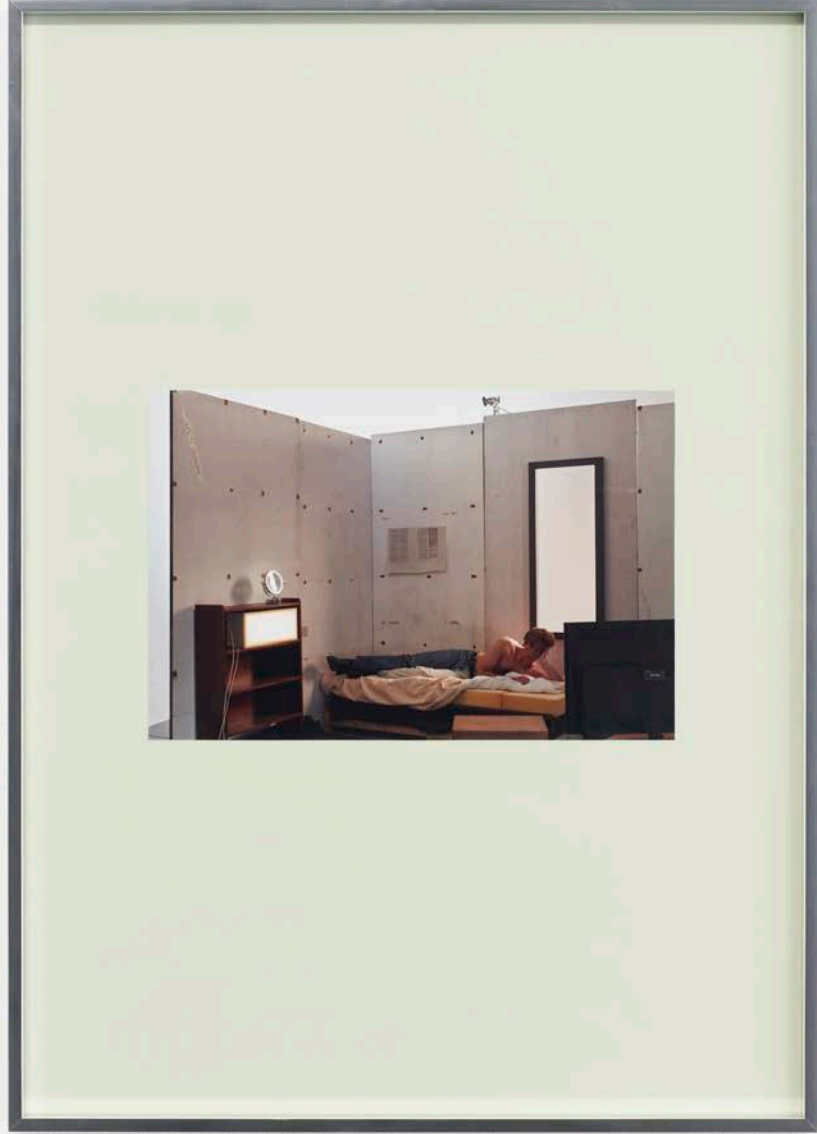






TV, 2021, powder coated steel and aluminum, 60 x 120 cm





Portrait of a Young Man in Brussels, photography by Marc Asekhame, 2021 digital c-print, 59, x 42 cm



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JUMIA

JUMIA

JUMIA



MANETTI
2016

CAN GO RETOUR

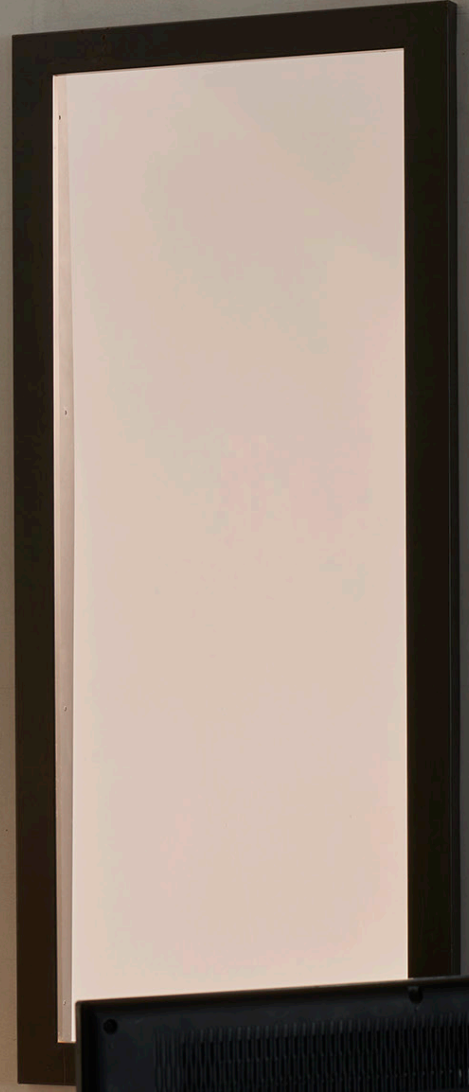
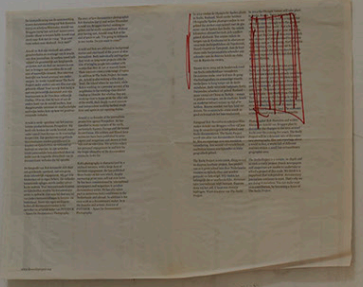
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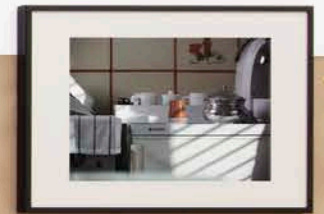


24



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Emanuele Marcuccio
Dream pop
8 de septiembre - 15 de octubre





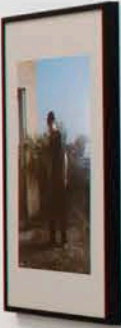
Sugar rush, 2022, photography by Marc Asekhame, digital print 29.7 x 42 cm



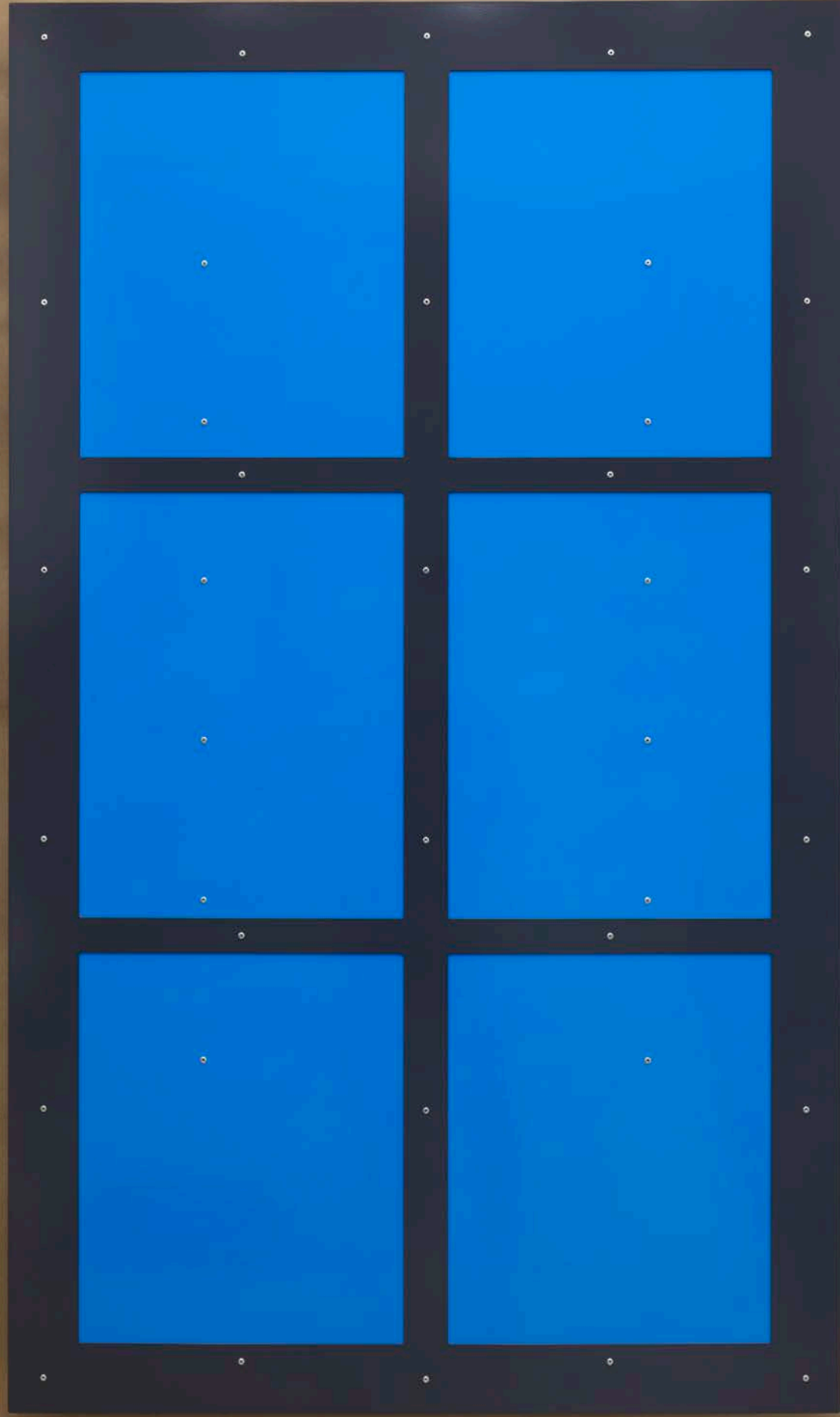
Comet in a box, 2022, powder coated steel, aluminum and textile, 66.3 x 43.5 x 30 cm

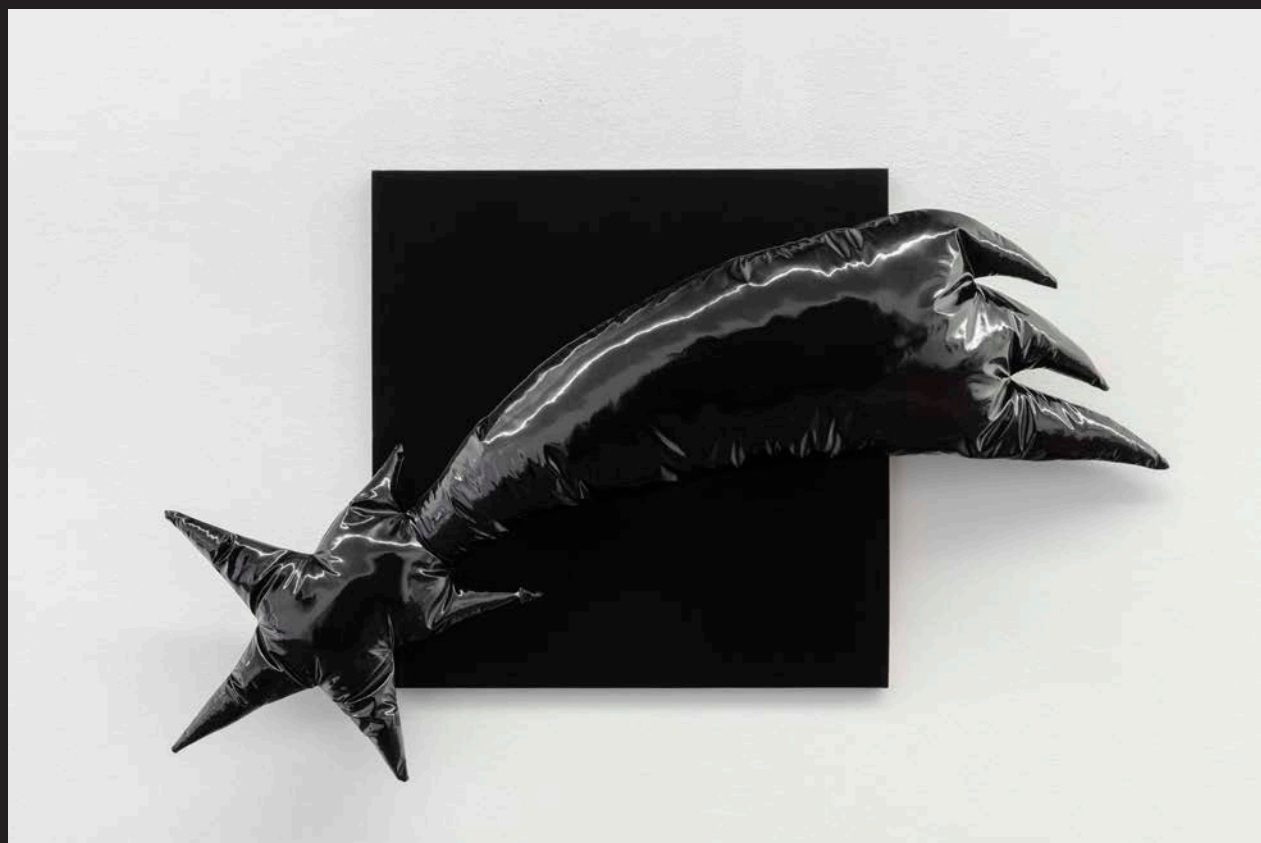






Window, 2022, powder coated steel and aluminum, 160 x 90 cm





Emanuele Marcuccio

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