

Marco Eusepi, *Piccola frase*

curated by Pier Paolo Pancotto

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The idea of nature that Marco Eusepi presents in his works – an idea, certainly, as it is the result of a mental processing of subjects inspired by nature, not their literal translation: a flower, an atmosphere, a landscape – is a pictorial code to which he relies to express his *petites phrases*, a syntax behind which hides the set of “involuntary memories” that mark its existence. These are memories, close or distant in time, forgotten and kept by the unconscious, which cyclically resurface in the presence of any element related to them: an image, a context, an individual, an action, a sound, a smell, a real or virtual data. Eusepi gives them visual tangibility through a linguistic system made of brushstrokes that are sometimes dense, sometimes liquid, sometimes dark, sometimes bright, of signs that are sometimes quick, sometimes intermittent, sometimes thick, sometimes delicate, capable of materializing his sensations in all their fleeting precariousness; as fleeting as the existence they attest to.

From an iconographic and iconological perspective, this system evokes floral and vegetal forms that, by their very nature, are capable of emphasizing the transience of the emotional process they account for, yet they are not necessarily witnesses to the visual universe they refer to. Eusepi adopts them by convention, identifying in these forms those most suitable to express his emotional imagination, stimulated not only by an innate sensitivity but also by a marked disposition for the ecstatic observation of what surrounds him. This is largely tied to his provincial origins, which perhaps constitute one of his main strengths, both on an individual and professional level, as they allow him to preserve a certain innocence and a genuine sense of wonder when dealing with people and events. Born in Anzio (1991), he currently lives his Roman experience – and, at this moment, his Parisian one as well – with such detachment and distance that he registers the things and phenomena he encounters without ever being fully involved, always maintaining a rare and admirable ability for reflection that brings him closer to that of a novelist (not a journalist, as he never gives in to reportage), who tells what he lives or imagines; so that, in the end, his creative journey is comparable to a long, uninterrupted autobiography. To this end, he draws upon the lyrical and poetic repertoire that he knows best and which, more than others, is able to universally convey his impressions: the natural one, that is, an imaginative alphabet inherent in each of us and, as such, capable of communicating with everyone.

An alphabet developed and cultivated daily, since the times when, as a student at the Academy of Fine Arts (after completing a three-year painting program starting in 2011, he attended classes in graphic arts, graduating in 2018), he would take the train to Rome and follow with his gaze the rural landscape, the sea in the distance, that unfolded before his eyes; and, once in the city, it transformed into plants, flowers, trees, and skies perhaps less unspoiled than those of his place of origin, but just as intense on a sensory level. These primary impressions are still renewed today, daily, along the path from his home in Rome to his studio or, more generally, on every occasion he has to confront the outside world. The works on view in the exhibition are proof of this: paintings on paper or canvas, different in period and size, to which it seems almost forced to assign a title or a date; for they are “involuntary memories”; and, as such, they have no features or codes to respond to.

Pier Paolo Pancotto

Marco Eusepi (Anzio, IT, 1991) lives and works in Rome. He holds a BA in Painting (2015) and a MA in Printmaking (2018) from the Academy of Fine Arts in Rome.

Recent solo exhibitions include: 2025 – ADA, curated by Pier Paolo Pancotto, Rome, IT. 2024 – Francesca Antonini Arte Contemporanea, Rome, IT. 2023 – Litografia Bulla, Rome, IT. 2022 – Palazzo Trigona di Canicara, curated by Pier Paolo Pancotto, Noto, IT. 2021 – Secci Gallery, curated by Pier Paolo Pancotto, Florence, IT; Chiesa degli Scolopi, Citylab 971, curated by Giuliana Benassi, Alatri, Rome, IT; SPAZIOMENSA, Rome, IT. 2019 – Albert Van Dyck Museum, Schilde, Antwerp, BE. Recent group exhibitions include: 2025 – Batagianni Gallery, curated by Panos Giannikopoulos, Athens, GR (upcoming). 2023 – Premio Lissone, MAC Museo d'Arte Contemporanea Lissone, IT; Fondazione Pastificio Cerere, Rome, IT. 2022 – Galleria Alessandra Bonomo, curated by Damiana Leoni, Rome, IT. 2021 – GAM Galleria d'Arte Moderna, curated by Massimo Mininni, Rome, IT; Via del Mandrione, curated by Giuliana Benassi, Rome, IT; Tang Contemporary Art, curated by Giuliana Benassi and Michela Sena, Hong Kong. In 2023 he was awarded the Premio Lissone, in the “Nuove Visioni” section. In 2018 he was awarded the Premio Paolo Picozza.