



**GIACOMO
DE LUCA**
Portfolio

BIO

Giacomo De Luca (April 15, 1999) based in Lecce and Milan, Italy, is an Contemporary Artist active internationally as Researcher, Visual Artist, Performer, Choreographer, Dancemaker and Director. His work focuses on Research, Experimentation, Creation in the fields of Dance, Performing Arts and Contemporary Art, including sculpture, installation, sound, video art, image, writing. Founder and curator of *Visionary Artists for Change* – Independent Department of Research and Development, and a Network of artists researchers for artistic-scientific innovation. Associate Artists to AiEP – Ariella Vidach di Milano.

Selected for International Festivals and showcases of Emerging Authors: Triennale di Milano – FOG MACHINE (2025), La Biennale di Venezia – College (2021-22), Kilowatt Festival (2025), Nuove Traiettorie – Network Anticorpi XL (2024/25), DiDstudio – NAO Performing Arts (2024), FLIC – Lanciano (2023), AiEP – Extravaganza (2023); Receiving commissions by Durazzi Milano di Ilenia Durazzi | Maurizio Cattelan (2024), La Sfera Danza (2021), Festival di Musica Spirito del Tempo | ADI Design Milano Compasso d’Oro (2023), Padova Danza – Serata Giovani Coreografi, MA in Coreografia /MIBACT (2020/21).

Graduated at Teatro alla Scala Academy (2013–2019), he continued his interdisciplinary experiences in Italy, England, The Netherlands and Belgium. Scholarship recipient (2023–2025) invited by Jan Fabre to the masterclasses of Jan Fabre Teaching Group / Troubleyn (Antwerp, Belgium). Alumnus of P.I.A – School of Visual Arts and Curatorial Studies in Lecce (2025). Co-curator of SLAP – Performing Arts in Milano (2025). Contributor to Stratagemmi REviews, writing on MILANoLTRE Performing Arts Festival (2024).

Joined as a performer: KINKALERI, Maria Hassabi (2024), Béjart Ballet Lausanne, Le Supplici – Fabrizio Favale (2023), Emio Greco|PC – ICK Dans Amsterdam, The Netherlands (2022/23), La Biennale di Venezia | Merce Cunningham Trust, Saburo Teshigawara, Sir Wayne McGregor, Crystal Pite (2021/22), Matteo Levaggi, Umberto Chiodi – MART Rovereto (2020) and Opera productions of the Teatro alla Scala di Milano by: Liliana Cavani, Plácido Domingo, Tokyo Ballet (2014/19), Carla Fracci (2019), Ballet School of La Scala Academy (2023–2019).

CV

RESIDENCY/GRANT

2025: AiEP/DiDStudio – NAO Performing Festival, Fabbrica del Vapore, Milano.
2025: Fondazione Armunia di Castiglioncello – azione del Network Anticorpi XL.
2024: L’arboreto Teatro Dimora di Mondaino – azione del Network Anticorpi XL.
2024: DiDStudio – NAO Performing Festival, Fabbrica del Vapore, Milano.
2024: CREST – Auditorium TaTÀ di Taranto, TRAC|Centro di Residenza Pugliese.
2024: Principio Attivo Teatro/Knos di Lecce, TRAC|Centro di Residenza Pugliese.
2023: Muovimi/Spazio Ex Cisterne/Spazio Serra, Fabbrica del Vapore, Milano.
2023: AiEP – Ariella Vidach, Fabbrica del Vapore, Milano.
2020/21: Padova Danza Project/MIBACT – MA in Choreography, Padova.

SCHOLARSHIP RECIPIENT

2025: Kilowatt Festival | THINKING, DOING, WRITING ABOUT LIGHT – Gianni Staropoli.
2023/25: “Jan Fabre Teaching Group” Jan Fabre – Troubleyn in Antwerp (BE).
2023: “Alfabet et Ultra” – Gruppo Nanou, Stefania Tansini, Francesca Proia, Ravenna.

RESIDENCY/WORKSHOP/MASTERCLASS selected artist

2025: “Past become present, lecture” – Jeff Koons | Teatro Lirico G. Gaber, Milano.
2025: “Archivio d’Artista” – AITART | Casa degli Artisti di Milano.
2025: “Anthropology day” – Katja Noppes | Archivio Via Farini di Milano.
2024: “Reviews” – Stratagemmi Prospettive Teatrali | MILANoLTRE Festival, Milano.
2024: “Kinkaleri – SDDF | Laboratorio SpazioK, Prato.
2024: “Performing dramaturgy” – Muta Imago (Premio UBU) | Triennale di Milano.
2024: “Dramaturgy of Research” – Residenze Poetiche/Malgama/Fondazione Merz.
2024: “Body” – Cristina Caprioli (Leone d’oro alla carriera) | La Biennale di Venezia.
2023: “La discoteca” – Cristina Rizzo | Fivizzano, Roma.

CO-CURATOR OF ARTISTIC PROJECT curator

2025: Vedtrina d’Autore – SLAP Spazio Lambrate Arti Performative di Milano.

CO-PLANNING/ARTIST ACTIVITY OF FESTIVALS

2025: FOG MACHINE – Triennale Milano.
2025: Ecate Cultura | BTTF Human Made Project Festival di Milano.
2025: Servomuto Teatro | Teatro Fontana di Milano.

STATEMENT

My practice spans across the Contemporary Art system through a transdisciplinary approach that unfolds in visual arts, performing arts, dance, theatre, video art, image, sound, writing, sculpture, installation. Driven by an instinctive urgency and deep inner necessities, I initiate a cathartic process of self-analysis that manifests in the physical, material and spiritual realms, reaching the essence of being and doing in the 21st century.

My research places the body at the center of everything, understood as a “living archive” and laboratory, experimenting along two consecutive conceptual directions:

“*The Sensory Body*” (since 2020), connected to somatic, physiological and cognitive experience, conceived as an extra-sensorial organic matter, identifying the Egg —“social womb, and symbol of rebirth”— as its primordial archetype;

“*The Futuristic Body*” (since 2024), conceived as biological technology, a matrix of multidimensional synesthetic experiences between real-virtual within a multi-intelligent device, identifying in the Utopia of the “new human” a body capable of projecting the human-animal beyond the current boundaries of consciousness, towards unprecedented forms of existence.

The creations are conceived as “sensory circumnavigations”, in which I activate states ranging from one extreme to another: dynamism, deceleration, stasis, expansion, reduction, erosion, contraction, thrill, vibration, fragmentation, softness, suspension, ecstasy, wonder, contemplation. In this perspective, the practices passed down to me by my masters —received as a kind of legacy— are archived, analyzed, re-explored and deconstructed through a methodological program: “*Sensorium 2.0*” (since 2021). Experimentation (Present) challenges the conventions of knowledge (Past) through disruption, aiming to innovate a new economy of movement (Future)."

In my works, I open “epidermal reflections” on existence, weaving a “physical thinking” around themes such as: resilience, birth, life, death, metamorphosis, regeneration, purification and individual and collective cultural memory—presented as “poetic declarations” in radical dissent against the vicious dynamics of the hyper-capitalist, consumerist socio-political-economic system and against wars marked by every kind of exploitation, abuse and inequality.

SELECTED WORKS

PERFORMING ART

2024/25: *CINGUETTII AA, MELODIE D’ARIA E ACQUA* (solo/ensemble)
2024: *ON BROKEN EGGSHELL* (solo)
2024: *PURIFICATION - EGGSHELL* (solo)
2024: *WILDNESS - CONTINUUM THEATER* (ensemble)

VIDEO ART

2025/26: *CINGUETTII AA AROUND*
2024/26: *((MO!))*
2024/25: *RI-ECHI D’AMORE*

SCULPTURES

2025: *CORPUS DENIM - EGGSHELL*
2025: *L’ACCADEMICO*
2025: *DOUBLE SHELL*
2024: *BROKEN EGGSHELL - DESORABILE SUOLO SCHIUSO*
2024: *IL CARRETTINO*
2024: *CINGUETTIO BIANCO -GREMBO SONORO*

SOUND INSTALLATION

2023: *MERCE+CAGE, VOICES IN LOOP FROM THE PAST TO THE PRESENT*

CONTEMPORARY DANCE

2024/26: *COME STARE AL MONDO?* (solo)
2024/26: *((MO!))* (solo)
2023: *EVENT-0* (solo)
2022: *PRIMA NECESSITÀ* (solo)
2022: *PENSIERO STUPENDO* (solo)
2022: *GENESI* (duetto)
2021: *DRAMATIS* (ensemble)
2021: *WAY ES1* (solo)
2020: *STUDIO PER OVER AND OVER* (ensemble)
2020: *DUETTO* (duo)
2020: *VOICE* (solo)
2019: *ES MEA* (solo)

INTERVIEW/ARTICLE

2025-30: *INTERVISTE EPISTOLARI DI UN GIOVANE AUTORE - 9* Curiosity
2024: *CORPI IN RESPIRO*

PRESS

Experimental artist. Their language explores the body in a quest for self-discovery that investigates human creativity.

– La Biennale di Venezia, College, Sir Wayne McGregor, 2022

INTERVIEWS

2025: *Triennale di Milano* – *Radioraheem.it* by Damiano Gulli

2024: *365 Puglia* – *Salento Reviews* “Personaggi” by Mariella Tamborrino

2024: *Requiem Pamphlet* by Giammarco Loiacono

2024: *Tanz magazine* by Alessandro Bizzotto

2022: *Vogue Italia* by Valentina Bonelli

2020: *Confidenze* by Alessandro Felipe

COVER

2024: *La Biennale di Venezia*. Festival “We Humans” – shot by Indigo Lewin

2023: *Untold Magazine* – shot by Giulia Marras

2023: *Nowness* – shot by Indigo Lewin

2022: *Parent Global* – shot by Indigo Lewin

2022: *La Biennale di Venezia*. “Artist in Residence – Exhibition of Indigo Lewin”

2022: *Vogue Italia* by Valentina Bonelli

REVIEWS

2024: *La Gazzetta Del Mezzogiorno* by Alessandro Salvatore

2023: *La Repubblica di Milano* by Angelo Foletto

2023: *Il Manifesto* by Francesca Pedroni

2023: *Exibart* by Giuseppe Distefano

2022: *Il Manifesto* by Francesca Pedroni

2022: *Io Donna* by M.L.G

2021: *Lecce Prima* by Carla Pietro

2021: *Sipario* by Lula Abicca

2021: *Il Gazzettino Padova* by Paolo Carli

2020: *Il Corriere Salentino* by Cinzia Greco



CORPUS DENIM - EGGSHELL

Year

2025

Department

Sculpture installation

Edition

Il Corpo Sensoriale

Artist

Giacomo De Luca

Medium

Mosaic of chicken eggshells, myrrh essence, glue, transparent waterproof sealing enamel, men's blue Levi's® 501® denim rep 1890, Levi Strauss & Co.

Dimension

130mx30cm

Exposition

2025, *P.I.A* at Museo Castromediano Sigismondo di Lecce.



Description

The sculptural work is an intrinsic transmutation of ordinary materials and consumer objects: denim—a durable cotton fabric with 17th-century roots—transformed from workwear into a style icon, now a metaphor for consumerism. Chicken eggshells, as food waste and a reflection of the intensive exploitation of the most bred and commercialized animal, represent the remnants of the "golden womb," the cosmic egg.

Elevated to a reliquary, a fragile and symbolic armor, the work bears witness to resilience and regeneration. It investigates the human, social, and spiritual condition, beginning with respect for materiality and the physiological process embedded in its sculptural creation.

The "egg armor," as a "third skin" made entirely of eggshell fragments, is configured as an act of haute couture, meticulously crafted in mosaic technique, denouncing mass production and labor exploitation. This third layer evokes resurrection—the third day of Christ after death—symbolized by the asterisk with four intersecting axes, radiating from within outward, conveying a sense of connection to the whole, to the cosmos.

The shells, remnants of a dissolved body, transform the jeans into a testament, a popular reliquary, a corpus denim—half organic-animal, half human-artificial. Moreover, their fragility calls for caution, and their rigidity restricts wearing and movement, thus becoming a metaphor for the difficulty of acting in today’s society.

The work is the seventh (creation) of ten experiential stages Accumulation (1), Washing (2), Disinfection (3), Purification with myrrh (4), Drying (5), Deposition (6), Creation (7), Preservation (8), Exposition (9), Contemplation (10). Protected by layers of glue and transparent waterproof sealing enamel, the piece defies the natural decomposition of food waste, preserving it over time.

The sculpture invites contemplation and reflection on vulnerability and inner strength—on the necessity of transformation for survival, and the symbolic birth of the "New Human" in the 21st century.



L'ACCADEMICO

Year

2025

Department

Sculpture installation

Edition

Il Corpo Sensoriale

Artist

Giacomo De Luca

Medium

ballet shoes, socks, jockstrap, bodysuit, t-shirt, entirely covered with mosaic collage of chicken eggshells, myrrh, glue, transparent waterproof sealing enamel, glossy enamel, wooden clothespins, steel wire.

Exposition

2025, *P.I.A* at Museo Castromediano Sigismondo di Lecce.



Description

he sculptural work is rooted in the lived experience of the dancing body, elevating and regenerating into an artwork what for years constituted the classical dancer's academic uniform: man ballet shoes, socks, jockstrap, leotard, t-shirt – both technical and intimate garments.

These are garments actually worn by the artist between 2012 and 2020, clinging to the body like a “second skin,” now dismissed and emptied of their original function to give life to a new skin: a “third skin,” an organic epidermis covering a cotton surface like a mosaic. This layer is composed of fragments of eggshells, previously purified with myrrh – a sacred and ancient substance – which ascend to a new existential ontology, taking on their own essence through the artist's lived experience.

The work appears as an eggshell armor, fragile and precious, a phenomenal container of the “golden womb”: a metaphor for primordial essence. The egg, a social archetype and symbol of rebirth, becomes a custodian of decades of discipline, silent dedication, and adolescent training wholly devoted to the art of ballet. Each fragment carries the weight of daily labor and evokes the ritual gesture of hand-washing, wringing, and hanging clothes – an action repeated for years, now transmigrated into sculpture as a post-danced narrative.

A metamorphosed relic, L'Accademico no longer dresses the dancing gesture but suspends its memory. Hung from a thread, the work contracts the garment as if just before being worn, becoming a metaphor for transition from one state to another. It echoes the en plein air, yet with a precarious balance that challenges the neutrality of the exhibition space: the installation interrogates the boundaries between public and private, inside and outside, utilitarian object and art object.

The work becomes a memory of a corporeality that survives, of an experience that regenerates. The artist produce an act of metamorphosis: from interpreter of movement to sculptor of experience, from body on stage to creator of a new identity. L'Accademico, a sculpture steeped in the past, draws from the Duchamp lesson but reinterprets it through the intimate dimension of the body. It dialogues with artistic practices of the 21st centuries, crossing territories such as the deconstruction of the object, movement, memory, and the re-contextualization of the everyday. A poetic, critical and transformative act that elevates the ordinary to a threshold of artistic expression.







CINGUETTII AA

Year

2024

Department

Performing Art

Duration

from 10' onwards

Specifics

actions in a site-specific context, in/out door

Edition

Il Corpo Sensoriale from *Come stare al mondo?* - Scena VI

Artist/performer

Giacomo De Luca

Medium

Cinguettio bianco - *il grembo sonoro* (terracotta water whistle)

Credit

by and with Giacomo De Luca

Floriana Conte: consulting on historical art-scientific in modern and contemporary art
(Università di Foggia e Accademia dell’Arcadia)

Restitution/Exposition

2025, *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2024, *TRAC* Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



Description

The performative, itinerant intervention inhabits interstitial spaces within institutional, theatrical, non-conventional, abandoned, urban, and natural sites, dissolving the boundary between inside and outside, between public and private environments. The experiment—an offshoot of How to be in the world?—expands research into physiological processes and the migration of sound through the generativity of spatialized breath, which becomes birdsong: the beginning of a new economy of movement, the matrix of an action that returns the essence of gesture through sonic emission and its propagation into listening.

The performer, using a water whistle (a terracotta wind instrument rooted in the rural traditions of Southern Italy, linked to agrarian rituals, fertility, and childhood), structures their actions in dialogue with the environment and around a conscious breathing cycle articulated in four phases: inhalation/expansion, breath-hold/suspension, exhalation/deceleration, and emptying/erosion. Between breath and emission, the artist opens a diaphragmatic practice exploring how sound is generated within the body and radiates from it. A physiological and generative process that becomes a physical composition, where movement and sound blend into a state of presence.

The performative act, like a secular procession, becomes an expression of poetic resilience: breath becomes a metaphor for the people's voice, an externalization that refines itself and transforms into birdsong. An echo erupting into the silence of contemporary oblivion, resonating as protest, a call back to the essential, and a reaffirmation of freedom of expression. A vibrant sound that transfigures dissent into melody, breath into presence, gesture into listening.

The whistle—shaped like an egg or a limbless bird—becomes a prosthesis: an extension of the breath, a “sonic womb” emitting chirps that sculpt an evolving soundscape. When the lips meet the spout, they are moistened by water, nourished by bitter-tasting drops that evoke amniotic fluid. The sound that emerges becomes a necessity: release, confession, cry, lament, plea for help and attention. A delicate instinct flowing through the everyday—waiting, reflecting, awakening in solitude—merging intimacy into a reflection on the body as a site of resonance.





CINGUETTII AA AROUND

Year

2025

Department

Videoart

Duration

05:10 in loop

Edition

Il Corpo Sensoriale from *Come stare al mondo?*

Artist/performer

Giacomo De Luca

Medium

Visual display/video projection installation site-specific

Credit

by and with Giacomo De Luca

Tommaso Accalai: camera assistant

Exposition

2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2025 Triennale di Milano - FOG Machine

Link

<https://giacomodeluca.com/cinguettii-aa-around>

https://youtu.be/gw_PEW2qWAU?si=Dz7K5DEqA7cBoDEm



CINGUETTIO BIANCO

Year
2025

Department
Sculpture obdject

Edition
Il Corpo Sensoriale from *Come stare al mondo?*

Artist
Giacomo De Luca

Medium
Terracotta water whistle, white paint.

Dimension
6x6cm

Exposition
2025, *P.I.A* at Museo Castromediano Sigismondo di Lecce.



DOUBLE SHELL

Year

2025

Department

Sculpture installation

Edition

Il Corpo Sensoriale

Artist

Giacomo De Luca

Medium

Chicken eggshells, myrrh essence, transparent glass plate

Dimension

50x50cm

Exposition

2025, *P.I.A* at Museo Castromediano Sigismondo di Lecce.



BROKEN EGGSHELL - DSS

Year

2024

Department

Sculpture installation

Edition

Il Corpo Sensoriale from *Come stare al mondo?*

Artist

Giacomo De Luca

Medium

Broken eggshell - Desorabile suolo schiuso: Human footprints on fragmented eggshells, 3 contact microphones placed on the ground, audio diffused through a minimum of 3 loudspeakers positioned on both sides of the installation, connected to a power cable

Credit

by and with Giacomo De Luca

Floriana Conte: consulting on historical art-scientific in modern and contemporary art (Università di Foggia e Accademia dell'Arcadia)

Exposition

2025, *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2024, *TRAC* Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



ON BROKEN EGGSHELL

Year

2024

Department

Performing Art

Duration

from 10' onwards

Specifics

actions on a site-specific sculpture transitorial installation, in/out door

Edition

Il Corpo Sensoriale from *Come stare al mondo?* - Scena II

Artist/performer

Giacomo De Luca

Medium

Broken eggshell - Desorabile suolo schiuso: Countless fragmented eggshells, 3 contact microphones placed on the ground, audio diffused through a minimum of 3 loudspeakers positioned on both sides of the installation, connected to a power cable

Credit

by and with Giacomo De Luca

Floriana Conte: consulting on historical art-scientific in modern and contemporary art (Università di Foggia e Accademia dell’Arcadia)

Elena Molon: Mentoring (AiEP)

Francesco Cocco: consulting on dramaturgy

Enrico Pitozzi: consulting on dramaturgy (NT - Network Anticorpi XL)

Giulia Vismara: consulting on acoustic spatialization (NT - Network Anticorpi XL)

Giovanni Dinello: consulting on sound landscape

Restitution

2024, *TRAC* Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



PURIFICATION - EGGSHELL

Year

2024

Department

Performing Art

Duration

from 3h to onwards

Specifics

Eggshell *Purification* using water and myrrh. Action n°4 of 10 stages: Accumulation (1), Washing (2), Disinfection (3), Purification (4), Drying (5), Deposition (6), Creation (7), Preservation (8), Exposition (9), Contemplation (10).

Edition

Il Corpo Sensoriale from *Come stare al mondo?*

Artist/performer

Giacomo De Luca

Restitution/Exposition

2024, *TRAC* Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



PURIFICATION - EGGSHELL

Year

2024

Department

Video documentation

Duration

3h in loop

Specifics

Eggshell *Purification* using water and myrrh. Action n°4 of 10 stages: Accumulation (1), Washing (2), Disinfection (3), Purification (4), Drying (5), Deposition (6), Creation (7), Preservation (8), Exposition (9), Contemplation (10).

Edition

Il Corpo Sensoriale from *Come stare al mondo?*

Artist/performer

Giacomo De Luca

Medium

visual display, video projection

Exposition

2025, *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2024, *TRAC* Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



IL CARRETTINO

Year

2024

Department

Sculpture installation

Edition

Il Corpo Sensoriale from *Come stare al mondo?* - Scena I

Artist

Giacomo De Luca

Medium/Description

Cardboard boxes (60x40x30cm) stacked in 4 layers, filled with a variety of chicken eggshells. The boxes, which originally appear to contain agricultural products, rest on a wooden platform resembling a rudimentary cart (100x100x20cm) with industrial metal and rubber wheels. A red rope (1.5m), twisted and lying on the floor, signals the end of mobility. The composition originates from an assembly of recycled materials (wood and cardboard) and discarded objects (eggshells) collected by the artist in collaboration with local communities starting in January 2024. The contrast between the solidity of structure and fragility of eggshells evokes a precarious balance in contemporary society, inviting reflection on the food production cycle, consumerism, and the value of what is often considered waste.

Credit

by and with Giacomo De Luca

Floriana Conte: consulting on historical art-scientific in modern and contemporary art (Università di Foggia e Accademia dell’Arcadia)

Exposition

2024, TRAC Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



GUSCI IN TRANSITO

Year

2024

Department

Performing Art

Duration

from 10' onwards

Specifics

actions in a site-specific context, in/out door

Edition

Il Corpo Sensoriale from *Come stare al mondo?* - Scena I

Artist/performer

Giacomo De Luca

Medium

The Little Cart: wooden platform, cardboard boxes containing eggshells

Credit

by and with Giacomo De Luca

Floriana Conte: consulting on historical art-scientific in modern and contemporary art

(Università di Foggia e Accademia dell’Arcadia)

Elena Molon: Mentoring (AiEP)

Francesco Cocco: consulting on dramaturgy

Enrico Pitozzi: consulting on dramaturgy (NT - Network Anticorpi XL)

Restitution

2024, *TRAC* Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



COME STARE AL MONDO?

Year

2024/25/26

Department

Performance (Dance, Performing Art, Installation, Video Art, Sculture)

Duration

60', unique act

Artist/performer

Giacomo De Luca

Credit

by and with Giacomo De Luca

Floriana Conte: consulting on historical art-scientific in modern and contemporary art (Università di Foggia e Accademia dell'Arcadia)

Elena Molon: Mentoring (AiEP)

Francesco Cocco: consulting on dramaturgy

Enrico Pitozzi: consulting on dramaturgy (NT - Network Anticorpi XL)

Giulia Vismara: consulting on acoustic spatialization (NT - Network Anticorpi XL)

Giovanni Dinello: consulting on sound landscape

Eugen Bonta: assistant, videomaker, post-production

Musica: G. Bizet, H. Górecki, G. Bryars, B. Eno, R.Aubry, D.Lynch.

Partners

Produced by *AiEP - Ariella Vidach*; Supported by *Visionary Artists For Change; Theatron 2.0; TRAC* Residenze Artistiche Contemporaneo 2024, *Principio Attivo Teatro, Manifatture Knos* di Lecce, *Crest* - Auditorium TatÀ di Taranto; Developed during Nuove Traiettorie 2024/25 - *Network Anticorpi XL, L'arboreto* - Teatro Dimora di Mondaino, Fondation *Armunia*; and *P.I.A* - Scuola di Arti Visive Sperimentali e Studi Curatoriali di Lecce.

Description

In a surreal landscape where matter, dance, art and sound merge into a single breath, the evanescence of a lifeless ground, scattered with fragments of eggshells, emerges as a sensory device and a presence to relate to. Challenging the boundaries between mind and body, guided by an inner urgency, the performer leaves traces of self in the spontaneous exploration of their vital flow. Questioning *How to be in the world?*, the artist seeks to break free from all superstructures and to find an elevated, protected place within a contemporary society that seems perpetually on the brink of imminent collapse. In an attempt to reach deep perceptual connections with authenticity, they reexamine their identity through the cosmic and symbolic power of the Egg, seen as a regenerative entity encompassing the principles of genesis, transformation, destruction, and rebirth. The audience is led through a dreamlike journey into unexplored imaginative dimensions, uncovering alternative ways of existing.

Link

> [Trailer video](#)



Historical-Artistic background

curated by Floriana Conte, art historian at the University of Foggia, Italy

The Egg as a binder is the basis of egg tempera pigment, without which artists would not have been able to paint before the advent of oil painting. It is mentioned in the most important recipe books, from the 14th-century *Libro dell'arte* by Cennino Cennini to the 16th-century Introduction to the *Three Arts of Design* by Giorgio Vasari. A real egg from 1472 hangs suspended by a white thread in the center of a shell-shaped apse, perpendicular to a proud Virgin who seems indifferent to the saints around her and to the duke who commissioned the painting from one of the most extraordinary artists of the Renaissance, *Piero della Francesca*. The Egg appears as the mysterious protagonist of the iconography of the Brera Altarpiece, which is on display in the museum of the same name in Milan, still today radiating a silent sense of reverence. A bronze egg from 1978 was the centerpiece of one of the most civically charged behavioral performances ever created by international performance artists. On the evening of March 16, 1978, 42-year-old Luciano Fabro was in Rome. He headed to Via Gregoriana (where, even today, one goes to study Art History in one of the world's foremost specialized libraries, the Hertziana). There, Fabro collected one of his sculptures, *Io* (L'uovo), from his gallerist: a concave bronze egg with the same dimensions as Fabro in the fetal position. With this egg —his alter ego— Fabro walked to Via Veneto to lay *Io* (L'uovo) in Bernini's Fountain of the Bees in Piazza Barberini. The artist's self-portrait was thus laid in the amniotic fluid of art history's tradition. Fabro did not perform this behavioral ritual alone; behind him, like in a solemn secular procession, formed a cortege of other artists and critics, including Mario and Marisa Merz, Jannis Kounellis, Vettor Pisani, Francesco Clemente, Achille Bonito Oliva, and others. This secular Via Crucis through a semi-deserted, terror-stricken, militarized Rome was the artists' response to the most violent event in the history of the Italian Republic: that morning, on Via Fani, Aldo Moro had been kidnapped—a statesman who, on May 9, would be found dead, folded upon himself, in the trunk of a car on Via Caetani. These are just a few examples of the egg's enduring presence in the history of art. From technical prescriptions to the tangible results of creation, artists have, dozens of times, silently performed the ritual, incorporating the egg into their poetic vision as a metaphor for the spiritual impact of the artist upon the world.

Press

BeeMagazine.it / Excerpt from the article: “Mò l’Uovo” | Column: “To Understand Art, You Need a Chair” curated by Floriana Conte

[...] From technical prescriptions to the tangible results of creation, artists have performed the ritual in silence dozens of times, incorporating the egg into their poetic vision as a metaphor for the impact of the artist's spirituality on the world. The project *Come stare al mondo?* by De Luca is based on the inexorable presence of the egg as both a primary artisanal and, at the same time, iconographic element in the history of artists.

[...] This is not an unprecedented procedure in the tradition of *Performance Art*: the longest-running and most famous performing artist currently active, *Marina Abramović*, adapts to the needs of preparing endurance performances the codified prescriptions from one of the most well-known sources of art literature, *The Book of Art* by Cennino Cennini. Abramović authorizes such connections, even though they may appear unusual to those who view performance solely through the lens of contemporary art critics, rather than with the philological and broader perspective of an art historian. In 1993, Abramović freely evoked *The Book of Art* to reconstruct the origin of the ideology behind the teaching laboratory *Cleaning the House*, a cornerstone of the “*Abramović Method*” aimed at training students: “*If an artist is commissioned to paint the wall of a church or the king's castle, or any other important work, he must follow a specific preparation to ensure the work is done well. He [Cennini] suggested that the artist refrain from eating meat for the three months before beginning the assignment. Two months prior, he should stop drinking wine, and one month before he should cease having sexual relations. Three weeks before painting, he must immerse his right hand in plaster and not move it. The day he begins to work, he would break the plaster, take the pencil in hand, and at that point, he could draw a perfect circle. This was one way to ‘clean the house.’”* The concept of “cleaning” before creating a work is also common to *Martha Rosler* and *Jeff Koons'* Hoover readymades. For all these artists, the process of conceptualizing, rehearsing, and performing the work is almost more important “*than the result, just as the performance [...] has greater meaning than the object,*” according to Abramović herself. Furthermore, progressively, the preparation becomes the artwork itself, sometimes even constituting a kind of spin-off.

In the case of *Come stare al mondo?*, De Luca stopped eating eggs until the beginning of the first residency (September 2024); he began, in January 2024, collecting discarded materials that would otherwise have ended up in the trash. [...] De Luca has devised a recipe for treating the shells intended for the performance, dividing it into 10 stages: *Accumulation, Washing, Disinfection, Purification, Drying, Deposition, Creation, Preservation, Exposition, Contemplation*. This process allowed the artist to sublimate the discarded materials, incorporating them into the research for the performance through the form in which they evolve (which reminds the artist of the Baroque spirals seen in Lecce stone architecture), the odor they acquire, and the sound they produce when touched. The Egg is thus at the center of the project because, throughout art history, it has always played a constant technical and iconological role. De Luca highlights its symbolism related to rebirth, precisely through the recovery of the shells, without which the performance would not, in fact, exist. The artist simultaneously engages in a reflection in which the public is actively involved: the egg is a protein food used every day, but even its shell can be used to create something that nourishes: an artwork that feeds the spirit. The concept of recovery, recycling, and the mechanism of consumerism are thus put to the test with premises and outcomes that are hoped to have an impact on those attending the open rehearsals. The idea behind using the shells in the dramaturgy of *Come stare al mondo?* is precisely the urgency to poetically draw attention to more sustainable practices for the planet and its inhabitants, who are increasingly vulnerable, even due to nature rebelling against human actions.



IL SOGNO, DORMIVEGLIA

Year
2024/25/26

Department
Performance of Dance - Physical theatre

Duration
10'

State
studio in progress

Edition
from *Come stare al mondo?* - Scena III

Artist/performer
Giacomo De Luca

Credit
by and with Giacomo De Luca
Floriana Conte: consulting on historical art-scientific in modern and contemporary art (Università di Foggia e Accademia dell’Arcadia)
Elena Molon: Mentoring (AiEP)
Francesco Cocco: consulting on dramaturgy
Enrico Pitozzi: consulting on dramaturgy (NT - Network Anticorpi XL)
Giulia Vismara: consulting on acoustic spatialization (NT - Network Anticorpi XL)
Giovanni Dinello: consulting on sound landscape

Restitution
2024, *TRAC* Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



L'ANIMALE

Year
2024/25/26

Department
Performance of Dance - Physical theatre

Duration
10'

State
studio in progress

Edition
from *Come stare al mondo?* - Scena IV

Artist/performer
Giacomo De Luca

Restitution
2024, *TRAC* Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



LA GRANDE DANZA

Year
2024/25/26

Department
Performance of Dance - Physical theatre

Duration
20'

State
studio in progress

Edition
from *Come stare al mondo?* - Scena V

Artist/performer
Giacomo De Luca

Restitution
2024, *TRAC* Residenze - Principio Attivo Teatro at Manifatture Knos di Lecce



((MO!))

Year

2024/25/26

Department

Dance Performance, Video Art, Installation

Duration

45'

Artist/performer

Giacomo De Luca

Credit

by and with Giacomo De Luca

Floriana Conte: consulting on historical art-scientific in contemporary art

(Università di Foggia e Accademia dell'Arcadia)

Elena Molon: mentoring (AiEP)

Vanessa Pey: video production, camera, video post-production

Claudio Prati: tutoring (DID Studio)

Angelo Bitetti: video mapping, camera, on-location video post-production

Tommaso Accalai: camera, assistance, video post-production

Spoken text from: "Giornale Notturmo" by Jan Fabre

Program by F.Conte, from: conference 12/3/1985, for "Otello" by Carmelo Bene.

Music: B.Frost, D.Bjarnason, J.M.Vivenza, F.Battiato, P.Sonic.

Parters

Produced by *La Sfera Danza*; Supported by *AiEP Ariella Vidach*; *DID Studio* – Center

for Choreographic Research and Interactive Digital Innovation – NAO Performing

Festival 24_25 – art. 45 MIC / Cross-disciplinary Actions – Generational Transition.

Description

Explores synesthetic perception through the innovative and multidimensional interaction between body, projector, video, environment, and audience. The artist, reduced to the essence of movement, is reflected in a futuristic device: a reactive subject-object that somatizes both the body and observation. By delving into a dreamlike and psycho-cinematic dimension, the performative space becomes a multi-layered video projections. In an attempt to capture the visceral word *mo'* (an expression deeply rooted in the cultural identity of south Italy), the performer develops a new economy of movement, one marked by physical dynamism that impresses instinctual urgency into the body of the instant. An immersive experience that engages both audience within an interactive field of action, a flow oscillating between body-mind, inside-outside, past-future, inhabiting intimate frames in the ephemerality of the present.

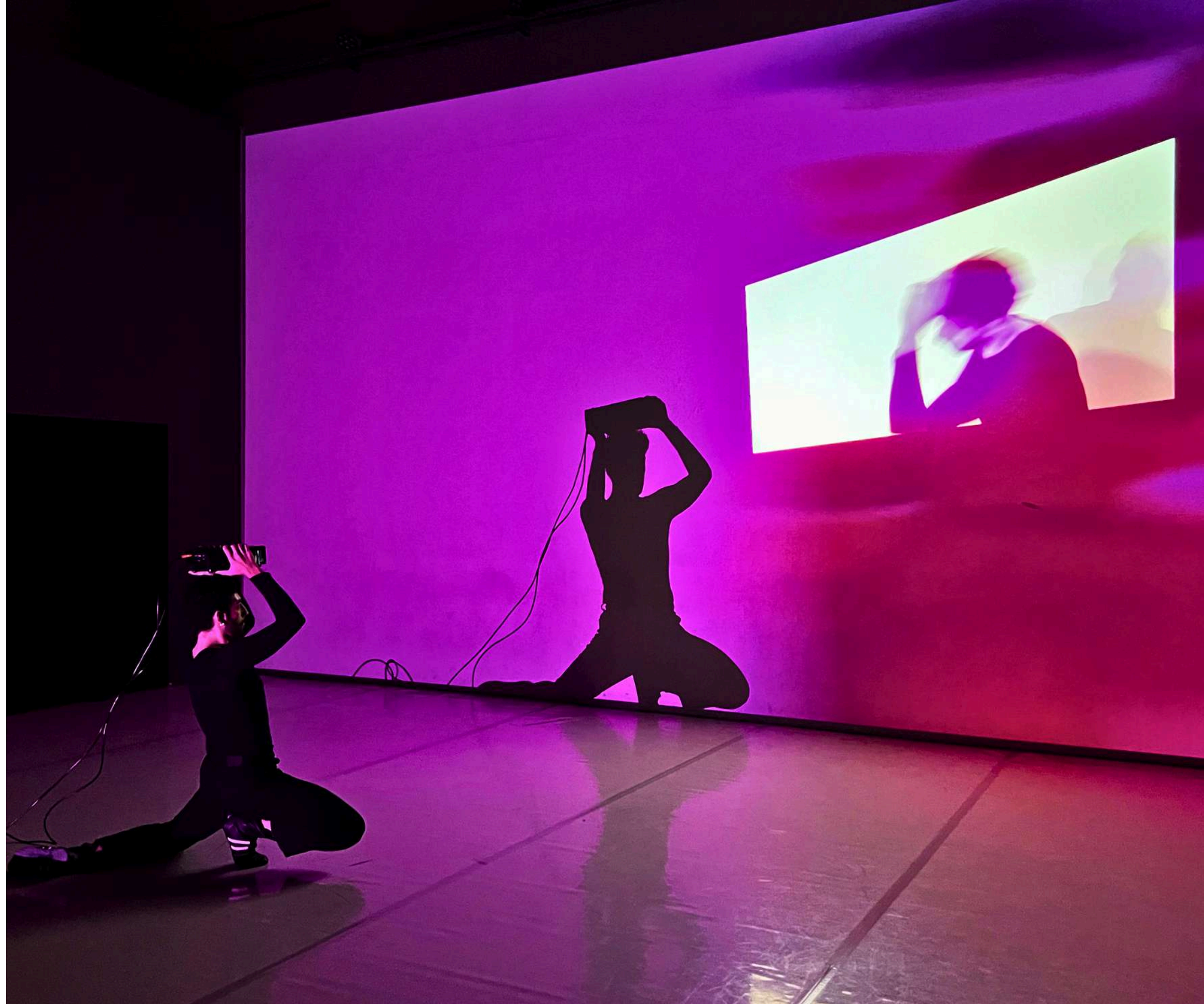
Restitution/Exposition

2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2025-24 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

Link

<https://giacomodeluca.com/-mo->













Historical-Artistic background

“I hate people who don’t understand the urgency”

curated by Floriana Conte, art historian at the University of Foggia, Italy

On March 12, 1985, Carmelo Bene was asked about the title of the work he was presenting during a press conference: Edoardo Erba and Sauro Pari: Why this title Carmelo Bene in Othello by William Shakespeare according to Carmelo Bene?. Carmelo Bene: A affichette is a flyer, a poster, a kind of preview for an event. In the program notes, there’s a wonderful message by Klossowski that theatre professionals would do well to read. Some Italian theatre critic said: “And now Klossowski, a philosopher, a thinker... but he should stick to his job and let us do ours... Can you imagine!” If you’ll allow me, I’ll read a long excerpt from Klossowski’s essay. This excerpt clarifies the question. So, here it is: [FOLLOWS A LONG PASSAGE FROM KLOSSOWSKI READ ALOUD BY BENE].¹

This exchange came to mind when Giacomo De Luca and I were working on the dramaturgy and considering the questions the audience might ask us after the first performative sharing last November. The dialogue resurfaced for several reasons, all connected to De Luca’s artistic personality and to the research work developed during this residency: the protagonists of the original dialogue are Carmelo Bene and his theatre, known for its extremely refined titles, discussed during a public presentation of a performance; Bene was from Salento, and although he left his homeland very early, he remained emotionally tied to it in a complex way, much like De Luca; the dialogue includes the adverb mo’, spoken by one of the greatest theatre figures in the world, who was often compared to the Futurists, especially for his early directorial works in Rome during the 1960s—precursors of happenings and performance art. Furthermore, the roots and use of mo’ are both Southern and Northern Italian: both a person from Apulia and one from Milan might use mo’ to say "now" or "at this moment."

De Luca and I met in Antwerp, during the masterclasses at Troubleyn/Jan Fabre last May: he had been selected by Fabre as a performer, and I had been invited by Fabre and the dramaturge Miet Martens to study from within the workings of a mechanism I had already analyzed in essays and books. We began working together in Apulia and Milan on another of his ongoing projects, How to Live in the World?, a collaboration made easier by our personal and professional paths. So, when Giacomo asked me to think about a montage of passages from Fabre’s Night Diary to be orally modulated during this sharing, I couldn’t resist the idea of using Bene’s dialogue on the title of his Othello, adapting it to this occasion:

VOICE FROM THE AUDIENCE: Why this title, ((MO!))?

DE LUCA: It’s a manifesto, a preview, let’s say a presentation for an event. In the program notes, there’s a wonderful message by Jan Fabre that theatre professionals would do well to read. Some Italian theatre critic will say: “And now Jan Fabre is a philosopher, a thinker... but he should stick to his job and let us do ours... Can you imagine!” If you’ll allow me, I’ll read a long excerpt from Fabre’s essay. This excerpt clarifies the question. So, here it is: [FOLLOWS A COLLATION OF PASSAGES FROM THE NIGHT DIARY, WHICH DE LUCA PERFORMS TODAY, EITHER IN FULL OR IN PART].

*Muoversi e accettare il movimento
è accettare la storia e il tempo.
(Se di questo si rendessero conto questi folli coreografi, le loro creazioni sarebbero ben diverse).*

Un corpo è un’ingegnosa collezione di compromessi.

*Il mio corpo è un ricettacolo
pieno di nodi e di sinuosità
come i miei pensieri.*

*Il mio corpo mi tradisce.
Io mento.
Il mio corpo mi punisce.*

Odio le persone che non conoscono l'urgenza.

Giacomo asked me to collaborate on a visual and synesthetic journey, drawing on surrealist sources, given their historical connection to the dreamlike and self-analytical realm that currently interests him. I therefore envisioned a reinterpretation, using his dancing body, of the two mirror-crossing scenes featured by Jean Cocteau in the first two films of his Orphic Trilogy: The Blood of a Poet (1932) and Orpheus (1950). In myth, Orpheus is a man worthy of entering the Underworld and appearing before its ruling couple to plead for mercy, because he is an artist capable of enchanting both animals and humans. Orpheus symbolizes the quintessential figure of the artist—almost superior to the gods—who can seduce and persuade. In Cocteau’s surrealist and post-surrealist visual poetry, Orpheus is a poet who chooses art over eroticism, and who crosses the mirror to travel to and from the Underworld. In The Blood of a Poet, “mirrors would do well to reflect a little more before sending back an image”: and so, De Luca chooses a surface that reflects, but not too much—one in which he won’t remain trapped for more than two minutes by the clock. He then reclaims the soundtrack of the journey to and from the Underworld to compose a tableau in the style of Magritte—romantic, and slightly melodramatic. Into a backdrop of sky and clouds enters his silhouette, holding a plexiglass surface through which we reveal the moral of the dramaturgy—one that is also (as we once would have said) a declaration of poetics: *“Everything is possible. Every poet should know this.”* (As it happens, a couple of nights before the final rehearsals, I found the magic key to returning to earth while rereading Dance Card by Roberto Bolaño—someone who knew how to narrate even blood through poetry.)



Jean Cocteau, Orpheus, 1950.



Giacomo Balla, La mano del violinista, 1912.



Luigi Russolo, La Rivolta, 1911.



((MO!)) - ORFEO PERPETUAL RUN

Year

2025

Department

Videoart

Duration

1h in loop

Edition

from ((MO!)) - *Il Corpo Futuristico / The Futuristic Body*

Artist/performer

Giacomo De Luca

Medium

Visual display/video projection installation site-specific

Credit

by and with Giacomo De Luca

Angelo Bitetti: video mapping, camera assistant, video post-production

Tommaso Accalai: camera assistant

Exposition

2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2025 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

2024 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

Link

<https://giacomodeluca.com/-mo->

<https://youtu.be/ypX4mTQN7GM>



((MO!)) - TENTATIVI DI VOLO

Year

2025

Department

Videoart

Duration

1h in loop

Edition

from *((MO!)) - Il Corpo Futuristico / The Futuristic Body*

Artist/performer

Giacomo De Luca

Medium

Visual display/video projection installation site-specific

Credit

by and with Giacomo De Luca

Angelo Bitetti, Tommaso Accalai: camera assistant

Exposition

2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

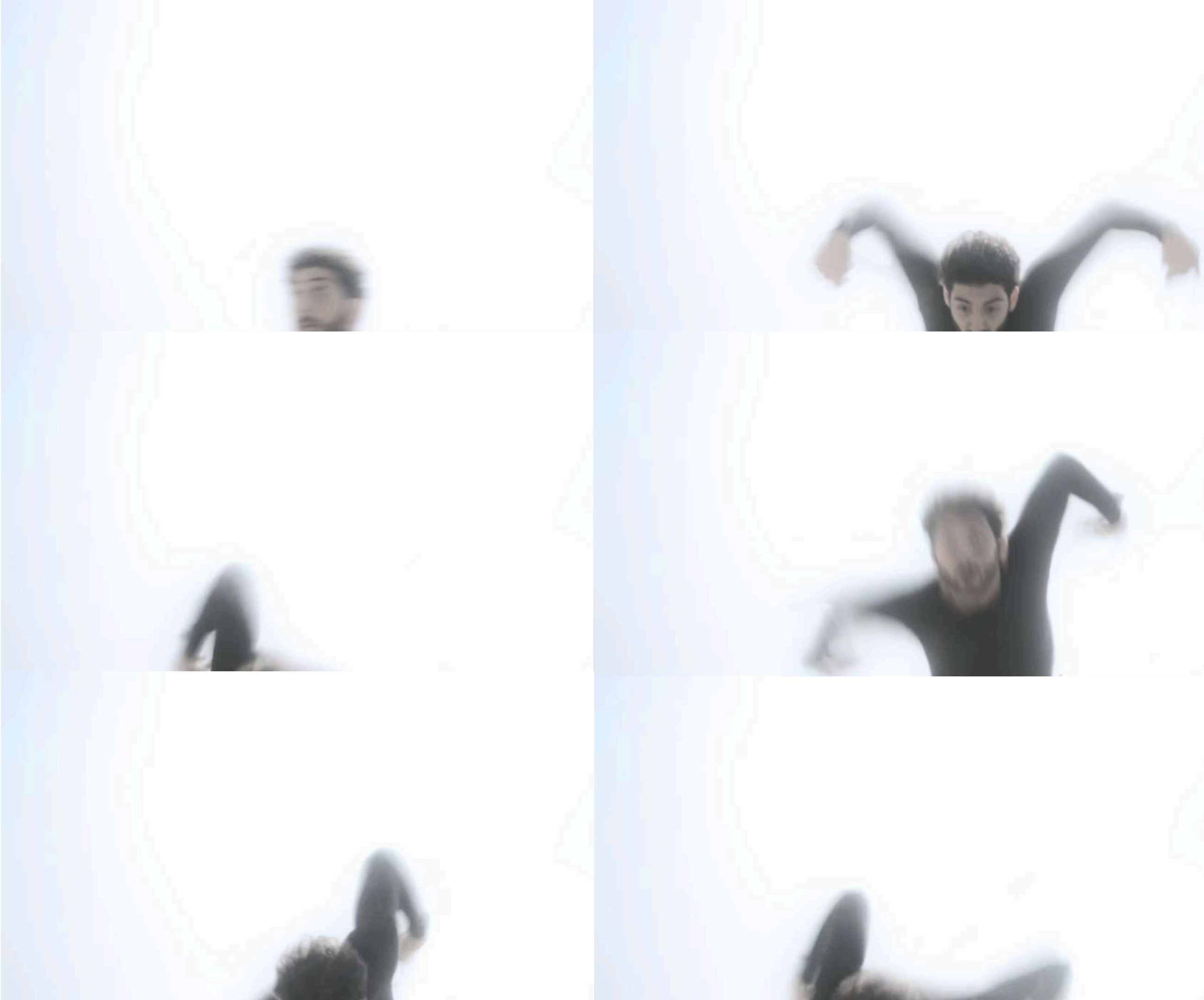
2025 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

2024 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

Link

<https://giacomodeluca.com/-mo->

<https://youtu.be/gXbYUlyjWw>



((MO!)) - GREEN

Year

2024

Department

Videoart

Duration

1h in loop

Edition

from ((MO!)) - *Il Corpo Futuristico / The Futuristic Body*

Artist/performer

Giacomo De Luca

Medium

Visual display/video projection installation site-specific, in/out door

Credit

by and with Giacomo De Luca

Vanessa Pey: camera, video post-production

Duration/Dimensions

Video n°3 GREEN - 05:23 loop, 1920×1080.

Exposition

2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2025 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

2024 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

Link

<https://giacomodeluca.com/-mo->



((MO!)) - B/W

Year

2024

Department

Videoart

Duration

1h in loop

Edition

from ((MO!)) - *Il Corpo Futuristico / The Futuristic Body*

Artist/performer

Giacomo De Luca

Medium

Visual display/video projection installation site-specific, in/out door

Credit

by and with Giacomo De Luca

Vanessa Pey: camera, video post-production

Duration/Dimensions

Video n°1 B/W - 31:18 loop, 1920×1080.

Exposition

2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2025 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

2024 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

Link

<https://giacomodeluca.com/-mo->

<https://youtu.be/MimEyMRPoV8>



((MO!)) - ORIGINAL

Year

2024

Department

Videoart

Duration

1h in loop

Edition

from ((MO!)) - *Il Corpo Futuristico / The Futuristic Body*

Artist/performer

Giacomo De Luca

Medium

Visual display/video projection installation site-specific, in/out door

Credit

by and with Giacomo De Luca

Vanessa Pey: camera, video post-production

Duration/Dimensions

Video n°3 ORIGINAL - 29:50 loop, 1920×1080.

Exposition

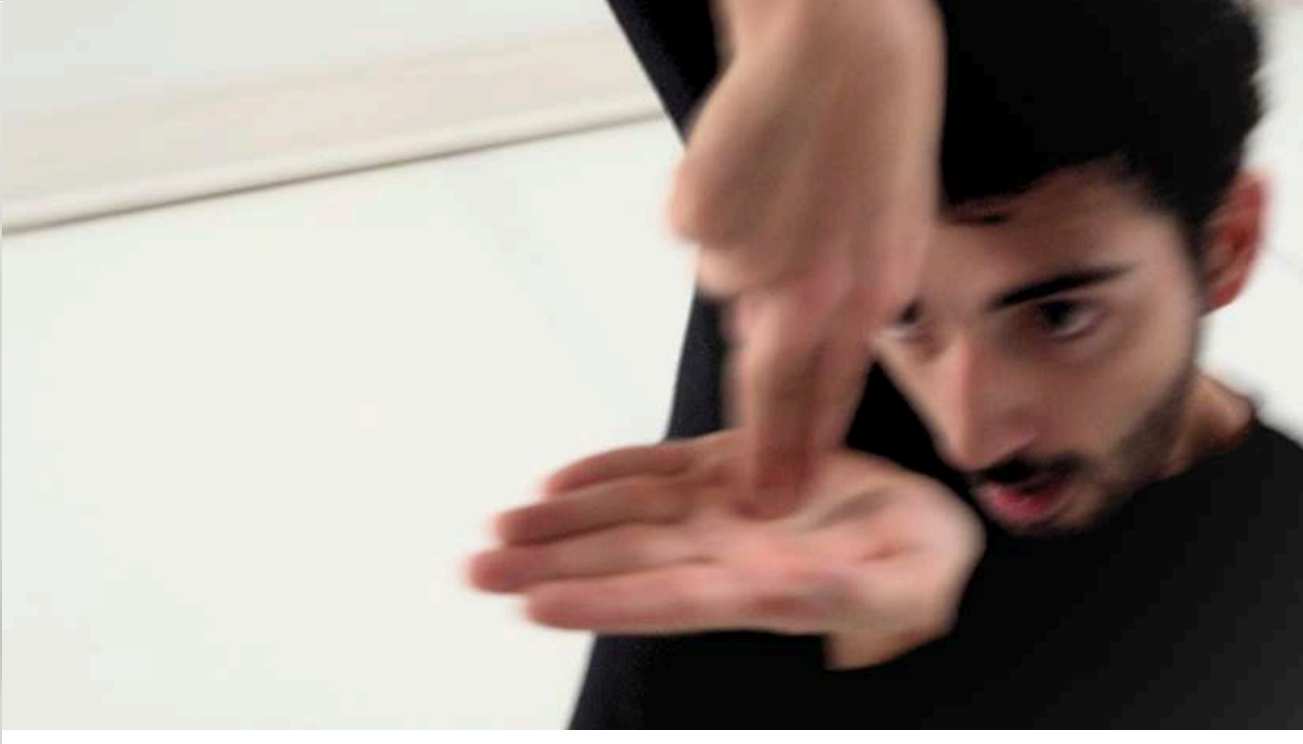
2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2025 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

2024 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

Link

<https://giacomodeluca.com/-mo->



((MO!)) - PINK

Year

2024

Department

Videoart

Duration

1h in loop

Edition

from *((MO!)) - Il Corpo Futuristico / The Futuristic Body*

Artist/performer

Giacomo De Luca

Medium

Visual display/video projection installation site-specific, in/out door

Credit

by and with Giacomo De Luca

Vanessa Pey: camera, video post-production

Duration/Dimensions

Video n°2 PINK - 8:48 loop, 1920×1080.

Exposition

2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2025 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

2024 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

Link

<https://giacomodeluca.com/-mo->

<https://youtu.be/LIfB4TwMzuw>



((MO!)) - DOUBLE

Year

2024

Department

Videoart

Duration

1h in loop

Edition

from ((MO!)) - *Il Corpo Futuristico / The Futuristic Body*

Artist/performer

Giacomo De Luca

Medium

Visual display/video projection installation site-specific, in/out door

Credit

by and with Giacomo De Luca

Vanessa Pey: camera, video post-production

Duration/Dimensions

Video n°3 DOUBLE - 2:08 loop, 1920×1080.

Exposition

2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

2025 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

2024 *DID Studio* – NAO Performing Festival, at Fabbrica del Vapore, Milano

Link

<https://giacomodeluca.com/-mo->

<https://youtu.be/FZveSryl8Jg>



RI-ECHI D'AMORE

Year

2024

Department

Videoart

Duration

1h in loop

Edition

Unique

Artist

Giacomo De Luca

Medium

Television display, video projection installation

Duration/Dimensions

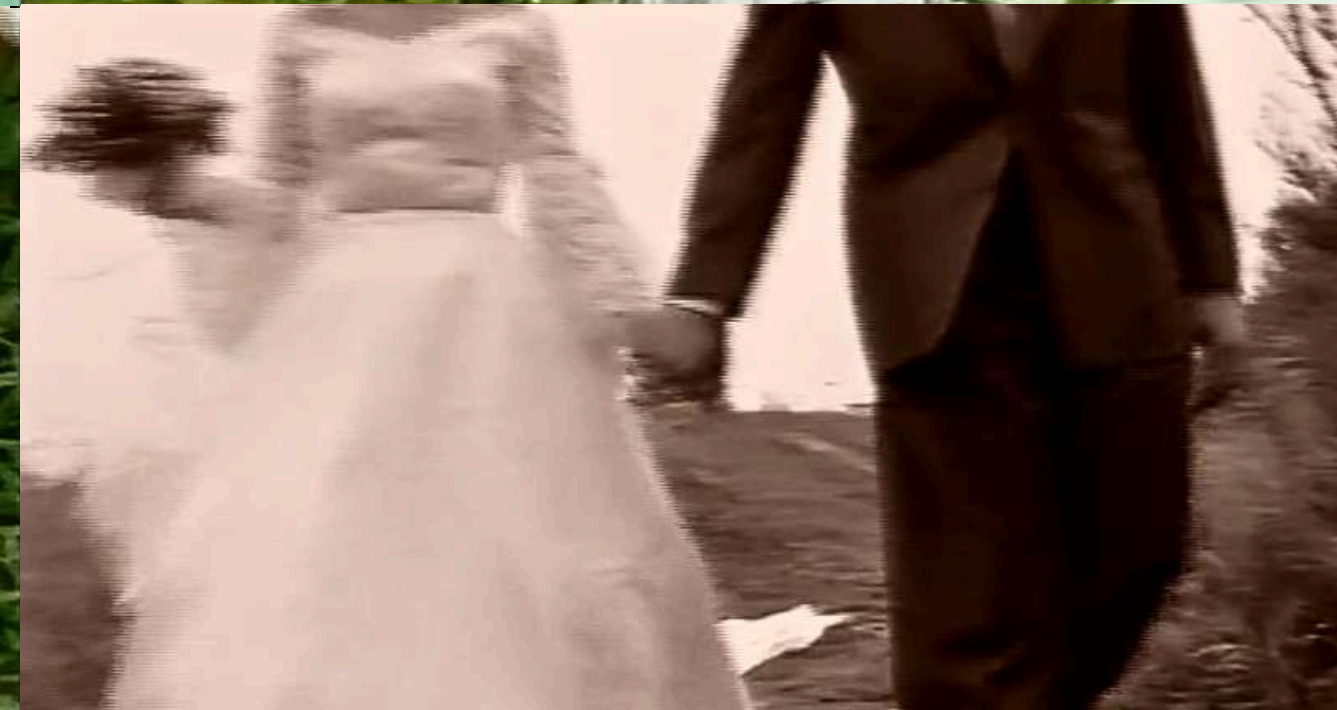
Video n°1 - 1h loop, 1920×1080.

Exposition

2025 *P.I.A* at Museo Castromediano Sigismondo di Lecce.

Link

<https://giacomodeluca.com/ri-echi-damore>



WILDERNESS

Year

2024

Department

Performance

Duration

2h

Artist/Choreographer

Giacomo De Luca

Partners

Produced, commissioned by Durazzi Milano (Ilenia Durazzi, Maurizio Cattelan)

Supported by Visionary Artists For Change

Venue

Durazzi Milano - Milano Fashion Week 2024, Galleria Meravigli, Milano

Link

<https://giacomodeluca.com/wilderness>

<https://youtu.be/qMsDTwtzrqo?si=8fjsx1bICPVIIKTs>

Press

"This is a performance, This is creating on the side of women!".

Tgcom24 - Annarita Briganti





EVENT - 0

Year

2023

Department

Performance (Dance, Performing Art, Sound installation)

Duration

45'

Artist/performer

Giacomo De Luca

Credit

by and with Giacomo De Luca

Pianoforte: Franco Venturini

Music: n a Landscape, The Seasons, Ophelia by John Cage

Partners

Produced, commissioned by Festival Spirito del Tempo / ADI Design Museum Compasso d’Oro in Milano. Supported by Visionary Artists For Change Vapore d’Estate, RoundTrip project by: Spazio Ex Cisterne at La Fabbrica del Vapore, Muovi_mi, Via Farini, AiEP - Ariella Vidach.

Description

A tribute to the pioneering work by John Cage - Merce Cunningham. The event is a sound and visual experience, through the use of clear and voluntary references to the typical Cage-Cunningham production method, that is, a perfect mixture of randomness and definitive choices. “The body becomes a refuge for his survival, as a sensorial device and the very material of the performance. The primary constituent is interior listening, conceived of the breath also as a regenerative and compositional act, through which the meeting between music and dance is generated, altering the canonical references of movement, time and space in the succession of unpredictable happenings. De Luca's body, understood as a living archive, is the first subject of the investigation into the progress of choreography which captures the strength of the relationship between the body's intuition and non-negotiable decisions.” (Federica Siani)

Venue/Exposition

2023 *Festival Spirito del Tempo* at ADI Design Museum in Milano

Link

<https://giacomodeluca.com/event-0>

Press

“The New York art scene comes back to life with the spirit of the times”

La Repubblica di Milano





PENSIERO STUPENDO

Year

2023

Department

Performance

Duration

from 15' onwards

Artist/performer

Giacomo De Luca

Credit

by and with Giacomo De Luca

Music: Thom York, Atoms for Peace

Partners

Supported by Visionary Artists For Change. Selected at NAO Performing Festival / DANCE T.A.Z. AiEP - Ariella Vidach AiEP, and Bando Vetrina della Giovane Danza d'Autore per Nuove Traiettorie 2024/25 - Network Anticorpi XL

Description

a dialogue, an incessant thought in the making that becomes matter or rather body and word, through an interdependent duality of infinite movement capacities, vocal emissions, and quotations that layer knowledge and expand observations, investigating the somatic and sensory aspect in the extemporaneous physical transcription of the body. It is a journey through the labyrinths of the mind and body, in which the protagonist delicately touches the limits of the concept of what can today be considered normality or madness. Eclectic and fluid in the osmosis of voice and movement, the performer subjects thought and its faculty of endlessness to a personal choreographic search, through a deep reflection with oneself, repeatedly questioning oneself in an experience of self and the world, and acting accordingly.

Venue

2023 NAO Performing Festival / DANCE T.A.Z. AiEP - Ariella Vidach AiEP

Link

<https://giacomodeluca.com/pensiero-stupendo>



GENESI

Year

2022

Department

Performance

Duration

10'

Artist

Giacomo De Luca

Credit

by and with Giacomo De Luca

Federica Siani: consulting on dramaturgy

EVROPA: costume Design, Make-up, post-production

Music: Voices, Feeling in Public by Giacomo Vanelli

Vito Lorusso: camera assistant

Partners

Supported by Visionary Artists For Change.

Description

Genesi is a site specific performance for the screen, a Solo's and Duet's for two dancers choreographed by Giacomo De Luca. Set and regenerated on a random list of Giacomo Vanelli's music. The piece relates 3 languages of Art: Dance, Fashion, Music. It is a preview of a project event born from an idea of Giacomo De Luca in collaboration with EVROPA the Italian fashion brand.

Dance, fashion, and music take center stage in the GENESI project. The body is its primary medium of expression: the body in motion; the body as a vessel; the body that generates sound. Embracing the spirit of blending and crossing boundaries, breaking limits and striving to surpass them, the performance becomes a journey through diverse aesthetic worlds. – (Federica Siani)

Link

<https://giacomodeluca.com/genesi>

https://youtu.be/4jt_Olrf39Y?si=L234t-ABjfUc7ihv





DRAMATIS

Year

2021

Department

Performance

Duration

30'

Artist/choreographer

Giacomo De Luca

Support

Produced, commissioned by *La Sfera Danza*. Selected for Festival Lasciateci Sognare Padova. Supported by Visionary Artists For Change.

Performers

five dancers of Padova Danza Project

Credits

by Giacomo De Luca

Aida Vainieri Özkara: mentoring (Pina Bausch Company)

Anna Colonna: costume Design (IUAV di Venezia)

Leonardo Rossi: music composer

Giacomo Casadei: light Design

Music Live Ensemble: percussionists (Taverna Maderna)

Massimo Pastore: Director (Cesare Pollini Conservatory of Padova)

Description

Dramatis is a play of narratives, unmet paths, changes, and returns; constructive and destructive forces repeatedly alternate, with every stability proving fleeting. From rhythmic paroxysm to suspension. Dramatis is a play of plots, of interrupted paths, of changes and returns; constructive and destructive forces alternate repeatedly, and any sense of stability is only momentary. From rhythmic paroxysm to suspension, the musical object aims to present itself as an enigmatic narrative, a series of structures carved out of silence—above all, a constant tension reigns, pointing toward something: perhaps a balance, perhaps an answer. This search counterpoints the one enacted by the dancers: thus, two trajectories are created—at times parallel, at times in contrast—within an arc that begins and ends in silence.

Venue

2021 *La Sfera Danza - Festival Lasciateci Sognare* at Teatro Verdi in Padova

Link

<https://giacomodeluca.com/dramatis>





DUETT

Year

2021

Department

Dance performance

Duration

15'

Artist/choreographer

Giacomo De Luca

Partners

Produced, commissioned by Padova Danza Project

Performers

Padova Danza Project

Description

The duet explores the intensity of infatuation, suspended between lunar magnetism and the ecstasy of movement. Two bodies intertwine and separate, reflecting an inner tension that challenges the boundary between attraction and detachment.

Credits

by Giacomo De Luca

Matteo Levaggi: mentoring

Music: Max Richter, Little Requiems

Venue

2021 *La Sfera Danza - Festival Lasciateci Sognare* at Teatro Verdi in Padova

Link

<https://giacomodeluca.com/duett>

<https://www.youtube.com/watch?v=Xle72eivLyM&feature=youtu.be>





WAYES1

Year

2021

Department

Dance performance

Duration

15'

Artist/performer

Giacomo De Luca

Partners

Selected for La Sfera Danza Festival - Showcase of Young Authors

Description

Generator of questions revolving around these key foundations: (Order and chaos, clash and encounter, mystery and vision, present and future). The body is a soul that dances, its movement imprints a personal calligraphy in space, its actions are an indefinite adventure, a expiration into physical-introspective, a multidimensional search.

Credits

by Giacomo De Luca

Nicole Carrasco: costume Design

Music: Mika Vainio, Thom Yorke

Giacomo Casadei: light Design

Venue

2021 *La Sfera Danza - Festival Lasciateci Sognare* at Teatro Verdi in Padova

Link

<https://giacomodeluca.com/wayes1>

Press

"A lively performer, he ventures into a challenging choreographic exploration, reshaping traditional movement patterns."

Giuseppe Distefano - Sipario, 2021





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