

Massimo Scognamiglio

/Portfolio

Born in Rome, in 1968 lives and works in Rome.

Artist, photographer, and digital evangelist, he paints, photographs, and has been exhibiting since the mid-'90s. From 2006 he lived for two years in California, then for a brief period he moved to Paris where he paints, photographs, designs performances, his most famous Rebirth, which took place in 2016 at Place de la République. Today, he lives and works in Rome, in his studio-house-gallery known as Le Petit Atelier.

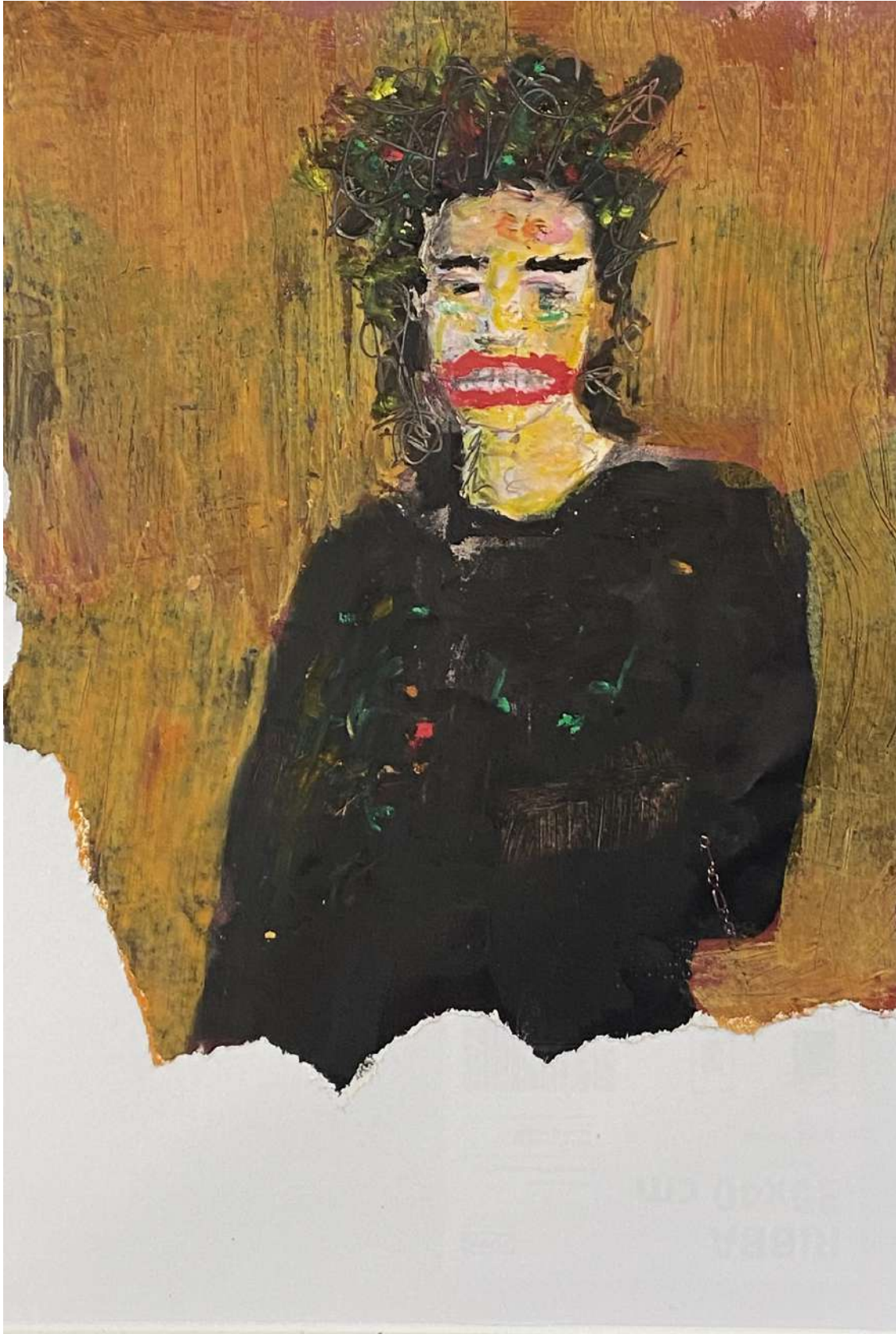
He has exhibited at the **MACRO Museum Asylum in Rome**, with the project "Where is tomorrow?", at the **Palace of Exhibitions**, also in Rome, with the exhibition "The Shining Consciousness", moreover he has entered the permanent collection of the **Museum of Modern Art of Vibo Valentia LIMEN**; in addition to other galleries in Italy and abroad.

Massimo Scognamiglio stands as a poignant figure in the landscape of contemporary art, his works a testament to the profound layers of human introspection. Without resorting to hyperbole, it is evident that his art delves into the crevices of mental unease while simultaneously radiating a palpable life force. Scognamiglio's oeuvre is a journey through the psyche, with series like "**Gli Strappi**" (1998-2004) which laid bare the raw edges of human emotion, and "**Ciclo delle Stanze**" (2008-today), where each room becomes a chapter of an introspective narrative.



/”**Big Mouth Series**” 2018 - TODAY

The series of works titled "**Big mouths**" by Massimo Scognamiglio delves into the profound and unsettling theme of mental distress, a pivotal issue of our era. This distress, exacerbated and spread by the pandemic, is today what many refer to as "the dark illness," traceable across all age and social groups within the population, extending its reach even to the very young, including children and adolescents. The artist has long been a spokesperson for this theme, using his art to underscore its persistent presence in our lives.



"It feels like it's just the universe looking out of my mouth" 2021 - Series "Big Mouths" (2018 - Today)

30x40cm oil pastels on paper

ELVIN KLEIN
with pendant necklace
rt Station and leather belt
m Beyond Retro.



"It feels like it's just the universe looking out of my mouth" 2021 - Series "Big Mouths" (2018 - Today)

30x40cm oil pastels on paper



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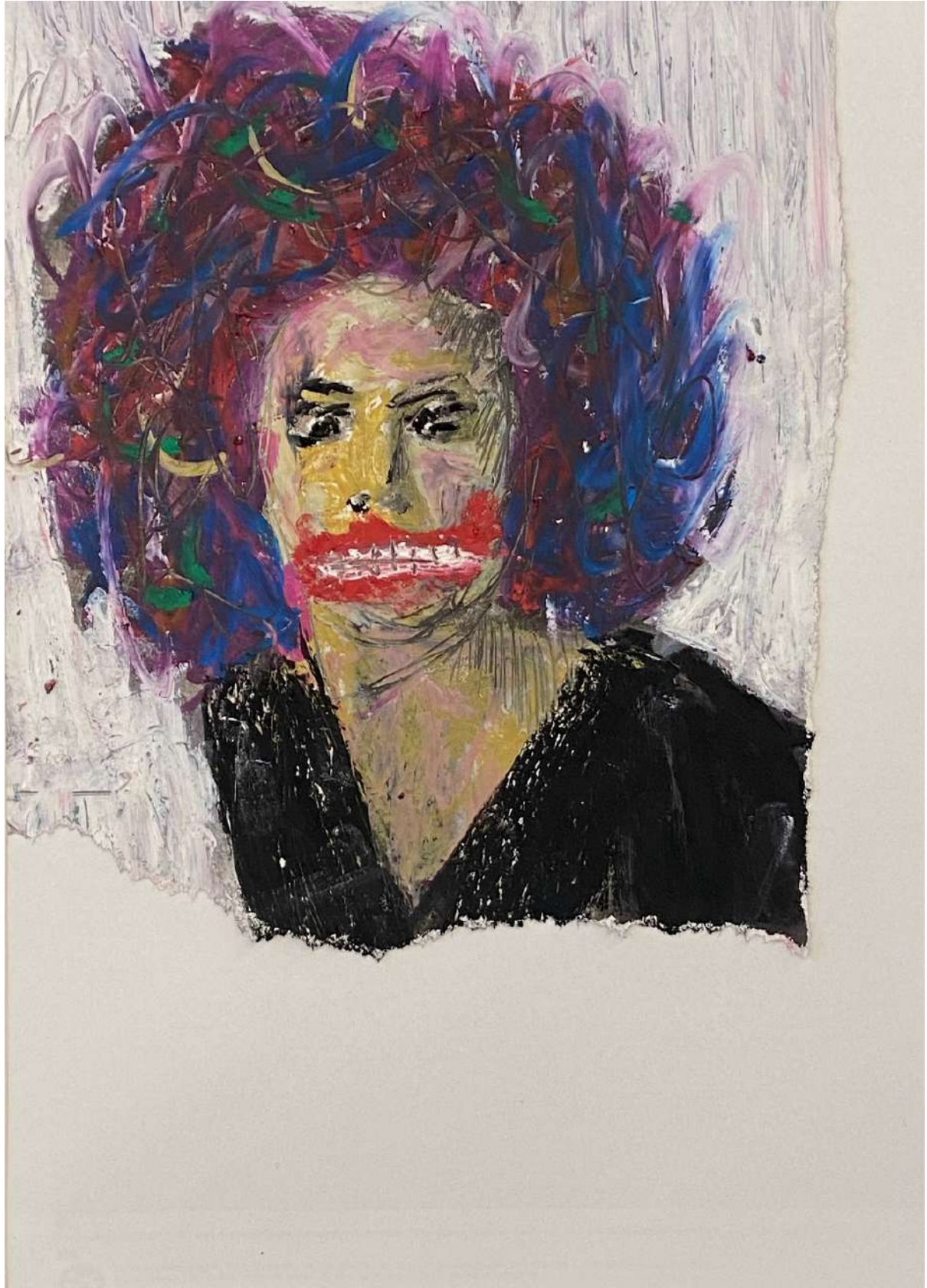
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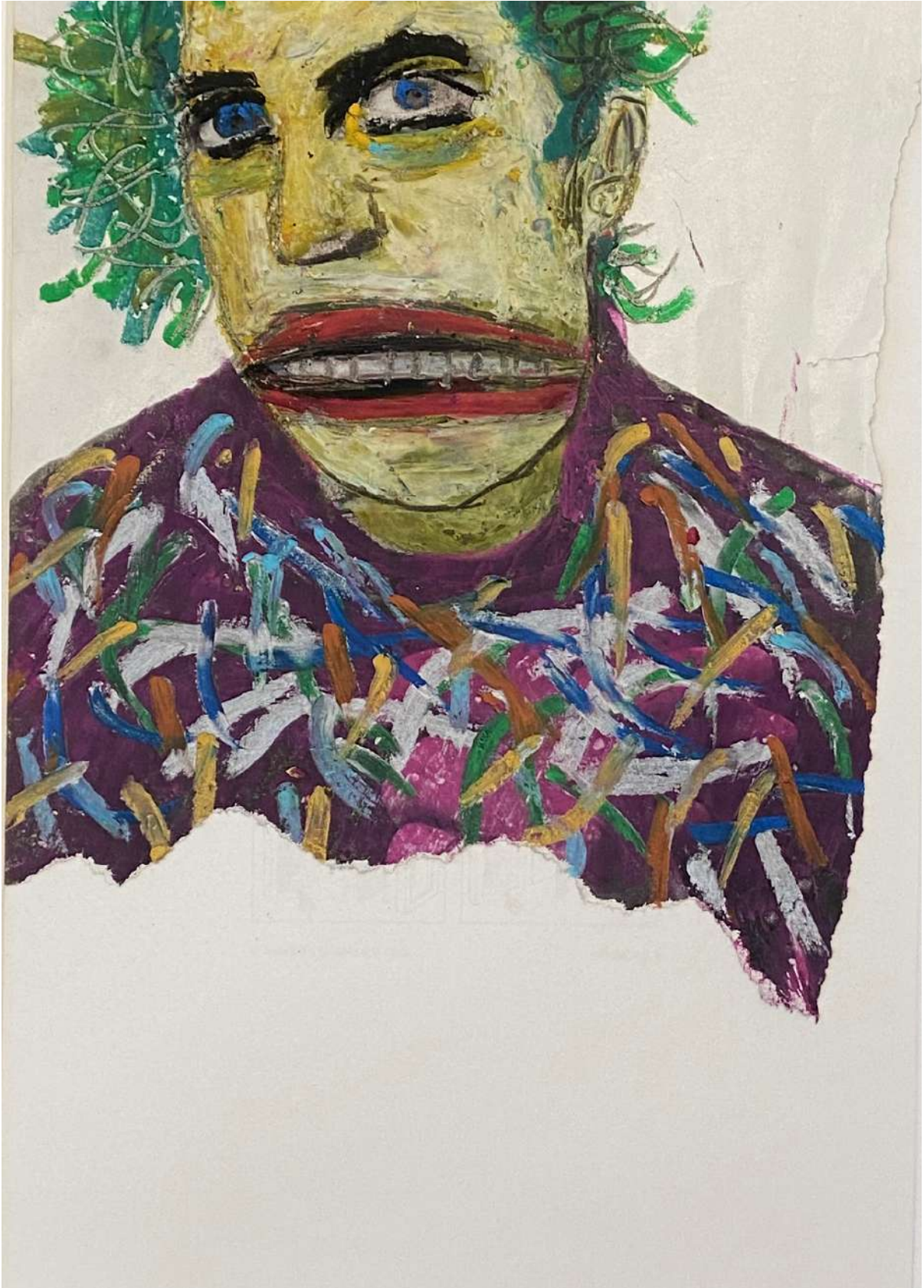
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30x40cm oil pastels on paper

/"New Tears" 2018 - TODAY



His series “**Strappi**” (2016-today) continues this exploration, with canvases that seem to tear into the silence of the unspoken. “**The Big Mouths**” (2021-present) is a bold confrontation of the viewer, with gaping mouths that speak to the urgency of communication in today’s society. In his latest series, “Il Nuovo Grande Ciclo delle Seanze” (2023-present), Scognamiglio navigates new realms of spiritual encounters, offering a space where the visceral and the ethereal converge.

Scognamiglio’s art, characterized by its intensity and rawness, invites viewers to confront the complexities of existence, juxtaposing the shadows of human fragility with the luminous threads of resilience.

Exibart (One of the most important Italian Art Magazine) has written about him: “**Painful but never heavy, always ironic and with a special light**, Scognamiglio recounts the ‘human form’ in a figurative influenced by some myths like David Lynch, Francis Bacon, and Jenny Saville or David Hockney, all mixed up, digested and internalized in an essential and personal form.”



"Untitled" 2021-Series "Tears" (2018 - Today)

30x40cm oil pastels on paper



"Untitled" 2021-Series "Tears" (2018 - Today)

30x40cm oil pastels on paper



"Untitled" 2021-Series "Tears" (2018 - Today)

30x40cm oil pastels on paper

**PAINFUL BUT NEVER GLOOMY, ALWAYS IRONIC
AND WITH A SPECIAL LIGHT. (EXIBART)**



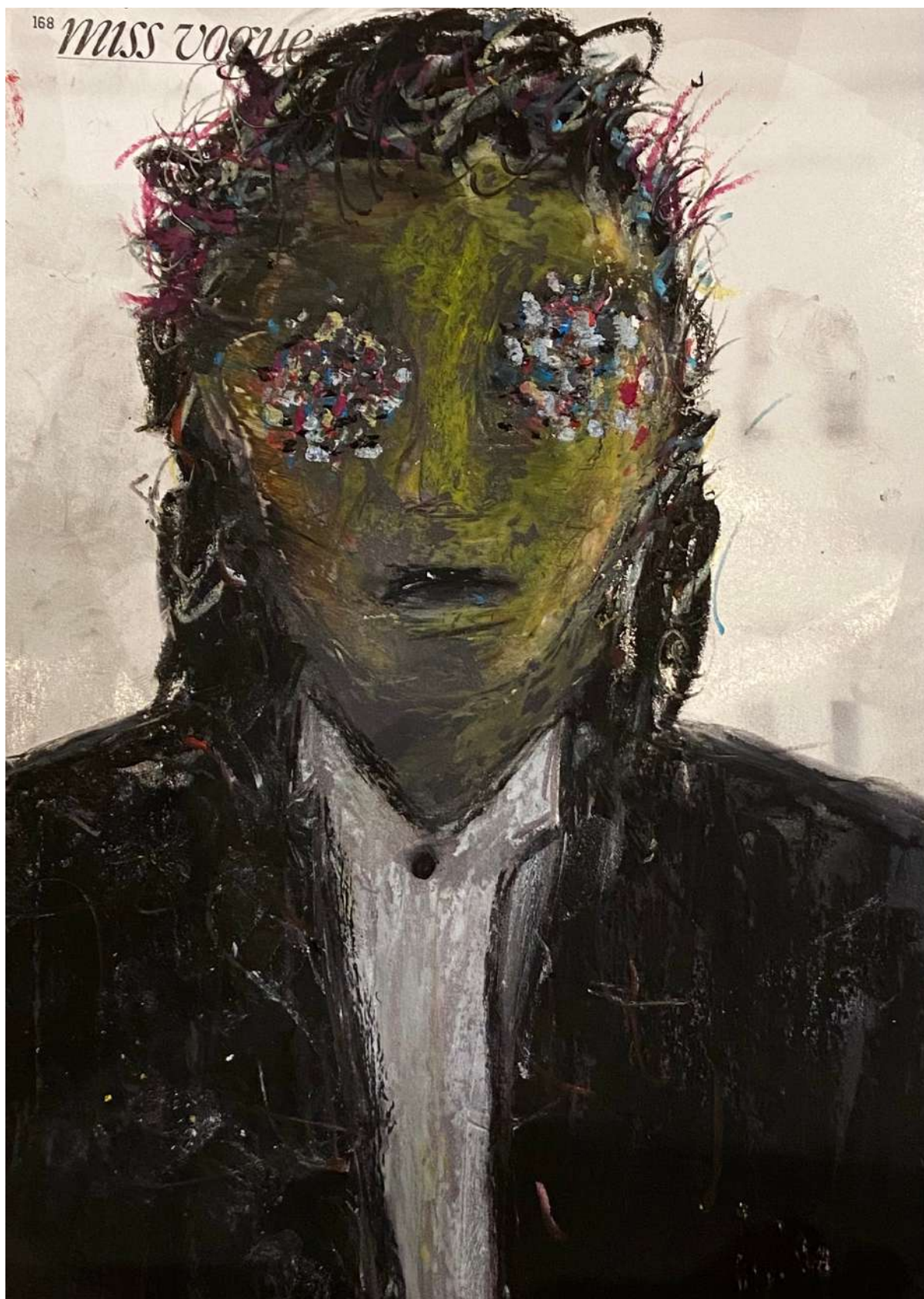
"The Aylum" 2019- Series "Tears" (2018- Today)

30x40cm oil pastels on paper



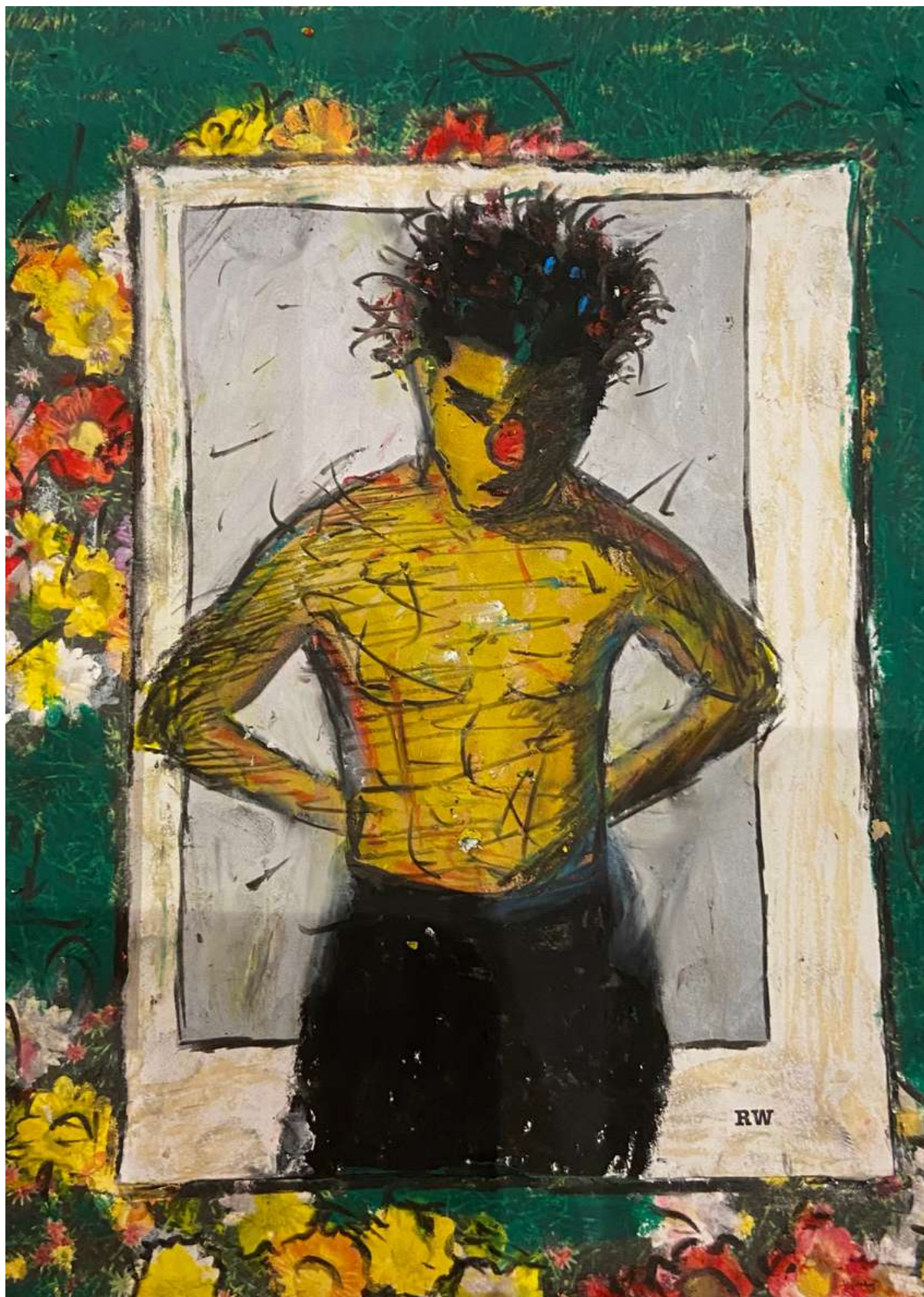
"The red hair witch" 2019 - Series "Tears" (2018 - Today)

30x40cm oil pastels on paper



"The blind magician" 2019 - Series "Tears" (2018 - Today)

30x40cm oil pastels on paper



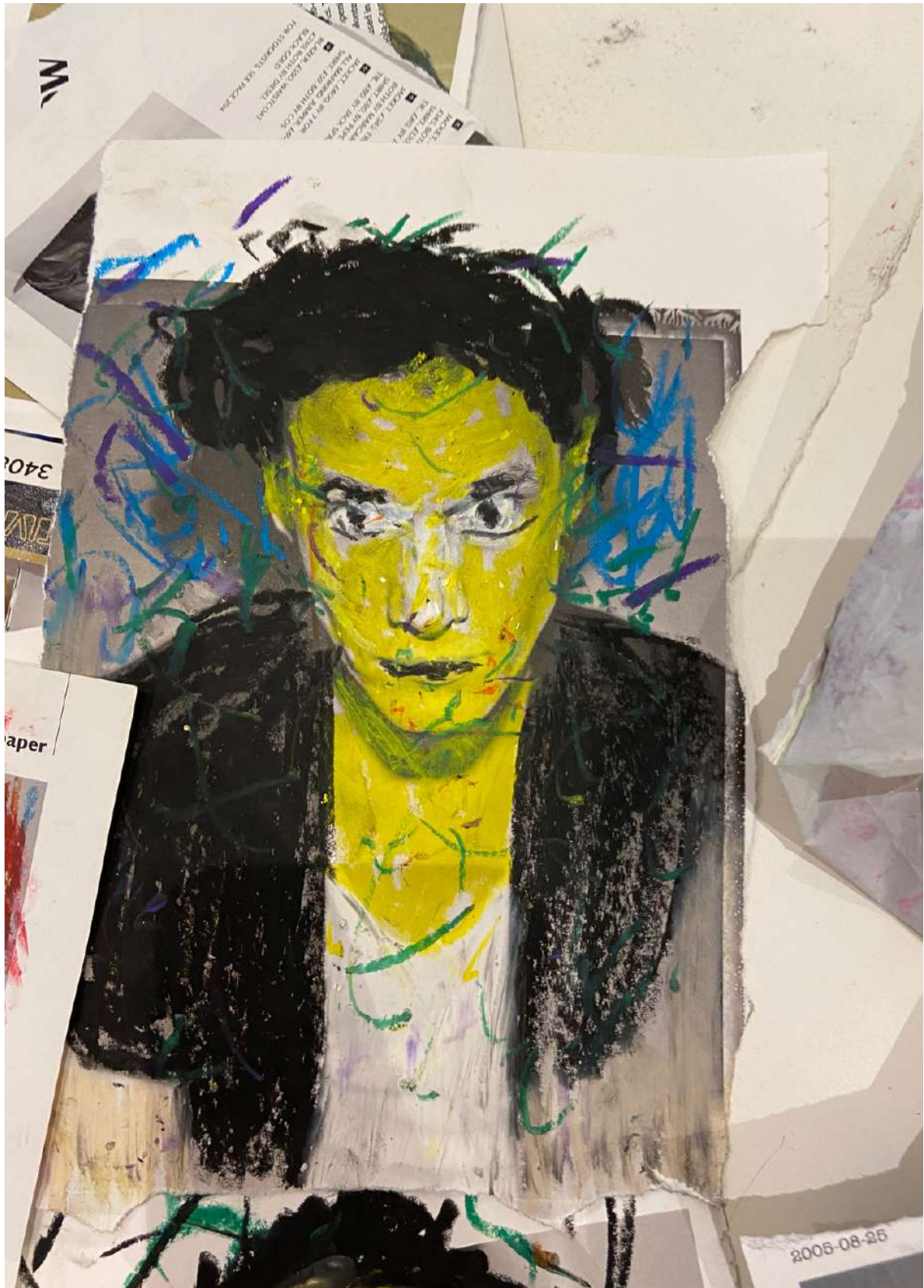
"Untitled" 2019 - Series "Tears" (2018 - Today)

30x40cm oil pastels on paper



"The Aylum" 2019- Series "Tears" (2018 - Today)

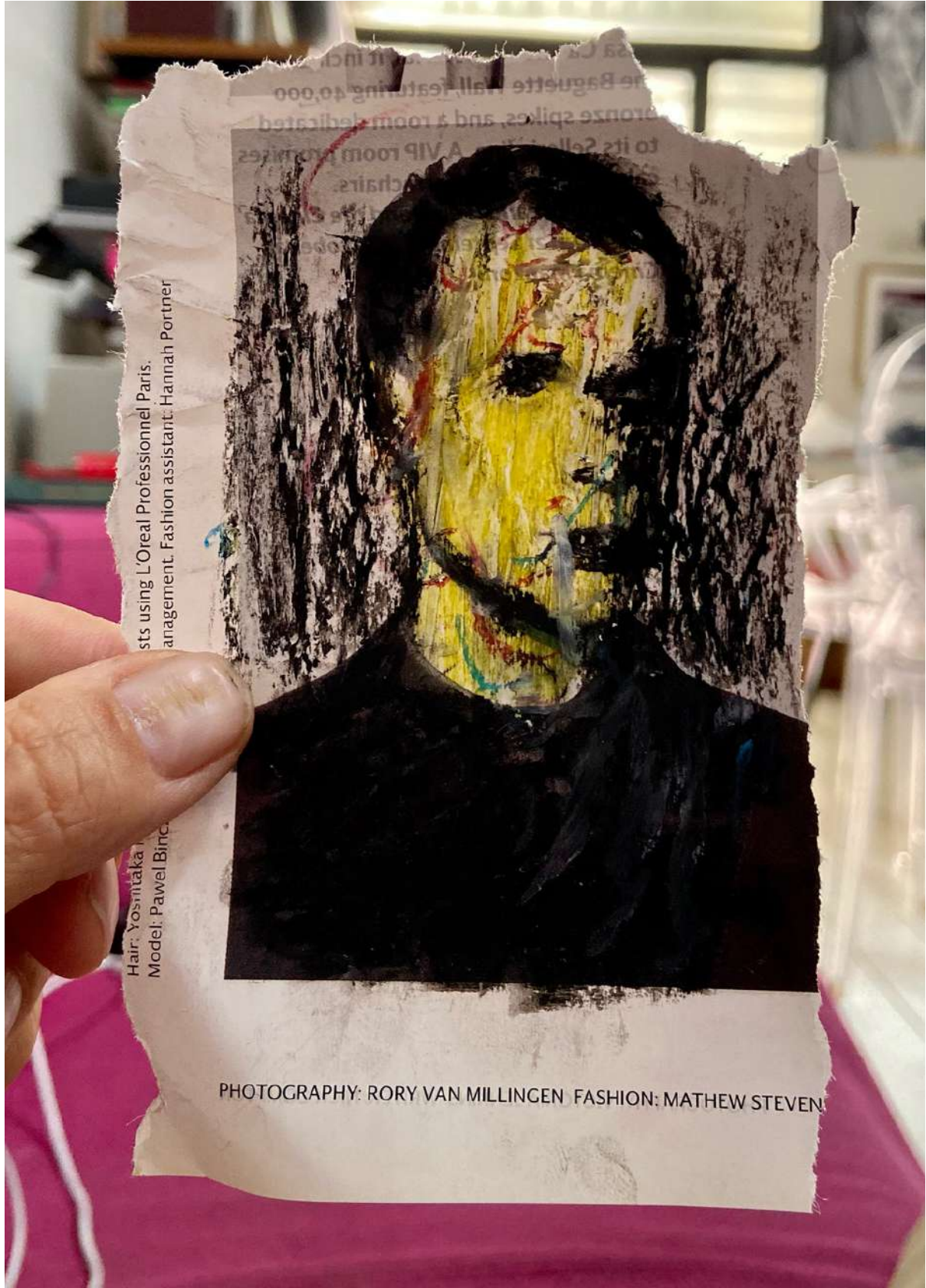
30x40cm oil pastels on paper



"The Aylum" 2019- Series "Tears" (2018- Today)

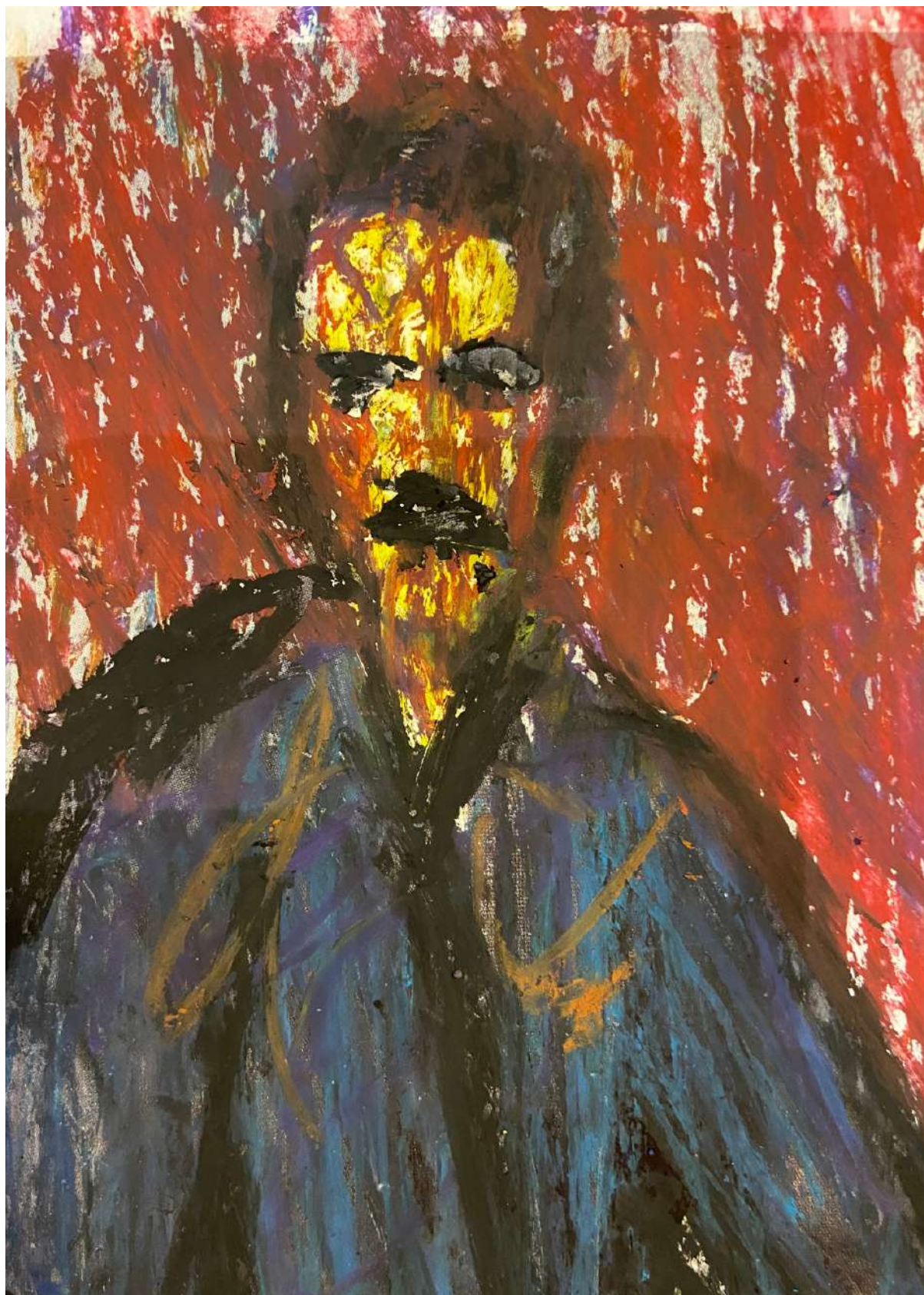
30x40cm oil pastels on paper





"The Aylum" 2019 - Series "Tears" (2018 - Today)

30x40cm oil pastels on paper



"The Aylum" 2019- Series "Tears" (2018- Today)

30x40cm oil pastels on paper



"Untitled" 2019 - Series "Tears" (2018 - Today)

30x40cm oil pastels on paper

/”Rooms” 2024-TODAY



"Untitled" 2024 - Series "Rooms" Edition of 9 30x30cm



"Untitled" 2024 - Series "Rooms" Edition of 9 30x30cm



"Untitled" 2024 - Series "Rooms" Edition of 9 30x30cm



"Untitled" 2024 - Series "Rooms" Edition of 9 30x30cm



"Untitled" 2024 - Series "Rooms" Edition of 9 30x30cm



"Untitled" 2024 - Series "Rooms" Edition of 9 30x30cm



"Untitled" 2024 - Series "Rooms" Edition of 9 30x30cm

/”The new Room Cycle - The big Canvases”
2023 - TODAY

The big canvases

In Massimo Scognamiglio's latest series, "Il Nuovo Grande Ciclo delle Stanze," there is a continuation of the artist's profound dialogue with the human condition. The paintings exude a haunting quality that seems to echo through the depths of the human soul. Each piece is a room in itself, a sanctum where the walls are imbued with stories, emotions, and unspoken truths.

In these works, the stark contrasts of darkness and bursts of color symbolize the perennial struggle between despair and hope. The images are raw, almost primal, with subjects that confront the viewer with their gaze or stance.



"Everything burns/ The space between us" 2024
Series "The new bigroom cycle" (2023- Today)
150x100cm oil pastels on paper





THE SPACE BETWEEN US

EVERYTHING
BURNS

ASYLUM



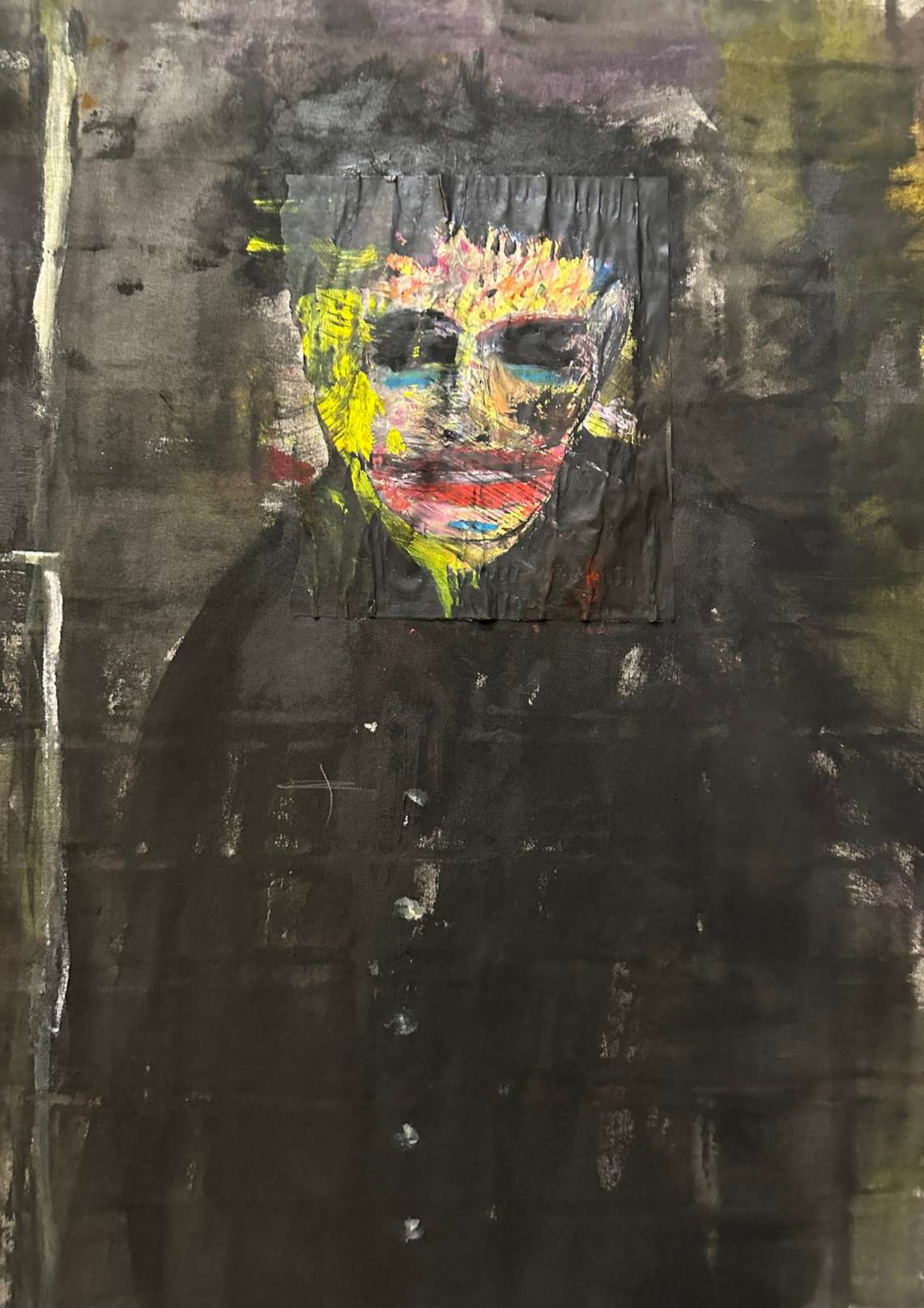


"Love is All" 2024
Series "The new big room cycle" (2023- Today)
150x100cm oil pastels on paper





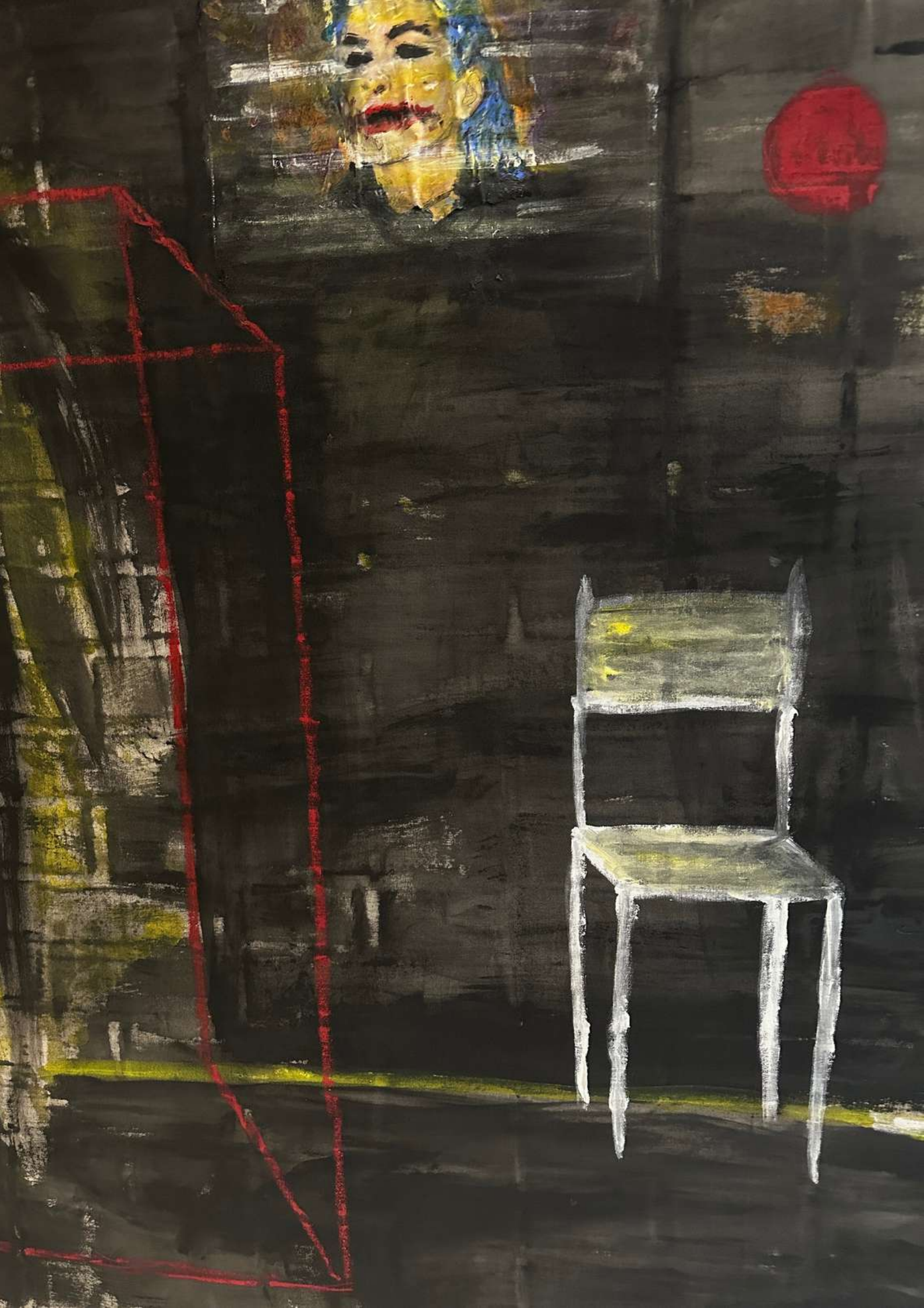
"WeLostEverything" 2024
Series "The new bigroom cycle" (2023- Today)
300x200cm oil pastels on paper







"Lost not forgotten" 2024
Series "The new big room cycle" (2023- Today)
200x200cm oil pastels on paper





"To be blind to see" 2024
Series "The new big room cycle" (2023- Today)
150x100cm oil pastels on paper



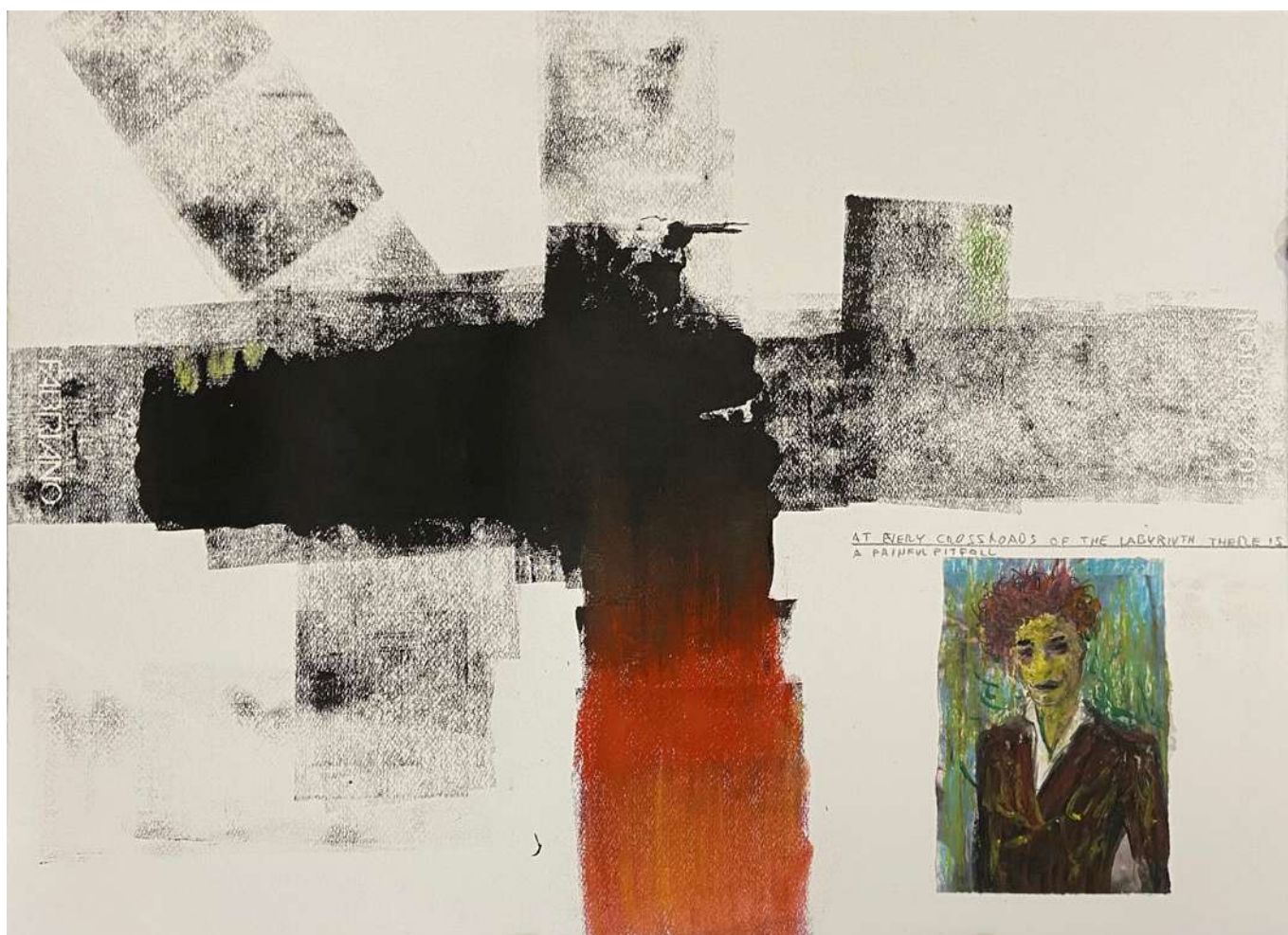
/”**Chromatic Labyrinths**” 2021-TODAY



"The giant entrance of the labyrinth" 2021 - Series "Chromstic labyrinths" (2021- Today)
30x40cm oil pastels on paper



"the illusory escape from the labyrinth" 2021 - Series "Chromatic labyrinths" (2021 - Today)
30x40cm oil pastels on paper



"at every crossroad of the labyrinth there is a painful pitfall" 2021 - Series "Chromstic labyrinths" (2021- Today)
30x40cm oil pastels on paper



"there are a lot of lights inside the labyrinth" 2021 - Series "Chromstic labyrinths" (2021 - Today)
30x40cm oil pastels on paper



"Theseus at the gates of the labyrinth" 2021 - Series "Chromstic labyrinths" (2021- Today)
30x40cm oil pastels on paper



"Each has its labyrinth" 2021 - Series "Chromatic labyrinths" (2021 - Today)
30x40cm oil pastels on paper

/”Rooms cycle” 2008



"Sacrifice" 2008 - Series "Roomcycle" (2008-2013)
80x80cm Acrylic painting on canvas



"C21H23NO5" 2010 - Series "Roomcycle" (2008-2013)
80x80cm Acrylic painting on canvas





"I almost forgot who I am" 2012 - Series "Room cycle" (2008-2013)
80x120cm Acrylic painting on canvas



"I need to forget" 2012 - Series "Room cycle" (2008-2013)
80x120cm Acrylic painting on canvas





"C17H21NO4" 2010 - Series "Roomcycle" (2008-2013)
80x80cm Acrylic painting on canvas

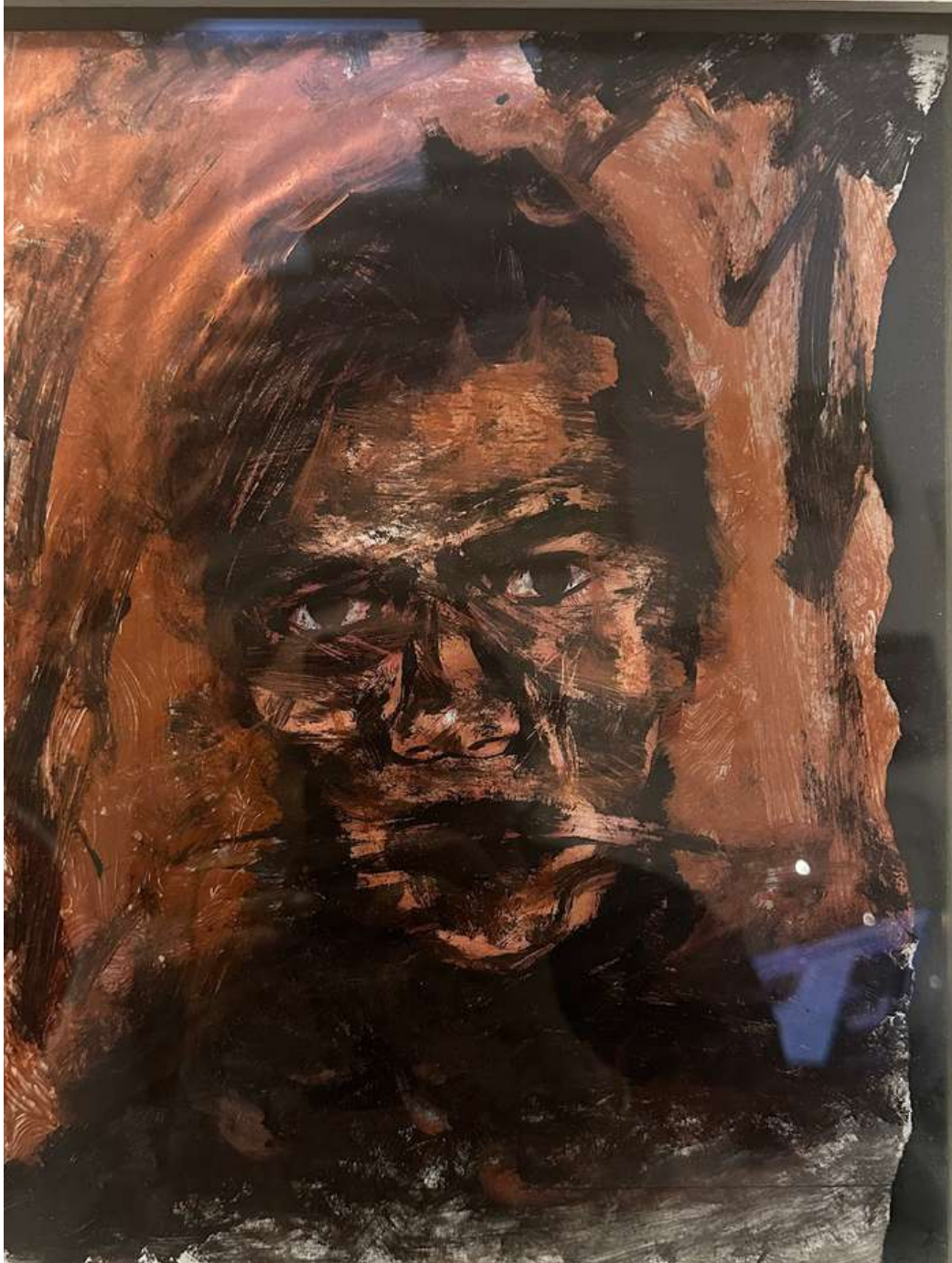


"Untitled" 2010 - Series "Roomcycle" (2008-2013)
80x80cm Acrylic painting on canvas



"Untitled" 2010 - Series "Roomcycle" (2008-2013)
80x80cm Acrylic painting on canvas

/”Tears cycle”1998



"Untitled" 1998 - Series "Gli Strappi" (1998-2004)



"Untitled" 1998 - Series "Gli Strappi" (1998-2004)

/Selected Exhibitions



Tutti i disegni sono di Laura Fazzi



Cisternino, «Punk Aristocracy» P gli scatti di M. Scognamiglio

«Punk Aristocracy» è il titolo della mostra fotografica che si inaugurerà domani alle 18, presso l'ex cimitero di Sant'Anna. Gli scatti sono di Massimo Scognamiglio e, tra bianco e nero e colore, ritraggono bambini quasi adulti e adulti porrenemente bambini. L'occhio fotografico di Scognamiglio ha fermato attimi che riproducono segni e stili riconducibili ad epoche e generazioni diverse, «mixati e sovrapposti con movimenti più eversivi del passato. La sessualità e il corpo sono teatro di una rivoluzione silenziosa, quella contemporanea».

Così l'artista racconta la sua mostra. Per realizzare gli scatti Massimo Scognamiglio ha compiuto una ricerca sull'iconografia degli anni '70. «Nelle immagini in mostra sfilano riferimenti al punk storico, ma anche alle conseguenti rielaborazioni edulcorate che hanno plasmato l'immaginario delle generazioni anni '80, '90 e contemporanee. L'esposizione è suddivisa in tre sezioni distinte, ciascuna propone una varietà di allusioni. Si potranno ammirare bambini abbigliati con abiti ottocenteschi arricchiti da corone e accessori kitsch, in atteggiamenti tra il provocatorio/provocante e il ribelle ma anche adulti non ancora cresciuti, dandy tossici tra chitarre e dischi rock, con trucchi da defilé dentro abitazioni da sogno o da incubo. Protagonista assoluto è il corpo». La mostra sarà aperta fino al 21 settembre.

[Mirella Farnarola]



HAPPENING

Due grandi passioni, la musica rock e il mondo dei fumetti, hanno scatenato l'ispirazione di Busco, duo pittorico neoespressionista formato da Massimo Buccilli e Massimo Scognamiglio, nella mostra "The long trip home" (A Disney movie), curata da Nicolas Ballario e Katy Spurrell che ieri pomeriggio si è inaugurata a Trastevere, nel corso di un affollato vernissage all'interno degli spazi di Palazzo Velli Expo, in piazza S. Egidio.

Tra neoespressionismo e rock psichedelico, la mano degli artisti segue l'impronta del cartoon più amato del mondo, a partire dal titolo della mostra, che rappresenta anche uno dei principali lavori esposti. Quaranta opere di carta su tavola, venti delle quali di grandi dimensioni, esposte a Trastevere fino al 5 novembre nella prima mostra antologica del duo. L'arte di Busco è "una pittura incosciente" che catapultava il visitatore in modo spettacolare nella tela: un effetto teatrale, anche dall'impatto spiazzante, come se fosse il risultato artistico di traumi subiti da Busco. L'elaborazione dello choc in forma d'arte, con richiami al mondo Disney e al rock psichedelico. Parola di Busco: «Solo nei quadri mettiamo ogni cosa al posto giusto».

Kristina Radanovic
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Massimo Scognamiglio e Massimo Buccilli, ovvero Busco. In alto, Katy Spurrell
(foto CAPRIOLI/TOIATI)

2023 November - Art Fair **Arte in Nuvola** - Galleria Supermarket Rome

2023 June - Solo Exhibition Artwork Galley Rome

2023 - April BECAUSE Group Show Reprise **Dorothy Circus Gallery London**

2023 - March BECAUSE Group Show **Dorothy Circus Gallery Rome**

2023 - **Blooming Contemporary Art Fair Bologna**

2022 - Art Fair **Arte in Nuvola** - Galleria Supermartek Rome

2021 - Strappie e Profezie /// Casa 94 Gallery Rome

2021 - I12 Apostoli /// Takeawaygallery Rome

2019 - **MACRO Museo di Arte Contemporanea Roma** - Short film "Where is the future?"

2018 - Hawton Space, Rome

"Pensiero Stupendo" (part of the project Tales of humans in a landscape")

2018 - Imago Projects - Photo Festival, Orbetello

"Tales of humans in a landscape"

2018 - Palazzo Velli Expo, Rome.

"Atto Secondo", la collettiva di fotografia a cura della Takeawaygallery

2017 - **Chiesa di Santa Maria di Costantinopoli** Solo Exhibition

Punk Aristocracy by Carlotta Monteverde

2016 - Palazzo BUSCO Velli Solo Exhibition

curated by Katy Spurrell & Nicolas Ballario



Where is the future?

In 2019, the MACRO, Museum of Contemporary Art in Rome, presents my project "Where is the Future?" consisting of a film and a series of images that depict the occupants of the houses in Cosenza.



Venti anni di presenza nella scena dell'arte contemporanea

La Coscienza Luccicante - CD rom d'artista.
Palazzo delle Esposizioni, Roma



Videominuto

Nel 2005 **Videominuto** explored the potential of new technology in short films shot with webcams and "next generation" cell phones (we were at the dawn, before the iPhone), presenting some of the first Italian authors to experiment with these new media, such as Massimo Scognamiglio.



LIMEN
MUSEO D'ARTE
VIBO VALENTIA

In the collection of this Italian Contemporary art museum

The latest acquisition by a Museum is that of the Limen Museum in Vibo Valentia, which has acquired a work from 2016.



Group Exhibition in London March 2023
Dorothy Circus Gallery



Group Exhibition in London April 2023
Dorothy Circus Gallery

"With the exhibition BECAUSE - "Perché sì!", the DCG shifts away from its traditional curatorial approach, organizing a group exhibition with the goal of issuing an artistic outcry in response to the absurdities of the world we inhabit. For this exhibition, the Dorothy Circus Gallery has curated a selection of artists who possess some of the most innovative and independent voices in the art world, filling the gap of a specific iconography of hyper-modern rebellion and its unrestrained representation in art. Brought together in a collection of avant-garde works, the artists of BECAUSE forge a new landscape of young and talented visual messengers advocating for change.

The artists were selected for their innovative and bold artistic exploration, reflecting the gallery's commitment to promoting new "voices" within the contemporary art scene and to increasing awareness of social issues.

The provocative pieces by Jemima Sara, Maria Vez, Leonardo Niola, Torto Lawrence, Olasunkanmi, Damien Cifelli, Massimo Scognamiglio, Qhamanande, Indra Dodi, Erkut Terliksiz, and Giulio Secondo are tied to the concept of "Because," akin to its usage in the gallery's native language, "Perché sì," as though making a statement, thereby assuming a very powerful and deep significance for this exhibition. It positions itself as a meaningful answer to questions concerning identity."



fermati artisti contemporanei: Helene Chadwick, Nils-Udo, Yukio Kasuma e Kathy De Montchaux. Pluripremiato, questo è sicuramente il CD-ROM più complesso e straordinario che ho avuto modo di visionare.

Più semplice, quasi provocatorio nell'approccio elementare che offre è "A Day in the life of Ometto", un lavoro in animazione di Massimo Scognamiglio, concepito per contro-bilanciare certi prodotti in CD-ROM ipercommerciali come *Myst* o *Rivan*. Altro lavoro italiano è "Superficie reale. 280 mq di pittura", un'opera del pittore Giorgio Brogi.

L'Associazione "Silenzio", un'importante fonte in Italia per la ricerca di confine tra le arti visive e la musica contemporanea, mi ha suggerito "Passage", un bellissimo lavoro di Anders Blomquist e Josef Doukkali.

Un interessante esempio che giunge da Israele è "Six Moving Images", un lavoro incentrato sul tema del corpo, della giovane artista Aya Ben-Rom.

Un vantaggio del CD-ROM è il suo potenziale di comunicazione transculturale, specialmente se si considera la ri-mappatura della cultura contemporanea e la sua progressiva distanza dalla base eurocentrica. La velocità, il trasferimento di informazioni che utilizza l'immagine elettronica sta cambiando la geografia, e l'influenza che esercita sugli artisti produce un linguaggio contemporaneo omologato, anche quando si tratta di provenienze culturali diverse. Un eccellente esempio in questo senso è rappresentato da "My Private Album" del giovane artista cinese Feng Mengbo che ripresenta la dicotomia tra comunismo maoista e l'economia capitalistica di mercato, tra la sua storia personale e la nostra immagine stereotipata della Cina di oggi.

Uno dei primi CD-ROMS d'artista è "An Anecdoted Archive from the Cold War" dell'artista multimediale canadese George Legrady. Concepito come una installazione interattiva in CD-ROM e computer-media, è una narrazione non-lineare relativa alla sua particolare storia.

Alcuni CD-ROMS hanno una componente on-line. Ne ho scelto un esempio: "Arctic Circle" di Philip Pocock and Felix S. Huber, che combina dialoghi in fieri con e-mail di compagni di viaggio. I due artisti camminano esplorando lo sperduto e incontaminato Canada del Nord.

Ho selezionato due recenti opere CD-ROM "in progress" di due artisti newyorkesi appartenenti a differenti generazioni, nessuno dei quali viene considerato autore in "new media": *Bloody Saints* di Jody Culkin e *Pages from Queer Places* di Robert Ransick.



“**Video minuto**” at the very beginning of the mobile phone art (before the iPhone)

Video calling, the web, and broadband open up new spaces for visibility to stories told through images, which, however, must be increasingly effective and concise. Videominuto will explore the technological potential of new shorts filmed with webcams and the latest generation of mobile phones, showcasing some of the first Italian authors to experiment with these new media, such as Massimo Scognamiglio and Alberto Cratera.

EXIBART.PRIZE

I cinque nuovi finalisti di exhibart prize

di redazione - 11 Febbraio 2022



Massimo Scognamiglio
Among the 5 finalists of the Exhibart Prize 2022

2016 - Ex-Dogana Performance & photographs REBIRTH

2016 - **Paris, Place de la République** Performance & photographs REBIRTH

2016 - Takeawaygallery Solo Exhibition
Punk Aristocracy curated
by Carlotta Monteverde

2012 - VARCO Pigneto
Solo Exhibition AIDS NOT DEAD

2005 **Museo Pecci di Prato** Video Minuto
Special event Solo Exhibition - "Visual thoughts on fashion magazine" Prato

1998 **Palazzo delle Esposizioni Roma**
Collective Exhibition curated by Mariangela Shoether La Coscienza
Luccicante

1999 - Explorer Coffee Gallery Collective Exhibition curated by Gianluca
Marziani

1998 - Extra Gallery Solo Exhibition



Supermartek

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find more about the life and art of Massimo Scognamiglio here:
www.massimoscognamiglio.com