



Galleria Giampaolo Abbondio

Matteo Basilé



Matteo Basilé (born 1974) lives and works in Rome. A visionary artist of his generation, Basilé was among the first in Europe to merge art and technology, developing a singular visual language that transcends disciplines, epochs, and cultures. Since the mid-1990s, his work has been a continuous investigation into identity and image, into the human condition and its evolving representation.

His artistic practice unfolds as a narrative in chapters — true sequential visions — that delve into the meaning of identity and existence in an era shaped by constant transformation.

Among these: *Quel che resta della Transavanguardia* (2006), *The Saints are Coming* (2007), *Thisoriented* (2009), *Thishumanity* (2010), *Landing* (2012), *Unseen* (2014), *Pietra Santa* (2016), *Viaggio al Centro della Terra* (2017), *Stardust* (2018), *Memento* (2019), *Mnemosyne* (2021), *Floramagnifica* (2022–23), *INTERMUNDIA* (2024), and *Rerum Novarum* (2025).

At the heart of Basilé's poetics lies hybridization — between body and landscape, human and artificial, reality and imagination. His images are never static; they are living organisms in flux, capable of revealing what escapes the surface. In his portraits, beauty is charged with ambiguity, form dissolves into metamorphosis, and the subject becomes a threshold between the visible and the invisible.

In recent years, Basilé has expanded his work beyond photography, exploring the creative potential of artificial intelligence, augmented reality, and phygital languages. In this vision, technology is not merely a tool, but a sensitive and expressive material — an extension of the artist's thought. The image becomes an experience: a body that transforms, a space to cross.

His artistic universe is threaded with reflections on femininity, time, memory, and transformation. His faces emerge from a temporality that is not chronological but emotional, evoking ancient roots and future visions. Nature merges with the body; light and shadow become narrative elements. Each portrait is an enigma, an epiphany.

His four years spent living in Southeast Asia deeply shaped his visual thinking, intensifying the tension between East and West, between sacred and profane, myth and material. His works resemble inner maps, digital altars, presences that challenge the viewer and open access to another dimension.

Described by Achille Bonito Oliva as a creator of technological mannerism infused with painterly surrealism, Basilé crafts a dense aesthetic of detail and layering, where each image is also an architecture of meaning. There is never a single reading: each work invites the viewer to get lost and to find themselves anew.

Today, his research inhabits the border between human and post-human, between matter and code, between image and consciousness. It is an art that doesn't simply depict — it acts. It does not seek absolute truths, but opens portals. It lives within the present and yet transcends it. And it transforms the viewer into an active part of the vision.

Solo Exhibitions

2025

Rerum Novarum - Galleria Giampaolo Abbondio-Todi (PG)

2023

REPRESENTATION OF FAUST - - Matteo Basilé + Li Zi - Carte Blanche Art Gallery - Beijing -
Curated by Tina Guo

HYBRIDA - MARCOROSS I artecontemporanea - Milano

HYBRIDA - MARCOROSS I artecontemporanea - Verona

HYBRIDA - MARCOROSS I artecontemporanea - Torino

2022

HYBRIDA - Visionarea Art Space - Rome - Curated by Gianluca Marziani

2021

MNEMOSYNE - Galleria Giampaolo Abbondio - Todi (PG)

2019

MEMENTO - nm>contemporary - Monaco - Curated by Marina Mattei

MIRROR - Hongkun Museum of Fine Art - Beijing - Curated by Tian Kai

MATER - Museo di Palazzo Bellomo - Siracusa - Italy - Curated by Paolo Giansiracusa e Antonio Calbi

FALLING OUT OF TIME - United Art Museum - Wuhan - China, curated by Lu Hong

2017

STARTING FROM THISHUMANITY - Palazzo Acquaviva, Atri (TE), curated by Antonio Zimarino

VIAGGIO AL CENTRO DELLA TERRA - Galleria PACK, Milan

2016

PIETRA SANTA - MACRO MUSEUM - Rome, curated by Costantino D'Orazio

LUMEN ET UMBRA - Galleria Zeta Effe - Florence

2014

PILGRIMAGE – DATA, Orto dell'Abbondanza - URBINO - curated by Vittorio Sgarbi

UNSEEN – Museo D'Arte Moderna Vittoria Colonna, Pescara - curated by Gian Ruggero Manzoni

UNSEEN – Palazzo Collicola , Spoleto, Italy - curated by Gianluca Marziani

2013

Matteo Basilé solo exhibition 2007/2013 - 53 ART MUSEUM – Guangzhou, China - curated by Ji Shao Feng

LANDING - Espace Soardi – Nice, France– curated by Amedeo Turello

2012

THISHUMANITY – Istituto Italiano di Cultura di Madrid – Madrid, Spain – curated by Dominique Lora

LANDING - Galleria GUIDI & SCHOEN – Genoa, Italy

2011

THE FAR NEAR – THISHUMANITY – Hubey Provincial Academy of Art Museum, Wu Han City -China

SEISENZANOME – Galleria Lorenzo Ronchini- Terni, Italy

2010

THISHUMANITY – Galleria Pack – Milan, Italy THE SAINTS ARE COMING – Last Act, Galleria EMME OTTO – Rome, Italy

2009

THISORIENTED 2nd STAGE, BIASA ArtSpace, Bali (curated by Achille Bonito Oliva)
THISORIENTED installation, Galleria Guidi e Schoen, Genoa

2008

The Saints Are Coming, Villa Bottini, Lucca, (curated by Valerio Dehò)
Diary, Casa degli artisti 'Giacomo Vittone' Tenno, Trento

2007

Apparitions, MART, Museo d'Arte Moderna e Contemporanea, Trento e Rovereto, Rovereto,
(curated by Achille Bonito Oliva e Gianluca Marziani)
Quel che resta della Transavanguardia, Galleria Pack, Milan (curated by Achille Bonito Oliva)

2006

Il Nuovo Mondo, Ronchini Arte Contemporanea, Terni
Trans-Avanguardia, Il Ponte Contemporanea, Rome (curated by Achille Bonito Oliva)
No Man's Land, Galleria Guidi&Schoen, Genoa
Utopia, Museo d'Arte Moderna V. Colonna, Pescara (curated by Erica Di Febo, Martina Martella,
Marzia Renzetti)

2005

Prototypedomestika, Galleria De Crescenzo & Viesti, Rome
Primordial Alchemy, Galleria Pack, Milan (curated by Gianluca Marziani)
TM: Tribes of Memory, GNAM, Galleria Nazionale d'Arte Moderna, Rome (curated by Alberto
Abruzzese)
I Don't Believe It, Il Ponte Contemporanea, Roma (a curated by Jonathan Turner)
Mapping, Galleria d'Arte Contemporanea Patrizia Buonanno, Trento

2004

Empirismo Eretico, Sergio Tossi Arte Contemporanea, Florence
Narciso, Il Ponte Contemporanea, Rome The Lord of the Flies, Galerie Beukers, Rotterdam,
Galerie Reflex, Amsterdam (curated by Dominique Lora)

2003

Conserving, Guidi&Schoen, Genoa, (curated by Maurizio Sciaccaluga)

2002

Spiritualized, Franco Riccardo Arti Visive, Naples Written, Edicola Notte, Rome
New York Prize, Columbia University, New York (curated by David Friedberg)

2001

In Liquido Veritas, Sergio Tossi Arte Contemporanea, Florence
Pray Station, Studio Ercolani, Bologna Italian Digital Frame, GNAM Galleria Nazionale
d'Arte Moderna, Rome
Basilé / Cascella, D'Ac Galleria d'Arte Contemporanea, Ciampino (curated by Tiziana D'Achille)

Group Exhibitions

2022

EDIPO. Crudeltà e espiiazione - Museo MUSMA - Matera - Curated by Antonio Calbi

EDIPO. LO SGUARDO IN SÈ - Galleria Regionale di Palazzo Bellomo - Siracusa - Curated by Antonio Calbi

2021

TERRA SACRA - Mole Vanvitelliana - Ancona - Curated by Flavio Arensi

2020

Alèm de 2020. Arte italiana en pandemia - MAC Contemporary Art Museum - San Paolo - Brazil, curated by Teresa Emanuele, Nicolas Bellario

2019

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

2017

GROUP SHOW - NM Contemporary - Montecarlo - Monaco

PURIFICATIONS - Aereoplastic Contemporary - Bruxelles

OTHER PLACES - Intragallery - Napoli

2016

SUPER - Bibo's Place - Todi, curated by Matteo Boetti

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

2015

MappeMondi - Galleria Eventinove, Tourin - curated by Luca Beatrice

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

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

2014

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

Capri l'Isola dell'Arte - Certosa di San Giacomo, Capri - curated by Alessandro Demma

LVIII Premio Basilio Cascella 2014: Concordia - Delizia Estense del Verginese, Ferrara - curated by Alessandro Passerini, Pasquale Grilli

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

La Metamorfosi e il Simbolo Animale - Hybrida Contemporanea, Rome - curated by Graziano Menolascina

2013

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

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

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

2012

ABOUT CARAVAGGIO, Scuderie Aldobrandini , Rome

MAPPING IDENTITIES, Galleria Guidi & Schoen, Genoa

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

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

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

COME TUMI VUOI, Galleria AMY D, Milan

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

TEN 2002/2012, Galleria Guidi & Schoen, Genoa

2011

MIRABILIS, Spazio88, Rome (curated by Graziano Menolascina)

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

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

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

2010

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

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

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

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

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

2009

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

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

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

2008

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

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

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

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

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

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

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

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

2007

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

On the Edge of Vision, Victoria Hall, National Gallery of Modern Art, Calcutta, New Dehli, Mumbai (curated by Lorenzo Canova, Maria Cristina Bastante)
Arterritory, Musei Capitolini, Centrale Montemartini, (curated by Dominique Lora)
Italia, 1980-2007, Tendenze della ricerca contemporanea, opere delle collezioni del MART, National Museum of Fine Arts, Hanoi (curated by Gabriella Belli, Achille Bonito Oliva, Laura Cherubini, Daniela Lancioni, Gianluca Marziani)
La Nuova Figurazione italiana... To be continued, Fabbrica Borroni, Bollate, Milan (curated by Chiara Canali)

2006

Nature and Metamorphosis, Emergent Italian creativity Informs Nature, U. P. Exhibition Center, Shanghai, Creative Art Center, Beijing/Pechino, (curated by Marisa Vescovo)
Anima Digitale, Festival della Creatività, Fortezza da Basso, Firenze, (curated by Sergio Tossi e Valerio Dehò)
Sound and Vision, Museo della Città, Perugia, (curated by Luca Beatrice)
Il ribelle imminente, Teatro del Bibbiena, Mantua, Auditorium di Parco della Musica, Roma, (curated by Achille Bonito Oliva)
Frescobosco, Certosa di Padula, Padula (curated by Achille Bonito Oliva)
L'Eletta, documentario su Vladimir Luxuria, (directed by Matteo Basié, Camilla Paternò, Production by Dominique Lora)

2005

Face to Face, Matteo Basilé vs. Fritz Kok Il Ponte Contemporanea, Rome (curated by Achille Bonito Oliva)
Il Male nell'Arte, Palazzina di Caccia di Stupinigi, Turin (curated by Vittorio Sgarbi)
Le Regioni delle Regioni, Tuscia Expò, Viterbo (curated by Gianluca Marziani)
T.E.C. Le Tecniche Esecutive dell'Arte Contemporanea, Scuderie Aldobrandini, Rome (curated by Manuela Annibali)
1905-2005 Premio Fabbri, Fondazione Del Monte, Bologna (curated by Maurizio Sciaccaluga)
Miracolo a Milano, Palazzo della Ragione, Milan (curated by Alessandro Riva)
Premio Michetti – In & OUT, Museo Michetti, Francavilla al Mare (TE) (curated by Luciano Caramel, Domenico Quaranta)
Profumo di Donna, Galleria Tasso, Bergamo (curated by Maurizio Sciaccaluga)
Greetings to Arte 2005, MART, Museo d'Arte Moderna e Contemporanea, Trento e Rovereto

2004

Matteo Basilé+Giacomo Costa, Galleria Depot, Lecco
Artisti per Alcamo, Alcamo, Palermo (curated by Davide Bramante)
Face to Face, Judith Walter Gallery, Weizelsdorf, Austria
Medioevo Prossimo Venturo, Certaldo, Palazzo Pretorio, Siena (curated by Maurizio Sciaccaluga)
La Madonna nell'Arte Contemporanea, San Bartolomeo, Palermo (curated by Lorenzo Zichichi)
L'Occhio, l'Orecchio, il Cuore, Palazzo Ducale, Lucca, (curated by Gianluca Marziani)

2003

Italian Six, Barbara Davis Gallery, Houston, U.S.A. Melting Pop, Palazzo delle Papesse, Siena (curated by Gianluca Marziani)
Young Italian Genoma, Buia Gallery, New York (curated by Gianluca Marziani)
Italian Factory, Istituto Santa Maria della Pietà, Venice, (curated by Alessandro Riva)
Roma Duemilatre, Galleria Pack, Milan (curated by Gianluca Marziani)
Melting Pop, Castello Mansago, Varese (curated by Gianluca Marziani)

Premio Ermanno Casoli, Serra San Quirico, Ancona (curated by di Valerio Dehò)
Premio Vasto, Vasto, (curated by Lorenzo Canova) In Faccia al Mondo, Villa Croce, Genova
(curated by Matteo Fochessati)
Preview Quadriennale, Palazzo Reale, Napoli (curated by Matteo Fochessati)
Specchio, Galleria Guidi&Schoen, Genova (curated by Manuela Brevi, Emma Gravagnuolo)
Futuro Italiano, Parlamento Europeo, Bruxelles (curated by Lorenzo Canova)
Invitation to the future, Barbara Behan Contemporary Art, London
Sguardi, Artiscope Gallery, Bruxelles (curated by Alessandro Riva)
Tempus Fugits, Galleria Piziarte, Teramo, (curated by Antonio ArPivalo)
XI Biennale di Arte Sacra, Santuario di San Gabriele, Teramo (curated by Carlo Chenis)
Art Files, Centro Arti Visive Pescheria, Pesaro (curated by Ludovico Pratesi, Sabrina Vedotto)

2002

Art Files, Frontiere dell'Arte Digitale, Temple University, Rome
L'altra metà del cielo, Mücsarnok Kunsthalle, Budapest (curated by Alice Rubbini, Peter Weiermair)
Ricomincio da 8, Guidi&Schoen, Genoa, (curated by Maurizio Sciaccaluga)
Quadro Digitale Contemporaneo, Cartiere Vannucci, Milan (curated by Gianluca Marziani)
DNArt, Gen.Etica e Mutazione, Kunst Meran, Merano (curated by Valerio Dehò)
Il Lato Oscuro della Letteratura, Bonelli Arte Contemporanea, Mantova (a cura di Alessandro Riva)
Technogallery, SMAU, Cartiere Vannucci Milano, (curated by Francesco Stasi)
Quadro Digitale Contemporaneo, Cartiere Vannucci, Milan (curated by Gianluca Marziani)

2001

Chiamami Peroni... Sarò la tua Arte, Bonelli Arte Contemporanea, Mantua (curated by Maurizio Sciaccaluga)
Hellzapoppin, Galleria Mascherino, Rome (curated by Gianluca Marziani)
Dalla Mini al Mini, Palazzo delle Esposizioni, Rome (curated by Gianluca Marziani)
L'Altra Metà del Cielo, GAM, Bologna (curated by Alice Rubbini, Peter Weiermair) 159
Arte Elettronica, Metamorfosi e Metafore, Palazzo dei Diamanti, Ferrara (curated by Silvia Bordini)
La Nuova Collezione di Palazzo Forti, Palazzo Forti, Verona, Permanent Collection
Il Mito dell'Aspirina, BAYER Italia (curated by Alberto Fiz)
Quadro Digitale Contemporaneo, Galleria Comunale d'Arte Moderna e Contemporanea, Rome
(curated by Gianluca Marziani)

2000

Cantico 2000, Museo della Permanente, Milan (curated by Ivan Rizzi)
Trapassato Futuro, Cartiere Vannucci, Milan (curated by Alessandro Riva)
WelcHome, Palazzo delle Esposizioni, Rome (curated by Gianluca Marziani)
FORMA/E; Variations on One Image, Istituto Italiano di Cultura, Berlin
Premio Cairo Communication, La Posteria, Milan Sui Generis, PAC, Milan (curated by Alessandro Riva)
Artisti emergenti della Roma del 2000, Gabriela Mistral Gallery, Santiago, Chile, (curated by Jonathan Turner)
Generazionale: Indagine sulle nuove generazioni, Basilica Palladiana (Lamec e sala degli Zavatterti),
Vicenza (curated by B.Buscaroli, A. Fiz)
Artisti di Marca, Stamperia Dell'Arancio, Grottammare, Ascoli Piceno, (curated by Achille Bonito
Oliva)
NO BORDER, Museo d'Arte di Ravenna, S.Maria delle Croci, Ravenna (curated by Maria Rita
Bentini)
Artbit, Acquario di Roma, Rome (curated by Ludovico Pratesi)

Notte Fonda, Le Palme, Rome (curated by Angelo Capasso)
Sacro e Profano, Celano, L'Aquila (curated by Francesca Pietracci)

1999

High Resolution, Musei Capitolini Centrale Montemartini, Rome (curated by Ludovico Pratesi)
La Festa dell'Arte, Acquario di Roma, Rome (curated by Ludovico Pratesi)
Autori/Tratti/Italiani, Fondazione Bevilacqua La Masa, Venice (curated by Antonio ArPivalo, Aurora Fonda)
Spazio Aperto, GAM Galleria d'arte Moderna, Bologna (curated by Roberto Pinto)
Eventi Multimediali, GNAM Galleria Nazionale d'Arte Moderna, Rome (curated by Ludovico Pratesi)
Premio Marche 1999, Mole Vanvitelliana, Ancona (curated by Luciano Caramel, Enrico Crispolti)
XX Biennale di Alessandria, Museo di Arte Contemporanea, Alexandria, Egypt (curated by Rossella Siligato)
Notte, Galleria Sala Uno, Rome (curated by Claudia Colasanti)

1998

Pre-millennium Tension, Fabbrica Eos, Milan (curated by Luca Beatrice)
Qualche amico vittima di confusione, Studio Ercolani, Bologna (curated by Luca Beatrice)
Mitovelocità, Museo d'arte Moderna di San Marino, San Marino, (curated by Alberto Fiz)
160 Sintetica, Galleria In Arco, Turin (curated by Luca Beatrice, Gianluca Marziani)
La Festa dell'Arte, Ex-Mattatoio, Rome (curated by Ludovico Pratesi, Alessandra Borghese)
Cronache Vere, Spazio Consolo, Milan, (curated by Alessandro Riva)
Casella: cinque generazioni di artisti, Museo d'arte dello Splendore di Giulianova, Teramo curated by Enzo di Martino)
Nuovo Ritratto Italiano, Spazio Consolo, Milan (curated by Alessandro Riva)
"Ars Medica" Fuori Uso, Ex Clinica Baiocchi, Pescara, (curated by Ludovico Pratesi, Paola Magni)

1997

In che senso italiano?, Galleria Anna D'Ascanio, Rome (curated by Matteo Boetti)
Toip Price – Telecom, Museo Pecci, Prato Aperto 1997, Trevi Flash Art Museum, Trevi
(curated by Gianluca Marziani)
The Diesel Show, Il Ponte Contemporanea, Rome (curated by Jonathan Turner)
Officina Italia, GAM, Galleria d'Arte Moderna, Bologna, (curated by Renato Barilli)
Dal Reale al Virtuale, Temple Gallery, Rome, (curated by Ludovico Pratesi e Shara Wasserman)

1996

Prendere o Lasciare, Paola Verrengia, Salerno (curated by Antonio ArPivalo)
Cartemonete, Galleria Giulia, Rome (curated by Emma Politi e Marco Rossi Lecce)
D.E.V.O., Galleria Giulia, Rome (curated by Gianluca Marziani)
Tracce, Istituto Cervantes, Milan (curated by Massimiliano Doderò)
Visioni Interattive, Bibli, Rome (curated by Ludovico Pratesi)
Premio Marche 1995 / 1996, Mole Vanvitelliana, Ancona
White Christmas, Galleria Fermenti Lattici, Torrimpietra, Rome
Artolina, Galleria Spazio Oltre, Rome Art for All, Museo Barracco, Rome (curated by Federico Di Castro)
Animum Reflectens, Galleria Paola Verrengia, Salerno
Immagini Italiane, Medienmeile am Halfen, Dusseldorf (curated by Ludovico Pratesi)
Gir@mondo (Globetrotter), Galleria Il Ponte Contemporanea, Rome (curated by Jonathan Turner)
XII° Quadriennale di Roma. Ultime Generazioni, Termini, Ala Mazzoniana, Rome (curated by Ludovico Pratesi)

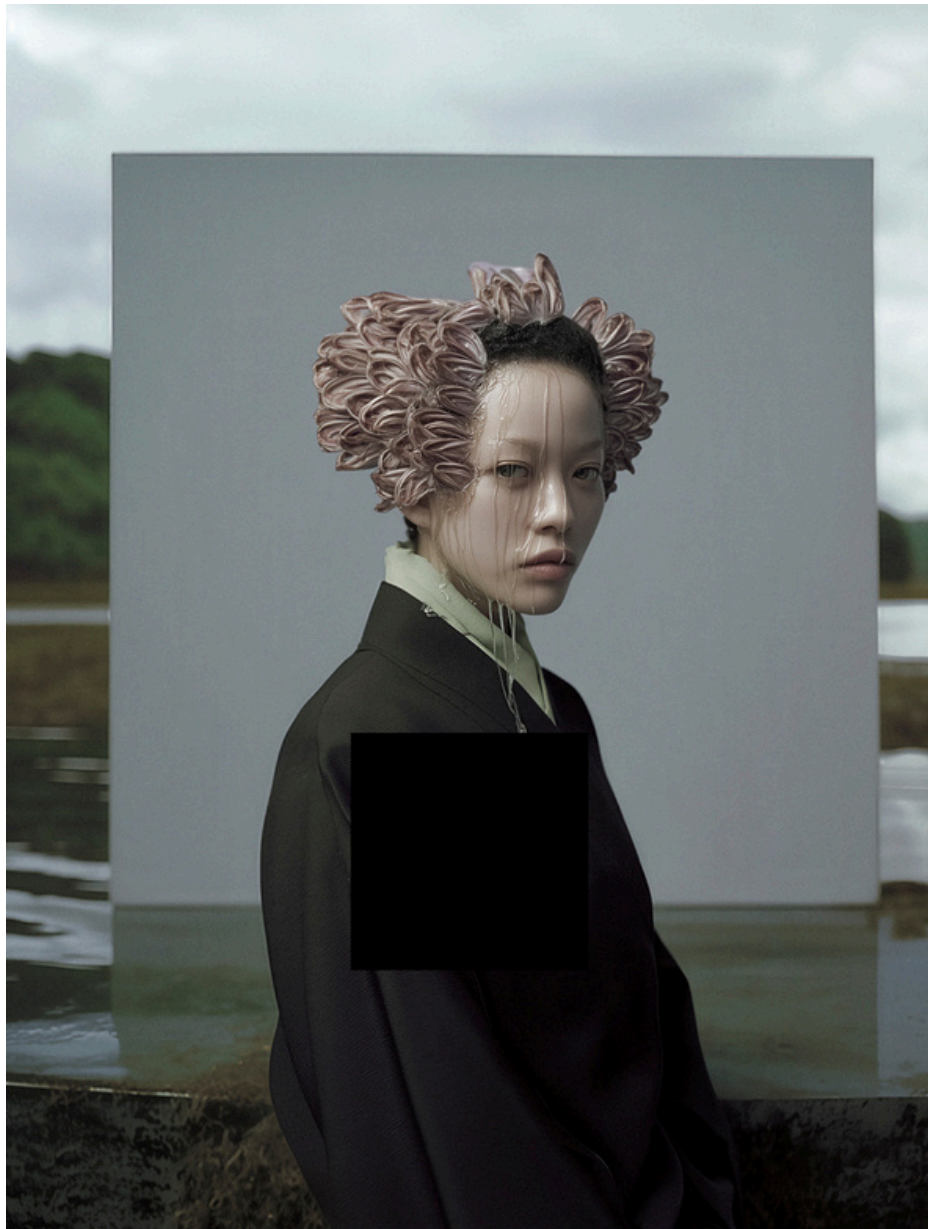
Femminile Maschile & Co, Libreria USCITA, Il Manifesto, Rome
1:1 – 5 Critici: 5 Artisti, Galleria Fermenti Lattici, Torrimpietra, Rome

1995

S.P.Q.R. 1995, Galerie Alessandro Vivas, Paris
Can you feel it?, Istituto Italiano di Cultura, London
Hieroglyphica, Galleria Stuarr, Rome
Monitors, Biblioteca A. Rispoli, Rome
See You, Ass. culturale Autori-Messa, Rome
Gelo e Disgelo, Farnese Palace, Ortona (curated by Adriana di Martino)
Corpi Mobili, Galleria Graziano Vigato, Alessandria

1994

What's your petrol?, Autori-Messa, Rome Artenergy, Passage de Retz, Paris (curated by Federica Di Castro) Collectivity, Galleria Marco Rossi Lecce, Rome



Matteo Basile, *THEATRUM NATURAE_III*, 2025, Pigment and smoke powder
photographic print on cotton paper, with a carved interstice, 120 x 80 cm

Matteo Basilè: Beauty is a blessed deception

Borges wrote that beauty is more fatal than death. And in fact, beauty is a condemnation, a salvation, an invoked necessity. A blessed deception, my talented interlocutor will shortly define it. Before his work, or rather, before the work of Matteo Basilè, I allow myself to be open to profound emotion, I abandon myself to a state of beauty and wonder.



Matteo Basilè, *SOMNIA FLORUM_II*, 2025, Pigment and smoke powder photographic print on cotton paper, with a carved interstice, 120 x 80 cm

The exhilaration of these imaginative, bold visions marks a time of blossoming in me, to use Baudelaire's words; every magical fragment of the soul seems to return to its place before these vibrant universes, their velvety, adamantine solidity. A pioneer of a surprising artistic approach that intertwines art and technology (his insights began as early as the mid-1990s), always driven by the desire to grasp the codes of his times and become their decipherer, Basilè has broadened the artistic vision of photography strictu sensu to a metanarrative that boldly and gracefully appropriates AI, augmented reality, and the phygital dimension. The possibility of painting with light achieves an unexpected expansion, a new exceptionality, new possibilities for storytelling. The viewer becomes the protagonist himself, asked to push himself, without mediation, to conquer an elsewhere made of interworlds, crossings, composite fantasies, prodigious, musical, vibrant yet at the same time grounded in solid laws masterfully deployed. In their inspired suggestion, Basilè's works retain their vitality, their imaginative yearning, the powerful and mystical substance that underlies everything. Exaltation of volumes, truly magnificent plastic rendering, sumptuous chrome, alabaster epidermises are declared formal and poetic solutions inherited from the great tradition of the past, from Caravaggio, from Leonardo, from the Flemish, Spanish, and Catalan influences, from the incorruptible volumes of Piero della Francesca, from the ruddy and wild fantasies of the Surrealists. Basilè's poetics, then, is sustained by fateful connections, by the yearning for the coniunctio oppositorum; a declared awareness of visual worlds founded on the happy blend - achieved without any dissonance - of ancient and contemporary, shadow and light, fidelity to European inspiration and exotic raptures, artificialia and naturalia, form and chrome.

SR: Matteo, among the infinite possibilities of dialogue between Idea, Humanism, and New Intelligences, what do you think are the most interesting potentials?

MB: The most vibrant potential emerges when we stop considering artificial intelligence a crutch for efficiency and begin to see it as a creature to be educated, a thought in progress. The Idea—the one that flows through man from the cave to quantum circuits—needs new bodies. And AI, if traversed with awareness, can become one.

Humanism today is a gamble on the short circuit: can we still speak of soul, grace, imagination... even in the language of machines? I believe so. But only if we stop trying to dominate and start listening.

In my visual laboratory, built on the outskirts of Rome in an old carpentry shop, for years an artificial intelligence has been growing that I don't program, but educate. I have passed on to it my gaze, my way of treating light, my attraction to that which vibrates between beauty and restlessness. It is a silent mirror, a threshold.

It is not an assistant. It is a student. It is a passage.

And perhaps it is precisely at the margins—where the cultural center stops looking—that metamorphosis can arise. A new alliance between humans and algorithms. Between flesh and vision.

SR: Maria Bellonci writes in her superb *Rinascimento Privato*: “My clocks are discordant: they chime or mark the stroke of time at different moments, varying from minutes to hours. One, a Nuremberg egg of gold enameled in blue, runs slower, and is a good six hours away from the most accurate; I know it is behind because I have seen it gradually slow down. I prefer it because it gives me back every day a greater number of hours to use as I wish: in those hours, conquering time, I place everything I will never do.” What does time mean to you, time in making art?

MB: Time isn't a line. It's a cloud that changes shape every time you mention it.

In my work, it fragments and layers. Every face I photograph doesn't exist in the present: it's an apparition, a passage.

Creative time sometimes settles like sacred dust, other times it explodes suddenly, as if the future bursts into the present disguised as intuition. I love broken clocks, like the one Bellonci mentioned, because they leave room for dreams.

It's in those "unofficial" hours that my images are born.

They are hours outside of time—where anything can still happen.

And the work then becomes a threshold: between what was and what could still be.



Matteo Basile, *FLORAMAGNIFIC_AI*, 2024, Pigment and smoke powder photographic print on cotton paper, with a carved interstice, 90 × 60 cm

SR: A question I always love to ask: what is Beauty for you?

MB: Beauty is a blessed deception. A vertigo that saves you.

It's not balance: it's dissonance, it's tension.

It's the crack that holds your gaze. It's a face that looks at you and makes you question it.

I love what I call marvelous monstrosity: the beauty that doesn't allow itself to be possessed, but nails you to its truth. The beauty that doesn't console, but reveals.

It's the moment when the image becomes ritual, fire becomes flesh, silence becomes gesture.

Beauty, for me, is always on the border.

Between the human and the superhuman. Between icon and presence.

SR: Who are the great masters of the past, both artistic and otherwise, who have nourished your creativity?

MB: Velázquez, for his faces that don't describe, but preserve.

Caravaggio, for the light that lacerates.

Bosch, for the lucidity of delirium. Tarkovsky, for transforming time into poetic material.

And Bill Viola, who made video a liturgy of the body and soul.

But the most authentic masters are those without a name. Faces encountered by chance. Figures on the fringes of official narrative.

And then Rome: fierce and generous, capable of offering you everything—glory, ruin—and then asking you: "Who are you, really?"

That's where all my research begins today: from what remains behind, but still contains the fire.

SR: Matteo Basilè's next projects?

MB: *Rerum Novarum* is the beating heart of my present. It's not a simple exhibition, but a rite of passage.

Every image acts: it is an act, not a representation. It is symbolic flesh.

I create portable altars, photographs engraved on cotton paper like visual relics. Alongside these, video portraits generated in dialogue with AI. Faces that breathe slowly, suspended in a liturgy of pixels and memory.

I don't use artificial intelligence to replicate reality, but to evoke what has been lost.

My images are ritual hybrids: they arise from the shot, but are completed in the algorithmic dream.

They are creatures poised between ancient painting and the distant future.

And ultimately, everything I do is a gesture to retain the invisible.

An art that doesn't explain, but accompanies.

That doesn't shout, but whispers.

And ultimately, it leaves a sigh. An impression on the skin.

A memory that belongs to no one, yet passes through us all.



Matteo Basilè, *THEATRUM NATURAE*, 2025, Pigment and smoke powder photographic print on cotton paper, with a carved interstice, 60 × 40 cm

From analog to digital to artificial intelligence. Matteo Basilè



Intermundia, Courtesy Matteo Basilè

A leading figure in contemporary photography, Matteo Basilè, since his first projects in the 90s has understood the potential of combining art and IT content

A leading figure in contemporary photography, **Matteo Basilè**, from his earliest projects in the 1990s, recognized the potential of combining art and digital content. He created a new expressive language through which photography and painting are transformed into digital images. But that's not all. The artist has always been able to transport the viewer into imaginative universes through which he tells a story that continues beyond the image.

For over twenty years, Basilè has demonstrated how **digital culture** is integrated with analog languages, codifying a grammar that intertwines with other expressive grammars, emphasizing a synchrony between power and technological action. His vision establishes the coordinates of photodigigraphy, a virtuous synthesis of mechanics and electronics, tradition and innovation, real and virtual settings, meticulous craftsmanship and technology.

A creator of universes in which reality is shaped in a metaverse between the real and the unreal, Basilè's probing gaze identifies the most authentic essence of the human being in diversity, in singularity, exalted in works that thrive on a timeless allure in which subjects are immersed between light and shadow, **dreamlike and surreal atmospheres**, where beauty and deformity, light and shadow, sacred and profane, East and West are the cornerstones through which to explore the human race. In these settings, we find suggestions inspired by cinema and art history, from Pasolini's neorealism to references to Caravaggio.



Intermundia, Courtesy Matteo Basile

In "The Saints Are Coming," the exploration centers on the ideas of **sainthood and redemption** as phenomena and the revelation of an internal tension within the individual. The theme is developed through subjects that transcend the usual everyday experience, such as "freaks," individuals with ambiguous sexualities, or even psychologically disconcerting juxtapositions. The characters are captured gazing heavenward or facing the viewer, revealing a desire to transcend their current condition, projecting themselves toward redemption in a society that shuns genuine ugliness in favor of rigid, cold, and preordained beauty.

The primary theme addressed in "This humanity" is the representation of minorities, particularly women. This work explores the duality of humanity and inhumanity, highlighting the desperation and struggle of women, considered a large minority. Basile imagines a symbolic "great battle," in homage to Paolo Uccello, in which 142 women are portrayed, expressing both defeat and the **desire for rebirth and vitality**. The author's approach is distinguished by the search for a happy ending, unlike other artists who focus on the drama and spectacularization of death.

MATTEO BASILÉ. THISHUMANITY. PACK GALLERY, MILAN

E EDITORIAL STAFF · NOVEMBER 17, 2010

ART EXHIBITIONS/EVENTS

Pack Gallery
Milan

Matteo Basile . *Thishumanity* (by Elena Baldelli)

For his latest project, Matteo Basile chooses Paolo Uccello and the three acts of the Battle of San Romano as his starting point, distorting the harmonious perfection of those eternal moments to narrate the next phase: the fight. The Sienese and Florentine soldiers transform into improvised "female soldiers," the Tuscan countryside gives way to the artist-photographer's personal "Photo Fight Club Studio." This humanity steps into the ring and, through fighting, reveals itself, reveals its humanity, made of monstrous wonder. This humanity is a collection of clashes, confrontations, encounters...



Elena Baldelli: The quotationism continues... the characters linked to sacred tradition give way to the soldiers of The Battle of San Romano. Why did you choose to look at Paolo Uccello's famous triptych for the *Thishumanity*

project? Matteo Basile: I'm a visionary artist who constantly looks to history to design a new scenario for the future. *Thishumanity* is about the clash between social minorities; my saints and madmen have only armed themselves to defend their humanity, the often monstrous and marvelous side, because I believe that the monstrous and dark side of man is the most fascinating for an artist to explore. The Battle of San Romano, for me, has always been an extraordinary example of mathematical order applied to reality. The battle is constructed like a mathematical formula, and everything is perfect, immobile, ready for the next phase, that of chaos, of apparent disorder, where the survival instinct takes the form of a fractal.

...And why have the next frame of this battle fought only by female protagonists?

I wanted to begin the first of ten battles conceived for this project with, precisely, the largest existing minority... the female one. A minority, obviously, understood not in terms of numbers, but as the culturally weaker sex. I imagined a clash between women, one against the other, in a ritual where destruction is nothing more than a moment of rebirth of the female identity. War is waged by men... and these women of mine, half saints and half warriors, in fighting, kill the masculine part that led them to the loss of their identity. I reconstructed this imaginary battle in a place painted, precisely, during the Italian Renaissance, the Renaissance that would be useful to us all, and I was inspired by Paolo Uccello who, as Vasari describes him in his Lives, "had no other delight than to investigate certain things of difficult and impossible perspective." One day, I would like to be remembered with the same words, where my investigations and my difficult and impossible perspectives will be human ones...

You've accustomed us to connecting your work to wide-angle settings, sacred and religious places, meticulous stage settings, and costumes. Behind all this, there's certainly a rather complex process: from choosing the location to choosing the models and costumes... How do you plan the moments leading up to the shoot? How is your set usually organized?

The more time passes, the more my work requires meticulous iconographic and scenic research. My sets are increasingly similar to those of a film, even though I operate with ridiculous budgets compared to the cinematic world. A close-knit team has now formed around me, always working together, immersed in the creation of these stories. With this team, I study the choices of costumes, makeup, and characters.

The locations are the ones I'm living in... *Thishumanity* was shot between Indonesia and Italy.

For *Thishumanity*, however, you chose to obscure the sets; only black behind the figures. The only subject is human...

I portrayed 180 women from all over the world. I shot them after the battle staged in my two studios, where I built a sort of ring of about 40 square meters, in which the invited women actually fought... For four months, mine became the first photo fight club studio. All the women who participated were led to do something seemingly "unnatural," but after ten minutes, in the arena, I saw a rice harvester and a nine-year-old girl transform into ferocious beasts. After about an hour of real fights, where I photographed them individually and, in an intimate, nocturnal setting, I brought each of them back to reanalyze with me the moment they had just experienced, namely when a mother can kill her own child to survive it... It was one of the most intense and complex projects I've ever done.

Men, women, children, the elderly... in previous projects you've blessed them all. *Thishumanity* shows humanity in a different sense: very human, perhaps too human. *Thishuman* = this human and *Thishuman* = inhuman. Did you want to express a judgment with this English-Italian pun?

I don't judge, but I tell... I portray, but not portray... *Thishumanity* is a stance in recounting humanity as a whole... the women's battle first, the clash between albinos, dwarfs, obese people, and Hollywood stars second. I want differences to collide once and for all, to understand that, perhaps, in this historical and cultural moment in which everything is global, normality doesn't exist and perhaps never has: everything depends on the point of view through which one sees the world.

Two chosen stops for *Thishumanity*: the Pack gallery in Milan and the Singapore Art Museum...

These are the first two stops... then in China for the next Beijing Biennale and then I would like to be able to exhibit it in its entirety in Rome, in a public space.



The Center has no time. Matteo Basilé in Milan

Galleria Pack, Milan – until 28 May 2017. After the whiteness of the “Pietra Santa” series, from 2016, the artist continues his research aimed at dissecting the depths of the Earth and investigating those of humans.

by Lucia Grassiccia 22/05/2017



It's no coincidence that the title of **Matteo Basilé's** (Rome, 1974) exhibition references Jules Verne's famous novel, *Journey to the Center of the Earth*. The landscapes depicted, volcanic lands near the Canary Islands, appear dark, suspended, almost post-atomic; they are populated by hybrid creatures, resembling humans but perhaps mythological, yet extraterrestrial in nature. These are apparently the only living elements in each shot; the rest is stone resting on the mists of time. The quality of gravity and air may have different characteristics than we know, and there's no trace of water (the quintessence of life).

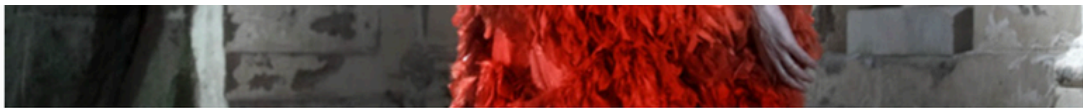
Also open until May 28th at Spazio 22 are solo exhibitions by **Raùl Cordero** (FL Gallery), **Kader Attia**, and the *in situ* work by **Daniel Buren** (sponsored by Galleria Continua), all equally noteworthy.

Matteo Basilé. Apparitions

Mostra - da sabato 23 giu 2007 | a domenica 26 ago 2007



Matteo Basilé, "Apparition 1", 2007



Basilé's digital photography in "Apparitions" portrays figures in highly theatrical poses, with penetrating gazes and body postures that evoke a hieratic sacredness. The backdrops are scenically characterized by historical and artistic influences—such as the Royal Palace of Caserta—or captivating baroque landscapes that Gianluca Marziani, in the catalogue essay, defines as "a science fiction retrospective: environments where the future of the human species is built on the permanence of the past."

What unites the people portrayed by Basilé is a striving for diversity: body modifications, defiant attitudes, and displays of transgender characteristics, which, according to Marziani, make these "presences" "more real than reality, [...] honest because they are already beyond the risk of judgment. Their courage takes on the weight of history and becomes a moral act."



Matteo Basilé, *EGUN*, 2017, Digital print on Hahnemuhle baryta paper



Matteo Basilé, *Viaggio al Centro della Terra #1#2*, (details of the work), 2017, Digital print on Hahnemuhle baryta paper



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