



GIULIO SCALISI

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Giulio Scalisi participated to the II edition of *StraightUp@ExtraDry*, [here](#) you may find more info about the videos and the art award, or search directly on [his website](#).



Giulio Scalisi

LIKE GHOSTS, 2014

video, 16:9, 1080p, 9 min

Credits and courtesy of the artist

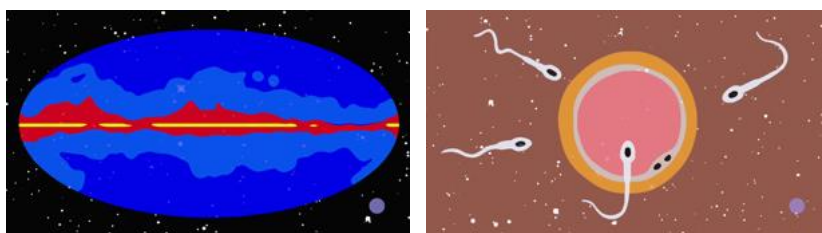
This video was produced by Giulio Scalisi for his graduation at NABA, Milan. In *Like ghosts*, numerous elements that characterize his research and style are already evident.

This work talks about the tale of a group of fictional characters from the future, The Leaping Hares. The contents of this piece and the way they unfold are typical of a 80s' science fiction movie but the way in which they are represented takes advantage of the mediums of our age, primarily the user interface of our internet browsers.

Scrolling, pop-ups and other functions typical of the digital experience are simplified and extracted to recreate a visual container that can transmit the contents that creates the video.

The viewer is first introduced to the video with a short poem wrote by the artist, highlighting a swift in human's nature, increasingly more immaterial but which in its behaviour and its disregard to the passing of time, closer to that of a beast. After passing through a virtual cathedral the viewer has access to the website of the Leaping Hares.

A series of images and texts unfold as the video browses this simulated website that, one after the other, end up forming a fragmented story that speaks of the conditions of humanity in that dystopian future. Memories of these users who have lost touch with their physical reality and live, love and make experiences in the reality created by the information that we share each day in the web.



Giulio Scalisi

DALLE STELLE ALLE CELLULE, 2016

video, 16:9, 1080p, 6 min on loop

Credits and courtesy of the artist

"Dalle Stelle alle Cellule", literally meaning from the stars to the cells, it's a mixture of 3D animation, 2D animation and real footage. It consists of a slide-show of illustrations of celestial bodies and human cells. These illustrations follow one another very freely, with a criteria of similarity rather than scientific. Working on this project, the artist was fascinated by knowledge production and its consequent communication. On how technology can mediate our view on reality, or rather, it is able to render our reality, and how scientific discoveries need to be translated in pictures for mass diffusion. In this scope of vision that goes from the telescope to the microscope, the intermission wants to give space to different forms of meaning or simply go against the illusory abstract point of view of modern science.



Giulio Scalisi

SHIPWRECKED, 2017

video, 16:9, 1080p, 17 min

Credits and courtesy of the artist

“Why did the Persians hold the sea holy? Why did the Greeks give it a separate deity? Surely all this is not without meaning. And still deeper is the meaning of that story of Narcissus, who because he could not grasp the tormenting mild image he saw in the fountain, plunged into it and was drowned.” from “Moby Dick” by Herman Melville.

This work was presented by Giulio Scalisi in 2017 within his first solo exhibition, *Alge romantiche*, at Tile Project Space, Milan.

Shipwrecked is a 3D animation that tries to explore the degrees of virtualisation that are investing our daily life and question the way through which images are consumed, or rather, how the images we create of ourselves are consumed.

Somewhat working like a documentary on the life of the ocean, the video starts up in the cloud and through its descent toward the seabed it will encounter many of the inhabitants that live in these waters who will be able to speak in first person and express their feelings and thoughts on the world they live in. Acting like a mirror, like a virtual screen, the surface of these waters host a community of youngsters that spend their day looking at themselves reflected on the ocean and at the images that slide through its surface. Not knowing how they ended up there or how to go back to the mainland.



Giulio Scalisi

FONTANA INFINITA, 2019

digital print on cotton paper

Credits and courtesy of the artist



Giulio Scalisi

FONTANA INFINITA, 2019

Installation View from The Show *Every Breath You Take*

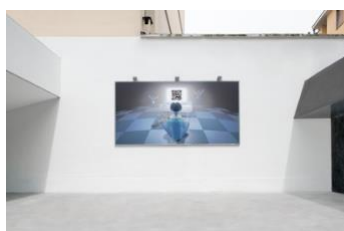
curated by Alberta Romano at Galleria Umberto Di Marino, Naples



Giulio Scalisi

WE HOLD ON TO THINGS NOT REALIZING THAT THEY ARE ALREADY DEAD, 2020

Installation View from *A Healthy Dose Of Confusion Before The Bang*, at Federica Schiavo Gallery, Milan



Giulio Scalisi

ANGELO AZZURRO, 2019

installation view from the show "1999" at Spazio Maiocchi, Milan



Giulio Scalisi

ANGELO AZZURRO, 2019

from a series of images created for a booklet published by Kaleidoscope for the show "1999"

Credits and courtesy of the artist



Giulio Scalisi

ANGELO AZZURRO, 2019 (frame)

Credits and courtesy of the artist