



GIANLUCA PANAREO

## FROM THEATRE TO PURE DYNAMICS

I construct situations in which actions, materials and time interact under specific conditions.

What was once staged as representation becomes a system in which physical, mechanical and human dynamics are set in motion and allowed to unfold.

Each work begins from a real condition: a gesture, an event, a tension.

These are not represented, but activated through devices that operate beyond control, allowing processes to take place and reveal their own logic.

Machines, tools and materials are displaced from their original function and become active agents within these systems.

Matter is never neutral: it carries the trace of the conditions that generated it and becomes the site where transformation occurs.

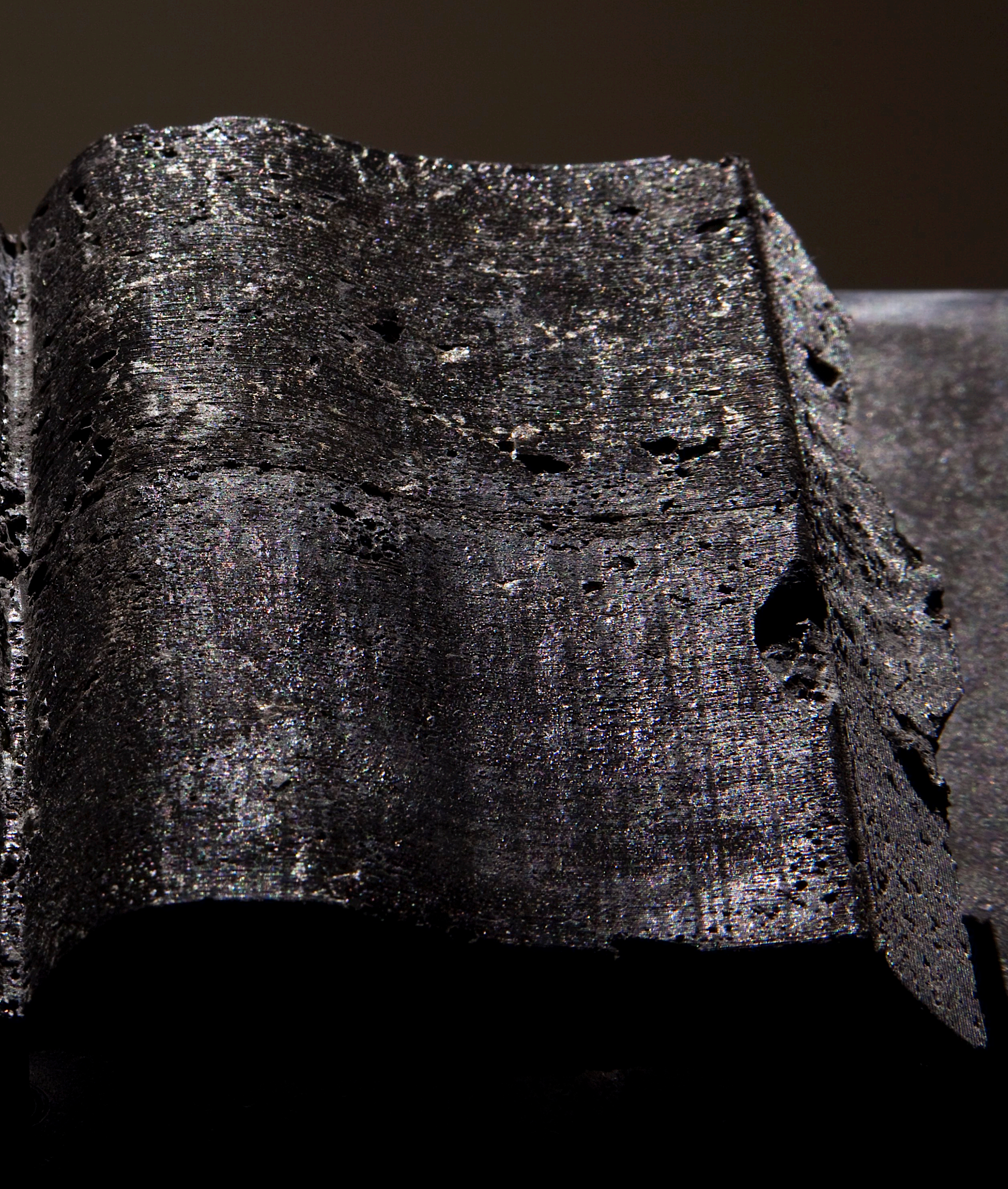
Each work unfolds through processes in which dynamics take shape over time.

The gesture becomes matter, the sound becomes memory, the event persists as form.

Within these systems, a space of attention emerges, closer to contemplation than representation, where perception can shift and ordinary mechanisms reveal an allegorical dimension.

What emerges is not an image of the event, but its residue, a condition that continues to act.





## DE CRUDELITATE

2016 — sculptural installation

In 2014, an independent library was destroyed in a neofascist arson attack. I took part in the clearing of the burnt space, where I collected a number of partially damaged books.

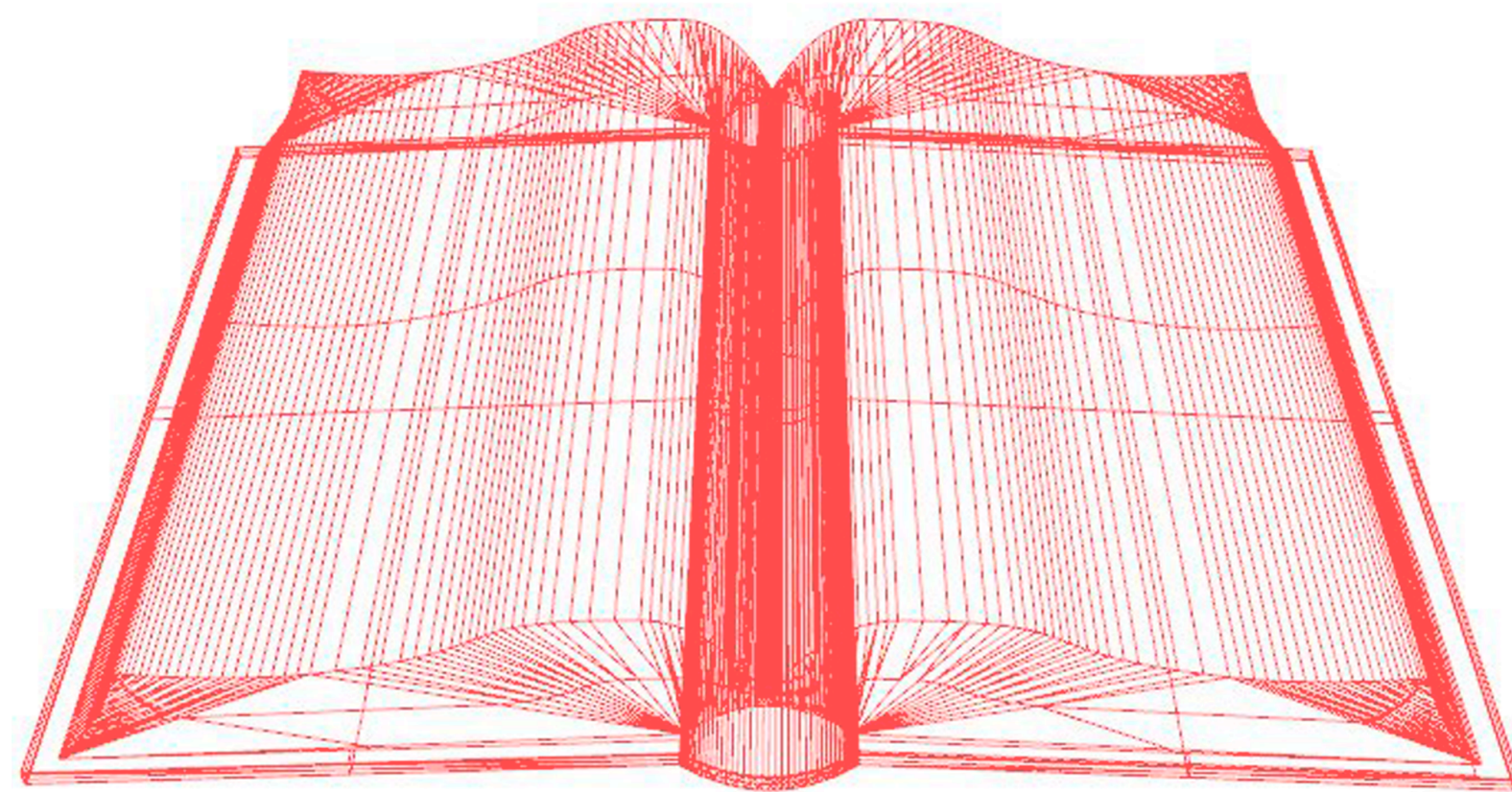
After documenting them, I completed the combustion process, reducing the books to ash in a controlled, ritual action.

The ashes were then mixed with epoxy resin and cast into a mold of an open book generated from a digital model, a book that never existed.

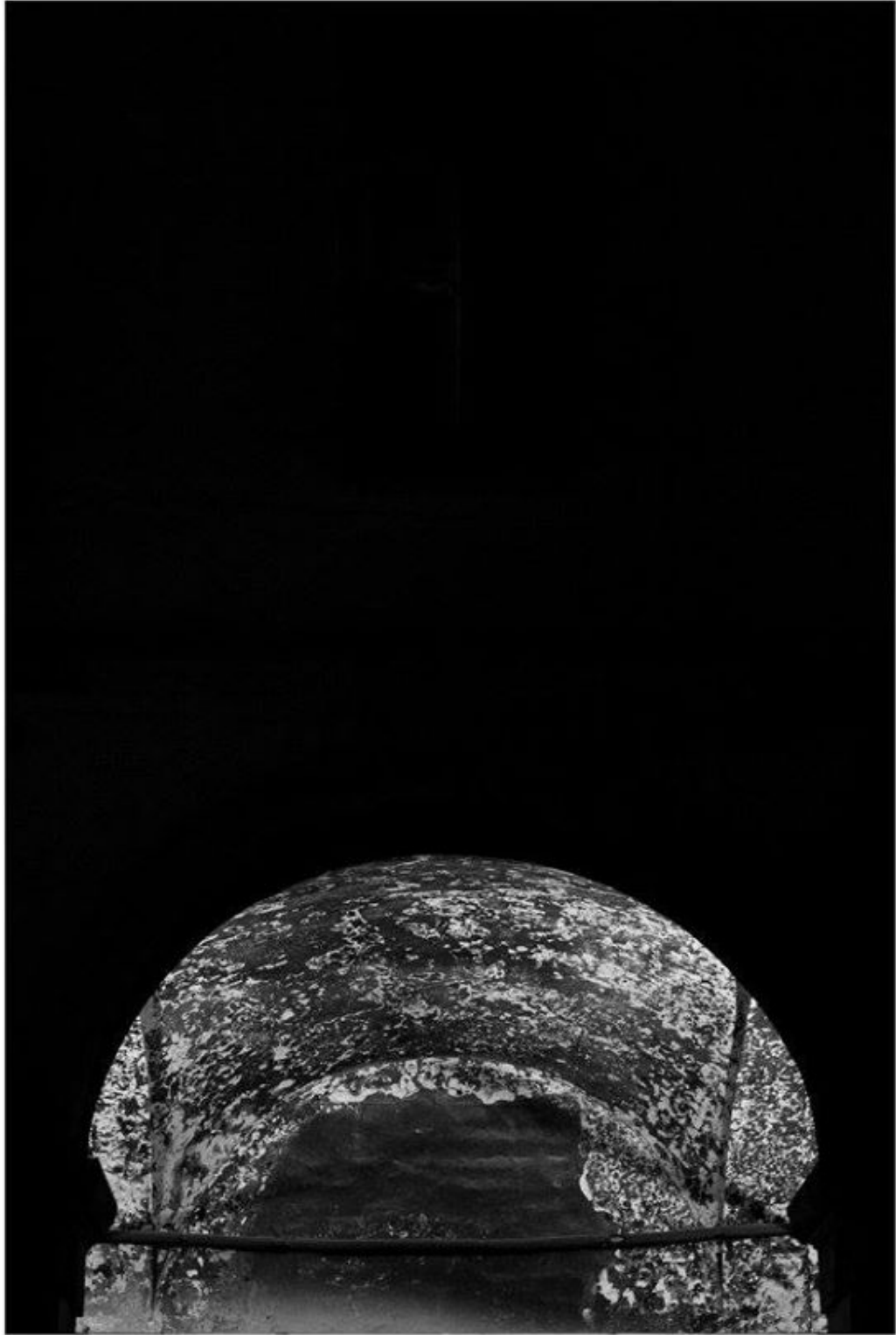
The work originates from a specific act of violence, but does not translate it into narrative. The book is reconstructed using the material residue of books destroyed by that act, allowing the event to persist within the matter itself.

The resulting object contains no text.

It exists as a form in which matter and meaning coincide, where the act that produced it remains embedded as its only possible content.









## IN THE HALL OF THE MOUNTAIN KING

2017 — site-specific installation / performative system

In the Hall of the Mountain King is part of *MEMINI*, a system of performative installations conceived for the public opening of Palazzo Marigliano, Naples.

The project unfolded across multiple spaces of the building as a progression through different layers of the city.

This installation marked the beginning of the path, occupying the underground spaces of an abandoned typography and addressing a raw, unstable energy embedded in the territory and its inhabitants.

The title references Edvard Grieg's composition for *Peer Gynt*, written during his stay in Naples, where he drew inspiration from the city's volcanic energy.

The work originates from a direct physical encounter. During the first site visit, I was confronted and struck by a group of young boys hitting me and the surrounding space with footballs, impacting people, walls and shutters.

The intensity of these actions revealed a force that was not metaphorical, but already present and active.

The boys were invited to using the installation space as playground.

Steel printing plates were suspended on the walls and fitted with contact microphones.

Each impact generated vibrations captured and processed in real time by musicians from the Conservatory of Benevento, producing a continuous noise composition.

The sound was transmitted to a large-scale system in the courtyard above, transforming the architecture into a resonant body.

The work operates as a system in which a human dynamic is captured, transformed and amplified. The resulting traces, deformed metal plates and recorded sound, retain the physical intensity of the actions that produced them.

### MEMINI

Aperture Napoli Festival

Palazzo Marigliano, Naples, Italy

Curated by: Marco Izzolino

Production: Riot Studio

In collaboration with: Conservatorio statale di musica "Nicola Sala, SuperOtium Art Hotel

With the support of: Campania Film Commission, Comune di Napoli

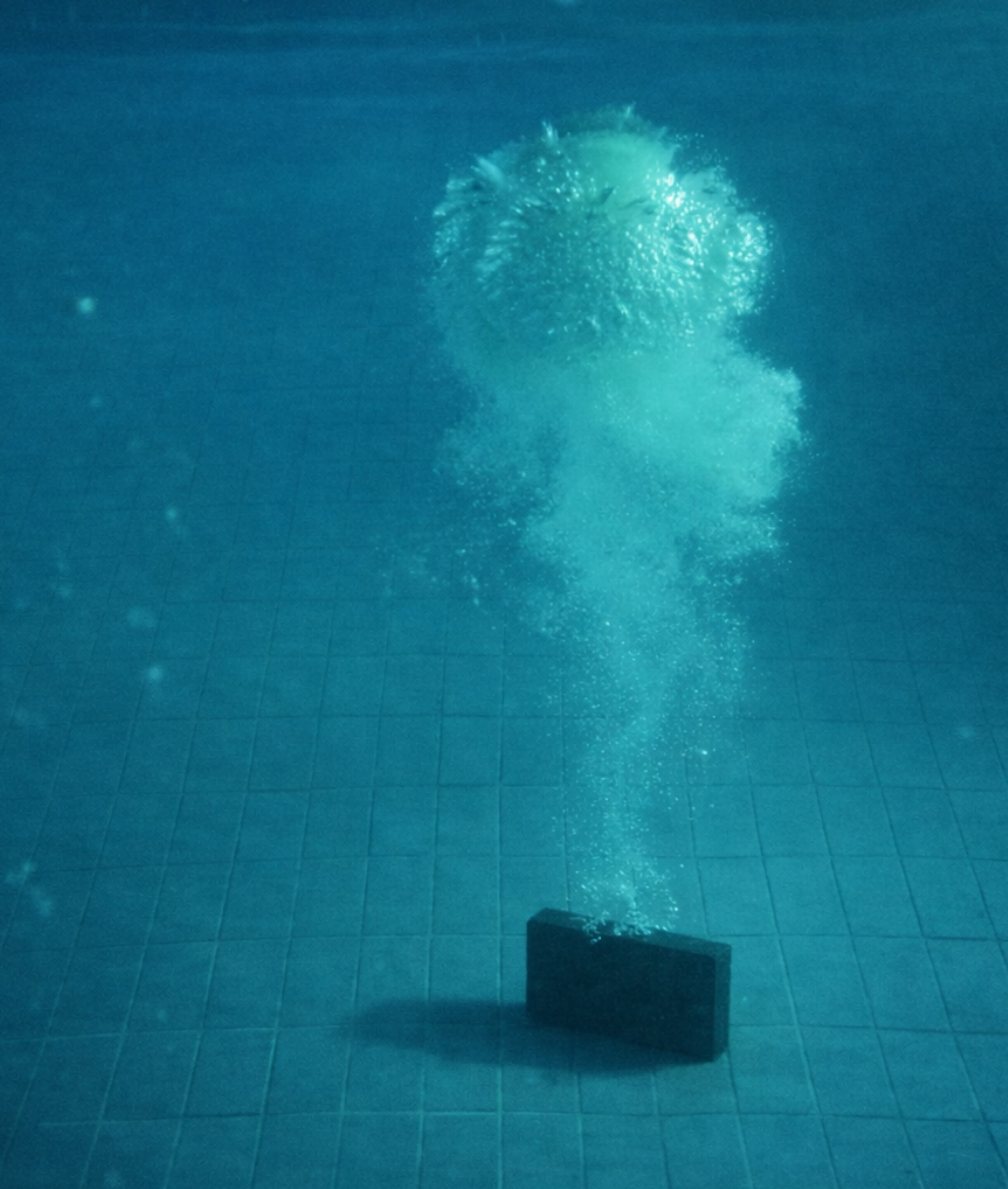
Partner: TecnoSistem s.p.a.







*Mountain King's Doors*  
typographic plates in steel and aluminium, from *Memini*, 2017  
exhibition view, *Vendi Napoli e poi muori*, 2019  
curated by Lorenzo Xiques, Galleria Fonti, Naples  
courtesy Galleria Fonti



## KATHARSIS op.0 n.0 — concerto per esplosioni subacquee

2015 — performance

Katharsis op.0 n.0 is a site-specific performance developed within a swimming pool, where a series of sealed plastic bottles filled with dry ice are fixed to the bottom.

As pressure builds through sublimation, each bottle eventually explodes, generating underwater shockwaves and visual forms resembling miniature atomic clouds.

These events are not simulated.

They occur in real time, as the consequence of a physical condition.

The pool becomes a chamber where destructive forces are contained and made observable. Explosions — typically associated with distance and danger — are brought into a controlled environment, where they can be experienced as form.

The sound produced by each detonation is captured through hydrophones, then processed and transformed into a sonic composition.

The acoustic trace of the explosion becomes material for a second layer of the work: a concert built from the residual energy of the event.

Rather than representing violence, the work constructs a condition in which it unfolds, is perceived, and transformed.

Katharsis here does not imply purification through narration, but through exposure: a direct encounter with forces that exceed control, held temporarily within a defined space.

Capri The Island of Art, 2015

Capri, Italy

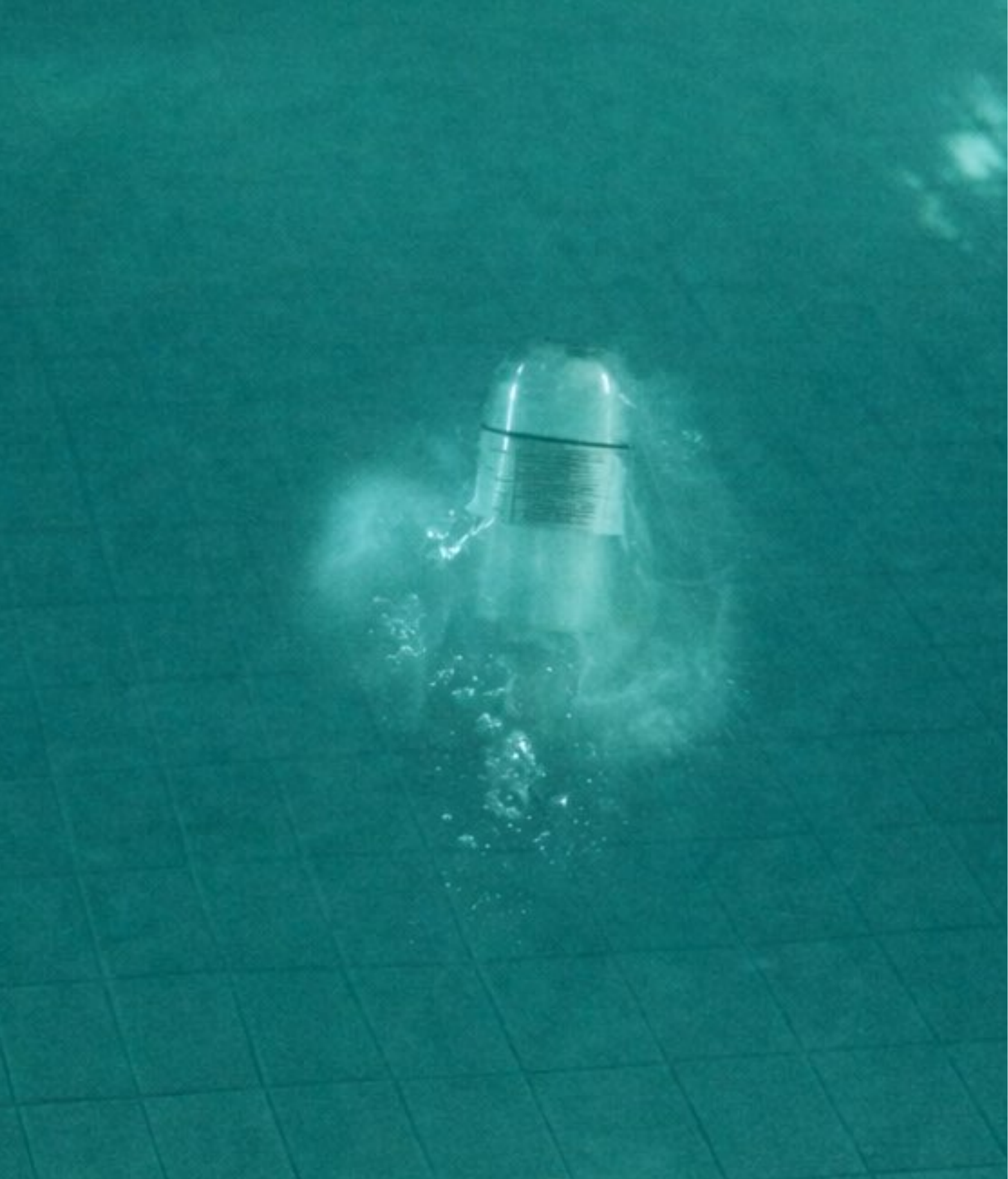
Curated by: Lucia Zappacosta, Marco Izzolino

Artistic Direction: Marco Izzolino

Production: Liquid Art System

Sound composition: Vincenzo Pedata

With the support of: Comune di Capri, Comune di Anacapri









## PEARL

2017 — video and sculptural installation  
with Fabio Pradarelli

Developed for the first Biennale of Contemporary Art in Lebanon, the work responds to the unfinished International Fair of Tripoli, designed by Oscar Niemeyer and left incomplete due to the Lebanese Civil War (1975) and the subsequent Israeli occupation (1982).

The project was commissioned by MACAM, a contemporary art museum housed in a former cement factory, a context that directly informed both the material and conceptual framework of the work.

Within the site, a reinforced concrete wall marked by numerous bullet holes, reportedly used for executions, became the point of departure.

A single machine-gun bullet was repeatedly immersed in liquid cement. Layer after layer, the object was progressively encapsulated, its original form disappearing within a homogeneous mass.

The process recalls the formation of a pearl: an intrusive, potentially harmful element is gradually neutralized through deposition, transformed into a closed and self-contained body.

Here, an object designed to penetrate and wound is subjected to a material inversion. Its destructive potential is not represented, but absorbed, rendered inert through matter itself.

The resulting form is suspended, shaped by gravity into an elongated, egg-like volume. Its surface appears uniform, concealing the object it contains while preserving it at its core.

The video component operates in parallel: percussive sounds recorded inside Niemeyer's concrete structures, resembling gunshots, are superimposed onto an image of the wall, from which the bullet marks are gradually removed.

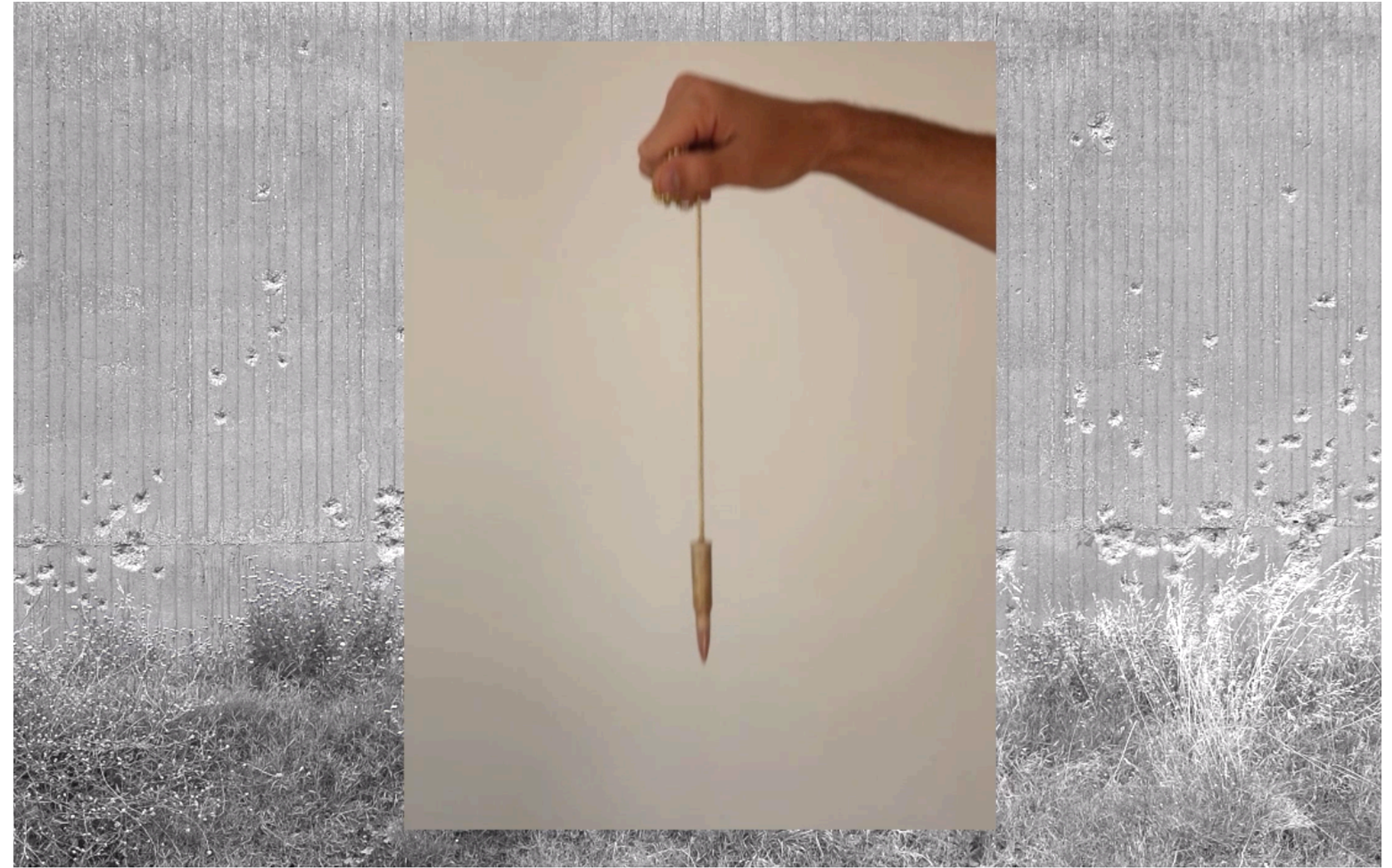
The work unfolds between impact and containment, constructing a space in which a specific act of violence is internalized and transformed — not erased, but held within a different state.

BLICA 2017 — First Biennale of Contemporary Art in Lebanon  
Tripoli / Alita, Lebanon

Curated by: Jocelyn Saab

Directed by: Gabriele Schaub

Production: MACAM — Modern and Contemporary Art Museum - Lebanon







## TEMPRA

2024 — site-specific installation

Developed for Casa Bucci, a historical ceramic workshop affected by the 2023 flood in Emilia-Romagna, the work originates from a direct geographical and personal condition: the shared terrain between my family and the Bucci family, from which the floodwaters and mud originated.

A block of earth taken from this boundary was placed at the center of the space. From a height of ten meters, a mechanical device released a single drop of water at regular intervals over a period of ten days.

Each drop impacted the surface of the soil, gradually eroding and dissolving it. The resulting mixture of water and mud spread across the floor, generating a pattern shaped by the same dynamics of flow and sedimentation that characterize a flood.

The process unfolds in slow time, producing a trace that is neither designed nor controlled, but emerges from the interaction between gravity, material and duration.

On the final day, the accumulated surface was temporarily fixed through a collective action: the water was evaporated using heat, stabilizing the form for a brief moment.

Immediately after, the entire trace was removed through a shared cleaning process involving the public, using tools associated with post-flood recovery.

The act of erasure occurs immediately after the completion of the form.

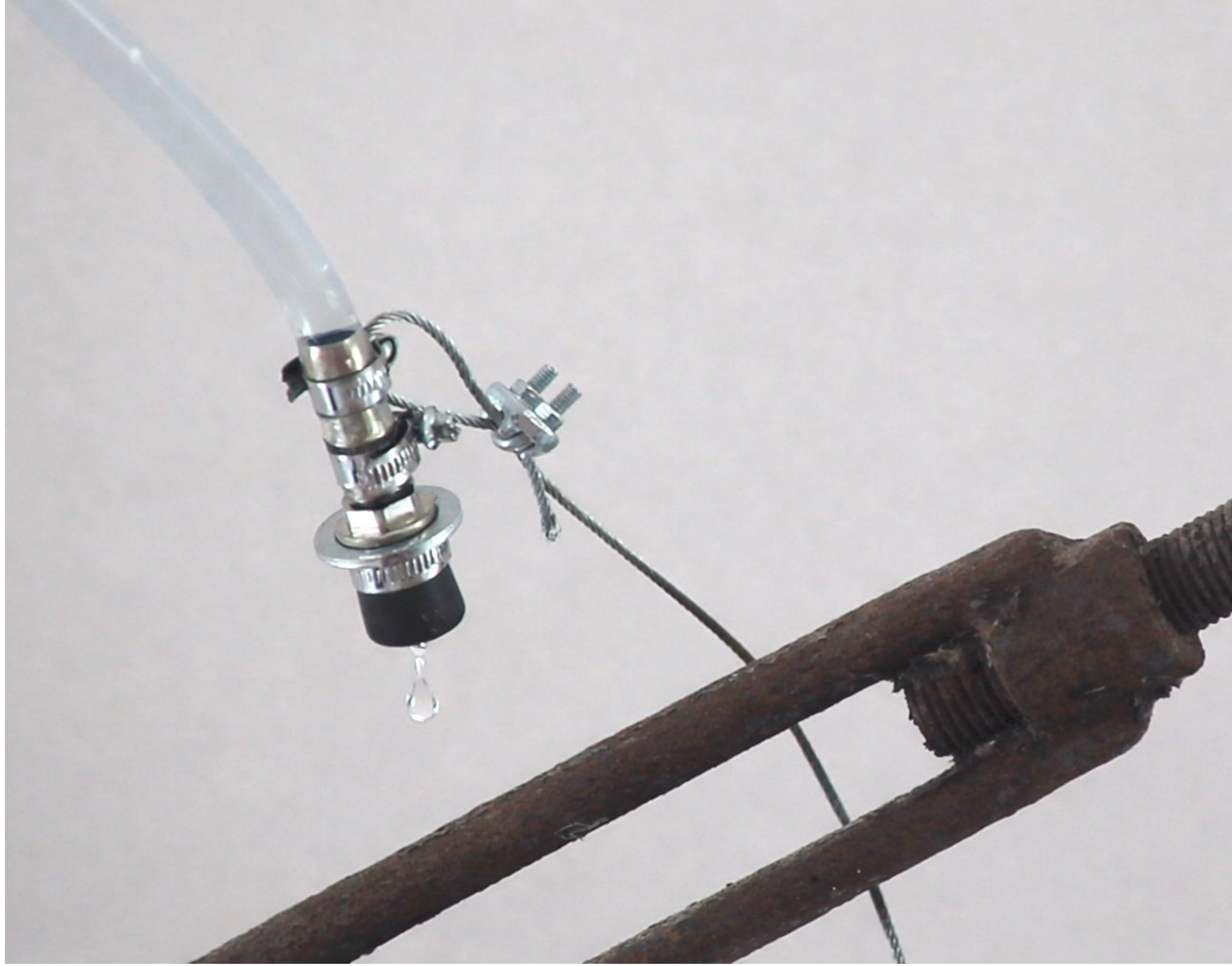
In this sense, the work approaches a contemporary mandala: a configuration that exists only to be undone, where construction and dissolution are inseparable.

Pesaro 2024 — Capitale Italiana della Cultura  
Casa Bucci, Pesaro, Italy

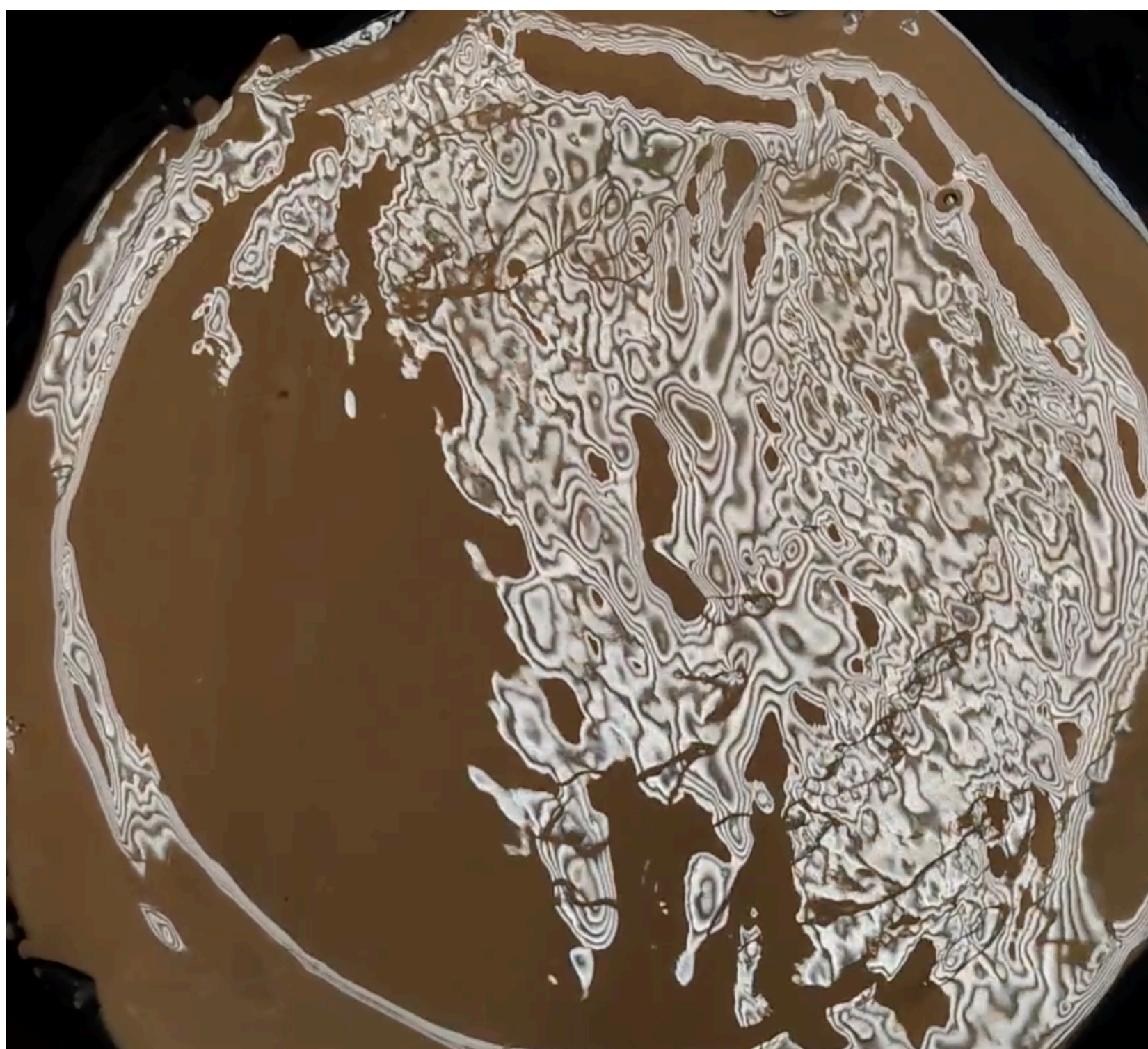
Artistic Direction: Viviana Bucci

Production: Casa Bucci

With the support of: Comune di Pesaro, Pesaro 2024 — Capitale Italiana della Cultura









## PRECIPITE

2025 — site-specific performance

Developed for *Le Parole della Montagna* festival in a village affected by the 2016 central Italy earthquake, the work is grounded in a precise condition: vibration as a carrier of memory.

A large stone, recovered from a reconstruction site, is suspended by an excavator and repeatedly dropped onto the ground.

Each impact propagates through the soil, generating a physical wave that extends beyond the visible action.

The work does not stage the earthquake, but operates within its same material logic. What emerges is not representation, but a shared perceptual field built through repetition, rhythm and force.

A choir synchronizes its voice with the impacts, following the temporal structure imposed by the falling stone.

The ground itself becomes the primary percussive element, shaping the composition.

The excavator is displaced from its functional role and enters a performative system where mechanical action and human voice converge.

*Le Parole della Montagna*, 2025  
Smerillo (FM), Italy

Curated by: Cecilia Casadei

Artistic Direction: Simonetta Paradisi

Production: *Le Parole della Montagna*

With the support of: Commissario Straordinario per la Ricostruzione Sisma 2016, Comune di Smerillo, Fondazione Marche Cultura





## SINGLE WORKS

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*Exuviae*, 2018

digital photography

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*Three Signs of Fire, Cavallerizza Reale, Turin*, 2014

pigment prints on cotton paper, triptych

private collection

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*Il cielo in una stanza, L'Aquila*, 2017

digital print on aluminium

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*Mud visual, from Tempra*, 2024

digital video still



## BIO

Gianluca Panareo (1988, Pesaro) is an artist working across performance, installation and sound.

His practice originates from a background in theatre and visual media, developed between Milan and Pesaro, and is informed by an early education in agricultural studies, grounding his approach in material processes and natural dynamics.

He studied screenwriting at Civica Scuola di Cinema, Televisione e Nuovi Media in Milan, attended the evening theatre organization course at Accademia d'Arte Drammatica Paolo Grassi, and collaborated as assistant in the theatre directing laboratory at Accademia di Belle Arti di Brera.

Alongside his formal education, his practice developed through direct collaboration and proximity to theatre companies and artists, shaping an approach rooted in observation, participation and process.

His work has been presented in international exhibitions, biennials and residencies, including the First Biennale of Contemporary Art in Lebanon, BIO50 – Biennial of Architecture and Design (Ljubljana), and the 56th Venice Biennale (collateral event with Fondazione Bevilacqua La Masa, IUAV, Università Ca' Foscari and Accademia di Belle Arti di Venezia), as well as in exhibitions, festivals and site-specific projects in Italy and abroad.

Alongside his artistic practice, he works as a photographer and environmental hiking guide. These parallel experiences extend his research into direct observation, physical conditions and the behaviour of matter in real environments.

## EDUCATION

2020: Course for Environmental Hiking Naturalistic Guide (GNAE) – DGR 1255/2011 regional law no. 8, 18/04/2019.

2009–10: evening course in theatre organization, Accademia d’Arte Drammatica “Paolo Grassi” – Milan

2007–8: Professional course in Screenwriting

Civica Scuola di Cinema, TV e Nuovi Media “Luchino Visconti”, Milan

Qualification certificate as Screenwriter and Television Producer

2007–8: selective course “enhancing youth creativity in the artistic and cultural field” – Fondazione Cariplo – Milan

2007: high school diploma as agricultural technician, agro-environmental module – Istituto Tecnico Agrario “A. Cecchi” – Pesaro

## ARTISTIC RESIDENCIES

2025: “Precipizio” – residency for the creation of “Precipite”, site-specific closing performance of the festival “Le parole della montagna” – Smerillo (FM)

2024: Casa Bucci – artist in residence for the year 2024 within “Pesaro 2024 – Italian Capital of Culture” – Pesaro

2017: Aperture Napoli – residency for the creation of the site-specific project “Memini” – Palazzo Marigliano / Studio Riot – Naples

2015: Capri the Island of Art – residency for the creation of the site-specific performance “Katharsis – op 0 n°0”, opening performance of the festival “Capri the Island of Art” – Capri (NA)

2015: Go Deep – residency/workshop for the creation of site-specific content curated by Motus and Andreco – former Cinema Astoria / Santarcangelo Festival, Rimini

2015: A,M,O – residency for artists and curators – Casa Sponge – Pergola (PU)

2015: Fondamenta 4.0 – residency for the creation of site-specific installations for “Mind the Echo”, official collateral event of Venice Biennale / Università Ca’ Foscari / Accademia di Belle Arti di Venezia / IUAV Venezia – Venice

2014: Apache, curated by Matteo Torterolo – Teatro Litta, Milan

2013: Mucchiomisto – residency/workshop curated by Motus and Blue Motion – Angelo Mai, Rome

2012: Camminarenellafrana – residency/workshop curated by Leonardo Delogu – spazio ZAK, Milan

2010: STRIKE! – residency/workshop for site-specific performative blitz curated by Silvia Calderoni – Santarcangelo dei Teatri (RN)

## MAIN SOLO EXHIBITIONS AND EVENTS:

2025 – “Precipite”, site-specific performance curated by Cecilia Casadei - Festival “Le parole della montagna”, Smerillo (FM)

2024 – “Crescendo, capriccio rossiniano per geofono, forno elettrico ed accadimenti vari” with Marco Colocci - TUM – festival del turismo musicale / Pesaro 2024 – Italian Capital of Culture”, Casa Bucci, Pesaro (PU)

2024 – “Tempra”, site-specific installation curated by Carlo Orsini, official event “Pesaro 2024 – Italian Capital of Culture” - Casa Bucci, Pesaro (PU)

2017 – “MEMINI”, site-specific performative installation curated by Marco Izzolino - Riot Studio, Palazzo Marigliano, Naples

2015 – “Trasparenze, quattro forme dell'invisibile – Acqua”, with Sabina Dragomir, curated by Carlo Maria Lolli Ghetti and Alfredo Rapetti Mogol - Università LUISS, Rome

2015 – “Cella 303” with Ricardo Miguel Hernandez, exhibition setup for Rossmut Gallery (Rome), curated by Diego Sileo, TheOthers ArtFair, Turin

2015 – “Kathartis Op.0 n.1 – concerto per esplosioni subacquee”, opening performance for “Capri the Island of Art”, curated by Lucia Zappacosta and Marco Izzolino, Capri Island

2015 – “Perfect Number – Come un magnete di Meraviglie”, curated by Francesco Paolo Del Re, Sponge Living Space – Casa Sponge, Pergola (PU)

2015 – “Sine-Fine”, opening performance for SetUp Art Fair 2015, curated by Giovanni Gaggia - SetUp Art Fair Autostazione, Bologna

2014 – “Punto Zero”, curated by Giovanni Gaggia and Mona Lisa Tina - Scalone Vanvitelliano \ Macula, International Center of Photographic Culture, Pesaro (PU)

## MAIN GROUP EXHIBITIONS AND EVENTS:

2026: “Finestre”, curated by Ricardo Aleodor Venturi and Lucia Camela - Studio con Finestra, Pesaro

2021–2023: “Morepixx?” curated by Taco D. Smith – Schwules Museum – Berlin

2021: “Pratiche sinestetiche”, curated by Lamberto Pignotti - Fondazione Berardelli, Brescia

2020 – “Emergencyexit – Art in quarantine”, curated by Adriana Rispoli - online exhibition

2019 – “Vendi Napoli e poi muori”, curated by Lorenzo Xiques - Galleria Fonti, Naples

2018 – “Il sentiero e la Bruma”, curated by Cecilia Casadei - State Archive, Pesaro (PU)

2017 – “First Biennale of Contemporary Art”, curated by Gabriela Schaub - MACAM – Byblos, Lebanon

2017 – “Living Art Room”, curated by Andrea La Rocca and Andrea Guardo - IviStudio, Catania

2016 – “Come Closer: Experimenting with a Wunderkammer of Vanities”, curated by Mario Casanova - MACT/CACT, Bellinzona

2016 – “Any given book”, curated by Chiara Garlanda - White Noise Gallery, Rome

2016 – “InfraRosso”, curated by Gaia Pasi - Teatro Elfo-Puccini, Milan

2015 – HELICOTREMA, curated by Blauer Hase and Giulia Morucchio - Punta della Dogana \ Fondazione F. Pinault, Venice

2015 – “Go DEEP – Atelier A-Storia”, curated by Motus and Andreco - Cinema Astoria / Santarcangelo Festival, Rimini

2015 – “Fondamenta 4.0”, collateral event of the 56th International Art Exhibition (Biennale 2015), organized by Università Ca’ Foscari, IUAV, Fondazione Bevilacqua La Masa, curated by Fabrizio Panozzo - Fondamenta della Misericordia, Venice

2014 – “BIO50}hotel”, 24th Biennial of Architecture and Design, curated by Alessandro Fonte - MAO, Museum of Architecture and Design, Ljubljana

## THEATRE

2014 – “Fantasmagoria #1”, directed by Gianluca Panareo - IT Festival, Fabbrica del Vapore, Milan

2014 – “New Yorker Hotel 3327 – Prometeo Tradito”, dramaturgy by Margarita Egorova and Gianluca Panareo, directed by Gianluca Panareo and Saverio Assumma de Vita - Teatro Litta, Milan

2012 – “Abisso – prima dimensione”, dramaturgy by Romeo Verri, directed by Gianluca Panareo - Teatro Elfo-Puccini, Milan

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