

## Lorenzo Scotto Di Luzio

(Pozzuoli, 1972)

Lorenzo Scotto Di Luzio's work stands out by virtue of a gaze on the world which is both ironic and cutting, tempered with a slight sense of nostalgia and a badly concealed degree of scepticism with regard to existing social dynamics. Through an approach open to the various forms of expression, from installation to drawing, from video animation to performance, his production is part of a wider reflection on the body and self-representation. The encounter in his early years with the Neapolitan Giuseppe Desiato, an anti-conventional figure in the panorama of performance art, had an influence over the ensuing developments in his research.

Often featuring himself in the first person, Scotto Di Luzio sieves through the clumsy and unstable identity of contemporary man. In 2002, with the collaboration of a Neapolitan record label, he reinterpreted ten hits by Luigi Tenco, and took his place on the covers of the vinyl records, completing his identification with a figure who, also due to his tragic and early demise, became the very symbol of the tormented artist. In the video from the same year in the collection, *I Will Survive*, we see him instead sing the famous Gloria Gaynor song while he attempts to lodge a number of everyday objects in his face, contracting the arch of the brow and his cheekbone, or his lower lip and chin. This original form of gymnastics forces his face muscles to carry out unusual, frustrating and fairly futile movements, yet in the attempt to exorcise the boredom and fill up the downtime that the artist spends alone in his studio. Indeed, his critical lens does not spare even his own creative activity, clasped in the grip of the mechanisms of a system that dictates strict rules on the rhythms of production and the circulation of works. He takes his distance from it with an elegy to unproductivity, of the time set aside for himself and his family. And so in the sculpture *La vie en rose* (2014) he is depicted in a rather ordinary moment of his family routine, waiting at an ATM together with his wife and their daughter. And it was in fact a colouring book belonging to his daughter that gave him the inspiration for a series of lively canvases using acrylics, giving a face to tomatoes, lemons, mushrooms and other childish shapes (*Senza titolo*, 2016).

Painting, carried out using a range of media, has always played a key role in Scotto Di Luzio's discourse, drawing indifferently on art history, popular culture and the images of news bulletins such as those to be found on social networks. We may thus come across a citation from Pieter Bruegel, a character from the Neapolitan nativity scene or in the portrait of the female soldier from the US army involved in the torture scandal of Abu Ghraib. When instead he engages in installation, the artist creates sculptural mechanisms that look like everyday objects yet which perform pointless tasks, are craft replicas or which are oversized, flying in the face of any principle of functionality.

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