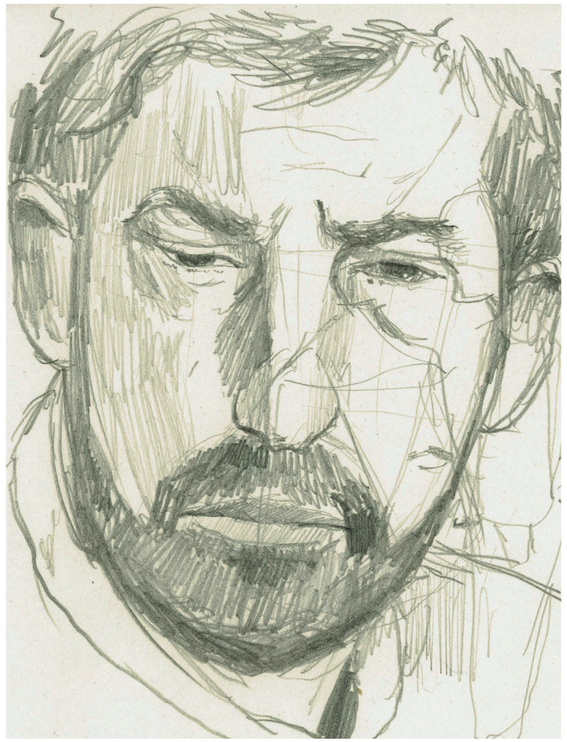
GIAMMARCO CANEPARI

PORTFOLIO



La stanza del figlio / The Son's Room
2023, Graphite on paper, 14 x 20 cm.

STATEMENT

"In reality, my dream has always been to know how to dance well, […] to know how to dance. But in the end, I always just end up watching—which is also beautiful, but it's something else entirely."[1]

1 Caro diario, Nanni Moretti, Italia, 1993.

ENG

It all stems from the inability to grasp the present and, consequently, life itself.

The focus of my investigation is life, as it is the only reality I know. I try to intercept its phases, I attempt to understand them, to give them a name, or to associate them with an object or a face, with the goal of telling a story. It was a game I often played during my adolescence: trying to pin a name to a certain period of time, enclosing it in a word as if it were the title of a chapter in a book; it's a pity I never wrote those words down. Now, I would find myself with a vocabulary or a chronological archive containing everything I experienced in the past, and perhaps that would help me better understand myself in the present, today.

In the meantime, this habit has evolved through the advent of the image, discovered through various experiments with drawing (for me, a necessary phase of study and understanding the subject, like a first date that might lead to something more or remain merely a testimony of that moment when things could be observed with greater clarity). As I grew familiar with drawing as a medium, I saw that words were no longer enough, yet they continue to hold a fundamental narrative component found in the title (an attempt to revive the aforementioned adolescent game). The image becomes a further field of inquiry; it means adding another layer of difficulty, another level of investigation—a white plane upon which to let figures settle until the subject emerges, and finally, is truly seen.

The choice of subject occurs by recognizing a state of mind born from identifying a phase of life. This can be intercepted in its final stage—as it closes—or through a premonition, catching it while it is still in an embryonic stage.

After truly understanding and seeing the subject, the time for its production arrives: the moment where it merges with life and real time. The process, as well as the conclusion of the work, brings me into alignment with the present. For me, creating is adhering to the container, and thus being able to affirm that I exist. In that moment, my own time—which follows a sinusoidal path parallel to the straight line of life (the real time common to us all)—overlaps with it. The moment these two lines meet and coincide is the point of creation: the contact with real time, with the present. This is the moment I can affirm that I exist.

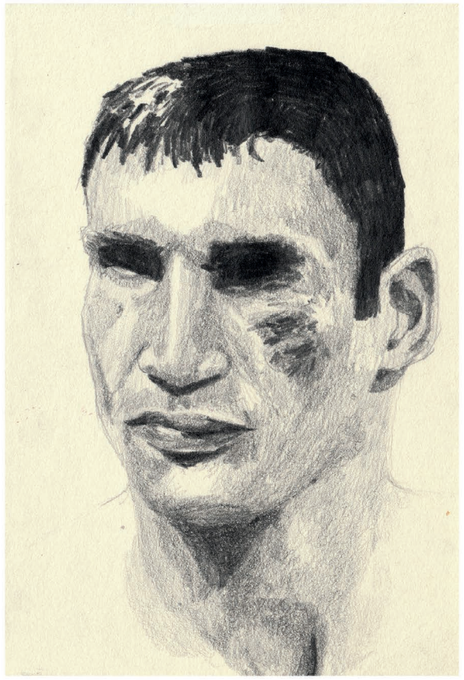
The time following this encounter is, consequently, a return to the undulating path where life continues in a way that differs from linear time. There is a different flow, aimed at returning to an understanding of what is happening, trusting that I will soon return to adhere to the "here and now." The result is the creation of numerous testimonies of lived life, checkpoints of my experience as an intermittent observer.

My hope is that the observer might recognize themselves and, consequently, encounter a perspective different from their own, establishing a constructive dialogue aimed at understanding—far be it from me to claim it as definitive—but still a different viewpoint from which to draw inspiration and start anew.

With the hope of grasping time and beginning to dance.

"...He lives eternally who lives in the present..."[1]

1 Ludwig Wittgenstein, *Tractatus logico-philosophicus e Quaderni 1914-1916*, Einaudi, Torino, 2009, p.107



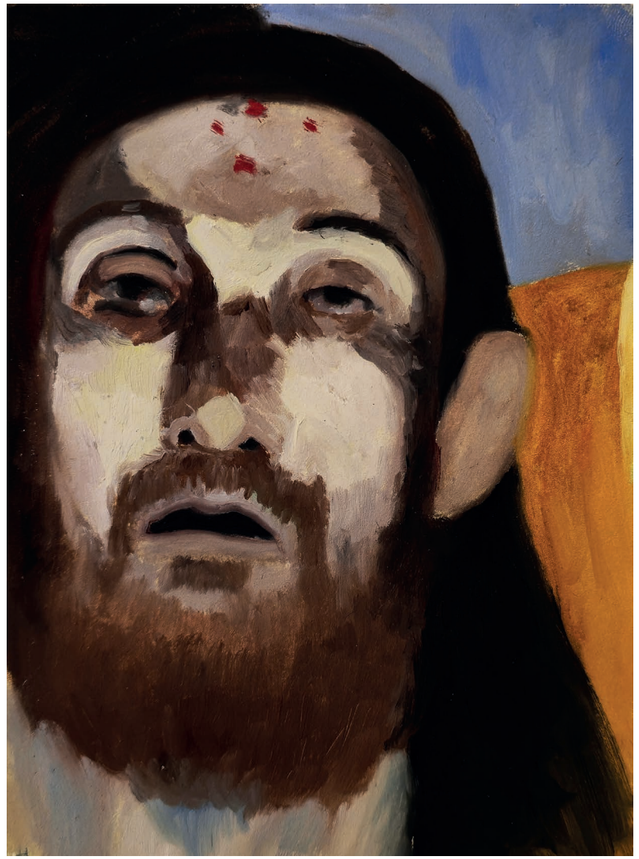
Il pugile / The Pugilist
2021, Graphite on paper, 14 x 20 cm.



Il Pugile, realizzazione di un conflitto / The Prizefighter: Realization of a Conflict
2022, Monotype on Magnani paper (300g), 40 x 50 cm



Bisogno della religione / The Need for Religion (After Edouard Manet, 1864)
2024, Pastel on paper, 14 x 21 cm.



Realizzazione di una necessità / Realization of a Necessity (After Edouard Manet, 1864)
2024, Oil on panel, 14 x 18 cm.







Ho preso il largo, racconto di un abbandono / I Set Out to Sea: Tale of an Abandonment
2022, Plaster sculpture, 20 x 30 x 35 cm.



Quel che ne rimane, ricordo dopo un escursione / What Remains: Memory After an Excursion
2023, Pastel on paper, 21 x 16 cm.



Prova di cattura di un paesaggio / Attempt to Capture a Landscape
2023, Pastel on paper, 14 x 20 cm.





Scene di disordine / Scenes of Disorder
2022, 2 monotypes on Magnani paper (300g), 70 x 50 cm.



Ricordo di un’estate / Memory of a Summer
2022, Drypoint, aquatint, and etching on Rosaspina paper (310g), 50 x 70 cm.



Chi cerca / One Who Seeks.
2022, Drypoint on Rosaspina paper (310g), 50 x 70 cm.



Caro Lorenzo, ti voglio bene./ Dear Lorenzo, I love you.
2022, Drypoint on Rosaspina 310g paper,
50x70 cm

Many things happen within paintings: it is the beginning of a narrative.

Paintings live during the process of their creation; the subject or subjects emerge in their own time, understood through the act of working.

In this dialogue with them, the image creates itself, and things find their rightful place within the story. I believe in identifying the “Ouch!” (the exclamation used for cries of pain in comics and storytelling), which for me is the key component of painting. It is the focal point where the work reaches its zenith (it is what determines its success and its conclusion).

This exclamation is built from afar, starting with the identification of the story and the protagonist; afterwards, the subject is placed in relation to the surrounding space in search of an intimacy, as if we were in a Kammerspiel, with the goal of creating fertile ground that fosters a dialogue with the creator of the image.

Once all the requirements for a meaningful exchange are present (the initial phase, the sketch), the definition of the subject—its understanding—begins. This is the moment when things happen, as the portrayed figure moves and changes over time; time which is necessary to understand the subject’s state of mind. All of this suggests an almost sculptural modus operandi: identifying the block and, over time, extrapolating the figure from what imprisons it, striving to reach the “Ouch!” (that is, its conclusion—the sound that tells me everything is finally where it belongs).



Caro Pavese / Dear Pavese
2023, Oil on canvas, 40 x 50 cm.



La pesantezza dell'ostinatezza / The Heaviness of Obstinacy
2022, Oil on canvas, 20 x 27 cm.



Quel giorno ho lasciato la paura a casa / That Day I Left My Fear at Home
2023, Oil on canvas, 30 x 24 cm.



La bellezza di una vita intera (l'inizio) / The Beauty of an Entire Life (The Beginning)
2023, Oil on canvas, 80 x 120 cm.



Quello che rimane (tentativo di intendere il tempo) / What Remains
(Attempt at Understanding Time)
2025, Oil on canvas, 40 x 40 cm.



L’età della rivoluzione è lontana (tentativo di intendere il tempo) / The Age of Revolution is Far Away (Attempt at Understanding Time)
2025, Oil on canvas, 120 x 80 cm.



Tentativi differenti di stare al mondo /
Different Attempts at Being in the World
2025, Oil on canvas, 180 x 150 cm.





Diptych:

(Avere Fede) 1..2..3..4... / (Having Faith) 1..2..3..4...
2025, Oil on canvas, 80 x 140 cm.

Materializzazione di un desiderio (la fatica)/
Materialization of a Desire (The Effort)
2025, Ceramic, 13 x 30 x 10 cm.





Materializzazione di un desiderio (la fatica)+(Avere Fede) 1..2..3..4...

Materialization of a Desire (The Effort) + (Having Faith) 1..2..3..4...

Matchstick Boys

To burn: to do so without asking too many questions.

To reclaim a past time, once lived in a state of placidity.

To do so once again at a more mature age, thanks to meeting people (boys) who were and are living this phase to the fullest; to manage to let oneself be swept away into that dimension of burning, of enjoying Life.

To have been, or to still be, a “matchstick boy” means to Live: to enjoy a today, a here and now, without the pressure of tomorrow or of time passing and imposing its social structures, professed by commonly accepted models.

Every now and then, one must know how to grant oneself the chance to run at full speed again, just as we did as children—invaded by that lightness and that desire for wonder that fades with age, leaving its final footprint in the young adult within us.

And perhaps this is the turning point of these sensations, the last bastion, the place from which to set out once again.

This project is dedicated to the idea that, perhaps for a moment, I managed to live it again.



Ragazzi Fiammiferi (situazione alterata) / Matchstick Boys (Altered Situation)
2025, Oil on canvas, 50 x 40 cm.



Ragazzi Fiammiferi (Bruciare) /
Matchstick Boys (To Burn)
2025, Oil on canvas, 160 x 130 cm.



Dare l’anima nell’aria di rigore (crocefissione) /
Giving Your Soul in the Penalty Area (Crucifixion)
2025, Oil on canvas, 140 x 120 cm.



Il Cacciatore, (svegliarsi con l'idee chiare già a prima mattina.) /
The Hunter, (Waking Up with Clear Ideas Since the Early Morning.)
2025, Oil on canvas, 150 x 200 cm



Il sogno del cacciatore. /
The Hunter's Dream.
2026, Oil on canvas
300 x 180 cm (Diptyque: 2 panels of 150 x 180 cm)



Perseguire quello che si è iniziato, avere la forza di mantenere le promesse. /
Pursuing What Has Been Started: Having the Strength to Keep Promises
2025, Oil on canvas, 100 x 80 cm.



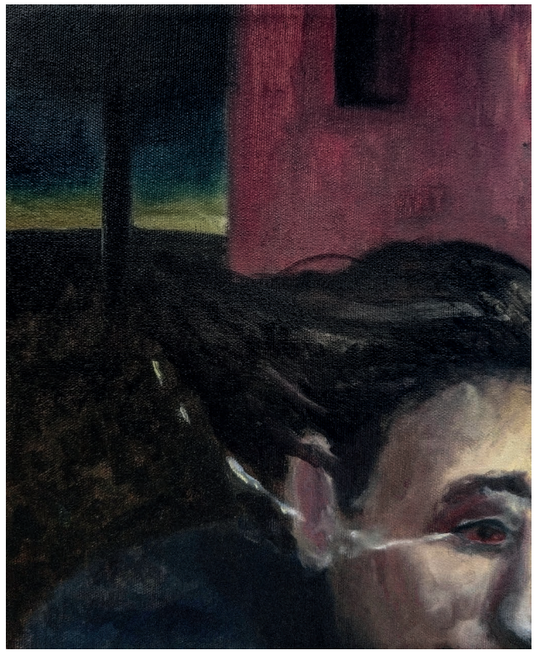
Aspettare il momento giusto (Saper riconoscere l’acqua nel fiume). /
Waiting for the right moment (Knowing how to recognize the water in the river)
2026, Oil on canvas, 120 x 140 cm.



Gli abitanti della palude (prima prova).
The inhabitants of the swamp (first trial)
2026, Oil on canvas, 24 x 33 cm.







Racconto di un tentativo di fuga, (le lacrime non so che sapore hanno).
Account of an attempted escape, (I don’t know what tears taste like).
2026, Oil on canvas,
Triptych, 22 x 27 cm.



Rappresentazione di un dispositivo di vita, installato in un ambiente poco favorevole ad essa.
Representation of a life device, installed in an environment unsuited to it.
2026, Oil on canvas,
180 x 210 cm.

BIOGRAPHY



Giammarco Canepari Born in Rome (1995). Currently lives and works in Barcelona. He studied at the Academy of Fine Arts of Urbino, where he earned a second-level diploma in Publishing and Illustration for Fine Art Printmaking (2023).

CONTACT:

Phone / WhatsApp:

+34 623481199

Email:
caneparigiammarco@gmail.com

Instagram:
@giammarcocanepari