

[www.francescovertucci.com](http://www.francescovertucci.com)  
[info@francescovertucci.com](mailto:info@francescovertucci.com)  
 29-31 Dingley Place, London EC1V 8BR  
 +447577478594



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## RESUME

### **Founder/Director – MILKandLEAD Art Gallery**

**October 2009 – present**

Francesco Vertucci, Founder and Director since 2009, is responsible for conceiving, developing, and implementing the artistic vision and focus of MILKandLEAD Art Gallery. He is involved in the ongoing decisions about the development of the aesthetic values of the Gallery. His areas of expertise include

- Forward-looking aesthetic philosophy;
- Wide knowledge and research of excellent, innovative and emergent art forms and talents;
- Creating the highest quality gallery identity and display and maintaining that excellence through each event;
- Planning, developing and presenting exhibitions;
- Creating, directing and hosting art events;
- Marketing and Media strategies;
- Ideating unique concepts: logos, illustrations and promotional material design for establishing the visual identity.

### **EDUCATION**



#### **Academy of Fine Arts, Brera Milan IT.**

Frequented Master of Arts (MA) Visual Arts  
2005 - 2008



#### **Academy of Fine Arts, Naples IT.**

Master of Arts (MA) Contemporary Art  
2003 - 2005



#### **Academy of Fine Arts, Naples IT.**

Fine/Studio Arts, Drawing and Painting  
1999 - 2003

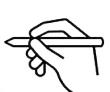


#### **London Metropolitan University**

(BA) Animation, Interactive Technology  
Video, Graphic Design and Special Effects  
2014 - 2017

### **ADDITIONAL SKILLS**

 **AUTODESK®  
MAYA® 2018**



## BIOGRAPHY

### Early Life

Francesco Vertucci (9 February 1981) was born in Agropoli, Salerno, Italy. His artistic training began during his early childhood. At the age of three, he started practicing figurative drawing, pencil and pen on printing and acid paper.

His first approach to music, suggested by his father Angelo, commenced at the age of five. As it was accustomed to the children in his hometown to play orchestra instruments, Francesco started taking classes of solfeggio and clarinet. He was also the very first child instructed for interpretation of lyric poems (as a white voice for chants in Latin language) and extensive and complex dramatic representations of rituals of penitence for popular piety and the confraternities of the Diocese of Vallo della Lucania, Salerno.

After seeing his first live piano concert in 1986, Francesco started taking private lessons with Maestro Angelo Malzone. Soon enough Francesco immersed himself in art: drawing and piano took up the greatest part of his life and allowed him to escape the reality of the little Dogville-like village.

Private lessons, lust for knowledge as well as engaging in such techniques as Bona, Pozzoli, Delachi (solfeggio scripts), Le Scale, and Antologia Pianistica (piano techniques studies) gave him the opportunity to play and interpret Duvernoy, Cesi-Marciano, [W.A. Mozart](#), [F. Schubert](#), and [F. Chopin](#). At the age of nine, Francesco was skilled enough to start studying at the music conservatory. However, due to the long distance and other circumstances, he kept studying privately for a few more years – focusing on L.v. [Beethoven](#) on piano and [J.S. Bach](#) on harpsichord, owned by Maestro Massimiliano D'Agosto (Orchestra Director).

The young Francesco indulged in impersonating the masters of classical music and bringing their souls back from the sound scripts; transferring their works from the pentagrams through his eyes and fingers, then body and ears with no latency. These rituals satisfied him for over six years, until he felt trapped in the set of rules. Pentagrams became cages, the piano hammers tools of torment, which made him feel like a human trained to be an analogue sound reproducer. He had to discover new sound identities.

### Later Development

In 1995, Maestro Massimiliano D'Agosto proposed Francesco to take the part of baritone in his new project, Concordia Vocom: polyphonic choir of Agropoli. For over a year, he visited numerous venues, performing in such plays as [Carmina Burana](#) (C. Orff, 1937), [La Traviata](#) (G. Verdi, 1853), [L'Elisir d'Amore](#) (G. Donizetti, 1832); alongside some amateur dramatic/theatre performances of Commedia dell'Arte, such as [La Giara](#) (L. Pirandello, 1916), Natale in casa Cupiello (E. De Filippo, 1931) and part of the sacred representation of L'Angelo e il Diavolo.



Photography: Giampiero Volpe and Renzo Vassalluzzo – Vatolla, Italy 2002

Studying away from home pushed Francesco towards playing the guitar. After a brief rehearsal period, he started making a living from weekly gigs in various pubs and venues, playing experimental blues, rock, electronic with a specific style of minimal rough riffs, experimental samplers-loops and dissonant solos balanced with minor harmonies. He played alongside [Sabatino Mandia](#) (bass guitar) and [Fabio Mitrano](#) (drum).



*Tartini's Dream," by Louis-Léopold Boilly (1824)*

## EDUCATION



### Higher Education I - II

#### **Academy of Fine Arts, Naples, Italy (1999 – 2005)**

In September 1999, he enrolled at the Academy of Fine Arts Naples, Italy. For the first three years, his main subjects were Drawing and Painting led by Prof. Raffaele Canoro, and Contemporary Art History with prof. Rosella Gallo. Francesco spent the last two years of the course studying Installation Art, and joining the laboratory collective, [Quartapittura](#).

The collective was run by Niní Sgambati and Franz Iandolo; it took a contemporary approach exploring sculpture, storyboarding and video-art, sound and interactive media, marketing and publicity, and group installation for the following projects: “ImmaGina”, “Uomo”, “After Four”, “Sogno Comune”, curated by Quartapittura/Esc in collaboration with Lia Ruma Gallery/La Feltrinelli Library, Naples IT.

For two years Francesco was a student of professor Gianni Pozzi (art critic/aesthetics teacher/collector), who became a great influence in his art research. Pozzi had run high-profile series of lectures, helping Francesco develop a deep understanding of contemporary art by introducing the analysis of theories behind artists with relative artworks and art movements of the era. Pozzi took a practical approach to teaching: he encouraged visiting galleries, museums and Venice Biennial, illustrated his concepts through slide projections and lectures about contemporary art and philosophy including: [Benjamin, W. \(1936\) The work of art in the age of mechanical reproduction](#); [Perniola, M. Art and its shadow \(2004\)](#), [Sex Appeal of the Inorganic \(2004\)](#); Menna, F. La Linea Analitica dell’ Arte Moderna (2001); Vettese, A., Dorfles, G. Visual Arts (2001), Protagonists and Art Movements (2000).



**Gianni Pozzi** graduated in Philosophy and Art History. Professor of Aesthetics and Contemporary Art in different Academies of Fine Arts. Art Critic alongside **Filiberto Menna** for Corriere della Sera, L’Unità, al Sole 24 Ore. He published studies on fake Modigliani (Teste a Sorpresa, 1989), Andrea Pazienza (1991), Schiele (1996) and Chagall (1997). In Florence, he participated in the creation of the exhibition conceived by I. Pistoia, La Più Bella Galleria d’Italia (1990-1994). He curated the exhibition, I Corpi Incantati at the Museo Marino Marini (2002); and the conference about Education, Heritage and Communication of Art (2007) in conjunction with the annual review Start Point at the Academy of Fine Arts (2009-2012). He Published the following: Figure del Dono, Dispensario, Reciprocità e Impegno Nella Pratica Artistica Contemporanea, with Sergio Givone, Pisa University Press, Pisa, 2014; Autonomia e Eteronomia dell’Arte nella Prospettiva del Dono in G. De Finis et al., curated by, Exploit. Come Rovesciare Il Mondo ad Arte. D-istruzioni per l’uso, Bordeaux, Roma, 2015.

In June 2005 Francesco started a collaboration with Vincenzo Spagnuolo 3D animator for his final multimedia show, Cut at the Academy of Fine Arts in Naples.



## Higher Education III

### **Brera Academy of Fine Arts, Milan, Italy (2005 - 2008)**

<b>ACADEMIA DI BELLE ARTI DI MILANO</b> <b>LIBRETTO DI ISCRIZIONE</b> Sig. VERTUCCI FRANCESCO Nato il 09/02/1981 a AGROPOLI Si è immatricolato il 25/10/2005 ABAV-DECORAZIONE 2° LIV. Nell'anno Accademico 2005/2006 Matricola n° 25406 MILANO il 03/02/2006  Firma del Dir. AMM.VO Dott. Vincenzo Filippo <i>Vincenzo Filippo</i>		<table border="1"> <thead> <tr> <th>ESAMI SOSTENUTI</th> <th>CREDITI</th> <th>DATA</th> <th>VOTO</th> <th>FIRMA DOCENTE/STUDENTE</th> </tr> </thead> <tbody> <tr> <td>CHROMATOLOGIA</td> <td>18-06-06</td> <td>30/30</td> <td>lode</td> <td>M.C. Fioretti</td> </tr> <tr> <td>DISEGNO</td> <td>22-06-06</td> <td>27/30</td> <td></td> <td>K. Bernou</td> </tr> <tr> <td>Tecniche e Tecnologia dell'Arte</td> <td>23-06-06</td> <td>28/30</td> <td>suff</td> <td></td> </tr> <tr> <td>DECORAZIONE 2°</td> <td>27-06-06</td> <td>24/30</td> <td>bem</td> <td></td> </tr> <tr> <td>STORIA DELLA</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>MUSICA</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Tecniche e Tecnologia arte vivente</td> <td>20/08/06</td> <td>30/30</td> <td>2.L.D. I.</td> <td></td> </tr> <tr> <td>REGIA (TECNICHE E PROD. V. VIDEO TEATRO)</td> <td>3-7-07</td> <td>28/30</td> <td>Roberto Favaro</td> <td></td> </tr> <tr> <td></td> <td>6</td> <td>4-VII-2007</td> <td>26/30</td> <td>X. - 222</td> </tr> </tbody> </table>	ESAMI SOSTENUTI	CREDITI	DATA	VOTO	FIRMA DOCENTE/STUDENTE	CHROMATOLOGIA	18-06-06	30/30	lode	M.C. Fioretti	DISEGNO	22-06-06	27/30		K. Bernou	Tecniche e Tecnologia dell'Arte	23-06-06	28/30	suff		DECORAZIONE 2°	27-06-06	24/30	bem		STORIA DELLA					MUSICA					Tecniche e Tecnologia arte vivente	20/08/06	30/30	2.L.D. I.		REGIA (TECNICHE E PROD. V. VIDEO TEATRO)	3-7-07	28/30	Roberto Favaro			6	4-VII-2007	26/30	X. - 222
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However, having faced the limitations of both career and lifestyle opportunities Naples had to offer, Francesco decided to move to Milan. He enrolled in ABAV II LEVEL (equivalent to master's degree) in Visual Arts at the Brera Academy of Fine Arts, renowned for artists, such as [Dario Fò](#), [Carlo Carrà](#), [Piero Manzoni](#), [Lucio Fontana](#), [Vanessa Beecroft](#).

The Academy of Brera fuelled Francesco's passions for multimedia, merging his skills of performance art, sound and installation in the visual art course, run by prof. F. Correggia.

His exam results and performances caught the attention of a number of course leaders, such as prof. [Roberto Favaro](#) (Director of Sound Art Master Course), prof. M. Cristina Fioretti (Chromatology) and prof. [Pier Luigi Buglioni](#) (Professor of Anatomy and Art direction at Laboratory of Research P.L.B). The latter proposed Francesco to join his [Laboratory of Research P.L.B](#) as performance artist and exhibitions' assistant.



## Higher Education IV

### **London Metropolitan University (2014 - 2017)**



In September 2013 Francesco started a course of Animation at the London Metropolitan University in order to improve his skills in drawing, animation (2D and 3D) and storyboarding. The course of Critical and Contextual Studies allowed him to conduct an extensive research and critical analysis on specific theories regarding psychology, masochism, violence in mass media, biotech and cybernetic. For his final show, Francesco presented a hybrid animation VR/AR project (including imaginary synopsis and characters), called [SNITCH](#).

#### < tHE aNXietY oF lOVe >

In the spring of 2014 Francesco joined < [thE anXIety oF lOVe](#) > urban gothic band from Leeds. They together released Arte Povera EP1 and Her Hair Is the Will of God EP2.

Michael B. Wood (voice/lyrics); Paul Southern (guitar/noise/post-production)  
Francesco Vertucci (bass guitar); Solomon (drum machine)

## FOUNDER / DIRECTOR EXPERIENCE

### **The Gallery | History**

MILKandLEAD Art Gallery was inaugurated on 22 October, 2009 by Francesco Vertucci (Founder/Director) and Jasmine Bälter (Co-Founder/Assistant) in the heart of East London, at 1A Turville Street, E2 7HX in a two-floor business place:

RedRoom - Exhibition room I + Outdoor Projections - 15ft.;  
 DarkRoom - Exhibition room II + Performance room + PA System;

The name MILKandLEAD symbolises the paradox of birth and death merged in one portmanteau word.

A platform that since then exposes and amplifies international innovative art concepts, emergent artists and art forms with a necessary condition of cutting-edge: highly advanced, innovative or pioneering characteristics.

The Gallery was open to the public 10:00-20:00 Monday to Friday, and until 22:00 on weekends.

Applying the notions from his art studies and experiences, Vertucci, F. has since been building the visual identity and the aesthetic philosophy of the Gallery. His methods include but are not limited to conducting research into art worldwide, selecting, following, and supporting artists and events.

MILKandLEAD Art Gallery from its very beginning have been linking London and Berlin underground art scenes, as well as collaborating with and reaching out to emergent international artists, forms and movements in Italy, France, Germany, Belgium, Denmark, and the US.

[DA! Collective](#) Art Collective, London: [Modern Panic](#), London, curated by James Elphick (collective contemporary art event); London Underground Film Festival, curated by James Lowry; [Lee Adams](#), London (Artist/KAOS event organiser); NNNNN, organised by [Ryan Jordan](#) (emergent noise performances and workshops); Antagony, (2009-2012) Macabra, J. Prisce and Kareem; Sabbat, Berlin, Petra Flurr (2013-Present); [FM Einheit](#) (pioneer of experimental noise percussions / producer and also co-founder and member of Einstürzende Neubauten from 1980 until 1995); [Cliff Wallace](#), UK (SFX Hellraiser, Clive Baker); [Author&Punisher](#), US (mechanical engineering & sound); [Imminent](#), Belgium (rhythmic noise).

### **Art Events | 2011 - 2012**

Between November 2011 and September 2012, MILKandLEAD Art Gallery organised a number of art events in occupied buildings, such as Ex-Limelight (Soho), Wheler Street building (Shoreditch), and Oliver's Yard (Old Street). The presented emergent talents from the London underground scene, among others were Kris Włodarski (visual artist), X-name (sound artist), Mothax (sound artist), Maurizio Gibin; JustinFlye aka Shiva\_108 (extreme body modification), Kazuyo Nakabayashi (Japanese tortures), Gunther Iscariot (sound artist), Jose Macabra (sound artist), Pardon my early exit, I hope you survive (sound artist), May Kittens (sound artists), Fear to sleep (sound selector), Somnambulist (sound selector), and Codex Europa (sound selector).



©ML2012 MILKandLEAD Art Gallery London Fields Photography: Giorgio Scappaticcio

In August, 2012 MILKandLEAD Art Gallery moved to London Fields with two new team members, Giorgio Scappaticcio (partner, UI designer, installation) and Raffaella Mandriota (assistant director).

DarkRoom - Exhibition room I + Bar;

RedRoom - Exhibition room II + Theatre / Stage PA System;

MILKandLEAD Art Gallery at London Fields reached over 3K online followers, sold out tickets and gadgets, long queue exhibitions, and artworks sold at the exhibition of Cliff Wallace, The Nucho (9 of 9 pieces, limited edition); Herzensbrecher (1 of 2 pieces, limited edition).

## LOGO/ BRAND / IDENTITY



©MILKandLEAD 2012 Gallery logo concept/design: Vertucci, F.

**MILK BOTTLE**

Contemporary icon of reproduction and consumerism – inspired by [Benjamin, W.](#)

**MILK**

A symbol of birth and maternity.

**LEAD**

The symbol of lead evokes a death, theologically oriented to new life  
(associated with the dark God, Saturn – First regnat Saturnus in nigredine).

An obscure passage revealed by Saturn. In many alchemical scripts, Saturn is defined as the guardian of the threshold - the barrier before accessing a higher stage of consciousness.

Carvelli, F. joined the team as a volunteer in September 2014, recording and transferring the work of MILKandLEAD Art Gallery in a project plan to help the workflow and obtain the success of the event.

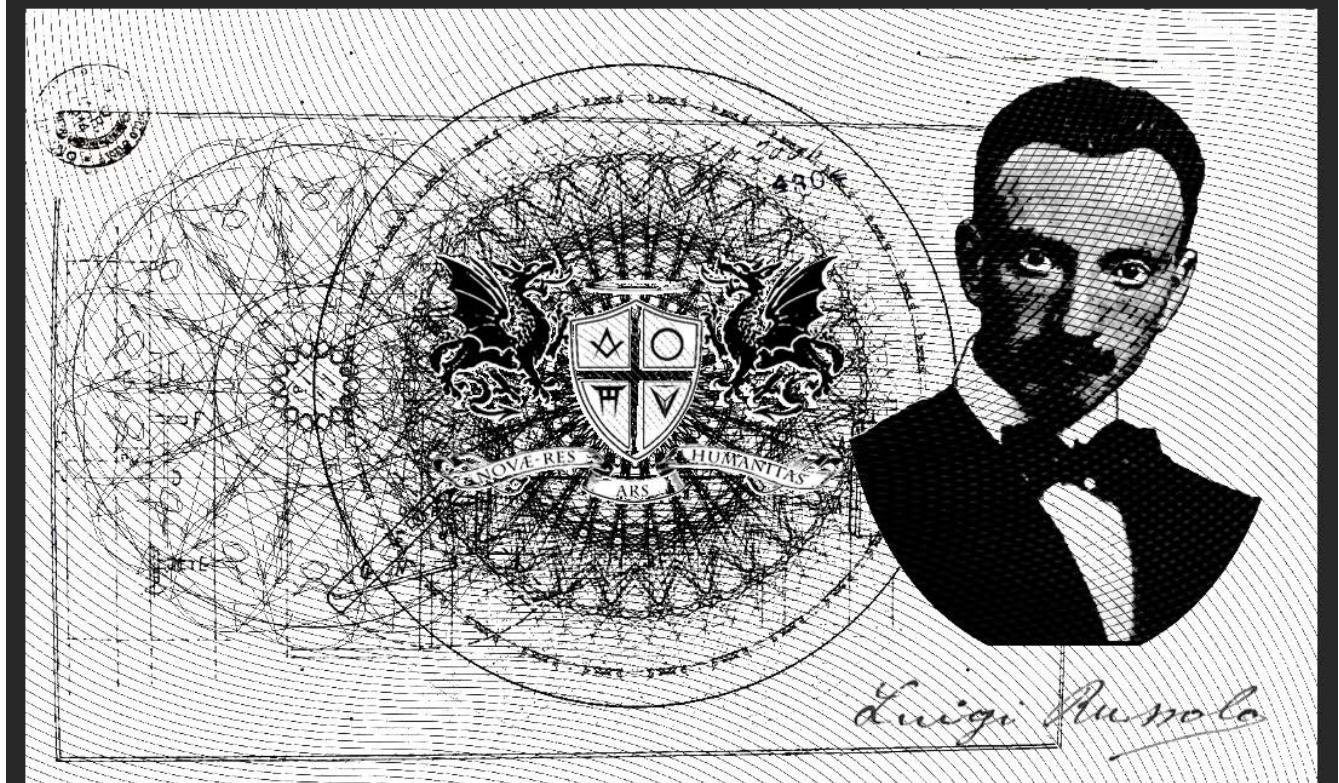
Carvelli, F. has since been inspiring and supporting the implementation of a managerial MILKandLEAD Art Gallery.

Since 2016, MILKandLEAD Art Gallery is a Charitable Incorporated Organisation Registered in England No.1167857. The artistic vision, cult and devotion of Vertucci, F. unified with the commitment and background in empirical sciences of Carvelli, F. developed within the following structure:

- SIGN PRIZE | International Cutting-Edge Art Awards
- EXHIBITION | Prominent Exposure
- DELIQUIUM | Sound Art Triennial
- ACADEMY | Advanced Education

With the support and active interest of MILKandLEAD Art Gallery's Board of Trustees:

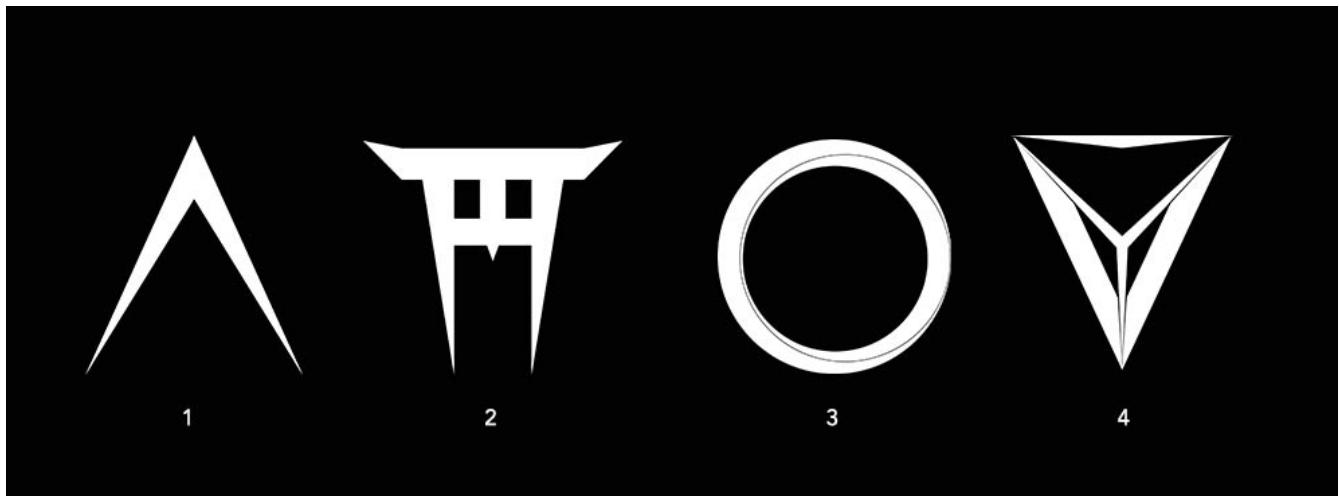
- Michaela Hawkins (Chair)
- Violetta Wojcik (Treasurer/Trustee)
- Jasmine Bälder (Co-founder/Trustee)
- Francesco Vertucci (Founder/Artistic Director) CEO
- Francesco Carvelli (Managing Director) CEO



©MILKandLEAD 2017 StudioDraft - membership - [Luigi Russolo](#) concept/design: Vertucci, F.

*"A brand that incarnates the hub for cultural innovation and transdisciplinary arts; interacting with artists, academics, collaborators and audiences. The Gallery's design is built on the need of creating a distinct identity, defining a high context culture."*



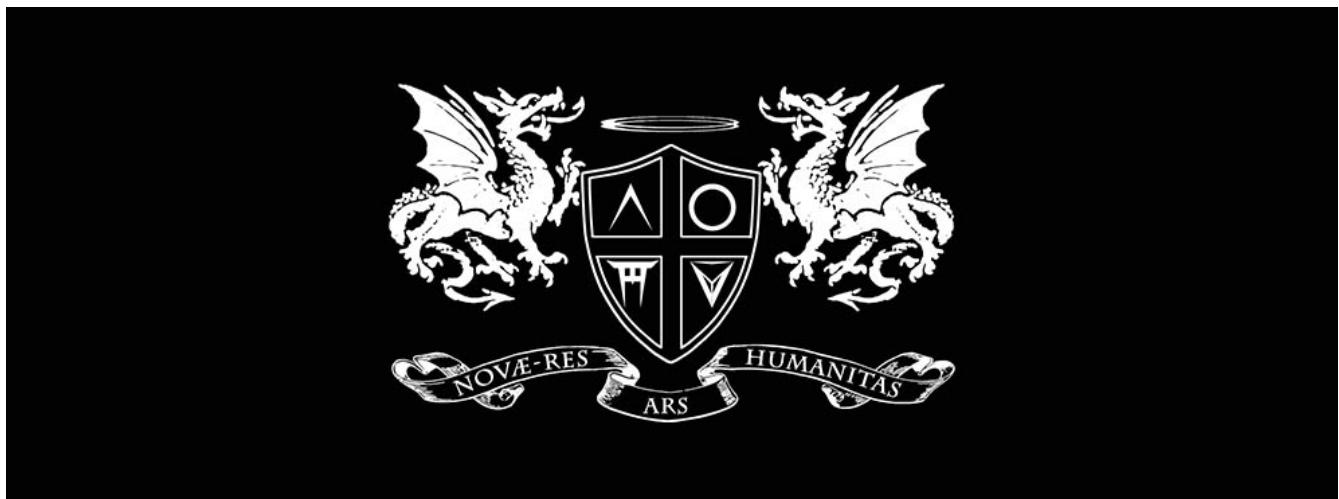


©ML 2017 1.Sign Prize, 2.Exhibition, 3.Deliquium, 4.Academy Tetrakty Morphosis logos concept/design: Vertucci, F

## Tetrakty Morphosis

Metamorphosis of symbol and its meaning into a completely new form.

1. Stylised compasses, symbols of Willingness, Ability, and Genius.
2. Inspired by Torii gate - from mundane to sacred.
3. Stylised circular shape representing: [Saturn](#) / [Benjamin, W.](#) / [Circle of fifths](#).
4. Derived from dragon eye symbol, representing **good** ([Aesthetics](#)) and **evil** (ref. [Aesthetics of Ugliness, Karl Rosenkranz, 1853](#)).



©2017 Emblem logo Noværes, Ars, Humanitas - concept/design: Vertucci, F.

## NOVAE-RES, ARS and HUMANITAS

Innovation, Arts and Humanities

## AURA

Saturn ([Hazy Ring](#)) ring representing the Aura of Art mentioned by Walter Benjamin (1936). [The Work of Art in the Age of Mechanical Reproduction](#).

## DRAGONS

Denote the protection of great beauty (aesthetics), being guarded by Dragons from [German heraldry](#).

## DELIQUIUM | Sound Art Triennial 2018

**D E L I Q U I U M**  
Sound Art Triennial  
**M M X V I I I**



©DELIQUIUM 2015 / 2018 banners concept/design: Vertucci, F.

“International, innovative and experimental sound art exhibition staged every three years. DELIQUIUM showcases the trans-national scope of the most vibrant and thrilling sectors of underground culture. It is a unique chance to see the evolution of sound; a melting pot where ideas, concepts and music design technology combine to give the audience a revelation that is a sign of the sound of the now.

DELIQUIUM will be held on February 8th, 9th, 10th 2018 at the legendary Electrowerkz in central London. A fascinating historical building at the heart of London’s underground, the venue will host 3 sound-installation rooms plus performances from over 40 international sound artists, designers and producers. DELIQUIUM is a unique exhibition, with an emphasis on deeply subversive art, sound and music. It will introduce and reveal the latest and most innovative ‘cutting-edge’ sounds and visuals of 2018.”

Prof. Paul Hegarty  
Sound Art Curator  
DELIQUIUM 2018

**► WATCH TEASER | Video Promo DELIQUIUM 2018**

@2018 Concept-identity , Direction by Vertucci, F.  
Filming/ Editing: Carvelli, F. Soundtrack: Volsent

The name and concept of the Sound Art Exhibition DELIQUIUM was conceived by Vertucci, F. in 2014, for the 2018 edition Vertucci, F. implemented the caption “Sound Art Triennial” combining ‘Sound Art’ + ‘Triennial’ - as Biennial, a term most commonly used within the art world, to describe large-scale international contemporary art exhibitions.

His responsibilities for DELIQUIUM 2018 included:

- Research into excellent, innovative and emergent artists and art forms;
- First communication and negotiation;
- Budget and business plan information;
- Artists and line-up selecting, establishing the aesthetics, sound and visual identity;
- Planning, developing and presenting the exhibition;
- Risk management;
- Marketing, branding and strategies;
- Illustrations, promotional material and media campaign;
- Creating high levels of interest among the art community and the public.

#### SOUND ARTISTS

Anji Cheung (UK); Raxil4 (UK); Jose Macabra (UK); IOM (UK); James Shearman (UK); Vomir (FR)  
 Pascal Savy (UK); Dr. Nexus (DE); Nordvargr (SWE); Noise Ladder (LT); 2nd Gen (UK);  
 Colossaloth (UK); Satori (UK); Khost (UK); Merkaba Macabre (UK); Gertrud Stein (UK);  
 Nosztalgia Direktíva (HU); Lower Synth Department (DE)  
 Sequencial (UK); She Spread Sorrow (ITA) Horologium (PL); Gnaw Their Tongues (NL);  
 Italian Books (UK); MDS51 (DE); Ah Cama-Sotz (BEL); Ryan Jordan (UK); Volsent (UK)

#### SOUND SELECTORS

Udo Wiessmann | Winterkälte (DE); Codex Europa (UK)  
 Anxt! (UK); Ahsan | HTBX (UK); Raro | HTBX (UK)  
 Irene Amnes (UK) Cra5hed (UK) Dj Blackdeath 1334 (UK)

#### VISUALS

They Said They Saw (UK)

#### INSTALLATIONS

Izzy Nakhla (UK); Of Mirth And Misery (UK); Neo Fung (UK); Ronch (UK)

#### D.E.P.R.

Damien De Coene ; Electric Elizabeth; Alex Wealands  
 KV (Kate) Adams; Dean Rhetoric ; Graham Buchan; Winter James ; Kimmy Alan

#### TEAM

Vertucci, F. – Gallery Director; Carvelli, F. – Managing Director  
 Hegarty, P. – Sound Curator; Monroe, A. – Sound Theorist / Press  
 Di Tommaso, D – Sound Engineer; Claus Fuss; Juscis, E.; Kphtikos, G. – Sound Engineering Team  
 Plumb, Z. – Sound Expert D.E.P.R. mix; Jurado, D. Camera (BETAVITA)  
 Francis, E. – Installation Manager; Hodu, O. – Volunteer/ Proofreading.  
 Mak – Venue Director; Yolandi – Venue Manager

**PROMOTIONAL MATERIAL / ILLUSTRATIONS**

**CALL FOR ARTISTS**  
FINAL DEADLINE: 15<sup>TH</sup> JANUARY 2018

**DELIQUUM**  
SOUND ART TRIENNIAL  
WWW.MILKANDLEAD.COM

PHOTOGRAPHY: GIUSEPPE GALLO



**DELIOQUIUM**  
EXPERIMENTAL FESTIVAL  
8 - 9 - 10 FEBRUARY 2018  
ELECTROWERKZ, LONDON - UK

MILKandLEAD  
www.milkandlead.com

THURSDAY  
8TH FEBRUARY 2018  
18:00 / 00:00

FRIDAY  
9TH FEBRUARY 2018  
18:00 / 06:45

SATURDAY  
10TH FEBRUARY 2018  
17:30 / 06:30

### PERFORMERS

- SHE SPREAD SORROW** (DE) DEATH INDUSTRIAL / POWER ELECTRONICS
- NORDVARGR** (SWE) DARK AMBIENT
- AH CAMA-SOTZ** (BEL) DARK INDUSTRIAL / RITUAL
- COLOSSLOTH** (UK) DARK AMBIENT / NOISE
- DR. NEXUS** (DE) RITUAL NOISE
- VOMIR** (FRA) HARSH NOISE WALL
- KHOST** (UK) DOOM METAL / RITUAL
- 2ND GEN** (UK) DARK INDUSTRIAL / AMBIENT-NOISE
- MERKABA MACABRE** (UK) AMBIENT / RITUAL
- MOTHAX** (UK) NOISE
- PASCAL SAVY** (UK) AMBIENT / DRONE
- SEQUENCIAL** (UK) EXPERIMENTAL / VIDEO-SOUND RITUAL
- JOSE MACABRA** (UK) RITUAL NOISE
- HAWK HAVEN STIGMATA** (GR) OBSCURE ELECTRONICS / INDUSTRIAL
- NOSZTALGIA DIREKTIVA** (HU) DARK WAVE / GLOOMY SYNTH
- LOWER SYNTH DEPARTMENT** (DE) POST-MINIMAL ELECTRONICS
- GERTRUD STEIN** (UK) MINIMAL WAVE / ELECTRO SYNTH
- JAMES SHEARMAN** (UK) NOISE
- ITALIAN BOOKS** (UK) POWER ELECTRONICS / HARSH NOISE
- VOLSENT** (UK) INDUSTRIAL TECHNO NOISE
- TASOS STAMOU** (UK) ELECTROACOUSTIC / SONIC ATMOSPHERES

### ANJI CHEUNG

(UK) RITUAL AMBIENT / DRONE / INDUSTRIAL

### HOROLOGIUM

(UK) INDUSTRIAL NOSTALGIA

### GNAW THEIR TONGUES

(BEL) DOOM METAL / DARK AMBIENT / INDUSTRIAL

### SATORI

(BEL) INDUSTRIAL / DARK AMBIENT

### MDS51

(DE) DARK NOISE / INDUSTRIAL / RITUAL

### NOISE LADDER

(UK) RITUAL NOISE

### IOM

(UK) PSYCHEDELIC / AMBIENT-NOISE

### RYAN JORDAN

(UK) PSYCHE'N'NOISE

### RAXIL4

(UK) LANDSCAPE / DRONE

### WORKSHOP

### HARDWARE HACKING

(UK) TASOS STAMOU

### VISUAL ART

### THEY SAID THEY SAW

(UK) EXPERIMENTAL VISUALS

### RONCH

(UK) POST-SURREAL / INSTALLATION

### INSTALLATIONS

### OF MIRTH AND MISERY

(UK) VIDEO / INSTALLATION

### IZZY NAKHLA

(UK) SOUND-VIDEO INSTALLATION

### NEO FUNG

(UK) INSTALLATION

### DARKEROTICPOETRYROOM

INSTALLATION / POETRY & PERCEPTIONS



### SOUND SELECTORS

#### UDO WIESSMANN | WINTERKÄLTE

(DE) RHYTH'N'NOISE / INDUSTRIAL

#### DJ BLACKDEATH 1334

(UK) EBM / INDUSTRIAL / POWER NOISE

#### CODEX EUROPA

(UK) POST INDUSTRIAL / RETRO-FUTURIST

#### ANXT!

(UK) GABBA NOISE / INDUSTRIAL

#### CRA5HED

(UK) DEATH TECHNO

#### RARO | HTBX

(UK) DARK TECHNO / RITUAL

#### AHSAN | HTBX

(UK) DARK ELECTRONIC / TECHNO

#### IREEN AMNES

(UK) DARK TECHNO / INDUSTRIAL

### CURATORS

#### PAUL HEGARTY

(UK) SOUND ART CURATOR

#### ALEXEI MONROE

(UK) SOUND THEORIST / PRESS

### DOCUMENTARY

#### BETAVITA

(FR) FILM BROADCAST

### SOUND ENGINEERING

#### SOLID SOUNDS

(UK) DOM DI TOMMASO

### PARTNERS



COLDSPRING.CO.UK



HANDSPRODUCTIONS.COM



©MILKandLEAD 2018 MOTHAX banner concept/design: Vertucci, F. Photography: Felix Xifel



©MILKandLEAD 2018 ANJI CHEUNG banner concept/design: Vertucci, F.

## DREAM and REALITY



©MILKandLEAD 2018 ANJI CHEUNG -Live-Photography @atnightwetakeovertheland4048, Visual projections: Redondo Domingo , M.

## DELIQUIUM | Dark Movements Exhibition 2015

# D E L I Q U I U M

## Sound Art Triennial

### M    M    X    V

**D E L I Q U I U M**

DARK MOVEMENTS  
EXHIBITION  
19-20-21 FEBRUARY 2015  
ELECTROWERKZ  
LONDON

<b>LIVE PERFORMERS</b> DEUTSCH NEPAL (SWE) EXPERIMENTAL AMBIENT / INDUSTRIAL FM EINHEIT (DEU) NOISE IMMINENT (BEL) RHYTHMIC NOISE / INDUSTRIAL DR. NEXUS (DEU) INDUSTRIAL NOIZE TREHA SEKTORI (FRA) DARK AMBIENT SHELLEY PARKER (UK) AMBIENT / NOISE GUNTHER ISCAROT (UK) DARK AMBIENT / POWER ELECTRONICS ERNESTO TOMASINI (UK) EXPERIMENTAL OPERA JOSE MACABRA (UK) RHYTHMIC NOISE / AMBIENT SKAT INJECTOR (UK) GRINDCORE / NOISE NOW WASH YOUR HANDS (UK) POWER ELECTRONICS BROOD (UK) AMBIENT NOISE LUKE JORDAN (UK) NOISE SCULPTURE FZV (UK) IDM / BREAKS / INDUSTRIAL AM NOT (UK) DEATH INDUSTRIAL / POWER ELECTRONICS EATEN BY CHILDREN (UK) VIDEO / NOISE PERFORMANCE	<b>LIVE MUSIC SELECTORS</b> THE FROZEN AUTUMN (ITA) GOTH / DARK WAVE PETRA FLURR (DEU) QUEERPUNK / ELEKTRO EBM THE MURDER ACT (UK) GOTH ROCK THE ANXIETY OF LOVE (UK) URBAN GOTHIC D A R K   M O V E M E N T S EX H I B I T I O N 19-20-21 FEBRUARY 2015 E L E C T R O W E R K Z <b>D E L I Q U I U M</b>	<b>LIVE MUSIC SELECTORS</b> ANXT! (UK) GABBA NOISE / INDUSTRIAL CODEX EUROPA (UK) POST INDUSTRIAL / RETRO- FUTURIST A/ONA (DEU) DARK TECHNO / RHYTHMIC NOISE BLACK DEATH 1334 (UK) EBM / INDUSTRIAL / POWER ELECTRONICS AGE OF CONCERN (UK) CROSS BREED / INDUSTRIAL / HARDCORE INEPT (UK) DARK WAVE DJ FE (UK) TECHNO / INDUSTRIAL DAHC DERMUR VIII (UK) DARK ELECTRONIC CHORONZON (UK) POST INDUSTRIAL / TECHNO VERTIGO NEOGAMA (DEU) INDUSTRIAL / WAVE / BO'S EBM CAVEY NIK (UK) DEATH ROCK / MINIMAL WAVE
<b>VISUAL ARTISTS</b> KURT GRÜNG (UK) PHOTOGRAPHY PAOLA VERDE (DEU) PHOTOGRAPHY DEHN SORA (FRA) ILLUSTRATION		

©MILKandLEAD 2018 banner concept/design: Vertucci, F.



©MILKandLEAD 2015 KURT GRÜNG banner concept/design: Vertucci, F. Photography Kurt Grüng

Vertucci, F. main responsibilities for the DELIQUIUM 2015 were:

- Research into excellent, innovative and emergent artists and art forms;
- First communication and negotiation;
- Budget and business plan information;
- Artists and line-up selecting, establishing the aesthetics, sound and visual identity;
- Dark Erotic Poetry Room;
- Planning, developing and presenting the exhibition;
- Risk management;
- Marketing, branding and strategies;
- Illustrations, promotional material and media campaign;
- Installation setup, lighting and maintenance during the event;
- Creating high levels of interest among the art community and the public.

 [WATCH Trailer | DELIQUIUM 2015](#)

#### SOUND ARTISTS

FM Einheit (DE); Shelley Parker (UK); Iscariot, G. Tomasini, E. Macabra, J. (UK) ; Am Not (UK)  
Eaten By Children (UK); Luke Jordan (UK); Skat Injector (UK); Now Wash Your Hands (UK)  
Brood (UK); Dressmaker (UK); The Murder Act (UK); The Anxiety Of Love (UK); Petra Flurr (DE) ;  
The Frozen Autumn (ITA); Vertigo Neogama (DE); Underkonstruktion (UK);Deutsch Nepal (UK);  
Imminent (BEL); Dr.Nexus (DE); Treha Sektori (FR); FZV (UK); Ewa Justka (UK);

#### SOUND SELECTORS

Codex Europa (UK); Prisce De Cockroach (UK); Dj Fe (UK); A/Ona (DE); Age Of Concern (UK);  
Choronzon (UK); Cavey Nik (UK); Dahc Dermur VIII (UK); Inept (UK);  
Anxt! (UK); Black Death 1334 (UK).

#### INSTALLATIONS

Kurt Grung (UK); Dehn Sora (FR);Cementimental (UK);

#### VISUAL ART WINNERS

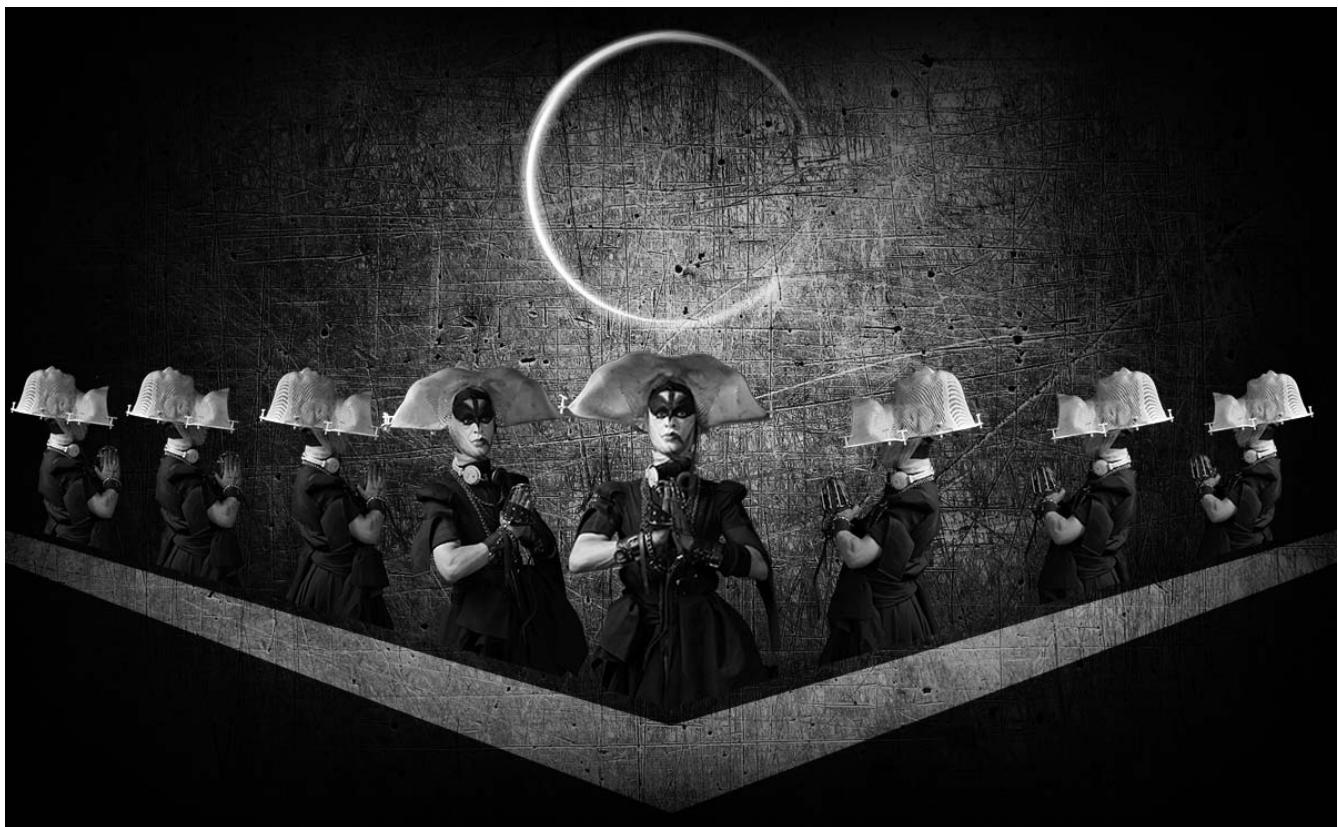
1. Giuseppe Gallo (UK); Kristina Gentvainyte (BEL); Martin Bladh (SWE)

#### D.E.P.R.

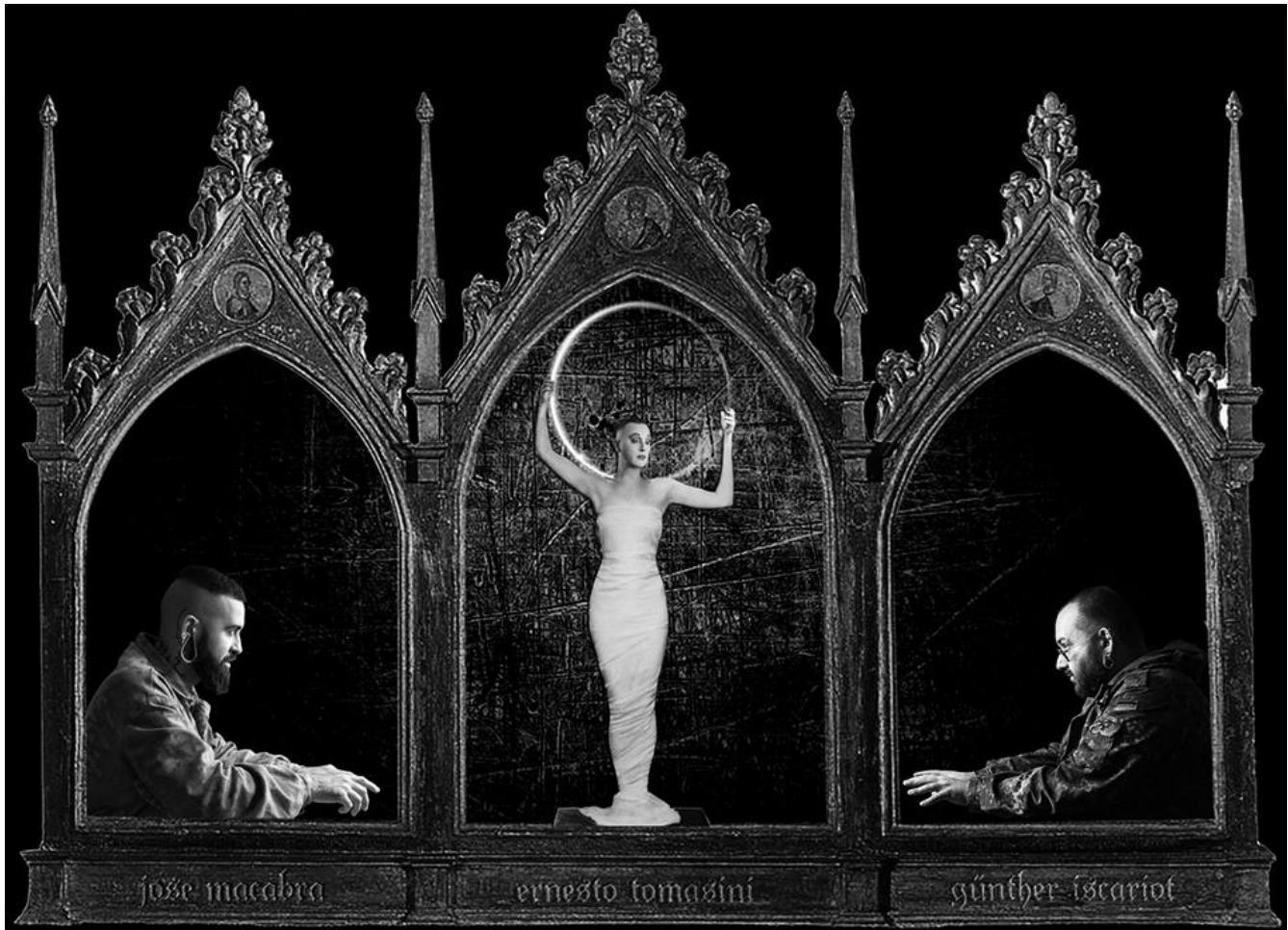
Damien De Coene ; Electric Elizabeth; Alex Wealands  
KV (Kate) Adams; Dean Rhetoric ; Graham Buchan; Winter James ;Kimmy Alan

#### TEAM

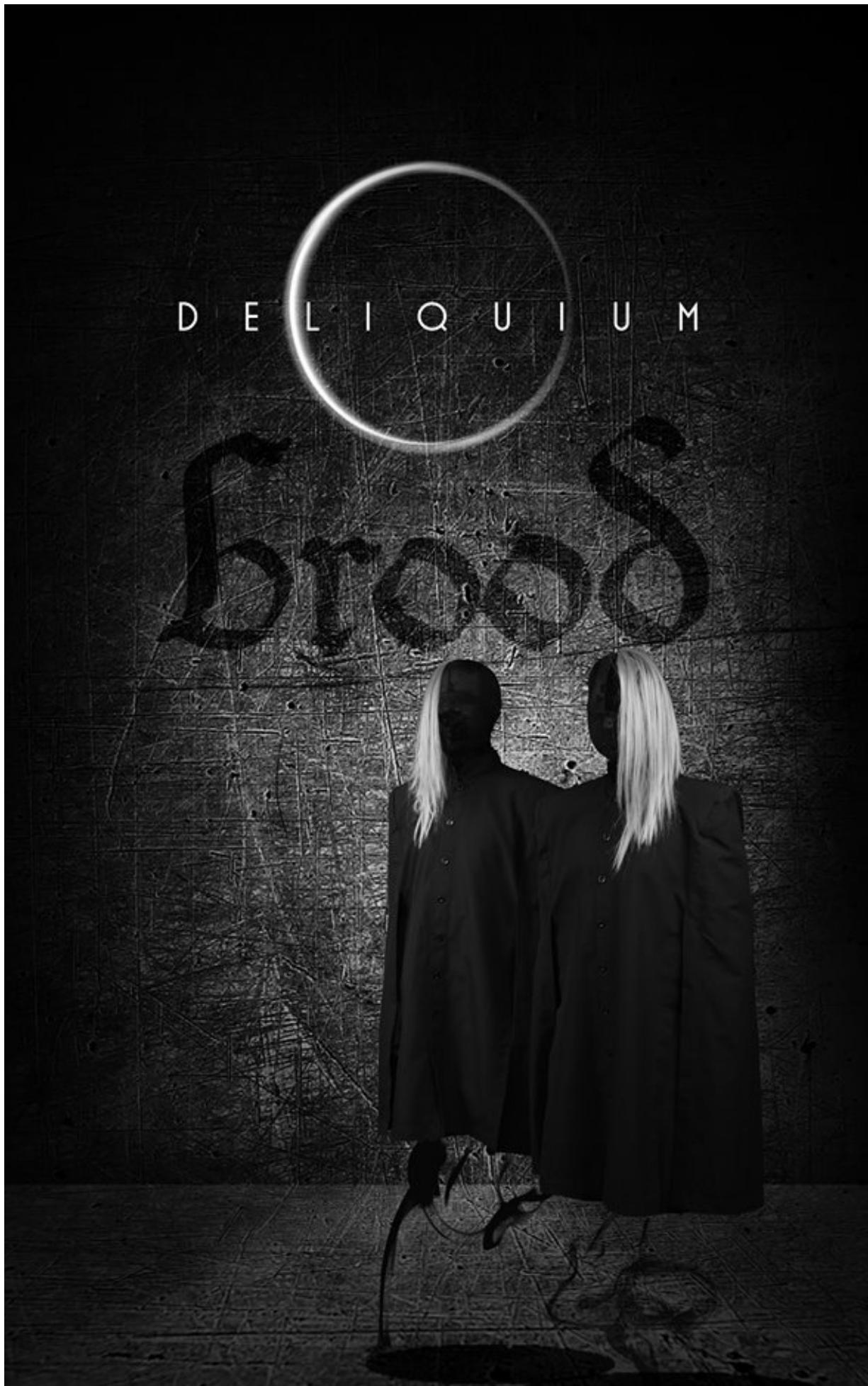
Vertucci, F. – Gallery Director; Carvelli, F. – Volunteer / Managing Director  
Carola A., Bérard, C. – BetaVita Documentary; Scappaticcio, G. – Installation / UI Designer  
Mandriota, R. – Organiser / Assistant Director; Bälder, J. – Assistant I; Jendreiko, C. – Assistant II  
Di Tommaso, D – Sound Engineer; Poulet, C. – Sound Engineer; Bisgambiglia, J. – Live Streaming  
Kphtikos, G.– Lighting / Sound; Giammaria, A. – Associate Producer; Mandriota, D. – Line Producer  
Mak – Venue Director; Yolandi – Venue Manager

**ILLUSTRATIONS**

©DELIQUIUM 2015 DAHC DERMUR VIII. Concept / Illustration: Vertucci, F. Photography Carvelli, F.



©MILKandLEAD 2015 MACABRA\_TOMASINI\_ISCARIOT Concept/Illustration: Vertucci, F.; Photography: Carvelli, F.



©MILKandLEAD 2015 BROOD Concept/ Illustration: Vertucci, F.; Photography: Carvelli, F.

## D.E.P.R. / INSTALLATION



# DARK EROTIC POETRY ROOM

The concept of the Dark Erotic Poetry Room at DELIQUIUM is based purely on the imaginative power of poetry decontextualised in a darkened space.

The installation aims to create a space where the loss of identity provoked by the suppression of the sense of sight causes the physical body to surrender completely to poetry. When hearing takes over the other senses, the participant is projected onto an imaginary world filled with verses inspired by the work of Marquis De Sade and Edgar Allan Poe.

Once the spectator agrees to participate and step over the threshold of the D.E.P.R. he/she will reset all the senses at the same level and the poetry mix, made by selected poems will create a unique sensual journey. [Audio #01 > D.E.P.R. 2015 \[Listen in the dark\]](#)

**► PLAY** [Audio #01 > D.E.P.R. 2015 \[Listen in the dark\]](#)

**► PLAY** [Audio #02 > D.E.P.R. 2018 \[Listen in the dark\]](#)

## ARTISTS / EXHIBITIONS

**AUTHOR & PUNISHER** at MILKandLEAD Art Gallery | London Fields



©MILKandLEAD 2012 banner concept/design: Vertucci, F. Photography Tristan Shone

**Automageddon (live), Jose Macabra (sound selector)**

► WATCH Documentary

► PLAY Live Performance

5th May 2013  
35-37 Fortescue Avenue E8 3QB  
London, UK  
SOLD OUT TICKETS

### TEAM

Vertucci, F. – Gallery Director; Bälder, J. – Gallery Assistant;  
Scappaticcio, G. – UI Designer; Raffaella, M. – Personal assistant  
Bissgambiglia, J. – Sound Engineer; Delaney, M. – Sound Expert / interviews;  
Raffaele Medievalnoize. – Collaborator; Carola, A. & Bérard, C. – BetaVita | Documentary

## CLIFF WALLACE at MILKandLEAD Art Gallery | London Fields



©MILKandLEAD 2012 banner concept/design: Vertucci, F. Photography Cliff Wallace

► WATCH

2nd May – 2nd July 2013  
35-37 Fortescue Avenue E8 3QB  
London, UK

This work is the Patriarch, but of no era that we have knowledge of, but one that we can sometimes feel, or catch a fleeting sense of. The almost futuristic, alien-type head is seemingly protected by an old Crusade-esque helmet, formed by a wood that could be a holy relic. The identity of this patriarch is hidden - and for good reason. What at first appearances could be an image that combines human elements with animalistic, mummified or even alien physiognomy holds a much more precious secret within its old walls; for this patriarch is from no time of record. It is pre-historic in its origins, emanating from a primal world where time is meaningless and past and future (in that nether-world there is no present) are horrifyingly combined. The work hints at the possibility that we as beings do not morph into some other form due to our environment/s, but always were something else, incomprehensible to our contemporary gaze but eerily close to some forgotten feeling that has almost been irretrievably lost, or hidden in the woven tapestry of memories that never were.

Bespoke essay written by Perez, F.  
Directed by Vertucci, F.

### TEAM

Vertucci, F. – Director; Bälter, J. – Gallery Assistant; Raffaella, M. – Personal assistant;  
Perez, F. – copywriter; Scappaticcio, G. – UI designer / Installation; Carola, A. – Photographer;  
Panascia, A. – Photographer; Benedetti, G. – Volunteer

## THE RED VIRGIN MARY MILKandLEAD at Hard Kollision, Nantes, France



**► WATCH** Trailer

23rd March 2013  
Po'N centre, 11 Rue des Olivettes, Nantes, FR

A supplicant from the Roman Catholic Church walks in front of the statue of the Red Virgin requesting miracles in order to accomplish his needs. Praying, the supplicant, gets several divine interventions from the statue, but also starts to confess to her all the serious sins he committed, including sex and violence. Requests and confession trigger a series of rituals (using scourge, cilice and *spugna dei battenti*) to mortify flesh as penance. The Red Virgin Mary reveals the realm between sacred and blasphemous through masochism and penitence.

Vertucci, F. .

### TEAM

Vertucci, F. aka Pietro, C. – Director / Performer / Scenography; Bälder, J. – Actress;  
Macabra, J. – Sound/Postproduction; Carola, A. – Documentary; Bérard, C. – Camera II;  
Coiffier, T. – Video Operator; Kerhervé, G. – Photography

### SOUND EXTRACT

Chants of penance from Cilento, Italy; Haus Arafna - Alive Through Pain  
Macabra, J. – Megamix Black Macabre Produktion

### LIVE VISUALS EXTRACT

Cipri e Maresco - Lo zio di Brooklyn (1995); Marco Malattia (V.L.F.) - The Night Of The Ghouls; Héctor Babenco, Pixote, a Lei do Mais Fraco (1981)

**BROOD 11-hrs Sound Scape at MILKandLEAD Art Gallery | London Fields**

©ML2012 banner concept/design: Vertucci, F.

10th March 2013  
35-37 Fortescue Avenue E8 3QB  
London, UK  
12.00 – 23.00

**TEAM**

Vertucci, F. – Director; Bälter, J. – Gallery Assistant;  
Raffaella, M. – Personal assistant; Scappaticcio, G. – UI designer / Installation  
Benjamin, L. – Costume Designer

## KURT GRÜNG at MILKandLEAD Art Gallery | London Fields



©ML2013 banner concept/design: Vertucci, F. Photography: Kurt Grüng

# KURT GRÜNG

7<sup>TH</sup> MARCH 2013

7th March - 7th April 2013  
 35-37 Fortescue Avenue E8 3QB  
 London, UK  
 10.00 - 20.00 Monday to Friday,  
 10.00 - 22.00 Weekends.

Yes, the photographer has an affinity with the noiresque and the towering structures of Metropolis. However, these empty buildings are filled with beauracrats rather than captains of industry. Some images of his have the femme fatale agenda, but it is a side of film noir that is closer to Goodbye to Berlin than to Faye Dunaway. The immediate thought when first observing the picture is one of "man in a gas-chamber". However in this image the man stands in front of faded slogans of the already crumbling monuments of the mystical powers that hold sway (power is in essence always mystical), words that never mattered in the first place as essentially power is knowledge here. The words are his words, tattooed on his back each time he walks away. The mask he adorns is not to preserve his life from the fumes, but as insurance against his ever-presence, as the doctor contorts behind an open door when giving the thirtieth x-ray of the day to one of his patients. The doctor/patient analogy offers a glimpse into a fact that the artist definitely wants to drill home, that these horrors were (and thus are) experiments, not just the cessation of life. Experiments are forever, hence the title "Was is seid das warren wir - was wir sind, das werdet hir." Experiment is by its very nature something that is prolonged, with all the anxiety and guilt that that summons forth, encapsulated in the word Shuld. The shirt and tie of the protagonist are the symbol of the banality of evil; that the pen always was more powerful, in a beureacratic indious sense, than the sword.

Bespoke essay by Perez, F.  
 Directed by Vertucci, F.

### TEAM

Vertucci, F. – Director; Bälter, J. – Gallery Assistant;  
 Raffaella, M. – Personal assistant; Scappaticcio, G. – UI designer / Installation  
 Benjamin, L. – Costume Designer

## LEE ADAMS at MILKandLEAD Art Gallery | London Fields



©2012 Photography: Magnum Beuys, banner concept/design: Vertucci, F.

**The Sacred Conspiracy** (Performance) **Bardazzi, V.** (Exhibition) **Magnani, M.** (Video Installation)

**► WATCH** Promo-report

15th- 16th December 2012  
35-37 Fortescue Avenue E8 3QB  
London, UK

“Man has escaped from his head just as the condemned man has escaped from his prison. He has found beyond himself not God, who is the prohibition against crime, but a being who is unaware of prohibition. Beyond what I am, I meet a being who makes me laugh because he is headless; this fills me with dread because he is made of innocence and crime; He holds a steel weapon in his left hand, flames like those of a Sacred Heart in his right. He reunites in the same eruption Birth and Death. He is not a man. He is not a god either. He is not me but he is more than me: his belly is the labyrinth in which he has lost himself, loses me with him, and in which I discover myself as him, in other words as a monster.”

Georges Bataille - The Sacred Conspiracy, from Visions of Excess - Selected Writings 1927 - 1939

### TEAM

Vertucci, F. – Director; Bälter, J. – Gallery Assistant;  
Raffaella, M. – Personal assistant; Scappaticcio, G. – UI designer / Installation

## VALENTINA BARDAZZI at MILKandLEAD Art Gallery | London Fields



©MILKandLEAD 2012 Image: *Lugosa* by Valentina Bardazzi, banner concept/design: Vertucci, F.

**Mirco Magnani** - Video Installation | Sound Selector

13th December 2012 - 1st March 2013  
35-37 Fortescue Avenue E8 3QB  
London, UK

Deformation, diseases skin/insects-electricity nature and technology produce same aura/religious baroque elements/ compositions predetermined-destined/fetishistic via what she uses-things owned, related to her/deformity adds to rather than takes away the disease is the cure-the destruction cycle of destruction which is creation/ religion as a frame/methodology anarchic (possibilities rather than continuation of the body)- 'body' represented by religious iconography.

This piece is cyclical rather than linear in its formation and conception, a formation that could never be termed as a process. It is more a destiny of destruction; but importantly not the simplistic enlightenment concept of "destruction (criticism) causes creation", which is just the other side of the conservative creation coin. The destructive tool of the sewing machine does not enable the continuation of the image of the body - only its constant never-ending deformation: the deformation which is in fact its secret hope; the redemptive possibility to break away from the graven image of the body, terrifyingly (via its hidden, almost intriguere type role) symbolised in the veiled flashes of religious iconography that permeate the artist's work. The secret hope is this - that the figurine is dead in this world, and thus the only real survivor.

Bespoke essay by Perez, F.  
Directed by Vertucci, F.

### TEAM

Vertucci, F. – Director; Bälter, J. – Gallery Assistant;  
Raffaella, M. – Personal assistant; Scappaticcio, G. – UI designer / Installation  
Benjamin, L. – Costume Designer

## MAY KITTENS at MILKandLEAD II Anniversary at Wheler Street Building



©MILKandLEAD 2012 Photography: Jasper, banner concept/design: Vertucci, F.

**Codex Europa | Pardon My Early Exit, Hope You Survive | Somnambulist | The Red Virgin Mary**

22nd October 2011  
Wheler Street Building E1 6NR  
London, UK

### TEAM

Vertucci, F. – Gallery Director; Bälder, J. – Gallery Assistant;  
Vigenzone Toniolo, E. – Gallery Assistant II; Valero, A. – Gallery Assistant III

## MEMENTOMORI MILKandLEAD at Ex-Limelight



©MILKandLEAD 2012 Photography: Bondos,M. banner concept/design: Vertucci, F.

**Iscariot, G.** (Producer) **A/Ona** (Percussion/Noise) **Shoat, A.** (Ethnic Instruments/Vocals)

23rd July 2011  
136 Shaftesbury Ave, W1D 5EZ  
London, UK

“A noisy street of central London. A door opens, we step in to an abandoned church, the grave sound leads to a circular room, the only light are candles, there are flowers and incense. Is “Pure Darkness”, a funeral atmosphere, a sublime pleasure. Memento Mori (Gunther Iscariot) live Dark Ambient concert collaborating for this event with A/Ona Alessia (percussion) and Amir Shoat (ethnic instruments and vocals)”.

James B.L. Hollands

### TEAM

Vertucci, F. – Gallery Director; Bälder, J. – Gallery Assistant;  
Scappaticcio, G. – UI Designer; Bondos,M. – Photography

**EATEN BY CHILDREN MILKandLEAD at Modern Panic**

©MILKandLEAD 2012 Photography: Jasper, banner concept/design: Vertucci, F.

Curated by **James Elphick** Creative Director at Modern Panic / Guerilla Zoo

10th June 2011  
221 St John St, Clerkenwell, EC1V 4LY  
London, UK

**TEAM**

Vertucci, F. – MILKandLEAD Director; Bälter, J. – Gallery Assistant;  
Scappaticcio, G. – UI Designer; Venturi, S. – Photography

## THE TWO OF US Jon John | MILKandLEAD at Modern Panic



©MILKandLEAD 2011 Photography: Jon John, 3D cannula concept: Vertucci, F. realised by Mondonesi, F., concept/design: Vertucci, F.

Curated by **James Elphick** Creative Director at Modern Panic / Guerilla Zoo

10th June 2011  
221 St John St, Clerkenwell, EC1V 4LY  
London, UK

Rituals and varied cultures pearls as drops of ejaculate, blood as element that gives value to time blood into vase flowers into vase (sacrificial) fed pearls first flowers are last thing-they turn red once he has left/he is the sacrifice.

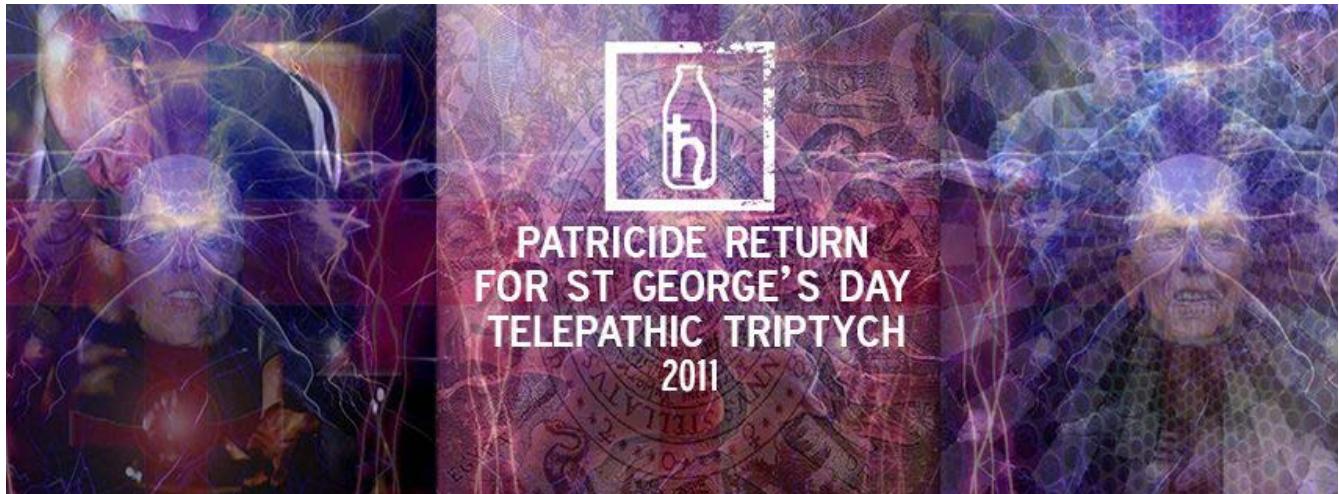
Jon John is a performance artist that draws heavily on varied cultures and rituals that he amasses together into performances that are in fact literal experiences for both artist and audience. The process of ritual that the artist (or the audience) set in motion is one without caesura. Pearls (semen) are inserted into Jon John's mouth which then metamorphose into the blood which is drawn from the artist's vein via a cannula into a vial. The contents are than decanted into a receptacle representing a vase, into which white roses are placed. This is the final stage of the performance, but not of the process, as the flowers turn red days after artist and audience have ceased to participate in the spectacle. The obvious symbol here is one of sacrifice; however, here it is not solely the art-work but the artist, and even the audience, which is the sacrifice, making the experience a distinctly/perversely subjective one in which the participator is left as mute-witness to their deeds.

Bespoke essay by Perez, F.  
Directed by Vertucci, F.

### TEAM

Vertucci, F. – MILKandLEAD Director; Bälter, J. – Gallery Assistant;  
Scappaticcio, G. – UI Designer; Bondos, M. – Photography

## PATRICIDE at MILKandLEAD Art Gallery | Shoreditch



©MILKandLEAD 2011 Illustration: Sanna, E., banner design: Vertucci, F.

Return for St George's Day Telepathic Triptych | Multimedia Performance Installation

23rd April 2011  
1A Turville St, E2 7HX  
London  
20.00 – 00.00  
SOLD OUT

### PATRICIDE

Darzi, A. ; GaCloud; B.L. Hollands, J.  
B.L. Hollands, J.: Telepathy 101 | Outdoor 15ft projection for St George's Day  
Darzi, A: Telepathy 101 (remix)

### TEAM

Vertucci, F. – Gallery Director; Bälter, J. – Gallery Assistant;  
Scappaticcio, G. – UI Designer; Bondos, M. – Photography

## TRANS4LEBEN at MILKandLEAD Art Gallery | Shoreditch



©MILKandLEAD 2012 Portrait Tomasini: De Gregorio, H., Portrait Macabra: De Villaboa, F., banner concept/design: Vertucci, F.

### Schieferstein, I. EXHIBITION

**► WATCH** Video

25th March 2011  
1A Turville St, E2 7HX  
London, UK  
20.00 – 21.00  
SOLD OUT

### TEAM

Vertucci, F. – Gallery Director; Bälder, J. – Gallery Assistant  
Domingo Redondo, M. – Visuals; Original Copy – Visuals & Video Editing  
Benjamin, L. – Costumes; Greco, M. – Web

**VERA BREMERTON (Live) at MILKandLEAD Art Gallery | Shoreditch**



©MILKandLEAD 2012 Photography:Bremerton, V. banner concept/

**Schieferstein, I. EXHIBITION**

21st April 2011  
1A Turville St, E2 7HX  
London

**TEAM**

Vertucci, F. – Gallery Director; Bälter, J. – Gallery Assistant;  
Scappaticcio, G. – UI Designer; Bondos,M. – Photography

**VERDIANA RAW (Live) at MILKandLEAD Art Gallery | Shoreditch**

©MILKandLEAD 2012 Photography extract The Japanese Garden Raw, V., banner concept/design: Vertucci, F.

**Bacchi, A.** (guitar/ambient); **Raw, V.** (voice/piano/violin)

7th April - 2011  
1A Turville St, E2 7HX  
London  
Part I: 20.00  
Part II: 00.00

**TEAM**

Vertucci, F. – Gallery Director; Bälter, J. – Gallery Assistant;  
Greco, M. – Web Designer

## IRIS SCHIEFERSTEIN at MILKandLEAD Art Gallery | Shoreditch



©ML2012 HUNDSKERLE Schieferstein, I., banner concept/design: Vertucci, F.

3rd February 2011 – 3rd April 2011

1A Turville St, E2 7HX

London

10.00 - 20.00 Monday to Friday,

10.00 - 22.00 Weekends

Iris is a re-animator. Not just of the dead, but of the discarded. This seemingly small appendage to her work has ramifications of magnitude, however, as it enables her to combine the very distinctive factors of re-animation and rebirth; rebirth in an anarchic sense. By combining the parts of different creatures, she contradictorily (from the point of this analysis) completes the creation that maybe only the anarchic method she employs into the work makes at all possible. This completion (a “thing” can only be completed or finished from a state of oblivion, not from a state where genesis has already been put into motion, or, more strictly, already conceived) avoids the hand of fate, cuts its throat while it sleeps (the fate peculiar to our epoch is one of a lazy disposition).

This finished state is symbolised in both the formaldehyde in which the artist preserves her subjects, and in the presentation of the suspended animal in the liquid. Formaldehyde, and suspension are both a motif for eternity.

Bespoke essay by Perez, F.  
Directed by Vertucci, F.

### TEAM

Vertucci, F. – Gallery Director; Bälter, J. – Gallery Assistant;  
Greco, M. – Web Designer, Regil, T. – Photography; De Villaboa, F. – Photography

**ŽELIMIR BARIĆ** at MILKandLEAD Art Gallery | Shoreditch

©MILKandLEAD 2012 Photography: Vespadæ Baric, Z., banner concept/design: Vertucci, F.

1st July – 1st August 2010  
1A Turville St, E2 7HX  
London, UK

**TEAM**

Vertucci, F. – Gallery Director; Bälder, J. – Gallery Assistant;  
Scappaticcio, G. – UI Designer;

## EMMANUELE DE RUVO at MILKandLEAD Art Gallery | Shoreditch



©ML2012 Photography: De Ruvo, E., banner concept/design: Vertucci, F.

1st April – 1st June 2010

1A Turville St, E2 7HX

10.00 - 20.00 Monday to Friday

“who decides the system decides the dynamic,  
who decides the dynamic describes the condition of life”.

The art of Emanuele De Ruvo is not, strictly speaking, performing art. As the common definition tells us, the performing arts are those forms of art which differ from the plastic arts insofar as the former uses the artist's own body, face, and presence as a medium, and the latter uses materials such as clay, metal or paint which can be molded or transformed to create some physical art object. But there is something particular about these works, about these artistic assemblages, that makes them more than mere plastic art. On one side they act as a metaphor of ourselves and our lives; metaphors of the everlasting performance in which humanity has been involved from the start of civilisation onward. On the other side the viewers are supposed to dance carefully around the objects, in order to preserve their fragile balance. The viewing becomes thus a breathtaking performance, leading to a higher conscience of our roles as individuals.

Having recently returned from New York, where he has just mounted the exhibition “Eruption Naples / New York”, De Ruvo, who lives and works in Naples, presents his work in London for the first time. In the two small rooms of the MILKandLEAD Art Gallery he has installed seven works, that could be quickly described as arrangements and constructions of every-day objects, such as chairs, cans and sheets of paper. What is special about these works is the artists modus operandi. “Equilibri precari” means literally precarious equilibria, and that's precisely what these installations are about. As the De Ruvo himself writes: “the precariousness is given by the chance that an external force has to break the close circuit of the equilibrium”. And as you walk around these incredible sculptures all you are thinking of is how the hell do they stand as they do, and when are they going to fall to the ground. The objects literally perform that state of equilibrium in a given time frame. De Ruvo builds a surrealistic balance and knowing that it is destined to collapse he also calculates its exact duration. In one of his sculptures-performances in the Accademia di Belle Arti of Naples, De Ruvo calculated that his assemblage of chairs against a wall would fall apart in 10 days. He filmed the assemblage throughout that duration, and after ten days the sculpture actually collapsed.

Don't ask me how he does that! But you can easily sense that a complex system of knowledge, based on a research that combines studies in art, philosophy, politics, economics, physics and mechanics, is expressed in the fragile creation of these ready-mades, where objects of common usage, mainly picked up on the streets, move away from ordinary methods of stability, in order to create a new, unconventional balance. The absence of movement is achieved through careful opposition and counterbalancing of forces, which always seem to be waiting for an outside element to intervene and shatter the precarious sense of stability. The physics and mechanics used to create these works challenge our preconceived pictures of reality. These works, as I said, act as metaphors for our existential condition and for the wider socio-cultural dynamics of power in which we are immersed. The challenge of conventional equilibrium is then a radical critique of the political and economical means of control that exert a force on society, of those laws that rule our lives and deprive us of our "individual liberties".

The work turns the eyes of the viewers towards themes that embrace both the personal and the social sphere: showing the question of the balance to be as relevant to the sphere of pure mathematical physics as it is to our psycho-social development, and in the process reveals equilibrium to be a necessity rather than a choice, a facet of the self that acts as a mirror to the whole human condition. It is these themes that give De Ruvo's work its momentum and which have also led to the exhibition *Equilibri Precari* at the MILKandLEAD Gallery, where the artist has been called upon to interpret with this new work his own sense of balance through a continuous research of non balance, utopia and his own sense of the inexpressible human condition.

Pizzorno, E.

## TEAM

Vertucci, F. – Gallery Director; Bälter, J. – Gallery Assistant;  
Scappaticcio, G. – UI Designer;

**ALESSIA COCCA at MILKandLEAD Art Gallery | Shoreditch**

©MILKandLEAD 2012 Photography: Cocca, A., banner concept/design: Vertucci, F

3rd December – 1st May 2009  
1A Turville St, E2 7HX  
London, UK

**TEAM**

Vertucci, F. – Gallery Director; Bälder, J. – Gallery Assistant;  
Cocca, A. – Photography

MEMENTOMORI MILKandLEAD at Ex-Limelight



©MILKandLEAD 2012 Image: Spagnuolo, V., banner concept/design: Vertucci, F.

22nd October – 1st December 2010  
1A Turville St, E2 7HX  
London, UK

TEAM

Vertucci, F. – Gallery Director; Bälder, J. – Gallery Assistant;  
Greco, M. Web Designer.

## CREATIVE EXPERIENCE

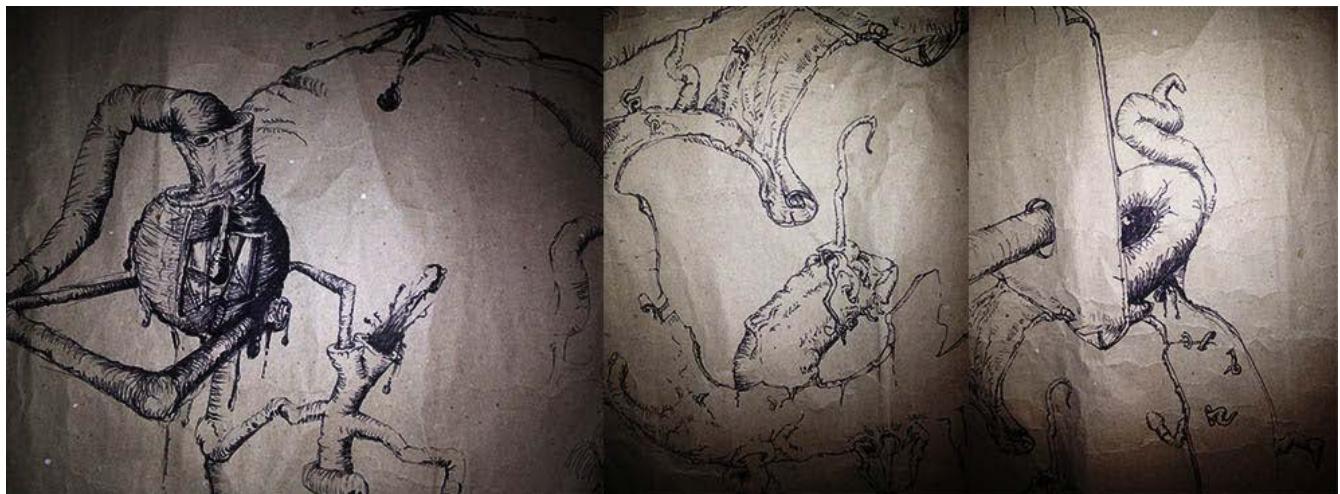
### CUT | Multimedia Art Show

July 2005 | Academy of Fine Arts, Naples, Italy  
Grade: 105/110, Academy Director Alfredo Scotti.

Dystopian multimedia show comprised of silent short animation, live sound dubbing, hair sculptures and design. It took the observer through a 20-minute journey exploring sex, mythology, anthropology and surreal obsessions. The show examines the concept of perpetual creation and destruction, set on a human scalp.

Vertucci, F. – Director; Spagnuolo, V.– 3D Animation/Editing;  
Rispoli, A. – Assistant Director;  
Mitrano, F. – Drum and Metal percussions (Live Dubbing) , Mandia, S. – Bass Guitar (Live Dubbing);  
Inverso, G.– Guitar/Drone EFX (Live Dubbing); Bottone, A.– Projections  
Malandrino, R. & Vitale, T. – Tailoring  
With the help and support of Antonio Carola, Vincenzo Pacera and Rosario Sorrentino.

### HYPOCHONDRIA | Pen on paper



©MILKandLEAD 2012 Photography extract The Japanese Garden Raw, V., banner concept/design: Vertucci, F.

22th June 2006 | Brera Academy of Fine Arts,  
Milan, Italy  
Grade 27/30, prof. Paolo Bernardi

Details from Hypochondria: illustrating visceral explosions and parts of skin, pierced and damaged by itself.

## LISTEN & SILENT + LIVE DUBBING | Conceptual Art + Performance

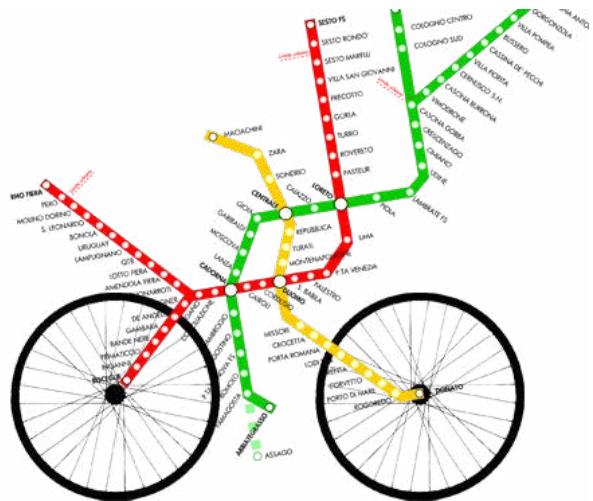
20th June 2006 | Brera Academy of Fine Arts,  
Milan, Italy  
Grade 30/30, prof. Roberto Favaro

An essay of 22 black pages (front and back) connected inside with each one holding a different sound theme. The essay was followed by a 7-minute live noise happening, dubbing (sound produced by objects, such as clippers, scissors and the human sized safety pin played through contact mics, pedal effects and mixer) over the silent animation, Cut.



**Roberto Favaro** graduated in philosophy from the University of Padova before delving into musicology at Humboldt Universität, in Berlin, and electronic music. He is a professor at the Accademia di Architettura di Mendrisio, the Mario Botta-founded architecture arm of the University of Lugano (USI) in the Italian-speaking Swiss canton of Ticino, where he teaches the subject of Sonic Space. He is also a professor of music history at Brera Academy of Fine Arts in Milan and on the faculty of the Venice Institute of Architecture (IUAV). Favaro is the author of numerous articles and books in Italian and in translation. His latest publication is Spazio Sonoro, or Sonic Space: Analogies, Echoes, and Complicities in Music and Architecture, published by Marsilio.

## METRO-BIKE | Installation



19th June 2006 | Brera Academy of Fine Arts,  
Milan, Italy  
Grade 30/30, prof. M. Cristina Fioretti

A dynamic sculpture which merges sound and light design, using the main transports in Milan (metro and bicycle). The installation challenged the view of the audience on the primary colours as something pure, usually used for safety signs and children's toys by presenting them in a gritty urban context accompanied by noises of the bicycle parts, merged with recordings of the underground transport environment.

Vertucci, F. – Concept ; Spagnoletti, M. – Frame welding & Lighting;  
Loconte, A. – Studio and assistance

## IN ITS IMAGE AND LIKENESS | Sculpture (6 pcs. Limited Edition)



Model Balder, J; Photography: Panascia, A., Concept/design: Vertucci, F.

2006 – 2009  
Salerno (IT), Milan (IT), London (UK)

A series of human sized safety pins (previously projected in 3D for the multimedia project, Cut). Started from the first prototype made in a smaller size (50cm circa) by Vincenzo Foggia (sculpture assistant) then consecutively the first edition made (by a family of blacksmiths) out of a simple metal rod forged and bent on itself following the shape of the modern safety pin model invented by [Walter Hunt](#) in 1849. The pin stepped from a tool of everyday use to a human sized object of desire. The object commonly used to fasten clothes, scaled in human size allowed to connect and penetrate personal boundaries - an icon of consumerism, anarchism and antagonism. The first edition disappeared from the room of Arte Sacra at Brera Academy of Fine Arts.

### I.I.I.L. #01

- Modelled and Forged: Blacksmith Sabbatella family, Sala Consilina, Salerno IT
- Property: Stolen

### I.I.I.L. #02

- Modelled and Forged: Blacksmith Fiorentino Perrone, Matonti, Salerno IT
- Golden plated/Rust cracked: Francesco Vertucci
- Property of Architect Alberto Mancini – Metrogramma Architecture, Milan IT

### I.I.I.L. #03

- Modelled and Forged: Blacksmith Fiorentino Perrone
- Property of architect Alberto Mancini – Metrogramma Architecture, Milan IT

### I.I.I.L. #04

- Modelled and Forged: Blacksmith Fiorentino Perrone, Matonti, Salerno IT
- Property of The Joiners Arms – David Alexander Pollard, London UK

### I.I.I.L. #05 (unfinished)

- Modelled and Forged: Blacksmith, London UK
- Property of Alessio Fimognari

### I.I.I.L. #06

- Modelled and Forged: Blacksmith, London UK
- Property of Francesco Vertucci

## EARLY ART DIRECTION EXPERIENCE

### LA MEMORIA DEL PRESENTE | Installation / Assistant Director

21st April – 2nd May 2007 Visconti Castle  
Trezzo sull'Adda Milan, Italy

“The mind of a man who seems to have forgot his memories.

A man sentenced to live ‘a present’ which is already the memory of it”.

Pier Luigi Buglioni

Buglioni, P.L. – Director;  
Vertucci, F. – Assistant Director / Installation.  
Pirovano, R. – Curator; Dilettoso, D. – Curator;

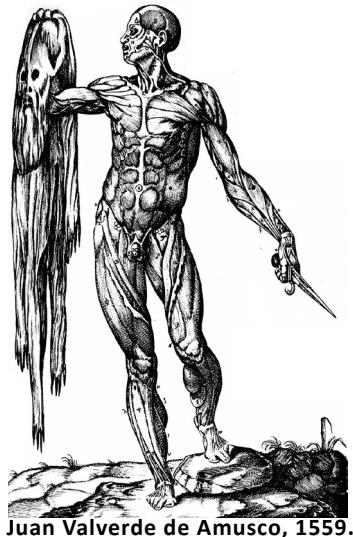
### INTERFERENZE | Assistant Director / Performer

7th June 2008  
4, Via Torre,  
Parabiago Milan, Italy

“ Performance, Sound and Installation directed by Laboratory of Research P.L.B.”.

Buglioni, P.L. – Director;  
Vertucci, F. – Assistant Director.  
Pirovano, R. – Curator; Dilettoso, D. – Curator;

## PERFORMANCE ART / PLAYWRIGHT



Juan Valverde de Amusco, 1559.

### FRANKENSTEIN | Experimental Theatre - Performance Art



©FV2008 Photography Revuelta Margolles, M.

“A doctor brings corps back to life, tailoring onto the dead body a new life made out of internal organs, triggered by electrical waves (Synthesiser) that turn into electrical pulses to re-initiate movements, thoughts, behaviours/misbehaviours, creation/destruction”.

**07/06/2008** INTERFERENZE Al Quattro di Via Torre | Parabiago – Milan, Italy  
 Francesco Vertucci (playwright, director, sound & act), Jasmine Bälder (costume concept, act), Maria Revuelta (act) in collaboration with Laboratory of Research prof. P. Buglioni

**19/06/2008** No-Dj | C/ La Paz, 5 – Madrid, Spain  
 Francesco Vertucci (playwright, director, sound & act), Jasmine Bälder (costume concept, act), Maria Revuelta (act)

**03/07/2008** Le Trottoir alla Darsena | Piazza XXIV Maggio, 1 – Milan, Italy  
 Francesco Vertucci (playwright, director, sound & act), Jasmine Bälder (costume concept, act), Elisa Belatti (act), Riccardo Albiero (II-Synthesiser) in collaboration with Laboratory of Research P.L.B

## VICTIMS OF RED | Experimental Theatre - Performance Art

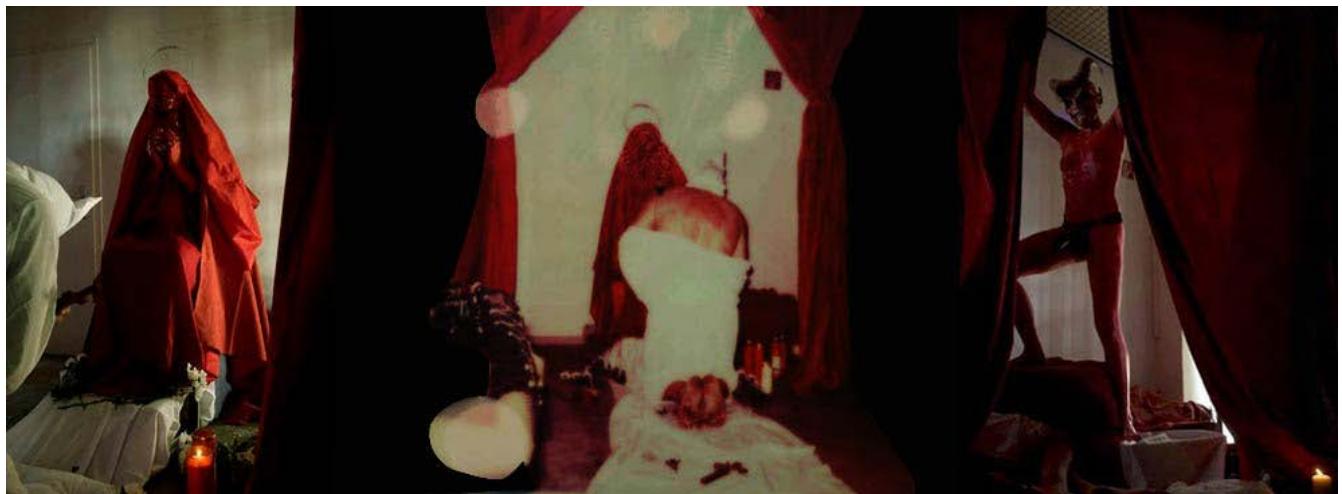
Brera Academy of Fine Arts, Milan, Italy  
Grade 30/30 prof. M. Cristina Fioretti

Two red hermaphrodite-looking characters are kneeling onto a red circular carpet. The figures are having dinner on a circular red table, they eat a variety of synthetic alcoholic red foods, drinking red wine and red grappa. They are performing a ritual, a play led by red misfortune cookies, judgement and decision making; an uninhibited and unpredictable act.

Concept, Playwright & Sound: Vertucci, F.

First edition written for Benedetti, Casale exam. Benedetti, G. – Actor I; Casale, C. – Actor II

## THE RED VIRGIN MARY | Performance Art



©FV2018 Photography right/left: Bondos, M. center Regil, P., banner concept/design by Vertucci, F.

▶ **WATCH** Performance

10 July 2008  
Brera Academy of Fine Arts,  
Milan, Italy

A supplicant from the Roman Catholic Church walks in front of the statue of the Red Virgin requesting miracles in order to accomplish his needs. Praying, the supplicant, gets several divine interventions from the statue, but also starts to confess to her all the serious sins he committed, including sex and violence. Requests and confession trigger a series of rituals (using scourge, cilice and spugna battenti) to mortify flesh as penance. The Red Virgin Mary reveals the realm between sacred and blasphemous through masochism and penitence.

Concept, Playwright Vertucci, F.

**12/07/2008** – Killanation 1 Club ARCI Piazzale Veronica Gambara, 7/9, Milano, Italy

**21/11/2008** – DA! Collective Exhibition 1 18 Upper Grosvenor Street, London, UK

**22/10/2011** – MILKandLEAD II Anniversary 1 Wheler Street E1 6NR, London, UK

**01/12/2011** – London Underground Film Festival 2011 at Horse Hospital London, UK

**25/05/2012** – Sabbat at RAUM Ziegrastraße 15, Berlin, Germany

**23/03/2013** – Hard Collision at Pol’N centre, 11 Rue des Olivettes, Nantes, France

**16/02/2016** – Spazio Concept Via Forcella 7, Milan, Italy

## THE LAST DESIRE OF THE BLACK WIDOW | Performance Art

27 November 2008  
Stamford Hill London, UK

The doorstep is the bridge thread of the sticky tangled-looking web-room. At the end of the room, in the centre of the trap, is a female eight-limbed human-spider, wearing a formal black lace dress. She is sat by a retro treadle sewing machine with iron base and a pedal. A 30-minute red-sand hourglass projected on the stomach of the black widow is counting down the duration of the majestic predatory ceremony that will reveal her last wish.

One-off performance was projected to be made in December 2008 in collaboration with DA! Collective, ready to be done.

Concept, Playwright Vertucci, F.

## LAST STEP | Conceptual Design



©FV2009 Photography: Unusualimage

27 November 2008  
Stamford Hill London, UK

Last Step represents the objectification of dead bodies as identities without power. The hyper-realistic simulation of human skin (life casting) stitched on a cow rug, highlights the similitude of human beings and animals, especially after life as well as symbolises objectification in society and sex.

Concept Vertucci, F.

## THE BIG ISSUE (Still Life) | Conceptual Installation



©ML2009 Photography: Spagnuolo, V., banner concept/design: Vertucci, F.

27 November 2008  
Stamford Hill London, UK

Still life representing the arm of a beggar on The Big Issue (street newspaper), in a decadent environment - next to some coins, a can of beer, a syringe and a candle. A crude composition combining pop and grotesque to reveal a reality behind part of the selling of the newspaper.

Concept: Vertucci, F.

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**CONTACTS**

[www.francescovertucci.com](http://www.francescovertucci.com)  
[info@francescovertucci.com](mailto:info@francescovertucci.com)  
29-31 Dingley Place, London EC1V 8BR  
+447577478594

