

**C.V.**

MARCO DE SANCTIS

## Curriculum vitae

Born in 1983, Milan (Italy)

Lives and works between Brussels and Italy

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Rue de la Source, 37, St Gilles, Brussels

## STUDIES/EDUCATION

2011 Master 2 in Sculpture and Engraving with distinction; ...Académie royale des Beaux-Arts-Bruxelles, Be

2010 Master 1 in Sculpture with distinction Académie royale des Beaux-Arts-Bruxelles, Be

2008/9 Erasmus : Hybrid Mixed Media : Sculpture, Stop Motion Animation Techniques, Hogeschool Sint-Lukas, Brussels

2009 Bachelors Degree in Painting and Graphic Techniques; Academy of Fine arts of Brera, Milan, Italy

LANGUAGES SKILLS : Italian, French, English

## PROFESSIONAL EXPERIENCE

2011-2013 Art Teacher at “Maison des Enfants d’Anderlecht”, Brussels (Be)

**Ongoing** : Professor in Painting and Mixed media, at the Academy of fine arts of St-Gilles, Brussels (Be)

## SELECTED EXHIBITIONS

## PERSONAL

2012 **Labor Omnia Vincit**, Residence and exhibition at M.A.A.c. (Maison d’art actuelle de Chartreux)

sponsored by Cocof (French community commission) 2012/13, Bruxelles

**Da Solo**, 10/12 Gallery, Brussels - engravings and paintings installation

2011 **Pas Moi** “ARTECONTEMPORANEA” Gallery, Brussels- video-installations, installations, wall drawings

2009 **Love in time of Watershortage** K-Gallery, Leuven, Belgique -paintings, engravings

## COLLECTIVE

2014 **Giorni Felici**, room project, G.TESTORI FOUNDATION, Milan, Italy, curated by Marta Cereda, with the support of W.B.I.

**XXIIIème édition du Prix de la Gravure et de l'Image imprimée**, Engraving National Centre of Be.

2014 **GEO-CODES**, whit : Scissors Paper Stone association.

**ASSIMILÉ, (Duo)**, Plagiarama Gallery, Galerie Rivoli, Bruxelles.

**PostQards**, Circoloquadro, Milan, Italy

2013 **Ottanta-80**, B.P.L. Popular Bank of Lodi, exposition room. Lodi, Italy

**PostQards**, Circoloquadro, Milan, Italy

**Prix des art**, Woluwe S.P. Brussels, Be

**Prix découverte 2013**, Rouge Cloitre, Etterbeek 22/9/2013

**Prix Mediatine**, Cultural Center -Wolubilis Mediatine. Wolue S.L., Brussels, Be

2012 **Images de soi - Images de l'autre**, Jewish Museum, Brussels, Be

**Present**, Centrale Électrique and De Markten, Contemporary arts centres, Brussels,

**XXIème édition du Prix de la Gravure et de l'Image imprimée**, Engraving National Centre of Be.

**EXI[S]T >15 BULART** Bulart gallery, Varna, Bulgaria

2011 **X3**, Ianchelevici Museum, La Louvière, Be

**Mi sono perso tra le nuvole**, E. Archinti Museum, for “Heritage European Days” Lodi Italy,

**Look behind you**, Project(ion)room, Residence and Exhibition, Brussels, Be


2010 **20X -X-hibitions**, T.A.G Temporary Art Gallery, Passage Charles Rogier, Bruxelles


**Confrontaties, De grote vissen eten de kleine’ Bruegel 2010** Mechelen, Be

**Wirinmilan**, Wir Gallery Berlin, expo in Milano-Italy in partnership with Spazio Concept, Milano, Italy

**La dolce vita**, Theodore space , Saint Gilles, Brussels, Be

## RESIDENCES / SCHOLARSHIPS

2014 Bourse W.B.I.   Wallonie Bruxelles International for the artist residence to **F.A.P. AURELIO PETRONI FOUNDATION, Salerno, Italy, august, 2014**

Bourse W.B.I.   Wallonie Bruxelles International, for exhibithion **Giorni Felici** at **G.TESTORI FOUNDATION, Milan, Italy**

Official selection, shortlist “**Prix de la Gravure et de l’Image imprimée**” XXIII Edition.

2013 **WINNER** of the“**prix des art**”, Woluwe S.P. Brussels Be

Official selection, shortlist “**Prix découverte 2013**” Rouge Cloitre

Official selection, shortlist+Mention for the “**prix mediatine**”, Brussels

2012 **WINNER** of the “ Prix Louis Dehem”, 2012, Royal Academy of Belgium

**WINNER** of the Scholarship at M.A.A.C.(Maison d’Art Actuel des Chartreux)6 months residence Brussel  
+ **cocof (French community commission) scholarship** for bookwork publishing «mise en page»;

Official selection, shortlist “**Prix de la Gravure et de l’Image imprimée**” XXI Edition.

2010 **WINNER** of the residence+scholarship, Burganov Museum/Center for Bronze Sculpture. Moscow, Russia

## PUBLICATIONS/PRESS

### PUBBLICATION

2014 Catalod**Giorni felici**

2013 Catalog **Prix Mediatine**, woluwe, Brussels, Be

Catalog **Ottanta** Lodi Milan, Italy

2012 **MISE EN PAGE** artist book financed by the Cocof, Maac

Brussels Be edition of 400+ 30 special editions

Catalog **PRESENT**, Centrale Electrique Brussels, Be

Catalog EXI[S]T >15 BULART Boulgarie

2010 Catalog **Confrontatie de grote vissen eten de kleine;**

Catalog Burganov Center for Bronze Sculpture.Mo.Roussie

### PRESS

2014 **Diffusion T.V. RAI R.** , for **giorni felici** at G.Testori Foundation, Milan, Italy

**Panorama, Giorni Felici**

**La Repubblica, Giorni Felici**

**Il Giorno**, pour **Giorni Felici**

**Il Cittadino**, Lodi, Italy, for F.A.P. Aurelio Petroni Foundation, Salerno, Italy

**La Citta’**, Salerno, Italy, for F.A.P.

2012 L’art même ART Magazine n57;

**R.T.B.F.(Belgian TV)** artiste de la semaine 10 au 13 avril 2012

«50° nord» broadcast

2010 knack journal : *De grote vissen eten de kleine*

2011 Victoire magazine for *Pas Moi*

## Last works

Marco de Sanctis work addresses issues **related to the concept of the image and the creative process or construction thereof**, through relations that develop between drawing, different techniques and the surrounding environment. Superpositions are followed by patiently realized traits that mark the passage of time and create new memories, new tracks, new images.

## **L'IDEE QUI FUT/ (The Idea That Was)**

2014

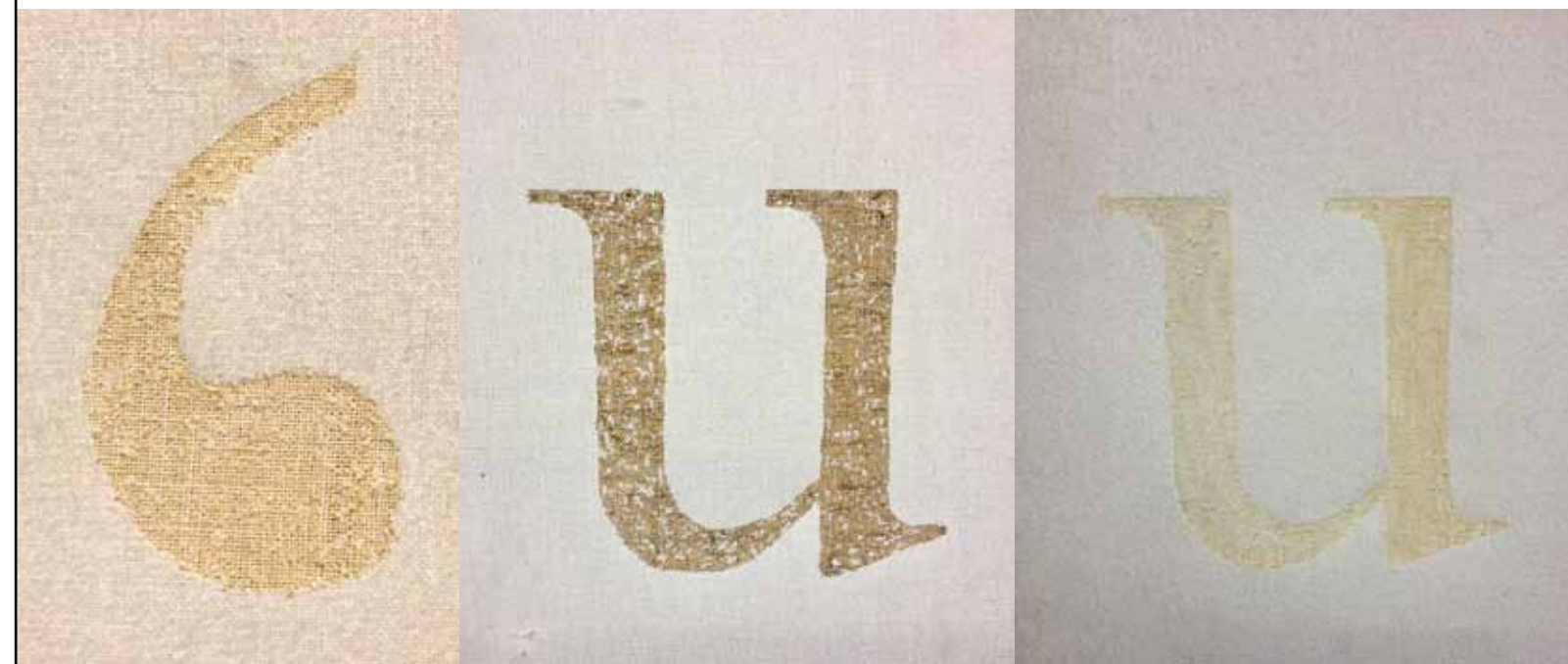
Intervention / scratching on 6 canvases of the early years of the 19th century (circa)

Found in an art studio in Brussels, these canvases have been prepared at the beginning of the 19th century but they have never been painted; that means that their colours have been suffering the deterioration and the yellowing due to the course of time.

The work then consists in scratching the superficial layer of the canvas, while making visible the underlying tissue in order to form the writing «l'idée qui fut».

While the interventions done in the «l'idée qui fut 1» reactivate the past in the present, the following series of works, idée qui fut2 and idée qui fut3, show a temporal evolution that strongly projects them to the future, gaining inspiration from the grammar verbal tense of the future continuous.

These works have been realized in the courtyard and in the garden of the Aurelio Petroni Foundation, where I was hosted for an artistic residence during Summer 2014.





**L'IDÉE QUI FUT #2**





**L'IDÉE QUI FUT #3**



## **MARINE**

Cratching, restauration and glued-on lining on tarlatan, on 3 paintings of the 19th century and 20th century.



100 x 70 cm (CIRCA)





40 x 55 cm (CIRCA)



110 x 85 cm (CIRCA)



## **LINE**

6 photos print

*Line* is a inedited drawing end performing project reflecting on the signs/trait.  
5x1,50 meters of paper, marker,



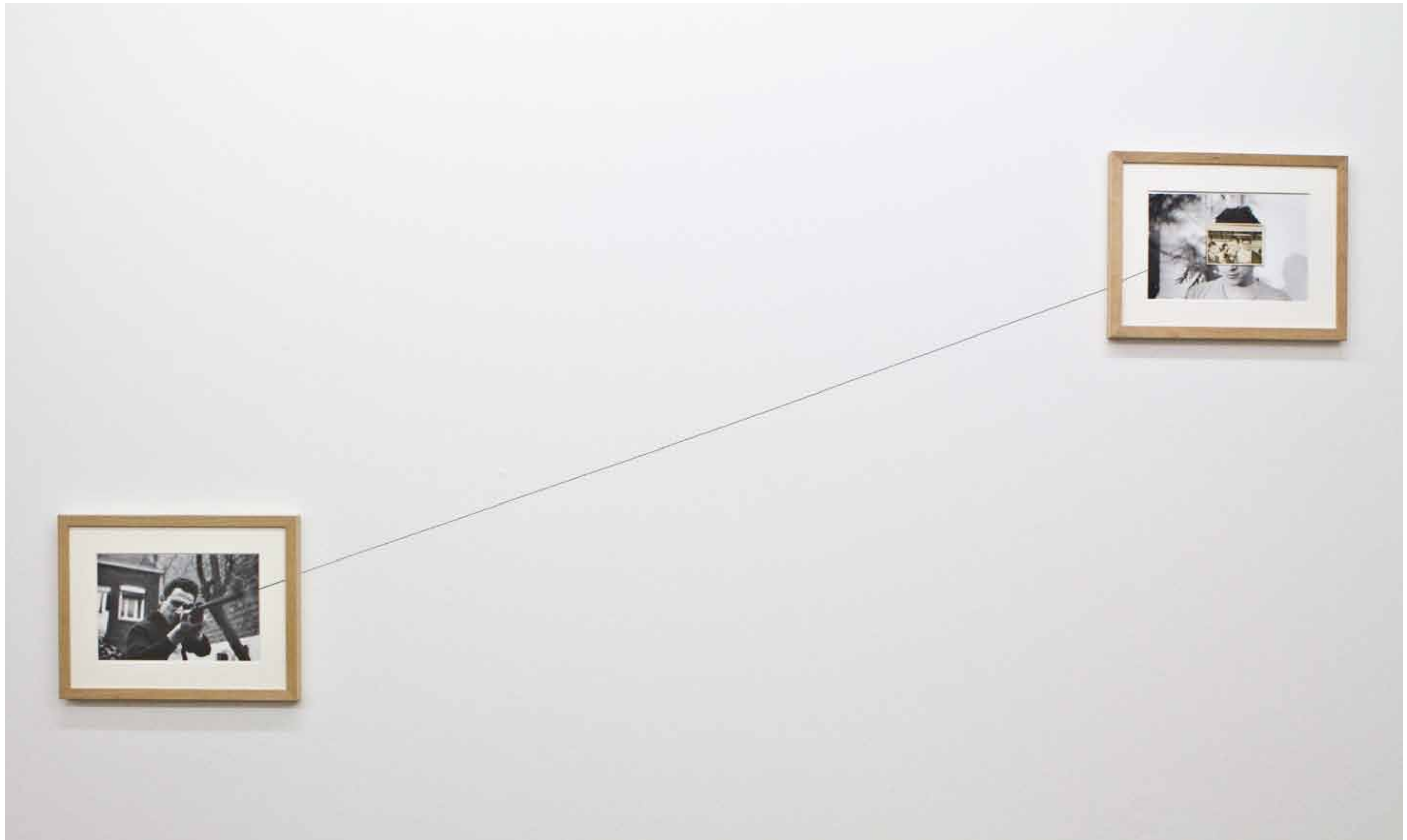
**DA SOLO/ (Alone)**

Installation/ photographs and drawing

- Photograph on the left :  
self-portrait of Marco De Sanctis

- Photograph on the right :  
Picture of M.D.S. and a picture dating from the 1950's of M.D.S.'s grandfather during a day at the fair with his brothers.

Da Solo, leads to a trans-generational reflection : the trajectories of the bullets shot by the rifle of M.D.S. and by his grandfather join on the wall in the form of a trait.







*Jewish Museum of Belgium  
Images de soi - Images de l'autre*

**..D'APRÈS RICHOMME D'APRÈS INGRES « HENRI IV ET SES ENFANTS » / (..In according with Richomme in according with Ingres « Henri IV et ses enfants »)**

Ink Drawings installed on engraving + in situ intervention/ lead pencil

..In according with Richomme in according with Ingres « Henri IV et ses enfants », it's a joke of references

The intervention consists in a partial restoration of an ancient work of Ch.Richomme invented by J.A.D. Ingres « Henri IV et ses enfants » and its updated version: a drawing on Japan paper reproduces the same pattern of the tapestry shown in the engraving, in order to let it go beyond the boundaries of the original picture.

Once the work has been installed, a pencil stroke acts like a seal.



The pencil stroke starts from a reference of Raphael's "the Madonna and Child" masterpiece that is enclosed in the work, and it continues on the picture and stops when it reaches the wall.



..d'apres Richomme d'après Ingres « Henri IV et ses enfants »  
centrale electrique, détail



## DÉTOURNEMENT / (Diversion)

in situ intervention

This is an in situ intervention on an original engraving<sup>1</sup> exposed on the museum wall, consisting of a thin line starting within the frame on the engraving and continuing on to the wall and the floor. At a closer look this thin line is a the text of the certificate of authenticity.

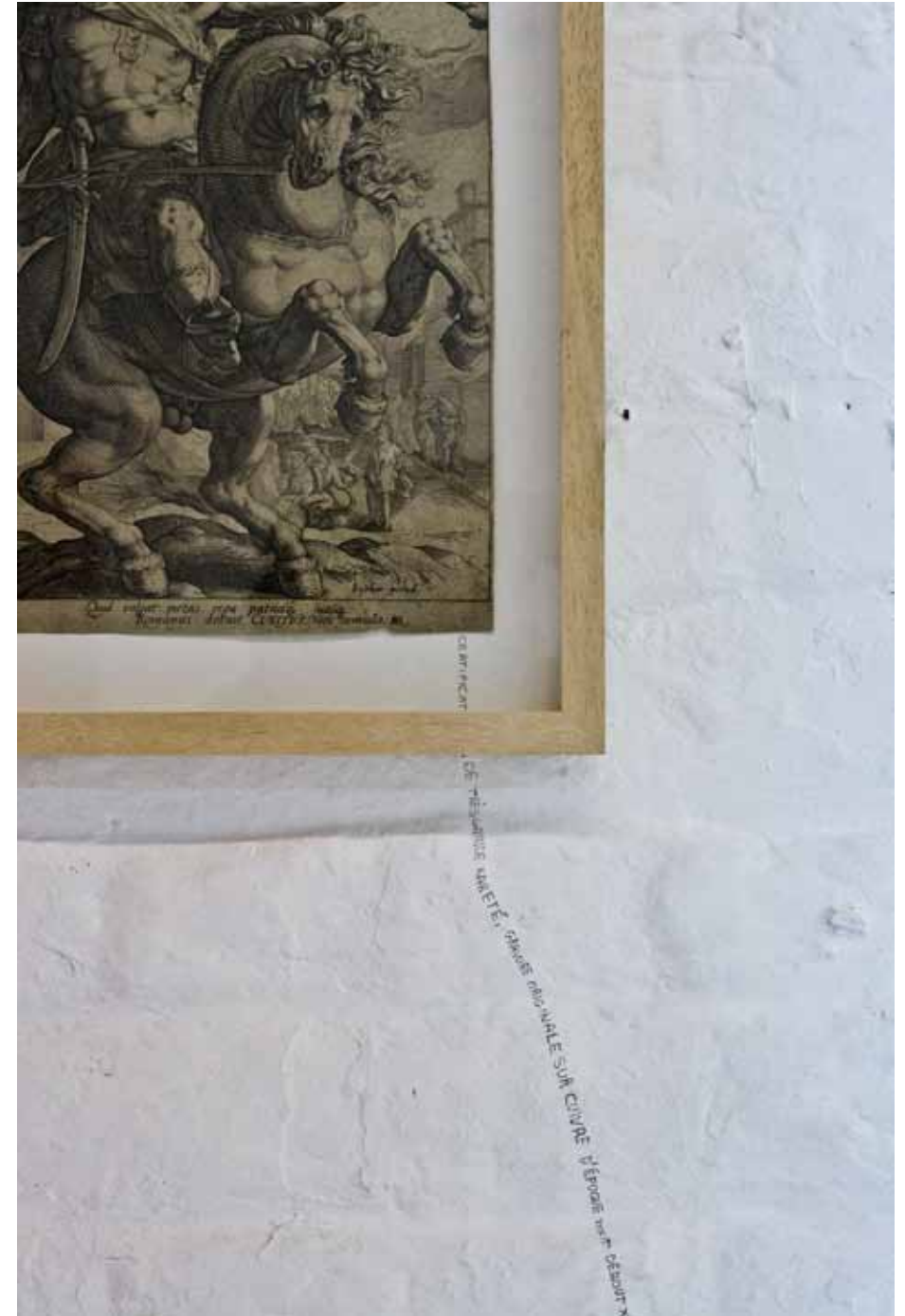
<sup>1</sup>Original engraving, copper edition from the beginning of the XVII Century, certified in 1620 circa,  
Roman equestrian hero Marcus Curtius, a well known subject created by Goltzius.  
Signed by (Joos) Bosscher Excud and executed by HR.







Détournement/Diversion  
personal exhibition  
**M.A.A.C.**  
*Labor Omnia Vincit*



Détournement/Diversion  
*Labor Omnia Vincit*  
détail



**ACTION #1 ARGENT FANTÔME / (Ghost money)**

*Performing installation*

Description:  
(before) : drawing interventions on 5 Vietnamese prayers / ghost money/ inked xylographies on recycled paper  
  
(after) : 2 hours after the opening of the show, the prayers are burnt on the wall as Vietnamese traditional votes for money.



10/12 Gallery , personal exhibition Da Solo

**ACTION #2 ARGENT FANTÔME**

Intervention on 3 Vietnamese prayers



Jewish Museum of Belgium  
*Images de soi - Images de l'autre*



## REFUSED PROJECTS

Drawing interventions on rejection letters, answers to scholarship applications for the “Bourse du Musée de la tapisserie et des arts muraux”; TAMAT Museum of Tournai.  
Years of the attempted participation: 2010-2011, 2011-2012, 2012-2013, 2013-2014.  
This work is epistolary, referential and evolutive. The last 3 letters have been sent in 2013 for the 2013-2014 call for applications.





**CENTRE de la Tapisserie, des Arts Muraux et des Arts du Tissage de la Communauté Française de Belgique**  
Place Reine Astrid 9 - 7500 Tournai

Monsieur,  
Madame,  
Messieurs,

**Concerne : Votre demande de bourse - Recherche 2013-2014**

La sous-commission chargée de l'examen des dossiers des candidats boursiers pour l'exercice 2013-2014, n'a malheureusement pas pu retenir en ordre utile votre dossier.

Ce dernier est tenu à votre disposition au secrétariat du TAMAT jusqu'à fin mai 2014, dernière limite.

Une journée « Portes ouvertes » des ateliers de la Communauté Française de Belgique aura lieu le vendredi 4 octobre 2013, de 18h à 20h, à l'occasion de la Journée Européenne du Tissage.

Nous vous prions de croire, Monsieur, Madame, Messieurs, en l'assurance de nos sentiments les meilleurs.

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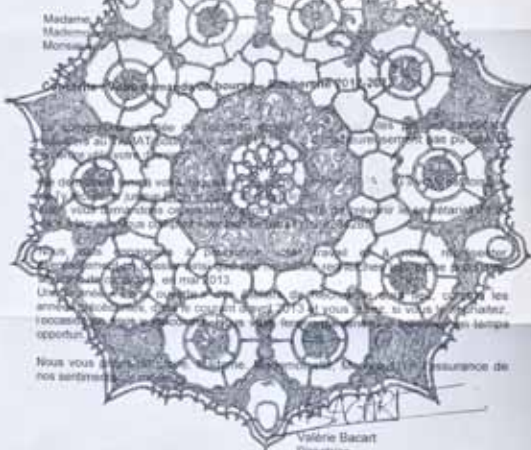
Tournai, le 25 juin 2013  
Réf. VB/CD/56



**TAMAT**

Centre de la Tapisserie, des Arts Muraux et des Arts du Tissage de la Fédération Wallonie-Bruxelles

Tournai, le 8 juin 2012  
Réf. VB/CD/59



Valérie Bacart  
Directrice

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info@tamam.be / www.tamam.be / N° Entreprise 0420914672 / Compte 068-0834530-66

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Monsieur Marco de Sanctis  
Avenue Jottrand 18  
1210 Saint-Josse-Ten-Noode

**TAMAT**

Centre de la Tapisserie, des Arts Muraux et des Arts du Tissage de la Fédération Wallonie-Bruxelles

Tournai, le 25 juin 2013  
Réf. VB/CD/56

**Concerne : Votre demande de bourse - Recherche 2013-2014**

Monsieur,

La commission, chargée de l'examen des dossiers présentés par les candidats boursiers pour l'exercice 2013-2014, n'a malheureusement pas pu retenir en ordre utile votre dossier.

Ce dernier est tenu à votre disposition au secrétariat du TAMAT jusqu'à fin mai 2014, dernière limite.

Veuillez prévenir le secrétariat de votre passage (069/234285).

En attendant le plaisir de vous rencontrer, peut-être, au vernissage de Recherches 2013 (travaux des boursiers de l'exercice 2012-2013) le vendredi 4 octobre dès 18 h, nous vous prions de croire, Monsieur, en l'assurance de nos sentiments les meilleurs.

*B. ACART*

Valérie Bacart  
Directrice

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info@tamam.be / www.tamam.be / N° Entreprise 0420914672 / Compte 068-0834530-66

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## REFUSED PROJECTS

Drawing intervention on rejection letters for the Fortis Paribas Bank Young Talent Award 2013. work exposed during the “exposition 80” in Lodi (Italy) at the headquarter of the BPL Bank.





**TAPISSERIE #2 / (Tapestry #2)**

2014

Ink drawing on rice rolled paper 21x150 cm , rolled in a windows box ( medal showcase) 24x37x4,5 cm



***PRESENTOIR/ (Browser Display Stand)***

Installation + ink on Japan paper

cms : 79 cm x 88 cm x 44 cm

2 strips of drawn Japan paper : 200 cm x 35 cm

This work came about after the renovation of a browser display stand for Japanese engravings offered to me at the closing of the old Japanese Prints cabinet Gallery Françoise Fety Gallery.





**MORE WORKS**

## **ISLAND**

Silver gelatin black and white photographic prints (photographic series)

*Île* is a inedited photographic project of a performing act during my summer residence on Krk island (Adriatic sea , Croatia, 2013).







***DIVIETO DI AFFISSIONE / (Posting forbidden)***

Bronze, cms, 100cm x 80cm

Engraved marble,

“Posting forbidden” refers to an old law of the Italian Penal Code. This lettering often appears on top of national monuments, columns etc..

This work has been exposed : at the headquarter of the BPL Bank in Lodi, Italy; at the Aurelio Petroni fundation in Salerno, Italy.



## **TAPISSERIE / (Tapestry)**

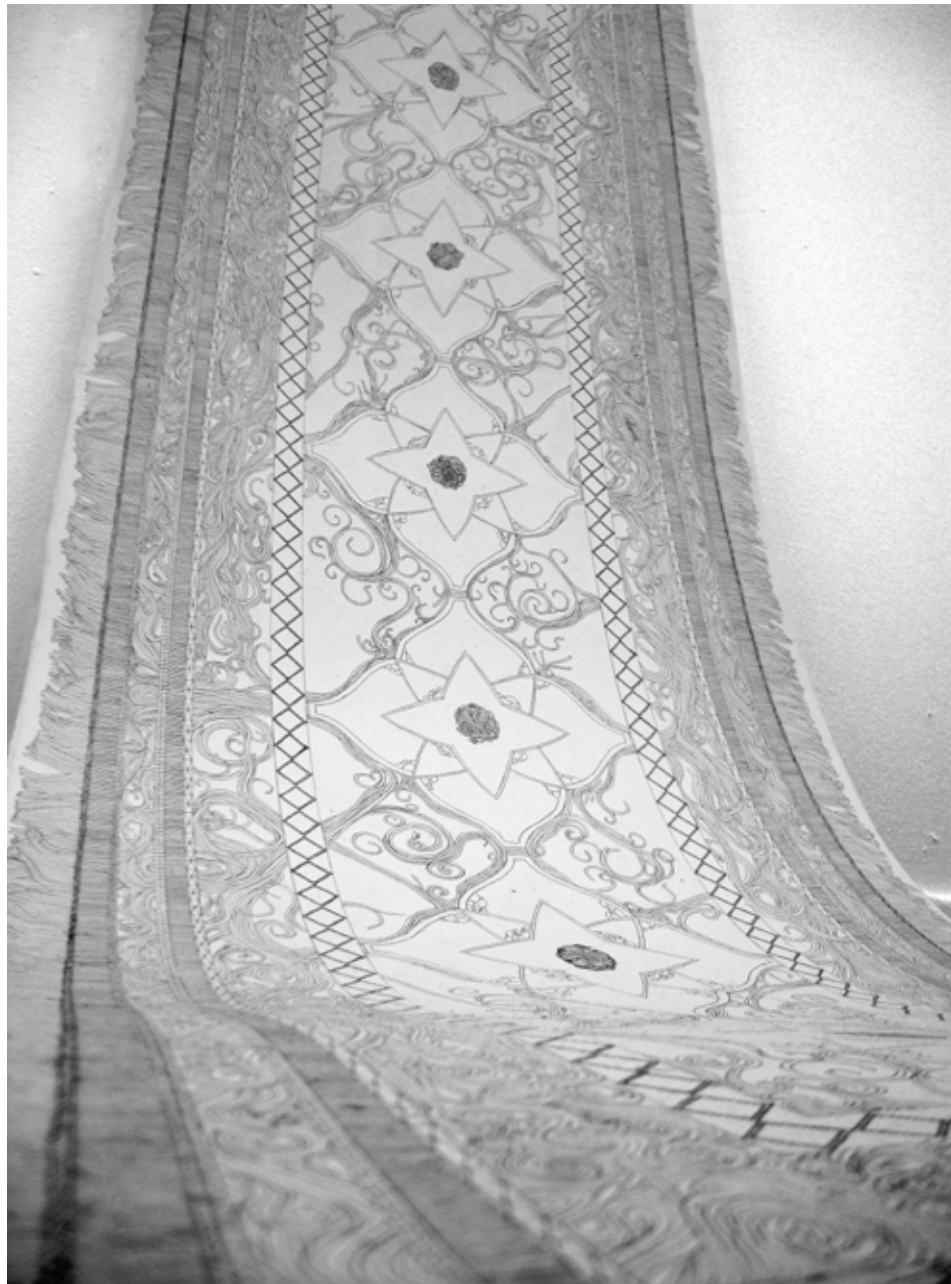
Ink drawing on paper, 450 g stiff 0.05 mm, 50 x 250 cm

Description: with this drawing I tried to build a relationship between the artwork as an object and the subject of the artwork itself.

The resulting object/subject relation is underlined not only by the drawing, but also by its spatialization.

I find the dichotomy of the utilitarian object very interesting; the tapestry and the drawing on it, their separation, given by the drawing, and their reunification obtained through spatialization.

Horizontal and vertical displacement is common both to the tapestry and drawing techniques.



*Tapisserie*  
10/12 Gallery  
Personal exhibition, Da solo





*Tapisserie détail*



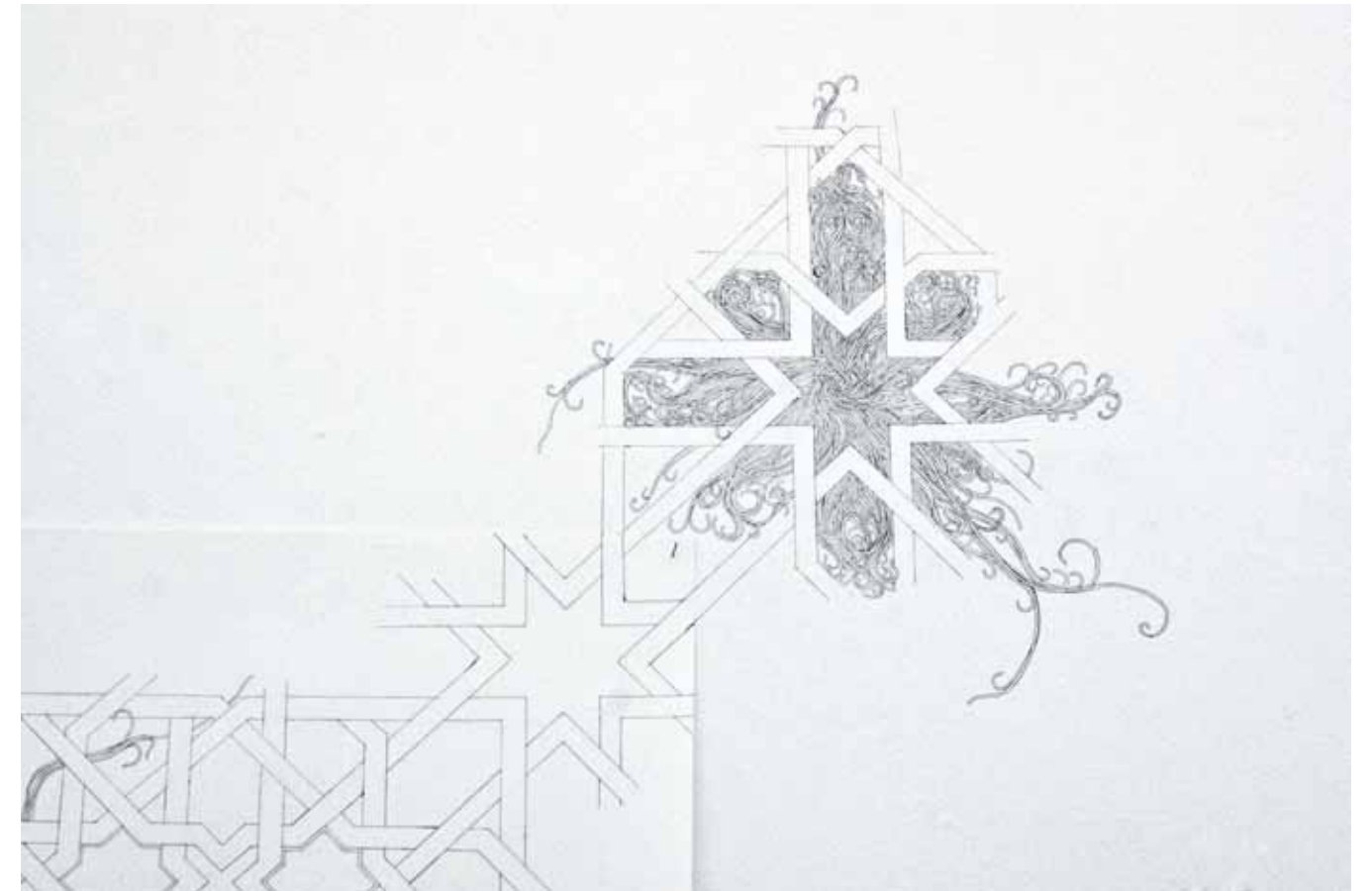
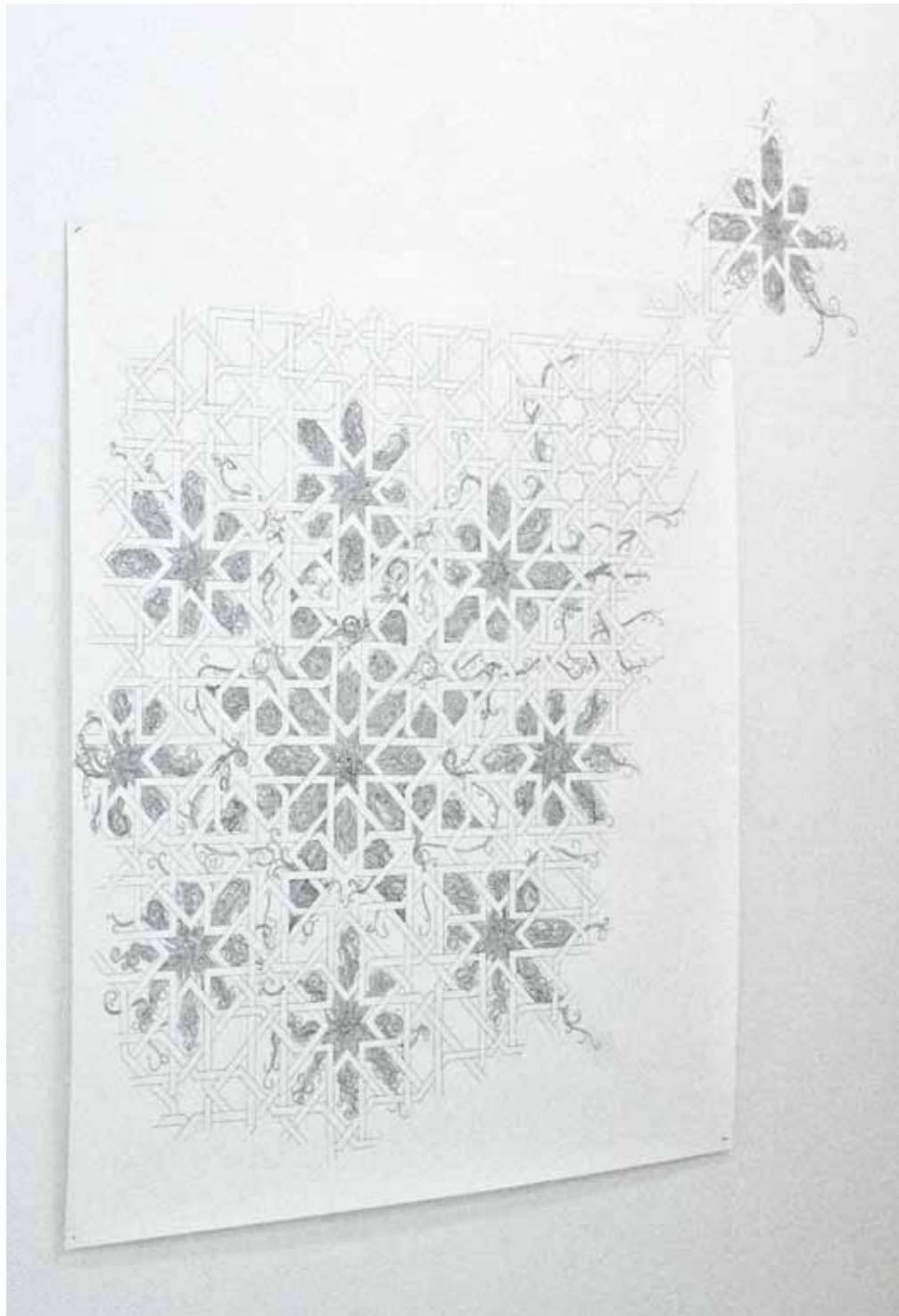
Personal exhibition,  
*Labor omnia vincit*



## **MOSAÏQUE**

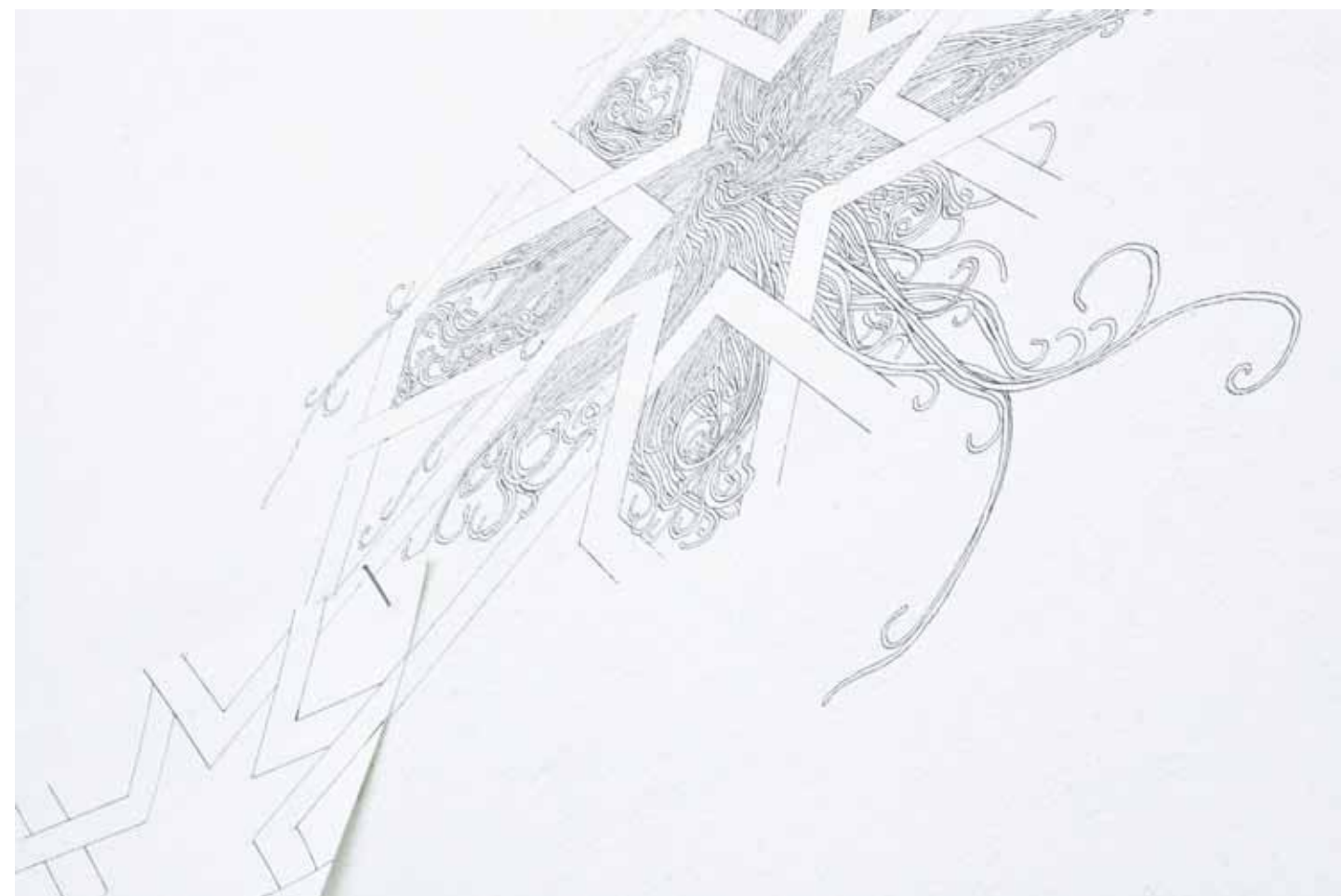
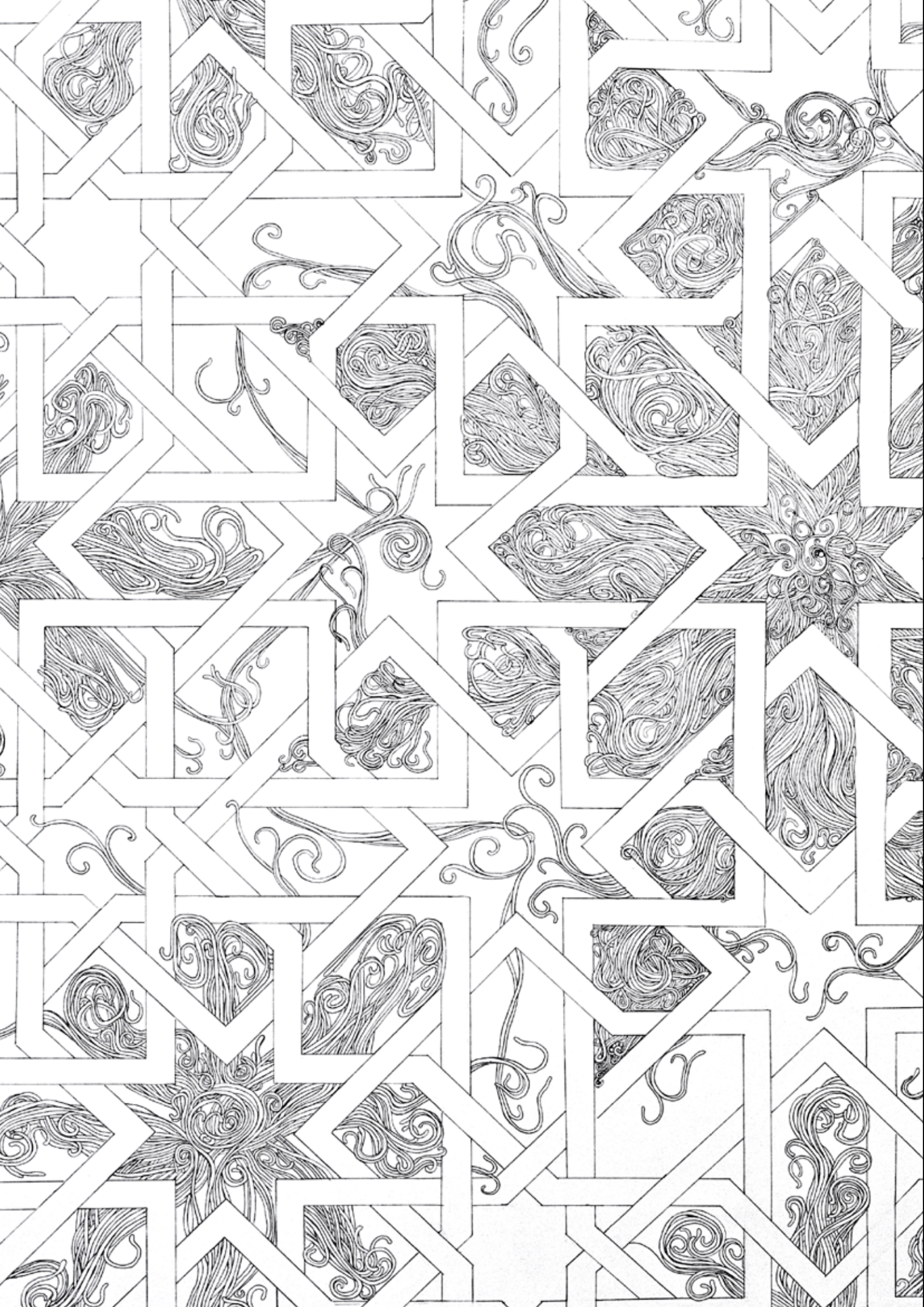
Drawing on paper, 141x121 cm + in situ drawings

The concept lying in “Mosaïque” was conceived with the same intent of “Tapisserie”  
The mosaic drawing goes beyond the paper’s borders and it continues its path on to the wall.



Mosaïque  
Personal exhibition, *Labor Omnia Vincit*





Mosaïque  
détails



**PAR LA FORCE DE SON ESPRIT ET PAR SA SAGESSE IL A DISCERNÉ CELLE QUI TROMPAIT  
D'AVEC CELLE QUI ÉTOIT TROMPÉE. / By the power of this spirit and his wisdom he discerned who  
deceived from who was wrong**  
2014  
installation : restaured Engraving+concrete

After my restoration, this bizarre and anachronistic engraving, depicting the scene of the two mothers, (1700 circa) has gained a good stiffness, which encouraged me to tempt a spatial intervention referring to the columns of the Temple of King Solomon. ( the two columns that I realized in concrete have been put in correspondence to the columns represented in the engraving)  
the contrast between the stiffness of the concrete columns and the fragility of etching damaged by time produces subtle and funny dialogues between past and present.





**CHAMBRE NOIRE/ (Black room)**

Installation /photosensitive emulsion (photographic printing) on the wall + drawing

piece n°1: engraving of Decisy, XVIII Century, showing drunk children playing cards and smoking after work.  
Piece n°2: detail enlargement of piece n°1, a child staring at the spectator. The wall has been covered by a photosensitive emulsion in order for the image to be printed on it.  
The drawing pencil stroke links the two pieces while running from the pedestal to the floor and on to the wall.



*Black room*  
Personal exhibition, **M.A.A.C.**  
*Labor Omnia Vincit*

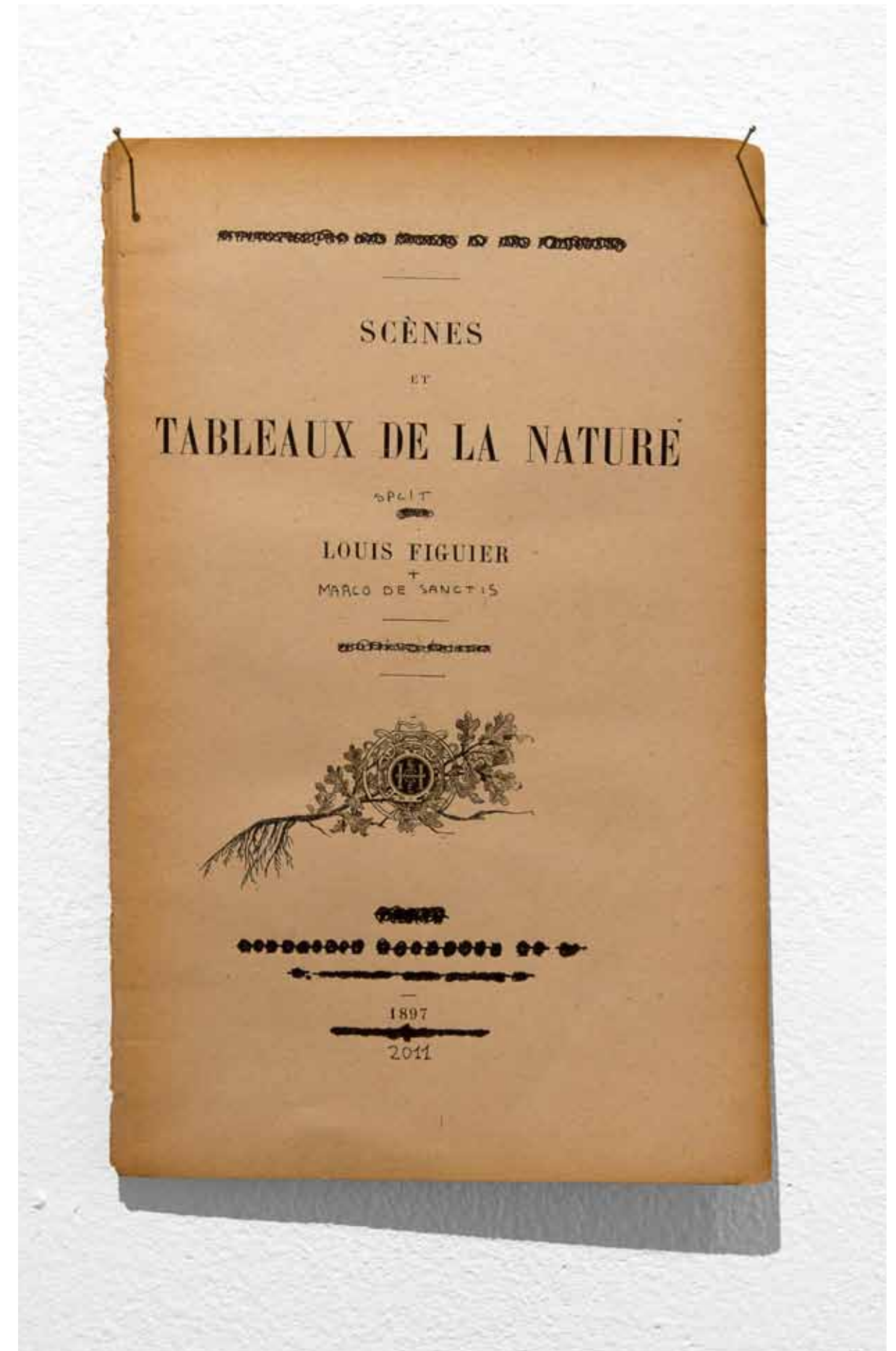
**AVEC (WHIT) LOUIS FIGUIER, SCÈNES ET TABLEAUX DE LA NATURE : LES GROTTES ET LES CAVERNES/NOIR PRÉCIPICE ; LES TREMBLEMENTS DE TERRE/APRÈS ; LES MARÉES ; LES VOLCANS/ASCENSION.**

**(SPLIT ProjectS**

The “SPLIT Project” consists of delicate interventions on engravings (dating from 1600 to 1900) that belong to my private collection.

The intervention applied can be discrete or invasive depending on the quality and the preciousity of the support, and it is always related to the perception of the spectator, who has the possibility to change his point of view within 3 different ways of reading: his, mine and the one of the original author.)

Intervention, drawing/ ink on text and images from the book “Scènes et Tableaux de la Nature”, written by Louis Figuer. n.10 pieces.



Avec Louis Figuer Scènes et Tableaux de la Nature





Avec Louis Figuier Scènes et Tableaux de la Nature : Les tremblements de terre/après  
 real size



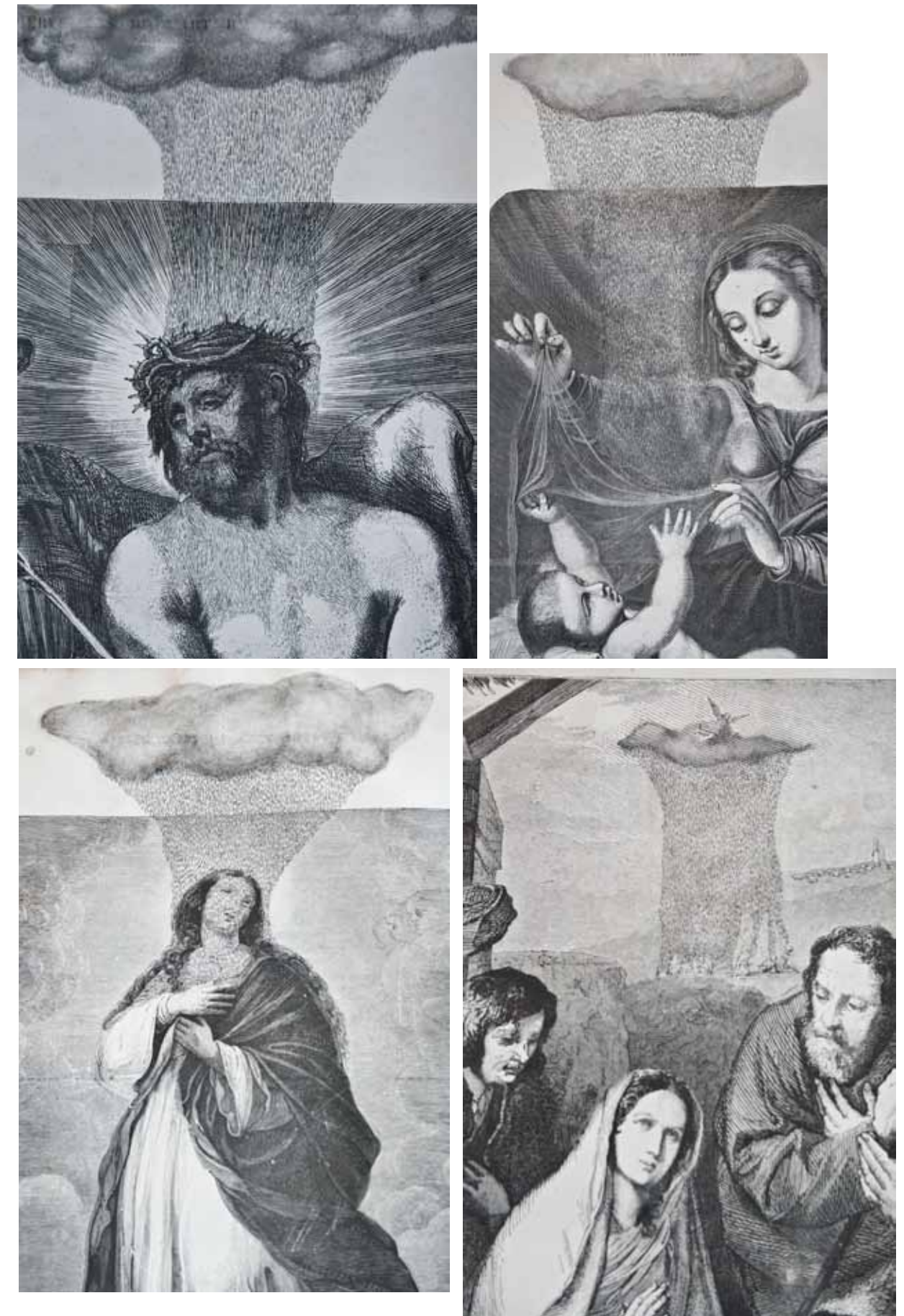
Avec Louis Figuier Scènes et Tableaux de la Nature: Les volcans/ascension



**RAIN**  
(SPLIT ProjectS)

Series of 10  
Intervention, drawing/ink/watercolour on text and engravings  
from the book *Merveilles de l'art religieux*.

(When I bought this book, the pages were already damaged by the rain)



*Rain* / serie de 10/ détails



**PITRE MARTENASIE, L'ENLÈVEMENT DES SABINES / (The Rape of the Sabine Women)**  
(SPLIT ProjectS)

Technique : intervention, drawing ink on authentic, engraving "L'Enlèvement des Sabines",  
paint by Rubens Engraved by Pitre Martenasie and dedicated to Ch. de Lorraine, 63x77cm,  
1769 P.P. RUBENS



*Pitre Martenasie, L'Enlèvement des Sabines.  
détails*



**MOTIF MARIN.**  
Intervention in situ on Japanese engraving XVI Century  
**(SPLIT ProjectS)**

the intervention on this engraving consists of a spontaneous and gestural trait that starts from the lower margin of the Japanese engraving and continues onto the wall.



*SPLIT project*  
*motif marin*  
intervention  
**lanchelevici M.**



*SPLIT project*  
*motif marin,*  
intervention  
**De Markten**  
**M.**



## REFLECTIONS # 2

Installation in situ

### Description:

Reflexion#2 consists in a plexiglas water basin of cm... in which a mirror of the same size of the basin is immersed.

10 light spots are placed in order to hit the water basin; the space is completely invaded by the water reflexions due to a dripper placed above the basin.



There is an etching engraving at the entrance, against which, one of the reflexions is pointed.



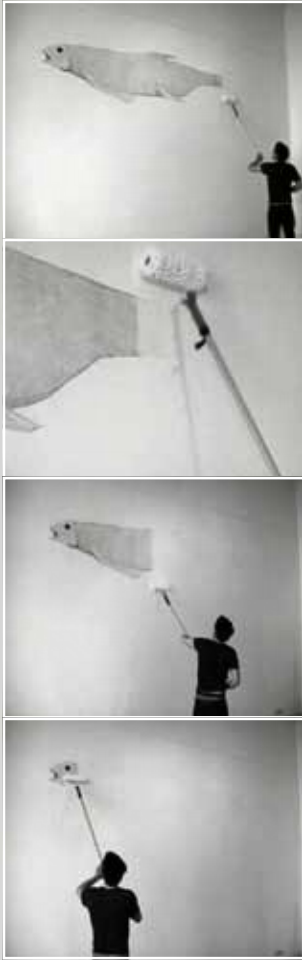
Exposé à : **Projection Room**, Bruxelles



**PAS MOI / NOT I**  
In situ wall drawing/ink/marker 0,05 mm

“Pas moi” (the title refers to Samuel Beckett’s masterpiece “not I” ) deals with language/ metalanguage,the relationship between words, mental images and meaning and significance  
Silent conversations are held within the pieces that compose the work.  
The peculiarity of this work lies in processing a big surface like if it were a small one.

The profusion of the details of this work and its emplacement on the wall (at 2,5 mt from the ground)upset the general perception and force the spectator to make a further effort in order to obtain an integral vision of the image.



As a final act, this drawing was covered.