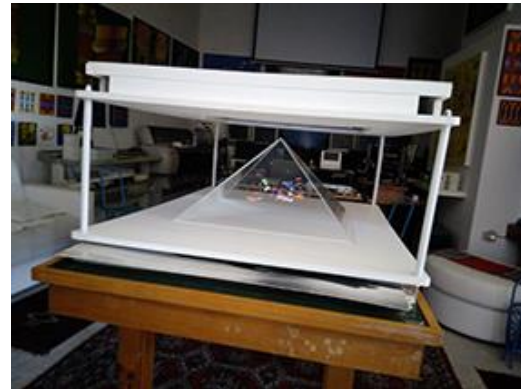
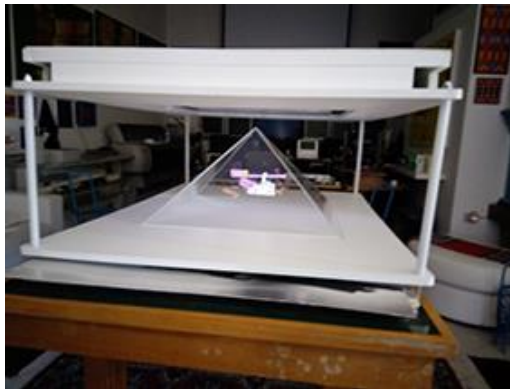


**ROSA NAPOLI'S HOME MUSEUM GIOSUE' MARONGIU -
LOC. MONTI NIEDDU, MARACALAGONIS (CAGLIARI) – SARDEGNA – ITALY**

Watch the Home-Museum video animation: <https://youtu.be/laJQOgEdCR8>



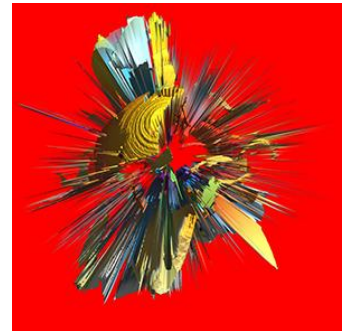
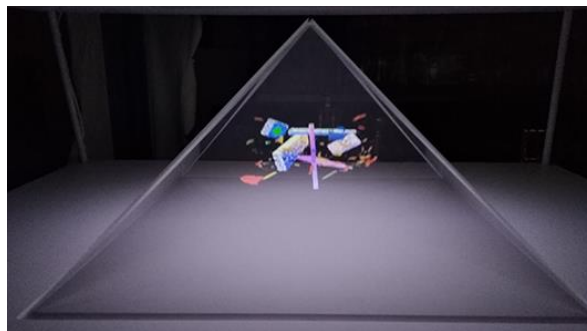
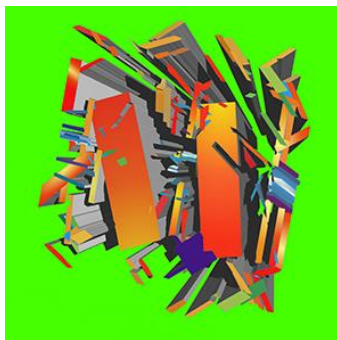
Artwork hologram Cineplastica No 0001 19 July 2017

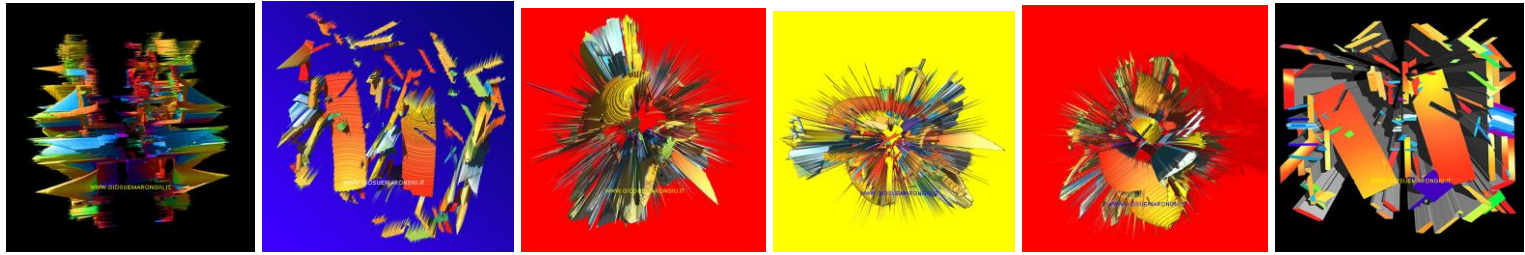
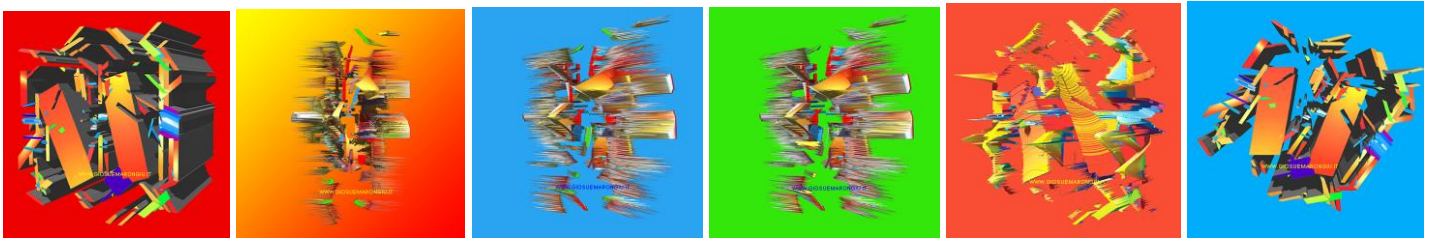


Watch the video animation: <https://youtu.be/lr5ZakLQISw>

A fascinating journey into the Universe that starts from the initial Big Bang up to our days that follows the transformation of matter. The sounds of the Universe, translated by scientists, so that they are audible to our ears, here describe the path in space-time in a utopistic four-dimensionality.

**The Immortal Art of Giosuè Marongiu 5.0 January 2018
"Homeomorphic Artworks"**





The Immortal Art of Giosuè Marongiu 5.0 January 2018 "Homeomorphic Artworks"

The search for the physical immortality of works of art has been the long-cherished utopia of artists of all generations. It is clear that this presumed immortality will only make sense until a sentient being still lives in this universe known to us; or to the less known ones ... It means that even if art survived humanity, it would not matter much if man was missing; indispensable reference subject through which Art finds its function ... Having said that, since the advent of the relativistic theory of Albert Einstein, matter and energy are in fact considered interchangeable, so it will not be surprising to define the Art of new millennium in the form of energy, perhaps to be allocated and preserved for millennia to come in a USB flash drive or CD ROM, or any other optical-computer support of any kind; even in those that have not yet been invented. But what are these Artworks Immortals 5.0 by Giosuè Marongiu? The long path of artistic research undertaken by Giosuè Marongiu on Computer-Art, since the end of the 80s, led him to elaborate forms, static in frames and in movement, with sounds, in computerized animations, where the material was replaced by energy. He replaced the ancient colors and brushes with Mouse and Cips and the white canvas with a computer monitor, thus delivering his works to physical immortality; as well as that eternity of the gesture long claimed by the artists of today and of the past. Let it be clear here we are not talking about contents and / or stories proposed, more or less valid, that have nothing to do with the language / medium with which they are expressed: << to posterity the difficult sentence! >>. Giosuè Marongiu tries to deliver his innermost thoughts and his visions of the forms of art to the inhabitants of his time, so that they can make use of them: frames to be printed and hung on any support or projected or viewed on monitors or any visual and sound reproduction apparatus. Or his last four-dimensional animated video-holograms to show off in ethereal environments; finally freed from the constraint of the two-dimensional projection, all at the discretion of the owner, who have been entrusted by the author of the file or files stored inside, for his exclusive use, a USB flash drive signed by the author. The wear and tear of time on the work of art finally defeated, able to give back in every moment and in every period to come, a vivid indelible representation of the thought and that particular artistic moment of the author as if he had just given birth. Giosuè Marongiu

“ Art is Immortal” September 2007

Artists have been always pursuing the utopia of the search of Art Immortality and they have been always looking for a good solution through the use of different matters, those most resistant that the technology has put at everybody disposal. The Artists set their hope on the immortality of their works through the materials, but when the Spetialism asserted its authority, the search in that way had been neglected and Artists addressed themselves to a conceptual and gestural poetics inside wich one can find a supposed immortality of the Art; considering anyway an insurmountable obstacle the problem of the material endurance of the work during the eternity.

In the first Manifesto of 1947 they declar "Art is eternal, but it can not be immortal", that means that Art is destined to be deteriorated by the time. The Man, who has been always working hard for the conquest of the progress, is now able to help the Art to carry out this utopia. In the Metarational Poetics, withis new support, Art becomes Immortal. The possibility of move oneself in the space/time is now a factfor the "Metarationafile" Works which have changed that one that had been the definition of the matter till today.

The new metter, maden of bit,resides into the fillings of the conscept bt also into those of the gesture done throught the mouse, asserting its real existence. An inoxidizable existence to be kept in CD Rom or in a Hard Disk or into or into whatever optic/informatic support that can contain these immortal file, result of a severe mathematics and that when it's needed go to known destnations and in the sametime they cross the universe moving easily in a space/time. This is a new Art that holds: the Concept; the Gesture; the Matter; the Moviment and the Sound, but it does not renounce a poetics of the emotions that borns in the mind of the Artist and that can show itself to everybody through a televisional imagine, an Ink Jett Print, a Projection into the impalpable space or in every other support that in the future should be invented by men to decode those bits of this inoxidizable and immortalArt.

Giosuè Marongiu - Maracalagonis (Cagliari) Martedì 27 settembre 2007

CENTRO CULTURALE D'ARTE EXMÀ

Cagliari, 19 Dicembre 2014 - 19 Gennaio 2015
Curated by Pietro Franesi

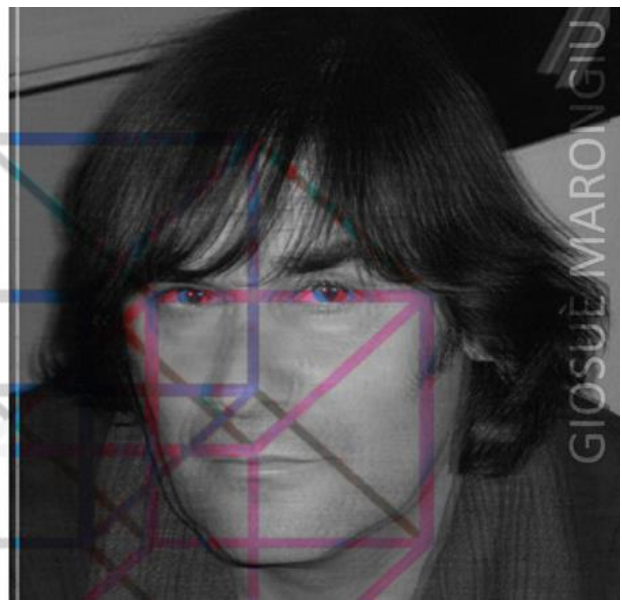
GIOSUÈ MARONGIU

Mostra Personale - Solo Exhibition
December 19, 2014 - January 19, 2015

THE FORMS OF THE FOURTH DIMENSION
LE FORME DELLA QUARTA DIMENSIONE

NYBA DUBAI
New York Biennale Art art biennial

Tel 070 666399



CENTRO CULTURALE D'ARTE EXMÀ'

Curated by Pietro Franesi

GIOSUÈ MARONGIU

Solo Exhibition - December 19, 2014 – January 11, 2015

"THE FORMS OF THE FOURTH DIMENSION"

[VISIT THE EXHIBITION IN THE INTERACTIVE 3D BAUFORM VIRTUAL GALLERY](#)

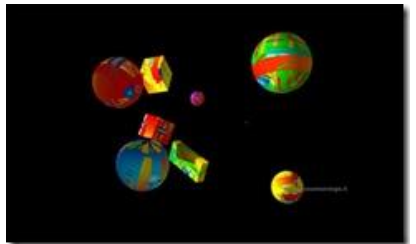
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<http://notizie.tiscali.it/regioni/sardegna/articoli/14/11/26/artisti-sardi-biennale-new-york.html>

<http://www.comunecagliarinews.it/news.php?pagina=12844>

<http://www.rai.tv/dl/RaiTV/programmi/media/ContentItem-3cf43a3f-a102-46c7-a365-686dc6292d2c-tgr.html#p=0>



GIOSUÈ MARONGIU

"THE FORMS OF THE FOURTH DIMENSION":

(Introduction of Giosuè Marongiu.)

The reason for my brief presentation is to try to establish fixed points through which to relate correctly to both my artistic research of the past 30 years but also with contemporary art in general. Then we retrace together the various stages that have characterized, since the end of the 800 to the present day, the artistic research. The need leads me then to have to go back in time and, ignoring the experience Impressionist: (Paul Signac, Eduard Manet, Claude Monet, Vincent Van Gogh and others), would we consider the current "Post Impressionist" in 1886 and 1905 (Paul Gauguin, Vincent Van Gogh and others). Within this artistic movement developed in France around 1885 or pointillism pointillism. You can consider this moment as the point of emergence of the study of the psychology of perception and that is how the human eye perceives the images, the colors and the surrounding environment. Since that time the artists begin to have a more pragmatic approach towards scientific and art, turning into real researchers. In fact create a work they approached dots or strokes of pure color to each other, for example: some yellow dots near some blue dots or some red dots near the blue ones, and even some yellow dots to the red ones and so on ..., these dots or strokes observed from a distance mingled with each other, giving rise to the perception of green, purple and / or orange and so on ... In practice at that time was born on Neo-Impressionism which placed the 'requirement of the relationship between art and science. The painting of romanticism drew to a close, and with it the spiritual approach towards art. In fact, in 1907-1921 it spreads Cubist experience where you tend to NOT be the interior dimension and / or spiritual, but to represent reality in a completely rational, with a scientific attitude and analytical. Cubism in practice is inspired by everyday objects, but not limited to transporting them, with painting technique but sometimes even combining collage, on canvas, in their three-dimensionality, highlighting the three faces of the object more or less known. Now, new technological achievements of that period substantially affect a new art movement that faces in 1909 with Tommaso Marinetti, Umberto Boccioni, Giacomo Balla and many other artists: Futurism. With the advent of aeronautics that changes the perspective of men, and with the speed of

the cars and the animation film, the point of view of Art turns further, following a profound cultural revolution. Spirituality and contemplative vision of art was replaced by the pragmatism that has anticipated the current ones they consented then more particularly in our times: the Art Kinetic, Programmed in Art and Art Concrete transforming the latter, the subject in the subject. Clearly the main points with relevant documents indicate Futurism are virtually the Movement, Matter in all its forms and the Three-dimensionality. This experience so profound has given rise to one of the movements which belong to us, at least chronologically: Spatialism 1946-1958. With this new research through informal: the gesture; even conceptually, the sign and space; from which then gave rise to the current of Informal and Gesture (Action Painting): (Jackson Pollock, Hans Hartung and others) and the Conceptual (Marcel Duchamp, Piero Manzoni and others), which are the basic elements through which the spatialism is expressed. This movement, born of Lucio Fontana in 1946, wants to renew the art of adapting to the scientific achievements attained by inserting a new dimension: that of space and time, prompted by new theories of relativity of Albert Einstein. Essentially the artists intend Spatialists strongly abandon the two dimensions of painting and replacing them with an alternative three-dimensional material can break away from the traditional canvas; taking into account the awareness of the existence of forces and particles that make up the electronic world of the infinitely small, known as quantum physics, which led Lucio Fontana to the gesture of the holes and the cuts in his paintings; detaching forever the old conception of art to a new form of Art Space. In Spatialism it declares in essence that the means to be used are: the lights, the television, where space and time coexist. Also opposed is definitely figurativism. This preface my introductory wants to prove that it can not exist in our contemporary artistic research that does not take into account the artistic and consequential time during which took place the profound changes that have brought us to this day. In 1997 I wrote my "Manifesto of the new reality" (Art is the thought) taking into account just these consequential and considering the substantial transformation which was performed on the contemporary language of communication; underlining the urgent need that can operate those changes and the total revision of the community are essential to the social contingencies. I urge you to carefully read the Manifestos of Futurism and Spatialism, to better understand how the consequential constant time and the attitude that artists have held, in the passing of the years, only to indicate what is the way of artistic research to go, without second thoughts projected into the future. In my long artistic career youth training, they landed, as it was right that it was, the Art Concrete, Programmed, built; very suited to my personality pragmatic, working for several years with the Cultural Association "Check 8 + 1" Venezia Mestre, and the Association "Art structure" of Milan directed by Anna Channels, with which I have participated in various projects Exhibition: "Art builds Europe" etc ... In 1990, I liked to immerse myself in an editorial experience, founding a monthly Culture called "Dreams", the title of the newspaper that I wanted to dedicate to the great Akiro Kurosawa, director for precisely the film "Dreams" that emerged in those months. Prepress of my newspaper, I had to provide, to the office, a computer; considered, by then, a valid work station: a Centris 660 AV, where AV was for Audio-Vision (teleconferencing from a distance), and the 660 was the power of the processor that Apple Macintosh; a dreadful slowness, which then seemed a great speed, which compared the various Giga bit of current computers ... With the computer I started my wonderful adventure in "Computer Art". Many resistances having found the claim to be able to make art with the computer; considered by many; fellow artists and art critics in the first place, an idea very, very, very "questionable". However this exciting new medium that I had discovered and which had recently become public knowledge, although still very expensive, I had given way to expand, as a result, my artistic research in multimedia. At first, my research was based on visual mirror images; consequential to my previous research of "Wunderkamere" (Chambers of wonders with the use of mirrors also Reflective), begun in 1987 and lasting until the 1990/91 precisely. This new research on symmetry, so then snubbed by most of the artists, I soon led to the construction of geometric images to view strongly Gestalt, metamorphosed into the more concrete "Autostereogrammi". These images they clearly pointed the way to the three-dimensionality. My geometric works were built on the discrepancies of the vertical lines on the horizontal plane and looking at them in a certain way svelavano the three-dimensional architecture hidden: << you should just look at forcing the optic nerve, with the technique of "strabismo" to hook the 'three-dimensional effect >>. In 1992 a friend researcher CRS4 Cagliari, having seen my exhibition "For a different way of looking", he came to the rescue by giving me a pair of glasses, very special, just arrived from America; by the developer in the experimental stage he sent them to the Research Center. They were the first glasses for viewing three-dimensional color "Croma 3D"; not those "red cyan" for viewing anaglyph of the two images side by side (anaglyphic images). With these new glasses I could easily give a preview my works: frames and video, without forcing the visitor to this torture on the optic nerve, but simply make them get on. In essence, the colors are electromagnetic waves and you have in front of our eyes, in a certain position of the space, according facendoceli perceive a certain spatial distance: first the RED, the ORANGE, YELLOW, GREEN, BLUE, the INDIGO and VIOLET and their respective halftones in the intermediate positions. Since that time the images were no longer "Auto-stereograms" but simply "Stereograms 3D", with the aid of glasses. These glasses also gave me the opportunity to build my colorful architecture geometric color with absolute accuracy, because I could be both operator and user and intervene continuously, with amendments, the project vision. With the experience gained and the library of still images that I had built, in 1996, I could go to the motion pictures made my first work-VIDEO COMPUTER-ART, in fact, in 1997 I presented, as invited, my first work of Video-Computer-Art Series ([Speculum Files Movie](#)) entitled "[Metamorphosis](#)" to the [7th 1997 Biennale of Cairo Egypt, in the Italian Pavilion](#); Also in the company of Francesco Clemente, Vincenzo Amato and 3 others artists. Even the soundtracks of my videos are a project of sound Sound-Art; built in sync with animation produced, sampled and built / made to the computer with the help of well-known program "Cubase". My second video: ([Speculum Files Movie 2](#)) entitled "[The Speculum's factory](#)" was made by me completely in 3D; with a program, by then but still, very soon: "Light Wave", to animation and three-dimensional computer modeling. This second work of Video-Computer-Art introduced him in the Galleria d'Arte "Contemporary" of the City of Venice-Mestre in 1999; for the exhibition: "8 + 1 = 20." In September 2007 I theorized my "Manifesto of the New Reality (Art is the Thought)", with the intention of trying to make the point about new languages and new requirements that were quickly taking root in the new society. In February 2011, after several other exhibitions in previous years, inauguro my personal exhibition "Art as research Marongiu 1990/2010" in Consorti gallery in Via Margutta in

Rome, by Professor Luigi Paolo Finizio.

My long search path, aesthetic and sound, could bring clearly to the fourth dimension; making investigate the theory of General Relativity of Einstein and the fourth dimension of space-time. My new job of Video-Computer Art "The Order implicit", comes from quantum hypothesis advanced by Professor David Bohm. Later arose the "[Fourth Dimensional Works Cineplastiche](#)" "[Relative movement towards a state of apparent calm](#)" originate from a philosophical Kinetic-Plastic theorized by Professor Gabriele Righetto University of Padua. These two works have them presented at the 54th and 55th Venice Biennale; between the Parallel Events.

In conclusion, I think that we can not absolutely regardless of the lesson that large groups Artistic research of the past we have delivered, and have clearly noted that consequentiality can not exist without a future of growth in Art. Before Cubism, Futurism and then finally Spatialism, and from this last great artistic group, the Contemporary Art must draw in order to keep moving and continue their journey towards the future.

The great Lucio Fontana, and before him, Pablo Picasso showed us the way to go into the fourth dimension.

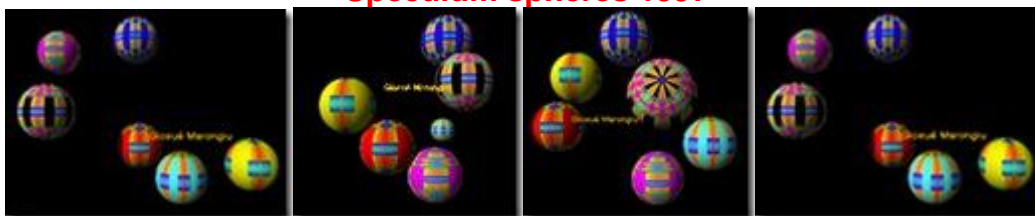
Giosuè Marongiu

Maracalagonis 19/12/2014

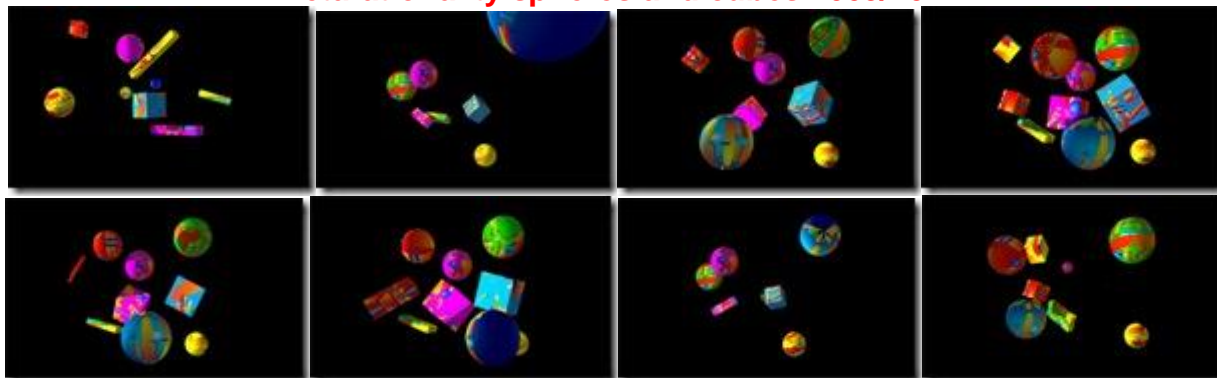
THREE-DIMENSIONAL STEREOMETRIC WORKS COMPUTER ANIMATION:

FROM VIDEO "[IMPLICIT ORDER](#)" - ART WORKS FRAME VINIL ON FOREX 2009/2014

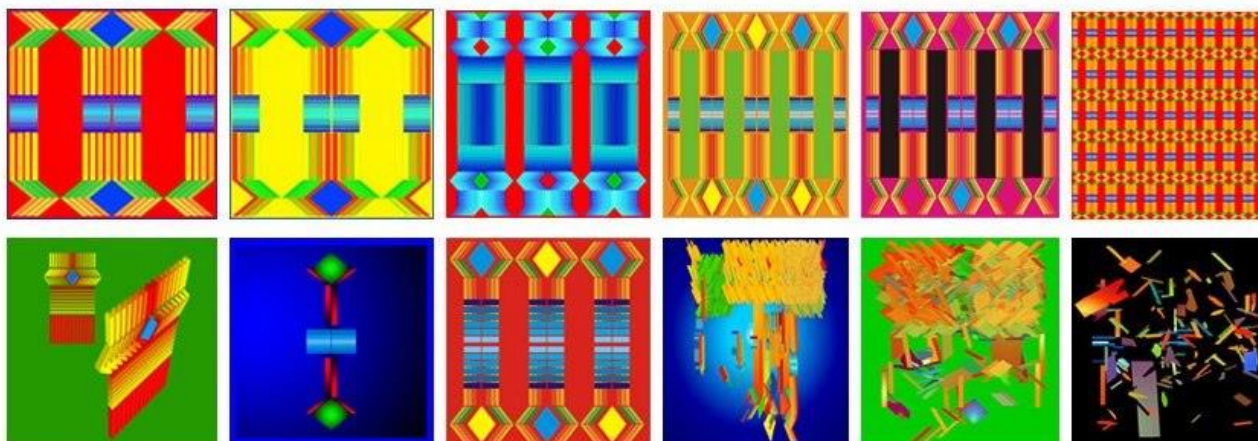
Speculum spheres 1997



Metarationality spheres and cubes 2009/2014



ARTWORKS COLLECTION FROM 1990 TO 2012

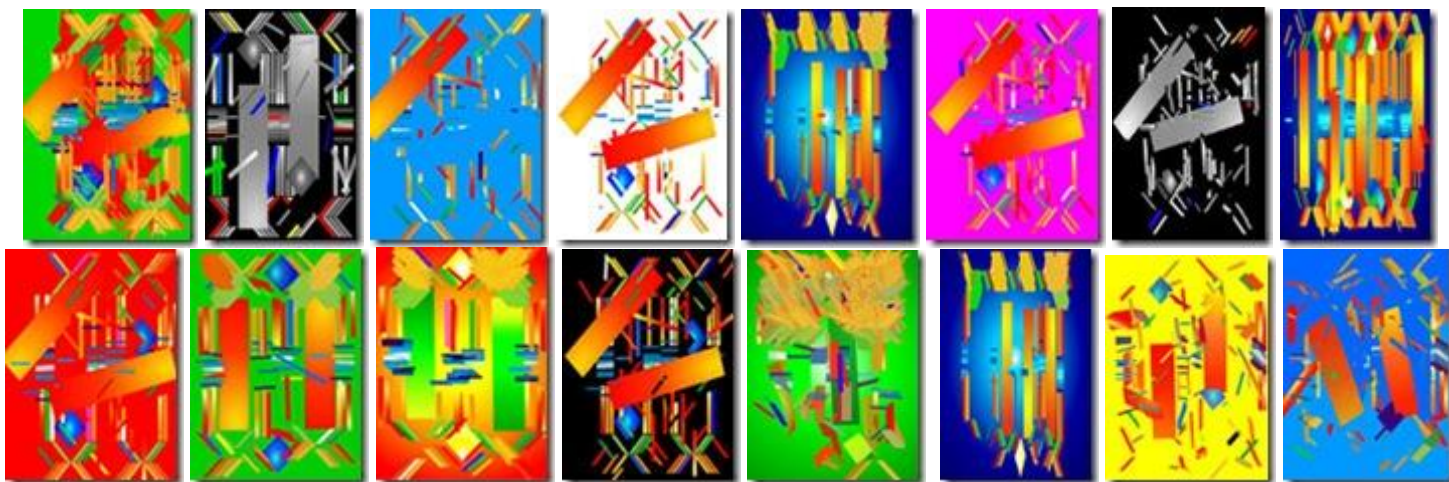


ONLINE ART GALLERY: WATCH GIOSUE' MARONGIU'S ARTWORKS COLLECTION FROM 1990 TO 2012.

<http://www.giosuemarongiu.it/artwork%20collection%20from%201990%20to%202012/Giosue%20Marongiu%20s%20artworks%20collection%20from%201990%20to%202012.html>

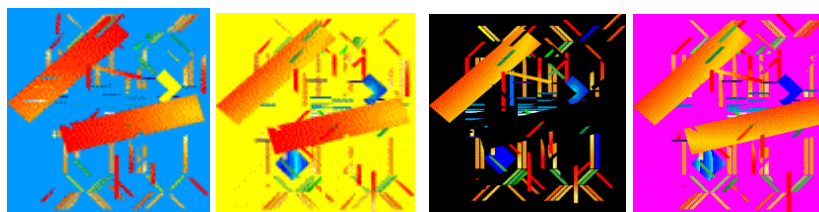
Watch here Video Metarationality Computer-Animation: "[METARATIONALITY F](#)"

"Metarationalfile" frames printed stereometric/three-dimensional

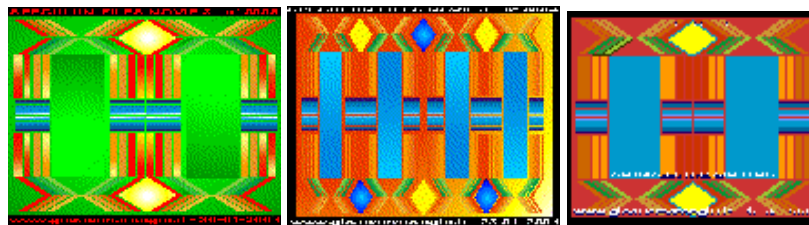


(ANIMAZIONI COMPUTERIZZATE)

SOFTWARE-ART METARATIONALITY STEREOMETRIC THREE-DIMENSIONAL 2007-2009



SOFTWARE-ART STEREOMETRIC THREE-DIMENSIONAL 2003-2004



ART WORK "METARATIONALITY FOUR-DIMENSIONAL KINETIC-PLASTIC-ART "
"...As systole and diastole of elements in a cosmic respir."
(luigi Paolo Finizio)

"Relative movement towards a state of apparent calm"

The observation of the universe has taught us that nothing is at rest, everything is in constant motion, and through this wonderful mirror we immerse ourselves, every day, for thousands of years, in the most remote depths, as far as our eye technology allows us, at least until now, to arrive. It is the magical vision of our distant past that appears to our eyes, marveling, renewing the fantastic game of search and discovery, in order to quench the insatiable need to enrich our knowledge.

Maracalagonis November 12, 2012 Giosuè Marongiu



insideoutsideBiennale parallel event WORLD PAVILION

"The Kinetic-Plastic Art Works"

In October 2003 Gabriele Righetto, an architect and philosopher at Padua University, theorized "the kinetic-plastic thought": "Since both cinema and radio were officially invented in 1895, the mankind has lived in contact with perceptive artificial motion for over a hundred years. When an event occurs continuously during more than three generations (beyond the oral transmission), or rather it grows stronger thanks to further means such as television technology and electronic animation, that event stops and becomes an additional natural element, that is an element which would make reality very lacking and structurally poor if it ceased. Perceptive artificial motion creates a much more powerful illusory effect, because what appears is treated like a normal event. It is therefore correct to consider it as a normal condition because it stops being an exceptional event and it is part of our daily life and of the structural elements which concern the organized reality. The illusory effect points out the correlation "real = normal", even if it is an artificial product which simulates reality.

As far as "the kinetic-plastic thought as an active experience" is concerned: When an event gets "normal" and widespread, the active or passive link with a constructed phenomenon becomes a problem and that event becomes language, with the double outlook "to communicate and to be communicated / to speak and to be spoken". The condition changes if there is a real production of the communicative product. The problem is solved not only by means of perceptive motion, but also by putting the kinetik thought into action. The kinetic thought is an elaborate form of the plastic thought, that is the capacity to elaborate at least tridimensionally, or at the best chronospacially. It thinks, organizes, interprets, values and changes space motion, in a space which is perceptively lived as potential motion and where time and space are strictly linked.

The elementary forms of the plastic thought concern operations such as: external exploration of an object (exoplastic thought), internal exploration of an object (endoplastic thought), exploration of the territorial space in order to search technological sites and networks (territorial plastic thought), exploration of the territorial structure by making technology and ecotechnology sustainable (ecoplastic thought).

The kinetic thought is mainly expressed by: motion along the way, spatial displacements, slides, elevations, dislocations, decompositions, rotations, approaches, interpenetrations, etc.

It can be a good instrument to produce icons of space relations which have the characteristic to run through spatial time".

In my latest artistical production of "kinetic-plastic works", the strong link with science and new technology enabled me to investigate/realize hypotheses which seemed to be utopian in the 90s, when I elaborated my first computer-art and animation works. The possibility of being in contact with this new plastic, which I can manipulate, let me discover unknown dimensions and enabled me to open a "space-time" way on a "bidimensional" surface.

This way through this

new "parallel dimension" can be not only visually inspected, but also modified by the onlooker who interacts. For the present this "way" represents the starting-point which enables us to enter the deepest spheres that concern the "new reality" of plastic.

Giosuè Marongiu

Mracalagonis (CA) 8 aprile 2009

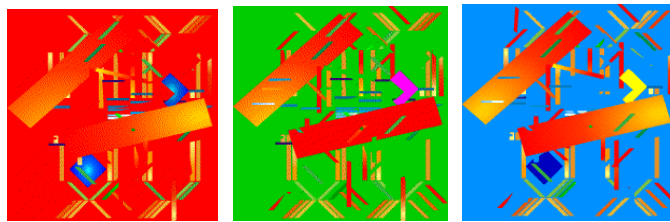
"Manifesto of the space Lucio Fontana Milano 1951

... Design the synthesis with a sum of physical elements: color, sound, movement, space, an integral ideal and material. Color, the element of space, sound, the element of time and the movement that develops in time and space. Are the core of the new forms which contains the four dimensions of ... "



Augusto Consorti's Gallery: Via Margutta 52/a Rome





ANIMATION FLASH R.G.B.

Giosuè Marongiu Personal Exhibition of contemporary art. "Art as research by Giosuè Marongiu" 1990 to 2010.

Critical presentation by Luigi Paolo Finizio. Exhibition from February 19 to May 05, 2011

The author will be present in the Gallery. Catalog Gallery

LUIGI PAOLO FINIZIO: "ART AS A RESEARCH BY GIOSUE' MARONGIU"

Defining Giosuè Marongiu's work-art as "art as a research" is the best way considering its versatile and unsteady limits. The idea of space and time, of their associations and disgregations, unfolds and expresses itself in the middle of his expressive elaborations between poetry and design, music and visual arts. After the turning point in the 80s from traditional techniques of the plastic art, the choices of image have tended to and have been concretized to the way of stereometria and of computer art. Since then, in Marongiu's works, virtual reality, with its meta-rational fictions of space and time, stands above the extreme abstraction, the ordinary perception of things or, as in his recent works, the virtual reality plunges itself into a daily story or a social enquiry. In his imaginary, usually incompatible differences merge. However, they are able to passages, to special temporal interactions. Those are the ones of followed four-dimensional visions (through special lenses) or those which only the digital virtuality, the electronic interface make them practible in places of discoveries and combinations of art and science in the past, present and future time between time and space, order and chaos are complementary as well as opposite. The stereometric and cineplastic visibility of Marongiu's expressive research are not certainly inventions of today, the same as his space-temporal imaginary takes inspiration and reawakens the sound and colour, of mass and movement, of etherous and material of the spatialist confused situation of Lucio Fontana's art. But, this is the basis of Marongiu's art as a research, the thickness of memory and enquiry through which he leads his imaginative thought. As stated by the artist himself in Manifesto of 2007 New Reality: "Artis thoughttheory and inside of which the fact is also based. As it is known, the productive capacity of thought has taken shape in the imaginative concretenesses of various languages of art. But, since then, the multimedial telematic system has intervened to act and interact the language of art, the productive power of thought has enourmously increased both because of the tools of digital reproduction have overcome traditional and distinct bounds of languages, writing and thought and because they have widened and increased its productive powers of a representative illusion. More and more, most of modern history of art, detaching from references of objective and idealized forms of the natural world, has linked and identified itself with the abstraction of the autoreferent forms of thought .An achievement of expressive freedoms and uncertainties as Robert Musil asserted in his novel "a man without qualities", after the man hasn't looked for his own contemplative image in the mirror of streams anymore but in the poliedric sides of his sides of his mind. But Musil could not foresee that the stream would propose and impose to the image of reflections of a home video. Marongiu's research not only takes part in crossing over the evidence of things but also in a mediatic magnetization over them. It is true that the register and the document via multimedial, aim at forming a new sense of reality, of simultaneous and involving "multireality, even in art, as it has previously affirmed. In such a way, with stereometric abstractions of tridimensional universa in video, as ["The implicit order" \(2010\)](#) and the concepts from a social observation and a narrative document. [Men of glass](#) and [Man is God](#) and finally having a symbolic sense, [Utopia \(2008\)](#). Coming to conclusions Marongiu's research is not different from that one of contemporary artists: it shows a swinging in the relations between language and thought, image seeing on two sides. Men live the environmental mutation in a perceptive and cognitive sense where the huge production and reproduction of visual signes of digital universe, have put aside and make useless the old distinction between imaginary and reality where an inner fusion (which makes apparently euphoricous the new change as "dejà vu") flows between space and time. Marongiu's research seems to communicate that it is always possible , in our time, to graft a quantity of imagination to a quantity of reality And, especially in art, it is possible to come to deny one with the other, but avoiding the research to a mere finding, to a ready-made to be told. In fact, according to the extemporaneous practice of art of our times. G.Argan's observation regarding Picasso's saying, "I don't seek, I find", earns a present and relevant verve and has something immoral.

Luigi Paolo Finizio Sorrento, 2011

My website: www.giosuemarongiu.it

To watch my Video-Art: www.youtube.com/marongiugiosue To watch my free Portal of Contemporary Art: www.bauform.it
www.facebook.com/giosue.marongiu - giosue@giosuemarongiu.it