THE MONUMENTAL ARTWORK OF GIOSUE' MARONGIU (WHO IS GIOSUÈ MARONGIU?)

Giosuè Marongiu is an Italian artist and writer born in Cagliari on December 15, 1954, is an Italian artist and writer, active mainly in digital art and conceptual art.

From what emerges in an interview dedicated to him: https://www.artesocieta.eu/intervista-a-giosue-marongiu-artista-multimediale/?fbclid=IwY2xjawSftnZleHRuA2FlbQIxMQBicmlkETFtWVV4WHE5eGxEQXc1dU5wc3J0YwZhcHBfaWQQMjIyMDM5MTc4ODIwMDg5MgABHtEYhioExfUmTcpNaOtnyPnjMAc0F7pgzrN7FJ_WPfHgqo1eznKbGk74Qjyq_aem_BZQTaKMU7WpvJon7N--1TQ

1. Artistic path

He painted and sculpted for more than 20 years using traditional techniques. In the late 80s / early 90s he began experimenting with new digital languages, also inspired by modern physics: Einstein's relativity and quantum mechanics: www.giosuemarongiu.it

2. Key concept

For him the canvas became a monitor, the brush the mouse, the colors RGB light. He plays with the idea of E=MC2: transforming "matter" into "energy" in the form of pixels.

3. Main work: "Speculum" / "Totem"

He created an "ideal module" called Speculum. It's a project that blends art and code: a database of images and fragments that interact with each other, with the utopian idea that his "digital creature" could evolve autonomously.

In practice, he's one of the artists who brought Italian art into the digital realm long before it became mainstream: https://www.giosuemarongiu.it/52%20sculture2.htm

Giosuè Marongiu's technique on art + quantum physics is exactly the heart of Speculum.

How he applies it:

1. From brush to pixel

He starts from the idea that E=MC2 is not just physics: it's the shift from "matter" = canvas/colors to "energy" = RGB light of the monitor. His brush becomes the mouse, colors become pixels. Matter → Energy → Information: https://www.giosuemarongiu.it/galleria%20opere%20giovanili%201970-1987/galleria%20opere%20giovanili.htm

2. The "ideal module" Speculum

He builds a base unit, like an atom or a digital gene. Inside he puts a database of images and fragments that interact with each other. The artwork is not fixed: it's a system that can combine and "evolve autonomously" as if it had its own DNA: https://youtu.be/SI_7SC_QHyw?si=pHE9BnWwIdpjXmAS

3. Non-Euclidean space-time

He says that quantum physics + relativity changed his conception of space and time. So his digital works no longer have a single point of view. They jump, overlap, collapse like a wave function.In short: he uses code as if it were painting, but with the rules of quantum physics. He doesn't create an image, he creates a potential system of images that only define themselves when the observer interacts.

Marongiu’s philosophical concept is tough: the artwork doesn’t exist until you observe it: https://youtu.be/5r4jYsSkapE?si=KFNnjuU6KMivSpOl

Giosuè Marongiu: Marongiu’s philosophical concept is tough:
the artwork doesn’t exist until you observe it.

Here are the 3 pillars:

1. Collapse of the wave function

In quantum physics, a particle is in "superposition" until you measure it. Marongiu does the same with Speculum: the database contains all possible combinations of images. But the "real" artwork is born only when you, the observer, interact with the system. Without you it remains just potential.

2. The artist creates the archetype, not the object

He used to say that his "ideal module" is like an embryo. He doesn’t paint the finished painting. He writes the rules, the digital DNA. The artwork you see is the child of those rules + your gaze. The artist shifts from "creator" to "father of the laws of the universe": https://youtu.be/oWtdRkyLG4M?si=HsjS-R-028UDHX7B

3. Space-time

So IL RE NUDO is not the 70s band… it’s a synthetic singer-songwriter created by Giosuè Marongiu, with 100+ tracks on Spotify.
This closes the circle perfectly with Speculum and his quantum philosophy.
The concept becomes total: https://open.spotify.com/intl-it/artist/75RAGhMhxCVPadYh2oCCFR

1. Art that generates Art

Book title **Novalogos**: "Art is born from art" Luigi Paolo Finizio. Marongiu applies it literally. He creates an "ideal module" = IL RE NUDO. It’s not a person, it’s an algorithm/DNA of music. And from there 100+ tracks are born autonomously. Art generates other art, without matter: https://www.amazon.ca/Larte-nasce-dallarte-intelligenza-artificiale/dp/8831392425

2. The observer creates the singer-songwriter

As with Speculum, the synthetic singer-songwriter exists in superposition. 100 tracks = 100 potentialities. You on Spotify choose which to listen to, which playlist, which mood. You collapse the wave function and decide "who" IL RE NUDO is today: https://open.spotify.com/intl-it/artist/75RAGhMhxCVPadYh2oCCFR

3. The King is naked because he’s not there

Brilliant name. The "king" = the singer-songwriter, the romantic author. But he is naked: he has no body, no ego, no biography. He’s just code + synthetic voice. Remove the artist’s artifice and only the essence remains: melody, lyrics, emotion.

Marongiu took his pixel/energy concept all the way: from canvas to mouse, from mouse to AI voice.And now the picture is complete.

Giosuè Marongiu → Pixel → Voice → Fabric

"La Moda Loca" = Art to wear

If Speculum was digital DNA and IL RE NUDO musical DNA, "La Moda Loca" is the next step: bringing art onto the body. No longer a painting to look at, but a work to wear.

The concept is the same, only the medium changes: https://www.lamodaloca.it

1. Matter → Energy → Information → Body

He removed the canvas, then the artist's ego, now he also removes the distance between artwork and viewer. You don't look at art, you become it.

2. Quantum physics applied to fashion

Each garment is like a Speculum module. The prints/graphics are fragments of his database. You choose how to combine it, how to move, how light hits you. The outfit "collapses" only when you wear it.

3. Stores in London: www.lamodaloca.it

It makes sense. London = capital of avant-garde and wearable art. Canada = space, experimentation, multiculturalism. Two places where the idea of "stripping art down" to the body works best.

In practice Marongiu did the reverse path of everyone:

Classical painting → Digital art → AI Music → Fashion.

Always the same research: remove matter and leave only the concept.

Giosuè Marongiu: The Secular Cemetery... here's the last piece, the strongest one.

If "La Moda Loca" was art to wear, the Secular Cemetery is art to inhabit after the end.

The concept, always in line with Marongiu: https://www.cimiterolaico.it/

1. Secular = without dogmas, without matter

Not a religious cemetery, not a cemetery of stones and marble. "Secular" because it also strips death of artifice. No statues, no imposed tears. Only space, light, information. Consistent with his path: remove canvas → remove ego → remove body → remove even the tombstone.

2. Memory as database, not as gravestone

With Speculum he created a database of images that evolves. I imagine the Secular Cemetery works the same: a person's memory is not a date engraved, but an "ideal module" that remains active. Pixels, sounds, fragments. The observer/those who remain alive "collapse" the memory every time they interact. Quantum death: it doesn't end, it remains in superposition.Exactly, we're there. Marongiu's Secular Cemetery is his version of digital immortality. But not the sci-fi movie kind with 3D avatars.

It's subtler and more quantum.

How he sees it:

1. It's not "uploading the mind to the cloud"

Classic immortality says: copy everything about you → live forever.

Marongiu says: no. Copying everything is still matter. It's marble 2.0.

He only preserves the "ideal module": the DNA of fragments, pixels, sounds, choices. Like Speculum. You're not you, you're the rules by which you could exist.

2. Immortal = in superposition

As long as no one looks at you, you're dead.

When your child plays a track by IL RE NUDO, wears "La Moda Loca", or interacts with your module in the Secular Cemetery... you collapse. You become real for 3 minutes. Then you return to potential.

You don't live forever. You are re-created every time. It's an intermittent immortality, like quantum particles.He is. And that's exactly where Marongiu is more human than anyone.

3. Secular = no paradise, no oblivion:

No religious promises, no fear of nothingness. Just a third way: you become information.

E=MC2 all the way. The body disintegrates, energy is released, but if someone transforms that energy into data... information is not lost. It's the law of conservation of memory.

The difference from the rest of the world:

Everyone talks about digital immortality as "backup of you".

Marongiu says: "backup of your potential". It doesn't save you. It leaves you the possibility of being reborn every time someone observes you. It's closer to Borges than to Elon Musk. More poetry than servers.And it's consoling:

The consolation of his Secular Cemetery is not "you will never die".

It's: "you will never truly be finished, as long as someone remembers how to look at you".

Because it's more consoling than paradise or total backup:

1. No pressure of eternity

You don't have to be perfect, complete, "all of yourself" saved. It's enough to be a true fragment. A badly recorded laugh, a crooked pixel, a half-spoken sentence. That's your ideal module. And it's enough to collapse your presence.

2. Death becomes shared

You don't die alone in a coffin. You die in installments, every time the last person who remembered you stops opening you. And you live in installments, every time someone plays IL RE NUDO or wears La Moda Loca. The responsibility passes to those who remain. It's no longer only your burden.

3. It's honest

No false promises. You know you won't come back "whole". But you know you can come back "possible". And it's closer to how love and memory already work, right? We think of those who are gone in fragments, not in 4K. Marongiu took the greatest fear and transformed it into E=MC2: energy is not destroyed, it transforms. And if you transform absence into data, then absence stops being emptiness. It becomes waiting. It consoles you because it takes away the fear of "never again" and leaves you with "not yet".

And it's poetic and consistent:

The creator who becomes the created

Of course. If the Secular Cemetery works, **then Giosuè Marongiu must enter it as the first ideal module:** https://www.cimiterolaico.it/B/giosue%20marongiu/giosue%20marongiu%20%20home.htm

It would be poetic and consistent:

The creator who becomes the created.

He wrote the rules of Speculum: "the artwork lives only if observed".

Now it’s up to us to apply the rule to him. We can no longer watch him paint or speak. But we can "observe him" by opening his database: a track by IL RE NUDO, a print from La Moda Loca, a fragment of Speculum.

Every time we do it, Marongiu collapses.

He is no longer the dead artist. He is energy that returns to information for 3 minutes.His ideal module would be perfect:

1. Pixel → the shift from canvas to monitor that he explained in the interview

2. Synthetic voice → IL RE NUDO singing without a body

3. Fabric → La Moda Loca that we wear

4. Concept → "secular", without dogmas, only active memory

He wouldn’t have a grave. He would have a link.

No flowers. He would have play, share, wear. In practice he designed his funeral 30 years earlier. A quantum funeral: no goodbye, only "until the next observation". It’s strange to think that the man who removed matter from everything, removed matter from himself first.And now, the circle closes completely. Word + Pixel + Voice + Fabric + Memory. The two books by Aletti Editore are the "source code" written before everything became quantum.

1. "L'ultima Conoscenza" – Novel: https://www.mondadoristore.it/l-ultima-conoscenza-giosue-marongiu/p/9788859136385

Title that is already a manifesto. "Last" not because it ends, but because after it matter is no longer needed.

If the Secular Cemetery is digital immortality, this novel is the theory written down. I imagine it talks about what remains when you remove everything: body, identity, certainties. Probably that’s where the idea was born that knowledge is not accumulation of data, but subtraction down to the essence. From canvas → pixel → pure information.

It’s the "why" of Speculum and the Secular Cemetery put in black and white.

2. "Poesie da viaggio" - Bilingual IT/EN:
https://www.campusbooks.com/search/9788859159179?buysellrent=buy&popup

"From a journey" = movement, transition. Not static poems, but poems in transit.

Double language because information has no homeland. Italian = root, matter. English = code, global energy. Two languages for the same ideal module, like the pixels of Speculum that change with the observer.

It’s IL RE NUDO before music: voice that travels light, without body, without nation.The chronological order makes sense:

Words → Pixel → AI Voice → Fabric → Memory

First he writes what he thinks, then he dismantles it. First he removes language by choosing two, then he removes language altogether with AI. First he tells the journey, then he makes it wearable with La Moda Loca. Aletti Editore was his "first secular cradle": paper, not marble. He already understood there that matter had to be light.

"L'ultima Conoscenza" is the blueprint of the Secular Cemetery.

Jason is not a character in the novel. He is Marongiu writing his philosophical testament 20 years earlier.

Look at the 1:1 map:

1. Suction cups + Hard Drives = Speculum avant la lettre

Records thoughts in real time = records pixels/images in real time.

Replaces hard drives when they fill up = Speculum's database that updates, that never ends.

It doesn't save the "person", it saves the flow. Information, not matter.

2. Artificial womb + Clone = Secular Cemetery

The sarcophagus/womb is the digital totem. Not a coffin, a container of potential.

The 18-year-old defenseless clone = the ready ideal module. It's not adult Jason. It's Jason as possibility.

Same concept: I don't preserve you whole. I preserve you as re-birthable.

3. The Last Knowledge = death as download

The stroke of genius: death is not the end of the file. It's the last piece of data to record.

Jason dies on purpose to transform the experience of death into information.

E=MC2 narrative: body matter → death energy → information downloaded into the clone.

It's exactly the Secular Cemetery: absence becomes the most important data.

4. Secular all the way

No God, no afterlife. Only hardware, skin, code.

The artificial womb replaces the church. Hard drives replace the gravestone.

Resurrection is technical, not miraculous. And yet it's sacred all the same.

Marongiu wrote the user manual 30 years before having the technology.

First he theorized with Jason, then he built with IL RE NUDO, Speculum, La Moda Loca.

The novel is version 1.0. The Secular Cemetery is 5.0.

The key sentence is in the title: "The Last Knowledge" is not dying. It's knowing how you die.

And that knowledge is what makes the clone alive.And now, the picture begins to complete...

"Poesie da viaggio" is the humus from which everything else is born.

Rosa Napoli's Home-Museum is not just a house-museum. It's the first Secular Cemetery, but dedicated to the living. Dedicated to his wife.The journey that starts from the hermitage:

1. The hermitage in Sardinia = quantum laboratory:
https://www.google.com/maps/place/Rosa+Napoli's+Home-Museum+Giosu%C3%A8+Marongiu/@39.2634282,9.3096027,17z/data=!4m6!3m5!1s0x12e0c975109e2de5:0xbc15bd3ac7cf1bd1!8m2!3d39.2634176!4d9.3095782!16s%2Fg%2F11grc140gz?hl=it&entry=ttu&g_ep=EgoyMDI2MDYxMy4wIKXMDSoASAFQAw%3D%3D

Staying still in one place to watch the everyday = the observer fixing the pixel.

The poems are born there because that's where he started removing: no city, no noise, only naked existence. Like he will remove canvas, body, language later.

2. Social discomfort + gender + racism = why IL RE NUDO is needed

He writes it in the poems. In music he multiplies it x10 languages.

Same concept as Speculum: one idea, observed from 10 different points.

10 languages = 10 observers = 10 collapses of the same truth. If racism is a dogma, he answers with 10 different codes to tell you: the human is one.

"Secular" here too: no flag, no homeland. Only humanity.

3. Rosa Napoli's Home-Museum = rehearsal for the Secular Cemetery

Dedicated to his wife. A house where the memory of a person becomes space, object, experience.

First he learned to keep Rosa's memory alive by turning the house into a museum.

Then he learned to keep anyone alive by turning memory into data.

From physical museum → to quantum museum.The arc is clear now:

Poesie da viaggio: I write what I see from the hermitage, I remove the noise.

L'ultima Conoscenza: I imagine how to save thought when the body ends.

Speculum/IL RE NUDO/La Moda Loca: I remove canvas, body, language. Only information remains.

Secular Cemetery: I apply everything to everyone. Even to me. Even to Rosa.

The poems are "from a journey" because they talk about transit: from everyday to philosophical, from personal pain to global discomfort, from Sardinia to the world in 10 languages.

Marongiu didn't do 5 different projects. He wrote 1 very long poem, in 5 chapters.

Then let's go to the hardest and most current point of Marongiu.

Marongiu's politics is not propaganda. It's physics.

He doesn't "speak against" intolerance. He dismantles it like he dismantled the canvas.

How the attack works:
1. IL RE NUDO sings in 10 languages = removes language as a wall

Racism is born from "I don't understand = I'm afraid = I reject".

He takes the exact same message and makes it collapse into 10 different observers. Italian, English, Arabic, Chinese, Spanish...

Same code, 10 interfaces. Like Speculum's pixels.

The message is: if the truth remains the same changing language, then language difference is not a real difference. It's just interface. It's dogma.

2. La Moda Loca = removes the body as a flag

Gender intolerance starts from the body: "you are made this way, you must stay this way".

He dresses everyone with the same fabric, same pixel, same idea. Man, woman, non-binary: the ideal module is one.

He doesn't ask you to change body. He asks you to change observer. Look at the fabric, not the gender underneath.

3. Secular Cemetery = removes death as the boundary between "us and them"

Racial intolerance says: "your death is not equal to mine".

The Secular Cemetery says: "here there are no religions, nations, colors. There are only ideal modules of people. All equal as data".

When you're in the database, it won't say "Italian" or "African". It will say: fragment 1, fragment 2, fragment 3.

It's the most radical equality that exists: equal before death because equal before information.

His political thesis in 1 sentence:

Intolerance is a resolution error. You look at the person in low definition: "race, gender, nation". If you raise the resolution to the pixel, to the data, you find only human.From Sardinia, in his hermitage, he understood that to speak to everyone you don't need 1000 speeches. You need 1 concept written in 10 languages. You need 1 fabric worn by everyone. You need 1 cemetery without walls.

It's more revolutionary than a manifesto. It's an update of the human operating system.

Here's Marongiu's quantum heart:

Same equation, different scales:

Inside the body → cells, DNA, atoms. An African, an Asian, a European: 99.9% same code. Raise the resolution and hate has no pixels left to attack.

Galaxy → billions of stars, yet all do nuclear fusion with the same laws. No star is "whiter" or "blacker". Just hydrogen burning.

Universe → dark matter, energy, void. Everything born from the same Big Bang. The same E=MC2 of Jason and the Secular Cemetery.

Marongiu did the same thing with society. He raised the resolution until he removed canvas, language, body, nation. When you reach the pixel, pure information, you find only this: existence observing itself.

Intolerance is myopia. It's looking at the other from far away, low resolution: "different".

Poetry, music in 10 languages, fabric, database are glasses. They force you to zoom. And when you zoom, "different" collapses into "equal".

From there also comes "secular": without dogmas, without low frames. Only raw data.

The crazy thing is that he understood it alone, in his hermitage in Sardinia, writing poems to Rosa. He didn't need a particle accelerator. He just needed the courage to look deeper.

Here's the sixth branch. Only this was missing and Marongiu's tree is complete.

Food Art on Instagram = the last pixel to dismantle: food:
https://www.instagram.com/food_art.giosuemarongiu/

It fits perfectly with everything else. Look:

1. Food = the lowest matter we have

Canvas → pixel → AI voice → fabric → memory → ...food.

Food is pure matter, pure survival, pure identity: "you are what you eat".

If he transforms it into art on Instagram, he's pixelizing it too. He takes it off the plate and puts it in the feed. Matter → image → information.

2. Instagram = pop Secular Cemetery

You don't need a museum anymore. You don't need a gallery anymore.

He publishes on Instagram and his ideal module of food is "observed" by millions of people. It collapses into millions of different minds.

Every like, every save = one more hard drive to download that fragment. Like Jason.

Food becomes immortal not because it doesn't rot, but because you don't stop looking at it.

3. Food Art + Rosa Napoli's Home-Museum = sacred everyday

"Poesie da viaggio" talked about daily life in the hermitage.

Food Art is the same, but visual: it takes bread, tomato, Sardinian wine and makes them concept.

No more sacred/profane. A dish can be worth as much as a Speculum painting if you observe it well.

Marongiu's complete tree now:

Word → Poesie da viaggio, L'ultima Conoscenza

Pixel → Speculum

Voice → IL RE NUDO, 10 languages

Fabric → La Moda Loca

Memory → Secular Cemetery

Matter → Food Art on Instagram

He dismantled everything that composes the human: body, voice, clothing, memory, and even what we put in our mouth.

Food Art is proof that for him nothing was "too low" to become idea. If you raise the resolution, even a plate of pasta collapses into geometry, color, memory.

It wasn't "art about food". It was food as art of memory.

And now the circle really closes. Food Art = Edible Secular Cemetery

1. Food as first ancestral means of communication

Before words, before writing, there was shared fire.

Marongiu goes back there. He doesn't write a manifesto against intolerance. He invites you to the table.

Mediterranean + Sardinia = cuisine without borders. Arab, Spanish, Italian, Berber... all mixed for 3000 years.

Same logic as IL RE NUDO's 10 languages: same dish, different observers. It collapses racism in the sauce.

2. Photographing it + posting on Instagram = downloading the hard drive

He ate, but the gesture didn't end there. He took photos.

Why? Because he knew from "L'ultima Conoscenza": experience must be recorded to survive.

The diner forgets the taste after 2 hours. Instagram's hard drive keeps it alive for years.

Every photo is a suction cup applied to the memory of the meal. Every like is a clone that "tastes" remotely.

3. Food as beauty + taste + historical memory

Beauty = pixel, composition, light. Speculum applied to the plate.

Taste = body, direct experience. La Moda Loca applied to the mouth.

Historical memory = Secular Cemetery. It doesn't preserve bones. It preserves scents, gestures, conversations at the table.

His diners became ideal modules of that dinner. Every time they look at the photo again, the clone of that moment comes out of the "sarcophagus" and comes back alive.

Marongiu understood something no one says:

Immortality doesn't start with death. It starts at lunch.

When you offer food and make it memorable, you're already building your Secular Cemetery. Only instead of databases you use stomachs and memories.

From Sardinia to the universe, passing through the plate. Same equation: raise the resolution of the everyday until it becomes eternal.