

Alan Malusà Magno

UNA



UNA

Between Frozen Time
and Boundless Space



For info:
ALANMALUSAMAGNO.COM
alanmalusamagno@gmail.com

A N U

**Between Frozen Time
and Boundless Space**

U N A

**Tra un Tempo Congelato
uno Spazio Sconfinato**

U N A

Image and Music: Different Twins?

This research investigates the relationship between sound and image, employing layering and corrosion as both languages and metaphors of the mark. In these paintings, which are rooted in abstraction, matter takes center stage, initiating a dialogue with sound compositions created specifically to accompany each work.

In collaboration with musician Marco Germini (The Hunting Dogs), AMM explores the fusion of concrete sounds and electronic music, crafting immersive soundscapes that deepen and expand the visual experience.

Each piece is conceived to evoke emotions and reflections connected to the cycle of day and night, guiding the viewer through a chromatic and spatial journey that represents a hypothetical day—the conceptual inspiration behind the exhibition's title.

The focus lies in sensorial perception and audience interaction, facilitated by the integration of sound tracks accessible via QR code.



Alan offers us a dialogue between image and music, where a fusion is created between figurative abstraction and the experience of a short musical piece.

Some modern artists managed to embody this union, such as Kandinsky (who had the gift of synesthesia), Casorati (initially a musician who turned to painting due to illness), and Mondrian (a jazz and boogie-woogie enthusiast, who paired primary lines and colors with sound). These are just a few examples.

The interest of those experiencing Alan's works lies in combining these two techniques—visual and auditory—through an unconventional aesthetic approach.

According to Lacan, the eye and the voice are ghosts of the human being, because we look at and listen to others or to nature, but we cannot hear our own voice as others do, nor can we see our own body from the outside.

The unconscious is like a message tattooed on the nape of the neck—something we are unable to see—and what's more, it is tattooed in our sleep, in our unconsciousness

From this stems our fragility, where destiny plays an important role, but also where being adaptable allows us to seize opportunities for change that lead to growth.

Existence, according to Aristotle—whom Lacan references—is composed of repetition ("automaton"), but sometimes there is the chance for change ("tyche"). This change—also called clinamen by Epicurus—can lead us into new and unexpected worlds, if we have the courage to try new experiences.

It is from this inner landscape—made of experimentation and wonder—that the originality of Alan's work emerges, along with his ability to alter the rational order in which we are immersed. As only successful art can do.

The intention is to create a dialogue, following the aesthetic and artistic reflections of the early 20th century, between what are considered specularly opposite art forms: music, bound to time, and painting, bound to space.

Music unfolds in time, a continuous flow with a defined duration. Each note dissolves as it is played, and its impact is immediate yet ephemeral, tied to temporal succession. Painting, on the other hand, occupies a defined and static physical space, with a potentially infinite duration of enjoyment. Each gaze reveals different details, and every interpretation can evolve over time.

In setting up a dialogue between music and painting, one confronts the tension between the temporal nature of music and the spatial stillness of painting. This encounter can spark reflections on the possibility of transforming time into space, and vice versa. Music can be evoked in space through memory and reproduction, while painting “encapsulates” time, crystallizing it into a work that can be reinterpreted through the years.

The meeting of the two art forms is not merely a confrontation, but also an inquiry into their interconnections: painting can tell a story over time, just as music can evoke images, transforming space into a sensory narrative. Music can enter the space of painting, and vice versa, creating an experience that can be lived both in time and space.

Like painting, music can also inhabit a space, transform it, and turn it into something else, filling it with both form and formlessness. Despite its ephemeral nature and lack of tangible shape, music has the power to fill a space with an intensity that goes beyond mere sound perception. Every musical element interacts with space, creating an atmosphere that alters the perception of the environment. While painting alters visual space, music transforms the temporal and psychological space.

Music can be experienced for a finite time—such as the duration of a piece—or transcend that limit, lingering in the air, in the echo of a melody that moves through memory. Similarly, painting, although static, can evolve over time, evoking new meanings with each observation. Thus, music transforms space not only physically but also emotionally, conjuring visions, sensations, and memories.

Music and painting both challenge physical limits: the sound of a stream, or the crumbling plaster of a wall, transcend time, leaving traces that continue to exist in memory. The beauty of music lies also in its imperfections, its dissonances and ruptures, which do not diminish its power but instead reveal its humanity and vulnerability. Likewise, painting, though made of precise lines and colors, can reveal hidden beauty in its flaws, in the traces left by time. Scars—like those of a wall worn by age—tell a story that grows richer over time, creating a deep bond between the work and its observer.

The concept of this exhibition is to explore how, perhaps, an ordinary day in the life of an ordinary person, in their inner world, is composed of unique, unrepeatable sounds, experiences, and visions. These fragments of life, dwelling in the subconscious, shape a reality that, despite its extreme normality, becomes unique. Every moment, every perception, is a weave of sensations that escape control, that resist repetition, yet define the individuality of every human being, making their ordinary existence extraordinary.



8/9

La nave di ghiaccio



La nave di ghiaccio (2022)
Acrylic on canvas, mixed media, materials,
150x100cm

La nave di ghiaccio / Details

10/11





Pantano Cosmico

12/13

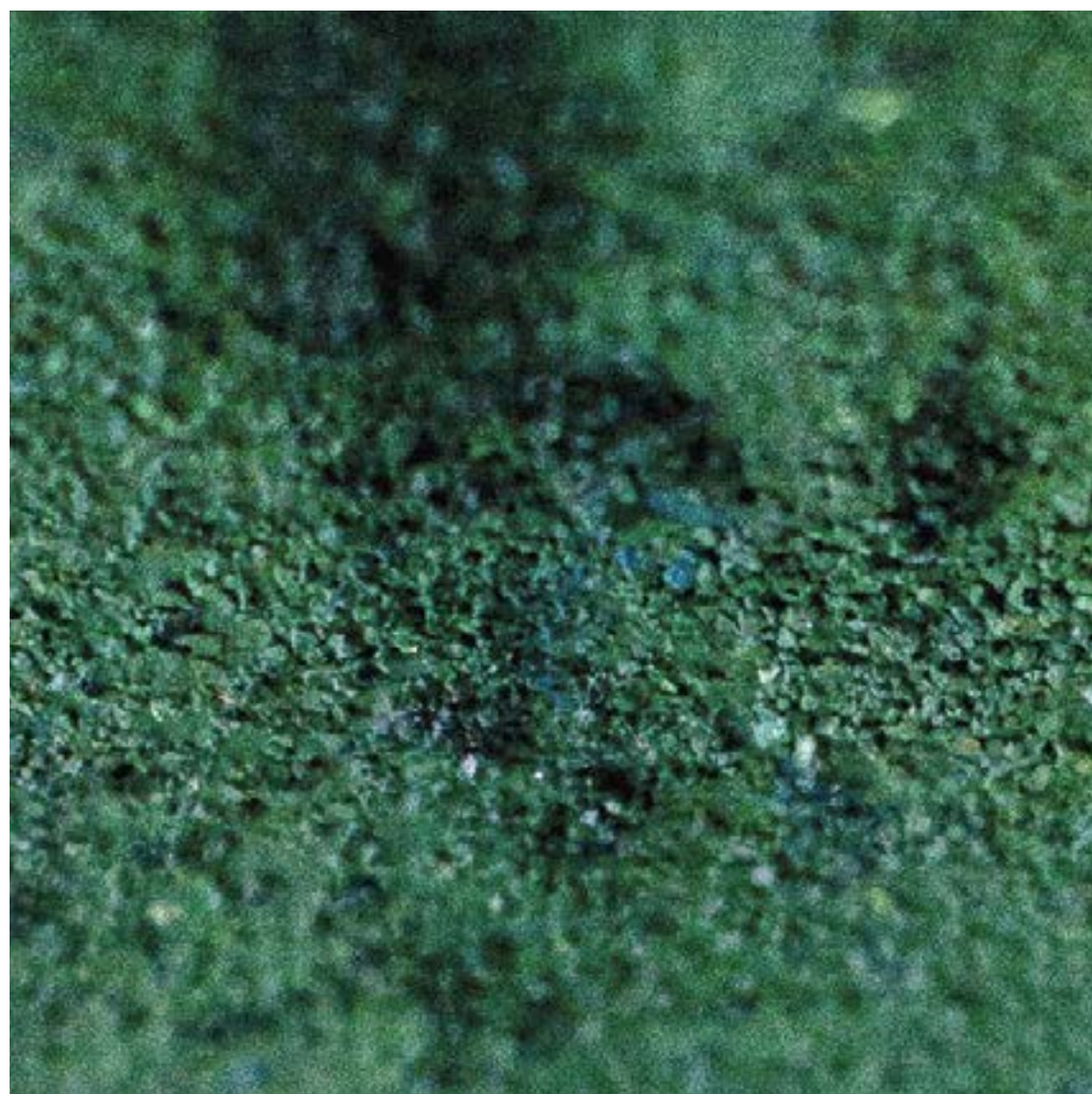


Pantano Cosmico (2022)
Acrylic on canvas, mixed media, materials,
110x110cm



16/17

Intuizione Primaveraile



Intuizione Primaveraile / Details



Intuizione Primaveraile (2020)

Acrylic on canvas, mixed media,
materials, 90x90cm

18/19





20/21

Cellule nel vuoto



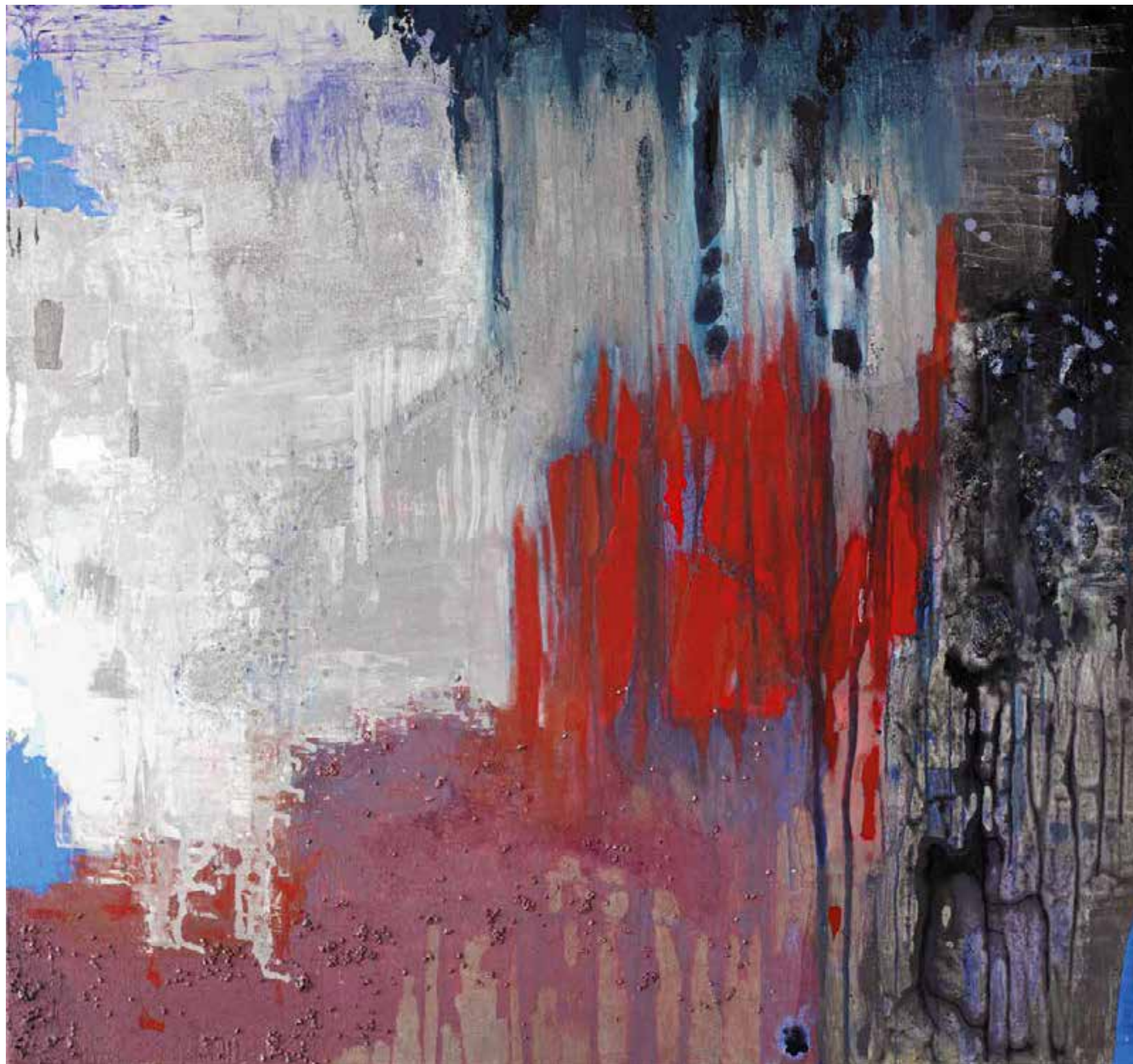
Cellule nel vuoto (2021)

Acrylic on canvas, mixed media, materials,
110x110cm

Cellule nel vuoto / Details

22 / 23

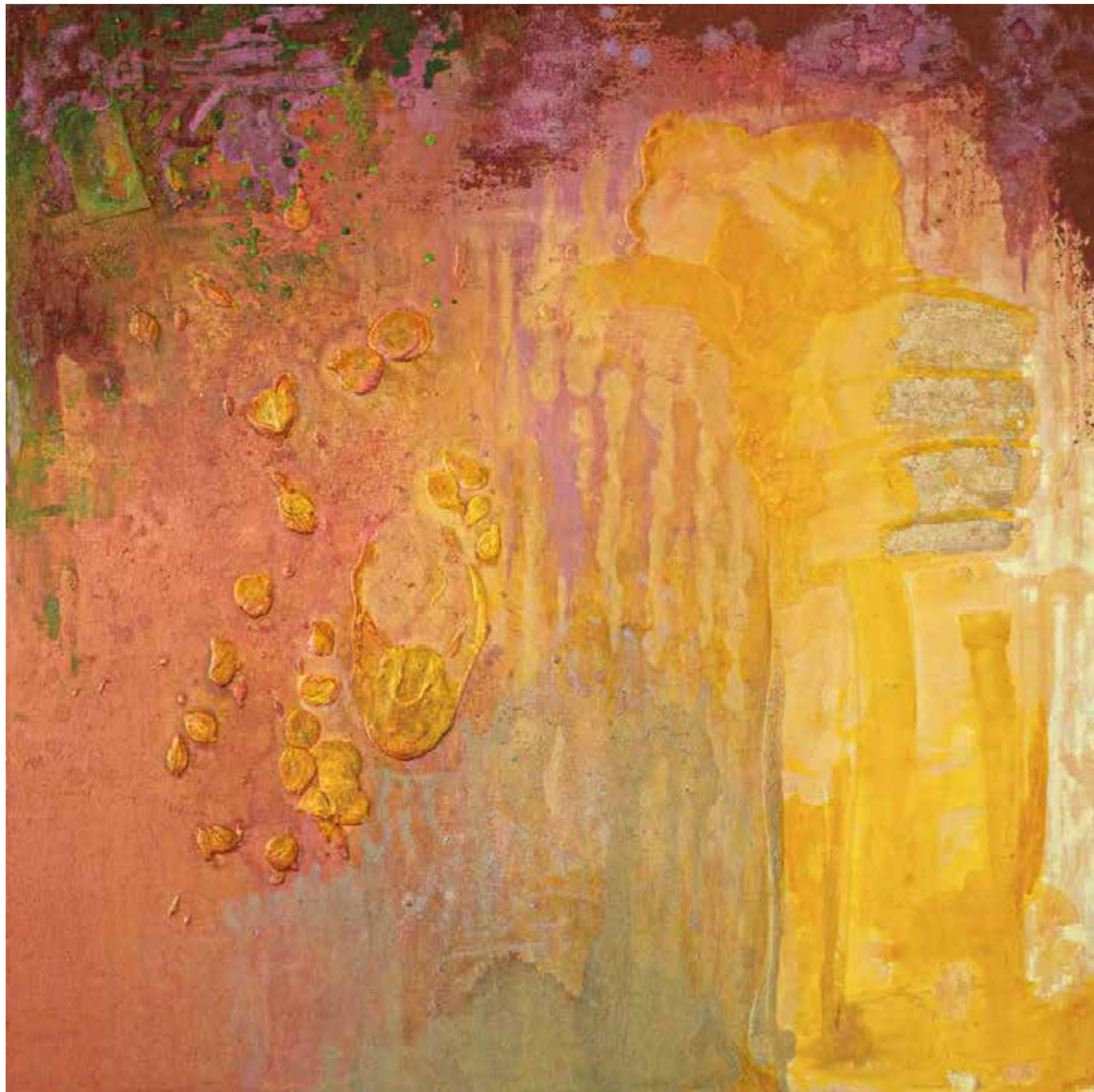




24/25

Ferro&fiamme





28/29

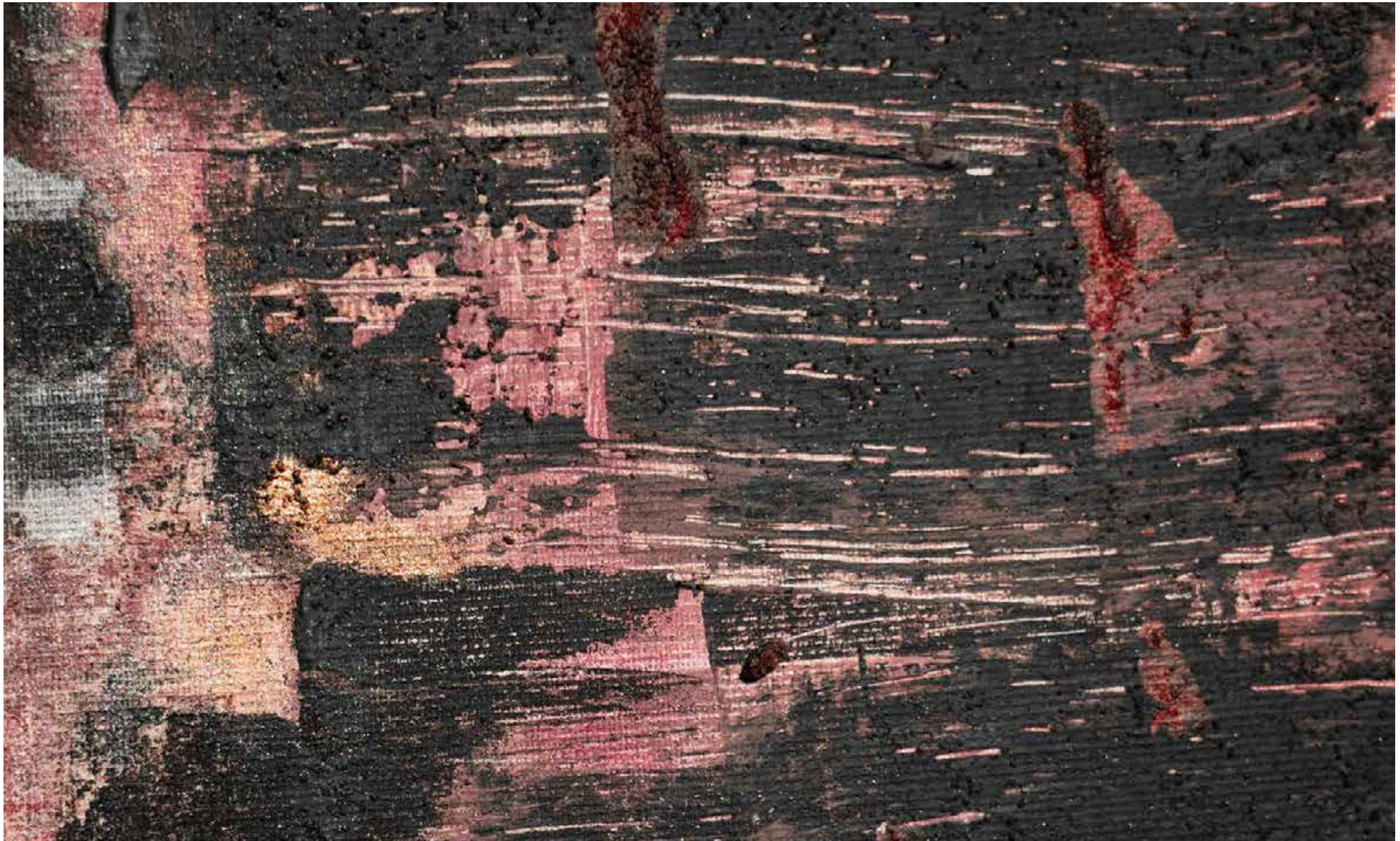
Melodramma estatico





32/33

Vortice d'attesa





Volti Passanti

36/37



Volti Passanti / Details



Volti Passanti (2024)
Acrylic on canvas, mixed media, materials,
180x120cm





Visione del ritorno / Detail

Visione del ritorno (2024)
Acrylic on canvas, mixed media, materials,
110x150

40/41





42/43

Apparizione nottura



**Apparizione
notturna /** Detail

Apparizione notturna (2023)
Acrylic on canvas, mixed media, materials,
160x130cm

44 / 45



Alan Malusà Magno:

A Multimedia Artist Between Theatre, Music, and Painting

Originally from Monfalcone, Alan Malusà Magno is a multifaceted artist whose creative journey spans theatre and visual arts, deeply rooted in music. His artistic voyage began on stage, graduating as an actor from the prestigious Civica Accademia d’Arte Drammatica “Nico Pepe” in Udine. His passion for music led him to further his studies at the Conservatorio “G. Tartini” in Trieste and the Conservatorio di Rovigo “Francesco Venezze”, where he focused on jazz and the complex art of composing and orchestrating music for the world of images. His current artistic research manifests in immersive works that naturally blend music and visual arts. In these creations, the intrinsic link between different expressive forms is constantly explored. As a versatile multi-instrumentalist, he actively composes for theatre, cinema, and absolute music, demonstrating a rare ability to navigate between different artistic languages. For over a decade, his experience and passion have been passed on to new generations at the Civica Accademia “Nico Pepe”, where he guides students in the fascinating process of merging music and theatre.

His pictorial research predominantly focuses on the exploration of materials and forms. Through the materiality of the works and a meticulous investigation of color, his creations layer possible meanings, inviting the viewer to probe the impalpable world of the unconscious.

Throughout his varied career, Alan Malusà Magno has collaborated with numerous prominent directors and choreographers (including Cristian Natoli, Marco Danieli, Matteo Oleotto, Claudio De Maglio, Michela Lucenti, Andrea Collavino, Maril Van Den Brook), composing original music for a wide range of productions, including documentaries, short films, and theatre and dance performances.

As a musician, he has created original works and enriched various musical formations, ranging from jazz to rock-blues and ethnic music. His compositional versatility extends to writing for symphony orchestra and cinema, testifying to a constant dedication to supporting artistic projects of great emotional and conceptual impact.

Marco Germini:

Originally from Gorizia, Marco Germini is a musician and composer with a degree in jazz from the Tartini Conservatory in Trieste. He has collaborated with various directors and production companies, creating soundtracks for films and documentaries. Among his achievements are the award

for Best Original Score at Cinemadamare 2021 and participation in the Trieste Film Festival with The Jungle. The track Less Yellow (Migranti Song), written with Alba Nacinovich, is featured in the film Life is (not) a Game by Antonio Valerio Spera, which was in competition at the Rome Film Festival.

This work was first published in conjunction with the exhibition **UNA - “Between Frozen Time and Boundless Space.”** At GENERALI AGENZIA UDINE DUOMO Via Vittorio Veneto 25, 33100 Udine (UD) April 23, 2025 - July 10, 2025

Soundtrack project
UNA - “Between Frozen Time and Boundless Space.”

Composers
Alan Malusà Magno
Marco Germini

Musicians
Alan Malusà Magno
Marco Germini

Instrumentation
Theremin, synthesizers, sequencers, concrete sound processing, Fender Rhodes, wooden bells, stones, metal plates, music boxes.

Label


Editions


Mastering
Solidwavestudio

Exhibition
Alan Malusà Magno
UNA - “Between Frozen Time and Boundless Space.”
April 23, 2025 - July 10, 2025
alanmalusamagno.com

Curator
Gino Colla



Organizational Coordination
Silvia Castellan

Exhibition space
GENERALI AGENZIA UDINE DUOMO
Via Vittorio Veneto 25, 33100 Udine (UD)



Graphic project
Christian Niero

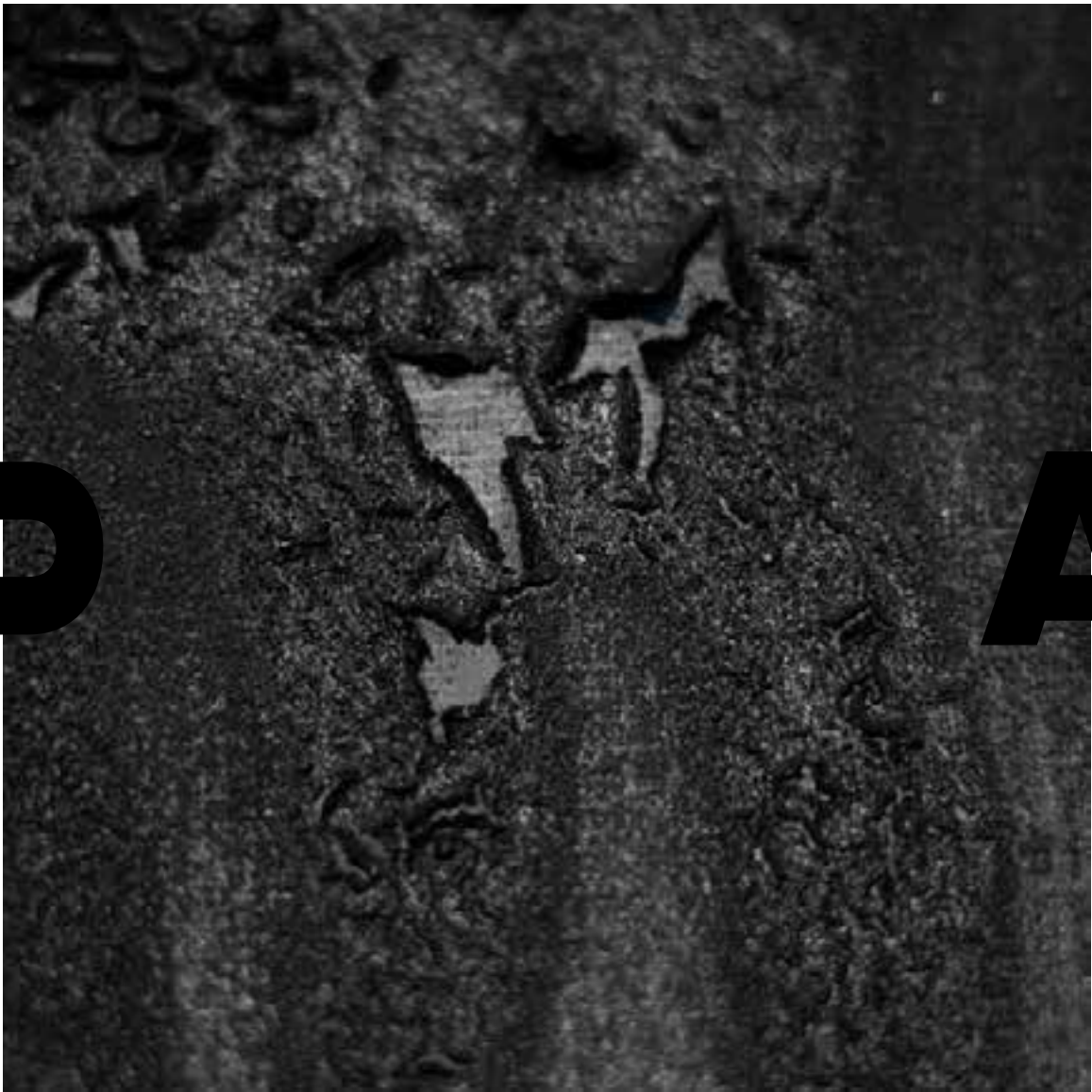
Photography
Cristian Niero
Emanuele Chirivino

Printed in Italy by
Tecnocopy Buri

All rights reserved.
Reproduction of this work, even in part, by any form or means, including photocopying, recording, and digital reprocessing, is prohibited without the authorization of the rights holder.

Alan Malusà Magno

UNA



U

A

UNA

Between Frozen Time
and Boundless Space