

**UCCI UCCI**  
Salvatore Crucitti Gloria Zeppilli



The artistic research of the duo UCCI UCCI, composed of Salvatore Crucitti and Gloria Zeppilli, combines studies and practices in anthropology, ethnography, and archival work.

The artistic duo UCCI UCCI was founded with the goal of developing artistic research through an ethnographic approach. Sociological analysis and aesthetic exploration are essential tools for the creation of their language. Their works arise from immersion in a specific territory, activated in its anthropological and environmental dimensions. The work is not decontextualized or detached from the environment in which it exists but captures its emergent phenomena. Languages, stories, traditions, rituals, and landscapes of communities constitute the layers of their works, conceived as “hypertextual objects.” Through a relational practice and the activation of anthropic landscapes, aesthetics and ethnographic research engage in dialogue. This dialogue aims to evoke unexpected theoretical and aesthetic short circuits that emerge from artistic practice, enabling a dimension where reflection is both poetic and political. Their work addresses cultural and social issues through an interdisciplinary and relational artistic practice, with the intention of evoking territories, subcultures, and hidden or endangered cultures. Artistic research is expressed through performative and visual works.

In 2025, on the occasion of the European Capital of Culture Nova Gorica-Gorizia (Slovenia-Italy), the duo presents the work “Okužba. Poročilo o kugi / Fu un contagio. Relazione sulla peste” at Kromberk Castle, supported by Realtà Aumentate by 47\_04 in collaboration with the Goriški Muzej, between Gorizia and Nova Gorica, as part of the European Capital of Culture. In the same year, they present “HÖS” at the Festival dei Due Mondi in Spoleto and take part in the artist residency Seminaria 2025.

In 2024, the duo became finalists at the Biennale College Teatro 2024 (La Biennale di Venezia) with the performance “HÖS.” They won Mittelyoung 2024 (Mittelfest) with Twisted World, recognized for its focus on “current events, risk, innovation, and complexity of construction.” They produced the film Crossing the Dragon with the support of the European platform Magic Carpets EU and Latitudo Art Projects. They also founded the scientific journal IMPURE: Journal of Art and Anthropology, which brings together international artists, researchers, and anthropologists. Additionally, they are researchers at the Societas Raffaello Sanzio Historical Archive.

In 2023, the duo presented the solo exhibitions “Artificial Hells” at Quartier Am Hafen and “Sedimenti” at the Italian Cultural Institute in Cologne, Germany. They conducted research between Art and Anthropology at the International Performance Art Archive Black Kit in Cologne. They created the work “Canto III” with the support of the LAB EUROPE artist residency at the Hase 29 Gallery in Osnabrück, Germany.

In 2022, the duo won the ArtèEuropa award, granted by the European Parliament, the Ragnarock association, and the Academy of Fine Arts in Rome. In the same year, they received a special mention at the “Premio Scenario Infanzia.”

In 2021, the duo participated in and won the award for Best Performance at the 64th Festival dei Due Mondi in

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Salvatore Crucitti Gloria Zeppilli



## Duhen drut të bëhet zjarri *(we need wood to make a fire)*

2024, performance, video installation, Spazio Arberia, Pallagorio (KR), Italy

The title “Duhen drut të bëhet zjarr”i explores the rituals of Arbëreshë identity as a key to studying migration from one’s homeland. The cry against depopulation becomes a call to future ancestors through a new reactionary ritual. Resilience is presented as the very material of the work, in its malleability and sensitivity to capturing the needs of the territory. An ancient Arbëreshë dance of union transforms into a dance of disintegration, a bell (forged by those forced into exile) is rung in hostile circumstances, and a funeral chant is pierced by the tongues of a bonfire. In the square, a sheet is pierced by the charcoal of fires that have ravaged the Calabrian landscape. Each black scar marks a year spent away from home. Slowly, a new ritual is activated, reincarnating those primordial principles essential to processing collective trauma. “Duhen drut të bëhet zjarri consists of a performance attended by the Arbëreshë community and a series of videos: “Era” – The Wind, “Ujë, dheu, zjarri” – Water, Earth, Fire.



Duhen drut të bëhet zjarri. Ujët, dheu, zjarri, 2024, video installation, Spazio Arberia, Pallagorio (KR), Italy



Duhen drut të bëhet zjarri. Ujë, dheu, zjarri, 2024, video installation, Spazio Arberia, Pallagorio (KR), Italy

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Duhen drut të bëhet zjarri. Era, 2024, performance, Piazza Madonna del Carmine, Pallagorio (KR), Italy



Duhen drut të bëhet zjarri. Era, 2024, performance, Piazza Madonna del Carmine, Pallagorio (KR), Italy  
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## Crossing the Dragon

2024, film, family home "L'Approdo", Spes contra Spem, Rome, Italy

In a travertine quarry, the search for a mythological figure is grafted onto the traces left by its passage. The dragon is stripped of the stereotypes of threatening danger, moving the fairy tale to the background that escapes and jumps between reality and fiction. Without declaring the biographies crossed by postcolonial migration, which anoints the protagonists, a game of metamorphosis is shown. Young people with a recent migratory past play at reinterpreting the fairy tale "The Killing of the Dragon" by Dino Buzzati. The family home where they live and the places they frequent alternate with the settings in a travertine quarry. The voices of the participants punctuate the silent images that merge their biographies with a new fairy tale.



Crossing the Dragon, 2024, film, "L'Approdo" family home, supported by Magic Carpets EU and Latitudo Art Projects Rome, Italy



Crossing the Dragon, 2024, film, "L'Approdo" family home, supported by Magic Carpets EU and Latitudo Art Projects Rome, Italy



# HÒS

2024, performance, La Biennale di Venezia, Italy

HÒS investigates human and non-human relationships on the concept of guest and host. The vision of the end appears polysemic and perforated by the black holes of memory affected by senile dementia. The rituals of a nursing home are radicalized appearing as ancestral rites of passage. The project proposes an “oracular” autonomy of the neurodegenerative disease and how this alters the dynamics in a nursing home. The stories of the elderly, residents in a nursing home, become the dramaturgy of the performance. In an aseptic environment, three OSS, with identical appearance, activate devices of obsolete technology. We listen to the recordings of the elderly affected by neurodegenerative diseases and while listening we see their image through performative acts. Sound becomes a fundamental tool to generate a perceptive dissonance between what is seen and what is heard. A night vision goggle, in subjective, shows the imagery described by the stories of the elderly, creating a conflict with what happens live.



Hòs, 2024, performance, La Biennale di Venezia, Italy



Hòs, 2024, performance, La Biennale di Venezia, Italy



## Emotional trial to a statue

2024, performance, Academy of Fine Arts of Rome, Rome, Italy

A plaster statue of a flayed man from the Academy of Fine Arts in Rome is subjected to a para-judicial trial. The work opens to a trial on death and the end by citing the murder conviction of the statue of Theagenes recounted by the geographer Pausanias (who lived in the 2nd century AD). Instead of the indispensable phrase “The law is equal for everyone”, the figure of a stuffed vulture is projected, imposing its presence throughout the performance. The ritual words of the judicial trial are contaminated by the poems of Toti Scialoja, painter, poet and former director of the Academy.



Emotional Process to a Statue, 2024, performance, Academy of Fine Arts of Rome, Rome, Italy - photo by Monkeys Video Lab



Emotional Process to a Statue, 2024, performance, Academy of Fine Arts of Rome, Rome, Italy - photo by Monkeys Video Lab



## Extinct Revolution in Public Gravity

2024, performance and installation, Palazzo dei Capitani del Popolo, Ascoli Piceno, Italy

The image of extinction is realized in two prostheses: one distant and macroscopic, the other close and microscopic. The plurality of extinction is revealed in the tentacular form of the hyperobject. The title, composed of Janus-faced words, aligns with the duality embedded in both the installation and the performance. An alien installation detaches itself from the concentric movements of a square crossed by breaths. Within the installation, a slide projector displays violet organic maps of an oncological intimacy, examining the microscopic metastasis of extinction. Another projector reveals histological examinations of tumor cells, evoking the banners of a vanished civilization. The performers' breaths, amplified by the façade of the Palazzo dei Capitani, pervade the space, while their movements evoke surrender and the end. From the palace windows, three black banners hang, inscribed with ancient Picene characters drawn from funerary stelae: "A valiant warrior", "He rests in the middle way", "Here lies the image".



Extinct Revolution in Public Gravity, 2024, performance, Piazza del Popolo, Weapons in Experimental Archaeology courtesy of Picenworld Museum, Ascoli Piceno, Italy



Extinct Revolution in Public Gravity, 2024, installation, Palazzo dei Capitani del Popolo, Ascoli Piceno, Italy - Photo by Eleonora Cerri Pecorella



## **When dreams were public baths**

**2023, video installation, Palazzo Pio, Tresigallo (FE), Italy**

To impregnate fascist architectures with songs and tales afflicted by senile dementia. The voices of the elderly are the necessary infiltration into the rationalist drawing of architecture. In this work, a harmless siege is enacted through the mute presence of fragile yet powerful bodies. A video installation allows visitors to listen to the songs and stories of the elderly in retirement homes. In the video projection, the voices and actions of the residents interact with the rationalist architecture from the Fascist era in the small town of Tresigallo. To experience the installation, visitors can sit on footrest stools donated by the retirement home. With “When Dreams Were Public Baths”, a research project was conducted that intertwined the cultural fabric of the city of Tresigallo with its distinctive urban elements. Through an ethnographic approach, the act of dwelling was explored. After an in-depth study of the city, an active exchange was initiated with the “La mia Casa” nursing home. The project emerged from a relational, intimate, and secretive inquiry aimed at collecting personal, delicate, and fragile memories. The intent is to stage a coup against rationalist architecture through the dreamlike and biographical memory of the nursing home residents.



When dreams were public baths, 2023, video installation, Palazzo Pio, Tresigallo (FE), Italy



When dreams were public baths, 2023, video installation, Palazzo Pio, Tresigallo (FE), Italy



## Sediments

**2023 - ongoing, film, North Rhine-Westphalia (Germany), Trzebinia and Wałbrzych (Poland)**

Images of disfigured landscapes, extinct villages, survival stories and communities affected by coal mining intertwine to rebuild an awareness of what we are losing. Anthropic landscapes are activated by endemic performances and narratives. On a blackboard, what is buried is extracted, leaving ephemeral and utopian traces.

“Sediments” is a film that juxtaposes anthropological perspectives with performative research on the landscape. Starting from the impact of coal on the Western collective imagination, it proposes an aesthetic reflection on anthropic landscapes. The featured locations are extinct villages due to coal mining (at the largest coal mine in Europe: Garzweiler, Germany, in the North Rhine-Westphalia region) and illegal mining operations in Poland near Trzebinia and Wałbrzych. Our species has transformed from a simple biological agent into a geological force altering territorial and climatic structures and impacting geological processes. For this reason, the project aims to analyze and compare anthropological, social, and philosophical perspectives on the subject. Coal has been considered one of the energy resources that have contributed to humanity’s development up to today, becoming one of the main causes of the climate crisis.



Sediments, film, 2023-ongoing, supported by the I. P. Art Archive Black Kit, Quartier Am Hafen, Italian Cultural Institute of Cologne, Lab Europe, Gallery Hase 29, Erasmus+ portfolio



Sediments, film, 2023-ongoing, supported by the I. P. Art Archive Black Kit, Quartier Am Hafen, Italian Cultural Institute of Cologne, Lab Europe, Gallery Hase 29, Erasmus+ portfolio



Foto: Angela Von Brill

## Canto III

### 2023, videoperformance, Piesberg quarry, Osnabrück, Germany

A concentric march over the remnants of the hinterland. The law of contrapasso enacted in an anthropic landscape. The Dantesque allegory evokes the consequences of the underground surfacing. The deformation of the terrain becomes an amphitheater amplifying the perpetual act of ignoring. Pursuing with childlike discipline a white banner, symbolizing surrender and guilt for an indolent extinction.

Canto III is a series of video performances created in the Piesberg mine and quarry in Osnabrück, Germany. The action in the performances is directly inspired by the punishment described by Dante in the third canto of the Inferno, dedicated to the “Indifferent” (Ignavi): a group of performers, one of whom carries a large white banner, proceeds in a line through the spaces of the quarry and the mine.



Canto III, Quarry, 2023, videoperformance, supported by the I. P. Art Archive Black Kit, Quartier Am Hafen, Italian Cultural Institute of Cologne, Lab Europe, Gallery Hase 29, Erasmus+ portfolio



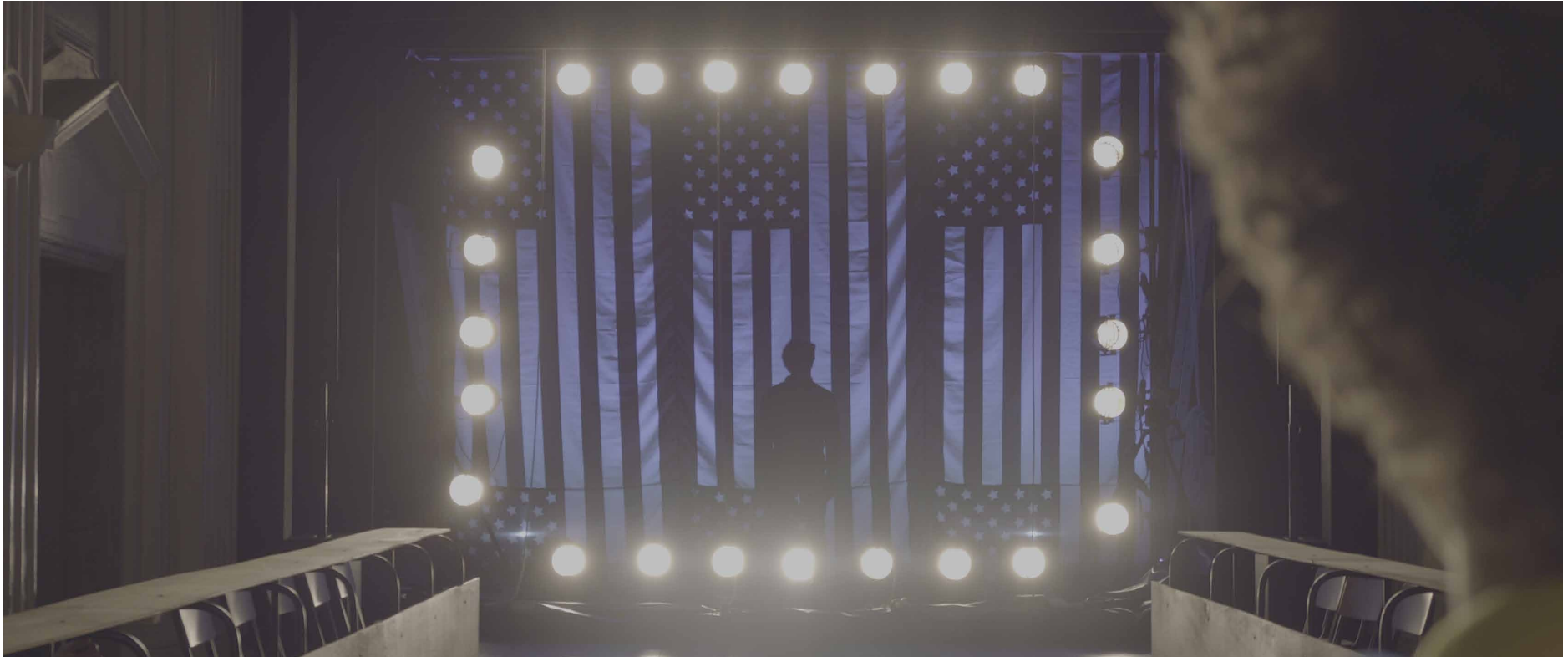
Canto III. Quarry, 2023, videoperformance, supported by the I. P. Art Archive Black Kit, Quartier Am Hafen, Italian Cultural Institute of Cologne, Lab Europe, Gallery Hase 29, Erasmus + portfolio



Canto III. Mine, 2023, videoperformance, Museum Industriekultur Osnabrück, supported by the I. P. Art Archive Black Kit, Quartier Am Hafen, Italian Cultural Institute of Cologne, Lab Europe, Gallery Hase 29, Erasmus+



Canto III. Mine, 2023, videoperformance, Museum Industriekultur Osnabrück, supported by the I. P. Art Archive Black Kit, Quartier Am Hafen, Italian Cultural Institute of Cologne, Lab Europe, Gallery Hase 29, Erasmus+



## Twisted World

**2023, performance, Teatro Studio Eleonora Duse, Rome, Italy**

A disturbing and controversial manifesto on love dazzles the audience with the venom of a 22-year-old from the 21st century, a representative of an underground and rapidly growing community. In the trap of a hypertextual tragedy, one of the most hidden contemporary vulnerabilities is evoked. The incel constructs a narrative, a gamification, of himself and the world around him as a constant punishment. While a massacre unfolds in the background, the deformations of love become visible, appearing like lines of programming code.

A hypertextual device stages Elliot Rodger's manifesto through a narrative video game, broadcast live on Twitch. The events of the manifesto *"My Twisted World"* written by Elliot Rodger are adapted into a video game developed entirely for the performance. On stage, in addition to evoking the figure of Elliot Rodger, a second performer plays the video game and interacts with the audience in the theater and live streaming. Spectators surround the scene arranged like in a courtroom or an anatomical theater. The participatory device allows various narrative paths to be undertaken, shifting the dramaturgical trajectory with every time the performance is repeated.



Twisted world, 2023, performance, winner Mittelyoung 2024 (Mittelfest), Teatro Studio Eleonora Duse, Rome, Italy



Twisted world, 2023, performance, winner Mittelyoung 2024 (Mittelfest), Teatro Studio Eleonora Duse, Rome, Italy



## A finger in an eye

**2022, performance and sound installation, Former Convent Le Clarisse of Caramanico Terme (PE), Italy**

Listening to and inscribing the landscape into an elliptical trace. The potential of distance becomes performative in the gaze and the remote memory of the legend. The voices of a dialogue composed of elliptical phrases guide two performers who, immersed in the landscape, appear like organized ants. Here, the proximity of listening collides with the distance of movement. The performance, located 220 meters away in a direct line, is visible through a large window of a room in the Ex Convento Le Clarisse in Caramanico Terme. The two performers move concentrically to the rhythm of a dialogue amplified in the room where the audience is present. The dialogue is the result of a literary collage of archival materials, stories, sayings, and local legends, rewriting a new legend about the founding of the convent.



A finger in an eye, 2022, performance and sound installation, Former Convent Le Clarisse in Caramanico Terme (PE), Italy

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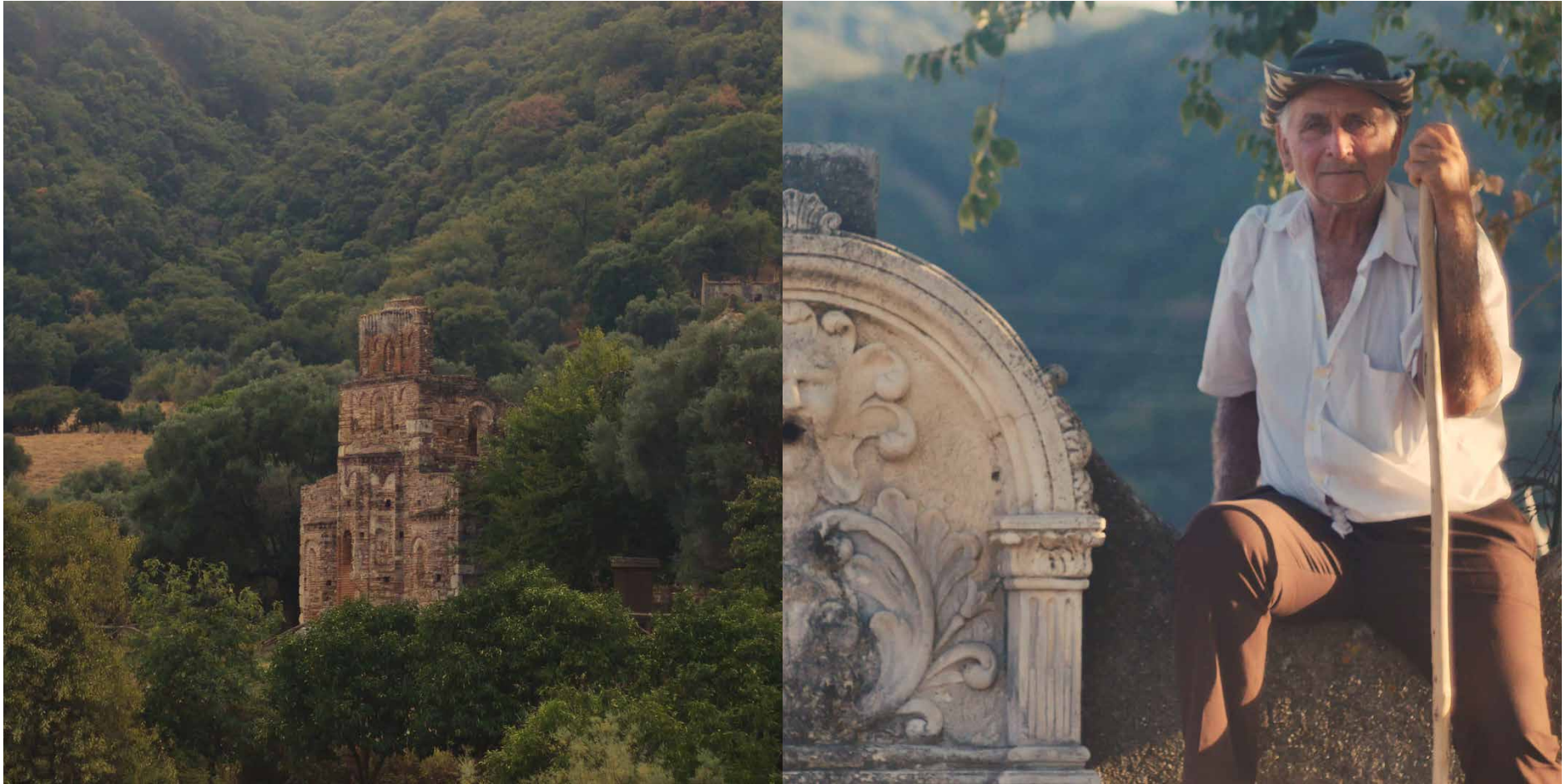
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## Η ΧΗΡΑ ΤΣΑΙ Ο ΚΑΤΡΕΓΑΡΗ *(The Widow and the Brigand)*

**2021, short film in the Grecanic language, Staiti (RC), Italy**

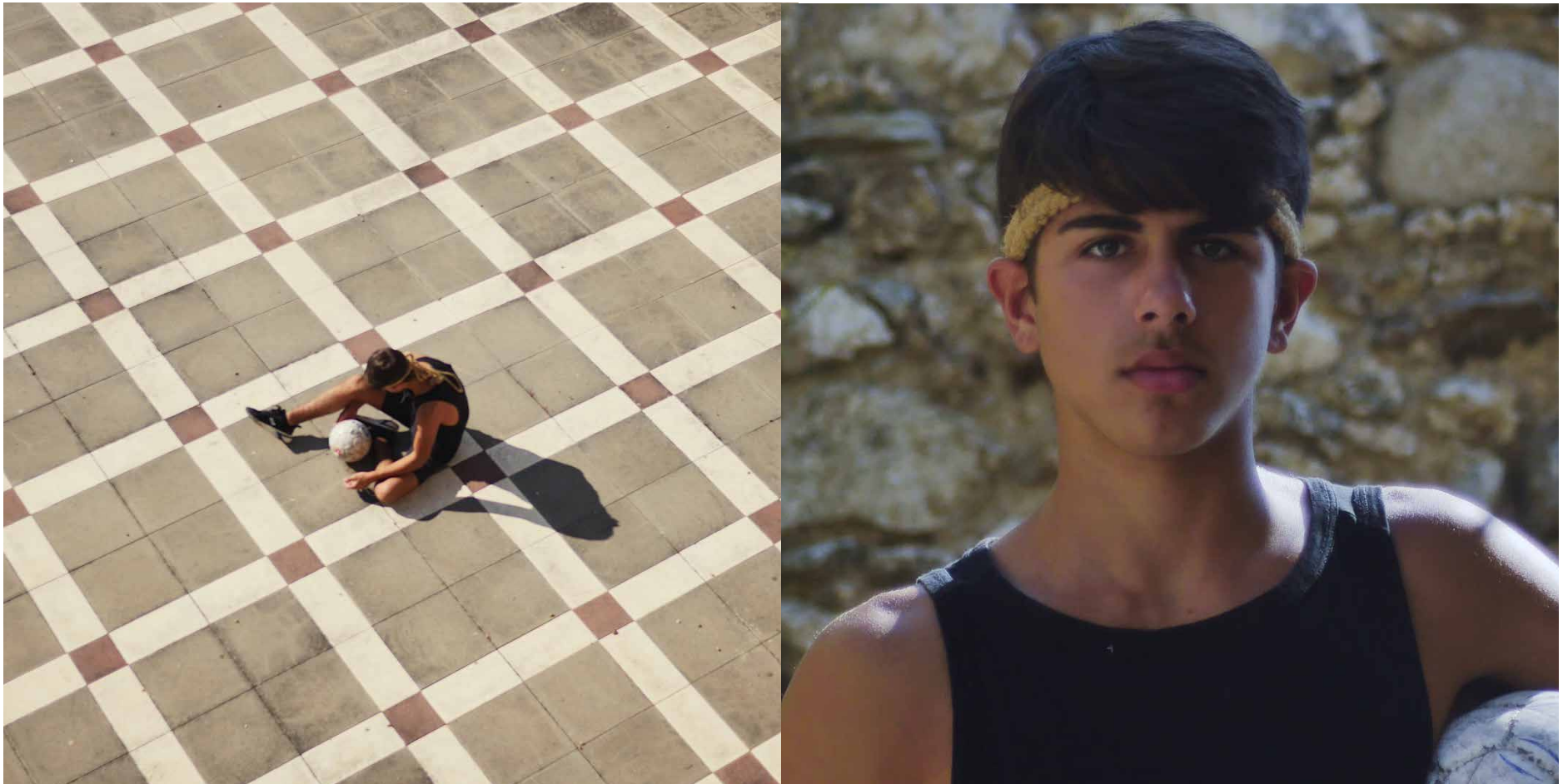
A speleological expedition into the language of Grecanic fairy tales. In search of a language capable of evoking extinction, we encountered the Grecanic language in the Calabrian hinterland. In these rural areas, steeped in a mythological past, we developed a narrative involving native animals and young ancestors. The bitterly wild landscape serves as the backdrop for an experimental documentary, offering the opportunity to experience the oral transmission of a dead language. Through an anthropological lens, it reveals forgotten behaviors and logics. To provide a magnified view of the community at the heart of this fragile and fragrant landscape, the dramaturgical structure of *The Perfect Human* by Jørgen Leth was chosen. This process allowed us to portray the protagonists of the fairy tale at the threshold between character and person. “Η χήρα τσαι ο κατρεγαρη - The Widow and the Brigand” is an experimental documentary inspired by the Grecanic fairy tale of the same name, presented in a dead language and Calabrian dialect. The protagonists of the work are the landscape of Staiti (RC) and its inhabitants. The silent, static images are accompanied by a narrator’s voice, alternating the events of the fairy tale with documentary descriptions. The Grecanic language, suppressed during the Fascist regime, is now a linguistic minority at risk of extinction.



Η ΧΗΡΑ ΤΣΑΙ Ο ΚΑΤΡΕΓΑΡΗ, 2021, short film in Greek language, Staiti (RC), Italy

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Η ΧΗΡΑ ΤΣΑΙ Ο ΚΑΤΡΕΓΑΡΗ, 2021, short film in Greek language, Staiti (RC), Italy  
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Foto: Giorgio Benni

## Da capo

**2020, performance, Bunker Soratte di Sant'Oreste (RM), Italia**

The vanitas that explores repentance, detonation, and dust. Starting from the Christian iconography of sprinkle ashes on the head as a sign of penance, the intention is to propose a visual short-circuit through an explosive potential. Inside an atomic bunker, a mixture of ash and gunpowder is poured onto the performer's body. The history of the atomic bunker is contaminated by the performance, suggesting visual metaphors to the spectator. "Da capo" is the tension of an unexpressed explosion, the image generated alludes to the stillness of the Pompeian figures and to the evanescence of the shadows of Hiroshima. By subtracting the eruption of Vesuvius and the atomic explosion, the work makes it possible to speculate on causes and scenarios that reveal extinction. "Da capo" is a series of performances: "Da capo, γνώθι σαυτόν", "Da capo, raccolta".



Da capo, γνώθι σαυτόν 2020, performance, Bunker Soratte di Sant'Oreste (RM), Italy



Da capo, raccolta 2020, performance, Bunker Soratte di Sant'Oreste (RM), Italy

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