

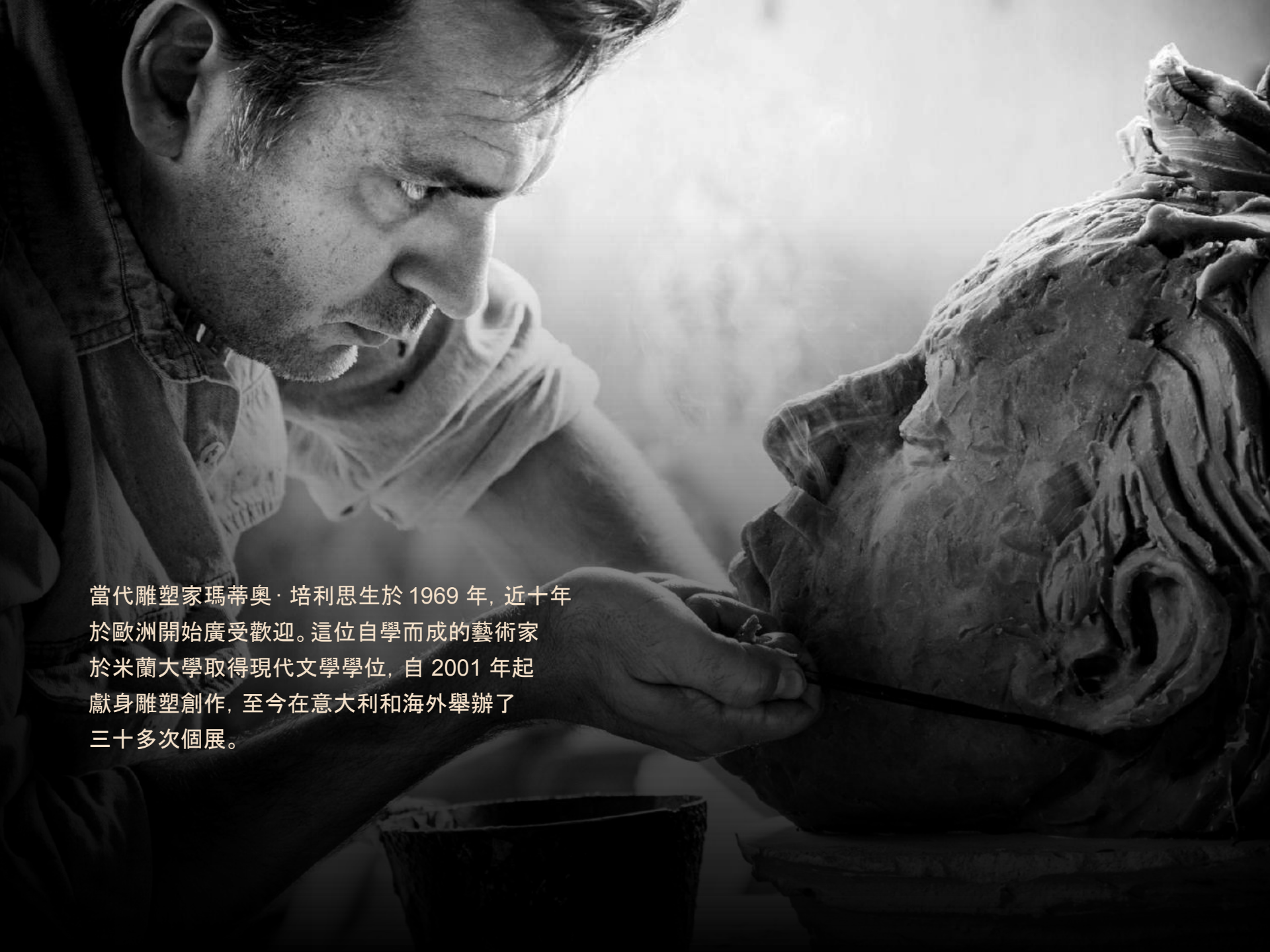
# Matteo Pugliese

瑪蒂奧 · 培利思

Born in 1969, Matteo Pugliese is a prominent contemporary sculptor who has earned wide popularity in Europe during the last decade.


A self-taught artist with a Modern Literature degree from the University of Milan, Pugliese has since 2001 dedicated himself to sculpture creation, by now he has had over thirty solo exhibitions in Italy and abroad.






當代雕塑家瑪蒂奧·培利思生於1969年，近十年於歐洲開始廣受歡迎。這位自學而成的藝術家於米蘭大學取得現代文學學位，自2001年起獻身雕塑創作，至今在意大利和海外舉辦了三十多次個展。





Pugliese's figurative sculptures masterfully synthesize classical realism, contemporary sensibilities and revolutionary concepts. He keeps exploring new frontiers of contemporary sculpture through his unique language, combining classic materials like bronze and marble with modern elements, merging anatomical precision with expressive dynamism, and bridging personal emotions with universal values.

瑪蒂奧·培利思的具像雕塑融合古典寫實主義、當代情感和革新概念，他不斷探索當代雕塑創作的疆界，以青銅、大理石等經典材料結合現代元素，人體比例精準，栩栩如生，既表達豐沛情感，又連通普世價值。



Pugliese's works are imbued with emotional authenticity. Bearing the imprint of life from his hand, his works capture intense psychological dimensions that invoke our shared experience, inviting viewers to face their own desires, joy and beliefs.

培利思的作品滿注真情，銘刻著來自藝術家雙手的生命印記，深刻捕捉了我們共通經驗中的心理境況，引領觀眾面對自身的慾望、喜悅和信念。



Extra Moenia

迷牆



*For over two decades, my 'Extra Moenia' sculptures have fought a lonely battle against walls, striving for a new reality.*

「迷牆」雕塑一直試圖擺脫牆壁的囚牢，  
克服眼前現實，卻總是孤身一人。

—— Matteo Pugliese  
瑪蒂奧 · 培利思

These figures, rooted in the sculptural tradition since Michelangelo, are anatomically precise and full of vitality and movement. The complex, layered texture of bronze, created by multiple patinas and the imprints from the artist's hand, stands as a haunting mementos of endurance and free will.

這些人體承繼自米開朗基羅以來的雕塑傳統，  
既如解剖學般精確，亦飽含血肉與動感。青銅上  
多重鏽蝕滿佈，肌理分明，抹刀與指掌的印記赫然  
可見，是堅毅與爭取自由的深刻象徵。









*Il segreto* 《秘密》

2007, Bronze 銅, 106 x 47 x 30cm



*Daimon (Demon)* 《鬼才》

2018, Bronze 銅, 210 x 116 x 31cm



***Nelle tue Mani (In Your Hands)*** 《掌控》

2018-2019, Bronze or resin and charcoal on wall 銅、樹脂及炭筆於牆上

218 x 775 x 65cm



*Le Penseur (The Thinker)* 《沉思者》  
2018, Bronze 銅, 210 x 120 x 53 cm





*Die Mauer* 《牆》

2016, Bronze 銅, 6m H 六米高,

Marina di Pietrasanta 彼得拉桑塔

Solo exhibition curated by Philippe Daverio

菲利普·達維里奧策劃的個展



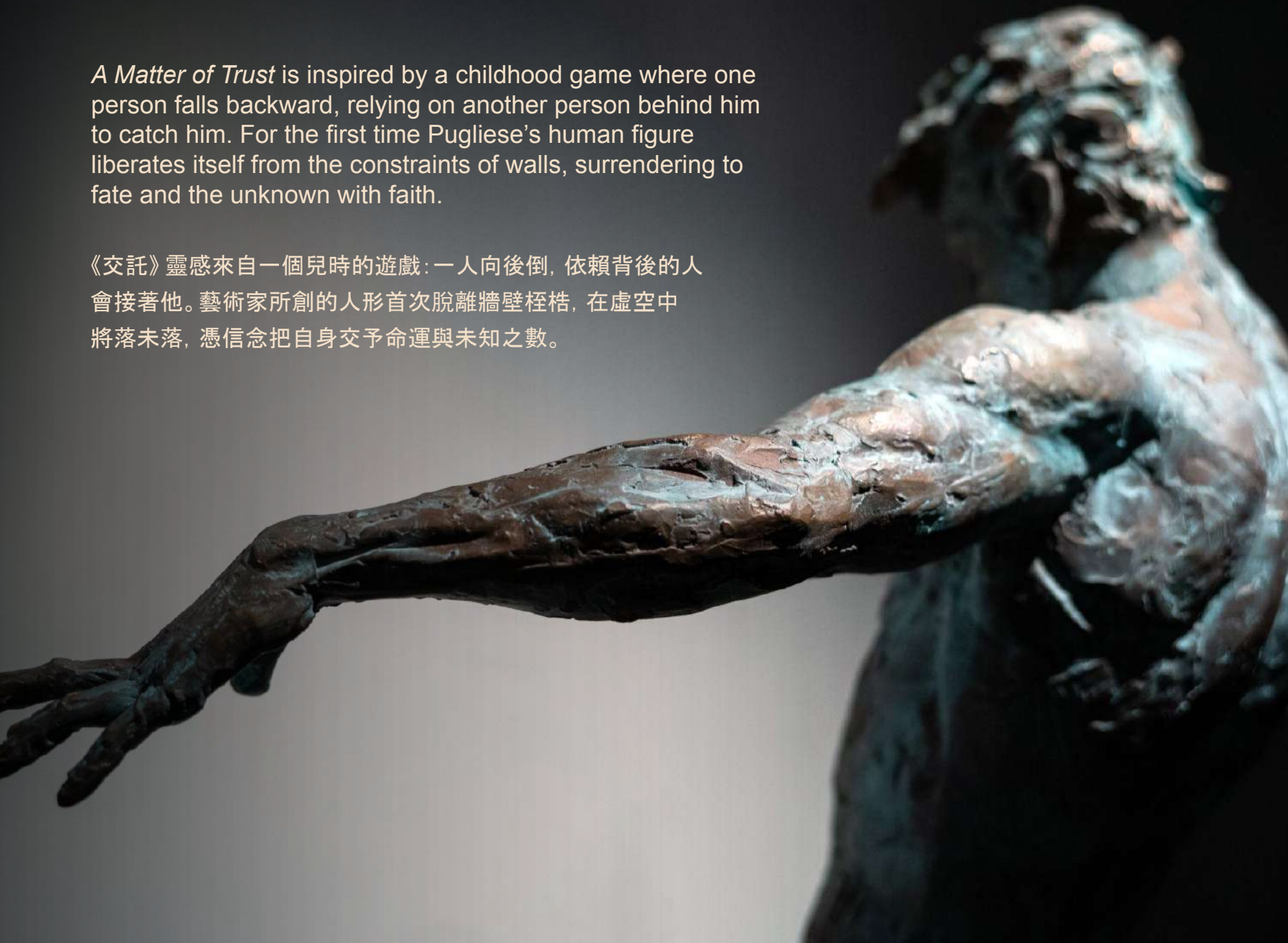


# A Matter of Trust

《交託》2020

*A Matter of Trust* is inspired by a childhood game where one person falls backward, relying on another person behind him to catch him. For the first time Pugliese's human figure liberates itself from the constraints of walls, surrendering to fate and the unknown with faith.

《交託》靈感來自一個兒時的遊戲：一人向後倒，依賴背後的人會接著他。藝術家所創的人形首次脫離牆壁桎梏，在虛空中將落未落，憑信念把自身交予命運與未知之數。



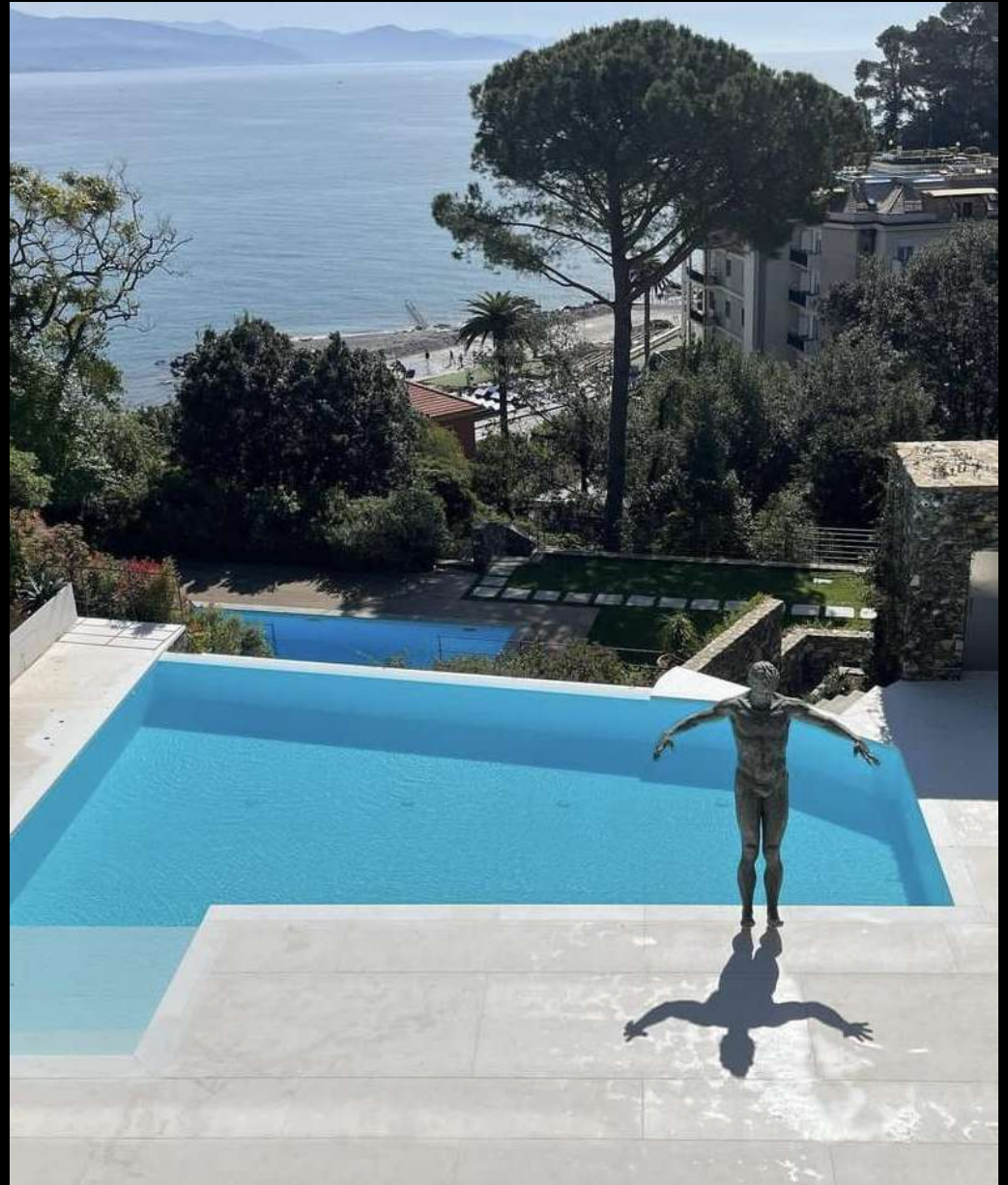




*A Matter of Trust*, Mar 2023-2024, 3m (H) x 2.52m  
Saint Charles Borromeo Church, Antwerp, Belgium  
聖嘉祿·鮑榮茂堂，比利時安特衛普



*A Matter of Trust* 《交託》  
Santa Margherita Ligure, Italy  
意大利 聖瑪格麗塔利古雷





Broken

破碎 2023

In Pugliese's latest series "Broken", he breaks down his beloved figures into fractures. This act of destruction, reminiscent of experiences of personal wounds, and also the restoration of ancient Greek and Roman statues, symbolizes the necessary death before renewal - a memento of rebirth.

在近作「破碎」系列中，藝術家把人體分割成斷肢。這個用上拆解的表達手法寓意創傷的經歷，也使人聯想到古希臘和羅馬雕像的修復，象徵由滅亡開啟更新，達至重生。





**Broken 1 - Sinner** 《破碎(一)自省》  
2023, Bronze 銅, 64 x 68 x 29cm





# Guardians

守護者

## *THE GUARDIANS*

I am here, I protect you.

I guard your walls and the warmth of your home.

I want to prevent that world crossing the threshold of your home.

I watch over you so that you are not short of anything necessary  
but above all so that the superfluous is never essential for you.

I can offer you this: a controlled strength  
ready to set into motion.

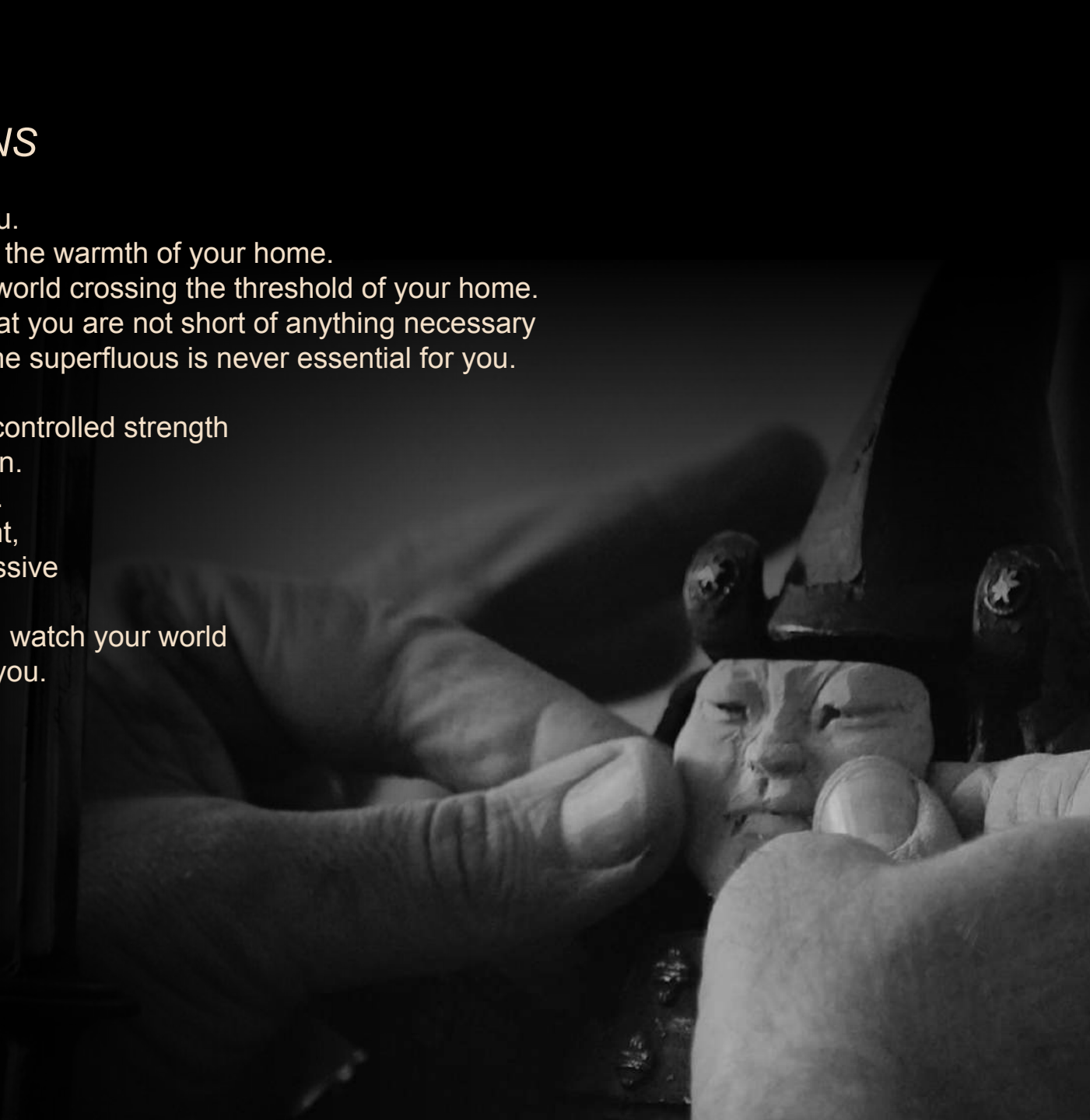
Decisive, not arrogant.

Determined, not violent,

Impressive, not aggressive

I will stay with you and watch your world  
take shape in front of you.

...



...

We will end up in different homes,  
some of us will perhaps  
cross the sea and end up in places  
that nobody could ever imagine.  
We will be a dispersed army,  
united by the people who have chosen us,  
who will have been chosen by us.

Listen to our silence.  
I am here, I protect you.

M.P.



# 守護者

瑪蒂奧·培利思

我緊守此地，給你護衛  
守望家中四壁與溫馨  
阻擋那世界越門扉而入  
我庇護著，使你無所匱乏  
尤其不追求多餘事物

我能予你：控制力  
俟時而動  
決斷而不驕矜  
堅毅而不暴戾  
驚艷而不兇悍

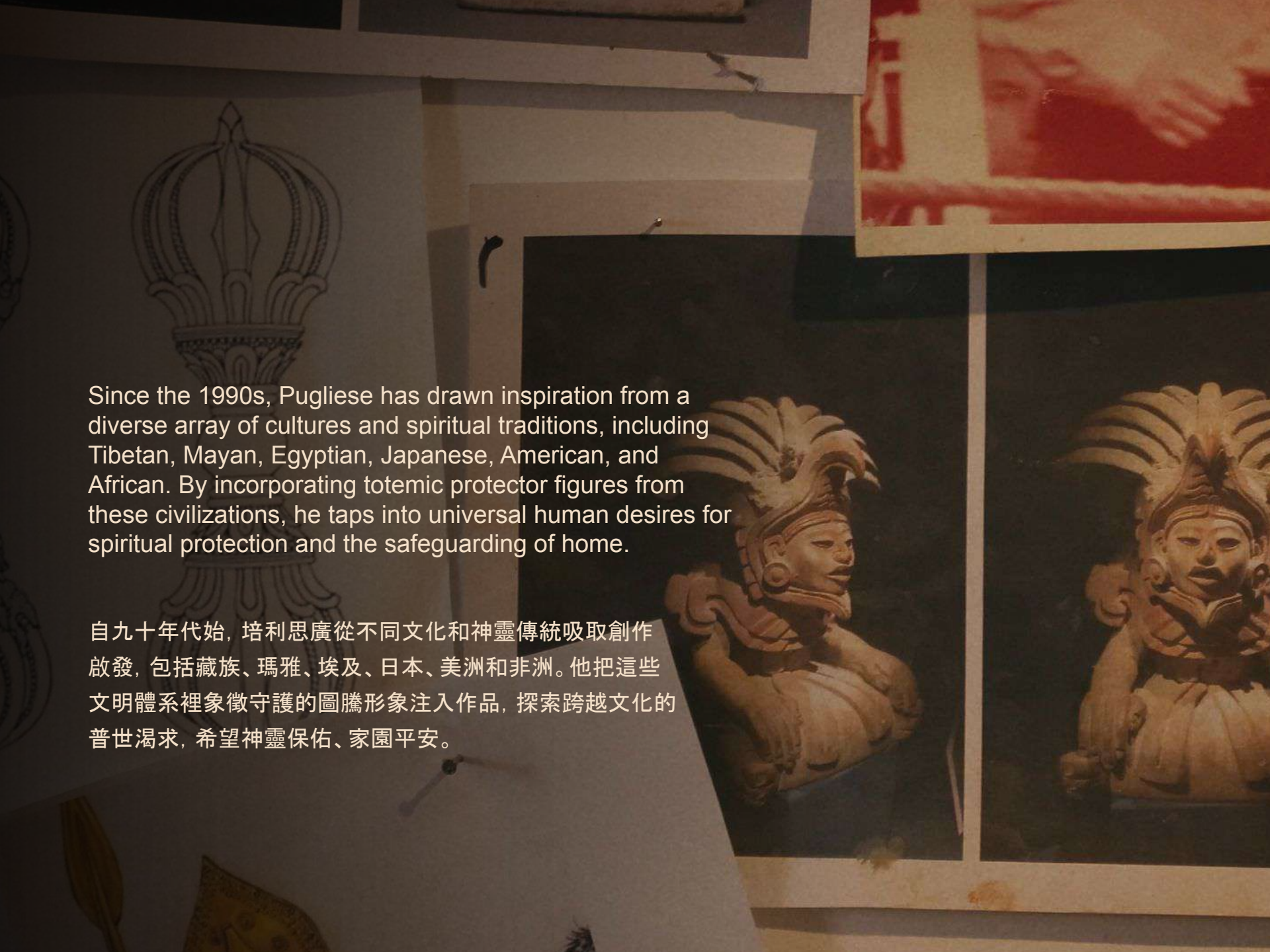
我將與你同在  
見證你的天地  
漸現眼前

我們將各尋家園  
有人渡海而去  
抵達不可思議之地  
我們分成千軍  
再聚於我們所選並歡迎我們的歸宿

請細聽我們的沉默  
我緊守此地，給你護衛







Since the 1990s, Pugliese has drawn inspiration from a diverse array of cultures and spiritual traditions, including Tibetan, Mayan, Egyptian, Japanese, American, and African. By incorporating totemic protector figures from these civilizations, he taps into universal human desires for spiritual protection and the safeguarding of home.

自九十年代始，培利思廣從不同文化和神靈傳統吸取創作啟發，包括藏族、瑪雅、埃及、日本、美洲和非洲。他把這些文明體系裡象徵守護的圖騰形象注入作品，探索跨越文化的普世渴求，希望神靈保佑、家園平安。



**瑙姆吉 Namji**  
喀麥隆 Cameroon, Africa



**拉瑪蘇 Lamassu**  
敘利亞 Syria, 720-705 BC



**達瓦帕拉 Dvarapala**  
印尼 Indonesia, 782 AD



**貝斯 Bes**  
埃及 Egypt, 2030-1650 BC



**巴厘島面具**  
*Balinese Mask*




**奧爾梅克巨頭雕像**  
*Olmec Colossal Heads*  
Mexico, 1200-400 BC



**怪誕面具**  
*Grottesque mask*  
17-18th century







These figures are made of clay, bronze or ceramic, even marble. Adorned with intricate details such as chainmail armor, straps, coins, and screws, the *Guardians* act as spiritual protectors, reviving the essence of diverse cultures amidst globalization.

它們由陶土、青銅或陶瓷，甚或大理石所製成。  
一身精緻配飾：鎖甲、繫帶、銀幣、螺絲，  
培利思的「守護者」扮演著蔭庇凡塵的天使，  
在全球一體化的世代，回顧文化多元的精要。



Swiss coins 瑞士硬幣

*Swiss Guardian II* 《瑞士守護者》(二)

2020, Bronze, terracotta and Swiss coins out of circulation  
銅、赤陶、已停用的瑞士硬幣

45 x 31.5 x 21cm



Fake nails 假甲




*Scandinavian Guardian* 《斯堪地那維亞守護者》  
2011, Bronze and terracotta 銅及赤陶, 32 x 22 x 18cm



*Samurai Guardian XIV* 《日本武士守護者(十四)》  
2020, Bronze and terracotta 銅、赤陶, 43 x 29 x 27cm



*Namibian Guardian – Himba* 《納米比亞守護者- 辛巴族》  
2017, Bronze 銅, 53 x 26 x 24cm



The nearly meter-tall *Samurai Guardian (VIII)*, for instance, is carved from white-veined Paonazzo marble, a challenging material favoured in ancient European architecture and Renaissance sculpture for its associations with power, wealth, and devotion.

《日本武士守護者(八)》近一米高，用上極難處理的保納佐大理石，通體雪白夾有紋理，由於它象徵著權力、財富和宗教虔誠，廣為古歐洲建築師和文藝復興時期的雕塑家採用。





Siena marble  
錫耶納大理石



Carrara marble  
卡拉拉大理石



Paonazzo marble  
保納佐大理石



**Custode  
Samurai V**  
2016  
marble di carrara, bronzo e terracotta  
cm 240\* x 145 x 120  
edizione 4+1 P.A.A.



**Samurai Guardian VIII Magnum**  
2018, 《大型日本武士守護者》(十三)  
Bardiglio marble, terracotta and bronze,  
巴迪利奧大理石、赤陶、銅  
210 x 145 x 120cm



Pachamama

大地之母 2023


# Pacha

means “**Earth**” – world, landscape and time  
意為「大地」– 世界、土地、時間

# mama

means “**Mother**” – soul and essence  
意為「母親」– 靈魂與本質



A close-up photograph of a sculpture. The sculpture is made of a dark, textured material, possibly bronze or a similar metal, and depicts a human hand holding a cow skull. The hand is positioned on the left side of the skull, with the fingers wrapped around it. The skull is the central focus, showing the eye socket and the base of the horns. The background is a dark, textured surface, possibly the rest of the sculpture or a wall. The lighting is dramatic, highlighting the textures and contours of the hand and skull.

Created in 2023, the debut “Pachamama” series is named after the spirit of “Mother Earth” which was honored by the indigenous tribes of the Andean highlands in South America, and was regarded as the source of the nurturing essence of nature. This work reflects the artist's deep contemplation on the harmonious coexistence between humans and nature.

首演的新作「大地之母」系列創作於 2023 年，名稱出自南美洲安第斯高原土著所奉神靈，該神被視為大自然中豐饒生命的源頭。這件作品反映出藝術家針對人與自然共處之道的深入琢磨。



*Pachamama 1 (Mangbetu Tribe - Northern Congo)*  
《大地之母(一) 芒貝圖部落- 剛果北部》, 2023, Bronze  
銅, 48 x 22 x 18cm





Departing from his familiarity with bronze, Pugliese ventured to Val Gardena, a region renowned for its wood carving tradition dating back to the 17th century, to create sculptures in walnut wood for the first time.

放下揮灑自如的青銅，培利思跑到自十七世紀以木雕工藝聞名的加爾代納山谷，首次以胡桃木創作雕塑。



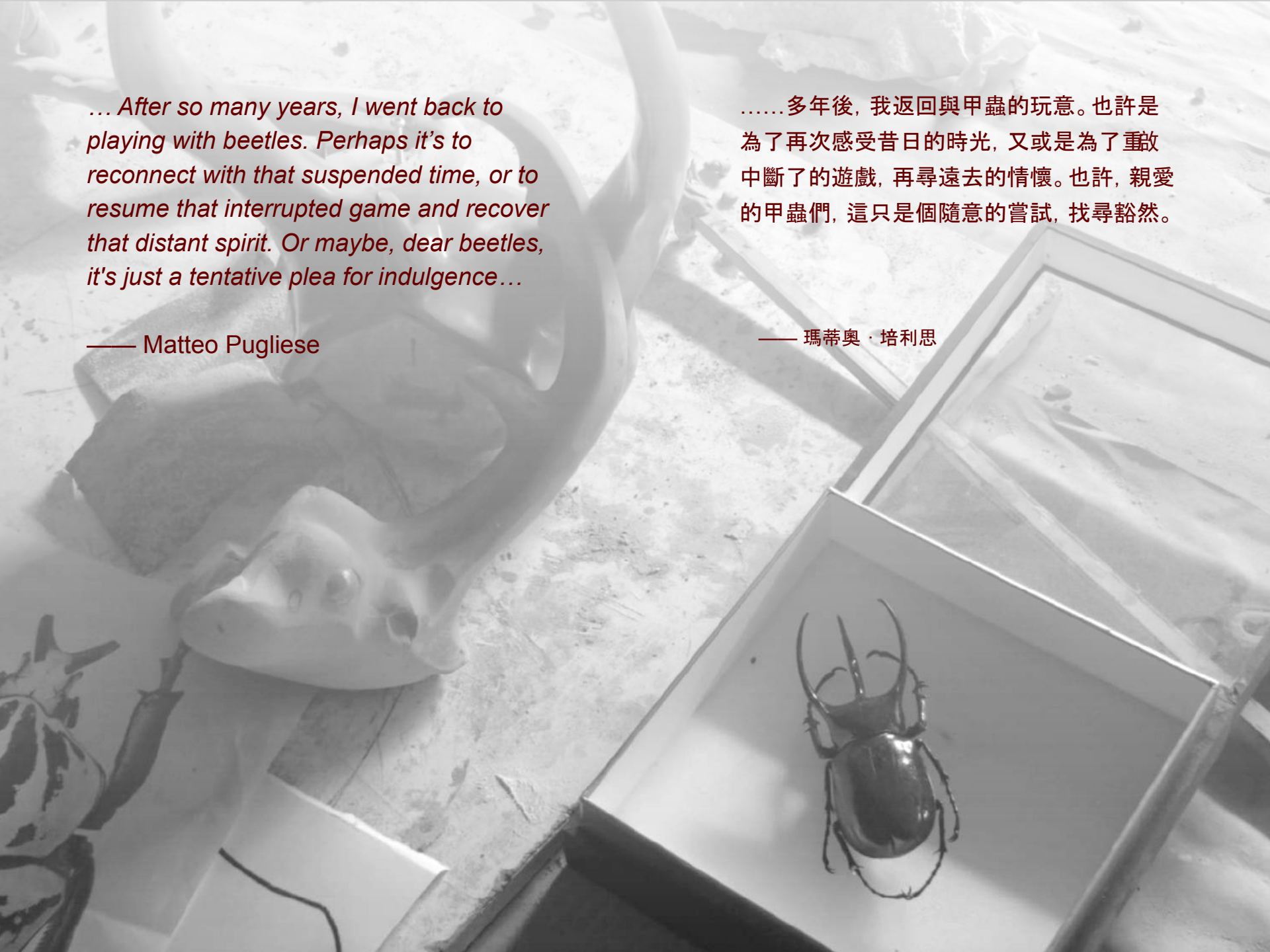
*Pachamama 1 (Mangbetu Tribe - Northern Congo)*  
《大地之母(一) 芒貝圖部落- 剛果北部》, 2024 Walnut  
wood 胡桃木, 90 x 44 x 34cm





Beetles

甲蟲

A black and white photograph showing a child's hands holding a beetle in a box. The child's hands are visible at the top, holding the edges of a rectangular box. Inside the box, a large beetle with prominent horns is visible. The background is a light-colored, textured surface, possibly sand or a tablecloth. The overall mood is nostalgic and contemplative.

*... After so many years, I went back to playing with beetles. Perhaps it's to reconnect with that suspended time, or to resume that interrupted game and recover that distant spirit. Or maybe, dear beetles, it's just a tentative plea for indulgence...*

—— Matteo Pugliese

.....多年後，我返回與甲蟲的玩意。也許是為了再次感受昔日的時光，又或是為了重啟中斷了的遊戲，再尋遠去的情懷。也許，親愛的甲蟲們，這只是個隨意的嘗試，找尋豁然。

—— 瑪蒂奧·培利思

Created since 2011, the “Beetles” series preserves Pugliese’s gratitude for his memorable childhood within jewel-toned ceramic shells commemorating life’s fleeting yet precious moments of transformation and growth, as well as a reminder of our origins.

2011 年開始創作的「甲蟲」系列，陶瓷外殼斑斕奪目，貌賽珠寶，刻銘生命中段段短暫而珍貴的蛻變和成長時刻，也提醒我們生命之源。





Pugliese revisits the summers of his childhood in Sardinia, where he and his cousin painted vibrant patterns on beetle shells, causing confusion among amateur bug enthusiasts who thought they had found rare specimens.

These tender memories now fuel his artistic energy, turning ordinary moments into precious gems.

透過這系列，培利思回歸在撒丁島的童年夏天，當時他與表親在甲蟲的外殼塗繪上多采多姿的圖案，迷惑了好些業餘的昆蟲迷，使他們誤以為找到罕見標本。

這些私密記憶如今成為他創作動力的燃料，每個看似平凡的時刻，在時光推移下變得珍貴異常。

Each Beetle contains a whimsical souvenir from his youth, such as thumb-sized figurines of Darth Vader and a Queen Elizabeth II stamp. He playfully names these sculptures by modifying old Latin binomial naming conventions for species.

每件甲蟲植入了藝術家回憶中的玩物，如拇指大小的黑武士模型和伊麗莎白女王二世郵票。藝術家以玩笑手法模擬古拉丁物種二名法為作品冠名。



In addition to the standard processes of shaping and glazing, an age-old “third firing” method imparts metallic shades to the shell, producing an effect akin to a celestial tapestry.

除基本定型和上釉的一、二次燒成外，培利思還採用了古老的「第三次燒成」(third firing)法，為外殼再添金屬幻彩，近乎星夜星輝。

