



Curated by Yasmine Helou  
18.06 - 16.08.2026  
Tuesday - Sunday / 11 - 19h  
Castello 2432, Fondamenta dei Penini  
2432, 30122, Venezia

Install shot

*Buzzers*, 2026, Oil on board, 40 x 30 cm

*Luce rosa*, 2026, Oil on board, 15 x 20 cm



*Luce rosa*, 2026, Oil on board, 15 x 20 cm









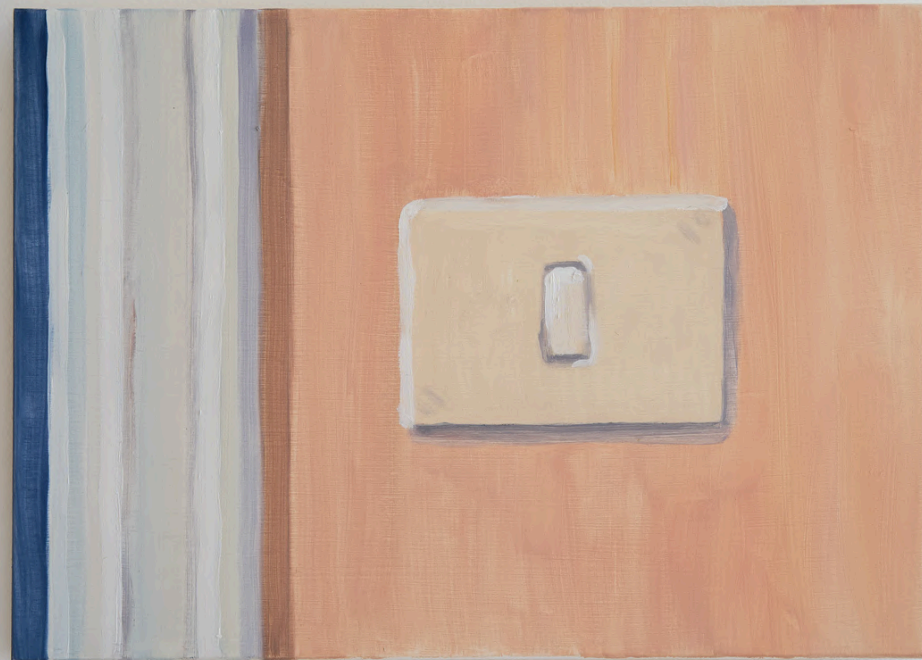
*Buzzers*, 2026, Oil on board, 40 x 30 cm







*Hallway Switch*, 2026, Oil on board, 35 x 25 cm





*Caldia*, 2025, Oil on board, 35







*Switch*, 2026 Oil on board 24







*itches*, 2026 Oil on board, 24 x 30 cm





*Kitchen Outlet*, 2026 Oil on board, 24







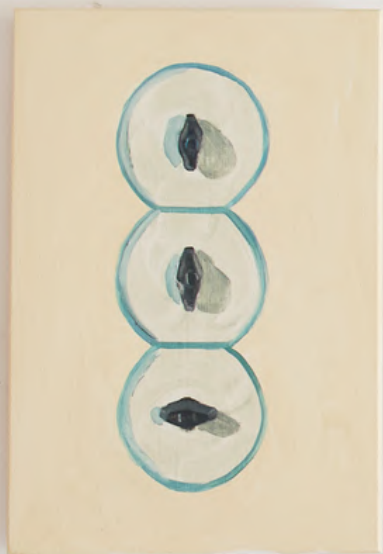
*no, 2026* Oil on board, 24 x 18 cm



*Interruttori Rotative*, 2026 Oil on board,  
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*ilable*, 2026 Oil on board, 20 x 30 cm







*Al mare, 2026* Oil on board 30





*Centro*, 2026 Oil on board 30



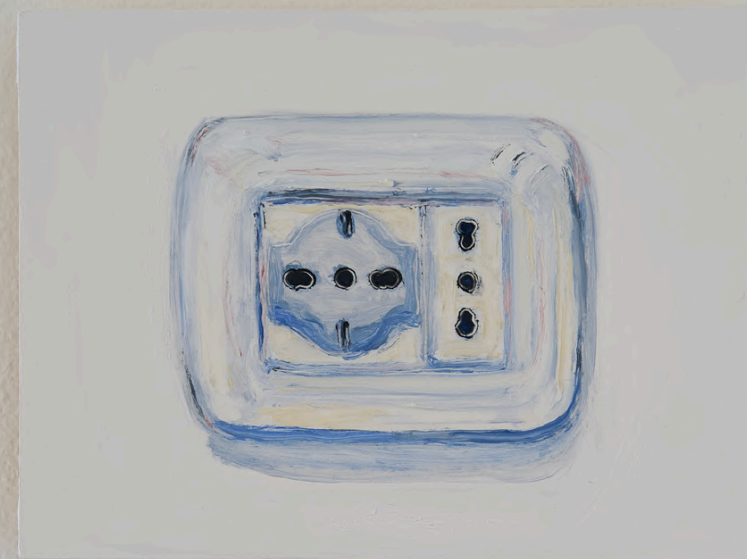




*Brass Outlet, 2026 Oil on board, 30*

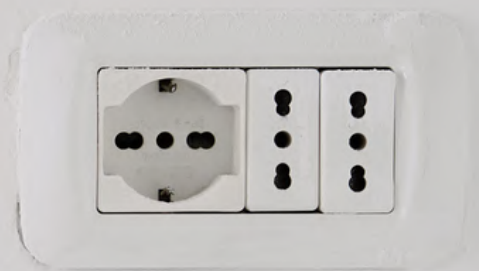






026 Oil on board 20 x 15 cm







, 2026 Oil on board 18 x 13 cm







*Telephone*, 2026 Oil on board, 13



*Switch*, 2026 Oil on board, 15 x 20 cm

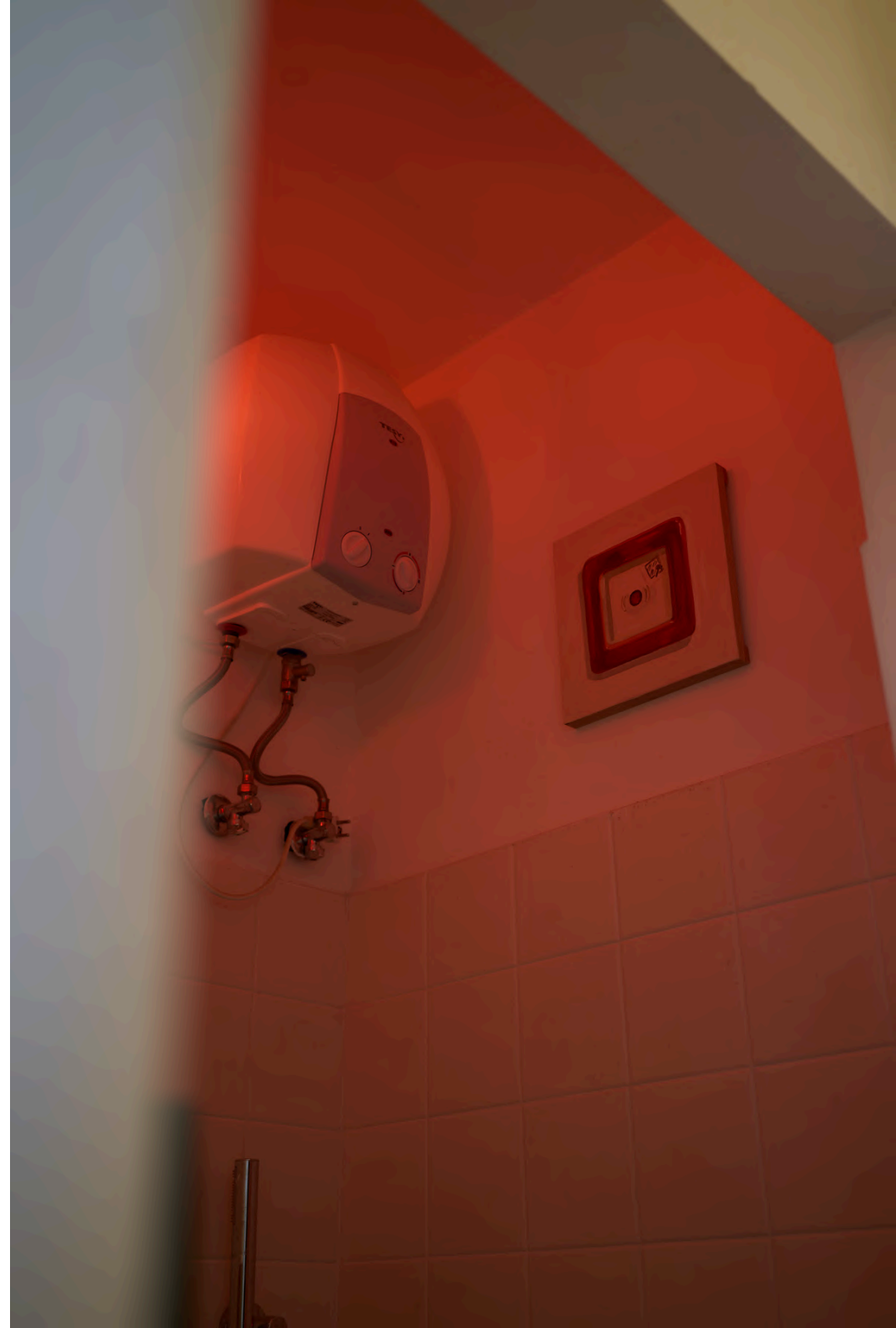








2025 Oil on board 25 x 25 x 2 cm









CHARLIE MASSON  
**UNPLUGGED**

*Unplugged* is the first solo exhibition in Venice of Rome-based American artist Charlie Masson. A keen observer of his surroundings, Masson draws on everyday life and seemingly mundane objects to transcend their apparent banality. In doing so, he reveals the poetic and often mysterious dimensions that ordinary things can hold. As put by Flaubert, “Anything becomes interesting if you look at it long enough,” and Masson’s practice seems embedded in precisely this act of sustained attention: a process of discovery through spontaneous observation, curiosity and contemplation, perpetually acknowledging mystery behind normalcy.

While the title of the exhibition inevitably recalls the eponymous *MTV* program, it also alludes to the act of stripping something back to its essentials. In a way, these paintings operate as an acoustic rendition of the contemporary technological landscape: familiar interfaces removed from their function and presented for contemplation. This series of oil paintings depicting light switches, electrical outlets and plugs, found in a variety of contrasting locations, are brought together under a common thread and transformed into subjects worthy of attention in their own right.

In an age where increasingly large portions of our lives are mediated through invisible technologies, these physical interfaces retain a tangible presence. They are among the last points of contact we encounter without thinking: pressed, touched and activated countless times each day, yet rarely observed. Isolated from their functional context, they emerge as witnesses to everyday life, repositories of memory and traces of human presence.

The exhibition space becomes a harbour of eclectic stories, collapsing their geographical, historical and architectural differences. Mixing the domestic with the public, the delicate with the bold, the electrical with the mechanical, this collection of oil paintings on board become an interpretative lens that bring to light (pun intended) the extraordinary dimensions of what might otherwise appear to be prosaic elements often defined solely by their utility. Small windows into people's daily lives, the works not only showcase devices that are casually and absentmindedly touched hundreds of times every day, but also revelatory markers of memory, experience and time, that in fact light up a person’s room, kitchen, bathroom, office, and ultimately life.

Recalling, in some ways, the great traditions of Realism and Naturalism, Masson’s paintings do more than simply depict what is seen and experienced each day, they narrate quotidian life in a way that echoes Pierre Bourdieu’s observation that the task is to “evoke the ordinary in a fashion that let people see how extraordinary it is”. In a way these small paintings are pictorial testimonies of the ordinary metamorphosing into the extraordinary.

According to John Berger “Today, to try to paint the existent is an act of resistance instigating hope.” *Unplugged* reflects Masson’s enduring engagement with the tangible world and with the act of looking itself. Through these quiet and overlooked objects, the viewer is encouraged to slow down, look again, and rediscover the mystery that resides within ordinary “things”.

Charlie Masson (b. 1987, New York) is an American painter based in Rome. Raised in a Franco-Italian family, he studied at the School of the Art Institute of Chicago before continuing his education at the Royal Drawing School in London and Camberwell College of Arts, where he completed an MA in Printmaking.

Working primarily in oil and gouache, Masson's work is informed by direct observation and a longstanding interest in the relationship between natural and man-made forms. His paintings are distinguished by a sensitivity to colour, atmosphere and the quiet significance of everyday subjects. He has exhibited internationally, and his work is held in the collections of the Pinacoteca di Jesi and the Dumfries House Collection.

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Exhibition curated by Yasmine Helou

For more information and high res pictures please email [hey@yasminehelou.com](mailto:hey@yasminehelou.com)

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