



pubblicato martedì 6 dicembre 2016

"Live the Dream" è il titolo della quarta personale di **Giulia Piscitelli** (Napoli, 1965) alla galleria Fonti di Napoli. Utilizzando svariati mezzi espressivi – dal disegno al video, dalla pittura alla fotografia, dalla performance all'installazione – l'artista indaga l'universo della quotidianità, mettendone in evidenza gli aspetti più grotteschi e paradossali, analizzando ossessioni e contraddizioni del vivere contemporaneo, con sguardo lucido e approccio ironico. Le sue opere, sovente intrise di umorismo, a volte segnate da una nota malinconica, riflettono sull'avvicendersi di fragilità e forza, sullo scontro fra dimensione politica e soggettività, affrontando temi come la memoria, lo scorrere del tempo, la corporeità e la malattia.

Il processo creativo di Piscitelli è fatto di un continuum di idee e oggetti che, di volta in volta, vengono riutilizzati e rimessi in gioco, acquisendo un nuovo senso potenziale. La sua ultima serie di opere, presentata in occasione della mostra, si basa su un sistema di proporzioni tra alcune mappe geografiche e il simbolo iconografico storicamente più rappresentativo del divino, l'aureola, spingendo così lo spettatore verso un viaggio nello spazio e nel tempo.



Giulia Piscitelli, Lavanda dei piedi, 2016

Lo spazio è determinato dalle mappe geografiche che, rigorosamente originali e restaurate con cura, risalenti al periodo tra il 1920 e il 1942, possono essere confrontate con quelle attuali e permettono di disegnare in proporzione la realtà di un determinato periodo storico. Il tempo, invece, è determinato dalle aureole: mediante la tradizionale tecnica della foglia oro, l'artista trasferisce sulle carte geografiche le corone dei personaggi di alcuni capolavori dell'arte antica, icone provenienti da monasteri, miniature, affreschi, tempera su tavola, databili tra l'XI e XV secolo. Si tratta, quindi, di carte geografiche non legate a una religione o una cultura specifica e che, invece, descrivono una totalità fatta di reale e spirituale. È così che su una mappa del 1941 della Grecia si scopre il Ritratto dell'evangelista san Matteo proveniente da una miniatura del Vangelo di Kharberd del 1025 e conservata nella Biblioteca Matenadaran in Armenia. «Ho sempre avuto un grande interesse per le carte geografiche», spiega l'artista, «e l'aureola, che era ancora raffigurata piena di colore tra il 1400 e il 1450, per me è il divino che volevo mettere in contatto con la vita terrena».

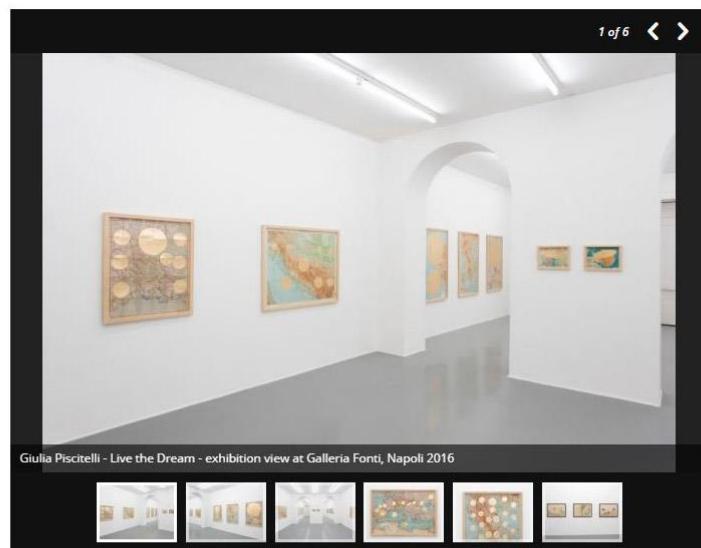
Antonio Cocchia
mostra visitata il 20 ottobre

Dal 20 ottobre 2016 al 9 dicembre 2016
Giulia Piscitelli, Live the Dream
Galleria Fonti
Via Chiaia, 229 - 80132, Napoli
Orari: dal lunedì al venerdì, 11 - 14 / 16 - 20
Info: 081 411409 - info@galleriafonti.it

Rappresentare il divino. Giulia Piscitelli a Napoli

By **Emanuele Leone Emblema** - 30 dicembre 2016

Galleria Fonti, Napoli – fino al 31 dicembre 2016. Ancora pochi giorni per visitare "Live the Dream", la mostra personale di Giulia Piscitelli presso la galleria campana. Quattordici i lavori in mostra, nati da una rarefatta sovrapposizione di foglie d'oro e carte geografiche cariche di storie e di anni. Il titolo della rassegna è lo slogan stampato su una coin cup, ricordo di un viaggio dell'artista ad Atlantic City.



È geografico il dubbio dell'artista quando deve rappresentare il divino per immagini. In fondo si tratta di assegnare un luogo fisico all'essenza di un dio che ha la pessima abitudine (almeno per l'artista) di essere sempre dappertutto e in nessun posto. Allo scopo si inventò un'aureola tondeggiante. E non si fece altro, d'arbitrio, che delimitare uno spazio nello spazio. Un disco d'oro apparve sopra le teste degli Dei prima e poi dei Santi. Un modo come un altro per demarcare sul piano figurativo l'alterità di una forma umana da un'altra forma, umana sì, ma a statuto speciale: divina. Una questione di micro-geografia insomma, non troppo diversa dall'arte dei cartografi che disegnano nazioni, rotte e confini sui loro grandi, quasi esoterici, fogli di carta.

Le opere di **Giulia Piscitelli** (Napoli, 1965) che compongono Live the Dream nascono dalla calibrata sovrapposizione di alcuni capolavori dell'arte cristiana a una serie di carte geografiche date tra il 1920 e il 1942. Un dialogo per immagini che è anche un contrappunto di ritmi compositivi, una risonanza tra superfici materiche, diverse e a loro modo complementari. La luce gelida delle aureole in foglia d'oro appare quasi per filtrazione sulle mappe ingiallite dal tempo e dall'uso. E se l'aureola è un "segno della Grazia Divina dotato di spazio e dimensione", non è del tutto insensato, allora, che quella Grazia di Dio possa abitare comodamente dentro un luogo davvero minimo, come un barattolo per monete preso in un casinò di Atlantic City.

Emanuele Leone Emblema

Napoli // fino al 31 dicembre 2016
Giulia Piscitelli - Live the Dream
GALLERIA FONTI
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RISCHI MINORI Giulia Piscitelli at Fondazione Giuliani

Opening Saturday 22nd January 2011

2:00 to 8:00pm

January 25 – April 2, 2011

Fondazione Giuliani – Via Gustavo Bianchi, 1 – Rome

exhibition curated by Stefano Chiodi

The Fondazione Giuliani per l'arte contemporanea is pleased to present *Rischi minori* (Minor Risks), Giulia Piscitelli's first exhibition in Rome and her most comprehensive to date. Curated by Stefano Chiodi, the show includes a vast selection of artworks which testify to one of the most original artistic practices in recent years.

Piscitelli directs an acute and often unpredictable gaze on contemporaneity, through the exploration of both the individual and collective everyday. The artist brings to the fore grotesque and paradoxical traits through a sharp yet melancholic sense of humour coupled with a strong sense of irony. Using a wide range of media, Piscitelli time and again operates with both the objectivity of the ethnologist and the empathetic participation of a privileged witness. The marginal areas of cities and their industrial outskirts become the ideal stage for her research, focusing on a dispersed and confused humanity, on its contradictory vivacity, which with its tics, obsessions and fragmented existential routine appears to incarnate a common condition of today.

The exhibition includes installations, video projections, photography, collage, "paintings", and works on paper, in which themes dear to the imagination of the artist recur: the contrast between fragility and resistance, the domain of work and the body, myths of money and power, friction between the political dimension and subjectivity, the intrigue of time and memory. The entirety of *Rischi minori* includes, among other works, the complex installation, *Protocollo*, focused on the trauma of illness "disassembled" to its mental and physical components; a series of work uniforms coated in latex to the point of being transformed into phantoms of absent bodies; a selection of videos spanning the last two decades in which the artist turns her attention to the domestic sphere and the psychic dimension, devices of re-awareness whose task is to make visible traumas and conflicts; concluding with *Neopolitan Windows*: abstract reconfigurations of windows observed around the world. With *Rischi minori* Giulia Piscitelli offers a comprehensive frame for the complex facets of her work, with all the measure of its force and authenticity.

Giulia Piscitelli was born in 1965 in Naples Italy, where she lives and works.

Solo shows: 2009, *Protocollo*, Galleria Fonti, Naples. 2008, *Ballhaus*, curated by Salvatore Lacagnina, RISO Museo d'Arte Contemporanea, Palermo. 2006, *Selected video works 1989-2002*, Galleria Fonti, Naples. Group exhibitions include: 2010, *Trailer Park*, curated by Jörg Heiser, Teatro Margherita, Bari. *Beige*, Fondazione Morra Greco, Naples; *Strange Comfort (Afforded by the profession)* curated by A. Szymczyk and S. Lacagnina, Kunsthalle, Basel; *Barock*, curated by E. Cicelyn and M. Codognato, Madre, Naples. 2009, *Eppur si muove (And yet it moves)*, curated by I. Guerrero, J. Klaring, P. Vernoortel, Fondazione Sandretto Re Rebaudengo, Guarene. 2008, *50 Lune di Saturno*, T2, curated by Daniel Birnbaum, Turin; *When things cast no shadow. 5th Berlin Biennial*, curated by A. Szymczyk and E. Filipovic; *Dai tempo al tempo* curated by J. del Pescio, F. Parry, P. Uran, Fondazione Sandretto Re Rebaudengo, Guarene; *Video Report Italia 2006.07* curated by Andrea Bruciatelli, Galleria d'Arte Contemporanea, Monfalcone; *Italia, Itaile, Italien, Italy, Wlochy* curated by G. Del Vecchio, A. Rabottini, E. Scipioni, A. Villani, ARCOM Museo d'Arte Contemporanea Sannio; *Camera con vista* curated by A. Rispoli and E. Viola, PAN, Napoli; *Fate presto*, text curated by G. Fonseca, Complesso Monumentale di Santa Sofia, Salerno. 2007, *Vesuvius*, curated by G. Del Vecchio and S. Palumbo, Moderna Museet, Stockholm; 1997, *Laboratorio Politico di fine secolo*, curated by Gabriele Perretta, Teatro degli Artisti, Rome.

Image Credits:

Giulia Piscitelli
Automotive, 2010
latex on workwear, 50 x 35 x 1,5 cm
Courtesy Galleria Fonti, Naples

14/2/2013

Giulia Piscitelli

GALLERIA FONTI, NAPOLI

Sim Sala Bim. Scegliendo questa nota formula magica come titolo, l'artista sdrammatizza il diretto riferimento alla difficile situazione sociale in cui viviamo, immaginando che improvvisamente tutto cambi come in un incantesimo. In mostra video, sculture e installazioni.

COMUNICATO STAMPA

La Galleria Fonti è lieta di presentare Sim Sala Bim la terza mostra personale in galleria di Giulia Piscitelli.

Entrando in galleria il visitatore è investito dal incessante rumore di una bandiera agitata con forza dal vento. Si tratta dell'audio del video BRICST proiettato nella prima stanza della galleria in cui una bandiera rossa, di quella usata dalle spie per indicare mare grosso o pericoloso, sventola su di uno sfondo nero.

La bandiera diventa simbolo di una situazione generale di pericolo, ricordandoci nulla sarà più come prima per l'affermarsi, negli ultimi decenni, di nuovi assetti territoriali, di una nuova geografia economica in cui il BRICST (acronimo utilizzato per riferirsi ai paesi che condividono una situazione economica in via di sviluppo: Brasile, Russia, India, Cina, Sudfrica, Turchia) riescano ad incarnare e sviluppare le potenzialità della globalizzazione a scapito dei cosiddetti paesi già sviluppati.

Si determina così una crisi che, prima ancora di essere economica, è dei valori ma è anche di appartenenza, parola anacronistica poiché la partecipazione alla comunità è residuo di un passato lontano in cui i rapporti erano stabili e definiti. E' a tutto ciò che si riferisce ART. 12, (chiare è il riferimento all'articolo 12 della Costituzione Italiana) quando si parla di "ridere sotto la tuta". La bandiera colorata di rosso a dimostrazione che qualcosa di questo storico simbolo di appartenenza è andato perduto.

Si vive in un campo minato, dove ciò che appare attrattiva diventa pericolo mortale, come è raccontato dall'artista con Campo Paradiso, una serie di mine antiumano realizzate a foglia d'argento su masonite quasi

fossiere giocattoli o addirittura torte.

In una situazione così drammaticamente delineata, quindi, l'unica cosa in cui poter sperare è una magia: Sim Sala Bim.

Scegliendo questa nota formula magica come titolo per la mostra, Giulia Piscitelli sdrammatizza il diretto riferimento alla difficile situazione sociale in cui viviamo, immaginando che improvvisamente tutto venga trasformato e migliorato come per incantesimo.

L'incantesimo si concretizza nell'opera, che ha lo stesso titolo della mostra, realizzata utilizzando una tecnica tradizionale popolare con cui l'artista ha ricreato una vecchia coperta di lana tintata a mano impregnandola con acqua e zucchero e facendola così ergere su se stessa nella forma di un parallelepipedo.

L'artista, dunque, non si è servita di un trucco per ottenere questo effetto "magico", ma del proprio impegno nel tempo e di una tecnica manipulatoria complessa, proprio come se fosse un pretegnitatore.

Questa azione performativa, durante alcuni mesi, sottolinea il ruolo del fare e dell'agire come unica possibilità per attuare un cambiamento, come avviene nell'opera Guerra/e Pace quando l'artista, con un unico gesto,

taglia un'edizione di Guerra e Pace di Lev Tolstoj e si accorge che, tuttavia, la pace può essere di gran lunga più "grande" della guerra.

Giulia Piscitelli è nata a Napoli nel 1965, vive e lavora a Napoli.
Mostra Personale Selezionata: 2012: Kayne Griffin Corcoran, Santa Monica CA; 2011: Contested Zones, CUBITI
Gallery, London; Rischi minori, Fondazione Giuliani, Roma; 2010: Beige, Fondazione Morra Greco, Naples;
2009: Protocollo, Galleria Fonti, Naples; 2008: Ballhaus, RISO Museo d'Arte Contemporanea, P alermo; 2006:
Selected group works 1989-2002, Galleria Fonti, Napoli; 2005: Mostre Collettive 2005: 2005: Sòida tam' ile silla
(Ride gently over the bridge), Galeria Novas, Taubaté, Brazil; Fondazione Malvina Menegaz, Castelrosso; 2001:
54th International Art Exhibition of the Venice Biennale; Italian Video Today: Social and Individual
Identity, Crane Art LLC, Philadelphia; 2010: Triller park, Teatro Margherita, Bari, Italy; Strange Comfort
(Afforded by the profession), Kunsthalle, Basel; Linguaggi e sperimentazioni, Museo MART di Trento e Rovereto,
Italy; 2008: TEA, Tenerife; Eppur si muove (And yet it moves), Fondazione Sandretto Re Rebaudengo; The
Italian Sight, TEA, Tenerife; Eppur si muove (And yet it moves), Fondazione Sandretto Re Rebaudengo;
Guarne d'alba (CN); P alazzo Ducale, Genova; Emergency Room, P AN P alazzo delle Arti, Naples; 2008: Fate
presto, Complesso Monumentale di Santa Sofia, Salerno; Italy; Italiy Italian Italy Wluchy , ARCOs, Benevento;
When things east, shadow-5th Berlin Biennial for Contemporary Art, Berlin; dai tempi al tempo, Fondazione
Sandretto Re Rebaudengo, Come si viste, P AN, Napoli; Villa Italia Belgrade, Centro Culturale Studentesco, Zagreb; Were,
there, severe, (Thin line), Galleria De March, Milan; 50 Lune di Saturno, T2 Torino triennale,
Turin ; 2007: Vesuvius.Moderna Museet Stockholm; 2004: Incursione Vesuviana, Vesuvius Biennale di Venezia in
Campania, Mostra D'Oltremare, Naples.

Immagine: Giulia Piscitelli, "Spica", 2011, candeggina e acido cloridrico su 11 stoffe di seta, cm. 400 x 150
ciascuna, exhibition view, "Illuminations" 54 International Art Exhibition Biennale of Venezia, Venice, Italy

Inaugurazione: 15 febbraio 2013 ore 19.00

Galleria Fonti
via Chiaia 229 Napoli
Orari di apertura: dal lunedì al venerdì ore 11 - 14 / 16 - 20
o su appuntamento

----english

Giulia Piscitelli
Sim Sala Bim

Galleria Fonti is pleased to present Sim Sala Bim, third solo exhibition in the gallery by Giulia Piscitelli. Entering the gallery, the visitor is hit by an incessant noise of a flag strongly wind-blown. Is the sound of the video BRICST projected in the first room of the gallery wherein a red flag, one of those used on beaches to indicate heavy sea or danger, waves on a black background.

The flag becomes symbol of a generic dangerous situation, reminding us that things will not be the same because of an estremizing, in the sense of creating a social and political tension, of new material assets, of a new economic geography in which the BRICST (acronym used to refer to countries that share an underdeveloped economic situation: Brazil, Russia, India, China, South Africa, T urkey) are able to incarnate and develop the potentialities of globalization at the expense of the supposed already developed countries.

That creates a crisis that is not just economic but of values and of belonging to a community where relationships were fixed and clear.

To all that is referred ART. 12, (clear is the reference to the article 12 of the Italian Constitution) work composed by an Italian flag from which the red stripe hangs unsewn, to show that something of that historical symbol of belonging has been lost.

We live in a minefield where what appears attractive becomes danger of death, as described by the artist in Campo Paradiso, a series of anti-personnel mines realized by using silver leaf on masonite almost they were like toys or even cakes.

In a situation so dramatically defined, the only thing is hope for a magic spell: Sim Sala Bim. Choosing this known magic words as title for her exhibition, Giulia Piscitelli downplays the direct reference to the hard social situation in which we live imagining that suddenly everything is transformed and improved, as by magic.

The magic spell materializes itself in the sculpture, titled like the show, realized using a traditional technique by which the artist has stiffened an old handmade woolen blanket absorb it with water and sugar and let it erect on itself in the shape of a parallelepiped.

The artist, therefore, did not use a trick to get a "magic" effect, but used her own commitment in time and a complex manipulative technique, like she was a real prestidigitator.

That action, last some months, underlines the role of making and acting as the only possibility to realize any change, as happened in the work Guerra/e Pace when the artist, with just one gesture, cut an edition of Guerra e Pace by Lev Tolstoj and realizes that, after all, peace can be much "bigger" than war.

Giulia Piscitelli was born in Naples in 1965, lives and works in Naples.
Second Solo Show 2012: Kayne Griffin Corcoran, Santa Monica CA; 2011: Contested Zones, CUBITI gallery, London; Rischi minori, Fondazione Giuliani, Roma; 2010: Beige, Fondazione Morra Greco, Naples; 2009: Protocollo, Galleria Fonti, Naples; 2008: Ballhaus, RISO Museo d'Arte Contemporanea, P alermo; Selected group works 1989-2002, Galleria Fonti, Naples; Selected G roup Shows 2012: Sòida tam' ile silla (Ride gently over the bridge), Galeria Novas, Taubaté, Brazil; Fondazione Malvina Menegaz, Castelrosso; 2011: 54th International Art Exhibition of the Venice Biennale; Italian Video Today: Social and Individual Identity, Crane Art LLC, Philadelphia; 2010: Triller park, Teatro Margherita, Bari, Italy; Strange Comfort (Afforded by the profession), Kunsthalle, Basel; Linguaggi e sperimentazioni, Museo MART di Trento e Rovereto, Italy; 2008: TEA, Tenerife; Eppur si muove (And yet it moves), Fondazione Sandretto Re Rebaudengo; The Italian Sight, TEA, Tenerife; Eppur si muove (And yet it moves), Fondazione Sandretto Re Rebaudengo; Guarne d'alba (CN); P alazzo Ducale, Genova; Emergency Room, P AN P alazzo delle Arti, Naples; 2008: Fate presto, Complesso Monumentale di Santa Sofia, Salerno; Italy; Italiy Italian Italy Wluchy , ARCOs, Benevento; When things east, shadow-5th Berlin Biennial for Contemporary Art, Berlin; dai tempi al tempo, Fondazione Sandretto Re Rebaudengo, Come si viste, P AN, Napoli; Villa Italia Belgrade, Centro Culturale Studentesco, Zagreb; Were, there, severe, (Thin line), Galleria De March, Milan; 50 Lune di Saturno, T2 Torino triennale, Turin ; 2007: Vesuvius.Moderna Museet Stockholm; 2004: Incursione Vesuviana, Vesuvius Biennale di Venezia in Campania, Mostra D'Oltremare, Naples

Image Giulia Piscitelli, "Spica", 2011, candeggina e acido cloridrico su 11 stoffe di seta, cm. 400 x 150 ciascuna, exhibition view, "Illuminations" 54 International Art Exhibition Biennale of Venezia, Venice, Italy

Opening: February 15, 2013 at 19.30

Galleria Fonti
via Chiaia 229 Napoli
Opening hours: Monday to Friday 11 - 14 / 16 - 20
or by appointment



**16/3/2012**

Michel Auder / Giulia Piscitelli

KAYNE GRIFFIN CORCORAN, SANTA MONICA



Ten films and several photographs by Auder from the 1960s to the present; his radical approach to the medium -diaristic, immediate and unrelenting- anticipated the current fascination with personal videos. Piscitelli's exhibition includes recent drawings, sculpture, tapestries, and photographs; she explores themes of loss, renewal, and transformation.

COMUNICATO STAMPA

Kayne Griffin Corcoran is pleased to present exhibitions by Michel Auder and Giulia Piscitelli. Ten films and several photographs by Auder from the 1960s to the present will be on view in the West Galleries.

Piscitelli's exhibition in the Main Gallery will include recent drawings, sculpture, tapestries, and photographs.

MICHEL
AUDERGIULIA
PISCITELLI

March 17 - May 19, 2012

For forty years, since he bought his first portable video camera in 1969, video art pioneer Michel Auder has recorded his daily life, from the mundane to the extraordinary. His radical approach to the medium—diaristic, immediate and unrelenting—anticipated the current fascination with personal videos. However, Auder's works defy any type of prescribed genre. He has amassed an enormous archive of footage from which he selects unaltered excerpts from his life, at times supplementing them with staged scenes, hired actors, and recorded broadcasts. In describing the works, Ayreen Anastas and Rene Gabri wrote that their "perceptiveness = their openness. Their lessons or truths are made possible by their remaining irreverent and even hostile to the demands of film qua 'movie' or video qua 'art.' Thus, what may appear as subjective, first person, home-made video, has the capacity to open up to an impersonal account of life amidst other lives, singular - neither general nor specific - a life."

Auder has had exhibitions or screenings of his work at the Museum of Modern Art, New York; The Stedelijk Museum, Amsterdam; the Centre Pompidou, Paris; The Whitney Museum of American Art, New York; Lund Kunsthalle, Sweden; The Renaissance Society, Chicago; and the Serpentine Gallery, London. He lives and works in New York.

In Giulia Piscitelli's exhibition—her first in the United States—she explores themes of loss, renewal, and transformation. Many of the objects and materials that Piscitelli uses in her work, such as books, textiles, and old clothes, have been found or collected by her over many years. She embraces the prosaic by embalming, erasing, restoring, and revisiting everyday objects and in the process imbues them with alternative meanings. For example, the artist uses thinner to "draw" a collection of crack pipes on starry blue mylar giving them celestial status; a wool blanket typically used for comfort is rolled, covered in latex, and suspended from the ceiling as a punching bag; the stately aura of a series of tapestries is subverted through abstract compositions in bleach based on views from the spy holes of prison cells; and the coveralls of a worker, also coated in latex, become a proxy for the headless Greek heroes immortalized in statues throughout the artist's native Italy. Also included in the exhibition is a new set of drawings which continue her series based on windows and American Skin, an animal's hide which she conceived as paradoxically symbolic of both disappearance and restoration: One can, in a shamanistic fashion, restore life by occupying another's skin.

Piscitelli's works have been included in exhibitions at the Venice Biennale (2011), The Fondazione Giuliani, Rome (2011), Kunsthalle Basel (2010), the Berlin Biennial (2008), and Moderna Museet, Stockholm (2007). She was born in 1965 in Naples, Italy, where she lives and works.

Opening reception: Saturday, March 17th from 6 to 8pm

Kayne Griffin Corcoran
2902 Nebraska Avenue Santa Monica, CA 90404
Gallery Hours:
Tuesday - Saturday, 10am - 6pm

Giulia Piscitelli: Contested Zones

03 September 2011 - 16 October 2011 / Cubitt Gallery / Art Categories Events, Exhibition // [Twitter](#) / [Facebook](#) / [LinkedIn](#) / [8+](#) / [Email](#)



Cubitt Gallery presents the first UK exhibition by Neapolitan artist Giulia Piscitelli. Working in the gallery throughout August, Piscitelli will create *Contested Zones*, a new wall-based installation, alongside sculptural works.

Over 20 years Giulia Piscitelli has developed a practice working in drawing, sculpture, video, photography, performance and textiles, including "tapestries" with ghost-like images bleached into found fabric. Mending and recovering things that have been broken and abandoned is an essential process for Piscitelli. She appropriates objects as artworks, drawing out more intensely the signs of their former lives. Her work is rooted in the things, emotions and situations that are often overlooked, revealing the harsh realities, the small joys and cruel absurdities in the struggles of ordinary life.

The central piece in Piscitelli's exhibition at Cubitt is *Contested Zones*, 2011, inspired by her immediate surroundings. Off the coast of Naples is the volcanic Isle of Nisida, which houses a NATO naval base and juvenile detention centre. Prohibiting access to the island are broken through and patched up metal railings. Appearing like an abstract drawing, Piscitelli will re-create these railings around three walls of the gallery using colourful paper streamers. She warns us not to be fooled by the bright and weak appearance of this paper barrier. "It marks your limits; never lower your guard."

Giulia Piscitelli was born in 1965 in Naples, Italy and lives in Naples. She has had solo exhibitions at the Fondazione Giuliani, Rome (2011); and Galleria Fonti, Naples (2009 and 2006). Group exhibitions include *Illuminations*, 54th Venice Biennale (2011); and *When things cast no shadow*, 5th Berlin Biennial (2008).



Ballhaus: le opere di Giulia Piscitelli al Riso

Un'indagine sulla complessità, sulla fragilità e sull'assurdità umana universale, realizzata dall'artista napoletana Giulia Piscitelli, a cura di Salvatore Lacagnina

Dal 24 luglio al 28 settembre sarà aperta al pubblico presso la Cappella dell'Incoronazione, in via Incoronazione 13 a Palermo, **Ballhaus**, la mostra dell'artista napoletana **Giulia Piscitelli**, a cura di Salvatore Lacagnina. In "Ballhaus", l'artista, che ha realizzato il progetto nel corso della sua residenza palermitana, si è focalizzata sulla complessità, sulla fragilità e sull'assurdità umana.

Una visione del mondo sviluppata anche grazie alla sua esperienza. Nel lavoro l'attenzione è focalizzata su ciò che gli esseri umani fanno e su ciò che sono. Giulia Piscitelli vive e lavora a Napoli e per esprimere la sua arte utilizza diversi media: dal disegno alla scultura, ma anche performances e video. Prima di venire a Palermo è stata mandata per una "residenza d'artista" a Berlino, dove, ha presentato il video Unter den Linden, alla 5th berlin biennial for contemporary art, con la quale Riso, il nuovo Museo d'Arte Contemporanea della Sicilia e la Galleria Montevergini di Siracusa, hanno stretto uno speciale rapporto di collaborazione.

Ad ognuna delle residenze poi, ha seguito una mostra personale nelle città che hanno promosso lo scambio e che con questo progetto hanno disegnato una ideale rete di collaborazioni europee. "Ballhaus" fa parte del progetto 5venti di Riso, un programma di promozione e valorizzazione del sistema siciliano d'arte contemporanea, articolato in proposte differenti che vede la sinergia delle istituzioni presenti sul territorio siciliano. Per tutto l'anno, infatti, il Museo regionale, nei centri di Palermo, Siracusa, Gibellina e Castel Di Tusa, ha intrecciato e promosso iniziative dedicate al contemporaneo: mostre, seminari, pubblicazioni, opere d'arte in situ, restauri, attività pedagogica e didattica a favore della conoscenza e della promozione dell'arte. La mostra resterà aperta dal martedì alla domenica, dalle 17 alle 23. Il lunedì Palazzo Riso (www.palazzoriso.it) resterà chiuso. L'ingresso è libero.

Giulia Piscitelli, *Rodolfo centodue*, 2002, DVD, 18' 32

ARTFORUM

SEPTEMBER 2009 INTERNATIONAL

REVIEWS



Photo: Golia and
art; 2009.

covered in dust), Marti digitally scans the resulting arrangements to create photographic images of spatial ambiguity, playing with our sense of depth.

A roughly two-foot-wide opening in one of these photographs led inside the structure; crawling into the shadows amid the odor of wood, one came upon seven hidden works by Golia. The viewer unexpectedly confronted pieces such as *19 Mercedes Hood Stars Ring*, 2005, a framed, circular chain of Mercedes-Benz hood stars, and *Concrete Cube with Juicer*, 2007, a Philippe Starck fruit juicer set in concrete with its legs protruding, all created recently but rarely or never exhibited. The arrangement formed an atemporal passage through this artist's oeuvre, removed from the context of Marti's formal references to the early twentieth-century avant-gardes, with their allusions to the scientific and the subcultural. Rather, Golia's sequestered work turned inward, toward a personal past, one culled from the oxymorons and artifacts of American popular culture. Not only visible but also invisible ruins, a kind of postindustrial melancholy, remained.

—Francesco Stocchi

Translated from Italian by Marguerite Shore.

NAPLES

Giulia Piscitelli

GALLERIA FONTI

A *protocol*, in Italy, is a register in which documents and data of every type are transcribed, usually related to a subject or company under review. It serves to identify and describe a person or a thing—characteristic elements, peculiarities, and relevant factors. It is a sort of cataloguing that, if conducted correctly, can take on an appearance of certainty. The same cannot be said of the exhibition “*Protocollo*” (Protocol), compiled by Giulia Piscitelli. Here, data are catalogued and exhibited in the gallery—suggesting autobiographical references that are nevertheless difficult to trace back to any definite, unified subject. Piscitelli implies many different truths, despite the citation of apparently objective factors such as illness, psychological elements, and material objects. Each of her apparently objective elements gives rise to an infinite series of possible visions, offered up for the viewer's scrutiny beneath powerful neon lights.

Our apprehension of this data is gradual. The artist decided to place the most hermetic works, those that seem inscrutably personal and idiosyncratic, in the first room of the gallery. Thus she implied that one could detect psychological factors through signs made on two

small sheets of graph paper, both titled *Quando inseguo la mia ombra* (When I Follow My Shadow, all works 2009)—works created by tracing the shadow of her own hand. The pencil mark spans the sheet but is uneven; it traces tortuous paths, spins around and around itself, at first appears rapid and nervous, then becomes calmer, full, and dense. It is as if within a few minutes, the various emotions and thoughts that passed through her mind were charted. In a large tapestry on the wall, *Tornado (Il formidabile destriero di Zorro)* (Tornado, [Zorro's Extraordinary Steed]), Piscitelli has created an image that brings to mind the tail of a horse, rendered by selectively bleaching the black fabric. In this case, the artist works via subtraction—as if excavating the image. The drawing is a kind of phantasm that reemerges from the unconscious.

In the second room of the gallery, the artist's thoughts and obsessions took the form of images rather than traces. Within a photographed mass of hair, a sneer seemed to emerge, as if it were possible to glimpse a human presence behind the tangle—someone who might be familiar to the artist, as the title of the work (*Non ti reconoscevo per un pelo* [I Didn't Recognize You by a Hair]) suggests. Specters of the imagination became increasingly vivid in the video projected on the wall, *Plessimetro* (Pleximeter), a black-and-white depiction of human silhouettes in movement. The accompanying sound recalls that of a ball bounced repeatedly on the floor—a noise that bears no relation



to the action of the figures visible in the video. These are evanescent, indistinct presences, due to the grainy image and the fact that Piscitelli has deliberately blurred their faces. On the opposite side of the wall was *Sunshine*, a gigantic scan of a Polaroid depicting the head of a woman seen from the back. Her face is turned away but one can intuit an interior drama—the sparseness of the woman's hair is evidence of illness, exposed without modesty in order to put in place the final piece of an extremely personal protocol.

—Filippo Romeo

Translated from Italian by Marguerite Shore.

STOCKHOLM

Jonas Dahlberg

GALERIE NORDENHAKE

Were Jonas Dahlberg a film director, his camera work might be described as front and center or a little bit square—but that's OK, because his work is otherwise flush with mystifying dramas. In his earlier three-screen video *Three Rooms*, 2008, domestic interiors simply melt into nothing. There's no trace of special effects, you can't

Giulia Piscitelli

On the occasion of the exhibition *50 Moons of Saturn*, by explicit request of the curator, the Neapolitan artist presents *Rodolfo centodue* (*Rodolfo 102*), 2002.

Shot in 2000, two years before being edited, soon after the death of 100-year-old Rodolfo, the protagonist, the work is a full shooting of the old man's lunch, without interruptions or editing interventions on the filmed material.

The old man shows concentration but apparently lacks an object, and performs the mechanical act of consuming the meal in his dish, alternating the savage gesture of tearing the food to pieces with a state of complete devitalization.

The man is seen in a three-quarter view, against the background of a council house interior, a cupboard, and the soundtrack of Federico Fellini's film *La dolce vita* (1960).

Rodolfo performs his cannibal act fluidly, secluding the passing of time, whereas the artist, after putting down her camera on the table—as Piscitelli herself recounts—, joins him, consuming her lunch off-screen.

Living death seems to be the undisputed subject of this work—death delivered from its time and poeticized by the voice of Marcello Mastroianni, who, encouraging the listener to buy islands and love, exclaims: “We disgruntled have become so few.”

Giulia Piscitelli carries out her job with a mythological sense of poetry: by attributing a symbolical rituality to an everyday gesture, she transposes the man's action into the domain of fantastic and religious narration and, triggering a mechanism that revives archaic meanings and restores life's existential intensity, she turns Rodolfo into a mythical figure. This melancholic episode drowns into its own abyss, awakening a primordial essentiality, a severity apparently derived from the authentic image the artist sets her eyes upon every day—the Gulf of Naples, the crystal air and the volcano, which is nothing but another devouring Chronos. The same look gets amplified, melting in the practice of devouring, through which—in the words of Calvino—we imagine, along with the artist, “the sensation of his teeth on the palate, bathing me in saliva, then pushing me under the tip of his canines (...), in order to propagate myself in the body of the other, in a mutual, complete relationship that sucked us in and overwhelmed us.” (MV)

**Catalogue: 50 moon of Saturn, T2, curated by Daniel Birnbaum
Giulia Piscitelli**

Born 1965 in Naples. Lives and works in Naples.

It is above all the human, in all its complexity, fragility, and absurdity, what Giulia Piscitelli engages with. Her artwork contains something very personal, often revealing those peculiar aspects of a human being that are generally neglected. It becomes a universal illustration and an observation of what humans do, what they are, and what they leave behind.

In the video *Untitled '89* (1989), one witnesses the washing of a skull. The scene is obscured through a blurred camera lens, changing angles, and dimmed light. Associations of memento mori and religious rituals come to mind - but the cleansing procedure takes place in the artist's bathtub, as if this was a typical daily activity that considers the trace of a human being as something familiar. At the same time, there is a sense of oddity to it and, through this, the wit inherent in Piscitelli's whole body of work becomes apparent. Her photograph *Tigre in Gaiola* (2002) shows the scene of a "tiger" sleeping on a meadow, in the background a miraculous view of the Gulf of Naples, at a place called "La Gaiola". But the tiger is not a tiger. It is the artist wearing a tiger's mask. The enchanted landscape is interrupted by a "real" person, which might merely seem like a staged fairytale, were it not a perfect example of the way Piscitelli's photographic and video work troubles jaded sensibilities by offering a vision of the world at once touchingly plain and disarmingly strange.

For her new film *Unter den Linden* (2008), Piscitelli documented encounters that took place during her brief spell in Berlin, shedding light onto unknown stories of the everyday. In the video we observe a lonely, soaked "one-legged" duck standing in the puddle of a park. We expect the sound of splashing, but listen to two drunken people insulting each other. The juxtaposed scenes seem unrelated and absurd, but they do exist and exemplify an integral—even if minor —aspect of life. Piscitelli has kept her acute sense for singling out situations that retain a bit of the momentary magic and cruelty of the everyday.

SVS

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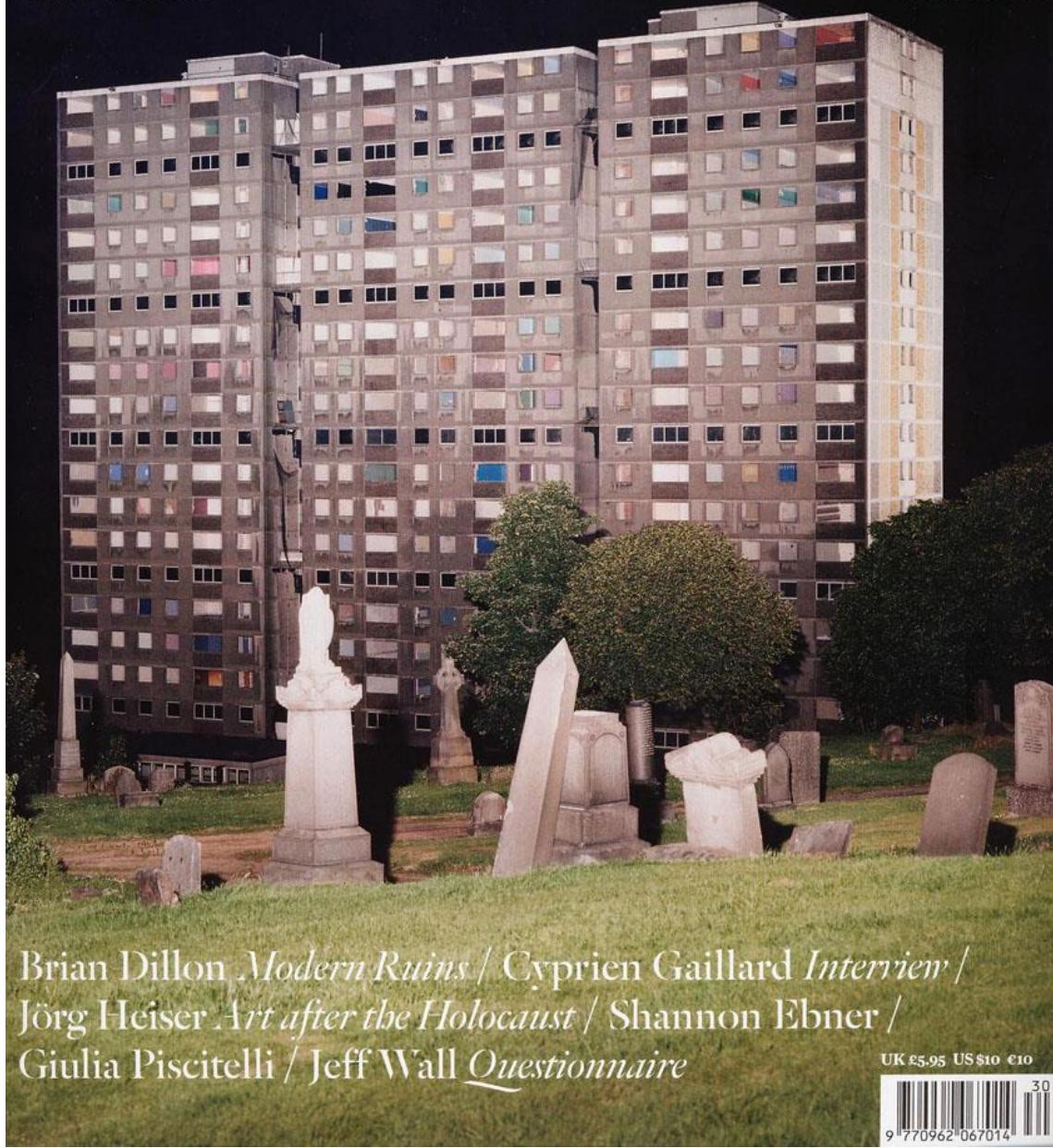
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Italsider/Collant
1994
Colour photograph
100x70 cm

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Between Me and You

Recuperation and representation
in the work of **Giulia Piscitelli**
by Pádraig Timoney

We all live facing something. Giulia Piscitelli lives and works in a building on a narrow street across from the site of Naples' now-defunct Italsider steelworks. The dismantling of the factory's perimeter walls and internal superstructures, around 15 years ago, left her with a view out over a vast wasteland. The scene seemed strange to the artist, who was used to seeing nothing beyond a towering black wall ten metres away. As for the sounds, it was not so much the infernal cadences of the factory during the day that she missed, as its snuffling, fitful, nocturnal presence. How quickly can the black wall fade, given the afterimage of memory, which conjures up a present overlaid with the sooty transparency of the past? In 2003, Piscitelli made a diminutive, gold-leaved box enclosing a series of metal 'reeds' and a small fan blowing through them; a piece that suggestively re-created the wheeze of industry after the machines were silenced. The work's alchemical title, *Musicaloro*, can translate as either 'Musical Gold' or 'Music to Them' – music to the artist's ears, perhaps, or music 'right back at you'?

The Italsider site's changing appearance has formed a frequent backdrop to the artist's photo-based works. *Italsider/Collant* (1994) was Piscitelli's attempt to negotiate some space between the two machines dominating her physical and intellectual environment: the industries of steel and of art publishing. The artist depicts herself between the overbearing bulk of the factory behind her and a copy of the Italian art magazine *Collant* that she holds up in front of her. *Yashica* (2008) portrayed the artist's old SLR camera, photographed in front of the backdrop of demolished buildings, as both a replacement factory and a threshold to another world.

As Piscitelli explains: 'With this camera, my point of view goes through a channel and a space previously unknown to me. This camera helped me to see more of what there was inside than what was outside.'

Recuperation is something Piscitelli has been exploring for many years. When the artist broke her nose in the Amalfi Coast town of Furore, it prompted a number of works examining the healing process and how trauma necessitates a re-evaluation of perception. In *Furore* (Fury, 1996), the artist took four passport photographs of her bruised face, modifying one by collaging a pair of sunglasses over her eyes. In the companion video *Furore* (Fury, 1996), Piscitelli recorded her own face healing, monitoring the progress only by watching the footage,

which she felt presented a truer version of events than looking in the mirror. By taking control of the representation – by making her image detour through her own hands – Piscitelli felt she was healing herself.

Naples is full of bodegas – tailors and menders, polishers and carpenters – that offer a host of techniques for restoring things. It's to these artisans that Piscitelli turns when one of her works demands a restorative or modifying intervention – not to have them do it, but to learn how to do it herself. Such was the case with *Materasso Argento* (Silver Mattress, 2003), to which Piscitelli appended the following text:

'Once upon a time there was a woollen mattress; it was warm and quiet. Every evening,





Above:
Lucertola su strada
(Lizard on the Street)
2008
Bleach on cloth
320×160 cm

Below:
Furore
(Fury)
1996
Passport photographs
12×9 cm



the mattress would wait for the body of a young girl, to give her shelter. The girl used to lie down on the mattress, rock on it and, in this continuous movement, she used to tell it all about her fears, joys and wishes. The mattress saw and listened to so many things: a birth / an act of love / the cold of a fever / a never-born baby / a girlfriend with a heart / the desire of dying / a peaceful rest / and so much light. One day the mattress was removed and placed in a grotto, but it continued to live and nourish itself with all the memories it had. After some time, the young girl – now a young lady – went to see it. She looked at the mattress and saw herself reflected in it as if it were a rectangle of water. The mattress was so happy that all the light that it had kept within itself came out, like silver leaf. This is the way it remained forever.'

The mattress tells of the shift in existence it has undergone: it was removed and the girl 'went to see it'. In the fabulous realm of a moment's exchange between viewer and object, 'she looked at it'. This is an object dependent on an imported fantasy, as theatrically patinated as its use is mundane. *Materasso Argento* explores how we make the world by making ourselves in tune with what the world we make makes us into: 'This is the way it remained forever.'

Piscitelli's practice locates its object as the frame of its history, as its own threshold between two worlds.

There are several counterparts to the mattress in Piscitelli's practice. *Portabagagli* (Luggage Rack, 2003), for instance, is a baggage rack that has undergone an apotheosis, lifted from its customary flat, burdened angle. *Trapezium* (2000) is made from a mirror stand, configured as the base and legs of an empty bed, the illusionary effect redoubled by the bed's receding lines being themselves reproduced from lacquered wood. *Ramaggio* (Mending, 2000) is a bedsheets, patched and repaired so many times that its beautifully textured, assemblaged appearance could no more be called a bedsheets, or used as such.

In a series of tapestries from 2008, Piscitelli employed selective bleaching on second-hand cloth and brocades in an attempt to control the uncontrollable – using an unpredictable process and selecting the best results – to produce banners for a chance procession: heraldic tie or astrological symbol. Imagine the head of a swordfish severed from its body. These works are a combination of remnants, from which the colour of one object has been stripped to produce a de-territorialized image of something else – a lighthouse, a giant squid, a crushed lizard, a moped. Piscitelli's 2005 series of spindly ink drawings of battered rowing boats, 'Senza Titolo (Barca)' (Untitled [Boat]), depicts some vessels 'alive' in the water, some 'dead', dried and shrunken, with their timbers popped open as though ribbed and boned, haunted

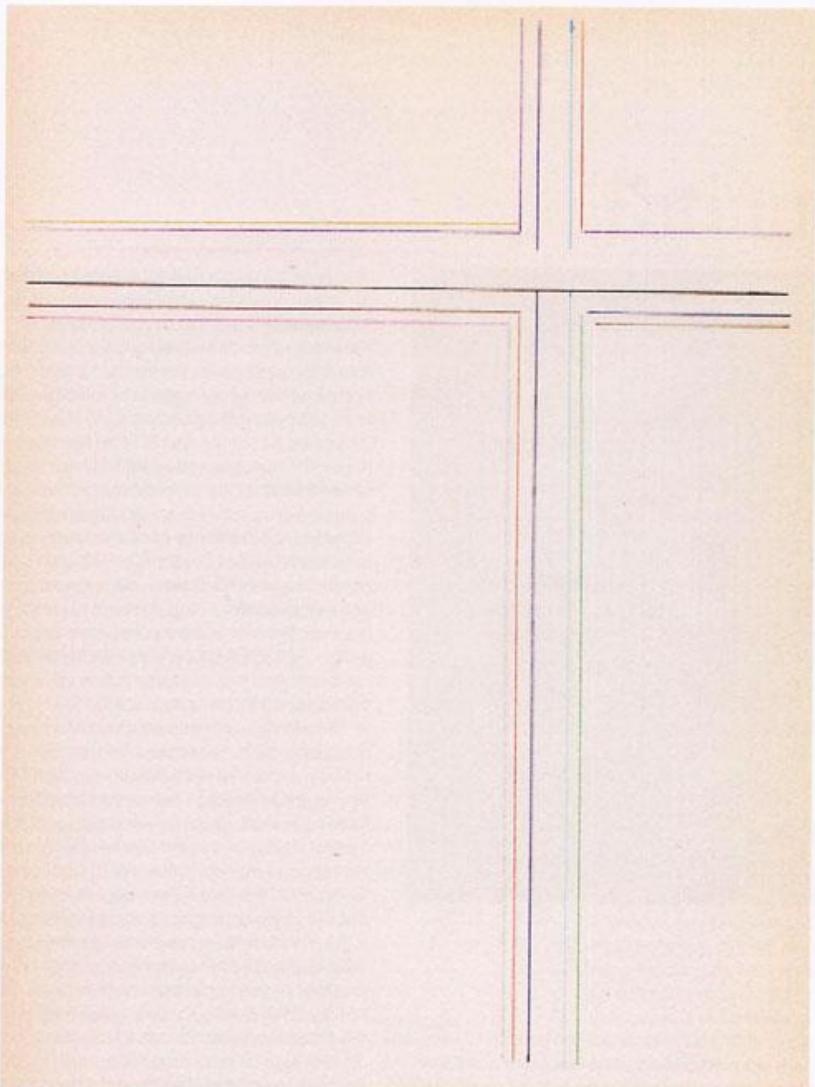
by their earlier incarnations. In each sketch, some detail is picked out in silverleaf; Piscitelli has adopted the techniques of a silversmith to bring light, like a reflection, into these works; the effect is an optical illusion of a glistening, wet surface or of the squeaky-tight fit of swollen wood.

Bandiera Pac (Pac Flag, 2003) is an Iraq War protest flag, its fibres worn away from being snapped back in the wind: having lost the final letter of 'PACE' (Peace), the banner now reads 'PAC', which could be taken as an acronym for Proletariat Armed for Communism. The duration of the neglected appeal for peace mutates the meaning into something exasperated, more combative. With its worn curve of inevitability, the flag speaks a different language of truth-to-material.

Piscitelli's fascination with used objects is likely rooted in her father's favourite hobby, to which the artist pays homage in the video *Todos* (Done, 2008). A former taxi driver, Piscitelli's father knows all of the city's prime locations for illegal dumping. These sites service his passion for repairing broken mechanisms – clocks, lamps, meters. He does not resell them, or even use them himself; he is just at peace with things when they can function as originally intended. Whether they ever re-enter the world in a fully functioning state doesn't matter to him; his work is a non-acceptance of entropic decay, or of its lazy contemporary cousin – the tendency to bin things for want of a fuse. Piscitelli's front room has shelves full of these rescued objects, and some of her own restored items nestle in among them.

Piscitelli's focus is on impairment as the condition of – and reason for – rejection or a loss of functionality. Used to articulating threshold space literally – as in the drawing series 'Berlin Windows' (2008), depictions of the blank simplicity of window frames, or in the Italsider photographs – Piscitelli's practice locates its object as the frame of its history, as its own threshold between two worlds (before and after its presentation as an art work) of real import by implication, and fantastical shortcuts to that implication. While her father's objects may be at peace with their status, Piscitelli's still have some work to do: the artist aims to restore them not only to themselves, but also to the point at which their new viability can be tested. Piscitelli sounds out the hollows in each scenario, and demands a space in which an attuned sensitivity may concuss apperceptions together. Such is the case in the photographic work *Sunshine* (2009), in which the palpitating, stringy orb of a balding head is reconceived as splendidly solar. That's a huge transformation. Piscitelli finds a niche through her work from where she can deploy a lever to shift massive energies.

These art works won't allow wallowing – they never have. Instead, they acknowledge that the integral assessment of viability and impairment is both a power play and a judgement on the status of another thing, image or person, and its position in relation to ideality. Take the handwritten labels from jars for a local cure/treatment for HIV – *Polline de api, fieno greco, cardo mariano, tarassaco* (Bee Pollen, Fenugreek, Milk Thistle and Tarassaco, 1994). Confronted by their intention and hopefulness, Piscitelli has



Left:
Berlin Window (f)
From the series
'Berlin Windows'
2008
Ink on paper
28x21 cm

Above:
Sunshine
2009
Lambda print on
aluminium
110x90 cm



Tigre in Italsider
(Tiger at Italsider)
2002
Lambda print on
aluminium
90x90 cm

paused, acknowledged the itch of affinitive significances and dealt with it – then moved straight on. *Ape* (Bee, 1987–2000) is a small, bee-like construction – a fibrous body, gauze and wire wings – to which Piscitelli adds a short line: ‘Such a small object, so fragile, for which it was worth the time I spent to make it.’ That’s putting it straight to you. Practical and prayerful investment are conceded by almost all of Piscitelli’s works; but they are presented with non-judgmental matter-of-factness, provoking us to measure our reaction to them against our own registers of surety, uncertainty and hope. The video *Rodolfo Centodue* (Rodolfo 102, 2002), which depicts a 102-year-old man eating a plate of spaghetti, dares you to examine how you assess viability: the solidity and hinterland of this life amidst its appallingly decrepit visual. The protagonist, Rodolfo, is somehow less damaged, irrespective of his diminished capabilities, than Federico Fellini’s frozen 50-year-old iconic film about the high life of Rome, *La Dolce Vita* (1960), from where the soundtrack to Piscitelli’s work comes.

In 2008, for the 5th Berlin Biennial, Piscitelli videoed in close-up a duck on Berlin’s Unter den Linden boulevard, standing in the rain on its one good leg, with the other bent at an angle (*Unter der Linden*,

2008). The soundtrack to the work consists of a loud conversation, taking place in the street at the same time, between a drunk and a taunting passer-by. The drunk, Piscitelli noted, was more aware of himself in his impairment than the person trying to make fun of him. Since the exchange took place in German, the artist was unaware at the time of what was being said, but it seemed so forceful as a soundtrack that she had it translated and subtitled onto the footage of the duck. Suddenly, as if it has been listening to the exchange, and waiting only for the discussion to end, the duck spreads its wings and flies out of the frame. Despite its handicap, it is capable of disappearing from our sight and escaping our attention.

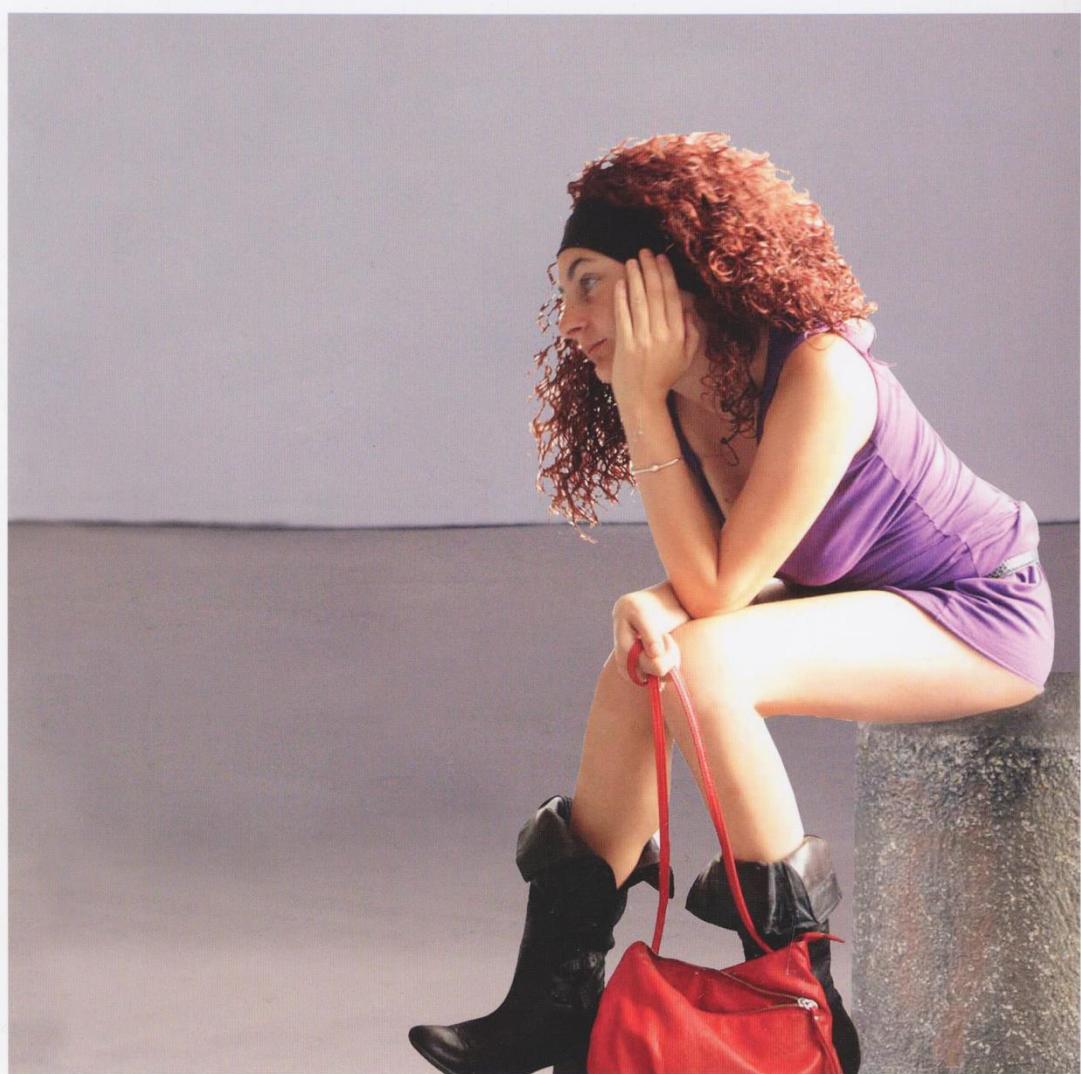
Back at the Italsider steelworks, Piscitelli is responsible for the preservation of a daubed piece of graffiti on the low perimeter wall that remains: ‘Less Smoke, Less Noise’. When she saw some mural painters were about to cover it up, she shouted down to them to leave it alone, claiming that it was ‘historical’. It sits quite comfortably now within the context of its prophetic revelation, its request fulfilled.

Pádraig Timoney is an artist and writer who lives in Naples, Italy.



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MICHELANGELO PISTOLETTO

IN PRIMO PIANO



Giulia Piscitelli

INSEGUIRE LE OMBRE

Stefano Chiodi

“FACCIA GIALLA! FACCIA GIALLA!” è il grido delle “parenti del Santo”, le fedeli di San Gennaro che così lo apostrofano, con un grido insieme strafottente e devoto, incitandolo a compiere il miracolo. “Faccia gialla” è il volto d’argento dorato del Santo, ed è anche la faccia itterica del malato per cui si invoca la grazia: il colore del contagio, della quarantena e del veleno. E giallo è il colore della carta su cui Giulia Piscitelli ha tracciato i disegni che aprono (o forse chiudono) “Protocollo”, la mostra tenutasi a Napoli pochi mesi fa. *Quando insegui la mia ombra*

è il titolo di due pagine di quaderno su cui appare un reticolo a matita simile agli schemi “da riempire”, gli esercizi di pigrizia applicata dei giornali di enigmistica. Sono autoritratti in cifra, o forse anche mappe per non ritrovarsi: fanno venire in mente le foto cancellate di Arnulf Rainer, con i segni neri che si allargano su una faccia ricacciata con violenza sul fondo. Nella loro mescolanza di sfiguramento e dissimulazione, di malattia e convalescenza, di ironia, autodisciplina e sarcasmo intelligente, ritrovo il carattere di molti lavori realizzati da Piscitelli (classe

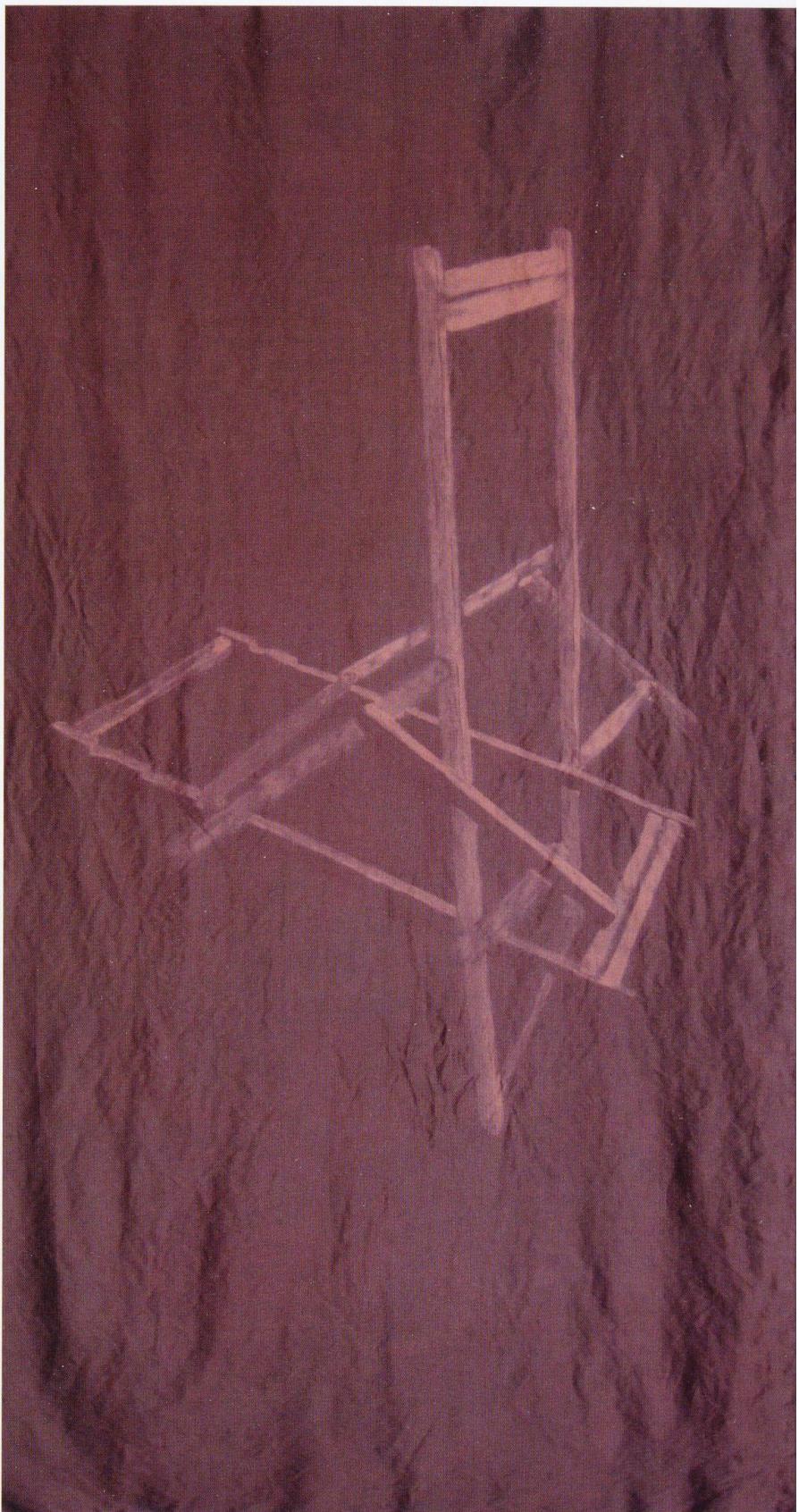
1965) in questi ultimi anni, dopo un periodo di incubazione creativa durato due decenni — un caso che mi pare senza equivalenti nella scena artistica italiana contemporanea.

Se dovessi trovare una formula sintetica per descrivere questo percorso, direi: una celebrazione del quotidiano compiuta allo scopo di smantellarlo, oppure di scomporlo e spolparlo, un po’ come si fa con un oggetto rotto, per vedere se è possibile comunque salvarne qualche pezzo. E ci si può servire di qualsiasi cosa: un lenzuolo à la Burri, rammentato fino all'estenuazione (*Rammaggio*,

2000); una scala di legno sghemba, come per una caviglia storta (*Scaletto organico*, 2007); una bandiera multicolore che ha perso letteralmente la parola per il troppo sgolarsi (*Pac*, 2003). Oppure, come nella serie degli "Arazzi", è lo stesso medium che si incarica di accelerare il deperimento. Qui la pittura, invece di colorare, scolorisce, agisce per sottrazione e, usando la candeggina come "rivelatore", mangia il tessuto come in un lavaggio sbagliato. Ne escono fuori forme familiari, sagome di pesci, oggetti e animali morti ritagliati su fondi di colore compatto (*Pesce spada; Lucertola su strada*, 2008). È una soglia al contempo allegorica e semiotica: ritratti malinconici dell'azione corrosiva del tempo, della sparizione, attraverso una pittura che fuoriesce dalla sua dimensione iconica e si fa marchio, impressione, indice, *mise en abyme* del procedimento fotografico, oggettivazione impersonale.

Il tempo, ancora il tempo. In un Super 8 mm del 1989, per la durata di due minuti e nove secondi, due mani puliscono sotto l'acqua corrente un teschio sporco di terra (*Senza Titolo*). Per diciotto minuti e ventitré secondi, invece, *Rodolfo centidue* (2002) consuma un pasto di fronte ai nostri occhi di commensali non invitati: metodico, attento, completamente assorbito in un'azione che nella gestualità elementare di un vecchio riassume come un'epigrafe il senso di una vita, nonostante tutto. E, in un altro video, per due lunghi minuti e sedici secondi (*Senza Titolo*, 1997), una torcia elettrica illumina un ripostiglio ingombro di oggetti, libri e vestiti. Un ritratto in contumacia si potrebbe chiamarlo: qualcuno c'è stato, è andato via, è latitante, è morto, è vivo, torna, non torna. Tutte le domande e tutte le risposte sono possibili; sullo sfondo, l'idea che la presunzione di conoscere l'altro sia patetica quanto quella di afferrare se stessi. Nel lavoro di Giulia Piscitelli, in effetti, il conoscere sembra coincidere sempre con il fare esperienza di ciò che non sappiamo di sapere, come avvertire una fitta o sentirsi pungere da qualcosa che buca da dietro lo schermo.

Un pensiero improvviso: cambiare pelle, faccia, mestiere, vita. Così, l'artista va in giro indossando la maschera di un animale feroce (*Tigre*, 2005), oppure, in quello che rimane il suo lavoro più performativo e autobiografico (un video senza titolo del 1995), di fronte a uno specchio e con le spalle rivolte alla videocamera, si taglia i capelli e li infila in bocca, si passa ossessivamente il rossetto sulle labbra, spalmandolo su un volto trasformato in maschera sotto lo sguardo inerte di una sagoma femminile sullo sfondo. Figlia/madre, donna/uomo, desiderio/repulsione: le opposizioni si toccano in un rituale di iniziazione sadomasochistica, di redenzione e punizione che segna il passag-



Erosdraio, 2008. Candeggina su tessuto, 150 x 290 cm.
Nella pagina a fianco: Bandiera Pac, 2003. Nylon, 90 x 100 cm.
Per entrambi: Courtesy Galleria Fonti, Napoli.

IN PRIMO PIANO

gio a una maturità ormai non più rimediabile. Sono tutte immagini attraversate da una duplicità perturbante e da una precisa cognizione del paradosso: la fedeltà a se stessi non può che essere convenzionale, come la natura dei codici e dei media. Non c'è altra via d'uscita se non l'incredulità verso il proprio stesso travestimento, in cui tuttavia si ripone alla fine ogni speranza. Far finta di scherzare senza essere seri. Il beckettiano ed enigmatico germano che ascolta impermeabile su una sola zampa il vaniloquio dell'ubriaco berlinese nel video *Unter den Linden* (2008) decide alla fine di volare via: se le cose facili non riescono, vale la pena provare quelle impossibili.

Guarire, guarirsi. Si potrebbe dire che, lungo tutto il suo percorso artistico, Giulia Piscitelli abbia cercato di praticare la difficile arte di una medicina omeopatica con cui curare l'avvelenamento con il veleno, la mancanza con la perdita. È proprio questa valenza a emergere dalle altre "stazioni" della mostra "Protocollo" (un nome che richiama non a caso la sequenza di una terapia): un video in bianco e nero dalle immagini sfocate, in cui sagome ectoplasmatiche cercano invano di muoversi all'unisono (*Plessimetro*); una Polaroid ingigantita con la sagoma inquietante di una nuca calva (*Sunshine*); il primissimo piano di una massa di capelli (*Non ti riconoscevo per un pelo*); un "arazzo"

nero su cui appare una chioma o una criniera (*Tornado, il formidabile destriero di Zorro*). Possiamo leggere questi elementi in chiavi di volta in volta diverse: dal punto di vista temporale, le immagini sottintendono una progressione, una sorta di transito dal passato verso il presente; dal punto di vista dell'esperienza, convocano strati di ricordi traumatici con un procedimento di liberazione emotiva; sul piano figurativo, visualizzano e mettono in relazione le tappe di un percorso che dallo spazio reale retrocede fin dentro quello dell'immaginazione e da lì si riverbera nel luogo occupato dallo spettatore; sul piano semiotico, infine, si dispongono su un asse che va dall'iconico all'indicale, in modo tale che ogni "tappa" contraddica e riconvogli la precedente. Tutte queste componenti sono intrecciate tra loro come i capi di una tessitura: sono distinte ma solidali e mutuamente necessarie: offrono, osservate nel loro insieme, l'immagine di un dispositivo di ri-sensibilizzazione, una macchina mentale il cui combustibile è il trauma stesso e la cui logica è l'isolamento, la scissione dell'esperienza traumatica nelle sue componenti elementari. Come in un esperimento di fisica sperimentale, l'esito non è mai garantito: il risultato può essere futile o controproducente, e coincide sempre con la riproposizione del problema, con un'ulteriore trafittura. Sottrarsi è, ancora, un compito impossibile. ■

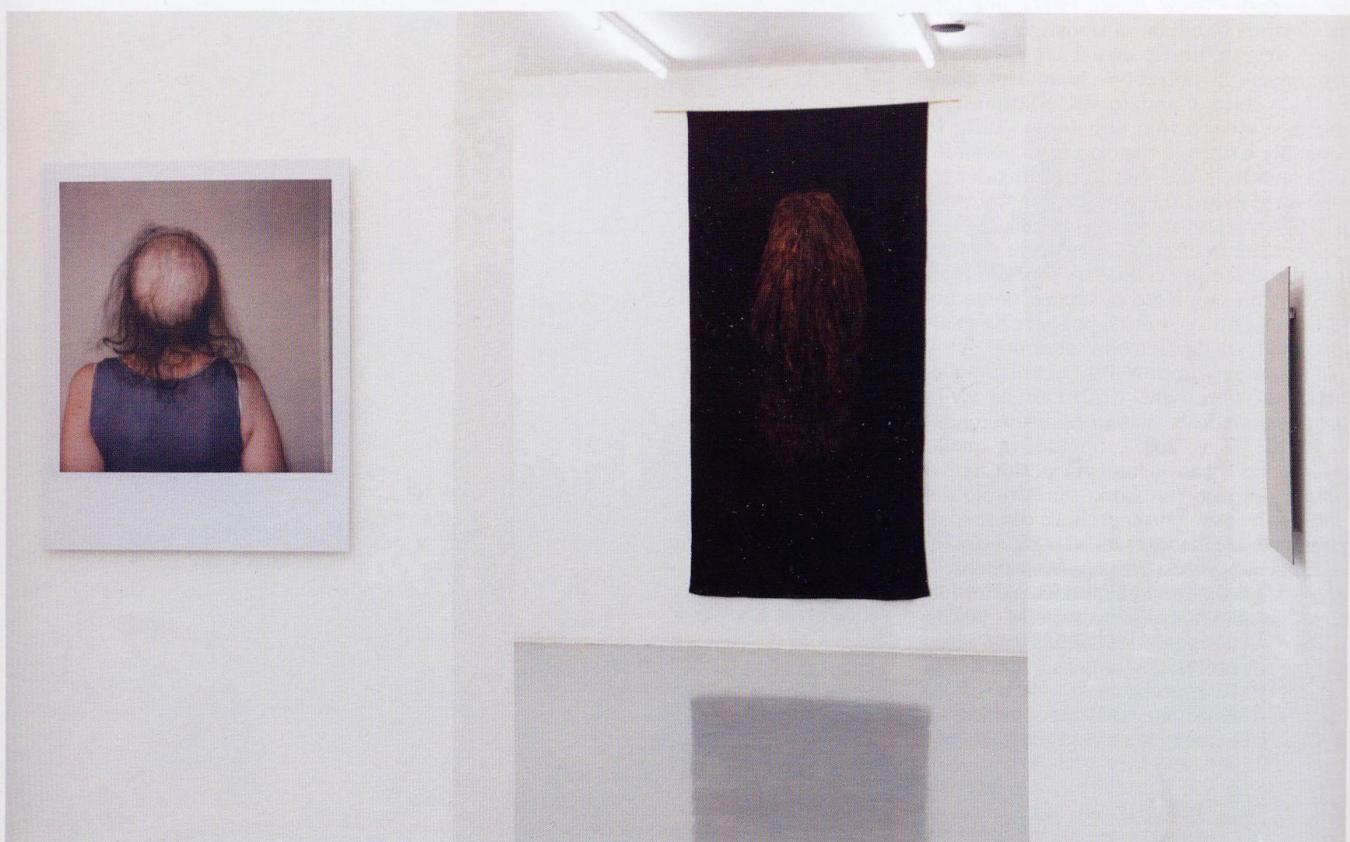
Stefano Chioldi è storico e critico d'arte. Vive e lavora a Roma.

Giulia Piscitelli è nata nel 1965 a Napoli, dove vive e lavora.

Principali mostre personali: 2009: Galleria Fonti, Napoli. 2008: Cappella dell'Incoronazione, RISO, Palermo. 2006: Galleria Fonti, Napoli.

Principali mostre collettive: 2009: "Barock – Arte, scienza, fede e tecnologia nell'età contemporanea", MADRE, Napoli; "Eppur si muove", Palazzo Ducale, Genova; "Strutture Precarie - Palinsesti", Galleria Tina Modotti/Ex Mercato del Pesce, Udine; "Passaggi in Sicilia. La collezione di Riso. E oltre", RISO, Palermo; "Time in Jazz. Acqua", Museo PAV, Berchidda (SS). 2008: "VideoReport Italia 06-07", GCAC, Monfalcone (GO); "50 Lune di Saturno", T2-Torino Triennale, Torino; "Fate presto", Complesso Monumentale di Santa Sofia, Salerno; "Italia Italie Italien Italy Wlochy", ARCO, Benevento; "When Things Cast No Shadow", 5th Berlin Biennial; "Dai tempo al tempo", Fondazione Sandretto Re Rebaudengo, Guarne d'Alba (CN); "Camera con vista. Arte e interni in Italia 1900-2000", Palazzo Reale, Milano; "Were, there, severe, (thin line)", Galleria Alessandro de March, Milano. 2007: "Vesuvius", Moderna Museet, Stoccolma.

Protocollo. 2009. Veduta dell'installazione alla Galleria Fonti, Napoli 2009.



AURIZIO CATTELAN HANGS IT UP AT THE GUGGENHEIM
MODERN PAINTERS

SEPTEMBER 2011 | ARTINFO.COM

ART / ARCHITECTURE / DESIGN / PERFORMANCE

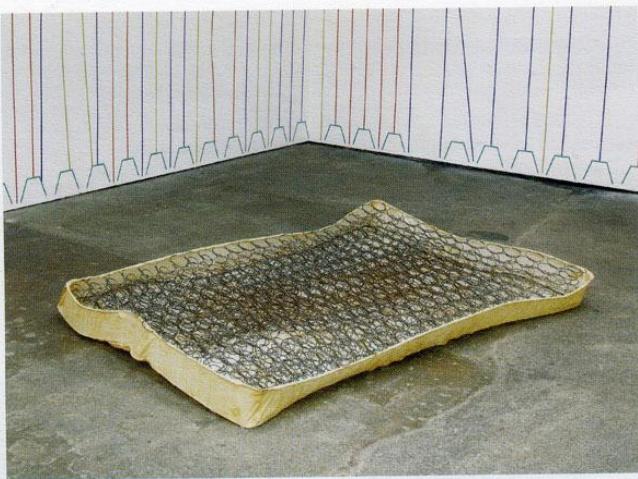


MICHAEL ERCE
UNNINGHAM
MICHAEL
DRREMANS
ENNIFER
WEST
ANIEL BUREN
OSELEE
OLDBERG
ROBERT LONGO



DAVID ALTMEIER
FACE-TO-FACE WITH
A DECADE OF WORK

REVIEWS



LONDON

Giulia Piscitelli

Cubitt Gallery // September 3–October 16

A MATTRESS, or a mat, is home degree zero. It is the piece of furniture that you might hold on to when you've lost everything else, the one that immediately gives any place—even an arch under a bridge or the dark corner of an underground car park—the feel of a human dwelling.

There are both a mat and a mattress in Giulia Piscitelli's solo show "Contested Zones" at Cubitt, her first exhibition in the U.K. Each is a subtle take on the idea of having, or not having, a place to call one's own. *La firma non si paga*, 2011, is the artist's worn-out blue yoga mat hung on the wall like a picture. She signed it and asked immigrants in her hometown of Naples to add their own signatures. Together these inky scrawls seem to claim collective ownership—of the intimate space that the mat represents and also of the artistic statement it becomes when displayed in a gallery context. This foam monochrome suggests destitution, a sense that Piscitelli's temporary collaborators may be in want of even the bare essentials, their only home the knackered old mat they share. But their dignity remains intact: The signatures affirm their singularity, a core identity that has nothing to do with possessions. A clue here is the title, which can be translated as "the signature cannot be bought," the answer one of the immigrants gave to Piscitelli when she tried to pay for his contribution.

In *Temporary State*, 2011, the metal armature of a mattress is covered with a skinlike sheet of cotton and latex and turned upside down to expose the simple mechanics of its springs. Stripped of its associations with comfort, it is unusable, almost hostile, a cumbersome object, not a place for solace. Yet presented as such, the mattress gains in plastic qualities. The dark coils unspool like so many drawings in space. They suggest internal turmoil, geometric echoes of the yoga mat's hasty scribbles.

On their own these two works might have felt too solemn, dry even, but Piscitelli cannily balances them with *Contested Zones*, 2011, a colorful piece involving paper party streamers stretched out on three of the four gallery walls at regular intervals. Some bent, some interrupted, these bright lines are modeled on the security railing encircling the volcanic Isle of Nisida, off the Neapolitan Coast, home to a NATO naval base and a juvenile detention center. Piscitelli effortlessly marries formal and political concerns. Her work evokes immigration, homelessness, delinquency, and military-controlled territories with an alluring aesthetic and lightness of touch rarely found in so-called engaged art. —CM

FROM TOP:
Giulia Piscitelli
Installation view of
Temporary State,
2011. Mattress
springs, cotton
sheet, and latex,
75 x 14 x 8 in.

Jorge Macchi
N Hotel, 2007.
Acrylic paint on
wall, lamp,
13 x 10 x 1/2 ft.

GHENT

Jorge Macchi

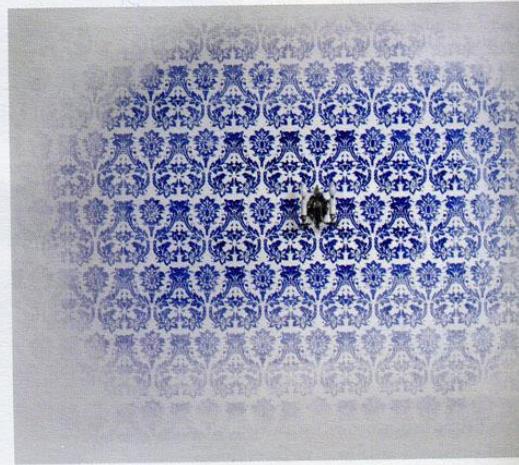
S.M.A.K. // April 30–September 18

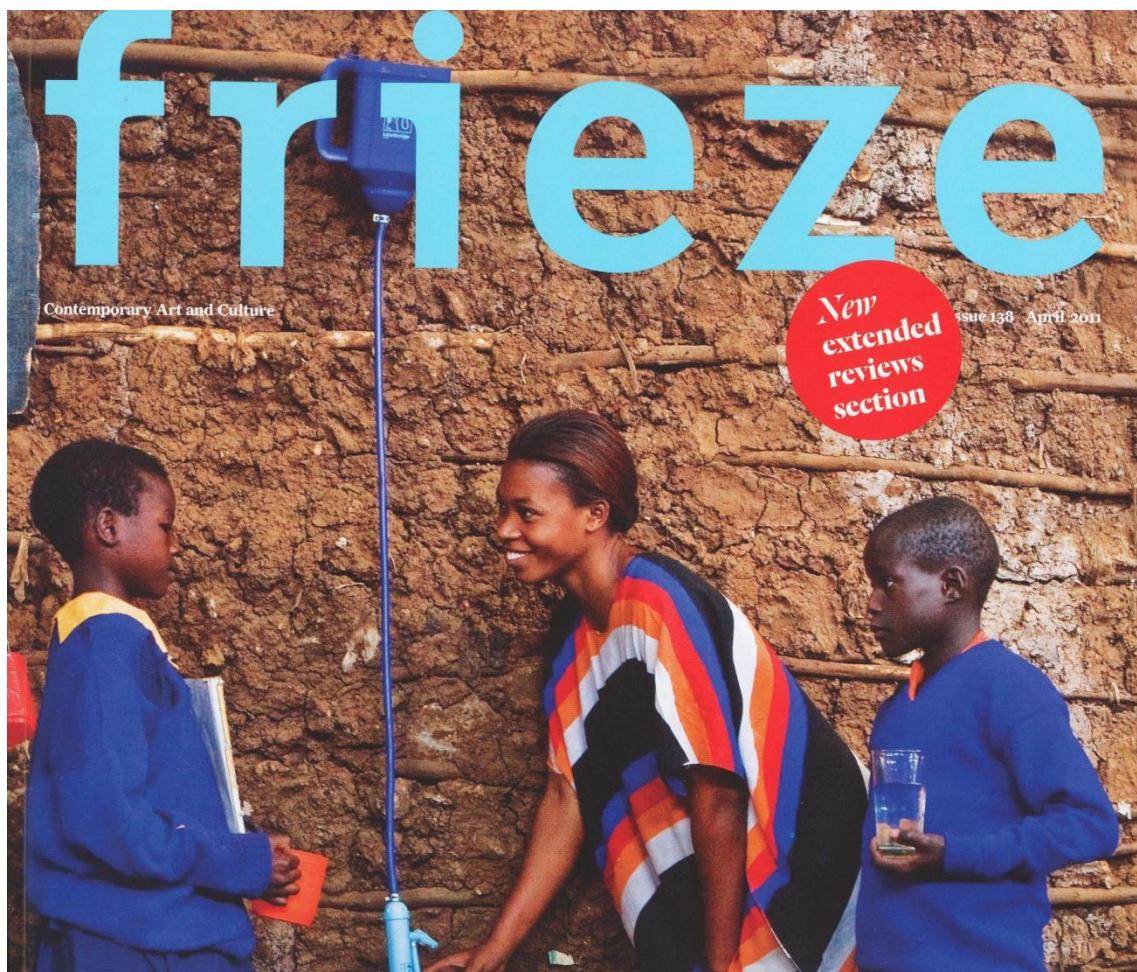
IT'S RARE THAT an exhibition successfully blends human tragedy with raw joy. "Music Stands Still," S.M.A.K.'s show of pieces by the Argentine artist Jorge Macchi, pulls off just such a tour de force. It begins with *The longest distance between two points*, 2011, a cavernous room full of the pole-and-belt labyrinths familiar to anyone who has joined the serpentine queue at an airport security checkpoint. The piece demands that the viewer crisscross more than a dozen empty lanes to come out the other end. That's it: no hidden surprises, no payoff, just repetitive and totally unnecessary walking. Nevertheless, it's one of the most pleasant and enlightening art pieces I've experienced recently, both for its internal, personal effect (a few minutes of idle self-reflection, akin to what one might experience during a long shower) and for the way it brings together museumgoers socially, if only through shared glances, smirks, and shrugs. At the risk of overanalyzing a glorified line, my reaction morphed through several stages, from bemused humor to anger ("I've already gone this far, damn it, and now it would be pointless to turn back") to mild epiphany that blossomed into real excitement, however undefined. This new work—whose wall text describes it as being of variable dimensions, leaving open the possibility for even more extravagant itera-

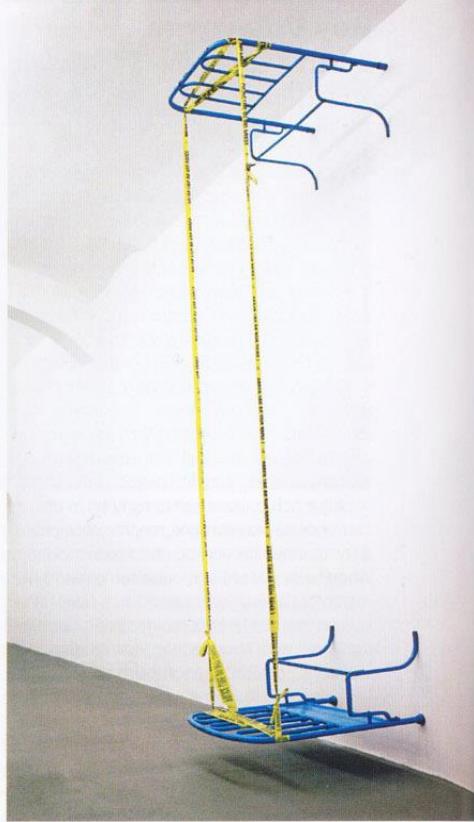
tions—is emblematic of exhibition as a whole, w full of elegant ideas sup well executed.

The remainder of the fall into various categories from watercolors—which seem to be whimsical drawings—but are obviously an integral part of the artist's practice: sculptures involving light, nails, or water; works of cut-up maps and news Viewed in terms of the even the seemingly studious achieves a certain glory. *Fantasma*, 2009, holes into the gallery wall at eye level to form a wall figure, or *Celebration*, an assemblage of cork and paper that turns nothing into something, à la B. Gabriel Kuri.

Music is a constant tone. In *12 Short Songs* a hand-cranked music box fed, ticker-style, pieces punched with holes specifically familiar to case headlines—COLOR JOB LOSS IN THE U.S.—turns into tunes. Regarding the message, the core "short song" is tinkly and treble heavy, suggesting perhaps that bad news can be depressing and familiar up forming a never-ending homogenous acoustic bane to our lives, or that even worst calamities can be pleasant melody. The notion of tragedy and audience is also the focus of *Incident Music*, 1997, three large sheets of paper across which has arranged lines of texts about shootings, ders, accidents, beatings, food poisonings so tha





ITALY

Giulia Piscitelli Fondazione Giuliani Rome

Giulia Piscitelli
Left: *Rischi minori*
(Minor Risks)
2010
Latex-coated
work uniforms
Dimensions variable
Right: *Line, Do Not Cross*
2010
Painted iron, barricade tape
Dimensions variable

A tiger paces furiously around its cage: the video installation *Untitled* (2010) which opened Giulia Piscitelli's exhibition 'Rischi minori' (Minor Risks) at the new Fondazione Giuliani (curated by Stefano Chiodi) suggests a self-portrait of the artist as an alienated animal. Shot in the Naples Zoo, a place Piscitelli regularly visits, the video returns to themes from her earlier work: the Italian artist has pictured herself wearing a tiger mask in *Tigre in Ital sider* (Tiger in Ital sider) and *Tigre in Gaiola* (Tiger in Gaiola, both 2002). In conversation Piscitelli has said: 'I know the story *Beauty and the Beast*, so I guess my approach is an attempt to look at my inner beast, upset by captivity, but also a way to emphasize how this caged animal never lost his beauty, his light.' In close proximity to the video hangs a bleach painting depicting a bottle of morphine (*Molteni*, 2010); the air is filled with the anaesthetic drone of hundreds of slot machines recorded by Piscitelli ten years ago in an American casino (*Atlantic City*, 2010). The series 'Rischi minori' (2010) could be viewed as a study in the alienation of organized labour: it comprises a number of uniforms that Piscitelli coated in latex and hung on metal bars like drying skins. Each one is, in a sense, a kind of portrait – the white dungarees covered in paint belong to the artist, who used them when she was working as a restorer, and the worn vest is her father's.

The show's recurring theme is confinement, be it in cages, social systems or the home. *Neapolitan Windows* (2010) – a

group of blocked-off windows – are made from collage and ink on Perspex; *Personal Belongings* (2010) is an iron weight attached to the leg of an old chair; *Line, Do Not Cross* (2010) comprises a yellow barricade tape wrapped around a vertical blue iron bed. The threshold between inside and outside – the delicate border between vulnerability and aggression – is where Piscitelli operates: she describes her approach as a 'ballet'. In an interview with Trevor Rots, Louise Bourgeois once said that 'violence comes from frustration. Every frustration makes an animal violent. Now, one way or another, we are all frustrated, and frustration and violence are like a pendulum, oscillating back and forth, back and forth [...] But after violence comes reparation'. As if reflecting this, one of the strongest pieces in Piscitelli's show is *Little Italy* (2010), an installation created from two small neon lights covered in sanitary pads – a technique used by female inmates in jails to soften the atmosphere.

The exhibition also incorporates a selection of older videos, including the powerful *Untitled* '95 (1995) – in which Piscitelli sports a long tail which she cuts off and sucks – and a compact group of five works created by the artist in 2009 for her solo show at Galleria Fonti, in Naples. These include the video installation *Plessimetro* (Pleximeter, 2009) which depicts the blurred profiles of a group of elderly people doing gymnastics (the artist is disguised among them). To the ambient sound of a bouncing ball, they tortuously move up and down. Over and over again Piscitelli moves between irony and empathy in her exploration of life's Sisyphean tasks.

Barbara Casavecchia

ARTFORUM

Giulia Piscitelli

GALLERIA FONTI

Via Chiaia 229

February 15-May 18

Giulia Piscitelli, ART. 12, 2013, ministerial Italian flag, 86 1/2 x 41 3/4".

[**Giulia Piscitelli**](#)'s research entrusts its poetic power to nuances, to the revival of fragility and the ephemeral, to the revaluation of small things and gestures. She investigates tensions in the aesthetic redemption of the quotidian; her process often favors minimal intervention, a focus on microevents or micronarrations that lead, as if by magic, to epiphanic experiences of those nearby. Magic as art has the power to modify reality, an equation that Piscitelli reintroduces with "Sim Sala Bim," the title she borrowed from an exclamation that will be familiar to those, like this writer, who were children in Italy in the late 1970s and watched on TV the exploits of Silvan the magician. Like Silvan, the artist creates a jagged landscape of disorienting images and impressions—disrupted fragments of reality.

Viewers are welcomed by an unsettling sound of wind, emitted by *BRICST*, 2013, a video whose acronymic title (referring to Brazil, Russia, India, China, South Africa, and Turkey) gestures toward economic growth rather than crisis. A stationary shot of a torn red flag—the sort used on beaches to indicate danger—stands out against a stormy background. This image is echoed in the piece *ART. 12, 2013*—an Italian flag from which the red strip hangs down, having come unstitched—its title referring to the article in the Italian constitution that precisely defines the formal characteristics of the nation's flag. Enchantment finally materializes in full as a sculpture, for which the artist revived an ancient traditional technique, working on a hand-woven woolen blanket. But Piscitelli makes the process dysfunctional by impregnating the piece with water and sugar and transforming it into a rigid structure. This is the artist's moment of true prestidigitation, during which she transforms everyday materials into something with unexpected form—as magically, in a sense, as the women's work to which this piece pays homage. In this piece Piscitelli offers a sort of mysterious trunk: provisions for an exhibition that provides no answers, but poses further questions.



Eugenio Viola

Flash Art online.it

La prima rivista d'arte in Europa

Giulia Piscitelli

Fuani Marino

21.03.2013

"Sim Sala Bim", Galleria Fonti, Napoli

Giulia Piscitelli protesta, come è tratto distintivo della sua ricerca. E nella mostra "Sim Sala Bim", allestita nella galleria Fonti di Napoli, lo fa a largo spettro contro "una crisi che, prima ancora di essere economica, è dei valori e di appartenenza".



Purtroppo, però, guardando bene le opere si può facilmente intuire che non basterà neppure la formula magica tanto cara al Mago Silvan per cambiare le cose. Così, a ricordare la persistenza di problemi e criticità, c'è il suono incessante di una bandiera rossa, che nel video "BRICST", proiettato nella prima stanza della galleria, è agitata con forza dal vento. Brasile, Russia, India, Cina, Sudafrica, Turchia, sono i nuovi (temuti) paesi che condividono lo stesso status economico di "in via di sviluppo" e le cui iniziali formano appunto l'acronimo che dà il titolo all'opera, simbolo di un pericolo individuato e annunciato. Se il rumore induce nel pubblico uno stato di allerta, il mondo, nella sua complessità, è quindi dalla Piscitelli "dipinto" - la tecnica questa volta è quella della foglia d'argento su masonite - avvalendosi della metafora di campo minato, con mine antiuomo mimetizzate dietro forme giocattolo e colori sgargianti nella serie dal titolo "Campo Paradiso". Ma quel che più scuote è l'opera scultorea "ART. 12", dove l'artista sembra rivolgersi direttamente alla Costituzione e in cui la bandiera italiana campeggia sbilenco sulla parete, simbolo di un paese che cade a pezzi. Uno stato di cose che sollecita l'importanza del fare qualcosa (non importa cosa): ne è un esempio la coperta patchwork irrigidita con sapienza da acqua e zucchero attraverso un'antica tecnica tradizional-popolare e trasformata dall'artista napoletana in una sorta di vasca. Come un'abile prestigiatrice, infine, nel raccontare gli scenari della nuova geopolitica Giulia Piscitelli lascia spazio a un incantesimo: quello in cui, sezionando fisicamente il capolavoro di Tolstoj la pace diventa di gran lunga più estesa della guerra.