

PORTFOLIO

Alessandro Di Pietro

SELECTED PROJECTS 2017-2012

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WORKS 2016-2019

2019

- SHELLEY

- ORION - Blow [1.2.3]

- VAMPIRELLI

- SHORT STORIES
OF FIRES AND CARBON

2016-2018

- FELIX

- The self-fulfilling
Owen Prophecy

- FELIX _ Reloaded

- DOWNGRADE VAMPIRE

- TOWARDS ORION:
Stories from the backseats

- TOMB WRITER
(Solve et Coagula)

-TIZIANO E GIORGIONE

WORKS 2012-2015

2012-2015

- DES ANOMALIES -
In the mood of the capricorn

- 2400
(editorial project)

- TRIGGER -Concept Teaser
(video installation)

- AZATN - PROPS

2012-2014

- NEW VOID - The Movie

- NEW VOID - The books
(editorial project)

- NEW VOID - Teaser
(video installation)

STATEMENT

My own artistic practice is focused on processes of normalization and deviation from the standardized and the canonical. Work sources linguistic structures and cinematographic grammar, outlining methodologies that generate new narratives and production strategies through hybrid objects and environments.

SHELLEY

Centrale Fies, Dro, Trento

2019

Ceramic, alluminium, pigmented plaster, resin, electrical generator

20cm x 220 cm x 20cm

Display:
painted wood, polystyrene, steal

Ph Credits: Roberta Segata per Centrale Fies

Shelley is a work-tool embedded in the historical foundations of performance. The whirlwind of frogs that decorate the ceramic shell protects the electrostatic charge perceivable when touching the metal core. The frogs refer to the bioelectric experiments for a new soul by Luigi Galvani, which inspired Frankenstein by Shelley. All this is under the aegis of electricity, as it used to be produced right here, in a place that is now reserved to performance.





SHELLEY
Centrale Fies, Dro

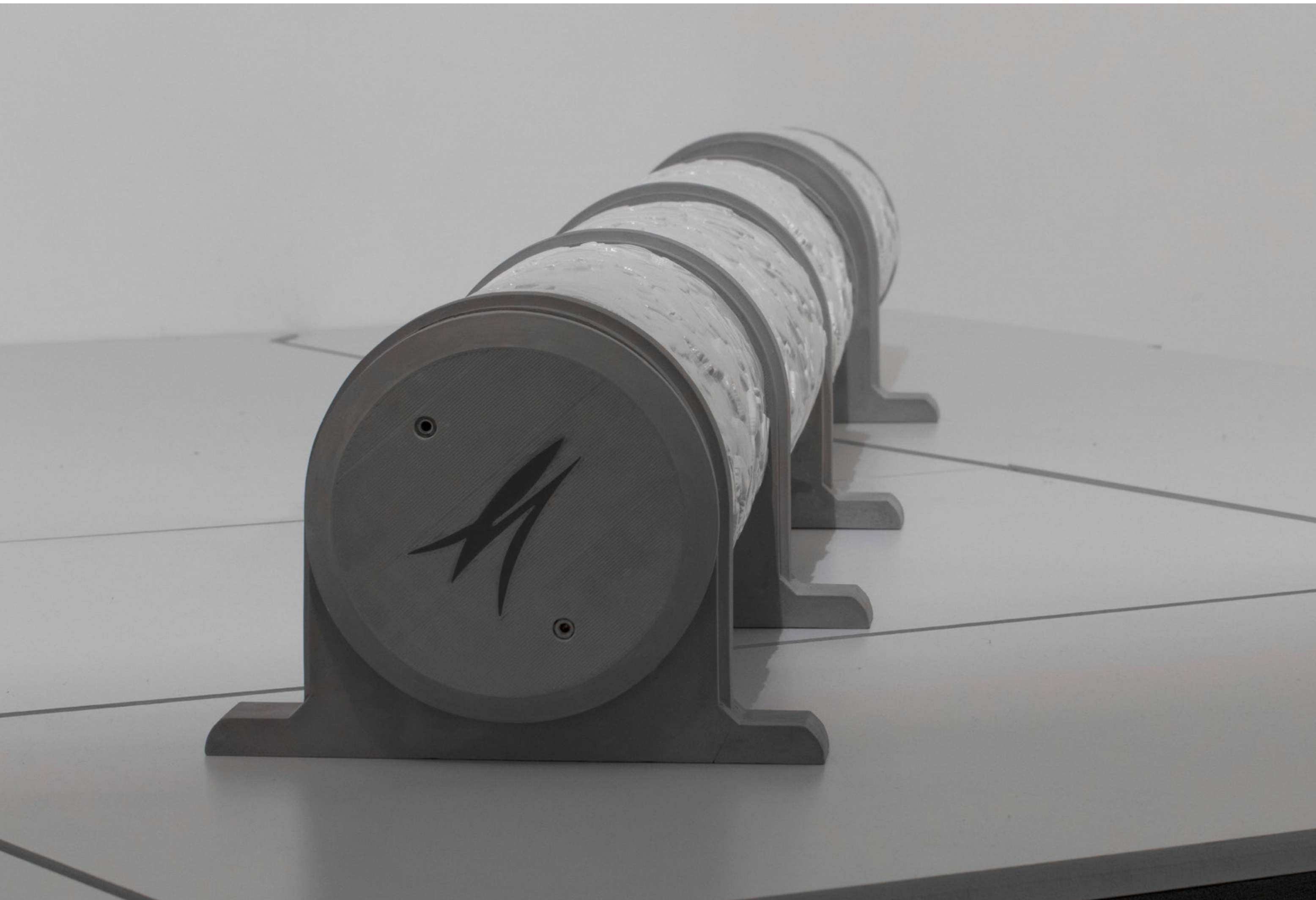
2019

Ceramic, alluminium, pigmented plaster, resin, electrical generator

20cm x 220 cm x 20cm

Display:
painted wood, polystyrene, steal

Ph Credits: Roberta Segata per Centrale Fies



SHELLEY /Centrale Fies, Dro / 2019 / Ceramic, alluminium, pigmented plaster, resin, electrical generator / 20cm x 220 cm x 20cm / **Display:** painted wood, polystyrene, steel

Detail (left side)



SHELLEY /Centrale Fies, Dro / 2019 / Ceramic, alluminium, pigmented plaster, resin, electrical generator / 20cm x 220 cm x 20cm / **Display:** painted wood, polystyrene, steel

Detail

2019

SHELLEY

ORION - Blow [1.2.3]

VAMPIRELLI

SHORT STORIES
OF FIRES AND CARBON

ORION-Blow

Sonnenstube, Lugano

2019

**ORION-Blow 1 / ORION-Blow 2 /
ORION-Blow 3**

ORION-Blow 1 / ORION-Blow 2

Metal sheet folded, uv print on reflective gray glass, red led
14,7x150x8 cm

ORION-Blow 3

Metal sheet, reflective gray glass, uv print on film, led
14,7x100x8 cm

Background display: graphite polystiren assembled moduls





ORION - Blow installation view
Ph Courtesy: Muriel





ORION-Blow 1
14,7x100x8 cm, Metal sheet, reflective gray glass, uv print on film, led



ORION-Blow 2
14,7x100x8 cm, Metal sheet, reflective gray glass, uv print on film, led



ORION-Blow 3
14,7x100x8 cm, Metal sheet, reflective gray glass, uv print on film, led



ORION-Blow 2 (detail)
14,7x100x8 cm, Metal sheet, reflective gray glass, uv print on film, led

SHORT STORIES OF FIRES AND CARBON

RAUM, Bologna

2018

Performative enviroment produced by Xing
Supported by Siliqoon

Performers:
Costanza Candeloro, Riccardo Baruzzi,
Riccardo Benassi, Andrea Magnani

2 Displays mixed media in polistiren and carbon,
burned glued writings on the walls

December 14, 2018

Short stories of Fires and Carbon is a sequence of 4 performative acts that all use three simple elements of flame, spark and carbon. Reflecting on the discovery and the domestication of fire as the first defence against the intangible and the looming, Short stories of Fires and Carbon fulfils its own prophecy of the birth of the cultural animal. Your meat is cleaner and more tender, the place where you live is not only warmer but even more beautiful. A new ‘inexperienced generation’, created in extremis, is embodied by 4 artists-performers (Riccardo Benassi, Andrea Magnani, Costanza Candeloro, Riccardo Baruzzi) and by 4 projects linked to time, chaos, cultural orphanhood, and cynicism. These are the conceptual hinges that will burn on installation devices made of carbon -the molecule at the base of every living organism- activated and specially designed for the 4 artists’ projects/statements for the space of Raum: flints, sparks, plates, embers and fans. Short stories of Fires and Carbon is a performance that stems from a curatorial or editorial need that sees in the choice of certain artistic practices the possibility of a semantic and formal re-formalization of the ‘innate attitudes’ of the chosen artists, shining through in their life and in their artistic research. It is in these terms that Alessandro Di Pietro directs his new artwork, dealing with the performance and construction of a vision linked to a performative space with the aim of overcoming the physicality of the act and creating a new nameless prism.

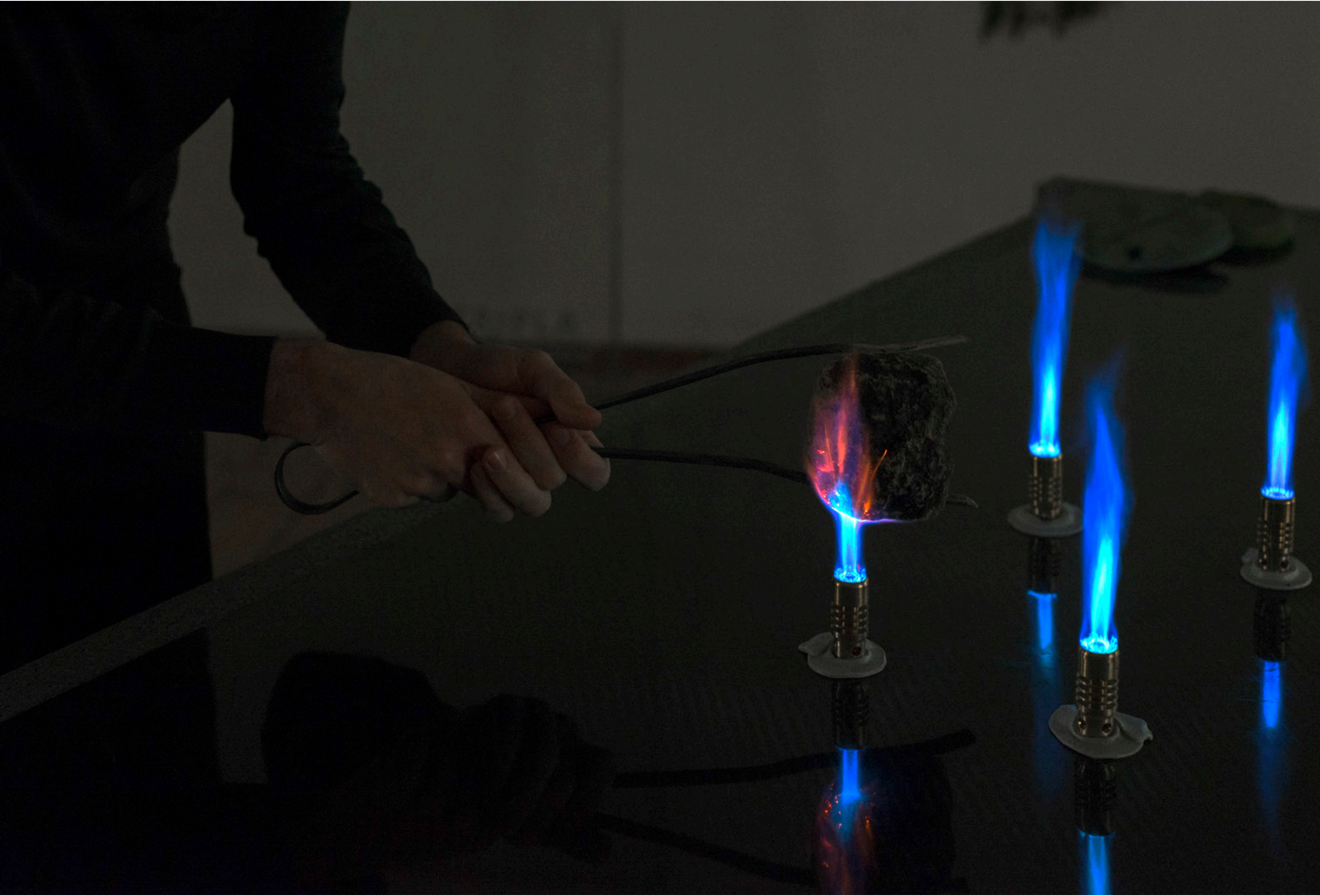




Short Stories of Fires and Carbon installation view
Listening **TRENITALIA 2018** by Riccardo Benassi



ORION-Blow 2
14,7x100x8 cm, Metal sheet, reflective gray glass, uv print on film, led



Short Stories of Fires and Carbon detail
Andrea Magnani performing



Short Stories of Fires and Carbon installation view
RAUM's architecture / Consolle for Andrea Magnani's performance

2016-2018

- FELIX

- The self-fulfilling
Owen Prophecy

- FELIX _ Reloaded

- DOWNGRADE VAMPIRE

- TOWARDS ORION:
Stories from the backseats

- TOMB WRITER
(Solve et Coagula)

-TIZIANO E GIORGIONE

FELIX

Mersèlleria, Milan

2018

FELIX_Jhon W. Tackery / FELIX_Rick Sanchez / FELIX_Semmelweiss / FELIX_Patience

2018

4 capsules 130cm x 17cm x 17cm 3D polymer sculpture bronze powder loaded prints, green oxide pigmented plaster, colored aluminum cylinder, thermal resistance

FLX Recorder 1 and 2

2018

Wooden grey laminate drawer and graphite polystyrene 150cm x 40cm x 17cm

1 On the drawer: 2 plastic 3D printed sculptures colerd
In the drawer: green coated bronze sculpture, polymer sculpture bronze powder loaded prints, metal, black oxide pigmented concrete
2 On the drawer: green coated bronze sculpture
In the the drawer: laser-cut and carved stainless steel rings,12V battery

The self-fulfilling Owen Prophecy

2018

sculptures 75cm x 18,5 / 20 cm cylinder 15cmø, 3d printed brass and metal wire on aluminum cylinder, pigmented concrete
structure 110cm x 230cm x 75cm, metal perforated sheet, laser cut and folded steel, wood

Felix is the last chapter of a four-episodes series. Alessandro Di Pietro developed it since 2016 through an exhibitions series corresponding to the prequel – Tomb Writer (solve et coagula)(Bergamo, 2016) - , the appearance of the protagonist – Downgrade Vampire (Milan, 2016) – and the entry of its “psychological switch” or “ghost” - Towards Orion - stories from the backseat (Paris, 2017). Started during the residency at American Academy in Rome - where it was part of the exhibition The Tesseract - this last episode is accomplished though an intervention exclusively designed for the spaces of Marsèlleria.

The enemy emerging here is not a nemesis of the main character, it moves on a parallel channel, without identifying with a negative projection of the “good”. The space looks like being designed by someone who has been loved too much and, as a consequence, sees in the time and energy conservation technology not a mechanism but an object to be admired - says Alessandro Di Pietro.

Felix - the writing that the character places on this technology - is probably his name, or maybe just a way of life where the love for the world is not taken seriously: his action wants perhaps to modify the process of an event that already took place or maybe a try to “cheat”, not the natural flow of history but the sociological principle of the “self-fulfilling prophecy” by William Thomas Merton or its science- fiction application in the “paradox of predestination” or, better still, the infinity of the self inside the multiverses of the animated series Rick and Morty.

The four episodes follow a simple grammatical structure working on the design of the spaces and proto-narrative installations and developing “nameless” characters. The figure of the “nameless” is here directly attributable to the concept of monstrosity. “Nameless” is a being which is not subject to a normative process of cataloguing and classification. The monsters, according to the opinion of the scientist Isidore Geoffrey De Saint Hilaire, do not exist outside the scientific system of their time, but prove to be extremely long-lived and also continually updating from a linguistic point of view, because they are declared as still not studied and not classified physical entities.

The spaces design becomes for Alessandro Di Pietro an act of identification in his research object, the character itself. Its physical, social and political features glimpse and are then crystallized in the space planning to create an empathic and possible relationship with the observer, distracting him/her from the fiction.

The end goal is to understand how to still be able to produce Monsters, inside the limits of images and things





FELIX installation view
Ph Courtesy: Marco Cappelletti



FELIX installation view

detail of **FLX Recorder 1**
3D printed with metal and pearl car colors





detail of **FLX Recorder 2**
2018
green coated bronze sculpture



detail of **FLX Recorder 1** and **FLX Recorder 2**
Wooden grey laminate drawer and graphite polystyrene,
3D printed with metal and pearl car colors, laser-cut and carved stainless steel rings



detail of **FLX Recorder 1**
Wooden grey laminate drawer and graphite polystyrene,
bronze prototype



FELIX
installation view



FELIX_Jhon W. Tackery
130cm x 17cm x 17cm 3D polymer sculpture bronze powder loaded prints,green oxide pigmented plaster, colored aluminum cylinder, thermal resistance



FELIX_Rick Sanchez
2018
130cm x 17cm x 17cm 3D polymer sculpture bronze powder loaded prints,
green oxide pigmented plaster, colored aluminum cylinder, thermal resistance



FELIX installation view



FELIX_Untitled 2
2018
Two capsules 90cm x 17cm x 17cm each 3D polymer bronze and iron powder loaded print,
green oxide pigmented plaster,colored aluminum cylinder, laser-cut and carved stainless steel rings



FELIX_Patience
2018

130cm x 17cm x 17cm 3D polymer sculpture bronze powder loaded prints
,green oxide pigmented plaster, colored aluminum cylinder



detail **The Self-Fulfilling Owen Prophecy**
2018
sculptures 75cm x 18,5 / 20 cm cylinder 15cmø, 3d printed brass and metal wire on aluminum cylinder, pigmented concrete

detail of **The Self-Fulfilling Owen Prophecy**
sculptures 75cm x 18,5 / 20 cm cylinder 15cmø,
3d printed brass and metal wire on aluminum cylinder, pigmented concrete



THE SELF-FULFILLING OWEN PROPHECY

American Academy in Rome

2017

N2 sculptures

75 cm x 18,5 / 20 cm cylinder Ø 15 cm

3D printed brass or metal wire on aluminum cylinder, green oxide loaded concrete

base structure

110 cm x 230 cm x 75 cm

Metal perforated sheet, laser cutted and folded steel, wood

3D printed white plastic cat's paws

performative shooting with Owen Ryan Tracy the First

Photo courtesy: Altrospazio





The Self-Fulfilling Owen Prophecy
installation view / performative shooting with Owen Ryan Tracy the First

FELIX_Reloaded

MAMBO - Musue d'Arte Moderna di Bologna

2018

FELIX_Rick Sanchez

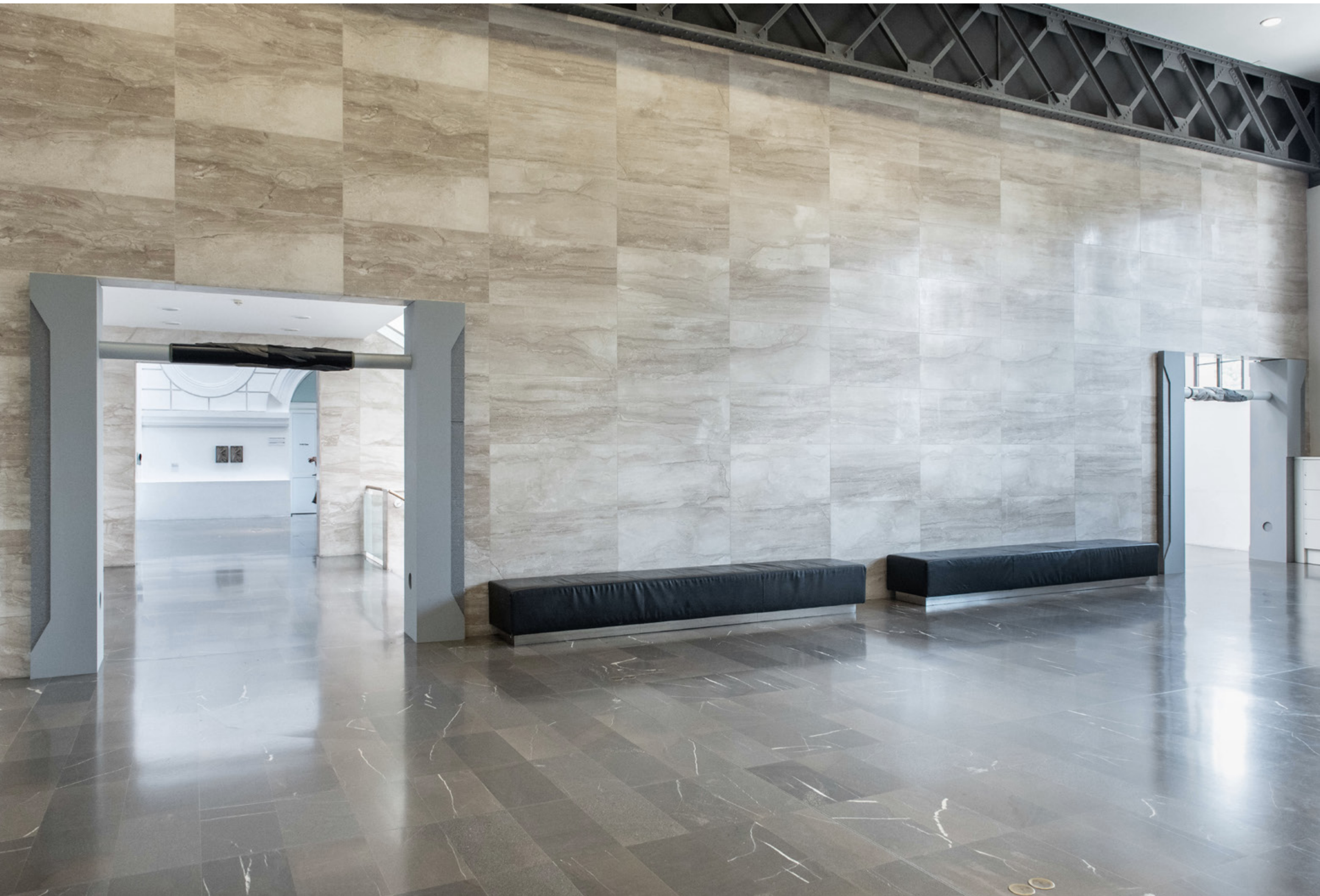
2018
130cm x 17cm x 17cm 3D polymer sculpture bronze powder loaded prints,
green oxide pigmented plaster, colored aluminum cylinder, thermal resistance

FELIX_Semmelweiss

2018
130cm x 17cm x 17cm 3D polymer sculpture bronze powder loaded prints,
green oxide pigmented plaster, colored aluminum cylinder, thermal resistance

site specific designed diplay:
wood, polystyren and plastic pipe





FELIX_Reloaded
installation view

TOWARDS ORION STORIES FROM THE BACKSEAT

La Plage, Paris

2017

Real mirror, 2017

Metal sheet, reflective gray glass, uv print on film, led
14x100x6 cm

The Sleeper, 2017

Metal sheet, reflective gray glass, uv print on film, led
14x50x6 cm

Floor and background: black blue moquette, neoprene, nylon Leopard cod.15

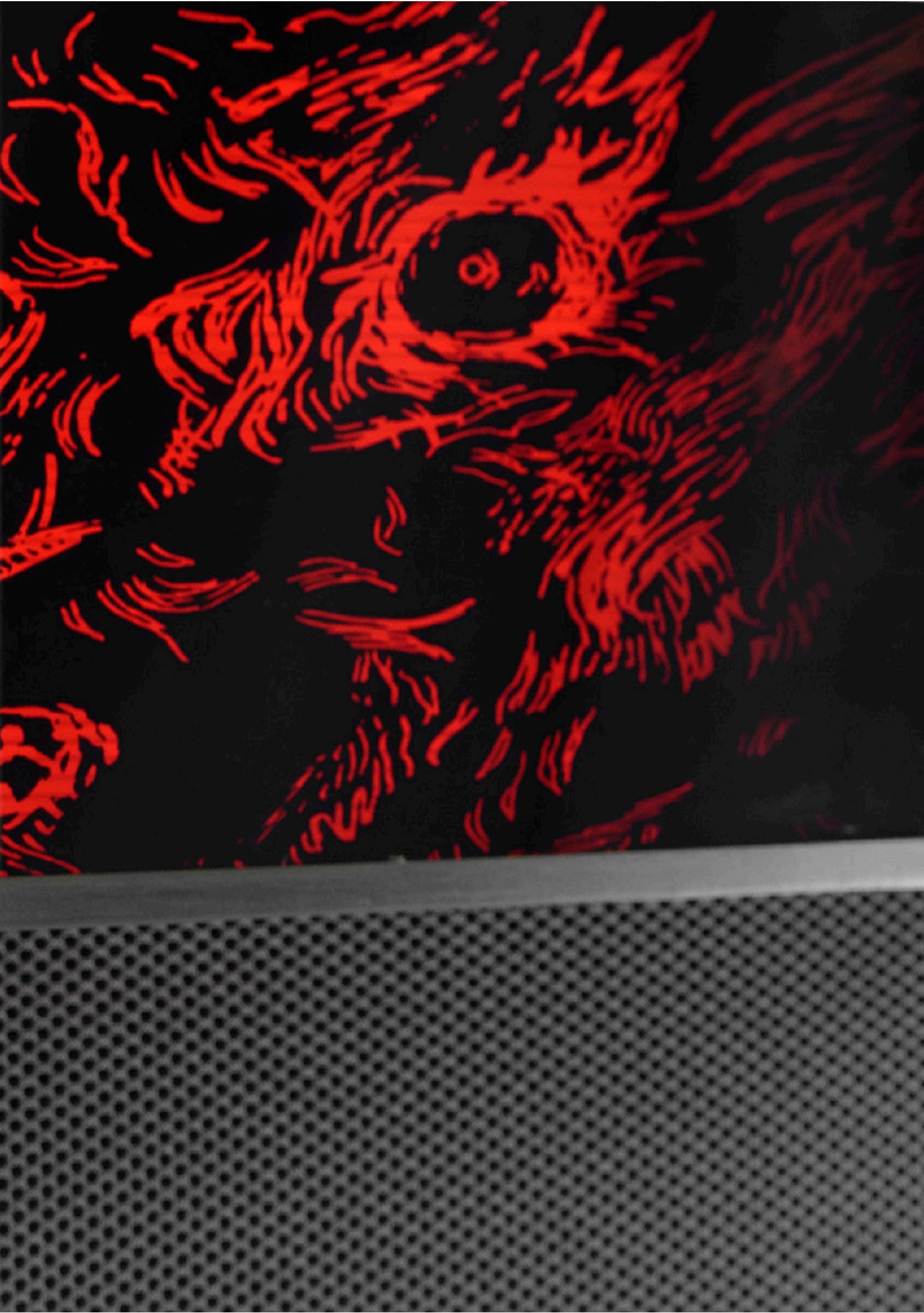
Photo credits Aurélien Mole

I write expecting something
other than this text.

I desire a text that never fails to convince, that makes your head spin with its sophistication. I desire a voice that is devoid of shortcomings, a voice that is ultimately only mine. This desire is directed primarily at myself or the image of myself as a plural subject, inevitably plagued by expectations, plural; in its expansiveness always inadequate.

It is mid-spring, early morning, “Franny is listening to a program on wolves. I say to her, Would you like to be a wolf? She answers haughtily, How stupid, you can’t be one wolf, you’re always eight or nine, six or seven. Not six or seven wolves all by yourself all at once, but one wolf among others, with five or six others.”*

*Deleuze, Gilles, Guattari, Félix, A Thousand Plateaus: Capitalism and Schizophrenia, trans. Brian Massumi (Minneapolis : University of Minnesota Press, 2005), 29

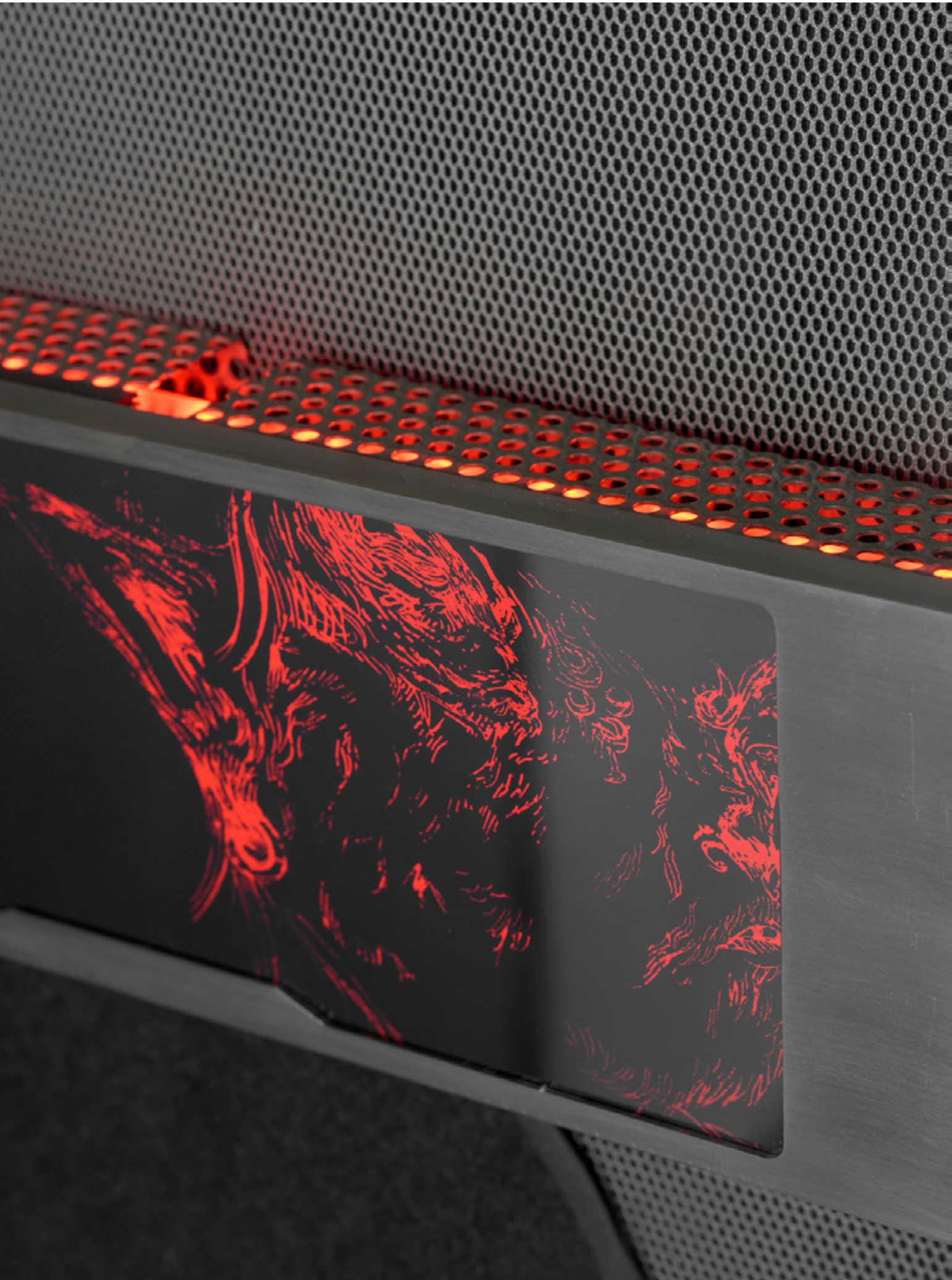




up
Real mirror, 2017
Metal sheet, Mirror (fumé), uv print on film, led
14x100x6 cm



up
Real mirror, 2017
Metal sheet, Mirror (fumé), uv print on film, led
14x100x6 cm



detail
The Sleeper, 2017
Metal sheet, mirror (fumé), uv print on film, led



DOWNGRADE VAMPIRE

Futuredome

2016

moduls:

VAMPIRE

[yb] [S] [+][Sh] [a]

Reflex® fabric mounted on chassis and

white laser cutted polycarbonate letters

cm 130 X 250

serie (7/7)

ShELLf

n.[1][2][3][4]

Glass, aluminium, aluminium silicone

RAL 9006, mixed media

variable dimension

Tomb Writer (Solve et Coagula) [fragments]

Engraved gas concrete models

variable dimension

PH: Marco Cappelletti

APPENDIX_ written by Lucrezia Galeotti

I'll tell you how to access such a strong rapture: / I cast the image of explosions and laceration onto the wall of reality.

Here, now, maybe some kind of silent solution took shape. / While hoping for the light to enhance the beauty of the objects,

/ I see things consuming, draining every single / possibility making way for intelligibility. / I am completely worn out after

persistently, / pushing the boundaries of my physical capabilities. / Then, comes the need for possession. / The dividing line

stands out as everything. / There, no desire is lost, you are a part of it. / It benefits from everything that you don't benefit from.

/ Everything I love is angst, the stirring stands on the verge of terror: / the icons overflow, they reveal my ecstasy. / Whoever

enters this world of lonely and not thirsty entities, loses their energy, / as children who can't even recognize the tedium of

their own sharp tears. / Maybe, the recess fulfills everything you are supposed to envisage. / You delightfully squeeze your

fingers into the erosions and / really feel like you can visit it. / You do nothing but observe how it changes through its fickle

names. / In order to survive, / the ambiguous translation of a dead language needs to be led astray, / increasing its own new

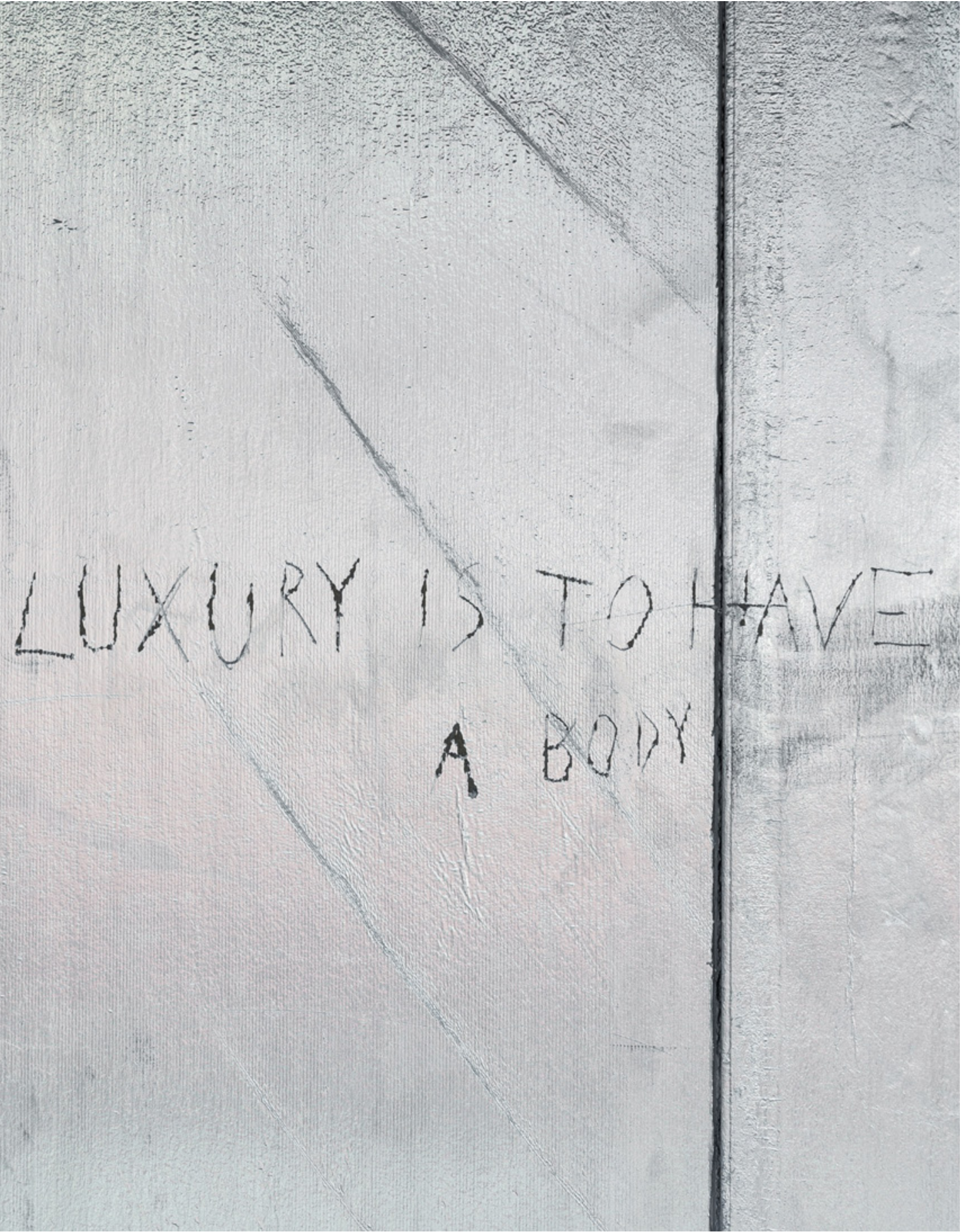
impurities. / I see failure in violating a Grave, in sealing the grotesque inside oneself. / I lose myself inside those few precious

things, my skin gets still burned by. / I give up on the gold inside the seashell. / I saturate the space with a new dazzle.

Every way out is a notched mould, my eyes sift through them: / new flows are needed in order for them to be truly resolved.

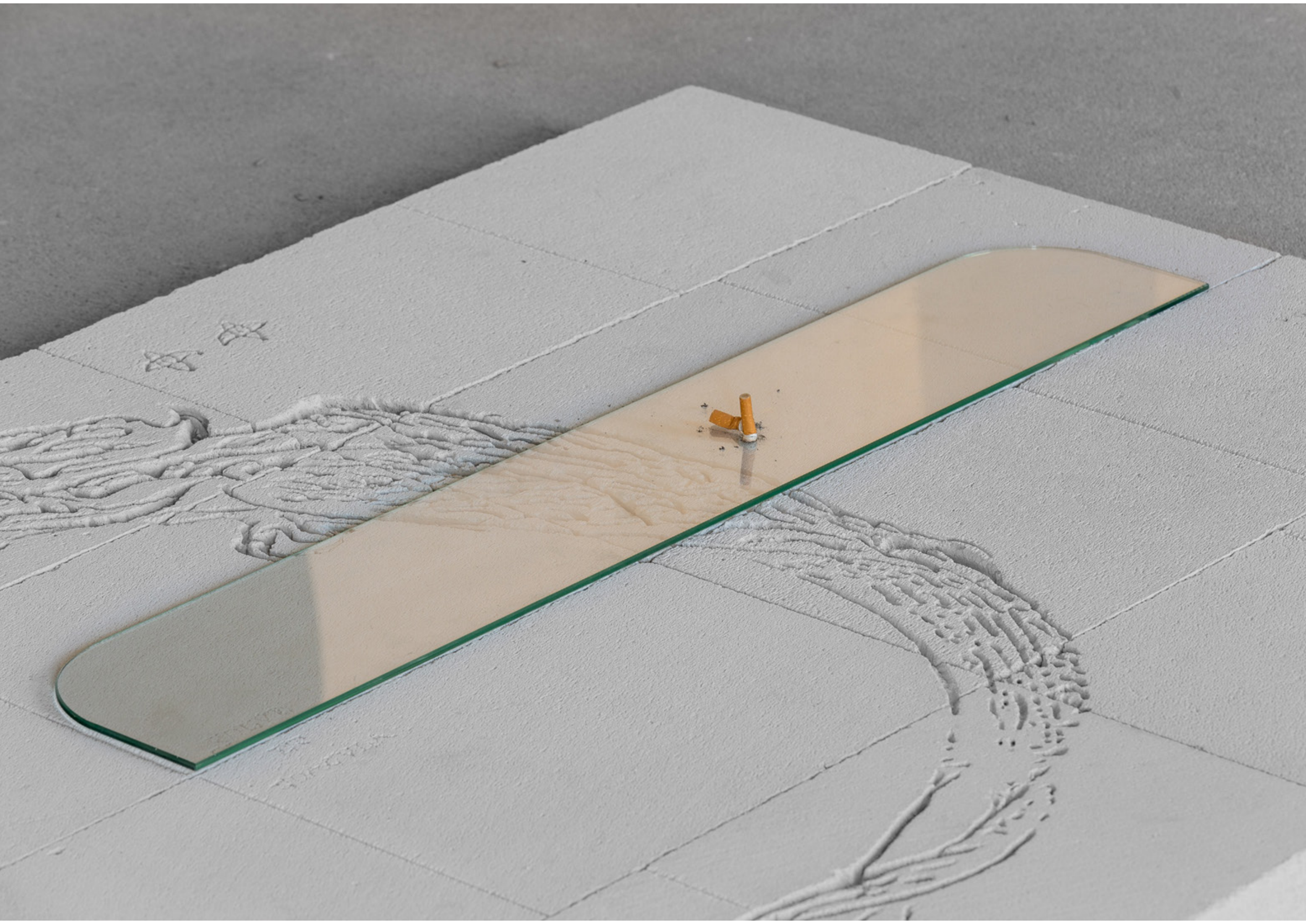
/ It's an outer limit: it screams, blinds, dazzles to become shrieking.

Still it's not a mere suggestion but a categorical imperative: / Distract yourself, / every time you want to.





DOWNGRADE VAMPIRE
installation view / Room_1-Flat_1





DOWNGRADE VAMPIRE
installation view / Room_1-Flat_1

Sh



Up and Right **ShELlf** [1] - [3]
 Glass, aluminium, aluminium silicone
 RAL 9006, mixed media
 variable dimension





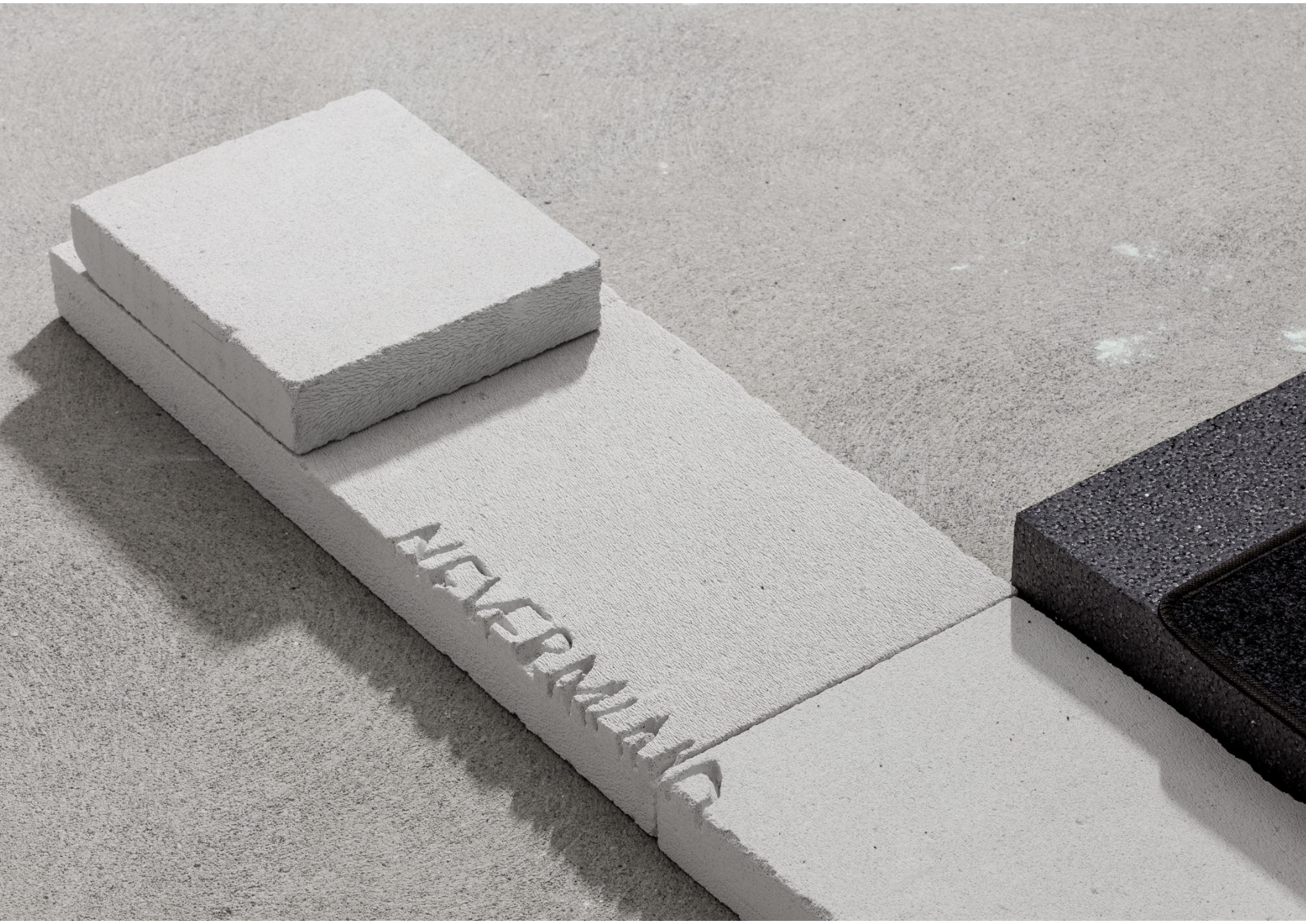








ShELLf [5]
Glass, aluminium, aluminium silicone
RAL 9006, mixed media
variable dimension



TOMB WRITER (Solve et Coagula)

Premio Gamec, Bergamo

2016

Engraved gas concrete models
cm 500 X400 X5 / area: 20m2

Photo credits: Andrea Piunti Studio

Tomb Writer (Solve et Coagula) is floor installation focused on the concept of ‘solve et coagula’ (main alchemic speculative principle of matter’s nobilitating process). Thinking about this horizontal plan as a pre-narrative display where the main central sign (Uruboro) and the perifericals (words and sentences about love, hate, contemporaneity..) made by the fictional character/s of a “Tomb Writer”, crossing space and triggering possible stories through the desecrating audience’s act of walking for a second time.

Considering stories and cinematographies as system of signs’ normative forces, Tomb Writer (Solve et Coagula) refined itself as a previous raw state of matter, in a infinite speculation principle based on a artistic practice, relationships and death. The last image of ourself is always the last as the epitaphs that we could project, produced and performing on, as a privilege of the living.-

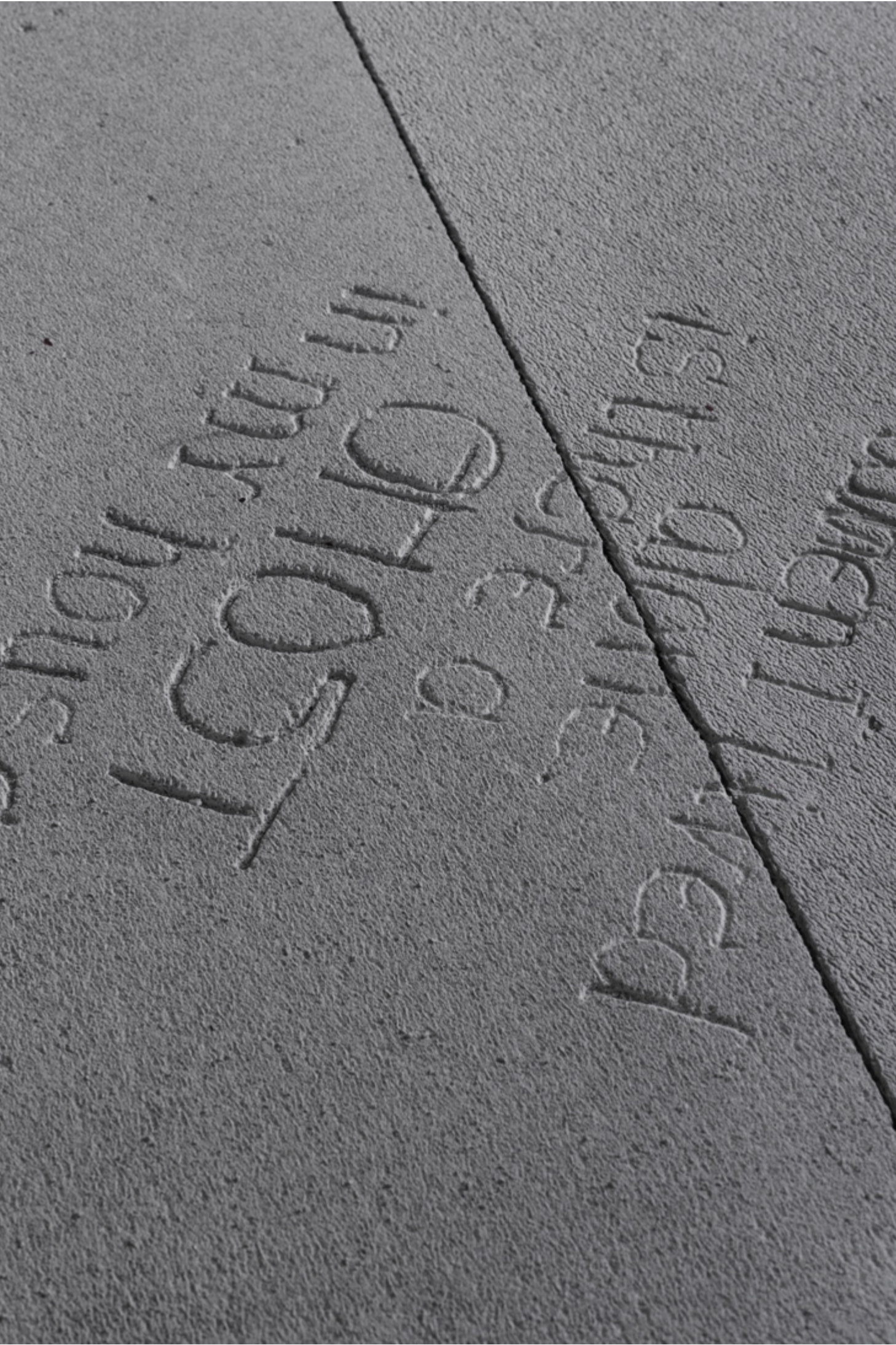


TOMB WRITER (SOLVE ET COAGULA)

Engraved gas concrete models

cm 500 X400 X5 / area: 20m2

installation view



2 details of engravings

EMER

GRIFFIN
LOW

THE
FLEET

TRAITOR



TIZIANO E GIORGIONE

Barriera, Turin_presented by Treti Galaxie

2016

Reflex® fabric mounted on chassis and
white laser cutted polycarbonate letters
aluminium pipes structure
cm 250 X 130 X 40

Photo credits: Marco Cappelletti

Tiziano e Giorgione is a joint solo show on the friendship and death of Michele Gabriele and Alessandro Di Pietro. Drawing inspiration from the peculiar link between the sixteenth-century Venetian masters Giorgione and Titian – who completed his friend’s canvases after his death – the artists made a blood pact: when one of the two dies, the other will have the task of taking care of, restoring and completing the works of his friend. Tiziano e Giorgione is thus a sentimental project and without structuralist ambitions; an exhibition about trust and ties, but also one that questions the imposed – yet necessary – “carefreeness” with which we look at the duration of our lives and the relationships that we establish with others. The artists thus developed works as if they were their very last. They did so while reasoning constantly on their own death and that of the other, establishing rules and protocols for the care of the works and future restoration of the works. All this changed the usual approach they take to their work. The constant awareness of death and its unpredictability led them to do away with complexity in favour of the preservation of immediacy. The two works by Michele Gabriele and Alessandro Di Pietro gaze back at us from beyond this canal, waiting.



Distract Yourself:

+

a Flat Vampire is Su^cking Silicone until you'll ^shine bright

+



TIZIANO E GIORGIONE
installation view

2014-2015

- DES ANOMALIES -
In the mood of the capricorn

- 2400
(editorial project)

- TRIGGER -Concept Teaser
(video installation)

- AZATN - PROPS

HISTOIRE
GÉNÉRALE ET PARTICULIÈRE
DES ANOMALIES
DE L'ORGANISATION
CHEZ L'HOMME ET LES ANIMAUX;

OUVRAGE COMPRENANT
DES RECHERCHES SUR LES CARACTÈRES, LA CLASSIFICATION,
L'INFLUENCE PHYSIOLOGIQUE ET PATHOLOGIQUE,
LES RAPPORTS GÉNÉRAUX, LES LOIS ET LES CAUSES
DES MONSTRUOSITÉS,
DES VARIÉTÉS ET DES VICES DE CONFORMATION,
ou
TRAITÉ DE TÉRATOLOGIE,

PAR M. ISIDORE GEOFFROY SAINT-HILAIRE,

Membre de l'Institut (Académie des Sciences) et de la Légion-d'Honneur, docteur en médecine, aide-naturaliste et professeur suppléant de zoologie au Muséum royal d'histoire naturelle, membre de la Société des Sciences naturelles et de la Société géologique de Paris, des Sociétés royales des Sciences de Lille et d'Arras, du Muséum d'histoire naturelle de Douai, de la Société des Naturalistes de Halle, de la Société médicale de Suède, de l'Académie de Médecine et de la Société d'histoire naturelle d'Athènes, etc.

ATLAS
CONTENANT 20 PLANCHES AVEC LEUR EXPLICATION,
ET
TABLE GÉNÉRALE DES MATIÈRES.

PARIS,
J. B. BAILLIÈRE,
LIBRAIRE DE L'ACADÉMIE ROYALE DE MÉDECINE,
RUE DE L'ÉCOLE DE MÉDECINE, N. 13 bis.
LONDRES, MÊME MAISON, 219, REGENT-STREET.
1857.

HISTOIRE
GÉNÉRALE ET PARTICULIÈRE
DES ANOMALIES

DE L'ORGANISATION
CHEZ L'HOMME ET LES ANIMAUX;

OUVRAGE COMPRENANT
DES RECHERCHES SUR LES CARACTÈRES, LA CLASSIFICATION,
L'INFLUENCE PHYSIOLOGIQUE ET PATHOLOGIQUE,
LES RAPPORTS GÉNÉRAUX, LES LOIS ET LES CAUSES
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ATLAS
CONTENANT 20 PLANCHES AVEC LEUR EXPLICATION,
ET
TABLE GÉNÉRALE DES MATIÈRES.

PARIS,
J. B. BAILLIÈRE,
LIBRAIRE DE L'ACADÉMIE ROYALE DE MÉDECINE,
RUE DE L'ÉCOLE DE MÉDECINE, N. 13 bis.
LONDRES, MÊME MAISON, 219, REGENT-STREET.
1857.

DES ANOMALIES

In the mood of the Capricorn

2014

Glass, felt, rubber soles,
Laser cut, hand made frame
39,5cmX80cm

Zodiaco:
a project by Davide Bertocchi
CAR DrDe, Bologna, Italy

artists:

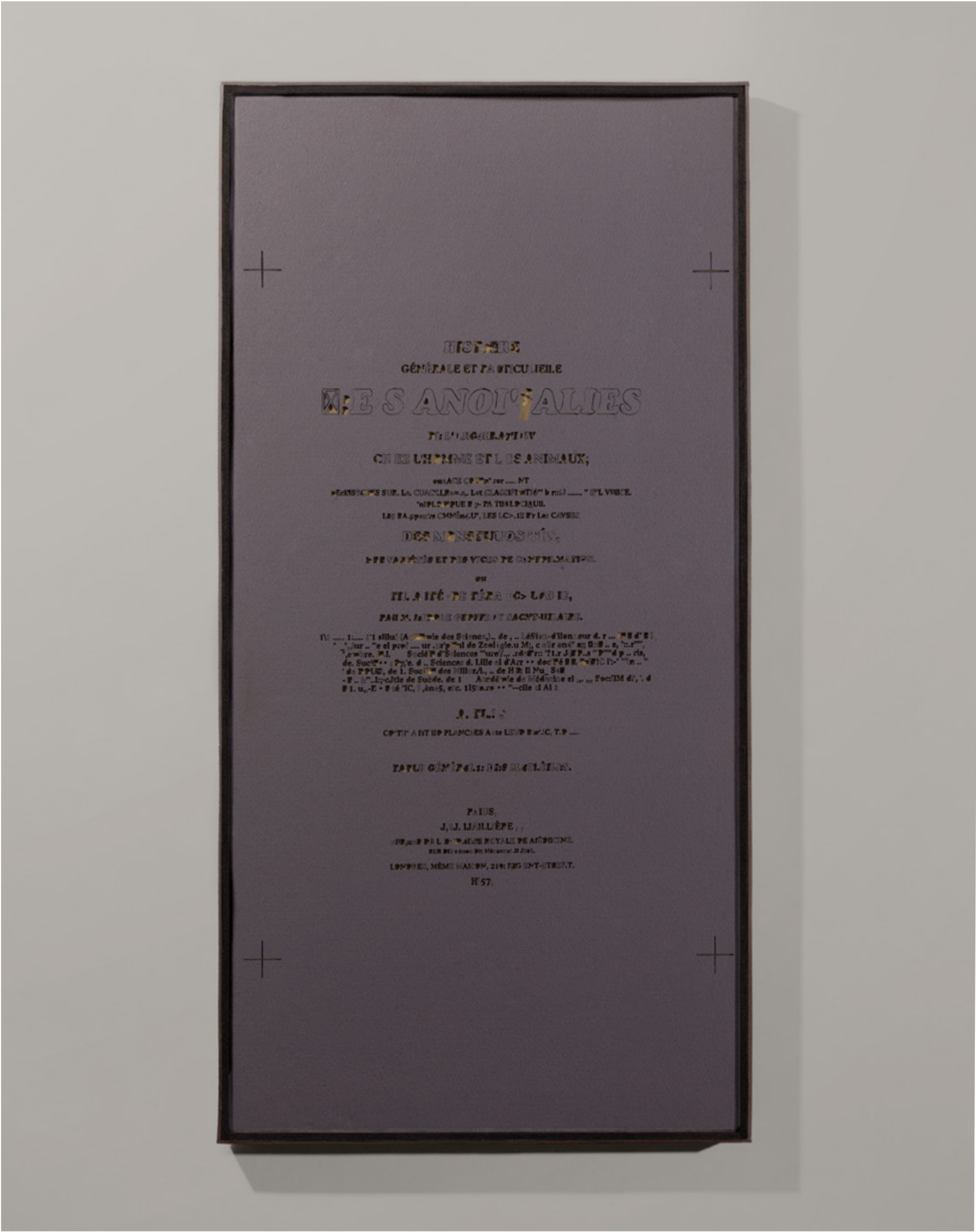
Davide Bertocchi (Aries)
G. Küng (Taurus)
Camille Henrot (Gemini)
Elise Cam (Gemini)
Thorsten Brinkmann (Cancer)
Florian & Michael Quistrebert (Leo)
Emilie Pitoiset (Virgo)
Benoit Maire (Libra)
Charlotte Moth (Scorpio)
Evariste Richer (Ophiuchus)
Joris Van de Moortel (Sagittarius)
Alessandro Di Pietro (Capricorn)
Shila Khatami (Aquarius)
Olve Sande (Pisces)

DES ANOMALIES is focused on the normalization process of monstrosity in humans and animals started in the 1832 by the first Teratology's Atlas.

In this book, “ Histoire generale et particuliere des anomalies de l'organisation chez l'homme et les animaux “, Isidore Geoffroy Saint-Hilaire catalogs human and animal anomalies.

This Atlas considers for the first time simple names to describe and to objectify anomalies in human and animals bodies claiming that the problem of the monsters is only linguistic not religious or mystic or esoteric. Nature enforces its power always in the same way, putting on the same level all biological entities. DES ANOMALIES is an un-readable text produced by the act of scanning with a mobile scanner the colophon of the book “ Histoire generale et particulie re des anomalies de l'organisation chez l'homme et les animaux “ then retranslated from the original layout with OCR recognizer (software that translates images of text into text).

The output of the scanning operation is re-edied as if it were the original taking at the same time into account the relative loss of information produced by the abnormal using of scanner. (ex. HISToiRE GENERALE ET PARt1CULIEME d:E S ANOI'tALIES DI: L'OJ1G4H .A7 101V CH EL L'HOMME ET L ES ANIMAUX.) The text is engraved on felt and it is unpronounceable in itself. The materials employed for the installation (rubber, felt, glass, neoprene) are selected for their soundproof properties and mirror this state of mutism.



2014-2015

- 2400
(editorial project)
- TRIGGER - Concept Teaser
(video installation)
- AZATN - PROPS

2400

2016

24 unbound sheets of paper in a plastic envelope 28.7 x 20 cm
Edition size: 70

Publisher: Yes I am Writing A Book, Milan

Photo credits: Matteo Pasin

2400 is an editorial project that has its research field in Peter Greenaway’s movie A Zed Et Two Noughts. 2400 is an operation of alteration of the original movie’s linguistic mannerism, that breaks it apart in 24 separate figures in which, through the scanning of the movie being shown on a computer’s screen, the enlarged subtitles are aleatorily recombined in unprecedented ways, phagocytizing the images and rebuilding a new writing of the movie itself. The new text, fragmented and rich of new potential meanings, aims toward a poetic and visual drift, not caring about the meaning, but caring about the images.

Alessandro Di Pietro
2400

2400 it’s an editorial project that has its research field in Peter Greenaway’s movie *A Zed & Two Noughts*. With this film, the director seems to achieve for the first time the peak into which all the thematic and stylistic codes he has developed since his fist works culminate. Body decomposition, animal anatomy (put on the same footing as human anatomy), mutilation, symmetry, twins, dutch pictorial tradition and obsession for Vermeer (one character of the movie, a surgeon and photographer, has the same name of a famous counterfeiter of the painter) are all element in a continuous relation, at a photographic and linguistic level, in a manner that refers to the way scientific method led to comparative anatomy in late 19th century. 2400 it’s an operation of alteration of the original movie’s linguistic mannerism, that breaks it apart in 24 separate figures in which, through the scanning of the movie being shown on a computer’s screen, the enlarged subtitles are aleatorily recombined in unprecedented ways, phagocytizing the images and rebuilding a new writing of the movie itself. The new text, fragmented and rich of new potential meanings, aims toward a poetic and visual drift, not caring about the meaning, but caring about the images.

Yes I am Writing A Book

white animal
black stripes
black animal
Do yo white stripes?

IX

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ab he is?

XI

-Where is
-OLIVER: les h
just work.



TRIGGER - Concept Teaser for A Zed And Two Noughts

MAMBO - Museo d'Arte Contemporanea di Bologna

2015

Dark concrete, neoprene (stroke 7cm), iron structure,
television SONY BRAVIA, 40inch, video loop FullHD, H264
160cm x 350cm x 140cm

PH: Enrico Boccioletti

VIMEO LINK :
<https://vimeo.com/128134506>
PASSWORD:
conceptteaser

TRIGGER - Concept Teaser for A Zed And Two Noughts is a “display bench” shaped in such a way that it triggers a passive and periferical fruition of the teaser of a feature movie. This work was the second step of a long term project concerning Peter Greenaway movie' A Zed And Two Noughts whose aim is to remake the last scene where two main figures commit suicide, trying to record the decomposition of their bodies in a utopic videodocument. In the installation the video loop seems to render the future movie transforming the bench in a “waiting place” whose materials (concrete and neoprene) refere to sound-proof and sound-isolated cinema architecture







AZATN - PROPS

installation at CAB - Centr Art Bastille Grenoble

2015

concrete, foam, steel (pipes, plans and laser cutted palques)
tracksuites, snails, salad, one 24OO edition, two rubber circles
varying dymensions

Photo courtesy of the artist

PROPS are the last step before the production of the new movie I'm writing based on the last scene of A Zed and two Noughts (R Greenaway,1985). PROPS is a suspended installation that practically and symbolically presents several objects that will be involved as narrative signs in a future movie called Twins lapsing and fail with snails. The displays were deigned thinking them as stalactites that show the props in a condition of potentiality, waiting for their precise enforcement. This is the reason why they never touch the floor, which is considerable as the real field of activity.








Massimo Di Piero
2007

2007 is an editorial project about Peter Greenaway's movie *2007*. In the first time the panel into which culminates all the work, *2007* decomposes, animal anatomy (paired with human anatomy), meditation, symmetry, twins, Dutch pictorial tradition and abstraction for Vermeer (one character of the movie is a portrait of the painter) are all elements in a continuous relation to the way scientific method led to comparative anatomy in the first half of the 19th century. Though the use of a scanner, a computer screen and the movie playing, the enlarged scale, the images are already recombined in unprecedented ways, playing with the new text, fragmented and rich of new potential meanings, but caring about the images.

Yes I am Writing A Book







2013-2014

- NEW VOID - The Movie
- NEW VOID - The books
(editorial project)
- NEW VOID - Teaser
(video installation)

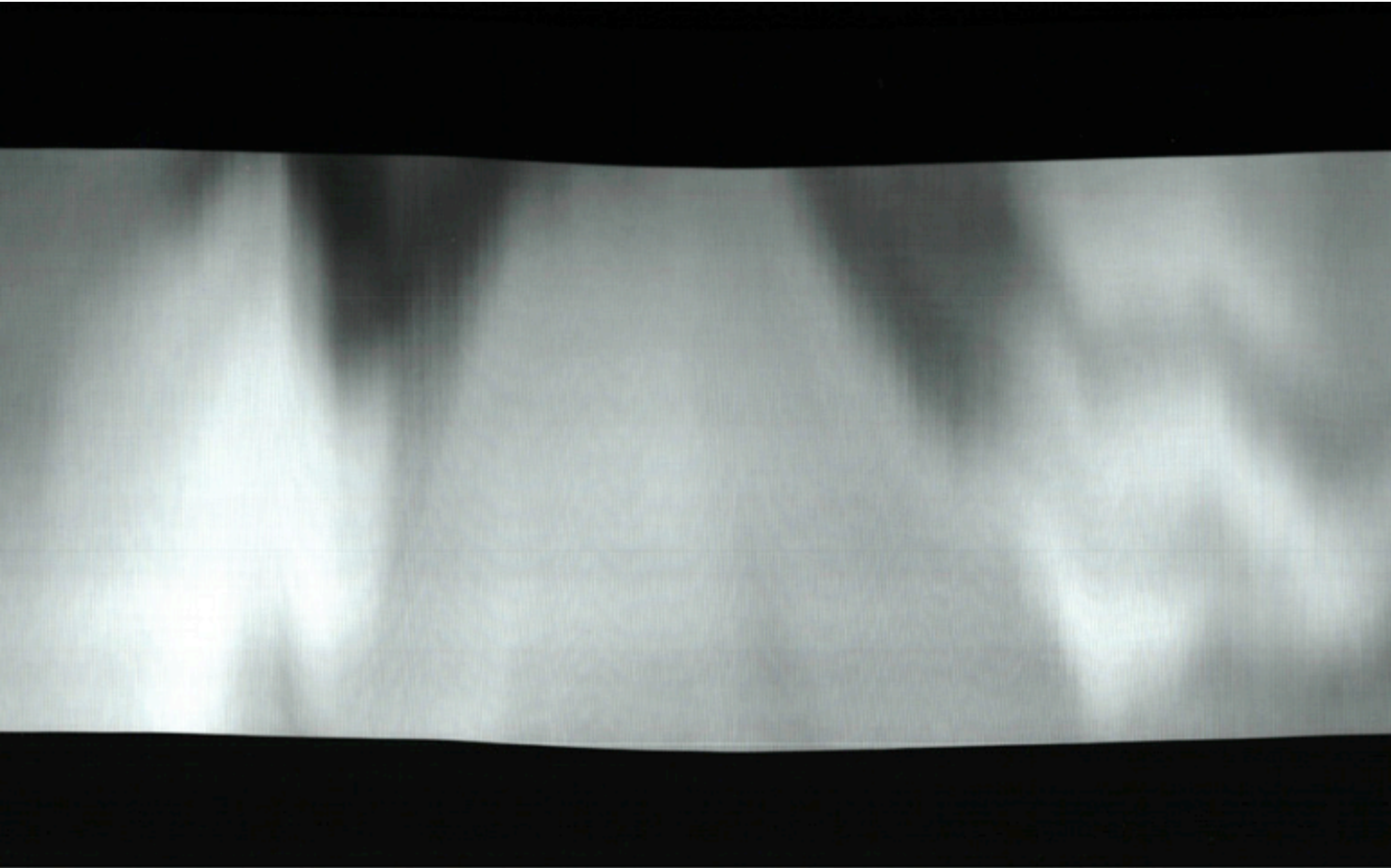
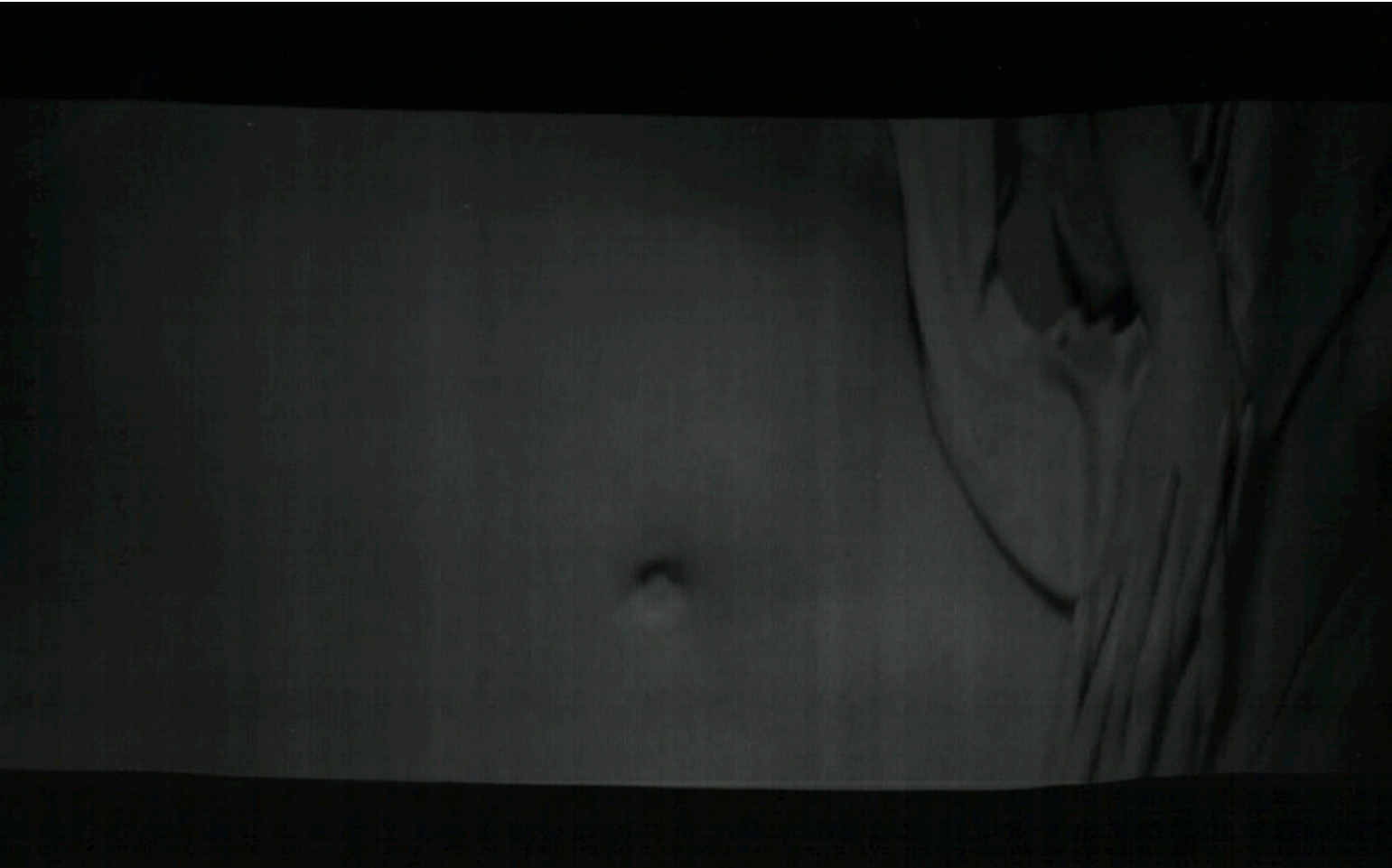
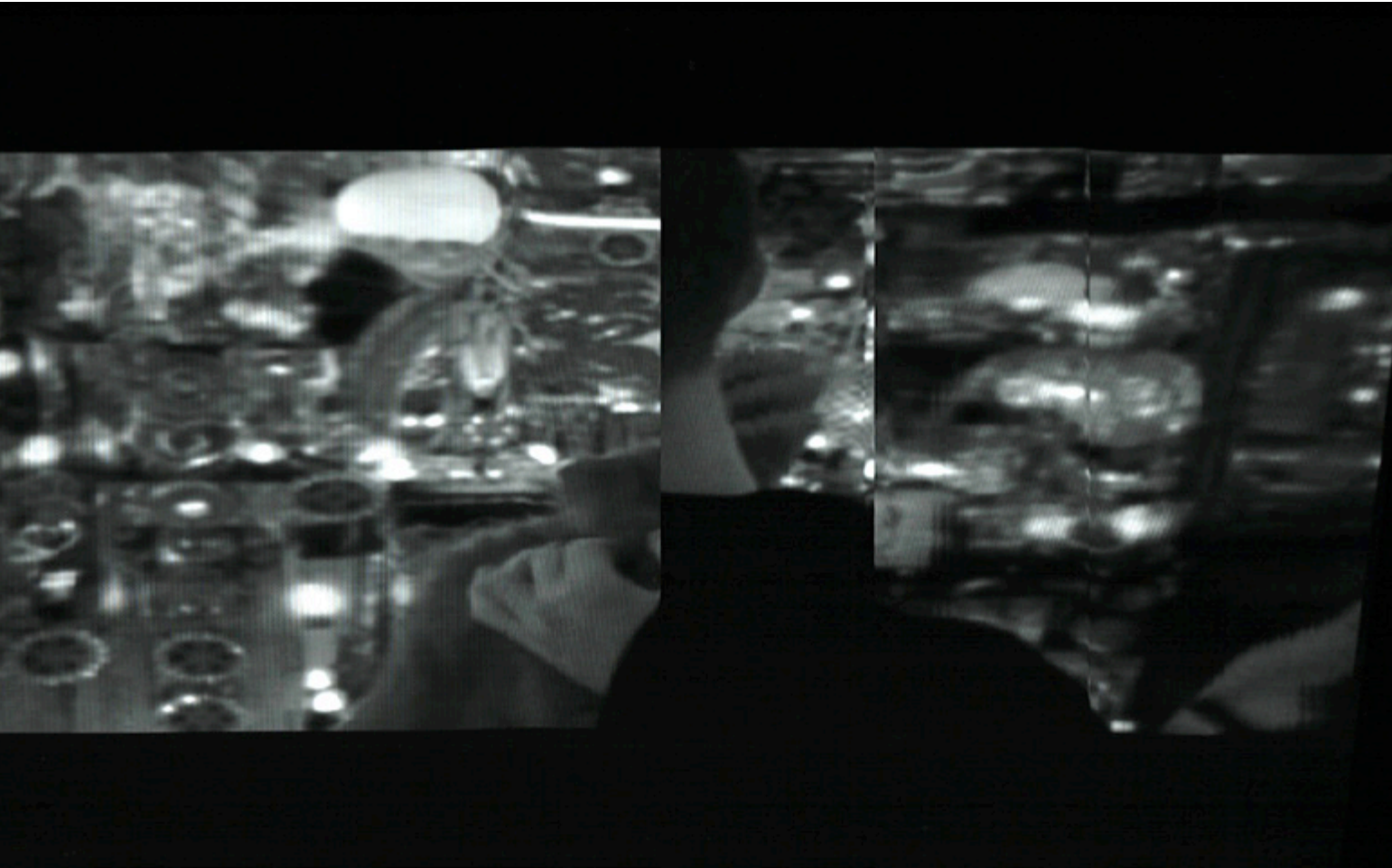
NEW VOID - The Movie

(projection view)

PAC - Padiglione Arte Contemporanea, Milan
2013 - 2014
HD, 30 min , stereo

Vimeo Link :
<https://vimeo.com/109271385>
Password:
[newvoid](#)

Such gesture is not based on the use of a camera as a tool for the production of images, but employs an Easypix manual scanner that identifies as material of the movie the layer that is closer to the artist's hand: the screen of his Macbook Pro 15,4 inch. Starting from the pre-existing movie Enter the Void (Gaspar Noe, 2009), the new scanned images as RAW material. This appropriation process, which almost quashes the aesthetic references of its source, creates the frames needed to build the narrative structure of the new film. The result is a refined and complex conceptual operation that generates a film full of autobiographical references and somehow re-discusses, through its protagonist RASCO, the role and responsibility of the artist in the production system of images and works of art. Synopsis: The fall of the Spheres has modified the perceptual point of view on the nature of the entities that used to live in the bi-dimensional world. Their environment has suffered the intrusion of the dimensions of 'height' and of 'depth', depriving the inhabitants of this new landscape of a reference system. But an anomaly occurred among the men of this new generation: RASCO. He is the only one still able to flatten himself to the level of the Ground Line. Thanks to his arm, he extracts an addictive substance called RAW from the cave of Gold:P Mine, that he then deals to the population. Watching NEW VOID we are projected into the last 3 cms of awareness of the protagonist. Credits: NEW VOID - The Movie sees the collaboration of Enrico Boccioletti ft. Death in Plains, who created troughs his sound project Translationships 2011-2013, the original soundtrack and sound. Besides, the screenplay has been written together with Ana Shametaj, director and author from the theatre company Kokoschka Revival.



stills from video

NEW VOID the books

PAC - Padiglione Arte Contemporanea, Milan
Primavera 2, CNEAI, Chatou, Paris

2013

2 books 945 pages each, laser printed
27,7cmX37,7cmX6cm

PH: Delfino Sisto Legnani Studio

These two volumes,first step of the long term project New Void, are a gamble. They are a promise of a profanation carried out by the body to the film, during the articulating performing action. NEW VOID is not based on any appropriation of someone else's work, but its an attempt to start from a specific and recently produced movie, which the director Gaspar Noe reelaborates in the Film Enter the Void (2009), creating images according to precise aesthetic choices regarding the relationship between direction in digital creation and the technique which is being developed. The major performance factor of this project lies in the action of articulating repeatedly, from left to right, till the monitor's side (as in reading a Western book), by means of a mobile scanner Easypix, 21 cm high, on the surface of my MacBook pro 15,4", which triggers weird circuits. Time and movement in the images of Gaspar Noe's movie seem to be irreconcilable, when correlated to my arm's time and movement. The 945 New Frames so created are distorted images where the naturalistic detail is granted only when Oscar's point of view is slow, relaxed and reflective. It seems that a certain kind of synthesis has emerged not with standing the images' incomplete actual readability: in these two books I'll magnify these new frames as further reproductions in enlarged scale to allow for a material analysis of the frame. The New Frames purchase the statue of Raw Material from which a new narration will be generate: NEW VOID, The Movie.



NEW VOID

Teaser

2013

5 elements cm 35,9x23,8X19,8 each,
black folded alluminium supports,
adhesive print, apple MacBook Pro glass 15,4 inch

Photo credits: Delfino Sisto Legnani Studio



Starting from 5 images from the 2 books and applied on 5 different supports, Teaser is a possible new narration that negotiates with the context of the possible shows. These particular supports display on the front an image under Macbook Pro 15” glass. The different inclinations of these ibryd “screens”, that varies from 45° to 75°, correspond to the pressure of the act of scanning. Each of the elements are disposed in the space in 5 different levels. Measuring the hight of the exhibition space (288 cm) the elements have been distributed vertically repeating multiple of 57,6 cm.

