

PORTFOLIO

Alessandro Di Pietro
SELECTED PROJECTS 2023-2014

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2023

- THE PROJECT MANAGER
SYNDROME

2022

- OCCULT DESSERTS
- CITY OF CLOCKS AND PAWS
- ANIMAL HAZZARD:

¹ FAMILGIO
Ogni magia richiede un sacrificio
² POST LUX

2021

- STAGES OF ADULTHOOD
- BADLY BURIED
- HOBOBOLO

2020

- PREHISTORYBOARD [1.2.3]
- RACE OF A HIPPIE

2019 - 2020

- VAMPIRELLI

2019

- ORION - Blow [1.2.3]
- SHORT STORIES OF
FIRES AND CARBON
- SHELLEY

2016 - 2018

- FELIX
- The self-fulfilling
Owen Prophecy
- FELIX _ Reloaded
- DOWNGRADE VAMPIRE
- TOWARDS ORION:
Stories from the backseats
- TOMB WRITER
(Solve et Coagula)

2016

- TIZIANO E GIORGIONE

2014 - 2015

- DES ANOMALIES -
In the mood of the capricorn
- 2400
(editorial project)
- TRIGGER -Concept Teaser
(video installation)
- AZATN - PROPS

2013 - 2014

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

VIDEO

- FELIX_Reloaded
2018
- MOSTRI CONTRO FANTASMI
(with Enrico Boccioletti)
2018
- NEW VOID - The Movie
2014

ARTIST STATEMENT

My research is based on linguistic structures and cinematographic grammars, outlining methodologies that generate new narratives and production strategies through hybrid environments, inhabitants of monstrous plausible characters and non-objective technologies.

2023

- THE PROJECT
MANAGER SYNDROME

VAMPIRELLI (serie)

2023

Color pencil on paper
63h x 81 x 4 cm

Ph Credits: zazà Milano

Vampirelli is a serie of drawings that reflects on the representative limits of the most three-dimensional and psychologically evolved monster in the history of literature and cinema - the Vampire character.

Vampirelli (Italian term of endearment Vampire) are all based on the study of real artists, researchers, architects and writers who actively influence the cultural and artistic landscape of our lives.





VAMPIRELLO LUCREZIA, 2023 colored pencil on paper



VAMPIRELLO GG, 2023, colored pencil and cigarette ash on paper



VAMPIRELLA VALENTINA, 2023 colored pencil on paper

THE PROJECT MANAGER SYNDROME

Installation views

2023

Ph Credits: zazà Milano





THE PROJECT MANAGER SYNDROME - 2023, Installation view at ZAZA'

Fade Paw Study (Modern Meteorite)

2022 - 2023

h105 x 40 x 50 cm

Bronze on office drawer,
lithographic limestones

Ph Credits: Zazà

The shape of the paw/meteorite sculpture serie, it is composed of a series of multiplications of planes made up of different molds of a single animal paw. The animal-like form sublimates into a mineral form as a meteorite in free fall toward the modernist-derived structure that supports it. It is presented as a mockup of a future cataclysm in which the ideology of change fails.

The formal complexity of *Fade Paw Study (Modern Meteorite)* winks at Umberto Boccioni's futurist sculpture of the figure in *Unique Forms of Continuity in Space* (1913), and includes a rotten frame of the first airplane before the impact with the Twin Towers on September 11, 2001, which happened to coincide with my first day of higher-art education.





FADE PAW STUDY (modern meteorite), installation view 2022-23, bronze, office drawer, lithographic limestones



FADE PAW STUDY (modern meteorite), installation view 2022-23, bronze, office drawer, lithographic limestones

Fade Paw Study (Modern galateo)

2023

h120 x 50 x 20 cm

bronze on plinth in laminate wood drawer,
Goretex, lithographic limestones

Ph Credits: Zazà





FADE PAW STUDY (modern galateo), detail 2022-23, bronze on plinth in laminate wood drawer, Goretex, lithographic limestones



THE PROJECT MANAGER SYNDROME - 2023, Installation view at ZAZA'

Block-notes I

2023

h63 x 128 x 10 cm

markers, acrylic, pencils on acetate sheets,
tracing sheets, cardboard, prints, xps, plexiglass

Block-notes II

2023

h63 x 128 x 10 cm

markers, acrylic, pencils on acetate sheets, tracing sheets, 35mm film,
cardboard, analog photo prints, xps, plexiglass





PREQUEL DI
BATTLE IN
SEATTLE

1992/1999

BOWE NERB

1999
TRANSFORMATION - THEK 1998

FRONT VISIONE

CATERINE
FELICIA
PELLE

HELLO

LOMI GIBETTO
BRIER RABBIT
TAC BABY
(1946)

SONG OF
THE
SOUTH

DUOTO
PETTO MANA
D BORETER

BRIER RABBIT
PAUL THEK 1998?

DEATH AND TRANSFORMATION

CHI È LA VOLPE E CHI L'ORSO?

ENDERINE
KARNE
STRAP

PRE

LA DITA / AL VOMO
MONTANO NAGLI STRAPPI
CATTIVE

QUESTO È UNO
DEI MIEI
MOMENTI
PIÙ IMPORTANTI
E È STATO
MOLTO
DIFFICILE
RACCONTARLO
PERCHÉ
NON VOGLIO
PERDERE
QUESTO
MOMENTO
E SE FOSSE
STATO SOLO
UN FREAK?
AVREMO UCCISO
UN WINDOGATE

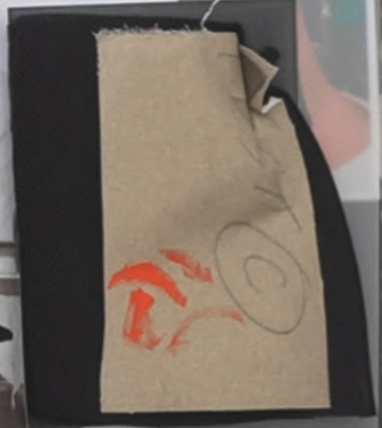
MIVE
KIDBY
DISNEY IS
OUTSID



TELEVISION
COLLA
A dense block of handwritten text in black and orange ink, covering a significant portion of the lower center of the collage. The text is mostly illegible due to its density and overlapping nature.

監督:本多猪四郎

SSIONAL



STAY AWAY
FROM THE

MAKES THE HEART
BEAT OFF BEAT

1996
Rich Rosenfield, Calicut

2021

- CITY OF CLOCKS
AND PAWS
- Ada & Caterina (black, gold)
FLX recorder serie
- +
- Anna & Bruno (white, silver)
FLX recorder serie

2022

- CITY OF CLOCKS AND PAWS

- ANIMAL HAZZARD:

¹ FAMIGLIO
Ogni magia richiede un sacrificio

² POST LUX

CITY OF CLOCKS AND PAWS

FRAC Corsica, Corte (FR)

Group show:
CAUTERE

2022

pigmented wax, paraffin and polyester resin
29 x 16 x 14 cm

Ph Credits: Léa Eouzan

City of Clock and Paws is an installation created recycling certain elements visible in the films of Caroline Poggi and Jonathan Vinel, which he mixes with motifs from Di Pietro own mythology, such as the paw of a feline whose skin is detached from its muscles. This sculptural detail thus meets the face of *Bébé Colère* and the house under construction in *You must either watch a fire or burn up in it* to abstractly compose the interpretation of a camera movement.

In this sophisticated device, the objects are to be understood as relics that constitute a small machine of executive narration. It is a question of producing experimental narratives, of establishing improbable stories, where archaeology and science-fiction meet, in the image of quantum mechanics which leans in its description of the world on amplitudes of probability, that is to say the possibility of superimposed states.





CITY OF CLOCK AND PAWS - installation view, at FRAC Corsica



CITY OF CLOCK AND PAWS - details of two bronze sculptures



CITY OF CLOCK AND PAWS - details of a wax element



Bébé Colère - wax, resin - 2022

**Ada & Caterina (black, gold)
FLX recorder serie
+
Anna & Bruno (white, silver)
FLX recorder serie**

Karussell - Palazzo Brancadoro, Fermo (IT)

Solo show:

Animal Hazard

(1st chapter / Famiglio - ogni magia richiede un sacrificio)

2022

Laminate wood, plexiglass, xps, PLA,
pearl coltro, other materials
250 x 134 x 30 cm each







ANNA & BRUNO (white, silver) - FLX Recorder Serie - installation view, Karussel at Palazzo Brancadoro



ANNA & BRUNO (white, silver) - FLX Recorder Serie / ADA & CATERINA (BLACK, GOLD- installation view, Karussel at Palazzo Brancadoro

SHELLEY - POST LUX

Karussell - Palazzo Matteucci, Fermo (IT)

Solo show:

Animal Hazard

(2nd chapter / Post Lux with Mario Airò)

2022

Ceramic, plaster

273 x 30 x 30 cm



POST LUX - installation view, Karussell at Palazzo Matteucci with Mario Airò



SHELLEY - POST LUX - installation view, Karussel at Palazzo Matteucci



SHELLEY - POST LUX - Installation view, Karussel at Palazzo Matteucci

2021

- Lilac paw fade study
+ FELIX Patience

- Tomb Writer
(Solve et Coagula)
+ The Self fulfilling
Owen Prophecy

- HOBOBOLO

FELIX_Patience

Sitterwerk - Kunstbibliothek und Materialarchiv
Sankt Gallen (CH)

Group show:
Stages of Adulthood

2018

3D printing bronze,
powder-filled PLA, aluminum cylinder.
17 x 135 x 17 cm

Ph Credits: Armature Globale

FELIX_Patience is inspired to the Canova's sculpture *Hercules and Lica* (1795-1815). The snout of the lion, in the original complex a vestige abandoned at the foot of Hercules, has been stretched to a distorted smile, translated into a coating of an ambiguous technology designed on the model of a time capsule and electric battery, a device that contains or preserves cultural or energetic potential.





STAGES OF ADULTHOOD - installation view, Sitterwerk - Kunstbibliothek und Materialarchiv

Lilac paw fade study

Sitterwerk - Kunstbibliothek und Materialarchiv
Sankt Gallen (CH)

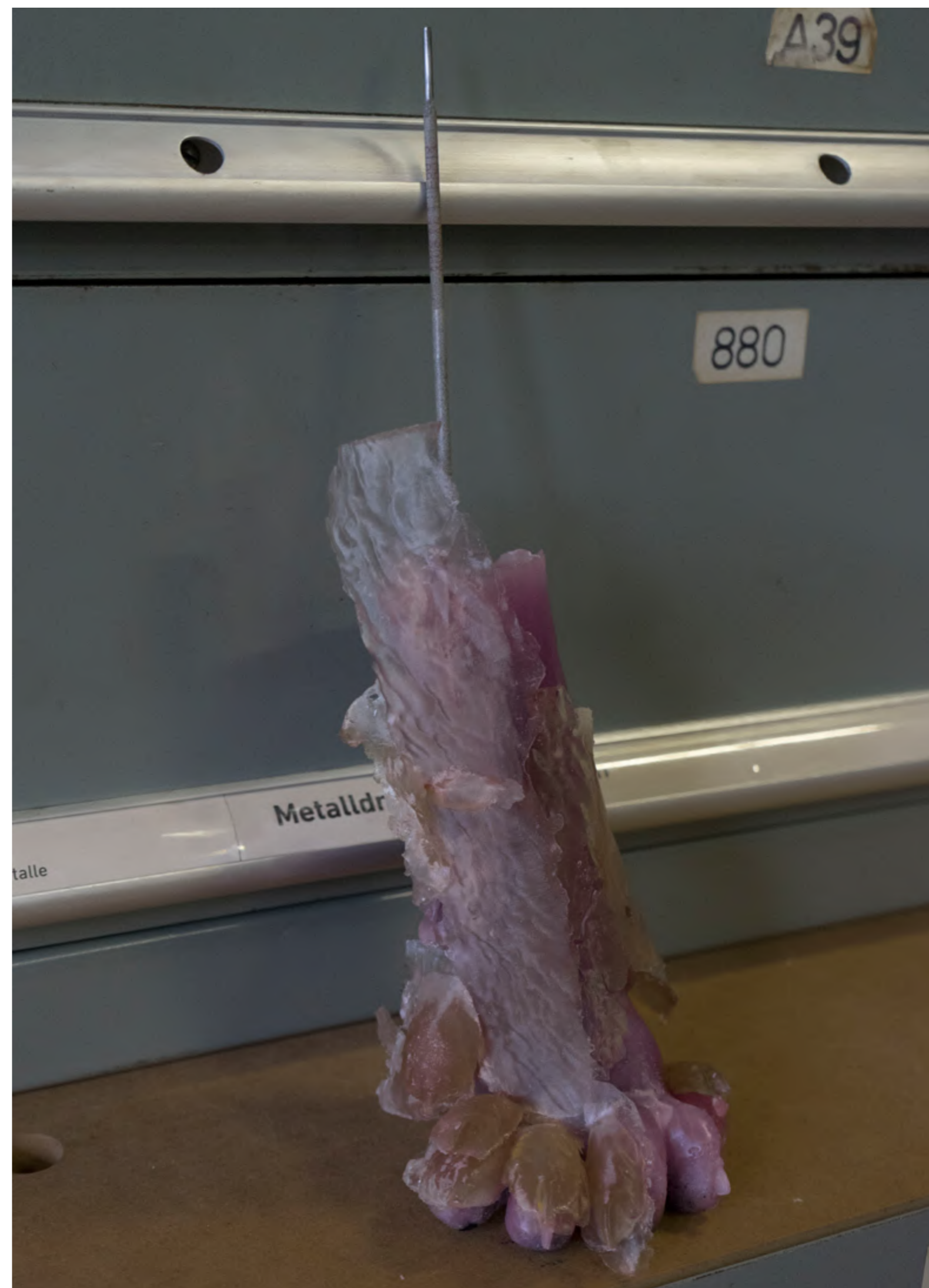
Group show:
Stages of Adulthood

2021

pigmented wax, paraffin and polyester resin
29 x 16 x 14 cm

Ph Credits: Armature Globale

Lilac paw fade study is part of a series of sculptural studies of a posed feline paw whose surface appears to be decomposed as if the skin rendering is lifting from the model. As its epidermis lifts, it multiplies and rarefies in the air. A relic selected for the library's RFID technology.





TOMB WRITER (solve et coagula)

Palazzo Re Rebaudengo, Guarene (IT)
(Fondazione Sandretto Re Rebaudengo)

Group show:
Badly Buried

2016 - 2021

Engraved gas concrete models
35 m² - variable dimensions

Ph Credits: Domenico Conte

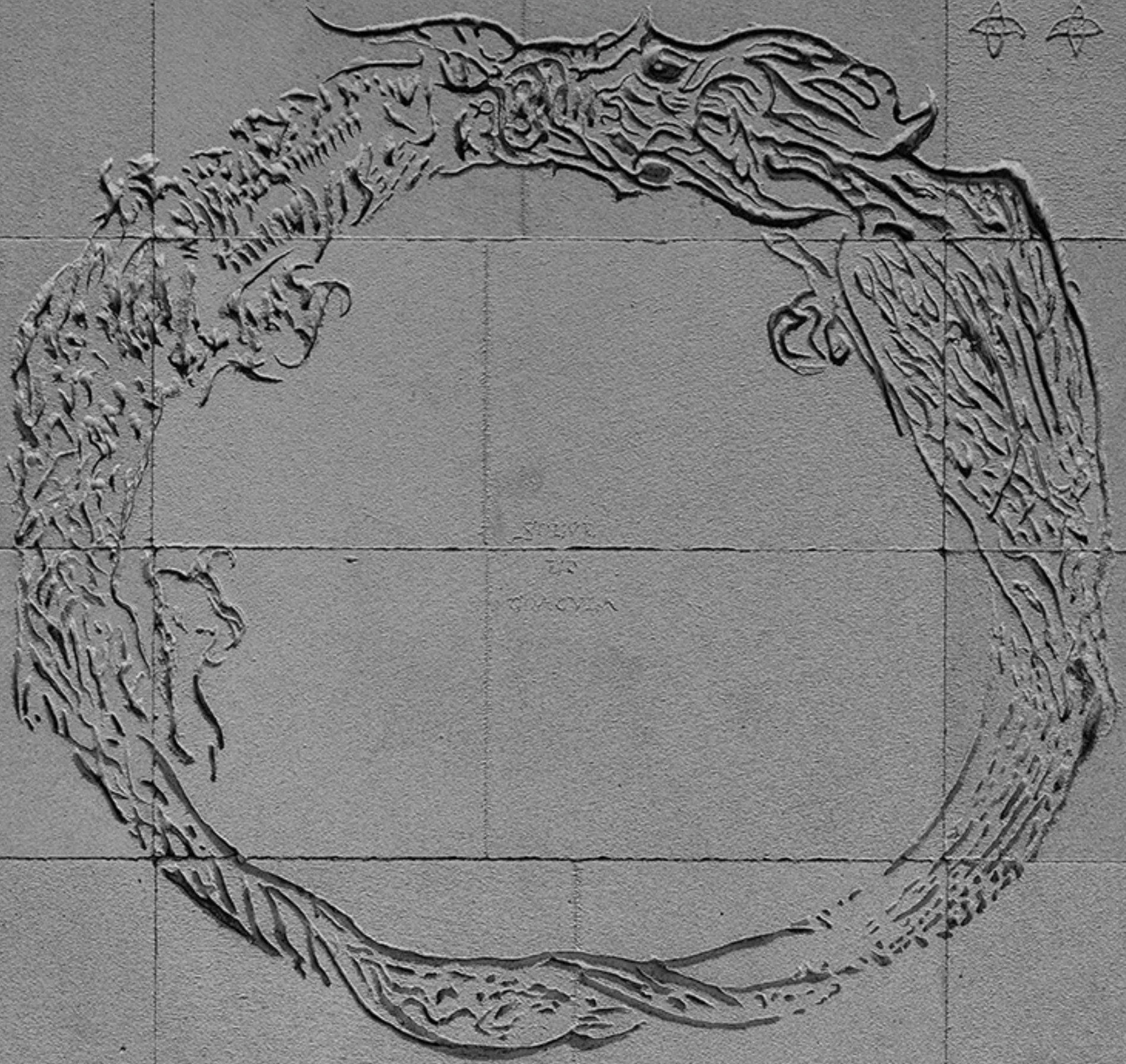
TOMB WRITER (Solve et Coagula) is a floor installation focused on the Alchemy motto solve et coagula, to “dissolve and coagulate”, meaning that something must be broken down before it can be built up. In the center is an ouroboros - an ancient symbol depicting a serpent or dragon eating its own tail. On the periphery are inscriptions about love and hate. These are narrated by a tomb writer, a fictional desecrating collective entity.

The audience is invited to walk across the space. The floor buries the dead bodies beneath the ground, where they return to the earth - a cyclical way of thinking about time, as in the motto of “dissolve and coagulate.” Womb to tomb, birth to earth.





TOMB WRITER (solve et coagula) - The Self-fulfilling Owen Prophecy - installation view, *Badly Buried*, Palazzo Rebaudengo



STYL
TO
CROWN



EMER

GRIBBYE LLOW

THE MOUNT
FLESH

TRAITOR



The Self Fulfilling Owen Prophecy

Palazzo Rebaudengo, Guarene (IT)
(Fondazione Sandretto Re Rebaudengo)

Group show:
Badly Buried

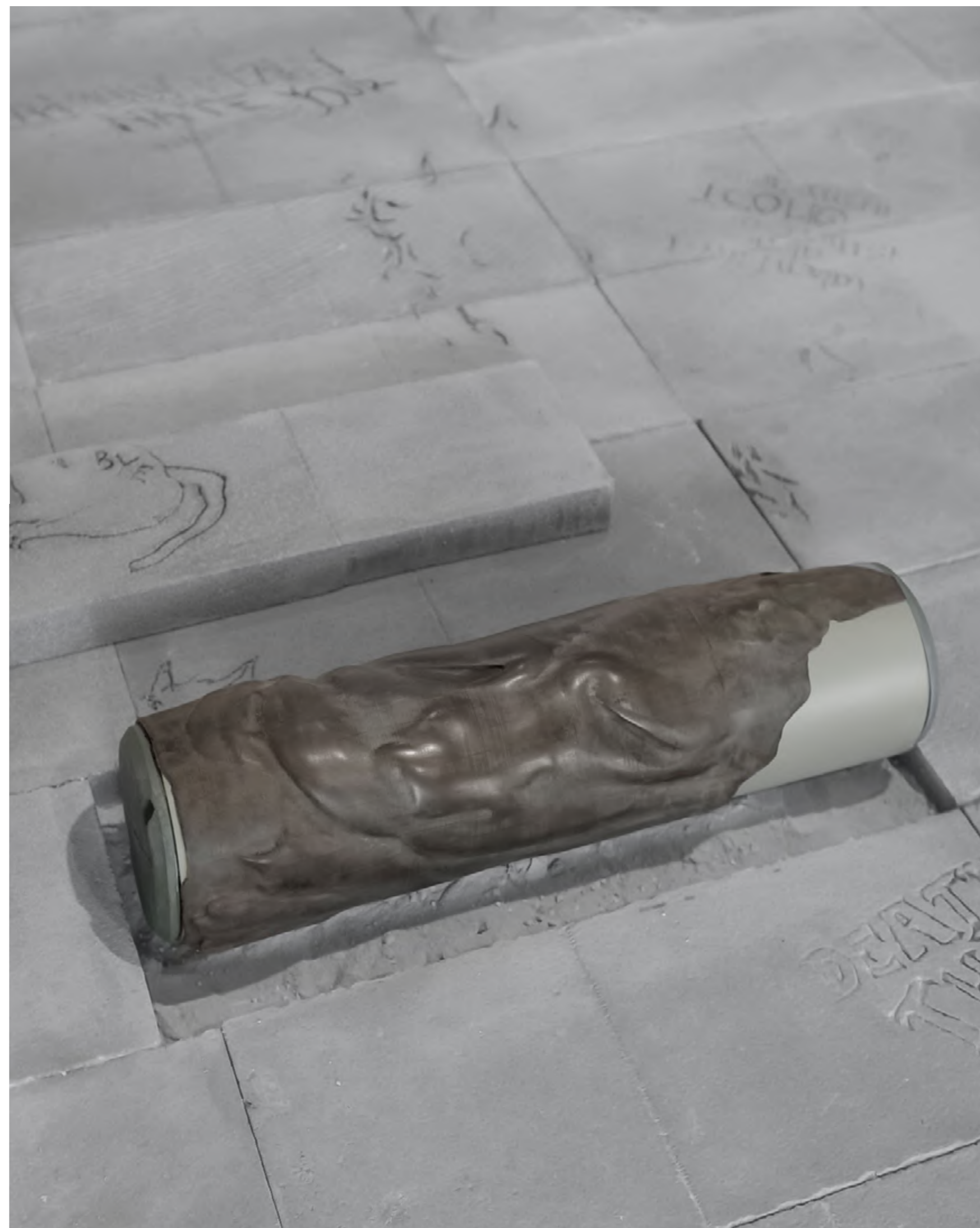
2018

Engraved gas concrete models
75 x 18,5 x 18cm

Ph Credits: Domenico Conte

As part of *TOMB WRITER*, the sculpture *The Self Fulfilling Owen Prophecy* (capsule) is entombed by a mysterious character before the opening - an act that is not a performance, but a real event that activates this last coagulation of the installation.

First presented in 2016, the work reinterprets burial tactics.





HOBOBOLO

Gelateria Sogni di Ghiaccio, Bologna (IT)

Solo show

2021

Mixed media installation
600 cm x 250 cm x 150 cm

Courtesy MAMbo - Museo d' Arte Moderna di Bologna

Ph Credits: Mattia Pajè

t





HOBOLLO - installation view, Gelateria Sogni di Ghiaccio





X

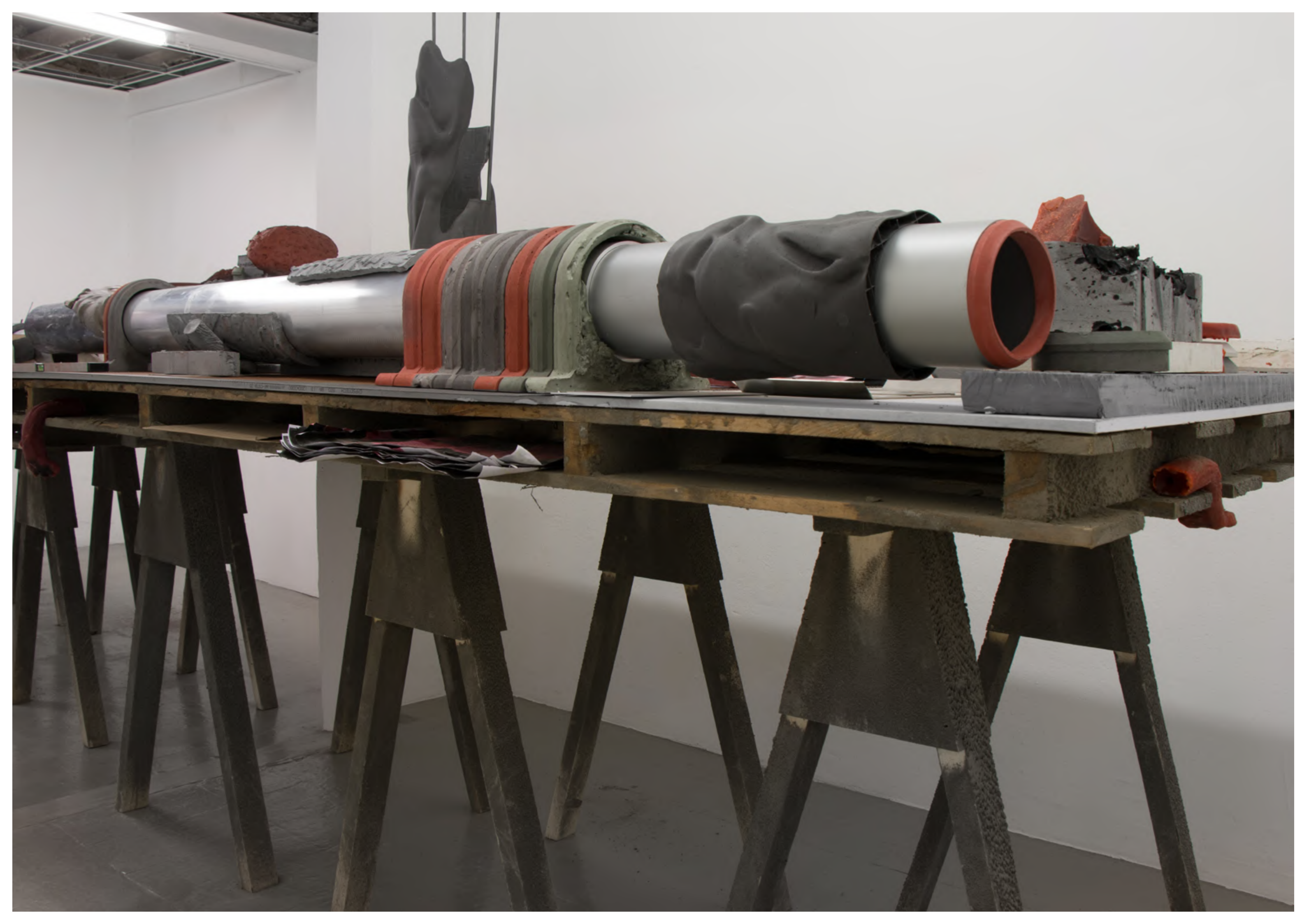
X













PREHISTORYBOARD 1

Villa Imperiale, Pesaro (IT)

Group show:
Against Sun and Dust

2020

Sand casted aluminium
150 cm x 150 cm x 6 cm

Ph Credits: No Text Azienda / Michele Zanotti

The PREHISTORYBOARDS serie consists of three aluminum slabs with inscriptions. There were reported quotes and notes by Kris Kraus and Mike Kelley's on Paul Thek's life. The handwritten (handsculpted) quotes are fading away, they are ruined by the element, and so the traces regarding Thek's life.







PREHISTORYBOARD 2

Villa Imperiale, Pesaro (IT)

Group show:
Against Sun and Dust

2020

Sand casted aluminium
120 cm x 120 cm x 4 cm

Ph Credits: No Text Azienda / Michele Zanotti





PREHISTORYBOARD 3

Villa Imperiale, Pesaro (IT)

Group show:
Against Sun and Dust

2020

Sand casted aluminium
120 cm x 60 cm x 3 cm

Ph Credits: No Text Azienda / Michele Zanotti



RACE OF A HIPPIE

Villa Imperiale, Pesaro (IT)

Group show:
Against Sun and Dust

2020

Performance/Video shooting for RACE OF A HIPPIE (upcoming video)

Ph Credits: No Text Azienda / Michele Zanotti

The video is *RACE OF A HIPPIE* (20 minutes) plays around the ideas of death and resurrection of an artist. The film introduces *TOMB (DEATH OF A HIPPIE)* (1967) to a new movie language. *TOMB* is a rather iconic work by Thek; it got lost and now survives only in the photographic documentation made by Peter Hujar. *TOMB (DEATH OF A HIPPIE)* was a hyperrealistic 1:1 scale effigy of the artist's corpse, with an open mouth showing the blue tongue, two medallions with psychedelic motifs on the cheeks and the fingers of the left amputated hand scattered all along the body as votive offerings. Thek had a close relationship with funeral cults; the documentation of his work in Hujar's photographs could be considered as a relic. A shred of *TOMB*, a hand of the sculpture, has been found off Fire Island, New York, casting a shadow of ambiguity on the fate of the work. The subject of *RACE OF A HIPPIE* methodologically draws on the principles of speculative fiction by redesigning the figure of Thek starting from the mysterious new life of *DEATH OF A HIPPIE*. In *RACE OF A HIPPIE*, the work *DEATH OF A HIPPIE* testifies that it never disappeared but rather survived and continued an incessant vital work.

The first sequence takes place at Villa Imperiale in Pesaro where a stakeout is staged to find and chase the ghost of Paul The with a hand-held camera. The viewer is in a dense and dark forest on a summer day. From an elevated position, one notices a movement in the brushwood, perhaps a boar. A tall, blond man emerges, dressed as a soldier from the past on a mission. He is dirty, he looks like a hermit, an old hippie, a hobo. He does not know he is being filmed but at a certain point he sees the cameraman and tries to escape. To understand the first sequence, it is useful to remember the physicality of the protagonist of *LAST DAYS* (2005) by Gus Van Sant (film inspired by the last days of Kurt Cobain): a body that drags itself in nature.





2019 - 2020

- **VAMPIRELLI**

2019

- **ORION - Blow [1.2.3]**

- **SHORT STORIES
OF FIRES AND
CARBON**

- **SHELLEY**

VAMPIRELLI

MEGA, Milan (IT)

Solo Show:

Lo Spavento Vinse il Giorno
(5 of 21 drawings selection)

2019 - 2020

Color pencil on paper
50cm x 70 cm each

Ph Credits: Lorenzo Capelli

Vampirelli is a serie of drawings that reflects on the representative limits of the most three-dimensional and psychologically evolved monster in the history of literature and cinema - the Vampire character.

Vampirelli (Italian term of endearment Vampire) are all based on the study of real artists, researchers, architects and writers who actively influence the cultural and artistic landscape of our lives.



Vampirello Lucrezia, 2020, detail, 50 x 70 cm, pencil on paper



Vampirello Liliana, 2020, 50 x 70 cm, pencil on paper





Vampirello III, 2019, 50 x 70 cm, pencil on paper



Vampirello Alvino, 2020, 63 cm x 81 cm x 4 cm, matite colorate su carta



Vampirello Alvino, 2020, 63 cm x 81 cm x 4 cm, matite colorate su carta



Vampirello III, 2019, 63 cm x 81 cm x 4 cm, matite colorate su carta



Vampirello Rochelle, 2019, 63 cm x 81 cm x 4 cm, matite colorate su carta

ORION-Blow [1 - 2 - 3]

Sonnenstube, Lugano

Solo Show:
Blind Date #4

2019

Metal sheet, reflective gray glass, uv print on film, led
Variable dimensions

Background display:
graphite polystyren assembled moduls

Ph Credits: Muriel Hediger

ORION_Blow serie imitate both a rear-view mirror and the graphic design of a clip ordinarily used in visual editing software environments such as Adobe Premier or Avid.

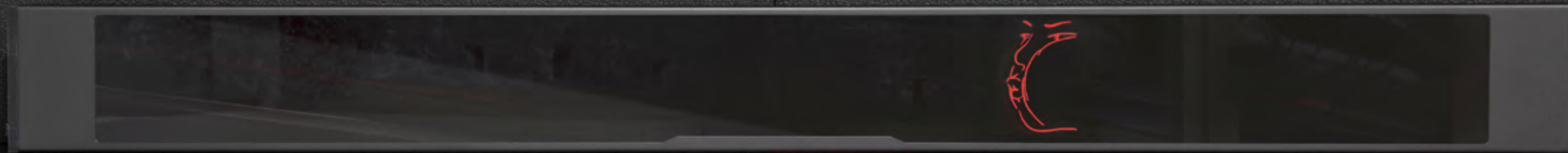
An environment with Orion mirrors developed on a “space line” in front of a dark non-descriptive wall, the narrative is choral but still.

Inside residues of “pop” figuration; at the same time the shape of the mirrors lead to more minimal-looking infra-structures, reminding us that the drawing inside is a pleasant trap for the eyes.





ORION - Blow installation view



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

SHORT STORIES OF FIRES AND CARBON

RAUM, Bologna (IT)

2018

Performative environment 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

Ph Credits: Luca Ghedini per RAUM

December 14, 2018

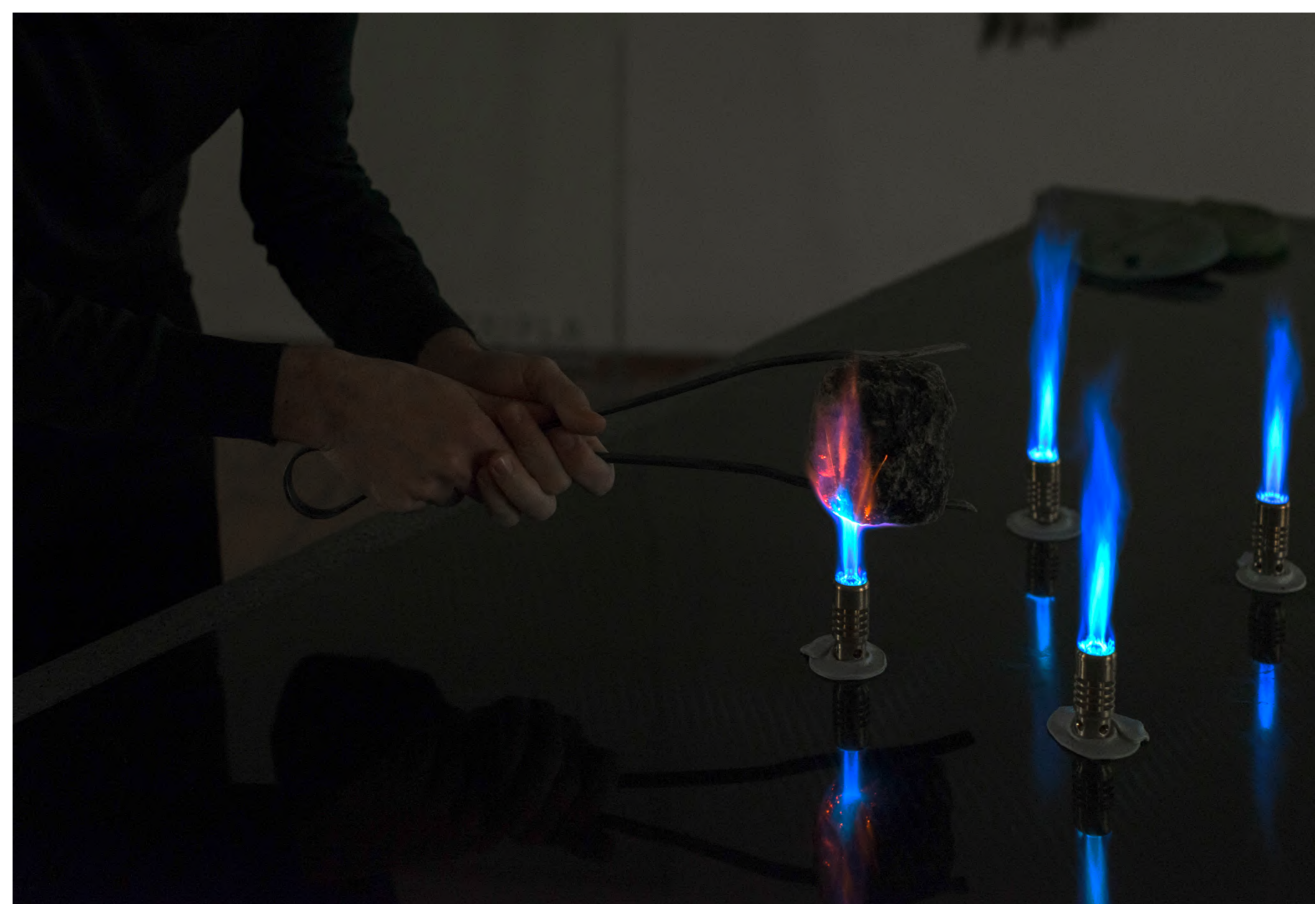
“*Short stories of Fires and Carbon* is a sequence of 4 performative acts that all use three simple elements of flame, spark and carbon. Reflecting on the discovery and the domestication of fire as the first defence against the intangible and the looming, Short stories of Fires and Carbon fulfils its 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 detail
Costanza Candeloro wall drawing



Short Stories of Fires and Carbon, Listening TRENITALIA 2018 by Riccardo Benassi



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

SHELLEY

Centrale Fies, Dro, Trento (IT)

Group show:
Performativity

2019

Ceramic, aluminium, pigmented plaster,
resin, electrical generator
20cm x 220 cm x 20cm

Display:
painted wood, polystyrene, steel

Ph Credits: Roberta Segata for Centrale Fies

SHELLEY was conceived in relation to the context of Centrale Fies, a place that has housed a power station since 1900 that is still partially functional. The decision to decorate the capsule with a bas-relief of frogs running across the surface refers to Luigi Galvani's experiments with bioelectricity. At the time, electricity was thought to be the new way of conceiving the soul in a body.

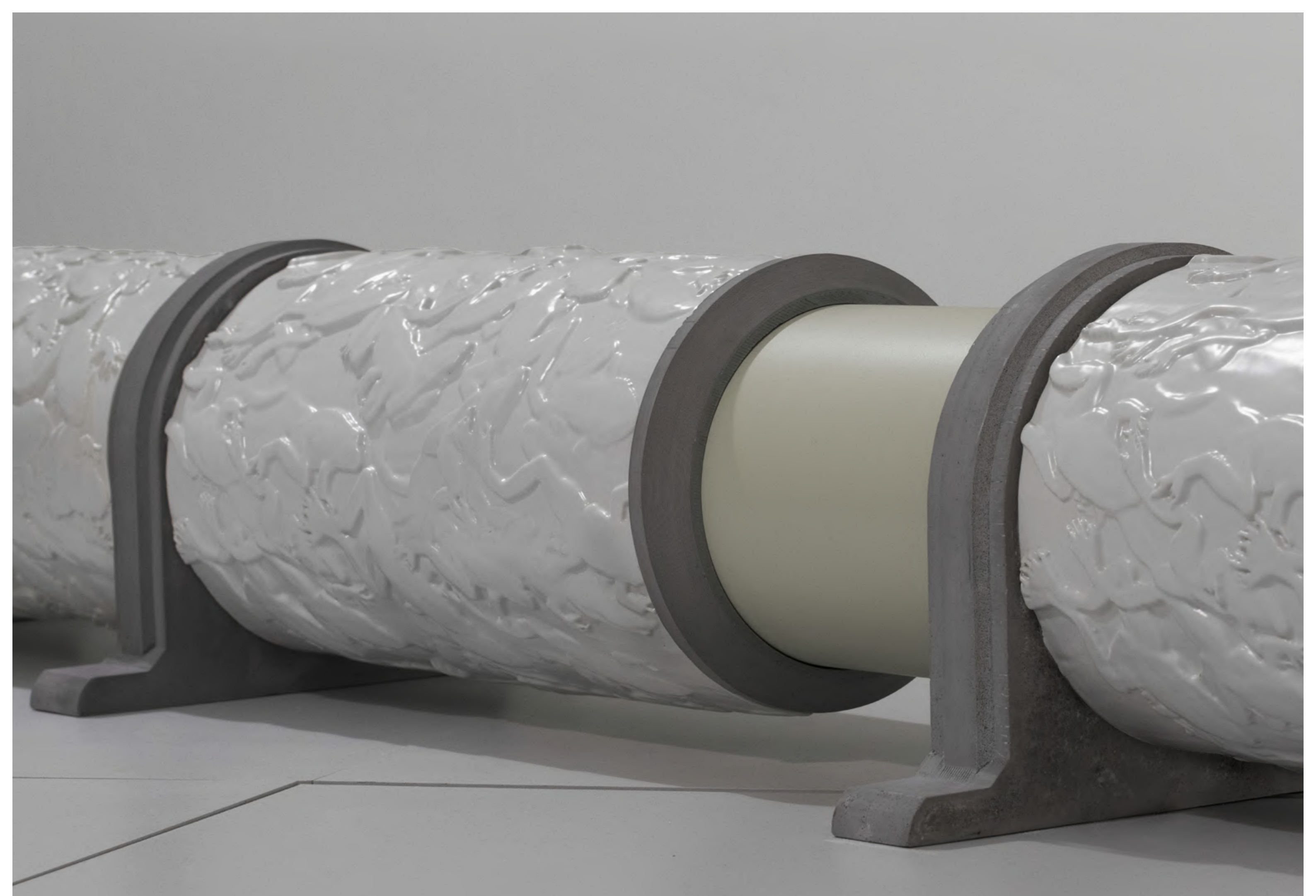
Inside the sculpture there's an electrical 'soul' (functioning mechanical components) that releases static electricity. The sculpture has been specially made of ceramic, perfectly insulating the device. Like a fortified capsule, it maintains and preserves the energy produced inside.





SHELLEY installation view





2016-2018

- **FELIX**
 - **THE SELF-FULFILLING OWEN PROPHECY**
 - **FELIX _ Reloaded**
 - **DOWNGRADE VAMPIRE**
 - **TOWARDS ORION**
Stories from the backseats
 - **TOMB WRITER**
(Solve et Coagula)
- Chapters of the same series of narrative / installative environment

FELIX

Marsélleria, Milan

Solo show

2018

Ph Credits: Marco Cappelletti

FELIX is the last chapter of a four-episode series made also of *Tomb Writer (solve et coagula)* (2016), *Downgrade Vampire* (Milan, 2016), and *Towards Orion - stories from the backseat* (2017).

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.

In *Felix*, 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. 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 it's a way 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.

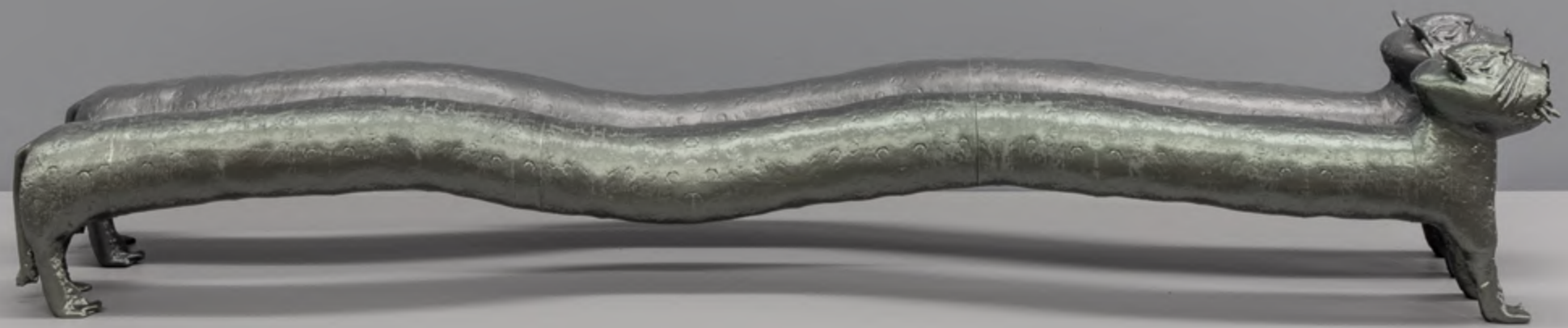




FELIX, installation view



FELIX installation view





detail of **FLX Recorder 2**, 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 polystyrene, bronze



FELIX, installation view



FELIX_Rick Sanchez, 130cm x 17cm x 17cm 3D polymer bronze and iron powder, green oxide pigmented plaster, colored aluminum cylinder, laser-cut and carved stainless steel rings thermal resistance



FELIX installation view



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



FELIX_Patience, 130cm x 17cm x 17cm 3D polymer bronze powder, green oxide pigmented plaster, colored aluminum cylinder, laser-cut and carved stainless steel rings



detail **The Self-Fulfilling Owen Prophecy**, sculptures: 75cm x 18,5 / 20 cm cylinder 15cmø, 3d printed brass 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

Group show:
5 Mostre - The Tesseract

2017

3D printed brass or metal wire on aluminum cylinder, concrete
Metal perforated sheet, steel, wood

Sculptures: 75 cm x 18,5 / 20 cm
Structure: 110 cm x 230 cm x 75 cm

Ph Credits: Altrospazio

“The Self-fulfilling Owen Prophecy” reinterprets and merges server-based visualization and burial tactics as a platform for two Capsules.

Designed as a circuit with two sources - one full, one empty, plus and minus - a young person, as a predefined phase of a natural circle, changes electrical sources so as never to interrupt a changing cycle.





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

FELIX_Reloaded

MAMbo - Museo d'Arte Moderna di Bologna
Bologna (IT)

2018

FELIX_Rick Sanchez

2018

3D polymer bronze and iron powder, green oxide pigmented plaster, colored aluminum cylinder, laser-cut and carved stainless steel rings

FELIX_Semmelweiss

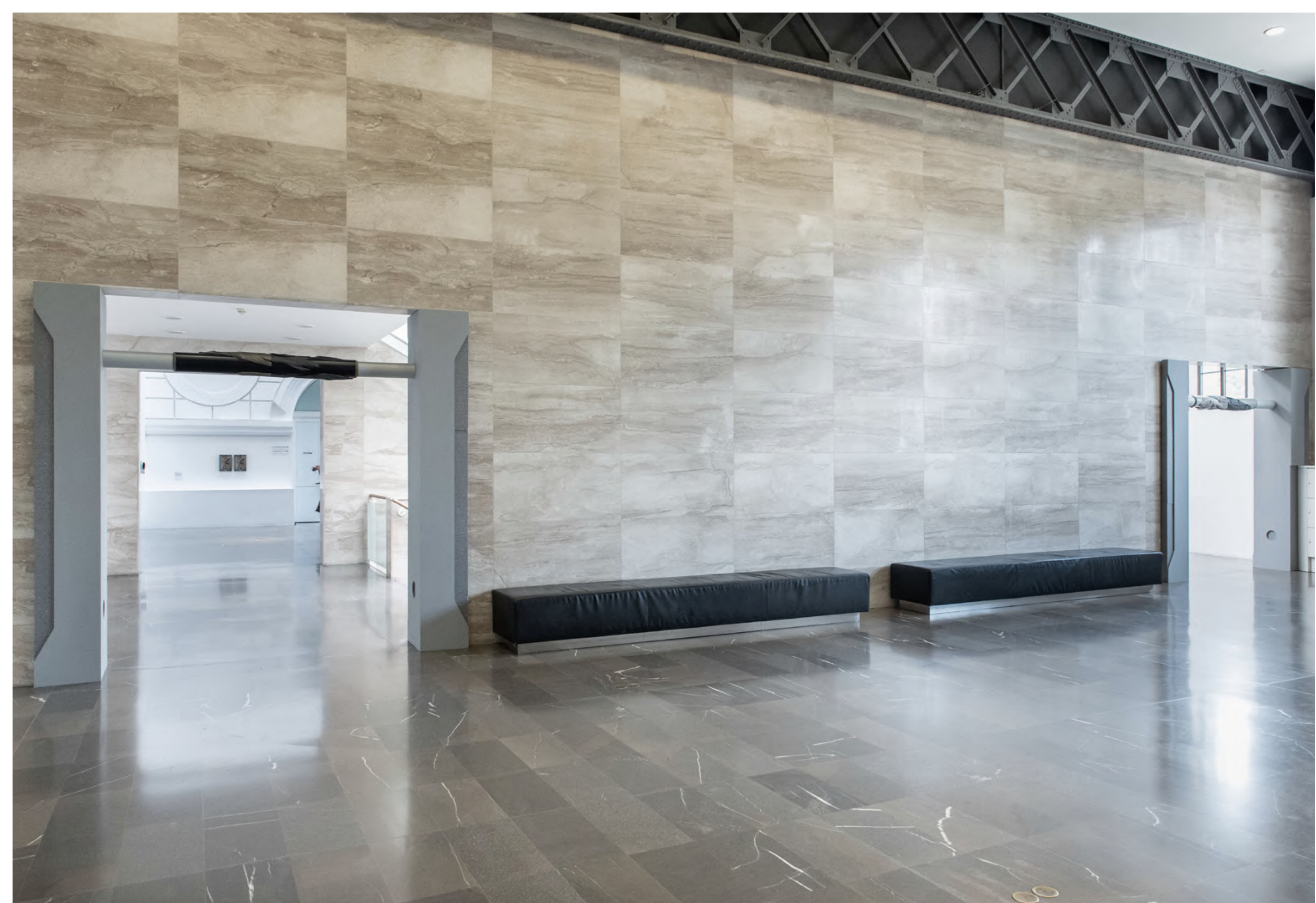
2018

3D polymer bronze and iron powder, green oxide pigmented plaster, colored aluminum cylinder, laser-cut and carved stainless steel rings

Site specific designed display:

wood, polystyren and plastic pipe





FELIX_Reloaded, installation view

TOWARDS ORION STORIES FROM THE BACKSEAT

La Plage, Paris (FR)

Solo show

2017

Real mirror, 2017

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

The Sleeper, 2017

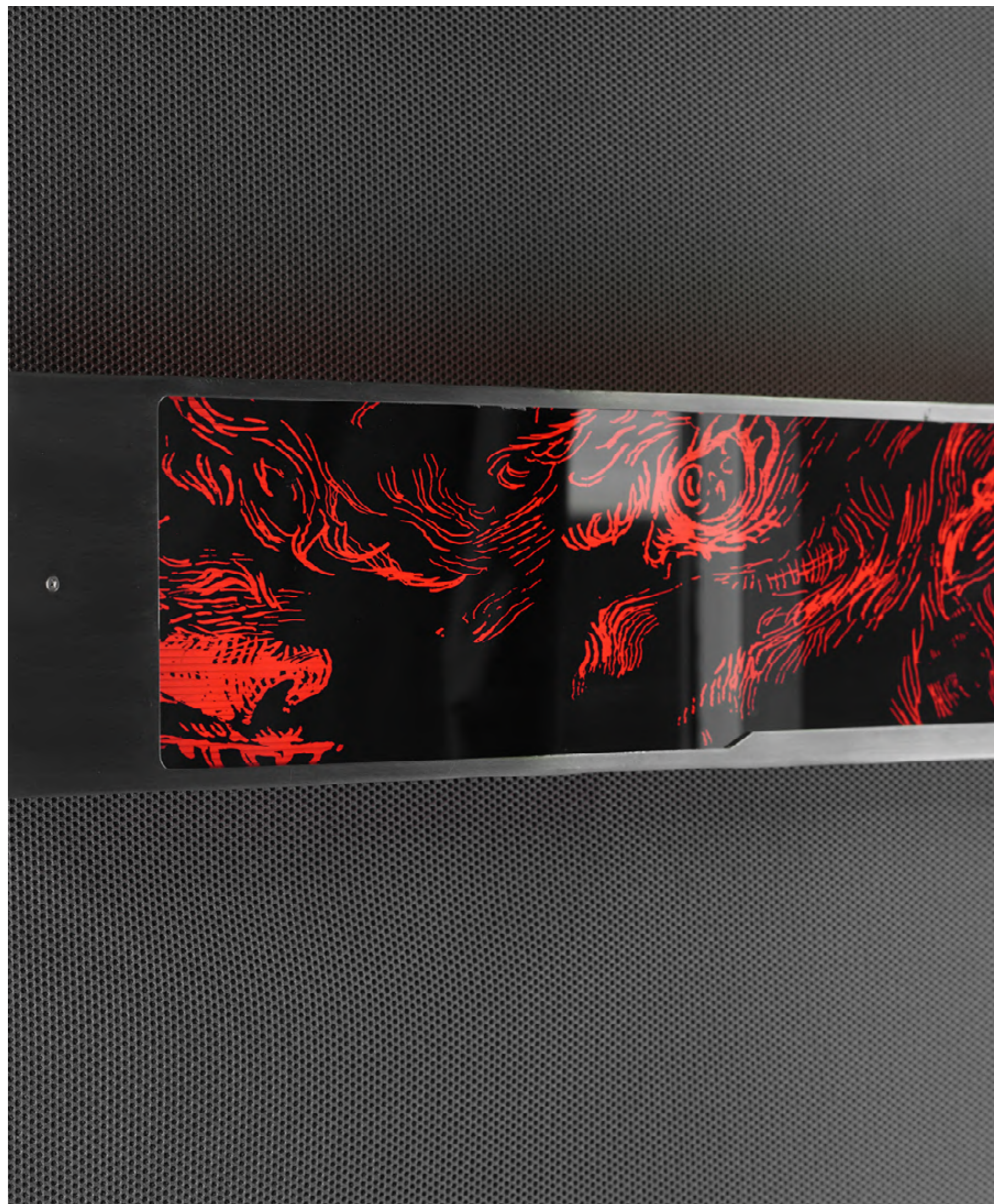
Metal sheet, reflective gray glass, uv print on film, led
14x50x6 cm

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

Ph Credits: Aurélien Mole

TOWARDS ORION - STORIES FOR THE BACKSEAT is the installation of a mirror, where the content is a digital print transfer of a graphical work, the general environment is sealed and thermo-formed using material and fabrics generally used in the automotive industry for seats.

The mirror frames the drawing of a monster with its gaze fixed on the road and a second monster showing a frightened gaze. The look in the rear mirror is used as a key cinematographic image to describe a state of alertness and transfiguration in the observation of the past while the observer's reflection is blurred.

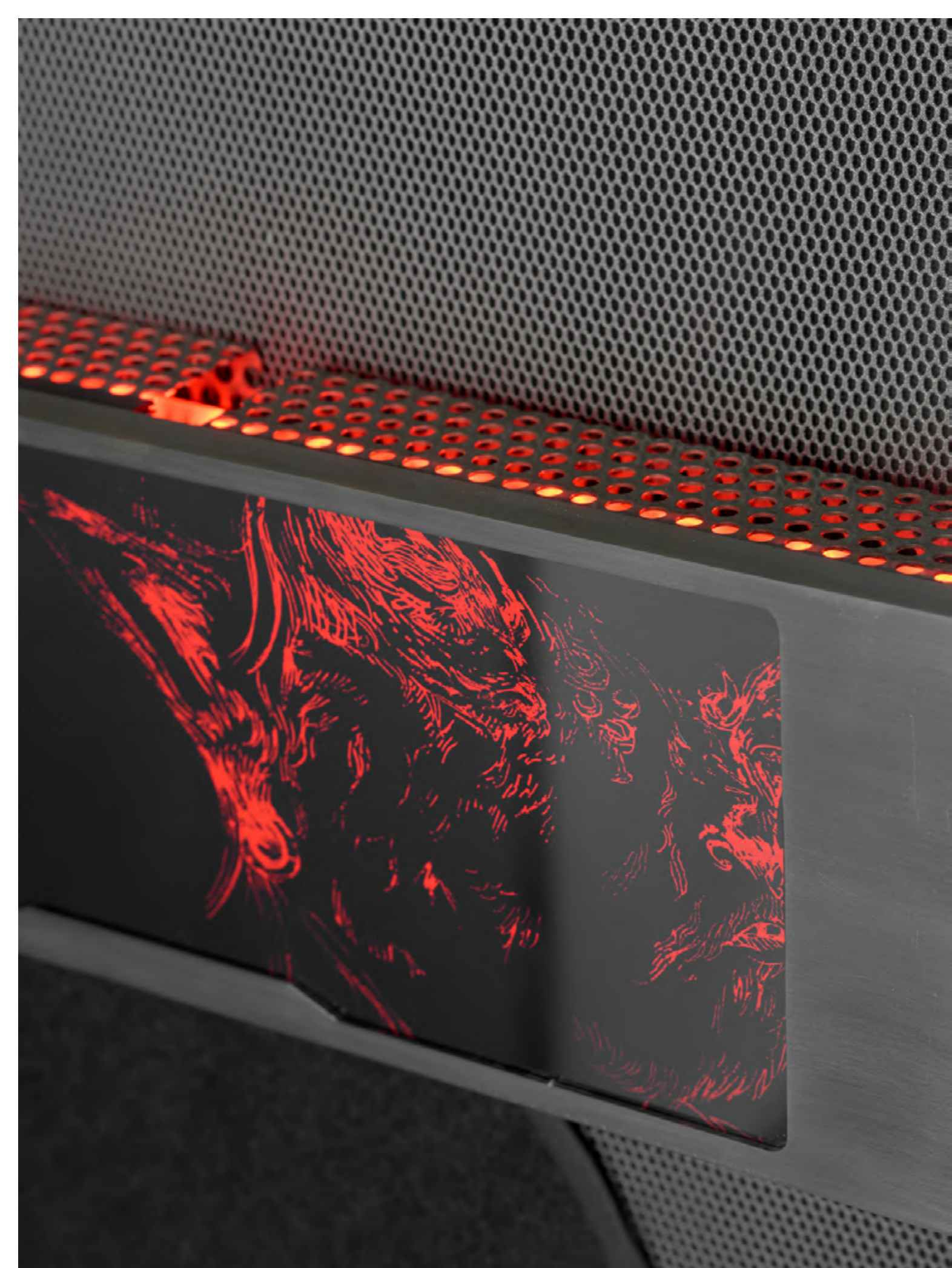




Towards Orion Stories from the Backseat installation view



Real mirror, 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, Milan (IT)

Group show:

The Inhabit of a foreign sky

2016

Ph Credits: Marco Cappelletti

APPENDIX_ written by Lucrezia Galeotti

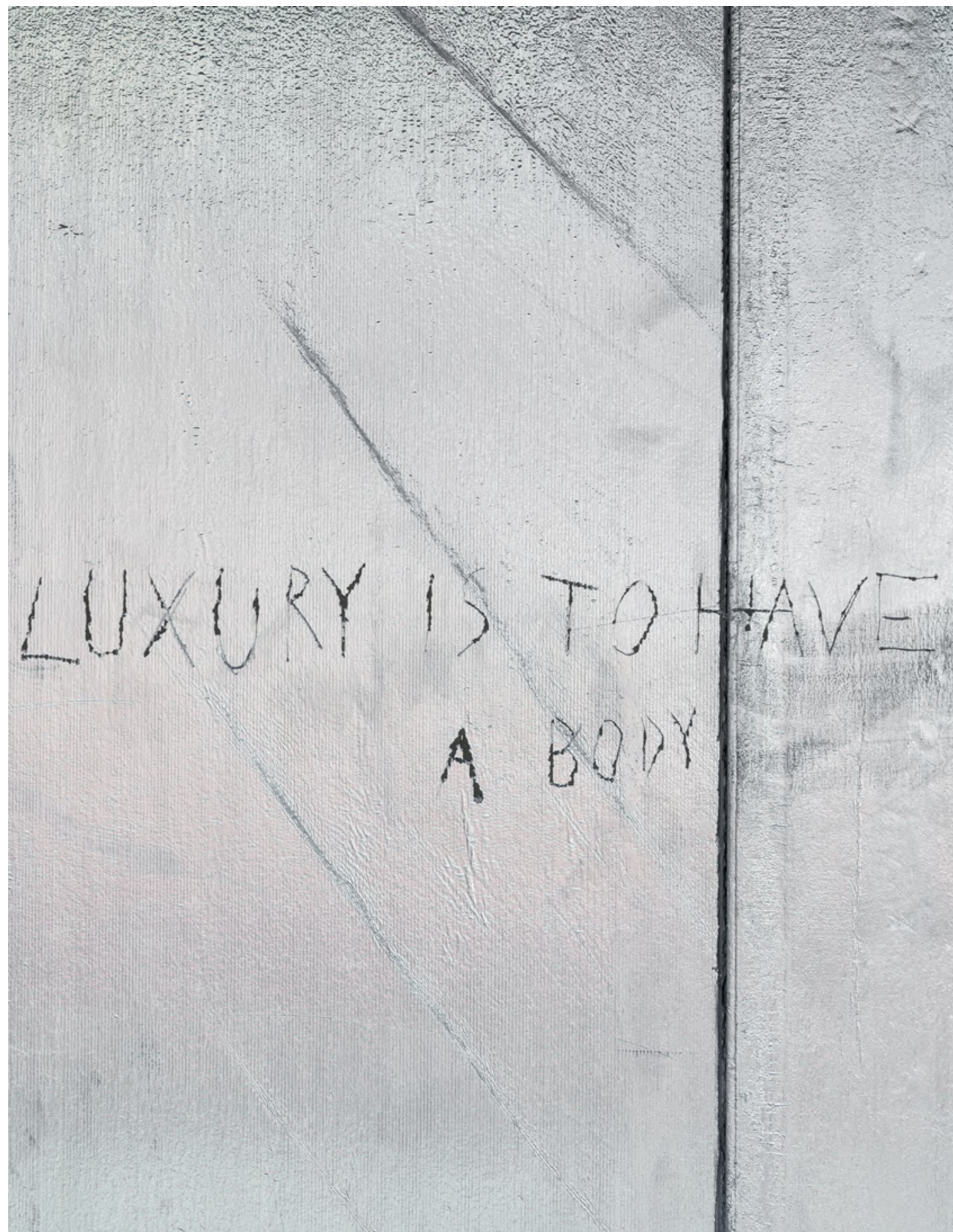
I'll tell you how to access such a strong rapture: / I cast the image of explosions and laceration onto the wall of reality.

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.

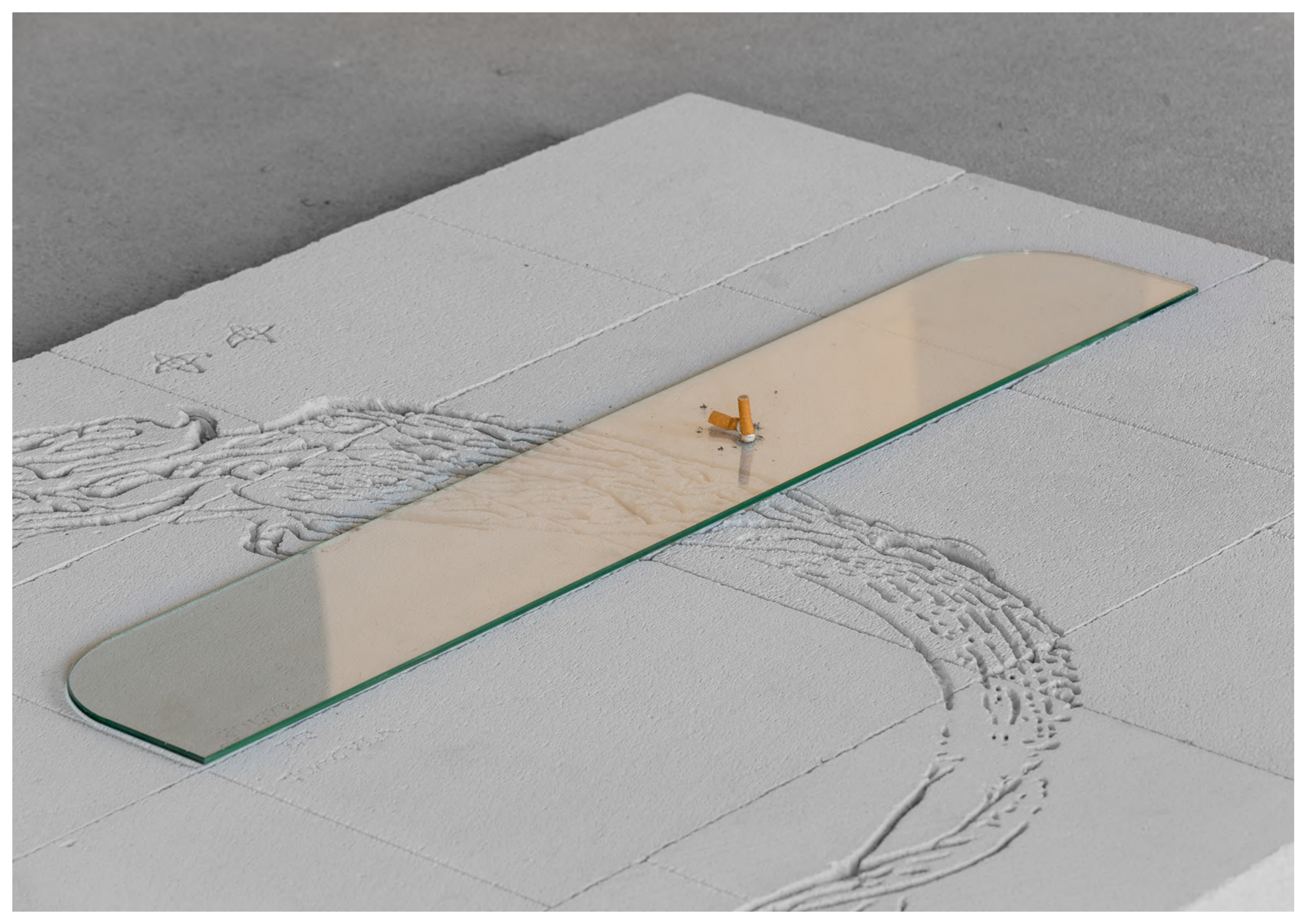
Every way out is a notched mould, my eyes sift through them: / new flows are needed in order for them to be truly resolved. / It's an outer limit: it screams, blinds, dazzles to become shrieking.

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





DOWNGRADE VAMPIRE, installation view





DOWNGRADE VAMPIRE, installation view

SH



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



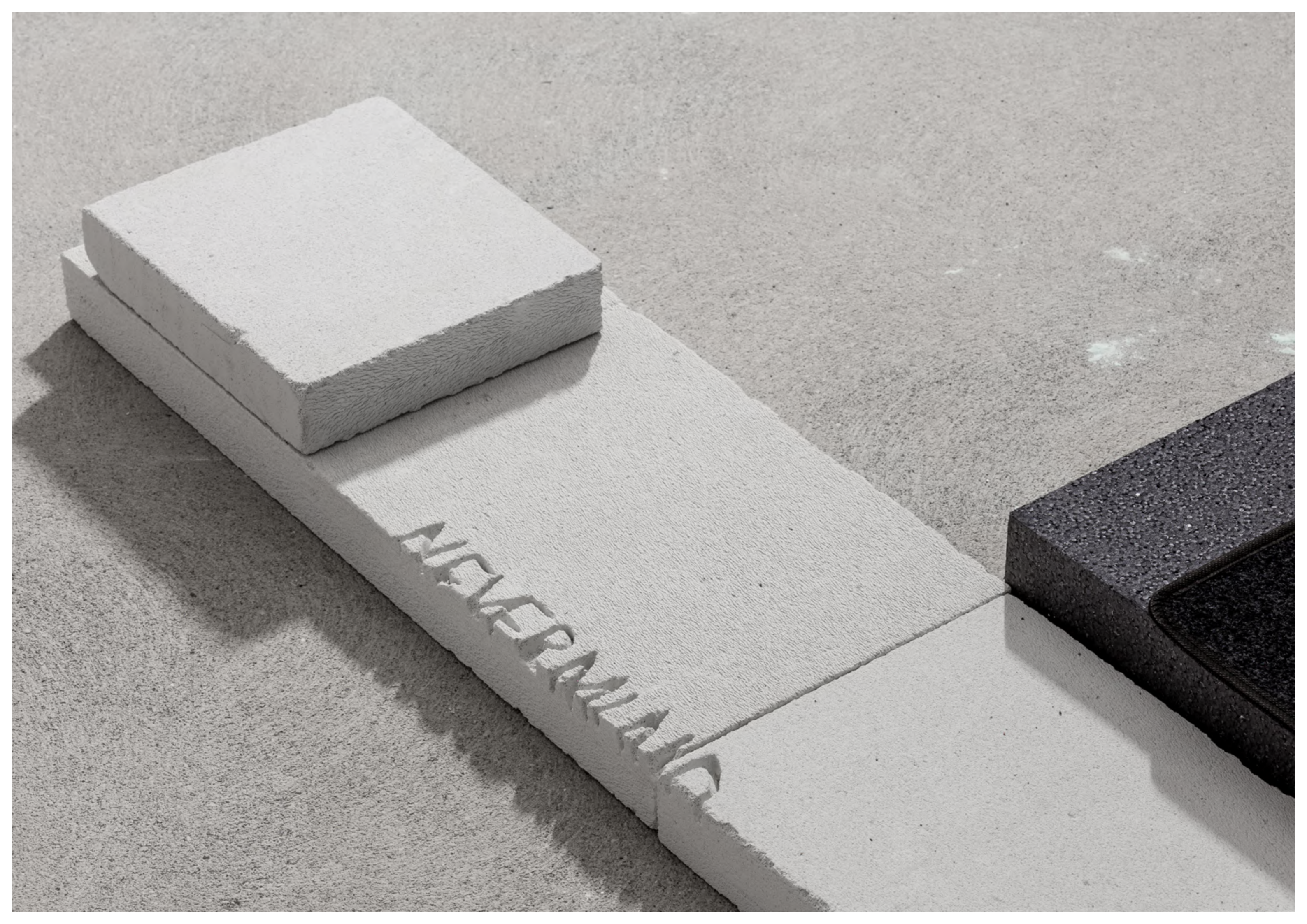


DOWNGRADE VAMPIRE, installation view





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



DISTRACT YOURSELF - a Flat Vampire is Su^cking Silicone until you'll s^hine bright

Treti Galaxie / Barriera, Turin (IT)

Two person show:
Tiziano e Giorgione

2016

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

Ph 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.



bright

Distract Yourself:

+

+

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



TIZIANO E GIORGIONE - installation view

2016

- **TIZIANO E GIORGIONE**
-

2014-2015

- **DES ANOMALIES**
In the mood of the capricorn
-

- **2400**
(editorial project)

- **TRIGGER**
Concept Teaser
(video installation)

- **AZATN - PROPS**

DES ANOMALIES

In the mood of the Capricorn

Car-drde, 2014, Bologna (IT); Hopstreet Gallery, 2015, Brussel (BE); Klemm's, Galerie, 2016, Berlin (DE); Galerie Samy Abrhams, 2016, Paris (FR)

Group show:
ZODIACO

2014

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

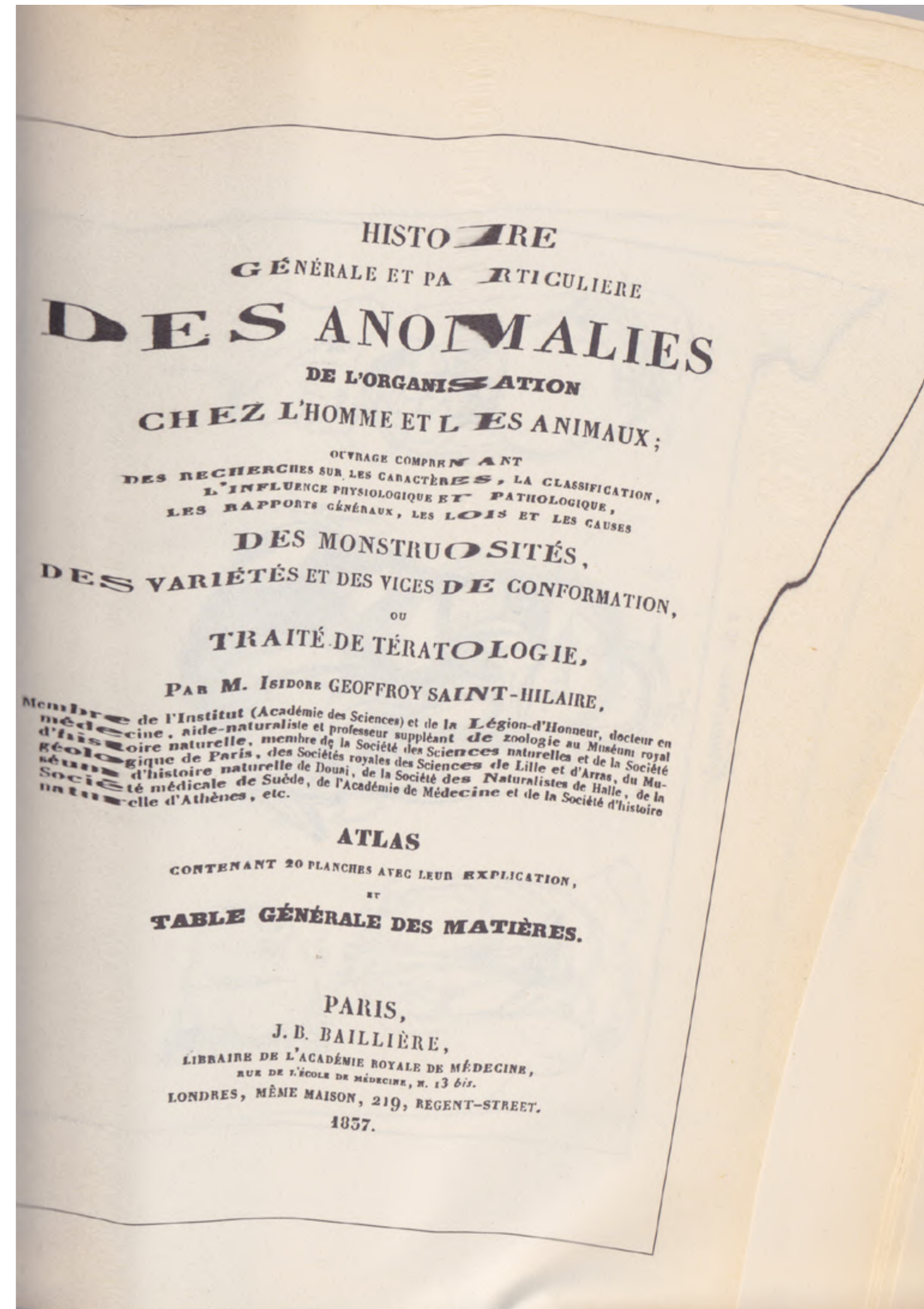
Ph Credits: Andrea Piunti Studio

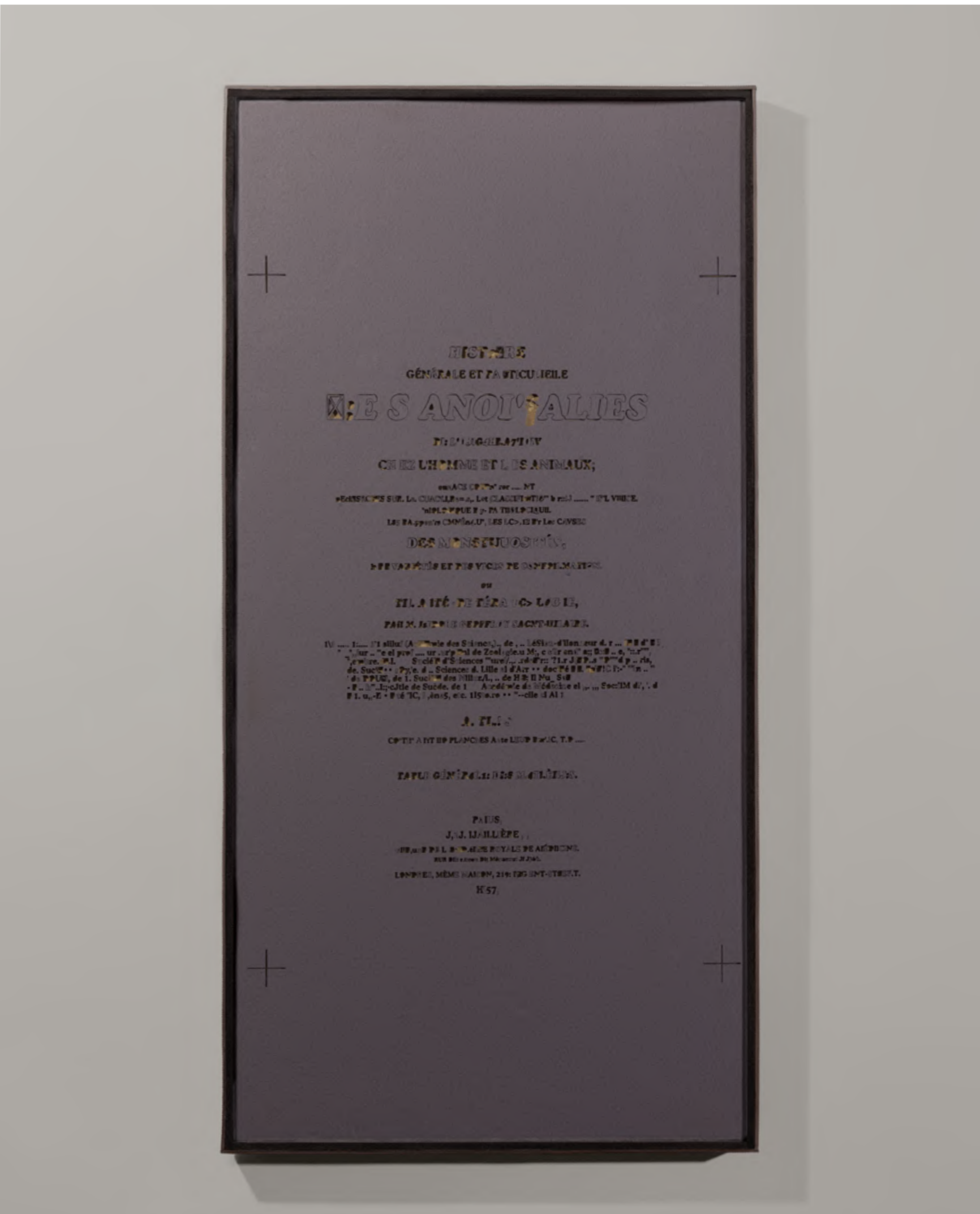
DES ANOMALIES is focused on the normalization process of monstrosity in humans and animals started in the 1832 by the first Teratology's Atlas.

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 PARTICULIERE DES ANOMALIES DE L'ORGANISATION CHEZ L'HOMME ET LES 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.





DES ANOMALIES - In the mood of the Capricorn, 2014, 39,5cmX80cm, glass, felt, rubber soles, Laser cut, hand made frame

2400

2015

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

Ph 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 first 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

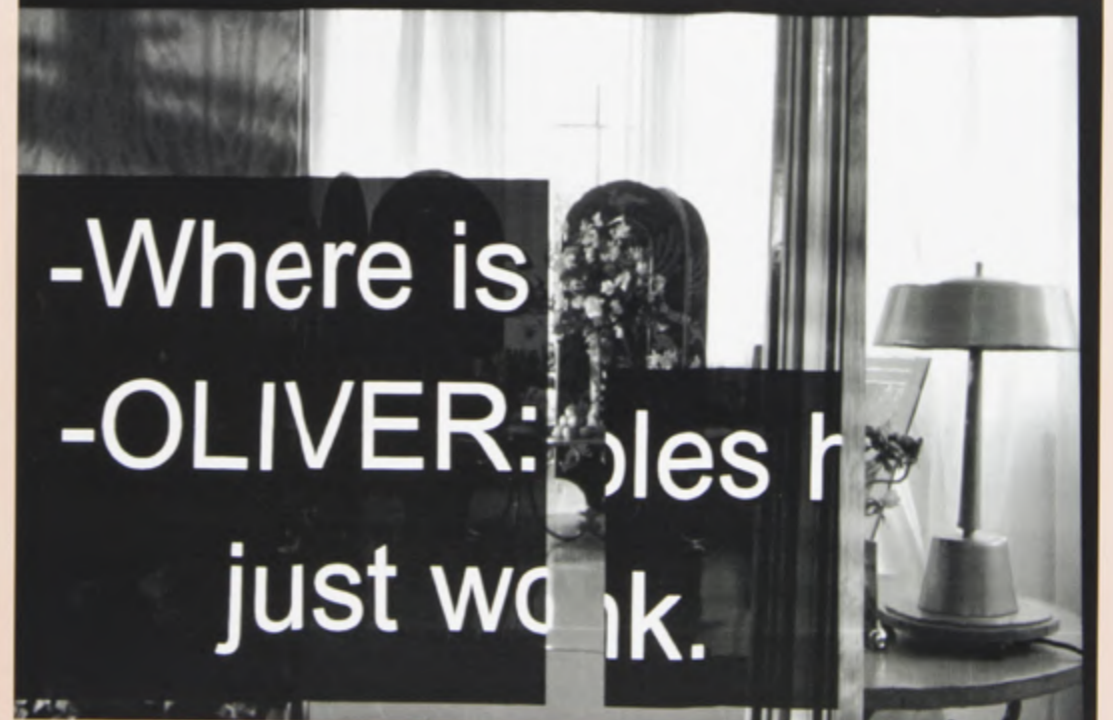
That to a
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ix

-Where is
-OLIVER: oles h
just work.



TRIGGER - Concept Teaser for A Zed And Two Noughts

MAMBO - Museo d'Arte Contemporanea di Bologna, Bologna (IT)

Group show:
HPSCHD 1969-2015

2015

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

Ph Credits: Enrico Boccioletti

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

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AZATN - PROPS

installation at CAB - Centr Art Bastille Grenoble

Two person show:
Double Cross

2015

Materials:

concrete, foam, steel (pipes, plans and laser cutted palques)
tracksuits, snails, salad, one 2400 edition, two rubber circles
varying dymensions

AZATN 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

2400 is an editorial project about Peter Greenaway's movie *1.2.3.4. The Angels*. With this film, the director seems to achieve for the first time the peak into which culminates all the work, both discursive and poetic: codes he has developed since his first movie, *Red* (discourse, symmetry, animal anatomy (paired with human anatomy), medicine, geometry, twins, Dutch pictorial tradition and obsession for Vermeer (one character of a famous scene in a photograph) are all elements in a continuous relation to the way scientific method led to comparative anatomy in the first half of the 19th century. Through the use of a scanner, a computer screen and the movie playing, the engraved book is the first half of the original movie's linguistic dimension, breaking a complete screen and rebuilding a new writing of the movie. The images are already recomposed in unprecedented ways, playing with the original 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
- **NEW VOID**
Teaser

NEW VOID - The Movie

2014

HD, 30 min , stereo

Link: <https://vimeo.com/436166260>

Password: newvoid

Screening selection:

PAC - Padiglione Arte Contemporanea, Milan

CCC La Strozziina, Florence

LA RADA, Locarno

PAV - Parco Naturale Arte Vivente, Turin



“NEW VOID - The Movie” is the result of a performative gesture internal to the cinematographic linguistic system.

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 Noè, 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:

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.

NEW VOID - The Movie sees the collaboration of Enrico Boccioletti ft. Death in Plains, who created through his sound project Translationships 2011-2013, the original soundtrack and sound.

NEW VOID

the books

2013

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

Ph Credits: 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

Ph Credits: Delfino Sisto Legnani Studio



Starting from 5 images from the 2 books and applied on 5 different supports, *NEW VOID - 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.



NEW VOID Teaser installation view

FELIX_Reloaded
2018

Link:
<https://vimeo.com/435304294>
Password: **felix**

MOSTRI CONTRO FANTASMI
(with Enrico Boccioletti)
2018

Link:
<https://vimeo.com/436172953>
Password: **mostricontrofantasmi**

NEW VOID - The Movie
2014

Link:
<https://vimeo.com/436166260>
Password: **newvoid**



FELIX_Reloaded

Directed by Alessandro Di Pietro

Title: FELIX_Reloaded

Year: 2018

Format projection: 1080 x 1920p

Lenght: 17.07 min,

Audio: stereo

Music by Enrico Boccioletti

Texts by Giovanna Manzotti

Video screening:

Marsèlleria
(Marsèlleria New York Screenings
New York, 2018)

American Academy in Rome
(Open Studios at American Academy in Rome
Rome, 2018)

StraightUp@Extradry/II edition
(Dry Milano, Milan, 2019-2020)

La Fondazione Roma
(#80#90 and More, Rome, 2020)

FELIX_Reloaded is the result of a performative documentation of the exhibition project currently on view at Marsèlleria Milan.

The video is composed by 6 precise moments when Owen, the main character, pops up and acts in relationship with the sculptures setup and the space. The soundtrack “*Per Felix*” designed by Enrico Boccioletti (visual artist and musician), activating the exhibition space, and the text curated by Giovanna Manzotti (curator and journalist) are the main features of this meta-documentary operation.

Felix, an antagonistic fictional character belongs to Alessandro Di Pietro’s quadrilogy initiated in 2016. The final chapter of the quadrilogy started during Di Pietro’s fellowship at the American Academy in Rome in February 2018.

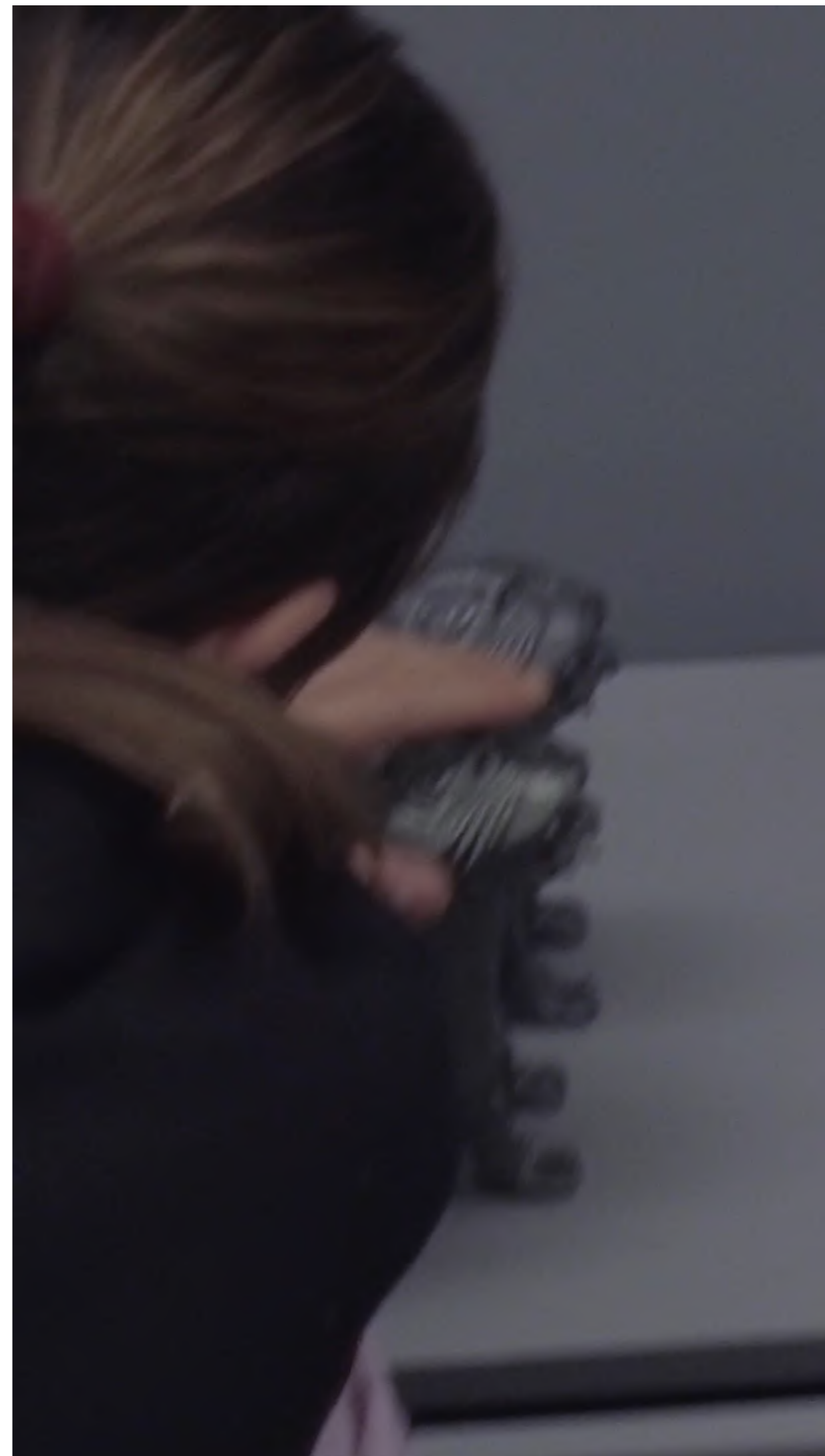
The previous work developed in Rome The self-fulfilling Owen prophecy can be read as a prequel to the current iteration. Felix can be read as a forward jump- cut in the narrative structure of the quadrilogy, projecting Owen in a near future, a time when his supposed prophecy had been fulfilled.

The space that hosts this final chapter is somewhat already aware of this condition, anticipating changes related to rites of passage: from childhood towards the cultural implications of the object.

The show *FELIX* at Marselleria juxtaposes memories and historical value in relation to the hollowness of forms.

<https://vimeo.com/435304294>

Password: **felix**



MOSTRI CONTRO FANTASMI

Directed by Alessandro Di Pietro and Enrico Boccioletti

Title: MOSTRI CONTRO FANTASMI

Year: 2018

Format projection: 1920 x 1080p

Length: 40 min, stereo

Audio: stereo

<https://vimeo.com/436172953>

Password: mostricontrofantasmi

Directed by Alessandro Di Pietro e Enrico Boccioletti
Music by Mostri contro Fantasmi

This video was produced by Alessandro Di Pietro and Enrico Boccioletti for the performance *Mostri contro Fantasmi*, held on October 19th 2018 at the OGR - Officine Grandi Riparazioni in Turin, on the occasion of Dancing is what we make of falling, video and art exhibition curated by Valentina Lacinio and Samuele Piazza.

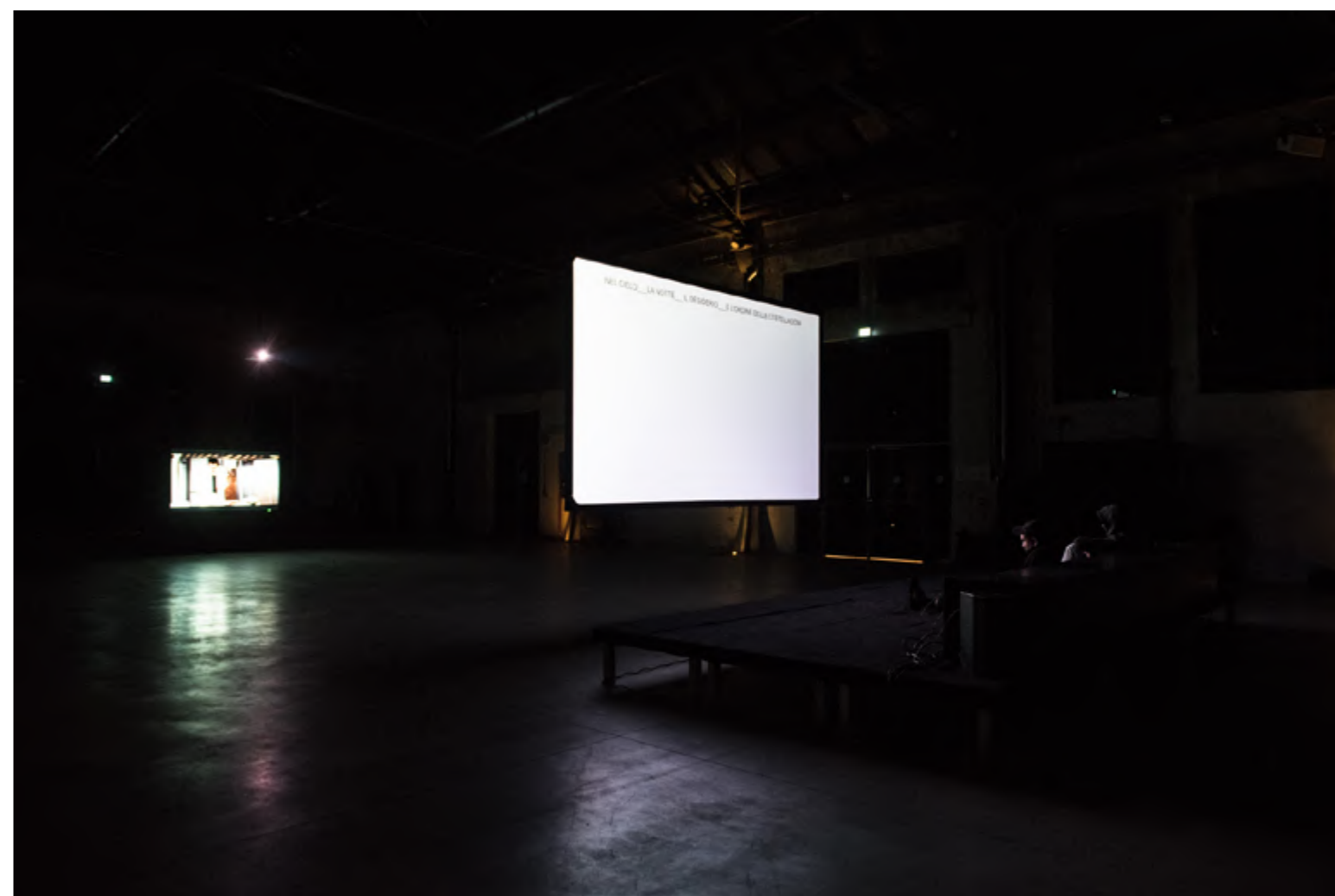
Mostri contro Fantasmi is a dialogue between two entities in the intensity sisters but enemies in the language. Through their personal research, both artists often investigate allegories and characters from fiction that are sentimentally and psychologically familiar, both in the spatial and objectual condition of Alessandro Di Pietro and in that text-image relationship of Enrico Boccioletti.

Di Pietro for the first time gives voice to the protagonists of four installation episodes in which the process of writing the psychological profiles of these characters developed together with the design of proto-narrative environments, born analogously with *Tomb Writer (solve et coagula)*, 2016; *Downgrade Vampire*, 2016; *Towards Orion Stories from the backseats*, 2017; *FELIX*, 2018. Instead, the materialization of Boccioletti's acousmatic spectres refers to three design blocks developed between 2016 and 2018, with the audio-visual installations From *Settlement to Nomadism*, A shade of what remains unsaid and *Variazione: Intraducibile*.

The performance, conceived and produced on the occasion of the exhibition at the OGR in Turin, triggers a dynamic of encounter between two voices, hitherto isolated or unexpressed, which passively manifested themselves as real in the paradigm of a deferred fruition of the exhibition moment. This storytelling, which includes the video presented here, takes the form of a television crossover episode, in which the two imaginations collide creating a dialogic tension: in doubt, in conflict, and in the resulting emotional dimension, *Mostri contro Fantasmi* meet and they are enemies, but sincere enemies.

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NEL CIELO__LA NOTTE__IL DESIDERIO__È L'ORDINE DELLE COSTELLAZIONI



NEW VOID - The Movie

Directed by Alessandro Di Pietro

Title: NEW VOID - The Movie

Year: 2014

Format: projection: 1920 x 1080p

Length: 30 min, stereo

Audio: stereo

<https://vimeo.com/436166260>

Password: newvoid

Music by Enrico Boccioletti ft. Death in Plains

Video screening:

PAC - Padiglione d'Arte Contemporanea - Milan
(Glitch - Interferenze tra Arte e Cinema,
curated by Davide Giannella, 2014)

CCC STROZZINA di Firenze
(VISIO - Next Generation Moving Images,
curated by Leonardo Bigazzi thanks to Schermo dell'Arte, 2015)

LA RADA di Locarno
(off space - during Festival internazionale del film of Locarno, 2017)

VIDEO LANGUAGES
(in the context of the festival Video Città of Rome, 2018)

StraightUp@Extradry/II edition
(Dry Milano, Milan, 2019-2020)

La Fondazione Roma
(#80#90 and More, Rome, 2020)



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RASCO.

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Alessandro Di Pietro

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