

# **Paolo Parisi | 1996\_2016**

including CV + Lorenzo Bruni's interview for Flash Art and Daniela Bigi's for Arte & Critica

**Paolo Parisi**, Catania (1965), lives and works in Florence.

The experience of art as a cognitive act and the variation of the perception and formation of one's own point of view are fundamental aspects in Paolo Parisi's work. A certain colouring of the glass in windows means daylight can be transformed into a different colour. The sound recorded by the probes placed beneath the volcano's crust can render the movement of matter audible. The sculpture, made of layers of sheets of corrugated cardboard, can be visited on the inside, as though it were a natural cavity. Paolo Parisi's work reflects on painting and on the relationships that it can establish with what surrounds it. The concept of inhabiting a painting, together with the musing on the ontological status of the painting medium is one of the recurring themes in his work.

Right from the beginning of his career, his investigation was clearly centered on the relationship between the scientific nature of an initial task and the miraculous birth of the art image. In 1993's works (*Rilievi*) he transformed some nautical charts with clay and his fingertips, projecting them onto a canvas. Afterwards these were treated so as to maintain unaltered the clay's natural color. It was a gesture that repeated a pre-existing image in order to re-appropriate, in a tactile way, the spaces, thus rendering a 'new' image of the world. Via a series of signs that produced reality as interpreted in the image, Parisi reached the physical realm of painting, its essence and its tautology. The artwork never appears the same as itself because it depends on the position and the gaze used by the viewer. From the start Paolo Parisi has also reflected on the mechanisms of vision, making the enjoyment of his work a physical experience and establishing strong relationships between content and container.

Parisi is one of the founding members of the artist-run space Base / Progetti per l'arte. From the beginning of the 90ies he has taken part in numerous exhibitions held in both public and private spaces. His solo exhibitions include: *Paesaggi | Landscapes*, Enrico Astuni Gallery, Bologna, in 2013; *Vis à Vis (Datura) + "Observatorium (Blu.Tally)"* (with Massimiliano Sapienza aka Massimo), *Riso*, Museo d'arte contemporanea della Sicilia, Palermo and *Commonplace (Unite D'habitation)*, Brodbeck Foundation, Catania, in 2011; *Observatorium (Museum)*, Centro per l'Arte contemporanea Luigi Pecci, Prato, 2008; *Observatorium - Gegen Den Strom*, Städtische Galerie im Lenbachhaus, München, 2006. He recently took part in the following group exhibitions: "Masterpieces from the Farnesina Collection. A Glance at Italian Art from the Fifties to the Present Day" MSU Museum of Contemporary Art, Zagreb; "Le Stanze D'aragona", Villino Favoloro, Palermo, both in 2015; *Residenze | Residencies / Museo d'arte Moderna e Contemporanea Palazzo Belmonte Riso*, Palermo, 2014; "Trip and Travelling | Introduction", Klaipėda Culture Communication Center, Klaipėda (LT), 2013; "Primavera 2", CNEAI, île des Impressionistes, Chatou, Paris (F) 2013; "Jubiläumsausstellung 1988 | 2013. Florenz: Antonio Catelani, Daniela De Lorenzo, Carlo Guaita, Paolo Masi, Paolo Parisi", Verein Aller Art, Bludenz (A); "Vorrei camminare sulla luna / I'd like to walk on the moon", Astuni Gallery, Bologna; "Art Fair-Art First", different locations, Bologna, 2013; "Madeinfilandia 2011", Filanda, Pergine Valdarno (AR); *Broken Fall (Organic)*, Galleria Enrico Astuni, Bologna, 2011; *Senza Titolo #1. Landscapes / (Confini In Disordine)*, Magazzino d'arte moderna, Rome, 2010; *Niente Da Vedere Tutto Da Vivere*, parallel event of the XIV Carrara's International Sculpture Biennal, Istituto del marmo Pietro Tacca, Carrara, 2010; *Paolo Brodbeck Collection: Italian Painting 1949/2010*, Brodbeck Foundation, Catania, 2010; *Alla Maniera D'oggi. Base A Firenze*, various museum venues, Florence, 2010.

[...] The change of perception thus becomes a basic principle of Paolo Parisi's painting. This change is the result of various strategies. A particular colouring of the windows may bathe the daylight in another colour, so that each object located in the environment soaks up this new and different colour. Then after a certain period of adjustment, the eye begins to get used to it and the change becomes the rule, while all the complementary remaining objects are looking for a new colour change and new balance. [...] Painting thus becomes a catalyst or impulse. Indeed Paolo Parisi's painting has something extremely transitory in it. It is a story from an observation point which has seen and accepted the change and the movement, and that in these changes and movements attempts to identify what remains constant, always the same.\*

From 1993 he taught at the Academy of Fine Arts in Bologna, and now he is the Director of the Special Two Year Degree Course in Visual Art and New Expressive Languages at Academy of Fine Arts in Florence as well as Professor of Graphics in the same Department. Between 2001 and 2003 he taught as assistant to Giulio Paolini in the Workshop of Artistic Expression and Techniques for the two year specialisation programme at the Faculty of Art and Design at IUAV in Venice.

\* Helmut Friedel from Paolo Parisi: *Observatorium — Gegen den Strom*, Städtische Galerie im Lenbachhaus, München, Luzern, Periferia, 2006.

**Paolo Parisi**, Catania (1965), vive e lavora a Firenze. L'esperienza dell'arte come atto cognitivo, la variazione della percezione e la formazione di un proprio punto di vista sono aspetti fondamentali dell'opera di Paolo Parisi. Una determinata colorazione delle vetrate consente di trasformare la luce del giorno in un altro colore. Il suono registrato dalle sonde collocate sotto la crosta dei vulcani può rendere udibile il movimento della materia. La scultura, realizzata a strati di fogli di cartone ondulato, può essere praticata al suo interno, come se fosse una cavità naturale. Il lavoro di Paolo Parisi riflette sulla pittura e sulle relazioni che essa può stabilire con ciò che le sta intorno. Il concetto di abitabilità della pittura, insieme alla riflessione sullo status ontologico del mezzo pittorico, è uno dei temi ricorrenti della sua ricerca. Paolo Parisi sin dall'inizio della sua ricerca riflette sui meccanismi della visione, rendendo la fruizione del suo lavoro un'esperienza fisica e stabilendo forti relazioni tra contenuto e contenitore. Sin dai primi esordi, la ricerca dell'artista appare incentrata sul rapporto tra la scientificità di un assunto iniziale e la nascita miracolosa dell'immagine artistica. Nei lavori del 1993 (Rilievi) trasforma alcune carte nautiche con i polpastrelli e l'argilla che proietta sulla tela. Successivamente esse vengono trattate affinché possano trattenere inalterato il colore naturale dell'argilla. Si tratta di un gesto che ricalca le immagini preesistenti per una riappropriazione tattile dei luoghi, fornendo, in tal modo, una 'nuova' immagine del mondo. Attraverso una serie di segni che producono la realtà interpretata in immagine, Parisi giunge alla dimensione fisica della pittura, alla sua essenza e alla sua tautologia. L'opera d'arte non appare mai uguale a se stessa, poiché dipende dalla posizione e dallo sguardo che l'osservatore le attribuisce.

Paolo Parisi è tra i fondatori dello spazio Base / Progetti per l'arte. A partire dall'inizio degli Anni '90 ha esposto in numerose gallerie e musei italiani ed esteri, tra i quali ricordiamo, tra le personali: Paesaggi | Landscapes, Arte Fiera, Galleria Enrico Astuni, Bologna, nel 2013; Vis à Vis (Datura) + Observatorium (Blu.Tally) (con Massimiliano Sapienza aka Massimo), Riso, Museo d'arte contemporanea della Sicilia, Palermo e Commonplace (Unitè d'habitation), Fondazione Brodbeck, Catania, nel 2011; Observatorium (Museum), Centro per l'Arte contemporanea Luigi Pecci, Prato, 2008; Observatorium - Gegen Den Strom, Städtische Galerie im Lenbachhaus, München, 2006. Ha recentemente partecipato alle seguenti collettive: "Masterpieces from the Farnesina Collection. A Glance at Italian Art from the Fifties to the Present Day," MSU Museum of Contemporary Art, Zagreb, 2015; "Le Stanze D'aragona" Villino Favaloro, Palermo, 2015; Residenze / Museo d'arte Moderna e Contemporanea Palazzo Belmonte Riso, Palermo, nel 2014; Trip and Travelling | Introduction, Klaipėda Culture Communication Center, Klaipėda (LT), 2013; Primavera 2, CNEAI, île des Impressionistes, Chatou, Paris (F), 2013; Jubiläumsausstellung 1988 | 2013. Florenz: Antonio Catelani, Daniela De Lorenzo, Carlo Guaita, Paolo Masi, Paolo Parisi; Verein Aller Art, Bludenz (A); Broken Fall (Organic), Galleria Enrico Astuni, Bologna, 2011; Senza Titolo #1. Landscapes / (Confini in Disordine), Magazzino d'arte moderna, Roma, 2010; Niente da vedere tutto da vivere, evento parallelo XIV Biennale Internazionale di scultura di Carrara, Istituto del marmo Pietro Tacca, Carrara, 2010; Collezione Paolo Brodbeck: Pittura Italiana 1949/2010, Fondazione Brodbeck, Catania, 2010; Alla Maniera d'oggi. Base a Firenze, varie sedi del polo museale fiorentino, Firenze, 2010; 2010;

[...] La variazione della percezione diventa così un principio essenziale della pittura di Paolo Parisi. Questo cambiamento è il risultato di diverse strategie. una determinata colorazione delle vetrate può immergere la luce del giorno in un altro colore, per cui ogni oggetto che si trova nell'ambiente sprofonda in questo colore nuovo e diverso; e dopo un certo periodo di adattamento, l'occhio inizia ad abituarsi e il cambiamento diventa la norma, mentre tutto il resto, nella sua complementarietà, è alla ricerca di un nuovo gioco cromatico e di un nuovo bilanciamento. [...] La pittura diventa così catalizzatore o impulso. La pittura di Paolo Parisi, infatti, ha in sé qualcosa di molto transitorio. È un racconto da un punto di osservazione che ha visto ed accettato il cambiamento e il movimento, e che in questi cambiamenti e movimenti tenta di identificare ciò che rimane costante, sempre uguale.\*

Dal 1993 è docente all'Accademia di Belle arti di Bologna ed è attualmente Direttore del Biennio di Arti visive e Nuovi Linguaggi Espressivi all'Accademia di Belle Arti di Firenze dove è titolare del corso di Grafica. Dal 2001 al 2003 ha collaborato alla didattica del Laboratorio di Giulio Paolini presso la Facoltà di Design e Arti dello IUAV di Venezia.

\* Helmut Friedel da Paolo Parisi: Observatorium, Gegen den Strom, Städtische Galerie im Lenbachhaus, München, Periferia, 2006.

#### NEXT PAGES:

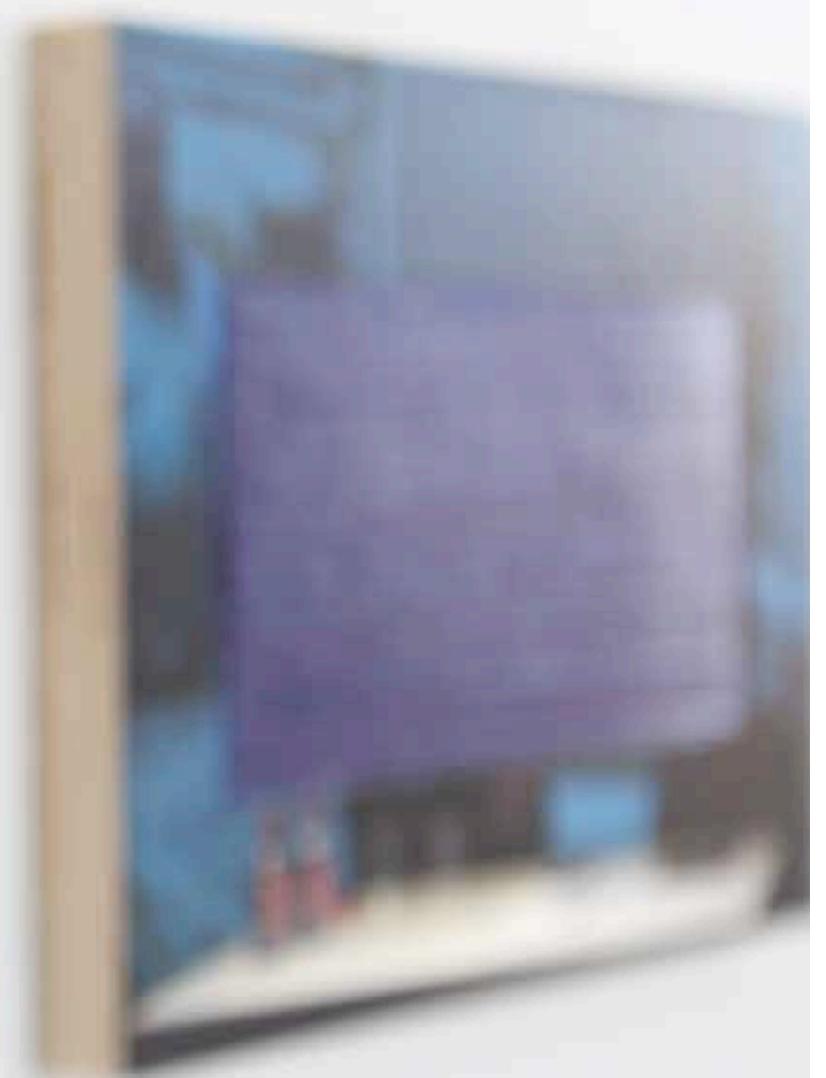
#### **"Untitled (postcards)"** | 2013 — 2014

oil on Museums and Art Galleries invitation cards on ink-jet prints on Canson paper 80grsm; mounted on wood, cm 19x29 each, silver stickers on wall.

Following the residency at the International Centre Les Recollets in Paris, with the support of DENA Foundation and the Riso Museum in Palermo, Paolo Parisi made the film "Untitled - postcards (Movie)" exhibited at CNEAI, Chatoux, Paris (2013); Klaipeda Klaipeda Culture Communication Center (2013), and at the Museum of Modern and Contemporary Art Palazzo Riso Palermo (2014). The film is based on a new series of paintings "Untitled (postcards)", and a selection of images shot during the residency in Paris, then projected in random order with sounds conceived by a digital composer (AKA Massimo) specifically for the occasion. The sounds and images are broadcast in random structures, creating sequences and overlaps as a reflection on the temporal composition of moving images made precisely through software that offers visual and audio narrations, always different, in time and space.

The new series of work called Untitled (Postcards) was divided in 4 cycles of seven images each (the four weeks of the residency) placed at the optical horizon, within a calendar of captions showing the days on which the works were designed, along with chronological descriptions, the place represented, and the title of the event printed on the invitation hidden by the color. It is a reflection on point of view in relation to the experience and communication of art whereby the invitations, through "erasure" with color, re-open the images, proposing new perspectives on the unique and dictatorial authorship of the photograph.







### **"Untitled | Postcards (Film)"| 2013**

Projection | Courtesy the artist and Astuni Gallery, Bologna

The need to reflect on how a landscape is represented versus how it is presented, to attempt to transform any tendency to catalogue the world into an opportunity to discover a new concept of reality, that is at the heart of the video "Untitled / postcards (Film)." The video's narrative is based on a random combination of images from the first "Untitled (postcards)" series, made of photographs of landscapes, artistic events and places traversed by the artist and saved on his iPhone, onto which monochrome rectangles have been applied. These colored shapes, corresponding in size to exhibition invitations that the artist has received over the last few years, emphasize certain parts more than others, creating unexpected visions and compositions. These pieces radically investigate the statute of the image in order to better interact with the problems inherent to archiving and to the relationship between individual and collective sentiment, placing themselves somewhere between Lucio Fontana's famous exploration of "teatrini" and Mario Schifano's series of painted television screens.

By projecting them onto the facade of the Astuni Gallery, as part of Bologna's Museum Night, a new relationship will be established between the exhibition space and the surrounding urban landscape. This was the first step in developing a video project, independent of the images that spawned the idea, which will focus more on the relationship between container and contents and between how we remember, observe and imagine our world.



**"Unité d'habitation (four reds)" | 2013**

Oil on wood, cm 30,5x43,5.

NEXT PAGES:

**"Unité d'habitation"** | 2011 | 12

Oil on wood, various sizes.

From top left: cm 30x50; cm 30,5x43,5; cm 30,5x43,5; cm 30,5x43,5.

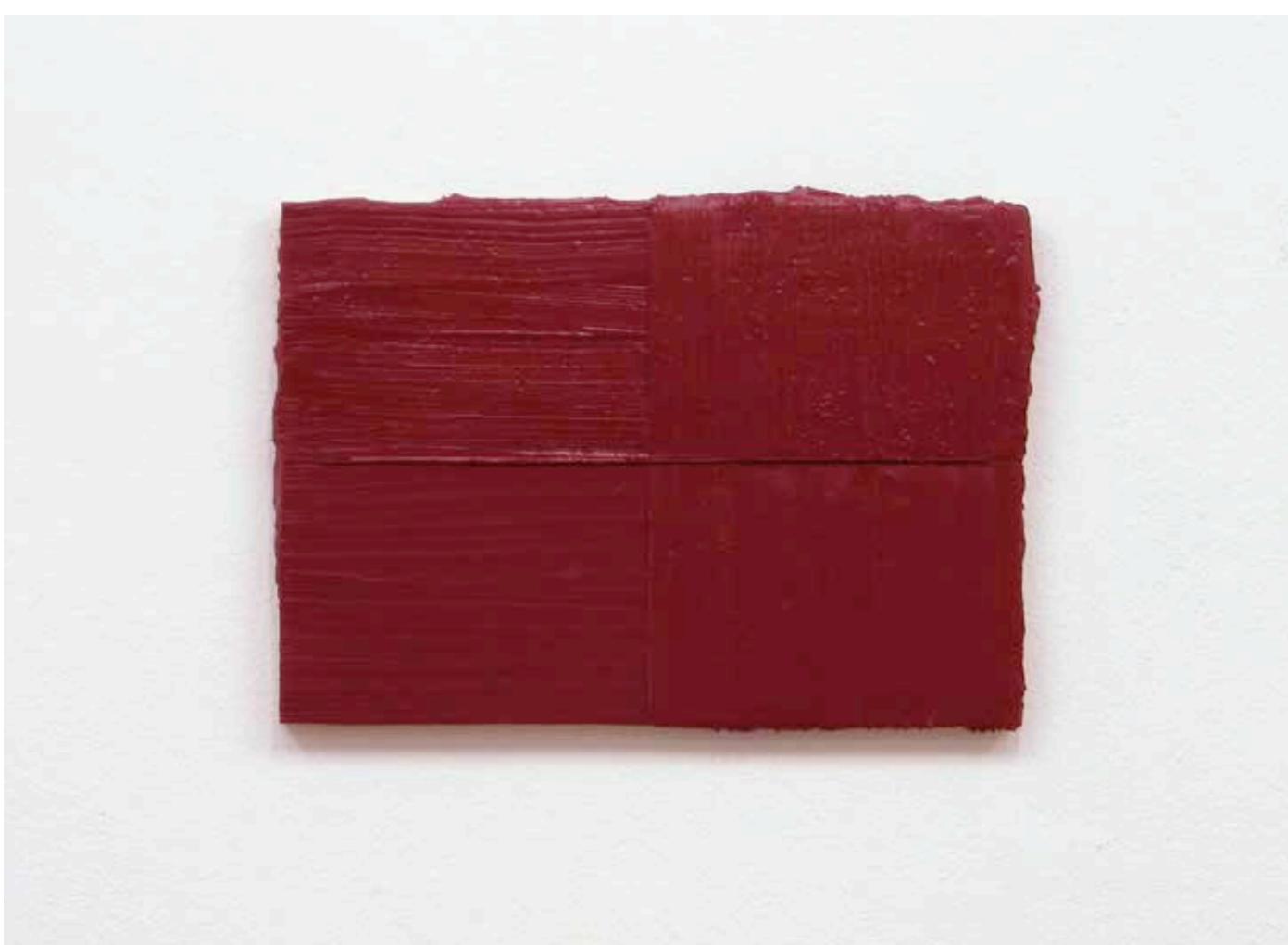
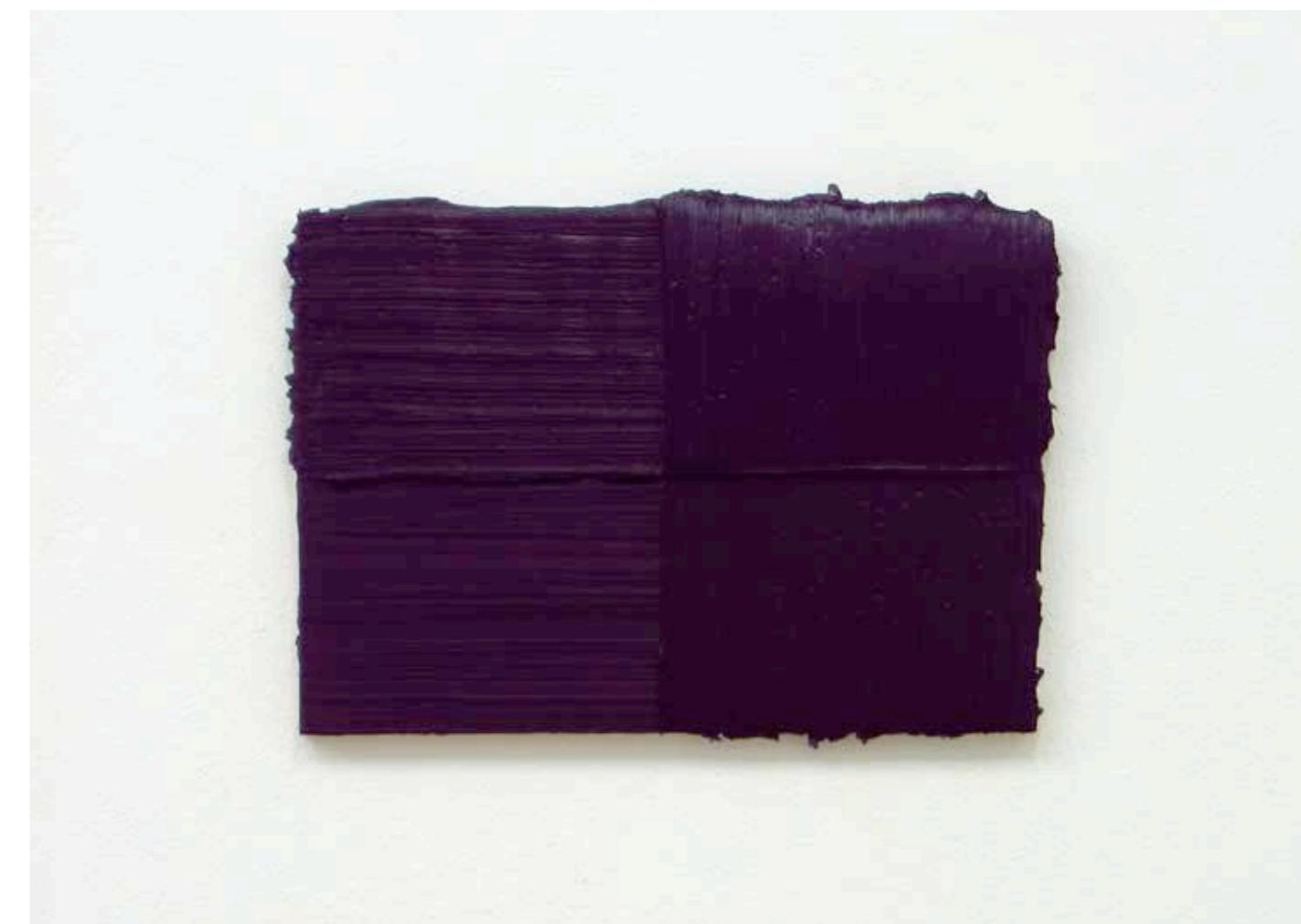
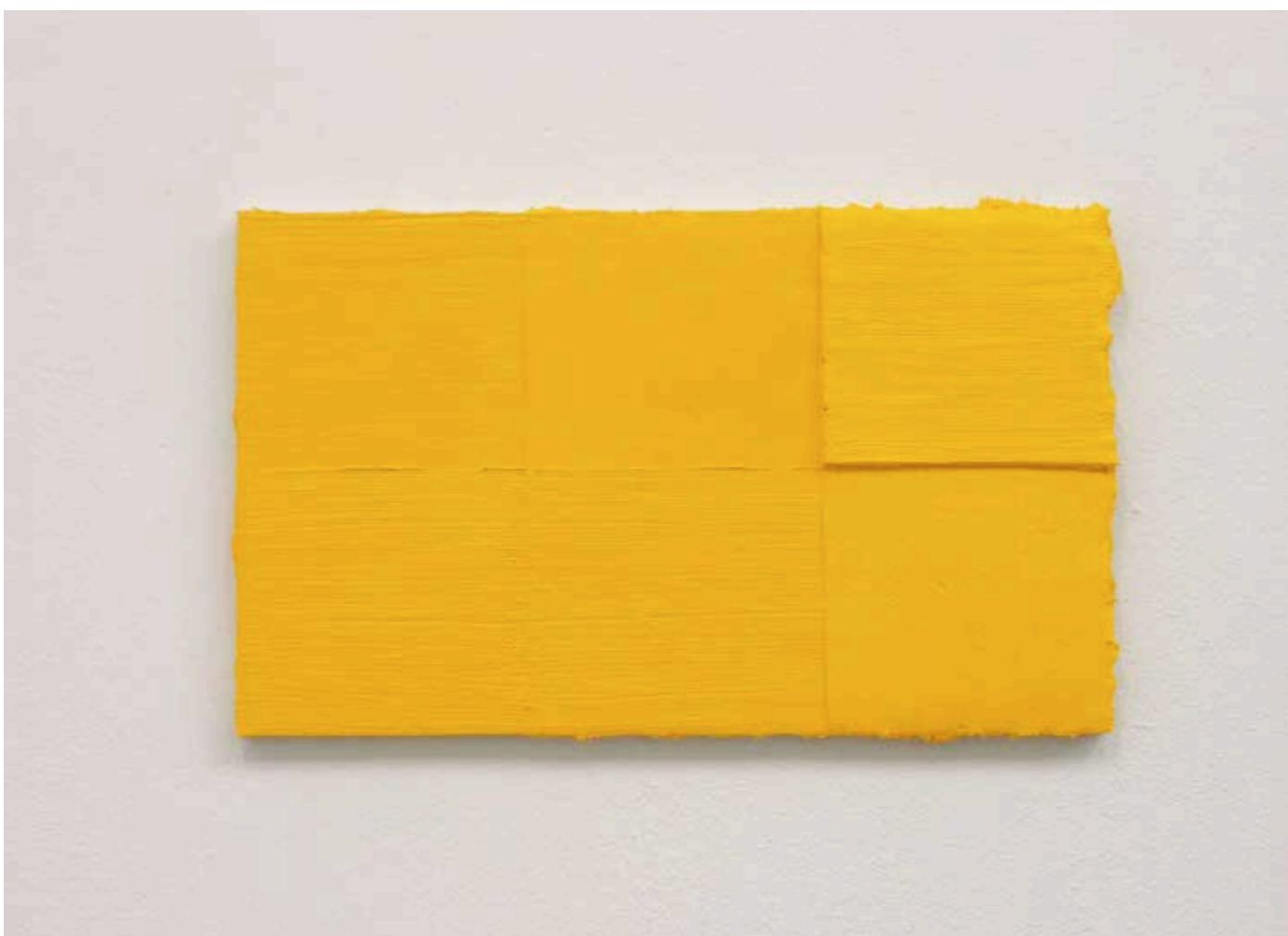
**"Unité d'Habitation (intaglio)" | 2014**

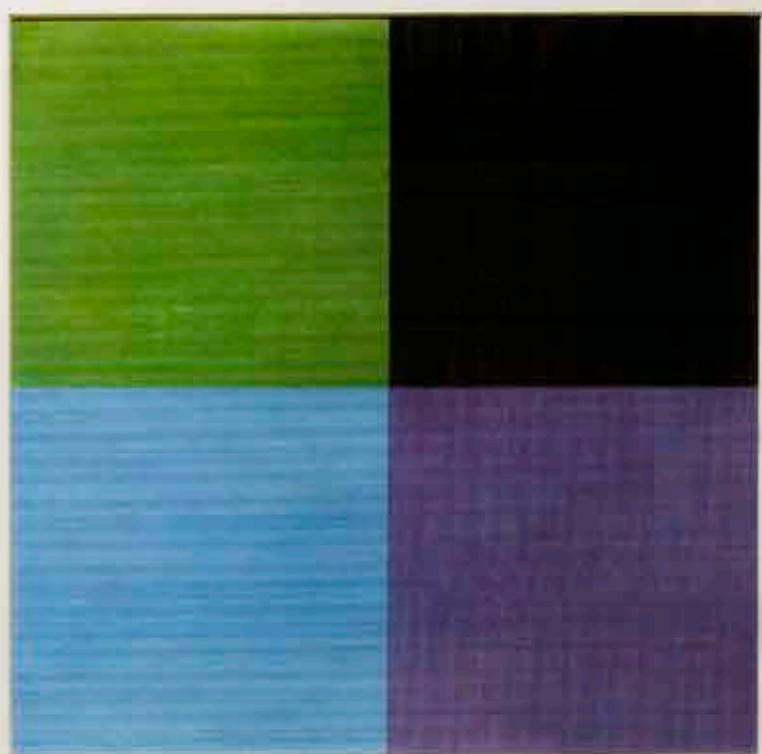
2 elements, intaglio printing in black and white and color on 4 aluminum plates size:  
300x300 mm, paper size 40x40 cm, eachon Graphia paper 300 gr / m<sup>2</sup>, unlimited edition of unique copies

Unité d'habitation is a project that brings forward from 2010 Parisi's interests in painting, sculpture, drawing and etching. The focus of the series is to redeem the utopia of Le Corbusier's Modernist project through the non-functional possibilities of art. It is a series of works in which the layering and the division of the surface define the space of the work: sharing (of the space) and stratification.

With the etchings, the artist reflects on the fundamental elements of an expressive technique now considered obsolete, and makes a necessity of the potentiality of its infinite reproducibility through the canons that constitute etching from the beginning: sign, tone, and color. There are four overlapping aluminum plates that according to the classic technique of color printing (CMYK) define two of the many possibilities obtainable: black & white and color. The craftsmanship of the printing process, a fundamental element of this technique, introduces the relationship between the act of making and the mechanically-etched plates.









**"Il problema della condivisione dello spazio in architettura e rispetto al colore della pittura. ...e il pulviscolo atmosferico | The problem of Sharing the Available Space compared to the Color of the Painting. ...and the Atmospheric Dust," 2012,**

plexiglas, steel, dimensions variable; Art Fair\_Art First, Bologna February - March 2012

A series of red Plexiglas panels suspended over a bench made of layers of cardboard, altering the perception of the Cavour Gallery so that, rather than a transit zone, the infusion of red light transforms it into a possible rest stop.



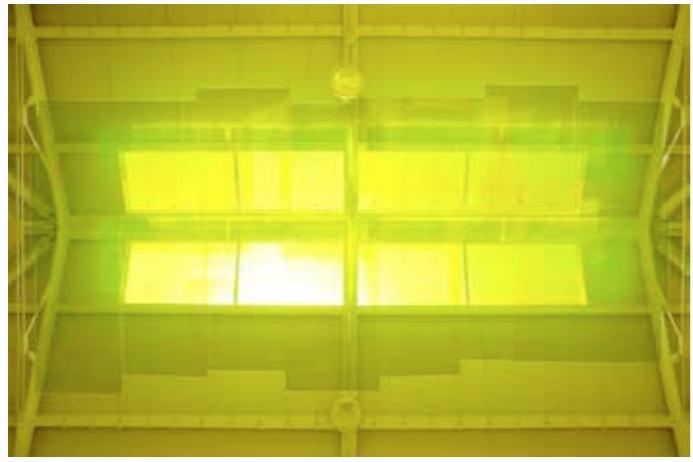
**"Il problema della condivisione dello spazio disponibile in architettura e rispetto al colore del paesaggio. ...e il pulviscolo atmosferico | The problem of Sharing the Available Space compared to the Color of the Landscape. ...and the Atmospheric Dust", 2011**

with score for airplane and fumes, in tribute to the work "Whirpool, eye of the storm" by Dennis Oppenheim, 1973. Courtesy The author and Madeinfilandia, Pergine Valdarno (AR)

An installation for a residency | exhibition called Madeinfilandia, in the province of Arezzo. This made the temporary community of artists visible in the Tuscan countryside by reactivating the old smokestack, but having it emit colored smoke, three times a day, with tones ranging from red to violet (the color spectrum).

It is a work about painting and the possibility that the perception of color no longer belongs within the act of contemplation (a painting hung on a wall) rather immerses us in the space of shared experience (the atmospherical dust of Leonardo da Vinci).





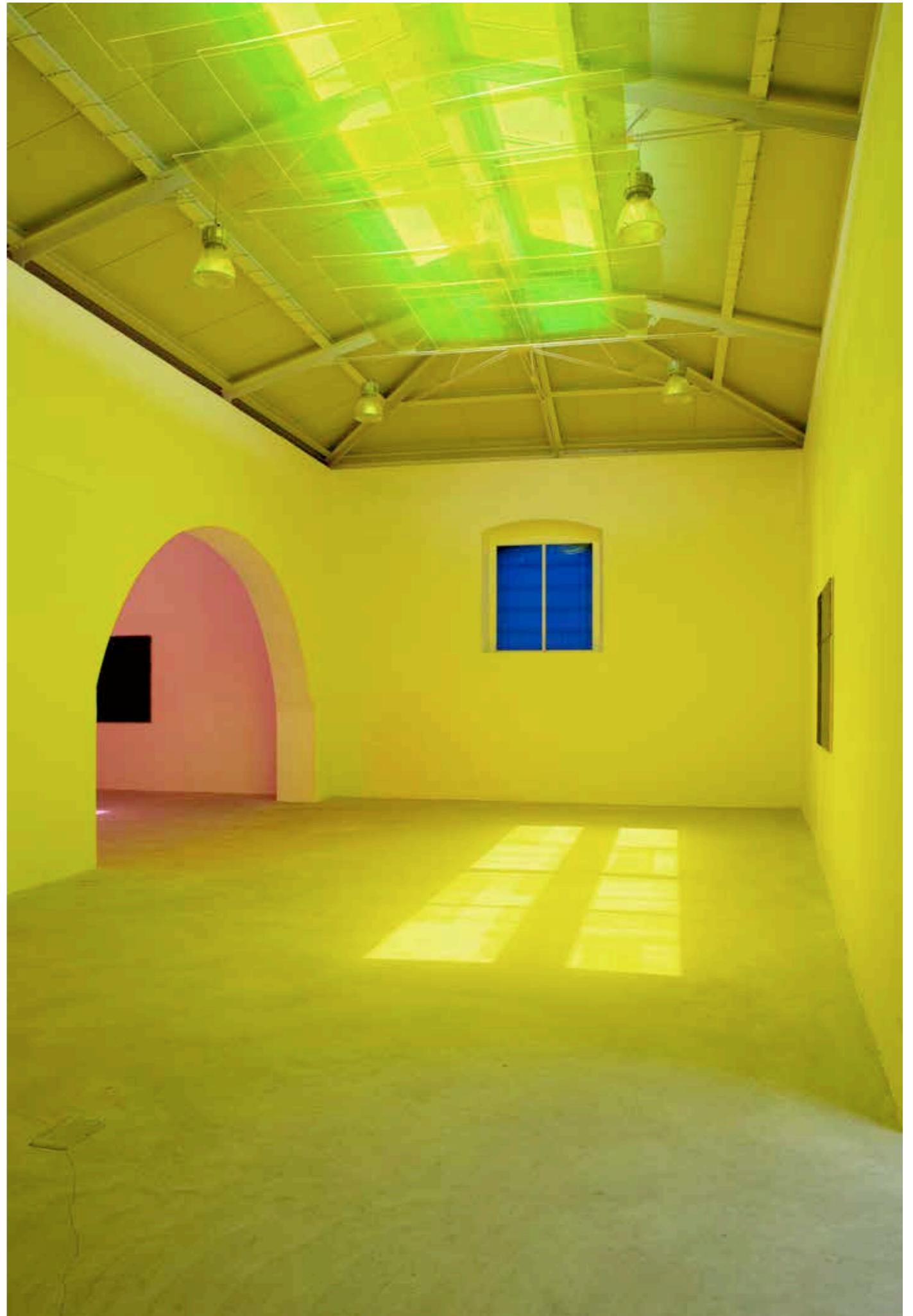
#### **"Commonplace (Unité d'habitation)" | 2011**

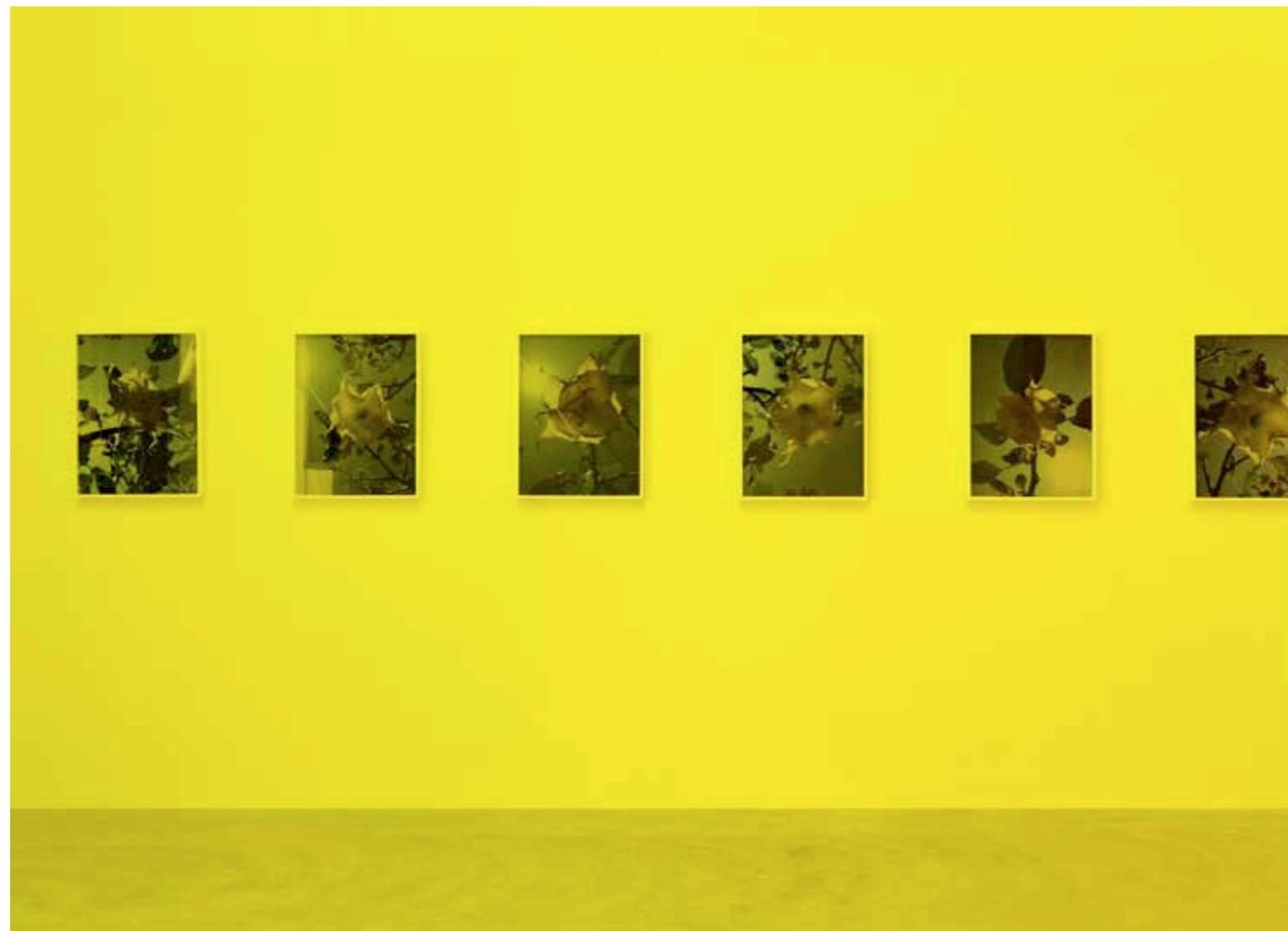
Fondazione Brodbeck, Catania. May — September, 2011

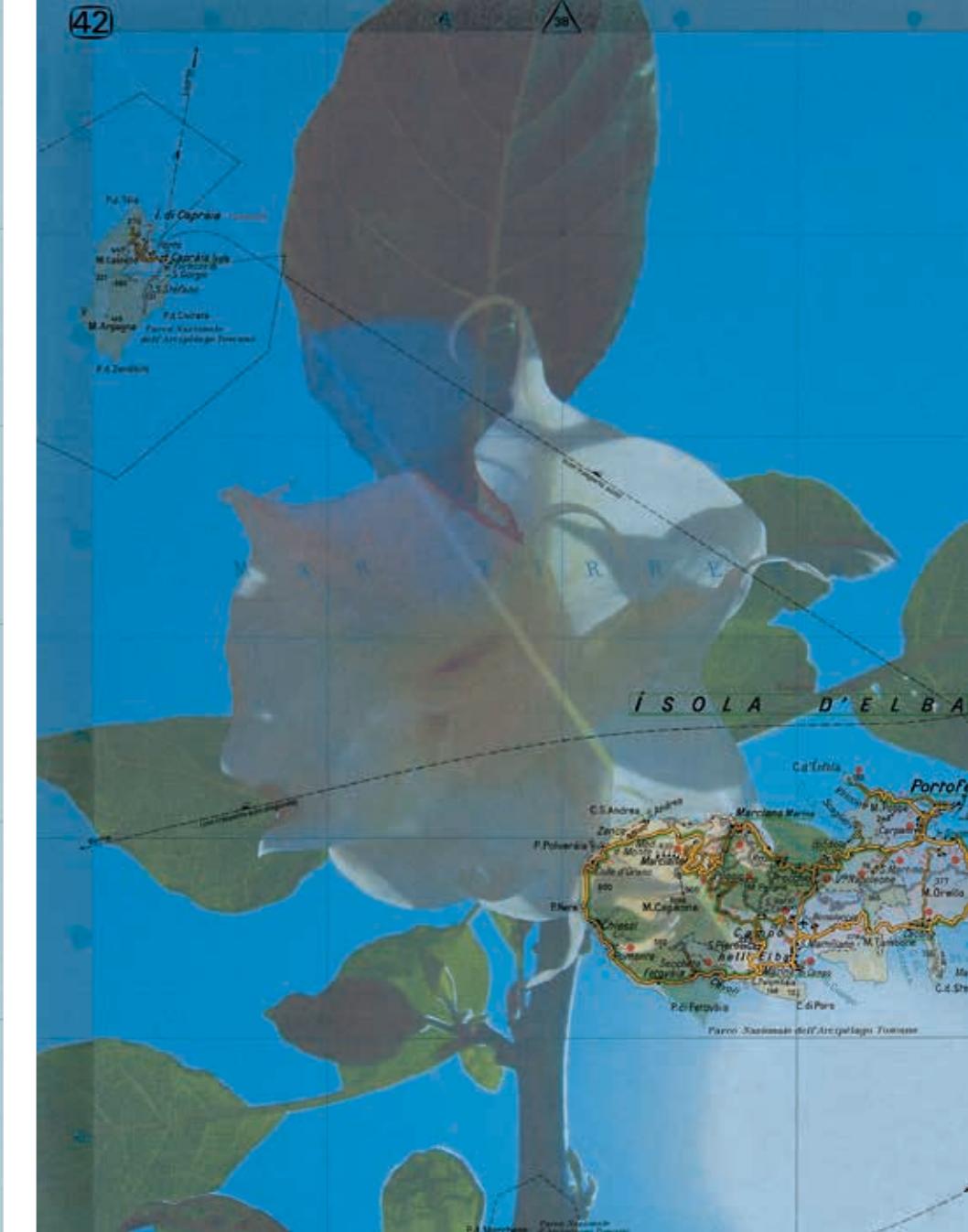
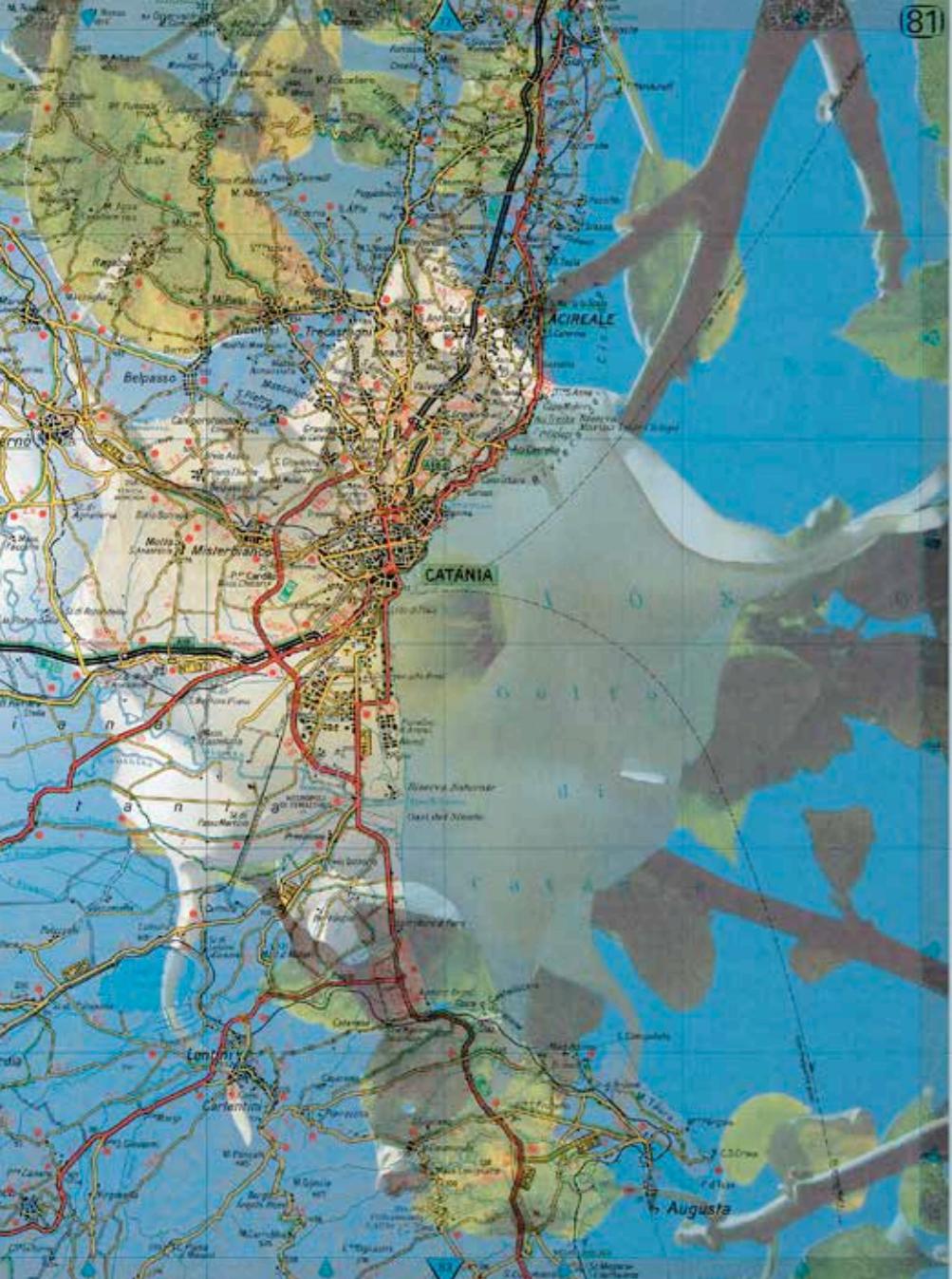
plexiglas, steel, dimensions variable, oil on wood, three elements, cm 135x155 each

The exhibition at the Brodbeck Foundation occupies a former warehouse that is saturated with color - the three colors of acronym RGB, red, green and blue, which represent all potentially reproducible colors - diffused in the space by large Plexiglas colored filters placed over the skylights and the window. On the walls there are three large paintings from the cycle Unité d'habitation, made with layers of oil paint on wood, which refer to the plan in elevation of the units of Le Corbusier of the same name. These paintings are in dark hues, almost black (ivory black, Cassel earth, and Prussian blue) responding to the saturation of the color in the space. The installation also included six works of the series "Vis à Vis (datura)".

In the adjacent warehouse, at the inauguration, Massimiliano Sapienza aka Massimo saturated the space with the sounds from the recordings of Parisi's previous works about the colors red (Chiostro dello Scalzo, Florence, 2010) and green (Botanical Garden of Parma, 2007) but with a new composition for blue, up to this point unrealized in his work in terms of sound. From this arose the work Blu.Tally exhibited at Museo Riso in Palermo (images 3 a+b). In this sense the sound confirms and amplifies the idea and the need for density in the experience of vision, making it physical in relationship with the architectural space.







**"Vis à Vis (datura)"** | 2012

ink-jet prints on atlas pages, 3 elements, cm 20x28 each

This series of works depicts the flowers, Devil's Trumpets, famous for their hallucinogenic properties; their stamens generally point downward rather than skyward. The flowers are printed directly onto actual maps of the areas where they originate (representing the opposite point of view in respect to the one necessary for the shot).



**"Observatorium (Blu.Tally)"**, 2011

Riso, Museo d'arte contemporanea della Sicilia, Palermo. September — October, 2011.  
Pallets, plexiglas, cm 320x320x320; sound system, dimensions variable, light system.  
Sound design: Massimilano Sapienza aka Massimo, Catania.

This work represents the possibility of the expansion of the sculptures "U.s.a.i.s.o." in a habitable and modular version realized with standard elements, stacked. The work was produced for the occasion of the inauguration of the Museo Riso of Palermo. Its daytime vision, emanating light frequencies of blue, countered with nighttime blue, and aka Massimo performing a site-specific composition for the occasion – a symphony on the blue: "Blu.Tally" precisely. The title of the work (including the sound composition) focuses on a double meaning: the blue evokes a spirituality and at the same time confronts the brutality of the urban context and social environment in which the Sicilian museum is located.





**"Il problema della condivisione dello spazio disponibile in architettura e rispetto al colore della pittura. ...e il pulviscolo atmosferico (Sinfonia)" | The problem of Sharing the Available Space compared to the Color of the Painting. ...and the Atmospheric Dust (Symphony) | 2010**

A4 samples of 12 shades from a RAL tinte, "Lachea" sitting system, plexiglas plates.  
"Alla Maniera d'oggi. Base a Firenze", Chiostro dello Scalzo, Firenze.  
Photo Cantini. Courtesy Centro per l'arte contemporanea Luigi Pecci, Prato

In his project for the Chiostro dello Scalzo Paolo Parisi creates a new work inspired by a reflection on modernism and on twentieth century painting; this can be seen in his interpretation and elaboration of a synthesis between painting, sculpture and architecture by adding a fourth art: music. Parisi creates an installation that occupies the whole cloister space which is completely filled with the intensity of the color red-violet; this is achieved by the light filtered through colored Plexiglas. In this setting past and present are magnificently brought together. Celebrated for their realization in monochrome technique, Andrea del Sarto's frescoes are now colored by a contemporary light. On the opening day 12 professional musicians performed a 'chromatic symphony' composed of sound modulations and chosen musical pieces describing tonalities ranging from red to violet, the ideal limits within which a human eye is able to perceive all colours. The intention was to evoke all potential possibilities of chromatic tonalities that painting can obtain. The visitor is welcomed by the scene that hosted an event.





#### **"Observatorium (Unitè d'habitation)", 2011**

Prototype (unique example) in scale 1:33. Construction in steel, iron, plexiglas, solar panel, earth, lawn, 128x100x196 cm. Photo: Giovanni lattanzi. Courtesy The artist.

For "Constructive Interferences" the artist, responding to a request from DG & DF metals with reference to the earthquake which have tragically scarred the recent and not so recent history of Italy, devised a Unitè d'habitation made entirely of steel. Therefore, the Unitè d'habitation designed by Paolo Parisi is a living unit made of steel measuring 3x3x5 (h) m, raised from the ground as though on stilts, which you can only reach by means of a tilting ladder (alongside it you can park your motorbike or another vehicle). One side of the unit is intended by the artist to be fitted with fluo red plexiglass windows which look out onto a view. Inside the room there is a bed, cupboard and bathroom and walls of matt brushed steel. The external surface is made of reflecting steel so that it blends with the environment as much as possible. The surroundings are reflected in it. On the roof: solar panels can be positioned on 2/3 of the surface while 1/3 provides enough space for a small lawn-vegetable plot, depending on the inhabitant's requirements. The roof also collects rainwater.

## Giacinto And Francesca's Interferences

by Giacinto Di Pietrantonio and Francesca Referza

from the Exhibition Catalogue: **Constructive Interferences. Artists in residency in companies in the area**, Palazzo De Sanctis, Castelbasso (TE)

Interferences. The art that interferes with life and, in this case, with the production of news, buildings confectionary etc., is a dream of modernity following the fall of the ancient world in which art and life were closely connected. Therefore, this experiment attempted at Castelbasso has remote origins and yearnings. It is an ancient-modernist dream of reconciling art with life itself that life which increasingly needs art. "In this sense I like to recall," says Giacinto, "the many conversations I have had with Ettore Spalletti during the last twenty years at least, in which we have spoken about these things a great deal. I mention Ettore who, like Dostoevsky, says that beauty and art will save the world. This is why Spalletti has been saying for some time that if Italy were governed by artists like Bernini, it would be more beautiful and have fewer problems. Indeed the intensity of art would certainly help to give everyone a better life. This anti-Platonic philosophy, in which all artists are involved in a redefinition of life, and not crushed by the Republic of philosophers led us to take up the challenge of Constructive Interferences which was posed to us and which we posed to ourselves. The world of production and that of artistic creation. Actually in the past they were not entirely separate. We are thinking of the extraordinary preciousness of the salt cellar made by the talented Benvenuto Cellini for King Francis I of France. A useful object made with a technical skill that is so natural it makes one forget its original function and delights the sensitivity of a demanding and sophisticated collector. Collecting gradually abandoned the need for function in order to concentrate on the aesthetic pleasure and satisfaction of the uniqueness of the work. "To go back to Bernini," says Francesca, "Cardinal Scipione Borghese filled his own villa with art object so as to indulge this form of hedonistic pleasure. Abandoning function and seeking exclusive ownership of a work, or rather exclusive ownership of the product of its maker, the artist, progressively created an ever more marked gap between the increasingly undifferentiated public consumer and art, which became increasingly conceptual and self-referential and therefore, ever more exclusive. Between the eighteen and nineteen hundreds there were two movements, the first in England and the second in various European countries, which attempted to reconcile products for use with creativity. The first came along in the mid-eighteen hundreds when, Englishman John Ruskin anachronistically using the term Pre-Raphaelites lumped together a group of artists who, forerunners of the elite aesthetic of Decadence, began to address classical Greece (Alma Tadema), the Medieval (Dante Gabriel Rossetti) and Mannerism (Burne Jones). However, it was William Morris with Art & Craft, who attempted an initial form of craft prototype salvaging, specific floral patterns for wallpaper which, despite originating in the past, were re-edited in order to please his contemporaries. The second attempt was made by Art Nouveau or Modern Style at the beginning of the nineteen hundreds. Here the application of an elegant aesthetic, borrowed from the world of botany and in some cases, from zoology, to soften the shapes hardened by the new materials used in architecture, furniture, public decor and even jewellery, was the first pervasive movement to engage the bourgeoisie from Europe to the United States for the first time. With Bauhaus the attempt extended to budding modern industry with mixed results and it was one of the most successful attempts in that sense, but there were other attempts from the Dutch and De Stijl Russian Constructivism and Productivism". "I would not exclude from this," says Giacinto, "the anarchic attempt of Futurism which desired to rebuild the entire universe. Indeed in Europe it was the avant-garde that applied art principles to planning across the board, from architecture to design. De Stijl, the title of the magazine founded in Holland by architect Theo van Doesburg in 1917, may be considered a new attitude towards life and society rather than a movement. De Stijl's was a revolutionary ideology which aimed at permeating every aspect of everyday reality with its principles, reducing the language of art to its bare bones: vertical and horizontal line the three primary colors (red, yellow and blue) and the non-colors (white, black, grey) laid flatly on the canvas. Art thus acquired an ethical dimension, intent on eliminating personalization and decoration from objects in painting, furnishing, industrial design, graphics and architecture. With Bauhaus maximum importance was given to the production of the object for everyday use, manufactured according to the Fordist principles of simplicity, typification and standardization. "It was in that case," adds Francesca, "a question of anticipating the technical reproducibility of

the work of art which would be discussed theoretically by Walter Benjamin a few years later. In 1926 Margarete Lihotzky, known as Grete, designed the «Frankfurt kitchen», which was something of a summation of her study of the theme of minimalist housing. In fact, the Austrian artist, intending to improve the conditions of women in the kitchen, subordinated creativity to the mechanisms of modern industrialization.

In Italy, at the end of the Second World War, the desire to change the structure of society from the point of view of the quality of everyday life and objects in everyday use, led some artists to seek a point of intersection between visual and industrial production.

The most interesting experiment in this sense was MAC, Movimento Arte Concreta, founded in Milan in 1948. The group's approach to the work was concrete: MAC artists were not interested in representing but in building, drawing on a formally pure language (flat colors and geometrical figures). In Italy, an emblematic figure of this new sensibility was architect and designer Bruno Munari, a rather solitary on the Italian art scene, who explicitly aimed at reconciling the differences between art and the industrial world. Generally speaking, Italy in the fifties had begun to move in the direction of industrial design, that is towards the idea of producing beautiful and functional objects suitable for mass-production. The movements of the early nineteen hundreds embraced projects for society and potential new worlds, future utopias supported by manifestos, projects subsequently pursued by individual artists too, such as Andy Warhol Joseph Beuys and Michelangelo Pistoletto».

"In Castelbasso we tried with Constructive Interferences," note Giacinto and Francesca, "to interface with existing systems of production, in order to show how the "other" vision expressed by individual artists, rather than groups, can make the difference. The difference of art that is necessary for life itself. The works produced are therefore the result of the interaction that each artist has established with a company in the region. The artists dialogued with the companies and after listening to the customers and comparing production methods with one another set in motion creative processes which generated those works which are exhibited in Palazzo De Sanctis, in Castelbasso. Therefore, Mario Airò went into the workshops of MD E and on the basis of a literary suggestion, began the study, in partnership with the company, of a new product; Emilio Isgrò appraised the production methods of Grafiche D'Auria, for whom he produced L'idioma Isgrò; Paolo Parisi, in partnership with D.G. & D.F. Metalli, created a new utopian Observatorium (Unità d'habitation), an anti-earthquake home made entirely from steel. Cesare Pietrolusti worked with Media Studies undergraduates at the University of Teramo in order to find different ways of communicating their work on the former psychiatric hospital of Teramo; Paola Pivi, fascinated by the colored gumminess of Gelo candy, created a new one with a powerful political message Free Tibet. Arcangelo Sassolino, impressed with the focus on safety at Falone Costruzioni building sites, produced Così vicini così lontani, an environmental installation which will straddle Palazzo De Sanctis; Ettore Spalletti entered the editorial offices of all Centro and working, in partnership with the popular daily Abruzzo newspaper, turned some pages into an open arena on the theme delle vergogne e delle meraviglie: Giuseppe Stampone produced a special issue of Parallel42 Contemporary Art, a magazine for which he worked, in partnership with the editorial staff as artistic director, inviting in his turn other prominent figures to work on the issue; lastly Sabrina Torelli listened to the hundred year old olive trees of Frantoio Montecchia in order to produce a limited and special edition of oil glass bottles (veritable sculptures) included All of the artists created interferences within the companies which welcomed them into residence. We don't know if they will have any lasting effect on output, but this is an attempt to sow a seed which we hope will germinate on further occasions and which will not borrow Gertrude Stein's play on words rose is a rose is a rose, but the proverb whose origin is lost in the mists of time and which says: "The proof of the pudding is in the eating."



**“U.S.A.I.S.O.”** | 1996 — 2013.  
Cardboard, plaster, cm 25 x 24,5 x 28.

“U.s.a.i.s.o.” acronym of the Italian for “One On Top Of The Other Clockwise,” consists of sculptural elements obtained by layering sheets of cardboard with casts of them realized in plaster, recalling architectural models in which the most outstanding element is the window-door | opening.



TOP: **Under the bridge (Simeto)** | 2009  
Permanent silver marker on plexiglas on Lambda print on dibond, cm 100x145

This works, of which the title come from the same title song by Red Hot Chili Peppers, consists of photographs of blue skies across which lines of silver trace elaborate maps of where the river meets the sea.

PREVIOUS PAGE: **Lachea** | 2009  
Sitting system; cm 100x200x45, stratification of caucciù, felt, marine plywood, poliuretan, cardboard. 4 elements. Ph. Courtesy Magazzino, Roma.

## Senza titolo #1

"Landscapes" / (confini in disordine) | Magazzino d'Arte Moderna | Roma, 2010

A project by Lorenzo Bruni

Roberto Ago, Slater Bradley, Pavel Buchler, Fernando Sánchez Castillo, Sabina Grasso, Dmitry Gutov, Yuki Ichihashi, Jiri Kovanda, Antony McCall, Ján Mancuška and Paolo Parisi are international artists of different generations and cultural provenances who present work that shares a common reflection on the concept of the landscape. To this theme, which appears almost banal in a time dominated by the continuous exchange of images and where the sensation that what is far away may be kept close at hand, the artists respond with work that highlights the space occupied in that moment by the spectator or the temporal instant in which it is realized that particular image of the world. In this case the word landscape in the classical sense is negated and deconstructed as the time of that particular real experience is "represented", and not its image. These are not images to be observed passively, but to practice mentally or physically. Indeed, the landscape for these artists can not exist as an abstract concept but only in relation to the viewer. The landscape, as George Simmel noted at the beginning of the century just terminated, it's an image that is separated from the space inhabited in that moment by its spectator. When the observer reaches the place, it ceases to be a horizon, confine or limit, to make itself space. The 20th century, as described by Rosalind Krauss reflecting on the idea of sculpture, is the age in which art evolved, breaking time and again the codification with which society recognizes any given product as art. This route, however, is above all characterized by the investigation to make the space of the artwork match with the portion of the real occupied by the spectator, that is, two dimensions of space which are usually interchangeable – indeed never co-existent – in the experience of the spectator (this aspect is evident when one considers figurative painting). The works included in the exhibition reflect, even through different modes, the contradiction that exists between the observation of a place and its crossing, its experience and its narration; thus introducing the idea of a constant construction of landscape, as collective identity, and its possible planning. Pavel Buchler's paintings appear as abstract puzzles obtained by inverting and cleaning landscape paintings rescued from junk stalls. The two-color panel by Roberto Ago creates a concrete image of nature with the phrase imagine if... that begins the story printed on it. The painting of Fernando Sánchez Castillo, which apparently goes back to a tendency in landscape painting at the end of the 19th century or in other cases 40s abstraction, is used for subjects such as scenes from the Spanish Civil War and events of 1968, just to reflect on common codes with which we recognize dignity of collective memory to certain episodes. Lachea by Paolo Parisi is a sculpture where the reflection on the stratification of painting becomes a seating system by stimulating dialogue between people who stop at that crossing place. Ján Mancuška work Guided by the walls is an installation in which sentences in metal letters mark the space of a room by comparing the physical experience (the walk follows the course of reading) with the emotional (evoked by the text) of being at that place. The installation of Dmitry Gutov A dog is a tribute to the instinct of man to discover new territories to take and make them his own, evoking the simple act of daily dog marking its territory. The work Untitled by Jiri Kovanda defines an horizon within the space of a room using plastic spoons, thus evoking the codes of minimalism but reversing them, creating an event, that is, the dripping of vodka contained in the spoons. These are only a few of the works and artists that are included in the project "Landscapes" / (confini in disordine). The images of the world and the interventions in the gallery and the Church space reflect on an actual concept of landscape, relating it with the opportunity to map, to invent, to discuss it with "the other, the different." These methods of orientation strongly differ from the opportunities that are given today, like GPS systems that allow to move in the real space, because they instaurate a personal, subjective, shareable experience, rather than a detached and objective one, of a given time-space context.

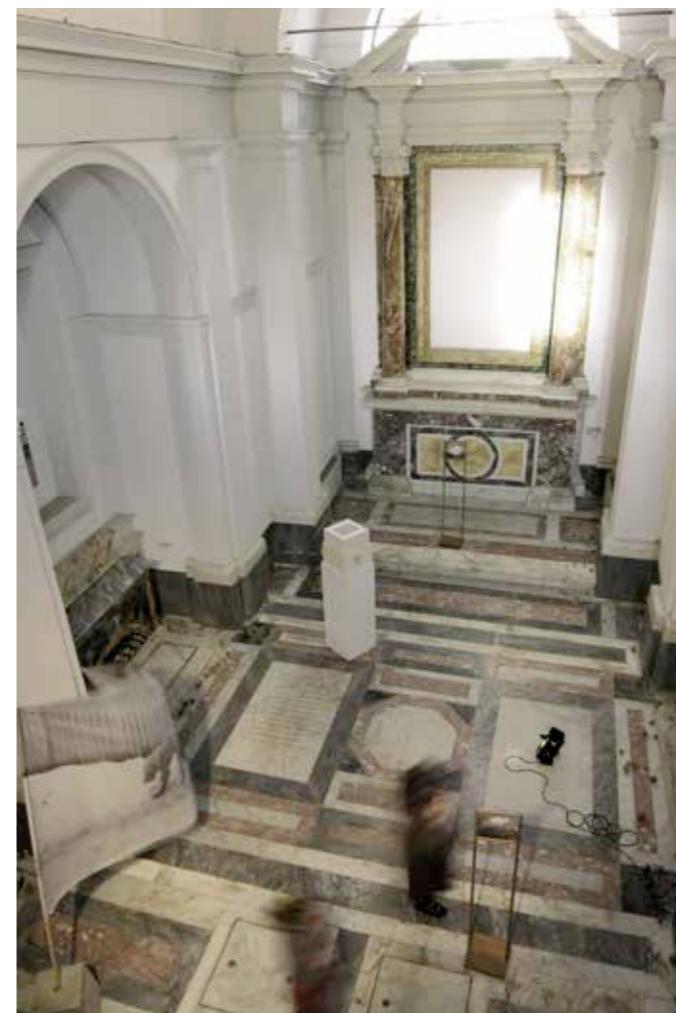
NEXT PAGE:

**Intorno (giallo)** | 1997

enameled ceramic, cm 37x37x38, Edition of four unique exemplares

**Interno** | 1997

Lambda print on aluminum, cm 70x100





### **Getting Nowhere – voglio essere proprio qui (I really want to be here)**

Galleria Gentili | Prato | 2010

The project presents a group of international artists, some exhibiting for the first time in Italy featuring large-scale works and projects designed specifically for Galleria Gentili's space. The project starts with the investigation of possible connections between real space and representational space in order to create a new hypothesis concerning the role of organization in urban space. The artists present a new paradigm, regarding the observation of space as public/personal and physical/perceptual in order to create a new collective space. Throughout the 20th century, the relationship between the spectator and perceptual space has been a prevalent theme. While the word "space" defines both physical and mental space, and has also is a way of viewing, interpreting and imagining the world we inhabit. For the artists in Getting Nowhere, the question is directed at how we perceive and react to space. Their research focuses on overcoming the difference between spatial representation and the experience of physical space; between the space we observe and the space we occupy; making them both present, but not interchangeable. We can, in fact, consider their works as manifestations of a spatial synthesis. This spatial relationship is resolved in an efficient instrument in order to orient the observer. That which is perceived is not only a dislocation of objects and images in a container, but also in a sense of the "here and now" of the encounter.

Being here, ok, but in respect to what? The "what," in this case is a specific situation we use to respond to reality. The works of the artists in this exhibition are rooted in a search for a balance between not just how we analyze what we see, but how we actually see. The codes used are those that define organized space and the possibility to move within that space such as those related to architecture, to orienting tools such as geographical maps, or those that establish the difference between everyday objects and art objects; between an object that has use value and one to be contemplated. These abstract elements, removed from their usual context often create new systems of measuring space.

Martin Boyce's metal wall silhouette, the monochromes that create a dialog with the details of geographical maps of Paolo Parisi, the crumpled photos of skyscrapers saved by Jose Davila; modernist grids that recall the urban maps of American landscapes, the abstract geometrical landscapes by Alexis Harding that slide by the sheer weight of the excess paint from the wooden canvas and onto the floor; Loris Greau's sound installation undermines the safety of the architecture of the gallery, the barricade and the lyrical light sculptures of Karin Suter; the monochrome walls that host the abstract painting of Serghej Jensen, these are some of the works that make up the space of Galleria Gentili for Getting Nowhere, a project that in different ways solidifies various points of view while providing a new direction. For these artists, reflecting on how we react within the physical/mental space is not limited to personal perception and thus subjective, but rather a consciousness of collective space. This is not, however, a utopian plan or a rational abstraction of reality, but a projection of the social space characterized by the possibility of a dialogue entered into by the observer. To accomplish this, the artists confront both a reflection on the architectural codes that point to an organization of space as both internal and external, but as abstract painting that avoids the illusion of "another" space. This brings us to a new non-rhetorical reflection on modernism since it deals with the instruments of modernism and not its ideologies. Getting Nowhere was born from the idea that abstract space does not actually exist; instead the exhibition redefines the context between physical/mental space and individual experience. These artists intervene in the space, creating a ground zero for perception by the observer, transforming and forming a potential space where the temporal fruition and its measure is the real instrument for representation and spatial context.

NEXT PAGE FROM TOP:

**Il problema della suddivisione dello spazio in architettura e rispetto al paesaggio |  
The problem of the subdivision of the space in architecture and compared to the  
landscape | 2010**

oil and acrylic paint on larch, cherry, ash and mahogany wood, steel screws. 4 elements, cm 125x250 each

**Bench for Everybody | 2004**

emptied stack of sheets of corrugated cardboard, cm 130x260x50. Edition of three



Paolo Parisi | **Observatorium (Museum)** | 2008  
Lounge | Project Room | Wall Drawing #736 by Sol LeWitt  
Centro per l'arte contemporanea Luigi Pecci, Prato

A project by Stefano Pezzato

Paolo Parisi devised a multi-faceted, site-specific project for the area of the Lounge / Project Room on the Luigi Pecci Centre for Contemporary Art ground floor. Here, he has placed accessible sculptures in cardboard, monochrome paintings on canvas and an original ambient installation, taking the circular lobby as the departure point for a reflection on the structure and experience of the work of art. This is a direct encounter between Observatorium (2004), from which the exhibition takes its name, and the permanent installation by Sol LeWitt, Wall Drawing #736 Rectangles of Color (1993).

**Observatorium**, the architectural model presented at the Fornello Gallery of Prato which has recently become part of the Museum's collection, acts as a means for the visitor to be literally introduced to the exhibition itinerary and to his/her role of observer. Invited to penetrate the cavity cut out in the cardboard sheets of the work he/she should establish the place for looking at the side openings – views of details of the museum's architecture, glimpses of the ambient installation created in the Lounge, or Monochrome background painting of Sol LeWitt's Wall Drawing. Indeed, Observatorium spawns visual relationships between the inside and the outside by creating images that come from architecture and, in exchange, by directing the eye to the surrounding reality. The living space is conceived as an inverted orographic relief in which the empty replaces the full, a geographic map that shapes the internal surface of the outer shell. The relationship between LeWitt's installation and Parisi's work plays, instead, on the geometric assonance between the modular combination of the American's "colour rectangles" in ink and the mechanical seriality of the stacked cardboard rectangles of the Italian, and on the correspondence between the impersonal rationale of the "wall drawing" of the former and the minimal schematics of the cubic volume of the latter.

Analogously to Observatorium, **Benches for Everybody** (2006) – benches in series composed of sheets of cardboard cut out and stacked, also invite the visitor to use them by sitting down and enjoying Parisi's colour array in the installation designed specially for the Lounge. Here the windows are covered with fluorescent red panels which allow the outside view to filter in and with it the changes in the weather and the different amount of light during the day. Similarly to the printing procedure in a dark room, the red light stresses the images of the urban setting that filter through to fix themselves on the plates. At the same time, the whole interior seems steeped in the variable intensity of colour that takes on a physicality beyond the virtuality of the projection of light. Here, Parisi subverts not only the experience of the real world by reducing it to a dynamic surface representation which, furthermore, is altered by the fluorescent light, but also the perception of monochrome colour that expands from the two-dimensional screen to the real space occupied by the visitor.

This immersion in red of every single object present in the room sets off a reaction of vibrant reflections, even from the traces of silver sprinkled over the curved walls in front of the windows. The combination comprises the *Come raggiungere la costa (museo)* (2008) installation.

Produced by a complex procedure of masking and copying the drawing created by the artist from maps and cartographic routes, these lines are the result of previous research by Parisi in the Rilievi series (1993/2000), *Come raggiungere la terra dal mare* (1993), *Punti nave* (1996), and in the installations *Come raggiungere il cielo dalla terra* (Cortona, 1994), *Come raggiungere la vetta* (Catania, 2000 and Munich, 2006), *Dalla camera chiara all'immagine del mondo* (Bologna, 2002).

Parisi's apparently casual Wall Painting is a further move by the artist towards decomposing and recomposing a representation of geographic information so as to trigger new relationships between the space of the work and the onlooker. The "relief" on the wall announces the appearance of the painting at the very act of its perception and the immediate disappearance of its interpretation into relativity, "to be or not to be" (Giulio Paolini). Parisi's starting point is the abstraction of reality interpreted by means of a code of signs that reproduce it in the form of images, in this case nautical or coastal outlines,



then moving on to the physical dimension of the painting and the tautology of its essence – a visual form that appears to the subjective perception, its mobility and arbitrariness. In this way, the work is never the same because it depends on the viewpoint of the onlooker who defines it by looking at it

In the large monochrome canvases of the **Coast to Coast** series (2006), the eye settles on the cartographic surrounds, the margins towards which our glance is led. In the slim borders left to frame the paintings, Parisi indicates that he had originally used oil colours the modelled shapes of which, wrinkled and oozy reappear on the upper acrylic layer, seen as a uniform background at the centre of the scene. These details are possibly reminiscent of the silhouette of the Teatrini (1964-1966) by Lucio Fontana, the representations of which were projected on to the depths of the corresponding Concetti spaziali. Parisi, however, anchors them firmly to the surface of the painting focusing on it the spatial perception of above and below and the temporal perception of before and after. As he had already done in the earlier series Inversi (2000-2004), the artist hides the representation behind the last veil of paint submerging shapes in the dominant monochrome. The grey facing the interior of the museum could be taken as a way of visualising the emptiness the nothingness "neither visible nor invisible" (Gerhard Richter). The green facing outwards to the garden, instead, seems to wish to reflect the natural landscape, the open space that faces us. Yet again, Parisi upsets the order of things – he makes reality look different from what it is, he replaces common sense with the paradox of art. The final destination of this sensorial and cognitive experience is his work.

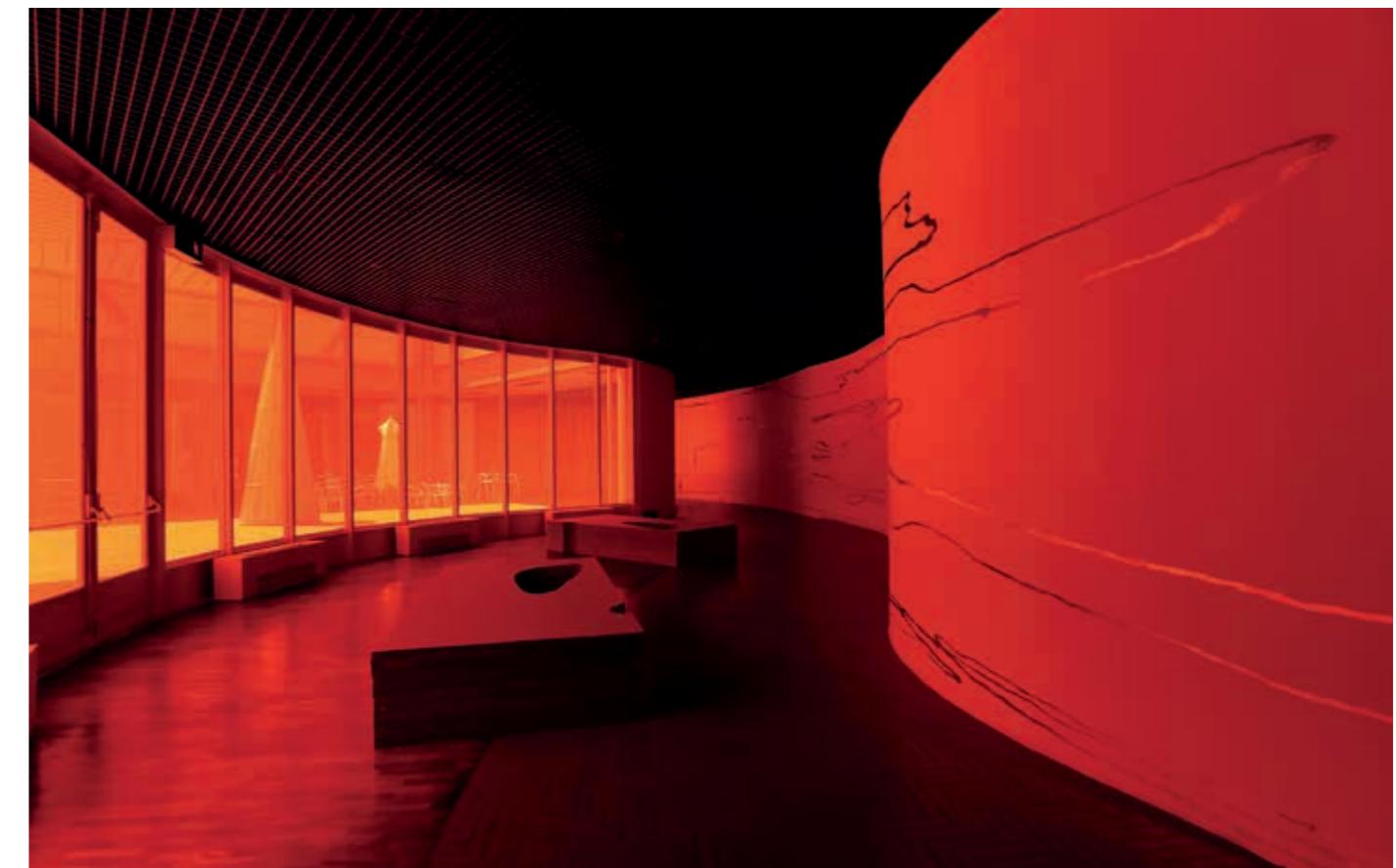
#### **Come raggiungere la costa (museo)** | 2008

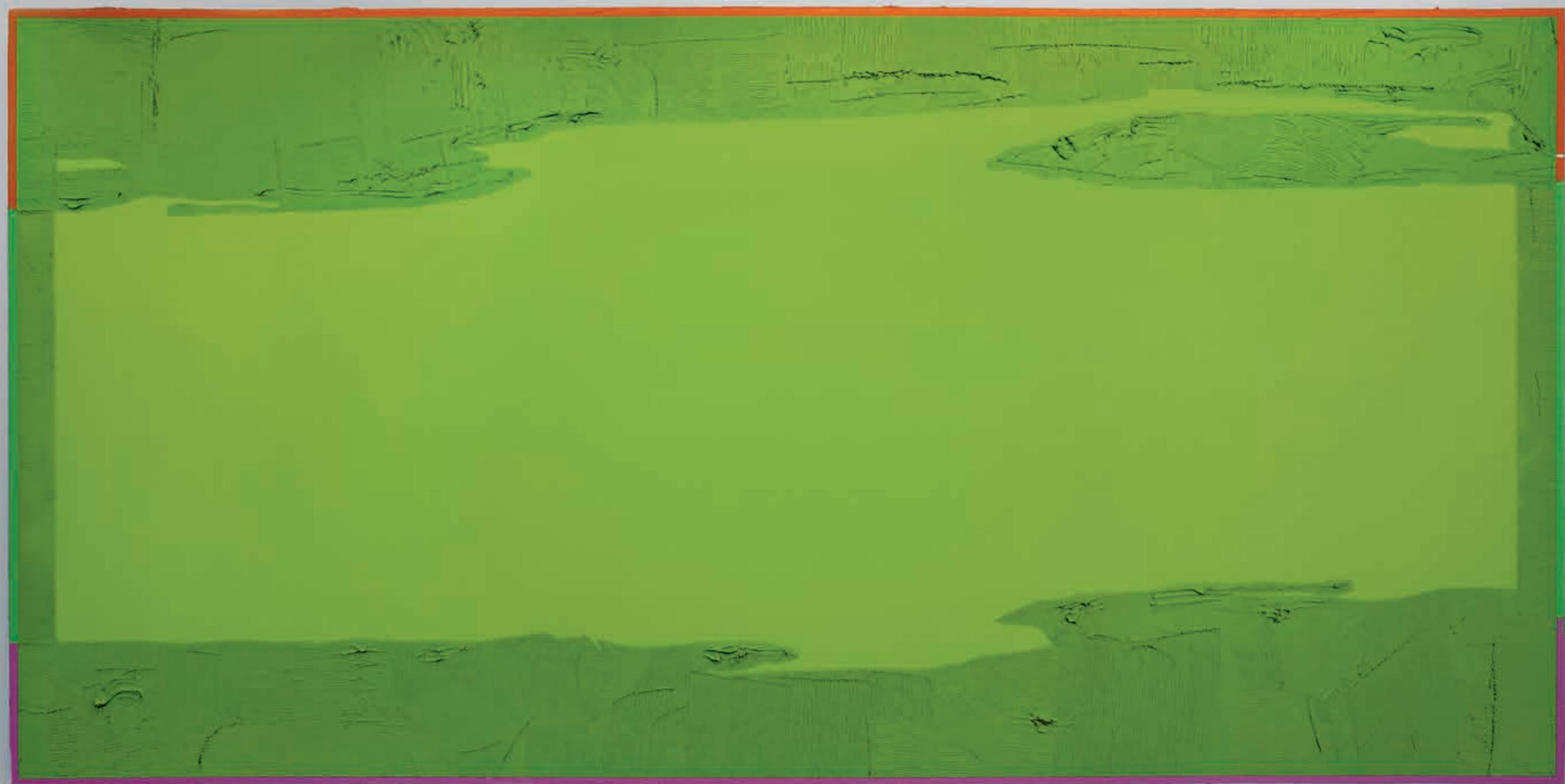
Acrilico argento su parete, plexiglas rosso fluorescente, dimensioni ambiente. Pile di fogli di cartone svuotate, due elementi, cm 50x260x130 ciascuna. Courtesy Via Nuova Arte Contemporanea, Firenze. Installazione: Centro per l'arte contemporanea Luigi Pecci, Prato.

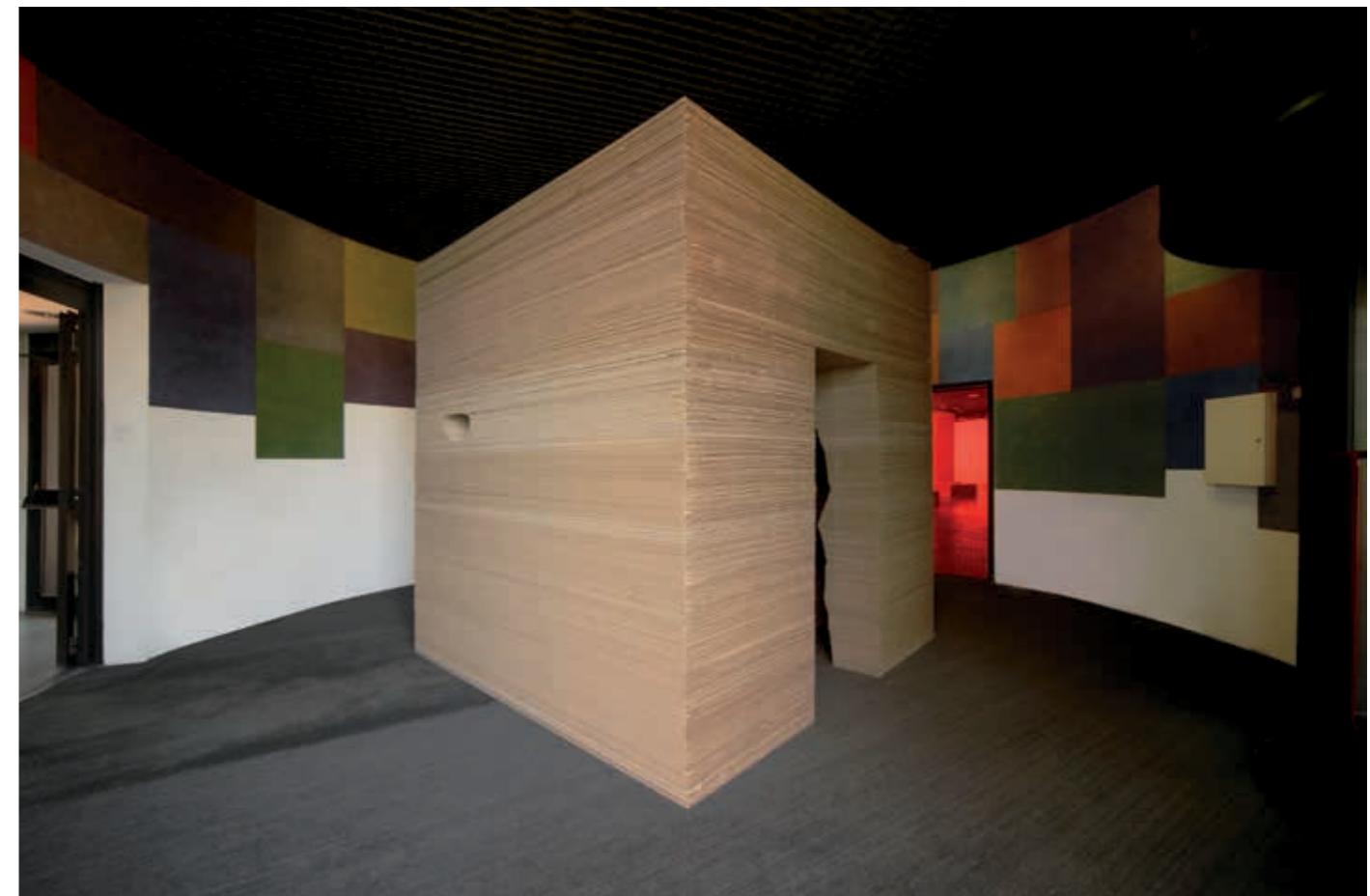
#### NEXT PAGES: **Coast to coast** | 2006

Olio e acrilico su tela, cm 260 x 520 ciascun dipinto.

Installazione: Centro per l'arte contemporanea Luigi Pecci, Prato. Foto: Carlo Fei.  
Foto: Carlo Fei.







**Observatorium** | 2004 – 2008

Pila di fogli di cartone svuotata, cm 265 x 260 x 260.

Rendering 3D: Studio Brugellis, Firenze.

Edizione di tre esemplari unici. Collezione Centro per l'arte contemporanea Luigi Pecci, Prato. Installazione: con Wall Drawing#736 di Sol LeWitt. Foto: Carlo Fei.



**"Classic Colour Names"** | 2007-2011

Off-set print on 40 gr/m<sup>2</sup> paper, edition of 500; enameled steel plates, 34 elements, cm 15 x 21 x 130(h) each

This work is conceived in two parts: an off-set print distributed at the entrance of the botanical garden of Parma and 34 monochromes in shades of green supported by poles set up in the garden in place of the original plates corresponding to the botanical species represented (ern green, etc.). The piece was inspired by the RAL colour codes produced in the Weimar Republic in 1927. This attempt in the western world to make "colour communicable": its application to industry meant it offered a new dream of development for the world. This work as wection on the means we have at our disposal for communicating. In a subsequent version of the same work, every colour plate became a piece of music for a different musician and instrument, playing a symphony of nature. The musicians were asked to play the music inspired by those colours: perceptively (from what they saw) or culturally (from associations, Bach, Mozart, etc.).



ARTE ASTRATTA, IMMATERIALE, INCORPOREA, INTANGIBILE, IMPALPABILE, IRREALE, IMMAGINARIA, INCONSISTENTE, FALSA, FITTIZIA, INFONDATA, INVISIBILE, APPARENTE, ILLUSORIA, SIMBOLICA, AEREA, SFUGGENTE, EVANESCENTE, ETEREA, INSICURA, INCERTA, DUBBIA, DISCUTIBILE, INCALCOLABILE, NONCURANTE, UTOPISTICA, INEFFICACE, IMPRECISA, INDETERMINATA, INDEFINITA, INFATTIBILE, INATTUABILE, IRREALIZZABILE, TEORICA, IDEALE, CONCETTUALE...

PUÒ L'ARTE (PUBBLICA) ESSERE CONCRETA?

PAOLO PARISI

**Can (Public) Art be Concrete? | 2007**  
Off-set print, cm 70 x 100, unlimited edition

This poster was created for Manifesta 7 for the project "Out of Context": a reflection on public art. Thirty four artists were asked to conceive of a phrase, with only one period, to be printed as posters and put up in the three cities of the exhibition (Trento, Bolzano and Rovereto). What we see are all the words opposite in meaning to the term "concrete" (as normally art in public spaces is understood as a volumetric occupation of space instead of an assumption of responsibility). The result is a list of qualities that belong to the art of the twentieth century: abstract, immaterial, incorporeal, intangible, impalpable, unreal, imaginary, inconsistent, false, fictitious, unfounded, invisible, apparent, illusive, symbolic, airy, elusive, evanescent, ethereal, insecure, uncertain, doubtful, questionable, incalculable, careless, utopian, weak, vague, undefined, indefinite, unfeasible, unworkable, impractical, theoretical, ideal, conceptual ...



#### **"Observatorium – Gegen den Strom", 2006.**

Städtische Galerie im Lenbachhaus, München

In the exhibition entitled „Observatorium – against the Stream“ the artist reflects on the basic and formative impressions of his home near the Etna – the powerful “breathing” mountain whose lava eruptions have led to a prevailing awareness of the earth verging on disaster. The volcano and the profound depth of the sea hidden under its reflecting blue surface constitute the reference points for the development of his works; always attentively observing nature, which transforms, breaks open and closes again. His painting deals with this reality under the surface of appearances.

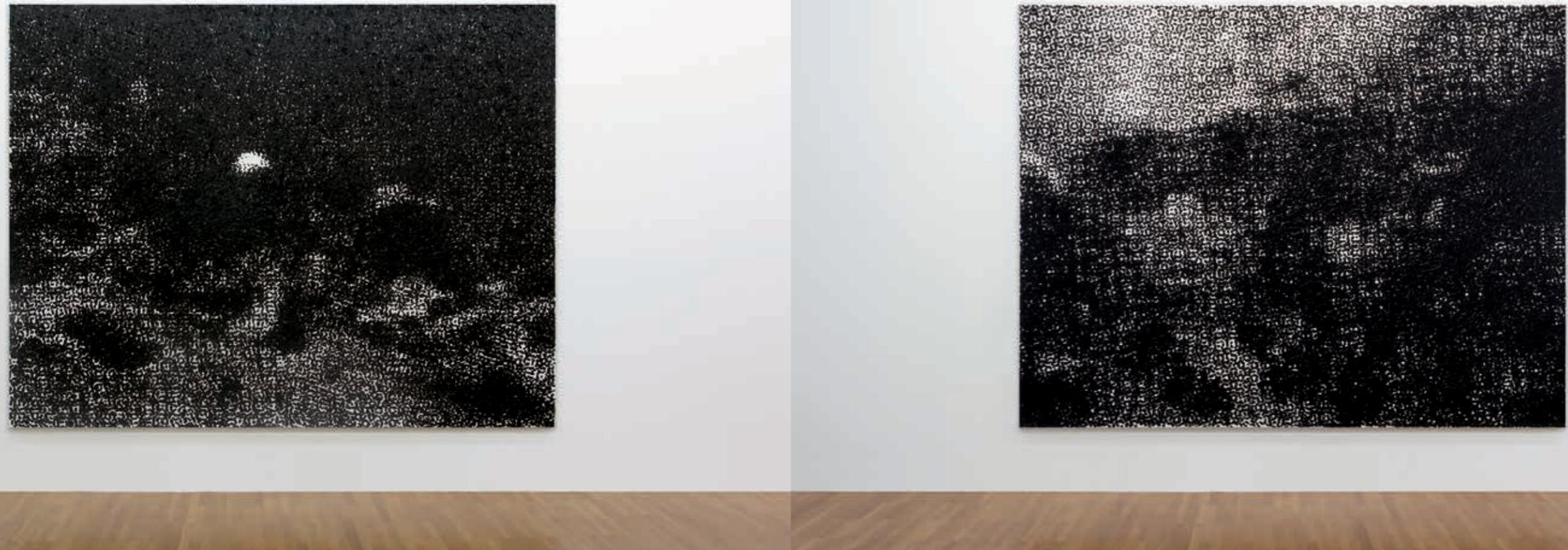
For his first one-man show in a museum outside Italy Paolo Parisi has developed a presentation especially for the rooms of the Lenbachhaus encompassing the various aspects of his work created up till now.

The exhibition starts with „Come raggiungere la vetta (giardino)“ (How to reach the peak – garden), 2006, a new edition of a work of 2000, which he painted in oil directly on the wall practically mapping the inside of the volcano. The visitor finds himself within a space whose reality is heightened by the changes caused by the colored light. Thus Parisi elucidates his stance towards painting right at the beginning. With the medium of paint a real landscape is transformed into a conceptual one. The earthy materiality is replaced by a reflecting paint (containing silver and aluminum pigments) shimmering in the red light.

#### **Come raggiungere la vetta (giardino) | 2006**

Silver oil painting on wall, red fluorescent plexiglas, dimensions variable. Collection Städtische Galerie im Lenbachhaus, München. Photo: Lenbachhaus.





PREVIOUS PAGES: **U.s.a.e u.a.a.a. (nero) | Triangulum Australie** | 2006  
Städtische Galerie im Lenbachhaus, München  
Photo: Lenbachhaus

ABOVE: **U.s.a.e u.a.a.a. (nero)** | 2004

Olio su tela, cm 260 x 340  
Collection Brodbeck Foundation, Catania  
Photo: Lenbachhaus

NEXT PAGE: **U.s.a.e u.a.a.a. (nero)** | 2006

Olio su tela, cm. 260 x 340  
Collection Städtische Galerie im Lenbachhaus, München. Photo: Lenbachhaus

NEXT PAGES: **Triangulum Australie** | 2006

Hydraulic PVC pipes, sound system, dimensions variable. Sound composition in collaboration with Domenico Vicinanza, CERN, Genève. Installation view: Städtische Galerie im Lenbachhaus, München  
Photo: Lenbachhaus

Communication in the language of art is the theme of the succeeding room. Two large-scale oil paintings entitled „U.s.a.e u.a.a.a.“ (Uno sull’altro e uno accanto all’altro, 2004 and 2006) show a mass of people in a black raster screen, viewed from above and from behind respectively. With the paintings corresponds a wall pierced with round holes of different diameters. Their spatial arrangement corresponds to details of certain celestial constellations. The work is named after one of these constellations, the “Triangulum Australie” situated on the right. Sounds are heard through some of those holes – sounds from inside the Etna. Not until you enter the space behind this room will you realize what kind of interconnection Parisi is building here. From the inside of a cardboard-sculpture tubes grow establishing communication within the room and with the adjoining rooms. You can enter the “Observatory” and use it as a lookout or you can communicate with an unknown vis-à-vis in the other room.





In the third room Parisi presents two large-format paintings entitled „Coast to Coast“ both of which he has painted this year. A bench made of layers of cardboard invites the visitor to sit and linger. The concept for this room was inspired by the “camara chiara,” once used by Veduta painters as a means to reproduce exact views of landscapes and towns. Before a neutral background the grey painting bears on the architecture while the green painting relates to nature beyond the windows facing it. Painting becomes a monochrome reverberation of surrounding “landscapes”. It is the painting technique which introduces an uncontrolled moment into this extremely controlled ambience. Through layers of oil and acrylic paint the underlying oil seeps through creating “grease spots” which spread uncontrollably. A different type of landscape seems to “invade” the painting.

**Coast to coast | Bench for Everybody | 2006**

Oil and acrylic on canvas, cm 260 x 520 each painting. Emptied stack of corrugated cardboard. Installation view: Städtische Galerie im Lenbachhaus, München.  
Photo: Lenbachhaus.



In the succeeding room we see the aforementioned sculpture the "Observatorium" whose "communicating tubes" visualize the theme of interconnection and integration.

**Observatorium (Valle del Bove)** | 2000

Emptied stack of corrugated cardboard sheets, cm 265 x 261 x 261; hydraulic PVC pipes, sound system, dimensions variable. Sound composition in collaboration with Domenico Vicinanza, CERN, Genève. Installation view: Städtische Galerie im Lenbachhaus, München. Photo: Lenbachhaus.



The "Islands," white spots on a black wall dominate the last room. The shape of the spots imitates that of watercolor on paper: they show the natural expansion of color stretched to the limit. In some ways they also represent mountains with the color marking the highest peaks fading towards the edges following their own natural, uncontrollable laws. In this black space the white spots compare to the lookouts in the cardboard sculpture "Observatorium".

**Islands | 2006**

Acrylic on wall, dimensions variable. Installation view: Städtische Galerie im Lenbachhaus, München. Photo: Lenbachhaus.



**Conservatory (San Sebastiano)** | 2004

Emptied stack of corrugated cardboard, cm 335x261x261 each element; hydraulic PVC pipes, sound system, dimensions variable. Sound composition: John Duncan. Quarter (EX3), Firenze. Photo: Serge Domingie & Marco Rabatti.

The title the artist Paolo Parisi has given his installation is Conservatory (in English in the original translator's note), in its dual meaning of school of music and greenhouse. At Quarter, Paolo Parisi created a work together with John Duncan, assembling different languages and specificities between the two of them. Architecture, painting, installation, sculpture, and sound acted on the spectator, involving him on various levels in the discovery of a landscape, a mix of natural sublimity and artificial paradise. Three observatories made of recycled cardboard cut into shapes designed on the basis of a series of geographical observations were installed in the large hall of the Florentine space. From these observatories, which are open to the public, colored hydraulic tubes branch out, organically spread on the ground so as to simulate a sort of vegetal proliferation, a forest, the intricate tangle of a landscape both natural and artificial. The installation becomes an elaborate system of communication and observation, of perception and reproduction. On the walls of the exhibition space, Parisi painted "Islands," a landscape and an extension of what can be seen from the windows of the observatories. It's a new work that expresses further consideration on painting itself: watercolors, possible only on a horizontal plan, are "dragged" and made larger directly on the wall in an impossible verticality. The score of sounds and voices composed for the occasion by John Duncan reduced a series of high and low terms, jargon, cultured and popular speech to a tangle of sound, a skein, or a magmatic fluid.



**Territori di confine (Bibliografia)** | 2004

6 colours off-set print on paper, cm 92x121, Edition of 100 and XXX;  
Enamelled carved still, cm 92x121x140 (h), unique.

The work entitled "Territori di Confine (Bibliografia)" consists of two parts.

Firstly a poster (92x121 cm) depicting a reservoir lake in the mountains.

Above the landscape are lines of text and a number of colored dots. While the written text comprises a bibliography of colour, beginning with texts of a general nature on the theory of colour written by the likes of Goethe, Runge and Kandinsky, the individual colour dots are annotated with more specialist text references or concrete works of art relating to the colours shown. The depiction of nature is thus correlated with a spiritual and imaginary reference to the world of art and the theory of art; indeed, the abstract is made to confront the real.

Parisi placed the work at Ferrera-Moncenisio, a town on the border between Italy and France which has a Museo delle Terre di Confine (Cross-Borders Museum). The poster in question was displayed there, facing north, on a notice board belonging to the local tourist office. It offered of a view of the lake that lies beyond the mountain. Depiction and imagination were thus brought into play.

The second part of the work - south-facing and set up at Novalesa's Abbey, a few miles from the poster and some 1,000 meters lower in altitude - shows a reflective steel plate engraved with the bibliography on color (the same bibliography as the one on the poster). The surrounding landscape is reflected in the polished steel plate.



**"Casa dell'arte (verde cadmio e magenta)"** | 2003  
oil painting (fingerprints) on glass, two elements, cm 300x400 each  
Permanent installation, rocca di Carmignano, Carmignano (PO).  
Ph Serge Domingie/Firenze

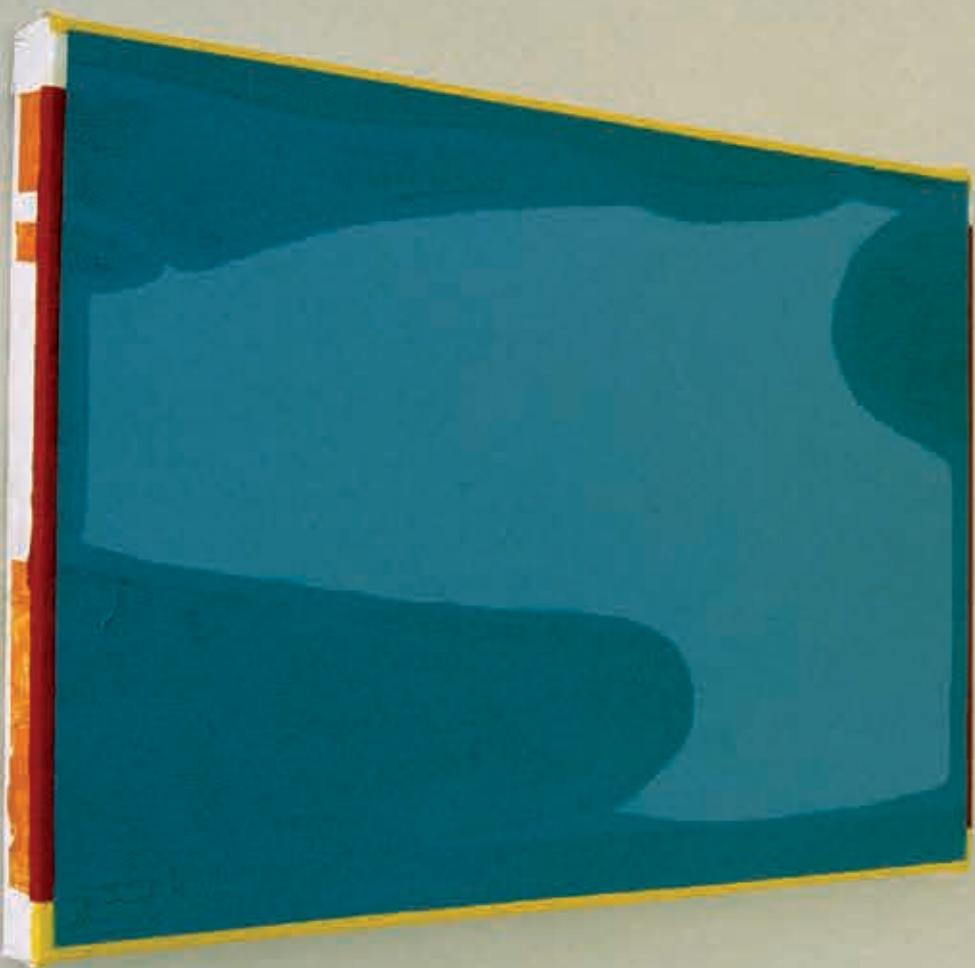
This work tends to activate the pre-existent architecture within the Carmignano fort transforming it into the set of an art display, thanks to an actual restoration and the placing of an artwork on the outside.

Two monochrome pictures —oil paint applied with fingertips on glass panes— hang on the two adjacent sides at the corner of the building; the rear —the glass— faces outwards “seeking” the largest possible portion of visible landscape.

The two glass panels block two of the four openings. The other two are left open and it is possible to enter and see —together with two portions of landscape (visible from the entrances left open)— the two paintings which fill the door openings, in the attempt to represent the landscape visible from the architecture.

Inside: a white space conceived for the exhibition of works by other artists.

NEXT PAGES: Evento (blu) | Evento (verde) | 2004  
Olio e acrilico su tela, due elementi, cm 41x61 ciascuno. Collezione privata, Pistoia





**"(dalla camera chiara all'immagine del mondo)" | 2002.**

Installation view of the 3rd room ("Immagine del mondo"); clay and kaolin on wall; oil and acrylic on canvas; acrylic on cardboard; oil and acrylic on paper, 20 framed elements; ciba prints iron framed. Ph. Carlo Fei/Firenze

The exhibition (dalla camera chiara all'immagine del mondo) - (from the camera chiara to the image of the world) at the Galleria Neon in Bologna, 2002, is a collection of new and unique works specifically assembled for this project. It has three moments: "Introduzione: la visione in pianta (bordo)" - "Introduction: Bird's Eye View (Edge)"; "Camera chiara"; "Immagine del mondo" - "Image of the World".

From the entrance, where the pictures are placed on the sides thus drawing the attention on the edge and hinting at the perspective view we come to the camera chiara: a painting, having the same color as the floor and the walls, creates a room in which the images coming from the outside are ideally condensed, as in a photographic point of view used by the 18th century veduta painters. From this vision we pass, at last, to the "image of the world": different works placed at the wall and held together by a single drawing. A wall drawing, executed with fingers and clay, which is a perspective vision of a real view.

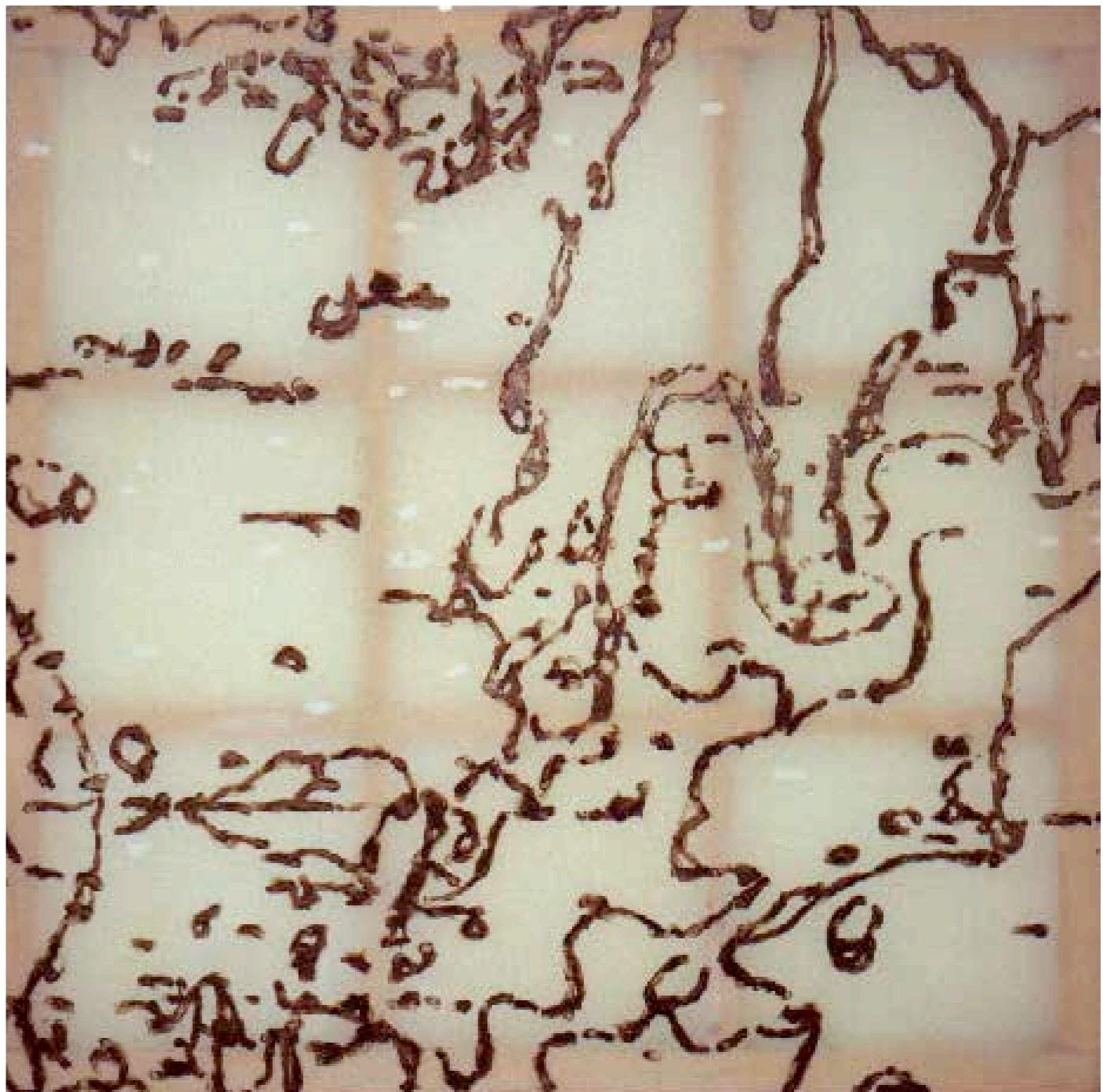


**Inverso** | 2003  
Oil and acrylic on canvas, cm 60 x 80

The works titled Inversi – Inverse are the result of a research on the relationship between foreground/background in painting. A relationship which is inverted by superimposing a monochrome layer of acrylic paint on the maps traced with fingers and oil paint. The central idea of these works is that landscape —the traces beneath the monochrome layer— and architecture – the monochrome layer of outdoor paint— can come together creating a single image: form and content, internal and external, experience and contemplation, appearance and substance.... All cease to be oppositions and appear as a single entity. Furthermore, painting is no longer a frontal experience, but, thanks to the side traces in oil paint and the concealed maps surfacing from under the acrylic, it becomes an experience that stands between painting, sculpture, and annihilation of both in the space of the walls. The apparent erasure due to the monochrome layering of colored marks actually shows a new unexpected image: that created by oil painting which, working its way through the layers of acrylic paint, surfaces redesigning new tracks: a birth instead of a potential death by erasure.



1



**Rilievo** | 1996  
Clay and Epoxy Resin on fabric , cm 200x200

The works titled "Rilievi (Reliefs)" of 1992 are centered on maps: the artist uses projects on canvas the nautical charts of the Peloponnese tracing the main lines with fingers and clay. In the following years he realizes, using the same technique, other works on transparent supports or directly on the walls of the exhibition room. His interest for the (interior) perception of space is evidenced by the production of sculptures in ceramic and corrugated cardboard (scale reproductions of surveys of real places realized by means of a superimposition of the plans of the place); photographs taken from within the sculptures; a video-installation titled Disegno un cerchio – Drawing of a Circle (1995): two monitors, placed one in front of the other, show images taken from the windows of his studio while the audio reproduces the sound of pencil of a sheet of paper in the act of tracing a circle.

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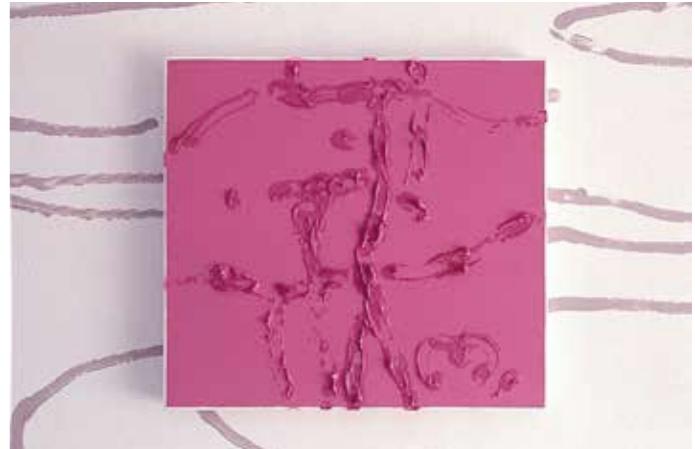
**Lorenzo Bruni:** Pratichi l'astrazione pittorica per riflettere sui meccanismi della visione e rendere la fruizione del monocromo un'esperienza fisica; questo stabilisce nuove relazioni tra contenuto (il quadro) e contenitore (la scatola architettonica). L'esigenza di stabilire un confronto tra il bisogno di un controllo sulle cose (usi da sempre le mappe geografiche o i retini della stampa fotografica) e la meraviglia che deriva da eventi incontrollabili (il trasudare del colore a olio e la sua presenza tangibile al di sotto di una superficie assoluta e compatta come nella serie degli "Inversi" del 2000, o la serie successiva dei "Coast to Coast" del 2005) corrisponde, a livello formale, a un confronto tra segno e superficie. In questo rapporto risiede la tua eredità modernista. Partendo da queste riflessioni mi sono sempre chiesto cosa è per te il colore?

**Paolo Parisi:** Come on Baby light my... color! Il colore è viscere e intelletto. Cito i Doors per riportare la questione al nocciolo del mio lavoro: l'esperienza. I miei quadri, i disegni e le installazioni sono il tentativo di proporre un'esperienza, in presa diretta, del vedere, che poi corrisponde a sua volta a una riflessione sulle modalità della visione. Per questo motivo non vedo una differenza tra gli "Inversi" e le sculture o le fotografie ("M.V.", 2002) realizzate per la mia personale da Neon a Bologna nel 2002. Si trattava di fogli di plexiglas blu sovrapposti a stampe fotografiche di alcune vedute di paesaggi innevati. Il paradosso che si creava attraverso il bianco naturale della neve, filtrato a sua volta da lenti colorate, è per me la condizione in cui si trova l'uomo occidentale, ovvero quella di vedere le cose sempre attraverso un filtro: una "condanna" a cui sembra non esista rimedio. La mia ossessione (la pittura) ha a che fare con questa condanna e con la necessità di uscire da essa, trovando un punto di vista fisico rispetto alle cose, e non solo mentale (e viceversa). Il colore è quello che rende possibile questo dialogo. Il colore è la componente immateriale, luminosa, ma anche densa e fisica, dentro la quale siamo costantemente immersi e che io cerco di mettere in evidenza.

**LB:** Il colore è inteso come suono che rompe gli altri suoni e per questo ci riporta a calibrare i nostri valori di osservazione del reale?

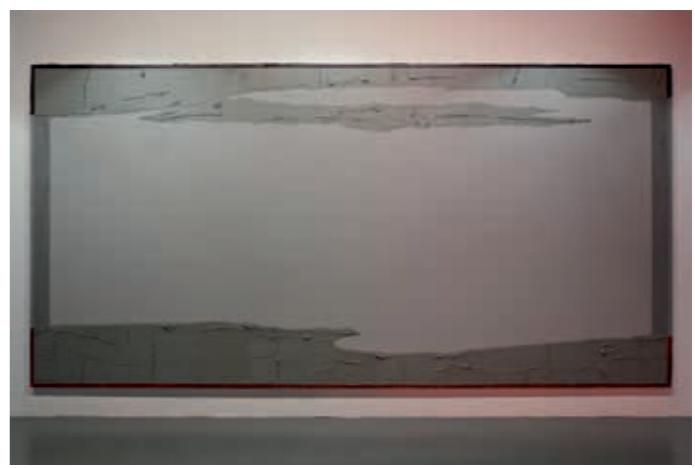
**PP:** Sì. Questa idea del raggiungere un grado assoluto della visione mi ha sempre affascinato, non per un bisogno di fuga, quanto per la ricerca di un confronto più concreto.

L'esigenza di lavorare sul monocromo oggi nasce dalla consapevolezza modernista del fatto che la "fisicità" della tela ormai è stata conquistata a discapito dello spazio illusorio all'interno della cornice del quadro. La sfida adesso è di porre l'attenzione sullo spazio che occupa lo spettatore e sul suo punto di vista *hic et nunc*, usando però sempre i mezzi della pittura e cercando di rinnovare i codici di questo linguaggio. Nel mio recente progetto per il Centro per l'Arte Contemporanea Luigi Pecci di Prato ["Come raggiungere la costa (Museo)", 2008], lo spettatore camminava in un corridoio denso di colore, ovvero di luce, ottenuto semplicemente cambiando il materiale delle vetrate con un plexiglas rosso. Se osservava verso l'esterno, vedeva un paesaggio e un cielo come se fosse un quadro, se invece rivolgeva lo sguardo verso l'interno, sulle pareti, si trovava a confronto con un disegno in



SOPRA: **Inverso** | 2003. Olio e acrilico su tela, cm 40 x 50

SOTTO: **Coast to coast** | 2006. olio e acrilico su tela, cm 260 x 520. Courtesy Gianluca Collica Gallery, Catania | Centro per l'Arte Contemporanea Luigi Pecci, Prato. Photo: Carlo Fei



SOTTO DALL'ALTO: **M.V.** | 2002.  
Stampa Cibachrome, Plexiglass, ferro, cm 27 x 40. Edizione di 10  
**Intorno (giallo)** | 1997.  
Ceramica smaltata, cm 37 x 37 x 38. Edizione di quattro esemplari unici.



argento di una carta nautica deformata per ottenere una veduta costiera.

**LB:** è questo l'equilibrio di cui parlavi all'inizio? Metti sempre il vedere e il percepire in relazione, unendo l'esigenza che ha da sempre l'uomo di controllare il mondo e quella di perdersi in esso. Questa tua intenzione si manifesta nella proposta di nuovi parametri con cui orientarsi e ripensare la fruizione del nostro reale. Oltre all'*Observatorium* del 2004, realizzato per la personale alla Galleria Nicola Fornello a Prato, penso a *Luogo*, scultura con video realizzata per la personale alla Galleria Gianluca Collica a Catania nel 1996, o all'intervento nel paesaggio, *Territori di confine (Bibliografia)*, realizzato per la Provincia di Torino, nel 2003. Con i tuoi lavori metti a conoscenza lo spettatore del suo punto di vista sia fisico che mentale, ma anche del fatto che questo punto di vista deve essere condiviso e confrontato con quello di altri spettatori. È così? Oppure la pittura e la visione sono prima di tutto un fatto personale?

**PP:** Il mio è un lavorare su questo confronto/dialogo della visione soggettiva. L'*Observatorium* del 2004 (strati di fogli di cartone che formano un cubo perfetto all'esterno ma consumato in maniera irregolare all'interno, fino a realizzare delle fessure che si fanno canocchiali e filtri con cui osservare l'esterno), per esempio, accoglie la presenza del singolo soggetto spettatore ma non lo lascia isolato dal mondo. In questo caso siamo come costretti al dialogo con l'esterno attraverso la luce e i fori o, come nell'opera al Lenbachhaus di Monaco [*Observatorium* (Valle del Bove), 2006], del suono. Lì dei tubi idraulici in PVC colorati univano più ambienti attraverso dei fori nelle pareti, nei quali scorreva un suono o le voci degli altri spettatori. Il suono in questo senso è proprio quel mix di razionale e istintuale di cui parlavamo prima perché era la registrazione scientifica dei movimenti del sottosuolo del vulcano Etna (l'orizzonte della mia infanzia), che però si fa vibrazione ed esperienza fisica.

**LB:** Condivisione della visione: è un aspetto che vuoi che si manifesti non solo a livello mentale nello spettatore?

**PP:** Voglio alludere alla condivisione come possibilità di una condizione di vivere le cose, ma senza importa. L'*Observatorium* non è il luogo dell'ego del singolo, ma uno strumento per mettersi in relazione con gli altri. Non mi interessa il monologo, ma tentare di attivare un dialogo. Mi piace pensare che la pittura non sia solo frontale e che diventi l'elemento attivo di raccordo tra pittura, scultura e fusione di entrambe nello spazio, a favore di uno spazio attivo, contenente tracce di una geografia collettiva ed elementare.

Questa attitudine mi ha portato, per esempio, a sviluppare il lavoro dei cartoni (che vedo da sempre come un lavoro sulla pittura poiché si tratta di stratificazione di superfici) realizzando delle sculture/panchine che vivono solo nel momento in cui vengono vissute dallo spettatore. Per la mostra collettiva "Geografie" (Via Nuova, Firenze) mi è sembrato naturale proporre la panchina *Benches for Everybody* (2004-06) da cui le persone potevano osservare le opere non solo mie, ma anche quelle di tutti gli altri artisti. Da quella sorta di "isola" il pubblico era stimolato a confrontarsi con la dimensione cognitiva dell'arte.



SOPRA: *Come raggiungere la costa (museo)* | 2008. Acrlico argento su parete, plexiglas rosso fluorescente, dimensioni ambiente. Pile di fogli di cartone svuotata, due elementi, cm 50x260x130 ciascuna. Foto: Carlo Fei.  
SOTTO: *Observatorium* | 2004. Pile di fogli di cartone svuotata. Courtesy Enrico Fornello Gallery, Milano. Photo: Jörg Heikel.



SOTTO: *Luogo* | 1996. Pila di fogli di cartone ondulato svuotata, cm 100 x 100 x 50; Video VHS Colore, 30 minuti. Courtesy Gianluca Collica Gallery, Catania.



SOTTO: *Territori di confine (bibliografia)* | 2003. incisione e smalto a forno su lastra di acciaio; cm 92 x 121.



Come prologo a queste opere c'è *Territori di confine (Bibliografia)* che consiste in un manifesto con l'immagine di un paesaggio a cui era sovrapposta l'immagine di un catalogo di colori e da una lastra di metallo con incisa una bibliografia sul colore. Come dire: trovarsi di fronte ad una montagna (e a una veduta di paesaggio) e riuscire a vedere il lago (ancora una superficie) che si trova al di là...

**LB:** Eccoci finalmente! Lo stavamo dando per scontato... Nel tuo lavoro è fondamentale il concetto di natura. Quale verde è "vero": quello della pianta o quello del campionario di colore? Accettare la natura o razionalizzare la natura? Mi viene subito in mente, pensando alla riflessione sul paesaggio (mentale e fisico), all'idea di creare nuove coordinate spaziali e di condivisione di un attorno con l'opera *Nomi dei colori classici (Sinfonia)* che hai realizzato per Villa Romana a Firenze nell'estate del 2008.

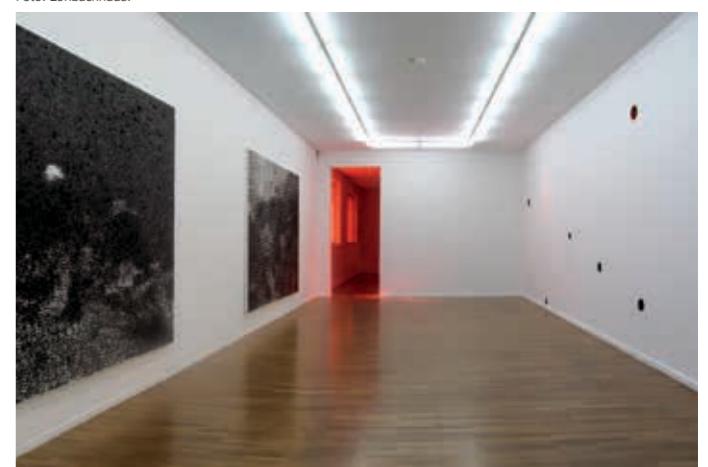
**PP:** Quest'opera (monocromi di variazioni di verdi, sorretti da aste collocate nel giardino, che poi diventavano leggi di fronte a cui i musicisti eseguivano brani ispirati alla natura) parte dal campionario RAL, il primo tentativo europeo (della Repubblica di Weimar, nel 1927) di rendere "comunicabile il colore" (per l'industria, e quindi per il nuovo sogno di sviluppo del mondo) attraverso dei codici numerici. Quindi, oltre al rapporto con il paesaggio, con questo lavoro, come con altri, riflettevo sui mezzi che abbiamo a disposizione per comunicare tra di noi. È questo che intendeva con condanna della visione. Questa condanna però può avere anche squarci di libertà. Ogni targa in quel caso diventava nel corso della serata uno spartito per un diverso musicista e strumento che eseguiva la sinfonia della natura. Tutti i musicisti coinvolti dovevano suonare a partire da ciò che vedevano in quei colori: percepitivamente (ciò che vedevano) o culturalmente (ciò che li portava a ricordare, ovvero Bach, Mozart, ecc.).

**LB:** Suoni, installazioni, quadri che devono far riflettere sul contenitore in cui sono contenuti e non solo su segno e colore... condivisione di percezione... ma allora cosa è per te la pittura?

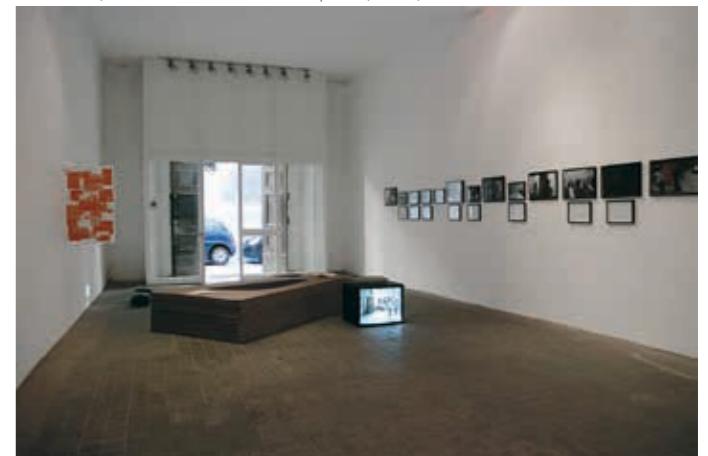
**PP:** La pittura è superficie e stratificazione. La pratica della pittura, invece, si risolve nella riflessione sul linguaggio della pittura stessa e sul come si vedono le cose. Penso all'ultima serie di lavori che ho fatto: delle fotografie dal titolo "Under the bridge" realizzate a partire dal testo dei Red Hot Chili Peppers. Sono immagini di cieli sulle quali disegno, col pennarello argento (un non colore o tutti i colori, perché assume dentro di sé ciò che c'è intorno), altre immagini desunte da vedute aeree di foci di fiumi: immagini che hanno a che fare con i liquidi. L'acqua quindi si trasforma in gas, e viceversa. Ma anche: due punti di vista opposti che convergono. Come in altri miei lavori precedenti: forma e contenuto, esterno e interno, esperienza e contemplazione, apparenza e sostanza... decadono dall'essere opposizioni e si presentano come un'unica entità. Dalla sovrapposizione di strati e di punti di vista affiora sempre un'immagine imprevista: una nascita al posto di una potenziale morte per cancellazione. Ecco cosa rappresenta la pratica della pittura per me... il possibile.



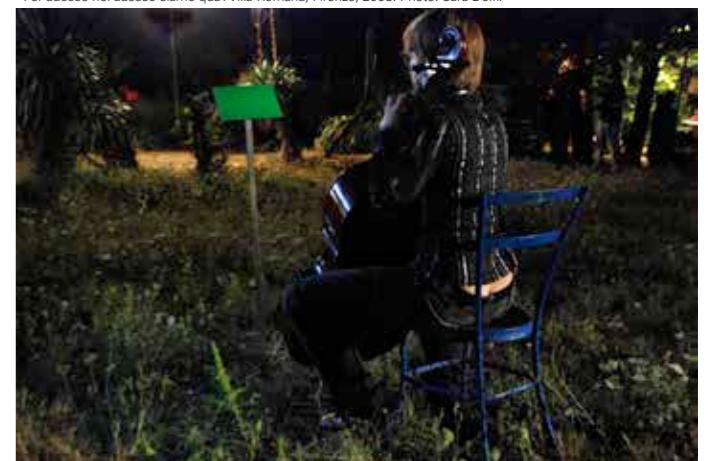
SOPRA: *Under the bridge (Po)* | 2009. Pennarello argento indelebile su plexiglass su stampa Lambda, su dibond; cm 100 x 145. SOTTO: *U.s.a. e u.a.a. (nero)* | *Triangulum Australie* | 2006. Städtische Galerie im Lenbachhaus, München. Foto: Lenbachhaus.



SOTTO: *Bench for Everybody* | 2006. Pila di fogli di cartone ondulato svuotata, cm 50 x 260 x 130. "Geografie": Rossella Biscotti, Christian Jankowsky, Roman Ondak, Paolo Parisi. Via Nuova Arte Contemporanea, Firenze, 2007. Photo: Sara Dolfi.



SOTTO: *Nomi dei Colori Classici (Sinfonia)* | 2008. lastre di acciaio smaltate, 34 elementi, cm 15 x 21 x 130(h) ciascuna; 34 musicisti classici. "Per adesso noi adesso siamo qua" Villa Romana, Firenze, 2008. Photo: Sara Dolfi.



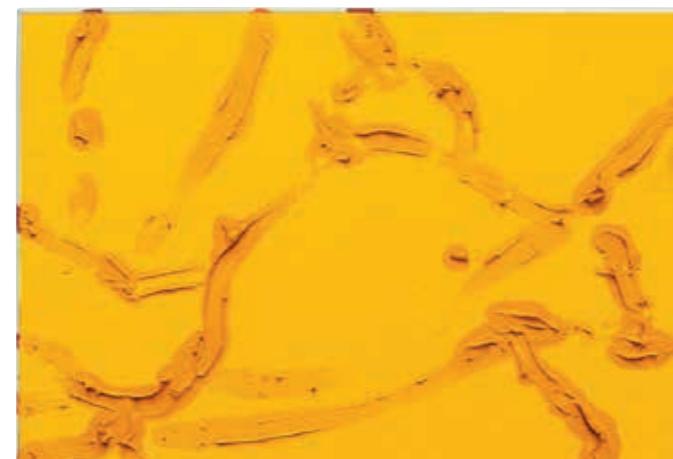
**Lorenzo Bruni:** You use abstract painting to reflect on the mechanism of vision and to create a physical experience out of monochrome; this sets up new relationships between the content (the painting) and the container (the architectural box). The need to establish a balance between the control over things (you have always used maps or texture screen dots of photographic prints) and the wonder occasioned by uncontrollable events (the transuding of colour from oils and its tangible presence beneath a compact and firm surface as in the "Inversi" ("Inverted") series of 2000, or in the later "Coast to Coast" series of 2005) corresponds, at a formal level, to the relationship between the sign and the surface. This is where your modernist inheritance lies. Taking this as my starting point I have always wondered what colour means to you.

**Paolo Parisi:** Come on Baby light my... colour! Colour is to do with both the viscera and the intellect. I quote The Doors in reference to the issue at the heart of my work: experience. My paintings, drawings and installations all amount to attempts to convey an experience, live, witnessed first hand, while serving at the same time as a reflection on ways of seeing. For this reason I don't recognise any difference between the "Inversi" and the sculptures or, better, the photographs ("M.V." - acronym for Monochrome View - 2002) produced for my one-man show at Neon in Bologna in 2002. There were sheets of blue plexiglass superimposed on photographs of snowy landscapes. The paradox created by the natural white of the snow, filtered at the time through coloured lenses, represents for me the condition of us today in the Western culture, where we see things constantly through a filter: a "sentence" or condemnation from which there appears to be no reprieve. My obsession (painting) is about this condemnation and the need to escape it, by working out a physical way of looking at things, and not just a mental one (and vice versa). Colour is what makes this dialogue possible. Colour is the immaterial component: it is luminous but also dense and physical. We are constantly immersed in it, something I try to bring into focus.

**LB:** Colour is perceived as a sound that breaks through other sounds and for that reason forces us to weigh up our approach to observing reality?

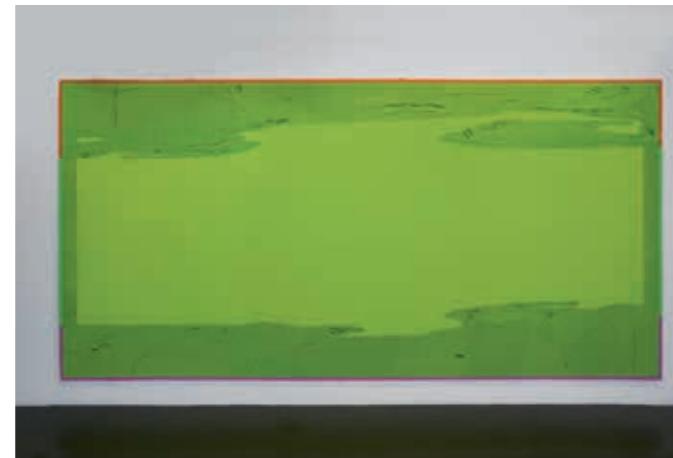
**PP:** Yes. The idea of reaching an absolute standard in observing reality has always fascinated me, not through a desire to escape, but more as a way of finding a more concrete way of facing up to experience.

My need to work in monochrome now stems from the modernist awareness that the "physicity" of the canvas has already been conquered to the advantage of the illusory space within the picture frame. The challenge now is to turn our attention to the space occupied by the spectator and by his point of view *hic et nunc*. This has to be undertaken within the means available within the realm of painting and by seeking to renew the available language. With my recent project for the Centro per l'Arte Contemporanea Luigi Pecci in Prato ["Come raggiungere la costa (Museo)" - "How to reach the Coast (Museum)", 2008], the spectator walked in a corridor filled with colour, or rather with light: an effect achieved simply by putting red Plexiglass in the window space. Looking towards the exterior the landscape and sky appeared as if in a painting, while



UP: **Inverso** | 2003 (Detail). Oil and acrylic on canvas, cm 60 x 80

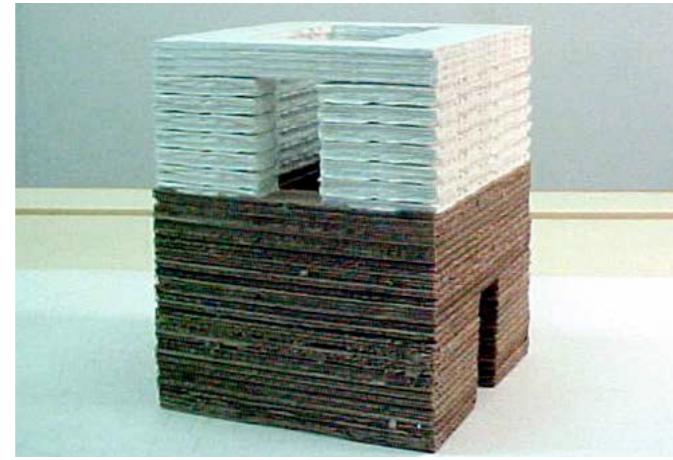
DOWN: **Coast to coast** | 2006. oil and acrylic on canvas, cm 260 x 520. Courtesy Gianluca Collica Gallery, Catania | Contemporary Art Center Luigi Pecci, Prato. Photo: Carlo Fei.



DOWN: **M.V.** | 2002. Cibachrome print, Plexiglass, iron, cm 27 x 40. Edition of 10.



DOWN: **U.S.A.I.S.O.** (Acronym of the Italian for "One On Top Of The Other Clockwise") | 1997. Cardboard, plaster, cm 25 x 24,5 x 28.



looking towards the interior, one could see a drawing on the walls in silver of a nautical chart manipulated to create a coastal view.

**LB:** Is this the balance you mentioned at the beginning? You always bring seeing and perception together, man's desire to control the world contrasted with his desire to abandon himself to it. Your intentions are apparent in your attempts to create new parameters to guide us and rethink our relationship with the world around us. I am thinking not only of the 2004 Observatorium, for your show at the Nicola Fornello Gallery in Prato, but also of Luogo (Place), the sculpture with a video created for your show at the Gianluca Collica Gallery in Catania in 1996, or your work in the landscape Territori di confine (Bibliografia) [Cross-border territories (Bibliography)], for the Provincia of Turin, in 2003. You make the spectators aware of their own point of view, both physical and mental, but also of the fact that this point of view has to be shared and compared with that of the other spectators. Is that right? Or are painting and vision above all personal?

**PP:** My interest is in working on a dialogue with and comparison of subjective visions. The Observatorium of 2004 (layers of corrugated cardboard forming a perfect cube when seen from the outside but worn away within to reveal cracks and openings from which to look out), for example, accepts the presence of the individual viewer but does not leave them isolated in the world. We are obliged to enter into dialogue through the light and holes, or, as in the work in Lenbachhaus in Munich [Observatorium (Valle del Bove), 2006], through sound. Hydraulic pipes in coloured PVC linked several rooms through holes in the walls, through which sound and the voices of the other visitors could be heard. This sound was a mixture of the rational and the instinctive of which we spoke earlier because there was also the scientific recording of the underground rumblings of the volcano Etna (the horizon of my childhood...). These also created vibrations and a physical experience.

**LB:** Sharing of vision: you would like this to be manifest not only on a mental level in the spectator?

**PP:** I would like to suggest the possibility of a shared condition of experiencing things, but not to impose it. The Observatorium is not a place for the individual ego, but a means of comparing oneself with others. The monologue does not interest me, but trying to coax a dialogue does. I like to imagine that painting is not only frontal but that it can become an active element linking painting, sculpture and the fusion of both in space, favouring an active space, containing traces of a collective and elementary geography. This has encouraged me to turn my attention to working in cardboard (which strikes me as very similar to working with paint as it also entails the stratification of layers) to produce sculptures / benches that only come to life when they become part of the spectators' experience. For the collective exhibition "Geografie" (Via Nuova, Florence) it seemed natural to include Benches for Everybody (2004-06) from which visitors could view, not only my works, but those of all the other artists. From this "island" the public was encouraged to engage with the cognitive dimension of art. Territori di confine (Bibliografia) [Cross-border territories (Bibliography)] was like a prologue to these works. It



UP: **Come raggiungere la costa (museo)** (How to reach the coast - Museum) | 2008. Acrylic silver painting on wall, fluorescent red plexiglass, dimensions variable. Emptied stack of corrugated cardboard sheets, two elements, cm 50x260x130 each. Photo: Carlo Fei. DOWN: **Observatorium** | 2004. Emptied stack of corrugated cardboard sheets. Courtesy Enrico Fornello Gallery, Milan. Photo: Ela Bialkowska.



ABOVE: **Place** | 1996. Emptied stack of corrugated cardboard sheets, cm 100 x 100 x 50; Video VHS Colour, 30 minutes. Courtesy Gianluca Collica Gallery, Catania.



DOWN: **Territorio di confine (bibliografia)** [Cross-border territories (Bibliography)] | 2003. 6 colors offset print, cm 92 x 121. Edition of 100 and XXX.



was a poster with the picture of a landscape with a superimposed colour catalogue and a metal strip engraved with a bibliography on colour. The idea was this: to be standing in front of a mountain (or of the view of a landscape) and to be able to see the lake (yet another surface) that lay just beyond...

**LB:** I knew we would reach this point sooner or later! It was clear... In your work nature is of fundamental importance. What green is "real": the green we see in a plant or the green in the colour catalogue? Do we accept nature or rationalise it? It occurs to me, reflecting on landscape (both mental and physical), you developed the idea of creating new spatial coordinates and of a shared environment in your work *Nomi dei colori classici* (*Sinfonia*) - "Classic Colour Names" (*Simphony*) - for the Villa Romena in Florence in the summer of 2008.

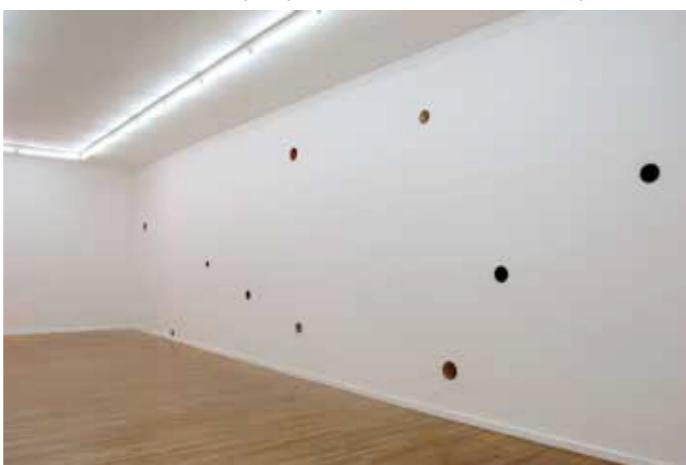
**PP:** That work was monochromes in shades of green. It was supported by poles set up in the garden, which also served as stands for musicians who played pieces inspired by nature. The piece was inspired by the RAL colour codes produced in the Weimar Republic in 1927. This was the first attempt in Europe to make "colour communicable": its application to industry meant it offered a new dream of development to the whole world. So, with this work, as with others, as well as considering our relationship to landscape, I was reflecting on the means we have at our disposal for communicating among ourselves. This is what I meant when I referred to our vision being condemned, to us all serving a sentence. But glimpses of freedom do exist. Every colour plate became during the evening a piece of music for a different musician and instrument, playing a symphony of nature. All the musicians had to play the music inspired by those colours: perceptively (from what they saw) or culturally (from associations, Bach, Mozart, etc.).

**LB:** Sounds, installations, and paintings designed to make us reflect on the container surrounding them and not just on their lines and colours...the sharing of perception...so what does painting mean to you?

**PP:** Painting is surface and stratification. The practice of painting, on the other hand, involves a reflection on the language of painting itself and on how we see things. The last series of works I made called "Under the bridge" was inspired by the words of a Red Hot Chili Peppers song. There are images of the sky over which I draw with a silver permanent marker — and silver is a non-colour or all colours because it draws into itself everything around it — other images derived from aerial views of the mouths of rivers: images associated with liquids. Water is then transformed into gas, and viceversa. This also represents: two opposing points of view that converge. As in my previous works: form and content, exterior and interior, experience and contemplation, appearance and substance... are no longer in opposition but appear as a single entity. From the superimposition of layers and points of view an unexpected image always emerges: a birth instead of the potential death of cancellation. That is what painting means to me... the possible.



UP: **Observatorium (Valle del Bove)** | 2006. Emptied stack of corrugated cardboard sheets, cm 265 x 261 x 261; hydraulic PVC pipes, sound system, dimensions variable. Photo: Städtische Galerie im Lenbachhaus, München.  
DOWN: **Triangulum Australe** | 2006. Hydraulic PVC pipes, sound system, dimensions variable. Sound composition in collaboration with Domenico Vicinanza, CERN, Genf. Photo: Städtische Galerie im Lenbachhaus, München.



DOWN: **Bench for Everybody** | 2006  
Emptied stack of corrugated cardboard sheets, cm 50 x 260 x 130. "Geografie": Rossella Biscotti, Christian Jankowsky, Roman Ondak, Paolo Parisi. Via Nuova Arte Contemporanea, Firenze, 2007. Photo: Sara Dolfi.



DOWN: **Classic Colour Names (Symphony)** | 2008  
Enamelled steel plates, 34 elements, cm 15 x 21 x 130(h) each; 34 classic musicians.  
"Per adesso noi adesso siamo qua" Villa Romana, Firenze, 2008. Photo: Sara Dolfi.



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## ... E IL PULVISCOLO ATMOSFERICO. PAOLO PARISI

Intervista a cura di Daniela Bigi

**DB:** Forse, dopo parecchi anni di riflessione intorno alle possibili declinazioni della pittura, dopo una ricerca costante e probabilmente in certi periodi anche scomoda su ciò che resta del portato modernista, dopo la realizzazione di tanti e complessi progetti ove la sintesi disciplinare ha indicato una risposta al fare, diventa oggi interessante rileggere le tappe cruciali di questo tuo percorso. Quali snodi significativi indiqueresti, a partire da quando, negli anni Novanta, lavoravi con la pittura monocroma e gli strati di cartone, passando attraverso l'esperienza della coralità mi verrebbe quasi di dire movimentista di Base a Firenze, fino alla produzione più recente, che da una parte vede la pittura sempre più implicata nella disamina di problematiche ambientali e dispiegata sul versante percettivo, e dall'altra continua a coniugare concretezza del dato scientifico/catalogatorio (penso alle mappe) con l'impalpabilità dell'assunto fantastico?

**PP:** È chiaro che alla fine, riguardandosi a ritroso come in un film (o in un romanzo...), sei portato a sostenere che... tutto torna! Troppo facile. Nel senso che ad uno sguardo retrospettivo le coincidenze e le scelte appaiono tutte perfettamente connesse e assolutamente non casuali. Ma, fortunatamente c'è un ma. Ed è rappresentato dall'esperienza diretta e dalla possibilità di trovare, o di riformulare, la ragion d'essere degli assunti modernisti oggi. I lavori che si espandono nello spazio, come dici, ambientali, che sono sempre una riflessione attorno alla pittura monocroma, cercano una nuova relazione tra illusione e concretezza dell'oggetto pittorico, come presenza nel mondo e non come rappresentazione del mondo. In questo per me si manifesta l'eredità dell'assunto modernista di cui parlavi prima, che io vorrei tentare di definire meglio. Soltanto attraverso la mia esperienza concreta nel mondo posso parlare di eredità di modernismo o confrontarmi da artista, e non solo come pittore, con le avanguardie. Superando all'improvviso i problemi degli ultimi trent'anni tra realisti e post modernisti. Con i miei lavori parlo di percezione e di rappresentazione della percezione del colore e della pittura piuttosto che forni il problema di realizzare pittura oggi. In tutti i passaggi che citi tutto è avvenuto perché mosso da una ricerca — altre volte l'ho definita una condanna, termine che forse rende meglio l'idea — di esperienza diretta delle cose. In questo senso, la matrice modernista cui fai riferimento è stata per me sempre messa in relazione alle necessità, alle urgenze ed alla consapevolezza di esserci qui ed ora. I primi quadri monocromi (gli *Inversi*, 2000-2006 e poi *Coast to coast*, 2006-2010) preceduti dai *Rilievi* (le opere cartografiche cui fai riferimento, 1992-2000), a cui aggiungerei le opere fotografiche *Interno*, del 1997 (e le coeve opere in ceramica *Intorno* da cui provengono e che ho esposto alla fine del percorso espositivo alla Fondazione Brodbeck) e le panchine realizzate a strati di cartone coeve alle sculture *Observatorium* (2004 e

2005), originano tutte da questo confronto con quelle che avvertivo come esigenze personali e culturali del momento, messe in relazione con l'esperienza modernista. Come ho già detto altre volte non mi ha mai interessato la "scatola chiusa" della contemplazione — già soltanto l'idea mi annoia — ma piuttosto la "piazza" del dialogo, che si nutre del diverso ed altri punto di vista. In questo senso l'eredità modernista è un "capitello dorico" di purezza cristallina per l'utopia che contiene, che ho però dovuto rivedere, rimettere continuamente alla prova del punto di vista attuale. Ecco perché oggi parliamo di pittura nello spazio, di suono, di design, di graphic design... tutto insieme e tutto, volendo, attivo, utilizzabile. Non perché siamo tutti diventati, per sempre, postmoderni ma perché dal moderno abbiamo estratto l'anelito all'utopia (la linea verticale)... con i piedi per terra. E rinunciando al problema della cronaca. La stessa esperienza di Base risponde alle necessità di artisti che, per qualche ragione, vivono a Firenze ed in Toscana. In questo territorio, per me, è stata questa la cosa più giusta da fare: attivarsi per sostenere un'idea di qualità e di precisione insieme ad altri. Costituire un punto fermo nel mondo, anche se temporaneo, con cui osservare, scoprire, esperire il reale condividendo tale scoperta.

**DB:** Quali gli obiettivi persistenti, quali le necessità che permangono, quali le procedure irrinuncabili?

**PP:** Continuare questo percorso "sensibile", questa esperienza diretta delle cose attraverso lo sguardo dell'arte. Le procedure, come vedi, si adattano alle nostre urgenze per permetterci di realizzare le cose. Dunque mutano. Dare voce alle esperienze, attraverso la visione, e trovare, nel tempo, nuove pa-

role alle cose... per questo si parla nel Novecento di percorso artistico e non di stile: è questa la grande novità critica che rappresenta una svolta rispetto a come l'arte veniva percepita in precedenza. **DB:** Hai lavorato con lo sguardo e la sensibilità del pittore con diversi materiali e tecniche extrapittorici e con una pronunciata necessità di articolare nello spazio le tue idee trasformandole in luoghi per un sentire visivo. Quella dimensione del fare mi sembra abbia trovato via via una essenzializzazione, una radicalizzazione degli intenti e della prassi. Mi sembra lo espliciti molto bene la recente mostra alla Fondazione Brodbeck di Catania. È così? Intorno a quali idee hai costruito il progetto?

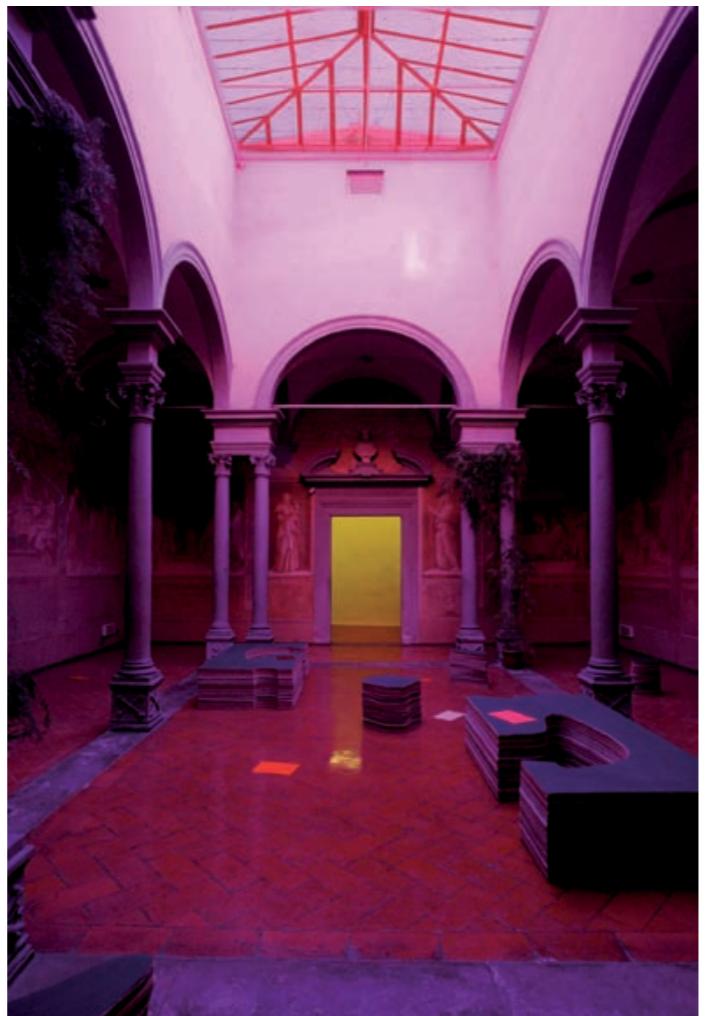
**PP:** La mostra in Fondazione occupa un primo capannone che appare saturo di colore — dai tre colori dell'acronimo RGB, rosso, verde e blu, che rappresenta tutti i colori potenzialmente riproducibili — diffuso nello spazio dai grandi filtri in plexiglas colorato collocati in corrispondenza dei lucernari e della finestra. Alle pareti ci sono tre grandi lavori del ciclo *Unité d'habitation*, realizzati a strati di colore ad olio su tavola, che rimangono alla stratificazione in pianta delle omonime unità di Le Corbusier. La terrazza, in queste, era considerata come l'area di aggregazione degli abitanti e quello che le opere pittoriche ci mostrano è appunto la visione dall'alto (in pianta) di una stratificazione, di una crescita per livelli, per campiture ortogonali. Queste opere sono tutte realizzate con colori scuri, tendenti al nero (terra d'avorio, terra di Cassel e blu di Prussia) a testimonianza della saturazione avvenuta per via del colore nello spazio. Chiudono la mostra, o aprono a seconda del punto di vista, sei opere inedite dal titolo *Vis à vis* (da-



veduta della mostra *Commonplace (Unité d'habitation)* alla Fondazione Brodbeck, Catania, 2011. A destra: *Under the bridge (Platani)*, 2011; a sinistra: *Commonplace (Unité d'habitation)*, 2011. Courtesy Fondazione Brodbeck, Catania. Foto Baronello



*Commonplace (Unité d'habitation)*, 2011. Courtesy Fondazione Brodbeck, Catania. Foto Baronello



*Il problema della condivisione dello spazio disponibile in architettura e rispetto al colore della pittura...e il pulviscolo atmosferico (Sinfonia)*, 2010. Chiostro dello Scalzo, Firenze. Courtesy Polo Museale, Firenze / Museo Pecci, Prato. Foto Carlo Cantini

tura) che sono dei ritratti di fiori, quelli di datura appunto, che crescono a testa in giù e che, per riprenderli frontalmente, è necessario assumere un punto di vista che è opposto a quello della visione in pianta e della cartografia. Il rapporto tra l'unico spazio restaurato della Fondazione ed i restanti volumi ancora "in potenziale" mi ha affascinato sin dall'inizio... Hai un esempio di idea di spazio ma tu sai, senti che tutto il resto potrebbe avere tanti altri sviluppi. Un potenziale enorme. Nel 2009, quando ciò fu presentato il progetto *Fortino 1* di cui la mostra fa parte, realizzai un'edizione di un manifesto dal titolo *Commonplace (Museum)*, ponendo l'accento su questa energia eccezionale che aveva condotto a concretizzare, a Catania, un luogo comune per l'arte. In seguito il titolo della mia residenza, e mostra, è diventato *Commonplace (Unité d'habitation)* unendo l'esperienza della Fondazione con quella del quartiere, l'Angelo Custode, che è l'anima (architettonica, e non solo) di una città che negli anni '50 e '60 ha ritenuto di dover abbandonare la propria cifra stilistica e storica per sposare l'idea di modernità. Come questa sia stata poi realizzata è un'altra storia, ma mi piaceva soffermarmi sull'idea di unità abitativa – rappresentata dalle unità unifamiliari della Catania storica, intonacate ad azolo,

sabbia grigio-nera dell'Etna, – e metterla in rapporto all'utopia modernista, risultata per certi versi fallimentare, provando a riscattarla attraverso la pittura. Da queste riflessioni scaturisce l'ambiente totale, come lo definisci, in cui colore, materia, pittura e suono coesistono. Nel capannone adiacente a quello colorato, il giorno dell'inaugurazione, Massimiliano Sapienza aka Massimo ha saturato lo spazio con i suoni provenienti dalle registrazioni di miei precedenti lavori, in cui mi ero confrontato con i rossi (Chiostro dello Scalzo, Firenze, 2010) ed i verdi (Orto Botanico di Parma, 2007), e con una sua nuova composizione sul blu, per me ancora inedito dal punto di vista sonoro... Da questa è scaturito *Blu.Tally* che abbiamo appena ripresentato a Riso, a Palermo. In questo senso il suono conferma e amplifica l'idea, e la necessità di densità nell'esperienza natura tradotta scientificamente ma sempre incontrollata. Pensa che all'inizio volevo ottenere i suoni in diretta dalle sonde collocate sull'Etna. Successivamente ho dovuto desistere perché era vietata la riproduzione in diretta di valori – sonori – che servono per monitorare i rischi di eruzioni o terremoti. Così ripiegammo, per così dire, su una versione registrata e differita. Ma... in realtà, cosa cambia sapere in anticipo che il vulcano eruterà? È la questione dell'uomo moderno: sapere, nonostante non cambi niente. L'architettura sonora concepita per Riso, – *Observatorium (Blu.Tally)*, 2011 – prosegue la riflessione su questi aspetti, ed in particolare: densità dell'esperienza visiva e spazio architettonico come luogo comune di esperienza.

**DB:** Nelle sale della mostra alla Brodbeck c'è una mobile e continuamente diversa condizione di equilibrio tra la fisicità della natura (luce) e l'artificio della struttura (plexiglas colorato che filtra la luce) che costruisce una circolarità sempre uguale ma di fatto sempre diversa. Hai ragionato altre volte su questo tema?

**PP:** Negli ultimi anni il tema del movimento è entrato nel mio lavoro in maniera abbastanza evidente... devo dire sinceramente di non averlo perseguito in maniera programmatica, ma evidentemente era presente nell'idea

e dunque nel lavoro finale. Così nella personale al Museo Pecci del 2008 – *Observatorium (Museum)* – il disegno a parete, realizzato ad argento e rappresentante delle vedute costiere in prospettiva, si attivava attraverso il nostro movimento nello spazio saturo di colore; a Monaco nel 2006, nella personale al Lenbachhaus – *Observatorium-Gegen Den Strom* –, il suono diffuso nello spazio attraverso i collegamenti acustici forniti dai tubi che attraversavano l'architettura del museo teneva insieme le sei sale utilizzate per la mostra; a Quarter (oggi Ex3) a Firenze nel 2004 – *Conservatory (San Sebastiano)* – era necessario esperire interamente l'enorme volume dello spazio per scoprire i volumi interni delle sculture in cartone (*Observatorium*), entrarvi dentro ed ascoltare le voci degli altri insieme al suono diffuso nell'ambiente (realizzato da John Duncan per l'occasione) dai tubi idraulici colorati; a Villa Romana, nel 2007 – *Nomi dei colori classici (Sinfonia)* –, così come nell'Orto Botanico di Parma nel 2007, era necessario aggirarsi nel paesaggio o tra le specie botaniche per avere un'esperienza del colore (i verdi del campionario RAL) e del suono associato dai musicisti alle tinte; al Chiostro dello Scalzo, a Firenze nel 2010 – *Il problema della condivisione dello spazio disponibile in architettura e rispetto al colore della pittura... e il pulviscolo atmosferico*... e il pulviscolo atmosferico –, la visione del chiostro e degli affreschi di Andrea del Sarto, realizzati in bianco e nero, avveniva attraverso un'esperienza comunque legata al movimento: tra i musicisti che interpretavano le gradazioni esistenti tra il rosso ed il violetto, immersi in un ambiente saturo di colore ed in continuo mutamento, a seconda delle ore del giorno; all'ingresso della Fondazione Brodbeck, infine, i tre fiumi siciliani più importanti per portata – Salso, Platani e Simeto — realizzati a pennarello argento su fotografie di cielo, assumono il colore che li circonda e col riflesso mutano a seconda del nostro movimento nello spazio (*Under the bridge*, 2011)... Come vedi il confronto col mutamento, presente in maniera così evidente in quest'ultima mostra alla Fondazione, sia esso provocato dal nostro stesso movimento che dal movimento della luce del sole nello spazio, a questo punto è per me come una cifra. È nel DNA del lavoro. In fondo, se ci pensi, in questi casi, e soprattutto alla Fondazione, si esprime un'impossibilità del lavoro di manifestarsi completamente ad un unico sguardo. Come se la visione ottimale fosse costituita da una somma di punti di vista ottenuta mettendo insieme diversi momenti "luminosi" e diverse possibilità di osservazione dei quadri, a seconda della nostra presenza nello spazio.

**DB:** Le tue mappe si pongono rispetto alla realtà come attenzione lenticolare per un verso e come macchina fantastica per l'altro, rivendicano la dimensione fisica mentre catturano quella concettuale. Cosa ti ha portato all'universo della mappa e come ti sei confrontato con la sofisticata tradizione artistica che ne ha fatto in più occasioni, soprattutto negli ultimi decenni, oggetto di ricerca?

**PP:** Il mio lavoro sin dall'inizio si è soffermato sul rapporto tra una scientificità dell'assunto iniziale – o forse sarebbe meglio dire non arbitrarietà... – e la "nascita", quasi miracolosa, dell'immagine artistica, e la sua prevalenza sull'assunto iniziale. Se penso alle carte geografiche di Leonardo o, meglio, alle vedute di Canaletto e di Bellotto, ottenute con l'aiuto della camera chiara, trovo che il punto d'arrivo è comunque il quadro: un'immagine d'Arte e dell'Arte, in cui i parametri di lettura non sono più scientifici ma artistici. Se ricordi i *Rilievi* (1992-2000) erano ottenuti ritracciando con i polpastrelli e l'argilla delle carte nautiche del Peloponneso, proiettate sulle tele. Il gesto ricalca delle immagini preesistenti e si confrontava con la ripetizione, simile a quello che, dal '94, ha generato le sculture di cartone e gesso che tuttora realizzo (U.s.a.i.s.o., 1994-2011). Successivamente, negli *Inversi* (2000-2006) la cartografia era, se vogliamo, nascosta, sovrastata, cancellata da stesure monocrome di colore acrilico dalle quali... riemergeva comunque in un secondo momento. In questo modo il paesaggio – i segni ad olio sottostanti la stesura monocroma – e l'Architettura – la stesura monocroma realizzata con colori da esterni – si fondevano in un'unica immagine. Un processo in grado di generare un'apparizione imprevista, seppur mutevole ed incontrollabile, che si oppone ostinatamente ad un de-



*Il problema della condivisione dello spazio disponibile in architettura e rispetto al colore del paesaggio... e il pulviscolo atmosferico*, 2011. Courtesy l'artista e Madeinfilandia, Pieve a Presciano



nelle due immagini: *Observatorium (Blu.Tally)*, 2011. Composizione audio Massimiliano Sapienza aka Massimo. Courtesy Riso, Museo d'Arte Contemporanea della Sicilia

**Mostre personali | Solo Shows**

- 2013 "Paesaggi | Landscapes", Art Fair 2013, Astuni Gallery, Bologna  
"Vis à Vis (Datura)" + "Observatorium (Blu.Tally)" (con Massimiliano Sapienza aka Massimiliano Riso, Museo d'arte contemporanea della Sicilia, Palermo)  
2008 "Commonplace (Unité d'habitation)", Fondazione Brodbeck, Catania  
"Observatorium (Museum)", Centro per l'Arte Contemporanea Luigi Pecci, Prato.  
2007 "Time after time" (con Wilfredo Prieto e Takehito Koganezawa), Galleria Galica Arte Contemporanea, Milano.  
2006 "Observatorium – gegen den Strom", Städtische Galerie im Lenbachhaus, München.  
2005 "...tra rosso e violetto", Galleria Gianluca Collica, Catania.  
"Conservatory (San Sebastiano)", (con John Duncan), Quarter / Centro produzione Arte, Firenze.  
2004 "Observatorium", Galleria Nicola Fornello, Prato.  
2003 "Color Mind", (con Katharina Gross), Galleria Primo Piano, Roma.  
2002 "Counterprint" (con Carlo Guaita), S.R.I.S.A., Firenze.  
"(dalla camera chiara all'immagine del mondo)", Galleria Neon, Bologna.  
"à rebours", Galleria Comunale d'Arte Contemporanea, Castel San Pietro Terme.  
2001 "Uno accanto all'altro (come paesaggio e architettura)", Centro per l'Arte Contemporanea Palazzo Fichera, Catania.  
"One close to the other (about landscape and architecture)", Aller Art Verein, Bludenz.  
1997 "dicembre (intorno)", Galleria Marsilio Margiachchi, Arezzo.  
1996 "Uno sull'altro e uno accanto all'altro", Galleria Gianluca Collica, Catania.  
"Prima l'arte", Bar Il Fico, Roma.  
1995 "Due nuovi lavori in giardino", (con Antonio Catelani), giardino privato, Firenze.  
1994 "Navigare solo", in "La ricerca della forma", Galleria Gianluca Collica, Milano.  
1993 "Personale", Galleria Andrea Cefaly, Catania.

**Mostre collettive (selezione) | Group Shows (selection)**

- 2015 "Masterpieces from the Farnesina Collection. A Glance at Italian Art from the Fifties to the Present Day", MSU Museum of Contemporary Art, Zagreb  
"Le Stanze D'Aragona", Villino Favaloro, Palermo;  
"Walking On The Planet / La Camera Delle Meraviglie", Casa Masaccio and Palazzo Panciatichi, San Giovanni Valdarno,  
"Disseminazioni", Casabianca, Zola Predosa;  
"The Wall (Archive)" #10, Assab One, Milano  
The Wall (archive) #9, Sponge, Pergola  
Guarda dove vai, Enrico Astuni Gallery, Bologna  
"Residenze" / Museo d'arte Moderna e Contemporanea Palazzo Belmonte Riso, Palermo  
"LIBRopera, Il libro d'artista nell'era digitale / The Artist book in The Digital Era", Palazzo Pretorio, Figline Valdarno  
"Trip and Travelling | Introduction", Klapēda Culture Communication Center, Klapēda (LT)  
"Primavera 2", CNEAL, île des Impressionistes, Chatou, Paris (F)  
"Jubiläumsausstellung 1988 | 2013. Florenz: Antonio Catelani, Daniela De Lorenzo, Carlo Guaita, Paolo Masi, Paolo Parisi"; Verein Aller Art, Bludenz (A)  
"Misura del Mondo", Francesca Banchelli, Amedeo Martegani, Paolo Parisi, Regan Wheat; Casabianca, Zola Predosa (BO)  
"Future, Landscape. A changing exhibition.", Forte Marghera, Venezia  
"Vorrei camminare sulla luna / I'd like to walk on the moon", Astuni Gallery, Bologna  
"Art FairArt First", different locations, Bologna  
"Madeinfilandia 2011", Filanda, Pergine Valdarno (AR).  
"Su Nero Nero / Over Black Black", Castello di Rivara, Centro d'arte contemporanea, Rivara (TO)  
"Interferenze produttive. Artisti in residenza in aziende del territorio", Palazzo De Sanctis, Castelbasso (TE)  
"Broken Fall (Organic)", Galleria Enrico Astuni, Bologna  
"The Wall (Archive)" #2, Reload, ex officine automobilistiche Rosati, Roma / Nosadella 2, Bologna.  
"PPS", Riso, Museo d'arte contemporanea della Sicilia, Palermo;  
"Senza Titolo #1. Landscapes / (confini in disordine)", Magazzino d'arte moderna, Rome;  
"Niente Da Vedere Tutto Da Vivere", Parallel Event of XIV International Sculpture Biennale of Carrara, Istituto Del Marmo Pietro Tacca, Carrara;  
"Collezione Paolo Brodbeck: Pittura Italiana 1949/2010", Fondazione Brodbeck, Catania;  
"Di'vaen. Nuovo soggetto", Galleria Gianluca Collica, Catania.  
"Alla maniera d'oggi. Base a Firenze", various locations, Firenze.  
"Very late at night", neon>campobase, Bologna.  
"Getting Nowhere - Voglio essere proprio qui", Galleria Gentili, Prato.  
"Dove sono le ombre", showroom Adele-C, milano.  
"It's only a paper moon", galleria Galica, Milano.  
"Crossing - Public / Art - Zones", neon>fdv, Milano.  
"da qui", galleria Gianluca Collica, Catania.  
"Italian Genius Now Back to Rome", M.A.C.R.O., Roma.  
"Per adesso noi siamo qua", villa Romana, Firenze.  
"Fuori contesto", Evento Parallelo di Manifesta 7, spazi pubblicitari di Rovereto, Trento e Bolzano.  
"Chroma! Energia Colore Musica", Sala dell'Arengo, Palazzo del Broletto, Novara.  
"Italian Genius Now", Korean Design Center, Seoul; Istituto Italiano di Cultura, Tokyo.

- 2007 "Italian Genius Now", Museum of Fine Arts, Hanoi; White House, Singapore.  
"Generazione Astratta", Centro Culturale Le Ciminiere, Catania.  
"Open Air", Orto botanico, Parma.  
"Geografie", Via Nuova Arte contemporanea, Firenze.  
"Pointing Painting", Spazio A, Pistoia.  
"Good Morning Babilonia", Marella Gallery, Beijing.  
"Interim is mine / L'intervallo è mio", Galleria Civica Montevergini, Siracusa.  
"Quasi l'infanzia - i bambini e lo sguardo dell'artista", Sala d'arme di Palazzo Vecchio, Firenze.  
"Metropolitanscape. Paesaggi urbani nell'arte contemporanea", Palazzo Cavour, Torino.  
"Streaming / Esercizi #1", Neon>Campobase, Bologna.  
"Collezione permanente", Centro per l'arte contemporanea Luigi Pecci, Prato.  
"Untitled", Galleria Nicola Fornello, Prato.  
"Entra'cte 2", Casa Gallizio, Alba.  
"Allineamenti", Trinitatiskirche, Köln.  
"Ad'a", Rocca Sforzesca, Imola.  
"Tristram Shandy: un concettuale del Settecento", Sala delle Colonne, Corbetta.  
"Collezionisti per amore", Galleria Civica Montevergini, Siracusa.  
"Sonde", Palazzo Fabroni, Pistoia.  
"L'arte mia", Galleria Neon, Bologna.  
"Libri multipli d'artista", Galleria Nicola Fornello, Prato.  
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