



**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 beginning of the 90ies he has taken part in numerous exhibitions held in both public and private spaces. Prominent solo exhibitions have been held at: BUILDING, Milano (2021); Museo Novecento, Florence (2019); Fondazione Brodbeck, Catania (2011); Museo d'arte contemporanea della Sicilia Palazzo Riso, Palermo, (2011); Centro Pecci, Prato (2008); Städtische Galerie im Lenbachhaus, Munich (2006); Quarter, Florence (2005); GCAC Castel San Pietro Terme (2002); Aller Art Verein, Bludenz (2001). He has participated in group exhibitions at, amongst others: Museo Geologico Gemmellaro, Palermo – official collateral event of Manifesta 12 – (2018); M.A.C.RO, Rome (2017, 2009, 2007); Fuori Uso, Pescara (2016); Museo d'Arte contemporanea MSU, Zagreb (2015); CNEAI, Chatou, Paris (2013); Klaipėda Culture Communication Center, Klaipėda (2013); Magazzino d'arte moderna, Rome (2010); XIV Biennale Internazionale di Scultura, Carrara (2010); Villa Romana, Florence (2008); Primo Marella Gallery, Beijing (2007); Manifesta 7 – official collateral event of Manifesta 7 – advertising spaces of Bolzano and Rovereto (2007); Museum of Fine Arts, Hanoi (2007); White House, Singapore (2007); Korean Design Center di Seoul (2007); Istituto Italiano di Cultura, Tokyo (2007).

[...]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 catalyser 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.\*

Since 1993 he has combined his artistic career with teaching, at the Accademia di Belle Arti (in Bologna and, since 2010, in Florence), holding numerous conferences, workshops and lectures all over the world. His interest in conveying the shared experience of art is also what led to him becoming one of the founders of the non-profit artist-run space Base / Progetti per l'arte in Florence, which, since it was set up in 1998, has explored the role of contemporary art in today's society, and how self-determination can exist beyond the constraints imposed by the art market and the prevailing economic system.

\* 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.

A partire dagli anni '90 ha esposto in numerose gallerie e musei italiani ed esteri tra cui ricordiamo: BUILDING, Milano (2021); Museo Novecento, Firenze (2019); Fondazione Brodbeck, Catania (2011); Museo d'arte contemporanea della Sicilia Palazzo Riso, Palermo (2011); Centro Pecci, Prato (2008); Städtische Galerie im Lenbachhaus, Monaco (2006); Quarter, Firenze (2005); GCAC Castel San Pietro Terme (2002); Aller Art Verein, Bludenz (2001). Tra le altre recenti partecipazioni in mostre collettive: Museo Geologico Gemmellaro, Palermo – evento collaterale ufficiale di Manifesta 12 – (2018); M.A.C.RO, Roma (2017, 2009, 2007); Fuori Uso, Pescara (2016); Museo d'Arte contemporanea MSU, Zagabria (2015); CNEAI, Chatou, Parigi (2013); Klaipėda Culture Communication Center, Klaipėda (2013); Magazzino d'arte moderna, Roma (2010); XIV Biennale Internazionale di Scultura, Carrara (2010); Villa Romana, Firenze (2008); Primo Marella Gallery, Pechino (2007); Manifesta 7 – evento collaterale ufficiale di Manifesta 7 – spazi pubblicitari di Bolzano e Rovereto (2007); Museum of Fine Arts, Hanoi (2007); White House, Singapore (2007); Korean Design Center di Seoul (2007); Istituto Italiano di Cultura, Tokyo (2007).

[...] 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 affianca l'attività artistica a quella didattica, presso le Accademie di Belle Arti (di Bologna e, dal 2010, di Firenze) e attraverso numerose conferenze, workshop e lectures tenute in tutto il mondo. Questo interesse per la trasmissione di un'esperienza condivisa dell'arte si manifesta anche attraverso la partecipazione alla fondazione dello spazio no-profit Base / Progetti per l'arte di Firenze, che propone, sin dall'inizio della sua attività (1998), una riflessione sul ruolo dell'arte contemporanea nella società attuale e sulle modalità di autodeterminazione al di là delle coercizioni imposte dal mercato dell'arte e dal suo sistema.

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









PREVIOUS PAGES AND NEXT PAGE:

**The Plants Breath Produces Sky (Blues), 2021/22**

Acrylic painting, sound system; temperature, humidity and brightness sensors, plants, RGBW DMX Led lights. Concept Audio and Sound Design: Lorenzo Ballerini, Remo Zanin.

Ph courtesy the artist. Permanent Public Art Work, Peccioli, Piazza del Popolo.

The work starts from various suggestions: the ascent from below to reach the town above, the virtuous path made so far by the town itself (the effort and commitment towards waste conversion for environmental sustainability) and visual resonances attributable to Benozzo Gozzoli and the physicality of color used to represent intangible elements, such as the sky, in fresco painting. These suggestions led the artist to develop a sort of always-on device that revolves around the presence and mutability of the sky resulting in a work which, starting from the fifteenth-century frescoes and passing through the modernist utopia of RAL colors, comes down to us as a presence which colors the façade with a disjointed and blurred grid of all the shades of blue included in the aforementioned sample (where you can read color names attributed to the sky, such as: Violet, Greenish, Ultramarine, Sapphire, Blackish, Brilliant, Gray, Blue, Gentian, Steel, Light, Cobalt, Dove, Sky, Traffic, Turquoise, Capri, Ocean, Water, Night, Distant, Pastel). Below the painted facade, in the loggia, light sources radiate day and night in the same shades of blue (blues) that resonate with the façade, determined by sensors that listen to the plants above the loggia and that return their “moods”, meteorological and other, which still perhaps, as a human species, escape our perception. These moods are actual frequencies that, produced in real time, are returned in the form of sound (inside the loggia), and visually through the shades of blue [(The Plants Breath That Produces Sky (Blues))].

NEXT PAGES:

**The Weather was Mild on the Day of my Departure**

curated by Lorenzo Bruni

BUILDING, Milano. Photo: Leonardo Morfini.

“Painting is surface and stratification. The practice of painting, on the other hand, comes about as a reflection on the language of painting itself and on how we see things.”  
Paolo Parisi in conversation with Lorenzo Bruni, December 2020

The exhibition *Paolo Parisi. The Weather was Mild on the Day of my Departure*, curated by Lorenzo Bruni, was specially conceived for the exhibition space of BUILDING on the ground floor and first floor of the gallery.

The show is made up of four new cycles of works that reflect on the practice of painting and represent the last three intense years of the artist’s career. The works of 2018-2020 are joined by four sculptures and a 2013 video that engage in the exploration of the artwork as object and its relationship with the container in which it is presented.

Common to all the works is a focus on the legacy of Modernism and monochrome painting, but also and above all, on the notion of travel - physical and mental – which is framed as the process of discovery and sharing it with the other-than-self.

The exhibition offers a single narrative that unfolds through BUILDING, eliciting the visitor’s involvement by means of different works, cycles and techniques. It sets out to analyze the importance of the direct experience of vision, which, as the works suggest, is only complete when a balance is reached between concepts such as: observing and perceiving, experiencing and interpreting, figuration and abstraction, male and female, remembering and forgetting. This is an operation that coincides with the idea of identifying a third way, an alternative to the Western dualism of the past century.

The new cycles of works range from the monochrome paintings *The Whole World in a Detail (Fabric)* (2020) – iridescent surfaces created using a specific color application technique that recall the lavish appearance of fabrics represented in Renaissance painting – to the site specific works entitled *Alle ragazze d’Italia!* (2021), landscape images from the artist’s personal archive printed on transparent fabric and embroidered with modernist geometric motifs from a sewing manual. The other two cycles are *The Whole World in a Detail* (2018-2019) - paintings based on a repetition of the square shape of the photographic pixel which is however cancelled out by the layers of color - and the eponymous work *The Weather was Mild on the Day of my Departure* (2018), diptychs that bring together a monochrome painting and a photographic image of the landscape of the Strait of Messina, which lies between Sicily and the rest of Italy.

As well as their exploration of the language of painting, what unites the works on show in BUILDING is the desire to analyze the codes that humans use to measure, imagine and perceive the act of traveling through different places, as well as remembering and projecting them. This underpins both the installation of the fabric panels *Alle ragazze d’Italia!* and the diptychs *The Weather was Mild on the Day of my Departure*, as well as the works of 2013: the sculptures in the series *U.s.a.i.s.o.* (Uno sull’altro in senso orario) (2013) which represent the element “house” or “studio” as accumulations of layers of cardboard and plaster moulds of the latter - and the video work *Untitled / Postcards (Film)* (2013) whose narrative changes continuously in response to software that stratifies, at random, the sequence of images, a process reinforced by the electronic music composed for the work. These two series, though not the artist’s most recent work, have been included in the exhibition to highlight the coherent line that Parisi has been pursuing for some time, seeking out new solutions that open up fields of reflection, both far and near.

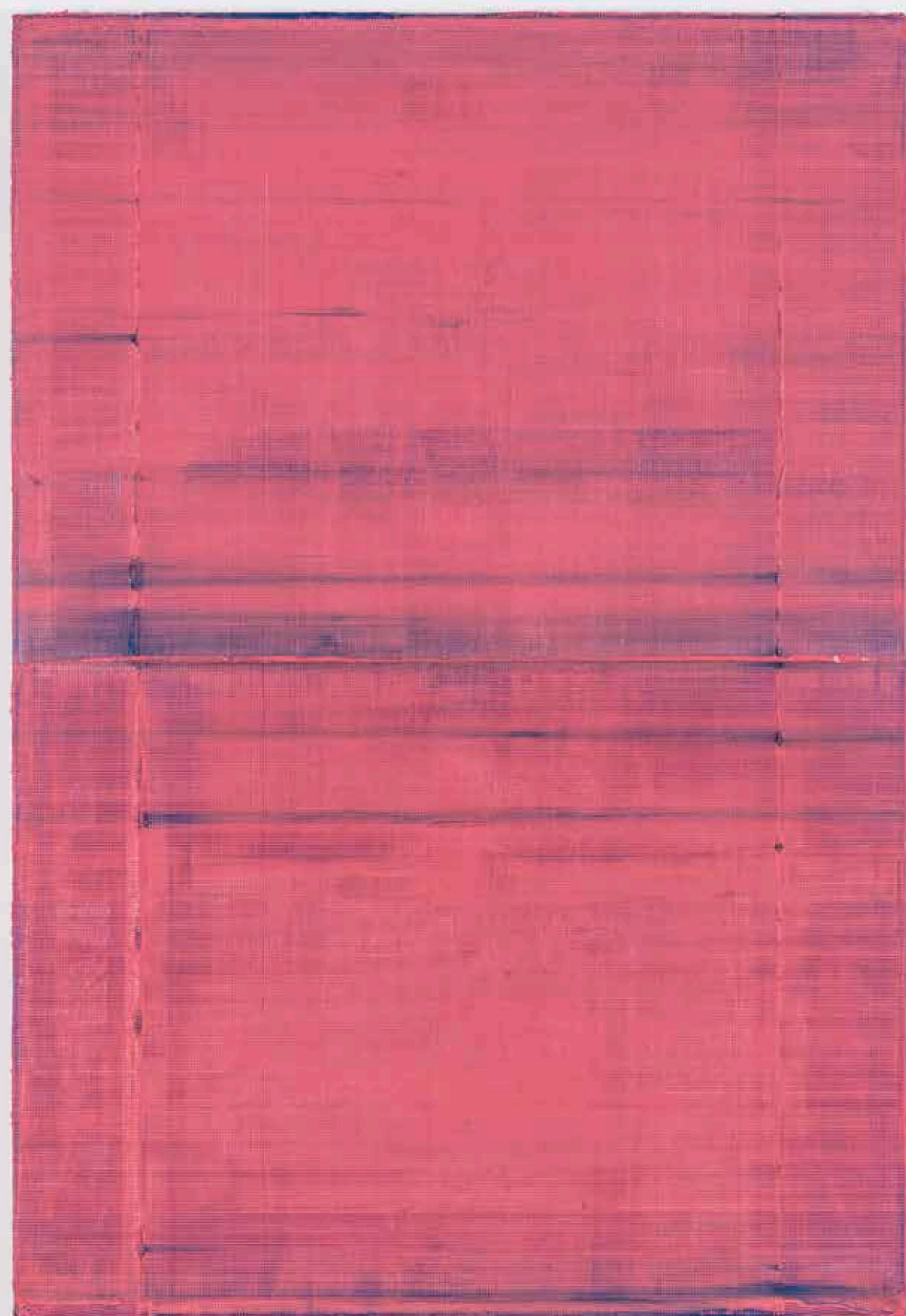
Lorenzo Bruni, curator of the exhibition, writes, “The theme that constantly recurs in Parisi’s works, which reimagine and shape our perception of the two floors of BUILDING, is color and its reaction to the stratification of time of vision. In his case, color is experienced both viscerally and mentally. This experience encourages the viewer to reflect on the idea of direct experience in an era dominated by digital globalization and the pandemic, which has physically confined people to their own private living spaces, while nonetheless hyper-connected to everything and everyone. In the title of the exhibition, which is a quote from Joshua Slocum, the first person to sail around the world single-handedly - in 1895 - the artist addresses the contradiction that characterizes the contemporary period, when posting about our existence online appears to have become more important than actually living our lives. The quote refers to Slocum’s departure from the coast of Boston without an engine, a radio, GPS, or electronic maps... and not even able to swim, all of which is indicative of a willingness to live entirely in the present moment: not looking to the past, but rather the discovery of a possible future.

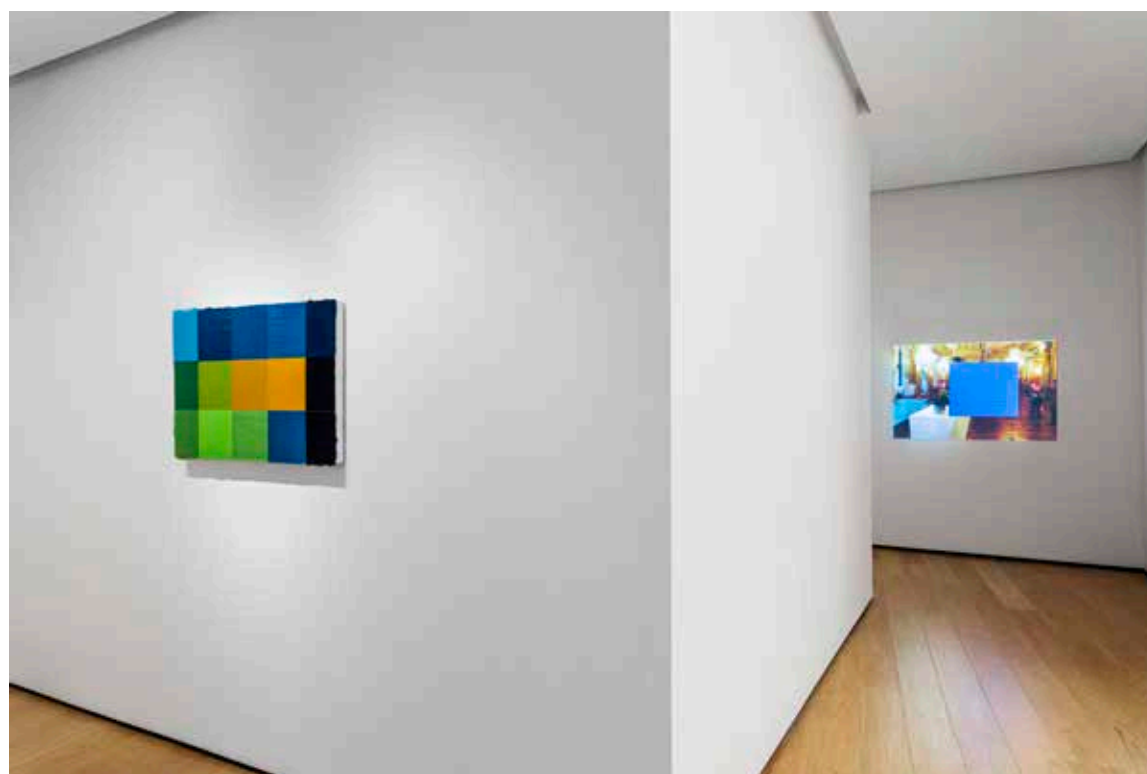




**The Whole World in a Detail (Fabric)**, 2020/2021  
oil on canvas, 6 elements, cm 130x190 each  
BUILDING, Milan. Photo: Leonardo Morfini.







**"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.







**Alle ragazze d'Italia!**, 2021  
industrial embroidery on printed syntetic fabric, 3 elements, cm 250x2750 each  
BUILDING, Milan. Photo: Leonardo Morfini.





**The Wheather Was Mild on the Day of my Departure**, 2021  
 inkjet print on Epson Ultra Smooth Fine Art paper 325 gr/m2, oil on paper, two elements, cm  
 10x55,5 each. BUILDING, Milan. Photo: Leonardo Morfini.







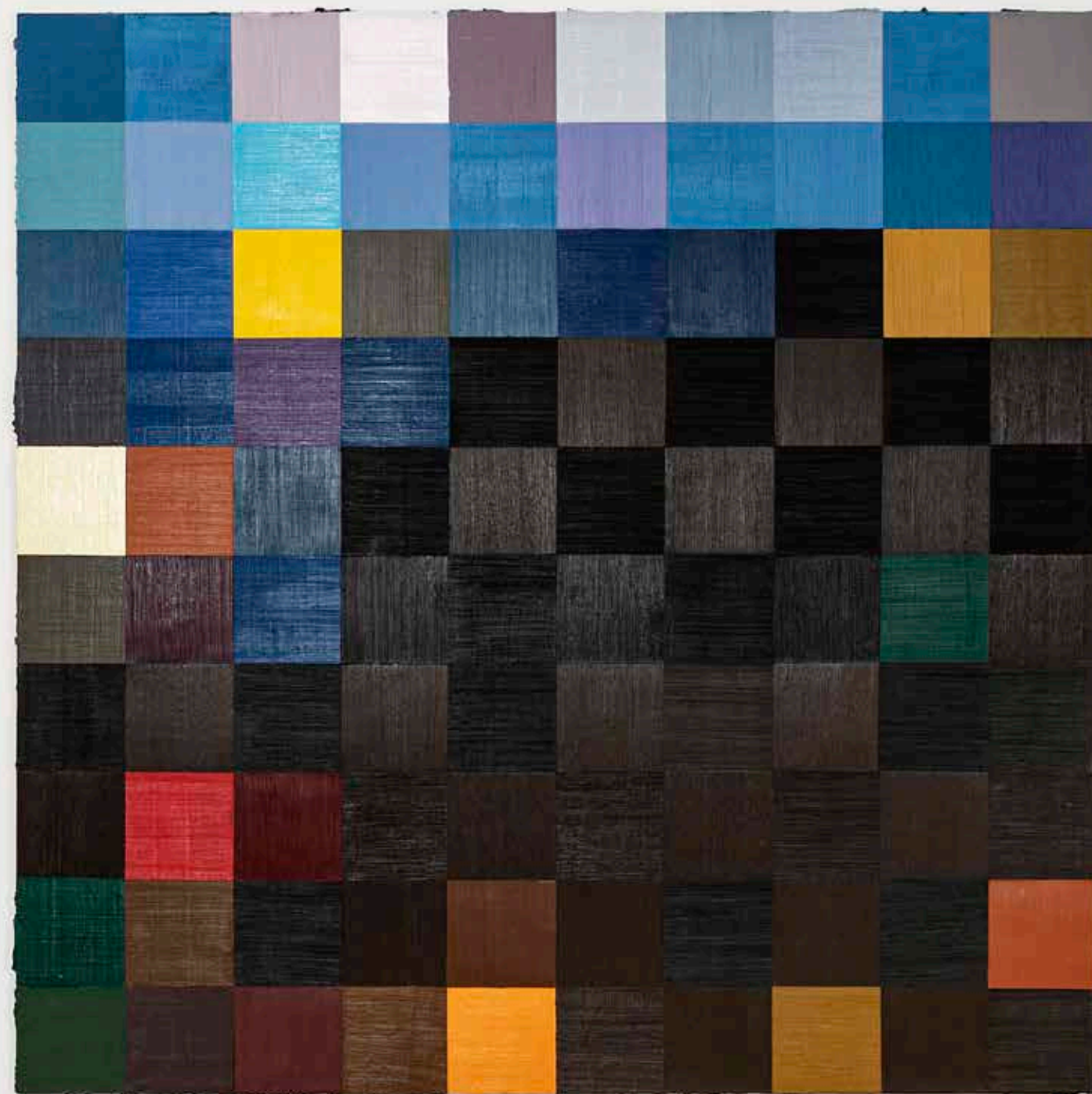
### **The Whole World in a Detail**

Oil on canvas, cm 60x90

NEXT PAGE: oil on canvas, cm 200x200

Ph. courtesy BUILDING, Milan. Ph. Leonardo Morfini

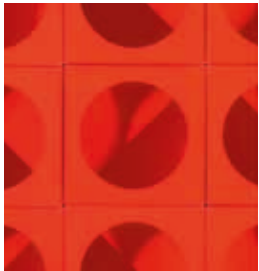
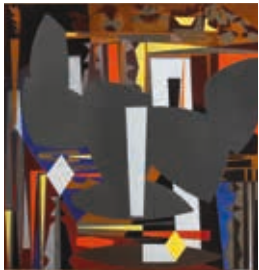
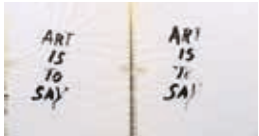
*The Whole World in a Detail* works are made starting from images transformed and enlarged until they become colored squares (pixels), in relation to each other. A digital transformation that we have seen abundantly in recent times. Actually, however, these works are made with superimposed layers of paint: each color of the single pixel continues under the others creating a stratification that speaks to us, as opposed to the immateriality of the pixel translation system fruit of the digital world, of experience, of time, of weight, of duration, of physicality... We look and think we understand what we see, but in reality we are witnessing something else.











PREVIOUS PAGES:

**“M U S E O” | 2018 - 2020**

A two years installation on the facade of the Museo Novecento (Twentieth Century Museum), Florence

The new installation of Paolo Parisi for Museo Novecento’s facade is placed in dialogue with Piazza Santa Maria Novella, and is realized in collaboration with select students from the Academy of Fine Arts of Florence. The installation - which displays the inscription MUSEO (Museum) - originates from an appropriation of signs present in the museum’s collection. M U S E O of Paolo Parisi transforms the word into an object with an aesthetic value, like an image, a pictorial work or a sculpture. Parisi took samples from a dictionary of letters, styles and shapes, turning it into a sort of short-century tribute. Each letter traces, in its character and style, a visual sign that has been extrapolated from the work of another twentieth century artist or movement in the museum collection. In a game of historical-artistic, graphic and aesthetic associations, whose leitmotif seems to be Florence, the first letter, M, comes from a collage by Luciano Ori - “All the best of ‘65” (Carlo Palli collection) -; the letter U from the frontispiece of the Firenze Futurista magazine of 1921 (year I, number 2); the S from the work of Giuseppe Chiari - “Art is to say” of ‘64, (Carlo Palli collection) -; the E from a canvas by Corrado Cagli of ‘52 - “At the foot of the Parnassus (Baloyannis)” - and finally the O from the work of Paolo Scheggi “Inter-en- cube” of ‘69.

“The installation of Parisi - says Sergio Risaliti, Director of the Museum - is a tribute to the word MUSEUM - as a house of muses - with all the aura that this definition brings with it, key to understanding the poetics and the works of many artists of the twentieth century including Marcel Duchamp, Marcel Broodthaers, Giulio Paolini and many others.”

Together with the artist, the students of the Academy of Fine Arts in Florence collaborated in designing alternative proposals for the lettering and the realization of the layout of one of the newspaper in 12 issues distributed inside the Museum. Issue no. 2 includes their lettering proposals for the installation of the external gate of the Museum as well as texts by Paolo Parisi, Stefania Rispoli and Marco Senaldi.

**“Unité d’habitation (four reds)” | 2013**

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

NEXT PAGES:

**“Unité d’habitation”, 2016**

Oil on canvas, cm 100x120.

**“Unité d’Habitation (intaglio)” | 2014-2016**

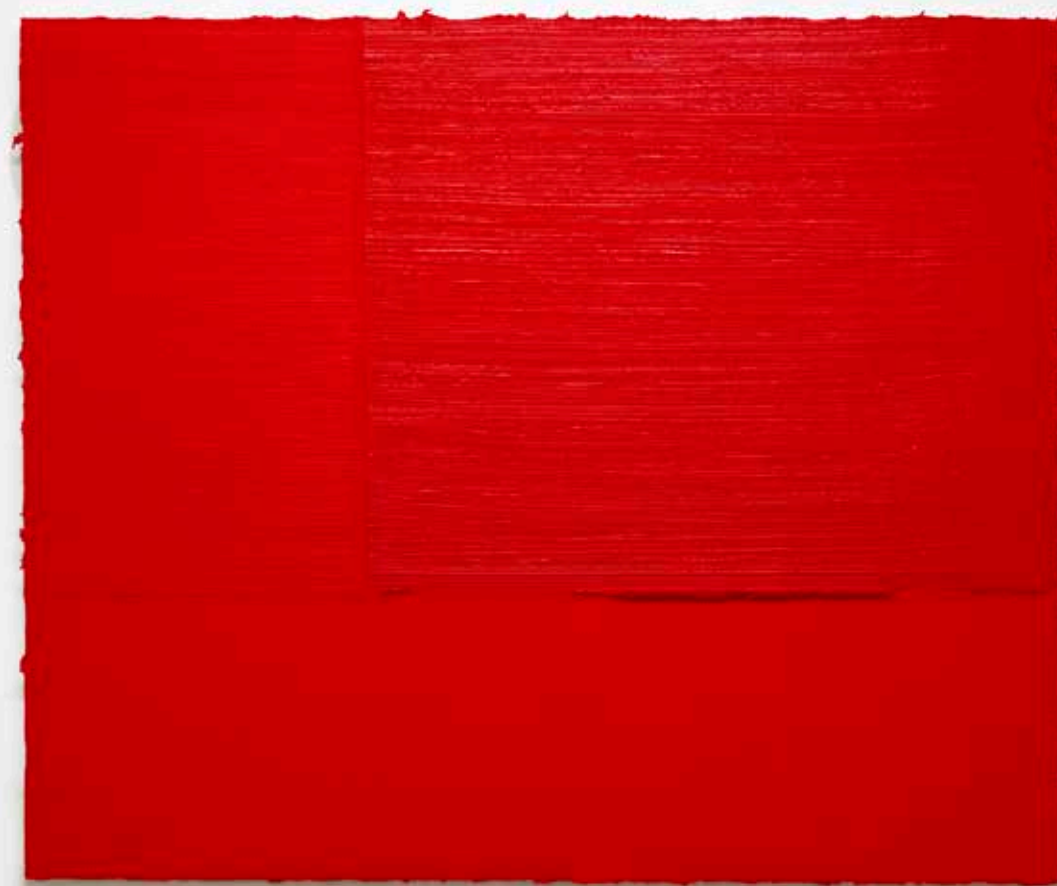
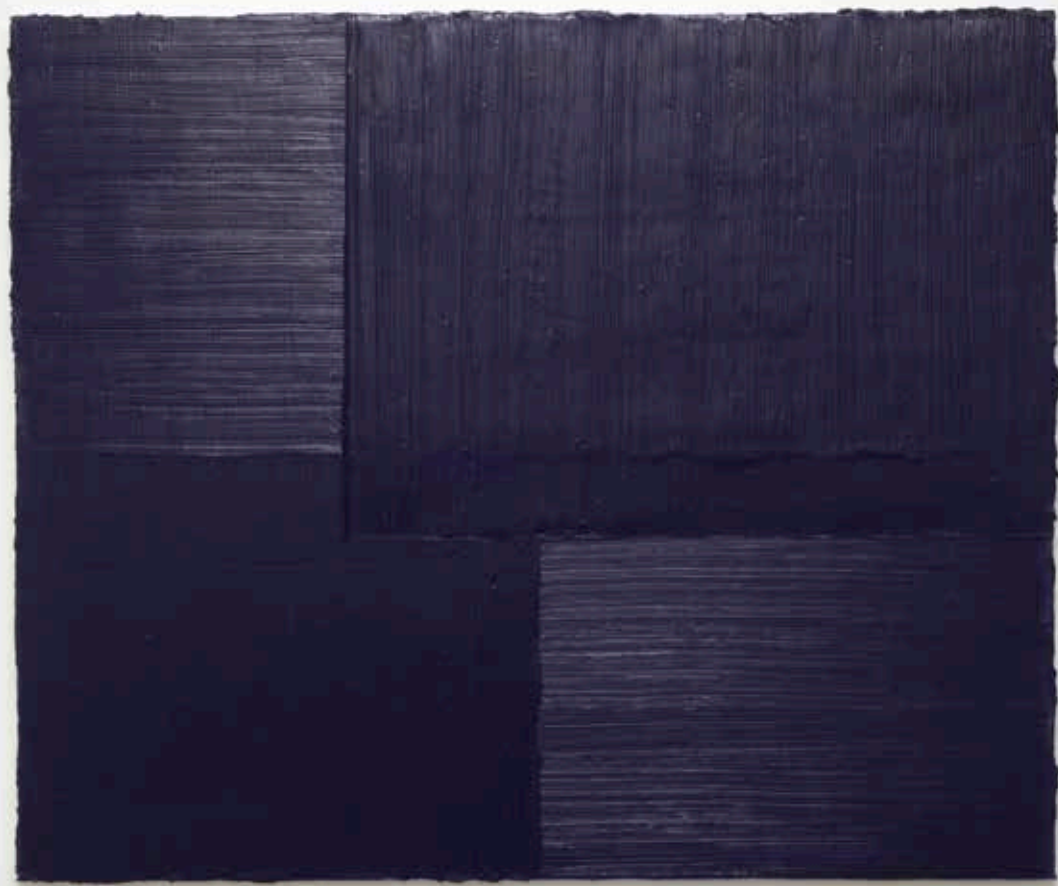
2 elements, intaglio printing in black and white and color on 4 aluminum plates size: 300x300 mm, paper size 40x40 cm, each on Graphia paper 300 gr / m2, unlimited edition of unique copies

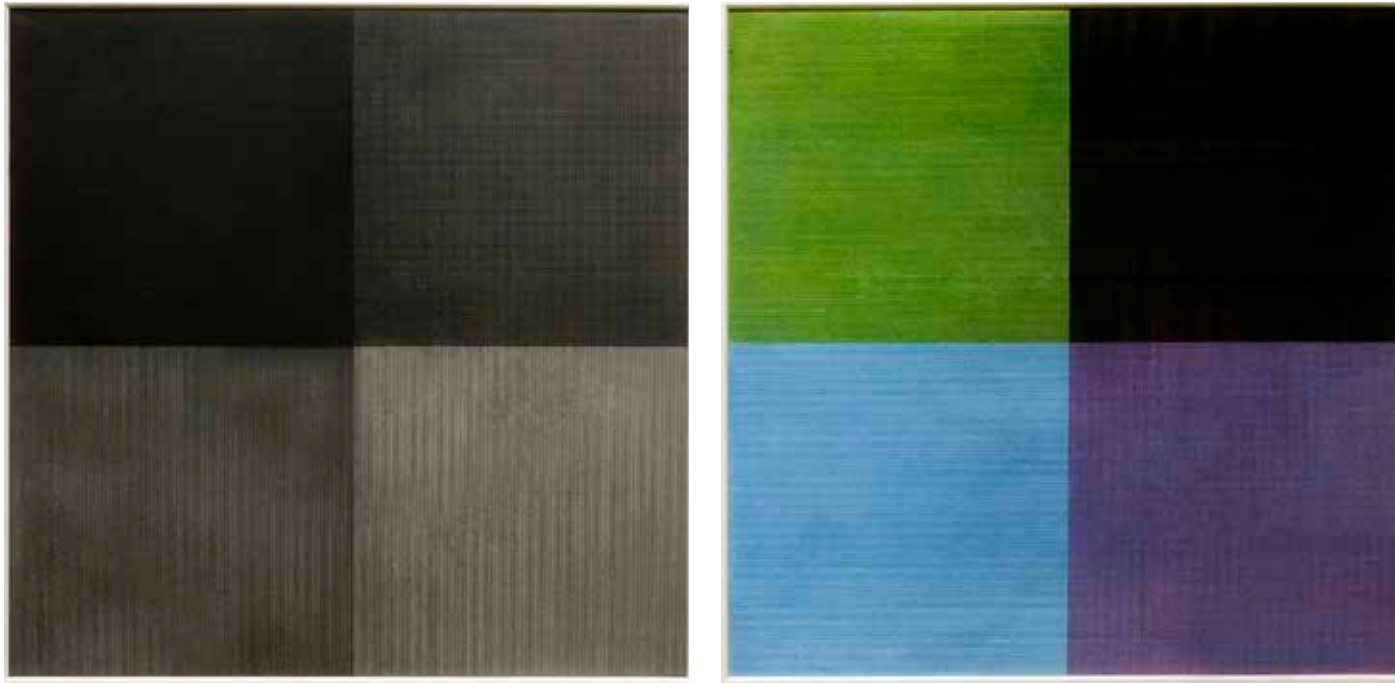
Unité d’habitation is a project that brings forward from 2010 Parisi’s interests in painting, sculpture, drawing and etching. The focus of the series is to redeem the utopia of Le Corbusier’s Modernist project through the non-functional possibilities of art. It is a series of works in which the layering 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.









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**Unité d’Habitation (Platform) | 2018-19**

Lato Gallery | Prato

Unité d’Habitation (Platform), marks the return of the artist in Prato after the personal exhibition Observatorium (Museum) at Luigi Pecci Contemporary Art Centre in 2008 and the group show Getting Nowhere/ Voglio essere proprio qui a Gentili Gallery in 2009. The exhibition, conceived by Paolo Parisi for Lato, composed of painting, sculpture, drawing and installation, includes some of the principal works and series by the artist: “Unité d’habitation”, “U.S.A.I.S.O.”, “Terre Emerse” as well as a new edition of the work “The problem of sharing space in architecture with respect to color in painting. ... and the atmospheric dust ”, thus marking the contribution of Paolo Parisi to the themes proposed by the overall project. Unité d’Habitation (Platform), announces its program with a poster edition designed by the artist, hosted a series of events, meetings and actions related to the themes of A Place to Be for the entire duration of the exhibition; in collaboration with some of the most interesting aspects of the artistic and cultural scene of the city that have historically shown a sensitivity towards the dynamics of relationships, locally and internationally. The intervention charging the necessity of setting up the place of the exhibitions as a space of collective experience and not of the individual ego, the project of Paolo Parisi looks for and stimulates an area of sensibility in common with the environment, one’s proper research and the relationship of the other per se: it is in this area that it’s possible the transofrmation of a place in “A place to be,” which bases the aptitude by which originates the cycle in its entirety.

The program:

October 14, Thomas Rosati, LIVE ELECTRONICS

October 28, Kinkaleri, STEALING

November 11, Marco Meozzi, INTO ARCHITECTURE

November 25, Fabio Cresci + Enrico Vezzi> Remo Zanin, ORIENTARSI

December 2, Victoria Ciolini + Alba Braza + 4 mysterious figures ... INFINITE





**Unité d'habitation (Platform)** | Lato, Prato, 2018.

RIGHT PAGE: offset print on Fedrigoni Tatami paper, 130 gr/m2, 68x98 cm. Edition of 100 + XXX signed and numbered. NEXT PAGES: **Unité d'habitation**, 2011, oil on wood, cm 207x154;

**Terre emerse**, 1999, acrylic on stratified colored cardboard, seven elements, about cm 16x21 each;

**U.s.a.i.s.o.**, 1996-2013, corrugated cardboard, plaster, three elements, about cm 24x24,5x25 each;

**Unité d'habitation**, 2011, 12 fluorescent red plexiglas plates, variable dimensions.

Photo courtesy: the authors (Vittoria Ciolini e Alba Braza, Fabio Cresci, Kinkaleri, Marco Meozzi, Paolo Parisi, Tommaso Rosati, Remo Zanin, Enrico Vezzi) and Luca Gambacorti, Lato, Prato.

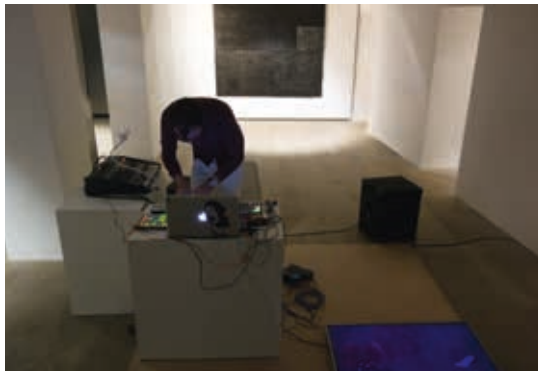
# Paolo Parisi > Unité d'habitation (Platform)

2013, x "A Place to Be" L I E R O R I B B I  
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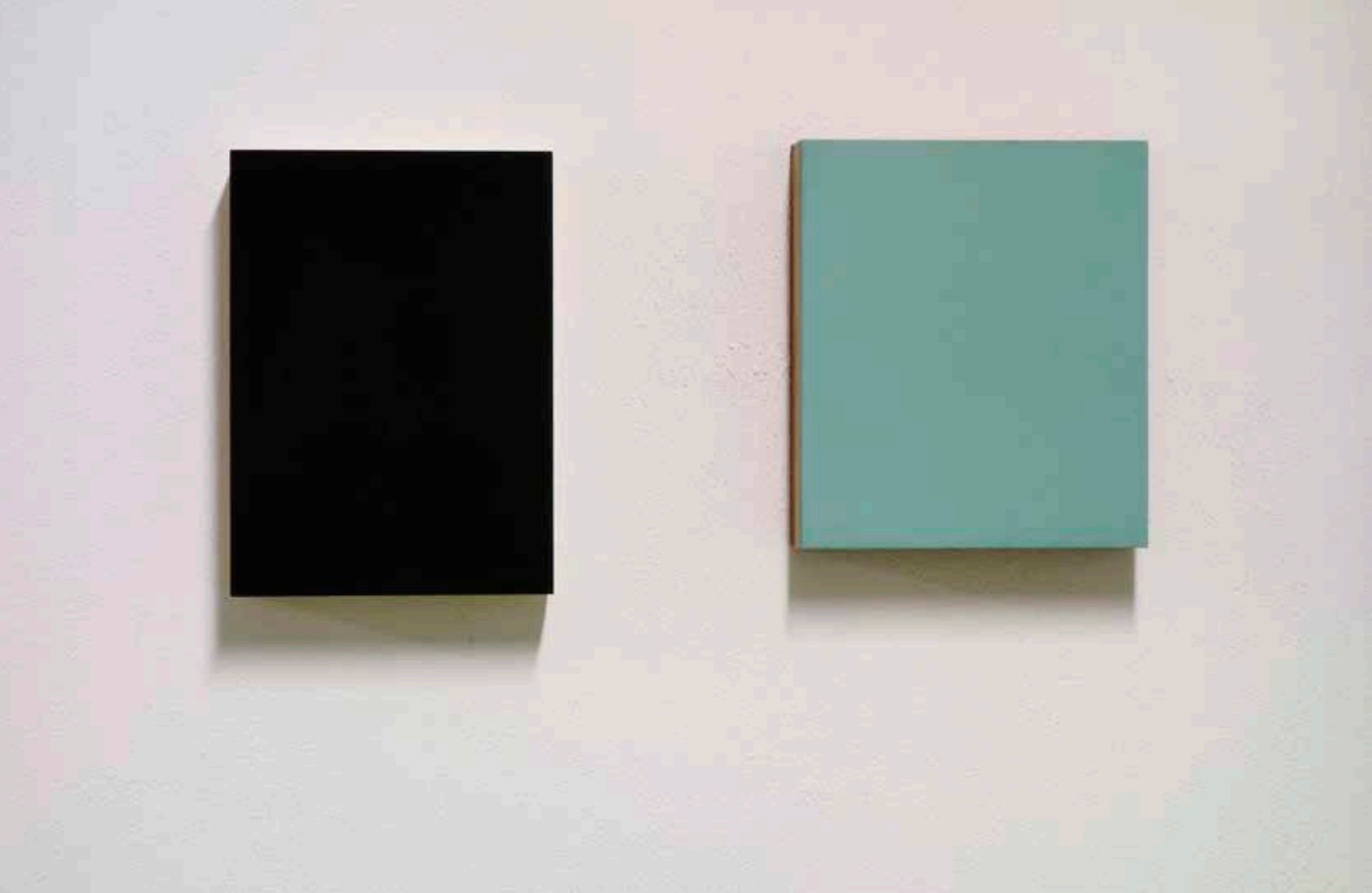












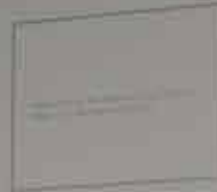
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**“Untitled (postcards)”** | 2013 — 2014

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 many 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 façade 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.







**"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.



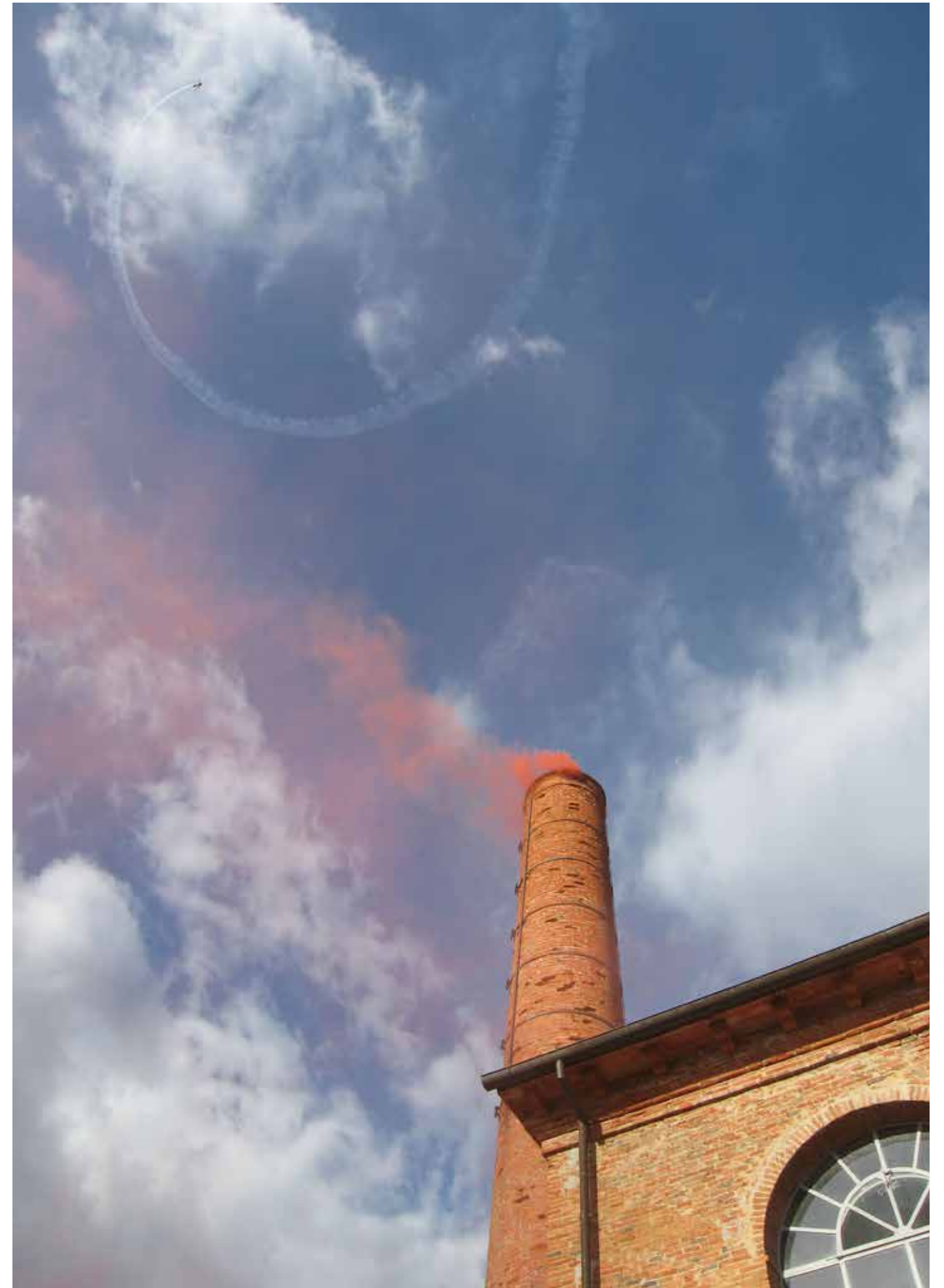


**“Il problema della condivisione dello spazio disponibile in architettura e rispetto al colore del paesaggio. ...e il pulviscolo atmosferico | The problem of Sharing the Available Space compared to the Color of the Landscape. ...and the Atmospheric Dust”, 2011**

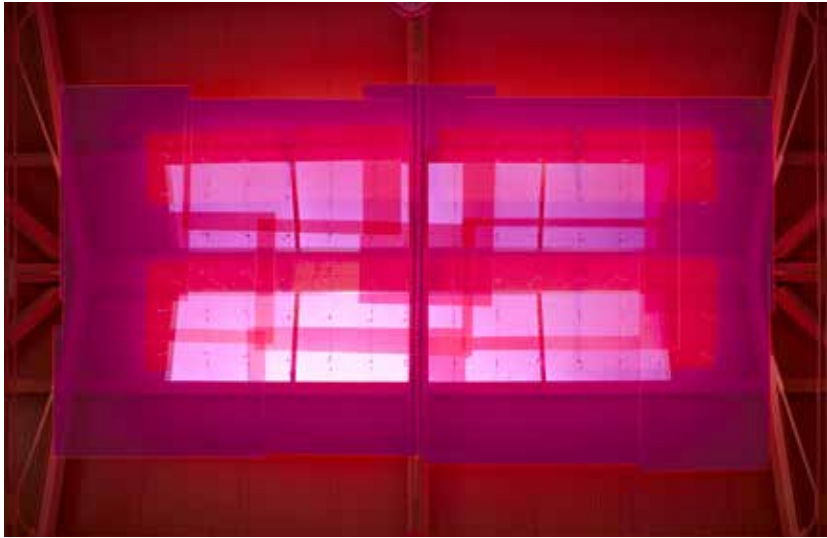
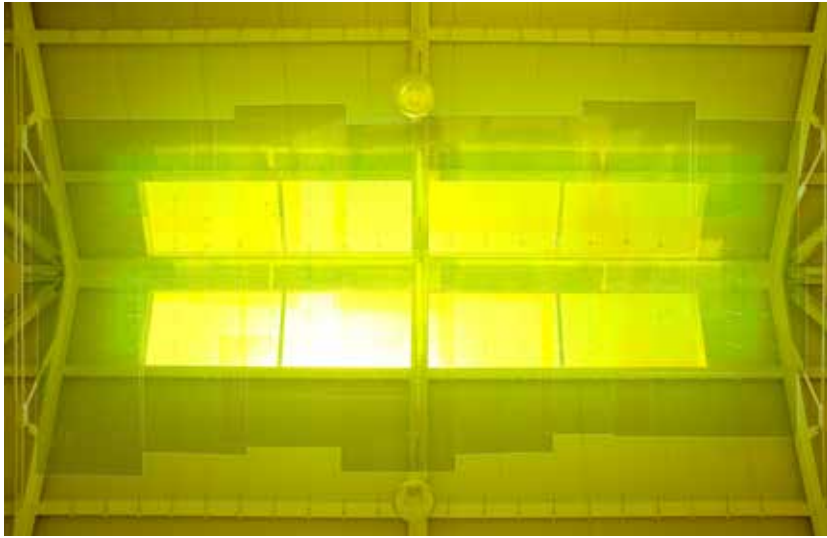
with score for airplane and fumes, in tribute to the work “Whirlpool, eye of the storm” by Dennis Oppenheim, 1973. Courtesy The author and Madeinfilandia, Pergine Valdarno (AR)

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

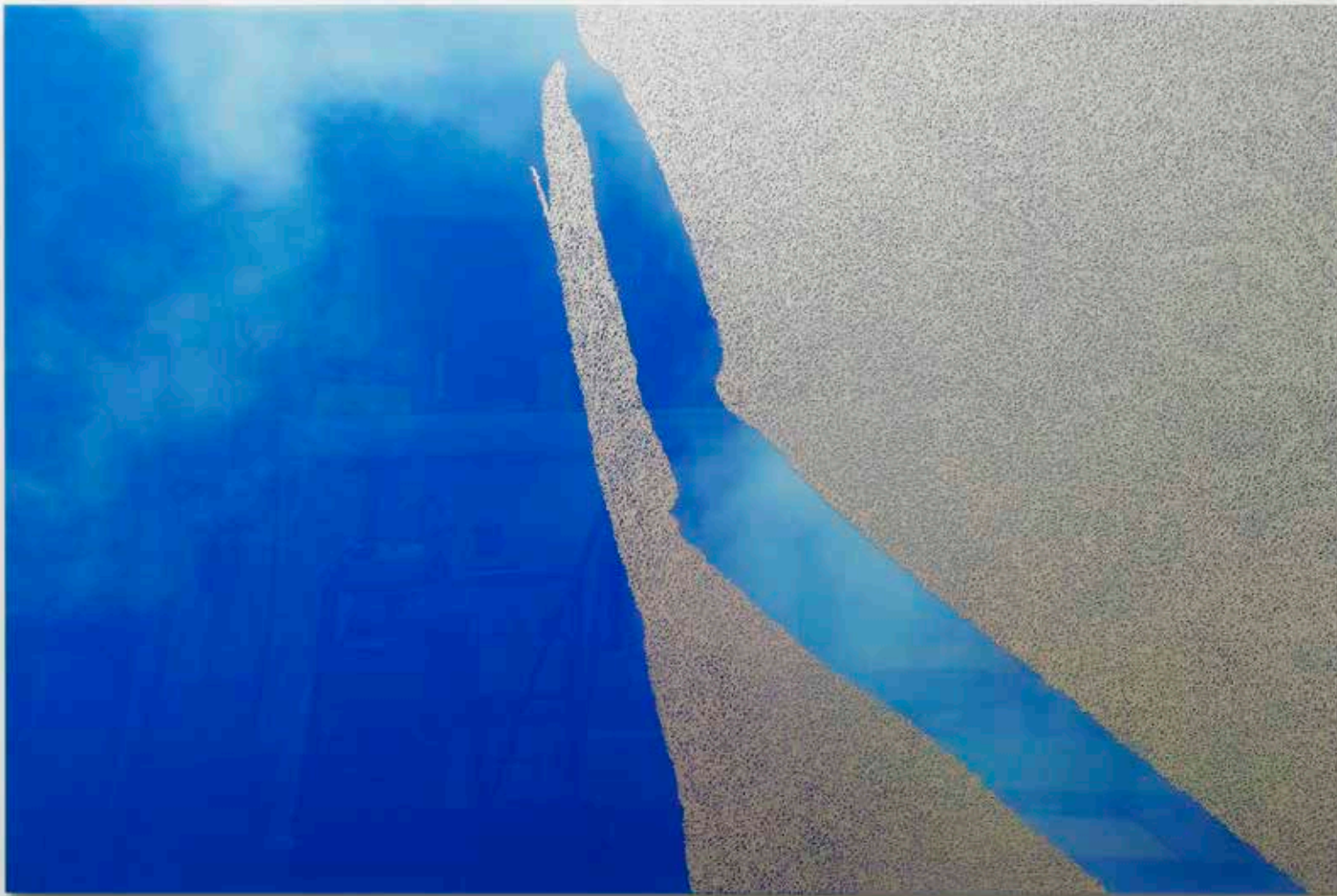
The exhibition at the Brodbeck Foundation occupies a former warehouse that is saturated with color - the three colors of acronym RGB, red, green and blue, which represent all potentially reproducible colors - diffused in the space by large Plexiglas colored filters placed over the skylights and the window. 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.









**Under the bridge (Simeto) | 2009**

Permanent silver marker on plexiglas on Lambda print on dibond, cm 100x145

This work, of which the title comes 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.





**“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).



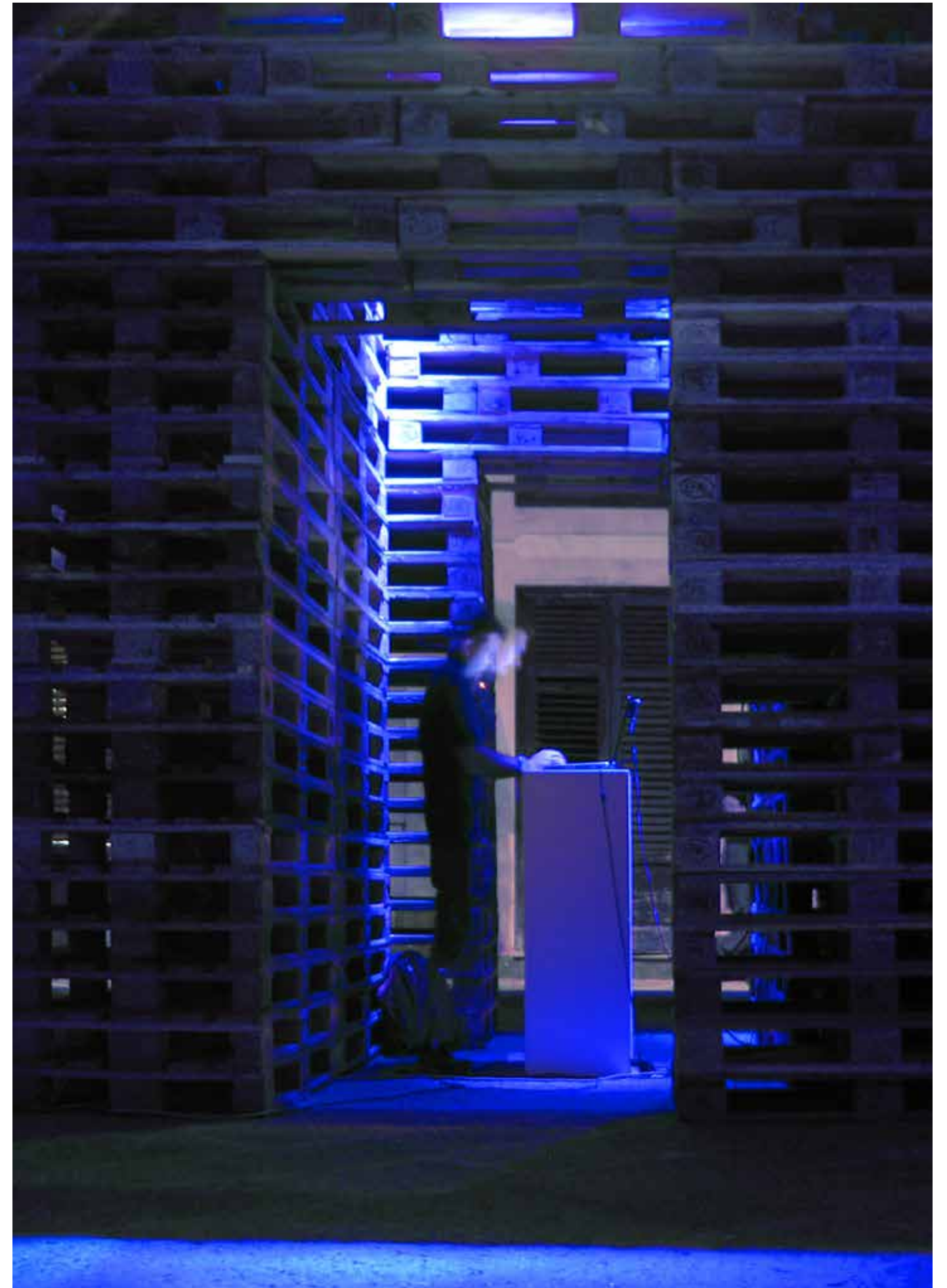


**"Observatorium (Blu.Tally)", 2011**

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.

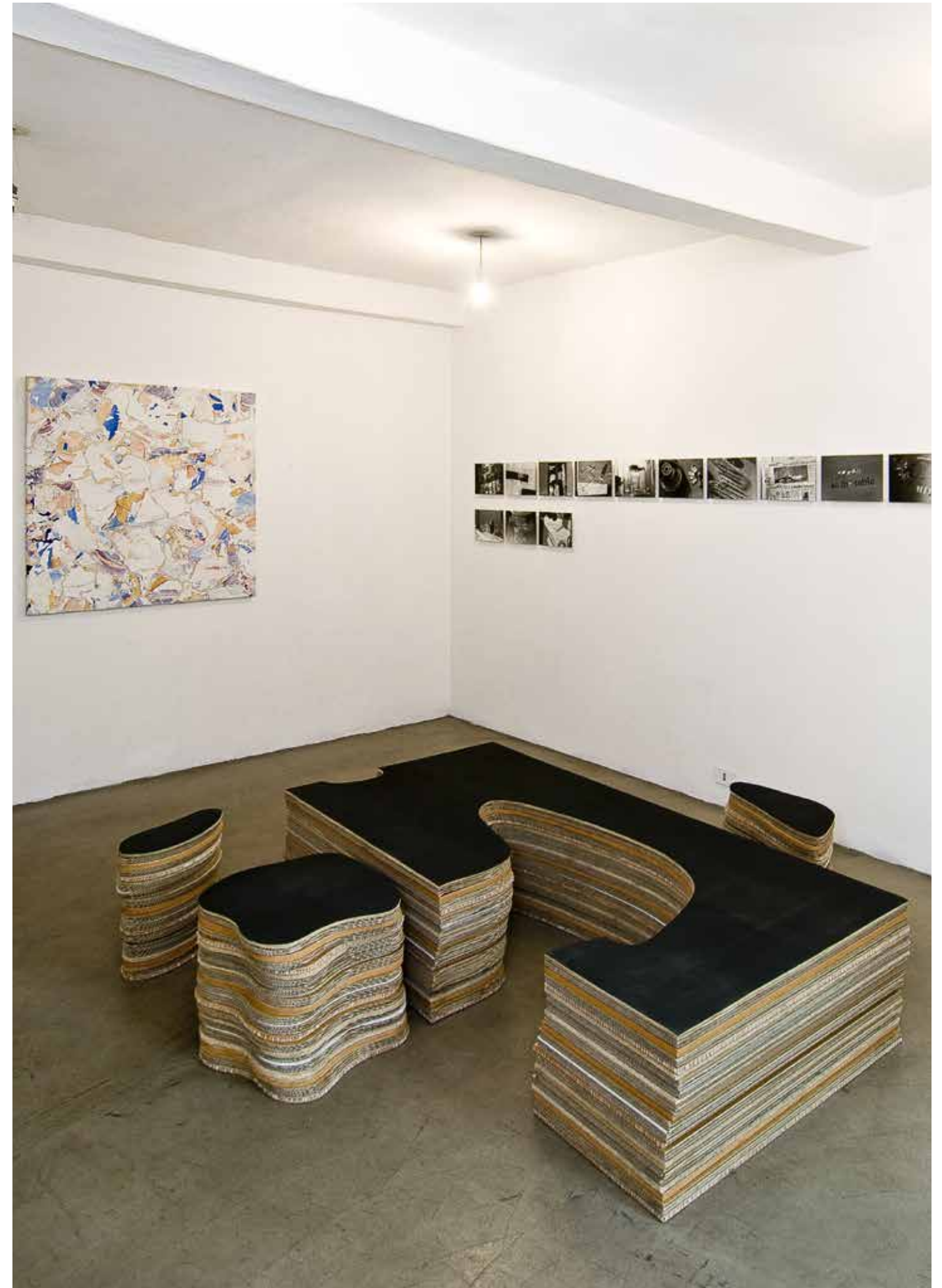
Photo Cantini. Courtesy Centro per l’arte contemporanea Luigi Pecci, Prato

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.









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





**“Observatorium (Unité d’habitation)”, 2011**

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

For “Constructive Interferences”, the exhibition curated by Giacinto Di Pietrantonio and Francesca Referza for Castelbasso, 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 Unité d’habitation made entirely of steel. Therefore, the Unité 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.





**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. Photo courtesy Gentili Gallery, Prato.



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

Acrylic paint on wall, red fluorescent plexiglas, dimensions variable. Stack of emptied corrugated cardboard, two elements, cm 50x260x130 each. Courtesy Via Nuova Arte Contemporanea, Florence and Centro per l'arte contemporanea Luigi Pecci, Prato.

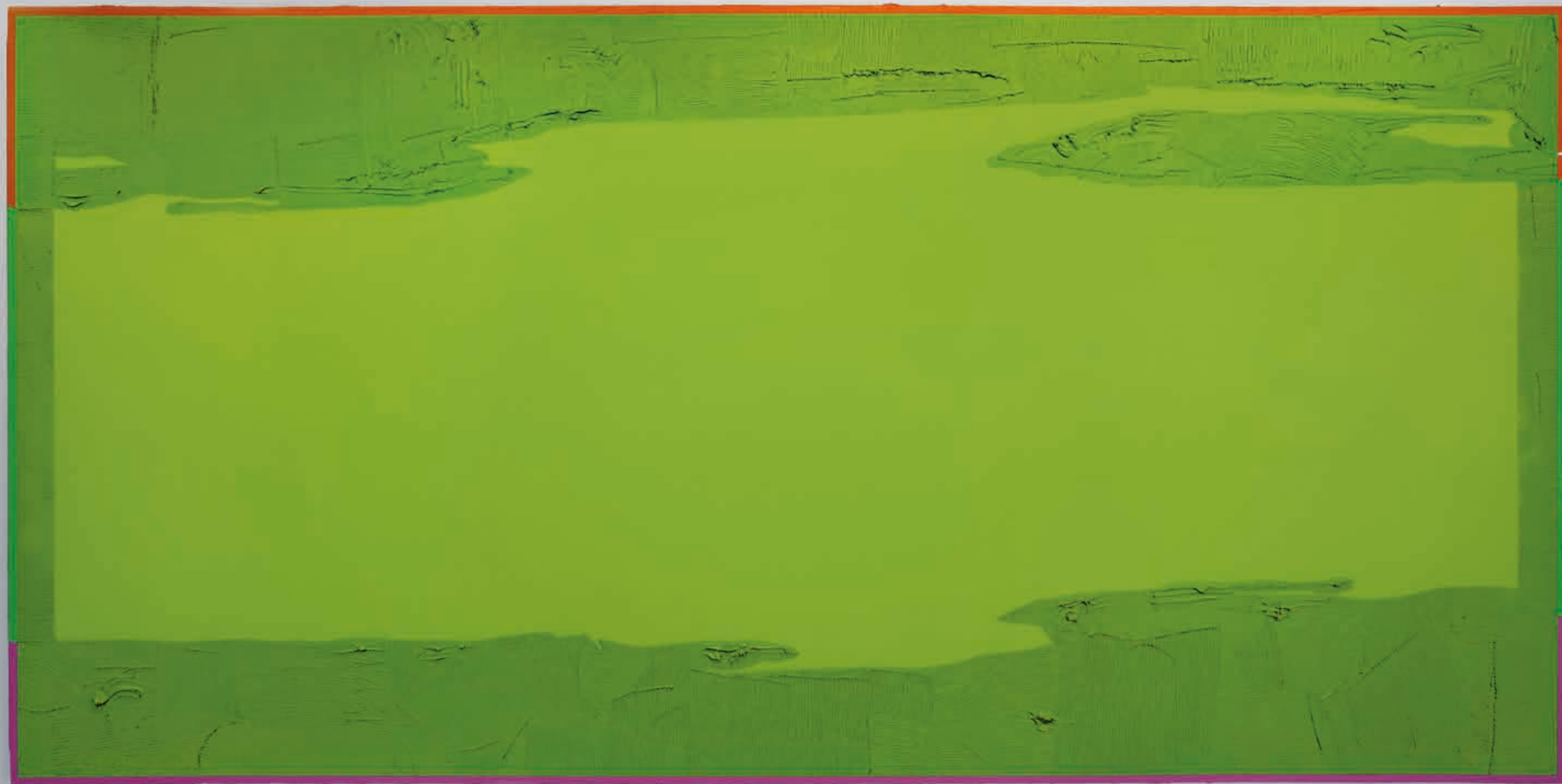
Photo: Carlo Fei.

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

oil and acrylic on wall, two elements, cm 260 x 520 each.

Courtesy: Centro per l'arte contemporanea Luigi Pecci, Prato. Photo: Carlo Fei.

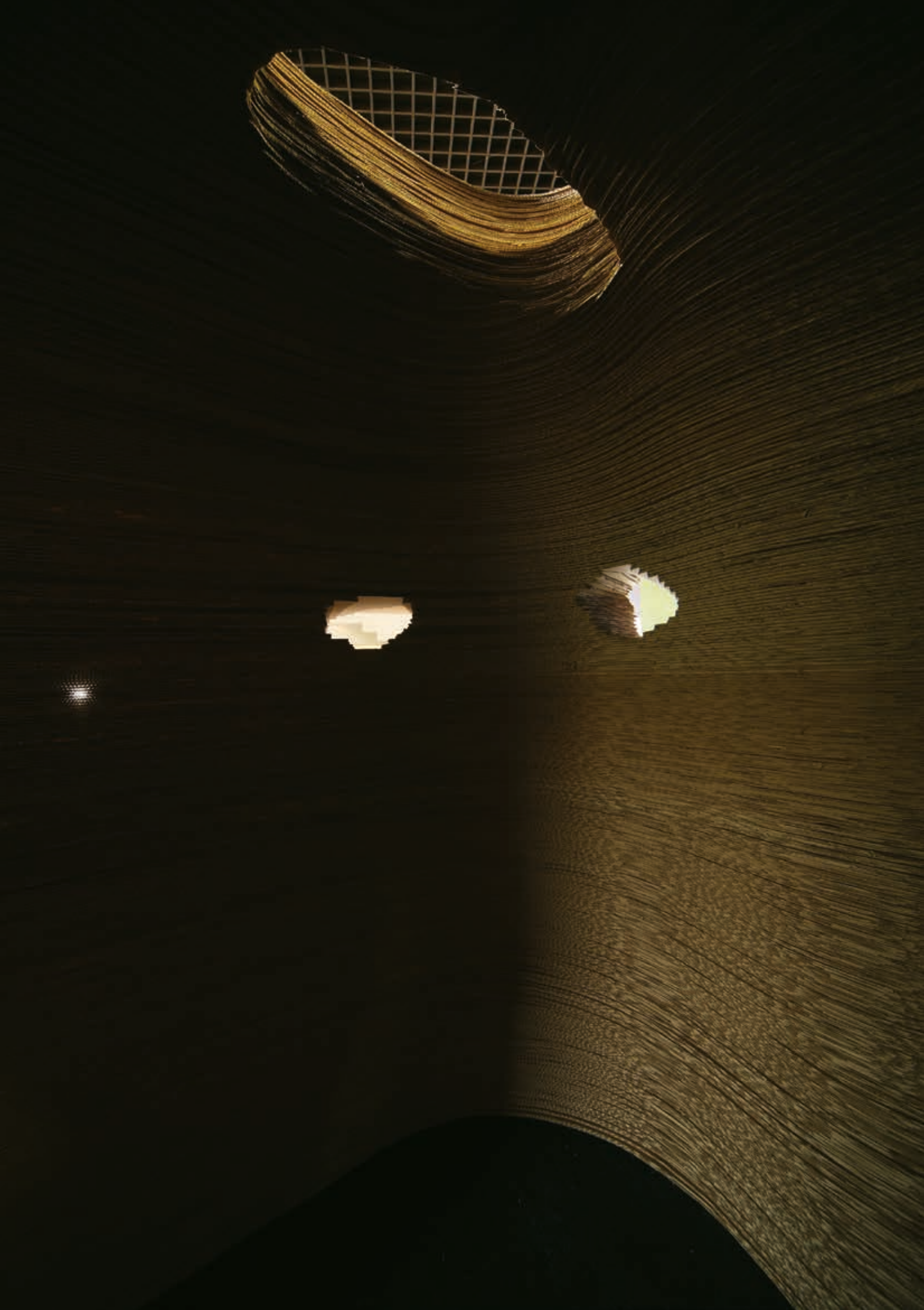












**Observatorium** | 2004 – 2008

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/m2 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 bothanical 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 bern green, etc.). The piece was inspired by the RAL colour codes produced in the Weimar Republic in 1927. This wtempt 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 played the music inspired by those colours: perceptively (from what they saw) or culturally (from associations, Bach, Mozart, etc.).

ARTE ASTRATTA, IMMATERIALE, INCORPOREA, INTANGI  
BILE, IMPALPABILE, IRREALE, IMMAGINARIA, INCON  
SISTENTE, FALSA, FITTIZIA, INFONDATA, INVISIBILE, AP  
PARENTE, ILLUSORIA, SIMBOLICA, AEREA, SFUGGENTE,  
EVANESCENTE, ETEREA, INSICURA, INCERTA, DUBBIA,  
DISCUTIBILE, INCALCOLABILE, NONCURANTE, UTOPI  
STICA, INEFFICACE, IMPRECISA, INDETERMINATA, IN  
DEFINITA, 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 vulcano 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 cre-ated 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.

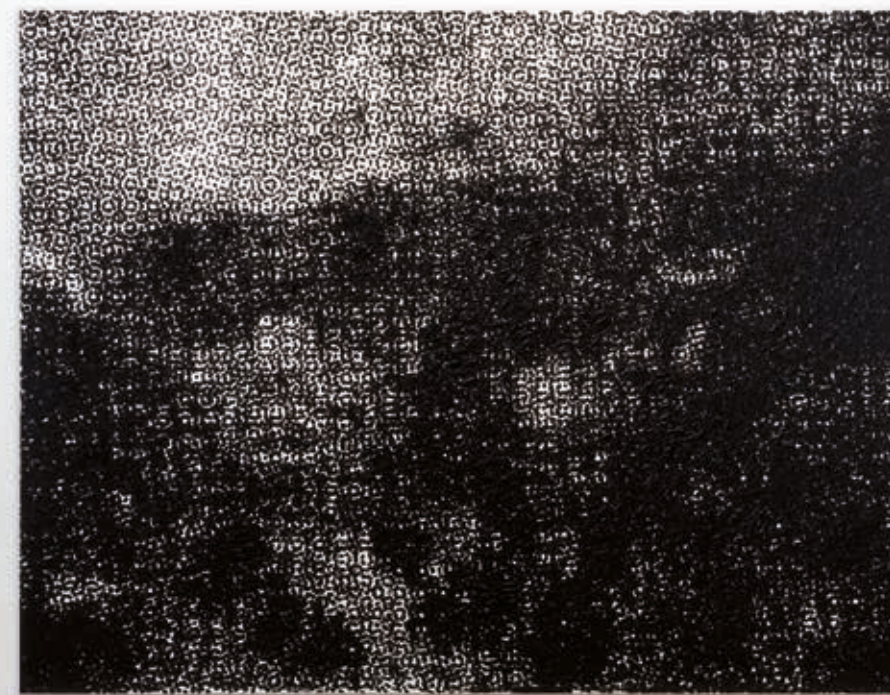
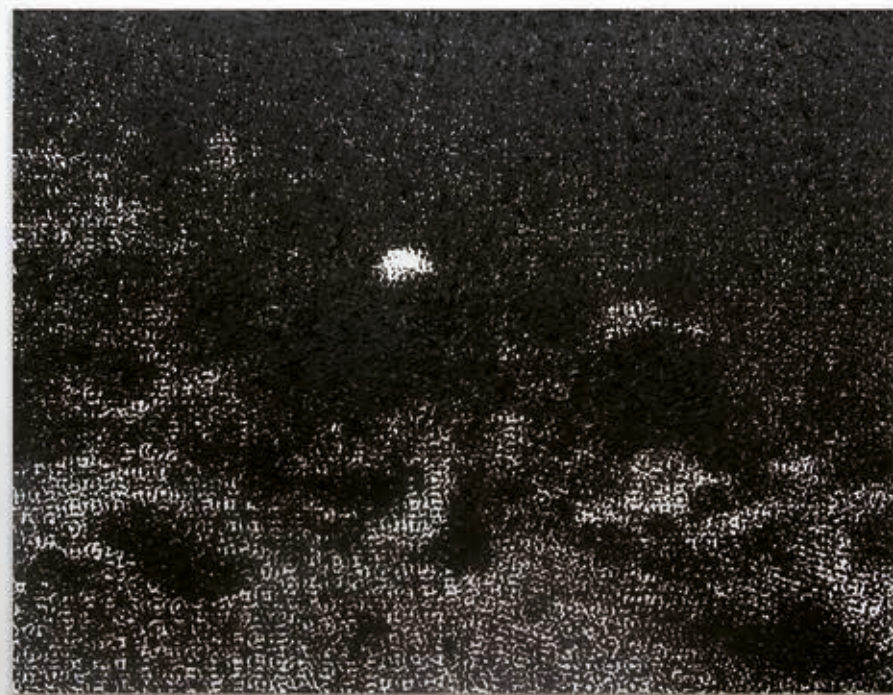
**Come raggiungere la vetta (giardino) | 2006**

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 Australe** | 2006  
 Städtische Galerie im Lenbachhaus, München  
 Photo: Lenbachhaus

ABOVE: **U.s.a.e u.a.a.a. (nero)** | 2004  
 oil on canvas, cm 260 x 340  
 Collection Brodbeck Foundation, Catania  
 Photo: Lenbachhaus

NEXT PAGE: **U.s.a.e u.a.a.a. (nero)** | 2006  
 oil on canvas, cm. 260 x 340  
 Collection Städtische Galerie im Lenbachhaus, München. Photo: Lenbachhaus

NEXT PAGES: **Triangulum Australe** | 2006  
 Hydraulic PVC pipes, soun 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 ar-rangement corresponds to details of certain celestial constellations. The work is named after one of these constellations, the “Triangulum Australe” 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.

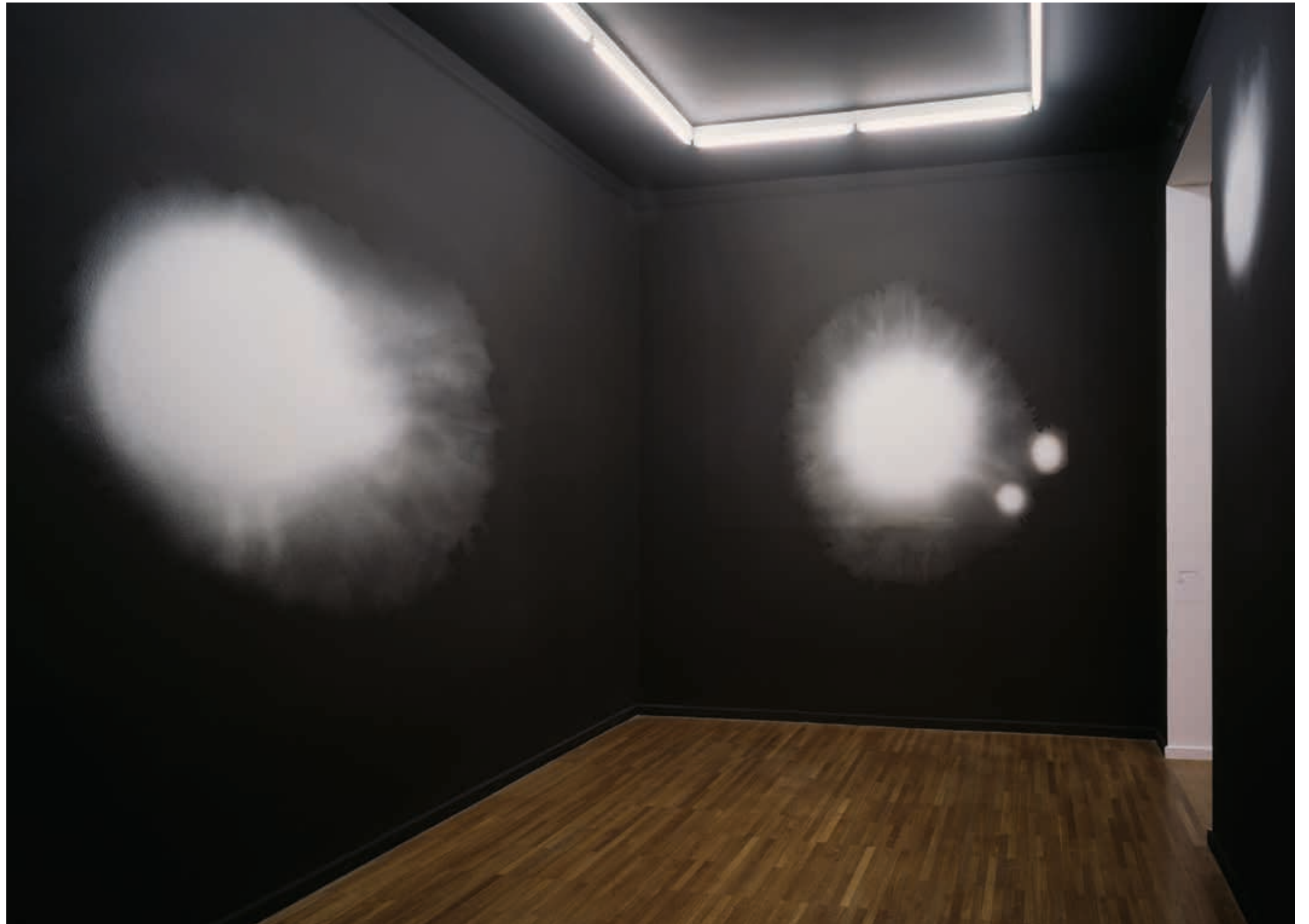


In the succeeding room we see the aforementioned sculpture the “Observatorium” whose “communicating tubes” visualize the theme of interconnection and integration.

**Observatorium (Valle del Bove) | 2006**

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.





**Observatorium** | 2004  
Nicola Fornello Gallery, Prato

The artist has given the title *Observatorium* to a series of sculpture-architectures. The term recalls the panopticum, and this explains the mechanism created by the artist. At the center of the area there is a habitable shape – an actual observatory – which invites the spectator to go in and be at the center of a landscape of large and medium-format pictorial works hung on the walls. Here the image is created by being veiled or unveiled, with the color – some-times applied directly with the fingers – either added or removed. At other times the material may be accumulated until it becomes so thick that it trans-forms the surface into a bas-relief, and thus the painting into sculpture. The “*Inversi*” series – in which the traditional foreground-background relation-ship is inverted and imaginary views appear from underneath the monochrome coloring – are accompanied by others entitled “*Casa dell’arte* (RGB)” These are monochrome paintings made using dies impressed on the canvas, and large canvases, “One on top of and next to each other” (giving the Italian acronym U.s.a.eu.a.a.a.), obtained by transferring a single color (in the form of fingerprints and oil colors) in place of the three tones usually used for photographic reproductions. The paintings, which are created with deep, brilliant, acid colors, with blacks and greys, greens, pink and cadmium yellow, are held together by a single schema: the habitable sculpture-observatory at the center, which is made of layers of cardboard and from which part has been cut out and removed to create the space inside. This interior comes from a design that is linked to the outer space and to the various points of view of the landscape, in order to create a geography of visual relationships, thus building up a series of observatory-telescopes. The spectator needs to be placed at the center of an intimate space in which they can once again choose how and where to look out all around, or beyond their own horizon, in accordance with a more polycentric and fluid phenomenology, both fragmentary and relative. This means that the landscape is structured in the form of horizon and detail, foreshortening and framing, creating a more complex and sophisticated form of experience. It is similar in a way to the one needed for

interpreting the pictures, in which the process of construction and the various stages involved are located between the spectator’s eye and the image, between the plane and the surface, the point and the map. Everything therefore rotates around the relationship between the painting/ picture and the spectator’s vision/perception: art is not only the way a space asserts itself, but also and especially the tool and the means for producing the time required for vision and interpretation. It extends observation and the overall layout, the analysis of the place and its means of representation, and prolongs contemplation of the plane and perception of its actual substance. This is a time that is measured by the depth of the image and the pictorial surface, by the dramatic intensity and the age of the material. It is what lets one approach the horizon through perspective, and it is the *mise en scène* of the picture and its spatial qualities, measured out and sensed in fragments, in details and close-ups, shifting from the center of gravity of sculpture to the eccentricity of installation.

© 2006, Sergio Risaliti, in “*Observatorium – Gegen den Strom*,” ex. catalogue, Städtische Galerie im Lenbachhaus, München, Published by Edizioni Periferia, Luzern, 2006

NEXT PAGES: **Observatorium** | 2004  
Galleria Nicola Fornello, Prato. Courtesy Galleria Enrico Fornello, Milano  
Photo: Carlo Cantini









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

6 colours off-set print on paper, cm 92x121, Edition of 100 and XXX;  
 Enameled 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 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

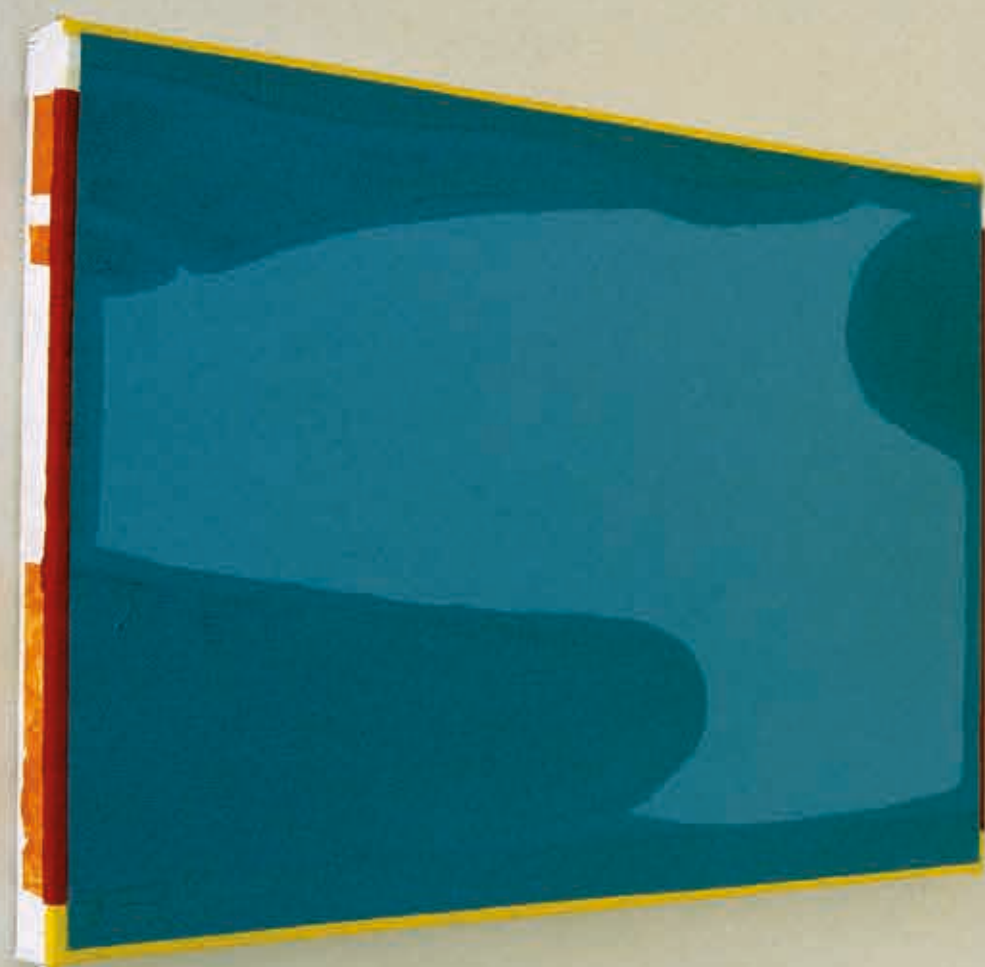
This work tends to activate the pre-existent architecture within the Carmignano fort transforming it into the set of an art display, thanks to an actual restoration and the placing of an artwork on the outside.

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.

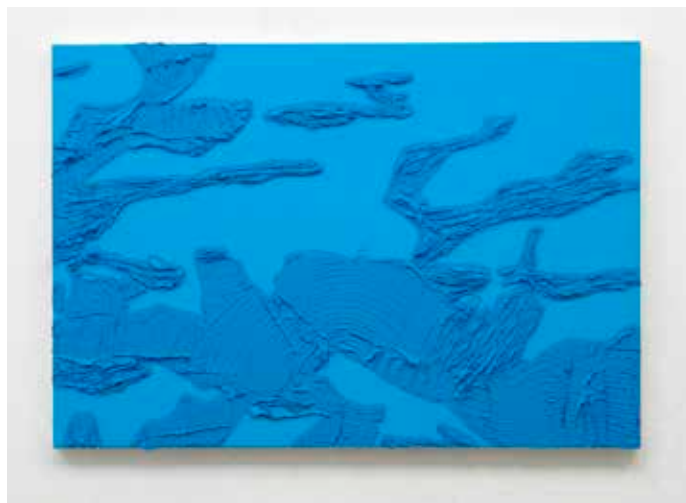
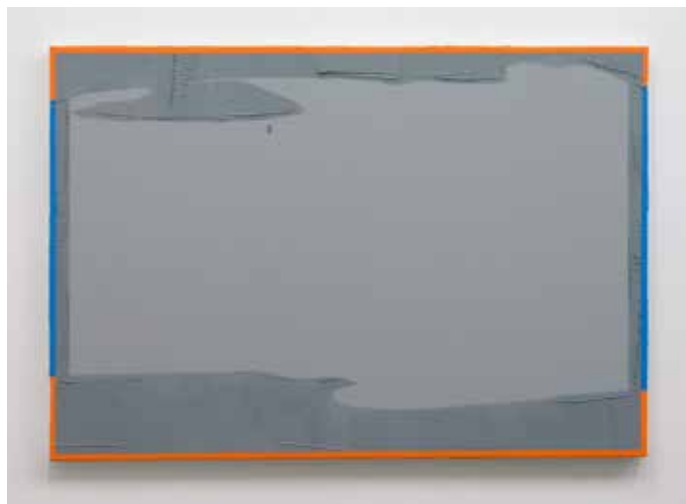
The two glass panels block two of the four openings. The other two are left open and it is possible to enter and see —together with two portions of landscape (visible from the entrances left open)— the two paintings which fill the door openings, in the attempt to represent the landscape visible from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

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









**Coast to coast** | 2006-2011  
Oil and acrylic on canvas, cm 100x145.



**Coast to coast** | 2009  
Oil and acrylic on canvas, cm 100x115.





**“(dalla camera chiara all’immagine del mondo)” | 2002.**

Installation view; 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.



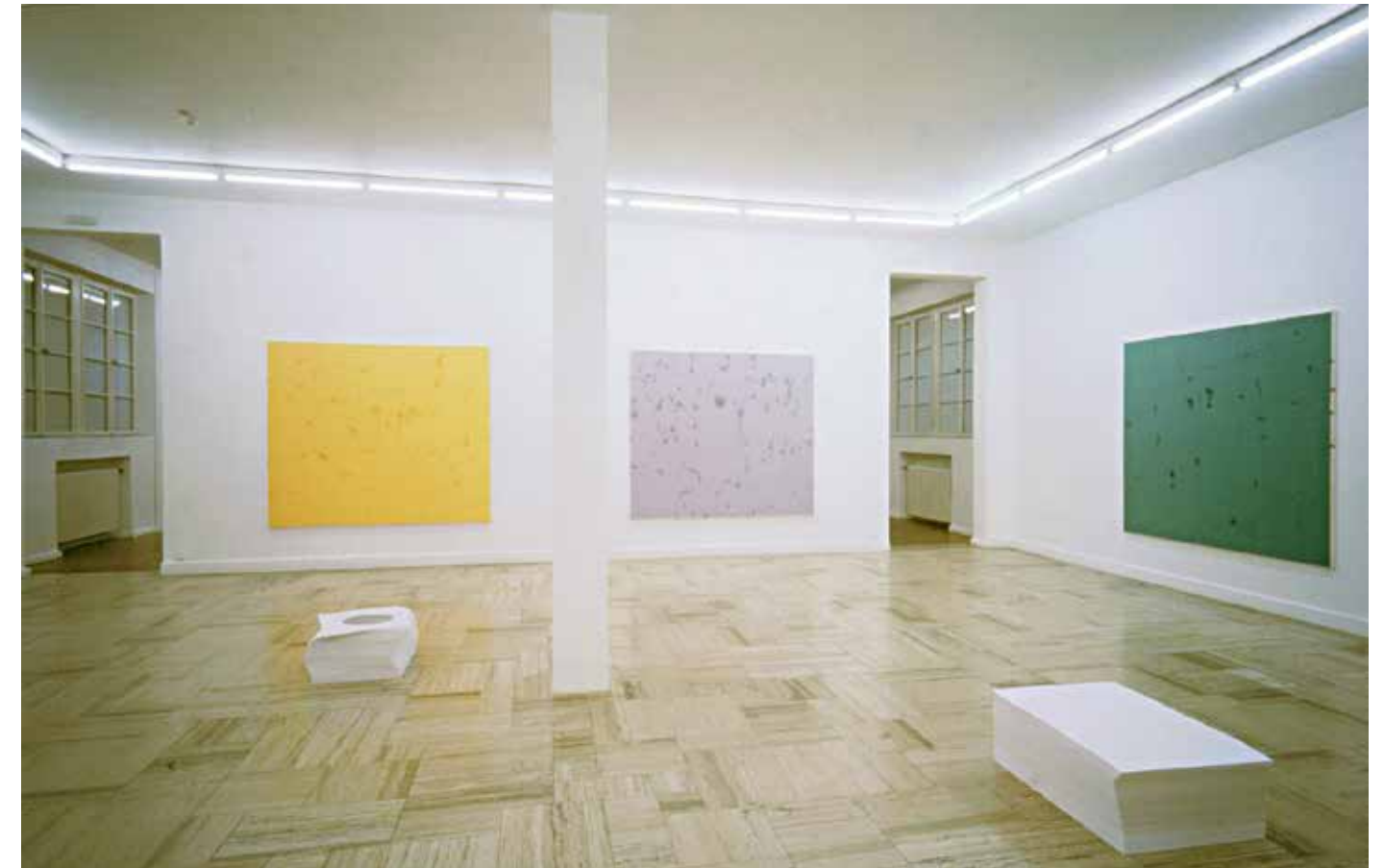


**Inverso** | 2003

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.





**Inverso** | 2000-2006

Oil and acrylic on canvas, cm 200 x 200

Collection Brodbeck Foundation, Catania

Installation view (with works by Gianni Caravaggio) at exhibition *Leggerezza. Ein Blick auf zeitgenössische Kunst in Italien*, curated by Giovanni Iovane and Marion Ackermann, Städtische Galerie im Lenbachhaus, München, 2002. Photo courtesy the author and Städtische Galerie im Lenbachhaus, München.

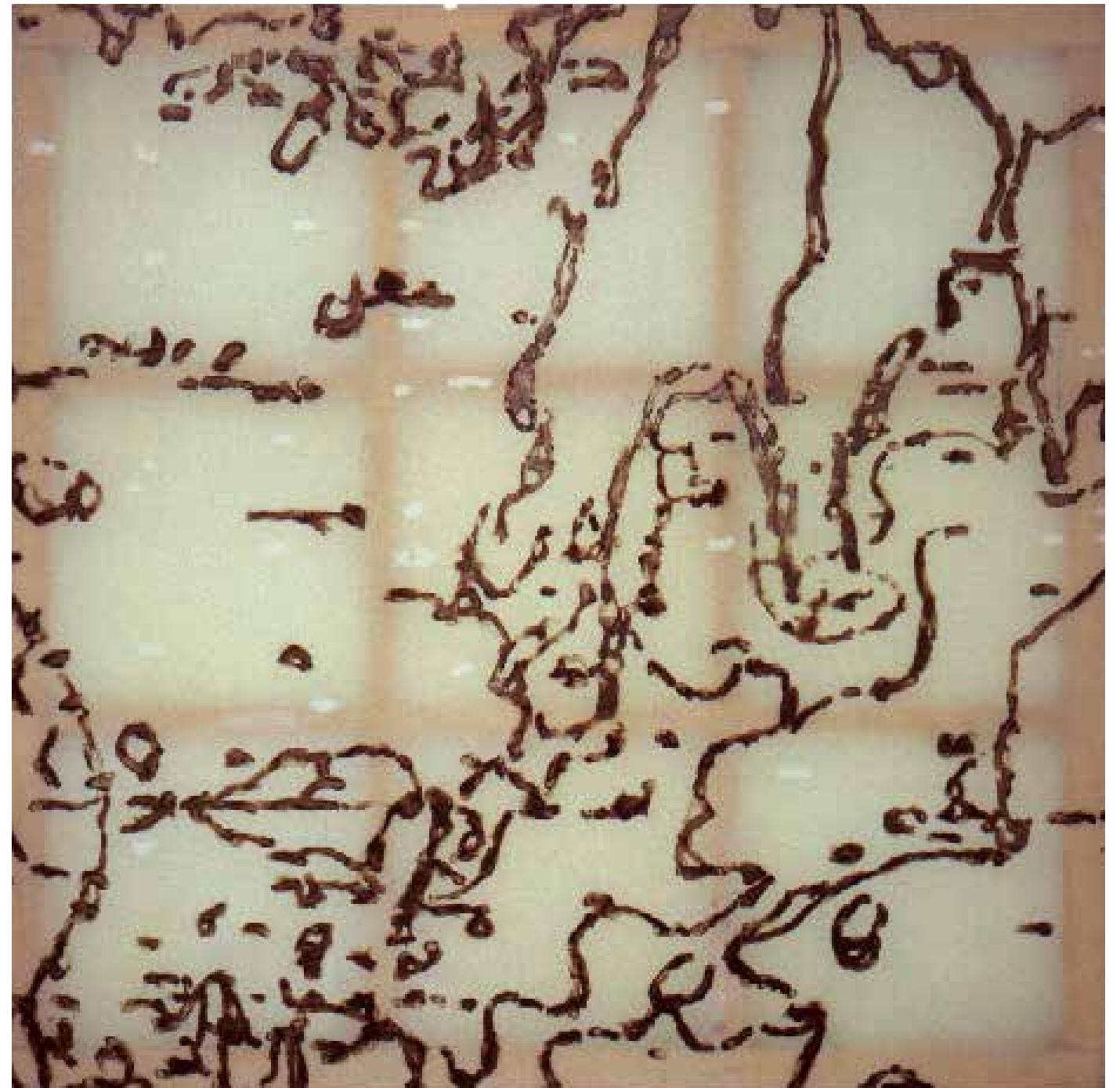




**Inversi** | 2000-2006  
Oil and acrylic on canvas, cm 136,5 x 156,5



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

The works titled *Rilievi* (Reliefs) of 1992 are centered on maps: the artist use to 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.

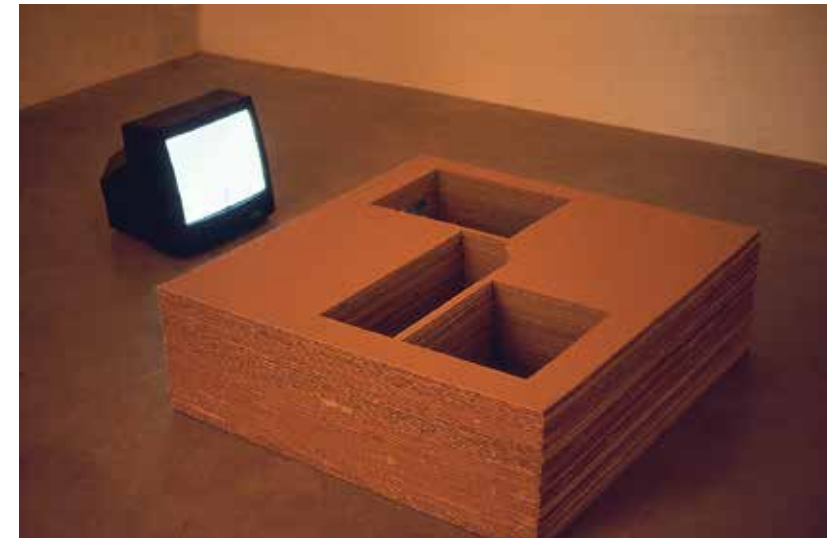
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**Rilievi** | 1997  
clay on canvas, cm 100x100





# **Luoghi | Places, 1995-1996**

In June 1995, in the garden of a private house in Florence, Paolo Parisi presented the first survey of a real place (in that case the entrance of the same garden) realized with the stratification of plans of the place on different levels, cutting out each time the area corresponding to empty space.

In 1996, on the occasion of a one-man exhibition at the Galleria Gianluca Collica in Catania, the artist crafted a sculpture ("Place") which was a scale reproduction of the portion of space utilized for the exhibition, placing it in the last room, at the end of the course. The sculpture was illuminated only by the light of a monitor showing the images visible from the window of his studio located in Prato. The same year, he presented in Tuscany the survey of the entrance to the Medicean villa in Montelupo ("Ambrogiana," 1996), now housing a criminal lunatic asylum and therefore inaccessible. The sculpture was visible from within a furniture shop. Inside the Medicean villa, visible only to the people inside the prison, appeared the images of project drawings of furniture (chairs, tables, etc., representing the so called day by day "normal life") together with the art works of the detained.



