

Galerie Paolo Boselli  
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Galerie Paolo Boselli, and the artist depending on works.

PAOLO PISCITELLI : PORTFOLIO

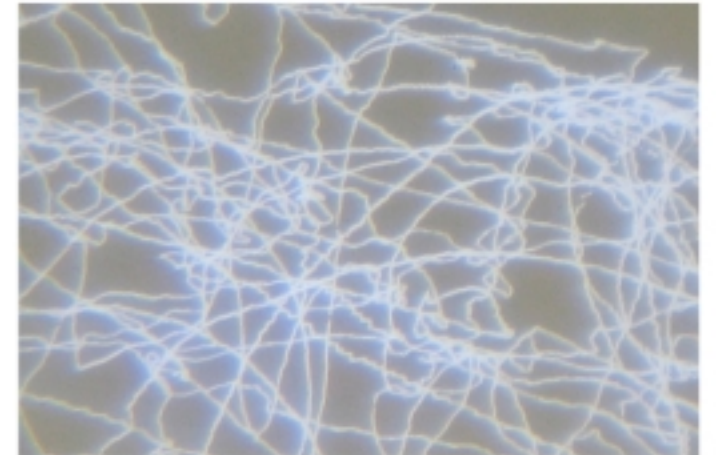
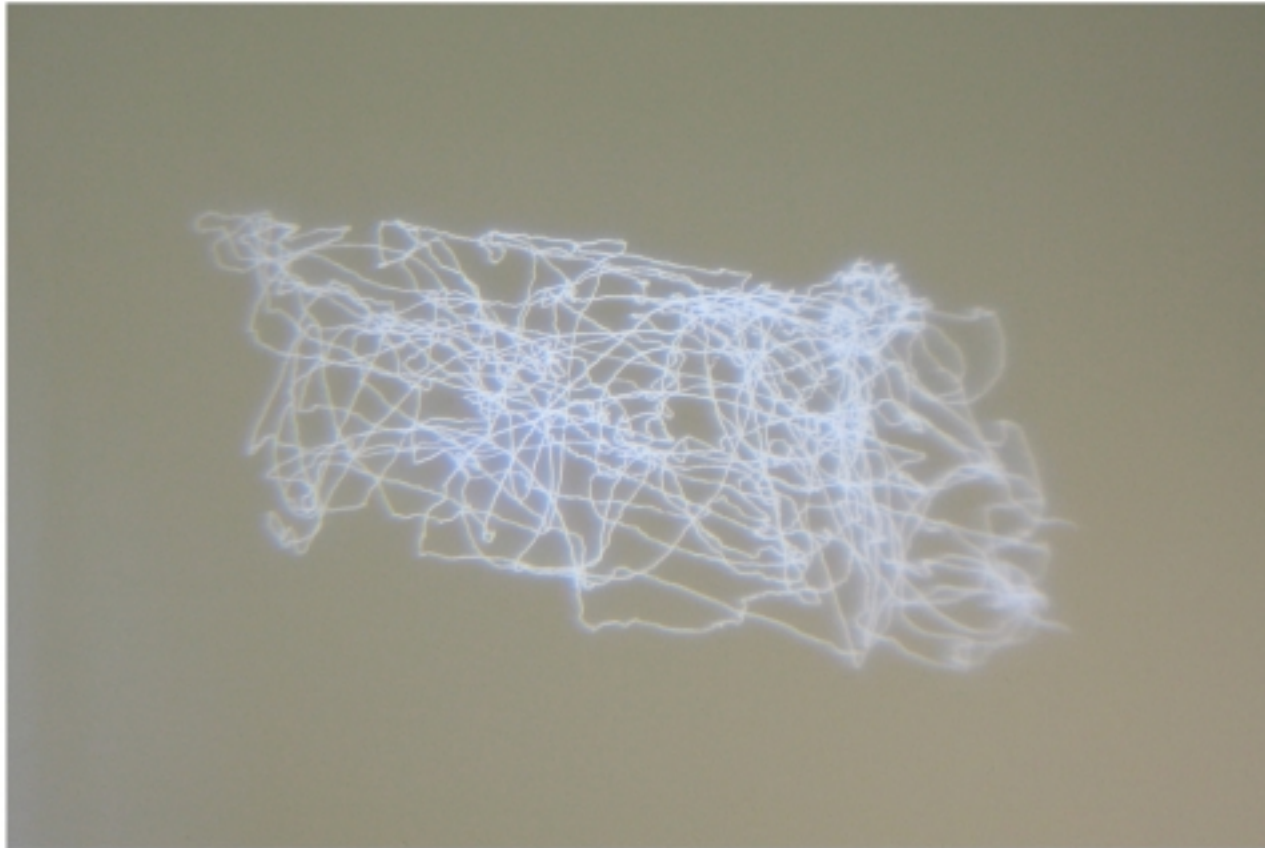


**"Listen to the Earth with the eyes of the body", 2005**

Gobo projection off a vibrating mirror receiving low sound frequencies.  
Variable dimensions.

"Earth, isn't this what you want: invisibly  
to arise in us?" Rilke writes in the Duino Elegies.

As a "bee of the invisible," my body works as an interface between the  
call of the Earth and the light that reveals its image. By listening to 17  
hz, the frequency of the Earth, my body, an instrument, makes tangible  
the invisible vibrations and excitation of my own nature, and intro-  
duces new frequencies and vibrations into the universe. As if to save  
itself from those who ignore it, the Earth has no way out other than to  
become invisible. With the eyes of my body, I listen to this call of the  
"invisible Earth".



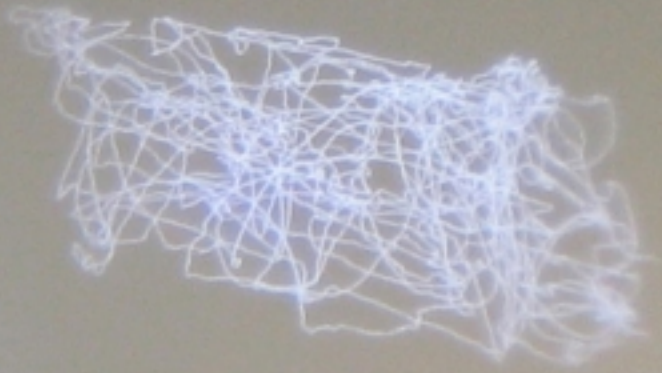
**"Listen to the Earth with the eyes of the body", 2005**

Gobo projection off a vibrating mirror receiving low sound frequencies.

The vibrating projection represents an abstract topography or score of the energy and movement of the artist's body in connection with the frequencies emitted by the planet.

Using his body like a "human seismograph", Piscitelli traces a drawing, feeling through his body 17 Hz frequencies, making visible the call of the "invisible earth".





VIAFARINI, *Thin Line*, curated by Milovan Farronato, 2005

**"Listen to the Earth with the eyes of the body"**, 2005  
Gobo projection off a vibratine mirror received low sound frequencies.

**"Orticaio (House of nettles)"**, 1999  
plexiglas, epoxy resin, plasticane, neon, cm 170 x 135 x 135  
The desire to cultivate nettles inside of the small greenhouse, is from a reflection of the uncultivated places and the interstitial spaces in which nettles grow, referring to the first memories of exploring this territory: the obvious paradox of this place is of the childsh memory.







**"Second intention/17Hz", 2005  
Vibrating glass receiving the 17 Hz frequencies, pencil on three layers of  
parchment paper (cm 109 x 58)**





Künstlerhaus Schloß Balmoral  
Bad Ems, Germany

**“Second intention/with the eyes of the body”**, 2004, Bad Ems, Germany.  
Images of the action, drawing in the corner, listening to the sound of the vibration of glass.



**“Second intention/with the eyes of the body”, 2004** Laden No.5 Kurkolonnaden, Bad Ems, Germany, 2004  
Installation: Four hanging drawings and sound that resonate within the exhibition space. Drawings were viewed from the outside of the gallery, where the audience could feel the sound from the vibration of the windows.





#1



#3



#2



#4

**"Seconda intenzione/con gli occhi del corpo", #1, #2, #3, #4, 2004**  
Drawings series: 160 cm x 85, felt pen on paper

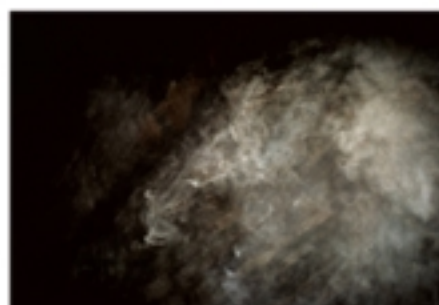




#1



#2



#3



#4

**"In cieco (the breath in the Bossea's caves)", #1, #2, #3, #4, 2003. Photo (cm 35 x 50), cd , cd player, headphones.**

To listen to the spaces within an organic architecture within its own genesis; to disappear within the womb of the earth, to be cave.

The drops speak of a narrow tunnel, then of a wide dome. I feel a current hidden in the depth of the canyon, up above a booming waterfall pressuring my eardrums.

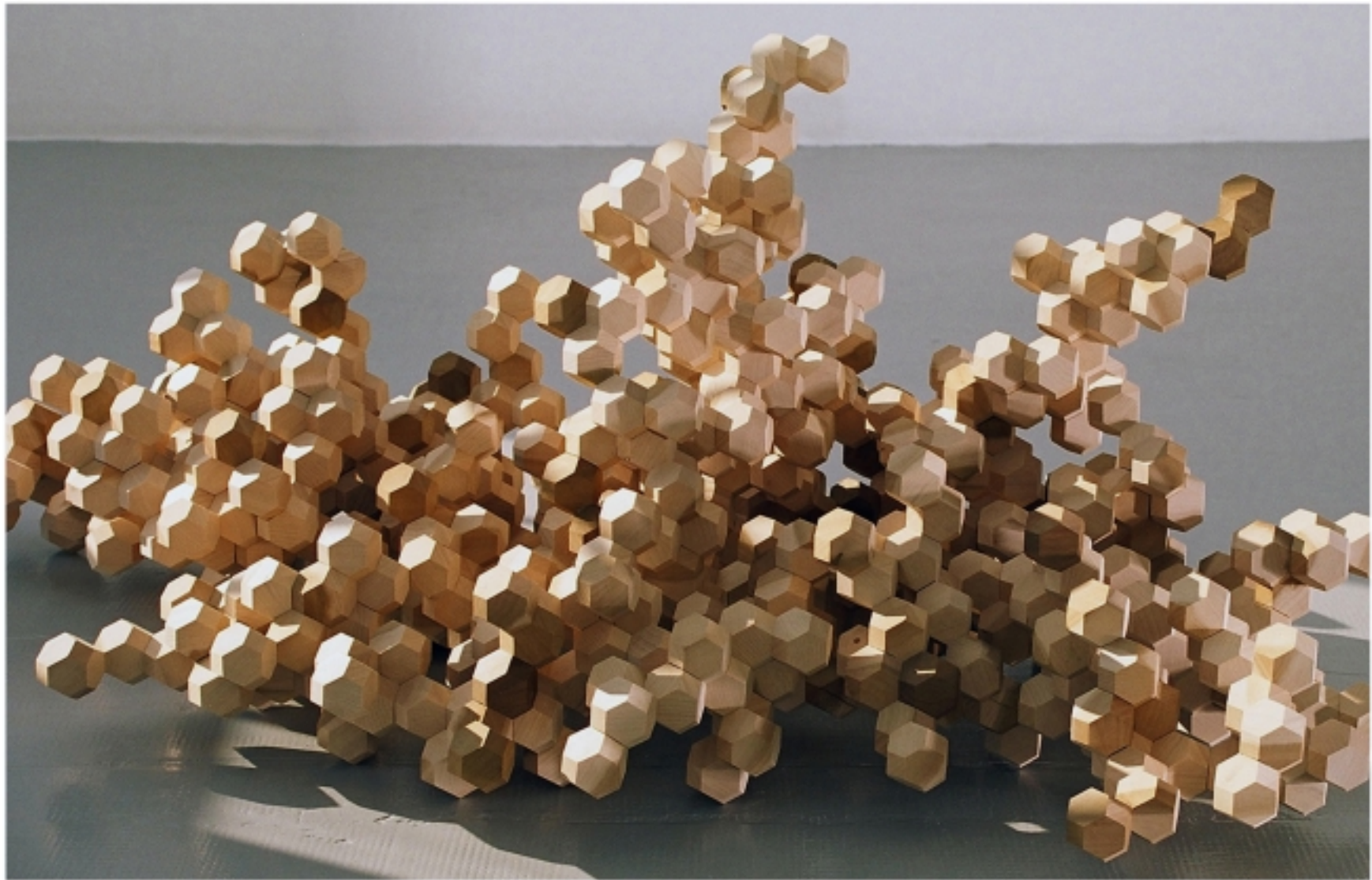
I close my eyes at the darkness. I understand that my body remembers, I exhale "Excess without name" (Can Rilke define it?). My body vanishes in thin air like vapor and liquid.

**"Gong"**, 2003, audio live-plastic installation. Foam machine, timer, amplifier, equalizer, speakers.

This work responds to a conscious and unconscious necessity to give voice to those things that are normally tacit. The sonorous suggestion of the undoing foam, is in its slow and immanent movement. The crackling of the foam, amplified through live audio, directly grasps, creating an interior world in the open space, fusing that to which our senses seem split.

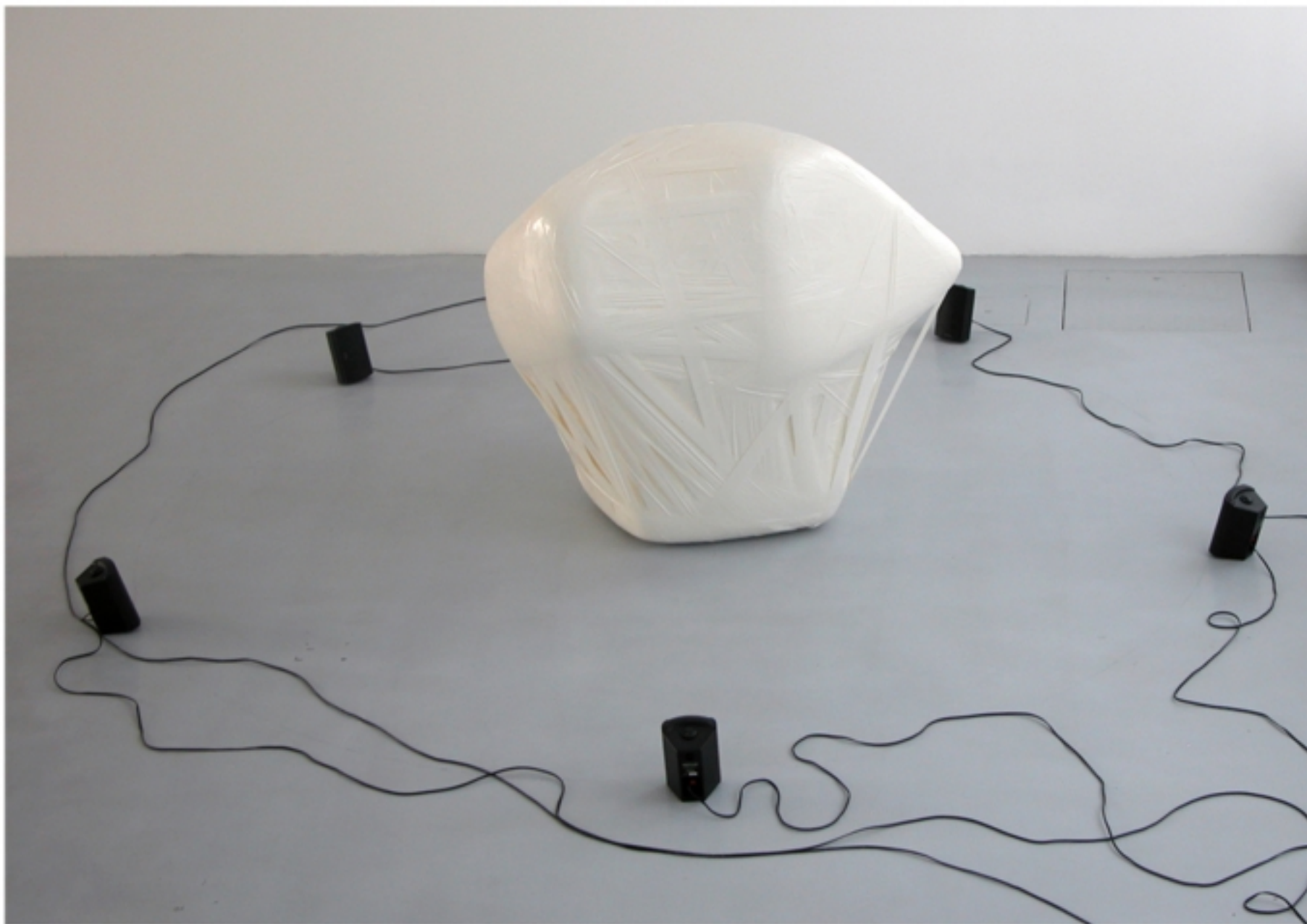






**“MU”**, 2002, wood sculpture, cm 190 x 135 x 75.

“What is it?” MU reveals itself in a process where in constructing a complete structure, it also builds, arbitrarily, empty ones, through the simulated rhythms and intervals like in the logic of the fugue, the logic of the assembler, or the logic of the termite. The measured process transforms the space in time, and then afterwards reconverts it, so at the end of my process, it’s still in space. MU manifests itself like the residual part of the experience in projection.



"Cores #1", 2002, Ø cm 280. Scotch tape on polystyrene, audio-dvd.





**"ricapitolare/ridistribuire"**, 2001, stampa su PVC, cm 300 x 600. ManifesTO, Città di Torino, GAM Torino.

**“Cores mix1”**, 2001, acoustic sculpture (cd 150 ex.)

This work was born as a sound installation in an event in Torino October 4, 2001 in the e/static Gallery. With minimal use of an equalizer, 91 samples from the recorded sound performance, “Noccioli 2000” were registered without processing the sound. The diverse samples were ordered in a 13 minute sequence. The levels are configured in accordance to the space.

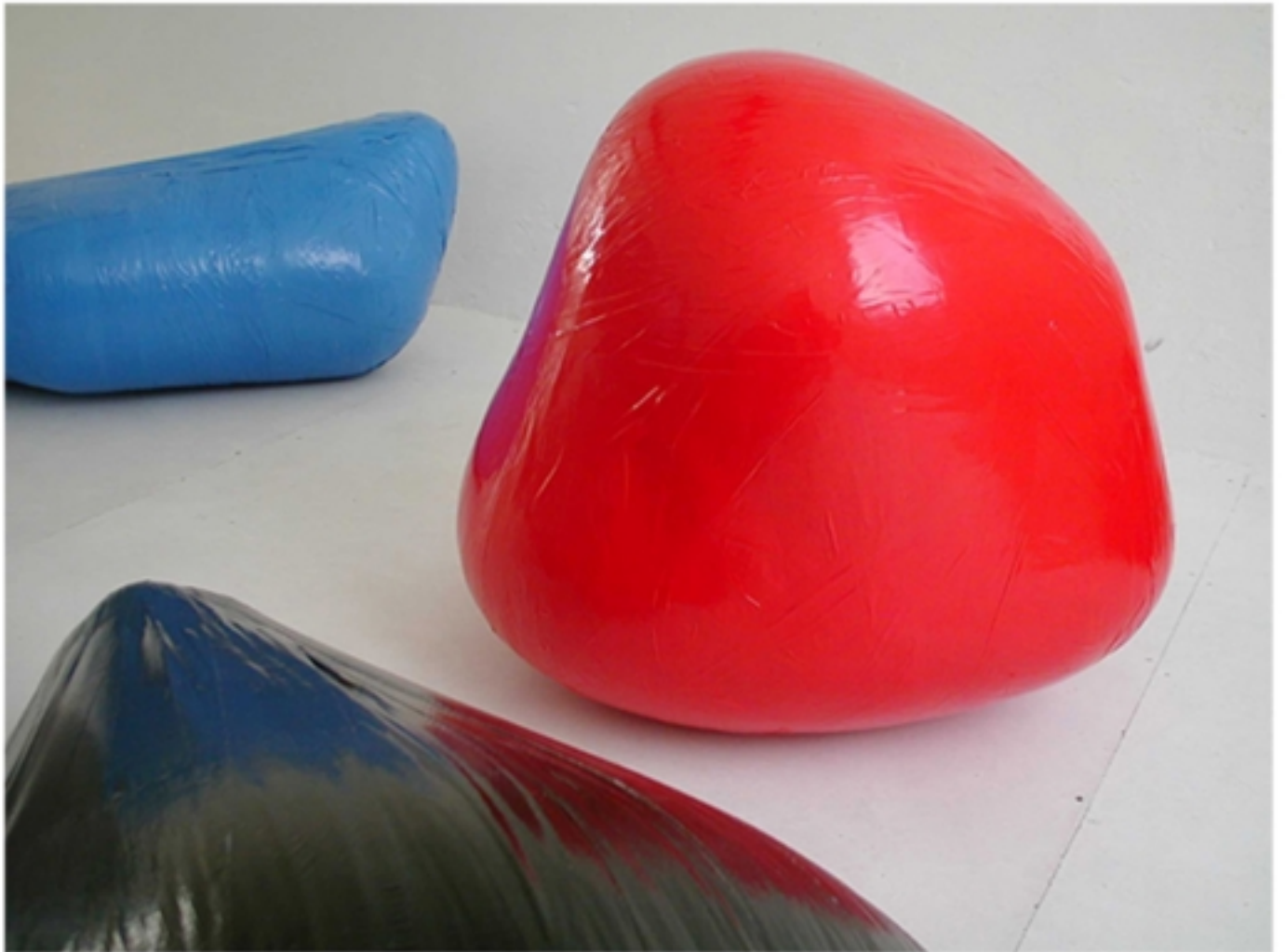
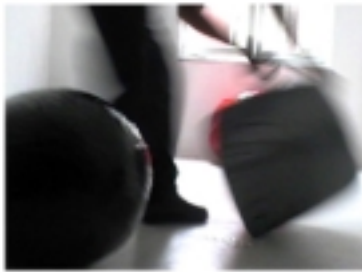






**Esecuzione**", 2000, cm 140 x 50 x 40, plexiglas, clothes and rope.  
I continue the monologue of movement and action. I reduce the material until it becomes compact and secure. In the execution, in the abstraction of gestures and practices, I summon up an intense exchange, which reflect that of giving and taking. This process has, as result, a physical residue, a baggage; bodies emptied from their content, in which the cloth becomes the sensitive membrane. The execution is an aspect of the work, a kind of game, annulled for a short time; I undo, tie and channel the inorganic limbs "without-inside" into a reversible indefinite

**“Noccioli (Cores)”**, 2000, performative sculpture, PVC and PE on polystyrene. Installation with 5 cores produced during ZOU (The Flying Cow Project, Bruxelles, August 9- 13, 2000) in a continuous performance without determined limits, filmed by S. Mussat Sartor, directly viewed through a live video feed to the public. The action of wrapping approximately 25 km of scotch tape is carried out like a fight, in which the employed energy is absorbed into the cores.





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PAOLO PISCITELLI : SITE SPECIFIC WORKS



**"If you fear something, you'll hear something."**, 2005. Gobo projection, low frequencies (the audience could feel the sound from the vibration of the windows).  
Vitrine Project. Ravenstein Galleries (Bozar, Central Station, Brussels). 13 april until 18 may 2005.





**"IF YOU FEAR SOMETHING, YOU'LL HEAR SOMETHING."**, 2004. Piazza Gigli, Teatro dell'Opera di Roma.  
Carpet and iron oxide, cm 500 x 400.



**“Reverse”**, 2003. Site specific, audio DVD. Nobel Dynamite Factory, Avigliana (Turin).





**“Reverse”, 2003**

The Dynamite Factory Nobel was built near the town of Avigliana (Turin) around 1850 and despite the inevitable negligence accumulated through time, it has maintained a peculiar atmosphere, an identity which is not only confined to its solid and symmetrical site but to the choice of construction materials (mainly brick and cement). It's an example, almost a model, of claustrophobic, isolationistic, totally mental architecture, where daily contact and interaction with danger and with the unforeseeable seem to have been the root principles. Once you are in, after coming through a long series of entries, of actual thresholds, a thick network of underground passages start penetrating the hill.

An environmental work organized around a triple intersection among various tunnels. It consists of a time device regulated so as to release and modulate the roar of an explosion which intensifies and escalates, literally surrounding the unaware spectator. When the sound of the first charge seems to fade away, an echo starts surrounding the on-looker, flinging the sound in a shock wave which develops in an ascending motion following the vertical shaft up to the sky.

The strong physical sensation of the auditory experience engages an unforeseen response to the surrounding environment and drives attention towards the natural light above.

**"second intention/pink volume", 2002**

sound installation

DVD system audio 5.1, illumination with diffusers and coloured gelatins

The stimulus for Paolo Piscitelli's installation in the Royal Palace was his encounter with Filippo Juvarra and the architect's daring eighteenth-century project for the "Scala delle forbici" (Scissor Staircase), a monumental 'pincer' structure made up of four flights of stairs with no intermediary walls. His installation, "seconda intenzione/volume rosa", is the result of playing on the irregular arrangement of solids and voids through the use of light and sound. Piscitelli has transformed Juvarra's staircase into a magnificent harmonious sound box, superimposing a natural grotto onto the sculptural mass. A simulation developed out of six speakers placed at intervals up the staircase diffuse the sound recorded in the Grotto of Bossea, enveloping the spectator as though he was underground. This strange sensation grows as one climbs the stairs and gradually hears first isolated drops slowly falling, then thundering cascades, making different echoes as the water falls, as though one was walking through openings and gorges in the Bossea caves. Meanwhile, amber coloured lighting recreates the grotto's colour tones, altering the shining white stucco with warm earthy colours. The artist inverts solids and voids, above and below, to remove the structure of the Scissor Staircase from its crystallised perfection over time and insert it into a continuous future, like the natural concretion in the grotto, everlastingly re-shaped by the passing of water.

Olga Gambari

