

Alessandro Di Giampietro

Born in Pescara 1972

work in: Milan/Lisbon

My work springs from the observation of human identity and focuses on the multilayered personae delivered in today's society. It explores human rituals and practices around the body and the games people play that induce a changeover from one iconic archetype to another.

Each work is an attempt to reconstruct a performance in which the border between reality and fiction vacillates just as when human beings are under the spell of habitual social behaviour. I look for the primeval essence accustomed to camouflage that unleashes its power when I ask my subjects to play with masks and props to disclose the depths of their being, revealing unsaid wishes and secrets.

I am interested in the construction of an experience in its evolution rather than the work itself

This process allows me to connect with the intimate energy that I see in the people I take a picture of, both in staged portraits and in snap-shots. My work focuses mainly on portraits because I am fascinated about the unspoken negotiations each human being enacts with himself/herself in order to emote. These rituals, for me, express an instinctual magic that underscores each person's uniqueness and that define the meaning of individuality at large

Alessandro's entire work springs from the observation of human identity and focuses on the multilayered personae delivered in today's society. The project "whatever you think I am that is what I'm not " is kind of a liberation ritual. Social appearances are put aside to give space to deep and unknown personal pulsions that became alive when behind the mask. The monsters that live in the expressive world of Alessandro's work are growing continuously and are some sort of living organism that keeps to proliferate (transforming from reality into installations, photos, videos, performance, dance as free movement and the web).

Il mio lavoro nasce dall'osservazione dell'identità umana intesa come insieme di stratificazioni che creano modelli comportamentali iconici nella società di oggi; esplora i rituali umani, le pratiche intorno al corpo e i giochi che le persone mettono in scena per passare da un archetipo a un altro.

Ogni opera è un tentativo di ricostruire una performance in cui il confine tra realtà e finzione oscilla come accade quando gli esseri umani sono prigionieri dell'incantesimo del comportamento sociale abituale. Osservo l'essenza primordiale, avezzo a camuffarsi, che scatena la sua potenza quando chiedo ai miei modelli di giocare con maschere e oggetti di scena e di rivelare la profondità del loro essere, svelando i desideri più reconditi e i segreti taciuti.

Sono interessato alla costruzione di un'esperienza nel suo evolversi piuttosto che l'opera in se'.

Questo processo mi permette di collegarmi con l'energia intima che vedo nei soggetti a cui scatto una foto, sia nelle messe in scena che quando lavoro con snap-shots spontanei.

Il mio lavoro si concentra principalmente su ritratti perché sono affascinato dai negoziati inespresi che ogni essere umano mette in atto con se stesso /stessa, al fine di esprimere l'assoluto.

Questi rituali, per me, indicano una magia istintiva che sottolinea l'unicità di ogni persona e che definiscono il senso di individualità in generale.

La mia pratica non ha un medium fisso ma spazia dalla fotografia alla performance, installazione, video e danza intesa come liberazione inconscia del movimento.

SELECTED SOLO EXHIBITIONS

2021 THE TOWELS IN THE BATHROOM DO NOT MATCH THE KITCHEN CURTAINS

site specific work at CABANAmad, windows. Lisbon

2020 ASSIST – iconography of a Hug- Ljubljana

2018 Thinga Things . Introducing chaos and uncertainty , Public area (Spica), Ljubljana

2017 Limbico- Cirkulacija2, Ljubljana, April 20th – May 10th

2017 wytitiwin ss 2017, curated by the ghost gallery, Golab, Milan.

2016 STRANGE DAYS, curated by Federica Bianconi, Parma

2016 Whatever you think i'm that is what I'm not, PARTY EVE curated by the Ghost Gallery, Milan

2012 Overlapping. VOLCANO EXTRAVAGANZA, curated by Milovan Farronato, Fiorucci Art Trust, Stromboli

2011 GOLDENBOY, Galleria Davide Di Maggio, Milan

2010 Butterly etude (Public Action formalised in a large-scale photo), Carbonia, Cagliari

SELECTED GROUP EXHIBITIONS

2020 Interesses Maquilhados, Cabana Mad, Lisbon

2019 Casa come Me, curated by Arianna Rosica and Gianluca Riccio, Villa Lysis, Capri.

2019 Cacophonia Cacovia, An exaggeration to the limits of over-saturation.

The main line of (over)saturation will draw on light sources, using both simple and complex movable mechanisms, producing images as shadows (shadow play).

transparencies, scans, flickering. The sound will be picked up using light sensors on shadowy surfaces and directly processed, thus establishing a closed-loop (cybernetic) system.
Production: @LJUDMILA and Projekt Atol. The project is supported by the City of Ljubljana – Department of Culture and the Ministry of Culture of the Republic of Slovenia.

- 2019 ISA (immaginario sentimentale abruzzese)** curated by Daniela Pietranico, Museo Vittoria Colonna, Pescara, Italy.
- 2018 All are We are all**, curated by Riccardo Lisi, Spazio Morel, Lugano, Switzerland
- 2017 Grotesque**, curated by Paolo Gonzato, Sala Delle Colonne, Corbetta, Milan
- 2017 Drawings from Lightning**, exhibition and book Presentation, Project curated by Laura Santamaria, Madeinbritaly, London.
- 2016 Drawings from Lightning**, curated by Laura Santamaria, Fonderia Battaglia, Milan.
- 2015 ID-ENTITY**, Mars, Milano
- 2013 Sulcis Oddity**, curated by Emiliana Sabiu, MACC – Museum of Contemporary Art, Calasetta, Cagliari
- 2013 ARIMORTIS**, curated by Roberto Cuoghi and Milovan Farronato, Museo del Novecento, Milano
- 2012 Personal effect on sale**, a project by Sissi, Marco Scotti, David Casini, Francesco Calzolari, Padiglione dell'esprit nouveau, Bologna
- 2010 Il Raccolto d'autunno è stato abbondante**, curated by Milovan Farronato, Viafarini DOCVA Fabbrica del Vapore, Milan
- 2009 L'Indiano in Giardino**, curated by Santo Talone e Alek O, various public spaces, Milan
- 2006 CHI ICH**, curated by Bert Theis, Palazzo delle Stelline, Milan 2005 Revolution is on hold, curated by Adrian Paci, Stecca degli, Milan
- 2003 Fragment d'un Discours Italien**, curated by Christian Bernard, Museum of Modern and Contemporary Art MAMCO, Geneva
- 2002 OUT-PUT** (OUT – Office for urban transformation, Bert Theis/Alessandro Di Giampietro), curated by Noah Stolz, Galleria Ciocca, Milan.
- 2002 Revolution is on hold** curated By Adrian Paci, Stecca degli Artigiani, Milan.

WORKSHOP

- 2014 The portrait as aptitude for creative transgression**, conversation with Milovan Farronato, IUAV – Venice University, BA course in Multimedia Art department
- 2014 Roadside Picnic 3, workshop in drama costumes**, a project by Fiorucci Art Trust, Hilton Palace, Sorrento
- 2012 Camouflage, art on hiding and revealing**, Natural Science Museum, Milan.

OTHER PROJECTS

- 2016-2020** Visualizations and experimental movies for balans concerts 2018 Cd covers for Balans band Group
- 2017** Drawings from Lightning, Artist Book, project by Laura Santamaria.
- 2014** EIGHTGRAMS, jewellery, a selection of unique pieces made of eight grams of pure gold.
- 2012** Rolling Stone, Roadside Picnic / Stromboli, a project by Fiorucci Art Trust, by Salerno Editrice

SELECTED MAGAZINES

- 2018** Hunter Fashion Magazine (fall/winter 2018 issue)
- 2017** Elle magazine Slovenija (January 2018 issue)
- 2013 – 2015** Dapper Dan (UK), Vanidad (SPA) 125 Magazine (UK), Stern (UK), Arkitip (USA), Flashart Italia, Exitbart, Neo2 (ES), Rojo (ES), Frieze Magazine (UK), Soma Magazine (USA)
- 2007 – 2013** Butt Magazine (NL), Marie Claire (IT), Dazed and Confused (UK), A Magazine, Vice Magazine, Rolling Stone Magazine, The End, SPEX Magazine (DE), Oyster (AUS), Fashion Magazine, Slurp Magazine, Crash Magazine, Gomma Magazine (UK), Idomenee
- 2002 – 2007** D della Repubblica, Nylon Magazine (USA), Donna (IT), Urban Magazine, Blackbook (USA), C affelatte, Idomenee (FR), Muteen (FR)
- 1999 – 2001** Grazia (IT), Io Donna (IT), Kult Magazine, (ITA).

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SELECTED WORKS

THE TOWELS IN THE BATHROOM DO NOT MATCH THE KITCHEN CURTAINS

site specific work at CABANAmad, windows. Lisbon

July/September 2021

3 Sedimented chiffon curtains

Size: 300x295 cm each

Il progetto nasce dall'urgenza di presentare l'arte al di fuori degli spazi comunemente utilizzati per mostre d'arte.

Detata dal momento storico presente, include opere d'arte nell'epidermide dello spazio cittadino.

È un appariscente camouflage; un' organismo che prende vita grazie ai movimenti atmosferici.

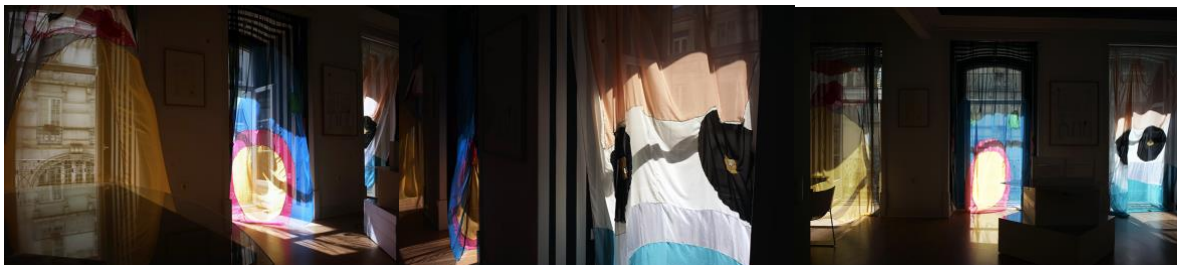
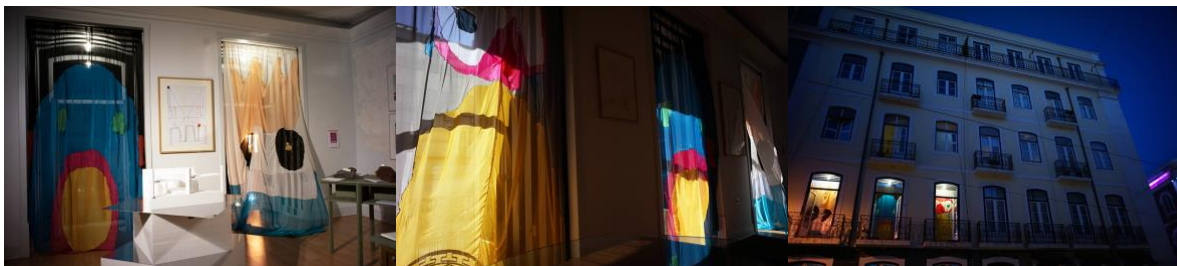
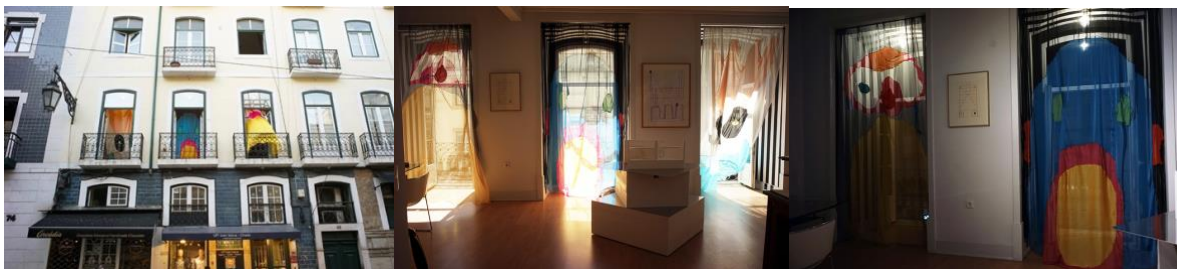
La Tenda come metafora dell'alterazione visiva, nasce dal processo di cucitura manuale e del gesto ripetuto, come in un mantra, consolida il riaffiorare dei ricordi passati "masticati" dal presente dandosi all'ignoto.

The project stems from the urgency to present art outside of spaces commonly used for exhibiting art.

Dictated by the present historical moment, it includes artworks into the epidermis of the city's space.

It is a striking camouflage, an organism that comes to life tanks to the atmospheric movements.

The curtain as a metaphor for visual alteration, it is created by the process of manual sewing and the repeated gesture, as in a mantra, it consolidates the resurfacing of past memories watching the unknown.



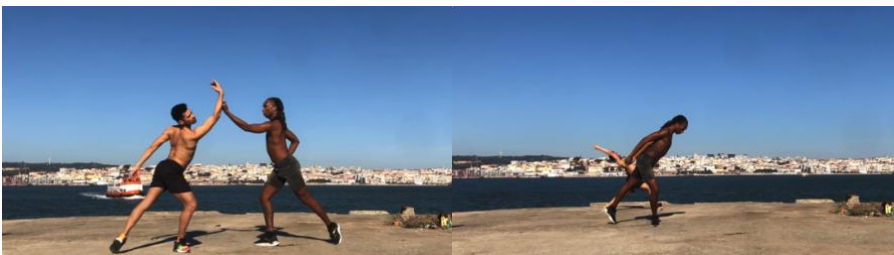
Video document: <http://www.alessandrodigiampietro.com/css/selectedworks1.html>

PROTRUDING CHIN (2018/2020)

Mixed media Display : Bamboo, polyester, photographs, fabrics, collant., mask, openair performance. Variable dimensions

Lisbon October 2020/ March 2021

Revolutionaries, teenagers, shamans and priests, criminals and actores, people with mental disorders or ashamed to express themselves. Each one of these types, can be connected by a small object, a symbol, that characterizes a big part of humanity and, as mutable as its expressions over the centuries, it keeps changing and evolving: the mask. In most of the cases, in naming "mask", some of the first concepts that the word might remind, are probably centered in lie or at least, in mystery. We tend to interpret the mask as a method to hide ourselves from others and to not reveal one or more aspects of ourselves. The roots of masquerading are old and universal (from the theatre of ancient Greece, to the several carnival rites) and have various interpretations, conflicting and common beliefs usually have a strong relevance in the general opinion: therefore, in an occidental modern world, in whose rituals are increasingly more explicit and appealing, is the mask really just one more method for lying and hiding? "Man is least himself when he talks in his own person. Give him a mask, and he will tell you the truth." Oscar Wilde You can also find a confirmation in those disguises that don't have a purpose other than playful and the celebration of the costume, like in the fields of historical restitutions, live dramatization or cosplay (from the crase of the terms costume and play, is the practice of recreating and wearing the clothes of a character from a movie, comics or animated series, and much more), all the activities and hobbies that lately seem to have attracted an increasingly diverse circle of fans. In this case, the mask wants to be a method of personal expression that goes from the simple presentation of a figurine precisely made, until the creation of an entire world and new characters and, in a sort of mix of genders, the performance is connected. And theatrical art to ritual disguise. In the four examples presented in the exhibition, the mask seems to be capable of breaking the more common stereotype of masquerading, whose purpose is just to hide one's identity; in these situations, in fact, once worn, being physical or imaginary, it becomes a method to communicate (and not to hide) one's own condition, in the attempt of making understand something about one's self or of establishing a dialogue on a par.



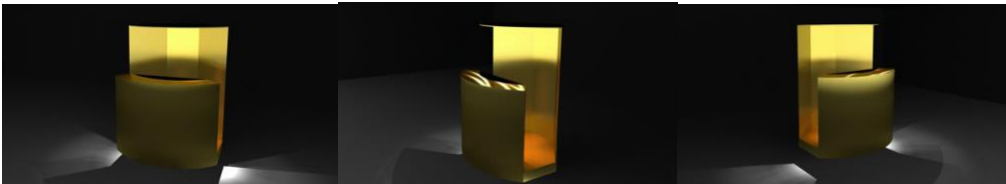
ASSIST -ICONOGRAPHY OF A HUG-

September 2020, Ljubljana

Assist mobile round Bar (inspired from Russian Icon), 200x200x280 cm, wood, led light, gold paint, glasses, whiskey, sugar, lemon, ice, egg white

Musician and sound engineers invited to play together: Vida Voiyage (Swe), Gino Lucente (Ita), Borut Savski, Bostjan Leskovcek. (Slo)

»An icon is painted on a light and the light is painted with gold.« (Pavel Florensky) The etymological meaning of an icon refers to the idea of apparition in which the gold that reflects it is closely connected with the mystery of a solar spectrum. This divine color has a specific name in iconographic art – Assist. An icon is not a painting, it is a sacred object, a miraculous object. The depicted figures should not delight the eye, the appearance must move away from the common beauty and the human nature. This principle has made Alessandro di Giampietro willing to abstract the concept of an icon in an installation that is free of references to religious images, but respectful towards the sacredness and above all, legitimizes the theories of Pavel Florensky and the platonic metaphysics of beauty as light and splendor of an idea. In Florensky's works the platonic idea takes on the original character of a light that refers to a »live sight«, to a »gaze of a person«, to all those looks that, from the point of view of the artist, will give life to the work. The golden structure determined by a central semi-sphere that represents divine illumination, framed by a screen, refers to a small sanctuary adorned with icons and candles that recalls a domestic dimension and the personal contemplation of the Byzantine icon, which is often labeled as a »beautiful or precious corner«. A protective shell, a golden cocoon, a secret casket that will envelop all of those who will participate in the ritual of sharing a special moment. The old historical icons reflect the sufferings and accomplishments of people, related to specific phenomena and historical events, revealing the inner world, purity and nobility of mind. In this era of social distancing »Assist«, as a symbol of contemporary iconography, represents the warmth of a hug that Alessandro di Giampietro wants to donate to the humanity. The most striking feature of Byzantine icons is perhaps »the reversed perspective«, in which the lines of force are aimed at one or more centers located in front of and outside of the icon itself, in the direction of an observer. In the artist's golden installation, the concept of the reversed perspective is represented by a human figure moving within the installation in the alchemical ritual of preparing a unique drink for the guests, as a moment of relief from suffering and a place to find some piece and quiet. In »Assist« the meaning of the icon of the Divine Maternity as a mother's embrace of her own son and the meaning of the icon of the Presentation of Jesus in the Temple as a sacred meeting, blend together in the golden reflections of the structure in which each spectator, seeing his or her mirrored image, becomes a part of the installation.





Video document: <http://www.alessandrodiqianpietro.com/css/selectedworks1.html>

NETWORK 2016/2019

Tent 600x300x280 cm

2018 Thinga Things , public space, Spica (Ljubljana) (<http://www.cirkulacija2.org/?p=4737>)

2019 NETWORK 16/19. Casa come Me (festival del Paesaggio) Villa Lysis, Capri. (<http://www.festivaldelpaesaggio.com/edizione-2019/>)

Network "conceived during the three years of residence in Ljubljana, the house is trasformen into a large living room, into a temporary space that taking the form of a large curtain made with fragments of heterogeneous fabric collected by the artist during his movements between Italy and the Balkans effects the idea of home as a living and dynamic organism capable of changing and transforming over time, in an open space capable of containing personal memories and experiences of others .

Network" concepita durante i tre anni di residenza a Ljubljana, la casa si trasforma in una grande living room, in uno spazio provvisorio che prendendo la forma di una grande tenda realizzata con frammenti di tessuto eterogeneo raccolto dall'artista nel corso dei suoi spostamenti tra l'Italia e i Balcani, riflette l'idea di casa come organismo vivo e dinamico in grado di mutare e trasformarsi nel corso del tempo, in uno spazio aperto in grado di contenere memorie personali ed esperienze altrui.



THINGA THINGS

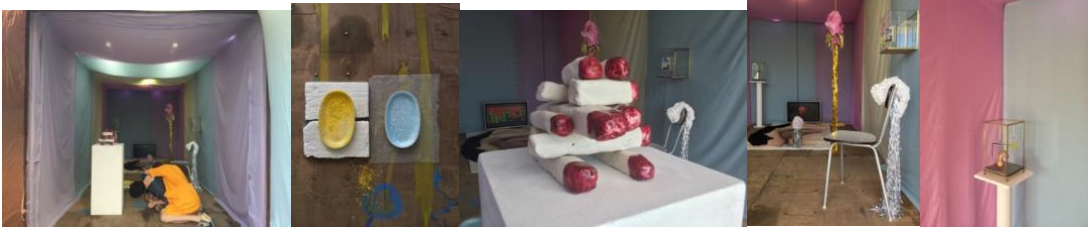
-introducing chaos and uncertainty-

Ljubljana public space 2018

The tent has memories and experiences of others

Artists invited: fawan Krieger, Radek Brousil.Marta Pierobon, Antonio Barletta, giovanni De Francesco, David Casini, Radharani Pernarcic, Stefan Doepner, Sabine Delafon, Laura Santamaria, balans, Gino Lucente, Alte Lezbishe Kunst





Video document: https://www.youtube.com/watch?v=ZF51B56_wcM&t=4s
<https://www.youtube.com/watch?v=4YMzEeUf0H4>
<https://www.youtube.com/watch?v=UjTE4hIPjaA>
<http://www.alessandrogiampietro.com/css/selectedworks1.html>

NETWORK 16/19

MIXED MEDIA: , BAMBOO, COLLANT, BEACH UMBRELLA, CHAIR BEACH, MASKS, COSTUMES.

SIZE: 600x300x280

VILLA LYSIS, CAPRI (CASA COME ME, FESTIVAL DEL PAESAGGIO) 2019



UNDERGROUND -Beneath the surface of appearances-

Display of 40 animal skin puppet, 3v motor, leds light, lcd monitor, drone, irons garbages, cement., shadows. AA battery.

Variable dimensions

2013/2019

The project featured in the group space of the 8th floor of the Avtotehna skyscraper at Bavarski dvor will be a spatial implosion of Cirkulacija2. An exaggeration to the limits of over-saturation. The main line of (over)saturation will draw on light sources, using both simple and complex movable mechanisms, producing images as shadows (shadow play), transparencies, scans, flickering. The sound will be picked up using light sensors on shadowy surfaces and directly processed, thus establishing a closed (cybernetic) system. The aim is to destabilize the viewing point (observer's / viewer's eye) and to match that with a corresponding physical feeling. Space is pulsating/breathing, up is down, left is right, spinning in all directions – an anti-gravitational experiment? Moving around is by all means desired – participants/visitors are part of the projection-lit space. Up is down, down is up, left is right, right is left, inside is outside, and outside is inside... these equations present direct opposites in the language of man – contradictions. Perhaps they point to contemporary ambiguities – possibilities, hybrid realities. Once firm constellations, speaking the truth, become burnt within – energetically and interpretatively imploded. What is looked for are new kinds of firmness. Until then, zero-gravity is ruled by space – space without weight, contents without significance – in their exceedingly relative and limited coordinates of validity. However, perhaps precisely such a random space is alive – freed from the burdens of ideology and unambiguity. An obscure and dark forest, where even the shadows are strangely dangerous.



Video document: https://www.youtube.com/watch?v=uH_NYw9XkaY&t=94s

<https://www.youtube.com/watch?v=hwxrsAJaBFs&t=95s>