

PIETRO PASOLINI

PORTFOLIO

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Born in 1992 in Brasil.

Pasolini through the use of classic materials from the photographic, painting and sculpture tradition has developed a practice that merges the boundaries of these three disciplines and explores the essence of being a contemporary artist today. His work is a visual ode to the beauty and fragility of our planet and intends to accredit the relationship between man and the environment as the most fundamental creative process. The artist tries to redefine our view of Nature presenting it as an entity of its own which is both subject and co-author of his practice. The Natural world becomes his Studio and the elements become the tools (the paint and brush) he utilise to produce his works that ranges from colour images to brass and copper oxidations. Using non-traditional practices and innovative view points the artist has created a strong mythology around the evolutionary ability of some of his works.

His work has been exhibited in various institutions and galleries including *The International Center of Photography*, *Galleria Valentina Bonomo*, *The Sculpture Park* and *Room 57 Gallery* and is part of numerous private collections including, Cy Twombly, Bulgari, Antinori, Lombardi and di Marzio Gaist.

EXHIBITIONS

2023

JAIGARH FORT
Sculptural installation, Jaipur

2021

ABSTRACT
Room Gallery 57, New York

SOTHEBY'S ANNUAL ART AUCTION
New York

ENDGAME
Orto Botanico Corsini, Tuscany

THE SCULPTURE PARK
Nahargarh Fort, Jaipur

WE ARE THE LAND
Solo Show, Galleria Valentina Bonomo
Rome, Italy

2019

LA CITTÀ SOMMERSÀ
HYPERMAREMMA, Argentario (IT)

AN HOMAGE TO VAL D'ORCIA
Solo Show Curated by Valentina Bonomo
Monteverdi, Sarteano (IT)

RACCONTARE LO SPAZIO
Curated by Marco de Logu
Contemporary Photographic Festival (IT)

2018

HYPERLAND
The Orange Garden, Rome (IT)

“ NUOVA TERRA/ ANTICA ”
La Vallonea, Capalbio (IT)

2017

UNSTILL LIFE

Solo Show, *Galleria Valentina Bonomo*
Rome (IT)

LOCUST PROJECT

Miami (USA)

2016

APORIA

The Orange Garden, Rome (IT)

ANOTHER KIND OF PARADISE

International Center of Photography, New York (USA)

MICROCOSM

Solo Show, Gallery OneTwentyEight, New York (USA)

2015

EMERGENZA

The Orange Garden, Rome (IT)

THE FORGOTTEN WORLD OF PHOTOGRAPHY

Solo Show, *Super Studio Più*, Milan (IT)

PORTRAITS OF A CHANGING WORLD

Solo Show, *Galleria RossoCinabro*, Rome (IT)

EDUCATION

INTERNATIONAL CENTER OF PHOTOGRAPHY

Master in Photography
September 2015- June 2016

THE UNIVERSITY OF HONG KONG

Documentary Film Making
January 2014- June 2014

CENTRAL SAINT MARTINS COLLEGE OF ART AND DESIGN

Documentary Photography
September 2013- May 2013

ART RESIDENCIES

THE SCULPTURE PARK

February - March 2020

LA VALLONEA

In residence with Zak Kitnick and Henry Hussey
May - June 2018

TREE LINE RESIDENCY

In residence with Mat Collishaw and Cyril de Commarque
June 2017

WE ARE THE LAND

“Nature is not really the place (separate from ourselves) where we act out the drama of our isolate destinies. It is not a means of survival, a setting for our affairs ... It is rather a part of our being, dynamic, significant, real. It is our self.”

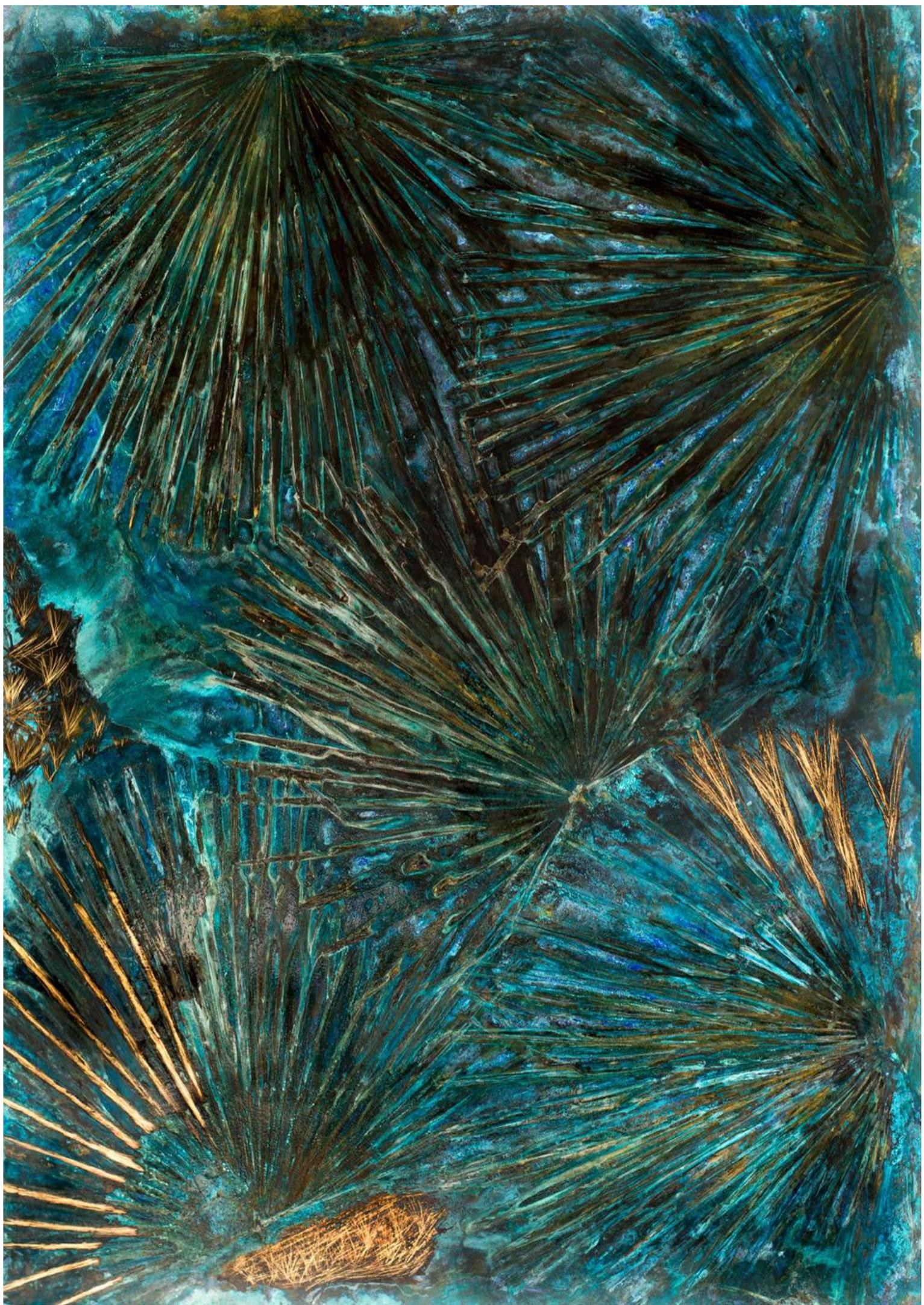
In a historical moment in which, due to anthropogenic activity, the biosphere is more ever at risk, (due to human activity, biodiversity is being lost at 100 times the natural rate) my work attempts to give expression to the natural world. I embrace the view that Native Americans have of Mother Nature where mountains and rivers, trees and animals all have their own spirit, it is that spirit that I am trying to portray.

In western thought nature evokes a vision of a physical world that is separate and distinct from the individual, a world where mankind is placed above the entirety of creation. On the contrary, my collaboration with nature is based on the holistic recognition that all life, all ecosystems on our planet, are deeply intertwined. We cannot see ourselves as separated from nature, as we are inherently part of the landscape we inhabit.

My paint-less paintings are the tangible manifestation of such recognition; they are nature's footprint, a physical trace, the outcome of energy exchanges between the artist and the biosphere.

Nature is the most complex machine of all. Its functioning is regulated by millions of checks and balances which formulas keep adapting to the ever changing structure of our planet. By exposing different materials to a number of natural elements such as water, fire and wind, I give form to paintings that are the outcome of a close collaboration between the human thought and the unpredictability of nature. The totality of my work is made without paint, ink or any other man made coloring device, it's rather the simple outcome of nature's reaction to its own elements. Inspired by the cave man that first utilised a piece of earth as its brash and a slack of stone as its canvas I return the most fundamental creative process simplifying until its very core the act of making art.

The work is the result of my daily relations with natural elements such as wind, fire, and water. A physical diary of the most ancient relationship in human history: the one between nature and man.





THE TRACE WE LEAVE BEHIND

The trace we leave behind is a body of work that must be understood on two different levels. On one side it is a physical study of the definition of the word line. A research that inquires on its geometrical role and possible meaning, a tangible investigation of its essence and of its boundaries. From a straight line, to a less geometrical manifestation of that same trace all the way to a three dimensional version of that mark.

According to Euclidian geometry lines are infinite series of dots that expand in perpetuity through time and space. If we were to visualise this definition we will suddenly be surrounded by endless, interconnected traces. A hypercomplex spider web of untougable marks that expands throughout the universe connecting everything within.

This idea of interconnectedness and interdependence is the main focus of this work, it is the bridge that transport us from the physical geometrical study of a line to the message that the line beholds. From being just a thin mark on the surface of something, the line evolves gaining greater meaning and becoming a metaphor for the interrelation that exists among all things, a warning against individualism and a remainder of its unnatural role in nature.

We are often led to believe that science and religion are juxtaposing spheres. That spiritual and scientific are contrasting scenarios that the left and right side of the brain are in competition rather than in collaboration with one another. However the interconnectedness that is inherit to the very primitive tool of geometry, “ the first specie of quantity” is also at the very basis of all Great Oriental philosophies.

Hinduism recognises that the human body is composed of and related to the five elements, and connects each of the elements to one of the five senses. The human nose is related to earth, tongue to water, eyes to fire, skin to air and ears to space. This bond between our senses and the elements is the foundation of our human relationship with the natural world. For Hinduism, nature and the environment are not outside us, not alien or hostile to us. They are an inseparable part of our body. Similarly when Buddha gained enlightenment, it was the realisation that interconnectedness is the true nature of all beings. We are not only connected to other people, but to the air through our breathing and to the universe through light.

These works are the representation of such interconnection. A map, both physical and metaphorical that shows the energy exchange within the environment. The totality of my work is made without paint, ink or any other man made coloring device, it's rather the outcome of nature's reaction to its own elements. My collaboration with nature is based on the holistic recognition that all life, all ecosystems on our planet are deeply intertwined. These paint-less paintings are the physical manifestation of such recognition, they are nature's footprint the outcome of energy exchanges between the artist and the biosphere. The lines, which are carved on oxidised copper(a natural process over which I have limited control), are the representation of the path that each individual engraves trough time and space, they are the trace we leave behind , the mark we make while passing through the cosmic caos that surrounds and that is inherently part of us.



