

Alessandro di Pietro  
*The project Manager Syndrome*

*zaza'*

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Milano

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*Bad Art*

*There seems to be a silent war among canons, as silenced as any other process investing most of the inner workings of art institutions. Everything must be good, nothing can go unnoticed, any format of hybridization or depth tapping into knowledge folders diverging from formats of general interest must be clinically treated until reaching minimal kindness. "General Grace" seems to be a mandatory aim, setting objectives and results, no one will be interested in anything other. It is painful, intellectually, mentally, and visually. The work of artists, at any uncertain exhibition, must be looked at as a localized itemization of this endemic morphing. Each exhibition is a proof of conduct for a concurrent analysis of canons. The work of Alessandro di Pietro is a perfect fit for restricted views and a bypass of critique. Never in the spotlight due to a formal complicity with ugliness but always present, compelled by his personal praxis of ghostwriting. I have informally branded his work stalker art as it operates an attentive analysis of behavior, logistic and systems of production of past and present subjects, his work moving into a proprietary narrative totally autonomous of any obsession yet ultimately obsessive. Embedding precedents seems a recurring protocol of contemporary Italian artists, a silent exchange of value and an audit for institutional integration, it is never explicit, and it makes everything so dumb. Obsessing over precedents is an act of trust and self-annihilation that can publicly led to perceived bad art, yet freeing work as a unit of trust, trust with the subject, trust to viewers capacity of understanding and faith in undermining contemporary formats of authorship, grace, and standardized market environments. It never pays, like proper crime. Francois Bonvin was a genre painter born in 1817, mainly a realist, technically trained at the Ecole des Art Decoratifs, he reached modest fame attending two salons in 1848 and 1850. Genre painting was a format of exchange and a platform for economic viability of highly trained technical painters. Genre and Grand Genre and their crisis were part of a complex system of commissions and aim that merged into seismic changes in the institutionalization of French painting. Hundreds of artists choosing hundreds of subjects, their only differential represented by technique: a charming word violently separating success from portraiture. Genre work outside of Fine Arts is an industry word labelling lower-level products that achieve easy wide-spread status and addressed at audiences that do not match with a canonical spectrum of taste. It might be horror, exploitative or simply peculiar, it resonates with diverse obsessions, Genre work is one of the most intimate products any industry achieved without a proper understanding*

and faith in undermining contemporary formats of authorship, grace, and standardized market environments. It never pays, like proper crime. Francois Bonvin was a genre painter born in 1817, mainly a realist, technically trained at the Ecole des Art Decoratifs, he reached modest fame attending two salons in 1848 and 1850. Genre painting was a format of exchange and a platform for economic viability of highly trained technical painters. Genre and Grand Genre and their crisis were part of a complex system of commissions and aim that merged into seismic changes in the institutionalization of French painting. Hundreds of artists choosing hundreds of subjects, their only differential represented by technique: a charming word violently separating success from portraiture. Genre work outside of Fine Arts is an industry word labelling lower-level products that achieve easy wide-spread status and addressed at audiences that do not match with a canonical spectrum of taste. It might be horror, exploitative or simply peculiar, it resonates with diverse obsessions, Genre work is one of the most intimate products any industry achieved without a proper understanding of subjectivity. It is second guessing, it is personal. Alessandro di Pietro's production falls into genre work, subject selection, co-active stalking and comparative identification with anybody's informal audience and social group of permanence.

The exhibition *The Project Manager syndrome* computes Di Pietro's recent production, a set of impromptu sculptures and narrative glass boxes hinting at a larger cultural pool. A set of "Vampirelli" part of an ongoing series of monstrous deformation of actual identities and true persona act as a reminder of how the contemporary creative class works without categories and strict job definitions. These pencil drawings on paper foster an update of "Petit Genre", as Bonvin showing in his first Salon in 1847 a portrait and two Genre Paintings; genre art – historically – is subservient to social relationship, slightly diverging from strict portraiture, as the portraitist had to somehow show that the subject was known and belonging to his own social network, while pure portraits would be indistinctive of personal connections. Two "Block-Notes", materially formalized in plexiglass boxes hosting W.I.P. (work in progress) content, function as a placeholder of a larger narrative project Di Pietro is organizing on the enactment of post-mortem artist production, autonomously displayed as two tales on police violence and shades of menace. The exhibition is completed by proper canons, three "Paws" bronze sculptures decoratively displayed on found objects and de-functionalized furniture. The fragmented anatomic reconstruction of animal paws are indictive of another format of Alessandro di Pietro working process, sub-layering, as they literally function as placeholders for more obscure interests he has been developing connected to early 18th and 19th century art, lost wax casting, meteorites and bronze alloys, an emergent and theoretically delusional "rotten futurism".

The content of the exhibition is as "in production" as possible, leaving unfinished business and un-tied narrative clues open to near-feature exhibitions, making his gallery presentation a proper formulation on work rather than on pieces. A décor fitted wall system, uncritically merging drywall esthetics with early modern fabric gallery fixtures avoid the standard positioning and finite features of gallery-ready units, Alessandro di Pietro moves back to genre painting and to the contemporary deformation of visual art professionals: Technique and presence for undefined subjects and disciplines. No Salon nor Ecole.

Notes:

Harrison C White, Cynthia C. White, *Canvases and Careers – Institutional Change in the French Painting World*, The University of Chicago Press, Ltd., London. 1965.

Kunstforum International, 05\11-06\11, BD208, 2001, *Das Atelier Als Manifest*.

Otto Rank, *Art and Artist – Creative Urge and Personality Development*, 1932 Alfred A. Knopf, Norton Paperback 1989

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THE PROJECT MANAGER SYNDROME WORK LIST:

VAMPIRELLI (serie)

VAMPIRELLO GG, 2023, colored pencil and cigarette ash on paper

VAMPIRELLO VALENTINA, 2023, colored pencil on paper

VAMPIRELLO LUCREZIA, 2023, colored pencil on paper

Block-notes (serie)

Block-notes I, 2023, markers, acrylic, pencils on acetate sheets, tracing sheets, 35mm film, cardboard , analog photo prints, xls, plexiglass

Block-notes II, 2023, markers, acrylic, pencils on acetate sheets, tracing sheets, 35mm film, cardboard , analog photo prints, xls, plexiglass

PAWS

FADE PAW STUDY ( MODERN METEORITE ), 2023, bronze

Fade Paw Study (galateo) , 2023, bronze on plinth in aluminium pipe, Lithographic stone

Fade Paw Study (modern galateo), 2023, bronze on plinth in laminate wood drawer, Goretex, Lithographic stone

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## BIO

Alessandro Di Pietro (Messina, 1987) lives and works in Milan. He's work is based on linguistic structures and cinematographic grammars, outlining methodologies that generate new narratives and production strategies through hybrid environments, inhabitants of monstrous plausible characters and non-objective technologies.

Notable solo and double solo shows: *Occult Desserts* at All Stars, Lausanne (CH), 2022; *Animal Hazzard*, at Karussell, Fermo (IT), 2022; *ZULU TIME - Concerto Fantasma*, Museo per la Memoria di Ustica, 2022; *HOBObOLO* at Gelateria Sogni di Ghiaccio, Bologna 2021; *Lo Spavento Vinse il Giorno* at MEGA, Milan 2021; *Short Stories of Fires and Carbon* at RAUM, Bologna, 2019; *FELIX* at Marsèlleria permanent exhibition Milan, 2018; *Towards Orion Stories from the Back Seats* at LA PLAGÉ, Paris, 2017; *The Habit of a Foreign Sky* at Futurdome, Milan, 2016; *Tiziano e Giorgione* at Treti Galaxie – Barriera, Turin, 2016; *Blind Date #4 - Fearsome Features* at Sonnenstube, Lugano, 2018; *NEW VOID* at La Rada, Locarno, 2016; *Double Cross* at CAB – Centre d'Art Bastille, Grenoble, 2015.

Notable group shows: *CAUTERE* at FRAC Corsica, Corte (FR), 2022; *Stages of Adulthood* at Sitterwerk – Kunstbibliothek und Materialarchiv, Sankt Gallen (CH), 2021; *Badly Buried*, at Fondazione Sandretto Re Rebaudengo, Guarene, 2021; *Against Sun and Dust* at Villa Imperiale, Pesaro, 2020; *Transatlantico* at MANA Contemporary, New Jersey (NY), 2020; *#80#90* at Villa Medici, Rome, 2019; *Performativity* at Centrale Fies, Trento, 2019; *The Tesseract* at American Academy in Rome, Rome, 2018; *Figure di Spago - Pratiche Narrative* at Fondazione Baruchello, Rome, 2018; *THAT'S IT* at MAMBO – Museo d'Arte Moderna Bologna, Bologna, 2018; *MOSTRI CONTRO FANTASMI* at OGR-Officine Grandi Riparazioni, Turin, 2018; *Radieuse* at Istituto Italiano di Cultura of Bruxelles Brussel, 2017; *VISIO - Next Generation Moving Images* at CCC La Strozzi, Florence, 2015; *HPSCHD 1969>2015* at MAMBO – Museo d'Arte Moderna Bologna, Bologna, 2015; *Glitch - Interferenze tra Arte e Cinema* at PAC – Padiglione d'Arte Contemporanea (Milan).

Among the most relevant articles, editorial projects and magazine contributions: *X Pages*, Nationhood publishing, 2022; *Flash Art N350* ( paper ) fall 2020, text by Ilaria Gianni; *September Books*, *Mostri Contro Fantasmi* produced by ICA Milano, (Milan, 2019); *Profanierungen*, Kunst und Kirche, 1/2017, image contribution produced with Toni Hildebrandt in relation to the essay *(Un-)Schuld und Schulden* by Giorgio Agamben ( 2017 ).

Among the most relevant fellowships and grants: He is one the recipient of the Italian Council 2022 grant with project *Ghostwriting Paul Thek Time Capsules and Reliquaries*, he participated as Italian fellow at the American Academy in Rome in 2017 and he was a recipient of the Pollock-Krasner Foundation Grant in 2020.

Works in public collections: The Installation *HOBObOLO* is part of the permanent collection of MAMBO – Museo d'Arte Moderna Bologna, Bologna.