

ARTFORUM

Giulia Piscitelli

GALLERIA FONTI

Via Chiaia 229

February 15–May 18

Giulia Piscitelli, *ART. 12*, 2013, ministerial Italian flag, 86 1/2 x 41 3/4".

[Giulia Piscitelli](#)'s research entrusts its poetic power to nuances, to the revival of fragility and the ephemeral, to the revaluation of small things and gestures. She investigates tensions in the aesthetic redemption of the quotidian; her process often favors minimal intervention, a focus on microevents or micronarrations that lead, as if by magic, to epiphanic experiences of those nearby. Magic as art has the power to modify reality, an equation that Piscitelli reintroduces with "Sim Sala Bim," the title she borrowed from an exclamation that will be familiar to those, like this writer, who were children in Italy in the late 1970s and watched on TV the exploits of Silvan the magician. Like Silvan, the artist creates a jagged landscape of disorienting images and impressions—disrupted fragments of reality.

Viewers are welcomed by an unsettling sound of wind, emitted by *BRICST*, 2013, a video whose acronymic title (referring to Brazil, Russia, India, China, South Africa, and Turkey) gestures toward economic growth rather than crisis. A stationary shot of a torn red flag—the sort used on beaches to indicate danger—stands out against a stormy background. This image is echoed in the piece *ART. 12*, 2013—an Italian flag from which the red strip hangs down, having come unstitched—its title referring to the article in the Italian constitution that precisely defines the formal characteristics of the nation's flag. Enchantment finally materializes in full as a sculpture, for which the artist revived an ancient traditional technique, working on a hand-woven woolen blanket. But Piscitelli makes the process dysfunctional by impregnating the piece with water and sugar and transforming it into a rigid structure. This is the artist's moment of true prestidigitation, during which she transforms everyday materials into something with unexpected form—as magically, in a sense, as the women's work to which this piece pays homage. In this piece Piscitelli offers a sort of mysterious trunk: provisions for an exhibition that provides no answers, but poses further questions.

Eugenio Viola

