

Giulia Piscitelli  
*Sim Sala Bim*

February 15 - April 19, 2013

Galleria Fonti is pleased to present *Sim Sala Bim*, third solo exhibition in the gallery by Giulia Piscitelli.

Entering the gallery, the visitor is hit by an incessant noise of a flag strongly wind-blown. Is the sound of the video *BRICST* projected in the first room of the gallery wherein a red flag, one of those used on beaches to indicate heavy sea or danger, waves on a black background.

The flag becomes symbol of a generic dangerous situation, reminding us that things will not be the same because of the establishing, in the last decades, of new international relationships, of new territorial assets, of a new economic geography in which the BRICST (acronym used to refer to countries that share an underdeveloped economic situation: Brazil, Russia, India, China, South Africa, Turkey) are able to incarnate and develop the potentialities of globalization at the expense of the supposed already developed countries.

That creates a crisis that is not just economic but of values and of belonging to a community where relationships were fixed and clear.

To all that is referred *ART. 12*, (clear is the reference to the article 12 of the Italian Constitution) work composed by an Italian flag from which the red stripe hangs unsewn, to show that something of that historical symbol of belonging has been lost.

We live in a minefield where what appears attractive becomes danger of death, as described by the artist in *Campo Paradiso*, a series of anti-personnel mines realized by using silver leaf on masonite almost they were like toys or even cakes.

In a situation so dramatically defined, the only thing is hope for in a magic spell: *Sim Sala Bim*.

Choosing this known magic words as title for her exhibition, Giulia Piscitelli downplays the direct reference to the hard social situation in which we live imagining that suddenly everything is transformed and improved, as by magic.

The magic spell materializes itself in the sculpture, titled like the show, realized using a traditional technique by which the artist has stiffened an old handmade woolen blanket absorb it with water and sugar and let it erect on itself in the shape of a parallelepiped.

The artist, therefore, did not use a trick to get a "magic" effect, but used her own commitment in time and a complex manipulative technique, like she was a real prestidigitator.

That action, last some months, underlines the role of making and acting as the only possibility to realize any changing, as happened in the work *Guerra/e Pace* when the artist, with just one gesture, cut an edition of *Guerra e Pace* by Lev Tolstoj and realizes that, after all, peace can be much "bigger" than war.