

Marco Maria Giuseppe Scifo

2005/2011



group show, Fondazione Arnaldo Pomodoro, Milano 2008

1 **Apicoltura - Skyline of Bees**

group show, Atelier Soardi, Nizza 2008

2 **Apnea**

solo show Eye Run, Centre Culturel Français de Milan 2010

3 **Shoot Baby Shoot - project room, m³ 42,91**

4 **Iceberg - project room m³ 84,79**

5 **Apnea (skindiving) - project room m³ 100,23**

solo show Running Glance, Z20 GALLERIA | Sara Zanin, Roma 2011

6 **Iceberg**

7 **Ghiacciaio - Lavagna Luminosa**

group show, GALLERIA BIAGIOTTI, Firenze 2011 - 2012

8 **Waterspout - project room**

9 **Glacier - project room**

10 **In Nubibus**

progetti | projects | projets 

1

Apicoltura - Skyline of Bees
Fondazione Arnaldo Pomodoro, Milano 2008
Acquisition Prize Unicredit Group

works ▶

Skyline of Bees is a part of a *work in progress* titled "Apicoltura" (Bee Culture), a perception of space that cannot be exhausted by a purely aesthetic-formal analysis. "Apicoltura" takes on new formal aspects every time it is revised or submits to public criticism, taking on a life of its own as a sculptural, graphic and video installation work. Skyline of Bees is composed of a varying number of bee hives associated with an audio projection of bees. The virtual surround projection of the bees' hum gives a new role to the function of audio in the installation – the audio component is no longer a complementary element, but the vehicle of the work. The intention is not to involve all of the senses, the audio in the Skyline of Bees is the environment, the metric volume, the area that both constructs and encloses a meditative percourse.

Skyline of Bees wood, natural pigments, electrical equipment, etc. 2008



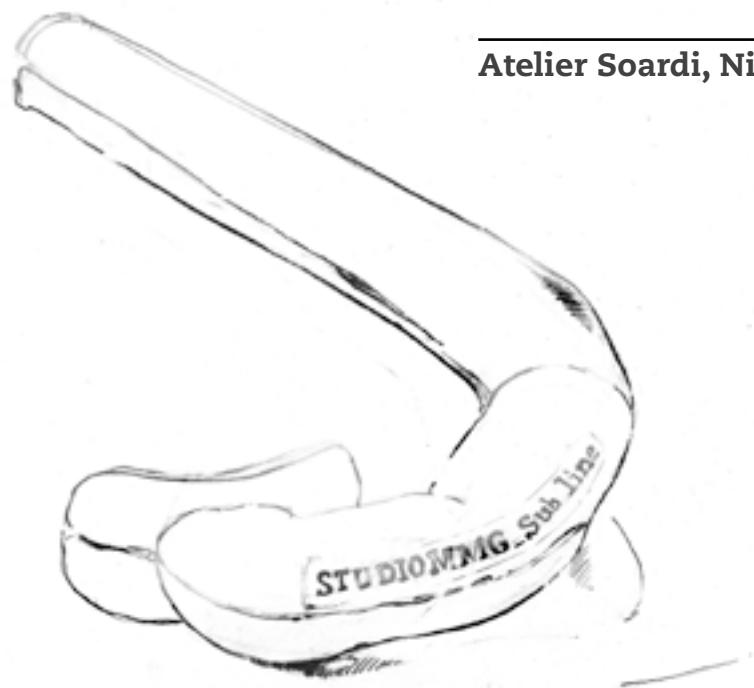




2

Apnea

Atelier Soardi, Nizza 2008



works ▶

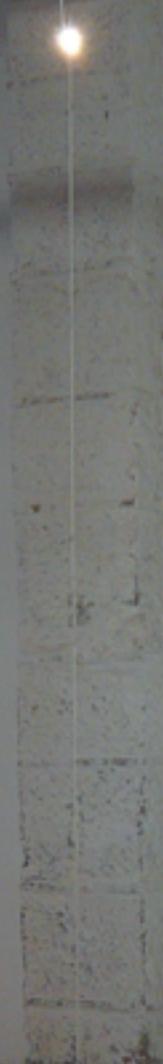
À travers des installations complexes et extrêmement soignées plastiquement, Marco Maria Giuseppe Scifo questionne le statut de la sculpture en explorant librement la notion de volume et d'espace dans des œuvres évolutives qui tiennent plus du work in progress que de l'artefact achevé. En effet, depuis plusieurs années, Scifo mène simultanément de front un nombre restreint de projets qui se déploient de l'atelier à l'espace d'exposition sous les formes les plus diverses. La pratique de Scifo n'entretient pas de relation exclusive avec un médium en particulier, elle se veut ouverte et plurielle. Au-delà des matériaux traditionnels de la sculpture qu'elle convoque comme le bois, mais aussi des éléments symboliques liés à l'histoire récente de l'Arte povera comme la cire ou le sel, dessin, vidéo ou installation sonore sont combinés dans des dispositifs spatiaux qui jouent avec les perceptions du regardeur et fonctionnent à la manière de véritables installations. Les dessins sont, par exemple, reliés à des enceintes pour se prolonger dans l'espace sous forme sonore, la plasticité du son faisant du même coup basculer la bidimension du dessin du côté de la sculpture. Mais les dessins peuvent également être montés en séquence afin de donner lieu à des animations vidéo qui mettent la forme en mouvement et la spatialisent. Un principe analogue peut être employé dans des vidéos qui découpent et arrêtent le mouvement à partir du montage de photographies prises à la chambre optique.

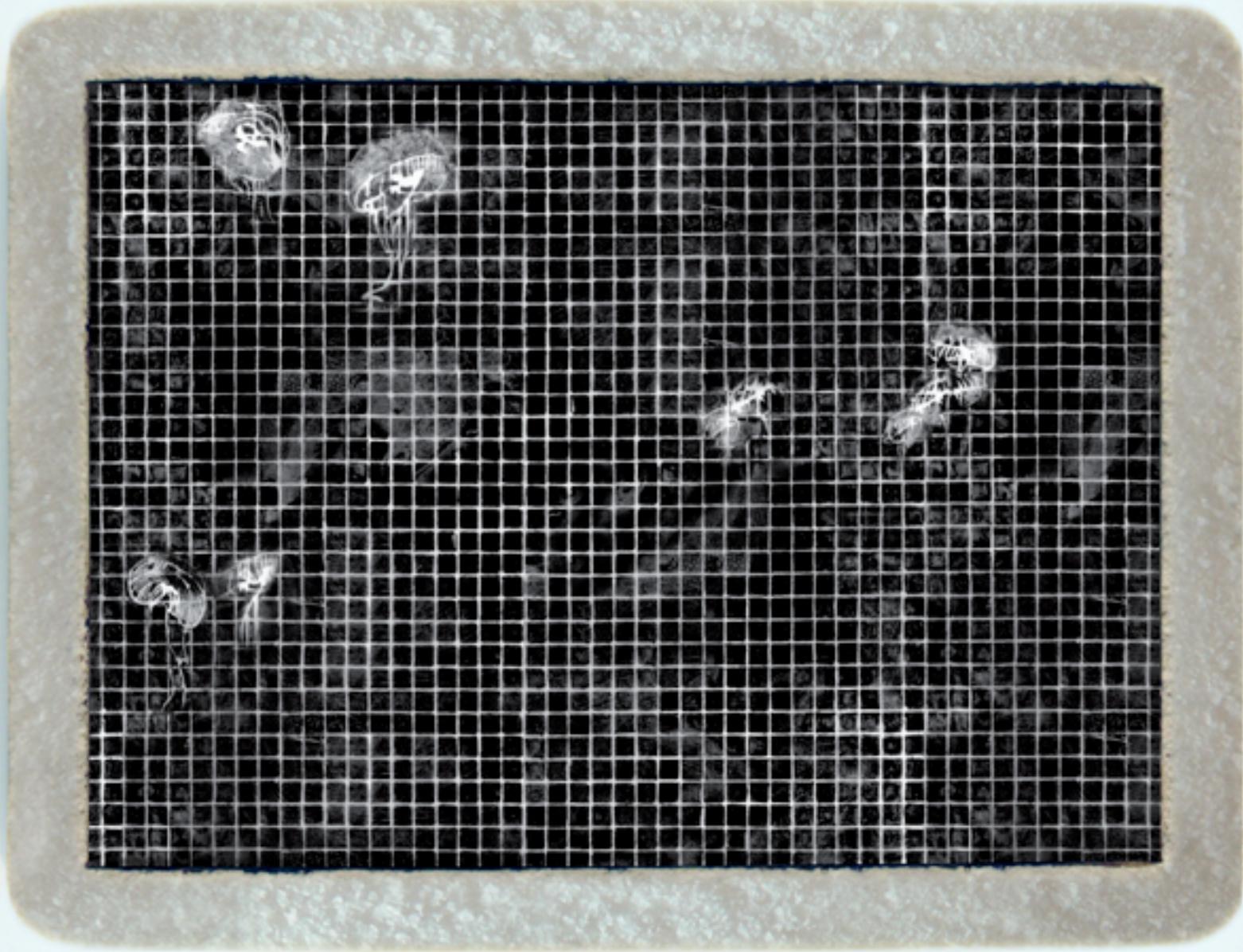
Le résultat est surprenant de précision ainsi qu'en témoigne la vidéo intitulée « Apnée », fondée sur la respiration triphasique des plongeurs, qui confère un mouvement quasiment imperceptible au corps. Amateur de plongée sous-marine, fasciné par la Méditerranée depuis son enfance passée en Sicile, Scifo propose également au regardeur d'expérimenter des situations d'isolation sonore et d'isolement temporel, dans des installations de modules en bois, proches des sensations d'apnée dans lesquelles les sons apparaissent comme ouatés et où les contrastes entre la lumière et l'obscurité participent d'un détachement du réel. Qu'elles soient de l'ordre du dessin ou de celui de l'installation - l'environnement, pourrait-on dire pour user d'un terme éculé lié aux années 60 -, ces pièces renouent très fortement avec l'idée de contemplation en proposant au regardeur de poser son attention hors des rythmes fébriles de l'époque. L'intérêt qu'il porte au monde animal et à la nature, en général, a amené Scifo à travailler récemment à un projet intitulé « Apicoltura », fondé sur l'observation du modèle de vie social des abeilles et plus largement sur leur mouvement dans l'espace. C'est dans le cadre de ce work in progress, que Marco Maria Giuseppe Scifo a été sélectionné cette année pour concourir au prix international de la jeune sculpture de la Fondation Arnaldo Pomodoro à Milan où il vient de remporter le prix Unicredit Group.



Catherine Macchi

Apnée - Boucles de sel et de lumière
graphite composants chimiques,
et des objets en sel de mer, électricité
les dimensions environnementales. 2008





Apnea - jellyfisch, 8 graphite, sel de mer, produits chimiques - cm 154 x 114 x 5. 2008

With **Eye Run** - in slang meaning a wild roving eye or a tearing eye - Marco Maria Giuseppe Scifo proposes a trilogy of projects that transports the viewer inside a visual and communicative program, linked to a dialogue seeped in behavioral logic that arrives at the very roots of our everyday existence, bringing visions and versions of an debased reality to surface.

"From the silent, underwater world of **Apnea**, (Skindiving), to the emerging crystalline **Iceberg**, and further, in the reappropriation of the fragility of nature in **Shoot**

Baby Shoot, the visual discourse fielded by Marco Maria Giuseppe Scifo does not build the artist up as a champion of justice, nor does he pose any aesthetic alternative to the estheticism currently projected into contemporary art, but provides a linguistic rhythm - a reflection sequenced in three distinct times - which comes to terms with the roots of physiological and physiographical, geological and geographical natural occurrences."

Antonello Tolve

The three works that make up **Eye Run - Apnea**, **Iceberg** and **Shoot Baby Shoot** - gradually evidence various stages of a work in progress, of raw materials in the studio that not only act as a projection and an externalization of an idea, but also function as a place of continual reflection; a metalinguistic exercise through which one lays the basis for any visual articulation.

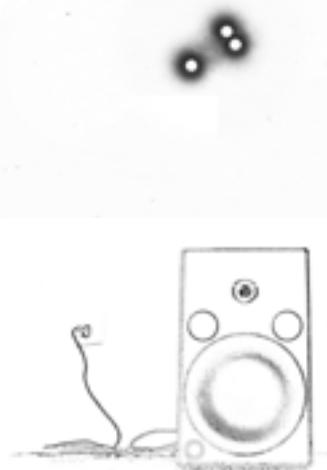
Eye Run
Centre Culturel Français de Milan 2010

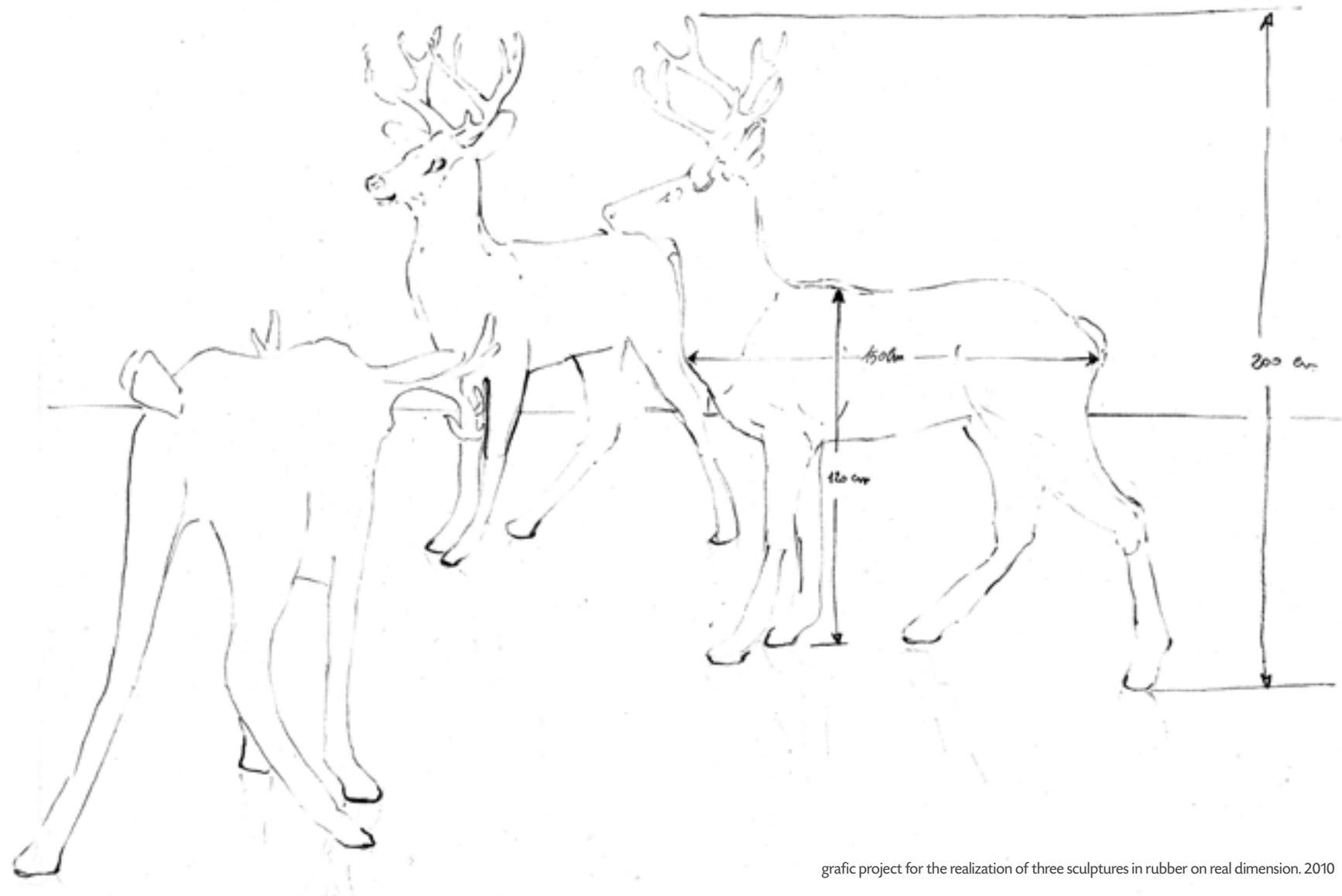
works ▶

3



**Shoot Baby Shoot - project room, m³ 42,91
2010**



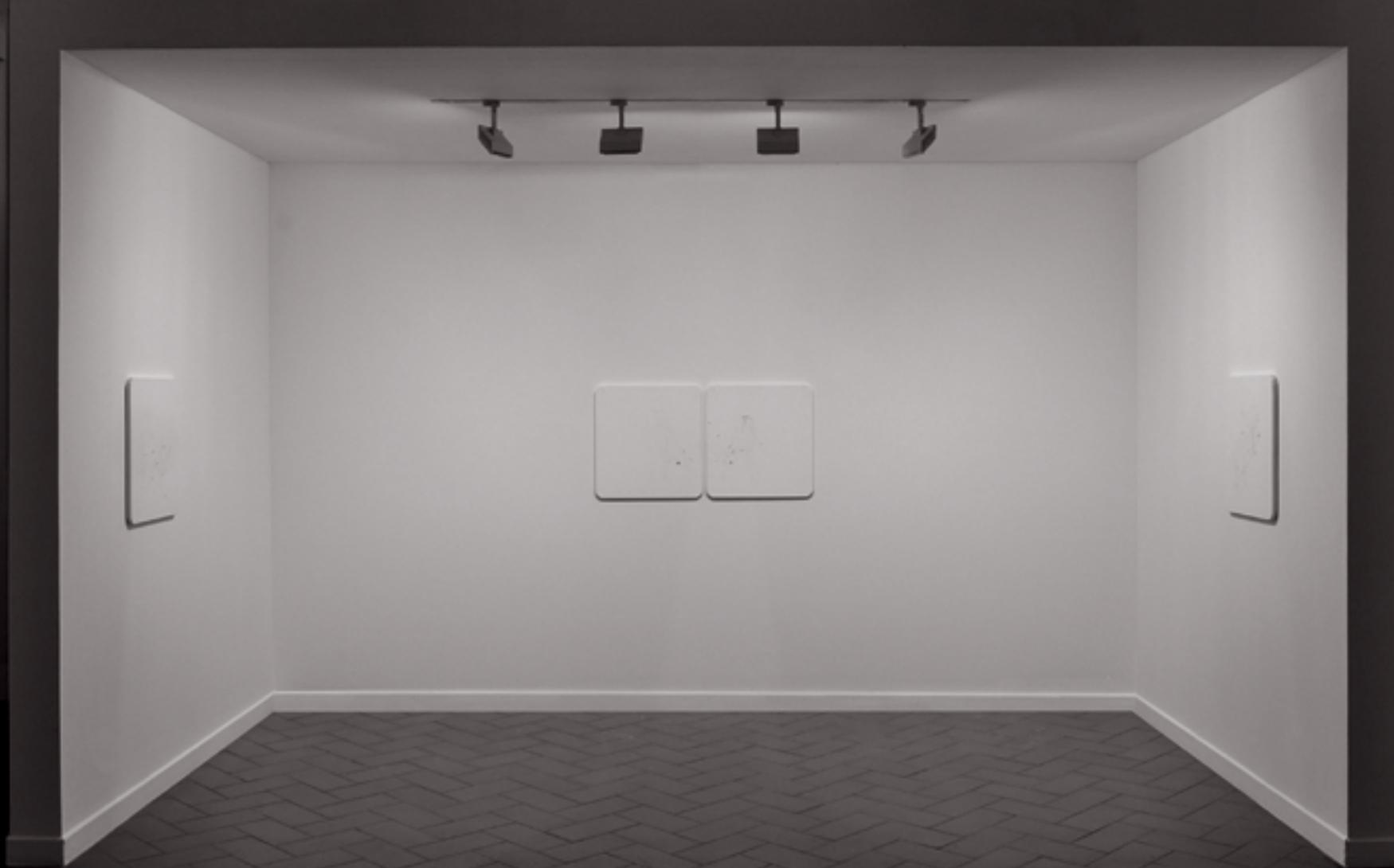


grafic project for the realization of three sculptures in rubber on real dimension. 2010

Shoot baby shoot is not a step beyond the image, but a jump on the spot. The point of view, is contextualized by the gunshots that balances the delicate, thin skin of the images. They stand before us and we in front of them. The sound of gunfire measures the space, bouncing from floor to floor, filling the space completely.



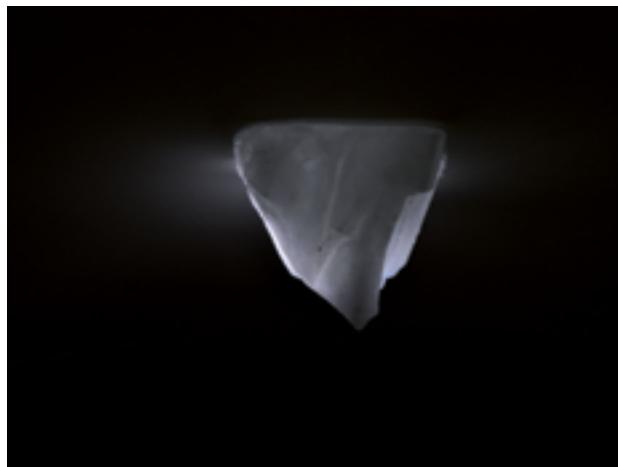
Deer trophy 8 points - graphite on mounted paper - cm 105 x 160 x 4. 2010





Young deers playing - diptych - graphite on mounted paper - cm 60 x 60 x 2. 2010

4

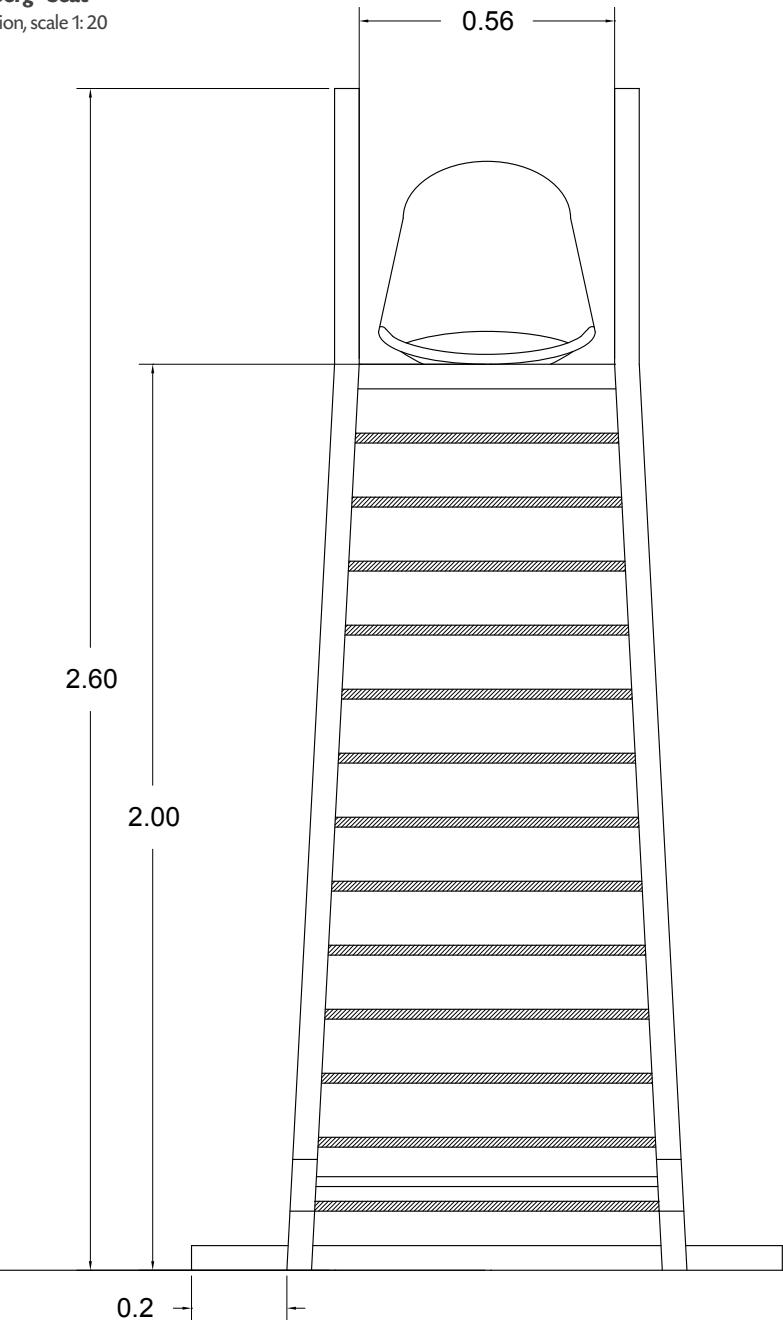


**Iceberg - project room, m³ 84,79
2010**

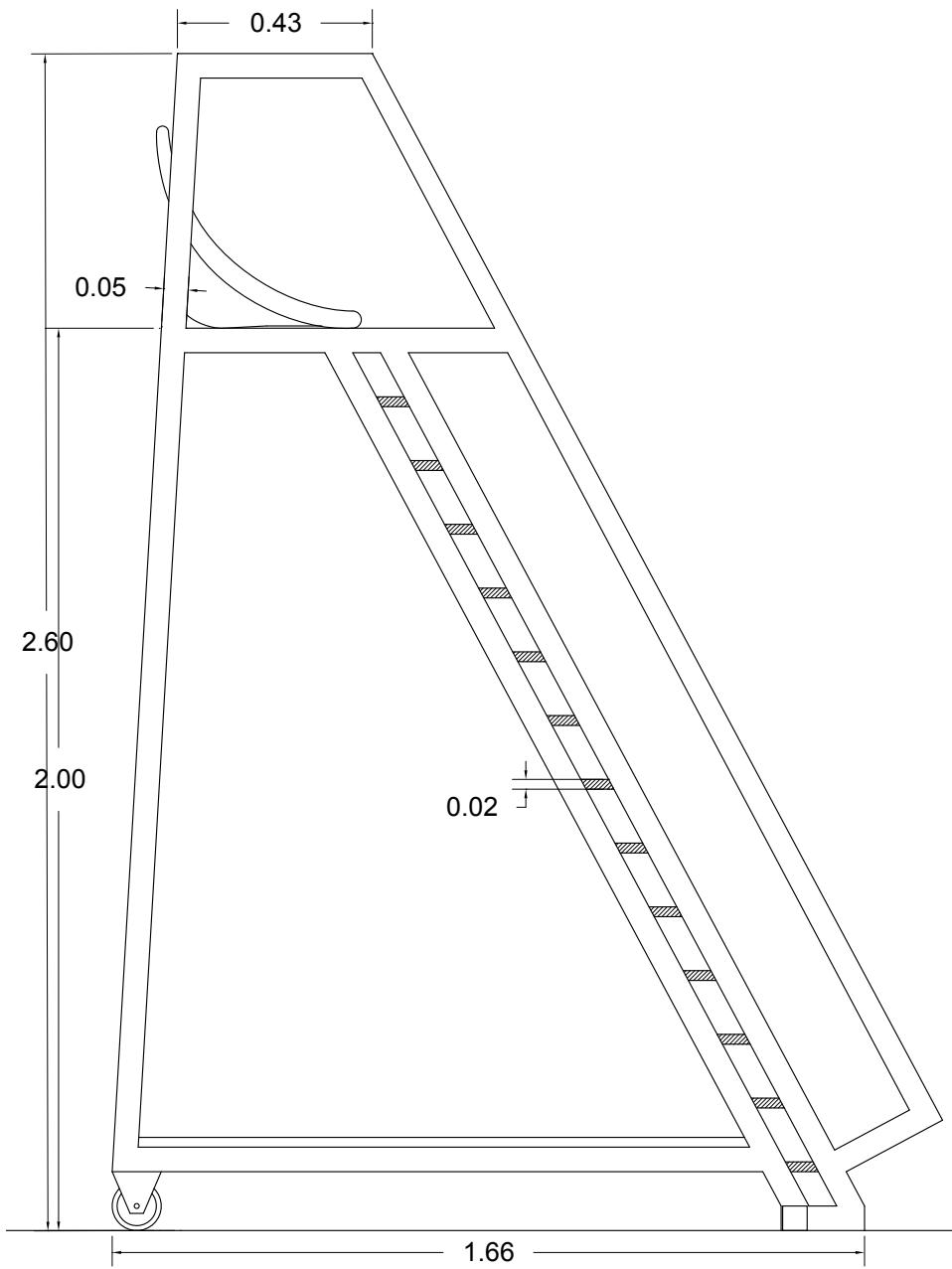
The installation, **Iceberg**, consists of three main elements placed in space, which are the vital dimension of the work. The three elements in order are: a structure made of steps with a seat at the top to sit at the height of 240 cm, and a podium from which to observe second element at close range, which is made of ice and represents the portion of the iceberg below the surface, upside down in the space of 180°; and lastly, a simple industrial deep entry freezer containing the silicone mold of the iceberg that will melt and regenerate every day creating a continuous loop of a melting glacier.

The dimensions of this piece vary with each exhibition space.

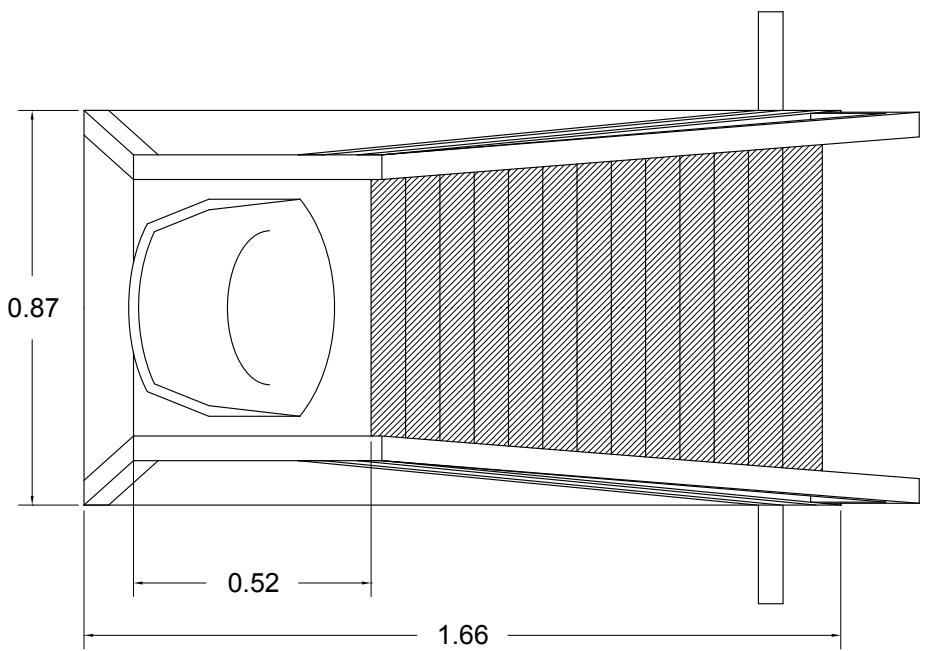
Project Iceberg - Seat
frontal elevation, scale 1:20



side elevation

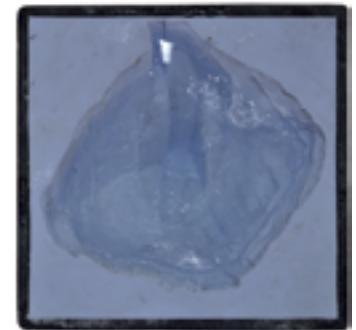
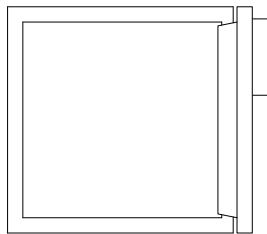
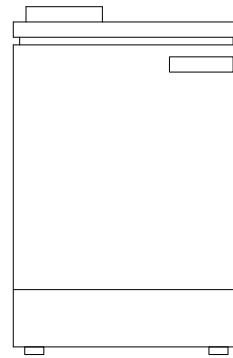
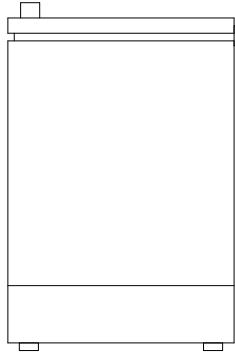


plant



Freezer to cockpit

orthographic projection, scale 1:20



Iceberg - silicone mold





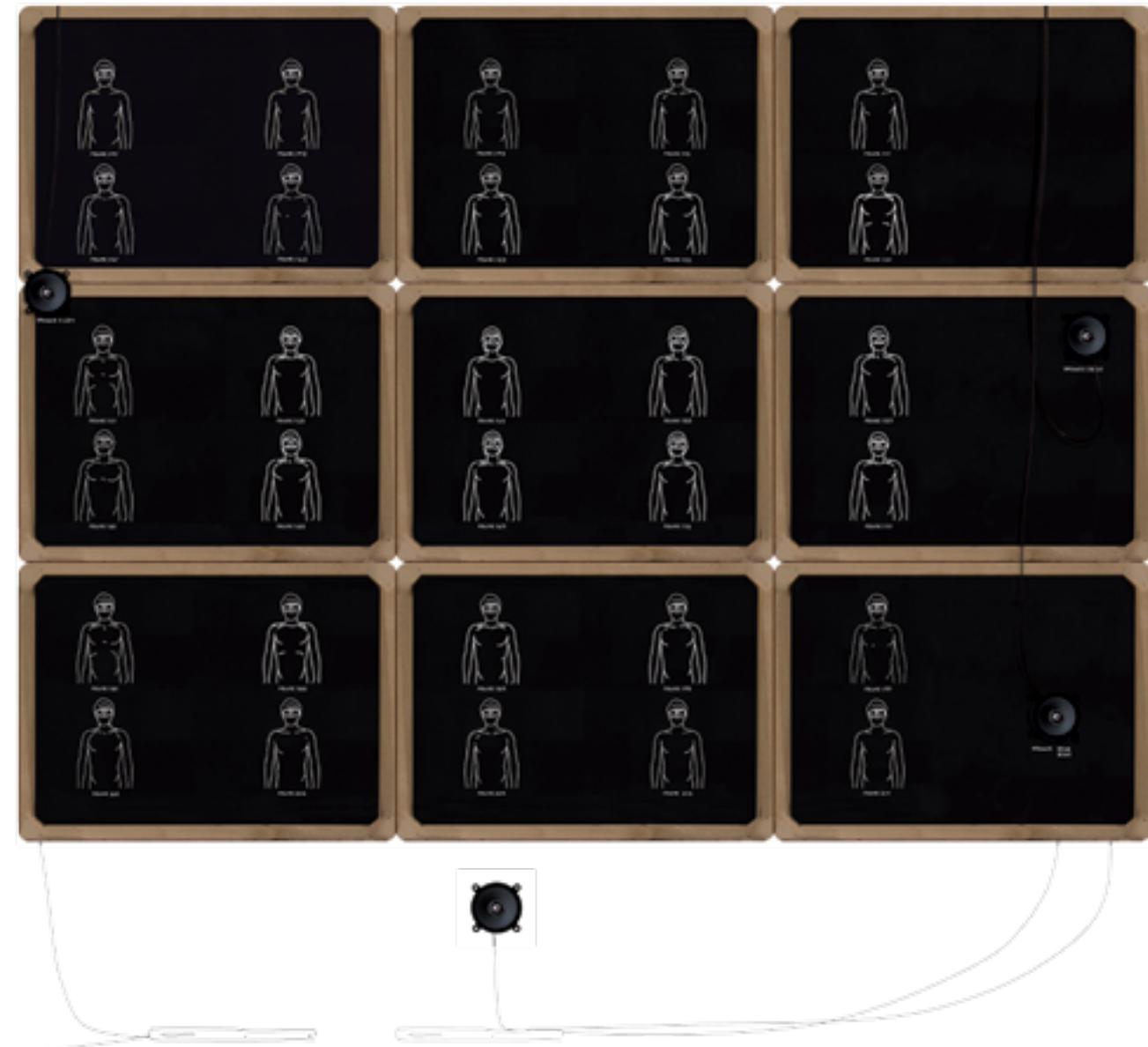
5



Apnea - project room, m³ 100,23
2010

Apnea (Skindiving) is a video composed of stop motion animation of photographs created in *post-production* (video in *stop-motion*). The moving image reveals itself vibrating, shaking the figure on a continual basis. After a few seconds it reverts into a continuous and infinite loop.

The iconography central to the video focuses on the expansion of the trunk, marked by a three-phase respiration, abdomen, chest and shoulders (studied to maximize storing the greatest quantity of oxygen), enhancing the pneumatic capacity of the body, a function studied in the past from all people groups. In the East, the study of inhalation and exhalation was examined as physical training and spiritual preparation for action such as in the Shaolin culture. The Shaolin monks have always emphasized preparing the body, through meditation and breathing, which fills the body with controlled strength and localizes the energy to a specific point located just above the navel chakra (Manipura Chakra), also called Plexus chakra, this energy point affects both the physical and mental faculties.



Apnea - Storyboard

Installation consisting of a variable number of pieces on the basis of the possible location.
Size of boards comprensive frame: cm155x115x5
Materials: slate, plaster, wood, audio material. 2007

next page
Apnea (skindiving) - HD video (stop-motion) 2006 - 2007
project room, m³ 100,23



Running Glance, sguardo che segue ed esegue

L'homme par son égoïsme trop peu clairvoyant pour ses propres intérêts, par son penchant à jouir de tout ce qui est à sa disposition, en un mot, par son insouciance pour l'avenir et pour ses semblables, semble travailler à l'anéantissement de ses moyens de conservation et à la destruction même de sa propre espèce. En détruisant partout les grands végétaux qui protégeaient le sol, pour des objets qui satisfont son avidité du moment, il amène rapidement à la stérilité ce sol qu'il habite, donne lieu au tarissement des sources, en écarte les animaux qui y trouvaient leur subsistance, et fait que de grandes parties du globe, autrefois très-fertiles et très-peuplées à tous égards, sont maintenant nues et stériles, inhabitables et désertes. [...] On dirait que l'homme est destiné à s'exterminer lui-même après avoir rendu le globe inhabitable.

Jean-Baptiste Lamarck

As a re-creation of happy places, things, events and occasions, Marco Maria Giuseppe Scifo's work is a disapproval action toward some unfortunate history events such as collapse and loss of sense, in which man «claims the glory of eternity» (Leopardi) carelessly distorting the natural world organization.

Against current phenomena of nature's drying and human imagination, the artist contrasts a new uncontaminated universe able to redeem itself from the ecology territories and tout court reports to give rise to a cultural behavior of clear analytical approach which «doesn't forget to ask itself about reasons and implications of its activities» (Menna).

Running Glance

Z20 GALLERIA | Sara Zanin 2011

works ▶



With **Running Glance**, a trilogy that includes **Shoot Baby Shoot**, **Iceberg** and **Life In The Polar Regions**, the artist offers a further contact with an everyday-life temporality (recalibrating the light environments of **Eye Run**, a solo exhibition held in Milan at the French Cultural Centre) using a visual exercise that becomes critical muscle, cutting argument, ophthalmic spear aimed to pierce viewer's gaze and to weave a magical landscape in which figures becomes eternal and sweet.

Quick look at reality, fleeting race (and effectively everyday life transformer), offensive glance at problems that are devastating the planet, **Running Glance** arises as a necessary antidote against a domesticated nature ill-treated by the international circuit. Undermining respectability and indifference men have about their ecosystem, Marco Scifo creates a schedule of works transforming news liabilities into both awareness and imaginative dissertation and dialogical thought. Second part of a work in progress (and work experience) pressing on common sense of guilt by a direct and instantaneous awareness about earth's condition, **Running Glance** opens up a linguistic dialogue undermining cliché and mass society's distractions to play on several issues (glaciers dissolution or water and air pollution) turning into a blinding flash of the present.

The exhibition opens with **Shoot Baby Shoot** second step delineated by a sound wall (on which is located a bullet-pierced drawing depicting a polar bear) temporarily and apparently aiming at blocking the entrance of the tunnel in order to lead the viewer into a delicate and restless area where waiting is the primary piece of the composition.

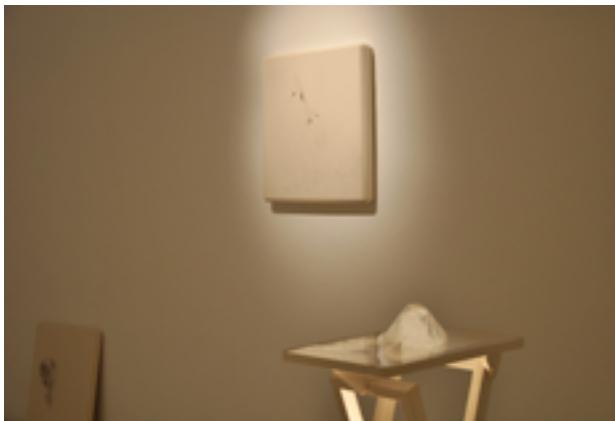
Two light sculptures stand as diaphanous atmosphere of a metaphorical circuit that eliminates the gap by reducing the land cartography, so that to propose an untouched and bright world.

Sculptures are made of a perch where lies an acetate structure illuminated by a small overhead projector and a light table where is a black ink glaciers drawing.

At last, **Life in the Polar Region's** work – three drawings depicting arctic animals illuminated by an oblique light – is configured as a territory of further appearance. A crystalline epiphany where everything can appear and return to its ancestral beauty, to a real world that remains for all – as suggested Angelo Trimarco – «the horizon where the plot is woven».

of Antonello Tolve

6



Iceberg, 2011



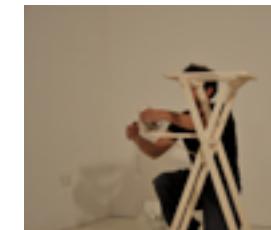
Iceberg - carton plant, plexiglass, acetate, electricity,
indelible ink - 100 x 56 x 30.5 cm. 2011

Photo sequence assembly



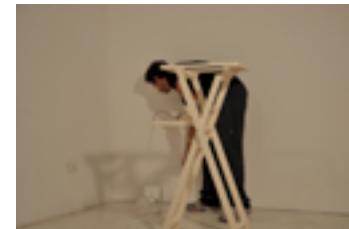
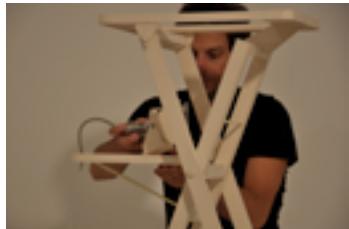


Iceberg (detail)



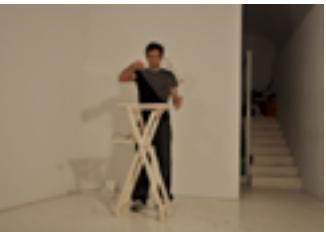


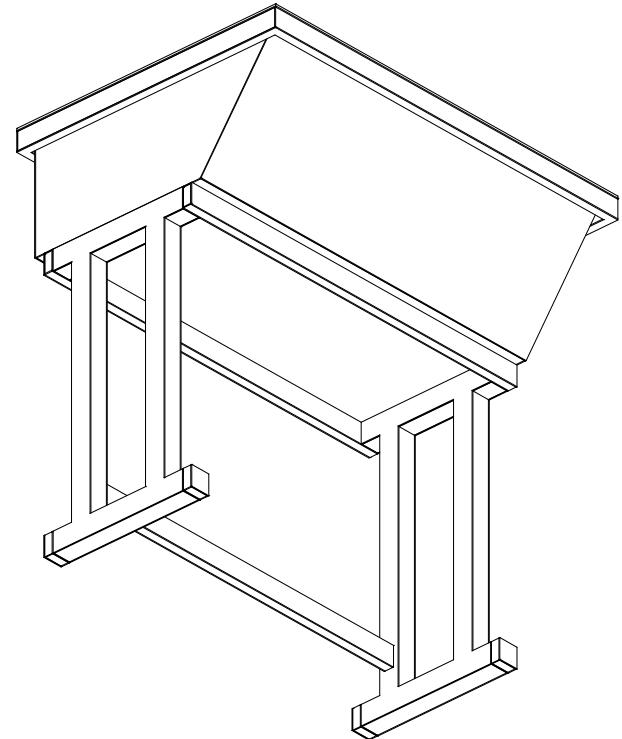
Iceberg (detail)





Iceberg (detail)





7

Glacier - light table, 2011



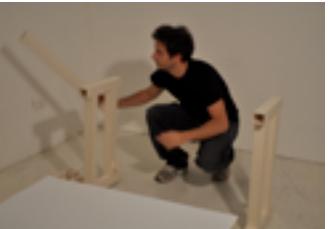
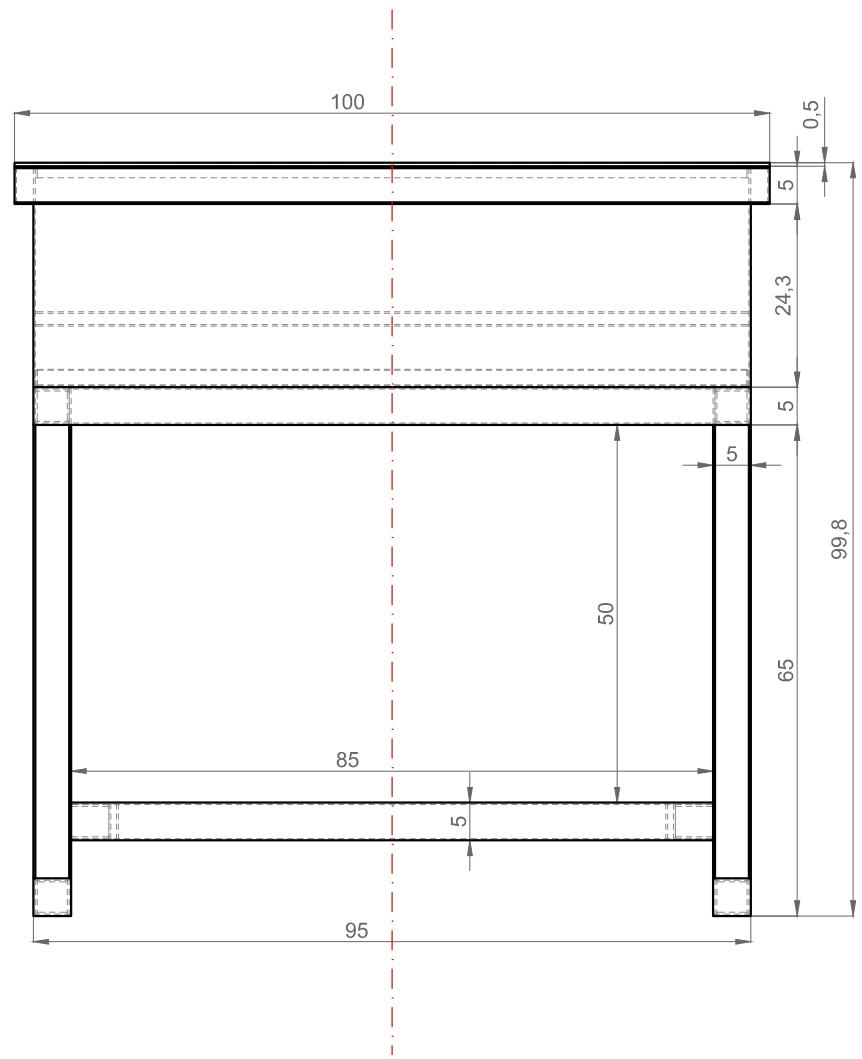
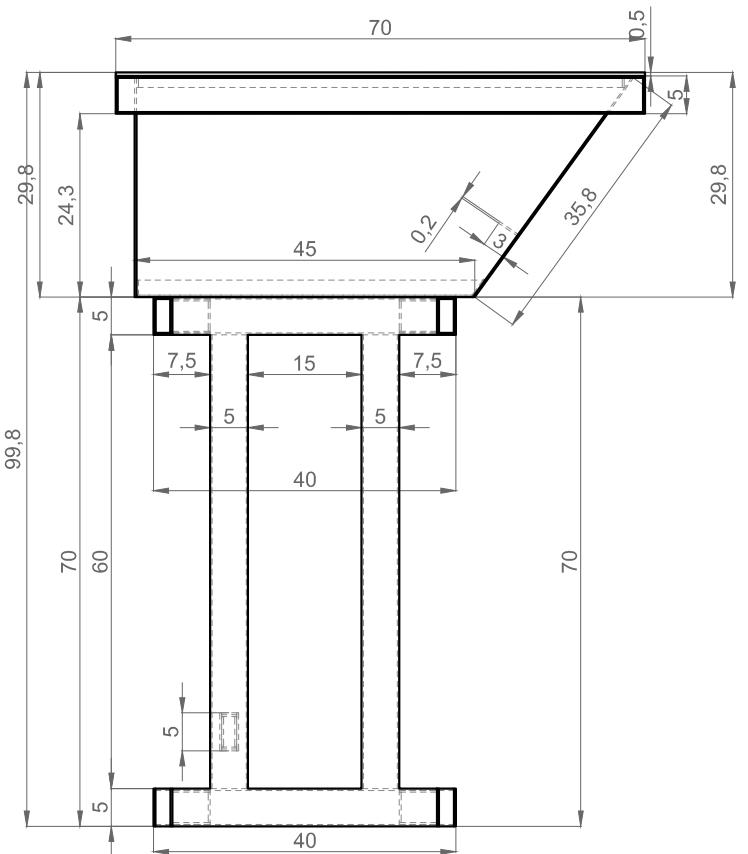
Glacier - light table

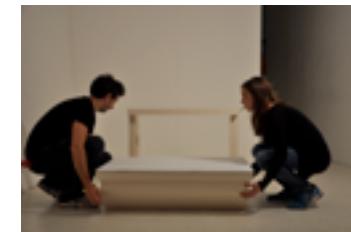
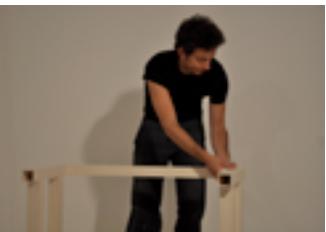
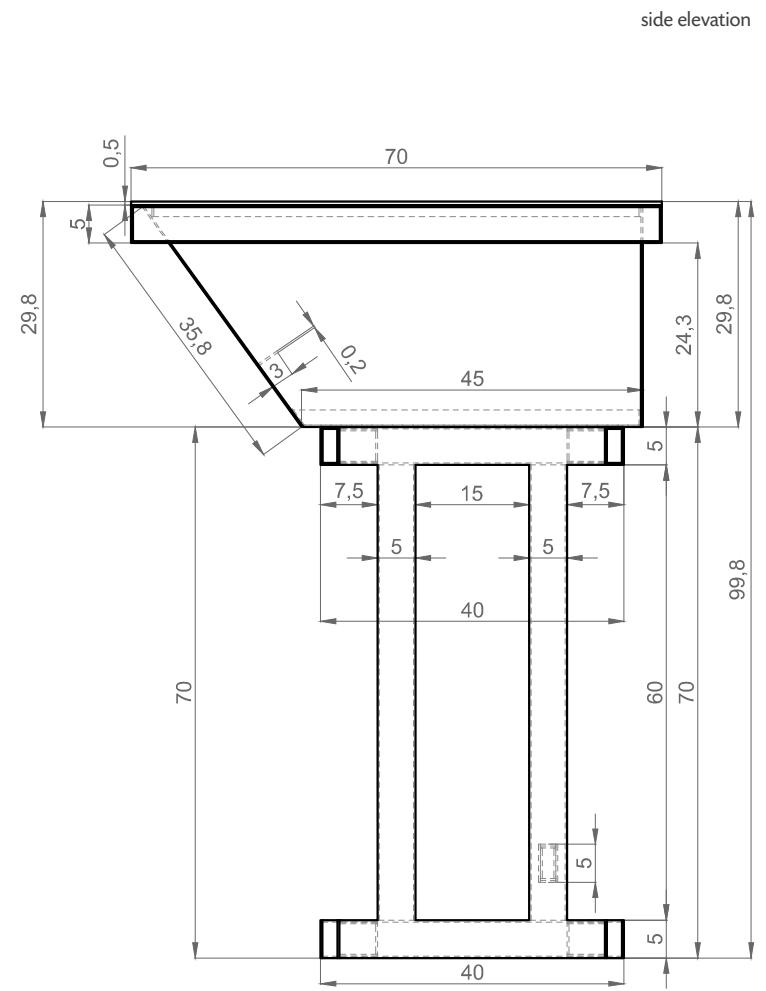
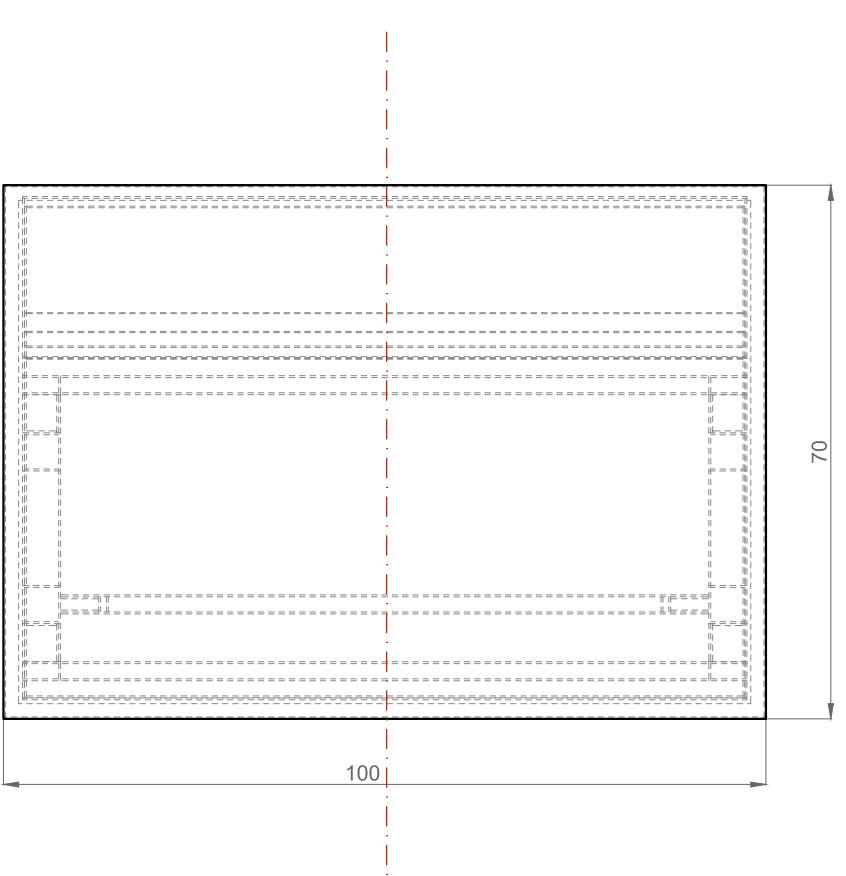
carton plant, plexiglass, acetate, electricity,
indelible ink - cm 94,5 x 98,5 x 70. 2011

Photo sequence assembly



Graphic design - scale 1:10
side elevation







Glacier - light table



Glacier - light table (detail)



Marco Maria Giuseppe Scifo's work is a journey through landscape and its properties of transmutation. He organizes a kind of alchemical laboratory: halfway between a physical experiment and a magical apparition. The installation materializes and at the same time dissolves the immaterial fragments of nature, affected by continuous changes of state.

Dynamic visions of typhoons, deep black seas and banks of clouds are projected onto surfaces made of ice or glass, which are suspended in space. In the meanwhile, a slow metamorphosis is induced by the action of steam produced by boiling water along with the process of defrosting ice. The vision emerges and blurs into the complete disappearance of the form.

The landscape becomes the place of uncertainty, of change, of primordial power, of limen and sub-limen. The catastrophic nature of the great "waterspout", the tornado that breaks through the sky, becomes the representative image of a growing ecological insecurity. At the dawn of the third millennium, the nightmare at the end often assumes the characters of a devastating natural explosion, a destructive alteration of the climate balances. Fear as a status, threat as a relational model, the accident as a biological, aesthetic, existential, and finally political figure.

Helga Marsala

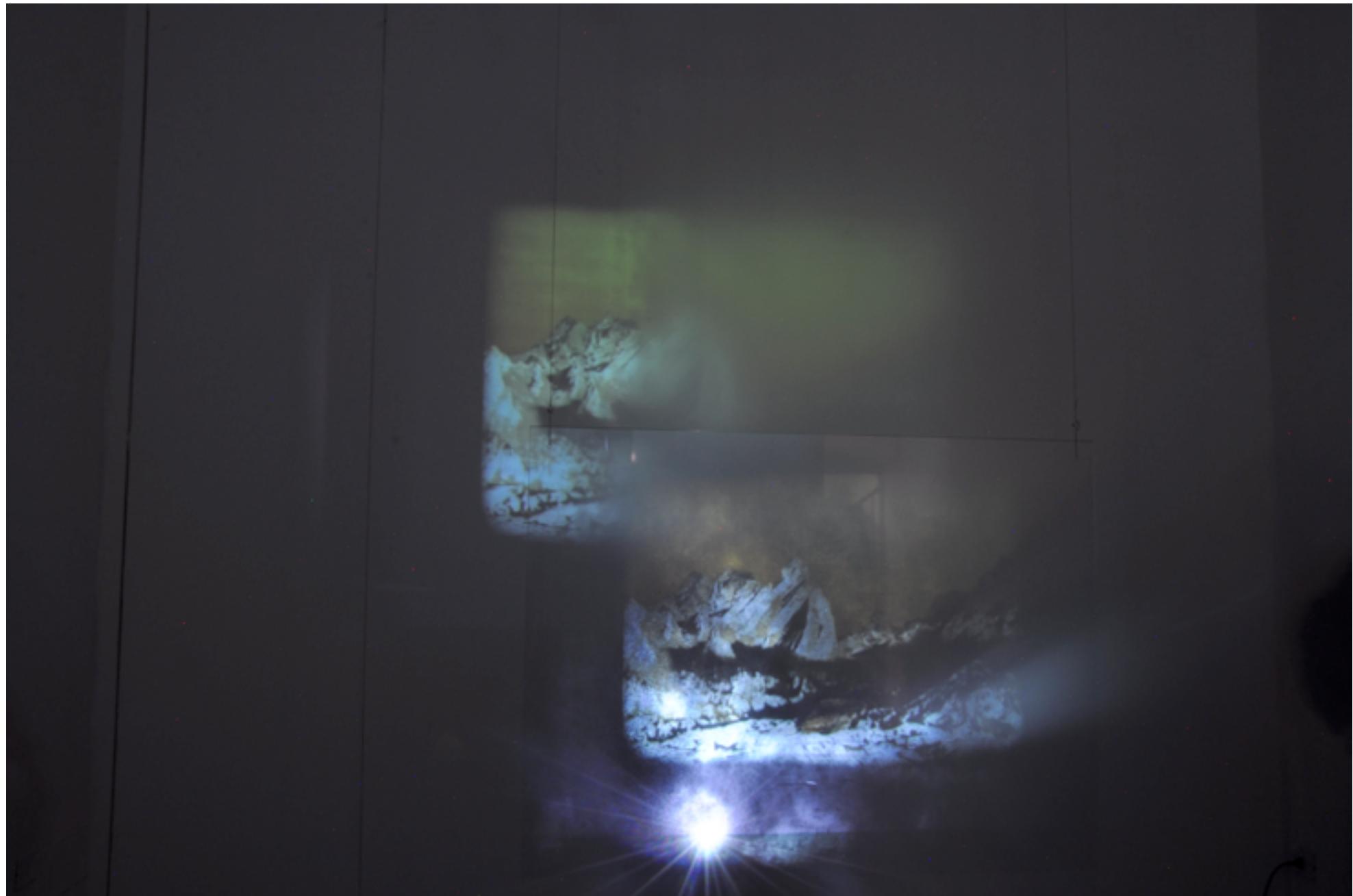
Il Quinti Atto
GALLERIA BIAGIOTTI 2011 - 2012

works ▶

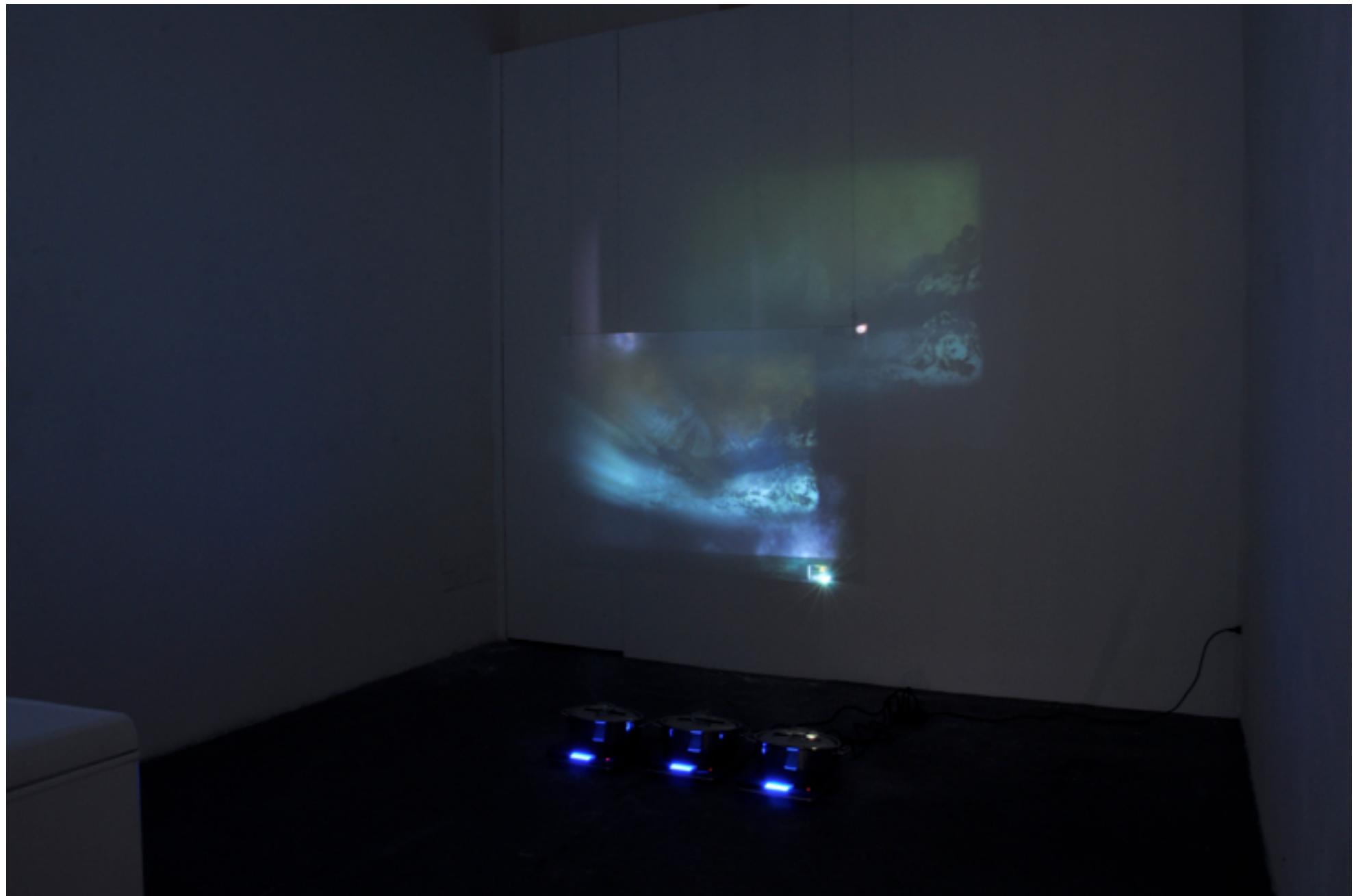
8



Glacier - project room, 2011



installation view



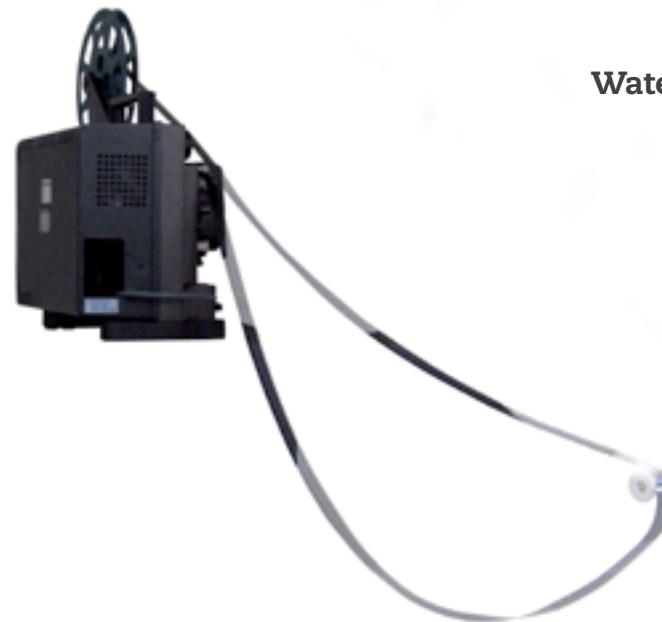
Glacier

video animation, electricity, induction plates, water vapor, glass, cookware, fan, video equipment. 2011

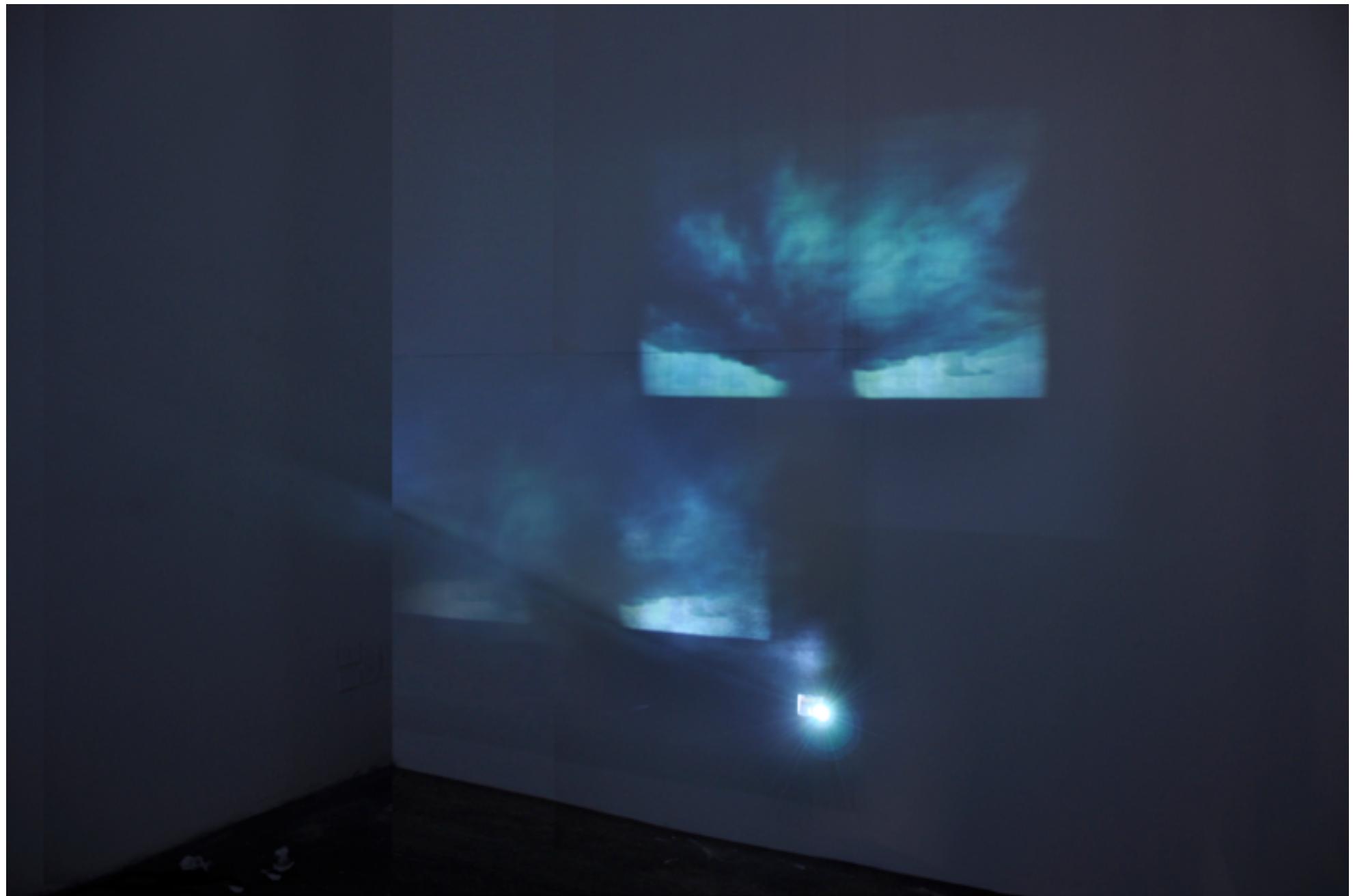


induction plates and cookware

9



Waterspout - project room, 2011



Waterspout

video animation, electricity, induction plates, water vapor, glass, cookware, fan, video equipment. 2011



installation view



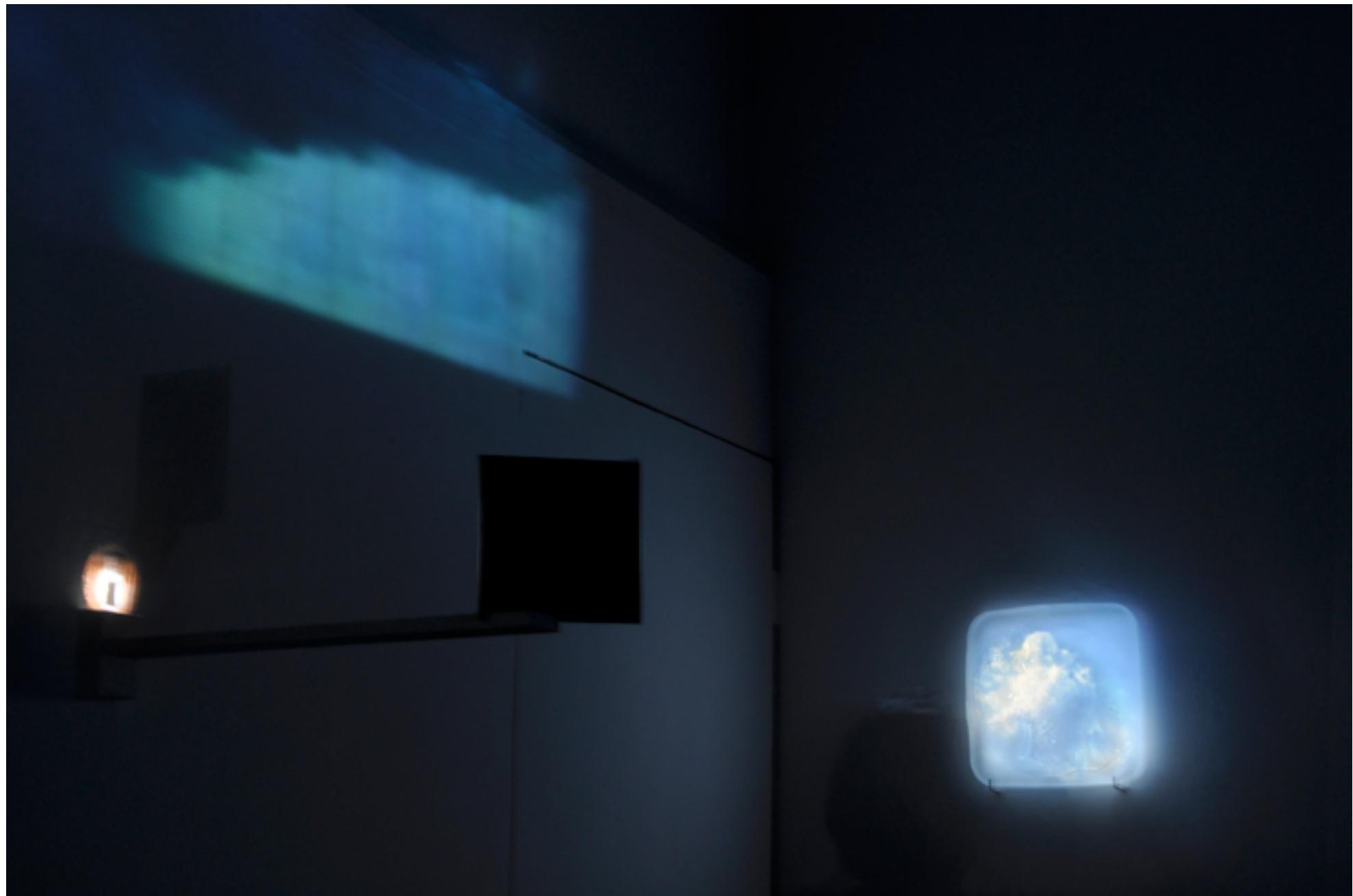
installation view

10



In Nubibus, 2011



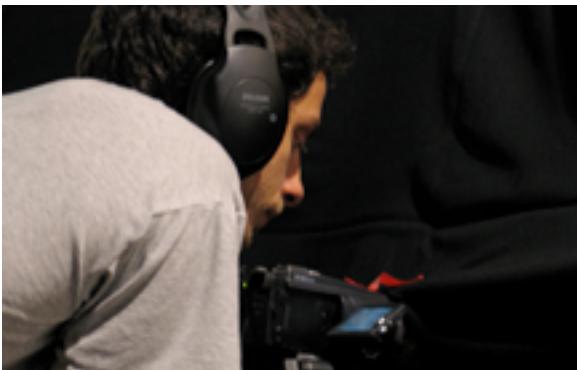


In Nubibus

ice, electricity, cockpit freezer, silicone mold in aliphatic polyamides, slide-projector. 2011



installation view



bio

Marco Maria Giuseppe Scifo was born in Augusta, Siracusa, in 1977, He lives and works in Milan.

Selected solo shows and project: "Laboratorio *habitat*", Ass. Culturale beBOCS, Catania, Italy (2012); "Project Space", Molins Interiors, Barcelona, España (2012); "Running Glance" (curated by Antonello Tolve), Z2O Galleria Sara Zanin, Rome, Italy (2011); "Eye Run", (curated by Antonello Tolve), Gallerie du Centre Culturel Français de Milan - Palazzo delle Stelline, Milan, Italy (2010); "Apicolta", Gallerie du Tableau, Marsiglia, France (2007); Unorossodue Gallery, Milan, Italy (2005).

Selected group shows: "13° Premio Cairo" (directed by Luca Beatrice), Palazzo della Permanente, Milan, Italy (2012); "Il Quinto Atto" (curated by Helga Marsala), Galleria Biagiotti, Florence, Italy (2011); "SHOWTIME" (curated by Antonello Tolve), Galleria ZAK, Monteriggioni, Siena, Italy (2011); "54° International Art Exhibition, Illumination, Italian Pavilion - Accademie" (curated by Vittorio Sgarbi), Arsenale – Tese di San Cristoforo, Venice, Italy (2011); "Open 13", International Sculpture Exhibition (curated by Paolo De Grandis), Venice, Lido, Isola di San Servolo, Italy (2010); "Second Edition International Competition for Young Sculptors" Arnaldo Pomodoro Foundation, (Winner of the prize for UniCredit Group's acquisition), Milano, Italy (2008); "Pericoloso Sporgeri" (curated by Stefania Meazza and Catherine Macchi) l'Atelier Soardi, Nice, France (2008); Museo Gennaro Pérez, Cordoba, Argentina (2008); "Parking" Galleria Unorossodue, Milan, Italy (2005); "Da lontano era un'isola" (curated by Master Curator, 2004 class of the Academy of Fine Arts of Brera) C/O Careof e Fabbrica del Vapore, Milan.



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