

MARCO PALLI

Artworks

(2010 – 2023)



www.marcopalli.com

This document contains a selected collection of projects that Marco Palli has developed for over a decade. Each project included here starts with an artist's statement and is accompanied with images of selected works exhibited. Posterior to the main projects, selected experimental works are presented as "Other related works". Followed by two sections with highlights of academic and forensic reconstruction works titled "Other works" and "Forensic Reconstructions" respectively.

Marco Palli's artwork has been exhibited internationally, earned many awards (for a full list see CV), and has joined many private collections. He earned two MFA Degrees, from both the New York Academy of Art (graduated in 2016) and the New York Studio School (graduated in 2018), he is a Life Member at the Art Students League of New York (2011-present time), is an avid project manager with an MBA from Keller Graduate School of Management (graduated in 2013), and also is a reliable fabricator with a Civil Engineering Degree from the UNEFA (graduated in 2004). In addition to his artistic works, he has assisted medical examiners and law enforcement by engaging in forensic facial reconstruction of the skulls of long-unidentified deceased persons. His work in this area has been profiled by national and international media including The New York Times, The Financial Times, CNN and the BBC Worldwide.

Cover page:

Our Gates

Augmented Reality Proposal for Riverside Park North, Manhattan – New York City

Synthetic Resin on Steel

10 ft x 12 ft x 7 ft

2022-2023

Marco Palli

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MARCO PALLI

Stand in Peace (Rest in Peace)

Introduction

I “Stand in Peace” before you with a bold and ambitious vision that has been growing within me for years, a vision that has the power to elevate the way we think of freedom. I am seeking your support to bring this vision to life: the creation of a series of monumental sculptures that relate to all human beings with aspirations, hope for progress, collective identity, and possibly a beacon of inspiration for generations to come.

The Vision

I envision a sculpture that will serve as a unifying force, transcending boundaries and instilling a sense of pride and belonging in every individual who encounters it. This monumental sculpture will “Stand in Peace” as a testament to our community's resilience, unity, and a collective interest for a better future, with the potential to leave an indelible mark on the landscape and in the hearts of every born-American and immigrant-Americans alike.



Sculpture Design

The sculpture I propose embodies Freedom. It was conceived to be a single piece of continuous flat material (strong and long lasting like Steel), simply cut and bent into its final shape. Engineered and fabricated locally, to be structurally strong to withstand the wind (even in case of a storm/hurricane), vandalism (if any), and contain the necessary structural qualities to stay anchored to the ground safely and securely for public safety. The biggest and tallest monument we can fabricate maximizing the possibilities of this fellowship creating jobs locally and minimizing the carbon footprint caused by transportation.

With the increase of illegal Venezuelan immigrants to New York, I believe this monument should be placed anywhere near this community of immigrants, since as a Venezuelan born person myself I understand perfectly the predicament of not being able to stand on one's own feet, a place where the sculpture can serve as a focal point for community gatherings, events, and celebrations. Its presence will draw both locals and visitors, reinforcing our city's identity.

The sculpture will be crafted using sustainable and locally sourced materials, demonstrating our commitment to environmental stewardship. Additionally, it will incorporate energy-efficient lighting to make it visually striking day and night, ensuring its accessibility and impact.

I strongly believe that this sculpture will serve as a catalyst for positive change in our community:

It will elevate our city's cultural scene, providing a platform for artists and creators to collaborate and share their work with a wider audience.

The sculpture will become a landmark, attracting tourists that potentially will generate economic benefits for local businesses, from restaurants to hotels and art galleries in the vicinity.

Most importantly, the sculpture will inspire unity and civic pride. It will serve as a symbol of hope, reminding us of our shared dreams and aspirations, and encouraging collaboration for a brighter future.

To bring this vision to life, I will prepare an itemized list of costs. Including the cost of design, materials, fabrication, transportation, installation, lighting, and ongoing maintenance. I am committed to securing a significant portion of this funding through grants, corporate sponsorships, and community fundraising efforts. To compliment your contribution in case this project is the recipient of your support.

[illegible]

MARCO PALLI

Our Gates

A temporary public installation at
Riverside Park North – New York City (Manhattan)

A monument to celebrate New York City and the United States of America.

The monument itself is an acknowledgement of the changes that have taken place, continue to take place, and actively arise in this city and country, in an effort to foster the availability of viable and sustainable opportunities (to all - locals and foreigners), to participate and contribute with dignity to the growth and development of the incredibly diverse communities herein.



Concept

Two gates, **one to come in**, dedicated to let in and inspire everyone who wants to belong, work and evolve and to be able to experiment, try, fail, and try again, as many times as possible. And **one to come out**, dedicated to everyone who wants to be free, a reminder that we can always go to other places to experiment, try, fail, and try again, as many times as possible.

Two gates that together support each other.

A symbol of **freedom**.

Description

Technically and materially, “Our Gates” was conceived to be a single piece of continuous flat material (strong and long lasting like Steel), simply cut and bent in the shape of two arches. Engineered and fabricated to be structurally strong enough to withstand the elements and to remain anchored to the ground safely and securely for public safety.

Dimensions: height 10 feet, width 12 feet and depth 7 feet.

Material: ½ inch thick steel plate, marine quality semigloss white paint.

Note: Originally, the proposal was to erect this sculpture with a height of 12 feet (or higher), however due to many limitations involving regulations, transportation and budget, the final monument was made 10 feet tall.

Social Interaction

Social interaction will happen via intellectual engagement and criticism, by looking at the monument and exploring it by walking through it, and around it.

Climbing is not permitted.

Posting, blogging, or any form of digital sharing of images, videos and the like on social media is accepted but perhaps not promoted.

Open and programmed invitation to dancers, musicians and/or performers to elevate the work with their own.

All the scheduled public events will be reviewed and validated by the Department of Parks and Recreation of New York prior to their occurrence.

Public Safety

Engineering matters like the foundation design, structural concerns such as deflection, the speed of wind, and the like, are under the care of **Structural Engineer**

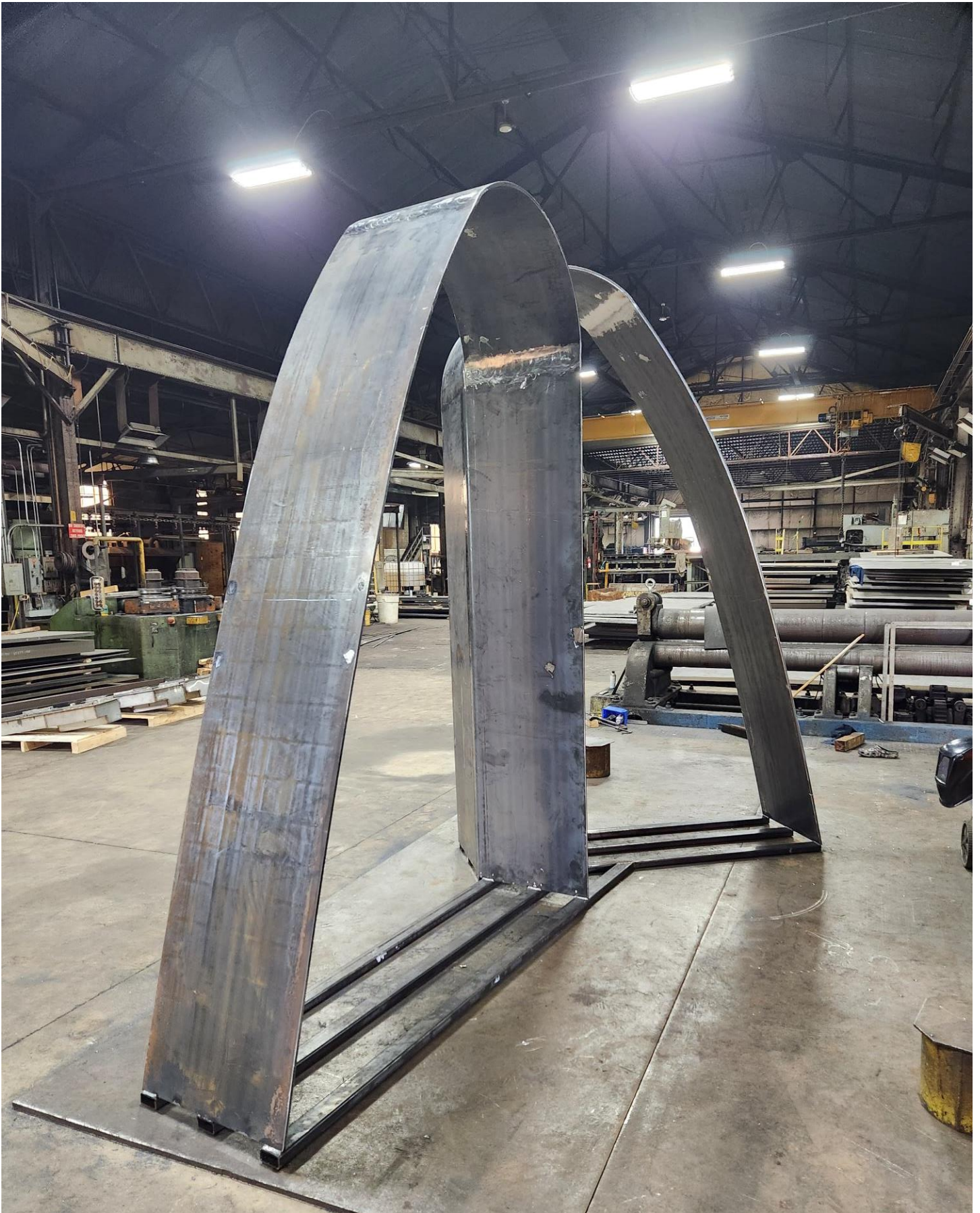
Transportation - In terms of Public Safety

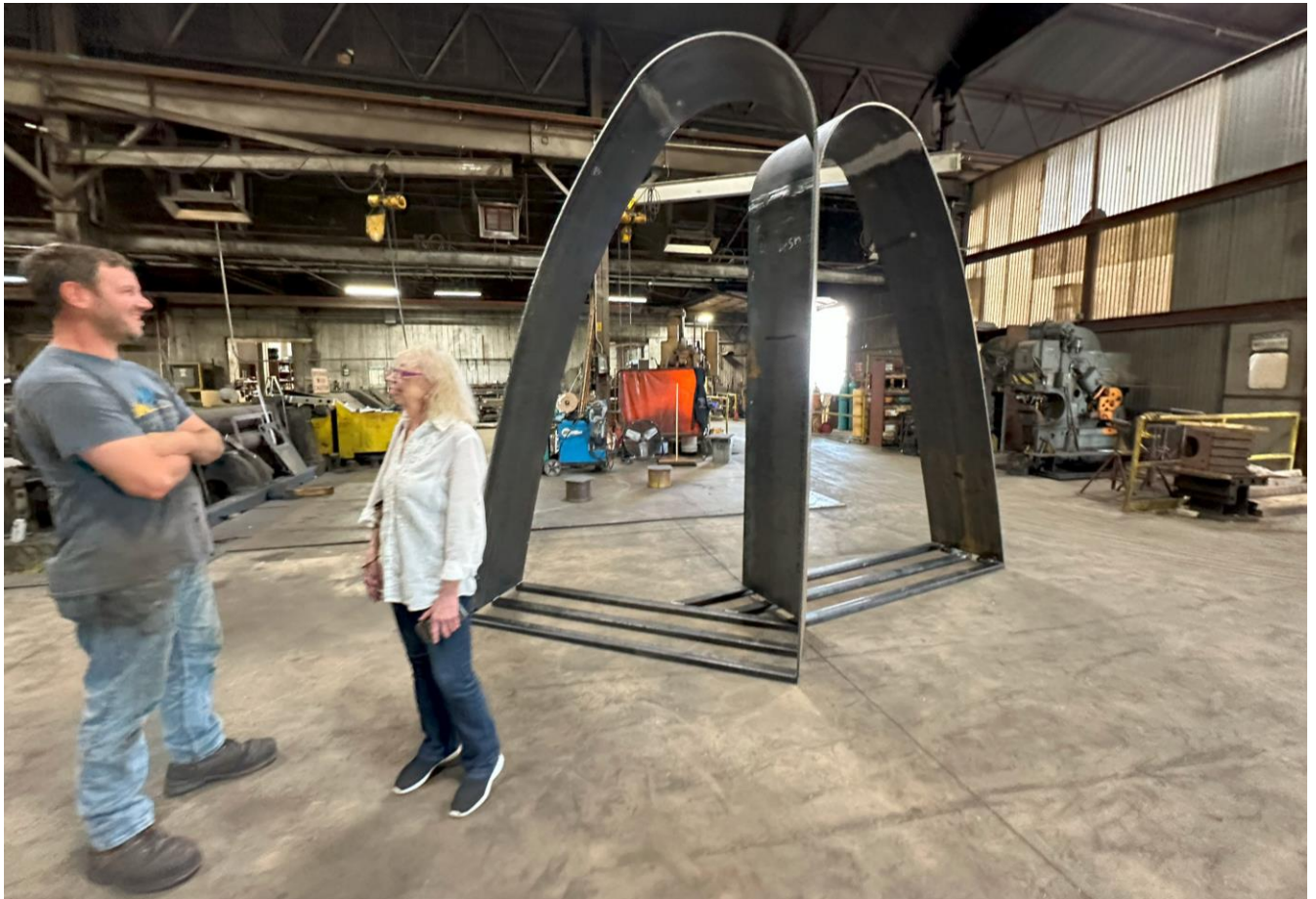
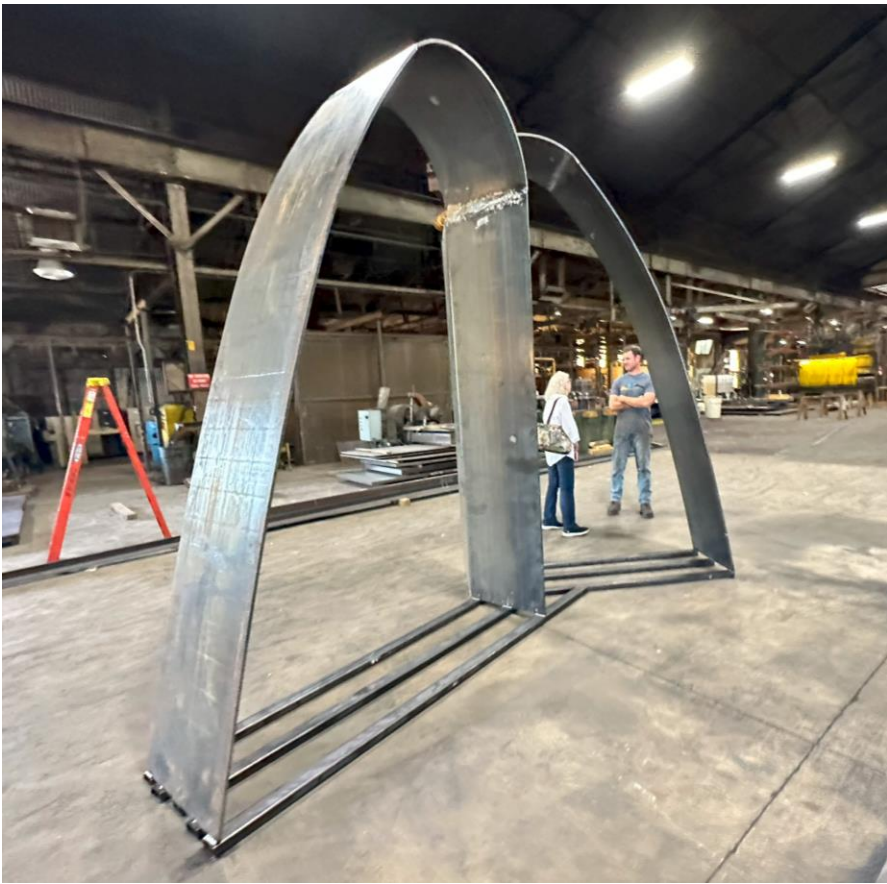
The transportation of the work will be done by an experienced team, charged with following applicable law and regulations. Meeting all the Department of Transportation (DOT) regulations.

The following are Augmented Reality visualization made possible thanks to the generous support of [examinatr.com](https://www.examinatr.com):



The following images correspond to the fabrication of the monument:









Fabricator: Josh Crane

Thanks to:

Art Students League of New York

New York City Department of Parks and Recreation

The Herbert Feinberg Family Foundation.

Dr. Lawrence Spielberger & Dr. Greta Spanierman Family Foundation,

Ludmila Schwartzberg Bidwell, Susan Dryfoos and Kathleen H. Seidel.

The Brigitte & William Crovello Foundation, Inc.

COMING SOON! → Images of the monuments installed in the park

MARCO PALLI

Gates

Introduction

This body of work is a series of sculptures intended for monumental fabrication with dimensions between 12 and 24 feet of height (budget permitting).

The series Stand in Peace materialized as a result of an inspiration from “Stand in Peace (Monumental)” body of work, since the idea of “a door” became recurrent. I began exploring the concept of “a door” trying to depart from the rectangle, and that is how “the arch” appeared for the first time in the work igniting further exploration.

Like “Stand in Peace (Monumental),” this body of work explores the concepts of “peace” and “door” with a formalist approach, considering how the visual language of the object, affect the space that occupies.

The curves are carefully formed to provide a sensation of ease, as if the material used was paper. However, the steel plates are in reality extremely hard to mold and bend in a manner that looks clean and “easy.”

The edges are and must be clean, the use of curves and straight lines are intended to guide the eye and blend the horizontal lines with the vertical lines, in the pursuit of the phenomenon that charms the environment in presence of water, particularly a waterfall.

Among the objectives of this work, the term “Peace” and “Freedom” (free pertaining to an open door) has been considered within a framework of serenity, tranquility, balance. The term Zen seems to define this objective to a great degree.

The color white is unequivocally the color for default, but other pastel colors should be considered.

The work is meant to also add an element of order, cleanliness, and simplicity, to encircle the oasis of mind that is intended for the viewer, and this suggest the necessity of dimmable lights to extend this sensation at night without being an eye sore as the excess of lighting is often associated to discomfort.

The following images are models made out of steel for tabletop presentation, these models were finished clean in shily polished metal. The other images are Augmented reality generated. The works were reproduced in a 3d software and then placed on different locations using AR technology to test the sculptures individually.

Concept

Gates **to come in**, dedicated to let in and inspire everyone who wants to belong, work and evolve and to be able to experiment, try, fail, and try again, as many times as possible. And Gates **to come out**, dedicated to everyone who wants

to be free, a reminder that we can always go to other places to experiment, try, fail, and try again, as many times as possible.

Description

Technically and materially, “Gates” was conceived to be a single piece of continuous flat material (strong and long lasting like Steel), simply cut and bent in the shape of arches (half a parabola followed by a quarter of a circle followed by a straight line). Engineered and fabricated to be structurally strong enough to withstand the elements and to remain anchored to the ground safely and securely for public safety.

This body of work is a series of sculptures intended for monumental fabrication with dimensions between 12 and 24 feet of height (budget permitting).

Social Interaction

Social interaction will happen via intellectual engagement and criticism, by looking at the monument and exploring it by walking through it, and around it.

Climbing is not permitted.

Open and programmed invitation to dancers, musicians and/or performers to elevate the work with their own.

Public Safety

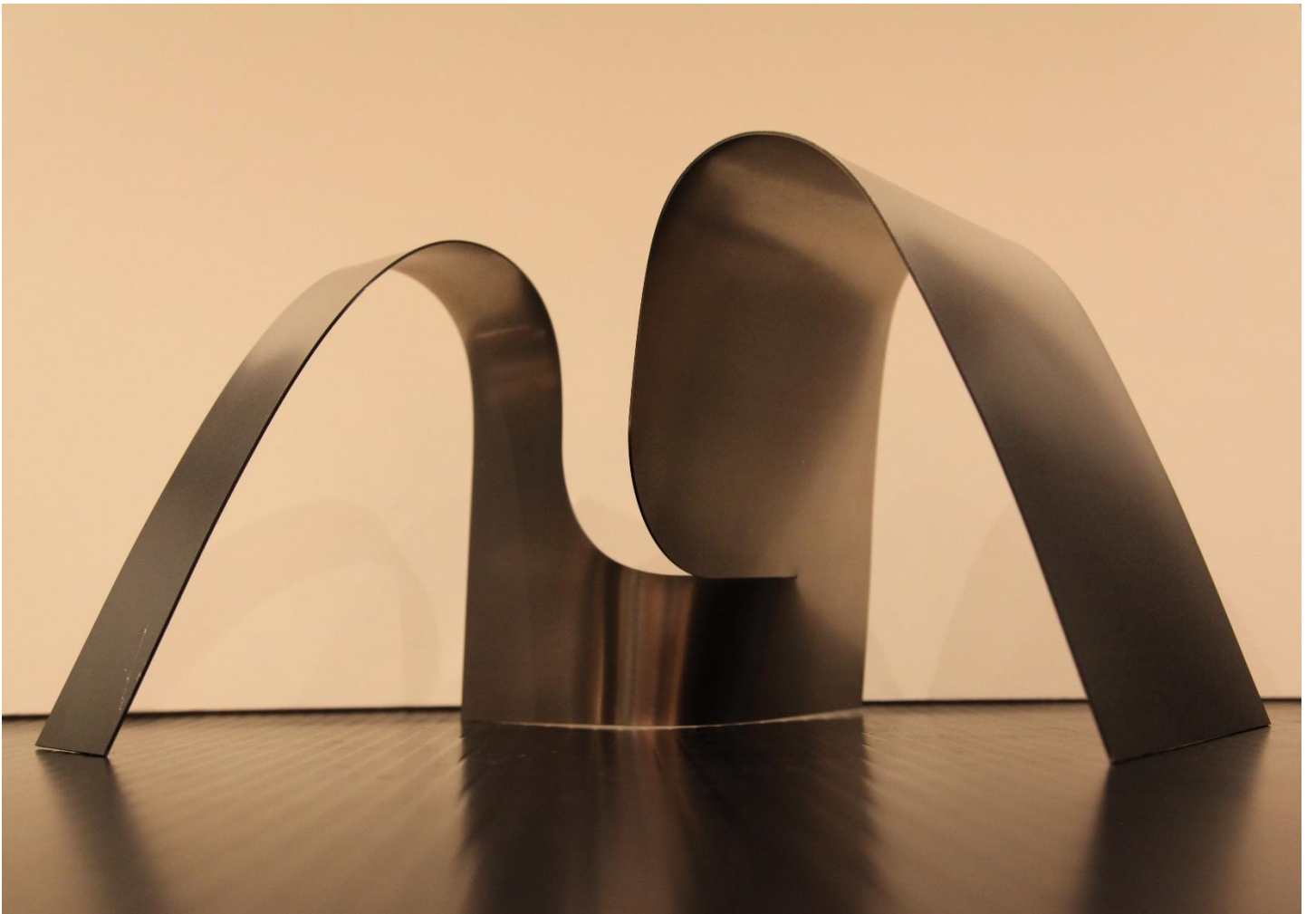
Engineering matters like the foundation design, structural concerns such as deflection, the speed of wind, and the like, are under the care of a certified local Structural Engineer.

Transportation - In terms of Public Safety

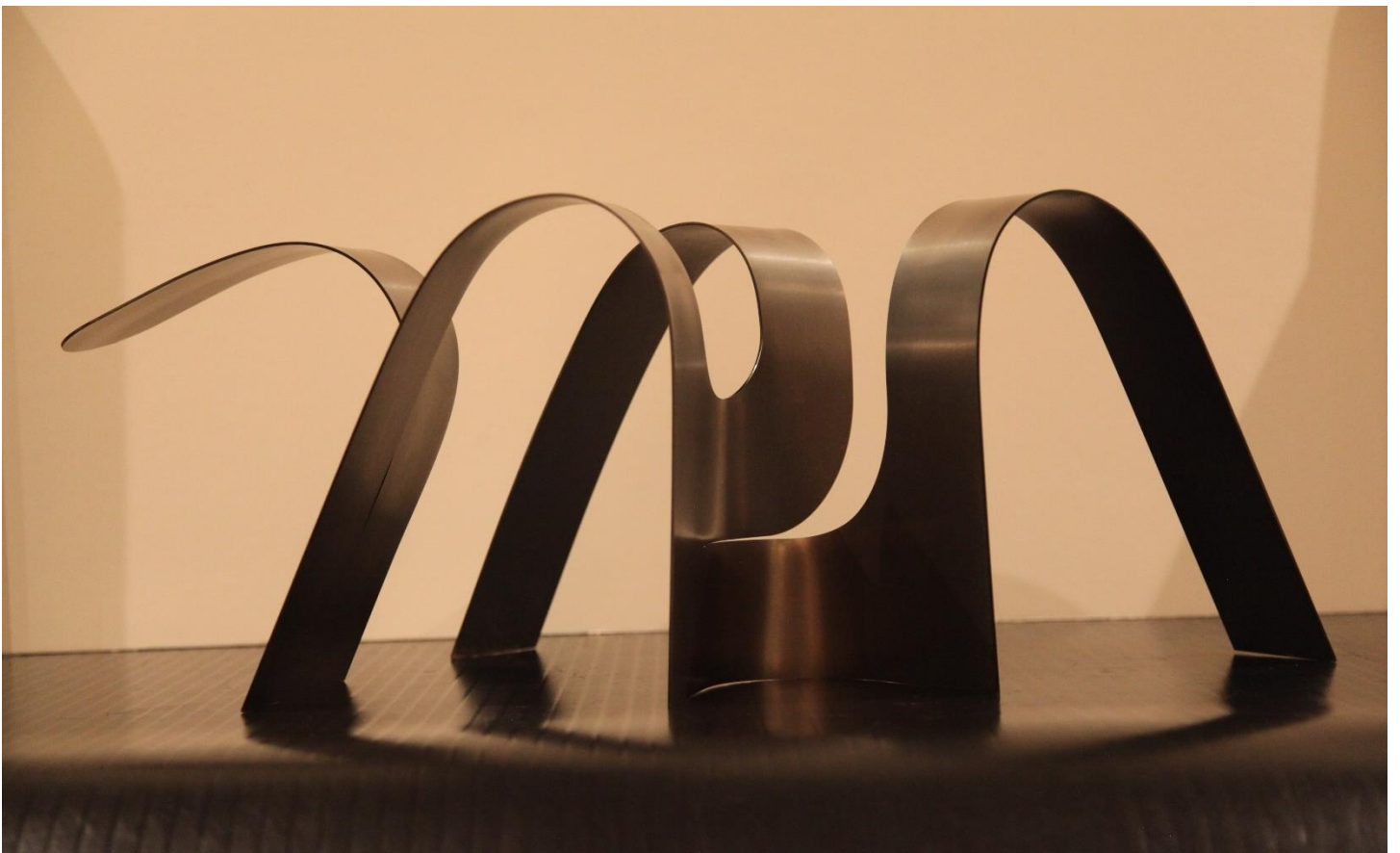
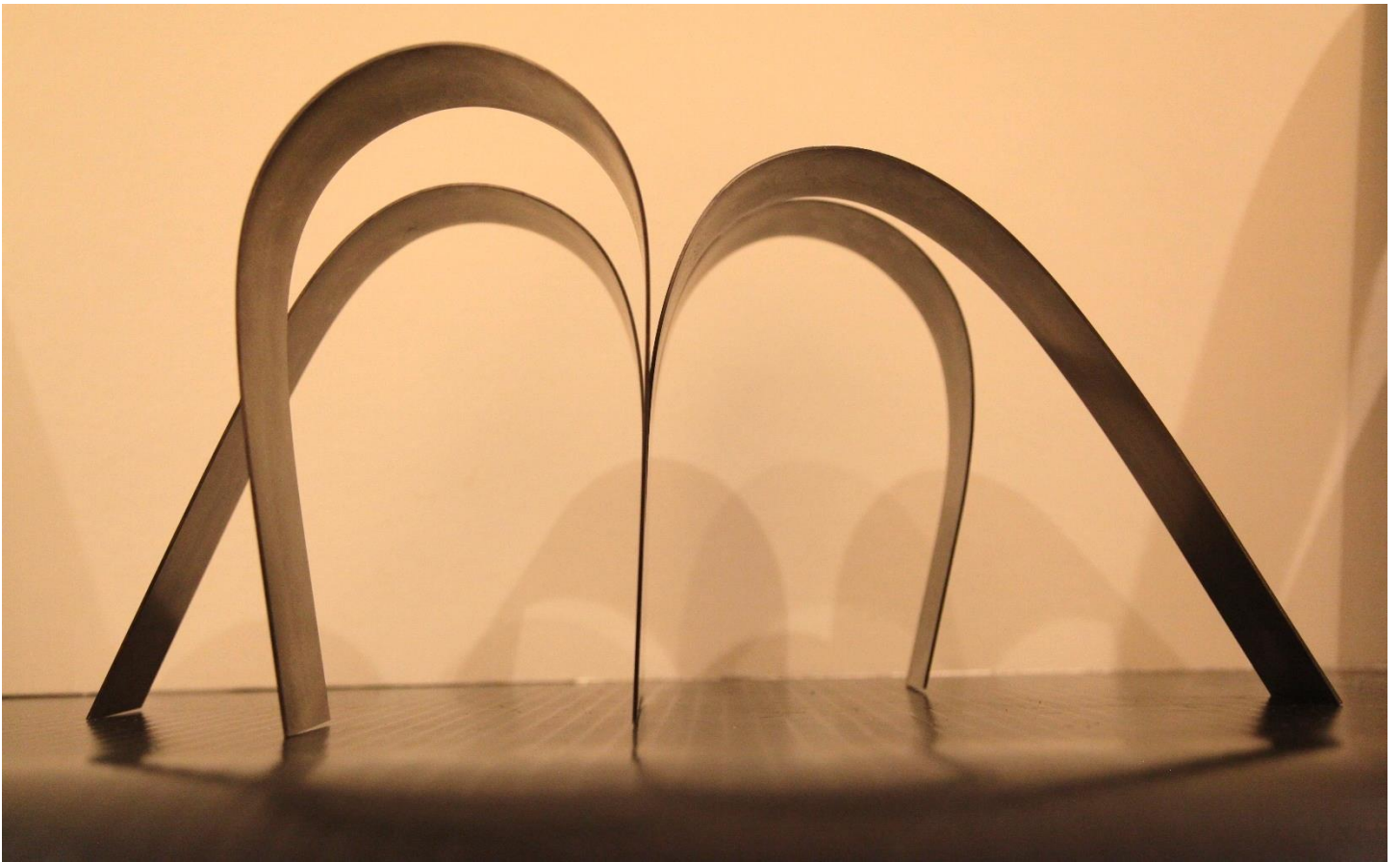
The transportation of the work will be done by an experienced team, charged with following applicable law and regulations. Meeting all the Department of Transportation (DOT) regulations.

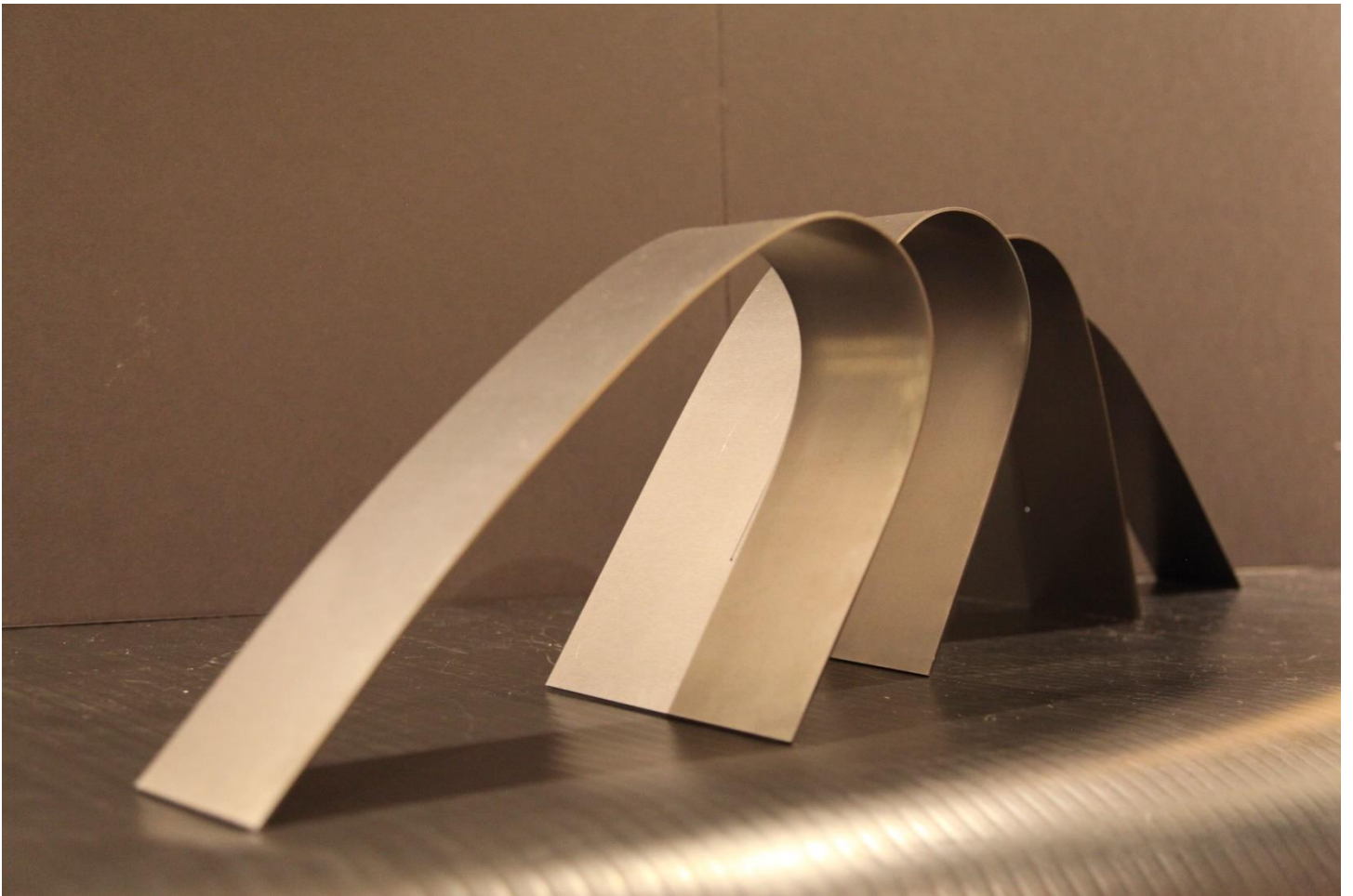
The following images are models made out of steel for tabletop presentation, these models were finished clean in shiny polished metal. The other images are Augmented reality generated. The works were reproduced in a 3d software and then placed on different locations using AR technology to test the sculptures individually.

Note: the AR technology has been provided by examinatr.com











MARCO PALLI

Standing In Peace (Monumental)

Introduction

This body of work is a series of sculptures intended for monumental fabrication with dimensions between 12 and 24 feet of height (budget permitting).

This body of work explore the concept of Stand in Peace (SIP) with a formalist approach, considering how the visual language of the object, affect the space that occupies. Incidentally, the work has qualities often present in minimalist works.

The lines are less organic and simpler (clean), the use of curves and straight lines are intended to guide the eye and blend the horizontal lines with the vertical lines, in the pursuit of the phenomenon that charms the environment in presence of a waterfall.

Among the objectives of this work, the term “Peace” has been considered withing a framework of serenity, tranquility, balance. The term Zen seems to define this objective to a great degree.

The color white is unequivocally the color for default, but other pastel colors should be considered.

The work is meant to also add an element of order, cleanliness, and simplicity, to encircle the oasis of mind that is intended for the viewer, and this suggest the necessity of dimmable lights to extend this sensation at night without being an eye sore as the excess of lighting is often associated to discomfort.

Description

Technically and materially, these sculptures were conceived to be a single piece of continuous flat material (strong and long lasting like Steel), simply cut and bent strategically. Engineered and fabricated to be structurally strong enough to withstand the elements and to remain anchored to the ground safely and securely for public safety.

Social Interaction

Social interaction will happen via intellectual engagement and criticism, by looking at the monument and exploring it by walking through it, and around it.

Climbing is not permitted.

Open and programmed invitation to dancers, musicians and/or performers to elevate the work with their own.

Public Safety

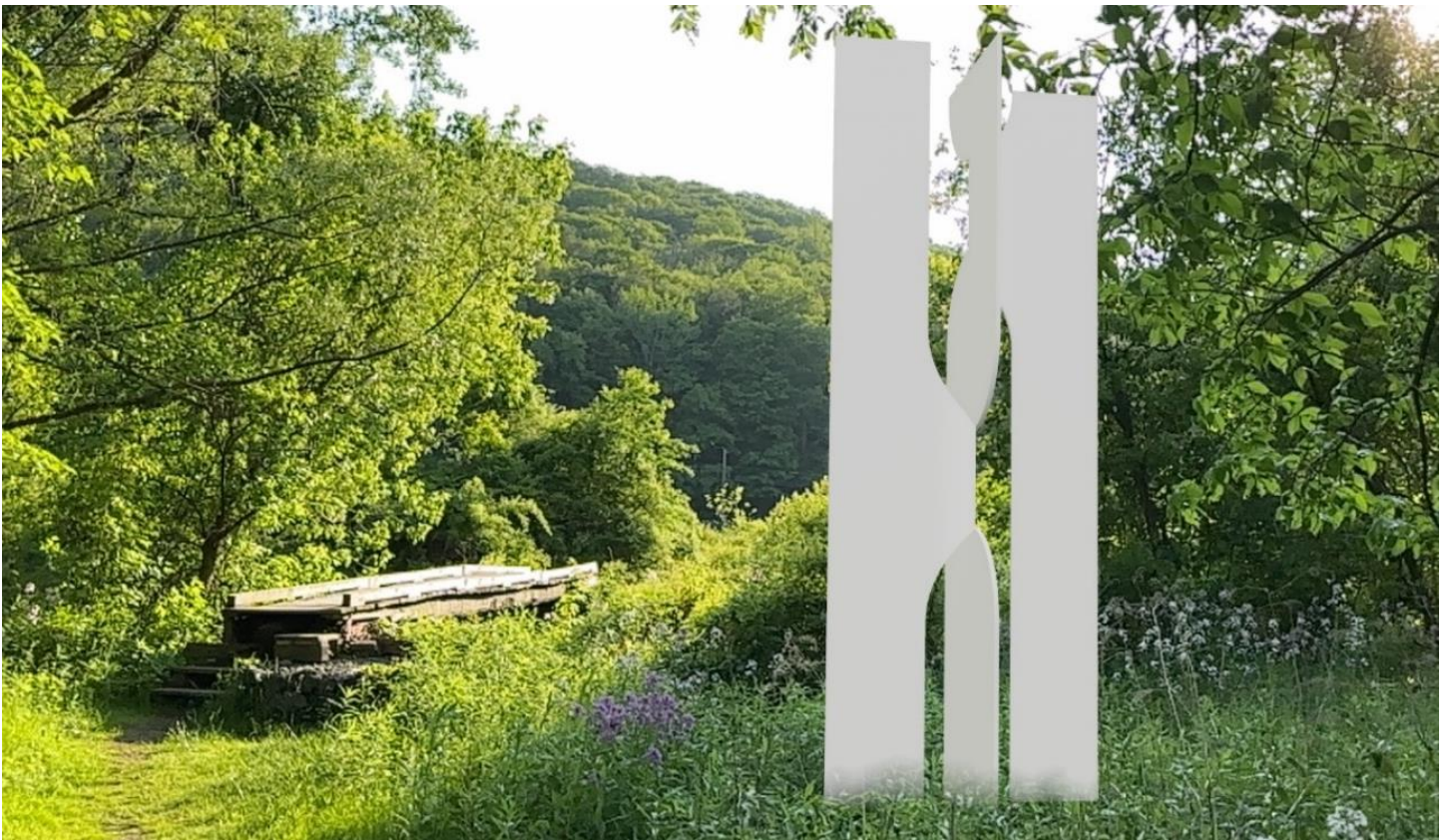
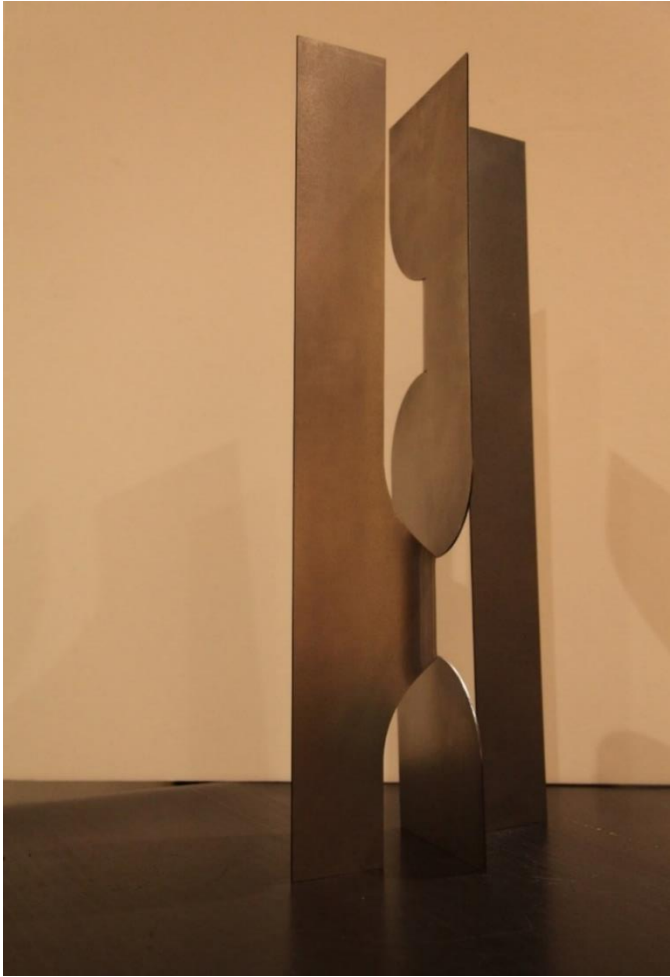
Engineering matters like the foundation design, structural concerns such as deflection, the speed of wind, and the like, are under the care of a certified local Structural Engineer.

Transportation - In terms of Public Safety

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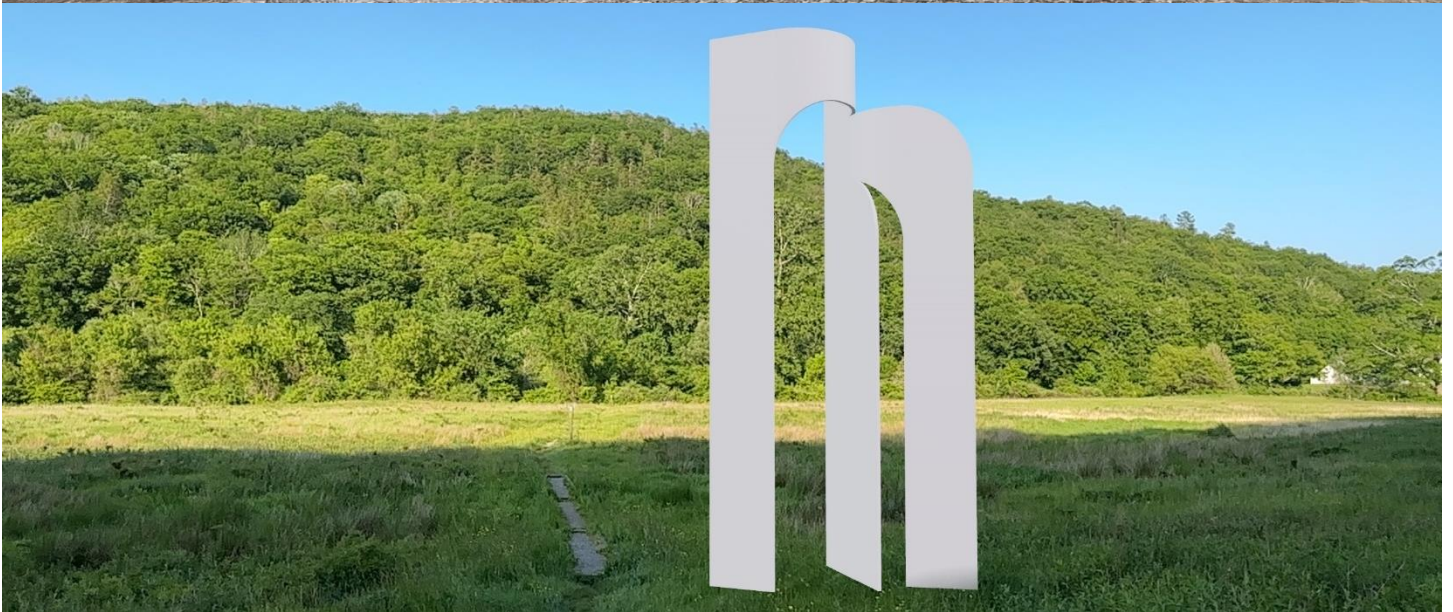
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MARCO PALLI

Couple Standing in Peace

This experimental collaboration between William Engel, artists and colorist specialist, was meant test the possibilities to combine both our experiences into a colorful three-dimensional object. My original “Couple Standing in Peace” was conceived white, as paper is - the paper I use to test forms on a daily basis.

Engel’s pouring painting has the capacity to bring elevate the picture plain in a manner that combines both the success of Miro and Pollock yet in a way that I have only seen on Engel’s work. Unequivocally, his pourings of paint are his very own signature, and I am honored that he was willing to collaborate with me on this occasion.

I have always been intrigued about the colors that mainstream commercial artists use, generally a Red or a Yellow, those that Ferrari uses to sweeten up fancy cars. Yet, I have been so far uninterested in engaging with color. I prefer to polish the surface to make it shine naturally, or let it rust, or simply let it be. Working with Engel has expanded my appreciation for color. I know that I am learning from him, so whenever the time comes that my sculptures have colors, rest assure that I have been through the eye of the needle by the hand of the great Master William Engel.

I am thankful to William. (2020)



Collaboration with William Engel









MARCO PALLI

The Origin of Sculpture

Introduction

The work in this exhibition, “The Origin of Sculpture,” is considered a unit, in the sense that each piece belongs to the entire body of work as if they are pieces of a puzzle and does not need labeling of the individual pieces.

The work explores the object as a mirror, where one can see what one knows about. The exhibition presents works that resulted from the questioning of anthropological findings on actual sites and museum collections in England, Spain, Germany and France.

Viewers were encouraged to experience the entire exhibition prior to reading the text here in, which was made available on a booth next to my Guest Book with the following message: “Please activate your natural detective mode. Explore, experience and question the work. Thanks!”

Technically, the pieces are made of either granite (imported from China, specific location unknown) or cypress roots (knees) from private land in Florida), with one exception: an intricate root I chose to show framed which specie remains unknown (I found it on the grounds around the Palace of Versailles, France). The framed thin granite stone tiles were bonded onto paper or Plexiglas so they could be viewed pictorially.

The work on display was made in 2019 and 2020.



Artist's Statement

"Life is all about circumstances and decisions. Through my work I embrace the transformation of materials as an adventure. The process demands meditation, and often leads to self-discovery." – Marco Palli

"The Origin of Sculpture"

In an effort to elevate the practice of sculpture beyond the purely physical, I have intentionally switched my studio practice from being mechanical in labor to being experiential. This event has created an opportunity to develop myself parallel to the development of my work. This approach is an aftermath from the lessons I have learned posterior to my earlier body of work "The New Herd of Thoughts."

Through personal reflection, I have gradually arrived at the conclusion that "experience" is the story performed by any material, and it is perpetual (ongoing or continuous, or better yet: progressive). This is the law of the universe, it is nature. The simplicity of an event such as walking into a forest looking for roots and appropriating them as found objects that contain anthropomorphic qualities that are comparable to qualities a sculpture contains, offer a wealth of reason, intelligence, lessons (to be learned), and even beauty (if you will) that often passes overlooked. Overlooking such events is commonplace, because we are usually on automatic mode.

What are the qualities of a sculpture? Many have tried to share (and have shared) their opinion about this matter. I have been trying to make my own, and I believe I have already somewhat come to some terms. However, I am not trying to impose what I have come up with onto others, rather, I prefer to share the work that has come to existence through my process.

Empowered by my own terms (which are probably a conglomerate made from terms borrowed from all my mentors), charged with acceptance, and grounded in logic, I have been allowed to explore, to discover and to reaffirm the following: attitude is the main driver of decisions, the second driver one is logic, and the third driver is bullshit.

Arriving at the final, yet open, conclusion that we know very little about our origin, and the mind is factually material, this is a train of material/physical events which emerge into a "train of thought." We take for granted the accumulation

of knowledge that we have today, and we confused that accumulation with intelligence. We believe to be more intelligent than the generations before us. However, in my journey of life, reinforced with my latest trip to Europe visiting archaeological sites, museums with archaeological findings and other fine art museums, in 2019, I am prompted to believe that our intelligence has not changed.

My physicality itself changes the world around my thoughts, not only by exposing my surroundings to my presence but my understanding/misunderstanding of it will materially affect what surrounds me. This concept is true for the people today as it is for the people who built monuments, made works of survival (e.g.: tools with bones), as well as works of art in pre-historic times.

Put the creation of meaning on the side for a moment. Erected monuments such Stonehenge are evidence of intelligence, therefore the intelligence contained is still capable to give its reflection back onto those who experience it.

Physical power is directly related to intellectual power. One could go around touching the work in this exhibition for whatever reason, affecting how the next person will perceive the work I am presenting. The power of touch is routed in its physical quality and transcends into the power of thinking, which becomes material when it becomes intelligence. This is also true in reverse, as I am sharing my intellectual achievements in this exhibition via the “thoughts” on display. Because these material objects have the physical power to touch one back (in reaction to one’s touch), they can also touch one’s mind.

*The roots I have chosen.
...are roots that I have touched.
I touched them with my eyes,
they touched me with their form.
Did they choose me? – Marco Palli*

The roots and the stone are both important to this exhibition because it seems hard to decide which was first (if one of them is the egg and the other one is the hen). Not in terms of creation in the universe, but in terms of the origin of sculpture. My hope is that by the end of the percipients’ experience with this body of work, the “thoughts” presented would have interacted with the percipients’ thoughts. I trust that interchange will empower percipients with the tools I use in my evolving studio practice. Consequently, these thoughts will enrich the percipients’ life progressively, much as these thoughts have enriched mine.

This work is an invitation for the audience to ask themselves: “What am I doing in my own life that may compare to what is happening here in this exhibition?” And to try to distinguish those things in which we generally focus on doing, in addition to the things we do unaware.

The work is a mirror, one will find fragments of oneself, or a whole self if one is that lucky.

Viewers were encouraged to “PLEASE CHOOSE ONE WORK in this exhibition AND MAKE A DRAWING (PAINTING, SCULPTURE, PHOTOGRAPH) OF WHAT THIS [PARTICULAR] PIECE WAS TELLING [TO THEM].” This message continued like this “Please, find a place on the wall to pin your work near the one that you used and do not forget to include your contact information if you would like to get your work back. All the works will be returned after February 8th, 2020.”

Note: The drawings were never returned because of COVID but were archived and are available to be returned upon request to the authors. If you left a drawing and you want it back, please contact me. Thanks.

The Larry Einbender Travel Award Exhibition was held from January 27 - February 7, 2020, at the New York Studio School of Painting, Drawing and Sculpture located at 8 West 8th Street / NY, NY 10010.

Below, you can see a room with the exhibition’s installation, it was nothing extraordinary at first glance but it was extraordinary to those who were struck by “the origin of sculpture.”

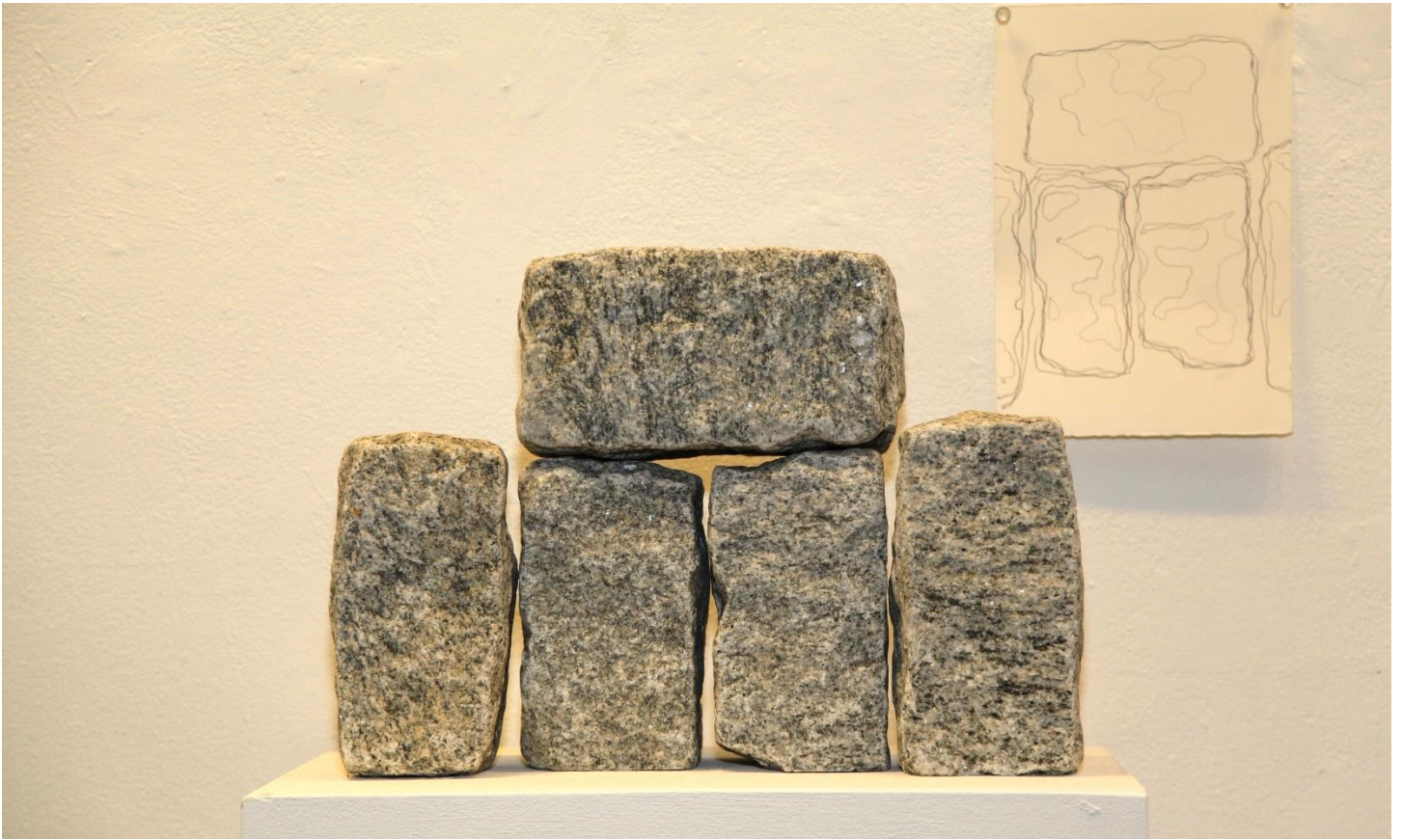


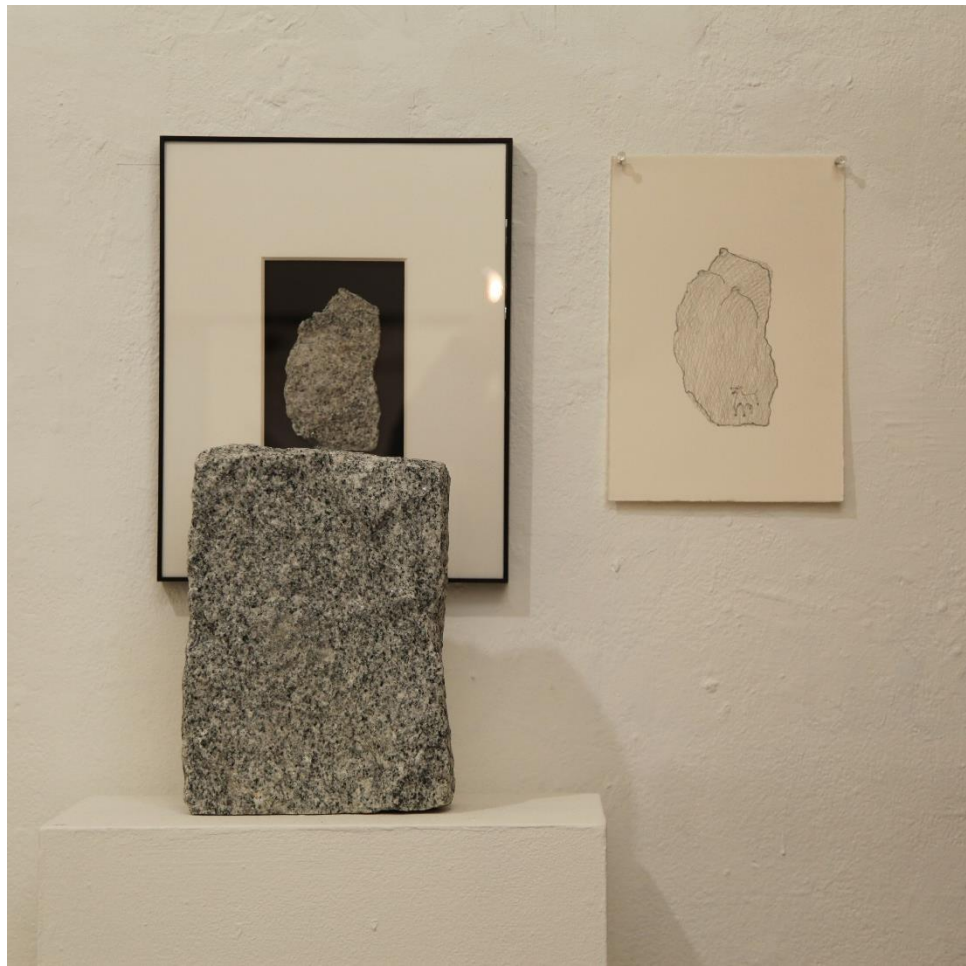














Identity comes from within, we can only see what we know about, and all we see has to do with ourselves. Accepting this proposition, we can be sure that we are the reflection of what we see, and we can learn about ourselves exploiting this notion.

In the Artist talk, I closed the presentation with the following remark: In my trip to Europe I was looking to “The origin of sculpture” as an anthropologist looking for the oldest piece of sculpture that I could find, and then I was hoping to make a contrast with other sculptural works that have been made throughout time, and I even chose to accept as sculpture anything tridimensional like any tool or weapon that was man-made – while hoping for a human figure or an animal. Nevertheless, I was disappointed when I understood that the first sculpture was probably made on fruit, and then wood, and regardless of the fact that sculpture may have not been a popular task, even if it was, the work made on that material rot away.

However, I was truck with a deeper realization, looking for “the origin of sculpture” as in looking for the first human (or alien/ intelligent) hands who made a sculpture was by itself naive, because “the origin of sculpture” is actually in the curious mind who finds in any found object a something of oneself.

In this exhibition, I displayed found objects like roots and rocks that I appropriated as mine, and some viewers only saw roots and rocks, while others saw a something of themselves, memories, fears, saints, leprechauns, a Mother with Child, faces, animals, and the Grim Reaper just to name a few.

The objective of “The origin of sculpture” is to explore the possibility of becoming aware of application of identity itself.

MARCO PALLI
Stand in Peace (Proposal France)









MARCO PALLI

The New Herd of Thoughts

The work in this exhibition, “The New Herd of Thoughts,” is considered a unit, in the sense that each piece belongs to the entire body of work as if pieces of a puzzle and does not need labeling of the individual pieces. The pieces are made with water-soluble clay, except for the framed works in which the clay was applied directly on to oil paper, and the accessory use of orange plexiglass. Once the clay was dry, it was coated with translucent resin to protect the surface from being abraded. The work on display was made in 2018 and 2019.

Visitors were encouraged to view the entire exhibition prior to reading the text herein, hoping that they engaged the work with their natural detective mode. Exploring, experiencing and questioning the work.

Artist’s Statement

“Life is all about circumstances and decisions. Through my work I embrace the transformation of materials as an adventure. The process demands meditation, and often leads to self-discovery.” – Marco Palli

“The New Herd of Thoughts”

In an effort to elevate the practice of sculpture beyond the purely physical, I have unintentionally switched my studio practice from being mechanical in labor to being experiential. This event has created an opportunity to develop myself parallel to the development of my work. Through personal reflection, I gradually arrived at the conclusion that “experience” is the story performed by any material, and it is perpetual. This is the law of the universe, it is nature. The simplicity of an event such as clay falling from a plinth onto the ground contained a wealth of reason, intelligence, lessons (to be learned), and even beauty (if you will) that often passes overlooked. Overlooking such events is commonplace, because we are usually on automatic mode.

The realization of this observation, charged with acceptance, and grounded in logic, has allowed me to explore, and to discover this: without doubt there are intellectual qualities within physical responses.

Arriving at the final, yet open, conclusion that intelligence is the result of a physical interaction, and the mind is factually material, this is a train of material/physical events which emerge into a “train of thought.”

My physicality itself changes the world around my thoughts, not only by exposing my surroundings to my presence but my understanding/misunderstanding of it will materially affect what surrounds me.

Physical power is directly related to intellectual power. One could go around touching the work in this exhibition for whatever reason, affecting how the next person will perceive the work I am presenting. The power of touch is routed in its physical quality and transcends into the power of thinking, which becomes material when it becomes intelligence. This is also true in reverse, as I am sharing my intellectual achievements in this exhibition via the “thoughts” on display. Because these material objects have the physical power to touch one back (in reaction to one’s touch), they can also touch one’s mind.

This bread was made from clay.

It fed me with a thought,
and became intelligence.

Am I satiated? – Marco Palli

My hope is that by the end of the percipients’ experience with this body of work, the “thoughts” presented would have interacted with the percipients’ thoughts. I trust that interchange will empower percipients with the tools I use in my evolving studio practice. Consequently, these thoughts will enrich the percipients’ life progressively, much as these thoughts have enriched mine.

This work is an invitation for the audience to ask themselves: “What am I doing in my own life that may compare to what is happening here in this exhibition?” And to try to distinguish those things in which we generally focus on doing, in addition to the things we do unaware.

Work and Process

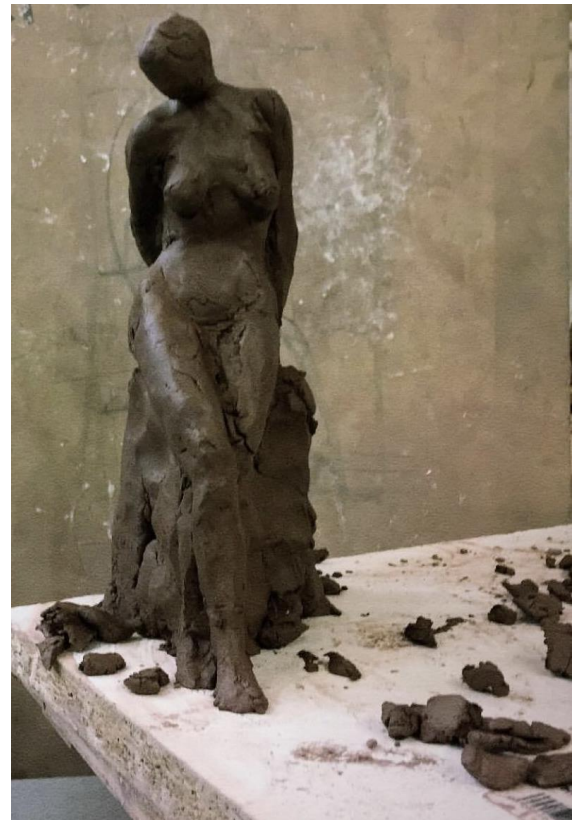
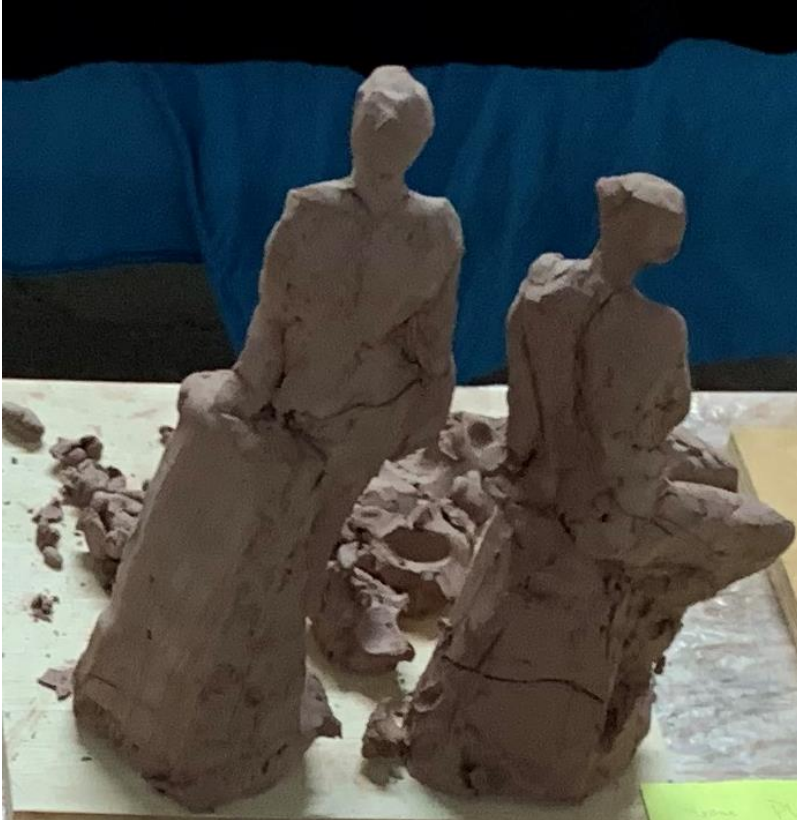
There are X series of works defined by the processes that were individually used serially.

- **“Slops” – “Blobs”**
- **“Squeezes” – “Strangles”**
- **“Spotches” – “Spills”**
- **“Strongholds” - “Towers”**
- **“Smears” – “Splatter”**

A description of my process in this body of work – paired with thoughts/reasoning that generated each – follows.

“Slops” – “Blobs”

From the academic studio practice that focuses on rendering an interpretation of the human figure, one generally concentrates on the fabrication of a representation of the figure. As all attention is given to this process, there are events occurring simultaneously that are often overlooked. For instance: the leftover pieces of clay from which the sculptor “picks and/or puts,” are directly, and intentionally, being transformed. They are always present on the board, yet to the sculptor they don’t belong to the work (it is considered noise). After being aware of this phenomenon, I spent time looking for ways to attribute such events to the intentionality of consciousness, generating the philosophy behind other bodies of work that I have developed such as “The Universe’s Language” and “Unfinished.”



“The Universe’s Language” is a series that aimed to use materials in a way that the cutout and the offcut were equally regarded, and the result of making these works would produce only the artwork and no leftovers.

“Unfinished,” which is itself an evolution of “The Universe’s Language” additionally explores the ability/disability to accept perpetual change.

I continued to sculpt academically but saving the left-over pieces of clay for further visitation. Later, I treated them as found objects, and studied them by raising questions, such as: What is this? What happened to this? Rather than questions like: “What does it look like?”

Note: Find the two figurines in this exhibition, and do not overlook the blobs.

“Squeezes” – “Strangles”

For years I had accumulated many of these “squeezes,” which were to me the containers of my physical strength. I always thought of these pieces as amulets. In the vernacular: If clay were carbon and I was strong enough, these “squeezes” would be diamonds. After the awakening miracle that resulted from accepting and appreciating the “slops,” which are containers of the unappreciated objects that resulted from a process that had previously discarded them, I began to pay more attention to the results of my actions.

These “squeezes” are actually casts of my hands, as my hands are serving as the mold. And the form is never the same because the clay is always looking for what seems to me a random way out.

Even though the first “squeeze” happened back in 2012, and I would make more of them every time I had enough leftover volume of clay that would fit in my hand, it was not until 2016 that these “squeezes” gained a different meaning. I was talking to someone when a phone rang, the person said: “I got to get this, hold that thought.” I understood: “hold that ‘thought’” The most elemental thing you can do to clay is to hold it. Well, I had been holding to those “thoughts” lying about in my studio like an infestation of what they seem to resemble: miniature ruminants.



Further, I gave myself the task of thinking about something specific while I was holding the clay – or rather “strangling” it. I thought there was a way of creating a symbolic kind of Rosetta Stone through which I would discover that different thoughts look different. But this idea did not last very long, because I could not appreciate (visually in the resulting squeezed piece of clay), the difference between a comforting thought, such as “peace,” from a disturbing thought, such as “hunger.” They accumulated in my studio over the years as “the herd” began to grow it began to demand attention and stimulating me to investigate/experiment further.



Note: Find and count the ruminants in this exhibition.

“Splotches” – “Spills”

This series is an evolution from “the squeezes,” but in this case I was removing my touch from the work. In the “squeezes,” the print of my hand conforms the entirety of the outline. I wanted to find a way of making something that had my mental touch rather than my physical touch.

I started out having the clay on the plinth, and then I let it fall. Depending on the force of gravity and the fluid quality of clay, the mass would morph by reacting against the pressure upwards that stopped the fall (the floor). I repeated this event countless time until the I found the right moment to stop (usually when all my fingerprints had disappeared). So, a new enterprise was born.



I had the opportunity to immerse myself in the geological formations of the Grand Canyon in 2018. While the splotches do not aim to represent those formations, the Grand Canyon’s formations, in parallel with my splotches, demonstrate a language of being subject to processes. I have the sense that my process has stimulated and expanded my awareness of physical outcomes.



My experience of Lake Powell, at the Four Corners of the Navajo Nation later led me to position the “splotches” on the reflective orange platforms.



Note: Find these splotches and explore the landscape they offer.

“Strongholds” - “Towers”

The offcuts from any project in clay (which were actually “Blobs”) are generally put back into the clay bin for recycle, which is the common use of the clay remnants. To achieve this, the remnants must be allowed to bone dry, so rehydration is faster. Once this has been done, the clay is introduced to a Pugmill (a mechanical clay mixer) that process the clay to make it uniform. At this point, the clay reaches its limit between solid and liquid, which makes it very difficult to handle. Then let out to dry until it reaches its an “ideal” consistency for sculpting.

The “Strongholds,” are the aftermath that resulted from the philosophy applied on my earlier works “The Universe’s Language” and “Cutouts and Offcuts” in combination to this process of recycling clay.

“Cutouts and Offcuts,” which is itself an evolution of “The Universe’s Language” and “Unfinished” combined, additionally explores the ability/disability to stand.

When I held the first sample of clay that came out of the Pugmill, the material embodied the fragility of a baby. Inexplicably, I felt the need to help the “baby” stand (perhaps influenced by circumstances that also inspired my earlier body of work).

The first trials demonstrated that having a standing cylinder (“stronghold” or “tower”) was unlikely, therefore, I explored a grouping. Eventually, after sequential explorations, I was able to achieve my intention of having some “babies” stand (evidently, as water evaporates from the clay mix, the clay become less fluid making it more likely to realize these works).

Only recently, I began to accept that things can be allowed to be what they are, and we don’t have to impose meaning, narrative, allegory, and/or the like to everything we do. I began to enjoy questions like: “What is it? “What is it doing? Rather than “what does it represent? Or “what is does it seem to be doing?

These pieces are standing, they cannot pretend or seem so, the honesty and simplicity of them is pure/clear. And I think it is worth reiterating: “These pieces do not represent the ability to stand, they are standing.”







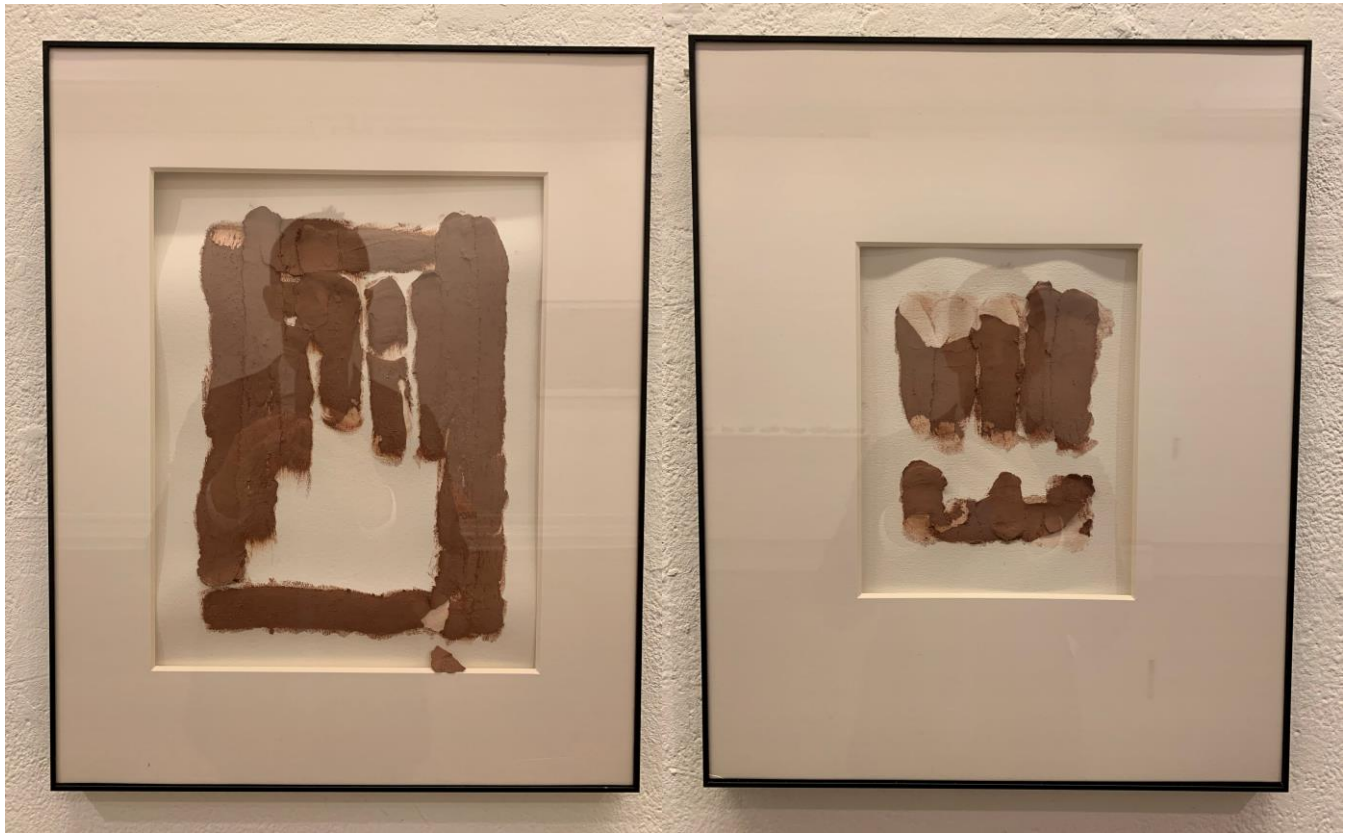
Note: Find the fingerprints on these towers; you can see a memory of hands holding the clay—or is it the clay holding the hands?

“Smears” – “Splatter”

This work is an evolution from the “Strongholds.” If clay is liquid enough, you could “write” with it; but I did not want to write anything in a linguistic form. I wanted to explore and experience something that my previous investigations in clay were not covering. With the strongholds, the clay is fluid, and the challenge is for it to stand. With an even more fluid clay, the material has greater qualities conferred by water, like cohesion/adhesion, but as the water evaporates, the clay is thin and brittle and demonstrates other characteristics of clay that until now had not been made evident. After dry, the smears struggle to stay adhered to the paper, the work is very fragile, and the appearance of the work evolves as it disintegrates.

The “smears” speak of cohesion, fragility and change.





Note: Find these qualities in the framed works.

MARCO PALLI

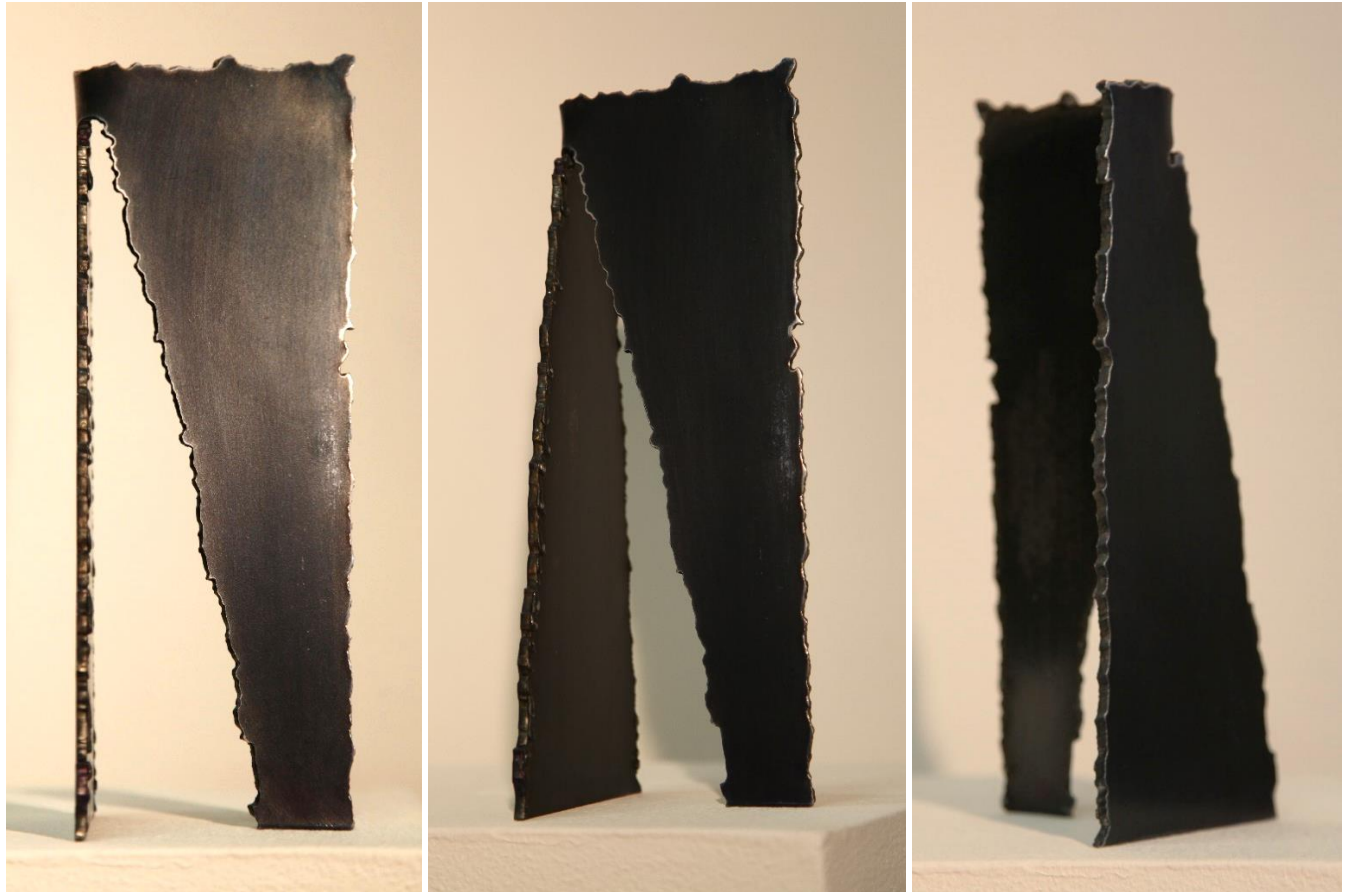
Stand In Peace (SIP)

Artist's Statement

In the exhibition "Cuts, Cutouts and Offcuts," I presented the series "Stand in Peace." This particular work has an iconic aesthetic that begun to shape my identity (for lack of a better way to put it, my artistic handwriting, or perhaps my signature language) as artist, but not in the sense of self, but in the sense of form. The works intent to explore the narrative (circumstantial yet explicit and undeniable) that was trying to convey as precisely as possible the way I felt at the moment - as an immigrant holding an F-1Visa in the United States of America. This series of work solidified of my interest in public art.

The Bipedal quality of this works become an "easy" metaphor for the human body, however, the work does not intend to render the human form as it physically known or understood, but in other manners, perhaps intellectually, or emotionally.





Above, different views of the same artwork.

Stand In Peace Model #01

Dimensions: 9 ¼ inches in height x 3 ¼ inches depth x 3 ½ inches width

Material: Steel sheet with blue wax patina.



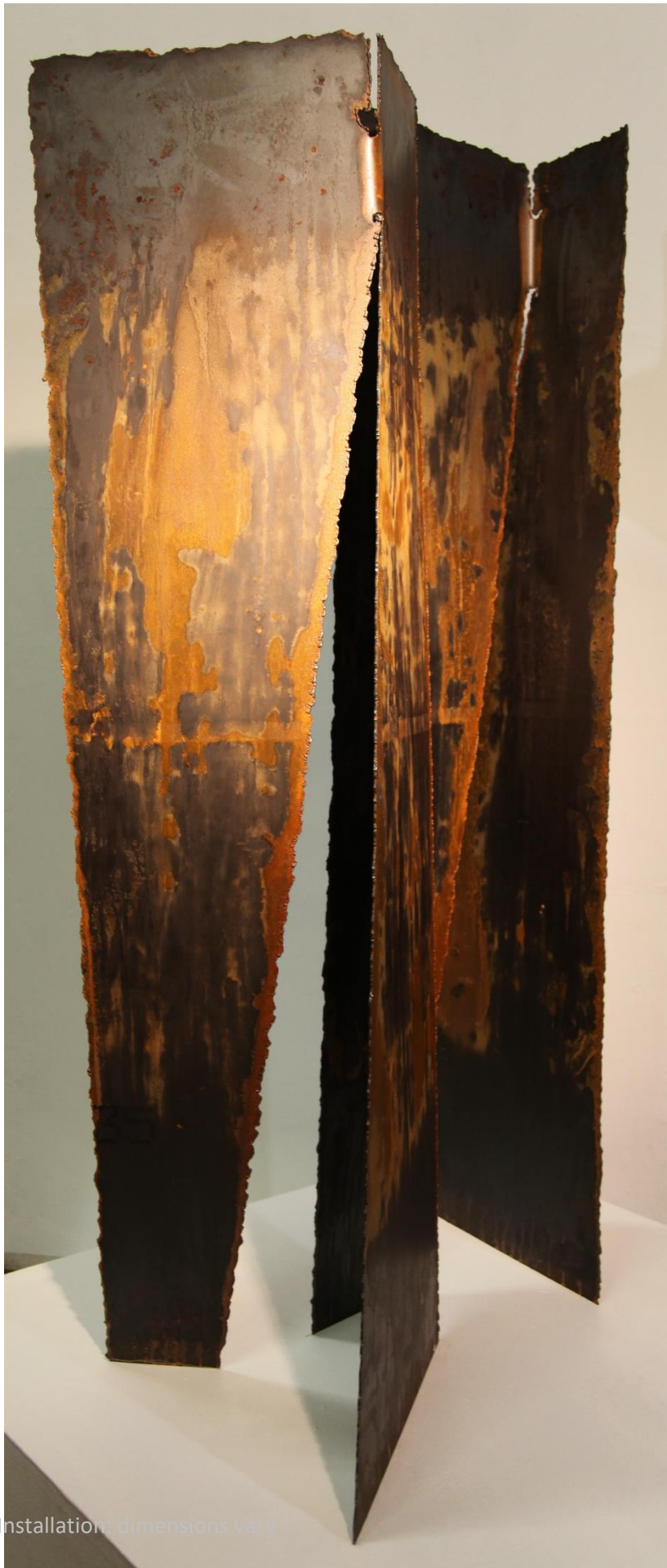
Stand In Peace Model #02

Dimensions: height 3 ft, width 1 ft, depth 1 ft

Material: Steel sheet with rust patina.

Frontal view on next page.





Installation: dimensions vary

Couple

Stand In Peace Models #03 and #04

Dimensions:

height 4 ft, width 2 ft, depth 2 ft (each)

MARCO PALLI

Cuts, Cutouts & Offcuts

Artist's Statement

In this exhibition, I was challenged to present my work to a younger audience – Highschool students.

I was given a great space with limitless possibilities. I wanted to bring to the Robert Lehman Art Center's audience (mostly students who attend Brooks School) something to inspire them to think out of the box, and I decided to continue presenting my work without the use of labels with written language (with specifics about the artwork like title and dimensions) to empower them into questioning the work instead of spelling to them any of my personal thoughts just like I did on my previous exhibition. This time around, I wanted to challenge the young audience to see the artwork for what it was materially and explore with their own eyes and read the forms and qualities by themselves.

With this exhibition continue presenting proposed alternative experiences beyond my previous presentation titled "Cutouts and Offcuts" in which the work was conceived using tension between materials and space, processes and systems. In this opportunity I extended my artistic proposal displaying additional experimental works.

This Exhibition, "Cuts, Cutouts and Offcuts," is a body of work that studies how a single material can communicate ideas, as if there were a way in which materials could tell something, or teach something, without the use of narrative, figuration, or linguistic artifacts. I search for ways to convey meaning via instruments of analyses – that come from logic and reason, rather than from formally aesthetic apparatuses that are contingent on culture (particularly Western).

I chose Metal (Steel) motivated by the fact that this material is somewhat opposite to Stone (Marble). For a sculpture made of stone to be a monolith, it must be cut out whole from the quarry, and then undergo a meticulous process limited to reduction. Recognizing the mystical authority in the experience of making art, I have come to believe that the engine and the fuel of my art is the process (itself). Steel has wide variety of applications. Although, I decided to challenge my own paradigms. If welding is to metals what epoxy is to stone, I won't weld. I decided not to weld. If cutting is to metal what carving is to stone, I will cut. I decided to cut. The cuts exhibit the memory of my actions, charged with the distinctive qualities of my conscious, sub-conscious and superconscious mind with startling blooms from my unconscious mind that can be traced to through the use of metaphor. The line that cut the steel is affected by my own qualities and limitations, while I draw a line that is cutting the material with the energy of plasma (that I hold with my hands), my own vibrations, palpitations, limitations of strength, above and beyond humanity is written within the cut). Afterward, I exploit the material's ability to perform (qualities and limitations to stand, stretch/bend, weight). I allow dialogue between the material's natural qualities and preconceived plans that I may aspire to achieve. In a somewhat state of meditation, I appreciate (or witness) the interaction between the material I am transforming (by cutting it) and my own body. Correspondingly, bending is another kind of encounter. I press the work against my own body, with minimal use of tools. I wrestle with the work, the floor being the tool I use the most.

To eliminate cultural obstacles, the works are exhibited without labels. My intention is to empower viewers to scrutinize freely as if they were archeologists. Without saying a word, I intend to pull others into the adventure of exploring the work and possibly answering “what was?”, “what happened?”, and “what is?”, each one as components of a larger truth. One is better off making comparisons and finding relationships that eventually lead to discovery and ultimately to understanding.

Consistent with the approach of my earlier exhibitions (“Unfinished” and “The Universe’s Language”), I continue engaging with my approach to sustainability, where cutouts and offcuts are equally regarded. all the while continuing to consider the work unfinished (fresh, in process, and breathing). I challenge the concept of traditional sculpture, by creating sculptural propositions, leaving to percipients the responsibility to find their own answers; after all, it is an alternative to play a game of mindfulness. – Marco Palli, *Nov 1st, 2018*.



At: *The Robert Lehman Art Center*, 1160 Great Pond Road., North Andover, MA 01845 Nov 1st – Dec 15, 2018.



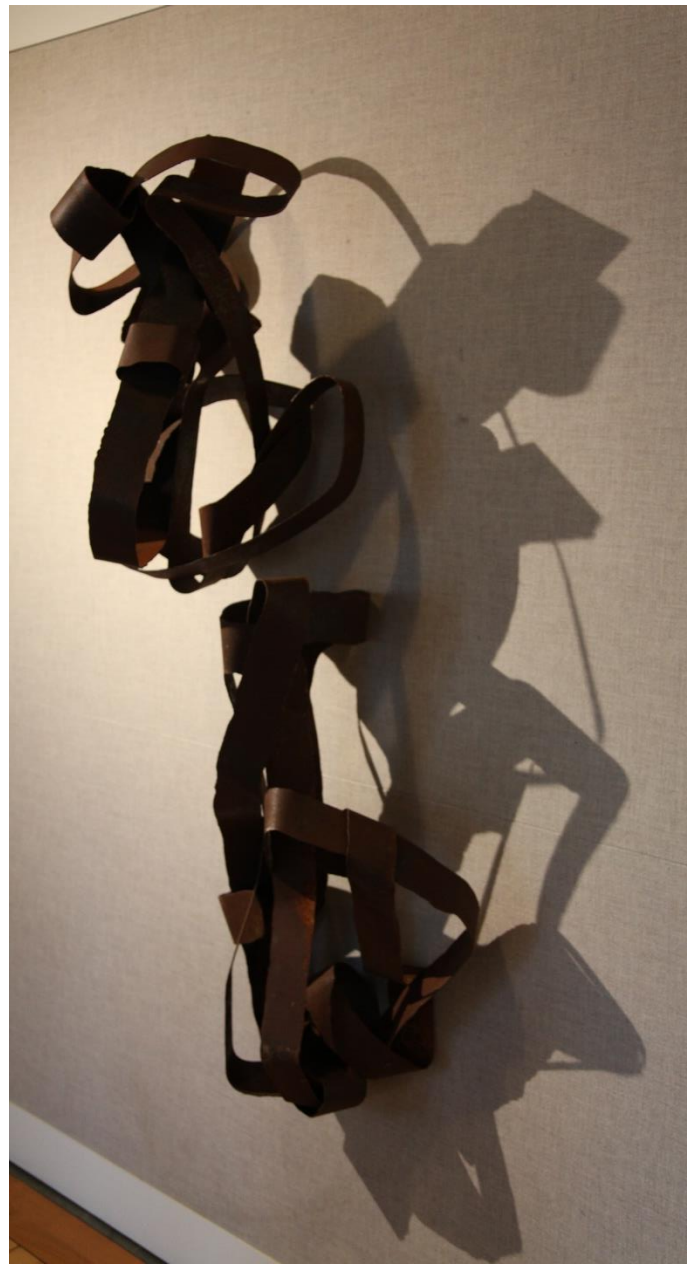
Marco

Snapshot of the exhibition









Above, different views of the same artwork.

The dimension of each part of this piece is approximately: height 3 ft, width 2 ft, depth 2 ft.



Note: This is the same artwork viewed from different angles.

The artwork's dimensions are 8 ft of height x 1 ½ ft of width x 1 ½ ft of depth.



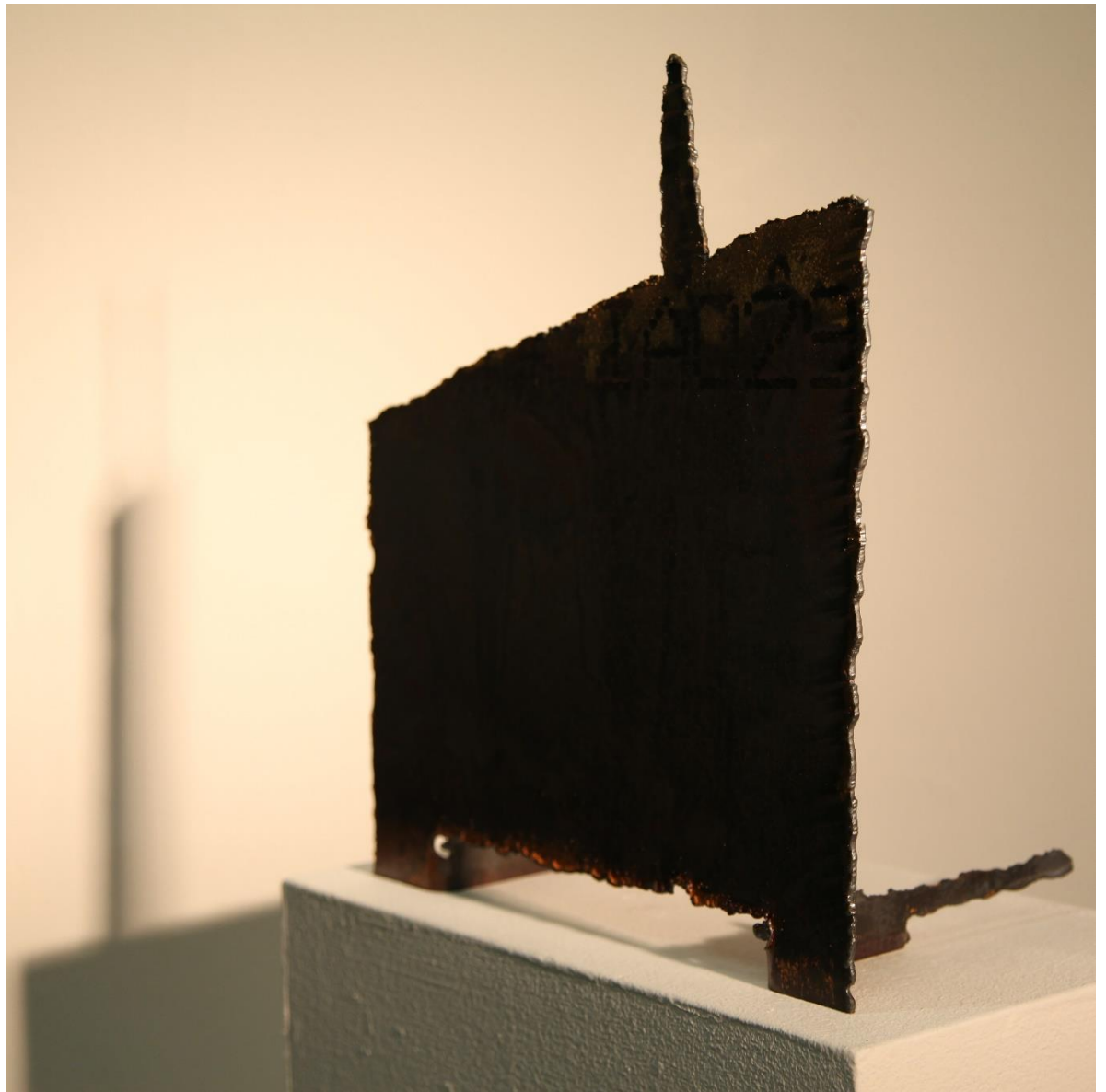
Each of these artworks is 2 ft of height x 1 ft of width x $\frac{1}{4}$ of an inch of depth.



1 ft of height x 2 ft of width x 3 inches of depth



1 ft of height x 1 ft of width x 5 inches of depth



Outdoor Installation



Dimensions:

Standing Piece (Stand in Peace) height 9 ft, width 3 ft, depth 3 ft

Resting Piece (Rest in Peace) height 3 ft, width 9 ft, depth 3 ft







These pieces were originally exhibited of previous exhibitions standing one next to the other creating tension in the spaces wherever they were installed, this time, to push the work further, I chose to extend one of the supporting legs to alter the balance of the tripodal piece. Choosing transcendence by appropriating the event of failure to stand seemed to be the right thing to do to elevate the work and be subject of deeper criticism. The narrative about the struggle of standing was already the central subject of study, but this presentation resulted undeniably clearer, and was helpful for the students to reconsider all the works in the exhibition available for viewing indoors (in the gallery).

Following this section, works within the exhibition “Cuts. Cutouts and Offcuts” were selected specifically as a series titled “Stand in Peace” (SIP) which focused on bipedal scrutiny about the ability to stand.

MARCO PALLI

Don Quixote and Dulcinea

(2018) Installed at [El Jardín Panorámico](#), Colmenar, Málaga, Spain.

Artist's Statement

Miguel de Cervantes taught us, via his novel “Don Quixote” written in 1605, a broad number of lessons, but there is a recurring theme that focuses on the human need to withstand suffering. Cervantes awareness of this reality felt so familiar to me, that the artwork found itself conceived in my hands faster than I could understand what I was doing. I knew I was aiming to imprint a struggle evolving into grace, in something so simple as it is the underestimated power of standing up on the ground. The curved lines on the legs are the result of the force of gravity pulling the core of the individual sculptures down. The sculptures are actually standing on their own, not fixed morbidly in that form. And, among these qualities, there are a few numbers of other things that make this work intriguing. For instance, the fact that the three sculptures came from cutting one single sheet of metal, without any welding. The design is so efficient that in one continuous like of plasma cutting, the figures of Don Quixote, Dulcinea, and the offspring of the couple came to fruition.

Don Quixote (on the image below Don Quixote is the character far to the left) has a leg longer than the others, making him the weakest character in the composition (the longer the leg the weaker the leg). It is expected for him to fall first, whenever the circumstance arises. Dulcinea (on the image below is the character far to the right) is the second tallest character, and the offspring of Don Quixote and Dulcinea (on the image below is the character in the middle) is the shortest one, and without a “nose,” this character is the strongest and most stable of the three. All the characters in the composition are expected bend and fall when the structural strength of the legs fades against the natural journey of rust. Eventually all the sculptures will disintegrate, transferring iron onto the ground – if left long enough. This will complete the full circle of the artwork. All of these characters came from the same one thing, same one process, and little differences will define their journey/change as each of them becomes iron rust that paints the ground.

For more details please read : <https://www.ai-ap.com/publications/article/24301/a-conversation-with-marco-palli.html>

Dimensions:

Don Quixote height 9 ½ ft, width 5 ft, depth 4 ft

Dulcinea height 9 ½ ft, width 3 ft, depth 3 ft

Offspring height 9 ft, width 2 ft, depth 2 ft











Carboard models

6 inches of height



e

MARCO PALLI

Cutouts and Offcuts

Artist's Statement

I propose alternative experiences, using tension between materials and space, processes and systems. This Exhibition ("Cutouts and Offcuts") is a body of work that studies how a single material can communicate ideas, as if there were a way in which materials could tell something, or teach something, without the use of narrative, figuration, or linguistic artifacts. I search for ways to convey meaning via instruments of analyses – that come from logic and reason, rather than from formally aesthetic apparatuses that are contingent on culture (particularly Western).

I chose Metal (Steel) motivated by the fact that this material is somewhat opposite to Stone (Marble). For a sculpture made of stone to be a monolith, it must be cut out whole from the quarry, and then undergo a meticulous process limited to reduction. Recognizing the mystical authority in the experience of making art, I have come to believe that the engine and the fuel of my art is the process (itself). Steel has wide variety of applications. Although, I decided to challenge my own paradigms. If welding is to metals what epoxy is to stone, I won't weld. I decided not to weld. If cutting is to metal what carving is to stone, I will cut. I decided to cut. The cuts exhibition the memory of my actions, charged with the distinctive qualities of my conscious, sub-conscious and superconscious mind with startling blooms from my unconscious mind that can be traced to through the use of metaphor. The line that cut the steel is affected by my own qualities and limitations, while I draw a line that is cutting the material with the energy of plasma (that I hold with my hands), my own vibrations, palpitations, limitations of strength, above and beyond humanity is written within the cut). Afterward, I exploit the material's ability to perform (qualities and limitations to stand, stretch/bend, weight). I allow dialogue between the material's natural qualities and preconceived plans that I may aspire to achieve. In a somewhat state of meditation, I appreciate (or witness) the interaction between the material I am transforming (by cutting it) and my own body. Correspondingly, bending is another kind of encounter. I press the work against my own body, with minimal use of tools. I wrestle with the work, the floor being the tool I use the most.

To eliminate cultural obstacles, the works are exhibited without labels. My intention is to empower viewers to scrutinize freely as if they were archeologists. Without saying a word, I intend to pull others into the adventure of exploring the work and possibly answering "what was?", "what happened?", and "what is?", each one as components of a larger truth. One is better off making comparisons and finding relationships that eventually lead to discovery and ultimately to understanding.

Consistent with the approach of my earlier exhibitions ("Unfinished" and "The Universe's Language"), I continue engaging with my approach to sustainability, where cutouts and offcuts are equally regarded. all the while continuing to consider the work unfinished (fresh, in process, and breathing). I challenge the concept of traditional sculpture, by creating sculptural propositions, leaving to percipients the responsibility to find their own answers; after all, it is an alternative to play a game of mindfulness. – Marco Palli, *May 11, 2018*.

At: *Sideshow Gallery*, 319 Bedford Ave., Brooklyn NY 11211 *May 11 – Jun 11, 2018*.



height 8 ft, width 4 ft, depth 6 inches

height 10 ft, width 5 ft, depth 3 ft





height 10 ft, width 3 ft, depth 8 ft



MARCO PALLI

Inner Strength / Superficial Decay — (Reloaded)

Artist's Statement

I propose alternative experiences, using tension between materials and space; processes and systems; structures and obliteration; harmony, noise, dissonance, silence.

This Exhibition: **“Inner Strength / Superficial Decay - Reloaded”** is a body of work that studies how a single material can communicate ideas, as if there were a way in which materials could tell something, or teach something, without the use of narrative, figuration, or linguistic artifacts. I search for ways to convey meaning via instruments of analyses - that come from logic and reason, rather than from formally aesthetic apparatuses that are contingent to culture – particularly western.

I chose Steel, which is a material with properties that have been well exploited throughout time due to its great properties and variety of applications. The material is exposed in the nude (pure as it comes) without coating to protect it (except for some few works coated with beeswax), allowing to exhibit the natural contrast between strength and weakness (letting rusts build up on the surface, that I assume eventually will consume the entirety of each object).

The material exhibits the memory of my actions. The line that cut the steel is affected by my own qualities and limitations, while I draw a line that is cutting the material with the energy of plasma (that I hold with my hands), my own vibrations, palpitations, limitations of strength, above and beyond humanity is written within the cut). Afterward, I exploit the material's ability to perform (Qualities and limitations to stand, stretch/bend, weight). I allow dialogue between the material (as clean as it is) and preconceived ideas that come from preceding experience and understanding of the material. To do this, I make an effort in keeping my mind pure and conscient, in a somewhat state of meditation so I could appreciate – or witness, the subconscious interaction between the material I am transforming (by cutting it) and my own body.

I treat the material as a monolith. This decision is a self-imposed limitation that challenges me and allows me to experience the process-of-making similar to stone carving. Objectively: cutting and bending (no welding or soldering). Bending, is another kind of encounter. I press the work against my own body, the use of standard tools is minimal. I wrestle with the work, the *floor* being the tool I use the most.

To eliminate cultural obstacles, the works is exhibited without labels. My intention is to empower percipients to scrutinize freely as if they were archeologists. Without saying a word, I intent to pull percipients into the adventure of exploring the work and meditate to discover: what was, what happened, and what is, each one as components of a larger truth. One is better off making comparison and finding relationships that eventually lead to discovery and ultimately to understanding.

Continuing with the tradition from my earlier exhibition: **“Unfinished”** and **“The Universe's Language”** I continue my engagements with sustainability, and also, I continue considering the work unfinished. I am determined to challenge the limitations of visual art, and go from something narrow that constitutes traditional sculpture, to sculptural propositions that offer something that communicate meaning simply by active demonstration.

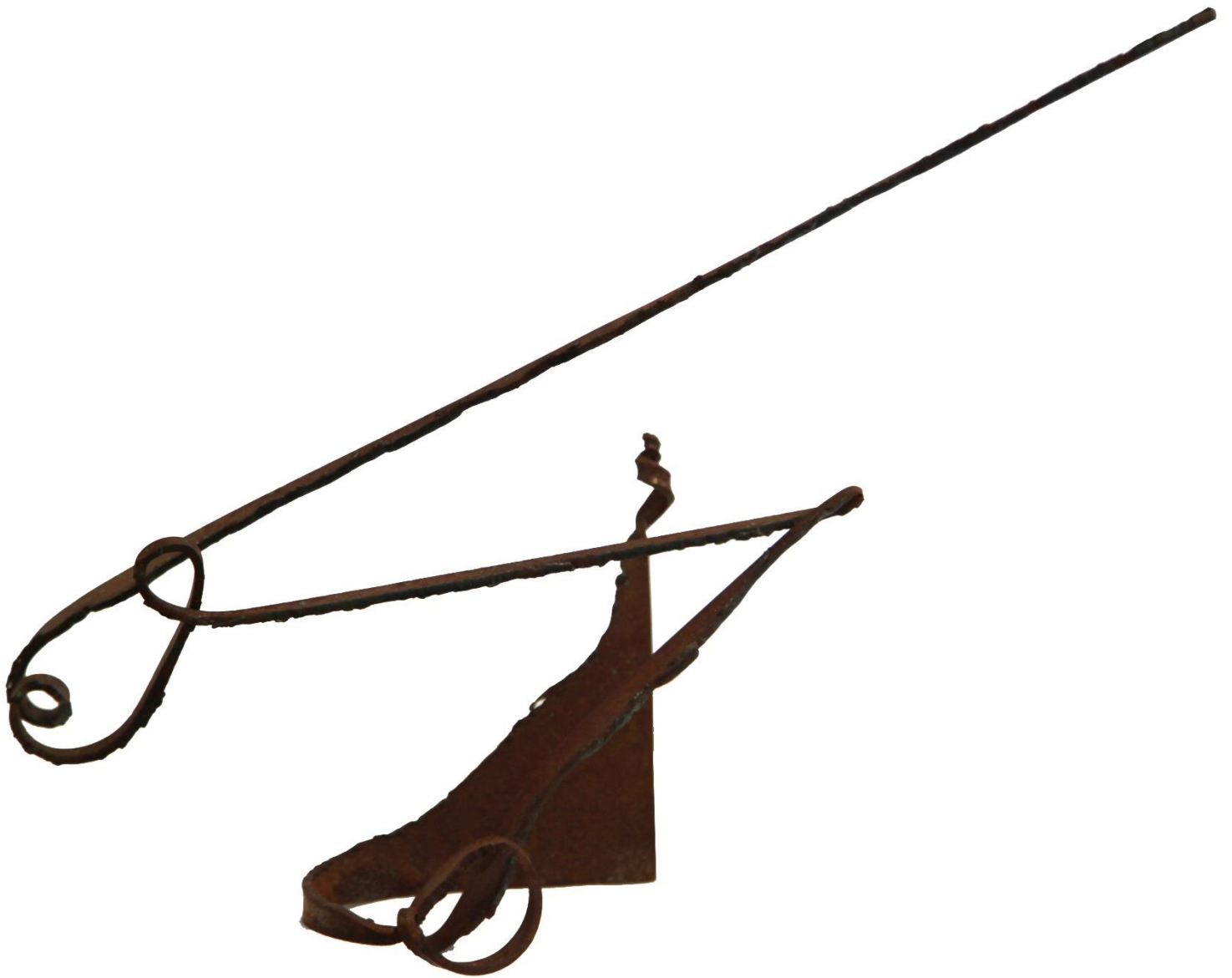
I leave to percipients the responsibility to find their own answers, if they decide to engage with this adventure; after all, it is an alternative for everyone to play a game of mindfulness.

Marco Palli - May 09, 2018

MFA Thesis Show 2018 @ NYSS Clay Studio, 8th W 8th Street, New York, NY 10011 May 09 – May 23, 2018



height 10 inches, width 10 inches, depth 4 inches



height 12 inches, width 16 inches, depth 4 inches



height 3 ½ ft, width 4 ft, depth 8 ft



height 8 ft, width 4 ft, depth 8 ft

MARCO PALLI

Inner Strength / Superficial Decay

Artist's Statement

“Inner Strength / Superficial Decay” is a body of work that studies how a single material can communicate ideas, as if there were a way in which materials could tell something, or teach something, without the use of narrative, figuration, or linguistic. I search for ways to convey meaning via instruments of analyses - that come from logic and reason, rather than from formally aesthetic apparatuses that are contingent to culture – particularly western.

I chose Steel, which is a material with properties that have been well exploited throughout time due to its great properties and variety of applications. The material is exposed in the nude (pure as it comes) without coating to protect it, allowing to exhibit the natural contrast between strength and weakness (letting rusts build up on the surface, that I assume eventually will consume the entire object).

To eliminate cultural obstacles, I decided to provide no titles, dates, specifications of the material, dimensions, or any kind of information about the work, and empower my audience to scrutinize freely as if they were archeologists. (Note: in this document dimensions are given to help the reader overcome the illusionistic effect of photography). Without saying a word, I intent to pull percipients into the adventure of exploring the work and meditate to discover: what was, what happened, and what is, each one as components of a larger truth. One is better off making comparison and finding relationships that eventually lead to discovery and ultimately to understanding.

The material exhibits the memory of my actions. The line that cut the steel is affected by my own qualities and limitations, while I draw a line that is cutting the material with the energy of plasma (that I hold with my hands), my own vibrations, palpitations, limitations of strength, above and beyond humanity is written within the cut). Afterward, I explore the material's ability to perform (Qualities and limitations to stand, stretch/bend, weight). I allow dialogue between the material as pure as it and preconceived ideas that come from my preceding understanding of the material. To do this, I make an effort in keeping my mind pure and conscient, in a somewhat state of meditation so I could appreciate – or witness, the subconscious interaction between the material I am transforming and my own body. This experience, or process-of-making could objectively be simplified as: cutting and bending (there is no welding or soldering).

I have realized that a kind of communion happens, while a part of me becomes part of the work, a part of the work becomes a part of me.

Continuing with the tradition from my earlier exhibition: **“Unfinished”** (information about this work is included below), I continue my engagements with sustainability, and also, I continue considering the work unfinished. I am determined to challenge the limitations of visual art, and go from something narrow that constitutes traditional sculpture, to sculptural propositions that offer something that communicate meaning simply by active demonstration.

I leave to percipients the responsibility to find their own answers, if they decide to engage with this adventure; after all, it is an alternative for everyone to play a game of mindfulness.

MARCO PALLI
Inner Strength / Superficial Decay



Dimensions: Installation Approximate height 8 ft, width 18 ft, depth 8 ft



Marco Palli on March 19, 2018

MARCO PALLI
Inner Strength / Superficial Decay



height 8 ft
width 3 ft
depth 4 ft

MARCO PALLI
Inner Strength / Superficial Decay



Installation:
height 8 ft
width 12 ft
depth 18 ½ ft

MARCO PALLI
Inner Strength / Superficial Decay



height 9 inches, width 16 inches, depth 9 inches



height 8 inches, width 16 inches, depth 8 inches

MARCO PALLI
Inner Strength / Superficial Decay



Installation
April 11th, 2018

MARCO PALLI

Unfinished

Artist's Statement

“Unfinished” is the result of my intention to continue materializing sculptural ideas contained in my earlier work: **“The Universe’s Language”** (information about this work is included below). Meditating and experimenting, looking for ways to push my work further, the idea of using all the accumulated pieces made for the “The Universe’s Language” exhibition as found objects challenged me to look for new ways of dealing with the same vision, I kept thinking: “...the universe speaks via a universal language worth trying to decipher”, therefore, I redefined my approach fighting learned preconceptions that often are subconscious (e.g.: a new object, is perfect and pristine, as it comes out of the box/package when is purchased). The work presented in this exhibition was born after arriving to the conclusion that: **Nothing is finished**. A “finished” piece of artwork could be considered a fresh found object, and the adventure of pushing it more just to see where it takes you ended up being rewarding. “Perhaps it is the time to think of a cycle, it is the way it all works after all” – I told myself. That is the way **the Universe performs**. THIS is the best professional practice I have made my own: **Sustainability**.

“Unfinished” is a process of inclusive exploration where object creation is reconsidered and systematized with the intention that the course of construction gives continuation to prior works. Where formal qualities are relevant and revised, just like the character six (6) changes its meaning when turned 180 degrees: nine (9). I consider prior works letters of an alphabet, but this time I revisit them even aiming to construct words, and perhaps even sentences.

The entire process embraces a holistic use of materials (*in this exhibition the only materials used are aluminum sheets, oil paper sheets, and white synthetic resin*), where **‘the consequences of one action’ can be understood as ‘the main intention’**. Examples describe this as follows: 1) While cutting one piece out of the paper sheet, another one comes to existence, and vice versa. 2) I group, re-organize, bend, scratch, throw, bend again. Until I think the work is ready to be installed. Furthermore, while installing I may decide to edit, for instance, if I thought of a piece to be horizontal, but last minute I think it should be vertical or upside down, I give myself the chance to present it this way rather than the way considered prior. For simplicity, I gave myself the simple rule that the only way I would stop working a particular piece would be that someone wants to give a home to it. Then, I let it go.

Exhibited at: 8 West 8th Street New York NY 10011 November 10 – 16, 2017



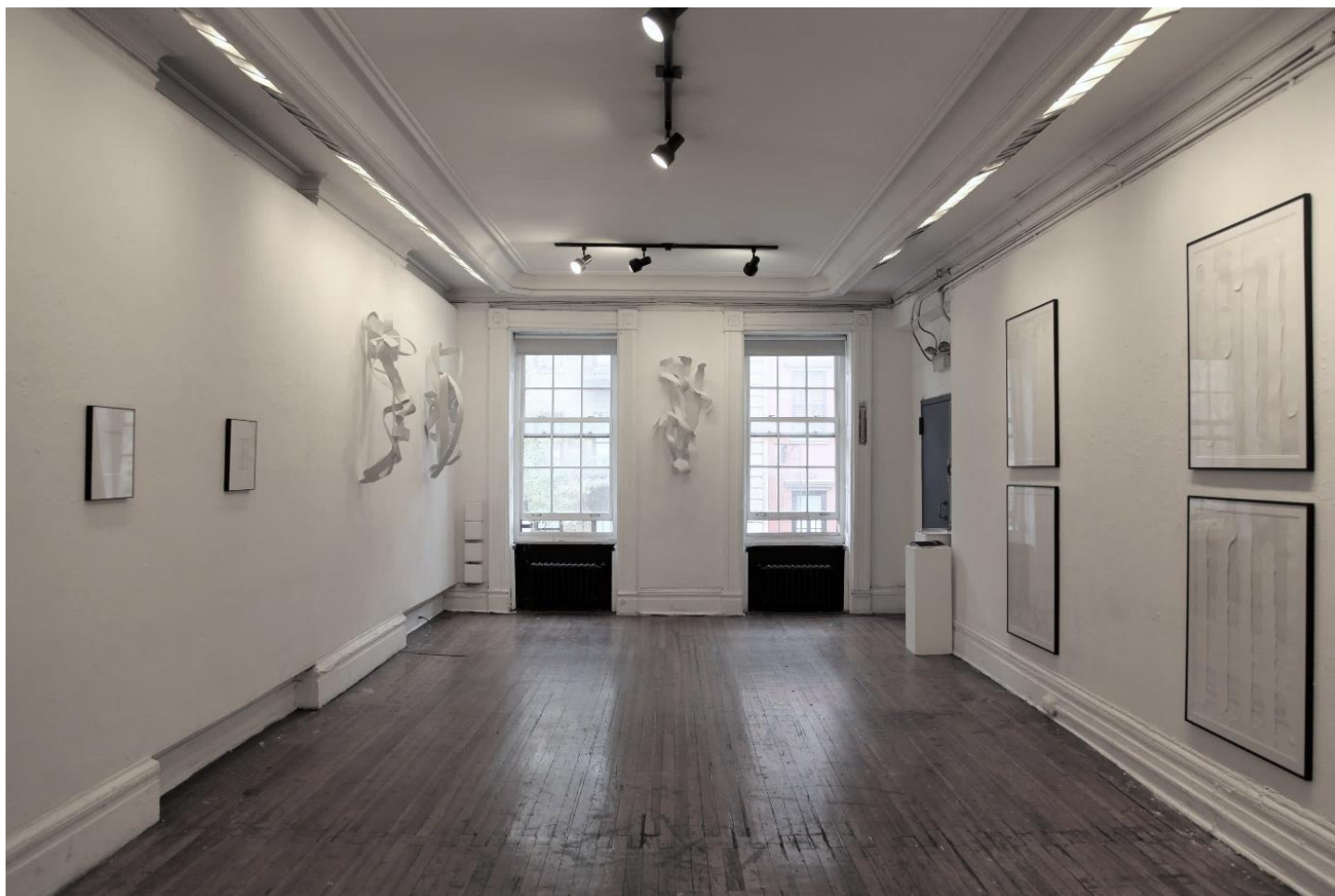
Unfinished # Wall Sculpture 01
Synthetic Resin on Aluminum
48 x 16 x 20 inches
2017
Marco Palli

MARCO PALLI
Unfinished



Unfinished # Wall Sculpture 06
Synthetic Resin on Aluminum
60 inches high x 48 inches wide x 12 inches deep
Marco Palli – 2017

MARCO PALLI
Unfinished



Snapshot of the exhibition

Sculptures made with Aluminum and Synthetic Resin
Paper Collages made with Oil Paper and Synthetic Resin
Paintings made on Oil Paper and Synthetic Resin

MARCO PALLI
Unfinished



Snapshot of the exhibition

MARCO PALLI

The Universe's Language

Artist's Statement

"The Universe's Language" is the result of my intention to materialize sculpturally ideas contained in my earlier work: **"Acoustic Space"** and **"Listen with Your Eyes"** (information about both bodies of work are included below). After meditating and experimenting, looking for ways to materialize my work, piece by piece all the raw material for this exhibition accumulated. While challenging myself looking for ways to convey my own tridimensional graphic representation about "vibration and space", I accidentally arrived at the conclusion that "the universe speaks via a universal language worth trying to decipher". This conclusion redefined my approach and the work here presented was born.

"The Universe's language" is a process of inclusive exploration where object creation is reconsidered and systematized with the intention that the course of construction gives equal significance to the "primary" object and its offcuts (or "leftover"). There is no waste and all the parts are embraced, considered and celebrated. The intention is to convey my interpretation of the artistic lessons that the Universe offers, condensed into a very humble and simple process that is subject to 3 steps: First, Separation: where the whole is turned into parts like pieces of a puzzle, allowing each element to be treated independently (as a found object). Second, Arrangement/Placement: allowing space to play a major role in the composition. Third, Distortion/Editing: as a graphic representation of experience. This somewhat formulaic process becomes the soul of this exhibition, and emphasizes that the current state of the pieces presented here is only in pause, not fixed perpetually. While the paintings relate more to commenting about origins and memory, the sculptures comment more about experience. Every time the work is handled, it continues evolving in a linear performance, where re-arrangement of parts fashion a vast number of possibilities that may speak to abundance in the universe.

The creative process unfolds as follows: I choose a sheet of material with plastic properties that I can handle: Aluminum sheets, and I proceed to draw lines to describe the separation of spaces (where I intend to cut the sheet). Trying to conceive a composition that intends to keep the entirety of the spaces unified with the same degree of importance (where there is no "primary" or "secondary" object), I distribute areas accordingly. I study these relationships and think of explicit comparisons in my everyday life and keep meditating for a period of time until I find the visual projection I need. I proceed to cut. Once the pieces are separated, I play with them individually or in groups. The shape of the aluminum sheets gets to be recorded in the paintings, as I use them to produce compositions based on the forms previously cut without preconceived expectations or intention to pursue precision. Once the pieces of aluminum are fully coated, the process of construction/evolution/destruction continues allowing one to keep investigating matters of origin, relationships, and events. My choice to fashion the works entirely by hand aims to allow and retain wrinkles, scratches or even stains that may occur in this stage of formation/deformation as they give clues that lead to a natural sense of experience. Beyond this stage, I manipulate the pieces until I find an order that works formally.

The entire process embraces a holistic use of materials, where 'the consequences of one action' can be understood as 'the main intention'. Examples describe this as follows: 1) While cutting one piece out of the aluminum sheet, another one comes to existence, and vice versa. 2) While making the paintings (synthetic resin on oil paper), the aluminum pieces get coated with white synthetic resin as aluminum pieces serve as templates, or what is the same: while coating the aluminum pieces with white synthetic resin, the paintings come into existence. The unity and mutual relation among all parts demand the entire body of work be considered as one piece. *Exhibited at: **Sideshow Gallery**, 319 Bedford Ave., Brooklyn NY 11211 Aug 5 - Sep 3, 2017.*



The Universe's Language

Wall Piece #01

Synthetic Resin on Oil Paper

2 ½ ft x 5 ft x 6 inches

2017

Marco Palli

MARCO PALLI
The Universe's Language



The Universe's Language # Painting 06
Synthetic Resin on Oil Paper
28 inches x 36 inches (32 inches x 40 inches Framed)
Marco Palli – 2017



The Universe's Language
Corner Sculpture 01
Synthetic Resin on Aluminum
48 x 16 x 20 inches

MARCO PALLI
The Universe's Language



The Universe's Language # Painting 16
Synthetic Resin on Oil Paper
11 inches x 14 inches (16 inches x 20 inches Framed)
Marco Palli – 2017

MARCO PALLI
The Universe's Language

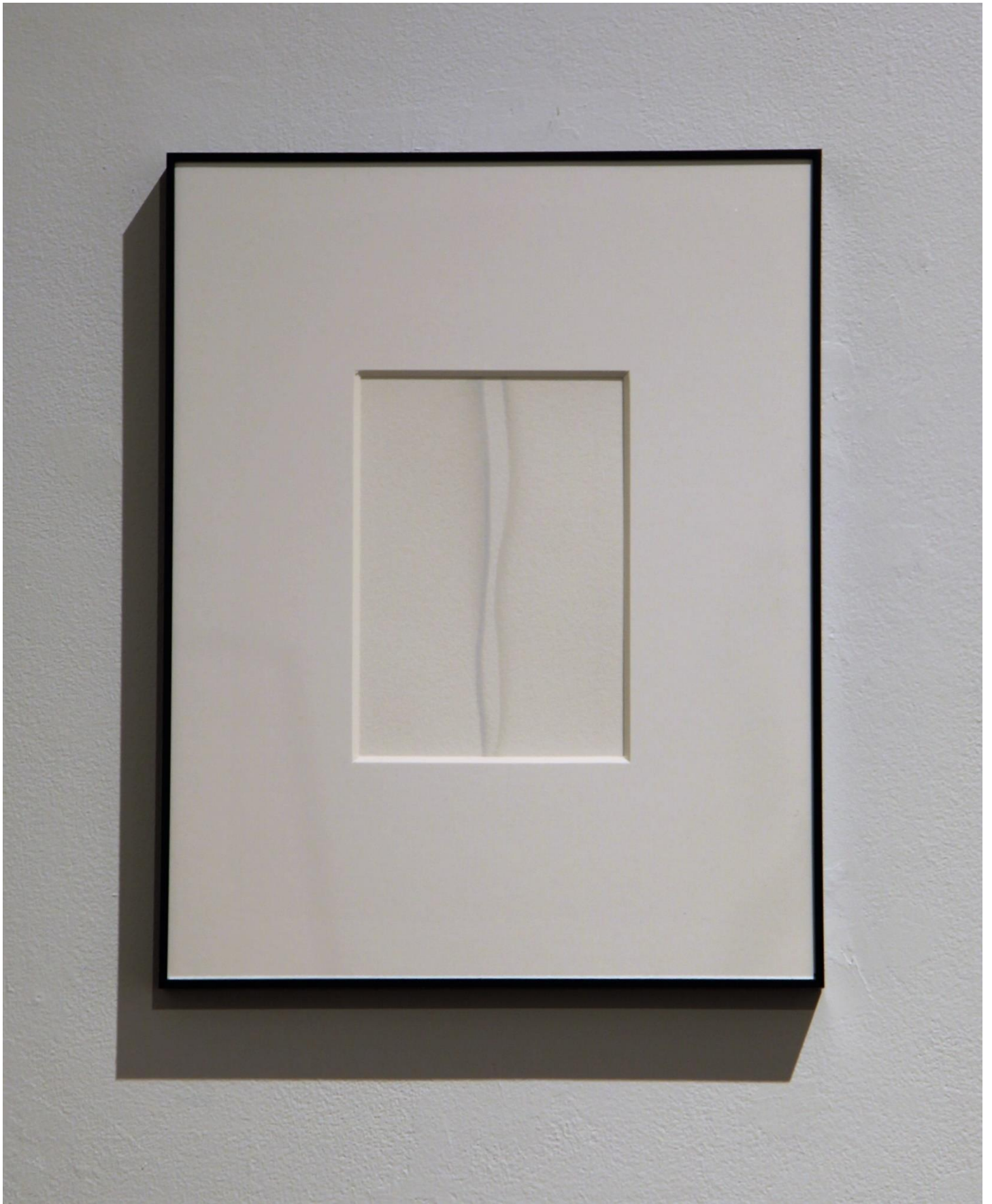
Gallery Installation



MARCO PALLI
The Universe's Language



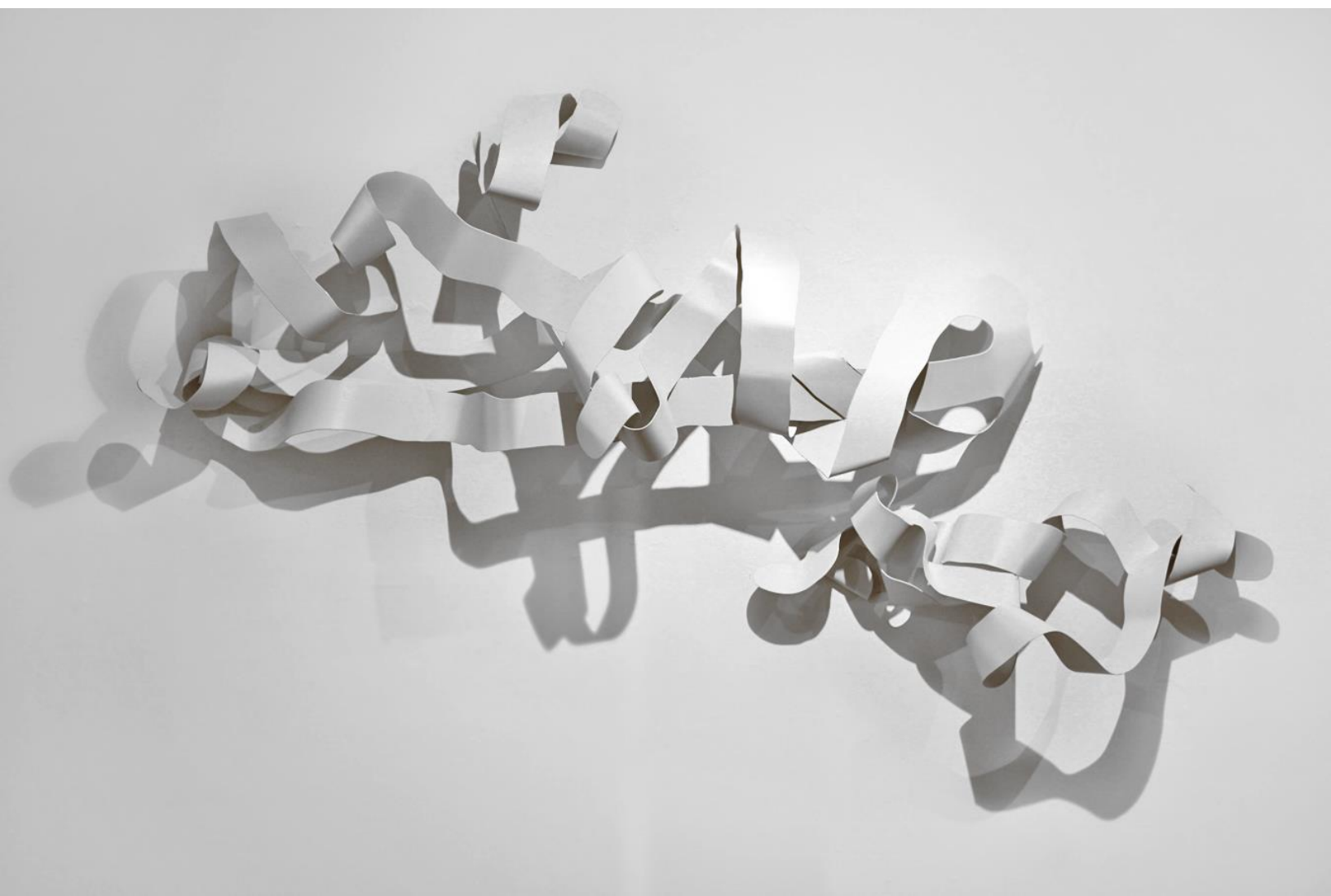












MARCO PALLI

Acoustic Space

Artist's Statement

"Acoustic Space" is a process of sensorial exploration, where an organic auditory experience is studied to further translate into a linear performance which develops the work. The experience of sound within different spaces is fundamental to the construction of the visual work, as the experience of acoustics in spaces is what dictates the performance - transporting the abstraction of the sound into the abstraction of the visual experience. The creative process unfolds as follows: I choose a space (a room, hall, etc.) without preconceived expectations. I sit or stand with my eyes closed and listen, trying to sense the space with my eyes closed. With my own voice, knocking on a surface, or playing a musical instrument, I study the acoustics for a period of time until I find the visual projection that I need depict the experience pictorially, which I develop using a photographic camera through techniques of light painting photography. My visual interpretation of acoustic spaces customs elements of scientific perspective and op art without intension to pursue precision. The perspective becomes the space, and the op art brings in the vibratory impression of movement that is often present the work of other Venezuelan artists such as Jesus Soto and Carlos Cruz Diez.

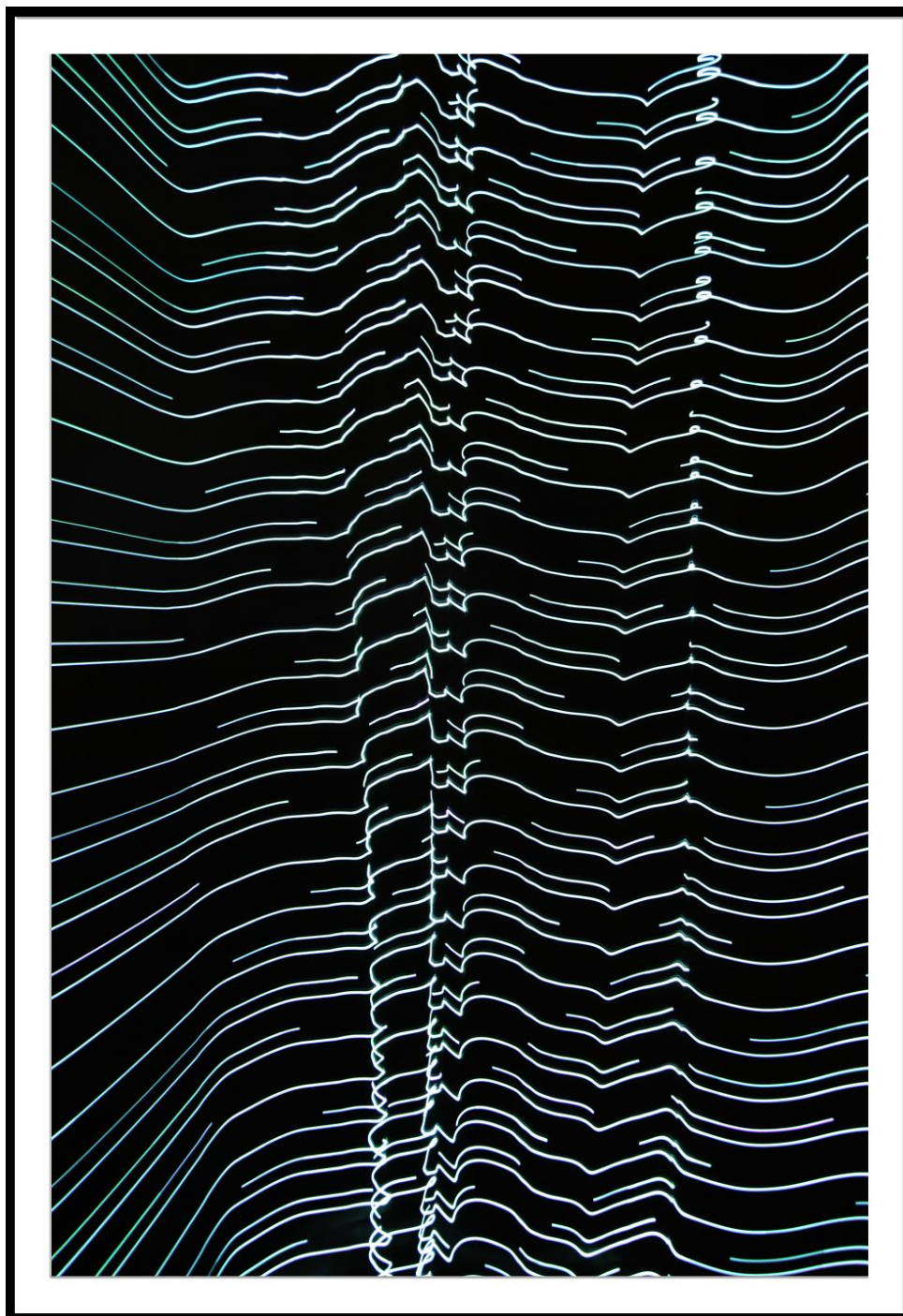
"Acoustic Space" grew out of an earlier work of mine called "Listen with your eyes," which is a process of emotional discovery where through meditation of different sound stimulus, I develop an organic and non-linear dynamic for the construction of the work. In this earlier work, the musical creation is central to building the whole creative process, because is used to go from an abstract mental plane (like music) to another abstract material plane (such as photography). To differentiate, in "Listen with your eyes", the creative process unfolds as follows: I choose a type of sound, whether voice, ambient sounds, etc.... and I listen and study them for a period of time to find the visual projection I need to create the image, which I develop combining the visual atmosphere (lights and shades) using the camera (as a tool) at the time the sound and the image come together. There emerges the work.

Regarding light painting photography: With the study of human movement, Étienne-Jules Marey and Georges Demeny, introduced in history of photography the conscious performance of drawings with light, 1889; Anton Giulio Bragaglia introduced photodynamic experiments to make art, 1911; Frank Gilbreth produces scientific studies of human movement with light, 1914; Christian Schad created abstract collages, using William Henry Fox Talbot's negative-positive process of photography with an artistic objective, 1919; Alex Gastev also conducted research on the ergonomics of work processes, 1924; Laszlo Moholy-Nagy developed artistic practice of the light painting from 1922 to 1936 followed by: Man Ray, 1935; Gjon Mili, 1930-1940's; Barbara Morgan, 1940; Jack Delano, 1943; Andreas Feininger, 1949; David Potts, 1953; George Mathieu, 1957; Eric Staller, 1976; Dean Chamberlain, 1977; Susan Hillbrand, 1977; Jacques Pugin, 1979; Jozef Sedlák Vicki DaSilva, Mike Mandel, 1980; Kamil Varga, 1983; John Hesketh, 1985; Tokihiro Sato, 1988; and – among others -, Venezuelan-American photographer Sonia Soberats who used light painting photography to depict her visions after she became blind. In 1949, Gjon Mili showed Pablo Picasso some of his light painting photographs. Picasso was immediately inspired, Mili set up his camera and captured the images of Picasso drawing in the air, emerging this way "Picasso Draws a Centaur". Mili introduced this concept to other artists such as Henry Matisse.

*Exhibited at: **Avila Kitchen**, 685 Manhattan Ave., Brooklyn NY 11222 **May 4 - Sep 5, 2017.***

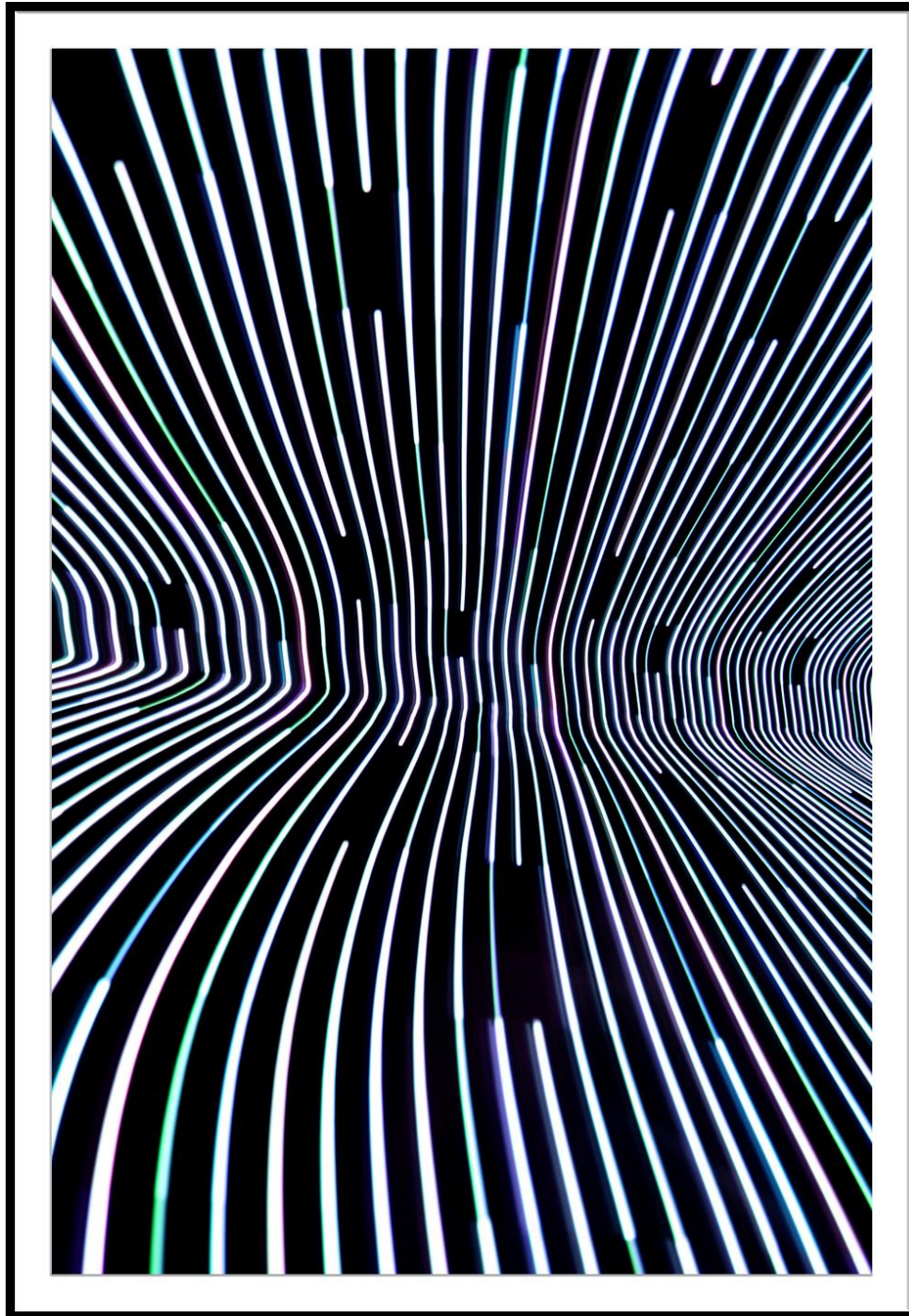
MARCO PALLI
Acoustic Space

Selected Artwork Exhibited



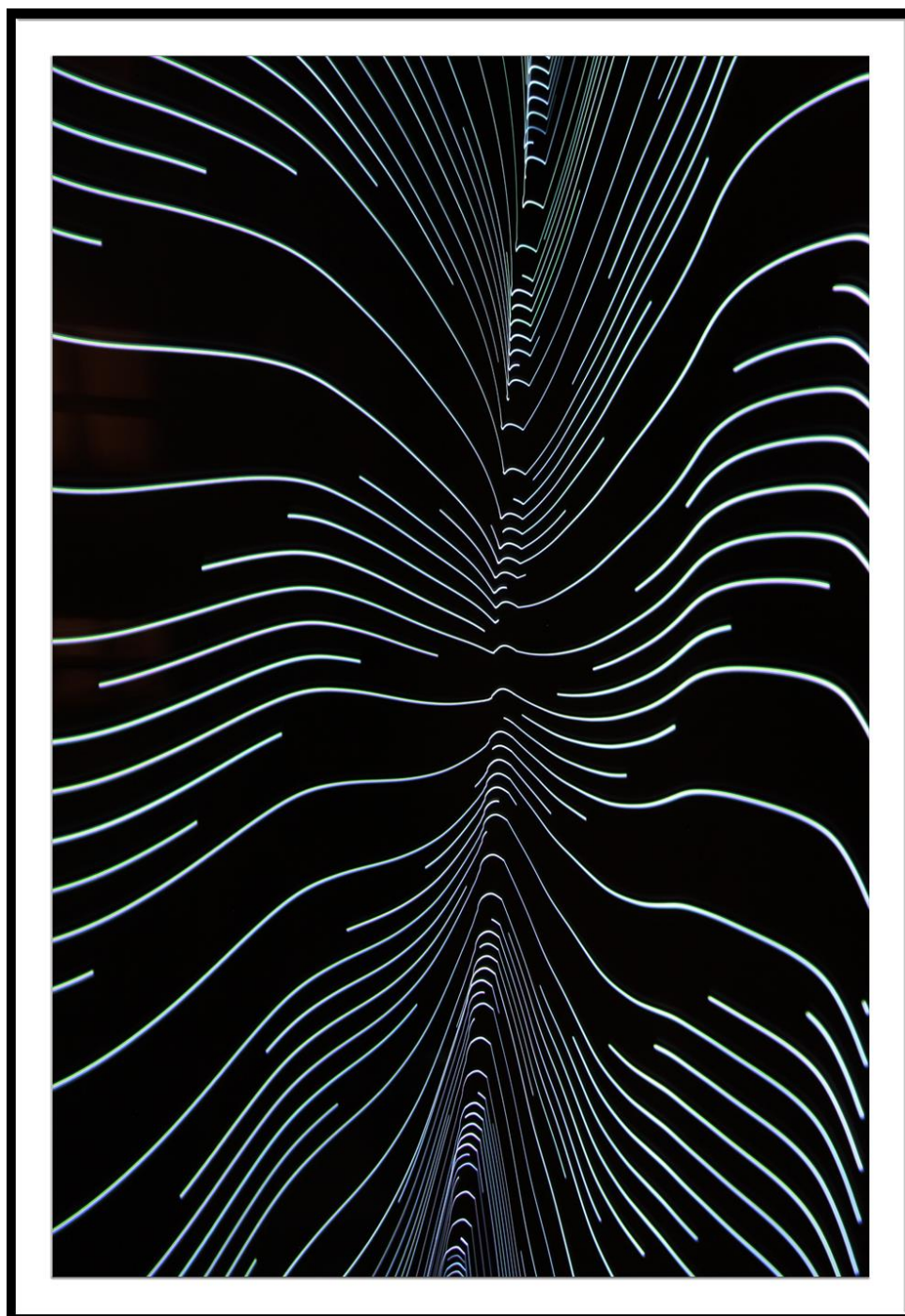
Acoustic Space #07
Archival Chemical Print on Metallic Paper
24 x 36 inches
2017 - Marco Palli

MARCO PALLI
Acoustic Space



Acoustic Space #08
Archival Chemical Print on Metallic Paper
24 x 36 inches
2017 - Marco Palli

MARCO PALLI
Acoustic Space



Acoustic Space #19
Archival Chemical Print on Metallic Paper
24 x 36 inches
2017 - Marco Palli

MARCO PALLI
Acoustic Space



Acoustic Space #01
Archival Chemical Print on Metallic Paper
24 inches x 36 inches (28 inches x 40 inches Framed)
1of10 plus 2APs
2017 - Marco Palli

MARCO PALLI

Listen With Your Eyes

Artist's Statement

"Listen with your eyes" is a process of emotional discovery, where through meditation of different sound stimulus, I develop an organic and non-linear dynamic for the construction of the work.

The musical creation is central to building the whole creative process, because I can go from an abstract mental plane (like music) to another abstract material plane (such as photography).

The creative process unfolds as follows: I choose a type of sound, whether music, ambient sounds, etc.... and I listen and study them for a period of time to find the visual projection I need to create the image, which I develop combining the visual atmosphere (lights and shades) using the camera (as a tool) at the time the sound and the image come together. There emerges the work.

"As music has always inspired my life, spoken language has always thwarted me. Wordless, I have longed to find other ways to share my perceptions." Marco Palli

"As a Civil Engineer who once saw the world in a mathematical way, where logic, physics and knowledge combined, were enough to engineer solutions and to approach transformations in a way that would make a better place to live and a better world; Marco Palli was never satisfied with his labor of "creation". Through music, he has always been deeply related to art. First as a receptor, however, through time, he has become a passionate Musician/Songwriter who has put his feelings into music. Music is a very expressive way to communicate, but in itself cannot define a concrete, explainable message. Thus, to write the words/lyrics has always been a challenge for him and when talking about songs/poetry, it's important for him to send a clear message. Marco Palli realized that there are no words to make someone else understand what they hadn't experienced. This is already an abstract concept, rather philosophical, infinite and inexplicable until an individual experience the events that will lead to the answers. This way everything conveys into art, because art is the only one with the answers for the questions that logic, physics and knowledge cannot and never will be able to answer. Art for Marco Palli is the place where we all meet, as long as we get moved by it.

Traveling worldwide, Marco Palli found that as a whole, humanity is complex, and each individual experience a multifaceted sequence of incidents that makes him/her intellectually unique. Understanding this, "building or rebuilding" didn't seem to have the same importance, so he let himself be guided by the idea of "living together in harmony." After having a taste of other cultures and struggling with the boundaries of spoken/written languages, he realized we all live very similar lives, have similar problems, pleasures, happiness, challenges and more. After looking for a way to break into the complexity of communication, Marco Palli finally came across what he thought was the simplest."

Maria Bracewell - Australia 10/10/2010

Exhibited Privately in Caracas, Rio de Janeiro, Moscow and New York

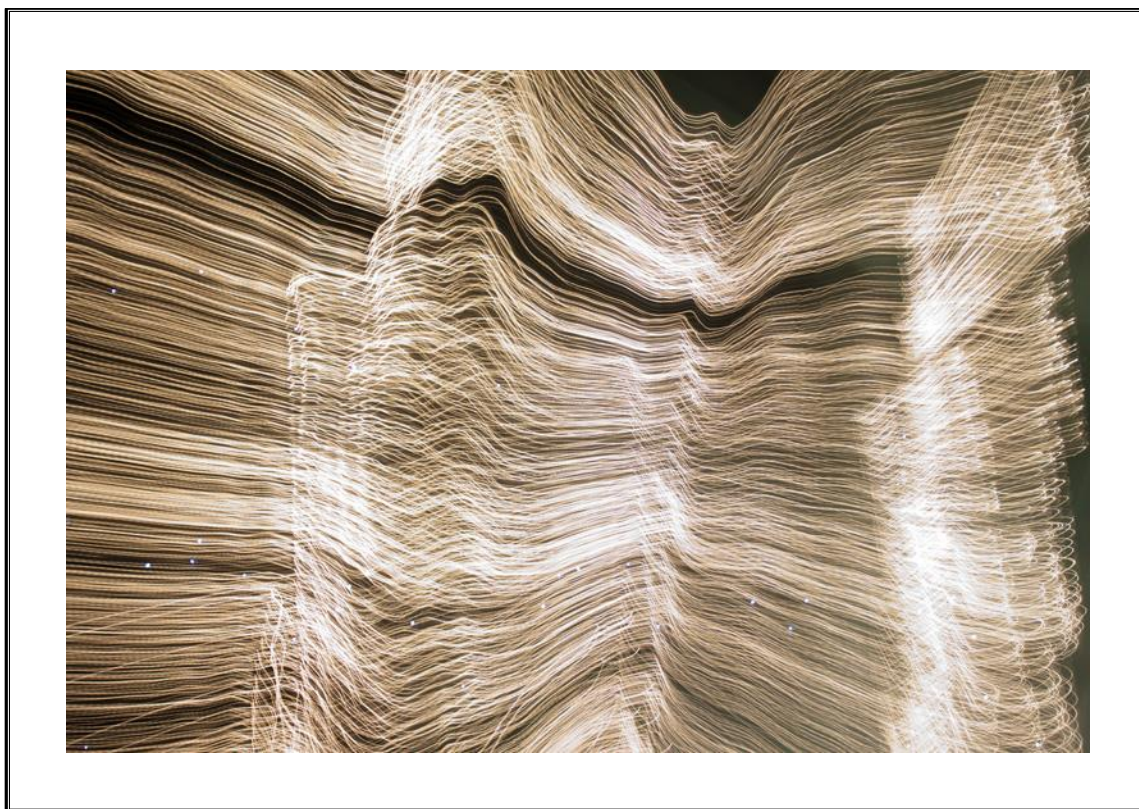
MARCO PALLI
Listen With Your Eyes

Selected artwork at the exhibition



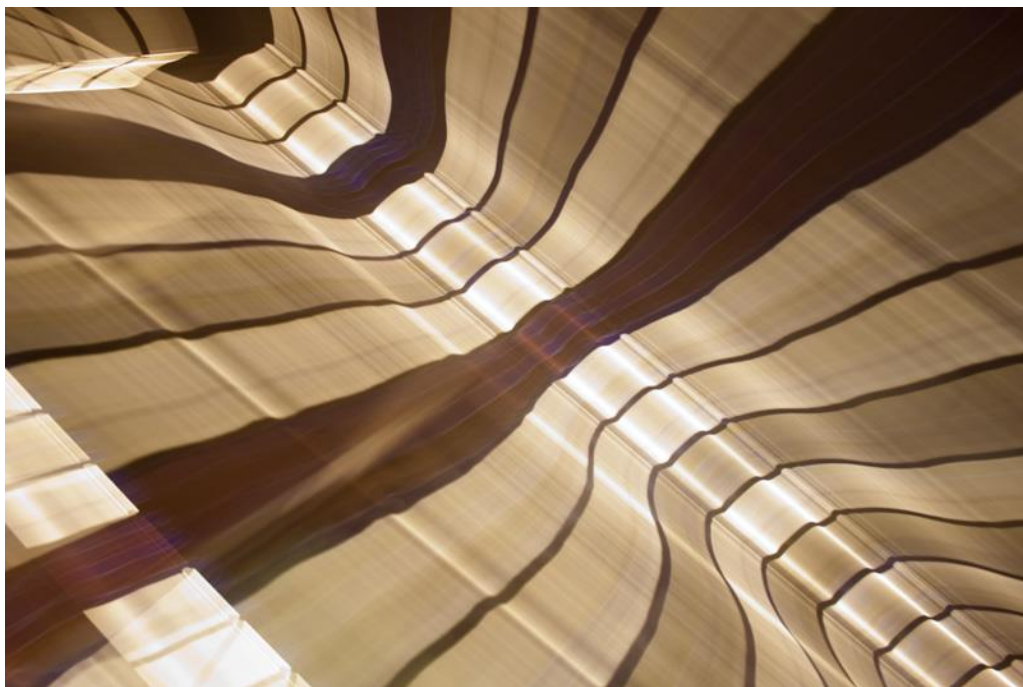
Listen With Your Eyes #21
Archival Chemical Print on Metallic Paper
11 x 17 inches
1 of 10 plus 2APs
2010 - Marco Palli

MARCO PALLI
Listen With Your Eyes



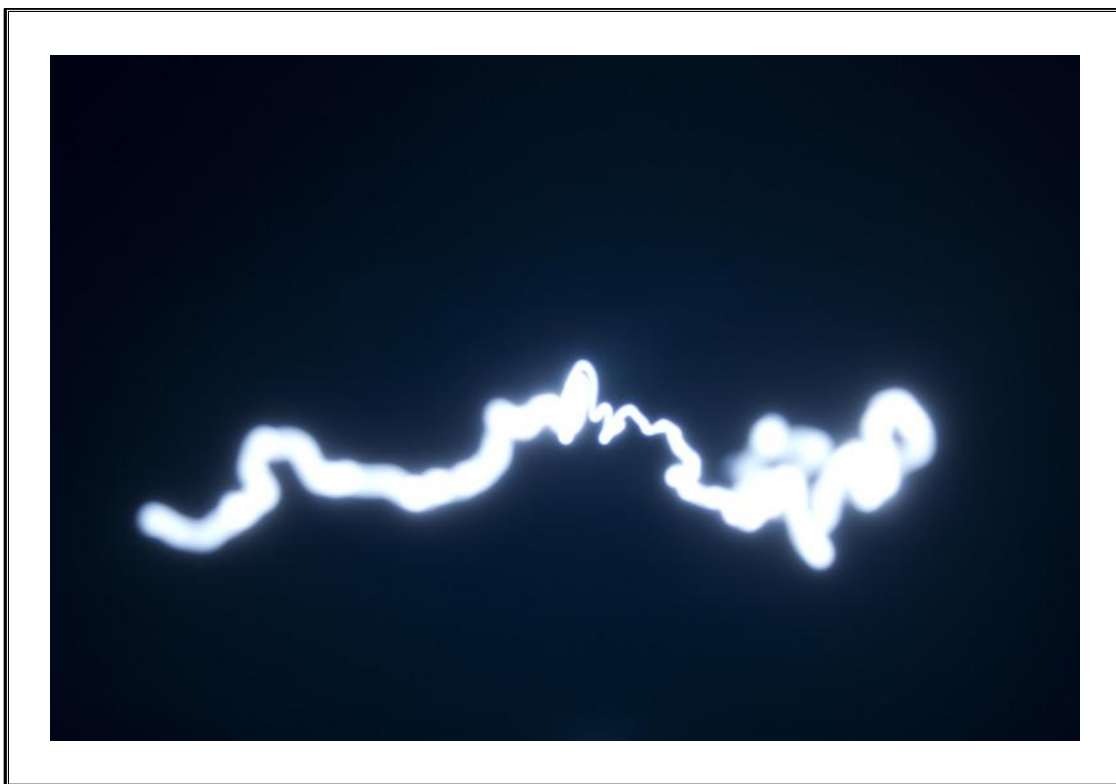
Listen With Your Eyes #14
Archival Chemical Print on Metallic Paper
11 x 17 inches
1 of 10 plus 2APs
2010 - Marco Palli

MARCO PALLI
Listen With Your Eyes



Listen With Your Eyes #17
Archival Chemical Print on Metallic Paper
11 x 17 inches
1 of 10 plus 2APs
2010 - Marco Palli

MARCO PALLI
Listen With Your Eyes



Listen With Your Eyes #1
Archival Chemical Print on Metallic Paper
11 x 17 inches
1 of 10 plus 2APs
2010 - Marco Palli

MARCO PALLI
Experimental works
Interlocking Two-Piece Puzzles



MARCO PALLI
Other Experimental works
Interlocking Two-Piece Puzzles



Experimental Installation
Untreated wood panels ¼ inch thick
Dimensions varies (tallest 8 feet)
2017 - Marco Palli

MARCO PALLI
Experimental works
Interlocking Two-Pieces Puzzles



MARCO PALLI
Experimental works
Interlocking Two-Pieces Puzzles



Experimental Installation
Untreated wood panels $\frac{1}{4}$ inch thick
Dimensions varies (tallest 8 feet)
2017 - Marco Palli



Marco Palli on January 25, 2017

MARCO PALLI
Experimental works
Interlocking Two-Pieces Knots



Unfinished with Cords
Rusted Steel Sheet (Gauge 14)
3 ft x 7 ft x 1 ½ ft
2017
Marco Palli

MARCO PALLI
Experimental works
Interlocking Two-Pieces Knots



Unfinished with Cords (2)
Rusted Steel Sheet (Gauge 14)
12 in x 12 in x 9 in – 2017
Marco Palli

MARCO PALLI
Experimental works
Interlocking Alphabets



Word Experiments (Success)
Engineered Hard Wood (for floors)
6 ft x 3 ft x 1 ½ ft
2017 - Marco Palli



MARCO PALLI
Experimental Works
Blind Portraits





MARCO PALLI
Experimental Works
Buton (Mike and Monica)





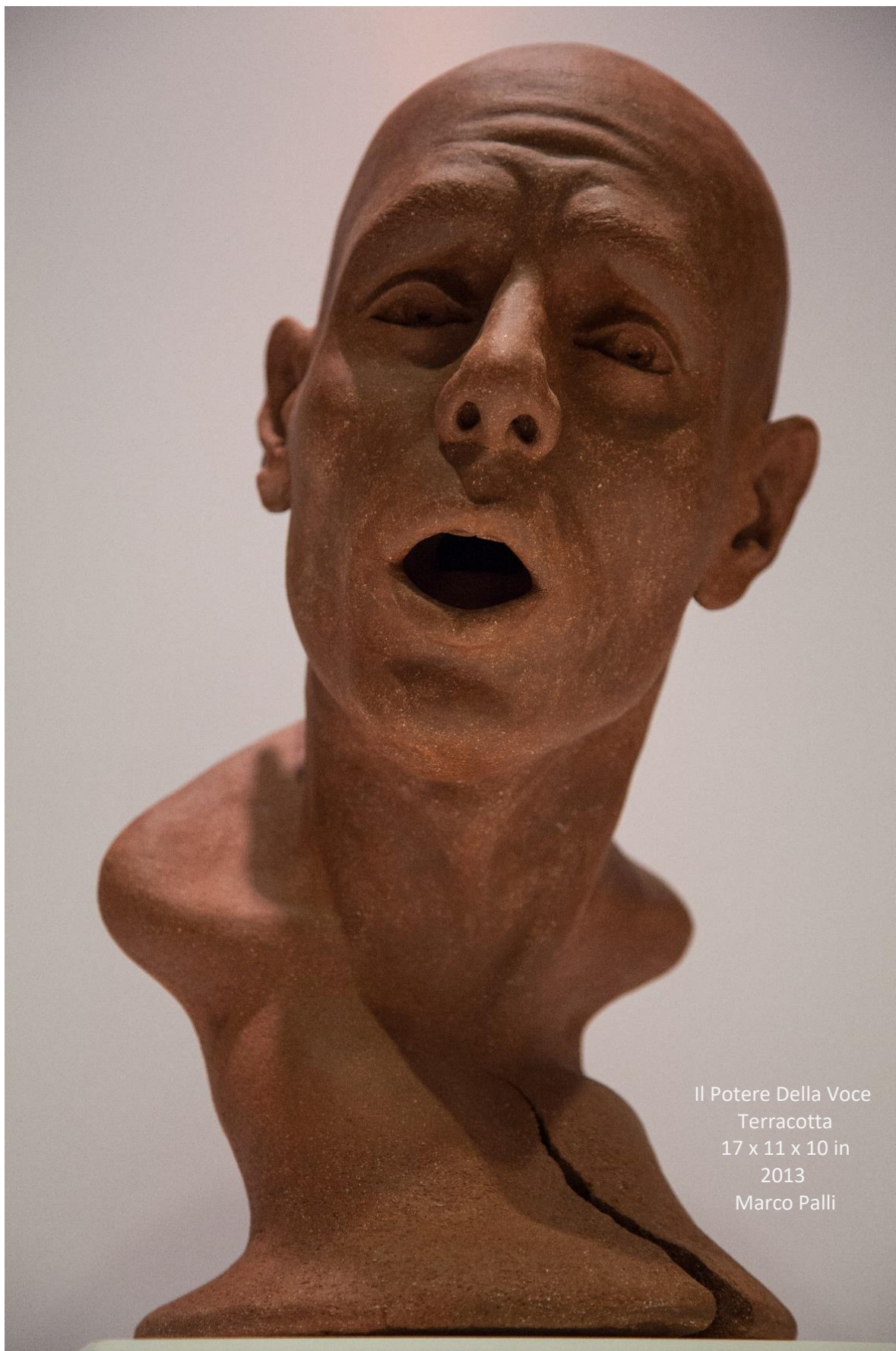
MARCO PALLI
Figurative Works
Hopeful Immigrant



MARCO PALLI
Figurative Works
Marco Antonio and Marco



MARCO PALLI
Figurative works
Il Potere Della Voce



Il Potere Della Voce
Terracotta
17 x 11 x 10 in
2013
Marco Palli

MARCO PALLI
Figurative Works
Hunger



Hunger (2014-2015) Terracotta, found pillow and handmade dolly, 30 x 30 x 30 inches, by Marco Palli

MARCO PALLI



Transparent to Transcendence
(2015-2016)
Carrara Marble
50 x 19 x 10 inches
Marco Palli

MARCO PALLI
Figurative works

Study of a patient man
Ultracal, scrap wood &
Danby Marble
12 x 10 x 41 in
2015-2016
Marco Palli



MARCO PALLI
Figurative Works



Argento Marble,
1 x 5 x 1 inches
2016
Marco Palli

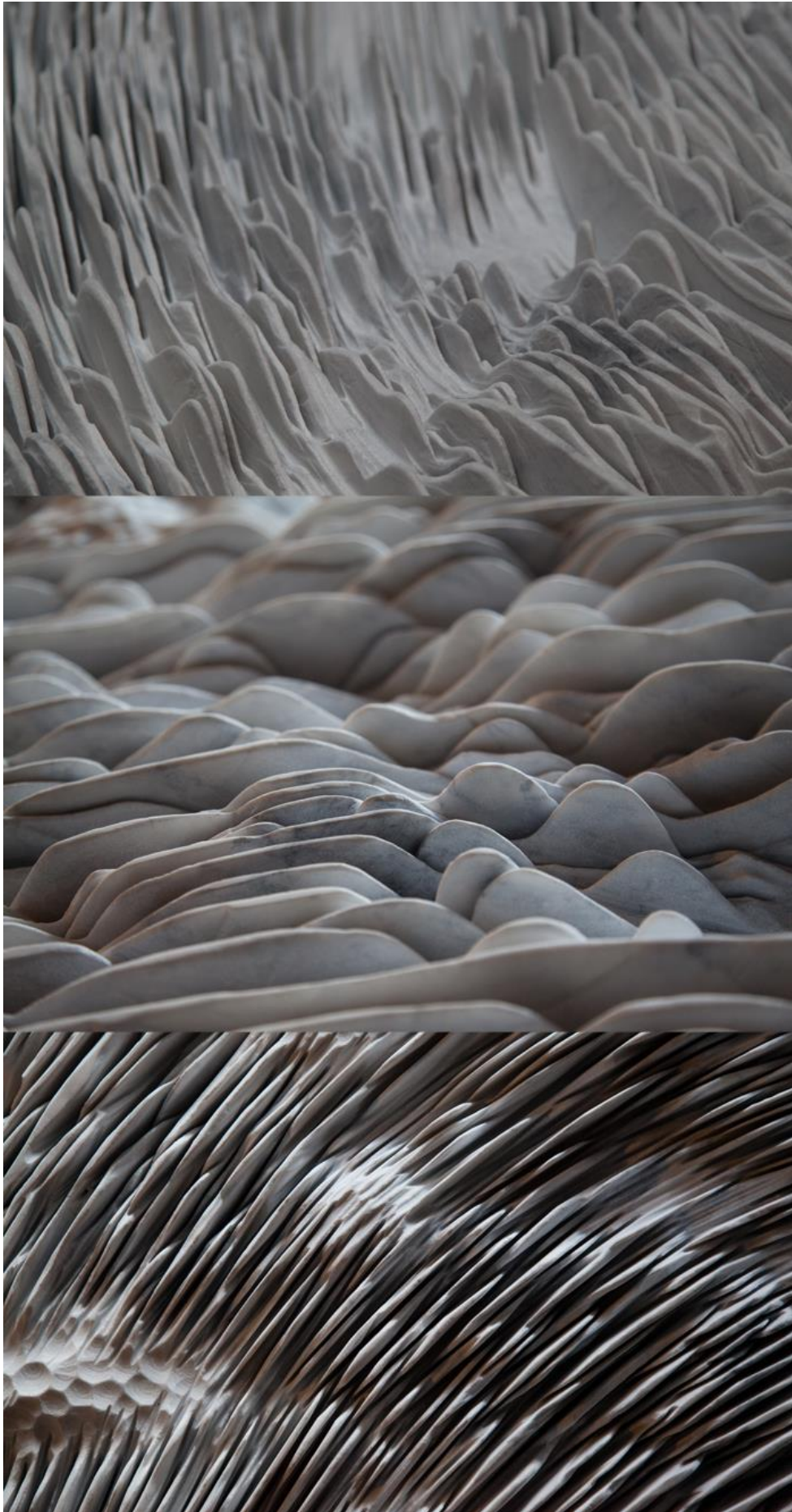
MARCO PALLI
Figurative works



Nicolas Martiau
Carrara Marble
12 ½ x 19 x 70 ½ inches
2016
Marco Palli

Detail Views

Nicolas
Martiau's
Sculpture

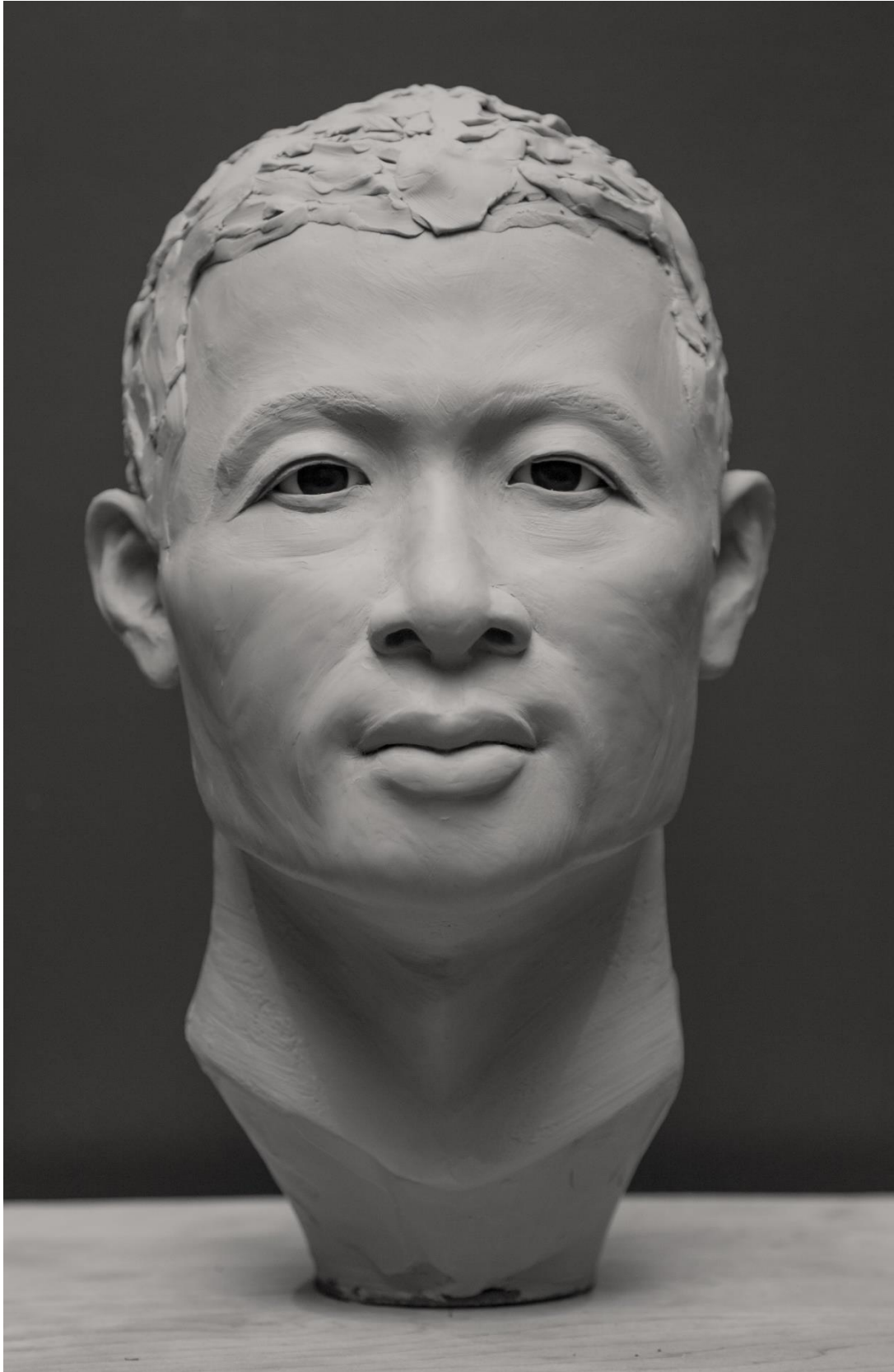


MARCO PALLI
Forensic Reconstructions



Forensic Cold-Case (Latino) (2015) Oilclay, 8 x 9 x 14 inches, by Marco Palli

MARCO PALLI
Forensic Reconstructions



Forensic Cold-Case (Asian) (2016) Oilclay, 8 x 9 x 14 inches, by Marco Palli



Forensic Cold-Case
(African) (2017)

Oilclay

8 x 9 x 14 inches

Marco Palli

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