

MARCO PALLI

Artworks

[www.marcopalli.com](http://www.marcopalli.com)



This document contains a selected collection of projects that Marco Palli has developed for almost a decade, with emphasis on his latest period (the last two years). Each project included here starts with an artist's statement and is accompanied with images of selected works exhibited. Posterior to the five 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 trained as a Civil Engineer (graduated in 2004) and started going to the Art Students League of New York (2011-2014) while he was training to earn an MBA (graduated in 2013). He earned an MFA from both the New York Academy of Art (2016) and the New York Studio School (2018). His work has been exhibited internationally, earned several awards, and has become part of several private collections including Sir Elton John Photography Collection. 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:  
The Universe's Language  
Wall Piece #01  
Synthetic Resin on Oil Paper  
2 ½ ft x 5 ft x 6 inches  
2017  
Marco Palli

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# 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 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, *May 11, 2018*.

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





8 ft x 4 ft x 6 in

10 ft x 5 ft x 3 ft





8 ft x 3 ft x 8 ft



# MARCO PALLI

## Inner Strength / Superficial Decay — (MFA Thesis Exhibition)

### 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.

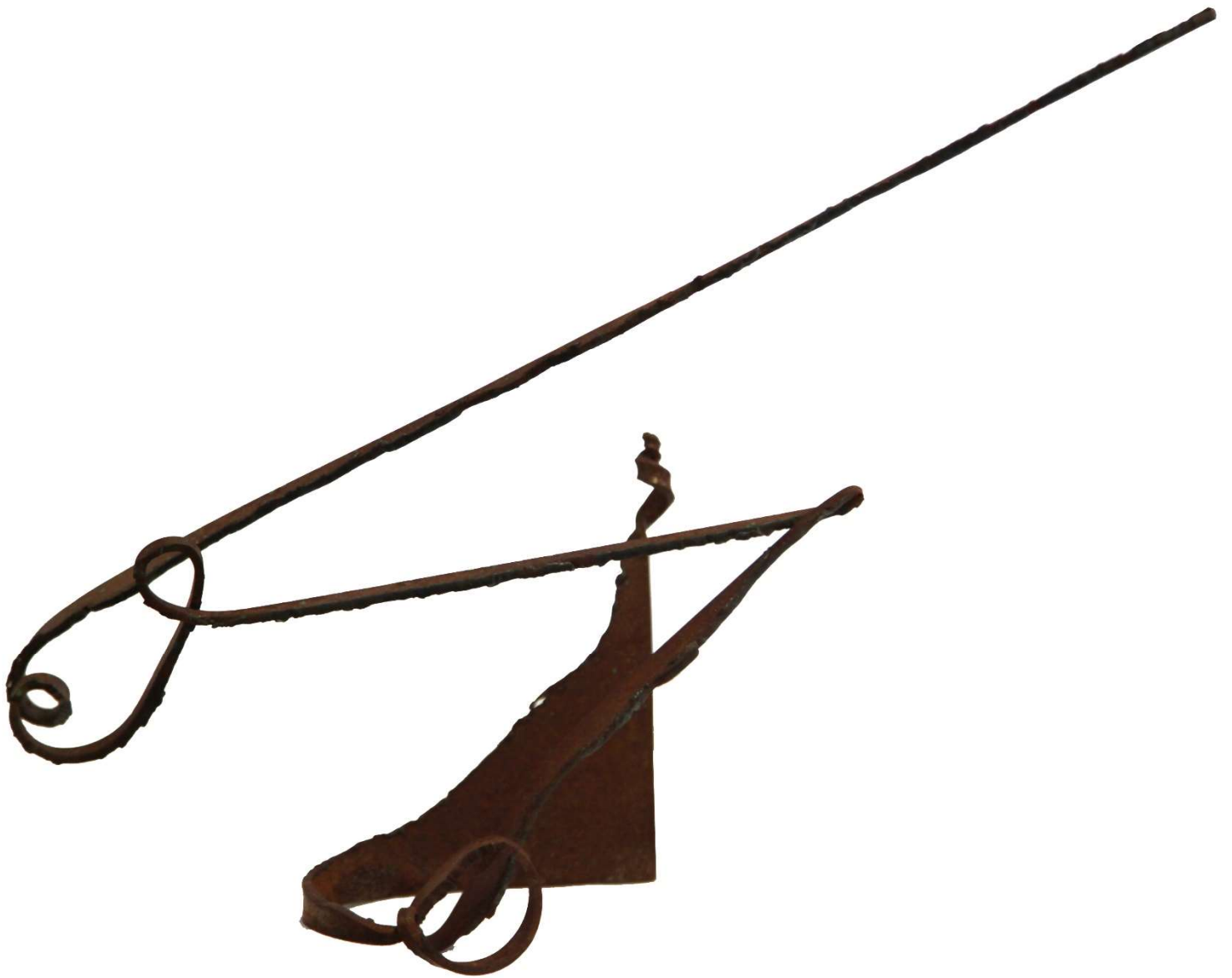
**Marco Palli** - May 09, 2018

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



10 in x 10 in x 4 in





12 in x 16 in x 4 in



8 ft x 4 ft x 3 ft





4 ft x 8 ft x 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 be 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: Approx.: 8 x 8 x 18 Ft



Marco Palli on March 19, 2018

MARCO PALLI  
Inner Strength / Superficial Decay



8 ft x 3 ft x 4 ft



MARCO PALLI  
Inner Strength / Superficial Decay



4 ft x 8 ft x 4 ft



MARCO PALLI  
Inner Strength / Superficial Decay





MARCO PALLI  
Inner Strength / Superficial Decay



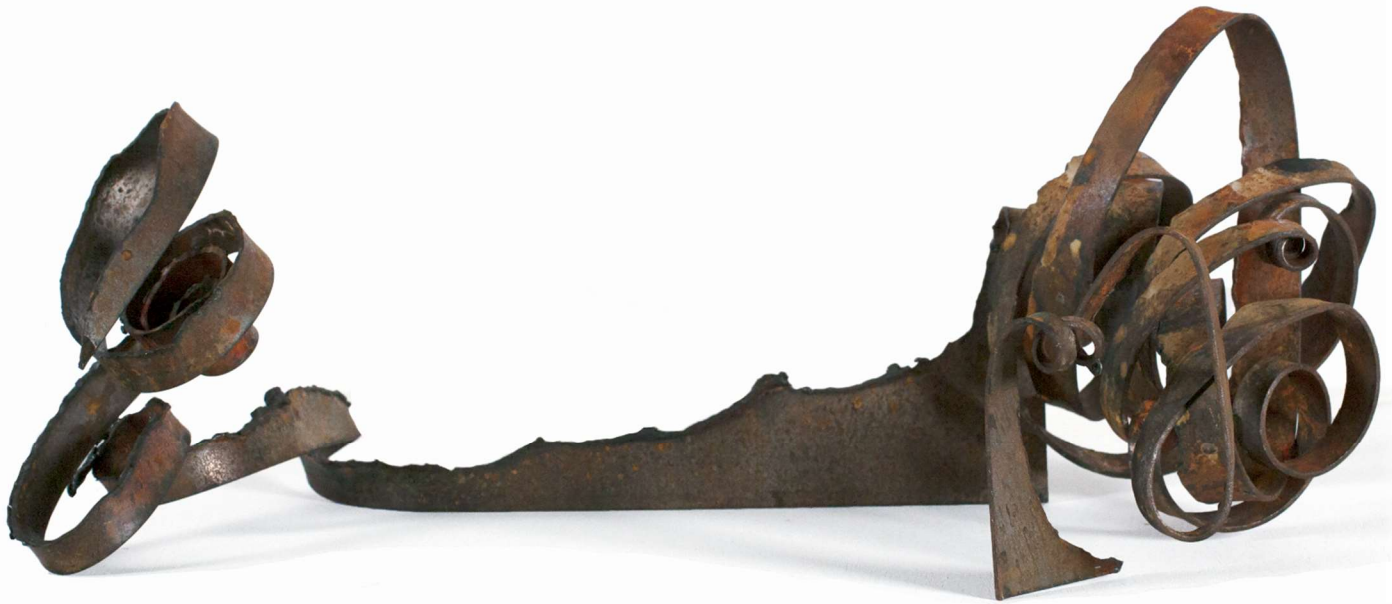
8 ft x 15 in x 2 ft







MARCO PALLI  
Inner Strength / Superficial Decay



9 x 16 x 9 in



8 x 16 x 8 in

MARCO PALLI  
Inner Strength / Superficial Decay



April 11<sup>th</sup>, 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 so far 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 8<sup>th</sup> 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 exhibit*

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 exhibit*

# 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 amount 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 get 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.*





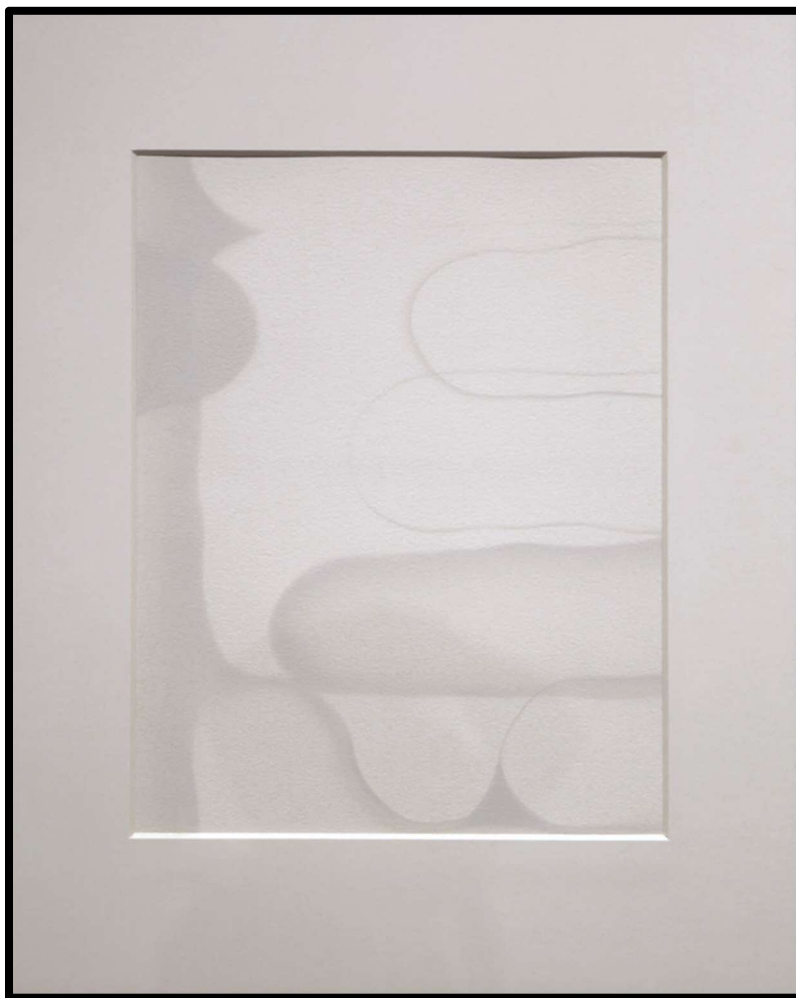
**The Universe's Language**  
**Corner Sculpture 01**  
Synthetic Resin on Aluminum  
48 x 16 x 20 inches  
Marco Palli – 2017

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

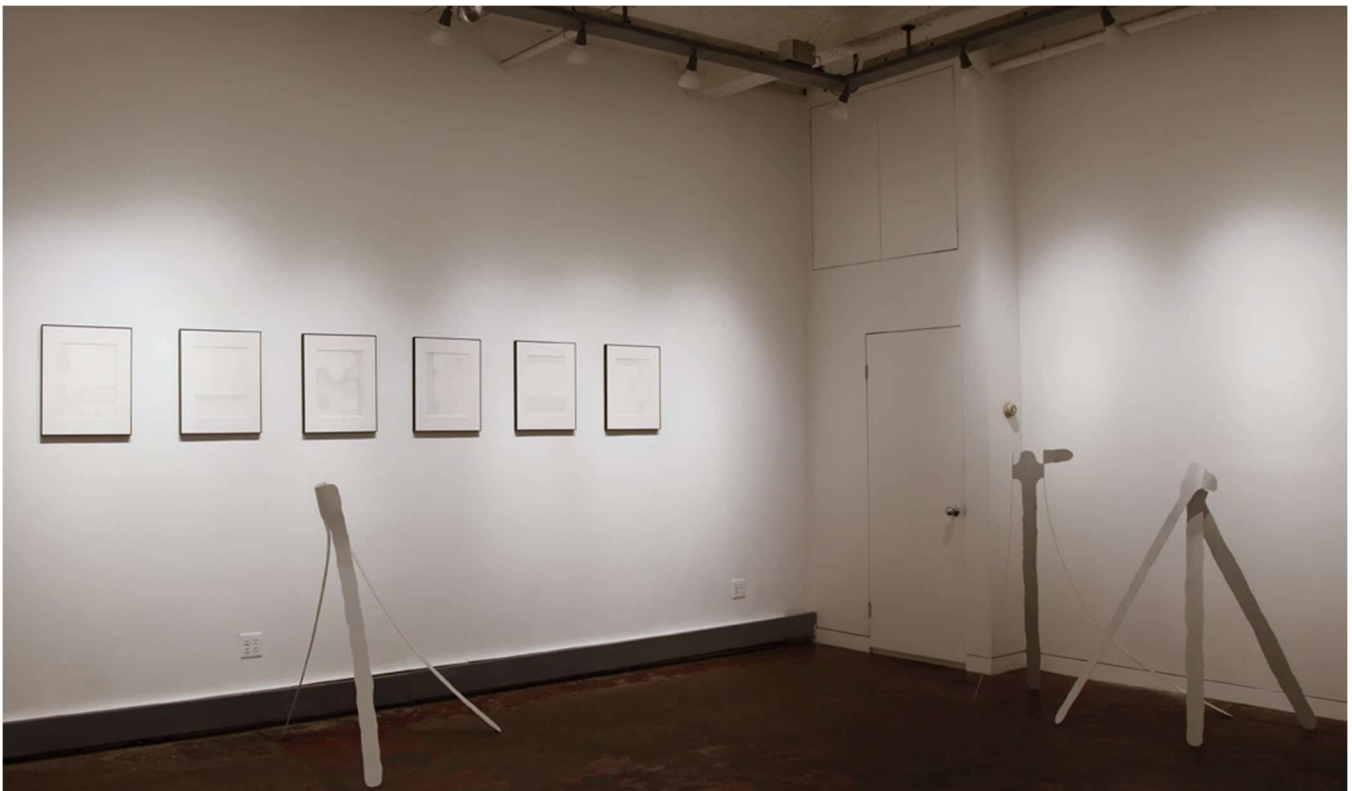
MARCO PALLI  
The Universe's Language



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 an musical instrument, I study the acoustics for a period of time until I find the visual projection 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.

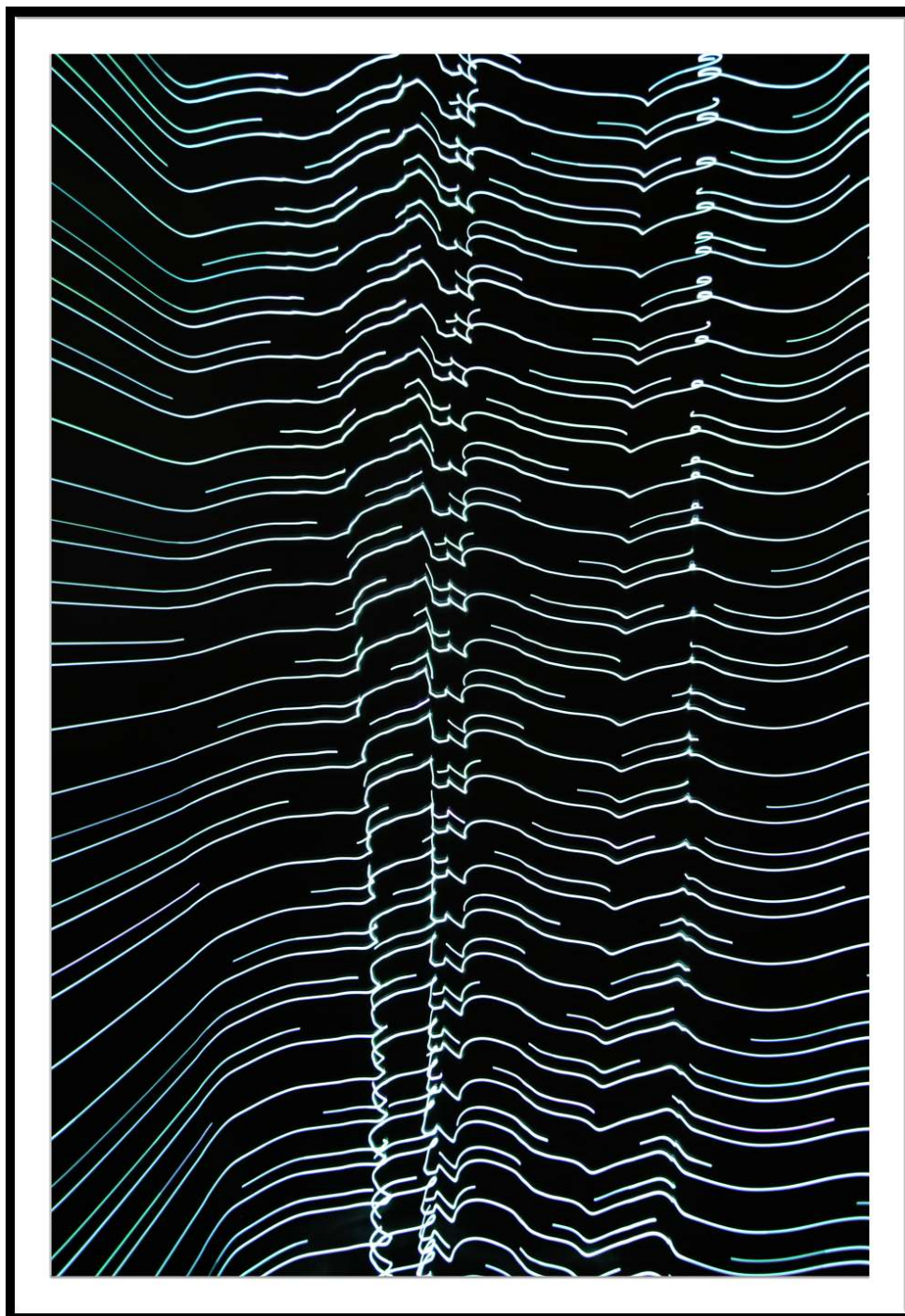
"Acoustic Space" grew out of an earlier work of mine called "Listen with your eyes", which is a process of emotional discovery where through meditation of different sound stimulus, I develop an organic and non-linear dynamic for the construction of the work. In this earlier work, the musical creation 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 Sedláč 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.***

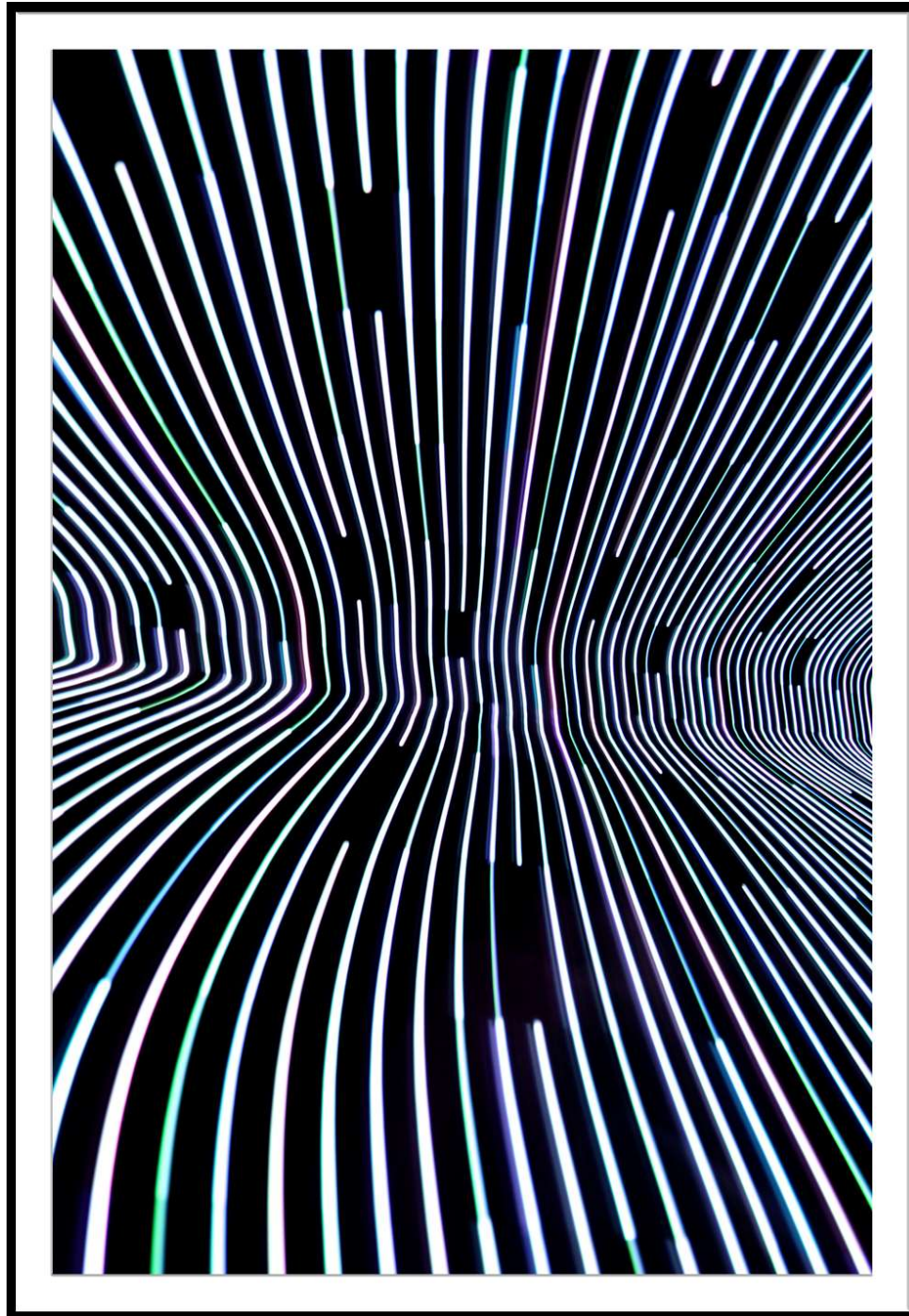
MARCO PALLI  
Acoustic Space

Selected Artwork Exhibited



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

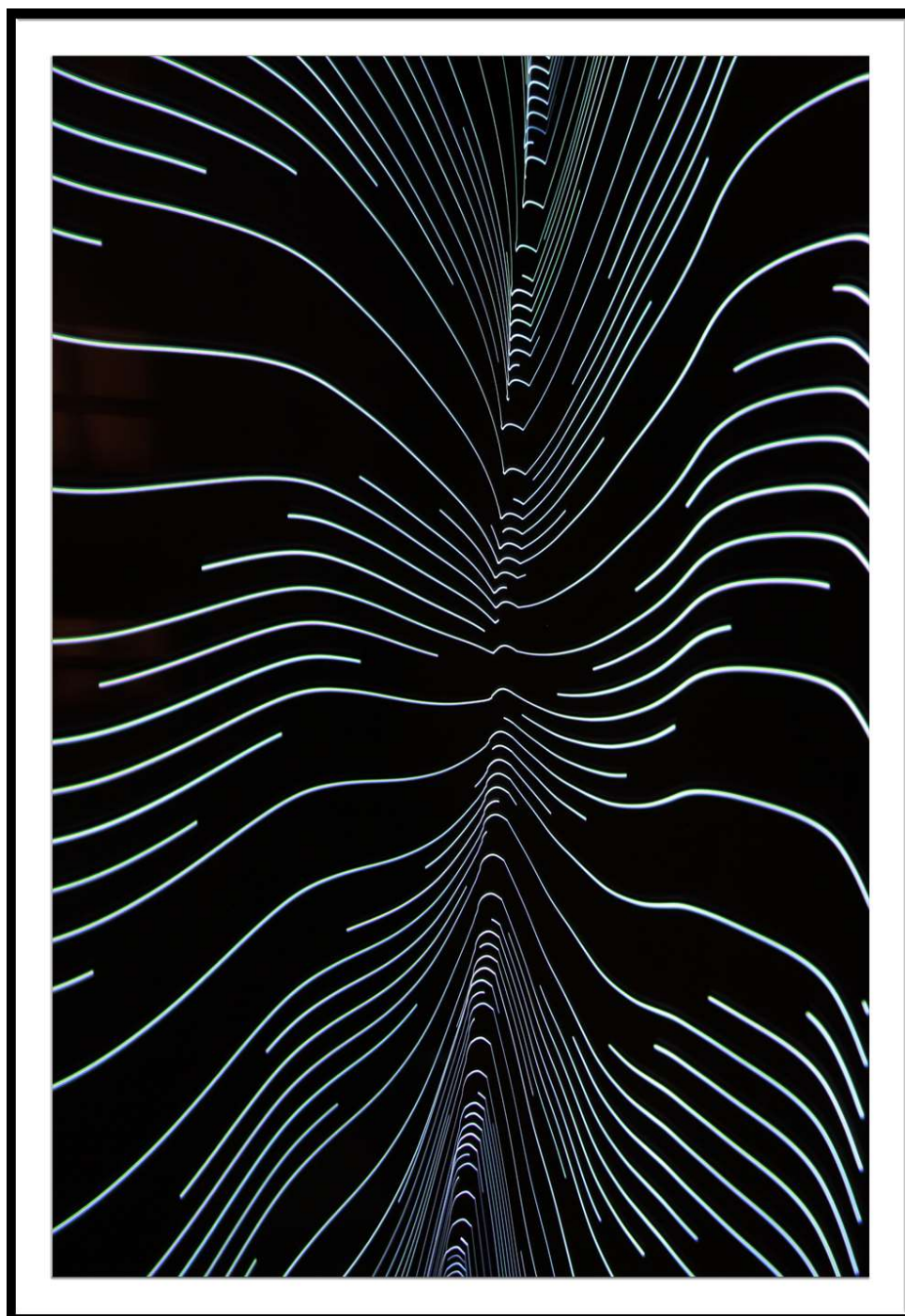
MARCO PALLI  
Acoustic Space



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

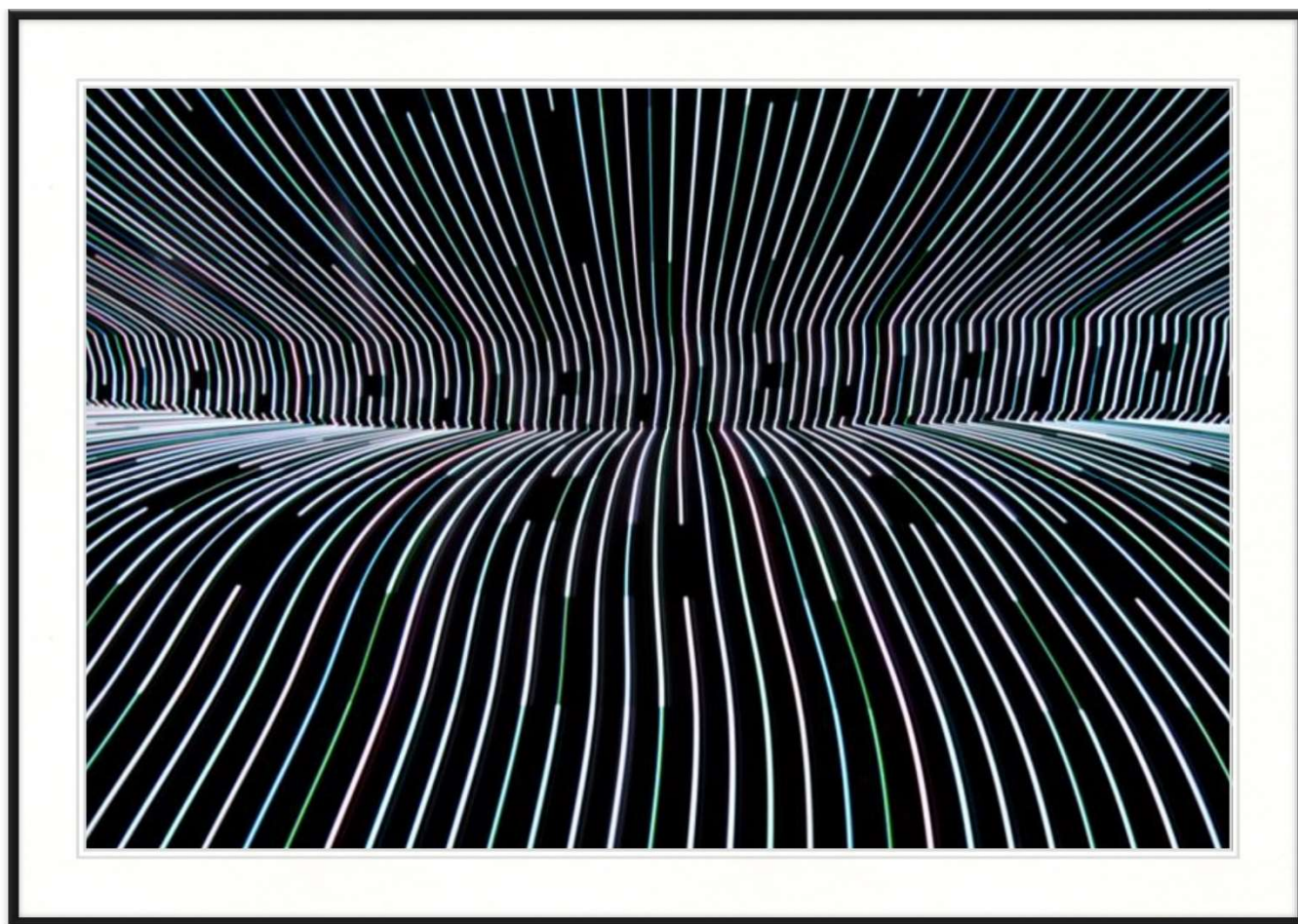


MARCO PALLI  
Acoustic Space



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)  
1 of 10 plus 2 APs  
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.*

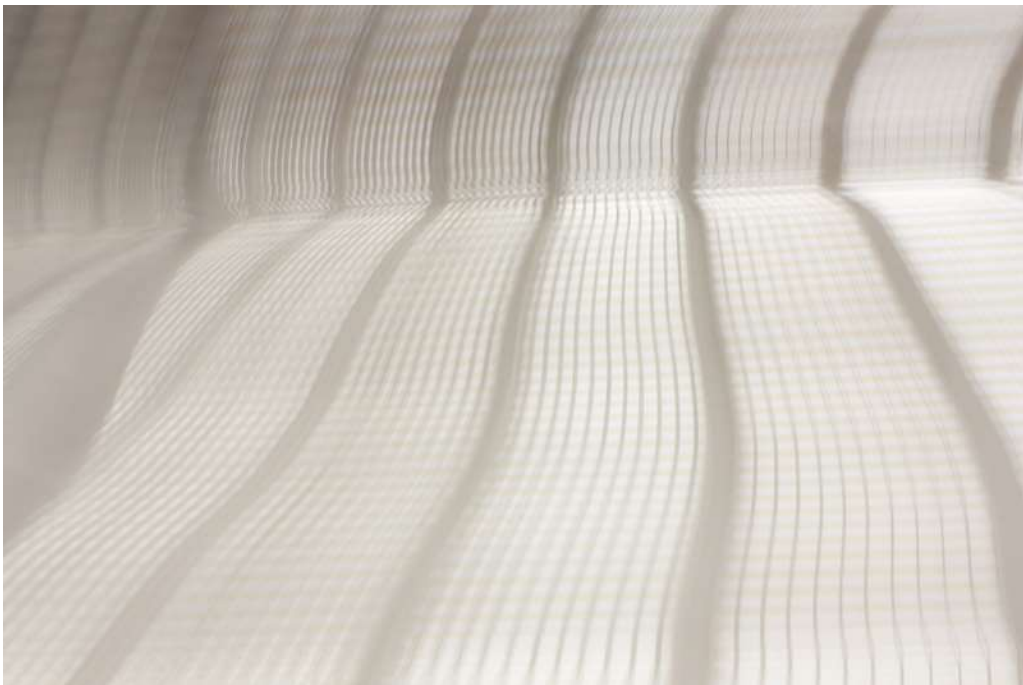
*Traveling worldwide, Marco Palli found that as a whole, humanity is complex, and each individual experience a multifaceted sequence of incidents that makes him/her intellectually unique. Understanding this, "building or rebuilding" didn't seem to have the same importance, so he let himself be guided 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

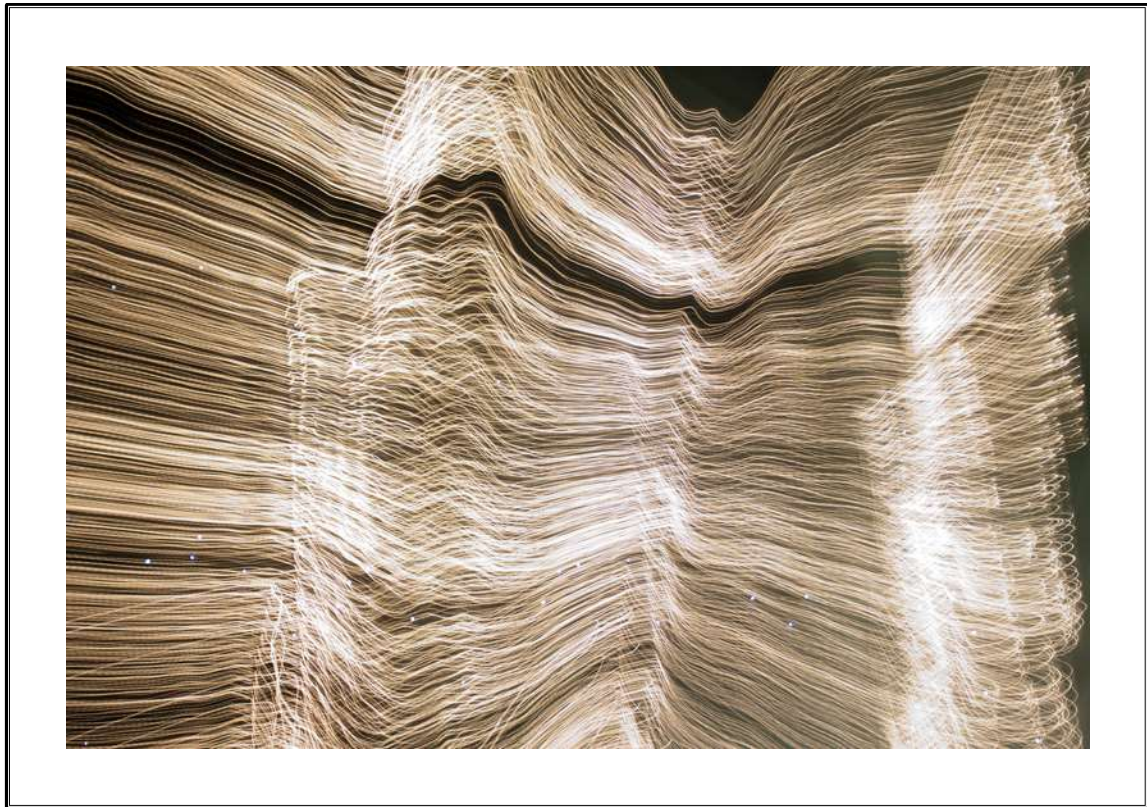
Selected artwork at the exhibit



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



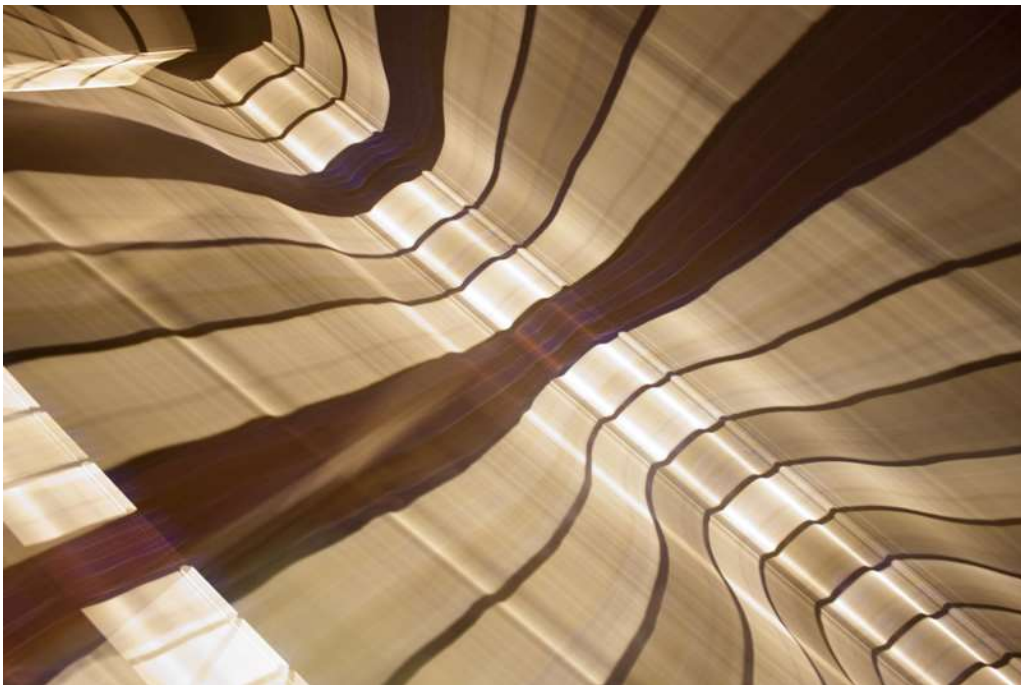
MARCO PALLI  
Listen With Your Eyes



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  
Other related works





MARCO PALLI  
Other related works



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

MARCO PALLI  
Other related works



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



MARCO PALLI  
Other related works



MARCO PALLI  
Other related works



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  
Other related works



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

MARCO PALLI  
Other related works



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



MARCO PALLI  
Other related works

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



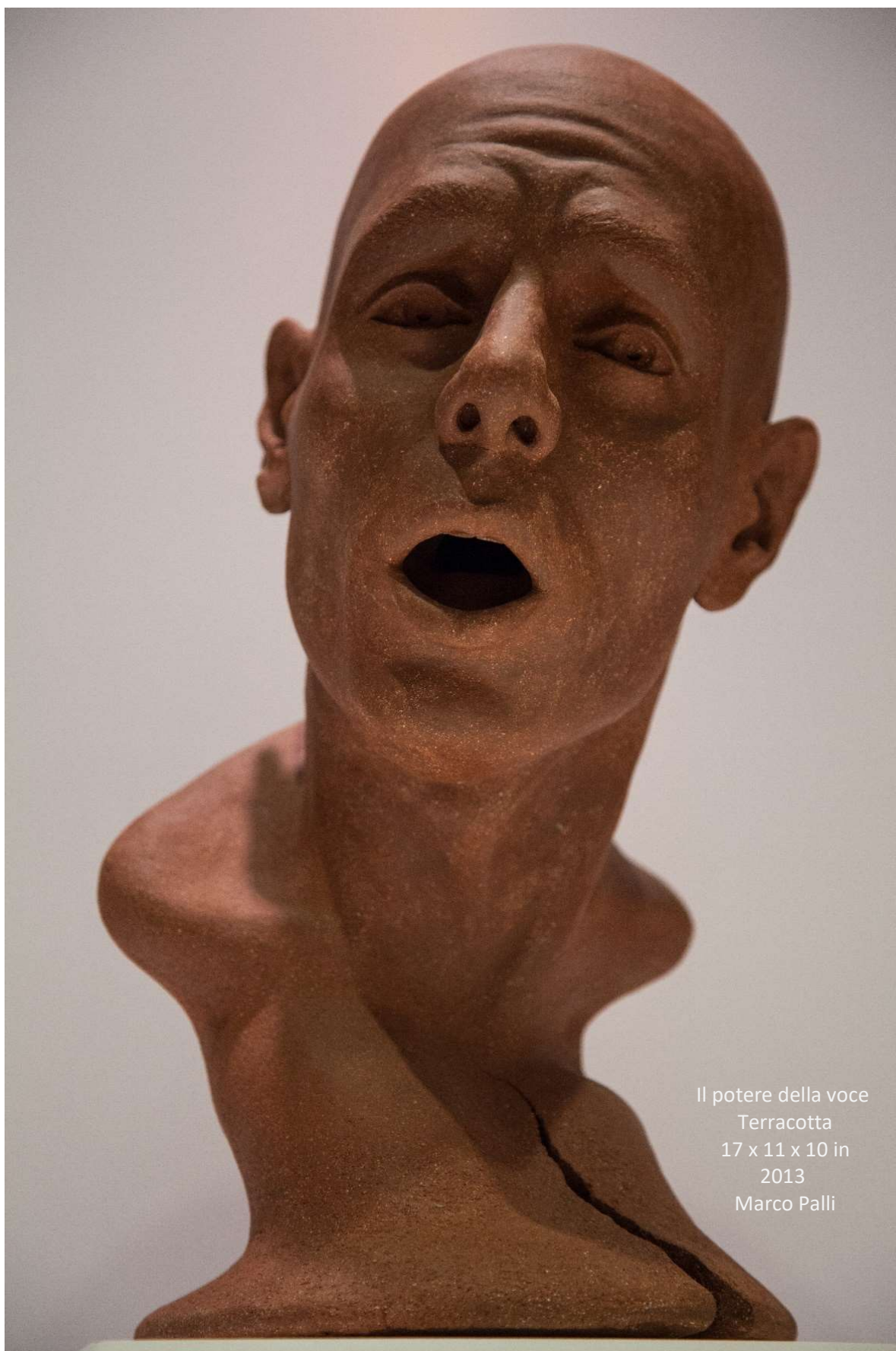


MARCO PALLI  
Other related works



Word Experiments (Installation)  
Engineered Hard Wood (for floors)  
Variable dimensions  
2017 - Marco Palli

MARCO PALLI  
Other works



Il potere della voce  
Terracotta  
17 x 11 x 10 in  
2013  
Marco Palli



MARCO PALLI  
Other works



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

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Other works



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



MARCO PALLI  
Other works



Genesis  
Bianco Carrara Marble  
3 x 2 x 8 inches  
2015  
by Marco Palli

MARCO PALLI  
Other works

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





MARCO PALLI  
Other works



Amulet I (Veteran)  
Argento Marble,  
1 x 5 x 1 inches  
2016  
Marco Palli

MARCO PALLI  
Other works



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



MARCO PALLI  
Other works



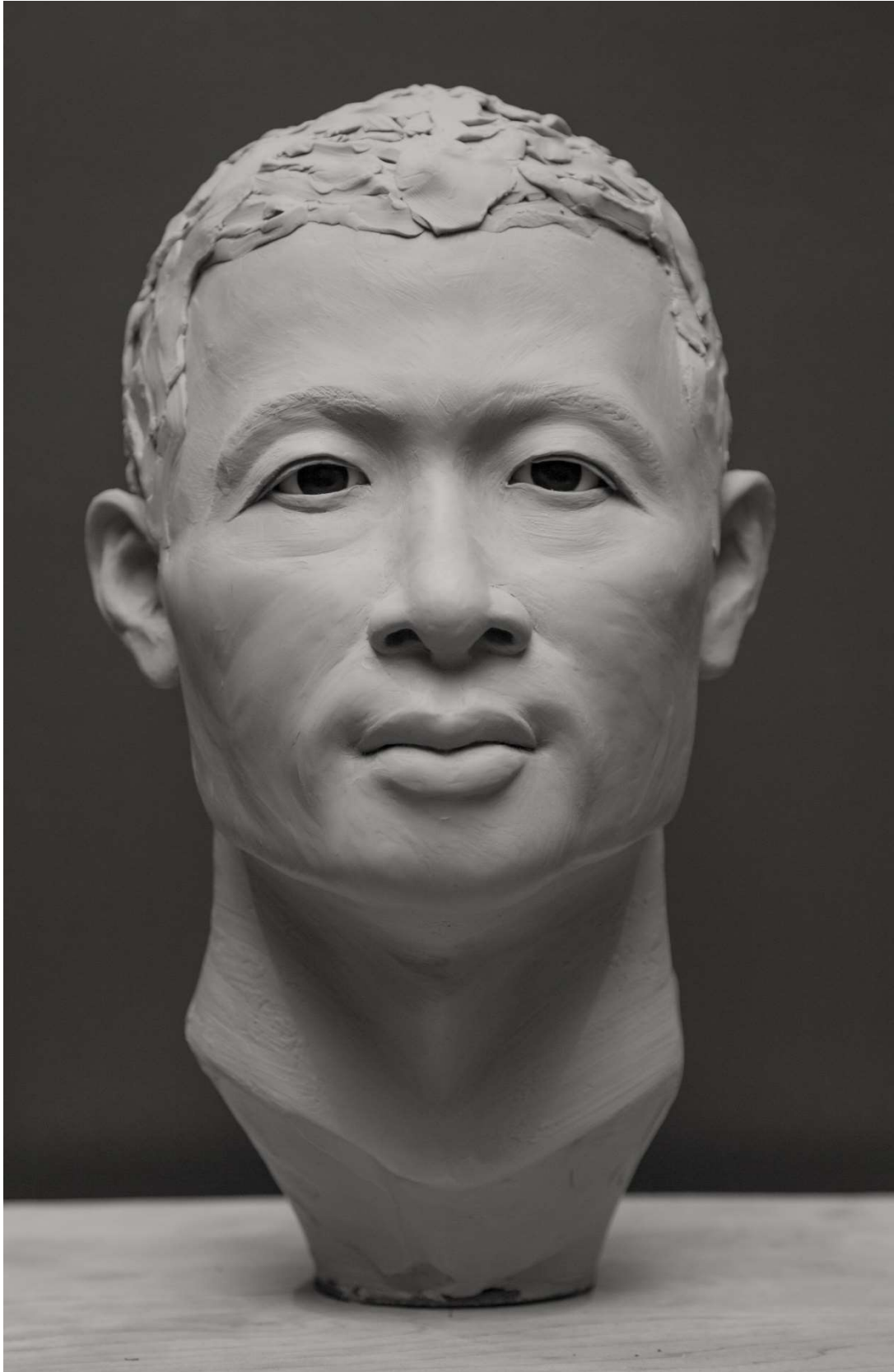
One Piece from the Monarch (2016) Danby Marble, 7 x 12 x 13 inches, by Marco Palli

MARCO PALLI  
Forensic Reconstructions



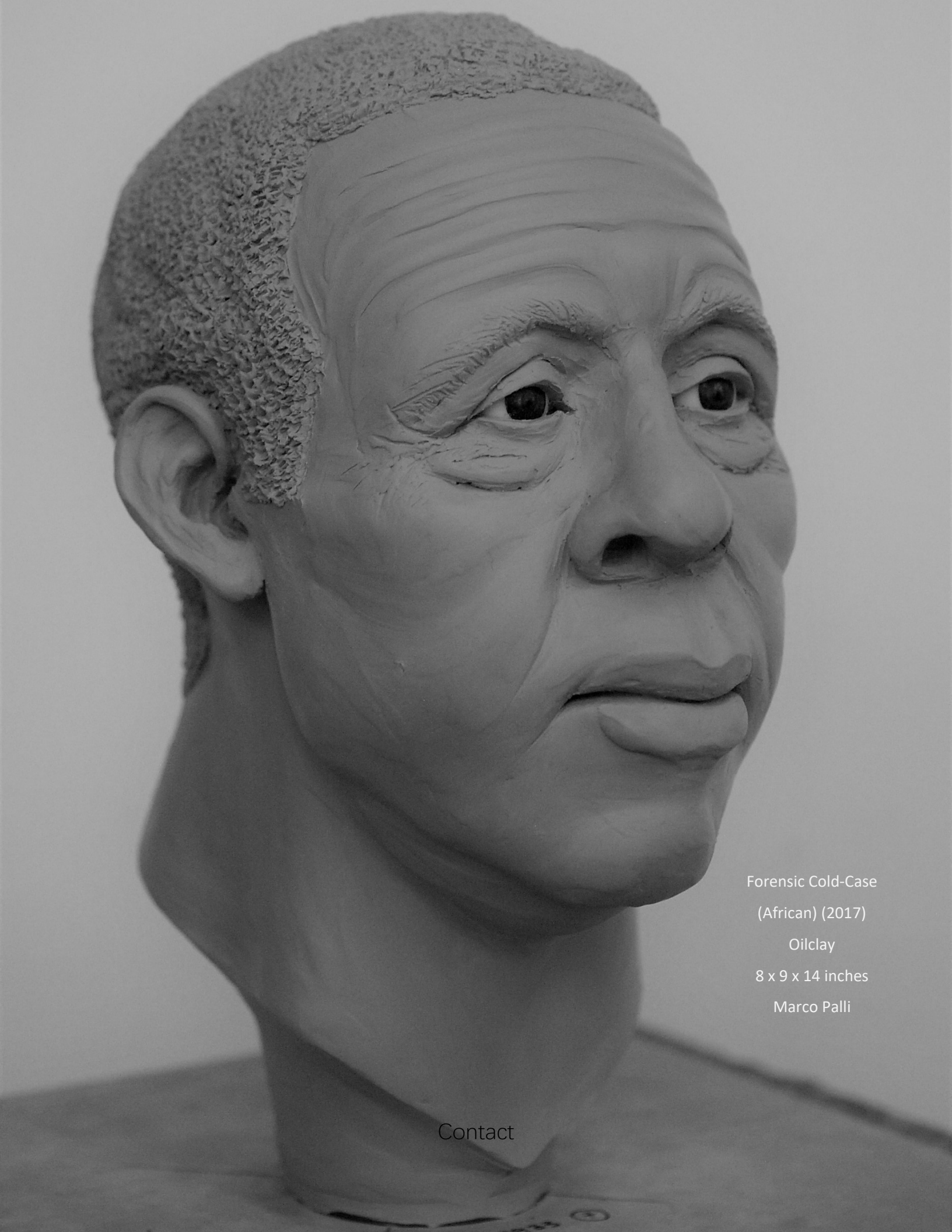
Forensic Cold-Case (Latino) (2015) Oilclay, 8 x 9 x 14 inches, by Marco Palli

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

Contact

Marco Palli

[marcopalli@live.com](mailto:marcopalli@live.com)

+1(917)743-9272

[www.marcopalli.com](http://www.marcopalli.com)

instagram: @marco.palli