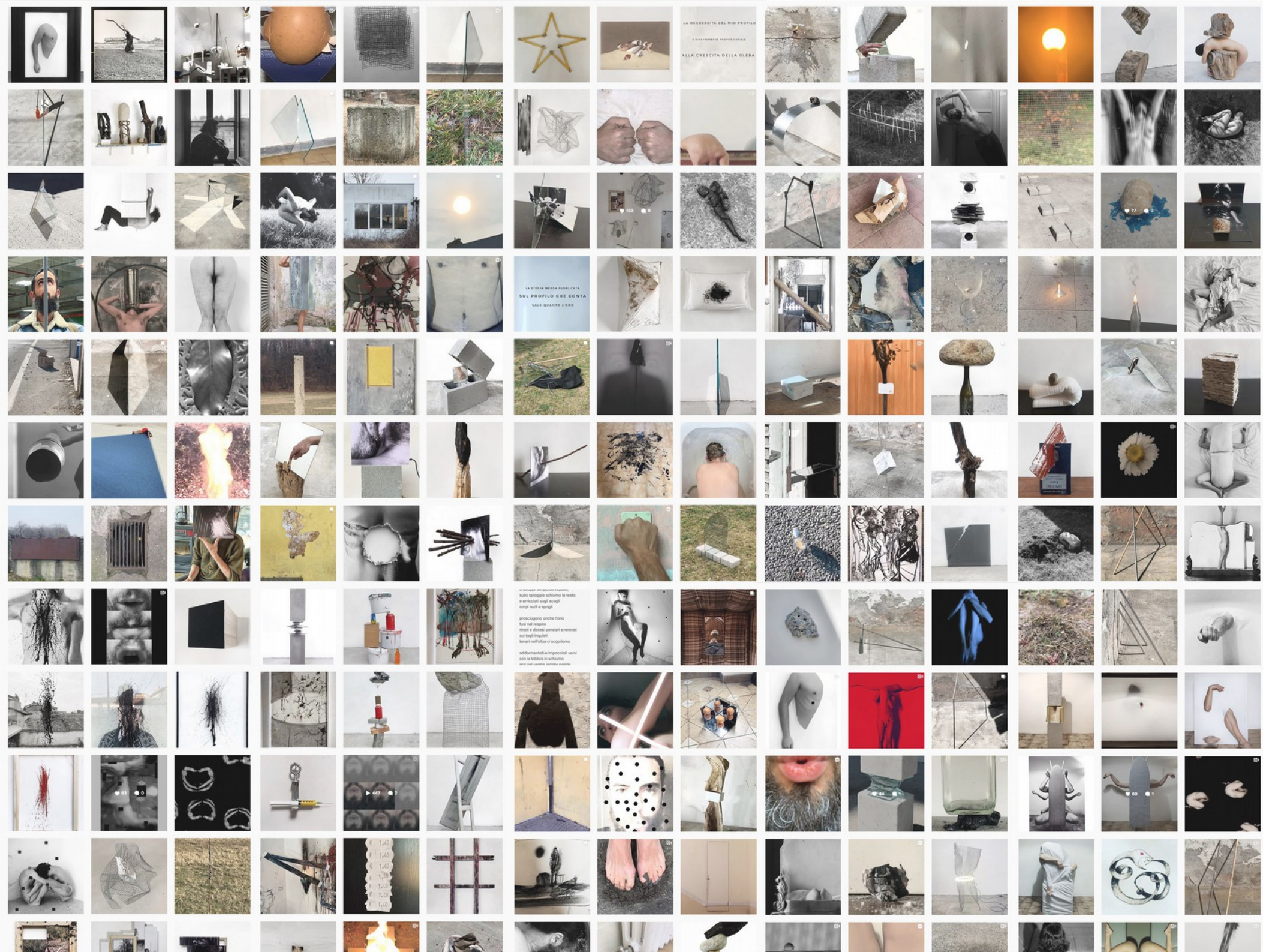


Sculps

P O R T F O L I O







Born in Biella on 14 February 1984, I studied computer science and then theoretical philosophy. I started my self-taught artistic research in 2008, driven by the need to give an expressive form to the philosophical thought matured in university studies. I initially worked on drawing and painting, then I started experimenting on abstract sculpture and in the last few years I have dedicated myself to installation and video, finding in these last two expressive means a good research stability.

# architettura bianca

2018



linen sheet that belonged to my grandmother and kept for 20 years in her trunk, gas neon, electronic ballast, electric wires - cm120x180x20



Oltrenoi

2018

three books of philosophy perforated,  
respectively ancient modern and contemporary,  
neon, electric wires and electric reactor

cm 60x23x20



Tuttoltre

2018

old perforated bricks, neon gas, electric reactor,  
gray electric wires, electric starte

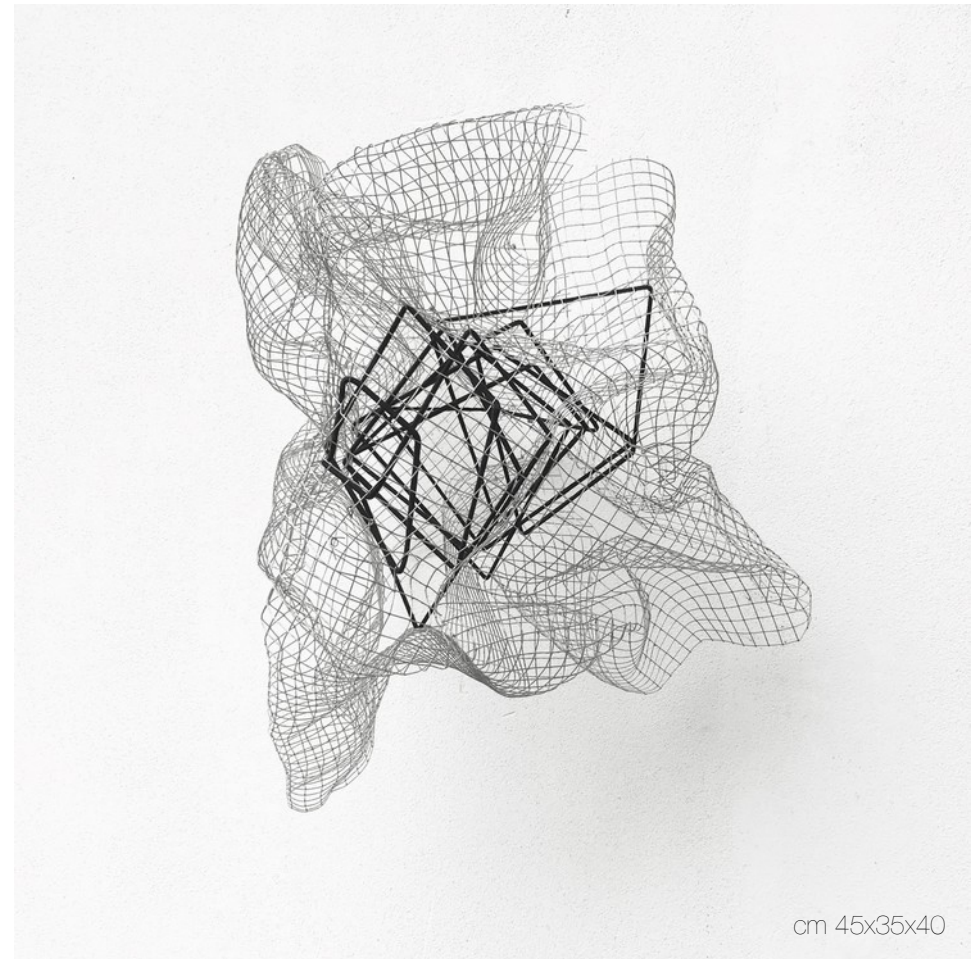
cm 60x13x13

at night my mind lights up like a SUPERNOVA



# networks

2017



Everted metal meshes kept in shape by elastic bands stretched between the meshes of the surfaces themselves.

The two materials in relation each justify the state of the other: the net keeps the elastic bands in tension which in turn keep the surface in the outward bend. The surrounding emptiness enhances this apparently static situation by opening the doors to an intellectual dynamism that questions the emptiness of a historical period full of tensions generated by the same global sharing network.

# balance

2018

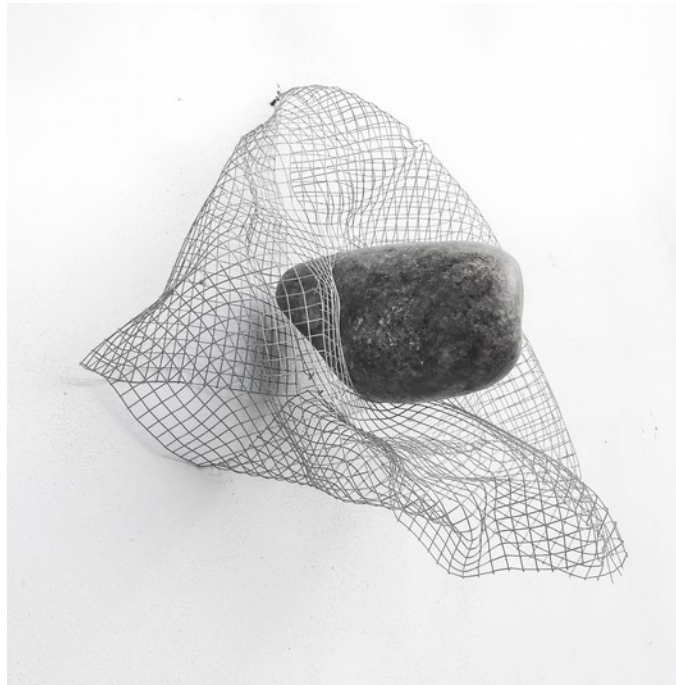
The work focuses on the tense relationship between the intangible and light dimension of the intellectual sphere, opposed to the force of empirical physicality.



**Suspensia**

Six bricks arranged between the holes of the  
two metal mesh

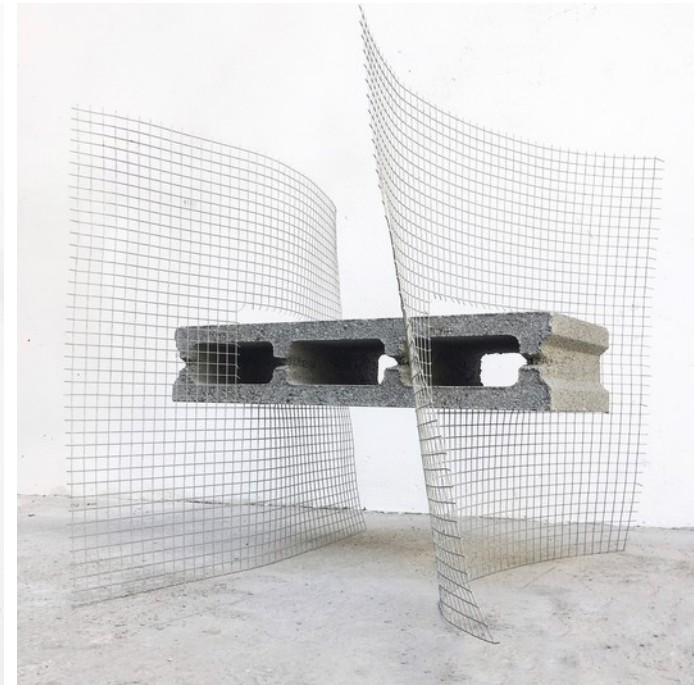
cm 60x40x50



**Stonet 2**

Extruded and perforated metal mesh, 20kg stone

cm 50x48x30



**Suspension**

Block of building concrete,  
perforated metal mesh

cm 60x50x50

# precarious arrangements

2018



Ontologia di una unione

4kg concrete blocks, crystal flutes

cm15x80x20



Ho costruito la mia memoria sul cristallo

crystal flute goblet, bricks, embroidered dirty tablecloth belonging to my great-grandmother, worn shirt and used for years of work

cm 35x45x30.



for me glass is cosmic memory.  
From the sand comes transparency,  
light from the stone,  
fragments of universe's history.

# sensitive tri

2018 - 2019



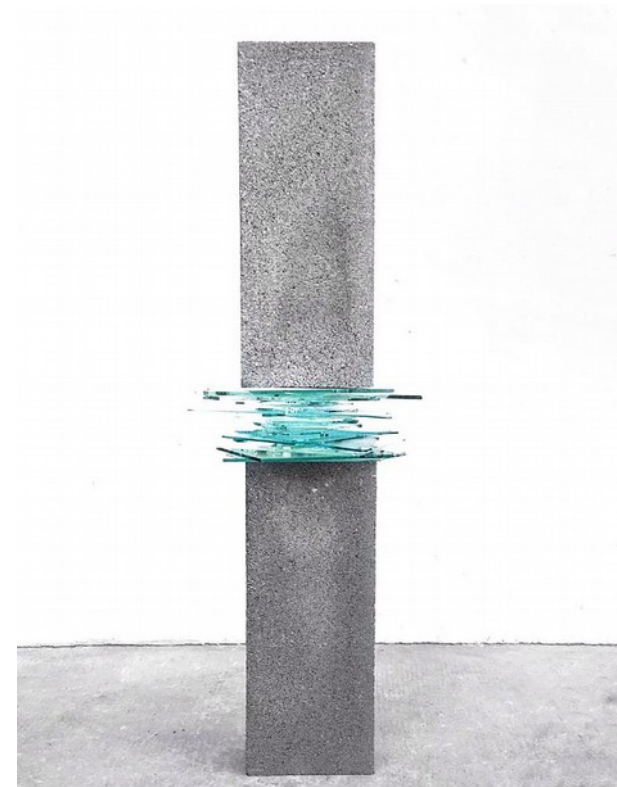
concrete blocks, 6mm overlapping smoked  
broken glass

cm 20x160x20



concrete blocks for outdoor flooring, 5mm  
stacked broken glass

cm 30x150x15



concrete blocks, 6mm overlapping broken  
standard glass

cm 20x150x20

# photography



Gravità (naturalezza negata)

2020

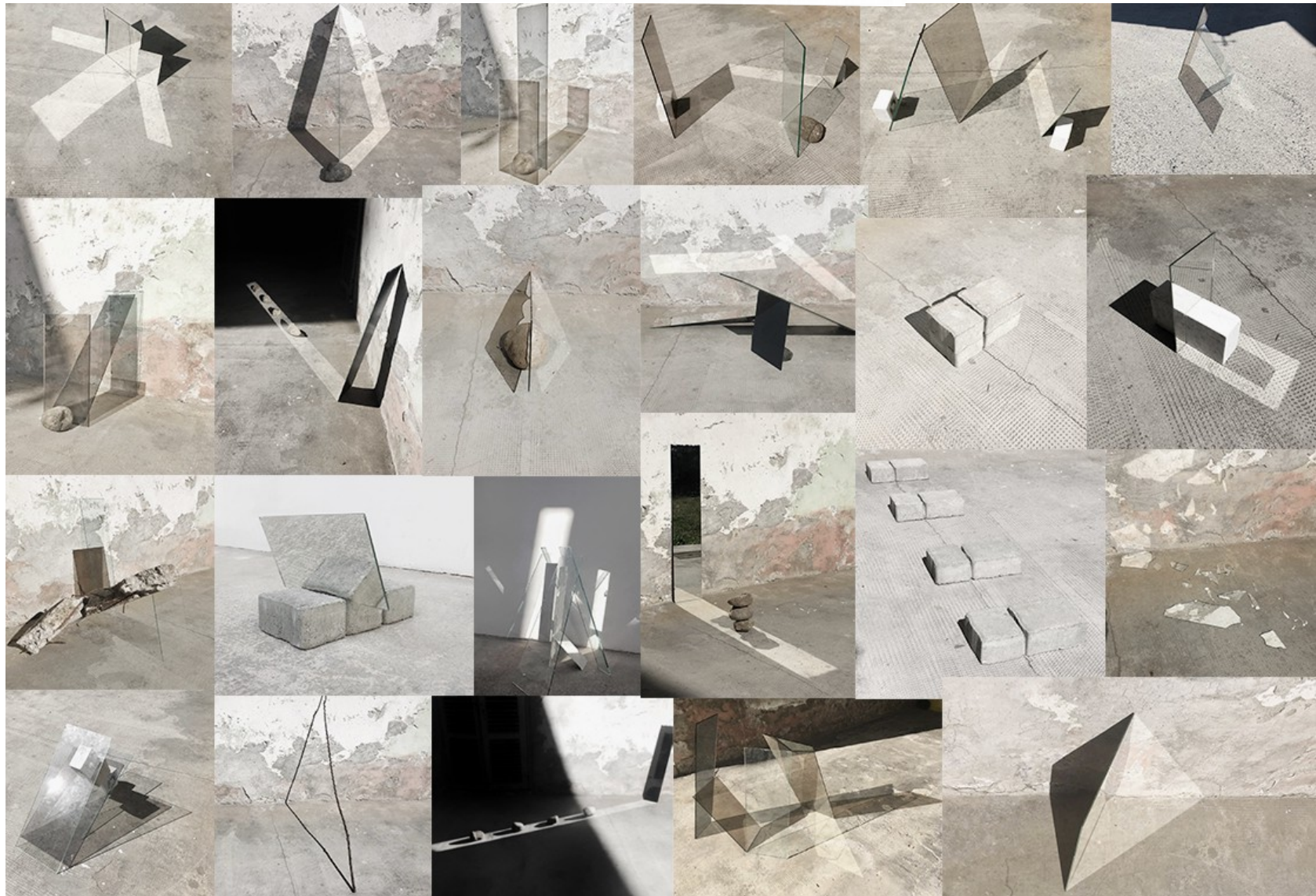


Mezzocorpo

2018

I use photography as a testimony to my experiments on the encounter between body and matter. Shoots that fix what cannot remain forever.

# light installation photography



*"my courtyard is my studio, every day I arrange the materials on the concrete floor and wait for the sun to finish the compositions. So I click and document everything. Photography remains a tool to sublimate the memory of my relationship with light."*

painting



memoria scomposta  
2010

oil on canvas paper  
cm 20x16



fishflower  
2011

oil on cardboard  
cm 19x15

# olrawing



2010



2019



2019



2011

# fragments of thought

2017/2018

"I started painting without a specific reason. I was mainly interested in drawing and working on the relationship between thought and representation, trying to solve the problems of formal architecture on the canvas. Then I began to feel the need to go further: the readings of Jiddu Krishnamurti and the passion for Zen cultures pushed me to look for a more totalizing expression in connection with the existential experience. Hence, I started working on this subject with an expressive idea of sculptural type. I created borders on flat surfaces on which I laid out pigmented lime surfaces as if it were a direct transference of my deepest feelings, trying to control their intensity, a sort of awareness of the self in the artistic act. After this period of pure meditation I began to try to understand what to really do, and a phase of conscious experimentation ensued, sustained by the need to find a means that could convey my creativity and share it with other humans more concretely. Hence I began to look for a broader means of expression, which I found in installations and their visceral relationship with the space, and in videos, approached in a performative way and experienced in the first person.

My work is the product of a philosophical reflection upon human beings and their controversial approach to their own existence. I make use of whatever medium I see suitable to give substance to my ideas, without setting limits to myself; for this reason, my experiments with different materials or techniques begin and end without any rational continuity. I am interested in conveying a message of pure and unadulterated reflection, distancing myself from sterile provocations and loud denunciations, as I concentrate my efforts on instilling awareness of different aspects of present reality, which I see as a conglomerate of tensions and contradictions between the human ego and its existential evolution.

Much of my research springs from my interest in the quantum discoveries on ENTANGLEMENT and the transmission of data at the vibrational frequency level. When I work I always try to convey the totality of existence I am experiencing, hoping to imprint my essence in the vibration of what I do.

I'm trying to carry out a project to propose my videos in a digital dynamic, which allows users to interact with my expressiveness in the most intimate way possible. The project is called Hertz but is still under development. I am looking for a professional support able to help me in the development of a performance that proposes the works in a context of tension between real and digital."



## Estensione

2020

self-portrait printed on paper applied on 5mm cardboard cut and applied on wooden frame

cm 50x30x2

## Nodi in gola

2020

self-portrait printed on paper applied on 5mm cardboard perforated by six branches

cm 30x30x75





punches on pillow

2020

cm 90x55x7



**legame trasparente**

2019

Private collection

30kg trunk pieces, 5mm glass sheet  
(only support)



weeping in the dark  
(private collection)

2016

recovery frame, monochrome on perforated  
table, iron wire – cm 50x100x30



Untitled

2017

mixed media on perforated table, cutouts of protective rags  
used in the studio - cm 53x103x4

**unione** 2019

stone inserted in the crack of a burned wood

cm 18x37x13



**blutto** 2019

torch burn on wooden block, chisel engraving,  
acrylic color

cm 20x40x20





101

2020

assembled recovery boards, wall paint, burns with blowtorch  
cm 37x37x5



Opera buia

2020

assembled recovery boards, wall paint  
cm 40x75x15



Titti

2020

assembled frame pieces, wall paint with pigments and dirt  
from my studio - cm 30x70x7

*"I inserted the glass plate in the natural slits of the wood, I did not work anything to force the sculpture, I only took what already existed and arranged it on the plane looking for a balance between real forces. The supports of this physical reality are invisible, they hide in the tortuous metaphysical laws that are aligned with our intelligible principles but they are hardly the same reality that lives in space and time."*

**impossibile nel possibile** 2019

35kg trunk pieces, 5mm glass sheet  
(only support)

cm 150x80x70



*"...The effort to stick to a realism of thought that induced a reasoned spontaneity of the creative gesture gradually gives way to a transcendent approach.*

*Stinging on Scerbo's path, the void breaks as an element of disturbance and stimulation. Object of a privileged investigation by few artists because of its indefiniteness, the void and its representation constitute a challenge in which only those who choose to abandon certainties and self-referential pretexts can try..."*

Excerpt from the critical text on my work written by Danilo Jon Scotta in 2012



Photo credits: Elena Salerno Ph.

# exhibitions

2019 – *Waking dream*, curated by Maria Abramenko, spazio espositivo 308 nulla è perduto, Milano

2017 – *Instabilità*, exhibition project curated by Gaia Disaró and Tommaso Pagani, Paratissima 13, ex caserma La Marmora, Torino

2014 – *In contemporanea*, RossoCinabro Gallery, Roma

2014 – *A.R.T.S. MIXART*, exhibition project curated by Isabella Orlando (note di colore association), Palazzo Paleologo, Trino (VC)

2013 – *PIX Paratissima 9*, Borgo Filadelfia/MOI, Torino

2010 – *Symbolica*, collective of contemporary art, Castello Estense, Ferrara



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