

Artist Statement & Bio - August 2015

I'm interested in creating works of art that translate ideas to the public. I have worked in the public realm in Europe, Asia, the US and Latin America, since 1994. Most of my artistic output has been concentrated in monumental and urban projects in which I have used lighting for transforming spaces and volumes to alter the perception of cities during the night. Most recently, instead of relying on existent structures, I am incorporating new sculptures made of stainless steel mesh, creating objects capable of capturing sunlight and trapping lighting. My objective is to produce urban beacons.

Lighting is my main medium of expression and throughout my career and I have used it to create engaging visual content. My approach is painterly. I take advantage of its chromatic and tonal possibilities creating compositions and visual effects that transform the perception of reality i.e.: projecting red lighting onto a red chimney made out of bricks as an attempt to intensify its hue and thus create the perception that this vertical shape is as hot as a piece of burning coal standing upright. In this Athens' ancient Gas factory.

The visual effect I pursue is almost always in relationship with the object illuminated and its context, urban, architectural or historical. When this is the case, the artwork thus becomes a means to express that relationship through a novel way of looking at public or private spaces. The goal of these interventions is to single out those objects and, through the use of lighting, alter the way we perceive them during the night, or like with my work with stainless steel mesh, during the day as well.

My work can be divided in two categories, the virtual and the physical. By the virtual I refer to all the work that exists only as a form of nocturnal representation and has no form during the day, i.e. the cyclorama and the projection of the shadow of trees on the wall of the cylindrical building of Gençlik Park in Ankara. In this case what I produce is more like a tridimensional canvas. All images visible during the night will disappear during the day. In the case of my physical artwork, I create objects to support lighting, using sunlight during the day and LEDs illumination during the night i.e.: the Tricorn in Monroe Memorial Park in Washington, DC, where the stainless steel triangular prism is a physical object that exists in a permanent way.

In both cases when LED lighting is applied there is interest in finding ways for its modulation. As in nature, the light which arrives from the sun or the sky changes throughout the year in a regular pattern that is altered by the meteorologic conditions of each space. Human beings are wired to those changes and expect them as part of

life's cycles. My work also includes sound as a means of interacting with lighting in experiences that seem regulated by patterns. Whether the voice of Edward R Murrow in Murrow Memorial Park or the music of Duke Ellington in the Florida underpass in Washington, DC, my recent works have introduced a sort of input that is both conceptual and concrete at the same time.

Duilio Passariello, Washington D.C. July 2015