



THE CYNTHIA CORBETT GALLERY
FABIANO PARISI

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Young Masters Art Prize

THE CYNTHIA CORBETT GALLERY

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**THE EMPIRES OF LIGHT & IL MONDO CHE NON VEDO
VILLE E TEATRI**

FOREWORD

Cynthia Corbett

Director, The Cynthia Corbett Gallery

Founder and Director, The Young Masters Art Prize

It is my great pleasure to introduce this book of Fabiano Parisi's photographs, which are presented for the first time at PULSE New York. These works, of Villas and Theatres, are taken from his series *The Empire of Light* and *Il Mondo Che Non Vedo* (The World I Do Not See), projects that have been ongoing for since 2007. Parisi first came to my attention in 2012, when he applied for my gallery's not-for-profit initiative, the Young Masters Art Prize, for which he was shortlisted in 2012 and 2014. Now in 2015, Parisi has also been nominated for the prestigious PULSE Prize, a cash prize awarded by a jury for a solo presentation at PULSE New York. What really shines through in Parisi's work is the quality and precision with which he works and his celebration of abandoned spaces, no matter how derelict. He invites us all to explore the world we cannot see.

WORLDS WE DO NOT SEE

Daisy McMullan

Curator and Associate Director, The Young Masters Art Prize

Fabiano Parisi is a photographer of contemporary ruins; industrial buildings, swimming pools, factories, mental asylums, villas and theatres. Travelling across the world to America and throughout Europe, he captures these beautiful, yet enigmatic, places that most of us will never see.

Parisi began his career as a photographer following a degree in Psychology, coming to photography through a project photographing derelict asylums, which sparked his interest in the abandoned buildings which are the subject of his art practice today. The works shown at PULSE New York are drawn from his two ongoing series: *The Empire of Light* and *Il Mondo Che Non Vedo* (The World I Do Not See). The latter title is taken from a collection of poems by Fernando Pessoa, a hint at the poetic qualities of Parisi's work.

What is so striking about Parisi's work is his use of light, his relationship not just to history but to the theme of the ruin in Art History, and the composition and surface of his work. The power of Parisi's work lies in the strength and command of his image-making, never straying from a strictly symmetrical approach, which allows the viewer to assume his viewpoint within the building, the wide-angle lens giving a sense of depth and breadth, without compromising on detail.

Parisi uses only natural light, shooting early in the morning. The colours and chiaroscuro are at their best at this time of day, and are left untouched by digital image manipulation software. Parisi's photographs have an honesty and integrity that is part of what makes them so inviting. The artist often selects buildings with frescoed walls, which create an illusion of a painterly surface in his photographs and a textural sensibility that belies the photograph's flat surface. His method highlights the patina of these forgotten places. The artist prints his work himself onto carefully chosen papers that enhance and maximise his colours and tones.

Parisi has a strong relationship to Art History; the subject of the ruin was prevalent in the 18th and 19th Centuries, and interest is still strong today as evidenced by Tate Britain's 2014 exhibition 'Ruin Lust'. From painters such as Piranesi to Turner to Constable, Parisi is part of an important genre in art.

Parisi's work is conceptually driven yet beautiful, documentary yet also poetic. His photographs form important records of the contemporary ruins which are the repositories for so much human activity and memory. His work preserves these otherworldly locations, freezing them in a moment, to be enjoyed forever.



Il Mondo Che Non Vedo No. 53 - Italy, 2012
Edition of 6
C-Type photograph mounted on dibond in tray frame
29.5 x 43.3 in.

Left: *The Empire of Light* No. 02 - USA, 2013
Edition of 8
C-Type photograph mounted on dibond in tray frame
39.4 x 59.1 in.



Il Mondo Che Non Vedo No. 54 - Italy, 2012
Edition of 6
C-Type photograph mounted on dibond in tray frame
29.5 x 43.3 in.

Right: Il Mondo Che Non Vedo No. 01 - Italy, 2010
Edition of 6
C-Type photograph mounted on dibond in tray frame
29.5 x 43.3 in.





Il Mondo Che Non Vedo No. 37 - Germany, 2011
Edition of 6
C-Type photograph mounted on dibond in tray frame
29.5 x 43.3 in.

Left: *The Empire of Light No. 04 - USA, 2013*
Edition of 8
C-Type photograph mounted on dibond in tray frame
29.5 x 43.3 in.



The Empire of Light No. 01 - USA, 2013
Edition of 8
C-Type photograph mounted on dibond in tray frame
29.5 x 43.4 in.

Right: *The Empire of Light No. 03 - USA 2013*
Edition of 8
C-Type photograph mounted on dibond in tray frame
39.4 x 59.1 in.



CREDITS

Fabiano Parisi
The Empires of Light & Il Mondo Che Non Vedo
Ville e Teatri

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Foreword (c) Cynthia Valianti Corbett
Essay (c) Daisy McMullan

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PULSE NEW YORK

CONTEMPORARY ART FAIR