

TUCCI RUSSO STUDIO PER L'ARTE CONTEMPORANEA
VIA STAMPERIA 9 – I 10066 TORRE PELLICE (TORINO)

Opening: Saturday 8th May 2004, 18:30
Until 26th September 2004
Thursdays to Sundays – 10:30/12:30 – 16/19

Two solo exhibitions: GIANNI CARAVAGGIO "CAUSE"
GIULIO PAOLINI "QUI ED ORA"

Gianni Caravaggio was born in Rocca San Giovanni (Chieti) in 1968 and moved, still young, together with his family to Sindelfingen, Germany.

In 1994 he graduated at the School of Fine Arts of Brera, Milan, tutored by Luciano Fabro.

1989 – 1996 he studied Philosophy at Florence, Milan and Stuttgart Universities.

He is now living and working between Milan and Stuttgart.

This is the first time he organizes a solo exhibition at "Tucci Russo Studio per l'Arte Contemporanea" contemporary art gallery, even if the gallery itself already staged some of his works in 2002, in a space devoted to him and Paolo Piscitelli.

Among his solo exhibitions, please note:

- 1997 *Giocami e giocami di nuovo*, Casa degli Artisti, Milan, organized by Luciano Fabro, Jole De Sanna, Hidetoshi Nagasawa
- 2000 *New View*, Galleria Francesca Kaufmann, Milan
- 2001 *What does your soul look like*, Tomio Koyama Gallery, Tokyo
- 2002 *Present/Future*, Artissima, Turin
- 2003 *Tempo Drogato*, Galleria Francesca Kaufmann, Milan
- 2004 *Cause*, Tucci Russo Studio per l'Arte Contemporanea, Torre Pellice

PRESS RELEASE

Saturday 8th May, Gianni Caravaggio's latest exhibition, entitled *Cause*, opened at Tucci Russo Studio per l'Arte Contemporanea.

Among the Italian artists of his generation (he was born in 1968), Caravaggio stands out, for his attentions towards a kind of theoretical – philosophical thinking, which defines and marks his artistic research. He has a preference for a "metaphysical" approach, aiming at "meditating on the First Causes" and claims a "vertical" vision of reality, in contrast with the notionalism and consumerism of our time, which in his opinion, are "horizontally" flooding.

The artist sees in Greek philosophers (namely Heraclitus, Zeno, Plotinus) the founding thought from which to move to formulate his idea of experience, which essentially is the experience of time, flowing, condensing, changing and transforming, amplifying the instant, creating order and disorder.

According to Caravaggio, the artwork – considered as originary idea – gives a wordly meaning to a settled energetic entity. And the time experience drags with it the one of space, seen not as a whole, but as union of primary elements to be disassembled and reassembled. The artwork in his opinion, encompasses the whole "game" of the art process, the "game" being any displacement, movement, process of thought, imagination and intuition. The psychology of the art process is hence the most fascinating human enigma: a flash of aesthetical grace in a continuum.

Each and every work of the exhibit depicts, summons or suggests sensible fragments leading to interpret the work of art as a mere concretion of art process. The video *Cause* opens the exhibition and foreshadows five statues set in the Gallery's lower floor.

Causes, a projection onto the wall, shows a framing marked by a circular-elliptic movement, surrounding a shape where spheres are engraved, afterwards made of coarse aluminium. From the same shape then, ice spheres emerge. The artist gives us back a vision of the process where creation takes place. As it often happens in Caravaggios' research, the video is a language tool, to define a time sequence, to catch a "*consecutio*" of transmuting instants, in this case an inverted natural time, leading us back to the moment in which the shape turns into a matrix again.

In the large space on the lower floor, we meet the sculpture **Cause**, the same we just observed in the video: inevitably, looking at this concrete presence, a feeling of expectation pervades us, towards a potential, imminent process.

We feel we are suspended in an infinite time, where creation shows its power, an "aion" timeframe, in contrast with the "cronos" timeframe of the video. It is in this "aion" instant that we find, immersed, all the displayed works of the exhibition.

Walking further into the area, it is possible to face **My brain and thought**, featuring two freezers containing a conglomeration of ice spherical shapes, at different steps of their formation, outside we find their relevant coarse aluminium "iced compressed air" shapes.

Such shapes are not simply impressions or positive prints of the interior of the ice-filled freezer, but - instilled into air filled parts – they reveal a shape, unknown to our sight.

Moreover, while the shape in the freezer has a centripetal progression, the outer shape takes a centrifugal development. This work is a "reflection" on the "First Causes", a thought which condensed and shaped itself as an instant of the time flow that hints at a possible conglomeration.

In the sculpture **Light Heavy Molecule** all materials – foam polystyrene as well as marble – shaped as small size cubes, create a flow determined both by a construction side and by the interaction of individual elements. A series of oppositions between lightness and heaviness, chromatic resemblance and different density, are hence generated. The process of creation stands as the key word: the artist wants to focus our attention not only on what we can see, but also on what we can physically perceive, getting in touch with the elements, and even on the time break needed for the creation of the work of art. The single elements of sculptures are evidently named on the gallery walls transforming materiality into naming.

Positive Universe, Negative Universe is a work of art constituted by a shape of polystyrene sprinkled with black lentils presented together with its photo negative of the same size and shape. In the image the lentils turn into light stars on a black background (a dark sky, a sidereal black hole?) and the volume of light polystyrene looks like a thick and dark rock: a thought regarding the ratio between tiny and huge, between microcosm and macrocosm and about the sensation of the mass. Just an indication about the scientific hypothesis for which the creation of the Universe results from a meteorite explosion.

Starsystem is a sculpture having a vertical system of overlapping sea stars. It is influenced by the same principle of the race between Achilles and Zeno's turtle: the farther you get, the shorter is the covered space. By getting higher, the vertical structure is far less stable, eventually falling without any order, but it can always be re-ordered during its overlapping. It summons different types of assonances:

Either your spine or the tree you can find out of your own window; ironically: the contemporary desire of immortality and demystification game of the Star System, the supreme myths of our contemporary age.

(Gianni Caravaggio - Bettina Della Casa)