

TUCCI RUSSO STUDIO PER L'ARTE CONTEMPORANEA

Via Stamperia 9 – I 10066 TORRE PELLICE (Torino)

Tel.+39 0121 953 357 – Fax +39 0121 953 459

gallery@tuccirusso.com – www.tuccirusso.com

mercoledì - domenica: 10.30-13 / 15-19

GIANNI CARAVAGGIO
L'ISOLA DEL GIORNO DOPO

Opening Sunday May 15, 2011
11 – 5 p.m.

Until September 30, 2011

Born in 1968 in Rocca San Giovanni (Chieti - Italy), Gianni Caravaggio lives and works in Milan and in Sindelfingen. He is Professor of Sculpture at Brera Academy of Fine Arts in Milan.

In 2002 he has been awarded the Special Fund Prize PS1 Italian Studio Program and in 2005 the Castello di Rivoli Prize and the Premio Alinovi. He has had solo exhibitions at Castello di Rivoli in 2006 and at Collezione Maramotti (*Scenario*) in 2008 as well as in other important institutions in Milan, Pesaro, Turin, Amsterdam, Düsseldorf and Tokyo. His works have been included in many group shows both in Italy and abroad, in venues such as: Galerie im Lenbachhaus, Monaco di Baviera Moscow Biennale, Izmir Triennial. Until September 25, 2011 his works will be exhibited in *Arte essenziale* curated by Federico Ferrari at Collezione Maramotti in Reggio Emilia and afterwards at Frankfurter Kunstverein in Frankfurt am Mein.

Gianni Caravaggio has had two solo exhibitions at Tucci Russo Studio per l'Arte Contemporanea: *Cause* in 2004 and *Attendere un mondo nuovo* in 2007.

The Island of the Day After

The Island of the Day After, precisely because it is *of the day after*, can never cease to be imagined.

Having no end purpose the image of the island offers itself continually in its beginning, rooting itself in our imagination.

The island of the day after is not a utopia but it is the seed image.

The island needs our mental eye because it is image-imagination. In waiting for it passively, neither it nor we will have the day after.

The beginning of the island is present and challenges us to carry out demiurgic actions.

The nature of the image is the demiurgic act of the beholder. In demanding this undertaking from us the image reveals its identity. On the waters of the island the image arises from the evocative abyss of matter:

When the weavers of sunsets begin to weave the sunset on the horizon of the day before, a pole star rises which, dissolving into luminous dust, makes the island emerge from the void.

Several witnesses of an ancient space, setting themselves in a mysterious constellation, touch an imaginary space which appears in another place with the aid of two gigantic jellyfish.

And it is after the initiating hand throws a cluster of stars into the darkness that the three central stars of Orion shine before being looked at by the three pyramids of Giza.

Two moons also emerge whose phases at the same time evoke the amazed glance of the observer.

Now, before the idea, a black body condenses and compresses the obscure volatility of the primary substance into a thought, awaiting a diamond.

But when will the idea begin to exist, when does an image begin to reveal itself?

The essence of the image is the new undertaking!

Gianni Caravaggio, May 2011