

## **GIANNI CARAVAGGIO**

### ***I shall no longer lay my years in this way on time***

**Opening: Sunday 29<sup>th</sup> March, from 11.00 to 17.00**  
**Until August 2<sup>nd</sup> 2015**

TUCCI RUSSO Studio per l'Arte Contemporanea is pleased to present Gianni Caravaggio's fourth solo show in its exhibition spaces.

*Cosmic forms are those which essentially belong to us, which evoke the images of the abyssal void that exists within us. This void is the cosmic dimension that constitutes us and which, at the same time, seems indifferent to the human dimension.*

*Cosmic forms rise within us in a state of "relaxedness" ("Gelassenheit" as Heidegger would say). This state of relaxedness is not passivity but a state not dominated by the will to intention and construction.*

*In the absence of constructive intentionality that void or nothingness is created. This is the origin of every cosmogonical imagination. In this void the possibilities of forms proceed in eternity yet they remain cosmic because it is the motion of time that constitutes their image like lunar phases, the orbits of the planets, the tail of a meteorite... They are thus distinguished from forms that are constructed and derived from a constructive intentionality. This constructive intentionality has been common to architectonic forms since their archaic manifestations (tetrahedron, pyramid, cube...) and sets a measure of scale, creating a reference to other constructions in which man as a figure, both physical and metaphysical, has a central role, is protagonist.*

*In the cosmic forms there is no reference to scale or resemblance because these are the image of temporality itself, as of the becoming and death of a star, the contraction and expansion of the universe, the cyclical nature of the motion of the heavenly bodies in which the time of the human being appears as a breath or an ephemeral line which arises on a marble surface. In the evocative nature of cosmic forms the human image is an apparition of a gesture – like a spark – and recalls a fragile figure of paper on an immense white wall. The time of the human gesture is set like minuscule seeds on the eternal motion of time. It is precisely in this brief appearance of ours on eternal motion that the amazement occurs for which we are a mystery to ourselves. I like to think that the amazement at the cosmos is identified with the appearance of the human being. It seems to draw a moving relationship between the brief amazement of human appearance and cosmic eternity.*

*The exhibition, the singularity of its physical presences and their titles, rise from the abyss on which we realize that we are set when we do not "impose" ourselves.*

*"learn to live on nothingness, being made of nothing."\**

Gianni Caravaggio, March 2015

In particular:

In “Non poserò mai più i miei anni così sul tempo” (I shall no longer lay my years in this way on time) I laid 46 red lentils on a sphere of cloudy white marble. The number of lentils corresponds to my age at the moment when I devised this work. The sphere with its special veining gives a sensation of temporality in the meteorological sense (in Romance languages the word “tempo” denotes both chronological time and the weather) so I could never lay my years on this temporal sphere twice and at the same point. In eternity my 46 years will always be laid differently and in various points in time.

“Alpha and Omega” consists of two parts of evaporated beech wood which measure the artist’s height. The triangular form, which stands for ‘Alpha’, was obtained simply by sawing the piece of wood. The circular part, which indicates ‘Omega’, is more finely worked to a full smoothing of the surface. Between beginning and end there is the precious act of work. In the drawing of the same name the triangle of Alpha is torn while the circle of Omega is cut and saturated with graphite. These two elements lent themselves as matrix for drawing the crepuscular landscape behind.

“Due” (Two) is a semi-sphere on which with my left hand I drew my right hand with a blue pencil. Just as we do not see the hand that has drawn the other, so we do not see one half of the sphere. “Due” is the essential presence in the absence of the other.

“Giovane universo” (Young Universe) is delicately restrained from expanding by the confines of the hand of the “young artist”. A condition that could change at any moment.

In “Linke und rechte Hand” the outlines of my left and right hands are cut out of two different papers. The left is deformed almost to the extent of being unrecognizable while the right seems almost indifferent to external forces. In German “links” (left) derives from “sinister” and “ambiguous” while “rechts” (right) derives from “just” and “good”.

In “Sotto la superficie, la verità della concretezza” (Beneath the Surface, the Truth of Concreteness) it seems that the disruptive and true gesture has need of the superficial and the convention that veils such depth. In this paradox between surface/appearance and depth/concreteness, naked experience is established. This dichotomy appears to be irreducible by a poetic act. Profaning the media perception gives birth to an evocative synthesis. A wedge obtained from an impression of a stone is cast in aluminium and tears an inkjet print on paper of a sky I photographed some time ago in the Alps.

“La memoria di tutti i paesaggi” (The Memory of All Landscapes) brings together many drawings of the silhouettes of landscapes I did for the various versions of “Bandiera naturalizzata” (Naturalized Flag). Each is place-specific. In this case, in bringing them all together I drew them without order but seeking to recall the atmosphere and weather conditions in the different places I visited. I tore the rectangular outlines of the sheet to eliminate every element of convention in favour of a natural memory.

“Iniziare un tempo” (To Begin a Time). The time of the appearance of a figure distinguishes and separates what there was before its unveiling. Appearing, the figure begins its own time, as the comet initiated western time. Precisely with this sense of beginning the work *Cause* of 2004 appeared to me when I saw it some years ago in the foundry still with the casting channels and earth. Indelibly the image that appeared entered in to my and our familiar space to begin a new time, just as comets do.

“Il mistero nascosto da una nuvola” (Mystery Hidden by a Cloud) is a graphite drawing on card from which I tore the edges to give it a rocky/cloudy boundary. I did the drawing looking at and inspired by my sculpture of the same name.

Gianni Caravaggio (Rocca San Giovanni, Chieti, 1968) lives and works in Milano and Sindelfingen (Germany). In 2002 he was awarded the prize PS1 Italian Studio Program, in 2005 the prize of the Castello di Rivoli and in 2013 the ACACIA prize. Caravaggio’s works have been shown in many solo and group exhibitions in museums and public spaces in Italy and abroad, such as: Musée Saint-Etienne, Saint-Etienne - MAGA Museo Arte, Gallarate; MART Rovereto; Frankfurter Kunstverein, Frankfurt; Palazzo Reale, Milano; Fondazione Bevilacqua La Masa, Venezia; Maison Particulière, Bruxelles; Castello di Rivoli Museo d’Arte Contemporanea, Rivoli; Collezione Maramotti, Reggio Emilia.