

PRESS RELEASE

GoRe

Daniele D'Acquisto

critical text by Francesco Poli

XXL

A review of large-size works. First Turin presentation of 'Performance' and 'Jonathan' by Daniel Glaser and Magdalena Kunz, and 'Essendo così i lupi_Like this' by Jelena Vasiljev.

Opening

Friday September 25, 2009 6 – 9 p.m.

Saturday September 26, 2009 ore 11 a.m. – 7 p.m.

on the occasion of **OUVERTURE** the collective opening of TAG – Turin Art Galleries

September 25 – November 8

Gagliardi Art System, Torino

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Tue - Sat: 3 - 8 p.m.

On the occasion of the collective opening of the TAG - Turin Art Gallery event, **Gagliardi Art System** is glad to introduce a new personal exhibition by young artist Daniele D'Acquisto, and to open **XXL, a review of large-size works that are particularly significant in terms of project and production, created by the gallery's artists.**

The event will also see the opening of another show, *Jonathan* and *Performance*, two video-sculptures by Swiss artists Glaser and Kunz, as well as *Essendo così i lupi_Like this*, a steel and aluminum installation by Serbian artist Jelena Vasiljev.

"I have a dream", the famous words uttered by Martin Luther King in August 1963, during his most memorable speech held in front of the Lincoln Memorial in Washington, have become an icon crystallized in time. The sheer visual force of a coded linguistic expression is one of the elements examined by Daniele D'Acquisto's new project **GoRe**, resulting from an iconological and technical-formal reflection on the ambiguous, mutable and relative value of icons, and how they can mutually interact, yielding formal and conceptual results that are synesthetic and unpredictable, also in relation to the different peculiarities of the materials employed.

The title of the project, the acronym GORE, evokes the Golden Record, the audio recording of a selection of sounds, vocal expressions and music pieces sent into outer space as part of the US *Voyager* mission in 1977. In the exhibition, GORE becomes a *work in progress* focusing on the physical transposition of sound, which finally becomes a totem-element with a strong visual impact. The different reading levels suggested by the contextualization and de-contextualization of the icons, as well as by the interaction between sound and visuals, constitutes the show's 'nervation', with its multi-section structure: from *White Icons*, a series of small portraits on paper with subjects drawn from stock image repertoires, and only made visible by lighting, to *Permanent Eclipse* or the *Deserts* series, which offer a formal reflection on the deconstruction and reassembling of natural objects-

subjects, and also *Out Of Time*, where some buckets filled with wood pieces bear the marks left by the concentric rippling of a water surface. The sound image of this steady trickling is physically fixed into matter, until it becomes an esthetic moment in its own right.

The artist encourages the observer to think about the possibility to build a new perceptual logic, starting from different original languages, and thereby shows how rigorous methodological mechanisms can determine results that are unpredictable - and far from aseptic.

Daniele D'Acquisto (1978, Taranto) lives and works Taranto.

Personal shows: 2007: *Waiting For...* (curated by M. Vescovo), Gagliardi Art System, Torino; *Eucharistic, Primo Scalo* (curated by A. Marino), Ex Convento San Michele, Taranto.

Group shows: 2009: *Fiori/Flowers* (curated by L. De Venere) Padiglione Fieristico Banca Popolare di Bari; *Bianca* (curated by L. De Venere), Muratcentoventidue, Bari; **2008:** *GAP - Giovani Artisti Pugliesi* (curated by L. De Venere, M. Di Tursi, A. Marino), Sala Murat / Fortino, Bari; *Storytellers*, Gagliardi Art System, Torino; *Il luogo dell'arte e i suoi segni nascosti* (curated by A. Basile), Castello Normanno, Santa Severina (KR); **2007:** *Children - Daniele D'Acquisto, Cristiano De Gaetano, Nicola Vinci* (curated by L. De Venere), Muratcentoventidue - Arte Contemporanea, Bari; *Primo Scalo- Part One* (curated by A. Marino), Ex Convento San Michele, Taranto; *Banditi* (a cura di R. Cardone), Museo Archeologico Provinciale, Potenza; **2006:** *Gap* (curated by L. De Venere, M. Di Tursi, A. Marino), Sala Murat, Bari; *Esperimenta* (a cura di G. De Gennaro), Museo del Territorio, Alberobello, Bari; *In Bilico* (curated by G. Gigliotti e L. Caccia), Galleria Civica d'Arte Contemporanea, Villa Castelli, Brindisi; **2005:** *Altri Fantasmi* (curated by N. Mangione e L. Carcano), Gagliardi Art System / Gallery / Ermanno Tedeschi / In Arco, Torino; *Quotidiana05* (curated by V. Baradel, G. Bartorelli, S. Schiavon), Museo Civico al Santo, Padova; **2004:** *Premio per la giovane pittura italiana - Italian Factory* (curated by A. Riva), SuperstudioPiù, Milano; *Linguaggi a confronto*, concorso / competition Menotrenta (curated by T. Conti), Museo Civico, Savigliano, Cuneo (Premio Gianni Delzanno); *Intimità Quotidiane* (curated by V. Caiati), Galleria Civica del Castello Aragonese, Taranto

GORE

Francesco Poli

“On a general level - writes Daniele D'Acquisto - the project for this exhibition is the result of both a technical-formal and an iconological reflection on what is perceived as real or, in contrast, imaginary, on the possibility to arrive at a perceptual logic that is different from the original one, starting from different languages; to infuse fluidity and organicism into an image through a rigid mechanical logic, exploiting the potentialities of specific production tools - in such a logic, the choice of materials to be used plays a key role”.

Despite its complexity, this statement is significant, in that it reveals a markedly rationalist research attitude, and an enhanced focus on the importance of the materials and technical methods used, which are viewed as cold and depersonalized tools (because of their intrinsic mechanical structure) for generating, on the one hand, new and unique ways of perceiving well-known or clearly recognizable images and, on the other hand, solid plastic forms that translate sound waves, or even liquid waves, into another reality.

In other words, what the artist is primarily concerned with, and interested in - the original point of departure (and destination) of his creative action, seems to be the peculiar, physical identity of the work, as determined by unrepeatably processes that concretize the chosen themes and subjects - always pervaded by a strong tension, a feeling of estrangement and bewilderment. In this process, new thought possibilities open up along the fascinating, upsetting road to the unknown and the undetermined. Seen from this perspective, his works are generators and facilitators of visions replete with surprising esthetic suggestions; they venture into new territories in their attempt at interpreting both the real and the virtual world (and their mutual interaction) - yet, at the same time, they ultimately tend to encourage a self-referential reading.

The title of the exhibition, GORE, refers to the Golden Record, i.e. the sound recording sent into space in 1977 as part of the Voyager mission, which contained, among other things, the famous

speech by Martin Luther King "I have a dream", and the song "Johnny B. Goode" by Chuck Berry, telling about the American dream of a boy who plays guitar.

It is this sound material that forms the basis for an unusual attempt at "translation" into another support - a transposition of the graphic shape and layout of these sound waves either onto long wood strips or wood cylinders that bear circular carvings at different depths all over their length, resulting from a carefully studied lathe-turning work.

These last works are suspended in the air, horizontally, and their silent plastic development can be decrypted by wearing earphones and listening to their sonic matrix.

Other works devoted to the fascinating dimension of extra-terrestrial space - and its conquest, real or imagined, by mankind - belong to the "White Icons" series, portraits of astronauts such as Yuri Gagarin, and Neil Armstrong himself, as well as of imaginary characters of Star Trek and other science fiction films, such as Yoda and Spock. Created with the help of a computer, the images stand out in slight relief by means of a special technique in which layered white paper is cut out by hand. The images only slightly protrude from the surface, barely recognizable, like ghosts, so their 'pop' aura only reaches us as a distant echo.

Here, and in the other instances of "White Icons", such as an ethereal brushwood ("Weed"), or the faded vision of a shipwreck ("Wreckage"), the images take substance in a physical threedimensionality, although kept at a minimal level.

The same happens in another series, the "Deserts", where an atmosphere of rarefied spatial solitude is even more perceptible, and may be read as a metaphor of the (spiritual and physical) desertification threat that looms over the future of humanity. In order to create these large expanses, whose horizon loses itself into nothingness, D'Acquisto used a new, different technical procedure. He overlapped a number of thin plexiglas sheets, each bearing one part of the image defined by white acrylic painting interventions. This strategy calls into being, in a sort of puzzle game, the whole configuration of the landscape, which unfolds at different depth levels. The effect is one of estrangement verging on pure abstraction. Some of these "deserts", formed by two perfectly mirroring sections, are particularly evocative. Connotations that are more physically perceptible appear in a large work, carved directly on a whitened multilayer wood board.

Wood is the material of two other, different works. The first, "Out of Time", where water has been solidified with an unusual procedure, features a series of plastic buckets, containing lathe-turned wood cylinders whose surface bears reliefs in the shape of concentric waves. The second work, on the other hand, is perhaps the most bizarre and interesting of the artist's inventions, and holds remarkable potential for future developments. The title - again somehow linked to the sidereal space - is "Permanent Eclipse". A four-meter high tree trunk was literally cut into slices, and all the pieces reattached in such a way as to form articulated, temporary structures, by means of small magnetic joints. Thus the trunk loses its rigidity and becomes a fluid structure that can be arranged in many different ways - almost like a snake -, no longer standing in its natural, vertical position.