

Dario Agati - Fabio Giorgi Alberti | *Quite solo*

Dancity Open Call 2017 Prize (15 February - 1 March 2018)

Curated by **Carla Capodimonti** and **Marta Silvi**

PREMISE: The curators identified themselves in this conversation between the artists, a conversation that was suggested but not sought (as they are joint winners of the competition), composing a text with two voices without one being aware of what the other wrote. A little experiment of cadavre exquis where words float and accompany the works on display.

FIELD AGAINST FIELD.

The whole exhibition plays as a *cache cache*, a hide-and-seek in which the artist appears and disappears from the works. Neither a *personal* nor a *collective* exhibition, but rather a *quite solo*. We imagine such a dialogue to be like a movie, a field/counter-field where the spectator is invited to take on original points of view. Borrowing from Slavoj Žižek's cinematographic theory, there is something more real in art than in reality itself. Art (certain art) can become the space for the gaze to appear. Here this exchange is produced, among the works of Dario Agati and Fabio Giorgi Alberti we become subject-spectator but also objects of the same gaze that is reified.

OF SEEING AND BEING SEEN

The three-dimensionality of AlbumArte's space is brought to life by the work *Column* (Giorgi Alberti, 2018), a totem composed of mirroring cubes that contribute to the fragmentation of reality and to its subjective reconstruction. In the presence of many people, the perspective of the mirrors gives shape to real *exquisite corpses*, so dear to the surrealists who wanted participants to act freely in this game, within the framework of giving and sharing¹.

In *(Cube) self portrait* (Giorgi Alberti, 2018), an encounter and relocation of the author is materialized (in the contingency of the work) reflecting everything that passes in front of him, like an open door that invites an exchange and continuous flow of experience. "The grid endorses silence, pushing it to a rejection of the word. The absolute stagnation of the grid, the absence of hierarchy, [...] underlines not only its anti-referential character, but, even more, its hostility to the narration"²: the repetition of graphite signs on the wall that frames the cube represents the artist's own representation on the world, welcoming a core that annuls any authorial reference.

In the Lacanian interpretation, painting no longer displays just a simple subject but especially expresses the drive or desire to *see*. The series *Disposition* (Giorgi Alberti, 2018) consists of twenty-one tablets realized with the fresco technique. Here words bounce about, indicating a loss of subjectivity which confounds all the actors involved (the spectator, the work, the space).

The mould of the artist's right hand in *Rotation (look)* (Giorgi Alberti, 2018) rotates thanks to a small electric engine. It rests on a pedestal that unintentionally reminds one of Marcel Duchamp's *Bicycle Wheel*. Like the analogy of he who looks at the finger pointing to the moon rather than at the moon itself, or like the hand in Michelangelo's *Creation of Adam* in the Sistine Chapel, the hand becomes the catalyst of the gaze. Despite being the same object of observation, it indicates

¹ Paola Dècina Lombardi, *Surrealismo. 1919 - 1969. Ribellione e immaginazione*, Rome, Editori Riuniti, 2002, p. 106.

² Elio Grazioli (ed.), Preface by Rosalind Krauss, *Passaggi. Storia della scultura da Rodin alla Land Art*, Milan, Bruno Mondadori, 1998, p.

the rest of the exhibition and those experiencing it. In its obstinate movement, it evokes a paradoxical fixity: "If we want things to stay as they are, things will have to change."³

THE FRAMING AND THE SUSPENSION OF JUDGMENT.

Looked through a frame, reality turns into its own appearance. In one of the ***Senza titolo (non capiresti)*** / *Untitled (you would not understand)* (Agati, 2017), hens and a boat on fire surprise us resembling a mundane rural scene a la Segantini, or the heroic battles at sea in Turner's paintings. It is precisely the juxtaposition of the diptych which destabilizes with a clear and ironic contrast.

The fireworks ***Senza titolo (non capiresti)*** (Agati, 2017) capture the eye, forever immortalizing their ephemeral existence. They become signs of punctuation of the space that lightens speech. They are the plastic elements, as Adorno would put it, that create an exuberant friction, while at the same time acting as the link to the rest of the works. Fireworks represent that moment of lucidity when the observer is overcome with the realization of the intuition of the work of art. Yet a total comprehension still seems far away.

The large canvas that welcomes the gaze of the spectator in the first room depicts the interior of an abandoned church, and it is obviously also named ***Senza titolo (non capiresti)*** (Agati, 2018). In this case, the short circuit created by the author does not only manifest on a figurative level, but also on an executive ground: through the pictorial technique, he builds and destroys, presenting overlapping layers of paint and inverted material operations. The decision to place the work at a height, as in cathedrals, once again underlines the incomprehensibility of the pictorial process.

Unlike the Lacanian *tuché* applicable to the automotive disasters in the crudest works of Andy Warhol⁴, in ***Senza titolo (non capiresti)*** (Agati, 2017), Dario Agati starts from a dramatic image, working on it until it is completely erased and turned into an enchanting vision. The *landscape*, which in a cryptic manner is in this case on canvas, seems to suggest something else. The memory of trauma does not emerge here, or it is not revealed as part of the author's will.

Both works investigate the spectator's gaze and ability to concentrate. On one side, Dario Agati challenges this to the point of almost completely removing the observer from total comprehension. On the other hand Fabio Giorgi Alberti encourages the spectator to be active and to participate, creating an empathetic area between the author, the work and the bystander.

³ Giuseppe Tomasi di Lampedusa, *Il Gattopardo*, (1957), Milan, Feltrinelli, 2005, p. 41

⁴ Hal Foster, *Il ritorno del reale*, Milan, Postmedia Books, 2007.