

Daide Stucchi

Il corpo nel regime dei minimi

MICHELE D'AURIZIO

Che cosa resta dei corpi dopo la necrosi della fisicità provocata dal capitalismo? Pelle e ossa. E polvere. E abiti, i calchi dei corpi che furono. Tutti questi materiali ricorrono nelle opere di Daide Stucchi (Vimercate [MI], 1988) e ne stimolano l'interpretazione nel solco di un progetto di riaffermazione del corpo, dei suoi meccanismi e della sua funzione sociale. Stucchi si definisce uno scultore, ma gran parte delle sue opere vede interventi minimi sulla materia: di sottrazione, deterioramento, alterazione dello stato chimico o lieve manipolazione della forma originale. Del resto cosa può scolpire uno scultore interessato all'umano quando questo suo soggetto è ridotto in frammenti, trasformato, trasfigurato, zombificato (dalla biopolitica, dalla tecnologia, dal consumismo, dal lavoro immateriale)? Reliquie, diremmo, resti corporali. E tali possono apparire a un primo sguardo le opere di Stucchi: simulacri di corpi devitalizzati. Eppure esse suscitano tra la materia inerte e lo sguardo dello spettatore una tensione che immediatamente rimanda alla vita. Perché questa tensione è presto detta desiderio, eccitazione sessuale. Un corpo che desidera è un corpo che esiste e che agisce – un corpo vivo.

L'opera *Mattia* (2015), ad esempio, è uno scampolo di pelle conciata su cui sono incise delle arcate dentali umane, come se quella superficie fosse stata presa a morsi da un individuo X. Il titolo dell'opera chiama in causa il partner dell'artista, figura che sta alla pratica di Stucchi come Ross stava a quella di Felix Gonzalez-Torres. Tuttavia, laddove il corpo di Ross è sempre implicato in assenza – è un corpo "al negativo" – quello di *Mattia* è agente e, di riflesso, agito. Che nell'intimità della coppia siano i denti di *Mattia* ad affondare nella carne di Daide o viceversa, poco importa; quei morsi su pelle sono un indice del vivificante desiderio dell'uno per il corpo dell'altro.

La cruda corporalità di certe opere di Stucchi potrebbe suggerire delle corrispondenze con quelle di Alina Szapocznikow: croste, carcasse, escrescenze di corpi femminili decadenti e libidinosi. Però Stucchi non partecipa del trauma di Szapocznikow, la spirale di "glamour e malattia e morte" che l'artista polacca

innesca in opere come i *Tumors Personified* (1971), e ricorre a immagini più sanitizzate. La sua opera *V135* (2014), ad esempio, consiste in cinque cuscini di carta velina, originariamente impiegati per conferire volume a uno zaino nella vetrina del negozio; Stucchi ricomponi i cuscini a evocare un torso maschile "tonico" – dal *backpack* al *six-pack*.

Quest'operazione è più vicina all'idealizzazione di un'immacolata superficie epiteliale operata da Ull Hohn nel suo ciclo di dipinti del 1993 in pasta modellante smaltata, noti come *Tan Enamel*. In risposta alla condanna del comportamento (e del corpo) omosessuale mossa dalla classe politica conservatrice nell'America dei primi anni Novanta, Hohn crea uno stato di pasta modellante percorso da segni "caotici" e "goffi", che successivamente ricopre con uno smalto color carne, come a censurare la plasticità della materia sottostante: "la patina di smalto monocromo neutralizza ciò che è percepito come 'abietto', caotico, e potenzialmente patogeno". In *Tan Enamel*, così come in *V135*, intravediamo corpi reificati, a cui è stato sottratto l'afflato vitale.

Stucchi però non opera come Hohn braccato dal fantasma dell'AIDS... Nelle sue opere la riaffermazione del corpo non passa attraverso l'esorcizzazione della patologia, quanto la decostruzione dell'ideale corporeo così come professato dalla pubblicità, dalla moda, dal consumismo: un corpo iper-definito e innegabilmente eterosessuato, che per Stucchi non è più né oggetto di desiderio e tanto meno soggetto desiderante. L'artista quindi non interviene sulle strategie di rappresentazione del corpo, ma piuttosto sottopone "il corpo, i suoi organi e fluidi, ... a un recupero plastico". Ovvero, inventa nuovi modi di scolpire il corpo.

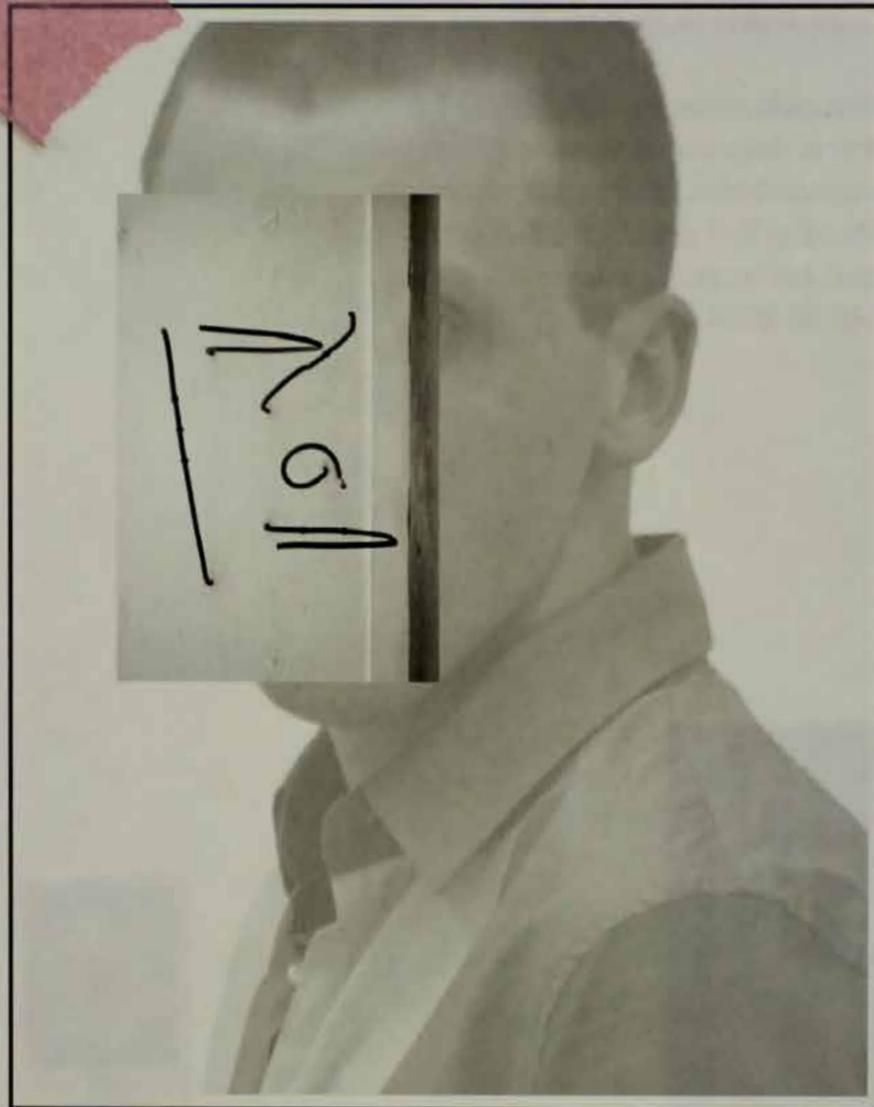
IL CORPO DEL RAGAZZO DI VITA

I corpi maschili rappresentati nelle opere di Stucchi sono sempre sottili. E ciò non solo perché l'artista forza dei processi di riduzione della materia. In questo caso, pare voler liberare quei corpi da ogni elemento che li trasfigurerebbe nell'ambito del machismo e così riscoprire

Nella pagina precedente:

Tomorrow is another day (recto, 2017)
Courtesy l'Artista e Galleria Deborah Schamoni, Monaco
Fotografia di Ulrich Gebert

SCHAMONI



Daide STUCCHI

Altezza 173 . Petto 95 . Vita 83 . Fianchi 94 . Scarpe 43 . Capelli Biondo Scuro . Occhi Blu
Height 5'8 . Chest 37" . Waist 32" . Hips 37 . Shoes 9 . Hair Dark Blonde . Eyes Blue

Photographed by Mathilde Agius / Beatrice Marchi



facciali, come se l'invito fosse il *composit* di un modello: altezza 173, petto 95, vita 83, fianchi 94, scarpe 43, capelli biondo scuro, occhi blu.

Malamente appeso alla vetrata della galleria era l'invito indirizzato e mai recapitato a Eva Gödel, la fondatrice dell'agenzia di modelle e modelli Tomorrow Is Another Day. Aperta nel 2010, Tomorrow Is Another Day è tra le piattaforme responsabili di aver introdotto nell'industria della moda un inedito paradigma visivo della mascolinità, ovvero un'estetica che potremmo dire del "ragazzo di vita", repentinamente trapiantato dal *lumpenproletariat* alla passerella e sottoposto a un *grooming* minimo che per nulla ne ha intaccato l'aspetto emaciato, *heroin chic* – in ogni caso, un *ready made* esente da un vero processo di iper-definizione del corpo.

Stucchi chiama in causa la vicenda di Tomorrow Is Another Day per testimoniare che la cultura visiva progressivamente asseconda sì l'immagine dell'anti-macho; allo stesso tempo, forzando un confronto tra il proprio corpo e quelli dei modelli dell'agenzia, evidenzia che le espressioni di una mascolinità viva non possono essere cercate nella moda. Perché qui troveremmo solo che "l'impudicizia [é] casta, e la castità impudica"⁶, per dirla con Pasolini. Ovvero troveremmo il genere sessuale ma non la sessualità.

All'altro dei due ambiti discorsivi accennati in precedenza appartengono le sculture *Naso* (*pisello*) (2017). Realizzate attraverso il semplice gesto del rimodellare una gruccia di metallo, sono "disegni spaziali" che, a seconda del punto di aggancio alla parete di supporto, evocano la silhouette di un naso o quella di un pene. La loro stilizzazione ricorda quelle "ombre 'divine'" che il professor Giubileo dell'omonimo racconto pasoliniano intravede proiettate dal "rilievo" sui calzoni del Moro⁷ – laddove il "grembo" del Riccetto, costretto nel calzone domenicale in stile "giovane borghese", è immediatamente "casto... senza un'ombra nel grigio"; è solo "un po' spinto in avanti"⁸.

Le sculture *Naso* (*pisello*) costellano la mostra di Stucchi a Monaco, nella quale l'artista ha invitato Corrado Levi a esporre un'opera di vecchi data, *Cinture* (1992), rititolata per l'occasione *Desiderando gli amici*. L'opera è un cavo d'acciaio teso in diagonale a cui sono appese decine di cinture maschili. L'ironia di *Desiderando gli amici* spiana la via a quella di *Naso* (*pisello*) – come a dire: confiscate le cinture, i calzoni fanno fatica a restar su... Entrambe queste opere iscrivono la sessualità in una cornice di frivolezza, gioco e *jouissance*. Tratteggiano un corpo maschile fatto sì di segni, ma comunque vivo. Così vivo che invita e sfida, perché non conosce l'impudicizia, né la castità. È finalmente un corpo sessuato.

IL CORPO DEL TWINK

Applicare al corpo maschile un processo riduttivo e di sostanza e di portato simbolico significa privarlo di muscoli. Stucchi agisce in questa direzione: spolpa i corpi maschili, non della massa muscolare congenita a un corpo sano, ma dei muscoli innaturali, costruiti, estetizzanti.



Nello slang omosessuale il corpo maschile senza muscoli è detto di un *twink*. È un corpo magro e longilineo e spesso anche glabro; *efebico* in sostanza. Nel ventaglio di sembianze e atteggiamenti virili adottato dalla comunità omosessuale, il *twink* è agli antipodi del *bear*, nerboruto e peloso. Il *bear* è marcatamente mascolino, il *twink* è effeminato.

Lo scorso anno Stucchi ha realizzato un'opera intitolata *Heat Dispersion* (*Mattia e Davide*). Prodotta nel corso di una residenza a Triangle, a Marsiglia, e presentata in occasione della 16a Quadriennale d'Arte al Palazzo delle Esposizioni di Roma, l'opera consiste in due calchi in sapone dei corpi dell'artista e del suo partner, Mattia. Nell'opera i due corpi giacciono distesi, come se stessero dormendo ciascuno occupando la sua metà del letto. Sono nudi e sdraiati a pancia in giù, per cui né se ne coglie la fisionomia, né si intravedono i rispettivi sessi. Sono però chiaramente maschili, con le loro schiene triangolari, i glutei compatti, le mani e i piedi massicci. Allo stesso tempo sono sottili e longilinei e senza muscoli – sono corpi di *twink*.

Heat Dispersion è un'elegia all'amore *twink*, l'amore "maschile effeminato". Il sapone è un materiale che evoca la pulizia. Nell'opera, la cura del calco – a partire dalla semplice pulitura delle imperfezioni lasciate dal processo di colata – è pari alla cura del corpo: il proprio ma soprattutto quello dell'altro, dell'"amico", come direbbe Levi. Replica il gesto amoroso di lavarsi reciprocamente la schiena. Allo stesso tempo, la deperibilità del sapone implica che la cura, se eccessiva, può causare il deperimento della scultura. Quanto dannoso può essere quindi questo nostro amore? – sembra chiedere Davide, innestandosi in una tradizione che interpreta l'amore omosessuale come "condannato" all'insuccesso...

In una conversazione precedente la realizzazione di *Heat Dispersion*, Stucchi mi rivelò che, una volta conclusi i calchi, avrebbe voluto "lavarli" in mare, fino a ridurre i corpi a masse informi. Con questo gesto avrebbe trascorso ogni rappresentazione – di sé, del suo compagno, di corpi maschili più genericamente intesi – in una cerimonia; ma nella cerimonia avrebbe finito per subordinare la realtà della coppia alla nascita dell'opera (come alla nascita di un figlio). *Heat Dispersion*, invece, esiste a testimoniare che l'atto creativo non è sempre e necessariamente "produttivo" – così come nel sesso gay l'atto sessuale non è procreativo.

Nell'opera, l'instabilità materica del sapone si traduce in una tensione di cui la fisicità dei due corpi è vettore. Dormono, ma sappiamo che si desiderano l'un l'altro. Così come noi desideriamo toccarli perché il sapone è come un magnete per il nostro senso del tatto. Come dobbiamo comportarci quindi di fronte alla loro "nudità", al loro esserci "tal quali sono"? In un'era in cui il gay medio si comunica come un *masc-4-masc* per individuare un partner sessuale – è ovvero un "maschio" che cerca un altro "maschio" –, la fisicità di questi due amanti *twink* riafferma quanto la soggettività gay sia legittimamente il risultato di una dialettica di mascolino e femminino. È abbracciare questa cangianza che ci permette di abbandonare le rappresentazioni normative della sessualità. E così evolvere i modi di abitare il corpo, sentirlo e rappresentarlo.

Michele D'Aurizio è caporedattore di Flash Art.

In questa pagina:

Mattia (2015)
Courtesy l'Artista e Galleria
Deborah Schamoni, Monaco

Nella pagina successiva:

Heat Dispersion
(Mattia and Davide)
(dettaglio, 2016)
Courtesy l'Artista e Galleria
Deborah Schamoni, Monaco

le fattezze di una mascolinità ridotta all'essenziale e, per questo, genuina, pasoliniana diremmo. La sfida è all'immagine pubblicitaria della mascolinità, quella per cui il corpo maschile "è tutto organo del sesso, o pretende di esserlo; ma... si tratta di un sesso né casto né impudico, né naturale né convenzionale, perché situato aldilà di tali partizioni. Situato cioè nella moda..."⁵ I cui corpi astanti sono in realtà defiscizzati e decarnalizzati.

Stucchi innesca quindi due riflessioni: critica la moda come sistema di regolarizzazione dei corpi, ovvero idealizzazione della natura nello standard rappresentato dal corpo del modello; e torna all'organo sessuale, che approccia quale soggetto scultoreo – non feticcio, ma semplice forma anatomica.

Per la sua recente mostra personale alla galleria Deborah Schamoni di Monaco, Stucchi ha disegnato un invito sul quale insieme al collage di un suo ritratto fotografico e dell'immagine di una delle sue prime sculture – *Mathilde Agius* (2012), qui ruotata di novanta gradi e posizionata sul volto dell'artista a suggerire lo schizzo di un volto – ha riportato le sue misure e caratteristiche

¹ Quinn Latimer, "The body as body or body politics", in Quinn Latimer, Adam Szymczyk, *The documenta 14 Reader*, Prestel Verlag, Monaco/Londra/New York, 2017, p. 135.

² Ull Hohn, testo redatto in accompagnamento alla mostra personale presso American Fine Arts, Co., New York, 1993; ripubblicato in Hannes Loichinger, Magnus Schaefer (a cura di), *Ull Hohn: Foregrounds, Distances*, Sternberg Press, Berlino, 2015, p. 153.

³ Hannes Loichinger, Magnus Schaefer, "Foregrounds, Distances", in Hannes Loichinger, Magnus Schaefer (a cura di), op. cit., p. 31.

⁴ Paul B. Preciado, "Il membro fantasma: Carol Rama e la storia dell'arte", in Teresa Grandas, Paul B. Preciado (a cura di), *La passione secondo Carol Rama*, Silvana Editoriale, Milano, 2016, p. 19.

⁵ Paola Colaiacomo, *L'eleganza faziola. Pasolini e l'abito maschile*, Marsilio Editori, Venezia, 2007, p. 115.

⁶ Pier Paolo Pasolini, *Petrolio, 1972-75, in Romanzi e racconti, vol. II, 1962-1975*, Mondadori, Milano, 1998, p. 1475.

⁷ Pier Paolo Pasolini, "Giubileo", 1950, in *Romanzi e racconti, vol. II, 1962-1975*, Mondadori, Milano, 1998, p. 421.

⁸ Pier Paolo Pasolini, "Appunti per un poema popolare", 1951-52, in *Romanzi e racconti, vol. II, 1962-1975*, Mondadori, Milano, 1998, p. 391.

⁹ v. Giorgio Agamben, *La comunità che viene*, Bollati Boringhieri, Torino, 2001.

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LISSETTA CARMÌ

GRAZIA TODERI E ORHAN PAMUK / DAVIDE STUCCHI / DAVID MEDALLA /
SALVATORE ARANCIO / *"I superdirettori" dei musei italiani* / STILL

Daide Stucchi
*1988
lives and works in Milan, IT

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Relaxed Hands, 2014, waxed leather cutouts,
variable dimensions

Stucchi's research is devoted to the exploration of the "materiality" of artwork following an interest in the strategies of vision that allows to it subvert its objecthood. Stucchi defines himself as a "sculptor" even if a large part of his practice unfolds as minimal interventions: engraving leather with fire; shaping spaghetti pasta into forms; accumulating dust, etc. All these interventions, in one way or another, avoid any possibility of conveying the work through traditional channels such as the photographic documentation of it. Stucchi's practice never stops to surprise thanks to the use of self-referentiality and secret meanings, blurring the lines between viewer, work, meaning and the various contexts of reference in which they enact.

Davide Stucchi (*1988) lives and works in Milan, Italy.

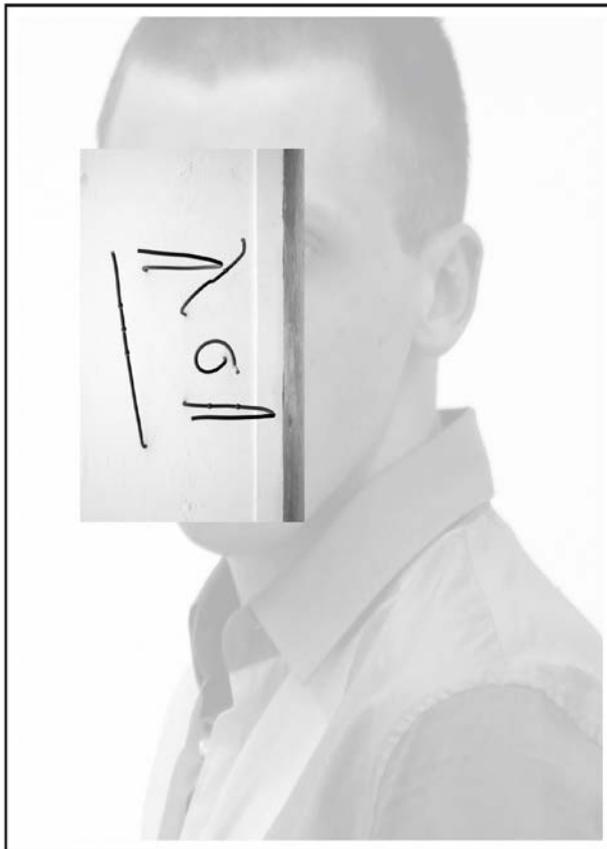
His solo exhibitions include *Davide STUCCHI* at Deborah Schamoni, Munich (2017), *NENA* at Sant'Ilario Pavilion, Genoa, *What's left unsaid, says it all*, at Taylor Macklin, Zurich (both 2015), and *Oggetti Traditi* at MACRO, Rome (2014). His work has been featured in group exhibitions, such as *DIE MARMORY SHOW III: Guilty Pleasures* at Deborah Schamoni, Munich (2016), *La scrittura degli echi* at MAXXI, Rome (2015), *In Real Life* at Galerie Christine König, Vienna (2014), and *The reconstitution of fiction which eventually provoked the "no more fictions movement"* at Shanaynay, Paris (2013). He has held residencies at Cité internationale des Arts, Paris, Fondazione Pastificio Cerere per l'Arte Contemporanea, Rome (both 2013), and from April to July 2016 he was artist-in-residence at Triangle, Marseille.

Davide STUCCHI

Deborah Schamoni, Munich

06.05. - 08.07.2017

SCHAMONI



Davide STUCCHI

Altezza 173 . Petto 95 . Vita 83 . Fianchi 94 . Scarpe 43 . Capelli Biondo Scuro . Occhi Blu
Height 5'8 . Chest 37" . Waist 32" . Hips 37 . Shoes 9 . Hair Dark Blonde . Eyes Blue

Photographed by Mathilde Agius / Beatrice Marchi

A prose on ephemerality.

It takes countless months to conceive and set up a fashion collection, whereas its presentation shrinks all efforts down to a fistful of minutes, seconds, instants. Similarly, there is a profound sense of synthesis in the work of Davide Stucchi, starting with the way he decided to concentrate the complexity of his persona in the contact sheet of a mannequin. Height, shoulders, chest, waist, shoes, hair, eyes. What's behind it?

An obsession with both corporeality and eternity is embedded in the process of creating garments, in how textiles and shapes enfold our mortal body, a mixture of archaeology and innovation. Fabrics orchestrated to protect, reference and retain a determined social identity, a coding, a language. Protecting to be protected. Perhaps the artist wants to take on the responsibility of returning clothes to a purer form, leaving them free to rest in a corner: hanging leaves of fibres opposing the obstinate coverage of the epidermal tissues, returning the body to its original nakedness.

The backstage of the mind is left unrevealed, though everything hints back to this idea of preparation—the whole environment created by Stucchi becomes a projection of what's behind the scenes: questioning its own role, validity, and meaningfulness under the limelight. What matters has already happened and is now back in the closet, trying to find the guts to come out, to walk an imaginary runway in an outburst of joyful, infantile folly, to never be forgotten...

Yet that something in the closet still chooses to rest for now. Indeed, it's too preoccupied with the complexity of walking per se: why walk, how to walk, the rubbing of the clothes against the skin, the rubbing of the skin against the clothes, another skin's epidermal particles. If nothing really assumes a body, then what's the point of wearing clothes and, furthermore, to walk in them? Moreover, the point of walking is to go somewhere, not to obtusely pace back and forth. Right? Walkwear is concerned with the consequences of all this moving, coating, brushing, with how the residuals of these organic and synthetic layers end up creating a frottage of souvenirs. The body holds memories of where it once walked, and that is ultimately what must not be lost.

Ephemeral and scenographic, Davide Stucchi's oeuvre is daring and shy, critical yet occasionally obliging. Works often come in multiples; the same impasto is split like shining pearls of mercury falling from a thermometer. An obstinate tautological process to dissect, transform, recompose, slowly erasing one entity into another, releasing one form into the next. Every soap bead, every spaghetti is a memento rather than a demonstration—to remember the roughness of the artistic process when compared with the delicacy of childish jewellery making, to appreciate the quiet sinuosity and fragility of dried pasta as opposed to the animalistic extravaganza of a cuttlefish spurting ink, (ir)remediably staining transparent waters.

Beauty comes from within but needs to be spread outwards.

Matilde Cerruti Quara

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50674 Köln Germany



Davide STUCCHI

Exhibition 06.05. - 08.07.2017
Opening 05.05., 7 pm

Tomorrow is another day, (back) 2017,
unsent postcard, 17 x 12 cm



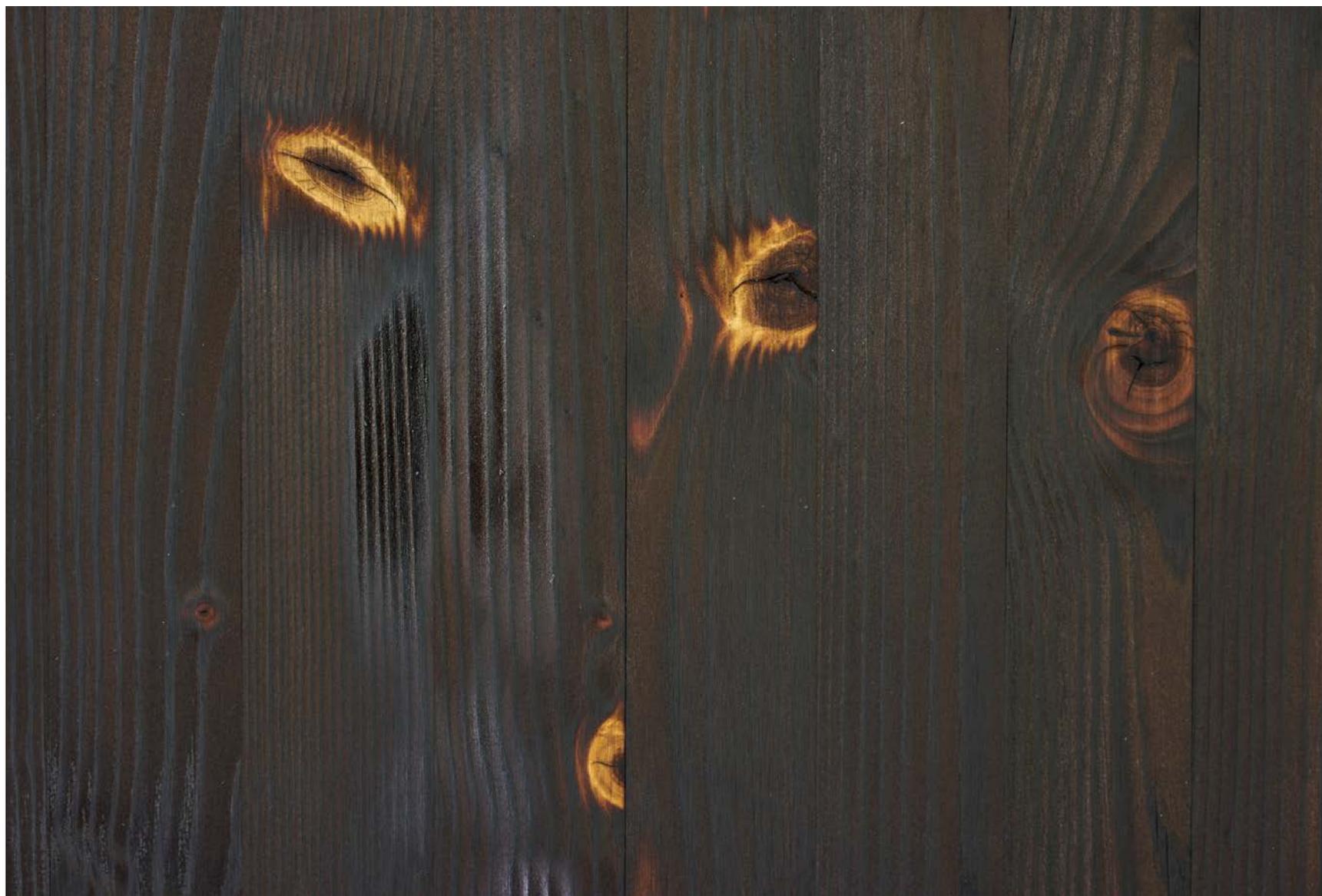
Davide STUCCHI, installation view



Davide STUCCHI, installation view



Davide STUCCHI, installation view



Heat dispersion (Black Afgano) III (detail), 2017, burnt wood, 74 x 50 x 191 cm



Davide STUCCHI, installation view



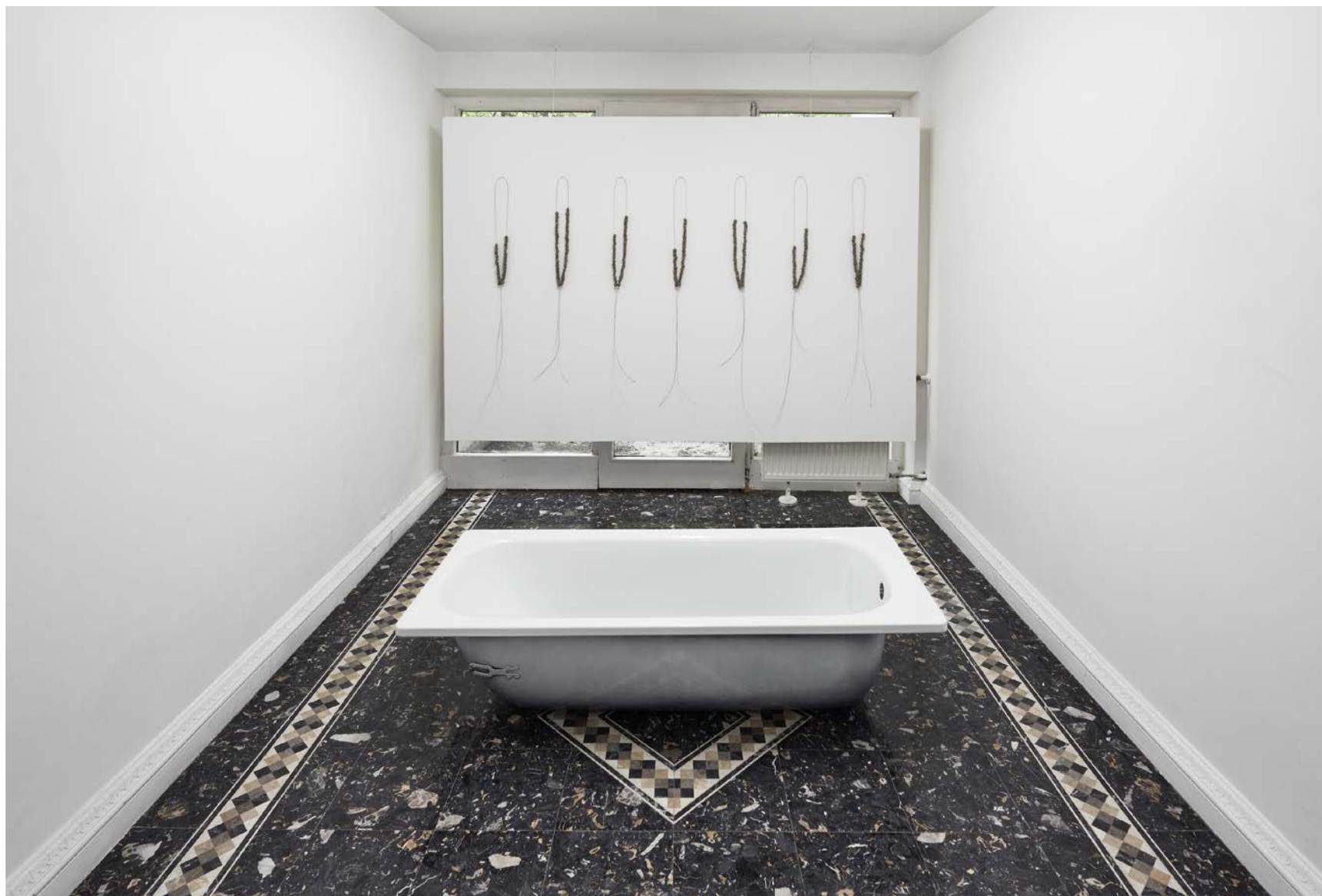
Davide STUCCHI, installation view



WW (Walkwear) I, 2017, 3 pairs of Mattel doll jeans, 20 x 14 cm



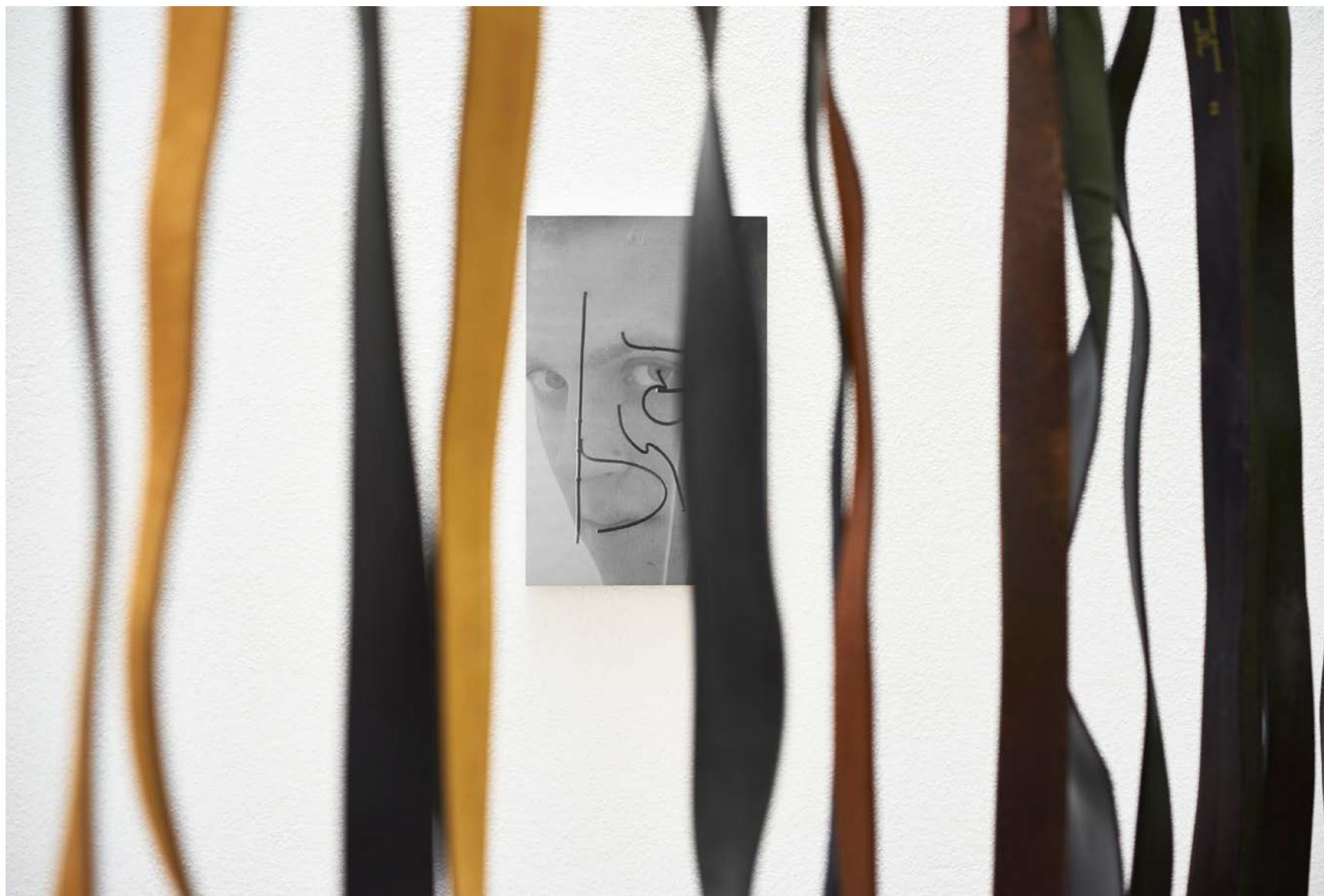
WW (Walkwear) II, 2017, Y-project oversized folded jeans, stairs, dimensions variable



Davide STUCCHI, installation view



Not too much, (detail) 2017, bathtub, squid ink spaghetti, 38 x 160 x 70 cm



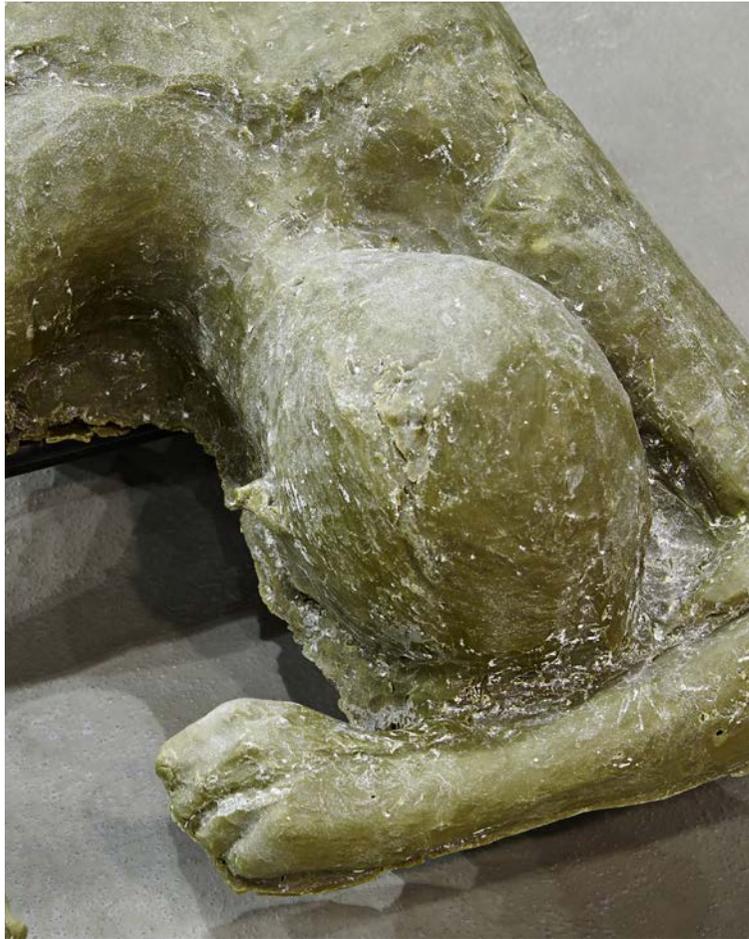
Davide STUCCHI, installation view

Davide Stucchi, *Heat Dispersion*,
2016, Deborah Schamoni, ART-O-RAMA, Marseille

Heat Dispersion (Mattia and Davide)
26.08. – 28.08.2016

For their second consecutive participation in ART-O-RAMA, Munich-based gallery Deborah Schamoni is pleased to present a new project by Davide Stucchi: a sculpture that consists in casts, scale 1:1 of the bodies of the artist and his boyfriend while swimming-sleeping, made of soap and then “washed” so that the facial features of the figures get “dispersed”. The work is created as a purely representative intent, but that intent is immediately denied. Indeed, the denial takes the form of a ceremony. The intimacy of the couple is so apparently shared — actually it remains in the pair — and is further enhanced by the ceremony of the birth of the work.

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Heat Dispersion (Mattia and Davide) (detail),
2016, soap, steel, 35 x 180 x 210 cm



Heat Dispersion (Mattia and Davide),
2016, soap, steel, 35 x 180 x 210 cm



Heat Dispersion (Mattia and Davide) (detail),
2016, soap, steel, 35 x 180 x 210 cm



Heat Dispersion (Mattia and Davide) (detail),
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Heat Dispersion (Mattia and Davide) (detail),
2016, soap, steel, 35 x 180 x 210 cm



Heat Dispersion (Mattia and Davide),
2016, soap, steel, 35 x 180 x 210 cm

Davide Stucchi in the *DIE MARMORY SHOW III, Guilty Pleasures*,
Deborah Schamoni, Munich
28.4. - 15.7.2016



Not much could be saved (detail), 2015, iron chain, squid ink spaghetti
69 x 293 x 2 cm

DIE MARMORY SHOW III
“*Guilty Pleasures*”
curated with Eva Birkenstock

28.4. - 15.7.2016

Anna-Sophie Berger, Kerstin Brätsch, Nicole Eisenman, Jana Euler,
Kasia Fudakowski, Helene Hegemann, Flaka Haliti, Morag Keil, Justin Lieberman,
Aileen Murphy, Davide Stucchi, Sarah Szczesny, Amalia Ulman



DIE MARMORY SHOW III, "Guilty Pleasures", installation view



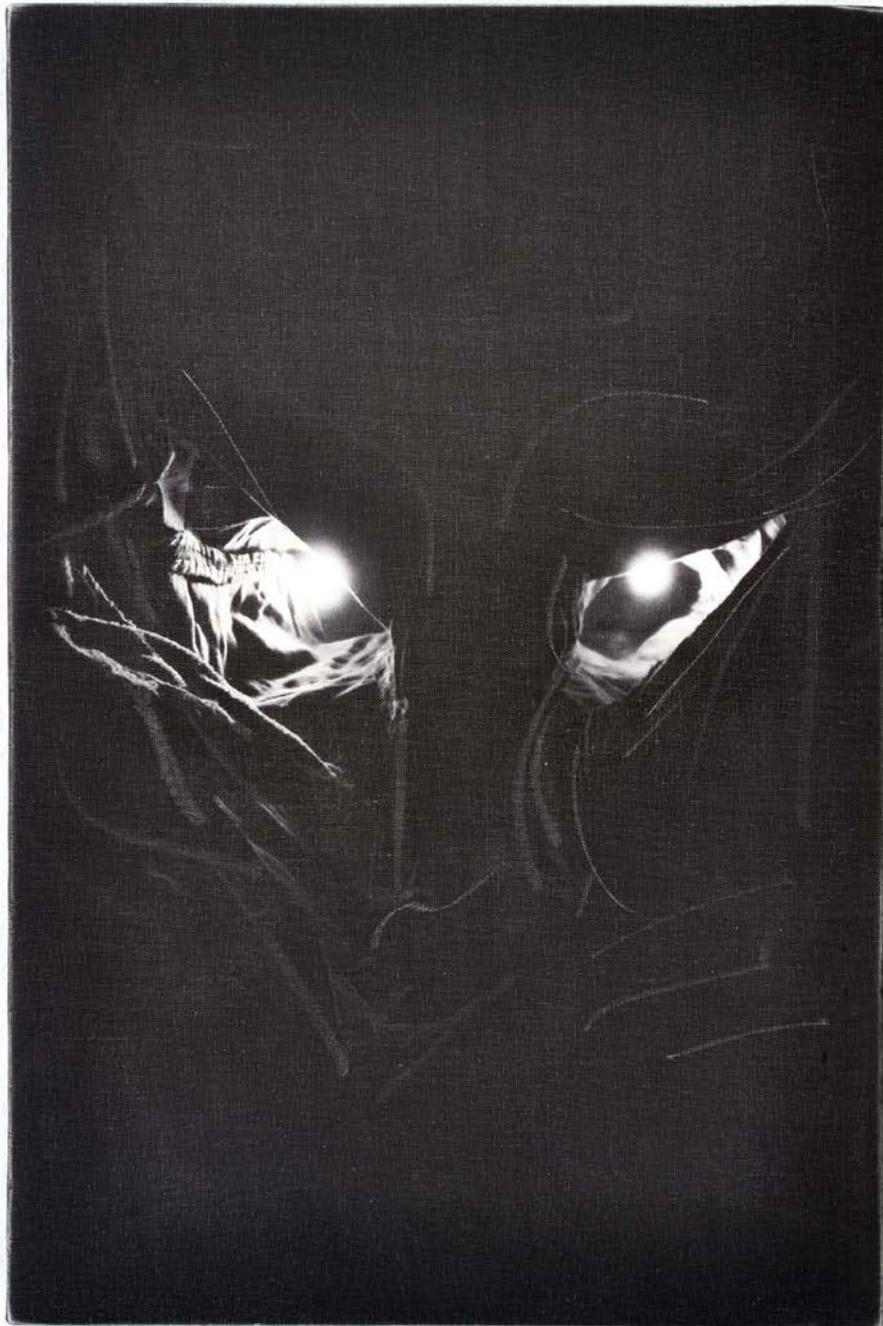
Flush With NENA, 2015, installation view



Not much could be saved, 2015, iron chain, squid ink spaghetti, 69 x 293 x 2 cm



Gap's eyes I-IV, 2015, hand marked inkjet print on fabric mounted on wood, 20 x 30 cm



Gap's eyes I, 2015, hand marked inkjet print
on fabric mounted on wood, 20 x 30 cm



Gap's eyes III, 2015, hand marked inkjet print
on fabric mounted on wood, 20 x 30 cm

Davide Stucchi, *What's Left Unsaid, Says It All*,
2015, Taylor Macklin, Zurich

Davide Stucchi
What's Left Unsaid, Says It All
curated by Mattia Ruffolo
6.11.2015 - 13.12.2015

According to some legends, the sea is the home of all that we have lost, where every remnant, every remembrance, trace or echo will one day settle at the bottom. Though memory languishes at times, all this serves to concretely bring to light what has fallen into oblivion, or into that dark room where there are things best left untouched, instincts best left unheeded, fears to shackle, and also all things that incessantly require care and attention.

You want to know, Lenny? [...]

Come on, let's go down to the basement.

Let's go down, you and me together.

Then you'll know who you really are. (1)

Approaching the space like a stage set, one makes an imaginary descent below level zero: Taylor Macklin becomes the hull of a boat where portrayed elements lie in solitude, while all around float spirits of squid, black as coal and filthy like tar, of which there remain only "sweat and tears, or the sea." (2)

Davide, like a seafarer, sails towards uncharted territories involving different zones of thought, sight and action, without necessarily connecting them in a single radiating source. In the guise of an animist storyteller, he investigates the life of objects that are never orphans or failures, never betrayed or abandoned: a cyclical path that with perpetual motion rises from its own ashes through simple, ephemeral operations, almost invisible gestures carried out, at times, without aim or purpose.

1. Memento, Christopher Nolan, 2000
2. Karen Blixen, as quoted in Reader's Digest (April 1964)





Installation view, *What's Left Unsaid, Says It All*, 2015



Not much could be saved, 2015, iron chain, squid ink spaghetti, dimensions variable



Not much could be saved (detail), 2015, iron chain, squid ink spaghetti, dimensions variable



Tar, 2015, wood frame, tar, 80 x 120 x 1,7 cm



Tar, 2015, wood frame, tar, 80 x 120 x 1,7 cm



Heat dispersion, 2015, cuttlebone cast, 16 x 6 x 2 cm



Flush with NENA V, 2015, 37 x 62 x 35 cm

The paradox of the space without edges. The mono-surface object enigma. The non-euclidean overlapping of two points of view to generate a new, unique – unattended – panorama.

Flush with NENA is the title of the Davide Stucchi's artworks series produced by THEVIEW Studio for Sant'Ilario Pavilion. Realized by Albissola artisans and set up on the floor of the small pavilion architecture, the body of works is formed by a series of glazed ceramic vases – glossy and opaque – that lays on cotton and polypropylene cushions. Black landscape of glazes and fabrics.

The artworks, indirectly inspired by the Italian designer Antonia Campi's sculptural attempts – between body and nature – belonging to DDD Vittorio Dapelo's collection, are designed to be seen from below, to be explored through the expanded and open eye of a GoPro camera that – carried on the shoulder of a dog – will smell the artworks and the landscape, street's edges and ceramics, synthetic cushions and asphalt. Observed by a dog and conceived for a dog – Nena is the producer's family small companion – Stucchi's artworks blend shape of the ceramic production with abstract forms and designed geometries of cuts of dressings and possible animal prosthesis. A vitrine of precious designed objects and a micro-gym for sporty dogs.

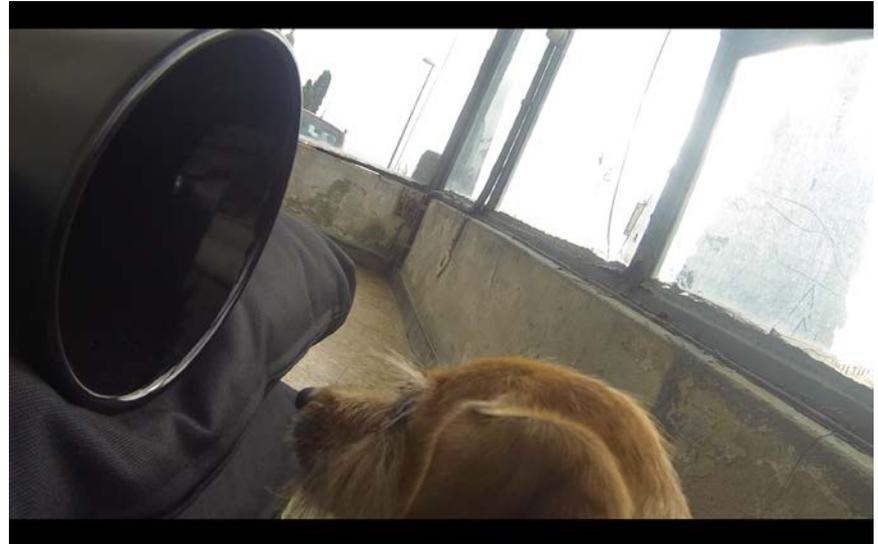
The word "Flush" etymologically refers to the flow of a full river. "Flush with" is about designing and assembling parts to compose coplanar surfaces to be gazed leaning the half shut eye on the work surface area, to be perceived leaving to glide the hand on the without fold body of the object. Among the artwork production, its display, documentation and story-telling, the multiple points of view of the entire project have been conceived by the artist as a never ending overlapping of gazes, a designed cross of different observation points. "Flush" is in fact the cocker spaniel name of a Virginia Woolf well-know novel protagonist – a dog biography – where the animal and its owner gaze – the poetess Elizabeth Barrett – seem to overlap, where the English author life dedicated to art and poetry is told exactly from the uncanny point of a view of her faithful domestic friend. A landscape of swishing fabrics and farming lawns, countryside corners and ancient Victorian's rags. Using a plot dense of references and inspired by the precise intention of presenting a work to be observed through an ambiguous and deformed point of view – the project has its own origin in the choice of a GoPro camera to shoot a film, crossing life and collection of the THEVIEW producer, indirectly hinting to the pages of a novel where the eyes of a woman-animalpoetess merge – Stucchi keeps going with this contribution to the Sant'Ilario Pavilion series, his investigation on the relation between documentation and presentation, sculpture and photography that started with artworks as *Lady Dior* as seen by (2012), *Mathilde Agius*, (2012) or *Gap's eye* (2014). The artworks presented in the pavilion – hollows bodies, emptied, opaque and shiny – slip away to a full gaze. The viewer's eyes, invited to position themselves "flush with" those of Nena's and its GoPro, try to decipher the artworks nature: ceramics shaped to appear as leather or anodized high-tech steel, bright vases and dog suits at the same time. Within the context of a project as Sant'Ilario Pavilion that draws – among many issues – on the experimental idea of inviting artists to try to understand how the artwork production could be influenced and expanded – in its conception – by the possibility that its public presentation could be a film, the Stucchi's artworks for THEVIEW – *Flush with NENA* (2015) – shape a panorama described through curved and analogue spaces, cut landscape fragments in direct drive that appear as flash-back – *NENA* (2016) video – and invite the viewer to question himself on the possible truthfulness of his own gaze.



NENA, installation view, Sant'Ilario Pavilion, Genoa



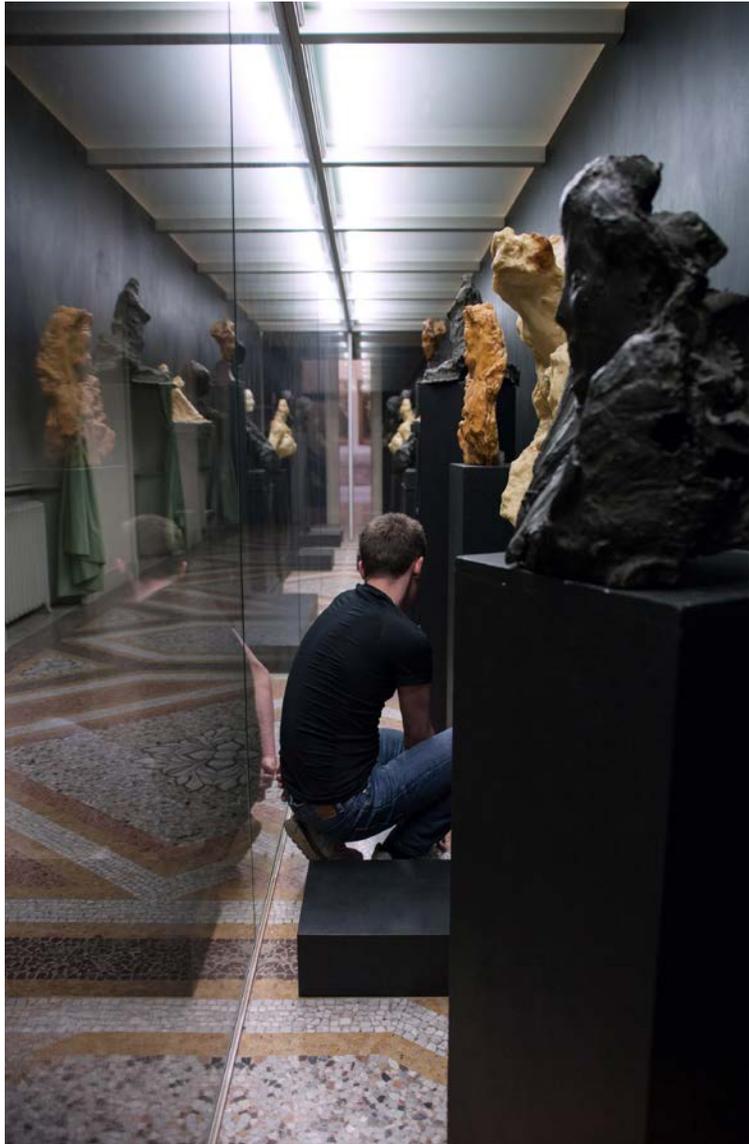
NENA, installation view, Sant'Ilario Pavilion, Genoa



NENA, 2015, 45 min, video

Daide Stucchi, *Fuoriclasse*,
2012

with Medardo Rosso and various other artists, 2012, GAM Galleria d'Arte Moderna, Milan





John McCracken, 2012, paper cutouts, 11 x 6 cm



John McCracken, installation view, 2012

BETRAYED OBJECTS

By Marcello Smarrelli on *Oggetti traditi*, AA.VV., NERO Publishing, 2014

The history of art is constantly forced to deal with the natural process of deterioration that affects man-made artefacts. The ravages of time and of the elements have put what Brandi referred to as the potential unity of the work severely to the test.

So much so that, particularly from the eighteenth century, artists themselves gradually became fascinated by ruins, acquiring a taste for the fragment and for the missing element (one need only think of the views of Ancient Rome by Giovanni Battista Piranesi or by Giovanni Paolo Pannini, to mention just a couple of notable examples). It is no coincidence that the debate on restoration has always been a matter of great controversy, dividing experts in the sector and prompting much discussion even among the broader public. On the one hand there are those who adopt a line of thought that views the work of art as a living organism subject to natural decay and entropy, which in architecture had its most eloquent proponent in John Ruskin. On the other, there are those who believe that the task of restoration is not just one of conservation, but also one of renovation and, at times, even reconstruction from scratch – as in the theories propounded by Eugène Viollet-le-Duc. Ever since ancient times, the creation of art has thus had to deal with its own decay, even going so far as to perform intentional acts of destruction (iconoclasm is a phenomenon that dates back to the Byzantine Empire).

More recently, continuing on from this constant factor which, as we have seen, always accompanies artistic creation, the theme of the destruction of the work has now become an integral, planned part of artistic practices. The considerations that Davide Stucchi has put forward as the culmination of his residency started out from his interest in the residual object, with all its gaps and its compromised condition, in order to arrive at a broader reflection on the aura surrounding the work of art. *Betrayed Objects*, as the exhibition is called, brings together a selection of sculptures made over the past three years, together with others created during his residency. The show thus consists of a core group of works on which the artist has once again intervened, making the same actions and operations as those he adopted in order to produce them the first time around. The idea is to reflect on their status and their function as fetish objects in contemporary society, turning them into things with an excess of meaning, invested with emotions, symbols, memories and illusions. The works thus float in a sort of limbo, looking for a place of their own: in order to explore each of these sculptures (gloves, brushes, plates and masks) it is necessary to investigate the changes of state and form that time has exerted on them, ever since they were made. By going back to work on his own artistic creations – a sort of *pentimento*, though not without a dose of irony – Stucchi refreshes their meaning but leaves a number of questions unanswered: to what extent can a work of art be considered as such after repeated interventions, superimpositions and afterthoughts? And then, when faced with such a work, what type of viewer do we choose to be?



Oggetti Traditi, 2014, various objects and materials,
500 x 125 x 27 cm



Oggetti Traditi, 2014, various objects and materials, 500 x 125 x 27 cm



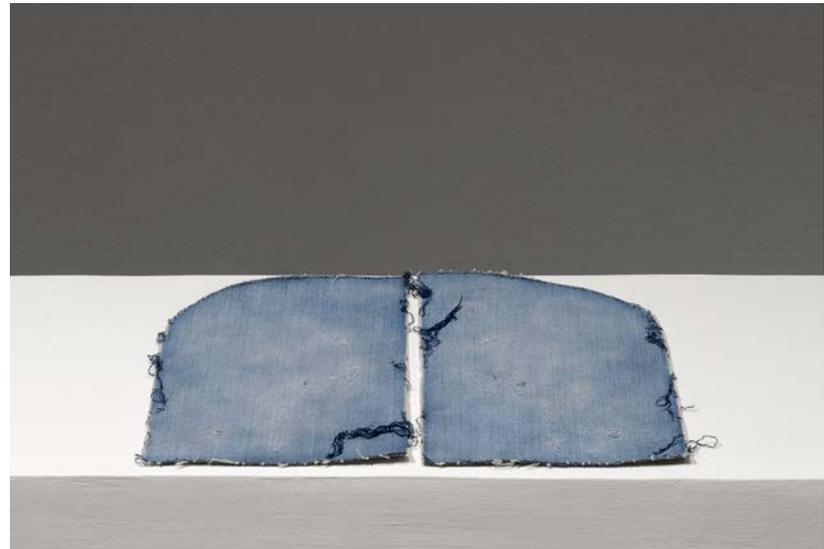
Oggetti Traditi (details), 2014, various objects and materials, 500 x 125 x 27 cm



Oggetti Traditi (detail), 2014, various objects and materials, 500 x 125 x 27 cm



Oggetti Traditi (detail), 2014, various objects and materials, 500 x 125 x 27 cm



Oggetti Traditi (details), 2014, various objects and materials, 500 x 125 x 27 cm

Davide Stucchi, *Basic Instinct*,
2015, Seventeen Gallery, London

Basic Instinct

5 September – 3 October 2015

Zoe Barcza, Gabriel Hartley, Beatrice Marchi, Reija Meriläinen, Oa4s, Jaakko Pallasvuo, Megan Rooney, Yves Scherer, Davide Stucchi, Jala Wahid

Organised by Attilia Fattori Franchini

Eros is an issue of boundaries. He exists because certain boundaries do. In the interval between reach and grasp, between glance and counter glance, between 'I love you' and 'I love you too', the absent presence of desire comes alive. But the boundaries of time and glance and I love you are only aftershocks of the main, inevitable boundaries between you and me. And it is only, suddenly, at the moment when I would dissolve that boundary, I realise I never can.

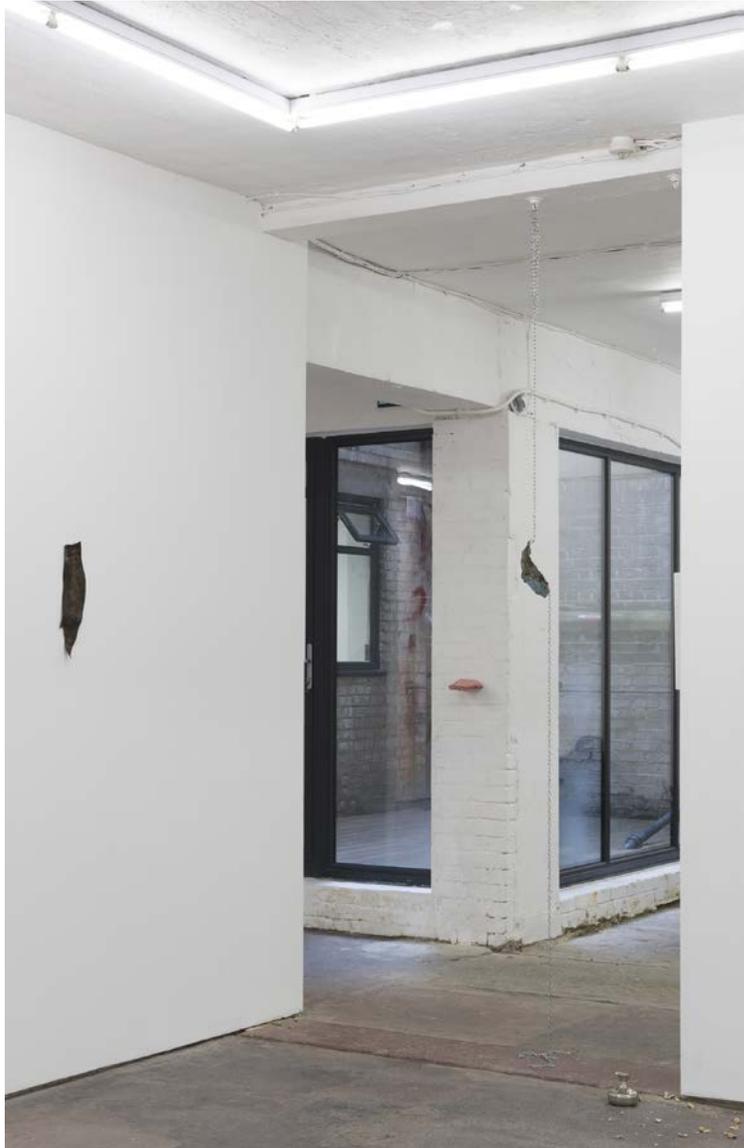
Infants begin to see by noticing the edges of things. How do they know an edge is an edge? By passionately wanting it not to be. The experience of eros as lack alerts a person to the boundaries of himself, of other people, of things in general. It is the edge separating my tongue from the taste for which it longs that teaches me what an edge is. Like Sappho's adjective glukupikron, the moment of desire is one that defies proper edge, being a compound of opposites forced together at pressure. Pleasure and pain at once register upon the lover, in as much as the desirability of the love object derives, in part, from its lack. To whom is it lacking? To the lover. If we follow the trajectory of eros we consistently find it tracing out this same route: it moves out from the lover toward the beloved, then ricochets back to the lover himself and the hole in him, unnoticed before. Who is the real subject of most love poems? Not the beloved. It is that hole.

Anne Carson, *Eros The Bittersweet*, Princeton University Press, 1986

[Catherine Tramell uncrosses her legs and it can be seen she's wearing no underwear] Nick: You like playing games don't you?

Catherine: I have a degree in psychology.

Basic Instinct, 1992, Dir. Paul Verhoeven, Writ. Joe Eszterhas





Relaxed hands, 2014 waxed leather
cutouts, variable dimensions



'... and, money.', 2015
Burnt rubber hoses

Daide Stucchi, *In Real Life*,
2014, Christine König Galerie, Vienna

IN REAL LIFE

curated by Luca Lo Pinto

3.10. - 7. 11. 2014

CORY ARCANGEL | DARREN BADER | PIERRE BISMUTH | ANTOINE CATALA | TALIA CHETRIT | TOBIAS KASPAR | ADRIANA LARA | MARLIE MUL | GERHARD RÜHM | DAVIDE STUCCHI

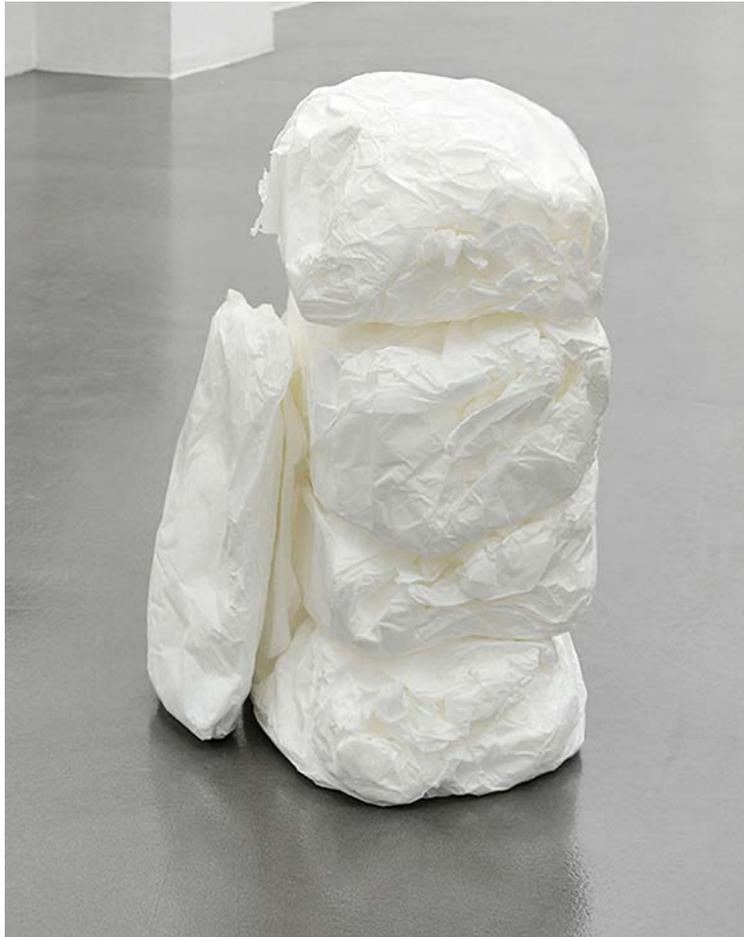
In all the arts there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years, neither matter nor space nor time has been what it was from time immemorial. We must expect that great innovations will transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.”

I don't know exactly what future Paul Valéry was supposing when he wrote these words in 1931, but I doubt he could have foreseen the radical transformation of our interaction with the artwork that has occurred since the advent of the digital era.

In a world where technical reproducibility has reached levels never before imagined, the value and significance of “authenticity” in relation to the work of art has changed dramatically. Most of our knowledge is not the result of direct experience but rather is filtered through images or video. Consequently, the fruition of an artwork occurs almost exclusively via texts, images, or words. Most of the time we look at JPGs instead of objects. Our cultural background is based more on second-hand information than first-hand experience. We interpret things without making any distinction between the real and the reproduced object transformed ideally from our computer screen into a three-dimensional space. New technologies, such as smartphones and tablets, have completely changed the way in which art is viewed and distributed. How does this reality affect our knowledge and our reading of artworks? How could these urgent theoretical issues be queried within the discursive framework of an exhibition? Is Benjamin's concept of aura as the physicality of the art object still relevant?

The project I have developed for Christine König Gallery takes these thoughts as starting points and tries to articulate them within the context of exhibition-making.

A number of artists have been invited to produce and present series of works that will be presented not physically in the exhibition space, but within the architecture of an image. The process is very similar to that of a fashion shoot, where a full-blown real scenario is constructed and yet in the end only reaches the recipient as an image. The works will be installed in a neutral space and then captured by Margherita Spiluttini as an overview in a single, large-size frontal picture. A wall-filling print of this image will be displayed in the exhibition space, with the works being seen in a 1:1 scale. The exhibition comprises works realized in different mediums (sculpture, photography, installation, drawing). Viewers are invited to see the exhibition as they would view it on their digital screens, but here they see it life-size in a physical space.



In Real Life, installation view



In Real Life, installation view



VI35, 2014, tissue paper, 25 x 34 x 42 cm



Mathi IV+V, 2014, laser etching on leather, 19 x 6 x 3 cm