



PRESS RELEASE

High Gospel, Alberto Tadiello's solo show
Curated by Ilaria Bonacossa
Opening: Friday, November 30, 6.00 p.m.
November 30, 2012 – February 18, 2013

Press Preview: Friday, November 30, 11.30 a.m. – 1.30 pm
A conversation between the artist and the curator
High Gospel catalogue, edited by Mousse Publishing,
will be released especially for the show
Texts by Ilaria Bonacossa and Francesco Stocchi

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Through environmental installations, sculptures and drawings Alberto Tadiello analyses how time and space relate. Questioning the relationships that exist between the visual and acoustic dimensions, his poetical-engineering interventions create utopian machines that come to life in a sort of continuous dysfunctional functionality. His projects have developed in different directions: in 2005 he rielaborated the sound frequencies of the Venetian tides into a abstract and hypnotic musical script; in 2008 he created a minimalist wall-sculpture of small mechanical carillons, that accelerated beyond their limit, deformed their melodies into a cacophonous environmental installation. Similarly in 2009, mounting together a drill, a biro and a compass, Tadiello invented an instrument for fractal drawings, that reproduced the organized randomness of particular movements; whilst in 2011 he aligned inside a series of mdf bells a rhizome of door-bells, as a way of representing the atomic configuration of the atom, as well as diffusing a vigorous sound wave.

In Genova the artist presents a series of new site-specific works, created in response to the classical rooms of the villa. Sound installations, large sculptures, drawings, crawlers imprisoned in their useless mechanical obsolescence, reveal a form of reverse Luddism. Representative of this mode of working is *Tarantolata*, a large rotating sculpture constructed from a cement mixer and a radial of metal slats and mdf splints, that when set in motion transforms itself into a metallic thistle, that wraps itself around the room. The brutal beauty of this sculpture becomes hypnotic when through its rotation it seems to contract the surrounding space. Similarly, the two new sound installations, born from the obsessive and perverse digital re-elaboration of audio samplings, transform sound into a looming, magnetic and engulfing three-dimensional sculptural element. Finally the two series of small abstract drawings become cathartic experiments for the release of energy, traces of a fierce sign, black holes that emerge from the stubborn overlapping of multiple layers. The menacing, relentless and jarring mechanisms' of the works presented at Villa Croce are stuck in their own disfunc-

tionality, enacting useless processes that transform them in enigmatic presences ripe, in their constant turning, twisting, moving, playing and drawing, of melancholic energy.

High Gospel reveals a profound obsession with nature and its mechanisms. The title derives from the juxtaposition of two different universes. In the artist's words: «High stands for tall, intense, uplifted, acute. Gospel, which I use as a specific musical term, delineates a creed. It's a chorale of thoughts, impressions, temperatures that have expanded and condensed, solidified around ferrous lumps, tractions and tumbles. High Gospel is a line that runs high up; a Dolomite skyline. It reminds me of celestial music and the psalm, while dialectically playing with the telluric energy that connects the works». Even though Alberto Tadiello was born in 1983, the mechanisms on which he focuses are not monstrous phantasmagorical digital creations but industrial materials and machines that are built from electro-mechanical agglomerates, kilometres of electrical cables, sound systems and scraps of metal. Furthermore the artist makes these installations in first person, consciously preferring hours of intense physical labour (cutting, folding, welding and mounting his components) to a process of semi-industrial production. This is surprising as Tadiello belongs to a post-digital generation, in which machines are no longer the continuation of our muscular system but have become the extension of our nervous systems, dematerializing the perception of our bodily limits, and allowing us to live suspended outside time and space. Emerging from the Arte Povera tradition, though, Tadiello manifests a profound tactile and conceptual relationship with the objects and materials he appropriates, creating sculptures that are classical in their use of space, vital in their capacity of channelling energy and uncanny in the way they metaphorically enter under the public's skin.

Alberto Tadiello (Montecchio Maggiore, Vicenza, 1983) after a degree at IUAV University in Venice (2007), has participated in numerous solo and group shows in Italy and abroad, such as: "T2 –Triennale Torino. 50 moons of Saturn", Fondazione Sandretto Re Rebaudengo, Torino, 2008; "X Initiative", New York, 2009; "Science versus Fiction", Bétonsalon Centre d'art et de recherche, Paris, 2009; "SI – Sindrome italiana", Le Magasin, Centre National d'Art Contemporain de Grenoble, Grenoble, 2010; "Italian Art To Be Listened To", NCCA, Moscow, 2011; "Experimental Station", CA2M, Centro de Arte Dos de Mayo, Madrid, 2011; "Terre Vulnerabili", Hangar Bicocca, Milano, 2011; "Sound art. Sound as a Medium of Art", ZKM Centre for Art and Media, Karlsruhe, 2012.

In 2009 he won the seventh edition of the Furla Prize and in 2011 the New York Prize.

He has participated in multiple international residency programs: Dena Foundation for Contemporary Art a Paris, Gasworks International Residency Programme, London, Villa Arson, Nice, HIAP in Helsinki, Viagarini in Milano, ISCP in New York. His installations have been presented at "Present Future", Artissima Torino 2008 as well as "Art | 41 | Basel, Art Public", Basel 2010 by his Italian gallery T293.